


4-4-2013

## Creating an Online Exhibit in a First-Year Seminar: “Luxury Objects in the Age of Marie Antoinette”

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### Recommended Citation

Vanpée, Janie (2013) "Creating an Online Exhibit in a First-Year Seminar: “Luxury Objects in the Age of Marie Antoinette,”" *ABO: Interactive Journal for Women in the Arts, 1640-1830*: Vol. 3: Iss. 1, Article 4.

DOI: <http://dx.doi.org/10.5038/2157-7129.3.1.4>

Available at: <http://scholarcommons.usf.edu/abo/vol3/iss1/4>

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# Creating an Online Exhibit in a First-Year Seminar: “Luxury Objects in the Age of Marie Antoinette”

## Abstract

How can students arrive at a closer understanding of the material culture that shaped the lives of the French aristocracy and nascent bourgeoisie of late eighteenth-century France? This is one of the challenges that students face in the first-year seminar, *Re-Membering Marie Antoinette*, as they study the multiple and conflicting ways that Marie Antoinette was and has been represented in biographies, portraits, memoirs, fiction, film, fashion, plays and pornographic pamphlets, records of her trial in 1793, and the spaces and activities that shaped her daily life. This article focuses on a series of scaffolded assignments that lead students to imagine what Marie Antoinette’s daily life might have been like by exploring the material culture of the period through the objects, decor, and activities depicted in Moreau le Jeune’s series of engravings, *Le Monument du Costume*, and the craftsmanship, labor, and social practices they entail as described in Diderot and d’Alembert’s *Encyclopédie*.

## Keywords

Marie Antoinette, Jean-Michel Moreau le Jeune, *Monument du Costume*, *l’Encyclopédie*, Versailles, eighteenth-century French fashion, style Louis XVI

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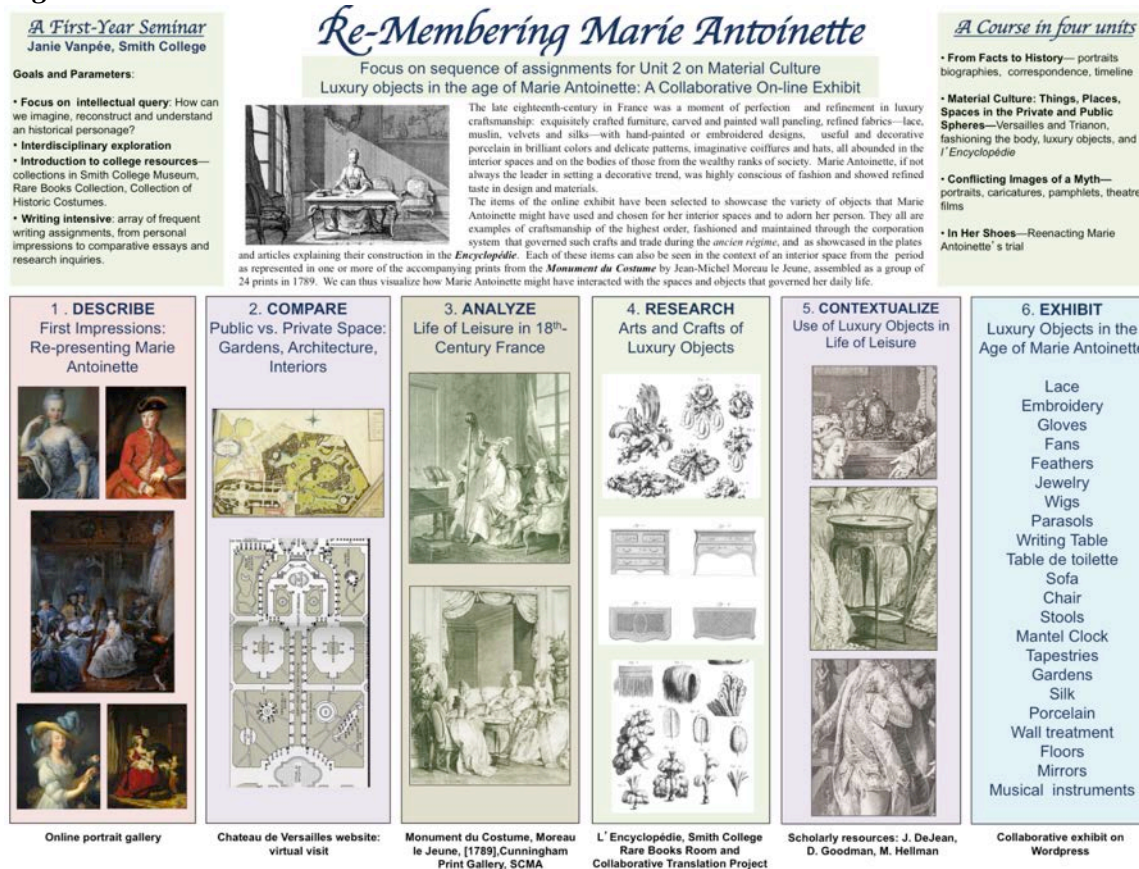
How can students understand the material culture that shaped the lives of the French aristocracy and nascent bourgeoisie of late eighteenth-century France? This was one of the challenges that students faced in the *First-Year Seminar: Re-Membering Marie Antoinette* as they studied the multiple and conflicting ways that Marie Antoinette was and has been represented in biographies, portraits, memoirs, fiction, film, fashion, plays, pornographic pamphlets, and records of her trial in 1793. The underlying intellectual inquiry of this first-year, writing-intensive seminar explored how we can imagine, understand, and remember an historical personage such as Marie Antoinette. How can we become aware of our own projections onto the historical record; how can we understand that historical narratives, biographies and historical films tell layered stories parallel to the sometimes disconnected and sparse one that the historical record allows us to piece together; how can we distinguish our own re-imaginings from the narrative(s) that history establishes?

The intellectual inquiry at the center of every First-Year Seminar at Smith College also adheres to certain common goals and guidelines. The seminar is writing intensive, introducing students to college writing as a process and giving them ample opportunity to practice different types of writing and write numerous drafts; its approach should be broadly interdisciplinary, presenting students with at least two or three disciplinary approaches to the materials and the basic inquiry; and, finally, the course should lead students to discover the many resources available on the college campus. In the case of this particular seminar, fulfilling these goals led us first to create a blog in which students posted their drafts of writing assignments, read and responded to each other's contributions, and engaged in the process of revision and rewriting; and second to leave the traditional classroom setting to explore and use the resources of the Smith College Museum of Art, to try on corsets and eighteenth-century dresses from the Costume Collection in the Theatre Department in order to feel how such dress constrained and shaped the body, and to visit the rare books collection where students consulted an original set of plates from Diderot's and d'Alembert's *Encyclopédie* and illustrations of dress and costume from late eighteenth-century French fashion magazines.

The class blog, where students post many of the assignments, encourages cognitive reflection as part of the process of understanding conflicting or changing perspectives. Sharing and commenting on each other's views make it evident how the students' re-imaginings of Marie Antoinette diverge. As the semester progresses and students return to their previous postings to edit, amend or modify, they come to a better understanding of the fluidity of their own historical re-presentations of Marie Antoinette. The blog has the additional advantage of allowing use of other digital materials besides print. Students post the culminating assignment of three of the course's four units. For unit I, they upload their descriptive response to one of a dozen portraits of Marie Antoinette. For unit II on material culture, they develop a wall legend analyzing an object and its use as depicted in one of the scenes from the twenty-four prints of Moreau le Jeune's 1789 *Monument du Costume* that they then contribute to the collective exhibit, *Luxury Objects in the Age of Marie Antoinette*. And for the fourth and last unit re-enacting Marie Antoinette's trial, they write position papers, rebuttals, and responses from a historical character's perspective that they then post in three broadsheets representing different political views of the Revolution (See *Appendix A* and *Appendix B*).

Figure 1 summarizes the seminar’s general goals (upper left panel), itemizes the four units of the course (upper right panel), and singles out the sequence of assignments in the second unit, which focuses on material culture. The central panel describes the goal of the online exhibit, and the columns detail the set of scaffolded writing assignments that lead to the exhibit, *Luxury Objects in the Age of Marie Antoinette*.

Figure 1



In this article I focus on the second unit, which explores the material culture, the spaces, the places, and the objects that surrounded Marie Antoinette and shaped her body, her time, her activities, and her relations to others. The columns in the schematic illustration of the course, *Figure 1*, read from left to right, illustrate the objective of each assignment underlying the unit, beginning with the first two preparatory writing exercises—the description of a portrait to help students hone their visual skills and use a precise vocabulary pertaining to dress, posture, symbolism, and bodies in space; and the comparison of space within the palace and gardens of Versailles and between Versailles and more intimate and “modern” designs of the Trianon to make students reflect on how those spaces relate to and affect public and private roles and activities. With the introduction of these important concepts, students then begin the sequence of assignments that culminate in the “wall legend” that each student writes to accompany one or two of the prints from the *Monument du Costume*.

They study in detail the prints of the *Monument du Costume*, examining the tension between private and public space inscribed within them and how the characters depicted in the prints

negotiate the spaces in which they enact a series of common, but complex daily rituals—getting up, getting dressed, socializing, playing social games, strolling in parks— in all of which Marie Antoinette engaged as well. To delve more deeply behind the lovely surface appearance of prints and the objects, clothing, spaces, and places depicted therein, the class visits the Mortimer Rare Books Room to study the articles and plates of the *Encyclopédie* that describe the objects and the crafts behind the activities displayed and being used in Moreau le Jeune’s prints. Using the translations of the relevant articles posted on the Collaborative Translation Project of the *Encyclopédie*,<sup>i</sup> students create the online exhibit on the class blog, comparing one of the *Monument du Costume* prints with one or two objects displayed and used in the scene, and the representation and description of which they found in the plates of the *Encyclopédie*. Students engage in individual research using library as well as online resources to give the wall label they write for the exhibit a scholarly framework. During the three weeks that students work on the project, the class reads and discusses a number of scholarly essays that give students a larger perspective on the concept of privacy and private space; on the evolution of furniture and interior space design; on the rise of “comfort”; on the economics behind fabric production, costume and accessories; and on the role women played in the labor and marketing of fashion (See **Appendix C**, instructions for “A Collective Online Exhibit: *Luxury Objects in the Age of Marie Antoinette*”).

Although both the twenty-four prints that constitute the full *Monument du Costume* and the *Encyclopédie* plates and articles are readily available online, being able to look at the actual engravings up close allows students to see many details that they would otherwise ignore. The Smith College Museum of Art owns a full and original set of the Moreau le Jeune prints, and the class spends three sessions examining them together. They are then hung in a teaching gallery, where students can continue to study them as they develop their wall legends analyzing an object featured in one or several prints and how that object shapes the bodies, gestures, and postures of the figures depicted engaging in the daily activities of a leisurely life.

This project is collaborative, as the online exhibit showcased comprises sixteen (one per student) objects, articles of clothing, and furniture in their settings, and explores the design, labor, and economy behind the objects to show how Marie Antoinette’s daily activities depended on a network of accomplished craftsmen and a complex economy of creative design and labor-intensive production. At the conclusion of the project, students not only have produced a short research paper on an aspect of material culture of the period, but they have read and interacted with their classmates’ contributions as well, contextualizing their own short piece within a broader understanding of how the material conditions of objects, places, and spaces might have affected the daily life of Marie Antoinette. The cumulative effect of viewing the exhibit the class has produced together sensitizes students to visual representations of the period in portraits and genre paintings as well as contemporary film and stage productions that feature Marie Antoinette. It furthermore gives them both a sharper critical insight that “de-naturalizes” the visual and an understanding of how representations, both historical and contemporary, are imaginative and approximate reflections or re-creations of the lived reality.

Class blog on Marie Antoinette :

<http://sophia.smith.edu/blog/fys199-01f12/>

#### A note on the blog:

The blog as it is featured here is partially edited to show only two of the assignments—the portrait descriptions and the online exhibit. The descriptions of Marie Antoinette’s representations in portraits are the final papers, the first drafts having been revised to take into account comments and suggestions made during individual writing conferences with the instructor as well as more information that students gathered on Marie Antoinette during the first three weeks of the course. The back and forth comments during the drafting process have been erased with only the final assessment of the portrait description left. Note that students selected only some of the available portraits in the gallery to analyze and describe, and that a few chose the same portrait on which to focus. Some portraits thus have no text attached to them. The “wall legends” of the online exhibit are also final versions and reflect a certain unevenness of student work. Some students more easily than others manipulated the technical aspects of incorporating images and text in blog format and some mastered the bibliographical formatting while others did not. Comments that students or the instructor made online have been partially deleted.

#### Endnotes

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<sup>i</sup> *The Encyclopedia of Diderot & d’Alembert Collaborative Translation Project*, <http://quod.lib.umich.edu/d/did/>

## Appendix A

### FYS 199: Re-Membering Marie Antoinette Fall 2012

**Instructor: Janie Vanpée**  
**MWF 11 to 12:10**

**Neilson Library B/13**  
**Office Hours: W and F 2:15**  
**to 3:30 or by appt.**

#### **Catalog description:**

How can we re-imagine, reconstruct, understand an historical personage? How do we perceive and get to "know" such a figure, and through this knowledge, the historical moment and context in which the person lived? Is our understanding based on historical knowledge or is it a product of our imagination? We'll examine Marie Antoinette from a variety of perspectives: archival sources, documents and letters; biographies, portraits—official and unofficial—caricatures, pornographic pamphlets, fictional works such as plays, novels and films in which she figures. The course will incorporate a role-playing unit reenacting her trial, during which every member of the class will play the role of one of the important participants. Some film screenings.

**Writing intensive [L, H]**

#### **Books to purchase:**

1. Evelyne Lever *Marie Antoinette: The Last Queen of France* [2000]
2. Caroline Weber, *Queen of Fashion: What Marie Antoinette Wore to the Revolution* [2006]
3. Dena Goodman, ed. *Writings on the Body of a Queen* (Routledge, 2003).

I've ordered the books through the Greccourt Bookstore, but they are available in paperback, and used, for a reasonable price, on Amazon. All other readings will be posted on Moodle and/or put on reserve in the Library.

#### **Course objectives:**

\*This class will introduce you to some of the **rich resources of Smith College**: the collections in the Museum of Art, the Mortimer Rare Books Room, the collection of costumes in the Theatre Department, as well as the resources of the various libraries.

\*You will engage in examining our central question—How can we come to imagine or know Marie Antoinette?—from the **different disciplinary perspectives** of history, art history, literature, film, and material culture.

\*You will produce a variety of **different types writing**, from the informal paragraph written in class, to a narrative from a specific point of view, a detailed description of a portrait, a comparative essay, a short research paper, and a convincing argument in a more formal academic style.

\*You will develop a **critical stance toward your own writing**, revising your essays and helping your peers develop stronger writing skills through peer reviewing.

\*You will also work on **oral presentation skills**: informal and formal, individual and collaborative. The final project of re-enacting Marie Antoinette's trial will engage all of you in discussion, debate and articulating specific arguments both orally and in writing.

\*You will post much of your work on the class blog, **collaborating on an online exhibit** imagining the daily life that might have been Marie Antoinette's and **edit collectively** your diverse and polemical contributions in preparation for the re-enactment of Marie Antoinette's trial.

\*Finally, your readings, assignments and class discussions will introduce you to some of the social and cultural debates of late Eighteenth-century France and to the French Revolution.

**Student responsibilities and expectations:**

1. **Attendance** is mandatory as is lively participation in class discussion. All readings are due the day they appear on the syllabus. Any more than three unexcused absences will affect your final grade. Cell phones should be turned off and there should never be any texting of any kind in the class. You may use your computers in class, but only to refer to materials relevant to the class work and discussion.

2. **Class preparation:** Each student is responsible for having done the readings for the day. Being prepared also means having useful comments and observations to make or questions to ask. High grades are awarded for those students who “move the discussion forward.”

3. **Late work:** All work that is handed in after the due date is subject to a lower grade.

**Tutorial help:** Naomi Sinnathamby will be the special tutor for this class. A sophomore, Naomi took this FYS last year and knows well the assignments and expectations for this seminar. I will give you more information about how she will be helpful to you with your assignments as the semester progresses.

*Because writing well is a critical skill to develop, faculty members are always trying to improve the quality of the teaching of writing at Smith. We do this mainly by spending a few days reading and discussing the best work produced by a large number of first-year students in WI courses. Our goal is to identify which writing skills first-year Smith students are mastering and which aspects of writing our faculty need to emphasize in future years. Consequently, toward the end of this course, I will provide you with a folder in which you will include the following:*

*\*Your best thesis-driven paper (a paper that makes an argument) that is at least 750 words long.*

*\*A copy of the assignment for the paper.*

*\*A one-page reflection explaining why you chose this particular paper and what it says about your strengths and weaknesses as a writer.*

*The completed folder is due **December 21**. Your submission will not be recorded on your transcript or in any permanent file at Smith, nor is the folder itself considered in assigning you a grade for this class.*



## I. From Facts to History

### Friday September 7: Introduction to the course and to Marie Antoinette

1. Objectives of the course
2. What do we know of Marie Antoinette?
3. A first meeting: looking at and describing a portrait of Marie Antoinette

**Writing assignment #1 for Monday 9/10:** First impressions: choose one of the portraits of Marie Antoinette (on WordPress, the class blog available on Moodle; enter your Novel name and password to access the blog.) and describe the person depicted, as if you were meeting her for the first time. Here are some of the questions you might want to ask as you study the portrait: What does her demeanor, costume, pose suggest about her? How does the portrait convey character, age, disposition, outlook on life? How does her portrayal make you feel? One page, typed double-spaced [250 words].

### Week I: Familiarizing ourselves with the facts

#### Monday, September 10:

##### Exploring library resources

1. What do available reference sources tell us about Marie Antoinette?
2. What are the facts?

We will meet with Bruce Sadjak, reference librarian, in the electronic classroom on the first floor of Neilson Library, beyond the reference section.

**Assignment for 9/12:** Build a time line of Marie Antoinette's life, identifying 10 to 15 moments in her life or the period she lived in that you think were significant for her and from her perspective. Be sure to include accurate references to your bibliography using the MLA style.

#### Wednesday, September 12: Compressing a life into a timeline

1. Comparing timelines
2. Identifying turning points and how to interpret them: What are the turning points in a life? In Marie Antoinette's life? What does it mean to identify important moments in the trajectory of a life? What control does Marie Antoinette have over the events in her life? How does the individual fit into or with historical events?

#### Friday, September 14: In class film viewing

1. Film: *Marie Antoinette*, first half, David Grubin, 2006 (60 minutes)
2. Sign up for individual or group writing conferences to review portrait assignment

**Assignment for 9/14:** Read the timeline provided on the website at <http://www.pbs.org/marieantoinette/interviews/index.html>

**Discussion forum on Moodle forum #1:** Pick three historical events or moments that you think had the greatest impact on Marie Antoinette's personal life and explain why you chose them. Were these moments or events public or private? Do these events differ from the moments you chose for your own timeline of Marie Antoinette?

**Weeks II and III: Turning facts into the story of a life**

Over the course of the semester you will read Evelyne Lever's biography of Marie Antoinette as well as most of Caroline Weber's interpretation of Marie Antoinette's life. We will at times compare these two biographical perspectives with chapters from two of Marie Antoinette's most illustrious biographers, Stefan Zweig [1933] and Antonia Fraser [2001], especially in the following two weeks.

**Monday, September 17: Comparing opening chapters from three biographies**

Quiz: facts and dates

Discussion

1. What story does a table of contents tell?
2. Same facts, three stories

**Readings for 9/17:** Opening chapters from Evelyne Lever's 2000 *Marie Antoinette: Last Queen of France*, "Daughter of Maria Theresa," and "Great Expectations," pp. 3-19; Stefan Zweig's 1933 *Marie Antoinette: The Portrait of an Average Woman*, "A Child Marriage," [Moodle]; and Caroline Weber's 2006 *Queen of Fashion: What Marie Antoinette Wore to the Revolution*, "Pandora's Box."

**Wednesday, September 19: Marriage as diplomacy**

1. Biographers' perspectives
2. Discussion comparing how two biographers fashion a story out of the same facts and materials: Marie Antoinette's marriage

**Readings for 9/19:** Antonia Fraser, "France's Happiness," pp. 57-71 [Moodle]; and Caroline Weber, "Stripped," pp. 24-46,

**Friday, September 21: The body as symbol**

1. Discussion: the struggle to possess Marie Antoinette's body

**Readings for 9/21:** Stefan Zweig "Secret of the Alcove," and "Debut at Versailles," pp. 20-41 [on Moodle] and Caroline Weber, "Corseted," pp. 47-74 and "Ride Like a Man," pp. 75-93.

**Writing assignment #2 for 9/24: Write a letter** as Marie Antoinette to your sister in Vienna about your first months in France. Your letter should reflect what you have learned from your readings about Marie Antoinette's character, her education, her social relations, her age, the customs of the French court. Be sure to date your letter thereby guiding your, that is Marie Antoinette's, perspective on the events, characters, situations you describe. [500 to 750 words or 2 to 3 pages]

**Week IV: One life, multiple biographers—different stories****Monday, September 24: Court etiquette and intrigue**

Discussion and comparison of Marie Antoinette's introduction to court life at Versailles and the controversies she encounters

**Readings for 9/24:** Fraser, "Strange Behaviour," pp. 91-103 and Zweig, "Fight for a Word," pp. 42-58, both on Moodle.

**Wednesday, September 26: How to read a portrait**

We will examine and discuss a selection of Eighteenth-century French portraits in the collection of the Smith College Museum of Art.

We will meet as a group in the Museum foyer and then proceed as a group to the Museum's second gallery and then to the Cunningham Gallery of Prints.

**Friday, September 28: The Royal couple**

1. In-class workshop on WordPress
2. Analyzing portraits of King Louis XVI and Queen Marie Antoinette using Stefan Zweig's insights.

**Readings for 9/28:** Zweig, "Portrait of a Royal Couple," pp. 76-88 and "Queen of Rococo," pp. 89-

We will meet in the Electronic Classroom, Seelye 401 (fourth floor, southwest corner)

103;  
and

Lever, "Venus and Vulcan," pp. 86-94 and "The Queen's Intrigues," pp. 95-103.

**Writing assignment #3 for Monday, October 1:** Re-write your first "impressions" paper, refining your analysis of the portrait you chose with the new information you have discovered about Marie Antoinette and applying what you've learned about how to look at a portrait in Wednesday's class. Set the portrait in Marie-Antoinette's timeline and reflect upon how the historical context might affect the portrayal.

**Week IV: Primary sources: What do the documents reveal? How to make documents tell a story****Monday, October 1: An unusual mother-daughter relation**

1. How to read a letter: Empress Maria Theresa's first "letter" and instructions
2. Guiding or spying: A three-way correspondence

**Readings for 10/1:** Selections of letters from Marie Antoinette's correspondence with her mother Empress Marie-Theresa, from 21 April 1770 to 9 June 1771, from Olivier Bernier, *Secrets of Marie Antoinette*, pp. 31-66 [Moodle]. Read and study the handout, *Working with Sources*, paying particular attention to the rubric's primary sources.

**Wednesday, October 3: The personal is political**

1. Pressure from the Empress: Sex, reputation, and Austrian interests
2. Marie Antoinette's strategies of response

**Readings 10/3:** Selections of correspondence from 8 May 1774 to 16 June 1774, pp. 127-143; and 18 March 1777 to 19 April 1778, pp. 213 -246 [Moodle]; and Evelyne Lever, "Motherhood," "Fersen," "Queen of Trianon," and "Birth of a Dauphin," pp. 113-146.

**Friday, October 5: Virtual visit to Versailles @ <http://en.chateauversailles.fr/homepage>**

1. How to describe space
2. Comparing public and private apartments
3. Comparing the gardens of Le Nôtre and Mique

**Readings for 10/5:** Witold Rybczynski, “Commodity and Delight,” from *Home: A Short History of an Idea*, pp. 77-99; Joan DeJean, “Introduction,” pp. 1-21 and selections from “An Architecture of Comfort,” pp. 52-6, in *The Age of Comfort*, on Moodle.

**Writing assignment #4 for Oct. 10:** Compare the space and decor between the Queen’s large and small apartments or between her apartments in the Palace and Trianon and how they might shape public and private space. (750 words or 3 pages).

To help you reflect and reference your observations, refer to the selections from Joan DeJean’s *The Age of Comfort*.

Advance in your reading of Evelyne Lever’s biography, Chapters 18 to 20, pp.147-172.

## II. Material Culture: Things, Places, Spaces

During the five weeks of this unit and the following one, we will return to the **Museum** and the **Cunningham Gallery of Prints** to focus on a series of eighteenth-century engravings, Jean-Michel Moreau le Jeune’s *Monument du costume* [1789]. We will explore the scenes and stories that the prints suggest and then focus on the objects, spaces, clothing and activities represented in the scenes. We will visit the **Mortimer Rare Books Room** to look at the engravings of Diderot’s and d’Alembert’s *Encyclopédie*, which feature the luxury objects in Moreau’s **Le Monument du Costume** and the crafts that produce them [architecture, interior design, garden design, clothing, equestrian sports, fencing, musical instruments, objects of daily use]. Collectively, we will organize a virtual online exhibit exploring the use of such objects, how they affect the postures, attitudes and activities of the figures in the prints from the *Monument du Costume*, and how, by inference, such objects might have shaped or inflected the daily life of Marie Antoinette.

### Weeks V and VI: Representing the art of living in eighteenth-century France

#### Wednesday, October 10: Imagining Marie Antoinette’s daily life

1. Marie Antoinette’s physical surroundings through prints and engravings Jean-Michel Moreau le Jeune’s *Monument du Costume* [1789]
2. What does this series of prints show of life in eighteenth-century France? What constitutes private life? What activities pertain to public life? Where do private and public domains mix?
3. How many stories do the prints tell? How could we group or order the prints?

Class will meet as a group at the entrance of the museum and then proceed as a group to the Cunningham Gallery of Prints on the second floor.

**Assignment # 5: Oral presentation assignment for 10/15:** With a partner choose one of the prints and analyze how the space and furniture mold, influence, or frame the activities and characters represented within it, taking Mimi Hellman’s essay as a guide and reference point. Be prepared to present your print orally in class on Monday (5 minutes max). Consult the guidelines for oral presentations on Moodle. *The Monument du Costume* prints of Moreau le Jeune will be available for your study at the Cunningham Gallery on Friday, October 15 from 2 to 4.

#### Friday, October 12

1. Analyzing one print through the prism of Mimi Hellman's essay.
2. You will work independently with your partner to develop your analysis and oral presentation of one of the prints. I will be there for guidance and consultation.

**Readings for 10/12:** Mimi Hellman, "Interior Motives: Seduction by Decoration in Eighteenth-Century France," in Harold Koda and Andrew Bolton, *Dangerous Liaisons: Fashion, Furniture in Eighteenth-Century France*, and "Of Water and Chocolate," *Gastronomica: The Journal of Food and Culture*, 4 (Fall 2004): 9-11, both on Moodle. Both of these short essays should serve as models for your own exploration of your print and the oral presentation you will make on Monday.

**Forum #2: What stories do the prints of the *Monument du Costume* tell?** After observing the prints in class on Wednesday, choose three to five that you think go together to tell a "story" and tell the story. You may see ways to cluster the prints around activities, gender, times of day, times of life, or more abstract classifications.

### Monday, October 15

**Oral presentations of Jean-Michel Moreau le Jeune's *Monument du Costume* [1789]**

Class will meet in the Museum foyer and then proceed together to the Cunningham Gallery on the second floor of the Museum. Because the Museum is closed on Mondays, we must be together before being escorted as a group to the Cunningham Gallery.

### Wednesday, October 17

1. The trades and crafts of luxury goods in Diderot and d'Alembert's *Encyclopédie* 1751-72.
2. History and importance of the *Encyclopédie* in disseminating knowledge and information.

Class will meet in the Mortimer Rare Books Room, third floor of Neilson Library.

**Assignment for Monday 10/22 posted on the Moodle forum #3:** A one-page brief or outline of your choices for the online exhibit. First, choose a print of the *Monument du Costume* series and analyze how private and public life intersect in its scene. Second, select an object featured in the print (examples: a piece of furniture—desk, sofa, chair, bed; a space indoors or outdoors; an item of clothing—wig, gloves, feather, silk, stockings, embroidery or lace; a decorative item—fabric on wall, parquet or rugs on floor, paintings, moldings on walls, mirrors, sculpture or porcelain container; useful object—porcelain cup, writing implements, sewing tools, musical instrument, playing cards). During the next two weeks you will research the craft and labor behind the making of the object in the *Encyclopédie*, and you will analyze how the object reflects and or affects the activities and life of the characters represented in the scene you are focusing on. As you choose both the print[s] and the object featured in it/them, you can consult the prints online in the Gallery *Monument du Costume* on our class blog and the *Encyclopedia* plates online or in the rare books room. As of October 23 and during the following four weeks, the *Monument du Costume* prints will be hanging in the Teaching Gallery on the lower level (basement) of the

Smith Museum. You can visit it freely any time the museum is open. As you prepare your wall legend, I encourage you to go often to study your prints.

### **Friday, October 19: Luxury and rising consumerism**

1. The debate about luxury
2. Objects of leisure
3. The labor behind the leisure

**Readings for 10/19:** LUXURY, CHOCOLATE, TAILOR of suits, DOMESTICS, SLAVE TRADE and selection of articles and plates from the *Encyclopédie* available on the *Encyclopedia Collaborative Translation Project* website [Moodle].

## **Week VII: The Body**

### **Monday, October 22: The economics and politics of fashion**

1. Marie Antoinette's role in creating fashion and consumerism
2. Economic and moral "credit"
3. Video clip from opening scenes of Stephen Frear's *Dangerous Liaisons*

**Readings for 10/22:** Clare Crowston, "The Queen and her 'Minister of Fashion': Gender, Credit and Politics in Pre-Revolutionary France," *Gender and History* 14:1 (April 2002): 92-116; and Desmond Hosford, "The Queen's Hair: Marie-Antoinette, Politics and DNA," *Eighteenth-Century Studies* 38.1 (2004): 183-200 [both on Moodle].

### **Wednesday, October 24: Shaping the body**

Fashion and clothing in the late eighteenth century: a hands-on talk by Kiki Smith, costume designer and Professor of Theatre.

We will meet in the dressing room across the hall from the Costume Shop in the basement of the theatre building. Take the elevator in the lobby near the studio theatre down one flight.

**Readings for 10/24:** In preparation for our hands-on visit to the Smith Theatre Costume Collection and our workshop with Professor Smith, read Caroline Weber, "The *Pouf* Ascendant," from *Queen of Fashion*, pp. 94-130; and consult the Metropolitan Museum online exhibit of 18<sup>th</sup>-century French fashion at

[http://www.metmuseum.org/special/Dangerous\\_Liaisons/fashion\\_images.htm](http://www.metmuseum.org/special/Dangerous_Liaisons/fashion_images.htm)

and an exhibit on court dress, Château de Versailles, March 2009 at

[http://fastesdecour.chateauversailles.fr/index\\_en.html#/en/exposition](http://fastesdecour.chateauversailles.fr/index_en.html#/en/exposition)

### **Friday, October 26: Workshop session in the Teaching Gallery of the Museum**

You will work on analyzing your Monument du Costume print[s], and the object in the print[s] you will have identified from the *Encyclopédie*. This will be a time to look at all the prints again; to see if the object you are focusing on reappears in other prints and if so how; to refine your observations and analysis; and to ask questions.

We will meet as a group in the museum foyer and proceed together to the Teaching Gallery on the lower (basement) floor of the museum.

**Assignment for Friday, November 2 to post on Moodle forum #4:** Develop a short bibliography of references that you will consult or have consulted to give greater authority to your wall legend for the exhibit; be sure to include the references to the prints from the *Monument du Costume* and the plates and articles from the *Encyclopedia*. Consult the *Guide to Writing Papers*, pp. 60 to 80 for examples of the form to follow for citations and bibliographies. Use the MLA style [on Moodle].

**Saturday, October 27:** Class visit to Yale Repertory Theatre to see David Adjmi's new play, *Marie Antoinette*.  
Departure for New Haven by van 6pm and return by midnight. Meeting place for departure TBA.

## Week VIII: The Body in public and private space

### Monday, October 29: Escape to Trianon

1. Creating a private space for a private life: Trianon and le Hameau
2. Simplicity by design

**Readings for 10/31:** Caroline Weber, "The Simple Life," from *Queen of Fashion*, pp. 131-163 and Evelyne Lever, "Fersen's Return," pp. 147-154; revisit the Versailles website and tour Trianon and the Queen's estate: <http://en.chateauversailles.fr/homepage>

### Wednesday, October 31: The vogue for private retreats

1. Comparing Trianon to Bastide's *The Little House*
2. Seduction by design

**Reading for 10/31:** Jean-François de Bastide, *The Little House: An Architectural Seduction*, [1774] translated from the French [Moodle].

### Friday, November 2: In class writing workshop

1. Editing and revising text for online exhibit
2. Adding images and legends
3. Adding bibliography

We will meet in the electronic classroom of Seelye 401, on the fourth floor.

**Writing assignment #6 for 11/5:** Finalize writing the "wall legend" describing and explaining the object you have researched and its use and integration in one or more prints from the Monument and post it along with images and bibliography on the class blog.

Sunday, November 4  
**Masquerade Tea**  
*Sweets, Delicacies and "Champagne"*  
*Games of Chance*  
 4 to 5:30  
*chez the Marquise Janie van Pée*  
*Keeper of the sacred memory of*  
*HRH Queen Marie Antoinette*

### III. Conflicting Images of an Evolving Myth

#### Week IX: Scandals

##### Monday, November 5: Royal portraiture

1. Marie Antoinette “en chemise”
2. Image control

**Readings for 11/5:** Mary D. Sheriff, “The Portrait of the Queen,” in Dena Goodman, *Marie-Antoinette: Writings on the Body of the Queen*, pp. 45-68; and Gita May, “Marie=Antoinette’s Portraitist,” from *Elisabeth Vigée Le Brun: The Odyssey of an Artist in the Age of Revolution* pp. 37-47 [electronic source on Moodle].

##### Wednesday, November 7: Impersonating the Queen

1. Clips from film, *Queen of Diamonds*
2. Marie Antoinette’s naïveté

**Readings for 11/7:** Lever, “The Diamond Necklace Affair,” pp. 173-182; and Sarah Maza, “The Diamond Necklace Affair Revisited,” in Dena Goodman, *Marie-Antoinette: Writings on the Body of the Queen*, pp. 73-94.

##### Friday, November 9: Sex and politics

1. Defiling the myth of the Queen: The caricatures and pamphlets
2. The politics of pornography

**Readings for 11/12:** “The Love Lives of Charlie and Toinette,” and “The Austrian Woman on the RAMPAGE, or the Royal Orgy” [Moodle]; and Pierre Saint-Amand, “Terrorizing Marie Antoinette,” in Dena Goodman, *Marie-Antoinette. Writings on the Body of a Queen*, pp. 253-272. Consult “How to read an image,” under the rubric Explore on the website, *Liberty, Equality, Fraternity: Exploring the French Revolution*: <http://chnm.gmu.edu/revolution/>.

#### Week X: Marie Antoinette at the movies

Sunday, November 11, 7pm place TBA  
*Marie Antoinette*, with Norma Shearer, 1938 MGM

##### Monday, November 12: History a la Hollywood

1. How does Hollywood “do” history?
2. Interpreting Marie Antoinette through the lens of American gender

**Reading for 11/16:** Laura Mason, “‘We’re Just Little People, Louis’: Marie Antoinette on Film,” In Dena Goodman, *Writings on the Body of a Queen*, pp. 239-251.

**Wednesday, November 14: Guest lecture**, “The Making of the MGM 1938 Marie Antoinette”, **Edward Maeder**, former curator of Textiles and Costumes at LACMA (Los Angeles County Museum of Art). Edward Maeder, renown for his expertise on material culture, in particular textiles and costumes, will be able to answer your many questions on dress, movement, elegance, furniture in Marie Antoinette’s period.



**Thursday, November 15:** Sofia Coppola's 2006 *Marie Antoinette* 7pm, place to be announced. The DVD is also on reserve at Neilson Library.

**Friday, November 16: Marie Antoinette and popular culture**

1. Discussion and comparison of Sophia Coppola's film and the MGM 1938 version of *Marie Antoinette*.
2. The Marie Antoinette "effect"

**Reading for 11/16:** Jennifer Milam, "Imagining Marie Antoinette: Cultural Memory, Coolness and the Deconstruction of History in Cinema," *French History and Civilization. Papers from the George Rudé Seminar*, 4, 2011 [Moodle].

**Monday, November 19: Writing workshop**

1. Writing a comparative essay
2. Defining what you are comparing
3. Incorporating scholarly supporting evidence from essays and works we've read.

Have drafts of your essay comparing the two films (due Tuesday, November 20) ready to work on in class.

We will meet in the electronic classroom of Seeyle 401 on the fourth floor.

**Writing assignment #7 due 11/20:** Write a critical analysis comparing the two films: how does each film inflect the story of Marie Antoinette's life from its own historical perspective? [750 to 1000 words or three to four pages]

Over Thanksgiving Break, finish reading the remaining chapters Lever, *Marie Antoinette: The Last Queen of France*, pp. 223-305.

#### IV. In Her Shoes

The last three weeks will be spent preparing for the reenactment of Marie Antoinette's trial. You will take on the roles of various historical characters and represent their perspectives on the Queen, first in written contributions to "contemporary" newspapers or letters "home" or to their constituents, then in debate with those who hold conflicting perspectives.

**Weeks XI, XII and XIII: The widow Capet on trial**

**Monday, November 26**

1. Perspectives on the Revolution
2. Launching the reenactment: Assigning roles and establishing the rules of the reenactment; what are the factions; what newspapers represent the factions; who will be the editors responsible for publication of the players' opinions and positions.

**Assignment for Friday, November 30:** Research your player's identity and write a two-page autobiography and explain why you are in Paris at this moment of the Revolution (late summer 1793). Post your biography on the class blog. If possible find an image/portrait of yourself. Get into your player's mind!

**Wednesday, November 28**

**Film:** Second half of *Marie Antoinette*, David Grubin, 2006; and online interviews with Simon Schama and Antonia Fraser at <http://www.pbs.org/marieantoinette/interviews/index.html>

**Friday, November 30: Salons and Clubs**

Players will circulate in Paris to the various salons and clubs where the fate of Veuve Capet is being discussed. You will present yourself, explaining who you are and why you are in Paris at this particular moment. Listen to what others are saying; speak your own mind. Begin to identify players with whom you can forge alliances.

**Writing Assignment #8 for Monday, 12/3:** \*Each player will write a two page position paper accusing or defending Marie Antoinette from his/her perspective to be “published” or circulated in the “newspaper” or broadsheet which represents his/her political position.

Your position paper will be based on sources and references you have read during the semester and research you will have done to supplement your knowledge of your player’s views. Consult the website, *Liberty, Equality, Fraternity: Exploring the French Revolution*: <http://chnm.gmu.edu/revolution/>.

**Monday, December 3: Publishing frenzy**

In class: Players will submit clean copies of their position papers to the editors (and their editorial committee) of the different papers who will review the submissions, edit and “publish” a special edition of their paper. [Peer reviewing assignment]

**Assignment for Wednesday, 12/5:** Editors and their committees will “publish” their paper online and “distribute” to the public. The “public” (every player in the class) will read the papers and be prepared to respond to those who hold opposing views.

**Wednesday, December 5: Debate in the General Assembly**

1. Should the widow Capet be put on trial?
2. If so, what should be the accusations?
3. Who should be her defense lawyer[s]?

Players should come prepared to articulate their position AND argue against the viewpoints of their opponents.

**Friday, December 7: Alliances and oppositions**

Players will forge alliances with those participants who most closely represent the same perspective. Groups will work together to develop a group position either defending or accusing Marie Antoinette at her upcoming trial. Groups may differ on the arguments they may want to advance in defense or in accusation of the former Queen.

**Readings for 12/7:** *Trial of Marie Antoinette, late Queen of France, before the Revolutionary Tribunal at Paris* [electronic resource on ECCO (Eighteenth Century Collections Online) available through the library.]

**Writing assignment #9 for Monday, 12/10:** \*Each player will write a brief persuading another player with a different perspective on Marie Antoinette, the monarchy and the French Revolution to join her “faction” or group. [two pages]

**Monday, December 10: The Trial of the widow Capet**

The trial will be open to the public and all citizens will be allowed to speak. Affinity groups should have organized themselves so that each member of the group has a clear point to make in defense or in accusation of Widow Capet.

**Final writing Assignment #10, due Friday, Dec. 21 by 5pm:** In your final paper, you will take the position of impartial judge reviewing the various arguments **for and against** Marie Antoinette's condemnation. You will include specific references to sources and texts to strengthen your argument and final judgment. You may build on previous papers and arguments you've made earlier in the game as well as on the arguments that other players made and that you heard during the trial. The objective is not to imitate or to reproduce history, but to build a persuasive argument from your particular perspective.  
[five pages to seven pages, double spaced or 1,250 words to 1,750 words]

**Wednesday, December 12**

1. Debriefing: comparing the reenactment with the actual trial
2. Reflecting: What have you learned?
3. Post-trial festivities.

**Appendix B****Bibliography: Re-Membering Marie Antoinette****I. Selections from Biographies:**

Fraser, Antonia. *Marie Antoinette: The Journey*. New York: Doubleday, 2001. Print.

Lever, Evelyne. *Marie Antoinette: The Last Queen of France*. New York: St. Martin's Griffin, 2001. Print.

Weber, Caroline. *Queen of Fashion: What Marie Antoinette Wore to the Revolution*. New York: Holt, 2006. Print.

Zweig, Stefan. *Marie Antoinette: The Portrait of an Average Woman*. 1933. New York: Grove, 1984. Print.

**II. Correspondence:**

Bernier, Olivier. *Secrets of Marie Antoinette. A Collection of Letters*. New York: Fromm, 1986. Print.

**III. Literary documents:**

Bastide, Jean-François. *The Little House: An Architectural Seduction*. 1774. Princeton: Princeton Architectural, 1997. Print.

Gouges, Olympe de. *La France sauvée, ou le tyran détrôné*, unfinished play, 1792, trans. Lisa Saladin and Janie Vanpée. Print.

**Selection of pamphlets:**

*The Love Life of Charlie and Toinette. The Wicked Queen: The Origins of the Myth of Marie Antoinette*. Chantal Thomas. Trans. Julie Rose. New York: Zone, 2001. Print.

*The Austrian Woman on a RAMPAGE or the Royal Orgy. The Wicked Queen: The Origins of the Myth of Marie Antoinette*. Chantal Thomas. Trans. Julie Rose. New York: Zone, 2001. Print.

*The Testament of Marie Antoinette, the Widow Capet. The Wicked Queen: The Origins of the Myth of Marie Antoinette*. Chantal Thomas. Trans. Julie Rose. New York: Zone, 2001. Print.

Thomas, Chantal. *The Wicked Queen: The Origins of the Myth of Marie Antoinette*. Trans. Julie Rose. New York: Zone, 2001. Print.

**IV. Scholarly essays and sources:**

Crowston, Clare Haru. "The Queen and Her 'Minister of Fashion': Gender, Credit and Politics in Pre-Revolutionary France." *Gender and History* 14:1 (Apr. 2002), 92-116. Print.

- DeJean, Joan E.. Introduction and "An Architecture of Comfort." *The Age of Comfort: When Paris Discovered Casual*. New York: Bloomsbury, 2009. 1-21 and 52-61. Print.
- Diamond, Diana. "Sofia Coppola's *Marie Antoinette*: Costumes, Girl Power, and Feminism." *Fashion in Film*. Ed. Adrienne Munich.: Indiana UP, 2011. 203-31. Print.
- Ferris, Suzanne, and Mallory Young. "Marie Antoinette: Fashion, Third-Wave Feminism, and Chick Culture." *Literature-Film Quarterly* 38: 2 (Apr. 2010): 98-112.
- Goodman, Dena, ed. *Marie-Antoinette. Writings on the Body of a Queen*. New York: Routledge, 2003. Print.
- Goodman, Dena, and Kathryn Norberg, ed. *Furnishing the Eighteenth Century. What Furniture Can Tell Us about the European and American Past*. New York: Routledge, 2007. Print.
- Hellman, Mimi. "Furniture, Sociability, and the Work of Leisure in Eighteenth-Century France." *Eighteenth-Century Studies* 32.4 (1999): 415-45. Print.
- Hellman, Mimi. "Interior Motives: Seduction by Decoration in Eighteenth-Century France." *Dangerous Liaisons: Fashion and Furniture in the Eighteenth-Century*. Harold Koda and Andrew Bolton. New York: Yale UP, 2006. Print.
- Hellman, Mimi. "Of Water and Chocolate." *Gastronomica: The Journal of Food and Culture* 4.4 (Fall 2004): 9-11. Print.
- Hosford, Desmond. "The Queen's Hair: Marie-Antoinette, Politics, and DNA." *Eighteenth-Century Studies* 38.1 (2004): 183-200. Print.
- Lavezzi, Elizabeth. "The *Encyclopédie* and the Idea of the Decorative Arts." *Between Luxury and the Everyday: Decorative Arts in Eighteenth-Century France*. Ed. Katie Scott and Deobrah Cherry. Oxford: Blackwell, 2005. 37-62. Print.
- Maeder, Edward. *Hollywood and History: Costume Design in Film*. New York: Thames and Hudson, 1987. Print.
- May, Gita. "Marie-Antoinette's Portraitist." *Elisabeth Vigée Le Brun: The Odyssey of an Artist in the Age of Revolution*. New Haven: Yale UP, 2005. 37-47. Web. 24 Mar. 2013.
- Milam, Jennifer. "Imagining Marie Antoinette: Cultural Memory, Coolness and the Deconstruction of History in Cinema." *French History and Civilization. Papers from the George Rudé Seminar*. 45-53. Web. 24 Mar. 2013 <<http://www.france.net/rude/rudevotiv/MilamVol4.pdf>>.

- Revel, Jacques. "Marie-Antoinette in Her Fictions: The Staging of Hatred." *Fictions of the French Revolution*. Ed. Bernadette Fort. Evanston, Illinois: Northwestern UP, 1991: 111-29. Print.
- Roche, Daniel. "Furniture and Objects." *A History of Everyday Things: The Birth of Consumption in France, 1600-1800*. 1997. Trans. Brian Pearce. Cambridge: Cambridge UP, 2000. 166-92. Print.
- Rybczynski, Witold. "Commodity and Delight," *Home: A Short History of an Idea*. New York: Viking, 1986. 76-99. Print.
- Saint-Amand, Pierre. "Terrorizing Marie-Antoinette." Trans. Jennifer Curtiss Gage. *Marie-Antoinette. Writings on the Body of a Queen*. Dena Goodman. New York: Routledge, 2003: 253-72.
- Scott, Katie, and Deborah Cherry, eds. *Between Luxury and the Everyday: Decorative Arts in Eighteenth-Century France*. Oxford: Blackwell, 2005. Print.
- Sheriff, Mary D. "The Portrait of the Queen." *Marie-Antoinette: Writings on the Body of the Queen*. Dena Goodman. New York: Routledge, 2003.45-71. Print.

#### V. Online and electronic sources:

- Censer, Jack R., and Lynn Hunt. *Liberty, Equality, Fraternity: Exploring the French Revolution* <<http://chnm.gmu.edu/revolution/>>.
- Château de Versailles. Web. 24 Mar. 2013 <<http://en.chateauversailles.fr/homepage>>.
- "Eighteenth-Century European Dress." The Metropolitan Museum of Art. Web. 24 Mar. 2013 <[http://www.metmuseum.org/toah/hd/eudr/hd\\_eudr.htm](http://www.metmuseum.org/toah/hd/eudr/hd_eudr.htm)>.
- The Encyclopedia of Diderot & d'Alembert Collaborative Translation Project*. Web. 24 Mar. 2013 <<http://quod.lib.umich.edu/d/did/>>.
- "French Furniture in the Eighteenth Century: Case Furniture." The Metropolitan Museum of Art. Web. 24 Mar. 2013 <[http://www.metmuseum.org/toah/hd/cfurn/hd\\_cfurn.htm#slideshow1](http://www.metmuseum.org/toah/hd/cfurn/hd_cfurn.htm#slideshow1)>.
- Portner, Jessica. "Paris Gamblers: Gaming in 18th-Century France." *Exhibitions and Installations, J. Paul Getty Museum, Sculpture and Decorative Arts*. Getty Museum of Art. 20 May 2011. Web. 24 Mar. 2013 <<http://blogs.getty.edu/iris/paris-gamblers-gaming-in-18th-century-france/>>.
- Schama, Simon, and Antonia Fraser. *Marie Antoinette and the French Revolution*. PBS. David Grubin. Web. 24 Mar. 2013 <<http://www.pbs.org/marieantoinette/interviews/index.html>>.

*Trial of Marie Antoinette, Late Queen of France, before the Revolutionary Tribunal at Paris: Compiled from a Manuscript Sent from Paris and from the Journals of the Moniteur. The Whole Carefully Revised and Corrected by the Conductor of the Times.* London: Logographic, 1793. Web. 24 Mar. 2013.

**VI. Bibliography on reserve for research on objects and space:**

Annas, Alicia M. "The Elegant Art of Movement." *An Elegant Art: Fashion & Fantasy in the Eighteenth Century*. Los Angeles County Museum of Art. New York: Abrams, 1983. Print.

GT 585 L64 1983

DeJean, Joan. *The Essence of Style: How the French Invented High Fashion, Fine Food, Chic Cafés, Style, Sophistication, and Glamour*. New York: Free, 2005. Print.

DC128.D45 2009

Although the book focuses on the late 17th century, there are many chapters that give insight into crafts and design prevalent in 18th century luxury goods [mirrors, fashion dolls, umbrellas, perfume].

DeJean, Joan. *The Age of Comfort: When Paris Discovered Casual—and the Modern Home Began*. New York: Bloomsbury 2009. Print.

SC Art/ NK949.P27 D45 2009

Delpierre, Madeleine. *Dress in France in the Eighteenth Century*. New Haven: Yale UP, 1997. Print.

Josten GT860.D4713 1987

Duvernois, Christian. *Marie-Antoinette and the Last Garden at Versailles*. New York: Rizzoli, 2008. Print

Hillyer NA 7736 V5 D88 2008

Good for information about Marie Antoinette's plans and uses of the gardens at Trianon.

Koda, Harold and Andrew Bolton. *Dangerous Liaisons: Fashion and Furniture in the Eighteenth Century*. New York: Metropolitan Museum of Art, 2006. Print.

Josten GT 860 K63 2006

Leloir, Maurice. *Dictionnaire du costume et de ses accessoires, des armes et des étoffes*. Paris: Gründ, 1951. Print.

Josten Reference GT 507.L4

In French, but many terms and parts of costume explained and illustrated.

Maeder, Edward. "The Elegant Art of Dress." *An Elegant Art: Fashion & Fantasy in the Eighteenth Century*. New York: Abrams, 1983. Print.

Martin, Meredith. *Dairy Queens: The Politics of Pastoral Architecture from Catherine de Médici to Marie-Antoinette*. Cambridge, Mass.: Harvard UP, 2011. Print.

Ebook and NA2543.W65 M37 2011

Excellent discussion of the tradition of French queens and pastoral architecture (dairy farms) and analysis of the cultural and political symbolism of Marie Antoinette's *Hameau*.

Mercier, Louis-Sebastien. *The Picture of Paris Before and After the Revolution* Trans. Wilfrid and Emilie Jackson. London: Routledge, 1929. Print.

DC 729. M55 1992

Miscellaneous, short descriptions about all aspects of society in the Paris of the 1780s.

Roche, Daniel. *The Culture of Clothing: Dress and Fashion in the "Ancien Régime."* Cambridge: Cambridge UP, 1994. Print.

GT857.R6313 1994

Saint-Aubin, Charles Germain de. *Art of the Embroiderer*. Trans. by Nikki Scheuer. Los Angeles: Los Angeles County Museum of Art, 1983. Print.

Mount Holyoke NK 9204 S2413 1983 Folio

Great explanations and details about embroidering and its importance for dress and fashion in the 18th century.

Scheuer, Nikki. "The Elegant Art of Woven Silk." *An Elegant Art: Fashion & Fantasy in the Eighteenth Century*. Edward Maeder. New York: Abrams, 1983. Print.

Takeda, Sharon Sadako, and Kaye Durland Spilker. *Fashioning fashion: European Dress in Detail, 1700-1915*. Los Angeles: Los Angeles County Museum of Art, 2010. Print.

Oversize GT 720.T35 2010

Interesting information on the textiles, embroidery, trim on dress. Detailed photographs.

Whitehead, John. *The French Interior in the Eighteenth Century*. New York: Dutton Studio, 1993. Print.

Hillyer NK 947 W48 1993

Excellent source for general discussions on architectural decoration, furniture, porcelain, wallpapers, textiles, silver.

## VII. Films on reserve:

*Marie Antoinette*. [1938 with Norma Shearer.] MGM presents; directed by W.S. VanDyke II

DVD PN1997. M3747 2006

*Marie Antoinette*. [2006. Sofia Coppola] Columbia Pictures Corporation. American Zoetrope  
DVD PN1997 M 37471 2007

## VIII. Instructor's personal catalogs available for consulting. Most are in French, but the images speak all languages.

*Le Boudoir de Marie Antoinette à Fontainebleau*. Paris: Somogy éditions d'art, 2006. Print.



[Images of the queen's boudoir at the royal palace of Fontainebleau that illustrates well Marie Antoinette's taste in décor and interior design.]

*The Eighteenth-Century Woman*. New York: Metropolitan Museum of Art, 1982. Print

*Gazette des Atours de Marie Antoinette*. 1782. Print.

[Facsimile of fabric swatches of Marie Antoinette's dresses for 1782.]

*Marie Antoinette*. Paris: Galeries nationales du Grand Palais, 2008. Print.

[Portraits of Marie Antoinette, family, friends; objects and decors she influenced.]

*Paniers, baleines, et jabots. La Mode au XVIIIe siècle*. Brussels: Costume and Lace Museum, 2012. Print.

[Panniers, stays and jabots. Fashion in the 18th Century]

[English version of text.]

Bremer-David, Charissa, ed. *Paris: Life and Luxury in the Eighteenth Century*. Los Angeles: J. Paul Getty Museum, 2011. Print.

[Informative essays on daily life [architecture of privacy; morning toilette; reading; sociability] for the upper strata of 18th-century society.]

Lagardère, Geneviève. *Les Quatre Saisons de Carmontelle: Divertissement et illusions au siècle des Lumières*. Paris: Musée de l'Île de France. Sceaux, 2008. Print.

[41 meter panorama transparencies of diverse classes strolling in landscape. Excellent images of dress and costume for diverse classes circa 1787.]

## Appendix C

### FYS 199: A collective online exhibit: Luxury objects in the age of Marie Antoinette

#### Step I:

1. Choose one object that is featured in the prints from the *Monument du Costume*. This could be an object of decor—sofa, chair, table, desk, paneling, art objects such as paintings or mirror; an article of clothing—morning *deshabillé*, hair or wig, gloves, fan, trimmings or ornaments such as lace or embroidery; the space itself—interior or exterior; useful objects or instruments—musical instrument (harp), porcelain containers or dishes, writing implements, etc. The object may reappear in several of the prints; if so, be attentive to its various uses—similar or different.
2. Select the print or prints in which the object is featured.
3. Make some preliminary observations about the object as it is featured and used in the scene or scenes you are focusing on.

**Monday, October 22:** Post on **Moodle forum #3: luxury objects** a one-page brief or outline of your choices—object and scene[s]—for the online exhibit. State why you've chosen the object and identify the prints you will analyze in which the object appears. Add your preliminary observations about the object, its uses, and how it relates to the figures in the scene. This draft or exercise is an important part of the working process.

#### Step II: During the following two weeks:

1. Study the plates of the *Encyclopédie* that show and feature the object and its making.
2. Acquaint yourself with the reference materials you might consult to research your object. These may include articles we have read in class as well as the materials on reserve.
3. Pursue further research about the object through the books on reserve and the books that I've put at your disposal outside my office door.

#### Questions to ask:

1. How is the object made?
2. Who are the craftsmen/craftswomen?
3. What materials go into the object and where do they come from?
4. What kind of labor goes into the object?
5. What uses does the object have?
6. What are the distinctive characteristics of the object?
7. How is the object featured in the print?
8. How do the figures in the print use the object?
9. How does the object affect the life of the figures in the scene depicted?
10. How does the object facilitate or complicate the activities featured in the scene?
11. Is the object of specific use or value for one gender more than the other?

4. During these two weeks work on a **first draft** of your blog entry.

**Friday, October 26:** We will meet again in the Museum's Teaching Gallery (basement level) to look carefully at the object[s] you will have chosen and to see if and how that object appears elsewhere in the prints.

**For Friday, November 2: Post on the online forum #4 Bibliography** of references/resources you are consulting, including the prints, the plates of the Encyclopédie, articles, other books, etc.

**Step III:** Edit and refine the draft of the « wall legend » that will accompany the images on your page/room of the exhibit. The wall legend should feature a relevant quote or two about the object you are featuring, taken from the sources you've consulted. The wall legend should explain the importance of the object, its materiality, its making, etc. It should then situate the object in the print and explain how it is integrated in the scene, how it is used.

**Identify the images** to illustrate your entry. Create close ups of objects or the object you are studying as it is used in the Monument du Costume prints. Create a folder in which you store your images. You'll use these images during the workshop on Friday, November 2.

**Friday, November 2:** In class writing workshop (Seelye, 411). You will refine and revise your text, upload the images you've chosen of the object and set up the « page » on the blog that will be your « room » in the virtual exhibit.

**Step IV: Writing assignment #6 for Monday, November 5:**

Finalize your blog exhibit entry.