August 10th, 1792


The penultimate chapter of this book describes what happened to the king and the royal family during and after the insurrection on August 10, 1792. The Tuileries was guarded with Swiss troops, National Guard members, and armed nobles, but the National Guard members turned against Louis XVI. The king surrendered to the revolutionaries and ordered his guards to cease their gunfire. The royal family was taken and kept in a reporters’ box for the first day of their captivity, then relocated to the Convent of the Feuillants, and finally to the Temple and held as prisoners. EC


This book describes the events leading up to the fall of the French monarchy on August 10, 1792. The section “The fall of the monarchy” focuses on the storming of the Tuileries. The fédérés, along with men from Marseilles, went to the Tuileries and were met with the fire of Swiss guards. The king ordered a cease-fire, but he no longer had power over the people of France. EC


In this article, the author examines the possible causes of the storming of the Tuileries on August 10, 1792. She suggests that it was not just the Montagnards who were involved in the insurrection, but a much wider array of French people including Girondins, fédérés, and Cordeliers. These groups were brought closer together and became a stronger revolutionary force because of this revolt in 1792. The author also gives consequence for
this insurgence, including that it changed the government completely from a constitutional monarchy to the Paris Commune. EC

Women’s Role in the French Revolution


Darrow argues in this work the change of noblewomen over the hundred years mentioned, most of which occurred within the French Revolution, that they chose to become more domesticated on their own accord. This was a political move that was to try to get people to view them better and closer to the bourgeois model that had been established. WB


Desan argues that during the French Revolution, many women were involved in the religious that broke out. This was because the women of France were in charge of the well-being of the family, and that they wanted to make sure their family was saved for salvation, which they believed came through the Church. WB


Garrioch argues that during the October Days many women participated in riots over food. The women of the French Revolution were in charge of getting the food on the table for the family. During these days, bakers had raised the prices for their bread, and if the women could not afford it, they would use sexual intercourse as a means of payment, to which the women responded with violence and riots. WB


Citing sources such as James Ralph’s criticism of wax figures representing the people buried at Westminster Abbey, Ihor argues that eighteenth century French painters and connoisseurs of high culture dismissed waxworks and other imitative media as entertainment for the masses without any artistic value. Philippe Curtius tried to rehabilitate this medium for high culture. Jacques-Louis David, a friend of Curtius, used Neo-Classical waxwork figures during festivals to instill republican ideals in the French people such as civic duty.


Kelly charts the development of the cultural meaning of the word “terror” starting with Montesquieu’s *Persian Letters*. He notes Buffon’s prehistoric terror of nature and the terror of religion portrayed by the Marquis de Caraccioli. Kelly suggests that mankind always has some terror to face.


Meyer analyzes several texts which discuss the eighteenth century debate in philosophy and the arts on the value of classicism and modernism. Some of the texts discussed include an anthology titled *Ancients and Moderns in the Literary Debate of the Eighteenth Century* written in 1966 by Werner Krauss and Hans Kortum and a monograph entitled *The Dispute on the Subject of Antiquity in the Age of French Classical Literature* by Hans Kortum.


Potts attempts to bridge the discontinuity between neo-classical art’s portrayal of republican virtue and its portrayal of sensual aesthetics. In particular, he describes how the aesthetical features of *The Death of Bara*, a painting which portrays the death of a
young French patriot killed by counter revolutionary forces, were used for Revolutionary propaganda. CL


In this text, Saisselin, citing sources such as Luthy’s From Calvin to Rousseau, suggests that neo-classical art during the eighteenth century was indicative of wealth. The main argument in the essay is that the success of the neo-classical style was linked not to any individual class but to its social meanings and its popularity with financiers, the nobility, and the bourgeoisie. Categorizing the wealthy into distinct classes is also very difficult because their familial ties linked them by marriage and their desire to be and appear noble united them culturally. CL

William Beatley, Emma Cronenweth, and Christopher Lilley prepared this bibliography