

## **Teaching the Interdisciplinary Seventeenth-Century to Undergraduates: A Literary Historian's Perspective**

**by  
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As a French professor who specializes in late seventeenth-century popular novels, I am continually challenged to find ways to make texts from my area of research appealing and accessible to my students. At my small liberal arts university, where I am the only instructor teaching pre-nineteenth-century French literature, this hurdle stems primarily from two difficulties. First, the lack of emphasis on “older” texts both in high school and college curricula makes it so that interested students generally have no prior background for studying works associated with my discipline. Second, since most of the novels in my area of expertise have not been in print since the late eighteenth century, my courses must not only address the logistical difficulties presented by unfamiliar typeface, format and language, but also combat the deep-seated preconception that if a particular text has not been recently republished, it is because it is not important.

In recent decades, academic presses have made significant efforts to meet the material and linguistic challenges posed by early-modern texts like the ones I study. Claudine Hermann's “Éditions des Femmes,” the MLA's “Texts and Translations,” and the University of Chicago Press's “Other Voices” series, to name just three, have increased the accessibility and availability of countless non-canonical works, in both modern French and modern English. These important initiatives to bring early-modern texts into the twenty-first century, however, have come in the face of other obstacles. From an administrative standpoint, cuts in school curricula all over the nation have hit faculty hardest in the earlier periods of the humanities; positions in pre-Revolutionary French studies, previously spread over four or more tenure-track lines, have been condensed and refashioned into single positions if not eliminated altogether, and requirements that students take courses in early literary periods have reflected this pattern of decline.

Additionally, literary historians like myself must compete in an increasingly high-tech, visually sophisticated, multi-media world. Not only are the majority of my students unaccustomed to reading for long periods of time, even in English, but also they are increasingly predisposed to the reception of information presented through visual or aural stimuli. I would like to share some of the strategies I have developed at Bucknell University to ease early-modern literature into an era more contemporary to that of my students. First, I will describe how I approached the seventeenth-century component of a 200-level artistic survey entitled “La France Artistique.” I shall then describe how I applied the teaching strategies I cultivated in French 271 to a 300-level literature seminar in which students were required to read an early eighteenth-century edition of a late seventeenth-century novel.

I should start by saying that French 271 was not the kind of course I ever expected to offer as an early-modern literary historian. It fell under my responsibilities because the emerita professor whom I replaced had taught the course, and it had been popular with the students. At the end of my first year at Bucknell, when I learned that “The Arts of France” needed to become part of my teaching repertoire, I began to panic. While I was familiar with the French literary tradition, I certainly did not feel comfortable teaching art history or musicology. So I began preparing for the course by reading several anthologies and a basic introduction to western music, trying to fit painters, sculptors and composers into a timeline that coincided with the poets I had studied for my PhD exams.<sup>1</sup> Once I had developed a chronological table of possible candidates, I began to think about what I most wanted my students to take away from the course. First, I wanted them to expand the way that they thought about art, which meant that in addition to visual art, my syllabus would have to include some form of music, dance, theatre, film, fashion, architecture and poetry. Second, I wanted students to know the cultural contexts from which the art forms had emerged, which meant that they would have to purchase a concise French cultural history to accompany the introduction of each new artistic period. Third, I wanted students to recognize the ways that different art forms from the same time period interact

with one another, often responding to the same cultural or historical phenomenon.

Ultimately, I settled upon the following organization: students would study one poet, one visual artist, and one composer from each century. In addition to these three, a fourth artistic form would be added to distinguish each period from the next, and to broaden the definition of “art.” For example, during the unit on the early Middle Ages, we studied Romanesque religious architecture in addition to Gregorian chant, the hagiographic poem “La Vie de Saint Alexis” and the embroidered tapestry known as “La Broderie de Bayeux.”<sup>2</sup> During the Renaissance unit, I included sculpture; for the seventeenth-century we studied court dance and architecture; for the eighteenth-century I included fashion; for the nineteenth century we studied urban planning; and for the twentieth century I included experimental film.

At the beginning of each unit, students read selected articles from Denis Menjot’s *Grands repères culturelles pour l’histoire*.<sup>3</sup> In the following class, they collectively brainstormed the major cultural themes of the period in question, and we applied these themes to the art forms chosen for the particular century. Students wrote a one-to-two page comparative arts paper at the conclusion of each section, commenting on the common manifestation of the same cultural values in at least two different artistic media. They also took three exams, gave an oral presentation and turned in regular short homework assignments.

We began the seventeenth-century unit by reading three short articles, one on the construction of Versailles, and two on Louis XIV’s rise to power (Menjot 168-9, 174-7). Students answered discussion questions for homework. The next day in class they analyzed selected passages and concluded that political absolutism depended upon the following values for stability and success: symmetry, hierarchy, order, submission, centralization, purity, reverence for Antiquity, grandeur, amplification and homogeneity. Although overly simplistic, these were precisely the types of general conclusions I felt worked well for the purposes of the

survey course, which could only devote three classes (or four and a half hours) to each time period.

The first art form to which we applied these cultural norms was architecture, looking at a series of seventeenth-century images of the chateau of Versailles. As can be seen in the two examples cited below, notions of symmetry, order, centralization, harmony and homogeneity applied equally to Le Vau's plans for the overall layout of the chateau, and to Le Notre's plans for its grounds, both of which used a central wing (Le Vau) or *allée* (Le Notre) as a point of departure for an amplified, symmetrical composition:

**Link to Le Notre's plans for the gardens of Versailles**

<http://www.lenotre.culture.gouv.fr/culture/celebrations/lenotre/img/sgtem02b.jpg>

We then applied these values to visual art, examining their manifestation in two of the frescoes that Le Brun designed for the *salon de guerre* "Bellona Enraged," and "Holland Defeated with Her Lion," and in the theatre set built for the performance of Lully and Moliere's court entertainment, *Les Fêtes de l'amour et de Bacchus*:

**Link to scene from the prologue of *Les Fêtes de l'amour et de Bacchus*, here performed at Versailles in July 1674. Engraving by Antoine Le Pautre, Paris: Bibliothèque Nationale, Cabinet des estampes.**

<http://sitelully.free.fr/palaisroyalfab.jpg>

In analyzing the layout and disposition of the proscenium stage, students were particularly impressed by the prevalence of centralization; they pointed out that the position of the king, seated high in the center of the audience, was perfectly aligned with the arch in the center of the set.<sup>4</sup> We also listened to Lully's "Marche pour la cérémonie des Turques," composed for Molière's comédie-ballet *Le Bourgeois gentilhomme*, and we analyzed certain aspects of the march's musical composition in terms of absolutist values (Lully).

Third, we turned to court ballet. We began by looking at typical costumes, and students were surprised to learn that Louis XIV was an avid dancer, who often performed as the sun god, Apollo, during the early decades of his reign.

**Link to Watercolor from the atelier of Henry Gissey for Louis XIV dancing as Apollo in the *Ballet Royal de la Nuit*, 1653. Paris: Bibliothèque Nationale, Cabinet des estampes, réserve.**

<http://sitelully.free.fr/roiballet.jpg>

If students had understood the political metaphor inherent in the Sun King's nickname (in the same way that the sun is the center of cosmos, so also is the absolute monarch the center of governance), they had not fully grasped the relationship between the success of Louis XIV's rise to power and the propaganda that the king himself oversaw and controlled. The presence of the monarch dressed as Apollo revealed that "Le Roi Soleil" was more than a nickname bequeathed by historical posterity; it stemmed from a carefully managed publicity campaign, overseen, perpetuated and in some cases even performed by the king himself.

A newfound understanding of the ideological relationship between court dance and absolutism presented a meaningful occasion to introduce my students to court dance choreography. Together, we viewed images of the king dancing prominently in the center of his courtiers, and watched a short video on the evolution of baroque dance from the reign of Louis XIII to that of Louis XIV (*Early Dance*). To appreciate the extreme demands court dance exerts on the human body, students took part in a twenty-minute introduction to classical ballet with one of Bucknell's dance professors, an experience that concretized the importance of order and regimentation in seventeenth-century performance art, particularly in the development of the five primary ballet positions.<sup>5</sup> Finally, we examined four examples of dance notation recorded for court productions by Beauchamps and others, an exercise that allowed students to see how the values of symmetry, order, homogeneity, and even amplification are

advanced not only in the individual steps, but also in the overall choreography of the piece.

<http://www.hallvord.com/dance/bouree/bouree1>

**Link to the Feuillet-Beauchamps notation for a bourée, ca. 1700.**

We concluded the seventeenth-century unit with four fables by La Fontaine, discussing whether or not certain aspects of the fable might be interpreted as ideologically aligned with the cultural values of political absolutism. Students immediately recognized the fable's claim to illustrate a universal moral or "absolute" truth and assessed the degree to which the content of these morals reinforced the values we had seen reflected in other art forms. For example, in "Le Loup et la Cigogne" and "Le Pot de terre et le Pot de fer," the importance of respecting hierarchy is both reiterated and amplified: "Votre salaire ? dit le Loup : / Vous riez, ma bonne commère ! / Quoi ? ce n'est pas encore beaucoup / D'avoir de mon gosier retiré votre cou ? / Allez, vous êtes une ingrante : / Ne tombez jamais sous ma patte" (La Fontaine, "Le Loup," 79); "Ne nous associons qu'avec nos égaux, / Ou bien il nous faudra craindre / Le destin d'un de ces pots" (La Fontaine, "Le Pot," 111). Both the stork and the clay pot are made to learn their place and not to try to advance within the social hierarchy. In addition to moralizing the universal importance of hierarchy, students noticed a symmetrical composition at work in both of the fables, and they also compared the genre's "classical" origin in Greco-Roman Antiquity to the mythological origins of the frescoes we had studied by Le Brun.

Engaging art, literature, and music, often within the same class period, made for an especially lively seminar. Overall, students not only enjoyed the pace and variety of each class, but also they expressed routine satisfaction with the confidence the course instilled in them, citing a newfound desire to take advantage of cultural opportunities that once would have intimidated them, such as attending the symphony or visiting a new museum. In this respect, I found that teaching something I myself knew relatively

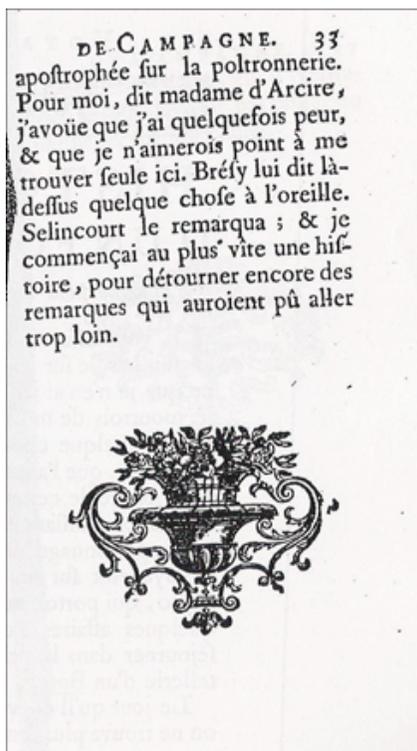
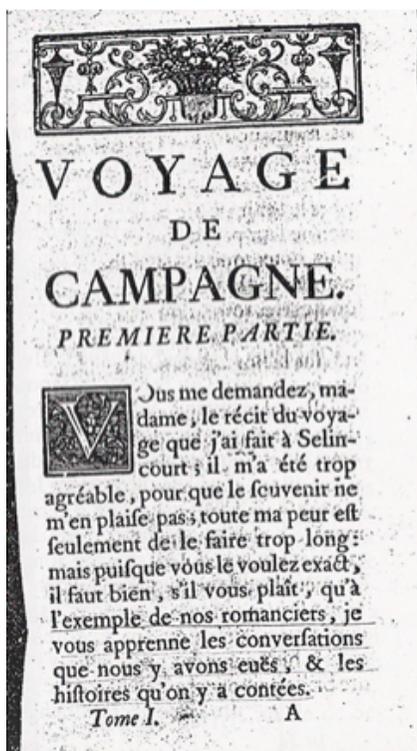
little about at the outset was an advantage in conveying the material to my students; it forced me to approach the material from a vantage point similar to theirs. I vowed to keep this insight in mind when I designed the syllabus for French 325, a course based largely on my own book project.

French 325, entitled “La Littérature et les Lumières: Le Roman-Conte de fées,” is an upper-level seminar, comprised primarily of senior French majors. I coined the term “roman-conte de fées” to refer to a group of novels that contain one or more interpolated fairy tales within them—a popular publication strategy among salon authors between 1690 and 1715 and between 1747 and 1759. My goal in teaching this course was to have students read a few examples of this genre in conjunction with philosophical treatises by Rousseau and Voltaire, in order to assess the degree to which the ideological underpinnings of this type of literature are reprised by Enlightenment political philosophy.

I had intended to begin the seminar by plunging into the first novel/fairy-tale hybrid, in this case the 1734 edition of Henriette-Julie de Castelnau, comtesse de Murat’s *Voyage de campagne*, first published in 1699. However, I rethought this sequence in light of my experiences teaching French 271, keeping in mind how interdisciplinary cultural contextualization had helped to make literature more accessible to many of my students. I therefore began with Félibien’s *Relation de la fête de Versailles*, a text I chose for two reasons. First, it included contemporary engravings that we could analyze as a class. Second, the descriptions of Louis XIV’s major parties has inspired several period films; we watched excerpts from *Le Roi danse*, *Vatel*, *Tous les matins du monde* and *L’allée du roi* to dramatize different aspects of the parties Félibien described. As a result, when it came time for my students to approach the *Voyage de campagne*, they had a clearer image of the court culture the novel/fairy-tale hybrid was reacting against.

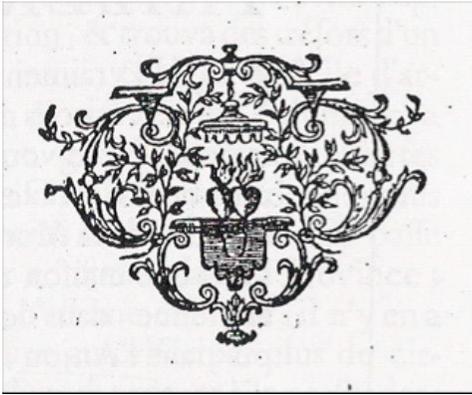
My experiences teaching French 271 had also made me aware of how the pairing of literary and visual texts often helped students to master difficult analytical concepts. Since the *Voyage de*

*campagne* did not contain referential illustrations, and since, to my knowledge, no films exist depicting the life of exiled aristocrats at the end of Louis XIV's reign, I decided to look for visual reinforcement in the materiality of the novel/fairy-tale hybrid itself, by teaching students about the three main types of ornaments the text contained, and having them analyze these ornaments along with the readings.<sup>6</sup> As pictured below, the 1734 edition of the *Voyage de Campagne* showcased a plethora of *bandeaux* (top left), *lettrines* (middle left), and *cul-de-lampes* (bottom right):



My class began by analyzing the possible symbolic value of these ornaments in relation to the interpolated narratives they framed. For example, the following *cul-de-lampe* appears at the end of an interpolated tale about the well-known poetess, Antoinette Deshoulières, who slept in a haunted bedroom and, in

the course of the night, uncovered the truth behind the apartment's legendary ghost.



(Murat I:17).

Students were intrigued by the flaming twin hearts etched in the center of the *cul-de-lampe*. After some debate about how this symbol might pertain to the story, we concluded that the heart might evoke the sacred heart of Jesus, which also has a reputation for dispelling ghosts in the Roman Catholic tradition.



**Reproduction of the sacred heart reportedly seen in a vision by Saint Margaret Mary of France (1647-1690) (“The Twelve”).**

Students wrote short responses interpreting what the pairing of Catholic symbology with the courage of a female poet might imply.

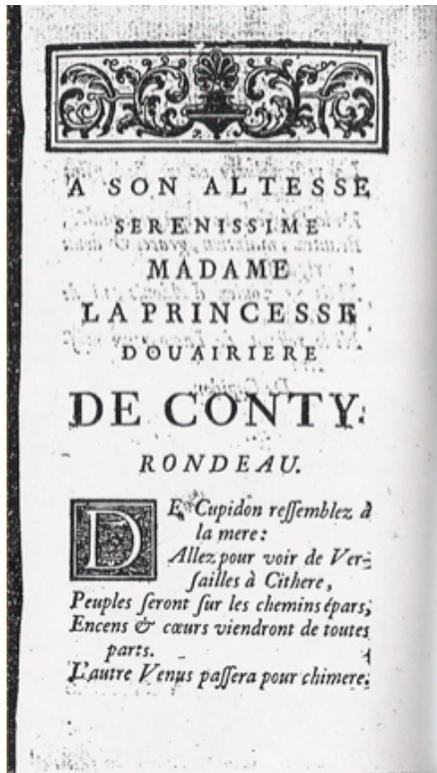
We did a similar analysis of the bandeau that introduces the novel's dedicatory poem to the Princesse de Conti:



Several students interpreted the ornament's central inkwell, flanked by two feather pens, as a symbol for *mondain*, literary collaboration—perhaps even evoking a desired partnership between Murat and her patron, Conti. However, the aspect of the inkwell that students most appreciated was its shell-shaped lid—a symbol which, for them, evoked Botticelli's *Nascità di Venere*, a homage to the Roman goddess of love, also reprised by the poem the *bandeau* introduces. As can be seen in the image below, the ensuing *rondeau* develops an extended metaphor comparing the Princesse de Conti to the goddess Venus:

**Link to Botticelli's *Venus***

<http://www.artchive.com/artchive/B/botticelli/venus.jpg.html>



**(Murat I:i)**

Placing the images side by side, students were struck by what they saw as an important compositional reversal: the shell-topped inkwell appeared to evoke the body of Botticelli's Venus turned on

her head. They wrote a two-page analysis hypothesizing the cultural values implicit in the simultaneous inversion of Botticelli's Venus and the substitution of a woman's white, naked body for a jar of black ink.

A third way that we analyzed the *Voyage de campagne's* textual ornaments was in their relation to the interior decoration of the typical late seventeenth-century salon:

**Link to Engraving of the “Cabinet de l’amour” of the Hôtel Lambert (c. 1700) by Bernard Picart. Paris: Bibliothèque Nationale (Mérot 133).**

<http://www.student.kun.nl/l.valckx/kunstgeschiedenis/pictures/favoriete%20kunstwerken/augustus03-2.jpg>



***Cul-de-lampe* concluding the interpolated**

**narrative “Histoire d’un Follet passionné pour**

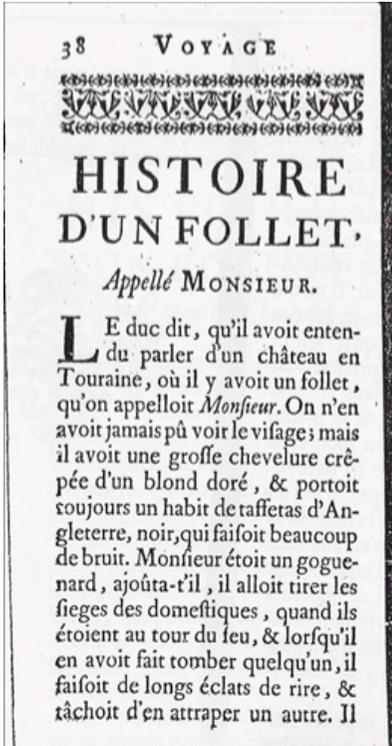
**les Chevaux” (Murat I:37)**



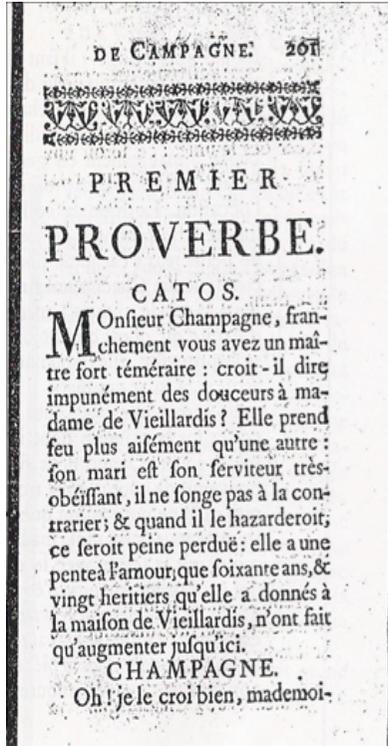
**Detail of the side of the desk in the Cabinet de l’amour of the hotel Lambert (1700).**

To what extent might a textual ornament be used to evoke the interior of a particular locale—in this case that of the Lambert de Thorigny family's famous *cabinet d'amour*, decorated by Eustache Le Sueur entirely around the theme of love?<sup>7</sup> Or might such designs have operated in a more general fashion, situating the novels they embellish in the broader cultural context of the salon, and thereby evoking the spaces in which such texts were collectively composed? This question provided an opportunity for students to do short, independent research projects on late seventeenth and early eighteenth-century salon interiors and to give in-class presentations comparing the textual ornaments of novel/fairy-tale hybrids to elements of rococo, interior design.

A fourth way that we analyzed textual ornaments was as *clés de lecture*, experimenting with the notion that certain ornaments may have been intentionally recycled throughout the text in order to invite the reader to read in a non-linear fashion. In the following examples, the bandeau used to introduce the ghost story "L'histoire d'un follet appelé Monsieur" at the beginning of the first volume, also introduces the novel's first, interpolated proverb comedy a few hundred pages later:



(Murat I:38)



Murat (I:201)

Taking a cue from the recycled bandeaux, students undertook a close reading of the ghost story and the proverb comedy together as one of their three short literary analyses, assessing the types of new meanings that were generated and/or reinforced by the juxtaposition of these two narratives.

Making textual ornaments a central fixture of our literary analyses turned out to have many unexpected benefits. For example, it allowed me to introduce my students to the importance of the materiality of the text, justifying the inclusion of studies on the history of the book that might otherwise have appeared a digression. Before we began studying the ornaments, we read excerpts from Roger Chartier and Henri-Jean Martin's *Histoire de l'édition française: Le livre triomphant, 1660-1830*,<sup>8</sup> discussing seventeenth-century print practices at length and emphasizing the grey area surrounding the control that individual authors, and even

editors, might have had over the types and placement of the ornaments included. This segued into a discussion about the importance of locating and studying original/early editions, allowing me to teach my students how to navigate the multiple online databases of the Bibliothèque Nationale de France. We discussed the fact that we were reading the 1734 edition of the *Voyage de campagne* because it was the earliest edition available in microfilm at the time, and we made a cursory comparison between the materiality of our edition and the anthologized, 1788 version, using the inconsistencies we noticed as a basis of hypothesis for how the 1699 and the 1734 editions might differ as well.

Ultimately, I found that the careful examination of textual ornaments transformed the traditional “disadvantages” of working with early-modern editions into advantages. By the end of the first two-thirds of the course, students had become so accustomed to reading eighteenth-century texts in contemporary formats that they were disconcerted when I presented them with Rousseau’s *Du contrat social* and Voltaire’s *Traité sur la tolérance* in modern prose and typeface. Without the materiality of an earlier edition before them, students felt disconnected from work’s intent, even protesting that they were unable to do effective comparisons with the novel/fairy-tale hybrids we had already read. We ended up consulting an eighteenth-century edition of Rousseau’s text as well, using the BNF’s *Gallica* database, and discussing at length how the materiality of eighteenth-century editions highlighted different aspects of the treatise’s content.

A final advantage of incorporating textual ornaments into short literary analyses was that students knew they were undertaking an exercise for which there were no verifiable answers. Our unit on the murky territory of textual materiality had taught them that it is impossible to establish, with any certainty, who chose the ornaments and why. Thus, students understood that when I asked them to analyze the relationship between ornament and text, I was essentially giving them license to unleash their creative, analytical skills. In hindsight, I believe that these low-pressure, open-ended

assignments provided them with the initial confidence they needed to succeed at a difficult final project, in which everyone was responsible for the analysis of a different novel/fairy-tale hybrid, and all were accountable for the historical accuracy of their claims. Juxtaposing ornaments and text thus not only encouraged students to test the limits of their creative potential, but also it made them less intimidated by the early-modern novels that I read all the time. It was personally rewarding to see them become comfortable working with these texts.

During the course of the semester, I found that incorporating interdisciplinary teaching methods helped students to understand not only the cultural contexts of the novels we were reading, but also the dynamic interplay of form and content at the heart of late seventeenth-century salon literature. When students had difficulty understanding the description of the narrator dancing with the old duke (Murat I:32), for example, I screened a short video clip of the *villette*—a hybrid of a *sarabande*, two *passepieds*, and two *rigaudons*,<sup>9</sup> in the hope that it would help them to picture the type of moment the text described. Ultimately, however, this introduction to *mondain* dance helped students to see how salon values such as variety, hybridity, originality and experimentation are embodied both by the form and the content of the *Voyage de campagne*. A comparison of the choreography of the *villette* to the overall structure of the novel/fairy-tale hybrid clarified for many students how Murat’s novel engaged on multiple levels with the culture that created it.

Similarly, in order to help students better comprehend the “Air de Bellerophon” sung by one of the novel’s characters during a carriage ride (Murat I: 170), I enlisted music students to perform an *air à boire* and an *air de la paix* from the same time period, an arrangement that allowed the class to see how setting a poem to music was one way to eschew censorship while still making a point. For example, a cursory reading of the *air de la paix* above

**AIR DE LA PAIX**

Courage Amour, Courage Amour, La Paix est  
faite, La Paix est faite, Plus de tambour, Plus de trompettes,  
Plus de tambour, Plus de trompettes. Dans nos  
bois & dans nos champs l'on n'entend plus que des chants  
Ou quelques plaines legeres, De Ber-  
gers & de Bergeres, Les plaines an-  
tous: Les plaines an- tous: Courage A-  
mour, Courage Amour, Courage Amour, mour, Dés nos  
jamais laison C'est la raison  
Ne sur si belle, Qu'elle soit celle.

**AIR DE LA PAIX.** 33

Courage Amour, La Paix est  
faite, La Paix est faite, Plus de tam-bour, Plus de  
trompettes, Plus de tambour, Plus de trompettes:  
Ces Dés nos bois & dâ nos champs l'on'entend plus que des  
chants Ou quelques plaines legeres. De Bergers &  
de Bergeres, Les plaines an- tout: Les plain-  
sins an tout: tous, Courage Amour, Courage Amour,  
Car le maistr du tambour  
Et jeune, galand, & beau  
L'on ne voit plus les sauperes  
Que Bergers & que Bergeres  
Qui se melent avec & ont  
Courage Amour.

III. LIVRE D'AIRES. B

**“Air de la paix” from the *Livre d’airs de différents auteurs*, circa 1660 (Goulet 89).**

would seem to celebrate the peace that followed one of Louis XIV’s military victories, exclaiming: “La paix est faite, la paix est faite...dans nos bois et dans nos champs, l’on n’eut plus que des chants” (Goulet 89). The air, however, is set to a somber tune, making the praise seem pessimistic, even sarcastic, rather than sincere. Embedding contradictory meanings into the *form* of a narrative, as in the above composition, is a technique we likened to the non-linear reading of a novel/fairy-tale hybrid.

My transition to interdisciplinary teaching was far from effortless. In my case, it was only possible because I had an intelligent, efficient and conscientious research assistant: Presidential Fellow Andrea Poisson, now in her second year of medical school at Drexel University. From the fall of 2002 to the

spring of 2005, Andrea worked tirelessly to help create these courses—scanning images, building databases, digitizing video clips, burning CDs, and printing countless microfilms of eighteenth-century novel/fairy-tale hybrids so that the 300-level students could realize their final projects. This sort of teaching was also costly, and required substantial, financial support from my home institution, Bucknell University, which awarded me two grants from the Gladys Brooks Foundation to augment the library’s collections, and one Arts Council grant to record the airs contained in the novel/fairy-tale hybrid microfilms that we purchased.

Finally, the adoption of a new teaching style has not come without tortured moments of self-doubt, regret, and even sadness. When I was an undergraduate at Dartmouth College in the early 1990s, my French literature professors relied on no such pedagogical methods. We sat in small seminar rooms, or around their dining room tables, and through the model of their own intimate relationship with the texts in question, I learned to imagine literature for myself. I took copious notes during class, and afterwards these notes informed my own ideas about the works I was reading, helping me to envisage not only their cultural contexts, but also the values that produced and sustained those cultures. These values inspired the papers I wrote at Dartmouth; they consisted of connections I had hypothesized on my own, in the quiet of Baker library. By inundating my literature students with visual and aural stimuli, I wonder whether I am depriving them of imagination and self-sufficiency, gifts that my own undergraduate professors so generously passed along to me?

I posed this question to my father, an independent scholar with three prestigious, advanced degrees, who taught sixth grade in inner city Camden, NJ for thirty years before retiring. To my crisis as a literary historian in the classroom, he simply replied: “You cannot meet your students unless you go to the place where they are.” Statistics agree. Since infusing my literature seminars with music, images, power-point presentations and film, my enrollments have nearly doubled. I currently have four undergraduates enrolled in independent studies on the late seventeenth-century popular

novel, three of whom are writing honors theses and plan to pursue graduate studies in early-modern French literature.

To meet my students “where they are,” I have had to face up to the futility of a dream: a dream that I would be able to prepare for class by sitting down with some good books and a pencil, and that I would walk into a seminar full of students who had done the same. This dream is no longer a reality, something that my teaching accommodates more readily than my spirit. But distinguishing between expectations that are justified and those that are futile is also part of being a good teacher. If admitting the futility of my own dream will provide three new students with an opportunity to pursue theirs, then perhaps the cozy literature seminar of my undergraduate experience can also rearrange its chairs, dim its lights, and accommodate its new computer.

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## NOTES

<sup>1</sup> I found Gombrich’s *Story of Art*, and Mark Evan Bonds’s *A History of Music in Western Culture* particularly helpful.

<sup>2</sup> Frederick Vosburg’s *The Age of Chivalry* contains a useful pull-out reproduction of this tapestry, and I am grateful to my father, David Stedman, for the reference.

<sup>3</sup> I am grateful to my colleague Susan L. Fischer for referring me to this anthology.

<sup>4</sup> I am grateful to my colleague Olivia Bloechl (at Bucknell 2002–4, now at UCLA), who introduced seventeenth-century French opera to my students and who made me aware of Isherwood’s important work.

<sup>5</sup> I am grateful to my colleague Kelly Knox, who provided my students with an introduction to the menuet in the fall of 2003 and to classical ballet in the spring of 2004.

<sup>6</sup> Goulet's chapter on "La Composition des Ouvrages" (35–135) provided useful vocabulary and background for this exercise.

<sup>7</sup> The interior of the *cul-de-lampe* bears striking similarity to the central ornamentation on the side of the marquise de Lambert's desk.

<sup>8</sup> Of particular use were excerpts of Martin's "Les styles typographiques" (149-155), Roger Laufer's "Les espaces du livre" (156–172), and Alain-Marie Bassy's "Le texte et l'image" (173–200).

<sup>9</sup> Although it doesn't appear in the table of contents, the illustration and explanation of the "Villette" appears at the end of the first volume of Paige Whitley-Bauguess's *Introduction to Baroque Dance*.

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