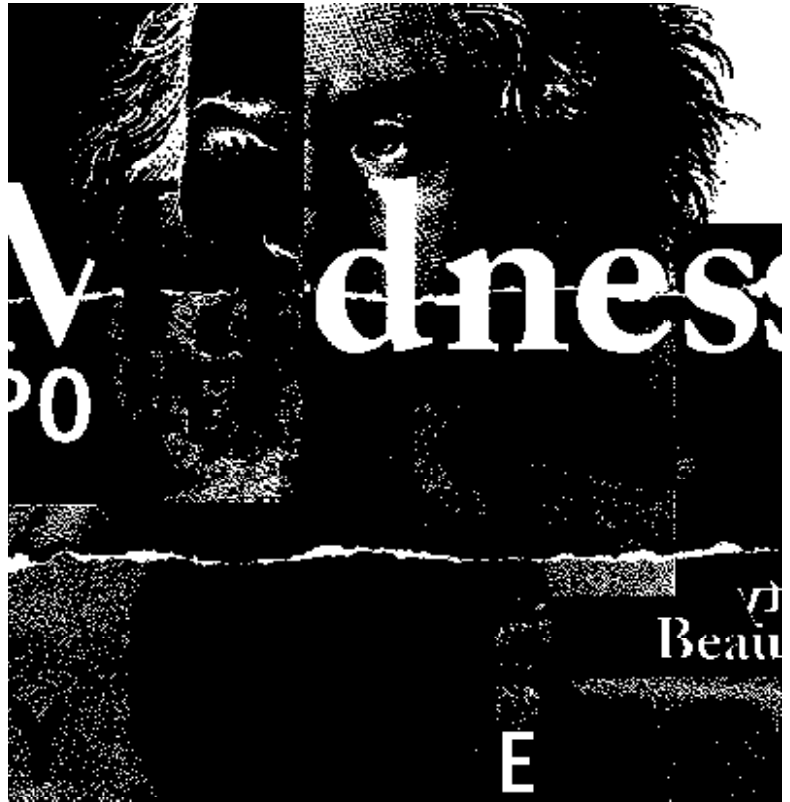


Beethoven 'N' Pierrot

U S WESTWorld Premiere

November 30 - December 23, 1995

Conceived, written, designed and directed by
Pavel Dobrusky and Per-Olav Sørensen



Study Guide



Catch US In The Act.

Denver Center Theatre Company

A Division of The Denver Center for the Performing Arts / Donovan Marley, Artistic Director

Microsoft



USWEST



1995-96 season sponsor

NEWS4
LOCAL NEWS

In order to find more information about Beethoven, Napoleon and Deburau, take a trip to your school or local library. There is a wealth of material on these subjects for both adults and children. Ask your librarian for help in finding the books, videos, records, tapes and magazines you need. Become familiar with your library and you will find that a world of information will be at your fingertips. Most libraries are not restricted by their own collections but can borrow from other libraries to satisfy your informational needs. Become a skillful library consumer. Never hesitate to ask questions. Planning is important, however, and the farther you plan ahead, the more time you give your librarian and yourself to find the best resources.



Each show the Denver Center Theatre Company produces has its own unique informational needs. We here at the theatre, use the resources of our own and other libraries continually. Without access to information, it would not be possible to do what we do whether it is searching for the costumes of a particular period, defining the language of a specific time, discovering the customs and culture of when and where the play takes place, or finding technical information to produce the special effects on stage. Our people have to be well informed. We also think it's important that we share some of the resources we have discovered with you. In fact, this study guide has taken many hours of research, writing and editing in order to help you enjoy the production you are about to see and enrich your theatrical experience at the DCTC.

—Linda Eller
*Librarian, National Theatre Conservatory
A department of the Denver Center Theatre Company
303/446-4869*

**DCTC STUDY GUIDES ARE FUNDED IN PART BY
U S WEST, MICROSOFT
AND
THE SCIENTIFIC AND CULTURAL FACILITIES DISTRICT**

Denver is fortunate to have a unique cultural funding program, The Scientific and Cultural Facilities District, which provides support for nearly 200 cultural groups in the 6-county Metro Region. Passed by an overwhelming vote of people in 1988, and passed again in 1994, the SCFD collects 1/10 of 1% on the sales tax (1 cent on a \$10.00 purchase), which amounts to over \$18 million annually. From the Zoo to Art Museum to small community theatre groups, the SCFD supports programs of excellence, diversity and accessibility which serve the entire metro population.

The Denver Center for the Performing Arts has used its share to fund *Free For All* performances to Denver Center Theatre Company shows, scholarships to the National Theatre Conservatory and the Denver Center Theatre Academy for artists of color, additional Student Matinees at the DCTC, and much more.

The SCFD has been recognized as a national model for the enhancement of community quality of life through the arts: cities from California to Pennsylvania have sought to replicate this special funding District. The residents of the Denver Metropolitan area benefit every day from its programs.

SYNOPSIS OF BEETHOVEN 'N' PIERROT

They might be giants, but when Ludwig van Beethoven, Napoleon Bonaparte and Jean Debureau—the deaf composer, the conqueror and the clown—come together, a lunatic meeting of minds is in the making. This is the premise of *Beethoven 'N' Pierrot*, a multi-disciplinary piece exploding with dance, music and outrageous theatrics in order to explore Beethoven's creative genius. The conceivers/writers/designers/directors, Pavel Dobrusky and Per-Olav Sørensen, have previously staged *Stories* on the DCTC's stage and Dobrusky directed *Star Fever* last year.

Beethoven 'N' Pierrot is a portrait of a tortured artist whose music is influenced by the philosophical and political trends of his time, as well as the joys and sorrows of his personal life. "Everything takes place in Beethoven's mind," director Dobrusky said. "The play is not a biography of Beethoven. However, the fantasies we portray on stage are nearly all inspired by real events in Beethoven's life." Beethoven struggles with his consuming need to make music. *Beethoven 'N' Pierrot* is a vivid fantasy for mature audiences. It examines the dark corners of the artistic genius and creative intellect.

At the center of the play is an imaginary meeting of Beethoven, Napoleon and the famous, 19th century, silent

French clown, Jean-Baptiste Gaspard Debureau. Beethoven once admired Napoleon enough to dedicate a symphony to him, but that was before Napoleon chose to make himself Emperor of France. Beethoven and Debureau never met, although Napoleon and Debureau did. But perhaps Beethoven and Debureau had an alliance of silence: Beethoven was deaf and the medium Debureau chose to work in was the silent medium of the mime.

Beethoven 'N' Pierrot was built/improvised during its six week rehearsal process. The directors arrived with research, scene ideas and minimal dialog. They surrounded themselves with many artists including actors, musicians, dancers, a mimist and a puppeteer. These artists researched and explored the historical figure they each portrayed, the premise of their character or their contribution to the piece. Each was invited to make his/her impact on the final production. At times, during the rehearsal process, there were up to four rehearsal spaces being used at the same time, on music, movement and dance, and dialog. Rehearsals explored the directors' ideas through improvisation and finally either eliminated or incorporated the ideas into the final creation. Nothing of *Beethoven 'N' Pierrot* was fixed on the first day of rehearsal, the whole play was in a state of flux until the very end as it was pieced together.



“When a true genius appears in the world you may know that the dunces are all in confederacy against him.”

~ Jonathan Swift

BRIEF CHARACTER SKETCHES

by Sally R. Gass

Beethoven, Ludwig van (1770-1827)—one of the greatest composers in musical history. His most famous works include the *Eroica*, *Pastorale*, fifth and ninth symphonies; an opera, *Fidelio*; and his impressive religious composition *Missa solemnis*. Beethoven has had a great influence on music. He won for composers a new freedom to express themselves. Before his time, composers wrote works for religious services, to teach and to entertain at social functions. But people listened to Beethoven's music for its own sake.

Beethoven, Carl-Anton (Casper)—brother of Ludwig who, when he died, bequeathed the maintenance of his son Karl to the composer resulting in years of litigation.

Beethoven, Johann—carefree and somewhat irresponsible brother of Ludwig.

Heiligenstadt—Beethoven's favorite resort where he wrote his “will” to his brothers.

Lichnowsky, Prince Carl—a good friend and devotee of Beethoven; the 2nd Symphony is dedicated to him.

Guicciardi, Countess Guiletta—a piano student of Beethoven's who may have been his “immortal beloved.”

Brunswick, Countess Therese—another student who became a close friend. Beethoven was thought to have been engaged to her from 1806 until 1810.

von Deym, Josephine Brunswick—Therese's sister, whose husband, Count Joseph von Deym, died in 1804. He wanted to marry her in the winter of 1805, but his insecure economic situation prevented her from agreeing to the match.

von Malfatti, Theresa—another candidate for “immortal beloved,” to whom Beethoven actually proposed.

von Arnim, Countess Bettina (Brentano)—visited Vienna in 1810 and met Beethoven on whom she made a strong impression. She wrote of their relationship in letters to Goethe.

Goethe—the German poet and author of *Faust*. Beethoven set two of his poems to music.

Grillparzer, Franz—an Austrian poet who admired Beethoven but did not share his aesthetic views. He gave the oration at the composer's funeral.

Toscanini, Arturo (1867-1957)—one of the most influential symphony orchestra and opera conductors of his time. He insisted that the performance of the music follow the directions and intent of the composer.

Nietzsche, Friedrich (1844-1900)—a German philosopher and poet who wrote *Thus Spake Zarathustra* and who believed that all human behavior is motivated by the “will to power.”

Mephisto (Mephistopheles)—the devil in the medieval legend about a magician named Faust. In Goethe's *Faust*, Mephisto tricks Faust into selling his soul. Mephisto is constantly tempting Man, but loses in the end because the troubles he causes help Man find wisdom and faith.

Pallas Athena—in Greek mythology, the goddess of wisdom, war and the arts.

Emperor Joseph (Pepe)—Austrian emperor during Beethoven's life. He was never Beethoven's admirer, but because of his wife, Empress Marie Therese, tolerated the composer.

von Braun, Baron Peter—a successful business man and lessee of the National Theater and Theater-an-der-Wien where Beethoven's works were performed.

Schuppanzig, Ignaz—an excellent violinist who was a colleague of Beethoven's. He played the first performances of all the string quartets and many other pieces of chamber music.

Erdody, Maria—Beethoven's landlady in Vienna in 1808. She was afflicted by a disease that left her feet swollen and often confined her to bed.

von Lobkowitz, Prince Franz Joseph Max—another of Beethoven's patrons. His private orchestra played the first performances of many Beethoven compositions in the first 15 years of the 19th century.

Zmeskall, Nikolaus von Domanowecz—an excellent cellist who remained one of Beethoven's most faithful friends. The composer dedicated his *Quartet in F minor, Opus 95* to him.

Schiller, Friedrich—German poet and dramatist whose *An die Freude (Ode to Joy)* was used by Beethoven in the choral movement of his 9th symphony.

Metternich, Klemens, Fürst von—Austrian statesman who helped form the victorious alliance against Napoleon I and who restored Austria as a leading European power, hosting the Congress of Vienna in 1814-1815.

Walstein, Count Ferdinand—provided Beethoven with some financial support in his early years and, in gratitude, the composer dedicated his *Sonata in C major* to him.

**"An artist is a creature driven by demons.
He doesn't know why they choose him and
he's usually too busy to wonder why."**

~ William Faulkner

**"No artist is ahead of his time. He is his time.
It is just that others are behind the time."**

~ Martha Graham

BEETHOVEN THE ARTIST

by Sally R. Gass

Beethoven's world was wide, his life was narrow. He never went to London or saw Italy and he never once caught a glimpse of the ocean. But on the sea of thought he was an avid explorer. Criticism of his course did not swerve him. As he wrote ten months before he died:

I hold with Voltaire that a few midge-bites cannot hold up a lively horse in his canter. (May 10, 1826)

Yet he was far from stupidly conceited:

One should not want to be so like a god as not to have to correct something here and there in one's created works,

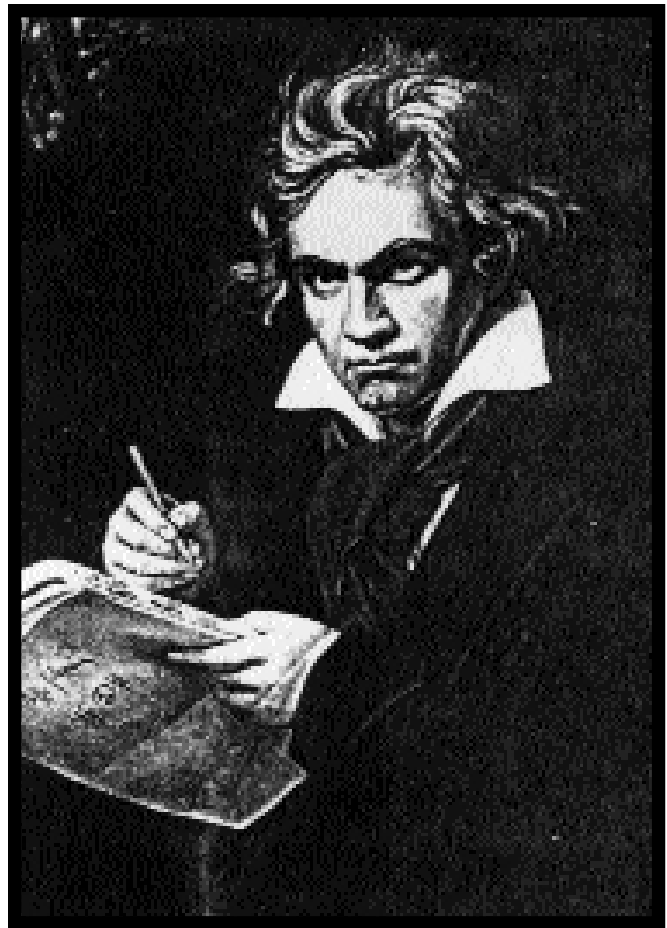
he wrote in 1809. He wrote later:

I still hope to create a few great works and then like an old child to finish my earthly course somewhere among kind people.

Beethoven's lifetime (1770-1827) was saturated with historical conflicts and colorful individuals. The French Revolution occurred in 1789 and in its wake came Marie Antoinette, Robespierre, Danton—and their executioner, the guillotine. The American Revolution of 1776 produced the legends of George Washington, Thomas Jefferson and Benjamin Franklin; the latter two visited Paris in Beethoven's lifetime. In addition, Hume, Kant and Jean Jacques Rousseau were writing philosophy; Handel, Haydn and Mozart were composing; Goya was painting and Voltaire was penning *Candide*. Napoleon took over the French government and then trained his sights on Europe but was thwarted by Wellington and Lord Nelson. Adam Smith was devising a new system of economics, James Watts was inventing and Casanova was pursuing women. It was a half-century of delicious genius.

And no one composing music could escape Beethoven's influence. Franz Liszt, the arch-Romantic, wrote:

Beethoven's darkness and his light equally trace for us the road we must follow; both the one and the other are a perpetual commandment, an infallible revelation.



The year Beethoven died, Schubert, who had only one more year to live, composed *Die Winterreise*. When Beethoven died, Wagner and Verdi were 14 years old, Mendelssohn was 18 and had written the *Overture to A Midsummer Night's Dream*, Berlioz was 24 and was shortly to complete the *Symphonie Fantastique*, Chopin and Schumann were 17. Brahms was born six years after Beethoven's death, Tchaikovsky, 13. The music these men composed was no more an isolated expression of the artistic spirit than Beethoven's was in his time. Composers stimulated one another, artists in other fields stimulated them and vice versa. It was one of the best of times for art; the interaction of Romanticism helped to make it so. In the last years of Beethoven's life, the first part of Pushkin's *Eugene Onegin* appeared (1822), Manzoni's *I Promessi Sposi* (1825) and Heinrich Heine's *Buch der Lieder*. Shortly after came Balzac's *La Comedie Humaine*, Stendhal's *The Red and the Black*, Alfred Lord Tennyson's *The Lotus-Eaters* and Thomas Carlyle's *Sartor Resartus*. Constable, Turner, Delacroix—who in his Journal frequently mentions Beethoven—and Pierre Rousseau painted and Daumier began his career. Tolstoy was born the year after Beethoven's death. To Beethoven, all these composers, authors and artists owed a great debt.

**"Too often we forget that genius...depends upon
the data within its reach, that Archimedes could not
have devised Edison's inventions."**

~ Ernest Dimnet

“No one has ever written, painted, sculpted, modeled, built, or invented except literally to get out of hell.”

~Antonin Artaud

BEETHOVEN’S LAST FIVE STRING QUARTETS

by Sally R. Gass

The last five quartets were written between 1823-1826, after the Ninth Symphony and two-and-a-half years before Beethoven’s death. It was an unsettling time for the composer. He had always been difficult to get along with, but now he was completely deaf and, because of this, became suspicious and irritable. Also, his normal social life was reduced and this made him suffer deeply. His nephew, Karl, of whom he had custody, was at the university and Beethoven wrote him letters of reproach about his friends. Karl was not a bad child, but Beethoven did not have the disposition to be a father. Karl seemed to grow more contemptuous of his uncle and began to see his mother clandestinely. This situation produced internal conflict, and on July 29, Karl attempted suicide by firing two revolvers at his head. Neither bullet penetrated his skull and he was carried to his mother’s house to recover.

Karl’s attempted suicide proved shattering to Beethoven. He became ill, depressed and withdrawn; he went to visit his brother Johann in the country near Krems. It was there in this dark mood that he worked on his quartets.

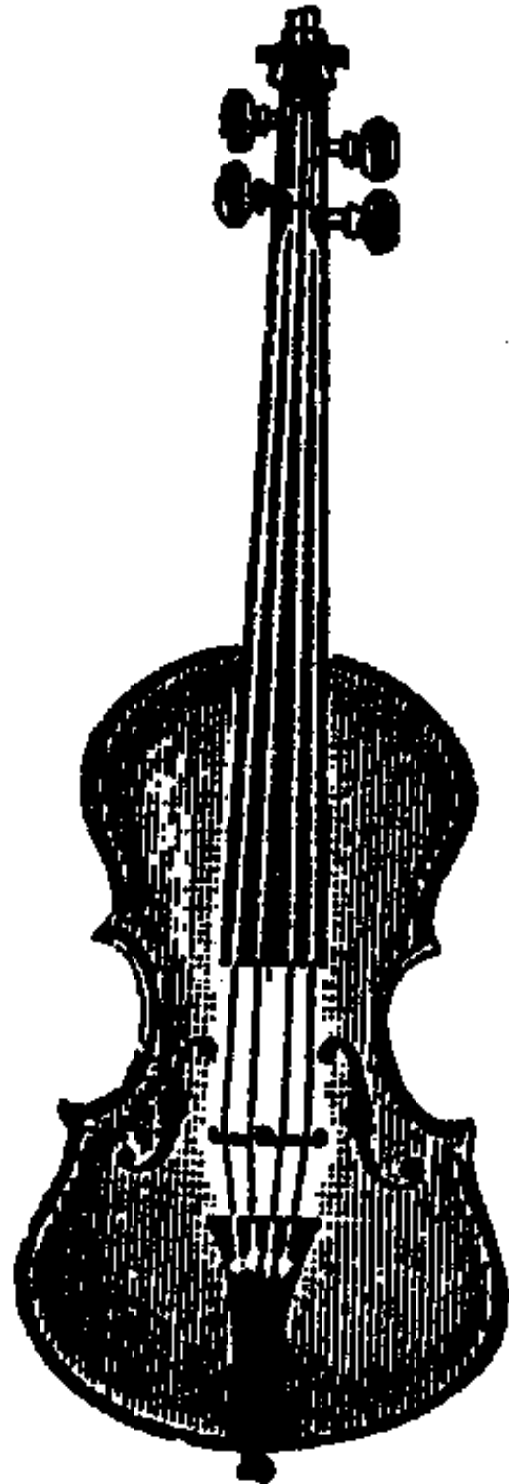
The last five string quartets contain Beethoven’s greatest music, or so many 20th century critics have come to feel. These works carry a feeling of great power and mysterious complexity. Yet Beethoven gave them a lyrical quality expressed with touching simplicity. In them, Beethoven included complicated musical structures and fugues—short themes imitated or repeated by different instruments according to strict musical rules. These works demanded entirely new qualities of sound from the string quartet and they were not fully understood or appreciated when written but had a vital influence on composers of the 1900s.

The first, *Opus 127 in E flat* of 1823-24 opens with a lyrical sonata consisting of two themes in two different tempos, a prediction of 20th century music. The themes are intimate and tender and the finale submits to a sort of spiritualized dissolution, like the composer himself.

Opus 132 in A minor shows the intimations of mortality in its alternate tonal and atonal sections, as well as different themes in different tempos. The extreme detail evokes a deeply anguished composition. *Quartet in B Flat, opus 130*, has similar characteristics in the five movements written in remote keys. The final fugue movement breaks down into “sub-movements,” which proved to be quite disruptive; Beethoven rewrote it with a new, less radical finale. The *Quartet in C sharp minor, opus 131*, is seen as the consummation of

Beethoven’s musical talents since his arrival in Vienna. The seven movements run continuously into one another and for the first time in the composer’s music, there is a thematic connection between the first movement and last.

The last *Quartet, opus 135 in F*, is a sunny exercise in Classical nostalgia. It seems to be Beethoven’s farewell to a fully realized episode in his artistic journey. The last quartets express “a revolutionary element, the free, impulsive, mysterious, demonic spirit, the underlying conception of music as a mode of self-expression—it was the gateway to the Romantic generation—and a new world.”¹



“We can always redeem the man who aspires and strives.” ~ Goethe

BEETHOVEN, NAPOLEON AND PIERROT

by Sally R. Gass

Rooted in the Classical traditions of Haydn and Mozart, Beethoven's art reached out to encompass the new spirit of humanism expressed in the works of Goethe and Schiller, his contemporaries in the world of literature, and above all in the ideals of the French Revolution, with its passionate concern for freedom and dignity of the individual. He used the power of music to convey a philosophy of life without the aid of a spoken text and some of his compositions contain the strongest assertion of human will in all music, if not in all art. In musical form, he was a considerable innovator, widening the scope of the sonata, symphony, concerto and quartet; while in the Ninth Symphony, he combined vocal and instrumental music in a manner never before attempted. He lived in an age of *Sturm und Drang* (storm and stress), which was a reaction against the rationalism of the early 18th century, an exaltation of feeling and instinct over reason. Indeed, his instrumental works combine a forceful intensity of feeling with a perfection of design. It is remarkable that he achieved in music such a balance of form and emotion, while his own personal life was marked by chaos, conflict, financial instability and a struggle against encroaching deafness.

Napoleon Bonaparte was born a year earlier than Beethoven (1769) and died in exile in 1821. Like Beethoven, he completely dominated the period of political history between 1795 and 1815. He too, was influenced by the French Revolution of 1789. By the age of 30, he was one of the three consuls who ruled France, but Bonaparte was the master. More than a man of the Revolution, he was a man of the 18th century, the most enlightened of the despots, a true son of Voltaire. However, he did not believe in the sovereignty of the people, in the popular will, or in parliamentary debate. He put his confidence more in reasoning than in reason and believed an enlightened and firm will could do anything with the support of bayonets. He despised and feared the masses and, as for public opinion, he considered that he could mold and direct it as he pleased. Though Bonaparte imposed a military dictatorship on France, its true character was disguised by the Constitution of 1799. The judicial system was profoundly altered, the police organization was strengthened, the franc was stabilized and the Banque of France was created. The codification of the Civil Law was completed and it gave form to the gains of the Revolution. These reforms left a lasting mark on the institutions of France and much of western Europe. Yet Bonaparte's driving passion was the military expansion of French dominion and in his zeal to conquer the Continent of Europe, he reinstated an imperial regime with its symbols and titles—and he as Emperor. By 1814, his army was in tatters and he was forced to abdicate. He spent his final years in exile on the island of St. Helena, a mere mortal.



In 1798, Beethoven was persuaded to write a symphony in honor of Napoleon, then known as a champion of freedom and the savior of his country. Beethoven was living in Vienna and had assumed some of the airs of the Revolutionaries: an independence of attitude, an assertion of his right to what his predecessors had taken as favors, his refusal to enter the service of Austrian nobility, his neglect of etiquette and personal rudeness toward his “superiors.” He began the Third Symphony, the “Eroica,” with a dedication to Bonaparte. Beethoven was a slow and methodical worker. In 1804, when he heard the news that Napoleon had assumed the title of emperor, he exploded:

After all, then, he is nothing but an ordinary mortal! He will trample all the rights of men under foot, to indulge his ambition, and become a greater tyrant than anyone.²

With these words, he seized the music, tore the title page in half and threw it on the ground. But the work was never altered and it is still considered a portrait of Napoleon, as well as the composer, himself. Both were tumultuous, tyrannical men humbled in the end by illness and exile.

The character of Pierrot was an outgrowth of the Italian commedia character, Bertoldo, a peasant who lived by his wit and simple sense. It was the French playwright Molière who gave him the name Pierrot in his play, *Don Juan, ou le Festin de Pierre*. His costume was the full white blouse of the French peasant and the flour covered mask; his character still naive and stupid, but with honesty and candor. In the Theatre de Funambules, founded in 1816, the character of Pierrot was taken on by the mimist Gaspard Jean-Baptiste Deburau (1796-1847). Deburau transformed the simple, outspoken peasant into a thief, false and sometimes miserly, now cowardly, now daring, and almost always poor; laziness and gluttony remained his incorrigible faults. With Deburau, the costume also changed—the full blouse became even more ample with wide long sleeves. The wide collar was suppressed, and the white cap was exchanged for a black velvet one to emphasize the pallor of the face. In a biography of Deburau by Jules Janin, the author says:



He revolutionized his art. He created an entirely new race of clowns—he replaced petulance by calm, enthusiasm by good sense. We behold a stoic who allows himself mechanically to follow all impressions of the moment; an actor without passion, without words, without countenance—one who is informed of all the follies of his day, and who reproduces them to life.³

Pierrot is the common man relegated to play the fool, and he knows his limitations—unlike the geniuses, Beethoven and Bonaparte.

True creativity often starts where language ends.
~Arthur Koestler

CREATIVITY

Creativity can be defined as having the ability to bring into existence something new, unique, of your own imagining. It is a skill that is cumulative. The more you learn, the more you are able to create.⁴ Everyone is creative, whether in writing, painting, sports, business, chemistry or even getting dressed in the morning. You just need to tap into your own resources. Everyone's creative process is different, unique to his own personality and surroundings. What's important is finding what works for you.

A rough outline of the creative process follows. It is possible to have creativity without a process; however, some find it easier to follow a guideline. The process is learnable for those struggling to create.

1. Conception—what are you going to create, what end results do you want?
2. Vision—moving from the general notion of what you want to the specific. From possibilities settle on one and only one.
3. Current Reality—describe what you currently have in relationship to the result you want. Settle on one possibility.
4. Take action - start writing, painting, etc...
5. Adjust-learn-evaluate-adjust—this is a continual process of what works and what doesn't.
6. Building momentum—adds energy and force to your creating and the end result. It gives you the experience to start over again to create another project.
7. Place to go—always have a place to go where you only do creating. This helps to focus energy and gives you a better direction. It can be anywhere—a room in your house, the park, museum, tree, etc... If you lose your way while creating, going to this place helps you get back on track.
8. Completion—accelerate your energy and focus all your actions on final decisions needed to complete your creation. Finish it and then declare your creation complete.
9. Living with your creation—When your creation is complete, develop a new relationship with it. You now become the audience and can evaluate what you've done. Some people are disappointed with their creation while others are ecstatic. Living with whatever you've created, whether you like it or not is the final step.⁵

SUGGESTED READING

Creating works around unlikely meetings is not unusual. Steve Allen's show *Meeting of the Minds*, is an example and both the original *Star Trek* and *Star Trek: The Next Generation* had unlikely meetings. The original show had a meeting of Captain Kirk and Abraham Lincoln and the *Next Generation* had a meeting with Jean-Luc Picard and the 20th century scientist Stephen Hawking. The following list contains literary works created around unlikely meetings:

Churchill, Caryl ~ *Top Girls*
Doctorow, E. L. ~ *Ragtime*
Johnson, Terry ~ *Insignificance*
Martin, Steve ~ *Picasso at the Lapin Agile*
Meyer, Nicholas ~ *Seven Per Cent Solution*
Parnell, Peter ~ *Romance Language*
Stoppard, Tom ~ *Travesties*
Williams, Tennessee ~ *Camino Real*

"From things that have happened and from things as they exist and from all things that you know and all those you cannot know, you make something through your invention that is not a representation but a whole new thing truer than anything true and alive and you make it alive, and if you make it well enough, you give it immortality. That is why you write and for no other reason that you know of. But what about all the reasons that no one knows?" ~Ernest Hemingway

NOTES

1. Grout, p. 536
2. Grove, p.54
3. Sand, p.221
4. Fritz, p.33
5. Fritz, pp. 21-38

SOURCES

- Forbes, Elliot, ed. *Thayer's Life of Beethoven*. Princeton, New Jersey: Princeton University Press, 1967.
- Fritz, Robert. *Creating*. New York: Fawcett Columbine Book, 1991.
- The Columbia Dictionary of Quotations*. Andrews, Robert, ed. New York: Columbia University Press, 1990.
- Grove, Sir George. *Beethoven and his Nine Symphonies*. New York: Dover Publications, Inc., 1962.
- Grove, Sir George. *Groves' Dictionary of Music*. New York: Macmillan Company, 1904-1920.
- Grout, Donald. *A History of Western Music*. New York: W. W. Norton and Co., 1973.
- Landon H. C. Robbins. *Beethoven*. New York: Macmillan Co., 1970.
- The Macmillan Dictionary of Quotations*. New York: Macmillan Publishing Company, 1987.
- Sand, Maurice. *The History of the Harlequinade*. New York: Benjamin Blom, 1915.

OTHER POINTS OF HISTORICAL INTEREST

Casanova, Giovanni Jacopo—(1725-1798), was considered the greatest of romantic lovers. As a youth, he held many jobs ranging from soldiering to playing the violin. But he had to leave them all, usually because of affairs with women.

Congress of Vienna—European political leaders met in 1814 and 1815 after the defeat of Napoleon to restore royal rulers to power and to change the boundaries of European countries. The French Revolution of 1789 had ended royal rule in France. Napoleon had conquered many European countries and had overthrown their rulers in the early 1800s.

Prince von Metternich of Austria, William von Humboldt of Prussia, Lord Castlereagh of Great Britain and Czar Alexander I of Russia plotted to control the Congress. French diplomat Talleyrand took advantage of their disagreements to give France a voice at the Congress.

The Congress of Vienna changed the borders of countries without considering the wishes of people living in the countries. Belgium and The Netherlands were united in spite of their different languages and customs. Austria took some Italian provinces. Sweden got Norway from Denmark. Austria, Prussia and Russia took parts of Poland. A Germanic Confederation replaced the Holy Roman Empire. Russia got Finland from Sweden and Bessarabia, in southeastern Europe, from Turkey. The Congress of Vienna also restored to power royal rulers in France, The Netherlands and several German and Italian states.

Danton, Georges Jacques—(1759-1794), was a great leader of the French Revolution. His policy was “boldness, and more boldness, and ever more boldness, and France is saved!” He perhaps did more to create and defend the French Republic than any other person. Danton was partly responsible for the massacres of the Reign of Terror, which he considered necessary for the safety of his country. When he believed that safety was assured, he advocated more humane policies. He wished to restore, rather than to destroy, the normal life of France.

Humanism—is a way of looking at our world which emphasizes the importance of man—his nature and his place in the universe. In the 1800's, the English humanist Matthew Arnold set goals that are probably the best description of the modern humanistic ideal of education. His ideal was the person whose powers were all in balance—who had knowledge, who knew how to live with his fellow men, who appreciated beauty, and who had high standards of moral judgement.

Hume, David—(1711-1776), a Scottish philosopher. He distrusted philosophical speculation. He was born in Edinburgh and spent most of his life writing. Occasionally, he served on diplomatic missions in France and other countries. Hume's fame grew especially in France, after he published more works on philosophy, religion and history.

Kant, Immanuel—(1724-1804), was a German philosopher. He held that the mind is actively involved in the object it experiences. That is, it organizes experience into definite patterns. Therefore, we can be sure that all things capable of being experienced are arranged in these patterns, even though we may not yet have experienced them. We can have knowledge of what has not been experienced as well as what we have

already experienced. Kant also wrote on ethics, he tried to show: (1) that doing one's duty is far more important than being happy or making other people happy and (2) that even assuming that scientists can predict what we are going to do, the predictions do not conflict with our use of free will. Therefore, the predictions of scientists have no bearing on our obligation to live morally.

Rationalism—an outlook emphasizing human reason and its ability to answer basic questions. Cultural rationalism, in the 1700's, relied on reason rather than faith to create a theory of man and his destiny.

Robespierre—(1758-1794), became the most famous and controversial leader of the French Revolution. In the name of democracy, he supported a Reign of Terror that sent thousands to their death on the guillotine. Finally, he met the same fate. Robespierre read Jean Jacques Rousseau's works devoutly. He became the spokesperson for the lower middle class and artisans. At first, he favored a democratic monarchy. But, after the King proved untrustworthy, he advocated a democratic republic.

Rousseau, Jean Jacques—(1712-1778), a French philosopher who was the most important writer of the Age of Reason, a cultural movement of the 1700's. Rousseau's political philosophy influenced the development of the French Revolution. His theories also have had great impact on education and literature as well as on political philosophy. Rousseau was one of the first writers to support Romanticism, a movement that dominated the arts from the late 1700s to the mid-1800s. In his personal life and writings, he captured the spirit of Romanticism by prizing feeling over reason, and impulsiveness and spontaneity over self-discipline. In *The Social Contract*, Rousseau gave his views on government and the rights of citizens. He also outlined the institutions for a democracy in which all persons would participate and be involved.

Romanticism—is a style in the fine arts and literature. It emphasizes passion rather than reason, and imagination and inspiration rather than logic. Romanticism favors full expression of the emotions and free, spontaneous action rather than restraint and order. In all these ways, Romanticism contrasts with another style called Classicism. Artists throughout history have shown romantic tendencies. But the term “Romantic Movement” usually refers to the period from the late 1700s to the mid-1800s.

Smith, Adam—(1723-1790), is generally regarded as the founder of modern economics. Smith believed that free trade and a self-regulated economy would result in social progress. He criticized tariffs and other limits on individual freedom in trade. He preached that government need only preserve law and order, enforce justice, defend the nation and provide for a few social needs. His ideas forecasted the free enterprise system. His major book was *The Wealth of Nations*.

Voltaire—(1694-1778), was the pen name of Francois Marie Arouet, a French author and philosopher. His clear style, sparkling wit, keen intelligence, large literary output and strong sense of justice made him one of France's most famous writers.