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Chapter 1 : The Theatrical Baroque: European Plays, Painting and Poetry,

The characters or pourtraicts of the present court of France: wherein is described the king, the princes, the generals and the principal ministers of state &c.

The following are not excluded by the hearsay rule, even though the declarant is available as a witness: A statement describing or explaining an event or condition made while the declarant was perceiving the event or condition, or immediately thereafter. A statement relating to a startling event or condition made while the declarant was under the stress of excitement caused by the event or condition. Statements made for purposes of medical diagnosis or treatment and describing medical history, or past or present symptoms, pain, or sensations, or the inception or general character of the cause or external source thereof insofar as reasonably pertinent to diagnosis or treatment. If admitted, the memorandum or record may be read into evidence but may not itself be received as an exhibit unless offered by an adverse party. Evidence that a matter is not included in the memoranda, reports, records, or data compilations, in any form, kept in accordance with the provisions of RCW 5. Records or data compilations, in any form, of births, fetal deaths, deaths, or marriages, if the report thereof was made to a public office pursuant to requirements of law. To prove the absence of a record, report, statement, or data compilation, in any form, or the nonoccurrence or nonexistence of a matter of which a record, report, statement, or data compilation, in any form, was regularly made and preserved by a public office or agency, evidence in the form of a certification in accordance with rule , or testimony, that diligent search failed to disclose the record, report, statement, or data compilation, or entry. Statements of births, marriages, divorces, deaths, legitimacy, ancestry, relationship by blood or marriage, or other similar facts of personal or family history, contained in a regularly kept record of a religious organization. Statements of fact contained in a certificate that the maker performed a marriage or other ceremony or administered a sacrament, made by a clergyman, public official, or other person authorized by the rules or practices of a religious organization or by law to perform the act certified, and purporting to have been issued at the time of the act or within a reasonable time thereafter. Statements of fact concerning personal or family history contained in family Bibles, genealogies, charts, engravings on rings, inscriptions on family portraits, tattoos, engravings on urns, crypts, or tombstones, or the like. The record of a document purporting to establish or affect an interest in property, as proof of the content of the original recorded document and its execution and delivery by each person by whom it purports to have been executed, if the record is a record of a public office and an applicable statute authorized the recording of documents of that kind in that office. A statement contained in a document purporting to establish or affect an interest in property if the matter stated was relevant to the purpose of the document unless dealings with the property since the document was made have been inconsistent with the truth of the statement or the purport of the document. Statements in a document in existence 20 years or more whose authenticity is established. Market quotations, tabulations, lists, directories, or other published compilations, generally used and relied upon by the public or by persons in particular occupations. To the extent called to the attention of an expert witness upon cross examination or relied upon by the expert witness in direct examination, statements contained in published treatises, periodicals, or pamphlets on a subject of history, medicine, or other science or art, established as a reliable authority by the testimony or admission of the witness or by other expert testimony or by judicial notice. If admitted, the statements may be read into evidence but may not be received as exhibits. Reputation in a community, arising before the controversy, as to boundaries of or customs affecting lands in the community, and reputation as to events of general history important to the community or state or nation in which located. Evidence of a final judgment, entered after a trial or upon a plea of guilty but not upon a plea of nolo contendere , adjudging a person guilty of a crime punishable by death or imprisonment in excess of 1 year, to prove any fact essential to sustain the judgment, but not including, when offered by the prosecution in a criminal case for purposes other than impeachment, judgments against persons other than the accused. The pendency of an appeal may be shown but does not

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affect admissibility. Judgments as proof of matters of personal, family, or general history, or boundaries, essential to the judgment, if the same would be provable by evidence of reputation.

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Chapter 2 : Marie Antoinette | Palace of Versailles

The characters or pourtraicts of the present court of France wherein is described the king, the princes, the generals and the principal ministers of in French; made English by J.B., Gent.

Aquitaine Aquitaine under Rome had been in southern Gaul , Romanised and speaking a Romance language. Similarly, Hispania had been populated by peoples who spoke various languages, including Celtic , but the area was now populated primarily by Romance language speakers. Between Aquitaine and Hispania were the Euskaldunak , Latinised to Vascones , or Basques , [33] living in Basque country, Vasconia, which extended, according to the distributions of place names attributable to the Basques, most densely in the western Pyrenees but also as far south as the upper Ebro River in Spain and as far north as the Garonne River in France. The Romans were never able to entirely subject Vasconia. The border with Aquitaine was Toulouse. At about , the Duchy of Vasconia united with the Duchy of Aquitaine to form a single realm under Felix of Aquitaine , governing from Toulouse. This was a joint kingship with a Basque Duke, Lupus I. Lupus is the Latin translation of Basque Otsoa, "wolf". As the Basques had no law of joint inheritance but practised primogeniture , Lupus in effect founded a hereditary dynasty of Basque rulers of an expanded Aquitaine. Umayyad conquest of Hispania Moorish Hispania in The Latin chronicles of the end of Visigothic Hispania omit many details, such as identification of characters, filling in the gaps and reconciliation of numerous contradictions. He chose to impose a joint rule over distinct jurisdictions on the true heirs. Evidence of a division of some sort can be found in the distribution of coins imprinted with the name of each king and in the king lists. If the reigns of both terminated with the incursion of the Saracens , then Roderic appears to have reigned a few years before the majority of Achila. Odo the Great of Aquitaine was at first victorious at the Battle of Toulouse in They took Bordeaux and were advancing towards Tours when Odo, powerless to stop them, appealed to his arch-enemy, Charles Martel , mayor of the Franks. In one of the first of the lightning marches for which the Carolingian kings became famous, Charles and his army appeared in the path of the Saracens between Tours and Poitiers , and in the Battle of Tours decisively defeated and killed al-Ghafiqi. Loss and recovery of Aquitaine[edit] After the death of his father, Hunald I allied himself with free Lombardy. However, Odo had ambiguously left the kingdom jointly to his two sons, Hunald and Hatto. The latter, loyal to Francia, now went to war with his brother over full possession. Victorious, Hunald blinded and imprisoned his brother, only to be so stricken by conscience that he resigned and entered the church as a monk to do penance. The story is told in Annales Mettenses priores. Grifo had installed himself as Duke of Bavaria, but Pepin replaced him with a member of the ducal family yet a child, Tassilo, whose protector he had become after the death of his father. The loyalty of the Agilolfings was perpetually in question, but Pepin exacted numerous oaths of loyalty from Tassilo. However, the latter had married Liutperga , a daughter of Desiderius , king of Lombardy. At a critical point in the campaign, Tassilo left the field with all his Bavarians. Out of reach of Pepin, he repudiated all loyalty to Francia. One year earlier, Pepin had finally defeated Waifer , Duke of Aquitaine , after waging a destructive, ten-year war against Aquitaine. Charles met Carloman, but Carloman refused to participate and returned to Burgundy. Charles went to war, leading an army to Bordeaux , where he set up a fort at Fronsac. Lupus, fearing Charles, turned Hunald over in exchange for peace, and was put in a monastery. Gascon lords also surrendered, and Aquitaine and Gascony were finally fully subdued by the Franks. Perforce union[edit] The brothers maintained lukewarm relations with the assistance of their mother Bertrada, but in Charles signed a treaty with Duke Tassilo III of Bavaria and married a Lombard Princess commonly known today as Desiderata , the daughter of King Desiderius , to surround Carloman with his own allies. Less than a year after his marriage, Charlemagne repudiated Desiderata and married a year-old Swabian named Hildegard. Before any open hostilities could be declared, however, Carloman died on 5 December , apparently of natural causes. Italian campaigns[edit] Conquest of the Lombard kingdom[edit] The Frankish king Charlemagne was a devout Catholic and maintained a close relationship with the papacy throughout his

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life. Shown here, the pope asks Charlemagne for help at a meeting near Rome. At his succession in , Pope Adrian I demanded the return of certain cities in the former exarchate of Ravenna in accordance with a promise at the succession of Desiderius. Instead, Desiderius took over certain papal cities and invaded the Pentapolis , heading for Rome. Adrian sent ambassadors to Charlemagne in autumn requesting he enforce the policies of his father, Pepin. Charlemagne demanded what the pope had requested, but Desiderius swore never to comply. Charlemagne and his uncle Bernard crossed the Alps in and chased the Lombards back to Pavia, which they then besieged. The young prince was chased to the Adriatic littoral and fled to Constantinople to plead for assistance from Constantine V , who was waging war with Bulgaria. The pope granted him the title patrician. He then returned to Pavia, where the Lombards were on the verge of surrendering. In return for their lives, the Lombards surrendered and opened the gates in early summer. Desiderius was sent to the abbey of Corbie , and his son Adelchis died in Constantinople , a patrician. Charles, unusually, had himself crowned with the Iron Crown and made the magnates of Lombardy pay homage to him at Pavia. Charlemagne was then master of Italy as king of the Lombards. He left Italy with a garrison in Pavia and a few Frankish counts in place the same year. Instability continued in Italy. Charlemagne rushed back from Saxony and defeated the Duke of Friuli in battle; the Duke was slain. Their co-conspirator, Arechis, was not subdued, and Adelchis, their candidate in Byzantium , never left that city. Northern Italy was now faithfully his. Southern Italy[edit] In , Charlemagne directed his attention towards the Duchy of Benevento , [49] where Arechis II was reigning independently with the self-given title of Princeps. Children[edit] Charlemagne left and his eldest son, Pepin the Hunchback. Tenth-century copy of a lost original from about During the first peace of any substantial length “ , Charles began to appoint his sons to positions of authority. In , he made his two youngest sons kings, crowned by the Pope. The elder of these two, Carloman , was made the King of Italy , taking the Iron Crown that his father had first worn in , and in the same ceremony was renamed "Pepin". Charlemagne ordered Pepin and Louis to be raised in the customs of their kingdoms, and he gave their regents some control of their subkingdoms, but kept the real power, though he intended his sons to inherit their realms. He did not tolerate insubordination in his sons: Charles was determined to have his children educated, including his daughters, as his parents had instilled the importance of learning in him at an early age. Charles was mostly preoccupied with the Bretons, whose border he shared and who insurrected on at least two occasions and were easily put down. He also fought the Saxons on multiple occasions. He subjected them to Frankish authority and devastated the valley of the Elbe, forcing tribute from them. Pippin had to hold the Avar and Beneventan borders and fought the Slavs to his north. Finally, Louis was in charge of the Spanish March and fought the Duke of Benevento in southern Italy on at least one occasion. He took Barcelona in a great siege in He kept them at home with him and refused to allow them to contract sacramental marriages though he originally condoned an engagement between his eldest daughter Rotrude and Constantine VI of Byzantium, this engagement was annulled when Rotrude was However, he tolerated their extramarital relationships, even rewarding their common-law husbands and treasuring the illegitimate grandchildren they produced for him. He also, apparently, refused to believe stories of their wild behaviour. After his death the surviving daughters were banished from the court by their brother, the pious Louis, to take up residence in the convents they had been bequeathed by their father. Abbasid“Carolingian alliance Vasconia and the Pyrenees[edit] This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. December Learn how and when to remove this template message The destructive war led by Pepin in Aquitaine, although brought to a satisfactory conclusion for the Franks, proved the Frankish power structure south of the Loire was feeble and unreliable. After the defeat and death of Waiofar in , while Aquitaine submitted again to the Carolingian dynasty, a new rebellion broke out in led by Hunald II, a possible son of Waifer. The Basque Duke, in turn, seems to have contributed decisively or schemed the Battle of Roncevaux Pass referred to as "Basque treachery". A Christianisation programme was put in place across the high Pyrenees He was eventually released, but Charlemagne, enraged at the compromise, decided to depose him and appointed his trustee

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William of Gellone. William, in turn, fought the Basques and defeated them after banishing Adalric Events in the Duchy of Vasconia rebellion in Pamplona, count overthrown in Aragon , Duke Seguin of Bordeaux deposed, uprising of the Basque lords, etc. These "Saracen" Moorish and Muladi rulers offered their homage to the king of the Franks in return for military support. Seeing an opportunity to extend Christendom and his own power and believing the Saxons to be a fully conquered nation, Charlemagne agreed to go to Spain. The armies met at Saragossa and Charlemagne received the homage of the Muslim rulers, Sulayman al-Arabi and Kasmin ibn Yusuf, but the city did not fall for him. Indeed, Charlemagne faced the toughest battle of his career. The Muslims forced him to retreat. He decided to go home since he could not trust the Basques , whom he had subdued by conquering Pamplona. He turned to leave Iberia, but as he was passing through the Pass of Roncesvalles one of the most famous events of his reign occurred. The Basques attacked and destroyed his rearguard and baggage train. The Battle of Roncevaux Pass , though less a battle than a skirmish, left many famous dead, including the seneschal Eggihard, the count of the palace Anselm, and the warden of the Breton March , Roland , inspiring the subsequent creation of the Song of Roland La Chanson de Roland. Charlemagne conquered Corsica and Sardinia at an unknown date and in the Balearic Islands. The islands were often attacked by Saracen pirates, but the counts of Genoa and Tuscany Boniface.

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Chapter 3 : Sex, spies and the Queen's black baby: the real history of Versailles

The Court of Cassation (French: Cour de cassation; French pronunciation: [kalendrierdelascience.comÉ~sjÉ~l]f]) is one of the four courts of last resort in France. It has jurisdiction over all civil and criminal matters triable in the judicial system, and is the supreme court of appeal in these cases.

The Age of Theater All great diversions are dangerous for a christian life, but among all those the world has invented none is to be so feared as that given by theater: The answer is simple: By the mid-seventeenth century, the theater had allied art and technology to create a medium that vanquished all competitors. Great advances in stage machinery and design were ushering in a whole new genre of special-effects plays that recreated mythological marvels, miracles and cosmological journeys before captivated audiences. The physical energy, bodily heat, and even sweat and spit of celebrated performers were palpably close to spectators, especially those lucky and wealthy enough to be seated on chairs placed on the stage next to the actors. And thanks largely to some imported talent from Italy, France would soon be experiencing the enchantment of intertwining music and verse as the new form of the opera spread north. Moreover, as this transalpine influence suggests, there was nothing geographically exceptional about the triumph of theater in France, despite timeless French claims to cultural singularity. In fact, theater obsessed the cultural imagination of Western Europe from the second half of the sixteenth century, when the first permanent theater buildings since antiquity were constructed in Italy; through the Spanish Golden Age; the French classical age; and the English Elizabethan, Jacobean and Restoration periods--in fact through the mid-eighteenth century, when the rise of the novel left the playhouse in an increasingly secondary position in cultural importance. Dramatists of the baroque period Miguel de Cervantes Spanish novelist and playwright best known for his novel, Don Quixote. Ben Jonson English playwright and poet who collaborated with architect Inigo Jones on the production of masques for the Stuart court. Pierre Corneille French dramatist and poet, one of the dominant figures in the evolution of seventeenth-century neoclassical drama. John Dryden Playwright whose heroic dramas, comedies, and tragedies dominated the English stage during the Restoration period. Philippe Quinault French dramatist and librettist who collaborated with Lully on a number of large-scale operas. Jean-Baptiste Lully Italian musician and composer whose career was spent in France, where he dominated musical life for three decades. Copyright c Cambridge University Press , , The period art historians call the baroque was the age of theater. And just as diverse national traditions contributed to this outpouring, so too did various dramatic and poetic genres compete, collide and couple in an explosion of forms. Theater was universal in its ambitions. It represented humanity in historical grandeur, rustic simplicity, urban realism; it depicted gods, saints, and peasants; past kings and present fools. In this case, "scene indivisible, or poem unlimited" refer to a much debated, and often ignored, rule requiring one single unchanged setting for the entire play, a rule justified by the famous "unities" of place, time and action. All of this creative activity and theorizing transformed theater into an intellectual and imaginative model for understanding the world in all its aspects. The ancient formula theatrum mundi, the world is a stage, became the motto for the age. Acting and sets, scripts and plot construction were metaphors applicable to every domain of human action: It is this last aspect that interests us here, and this seminar will explore the most important elements of the dialogue between theater and the visual arts: But before looking at the power of theater to shape both artistic creation and art criticism, let us consider this simple question: Why did theater exert such a powerful influence over its sister arts in this period stretching from the late Renaissance through the early Enlightenment? The power of the Church, the allure of the palace, the rise of a new elite One impetus for the rise of theater came from a most unlikely source: After the Council of Trent , the Church launched its powerful propaganda campaign against the Reformation, using all the powers of persuasion at its disposal: Despite its continuing distrust of the immorality of theater actors were, for example, excommunicated , the Church could not easily afford to disdain the persuasive powers of the stage. For the same reasons Pascal denounced theater--its capacity to

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move the emotions of its spectators with a lifelike replica of human existence--the Jesuits embraced theater as a pedagogical tool. Through a humanistic marriage of the heroic, secular virtues of antiquity and Christian morality, they created images both appealing to a larger public in their human drama and edifying in their intended effect. Dramatic reenactment could, through the power of declamation, gesture, and set machinery, put into living motion the kind of exalted religious images prized in painting and sculpture. Nevertheless, this Counter-Reformation embrace of theater could not everywhere entirely surmount the antagonism between pious devotion and worldly entertainment so powerfully suggested by Pascal. Stories from the Old Testament, however, allowed religious passions and edification to enter the stage without the problematic depiction of Christian material. Racine distilled this form of drama to its purest state with his adaptations of Esther and Athalie, condensing the biblical accounts to their barest and most potent theatrical elements. No doubt even more important than the Church in promoting the rise of theater was the political power of princely courts. And again, nothing advertised their magnificence so well as dramatic spectacles. Presented both outside and indoors, in splendid gardens or palatial halls, court festivities allied the theatrical elements of costumes, sets and stage machinery, and mythological stories with the traditions of jousting games, processions and court balls. The resulting productions not only stunned the original spectators, but were often further publicized through engravings and festival books that illustrated the proceedings. A superb example of this kind of publicizing activity is to be found in a series of prints by Jacques Callot. All the elements of baroque splendor were employed in this extravagant production: The procession of floats and players toured the grand hall of the palace while saluting the hundreds of spectators in the six tiers of seating. The spectacle was occasionally spiced with some theatrical special effects, such as a simulation of exploding heavens and descending planets. The performance opened with the entry of the participants on elaborate floats. This book was widely collected by the courts of Europe, and had considerable influence on stage design. It was of course at Versailles that absolute monarchy created its most spectacular and theatrical expression of power. The grand festivities organized under Louis XIV interlaced fireworks, floats, ballets, and re-enactments of chivalric games with original plays produced on stages harmoniously set in the gardens or courtyards of the palace. The Sun King understood how potent the theater was, and how great an attraction it had for aristocrats and bourgeois alike. Concurrently, the rising bourgeoisie, often freed from day-to-day business concerns, increasingly mingled with the aristocracy while imitating its manners and decorum. The birth of this new large leisured class created a world in which distinction was no longer political or economic, but instead performative: Theater became a metaphor for social role-playing as well as a school where spectators learned to improve their own performance at Town or Court. The dialogue between painting and theater is as old as the first aesthetic treatises from antiquity. Aristotle compared on several occasions the mimetic properties of painting and theater, paralleling, for example, tragic playwrights with flattering portraitists and comic playwrights with more satirical painters. The exchange between the two arts was strengthened in the Renaissance, though it was still largely painting, sculpture and architecture that dictated their authority to the re-awakening art of drama: After the mid-seventeenth century, and particularly in France, the growth of academies and the rigidity of neoclassical criticism began to reflexively apply the rules of theater directly to painting, placing the visual arts in submission to dramatic theory. Discussion What is your experience with the art of the baroque period? What are your first impressions of the works you have seen? As you begin this seminar, record your initial thoughts on the art of the baroque period. You can return to the discussion board as you proceed to record any new impressions that you develop. According to the academic principles of the time, history painting, like tragedy, should condense a story in order to dramatize the essential moment of the "change of fortune" of the hero--in Aristotelian terms, the peripeteia, a passing from happiness to misery or vice versa. Narrative painting was transformed into a freeze-frame of a neo-Aristotelian drama, one designed to produce tragic pathos at a surprising shift in human fate. As the century wore on, theater increasingly lost its centrality in the cultural imagination. The growth of a wider middle-class reading public, often more domestic than worldly, promoted the novel as a conveyer of passions and ideas--and as a means to literary success. Reading in intimacy seemed

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suddenly more thrilling than sharing the experience of a theater audience. A concurrent new interest in the interior life, exemplified by Rousseau and other pre-Romantic writers, also led to a devaluation of the theater; the passions it once so seductively portrayed on stage began no doubt to appear too public, too conventional, too rhetorical. Of course, new theatrical forms evolved, but by the beginning of the nineteenth century, great writers like Goethe and Musset would create masterworks of theater without any immediate prospects for staging; their audience was found not at the playhouse but in an armchair at home. The power of plays naturally lived on, but the age of theater drew to a close. This session is adapted from Larry F. For a list of the critical works cited in this session, [click here](#). The Art of the Infinite By the second half of the seventeenth century, most thinkers readily acknowledged what Giordano Bruno had suggested in *The concept of infinite space generated great excitement and equally great anxiety. When I consider the short duration of my life, swallowed up in the eternity before and after, the little space which I fill.* The University of Chicago. Library, Department of Special Collections The frontispiece of *Conversations on the Plurality of Worlds* shows the solar system with the sun at the center and other similar planetary systems in the distance. I feel entirely at ease. When the sky was only a blue vault, with the stars nailed to it, the universe seemed small and narrow to me; I felt oppressed by it. The sense of awe peculiar to baroque art resulted from a revolution in the style and manner of representing space. The artists of the seventeenth century inherited from the Renaissance the idea perhaps best expressed by Leonardo da Vinci that "the first object of the painter is to make a flat plane appear as a body in relief and projecting from that plane"; or, in other words, to give the painted object a three-dimensional reality. Baroque artists extended the idea of giving life to the canvas still further. The object was meant not simply to exist in three dimensions but to move. Just as seventeenth-century science introduced motion into our understanding of the physical universe "E pur si muove" ["But it does move! Baroque art endows the objects it represents with a sense of often extraordinary weight and mass. It conveys a palpable illusion of physical presence. Baroque art produces an illusion not only of presence but of motion in the sense that a physicist would understand it: In this sense, baroque art is theatrical: The theater, too, is a visual art. At the same time as painters were experimenting with novel effects that suggested movement on canvas, the use of perspectival scenery became common in Europe. The space of baroque art is projective. Within the picture, everything recedes toward a vanishing point, plunging into the depths of the pictorial space with exaggerated velocity. The represented objects simultaneously invade the space of the onlooker. Baroque art unites the painting and the viewer in a single space, creating the illusion that the image is as real as its beholder and that the pictorial space extends infinitely. Art historian John Rupert Martin suggests that this sense of pictorial space is analogous to the broader, cosmologic concept of infinity that was gaining hold during the seventeenth century Martin, *Gran* places us below the vault, looking upward past the edge of a fictive dome into a space that seems to have become transparent, open to the sky. A group of figures, one of whom dangles his leg into the space of the building, perches on the edge of the cornice; others, on insectlike wings, hover below. These fantastic figures are able to pass through the frame within the picture, an effect that endows the world depicted on the ceiling with a reality of its own, coextensive with the reality of the space below it. Fontenelle suggested a similar breaking down of boundaries in the *Entretiens*, where he addressed the possibility of visiting the moon, the planets, and the many other worlds that we see suspended above us in the night sky. There, his savant tells the Marquise, we would no doubt find extraterrestrial beings who would seem fantastic to us; we would appear equally strange to them. A wall is never simply a wall, nor a ceiling, a ceiling. Each architectural element is extended beyond its functional duty as a shield from the hostile elements.

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Chapter 4 : Discover | Palace of Versailles

The Lais of Marie de France study guide contains a biography of Marie de France, literature essays, a complete e-text, quiz questions, major themes, characters, and a full summary and analysis.

In addition, a separate bar of specially certified barristers exists for trying cases at the French Court. The Chief Justice is the highest-ranking judicial officer in the country and is responsible for administration of the Court and the discipline of justices. The Court also includes 12 masters auditeurs, the lowest rank of justice, who are primarily concerned with administration. There is, in addition to the abovementioned six divisions, a separate organization known as the Divisional Court chambre mixte. The Divisional Court adjudicates where the subject matter of an appeal falls within the purview of multiple divisions. The Bench of the Divisional Court seats the Chief Justice and a number of other judges from at least three other divisions relevant to a given case. Any participating division is represented by its Presiding Justice and two puisne judges. It also seat by all divisional presiding justices and senior justices assisted by a puisne judge from each division. The Full Court is the highest level of the Court. Council of State, but function may vary. Supreme Court bar [edit] Barristers avocats, though not technically officers of the Court, play an integral role in the due dispensing of justice. Except for a few types of actions, advocate counsel in the form of a barrister is mandatory for any case heard at the Court or Council of State. Admission to the Supreme Court bar [7] is particularly difficult, requiring special training and passing a notoriously stringent examination. Once admitted, bar members can advise litigants on whether their actions are justiciable, that is, issuable and exceeding de minimis requirementsâ€”an important service since the Court only hears appeals on points of law and not issues of fact. Membership is restricted to 60 total positions and is considered a public office. As the highest court of law in France, it also has other duties. Appeals [edit] The Court has inherent appellate jurisdiction for appeals called pourvois en cassation from courts of appeal or, for certain types of small claims cases not appealable to appellate courts, from courts of record. The Court adjudicates by strict appeal, or appeal stricto sensu, which is limited to review of the decision and of the decision-making process on a point of law, and may only allow the appeal in cases of serious error; fresh evidence is not admissible. The Court of Cassation only decides matters of points of law or procedure on the record, as opposed to factual errors. Lower courts may petition the Court for an interlocutory order during the proceedings on any new and complex point of law; any such order, however, is not final or conclusive. Appeal procedure [edit] A case is heard by a bench of three or five relevant divisional justices. For either civil or criminal appeals, the bench seats by three judges unless the Chief Justice or the divisional presiding justice orders a Full Bench of five judges. Furthermore, any one of the three judges originally assigned to the Bench may order it expanded to five. If the case falls in the legal areas handled by more than one division, the Chief Justice may order the Divisional Court, rather than a Bench, to consider the case. The Court can affirm a decision from below by dismissing the appeal rejet du pourvoi or overturn or amend the decision by allowing the appeal accueil du pourvoi. If only a portion of a ruling is overturned, it is called cassation partielle, or partial setting aside. Sometimes, the Court may overturn a lower court ruling and judge the case ex proprio motu without being petitioned cassation sans renvoi, as long as the merits and facts of the case are on record. If so, the Full Court hears and judges the case. It may, again, uphold an earlier decision or reverse it and remand the case to another appellate court. In the latter case, the determination of the Full Court is binding; the facts, however, may be reviewed by the court retrying the case. Published judgments are extremely brief, containing a statement of the caseâ€”citing relevant statutory authoritiesâ€”and a summary of ruling. The ruling does not contain a ratio decidendi in the style of common-law jurisdictions. The Court often drastically changes the way the Civil Code or other statutory laws are interpreted. Legal digests, such as the Recueil Dalloz, and treatises written by legal scholars analyze and explain rulings through precedents. Much of this information is available through online databases. Unlike common-law jurisdictions, there is no doctrine of binding precedent stare decisis in France. Therefore, previous decisions of higher courts

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do not bind lower courts in the same hierarchy, though they are often followed and have persuasive authority. Instead, the French legal system subscribes to the legal doctrine of *jurisprudence constante* according to which courts should follow a series of decisions that are in accord with each other and judges should rule on their own interpretation of the law. Criminal appeals[edit] Major felonies indictable offences , called crimes in French, are tried by jury in a county Court of Assizes. In the past, their decisions were not open to appeal in an intermediate appellate court, and before , could only be appealed to the Supreme Court. The Court would review the case on points of procedure and law only, and when handing down a reversal, which was uncommon except for capital punishment cases, vested a second Court of Assizes to retry the case. An argument in favor of this system was that allowing appeals to be tried by active judges after having been decided by a jury would in essence deny popular sovereignty. Since , Assize court rulings may be appealed on points of fact to a Court of Assizes in another county, vested by the Court, and before a larger jury. The case is then fully retried. For procedural issues, appeals to the Supreme Court are still possible since assize courts, which operate by jury trial, would not be competent to hear them. If the government is dissatisfied with the law as stated by the courts, it may ask Parliament to rewrite the law, as long as no constitutional issue is involved. Other duties[edit] The Court publishes an annual report on the French court system. The report includes a section with suggested changes to laws concerning the legal system, including criminal procedure. The Court awards damages to defendants exonerated after incarceration. Other related courts[edit] The Court is not the only court of last resort in France. Cases involving claims against government bodies, local authorities, or the central government, including all delegated legislation e. In cases where there appears to be concurrent jurisdiction or a conflict of laws between the judicial and administrative courts, whether both retain jurisdiction "positive dispute" or decline jurisdiction "negative dispute" , the Jurisdictional Disputes Court Tribunal des Conflits decides the issue. The Court is composed of 4 members from both senior courts and occasionally, to break a tie, the justice minister who, if present, presides. Neither court has the power to strike down primary legislation such as acts of Parliament. Constitutional review lies in the Constitutional Council , which can strike down any law that it deems unconstitutional. Before a law is enacted, the French President , the speaker of either house of Parliament, or, more commonly, 60 parliamentarians from the same house may petition the Council for review. Some laws, mostly constitutional laws *loi organique* , come before the Constitutional Council for review without first being petitioned. Courts may adopt a restrictive approach to applying statute. A reform, effective on 1 March , enables parties to a lawsuit or trial to question the constitutionality of the law that is being applied to them. The supreme court collects such referrals and submits them to the Constitutional Council. If the Constitutional Council rules a law is unconstitutional, the law is struck down and no longer has legal force; this decision applies to everybody and not just the appellant in the case at hand. Before the ECtHR grants appeal, a claimant must have exhausted all available judicial recourse in the violating country; in France this means following the appeals process to either of the senior courts. Even so, the ECtHR has original jurisdiction , not appellate jurisdiction. Additionally, French courts may petition the European Court of Justice to certify a question of law concerning EU law.

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Chapter 5 : U.S. Supreme Court lets Google advertising class action suit proceed | Reuters

court to the decadent theatrical glamour of 19th-century Paris, it includes many works never previously exhibited. The portrait drawings displayed here offer small-scale, intimate records of.

Twenty-three years later, she lost her head to the guillotine. The Tuileries, 20th June Smithsonian Magazine Subscribe November Late September sunlight filters onto the blue velvet furnishings of the jewel-box theater built for Marie Antoinette at Versailles. The painted, original backdrop depicts a rustic farmhouse hearth, and I can just imagine the young queen reveling in her role as a shepherdess while her witty friends and dull husband, French king Louis XVI, applaud politely. On the way out, Baulez, who has worked at the former royal palace for four decades, locked the gate with a heavy iron key. Public Domain To escape palace life, Marie Antoinette built a hideaway for herself and her intimate friends that included cottages equipped with couches, stoves, and billiard tables. Creative Commons "The moment when my ills are going to end is not the moment when courage is going to fail me," the former queen sketched en route to the guillotine said shortly before her execution. Public Domain Thought of as the power behind the throne, Marie Antoinette prophesied, "They are going to force us to go to Paris, the King and me, preceded by the heads of our bodyguards on pikes. But I had to admit that there is a poignancy about the playhouse and its fantasy world. With the possible exception of the Corsican-born Napoleon, another outsider who overstayed his welcome, no one haunts French history like the Hapsburg princess. The frivolous, high-spirited tomboy who arrived at Versailles at age 14 was quickly embraced by her subjects. Yet by the time of her execution 23 years later, she was reviled. Thrust into a social and political hurricane, Marie Antoinette, biographer Stefan Zweig wrote in the s, was "perhaps the most signal example in history of the way in which destiny will at times pluck a mediocre human being from obscurity and, with commanding hand, force the man or woman in question to overstep the bounds of mediocrity. Even her hairdresser and her executioner published ghostwritten recollections. And, like the gowns the queen ordered each year, the story is a perfect fit for Hollywood. But it is her furtive love life that arouses the deepest interestâ€”and sympathy. Tarrred by pamphleteers for sexual wantonness, she was actually rather prudish, at least according to her brother, Austrian emperor Joseph II. Although Marie Antoinette initially condescended to her husband, she eventually developed a genuine fondness for him. For his part, Louis was completely devoted to her and never took a mistress, exhibiting a restraint virtually unheard of in an 18th-century French king. Still, for more than two centuries, historians have debated whether Marie Antoinette bore the blame for her fate or was a victim of circumstance. Although she remained a fervent supporter of absolute royal power and an unrepentant enemy of democratic ideals, her many acts of compassion included tending to a peasant gored by a stag and taking in a poor orphan boy and overseeing his education. The softhearted queen, it seems, hungered more for tenderness than power. The opposite might be said of her mother, Austrian empress Maria Theresa, who regarded her eight daughters as pawns on the European chessboard, to be married off to seal alliances. She barely paused in her paperwork to give birth on November 2, , to her 15th child, In France, Louis Auguste, the year-old grandson of French monarch Louis XV, became a prime matrimonial candidate when, in , his father, Louis Ferdinand, died, making the grandson heir to the throne. Within months, year-old Antoine was unofficially pledged to Louis to cement the union of the Hapsburgs and Bourbonsâ€”bitter rivals since the 16th century. But "her character, her heart, are excellent," he reported. He found her "more intelligent than has been generally supposed," but since "she is rather lazy and extremely frivolous, she is hard to teach. For her May wedding, she was escorted to France amid an entourage that included 57 carriages, footmen and horses. The awkward, myopic heir apparent suffered from feelings of unworthiness, despite a facility for languages and a passion for history, geography and science. Louis Auguste de Bourbon and Marie Antoinette were married on May 16, , in the royal chapel at the palace of Versailles. The next day, news that the union had not been consummated spread through the court. It was only the beginning; by all accounts, the marriage went unconsummated for seven years. By this time, Louis XV had

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died of smallpox, in and his teenage grandson had acceded to the most powerful throne in Europe. After encouraging her daughter to "lavish more caresses" on her husband, Maria Theresa dispatched her son, Joseph II, as she put it, to "stir up this indolent spouse. Many historians conclude that Louis suffered from phimosis, a physiological handicap that makes sex painful, and that he eventually had surgery to correct the problem. Biographer Fraser, however, contends that the pair were simply, as Joseph reported to his brother Leopold, "two complete blunderers. She sought escape in masked balls, opera, theater and gambling. Where Louis was indecisive, thrifty and over-serious, Marie Antoinette was quick to make up her mind, extravagant and lighthearted. He loved being alone, tinkering with locks; she craved the social whirl. When Louis went to bed, around 11 p. By the time she awoke, around 11 a. And what exorbitant tastes she had! She bought a pair of diamond bracelets that cost as much as a Paris mansion. She sported towering bouffant hairdos, including the "inoculation pouf," a forbidding confection that featured a club striking a snake in an olive tree representing the triumph of science over evil to celebrate her success in persuading the king to be vaccinated against smallpox. A failed harvest had made the price of grain skyrocket, and mobs were rioting in the streets of Paris, demanding cheap bread. Crushing taxes were also taking their toll on the populace. Meanwhile, the queen gambled recklessly, ordered expensive jewelry and clothes and spent a fortune on creating her own private domain at Versailles—the Petit Trianon. Louis XVI had given it to Marie Antoinette in June, a few days after he became king, when she asked for a hideaway. But Marie Antoinette seemed blind to the criticism. She directed architect Richard Mique and artist Hubert Robert to conjure up a sylvan fantasy of artificial streams, grottoes and winding paths. During nighttime galas, a Temple of Love rotunda and a glass music salon were illuminated by wood fires hidden in trenches in the ground. In, the two designers created what, from the outside, appeared to be a hamlet the Hameau of cracked and tumbledown cottages, which, in fact, were appointed with comfortable couches, stoves and billiard tables. A working farm completed what Zweig satirized as "this expensive pastoral comedy," though tales of the queen herself herding sheep are false, Baulez insists. She had the tastes of an actress, not an austere regal queen. In an adjoining room, Baulez shows me the infamous pale blue boudoir with mirrored interior shutters that the queen could raise and lower at will. Fersen was the more frequent guest. The queen went so far as to furnish an apartment above hers for him. By October, they were exchanging clandestine letters about such prosaic domestic details as where to put a stove. Unraveling the details of their relationship has kept biographers guessing for more than years, largely because Fersen destroyed substantial portions of his journal and a great-nephew to whom his letters were entrusted censored some and suppressed others. They had met at a Paris opera ball in January, when Fersen, the year-old son of a wealthy Swedish nobleman, was making the grand tour. The young queen invited him to several balls at Versailles, but not long after, he left for England. When he returned to Versailles four years later, in June, he wrote to his sister, swearing off marriage because: As a young princess, she had burst into tears when Mercy had pressured her to get involved in politics; now she scolded the French foreign minister for excluding Joseph II from the peace process with England, though to little effect. Some two years later, around the time her second son, Louis Charles, was born, Marie Antoinette became the victim of one of the most byzantine swindles in history. Writing as the queen, de Villette said "she" was too embarrassed to ask Louis for so expensive a present and was relying on the gallant cardinal to obtain it for her. The queen would, of course, repay him. After a clandestine meeting in the palace gardens with a woman hired by Lamotte to impersonate the queen, Rohan was hooked. When the jewelers demanded payment in August, Marie Antoinette was livid with rage and Louis ordered Rohan arrested. The subsequent trial caused a sensation. And though Marie Antoinette was not on trial, she might as well have been. The upshot was that she was universally regarded as guilty. From then on, she could do no right. Her embarrassment made Louis more vulnerable than ever. Beset by severe food shortages, weighed down by taxes, resentful of royal absolutism and inspired by the egalitarian example of an independent United States, French citizens were growing increasingly vocal in their demands for self-government. Within a month, the 7-year-old prince would be dead of tuberculosis of the spine. Historians trace the French Revolution to that summer of Marie Antoinette tried

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to convince her husband to put down the insurrection, but not wanting to provoke an all-out conflict, he refused, effectively ceding Paris to the revolutionaries. By evening, thousands more, some carrying guns, had joined them in front of the palace. Louis, meanwhile, had dashed to her bedroom to rescue her, but finding her gone, doubled back with their son to join her and their daughter in the dining hall of his quarters. By this time, the Marquis de Lafayette, commander of the National Guard, had arrived with Guard troops and temporarily restored order. But the throng, swollen to some 10,000 people, began clamoring to take Louis to Paris. When someone cried out for the queen to show herself on the balcony, she stepped forward, curtsying with such aplomb that the mob grew silent, then burst into cries of "Long live the queen! Retreating inside, she broke down. Her words proved prophetic. Although the king and queen were not locked in, and in theory could have left the palace had they chosen to do so, they withdrew into self-imposed seclusion. The king seemed unable to act. Meeting secretly with Mirabeau in July, she won the influential legislator over to the cause of preserving the monarchy. Fersen had made the arrangements, even mortgaging his estate to pay for the carriage. Late in the evening of June 20, 1791, the royal family, disguised as servants, slipped out of the capital. Fersen accompanied them as far as Bondy, 16 miles east of the Tuileries. Had Fersen, a trained officer, been allowed to stay with the group, he might well have taken more decisive action and helped lead the family to safety. Instead, emissaries dispatched by the Assembly arrived with orders to return the family to Paris. Crowds of angry Parisians lined the streets as the king and queen were taken back to the Tuileries palace, where they were held captive by National Guardsmen. Louis was caricatured as a castrated pig, while the queen was portrayed as a wanton traitor. The Assembly allowed Louis to remain as a figurehead on the throne to legitimize a proposed new constitution, but he had little actual political power. Meanwhile, at the same time Marie Antoinette was secretly lobbying moderate republicans in the Assembly for a constitutional monarchy, she was also writing to European rulers that the "monstreuse" constitution was "a tissue of unworkable absurdities" and the Assembly "a heap of blackguards, madmen and beasts. In Stockholm, Fersen had persuaded the Swedish king to back a new escape attempt. In February 1793, the daring countess by now branded an outlaw for his role in the flight to Varennes snuck into the heavily guarded palace and spent some 30 hours with the queen. In April, under pressure from the Assembly, Louis declared war on Austria, which was preparing to invade France to restore Alsace occupied by the French and obtain full liberty for the royal family. Rightly suspecting that the king and queen were plotting with the enemy, an armed mob stormed the Tuileries on August 10, killing more than a thousand guards and noblemen.

Chapter 6 : The Women Of The Supreme Court Now Have The Badass Portrait They Deserve | HuffPost

Antonio admires the French court for its lack of corruption, the 'judicious' or wise king having banished all flatterers and people of bad character or reputation. The king considers this cleansing of his court to be divinely inspired; God's work rather than his own.

Chapter 7 : Charlemagne - Wikipedia

c. Lanval's anger at the queen for the grievous slander that she has spread throughout the court. d. Lanval's shame at failing to handle the queen's declaration of love in a chivalrous fashion.

Chapter 8 : The Present on Vimeo

The women of the Supreme Court are the subjects of a new painting unveiled at the Smithsonian's National Portrait Gallery in Washington, D.C. on Monday. The portrait features the high court's.

Chapter 9 : Marie Antoinette | History | Smithsonian

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The North Texas Fallen Warrior Portrait Project will present the portraits of five Collin County young men who died while in the service of our country, in a ceremony, Monday, November 12, at am, at the Russell A. Steindam Courts Building, Bloomdale Road, McKinney.