Unrest
A Fictional Recreation of the effects of Feminism during the Reign of Terror

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Historical Paper
Paper Length: 2500
If the solace of our world could permit the space of my sins, perhaps my mind would not lapse into such tremendous fears that I am forced to face each night. The terror\(^1\) and tribulations I feel, I fear that one day everything of mine will be exposed, oh but the tragedies and the triumphs must be revealed. These words should have never found their lives in the pages of my diary; if only goodness had its way. However, the truth of the matter--the revolution\(^2\)--is that these words must be written, because good grace does not come to all, and we must see the travesties of our ascendancy.

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There was something about the dimmed and dusty air of the burning streets\(^3\) of Paris that left my heart in a permanent state of pain. Cries paraded the cold night air as the executions\(^4\) of the lesser continued on, and I could only hope that one day they would stop, for cobble\(^5\) does not fair well with blood. Rampages, nightly, daily, looking for anyone who may subversively oppose this revolution. We all wanted the same thing; we wanted our food, our dignity, and to be liberated from the slavery of living our lives in pure squalor\(^6\)… but when did our goal cease to be united?\(^7\)

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\(^2\) History.com, A&E Television Networks, www.history.com/topics/france/french-revolution. The French Revolution starting on May 5th until 1799 was a time of great social change in France and involved the overthrowing of the absolute monarchy.
\(^3\) See Appendix A
I laid amongst the red and white floral quilt\(^8\), making silent prayers for the crimes to abate; but the flickering shadows dancing along the walls told me this would not be over any time soon. From the other side of the room, the faint light of a candle outshone the everlasting night. I sat up slightly to see her, still awake--though who could sleep?--writing her letters and stories. Her delicate blonde hair flowed down her back, narrowly reaching her waist. She was immaculate in the face of beauty.\(^9\)

But it was her mind that truly created all of her allure. Educated\(^10\),--far wiser than any man I had ever met--she had the poetic mark such as Voltaire\(^11\). Her writings, perfectly crafted to bring uplift to the world, were filled with the words of reason; the belief of liberation for women through political rights\(^12\), all inspired by her mother, and the writings of her idol Olympe de Gouges\(^13\).\(^14\)\(^15\)\(^16\).

The woman I never was able to meet was the one who brought my love into this world. Célia oftentimes told me stories of her. Born wealthy, married rich, she lived the life of luxury--the life of true disasters. Her husband, Célia’s father, was lost to the war fought in

\(^8\) See Appendix B
\(^9\) See Appendix C
\(^14\) Olympe de Gouges was a French playwright and political activist prior and during the French Revolution. During the time of the revolution she published several works advocating for the liberation of women and their rights, freeing of the slaves in colonies, and fairer treatment of people born out of wedlock. She was executed on November 3rd, 1791 by Robespierre on accusations of defending the monarchy.
\(^15\) Internet Encyclopedia of Philosophy, www.iep.utm.edu/gouges/.
\(^16\) Mousset, 1-7
America. His body took weeks to find as the snow had settled on top of him, and the news of his passing meant catastrophe for the family. His brother, a distraught plump man, was entitled to his estate, his riches, and everything else in her father's possession—including his wife. He detested the fact that his brother would marry a bastard woman, and as soon as his brother perished, he promised himself that his wife would too. If Célia had not been sent away to school, I fear she would have met the same fate.

In the case of Olympe, Célia only met the radical playwright once. The woman was considered by many “mad,” but Célia found her ideas inspiring. A bastard child, Olympe’s parentage resulted in her being part of two separate classes. In order to escape the tyranny, she found solace in writing away from her painful past. I still remember watching the play that started her reputation of scandal: *Zamore et Mirza ou l’Heureux Naufrage*; the romantic story within the slave trade—oh, how pain can turn into beauty. Célia immediately connected to Olympe’s ideas of marriage within the play, which began her idolization of the woman. “The tomb of love and trust”—something Olympe often spoke of, something Célia’s mother never had.

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21 Mousset, pp 60
22 Mousset, pp 10-11
23 ibid.
24 Mousset, pp 26-28
25 Mousset, pp 29
26 Mousset, pp 75
I would always applaud her reasoning and beliefs for liberating our minds, yet her status and these writings gave me the most anxieties, far beyond the abhorrent nature of my sins. I knew the prospects of gaining a say in the government seemed grandiose, but the nature of the world outside--another wail pierced the autumn air--would impose certain death upon discovering who wrote such letters. I look back to her, watching her swirl ink across the parchment, all words that would inspire change. The exhaustion of worry washed over me as I forced myself to lay back down upon the cotton mattress.

“Célia…” I whispered to her. All that was returned to my ears was the frantic scratches of the feather, “Célia.”

“Quoi?” She replied, her voice sweet like roses.

“What are you going to do with those papers?” I asked, meeker than the mice we often had to chase away.

“I’m going to publish them, obviously, what do you think I would do with them?” she retorted, not straying from her work.

“I was hoping you’d hold onto them, at least until things calm down…”

“Wait? Camille, there is no time for waiting! If we were to wait, things would never be changed! Do you want Robespierre—that tyrannical deputy—and his Jacobins to be tormenting our lives forever?”

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29 “History - Historic Figures: Maximilien Robespierre (1758-1794).” BBC, BBC, www.bbc.co.uk/history/historic_figures/robespierre_maximilien.shtml. Robespierre was a member of the National Constituent Assembly and was one of the main figures for the Jacobins and of the reign of terror.
30 ibid.
31 “The Jacobins.” Gustave Courbet, www.mtholyoke.edu/courses/rschwart/hist255/kat_anna/jacobins.html. The Jacobins were a political group that aided in the reign of terror by sentencing many to the guillotine.
“He’s going to torment us more if you do publish them,” I retort, quietly, narrowly to only myself, “You’ve seen what he’s done to the prisoners at Bastille32, or even anyone he believes is conspiring against the revolution, do you want that to happen to us?! ”

“No, but I’m willing to risk my life for women to get citizenship in our country,” Célia retorted, finally turning away from her works and looking to me. Her brown eyes were luminous and filled with a fiery passion I could not contest with.

“Célia, it’s both of our lives, not just yours! I want liberation too, but this isn’t the time… just wait with them, a month, a year, at least until the executions stop.”

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“Do you think that we would have gotten the right to be together if the revolutionaries had simply waited to overthrow the Ancien Régime33? For the Constituent Assembly to have waited for the church to accept the sodomy ideation in the Penal Code34 two years ago? Just like they could not wait, neither can I, and their cause was no more revolutionary than mine!” She turned away, focusing on her work once again. Another forlorn cry penetrated the tense silence as another victim was bound and beheaded. The penal-code in which she spoke was the entirety of why I was here with her35… why we were allowed to be together, even if it was only in private.

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“And do you remember the comedy: *Le Cocu supposé* and how improper the title was for women? Imagine Olympe had waited to write such a play. It would have meant nothing!” she finished.

I sighed, softly, “Perhaps you are right. What they did was triumphant, immaculate, something I will forever be grateful for… I just don’t want to lose you...” She put down her quill which concluded her writing for the evening. In a mere instant, the room fell into a shade of darkness.

“Don’t fear, my Camille, we will be safe. We will reach great victories, just like Olympe did with her plays and declaration for women’s citizenship rights. Imagine, if I were the one to finally have the men see why women should vote,” she paused, “Besides, there are others who are revolting against Robespierre and his actions. How will Robespierre know of us? We are merely two people out of thousands here in Paris.” I felt her presence come closer as the weight of the mattress shifted.

“I love you,” I murmured softly.

“I love you too,” she gently replied, and the passion that she had for her letters transpired onto me.

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36 Mousset, 34
37 Taylor, Keith. “Olympe De Gouges.” About This Site - Olympe De Gouges, www.olympedegouges.eu/mme_valmont.php. Olympe wrote many plays on the subjects of feminism, anti-slavery, and more. This specific play, translated into English, is a sort of auto-biography of her marriage life. Her plays caused great controversy on her stance on the revolution and would eventually lead to her death.
38 De Gouges, Olympe. *The Declaration of the Rights of Woman and the Female Citizen*. 1971. Her most popular piece of work, Olympe retaliated against the Declaration of the Rights of Man and the Citizen—which was a set of rights created by the National Constituent Assembly—in allowing the same rights to be applied to women.
39 ibid.
40 See Appendix D
The dreariness of the clouded day carried over softly into the emptiness of the night. Rains plagued the city from the soft coloured dawn. The cold November breezes swept across me as I watched out the window. The news had spread, the story was told, now I simply had to wait until it met her ears. With every passing minute, my apprehension grew. I knew that this day would arrive and I knew that I had to be diligent when it did, but the rising tensions outside caused far more anxieties than I could ignore. Célia completed her goal, published her papers despite all the warning signs the world provided—and with great triumph, they gained the popularity that was narrowly below her idol’s. Now, it was only a matter of time before our fate would match that of Olympe’s.

“Condemned to death!” a loud crash sounded from behind me as Célia rushed into the room, “They’re mad—thinking she was Louis XIV’s bastard child. When will they cease to be blind?! I can’t believe defending the King in a letter means death. What’s worse, is that they believe her *Three Urns* poster is a call for all-out civil war through the suggestion of the combining of primary assemblies so that everyone may express their wishes! Absolute insanity!”

“Célia—” I interjected.
“Her trial… she had no chance… you know how the jury is all paid off\textsuperscript{48}\textsuperscript{48} she fell onto her knees and sobbed. I walked over to her and wrapped her up in my arms. “We go to see her execution tomorrow…”

“Célia, that would be suicide… you know that the Jacobins are looking for us now.” I warned.

“No, Camille, they’re looking for me. They’re my papers, I wrote them, they won’t want anything to do with you,” she wept softly, gazing at me, “I promise.”

“But…”

“It will be okay,” she whispered, cupping my face in her soft hand, the tears still falling across her face, “I have to see her, Camille, if there is anything I do in this life, I have to see her.”

I stared at her in disbelief. Her pain no longer bothered me. Every part of her was devoted to Olympe, her cause\textsuperscript{49}\textsuperscript{49}, and her works\textsuperscript{50}\textsuperscript{50}--my emotions and sanity came second.

“I cannot believe you…” I retorted, not being able to resist my disappointment, “You sit here wailing about the life of a woman you hardly know, never mind the life of yours or mine.”

“Why--” she asked quietly, confused.

“All you care about is being triumphant in a cause that no one will ever listen to. Do you genuinely believe that women would rise up because of you?! You’re mad! Have you once stopped to think about how your writings will affect me? I fear your death, I fear your torture\textsuperscript{51}\textsuperscript{51}… I wait until I hear that you have been guillotined like our King\textsuperscript{52}\textsuperscript{52} and Queen\textsuperscript{53}. Do you even

\textsuperscript{48} Ibid.
\textsuperscript{49} Mousset, pp. 43-79
\textsuperscript{50} Mousset, pp. 19-42
\textsuperscript{51} Mousset, pp 95
\textsuperscript{52} “History - King Louis XVI.” BBC, BBC, www.bbc.co.uk/history/historic_figures/louis_xvi.shtml.
understand how being associated with her will affect you? If Robespierre is willing to kill her because she called him a selfish man who only wanted power⁵⁴, what do you think he will do to you?” She stared at me, disbelief flooded her eyes. Whipping around, she headed toward the door. “Where are you going?”

“I’m going to pay homage to a woman who actually wants us to stand up and get our rights rather than staying dormant.” She snapped, not bothering to turn around.

“If you go they will kill you,” I reminded her, sharply, filled with more anger at her deficiency.

“Then that’s a risk I’m willing to take.” she declared and walked out of the room slamming the door behind her, just as she had when she came in.

“Célia!” I shouted, trying to follow her, but there was no use. She was blinded by Olympe like I was blinded by my rage and disappointment in her. I turned angrily away from the door and looked at the desk where she wrote. All that was left was the small burning candle and empty sheets of paper. Every word she once wrote I now hated; I hated them more than the pointless executions--because it was in those words that she lost her reasoning, and in the end, would lose her life. Sitting down at the desk, I picked up a piece of paper and began to write.

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The clouds ceased to leave the sky once again, as the cold winds danced around the cobblestone streets. The crowd around the bloodied guillotine had grown to an innumerable size to watch the cast of victims be sent to their dreaded eternal rest⁵⁶. Never in my life would I have

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⁵⁴ Mousset, pp 86
⁵⁵ Mousset, pp 51
imagined such celebrations would be over gruesome events\textsuperscript{57}. Célia stood a ways away in front of me, dressed in a simplistic blue gown and sweet lace shawl\textsuperscript{58}. She wore a smaller hat, this one endowed with a blue satin bow\textsuperscript{59}. I could imagine her face gleaming yet filled with great sorrow for the events that were about to unfold. I stared at the ground for a brief second as a moment of silence separated the current peace and the hell that would fall upon the world. In an instant everyone cheered, screamed, as the woman who inspired nearly everything in my love’s life stepped up to the scaffold. I could hear Célia’s out of them all, her voice as clear as the summer’s day.

I looked up, to meet the eyes of Olympe, saddened by her months of captivity\textsuperscript{60}. Her delicate voice carried out above the crowd, as she was lowered into the grasps of the guillotine.

“Citizens, you will avenge my death!” Olympe cried before that mind of hers was forever silenced."\textsuperscript{61}

“I will! Oh, Olympe, I promise--” Célia shouted, and in a single moment, the entirety of my world had shifted into a never-ending pit of regret. The Jacobins, along with a horde of \textit{Sans-Culottes}\textsuperscript{62} raced upon her and seized her, just as the sharpened knife cast Olympe’s life away. I could feel tears forming within me as the riot began sweeping my love away, instilling her poor soul with curses. Kicking, screaming, the rushes of movement only indicated a long fought struggle, only in vain. A break in the crowd allowed me to look into her terrified eyes one last time. She knew. I knew. We knew.

\textsuperscript{58} See Appendix F
\textsuperscript{59} See Appendix G
\textsuperscript{60} Roessler, pp 72
\textsuperscript{62} See Appendix H
“Je suis désolée...” I whispered to her as she began to cry--the last I would ever see of her. I gazed off into the crowd until the movement within it became lost in the distance. I turned away, and slowly, with heavy feet, made my way home as the rains began to commence once again.

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The pain of the night was immeasurable. With every passing moment, I knew I would hear it. I would have to bear witness to the crime I committed--my second sin. I did this. I created this pain. The minutes drew on and on until finally, the silence of the night was broken, and her screams filled the air. I closed my eyes and sobbed. Her triumph brought about my tragedy. My unrest condemned her death--and I knew, I knew, that it was now my responsibility; I must forever avenge her, and bring equality to the sexes.\textsuperscript{63}

The image depicts the storm of the royal fortress and prison Bastille in Paris on July 14th, 1789. Many people of the Jacobin party were amongst the crowd during the riot.

Appendix B

A traditional woven quilt from France created in the 18th century.

While this image is not of Célia herself—as she does not truly exist—this is how I imagined her to look like. Although nobility and higher-ups often times wore lavish powdered wigs, the majority of citizens did not.

Appendix E

Appendix F

Typical dress wear of the time was changing drastically. From large, ornate gowns to more simplistic Greek inspired ones.
commons.wikimedia.org/wiki/File:Mosnier_-_Portrait_of_a_Lady.jpg.
Appendix G

Another, less ornate and large hat.

Sans Culottes translates to “without britches”, meaning non-floor length clothing. The term was given to the violent lower classes during the revolution who highly supported the Jacobins.

*The sans-Culottes*. 1 June 2018, alphahistory.com/frenchrevolution/sans-culottes/.
Annotated Bibliography

Primary Sources


This photo proved to me that other people within the revolution disagreed with Robespierre’s practices as deputy. It was important to learn of this for me to ensure that Camille’s views of Robespierre were historically accurate. Knowing that others disliked his practices and were writing about him made my piece seem more complete.


This book described Olympe in a more personal light. It provided the quote she gave just before she was beheaded. I thought that quote was a very dramatic touch to the entire piece.


This book was created originally by Olympe herself and is one of her most famed documents. I used this sadly only in passing, however, it was an outright mocking of the Declaration of the rights of Man and the rights of Citizen. This document was the inspiration to start this project in the first place, and in the end, made me wonder about what happened with Feminism during the French Revolution.


This website featured writing depicting Edmund Burke’s opinion on how the French Revolution had caused people to lose their civility as a result of the terror. I knew I was going to need a source depicting the same ideas Camille had towards the revolution and stumbled upon this great source of information. Not only did it prove to me that people disliked the executions, but it also gave an opposing view of the terror, something that would become essential in my writing. Burke’s strong use of language, claiming that chivalry is dead, was something that really stood out to me, and while I never used that quote directly, I tried to allude to the concept.
through Camille’s distaste for the executions shown through her insomnia and initial inner monologue.


This image depicts the storming of Bastille by mobs, including members of the Jacobin party and Sans Culettes. The painting gave me a representation of what the people had to experience during the time period of the Revolution. It also aided in creating visuals and being able to apply sensory details to my piece.

Lawrence, Thomas. Portrait of a Lady.
commons.wikimedia.org/wiki/File:Portrait_of_a_Lady,_early_1790s,_by_Sir_Thom as_Lawrence,_PRA.jpg. Held at the Denver Art Museum

This image of a woman was created during the time of the early 1790s. I used it primarily to imagine what Célia would look like, but also to understand more about what hairstyles and clothes were worn in their day.


This site provided an interesting writing segment from Jean-Paul Marat who thought that the cause of the revolution had long since been gone and lost. People no longer understood it. I used this document by having Camille feel similarly towards the revolution.


These memories are from General Lafayette and his ideas from the war. I used this source primarily to contextualize this piece with otherworldly events that could have potentially affected the characters and people living in the time.

This painting is of Elisabeth Hudtwalcker, which was created in the time of the 1790s. I used it primarily to gain an understanding of what some of the hats looked like, and I ended up liking hers the most.


This painting was designed by Jean-Laurent Mosnier of a woman unknown. This image helped me to establish what I imagined Célia to look like in terms of clothes and then could apply them to the story in terms of visuals.


This book on Olympe de Gouge’s life provided me with a lot of information on what her stance on almost everything was using numerous examples. It gave me the quote “The tomb of love and trust” which is something Olympe described what marriage should have been. I used this quote to explain how Célia’s mother didn’t have such a relationship.


This website provided me with the image in Appendix E, which was Les Trois Urnes a poster created by Olympe herself. I used this piece as it was a crucial aspect of her trial.


This source gives us a glimpse into why Robespierre believed so heavily in the Terror. While I indirectly used this source, essentially just using it for context and opposing beliefs that I could understand but that would be published far too late for the characters to have read.

The sans-Culottes. 1 June 2018, alphahistory.com/frenchrevolution/sans-culottes/.
This image depicts an English view on the Sans Culottes which are a group of poor, violent mobsters—in essence. They were the primary force behind the Terror, and this is depicted in their image of two people brandishing bloodied knives with a guillotine and nooses in the background. It gave me a good representation of the mentality of the revolution from people who were outside of it. It also gave me the idea to create a potentially violent mob with a group of Sans Culottes.


This website featured many published works of her all translated into English. This gave me a good understanding as to what she wrote about and why she wrote about it. The piece I selected to focus on most was the semi-autobiographical story of her marriage and youth. I decided to base my story off of that aspect.


This image is of an authentic quilt that was created during the 17th century. Typical tropes in historical fiction are to have a few items that are from the time period. When I decided that I wanted to recreate a bedroom I needed to get visuals and understand how those types of rooms would be in actuality. When I found the quilt, I knew I had to create a scene around it. It made me realize how simplistic yet ornate furniture and decoration could be during the time period.
Secondary Sources


This website provided how the storm of Bastille affected the revolution and also depicted how life was before the revolution. It helped me establish some overall context for the story in general, but also provided some information on the Sans Culottes who are a secondary antagonist in the story.


While Wikipedia is a frowned upon source, it shows the different crimes and punishments for each crime. I used this source to see if any other form of execution could be used in the story for the more common folk. However, during the terror, it seems guillotine was the best option.


This book provided me with a lot of who Olympe was as a person and as a revolutionary. It’s essentially a book on how she changed the feminist movement in France through writing rather than protests. Although Olympe only makes a brief appearance in the piece, her spirit lives on through the character of Célia.


This book encompassed the entirety of the Revolution and gives an in-depth experience of what actually happened during it. There are a lot of quotes in the book that I took note of, trying to recreate the atmosphere and understand just what the terror was like for the people who lived through it. It also helped me picture the town square during execution and aided my plot advancement.

This book especially helped me in establishing the weather side of the setting, stating numerous times that there were clouds and rain. I enjoyed learning more about Olympe’s trial and her execution—especially the emotional aspect of it. This chapter of the book described to me her sadness of being held captive and also provided me with her final death quote. It aided the writing process as well as it depicted the atmosphere in which the world was for these feminist leaders.


This website provided information on Marie Antoinette. I used this source to provide information that she existed during the time and that she was beheaded.


This video provided a quick summary of the revolution. I used it primarily to understand why the revolution happened and learned more about the famine that was ravishing the people before the revolution. It also gave some extra background on Robespierre.


This website gave a nice summary of who Robespierre was and how he related to the Reign of Terror. It helped me get to understand the setting that these characters are living and helped me establish Robespierre’s beliefs. It also helped me to establish him as the main threat to the characters and understand how he got his power.

This website and video depicted one of the battles fought in America where the French participated. I used this to contextualize the American Revolution and the French one during Célia’s father’s death story/motivation for her devotion to feminism.

“French and Haitian Revolutions.” *French and Haitian Revolutions*, blog.uwgb.edu/revolutions/womens-rights-and-the-french-revolution/

This website gave some information on the lack of women's rights to property inheritance. I used this source to show how women were treated as property rather than people during the revolution.


This website explained who Maximilien Robespierre was and what he did during the revolution. It aided my story by showing me his point of view and how he affected the revolution during the Reign of Terror. It also showed me why he would be against people like Olympe.


This website provided information on King Louis XVI, and his role in the revolution. I used this primarily to depict his beheading and to give the name of the king who Olympe defended to her death.


This website showed me how the bed has evolved throughout history. I used this source within the first section of my piece to have what Camille was laying on be accurate.


This website explained what the Jacobins were and how they came about. The Jacobin party was the main antagonist in the story or the main threat for the two main characters. I used their violent reputations and their political prestige to create a more realistic enemy than just an angry mob of random revolutionaries.

This website I used only to reference the cobble in the first scene, and to ensure that it was the correct form of pavement during the time period in which this story takes place.


This book tells the tales of several women during the French Revolution. It provided me with many examples of different causes throughout the revolution amongst women and how they achieved it, so it helped me contextualize slightly what Célia believed in and what her adversaries would have been like.


This novel was crucial in understanding Olympe and her life. It is the most complete biography on her and provided me with a plethora of quotes from her on various subjects. Without it, I quite honestly would not have been able to know the struggles of her life, and why she created everything that she did. I used this to primarily drive the dialogue of the characters so that they would have more historical content to them.


This website showed how inheritance was passed down during the French revolution. Typically it was passed down through the paternal line, which would include brothers and even husbands of wives. I used this to create the death of Célia’s father and the idea that his brother would gain all the inheritance a good motivator for Célia’s devotion to Olympe.

This book gave me a deeper insight into what Olympe’s trial was like and why she was even there in the first place. The section focused on the two writers during the time, showing how they were effective, what they did, and how things ended for them. I used this source in my piece to describe the tensions in the air, but also that her condemning was something public—along with her trial. It’s not mentioned in the piece, but I would have reason to believe that Célia would have attended such an event.

Revolvy, LLC. “‘French Penal Code of 1791’ on Revolv.com.” *Trivia Quizzes*,

This website gave me more information on the Penal Code of 1791 which made no mention of homosexual relationships in private. I used this to allow my characters to actually be homosexual, and so that the focus was not just on women's rights. It also gave a secondary example for Célia to have outside of Olympe.

Richey, Tom. “Olympe De Gouges and the Rights of Woman (Women and the French Revolution: Part 3).” *YouTube*, YouTube, 1 Apr. 2015,
www.youtube.com/watch?time_continue=1&v=QG3Zg12YcUQ.

This video gave some insight into what Olympe’s declaration meant and how it affected people. I used this source primarily since it pointed out that some people believed her plays were in association with the Queen, which was considered a capital punishment during the revolution.

“Timeline: Marriage and Homosexual Rights in France.” *Reuters*, Thomson Reuters, 13 Jan. 2013,

This list showed me the progression of marriage rights throughout history. The first point was created during the revolution, which I decided to use as a secondary triumph throughout this piece. The two main characters are homosexual, and I wanted to incorporate the freedom of sodomy that they had together through this list.

www.biography.com/people/voltaire-9520178.
This website gave a biography on Voltaire who was a French philosopher in the late 17th century. Olympe often times compared herself to Voltaire, and I translated that fact onto Célia so that she can represent her eccentricity even further.


This website discussed the Ancien Regime and its effects on causing the revolution. It helped me understand what life was like beforehand and how the monarchy inevitably fell.


This book described other major female political figures during the time of the revolution and during the Reign of Terror. I decided to use this piece in order to see just how influential the movement really was, and also see some of the women who were inspired by the same things Olympe and Célia were as well. It gave me a deeper understanding and appreciation for these women who were willing to risk their lives in order to gain equality. It also gave some perspectives on how women viewed Robespierre.