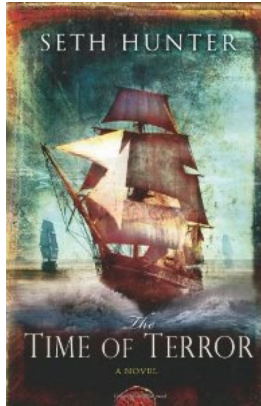


Extra Credit for  
***Time of Terror*** Excerpts

Name: \_\_\_\_\_ date: \_\_\_\_\_ hr. \_\_\_\_\_ class # \_\_\_\_\_  
 GROUP / **SOLO** Due on: \_\_\_\_\_

In the *Time of Terror*, friends turn against friends, patriots are betrayed, and lovers must pay the ultimate price. 1793: British navy commander Nathan Peake patrols the English coast, looking for smugglers. Desperate for some real action, Peake gets his chance when France declares war on England and descends into the bloody madness of the Terror. Peake is entrusted with a mission to wreck the French economy by smuggling fake banknotes into Paris. His activities take him down Paris streets patrolled by violent mobs and into the sinister catacombs beneath the French capital. And they bring him close to famous characters of the day: the English feminist Mary Wollstonecraft, her American lover Gilbert Imlay who acts as George Washington's agent in Paris, and the British/American writer and revolutionary Thomas Paine. As opposition to the Terror mounts, Peake fights to carry out his mission—and to save the life of the woman he loves.

<http://www.syndetics.com/index.aspx?isbn=9781590134856/SUMMARY.html&client=anarp>



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This reading and the questions that follow are worth up to **5 points** of extra credit.

Remember that ***you can only earn a total of 10 points of extra credit each semester***, so if you have already earned some or all, doing this assignment may not lead to the full 5 points of credit.

Additionally, written answers to the questions are necessary—you can't get credit without them—but another part of this is to talk over your answers to the questions and thoughts about the reading, with me. Both the written and the discussion parts of this assignment are necessary for any credit. When you complete the written part of this assignment, make a plan with me for when we can talk about it.

A final preliminary item: use the space at the end of the questions to list whatever aspects of this don't make sense.

Here are the questions to answer about the excerpts:

---**FOR HELP WITH WHO'S WHO**, see list of characters and intro/explanation on the back of /last page. ---

- 1) a. Who comes to visit Sara Seton in the first segment? \_\_\_\_\_  
 b. What aspects of their conversation/her situation show the difficulties—and what are those difficulties that Sara faces at this point in the Revolution? (mult. clues to same difficulty are ok/try to identify more than 1 difficulty)

CLUES/INDICATIONS OF DIFFICULTIES

ACTUAL DIFFICULTIES

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- 2) a. In the café, after visiting the prison where Paine is being held, Mary Imlay (known historically by the name of Mary Wollstonecraft) angrily complains about the 'Law of Suspects'. She lists various ways that a person could be found 'suspect' by officials. What ways of looking or acting does she say could get a person in trouble and why?

- b. Think of some other time/place when people could be arrested for little or no reason. If necessary you can use an example from a book or movie. Explain how it is the same or similar to what Mary Imlay describes.
- 3) When Gouverneur Morris (that's his first name; he's not a governor of a state) meets Nathan and Mary to discuss Thomas Paine's situation, how does Morris seem to view the French revolution and Paine's ideas?
- a. give 2-3 quotes and explain how they show his views
- b. According to Morris, what did Paine do to become less popular with the revolutionaries of France?
- c. According to Morris, what is "the reason the present rulers of France" are holding Paine in prison?
- 4) a) Nathan sees a cart of people sentenced to be executed, on its way to the guillotine. How does this brief excerpt add to your sense of the way the guillotine was used and, more generally, the part of the French Revolution where there were so many executions, i.e. the 'Reign of Terror'?
- 4) b. In *The Artists' Model*, what kinds of dangers does Sara worry about while with Eleanor Duplay and (briefly!) while pondering having posed as an artists' model? How are the two situations' dangers somewhat similar in terms of the way public opinion figures into each?

5) How does *The Trial* and *The Children of the Revolution* show the way that trials were not fair? Give 7 aspects of the trial and/or events leading to Danton's execution that show how being innocent or guilty were not really the basis for being executed.

1. \_\_\_\_\_

2. \_\_\_\_\_

3. \_\_\_\_\_

4. \_\_\_\_\_

5. \_\_\_\_\_

6. \_\_\_\_\_

7. \_\_\_\_\_

6) a. In the course of Nathan's meeting with Robespierre, there are many things that are suggested—but not directly said. What is said to indicate that Robespierre knows who, or what, Nathan really is?

b. Assuming that Robespierre *does* know Nathan's real background/purpose for being in France, how does Robespierre's explanation of the counterfeit "assignat" help to suggest his *real* reason for meeting with Nathan?

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**What aspects of the reading were hard to understand? Briefly list them here.**

**Intro/Explanation:** This novel is supposed to occur in the year 1793, after the French Revolution had progressed to the point that France declared war on England. At that point in time, the newly independent United States of America had a still-somewhat friendly relationship with France. The revolution in America was an inspiration to those who overthrew the French king. But as the French Revolution progressed and became caught up in internal conflicts between rival factions—which were increasingly settled by means of one side executing the other after charging them with treason—relations between the U.S. and France became strained, though not entirely hostile.

Some of the characters you will encounter in these excerpts:

**NATHAN PEAKE:** fictional character, 23 yr. old British naval officer with ties to America.

**THOMAS PAINE:** a real historical figure, he wrote pamphlets during the American Revolution that inspired those who fought for freedom from England. His ideas were embraced by French Revolutionaries, as well.

**SARA SETON:** fictional character, the French woman Nathan falls in love with (and she with him). She is the wife of a French nobleman who has fled the country to avoid being imprisoned by revolutionaries.

**ALEX SETON:** fictional character, Sara's young son.

**GILBERT IMLAY:** a real historical figure, but here he is Nathan's contact for the smuggling operation. He was an American but in this story cooperates with a British scheme to wreck the French economy.

**MARY IMLAY (Wollstonecraft):** a real historical figure, she married or had long-term relationships with a number different men. She wrote about the rights of women, but in this story is more generally concerned with matters of social justice. She, along with Nathan tries to help Thomas Paine after he is arrested.

**EDUARD SANSON:** a real historical figure, he oversaw the operation of the guillotine in Paris, during the revolution, as the official chief, or 'head'[?] executioner of the Revolutionary government.

**ELEANOR DULPAY:** a real historical figure, supposed/possible lover of Robespierre, she was the daughter of his landlord. She has vast power because of her relationship with Robespierre—her disfavor could lead to someone being charged with treason and executed.

**GOUVENEUR MORRIS:** a real historical figure, the U.S. representative to the French government. Look him up—he's an interesting character to know more about.

**MAXIMILIEN ROBESPIERRE:** a real historical figure, use your text book/wikipedia to learn more about him.

**GEORGES DANTON:** a real historical figure, use your text book/wikipedia to learn more about him.

**CAMILLE DESMOULINS:** a real historical figure, he led the crowd in the storming of the Bastille.

**HERMAN, FOUQUIER:** a real historical figures, as part of Robespierre's Jacobin faction and members of the Committee of Public Safety, they oversaw the trials and execution of those viewed as enemies by their faction.

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Who did I forget? If you encounter a character who isn't listed above and look them up somehow, list their name and whatever information you can about them, below.