

La Journée des Dupes

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deal; I am a great admirer of Mlles Dumenil & Gaussin¹, the first is excellent for the higher parts in Tragedy² as Rodogune and Merope in wch I have seen her, & the last in the tender & soft. I am not much struck with any of their men, & Grandval their best Actor, is to me a disagreeable one. He is very stiff, has no variety of manner, & cannot hit the passionate & affecting strokes as Garrick does. I have scribbled you a long letter, & tis Time to leave off, only Let me desire you to send Ld D—s medals, & Birch's Historical Account to Mons^r Faget as soon as you can. Direct them to Mr. Walters the King's Agent at Rotterdam, with a note to recomend them to his Conveyance. I am much obliged to Mr. Edwards for the Trouble he was pleased to take about the Root house [?]. Your compliment to him is a very just one, & I prefer his good Doctrine greatly to Mr. Hiteroft's. I hope we shall pass some days together quietly & sociably before the Parliament meets, for if I know myself at all, I am not made for a Citizen of Paris.—We abound at present with English, & amongst the rest my good Lord Lond—y your old Disciple at Cambridge whom I saw the other night very gallantly carrying off 3 Ladys in his Chariot, lui-meme le quatrieme from the Opera. I may trust this anecdote to your Prudence, tho' the Fact was not committed in a corner. If you was not so necessary as a carefull Sheperd to the little Flock at [!] W——r I should wish for you here, to visit the Palais Royal & the Churches. I am also in great want of Pond³ witth whose Judicious Eye I may bring home a very bad Cargo from Mariette's⁴. Pray tell him that his Burgomaster Sixte is a better Rembrandt than one saw at the King's Library. I hope he & his pencil flourishes. Is your Portrait yet taken for a further Improvem^t.

Yours &c.
P. Y.

J. J. CHAMPENOIS.

LONDON.

'LA JOURNÉE DES DUPES.'

La Journée des Dupes: pièce tragi-politi-comique. This political satire, published in the year 1790 by one of the deputies of the National assembly, and containing trenchant criticisms of the policy of Mirabeau and the character of Lafayette, together with an eye-witness's account of the events of October 5 and 6, 1789, seems to have escaped the recognition it deserves. This may be due partly to the form of the satire, which was described as a 'pièce représentée sur le Théâtre National' by 'les grands comédiens de la Patrie.' It has therefore been classified at the British Museum with 'pièces d'actualité' performed on the stage. In examining the lesser plays of the period I came upon the satire, bound up with three plays of the 'vaudeville' type⁵.

Both external and internal evidence point to Nicolas Bergasse (1750–1832) as the author of this piece: a copy in the British Museum contains

¹ Cf. Bengesco, *Les comédiennes de Voltaire*.

² Garrick had the same opinion, cf. Bengesco, *op. cit.*, p. 103.

³ Arthur Pond, the painter and engraver, Wray's and Yorke's intimate friend.

⁴ The famous dealer in prints and engravings.

⁵ *La Journée des Dupes* has also been sometimes confused with a play of Népomucène Lemercier's, written in 1821 under the same title. Lemercier's play refers to the original 'Journée des Dupes' in the Fronde, and has no connection with the satire of 1790.

a MS. note attributing the work to him, and the satire reflects very accurately the views of Bergasse as they can be gathered from his political pamphlets. Together with Lally-Tollendal and Mounier he stood for reform within the existing state, for the survival of the monarchical principle, and for a conception of political liberty to be gained through the severe discipline of citizenship. In the latter view he anticipated De Tocqueville. He was an eye-witness of the events of October 5 and 6, 1789.

Bergasse's talent was rhetorical rather than literary. In *La Journée des Dupes*, using the oratorical method, he attempted to make the people rationally conscious of their action at a time of grave national crisis. The satire recapitulates the events of 1789 and gives a judgment on their probable results. In some cases the 'personnages' of the drama are symbolic: 'La Maîtresse du Club' stands for the French nation as a whole; the Revolutionary party is a 'Troupe de Brigands'; 'Monsieur Garde-Rue' is a type of the class of 'Sergents'; 'La Peyrouse' is an aristocrat, and 'O Paria' the Indian who judges the political condition of France from the point of view of the noble savage. In other cases the characters are the political personages of the time, the names transparently travestied. Mirabeau becomes 'Bimeaura,' Le Chapelier 'Pécheillar,' Bailly 'Laibil, on ne sait pas bien ce que c'est encore,' and Lafayette 'Yetafet.' Necker is referred to as 'Reken.' Mounier appears under his own name as a 'citoyen vertueux,' and represents the political views of the author.

It is intended to reproduce the satire shortly with a historical introduction.

ELEANOR F. JOURDAIN.

OXFORD.

SAINTE-BEUVE, BALZAC, AND THACKERAY.

In 1834 Sainte-Beuve made his sole appearance as a writer of romantic psychological fiction. *Volupté*, nowadays probably little read or known, presents characters significant of its own time, and yet unmistakably connected with the spirit of *La Nouvelle Héloïse* and its abundant progeny, the complete filiation and interdependence of which we can now view from our coign of historical perspective.

There can be little doubt that Sainte-Beuve's subtly elaborate study of the anguish which visits a soul in the struggle between earthly passion and the longing for mystic perfection was deeply