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Thanks to the generous support of a Graduate Student Summer Fieldwork Award from the Institute for Regional and International Studies (IRIS) at UW-Madison, I was able to travel to Paris, France this past year to conduct archival research for my dissertation on “Sex after the Terror: Gender, Class, and Democracy in the French Revolution.” My project explores the transformations in France’s political landscape following the death of Robespierre from the perspective of gender. Specifically, I seek to understand how sexual and familial pathology became a major lens through which the French remembered and interpreted the Terror.

I began my time in Paris at the Archives nationales, focusing on Series D/III, the records of the National Convention’s Committee of Legislation. I delved into the dossiers of three deputies – Pierre Arnaud Dartigoeyte, Jacques Pinet, and Jean-Baptiste Cavaignac – who were accused of committing extralegal atrocities during the Terror. After the Thermidorian coup that toppled Robespierre, the legislature solicited denunciations against officials who had abused their authority. I mined the diverse condemnations against Dartigoeyte, Pinet, and Cavaignac from the small towns and villages along France’s southwestern border with Spain, where the deputies were posted. By comparing the numerous published pamphlets, handwritten letters, manuscript reports, and evidentiary packets composed by a wide range of interested parties, from the relatives of victims to municipal officials to deposed bishops, I traced the role gendered violence came to assume in the myth of the Terror in the Midi.

At the Bibliothèque nationale de France, I started by examining the rich collection of satirical newspapers from the Thermidorian and Directorial eras of the French Revolution. These include Alphonse Dieudonné Martainville’s *Journal des rieurs*, Joseph-François-Nicolas

Dusaulchoy de Bergemont's *La fusée volante*, Marie-Anne Adélaïde Le Normand's *Le mot à l'oreille, ou Le Don Quichotte des dames*, Labisol's *La résurrection du véritable Père Duchêne*, and the anonymous *Journal de l'autre monde*. These periodicals tracked the fast-moving development of revolutionary politics with an ironic twist. Usually polemical, always witty, these satirical newspapers tried to make sense of a post-Terror world using the language of sex and gender. What should a Thermidorian society look like? Who should have power, in the government and in the home? Journalists necessarily read these pressing questions in the light of recent tragedies, and in so doing constructing a gendered understanding of the Terror and their own ideal France.

I further plumbed the BnF's trove of pamphlet lampoons mocking the Jacobin Club. These ephemeral texts were pithy, irreverent, often pornographic or scatological, and vehemently partisan. Many were written by the *muscadins*, chic young dandies who worked as government clerks, right-wing authors, and street brawlers, often directly in the pay of conservative leaders in the Convention. My dissertation relies heavily on published *muscadin* libels against male and female Jacobins. As Grub Street writers, the *muscadins* published lewd parodies ridiculing their opponents. They devised memorable caricatures: the Scarpia-like Jacobin man, the promiscuous Jacobin woman, the precociously bloodthirsty Jacobin child. Beneath their pens, the Terror became a disaster of familial and erotic disorder. Robespierre became a panting lecher; famed *tricoteuse* Citoyenne Crassous became a voluptuous Bacchanite. But why bother complaining that Jacobin mass murderers were also wanton debauchees, bad parents, and unfaithful spouses? Why was so much of the *muscadins*' vitriol directed at female Jacobins? Through an original reading of the *muscadins*' publications, I ask what cultural work was performed by these accusations of sexual and gendered mayhem.

I additionally turned to the BnF's wealth of late revolutionary plays, particularly the prolific genre of airy comedies that wryly critiqued post-Terror high society. I located forgotten but once popular titles such as Jean-Augustin Amar Du Rivier's *Les vrais incroyables, ou Les métamorphoses modernes*, Hector Chaussier and Alphonse Martainville's *Le concert de la rue Feydeau, ou L'agrément du jour*, Jean-Baptiste Pujoux's *Les modernes enrichis*, Lombard de Langres' *Les Têtes à la Titus*, Armand-Gouffé's *Tivoli ou le Jardin à la mode*, P. J. A. Bonel, P. Villiers, *Forioso à Bourges, ou l'Amant funambule*, and Etienne, Morel, Servièrre, and Francis' *Les Dieux à Tivoli*. These plays focused extensively on the emergent figure of the trend-setting *merveilleuse*, the *muscadin*'s female counterpart. The *merveilleuses* presided over a rejuvenated leisure scene while popularizing avant-garde styles of clothing, decoration, and recreation. They were notorious for strolling through the Champs-Élysées or the Tuileries garbed in sheer gowns that more than flirted with nudity. Their styles – complete rejection of the tricolor cockade, hypersexualized dresses that ostensibly referenced republican antiquity – mocked female Jacobins' sartorial aspirations towards citizenship. They also ironically refracted memories of the Terror through the lens of sex appeal: red accessories and short haircuts that evoked guillotine victims. The plays I study were split in their opinions on the *merveilleuses*. Some saw them as the harmless effervescence of a newly liberated, happy society; others saw them as dangerous *parvenues* and loose women. The latter sources often leveled the intriguing allegation that both the *merveilleuses* and the *muscadins* were engaged in a sort of class drag and were in fact secretly low-born Jacobins who had climbed the social ladder by fleecing their betters during the Terror. Such texts showcase the widespread and varied anxieties about the *muscadins* and *merveilleuses*, particularly surrounding class and public sexuality.

I am incredibly grateful to IRIS for the funding to conduct this research and progress forward on my dissertation. Without their support for my trip to Paris, I would not have been able to access sources integral to my project and my academic career.