

In seeking for a solution of this matter I found in the last number of the *Gazette* a valedictory article, no doubt by Jautard, entitled *Tant pis, tant mieux*—rather cleverly written—in which he rings the changes on this phrase. He begins with, "The newspaper is about to be suspended—*tant pis*, which may be translated, "so much the worse." "On the other hand many claim that being generally lauded it will be continued—*tant mieux*—so much the better." This goes on through twelve short paragraphs, in which he brings in the different *noms de plume*, which subscribe to the different articles in the *Gazette*, in each finishing the first part with *tant pis* and the last with *tant mieux*. His concluding paragraph may be here translated: "Thus, when all is well considered, there will be found the worse and the better; so much the worse for some, so much the better for others."

This article, according to my conclusion, is the origin of the *Tant pis, tant mieux* of Laterrière who, having spent nearly a year in prison had no knowledge of *La Gazette Littéraire*, and who, therefore, when he heard Jautard speaking of his article, *Tant pis, tant mieux*, jumped to the conclusion that this was the title of the paper, especially as the phrase fitted in with what he had learned of its character. Jautard, if at the time he saw Laterrière's mistake, did not take the trouble to correct it and so it was given out, taken up and passed on by some of our best writers. *Tant pis, tant mieux* then is not the title of a paper, but only that of an article.

Laterrière gives Jautard a most unenviable character, representing him as satirical, as sophistical, as a lawyer so brazen faced that nothing could astound him, as a drunkard, as false, as a liar like the devil and as a great gourmand. He hated all things English, was Jesuitical, full of prejudices, and above all things, most undesirable as a friend. He appeared to be well educated, but without culture. His influence over Mesplet, which seemed almost supreme, was very bad, for the latter hardly ever spoke without taking the cue from his editor. Mesplet's education was much inferior, as he was simply a working printer; nevertheless, he appeared not to be devoid of ability and of a general knowledge of things. He is described as a cheat, almost as big a liar as Jautard, and of such an evil genius, which, had it not been ameliorated by his wife, who was a superior woman, would have led him to do many things unworthy of an honest man.¹

Such is the portrait of Mesplet and his editor drawn by Laterrière, who seems to have conceived an antipathy towards them, as well as they towards him; while he was at the same time attracted by a fourth

¹ See appendix No. 80.