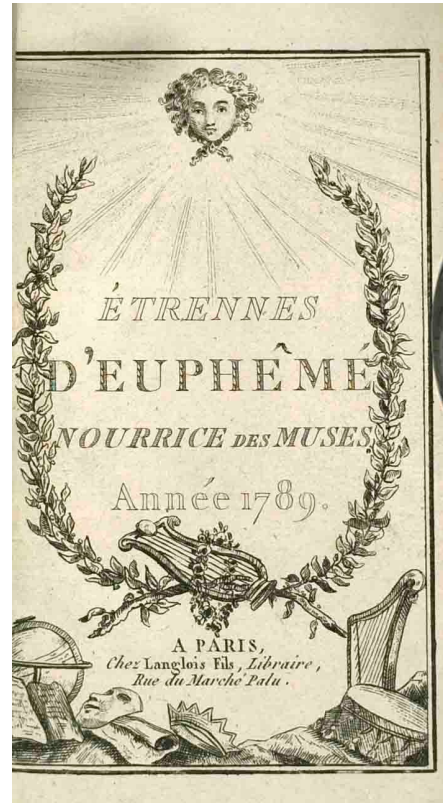
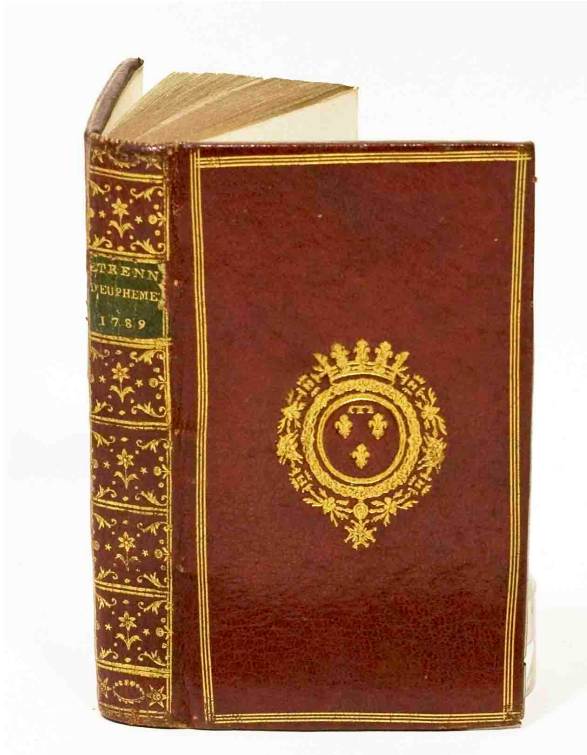


**Etrennes d'Eupheme. Nourrice des Muses. Année 1789.** Paris: Langlois, 1789. 12mo. Engraved frontis, 2ff. VIII. 14ff. 216pp. 10ff. 5pp. Engraved calendar for each month of 1789, text, poetry and music. 1 folding leaf. Ornaments throughout. Contemporary red morocco, spine highly gilt with green morocco label, triple gilt rules, all edges gilt. Lightly rubbed, but a fine copy. RISM B II (*Recueils Imprimés XIIIe*, supplement) (1964), p. 402. F, Psg. Provenance: Louis-Philippe Joseph d'Orléans; Count Henry Greffulhe. OCLC, North America: No copies located.



**Etrennes d'Eupheme** is an occasional publication created as a holiday gift book for young people. It links ancient mythology to Enlightenment thinking by placing each of the nine muses at the origin of a modern art or science (\*1). Each of the nine disciplines is described with a good overview, a history from ancient times, and a review of early authors, especially French.

*A decidedly secular book, free from Church doctrine, **Etrennes d'Eupheme** is designed to educate both the aristocrat and the bourgeois (\*2) youth in the history of literature and development of scientific method. Coming immediately before the Revolution, the book prefigures the democratic goal of providing education for all. It may have been of great use to the Freemasons of France.*

The employment of the nine muses out of Greek mythology also suggests that **Etrennes d'Eupheme** might have been published for Freemasons, a group that frequently used the symbol of the muses (\*3) and was most interested in universal education. Interestingly, the duc d'Orléans (whose arms are on each cover) was Grand Master of the Masonic Grand Orient de France and was a passionate advocate of democratic goals, although he was a member of the first rank of French nobility. He was guillotined in 1793 as a counter-revolutionary (see provenance).

The publisher Jacques Langlois was certainly agreeable to publishing books for those interested in universal education. At this same time, however, Langlois needed to publish books that were sanctioned by the government in a time of growing restrictions from the nobles and clergy, the two privilege orders of the ancient regime.

Published in 1789 almost at the onset of the Revolution, Langlois with **Etrennes d'Eupheme** walked a thin line between political factions. Ultimately, in 1792, Langlois and his wife were jailed for publishing a counter-revolutionary (probably pornographic) collection of songs *Nanan des Curieux* (Grand-Carteret, 789). Unlike Orléans, Langlois kept his head and was released in 1793.

### Contents:

1p. "Invocation of the Muses" by J. B. Rousseau.

1. *Uranie* (the muse of astronomy): pp. 1-39. Shows constellations, cites modern astronomers, and briefly discusses physical science systems from Copernicus, Tycho Brahe, Galileo, and Newton. Cites Lalande's measure of angles with woodcut; cites Gassendi, Cassini and others. Quotes Voltaire.

2. *Clio* (the muse of geography): pp. 40-67. Includes technical terms of geography and names ancient geographers, citing Arab developments.

3. *Polymnie* (the muse of rhetoric): pp. 67-74. An history of ancient orators from Solon to Périandre of Corinth.

4. *Calliope* (the muse of eloquence and heroic poetry): pp. 75-86. Reviews poets through Tasso, Milton, and Voltaire. Remarks on the origin of French poetry.

5. *Melpomene* (the muse of tragedie): pp. 87-107. Cites Boileau's *Ars Poetica*. Covers Greek tragedy through lyric tragedy and opera. Reviews Racine, Marmontel, and cites both Rousseau and Marmontel.

6. *Thalie* (the muse of comedy): pp. 108-128. On the origin of French theatre with mention of

many early modern playwrights, including the earliest authors: Grévin, Rotrou, Mairet, Corneille, and Racine.

7. *Terpsichore* (the muse of dance): pp. 129-142. Social and ancient dance is covered, including sacred dance and others forms like danse astronomique and danses bachiques. Includes a section on the development of the choreographic system of Feuillet (1700) (pp. 134-142) with a folding plate showing Feuillet notation that explains basic steps for dances at Court (Giraudet, p. 544, no. 265).

8. *Euterpe* (the muse of music): pp. 143-160. Discusses the importance of measure and the types and development of instruments. History of music from Pythagoras through Lassus.

9. *Erato* (the muse of lyric poetry) pp. 161-185. Cites d'Alembert. Discusses Anacreontic poetry, ariette, and airs. A poem of Horace is translated to French. A section is included of song lyrics without notation (pp. 186-216). Music for guitar with notation by Ducray, Paesiello, Horziski (pp. 769-787).

5pp. catalog of Langlois books including almanacs for 1789: *Etrennes intéressantes des Quatres Parties du Monde et des Troupes de France, L'avocat en bonnes fortunes, Les Mois à la mode.*

#### **Provenance:**

- 1) Arms in gilt on both covers of Louis-Philippe Joseph d'Orléans, Duke of Chartres, then Duke of Orléans (1785-1793), known after 1792 as Philippe Égalité (Citoyen Égalité). He born at the castle of Saint-Cloud on April 13, 1747. He was younger brother of Louis XIV, and was Louis XVI's cousin. Orléans became a supporter of popular democracy during the 1789 Revolution. He strongly advocated for France's adoption of a constitutional monarchy rather than the absolute monarchy that was present in France at the time. Orléans was the Grand Master of the Masonic Grand Orient de France, the most powerful Masonic Obedience in worldwide Continental Freemasonry.
- 2) Bookplate of Count Henry Greffulhe (Henry-Jules-Charles Emmanuel Greffulhe; 1848-1932). French aristocrat, famous for being the model of Marcel Proust for the character of the Duke of Guermantes in *À la recherche du temps perdu*. Greffulhe was General Councilor of Seine-et-Marne, Deputy of Seine-et-Marne (1889-1893), and Officer of the Legion of Honor.

Publisher: Son of a Parisian bookseller, Jean-Baptiste Langlois (d. 1809) took over from his father in August 1756. His son Jacques-Denis Langlois joined the firm from 1780. Langlois & fils ceased operation between 1813 and 1820.

### Notes:

\*1 Euypheme was a nymph of Mount Helicon who nursed the young goddess Mousai (Muse). The nine canonical muses were first itemized by the Greek poet Hesiod (fl. between 750 and 650BC).

\*2 While the nobility were attracted to Freemasonry, the “greater majority was made up of the bourgeoisie, to whom the masonic motto of equality appealed to their sense that they were the equal of the nobles” (“Freemasons”).

\*3 In pre-Revolutionary Paris, the regional hotbed of Enlightenment, the Masonic order of Les Neuf Soeurs (founded 1776), which hoped to reignite the multidisciplinary fervor of Ancient Greece, was born and subsequently held up as a physical and conceptual structure for progressive thought (Amiable).

“While it is both simplistic and specious to lay the responsibility for the French Revolution at the door of Freemasonry, there is no question that freemasons, as individuals, were active in building, and rebuilding, a new society . . . ” (“Freemasons”).

### References:

Amiable, Louis. *Une Loge Maçonnique d’Avant* (Paris: F. Alcan: 1897);

“Freemasons in the French Revolution.” *Grand Lodge of British Columbia and Yukon*, September 08, 2002, [freemasonry.bcy.ca/texts/revolution.html](http://freemasonry.bcy.ca/texts/revolution.html);

Giraudet, Eugène. *Traité de la danse II: Grammaire de la danse et du bon ton à travers le monde et les siècles, depuis le singe jusqu’à nos jours; 6341 danses ou pas différents et articles de tous genres sur la danse* (Paris: E. Giraudet, 1900);

Grand-Carteret, John. *Le Almanachs Francais, 1600-1895* (Paris: Alisie, 1896);

Jacob, Margaret C. *Living the Enlightenment: Freemasonry and Politics in Eighteenth-Century Europe* (1991).

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Monselet, Charles. *Les galanteries du XVIIIe siècle* (Paris: Michel Lévy frères, 1862).

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