

◆ MUSINSKY RARE BOOKS ◆

# La RÉVOLUTION



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*A Revolutionary accessory, combining patriotism and comfort*

**1) FRENCH REVOLUTIONARY FAN** — The storming of the Bastille. “*Prise de la Bastille par les Bourgeois et les braves Gardes Françaises de la bonne Ville de Paris, le 14 Juillet 1789. Dédiée à la Nation.*” [France, after July 14, 1789].

Hand-colored engraved folding paper fan, printed on recto and verso on two adhered sheets, the recto with a full-width etched and engraved scene of the taking of the Bastille, colored in watercolors and white gouache, within stencil-printed decorative border, the verso with an engraved poem; mounted on original plain wooden sticks, the guards with narrow fillets of decorative bone along edges and at rivet, the unfolded leaf measuring approx. 137 x 500 mm., total fan measurement 208 x 500 (10 3/4 x 20 in.). Condition: a few small chips and old paper patches, mainly to the borders, one small patch within the engraved area, affecting only the background, slight wear along a few pleats, one or two small stains, 2 words slightly rubbed on verso, a guard relined. \$4800

A FINE EPHEMERAL SURVIVAL: a rare fan on a popular and dramatic theme, no doubt issued soon after the event depicted. Although by July 14 1789, the Bastille was nearly empty, and its historical reality was that of “the least cruel of all the [French] state prisons” (Marion, *Dictionnaire des Institutions francaises*, p. 40), its potency as a visually imposing symbol of tyranny was undiminished. The day of its storming by a crowd of about 1000 “bourgeois” was unfortunately one of intense bloodshed, with over 100 people, including 98 attackers, several soldiers and the garrison commander the Marquis de Launay, losing their lives. De Launay’s head and that of Jacques de Flesselles, “Prévôt des Marchands,” were later paraded on pikes.

This commemorative fan for ladies avoids all gore. The etched scene on the fan’s front is a panoramic view showing several events occurring simultaneously, with six objects and figures number-keyed to an explanatory text printed on the verso. On either side are two militiamen with pikes and cannons, watching the action: at the left a group of citizens bearing an ax, pike, sword, and a striped banner (a precursor of the Tricolore?) approach the fortress, looming massively behind them, a white flag waving from its battlement, while citizens with pikes can be glimpsed on the main opened drawbridge and within the fortress; in the middle foreground the Governor de Launay is seized by the “grenadier and the *compagnon* clockmaker” (whose names are elsewhere variously given as Harné or Arné and Humbert or Hemert); on the right a crowd of citizens, with a boy drummer at the front, are about to confront the heavily guarded first drawbridge, leading to the courtyard, while smoke and flames pour out of other buildings, one identified as de Launay’s house. On the verso is the text: the title, keyed explanations, and the lyrics to a song in 8 stanzas, with the heading “*Chanson d’un premier Capitaine Commandant de District, en l’honneur des Bourgeois de la Ville de Paris, sur l’air de Calpigi,*” and incipit “*Enfans, le Ciel bénit vos armes / ils sont passez ces jours d’allarmes...*”.

Fans at the time were often used as propaganda vehicles and adapted popular prints; those responding to current events seem to have been produced as quickly as the prints themselves, by specialized *imagiers* (print engravers and publishers) who probably disposed of sheets with the borders pre-stencilled, which they could quickly print off with new topical engravings. Contemporary prints of the taking of the Bastille were produced in the hundreds, if not thousands, and many examples survive. One of the more finished engravings, by Jacques-Louis Bance, had a title very close to that of the present fan; another, titled “Prise de la Bastille le



14 juillet 1789,” was by Dupin (copies of both can be viewed on Gallica). Anonymous copies and adaptations included other prints, a broadside with a song, and several fan leaves (Cf. BnF Hennin Collection 10341, Schreiber Collection of Fans in the British Museum, nos. 93-96). The Hennin and British Museum examples, and a fan on the same subject in the Fitzwilliam Museum (inventory no. 1877051), all differ from the present example in both the image and the printed song; most have a smaller image on the front of the fan, flanked by text. Cf. *Collection Michel Hennin. Estampes relatives à l’Histoire de France*, vol. 118, Pièces 10278-10385; *Catalogue of the Collection of Fans and Fan-leaves presented to the British Museum by the Lady Charlotte Schreiber* (1893), 93-96.

*Predicting the future on the eve of the Terror*



2) **GAME OF FORTUNE** — *Le Trésor des Devinations, ou Le Porte-Feuille de Jerome Sharp*. [Bound with:] *Le Nécessaire des Dames et des Messieurs ou Dépositaire fidèle & discret*. Paris: chez Janet, Successeur du S<sup>r</sup> Jubert, [1791/1792].

24mo (109 x 58 mm). *Trésor*: 48 pp., [6] leaves. Engraved title showing a putto holding up the magic hexagon, and 10 engraved plates by Dorgez, all with CONTEMPORARY HAND-COLORING; a 12-page typographic calendar for 1792. Bound before the calendar is the *Nécessaire*, printed on blue paper, 48 pp. Title printed on verso of first leaf, pages 4-13 blank except for headings of days of week and rule border, 42-48 with rule border only, 12 entirely blank leaves (of blue paper) at end. Contemporary red morocco, sides paneled with triple gilt fillets, spine gold-tooled, green morocco gilt lettering-piece, board edges with three-part gilt morocco sleeve for the stylus (absent), gilt edges. **\$2800**

A FINE COPY, WITH THE ENGRAVINGS HAND-COLORED, OF A REVOLUTIONARY-ERA ALMANACH GALANT CONTAINING AN ELABORATE FORTUNE-TELLING GAME, BOUND WITH THE JUBERT-JANET *NÉCESSAIRE*, A POCKET DIARY PRINTED ON AND ADVERTISING A SPECIAL PAPER THAT CAN BE WRITTEN ON WITH A METAL STYLUS.

The rules are explained at the outset: the player chooses one of 10 suggested questions ("who will break up first?, Will I be rich?", etc.), and tosses a dice on a hexagon divided into numbered compartments, depicted on the engraved title; this leads her through a series of numbered charts to the answer in the text, which consists of songs set to popular tunes, largely on the themes of love, sex, duplicity and heartache. To fill out the final quire, the last few leaves

contain unrelated satirical poems, including the first appearance of "le Teinturier Malade" (the sick dyer), which pokes fun at the medical profession and was often reprinted. The title and some of the games are based on Henri Decremps' best-selling *La Magie blanche dévoilée*.

The game is illustrated with hand-colored engravings by Dorgez, one of the more talented almanac illustrators, showing allegorical personifications of the titles of each chapter: Truth, Chance, Fortune, Destiny, the Good Fairy, Good Genie, Sybil, and a mother (for the chapter “Mother knows everything”), portrayed as a crone-like fortune-teller, with magic lantern and owl, enticing passersby to come try their luck. Also depicted are Nostradamus, and, in a nod to the almanac tradition, the legendary (and fictive) mathematician and astrologer Matthieu Laensberg, whose name became a synonym of the *Almanachs de Liège*.

In 1789 Pierre-Etienne Janet (1746-1830) took over the shop and bindery of his father-in-law the publisher and binder Pierre Jubert, the most important innovator in French almanac publishing. Following in Jubert’s footsteps, Janet established himself in the rue St. Jacques, and, Revolution or no Revolution, systematically published almanacs, most illustrated and offered in a variety of leather and embroidered bindings. He eventually built up the business to become one of the largest French publishers of gift books, almanacs, and children’s books, ephemeral genres which would become the mainstay of the firm under his son Louis Janet. Like Jubert, Janet mixed and matched with his almanacs various accessory texts and rewriteable notebooks, including the *Nécessaire*, an interactive pocket diary inherited from Jubert, and kept constantly in print for binding with almanacs. Described in the long title and the facing “Usage” (how-to) page as being on a special paper which could be written on with a “mineral stylus,” and including monthly tables for noting wins and losses at the gaming table, and blank leaves for miscellaneous notes, the *Nécessaire* embraced the personalized functions of almanacs as date books, portable account books, and jotting pads. On page 40 is a full-page advertisement for Janet’s almanacs and for his bookbinding services, reproducing word-for-word Jubert’s original ads.

OCLC records two copies in the US, at NYPL and Bryn Mawr (acquired from us: uncolored, with different calendar, in an embroidered binding). Grand-Carteret, *Les almanachs français* 1074; Cohen-de Ricci, *Guide de l’Amateur des livres à gravures du XVIIIe siècle* 74; cf. Léon Gruel, *Manuel historique et bibliographique de l’amateur de reliure* I:114 (reproducing the Jubert advertisement).



*Odd Couple*

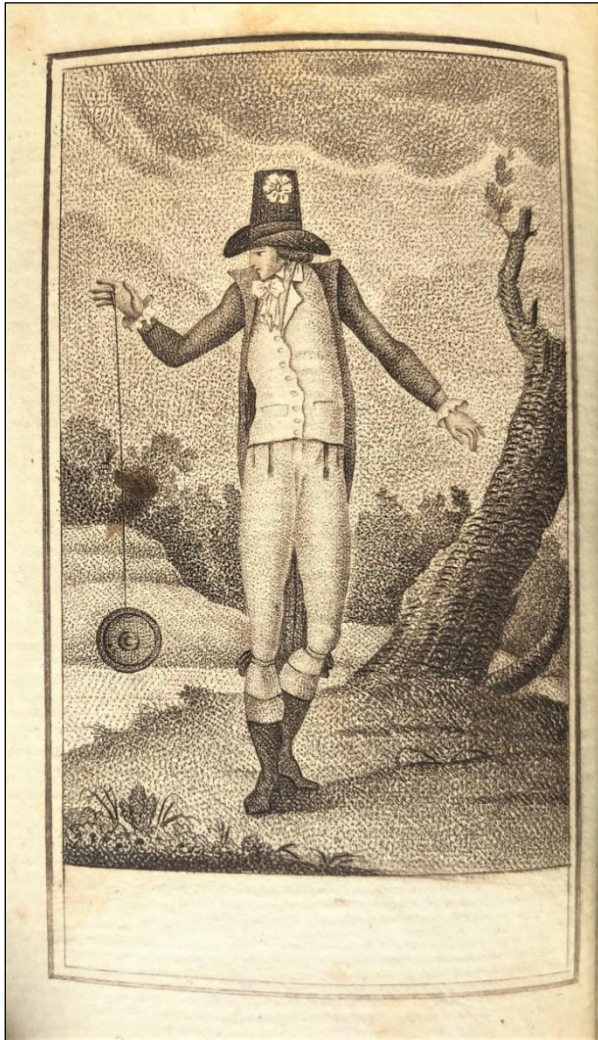


**3) MARCHANT, François** (1761-1793). *La Constitution en Vaudevilles, Suivie des Droits de l'Homme, de la Femme, et de plusieurs autres vaudevilles constitutionnels*. Paris: chez les Libraires Royalistes, 1792. [WITH:] *Manuel du Républicain*. Paris: de l'Imprimerie Nationale Exécutive du Louvre, l'an II [probably 1794, after 24 November 1793].

2 works in 2 volumes, 24mo (95 x 58 mm). Marchant: [33] 34-160 pages. Half-title, engraved frontispiece printed in bistre *avant la lettre*, calendar [pp. 8-31] with typographic lunar symbols. Small stain to frontispiece, occasional minor spotting. *Manuel*: [4], 115 pp., woodcut revolutionary emblem on title-page, text in double rule borders throughout. Fold-out table (concordance of Revolutionary and Gregorian calendars). Wove paper. Folding table slightly creased, else fine. Uniformly bound in early nineteenth-century green morocco gilt, covers with roll border, smooth spines gold-tooled and paneled in five compartments of which four with a "mille points" stamp, the second compartment gilt-lettered, gilt edges, turn-ins gold-tooled, pink pastepaper endleaves (slight scuffing to spine extremities). *Provenance*: from the libraries of Lord Auckland, and Carlo de Poortere, with their bookplates. \$1800

TWO DIAMETRICALLY OPPOSED REVOLUTIONARY-ERA PUBLICATIONS, CONTAINING DIFFERENT VIEWS OF THE FIRST TWO FRENCH CONSTITUTIONS, BOTH IN SMALL FORMAT FOR CONVENIENT POCKET CONSULTATION, UNIFORMLY BOUND (WITH A TOUCH OF TACIT HUMOR) FOR AN EARLY NINETEENTH-CENTURY *AMATEUR*.

1) First Edition of a celebrated Royalist spoof of the first constitution of France, adopted in September 1791. The body of the work consists of clause by clause parodies of the Constitution, each set to the tune of a different popular song. In his dedication to "Monsieurs les Emigrés," Marchant supposes that the reader will prefer "*la constitution qui fait rire à celle qui fait fuir*" (which makes one laugh rather than one that makes one flee), and his mock Constitution, which is preceded by a (genuine, Gregorian) calendar, is indeed replete with *bons mots*. It is followed by a poetic satire of the rights of woman (whose right should be to enchant and enchain men), and a series of political parodies, on the "exploits" of the Jacobins and on well-known revolutionary personalities, such as the journalist or hack writer Jean-Louis Carra, the publicist Antoine-Joseph Gorsas, and Jean-Georges-Charles Voidel, the deputy who had introduced the notorious oath of fidelity that was imposed on the clergy, triggering the first great societal schism of the Revolution. Also satirized, in the song "l'Expedition de Vincennes," is the mob of "twenty thousand brigands" who descended on Vincennes on 28 February 1791 (the *Journée des poignards*), before the Marquis de Lafayette arrived with the National Guard and calmed them.



The frontispiece shows A MAN PLAYING WITH A LARGE YO-YO, a pastime that caught on among emigrés in England, and was thereafter known as an “émigrette.”

The work or portions of it appeared with variations and under different titles (e.g., *Étrennes au beau sexe, ou la Constitution française mise en chansons*, 1792), and it spawned a vogue for “Constitution songs, [which] found their way into theatre pieces, and especially into scenes enacted at festivals. They were also disseminated outside France in German reprints” (Boyd, p. 238). François Marchant, the author of this original *constitution en chansons*, was forced to flee to his native town of Cambrai, where he died in December 1793 (Boyd, p. 238, citing Pierre, *Hymnes et chansons*).

Grand-Carteret 1053; Cohen-de Ricci 677; Gay-Lemonnyer, *Bibliographie des ouvrages relatifs à l’amour, aux femmes, au mariage* I:672; Tourneux, *Bibliographie de l’histoire de Paris pendant la Révolution* II:11744; Welschinger, *Les Almanachs de la Révolution* (1884), 228; Constant Pierre, *Les hymnes et chansons de la Révolution*, p. 154, no. 5. Cf. M. Boyd, *Music and the French Revolution*, 238-39.

2) Uniformly bound with this satire is a serious Revolutionary’s pocket manual: weighty material in a palm-sized volume. The first part contains the text of the “Jacobin” Constitution, ratified on June 24, 1793, which swept away the constitutional monarchy, outlining a plan for the equalization of French citizens and a radical redistribution of wealth, and containing a fundamental statement of the rights of man. The constitution was never implemented (though portions were resuscitated after 1870 for the Third Republic), being swept away by the emergency war powers enacted by the Committee of Public Safety and the ensuing Terror. The second part of the book is devoted

to the new Republican calendar and to one permanent legacy of the Revolution: the metric system. Included are the decrees relating to the establishment of the calendar on 4 frimaire An II (24 November 1793), the calendar itself, in 24 pages, a fold-out concordance of the old and new calendars, and an account of the new system of weights and measures. OCLC locates one copy, at the Bibliothèque nationale de France.



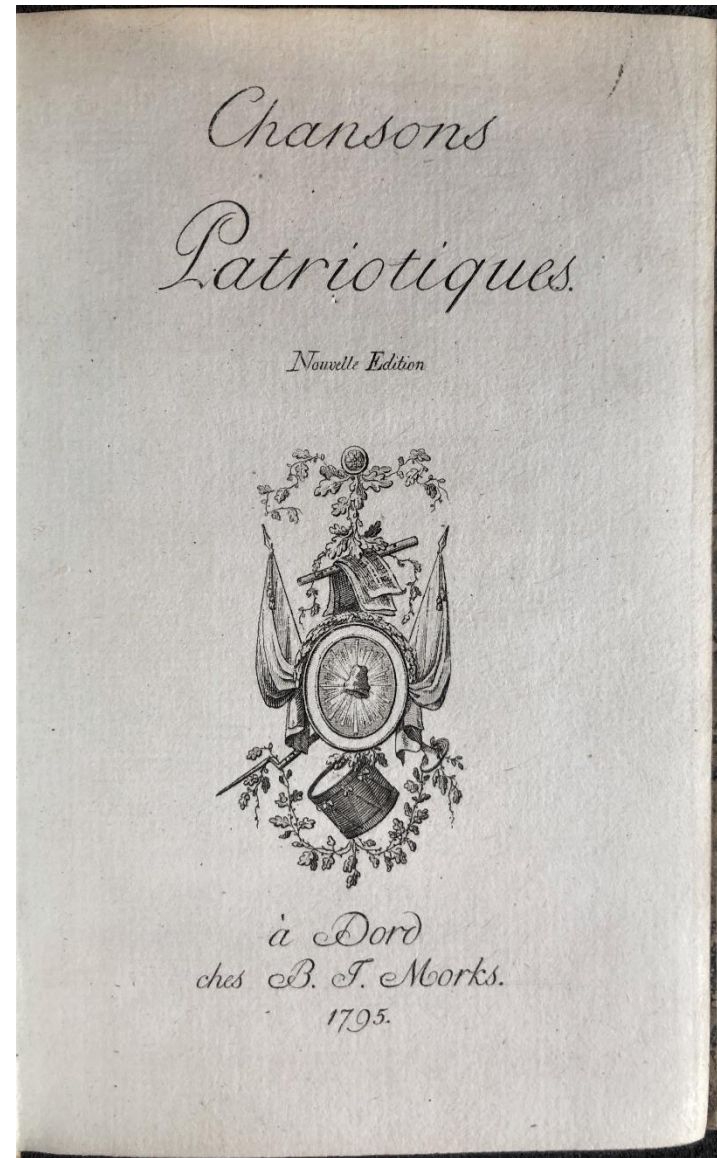
*Allons enfants de la patrie*

4) [ROUGET de LISLE, **Claude Joseph** (1760-1836), and others]. *Chansons Patriotiques. Nouvelle Edition.* Dord [Dordrecht]: B. F. Morks, 1795. WITH AN AUTOGRAPH LETTER SIGNED BY ROUGET DE LISLE.

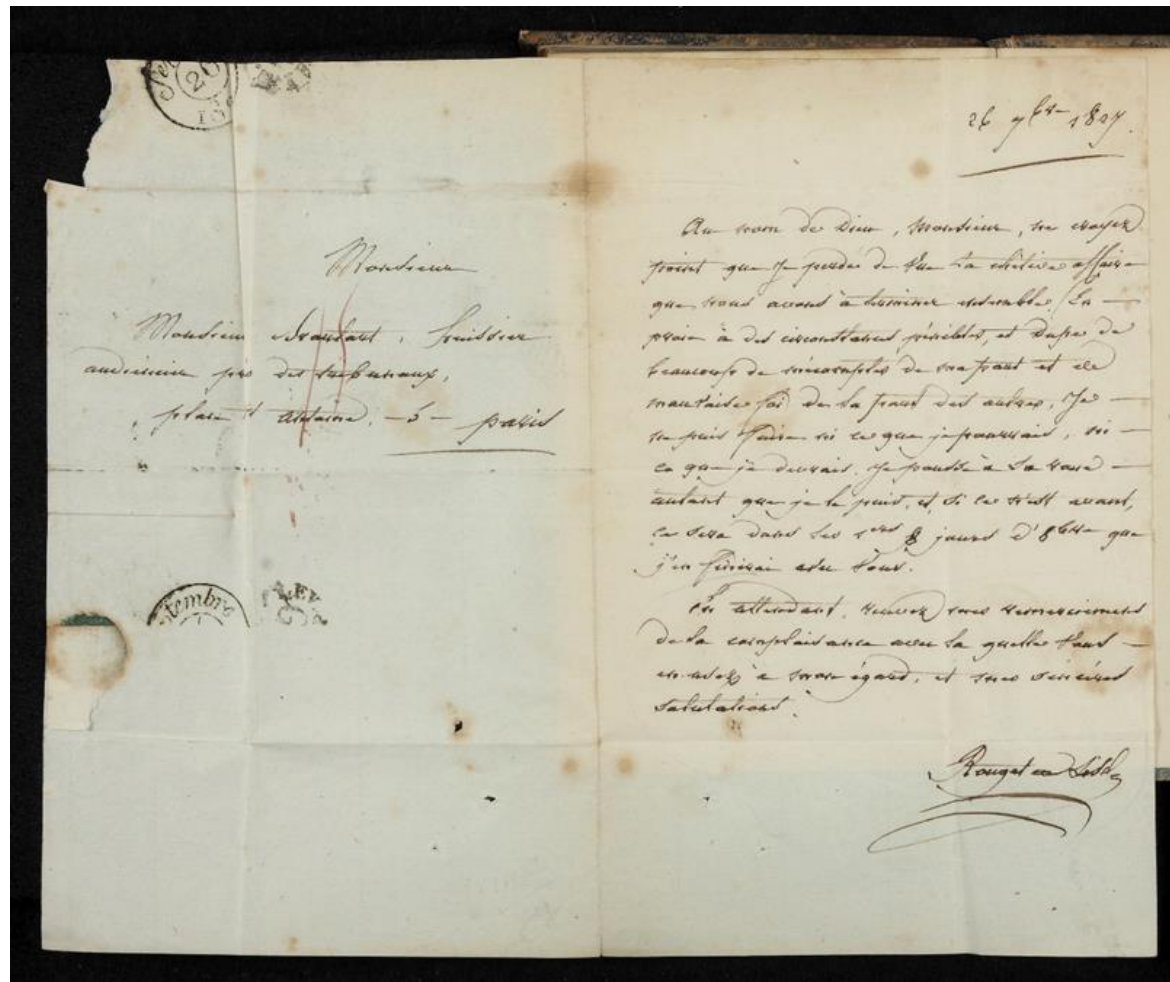
8vo (159 x 99 mm). 136 pp. Half-title, engraved title with revolutionary emblems. Very good, 2 or 3 marginal tears. Hand-colored etching of a Revolutionary tribunal cut round and mounted on front flyleaf. Modern boards, preserving earlier gilt leather lettering-piece on backstrip (head of spine and joints neatly restored), deckle edges. Tipped onto lower flyleaf is an ALS by Rouget de Lisle dated 26 September 1827, signed in full *Rouget de Lisle*, one page, 8vo, with integral address leaf and postal inkstamp (trace of wax seal, small marginal loss to corner of address leaf). **\$1600**

Rare edition of 38 Revolutionary lyrics, opening with Rouget de Lisle's "Hymne des Marseillois," named the French national anthem at around the time this collection was printed; with a tipped-in autograph letter signed by its author.

Most of the songs supply the name of the popular tune to which they are to be sung. Included are the rare *Hymne La Varseillois* (*Chanté sur différents Théâtres, paroles du C. Delrieu, musique du C. Girout*); Méhul and Chenier's *Chant du Départ*, the *Hyme de Guerre*, by "a Representative of the People", later the official anthem of the First Empire; the popular and brutal *Carmagnole des Royalistes*, a song which long outlived the Terror; the awkwardly titled *Couplets sur le danger de la patrie dans la nuit du 9 au 10 Thermidor*; a *Chanson Bachique et Patriotique*, and various other *chants patriotiques* or *civiques*. OCLC lists no copies in the US. Not in Pierre, *Hymnes et Chansons*.



Addressed to a Monsieur [Sautant?], a court usher (*huissier audiencier pres des tribunaux*) in Paris, the letter from Rouget de Lisle is an apology for neglecting a certain "trivial affair" which must be concluded with the addressee. He begs the huissier not to think that he has forgotten: "Victim of a difficult situation, duped by his own miscalculations and by the dishonesty of others," he cannot at present proceed, but hopes to do so during the first week of October.



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