

DIDEROT'S ENCYCLOPEDIA
1751 -- 1780

An Exhibit Commemorating
the 200th Anniversary of Its Publication

Princeton University Library
Main Exhibition Gallery

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[Notes on the Exhibit, by H. C. Rice, Jr.]

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Introduction

ENCYCLOPÉDIE ou DICTIONNAIRE RAISONNÉ DES SCIENCES, DES ARTS, ET DES MÉTIERS. Edited by DIDEROT, D'ALEMBERT & others.

"Diderot's Encyclopedia", as it is often called, was one of the great editorial and publishing achievements of the 18th century. It was both a summation of the thought of the time, and a detailed description of the state of knowledge in different branches of learning, theoretical as well as practical. Although it has been superseded as a reference tool by other encyclopedias, it still stands as a landmark in the history of human thought, and remains an invaluable source-book for historical research.

The French publisher LE BRETON first conceived of the new Encyclopedia as a simple translation of the Cyclopaedia that had been published in England by Ephraim CHAMBERS. Among the collaborators whose support was enlisted for the enterprise were the eminent mathematician, D'ALEMBERT, and a then relatively unknown hack-writer and translator called Denis DIDEROT. The original plan was soon enlarged and foundations were laid for a wholly new and comprehensive work. Many eminent writers contributed to the Encyclopédie, but it was Diderot who carried on the main burden of the editorial work throughout the quarter of a century required to bring it to completion.

A Prospectus was published in..... 1750.

Volumes I and II were published in..... 1751.

followed by:

Volumes III through XVII, published..... 1753-1765.

Four supplementary volumes of text..... 1776-1777.

Plates, Volumes I-XI..... 1762-1772.

A supplementary volume of Plates..... 1777.

Two volumes of Tables..... 1780.

A total of 35 volumes

Bibliographical Note

In preparing this exhibit the following works -- in addition to those actually shown and to such standard reference works as Lanson, Bédier & Hazard, etc. -- were particularly useful:

L'Encyclopédie et les Encyclopédistes. Exposition organisée par le Centre International de Synthèse. Bibliothèque Nationale. 1932. [Includes, pp. 25-30, a useful list of contributors to the Encyclopedie, arranged both alphabetically by name, and by subject.]

L'Encyclopédie et les Encyclopédistes en France au XVIII^e siècle. Exposition commémorant le deuxième centenaire de la publication de l'Encyclopédie. Services culturels de l'Ambassade de France. New York. 7 Dec. 1950 - 20 Jan. 1951.

ABRY, JOUZET, BERNES, & LÉGER, Les Grands Ecrivains de France illustrés [vol. 4]. XVIII^e siècle. Paris, 1936. [pp. 997-1010]

VOILLOIN, Jean, ed., L'Encyclopédie (Extraits). "Classiques Larousse". Paris, 1934.

DIDEROT, Denis, Correspondance inédite, publiée d'après les manuscrits originaux, avec des introductions et des notes par André Babelon. 2 vols. Paris, 1931. [3246.2.1931]

DIDEROT, Denis, Lettres à Sophie Volland...notes par André Babelon. 3 vols. Paris, 1930. [3246.2.646]

GORDON, Douglas, & TORREY, Norman, The Sensing of Diderot's Encyclopedia. New York, 1947. [0984.325.41]

LEVI-MALVANO, Ettore, "Les Editions toscanes de l'Encyclopédie", in Revue de littérature comparée, 1923, vol. III, pp. 213-256. [3007.763]

LE GRAS, Joseph, Diderot et l'Encyclopédie, in series "Les Grands Evénements Littéraires", Malfère, Amiens, 1928. [3246.2.783] [Good account of the external circumstances of the publication, based on mss. sources.]

MAY, Louis-Phillipe, "Histoire et Sources de l'Encyclopédie d'après le registre de délibérations et de comptes des éditeurs et un mémoire inédit", in Revue de Synthèse, Feb. 1938, vol. XV, pp. 5-30. [0904.757.]

MAY, Louis-Phillipe, "Notes sur les origines maçonniques de l'Encyclopédie, suivie de la liste des Encyclopédistes", in Revue de Synthèse, June 1939, vol. XVII, pp. 181-190. [Cf. remarks of LeGros on same subject].

NAVES, Raymond, Voltaire et l'Encyclopédie, Paris, 1938. [3298.832.2]

PALMER, R.R., Catholics and Unbelievers in Eighteenth Century France, Princeton Univ. Press, 1939. [Useful for opposition to the Encyclopaedia.] [1509.17.694.]

MADE, Ira O., The "Philosophe" in the French Drama of the Eighteenth Century, Princeton Univ. Press, 1926. [Sidelights on Palissot's play, etc.] [3226.949.11.]

II

The Publication of the Encyclopédie

[Case 1]

1. ENCYCLOPÉDIE. Volume I (1751). Title-page.
[Ex0984.325].

2. PROSPECTUS DE L'ENCYCLOPÉDIE.

This Prospectus was first published as a pamphlet in 1750 [opening paragraphs shown in a later reprint]. It immediately attracted attention in the magazines of the time, such as the Mercure de France and the Journal des Sçavans.

The announcement that the work would include "at least eight volumes and six hundred plates" proved to be a gross underestimate.

- a. Prospectus de l'Encyclopédie. In Oeuvres de Denis Diderot. (Paris, 1821), Tome I, p. 1.
[3246.2.1821].
- b. Mercure de France, December 1750, vol. 2,
pp. 108-109. [0904.6345. Dec., 1750].
- c. Journal des Sçavans (Amsterdam), January 1751,
pp. 120-121. [0904.5038. Vol. 156-157].

3. PURPOSE OF THE ENCYCLOPÉDIE.

The best statement of the ideals which inspired the Encyclopaedists is found in the article "Encyclopédie," which Diderot himself wrote for the work. The purpose of an encyclopedia, he states:

"...is to assemble the knowledge scattered over the surface of the earth; to explain its general plan to the men with whom we live and to transmit it to the men who come after us; in order that the labors of centuries past may not be in vain during the centuries to come; that our descendants, by becoming better instructed, may as a consequence be more virtuous and happier and that we may not die without having deserved well of the human race...."

[Encyclopédie, vol. V, p. 635].

4. EPHRAIM CHAMBERS. Cyclopaedia: Universal Dictionary of Arts and Sciences.

The first edition of Chambers' Cyclopaedia was published in London in 1728 [the 7th edition, 1752, shown]. It was the chief predecessor of the French Encyclopédie.

[0981.247]

[Case 3]

5. REPRINTS OF THE ENCYCLOPÉDIE.

In spite of its size, the Encyclopédie was reprinted several times -- at Lucca, Leghorn, Geneva, Yverdon and Lausanne. Shown in the exhibit were several volumes from the octavo set issued at Lausanne and Berne "chez les Sociétés Typographiques", 1780-1782.

[GH 0984.325.11. 36 vols.]

6. ENCYCLOPÉDIE MÉTHODIQUE.

The work known as the Encyclopédie Méthodique, published by the firm of Panckoucke, was an outgrowth of Diderot's Encyclopédie, but not a simple reprint. Whereas the articles, in the "Diderot work", were arranged in a single alphabetical sequence with cross-references to bring related material together, -- the new work was arranged according to subject. It consisted of a series of smaller encyclopedias devoted to a single subject within the broad framework of the whole. For example there are several volumes devoted to Agriculture, others to Political Economy, to Natural History, to Finance, etc. The contributions are for the most part entirely new. This Encyclopédie Méthodique, begun in 1782, eventually extended to 166 volumes, the last of which appeared in 1832.

The Encyclopédie Méthodique reproduced in reduced format the plates from the "Diderot work", often re-arranging them and adding many new ones.

[0984.322]

7. ENCYCLOPÉDIE MÉTHODIQUE. NOUVELLE ÉDITION ENRICHIE DE REMARQUES. DÉDIÉE À LA SEULEMMENT RÉPUBLIQUE

DE VENISE. GRAMMAIRE ET LITTÉRATURE. Tome I:
A Padoue. 1784. [Vignette on title-page].

This is a reprint of the portion of the Encyclopédie Méthodique devoted to "Grammaire et Littérature." The "avertissement" of this edition is the same as in the edition published at Paris, Panckoucke, 1782. [I do not know whether or not the entire Encyclopédie Méthodique was reprinted at Padua, or only the "Grammar and Literature" section. I think only the latter. H.C.R.]

[0984.322.11q (3 vols. in 5 parts)]

III

The Encyclopédie as a Synthesis of Human Knowledge

One of the expressed purposes of the Encyclopédie was "to set forth, as far as possible, the order and the interrelationship of human knowledge."

This organization of knowledge into a general scheme, which is explained in the "Preliminary Discourse," is also graphically set forth in an allegorical frontispiece, in a Table of human knowledge -- all three of which were shown.

The scheme used by the Encyclopédie for classifying the different branches of learning derives in part from the one used by Sir Francis Bacon (1561-1626) in his Partitiones Scientiarum.

Human understanding perceives the physical world through the faculties of Memory, Reason, and Imagination. Thus: History and related sciences derive from Memory; Moral and natural Philosophy derive from Reason; and Poetry and related arts derive from Imagination.

The Encyclopédie fits all branches of human knowledge into this scheme.

[Case 2]

1. SYSTEME FIGURE DES CONNOISSANCES HUMAINES.

Folding diagram in Vol. I. Shown was the table in the octavo edition of the Encyclopédie, Lausanne & Berne, 1781, vol. I, opp. page XC.

[BH 0984.325.11]

2. ALLEGORICAL FRONTISPIECE OF THE ENCYCLOPÉDIE.

Engraved from a drawing by Cochin the younger.

The central figure -- TRUTH -- radiates light and disperses the clouds of darkness.

To the right, the figures of REASON and PHILOSOPHY are lifting the draperies that enveil TRUTH.



At the feet of TRUTH kneels THEOLOGY, with raised hand, awaiting the light of divine revelation.

The other arts and sciences all find their place in the assemblage.

This frontispiece sums up -- in the fashionable allegorical language of the time -- the basic assumptions of the 18th century Encyclopedists or "Philosophers." The period was often called the Age of Enlightenment -- in French, "Le Siècle des Lumières," -- in German, "Die Aufklärung."

[Frontispiece is missing from P.U.L. copy of the Encyclopédie. Photostat shown. Note: this frontispiece is present, smaller format, in P.U.L. copy of Atlas encyclopédique...Paris, 1787, included as one volume in P.U.L. set of Encyclopédie méthodique (0984.322)].

3. GENEALOGICAL TREE OF HUMAN KNOWLEDGE.

Following the same scheme set forth elsewhere in the Encyclopédie, this "genealogical distribution of the principal arts and sciences" was drawn up by Chrétien Frédéric Guillaume Roth, of Weimar, in 1769. It was engraved and published as the frontispiece of the two volumes of Tables which concluded the Encyclopédie.

[Encyclopédie, Tables, vol. I. Ex0984.325]

IV

The mechanical arts in the ENCYCLOPÉDIE.

One of the most original and influential features of the Encyclopédie was the importance given to the "mechanical arts."

Diderot points out (in the "Preliminary Discourse") that although much had been written about the liberal arts, very little had been written about the mechanical arts. To accomplish this part of the editors' task it became necessary to consult the workers themselves:

"...We have consulted the most skilful workmen of Paris and of the kingdom; we have taken the trouble to go into their workshops, to question them, to write down what they had to say, to develop their thoughts, to obtain from them the terms peculiar to their trades, to draw up tables, to define them, to converse with those who had supplied information, and (as an almost indispensable precaution) to rectify in long and frequent conversations with certain persons what others had imperfectly, obscurely, and sometimes inaccurately explained...."

The articles devoted to the arts and crafts included descriptions of raw materials, of tools, of the processes involved, the vocabulary used, as well as detailed figures & diagrams to supplement the printed text.

[Case 4]

1. ENCYCLOPÉDIE; RECUEIL DE PLANCHES, SUR LES SCIENCES, LES ARTS LIBÉRAUX, ET LES ARTS MÉCANIQUES, AVEC LEUR EXPLICATION. Vol. I (1762).

Plate shown: "Couvreur" (unnumbered), forming part of section on Architecture. The vignette shows a street scene with workmen covering a roof and two gentlemen watching. [The latter might be "raporters" from the editorial staff of the Encyclopédie!]

2. THE IMPORTANCE OF THE MECHANICAL ARTS.

In the article: "ARTS", the importance of the "mechanical arts" is affirmed in these words:

"...Bacon regarded the history of the mechanical arts as the most important branch of true philosophy; he therefore took care not to scorn the practice of them. Colbert regarded the industry of nations and the establishment of manufactures, as the surest wealth of the kingdom. In the judgement of those who today have sane ideas about things, the man who peopled France with engravers, painters, sculptors, and artisans of all sorts, who snatched the stocking-making machine from the English, velvet from the Genoese, mirrors from the Venetians -- did no less for the state than those who conquered its enemies and captured their fortresses; and in the eyes of the philosopher there is perhaps more real merit in having produced Le Brun, LeGueurs and Audrans, to paint and engrave the battles of Alexander and to execute in tapestries the victories of our generals than there was in winning them.

Put on one side of the scales the real advantages of the most sublime and most honored arts, and on the other side the advantages of the mechanical arts, and you will find that the esteem bestowed on each has not been distributed in a fair proportion, and that there has been more praise given to men concerned with making us believe that we were happy, than to men who have been concerned with making us happy in fact. What strange judgements we make! -- we demand that men be usefully occupied, yet we scorn useful men...."

[Shown: article, "Art," in vol. 3 of octavo, Lausanne & Berne edition of Encyclopédie. SH 0984.325.11]

3. FROM KING TO GUNPOWDER.

In a famous anecdote (probably apocryphal) "About the Encyclopédie", Voltaire describes a supper party which took place at the Trianon palace, with King Louis XV, Madame de Pompadour and several other courtiers present. Conversation turned to gunpowder and to hunting, and it was discovered that none of those present knew how gunpowder was made. Madame de Pompadour protested that she did not know how face powder and rouge, or silk stockings, were made... "What a shame," remarked the Duke of V., "that your Majesty has confiscated our Encyclopédie, which cost us each a hundred "pistolet", for then we would find the answers to our questions...."

Louis XV defended his banning of this dangerous work, but added that he had wished to see a copy before taking action. Thereupon he sent three servants to fetch the

heavy folio volumes....The assembled company found answers to all their questions about gunpowder, rouge, and silk stockings, and even about the laws of the Kingdom.

"Sire," remarked the Count of O., as he looked at the Encyclopedia, "you are fortunate in having among your subjects men capable of knowing all the arts and of transmitting them to posterity. Everything is here, from the art of making a pin to that of casting and aiming your cannon; from the infinitely small to the infinitely great. You may thank God that there have been born in your kingdom men who have thus served the whole universe. Other nations must either buy the Encyclopedia, or pirate it. So, take all my property, if you wish, but give me back my Encyclopedia...!"

a. Voltaire's anecdote "De l'Encyclopédie" first appeared in print in 1775 along with other fugitive pieces appended to an edition of the play Don Pedro. This first edition was shown. [3298.1736. Vol. 5, p. 115-119.]

b. Pins. Plate, "Épinglier (3)" in Encyclopédie Méthodique, Planches, vol. 2, which reproduces plate from folio edition.

c. Gunpowder. Plate "Poudre à canon (7)" in Encyclopédie Méthodique, Planches, vol. 4, which reproduces in reduced format the plate from folio edition of Encyclopédie.

Arts and Crafts of the 18th Century as illustrated by
the Plates of the ENCYCLOPÉDIE.

The eleven volumes (plus one supplementary volume) of engraved plates remain one of the most interesting and valuable parts of the work. They provide, among other things, fine documents on arts and crafts in the 18th century.

Commenting on these plates, the editors state (in the Preliminary Discourse):

"...Since people are little accustomed to write and read about arts and crafts, it is difficult to explain them in intelligible terms. Hence the need of figures....A dictionary composed only of written definitions, regardless of its excellence, cannot do without figures without falling into obscure and vague definitions....A single glance at an object or at a picture of it, tells more than a whole page of explanations...."

"...We have sent draughtsmen into the workshops. We have drawn machines and tools. We have omitted nothing that might bring them clearly before the eye...."

[Case 5]

1. TABLE OF CONTENTS FOR PLATES.

This table of contents gives some idea of the range of subjects included in the engraved illustrations of the Encyclopédie. There is usually a whole series of plates for each of the subjects mentioned.

Plates on the subjects marked were shown in the exhibit.

2. SAMPLE PLATES FROM THE ENCYCLOPÉDIE.

[Detached plates shown -- lent by H. C. Rice].

TABLE ALPHABÉTIQUE DES MATIÈRES

*Contenues dans les onze Volumes du Recueil de Planches sur les Sciences
& les Arts Libéraux & Mécaniques.*

A.

A GRICULTURE & ÉCONOMIE RUSTIQUE,	Tome I.
AIGUILLIER & AIGUILLIER-BONNETIER,	I.
ALGÈBRE, <i>Voyez</i> MATHÉMATIQUES,	V.
ALPHABETS, <i>Voyez</i> CARACTÈRES,	II.
ALUN, <i>Voyez</i> MINÉRALOGIE,	VI.
AMIDONNIER,	I.
ANALYSE, <i>Voyez</i> MATHÉMATIQUES,	V.
ANATOMIE,	I.
ANCRÉS, <i>Voyez</i> FORGES DES ANCRÉS,	VII.
ANTIQUITÉS,	I.
ARCHITECTURE,	I.
ARDOISERIES, <i>Voyez</i> MINÉRALOGIE,	VI.
ARDOISERIE DE LA MEUSE ET D'ANJOU,	VI.
ARGENTEUR,	I.
ARITHÉTIQUE, <i>Voyez</i> MATHÉMATIQUES,	V.
ARMURIER,	I.
ARPENTAGE, <i>Voyez</i> MATHÉMATIQUES,	V.
ARQUEBUSIER,	I.
ARSENIC, <i>Voyez</i> MINÉRALOGIE,	VI.
ART DE FAIRE ÉCLORE LES POULETS, <i>Voyez</i>	I.
AGRICULTURE,	I.
ARTIFICIER,	I.
ARTILLERIE, <i>Voyez</i> ART MILITAIRE,	I.
ART MILITAIRE,	I.
ASTRONOMIE & INSTRUMENS ASTRONOMIQUES,	V.
<i>Voyez</i> MATHÉMATIQUES,	V.

B.

B AIGNEUR, <i>Voyez</i> PERRUQUIER,	VIII.
BALANCIER,	II.
BARBIER, <i>Voyez</i> PERRUQUIER,	VIII.
BAS AU MÉTIER, & FAISEUR DE MÉTIERS A BAS,	II.
BASSE-COUR, <i>Voyez</i> AGRICULTURE,	I.
BATTEUR D'OR,	II.
BISMUTH, <i>Voyez</i> MINÉRALOGIE,	VI.
BLANC DE BALEINE,	II.
BLANCHISSAGE DES TOILES,	II.
BLANCHISSAGE DES CIRES,	III.
BLAZON,	II.
BOCARD, <i>Voyez</i> LAVOIR,	VI.
BOISSELIER,	II.
BONNETIER DE LA FOULE,	II.
BOUCHER,	II.
BOUCHONNIER,	II.
BOULANGER,	II.
BOURRELIER & BATTIER,	II.
BOURSIER,	II.
BOUTONNIER EN TOUS GENRES,	II.
BOYAUDIER,	II.
BRASSERIE,	II.
BRODEUR,	II.

C.

C ALAMINE, <i>Voyez</i> MINÉRALOGIE,	VI.
CALCINATION DES MINES,	VI.
CARACTÈRES, FONDEUR,	II.
<i>Tome XI. A la fin du Volume.</i>	

CARACTÈRES & ALPHABETS DES LANGUES MORTES ET VIVANTES,	Tome II.
CARACTÈRE OU ÉCRITURE,	II.
CARDIER,	II.
CARRIER, PLATRIER, <i>Voyez</i> ARCHITECTURE,	I.
CARTIER,	II.
CARRELEUR, <i>Voyez</i> ARCHITECTURE,	I.
CARTONNIER & GAUFREUR EN CARTON,	II.
CEINTURIER,	II.
CHAINETIER,	II.
CHAMOISEUR & MÉGISSIER,	II.
CHANDELIER,	II.
CHANVRE, <i>Voyez</i> AGRICULTURE,	I.
CHAPELIER,	II.
CHARBON MINÉRAL, <i>Voyez</i> MINÉRALOGIE,	VI.
CHARBON DE BOIS, <i>Voyez</i> AGRICULTURE,	I.
CHARPENTE,	II.
CHARRON,	III.
CHASSES,	III.
CHAUDERONNIER,	III.
CHAUX, FOUR ET PRÉPARATION, <i>Voyez</i> ARCHITECTURE,	I.
CHEVAL, <i>Voyez</i> MANÈGE,	VII.
CHIMIE,	III.
CHIRURGIE,	III.
CHOREGRAPHIE,	III.
CIDRE, <i>Voyez</i> AGRICULTURE,	I.
CIRE, <i>Voyez</i> BLANCHISSAGE DES CIRES,	III.
CIRE A CACHETER, FABRIQUE,	III.
CIRIER,	III.
CISELEUR & DAMASQUINEUR,	III.
CLOCHE, FONTE DES CLOCHES,	V.
CLOUTIER GROSSIER,	III.
CLOUTIER D'ÉPINGLES,	III.
COBALT, <i>Voyez</i> MINÉRALOGIE,	VI.
COFFRETIER-MALLETIER-BAHUTIER,	III.
CONFISEUR,	III.
CONSERVATION DES GRAINS, <i>Voyez</i> AGRICULTURE,	I.
CORDERIE,	III.
CORROYEUR,	III.
COTON, <i>Voyez</i> AGRICULTURE,	I.
COUPE DES PIERRES, <i>Voyez</i> ARCHITECTURE,	I.
COUPEROSE,	VI.
COUTELIER,	III.
COUVREUR, <i>Voyez</i> ARCHITECTURE,	I.
CUIVRE,	VI.

D.

D AMASQUINEUR, <i>Voyez</i> CISELEUR,	III.
DÉCOUPEUR & GAUFREUR D'ÉTOFFES,	III.
DENTELLES,	III.
DESSEIN, DESSINATEUR,	III.
DIAMANTAIRE,	III.
DISTILLATEUR,	III.
DOREUR SUR MÉTAUX, SUR CUIR ET BOIS,	III.
DRAPERIE,	III.

E.

E BÉNISTERIE & MARQUETERIE,	IV.
ÉCRITURE, <i>Voyez</i> CARACTÈRES,	II.

TABLE ALPHABÉTIQUE

ÉMAILLEUR,	Tome IV.
ÉPERONNIER,	IV.
ÉPINGLIER,	IV.
CLOUTIER D'ÉPINGLES,	III.
ÉQUITATION, <i>Voyez</i> MANEGE,	VII.
ESCRIME,	IV.
ÉTAIN, <i>Voyez</i> MINÉRALOGIE,	VI.
<i>Voyez aussi</i> POTIER D'ÉTAIN,	VIII.
ÉTAUX, (Forge des) <i>Voyez</i> TAILLANDIER,	IX.
ÉTOFFES DE SOIE, <i>Voyez</i> SOIERIES,	XI.
ÉTOFFES EN LAINE, <i>Voyez</i> DRAPERIE, III, &	
PASSEMENTERIE,	XI.
ÉVENTAILLISTE,	IV.
ÉVOLUTIONS D'INFANTERIE ET DE CAVALERIE,	
<i>Voyez</i> ART MILITAIRE,	I.
ÉVOLUTIONS NAVALES,	VII.

F.

FAYENCERIE,	IV.
FERBLANTIER,	IV.
FER-BLANC, <i>Voyez</i> MÉTALLURGIE,	VI.
FIL & LAINE,	IV.
FILETS A PÊCHER (Fabrique des) EN TOUS GENRES,	VIII.
FILEUR D'OR, <i>Voyez</i> TIREUR D'OR,	X.
FLEURISTE ARTIFICIEL,	IV.
FONDEUR DE CARACTERES, <i>Voyez</i> CARACTERES,	II.
FONDERIE DES CANONS,	V.

Nota. A l'égard des autres Arts dont la Fonderie est partie accessoire, il faut voir l'article des Arts où cette manœuvre sera décrite, & sur-tout aux mots FORGE, FER, PLOMB, &c. & le mot FONTE.

FONTAINES SALANTES,	VI.
FONTAINIER, <i>Voyez</i> AGRICULTURE,	I.
FONTE DES CLOCHES,	V.
FONTE DE L'OR, DE L'ARGENT, &c.	V.
FONTE DE LA DRAGÉE EN PLOMB,	V.
FONTE DES STATUES ÉQUESTRES,	VIII.
FORGES (GROSSES), ou ART DU FER,	IV.
FORGES DES ANCRES,	VII.
FORMIER,	IV.
FORTIFICATIONS, <i>Voyez</i> ART MILITAIRE,	I.
FOURBISSEUR,	IV.
FOUREUR,	IV.
FROMAGES DE DIFFÉRENTES SORTES,	VI.

G.

GAINIER,	IV.
GANTIER,	IV.
GAUFREUR DE CARTON, <i>Voyez</i> CARTONNIER,	II.
GAUFREUR D'ÉTOFFES,	III.
GAZIER,	XI.
GÉOGRAPHIE & CONSTRUCTION DES GLOBES,	
<i>Voyez</i> MATHÉMATIQUES,	V.
GÉOMÉTRIE, <i>Voyez</i> MATHÉMATIQUES,	V.
GÉOMÉTRIE SOUTERRAINE,	VI.
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GLOBES, (Construction & usage) <i>Voyez</i> MATHÉMATIQUES, &c.	V.
GNOMONIQUE, <i>Voyez</i> MATHÉMATIQUES,	V.
GRAVURE EN TAILLE-DOUCE & AUTRES GENRES; EN BOIS,	V.
GRAVURE & FONDERIE DES CARACTERES D'IMPRIMERIE,	II.

H.

HISTOIRE NATURELLE dans ses différentes Parties, sous les regnes végétal, minéral & animal, &c.	VI.
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HORLOGERIE,	Tome IV.	
HONGROYEUR,	VII.	
HYDRAULIQUE,	} <i>Voyez</i> MATHÉMATIQUES,	
HYDRODYNAMIQUE,		V.
HYDROSTATIQUE,		

I.

JARDINAGE, JARDIN POTAGER,	I.
JARDINIER, <i>Voyez</i> AGRICULTURE,	I.
IMPRIMERIE EN LETTRES,	VII.
IMPRIMERIE EN TAILLE-DOUCE,	VII.
INSTRUMENS ASTRONOMIQUES, <i>Voyez</i> MATHÉMATIQUES,	V.
INSTRUMENS DE CHIRURGIE,	III.
INSTRUMENS DE MUSIQUE, <i>Voyez</i> LUTHERIE,	V.
INSTRUMENS DE MATHÉMATIQUES, (Fabrication)	V.
INSTRUMENS DES MINEURS; <i>Voyez aussi</i> l'Article MINEURS,	VI.

L.

LABOURAGE, <i>Voyez</i> AGRICULTURE,	I.
LAITERIE, <i>Voyez</i> AGRICULTURE,	I.
LAMINAGE DE PLOMB,	VIII.
LAYETIER,	V.
LUNETIER,	V.
LUTHERIE, (détails, &c.)	V.

M.

MACHINES HYDRAULIQUES,	V.
MACHINE DE PONTPEAN,	V.
MACHINES DES THÉÂTRES,	X.
MAÇONNERIE, <i>Voyez</i> ARCHITECTURE,	I.
MANEGE & ÉQUITATION,	VII.
MARAIS SALANS, <i>Voyez</i> SEL,	VI.
MARBRERIE,	V.
MARBREUR DE PAPIER,	V.
MARÉCHAL FERRANT ET OPÉRANT, & MARÉCHAL GROSSIER,	VII.
MARINE,	VII.
MARLI, TOILE,	XI.
MAROQUINIER,	VII.
MARQUETERIE,	IV.
MATHÉMATIQUES,	V.
MÉCANIQUE, <i>Voyez</i> MATHÉMATIQUES,	V.
MÉGISSIER, <i>Voyez</i> CHAMOISEUR,	II.
MENUISIER EN BASTIMENS, EN MEUBLES ET EN VOITURES,	VII.
MERCURE,	VI.
MÉTALLURGIE,	VI.
METTEUR AU TEINT,	VIII.
MINÉRALOGIE,	VI.
MINES,	VI.
MINEURS & INSTRUMENS,	VIII.
MIROITIER,	VIII.
MONNOYAGE,	VIII.
MOSAÏQUE,	VIII.
MOUCHES A MIEL, <i>Voyez</i> AGRICULTURE,	I.
MOULINS A BLE, A HUILE, &c. <i>Voyez</i> AGRICULTURE,	I.
MOULIN A SCIER LES PIERRES, <i>Voyez</i> ARCHITECTURE,	I.
MOULIN A POUDRE,	VI.
MUSIQUE, VII; & INSTRUMENS,	III.

N.

NAVIGATION, <i>Voyez</i> MATHÉMATIQUES,	V.
NIVELLEMENT DES TERRES & AUTRES, <i>Voyez</i> MATHÉMATIQUES,	V.
NOIR DE FUMÉE, <i>Voyez</i> MINÉRALOGIE,	VI.

DES MATIERES.

O.

OPTIQUE, *Voyez* MATHÉMATIQUES, Tome V.
OR, MINE ET TRAVAIL, *Voyez* MÉTALLURGIE, VI.
ORFÈVRE EN TOUS GENRES, VIII.

P.

PANACHIER, *Voyez* PLUMASSIER, VIII.
PAPETERIE, V.
PAPIER MARBRÉ, V.
PARCHEMINIER, VIII.
PASSEMENTIER, XI.
PATENÔTRIER, VIII.
PATISSIER, VIII.
PAULMIER, RAQUETIER, VIII.
PÊCHE DE MER & EN TOUS GENRES, VIII.
PEINTURE A L'HUILE, EN MINIATURE, EN ENCAUSTIQUE, VIII.
PEINTURE EN EMAIL, *Voyez* ÉMAILLEUR, IV.
PERRUQUIER-BAIGNEUR-ETUVISTE, VIII.
PERSPECTIVE, *Voyez* MATHÉMATIQUES, V.
PHYSIQUE, *Voyez* MATHÉMATIQUES, V.
PLOMB & TRAVAUX, VI.
PLOMB, (laminage), VIII.
PLOMBIER, VIII.
PLUMASSIER, VIII.
PNEUMATIQUE, *Voyez* MATHÉMATIQUES, V.
PONTPEAN (Machine), *Voyez* MINÉRALOGIE, VI.
POTAGER, JARDIN, *Voyez* AGRICULTURE, I.
POTIER DE TERRE, D'ÉTAİN & BIMBLOTIER, VIII.
POUDRE A TIRER (Moulins & préparation), VI.
POUDRE A POWDRER LES CHEVEUX, *Voyez* AMIDONIER, I.
POULETS (Art de faire éclore les Poulets), *Voyez* AGRICULTURE, I.
PRESSOIRS A VIN & A CIDRE, *Voyez* AGRICULTURE, I.

R.

RAQUETIER - PAULMIER, VIII.
RELIEUR DE LIVRES, VIII.
RUBANIER, FABRIQUE DE RUBANS, XI.

S.

SALINES, FONTAINÈS SALANTES, MARAIS SALANS & SAUNERIE, VI.
SALPÊTRE, *Voyez* MINÉRALOGIE, VI.

SAUNERIE, *Voyez* MINÉRALOGIE, VI.
SAVON, MANUFACTURE DE SAVON, IX.
SEMOIR, *Voyez* AGRICULTURE, I.
SCULPTURE EN TOUS GENRES, VIII.
SCULPTURE EN STATUES, VIII.
SECTIONS CONIQUES, *Voyez* MATHÉMATIQUES, V.
SELLIER-CARROSSIER, IX.
SELS, *Voyez* MINÉRALOGIE, VI.
SERRURIER, IX.
SOIERIES, SOIES; tirage & emploi, Fabrication des Etoffes & autres parties, velours, &c. XI.
SONDE DE TERRE, *Voyez* MINÉRALOGIE, VI.
SOUFFRE, *Voyez* MINÉRALOGIE, VI.
SPECTACLES, SALLES, *Voyez* THÉÂTRES, X.
SUCRERIE, *Voyez* AGRICULTURE, I.

T.

TABAC, *Voyez* AGRICULTURE, I.
TABATIÈRES, PIQUEUR, INCRUSTEUR, &c. IX.
TABLETIER, IX.
TAILLANDIER & ÉTAUX, IX.
TAILLEUR EN TOUS GENRES, IX.
TANNEUR, IX.
TAPIS DE PIÉ FAÇON DE TURQUIE, IX.
TAPISSERIE DE HAUTE ET BASSE LISSE DES GOBELINS, IX.
TAPISSIER DE DIFFÉRENS GENRES, IX.
TEINTURES DES GOBELINS & AUTRES, X.
THÉÂTRES DIVERS, SALLES DE SPECTACLES, X.
TIREUR & FILEUR D'OR, X.
TISSERAND, XI.
Nota. Pour le blanchissage des toiles, II.
TONNELIER, X.
TOURNEUR & TOURS DE TOUTE ESPECE, X.
TRIGONOMÉTRIE, *Voyez* MATHÉMATIQUES, V.
TUILERIE, *Voyez* ARCHITECTURE, I.

V.

VANNIER, X.
VERRERIE DE TOUTE ESPECE, X.
VERS A SOIE, *Voyez* AGRICULTURE, I.
VIGNE, CULTURE, RÉCOLTE & INSTRUMENS, *Voyez* AGRICULTURE, I.
VITRIER, X.
VITRIOL, *Voyez* MINÉRALOGIE, VI.

Z.

ZINC, *Voyez* MINÉRALOGIE, VI.

[Case 6]

3. ENGRAVING.

The plates showing techniques of engraving -- including this one on the intaglio process -- are still valuable for an understanding of the different methods used. The plates are accompanied by detailed explanations.

"Gravure" -- Explanatory text to accompany plates. [Detached pages, separately bound. Graphic Arts Division].

"Gravure en taille-douce" -- pl. III of series "Gravure" (vol. V). [Detached plates, separately bound. Graphic Arts Division].

4. PENMANSHIP.

This illustrated treatise on penmanship was composed by Paillasson, "expert penman."

"Art d'écrire". Pl. II of series of this name (vol. II). [Detached plates, bound separately. Graphic Arts Division].

5. ALPHABETS, ANCIENT & MODERN.

25 plates -- like this one showing Arabic, Persian, and Turkish -- give the chief alphabets used in ancient and modern times.

"Alphabet arabe, ture, persan." Pl. IV of series "Caractères et Alphabets (vol. II). [Detached plates, bound separately. Graphic Arts Division].

[Case 7]

6. PAPER MAKING.

The upper half of the plate shows the building of the royal paper factory at Langlée, near Montargis, southeast of Paris, with the Montargis Canal in the foreground.

The lower half shows one of the machines used there.

"Papetterie, Vue des Bâtimens de la Manufacture de Langlée..." Pl. I of series "Papeterie" (vol. V).

[Detached plates, bound separately. Graphic Arts Division].

7. MINING.

A salt mine at Wieliczka, near Cracow, in Poland. The plates on mineralogy and metallurgy take their place under the general classification "Natural History."

"Histoire Naturelle, Vue générale de la Mine de Sel de Wieliczka en Pologne près Cracovie." Pl. XII, of series "Histoire Naturelle, Minéralogie" (vol. VI).

[Case 8]

8. NAVAL PLATES.

The large plate shows cross-sections of vessels. The smaller plate shows profiles and elevations of the ship-yards at the port of Rochefort. This section of the Encyclopédie deals with all aspects of ship-building, naval tactics, etc.

"Marine. Fig. 1: Coupe d'un vaisseau dans toute sa longueur. Fig. 2: Coupe d'une Galère dans toute sa longueur (Desseins de M. Belin)." Plate IV of series, "Marine" (vol. VII). [Detached plates bound separately. 9993.325q]

"Marine, Elévations et Profils des Normes de Rochefort..." suite de la Planche IX (vol. VII). [Plate shown was same plate, reduced format, in Encyclopédie Méthodique, where it is "Marine, suite de la Planche 83." Note the Naval plates in the Encyclopédie Méthodique are more numerous than in original edition.]

9. CASTING OF CANNON.

Molten metal is being poured into the molds.

The smaller plate gives comparative diagrams of different caliber cannon.

"Fontes des Canons. L'Opération de couler le métal fondu dans les moules." Pl. XVI of series "Fonderie des Canons" (vol. V).

"Fontes des Canons, Epures des cinq calibres de

l'ordonnance." Pl. 8 of series "Fonderie des canons."
[Plate reproduced in quarto format in Encyclopédie
Méthodique, Planches, vol. I, "Canons".]

[Case 9]

10. HORSEMANSHIP.

The section on equestrianism also includes related material such as the blacksmith's craft.

"Manège, La Croupade et la Halotade." Pl. XI of series "Manège et Equitation" (vol. VII).

11. HUNTING.

The plate shown depicts the hunting of wild boar. The track of the boar, as well as the music sounded at appropriate moments during the pursuit, are included.

"Chasse, Venerie, Chasse au Sanglier." Pl. IV of series "Chasses" (vol. III).

[Case 10]

12. CASTING OF AN EQUESTRIAN STATUE.

The 5 plates and accompanying explanations describing the processes involved in casting an equestrian statue, included in the Encyclopédie, were taken from a previously published work by Boffrand, entitled Description de ce qui a été pratiqué pour fonder en bronze d'un seul jet la figure equestre de Louis XIV, élevée par la ville de Paris dans la Place Louis le Grand (1743).

A copy of Boffrand's work [from the Marquand Art Library NA 1053.B7A3f (SAX)] was also shown. The statue of Louis XIV, described, was erected in the Place Louis le Grand in Paris -- now known as the Place Vendôme. The statue was pulled down and melted during the French Revolution. In its place the "Vendôme column," commemorating Napoleon's victories, was erected in the course of the 19th century.

a. "Sculpture, Fonte des Statues equestres...." Pl. V of series. (Vol. VIII).

- b. "Figure equestre de Louis XV" -- Pl. I of Boffrand.
(Princeton copy has this plate in duplicate).

[Case 11]

13. FURNITURE MAKING.

The making of fine furniture was a highly-skilled craft in the 18th century, involving numerous sharply defined processes. Shown in the exhibit were plates from the Encyclopédie devoted to woodwork, gilding and upholstery.

- a. "Menuisier en meubles, sieges." Pl. I of series (vol. VII).
b. "Doreur, sur bois." Pl. IV of series "Doreur" (vol. III).
c. "Tapisier, Lit à double tombeau....etc." Pl. VII of series "Tapisier" (vol. IX).

[All of above: detached plates lent by H. C. Rice].

[Case 12]

14. CANDLE MAKING.

Candles were still the chief source of household illumination at the time the Encyclopédie was published.

Pl. I of series "Chandelier" (vol. II).

15. PEWTER MAKING.

The upper half of the plate shows a pewter shop with workmen engaged in the various operations -- the lower part shows a "Wink spot," with its component parts, and the molds used in casting them.

Pl. I of series "Potier d'étain" (vol. VIII).
Detached plates, bound separately [NK 8404.E56q (8A)].

Also shown: Pewter candle-stick and cups.

16. MAKING OF PORCELAIN.

The view of the workshop includes: (A) firing of the colors; (C) preparation of colors; (B) work of the sculptors; and (D) painting on the designs. The lower part of the plate shows the kilns.

Pl. 3 of series "Porcelaine" (Supplementary volume of plates: "Suite").

Also shown: Porcelain snuff-box: white background with rose-colored "fête champêtre" scene. [Lent by the Art Museum. No. 956].

[Case 13]

17. TEXTILE MANUFACTURING.

A loom for the making of velvet: "velours ciselé" [cut velvet].

"Soierie, Velours. Elévation perspective du Métier pour fabriquer le Velours ciselé..." Pl. XXI of series "Soierie" (vol. XI).

Also shown: piece of "cut velvet" [Lent by the Art Museum].

18. TAPESTRY.

One of the workshops at the Royal Gobelin Tapestry works in Paris. The patterns, or cartoons, are behind the workers, who follow them by a system of mirrors. Gobelin tapestries are still woven today by similar methods.

"Tapisserie de Basse Lisse des Gobelins..." pl. I of series (vol. IX).

19. GLASS MAKING.

Taking the sheets of glass from the oven.

"Places, l'opération de sortir les glaces des carcaise", pl. XXVI, of series "Manufacture des Glaces" (vol. IV).

[Case 14]

20. THEATRE.

a. The plates devoted to the theatre include plans of different types of theatres, and a series of some 75 plates showing theatrical machinery. In the one shown in the exhibit: Fig. 2 depicts a "rich prison with the mists and clouds preceding the arrival of a God...", while Fig. 3 shows the apparition of Medea's Chariot. Fig. 1 explains the machinery used to achieve these effects.

"Machines de Théâtres...", pl. XV of series (vol. X).

b. Musical Instruments.

Plates from the Encyclopédie Méthodique.

"Instruments de musique de différentes sortes", pl. 17 of series, in "Recueil de Planches", vol. III.

c. Diderot as a Dramatist.

Diderot, the chief editor of the Encyclopédie, was also a prolific writer in various fields, including the theatre. Among his plays which achieved success were Le Fils Naturel (1757) and Le Père de Famille (1758). In these plays Diderot introduced contemporary problems and middle-class characters, thus breaking with the heroic classical tradition. His plays were widely translated throughout Europe.

1. Le Fils Naturel, ou Les Epreuves de la Vertu, comédie en cinq actes et en prose. Par M. Diderot. Amsterdam. Erialed. 1767. [3246.2.1767. V. 1 (1).]

2. Le Père de Famille. Comédie en cinq actes, et en prose, avec un Discours sur la poésie dramatique. Amsterdam. 1758. [3246.2.37]. First edition.

3. Le Père de Famille, in Oeuvres philosophiques, littéraires et dramatiques de M. Diderot, London, 1773, vol. V. Showing illustration, frontispiece, opp. p. 193, of Act V, scene 12. [Lent by Prof. Gilbert Chinard.]

4. Der Hausvater. Ein Schauspiel in fünf Aufzügen, aus dem Französischen des Herrn Diderot übersezt von Herrn Gotthold Ephraim Lessing. Aufgeführt auf dem

Kasseri. königl. privileg. deutschen Theater in Wien.
1776. [Ex3246.2.371.7]

5. El Padre de familias, Comedia en prosa por
Monsieur Diderot, y en verso por Don Lorenzo Maria de
Villarroel, Marqués de Palacios...Madrid. 1785.
[31661.999. v. 28 (1)].

d. Pair of porcelain figurines, representing man
and woman in mid-eighteenth century costume.

[Lent by Art Museum. Nos. 29-317; 29-306].

VI

The Campaign Against the Encyclopédie.

The Encyclopedia stirred up much opposition and encountered many obstacles in the course of its publication. In conservative circles it was considered a subversive enterprise, designed to undermine Church and State -- the twin pillars of society. In spite of the diversity of the collaborators and of the views expressed in the different articles, something of a common doctrine emerges from the work. This may be summed up as a belief in reason as opposed to authority, in tolerance, and in the progress of the human mind. Thus, in the minds of their enemies, the "Philosophers" or "Encyclopedists" came to be thought of as "dangerous radicals" and conspirators.

One of the first serious incidents occurred in 1752 centering around an article on "Certitude" contributed to the second volume of the Encyclopédie by the Abbé de Prades. This same year he had presented at the Sorbonne a thesis in which he had explained the critical method as applied to history. Both the thesis and the article were judged heretical by the Archbishop of Paris -- whereupon the King's Council forbade the printing and distribution of the two volumes of the Encyclopédie which had then been published and ordered the seizure of the manuscripts. Thanks to the support of Malesherbes, the newly-appointed Director of Publications, these measures were softened and the publication was resumed -- a first victory for the Encyclopedists.

In 1757-1758 there was renewed opposition to the Encyclopédie, due in part to the witch-hunting spirit generated by the attempted assassination of Louis XV by one Damiens. In February 1759 the Encyclopédie was included by the King's Council in a condemnation of dangerous books; in March the publisher's license was revoked. That same year Pope Clement VIII pronounced a condemnation of the Encyclopédie. Diderot, however, persisted in his editorial labors -- and in 1765, volumes VIII-XVII of the text were published -- all under the false imprint of a "Swiss" publisher, "Samuel Faulche."

The Encyclopédie thus became the center of a great controversy -- involving fundamental problems of society and government. It can be considered part of the intellectual revolution which foreshadowed such political and social changes as the American Revolution and the French Revolution.

Several of the publications related to the controversy of the Encyclopédie -- which produced a voluminous pamphlet literature -- were shown in this case.

[Case 15]

1. JOURNAL DE TRÉVOUX.

The Journal de Trévoux, edited by the Jesuits, was one of the consistent enemies of the Encyclopédie.

"But we soon noticed in the body of the Dictionary certain propositions which were reprehensible in respect to religion, and certain borrowings made too readily from other books, especially from a multitude of dictionaries. Here, we confess, our ardor was aroused, both to point out the Articles in which Religion was injured, and to set up a barrier against indiscriminate copying and transcribing without quotation marks..."

"Journal de Trévoux," or Mémoires pour l'Histoire des sciences et des beaux-arts, commencés d'être imprimés l'an 1701 à Trévoux, 1753, p. 2664. [0914.63. (1753)].

2. ANNÉE LITTÉRAIRE.

The Année Littéraire, edited by Fréron, also engaged in a running warfare against "Philosophers" and "Encyclopedists."

"It is astonishing, Sir, how many letters I receive from all quarters against the great Encyclopedic Dictionary. Warriors, Magistrates, Politicians, Poets, Orators, Philosophers, Doctors, Surgeons, Artists, and even Artisans, send me criticisms against the different articles concerning their professions, studies and work. Even Cooks complain to me about certain stews and sauces described in this Compendium of our Knowledge...."

Année Littéraire, 1758, "Lettre à H. Fréron," p. 109. [0904.12437 (1758)]

3. THE "CACOUACS"

In its October 1757 issue the Mercur de France printed under the title "Avis utile", a little fable in which the Encyclopedists and Philosophers were

represented as a new tribe of creatures called "CACOUACS" -- "whose arms consist of venom concealed beneath the tongue; with every word they utter, even in the most gentle and merry tones, this poison flows, spills forth and spreads afar..."

The term "Cacouacs" was picked up by all the enemies of the Encyclopedists, and was used by other pamphleteers, including J. N. Moreau, in his "Nouveaux Mémoires pour servir à l'histoire des Cacouacs" [Amsterdam, 1757].

Mercur de France, October 1757, p. 15. [0904.6345. (Sept. 1757)].

4. PALISSOT DE MONTENOY. Les Philosophes. Comédie.
Paris, 1760.

Palissot's comedy, first performed in 1760, at the height of the campaign against the Encyclopédie, attempted to demonstrate the pernicious influence of the "Philosophers". Under the corrupting influence of their doctrines, an impressionable youth becomes a common thief.

In a little pamphlet* published as a preface to the play, Palissot was even more explicit. He states, for example:

"The Encyclopedia, that work which was to have been the Book of the Nation, became its shame; and from its very ashes there sprang proselytes who, under the name of free-thinkers, inspired women with ideas of anarchy and materialism...."

*a. Lettre de l'auteur de la Comédie des Philosophes, au public, pour servir de préface à la Pièce. 1760.
23 pages. [3226.999. V. I (1)]

b. The frontispiece of this edition of Palissot's Les Philosophes (1777) shows the famous scene in which a philosopher gets down "on all fours" to demonstrate his theory of "man in the state of nature."

The allusion is to Jean-Jacques Rousseau and to Voltaire's comment on Rousseau's "Discourse on the Origin and Foundations of Inequality among Men" (1754): "Never has so much wit been used to make dumb animals of us: it makes you want to walk on all fours, when you read the book..." ["On n'a jamais employé tant d'esprit à vouloir nous rendre bêtes: il prend envie de marcher

LETTRE

DE L'AUTEUR

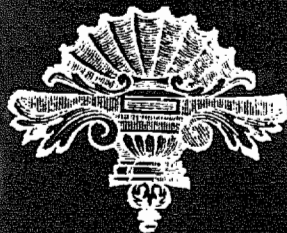
DE LA COMÉDIE

DES PHILOSOPHES,

AU PUBLIC,

POUR SERVIR DE PRÉFACE

à la Pièce.



M. DCC. LX.

à quatre pattes, quand on lit votre ouvrage..."]

Oeuvres de M. Palissot. Nouvelle édition considérablement augmentée, enrichie de figures. Liège, 1777. Vol. 2, opp. p. 161, "Sur ces quatre piliers mon Corps se soutient mieux, $\frac{1}{2}$ Et je vois moins de sots qui me blessent les yeux." [≡ 3276.9.1777. V. 2]

5. CL.-A. HELVÉTIUS. De l'Esprit. Paris. 1758.
First edition.

Helvétius's treatise on the mind set forth theories of materialistic behaviourism and utilitarianism which were judged heretical by ecclesiastical authorities. It was publicly torn up and burned by the public executioner. As Helvétius was considered to be allied with the Encyclopedists, the condemnation of his work also implicated the Encyclopédie, which was promptly "investigated" and condemned by the Royal authorities.

[Ex6131.44.328. Also a cleaner copy lent by Prof. Gilbert Chinard].

6. VOLUME VIII OF THE ENCYCLOPÉDIE, SHOWING IMPRINT OF "SAMUEL FAULCHE."

VII

The Publisher's Unauthorized Censorship of the Encyclopédie.

One of the unexpected obstacles that Diderot had to contend with in the publication of the Encyclopédie was the unauthorized "censorship" of the work, when it was in page-proofs, by his own publisher. Le Breton, the publisher, was apparently alarmed by the official disapproval that the Encyclopédie was encountering, and so, in order to avoid difficulties with the Royal Censor, he took it upon himself, without consulting Diderot, to modify "dangerous" passages.

Diderot eventually began to suspect Le Breton of tampering with his text and finally realized the truth. But, having neither the original manuscript nor the proofs-- which Le Breton kept -- he could not know the exact extent of the mutilations. Furthermore -- although Diderot accused the publisher of treachery in a bitter letter -- he was powerless to make a public issue of the matter, for this would have in turn brought even more serious repressive measures upon himself.

A volume of proof-sheets with Le Breton's mutilations -- apparently the publisher's own set -- has recently come to light and is the property of Mr. Douglas H. Gordon. This volume has formed the basis of a study by Mr. Gordon and Professor Norman L. Torrey, entitled "The Censoring of Diderot's Encyclopédie and the Re-established Text."

[Case 16]

1. THE PUBLISHER'S DELETION OF "SUBVERSIVE" PASSAGES IN THE ENCYCLOPÉDIE. Volume XIV -- article on the "Philosophy of the Saracens and Arabs."

In his discussion of the Mohammedan rulers, Diderot had inserted a bold admonition to sovereigns in general, but which was in fact a scarcely-veiled reference to contemporary French affairs. The paragraph deleted by Le Breton warned rulers in the name of tolerance and social welfare to free themselves from all subjection to religious bodies, and to separate throne from altar, lest both collapse in a common ruin. Among the censored matter is the following:

"The wise and prudent sovereign will isolate his own dwelling from that of the gods. If these two edifices are too close together, they will obstruct each other, and it will come to pass that the throne

will be hampered by the altar, and that brought together in a violent collision, they will both finally crash down together...."

a. Encyclopédie, vol. XIV, pp. 664-665 (showing where deleted passage would have come).

b. Photograph of same page from Le Breton's volume of proof-sheets showing deletions (page detached from catalogue of exhibit, "L'Encyclopédie et les Encyclopédistes en France au XVIII^{ème} siècle", Services culturels de l'ambassade de France, New York, 1951).

2. THE PUBLISHER'S DELETION OF "SUBVERSIVE" PASSAGES IN THE ENCYCLOPÉDIE. Volume XIII -- article on "Pyrrhonic or Skeptic Philosophy."

In the course of his discussion of the skeptic tradition in human thought, Diderot had occasion to dwell at some length upon the writings of Pierre Bayle and upon the latter's championship of tolerance and freedom of speech. Among the passages deleted by Le Breton is the one reading in translation:

"...He alternately presented an apology for reason against authority, and for authority against reason, certain that men would not exchange their birthright and their liberty, for a yoke which hindered them and that they sought only to shake off. He knew too much to believe everything, and too much to doubt everything...."

a. Encyclopédie, vol. XIII, pp. 612-613 (showing where deleted passages would have come).

b. Photograph of same page from Le Breton's volume of proof-sheets, showing deletions (page detached from catalogue of exhibit, "L'Encyclopédie...", New York, 1951).

3. DOUGLAS H. GORDON AND NORMAN L. TORREY, The Censoring of Diderot's Encyclopédie and the Re-established Text. Columbia University Press. New York, 1947.

Open to p. 36 and plate facing, showing "Page of proof showing surcharged marginal note (p. 331, "Menace"). [0984.325.41]."

VIII

The Encyclopedia Crosses the Atlantic

[Case 17]

1. THE ENCYCLOPÉDIE FOR SALE: CASH OR TOBACCO.

The Virginia Gazette, December 9, 1780, carried this advertisement:

Alexandria, Nov. 30, 1780

To be sold, the ENCYCLOPÉDY or DICTIONARY of ARTS and SCIENCES, printed in French, with all the cuts belonging to the said work. Cash or tobacco will be admitted in payment, by applying to the subscribers.

AMABLE & ALEXANDER LORY.

[The Virginia Gazette, Richmond: Printed by Dixon & Nicolson. December 9, 1780, Number 92, page 3.
Photostat facsimile: Ex092L.938f. 1780].

Thomas Jefferson, then Governor of Virginia, read the advertisement and wrote to Messrs. Lory for further information.

In reply to Jefferson (December 16, 1780), they inform him that "the complet Set Consist in 28 Volumes, Whose Eight are plates, all unbounded, Second Edition, printed at Lucques in Italia by Octavian Diodati, all the Work Collected and put in Order, by Mr. Diderot member of the French academy and the Mathematical part by Mr. D'alembert, the price fifteen HHds. Tobacco or £90000 this Edition having been payed 50 guineas in Europa...."

Jefferson thereupon instructed Major Fitzgerald of Alexandria to purchase this set of the Encyclopédie from Messrs. Lory: "I take the liberty, under sanction of the readiness you have ever shewn to aid us, of inclosing to you the notes of 15068 lbs. of Tobo. and of asking the favor of you to make the purchase for us. As the Tobo. is some of it old, it is just that we should make good the weights, which you will be pleased to undertake shall be done...."

Fitzgerald carried out Jefferson's instructions, and on April 1, 1781 informed him: "Your Excellency's Letter by Mr. Gustis covering Tobo. Notes for the Purchase of the Encyclopédie I received. I have made

the Purchase agreeable to your Directions. I have engaged that the Weights of the Tobe. of 1777 shall be made good. The Box I will have made in a few days & will then take the first Opportunity of Forwarding them to Mr. Hunter...."

[Information supplied by the Editors of "The Papers of Thomas Jefferson". See Appendix, below, for transcripts of the letters.]

2. JEFFERSON PURCHASES THE ENCYCLOPÉDIE WHILE IN PARIS.

Jefferson's Account Book, kept while he was American Minister to France, shows that in 1786 he purchased from Goldsmith, a bookseller, at least two sets of the "Encyclopédie ancienne", one of which was "for myself."

He also subscribed to the Encyclopédie Méthodique, which was then being issued in parts or "livraisons". He ordered this work for Franklin, F. Hopkinson, James Madison, James Monroe and Dr. Currie.

Photostat pages from Jefferson's Account Book showing these entries:

Feb. 3 1786: "Pd Goldsmith for Encyclopédie ancienne for myself 380f 39 vols 4^{to}"

Feb. 6 1786: "Pd Goldsmith for Encyclopédie ancienne. 39 vols 8^{vo} 260 f."

March 2 1786: "Pd Goldsmith for copies of the Encyclopédie methodique as follows:

17th livraison for Doct ^r Franklin.....	36-10
d ^o - - - - for F. Hopkinson.....	36-10
d ^o - - - - for James Madison (Orange).....	36-10
17 first livraisons for Col ^o Monroe.....	439-10
17 first livraisons for Doct ^r Currier.....	439-10

988-10"

[Lent by H. C. Rice]

3. BENJAMIN FRANKLIN CONFRONTS A WOULD-BE INVENTOR WITH THE ENCYCLOPÉDIE.

In a letter to "Benjamin Chambers, and the other gentlemen of Chambersburgh," written from Philadelphia September 20, 1788:

"Gentlemen: - I received the Letter you did me the honour of writing to me, respecting what was supposed a new Invention, the blowing of Furnaces by a Fall of Water. When Mr. Zantzinger deliver'd me your Letter, I told him that I had several Books in my Library which describ'd the same Contrivance, and I have since shown them to him. They are the "French Encyclopedia or Dictionary of Arts and Sciences"; Swedenborg's Latin Treatise of Iron Works; and the French work "Des Arts et des Métiers," in the Article of Forges. Those Descriptions are all accompanied with Figures in Copper Plate, which demonstrate the Invention to be the same precisely in all its essential parts; and in the Accounts of it, it is said to have been first practised in Italy about 100 Years since; whence it was brought into France, where it is now much us'd....etc."

Printed from original letter in Library of Congress in: A. H. Smyth, The Writings of Benjamin Franklin. Volume IX (1906), pp. 664-665. [1081.36.001]

4. LIBRARY OF CONGRESS CLASSIFICATION BASED ON THE ENCYCLOPÉDIE.

The first printed catalogue of the Library of Congress (1815) is arranged according to the scheme for the classification of knowledge set forth in the Encyclopédie. This was the scheme used by Thomas Jefferson in classifying his personal library -- which was purchased by Congress to replace the embryonic national library which had been destroyed during the War of 1812.

a. Catalogue of the Library of the United States. Washington, 1815 [Ex0618.9548.02]. Double-page table, after table of contents, shown: "Books may be classed according to the faculties of the mind employed on them....etc."

b. "Système figuré des connaissances humaines", table from Encyclopédie as reprinted in: Collection complete des Oeuvres philosophiques, littéraires et dramatiques de M. Diderot. London, 1773. Vol. I, p. 23.

[This 5 volume set of Diderot's collected writings, lent by Professor Gilbert Chinard, once belonged to William Short of Virginia, Jefferson's secretary and American chargé d'affaires in France from 1789 to 1792, and contains his bookplate.]

U. S. Library of Congress.

C A T A L O G U E

OF THE

LIBRARY OF THE UNITED STATES.

created by Thomas Jefferson.

TO WHICH IS ANNEXED.

A COPIOUS INDEX.

ALPHABETICALLY ARRANGED.

WASHINGTON.

PRINTED BY JONATHAN ELLIOT.

1815.

NEW JERSEY
COLLEGE LIBRARY

5. "ONE OF THE MOST PERNICIOUS WORKS THAT EVER ISSUED FROM THE PRESS".

In his A Brief Retrospect of the Eighteenth Century, Samuel Miller, although granting the Encyclopédie some value for its scientific information, nevertheless considers it an encouragement to the most impious infidelity.

Miller, a Presbyterian minister of New York, later became a professor at the Princeton Theological Seminary of which he was one of the founders.

[Samuel Miller, A Brief Retrospect of the Eighteenth Century...containing a sketch of the revolutions and improvements in Science, Arts, and Literature, during that period. New York, 1803. 2 vols. [P96.6468.04]

Vol. II, p. 266: "The next in order was a Dictionary of Arts and Trades, published by a society in France, and embracing an amount of information on all mechanical subjects, more extensive and curious than had ever before been collected. This was followed by the celebrated French Encyclopédie, of which Messrs. D'ALEMBERT and DIDEROT were the principal conductors, aided by a number of their learned countrymen. It is probable that they were prompted to this undertaking by the fame and success of Mr. CHAMBER'S work; and also by a premeditated and systematic design to throw all possible odium on revealed religion. This great compilation was begun in 1752, and brought to a close about fifteen or twenty years afterwards, in thirty-three folio volumes. A leading feature of the Encyclopédie is the encouragement which it artfully gives throughout to the most impious infidelity; and though much valuable science is undoubtedly diffused through its pages, yet it is so contaminated with the mixture of licentious principles in morals and religion, that nothing but its great voluminousness prevents it from being one of the most pernicious works that ever issued from the press."

Some Diderot First Editions; An original D'Alembert letter.

[Case 18]

1. DICTIONNAIRE UNIVERSEL DE MEDECINE. Translated by Diderot & others. Paris, 1746.

This was one of Diderot's first important writing and editorial jobs -- which gave the publishers, Briasson and Le Breton, the idea of entrusting Diderot with the translation of Chambers' Cyclopaedia, an undertaking which later developed into the great Encyclopédie.

[Lent by Professor Gilbert Chinard]

2. PRINCIPES DE LA PHILOSOPHIE DE MORALE [DENIS DIDEROT]. Chatelain, Amsterdam, 1745!

This is the first edition of Diderot's first original work.

[Lent by Professor Gilbert Chinard]

3. MÉMOIRES SUR DIFFÉRENS SUJETS DE MATHÉMATIQUES. By Diderot, Paris, 1748.

The first edition of one of Diderot's early works. Even before embarking upon the editorship of the Encyclopédie, Diderot's writings had touched upon a wide variety of subjects: medicine, mathematics, philosophy. They were later to include novels, plays, and art criticism.

[Lent by Professor Gilbert Chinard]

4. AN ORIGINAL MANUSCRIPT LETTER BY J. LE R. D'ALEMBERT, CO-EDITOR OF THE ENCYCLOPÉDIE.

The letter is written from Paris, January 15 [1767?] and addressed to [J. M. A.] SERVAN, a lawyer of Grenoble. D'ALEMBERT thanks his correspondent for the gift of his book, which he praises highly as being "very courageous and very good, full of philosophy and sensibility". D'ALEMBERT adds that his own health has made it necessary for him to reduce his labors, but that he has nevertheless

just had printed a 5th volume of his Mélanges d'histoire, de littérature et de philosophie.

[Scheide Autograph Collection, on deposit in P.U.L.: "Histoire de France", vol. VII, "Louis XV". See Appendix, below, for transcription of this letter]. [See also above, V, 20-c, "Diderot as a Dramatist."]

X

Famous "Philosophers."

[Case 19]

1. BARON D'HOLBACH. Systeme social ou Principes Naturels de la Morale et de la Politique. London, 1773.

Baron d'Holbach contributed articles to the Encyclopédie on chemistry and mineralogy.

This treatise on Society is one of his most important works. In it he sets forth a doctrine of liberal utilitarianism: "The authority of a nation over the citizens composing it can only be founded on the benefits it procures them...."

[Lent by Professor Gilbert Chinard]

2. JEAN-JACQUES ROUSSEAU. Du Contrat Social; ou Principes du Droit politique. Amsterdam, 1762.

Rousseau's famous treatise on the Social Contract was first published in 1762. Shown in the exhibit was a pirated reprint of the first edition (Dufour, no. 135; J. Sanelier, no. 561).

Rousseau, although often associated with them, was not strictly speaking one of the Encyclopedists. He did, however, contribute articles on Music to the great Encyclopédie.

[Ex3288.598 (2); also another copy lent by Professor Gilbert Chinard].

3. a. J. J. ROUSSEAU. A M^r D'Alembert...sur son article Genève. Amsterdam. 1758.
[Ex3288.1758 copy 2].

- b. J. LE R. D'ALEMBERT. Réponse à la lettre de M. Rousseau. Amsterdam. 1759. [3288.555]

D'Alembert's article on "Geneva" published in the Encyclopedie (written with some suggestions from Voltaire) -- which implied that the Genevese pastors were deists and Socinians, and also suggested that a theatre would be desirable in the Calvinist capital -- caused considerable excitement in Geneva, and provoked

numerous pamphlets. The most famous of these is Rousseau's "Letter to M. D'Alembert", which, incidentally, marked Rousseau's break with the Encyclopedia.

4. VOLTAIRE. Questions sur l'Encyclopédie par des Amateurs. 9 volumes. 1770-1772.

Voltaire's connection with the Encyclopédie was a somewhat personal and temperamental one. The editors of the Encyclopédie were glad to benefit from the publicity value of Voltaire's name, while Voltaire in turn was not adverse to using the encyclopédie to grind some of his own axes. He contributed some 43 articles to the work, including those on "Histoire", "Imagination", "Eloquence", "Esprit", "Goût", and "Idole".

The Questions sur l'Encyclopédie [shown in a first edition] was a continuation of Voltaire's own "Philosophical Dictionary". These brief essays were ostensibly reflexions and comments inspired by the articles in the Encyclopédie, but were often quite unrelated original expressions.

In the preface to volume I, page 1, Voltaire pays his tribute to the Encyclopédie:

"The Encyclopedia is a monument which honors France; therefore it was persecuted as soon as it was begun....etc."

Also shown, the article on "Quakers" (vol. IX, pp. 200-201), where Voltaire remarks:

"...I may say once for all that I love the Quakers. Yes, if the sea did not make me insufferably sick, it would be in thy bosom, O Pennsylvania! that I would go to finish the remainder of my career, if there is any remainder..."

[3298.1765, vols. 30-39 of Voltaire Oeuvres]

XI

Paintings and Prints.

[Case 20]

1. "ATTRIBUTES OF THE ARCHITECT". Painting by J. B. S. Chardin (1699-1779).

Chardin's paintings of modest interiors and of still life, in which the homely objects of everyday life are truthfully rendered, make him closely akin to his contemporaries, the editors of the Encyclopédie.

Among his multifarious activities Diderot himself wrote reviews of the art exhibitions held every other year in the "Salon Carré" of the Louvre. In these reports -- generally referred to as Diderot's "Salons" -- he often had occasion to comment upon Chardin's paintings. Writing in 1765 of Chardin paintings similar to the one on display in the exhibit, Diderot used words which may appropriately be applied to this one:

"Here are books lying flat,...drawings,...compasses... It is nature itself, for the truth of forms and colors; the objects are separated from one another, they advance and recede, as if they were real; nothing could be more harmonious; and there is no confusion, in spite of their number and the restricted space...."

[Lent by the Princeton Art Museum]

2. FRANKLIN JOINS D'ALEMBERT, THE ENCYCLOPEDIST.

The figures grouped in the center of the engraving "Le Tombeau de Voltaire", drawn by L. N., engraved by C. M., France, ca. 178-, represent the four parts of the world, personified as follows:

Europe	by	"the illustrious D'ALEMBERT"
Asia	by	"Catherine II, Empress of the Russias"
Africa	by	"the learned Prince Croonoko"
America	by	"the learned liberator, FRANKLIN"

As these "soverigns and geniuses" are about to lay laurels on the tomb of Voltaire, "father of the fine arts", they are driven away by the bold and pitiless spirit of Prejudice and Ignorance.

In the distance can be seen the tomb of Rousseau, on its poplar-planted islet. Nearby, numerous figures express by their actions the philosophy of "Emile" [Rousseau's



M. de Frimar avec son oncle M. de Lamoignon, par le chevalier de Carmonelle.

Dessin de Carmonelle, conservé au musée Condé, à Chantilly.

treatise on education].

[E 7954. Eddy Collection]

3. DENIS DIDEROT, PORTRAIT BY J. H. FRAGONARD.

[Reproduction from files of "Photographs & Slides," Art Museum].

4. DIDEROT AND HIS FRIEND, BARON GRIMM.

Drawing by Carmontelle (original in the Musée Condé, Chantilly). [Photostat of a reproduction].

5. VOLTAIRE AMONG THE PHILOSOPHERS.

around VOLTAIRE [no. 1, with raised hand] are grouped such notable figures as: DIDEROT [6], D'ALEMBERT [4], and CONDORCET [5, back towards the artist] -- all of whom were contributors to the Encyclopédie.

[Reproduction of engraving, from Histoire du Peuple Français, album VII, "La Vie Française aux XVII^e et XVIII^e siècles", plate 6. Lent by H. S. Rice]

6. WOMAN SCOURING POTS (LA RÉCUREUSE). Painting by J. B. Chardin.

[Colored reproduction from files of "Photographs & Slides", Art Museum].

7. THE OLD KNIFE-GRINDER (UN VIEUX RÉMOULLEUR). Drawing by A. Watteau.

[Reproduction from M. Fitsch, La Vie populaire à Paris au XVIII^e siècle, Paris, 1949, plate XLVI, fig. 126. Lent by H. S. Rice].

8. THE PUPPET SHOWMAN (LE MONTEUR DE MARIONNETTES). Wash drawing by J. B. Greuze.

[Reproduction from M. Pitsch, La Vie populaire à Paris au XVIII^e siècle, Paris, 1949, plate XXXIII, fig. 67. Lent by F. C. Rice].

Appendix

[Letter from Jean Le Rond D'ALEMBERT to J.M.A. DEVRAN of Grenoble. Written from Paris, January 15, 1767. Original in Scheide Autograph Collection, on deposit in F.O.L.: "Histoire de France, vol. VII, Louis XV."]

À Paris ce 15 janvier

J'ai reçu, monsieur, & j'ai lu avec un plaisir inexprimable, le discours que vous m'avez fait l'honneur de m'envoyer. Je l'ai trouvé tel qu'il est, très beau et très bon, plein de philosophie, et de sensibilité; vous pouvez être bien sûr que je lui rendrai hautement la justice qu'il mérite. Je l'ai fait voir à quelques amis qui en sont aussi enchantés que moi, entr' autres à l'abbé Morellet, traducteur du livre de Meccaria, très bon juge, qui se prie de vous assurer de son estime et de son respect pour vous. J'aurais désiré dans un très petit nombre d'endroits un peu moins de recherche dans l'expression, et un peu moins d'étalage de métaphysique et d'éloquence. Mais ses légères taches (si même ce sont les taches) sont bien effacées par les beautés sans nombre de votre ouvrage, qui doit certainement

[page 2] vous faire un honneur égal au-dessus de tous ceux qui savent lire et penser. Continuez, Monsieur, à donner de si bonnes leçons à vos confrères, & surtout à vos confrères de Paris, qui sont bien loin de vous en arrière, et qui devraient au moins être à votre niveau,

s'ils n'étoient pas des fanatiques imbéciles. Recevez tous mes remerciemens de l'intérêt que vous voulez bien prendre à ma santé, elle est assez bonne; mon estomac se soutient à force de régimes mais le sommeil est mediocre, ce qui m'oblige, à mon grand regret, à me relacher sur le travail. Je viens pourtant d'achever l'impression d'un 5^e volume de mes melanges qui paroitra incessamment, et que peut-être vous aurez déjà à Grenoble; car l'ouvrage est

[page 3] imprimé à Lyon chez Braschet, et l'impression est finie il y a plus de deux mois. Cet ouvrage ne vaut pas celui que vous m'avez envoyé; je vous demande votre indulgence, vous trouverez à la page 79 quelques réflexions analogues aux vôtres, mais moins heureusement rendues. Adieu, Monsieur, recevez de nouveau mes complimens, mes remerciemens, & les assurances de l'attachement et du respect avec lequel je suis

Monsieur
votre très humble
& très obéissant serviteur
d'Alembert

[addressed to:]

A Monsieur
Monsieur Servan, avocat
general au parlement de dauphiné
& Grenoble.

[Note: This letter was written after D'Alembert had ceased his active participation in the work of editing the Encyclopédie. The recipient of the letter, J. M. Antoine Servan (1737-1807), a lawyer of Grenoble, later played an active role in the early years of the French Revolution. See the Catalogue of the Bibliothèque Nationale for a list

of his writings. Servan's work, which D'Alembert acknowledges in the above letter, was his Discours sur l'administration de la justice criminelle, prononcé au Parlement de Grenoble en 1766 (printed at Geneva, n.d., but presumably the same year). In this Servan examines the duties of the magistrate in matters of criminal justice, urging reforms in the existing code -- a subject which had also been discussed two years earlier by Beccaria in a famous treatise.

D'Alembert refers to his own Mélanges de littérature, d'histoire et de philosophie, first published in 1759. A new edition in four volumes was published in Amsterdam in 1763; a fifth volume was added in 1767. D'Alembert mentions that this 5th volume was printed in Lyon by Fraschet; the editions listed in the Bibliothèque Nationale and British Museum catalogues mention no Lyon imprint, only Amsterdam. It is possible, however, that there was such an edition -- or again, the printing may have been done in Lyon, although the imprint was given as Amsterdam.

From these references in the letter, it is possible to assign 1767 as a probable date. The letter has been partially published (with the erroneous date "15 juin") in Oeuvres choisies de Servan, nouvelle édition par X. de Portets, Paris, 1825, vol. I, pp. cxxxii - cxxxiii.

H.C.R.]

From Amable and Alexander Lory

Alexandria 16. Dec. 1780

Sir

Answering to your's Excellency's letter, concerning our advertisement of the Enciclopedie inserted in the Virginia papers We take leave to give you the following informations on the Said Work: the complet set Consist in 28 Volumes, Whose Eight are plates, all unbounded, Second Edition, printed at Lucques in Italia by Octavian Diodati, all the Work Collected and put in Order, by Mr. Diderot member of the French academy and the Mathematical part by Mr. D'alembert, the price fifteen HHds. Tobacco or £90000 this Edition having been payed 50 guineas in Europa.

We Remain the most Respectfully Of your Excellency's the most Obedient humble servants,

Amable & Alexander Lory

Advertisement in Va. Gaz. 9 Dec. 1780:

"Alexandria. Nov. 30, 1780. To be sold, the Encyclopedy or Dictionary of Arts and Sciences, printed in French, with all the cuts belonging to the said work. Cash or tobacco will be admitted in payment, by applying to the subscribers, Amable & Alexander Lory."

**** [Letters relating to the purchase of a set of the Encyclopedie, 180-1781. Transcribed from photostats of originals on file in office of "The Papers of Thomas Jefferson" .]

To Major Fitzgerald

In Council Febr. 27. 1781.

Sir,

Messrs Amable & Alex. Lory of Alexandria advertised a Copy of the Encyclopedie for sale I wrote to enquire as to the condition & price of the work, and received for an answer of which the inclosed is a Copy. I take the liberty, under sanction of the readiness you have ever ~~xxx~~ shewn to aid us, of inclosing to you the notes of 15068 lbs of Tobo. and of asking the favor of you to make the purchase for us. As the Tobo. is some of it old, it is just that we should make good the weights, which you will be pleased to undertake shall be done. I am yrs. &c. TJ

From John Fitzgerald

Alexandria Aprill 1st. 1781

Sir

Your Excellency's Letter by Mr. Gustis covering Tobo. Notes for the Purchase of the Encyclopedie I received. I have made the Purchase agreeable to your Directions. I have engaged that the Weights of the Tobo. of 1777 shall be made good. The Box I will have made in a few days & will then take the first Opportunity of Forwarding them to Mr. Hunter.

I am very respectfully Your Excellency's most Obedt:
Servt.

John Fitzgerald

Prices of detached plates from the Encyclopédie
 1951. [350. francs = \$1.00.]

20

1809 **DEMAZE** (Ch.). Les Métiers de Paris d'après les ordonnances du Châtelet avec les sceaux des artisans. Leroux, 1874, in-8, br. (201) 350 fr.

DIDEROT et D'ALEMBERT. Encyclopédie ou dictionnaire des sciences, des arts et des métiers. Neufchâtel, 1751-1772. Planches seules de format in-fol. déreliées.

Ces magnifiques planches sont d'un très grand intérêt documentaire pour l'histoire des arts, des métiers, des sciences et de l'industrie sous l'ancien régime. Beaucoup sont fort décoratives, surtout les dépliantes, et souvent sont les seuls documents précis existant.

1810 **Agriculture et économie rustique**. 92 pl. (Labourage, Moulins, Pressoirs, Coton, Sucremie, Sabots, Jardins, Vers à soie, etc...). 2.000 fr.

1811 **Architecture et parties qui en dépendent**: 95 pl. - Charpenterie, 51 pl. dont 17 doubles. - Marbrerie, 14 pl. - Antiquités, 40 pl. 2.500 fr.

1812 **Art Militaire**. (Exercice, Evolutions, Fortifications et artillerie, Armes et machines de guerre, Fabrica des armes). 72 pl. - Fourbisseur, 10 pl. - Armurier, 2 pl. - Arquebuser, 6 pl. 2.500 fr.

1813 **Boulangier, Boucher, Pâtissier, Confiseur, Fromage d'Auvergne, de Gruières et de Gerardmer, Distillateur d'eau-de-vie, Brasserie**, 20 pl. 800 fr.

1814 **Chasses**. 23 pl. (Vénérie, fauconnerie, pièges, etc.). 1.200 fr.

1815 **Chirurgie**. 44 pl. (Sur 45. La planche XXVII est mutilée). Anatomie: 33 pl. 1.500 fr.

1816 **Chorégraphie ou l'art d'écrire la danse**. 2 pl. 300 fr.

1817 **Dessin**. 38 pl. - Peintures en huile, en miniature et encaustique. 8 pl. (marge inf. endommagée). - Perspective. 2 pl. - Sculpture en tous genres. 24 pl. - Fonte des statues équestres. 6 pl. dont 4 doubles et 1 triple. 1.800 fr.

1818 **Ebénisterie. Marqueterie**. 11 pl. - Menuisier en meubles. 20 pl. - Menuisier en bâtiments. 38 pl. - Boisselier, Tabletier, Layetier, Coffretier, Malletier, Bahutier. 20 pl., etc... 2.500 fr.

1819 **Escrime**. 14 pl. (Toutes fort belles, à 3 sujets par pl.). 600 fr.

1820 **Fayancerie**. 12 pl. - Art de faire la porcelaine. 5 pl. - Emailleur à la lampe et peinture en émail. 5 pl. - Mosaïque, Potier de terre, Art de faire les pipes. 27 pl. 1.500 fr.

1821 **Forges ou art du fer**. 52 pl. dont 13 doubles. - Fonte des cloches. 8 pl. - Fonderie des canons. 25 pl. dont 5 doubles. - Laminage du plomb, plomberie, fonte de l'or, de l'argent et du cuivre, fonte de la dragée et du plomb à giboyer. 28 pl. 2.500 fr.

1822 **Géographie**. 2 pl. et 10 cartes dépliantes. (Carte des parties N. et N.-O. de l'Amérique; de l'Asie; Carte de la Californie; Carte générale des découvertes de l'Amiral de Fonte; Partie de la carte du Capitaine Cluny, auteur d'un ouvrage intitulé *American Traveller*, etc...). 600 fr.

1823 **Histoire naturelle**. Règnes animal et végétal. 104 pl. - Règne minéral. 156 pl. (Nombreuses planches doubles, dont plusieurs fort décoratives. Le Règne minéral renferme des documents très curieux sur les exploitations minières, la poudre à canon (19 pl.), l'extraction du soufre, du cobalt, du bismuth, etc...). 1.500 fr.

1824 **Lutherie**. 32 pl. - Musique. 40 pl. 3.000 fr.

1825 **Manège et équitation**. 33 pl. - Maréchal Ferrant et opérant. 7 pl. - Maréchal grossier. 10 pl. - Eperonnier. 16 pl. 2.000 fr.

1826 **Marine**. 25 pl. (qui, par les planches doubles, triples et quadruples, équivalent à 52). - Evolutions navales. 7 pl. - Navigation. 1 pl. - Forge des ancres. 13 pl. (Les planches de marine sont les plus belles réalisées dans cette encyclopédie). 4.500 fr.

1827 **Maroquinier**. 5 pl. - Tanneur. 12 pl. dont 2 triples et 5 doubles. - Cordonnier, Bourrelier, Chamossier et mégissier, Gantier, Hongroisier, Corroyeur, Doreur sur cuir. 28 pl. 600 fr.

1828 **Orfèvre-Bijoutier**. 7 pl. - Orfèvre-jouaillier. 11 pl. - Orfèvre grossier. 19 pl. - Potier d'étain. 15 pl. - Piqueur de tabatières, incrusteur et bro-

deur, Argenteur, Tireur et fleur d'or, Doreur, Diamantaire, Ciseleur et damasquinier, Monnoyeur. 44 pl. 2.000 fr.

1829 **Paumier**. 9 pl. (Avec 2 belles vignettes représentant un jeu de Paume et une salle de billard). 400 fr.

1830 **Sellier-Carrossier**. 25 pl. (dont quatorze doubles représentant des carrosses). - Menuisier en voitures. 30 pl. - Charron. 7 pl. 3.500 fr.

1831 **Soierie**. 135 pl. dont 23 doubles. - Métier à faire du Marli. 8 pl. dont 7 doubles. - Passementier. 29 pl. dont 3 doubles. - Draperie, Métier à bas, Fil et laine, Rubanier, Gazier, Blanchissage des toiles, Teinturier en soie, Cardier. 60 pl. dont 23 doubles. 6.500 fr.

1832 **Tailleur d'habits et tailleur de corps**. 25 pl. - Marchande de mode. 1 pl. - Lingère. 4 pl. - Couturière. 1 pl. - Chapelier. 3 pl. - Fleuriste artificiel. 8 pl. - Boursier. 3 pl. - Boutonnier. 6 pl. - Plumassier-panachier. 5 pl. - Perruquier, barbier, baigneur-étuviste. 12 pl. dont 3 doubles. - Fourreur. 6 pl. - Gantier. 5 pl. - Ceinturier. 2 pl. 2.500 fr.

1833 **Tapissier**. 14 pl. dont 4 doubles. - Tapisserie de haute lisse des Gobelins. 13 pl. dont 2 doubles. - Tapissier de basse lisse des Gobelins. 18 pl. dont 5 doubles. - Teinture des Gobelins. 11 pl. dont 3 doubles. - L'Art de faire des tapis de pié façon Turquie. 8 pl. dont 2 doubles. - Dentelle, Brodeur, Découpeur et gaufrageur d'étoffes. 8 pl. 4.000 fr.

1834 **Théâtre**. 40 pl. dont 8 doubles. - Machines de théâtre. 49 pl. dont 36 doubles et 4 triples. - Artificier. 7 pl. 4.500 fr.

1835 **Tourneur et tour à figure**. 87 pl. 2.000 fr.

1836 **FOUCAUD** (Ed.). Les Artisans illustres. *Béthune et Plon*, 1841, in-8, 2 f., 643 p., demi-chag. mar. époq., fil. à fr., tr. jasp. (331) 800 fr.

Edition originale et premier tirage des abondantes vignettes dans le texte qui est entouré d'un cadre décoratif. *Portr. (Oq. rouss.)*.

1837 **GINET** (N.). Traité et tarif général du bois des bois de charpente quadrés et mi-plats, etc. *Prautt*, 1760, in-8, bas. (*Rel. époq. usagée*). (271) 500 fr.

Ouvrage technique contenant un frontispice, 1 tableau dépl. et 12 planches.

1838 **HAROT** (Eug.). Blasons des corporations. Notice historique accompagnée de 25 pl. en coul. *Arts graphiques*, 1841, pet. in-8 carré, br. (163) 200 fr.

1839 **HAUSER** (H.). Les Compagnonnages d'arts et métiers à Dijon aux XVII^e et XVIII^e siècles. *Picard*, 1907, in-8, br. (*Tirage à part de la Revue bourguignonne publiée par l'Université de Dijon*). (230) 500 fr.

1840 **LESPINASSE** (R. de). Métiers et corporations de la ville de Paris (XIII^e-XVIII^e siècles). *Impr. nationale*, 1879-97, 4 vol. in-4, cart. éd. (sauf 1 vol. br.). (718) 4.000 fr.

Publication par Lespinasse et Bonardeau du fameux Livre des Métiers d'*Etienne Boileau* (XIII^e siècle), suivi de 3 volumes d'études et de publications de textes se décomposant ainsi: I. Ordonnances générales, métiers de l'alimentation. - II. Orfèvrerie, sculpture, mercerie, ouvriers en métaux, bâtiment et ameublement. - III. Tissus, étoffes, vêtements, cuirs et peaux, métiers divers. - De la coll. *L'Histoire générale de Paris*.

1841 **MEME OUVRAGE**. Métiers et corporations. I. Ordonnances générales. Métiers de l'alimentation. 1 vol. cart. usagé. (736) 600 fr.

1842 **MARCEL** (P.). Les Industries artistiques. *Schleicher*, s. d., in-8, br. (*Nombr. fig.*). (326) 200 fr.

1843 **MAZARCY** (J. P.). Histoire des corporations françaises d'arts et métiers avec

Bibliothèque Paul Sammes, 3, rue Gazlin, Paris-6^e.

Catalogue de livres d'occasion anciens et modernes

no. 143 = [1951.]

FROM: Department of Public Relations
Princeton University
(Telephone: Princeton 2300
extension 234 and 564)

Princeton, N. J. Mar. 31--A special exhibit commemorating the 200th anniversary of the publication of the Encyclopédie, edited in France by D'Alembert and Diderot, an invaluable source book for historical research, has been placed in the Main Exhibition Gallery of the Firestone Library at Princeton University. Often called "Diderot's Encyclopedia," it was one of the great editorial and publishing achievements of the eighteenth century.

Although it has been superseded as a reference book by other encyclopedias, it still stands as a landmark of human thought. It was both a summation of the thought of the time, and a detailed description of the state of knowledge in different branches of learning, theoretical as well as practical.

Many eminent writers contributed to the thirty-five large folio volumes, but it was Diderot who carried the main burden of the editorial work throughout the quarter of a century required to bring it to completion. The Encyclopedia stirred up much opposition and met many obstacles in the course of its publication. In conservative circles it was considered a subversive enterprise designed to undermine church and state, the twin pillars of society. It was thus part of the intellectual revolution which foreshadowed the political and social changes brought about by the American Revolution and the French Revolution.

The Princeton exhibit outlines the story of the Encyclopedia with special emphasis upon the finely engraved illustrations which fill eleven volumes. These engravings touch upon most of the arts and crafts of the period, including paper-making, mining, ship-building, furniture-making, textile-weaving, as well as such subjects as hunting, horsemanship, music and the theater. The editors of the Encyclopedia themselves attributed great importance to the "mechanical arts" and were pioneers in visual education. To the exhibit the Princeton Art Museum has lent several examples of eighteenth century craftsmanship, including a fine still-life by the

2. Encyclopedia Exhibit.

French painter Chardin, depicting the "Attributes of the Architect."

Grouped about the volumes of the Encyclopedia itself are several rare first editions of such epoch-making works as Rousseau's "Social Contract." The repercussions of the Encyclopedia in the United States are recalled by a group of documents which includes a notice printed in the "Virginia Gazette" in 1781 advertising a set of the Encyclopedia for sale "for cash or tobacco." Thomas Jefferson saw this advertisement and purchased the set for the State of Virginia for 15,000 pounds of tobacco. On the other hand, Samuel Miller, a Presbyterian minister who later became one of the founders of the Princeton Theological Seminary, considered that the Encyclopedia, although it contained some useful scientific information, was nevertheless "one of the most pernicious works that ever issued from the press."

Three other exhibits currently on display include memorabilia of James Madison, a former Princeton student who became President of the United States; a collection of Babylonian cylinder seals made many centuries before the birth of Christ, and a collection of original cartoons drawn for The New Yorker magazine by Whitney Darrow, Jr., Princeton Class of 1932.

The Madison exhibit in the Princetoniana Room includes the Madison family Bible which records the birth of Madison two-hundred years ago, a letter written by him as an undergraduate to a Philadelphia merchant asking for an adjustment of a bill for cloth, a diploma dated 1787 when he received an honorary L.L.D degree, and a receipt sent by the college to his widow (famous as Dolly Madison) acknowledging a gift of \$1,000. to the college library. This latter bequest by Madison to his Alma Mater came from the proceeds of the sale to the United States government of his reports on the proceedings of the Constitutional Convention of 1787. The exhibit also includes manuscript of Madison's first inaugural address as President of the United States, and two fine original portraits of Madison. One of these was done in pastel by the itinerant English artist James Sharples, and the other, in the form of a plaster medallion, was taken from life in 1792 by Giuseppe Ceracchi, an Italian sculptor who visited America at that time.

EXHIBITS IN FIRESTONE LIBRARY OFFER VARIETY; MEMORABILIA OF MADISON A PROMINENT DISPLAY

The current exhibits in the Firestone Memorial Library offer a varied bill of fare to students, faculty and visitors. They include memorabilia of James Madison, a former Princeton student who became fourth president of the United States; and an exhibit commemorating the 200th anniversary of the publication of Diderot's Encyclopedia. In addition to these two exhibits, smaller displays range in time from Babylonian cylinder seals made many centuries before the birth of Christ, to original cartoons drawn for "The New Yorker" by Whitney Darrow, Jr.

In the Madison exhibit, in the Princetoniana Room, visitors may see the Madison family Bible which records the birth of James Madison exactly two hundred years ago in March 1751. Madison's connections with Princeton are shown in a variety of documents, such as a letter written as an undergraduate to a Philadelphia merchant asking for the adjustment of a bill for cloth, the original diploma granting Madison an honorary L.L.D. degree in 1787, and a receipt sent by the College to Madison's widow (famous as "Dolly Madison") acknowledging a gift of \$1,000 to the College Library. This latter bequest by James Madison to his Alma Mater came from the proceeds of the sale to the United States Government of his reports on the proceedings of the Constitutional Convention of 1787. The exhibit also includes the manuscript of Madison's first inaugural address as President of the United States, and two fine original portraits of Madison. One of these was done in pastel by the itinerant English artist James Sharples, and the other, in the form of a plaster medallion was taken from life in 1792 by Giuseppe Ceracchi, an Italian sculptor who visited America at that time.

The Main Exhibition Gallery in the Firestone Library is devoted to the exhibit commemorating the two hundredth anniversary of the publication of the *Encyclopédie*, edited in France by D'Alembert and Diderot. "Diderot's Encyclopedia," as it is often called, was one of the great editorial and publishing achievements of the eighteenth century. It was both a summation of the thought of the time, and a detailed description of the state of knowledge in different branches of learning, theoretical as well as practical. Although it has been superseded as a reference book by other encyclopedias, it still stands as a landmark of human thought and remains an invaluable source-book for historical research. Many eminent writers contributed to this work which included thirty-five large folio volumes, but it was Diderot who carried the main burden of the editorial work throughout the quarter of a century required to bring it to completion. The Encyclopedia stirred up much opposition and met with many obstacles in the course of its publica-

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THEE PRELIMINATION PERIOD,  MARCH 28, 1951

Current Library Exhibits Include 'Diderot's Encyclopedia', Madison

Current exhibits in the Firestone Memorial Library include a memorabilia of James Madison, 1771, a display commemorating the 200th anniversary of the publication of "Diderot's Encyclopedia" and two smaller displays of Babylonian cylinder seals and original cartoons drawn for the "New Yorker" by Whitney Darrow, Jr. '32.

In the Madison exhibit, in the Princetoniana Room, visitors may see the Madison family Bible which records the birth of James Madison exactly two hundred years ago in March, 1751. Also, Madison's connections with Princeton are shown in a variety of documents such as a letter written as an undergraduate to a Philadelphia merchant.

Manuscript of Inaugural Address

The exhibit also includes the manuscript of Madison's first inaugural address as President of the United States and two original portraits of Madison.

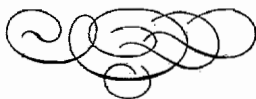
The Main Exhibition Gallery is devoted to the commemoration of the publication of the *Encyclopedia*, edited in France by D'Alembert and Diderot. "Diderot's Encyclopedia," as it is often called, was one of the great editorial and publishing achievements of the 18th Century and copies are very rare.

'Encyclopedia' Summation of Thought

The *Encyclopedia* was both a summation of the thought of the time and a detailed description of the state of knowledge in different branches of learning, theoretical as well as practical.

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et immortel...

« Un des plus grands monuments des progrès de l'esprit humain », a dit Voltaire en parlant de l'*Encyclopédie*. Il en est de ce célèbre monument comme de tant d'autres : tout le monde en a entendu parler, personne ne les a visités. On sait que ce « *Dictionnaire raisonné des Sciences, des Arts et des Métiers* », publié entre 1751 et 1772, fut, en même temps que le recueil des connaissances accumulées par le génie des hommes, une arme de combat contre le despotisme, les abus, l'intolérance, l'obscurantisme. Mais sait-on assez que ce qui constituait un de ses principaux titres de gloire aux yeux des hommes du XVIII^e siècle - et il devrait en être de même à nos yeux - était la place qu'y occupaient les dessins, les *planches* ?

Sur les 28 volumes in-folio que comporte l'édition originale, il y a 17 volumes d'articles et 11 volumes de planches. Ces planches ne sont pas de simples « illustrations » destinées à égayer le texte, elles forment un tout homogène et original qui a toujours rempli d'admiration les privilégiés qui purent en avoir connaissance.



LES SCIENCES, LES ARTS, LES MÉTIERS EN 3129 PLANCHES GRAVÉES

OU L'HISTOIRE EN IMAGES DE L'ORIGINE DE NOS CONNAISSANCES

LA SOMME FABULEUSE DES CONNAISSANCES TECHNIQUES

Il y a, au total, dans l'*Encyclopédie*, 2885 planches (3129 avec le supplément). Près des neuf dixièmes de ces planches traitent de ce que l'on appelait au XVIII^e siècle les « arts mécaniques » et les « métiers », c'est-à-dire des instruments, outils, machines, et de leur utilisation dans les différentes branches de l'activité économique, agriculture, artisanat, industrie. Les autres, soit un dixième seulement, illustrent les sujets les plus divers : Anatomie, Chirurgie, Histoire naturelle, Beaux-Arts, Chasse, Équitation, Escrime, etc. C'est dans cette *primauté de la technique* que réside la nouveauté véritable de l'*Encyclopédie*, son caractère révolutionnaire et son intérêt toujours actuel.

« On a trop écrit sur les sciences : on n'a pas assez écrit sur les arts libéraux ; on n'a presque rien écrit sur les arts mécaniques », écrit d'Alembert dans le *Discours préliminaire*. L'*Encyclopédie* est un hymne à la gloire de l'homme, qui, par son travail, se rend « maître et possesseur de la nature », comme le souhaitait Descartes un siècle plus tôt. Aux conceptions aristocratiques qui méprisent le travail manuel, les Encyclopédistes opposent la valeur de ce travail qui permet à l'humanité de domestiquer les forces de la nature, de les employer utilement et de progresser dans l'ordre du bien-être, de la bienfaisance et de la liberté. Les différentes techniques de production et de transformation manifestent, à travers les siècles, ce progrès continu. D'où l'idée de dresser en ce milieu du XVIII^e siècle, un *tableau général des résultats acquis dans le domaine de la technique*, des plus petits métiers aux plus grosses industries. Idée grandiose et prophétique, naissance d'un esprit nouveau, avènement d'un monde qui n'en était encore qu'à ses balbutiements : le monde moderne.

UN TOIT QUI SE SUFFIT À LUI-MÊME

Les planches consacrées aux différents métiers sont en général composées sur le même modèle. Elles sont simples, doubles, triples, selon les nécessités de la représentation. Un ou plusieurs *tableaux d'ensemble* montrent l'activité générale de l'atelier, avec les ouvriers saisis en plein travail, aux différents stades de la fabrication. Puis les outils, machines, installations, sont représentés isolément et, s'il y a lieu, démontés dans leurs moindres parties, avec coupes et diagrammes. Enfin, les matériaux traités sont suivis, dans leurs transformations, jusqu'aux produits finis.

Les planches renvoient évidemment aux articles du *Dictionnaire*. Mais elles sont accompagnées de *descriptions* extrêmement détaillées portant sur chaque machine, chaque pièce, et qui sont de véritables articles, si bien que *l'ensemble des planches forme un tout qui se suffit à lui-même*, et qui peut être consulté sans référence aux volumes de texte.

DES PLANCHES QUI SONT DE VÉRITABLES TEXTES

Comment réaliser cette ambition ? Il n'y a pas encore, comme il en existe aujourd'hui, d'études spécialisées. Il faut donc aller chercher les informations à la source directe, « recourir aux ouvriers », comme le dit d'Alembert, qui ajoute : « On s'est adressé aux plus habiles de Paris et du royaume ; on s'est donné la peine d'aller dans leurs ateliers, de les interroger, d'écrire sous leur dictée, de développer leurs pensées, d'en tirer les termes propres à leurs professions, d'en dresser des tables... »

C'est Diderot, lui-même fils d'artisan (son père est un coutelier de Langres), qui se charge, pour la plus grande part, de cette besogne énorme.

Mais, comme l'écrit encore d'Alembert, « le peu d'habitude qu'on a et d'écrire et de lire des écrits sur les arts, rend les choses difficiles à expliquer d'une manière intelligible. De là naît le besoin de figures... Un coup d'œil sur l'objet ou sur sa représentation en dit plus qu'une page de discours. »

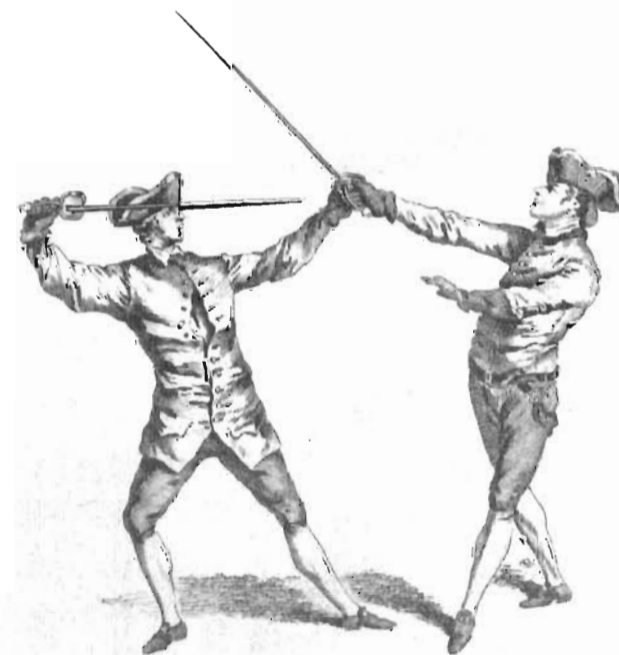
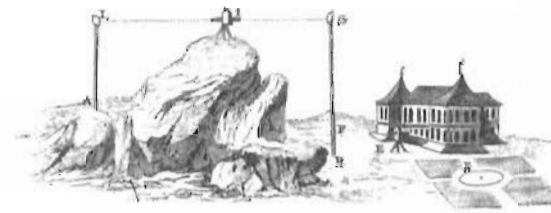
Des *dessinateurs* accompagnent Diderot dans ses enquêtes et font le relevé des machines et des outils. Le plus connu d'entre eux est Goussier, auteur de la majorité des dessins, dont nous savons qu'il allait travailler avec Diderot au Château de Vincennes quand le philosophe y était enfermé, en 1749. Enfin les dessins sont confiés à des *graveurs* qui les traduisent sur le cuivre. Les planches n'ont plus qu'à être imprimées.

QUEL INTÉRÊT PRÉSENTENT AUJOURD'HUI LES PLANCHES DE L'ENCYCLOPÉDIE ?

Elles constituent, sur le plan de la technologie, un répertoire qui n'a jamais été égalé.

150 métiers différents sont analysés ! 83 planches sont consacrées à l'agriculture, 81 à l'architecture, 70 à la charpente, 51 aux forges, 47 aux glaces, 88 à la menuiserie et à l'ébénisterie, 57 à la serrurerie, 135 à la soierie, 54 à la verrerie !

L'intérêt de ces planches vient en particulier de ce que l'*Encyclopédie* coïncide avec un tournant décisif dans l'histoire des techniques. En ce milieu du XVIII^e siècle, en effet, les *métiers traditionnels*, peu mécanisés, comme l'ébénisterie, la céramique, le travail des métaux précieux, la soierie, ont atteint un point de perfection qu'ils ne dépasseront jamais entre les mains d'artisans qui sont de véritables artistes, et l'on sent la prédilection évidente de Diderot à leur égard dans le soin apporté aux planches qui les évoquent. Mais la même époque voit aussi le développement de la *grande industrie*. Bien que la révolution radicale opérée par l'emploi de la machine à vapeur ne soit pas encore intervenue, certaines fabriques emploient déjà des centaines d'ouvriers. L'*Encyclopédie* nous permet ainsi de pénétrer dans les mines, les grosses forges, les fonderies de canons.



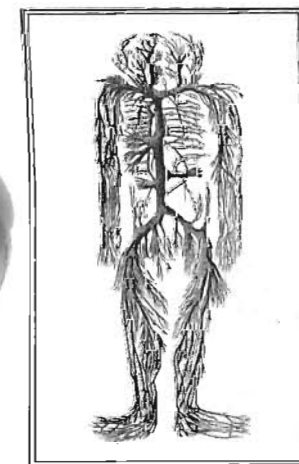
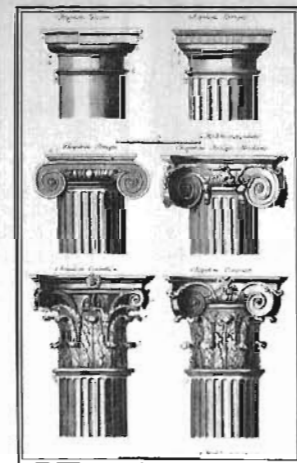
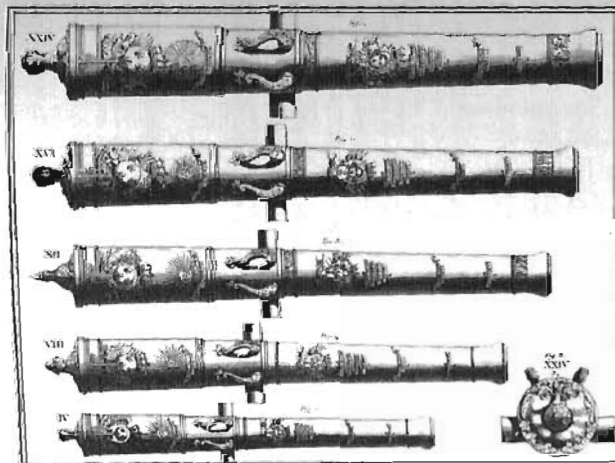
SOMMAIRE DÉTAILLÉ DES SIX VOLUMES DOUBLES

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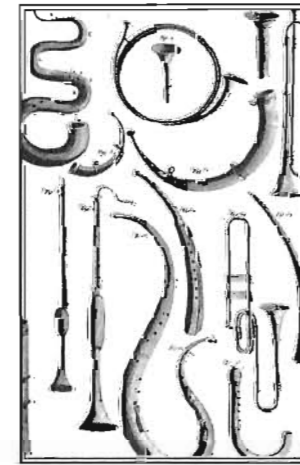
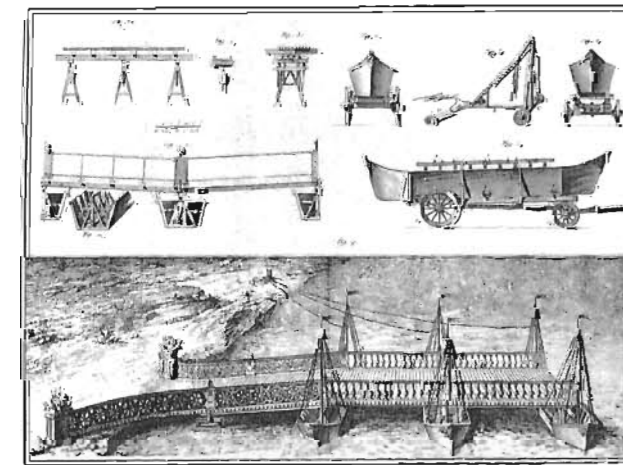
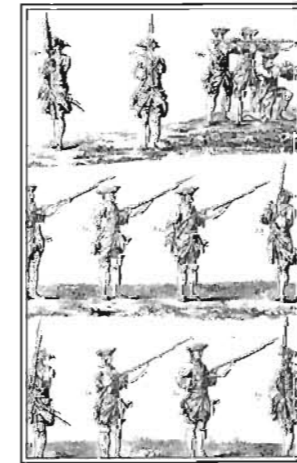
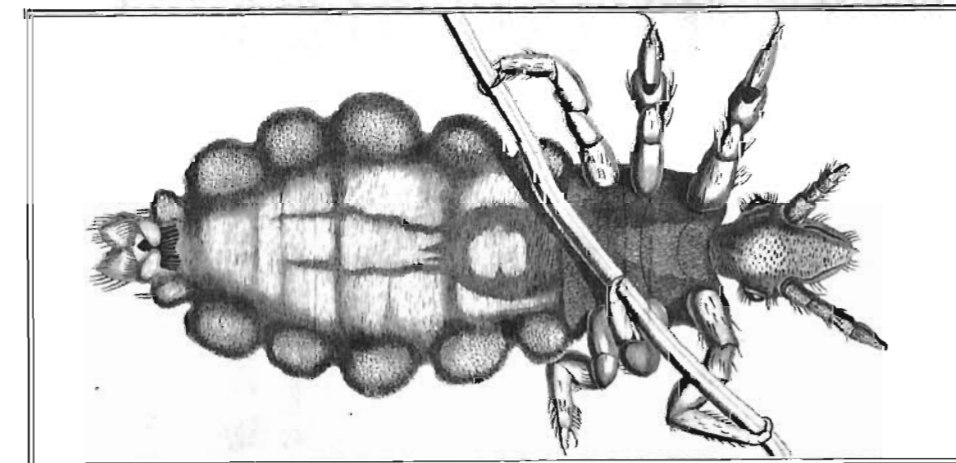
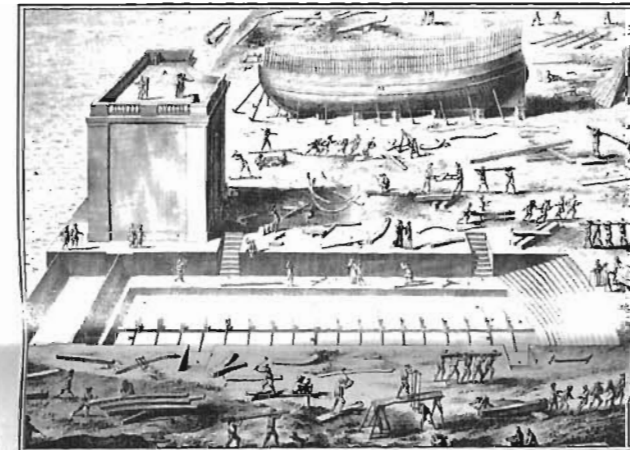
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Céinturier, Chainetier, Chamoiseur, Chan-
delier, Chapelier, Charron, Chaudronnier,
Chorégraphie, Cire, Ciseleur-damasquinier,
Cloutier, Coffretier, Confiseur, Cordier, Cor-
donnier, Corroyeur, Coutelier, Découpeur
d'étoffes, Dentelle, Diamantaire, Distillateur
d'eau-de-vie, Doreur, Émailleur, Épinglier,
Éventailiste, Ferblantier, Fil et laine, Fleuriste
artificiel, Fonderie des cloches, Fonderie de
l'or, Formier, Fourbisseur, Fourreur, Garnier,
Gantier, Gazier, Hongroyeur, Maréchal-ferrant,
Maroquinier, Miroitier, Mosaïque, Parchémi-
nier, Pâtenotrier, Pâtissier, Paumier, Plombier,
Plumassier, Relieur, Rubannier, Savonnerie,
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Il faut bien l'avouer, l'image que nous avons de ce siècle est parfaitement conventionnelle : fêtes galantes, valets de comédie, bergers élysiaques... L'*Encyclopédie* nous fait connaître la vie réelle, la vie quotidienne de toutes les classes de la société. Grâce à elle, nous savons comment sont décorés les appartements, comment sont fabriqués les vêtements et les chaussures. Et, surtout, elle nous montre au travail, dans le détail de leurs activités, les paysans, les artisans, les ouvriers, les pêcheurs, c'est-à-dire le peuple, ce peuple ignoré qui, quelques années plus tard, va tenir le devant de la scène.

**DE VÉRITABLES CHEFS-D'ŒUVRE
ARTISTIQUES**

Les meilleurs dessinateurs et les meilleurs graveurs de l'époque y ont collaboré : le grand Charles-Nicolas Cochin, auteur, en particulier, du célèbre *Frontispice*, Goussier, Lucotte, B.L. Prévôt, Bénard, de Fehrt, Le Canu, Falconet, Aubin... La gravure française est alors à son apogée, de l'avis général des historiens de l'art, et cette qualité apparaît de façon éclatante dans les planches de l'*Encyclopédie*.

Jamais le souci de la précision technique ne fait disparaître le goût artistique des dessinateurs. Ils veulent faire *vrai* et *utile*, mais ils veulent aussi faire *beau*. Ils composent de petites scènes artisanales ou paysannes qui sont de véritables tableaux de genre,

pleins de vie et de grâce. Le charme de ces compositions, la fascinante beauté de certaines machines, la présentation étrange et presque surréaliste des planches anatomiques, réservent à chaque instant des surprises heureuses.

**UNE RÉÉDITION
DES PLANCHES DE L'ENCYCLOPÉDIE
S'IMPOSAIT**

L'*Encyclopédie* a été tirée, texte et planches, à environ 4 250 exemplaires, réservés aux souscripteurs, qui constituaient, on le pense bien, vu le prix élevé, une élite riche et cultivée. Depuis, beaucoup de collections ont disparu ou ont été abîmées, d'autres ont été acquises par les bibliothèques publiques : de nos jours, paradoxalement, le nombre des privilégiés qui ont accès à ce trésor des connaissances humaines est encore plus restreint qu'il ne l'était au XVIII^e siècle !

Les quelques reproductions des planches que l'on peut voir d'habitude dans les histoires de la littérature ou dans les ouvrages consacrés à l'*Encyclopédie* sont toujours décevantes et ne rendent absolument pas compte de la beauté des originaux. Les procédés de reproduction employés, la réduction à un petit format et la qualité du papier font disparaître complètement la finesse et la netteté des traits gravés au burin : le dessin est perdu dans une morne grisaille.

Les cuivres n'existent plus, probablement vendus au poids du métal. Un nouveau tirage est impossible. Fallait-il donc se résigner à ne jamais pouvoir admirer ces chefs-d'œuvre ?

**UN PROCÉDÉ PHOTOGRAPHIQUE
MODERNE
AU SERVICE
DES TECHNIQUES ANCIENNES**

Grâce à un procédé photographique mis au point récemment, il nous a été possible, non seulement de donner, pour la première fois depuis la fin du XVIII^e siècle, une réédition intégrale des planches de l'*Encyclopédie* (avec le volume supplémentaire, les dessins et les textes explicatifs), mais aussi de conserver à celles-ci la finesse d'exécution et la fraîcheur exceptionnelles qui les ont fait considérer comme l'un des joyaux de la gravure.

En fait, la qualité des reproductions, leur fidélité absolue, le soin apporté au tirage et le luxe de la présentation font de cet ouvrage bien plus qu'une simple réimpression : la réplique exacte, aujourd'hui à la portée de tous les amateurs, de la rarissime édition originale dont les exemplaires, même en mauvais état, valent, quand il s'en trouve sur le marché du Livre ancien, plus de 10 000 francs actuels.

**RIGOREUSEMENT CONFORME
À L'ÉDITION ORIGINALE**

Présenter l'*Encyclopédie* de Diderot et d'Alembert dans un « habillage » moderne, fût-il luxueux, eût été une absurdité. Les 12 volumes de l'édition originale sont ici ramenés à 6 pour des raisons de commodité de rangement. Nous avons voulu conserver, non seulement son format, mais aussi sa somp-

tueuse et chaude reliure de pleine peau marbrée à l'éponge ainsi qu'il était d'usage au XVIII^e siècle, ses titres, ses nerfs et ses motifs décoratifs dorés à la feuille, ses pages de garde en papier d'époque.

**UN PAPIER CHIFFON SPÉCIALEMENT
ÉTUDIÉ**

Les planches de l'*Encyclopédie* étaient primitivement gravées sur cuivre et tirées par pressage. Notre procédé de reproduction étant photographique, il nous a fallu un papier différent de celui de l'édition originale. Différent ne signifie point inférieur en qualité, bien au contraire. Le vergé 50 % chiffon que nous avons employé augmente encore la finesse des gravures et les met magnifiquement en valeur.

**D'INNOMBRABLES PROBLÈMES
EXPLIQUÉS**

Il n'était pas question, dans cette réimpression de l'*Encyclopédie*, de surcharger les planches d'un appareil critique volumineux. Toutefois, quelques explications se sont révélées nécessaires. Quels furent les problèmes posés par le recueil des planches, que furent les circonstances de leur composition, qu'en est-il de leur valeur technologique et documentaire, de leur signification, de leur portée philosophique ? Alain Pons, agrégé de l'Université, le précise dans son Introduction.

**QUI
DOIT
POSSÉDER
CET
INDISPENSABLE
FILM
DE TOUTES
LES
SCIENCES
HUMAINES ?**

Tous ceux auxquels Diderot et d'Alembert s'adressaient en premier lieu : tous ceux que leur profession amène à s'intéresser aux techniques de production. Industriels, commerçants, architectes, entrepreneurs, spécialistes des métiers d'art, exploitants agricoles, qui réfléchissent sur leur activité et veulent la mieux comprendre, seront heureux de connaître les anciennes techniques pour pouvoir mesurer les progrès accomplis dans les spécialités qui sont les leurs. Ils découvriront avec émerveillement, mais aussi avec admiration, les ingénieuses solutions apportées par les hommes du XVIII^e siècle aux difficiles problèmes de leurs métiers, et peut-être cette utile confrontation sera-t-elle pour eux la source d'idées nouvelles.

- * Les médecins, chirurgiens, naturalistes, chimistes, physiciens, qui découvriront dans l'*Encyclopédie* l'état de leur science il y a deux cents ans.
- * Les illustrateurs, décorateurs, metteurs en scène, costumiers, qui y trouveront des modèles et des thèmes d'inspiration inépuisables.
- * Les historiens de l'art, les amateurs d'estampes, les bibliophiles, qui posséderont ces chefs-d'œuvre de la gravure et du livre français.
- * Les bibliothèques des universités, les bibliothèques municipales, celles des centres de recherche scientifique et des grandes entreprises industrielles, qui n'ont pas la chance de posséder l'œuvre originale, et qui pourront mettre à la disposition de leurs lecteurs une reproduction parfaitement fidèle.
- * Enfin, tous ceux qui, soucieux du passé de l'homme, intéressés à son avenir, voudront posséder ce monument de l'esprit dont la grandeur demeure unique.

**GRACE AUX TECHNIQUES D'ÉDITION ET DE DISTRIBUTION
LES PLUS MODERNES**

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« UN TABLEAU GÉNÉRAL DES EFFORTS DE L'ESPRIT HUMAIN » DIDEROT

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... Le dépôt de toutes les sciences et de tous les arts, tous poussés aussi loin que l'industrie humaine a pu aller... Cet ouvrage immense et immortel semble accuser la brièveté de la vie des hommes.

C'était un des plus grands monuments des progrès de l'esprit humain.

Jamais on ne travailla avec tant d'ardeur et avec plus noble désintéressement. On vit bientôt des personnages recommandables dans tous les rangs, officiers-généraux, magistrats, ingénieurs, véritables gens de lettres, s'empresse à décorer cet ouvrage de leurs recherches, souscrire et travailler à la fois : ils ne voulaient que la satisfaction d'être utiles.

VOLTAIRE

Une Babel par ordre alphabétique, un monstrueux dictionnaire de trente volumes in-folio... L'*Encyclopédie* fut bien plus qu'un livre. Ce fut une faction. A travers les persécutions, elle alla grossissant. L'Europe entière s'y mit.

MICHELET

L'*Encyclopédie* s'insérait dans un mouvement général, qu'elle exaltait et qu'elle dignifiait. Elle les ferait connaître à tous ses lecteurs, ces arts mécaniques que les purs penseurs ignoraient ou dédaignaient... Ses collaborateurs entreraient dans les boutiques où se vendaient les objets usuels; mieux encore, ils iraient dans les ateliers, ils verraient comment un relieur habille ses volumes, un charpentier bâtit ses caisses, un verrier souffle ses bouteilles, un mineur attaque son charbon. Le fils du coutelier de Langres se chargerait tout particulièrement de regarder, d'interroger; il emmènerait avec lui des dessinateurs, qui copieraient les pièces les plus simples pour aboutir aux machines les plus compliquées...

PAUL HAZARD

Rassemblons tous les savants, et qu'ils composent une *Encyclopédie* ! Chacun y apportera son « article ». Vous aurez ainsi sous les yeux ce que le monde contient. Chacun pourra puiser dans ce grand dépôt des connaissances humaines ce dont il a besoin. Il lira tel article, regardera telle image, acquerra telle connaissance. C'est l'univers tout entier que l'entendement humain aura mis en articles pour l'usage de l'homme.

BERNARD GROETHUYSEN

... Cet ouvrage énorme, mine inépuisable et encore inexploitée de renseignements sur la vie, les mœurs, les tendances, les aspirations du siècle...

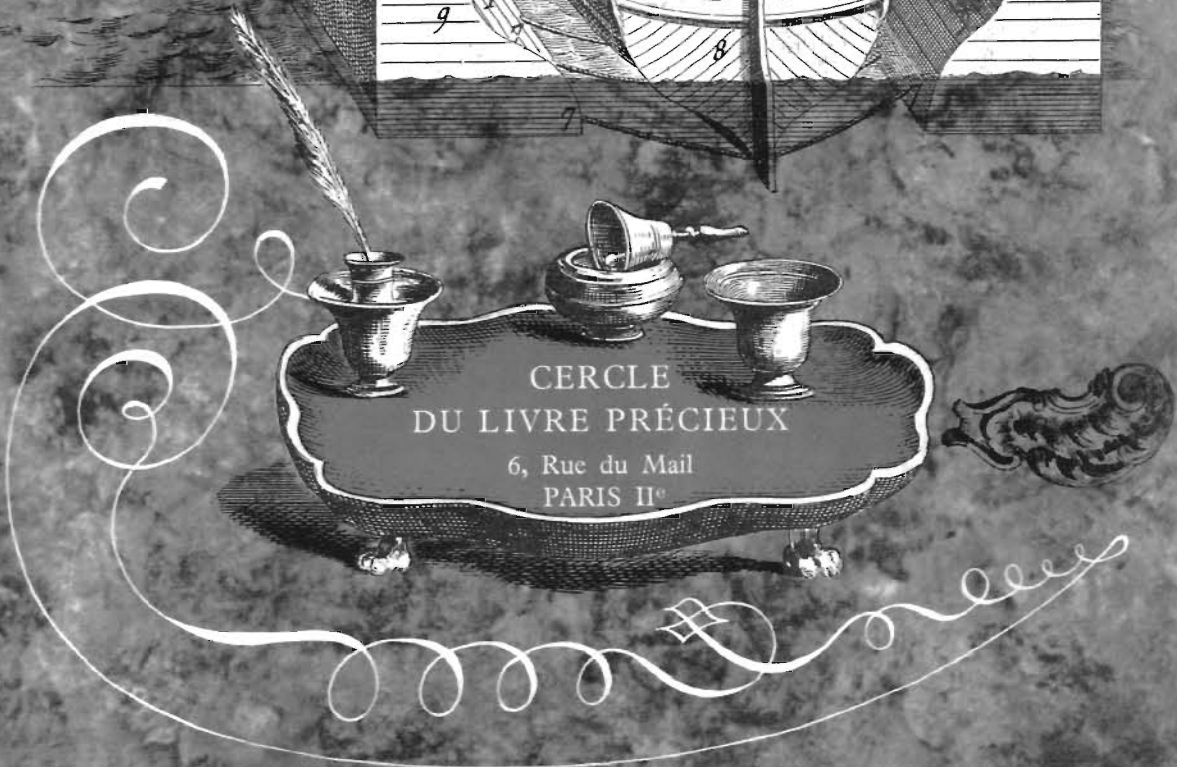
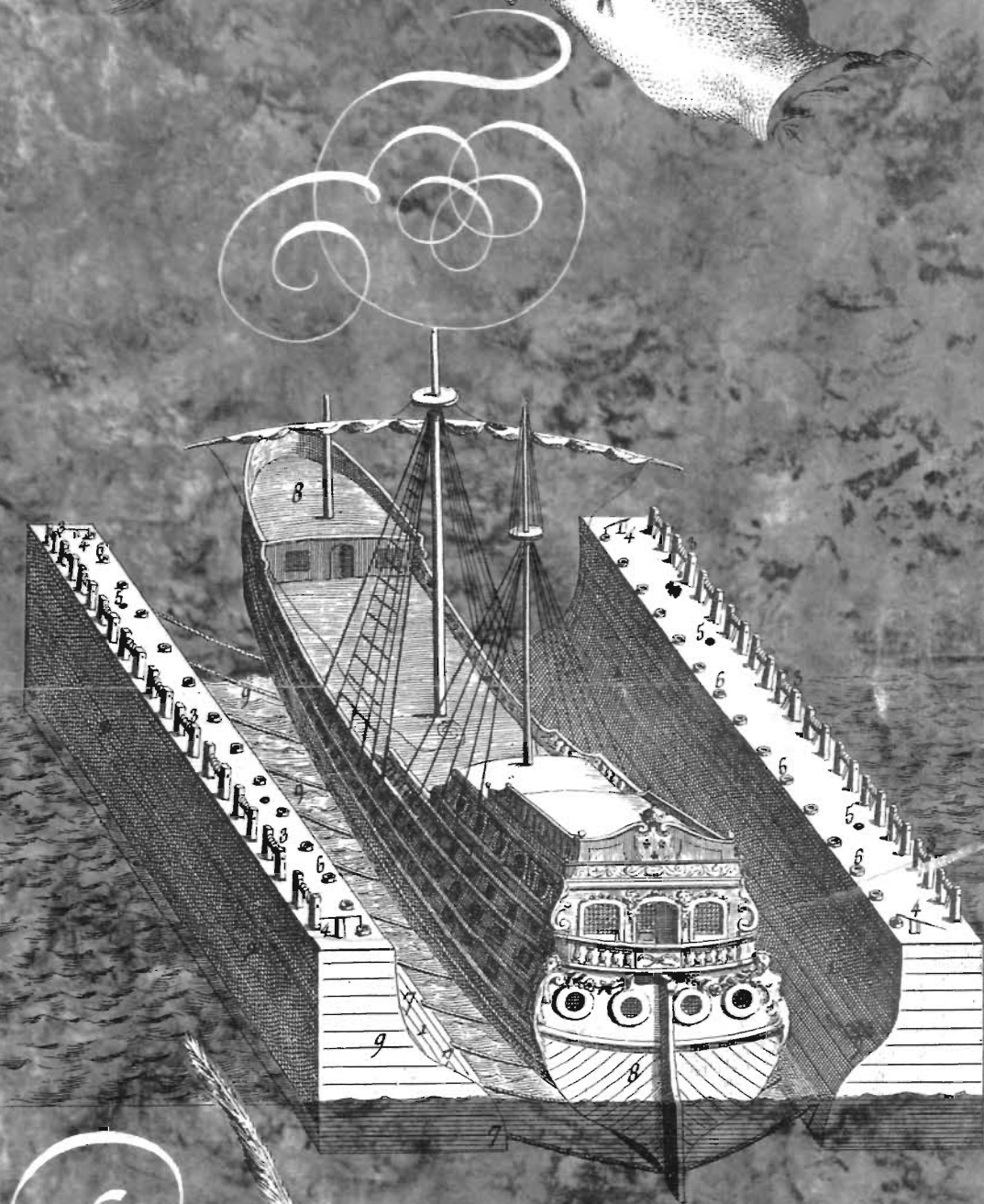
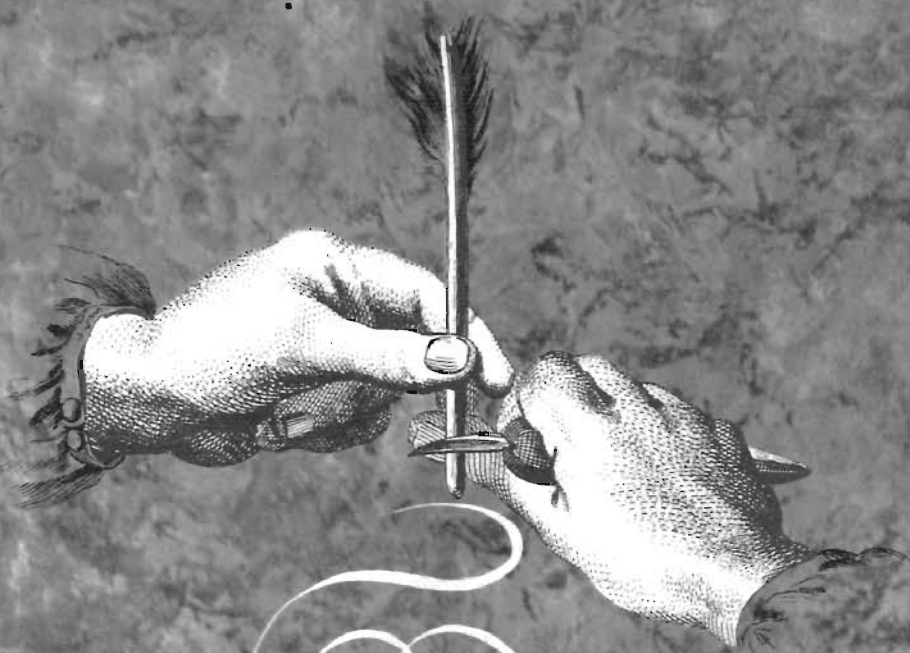
Dans l'*Encyclopédie* l'audace est partout, et elle n'est en particulier nulle part. Elle est dans la réhabilitation de la nature, du travail, de la technique...

HENRI LEFEBVRE

Les planches de Diderot ont une ampleur et une perfection de style qui les placent au sommet du genre des illustrations techniques.

CHARLES COULSTON GILLISPIE

Catalogue de l'exposition :
Les techniques au siècle de l'*Encyclopédie*
Musée du Conservatoire national des arts et métiers.
Juin-décembre 1963.



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