

ENCYCLOPÉDIE,
O U
DICTIONNAIRE RAISONNÉ
DES SCIENCES,
DES ARTS ET DES MÉTIERS,
PAR UNE SOCIÉTÉ DE GENS DE LETTRES.

Mis en ordre & publié par M. *DIDEROT*, de l'Académie Royale des Sciences & des Belles-Lettres de Prusse; & quant à la PARTIE MATHÉMATIQUE, par M. *D'ALEMBERT*, de l'Académie Royale des Sciences de Paris, de celle de Prusse, & de la Société Royale de Londres.

*Tantum series juncturaque pollet,
Tantum de medio sumptis accedit honoris!* HORAT.

TOME PREMIER.



A P A R I S,

Chez { *BRIASSON*, rue Saint Jacques, à la Science.
DAVID l'aîné, rue Saint Jacques, à la Plume d'or.
LE BRETON, Imprimeur ordinaire du Roy, rue de la Harpe.
DURAND, rue Saint Jacques, à Saint Landry, & au Griffon.

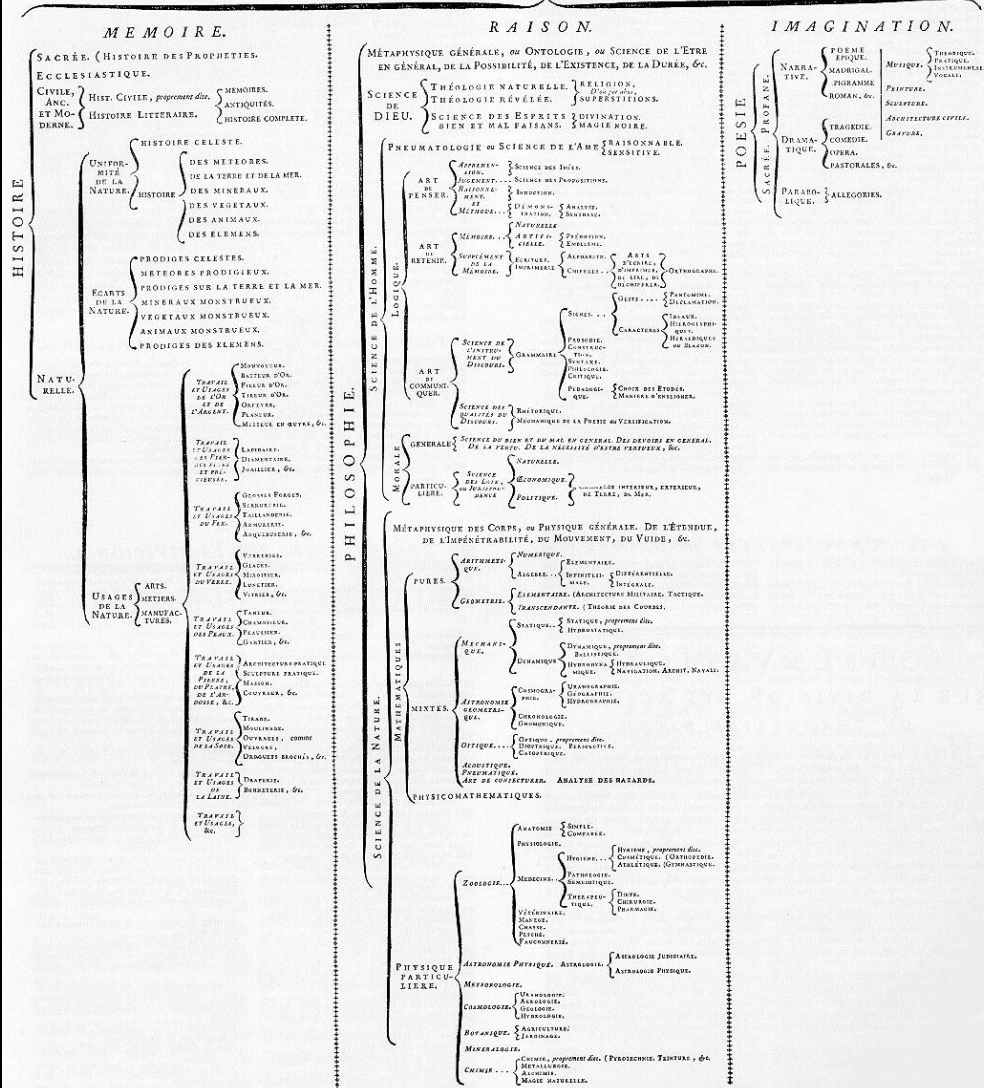
M. D C C. L I.

AVEC APPROBATION ET PRIVILEGE DU ROY.

Title page of the first
volume of the
Encyclopédie,
published in 1751.

* SYSTÈME FIGURÉ DES CONNOISSANCES HUMAINES.

ENTENDEMENT.



“Map of the System of Human Knowledge”
(Volume 1, 1751)

Encyclopédie,
Frontispiece, 1772
(Bound with Volume 1,
1751.)



FRONTISPICE DE L'ENCYCLOPEDIE.

"The section on the mechanical arts required no fewer details and no less care. Never, perhaps, has there been such an accumulation of difficulties, and, to conquer them, so little help from books. Too much has been written on the sciences; not enough has been written well on the mechanical arts. For what is the scanty information available in the various authors, compared to the extent and richness of the subject?"

"But there are some trades so unusual and some operations so subtle that unless one does the work oneself, unless one operates a machine with one's own hands, and sees the work being created under one's own eyes, it is difficult to speak of it with precision. Thus, several times we had to get possession of the machines, to construct them, and to put a hand to the work. It was necessary to become apprentices, so to speak, and to manufacture some poor objects ourselves in order to learn how to teach others the way good specimens are made."

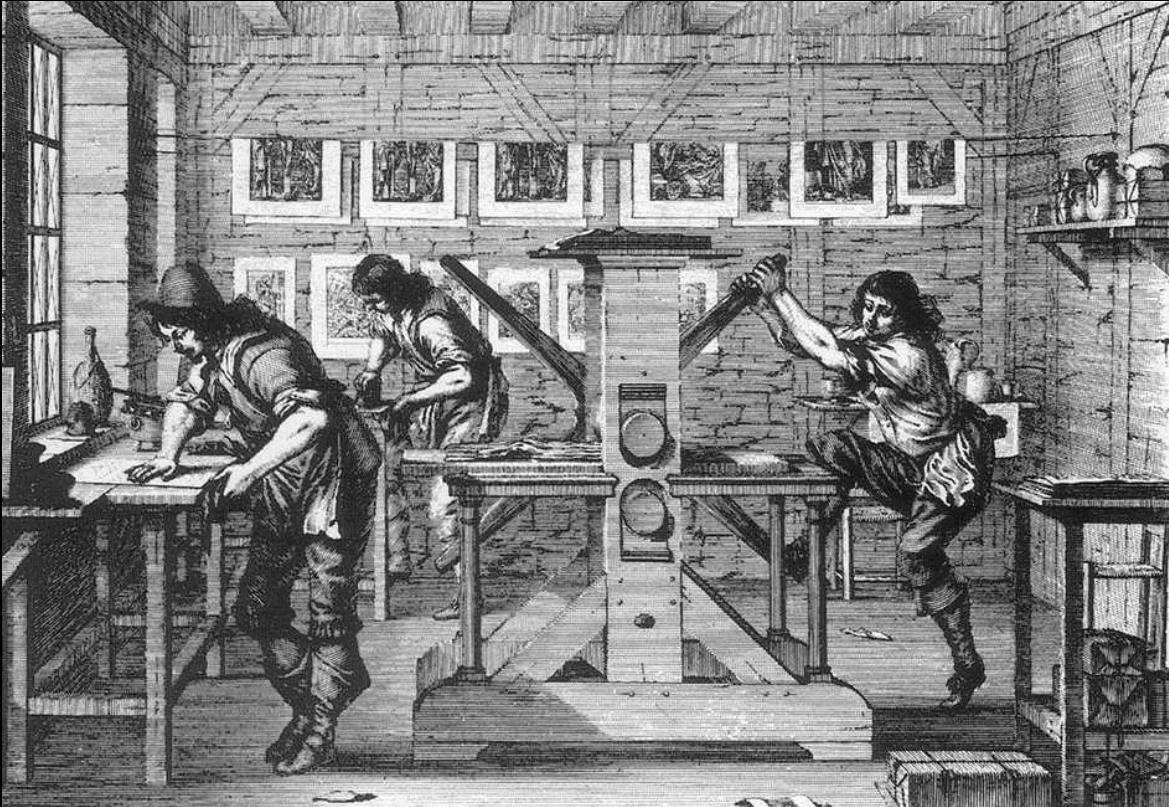
Diderot & D'Alembert,
Preliminary Discourse,
Encyclopédie

In effect, these guilds have their own laws, which are nearly always opposed to the general good....The first and most dangerous are the barriers to industry caused by the high costs and formalities of admission....In some guilds, where the number of members is restricted or where admission is reserved for sons of masters, one sees a monopoly contrary to the laws of reason and state...[E]ven worse many are indifferent to making progress in the Arts, even in the very ones they practice.

Diderot, "Guilds," 1753

It is especially when he [the editor] will have toured the workshops for awhile, money in hand, and one will have made him pay dearly for the most ridiculous falsehoods, that he will know what sort of people these Artists are, especially at Paris, where the fear of taxes holds them perpetually in mistrust, and where they consider anyone who questions them with curiosity as an emissary of the farmers general [tax collectors] or as a worker who wants to set up shop.

Diderot, "Encyclopedia," 1755



This image is in the public domain.

Abraham Bosse, "Printshop," 1642

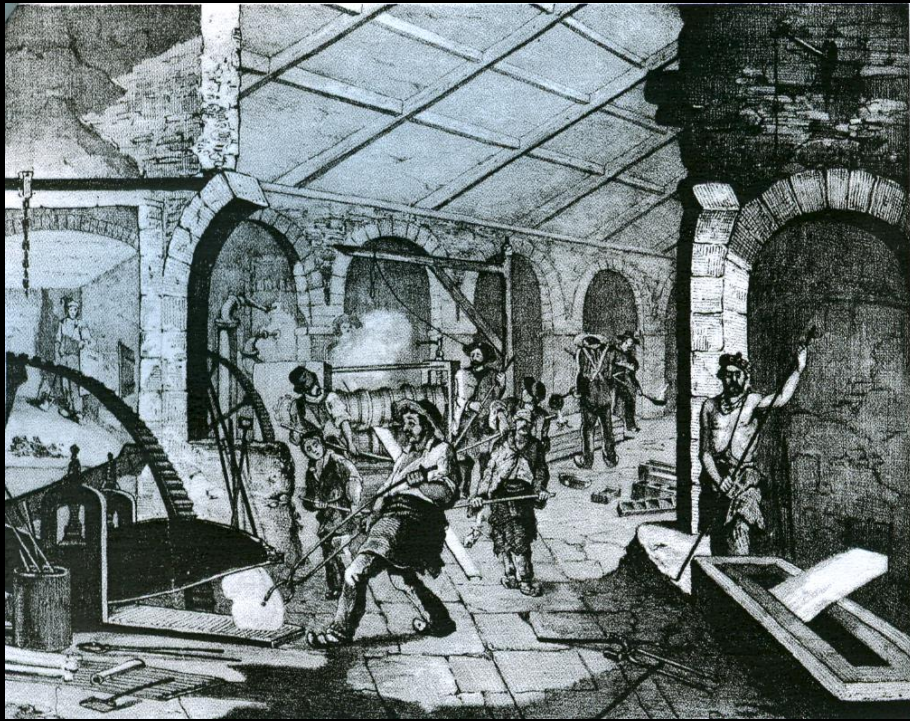
Seventeenth-Century Images of Work

Nicolas de Larmessin,
Pastrymaker, late 17th century



Habit de Paticier

This image is in the public domain.



This image is in the public domain.

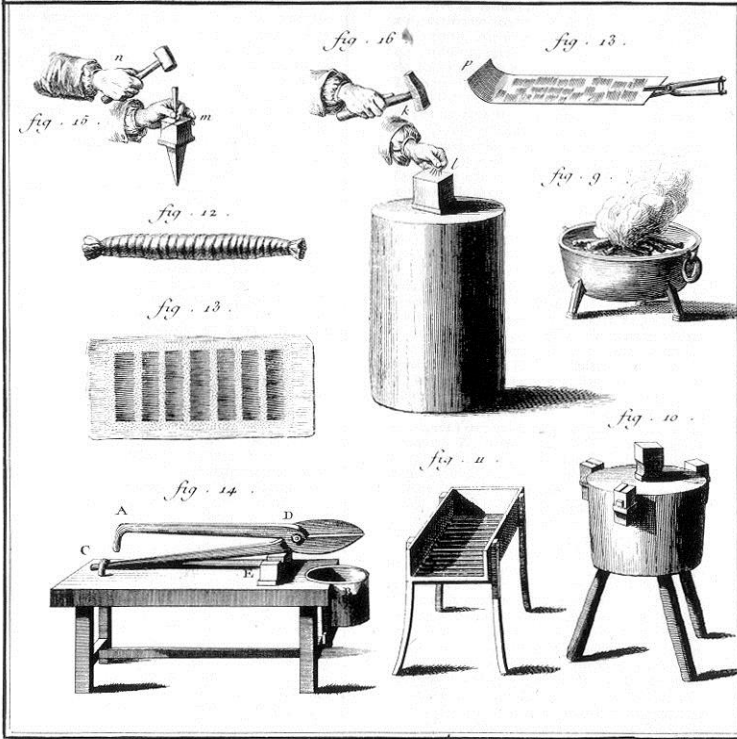
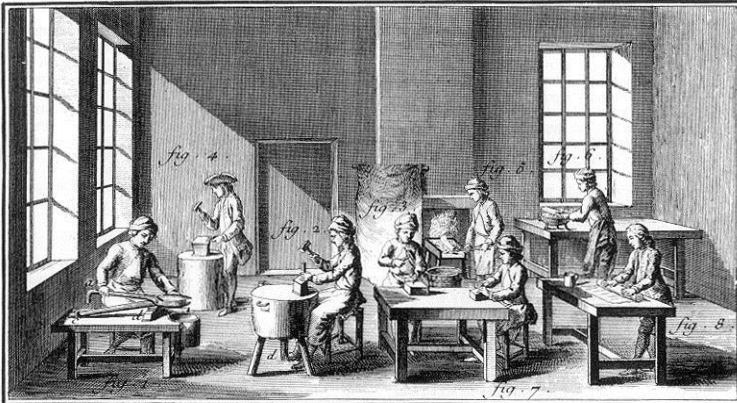
Iron-forging, mid-19th century

Nineteenth-century Images of Work



Shoe-making, mid-19th century

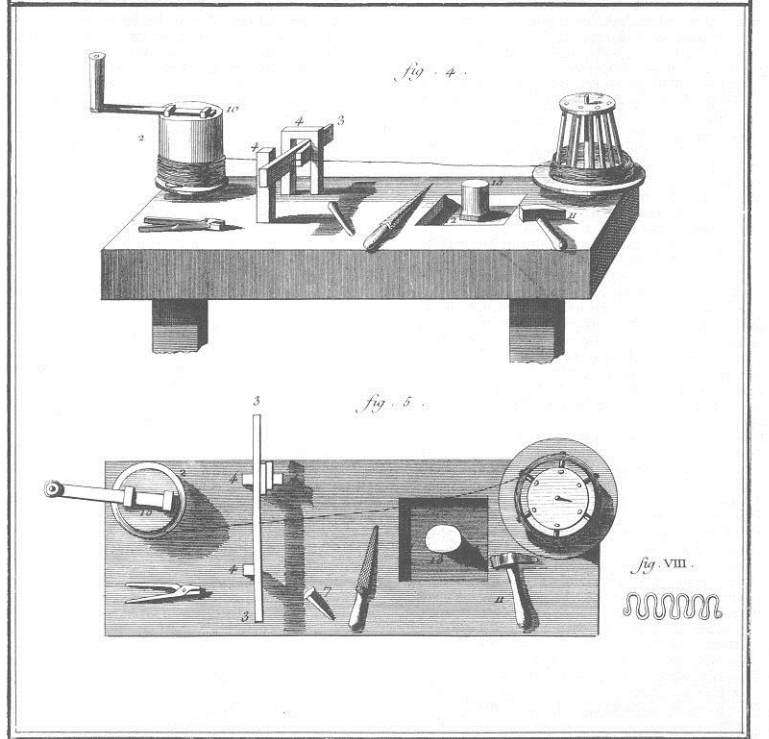
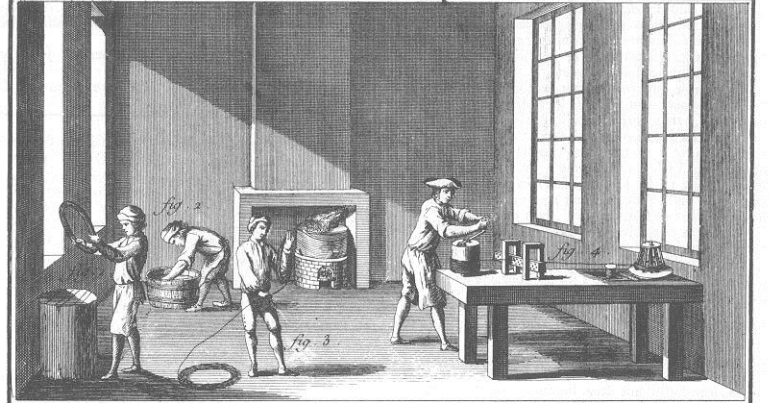
This image is in the public domain.



Aiguillier.

This image is in the public domain.

Needlemaker

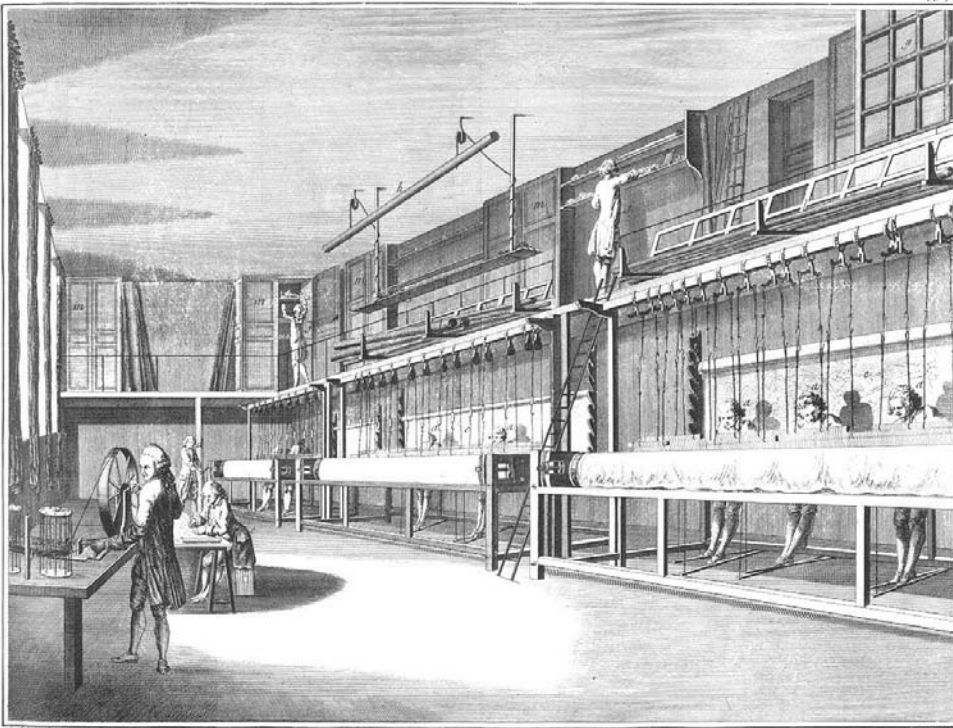


Epinglier.

This image is in the public domain.

Pinmaker

Tapestry workers, Gobelins Factory



Tapisserie de Basse Lisse des Gobelins, Atelier et Diverses Opérations des Ouvriers employés à la Basse Lisse.

This image is in the public domain.

Basketweavers



This image is in the public domain.

MIT OpenCourseWare
<http://ocw.mit.edu>

21H.141 Renaissance To Revolution: Europe, 1300-1800
Spring 2015

For information about citing these materials or our Terms of Use, visit: <http://ocw.mit.edu/terms>.