

## Assessing the French holdings of the Benjamin Iveagh collection

Although the original aim of this short project was to assess the early modern French holdings of the Benjamin Iveagh collection (1500-1800), it quickly extended to assessing the French holdings more generally. One of the initial challenges was identifying the exact extent of those holdings. A number of items did not appear in keyword searches, or language searches, since the word 'French' did not feature in the catalogue record. A number of texts were identified by examining the full online catalogue from 1500-1800; others were found using 'français' and 'françois' as they appeared in the titles, and by means of other cross-searches; others again were found shelved with French material by Nuala Canny, acting Farmleigh Librarian, whose enthusiasm and energies facilitated all this work greatly. Eleven items emerged in this way. While the bibliography below aims to be exhaustive therefore, there remains a possibility that it is not entirely so.

With regard to early modern holdings in general, the collection holds one fifteenth-century incunabulum – a very good copy of the *Manipulus florum* (Venice, 1494), the oldest printed book in the collection<sup>1</sup> –, twelve sixteenth-century texts, and 330 texts published between 1600 and 1699. Of these, there is one sixteenth-century French text, a copy of *Les Fables et la vie d'Esoppe Phrygien, traduites de nouveau en Francois selon la verite Grecque* (Antwerp, 1561), which is of some rarity: about ten surviving copies are listed on the World Cat. It would appear that the only seventeenth-century French texts are two volumes of Sir John Davys law reports (1674 and 1677). For the 18<sup>th</sup> century, there are seventeen French-language items including seven translations into French; for the 19<sup>th</sup> century, sixteen French-language items, including two translations. For the 20<sup>th</sup> century, the most striking element of French-related items are the magnificent *livres d'artiste*, which provide rich examples of the complexity of text / image relations in print.

The strengths of the holdings lie less in the number of volumes than in particular areas, notably the engraved book / *livre à figures* / *livres d'artiste*. The aim of this report is to list all French-language texts, grouped by areas of interest, to summarise the findings and to highlight a number of noteworthy areas. Unless indicated DC, the details after each volume are taken from the online catalogue record.

### Eighteenth-century

#### a) Dublin imprints

1. *Liturgie ... de l'Eglise d'Irlande*, trans. J. Durel. (Dublin: André Crook, 1704), produced for the use of the Huguenot émigrés in Ireland, according to the catalogue record.
2. *Cantiques sacrez pour les principales solemnitez chretiennes* (Dublin: Samuel Powell, 1748)
3. Levesque de Pouilly, *Theorie des sentimens agreables* (Dublin: Samuel. Powell, 1749)
4. Jean-François Marmontel, *Aristomène* (Dublin: Samuel. Powell, 1750)

(see also e.6 and e.7 below for two further C18 Irish imprints)

#### b) First / illustrated editions of French translations of Irish authors / Irish interest

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<sup>1</sup> The oldest manuscript in the collection is a copy of *Topographia Hyberniae* of Gerald of Wales, 1280, an earlier copy than most surviving manuscripts of the same text.

1. Swift, *Le Conte du Tonneau* (Le Haye, 1721): first French edition of Swift's *Tale in a Tub* (1704)
2. Swift, *Voyages de Gulliver* (Paris: 1797): an illustrated edition of the 1727 translation
3. John Boyle [5<sup>th</sup> Earl of Cork], *Lettres historiques et philologiques du comte d'Orreri, sur la vie et les ouvrages de Swift* (London, 1753)
4. Goldsmith, *Le Ministre de Wakefield* (Paris, 1767)
5. Goldsmith, *Le citoyen du monde: ou, lettres d'un philosophe Chinois a ses amis dans l'orient*, 3 vols (Amsterdam, 1763). First and only French C18 translation of Goldsmith's *The Citizen of the World*, 1762.
6. Berkeley, *Recherches sur les vertus de l'eau de goudron* (Amsterdam, 1745)
7. William Temple, *Œuvres diverses du chevalier Temple* (Amsterdam, 1708)

[Note also the C18 German translation *Der neue Gulliver oder die reise J. Gullivers, sohnes des Captain Lemeul Gullivers* (Hamburg: 1731). With engraved frontispiece.]

c) Bindings / provenance of interest

1. Kempis, *De L'imitation de Jesus-Christ* (Paris: 1741), in itself a very fine edition but made spectacular here by the superb contemporary binding and arms of Edward, 5<sup>th</sup> Earl of Drogheda (1701-1758).
2. Desfontaines, *Le Nouveau Gulliver, ou Voyage de Jean Gulliver*, 2 vols (Paris, 1730). First edition. Armorial bindings in mottled calf, with the arms of J. Bouhier, juriconsulte et président à mortier au Parlement de Dijon, et membre de l'Académie.
3. *La liturgie... selon l'usage de l'église anglicane* (Londres, 1757): contemporary C18 red gold-tooled red morocco; possibly Irish.

d) Other C18 French texts

1. James MacGeoghegan, *Histoire de l'Irlande ancienne et moderne tirée des monuments les plus authentiques*, 3 vols (Paris, 1758-63): described as 'the most important example of a Jacobite text published aboard' (Vincent Morley, *The Cambridge History of Ireland: Volume 3, 1730–1880*, p. 40). [DC]
2. Swift, *Le procès sans fin, ou L'histoire de John Bull* (London: J. Nours 1753) [probably false]
3. Jacques Roergas de Serviez, *Les Femmes des douze Césars*, Quatrième édition (Amsterdam: 1722).

e) C18 translations into English of French texts

1. Goldsmith's translation, and the first English edition, of Scarron's *Histoire comique* (London, 1775).
2. Goldsmith's translation (under the pseudonym of James Willington) of Jean Marteilhe's galley narrative as *The Memoirs of a Protestant condemned to the galleys of France for his religion* (London, 1758), a year after the first French edition of 1757. [DC]

3. Simultaneous English and Italian translations from the French of Marmontel's *Zemira e Azore* (London, 1779); an interesting example of the work of an eighteenth-century female translator, one Mrs Rigaud [DC].
4. Translation by James White of Rabaut de Saint-Etienne's *Histoire* as *History of the Revolution of France* (London, 1792), the same year as the original was published in France. [DC]
5. Anonymous translation: *The accusation, trial, defence, sentence, execution, and last will, of Lewis XVI, late King of France and Navarre* (Edinburgh, 1793); engraved frontispiece portrait of Louis XVI, a plate of the guillotine and a folding plate of the King before his execution. Bound with *The Accusation, Trial ... of Marie Antoinette*.
6. Two copies of Voltaire's *An essay on the age of Lewis XIV*. Translated from the French by Mr. Lockman (Dublin: George Faulkner, 1740)
7. *True piety; or the day well spent a manual of chosen prayers, devout practices, and solid instructions adapted to every state of life translated from the French* (Cork: J. Sullivan, 1781)

### **Nineteenth-century**

#### a) Bindings (Irish)

Bindings by Edward Sullivan, George Bellew of Dublin, Stephenson of Sligo, Hammond of Mullingar.

1. Lemercier de Neuville, *Théâtre des Pupazzi* (Lyon: 1876). Very fine green morocco decorated by Edward Sullivan in the manner of a French eighteenth-century *reliure mosaïquée* (see Marsh's exhibition: <https://www.marshlibrary.ie/digi/items/show/333>). [See also g.1 below for another Sullivan binding]
2. *Dictionnaire de Académie française*, 2 vols (Paris: 1814) 'Bound by Hammond of Mullingar, c. 1830. Fine example of this man's work. £35' according to the Hodges Figgis sale slip preserved in the volume.
3. Zeloni, A[lexandre], *Vie de la Princesse Borghese, nee Guendaline Talbot, Comtesse de Shewsbury* (Paris, 1843). A very fine copy. Black morocco binding by George Bellew,
4. *Traité de la predication a l'usage des seminaires: par un ancien supérieur de seminaire* (Paris, 1854). Also a Georges Bellew binding. See also b.1 below for a third Bellew binding.
5. O'Connor, Arthur Condorcet, *Le monopole, cause de tous les maux* (Paris & London, 1849) Three-quarter calf binding with marbled boards by Stephenson of Sligo.
6. Blot, R. P., *Au ciel, on se reconnait lettres de consolation* (Paris, 1869). A very fine copy. Contemporary polished red morocco signed 'J. Canape' [possibly French].
7. Benigne, Ange, *Morale Mondaine* (Paris, 1886) Blue morocco with fleur-de-lis onlaid in white, signed by J. & E. Bumpus, Oxford Street.
8. *La Liturgie: ou Formulaire des Prières Publiques* (London, 1849) [Irish] red morocco binding, gilt, roll-tooled to a panel design.

The interesting bindings are further complemented by the *Catalogue de reliures du XV<sup>e</sup> au XIX<sup>e</sup> siècle en vente à la Librairie Gumuchian & Cie* with 135 plates (Paris: Gumuchian & Cie [c. 1930]), and Léon Gruel's *Manuel historique et bibliographique de l'amateur de reliures* (Paris: Gruel & Engelmann 1887) [No. 28 of 50 copies on Japan paper]. These appear to be the only copies in public libraries in Ireland, although the latter is available for consultation on [www.archive.org](http://www.archive.org).

b) printing

1. La Rochefoucauld, *Maximes et réflexions morales* (Parma: Bodoni 1811). A superb thick paper copy and a fine specimen of Italian printing. Armorial book-plate of Sir Victor Brooke, Fermanagh. Green morocco binding by George Bellew of Dublin, signed, stamped in gold.

[DC] Dedicated to Le Comte Ferdinand Marescalchi, apparently as a mark of homage and gratitude offered by the printer, this volume contains an interesting explicit eulogy to typography as the most efficient guarantor of renown for posterity:

*'puis-je mieux Vous marquer ma reconnaissance, Monseigneur, qu'en y [dans une magnifique édition des Maximes] employant mon art, par qui tout acquiert une célébrité plus rapide et plus durable? En effet la Typographie transmet à la postérité les exploits de la Valeur, les institutions de la Sagesse, les productions du Génie; c'est elle en un mot qui sauve de l'oubli des grands hommes? ('Dedication').*

2. Marcel, J[ean] J[oseph], *Alphabet irlandais, précédé d'une notice historique, littéraire, et typographique* (Paris: Imprimerie de la République [1804]). One of 100 copies on vellum paper, uncut. First type specimen of the Irish founts of the Imprimerie Nationale.

c) Engraved book / livre à figures

Edmond de Bourke, *Notice sur les ruines les plus remarquables de Naples et de ses environs* (Paris [1823]). Includes a frontispiece portrait, lithographs and folding map of the Gulf of Naples.

d) first editions of Irish authors

Wilde, *Salomé*, 1893. First edition of the play, translated into English the following year. (The collection also holds the first English edition (London, 1894) with ten full plates by Beardsley).

e) Other C19 French texts

1. L. Tachet De Barneval, *Histoire légendaire de l'Irlande* (Paris: 1856) with an inscription by the author.

2. Marmontel, Jean-François, *Bélisaire et fragmens de philosophie morale* (London, 1811)

f) C19 translations into French of English-language texts

1. Swift, *Voyages de Gulliver* (Paris: 1845); traduction nouvelle, illustrée par Grandville

2. Goldsmith, *Le Vicaire de Wakefield*, trans. Charles Nodier (Paris: 1838)  
Engraved frontispiece and plates.

The collection also holds a rare Spanish translation of the same novel, *La Familia de Primrose* (Barcelona, 1833). First Spanish edition.

g) C19 translations into English of French-language texts

1. *Huon of Bordeaux*, trans originally by Sir John Burchier, Lord Berners; and now retold by Robert Steele, with drawings by Fred Mason (London: 1895).

A superb binder's inscription copy, signed 'E.S.' for 'D.T.' in 1914; binding elaborately gold-tooled polished blue morocco by Sir Edward Sullivan.

2. *The essays of Michael Lord of Montaigne*, trans. John Florio (London [c. 1885])

3. *The French under the Merovingians/* by J.C.L. Simonde de Sismondi; translated by William Bellingham (London, 1850). (Contains Henry Bellingham bookplate)

4-7. Translations of Philippe Gerbet's *Considerations on the eucharist viewed as the generative dogma of Catholic piety* (Cork: F. Jackson, 1839), of Félix Bungener's, *The Preacher and the king: or Bourdaloue in the court of Louis XIV* (London, 1853); translation of Regnier des Marais's C17 French translation of the Spanish *Exercicio de Perfección* by Alphonsus Rodriguez (1609); a translation and adaptation of Louis N. Le Roux's 1932 biography of Patrick Pearse.

h) Also of French interest

*An historical account of the battle of Waterloo: fought on the 18th of June, 1815 intended to elucidate the topographical plan executed by W.B. Craan.../translated from the French with explanatory notes by Captain Arthur Gore* (London, Samuel Leigh, 1817). Engraved frontispiece and plates, some folding. A very fine copy, with presentation inscription from the translator to Lord Talbot, the Lord Lieutenant.

## **Twentieth-century**

a) Beckett

A wonderful collection of Beckett first editions, signed editions and limited editions in French and in English, including three with etchings: *Abandonné*, *L'Issue* and *Séjour*. Also a number of Beckett translations, the Dolmen Press 1972 edition of his translation of Apollinaire's 'Zone'; and Rimbaud's 'Bateau ivre' (the latter including a facsimile of Beckett's original typed translation).

b) Of Irish interest

*La geste de Cúchulainn, le héros de l'Ulster, d'après les anciens textes Irlandais*, trans. Georges Roth (Paris: Piazza, Édition d'Art, 1927) [a text, according to Lady Gregory's *Journal* that relies heavily on hers, without any acknowledgement. DC]. Decoration specially designed by P. de Pidoll.

[Douglas Hyde] *Brian Bráthair*, par An Craoibhín: Mélanges Bretons et Celtiques. First published in 'Legends of Saints and Sinners.' Irish text followed by French. An Craoibhin = Douglas Hyde.

3 copies of the Douglas Hyde *Dánta* (Dublin: Sign of the Three Candles, 1943) including his translation [1889] of the French surrealist Jean Lahor's [Henri Cazalis] 'L'Enterrement d'une marionette.'

c) C20 translations into French of English-language texts

Swift, *Le Conte du Tonneau* (Paris: Bibliopolis, 1911).

Swift, *Voyages de Gulliver* (Bruxelles: 1929); eaux-fortes et bois de Gus Bofa.

Swift, *Instructions aux domestiques. Pensées* (Paris: L'Enseigne du Pot Casse, 1929)  
Trans. by Léon de Wailly, illustrated by Geneviève Rostan. Edition numérotée.

Translation by Hélène Boussinesq of Frank Waldo's *Our America* (1919) as *Notre Amérique* (Paris: NRF, 1920). First edition. Binding: red morocco by Bumpus of Oxford. Two pages with a photograph on each of Pasadena and X. An interesting example of the appropriation of a text by a reader to create a personal volume.

d. livres d'artiste

In addition to the *livres à figures* and the examples of impressive bindings indicated above, a number of twentieth-century French *livres d'artiste* constitute an invaluable resource for C20 text and image scholars. These following three all carry bindings by Belgian-born binder and designer Paul Bonet (1880-1971), and would appear to be the only copies of these volumes in public collections in Ireland. They were purchased in June 1970 from the sale of John Roland Abbey's collections (as indicated in the acquisitions catalogue), following his death in December 1969, and carry Abbey's bookplate.

1. Emile Verhaeren, *Flandre*: eaux-fortes et pointes sèches originales de P.-L. Moreau (Paris: Les Cent Bibliophiles, 1935). Bibliographical record: 'Forty-one Verhaeren poems, each with an accompanying etched illustration by Moreau. Fifteen unpublished Moreau etchings, with separate titles are bound in at the end. (Number 111 of 120 copies). With a Paul Bonet binding in black oasis.'

2. Paul Verlaine, *Fêtes Galantes*, illustrations de Pierre Laprade (Paris: Ambroise Vollard, 1928). Bibliographical record: 'Etched frontispiece and fourteen plates, with forty-two water-coloured text illustrations, vignettes and tailpieces. An ink drawing and a water-colour set into grey framed pages before the half title. Paul Bonet binding in pink oasis, with a gold-tooled swirling design emanating from a central sunburst, the whole flecked with occasional tiny inlaid grey trumpet leaf'.

3. *Paul Bonet*, par Paul Valéry ... [et al.] *avec cent cinquante sept reproductions de reliures en couleurs et en noir (1927-1944)* (Paris Librairie Auguste, 1945). Bibliographical record: 'Illustrations and seventeen of Bonet's original sketches for bindings, including the present one, in addition to some preliminary sketches.'

These volumes are complemented by:

4. A spectacular copy of *The Romaunt of the rose*, English text by Geoffrey Chaucer; French text by Guillaume de Lorris; etchings by Ann Branskill (London: The World's End Press, 1974). Bibliographical record: 'No. 23 of 75 copies on handmade paper; the first 25 with 7 original etchings signed by the artist. Binding: rebound by Bruce Plumley in green oasis, with a romantic design of flowing onlays shaded from lemon to white. A large red rose dominates the spine, suggesting that the cover be viewed as a single work. The design overflows onto the doublures. Lemon suede flyleaves. The edges untrimmed and hand-gilded. Silk headbands. Preserved in a black cloth box, red velvet lining. See archival envelope for a manuscript letter from the binder to Benjamin Guinness (undated), thanking him for the commission and describing the binding.'

The magnificent Beckett editions with etchings of *Abandonné*, *L'Issue* and *Séjour* would also fit into this category.

#### Other livres d'artiste

*The Gododdin*, a version by Desmond O'Grady; ink paintings by Louis Le Brocquy (edition of 650); gold-tooled vellum binding by Gemma O'Connor.

*The Tain*, translated by Thomas Kinsella from the Irish, with brush drawings by Louis Le Brocquy. Ink drawings by Louis Le Brocquy, maps and facsimiles. No. 13 of 50 copies signed by the translator, artist and designer (Liam Miller).

*Gullivers reise in land der riesen: eine reise nach Brobdingnag nach dem Englischen des/ Jonathan Swift ; mit funfundzwanzig originallithographien von Lovis Corinth*. Berlin Propylaen Verlag 1922; Number 4 of 25 copies with signed lithographs by the German impressionist/expressionist Lovis Corinth (1858–1925) on Japanese paper, etched frontispiece, title in red and black.

#### Of related interest:

A.R.A. Hobson, *French and Italian collectors and their bindings*. Illustrated from examples in the library of J.R. Abbey (Oxford: Roxburghe Club, 1953). Bibliographical record: Frontispiece and plates. Extra-illustrated by the insertion of photographs, letters, printed notices and press cuttings. J. R. Abbey bookplate and manuscript annotations, including the cost of each book.

Mathey, J., *Peintures reapparues, inconnues ou négligées par les historiens. Identification par les dessins chronologie* (Paris, 1959). Frontispiece and plates.

*Antoine Watteau catalogue complet de son oeuvre dessiné*, K.T. Parker et J. Mathey (Paris, [1957])

#### **Conclusions:**

The main strengths which relate to French volumes, but which go beyond them, are:

- a) the *livres d'artiste* and *livres à figures*, books from the C18 – C20 which incorporate visual images in one form or another (the English term 'illustrated' book is too limited to render the complexity of these relations appropriately);
- b) examples of magnificent bindings, many of which, but not all, overlap with (a);
- c) Beckett holdings;
- d) translations of Swift, and 'illustrated' editions of Swift, across three centuries. Although many of these are in the National Library and Trinity College, it is useful to have them all together, particularly in light of the larger holdings of *livres à figures*.

Unrelated to French material, but important to note in terms of early modern holdings, are the 42 items by Robert Boyle (1627-1691), 40 of which are C17 editions. (Interestingly the catalogue search engine suggests, under the heading 'language', that 28 of these are in English, although in fact they are all in English. It would be useful to check the way in which the database is configured to explain this, since this also influences searches for other language material, e.g. French and German). Since Marsh's Library has existing strengths in scientific holdings, this complements those holdings well.

A number of errors and omissions in the catalogue were rectified, small but important: e.g. the *Salomé* 1893 French edition is the play's original edition not a translation; Ann Brunskill had been entered as Ann Branskill, Bruce Blumley as Bruce Plumbey so were not visible in searches; the inaccurate subtitle 'Ornamented with two elegant engravings' in Rabaut de Saint-Etienne's *History of the Revolution of France* was removed; references to the second photograph and watercolour bound in Katherine Onslow's copy of Boussincq's *Notre Amérique* were included in the catalogue record and further detail added; the precision that *Zemira e Azore* (1779) is bound with other English plays was added; the keyword 'French' was added as a subject keyword where needed; a number of typos in author's names were rectified to ensure visibility in searches. Warm thanks to Nuala Canny for implementing these changes on the spot with tremendous goodwill.

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