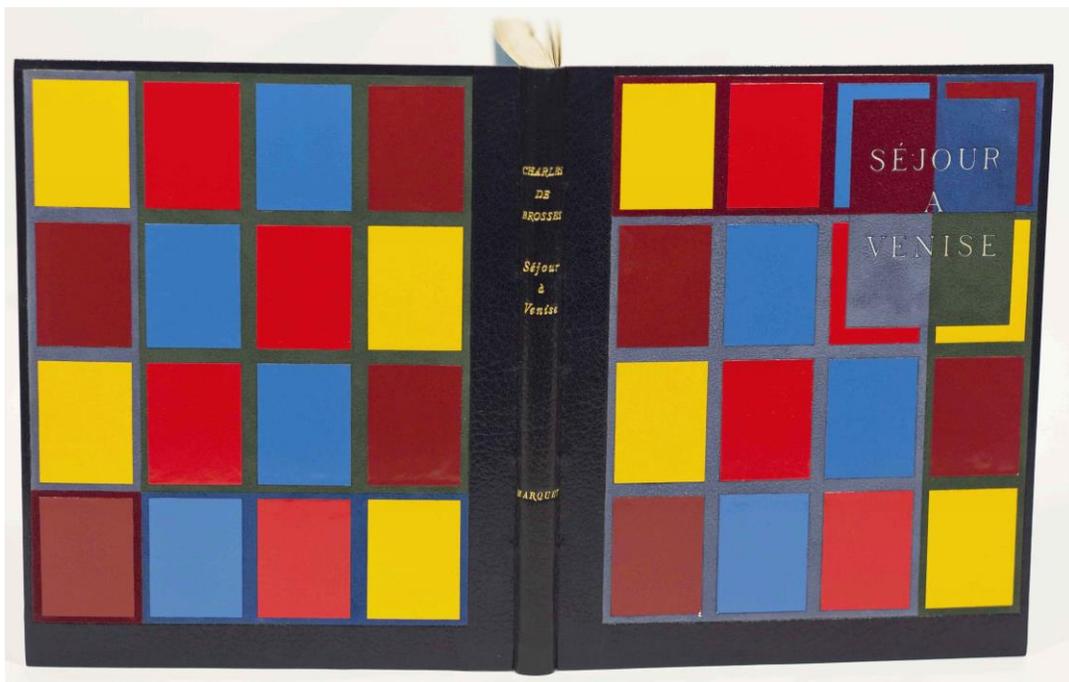


Brosses, Charles de. **Séjour à Venise. Quatre Lettres Familières du Président de Brosses.** Textes Pretextes. Paris. 1947. Copy #100 of 240. Entire edition 300: 50 with one or two suites; 240 *as this*; Ten copies with Roman numerals hors commerce.

Slim quarto.(9 ¼" x 11 1/4" x 3/4"). 76pp plus notes and table. The letters reprinted in this text are to De. Blancy 17 Aout 1739 , De Neuille 20 Aout, De Quentin 26 Aout, De Blancey 29 Aout. 31 etchings, five in color. For front cover: one color etchings of his watercolor panorama of the Venice lagoon. Four color etchings as large chapter initials and 26 etchings in black in the text. Covers and back strip bound in. Etchings printed by J.G. Daragnes. Advertising leaflet for the edition bound in.



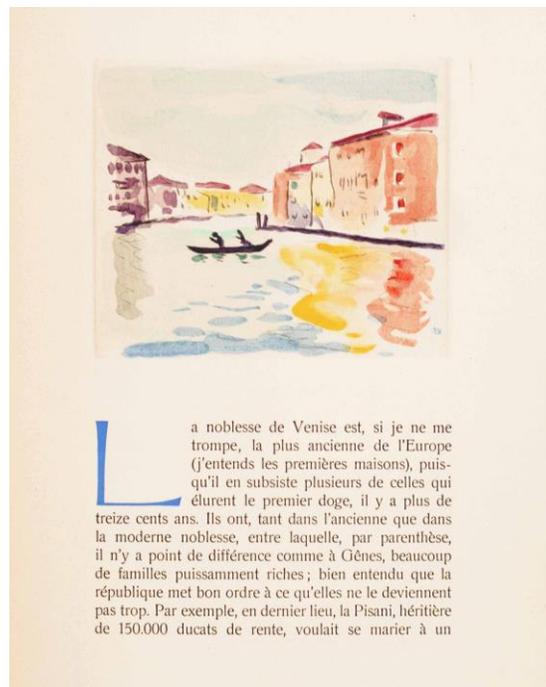
*Bound in mosaic dark-blue morocco, with panels of blue and green felt under twelve brightly colored rectangles of yellow, red, brown and blue morocco, with title inlaid upper right **Séjour A Venise**. Rear cover of 16 rectangles of onlaid colored morocco over felt in blues and green. Bound by J.P. Martin 1960. Binder's chemise and slipcase. Fine condition.*

Charles de Brosses, comte de Tournay, baron de Montfalcon, seigneur de Vezins et de Prevessin (7 February 1709 – 7 May 1777). From Dijon, Brosses was president of the parliament there from 1741. He was an excellent antiquary writing on topics of ancient history, philosophy and literature including Sallust (see below). He traveled not only to Italy but also to Australia in 1756 (a difficulty trip in those days), doing pioneering work in oceanic anthropology.

De Brosses became a member of the Académie des Inscriptions et Belles-Lettres from 1746, and a member of the Académie des Sciences, Arts et Belles-Lettres de Dijon from 1761. His famous and silly quarrel with Voltaire kept him from membership in the Académie française, (membership denied 1770). Not only on the wrong side of Voltaire, he opposed the absolute power of the king causing his exile twice, in 1744 and 1771.

De Brosses' voyage to Italy was in search of Sallust manuscripts whose texts he wished to compare, translate and eventually publish. He set out to visit the libraries of Bologna, Rome and Florence in search of manuscripts; then included Venice and several other cities, studying not only Sallust but the architectures and cultures.

The essential charm of his Italian letters "lies in their naturalness....'When I have nothing else to do, I put on my nightcap and dressing-gown and write off to you in hot haste all the farrago of what has passed before my eyes or in my head'city by city, Italy is metaphorically turned inside out in this happily rescued sheaf of almost forgotten letters." (Gentleman's Magazine, Vol 288. 1900).



Albert Marquet (1875-1947) French born artist. One of the original Fauves who exhibited at the 1905 Salon d'Automne with Henri Matisse, André Derain, Maurice de Vlaminck, Kees van Dongen, Charles Camoin, and Jean Puy. It was in a review of this exhibition that he critic Louis

Vauxcelles coined the term "fauves" in derision of the artist's strong use of color: "fauve" 'wild beast.'

Marquet's book *Toi Qui Dormais Entre Mes Bras* by Robert Houdelot, 1946 is cited in Garvey's *Artist and the Book in France* (1906) #190 "Although Marquet published no illustrations early in his career, during his associations with the Fauves, this lithographed landscape recalls the Fauves in brilliance and of color. "These comments could apply as well to the color etchings of **Quatre Lettres Familières du Président de Brosses**

Ref: Albi, Musee Toulouse-Lautrec, Exposition Albert Marquet Cat pp. 61-61; Marquet pp. 64-65.