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EROTICA RARA



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A classic among obscene books



Abbé du Prat [pseudonym of Jean Barrin or François Chavigny, dit la Bretonnière].

Venus dans le cloître ou La Religieuse en chemise, entretiens curieux. Adressez à Madame l'Abbesse de Beau-lieu, par l'Abbé du Prat.

A Londres (sic!) (Amsterdam?), chez Van der Hoek, Marchand Libraire Tres Renomée (sic), 1737 (Title page before part 2: A Liège, et se trouve dans toutes les Bibliothèques des Religieux & Religieuses de tout l'Univers, 1700). 12^{mo} (135 x 75 mm). 166 p. {A-C¹² [chi]1 D-G¹² (-G12, blank?)}.

Engraved frontispiece and 2 erotic plates.

-Bound up with: [Marquis d'Argens. *Le philosophe amoureux, ou mémoires du Comte de Mommejan*].

[La Haye, Chez Adriaan Moetjens, 1737]. [VI] (of VIII), 266 (of 268) p.

Brown sheep.

The first work follows the style, then in fashion, of relating extensive dialogues (whore's dialogues), here between nuns, in which sexual

practices are extensively discussed in most cases followed by putting the words into practice.

This is a classic among obscene books (*Eros au secret* no. 16). After the first edition, Cologne 1683 (possibly a fictitious address), many others appeared under a variety of titles. This edition, with a false London imprint, is possibly published in The Netherlands. **Not seen by Dutel.**

There are 2 candidates mentioned as author: First Jean Barrin (c. 1640-1718), who was cantor of the cathedral in Nantes. Apart from this book he published, anonymously, translations of Ovid. The second possibility is François Chavigny, dit la Bretonnière (1652-1705), who wrote obscene books under the pretext of anticlerical activism.

The second work, unfortunately incomplete, appears in 2 variant imprints, both very rare. This is the first edition.

-Provenance: Round stamp on fly leaf: "Aus der Bibliothek von Moriz Boehm FUERTH" and an oval stamp from the same.

-Literature: -Ad 1: Dutel A-1150; Barbier I, 1182; *Bibliotheca Arcana* 392 (other editions); *Bilderlexicon* II, 228; Cohen-de Ricci 1009 (ed. Pékin, 1758); *l'Enfer de la Bibliothèque Nationale* 674 (ed. 1746); Gay-Lemonnyer III, p. 1313 (frontispice et 2 figures libres); Rose, *Register of erotic books*, 1476; ESTC T230378; *Eros au secret*, no 16 (first edition of 1683.). -Ad 2: STCN 202629481 or 329072323; Gay-Lemonnyer III, 727.

-Condition: *First work:* some pages with red pencil and pen stains, quite heavily on the end leaves; *The second work:* lacks the title page (substitute in old pen) and the last leaf M8, with text on it; Front margin of leaf A12 torn off with loss of text; leaf B2 small loss of text; Binding worn and lower compartment leather lacking.

The best and most beautiful illustrations on sex-life of the late 18th century in France, hidden under the title "Prières Chrétiennes"



Borel, Antoine & François-Roland Elluin.

Collection of 89 erotic engravings by François-Roland Elluin after drawings of Antoine Borel, for small format editions published between 1782 and 1789. Printed on wove paper, possibly early 19th century, protected by tissues of laid paper.

First half 19th century black half calf, richly gilt spine with the title: 'Prières chrétiennes' (169 x 107 mm).

Borel (1743-after 1810) became, together with the engraver Elluin, the foremost illustrator of erotic books in the late 18th century. In the many often to Cazin ascribed publications that he contributed to, he brought erotic illustrations to the level of art.

This convolute contains the engravings of the following 7 works:

- Nogaret, *L'Arétin français*, 1787 (18)
- *Les épices de Vénus*, 1787 (1)
- De Montigny, *Thérèse philosophe*, 1785 (20)
- Chorier, *Le Meursius français*, 1782 (13)
- Nerciat, *Félicia et mes fredaines*, 1782 (24)
- Bordes, *Parapilla*, 1782 (6)
- *Cantiques et pots-pourris*, 1789 (7)

Borel also illustrated other famous books as *Filles de joie*, Londres (Paris). 1776 (15 engravings), *La Foutromanie*, 1780 (7 engravings), *Mémoires de Saturnin*, 1787 (24 engravings) and *La tentation de St. Antoine* (8 engravings).

-Literature: *Bilderlexicon* II, 155; Sander 36, 36, 1397, 359, 1428, 213 and 280; *Eros au secret* i.a. p. 78.

-Condition: Some spotting; corners a bit bumped; Else a very fine and attractive copy, uniting on large paper some of the best erotic illustrations of the late 18th century.

Rare collection of witty and licentious poems illustrated with 100 plates, an uncut copy



Le Cabinet de Lampsaque, ou Choix d'Épigrammes érotiques des plus célèbres Poètes Français.

A Paphos [Paris], 1784. 2 parts in 1 volume. 12^{mo} (144 x 96 mm). [IV], 1-44, [IV], 45-100 p.

With 100 numbered engraved plates by Desrais or LeClerc.

Late 19th century marbled half calf. Simply gilt flat spine with red title label. Uncut. (Ticket: S.P.A. Koumans Boekbinder Delft).

Rare collection of witty and licentious poems, which first appeared in 1744 as *La legende joyeuse, ou les Cent une leçons de Lampsaque*. The book also appeared under the title *Le Bijou de la Société ou l'Amusement des Grâces*, Paphos. The poems are presumably by J.B. Rousseau, Ferrand, Grécourt, Piron etc. Lampsaque, a town on the south bank of the Dardanelles, is the origin of the Priapic cult.

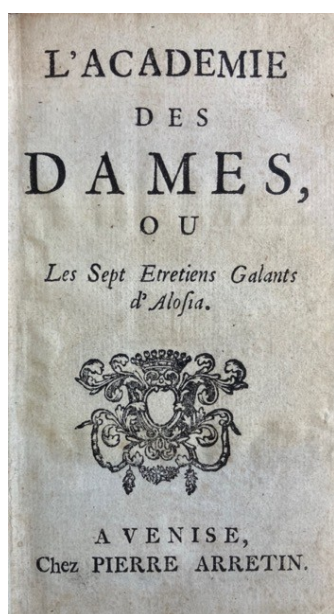
Different comments have been made about the mediocre plates. *l'Enfer de la Bibliothèque Nationale*: 'mal dessiné mais curieux pour les modes du temps', Gay: 'les gravures (qui sont attribuées à Desrais) ne sont pas libres, mais

elles sont assez originales'. Some are decidedly suggestive, such as plate XI, XLI and CI). The plates are numbered through 101, but there is one plate numbered XXXII.XXXIII.

-Literature: Dutel-A171; *Bibliotheca Arcana* 579; *Bilderlexicon* 195; Caillet 6051 ('Légende', different editions, 'extrêmement licentieux'); Cohen-De Ricci 197;; *l'Enfer de la Bibliothèque Nationale* 609-610; Gay-Lemonnyer I, 440; Hayn, *Bibliotheca erotica et curiosa* 118; Lewine 90; Pia 149, *The Private Case* 990 (pp. and 2 pl. missing); 143; Rose 671; Sander 154/265.

-Condition: Front margin partly waterstained, touching only 2 plates; Else a very fine uncut copy in an agreeable later binding.

An unrecorded edition, or just messing up several title pages?



[Chorier, Nicholas].

L'Academie des Dames, ou Les Sept Etretiens Galants d'Alosia.

A Venise [The Netherlands], chez Pierre Arretin (Glued on paper slip on verso title page: A Cologne, chez Ignace le Bas, 1681), [c. 1681]. 12^{mo} (140 x 80 mm). 324 p. {A-N¹² O⁶}.

18th century half calf. Simply gilt spine with 4 raised bands, black title label in compartment 2. Endbands of blue and white silk.

This edition contains the glued in title page of Dutel A-4, and has the amount of pages of Dutel A-7, but the typeset is not identical with the digitised copy of Enfer 271 or BSB Rem.IV 841. To confond things further, it has the cut out impressum of Dutel A3 glued on verso title .

This is the French free translation of the famous book of *Joanni Meursii Elegantiae Latini Sermones seu Aloisia Sigaea Toletana De arcanis Amoris & Veneris*, that the Grenoble lawyer Nicholas Chorier (1612-1692) published in Lyon in 1658 or 1659, disguised under the name of the learned Toledo lady Louisa Sigaea, and, for further concealment, claimed to have been translated into Latin by the Dutch humanist Meursius.

The book contains the well-known seven dialogues in which Tullia enlightens Octavia about the pleasures to be expected from her impending marriage to Pamphilius, meanwhile demonstrating some of them. There appear editions kn this time with (later added) and without illustrations.

-Literature: Dutel A-7?; *Bilderlexicon* II, 237; Brunet III, 1686; cf. Gay-Lemmonyer I, 10; Graesse IV, 511 (different edition); *The Private Case* 374; Rose 4261; Not in STCN.

-Condition: Paper browned; Small tear in leaf D3; Small hole with loss of some letters in leaf H10; Binding a bit rubbed.

One of the key erotic texts of its time



[Chorier, Nicolas]. [presented as Aloisia Sigæa translated by Johannes Meursius].

Joannes Meursii Elegantiæ Latini Sermonis seu Aloisia Sigæa Toletana. De arcanis Armoris & Veneris. Adjunctis Fragmentis quibusdam Eroticis.

Lugd. Batavorum [=Paris], Ex Typis Elzevirianis [Grangé or Barbou], 1757. 2 parts in 1 volume. 8° (168 x 107 mm). [II], xxiv, 211, [1]; [IV], 172 p.

With an engraved frontispiece.

Black morocco "Janseniste". Spine with 5 raised bands and gold tooled title. Board edges with a double filler. Broad inner dentelle. Marbled end leaves. Double end bands. (Signed: "B.MAGNIN".

Chorier first published this work in Latin in the 1660s under the pseudonym "Aloisia Sigæa" and claimed it was translated by Johannes Meursius from a Spanish manuscript.

-Provenance: Armorial gilt leather ex libris of Noé de Salvert (1845-1909), a close friend of Octave Uzanne. Salvert was director of the shipyards in Toulon and gave his name to the château d'atignat which he possessed. His library was sold at auction in 1909 in Paris.

-Literature: Aloisia Bibl., 24: : Gay-Lemonnier, vol. II, p. 720: Cohen de Ricci, p. 239.

-Condition: Lower joint starts splitting and rubbed; Title page a bit browned; Some spotting; Else a fair copy

Possibly unrecorded, with illustrations and 2 photo's



[Denon, Dominique Vivant, Baron].

1) *The voluptuous Night; or the Ne Plus Ultra of Pleasure. By Mary Wilson, Spinster. -Including: The Whore's Catechism: from the French.*

London, printed by Sarah Brown, Princes Place, Pimlico. 1830 (c. 1890). (152 x 100 mm). 76 p.

With 8 handcoloured lithographs and two old erotic photographs tipped in.

-Bound up with: 2) *The Amours, Adventures, and Intrigues, of Tom Johnson. Written by himself.*

London, printed 1770 revised and re-printed 1870. 64 p.

With 5 crudely handcoloured tipped in lithographs on smaller yellowish paper and 1 handcoloured lithograph from the same series as in the preceding work.

Contemporary black half morocco with simply gilt spine. Marbled end leaves. Edges coloured red.



No copy of this edition traced by us in Worldcat. **Denon** (1747-1825) was a director of the French museums and art adviser to Napoleon. He wrote his famous erotic novel *Point de lendemain* in 1777. It appeared first during that year in a magazine, then in 1812 as a book published by Didot. *The Voluptuous night* is the English translation, in which the erotic character of the story is much enhanced.

The pseudonym of the translator 'Mary Wilson, spinster', probably playfully refers to a successful brothel owner of the same name in London at the time, who was known for her plan (never executed) to create a brothel for ladies, offering 'the finest men of their species.' She published some books on brothels and a translation of Aretino.

The *Bilderlexicon* and Gay-Lemonnyer mention 4 instead of 8 plates for the original 1830 edition of *The voluptuous Night*.

-Literature: Ad1): *Bilderlexicon* II, 288; cf. Gay-Lemonnyer III, 1371 (another edition); **-Ad 2):** *Bibl. Arcana* 228 ('badly colored plates which have but little if any connection with the text').

-Condition: Some pencil underlinings; Old catalogue entry pasted on the first page; A very fine copy.

How easy it is to write a lascivious novel



Diderot, Denis.

Les bijoux indiscrets.

Monomotapa [Paris, Cazin, 1781]. 2 volumes. 12^{mo} (125 x 77 mm). [VIII], 220; [IV], 248 p. a⁴ A-I¹² K²; π2 A-K¹² I⁴.

Engraved frontispiece and 6 plates.

Marbled calf, gold tooled. Triple fillet on the covers. Flat spine, divided into 6 compartments. Title in compartment 2 and vol. number in compartment 3, the others with a fleuron. Gilt board edges and turn ins. Marbled end leaves. Edges gilt.

Denis Diderot (1713-1784), the French philosopher, art critic, and writer, best known for being the co-founder and chief editor of the *Encyclopédie*, wrote this book in fourteen days as a parody on the novels of Crébillon, to prove to one of his mistresses (Mme de Pisieux) how easy it was to write a lascivious novel. The theme was taken from the old fabliau *Le Chevalier qui faisait parler les culs et les cons* (a magic ring, when pointed at a lady's 'jewel' induces her to confess her sexual thoughts and escapades). It is a 'roman à clef' (Mangogul stands for Louis XIV, Mirzoza for Mme de Pompadour).

Two editions appeared in Paris in 1748, one supposedly published in 'Pékin', the other in 'Monomotapa' (name from the opening line of La Fontaine's fable *Les Deux Amis*, referring to the old Kaffir empire in Southern Africa). These fictitious addresses enforced the exotic character the book was supposed to have. There were at least eleven other editions until 1785. There is a larger-size Amsterdam edition of 1772 with the same plates.

The book is filled with thinly disguised references to Paris, the Opéra, France and England, and to such prominent persons as the Duc de Richelieu, Cardinal Fleury, the composers Lully and Rameau, Descartes, Newton, and Louis XIV. Also there is a disapproving reference to his Revocation of the Edict of Nantes and much interesting speculation about the nature of dreams. In

France, the book was popular but highly contraband.

-Literature: D. Adams, *Bibliographie Diderot* II, 45; *Bilderlexicon* 297; Cohen-De Ricci 303; Darnton, *Corpus* 62; Drujon, *Catalogue des ouvrages ... condamnés* 52; Gay-Lemonnyer I, 401; Kearney 62-65; Lewine 145 (ed. 1748 and 1772); Corroenne, *Manuel du cazinophile* XXII, p. 106 Avec la date 1781.

-Condition: Joints neatly strengthened; Paper mediocre browned; Fine set.

With the very rare English explication in 25 copies only



[Famin, Stanislaus Marie César].

Musée Royal de Naples peintures, bronzes et statues érotiques du Cabinet Secret, avec notes explicatives de plusieurs auteurs, contenant soixante-deux gravures. -Bound up with: *The Royal Museum at Naples.*

Bruxelles & Paris, 1876. 3 parts in 1 volume. (267 x 187 mm). [IV], XXII, 78, [2]; 80, [4]; [II], 9-22 p.

With 2 engraved frontispieces and 58 (of 60 plates (plate 39 and 47 missing) by A. Delveaux, most hand-coloured.

Brown half morocco. Simply gilt spine with 5 raised bands. Upper edge gilt.

Third edition (with a slightly different title) of a catalogue of erotic items from classical antiquity located in the secret cabinet of the King of Naples. It was first published in 1832 with only 41 plates. It includes frescoes, sculptures and vases from Classical Antiquity, some of them coming from Pompeii and Herculaneum. When King Francis I of Naples visited the Pompeii exhibition at the Naples National Archaeological Museum in 1819, he was embarrassed by the erotic artwork and ordered it to be “locked away” in a “secret cabinet”.

After tome 2 an English translation of the explication of the plates is bound in of which the title page says ‘The Royal Museum at Naples (Twenty-five copies only) N° 19’ (the number handwritten).

César Famin (1799-1853) was the chancellor of the French consulate in Naples, where he seized the opportunity to collect data for this book.

-Provenance: With the ex libris of Jack Raffael motto: "Bookeeping taught in three words: "Never lend them".

-Literature: Barbier III, 381 (ed. 1836); *Bilderlexicon* II, 364; Gay-Lemonnyer III, 682 (ed. 1836); Pia 1108

-Condition: Board edges and joints a bit rubbed; Lacks plate 39 and 47; Else a fair copy.

A beautifully bound set of this impressive bibliography



Gay-Lemmonyer.

Bibliographie des ouvrages relatifs à l'amour; aux femmes, au mariage et des livres facétieux, pantagruéliques, scatologiques, satyriques, etc.

Paris, J. Lemmonyer & Ch. Gilliet, 1894-1900. Quatrième édition. 4 volumes. (252 x 165 mm).

Red half morocco. Richly gilt spine with 5 raised bands and green title label. Top edge gilt.

The best edition of this impressive bibliography in very decorative bindings.

-Provenance: Stamp on flyleaf "Ex libris Anthon Bakels".

-Condition: Paper on boards, board edges a bit rubbed; Raised bands minimal rubbing; A pearl in your bookcase.

The iron core of any collection of erotica



[Gervaise de Latouche, Jean Charles].

Mémoires de Saturnin, écrits par Lui-même.

A Londres (Paris, Cazin), 1787-1786. Nouvelle édition, corrigée & augmentée, avec figures. 2

volumes. 8^{vo} (157 x 100 mm). [IV], 235, [1]; [IV], 151, [1] p. { π^2 , A-O⁸ P⁸(-P1); π^2 , A-I⁸ K⁴}.

With 24 fine erotic plates engraved by F.R. Elluin after A. Borel printed one thick white vergé paper.

Dark brown morocco, gold tooled. On the covers a triple fillet border with fleurons in the corners. Flat spine with red title label and fleurons. Board edges and turn ins with decorative roll. Marbled end leaves. Edges gilt.

On of the rare copies printed on "papier bleuté", which should be, according to Cohen-Ricci, a large paper copy. In this copy the frontispiece and the plate to p. 118 are mounted, and other states. The rarity is due to the fact that, because of its erotic and fiercely anti-clerical nature the book was repeatedly forbidden and ordered to be destroyed, a.o. in 1821, 1825 and 1865. Gervaise de Latouche (1715-1782) was a lawyer at the Paris Parliament who wrote several very licentious books.

This classic of erotic literature, according to the *Bilderlexicon* 'the iron core of any collection of erotica', appeared earlier under the title *Histoire de Dom B***, portier des Chartreux*, Rome c. 1742 and under the title *Histoire de dom Bougre, portier de Chartreux*. Earlier editions than this one have more primitive engravings. According to Pia and the *Bilderlexicon* this edition, with the engravings by Borel and Elluin, is the most sought after. The book was a bestseller and popular with educated people. The German satirist Georg Christoph Lichtenberg (1742-1799) calls it 'ein sehr witziges, wenn auch schmutziges Werk'. Pia declares that these engravings are among the best ever made to illustrate this classic of eroticism.

-Literature: Dutel A-523; *Eros au secret*, no 49, p. 93; *Bilderlexicon* II, 437; Drujon, *Catalogue des ouvrages condamnés*, 192; *l'Enfer de la Bibliothèque Nationale* 889; Cohen-Ricci 431; Englisch, *Geschichte der erotischen Literatur*, 389f.; Gay-Lemmonyer II, 497; Pia, *Les livres de l'enfer*, 622

-Condition: Plate to p. 118 small hole; Frontispiece and plat to p. 118 mounted; Binding possibly later, but in every case very well done; A ravishing copy.

Monumental erotic Hancarville edition in sumptuous bindings by Lefebvre



[d'Hancarville, Baron Pierre-François Hugues, called].

Monumens de la vie privée des douze césars, d'après une suite de pierres gravées sous leur Règne.

A Caprée, chez Sabellus (Nancy, Leclerc), 1780. 4^{to} (260 x 195 mm). XII, 196 p.

With frontispiece and 50 plates with engraved medaillon engravings.

[**Bound uniformly with:**] *Monumens du culte secret des dames romaines, d'après une suite de Pierres gravées sous leur Règne; Pour servir de suite à la vie des douze Césars.*

A Rome, de l'imprimerie du Vatican, 1790. (engraved title page 1787). [II], 16, 98 p.

With engraved title page and 50 numbered engraved plates (mostly printed on papier bleuté.)

Straight grained red morocco, gold tooled. On the covers a broad border of a palmette roll and rozettes in the corners. Spine with 5 half raised bands. Title in compartment 2, the other compartments with a temple tool. Board edges and turn ins with a decorative roll. Double end bands of pink and white silk. Pink ribbon

markers. Marbled end leaves. Edges gilt. (Signed at the tail of vol. 1: "REL. P. LEFEBVRE")



The scandalous side of the love life of the Romans depicted in cameo's. It is based on an earlier work, *Veneres et Priapi uti observantur in gemmis antiquis*, first published in Naples about 1771. The cameo's are probably invented by the author, in the words of Quérard, "in this book the author tries to present the fruits of his libidinous imagination as antique treasures".

d'Hancarville was an amateur art dealer (1719-1805), who ornated himself with the title Baron and the name d'Hancarville.

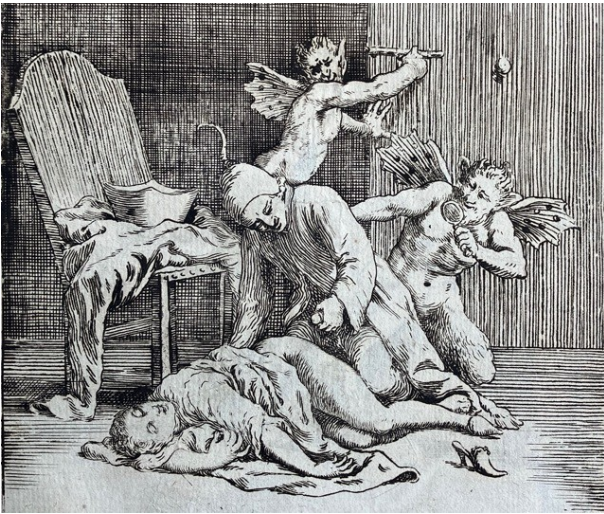
The first part of 1780 is the first issue of the first edition with the title printed in 11 lines, the second work is a re-impression of the 'Vatican' edition. In May 1815 and September 1826, this book was condemned by the Royal Court of Paris.

-Literature: *Eros au secret*, 157; Barbier III, 349/50; Bibliographie clérico-galante 107 (other ed.); Biblioteca Arcana 357; *Bilderlexicon* II, 488; Brunet III, 1874; Caillet 4959 (ed. 1786, planches 'spintriennes') and 4960 (ed. 1784); Cohen-Ricci 474-5; Conlon 80:1163; Drujon, *Catalogue des ouvrages condamnés* 267; *l'Enfer de la Bibliothèque Nationale* 342 (8vo ed. 1782) and 914 (ed. 1784); Gay-Lemonnyer III, 1309; Graesse IV, 595; Hayn, *Bibliotheca erotica et curiosa* 384 and 386; Hayn-Gotendorf III, 59-65; Lewine 233 (II

ed. 1784); Pia 1998, 954; *The Private Case* 855 and 859 (ed. 1784); Rose 3079 and 3081 (ed. 1784); Quérard IV, 23; Sander 893/4.

-Condition: Continuously slightly browned and stained; printing failure on the first prelim leaf of vol. 2; Corners a bit bumped and joints a bit rubbed; Else a fine copy an a sumptuous signed binding.

A famous and very rare Dutch 18th century eroticum



Historische print- en dicht-Tafereelen, van Jan Baptist Girard, en juffrou Maria Catharina Cadière.

N. pl. [The Hague, Henri Scheurleer?], 1735. 4^o (240 x 187 mm). 24 p. prelims and 32 one side printed folded leaves, with on the left side of the opening the engraving and on the right side the printed accompanying text.

With 32 large etched plates.

Half calf. Simply gold tooled spine with 5 raised bands and red title label.

This book in verse, extremely rare according to Cohen and Gay, describes the sins of the infamous Father Girard who was tried in 1730 for the seduction of Marie Cadière and her subsequent abortion. In this book the story is told in a suggestive manner that probably furthered its sale.

The book was issued (simultaneously?) in French with letterpress title: *Histoire du pere Jean Baptiste Girard... et de la damoiselle Marie Caterine Cadière*, but without the accompanying anti-Catholic verses and prose introduction of the present translation into in Dutch.

The sinful scenes are depicted in somewhat coarse etchings. On some plates devils are shown encouraging the sinner. On one of them an angel flees, while a devil takes over.

This notorious and historic scandal inspired Fielding's play *The debauchees*, 1732, and the classic erotic novel *Thérèse Philosophe*. When the French parliament finally decided that Father Girard was not guilty, Voltaire wrote: 'Père Girard rempli de flamme, d'une fille a fait une femme, Mais le Parlement plus habille, d'une femme a fait une fille'.

In his *Index Librorum Prohibitorum* Henry Spencer Ashbee writes about this book: 'the following very remarkable volume which demands a more special notice ...; there are 32 line engravings, bold and effective in drawing, though rough in execution, all numbered. Nos. 13, 14, 15, 16, 18, 20, 23 and either obscene or very free'.

Antiquarian bookseller Bas Hesselink (FORUM) describes this copy in an article for the 2022 jubilee book *Eenmaal, andermaal!* [Going once, going twice] of the Dutch Bibliophile Society as 'famous and very rare' on p. 385.

-Provenance: 1) With the ex libris of **W.J. Six**. Sold at auction at Van Stockum in 1925, and bought by 2) **Scheepers**. Sold at auction by Beijers in 1947 and bought by 3) **Bob Luza** (His round ex libris on upper paste down).

-Literature: De Backer-Sommervogel XI, 1724; *Bilderlexicon* II, 448; Gay-Lemomnyer II, 603 ('Très rare'); Hayn-Gotendorf III, 405; Kearney, *The private case* 901; Pisanus Fraxi II, 234; Waller 1374.

-Condition: Spine head a bit damaged; Binding a bit rubbed; One small stain in plate 25; Else a very fine copy of this rare eroticum with a good provenance.

An erotic work by the librettist of Rossini's Wilhelm Tell



[Jouy, Victor-Joseph Etienne de].

La Galerie des Femmes, collection incomplète de huit tableaux recueillis par un Amateur.

A Hambourg, 1799 (= Bruxelles, J.-P. Blanche, 1896?). 8^{vo} (160 x 102 mm). [IV], 207, [1] p.

With a frontispiece author's portrait and 8 erotic plates printed on papier de Chine.

Brown half morocco. Simply gold tooled spine.

Facsimile of the 1799 Paris edition, printed in 300 copies, mentioned verso half title. Printed on stiff laid paper, the plates are printed on "papier de Chine". This is the second reimpression, mentioned in the note by Gay-Lemonnier, which has a preface by CH. Monselet and is complete with 8 plates.

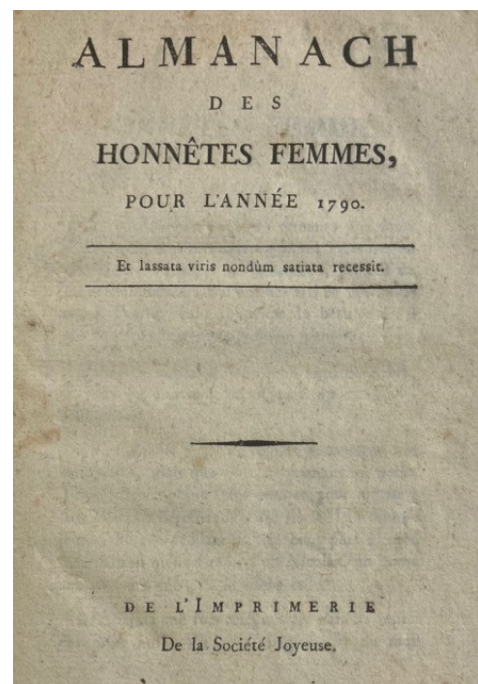
Following tours of military service in America and India, Jouy (1764-1843) returned to France in 1790, where he participated in the early campaigns of the French revolution. He is best remembered for his text to Rossini's opera Wilhelm Tell. Although the stories show artistic

merit, the author feared the reactions to this erotic book and tried to retrieve all copies after its publication. This book was not included in his collected works.

-Literature: Dutel 340; cf. *Bibliotheca Arcana* 292 (1896); *Bilderlexicon* 352; ; Englisch 425; Galitzin 720; Gay-Lemonnyer II, 383; Pia 511 (without ill.); *The Private Case* 683; Quérard, *Les supercheries* I, 287; Rose 1891.

-Condition: Spine discoloured; Else a very fine copy.

A calender with every day another lady



[Marechal, Sylvain].

Almanach des honnêtes femmes, pour l'année 1790.
[Epigraphe:] Et lassata viria nondum satiata recessit. [Juvenalis].

l'Imprimerie de la Société Joyeuse, [1790]. 8^{vo} (217 x 140 mm). 30, [2] p. (last leaf blank).

19th century citron half morocco. Spine with 5 raised bands and brown gilt title label. Marbled end leaves. Uncut.

First edition of an almanach with each month of the year highlighting a certain 'genre de volupté'

the aristocratic ladies described are involved in. Over a hundred aristocratic ladies thus figure in this almanach. A reimpression was made in 1863, to which an erotic frontispiece was added. An arrest decreed in Lille on May 6 of 1868 ordered all copies to be destroyed.

-Literature: Dutel A-46 (not seen by him); Gay-Lemonnyer I, 56; Grand Carteret, *Les Almanachs*, no. 961, note.

-Condition: Spine a bit discoloured; Without the frontispiece; Else a very fine copy of the rare original edition.

Ten philosophical reflections on the erotic mores and customs of ancient times as opposed to those of modern man



[Mirabeau, H.G.de].

Errotika biblion.

Rome [Neuchâtel], l'Imprimerie du Vatican [Louis Fauche or Favre or Vitel], 1783. 8^{vo} (205 x 125 mm). [IV], 192 p.

Late 19th century dark brown half calf. Spine with 5 raised bands and gilt fleurons. Marbled end leaves. Top edge gilt, other edges uncut.

Rare first edition of this work by Mirabeau, a french revolutionary, which offers us here 10 philosophical reflections on the (erotic) mores and customs of ancient times as opposed to those of modern man [i.e. French 18th c.]. One of the most important aspects in the background of these reflections is of course man's curtailed sense of liberty and freedom to act, over the course of hundreds of years. Kearney informs us that the book was written while de Mirabeau was imprisoned in the Castle of Vincennes. There are 3 editions printed in 1783, each by one of the above mentioned printers, commissioned by Mirabeau.

-Literature: Dutel A-337; Gay-Lemonnyer II, 150-155; Barbier II, 172;

-Condition: A bit staining; Else a very fine copy.

What can happen on your way to your future husband...



Nerciat, André Robert de.

Le doctorat impromptu.

Londres [Bruxelles, Briard ou Lécivain?], 1788-1866. 12^{mo} (175 x 112 mm). [IV], IV, 98 p.

With 2 erotic engravings.

Brown morocco, gold and blind tooled. Spine with 5 raised bands. Marbled end leaves. Top edge gilt other edges uncut.

A 19th century reprint of a story in the form of two letters by a young lady to a friend about her amorous adventures on the way to her future husband. The original edition was printed in 1788, but it was often reprinted. This edition is printed on uncut 'papier vélin', title page in black and white.

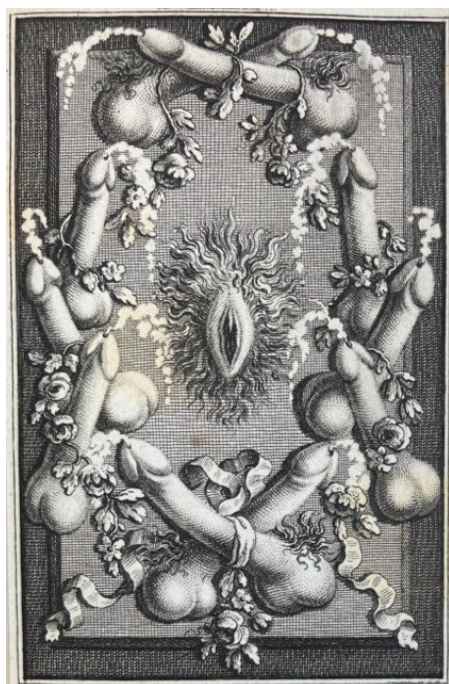
De Nerciat (1739-1800) was a French novelist and writer of plays, verse, light music and pornographic books, while also serving as a secret agent of the French government. He is best known as the author of *Le Diable au corps*.

-Provenance: With an ex libris with the sentence "ou bon ou beau du caracteristique".

-Literature: Dutel A-295 (without engravings); *Bilderlexicon* II, 700; Dutel A-294 p.102 et p. 430 (ill.); Gay-Lemmonyer II, 26; Pia 350 (375?); Pisanus Fraxi II, 492; *The Private Case* 56; Rose 3189; Vicaire VI, 49.

-Condition: Some stains; spine a bit discoloured; Without the last blank leaf; Else a very fine copy with 2 engravings.

17 various positions in marvellous engravings by Elluin



[Nogaret, François-Felix].

L'Aretein François, par un membre de l'Académie des Dames. and Les Épices de Vénus ou pieces diverses du même académicien.

Londres (Paris, Cazin) 1787. 12^{mo} (128 x 80 mm). 24 leaves (first leaf blank); [IV], 53, [3] p. (last leaf blank).

Engraved frontispiece and 17 + 1 plates by François-Roland Elluin after Antoine Borel on thick wove paper.

Marbled calf, gold tooled. On the covers a triple fillet border. Flat spine with green title shield and compartments with fleurons. Board edges with a fillet and inner dentelles. Marbled end leaves. Edges gilt.

The first edition of one of the most handsome 18th century erotic books, showing 17 various positions illustrated with high quality engravings. This is one of the copies in duodecimo on laid paper. The poems are supposedly free translations of the *Sonetti lussoriosi* of Aretino. The plates are new renditions by Borel of the famous illustrations of Giulio Romano to Aretino's Postures. Brunet describes them as 'd'une exécution admirable'. The anonymous author is in fact Felix Nogaret. On page 4 of the *Epices* a letter is signed X..F..L..G..., which according to Gay stands for Xanferligote, an anagram of Felix Nogaret.

François-Félix Nogaret (1740-1831) started his career working in the cabinet of the Duc de la Vrillière (1705-1777), Minister for the Maison du Roi. He was also a *littérateur* and a librarian of the Comtesse d'Artois' personal library. After the French revolution Nogaret was appointed as a drama and theatre censor.

According to Stern-Szana all editions are very rare, partly because it was condemned six times and copies were destroyed by the authorities.

-Literature: Dutel A-99 (mentions incorrect 3 blank leaves at the end, this is only 1, at least in the 12^{mo} copy); *Eros au secret* no. 55, ill. p. 98-99; *Bilderlexicon* II, 703; Cohen-Ricci 89; *l'Enfer Bibliothèque Nationale* 463 ('Très rare'); Drujon,

Catalogue des ouvrages condamnés 33; *Eros invaincu* 3; Gay-Lemonnyer I, 262; Lewine 385; Pia 81-89; *The Private case* 1331; Sander 36; Stern-Szana 132; Pia 82.

-Condition: Some old fillings in the leather; Else a clean copy with strong impressions of this rare first edition.

What happens when Christian Saints invade mount Olympus...



Parny, Evariste-D. de Forges, chevalier de.

La Guerre des Dieux, Poème en dix Chants.

A Paris, chez Debray, 1808. 12^{mo} (142 x 95 mm). 232p.

Engraved frontispiece and 19 erotic plates coloured on the plate and finished by hand, with engraved explanation in Roman type. The bodies of the men and women are in stipple technique and coloured on the plate in sanguine.

Green long grained morocco. Gold and blind tooled. Inner dentelle. Marbled end leaves. Edges gilt.

This erotic epos about the war between the Olympian gods and the Christian Trinity is often compared with Voltaire's *Pucelle d'Orléans*, also for its poetic merit. But, according to the *Bilderlexicon*, where the Pucelle keeps measure, Parny disgraces even what is most sacred. The irreligiousness of the work reminds the reader of the immediate post-revolution years.

The first edition, not illustrated, appeared in the year VII (1799). Gay-Lemonnyer deems all early editions 'rares et recherchées', because they were all subject to suppression. Indeed, according to *l'Enfer de la Bibliothèque Nationale*, this work is 'le plus fréquemment frappée pas la justice.'

Evariste Parny, born in La Réunion in 1753 and deceased in Paris in 1814, belonged to one of the good families in that French colony. He is mostly known for his erotic poetry, which brought a little freshness in academic poetry of the eighteenth century. His début was in 1778 with *Poésies érotiques*, inspired by his unhappy romance with Esther Lelièvre. The great Russian writer Pushkin, who also wrote erotic poetry, had Parny in great esteem, and said of him: 'Parny, he is my master'. In this book Parny lets loose his anticlerical convictions (eg. the plate by Chant 5, a very special Eucharistic).

-Literature: Dutel A-488; *Bilderlexicon* II, 717; Brunet IV, 385 'de plus obscene') Caillet 8344; Cioranescu 49097; Drujon, *Catalogue des ouvrages condamnés* 185 (ed. An VII et VIII); *l'Enfer de la Bibliothèque Nationale* 475 (not coloured); Gay-Lemonnyer II, 440; Pia, *Livres de l'enfer* 594.

-Condition: Some scratches on the covers; Some rousseurs; Else a very fine copy.

Very rare edition

[Pigault-Lebrun, Guillaume Charles Ant.]

L'Enfant du Bordel.

A Londres [Paris, frères Garnier?], 1800 [=ca. 1830]. 18^{mo} (138 x 86 mm). 150; [IV], 126 p. 1-12⁶ 13⁴ (13 4, blank?);[chi]² 1-10⁶ 11⁴ (-11 4, blank?)

With 2 (of?) erotic copperengraved plates on thick wove paper placed as frontispieces, with the mention T1 p. 16 & T1 p. 30.

Mid 19th century red half morocco, spine simply gilt. Purple end leaves.



Very rare. This edition not seen by Dutel. Gay-L. mentions it, and states that there should be 10 plates, the pagination is according to Gay-L. A copy sold spring 2024 at Gros & Delettrez had 8 litho's. The extremely rare original edition appeared in Paris, 1800, in 2 volumes and had 6 plates.

Pigault-Lebrun (1753-1835) was a successful writer of more than forty books and plays, but is now practically forgotten. He never acknowledged having written this book, although it reminded his readers vividly of his *L'Enfant du carnaval*. It is indeed one of the few obscene books he has written. It was ordered to be destroyed several times.

-Literature: Dutel A 323, following the description of Gay-L.; Gay-Lemonnier II 101; - **Not in:** l'Enfer Bibliothèque Nationale; Bibliotheca Arcana 89 (other ed.); Lewine 169; Kearney, *The Private Case*, 1445 (original ed. Paris 1800).

-Condition: Number in old pen on upper pastedown: "Hi 4551"; Small tear in the last leaf of vol. 2; A very fine copy.

Beautifully bound poems of a mediocre poet



Piron, Alexis.

Oeuvres badines.

Paris, chez les Marchands de Nouveautés. 1797 (c.1830?). (117 x 78 mm). 137 [1 of 3] p. (lacks last index leaf).

With 6 added primitive erotic plates.

Late 19th c. tree marbled brown sheep, gold tooled. Triple fillet border with tools in the corners on the covers. Flat spine with red title label and fleurons. Marbled end leaves.

Piron (1689-1773) was a mediocre French poet who has retained some notoriety because of his erotic poems, of which the *Ode à Priape*, present in this edition, is best known. King Louis XV prevented Piron from being elected in the Académie Française for having written it. Piron took his revenge by composing his own epitaph: *Ci-git Piron, qui ne fut rien, / pas même*

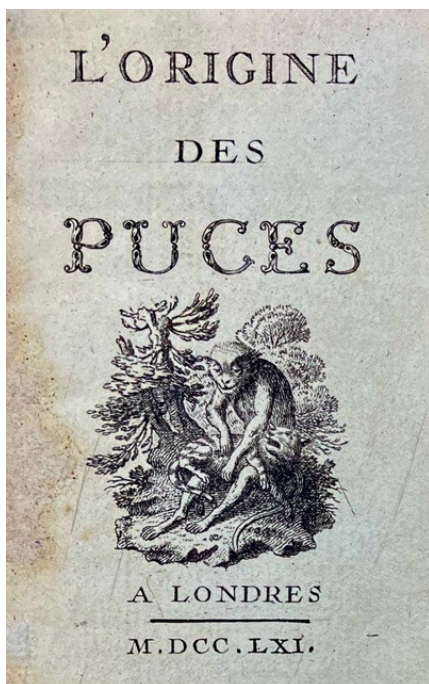
Académicien. His other erotic poems are usually no more than versions of existing anecdotes. His licentious poems were condemned by the authorities in 1836 and 1852.

Not in Dutel. Gay-Lemonnyer mentions only later editions, citing 4 plates; Drujon cites later editions with 8 plates. These collections of erotic verse often contain pieces of other authors. Included in this collection is a very outspoken mock *Ordonnance de Police*, setting rules for the use and tariffs of the Filles de joie de Paris, dated 1817.

-Literature: Not in Dutel; Bibliotheca Arcana 557 (ed. 1797 with 8 plates); Brunet, Supplément 243; Gay 1864, 129; Hayn, *Bibliotheca erotica et curiosa*, 464.

-Condition: Lacks last index leaf and the half title?; The first plate mounted; Lower corner of last page torn off with loss of index text; Stained; A mediocre copy, but in a nice binding.

Everybody awakes to make love



Piron, Alexis. *L'origine des puces*.

Londres [=Paris?], 1761. 16^{mo} (124 x 88 mm). [II], 36, [2] p.

With a tile vignette showing an ape holding an unwilling cat and one headpiece.

Marbled calf, tooled in gold. On the covers a border of a triple line fillet with rosettes on the corners. Flat spine, divided in 6 compartments. Title in compartment 2. The other compartments with a fleuron. Board edges and turn ins with an abstract flower roll. Marbled end leaves. Blue silk ribbon marker. Edges gilt.

Entirely engraved. The first edition appeared in 1749. In this impression the date on the title page has been altered. The authorship of this poem is not cleared, BnF gives Piron, but also F.A. Paradis de Moncrif is named.

It is an *aition* like poem, in which the fleas are created by Amor, to wake up the Olympic gods in a tender way, so each couple thinks their partner teased them awake to make love.

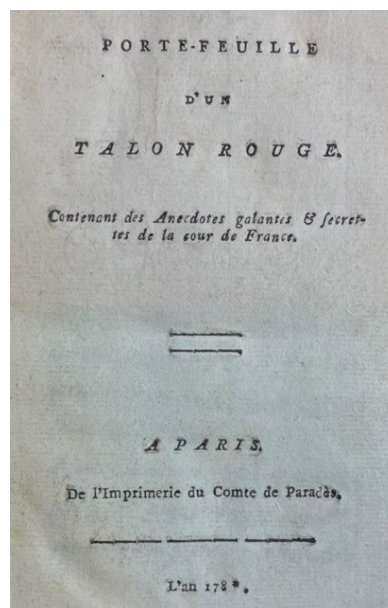
On the last leaf is a title list "Autres ouvrages du même genre" listing 4 titles: *Le joujou des demoiselles, avec les jolies gravûres qui ont rapport au discours*; *L' Olimpe en belhumeur*; *Les cent et une propositions de Lampsaque trois parties* and *Et les nouveautés amusantes*.

-Provenance: From the library of the Dutch poet and critic Gerrit Komrij (1944-2012).

-Literature: Gay-Lemonnyer III, col. 594; Barbier III, 747

-Condition: Spine a bit rubbed; else a very fine copy of this rare work.

A pre-revolutionary book against Marie-Antoinette



Porte-feuille d'un talon rouge. Contenance des anecdotes galantes & secrettes de la cour de France.

Paris, de l'imprimerie du comte de Paradès, 178* (1779?). (160 x 105 mm). 42, [2] p. (last leaf blank).

19th century red half morocco with simply gilt spine. Top edge gilt, other edges uncut.

This pamphlet brings together the main accusations against Marie-Antoinette, including her scandalous conduct, details of her favorites and her supposed affair with Madame de Polignac. In the second part of the *Porte-feuille*, several high persons of the Court are also targeted: Maurepas, the Duke of Chartres - future Philippe-Égalité -, or the Count of Artois, brother of the King.

-Provenance: A bookseller's ticket of Raymond Clavreuil, Paris.

-Literature: Dutel A-900; Gay-Lemonnyer III 821; Pia 1166;

-Condition: A very fine copy.

Self gratification has a disastrous effect on female beauty



Rozier, M. le docteur.

Des habitudes secrètes ou des Maladies produites par l'onanisme chez les Femmes.

Paris, Audin (imprimerie de Poussin), 1830. Troisième Édition corrigée. 8^{vo} (220 x 130 mm). [IV], 321, [3] p.

Frontispiece and 3 plates.

Bound in red paper. Flat spine simply gold tooled with black title label. Uncut.

A book of warning about self-gratification, written in the form of letters to women and to mothers who have to prevent their daughters from going wrong. According to this would-be educational book the bad habit will produce general ill health, loss of appetite and weight and fever so as to make one feel that ants are descending the spine. The plates illustrate the additional certainty of disastrous effects on female beauty. The first edition, not illustrated, appeared in 1825.

-Literature: Gay I, 862.

-Condition: Some chipping at the board edges; Very occasional spotting; A very fine copy.

Complicated poses of orgiastic get-togethers



Sade, Donatien Alphonse Francois, Marquis de.

72 engravings (of 104) from *La Nouvelle Justine, ou les Malheurs de la vertu* and *Juliette, ou les Prospérités du vice.*

[Brussels, c. 1870]. 8^{vo} (195 x 120 mm). 72 erotic engravings in strong impressions on "papier de Chine".

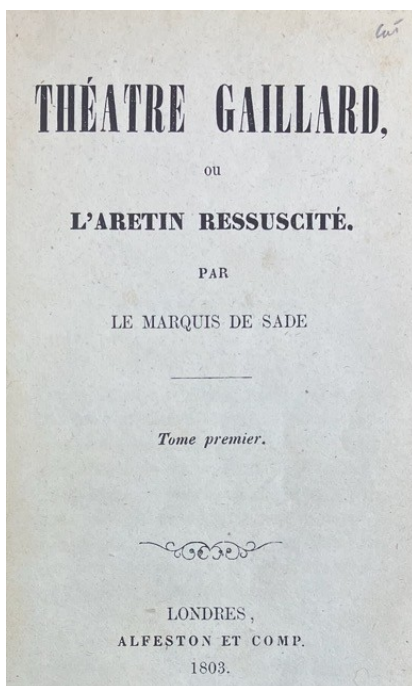
Modern cloth with red leather title label on the spine. Uncut.

These illustrations of the two famous eccentrically erotic books, published in 'Holland' in 1797 and 1835, are from the third edition, published at Brussels 1870. They depict complicated poses of orgasmic get-togethers. In France these works of the infamous Marquis de Sade (1740-1814) were condemned several times.

-Literature: Dutel A-608 and 609; Gay-Lemonnyer II, 507; cf. Cohen-Ricci 920.

-Condition: Cloth stained; Else a beautiful copy.

Rare edition of obscene plays



Sade, Marquis de.

Théâtre gaillard ou l'Arétin ressuscité.

Londres, Alfeston et comp, 1803 (=Brussels 1865). 2 parts in 1 volume. 12^{mo} (168 x 105 mm). 164;172 p.

Grey calico, gold and blind tooled.

A later edition of this rare collection of obscene plays, According to Dutel printed in Germany around 1855.

-Literature: Dutel A-1066 (much smaller copy); *l'Enfer de la bibliothèque nationale*, 779-780; cf. *Les livres de l'enfer* II p. 685 note.

-Condition: Joints partly split.

Erotic music, a large paper copy on thick "papier bleuté"



[Sedaine de Sarcy, Michel-Jean].

La tentation de S. Antoine, ornée de figures et de musique. [with:] [Lalleman, Pierre]. *Le Pot-pourri de Loth.*

A Londres [Paris, Cazin], 1781. 8^{vo} (196 x 127 mm). [I],10; [II],10,[1] leaves.

Two engraved frontispieces, 16 marvellous plates (5 uncensored) by F.R. Elluin after A. Borel and 20 plates engraved music. Text printed within a typographical border.

Tree marbled brown sheep, gold tooled. On the covers a decorative border. Flat spine, stained dark, richly gilt. Board edges with a single fillet. Head bands of blue and white silk. Green silk ribbon marker. Marbled end leaves.

First edition, with uncensored plates. Large paper copy text printed on thick "papier bleuté", music and plates on white paper. These two erotic librettos, paraphrasing existing airs and songs and practically always bound together. They are of additional interest because of the high quality of the engravings, of which five in this edition are 'découvertes'. Viollet-le-duc reminds us of the necessity to keep this kind of book 'behind lock and key.'

Michel Jean Sedaine (1719-1797) was a French poet and playwright whose forte was light opera. He was widely popular in the 18th and 19th centuries, few of his works are performed today. Gay, who describes this book as 'très rare', attributes the *Pot Pourri* to Pierre Lallemand instead of Antoine A.H. Poinset, who is usually considered to be the author.

-Literature: Dutel, A-1049 (but with 20 p. engraved music (8 & 12 p.); Barbier III, 961 (ed. 1782) and IV, 677; *Bilderlexicon* II, 730 and 801; Cohen-Ricci 948; Gay-Lemonnyer III, 1188-89.

-Condition: In every sense a very desirable copy.

A Londres, aux dépens des Amateurs, 1780 (=1935). 12^{mo} (128 x 83 mm). 106,[2] p.

With 7 plates after Antoine Borel.

Red morocco, gold tooled. Spine with 5 raised bands. Inner dentelles. Marbled end leaves. Edges gilt.

Reprint of the 1780 edition (Paris Cazin) in 300 copies on 'papier de Rives' (no. 41), printed in 1935. This obscene poem in six chants was originally published in 1775. The authorship is generally attributed to Gabriel Sénac de Meilhan (1736-1803). He was a high-level French civil servant and writer of various books, mostly on politics and economics. Earlier reprints were published in Paris in 1780 ('Sardanapolis') and 1866 (The Bibliomaniac Society).

-Literature: Many earlier editions: Barbier II, 489 (ed. 1775); *Bilderlexicon* II, 803; Cohen-Ricci 950.

-Condition: In perfect condition.

Beautifully bound bibliophile reprint of the 1780 *Foutromanie*



[Sénac de Meilhan, Gabriel]. *La Foutro-manie, poème lubrique, suivie de plusieurs autres Pièces du même genre.*

This Thérèse not in Dutel



Thérèse Philosophe, ou Mémoires pour servir à l'Histoire de D. Dirrag et de Mademoiselle Eradice.

A Londres (Paris, Cazin?). 1800. Nouvelle Édition. Two parts in one. 12^{mo} (139 x 88 mm). 108; 90 p.

20 numbered engraved plates, including the frontispiece, on wove paper.

Later 19th century vellum with simply gold tooled spine. Upper edge edge coloured red.

This edition not in Dutel. A late, probably counterfeit edition of the erotic classic, with the illustrations of Elluin after Borel re-engraved. The text printed on thin laid paper, the engravings on wove paper. The frontispiece resembles much Dutel A 1098.

The book has been attributed to various authors, among which Jean-Baptiste de Boyer Marquis d'Argens and d'Arles de Montigny. It was inspired by the famous trial, in 1730, of Father Girard ('Dirrag') accused of seducing his pupil Marie Cadière ('Eradicé').

The *Therèse Philosophe* appeared for the first time in The Hague in 1748 and was often banned. According to Lewine all editions later than 1785 are counterfeit.

-Literature: Not in Dutel; cf. Cohen-Ricci 735; cf. Gay-Lemonnyer III, 1213.

-Condition: Boards a bit dirty; last 3 leaves opper corner damaged, not affecting the text; occasional light staining; An agreeable copy.

A charming small edition of the famous obscene travesty of the story of Joan of Arc



[Voltaire].

La Pucelle d'Orléans, Poëme, divisé en vingt chants. Avec des notes.

A Conculix [Paris], [1765]. Nouvelle édition, corrigée, augmentée & collationnée sur le Manuscript de l'Auteur. 2 parts in one volume. 16^{mo} (108 x 65 mm). [XVI], 1-138, [IV], 139-266 p.

Engraved title page with a round portrait of Voltaire and 20 folding plates (after Gravelot?).

19th century peau de suède. Flat spine with red title label. Marbled end leaves.

A charming small edition of the famous obscene travesty of the story of Joan of Arc. Chapelin, the author of an earlier work on Joan of Arc, had challenged Voltaire to write a better one and this is it. Voltaire addresses Chapelin in the first stanza.

According to Cohen, this edition is rather rare. The first edition, not illustrated, dates from 1755. The name of Voltaire was not given in these early years, but his portrait was often included. The author, who publicly recognized his authorship in 1762, is said to have expurgated many editions himself, to avoid difficulties with the church and the authorities. The book was banned in many countries throughout the 18th and 19th centuries. This copy has the often missing printed title to part II, as well as its half-title.

-Literature: Dutel A-918; Cohen-Ricci 1030; Gay-Lemonnyer III, 887; Pia 1190; Bengesco I, 492; *Bibliotheca Arcana* 529; Drujon, *Catalogue des ouvrages ... condamnés*, 333 (ed. 1755); *l'Enfer de la Bibliothèque Nationale*, 583; Graesse VI (2) 393; Lewine 559; Sander 2013.

-Condition: Ongoing slightly browned; Some stains, also in some plates; Tear on fold in plate VIII; Old pen annotation on verso half title; Binding used.

Sale conditions

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