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Edwin & Liesbeth Bloemsaat



LIEBESRAUSCH

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from the 17th to the 19th Century**

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Front cover: Gervaise de Latouche, *Mémoires de Saturnin*. 1787
Backcover: Nogaret, *L'Arétin Français*, 1787.

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 Londre (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 (of 3) 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 practises 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-Lemomnyer 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-Lemomnyer III, 727.

-Condition: *First work:* Lacks 1 plate; 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.

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**Apparently a Persian tale, but if you know the keys... so FORBIDDEN!**

[Beauchamps, Pierre-François Godard de].

*Histoire du Prince Apprius, Extraite des Fastes du Monde depuis la Création. Manuscrit Persan trouvé dans la Bibliothèque de Schah-Hussain, Roi de Perse, déthroné par Mamouth en 1722. Traduction Française. Par Monsieur Esprit, Gentilhomme Provençal, Servant dans les Troupes de Perse. Avec la clef.*

La Haye, Jacques van den Kieboom [=Paris?], 1748. 8<sup>vo</sup> (164x 103 mm). 96 p.

Mottled brown sheep. Gold tooled pine with 5 raised bands. Title in compartment 2, the others with a fleuron. Edges coloured red.



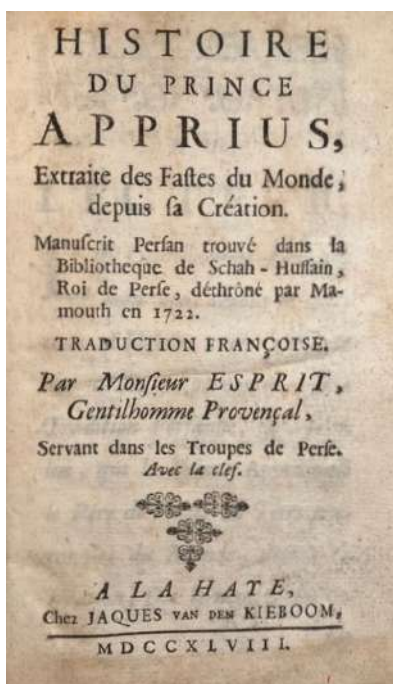
No complete copy in STCN. This satire on the Regent (Philippe II, Duc d'Orléans) and his court takes the form of an erotic novel, with the names of the principal characters being anagrammed transformations of licentious words, e.g. Apprius stands for Priapus. This copy contains the key, in earlier editions often added in handwriting.

Godard de Beauchamp (1689-1761) published books about the history of the theatre as well as several erotic novels. Most of these were immediately censored and banned from circulation. Since in 1748 Jacobus van den Kieboom was no longer active as a publisher, it is well possible that for this book a fictional address was used.

While Rose gives priority of publication to a 1728 edition of 108 pages and Jones to the Constantinople (Lyon) 1728 edition of 74 pages, others cite the Paris edition of 1722 as the first. *L'Enfer de la Bibliothèque Nationale* adds that De Beauchamps denied verheemently being the author and Nodier denied that it was a satire against Philippe d'Orléans.

**-Literature:** Dutel A-560; Gay-Lemonnyer II, 552 (printing the whole 'key'); Bilderlexicon II, 110; Bibl. rariorum universalis 118 ('liber rarus sotadicus'); Drujon, Catalogue des ouvrages ... condamnés 197 (ed. 1728); ; Jones 40 (Constantinople 1728); Nodier 949 (ed. 1729); cf l'Enfer de la Bibliothèque Nationale 234; Rose 2205 (La Haye, 1764); Viollet-le-duc 200 (ed. Constantople {Lyon}); Weil, Livres interdits 59; Catalogue Wittersheim 5.

**-Condition:** Some minimal staining and browning; A very fine copy.



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Not in STCN, with newly engraved illustrations by Laurens Scherm after Romeyn de Hooghe



Boccaccio, Giovanni.

Contes et Nouvelles. Traduction libre, Accommodée au goût de ce temps.

A Cologne [Amsterdam?], chez Jacques Gaillard, 1702. Seconde Edition. 8^{vo} (164 x 97 mm). [XIV], 366, [10]; 427, [13] p.

Engraved title page, 1 large headpiece and 100 half page engravings by Laurens Scherm after Romeyn de Hooghe.

Polished calf, gold tooled. On the covers a single fillet border. Spine with 5 raised bands and red and brown labels in compartment 2 and 3. The other compartments with an abstract rosette tool. Turn ins with a decorative roll. Marbled end leaves. Green ribbon markers. Edges coloured red.

As the illustrations match the often erotic and licentious text perfectly, the book was always regarded as "naughty". The illustrations of Romeyn de Hooghe appeared for the first time in the edition of 1697 (Amsterdam, G. Gallet), then partly as a reissue 1699. For this edition the illustrations were newly engraved and augmented with a headpiece for the *Advertissement* by Laurens Scherm a pupil of De Hooghe (signature on an engraving vol. I p. 35). Strongly reworked they are re-used in the 1732 Dutch and French edition. For the edition 1712 new lower quality engravings were made in reverse.

The illustrations were later also used for Hermanus van den Burg, *Zedige Byschriften op Hondert Print-Taferelen*, Amsterdam 1744. As this was intended for

the use of children, the engravings XIII and XIX were chastened, in the latter case by showing only one person in the bed!

-Literature: Brunet I, 1007; Brunet I, 1006; Gay-Lemmonyer I, 692; Sander 181; cf. Landwehr 88 (who by mistake mentions a 1702 edition by G. Gallet in Amsterdam).

-Condition: Old repair to upper corner engraved title page, just touching the engraved border; Some small stains in the blank margins; Vol. I p. 399 lacks portion of lower corner without loss of text; Minor rubbing of the binding; A very fine copy.

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**Rare first edition of the new Dutch translation of the Decamerone with engravings after Romeyn de Hooghe**



**Boccaccio, Giovanni.**

*Aardige en Vermakelyke Historien van Bocatius, den Florentyner. Op eenen lossen en onbedwongen trant in 't Nederduitsch overgezet; en Met keurige nieuwe Kopere Platen van de beste Meesters versiert.*

Keulen [Amsterdam], By Jacobus Gaillard [Fr. Moselagen, The Hague?], 1732. 2 volumes 8<sup>vo</sup> (157 x 95 mm). XIV, 487, [15]; 539, [21] p. (last leaf blank).

With an engraved title page, head piece by (E.L.) Creite and 100 half page engravings by Laurens Scherm after Romeyn de Hooghe.

Late 18<sup>th</sup> century half calf with tree marbled paper on the boards. Simply gold tooled flat spine with red title label and oval green volume label.

A new translation in Dutch of Boccaccio's *Decamerone*. An older translation in Dutch was made by Coornhert (*Lustige historien*, 1564). This new one has been somewhat

abridged so as to avoid longwindedness. It is also the first printing of this translation; a second, undated one followed circa 1740.

The engravings are the same as the 1702 edition of Gaillard made by Laurens Scherm after Romeijn de Hooghe, but much reworked. The engravings of Romeyn de Hooghe were first published in 1697. The vignette at story number VI is signed by L. Scherm.

The engravings were also used for Hermanus van den Burg, *Zedige Byschriften op Hondert Print-Taferelen*, Amsterdam 1744. As this work was intended for the use of children, the engravings XIII and XIX were chastened, in the latter case by showing only one person in the bed!

**-Provenance:** in pen on upper paste down "Collectie Pieck" and a small auction ticket "Veiling April Piek 1897" and number 587.

**-Literature:** Bacchi 73; Boccaccio in Nederland 38; Brunet I, 1006; Buisman 184; Landwehr, Romeyn de Hooghe 88 (who mentions only the French editions); Scheepers II, 702 ('hoogst zeldzaam'); Waller 276 ('tweede druk'); STCN 3 copies (UVA, Rijksmuseum; KB vol. 1 only).

**-Condition:** 19th century pen annotation on fly leaf vol. 2; Some leaves a bit stained; A bit loose; Binding a bit rubbed.

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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 François.

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-Lemmonyer 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.

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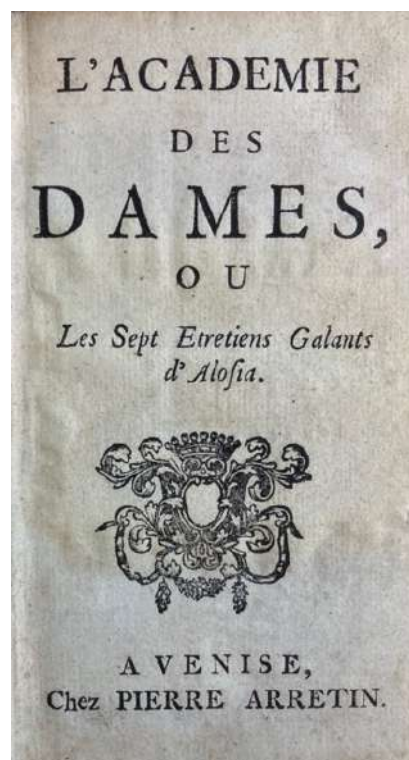
### An unrecorded edition, or just messing up several title pages?

[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<sup>mo</sup> (140 x 80 mm). 324 p. {A-N<sup>12</sup> O<sup>6</sup>}.

18<sup>th</sup> 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 Sigea, 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.

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One of the key erotic texts of its time



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

Joannes Meursii Elegantiae Latini Sermonis seu Aloisia Sigaea 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^{vo} (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 Sigea" and claimed it was translated by Meursius from a Spanish mss.

-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.

-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 fine.

**No laws exist except those of pleasure...
-The Duke of Arenberg copy-**



[Crébillon, Claude-Prosper Jolyot de].

Tansai et Neadarné. Histoire Japonoise, avec figures.

A Pékin [=Paris] 1758. 2 volumes. 12^{mo} (144 x 84 mm). xvi, 227, [1]; [II], 205, [1] p.

With 2 engraved frontispieces and 5 plates.

Mottled brown sheep, gold tooled. On the covers the coat of arms of the Duke of Arenberg. Spines with 4 raised bands. Red and brown label in compartment 2 and 3, the others with a fleuron. Board edges with a decorative roll. Marbled end leaves. Red ribbon markers. Marbled edges.

Very rare edition, Worldcat only 2 copies (New York Public Library and Gotha). This oriental fairy tale is a satire against Cardinal de Rohan and the Duchess du Maine, for which the author was jailed for some time in the château de Vincennes. In the imaginary country in which this rather protracted story is placed, no laws exist except those of pleasure.

The first edition was published without illustrations in 1734, the first illustrated one in 1740. There is a different edition, also dated 1758, in which, as in the first edition, to the fictional place name 'Pékin' (Avignon?) is added 'Chez Lou-chou-chu-la, Imprimeur de Sa Majesté Chinoise', In that edition one of the illustrations is used as a frontispiece.

Early editions were published under the title *l'Ecumoire, histoire japonnoise*, referring to the important role in the story that is played by a (kitchen) skimmer. The book was reprinted numerous times and repeatedly banned, lastly in 1825.

Crébillon (1707-1777) was a French writer and chansonnier. Known as Crébillon fils, he wrote books of a much more licentious nature than the writings of his father (Crébillon père), author of dramatic tragedies and member of the Académie Française.



-Provenance: Duke of Arenberg, supralibros.

-Literature: Barbier IV (ed. Pékin {Paris} 1733, 668; Bibliotheca Arcana 38 (ed. 1860?); Bilderlexicon II, 264; Cohen-R. 265 (earlier editions); Gay-Lemmonnyer III, 1179; Lewine 124 (earlier editions); Rahir 213 (ed. 1740); Rose 4448; Sander 412.

-Condition: Some page s browned; Else a very fine copy of this rare edition with a nice provenance.

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**An implicit attack on religious practices, ridiculing Quakers and, above all, Catholics - with 2 extra flagellantism plates.**

**[Delolme, Jean-Louis].**

*Memorials of human superstition; Being a paraphrase and Commentary on the Historia Flagellantium of the Abbé Boileau.*

London, G. Robinson, 1784. Second edition. 8<sup>vo</sup> (223 x 137 mm). [II], 226 [=446] p.

Title vignette, 1 headpiece and 4 plates by Le Roy. Early 19<sup>th</sup> century plished brown calf, gold and blind tooled. On the covers a broad border of a palmette and flower roll within this bland and gold tooled fillets. Spine with 5 raised bands. Black label in compartment 2 the others richly tooled "a petits fers". Date at the tail. Ends of the board edges with hatched lines. Turn ins with decorative roll. marbled end leaves.

This is the first edition under this title. It is a reedition of *The History of the Flagellants* (1777). The work is based largely on the Abbé Boileau's *Historia Flagellantium* (Paris 1700).



Peter Wagner has commented that Boileau's work was well-known in England and that Delolme's work is 'an implicit attack on religious practises, ridiculing Quakers and, above all, Catholics. Apart from mocking bishops, cardinals and popes who condoned flagellation, Delolme takes an obvious satirical delight in the description of religious practises' (*Eros Revived, Erotica of the Enlightenment in England and America*, 1988, p. 22).

The two original plates depict demons besetting a monk and the Wife of a Citizen of Siena who disrobes by her bed as a robed monk prepares to strike. The tipped-in plates show a group of Christian flagellants and Jews flagellating one another in the synagogue.

The pages skip from \*A to C, but it is complete.

Jean-Louis Delolme (1740-1807) was a writer on constitutional matters, Swiss by birth, who had come to England in 1769. In 1775 his *Constitution of*



*England* was published, which caused Isaac D'Israeli to call him the English Montesquieu.

**-Literature:** Ashbee, *Centuria librorum absconditorum* 495; *Bibliographie clérico-galante* 25 (ed. 1785); *Bibl. Arcana* 17 (ed. of 1783); Graesse II, 354; Lewine 135; Rose 1318 (ed. 1783).; Wagner, *Eros revived* p.22.

**-Condition:** Leather upper joint cracked; Some leaves a bit browned.

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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 casinophile* XXII, p. 106, la date 1781.

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

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### 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.

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The perils which accompanied the authors erotic adventures after being sold as a slave in the Ottoman empire around 1715



[Fromaget, Nicolas].

Le Cousin de Mahomet, Orné de figures.

A Constantinople [=Paris, Cazin], 1781. 2 volumes. 16^{mo} (125 x 76 mm). [IV], 198, [3] (last leaf blank); [IV], 240 p.

With 6 plates by Fessard after Clavareau.

Mottled calf, gold tooled. On the covers a triple fillet border. Flat spines divided into 6 compartments. Red label in compartment 2 and 3, the others with a fleuron. Board edges with a single fillet, turn ins with a decorative roll. Eng leaves of marbled paper. Gren ribbon markers. Edges gilt.

In this 'oriental Gil Blas' the author recounts the perils which accompanied his erotic adventures after being sold as a slave in the Ottoman empire around 1715. The book was originally published at Leyden in 1742 and went through many editions. It was later published in an expurgated version. The early editions are not illustrated.

Of Fromaget (?-1757) little is known. He was a playwright and also wrote several books, of which

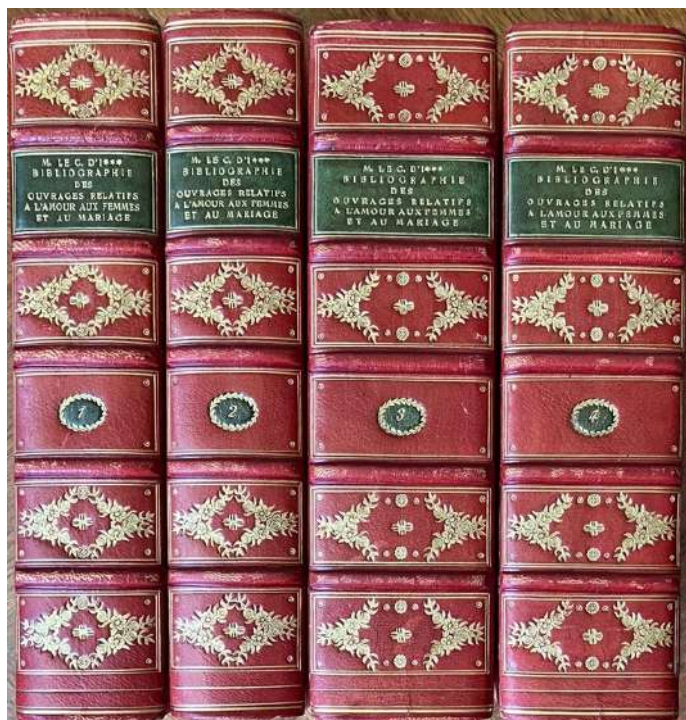
this is the only one that survived the ages, thanks to the fact that it was forbidden as soon as it was published. He is believed to have been an assistant (*nègre*) to the better known writer Alain-René Lesage.

-Literature: Barbier I, 810; Bilderlexicon II, 409; Cohen-Ricci 414; Gay-Lemonnyer I, 754; Lewine 198 (ed. Paris n.d. [= 1750]); Rose 1107; Sander 737.

-Condition: A very fine copy.

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**A beautifully bound set of this impressive bibliography**



**Gay-Lemonnyer.**

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

Paris, J. Lemonnyer & 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.

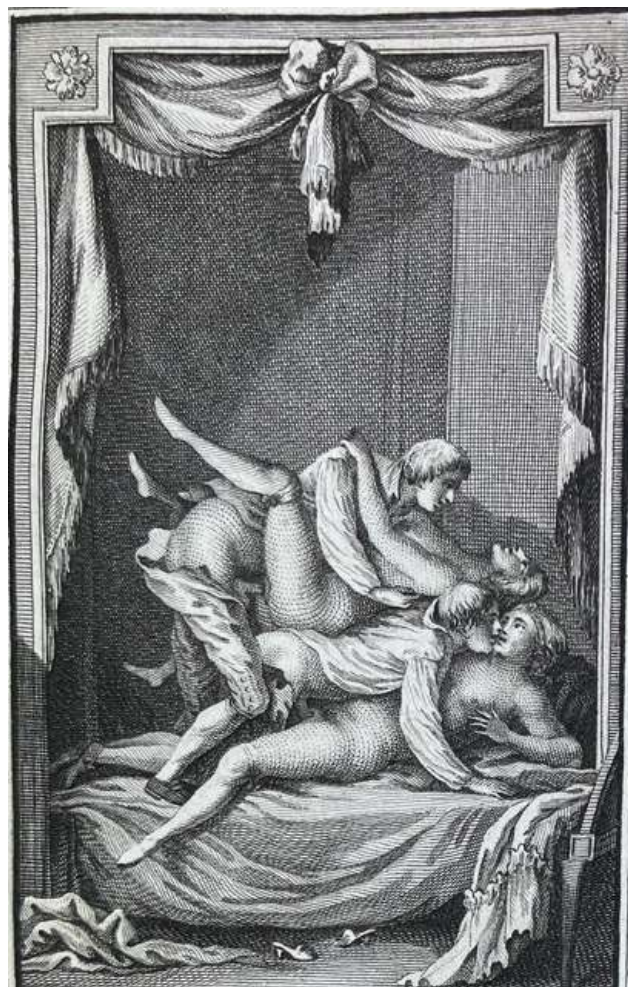
The best edition of this impressive bibliography in very decorative bindings.

**-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.

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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.

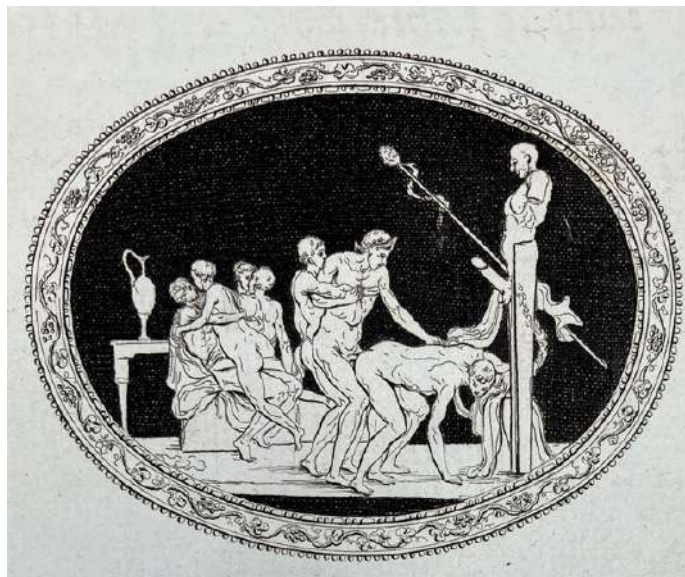
This classic of erotic literature, according to the *Bilderlexicon* 'the iron core of any collection of erotica', appeared earlier under the title *Histoire de Dom B***, portier des Chartreux*, Rome c. 1742 and under the title *Histoire de dom Bougre, portier de Chartreux*. Earlier editions than this 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.

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**Monumental erotic Hancarville edition in sumptuous bindings by Lefebvre**



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

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

A Caprées, chez Sabellus (Nancy, Leclerc), 1780. 4<sup>to</sup> (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.

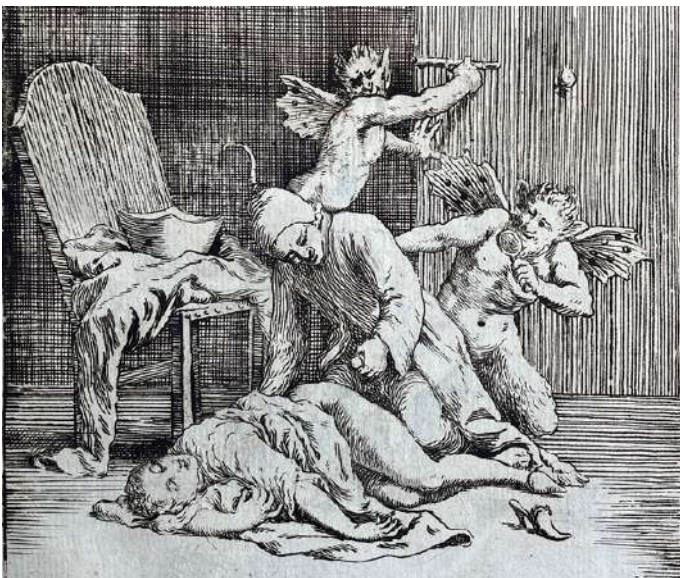
The first part of 1780 is the first issue of the first edition with the title printed in 11 lines, the second work is a re-impression of the 'Vatican' edition. In May 1815 and September 1826, this book was condemned by the Royal Court of Paris.

**-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.

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A famous and very rare Dutch 18th century eroticon



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-Lemonnyer 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.

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## Contes illustrated by Romeyn de Hooghe

**La Fontaine, Jean de & Romeyn de Hooghe (ills.).**

*Contes et Nouvelles en vers.*

Amsterdam, Pierre Brunel, 1699. Nouvelle Edition enrichie de Tailles-Douces, corrigée & augmentée. 2 part in 1 volume. 8<sup>vo</sup> (168 x 105 mm). [XVIII] (including engraved title), 236; [XII], 240 p.

Engraved title page and 62 half page engravings after Romeyn de Hooghe.

Sprinkled calf, gold tooled. Spine with 5 raised bands and red label in compartment 2. Other compartments with a central ornament and curly corner tools. Board edges with a decorative roll. Edges mottled red and green. (In 20<sup>th</sup> c. slipcase).

Third edition, with 4 more illustrations, of the first illustrated version of the naughty *Contes*, which appeared for the first time in 1685. Romeyn de Hooghe enlivened several gallant classics with his spirited engravings, among which these *contes*, the *Cent Nouvelles Nouvelles* and both the *Decameron* of Boccaccio and the *Heptameron* of Marguerite de Navarre.

In the *Avertissement* the publisher defends the publication of these at the time *risqué* stories. In 1674 the book was banned in France and ten years later La Fontaine even offered his apologies for 'ce livre abominable'.

**-Literature:** Brunet, Supplément 753; Cohen-Ricci 555f (ed. 1732); Fürstenberg 70 (ed. 1685); Gay-Lemonnyer I, 695; Hédé-Hauy, Les illustrations des Contes 14; Hofer 145; Landwehr (De Hooghe) 64; Lewine 277 (ed. 1709); Nodier 500 (ed. 1685); Rahir 261 (ed. 1685, 'la première édition bien illustrée'); Rochambeau 39.

**-Condition:** Upper cover a bit warped; Some pages a bit browned; Many small stains; Crossed out names on the engraved title page; Acceptable copy with tracs of use.

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The highly esteemed piracy edition of the Fermiers Généraux of the Contes of Lafontaine with illustrations after Eisen etc.

**La Fontaine, Jean de.**

Contes et Nouvelles en vers.

Amsterdam [=Paris], 1764. 2 volumes. 8^{vo} (222 x 137 mm). XII, 214, [2], 16; XII, 254, [2] p.

Engraved portrait (dated 1769) by P. Savart after H. Rigaud, 2 title vignettes, 65 culs-de-lampe after Choffard and 80 plates by Boily, Milsan, Milcent, and Binet after designs of Eisen.

Early 19th century half calf. Flat spine with simple gold tooleding and red and green labels. Uncut large paper copy.

The first counterfeit of the *Fermiers Généraux* edition of 1762, excellently done, with all of its illustrations (the plates re-engraved and reversed), culs-de-lampe (mostly modified), fleurons, etc., and an additional portrait engraved by Hyacinthe Rigaud. The final cul-

de-lampe has the portrait of Boily in lieu of Choffard. Several engravings are signed by Boily. The biographical note was written by Diderot.

In the 17th century the fame of Lafontaine rested on his *Fables*, in the 18th century his *Contes* were more popular. In the 19th century the *Contes* began to be considered as too frivolous.

The portrait of Lafontaine, dated 1769, is often found in this edition. "Le portrait de La Fontaine est tantôt gravé par Savaret, et tantôt par Macret, suivant les exemplaires." (Cohen, p. 310)

In this edition the 18th line of *Le diable de Papefiguiere* ('Taille non pas de quelque mingrelet.') is left out. The last four fables are not by Lafontaine.

-Literature: Ray 27; Cohen-Ricci 571 ('assez jolie'); Bilderlexicon II, 606; Boisset et Deleplanque 102; Brunet III, 760 ('édition assez belle'); Hédé-Houy, *Les illustrations des Contes* 50; Gay-Lemonnyer I 698; Graesse IV, 75; Lewine 280; Ray 27; Rochambeau, *Contes* 81; Sander 1046.

-Condition: Stain on p. 103 vol. I; Some leaves a bit browned; Else a very fine copy with clear strong impressions of the engravings.

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**Contes with 75 engravings after Eisen and 8 new ones, bound in red morocco**



**La Fontaine, Jean de.**

*Contes et Nouvelles en vers.*

Londres, [ca. 1770]. 2 volumes. 12<sup>mo</sup> (150 x 85 mm). [VIII], xij, 212, [12] (last leaf blank); [VIII], 247, [1] p.

Engraved portrait of the author (vol II), frontispiece (in vol I), two title vignettes and 84 plates by Martinet after Eisen.

Red morocco, gold tooled. On the covers a triple fillet border. Flat spine divided into 7 compartments. Green labels in compartment 2 and 3, the other compartments with a fleuron. Board edges with a single fillet, turn ins with a decorative roll. Marbled edn leaves. Red ribbon markers. Gilt edges.

A small format later edition after the 'Fermiers généraux' edition of 1762, except for 8 new designs the engravings are made after the Eisen illustrations. In some cases the new design replaces the original Eisen plate, in other cases the new design has been added to the story. Many are signed Martinet. The "avis au relieur" is bound in at the end of volume 1.

**-Provenance:** With the bookplate "Exlibris Wolfgang Metzner Verleger"

**-Literature:** Cohen-Ricci 571; Gay-Lemonnyer I, 698; Hédé-Houy, *Les illustrations des Contes* 54; Lewine 280; Sander 1047.

**-Condition:** Some leaves a bit browned, especially the prelims of vol. 1; Else a charming later edition in nice red morocco bindings.

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One of the masterworks of Romeyn de Hooghe in very fine contemporary polished calf bindings, the plates on separate leaves



Hooghe, Romeyn de; La Salle Antoine de (attr.).

Les Cent Nouvelles Nouvelles. Suivent les Cent Nouvelles contenant les Cent Histoires Nouveaux, qui sont moult plaisans à raconter, en toutes bonnes compagnies, par manière de joyeuseté.

Cologne [Amsterdam], Pierre Gaillard, 1701. 2 volumes. 8^{vo} (160 x 98 mm). [XXX], 349, [3] (last leaf blank); [XXIV], 325, [3] (last leaf blank) p.

With engraved frontispiece by G. van der Gouwen after Romeyn de Hooghe and 100 half page engravings on separate leaves i.a. by L. Scherm (signature at Nouvelles XXIX, XXX and LXXVII) and J. van Vianen (signature at Nouvelles L, LVII, LVIII, LX, LXV, LXVI, LXVII and LXX) after designs of Romeyn de Hooghe.

Polished calf, blind and gold tooled. On the covers a blind tooled single fillet. Spine with 5 raised bands. Red and green label in compartments 2 and 3. The other compartments richly tooled "à petits fers". Board edges and turn ins with a decorative roll. Comb marbled end leaves. Green ribbon markers. Edges coloured red. (In 20th c. slipcase).

Not in STCN. This is the first edition, second issue, with the engravings printed on separate leaves, or rather, as a bibliographer elegantly put it: 'accorded the dignity of a full page.' The bibliographers are not in one sense which is the best. Brunet prefers the edition with the separate plates, Cohen the other.

An anonymous collection of one hundred amusing short stories. The *Cent Nouvelles Nouvelles*, first published in 1486, follow the traditions of the Fabliaux. This collection of stories plays the same role in France as the Boccaccio stories in Italy. They are the first work in French of short prose tales of a comic character and they are attributed to the circle of literary courtiers of Louis XI. The compiler is thought to have been Antoine de la Sale. Fifteen stories were taken from Poggio, four from Boccaccio.

Popular interest in the work was revived in the early 18th century through the Amsterdam editions with the very free and spirited illustrations after Romeyn de Hooghe (1645-1708) which are a mirror of the manners and costume of the period.

-Provenance: 1) With the engraved ex libris (J.B. Scotin) "**Livre de la bibliothèque de P. Dupont**"; 2) With the polygonal gold tooled leather ex libris of **Georges Degryse**.

-Literature: Landwehr (De Hooghe) 94; Cohen-Ricci. 658; Brunet I, 1735f; Ray 4-5; Gay-Lemontyner I, 519; Bilderlexicon II, 779 and plates CLXIV and CCXXXVII; Fürstenberg 70; Graesse II, 102; Hollstein 491-590; Lewine 326; Nodier 813; Rahir

202; Rose 3284; Sander 309; Viollet-le-duc 144; Barbier I, 551;

-Condition: Erased 18th century name on the title pages; Else a very fine copy in desirable contemporary bindings.

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### The engravings of Romeyn de Hooghe reworked by Bernard Picart



### La Salle Antoine de & Hooghe, Romeyn de (ill.)

*Les Cent Nouvelles Nouvelles. Suivent les Cent Nouvelles contenant les Cent Histoires Nouveaux, qui sont moult plaisans à raconter, en toutes bonnes compagnies, par manière de joyeuseté. Avec d'excellentes Figures en taille-douce, gravées sur les desseins du fameux Mr. Romain de Hooge & retouchées par feu B. Picart le Romain.*

Cologne [=Amsterdam], Pierre Gaillard, 1736. 2 volumes. 8<sup>vo</sup> (162 x 100 mm). [XXX], 397, [3] (last leaf blank); [XXIV], 389, [3] (last leaf blank) p.

With an engraved title page by G. van der Gouwen after R. de Hooghe and 100 half page engravings in the text i.a. by L. Scherm (signature at Nouvelles XXIX, XXX and LXXVII) and J. van Vianen (signature at Nouvelles L, LVII, LVIII, LX, LXV, LXVI, LXVII and LXX) after R. de Hooghe and reworked by Bernard Picart.

Polished calf, gold tooled. On the covers a triple fillet border. Spine with 5 raised bands. Red and citron labels in compartment 2 and 3, the other compartments with fleurons and small tools. Board edges with a single fillet, turn ins with a decorative roll. Marbled end leaves. Green ribbon markers. Edges coloured red.



Later edition (first 1701) of an anonymous collection of one hundred amusing short stories, but the engravings after Romeyn de Hooghe now reworked by Bernard Picart.

The *Cent Nouvelles Nouvelles* follow the traditions of the *Fabliaux*. This collection of stories plays the same role in France as the Boccaccio stories in Italy. They are the first work in French of short prose tales of a comic character and they are attributed to the circle of literary courtiers of Louis XI. The compiler is thought to have been Antoine de la Sale. Fifteen stories were taken from Poggio, four from Boccaccio. The collection was first published in 1486.

Popular interest in the work was revived in the early 18<sup>th</sup> century through the Amsterdam editions with the very free and spirited illustrations by Romeyn de Hooghe (1645-1708) which are a mirror of the manners and costume of the period.

**-Provenance:** With the engraved ex libris (J.B. Scotin) "*Livre de la bibliothèque de P. Dupont*".

**-Literature:** Landwehr (De Hooghe) 94; Cohen-Ricci. 658; Brunet I, 1735f; Ray 4-5; Gay-Lemonty I, 519; *Bilderlexicon* II, 779 and plates CLXIV and CCXXXVII; Fürstenberg 70; Graesse II, 102; Hollstein 491-590; Lewine 326; Nodier 813; Rahr 202; Rose 3284; Sander 309; Viollet-le-duc 144; Barbier I, 551;

**-Condition:** Spine head of vol. 1 a bit damaged; Very fine copy with clear impressions of the engravings.

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The guild of Roman whores - illustrated edition-

[Leti, Gregorio].

Onkuisse t'Zamenrotting of Gilde der Roomse Hoeren, Vergadert in 't Conclave over de Verkiezing van een Nieuwen Paus; Met een Redenwisseling daar over Tussen Pasquijn en Marforio: En 't Nieuwe Kapittelhuis Der Nonnen, Of de Bagijne-Klucht Van Baltazar Sultanini Bressan.

Amsterdam, Christiaan Karstensch, 1678. Enlarged translation from the Italian. 12^{mo} (135 x 75 mm). [V] (including frontispiece), 384. p.

Engraved frontispiece and 20 plates.

Vellum laced case binding. (recasing).

Only Dutch translation and possibly the only illustrated edition of *Il Puttanismo Romano* (1668, Elsevier, Leiden), now under a title which translates as Lewd Assembly or the Guild of Roman Whores. In the French translation, also published in Leiden, the

author used the pseudonym Baltasar Sultanini Bressan. At the time the custom was to be silent about prostitution at home, but freely describe the phenomenon in other countries.



Leti (1630-1701) was an Italian historian who was raised as a catholic, but later turned protestant. He lived in France and England, from where he had to flee to Amsterdam for having offended King Charles II in one of his books. He lived the last years of his life in Amsterdam. He specialized in works describing the many sexual extravagancies of the clergy in Rome. He was inclined to exaggerate. All of his books were in the Index Librorum Prohibitorum.

STCN lists 2 copies (KB, UVA); Worlcat lists no copies outside Europe as far as we could find.

-Provenance: This is the copy sold at the auction of Bob Luza, Amsterdam, Van Gendt 1981.

-Literature: Beijers coll. Buisman 1106; Buisman (*Populaire prozaschrijvers*) 1329; Clemens 119; *l'Enfer de la Bibliothèque Nationale* 374 (*Le putanisme de Rome*); Gieles/Plak 269; Hayn, *Bibliotheca erotica et curiosa* 509 (different editions); Krivatsy 166; Scheepers I, 547 ; Versnel 93.

-Condition: Recased 17th century binding, fits perfectly; New end leaves; Vaguely stained thoroughly; Some of the engravings touched by the binder's knife; A good copy of this very rare work.

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**With the climactic *Petits pieds* illustration**



**Longus.**

*Amours de Daphnis et Chloé. Avec Figures par un Eleve de Picart.*

Amsterdam, 1750. 8<sup>vo</sup> (158 x 100 mm). [X], 159, [21] p.

Engraved title page, 8 plates by Jean-Baptiste Scotin and 4 vignettes by Cochin.

Mottled calf. Gold tooled spine with 5 raised bands and red label in compartment 2. Comb marbled end leaves. Green ribbon marker, Edges coloured red.

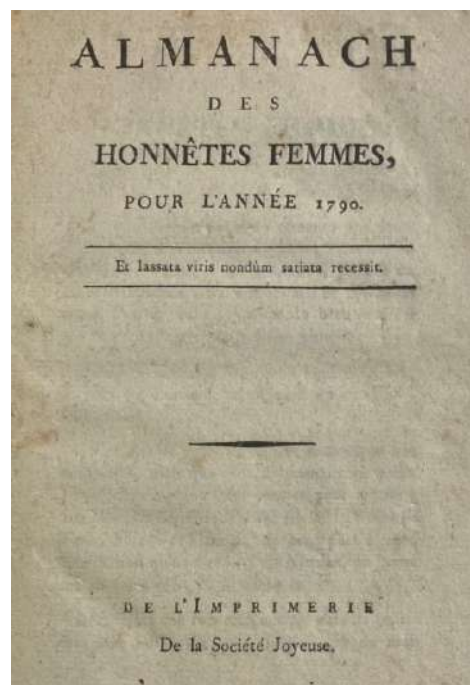
A reprint of the 1731 Paris edition of this classic love story. This book is completely different from the better-known and more amply illustrated edition 'du Régent' of 1718. It does, however, have the climactic *Petits pieds* illustration that, probably for reasons of modesty, some other editions lack. The title vignette and the vignettes by Cochin are printed on thin paper and glued in.

**-Literature:** cf. *Bibliotheca Arcana* 407; cf. Cohen-Ricci 652; Gay-Lemonnyer I, 184; STCN 2 copies (KB, UB Amsterdam)

**-Condition:** Marbled paper on the upper paste down partly replaced; Small hole in white margin preface leaf; Some damage to the inner margin of the engraved title; Else a clean and attractive copy.

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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.

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### Tales of amorous adventure and passion in the style of Boccaccio



#### Marguerite d'Angoulême (reine de Navarre).

*Contes et Nouvelles de Marguerite de Valois, Reine de Navarre. Mis en beau langage, accommodé au goût de ce tems: & enrichis de Figures en Taille-douce.*

Amsterdam, George Gallet, 1708. 2 volumes. 8<sup>vo</sup> (168 x 95 mm). [XVIII], 374, [10] (last leaf blank); 318, [10] (last leaf blank) p.

Engraved title page (repeated) and 72 half-page engravings by J. Harrewijn. Title pages printed in red and black.

Sprinkled polished calf, gold tooled. On the covers a triple fillet border. Spine with 5 raised bands. Red labels in compartment 2 and 3. All compartments bordered by a triple fillet. Marbled end leaves. Ribbon markers. Red sprinkled edges.

Marguerite de Navarre (1492-1549) was a sister of François I and wife of the French King Henri IV. She wrote these stories after her retirement from the court. The first edition appeared in 1558 under the title *Histoire des Amants fortunés* and counted 68 days, in 1559 appeared an edition with the definitive 72 days as *Heptaméron des nouvelles de très illustre et très excellente princesse Marguerite de Valois, reine de Navarre*.

These tales of amorous adventure and passion are based chiefly on those of Boccaccio. The author wanted to follow the example of the Decamerone, but did not finish more than seven days (70 *contes*) plus two. The original text has been altered to conform to

the more prudish taste of the early eighteenth century, but the illustrations remain frank enough.

The engravings have been attributed to Romeyn de Hooghe, but according to Landwehr, in his *Romeyn de Hooghe as Bookillustrator*, were in fact designed for this edition by his pupil Harrewyn, who imitated the master. These illustrations are not identical to those of the editions of 1698 and 1700. They are chastened at places and not of the same quality. Several engravings have Harrewyn's signature.

STCN (2 copies, Fondation Custodia and incomplete in Amsterdam University Library).

**-Provenance:** With the engraved ax libris of Anatole Basseville

**-Literature:** Gay-Lemonnyer III, 38; Brunet III, 1417; Cohen-Ricci 680; Drujon, *Catalogue des ouvrages ... condamnés* 189; Lewine 338; Nodier 817; Sander 1276.

**-Condition:** Leather upper joint vol. 1 split; Spine head vol. 2 damaged; Paper slightly browned; Lower corner p. 147 vol. 2 lacks small portion; Nice copy.

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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-Lemomnyer II, 150-155; Barbier II, 172;

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

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**With the ravishing engravings of Charles Eisen engraved by Le Mire**



**Montesquieu.**

*Le temple de Gnide.*

Paris, Didot le Jeune (sold by Bozérian and Deterville), l'an troisième (1794) 8<sup>vo</sup> (257 x 165 mm). XII [=XIV], 153, [1] p.

With 12 engravings by N. Le Mire and N. Thomas after Charles Eisen and Le Barbier

Tree marbled calf, gold tooled. On the covers a border of a greek key and decorative roll. Flat spine divided into 6 compartments. Red label in compartment 2, the other compartments with a caduceus. Board edges and turn ins with a decorative roll. Marbled end leaves. Red ribbon marker. Edges gilt.

Printed on "papier vélin". The first edition with the plates of Eisen appeared in 1772. This edition contains also *Cephise et l'Amour* and *Arsace et Ismenie*.

**-Provenance:** 1) With a bookplate "Ex biblioth. B.Limmig". and the number 4B; In pencil "a Hélène Springer 1948".

**-Literature:** Brunet III, 1860; Ray 32; Cohen-Ricci 728f.

**-Condition:** Some leaves browned; Upper joint leather partly broken; Corners and spine ends some damage; Old small repair on upper cover.

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The temple de Gnide re-edited by Octave Uzanne

Montesquieu.

Le temple de Gnide suivi d'Arsace et Isménie. Avec figures d'Eisen et de Le Barbier gravées par Le Mire. Préface par O. Uzanne.

Rouen, J. Lemomnyer, 1881. Nouvelle édition. 8^{vo} (276 x 187 mm). [IV], XXIV, 160 [4] p. (Last leaf blank).

With 14 plates.

Brown half morocco. Richly gold tooled spine with 5 raised bands. Original wrapper bound in.

One of the 200 copie on large paper, this is no 134 on "Whatman". The first edition of the illustrations of Eisen engraved by Le Mire appeared in 1772.

-Provenance: With an armorial ex libris "Ex-libris du baron Goury du Roslan"

-Literature: Vicaire V, 1102.

-Condition: Paper a bit browned; Else a fine copy.

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



### Nericiat, André Robert de.

*Le doctorat impromptu.*

Londres [Bruxelles, Briard ou Lécivain?], 1788-1866. 12<sup>mo</sup> (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 19<sup>th</sup> 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 Nericiat** (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 caractéristique".

**-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.

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17 various positions in marvellous engravings by Elluin

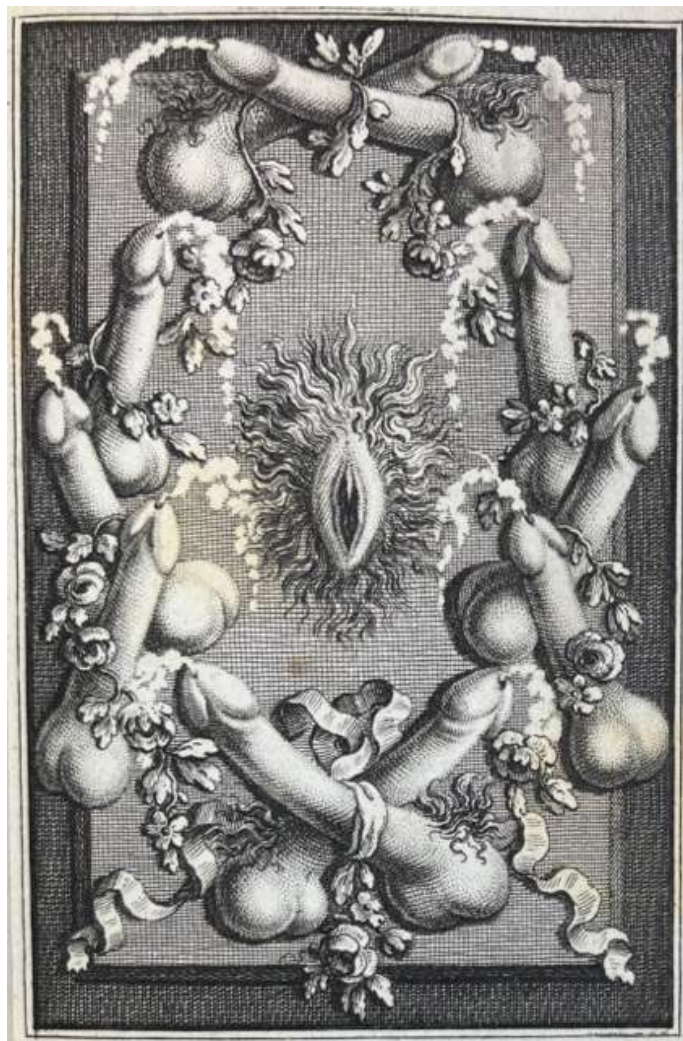
[Nogaret, François-Felix].

L'Arétin 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-Lemmonnyer I, 262; Lewine 385; Pia 81-89; *The Private case* 1331; Sander 36; Pia 82.

-Condition: Some old fillings in the leather; Else a clean copy with strong impressions.

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**Very rare edition**

**[Pigault-Lebrun, Guillaume Charles Ant.]**

*L'Enfant du Bordel.*

A Londres [Paris, frères Garnier?], 1800 [=ca. 1830]. 18<sup>mo</sup> (138 x 86 mm). 150; [IV], 126 p. 1-12<sup>6</sup> 13<sup>4</sup> (13 4, blank?);[chi]<sup>2</sup> 1-10<sup>6</sup> 11<sup>4</sup> (-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 19<sup>th</sup> century red half morocco, spine simply gilt. Purple end leaves.

Very rare. This editon 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 succesfull 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-Lemmonnyer 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.

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Everybody awakes to make love

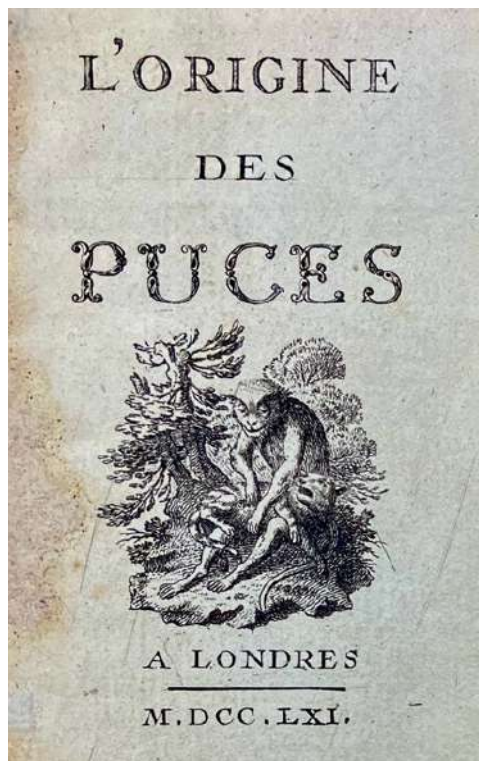
Piron, Alexis.

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.

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**Galant situations of the Madonna and her admirers...**



**Renoult, Jean-Baptiste.**

*Les Aventures de la Madona, et de François d'Assise. Recueillies de plusieurs ouvrages des Docteurs Romains; Ecrites d'un stile récréatif; en même temps capable de faire voir le ridicule de Papisme sans aucune controverse.*

Amsterdam, Daniel de la Feuille, 1701. Seconde edition. [XVIII], 133, [3] p.

With 9 plates (Lacks the engraved title page).

Red morocco, gold tooled. On the covers a broad border of several decorative rolls. Flat spine divided into 6 compartments. Title in compartment 2, the others with a central cross. Board edges with a dotted fillet. Broad decorative roll on turn ins. Marbled end leaves. Green ribbon marker. Edges gilt.

This seems to be another edition than the 2 editions "a la sphere" recorded in STCN. Second edition of a



book that Gay-L. calls uncommon, as it was condemned to be burned. Lewine and Nodier characterise it as a supplement to the *Alcoran des Cordeliers*.

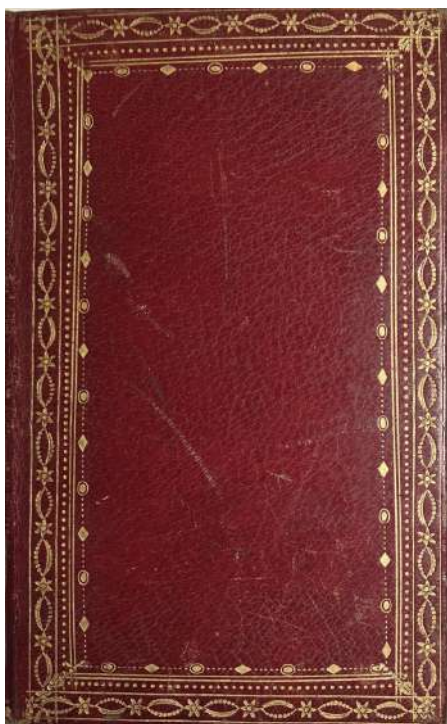
Pisanus Fraxi speaks of 'a very curious work, ... thoroughly entertaining.' Gay (1864) mentions the engraving pertaining to chapter VI (*Les galanteries de la Madona avec ses Dévots*), showing 'to what extent mysticism can lead to forgetting the rules of decency'.

Renoult (c. 1664-?) was a Franciscan (*cordelier*) for four years, after which he became a protestant. He wrote several anti-catholic works. His book *Le Protestant scrupuleux*, Amsterdam 1701, was a reply to criticism of the *Madona*. In 1726 Gerrit Bos in Amsterdam published a Dutch translation, *De avonturen Van de Roomsche Lieve Vrouwe En van St. Franciscus van Assisien*.

There are other identical editions of 1701, published 'à la Sphère' and at N. Chevalier et J. Tiriel. A reprint was published by Librairie Veuve Pairault et Fils in Paris in 1882.

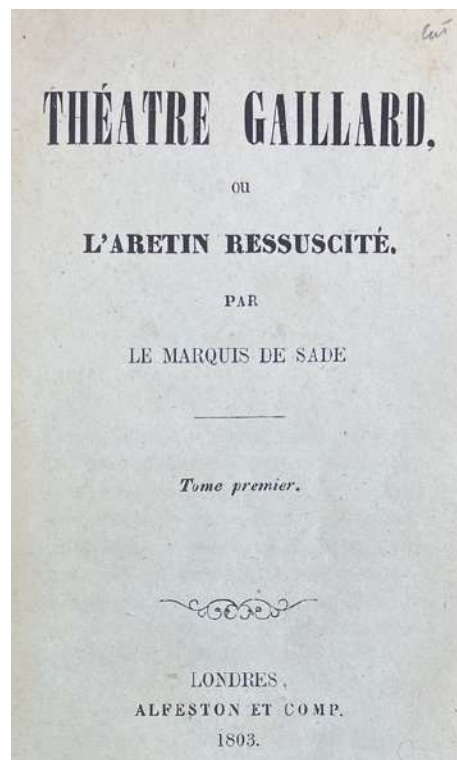
**-Literature:** Bibliographie clérico-galante 152; Brunet IV, 1236; Caillet 9306 ('des passages très libres'); Cioranescu 58890; Cohen, Suppl, 452; Conlon, Prélude au siècle des Lumières 10825; Gay-Lemonnyer I, 316; Graesse VI (1), 89; Lewine 454 (ed. A'dam 1745, front. and 10 pl.); Nodier 953 (ed. 1745); Pisanus Fraxi II, 425 ff.; Rose 345; Viollet-le-duc 202 (ed. Amsterdam 1750).

**-Condition:** Lacks the engraved title page; Some leaves quite browned.



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Rare edition of obscene plays



Sade, Marquis de.

Théâtre gaillard ou l'Aretin 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.

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### 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<sup>vo</sup> (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 18<sup>th</sup> and 19<sup>th</sup> 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-Lemouney III, 1188-89.

**-Condition:** In every sense a very desirable copy.

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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.

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 Bibliomantic Society).

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

-Condition: In perfect condition.

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**With the banned passages**



**[Voltaire].**

*La Pucelle d'Orléans. Poème, divisé en vingt chants.*

Londres [=Amsterdam?], aux dépens de la compagnie, 1764. Nouvelle édition. 8<sup>vo</sup> (200 x 120 mm). xvi, 384 p.

Engraved frontispiece, 20 plates and 2 vignettes of which one is a portrait of the anonymous author.

Tree marbled calf. Spine simply gold tooled with 5 raised bands and title in compartment 2.

This long poem satyrizing the Joan of Arc story, was written in 1730 and first published, anonymously, at Louvain in 1755. Chapelin, the author of an earlier work on Joan of Arc, had challenged Voltaire to write a better one – which became this one. Voltaire addresses Chapelin in the first stanza.

Only in 1762 Voltaire allowed a publisher to mention him as the author. In following editions some of the more daring passages were suppressed, supposedly by Voltaire himself, who, to avoid difficulties, claimed they were added by others. In this edition those passages are included again - and marked as such.

In the preface the fictitious Benedictine Don Apuleius Risorius assures the reader that this is a moral book, which, in spite of its daring story, is much less licentious than many books of the classic authors. Nevertheless the book was ordered to be destroyed many times.

**-Literature:** STCN 1 copy (Utrecht); Bengesco I, 491; Cohen-Ricci 1030; Drujon, *Catalogue des ouvrages ... condamnés* 333 (ed. 1755); Gay-Lemomnyer III, 887; Graesse VI (2) 392 (ed. 1761); Lewine 558 ('These plates are inartistic, but amusing'); Rose 4785; Sander 2012.

**-Condition:** End leaves and preface browned; Else a very fine copy with strong impressions of the plates.

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



[Voltaire].

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

A Conculix [Paris], [1765]. Nouvelle édition, corrigée, augmentée & collationnée sur le Manuscrit

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 halftitle.

-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.

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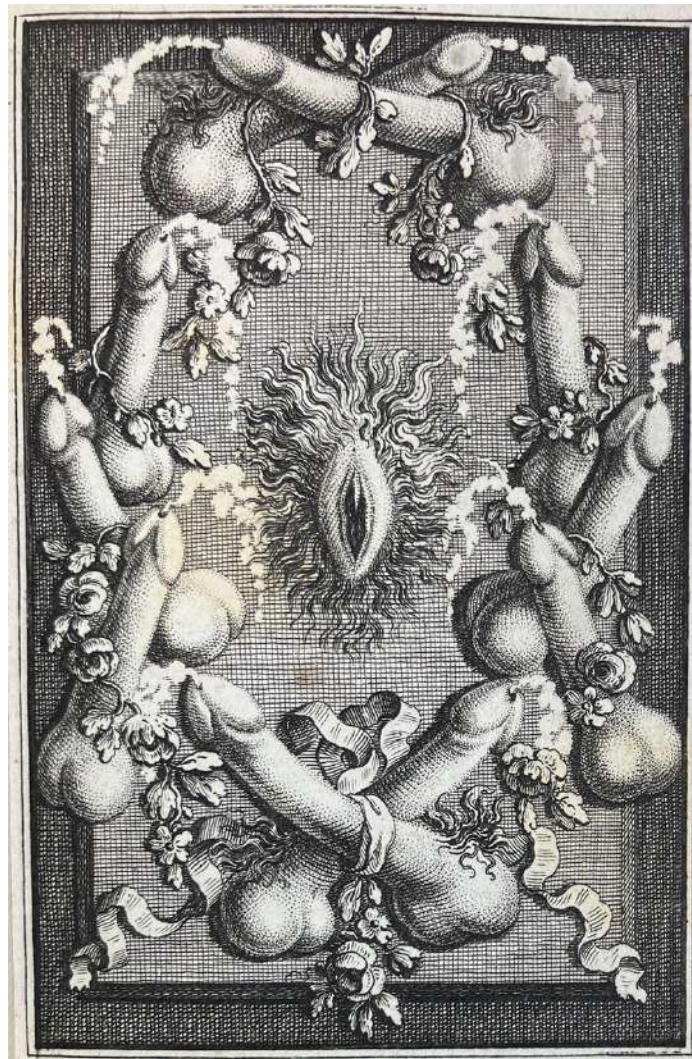
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Plein 19-C 2511 CS Den Haag
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