

POLITICS, SEX & TRANSLATION

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LETTRES
DE
JULIE A EULALIE,
OU
TABLEAU
DU
LIBERTINAGE DE PARIS.



A LONDRES,
Chez JEAN NOURSE, Libraire.

M. DCC. LXXXIV.

L. Rousseau

**"IL ÉTALA À MES YEUX UN MEMBRE VIRIL
DONT L'ASPECT ME FIT TEMBLER":
THE FICTIOUS PORNOGRAPHIC MEMOIRS
OF A PARISIAN PROSTITUTE**

1 [PROSTITUTION].
**Lettres de Julie a Eulalie, ou Tableau
du Libertinage de Paris.**

First Edition. Small 8vo (161 x 100mm). 175, [1]pp. Some light foxing and a little staining in places throughout, heavier foxing and spotting at the end; later pen and ink underlining in a few places but otherwise a good copy. Contemporary French mottled sheep, smooth spine tooled in gilt, red leather and gilt label, red edges, marbled endleaves, old ribbon marker (a little rubbed and bumped at the edges and corners but otherwise fine).

A Londres [i.e. Paris]: Chez Jean Nourse, 1784.

£18,500

Very Rare. ESTC records copies of this edition at **BL only** (x2 copies, one is imperfect ("wanting pp. 119–122")). An edition dated 1785 (also stated as printed by Nourse on the title-page but with different pagination and title-page ornaments (that "suggest either Dutch or Swiss origin") is recorded by ESTC at Jagiellonian Library (Cracow, Poland) only and a second edition in two volumes in 24mo, again stated as printed by Nourse in London, titled *Correspondance d'Eulalie, ou Tableau du libertinage de Paris. Avec la vie de plusieurs filles célèbres de ce siècle.* and dated 1785 is recorded by ESTC at BL ("Pp.139–140,145–168 of vol.2 mutilated"), BnF, and the Kinsey Institute only. The only copy of any edition recorded in Rare Book Hub is a single example of the second edition offered in a French auction in 2014.

A sexually explicit novel disguised as a supposedly real collection of letters sent from one 18th-century Parisian prostitute to another recounting her exploits and relationships with various men including a besotted French nobleman who lavishes gifts on her (whom she exploits) and a handsome young (and sexually inexperienced) man with whom she falls in love. As well as detailing Eulalie's sexual encounters we also learn much about upperclass social life in Paris through the detailed footnotes of the "editor."

In the “Préface de l’Éditeur”, we are told that this book is a reproduction of letters between Eulalie (seemingly an actress, but as we find out in the main body of the text, a prostitute) and her friend (a fellow prostitute) Julie, with whom she was very close when they were both in Paris. The correspondence has been broken because Julie has gone travelling with an Englishman. The editor states that he has explained some reference in the footnotes for “ceux qui ne connoissent pas Paris”, and published the whole to stop other men being duped by women like Eulalie and Julie.

The very first letter recounts how a “Maquerelle à Paris” has convinced a man (“usé de débauches, qui a la manie des pucelages” p.6) that Julie is a virgin and sold her virginity to him for “50 louis”:

“Je lui ses présentée comme une petite paysanne nouvellement arrivée de son village. Dès qu’on m’eut livrée à sa discrétion, je n’omis aucune des simagrées d’usage dans pareilles occasions; je poussai des cris perçans, je pleurai, j’égratignai: en un mot, j’ai joué mon rôle d’un air si naturel, qu’il m’a crue aussi vierge que l’enfant qui vient de naître. Quoique son priape pliât à chaque instant & fût si foible qu’à peine en sentois-je les coups, je gémissais profondément, je le suppliois d’avoir pitié de moi, de ne pas me déchirer davantage, que j’en mourois s’il continuait. L’amour-propre, qui aveugle toujours les hommes sur cet article, lui fit croire qu’il avoit fait des efforts héroïques.” (p.6)

[I presented myself to him as a young peasant girl newly arrived from her village. As soon as I was at his mercy, I omitted none of the usual antics for such occasions; I uttered piercing cries, I wept, I scratched: in short, I played my part so naturally that he believed me as innocent as a newborn child. Although his penis bent at every moment and was so weak that I scarcely felt his thrusts, I moaned deeply, begging him to have pity on me, not to tear me apart further, for I would die if he continued. Self-love, which always blinds men in this matter, made him believe that he had made heroic efforts.]

The novel continues with several sexually explicit passages including descriptions of whipping (“**Il m’a fallu hier, chez la Présidente, souter pendant plus de deux heures un vieux Président, tandis qu’à genoux devant moi, il me gamahuchoit**” p.9); sodomy (“**plongé le même dard, qui sortoit de l’antre de la volupté, dans un endroit que la nature ne lui a nullement destiné**” p.42); a well-endowed Prince (“**il étala à mes yeux un membre viril dont l’aspect me fit trembler**” p.89) and a woman with, “**le clitoris gros comme le petit doigt**” which at times has, “**momens d’érection**” (p.96). There is also a scene where Eulalie disguises one of her lovers as a woman (“**j’avois habillé en femme. Comme il a la peau très-blanche & n’a pas encore de barbe, mes ajustemens lui vont à merveilles**” p.148) in order to attend a ball with him whilst in the company of another man.

The long and extensive footnotes seem to be aimed at an English reader (or at least not a French native) and provide information on many of the fashionable restaurants, cafes, theatres, and clothes makers in the capital city. She also describes attending, “**la premiere représentation du Roi Lear, Tragédie de M. Ducis, imitée de Shakespear**” (p.131) which premiered, with its rewritten happy ending, on 16 Jan 1783 before the king and queen at the Théâtre de la Reine at Versailles. The novel is presented as though it were a guide to understanding the tricks played by prostitutes on men and indeed Eulalie does deceive many of the men from which she receives money in exchange for sex (at one point she prepares false invoices which are to be paid by one of her customers). But, she is also tricked herself when she finds she has been paid by a deceitful Polish man with worthless tokens rather than coins (p.127), and that she is also at danger of being cast aside by her main “lover” in favour of someone else. The novel ends with Eulalie herself finding an Englishman who wishes to take her travelling with him.

Ostensibly produced in London by “one of the great European booksellers of the Enlightenment” (ODNB), John Nourse (bap.1705–1780), but in reality it was almost certainly produced in France (most likely Paris) and the reference to Nourse is one of many false imprints recorded in ESTC—“His editions were so well known on the continent that his name was used by clandestine publishers there as a disguise.” (ODNB) The fact that the present copy survives in a contemporary French binding also suggests that it was printed in France rather than “a Londres.” Typographically, it also appears French and the distinctive title-page ornament and head-pieces are not English.

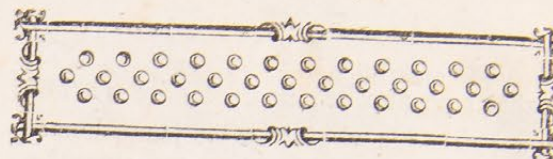
This deeply shocking novel appears to have received no scholarly attention in the UK or America (perhaps due to its great rarity) but deserves to be studied further for the portrayal of prostitution and attitudes towards sex in the period in both England and France.

Provenance: Ladislaus Reisenleitner, signature dated Paris 15th October 1882 on the front flyleaf.



Curieux de voir sur quoi pouvoit
rouler une correspondance si étendue
entre deux filles de cette espece, je priai
Eulalie de me la prêter. „ Volontiers,
„ me dit-elle en riant, mais à condi-
„ tion que vous me la rendrez”. Je
le lui promis & l'emportai.

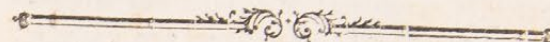
Retiré chez moi, je me mis à lire
une grande partie de ces lettres qui
me parurent intéressantes. Jugeant
aussitôt que leur publicité ne pouvoit
qu'être très-utile au Public si souvent
trompé par nos Laïs modernes, je me
hâte de les lui communiquer. Je me
suis permis quelques notes que j'ai cru
nécessaires pour ceux qui ne connoissent
pas Paris. Je m'estimerai très-heureux
si cette lecture, en faisant connoître les
ruses de ces demoiselles, peut au moins
diminuer le nombre de leurs dupes.



LETRES

DE

JULIE A EULALIE.



PREMIERE LETTRE.

Paris, ce 12 Avril 1782.

J'AI appris, ma chere amie, avec bien du
plaisir, ton arrivée à Bordeaux. Tu as été
fort heureuse de trouver dans la diligence
un officier d'Infanterie qui t'ait défrayée &
donné dix louis. C'est un de ces événemens
qui n'arrivent qu'une fois dans la vie; car
ordinairement ces Messieurs ne sont pas
riches.

Croirois-tu que, depuis ton départ, la
Lebrun (1) a trouvé le moyen de me faire

(1) Maquerelle à Paris.

A 3

JULIE,
OU
J'AI SAUVÉ MA ROSE.

PAR MADAME DE C***.

« La mère en défendra la lecture
» à sa fille. »

NOUVELLE ÉDITION,
REVUE ET CORRIGÉE.

TOME PREMIER.

A HAMBOURG,
ET SE TROUVE A PARIS,
Chez les Marchands de Nouveautés.

1807.

**AN EROTIC LESBIAN ROMANCE WHICH WAS
BANNED AND ORDERED TO BE DESTROYED**

2 [CHOISEUL-MEUSE (Félicité de)].

Julie, ou J'ai Sauvé ma Rose. Par Madame de C*.**

“Nouvelle Édition, Revue et Corrigée” [see below]. 2 Volumes. 8vo (180 x 106mm). [4], 252; [4], 287 pp., with the half-titles in each volume. A little browned and lightly foxed in places but otherwise a very good and largely uncut copy. Late 19th-century brown cloth-backed marbled boards, spines tooled and lettered in gilt, red leather and gilt labels, new endpapers (a little rubbed and worn at the edges but otherwise fine).

Hambourg: et se Trouve a Paris, Chez les Marchands de Nouveautés, 1807. **£15,000**

Very Rare. OCLC records copies at the **BL** and University of London (digital only?) only in the UK; Yale (does not appear in the catalogue), **Bryn Mawr, Pennsylvania, Michigan State** (with a pencil note “*Rarissime!*”). First published in a single volume in Paris in the same year. After the present edition the novel was not published again until 1882 in Bruxelles. An English translation by Dorothy Albertyn was published by the Odyssey Press in London in 1970.

“Mais que dire d’un ouvrage dont on ne peut citer aucune partie sans outrager la pudeur, ou sans manquer aux convenances sociales et à l’honneté publique?”

A remarkable and very rare erotic novel by, “the most daring author to write during the early stages of female erotic literature”, which was banned and ordered to be destroyed for its explicit lesbian love story. This second edition is the first to have the second volume which contains the most explicit passage in which Julie succumbs to the amorous advances of her friend Caroline. The title-page contains the following warning: “La mère en défendra la lecture à sa fille.” [The mother will forbid her daughter to read it]

The novel is written as a memoir by Julie who is taught at a young age that above all else she must preserve her virginity as the loss of it would cause great damage to her reputation as a woman. Despite numerous male and female

lovers throughout the novel Julie preserves her virginity while also discovering lesbian love through her friend Caroline and the pair form a secret society of lesbians.

"The denouement of the memoir takes the reader up to the time of the writing where Julie has renounced society to live as a recluse. She writes her memoirs to instruct other women about the empowerment she experienced while living her life according to her philosophy. The power she realizes permits her to function within the context of early nineteenth-century male-dominated society without losing her subjectivity and ability to pursue individual pleasures." (Glassner, p. 139).

It is also at the end of the second volume of the novel that the most explicit erotic scene takes place which would ultimately lead to the book being banned:

Caroline m'attire doucement sur la couche de roses; elle écarte le voile qui couvre mon sein, elle y colle sa bouche, et, après en avoir caressé les deux charmans boutons, elle vient cueillir sur mes lèvres les plus brûlans baisers. Mes bras deviennent bientôt l'objet de ses voluptueuses caresses; elle les presse, elle les baise avec fureur; ma jambe attire ses regards, et n'excite pas moins de transports. Pressée de jouir de charmes encore plus précieux, sa main indiscrete effleure une cuisse blanche et potelée, qui devient à son tour l'objet des hommages de la voluptueuse Caroline. Enhardie par ses succès, elle ose pénétrer jusqu'au secret asile des plaisirs. Elle jette sur moi des regards enflammés; le pourpre du désir colore son visage, son sein palpite avec une violence extraordinaire. Elle se couche entièrement sur l'ottomane, et s'emparant d'une de mes mains, elle la pose sur le foyer de ses désirs.

"Je compris son intention; mais, trop novice dans cet art pour compléter sa jouissance, ma maladresse ne fit que l'exciter, au lieu de la satisfaire. Caroline, hors d'elle-même, m'attire sur elle, sa gorge est sur la mienne, et par un mouvement circulaire semble la caresser. Les jolies fraises qui couronnent son sein, jalouses d'en rencontrer d'aussi belles, cherchent à leur livrer le combat; elles se touchent, elles se pressent; ce léger frottement les durcit et me cause le frémissement le plus voluptueux! Caroline s'aperçoit de mon trouble et cherche à l'augmenter par les titillations les plus délicieuses. Elle passe une de mes cuisses entre les siennes; je la sens s'agiter avec plus de violence; sa main officieuse redouble de vivacité, l'éclair du plaisir brille en même temps à nos yeux, et nous perdons, dans l'ivresse qui le suit, jusqu'au souvenir de notre existence."

[Caroline gently draws me down onto the bed of roses; she parts the veil covering my breast and presses her lips to it, and, after caressing its two

charming buds, she moves to gather the most burning kisses from my lips. My arms soon become the object of her voluptuous caresses; she clasps and kisses them with fervour; my leg catches her eye and stirs no less rapture. Eager to enjoy even more precious charms, her bold hand grazes a white, shapely thigh, which in turn becomes the object of the voluptuous Caroline's adoration. Emboldened by her success, she dares to venture toward the secret sanctuary of pleasure. She casts burning glances at me; the flush of desire colours her face, and her bosom heaves with extraordinary intensity. She stretches out fully upon the ottoman and, taking hold of one of my hands, places it upon the seat of her desire.

I understood her intent; yet, being too much of a novice in this art to bring her to full gratification, my clumsiness served only to arouse rather than satisfy her. Beside herself, Caroline pulled me onto her; her bosom pressed against mine, caressing it with a circular motion. The lovely peaks crowning her breasts, jealous at encountering others just as beautiful, sought to vie with them; they touched and pressed together—that slight friction hardened them and sent a most voluptuous shiver through me! Caroline sensed my agitation and sought to heighten it with the most delightful caresses. She guided one of my thighs between her own; I felt her movements grow more intense; her eager hand redoubled its vigour; a flash of pleasure lit up our eyes, and in the ensuing ecstasy, we lost all awareness of our very existence.]

Glassner notes of this passage:

"It appears that *Julie ou j'ai sauvé ma rose* was censored and ordered to be destroyed mainly because of the lesbian scenes that occur toward the end ... **Representations of same-sex love making were judged to be not simply abnormal, but intolerably obscene in nineteenth-century thought. Thus, the work deserved a much sterner punishment for its more serious literary transgression than the heterosexual erotic representations in *Entre chien et loup* and *Amélie de Saint-Far*.**" [two other novels by Choiseul-Meuse which were banned but not ordered to be destroyed].

Surprisingly little has been written about the novels of Félicité de Choiseul-Meuse. Beth A. Glassner suggests in her essay "The Censored Erotic Works of Félicité de Choiseul-Meuse" that this is most likely because many of her novels were censored on publication (and *Julie* ordered to be destroyed) and because they are now so rare institutionally, Glassner notes that, **"Aside from citations in anthologies, inquiries regarding Choiseul-Meuse are rare."** (p.131).

Authorship of the novel was once disputed but it is now thought to be by Choiseul-Meuse who wrote around 27 novels between 1797 and 1824. Very little

is known about the author but it has been suggested (by Glassner and others) that she was the wife of the Marquis Jean-Baptiste-Armand de Choiseul-Meuse, an army field marshal who also translated Tasso's *Aminta*. An unidentified Madame Guyot was once thought to be the author of Choiseul-Meuse's novels. Antoine Laporte wrote in 1889, when it was still believed that Guyot was the author:

“L'auteur s'est piqué de disputer de cynisme et de licence avec les écrivains qui sont distingués par ce côté honteux. Le fond de son roman assez froidement imaginé est réchauffé par les tableaux les plus obscènes. Mais que dire d'un ouvrage dont on ne peut citer aucune partie sans outrager la pudeur ou sans manquer aux convenances sociales ou à l'honnêteté publique? Si un homme l'avait écrit on pourrait lui reprocher d'avoir trahi par ses écrits le dérèglement des mœurs; mais lorsque de tels tableaux ont été écrits par une femme la pitié et le dégoût arrêtent la censure” (Laporte, *Histoire littéraire du dix-neuvième siècle* (1889) p.266)

[The author sought to vie in cynicism and licentiousness with writers distinguished by such shameful traits. The substance of her novel, rather coldly conceived, is enlivened by the most obscene scenes. Yet what can be said of a work from which no passage can be quoted without offending decency or violating social proprieties and public morality? Had a man written it, he might be reproached for betraying moral depravity through his writing; but when such scenes are penned by a woman, pity and disgust stay the hand of censure.]

Provenance: Bookseller's note in French on the pastedowns and endleaves but no marks (perhaps unsurprisingly given the content) of any early ownership.

JULIE,
OU
J'AI SAUVÉ MA ROSE.

PAR MADAME DE C***.

« La mère en défendra la lecture
» à sa fille. »

NOUVELLE ÉDITION,
REVUE ET CORRIGÉE.

TOME SECOND.

A HAMBOURG,

ET SE TROUVE A PARIS,
Chez les Marchands de Nouveautés.

1807.

plaisir brille en même temps à nos yeux, et nous perdons, dans l'ivresse qui le suit, jusqu'au souvenir de notre existence.

Hé bien ! me dit Caroline en sortant de son extase, as-tu partagé mes plaisirs ? Ces sensations délicieuses que nous venons d'éprouver l'une et l'autre, ne sont pourtant qu'une faible esquisse de celles que je puis te faire goûter. Viens, ma chère âme, viens donner un dernier baiser à ton amie. Il faut nous séparer ; mais nous nous reverrons bientôt, n'est-ce pas ?

— J'y consens volontiers, lui dis-je ; cependant j'y mets une condition : quel que soit le titre auquel vous prétendiez dans ces amoureux ébats, celui de *maîtresse* est le seul que je veuille avoir, et ce titre me donne sur vos actions des droits in-

contestables. Accoutumée à me faire obéir, je ne renoncerais jamais à cette douce habitude. Attendez - vous donc à de nombreux caprices, et surtout soyez prête à tous les sacrifices qu'il me plaira d'exiger.

— Je n'hésite pas à vous le promettre, répondit Caroline avec feu, pourvu qu'à votre tour vous preniez l'engagement de vous soumettre à toutes mes amoureuses fantaisies.

— D'accord, mais je veux m'assurer de suite de la sincérité de vos promesses ; le congé de Versac sera le prix de mes nouvelles faveurs.

— Le congé de Versac ? Qu'exigez-vous ? En quoi cela peut-il intéresser nos plaisirs ?

— Caroline, vous oubliez mes conditions : je veux bien vous les répéter encore ; mais gardez-vous, après cela, d'hésiter à me satisfaire ! Je

TOUT EST POSSIBLE
A L'AMITIÉ,
OU
HISTOIRE
DE
MILORD LOVE-ROSE
ET DE
SOPHIE MOSTAIN.
*Par Madame DE MALARME,
DE L'ACADÉMIE DES ARCADES.*

PREMIERE PARTIE.



A LONDRES;
Chez THOMAS HOOKHAM;
Et à PARIS,
Chez la Veuve DUCHESNE, Libraire, rue
Saint-Jacques, près la place Cambrai.

1786.

A LOVE AFFAIR FORGED BY SMALL POX

- 3 MALARME** (Madame de).
**Tout Est Possible a L'Amitié ou Histoire de
Milord Love-Rose et de Sophie Mostain. Par
Madame de Malarme, de L'Académie des Arcades.**

First Edition. Two Volumes. 12mo (162 x 97mm). 155, [1]; [2], 234pp., half-titles in each volume. A few very light spots in places but otherwise a very clean and neat copy. Contemporary dark red French morocco, covers ruled and tooled in the corners in gilt, smooth spine tooled and lettered in gilt, blue endpapers, gilt edges, old ribbon markers (very slightly rubbed in places, three tiny holes in the joints of Vol II).

A Londres: Chez Thomas Hookham. Et à Paris, Chez le Veuve Duchesne, 1786 **£7,500**

Very Rare. ESTC records only **Clark Library** and **University of Nebraska-Lincoln** in the USA; **Bibliothèque Mazarine** only in Europe ("Imperfect; wanting preliminary leaf to vol. 2"). Texas A&M have a seemingly unique edition printed the following year in Liege. **No copies recorded in Rare Book Hub.**

A very handsome copy of a rare Anglo-French novel centred on the tortuous love story of Sophie Mostain and George Love-Rose who are separated by class but through various tragic travails end up happily married. Almost certainly printed in Paris but seemingly available on both sides of the Channel.

Sophie and her eventual husband George are—rather unusually—first connected when they inadvertently become infected with the same strain of small pox (they share a mutual doctor who seems to have passed the disease between them). George, we are told, is "beau comme Adonis" and recently returned from fighting in the British Army: "c'est un brave garçon, bon Anglois; il a rossé ces chiens d'Américains ..." (Vol I, p.46-7).

Sophie's house is destroyed by fire after a lightning strike and she eventually meets George in person but despite her strong feelings for him finds that he is promised to Amelia Grosvenor, a very wealthy woman chosen for him by his father. Very much like Richardson's *Pamela*, Sophie faces various travails as she first accepts George marrying Amelia (even continuing to live with the

couple for a while) before she is violently kidnapped by a man who attempts to forcibly marry her but she remains devoted to George. At the end of the novel Amelia dies and after a polite period of mourning (and with the dead wife's blessing) the couple at the centre of the novel are drawn together in a happy ending.

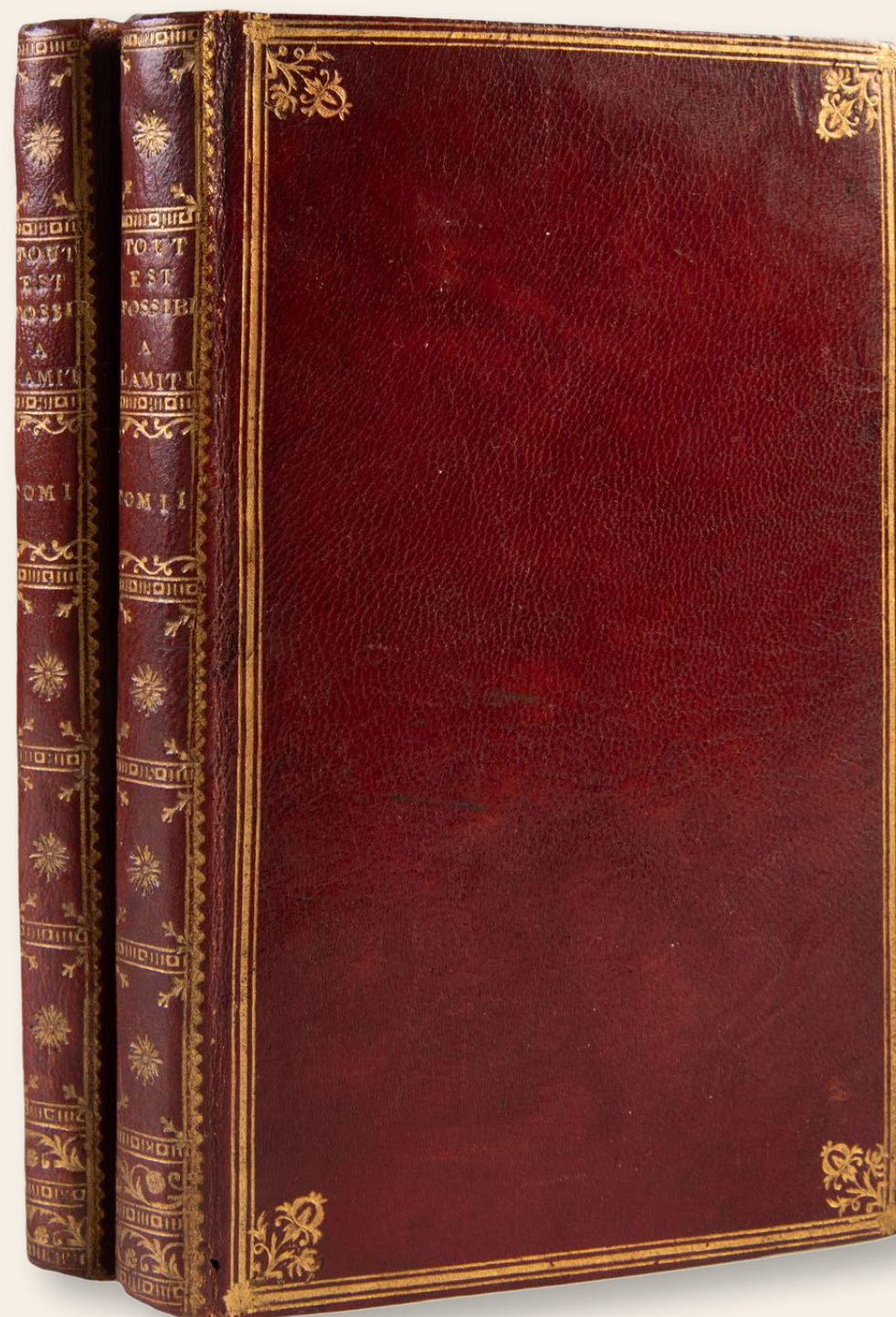
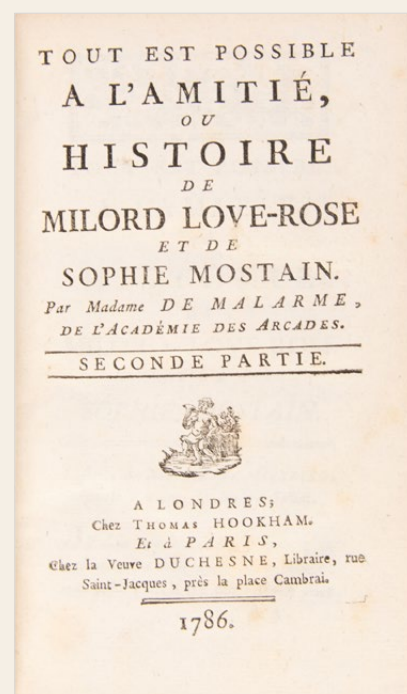
The main action of the novel is split between London and Paris with a couple of explanatory footnotes for a French reader such as a note that, "Les valets, en Angleterre, boivent peu de vin, vû son extrême cherté; la bierre est leur boisson ordinaire" (Vol I p.130), but there are also many pro-English sentiments such as when George is told, "tu es Anglois, ce mot suffit pour te dire que tu dois être brave & prudent ..." (Vol I p.31) There is also a scene set in London's Ranelagh pleasure gardens.

This is one of the many novels written by Charlotte de Bournon (1753–1842) who married Jean-Étienne Malmarmé in 1769 and became known as the Countess de Bournon-Malmarmé. During the American Revolutionary War she accompanied her husband to America. Her 1782 novel *Le Fripon parvenu*, which was co-authored with Henri-Alexis Cahaisse, was deemed libellous and she was sent to the Bastille for nearly two months.

Thomas Hookham (1739–1819) was a printer, bookseller, publisher and operator of a fashionable circulating library on Bond Street in London. There are at

least ten books recorded in ESTC with the joint imprint of Hookham and "la veuve Duchesne" or Marie-Antoinette Duchesne (c.1713–1793) the Parisian bookseller and publisher who continued to run the business after the death of her husband in 1765.

Provenance: Thomas Westwood (1814–88), poet, railway administrator in Flanders, and collector and bibliographer of angling books, with his smaller armorial bookplate with the crest only. His library was sold by Henry Sotheran & Co. in 1897, though this title was not included. Paul Eudel (1837–1911), shipowner, silver collector and art critic and journalist, with his armorial bookplate, sale, Paris, 12–14 May, 1898, lot 266.

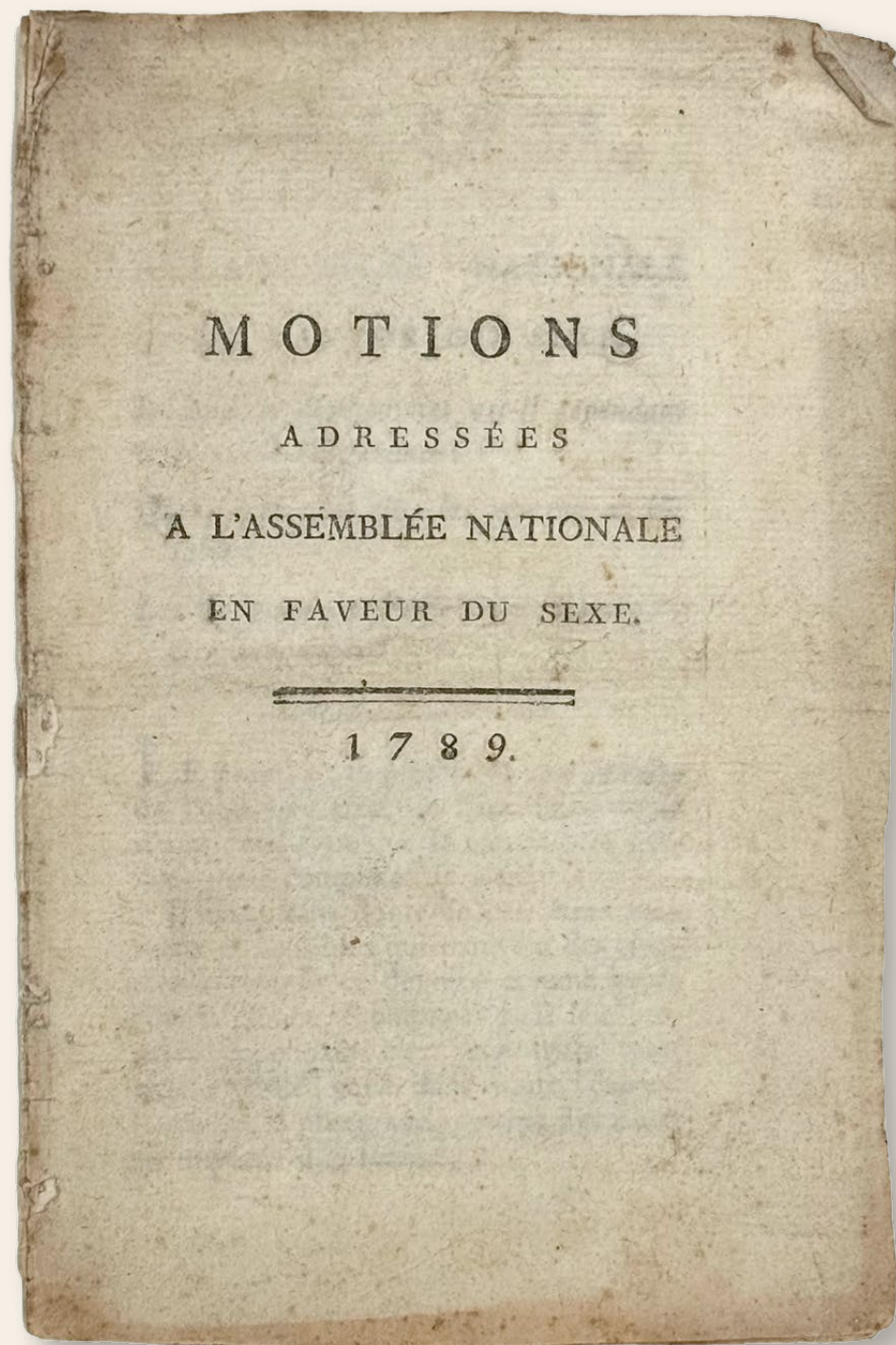


» n'y a promesse qui tienne ; je le veux ;
 » je l'exige de votre amitié. — Jurez.
 » moi donc de vous contenir , & de
 » n'employer pour vous mettre à l'a-
 » bri du piège qu'on vous tend , que
 » des moyens permis. — Je vous en
 » fais le serment. — Eh bien ! ce
 » Peintre que je croyois un homme
 » honnête , & qui me devoit au moins
 » par reconnoissance , assez d'égards
 » pour respecter la maitresse de mon
 » ami , a pris toutes les mesures pour
 » enlever demain *Basilide* ; il la fera
 » conduire dans une maison , dont la
 » maitresse lui est vendue ; il la gar-
 » dera quelques jours , puis il la ren-
 » verra. — Je suis instruit à temps ,
 » adieu. — Arrêtez ! qu'allez - vous
 » faire ? — Lui arracher la vie.

» *Vandeuil* feignit de vouloir le re-
 » tenir ; mais il connoissoit son hom-
 » me , il étoit déjà bien loin.

» En sortant de donner sa séance ,
 » *Hurricanne* , alla se promener aux

» *Champs-Elisées* ; l'amant de *Basilide*
 » le suit , le joint près de l'ancien Co-
 » lifée , & sans autre explication il met
 » l'épée à la main ; comme il favoit
 » que mon père n'en avoit pas , il lui
 » en présenta une qu'il tira de dessous
 » son habit. — Défends ta vie , misé-
 » rable , s'écrie-t-il ; outré de l'épithè-
 » te , *M. Hurricanne* tombe sur son
 » adversaire qu'il blesse d'abord ; un
 » mouvement d'humanité lui fait baif-
 » ser la pointe de son épée , il recule.
 » — Monsieur , votre sang coule. —
 » Il est bien question de sang , infâme :
 » c'est ta vie qu'il me faut , & à peine
 » a-t-il prononcé ce mot fatal , qu'il
 » porte à mon malheureux père un
 » coup qui lui perce le cœur ; il tombe
 » en balbutiant : oh , ma femme ! oh ,
 » mes enfans ! Le peu de monde épars
 » dans les *Champs-Elisées* s'assemble ,
 » on environne le mourant. Le jeune
 » officier avoit eu le temps de fuir :
 » *Vandeuil* , qui n'avoit rien perdu



**“LA PLUS GRANDE SOMME DES MAUX
EST IMPOSÉE À LA FEMME”**

**4 [DELAGUETTE (Mara Catherine)].
Motions Adressées à l'Assemblée
Nationale en Faveur du Sexe.**

First Edition. 12mo (183 x 120mm). [2, half-title], 10pp., caption title on leaf A1. First leaf a little dusty, neat old fold line, slightly rubbed at the edges but otherwise fine. Unbound, old stab-stitch holes visible in the inner margin.

[Paris]: De l'Imp. de la Veuve Delaguette, rue de la Vieille Draperie,
[1789] **£9,500**

Rare. OCLC records copies at **BL** only in the UK; **New York Public Library, Columbia, Iowa, Newberry** and **Utah** (“photocopy”) only in the USA. There are four copies in European libraries (including the BnF). **No copies recorded in Rare Book Hub.**

A deeply personal plea for the equality of women and the abolition of dowries by “Madame Bastille” which also calls for the reform of strict religious orders for women. The author describes herself as “je suis épouse & mère, & que mes enfants sont des garçons” and notes that this cheaply produced pamphlet can be bought, “chez l’auteur rue des Poitevins, No. 20.” This pamphlet was printed by “la Veuve Delaguette”, Marie-Catherine Delaguette, a female printer and publisher.

This pamphlet, addressed to the National Assembly, was written at the height of the French Revolution in a period when censorship of the press was removed allowing a flurry of petitioning pamphlets such as this to appear championing the rights of the oppressed in the hope of igniting the tumultuous political situation and forcing further change. The present publication is a very personal plea written—as the author states in a footnote—by a mother and wife and available directly from her (“priced 6 sols”) at her home in Paris. The work is anonymous but Madame Mouret wrote in the *Annales de l’éducation* a year after the publication:

“Nous nous faisons un plaisir & même un devoir de rendre compte d’une brochure in-12, intitulée: *Motions Adressées à l’Assemblée Nationale en Faveur*

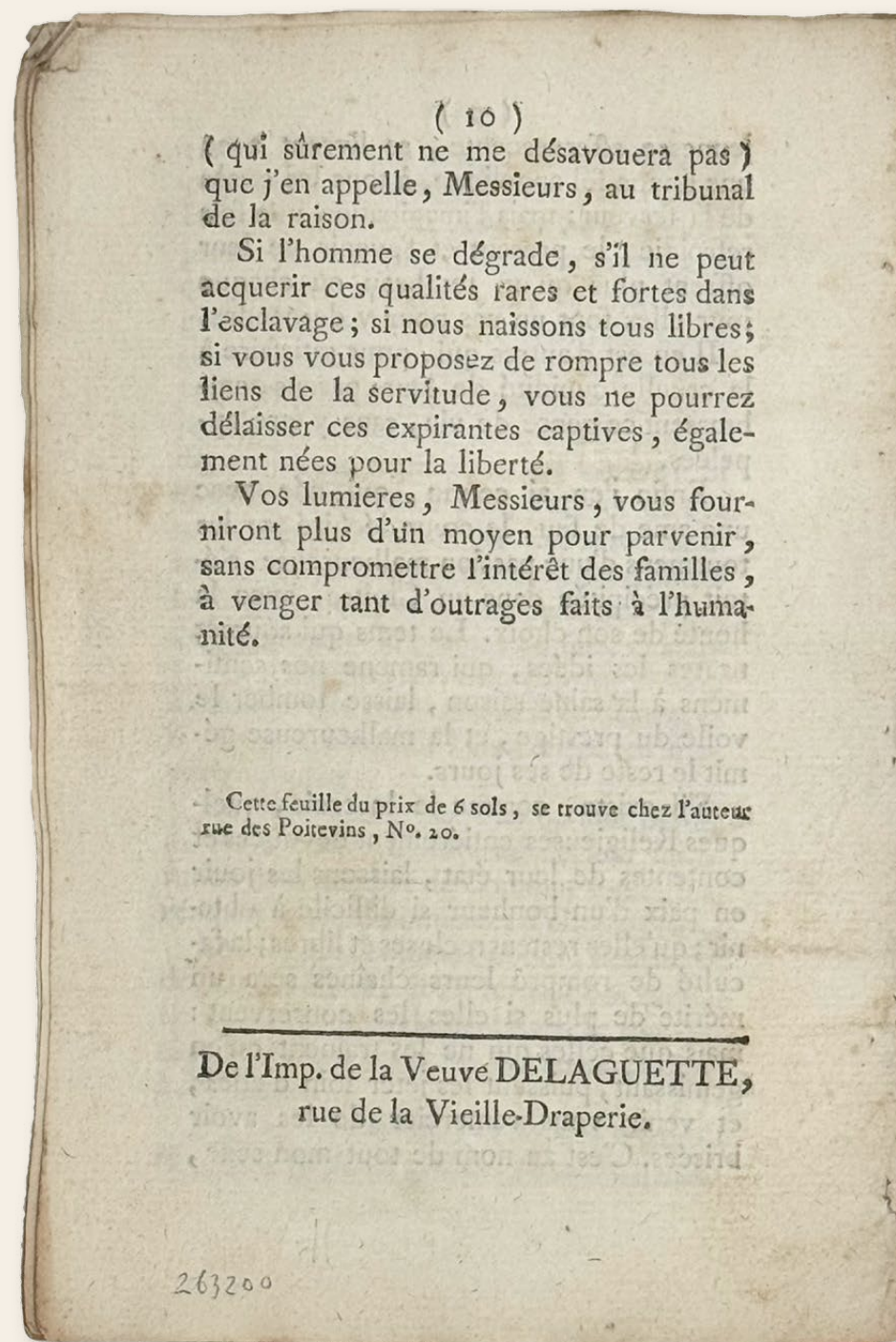
du Sexe. L'Auteur a gardé l'anonyme; mais nous savons que c'est madame Bastille, à qui nous devons la Bibliothèque des Romans ..." [We take pleasure—and indeed consider it a duty—to review a duodecimo pamphlet titled: *Motions Addressed to the National Assembly in Favour of the Fair Sex*. The author has remained anonymous, but we know it to be Madame Bastie, to whom we owe the Bibliothèque des Romans.]—Mouret (Madame), *Annales de l'éducation du sexe, ou Journal des demoiselles*, Vol II (1790) p.35–6.

The author states that men have forced women into an unjust subservient position in society and suggests that dowries be abolished so that men might be more likely to choose a partner they cared for rather than as a lucrative business transaction:

"Depuis le sceptre jusqu'à la houlette—pourquoi les femmes nées pour répandre des fleurs sur la privée de l'homme, ne reçoivent—elles de lui en récompense, que des fers, des tourments, et des injustices?" [From the sceptre to the shepherd's crook—why do women born to strew flowers upon man's path, receive from him in return nothing but chains, torment, and injustice?] (p.3).

The author goes on to state that religious houses for nuns are too strict and that women should be able to leave freely. She argues that young women are often forced to enter religious orders (described as "sombres asyles") when they are too young to freely make the decision themselves and then become trapped until they are old enough to free themselves.

The publisher, "la Veuve Delaguette" is Marie-Catherine Delaguette (née Knapen) who was born in 1752 the daughter of a Paris printer and bookseller and married at sixteen, Pierre-Méri Delaguette in 1768. After the death of her husband in 1788, Marie-Catherine took over the business until around 1812 when her son succeeded her. She died in February 1814.



(2)

Que d'hommes insensibles aux loix morales de la nature ; barbares envers un sexe qu'ils ne considerent plus que comme un objet frivole, pris au hazard, uniquement placé sur la terre pour satisfaire à un instant d'ivresse ! La femme ainsi humiliée, se dégrade ; ses qualités morales n'ont plus d'énergie ; les sources inépuisables de sa sensibilité restent sans effet sur le cœur de l'homme ; elle gémit en feignant d'être heureuse, eh ! ces hommes croient avoir joui !

De toutes les passions qui servent à rendre l'homme heureux, quand il sait les gouverner, l'ambition seule regne aujourd'hui sur son cœur ; il n'aime plus que l'or, ne vit que pour l'acquérir, et porte la dépravation jusqu'à l'épouser ; voilà la source des malheurs d'un sexe dont je m'honore de faire partie.

Occupés, Messieurs, à former une constitution sage, des loix plus précises, et à établir le pouvoir dans ses justes limites ; tous les bons Citoyens sont pénétrés de reconnoissance des travaux auxquels vous vous livrez sans relâche ; du courage qui vous fait surmonter tous les obstacles

Vous parviendrez sûrement, Messieurs,

(3)

au but que vous voulez atteindre. Vouloir et vouloir constamment, c'est le premier des moyens quand il est guidé par des lumieres sûres. Encore un pas, Messieurs, et vous détruirez un autre despotisme, qui comme celui des Visirs, doit être relegué dans les Etats Asiatiques.

La Providence, en créant la femme, n'a donné à l'homme qu'une compagne pour coopérer avec lui, adoucir ses peines, et lui préparer des plaisirs ; cette idée de compagne et de coopérateur commun, renferme celle d'une égalité parfaite, et me paroîtroit tout à fait exclusive de l'idée d'autorité. Cependant il ne s'agit point, Messieurs, de vous priver de cette supériorité que vous tenez des loix et non de la nature, mais d'en appeler à votre générosité que vous avez prouvé être une vertu si facile.

Depuis le sceptre jusqu'à la houlette, pourquoi les femmes nées pour répandre des fleurs sur la vie privée de l'homme, ne reçoivent-elles de lui en récompense, que des fers, des tourments, et des injustices ? la plus grande qu'il puisse commettre à leur égard, c'est de se plaindre d'elles ; s'il veut quelquefois impérieusement les soumettre, ou les faire

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M E M O I R S
O F T H E
V O L U P T U O U S C O N D U C T
O F T H E
C A P U C H I N S

In Regard of the FAIR SEX :

R E P R E S E N T E D

In a Variety of C U R I O U S S C E N E S ,

Exhibited to Public View by a Brother of the Order.

Translated from the F R E N C H .

Ausus
Detrabere & pellem, nitidus quâ quisque perora
Cederet, introrsum turpis. Hor.

L O N D O N :
Printed for J. RAYMOND. MDCCLXIII.

[Price One Shilling.]

"WHOREDOMS, ADULTERIES, AND SACRILEGES"

5 [EROTIC STORIES].

Memoirs of the Voluptuous Conduct of the Capuchins in Regard to the Fair Sex: Represented in a Variety of Curious Scenes, Exhibited to Public View by a Brother of the Order. Translated from the French.

First Edition. 8vo (197 x 120mm). 56pp. Dusty, browned and stained and with some nasty worming in the upper fore-corner which (miraculously) does not touch the text. Modern stiff card wrappers, printed paper label on the upper cover, new endpapers.

London: for J. Raymond, 1763

£2,400

UNRECORDED EDITION—NOT IN ESTC. An edition, also printed by J. Raymond, dated 1755 is recorded in ESTC at **BL, University of Bristol** and **National Library of Australia** only. OCLC adds a copy at **Columbia**.

"... under a penitential Habit, cherish the Love of Pleasures": a supposed exposé of the scandalous lives of the Capuchin Monks.

The anonymous author claims to have been an "Alms-gatherer" with an Order and thus privy to the secret machinations of the monks. He claims, **"I could not persuade myself that Persons, whom I formerly regarded as Angels in human Form, were Traitors to their Friends, Whore-mongers, Adulterers; in short, were the most pernicious Instruments the Devil uses to place Souls on the Precipice of eternal Damnation"** (p.10)

The author recounts various scandalous activities including isolating young women, "near a Bed-side, into a Closet or Anti-chamber, to examine her Conscience" (p.13); and extort young women by encouraging them to confess the "secrets of their heart" before using this information to "prey" on them like "wolves." (p.18). He also recounts how—along with a monk—he visited the house of an important man who was away but found "his Wife in a Negligee-dress" and proceeded to have lunch with her (with "excellent wine") and later he "transported her [the wife] into a Closet at a small Distance, where there was a bed of Repose ..." (p.25). The author—left alone with a housemaid—finds she too is soon "wantonly" embracing him (p.25).

The work continues in this way with the monks supposedly living a grand lascivious life under the cloak of respectability. Presumably the primary

MEMOIRS, &c.

{S} O W often does the Face present
 {S} H *{S}* deceitful Images! The exterior
 {S} Disposition of Body is not always
 the faithful Interpreter of the
 Heart. It is no difficult Matter to conceal
 prophane Inclinations, under the Garb and
 Affectation of religious Appearances. No-
 thing so common now-days, as Persons in
 Malquerade: But if all, more, or less,
 have recourse to this Stratagem, it suits
 none so well as those who seem to renounce
 the World, yet, under a penitential Habit,
 cherish the Love of Pleasures, which they
 have voluntarily declared themselves against.
 Among these Sholes of Monks, that pro-
 fessedly wear the Mask, the *Capuchins* use
 it so advantageously, that, by the specious
 Disguise of this hypocritical Veil, these Sa-
 tyrs cover infamous Passions, and impose
 upon the undiscerning Part of Mankind by
 A 2 exalted

intention of the work was to serve as an anti-Catholic slur, but must also have been seen as a piece of cheap titillation disguised behind a seemingly bland description of a religious order.

“Memoirs of the Voluptuous Conduct of the Capuchins is a better record of the fusion of French sensibility with English roguery than some more famous prose compositions, for it achieves a fluent if not perfect mixture of adventure with reminiscence. With its numerous and somewhat disconnected episodes, anecdotes and interpolated stories, the work goes further than the more familiar masterpieces of Henry Fielding, Eliza Haywood or Tobias Smollett in revealing the links joining such under-discussed forms as medieval Goliardic satire or Chaucerian or Boccaccian storytelling with the psychologically complex eighteenth-century novel.” (*Eighteenth-Century British Erotica*, Part II Vol 3, edited by Alexander Pettit (2004).

who notwithstanding connive at it, their Government being only for three Years, after the Expiration of which Time, they are glad to enjoy as others their Liberty.

It would be unnecessary to add here, that among us each Person lives in Independency, and according to his Caprice. One should, for some Time have made Profession of Capuchinagism, or should be very familiar with us, to be convinced by our Dissatisfactions and Murmurings, of the little Account we make of the Vow of a blind Submission. Those who may take the Trouble to read this ingenuous Confession I make of our Practices, ought to acknowledge me too sincere, to doubt of my last Testimony.

This is what I had to say for the Discharge of my Conscience with Regard to the Life and Conduct of my Brethren. I hope to be pardoned for the little Order and Connection I have observed in these Memoirs, and that so much Justice will be done me, by allowing, that a Man of no Letters, who only follows the Impetuosity of his Zeal for detecting Falshood, could scarce be more regular, exact, and connected.

F I N I S.

that Day dared to avow unto her his Passion; and that it seemed that Heaven was favourable to his Love, by blessing them with that happy Moment: He conjured her not to delay his Happiness, that his Character was a certain Mark of his Discretion, and that she should receive from him Proofs of so passionate a Tenderness, that he was confident she would have good Reason to be satisfied. At the close of these Words, pronounced with an extreme Ardour, he was eager to proceed to Execution, and embraced the Lady, who recovering a little her Spirits, said, that she did not think that a Monk had Desires so contrary to what he taught. Ah! Madam, answered he, how slenderly you are acquainted with the Force of Love! Think you that is in the Power of a Man to resist it! No, Madam, continued he, charging her home, you must not regard the Friar in me, but a faithful and sincere Lover, who makes his only Good consist in your Possession. These tender Words surprized her; she beheld in the Friar's Eyes Testimonies of an extraordinary Ardour, and the Desire of Revenge joined to the Sweets she hoped to relish in his Embraces, made her comply with the Will of her Husband's Director, who persevered for a long Time in this Course of Life,

Life, and always fomented Disorder in this Family, to glut by a most crying Adultery his Impurities.

One may be a competent Judge by this Example how these Libertines in Masquerade conduct themselves; they aim at nothing so much as the Destruction of Families, to convert to their Advantage the Divorces and Ruptures they occasion in them, by the corrupting of Women. However, they are not always successful. Sometimes they bring themselves into great Scrapes, of which the following Relation would have been an undoubted Testimony, had not the Prudence of a Commissary hindered the Ignominy from spreading upon, and disgracing the whole Order.

A Preacher, whose Companion chanced to be in the Country, asked me to keep him Company for one Day only. I was granted him, and we left the Convent in the Morning, after having breakfasted. He paid some Visits to different Friends, and the last was at the House of a considerable Citizen, where we found his Wife in a Negligee-dress, but so neat and pretty, that she could beget a Warmth in the most insensible. Upon our Arrival she affected

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LES
FOUTERIES
CHANTANTES,
OU
LES RÉCRÉATIONS
PRIAPIQUES
DES ARISTOCRATES
EN VIE (*).

Par LA MUSE LIBERTINE.

(*) En vir.

A COUILLARDINOS,
De l'Imprimerie de VIT-EN-L'AIR,
Et se distribue

Chez le Sieur FLAVIGNY, Chanteur de
Godet, et Marchand de Musique, quai des
Morfondus, au Vit couronné.

1791.

**"QUANT À MOI, JE FOUTS TOUT AU MIEUX /
OUI, BIEN FOUTRE, C'EST MON AFFAIRE"**

6 [EROTIC SATIRE].

**Les Fouteries Chantantes, ou Les
Récréations Priapiques des Aristocrates
en Vie: Par la Muse Libertine.**

First Edition. 12mo (160 x 90mm). 48pp., **eight aquatint engraved obscene portraits**. A little spotted in places and slightly worn at the edges but otherwise **an entirely unsophisticated and uncut copy stitched into the original publisher's paper wrappers**; printer's waste used as endpapers [see below], preserved in a green card chemise and slip case (wrappers slightly chipped and torn in places but otherwise fine).

A Couillardinos: de l'imprimerie de Vit-en-l'Air. Et se distribue chez le Sieur Flavigny, Chanteur de Godet, et Marchand de Musique, quai des Morfondus, au Vit couronné, 1791 [but most likely 1792]. **£45,000**

Very Rare. OCLC records only a single copy at BnF (rebound in 19th-century red morocco). Kept in "L'Enfer" [Hell] section of the BnF reserved for explicit works not suitable for a general readership (see L'Enfer de Bibliothèque Nationale (1919), *Les Fouteries Chantantes* is no. 648 "Très rare". **No copies recorded in Rare Book Hub.**

An extraordinarily obscene collection of illustrated anti-Royalist songs published in France during the Revolution.

The preface (set to the tune of "On compterait les Diamans", a pointed reference to the Diamond Necklace Affair) sets the tone for the rest of the work:

Que chacun chante en ces bas lieux; Le Vaudeville est fait pour plaire:
Quant à moi, je fouts tout au mieux. Oui, bien foutre, c'est mon affaire. Mon
seul plaisir est, sans façon, De voir le cul de ma Déesse; Et lorsque je touche à
son con, Elle ne fait pas la tigresse. (p.3)

[Let everyone sing in this lowly place; Vaudeville exists to please: As for me,
I fuck for all I'm worth. Yes, fucking well is my calling. My only pleasure, plain
and simple, Is to gaze upon my Goddess's arse; And when I touch her cunt, She
doesn't act the tigress.]

M. de Polignac. N° 29.



Ah! ah! voila mon Portrait.

N° 16.



Cazalès

This is followed by various other short “airs” on the subject of sexual intercourse, venereal diseases, prostitutes, buggery and masturbation, before turning to equally obscene songs, based on various real-life political and Royal figures. They are in keeping with the tone of the scandalous, defamatory and pornographic *libelles* of the pre- and early Revolutionary period, similarly aimed at high-profile Royalists, and the monarchy; yet the ‘airs’ here are made more sophisticated, as each one is accompanied by an engraved “portrait” of its subject, assembled from phalluses and naked female bodies in an Arcimboldo-esque manner.

The first subject is André Boniface Louis Riqueti de Mirabeau (1754–1792) who was known as “Barrel Mirabeau” due to his large size and heavy drinking. He is shown here in the illustration accompanying the text as a barrel topped with the bodies of naked women and phalluses. The song is titled “Foutre et Boire” [Fucking and Drinking]:

Venez voir dans un tonneau Le buste de Mirabeau. Ce grivois bornait sa gloire A bien foutre et à bien boire; Ce fait-là n'est pas nouveau: C'est beau, c'est beau; C'est un fort joli tableau. Chantons donc tous en sa mémoire, Foutre et bien boire, Foutre et bien boire. (p.6)

[Come and see, inside a barrel, The bust of Mirabeau. That ribald fellow limited his glory To fucking well and drinking well; That fact is nothing new: It's a fine sight, a fine sight; It makes for quite a pretty picture. So let us all sing to his memory: Fucking well and drinking well, Fucking well and drinking well.]

It continues:

“Lors ivre, ce gros bonneau, Ce Riquiqui Mirabeau Troussait Fauchon com- plaisante, Et dans son cul de Servante, Enfonçait son chalumeau: C'est beau, c'est beau: Pour un cul, quel beau cadeau ! Ce trait ornera son histoire, Foutre et bien boire.

Lorsque sous un cotillon, Mirabeau prenait un con, Il disait, dans son ivresse: Branle-moi donc, ma Déesse; Fais-moi redresser l'engin: C'est bien, fort bien: Ah ! qu'un vit roide va bien ! Le seul plaisir, j'aime à le croire, C'est foutre et boire.” (p.7).

[Then drunk, this big oaf, This little runt Mirabeau, Was rutting with the willing Fauchon, And into her servant's backside, Was thrusting his pipe: How fine, how fine: What a fine gift for a backside! This exploit will adorn his story, Fucking and drinking well.

When beneath a petticoat, Mirabeau took hold of a cunt, He would say, in his drunkenness: “Wank me then, my Goddess; Make my tool stand up again: That's good, very good: Ah, how good a stiff cock feels! The only pleasure, I like to believe, Is fucking and drinking.”]

The volume continues with songs attacking Louis-René-Édouard, Cardinal de Rohan (1734–1803) who was involved in the infamous diamond necklace affair (he is accused in the song of wanting to “foutre la Reine”); “Le Adieux d'un Ministre aux Putains de la Ville (the subject is most likely Jean-Frédéric de la Tour du Pin-Gouvernet (1727–1794) a nobleman and politician who was executed by guillotine after defending Marie-Antoinette during her trial):

“Adieu, Putains; adieu, Ribauds; Vous n'aurez plus de ma finance, Et quoique mes couillons soient chauds, Je ne foutrai plus en France; Je bande pourtant toujours bien: Tout est foutu, je le vois bien.” (p.14)

[Farewell, Whores; farewell, Rogues; You'll get no more of my money, And though my balls are still hot, I shall fuck no more in France; I still get hard just as well, though: Everything is fucked, I see it clearly]

There is also a supposed dialogue between Jacques Antoine Marie de Cazalès (1758–1805) and “une Branleuse [female masturbator] de la rue Saint-Honoré” (p.16); a song on Jean Sifrain Maury 1746–1817, Archbishop of Paris (in which he is infected with a sexually transmitted disease by a prostitute); and a song titled “Le Paillard [Bawdy] Aristocrate et Démocrate, ou deux têtes dans le même bonnet,” with the plate depicting reversible head with two bodies (a soldier and a prelate) and “Les Doléances de la foutue gueuse de Polignac, ou regrets sur la perte des vits de France” [The Grievances of the fucking whore/ wretch of Polignac, or regrets over the loss of France's cocks] with a portrait of the Duchess de Polignac (1749–93).

The etched and aquatint illustrations are not signed. In December 2018 Christie's sold a painting by Louis Léopold Boilly titled *Head of a man in profile composed of six female nudes* which is very much in the same style. The catalogue description stated:

“While the circumstances of the original commission behind Boilly's small portrait are not known, it is most closely related to the satirical engravings that appeared during the French Revolution. A pamphlet that was published in 1791 under the title *Les fouteries chantantes ou Les récréations priapiques des aristocrates en vie* showed the heads of political figures made up of nude women and explicit imagery, a particularly scathing form of political mockery used as a weapon against ancien régime defenders, such as Jean-Sifrein Maury” The painting was sold for £68,750 (Lot 1, Important Old Master Paintings from the Eric Albada Jelgersma Collection, 6th December 2018).

The printed waste leaves at the beginning and end of the volume are similar in content to the main text. We have been unable to identify them but they appear to be from a similar format pamphlet perhaps associated with *Le Père Duchesne*, a radical newspaper edited by Jacques Hébert which spawned

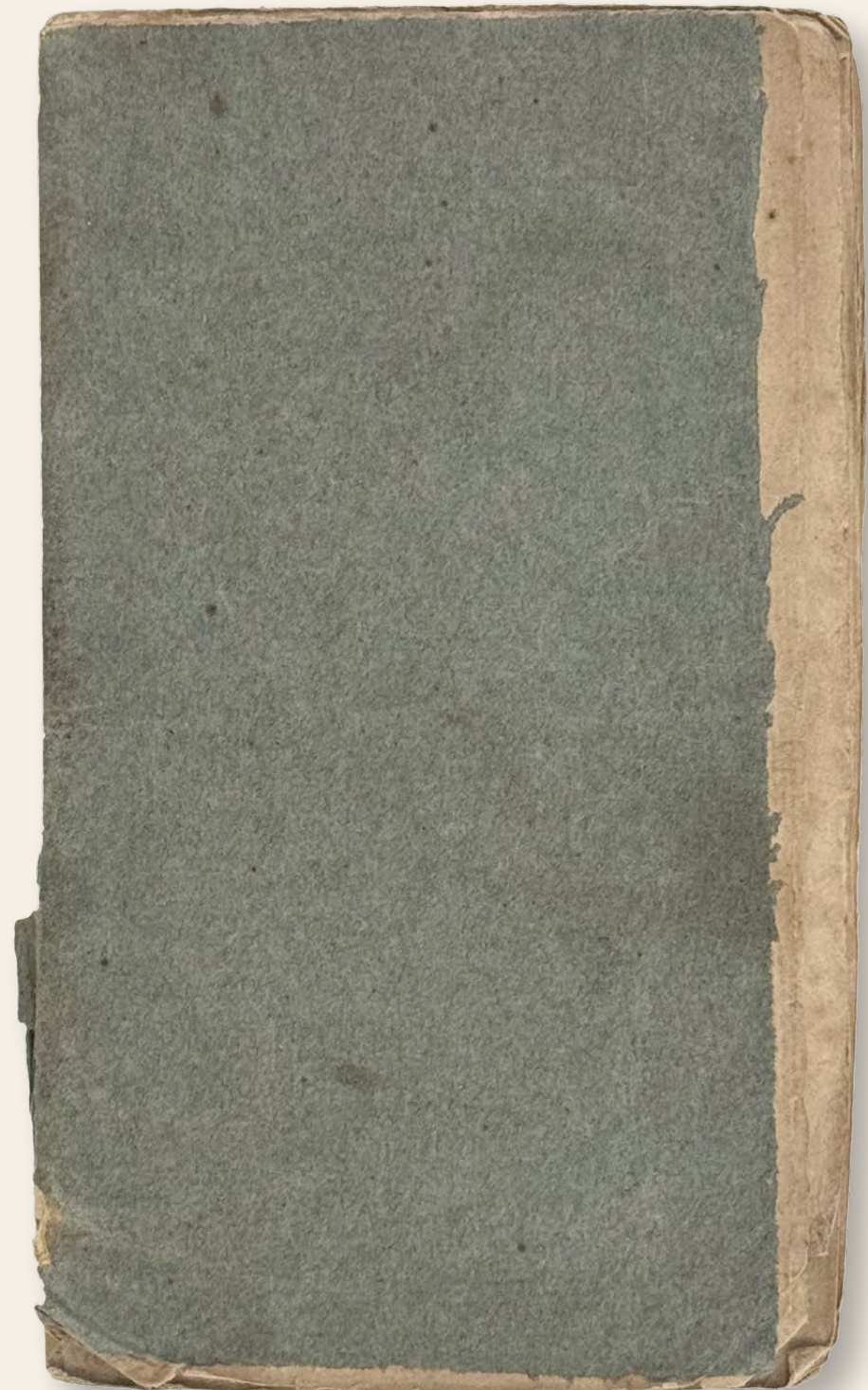
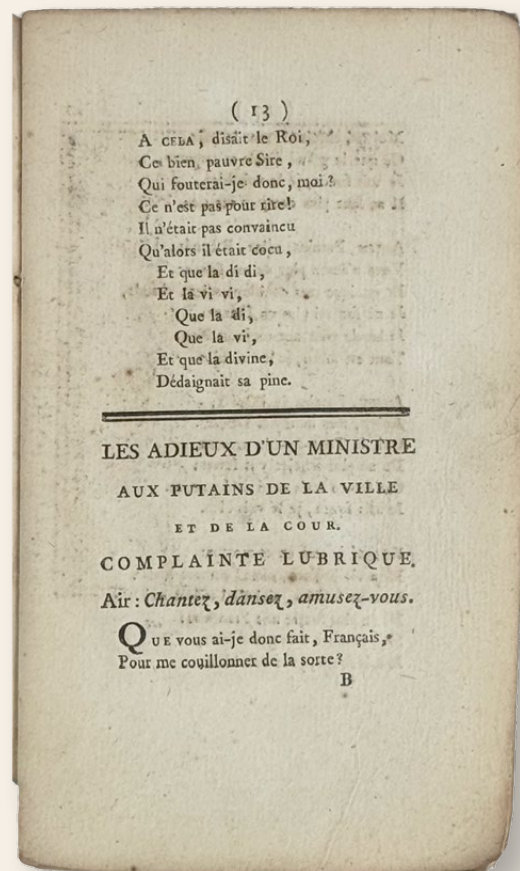
a number of similar pamphlets. **The printed waste at the beginning of the volume is a satirical library auctions catalogue:**

"On vendra pendant l'année 1791, à l'Hôtel de Bullion, à la foutue manière, une fameuse Bibliothèque, dont les articles principaux feront:

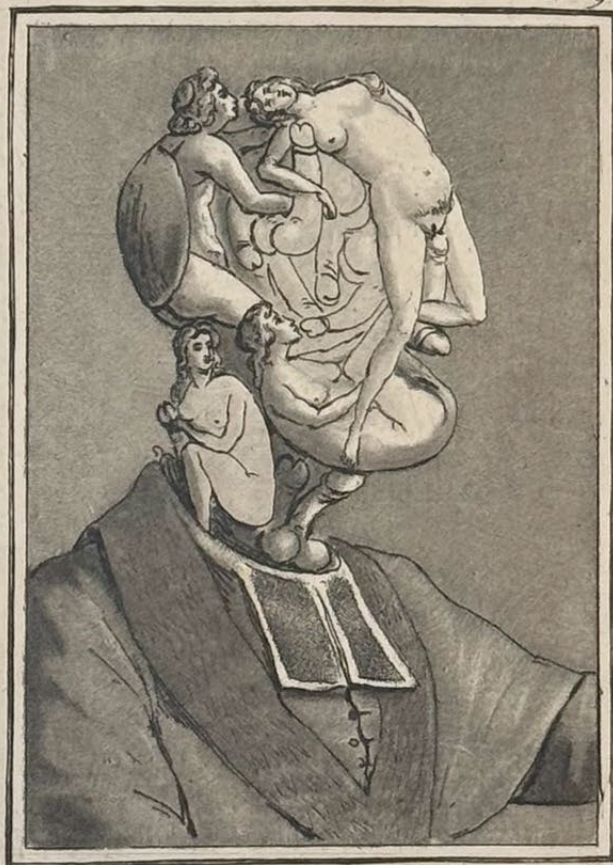
1.0. Les Tours de Passe-Passe d'un Général à deux visages, édition superbe, couverte en maroquin, dorée sur tranche. Prix ... le bonheur du Peuple.

2.0. Le Guide-Âne des Juges de paix, ou les Sottises réitérées de nos nouveaux Tribunaux, ouvrage proposé, suivant la sacrée bougre de méthode, en souscription. En Mai il y en aura déjà 577 volumes. Prix ..., le pain des Artisans ..."

This extraordinary pamphlet requires considerable further investigation with both the author and artist remaining anonymous. Furthermore, the text serves as a documentation of attitudes towards women, sex, satire and political influence during the period.



N° 9.



*Rohan Soubise
T'est foutu du vent
de bise*

(9)

FOUTERIE PRÉCIEUSE

ET BIEN CHÈRE,

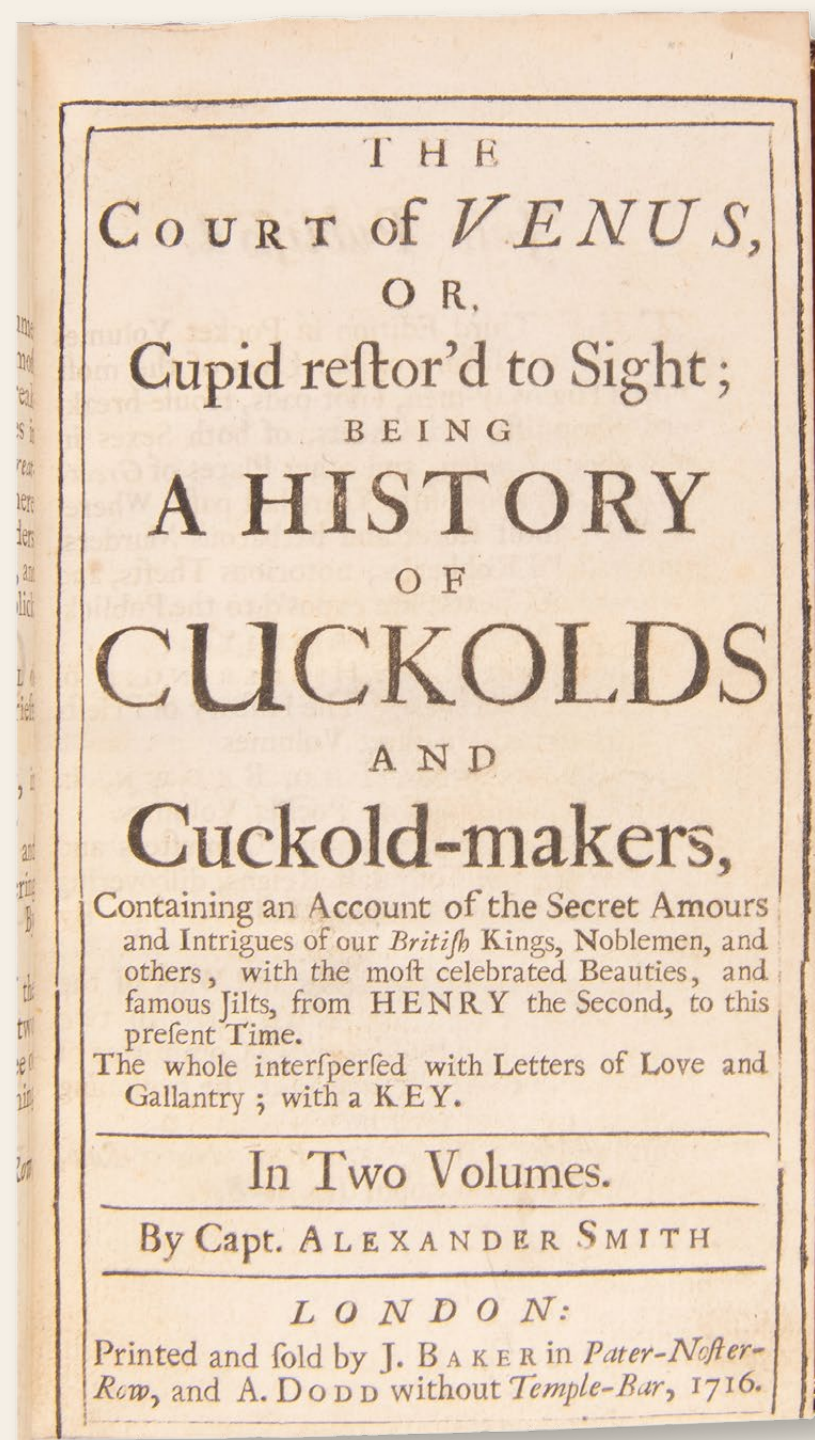
O U

UN COLLIER POUR FOUTRE UN CON.

CHANSON SÉRIEUSE.

Air : *Quand la Mer rouge apparut.*

D'UN Cardinal trop fameux,
J'offre ici l'histoire ;
Qu'on traite tout comme un gueux,
Au fort de sa gloire :
Le sujet ? on le sait bien ;
C'est que le bougre, en vaurien,
De ma ma ma ma,
De rie rie rie rie,
De ma ma,
De rie rie,
Marie-Antoinette
Voulait la conquête.



**"THE INFAMOUS LIVES OF THE MOST
NOTABLE CONCUBINES AND HARLOTS"**

- 7 SMITH (Alexander).
The Court of Venus, or, Cupid restor'd to Sight;
being a History of Cuckolds and Cuckold-makers,
Containing an Account of the Secret Amours
and Intrigues of our British Kings, Noblemen,
and others, with the most celebrated Beauties,
and famous Jilts, from Henry the Second, to
this present Time. The whole interspersed with
Letters of Love and Gallantry; with a Key.

First Edition [See below]. Two Volumes. 12mo (154 x 92mm). A few very minor spots in places, some later neat pencil notes; pressed, if not lightly washed; neatly trimmed by the binder but without any loss of text, small piece torn from the lower blank margin of 15 (Vol I); printer's crease across Vol. 1, p. 186, but otherwise a very neat and clean copy. Early 20th-century full mottled calf by Root & Son, covers and spine tooled in gilt, red morocco spine labels, marbled endleaves, gilt edges, ribbon markers.

London: by J. Baker, ... and A. Dodd, 1716.

£15,000

Very Rare—this issue is not in ESTC or OCLC. The first volume (only) of this work was published in 1715 as *The secret history of the lives of the most celebrated beauties, ladies of quality, and jilts* (London: for J. Brown...etc) and is recorded by ESTC at Cambridge and Illinois only. A second volume was published the following year and remaining copies of the first volume were given a cancel title-page, as here. ESTC records a "Second Edition" in two volumes with the title-page printed in red and black at Huntington only. ESTC also records a two volume reissue with the title *The school of Venus, or, Cupid restor'd to sight; being a history of cuckolds and cuckold-makers* (London: printed and sold by J. Morphew, and E. Berrington, 1716) at BL (x2, one imperfect) and Newberry and Clark Library California. *The Court of Venus* (in two volumes) is advertised as "Just Publish'd" on December 3rd 1715 in the *Weekly Journal*. Also advertised as "In a few Days will be Publish'd" published by "S. Briscoe ..." in September 1721 in the *Daily Journal*.

A very rare collection of bawdy tales disguised as purely historical accounts of “the most celebrated Beauties of the Female sex, who have been the admired Mistresses or Concubines of Kings, Princes, Dukes, Earls, Lords, and other eminent Persons” designed supposedly to, “demonstrate the great Difference betwixt a chast Woman and a lewd one.”

Alexander Smith (fl. 1714–1726) is almost certainly a pseudonym for a compiler of biographies who was active during the reign of George I. “Smith’s books are characteristic of the criminal biography written in his age, although less moralistic than some. Nothing is known about the identity of the compiler or compilers of the publications attributed to Smith” (ODNB).

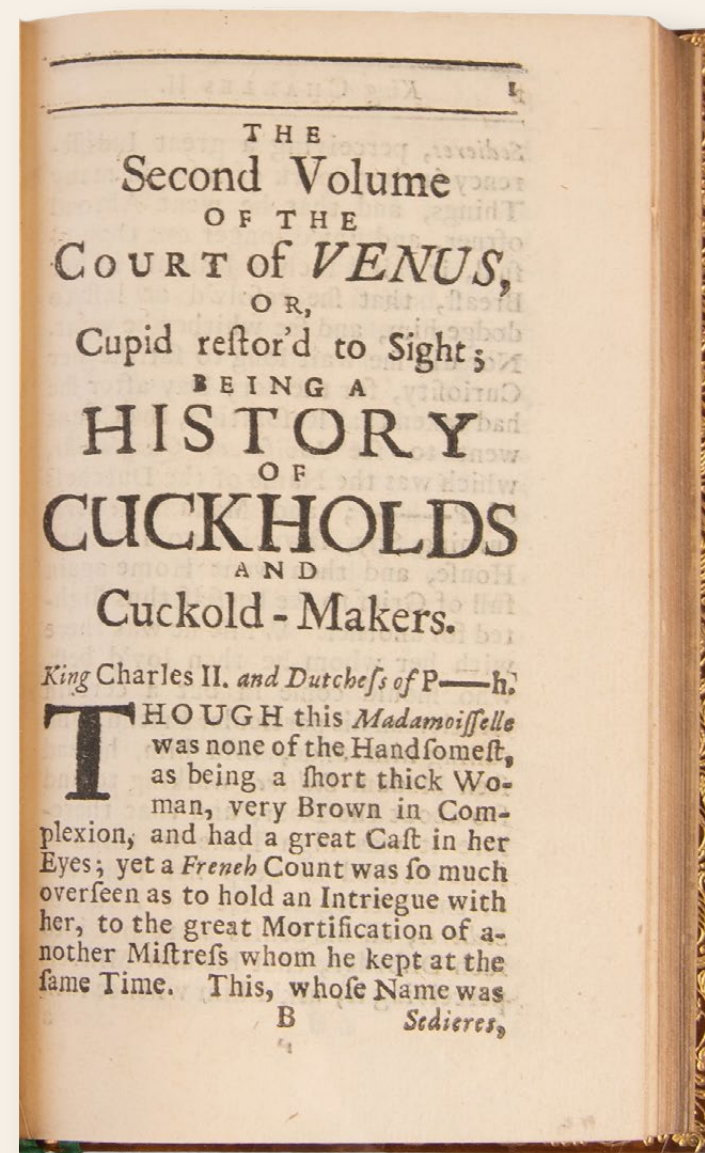
This collection includes supposed historical accounts of Nell Gwynn, Mary Queen of Scots and Barbara Villiers. A description of “Madame Clark Mistress of the Earl of Rochester” concludes with a horrific scene in which, “... all his Rhetorick had not force enough to tempt her to his Embraces, he began to use violence. Whilst he was struggling on the Bed, and crying out for help in this Distress, his Lordship was the more obstinate in his Rape. ...” (Vol. I, p.148) The scene concludes with the young woman’s grandmother hearing her “put to the squeak” [crying out], “... and being one that lov’d to see Generation Work go forward, she piously gave an helping Hand, by holding her Legs ‘til his Lordship had robb’d her of that Jewel which never could be retriev’d again.” (p.149). She then became the earl’s kept mistress on £750 a year, though he died a year later (26 July 1680). She then turned to prostitution before dying of a fractured skull after being beaten by her “Bully” [pimp].

There are other instances of sexual violence including the story of Mrs Alice Smallwood who is drugged with “Opiate Powder” before being “**treach-erously robb’d ... of her Honour and Virginity**” while she slept (Vol I, p.239). Another man intentionally has sex with a prostitute known to be “**eaten up with the Pox**” in order to infect the husband of the wife he is sleeping with (Vol II, p.181).

In the second volume, the author notes “the kind reception” of the first volume and promises to “oblige the Publick with another.” The accounts in the second volume are slightly less historical and include the story of a Captain who finds himself entangled with a “Coffee-Woman” in London and two tales of English women who are seduced by “Turks” utilising all the stereotypical tropes of the East.

Provenance: Charles Sargent Dixwell (1868–1934), circular ink stamp with initials “C. S. D” and the motto, “Puris Omnia Pura” on the front endleaves. It is quite possibly Dixwell’s acquisition note on the endpapers of vol I (“Aug 1912”).

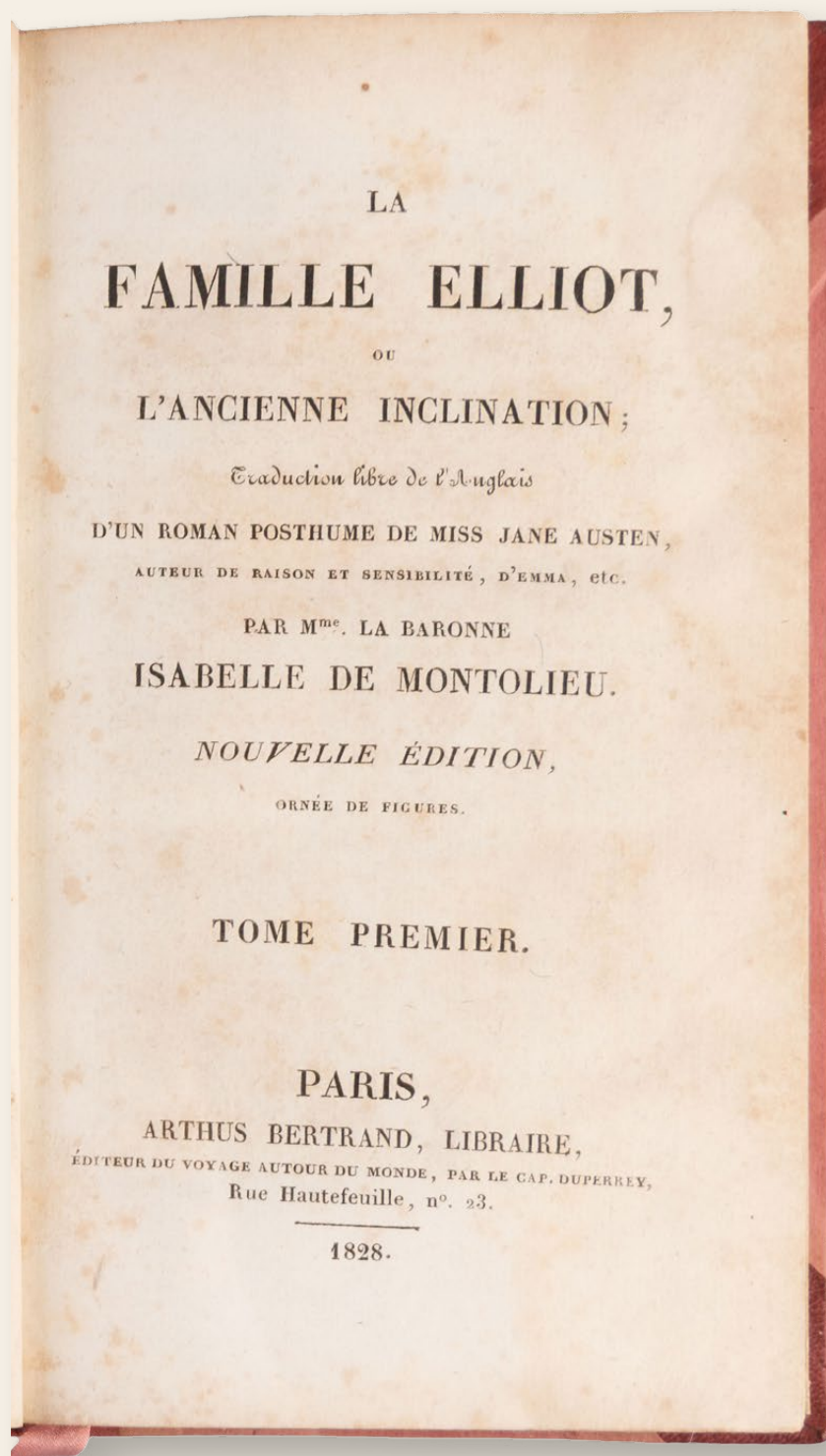
Dixwell was born in China to an American opium dealer father and Chinese mother and in his youth Dixwell answered to the name Teen Seng. According to William Martin in the New England Quarterly (March 2022), Dixwell, “earned a degree at Vienna Medical College but never practiced. He spoke six languages, lived for fifteen years in Paris, collected jewels for Cartier, and spent much time in the desert with Lawrence of Arabia.” There are neat old pencil notes on the endpapers of the first volume reading, “Very scarce” and “Scarcer than Hens Teeth”.



*Madam Clark Mistress to the
Earl of Rochester.*

THE Earl of *Rochester*, eminently noted for his lewd Poems, and Pieces of Debauchery, being one Summer at his Seat at *Woodstock* in *Oxfordshire*, as he was riding with 5 or 6 of his Attendance, a Foot-pace towards a Gentleman's House, whom he had promis'd the Honour of his Company at Dinner, being advanc'd within a Musquet shot thereof, he saw through a by Lane a Horse coming full speed, and upon it a very young Gentlewoman, that not being able to govern it, did what she could to keep her Saddle. The Earl and those that were with him, posted themselves at the Entrance of the Lane, where the Horse being stopt in his Career, flew aside, leapt the Hedge, and left his Rider behind him. As soon as she was come to the Ground, Two of the Gentlemen made what haste they could to her Assistance; but she was too nimble for them, and got upon her Feet before they could
come

come to her. When she was got on Horseback, the Fright she was in, had made her look as pale as Death; but being conscious, that in the Fall she had discover'd one of her Legs, at least as far as her Knee, and finding herself alone, among so many Men, when she look'd up, her Blushes had painted her Cheeks with a lovely red. The Violence of the Motion had made her lose all her Head-cloths; and her long black Hair, of which she had abundance, playing loosely about, almost cover'd her Back and Shoulders. Nothing could be whiter than her Skin, and her Eyes had something in them so sprightly and engaging, that the Earl beholding her in this careless Posture, thought he had never seen any thing so charming before, and having order'd Two of his Grooms to catch her Horse, entreated her to take some Refreshment at the next House. She took a large Handkerchief out of her Pocket, ty'd it about her Head, and having tuckt up and hid as much of her Hair as she could, obligingly accepted of the Offer that was made her. She told the Earl, who walk'd a foot
along



**AN IMPORTANT EARLY FRENCH
TRANSLATION OF AUSTEN'S PERSUASION**

- 8 [AUSTEN (Jane)].**
La Famille Elliot, ou l'Ancienne Inclination;
 Traduction libre de l'Anglais d'un Roman
 Posthume de Miss Jane Austen, auteur de
 Raison et Sensibilité, d'Emma, etc. Par
 Mme. la Baronne Isabelle de Montolieu.

Second Edition in French. Two Volumes. Large 12mo (172 x 100mm), engraved frontispiece in each volume by Delvaux after Charles-Abraham Chasselat. Some very minor browning in places but otherwise fine. Modern red morocco-backed pink boards, smooth spine ruled and lettered in gilt, new plain endpaper, pink ribbon markers (a little stained in places but otherwise very neat).

Paris: Arthus Bertrand, 1828

£12,500

Gilson, *Jane Austen*, C12. The first edition of Isabelle de Montolieu's French translation of Jane Austen's *Persuasion* was published in Paris in 1821. **Both editions are very rare: 1821 (Cambridge UL** (ex Sir Geoffrey Keynes, with the arms of Empress Marie Louise, consort of Napoleon I (1791–1847) and **Jane Austen House** (Vol I only) in the UK; **Yale and Illinois** in the USA). 1828 at **Cambridge UL** only (given by Keynes to David Gilson). **No copies recorded in Rare Book Hub.**

A rare French translation of Jane Austen's Persuasion by Isabelle de Montolieu who did much to establish Austen's reputation in France but also took liberties with her text and made significant changes to the novels she translated. This edition has some of the earliest illustrations of Austen's work and a "moderately faithful rendering" of Henry Austen's important biographical account of his sister.

The translator, Isabelle de Montolieu (1751–1832), had similarly translated Austen's *Persuasion* (as *La Famille Elliot, ou L'Ancienne Inclination*) for Bertrand in 1821, which also included two dramatic engraved frontispieces and was the first published edition of any of Austen's novels to have her name on the title-page. Isabelle Bour states that Montolieu's status as a successful novelist in her own right, **"certainly contributed to making Austen's fiction better known"** (*The Reception of Jane Austen in Europe*, 2007, p. 17).

Previously, Montoleu had also translated the first French edition of *Sense and Sensibility* in Paris in 1815. At that time she was unaware of the identity (and quite possibly the gender) of the original author. It is made clear on the title page of Montolieu's translation of *Persuasion* that Austen's original text provided only a guide to the translator (**Traduit librement de l'Anglais**). The name of Anne Elliot is, for example, changed to Alice.

"... Montolieu is so steeped in sensibility, the mode which she herself writes ... that she fails to perceive the depth of Austen's satire and critique. This is amply confirmed by Montolieu's translation and the liberties she takes with the plot. ... **So while she underestimates the satire, she is more aware than British reviewers are of the carefulness and minuteness of Austen's social realism. She has no doubt that the author of the novel is a woman.** Montolieu also con-

textualizes what she sees as a novel of everyday life by saying that, after the events provided by recent history, an 'eventful novel' would have been unbearable. Is this not a way of saying that, by 1815, gothic fiction had been made redundant by recent European history?" (p.17).

NOTICE BIOGRAPHIQUE ⁽¹⁾

SUR

JANE AUSTEN,

AUTEUR DE LA FAMILLE ELLIOT.

LES pages suivantes ont été tracées par une plume qui a déjà contribué plus d'une fois à l'amusement du public. Les personnes qui n'ont pas été insensibles au mérite de *Raison et Sensibilité*, d'*Orgueil et Préjugé*, de *la Nouvelle Emma*, etc., apprendront avec regret que la main qui guidait cette plume est actuellement glacée, insensible. Peut-être que quelques détails sur la vie et la mort de JANE AUSTEN seront lus avec un sentiment plus tendre que la simple curiosité.

La tâche de son biographe sera courte et facile; une vie consacrée à l'utilité, aux vertus privées, à la littérature, à la

(1) Traduite de l'anglais.

LA

FAMILLE ELLIOT.

CHAPITRE PREMIER.

SIR WALTER ELLIOT, seigneur de Kellinch-Hall en Sommertshire, vivait dans cette terre; son amusement favori était la lecture continue du *Baronnetage*, ou la liste et l'histoire des familles titrées du royaume; il y trouvait de l'occupation pour ses heures d'oisiveté, et de la consolation pour ses heures de tristesse: toutes les facultés de son esprit s'élevaient en admiration et respect en contemplant le mince résidu des anciennes patentes, et s'abaissaient avec mépris et pitié sur les créations sans fin du dernier siècle; il revenait alors avec plus de plaisir à sa propre histoire et à ce qui regardait la noble famille Elliot, et le livre était toujours ouvert à la page qui contenait ce qui suit:

Elliot de Kellinch-Hall.

« Walter Elliot, né le 1^{er}. mars 1760, ma-
I.

I



*Elle s'approcha de la table, montra la lettre
à Alice, et sortit sans dire un mot !*

Illustration par

Leblond

LA FAMILLE ELLIOT,

OU

L'ANCIENNE INCLINATION ;

Traduction libre de l'Anglais

D'UN ROMAN POSTHUME DE MISS JANE AUSTEN,

AUTEUR DE RAISON ET SENSIBILITÉ, D'EMMA, etc.

PAR M^{me}. LA BARONNE

ISABELLE DE MONTOLIEU.

NOUVELLE ÉDITION,

ORNÉE DE FIGURES.

TOME SECOND.

PARIS,

ARTHUS BERTRAND, LIBRAIRE,

ÉDITEUR DU VOYAGE AUTOUR DU MONDE, PAR LE CAP. DUFRÉREY,
Rue Hautefeuille, n^o. 23.

1828.

OPINION
D'UNE FEMME
SUR
LES FEMMES.

PAR F. R***.

Les préjugés qui supposent en nous
ce qui n'y est pas, ou qui dissimulent
ce qui y est, sont un obstacle aux
découvertes, et une source d'erreurs.

CONDILLAC. (*De la Manière d'étudier l'histoire.* Tom. I, p. 120.)

A PARIS,
DE L'IMPRIMERIE DE GIGUET ET C^{ie},
RUE DE GRENELLE-ST.-HONORÉ, N^o. 42.

AN 9. — 1801.

**"MAY I IMPROVE YOUR LOT!":
A PLEA FOR WOMEN'S RIGHTS IN
THE WAKE OF THE FRENCH REVOLUTION**

**9 [RAOUL (Marie-Françoise, or Fanny)].
Opinion d'une Femme sur les Femmes.**

First Edition. 12mo (168 x 101mm). 72pp., with the half-title. Some light foxing throughout and with a couple of spots in places, a few uncut edges, half-title a little dusty. Modern antique style calf-backed marbled boards, spine lettered in gilt, marbled pastedowns, new endleaves (spine a little worn but otherwise fine).

Paris: Giguet 1801

£18,000

Very Rare. Harvard only in the USA. OCLC records two physical copies in France only.

A remarkable and important diatribe—dedicated “aux Femmes”—on the treatment of women in French society in the chaotic years after the Revolution and under the looming shadow of the restrictive Napoleonic Code.

Marie-Françoise Raoul (often known as Fanny Raoul) was born c.1771, her mother died during her birth and she was raised by her father, a notary, who educated her and encouraged her early writing. It was also through the support of the poet, Princess Constance de Salm (1767–1845), that Raoul published *Opinion d'une Femme sur les Femmes*.

The work begins with a dedication, “aux Femmes”, in which Raoul pleads to her female readers:

“Puissé-je améliorer votre sort! Plusieurs d'entre vous, ne le croyant pas si malheureux, s'étonneront du tableau que j'en fais. Les couleurs en sont fortes peut-être, elles empruntent la teinte de mon âme; mais il n'y entre point d'exagération. Hélas! La vérité, la triste et cruelle vérité est là; c'est elle seule qui conduit ma plume; son ascendant irrésistible m'entraîne, et je prends votre défense. Peut-être l'injustice et la déraison prévaudront-elles encore longtemps; peut-être l'habitude de penser n'est-elle pas assez commune, pour que toutes les idées philosophiques puissent fructifier dans des têtes qu'elle n'a pas encore cultivées: mais une idée utile est rarement perdue; elle tombe toujours dans quelques esprits seconds où elle fermente en silence, et se développe tôt ou tard.” (p. 5–7)

[May I improve your lot! Many of you, not believing it to be so wretched, will be astonished by the picture I paint. The colours may be exaggerated, perhaps, borrowing the hue of my soul; but there is no exaggeration. Alas! The truth, the sad and cruel truth, is there; it alone guides my pen; it's irresistible power compels me, and I take up your defence. Perhaps injustice and unreason will prevail for a long time yet; perhaps the habit of thinking is not yet common enough for all philosophical ideas to bear fruit in minds it has not yet cultivated: but a useful idea is rarely lost; it always falls into some secondary mind where it ferments silently, and develops sooner or later.]

In her "Avertissement" before the main text, Raoul further emphasises that the motivation of her work is to fully highlight the terrible status and respect for women in society both in the domestic sphere and in their opportunities in public life, she writes:

"Ces idées sont le fruit de longues observations. Souvent frappée de nos maux domestiques, dont la multiplicité fait le mal public, j'en ai recherché la cause, et je l'ai trouvée dans le peu de considération, je dis plus, dans le mépris qu'on a pour les femmes; mépris qui prend sa source dans l'état d'avilissement et d'oppression où les a réduites une législation barbare, copiée sur de barbares usages." (p.10).

[These ideas are the fruit of long observations. Often struck by our domestic ills, whose multiplicity constitutes public harm, I sought their cause, and I found it in the scant regard—or rather, in the contempt—that is held for women; a contempt that has its source in the state of degradation and oppression to which a barbarous legislation, copied from barbarous customs, has reduced them.]

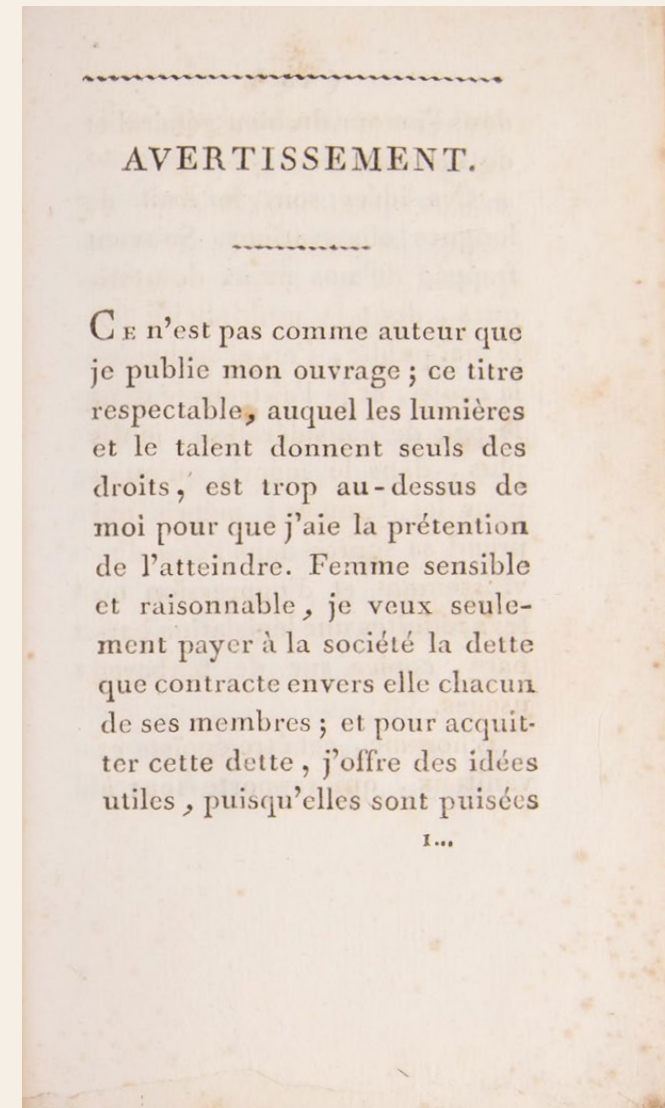
She continues,

"L'homme, cet être égoïste et vaniteux, qui rapporte tout à lui seul, au lieu de voir dans la femme sa compagne, son égale, s'obstine à n'y trouver qu'un être uniquement créé pour lui, qu'un hochet agréable qu'il brise, comme un enfant capricieux et mutin, lorsqu'il en est las, ou qu'il rejette, quand il y trouve une résistance qu'il n'attendoit pas; et cette résistance, qu'on appelle caractère dans les hommes, est traitée d'opiniâtreté, de désobéissance, dans les femmes." (p.11).

Opinion d'une Femme sur les Femmes is written very much in a tone of great disappointment. Equally passionate pre-Revolutionary writings such as Jodin's *Vues Législatives pour Les Femmes* (1790) looked forward to the possibility of greater freedoms for women in the tumultuous period of freedom between the Revolution and The Terror. Raoul though writes in the period in

which the Napoleonic Code was being drafted and debated in France which would see the rights of woman vastly diminished by giving husbands ultimate authority over their wives and curtailing the divorce laws (which Jodin, among many others, had done so much to push for).

Raoul concludes the pamphlet with a call directly to her country: "Il appartient à la France régénérée, à la France républicaine, de donner au monde entier cet exemple de justice et de raison." (p.71) [It is up to a regenerated France, to republican France, to give the whole world this example of justice and reason.]



(14)

sous le joug honteux de l'opinion, et que je n'ai point fait à la raison l'outrage d'adopter des préjugés qu'elle réprouve.

OPINION

D'UNE FEMME

SUR LES FEMMES.

D'ANTIQUES préjugés, qu'un long usage a convertis en loix, ont établi dans le sort des deux sexes une différence telle, que l'un semble naître pour opprimer l'autre. Si l'opprimé connoissoit ses droits, cet état de choses les rendroit ennemis nés; et ce ne fut pas le but de la nature, qui les créa l'un pour l'autre tant qu'il leur plairoit de s'unir, mais qui n'entendit sûrement pas que leur union fût pour l'un une source de tourmens et d'esclavage, tandis que l'autre joui-

LE VILLAGE
DE
MARIENDORPT,
PAR MISS ANNA-MARIA PORTER;
TRADUIT DE L'ANGLAIS,
PAR M. H. DE JANVRY,
Traducteur des Discours de Pitt et Fox, et de plusieurs
autres ouvrages.
TOME PREMIER.



PARIS,
LEDEVIN, LIBRAIRE, BOULEVARD POISSONNIÈRE.
PONTHEU, LIBRAIRE, AU PALAIS-ROYAL.
1821.

**THE FIRST FRENCH TRANSLATION OF
A NOVEL BY A WOMAN WHO, "PAVED THE WAY
FOR AUSTEN AND THE BRONTËS"**

- 10 PORTER** (Anna Maria).
Le Village de Mariendorpt, Par Miss Anna-
Maria Porter; Traduit de L'Anglais, Par M. H.
De Janvry, Traducteur des Discours de Pitt
et Fox, et de plusieurs autres ouvrages.

First French Edition. Four Volumes. 12mo (165 x 100mm) [4], 210;
[4], 187; [4], 173; [4], 175pp., half-titles in each volume. A little
foxed in places but otherwise very fine (and most likely unread).
Contemporary Parisian red polished calf-backed boards, spines
ruled and lettered in gilt, light green edges, marbled endpapers, blue
ribbon markers (a few small scuffs to the boards but otherwise fine).
Paris: Denugon, 1821 **£3,500**

Very Rare. Copac records **BL** only in the UK and **Clark Library California**
(a presentation copy, "Mad. Soucy la part l'auteur.") in the USA. First pub-
lished in the same year in London and Boston as *The Village of Mariendorpt*.

A rare French translation of a melodramatic historical novel set in Bavaria
during the Thirty Years War. Written by Anna Maria Porter (1778–1832) who
along with her sister Jane (1776–1850) wrote numerous popular novels in
the first half of the 19-century and—according to a recent joint biography—
"Paved the way for Austen and the Brontës". This translation was produced
by Andre Pierre Haudry de Janvry (1765–1844), a wealthy Parisian who served
in the French Navy before emigrating to England during the Revolution.

Anna Maria Porter (1778–1832) and her younger sister Jane Porter (1776–
1850) were born in Durham where they experienced financial hardship after
their father's death and were raised by their mother (in Edinburgh), who
encouraged their education and literary interests. The present novel was writ-
ten by Anna Maria whilst her sister was in a period of depression and the family
suffered financial strain. It was the proceeds of this book on which they were
relying to relieve these pressures.

“Despite her optimistic sense of her capabilities, Maria’s fatiguing labours on this novel once again had damaging physical consequences. She feared her constitution had broken down. She was diagnosed with a disorder of the spine. Then doctors found she had too much blood in the head. Maria also developed a new recurring problem of occasional blurred vision. ‘My eyes are so very bad that I literally can no longer see my needle and thread when I am hemming muslin’, she admitted. She hated her brother William’s recommended treatment of sitting idle for hours on end so as not to strain her eyes. She was convinced her recurring eye problem was temporary, arising from nerves, rather than a condition that might end in blindness ...” (Looser, p.352)

Looser goes on to state that the bedrooms in the house where the sisters were living at this point (in Long Ditton, Surrey), “weren’t just cold and damp. They were often wet. When nights were rainy some bedrooms were unfit to sleep in. One room, Mrs. Porter’s, could support a fire. The three women took turns sleeping there, giving the warmest bedroom to the two who where the most ill. The healthiest was left with a small, often soggy bed.” (Looser p. 352)

This French translation is important as it highlights the influence of English female novelists on Continental literature. Furthermore, Porter here pioneers the genre of historical fiction, a form that would later become so associated with writers such as Sir Walter Scott.

See: Devoney Looser *Sister Novelists: The Trailblazing Porter Sisters, Who Paved the Way for Austen and the Brontës* (Bloomsbury 2022).

