

MEMOIRES SECRETS

D'UN

# TAILLEUR

pour Dames

PAR

UNE JEMME MASQUÉE

Edition illustrée d'un frontispice à l'eau-forte et de vingt-sept figures à mi-pages.



BRUXELLES

GAY ET DOUCÉ, ÉDITEURS

1880



## FEMALEGAZE





179. **FILIMONOVA** or **PHILIMONOFF** (Antonina).

[Custom made, assemblage portfolio of erotic/nude drawings, watercolours, photomontages, actual photographs and photographs of handcoloured montage artwork].

15ll. of various sizes ranging from 30 x 24 cm to 46 x 33cm., largely polychrome, with one plain b&w photo, one with a long handwritten annotation on verso and nearly all signed and dated, some with brief notes (mostly in Cyrillic).

The loose drawings in a double gate fold paper portfolio with loose blue paper lining; in *découpage* with original photographs and conté crayon drawings, the gates backed with paisley patterned purple and pink silks, the rectos backed with an appliquéd gold lame cloth with beads and metallic thread and purple glittered velvet and oil painted additions.

St. Petersburg, 1993-1998. £750.00

Some tears and ripples in a few of the drawings, a bit creased, the portfolio in very good condition.

Provenance: this cataloguer recalls Serge Planteureux delivering it to Julio Mario Santo Domingo at his townhouse on Promenade Saint-Antoine, Geneva.

A group of *gauche*, very erotically charged artworks by a young, female resident of St Petersburg who was an art student at the time. For some of the works she has used photographs of her own naked body, and others, as source material. The main act is the rather 'ugly pretty' gatefold that has two large oil painted eye-balls with purple brows.

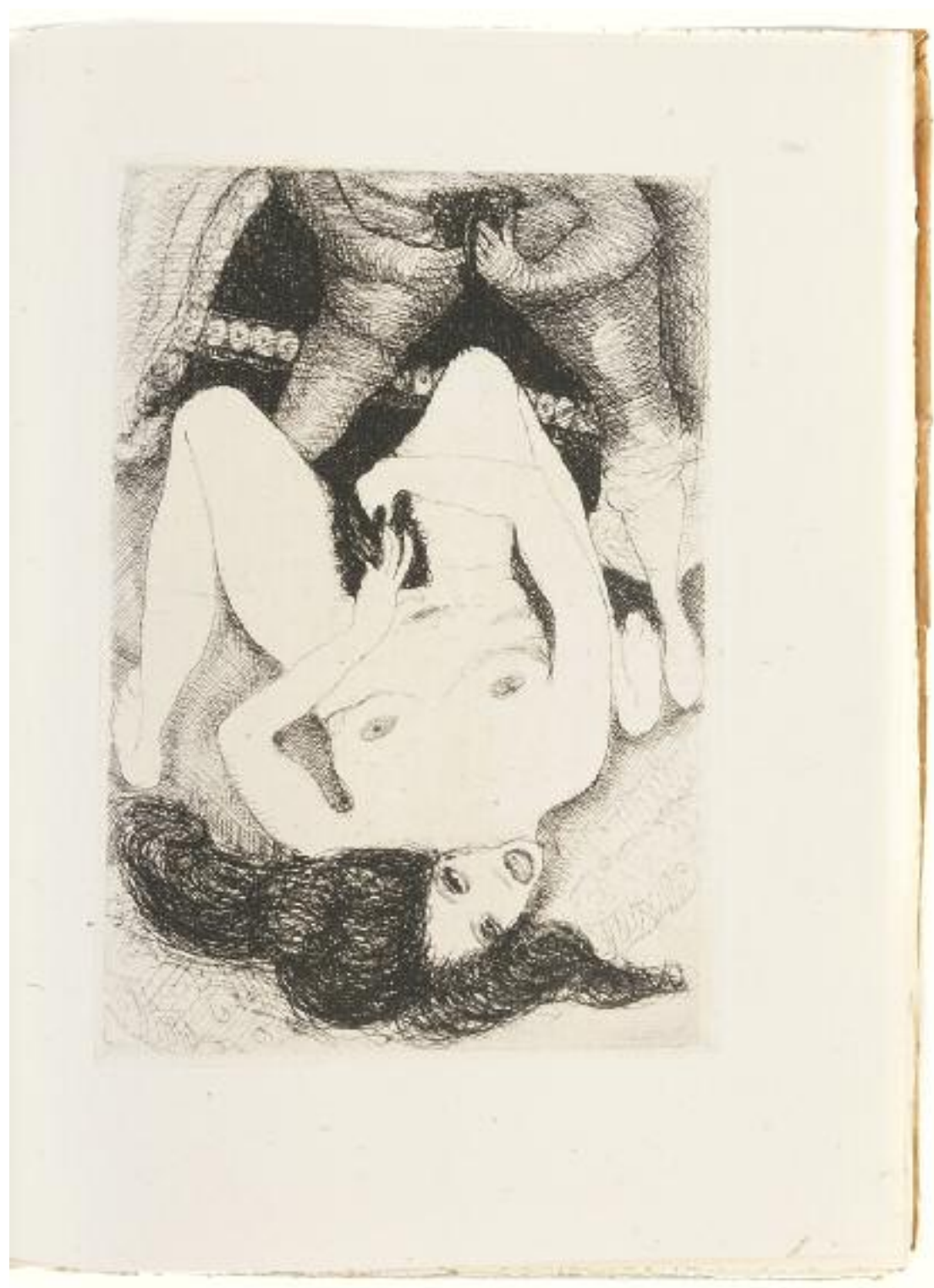
One photograph in particular stands out as being insightful into post-Soviet subculture, she is depicted on a bed on all fours in a zippable, black rubber, fetish dress, with breasts exposed and a heavily back combed, long-haired male companion. She has, in effect, *détourned* herself with gouache paint into a pussycat by adding a tail (a common theme in the works).

Annotations on the back of one of the pictures derives from the lyrics from



a strange communist era student oriented song, entitled "*From Vagrants*" possibly from the Latin "*clerici vagantes*", who were the wandering clergy and writers of Goliardic poetry of the twelfth century. In this context, it refers to the 'student life' and the post-adolescent condition. The song is more commonly known as the '*Student's Song*', internet sources suggest that it was a big hit among student '*free spirits*'. It was written in 1975 by David Tuhmanov and inspired by Goliardic poetry that was translated into Russian by L. Ginzburg in 1970. Other annotations on other pictures are emotional and sentimental or submissive. With Nikolay Philimonoff she co-created '*The game of Antonina*' a series of unique, multimedia playing cards, accompanied by some photographic erotica and exhibition ephemera, that is now in Harvard as part of the Santo Domingo deposit. 218688





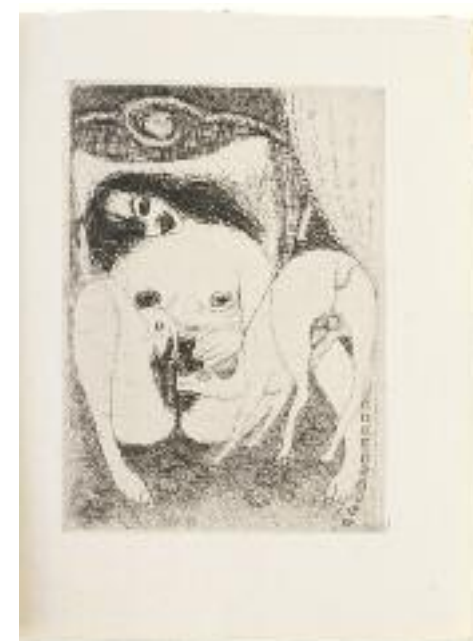
180. [MUSSET (Alfred de)] & [UNE FEMME] aka [ENGELSEN (May den)] (Illustrations).

Gamiani ou deux nuits d'excès illustré de douze eaux-forts par une Femme. [Gamiani or Two Nights of Excess. Illustrated with Twelve Etchings by A Woman].

12 erotic etchings. Tall 8vo., endpaper, half-title, frontispiece, title, pp-3-87, blank, justification leaf, 12 plates of etchings on Chine, all illustrations with tissue guards, in the original limp white paper wrapper and orange paper dustjacket with titles in black on the upper portion, glacine overwrapper, untrimmed, French text.

Number 138 of 95 examples on papier de Vidalon numbered 56 to 150, from a complete run of 150 numbered copies, with the first two on Japon Imperial, the next 25 on Chine and a further 28 on Montval.

Brussels, [Paris], Au Dépens D'Un Amateur, [Gaston Coquette], n.d., 1927. £1,200.00



Shabby wrappers, faded where glacine worn and exposed on spine; with some small losses exposing gatherings on tail, head of spine a bit rubbed, glacine browned (the lower portion has a small white ticket with a classmark written on it), cocked, tear from bottom edge of page 45. Rare, two copies only on WorldCat at the Kinsey and the Municipal Library of Lyon. Dutel 1641, Pia 574. No copy in Houghton (who are no doubt very happy that they have the first edition from 1833 with plates by Devéria, the Nordmann/Santo Domingo copy).

Provenance: from the collection of Emmanuel Pierrat.

Pierrat explores a sort of legend that the 22 year old Musset wrote this in the first third of the nineteenth-century, with the help of many friends and over a three year period as an act of 'revenge porn' against his ex George Sand (- Le

Bonheur de vivre en Enfer, 2004), p-54). The very rare first edition is illustrated with plates in the style of/or possibly by Achille Devéria and Grevedon, Santo Domingo had a copy (of course). He also notes that Musset produced this "...ouvrage de plus érotiques..." (op. cit.) without using a single coarse term, instead substituting "Tribades, saphisme, zoophile etc..." and that the revenge porn theory could not possibly be true as Musset and Sand's relationship was after the July 1833 publication date (op. cit.)

The 'clean' language is more than made up for with this scarce edition, illustrated with coarse, primitive, almost Expressionist plates, by den Engelsen (the Dutch partner of Belgian engraver Frans de Geetere) depicting nuns in a sexual frenzy and zombie-like women masturbating and so on. Pia notes that the de Geeteres lived together on a barge moored on the Left bank of Paris, near to the famous Bateau-Lavoir, and that the text was printed by an artisan printer in 1927 in rue Glacière (op. cit.). Dutel observes that the appropriately named Gaston Coquette, the veteran clandestine printer, had his premises visited by the Parisian police in the following year. A desirable book with an interesting bibliographical debate as to authorship that has raged for a long time amongst the "spécialistes de la littérature érotiques". 218885





**181. PIEYRE DE MANDIARGUES** (André) & **FINI** (Leonor) (Illustrations).

**Dans les Années Sordides avec un titre avec deux dessins par Leonor Fini. [In The Sordid Years with a title and two drawings by Leonor Fini].**

First and limited edition. 8vo., endpaper, half-title/tirage, frontispiece, [1p.], pp-2-92, [4pp.], sewn, 1 plate, in the publisher's stiff white paper wrapper; titles on the spine and within a Surrealist sort of cartouche by Fini on the upper portion in black, later glacine, French text.

Number 267 of 280 numbered copies on handmade Fabriano Vélín Pur Fil.

Monaco, Copyright APM, Imprimerie de L'Eclaireur de Nice, 1943. **£1,000.00**

Wrapper a trifle browned, text perfect, tight, unopened copy straining a little on the joints.

Very rare.

The author's first book printed in Nice (under Italian Fascist occupation) with Fini's surreal portraits and a wrapper design. 233887

**182. [LYDIS (Mariette)] (Artist) & [MAC ORLAN (Pierre)].**

**Criminelles 24 Eaux-Fortes De Mariette Lydis [Female Criminals. 24 etchings by Mariette Lydis].**

Original maquette design & a suite of 24 prints for an artist's book.

Folio, 24ll of loose etchings on untrimmed handmade paper with cut out and pasted on newsprint captions and tissue guards tipped on versos, loose in a bifolium of the same paper with directions for the *Justification Du Tirage* blocked in red capitals, with Lydis's autograph signature in dark ink below, in a later glacine wrapper.

In an oatmeal cloth covered maquette folder with a cut out section on the upper board filled in with a prison window cut out from black card with holograph titles in white paint, the prints are oversized. A miniature padlock and chain are attached. In a recent black paper covered slipcase and a portfolio quarter bound in red grained morocco with silver titles on spine lined with a beige velvet.

Judging by the manuscript tirage note, the prints are apparently extras/proofs from the tranche of 50 copies on papier Japon from a complete run of 102 copies with 50 on Arches and 2 on vieux Japon Hors Commerce.

N.p. [Paris], n.p. [Au Dépens de l'Artiste], n.d., c. 1927 **£2,000.00**







#182. ROSE MARTINET, A PROSTITUTE WHO, IN JEALOUSY, DISEMBOWELLED ONE OF HER COMRADES FOR TAKING HER MAN FROM HER.

Crisp condition with the patina of age on the maquette and the prints. Some minor moisture damage on the edges of the huge margins of the untrimmed paper. Browning on the head of some leaves where the tissue guards are affixed, with some foxing on guards. Newsprint captions with endemic browning. Missing key?

Provenance: Lydis, who autographed the wrapper boldly, possibly to the publisher-printer and collaborator Mac Orlan who 'signed off' the tirage, then to the book trade. The published book is scarce, I can find 6 copies of the published book only in accessible libraries with one in the BnF, another in Harvard and one other in The National Galleries of Scotland's Keiller collection.

The published portfolio has a trompe l'oeil blue sky painted into the window panes, which has become a door with hinges, a catch and a keyhole, the titles are stamped below the cutaway on the cloth and it has ties rather than the chain and lock presented here. The National Galleries of Scotland copy collates for a frontispiece etching with paper folders with titles, with 24 plates and Mac Orlan's four page text. The limitation of the published book seems to differ at 75 on Arches making this copy an artefact of a proposed larger edition with different and perhaps far flimsier papers with a very different *mise en scène*.

The prints are finely rendered and depict murderesses including a dominatrix, a prostitute, teenage sisters, a singer, a gold digger who murdered a rich 70 year old a few hours after marrying him and a sexually violent trapeze artist who murdered her lover's child et al. The captions outline their brutal crimes, as if from newspapers. The surrealists were also obsessed with sexual crimes in a similar way to Lydis. Unlike most of them however, she lived openly as a bisexual with her female partner for many years. 233890

### 183. RÉAGE (Pauline) alias of [DESCLOS (Anne)].

#### Histoire d'O. [The Story of O].

Fourth printing. 8vo., endpaper, half-title, title/tirage, xx, section title, 242pp., [5pp.], in the original yellow paper wrapper, titles in black on upper portion and spine, later glacine jacket,

French text.

On vergé from a run of 1,000 numbered copies.

N.p. [Paris], À Sceaux, Chez Jean-Jacques Pauvert, 1954. £30.00

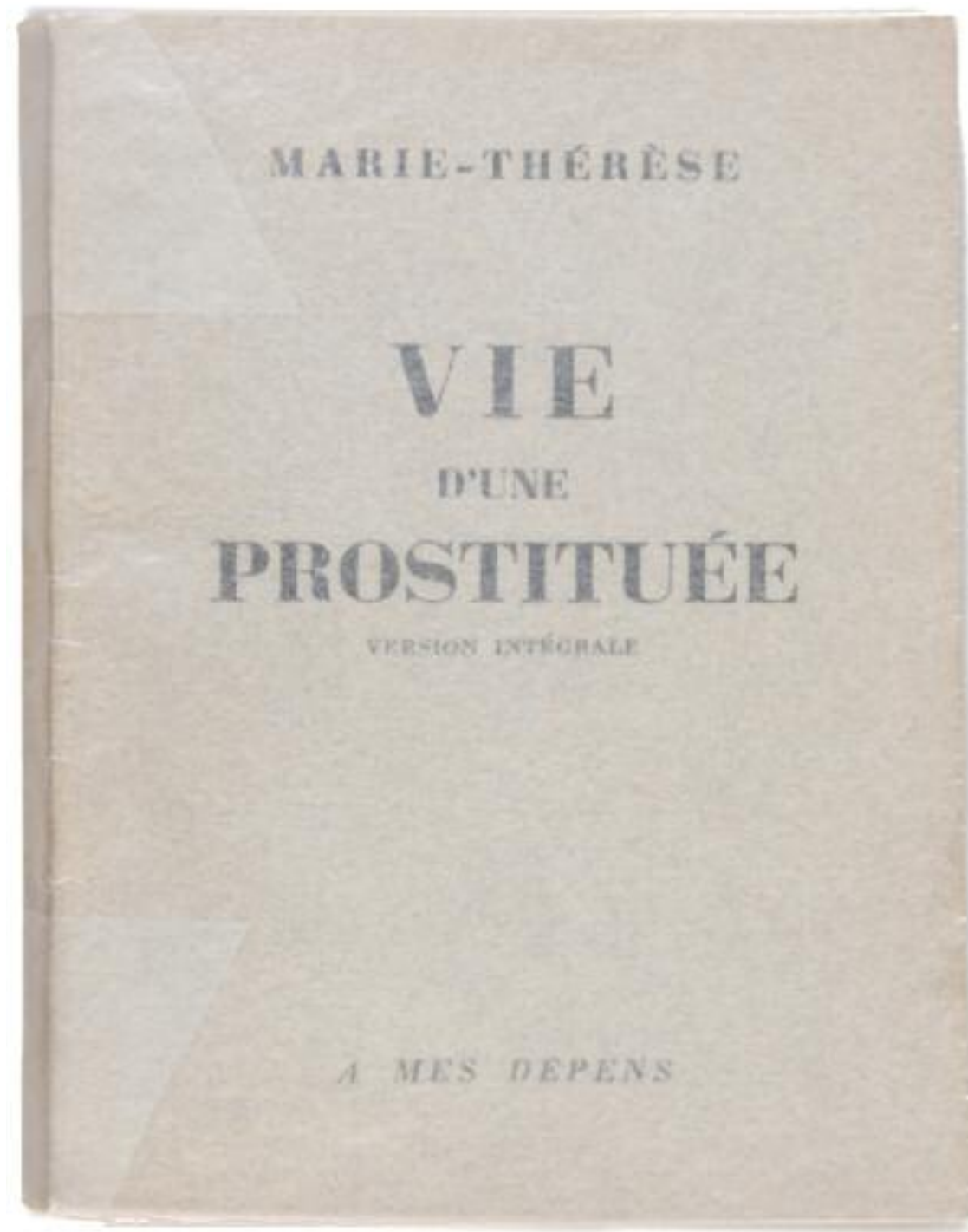
Wrapper a bit tired, split on the spine repaired, contents leaf a bit foxed, brown mark on lower edge on inside front of lower portion of wrapper, French bookseller's annotations in pencil on front free endpaper. Pia 634.

Santo Domingo bought the manuscript for this at the Nordmann sale, this is a small, and as such rather poignant, reminder of that great acquisition. 220328





# THE “AMAZING” ‘EXISTENTIALIST’ BOOK THAT DE BEAUVOIR WAS “INCAPABLE” OF WRITING, AN EDITION DE TÊTE COPY...



184. [COINTRE (Marie-Thérèse)] writing as **MARIE-THÉRÈSE**.

*Vie d'une Prostituée. Version intégrale.* [The Life of a Prostitute. Integral Version].

First unexpurgated edition. 12mo., endpaper, half-title/tirage, title/frontispiece, [4pp.], 101pp., untrimmed edges, French text, in the original Ingres Gris wrapper with titles in black on upper portion, recent glazine jacket.

Number 43 from the numbered edition de tête with 25 on Ingres Rose and the other 25 on Ingres Gris, from a complete run of 1550 with 1500 on Bouffant numbered 51 to 1550.

N.p. [Paris] A Mes Depens, [René Bertelé], n.d., 1948. **POA**

Glue seepage on lower part of backstrip, text crisp and clean, light, endemic fading of edges. Dutel 2613, Pauvert III, 61, Pia 1511. Very rare ‘*top copy*’ in both commerce and institutions, and from the possibly even scarcer grey paper tranche. One skeletally described copy on WorldCat, possibly the BnF’s (which does not note if it is from the 50 on special paper or the trade portion but Pia tells us that it is an unnumbered example on pink paper). No copy in the Houghton.

A clandestine publication that was first aired publicly in 1947 in Sartre’s *Le Temps Modernes* and that comes with an earnest prefatory note probably by Bertelé discussing how it was truncated for the journal and was now restored to its full glory. The frontispiece is a facsimile of a page from the original manuscript by Cointre, the Montparnasse artist’s model and sex worker. Dutel quotes Simone De Beauvoir on the persistent rumour that she had written the book, thus: “*I would have been unable to produce this amazing piece of raw literature*” (op cit). The book was banned for the first time in 1950. 219184





# WE ARE ALL PROSTITUTES?

## 185. [COUM TRANSMISSIONS].

Prostitution. COUM Transmissions At The ICA Arts Centre. Mon 18th Oct 6pm-  
Tuesday 26 Oct 6pm. Opening Performance 6pm-Mon 18th. Music From 'Throbbing  
Gristle' 'LSD' Also Drinks, Striptease Dancers Etc, Etc...

Original poster. 50 x 70cm., screen printed in red, blue, purple and green, thick white stock.

N.p. [London], n.p. [ICA], n.d., 1976. £3,750.00

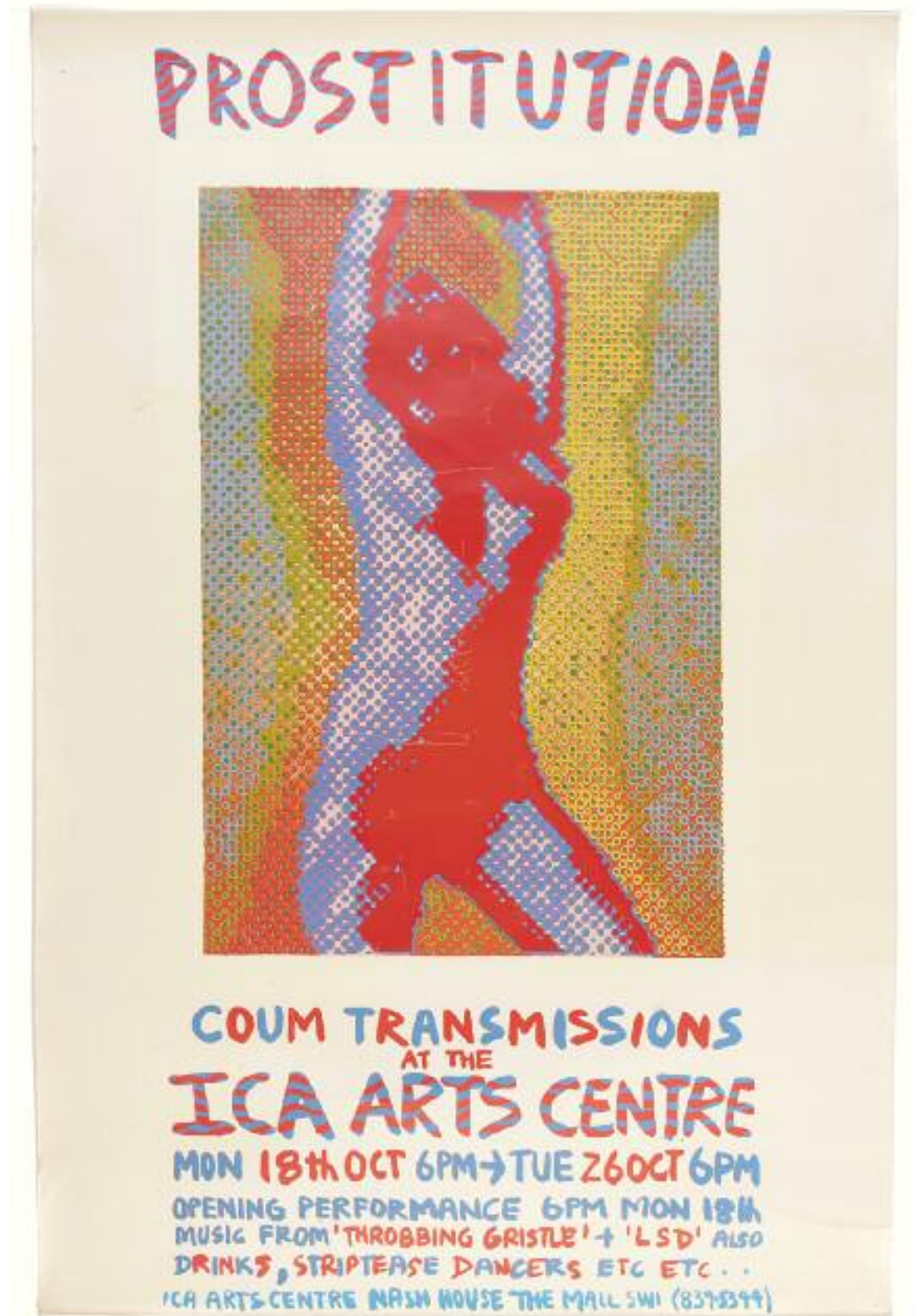
Rolled, edgewear, slight creasing, some cracks in denser areas of colour. A crisp copy. Rare.

The poster is arranged with the main title in naive lettering at the top, with a full length, highly distorted Benday dot portrait of Cosey Fanni Tutti (real name Carol Newby), nude with arms up-raised. This followed by the rest of the titles and exhibition details directly below.

'Prostitution' is increasingly being seen as a very important event in the history of the vanguard of British art, performance and counterculture. The show was revisited recently by the I.C.A. and Tate Britain had a small room dedicated to it. The exhibition threw Tutti and Genesis P. Orridge into the public spotlight with massive tabloid coverage, one hundred plus articles, and questions asked in Parliament, making the pair into "...household names..." (Simon Ford -Wreckers of Civilisation, 1991). It also came at a time when the Labour Government went cap in hand to the IMF to aid a beleaguered economy and of course the show was partly funded by the Arts Council in a period when the Tate had recently bought Carl André's bricks. The group's historian felt that the attention it received was "...out of all proportion to its modest size" (ibid). COUM Transmissions probably attempted to shock and scandalize and turn around everyday conceptions of art, work and society. As such, the choice of paid sex work as a theme was probably a way of 'knocking' traditional family values, artistic values and capitalism, thus:

*"Prostitution was meant as a paradigm of general conditions under capitalism, for both men and women" (ibid).*

The show was made up of used tampons, chains, anal syringes, framed pages from 'actions' that Tutti had undertaken with pornographic magazines, photos of COUM performance and photocopies of media coverage. The opening night was a revaluation of all exhibition values with beer instead of wine, strippers, and performances by Throbbing Gristle and 'LSD' i.e. the punk group 'Chelsea' featuring Billy Idol (of Gen X). The party was also a wake for COUM which ceased to exist thereafter and effectively became the 'Industrial Music' group called 'Throbbing Gristle'. Despite the poster's deeply avant-garde subject matter, the colour scheme and lettering resemble David Hockney's opera poster for the New York Met.. 243346





186. [THEDA SISTERS].

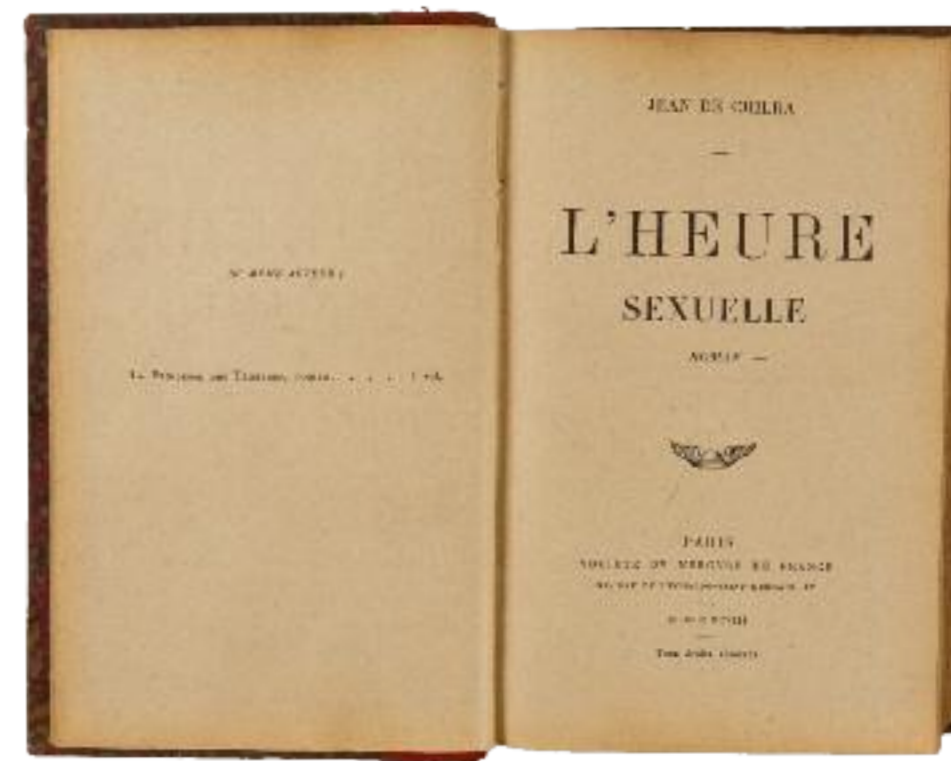
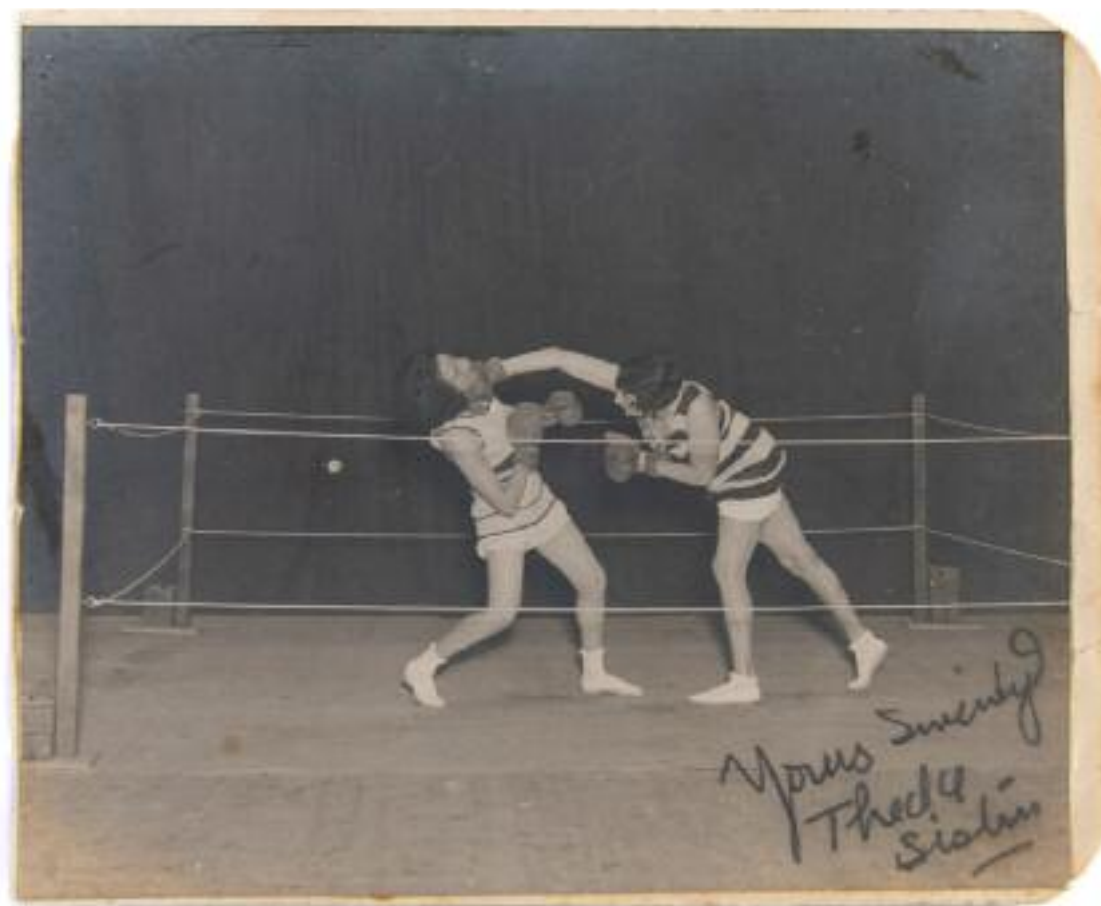
[Signed ringside portrait].

Original photograph. 8.6 x 10.4 cm., b&w, pasted on an old white paper album leaf, signed and inscribed as a duo on the bottom right.

N.p. [Great Britain], n.d., late 1920s. £125.00

Photo in very good condition, mount a bit shabby from rough slicing out. Surely quite rare, though postcards and posters seem to crop up in institutional collections.

Depicts the Vaudevillian style act in the ring and punching each other rather stiffly. They are wearing stripy short dresses, white shorts and possibly flapper hairstyles. They seem to have become a trapeze act post war, presumably when the female boxing craze and vaudeville died, even appearing at the Royal Palladium, London and maybe also the Ed Sullivan show in the U.S.A. 218603



187. CHILRA (Jean de) pseudonym of [RACHILDE] nom de plume of [VALLETTE-EYMERY (Marguerite)].

L'Heure Sexuelle. Roman. [The Hour of Sex. A Novel].

Early edition possibly first or second. 8vo., endpaper, 2ll. blanks, half-title/tirage, title, pp-6-286, marbled endpapers, rebound into contemporary quarter red leather, gilt spine titles and ruling, marbled paper boards, French text.

Paris, Société du Mercure de France, 1898. £100.00

Endemic browning of text, binding a bit rubbed. Scarce in either first or second edition, the lack of a wrapper stifles any hope of identifying the impression definitively. No copy in Houghton.

Rachilde told Huysmans she had written this book in a mere 17 days (p-162 Michael R .Finn – Hysteria, Hypnotism, The Spirits, and Pornography: fin-de-siècle Cultural Discourses in The Decadent Rachilde, 2009). It is still a very shocking text as it is concerned with themes of matriarchial sexual domination, zoophilia, prostitution and living off immoral earnings. It was written as a companion to 'La Princesse de Ténèbres'. She was a close friend of Jarry's and played her own Pataphysical tricks with this book which she wrote in the persona of a young man and that she then reviewed "…bilarious for those in the know and almost convincing for those not, consisting of an interview between herself and the non-existent young anarchist novelist.." ( p-101 Ben Fisher – The Pataphysician's Library: An Exploration of Alfred Jarry's Livres Pairs, 2000). 218990



“WORN AND OLDER MEN, WHO COULD NOT BRING THEIR LIFE FORCE INTO A CUNT WITH A SPOON, LIKE A SOAKED AND SOFT MARZIPAN”

188. SAINT LUC (Mme [Paulette] la Vicomtesse de) (Pseudonym).

Autour du Mariage de Paulette ou un bon Ménage Moderniste par la Vicomtesse de Saint-Luc. [Concerning the Marriage of Paulette or a Good Modernist Household Viscountess of Saint-Luc].

Second edition. 8vo., title, [2pp.], pp-5-107, [1p.], sewn into twentieth-century red pebble-grained cloth, French text.

N.p. [Paris?], n.p., n.d., c. 1920. £120.00



Light endemic browning. Collector/book-seller's notes in pencil in front. Very rare in both institutions and commerce with no copies on WorldCat. No copy in Houghton. Dutel 1066 not seen by him and seemingly unrecorded bibliographically before that point. The first part of a trilogy published with 'Fleurs de chair' and 'Liqueurs et Parfums des Importantes fabriques de Lesbos, Cythère et Gomorrhe' by Brancart in Amsterdam over the years 1893-1894.

"Saint Luc" explains 'her' motivation in a dedicatory preface;

"On the advice of my husband, I decided to publish our joyful memories that our friends, who read the manuscript by jerking off, called "masterpieces of filth," "the ideal of lubricity" and "dynamite ass" "".

She describes three types of readers:

"1. Wives who do not teach their husbands the simplest and poorest of airs, that even children know, from the immense and rich musical score of voluptuous pleasure. 2. Those ladies whose senses are still mute, whose clitoris has never stiffened, who feel only disgust in fuckery, whose ass has never been shaken by a divine pleasure. 3. Worn and older men, who could not bring their life force into a cunt with a spoon, like a soaked and soft marzipan".

219998



189. [QUIVOGNE (Marie-Amélie)] writing as MONTIFAUD (Marc de) nee CHARTROULE & AUBRY (A.) (Etchings).

L'Abbesse du Paraclet, Histoire Galante d'Héloïse et d'Abeilard(sic). Eau-forte de A. Aubry. Fascicules 1-3 [All published]. [The Abbess of The Paraclete, a Gallant Story of Heloise and Abelard. Etchings by A. Aubry].

New edition. 8vo., #1. half-title, frontispiece, [1p.], ii-xxvi, [1p.], pp-2-50. #2. frontispiece, pp-51-122. #3. frontispiece, pp-123-188, [1p.], all with integral tissue guards, bound into the original white card wrappers and with titles in black on upper portions and spine, publisher's catalogues on lower portions, glazine dustjackets.

Paris, n.p., Imprimerie A. Labiche, 1883. £100.00

French bookseller's notes in pencil in first volume, endemic browning of jackets and wrappers, dusty top edges, jackets a bit tatty on both heads and tails. Institutionally uncommon with perhaps a handful of copies on WorldCat, though the majority most certainly not in their original 'retail' state. No copy in Houghton.

Provenance: Emmanuel Pierrat's copy illustrated in his *Le livre de livres*.

Quivogne took a masculine nom de plume as did a number of nineteenth century women writers on both sides of the Channel. Though, unlike the majority of them, she spent time in jail for her anticlerical erotica when she clashed with the restorationist 'Ordre morale' of the Third Republic. 219364



190. [QUIVOGNE (Marie-Amélie)] writing as **MONTIFAUD** (Marc de).

*Entre Messe et Vêpres, ou Les Matinées de Carême au Faubourg Saint-Germain.* Eau-forte de Van Ruys. [Between Mass and Vespers, or Lent Matinées at the Faubourg Saint-Germain. Etching by Van Ruys].



First edition. 7 'Matinées' in two. 8vos.:

**Volume 1:** endpaper, blank, half title/frontispiece, title, [1p.], [2pp.], pp-2-83, [1p.], blank, half-title, frontispiece, [1p.], pp-6-69, [1p.], [2pp.], half title, frontispiece, title, [1p.], pp-6-89, [1p.], [2pp.], blank, endpaper.

**Volume 2:** endpaper, blank, half-title, frontispiece, title, [1p.], pp-6-67, [1p.], half-title, frontispiece, [1p.], pp-6-64, half-title, frontispiece, [1p.], pp-6-68, half-title, frontispiece, title, [1p.], pp-6-81, [1p.] advert, 2pp.], blank, endpaper.

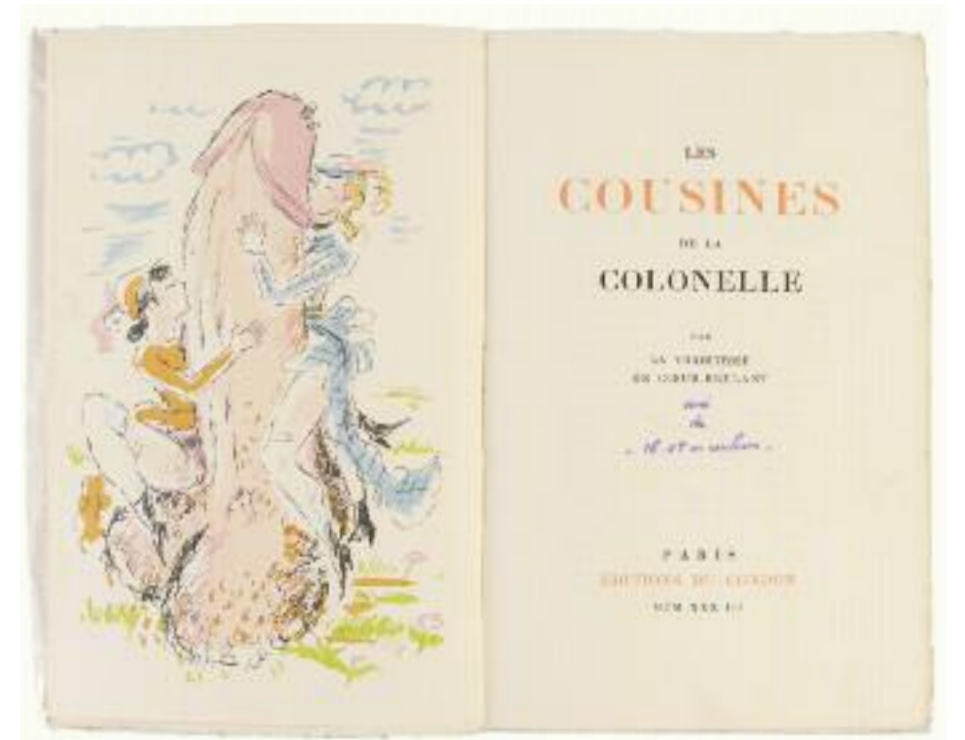
Matinées 1, 2, 3, 4 & 7 with [2pp.] publisher's catalogues at end of texts, all frontispieces with tissue guards, tailpieces and bandeaux throughout, a uniform two colour silk bookmark in both, in modern quarter polished sheep, gilt title in a box of gilt fillets on spine, top edges red, untrimmed fore and bottom edges, marbled paper covered boards and endpapers, pictorial ex libris bookplates (of a Holy Grail in green on white) on front pastedowns, author name in pencil on the title of the first volume, from a small run on papier vergé de Hollande, French text.

Paris, n.p. [Grande Imprimerie, J. Cusset, 1881-1882. £250.00



Near fine text, light foxing on fore edges, back-strip caps a trifle rubbed, top edges dusty. No physical copy in Harvard. Gay II,113, Pia 431 a Brussels edition in two volumes, Livre des livres p-112

Montifaud dressed like a man and was legally charged like a man in court where, for writing and publishing erotic tales, she was accused of offending public morals with several of her novels being condemned by the Tribunal. 233895



191. [MANNOURY D'ECTOT (Josephine Henriette, Marquise de) writing as **COEUR – BRÛLANT** (La Vicomtesse de), [DUGO (André)] (Illustrations attributed to).

*Les Cousines de la Colonelle* par La Vicomtesse de Coeur-Brûlant. [The Colonel's Wife's Cousins by The Viscountess of the Burning Heart].

16 colour pochoir illustrations.

New limited, numbered edition. Tall 8vo. endpaper, blank, half-title, frontispiece, title, pp-9-313, [1p.], colophon, endpaper, in the original white paper wrapper, pink paper dustjacket with titles on upper portion in red, glazine from much later, French text.

A subscribers' only publication, this copy number 85 from 234 copies on Vergé d'Arches numbered 17 to 250, from a complete run of 300 numbered copies with the first 16 on Papier Impérial du Japon, with a watercolour and a suite of illustrations in black on Papier de Chine, and 50 examples numbered 251 to 300 without illustrations.

Paris, Éditions Du Condor, 1933. £225.00

Text and plates crisp, jacket with a closed tear, faded and dusty spine, bookseller's notes in pencil in front. A nice example of a fragile and light coloured book subject to dust and patina. No copy of this edition in Houghton. Dutel 1314.

Scarce erotic classic.

Provenance: a neat, perhaps feminine, hand has inscribed "*orné de 16 H.T. en couleurs*" in purple ink under the title.

First published in 1880, the Vicomtesse ran a Parisian literary salon that was frequented by the likes of Verlaine ( Dutel ). A book that perhaps through fault of being good and erotic has apparently been attributed to Maupassant (a male author). A pattern repeated of course for *The Story of O*. 218987







## BONEY'S NIECE IN ROYAL ROBOT ROMPS...

**192. MANNOURY [D'ECTOT]** (Mme [Josephine Henriette] la Marquise de) revealed as/but writing under the pseudonym of **UNE FEMME MASQUÉE, CHAUVET (J.)** (Frontispiece) & **F.L.** (Illustrations).

*Mémoires Secrets d'un Tailleur pour dames par une Femme Masquée. Edition illustrée d'une frontispice à l'eau-forte et de vingt-sept figures à mi-pages / Clef des mémoires secrets d'un Tailleur pour dames. [The Secret Memoirs of a ladies' Tailor by a Masked Woman. Illustrated edition with an etched frontispiece and twenty-seven figures half-page / The Key to The Secret Memoirs of a Ladies' Tailor].*

First edition. 8vo., endpaper, blank, half-title/tirage, etched frontispiece in bistre on Chine, title printed in black and red, [3pp.], pp-6-162, blank, [1p.], pp-2-4, illustrated with 27 half-page vignettes in ovals, decorative initials, headpieces, tailpieces and vignettes, in contemporary half red chagrin, 6 raised bands, gilt decorations and titles in compartments, marbled paper covered boards, with gilt fillets, top edge gilt, marbled endpapers, French text.

Number 95 of 100 hand numbered copies on Hollande, there were another ten copies on Chine. Brussels, Gay et Doucé, Éditeurs, 1880.

Le Clef: number 59 of 75 hand numbered copies for the Societé des Bibliophiles, not for commerce, n.d., 1880. **£450.00**

Binding rubbed and worn, text crisp though a trifle browned on the two non-gilt edges, French bookseller's notes in pencil in front and back, remains of catalogue notes recto/verso on front blank, rebound without the paper wrapper. Scarce in both commerce and institutions with 7 copies only on WorldCat (including the BnF), none of which appear to collate for the *Clef Des Mémoires*. Apparently no physical copy in Houghton. Not in Kearney, but apparently the Private Case Supplement as 566 (unseen by this cataloguer) and a copy of course in the BL. Pia 912 with no mention of *Clef des Mémoires*. Pierrat illustrated p-27.

Provenance: Emmanuel Pierrat.

The 'Key' reveals the real names of the protagonists in the memoirs. Includes a story of a lustful Princess, revealed as Princess Mathilde Laetitia Wilhelmine Bonaparte, in her late twenties, whom in the spirit of science, experiments amorously with a mechanical wooden man (illustrated in a grapple in the text) that, much to the noblewoman's chagrin, winds down after two hours. The couturier was Worth et Boberg ( 'Baubery' in the 'Clef') on Rue de la Paix, the Parisian premises of the great English born Charles Frederick Worth, the founding father of haute couture and the society tailor par excellence. 220118

**193. [CHOISEUL-MEUSE (Félicité de) (The Countess)]** writing as **ANONYMOUS**.

*Amélie ou Les Écarts de ma jeunesse. Volumes one and two. [Amélie or my youthful indiscretions].*

Third edition. Small 8vo., two volumes in one; half-title/tirage, decorated titlepage, [1p.], vi, [1p.], viii, [1p.], pp-10-295, headpieces, rebound by Otto Schutze & Co. of Edinburgh (with their stamp) into early twentieth-century blue cloth, gilt titles on spine, new endpapers, on papier vergé, French text.

From a limited edition of 500 numbered copies, this copy is unnumbered and out of series. N.p. Amsterdam, Chez Tous Les Libraires [A. Brancart], 1886. **£300.00**

Light, endemic browning, dusty edges, darkened, grubby cloth. Very rare in both commerce and institutions with two copies only on WorldCat, both in the USA. No copy in Houghton. Dutel 20.

The device on the titlepage of this erotic novel, depicts a jolly little satyr autofellating himself on a stylite (Brancart 168 in Dutel).

Rebound here by a Scots binder, it was first published in the early nineteenth century as *Amélie de Saint-Far, ou La fatale erreur*, it is considered to be a great erotic novel by consent of the male bib-



liographers of erotica and also by a recent female commentator who describes it as “*By far the most daring author to write during the early stages of female erotic literature*” (p-131 Félicité de Choiseul-Meuse & Beth A. Glessner – The Censored Erotic Works of Félicité de Choiseul-Meuse Tulsa Studies in Women’s Literature , Spring, 1997, Vol. 16, No., Spring, 1997). The novel of aristocratic shenanigans is akin to ‘*Liaisons Dangereuses*’ and is a “... *a third-person narrative with a single narrator. The narrator remains an unidentified observer of the libertine exploits in the household. The novel concerns the pitfalls of neglected education and the conspiracies of libertines and is centered around the lives of M. de Saint- Far, his lover Alexandrine Durancy, his daughter Amélie de Saint-Far, and Amélie’s young lover, Ernest. Amélie, whose sexual education was neglected by an overprotective mother, was innocent and ignorant of the world until her father’s libertine lover, Alexandrine, becomes her tutor and proceeds to initiate her into a life of libertinism* (p-139 op cit). 219950



194. [LA ROCHEFOUCAULD (François de) (Duc De), [SOUVRÉ, MARQUISE DE SABLÉ (Madeleine de)] & [D’AILLY (Nicolas).

Réflexions ou Sentences et Maximes Morales, quatrième édition. revue, corrigée & augmentée depuis la troisième. [Reflections or Sayings and Moral Maxims, fourth edition, revised, added to since the third].

Reimpression of the fourth edition with supplement. 2 volumes in 1, 12mo., endpaper, title, [3pp.], [3pp.] privilege du Roy, 110pp., blank, title, 28pp., part title, 32pp., part title, pp-35-66, [22pp.], endpaper, engraved bandeaux and a fleuron on each of the two title pages. In contemporary full calf, 6 spine compartments and 5 raised bands, richly gilt and with titles in ruled gilt boxes, all edges speckled in red, French text, contemporary manuscript signature on foot of title with initials either side of the fleuron in dark Havana ink, French text.

A Lyon, chez Benoist Vignieu. M. DC. XC, [1690], £1,800.00

Text a bit browned, binding a bit rubbed. Rare, there are but two copies on WorldCat at Oxford and in BnF. Brunet III, 845, Claudin 470 – describing it as an “*Édition rare*” pointing to a long note on the subject in an eminent Paris dealer Duplessis’s catalogue from 1856 (as do Brunet & Marchand). Marchand 18, Tchemerzine IV, 45.

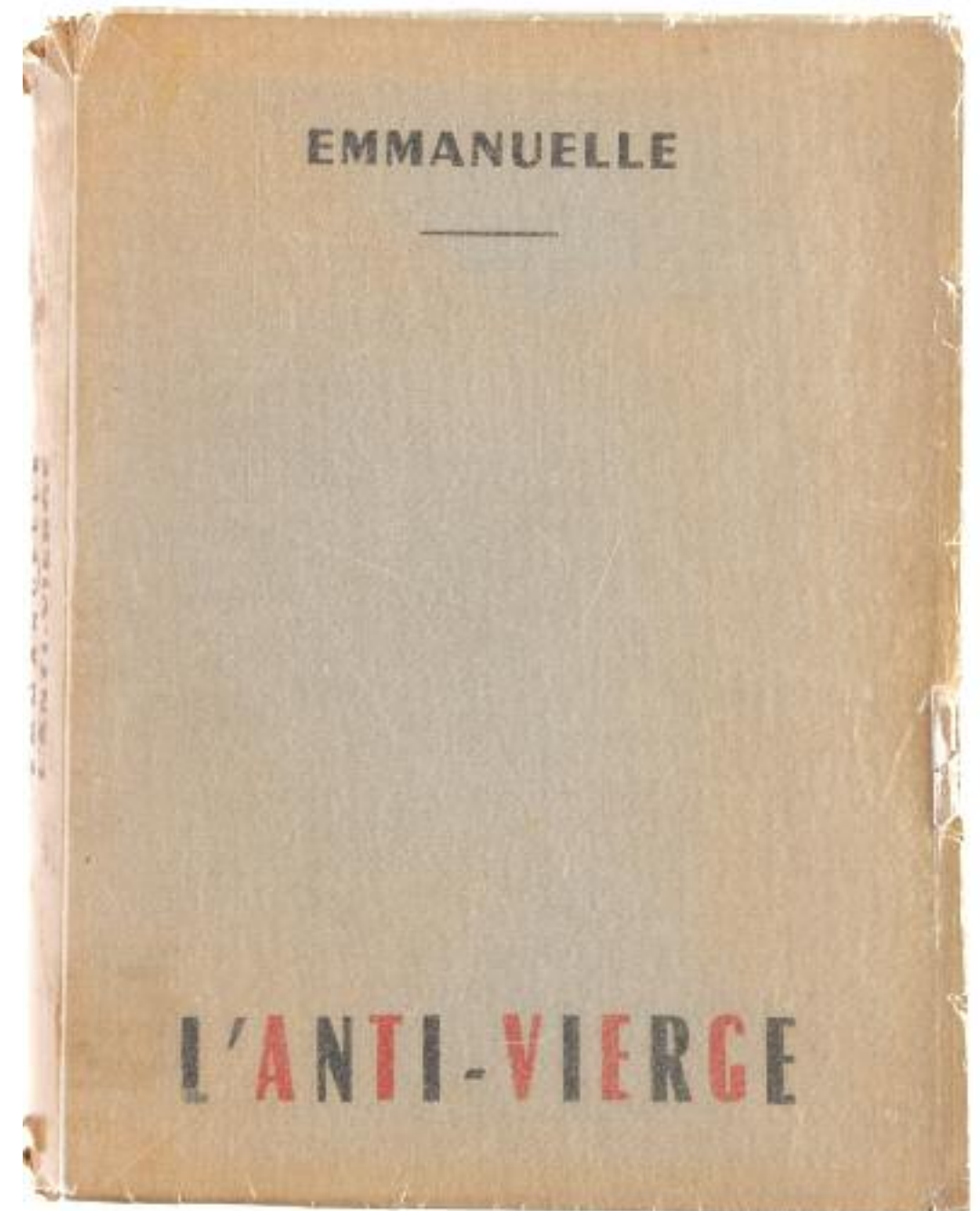
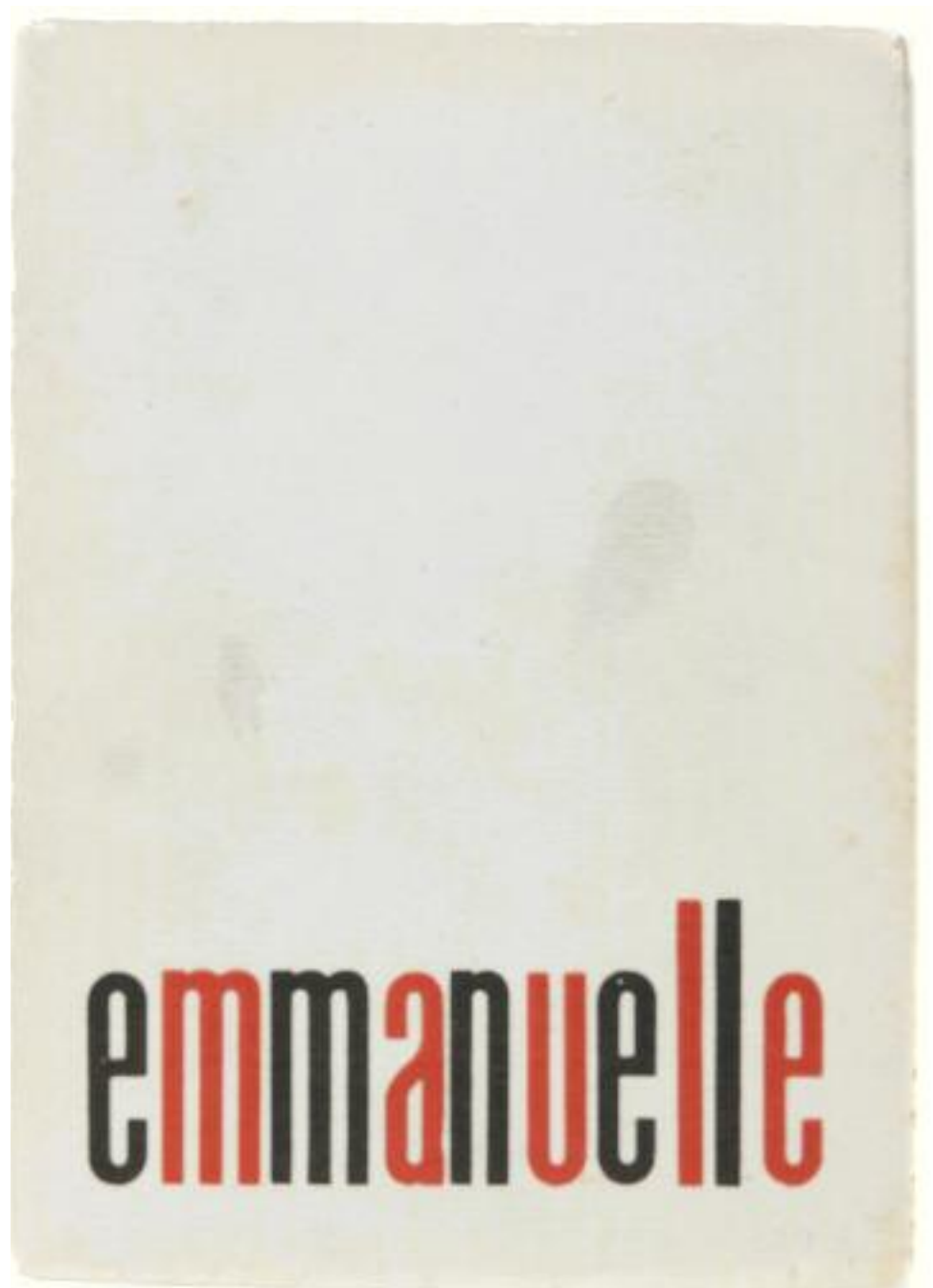
The contemporary autograph on the title partly reads:

“*Jacobi Nicolai de Guid[?]*”.

The great moralist La Rochefoucauld’s most enduring work, published in Lyon, a decade after his death. Includes a contribution from the great salonnière De Sablé (who wrote her maxims before him and whom Duplessis rated just as highly). D’Ailly’s authorship was little known in bibliographies until relatively recently, he also frequented her salon. Maxims include ones on infidelity, ‘*galanteries*’ and flattery. 243574



**“...DEDICATED SOLELY  
TO THE PLEASURE OF  
SEX, BUT INTENSE AND  
CEASELESS”**





195. [ROLLET-ANDRIANE (Louis-Jacques)]?.

Emmanuelle. Première Partie. “La Leçon d’Homme” & Emmanuelle. Deuxième-partie. L’Anti-Vierge. [Emmanuelle, First Part “The Man’s Lesson” & Emmanuelle. Second Part. The Anti-Virgin].

First, clandestinely issued editions. 8vo., endpaper, half-title, title in red, epigram, dedication, section title, [3pp.], pp-16-308, blank, advert.

Sewn and pasted into the publisher’s wrappers. The first part in pale blue French fold wrapper with titles in black and red on the upper portions and black on the spine. The second part is uniform in design but uses a slightly darker paper with no flaps with a possibly later folded glazine jacket, both are untrimmed. The pair printed in a run of 1,000 copies only on vélin (though not stated), loose auctioneer’s slip in #2, French text.

N.p. [Paris, n.p. [Eric Losfeld], [printed by Jean-Marie Monnerie & les presses De la S.N.I.L], n.d., 1959-1960. £1,200.00

First wrapper a trifle dusty and faded, the second leans a little, tatty glazine, wear on head and tail of backstrip, the oversized edges are a little bumped. Erroneous French bookseller’s pencil note in 2. Rare in commerce (where bibliographic confusion reigns supreme) and institutionally, possibly very rare. We can find only two definitive copies of the first volume, one of those of course is another copy that Santo Domingo acquired that is now in the Houghton Library. In the same WorldCat search we found one copy only of the *Anti-Vierge* in the BnF. Dutel 147 & 1471, Pia 415 & 416.

Provenance: from the collections of Jean-Pierre Faur and Emmanuel Pierrat.

This anonymous and very clandestine book with no publisher, printer, date or place stated is arguably one of the most celebrated and discussed erotic novels of the twentieth-century that perhaps ranks with ‘*Histoire d’O*’ in terms of audience recognition and literary inspiration. Dutel notes that it was written as one continuous manuscript but sundered in two for “*raisons éditoriales*”, this scission was corrected by an advert on the last leaf for ‘*l’Anti-Vierge*’. Dutel goes on to describe the story as “*..the initiation of a young woman into a new way of thinking and living, dedicated solely to the pleasure of sex, but intense and ceaseless*”.

The author was a French diplomat who later released it under the nom de plume ‘*Emmanuelle Arsan*’ which was in turn revealed to be a foil for his wife which was of course a mask for him. The first book was banned for the first time in 1960 and the second in 1963, but was, of course, lauded to high heaven by André Breton in the *Nouvelle Revue Française* (Dutel). At the time of writing this, Wikipedia seems to claim that the author’s Thai wife Marayat Rollet-Andriane wrote the novel after all. The softcore film based on the books starring Sylvia Krystel was a massive success, the wicker chair she sat in, bare breasted, for the film poster was perhaps as famous in its time as Christine Keeler posed on a Jacobsen like chair for Lewis Morley ten years before. The pair reunited are an essential erotic book with attractive provenance from two great collections of erotica. 243725

196. WINSOR (Kathleen).

Ambre. Roman Traduit de la Anglais par Edith Vincent. [Amber. A Novel Translated From The English By Edith Vincent].

Ninth French edition. Small 8vo., half-title/publication list, title/epigram, [1p.], pp-8-500, [12pp.] imprint, 10 pages of publisher’s catalogues, rebound into recent black cloth and marbled paper endpapers, with a blank each in front and back, integral three colour bookmark.

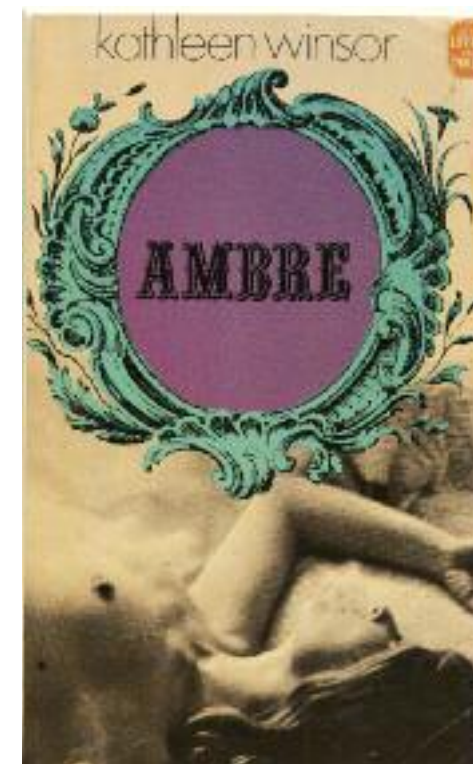
The binder has tucked in the original decorative glossy paper wrapper by Jouineau Bourdage; the upper portion with a b&w photoportrait of the naked upper body, with one breast, of a beautiful, long-haired woman, titles in black on the head and in a decorative font on a pastiche Regency cartouche printed in purple, black and green, which is repeated on the lower portion, French text.

Paris, Pavois, Le Livre De Poche, 1973. £75.00

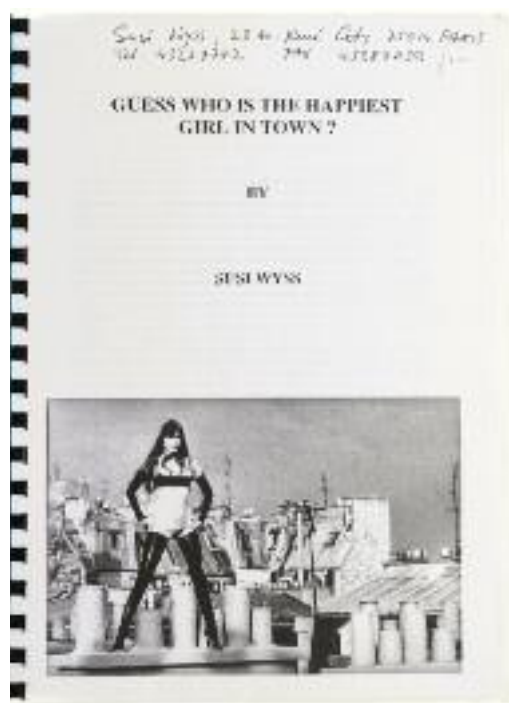
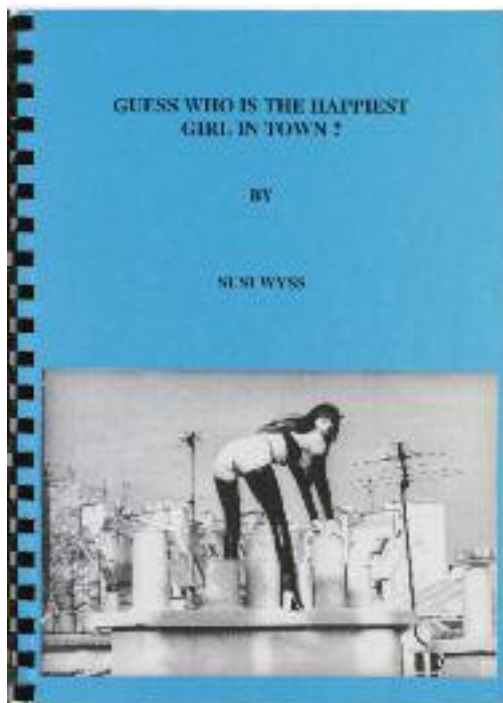
Binding in fine condition, slightly thumb-ed and creased wrapper which is endemically and very lightly browned. I cannot find an example of this impression though that scarceness would not make it more valuable perhaps. For the completist! No copy in Houghton.

Provenance: bound for the collection of Julio Mario Santo Domingo.

‘*Forever Amber*’ was Winsor’s first novel, about a sexually active and ambitious woman in the Civil War and Restoration periods. 243575







## “JIMY IGUANA”

197. **WYSS** (Susi).

**Guess Who is The Happiest Girl in Town?**

Word processed printout? Small folio, [1p.], pp-2-716, 11. illustrations, 7 tipped in photographic illustrations with one an original print, spiral bound into the original ‘copyshop’ blue paper boards, one tipped on b&w photograph apiece on each board, titles in black, acetate overlay on upper portion.

Signed by the author with her address and contact details on the title.

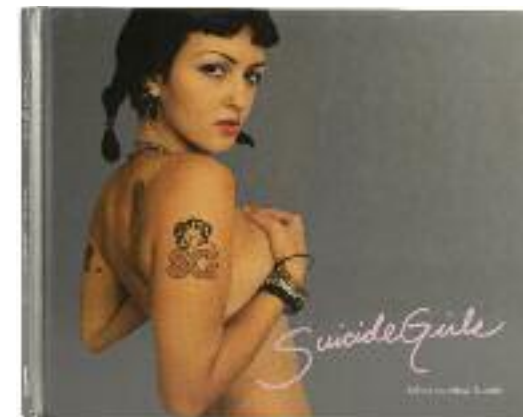
N.p. [Paris], n.p., n.d., c. 2000. **£750.00**

Clean, tight, very good or better copy. Presumably either unique or DIY produced in a small number, no copies on WorldCat (pre-2018 when the projected book was finally published, presumably in a more censored form).

Possibly a maquette for an (at the time) unpublished, extensive memoir of a society dominatrix, Madam and courtesan. Santo Domingo owned a publishing company, which released a book on Virgin by Terry Southern (see 64&65)), and he fielded ‘submissions’ often. It is highly likely that he knew the glamorous and influential Wyss, hence the address and contact details in the front.

She is depicted in a statuesque and intimate pose in fetish gear on the front *en plein air* on the rooftops of Paris. The book is composed of seven hundred plus pages of memories of drugs, paddling pools, group sex, Talitha Getty, Dali, Daniel Spoerri, Iggy Pop (“*Jimmy Iguana*”), Bill Willis in Marrakech and the 80 year old “..Paul M, the nylon king of France”. One of the clipped nude photos is by Helmut Newton. 133426

“I WILL FOREVER BE A  
SLUT, PROUD TO BE  
DIFFERENT...”



198. **SUICIDE** (Missy).

**Suicide Girls Edited by Missy Suicide.**

Largely colour erotic portrait photographs. First edition. Oblong 4to., endpaper, blank, title, section title/frontispiece, pp-8-155, [4pp.], [1p.], publisher's catalogue, in the original glossy, grey, paper covered boards, titles in reverse pink on upper board and spine, photo-portrait on former, capsule author portrait with text in white on lower board. A contemporaneously signed, inscribed and dated presentation copy to Julio Mario Santo Domingo from a Suicide Girl.

Los Angeles, Feral House, 2004. **£80.00**

Nice copy.

Provenance: from an early Suicide Girl to Julio Santo Domingo.

The full inscription, written boldly in block capitals in red ink from a Rollerball pen or similar (thus with a few smudged words), on the front blank reads:

“London October 2004. Darling Julio,

Don't know how to thank you enough for radically changing my life, making it so much richer and satisfying. Since you turned me on to Missy S more than two years ago, Suicide Girls has grown so much and I along with it.

You knew me as a fucked up little girl, and instead of just using me, you helped me to have a less self destructive approach to drugs. I am now a woman 'bien sans sa peau', comfortable with my kinkiness. Gracias, gracias, gracias! I will forever be a slut, proud to be different (yours whenever you desire...) but in harmony with myself. Isn't that what really matters?

This book just came out last week, and hope you get it in time for your B'day. 45? 46?

Again, thanks for sharing with me your philosophy of life, and for introducing me to freer



*souls that took away the veils that were casting a shadow on my future.*

*I love Ya*

*Nic 'la NIKEUSE'*

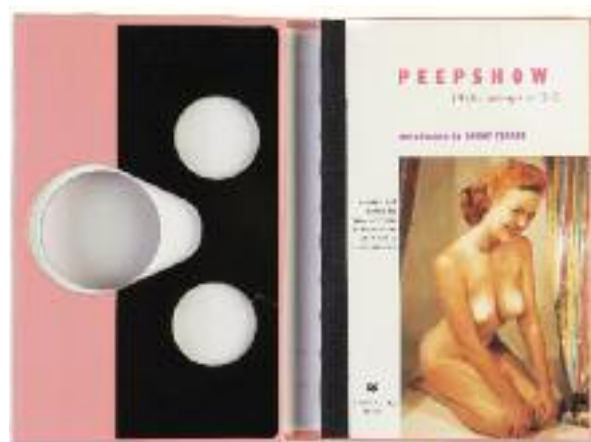
*Check me out pages 30, 51, 139 and others!!'''* .

219552

199. **YEAGER** (Bunny) (Introduction). **MELCHER** (Charles( &) **WORMAN** (Megan)

**Peepshow 1950s pin-ups in 3-D.**

46 colour photographic stereoscopic plates. First edition. Small 8vo., pp-2-94, [2pp.], perfect bound with a tape backstrip and the bookblock tipped onto a glossy pink paper covered portfolio, titles in gilt and reverse white and pink, with a fold out integral pair of viewing glasses with a nose hole, the front portion with a peephole revealing the illustrated cover.



New York, St. Martin's Press, 2001. £35.00

Nice copy.

Yeager's contribution is "*Glamour Photography in A Golden Age*", her fascinating recollections of the amateur camera clubs she encountered as a pioneering nude, pin-up model. A triumph of nostalgia and kitsch erotica in an optical moveable book format. 219516

200. **MEISELAS** (Susan).

**Strip-tease Forain.**

Profusely illustrated with b&w photos. First French edition. Landscape 4to., unpaginated; endpaper, half-title/frontispiece, title, 73ll., perfect bound into the original photo-illustrated stiff card wrapper with a b&w photo on the upper portion and titles in reverse white, later glacine French text.

Paris, Sté Nlle Editions du Chêne publié en accord de Farrar, Straus et Giroux, 1976. £75.00



Fine contents, spine a bit worn and scratched.

The US edition of this documentary photo-book on performers in amusement parks was entitled '*Carnival Strippers*' .

Provenance: the ever thorough Julio Mario Santo Domingo had another copy of this and the first US edition in The LSD Library. 219989

201. **DAY** (Corinne).

**Diary.**

Illustrated entirely with largely colour and some b&w photographs. First edition. 4to., unpaginated, 58ll., photographs largely on rectos with some on versos also, facsimile handwritten captions, in the original black paper covered boards, colour portrait on upper portion, titles in reverse white.

Hamburg, Kruse Verlag, 2000.

£300.00

In very good condition, first page with offsetting from black front pastedown.

Photos of Day's close friends in squats, taking drugs, undressed or otherwise. 133329



202. **BRÉCOURT-VILLARS** (Claudine).

**Petit Glossaire Raisonné de L'Érotisme Saphique. 1880-1930. [Little Glossary Raisonne of Sapphic Erotism. 1880-1930.**

First edition. Small folio, endpaper, half-title, title, [6pp.], pp-7-123, profusely illustrated with b&w photos, cartoons, prints and drawings in halftone, perfect bound into the original glossy, illustrated, stiff card wrapper, French text.


A signed, inscribed presentation copy from the collector Alain Kahn Sribier to Josette Perceau. Paris, la Vue Proposée par Jean-Jacques Pauvert, 1980. £20.00

Wrapper a trifle worn.

Provenance: from the great eroto-bibliophile Kahn-Sribier to Louis Perceau's daughter Josette Perceau, acquired at auction. 219611







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