

# EROTICA UNIVERSALIS



TASCHEN

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**Anonymous** Engraving for *Dom Bougre ou Le Portier des Chatreux*, Frankfurt, 1748

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# **Erotica Universalis**

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**Benedikt Taschen**



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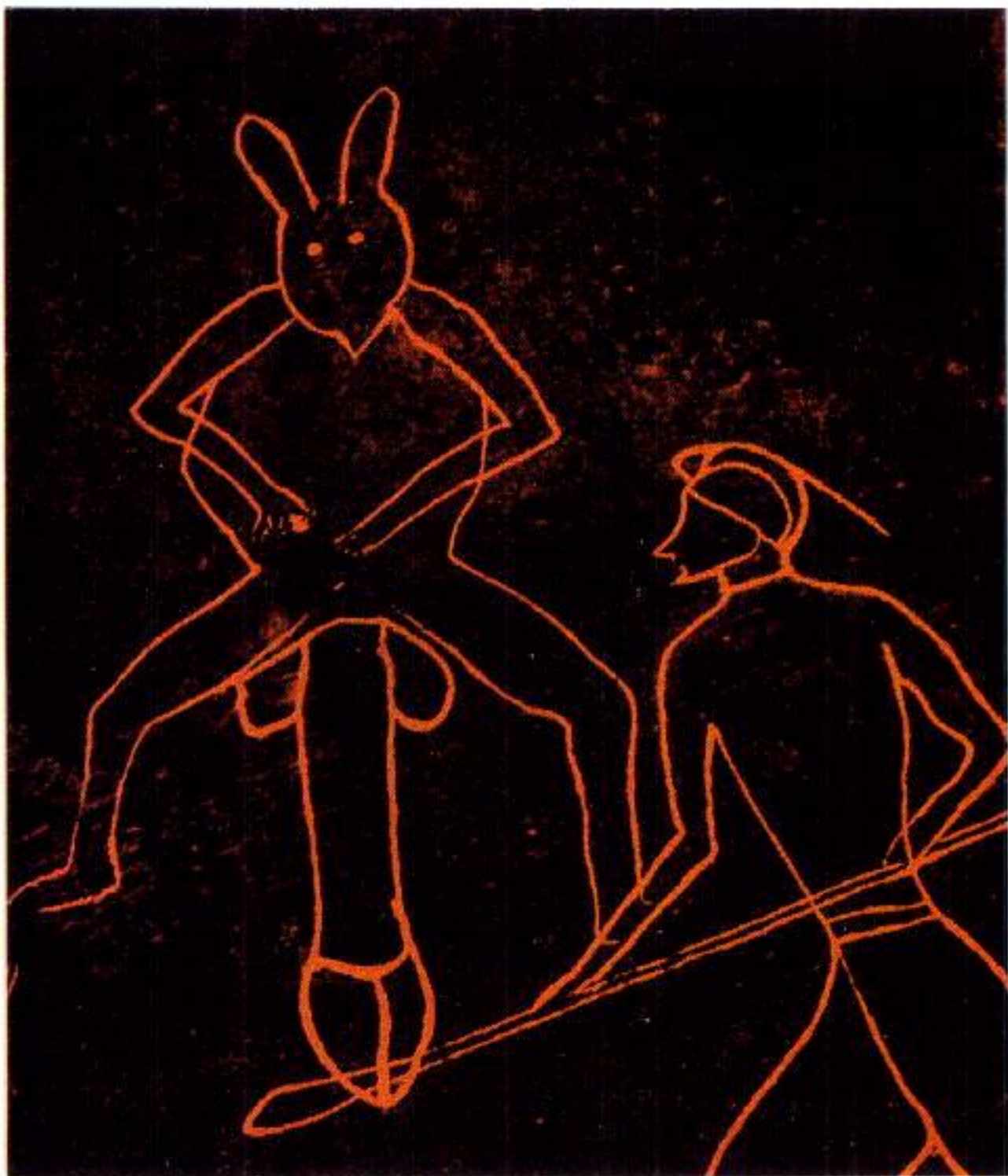
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# The Joys of Eros

There is only one real antidote to the anguish engendered in humanity by its awareness of inevitable death: erotic joy. Eros, the god of love, is considered a principle of creation; sprung from the original chaos, he is a vital element of the world. The artist is in search of eternal, imperishable beauty; he thus makes of woman's thighs the columns of a temple through which one passes to enter Heaven. And despite the Inquisitors, he knows an opening in a shrubby, animal pelt that gives onto life, death, love and God.

It was Leonardo da Vinci who said: "The first painting was the outline of a man's shadow thrown upon a wall by the sun". And it happens that this man's phallus was erect, as though in defiance of his fears. Thus erect, he unwittingly illustrated the neo-Platonic theories according to which love is the source of all creation. But the artist also knows that he owes everything to woman. For the artist, woman is "the origin of the world" (Courbet) or its "navel" (Rodin). Bacchant or courtesan, maenad or houri, dancer or sorceress, it is she who begets the earth. And thus the artist's studio becomes an orgiastic temple, a mystic brothel, a cathedral of the eye. And should we be forbidden our part in these banquets of love? Should we be forbidden access to the immortality offered by erotic joy? Can we allow museums to bury these innumerable treasures in their vaults, hiding them from the common man's sight? No. It is time, now that taboos and prohibitions have little by little ceased to overshadow them, to do justice to certain masterpieces hitherto little known or whose reputation has disfigured and marginalised them. For they bear witness to the entire history of humanity, from changes in habit to sociological phenomena: period fetishism, the evolution of fashion or interior decoration, the persistence of myths... They thus constitute a veritable treatise of erotic systems from the stone age to our own times.





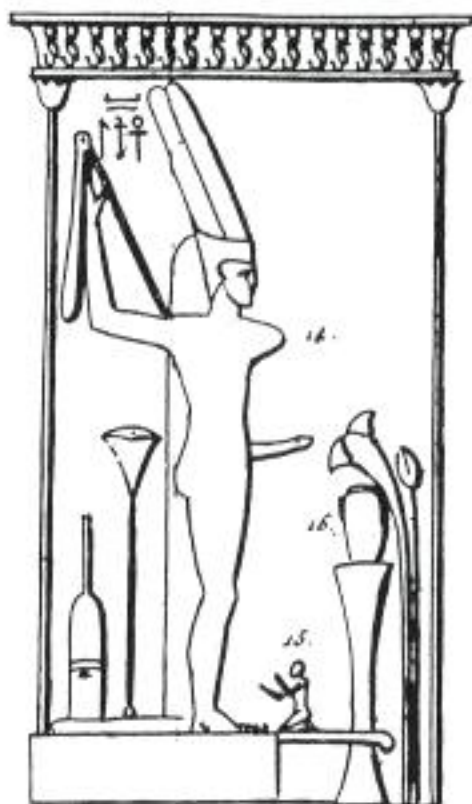


# Lust am Eros

Das einzige Mittel gegen die Angst des Menschen vor seinem unabwendbaren Tod ist die Liebeslust. Eros, der Gott der Liebe, gilt als ein Schöpfergott, der aus dem Urchaos erwachsen ist; er gehört zu den wesentlichsten Elementen dieser Erde. Der Künstler, ständig auf der Suche nach der ewigen und unvergänglichen Schönheit, verwandelt die Schenkel der Frau in Tempelsäulen, die man passieren muß, um in den Himmel zu gelangen. Und allen Inquisitoren zum Trotz weiß er auch von einer Spalte, von einem buschigen Vlies, hinter dem sich das Tor zum Leben öffnet, zur Liebe, zu Gott. Leonardo da Vinci sagte einmal: »Das erste Gemälde war der Schattenriß eines Mannes, den die Sonne auf eine Mauer geworfen hatte.« Nun hatte dieser Mann eine Erektion, als könne er damit seine Angst bezwingen. Er bestätigte so unbewußt jene neoplatonischen Theorien, die die Liebe als eigentliche Quelle der Schöpfung beschreiben. Aber der Künstler weiß auch, daß er alles der Frau verdankt. Für ihn ist sie »der Ursprung der Welt« (Courbet) oder auch ihr »Nabel« (Rodin). Bacchantin oder Kurtisane, Mänade oder Huri, Tänzerin oder Zauberin, sie bringt die gesamte Erde hervor; somit wird das Atelier des Künstlers zum orgiastischen Tempel, zum mystischen Bordell, oder zur Kathedrale für das Auge. Und da wollte man uns verbieten, an diesen Festgelagen teilzunehmen, wollte uns hindern, ebenfalls durch die erotische Lust in die Unsterblichkeit einzugehen? Dürfen die Museen diese Kleinodien in ihre Truhen versenken, um sie vor uns gewöhnlichen Sterblichen zu verstecken? Nein, die Zeit ist gekommen, da Tabus und Vorurteile allmählich ihre Macht verloren haben, den unbekanntem oder verkannten Meisterwerken Gerechtigkeit widerfahren zu lassen. Denn auch sie sind Zeugnis der Menschheitsgeschichte, von der Entwicklung der Sitten bis zu gesellschaftlichen Phänomenen: zeitgenössische Fetische, Strömungen der Mode und Ausstattung, Fortschreibung der Mythen... Sie haben den Stellenwert einer Abhandlung über das erotische Verhalten von der Urzeit bis heute.



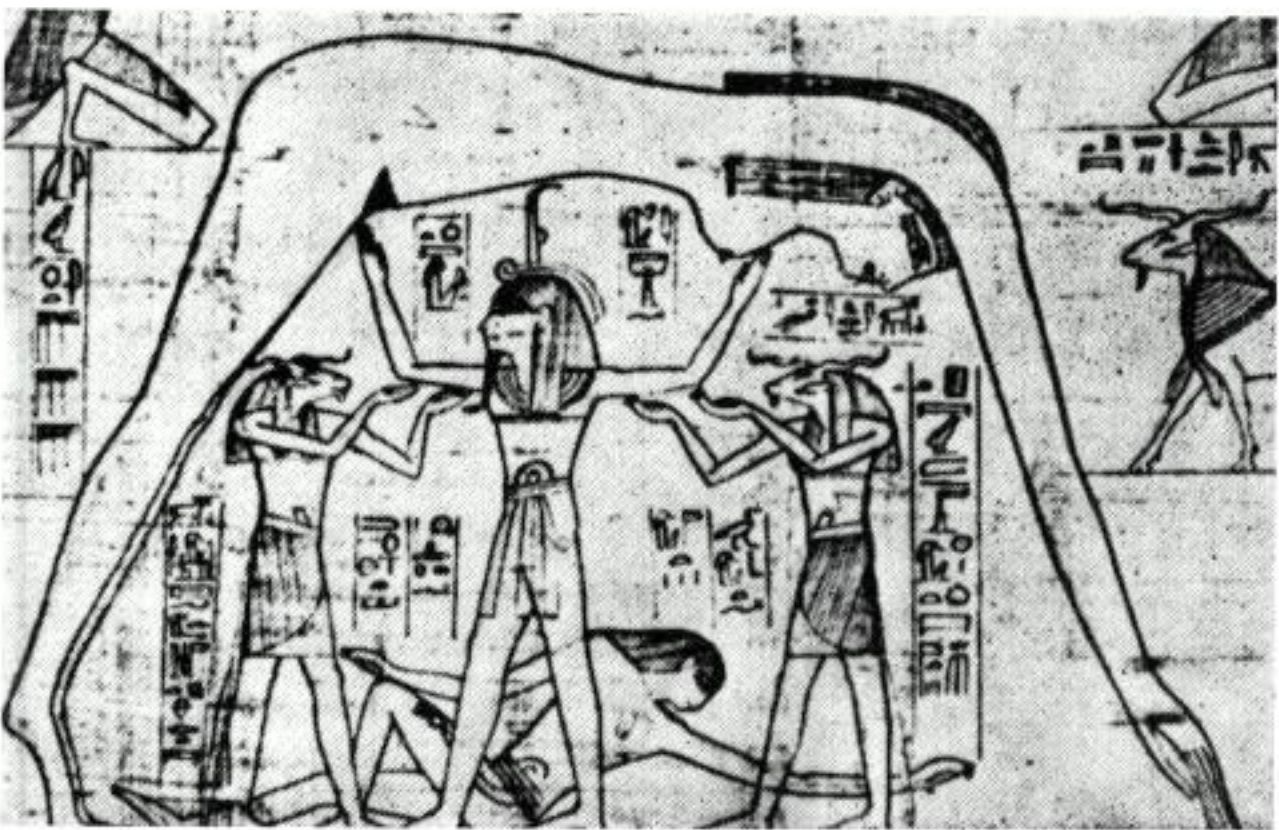
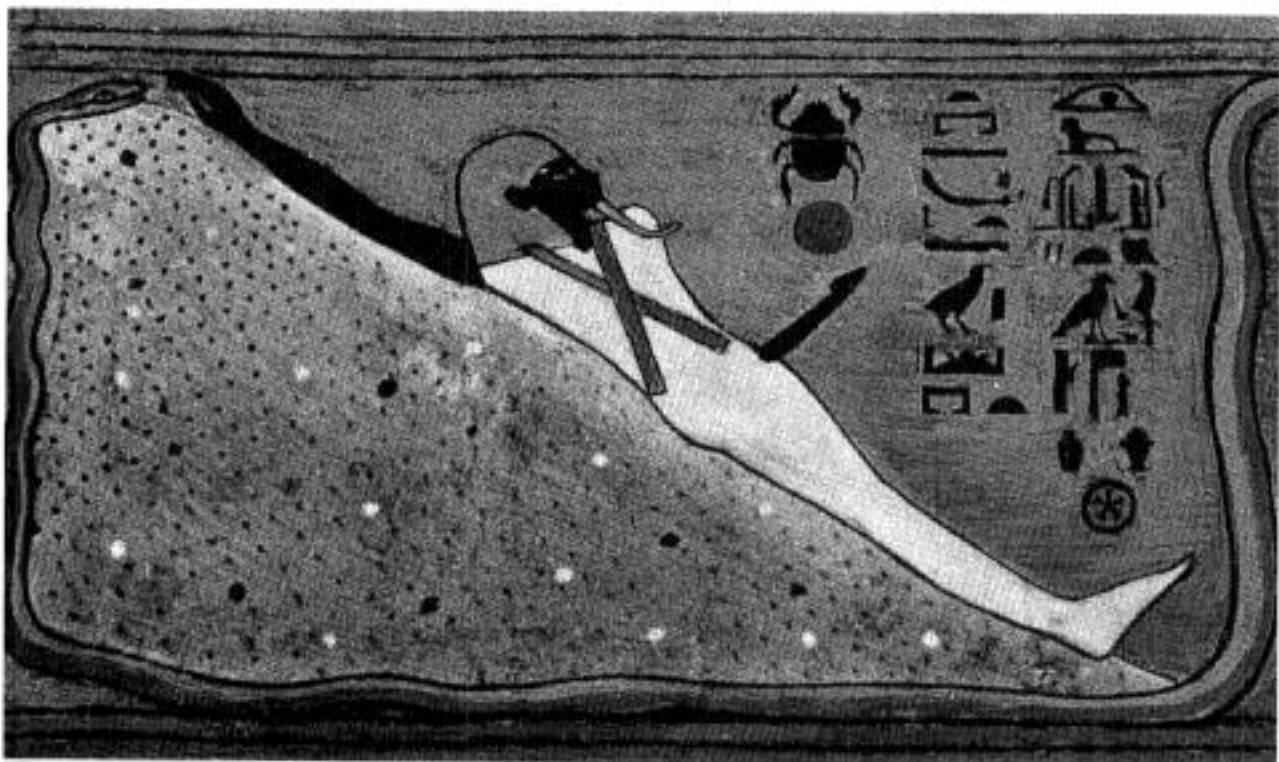
Egypt The Animation of the Phallus. Rite after the Ani Papyrus, 18th Dynasty



Egypt New Empire votive figure. Copy by Vivian Denon  
Egypt Ostrakon, New Empire



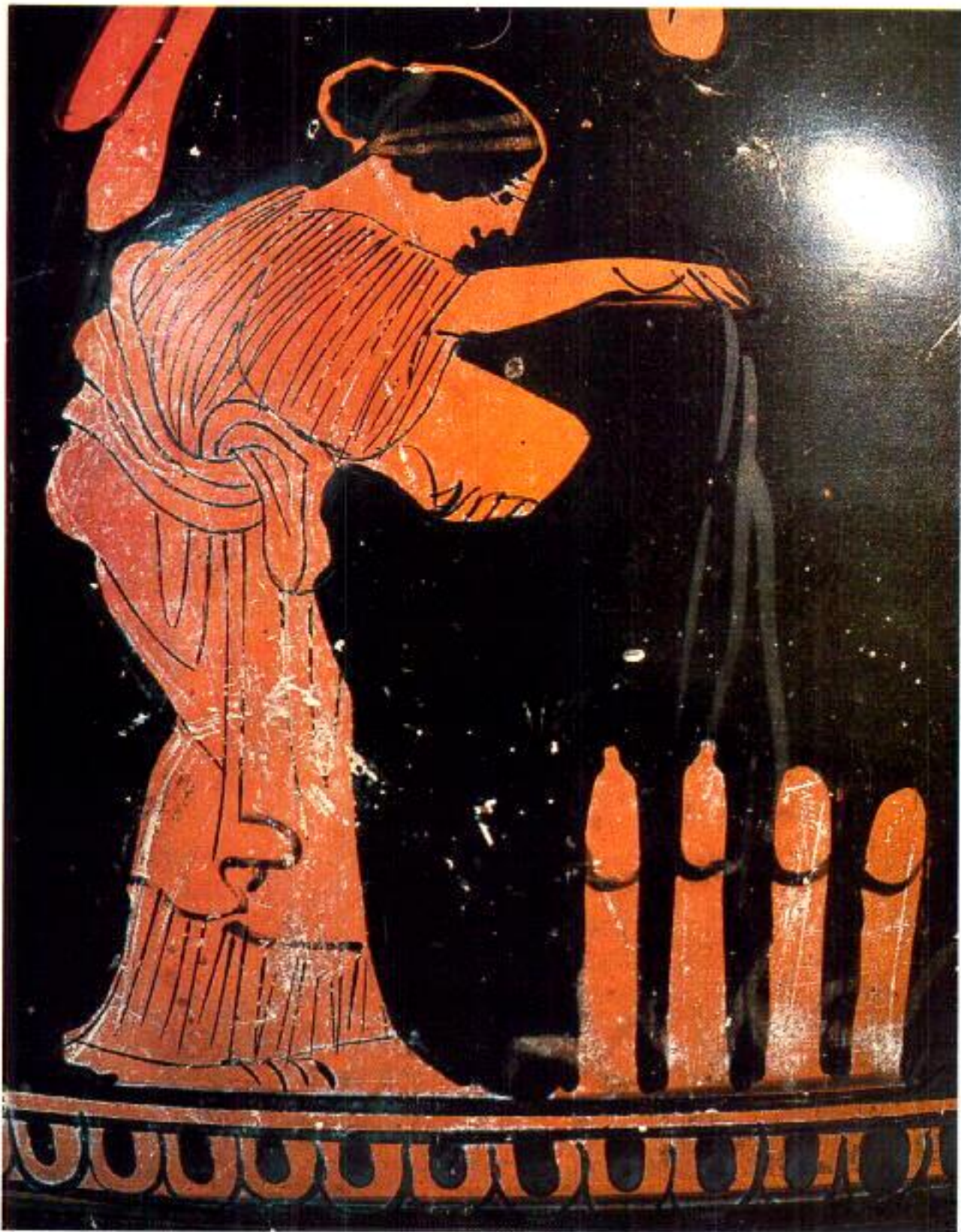
**Egypt** Ostrakon, New Empire



# Eros en Joie

Le seul véritable antidote à l'angoisse qu'engendre chez l'homme la connaissance de sa mort inéluctable, c'est la joie érotique. Eros, divinité de l'Amour, est considéré comme un dieu créateur, né du chaos primitif et l'un des éléments primordiaux du monde. Or l'artiste est en quête du beau éternel et impérissable. C'est pourquoi il fait des cuisses d'une femme les colonnes d'un temple qu'il faut franchir pour gagner le Ciel. Et malgré les inquisiteurs, il sait aussi d'une fente, d'une broussailleuse et animale toison, ouvrir la porte à la vie, à la mort, à l'amour, à Dieu.

C'est Léonard de Vinci qui le dit: «La première peinture fut le contour linéaire de l'ombre d'un homme portée sur un mur par le soleil.» Or il se trouve que cet homme était en érection, comme pour défier sa peur, illustrant ainsi, sans le savoir, les théories néoplatoniciennes par lesquelles l'amour est la source même de la création. Mais l'artiste sait aussi qu'il doit tout à la femme. Pour lui, elle est «l'origine du monde» (Courbet), ou son «nombril» (Rodin). Qu'elle soit bacchante ou courtisane, ménade ou houri, danseuse ou sorcière, elle engendre la terre entière. Dès lors, l'atelier de l'artiste devient temple orgiaque, bordel mystique ou église de l'œil. Et l'on voudrait nous interdire de participer à de telles agapes? Nous empêcher d'aller, nous aussi, à l'immortalité par la joie érotique et laisser les musées qui en regorgent, enterrer ces joyaux dans leurs coffres, les cachant ainsi au commun des mortels? Non. Le temps est venu, en effet, maintenant que les tabous et les préventions ont petit à petit cessé de les occulter, de rendre justice à certains chefs-d'œuvre inconnus, méconnus ou que leur réputation a défigurés et rejetés dans l'ombre. Car c'est aussi de toute l'histoire de l'humanité qu'ils témoignent, de l'évolution des mœurs aux phénomènes sociologiques: fétichisme d'époque, évolution de la mode et du décor, persistance des mythes... Ils constituent ainsi un véritable traité des systèmes érotiques depuis l'âge des cavernes jusqu'à notre époque.





I  
Erotica  
Antiqua

### **The Greeks**

Death, for the Ancient Greeks, was "hollow and dark like woman". Even with hair removed, the baleful grotto led directly to Hades. For this reason, Aphrodite is always shown as smooth and impenetrable, which, for a goddess of love, is the height of absurdity. For the same reason, there flourished in ancient Greece the "sacred love" between men that Plato describes.

Greek artists have left us, in the form of ex-votos, goblets, vases, amphorae, an inexhaustible catalogue of the frolics and turpitude to which mortals abandoned themselves in imitation of the gods of Olympus.

### **Die Griechen**

Der Tod war für die alten Griechen »hohl und unergründlich wie die Frau«. Und die unheimliche Höhle führte, auch wenn sie rasiert war, direkt in die Hölle. Deshalb zeigt sich Aphrodite in all ihren Darstellungen glatt und undurchdringlich, was für eine Göttin der Liebe unerhört ist. Und daher auch das Aufblühen jener »heiligen Liebe« zwischen Männern, die uns Plato beschrieb.

In Form von Motivbildern, Schalen, Vasen und Amphoren hinterließen uns die griechischen Künstler einen unerschöpflichen Katalog der Ausschweifungen und Schändlichkeiten, denen sich die Götter des Olymp, und nach ihrem Vorbild die Sterblichen, hingaben.

### **Les Grecs**

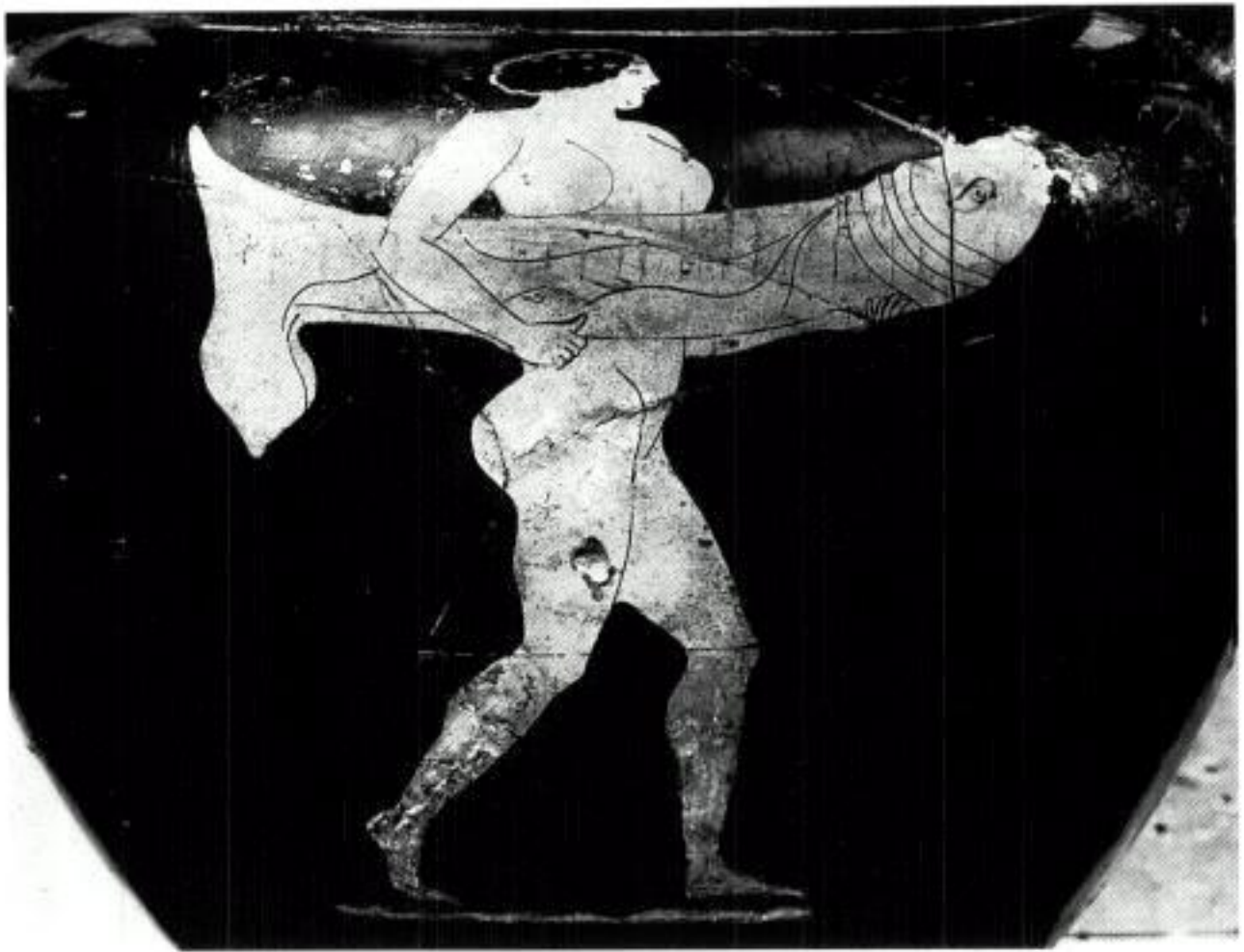
La Mort, pour les Grecs anciens, était «creuse et obscure comme la femme». Même épilée, la maléfique grotte menait tout droit aux Enfers. C'est pourquoi Aphrodite, dans toutes ses représentations, se montre lisse et impénétrable, ce qui, pour une déesse de l'amour, est un comble. C'est pourquoi l'on voit aussi fleurir dans la Grèce antique cet «amour sacré» entre hommes que décrit Platon.

Sous forme d'ex-voto, de coupes, de vases, d'amphores, les artistes grecs nous ont laissé un catalogue inépuisable des ébats et turpitudes auxquels se livraient les divinités de l'Olympe et les mortels à leur exemple.



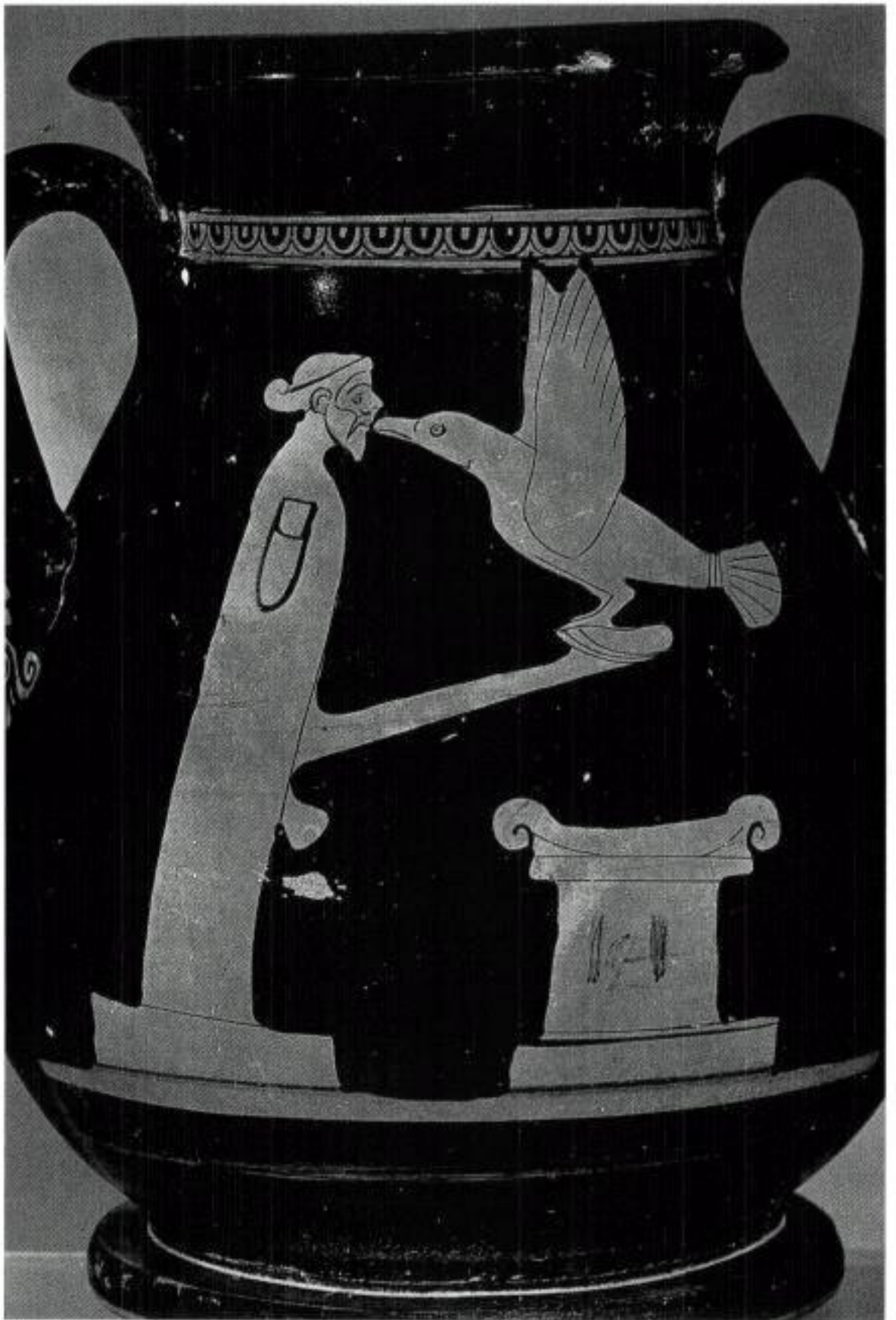
Greece Man and ephebe, end of 6th C BC



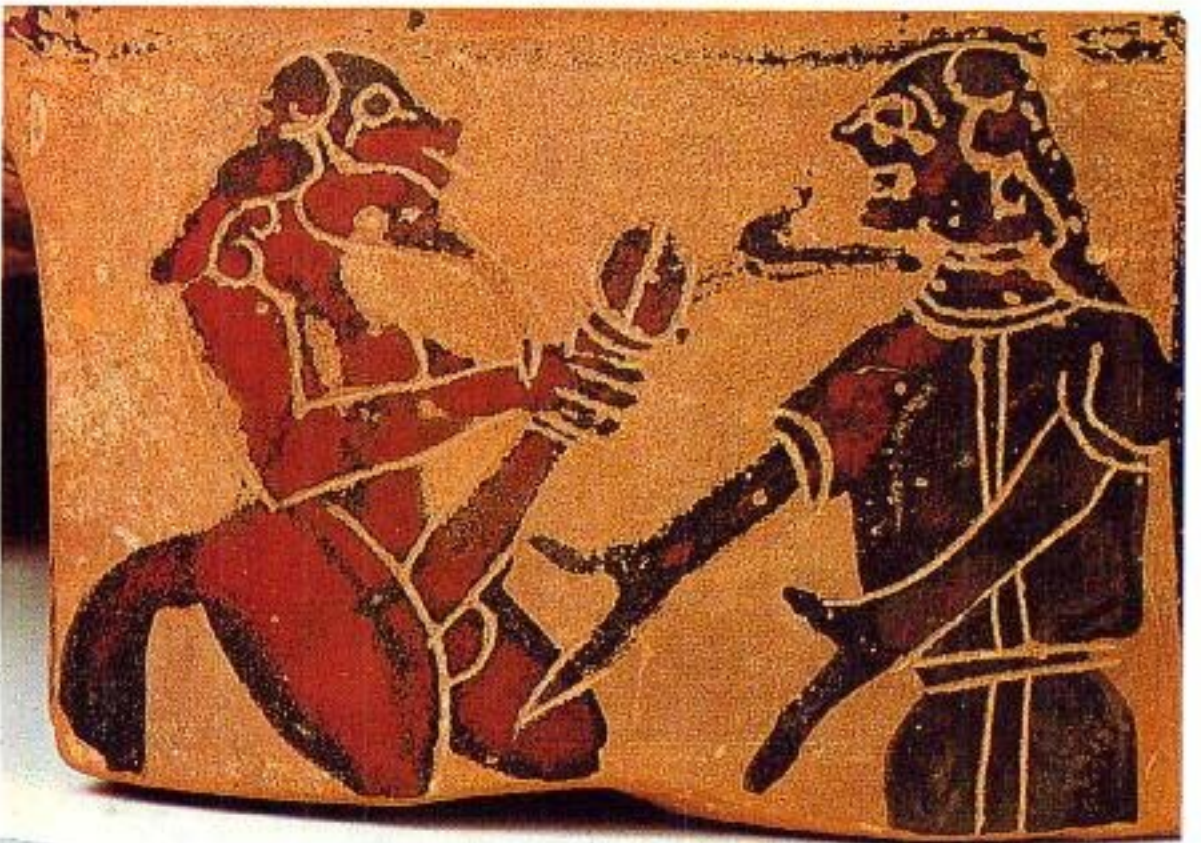


Greece Woman carrying a Phallus, 470 BC

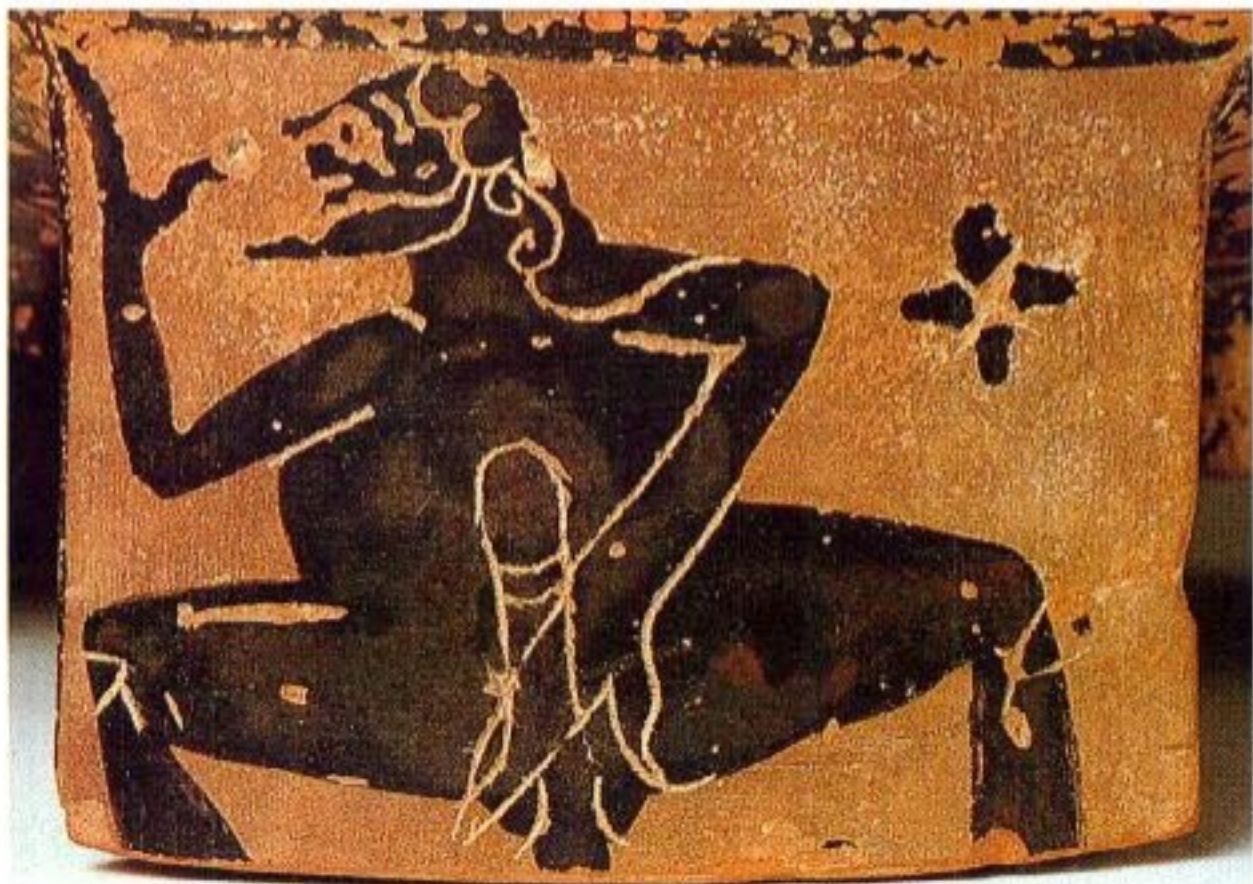
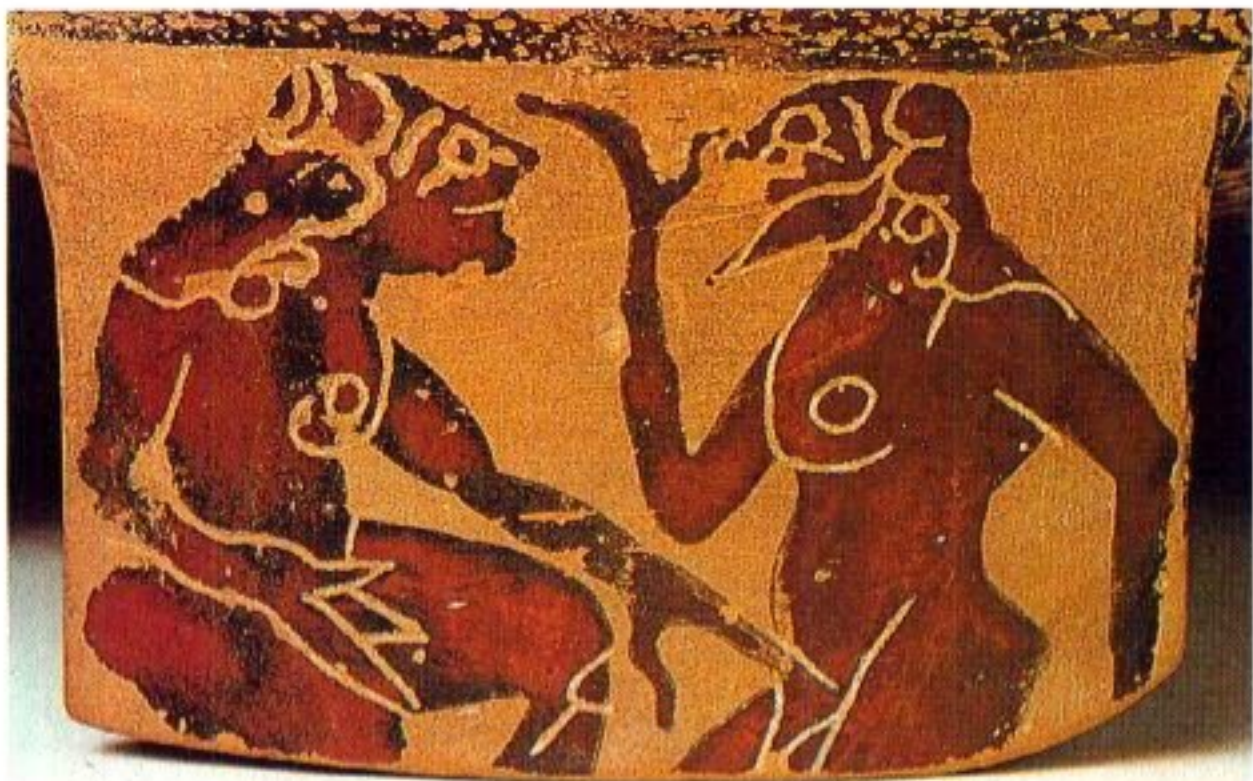


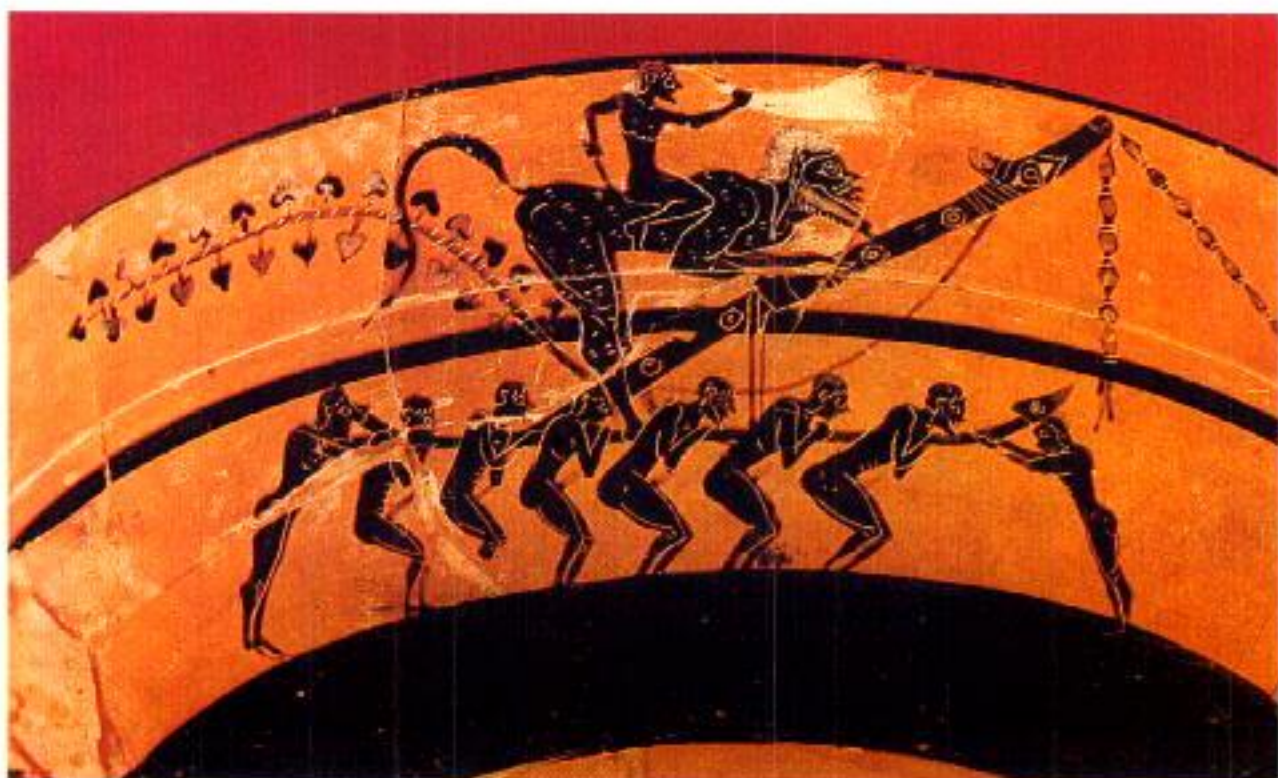
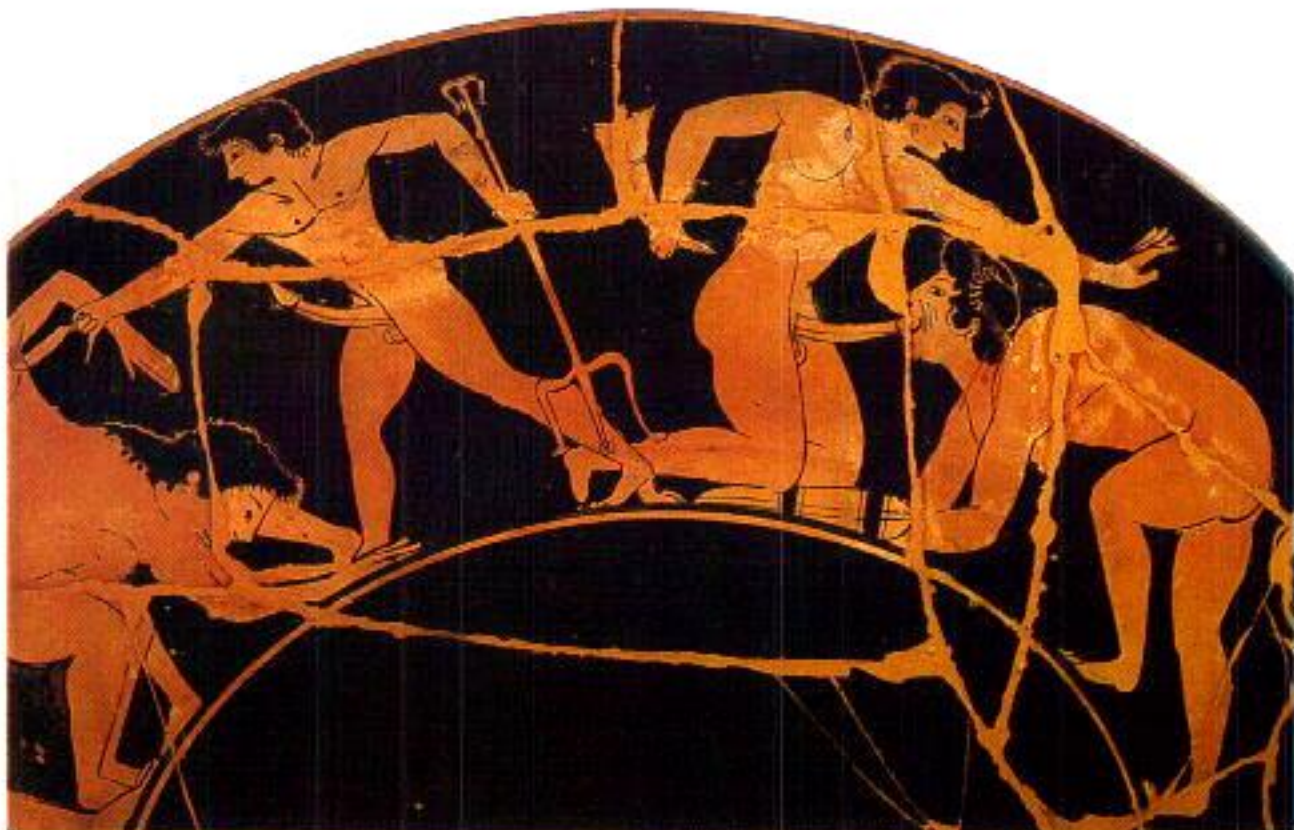


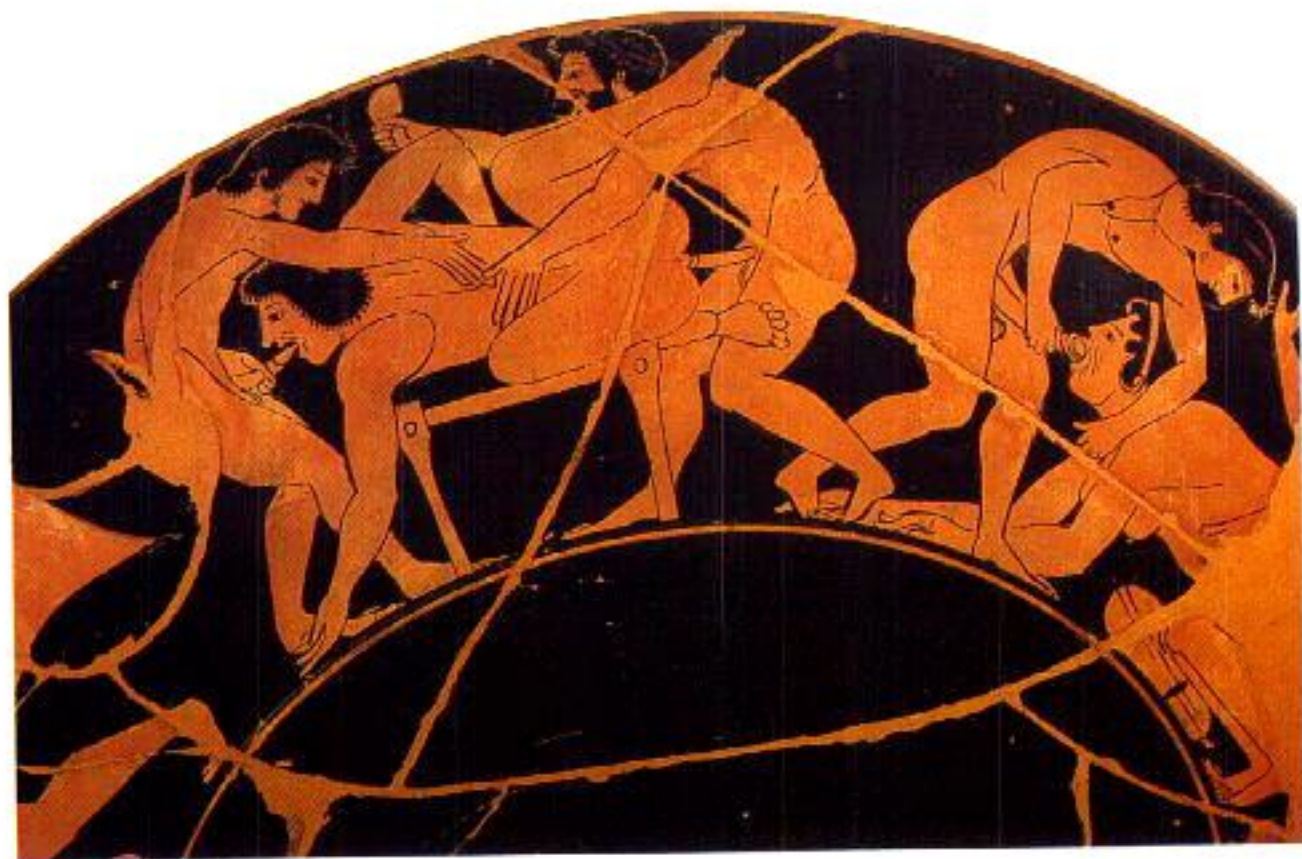
Greece Hermes with a bird perched on his phallus above an altar, 5th C BC



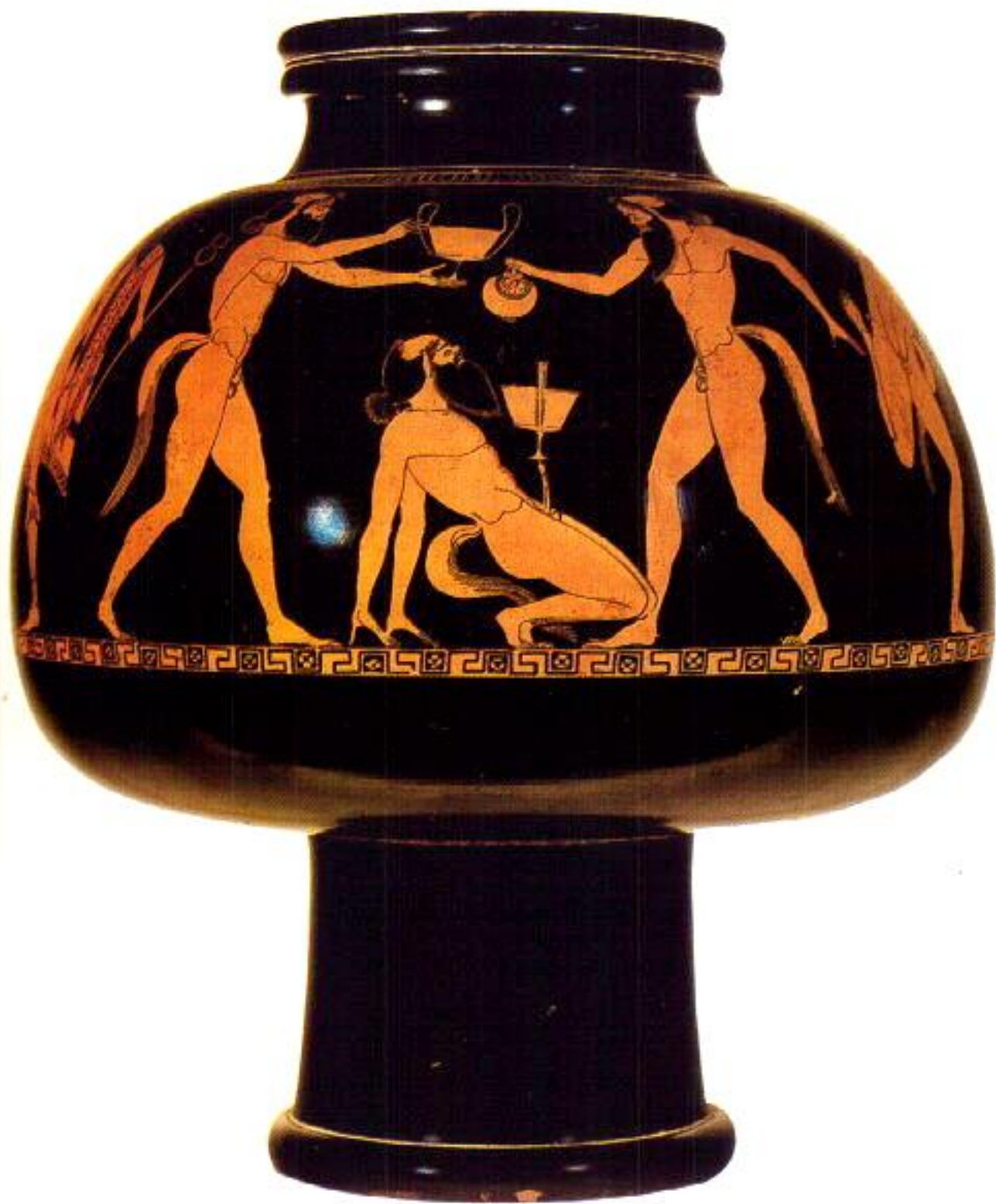








Greece Sodomy, fellatio and sado-masochism. Attic goblet, c. 510 BC  
Greece Silenus and bestiality, 560 BC





Greece Amphora. Erotic scene, 5th C BC





Greece Two hetairai, 500 BC

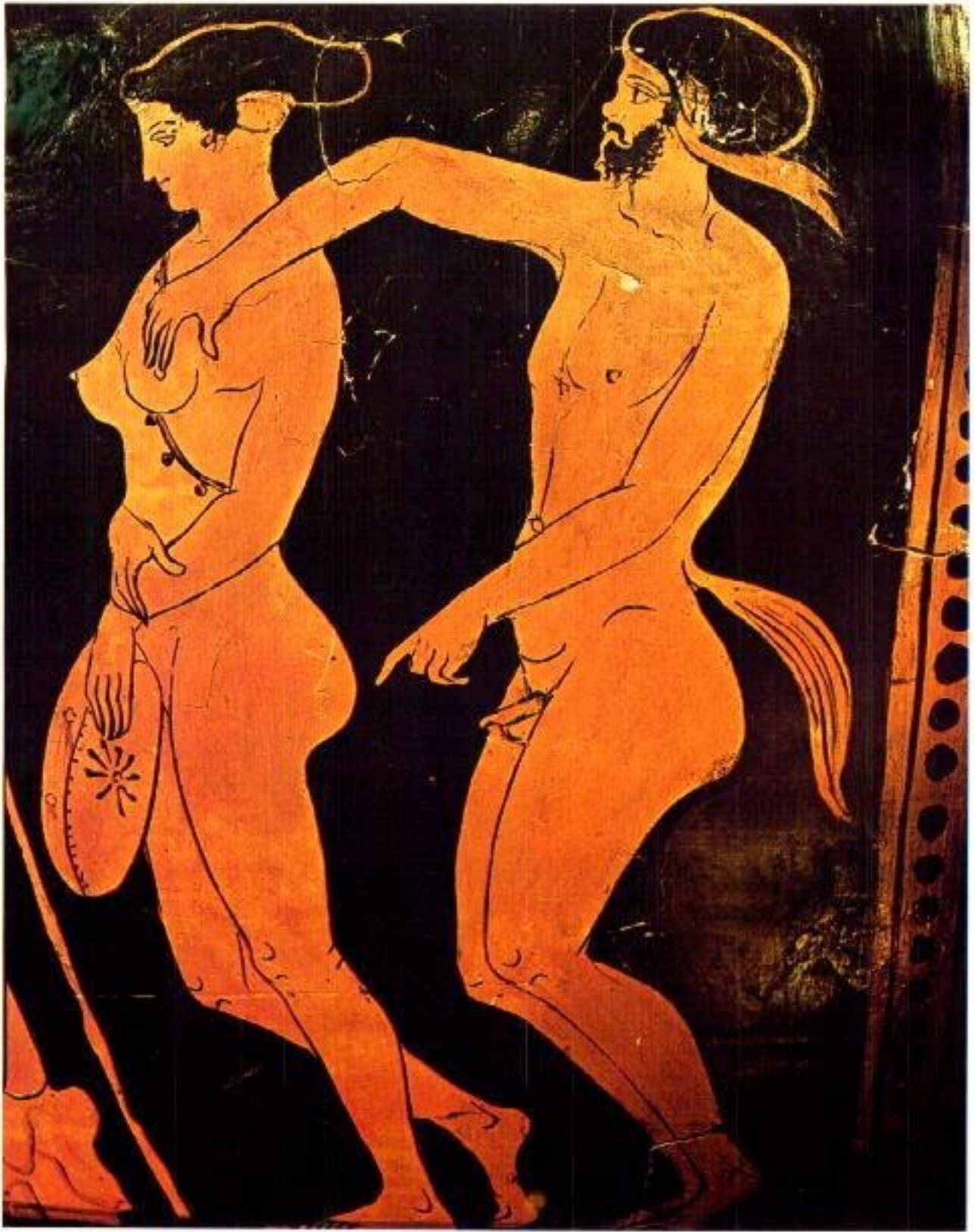






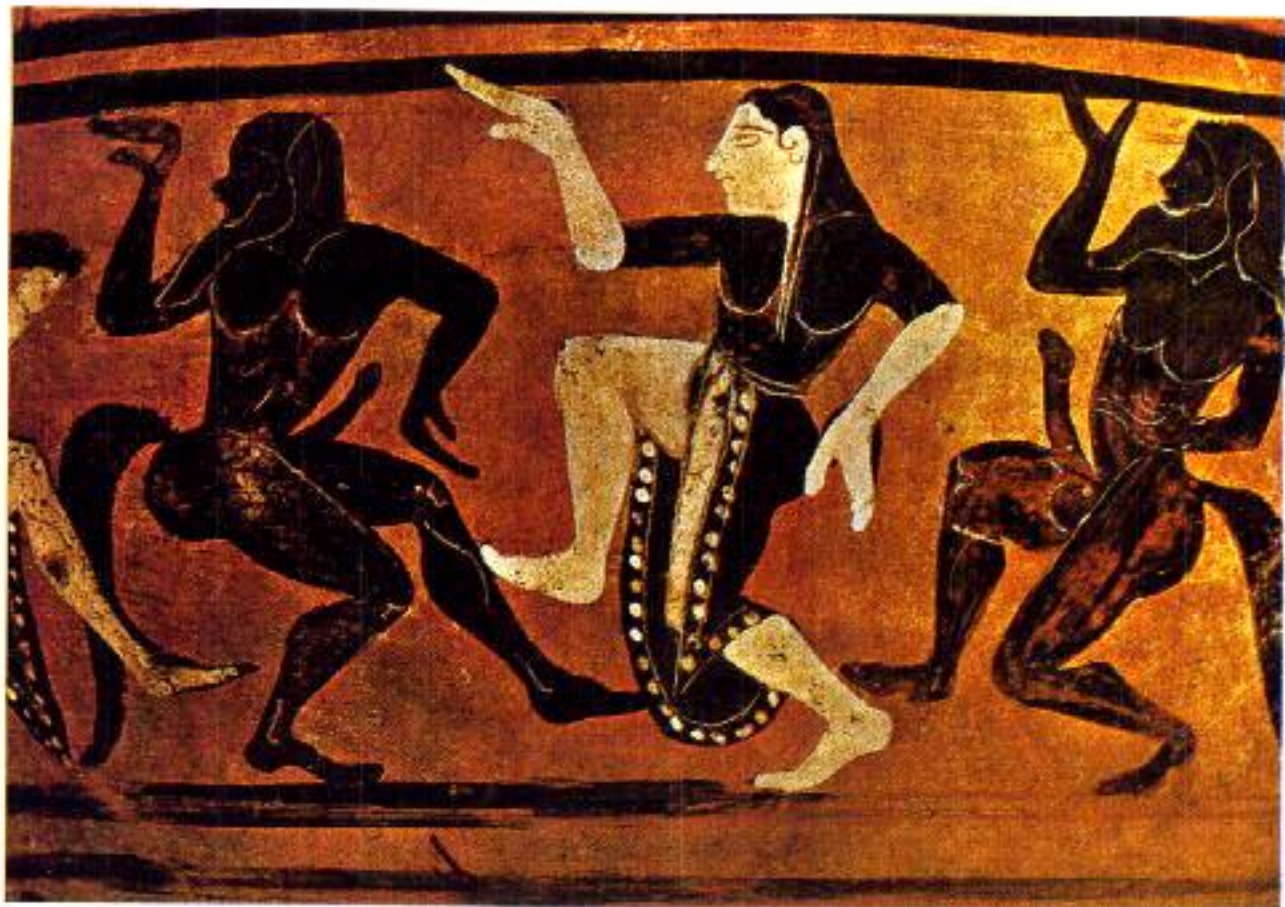
Greece Man and hetaira, 6th C BC





Greece Satyr caressing a maenad, 4th CBC





Greece Erotic dances, 6th C BC

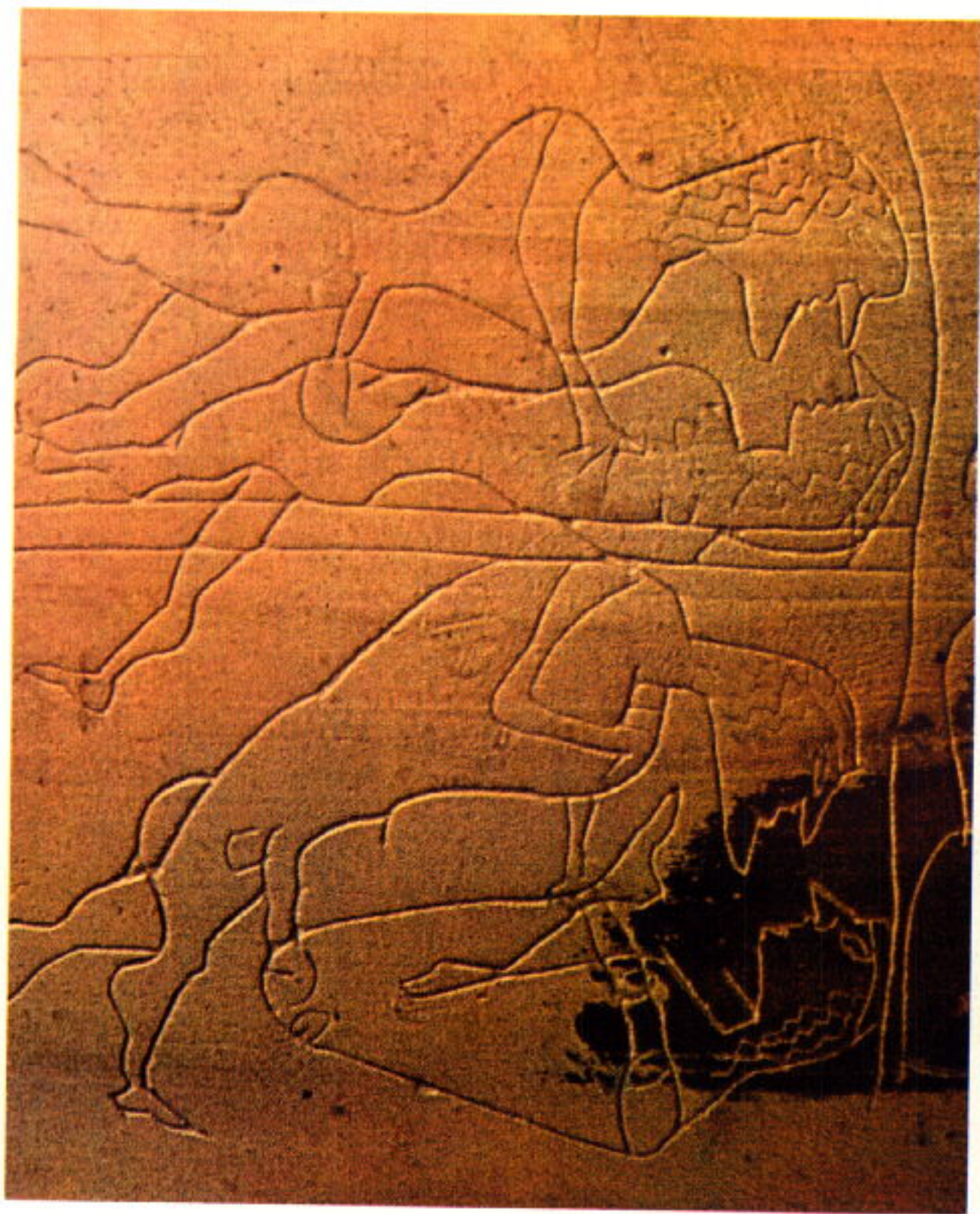




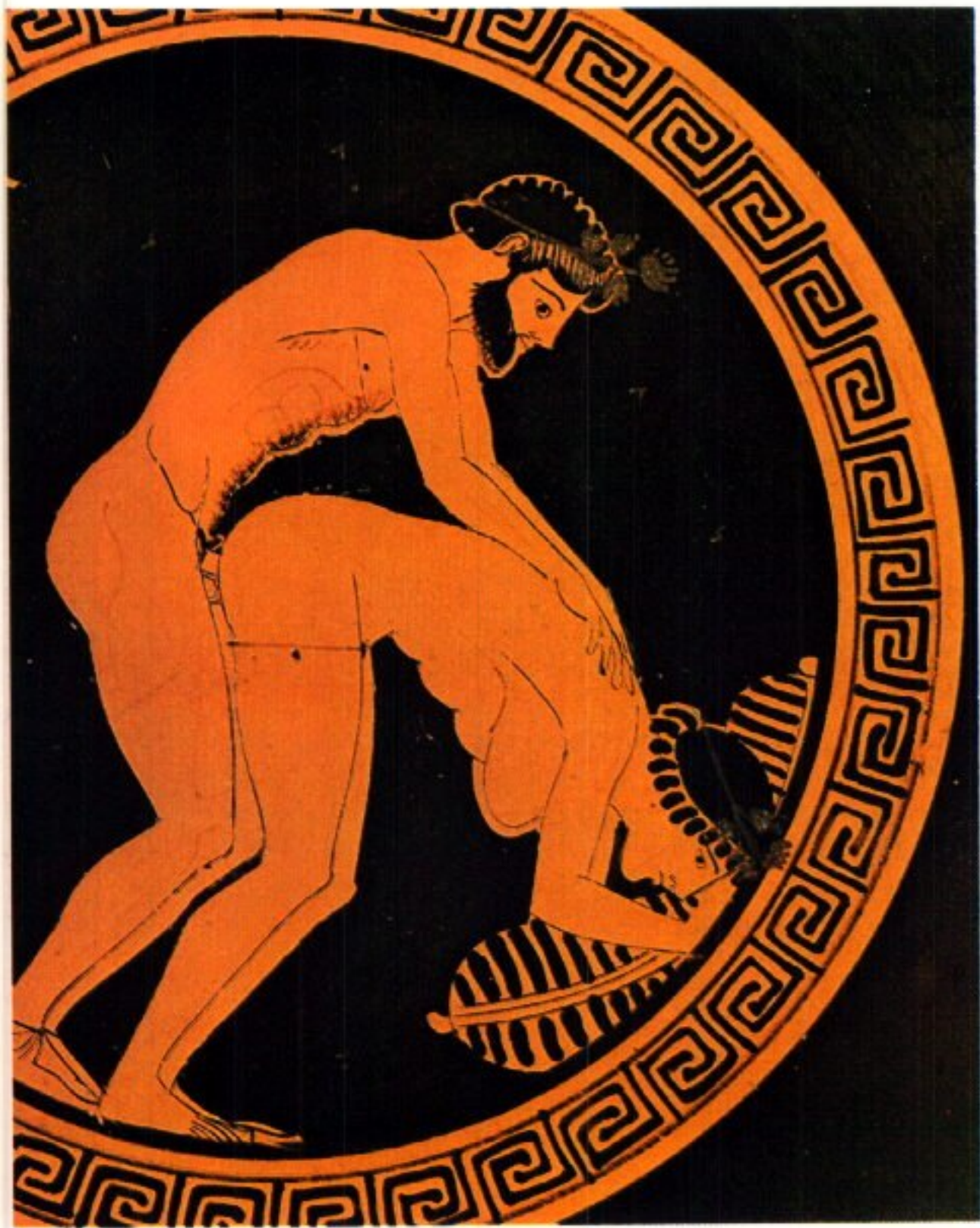
Greece Maenad repelling a satyr with her thyrsus, c. 480 BC







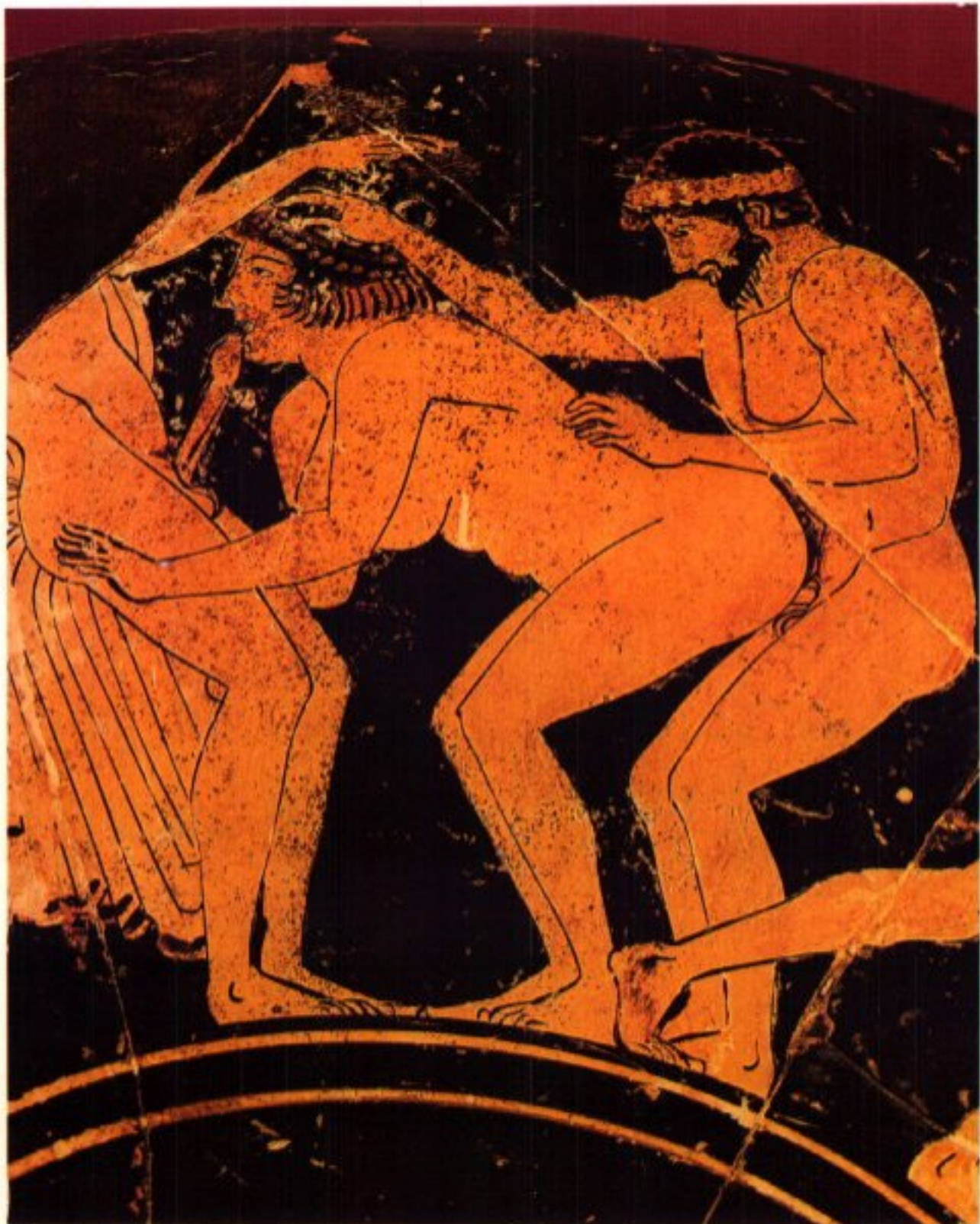
Greece Theseus and Ariadne, 6th CBC





Greece Variation on the theme of rear entry, 500-470 BC





Greece Erotic group, 480 BC

► Greece Bearded men and hetairai, 430 BC











Greece Theseus and Ariadne, 7th C BC

### **The Romans**

Like the Greek vases and goblets, the sublime frescoes of the *Villa dei Misteri* at Pompeii and the mosaics of Naples saved from the ashes of Vesuvius show us the many variations that gods and humans bring to the sexual act. Under the debonair eye of a generous and smiling Priapus, from whose well-endowed member a fountain spurts forth, freshly sodomised bacchantes deliriously perform lascivious dances, and ritual ceremonies in honour of Bacchus are performed. This was the charming epoch in which Julia, the daughter of Augustine, every morning placed upon the head of the deity as many garlands as she had offered sacrifices during the night.

### **Die Römer**

Die wunderbaren Fresken in der Villa dei Misteri in Pompeji oder die aus der Asche des Vesuvs geborgenen Mosaike von Neapel vergegenwärtigen uns ebenso wie die griechischen Vasen und Schalen die vielen Varianten der Lust, denen sich die Menschen und die Götter bei ihrer Paarung hingegeben haben mögen. Unter den nachsichtigen Augen eines großmütig lächelnden Fruchtbarkeitsgottes, aus dessen starkgliedrigem Brunnen es heftig sprudelt, führen Bacchantinnen, hoch im Liebesrausch, lüsterne Tänze auf, nachdem sie sich soeben der Sodomie hingegeben haben, oder sie feiern rituelle Zeremonien zu Ehren des Bacchus. War es nicht eine reizvolle Epoche, in der Julia, die Tochter des Augustus, jeden Morgen so viele Blumengirlanden um den Hals des Gottes wand, als sie ihm in der Nacht Opfer dargebracht hatte?

### **Les Romains**

Les sublimes fresques de la villa des Mystères à Pompéi, ou les mosaïques de Naples sauvées des cendres du Vésuve, retracent, au même titre que les vases et les coupes grecs, les multiples variantes que pouvaient pratiquer dans leurs accouplements les humains et les dieux. Sous l'œil débonnaire d'un Priape généreux et souriant, dont la fontaine bien membrée jaillit, se déroulent danses lascives exécutées par des bacchantes fraîchement sodomisées et en délire, ou cérémonies rituelles à la gloire de Bacchus. Epoque charmante où Julie, la fille d'Auguste, mettait chaque matin au cou du dieu autant de couronnes fleuries qu'elle lui avait offert de sacrifices la nuit.

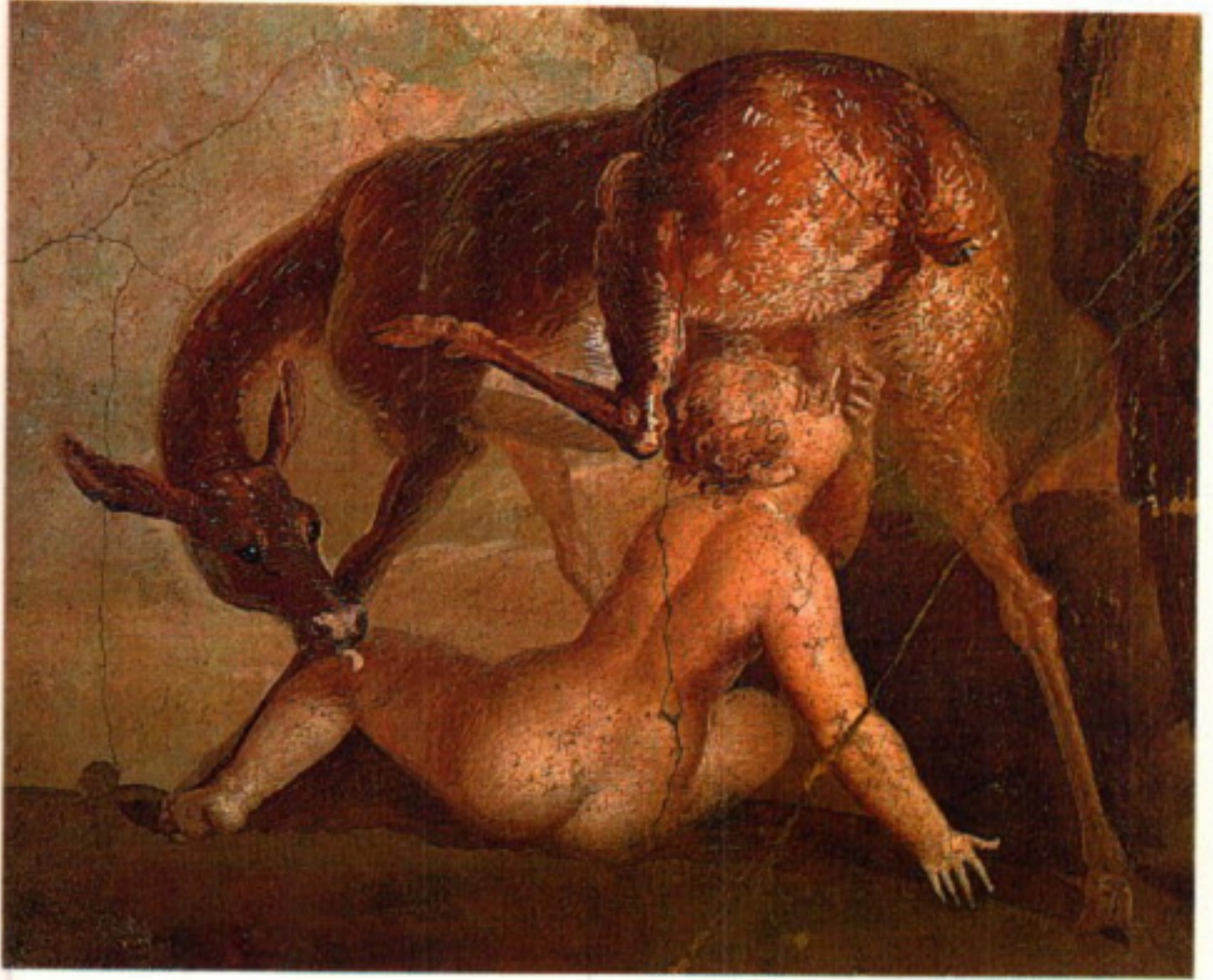


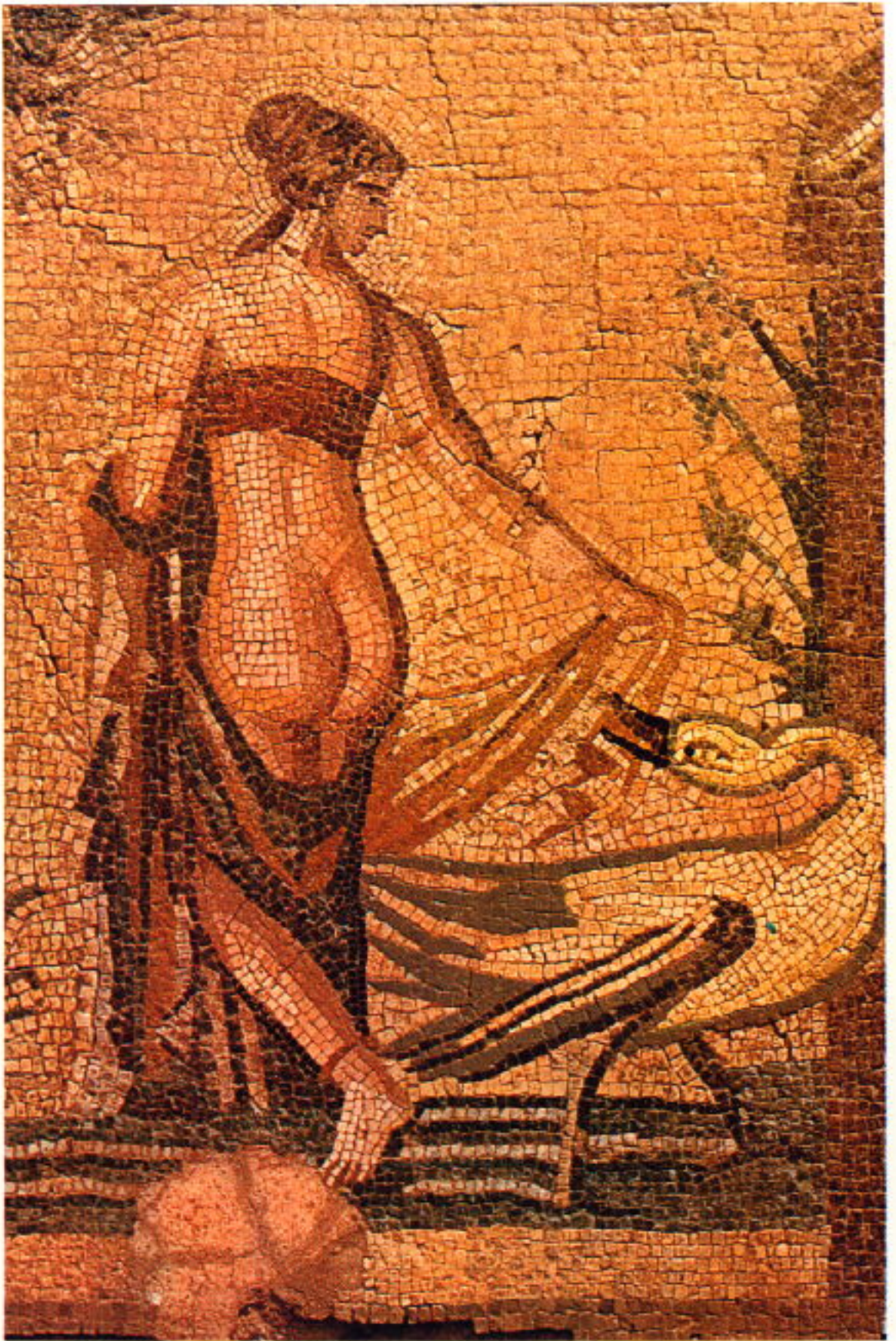
Pompeii Villa dei Vetii: Priapus weighing his phallus, 1st C





Pompeii The divine phallus, 1st C





Cyprus Mosaic. Leda and the swan, 3rd CBC









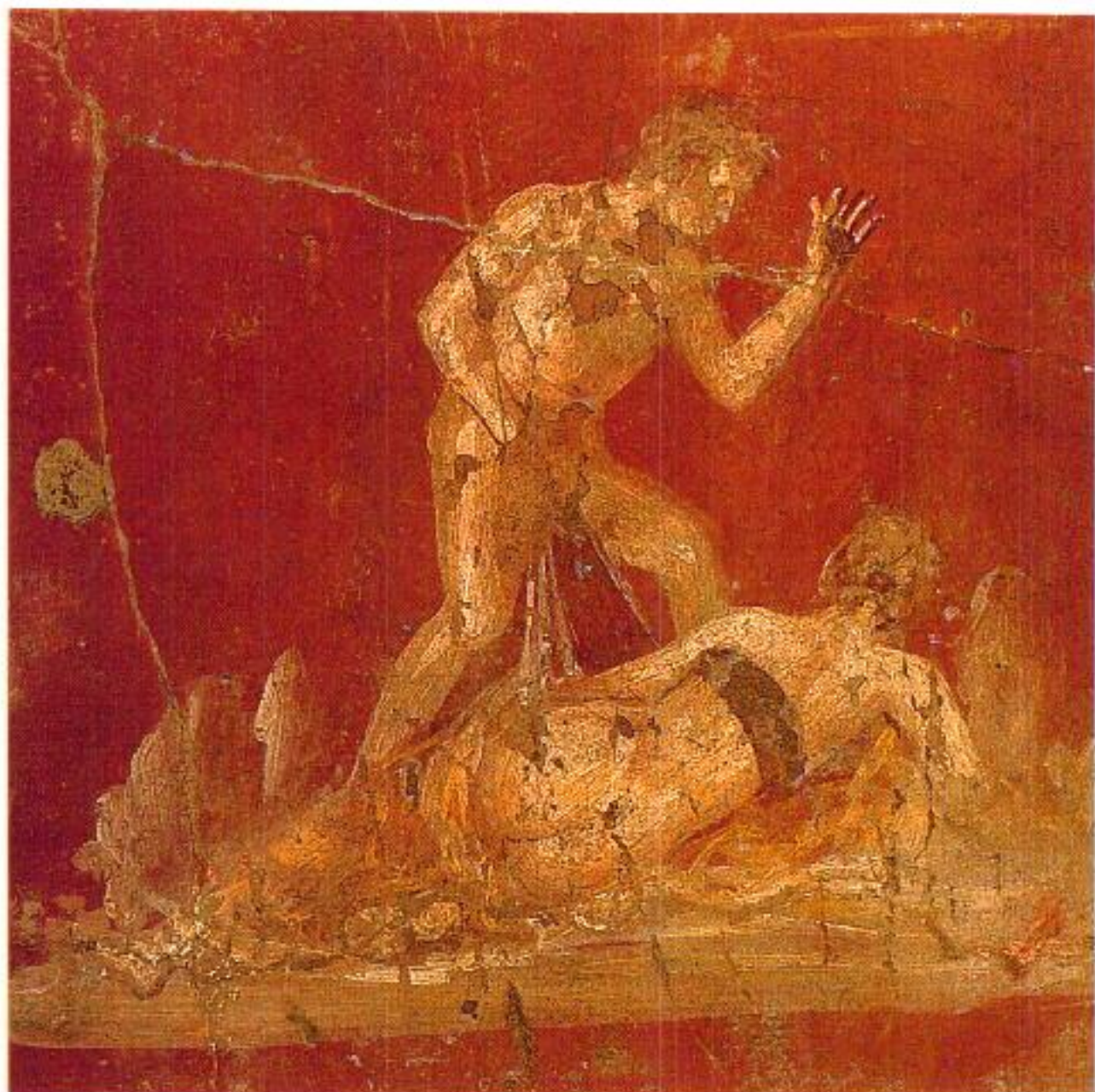


Pompeii Villa of L Caecilius. Maenad caressed by a satyr, 1st C





**Pompeii** Satyr and maenad delighted by each other's sexes, 1st C

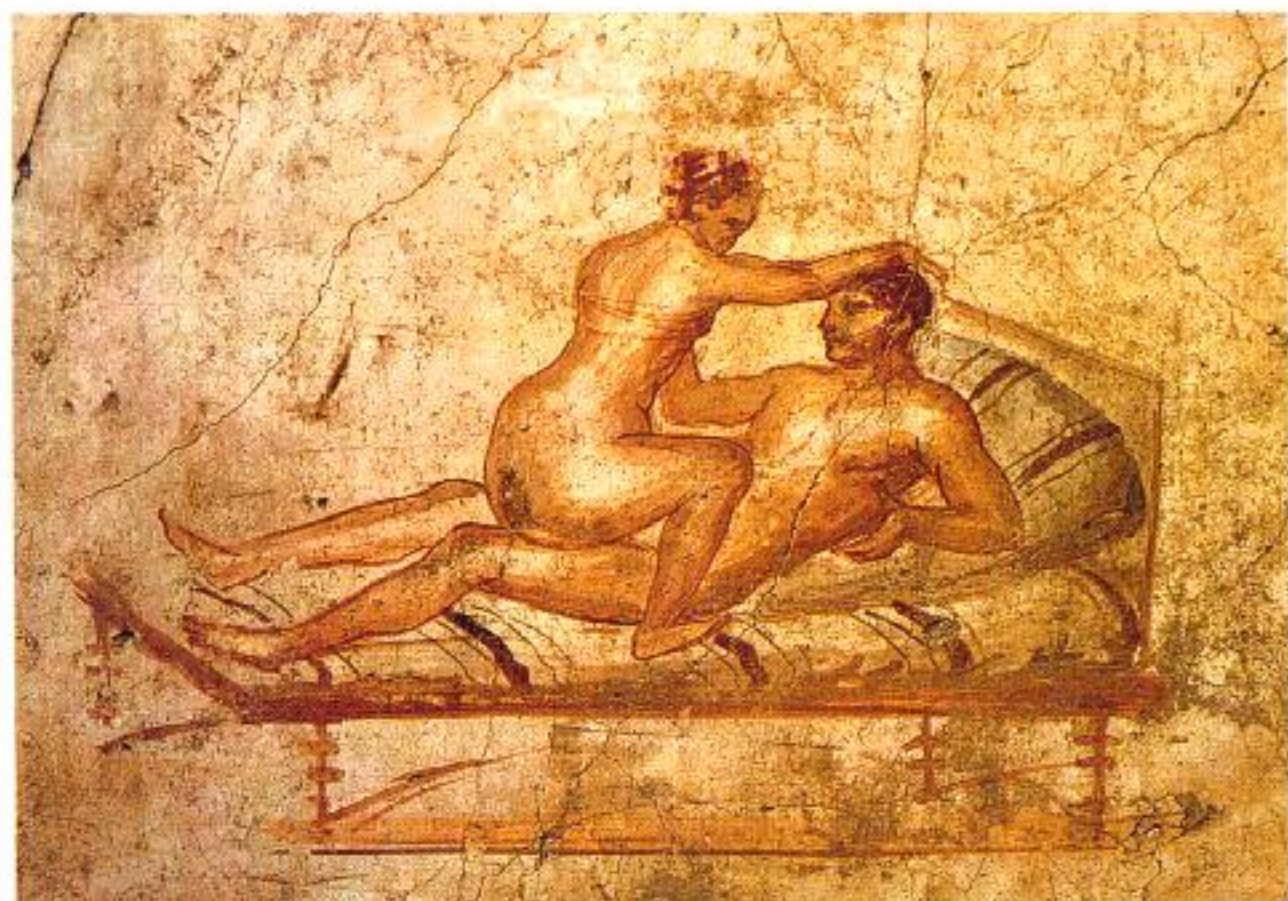




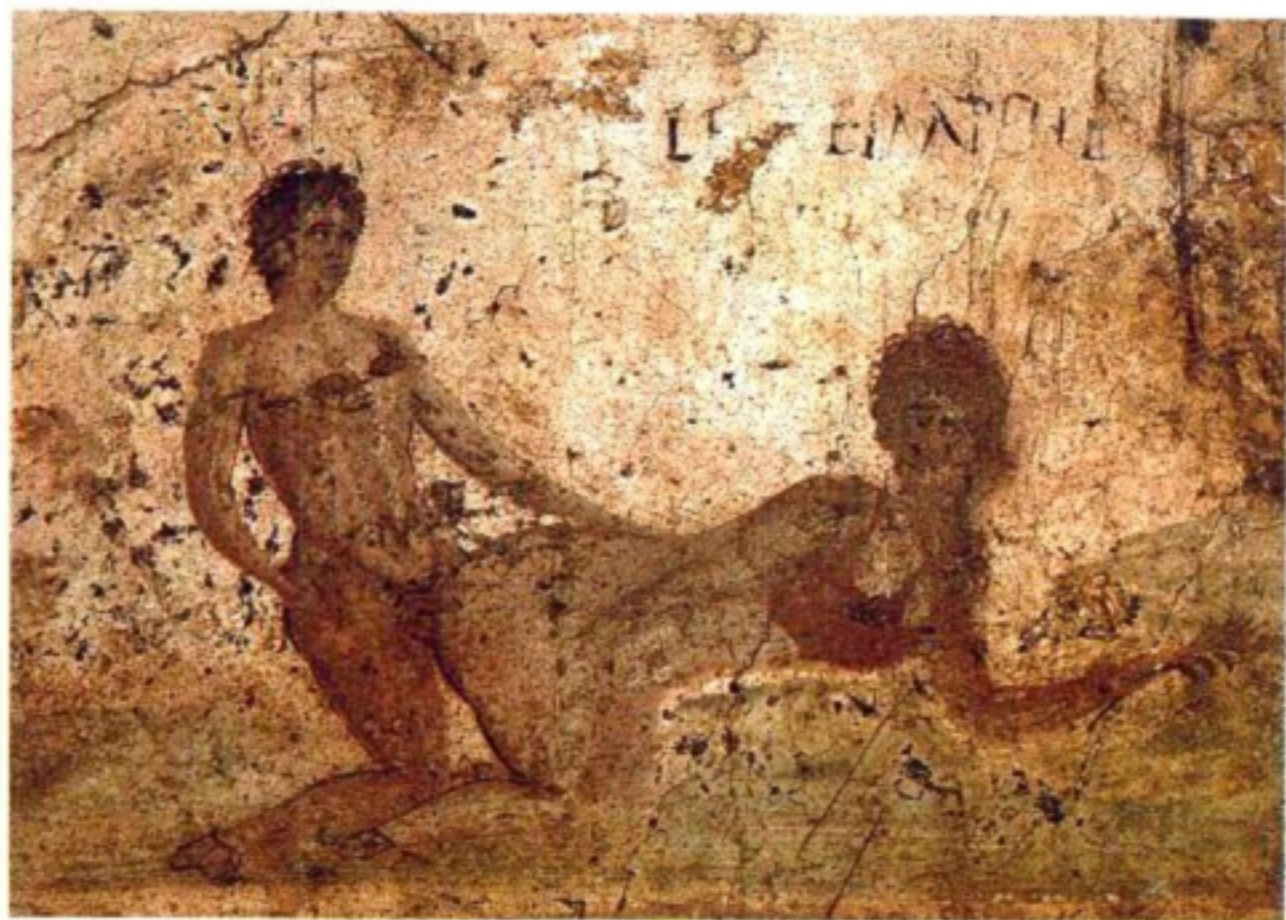
Herculaneum The kiss of the satyr, 1st C







Pompeii Villa dei Vetii: Lovers on a bed, 1st C











### **Courtly Love**

In the Middle Ages, faith had not yet been replaced by hypocrisy and the believer did not find 'evil' everywhere. On the pediments of the Gothic churches, a hundred carvings fornicate in stone... Pascal, after all, remarked "Sometimes the sight of evil is a better incentive to self-improvement than good example". Under the reign of courtly love, Jupiter and Ganymede are confused with Adam and Eve, Theseus with King Arthur and Helen of Troy with Isolde. But the upshot is the same: the cult of Woman is born. And the beautiful ladies of the period, who were by no means pruders, frequented public baths, and had their portraits made there, nude, legs akimbo, during these watery frolics.

### **Die Minne**

Im Mittelalter, als der Glaube noch nicht durch Heuchelei verdrängt worden war, begegnete der Gläubige nicht auf Schritt und Tritt dem »Bösen«. Hunderte von Menschen, die es miteinander treiben, sind oft im Giebeldreieck gotischer Kirchen in Stein gemeißelt. ... Sagte nicht schon Pascal: »Manchmal bessert man sich eher beim Anblick des Bösen als durch das Beispiel des Guten.« Unter dem Einfluß der »Minne« verwechselte man auch gern Jupiter und Ganymed mit Adam und Eva, Theseus mit König Artus oder Helena von Troja mit Isolde. Doch das Ergebnis blieb das gleiche: Der Kult um die Frau war geboren. Und die schönen Damen jener Zeit, an denen nichts Unschuldiges war, stiegen in die Schwitzbäder und ließen sich nackt, mit gespreizten Beinen bei diesen munteren Wasserspielen porträtieren.

### **L'Amour Courtois**

Au Moyen Age, la foi n'a pas encore été remplacée par l'hypocrisie et le croyant ne voit pas le «mal» partout. Cent personnages fornicquent, sculptés aux frontons des églises gothiques... Pascal ne dira-t-il pas qu' «on se corrige quelque fois mieux par la vue du mal que par l'exemple du bien»? Sous le règne de «l'amour courtois», on confond bien encore un peu Jupiter et Ganymède avec Adam et Eve, Thésée avec le roi Artus ou Hélène de Troie avec Yseult... Mais le culte de la Femme est né. Et les belles dames de l'époque, qui n'ont rien d'innocent, fréquentent les étuves et se laissent peindre nues, fendues, lors de ces ébats nautiques.

CATERINA

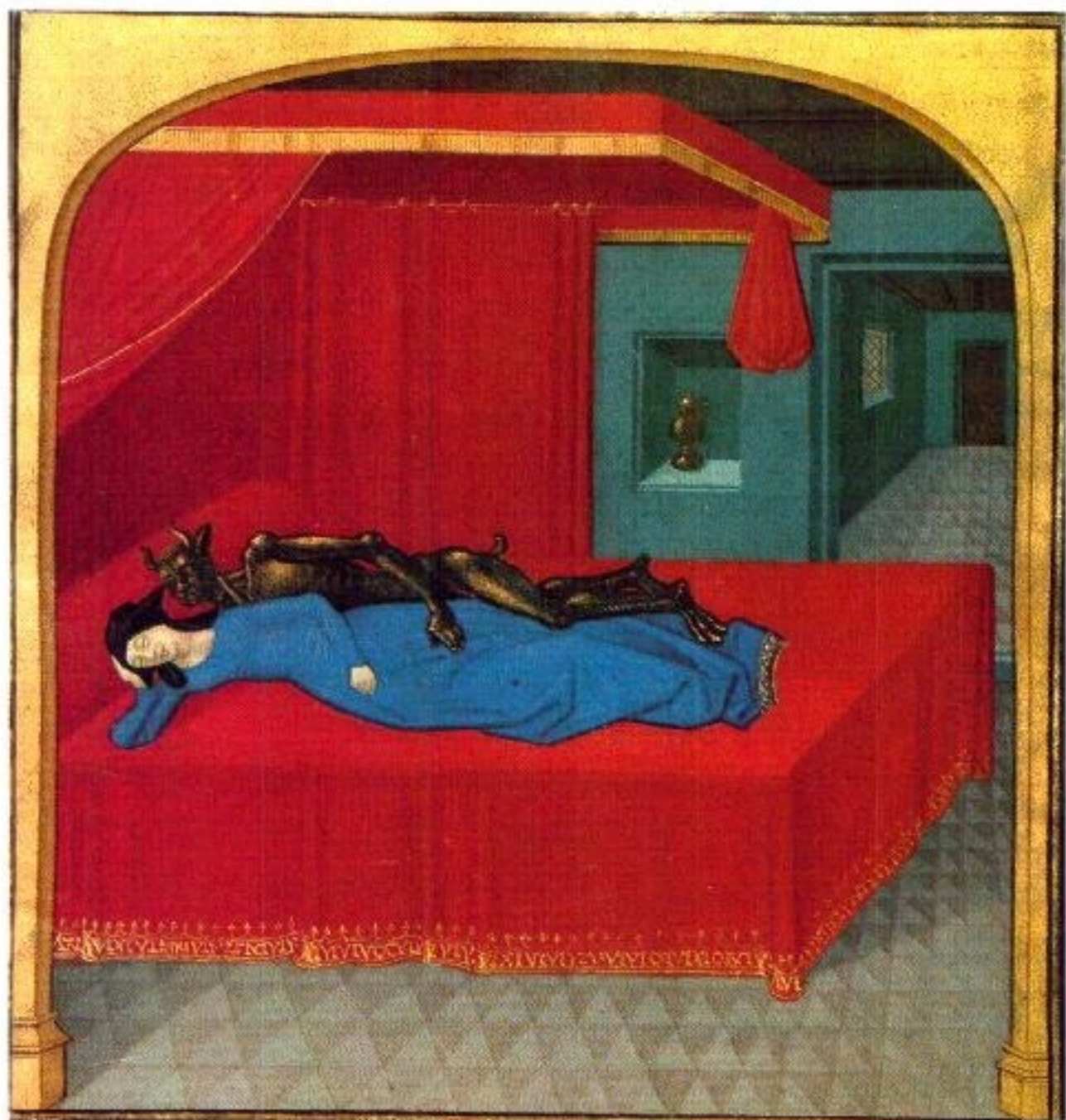


RICIARDO



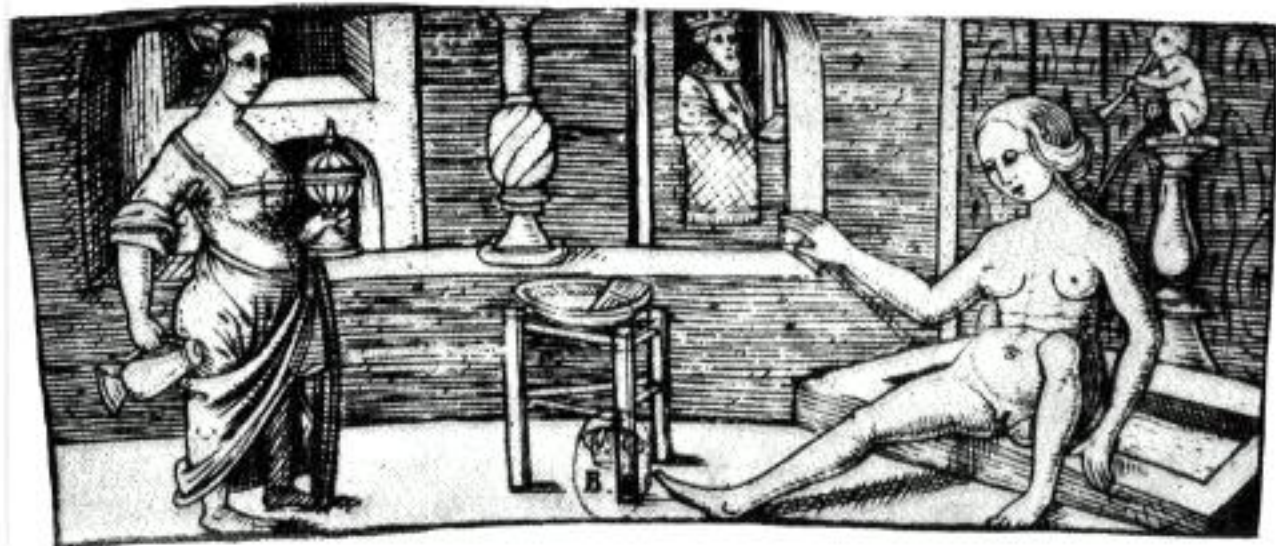


Illuminated letter, 14th C





Illumination for Boccaccio's *Decameron*, 14th C.



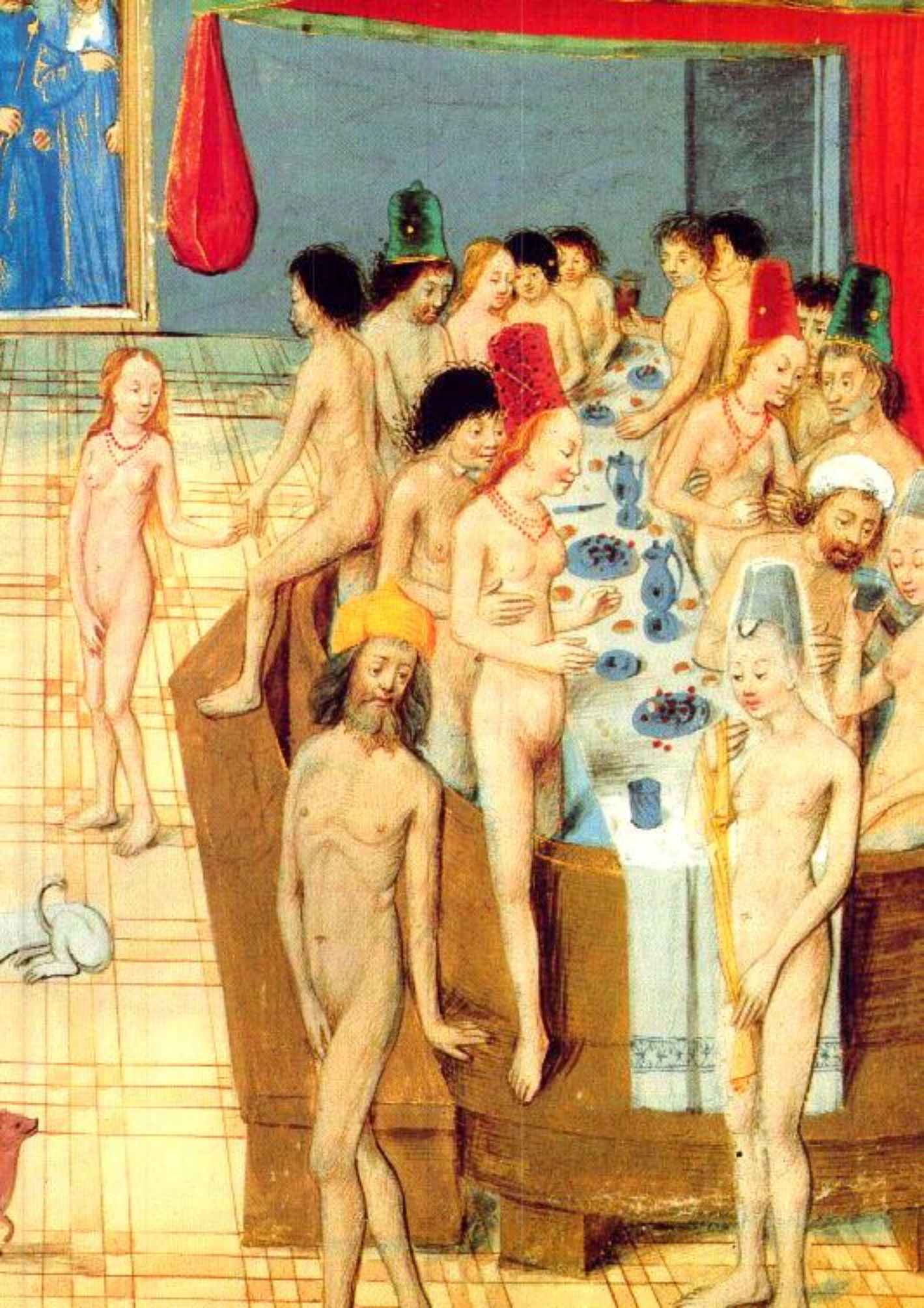
Hans Sebald Beham David and Bathsheba, c. 1525



Rosarium Philosophorum, Frankfurt, 1556

► *Les Très Riches Heures du duc de Berry*, early 15th C







**Bortho** *The Saxon Chronicle*, Mainz, 1492



**The Newly-Weds**, 1470

◀ *The Book of Hours of Valerius Maximus*, 15th C.



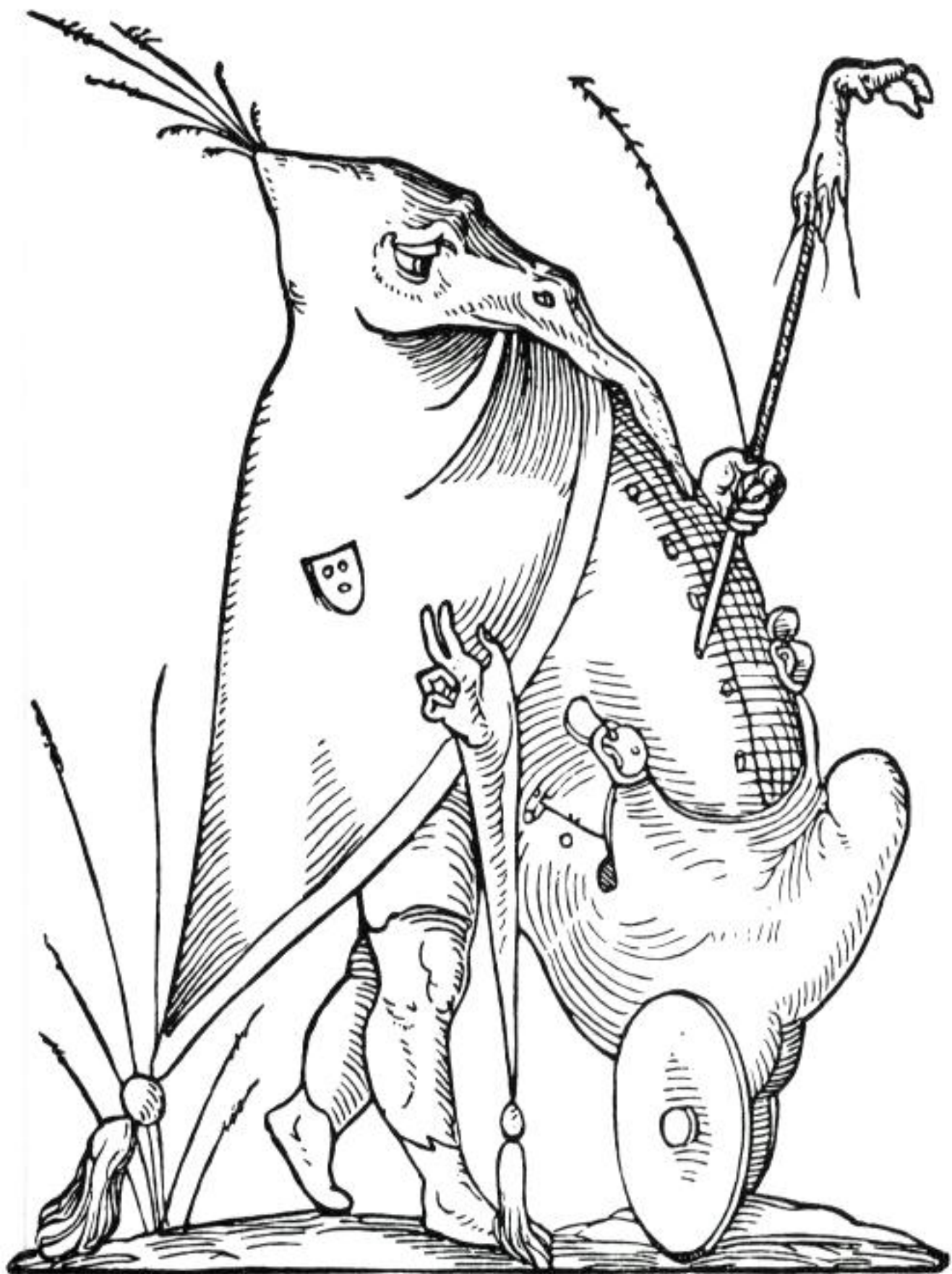




The Chapel of Venus – The Champion of the Women, 15th C

















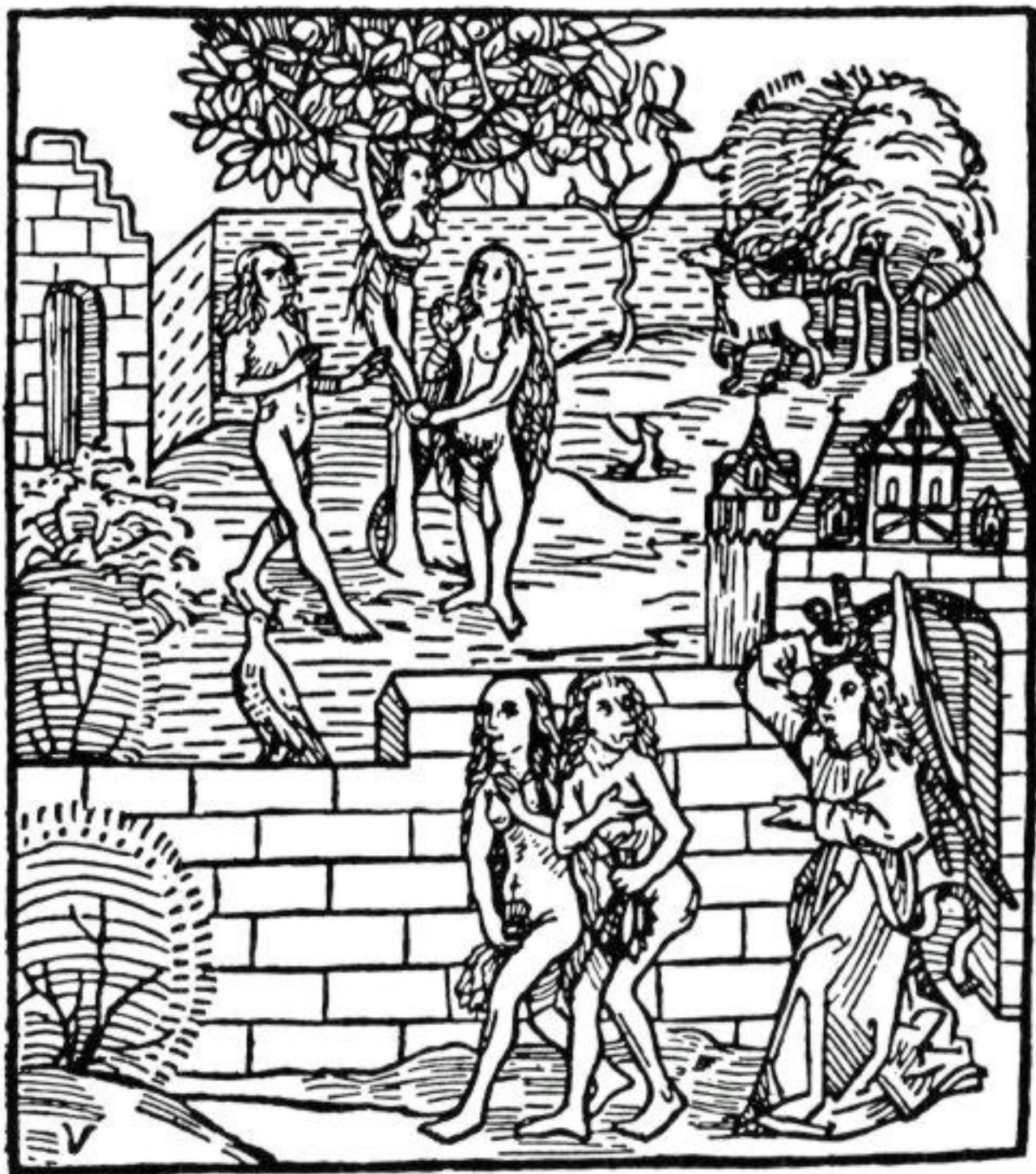


A beauty discovering the devil's arse in her mirror (*Buch des Ritters vom Turm*),  
Basel, 1493



















Stained glass window from the church of Saint-Vincent, Aisne, and missal illustration: Female saint wearing a phallic bonnet, 14th C



II

Erotica

Classica

## **The Renaissance and the Golden Age**

There are those who respect nothing: Michelangelo proclaimed his homosexuality on the vaults of the Sistine Chapel. Rembrandt was happy to shock the burgers of Amsterdam by portraying himself coupling with his wife or by representing the latter as she pissed; he sold these engravings like postcards. Even the three "saucy painters" – Watteau, Boucher and Fragonard – who bring the 18th Century to a gracious close with roguish paintings executed, ostensibly, for the education of young kings, were intent on showing that beauty is ephemeral, that pleasure is merely an agreeable veil thrown over reality, and that under the surface of voluptuousness lurk solitude and death.

## **Die Renaissance und das Goldene Jahrhundert in Frankreich**

Es gibt Menschen, die vor nichts Respekt haben: ein Michelangelo, der seine Homosexualität an der Decke der Sixtinischen Kapelle verewigte, ein Rembrandt, der die braven Amsterdamer Bürger schockierte, indem er sich beim Geschlechtsverkehr mit seiner Frau darstellte oder sie beim Pinkeln zeigte, und das in Kupferstichen, die er wie Ansichtskarten verkaufte. Selbst die drei Maler schlüpfriger Sujets – Watteau, Boucher, Fragonard –, die das 18. Jahrhundert so anmutig beschließen sollten, nahmen sich zur höheren Bildung ihrer jungen Könige mit List gewagte Themen vor, nur um zu zeigen, daß die Schönheit vergänglich ist, daß der Genuß nur ein angenehmer Schleier ist, den man der Realität überwirft, und daß die Wollust die Maske ist, hinter der sich Einsamkeit und Tod verbergen.

## **Renaissance et Siècle d'Or**

Il y a ceux qui ne respectent rien: un Michel-Ange qui proclame son homosexualité au plafond de la Sixtine. Un Rembrandt qui se réjouit de choquer les bourgeois d'Amsterdam en se représentant copulant avec sa femme ou en montrant celle-ci en train de pisser, gravures qu'il vend comme autant de cartes postales. Même le trio de peintres polissons – Watteau, Boucher, Fragonard – qui clôt avec grâce le XVIIIe siècle en peignant des sujets fripons pour éduquer les jeunes rois, entend montrer que la beauté est éphémère, que le plaisir n'est qu'un voile agréable jeté sur la réalité, et que la volupté est le masque sous lequel se cachent la solitude et la mort.



Hans Baldung Grien III - Matched Couple (Ungleiches Paar), 1507



### **The Love of the Gods**

Over the course of the centuries, artists great and minor have handed on the torch of revolt in all its forms in the attempt to win for themselves the right to depict the erotic, that touchstone of liberty. They made use of the Bible or mythology, our eternal myths, in their search for 'noble' pretexts that would allow them to give free rein to their impulses without suffering the indignity of censorship. Thus "the loves of the gods" has provided a Trojan horse for artists' obsessions. Inherited from antiquity via Aretino, they inspired Giulio Romano, Raphael and Titian alike. The inspiration of these artists can be traced in this version by Agostino Carracci.

### **Die Liebe der Götter**

Große und weniger bedeutende Künstler haben einander durch die Jahrhunderte die Fackel der Revolte in allen ihren Erscheinungsformen weitergereicht, immer in dem Bestreben, die Erotik als Faustpfand für die Freiheit zu erobern. Dabei schöpften sie aus der Bibel und der Mythologie, die ewig gültigen Mythen lieferten ihnen »edle« Vorwände, um ihren Regungen freien Lauf zu lassen, ohne der Zensur anheimzufallen. Die durch Aretino aus der Antike überlieferten »Liebesgeschichten der Götter«, wahrhaftige Trojanische Pferde für künstlerische Obsessionen, inspirierten Jules Romain zum Beispiel ebenso wie Raphael und Tizian. Dies verbindet sie alle, denn deren Skizzen dienten wiederum einem Agostino Carracci als Inspirationsquelle.

### **Les Amours des Dieux**

De siècle en siècle les artistes, grands ou petits, se sont ainsi transmis le flambeau de la révolte sous toutes ses formes, afin de réaliser la conquête de l'érotisme, gage de liberté, puisant dans la Bible ou la mythologie, dans les mythes éternels les prétextes «nobles» leur permettant de donner libre cours à leurs pulsions sans tomber sous les coups de la censure. Ainsi, «Les Amours des Dieux» – véritable cheval de Troie pour obsessions d'artistes – hérités de l'Antiquité via L'Arétin, ont-ils, par exemple, inspiré et associé dans un même travail aussi bien Jules Romain que Raphaël et Titien dont les diverses esquisses ont servi de base à la version d'Auguste Carrache.

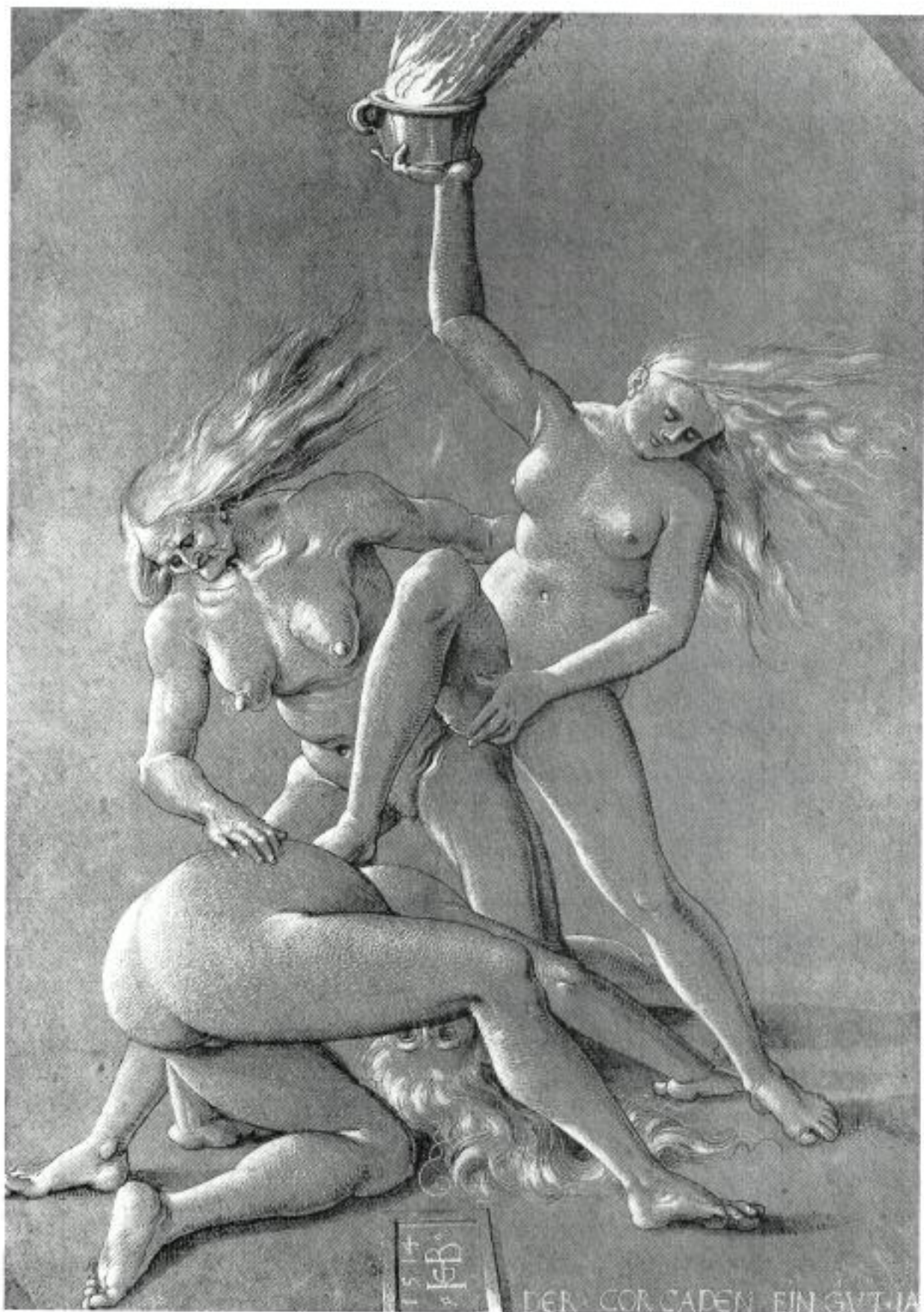






Niklaus Manuel Deutsch Enters Death, 1517





Hans Baldung Grien The Three Witches, 1514



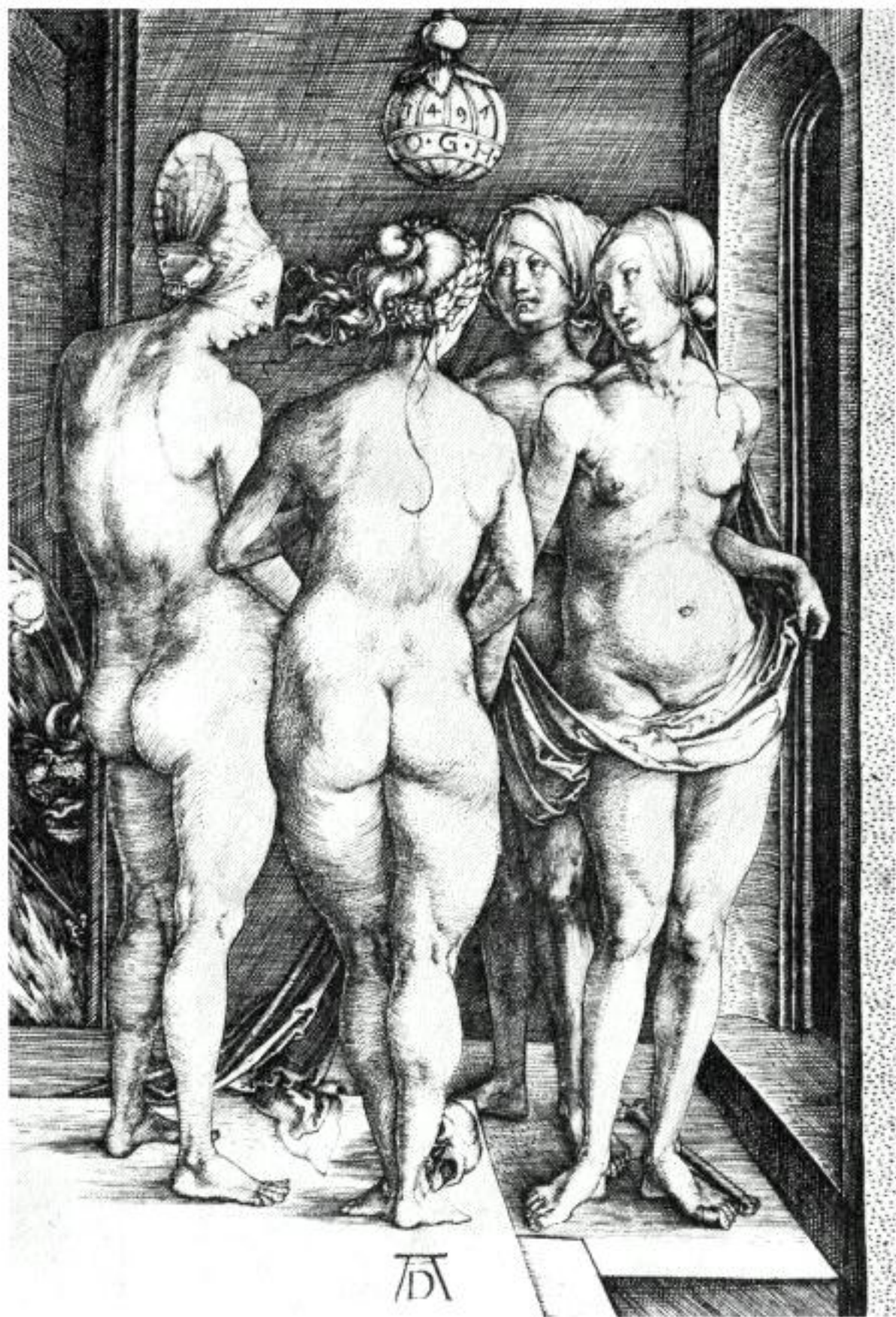


Bartholomaeus Spranger (1546-1611) The Woman and the Philosopher (The Lay of Aristotle)

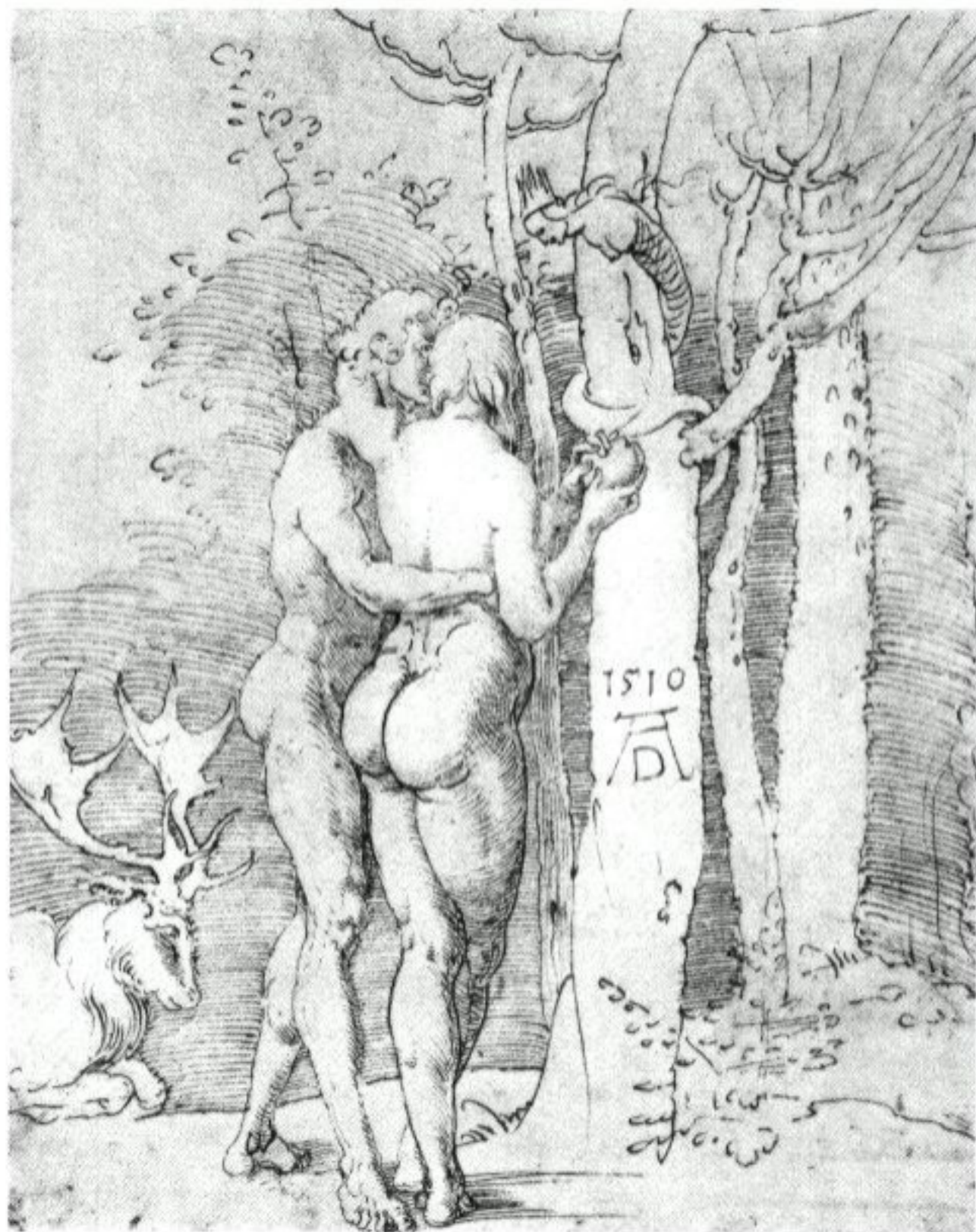




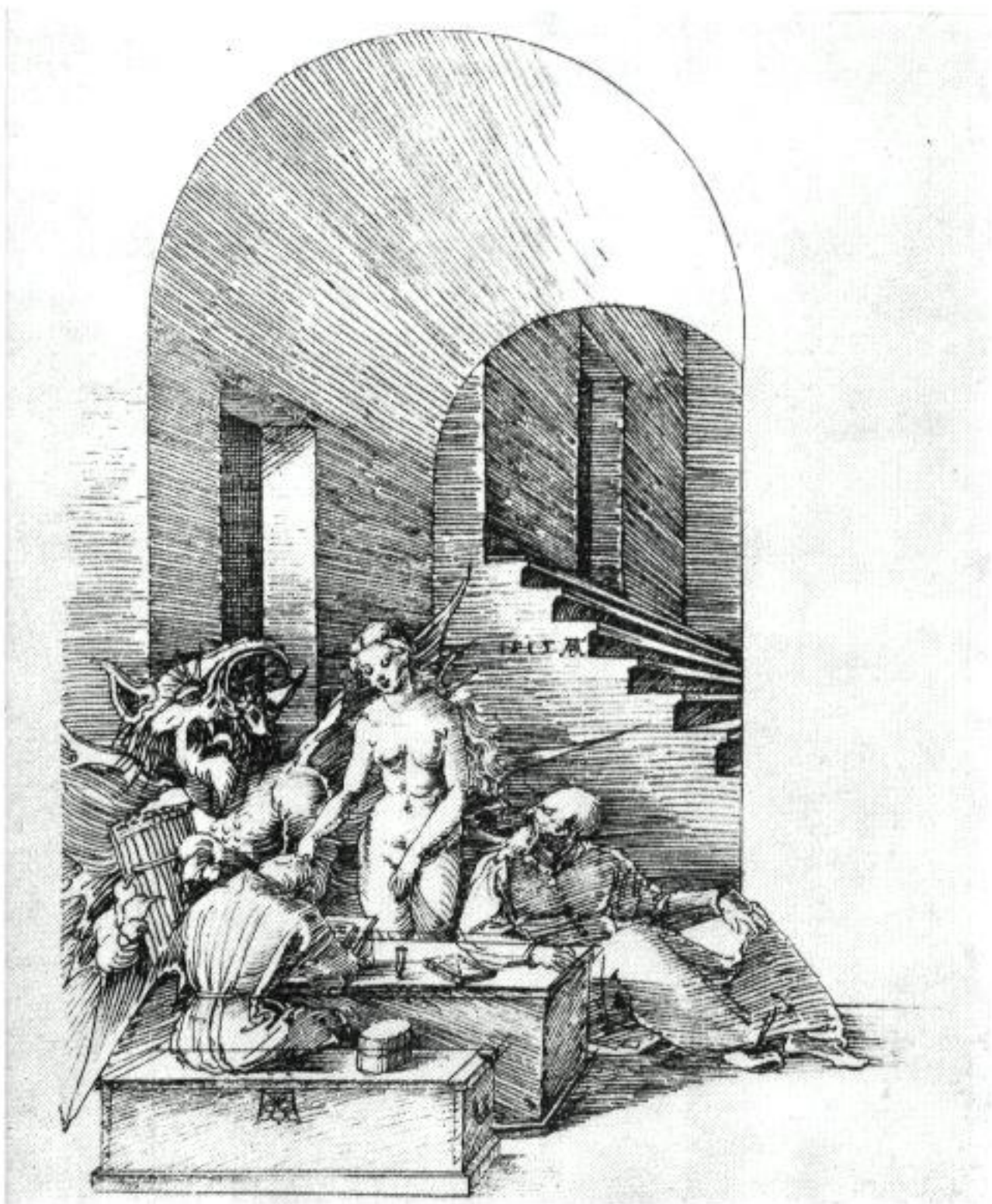
Hans Sebald Beham Night, 1548







Albrecht Dürer Callipygous Eve and Adoring Adam, 1510





Albrecht Dürer The Rape of Amymone, 1497-1498



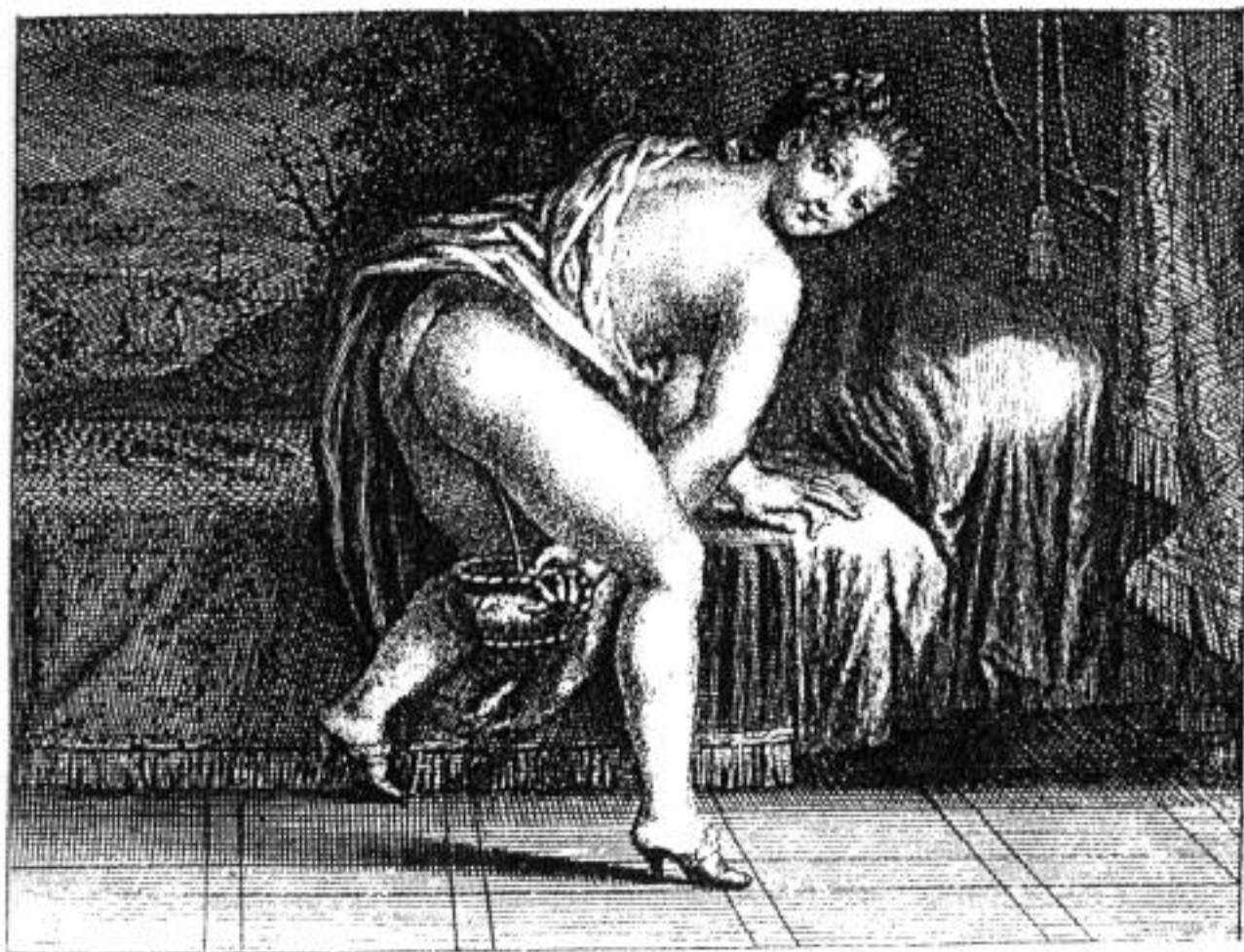


Giovanni Battista del Porto Priapus and Loth, c. 1520





Bernard Picart The Two Fountains, 16th C







Anonymous The Piss-pot, 16th C





Anonymous The Syringe, 16th C





**Rembrandt** The French-style bed or Happy position (thought to be the artist and his wife),  
c. 1640



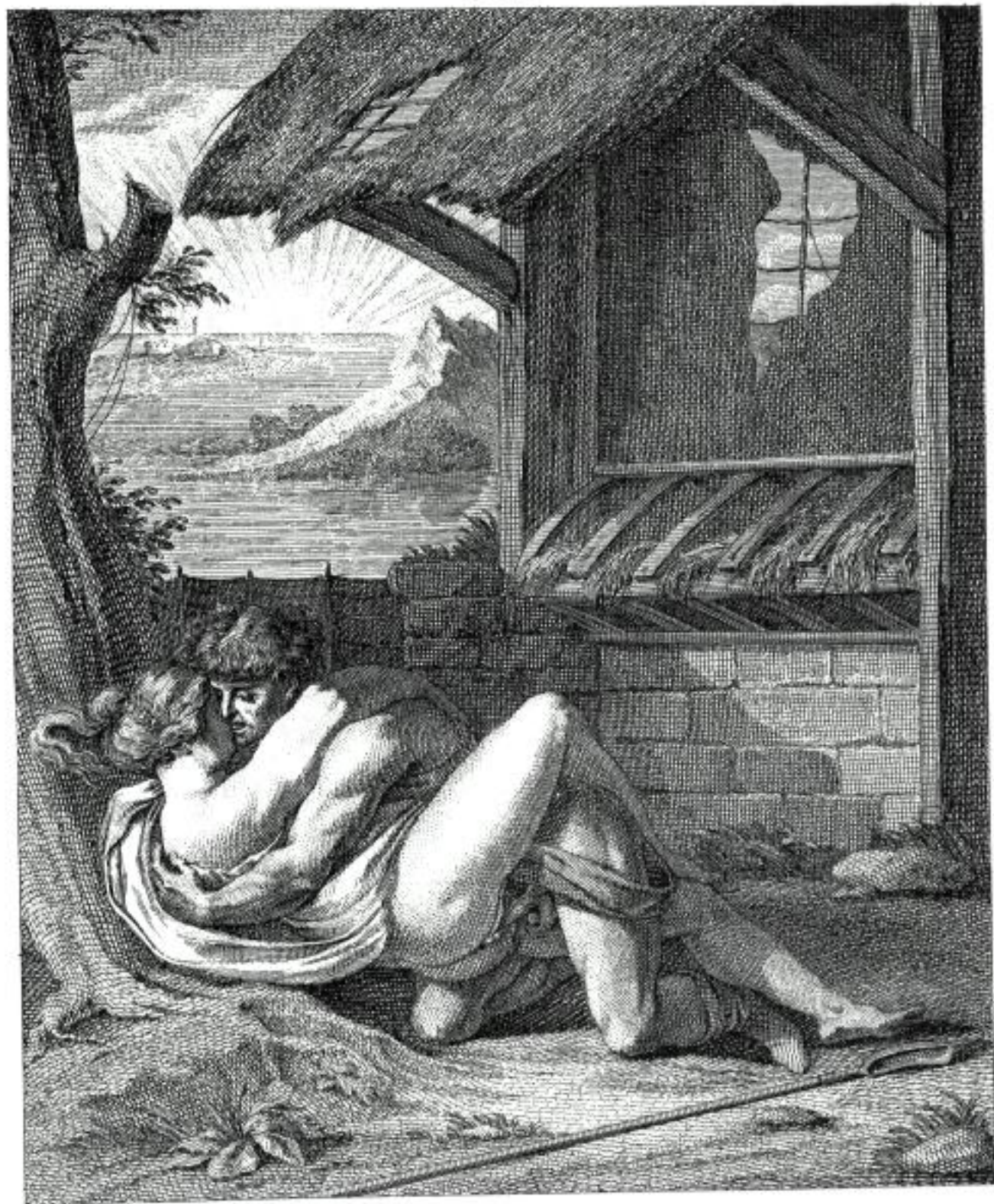


Rembrandt Joseph and Potiphar's Wife, 1634

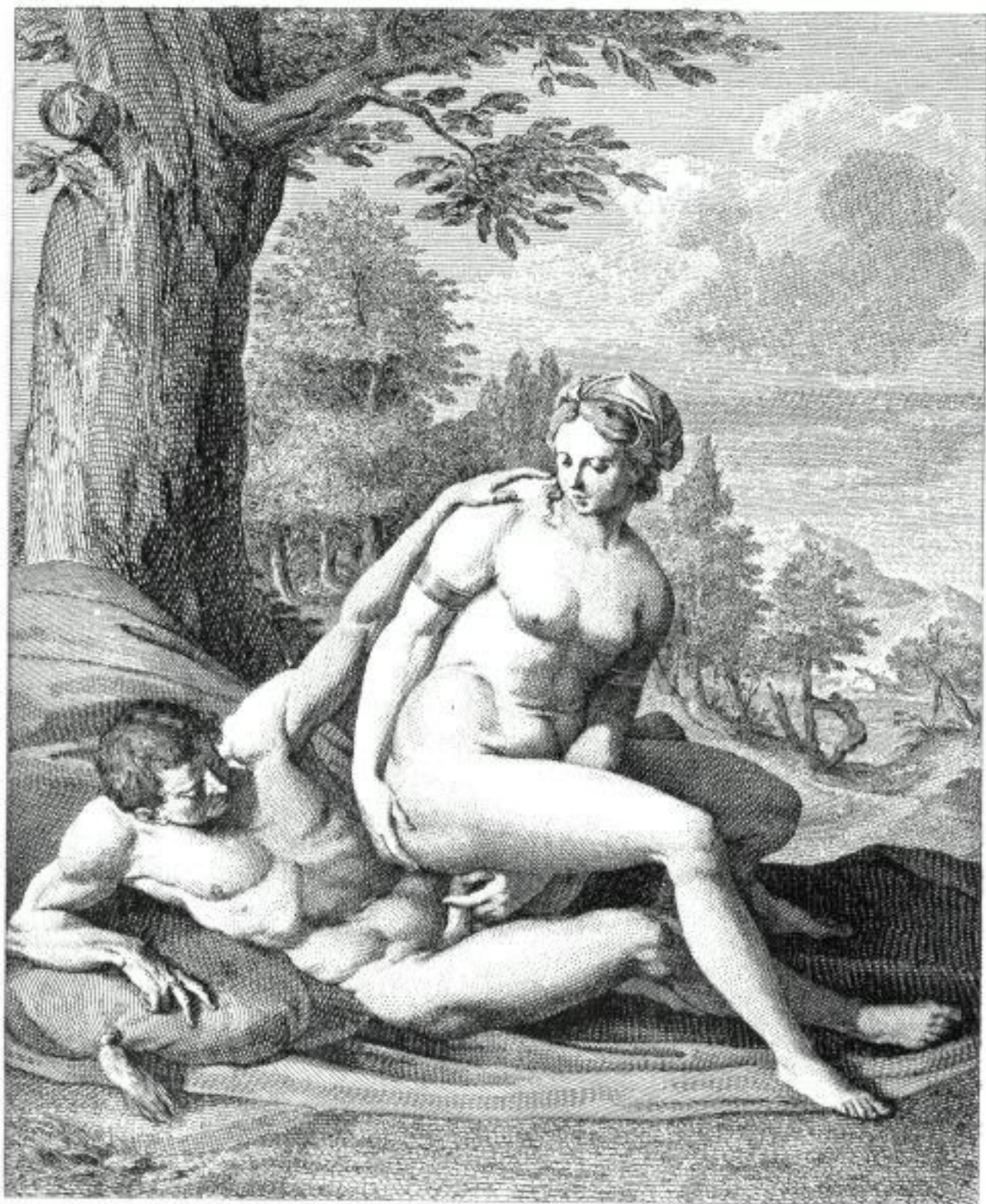


VENUS GENETRIX.





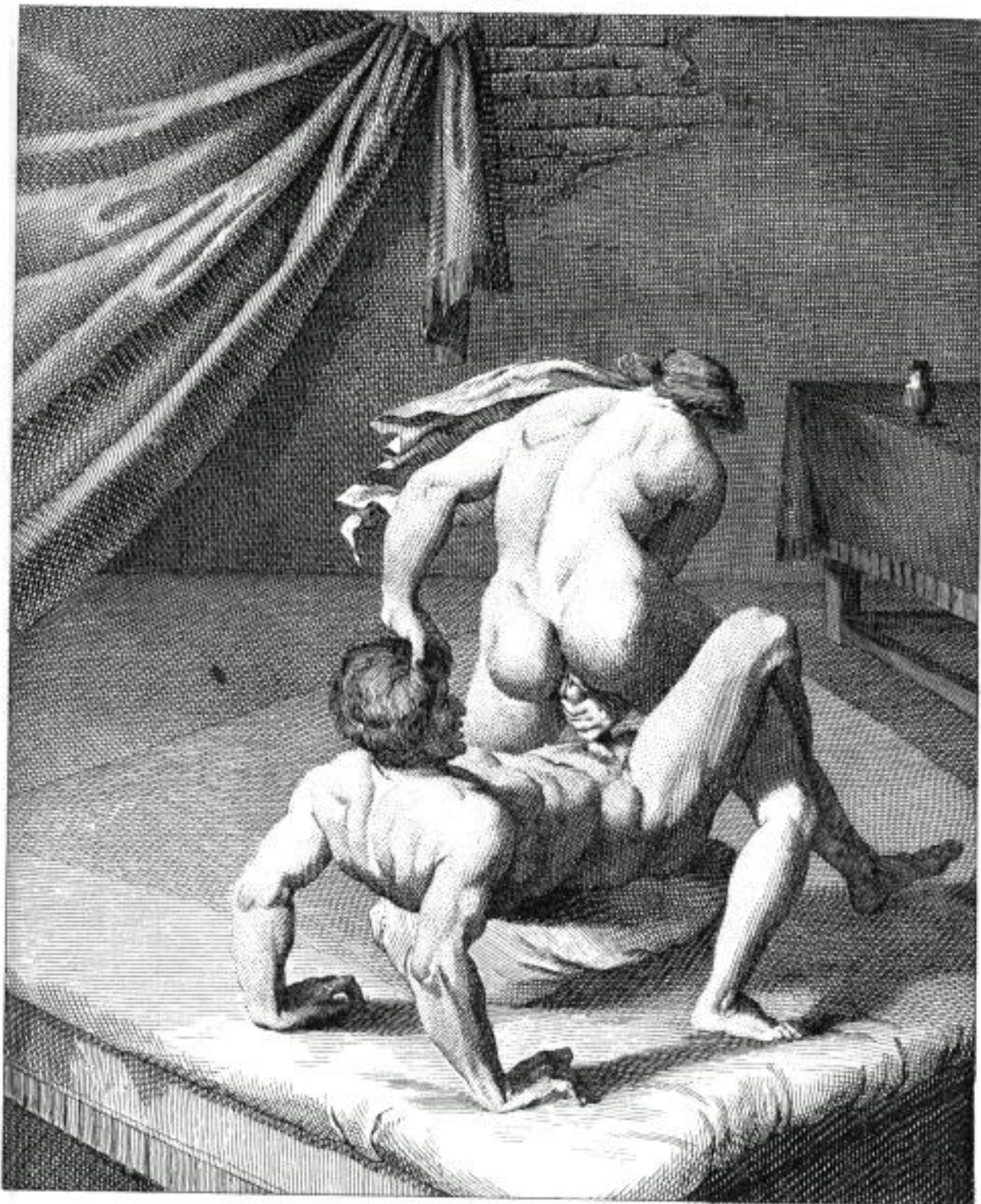
PARIS ET CENONE.



## ANGELIQUE ET MEDOR.



LE SATYRE ET LA NYMPHE.



JULIE AVEC UN ATHLETE



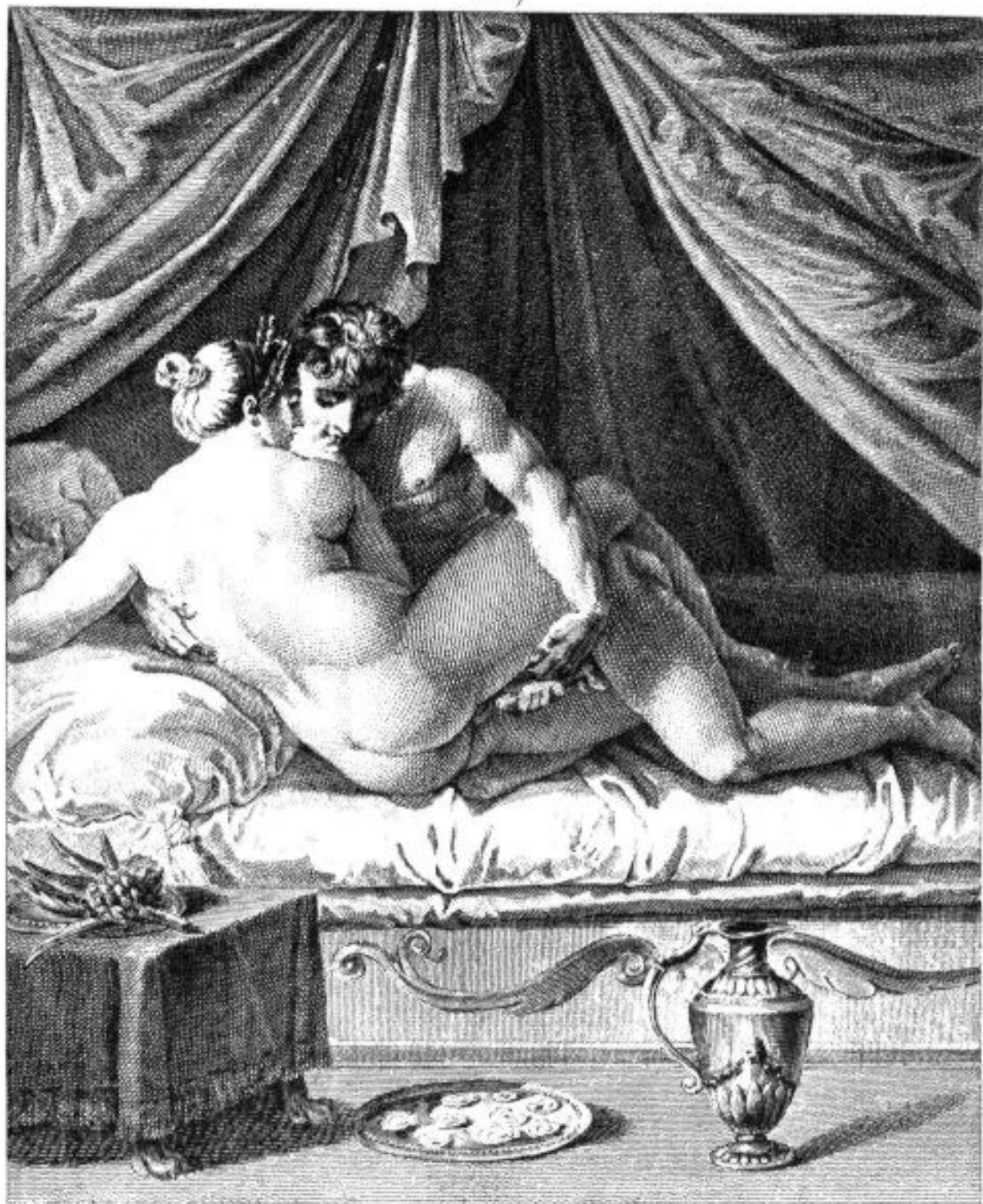
HERCULE ET DEJANIRE



## MARS ET VENUS



CULTE DE PRIAPE.



## ANTOINE ET CLEOPATRE





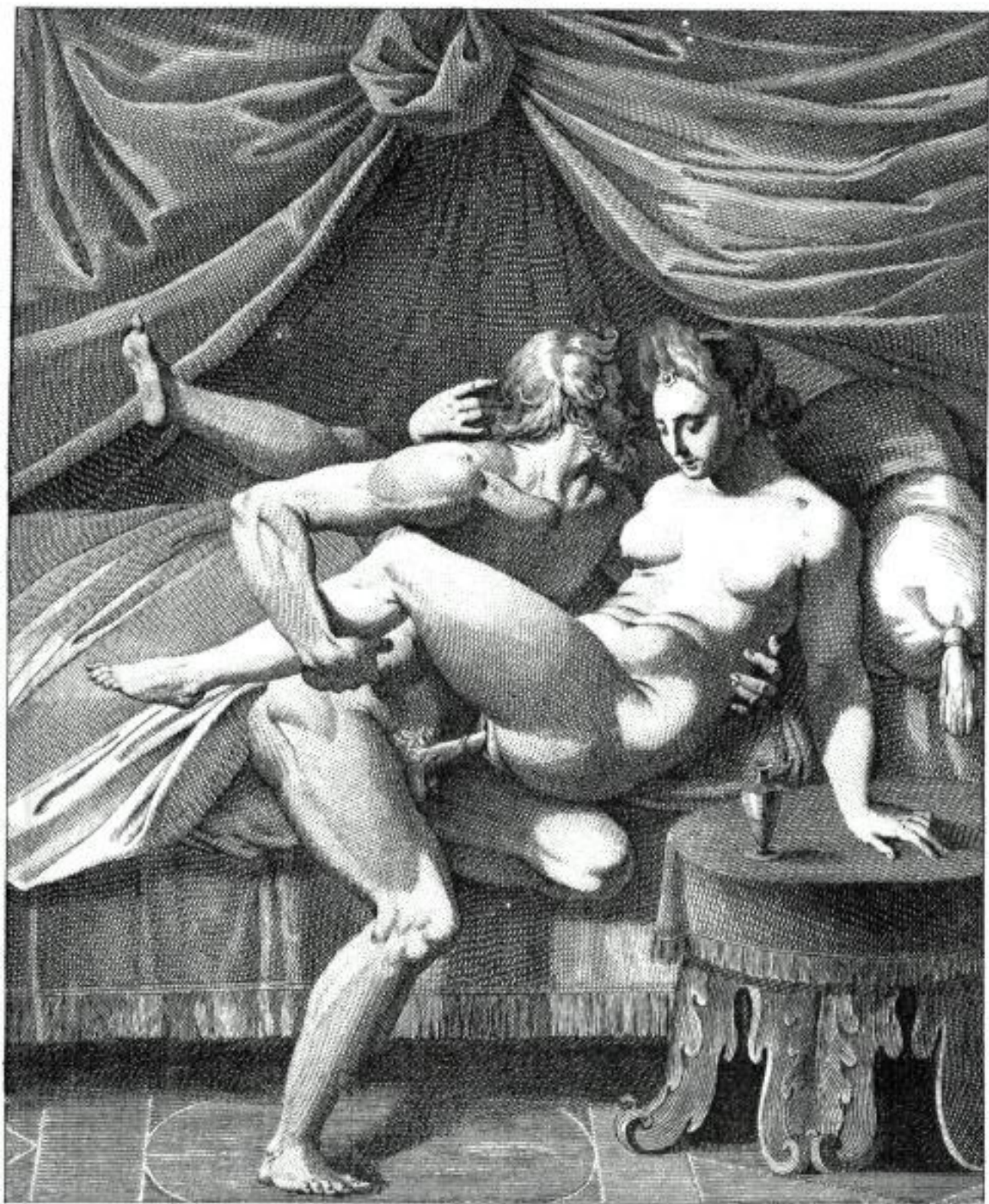
BACHUS ET ARIANE



POLYENOS ET CHRISIS



LE SATYRE ET SA FEMME



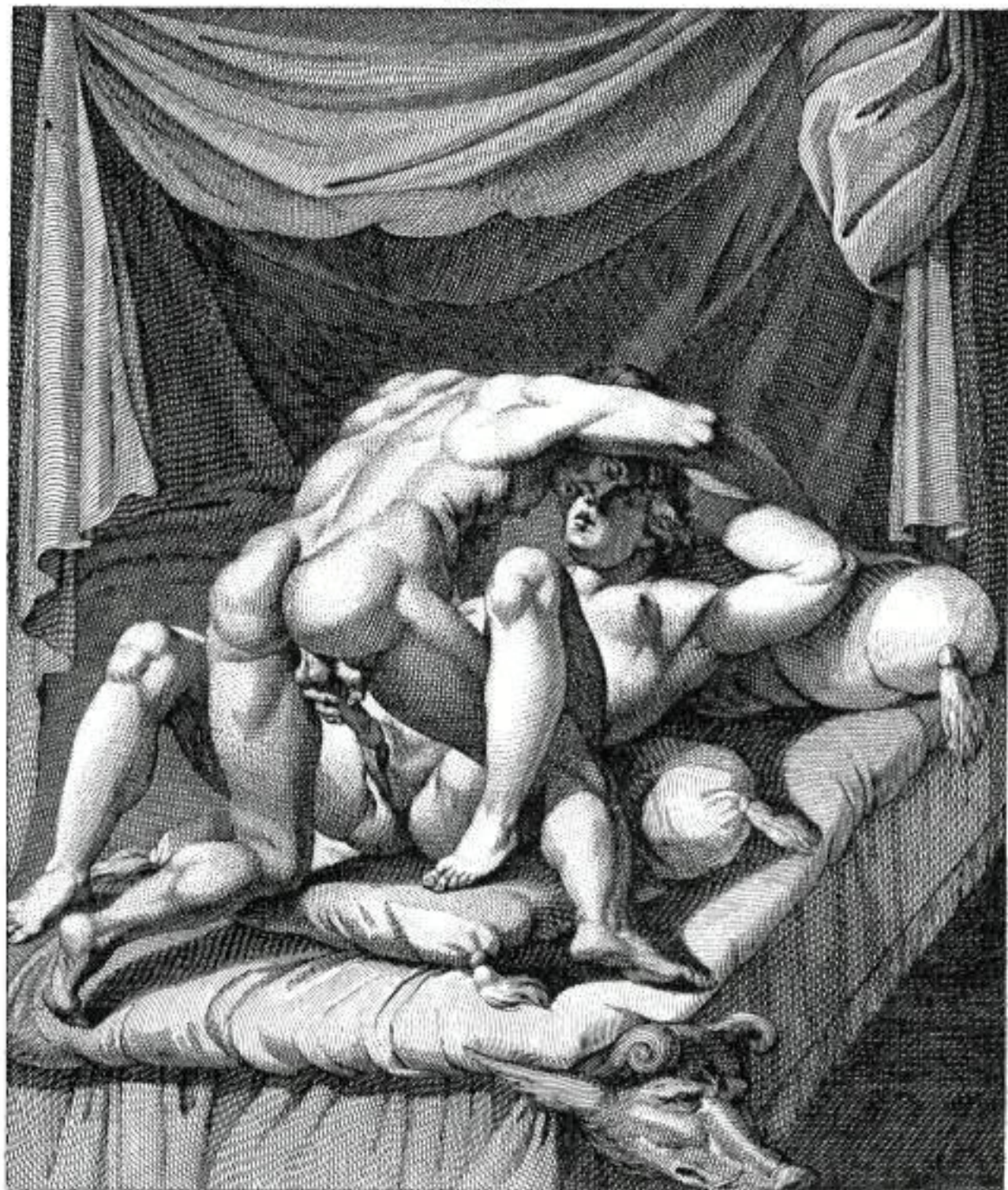
JUPITER ET JUNON



MESSALINE DANS LA LOGE DE LISISCA



ACHILLE ET BRISEIS



OVIDE ET CORINE.

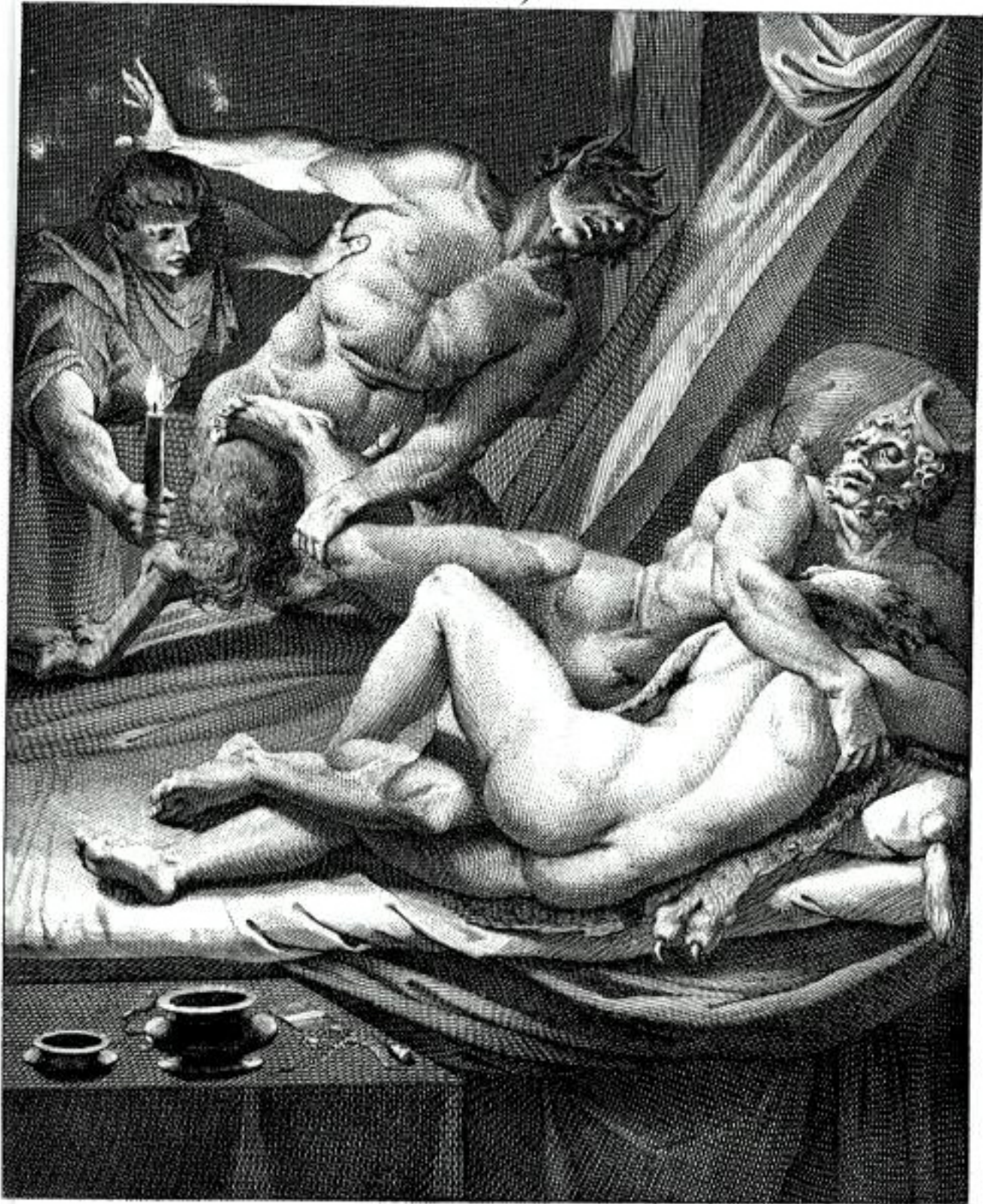


ENÉE ET DIDON





ALCIBIADE ET GLYCERE



PANDORE



LE SATYRE SAILLISSANT.



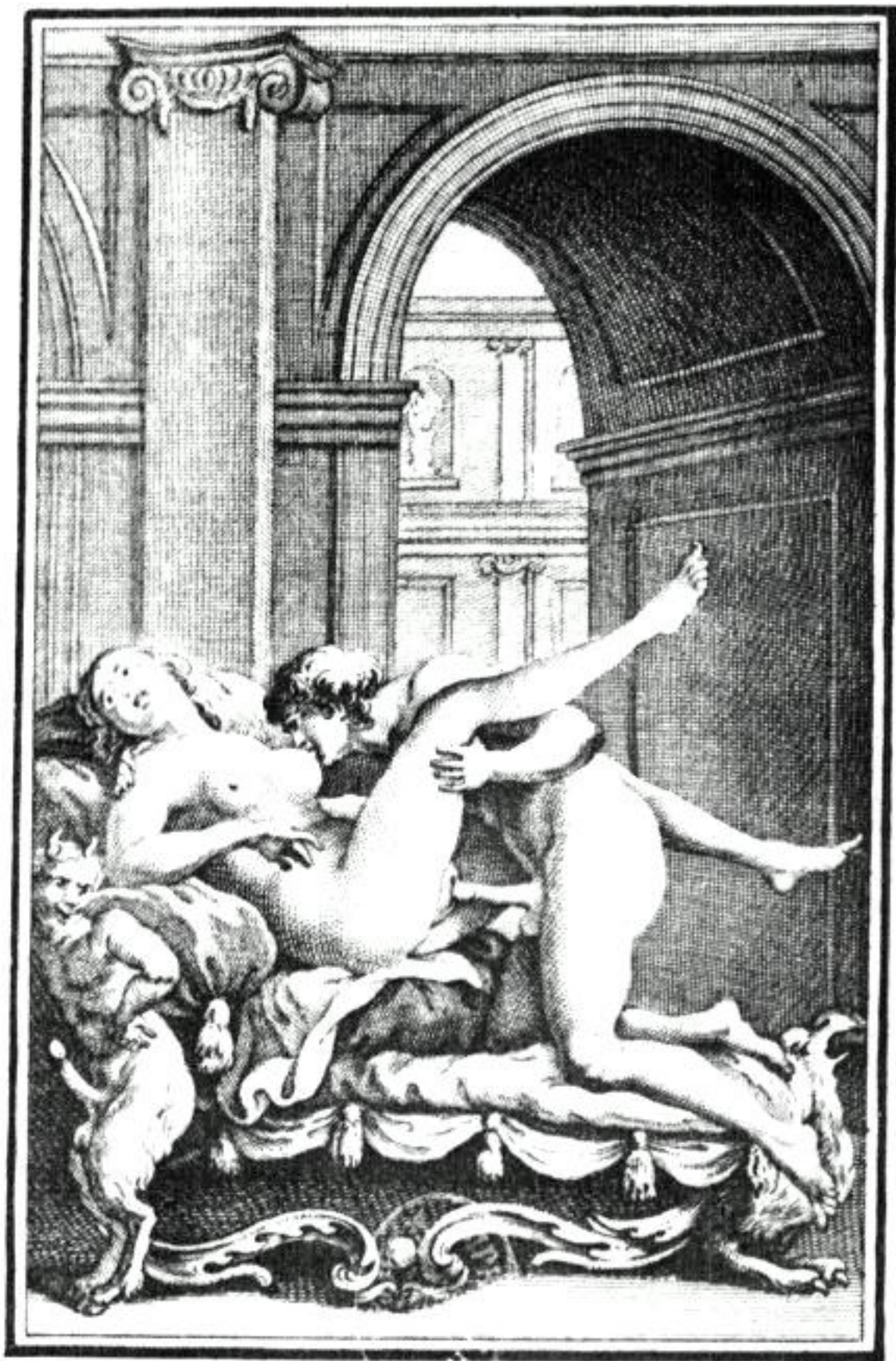






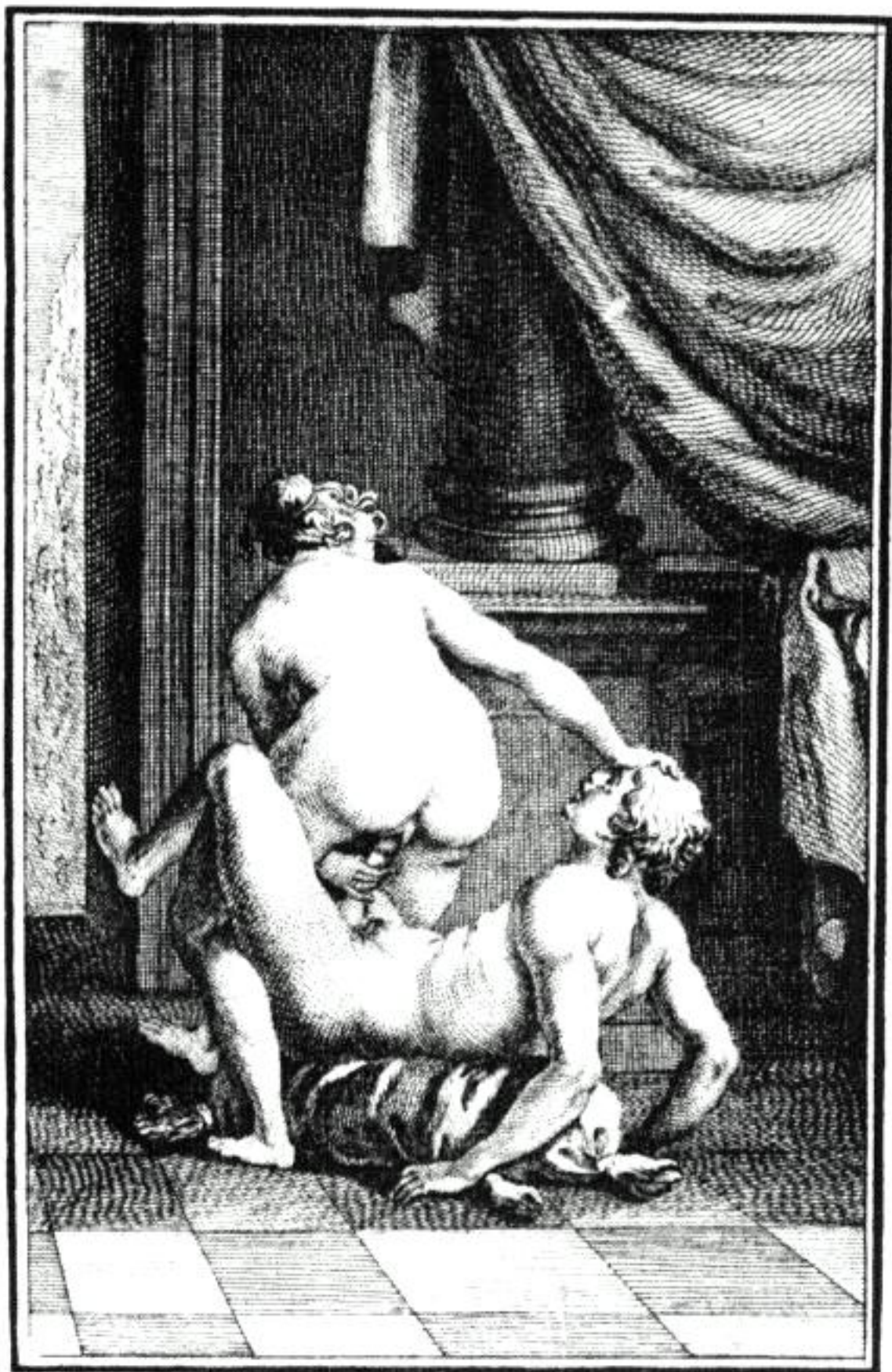


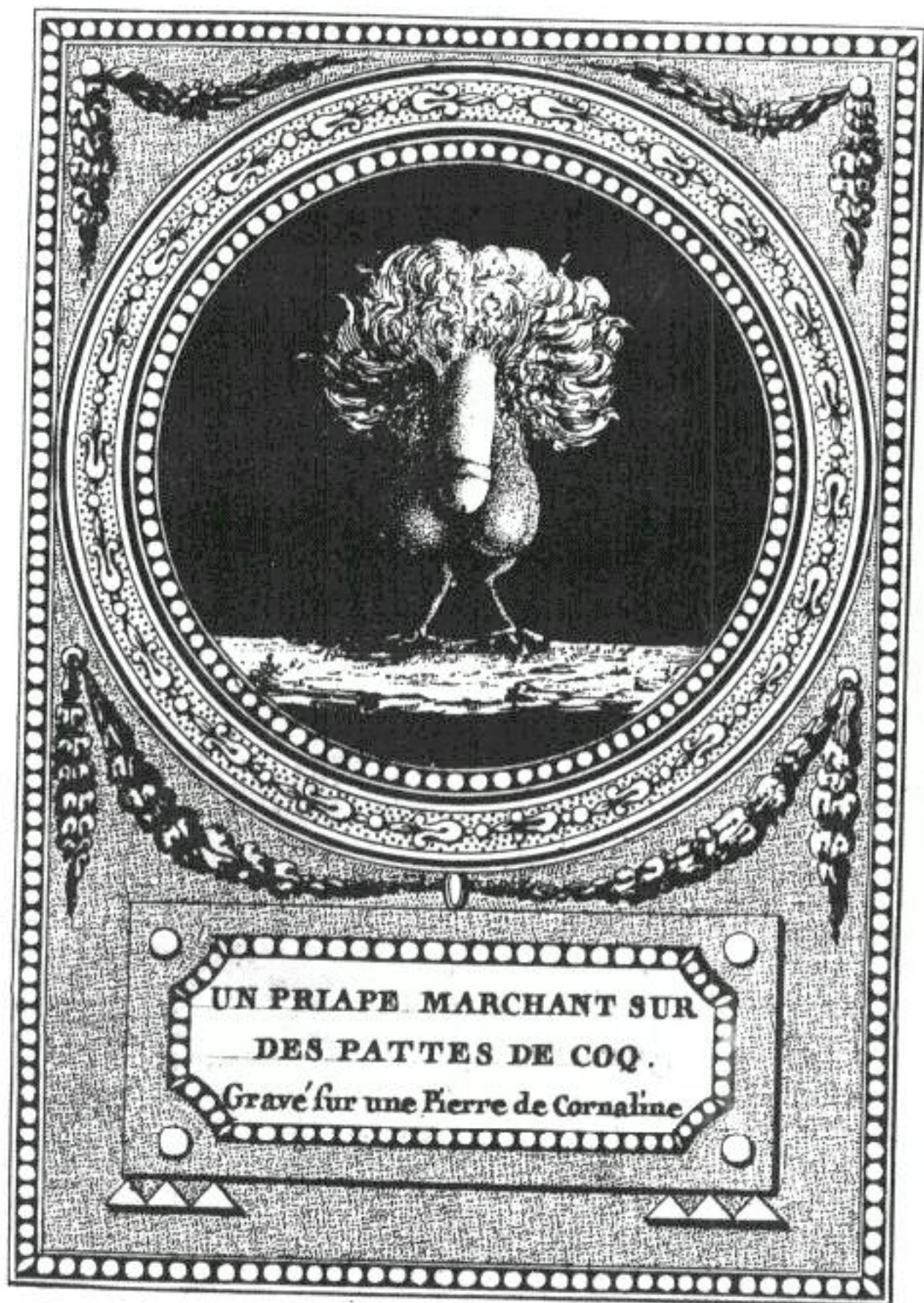






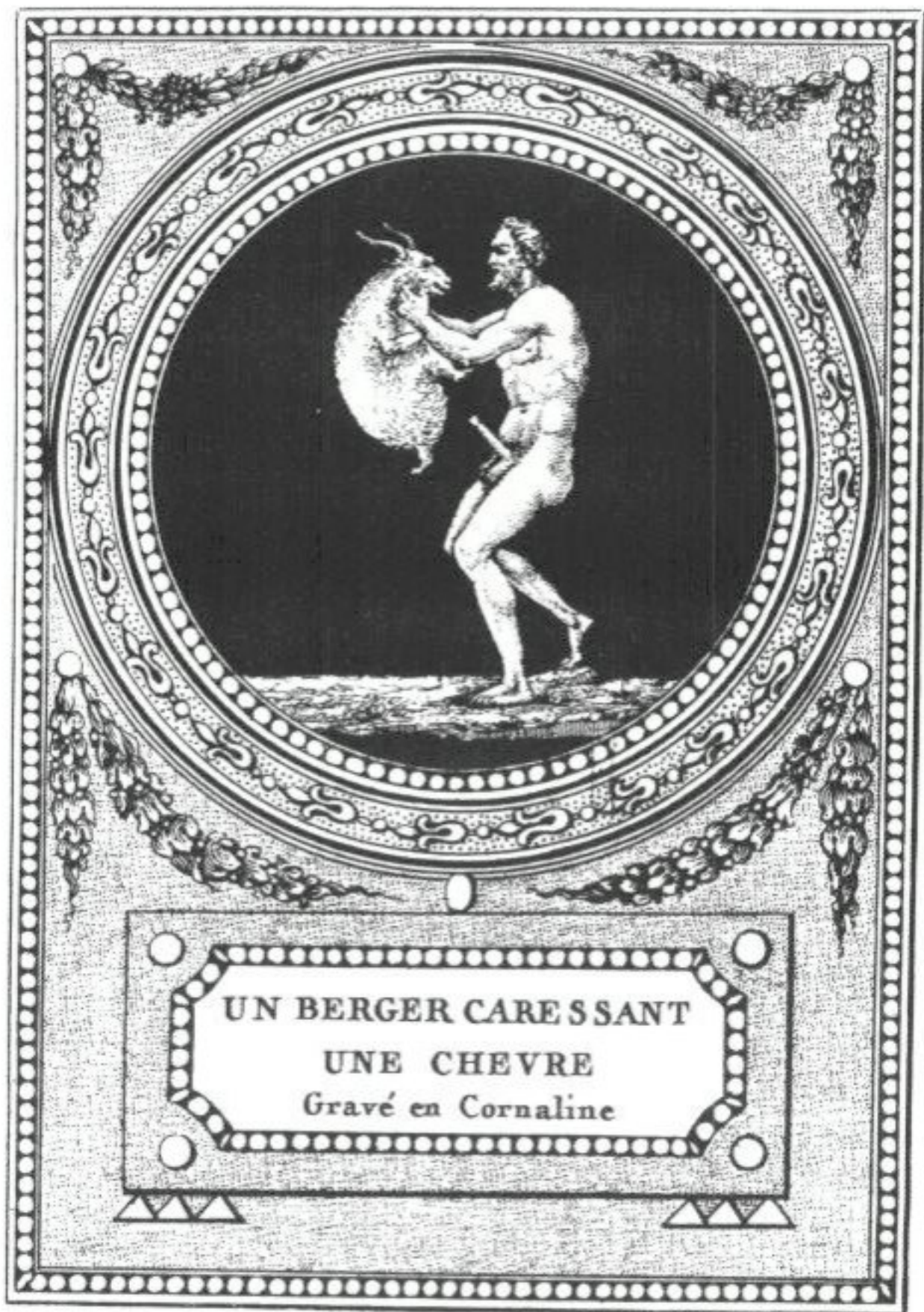




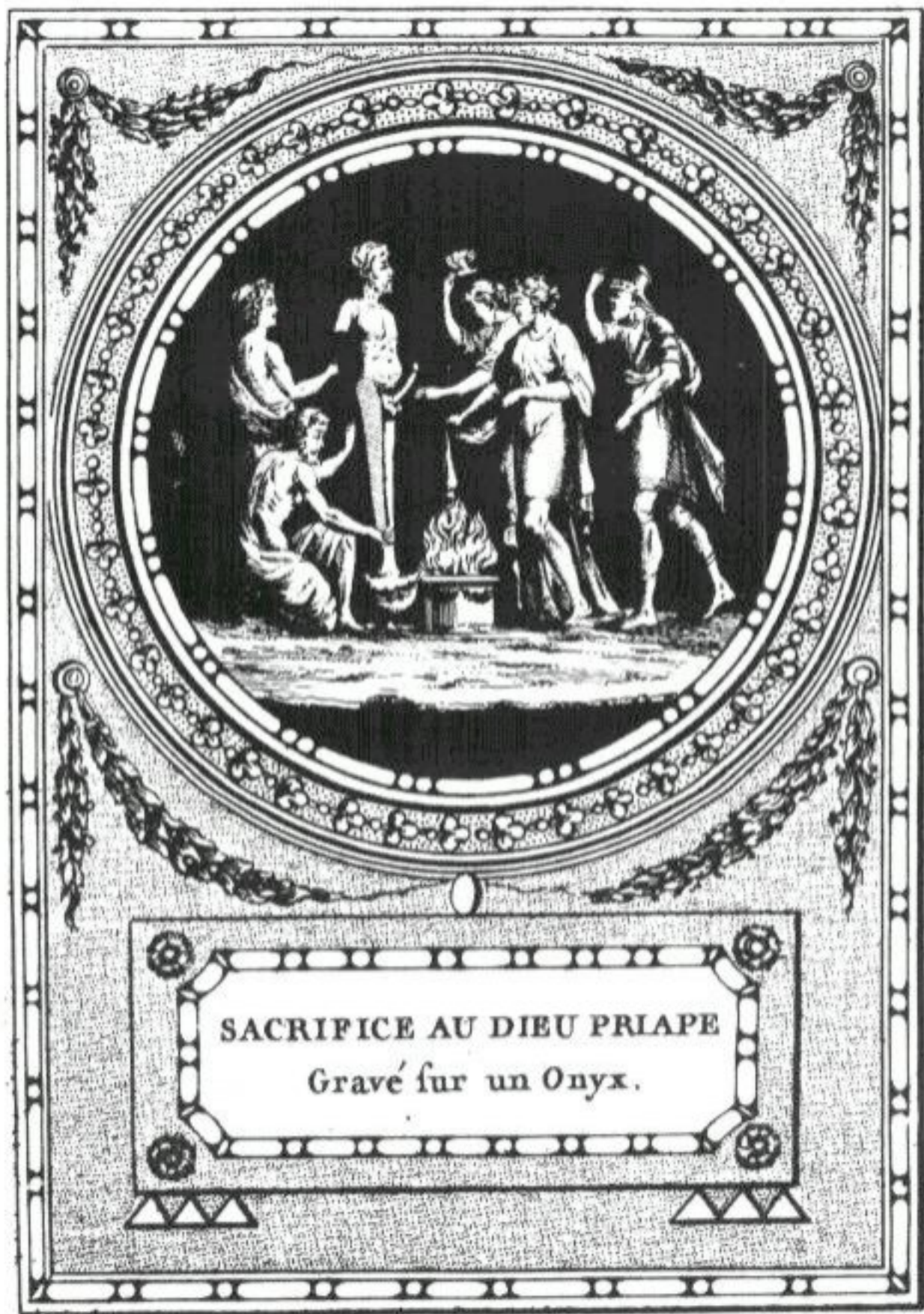


F. Hugues, also known as d'Hancarville: Monuments of the Secret Cult of Roman Ladies. Rome, the Vatican Press (!), 1787. The classical cameos said to have inspired these pro-





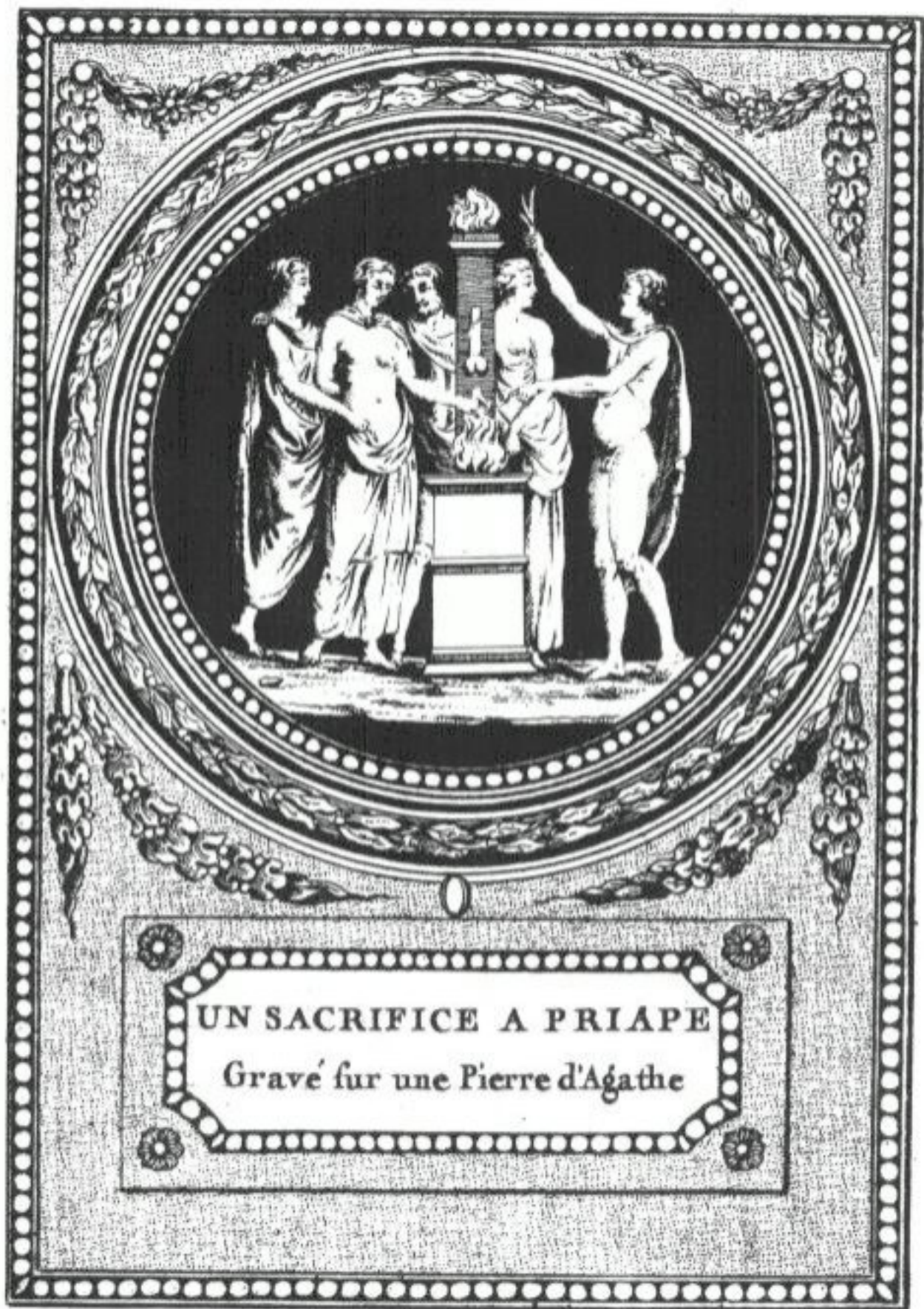
F. Hugues, also known as d'Hancarville: Monuments of the Secret Cult of Roman Ladies. Rome, 1787







BACCHUS ET ARIADNE  
Gravé sur une Pierre de jaspe verd





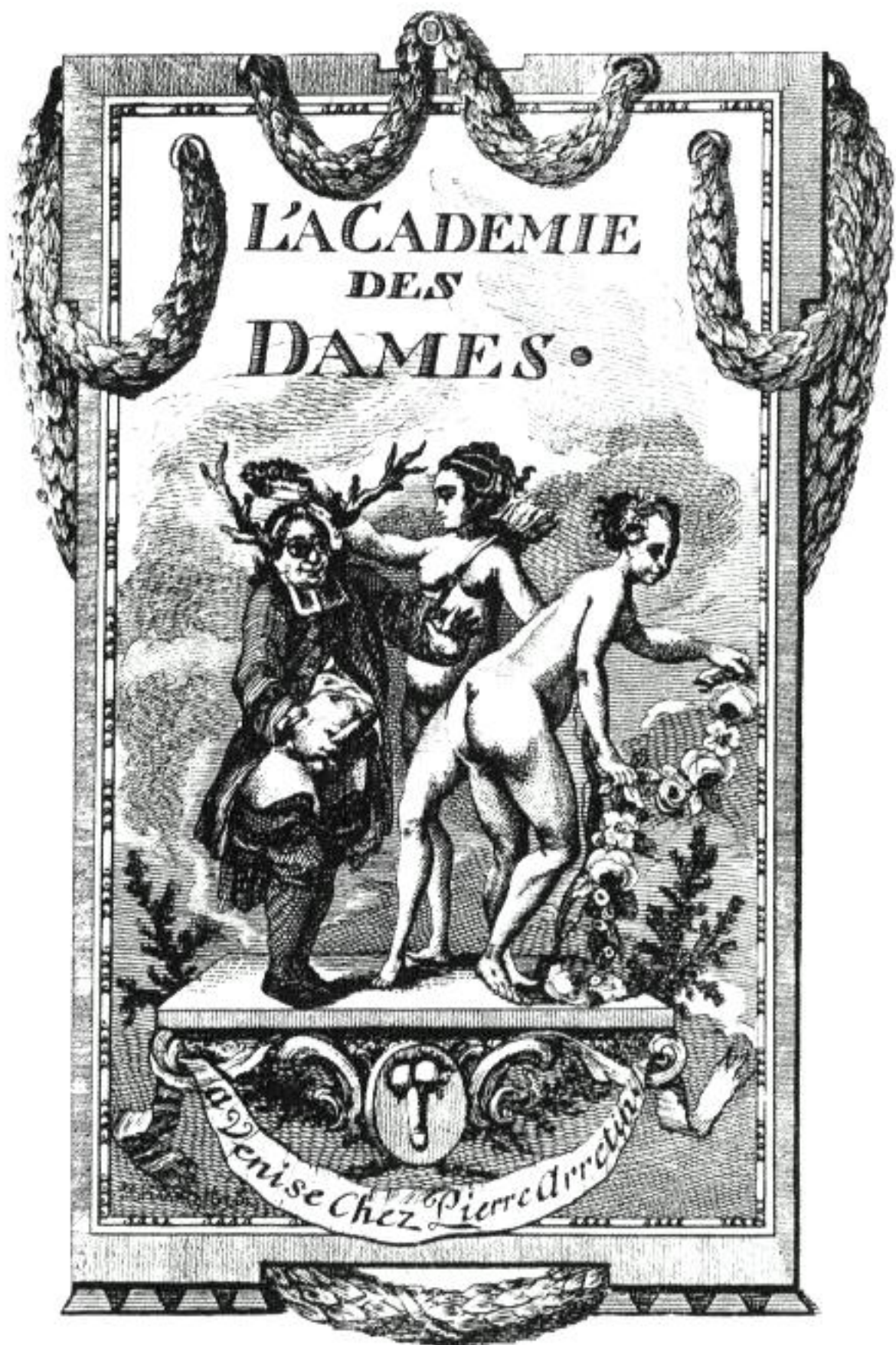
LA CONVERSATION SECRETE  
DE PRIAPE.  
Gravé en Onyx





UN THERME DE PRIAPE.

Gravé en Cornaline.

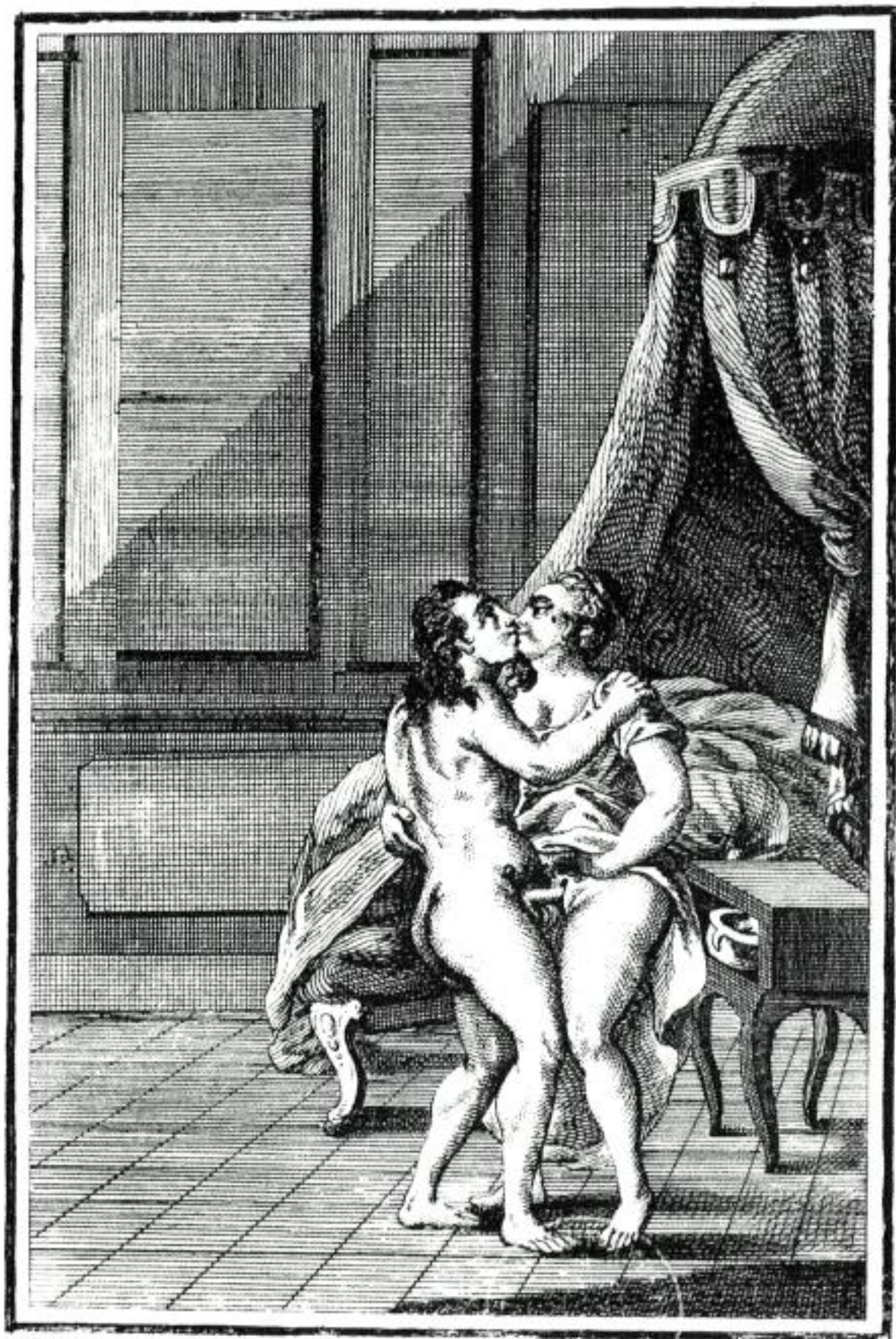


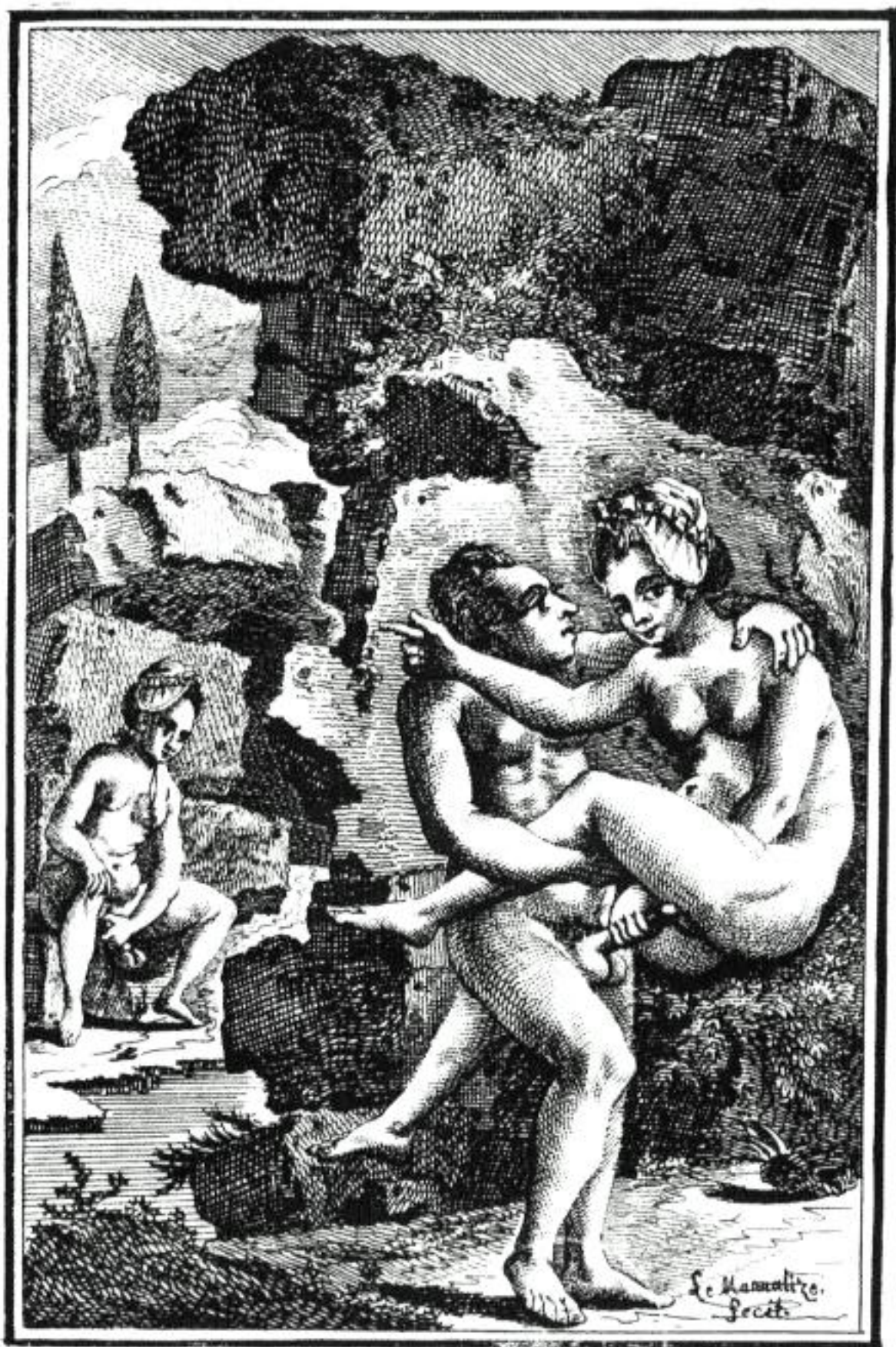


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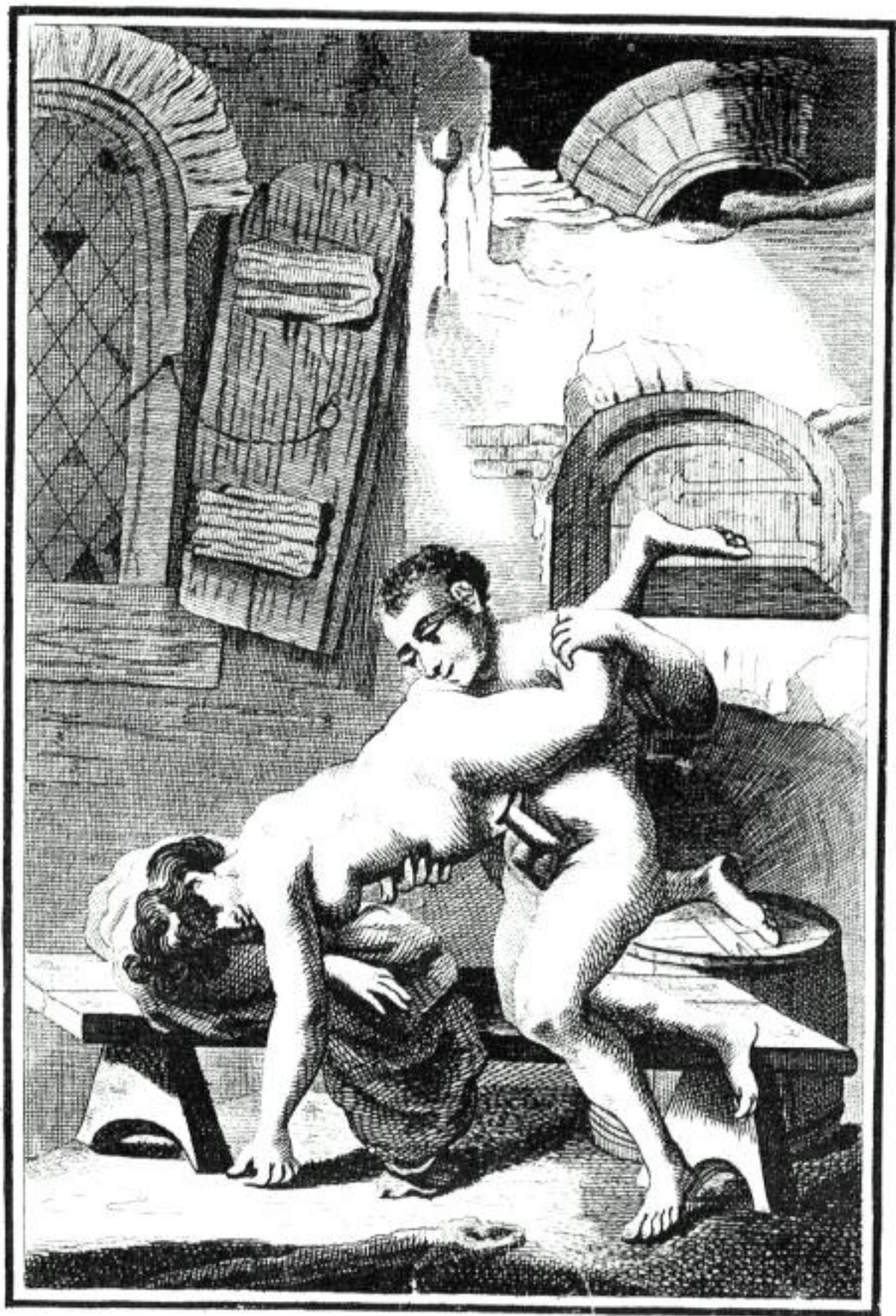












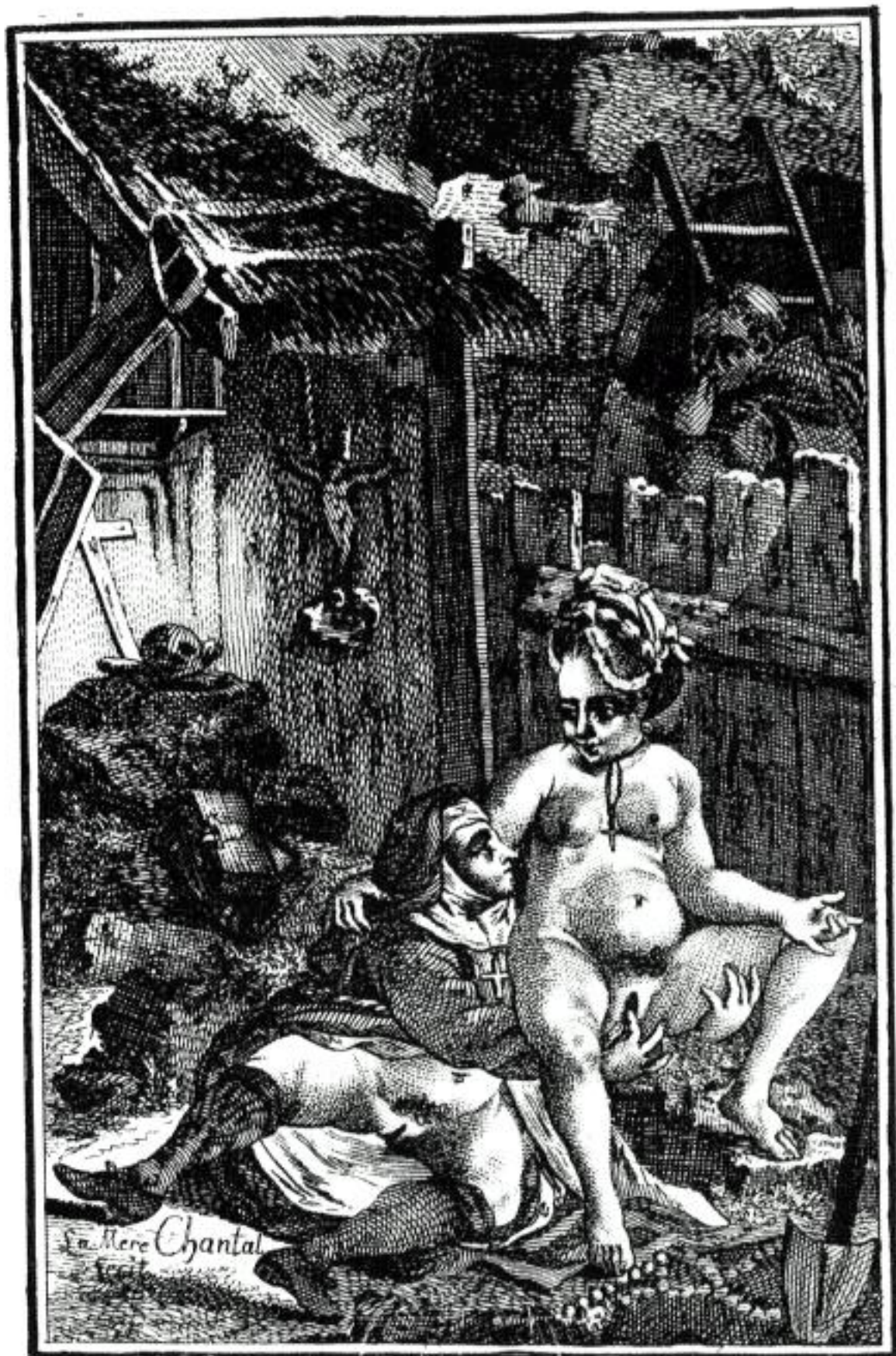






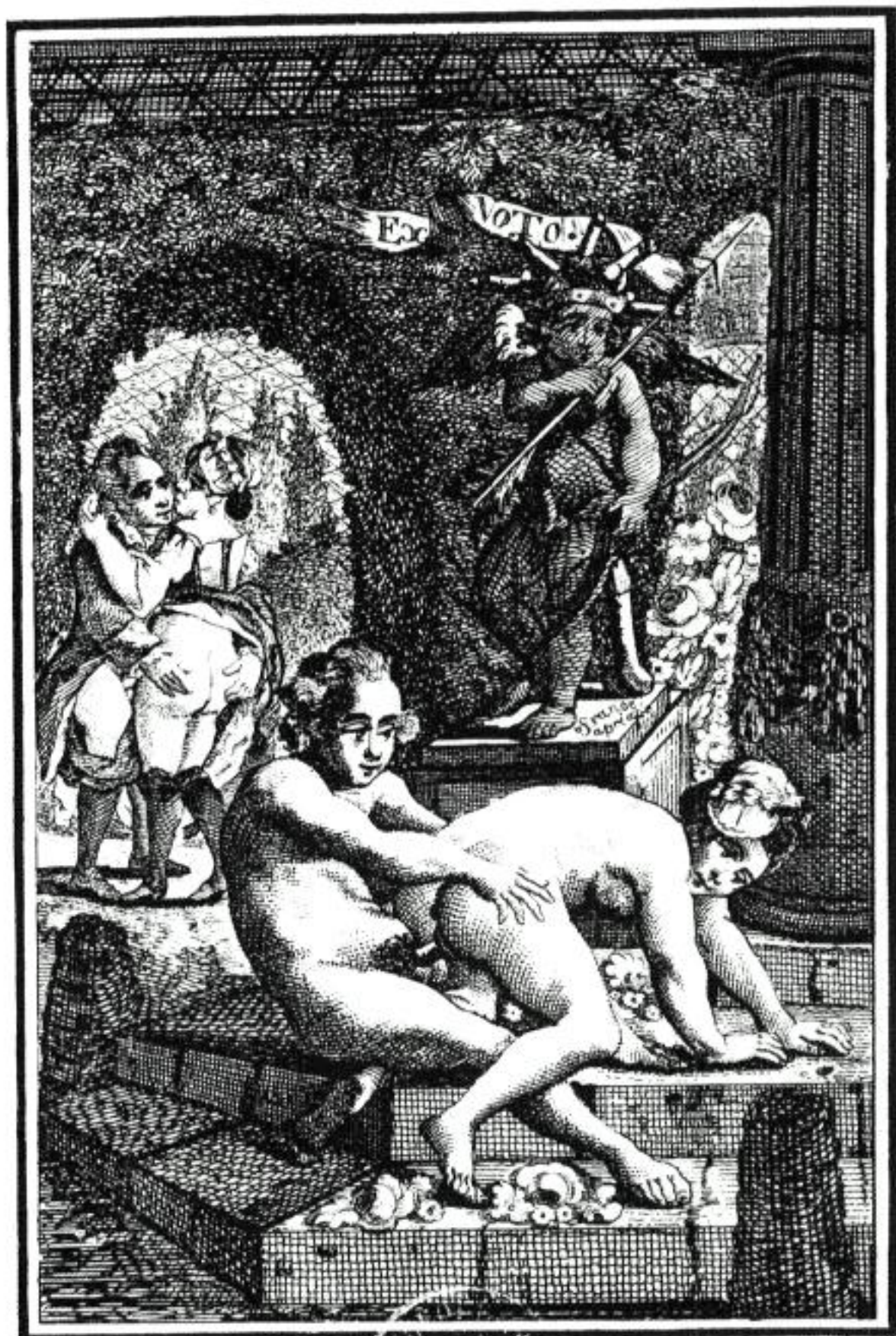






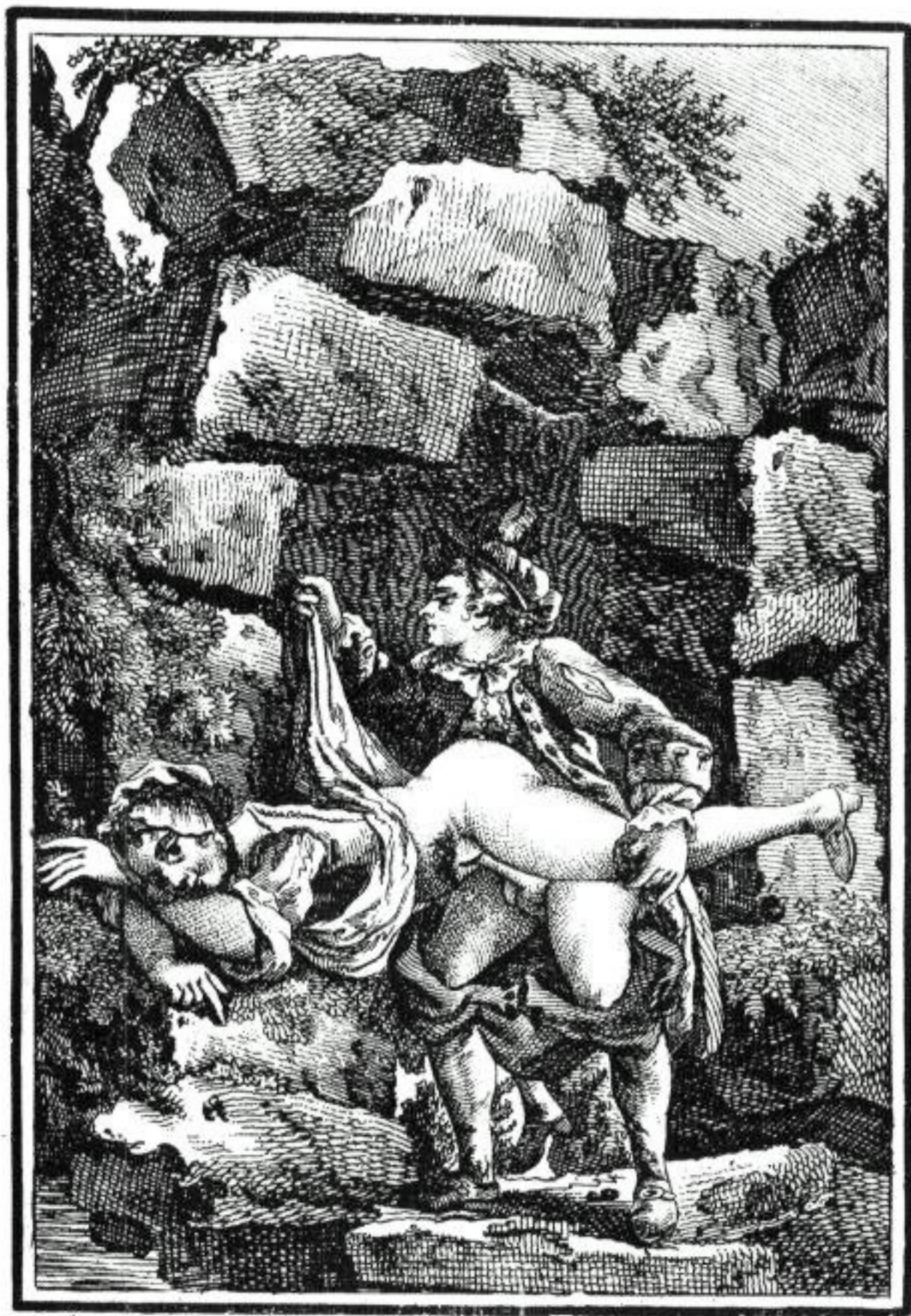
E. Mere Chantal  
1841









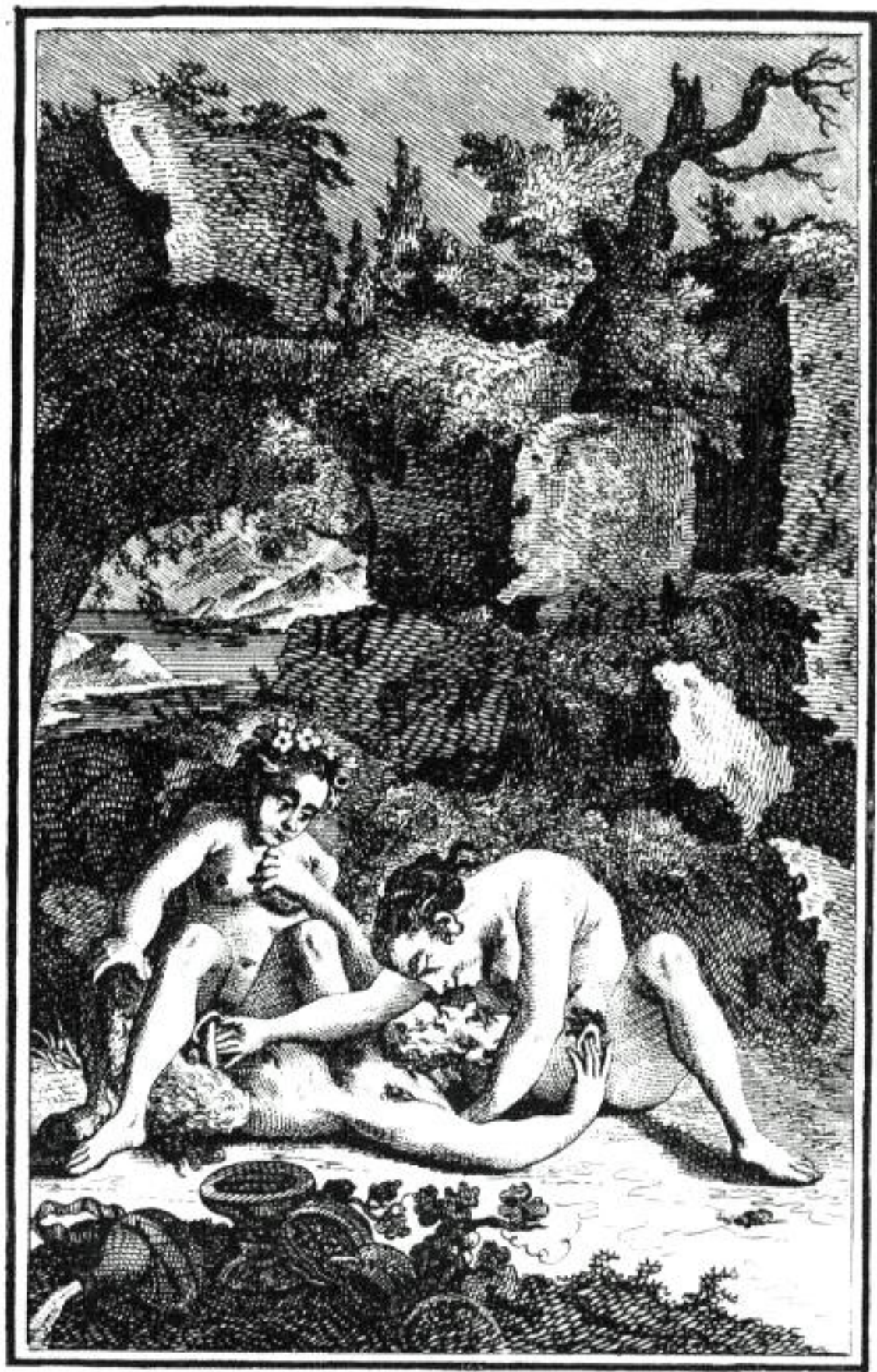


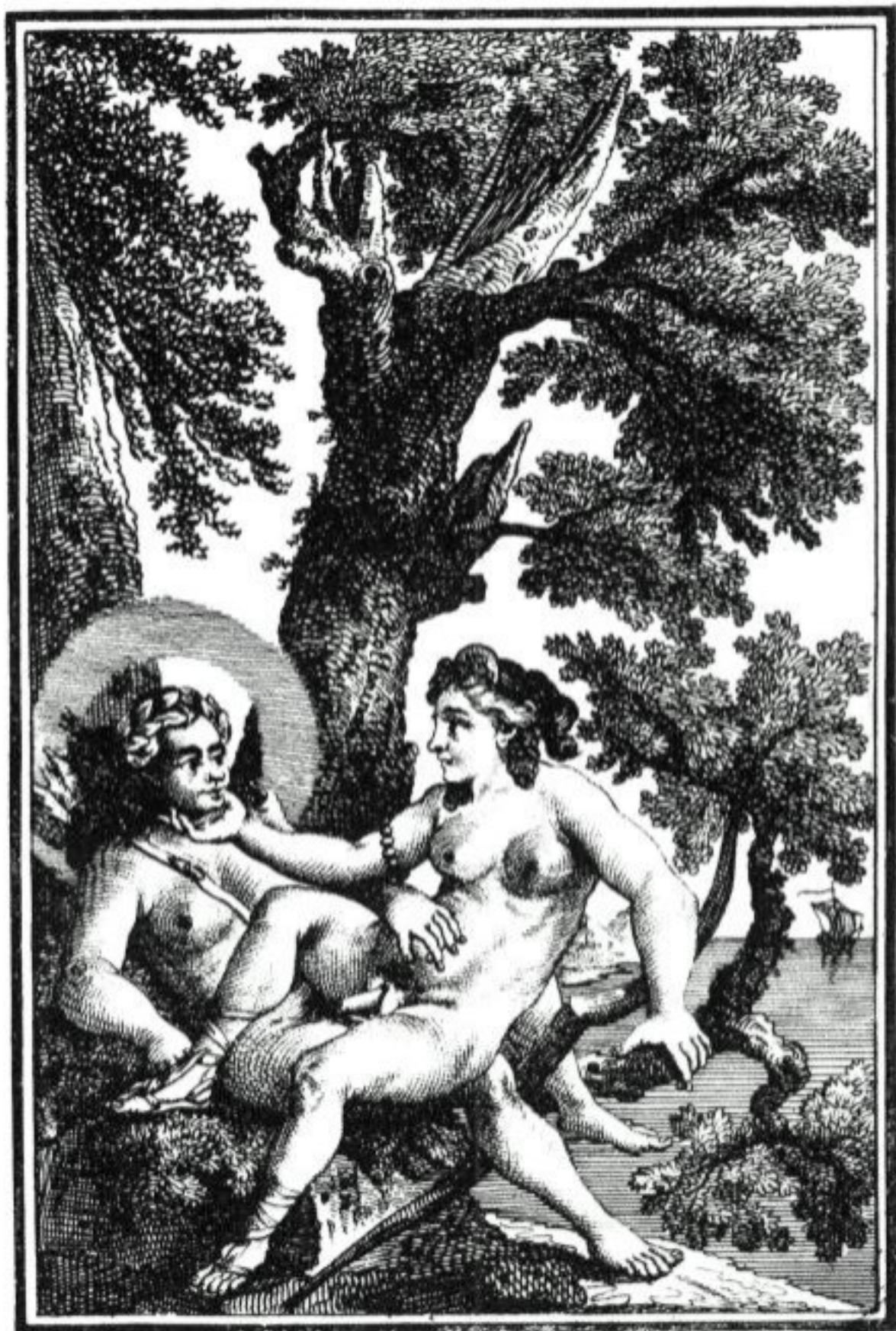


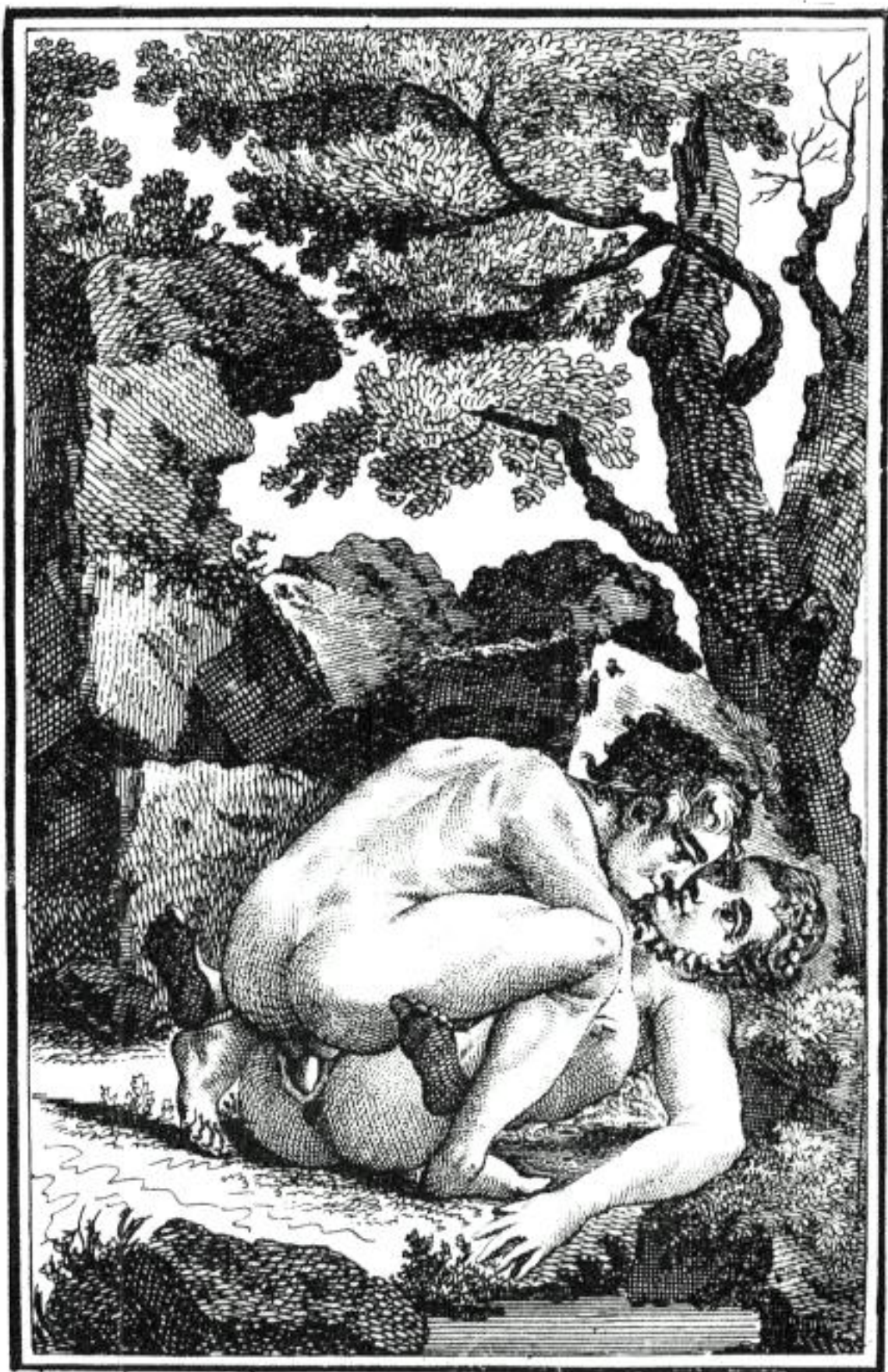


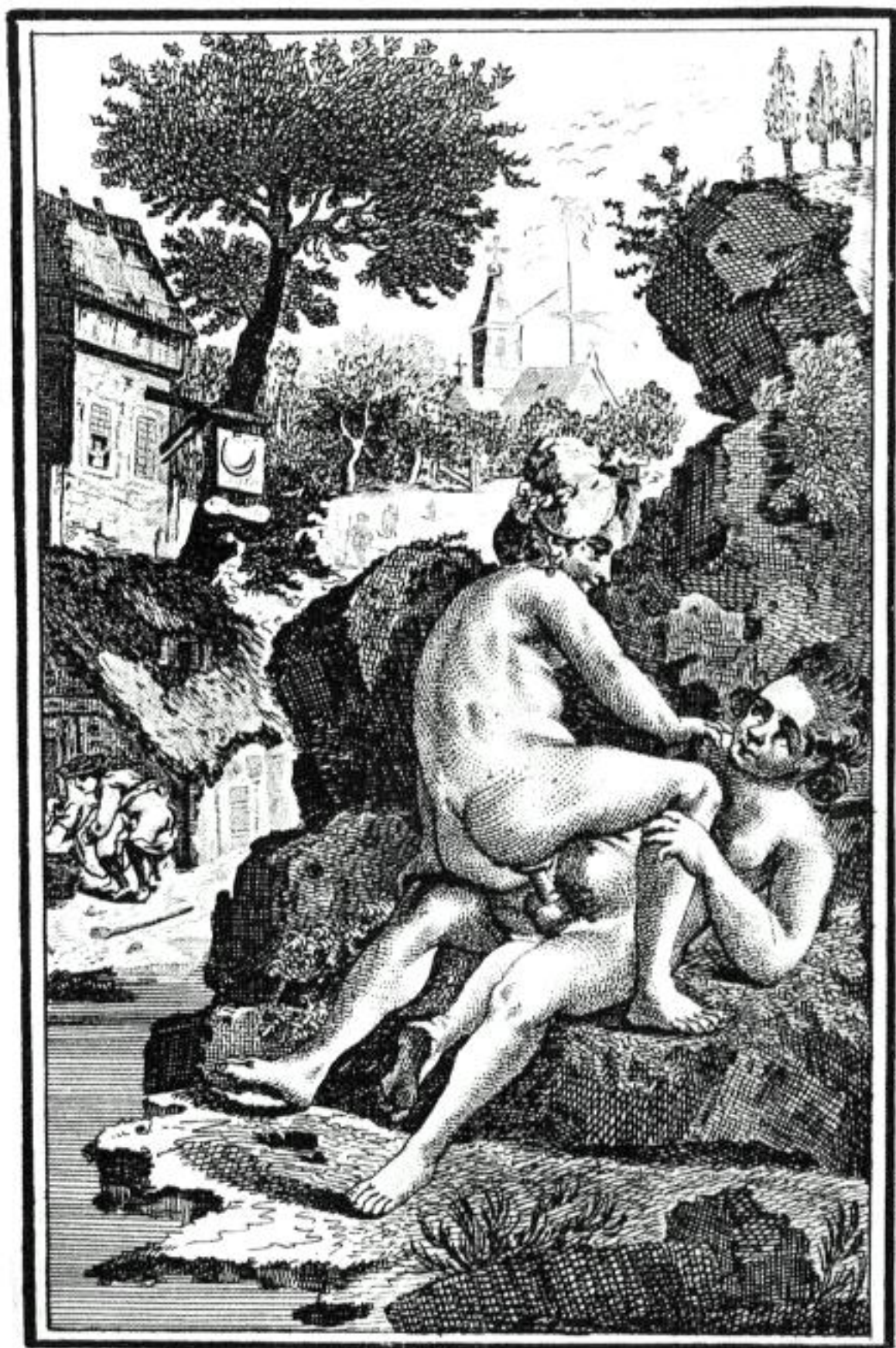












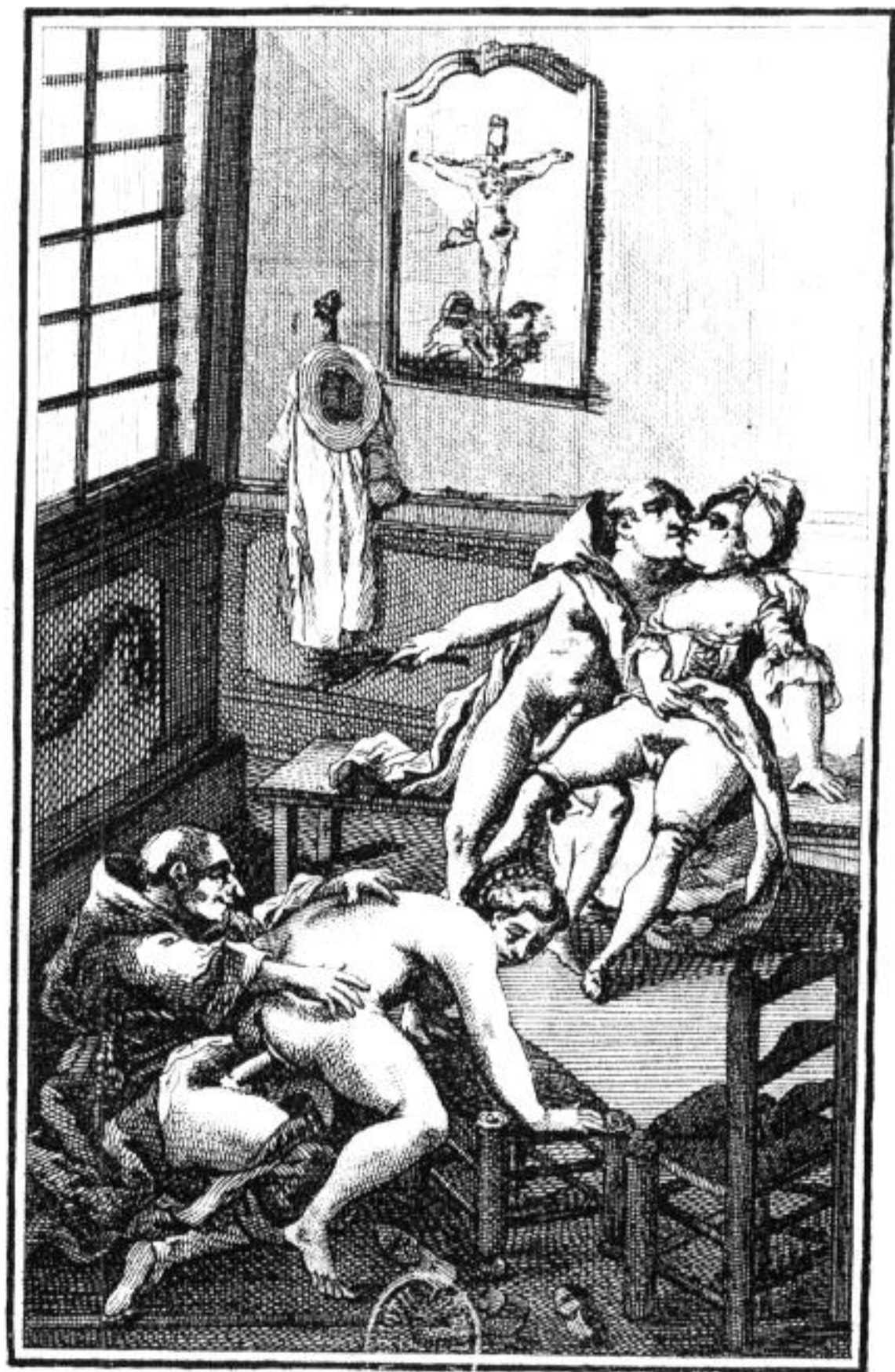








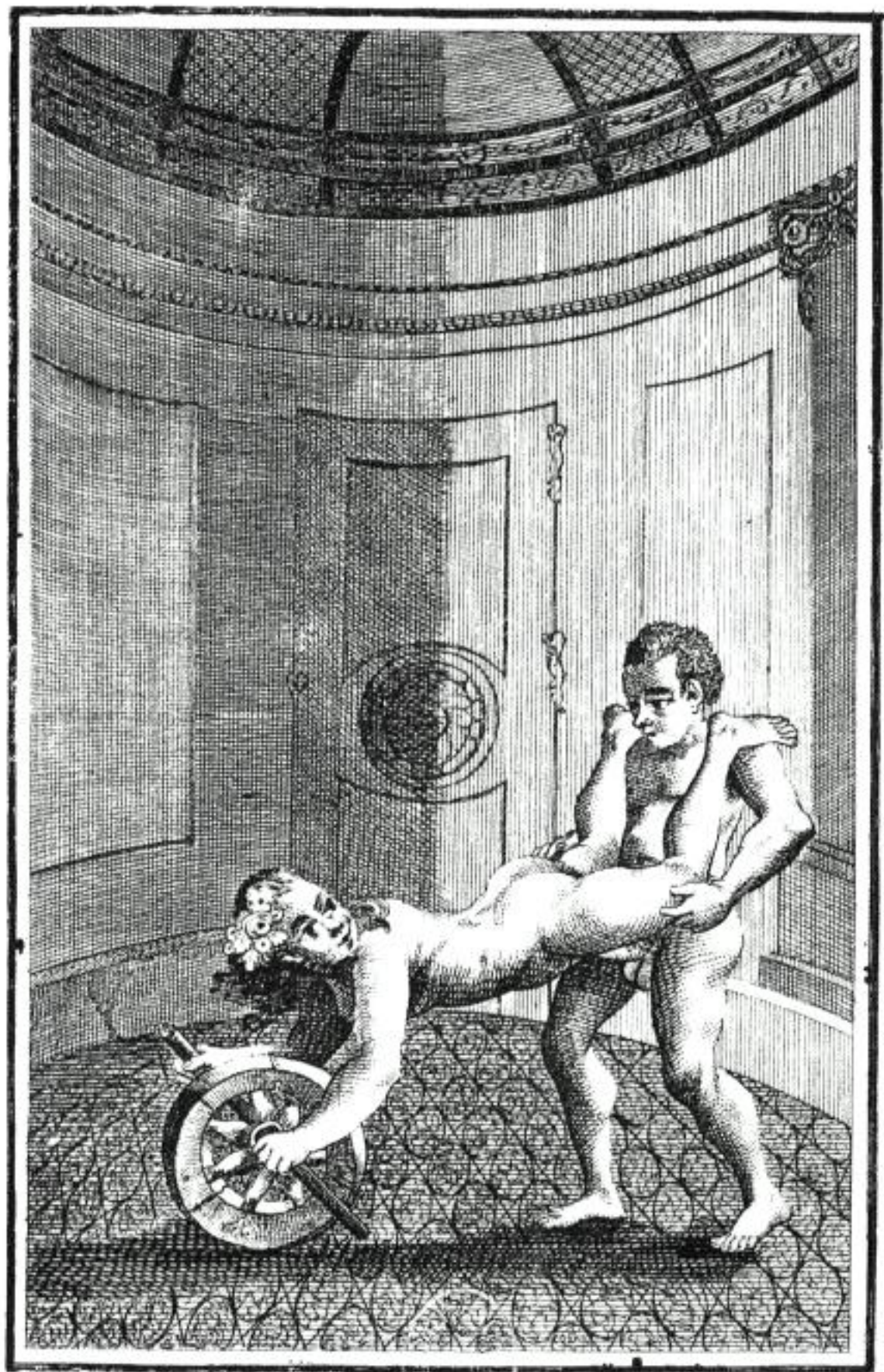


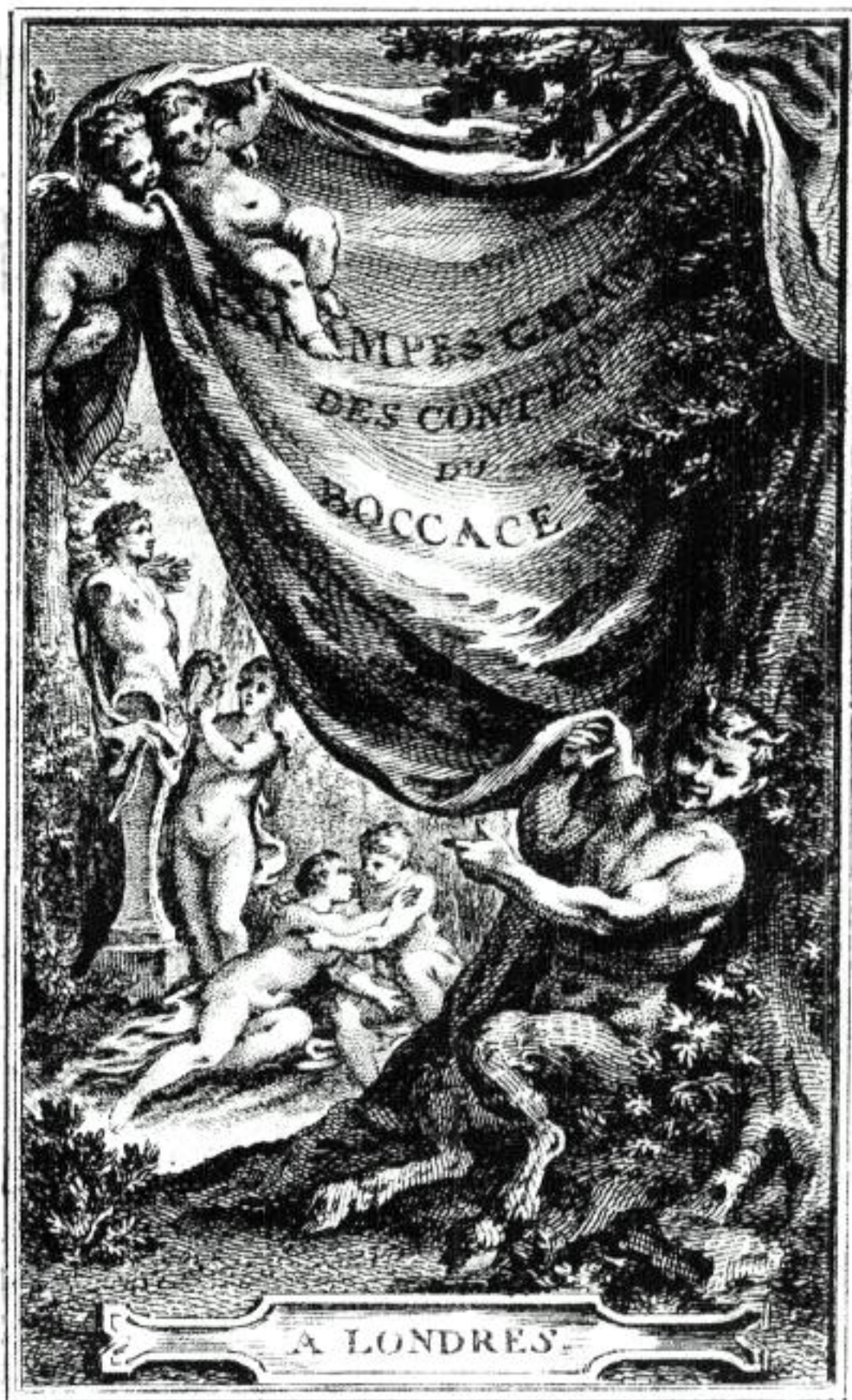












Anonymous Bawdy prints for Boccaccio's *Decameron*, translated at the request of Queen Marguerite de Navarre, sister of François I, and published in London in 1757–1761















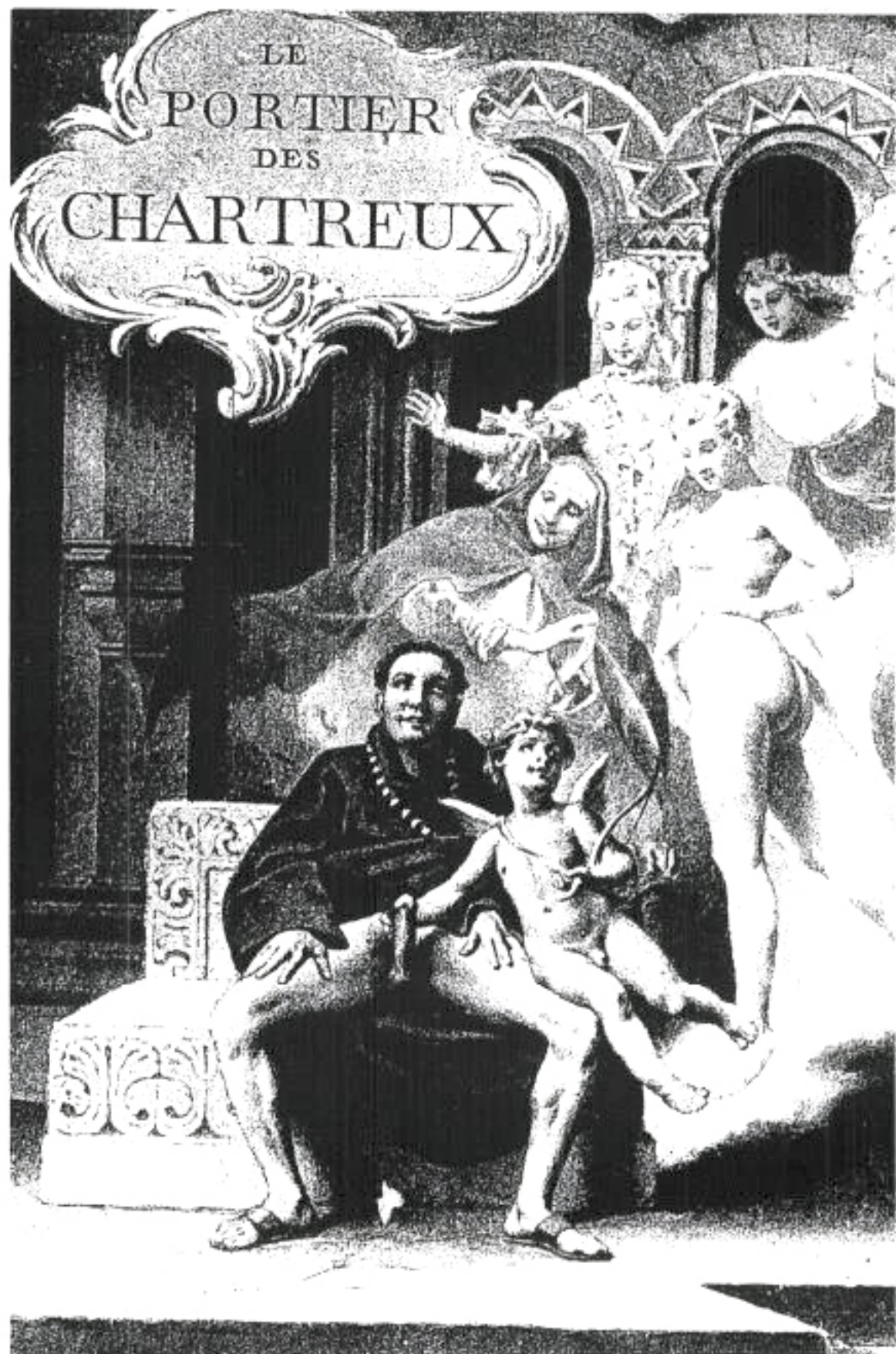












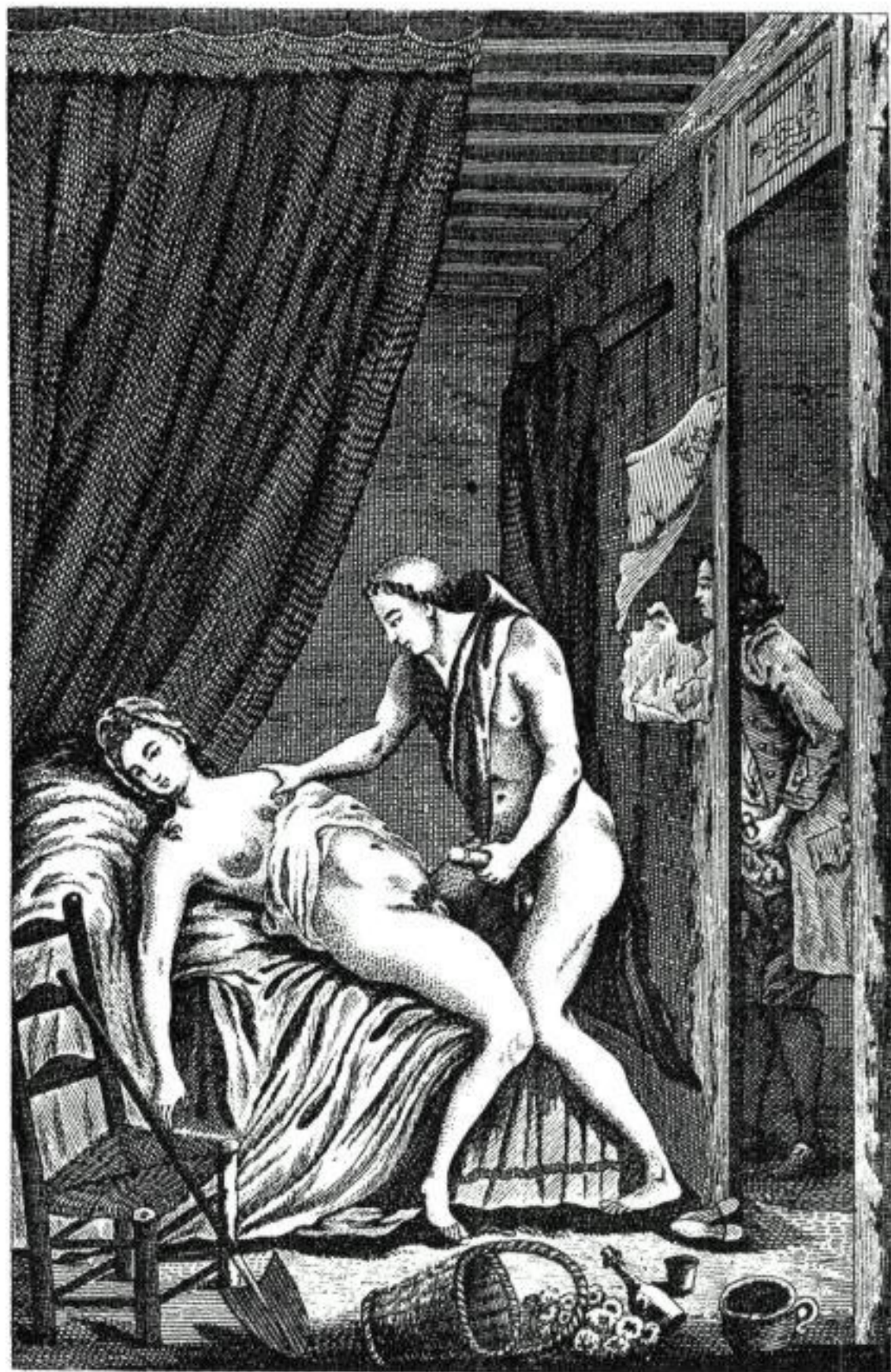


Suspected to be the author of this book, Restif de la Bretonne was imprisoned in the Bastille



























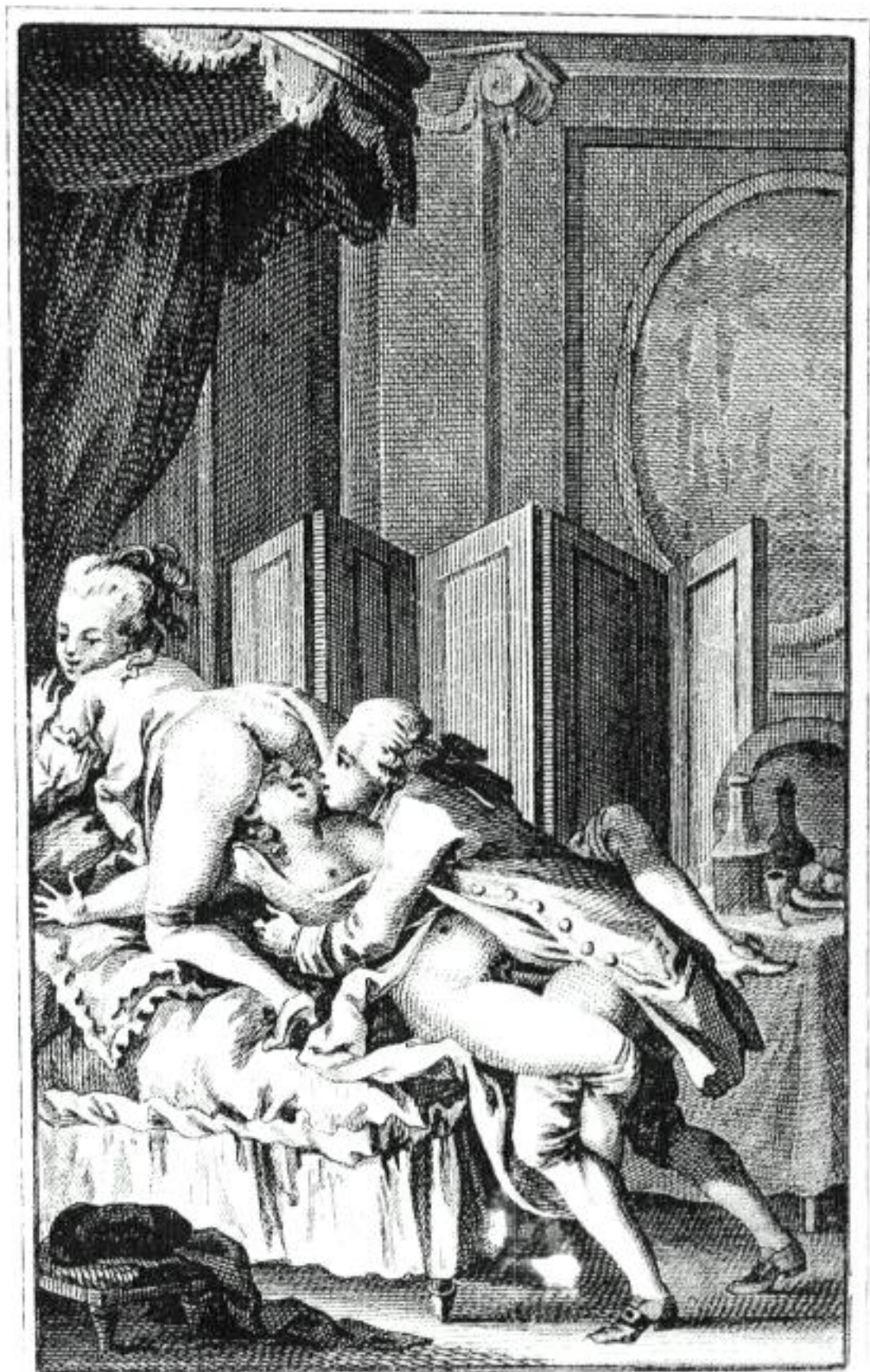














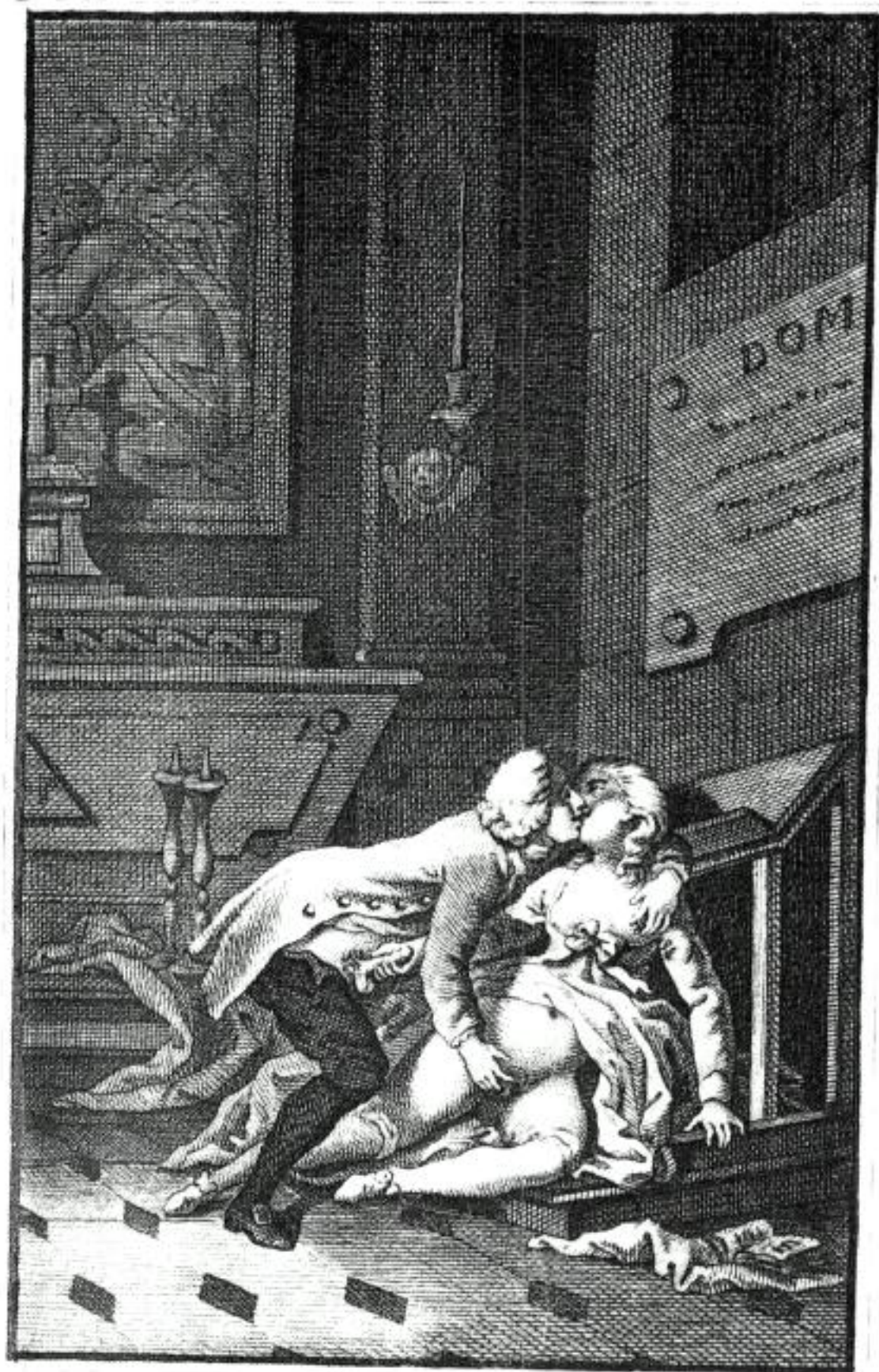












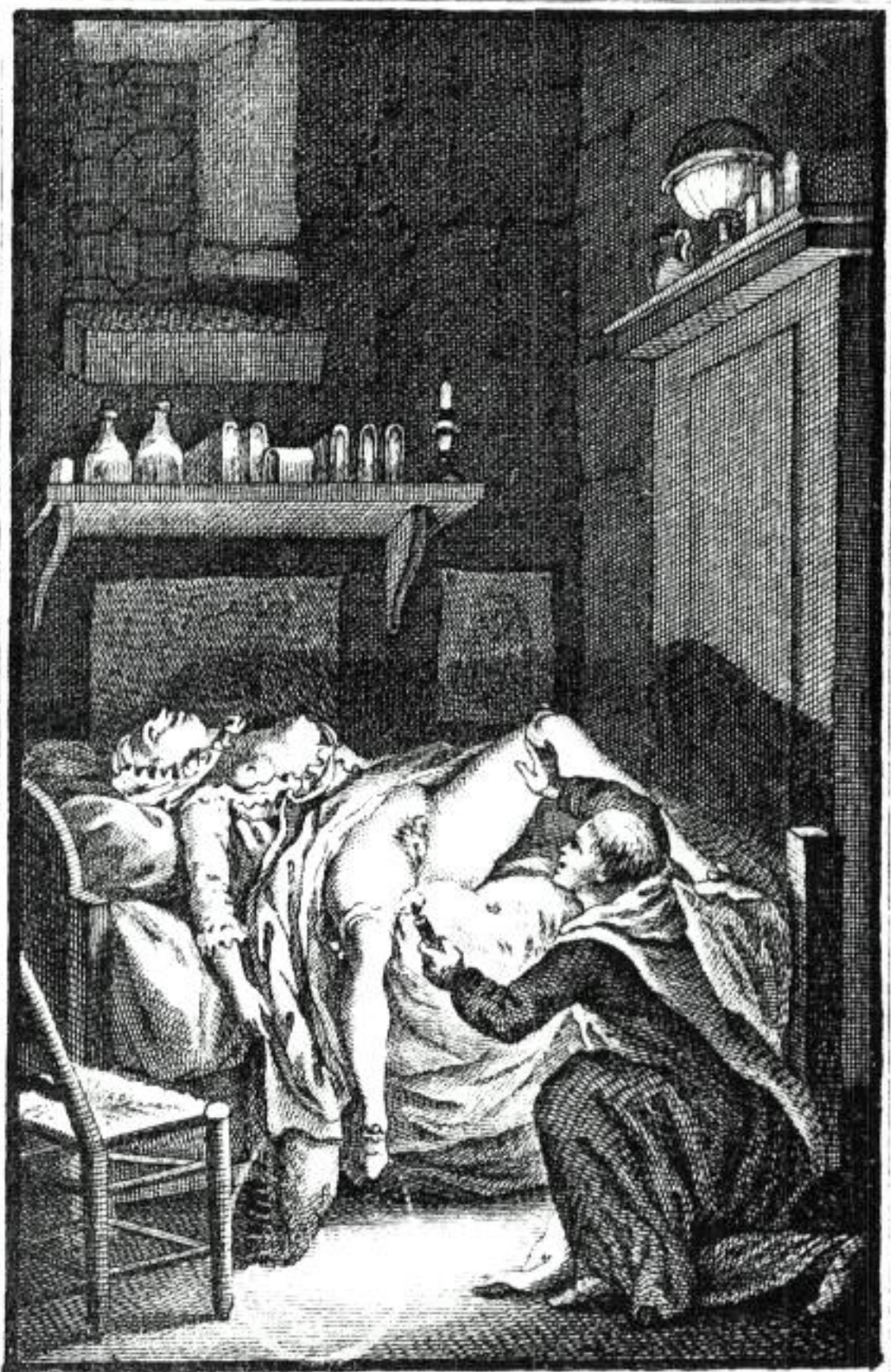






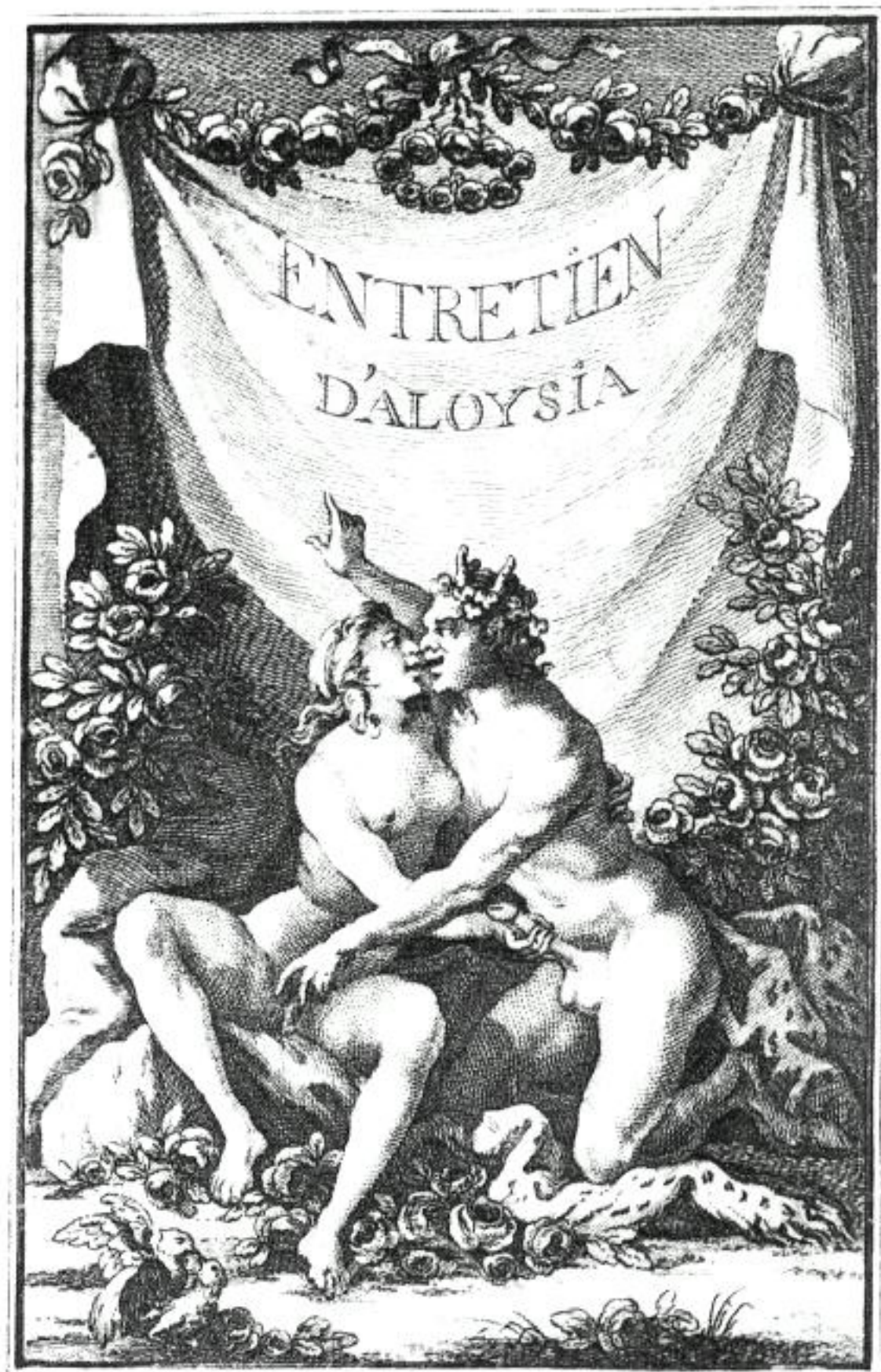




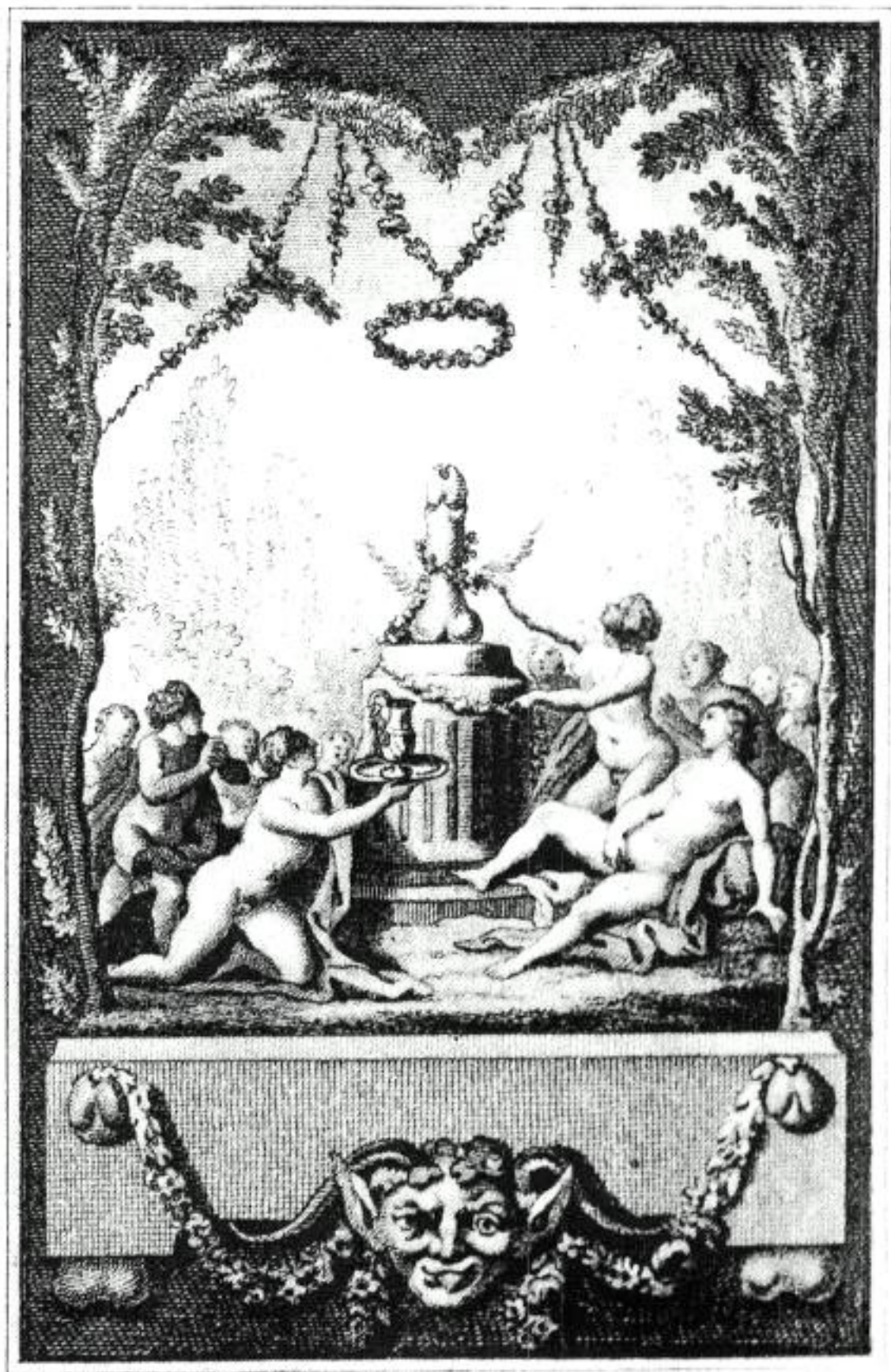




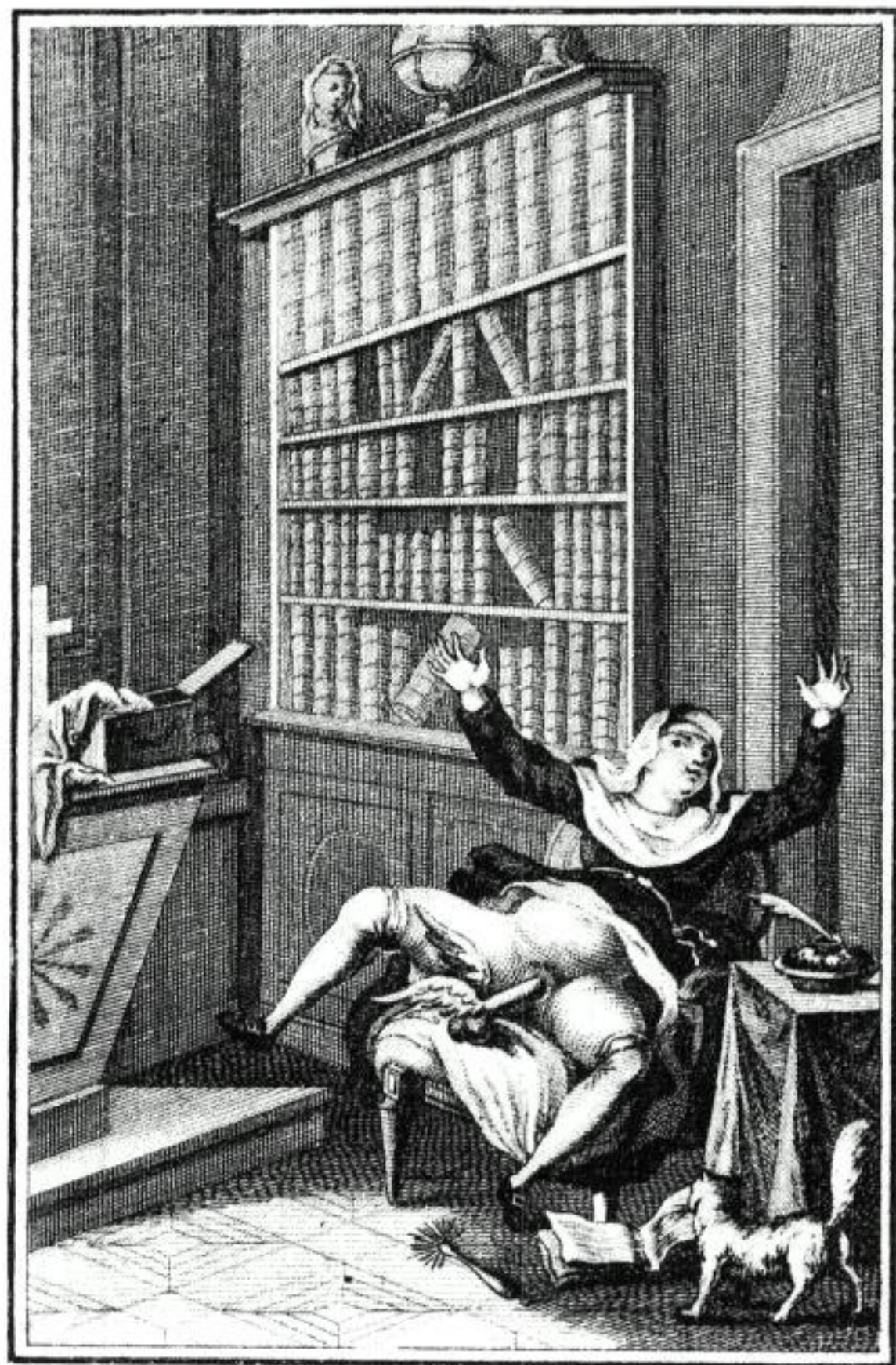










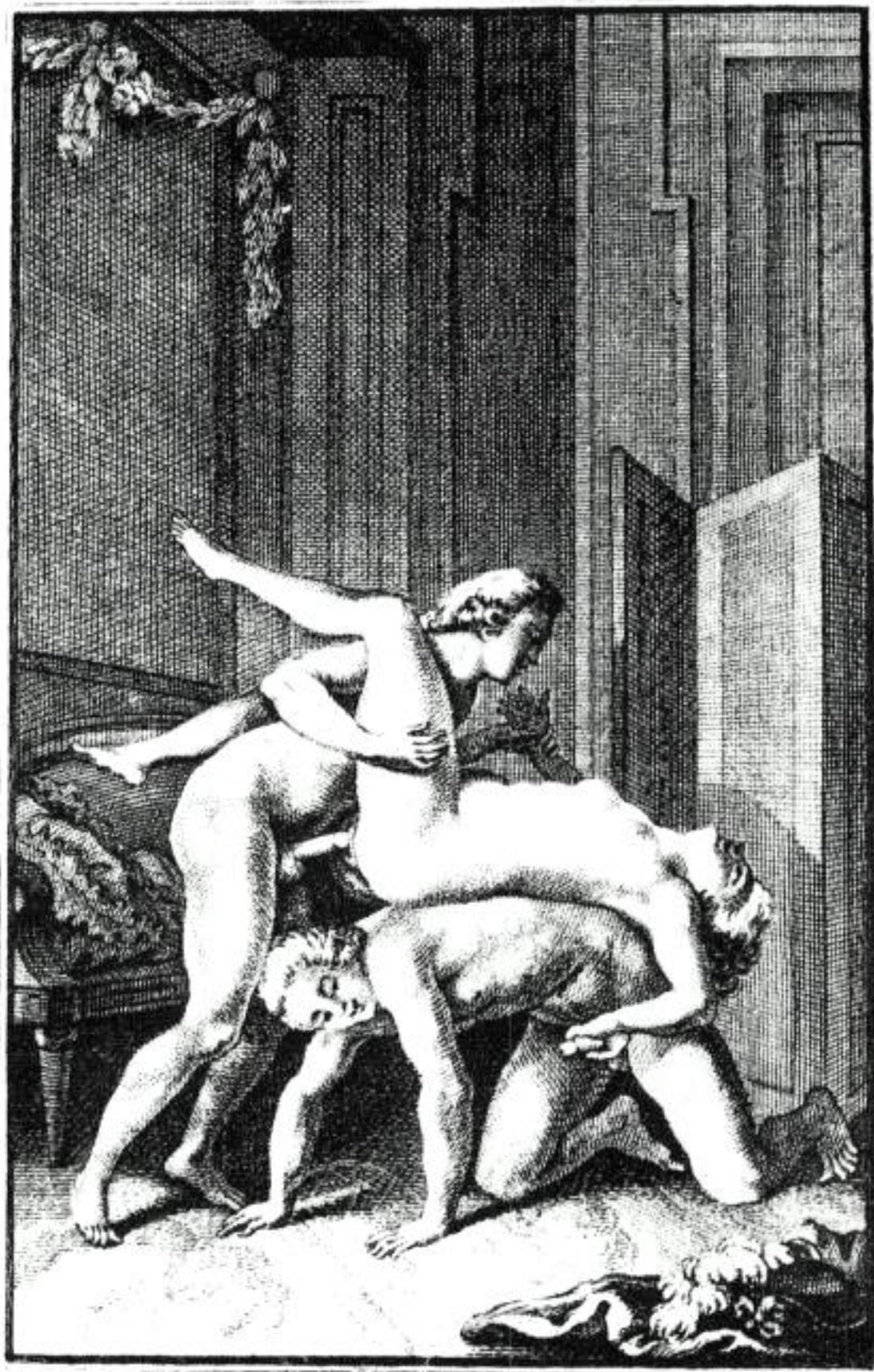








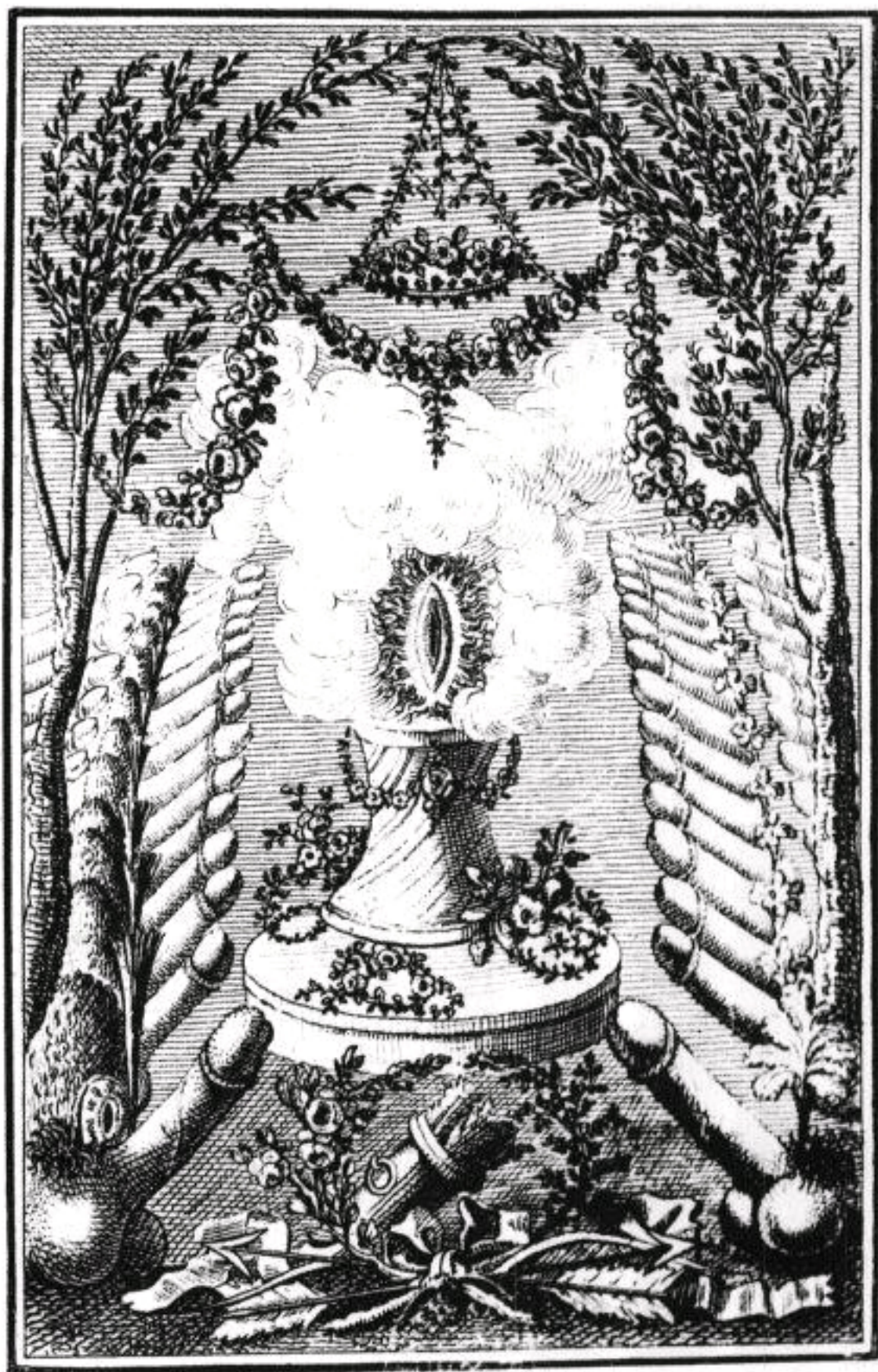










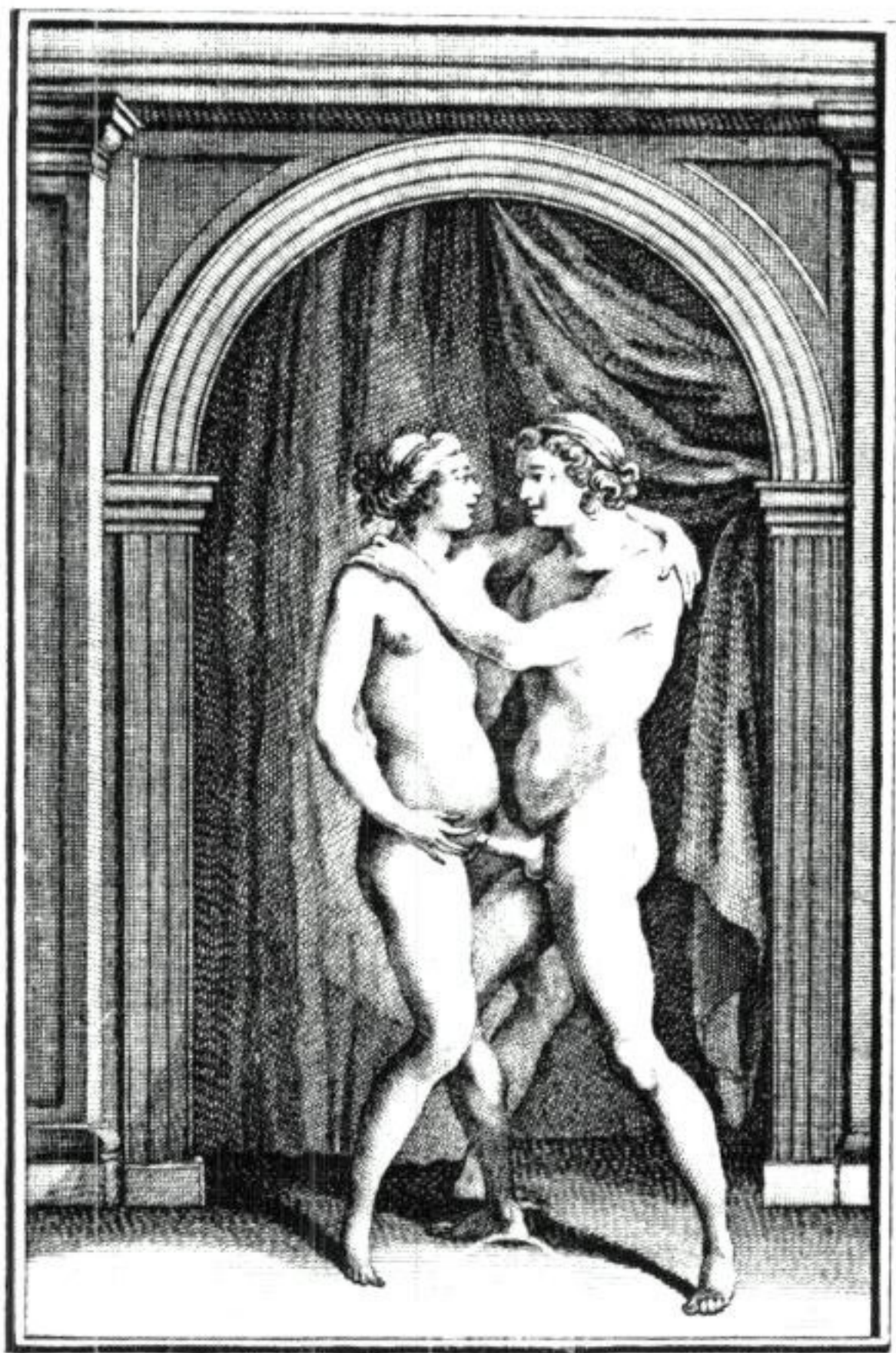


















Jean-François Garneray (1755-1837) *La toilette intime*





Jean-Honoré Fragonard *Bed of Love*, 1765







Jean-Honoré Fragonard *Dream of Love*, 1768





Jean-Honoré Fragonard Dream of Love, 1768









Attributed to **François Boucher (1703-1770)** Don't Look

### **The Libertine Revolt**

For Camus, the "Rebel" is the Marquis who gave his name to sadism. Sade brought together into a single system the arguments of 18th Century libertine thought, creating a titanic engine of war that leads directly to the monumental upheaval of the French Revolution. The conclusion of Sade's revolt was a resounding and universal "No!" In his dreams of universal destruction, he is our contemporary. For him "Virtue and vice commingle in the grave like everything else". God is a great criminal whom Sade wishes to emulate. In this context, anything is permitted. Permitted in the name of what? In the name of the instinct that predominates among those whom prison walls confine: the sexual instinct.

### **Die Revolte des Libertins**

Für Camus war jener Marquis, dem der Sadismus seinen Namen verdankt, der Mensch in der Revolte schlechthin. De Sade vereinigte in einer gewaltigen Kriegsmaschinerie die Argumente freigeistigen Denkens des ausgehenden 18. Jahrhunderts, die zu den großen Umwälzungen der Französischen Revolution führten. Für ihn war die Revolte die absolute Verneinung. Er träumte von der universellen Zerstörung, und darin ist er unser Zeitgenosse. Bei de Sade »verschmelzen Tugend und Laster im Sarg«. Gott ist ein großer Verbrecher, und er möchte sich mit ihm messen. Daher ist alles erlaubt. In wessen Namen? Im Namen des Geschlechtstriebes, der bei dem am stärksten ist, der hinter Gefängnismauern lebt.

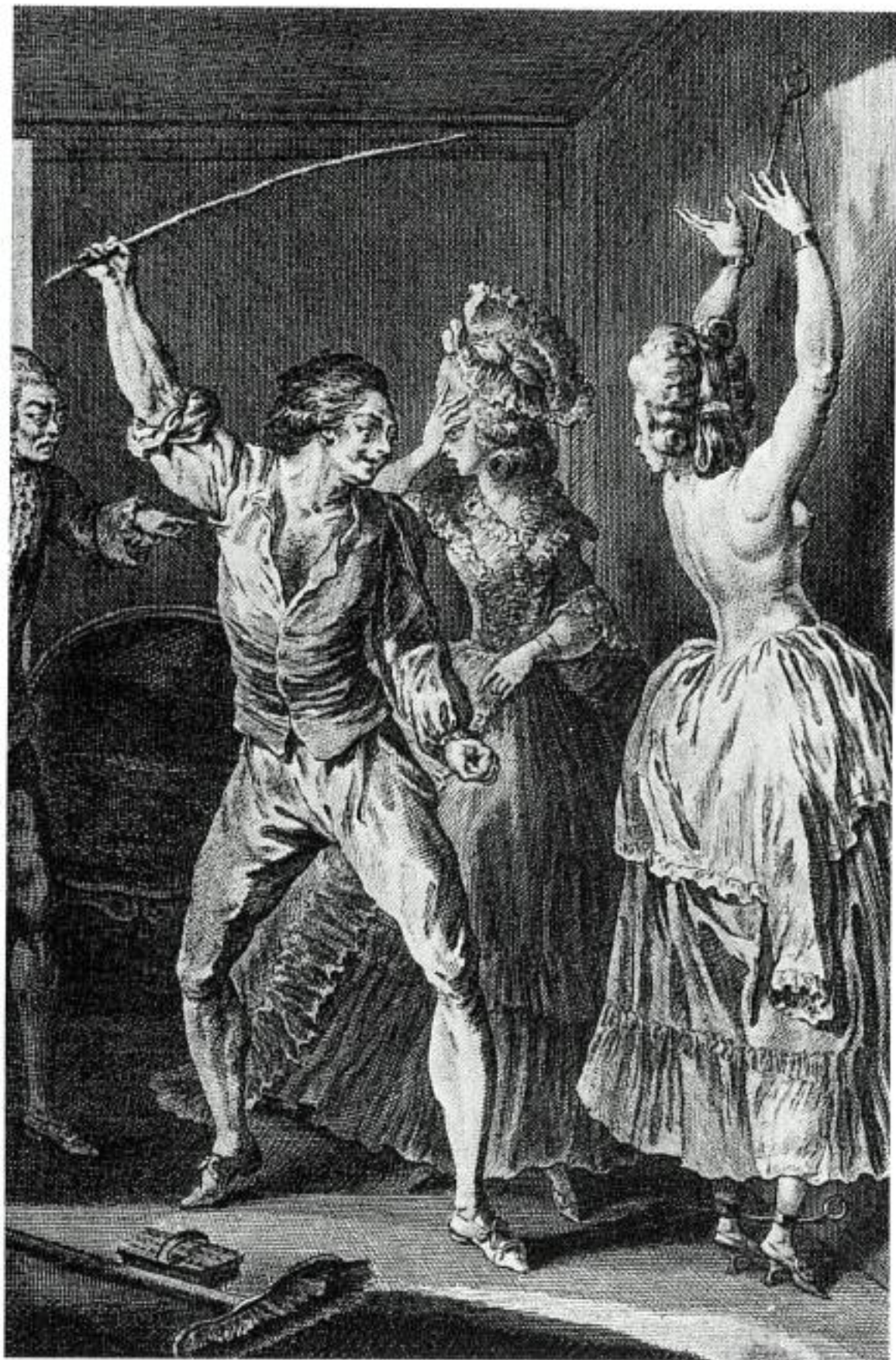
### **La révolte libertine**

L'homme révolté – selon Camus – est ce marquis qui donna son nom au sadisme. Sade, en effet, rassemble, en une seule et énorme machine de guerre, les arguments de la pensée libertine propre au XVIIIe siècle finissant et qui mène tout droit au grand chambardement que sera la Révolution Française. De la révolte, Sade tire le non absolu. Son rêve est celui de la destruction universelle et en celà, il est notre contemporain. Pour lui, «la vertu et le vice, tout se confond dans le cercueil.» Dieu est un grand criminel et Sade veut rivaliser avec lui. Dès lors tout est permis. Au nom de quoi? Au nom de l'instinct le plus fort chez celui qui vit entre les murs d'une prison: l'instinct sexuel.





H. Bihenstein Portrait of Donatien Alphonse François Marquis de Sade (1740–1808),  
c. 1850



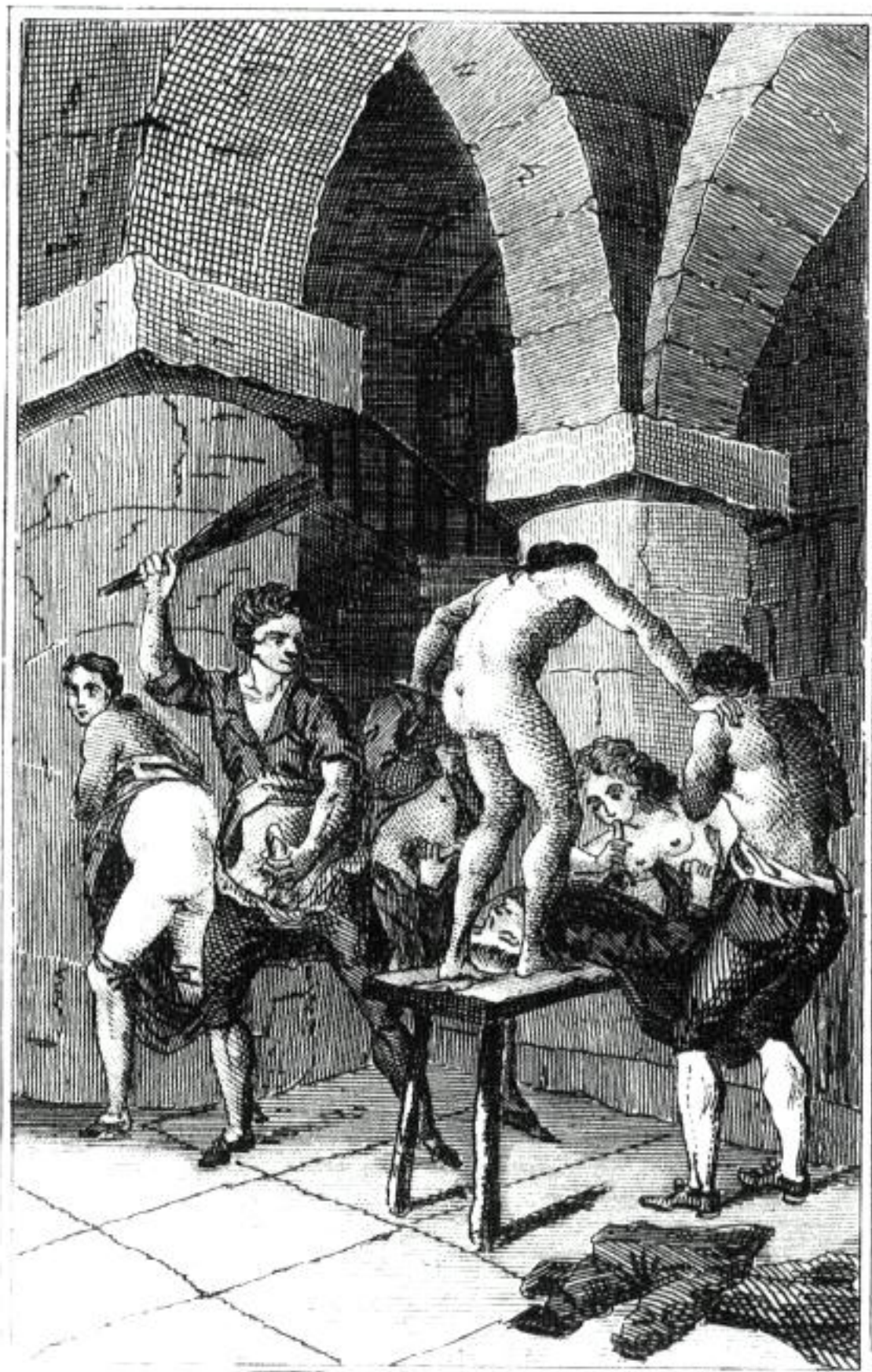


Charles Monnet (1732-1808) The Flagellation of the Penitents. Engraved by d'Ambrun

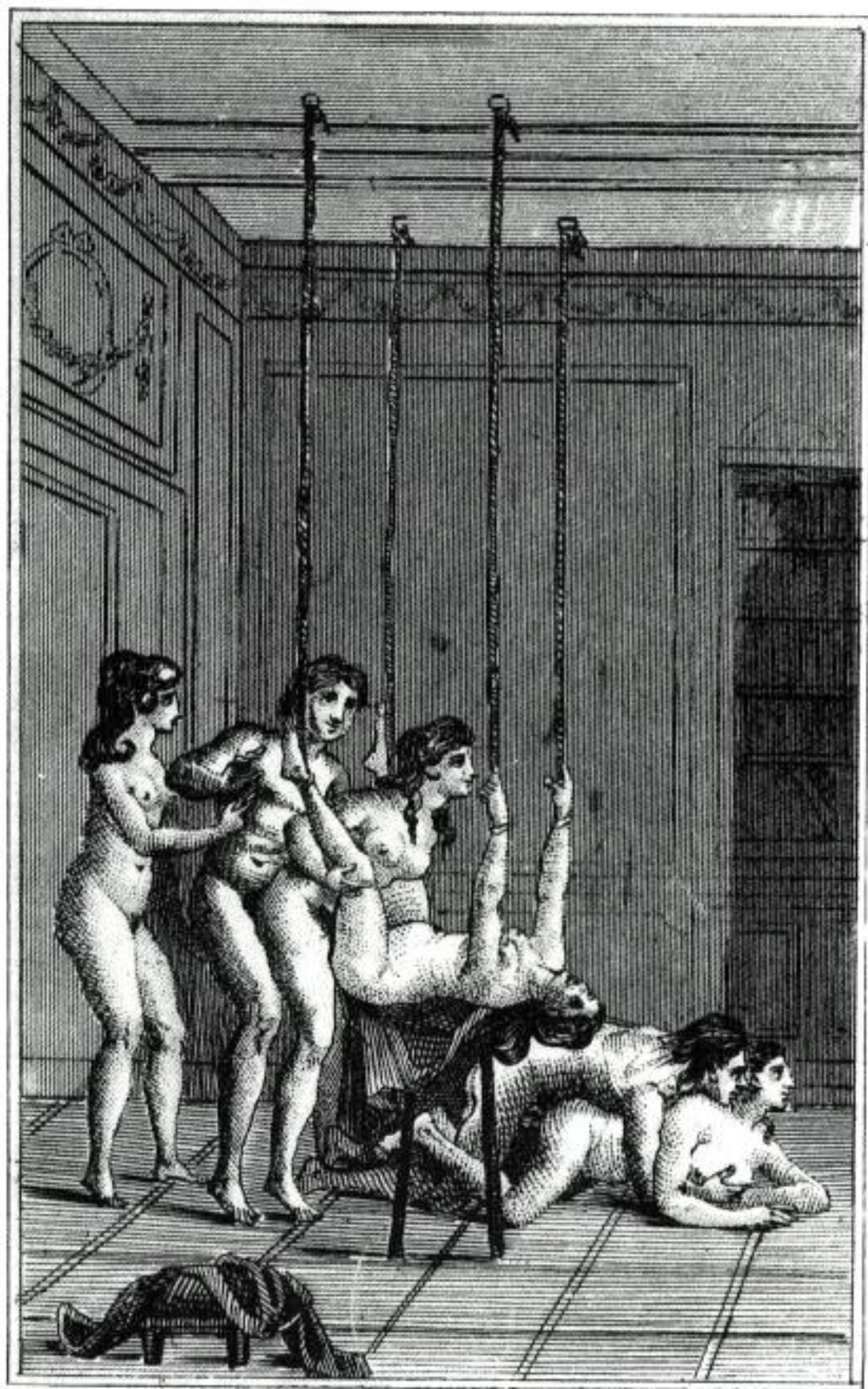




Engravings accompanying the 1797 Dutch edition of de Sade's *La Nouvelle Justine* or *The Misfortunes of Virtue*

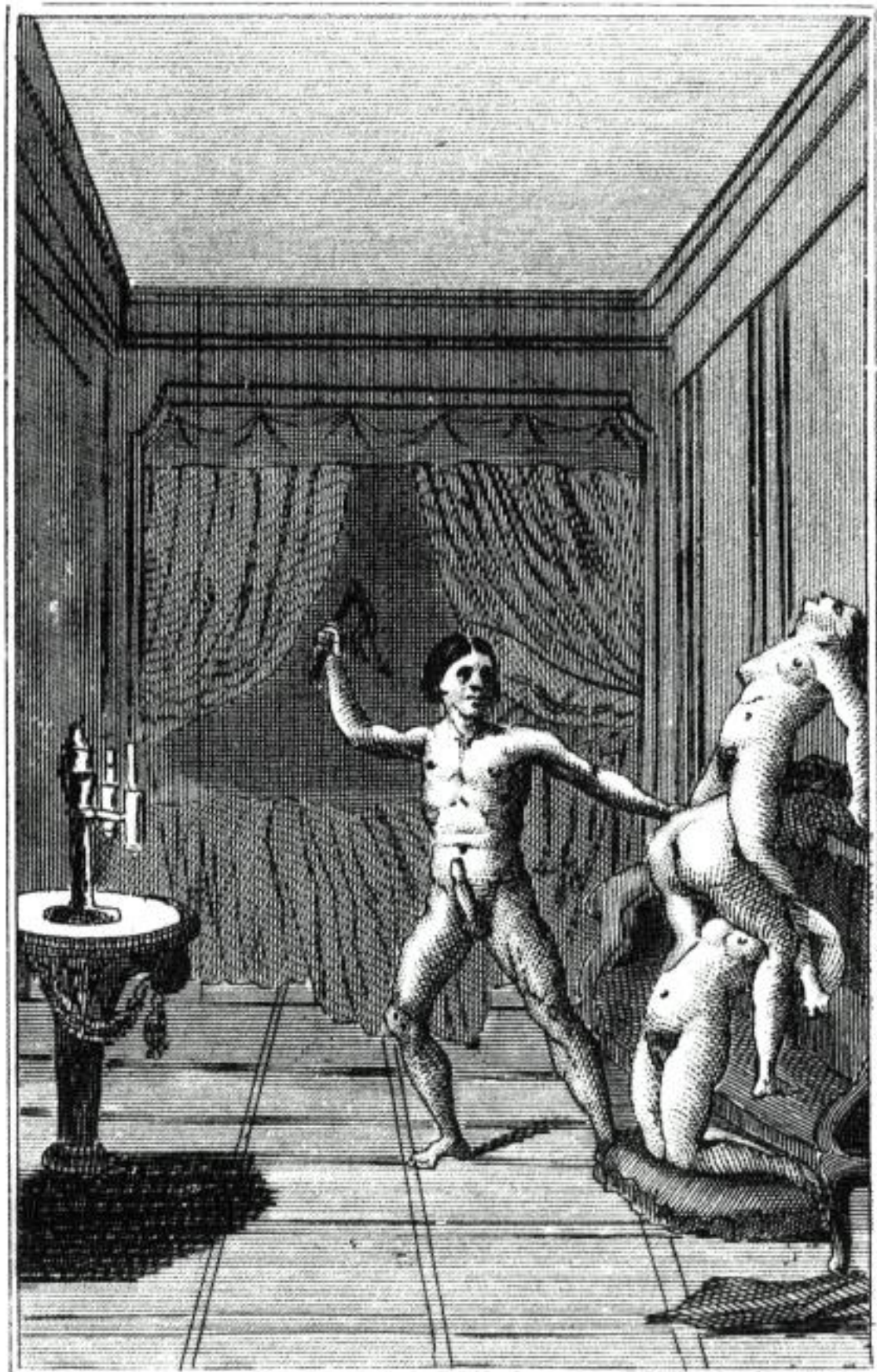








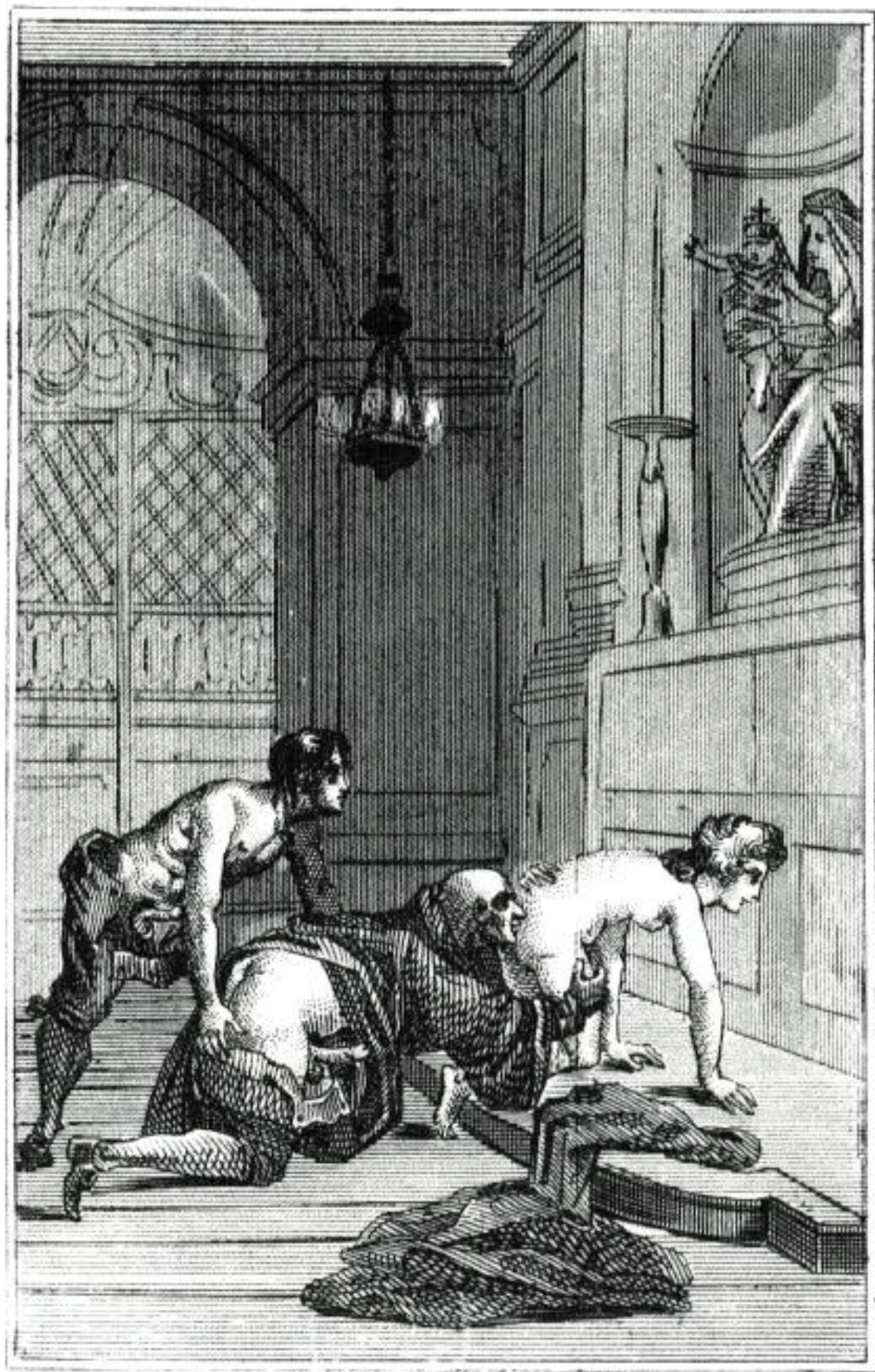


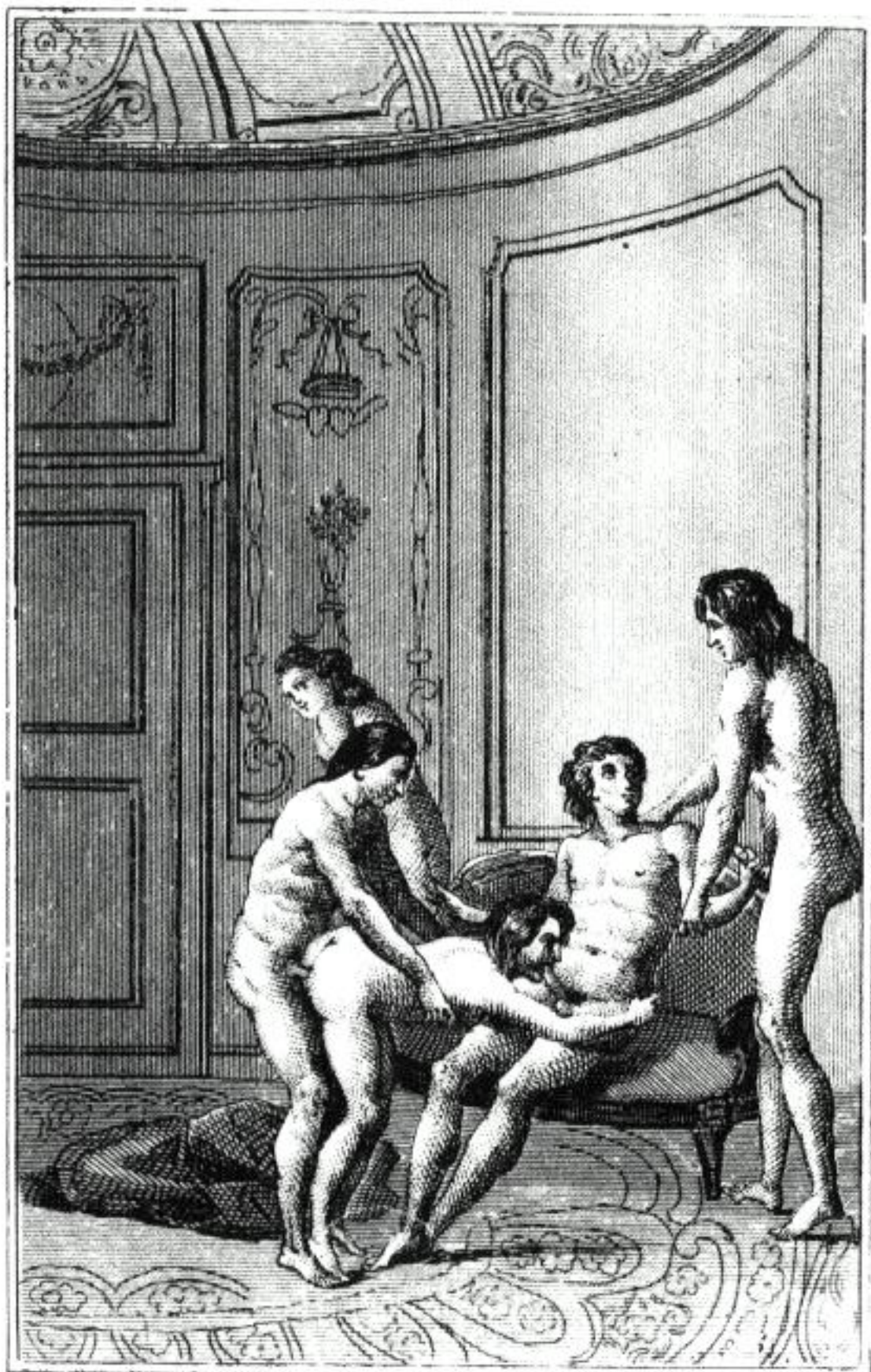


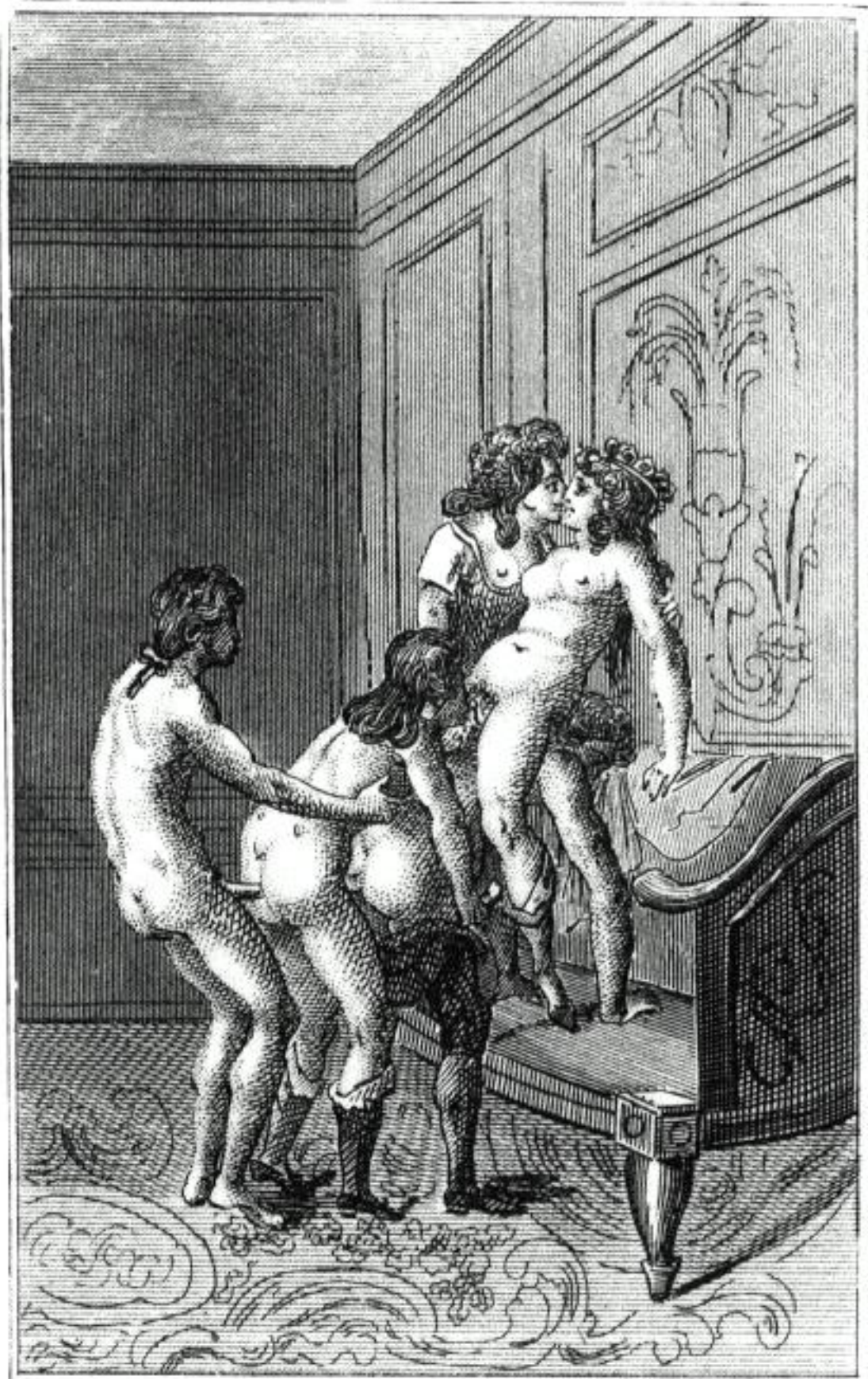




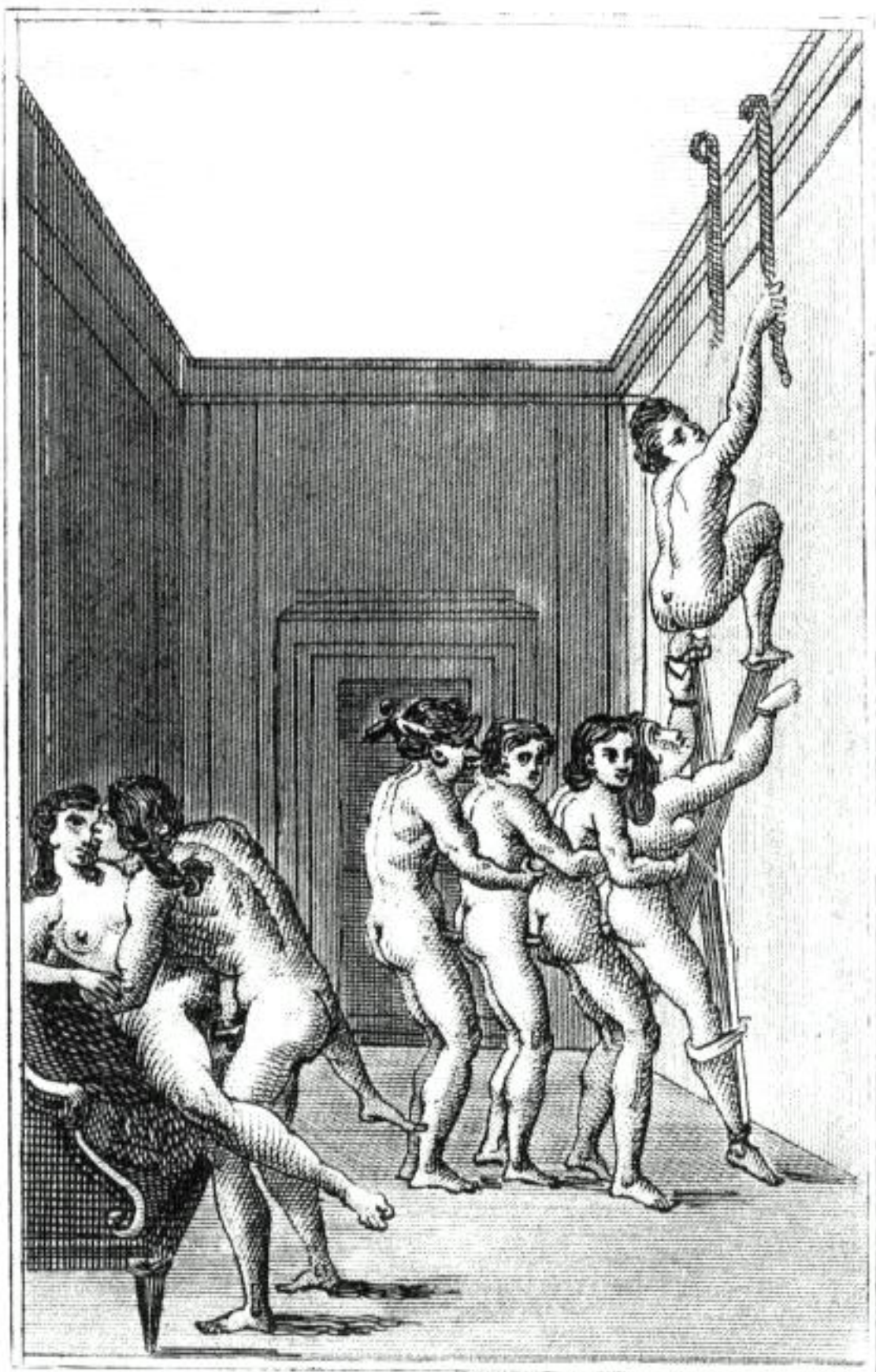


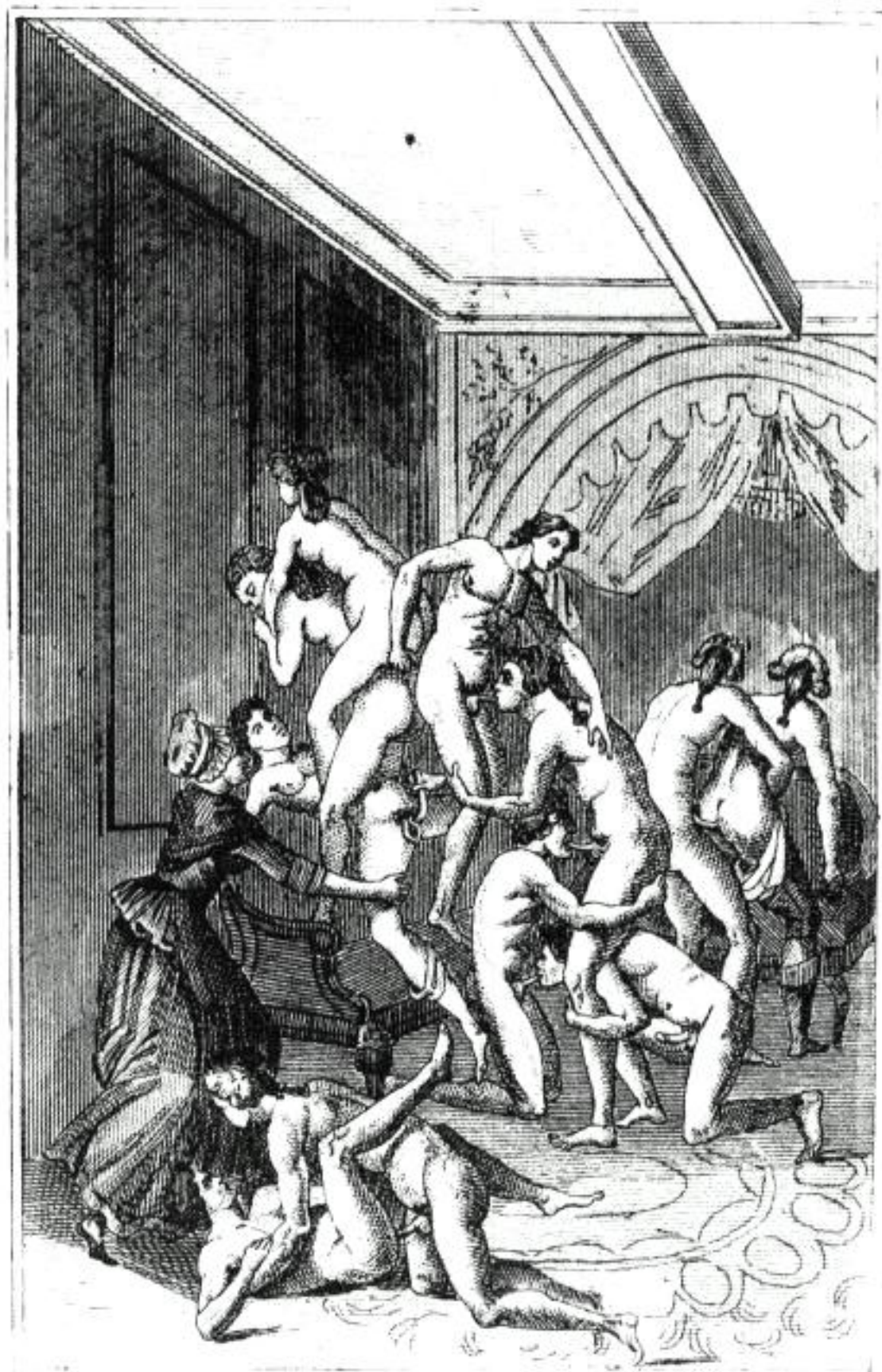


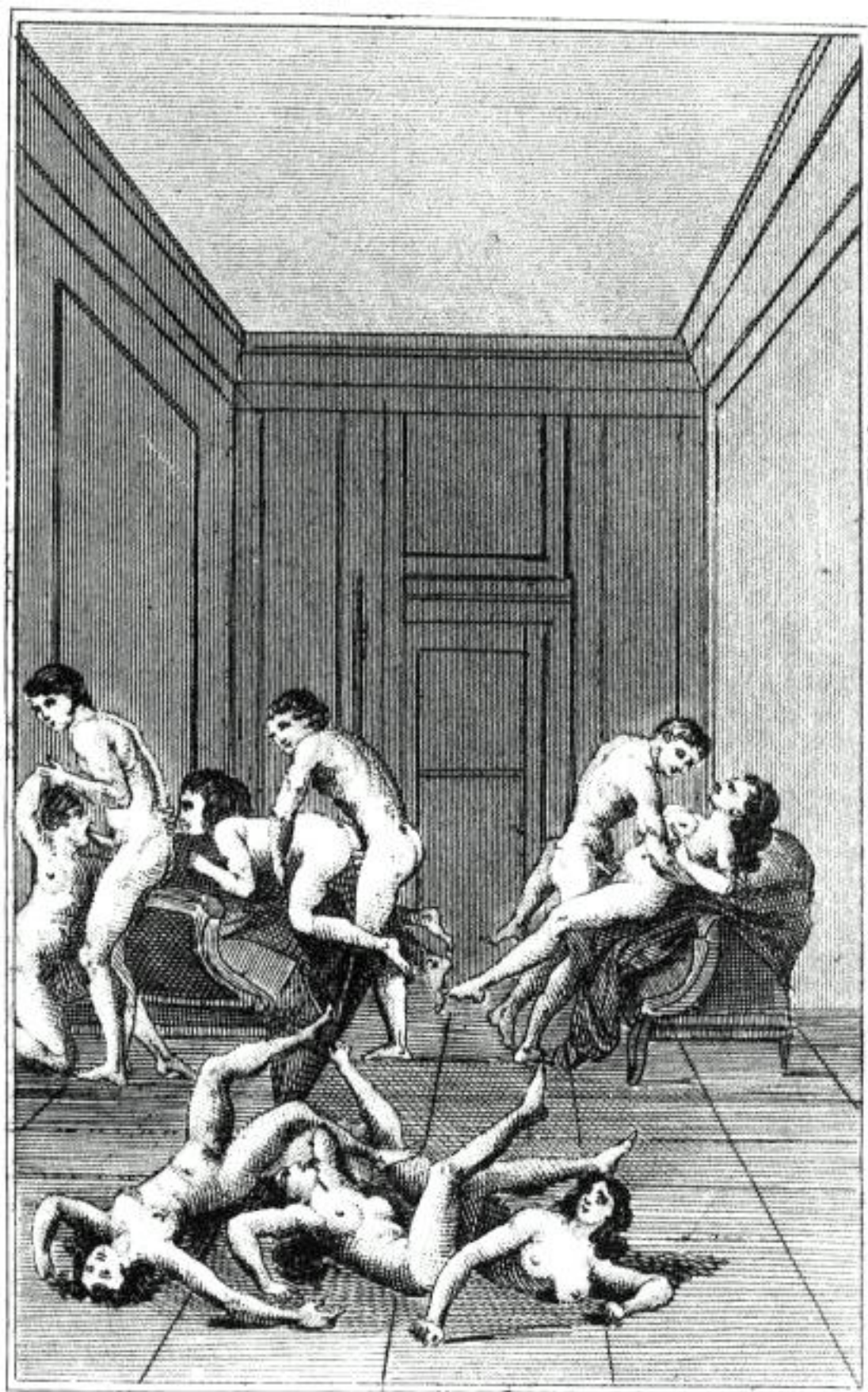


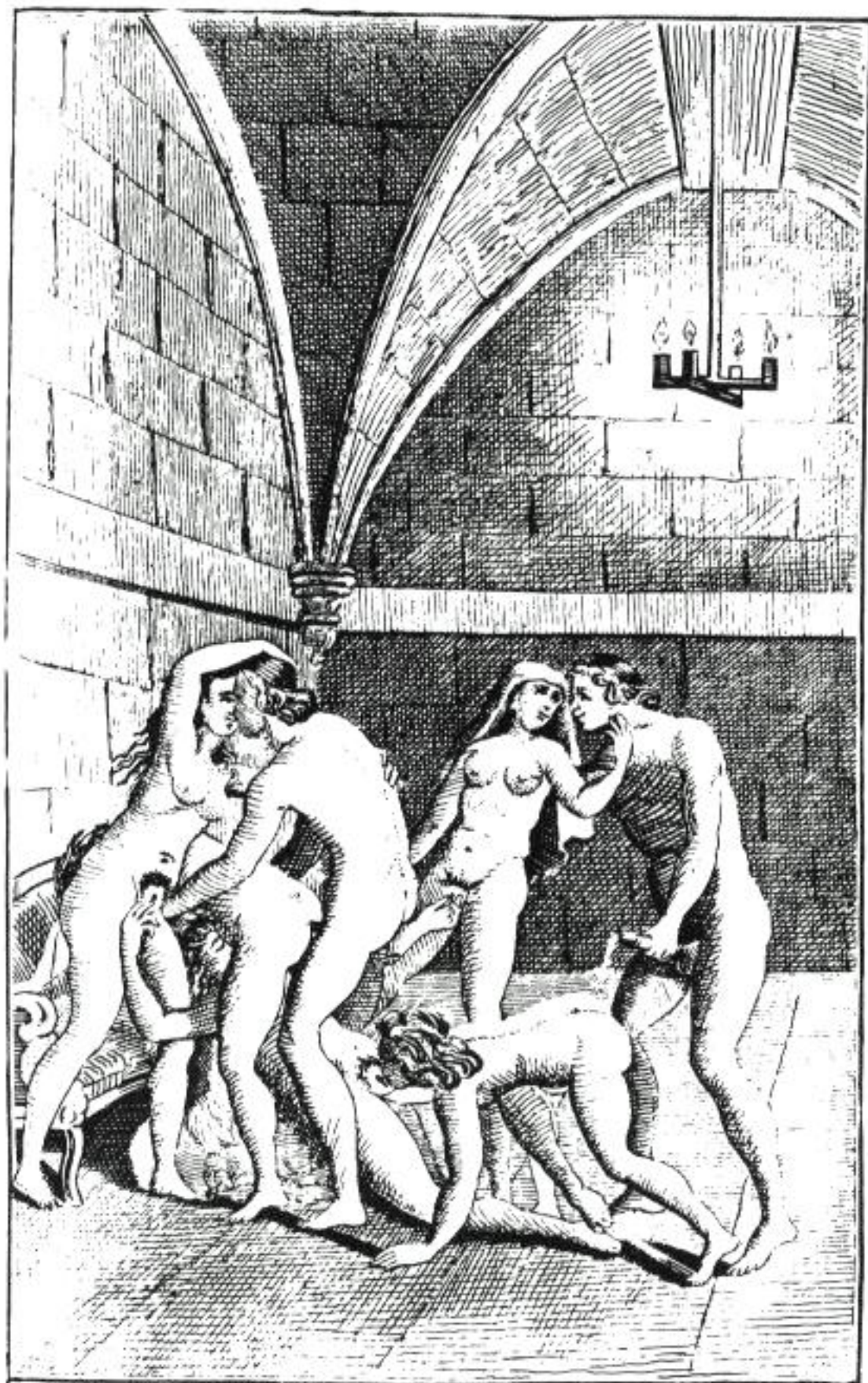






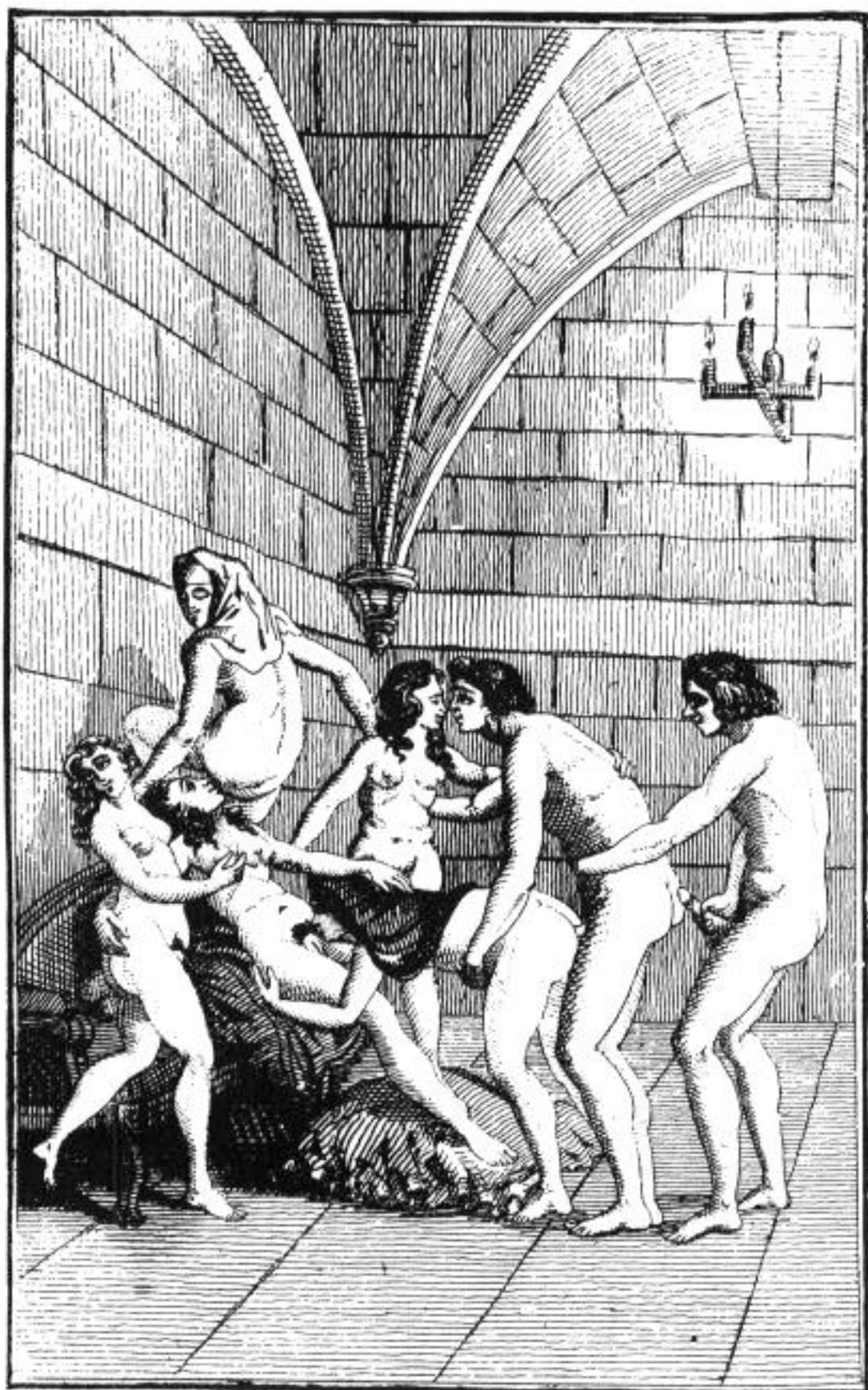


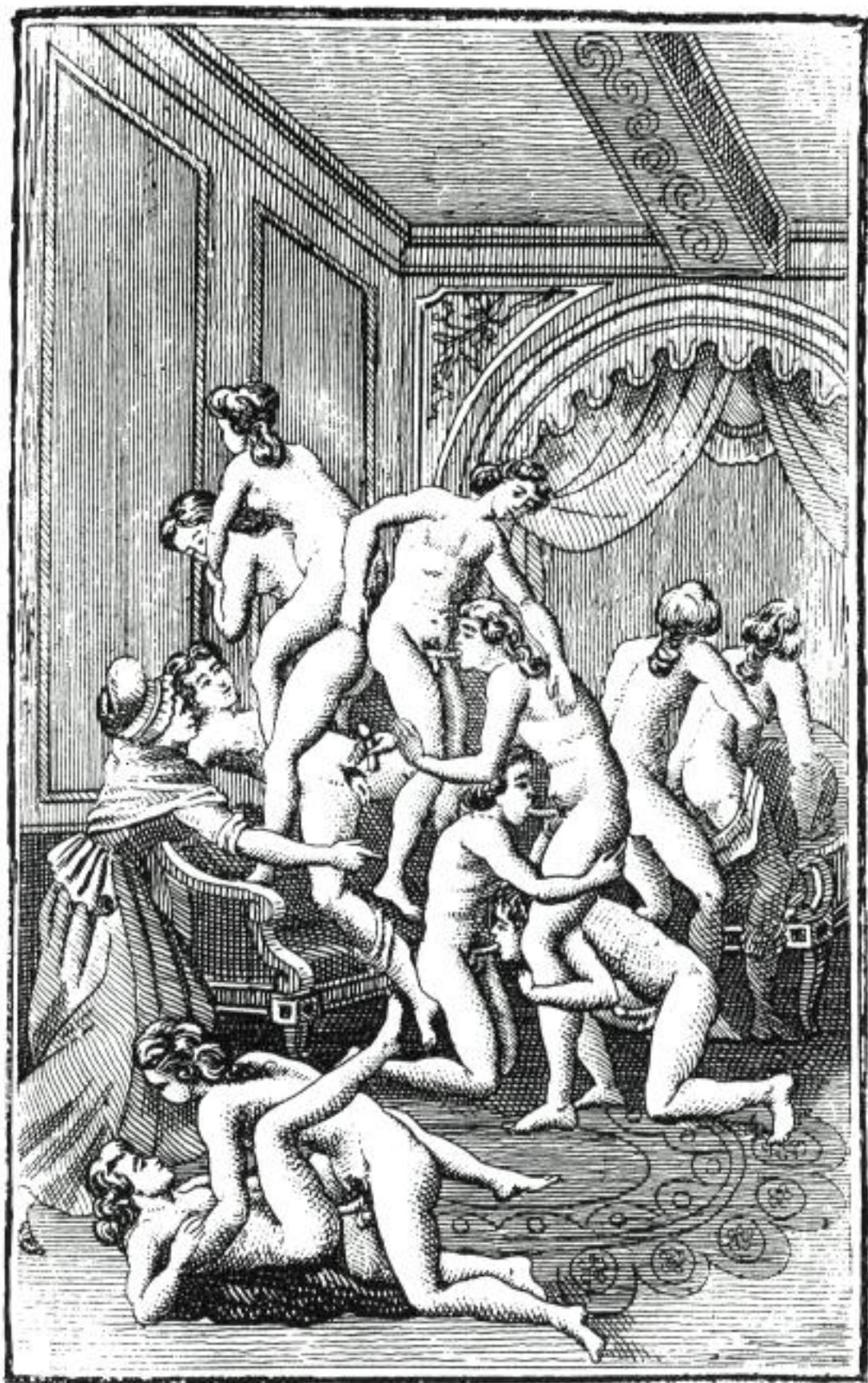






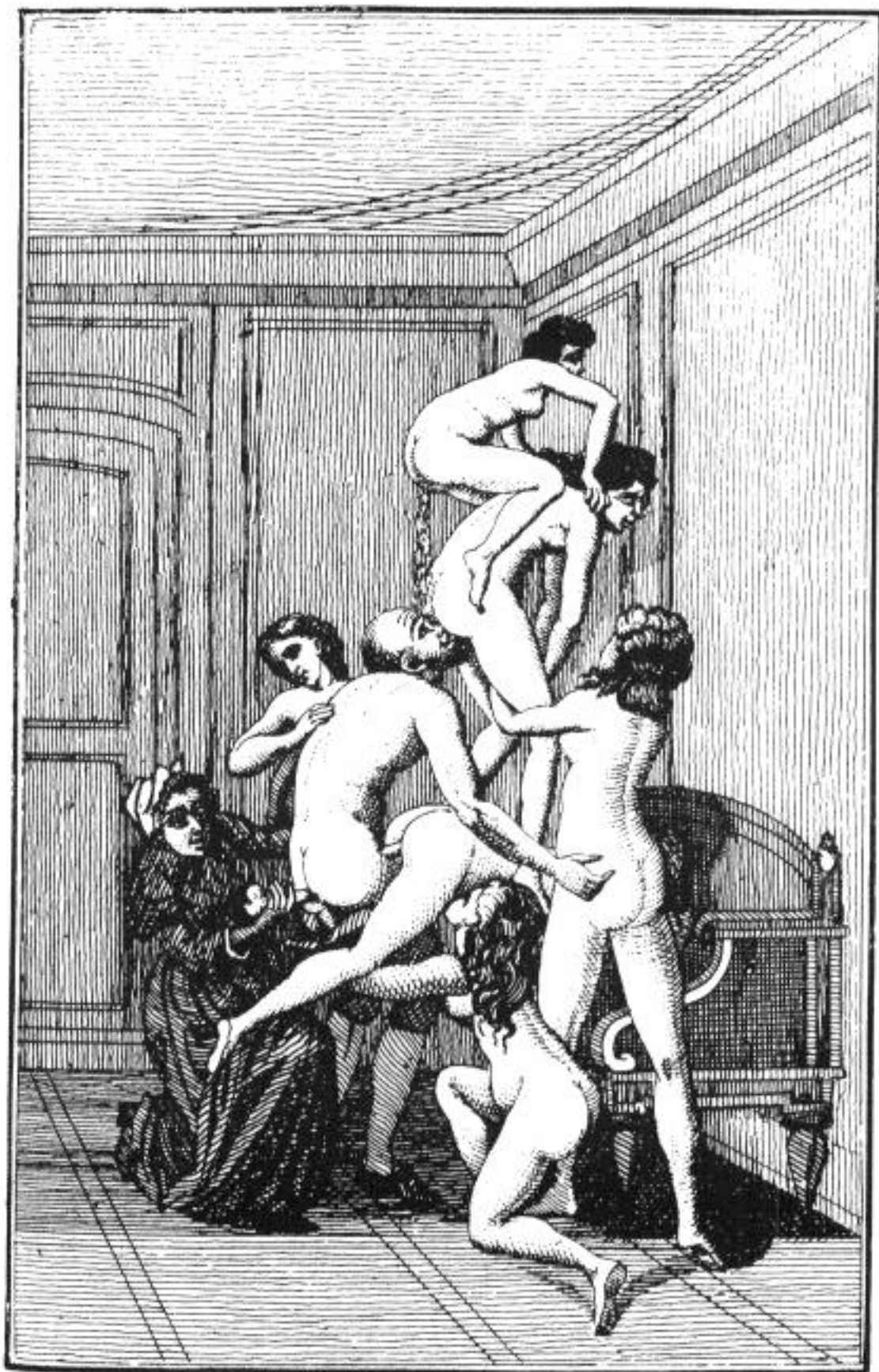


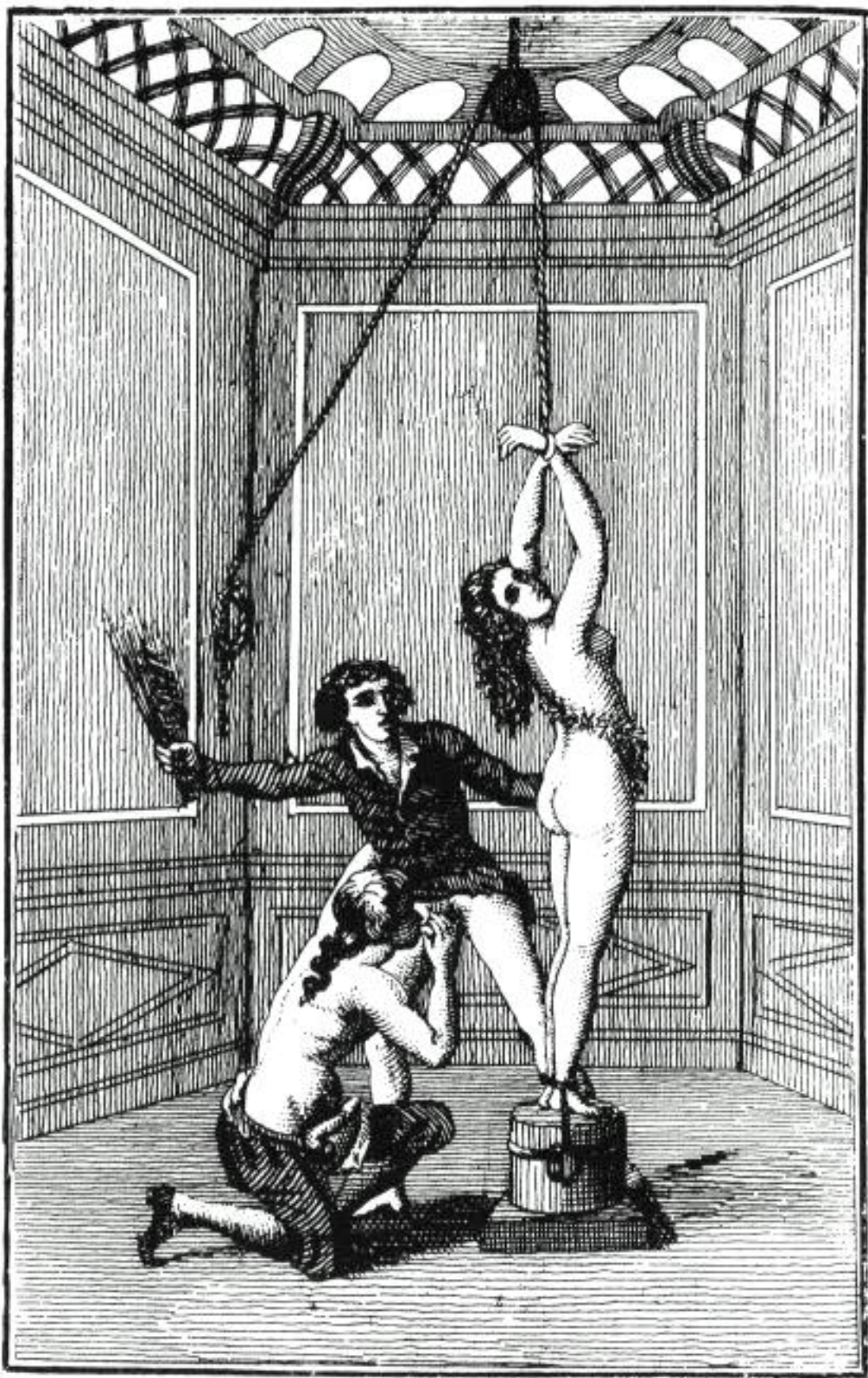


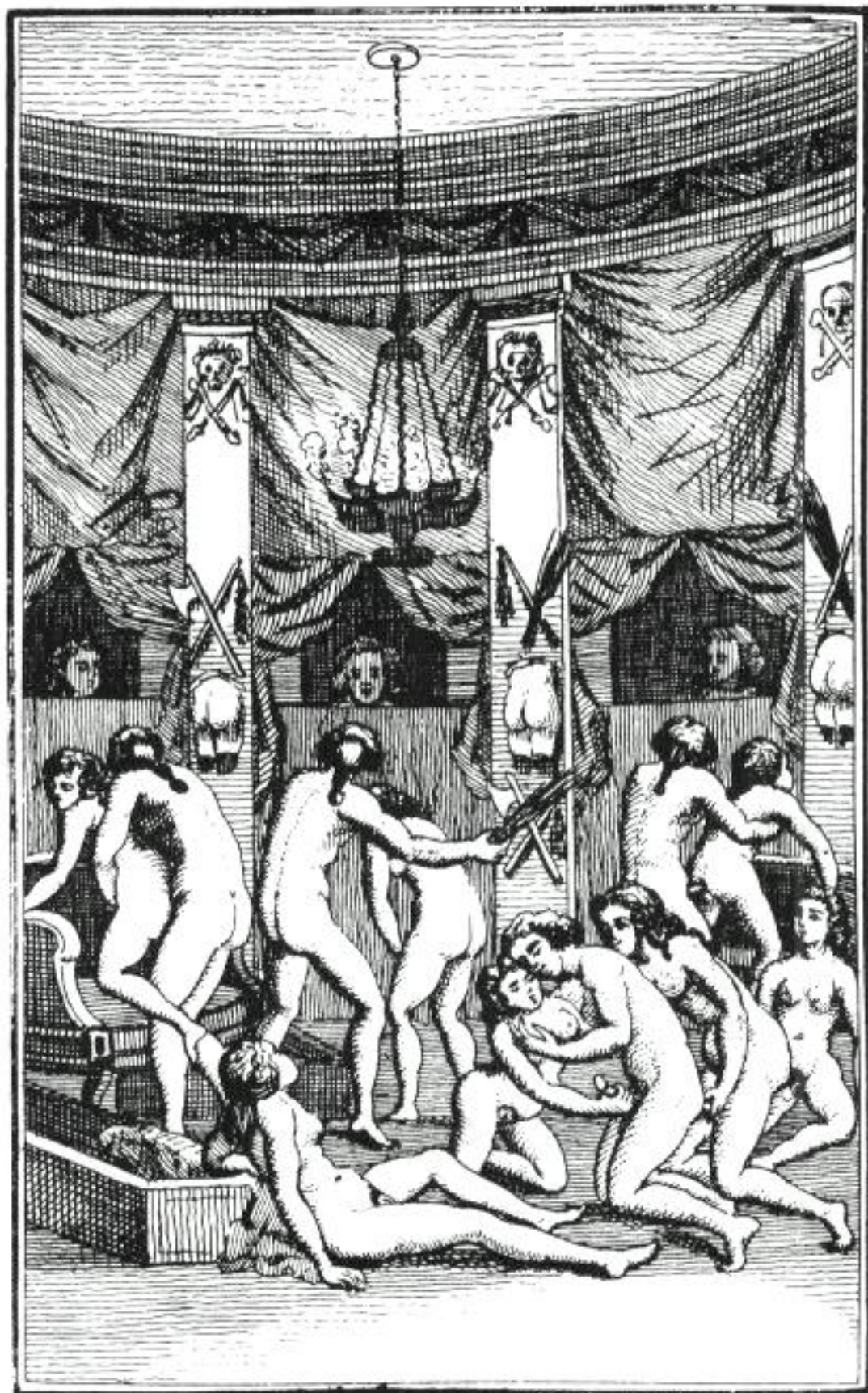




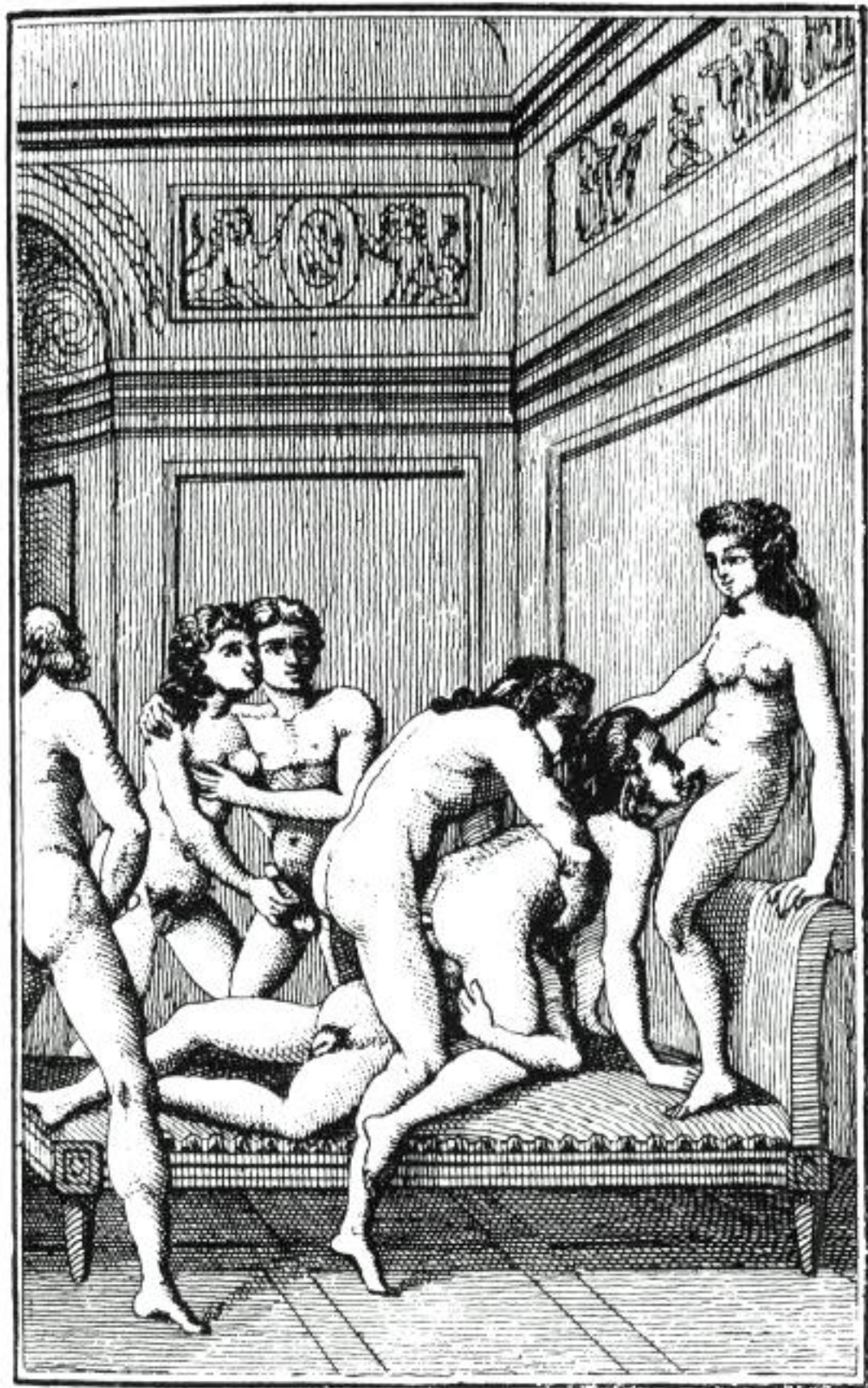


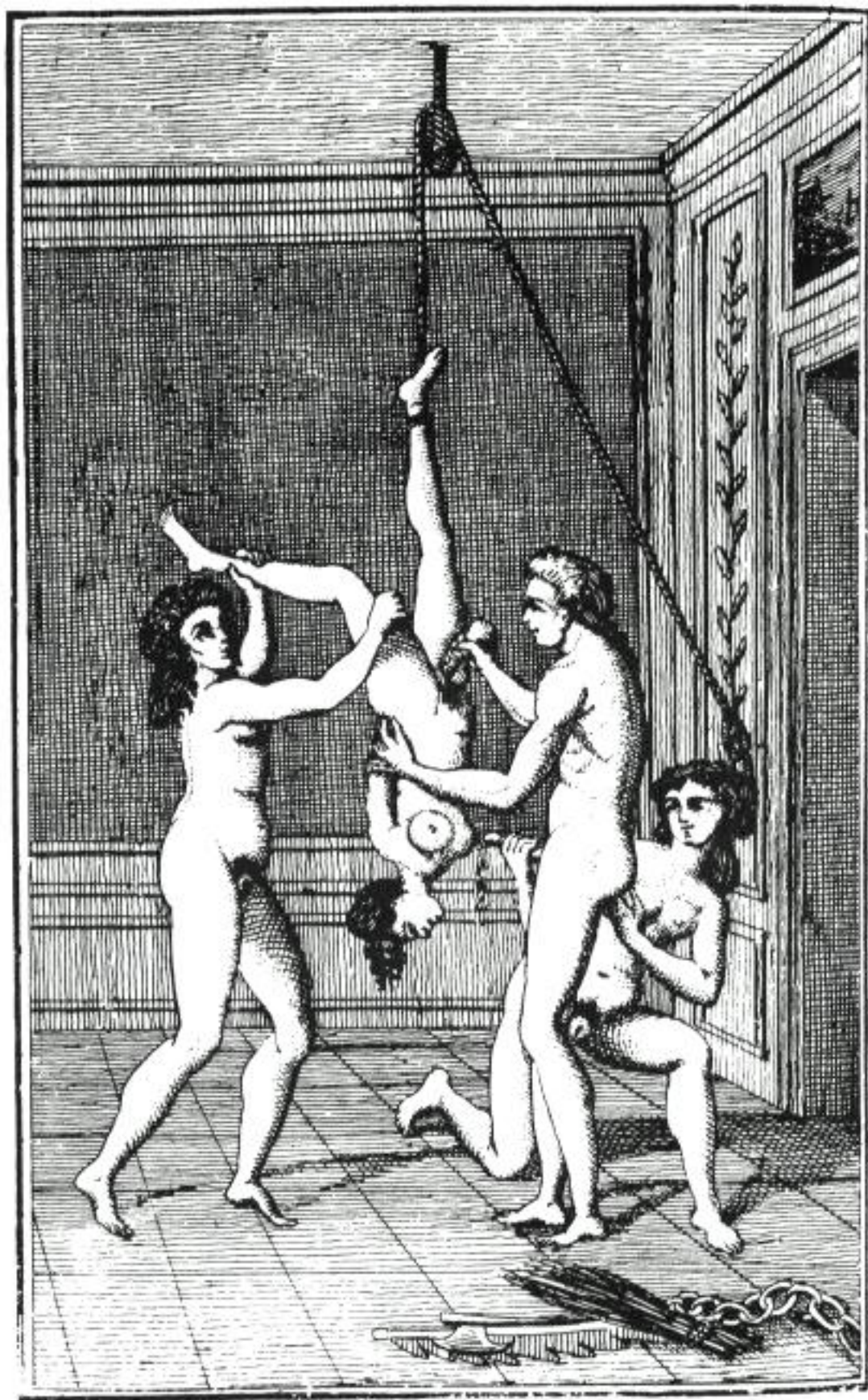


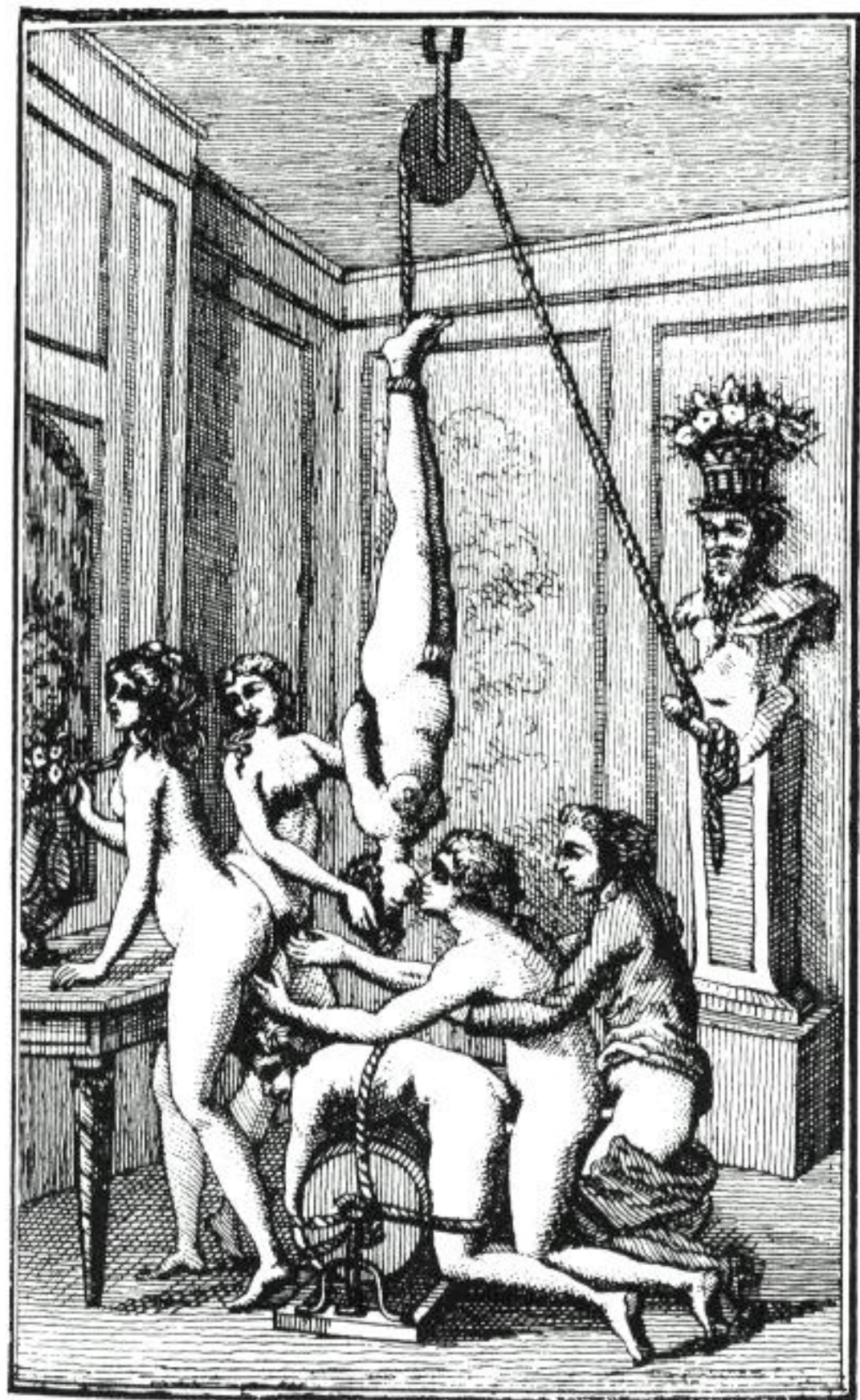




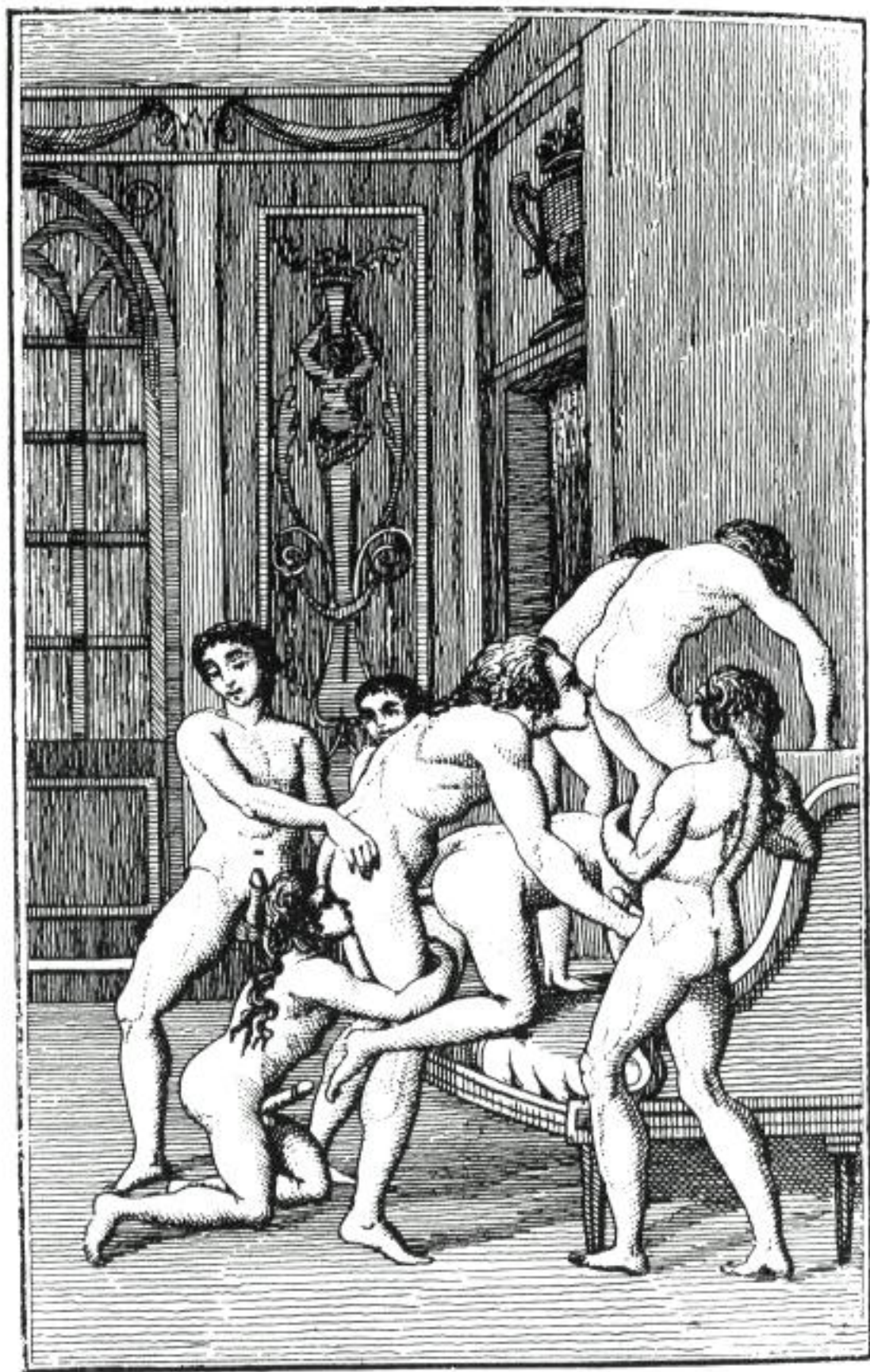


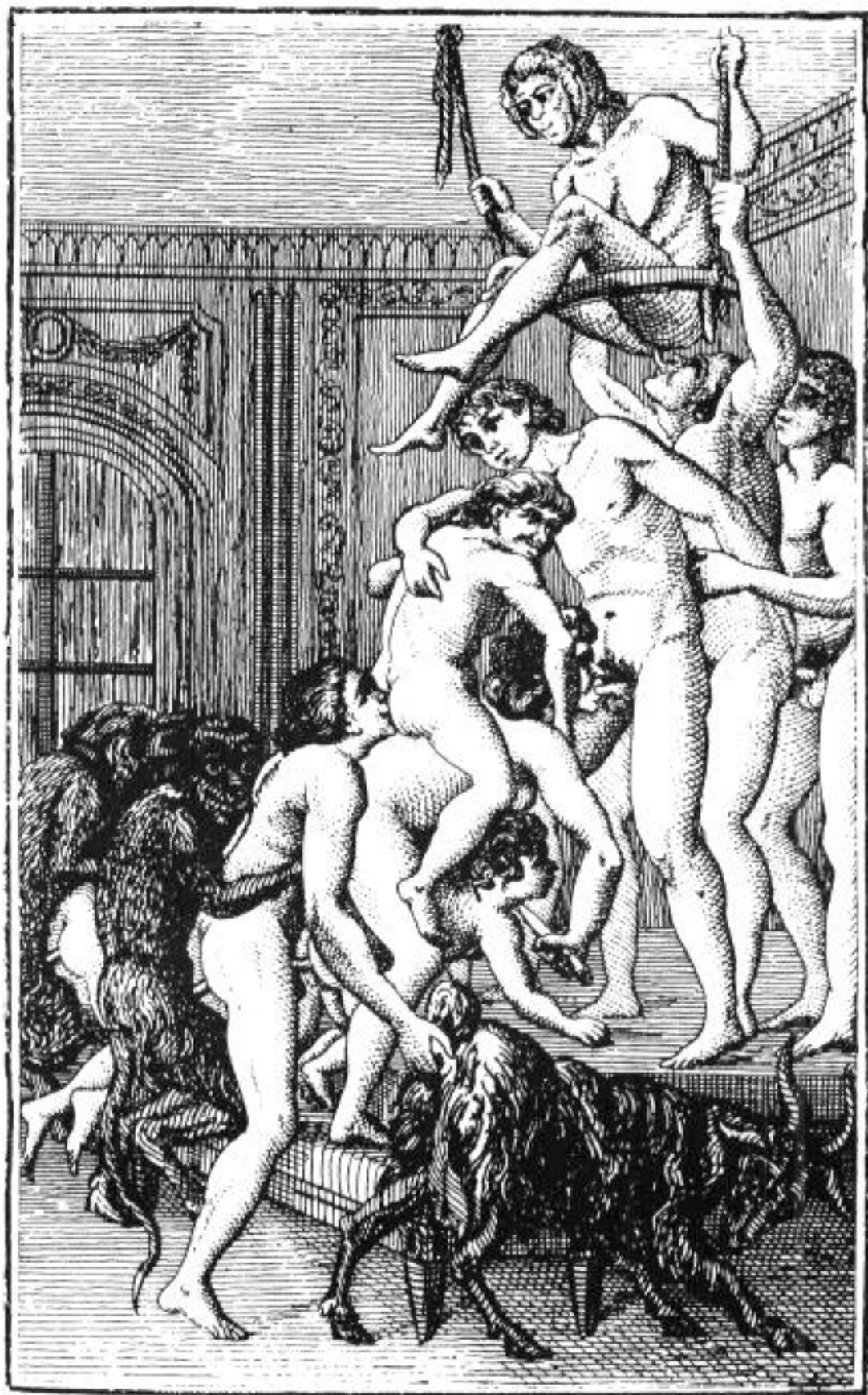




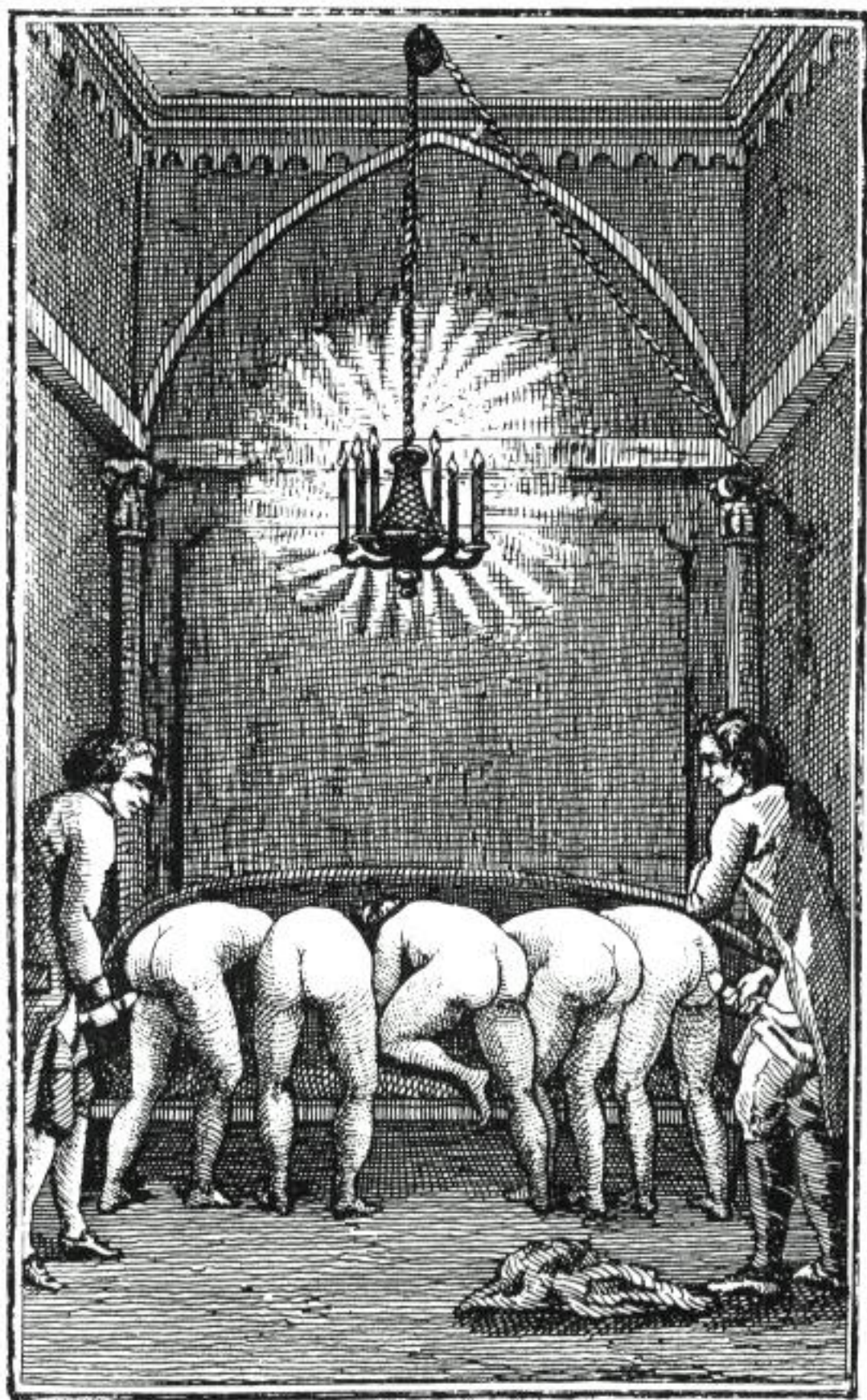


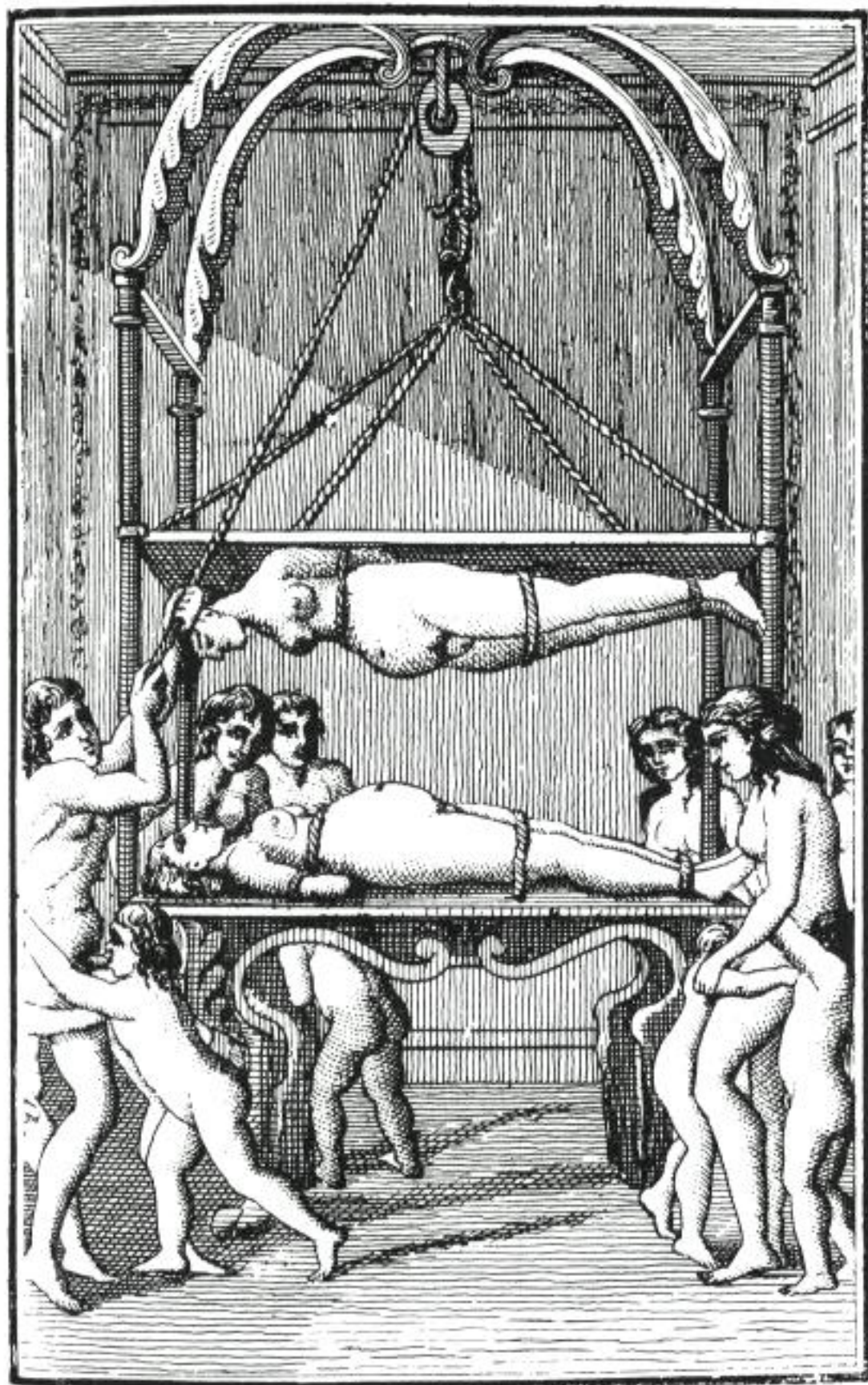










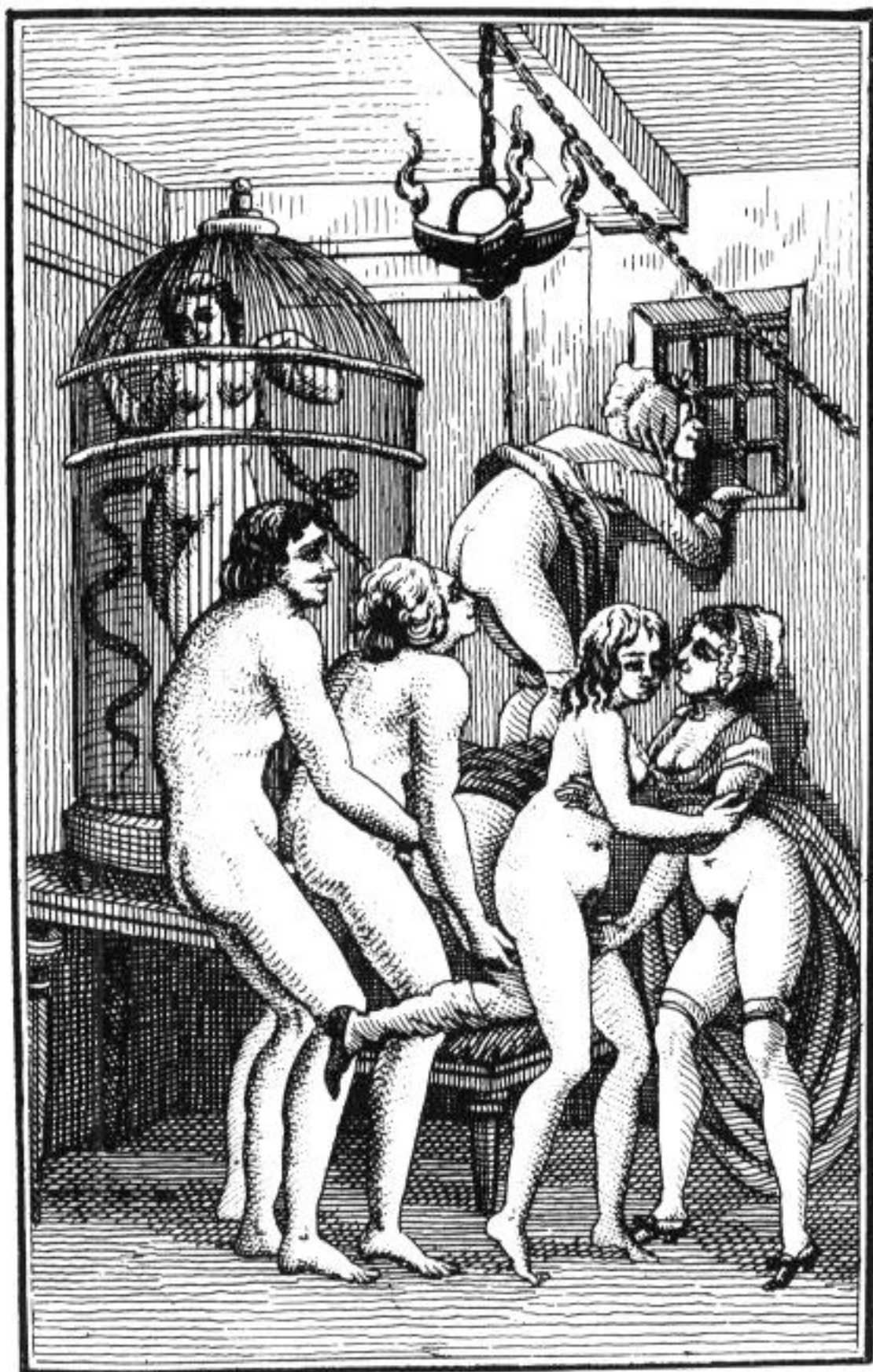


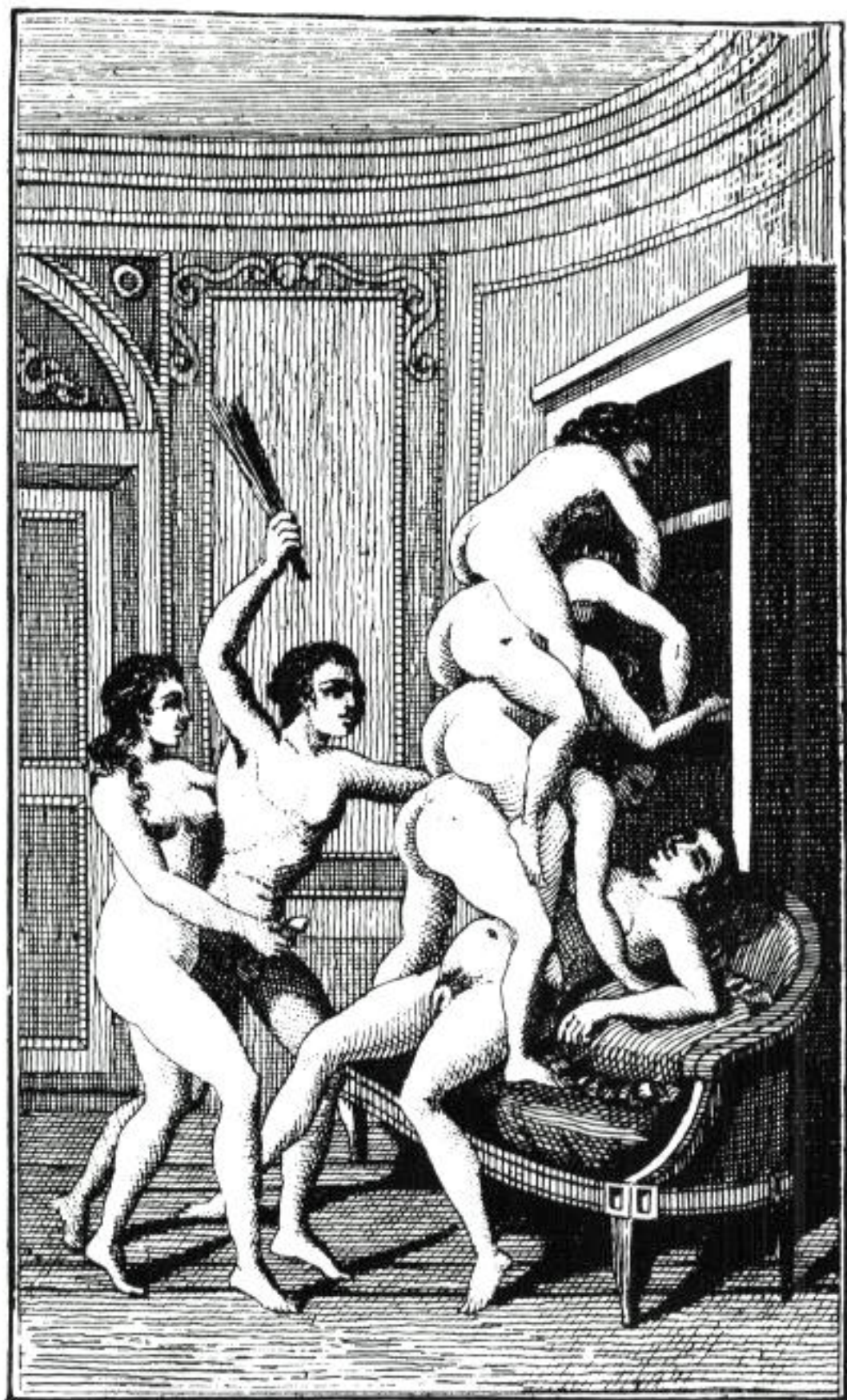


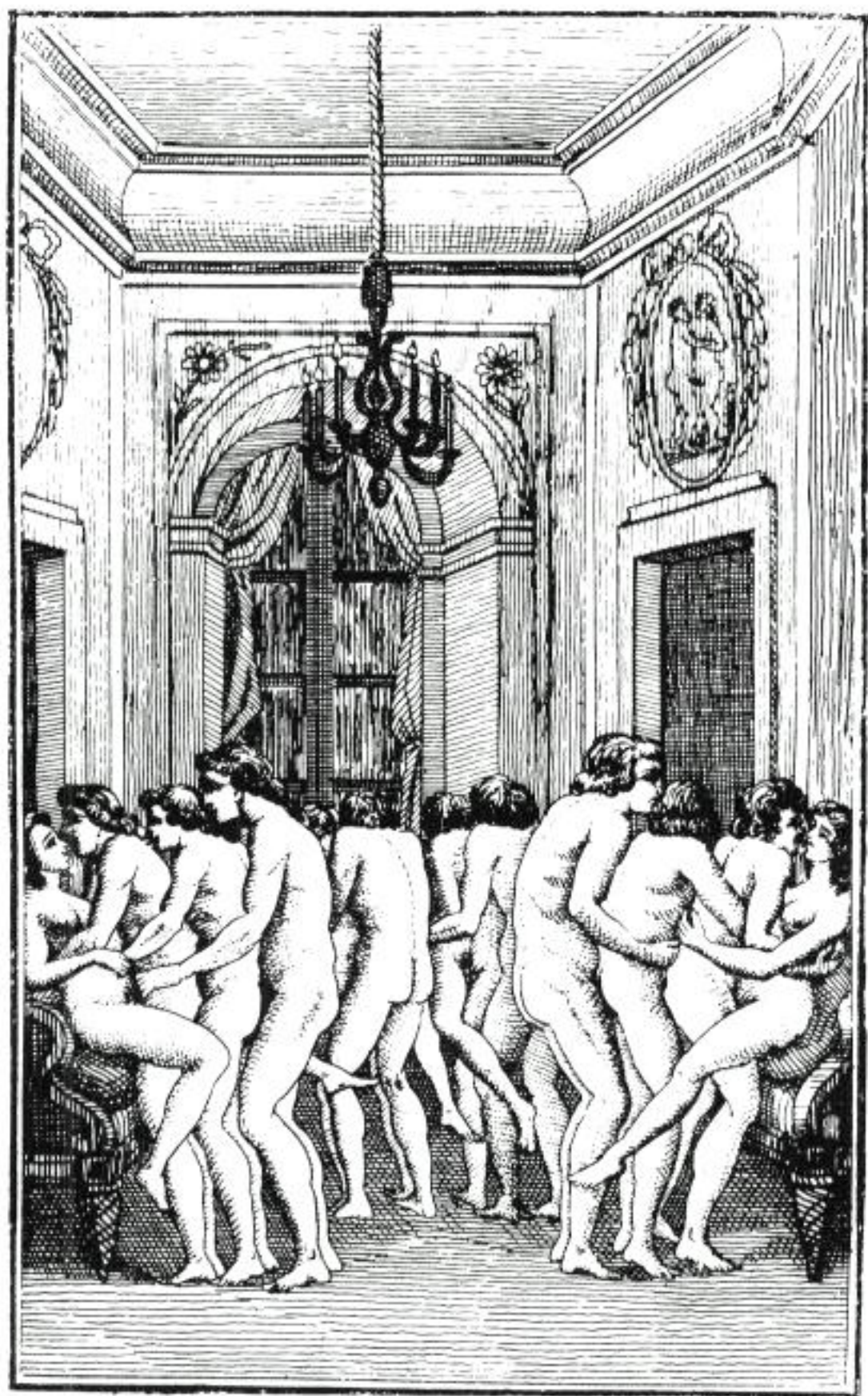




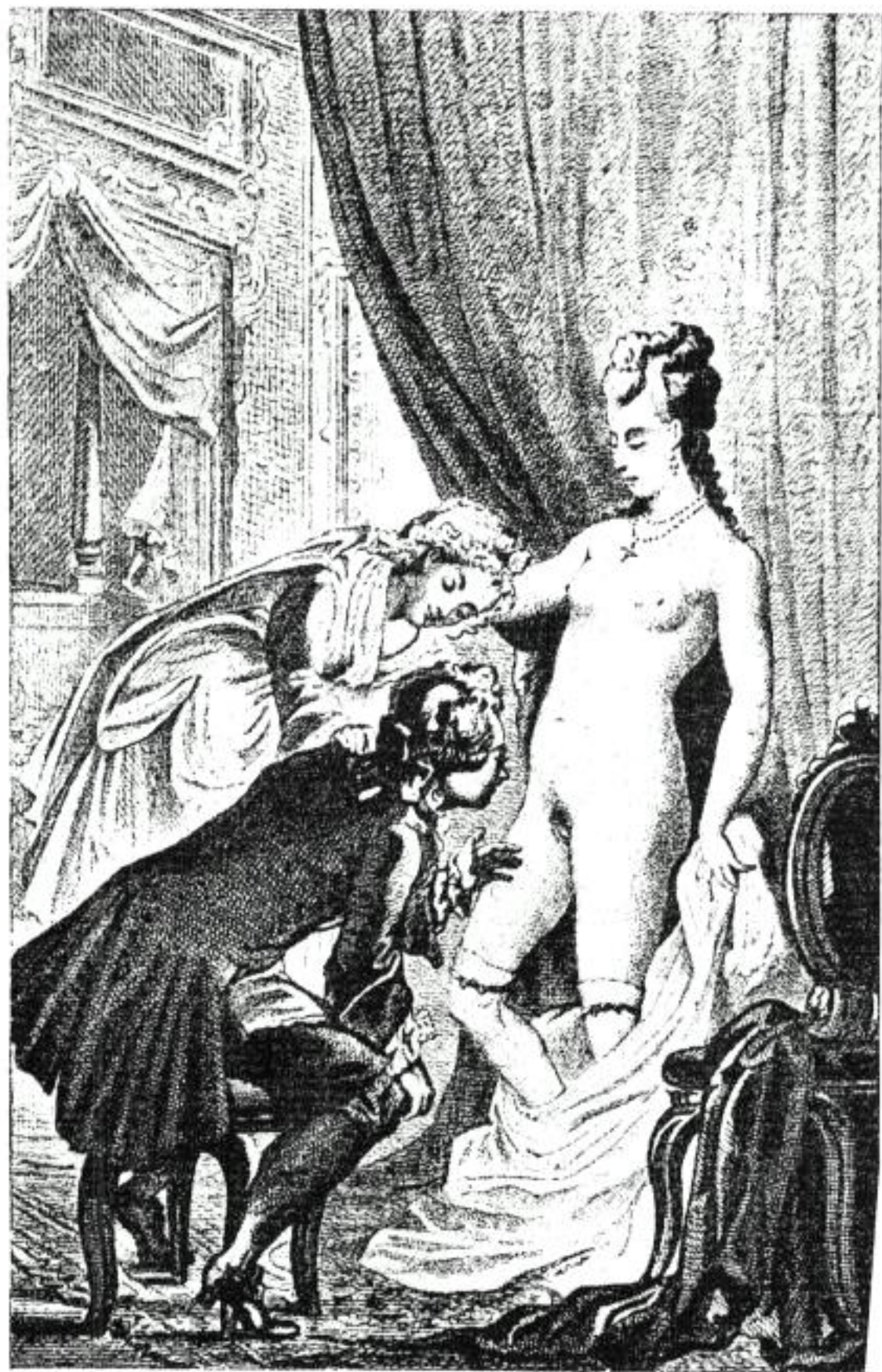
























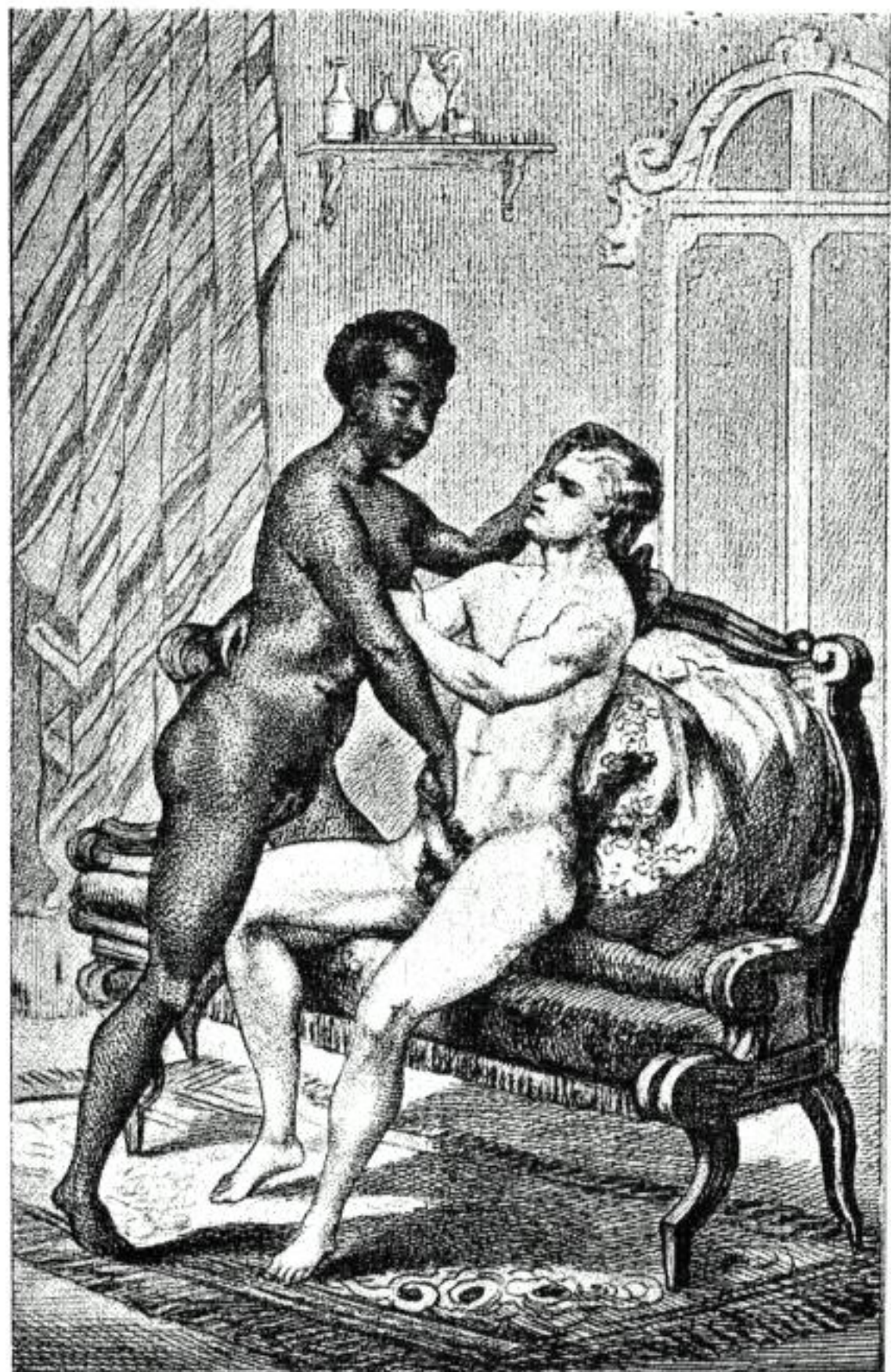




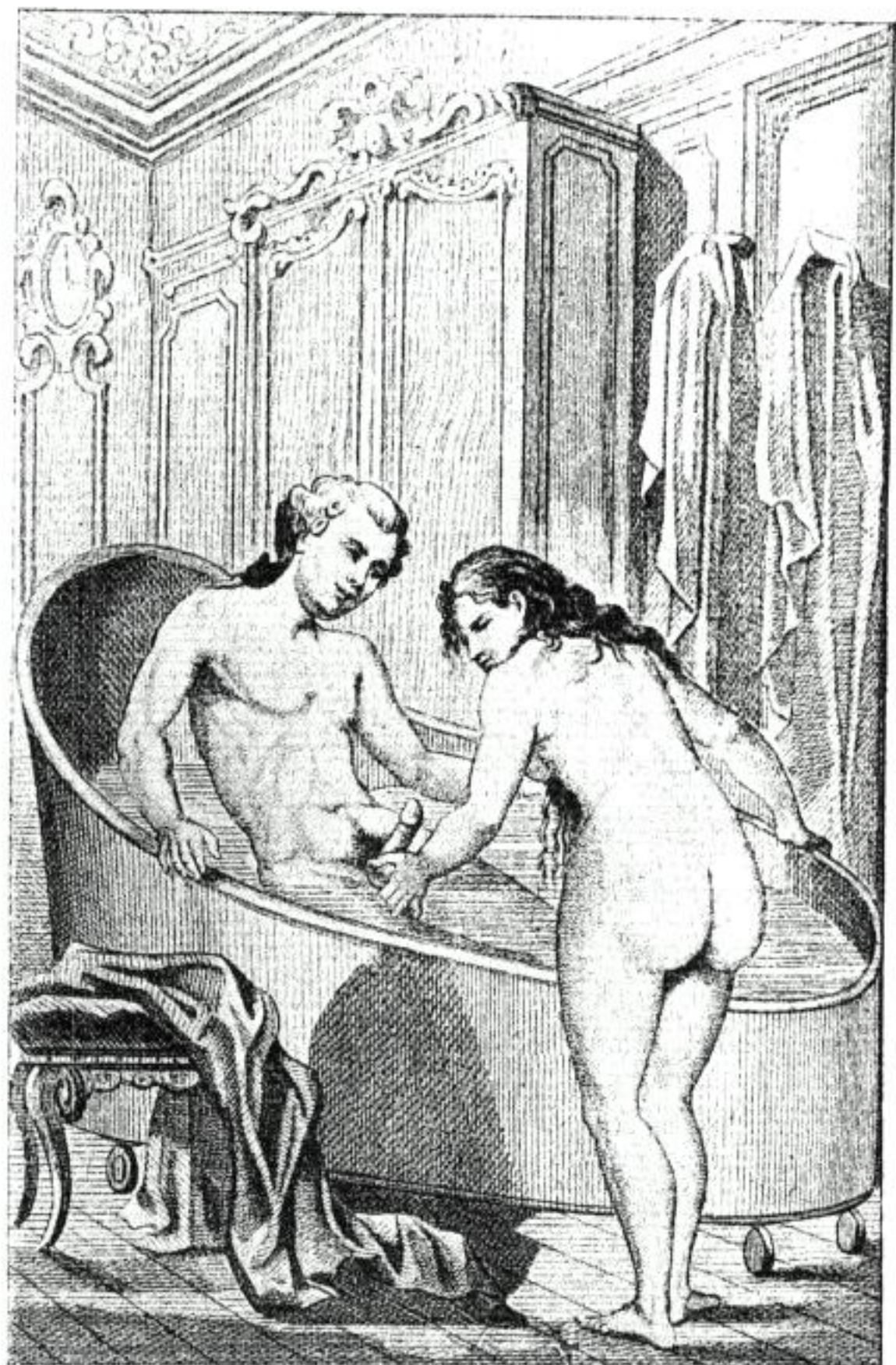










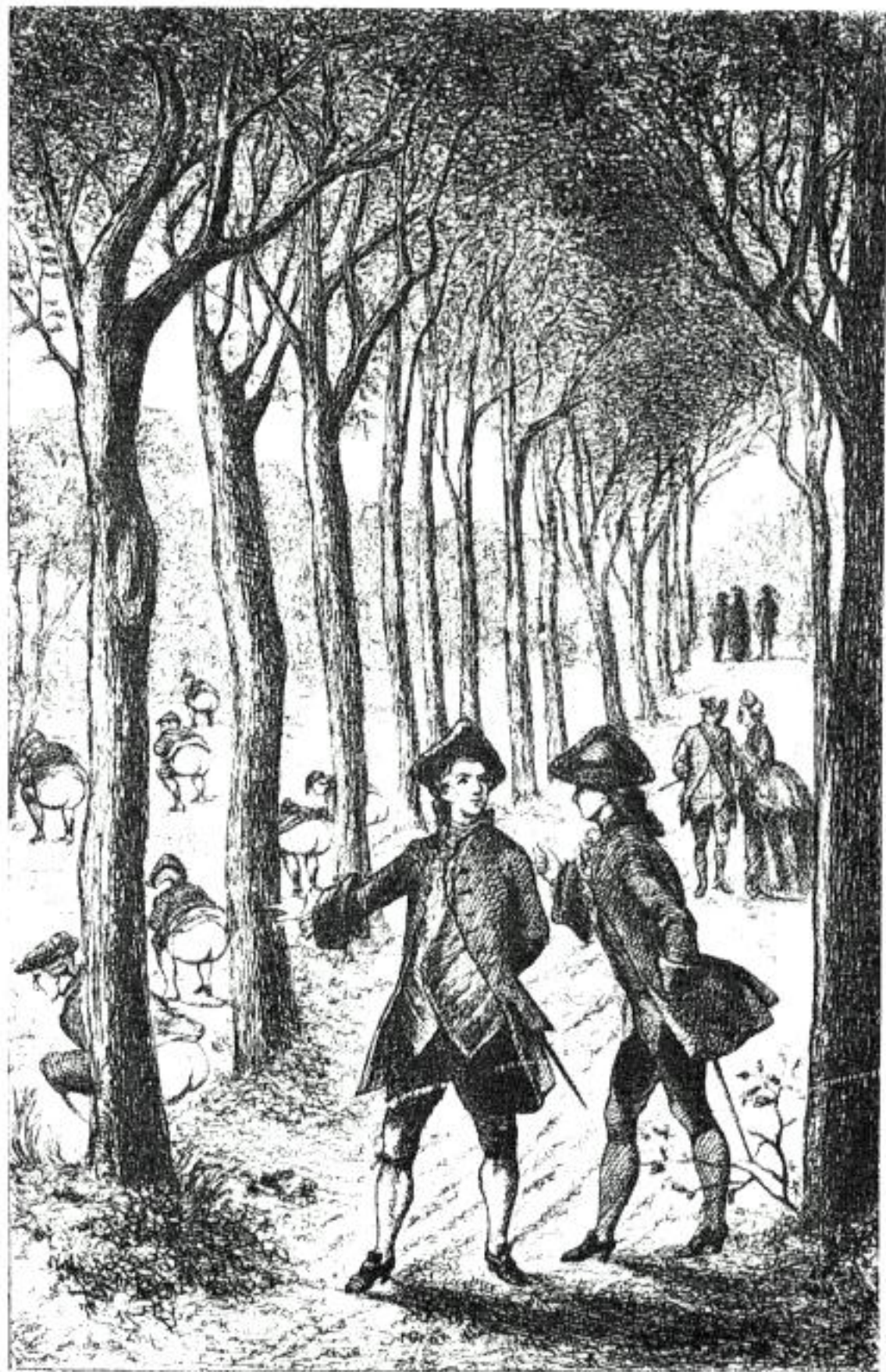




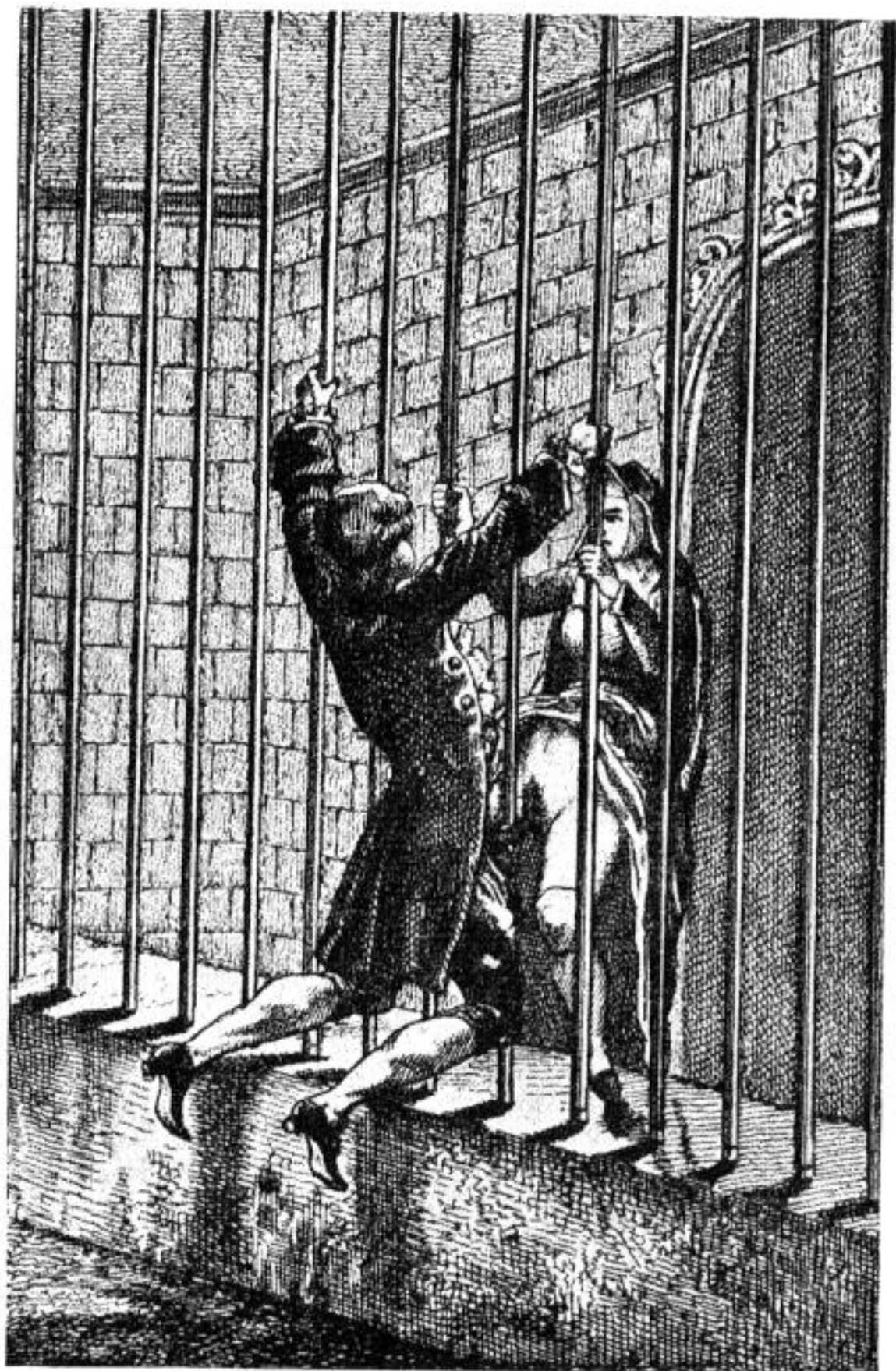


















*Ah mon ami tu te trompe met donc chaque chose a sa place.*

III

Erotica

Revolutionnaria

### **Revolution and Depravity**

The French Revolution brought freedom of expression and the right to obscenity. But it was a short respite, and soon Robespierre set about restoring the tyranny of virtue. Hidden in tin boxes soldered shut, documents survived; they speak volumes about the hidden ribaldry and farce of the revolutionary turmoil. "Liberty, you're fucking me up the arse...", "It's in there up to the haft... Yes, haf' the National Guard are in there", "A man must 'stand up' for his rights...". But the Revolution was also the 'servants' uprising', the 'Rogues' Ball', when the chambermaids and lackeys imitated their masters, straddling dukes and raping duchesses.

### **Revolution, Sittenverfall**

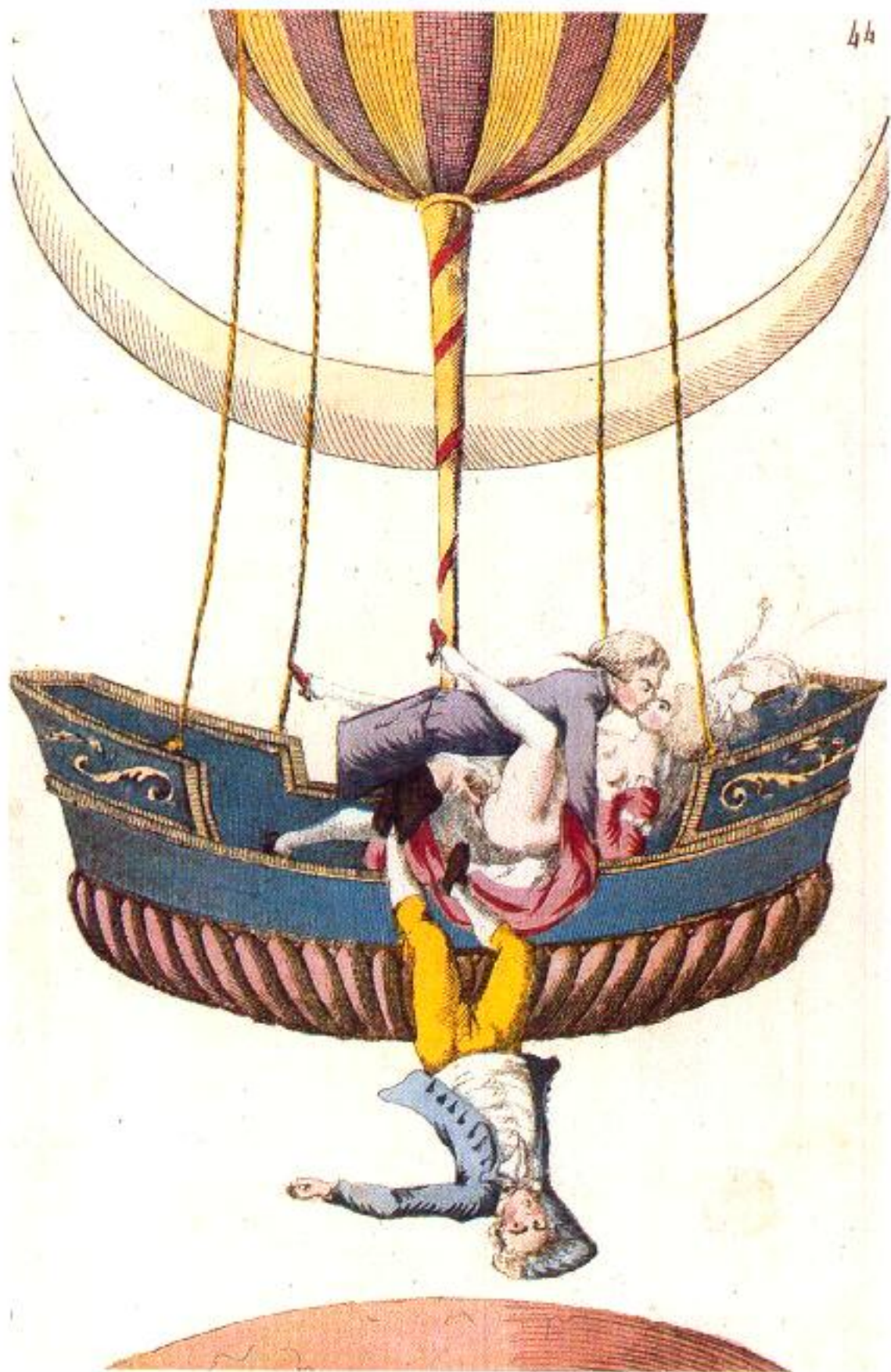
Die Revolution bescherte den Menschen das Recht auf freie Meinungsäußerung und auf Obszönität. Die Atempause war allerdings von kurzer Dauer, denn schon Robespierre wollte die Diktatur der Tugend wiedereinführen. Da sind sie nun also, die in einer Weißblechbüchse hermetisch eingeschweißten und so vor der Zerstörung geretteten Dokumente, die Zeugnis ablegen von der lustvollen, aber verborgenen Seite der revolutionären Erschütterung. Da heißt es: »Freiheit, bist mir scheißegal...«. Selbst die Nationalgarde blies ins gleiche Horn: »Der Phallus als Menschenrecht...«. Aber die Revolution ist auch der »Aufstand der Bediensteten«, der »Ball der fidelen Gesellen«, auf dem die Zimmermädchen und die Lakaien ihre Herrschaften nachahmen, wo sie auf den Herzögen reiten und sich mit Lust daranmachen, die Herzoginnen zu schänden.

### **Révolution, dépravation...**

La Révolution a apporté la liberté d'expression et le droit à l'obscénité. Le répit durera peu et déjà Robespierre voudra rétablir la dictature de la vertu. Enfermés dans des boîtes de fer blanc soudées hermétiquement, voici les documents, sauvés de la destruction, qui témoignent de la joyeuse face cachée de la convulsion révolutionnaire. C'est «Liberté tu me fout en Cul...», «Il y est jusqu'à la Garde... Nationale», «Les droits phallus de l'homme...» Mais la Révolution, c'est aussi l'«insurrection des domestiques», le «bal des lurons», quand les femmes de chambre et les laquais imitent les maîtres, chevauchent les ducs et se mettent à violer les duchesses.



*L'Age ou le terme moyen .*



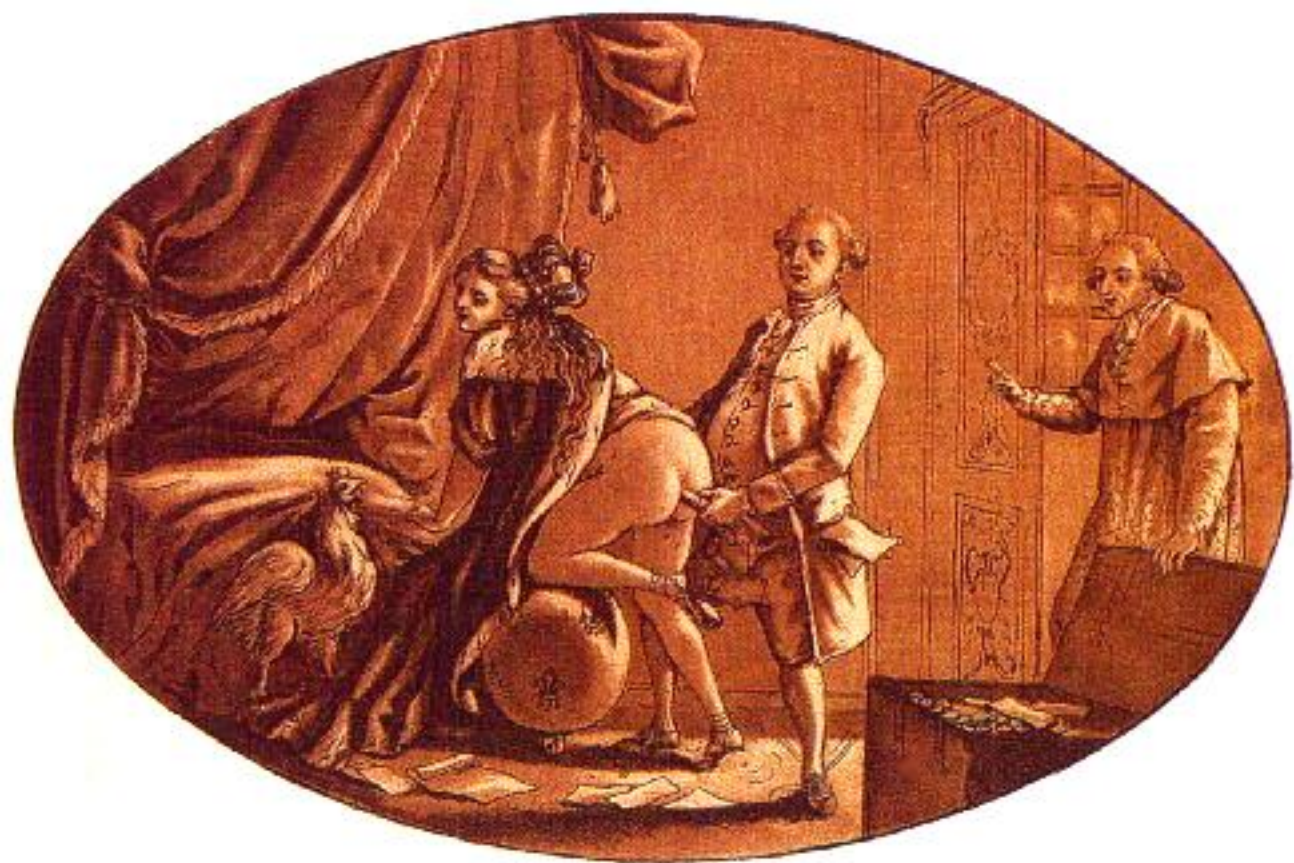
*Par Permission:*

15

*de Monseigneur le Lieutenant général  
de Poliss. . . . on fait à savoir ;*



*Qu'il est arrivé dans cette Ville un Poisson d'une espèce  
extraordinaire ; cet animal porte 11 pouces de longueur ;  
ayant la tête de carpe, les pâtes de l'oie, les ailes de l'ai-  
gle luxurieux, et la queue d'un homme ; cet animal a été  
pêché dans le Canal de Versailles, et présenté à Mad<sup>e</sup> la  
Motte ; et aux autres dames d'honneurs qui en ont eu soin  
pendant son absence. Les hommes pourront le voir gratis,  
et les dames le verront à la seule condition de les faire  
cracher une fois ; on le voit dans les Boudoirs du Palais Royal  
à Paris.*







General La Fayette and Marie-Antoinette





La Fayette and Marie-Antoinette. Sequel to the satires above







*J'arrive.... Je suis la bonne Constitution.*



Oh, what a good decree. Joke about the rights of man



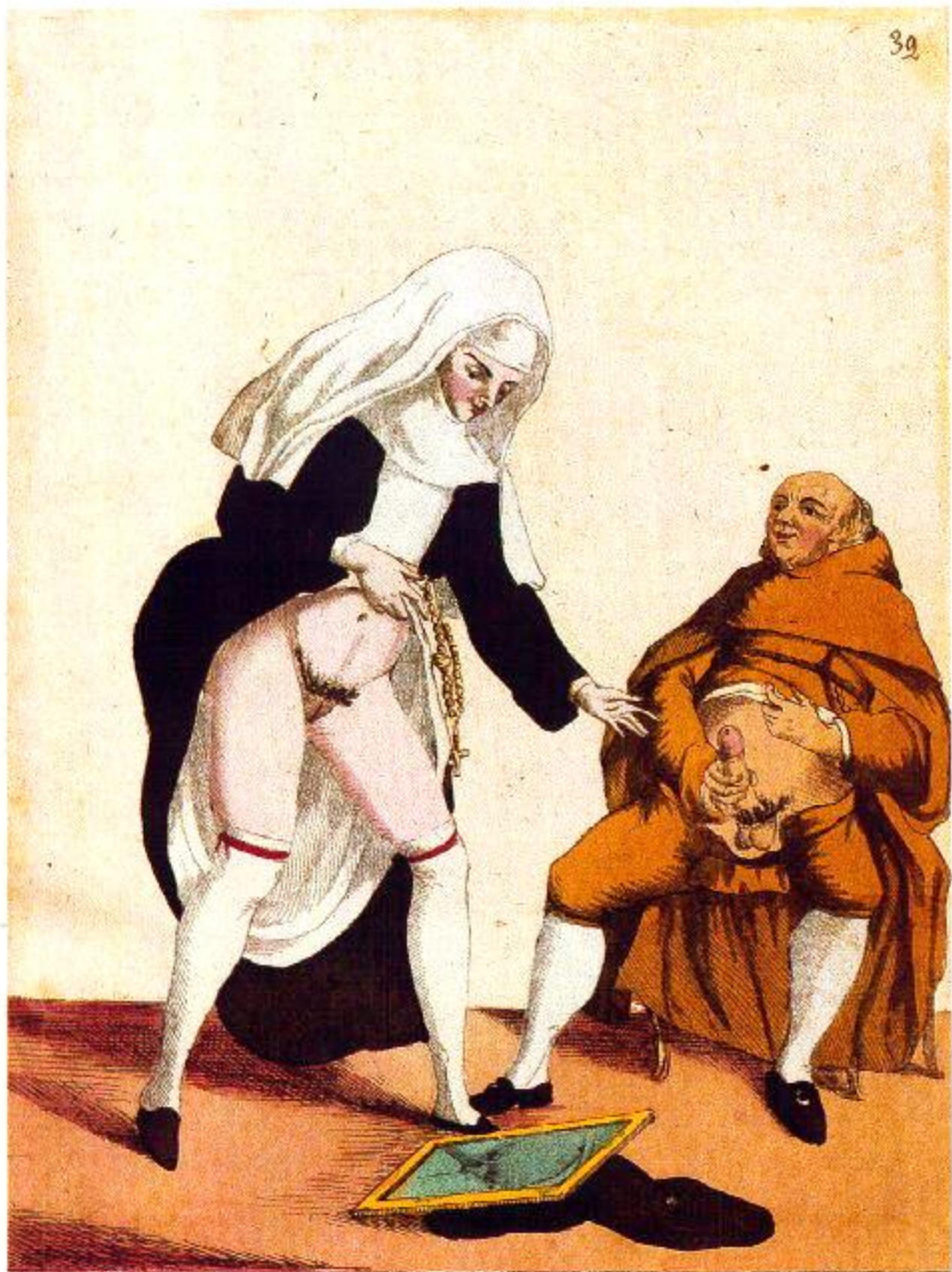
*L'Abbe' reduit a la demie Pension ?  
Ou on ne fout pas pour Six Sols ?*





*Ah.° je n'en manquerai pas .....*

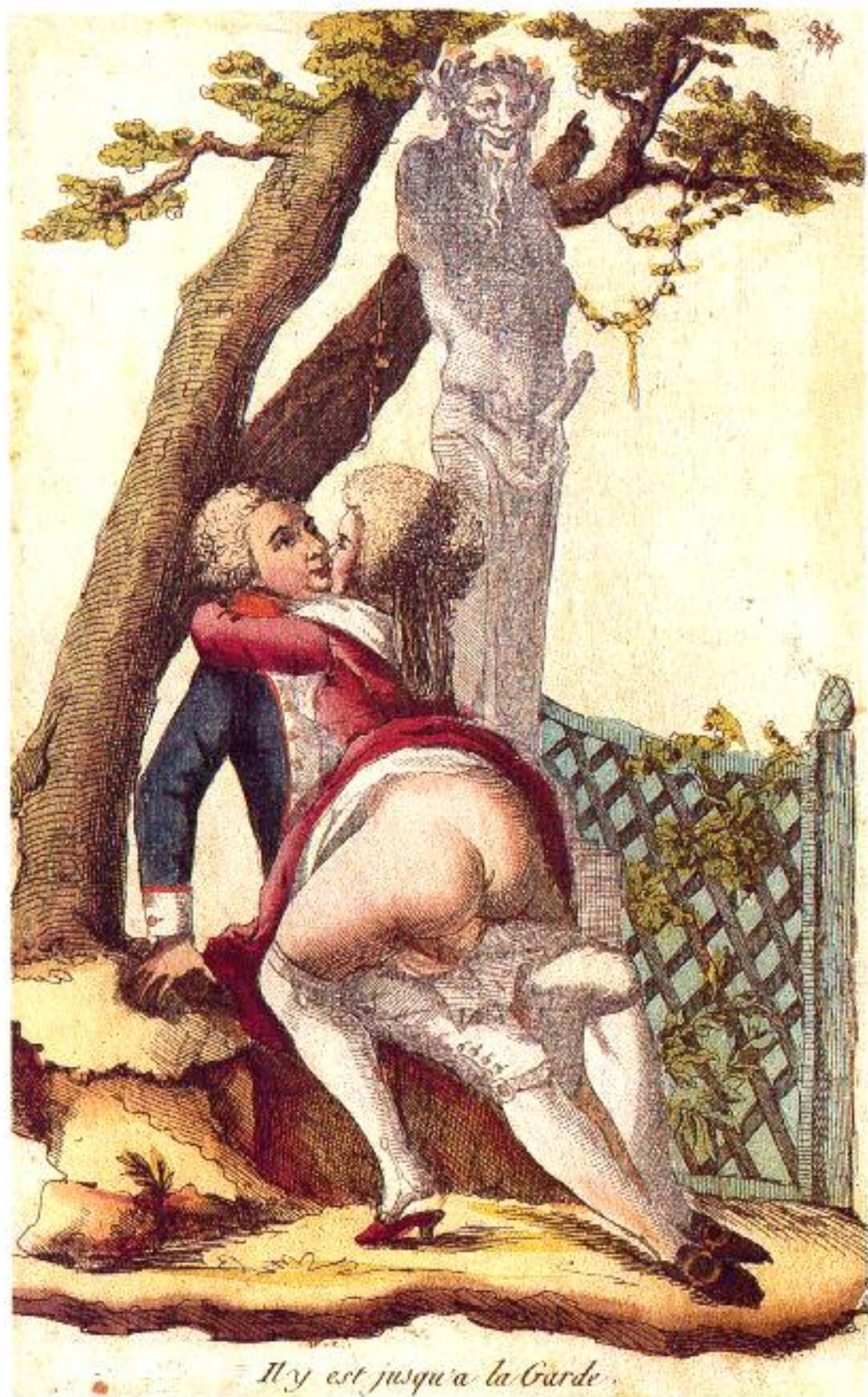
Satire against the nuns when their cloisters had just been opened



*Ah Quel Vit pour mon Con! ou le Moine presse!*



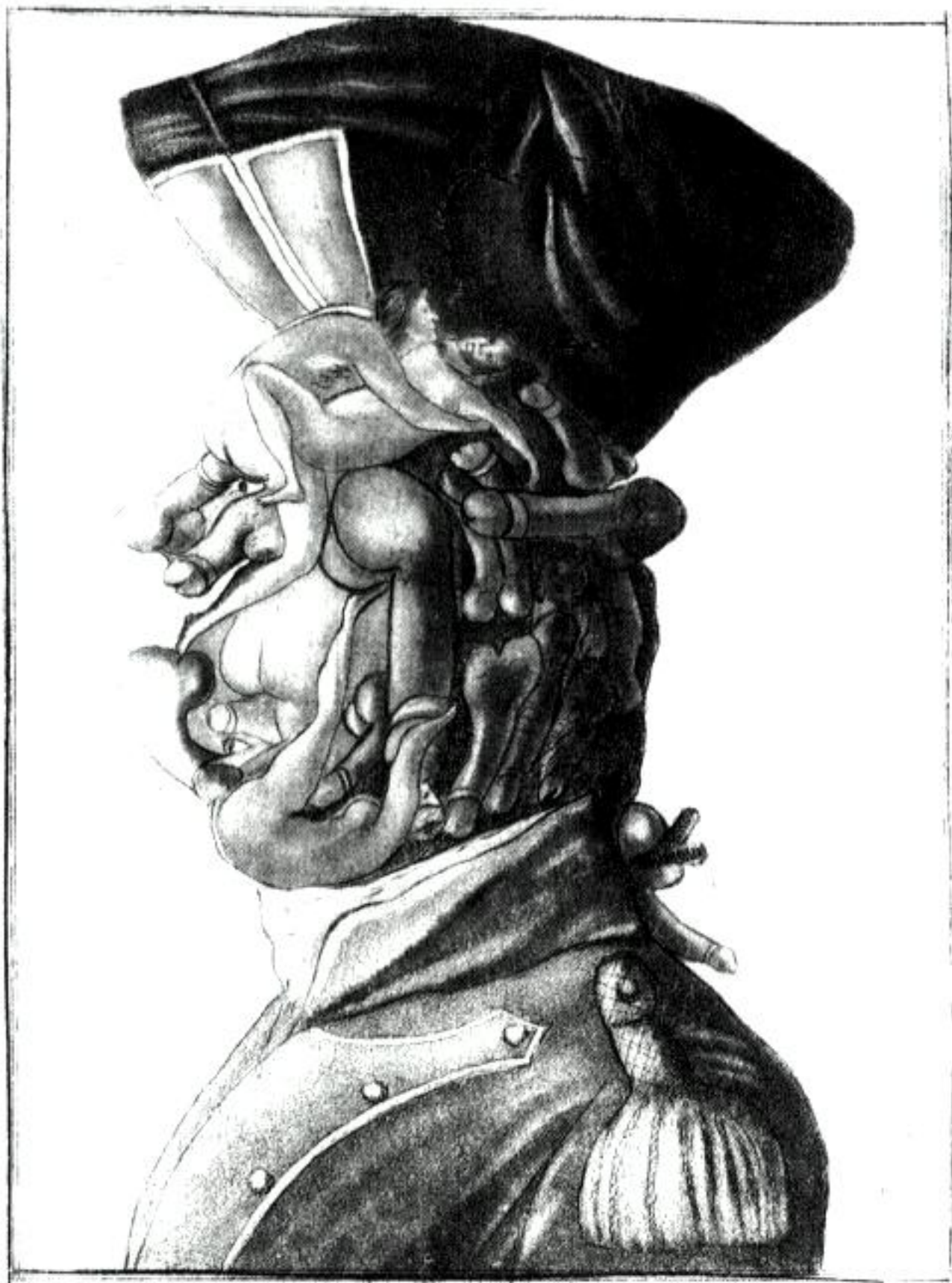
Against the Abbé Mauri: His Portrait is alive/His portrait as a prick (*en vie/en vit*)

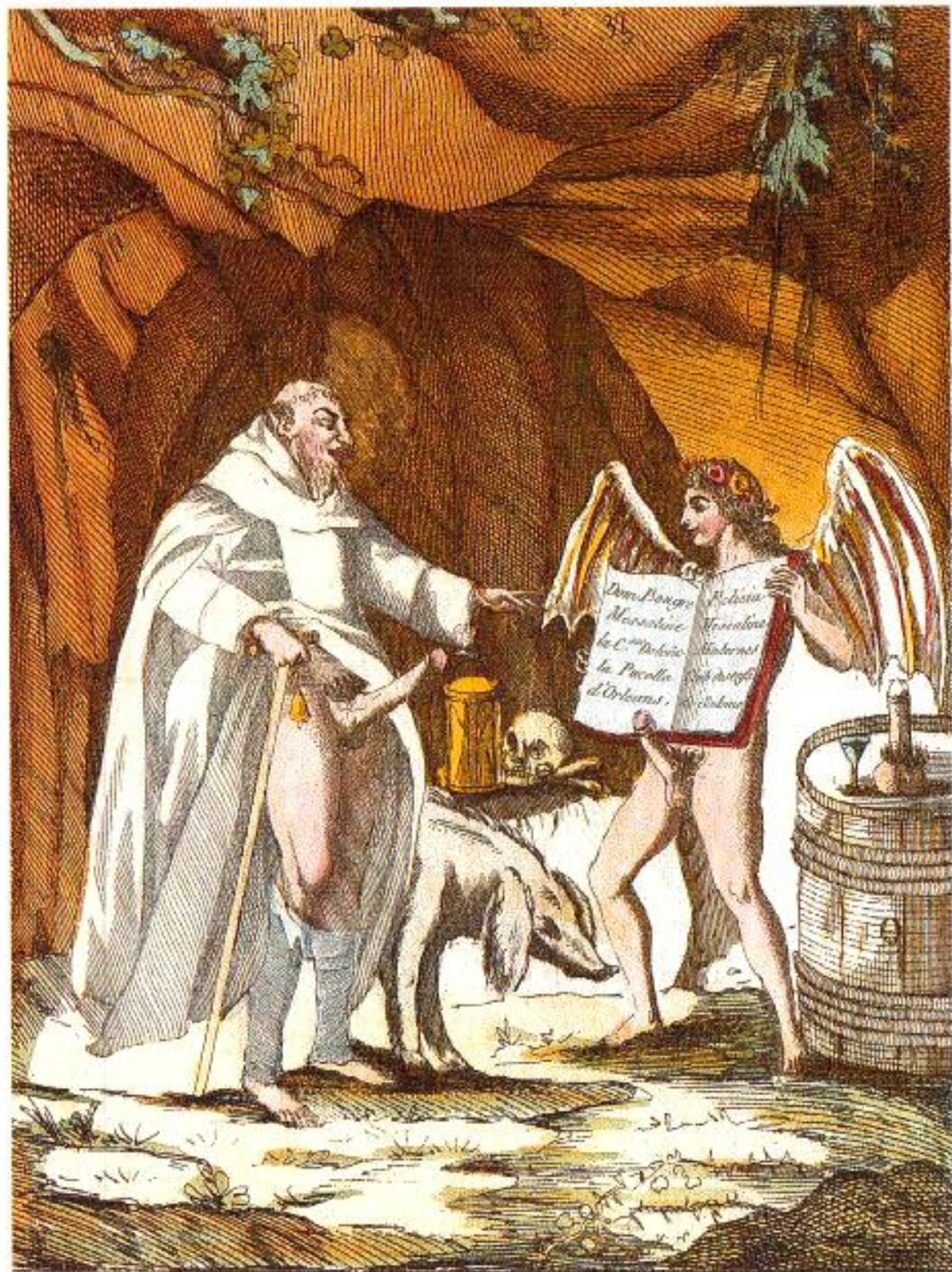




Against Mr de Juigné, Archbishop of Paris







*Le Voluptueux Anachorete.*





*L'Abbe' consultant sa bonne aventure*

Sequel to the satires against the nuns



*l'Exemple n'i fait rien*



Sequel against the friars





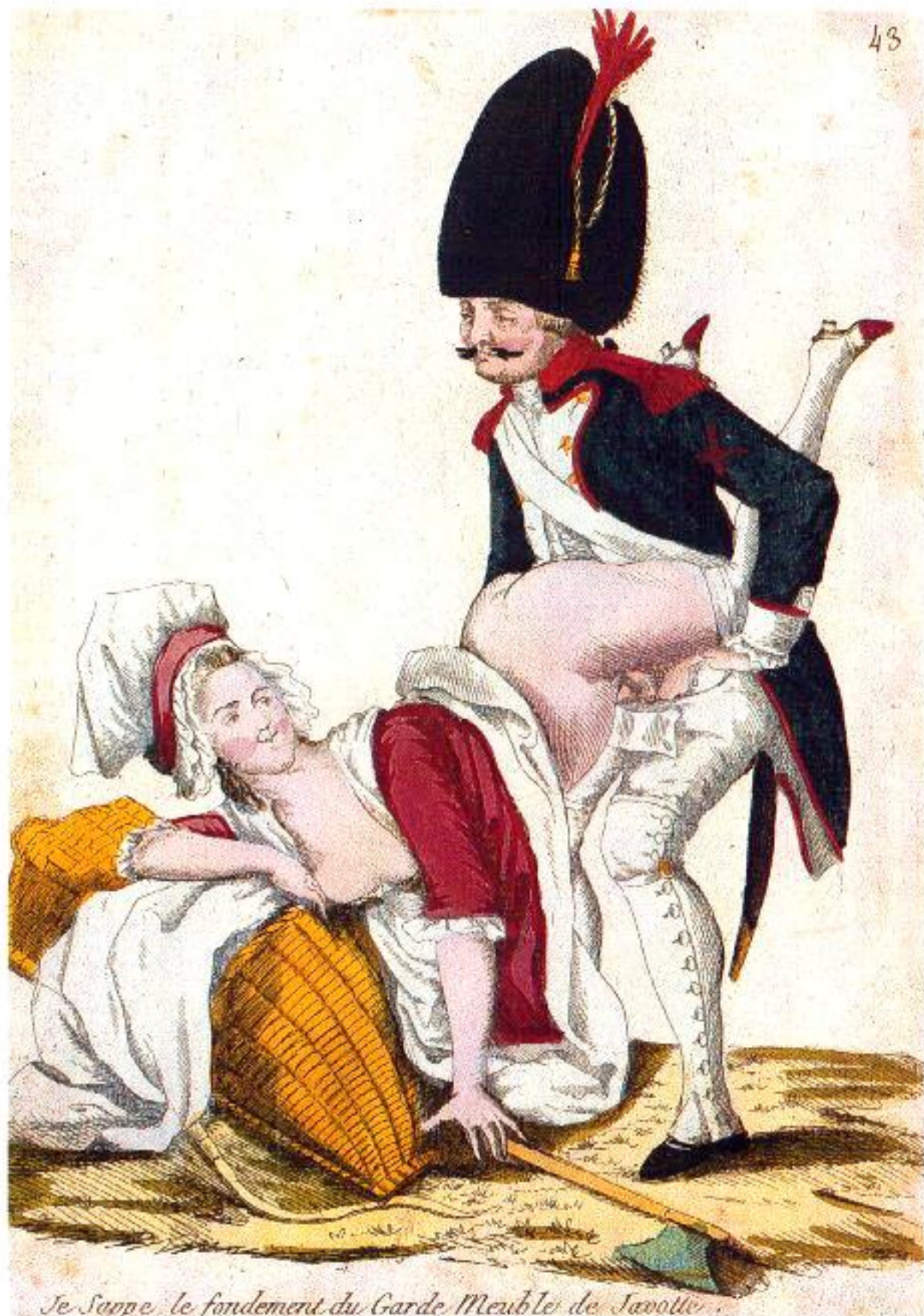


*L'Effet de la liberté de Cultiver le Tabac ou le Sapeur Content.*



*Le Chasseur menaçant les deux sexes.*

Against our chasseurs



*Je Sappe le fondement du Garde Meuble de Savoie.*

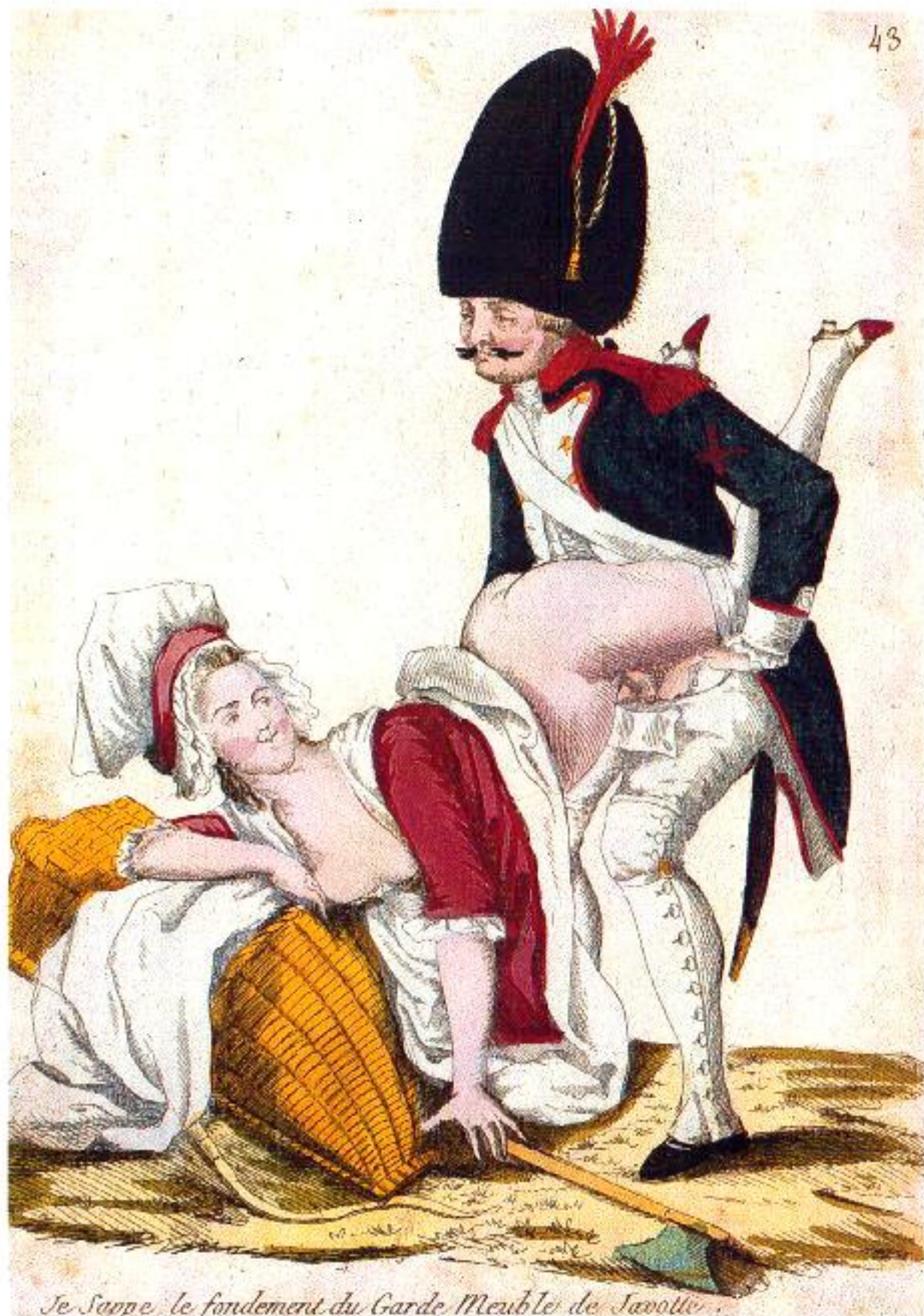




Against our Dragons



*Les efforts inutiles.*



*Je Sappe le fondement du Garde Meuble de Savotte.*

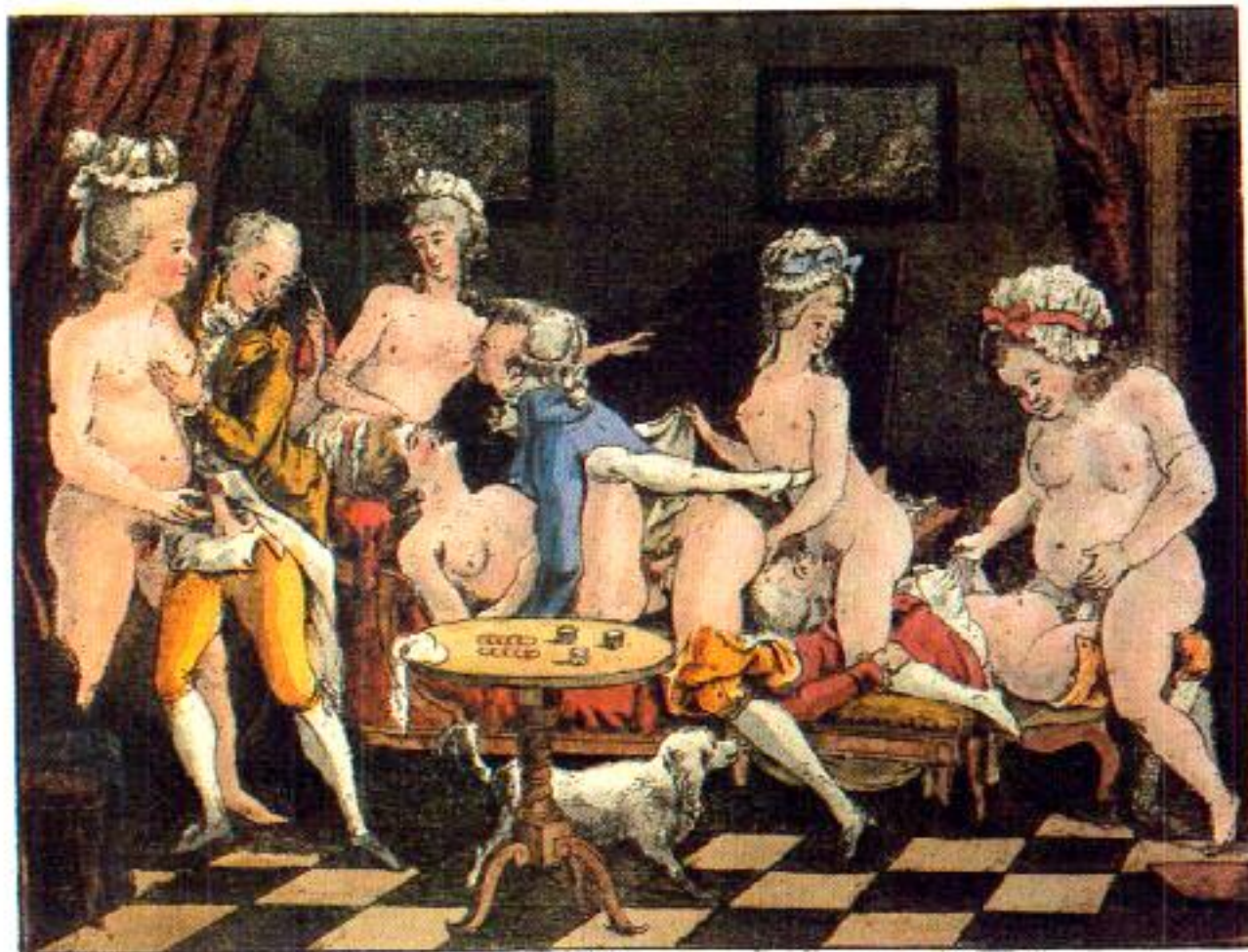




**Anonymous** Bonaparte in Italy (1796-1797 campaign), c. 1830

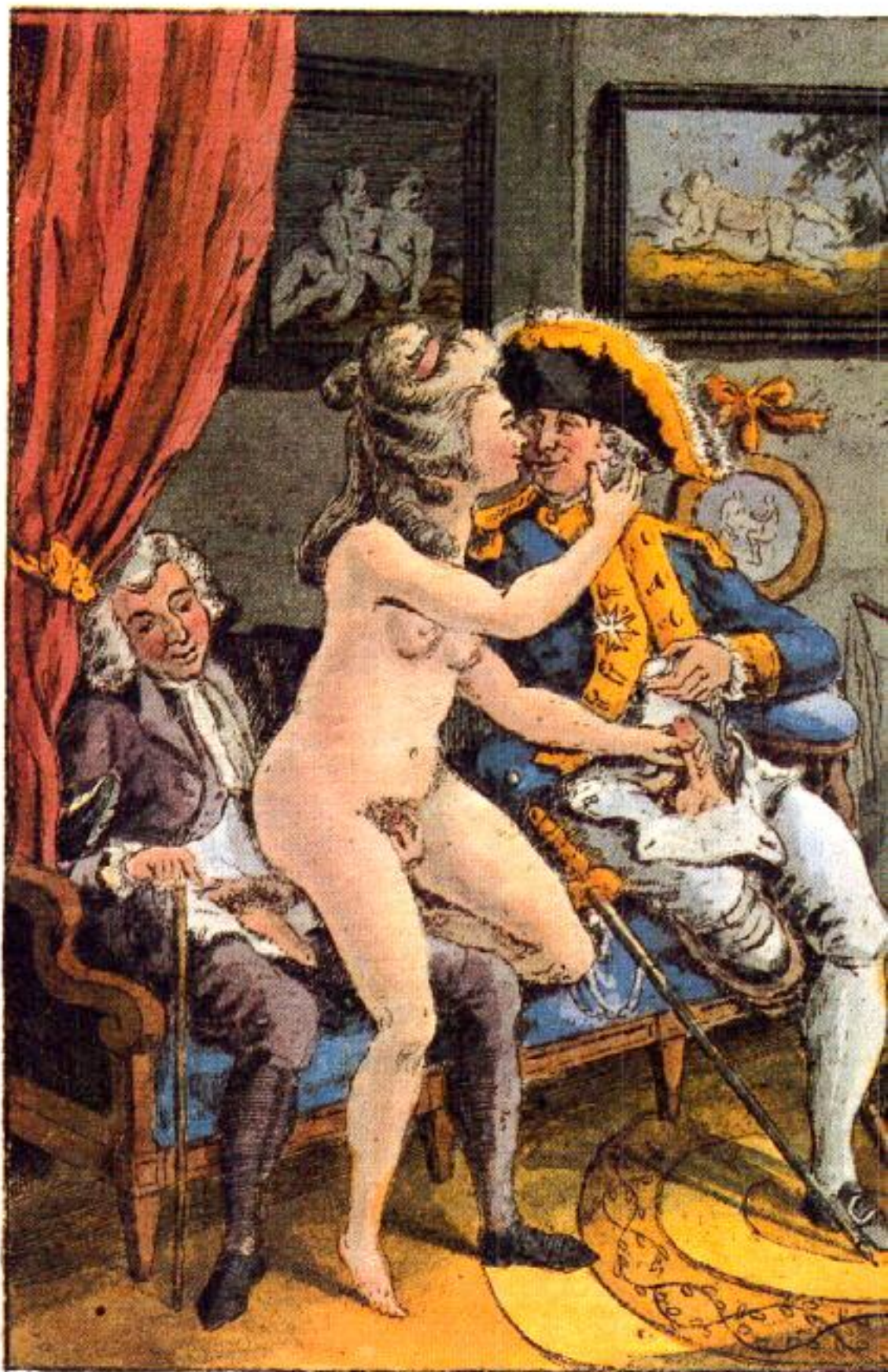


LA VEILLÉE DU CORPS DE GARDE .



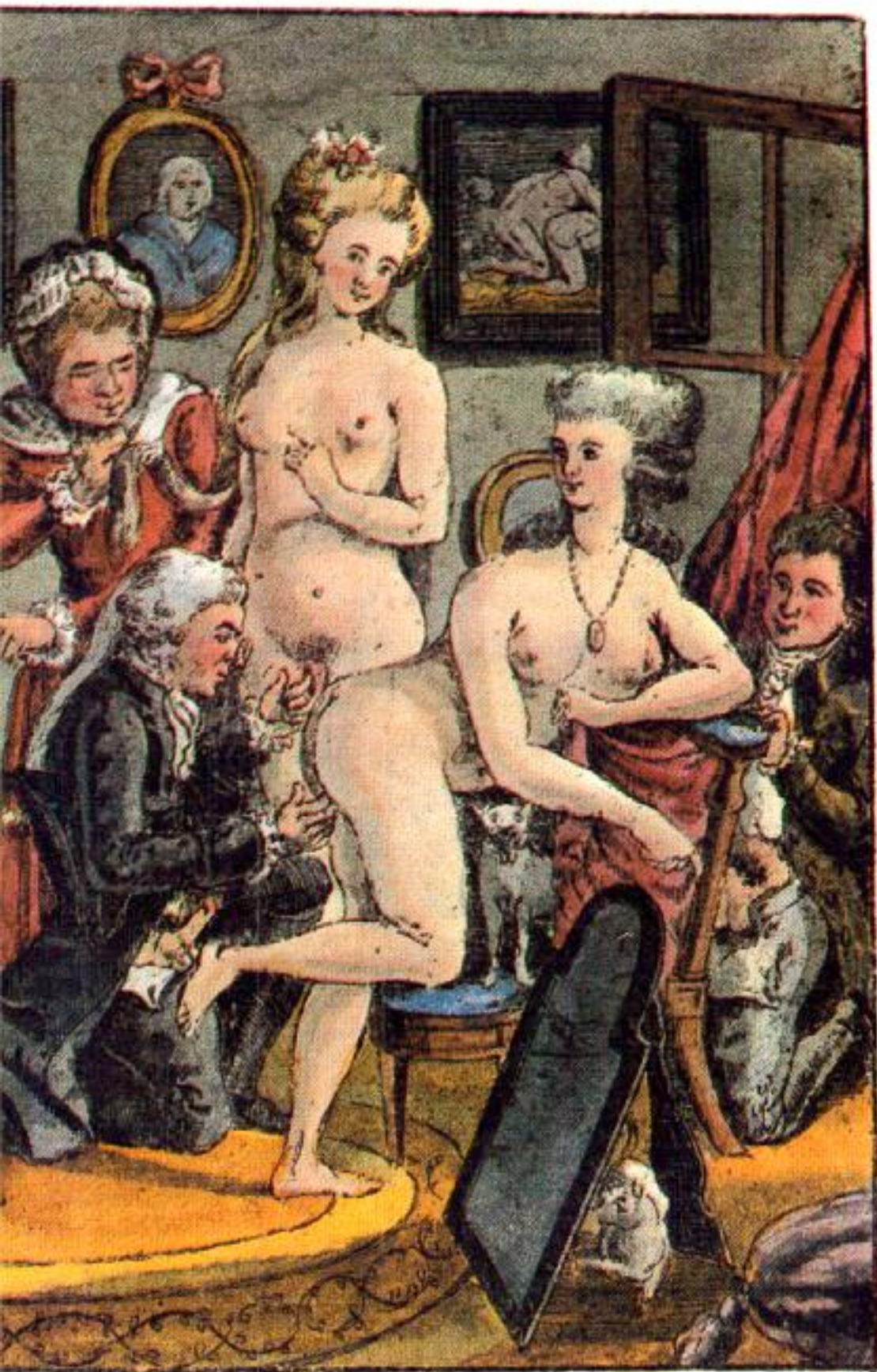
*LES VIEILLES FOLLES*

du Louvre under Napoléon after taking part in Bonaparte's Egyptian Expedition, has been suspected.)



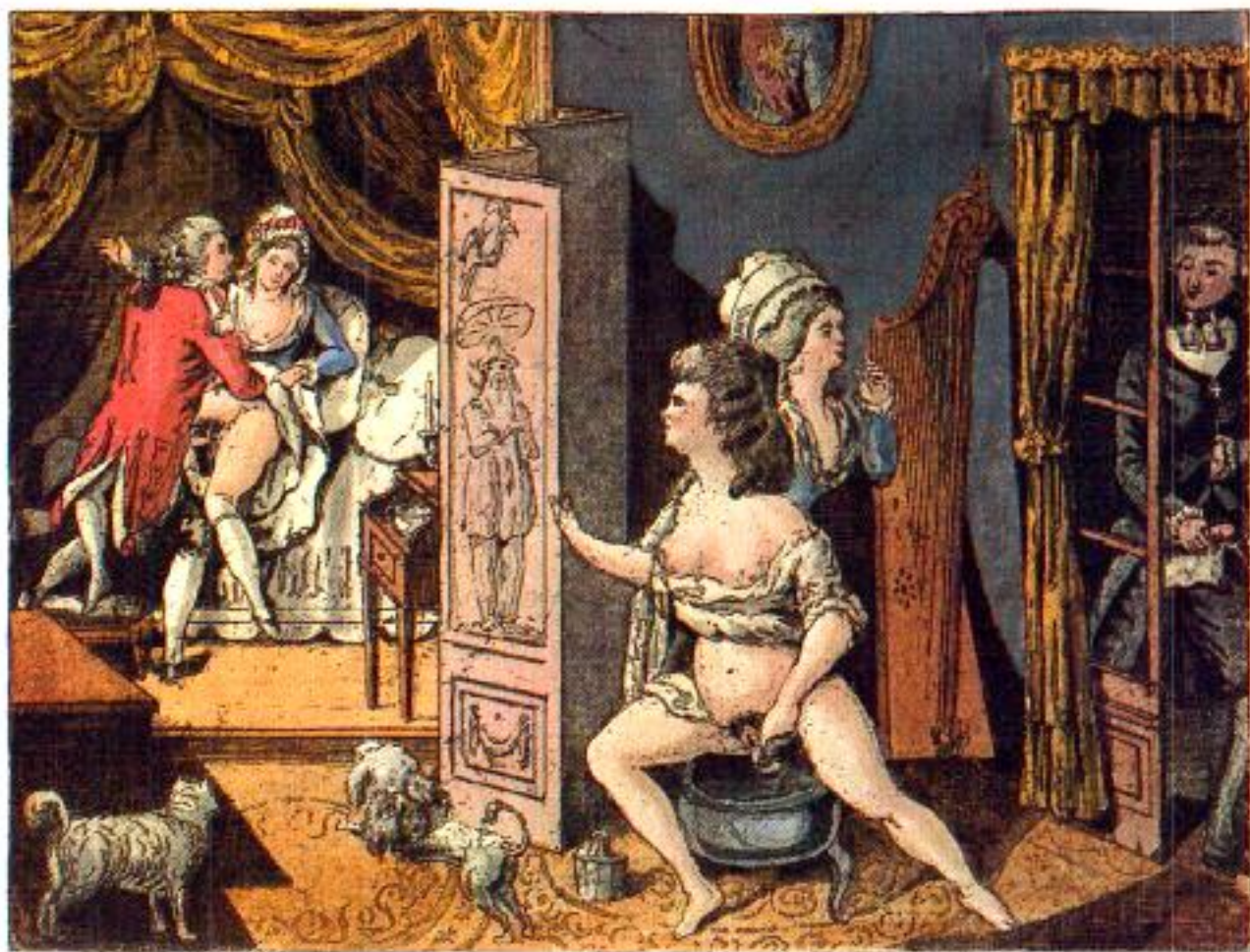
*LES VIEUX*



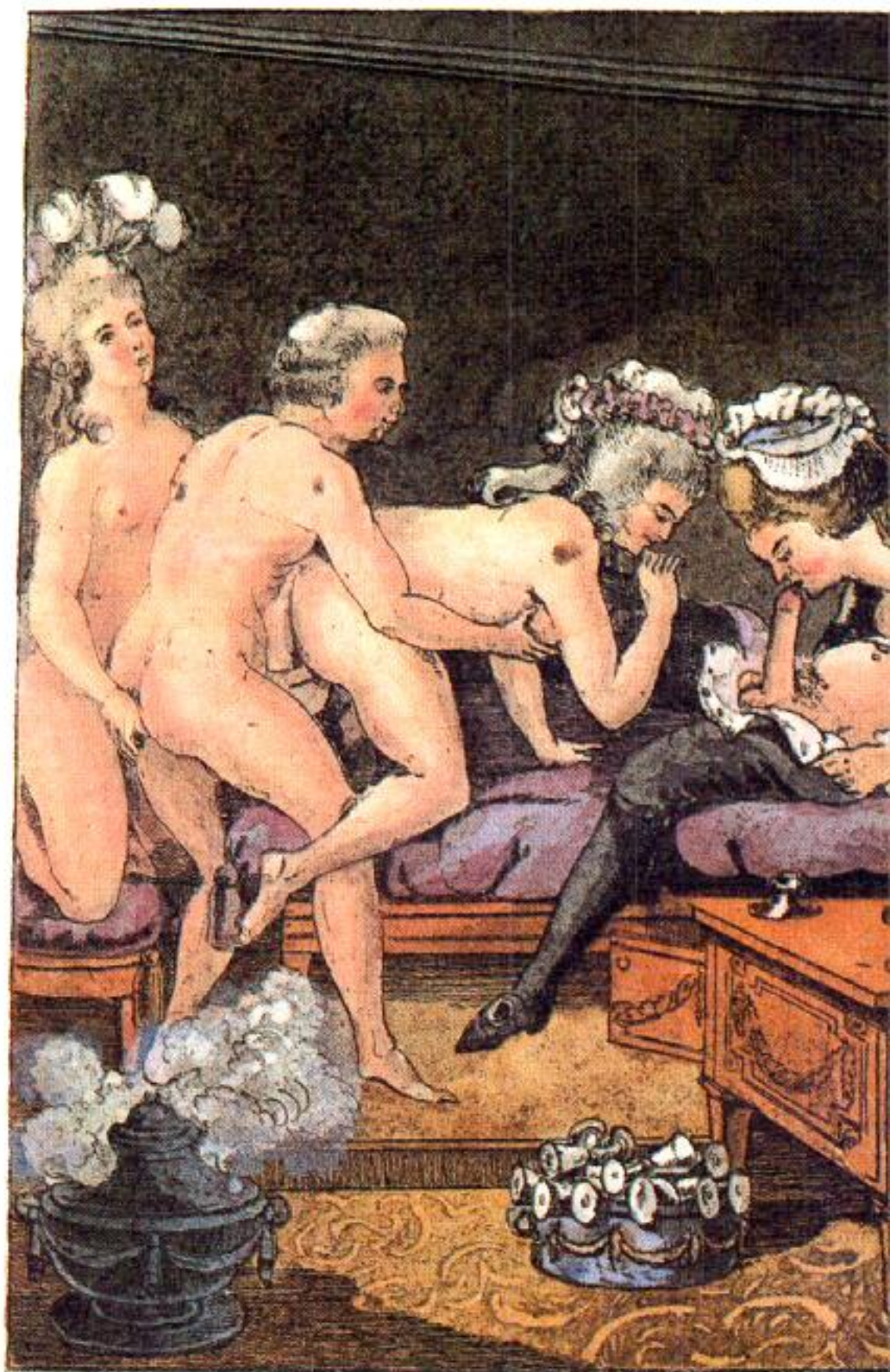




LE TROUPEL-FÊTE.



*LA ROUENNE DE COUVERTURE*

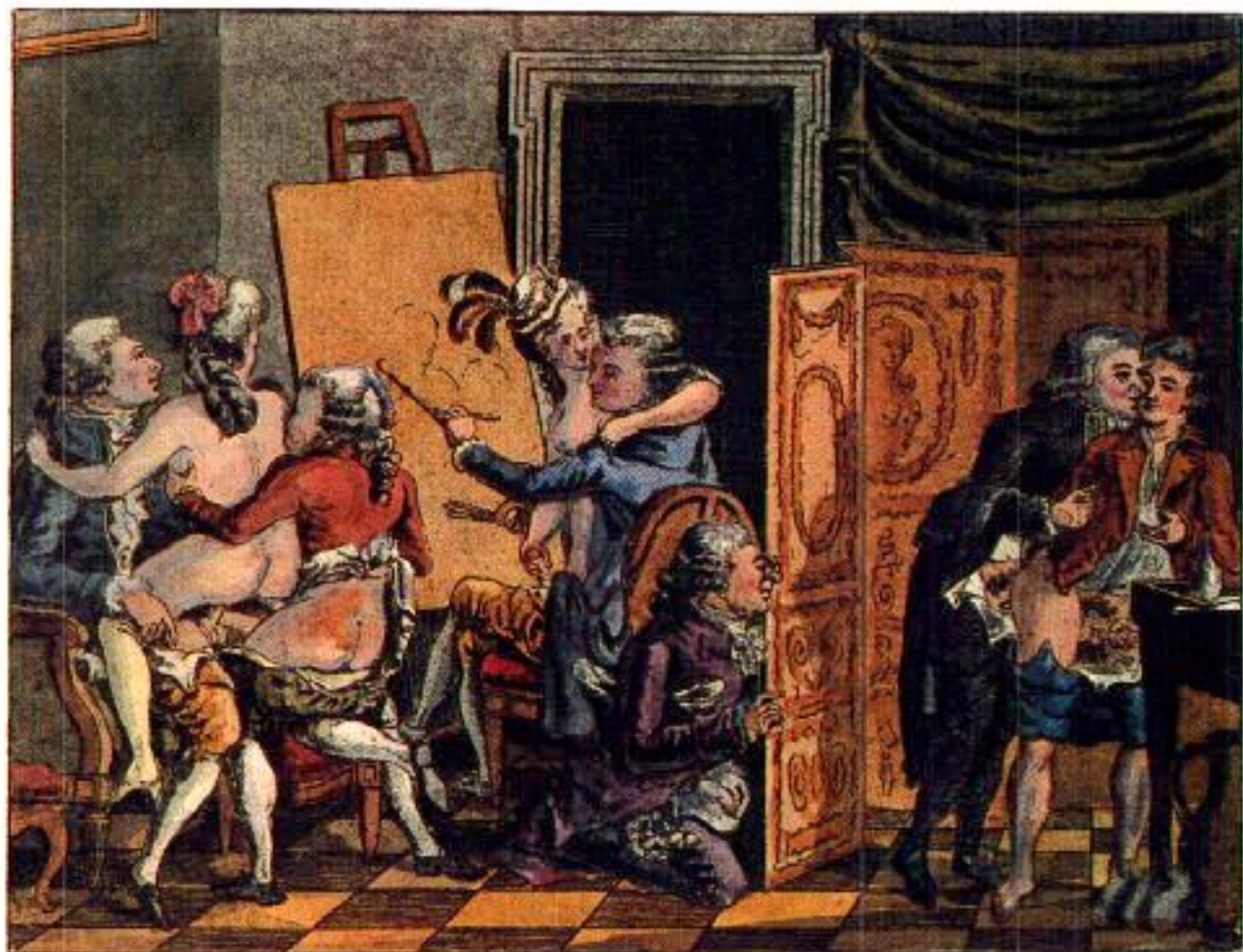


## LA VEILLEE DU

William C. B. *Les Bigarrures*. Sequence of compositions from the time of the Directory, 1799



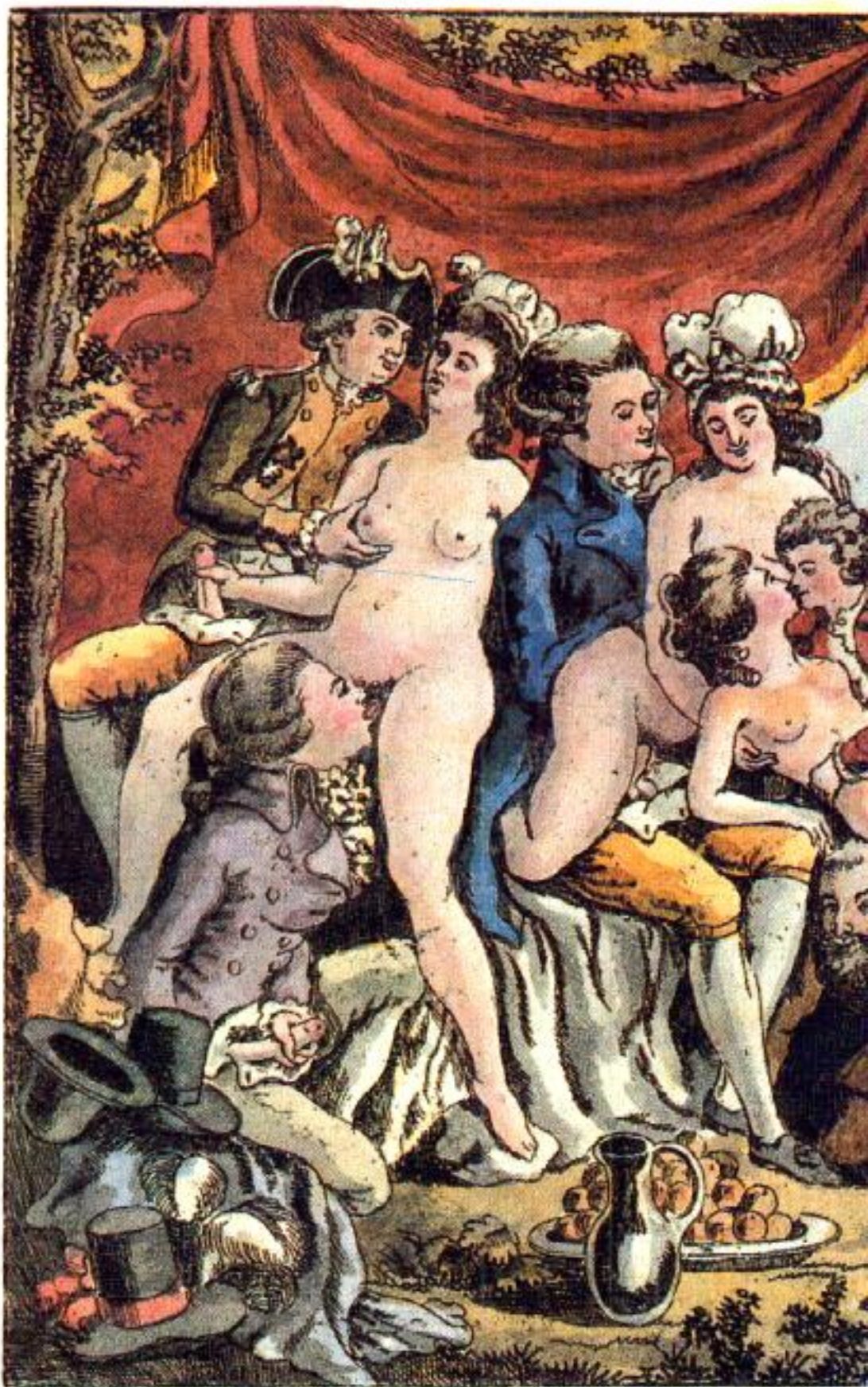
CHAPITRE .



*L'ÉCOLE ITALIENNE.*

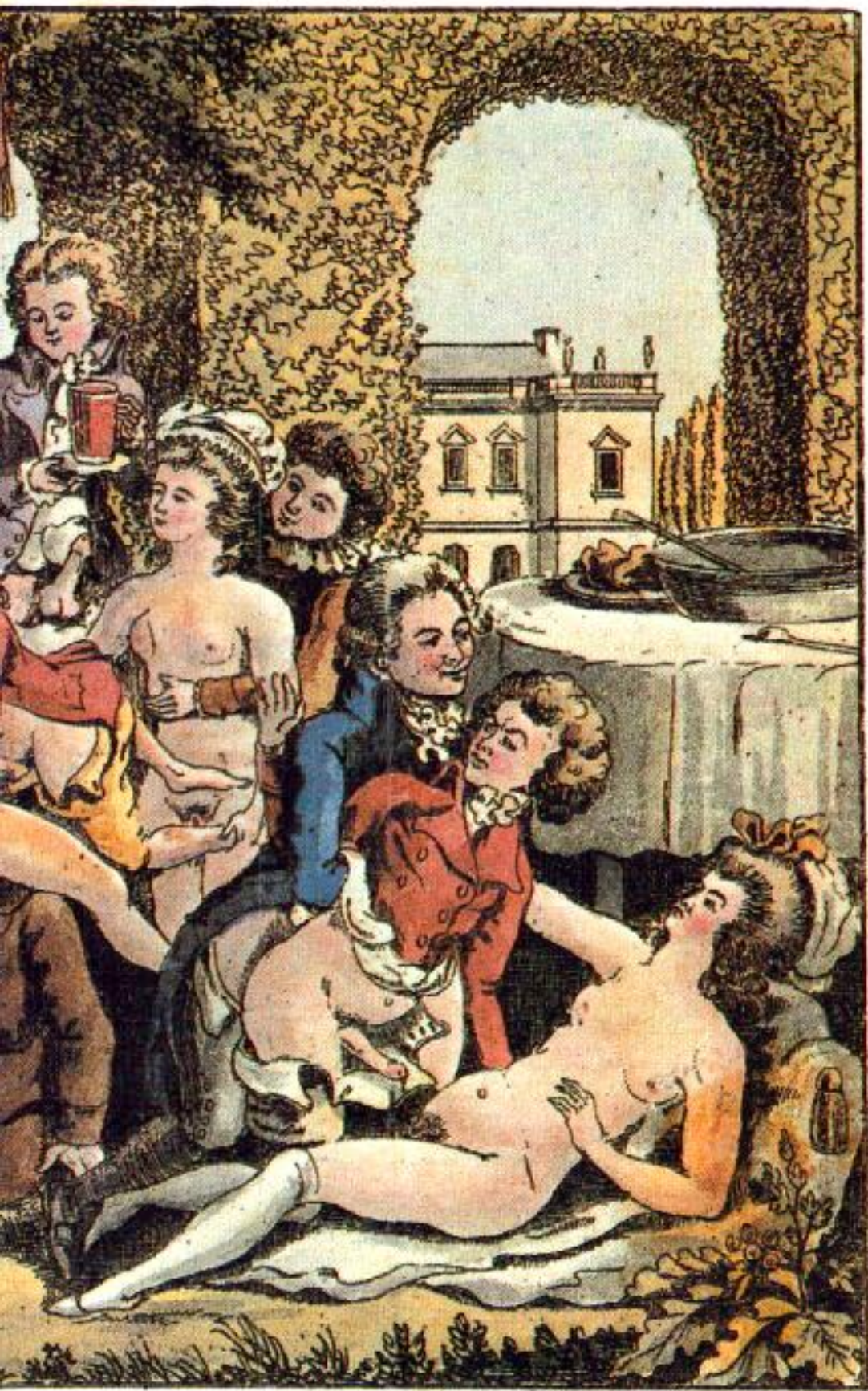


LECOLE FRANÇAISE .

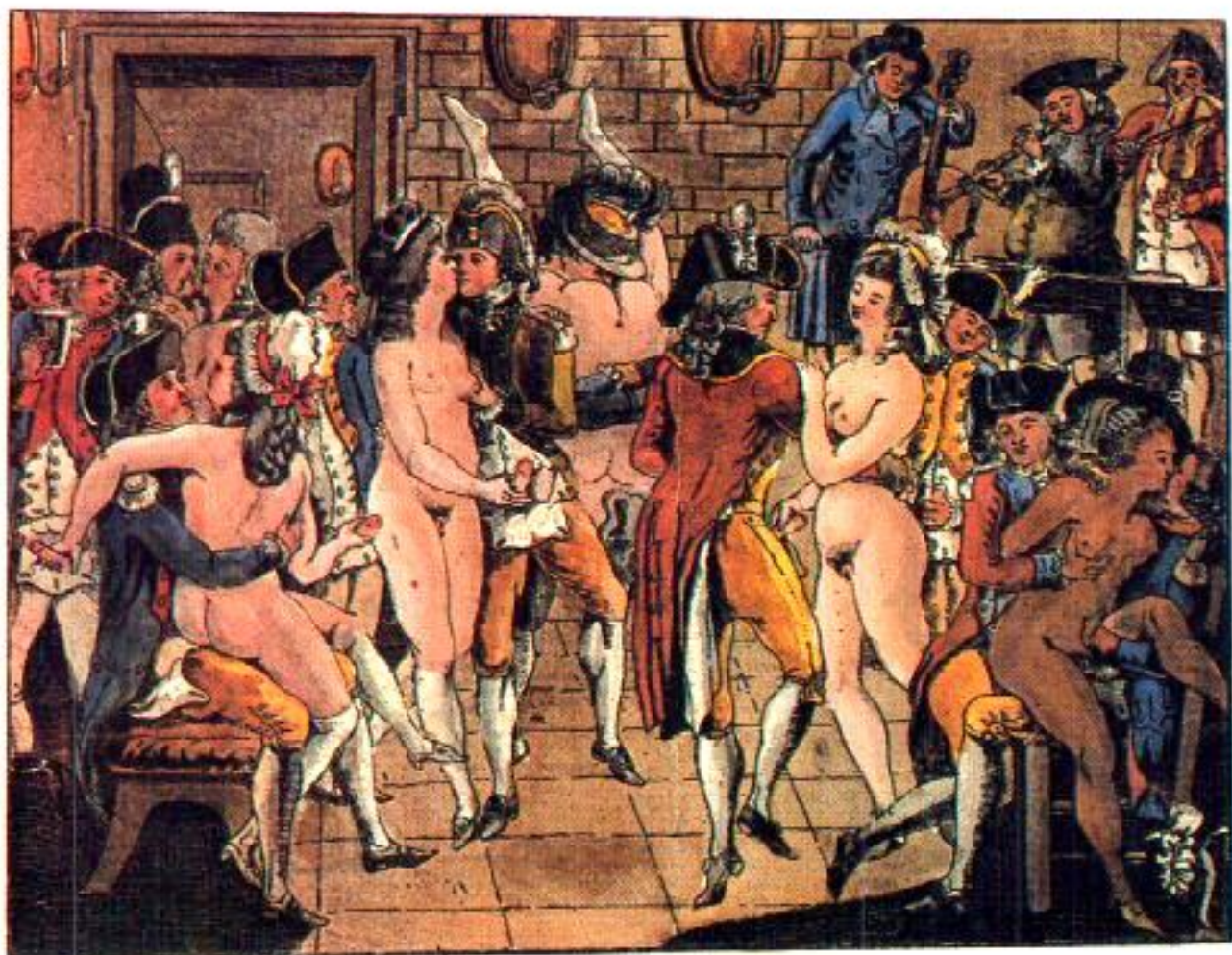


LE DOUX A





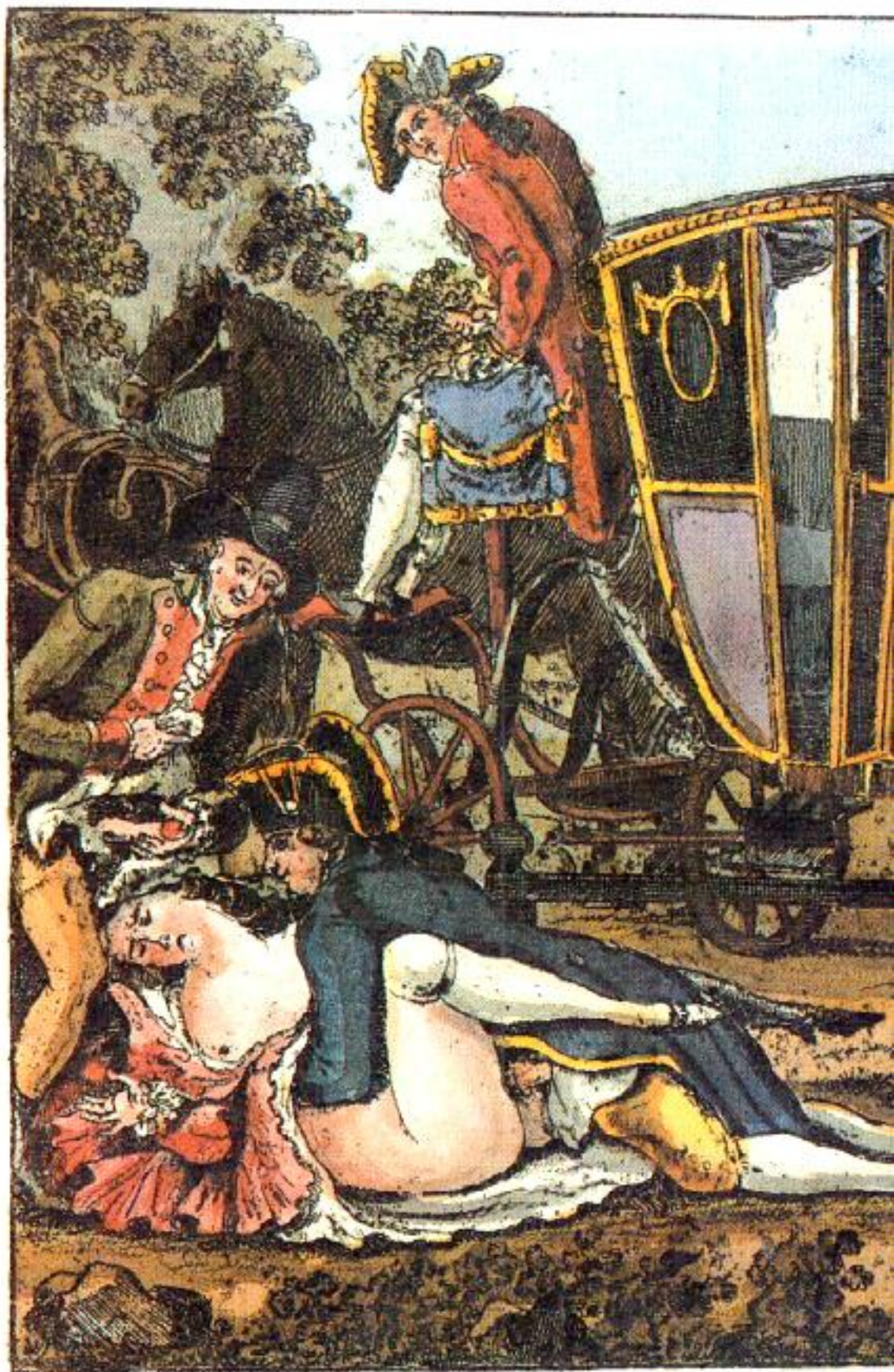
NTISAGI.



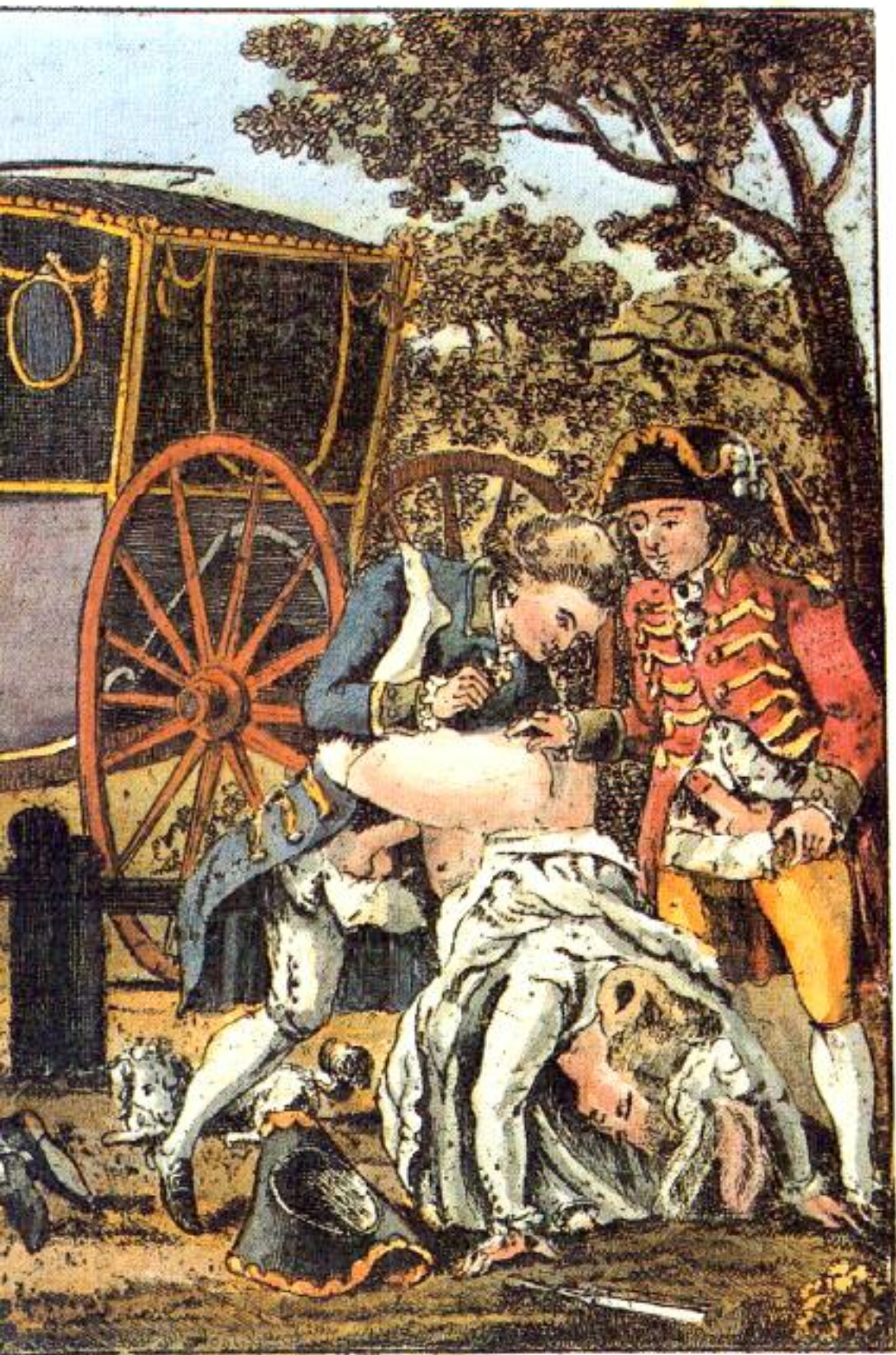
*LE BAL DES LJRONS*



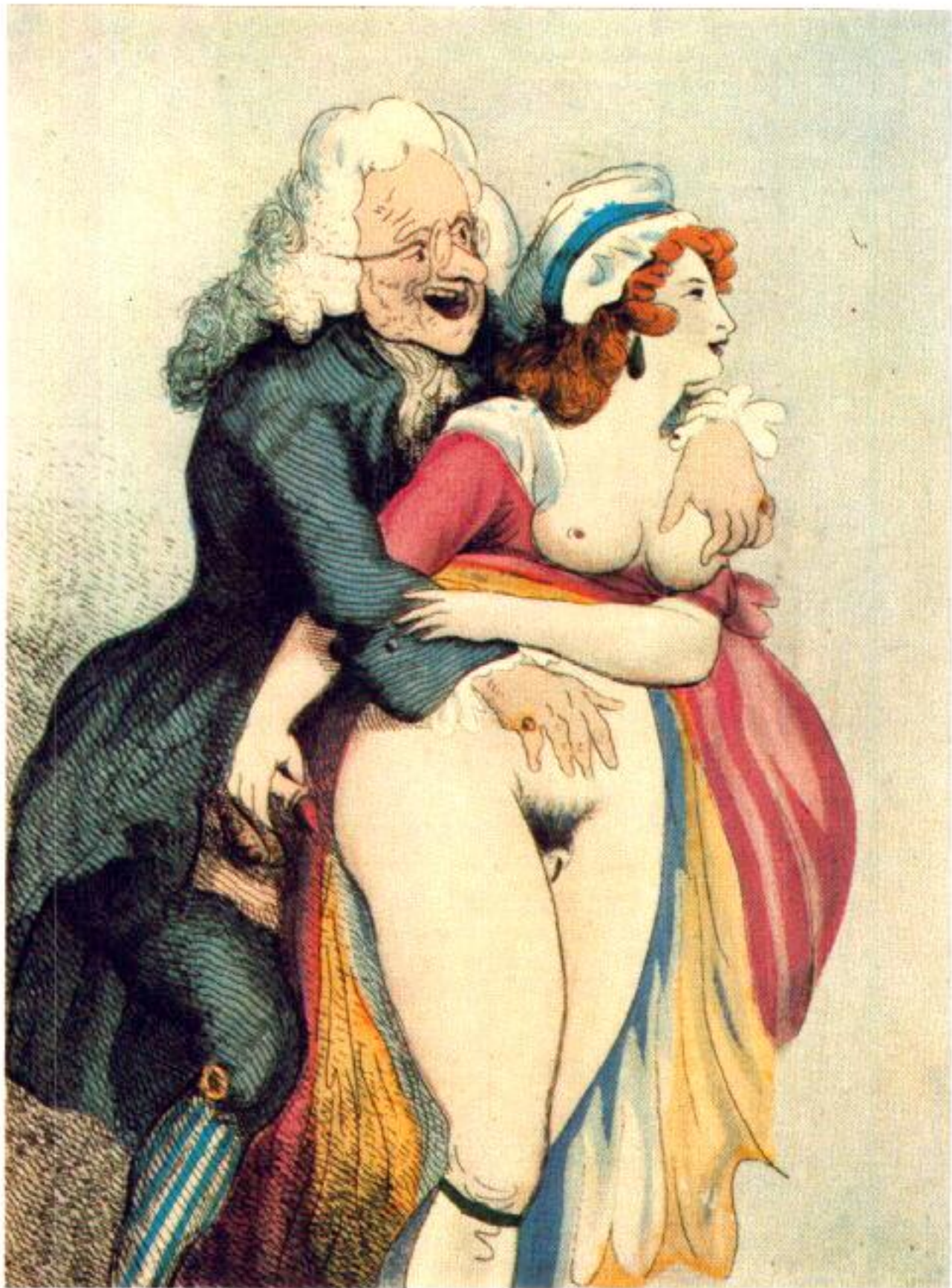
*LE JOYEUX ACCIDENT.*

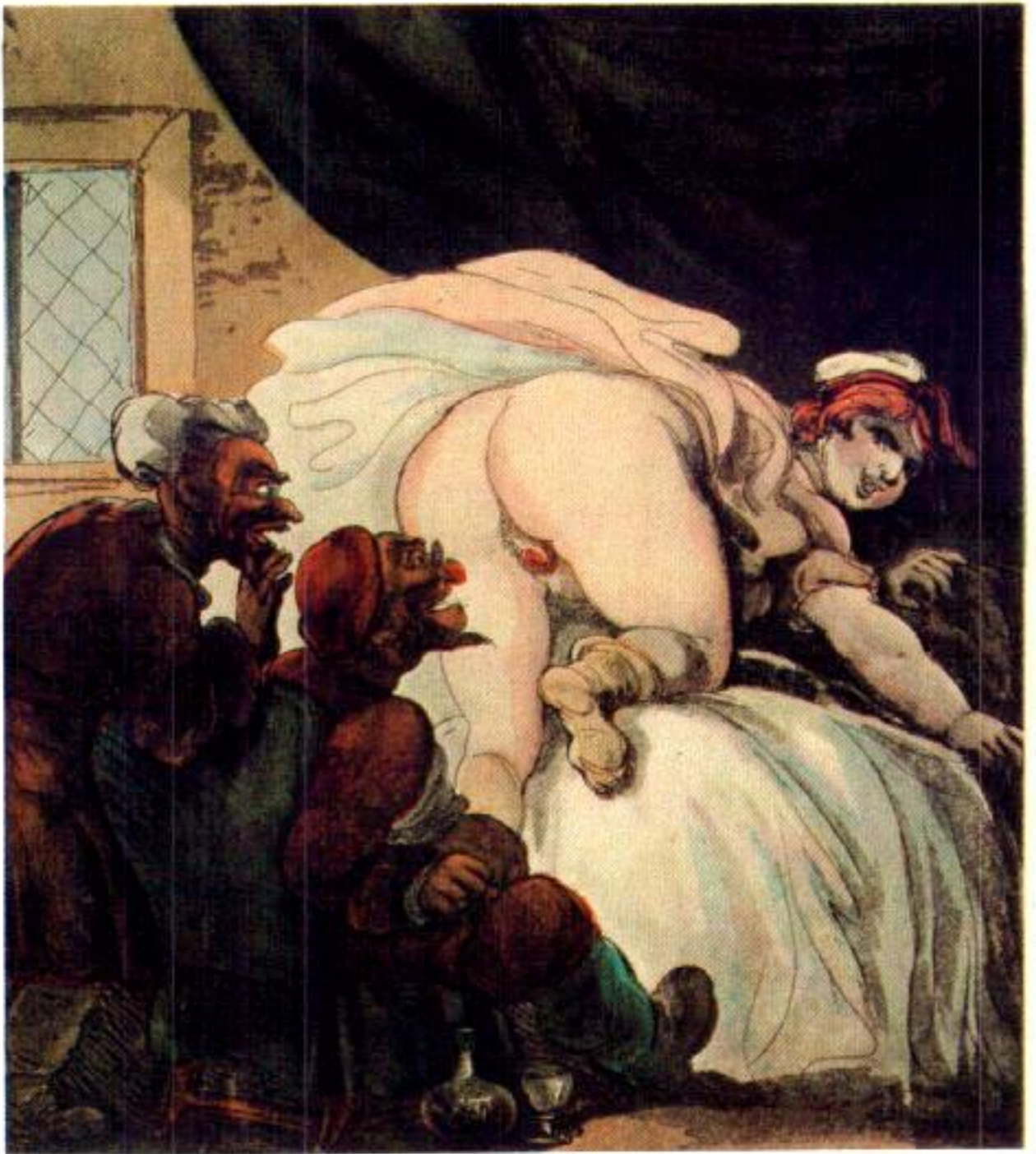


## L'INSURRECTION

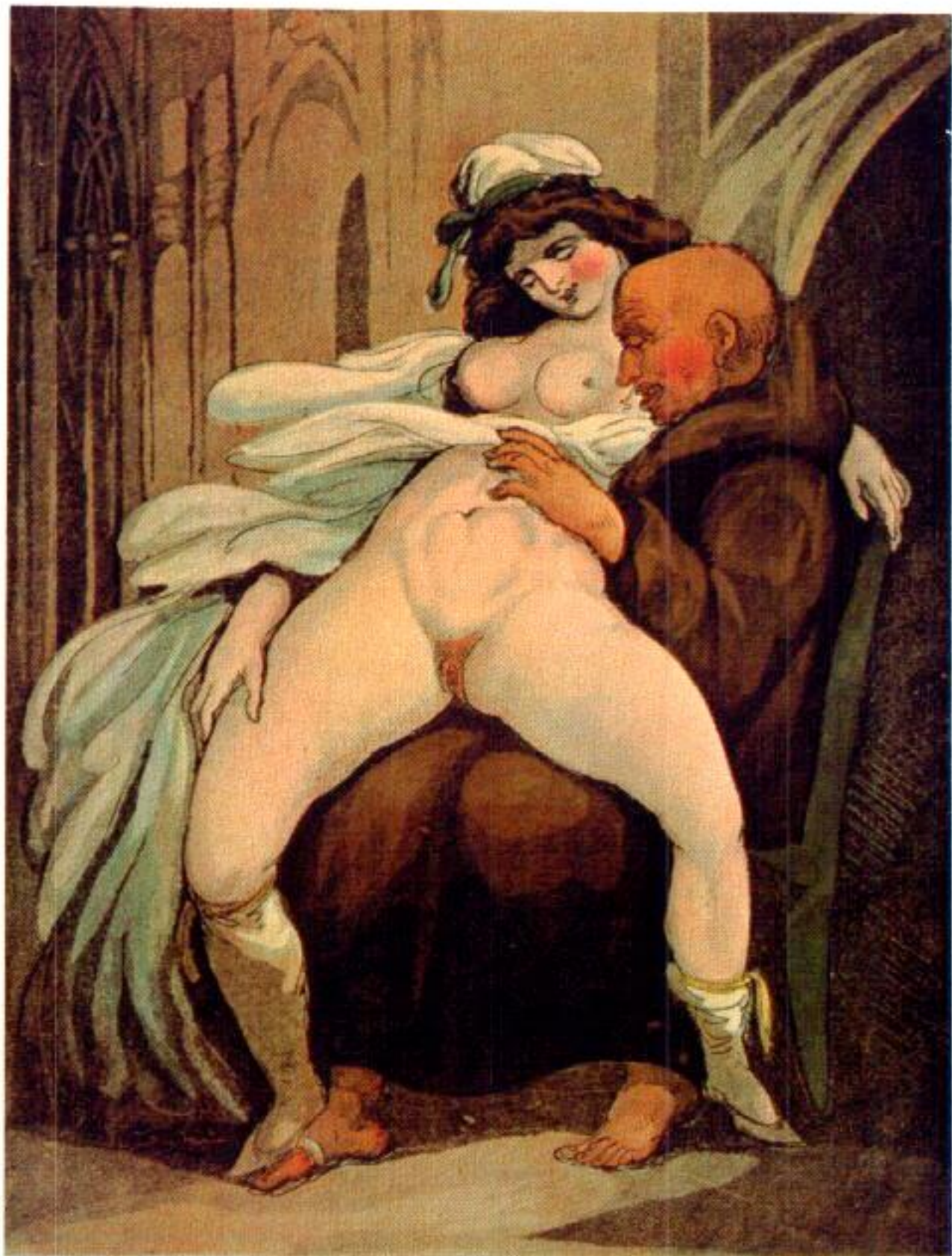


DOMESTIQUE.





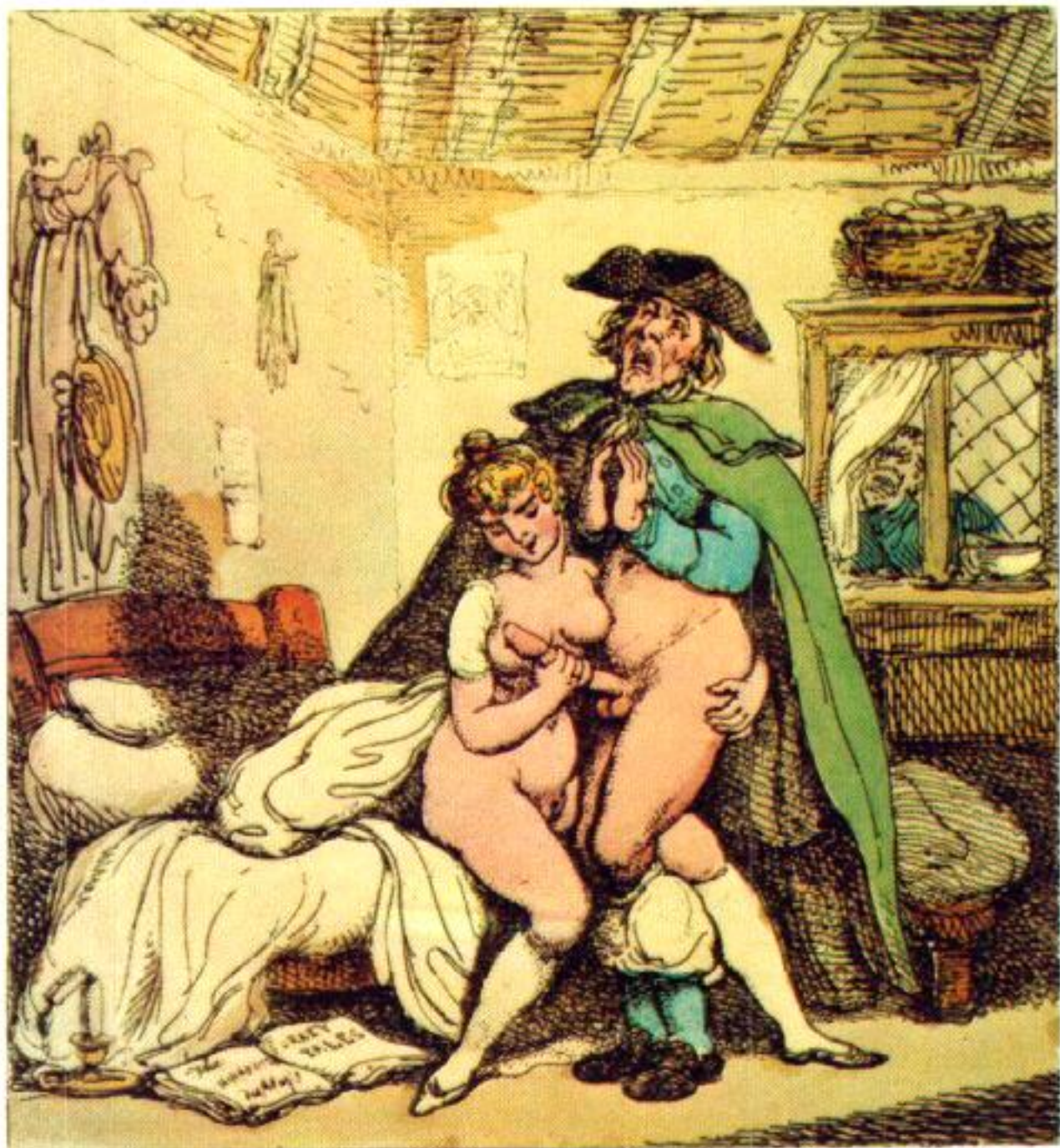
**Thomas Rowlandson (1756–1827)** Sequence of caricatures of the sexual practices of the English aristocracy taken from publications, 1808–1817





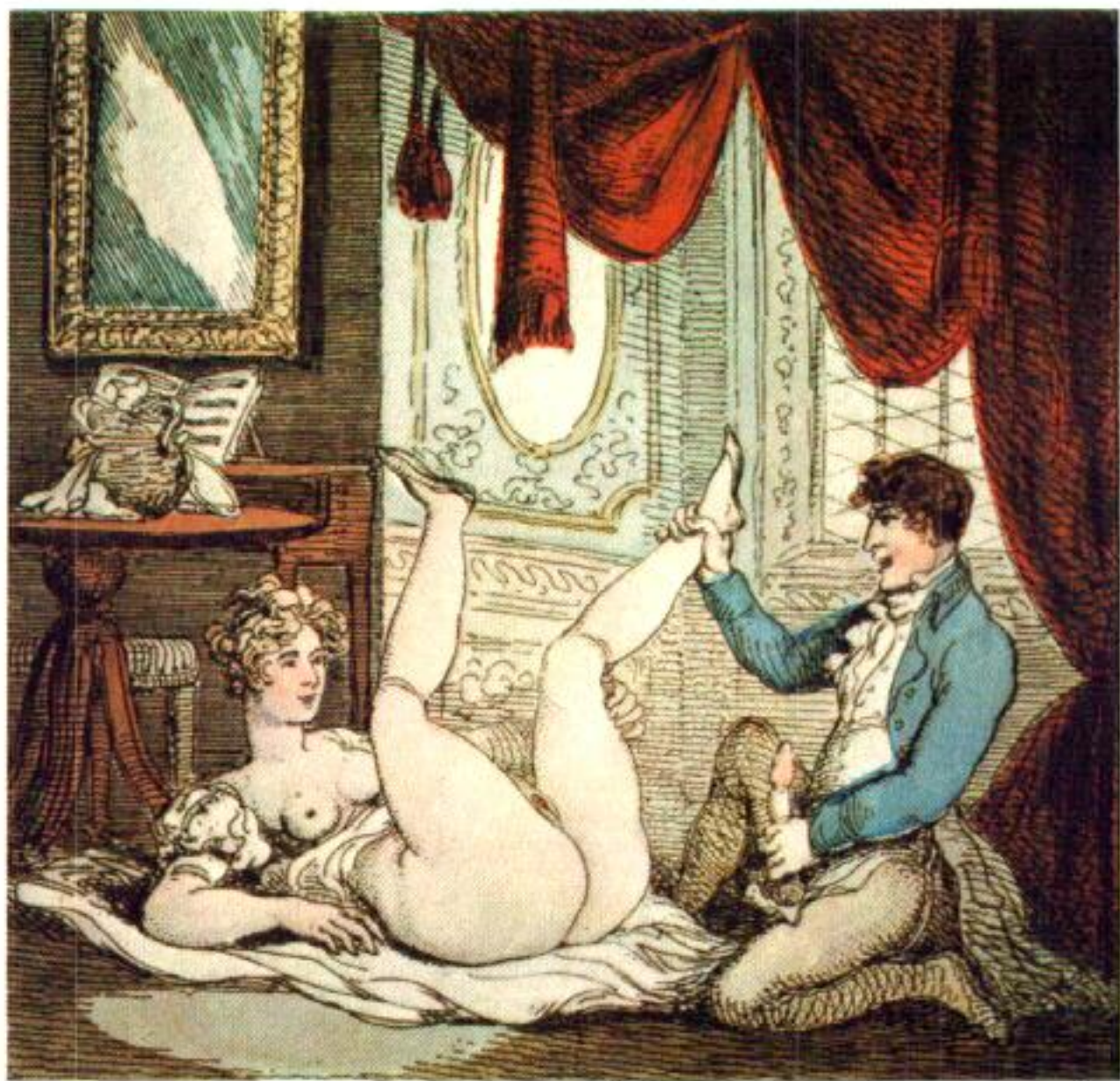


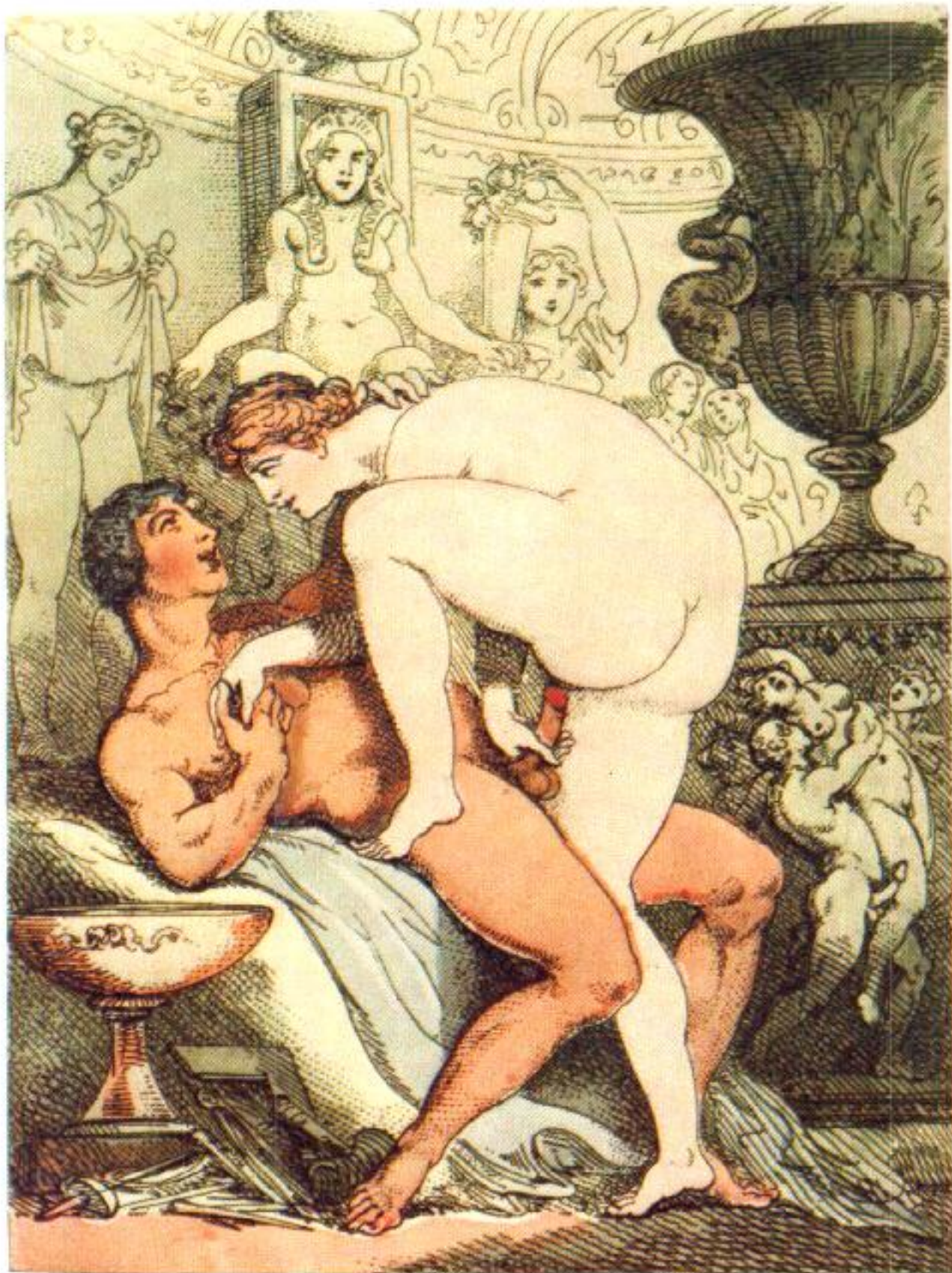
Playing on the Swing





The Swerve



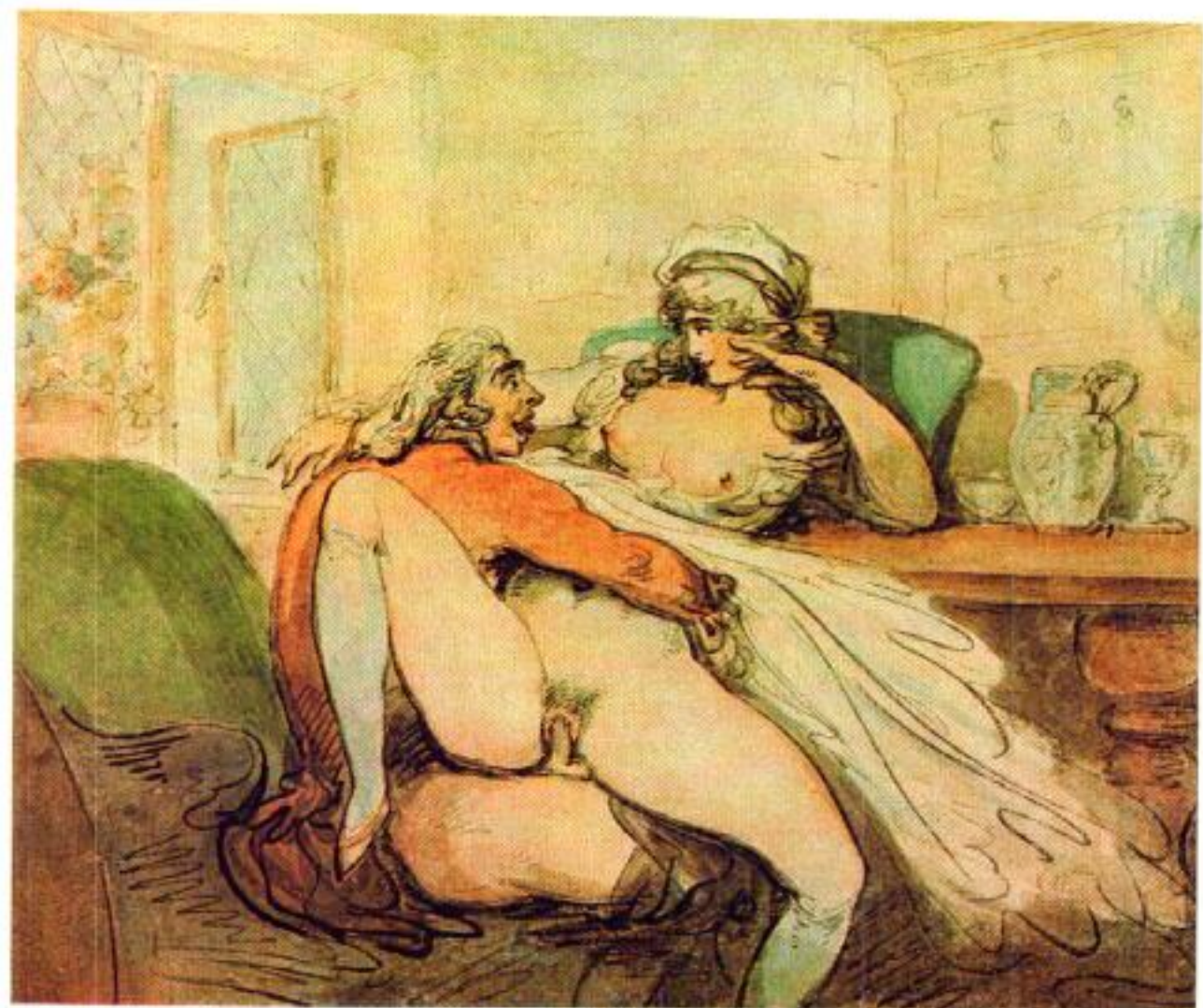


The Modern Pygmalion

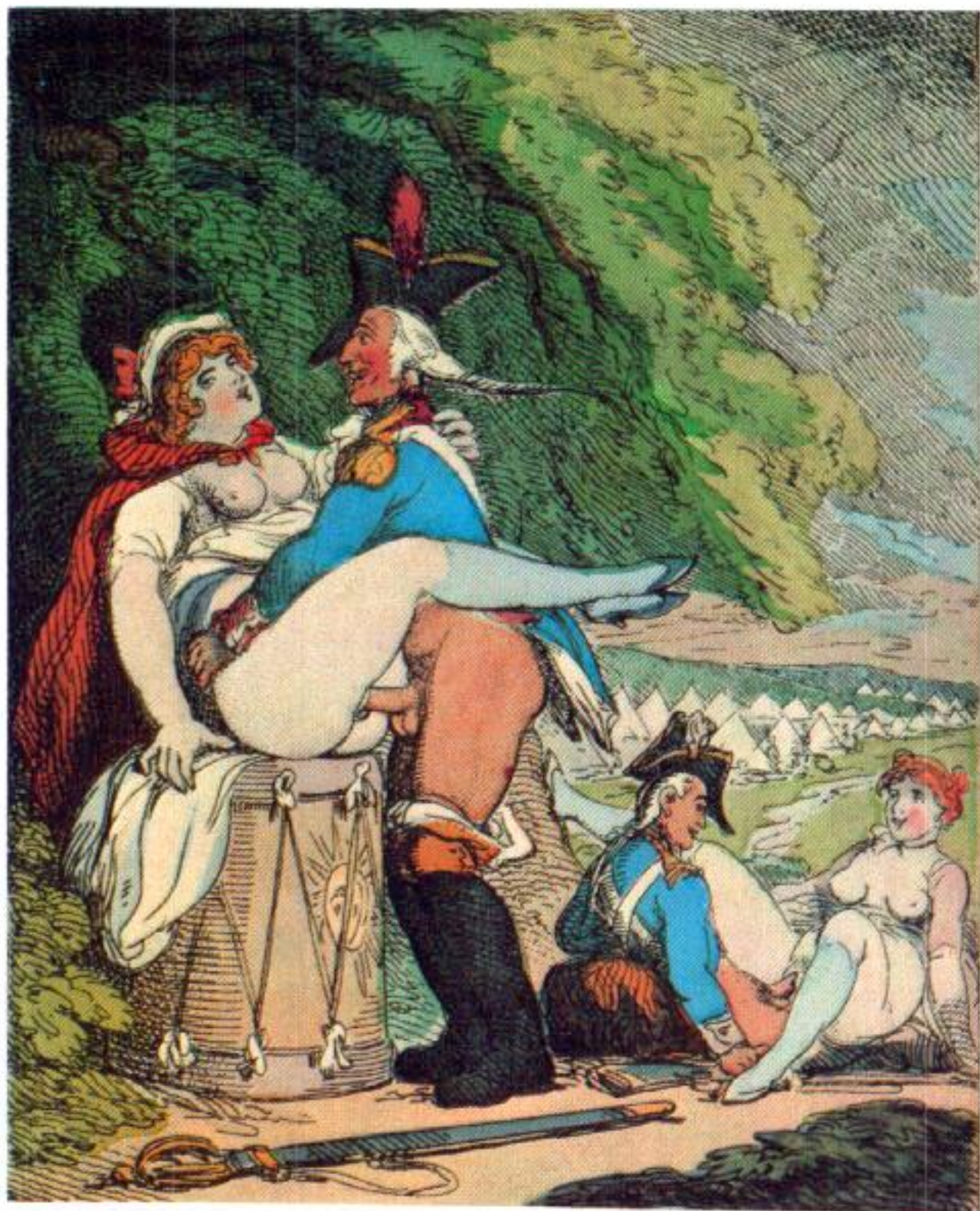




New Exploit in the Art of Equestrianism

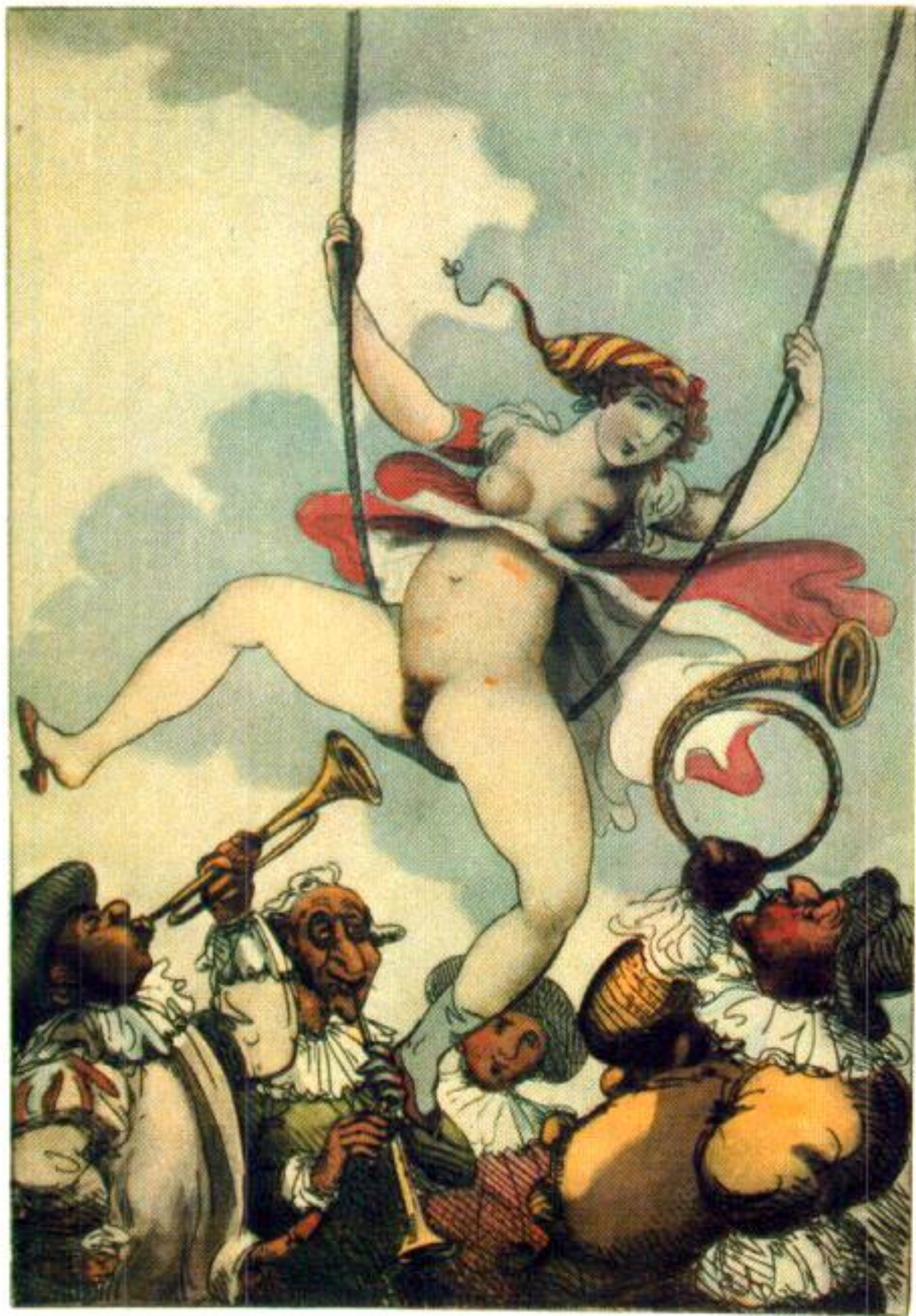




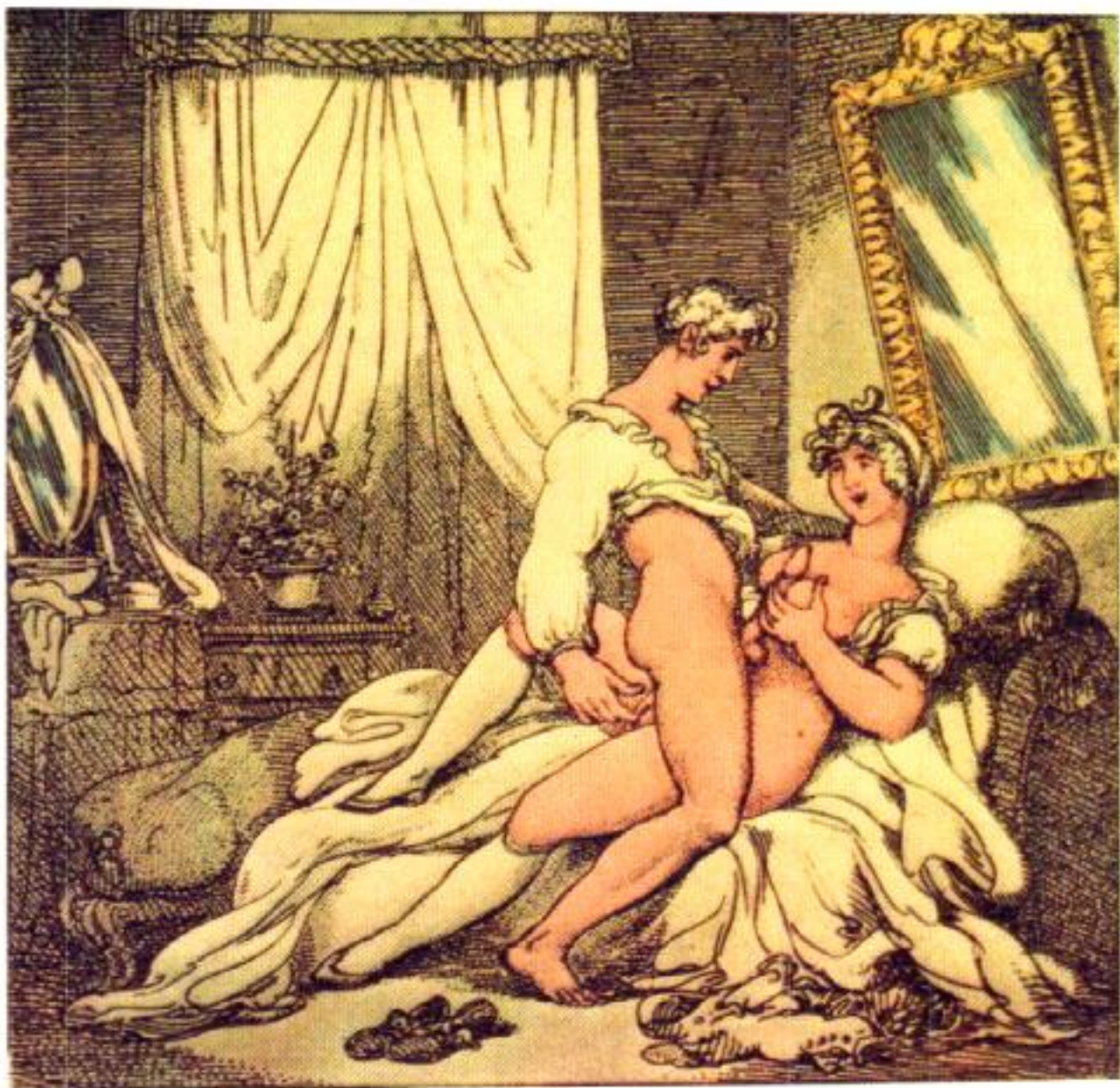


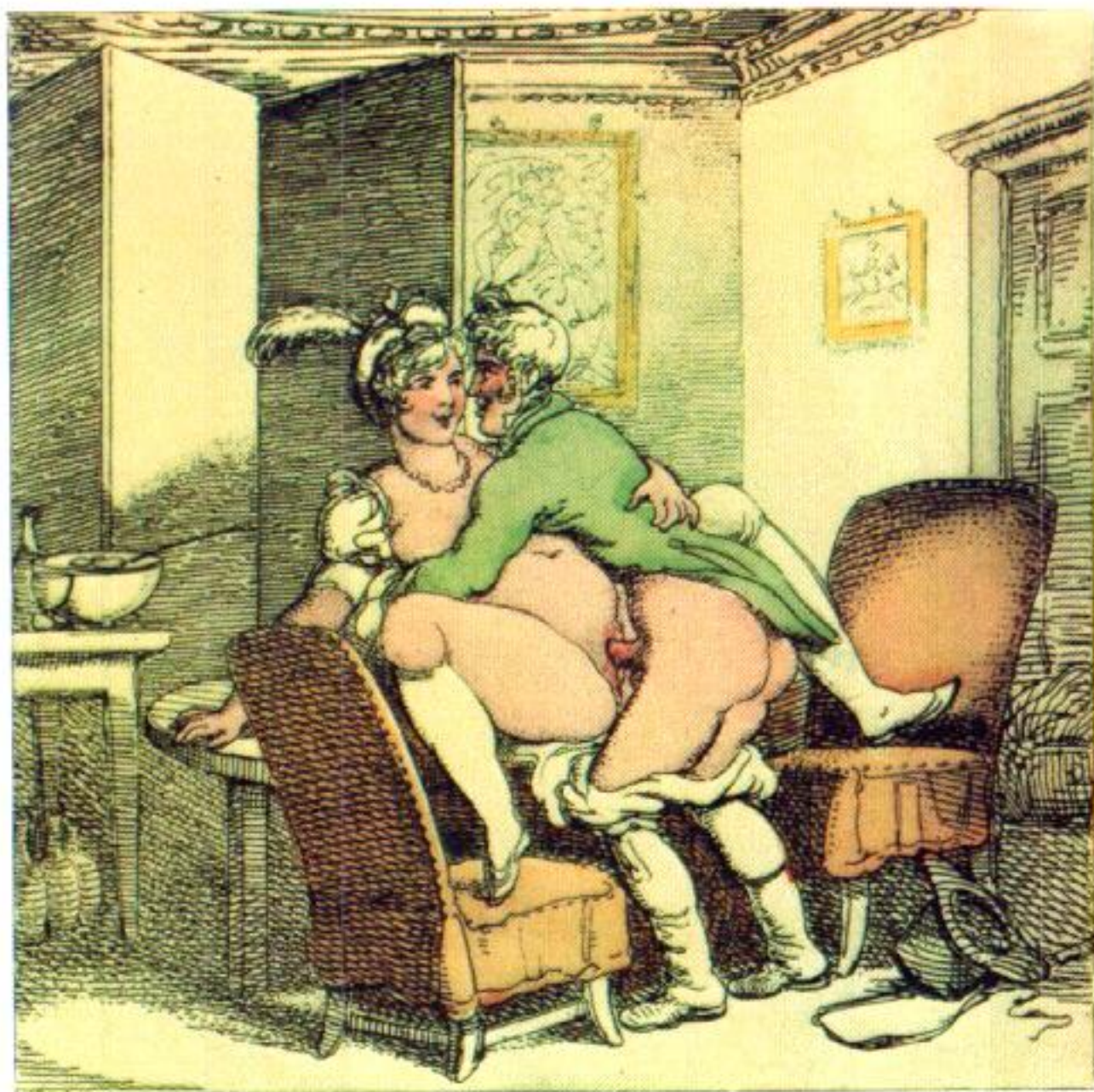
On the Battlefield



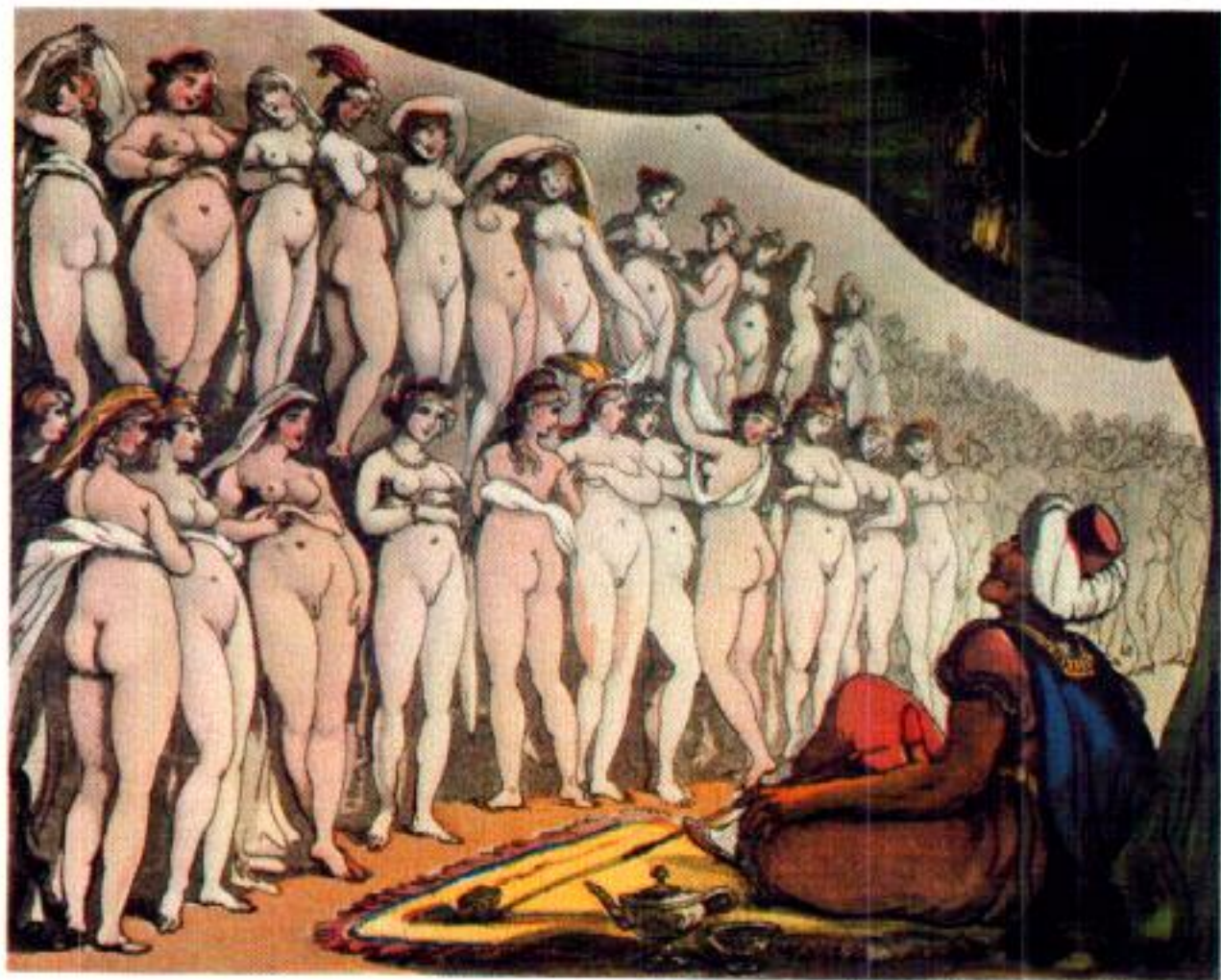


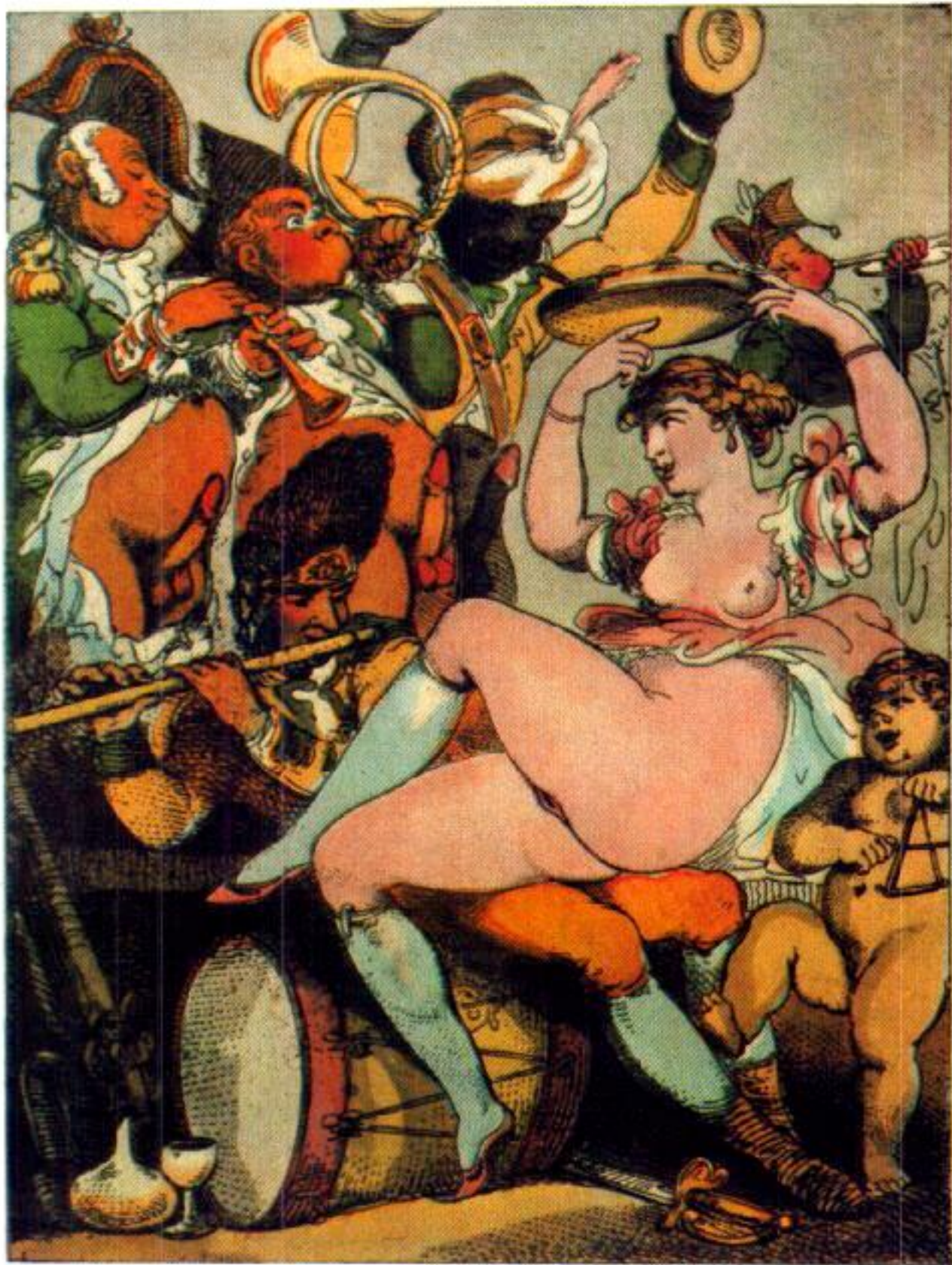
The Swing



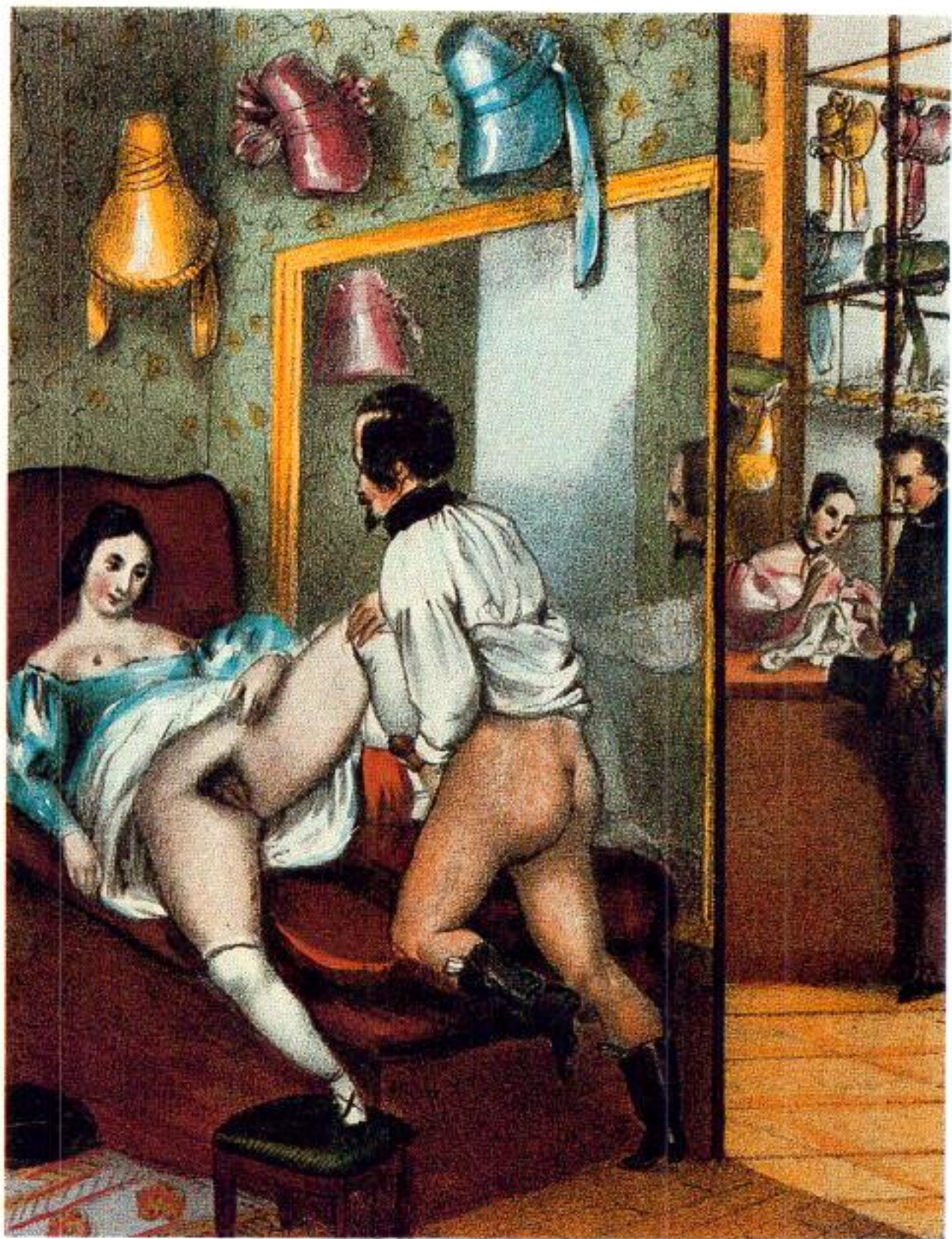


New Posture for a Gentleman





The Tambourine





IV

Erotica

Romantica

### **Pulling the Devil by the Tail**

Romanticism brought back to life the medieval figure of Satan. The sorcerers dance around Goya's great black he-goat, while in the paintings of Delacroix, Faust and Mephistopheles gallop in tandem. Artists took up the theme of the erotico-diabolic, ascribing to the devil a lubriciousness and ribaldry for which he had not previously been noted. The theological intentions of the demonic Gothic gargoyles were put aside; Romanticism was returning to pagan sources, to Pan, to the Cabiri, to the phallus. Gigantic, turgescient, Herculean, ready for combat, the phallus is the true hero of these images, which were intended to set off frank, joyful laughter.

### **Den Teufel am Schwanz packen**

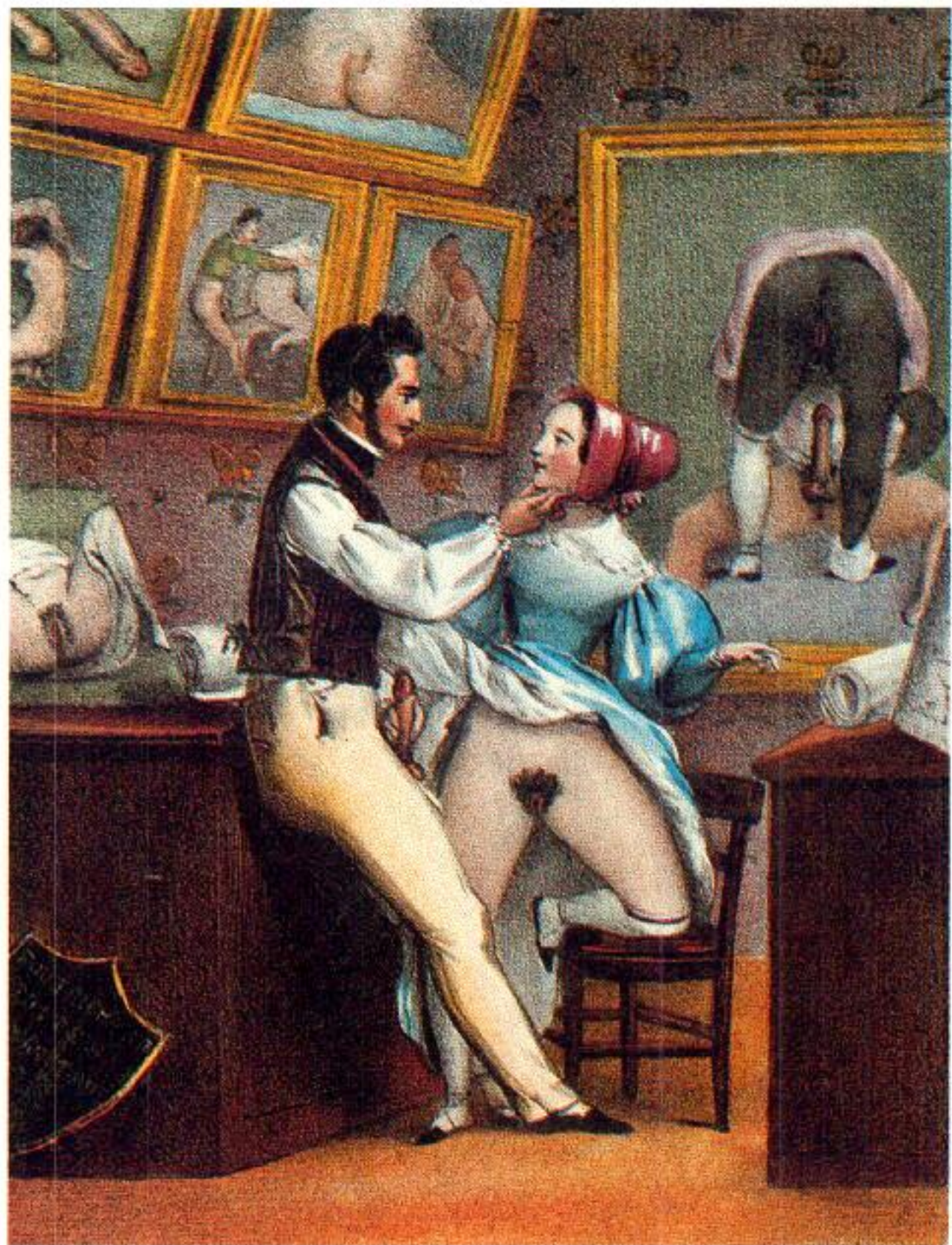
Die Romantik ließ die Gestalt des mittelalterlichen Satans auferstehen. Bei Goya tanzen die Hexenmeister um den großen schwarzen Ziegenbock, während sich Faust und Mephisto auf den Gemälden Delacroix' einträchtig tummeln. Die Künstler stürzten sich auf das Thema der teuflischen Erotik und verpaßten dem Dämon einen geilen und schlüpfrigen Charakter, den er bis dahin nicht hatte. In der Romantik heißt es: weg mit den theologischen Absichten, die sich in den dämonischen Fratzen der gotischen Wasserspeier manifestieren. Hier haben wir es mit der Rückkehr zu den heidnischen Quellen zu tun, zu Pan, zu den Kabiren, zum Phallus. Gigantisch, schwellend, kampfbereit, ein Herkules, ist der Phallus in der Tat der wahre Held dieser Bilder, die ein freies und lustvolles Lachen entfesseln sollen.

### **Le diable par la queue**

Le Romantisme a fait revivre la figure du Satan médiéval. Les sorciers tournent autour du grand bouc noir de Goya tandis que Faust et Méphistophélès caracolent de concert sur les toiles de Delacroix. Des artistes se sont attaqués au thème erotico-diabolique donnant au démon un caractère lubrique et égrillard qu'il n'avait pas jusque-là. Avec le Romantisme, fin des intentions théologiques des gargouilles gothiques démoniaques. Il s'agit d'un retour aux sources païennes, à Pan, aux cabires, au phallus. Gigantesque, turgescient, herculéen, prêt au combat, le phallus est en effet le véritable héros de ces images destinées à déchaîner un rire franc et joyeux.

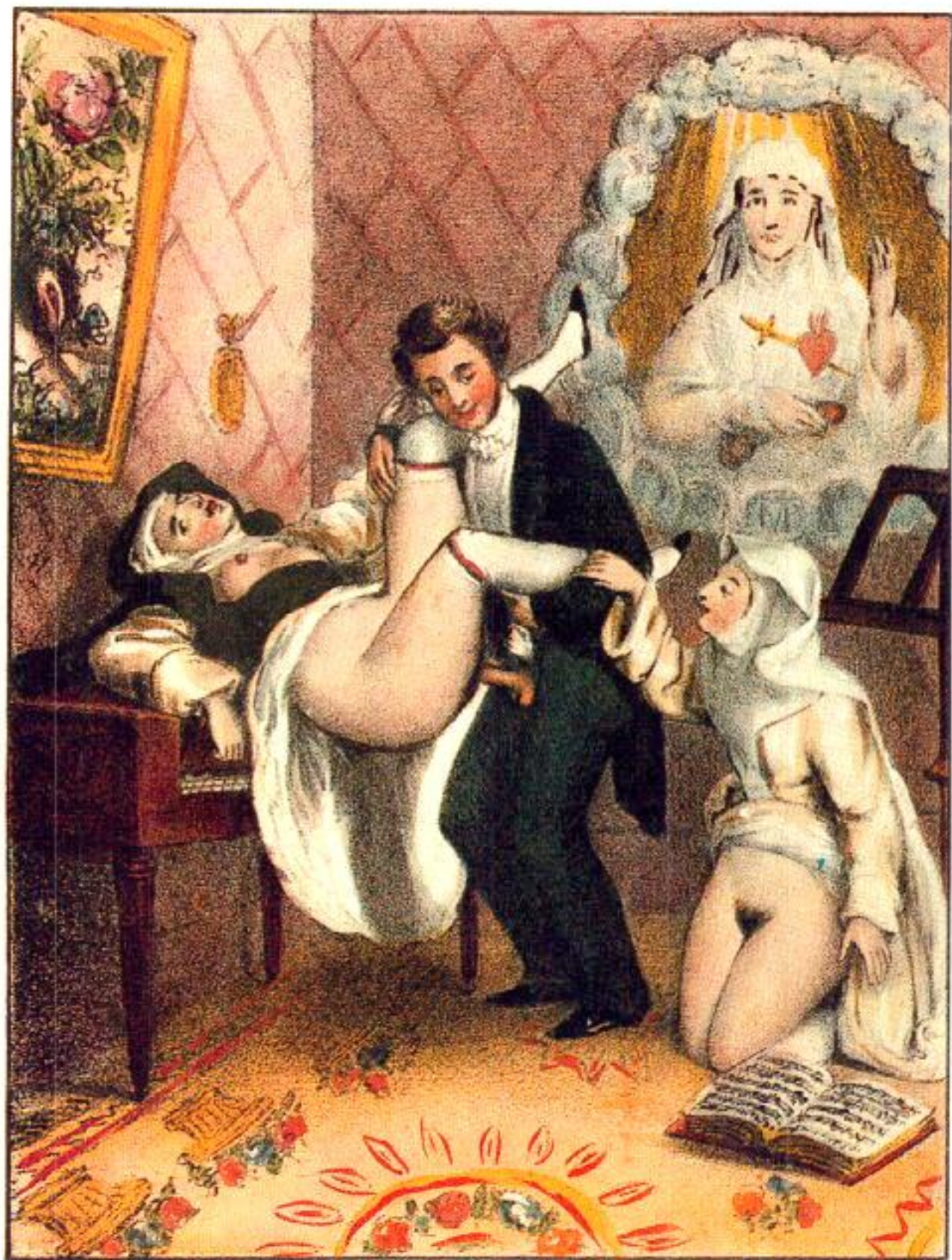


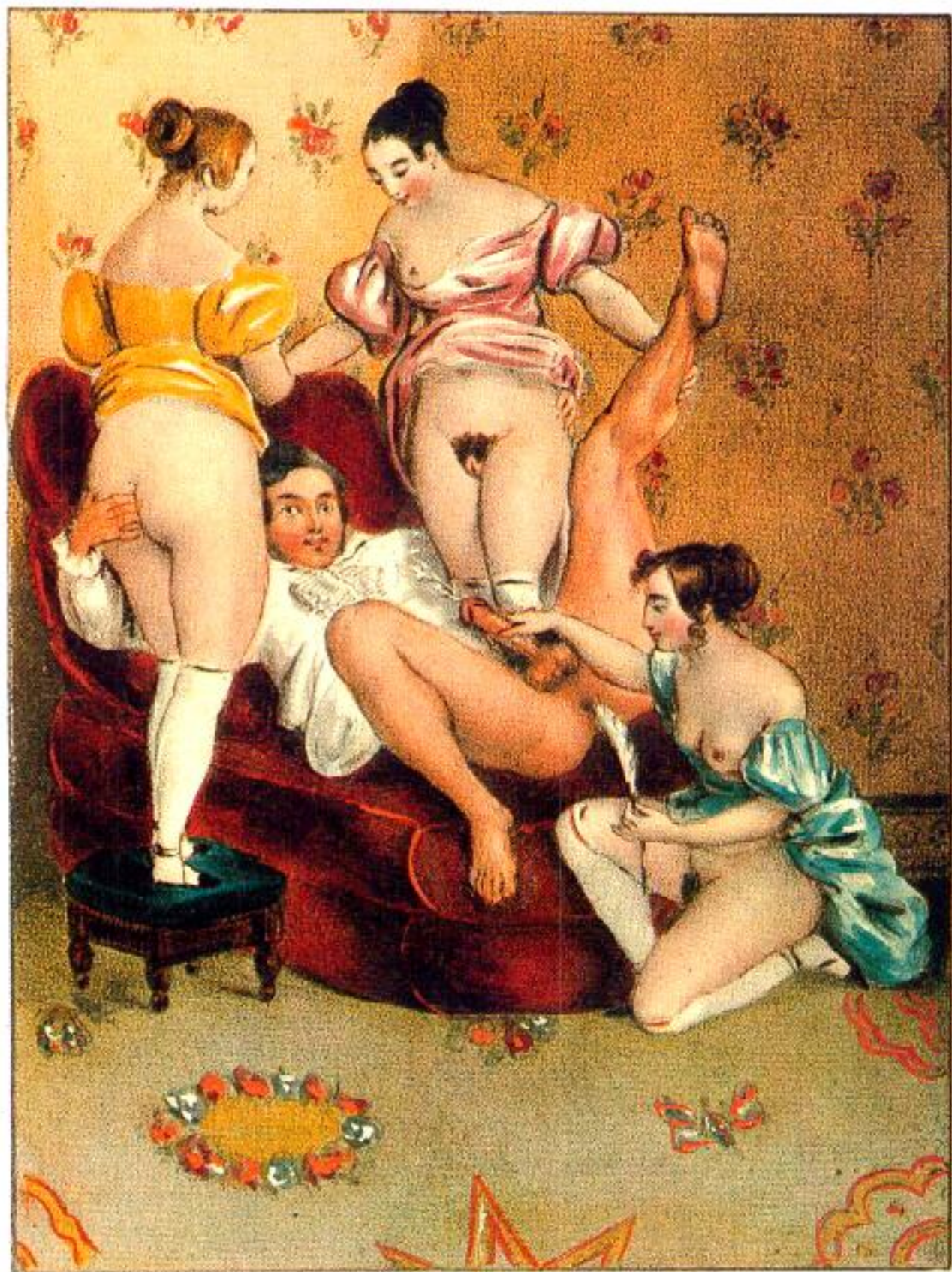
It's my turn now



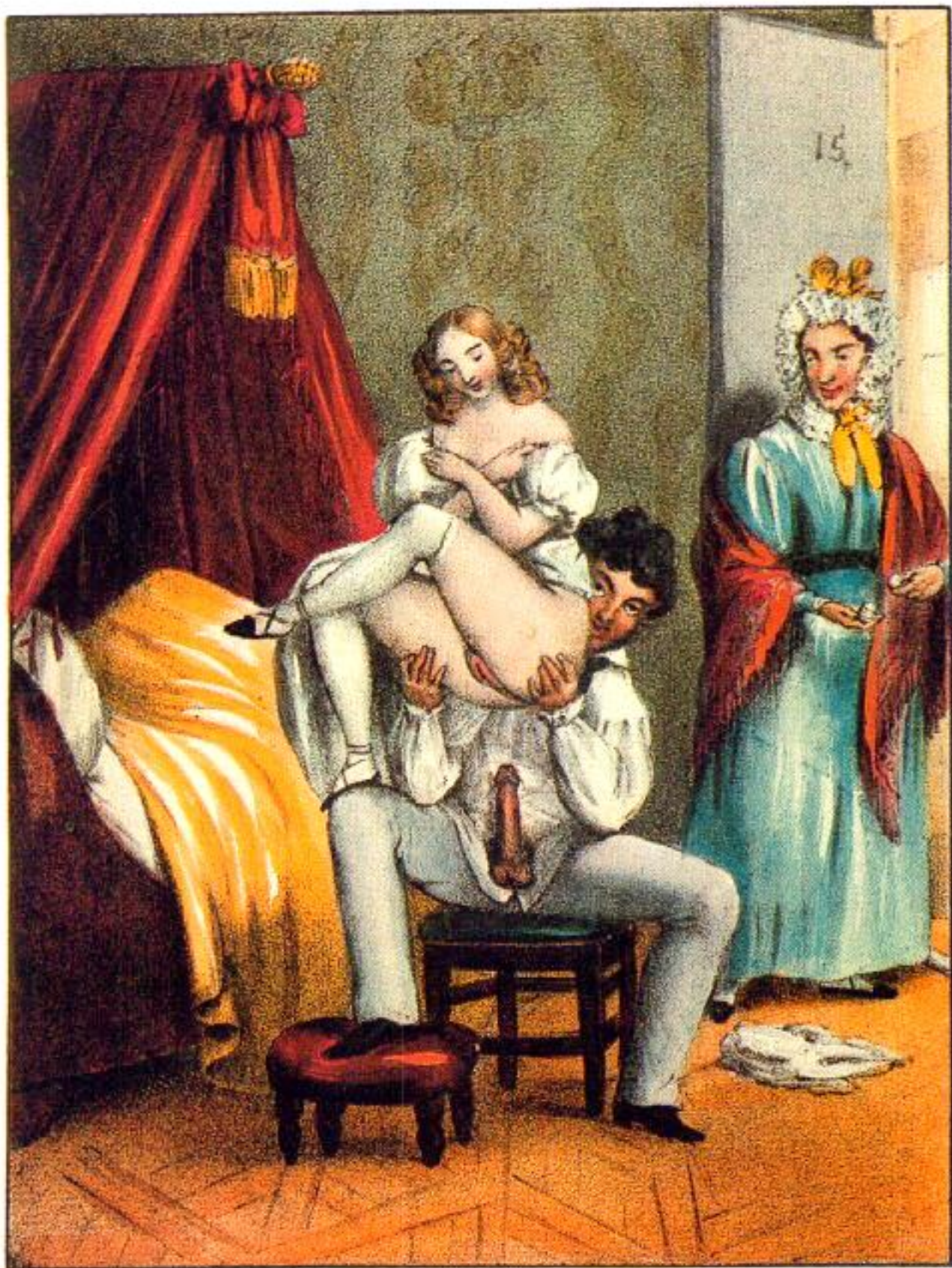


Without it nothing

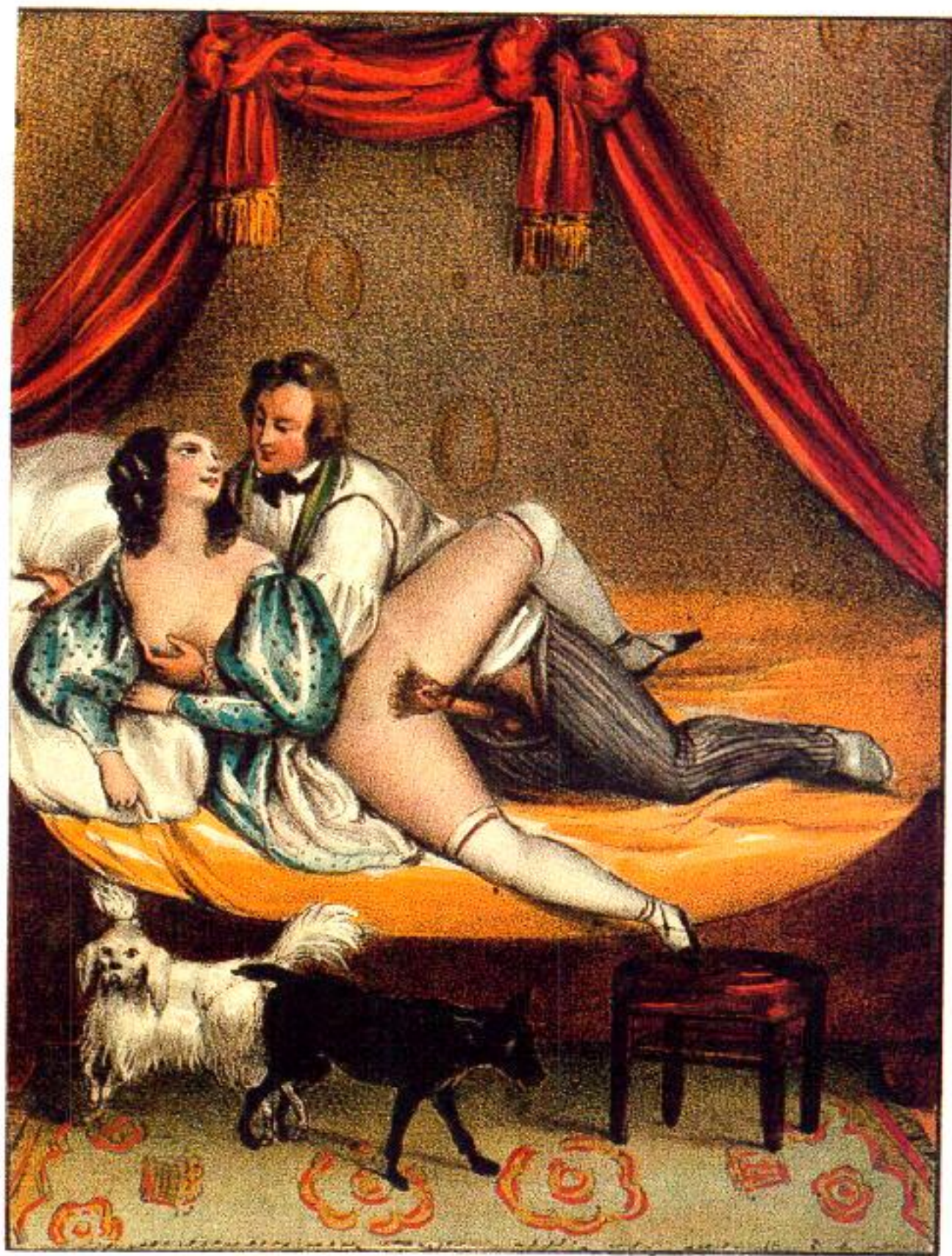




God what a come

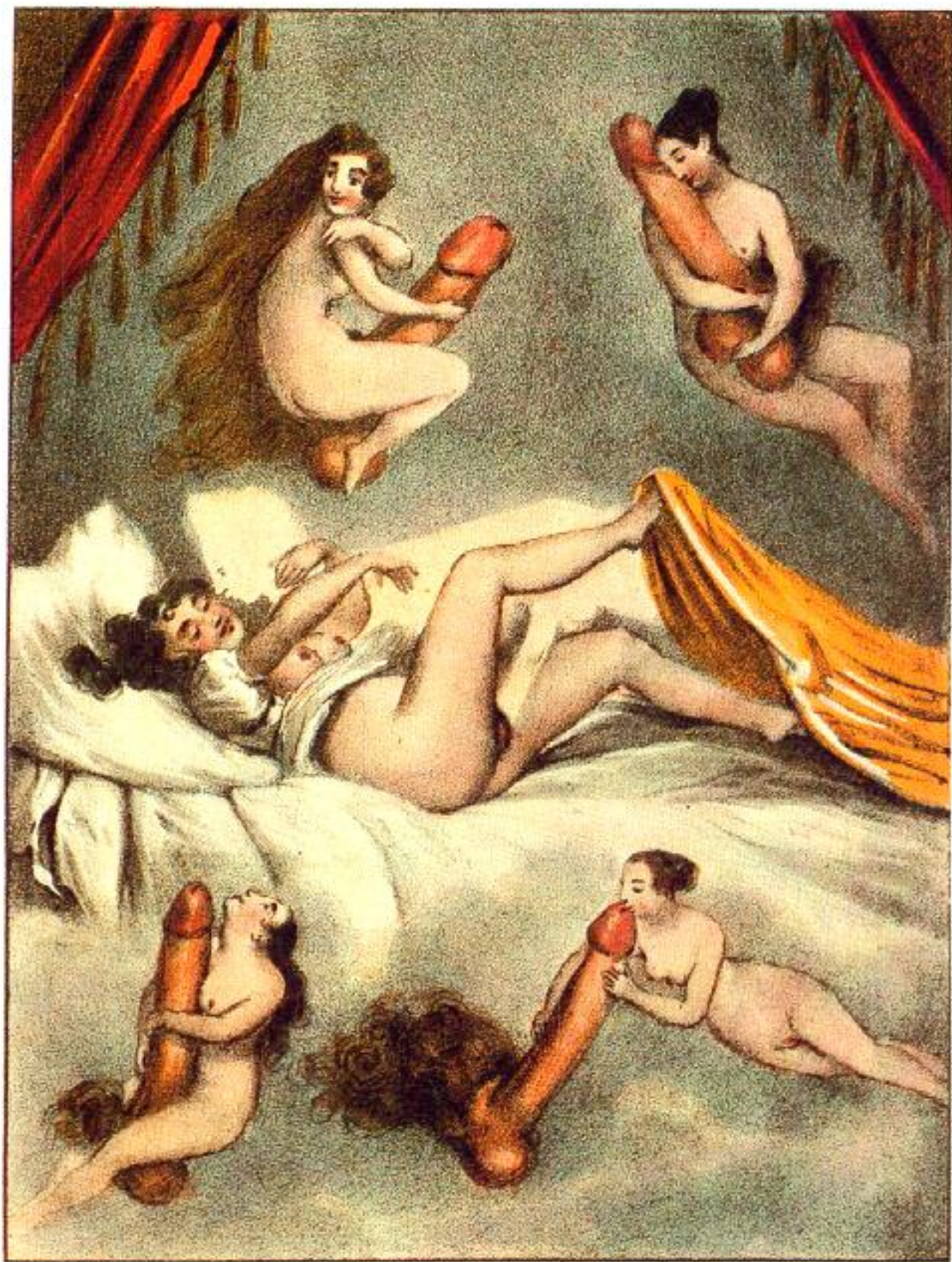




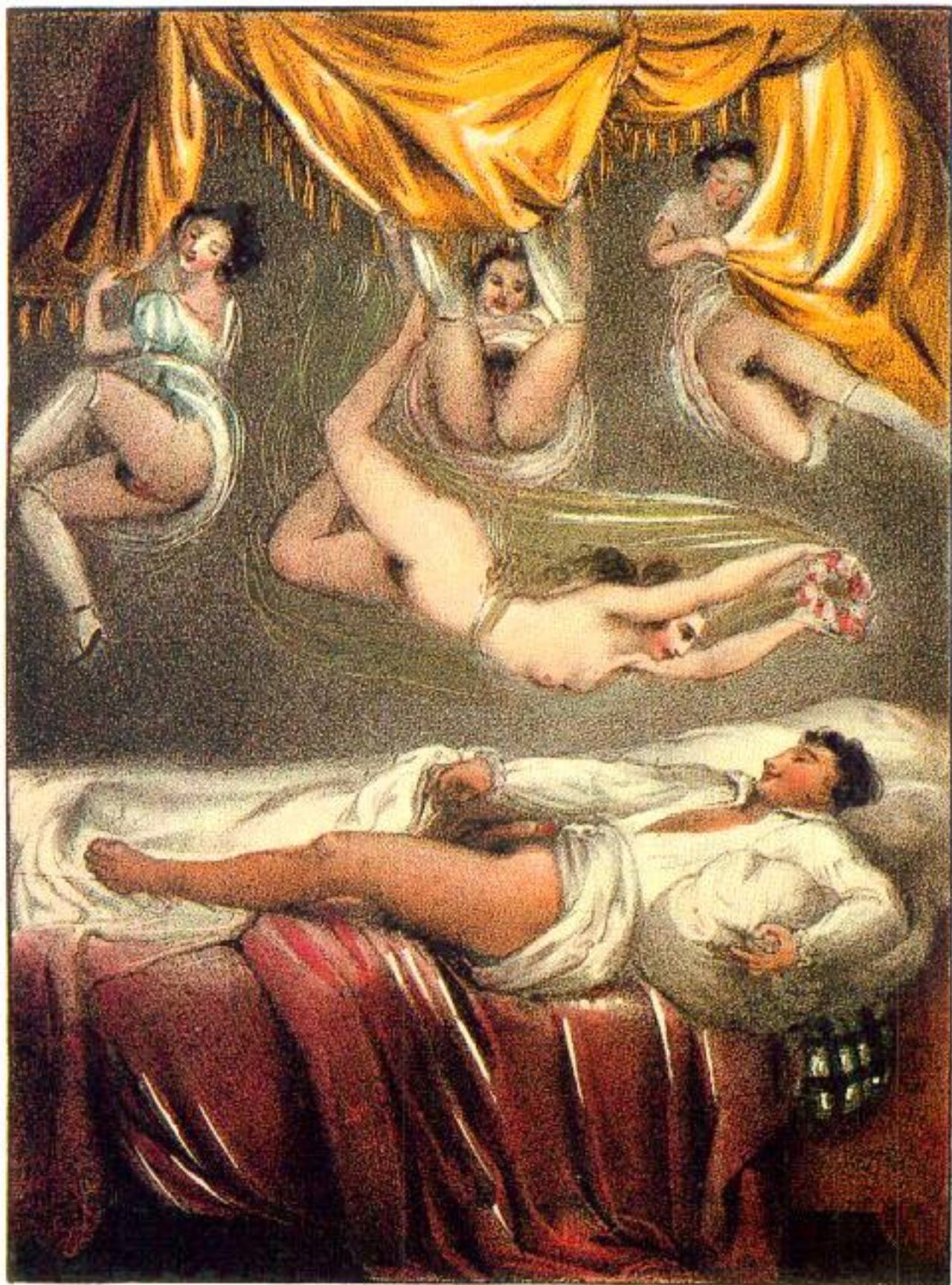


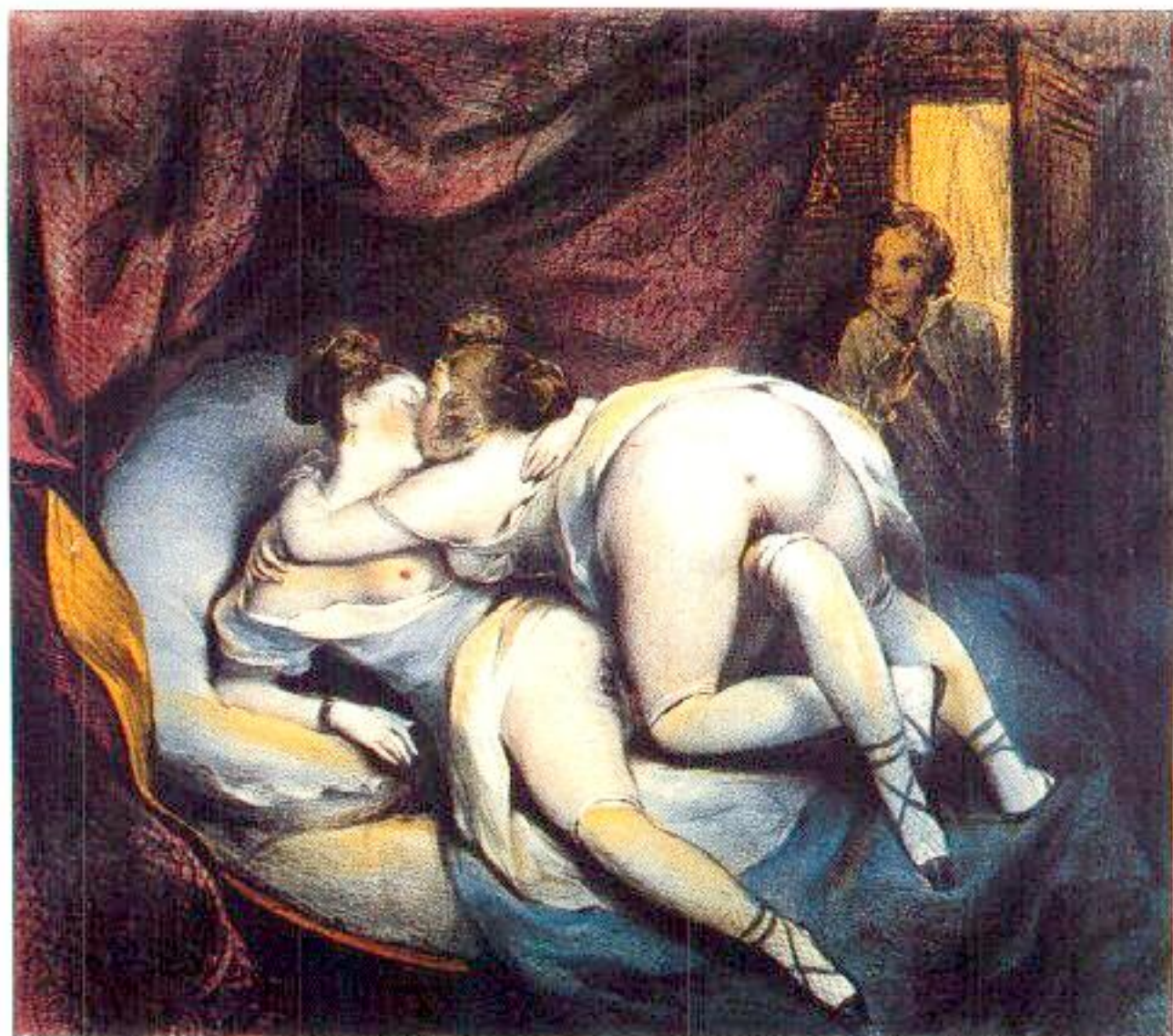
The good example



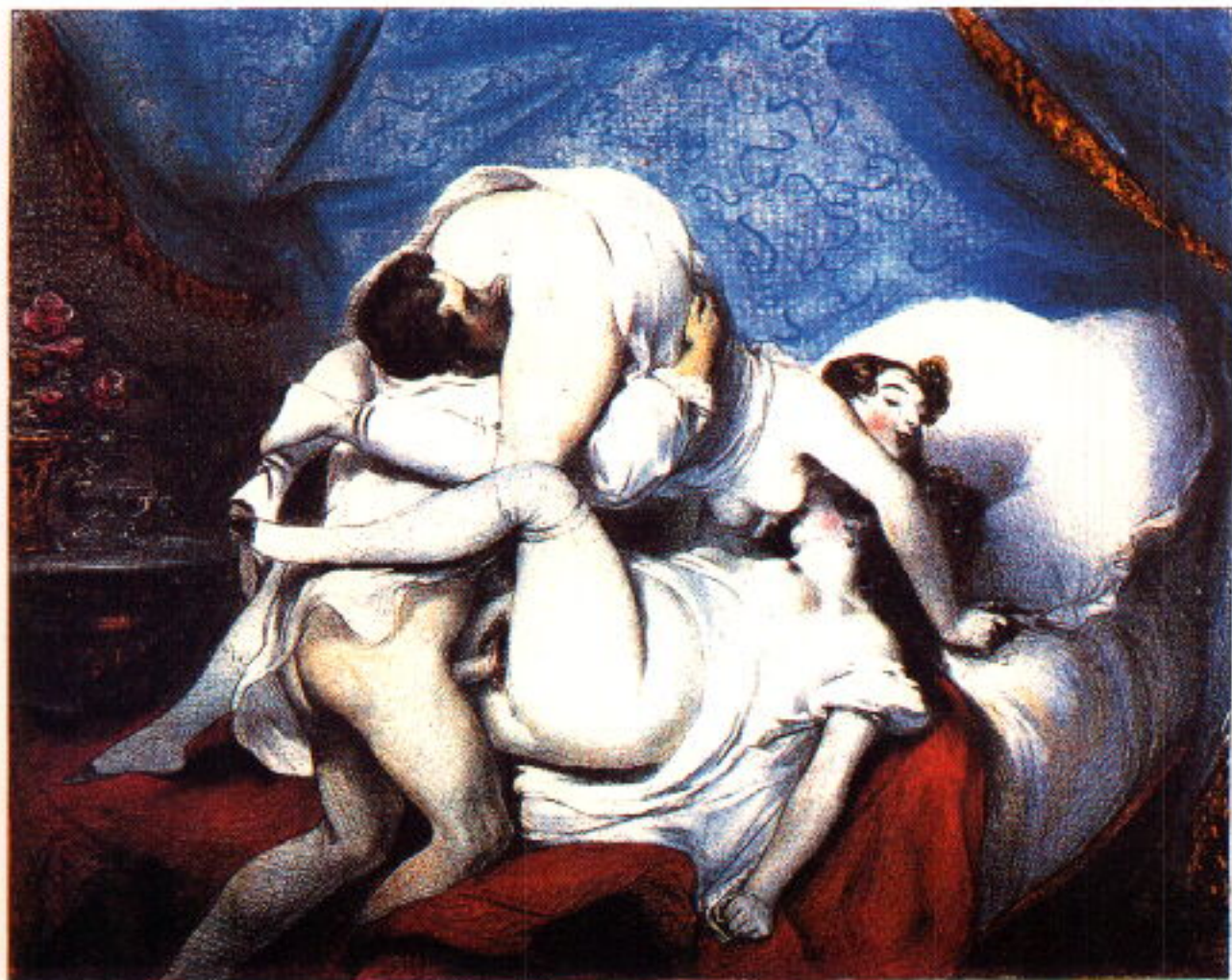


The Virgin's Dream





*Épuisée, abattue, Fanny laisse tomber ses bras, pâle, elle restait insensible comme  
une belle morte; le Comtesse débauché, le plaisir le tuait et ne l'achevait pas.*



*Sans rien perdre de ma position, je parvins à saisir fortement les cuisses de la Comtesse, et les tenant élevés au dessus de ma tête, je portai à loisir, une langue active et dévorante sur sa partie en feu.*



*À travers le bruit de mes coups, j'entendais confusément des cris, des éclats,  
des mains frappant sur des chairs, c'étaient aussi des rires insensés, mais nerveux,  
convulsifs, précurseurs de la joie des sens*



*Je m'accôte je fléris, il me semble que je fous que je m'abime, ah' m'écrit je  
meu dice ah' ah' d' je me relevai subitement épouvanté. j'étais tout mouillé.*





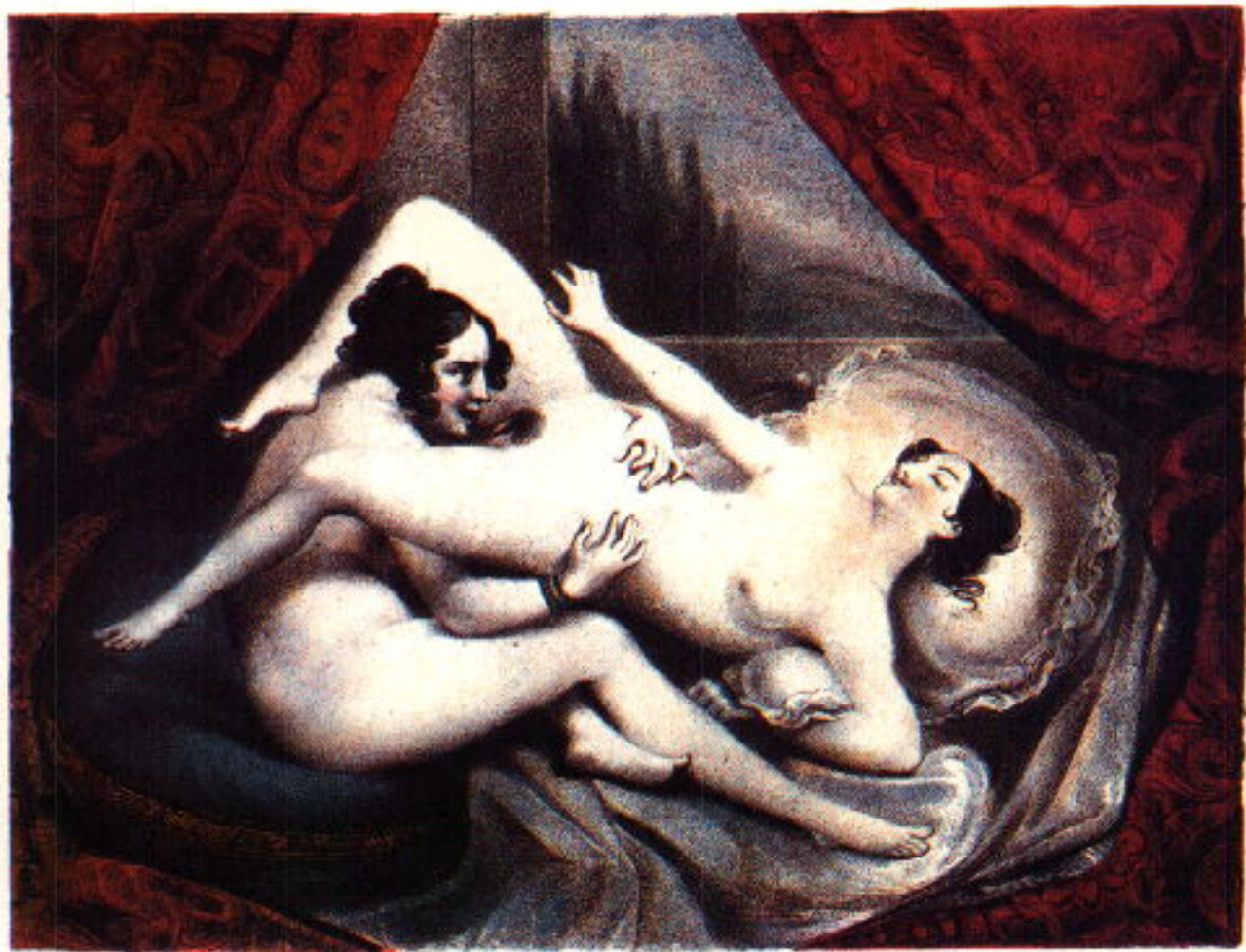
*Mes souvenirs classiques se mêlant un instant à mes rêves, je vis Jupiter en feu, Junon maniant sa foudre, je vis tout l'Olympe en rut dans un désordre, un pêle-mêle étranges.*



*Et voilà que chacun se moue, s'agite, s'exalte au plaisir; je divorce des yeux cette scène  
américaine, m. 11. Deux mains battent une gorge brûlante ou se portent frénétiques sur des charmes  
plus secrets encore.*

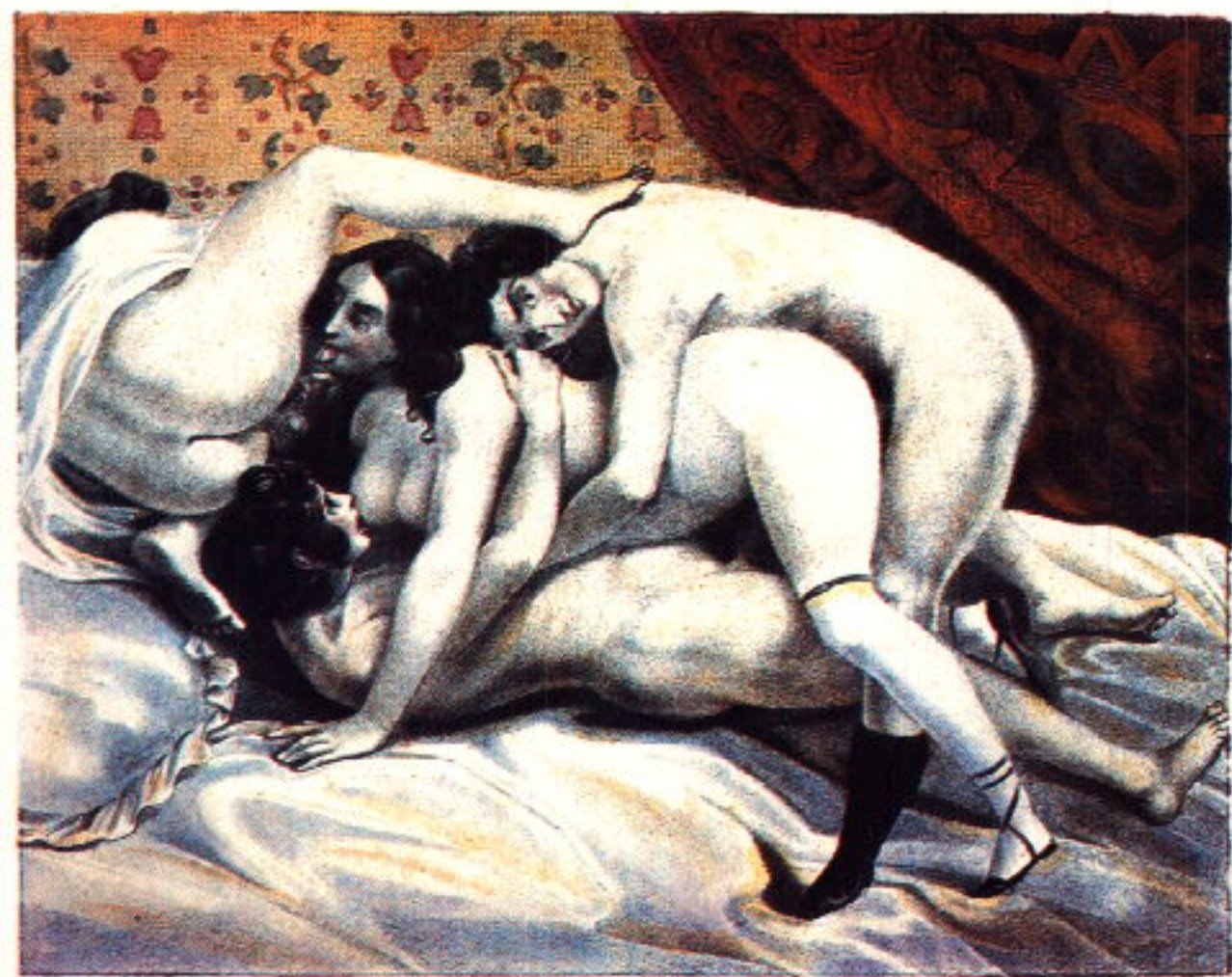
















**Achille Deveria** Diabolico Foutro Manie. Sequence of lithographies on the history of morals under Louis-Philippe, c. 1835







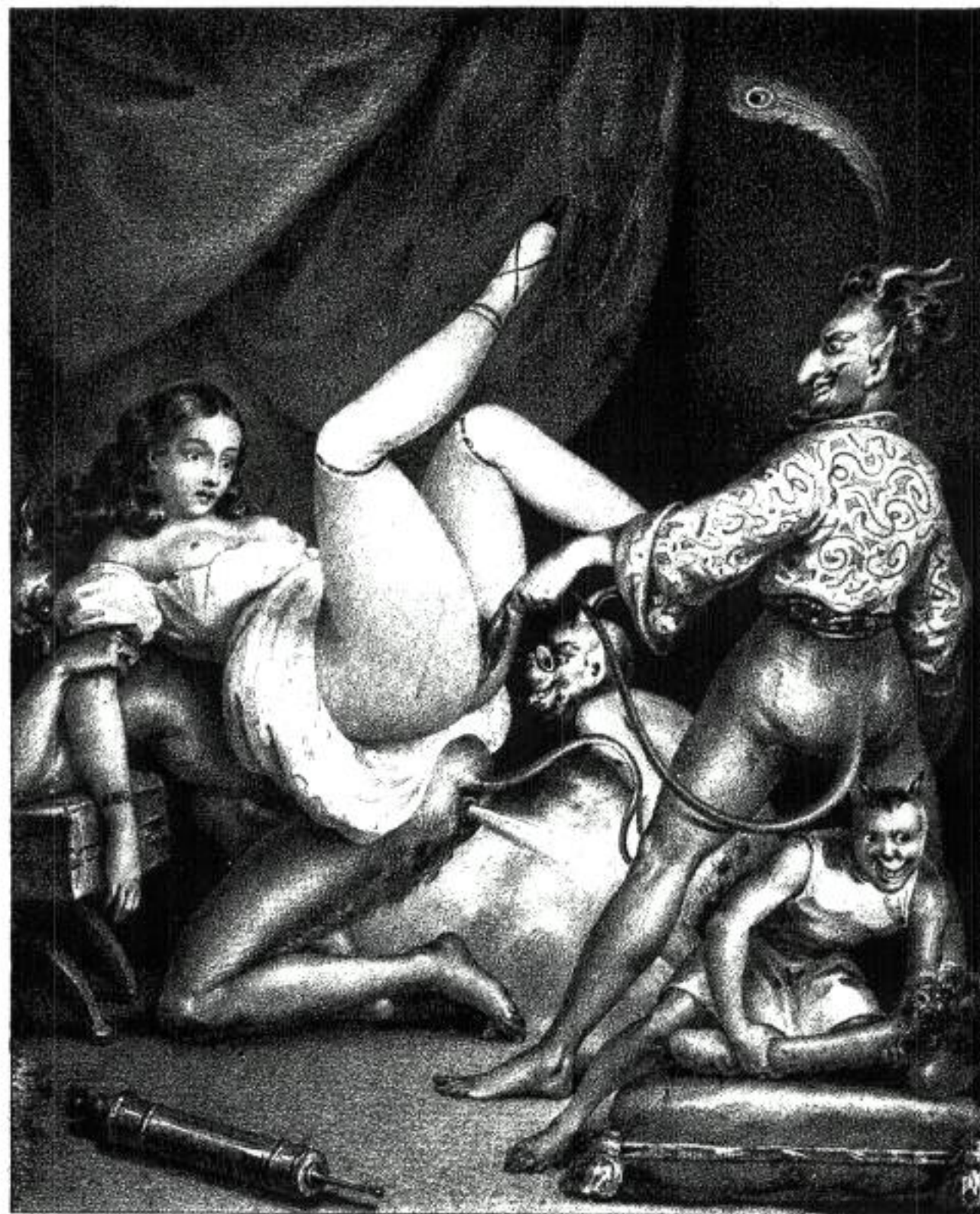


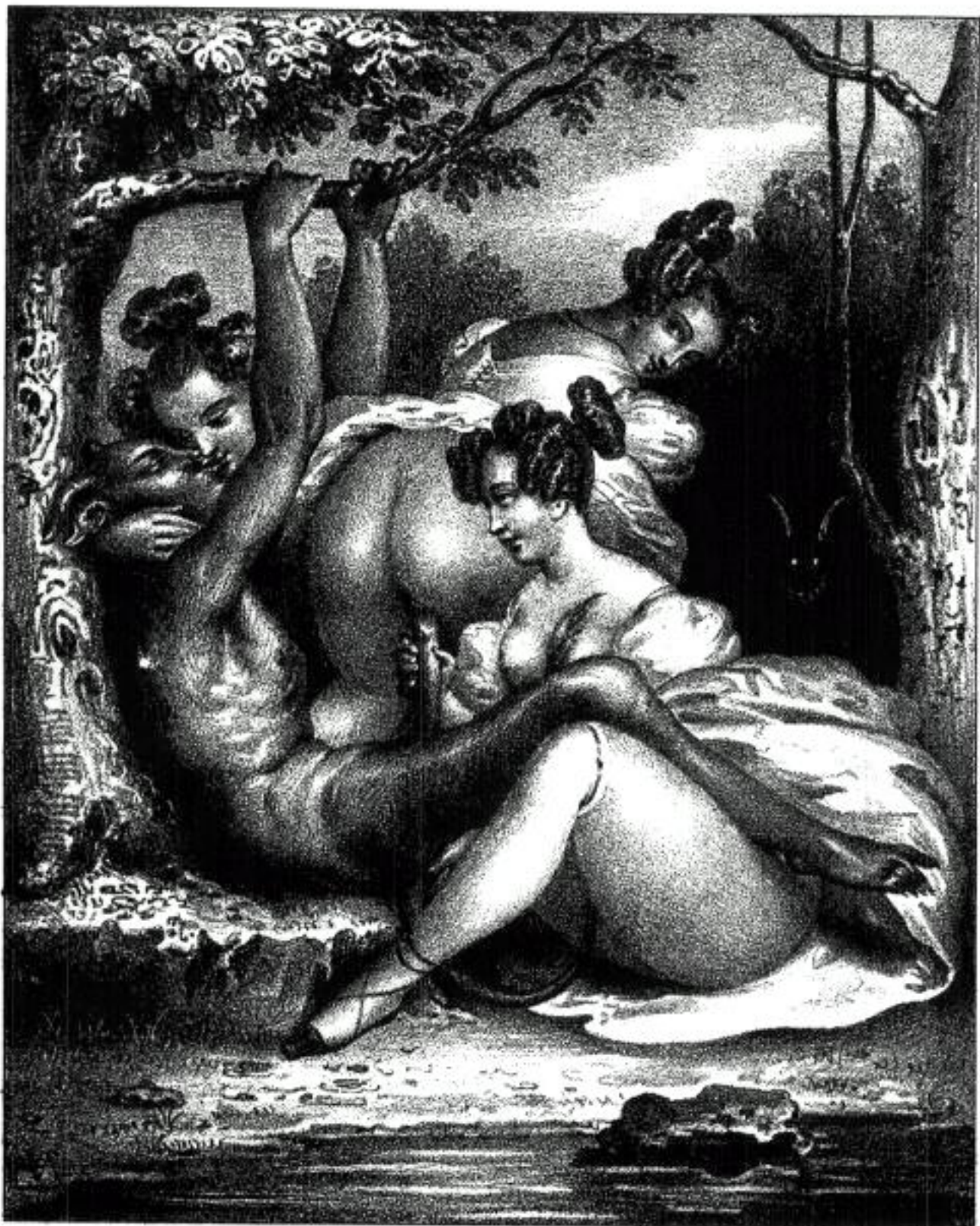






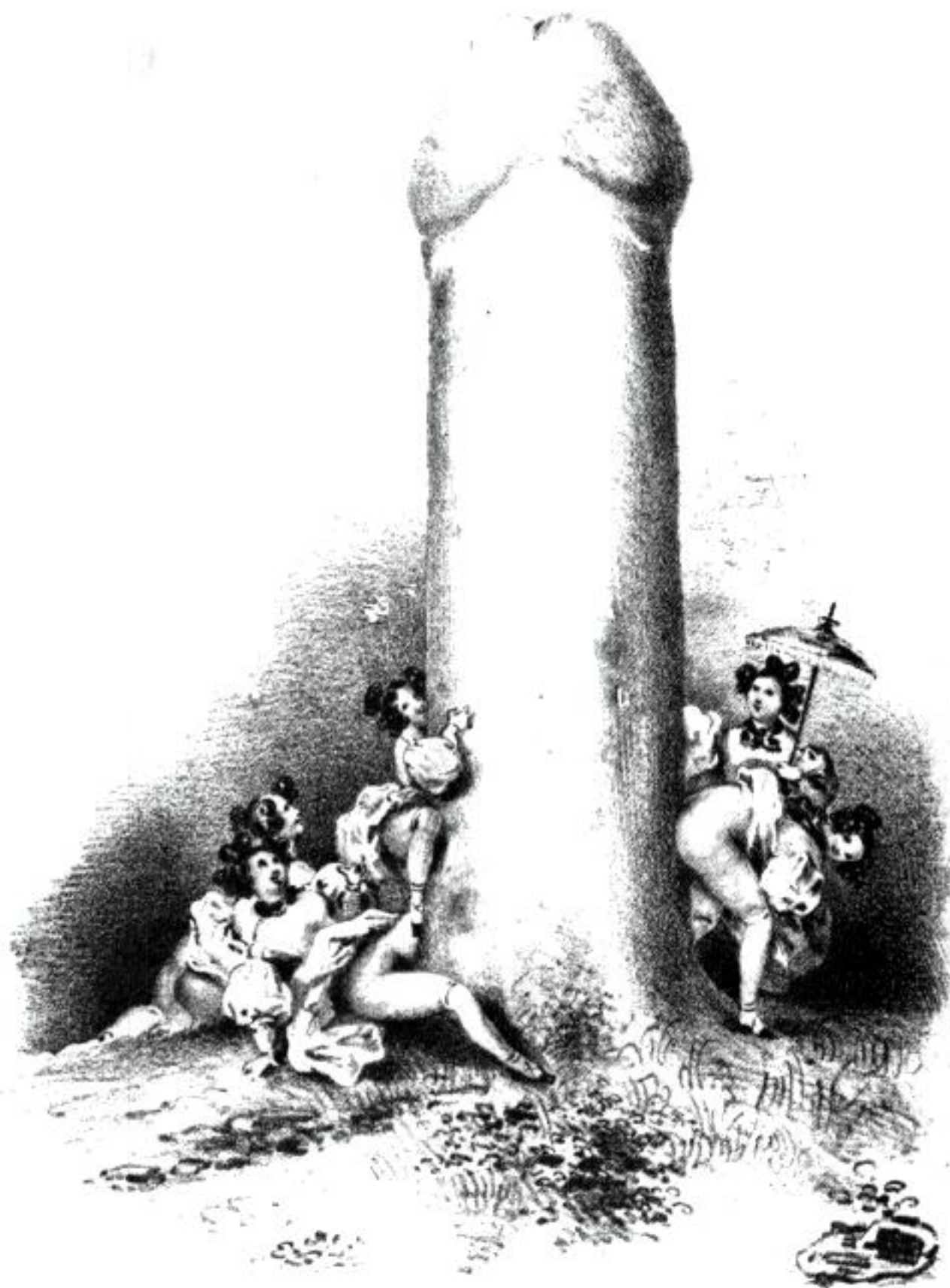












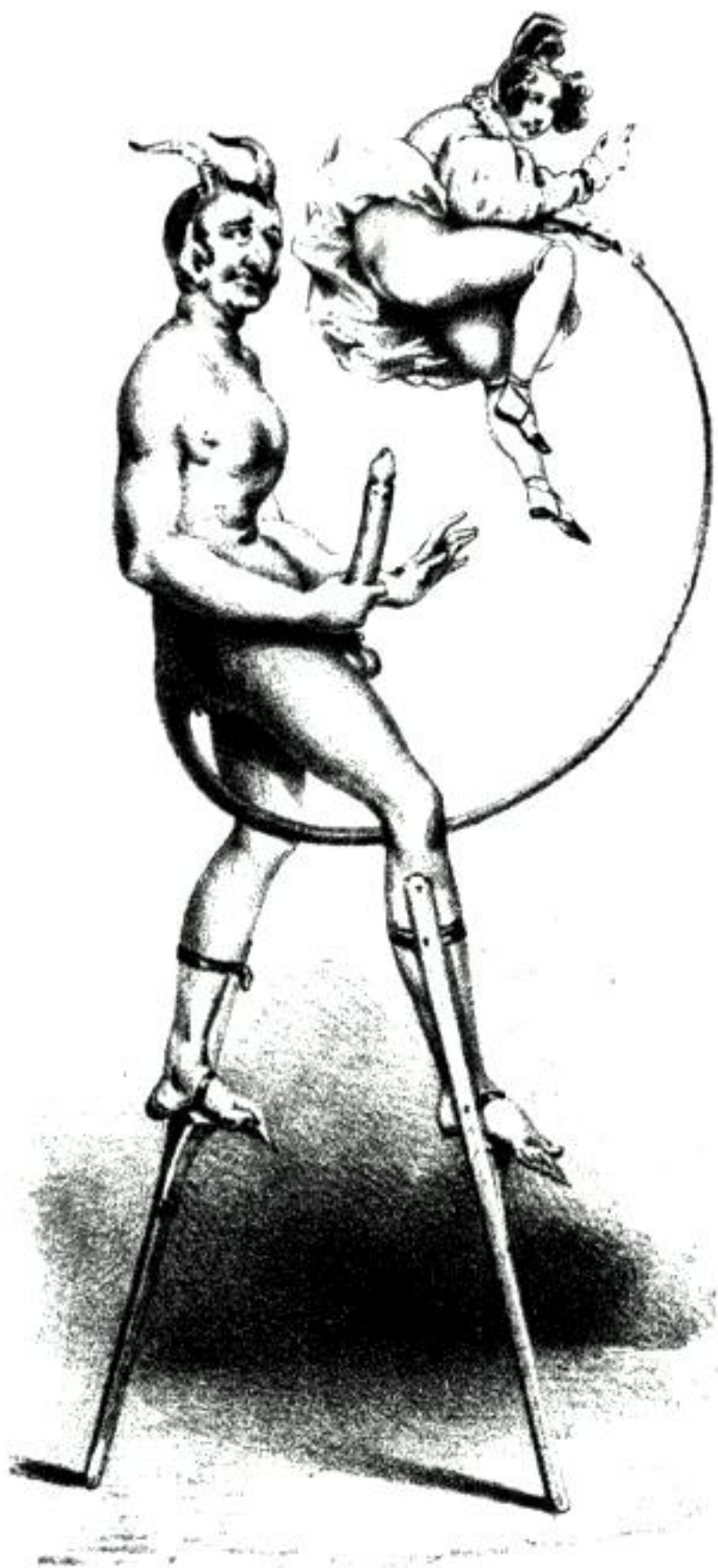
Eugène Le Poitevin from the sequence *Erotic Deviltries*, 1832: The Tree of Life





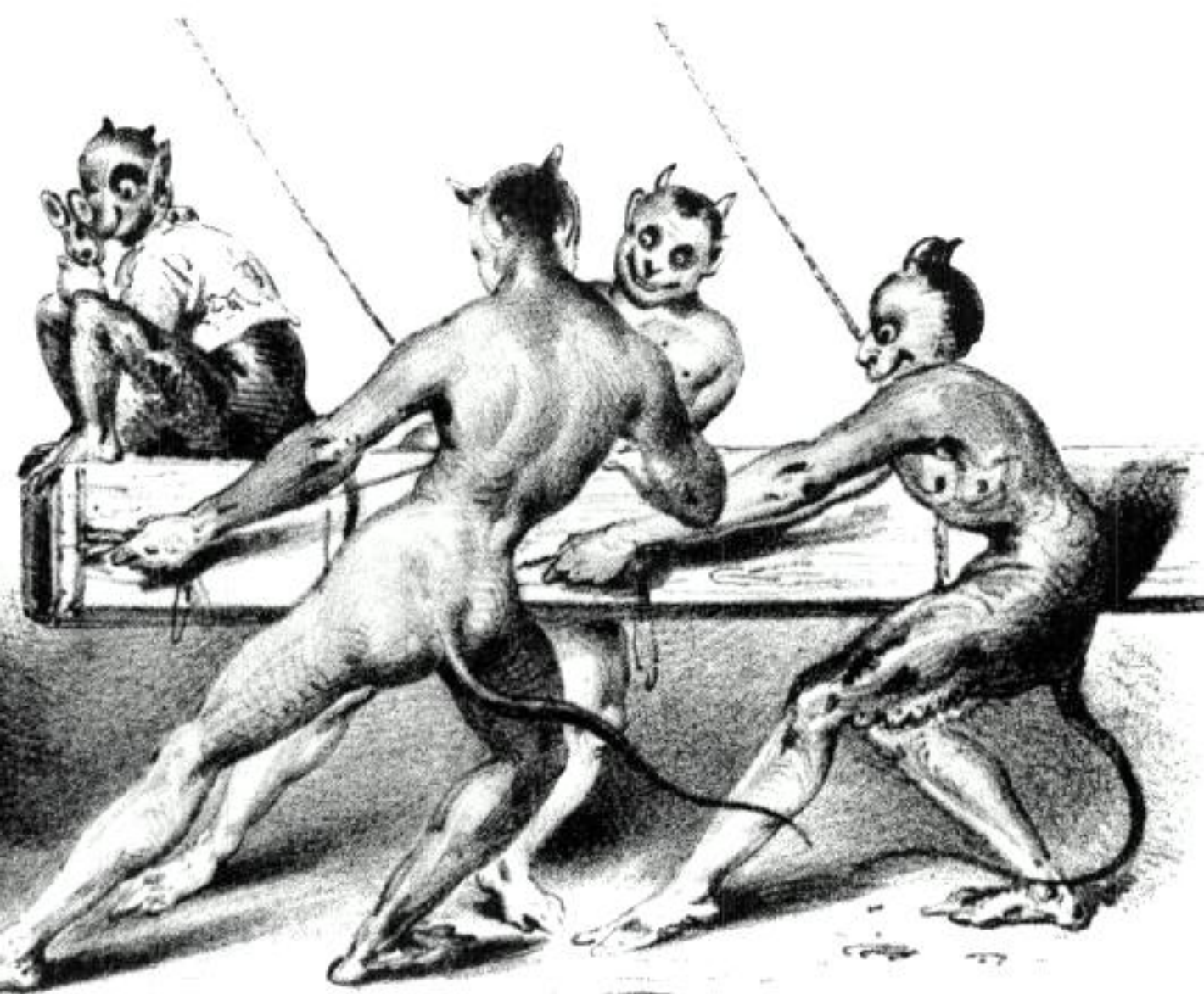


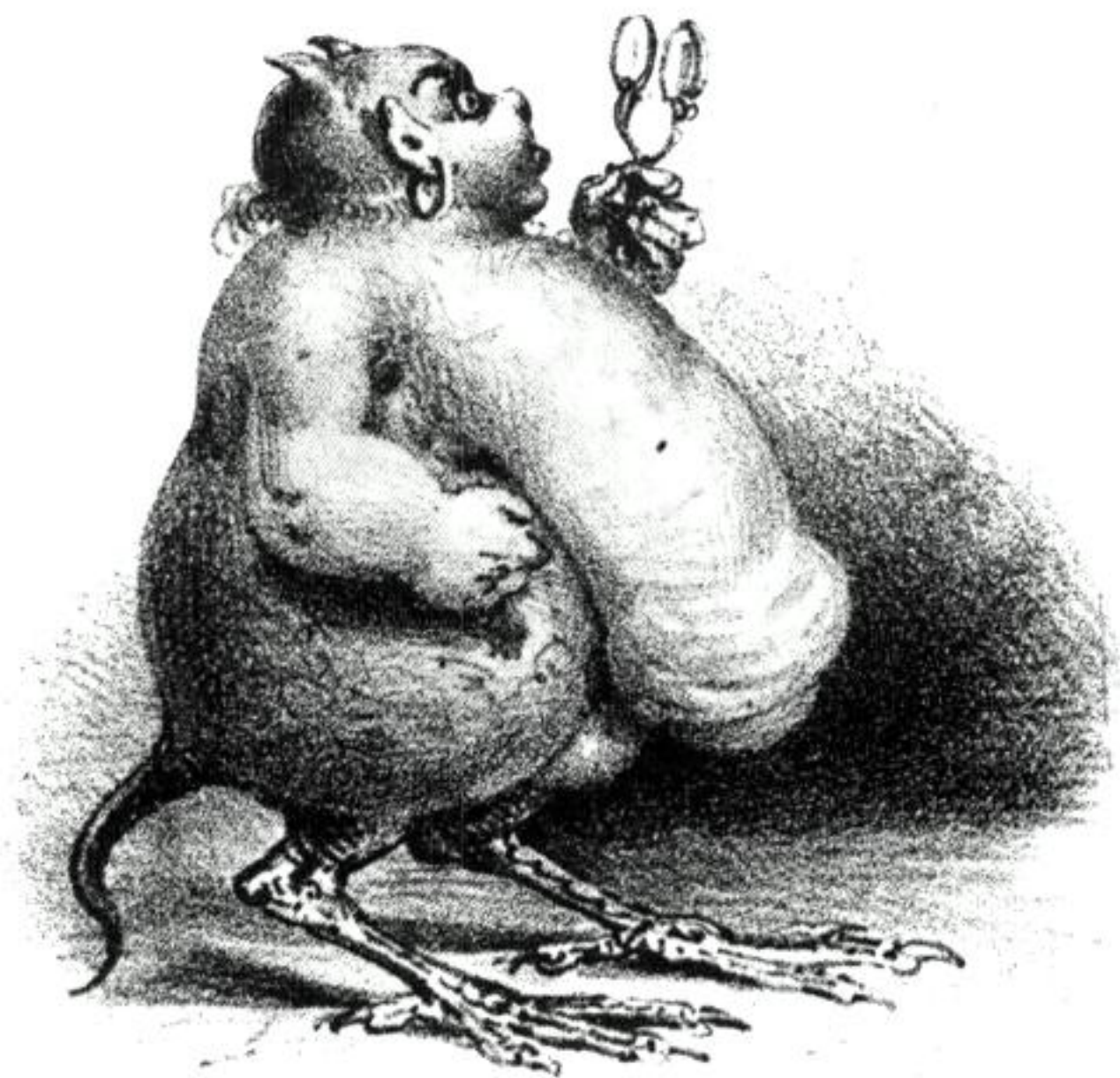




The New Cup and Ball, with the new way of using it





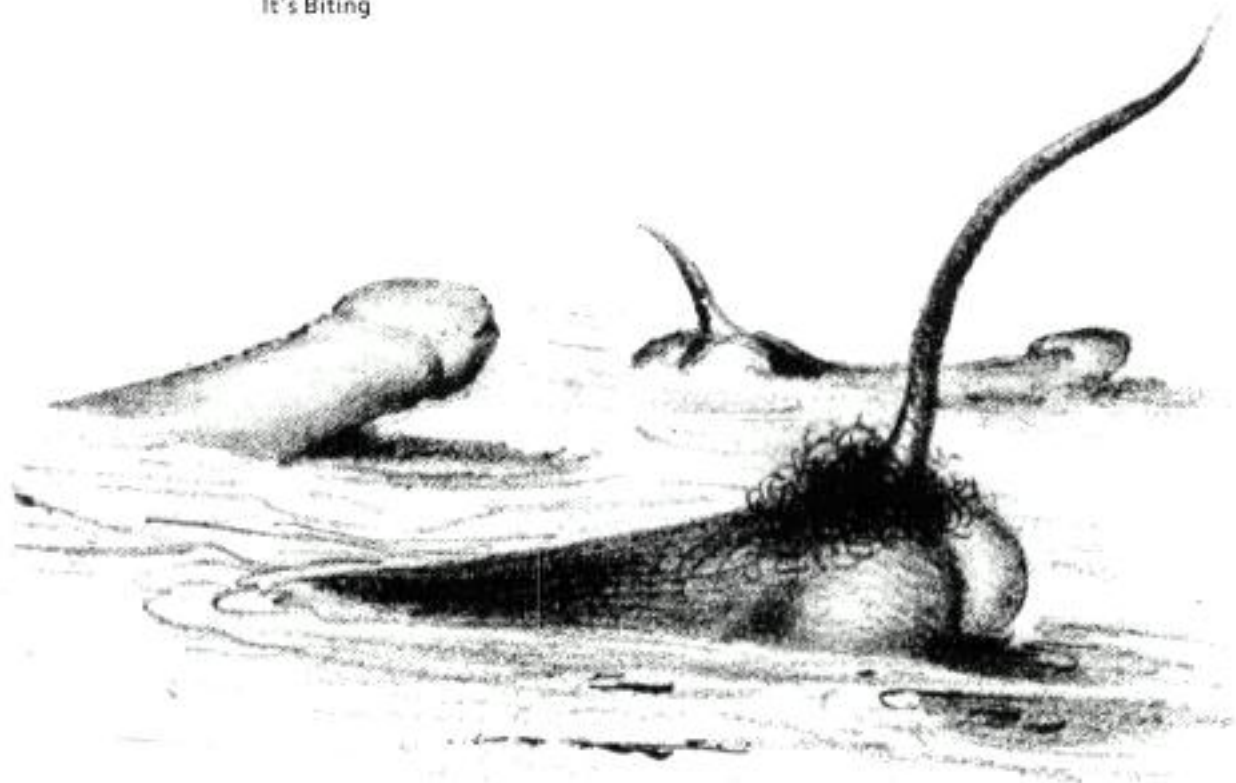




A Trouvaille



It's Biting





The Great Hunt







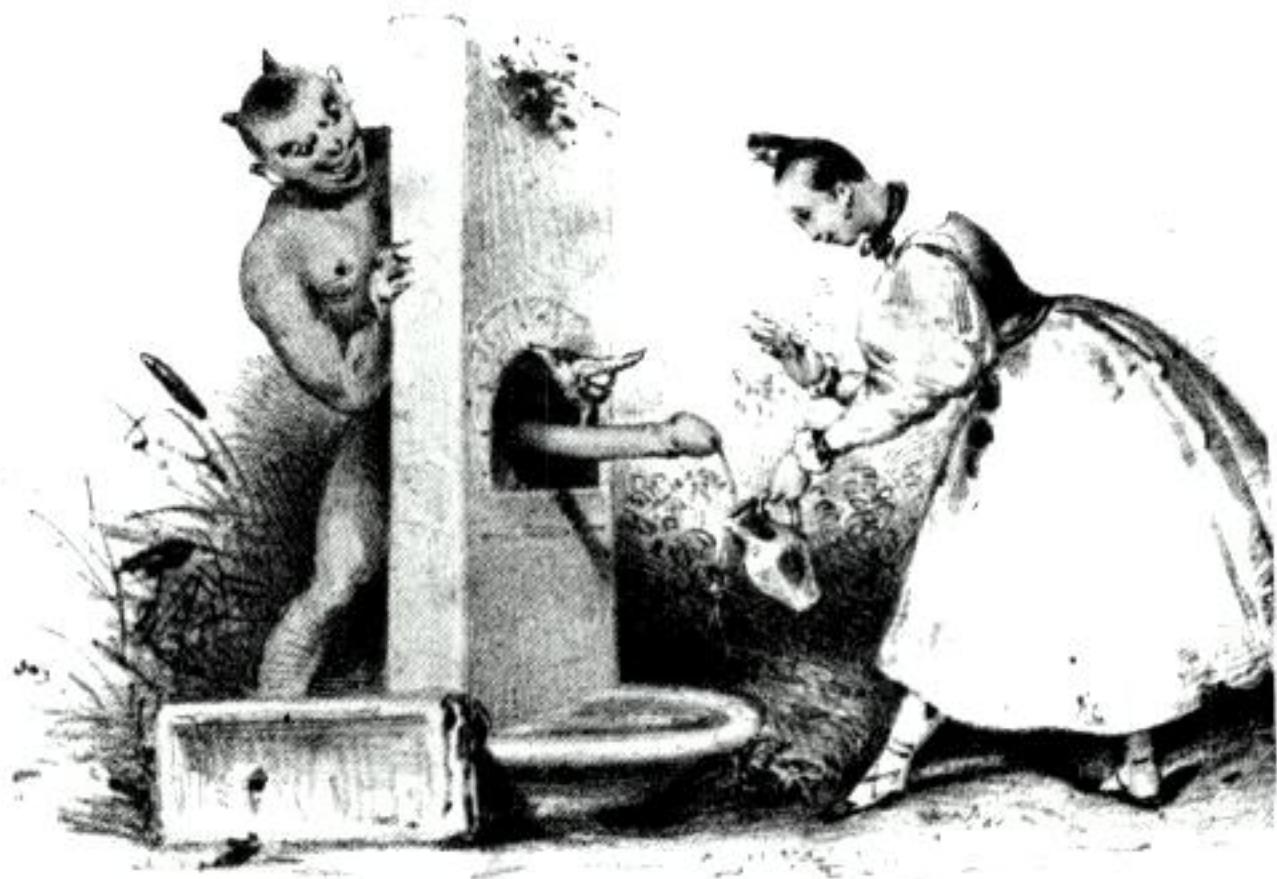




A Large Affair









Good and Evil



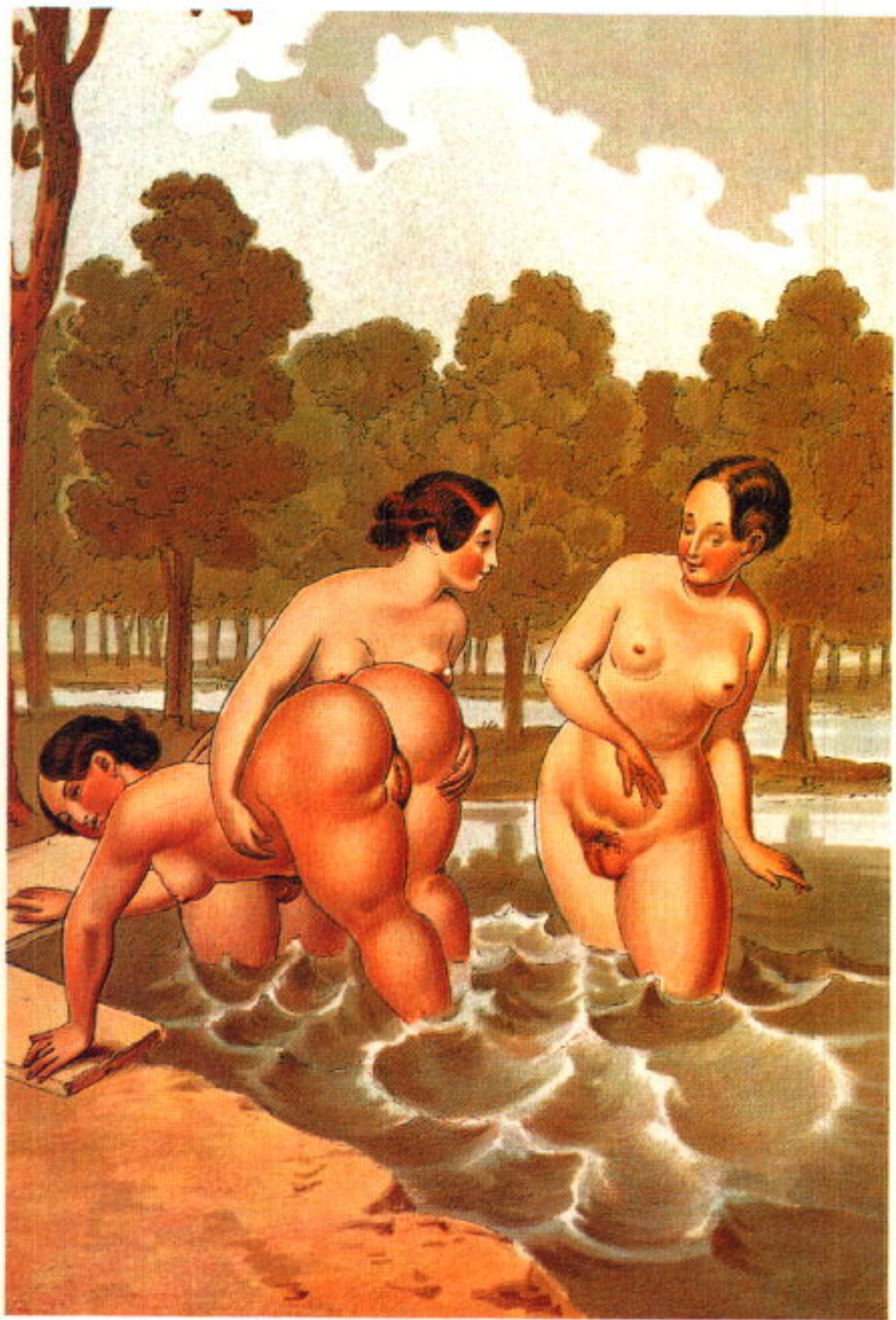




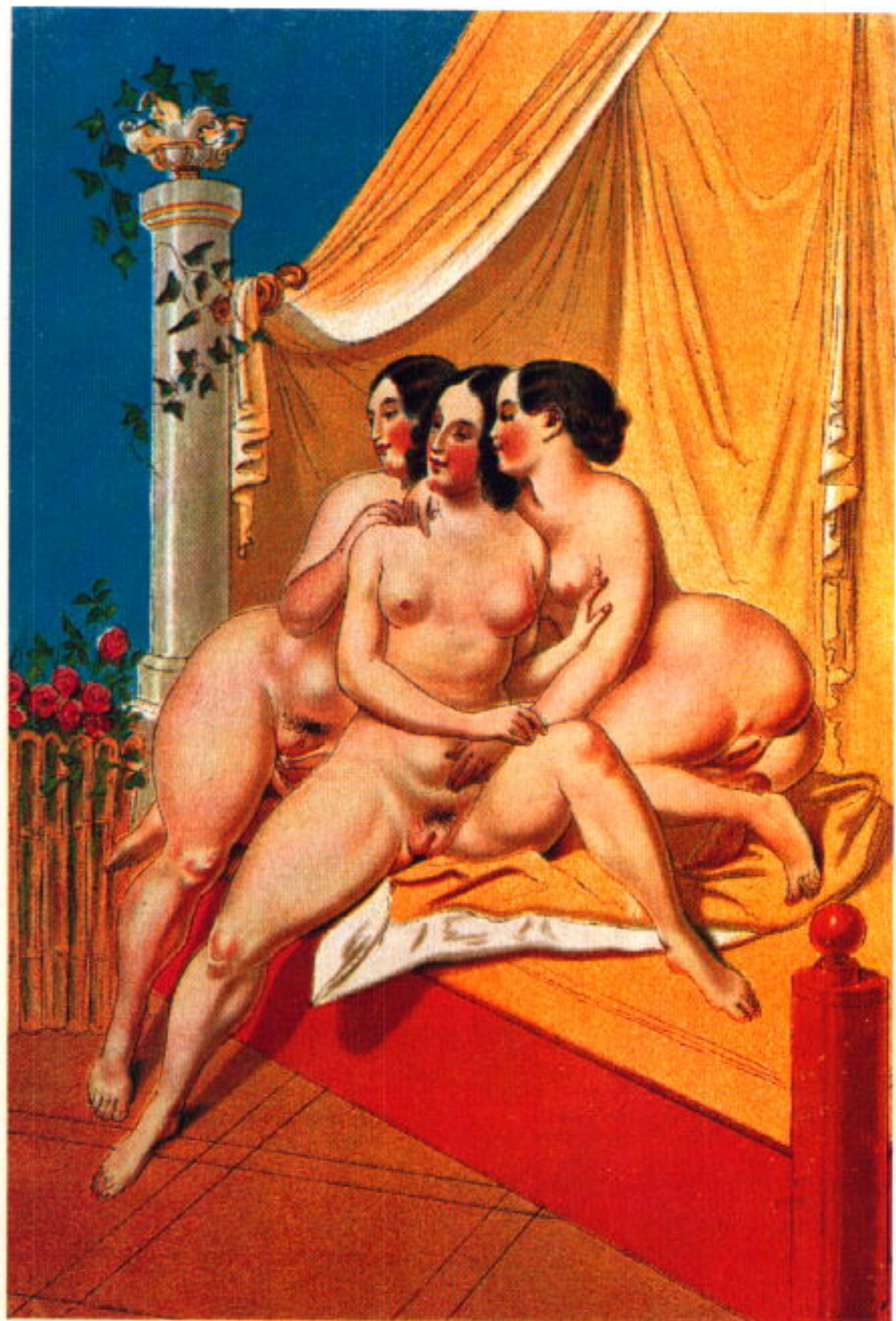
**Anonymous** The Sovereign's Entrance, Germany, c. 1900







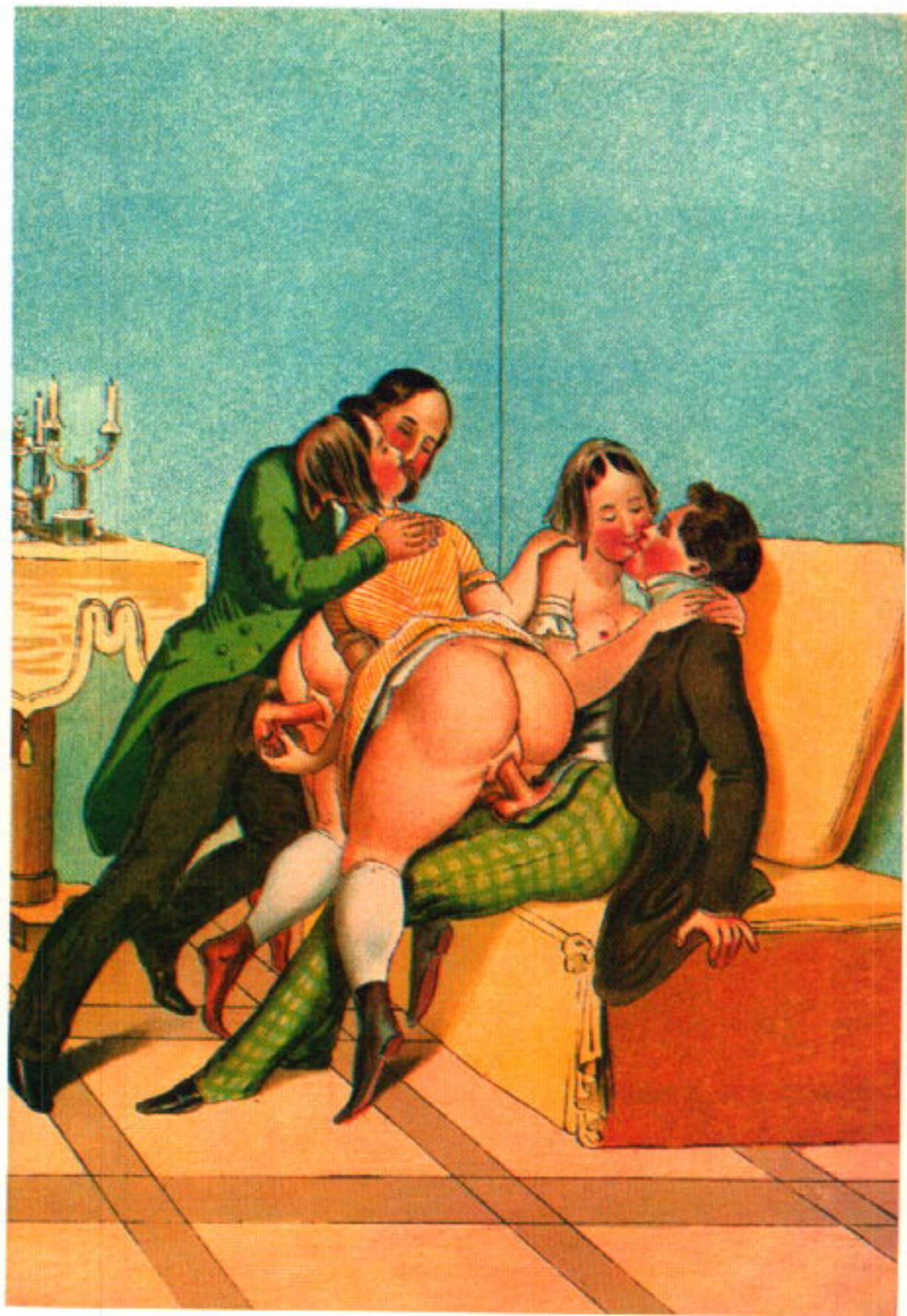








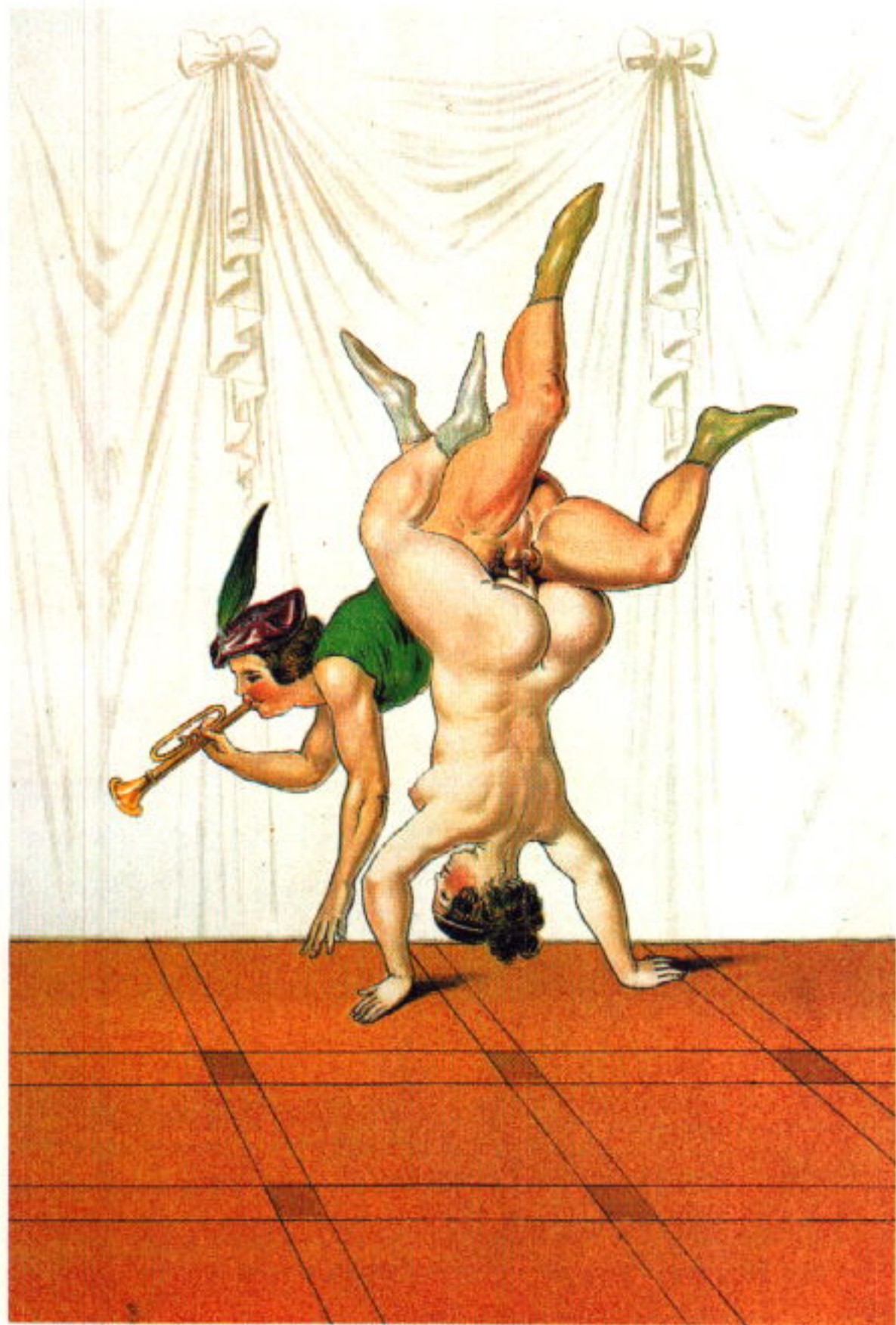






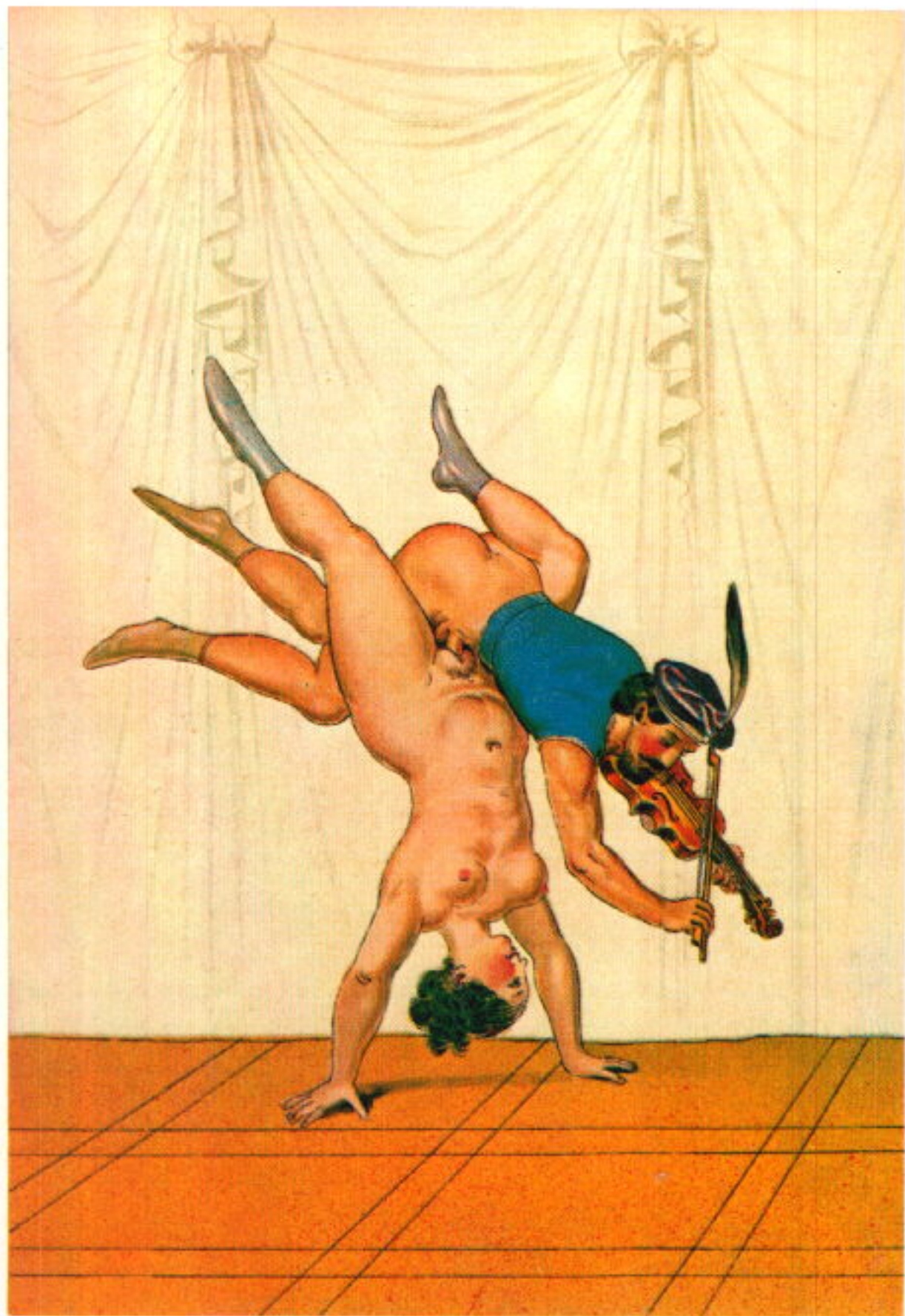






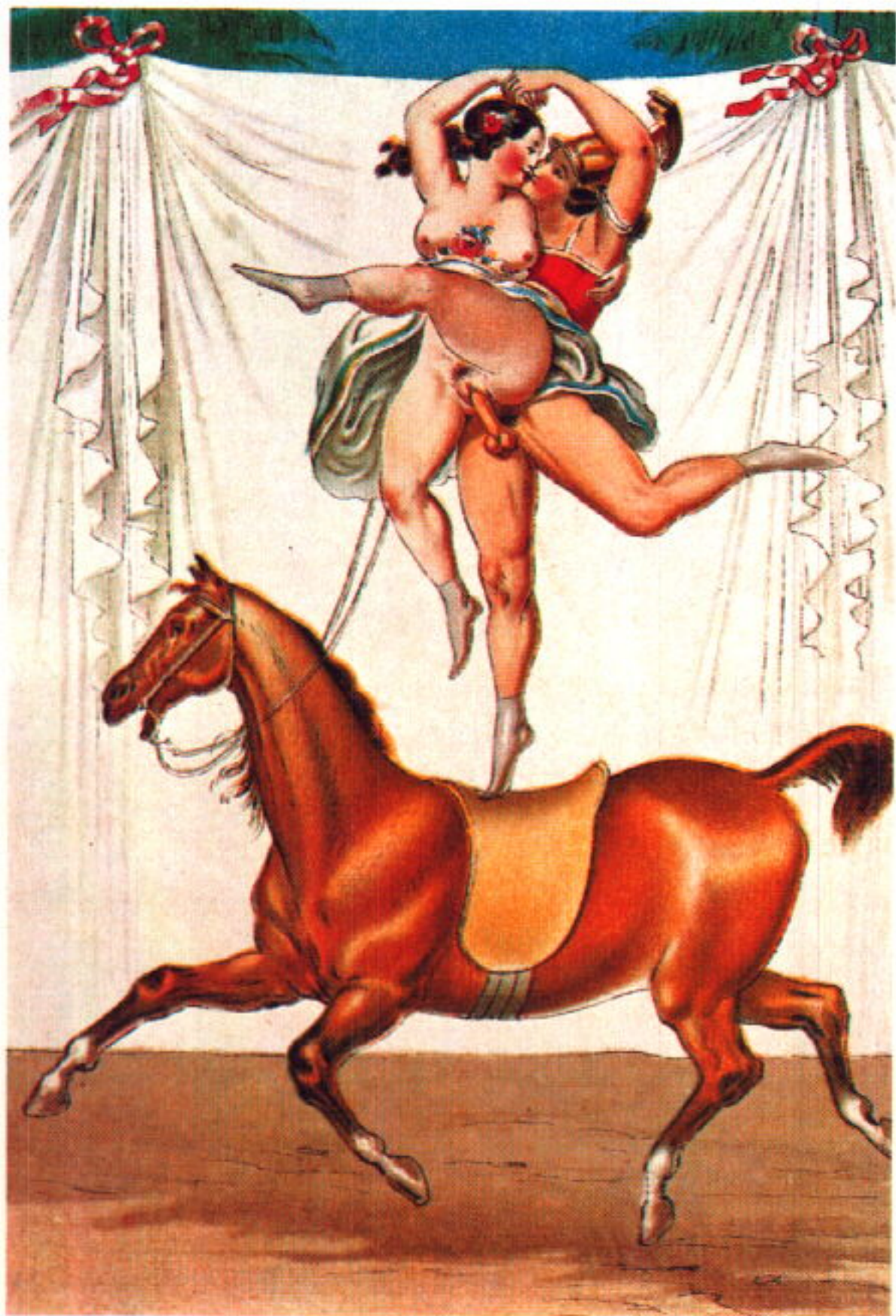




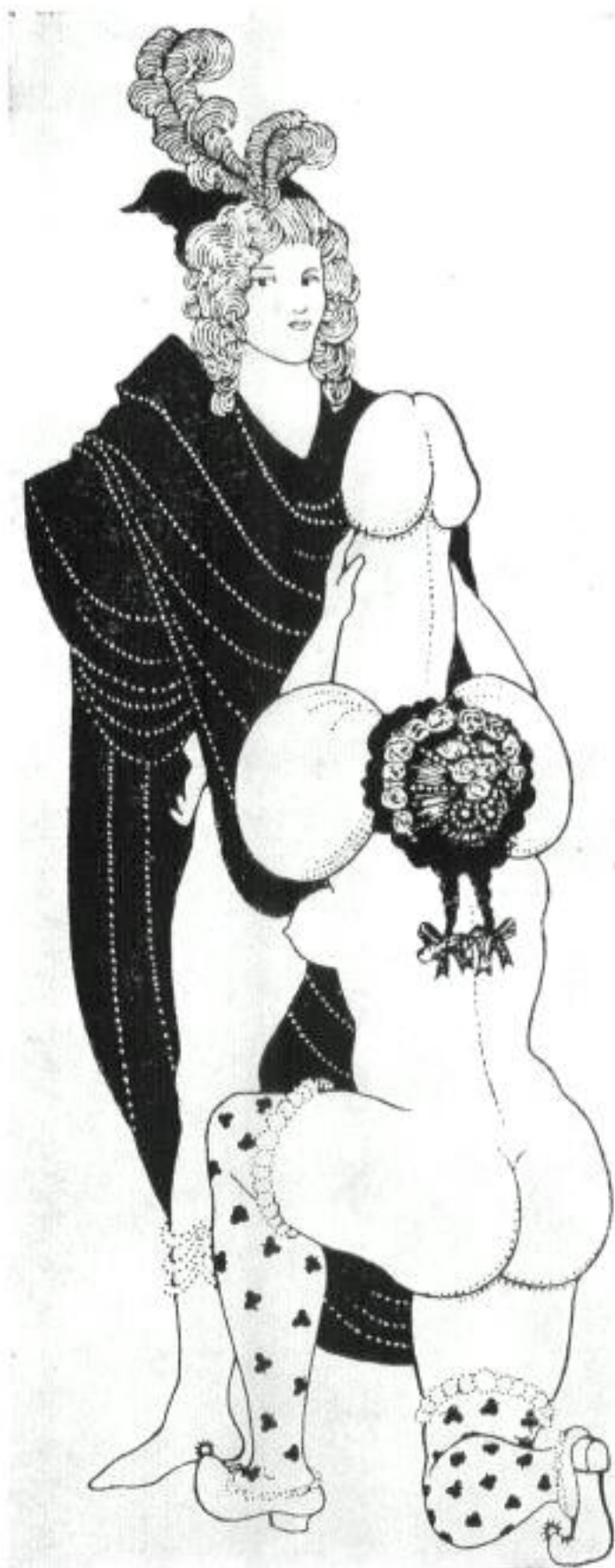












v

Erotica

Artis Novae

### **The Dandies of Art Nouveau**

At the end of the 19th Century, confronted with an Industrial Revolution, which had enthroned the power of the bourgeoisie, Romanticism took on an extreme form: decadence. In the name of decorum, Victorian society required that the debauchery to which it was secretly addicted be passed over in silence. A new race of artists focused on the object of this repression: sexuality. Their strategy? Dandyism: making the most scabrous subject as beautiful as possible. The female body was evoked in terms of the tarantula lurking at the heart of the luxuriant exotic flower. For woman was now seen as being essentially demonic. It was the devil that had bestowed on her the gift of temptation.

### **Die Dandys des Jugendstil**

Ende des 19. Jahrhunderts, angesichts der industriellen Revolution, angeführt von einer mächtig gewordenen Bourgeoisie, entwickelte die Romantik ihre extremste Ausprägung, die Dekadenz. Im Namen des Anstands bewahrte die viktorianische Gesellschaft Stillschweigen über die heimlichen Schandtaten des Bourgeois. Eine neue Künstlergeneration stürzte sich auf den Gegenstand dieser Repression: auf die Sexualität. Ihre Seele? Das Dandytum. Ihr Anliegen: das Anstößigste so schön wie möglich darzustellen. Den weiblichen Körper als Giftspinne zu zeigen, die im Inneren der schönsten exotischen Blüten nistet. Denn die Frau ist dämonisch, vom Teufel mit der Gabe der Verführung ausgestattet.

### **Les dandys du style nouille**

A la fin du XIXe siècle, la décadence est une forme extrême du Romantisme, face à la révolution industrielle que mène une bourgeoisie devenue toute puissante. Au nom de la décence, les conventions de la société victorienne imposent le silence sur les turpitudes auxquelles elle se livre en secret. Une nouvelle race d'artistes s'attaque à l'objet de cette répression: la sexualité. Son arme? Le dandysme. Rendre le sujet le plus scabreux aussi beau que possible. Evoquer le corps féminin et ses attributs à l'image des mygales vénéneuses nichées au cœur des plus belles fleurs exotiques. Car la femme est d'essence diabolique. C'est le démon qui l'a pourvue du don de tentation.

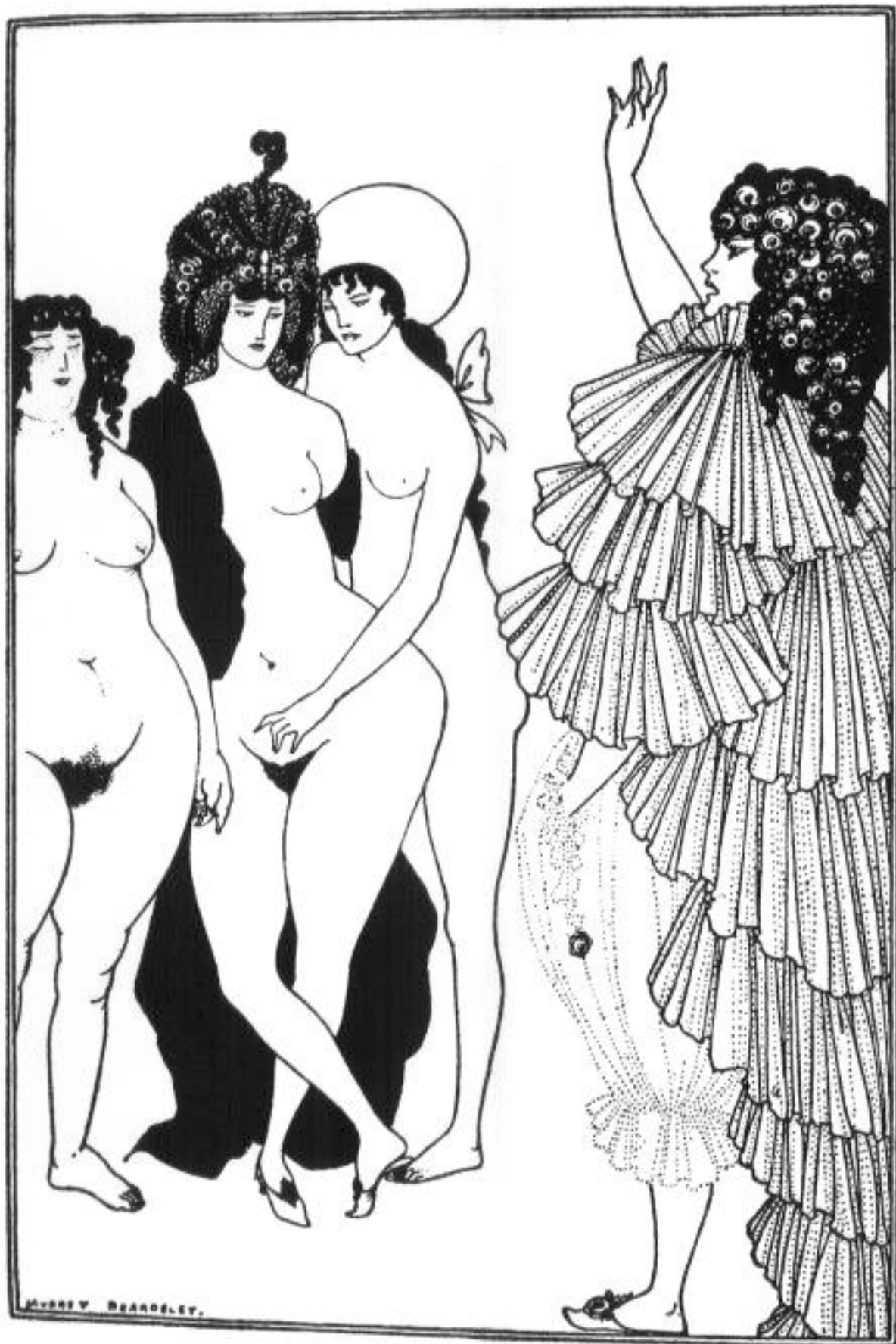


Franz von Bayros (1866–1924) Illustration for the Boudoir of Madame CC, c. 1900

LYSISTRATA.

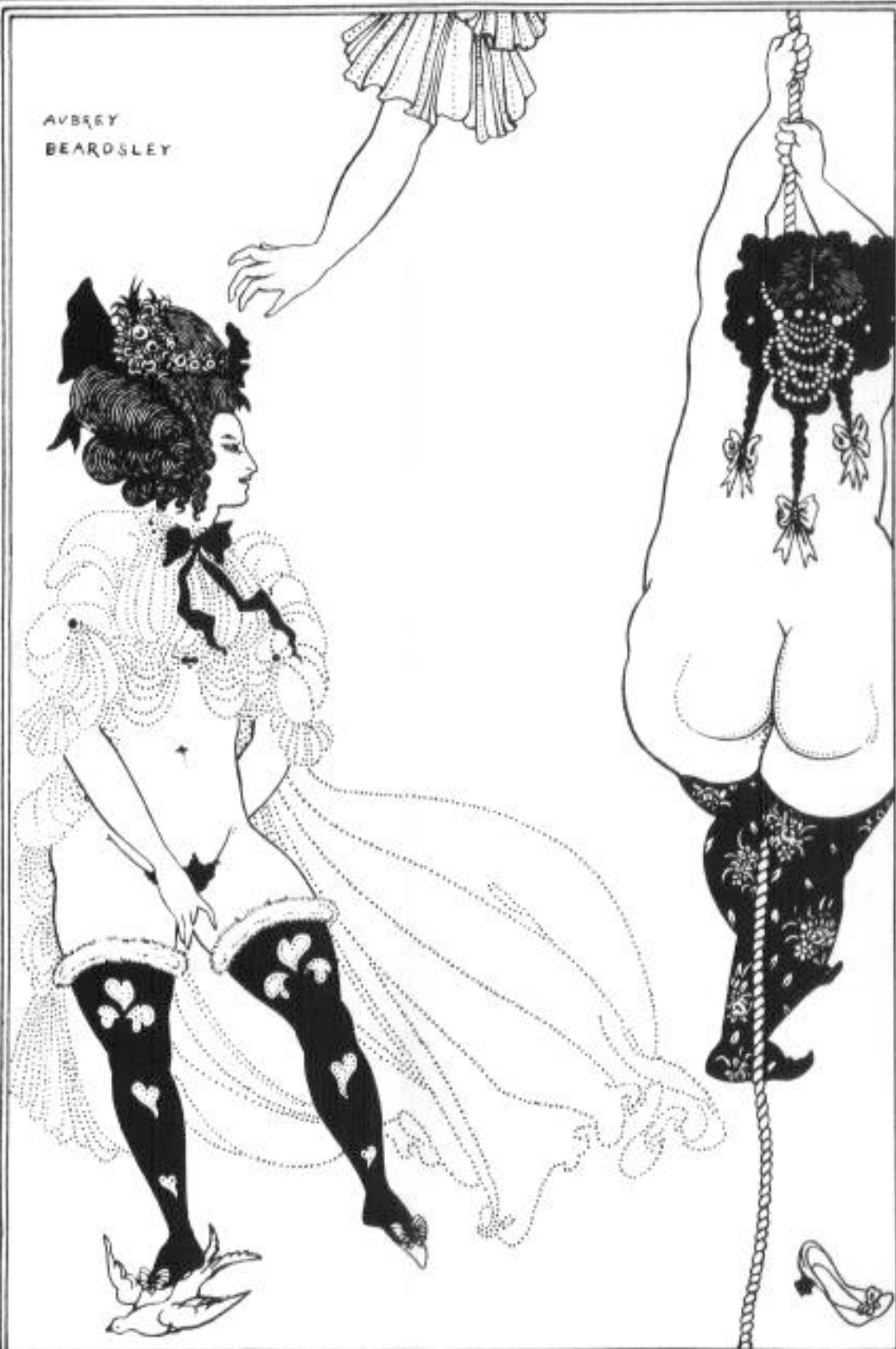






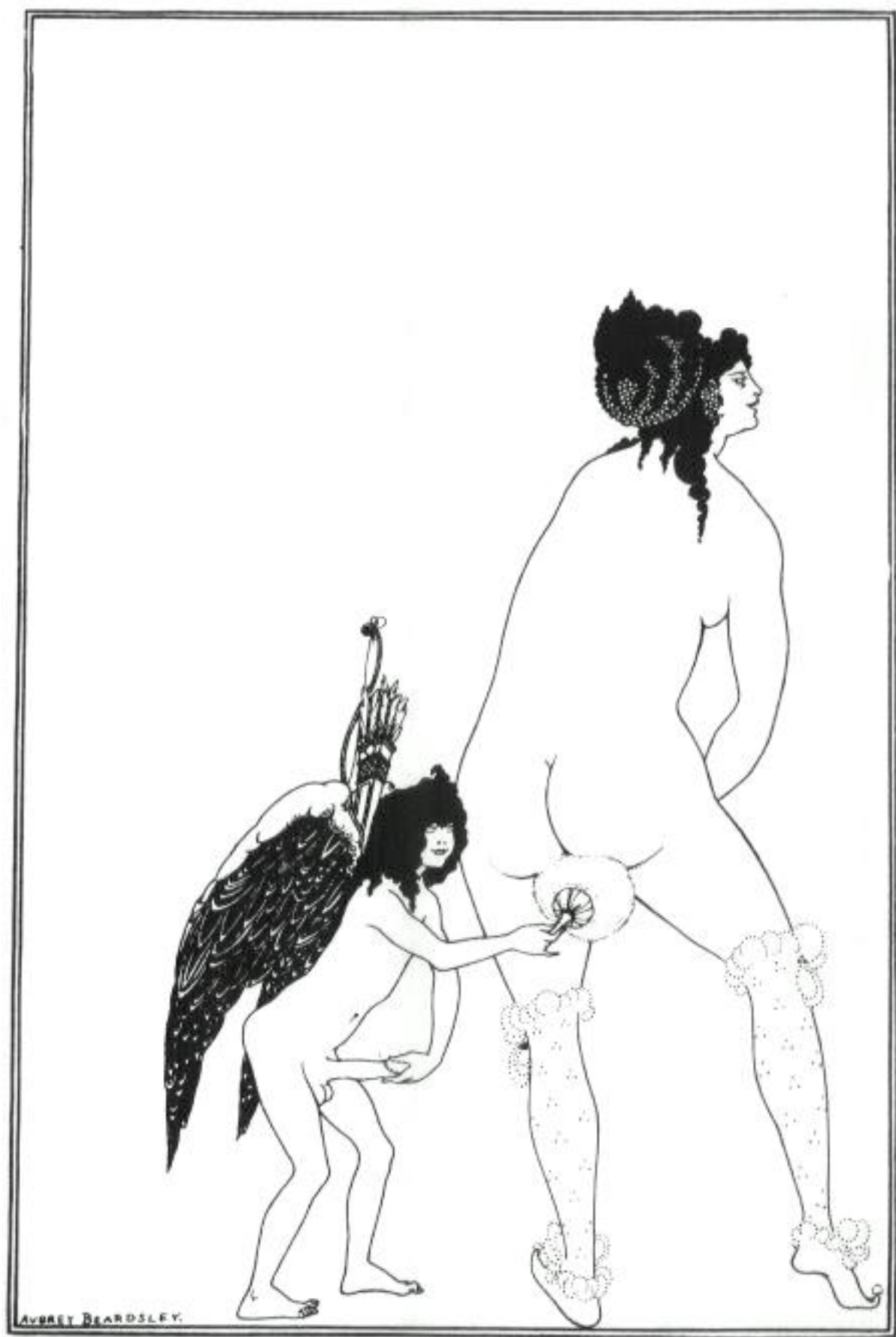
Lysistrata Haranguing the Athenian Women, 1896

AVBREY  
BEARDSLEY





Cinesias Entreating Myrrha to Coition, 1896

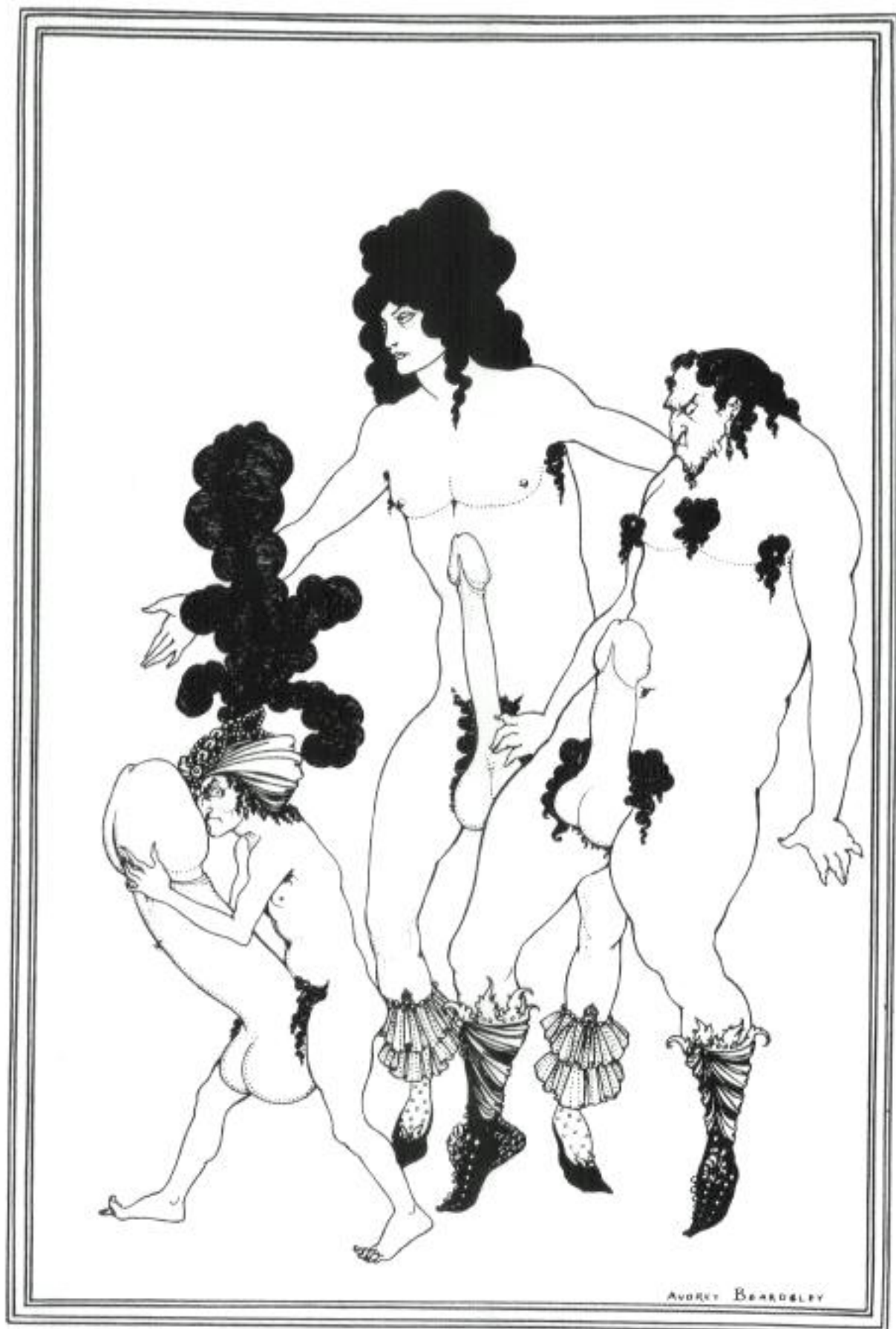




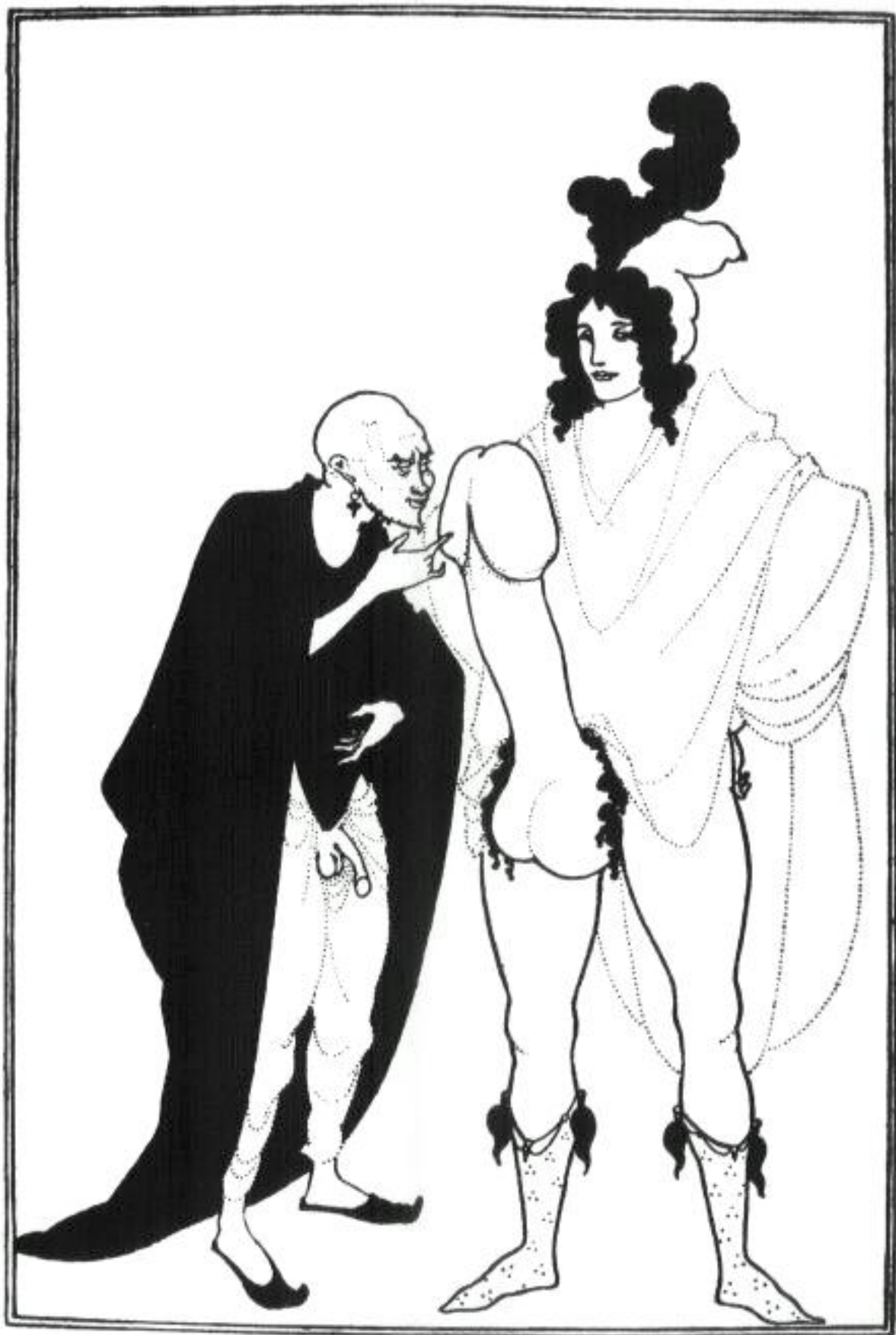
Lysistrata Defending the Acropolis, 1896



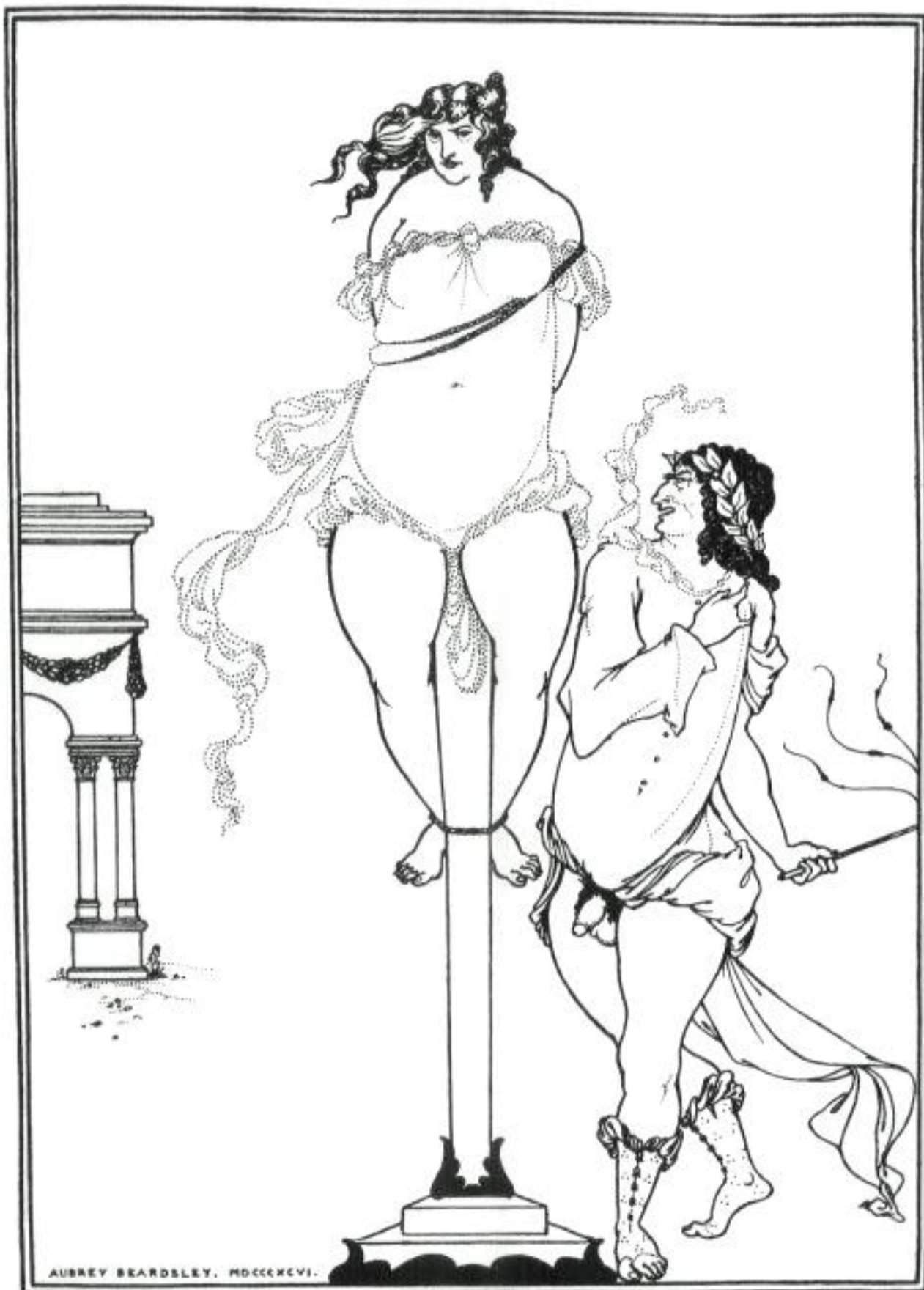
BATHYLLVS



The Lacedaemonian Ambassadors, 1896







Juvenal whipping a woman. Drawing to illustrate Juvenal and Lucian, 1897

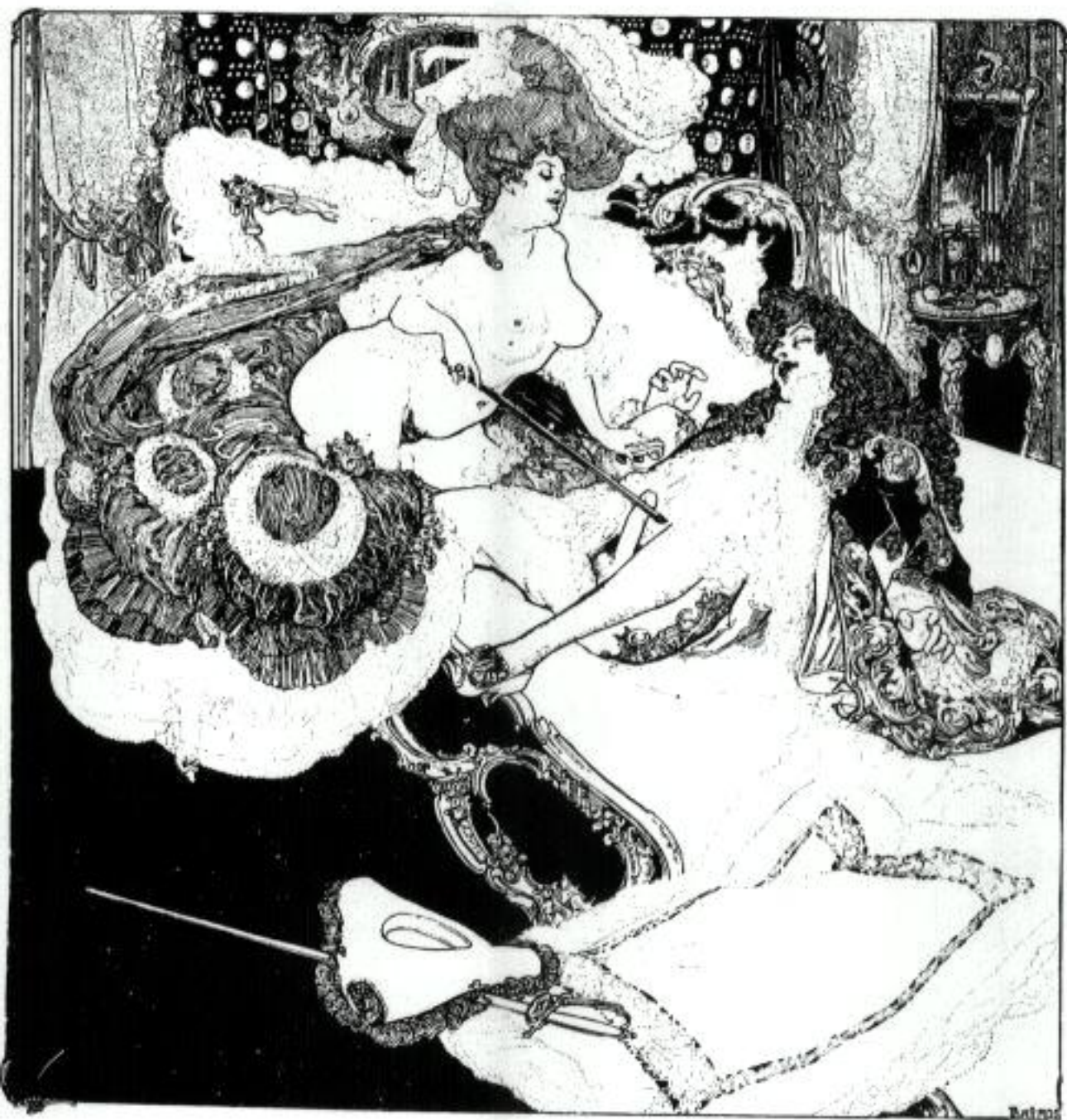








The Dream





The Initiation

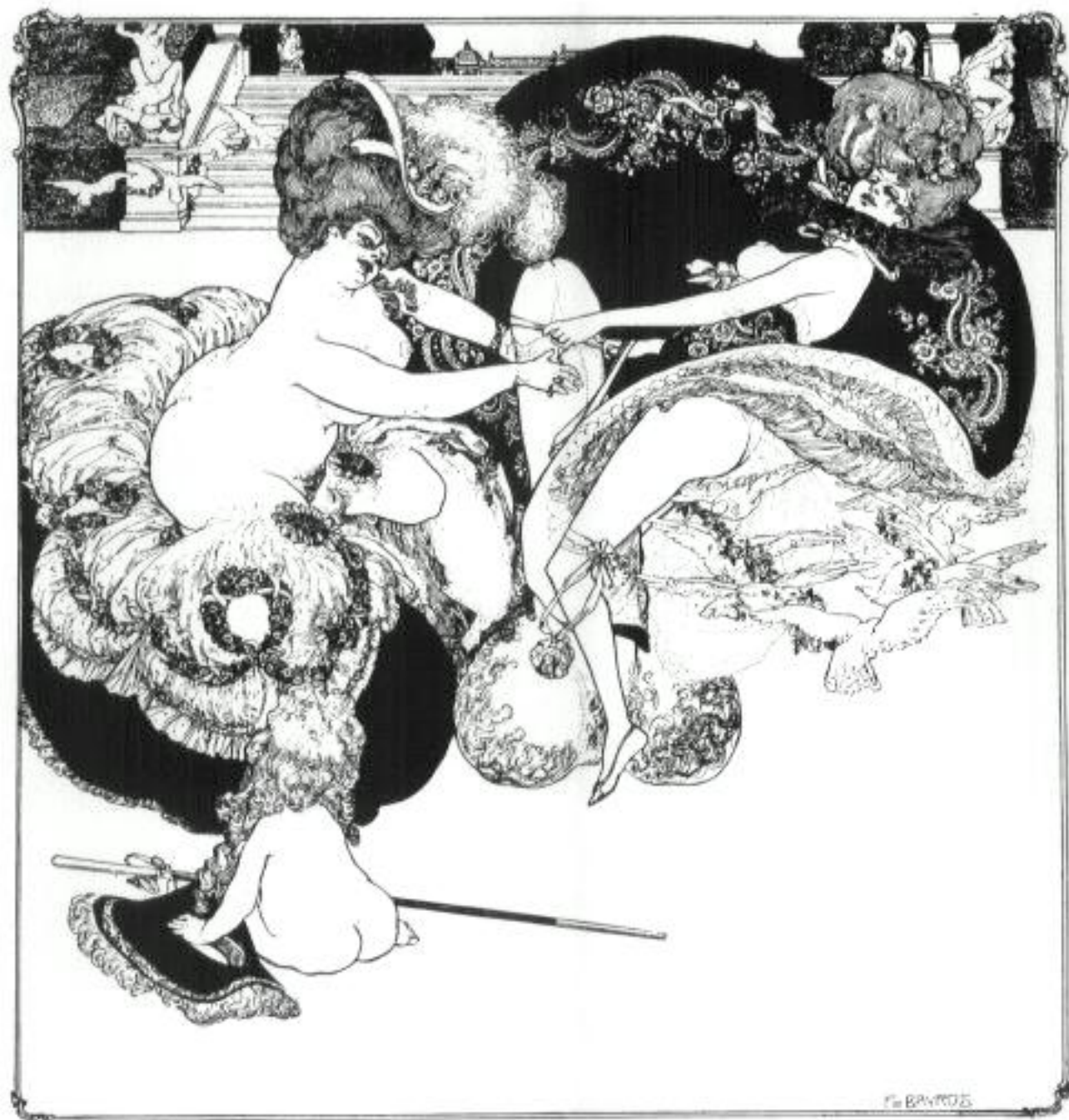




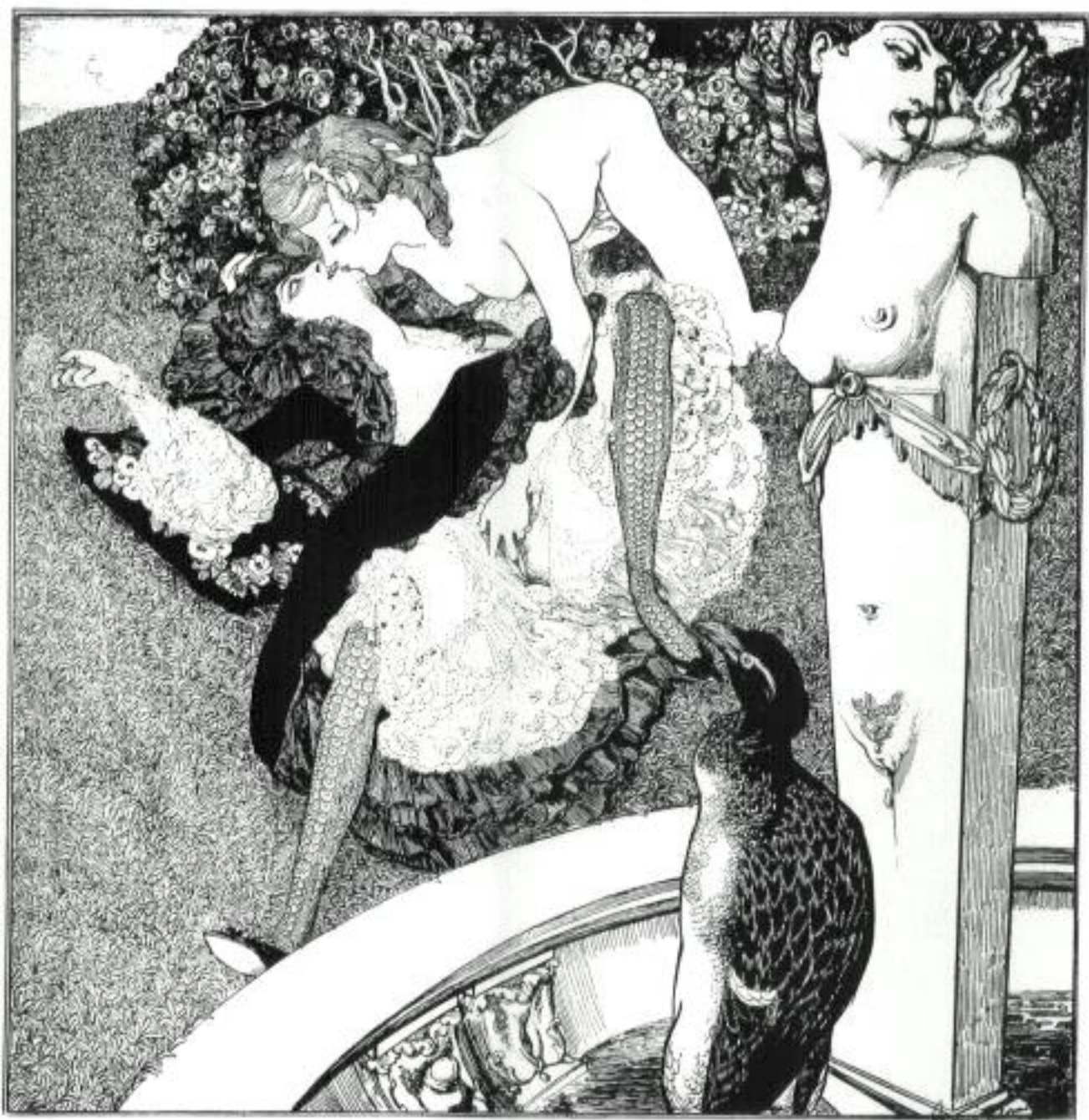


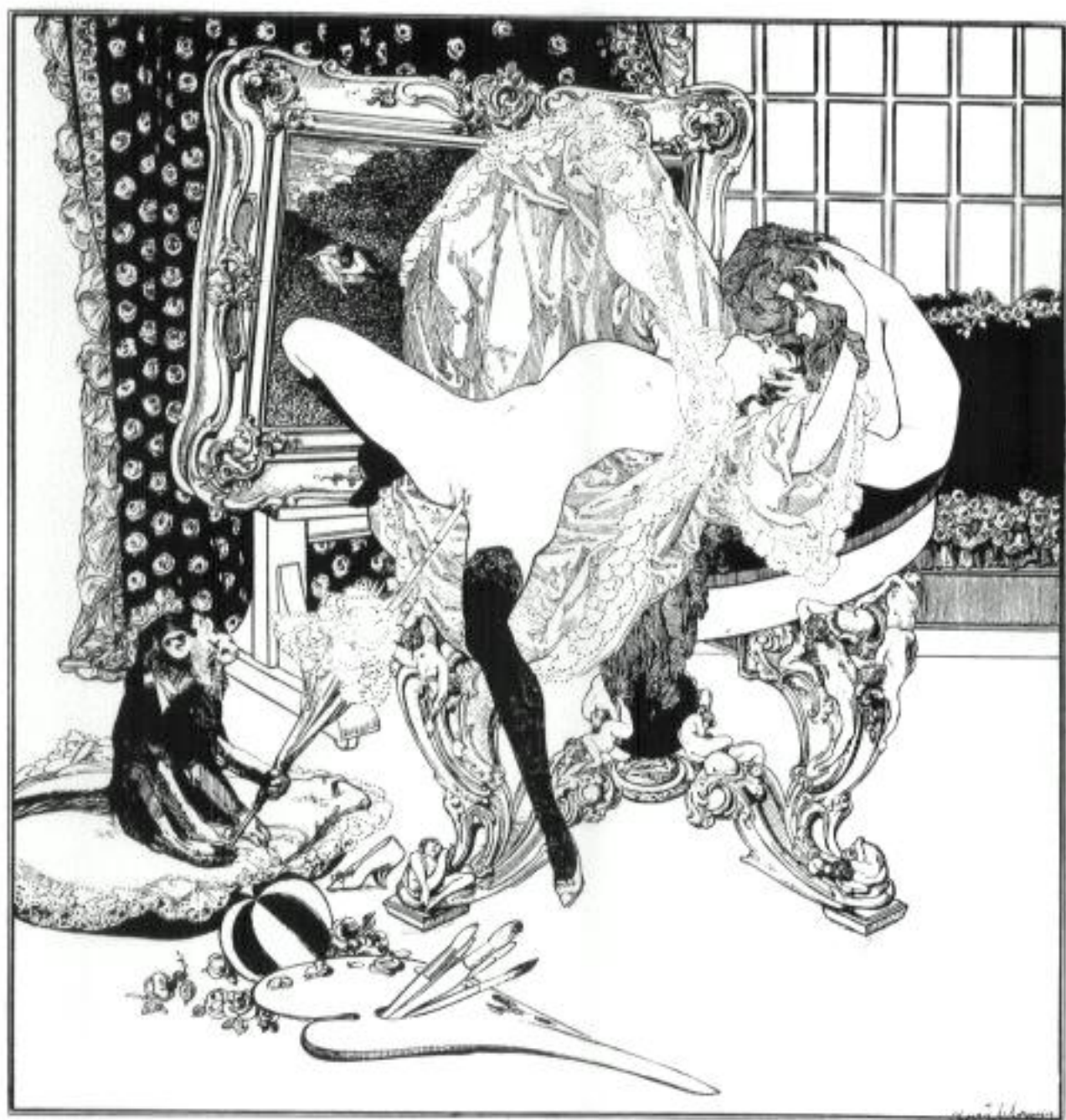
*La Bonbonnière* The Piano Teacher





Round dance





*La Grenouillère* In the studio. Oh, darling, it's as if your tongue and the ivory handle of my parasol were meeting within my body! Ah! I'm coming!

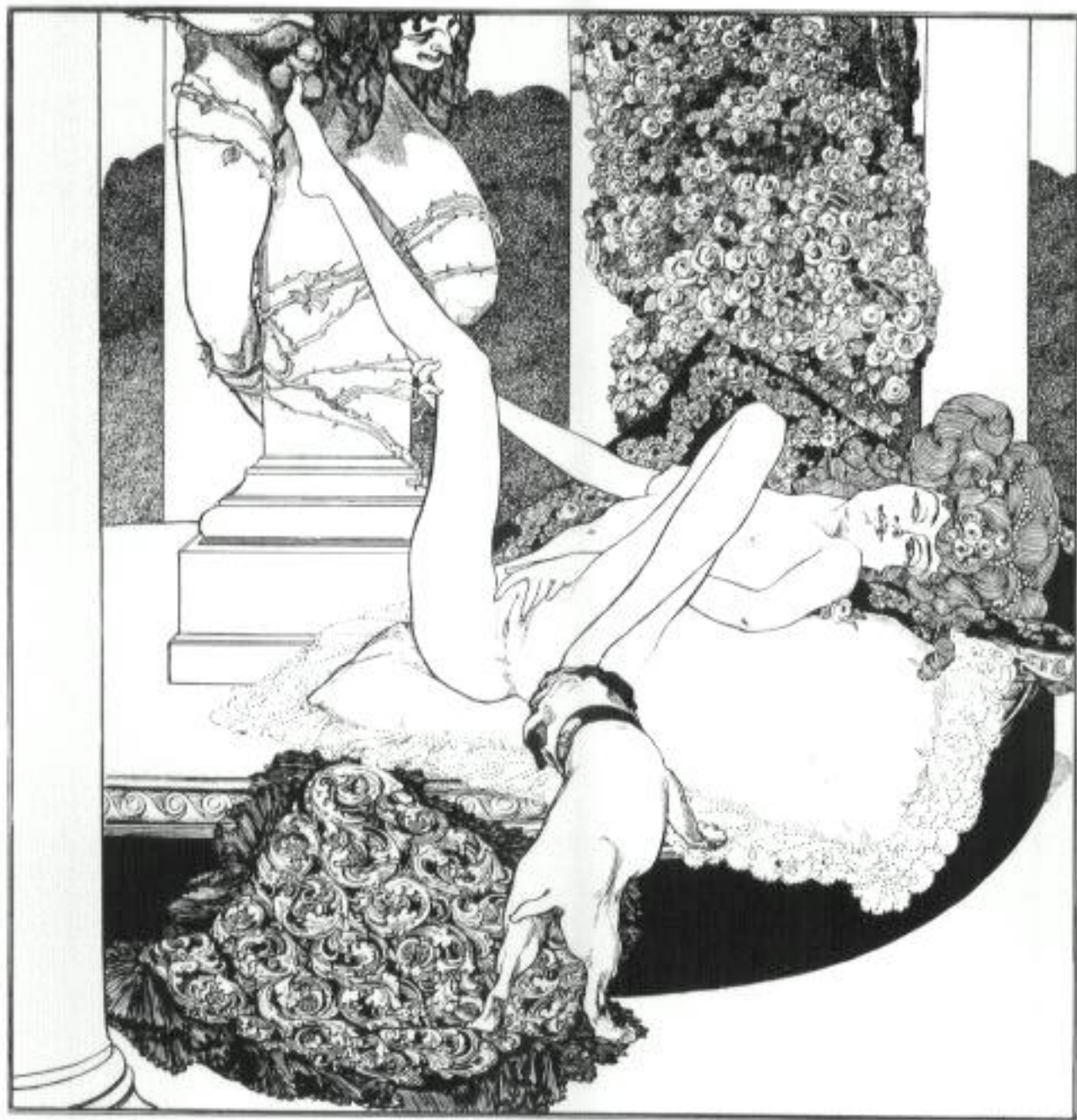




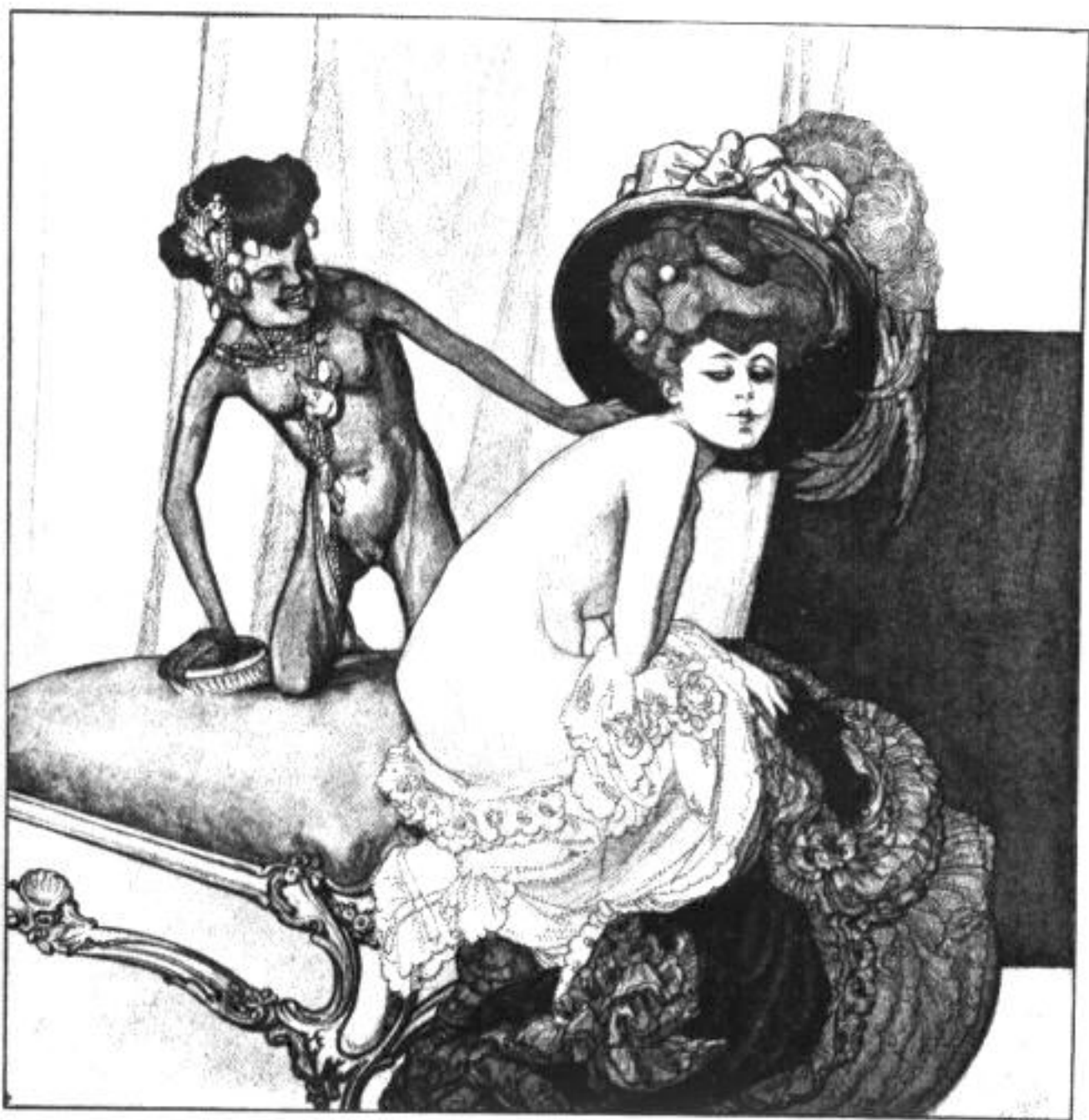
Oh what a charming little place







Tantalus



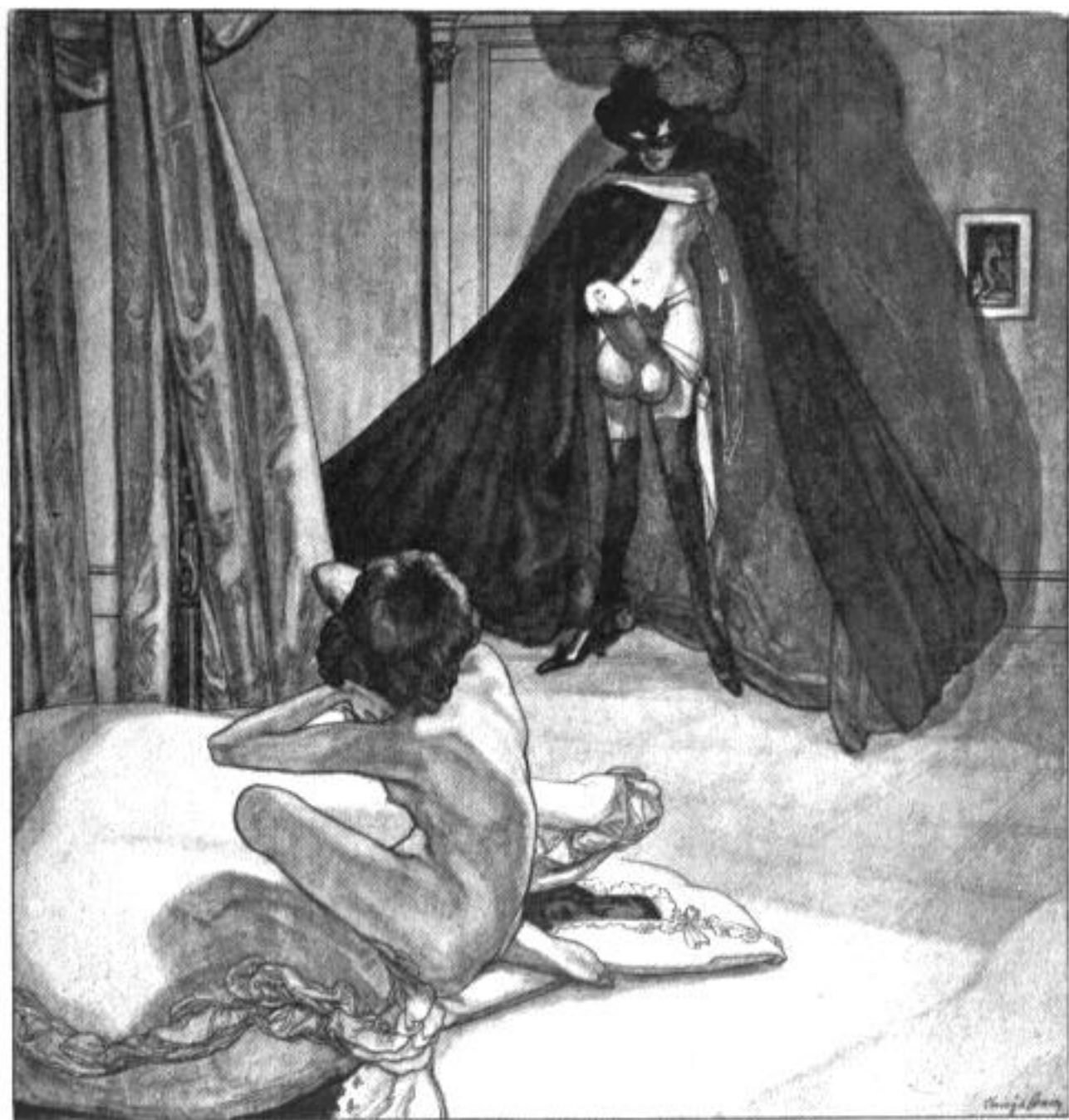


The Garden of Aphrodite: The Love Swing





The Boudoir of Mme CC. Hold her tight, the selfish little brat, otherwise she'll forget me completely and I'm about to come!





The Boudoir of Mme CC. The Five Senses - Touch





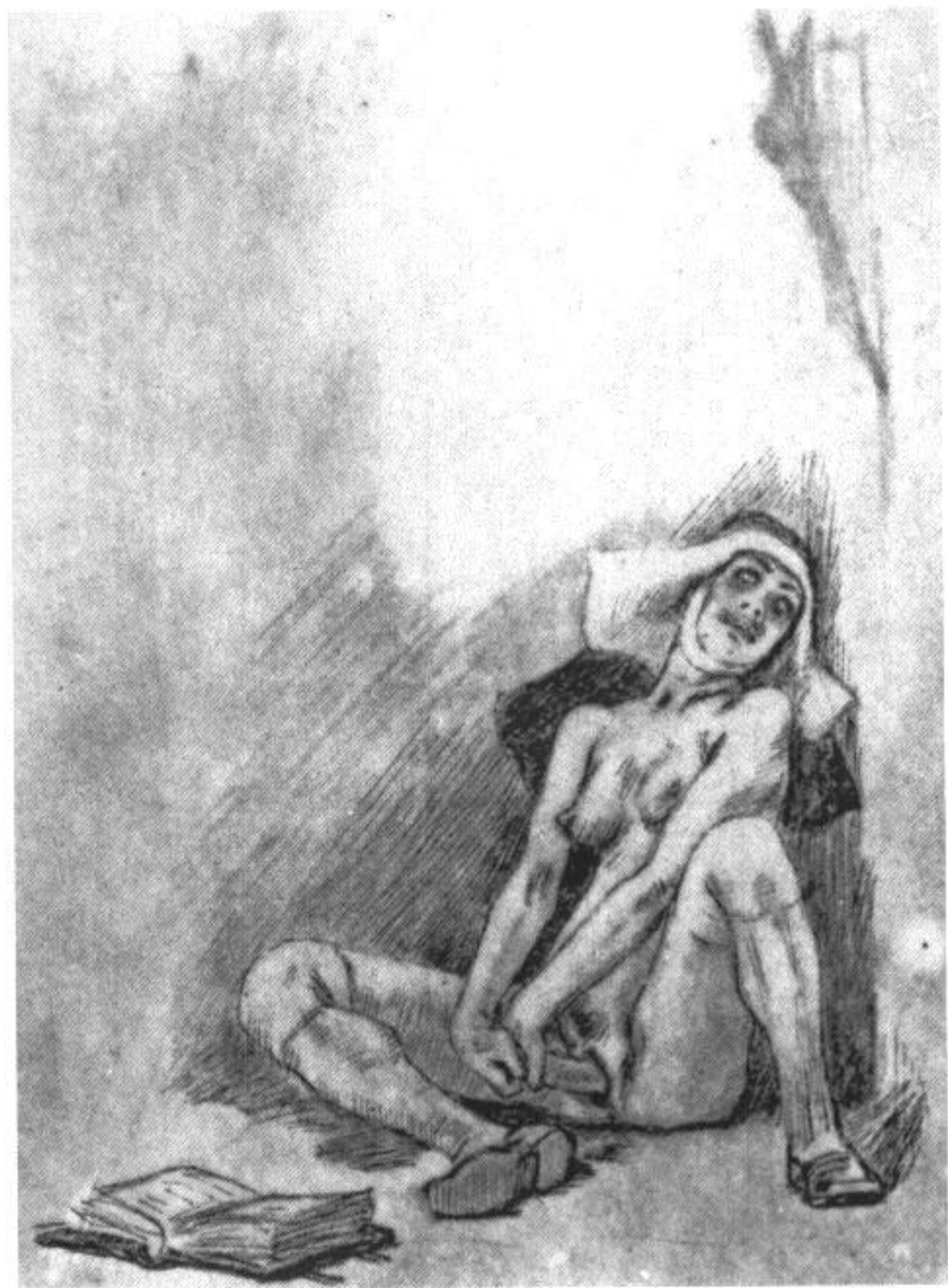


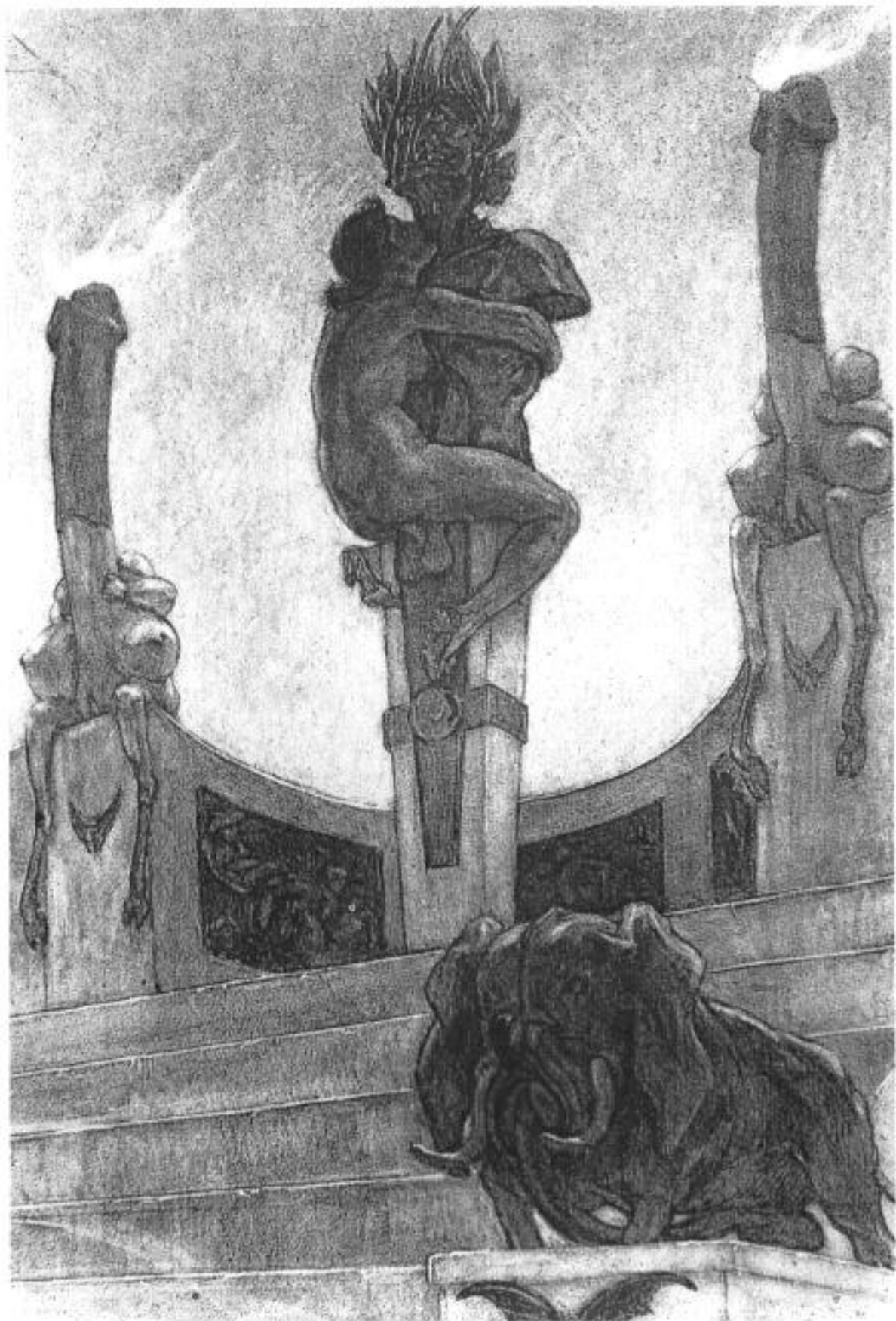
*La Grenouillère* In the bath. Coward! Why, Mamma always has it laid on in flesh and blood!





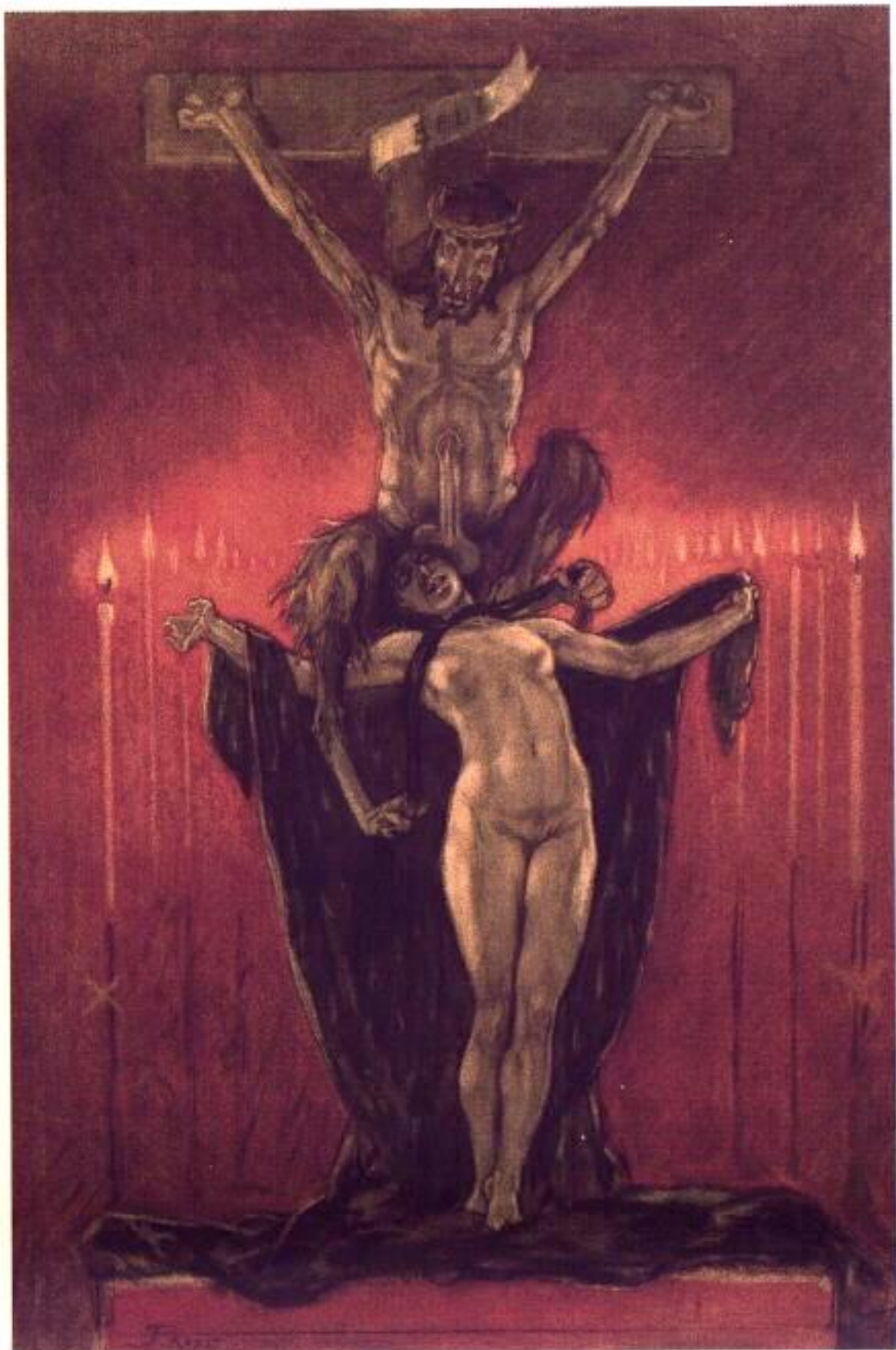
Félicien Rops The Satiric Parnassus, 1864





Félicien Rops *The Satanists - The Idol*, 1882





Félicien Rops The Satanists - Calvary, 1882







Tout est grand chez les Roys !  
Bossuet .



VI

Erotica

Moderna

### **The Origin of the World**

“Does it smell under the arms?” Thus Picasso, anxiously exhibiting a nude. We are a long way from Boucher, who said of the female form “One should scarcely be aware that it encloses bones”. The female sex had been closed for 2000 years. Now it was to be opened again... Courbet made it the subject of an entire painting. Rodin opened the lips of the sex in the clay of his statues, spreading the thighs of his *Iris* to reveal what he called “the eternal Tunnel”. This primitive grotto is indeed the origin of the world. The sublime passage between these thighs leads, via the pleasures of love, from woman to Genesis, from the fleshly to the sacred. Artists shape this into an “open Sesame”, an open portal to another world.

### **Der Ursprung der Welt**

»Stinkt das nach Achselschweiß?« fragte Picasso besorgt, als er einen Akt vorführte. Damit ist er weit entfernt von Boucher, der über den weiblichen Körper sagte: »Man darf nicht einmal ahnen, daß er Knochen enthält.« Nach 2000 Jahren hatte man das Geschlecht der Frau wiederentdeckt ... Courbet machte es zum einzigen Gegenstand eines Gemäldes. Rodin versah seine Frauenstatuen mit einer Spalte und die Schenkel der *Iris* weit gespreizt über dem, was er »den ewigen Tunnel« nannte. Diese ursprüngliche Höhle ist sehr wohl der Ausgangspunkt der Welt. Diese göttliche Schenkelhöhle führt uns von der Frau zur Schöpfungsgeschichte, vom Fleischlichen über die Liebeslust zum Heiligen. Die Künstler erschaffen daraus ein »Sesam-öffne-dich«, ein offenes Tor zu einer anderen Welt.

### **L'origine du monde**

«Est-ce que ça sent sous les bras?» demande avec anxiété Picasso en montrant un nu. On est loin de Boucher qui disait du corps féminin: «On ne doit presque pas se douter qu'il renferme des os.» On a rouvert le sexe de la femme fermé depuis 2000 ans... Courbet l'a pris pour unique objet d'un tableau. Rodin a fendu ses statues, écarquillant les cuisses d'*Iris* sur ce qu'il appelle «le Tunnel éternel». Cette grotte primitive est bien à l'origine du monde. Cet entrecuisse sublime nous mène de la femme à la Genèse, de la chair au sacré, via le plaisir amoureux. Les artistes en font un «sésame», une porte ouverte sur un autre monde.



**Gustave Courbet** *The Origin of the World*, 1866



### **The Erotic Harvest**

Modern art? "It's like the street saleswomen," says Picasso. "You want two breasts? Fine! Here are two breasts... The important thing is that the man looking on should have everything he needs to hand. Then, with his eyes, he can put them where he wants them". But things are not always that easy. Perhaps in Fontana's razor slashes we may discover something like the female sex. And if we are to believe Reich's "orgasm theory", Pollock's ejaculations are heroic. But alongside the avant-garde, there will always be the army of little-known artisans, who every season deliver the erotic harvest upon which our myriad fantasies may feed.

### **Die Paradiesäpfel**

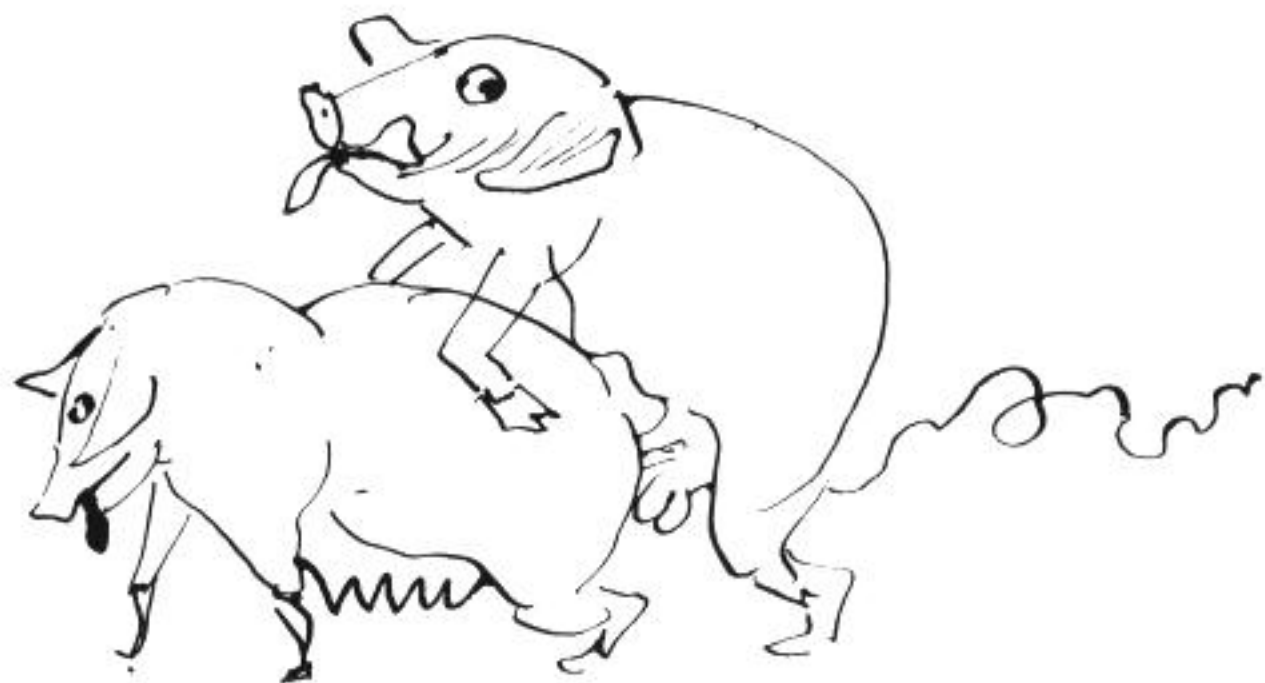
Die moderne Kunst? »Das ist wie bei den Händlern der Vierjahreszeiten«, antwortete Picasso. »Sie möchten zwei Brüste? Bitte sehr, hier sind zwei Brüste... Was man dazu braucht, ist, daß der Herr, der sich das anschaut, alles zur Hand hat, was er benötigt. Dann rückt er sie selbst zurecht mit seinen Augen.« Das ist nicht immer so offensichtlich, denn es gibt auch noch das (weibliche) Geschlecht in Form der Schlitze, die Fontana mit dem Rasiermesser in seine Leinwände schnitt, und nach jedem Pollock sollte es, gemäß der »Theorie des Orgasmus« von W. Reich, die schönsten Samenergüsse geben. Aber neben der Avantgarde wird es immer ein Heer von Unbedeutenden, von Kunsthandwerkern geben, die in jeder Saison erotische Ernte liefern, aus der sich unsere vielfältigen Phantasien speisen.

### **Pommes d'amour**

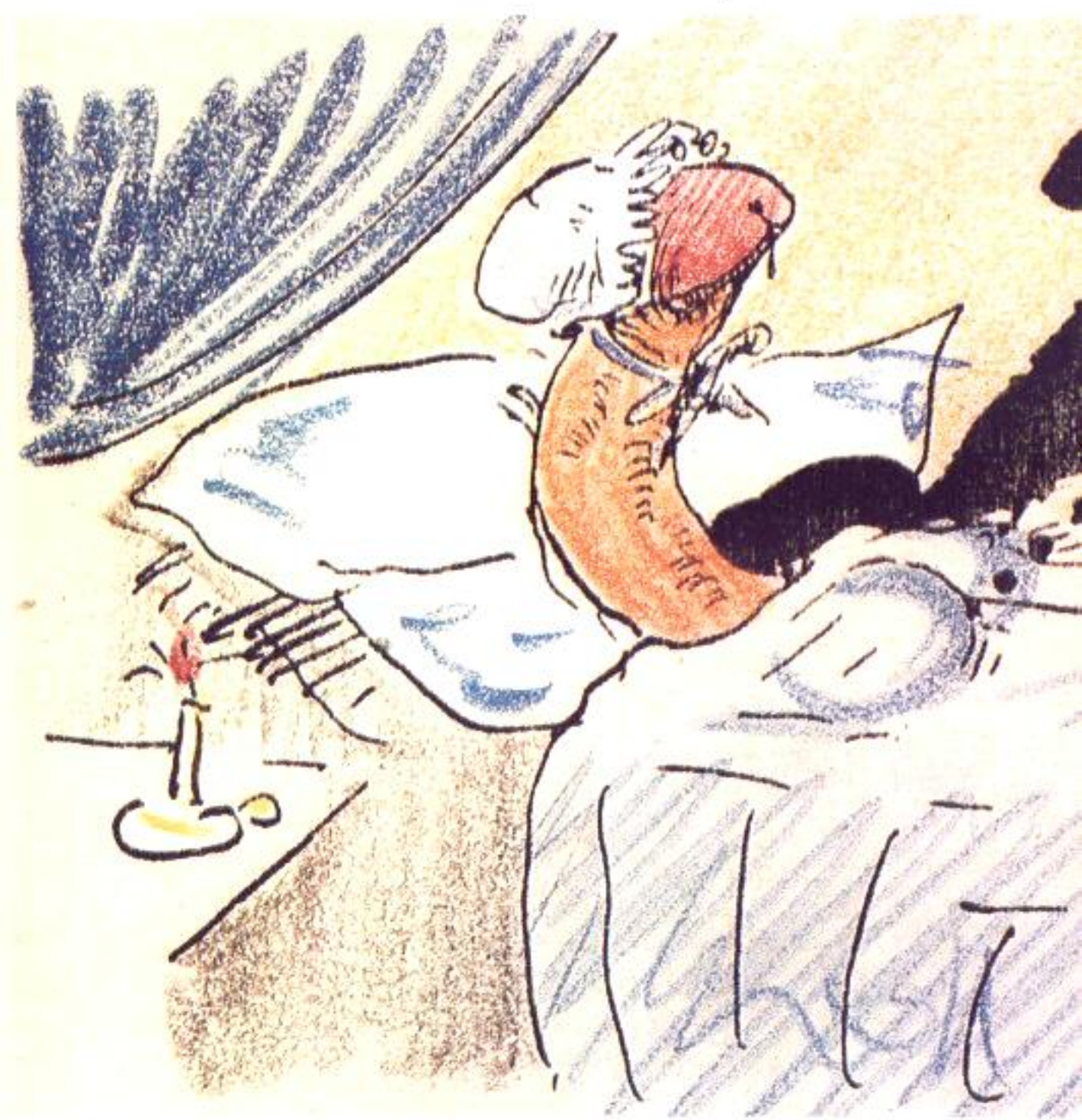
L'art moderne? «C'est comme les marchandes de quat'saisons», répond Picasso: «Vous voulez deux seins? Eh bien! Voilà deux seins... Ce qu'il faut, c'est que le monsieur qui regarde ait sous la main toutes les choses dont il a besoin. Alors il les mettra lui-même à leur place, avec ses yeux.» Pas toujours évident, bien qu'il y ait du sexe (féminin) dans les fentes au rasoir de Fontana et qu'après tout Pollock, selon la «théorie de l'orgasme» de W. Reich, a de belles ejaculations. Mais il y aura toujours, à côté de l'avant-garde, l'armée des obscurs, des artisans, pour livrer chaque saison, la récolte érotique qui nourrit librement nos multiples fantasmes.



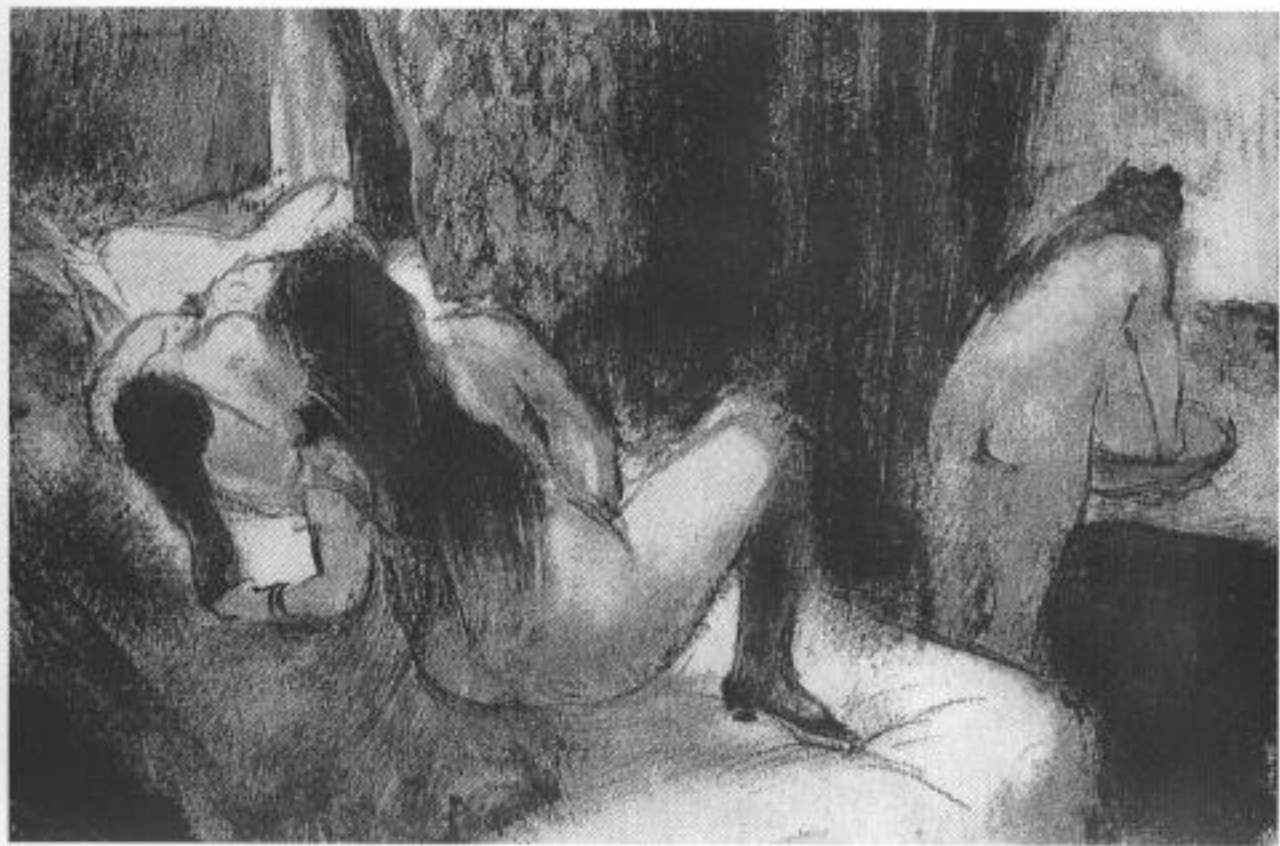




Gustave Doré Erotic drawing, 1869  
Henri de Toulouse-Lautrec (1864-1901) Love Pigging It

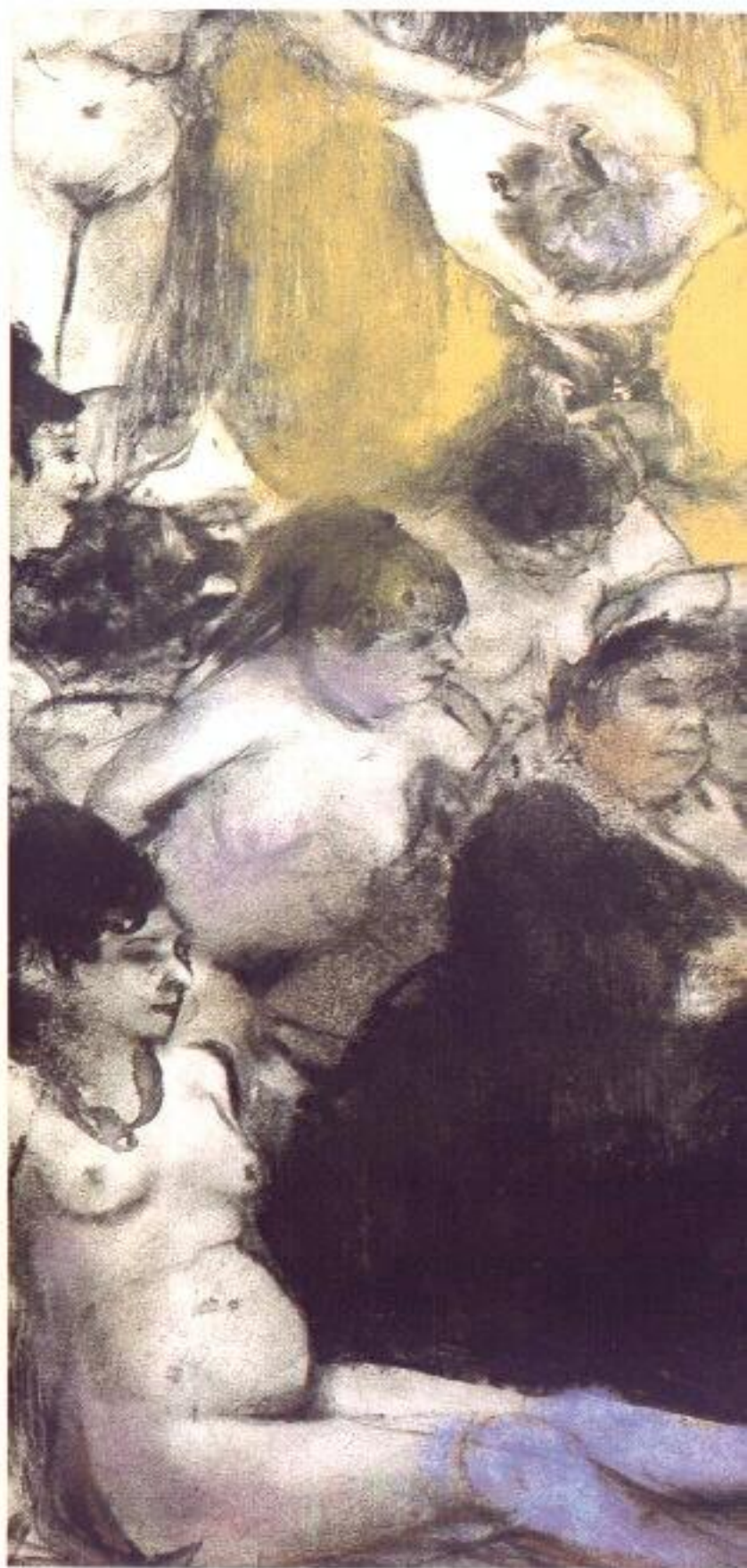


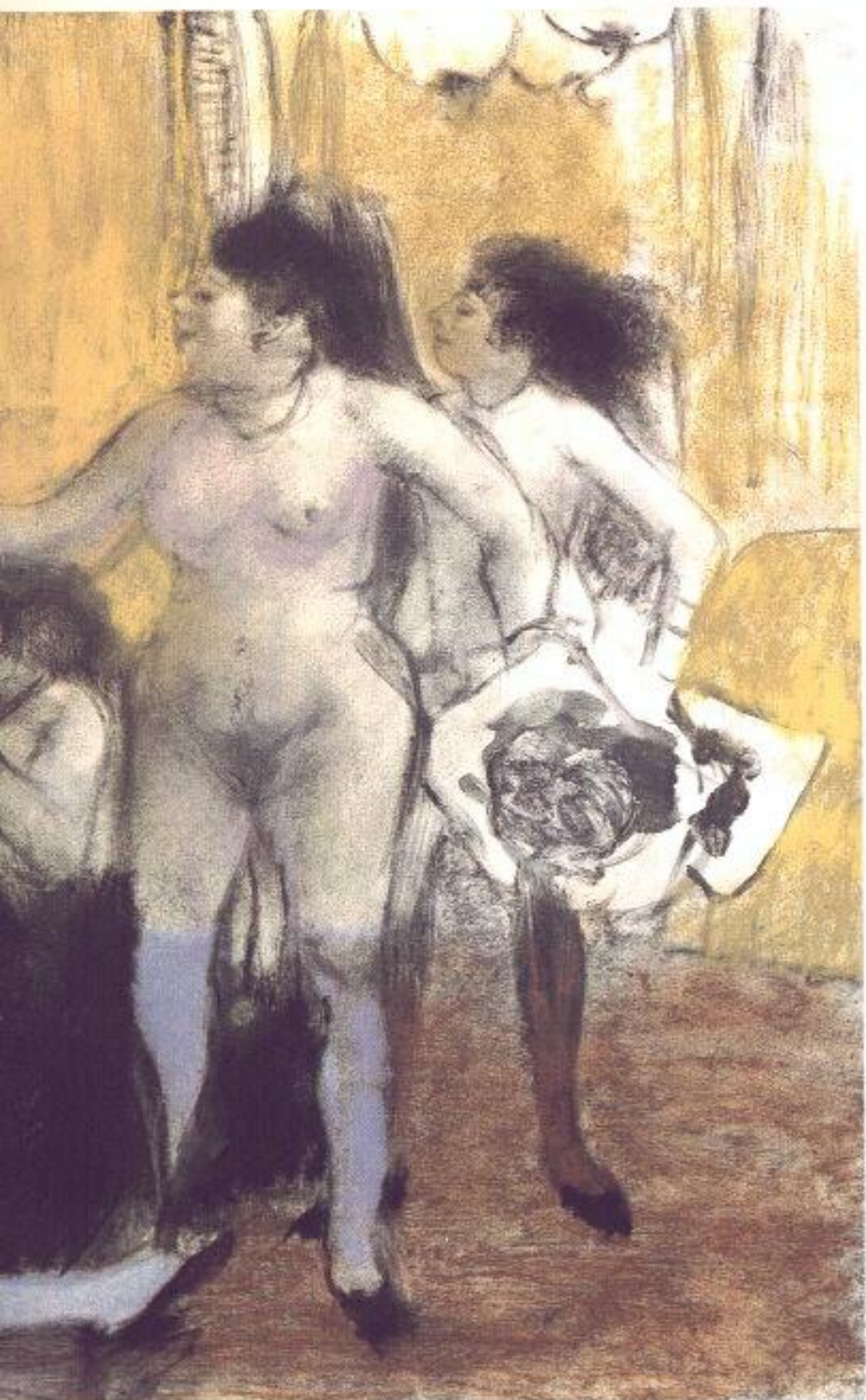




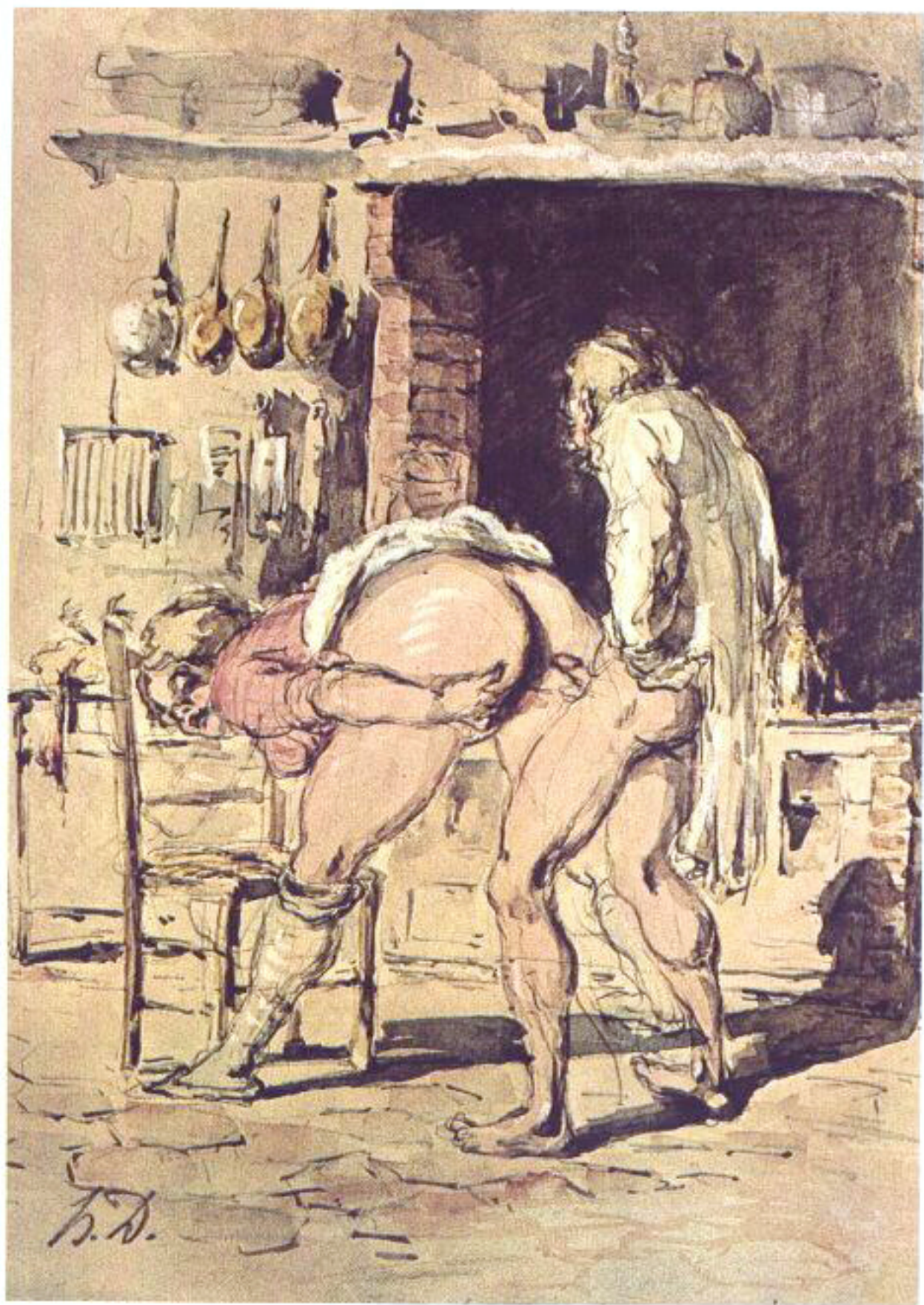


Edgar Degas The Wait, 1879





Edgar Degas The Proprietresses's Party, 1878-1879







**Jean-François Millet** Lovers (by the author of the famous *Angelus*, dedicated to his friend Louise), 1863









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A Antonio de la Candara









a L. Cranach

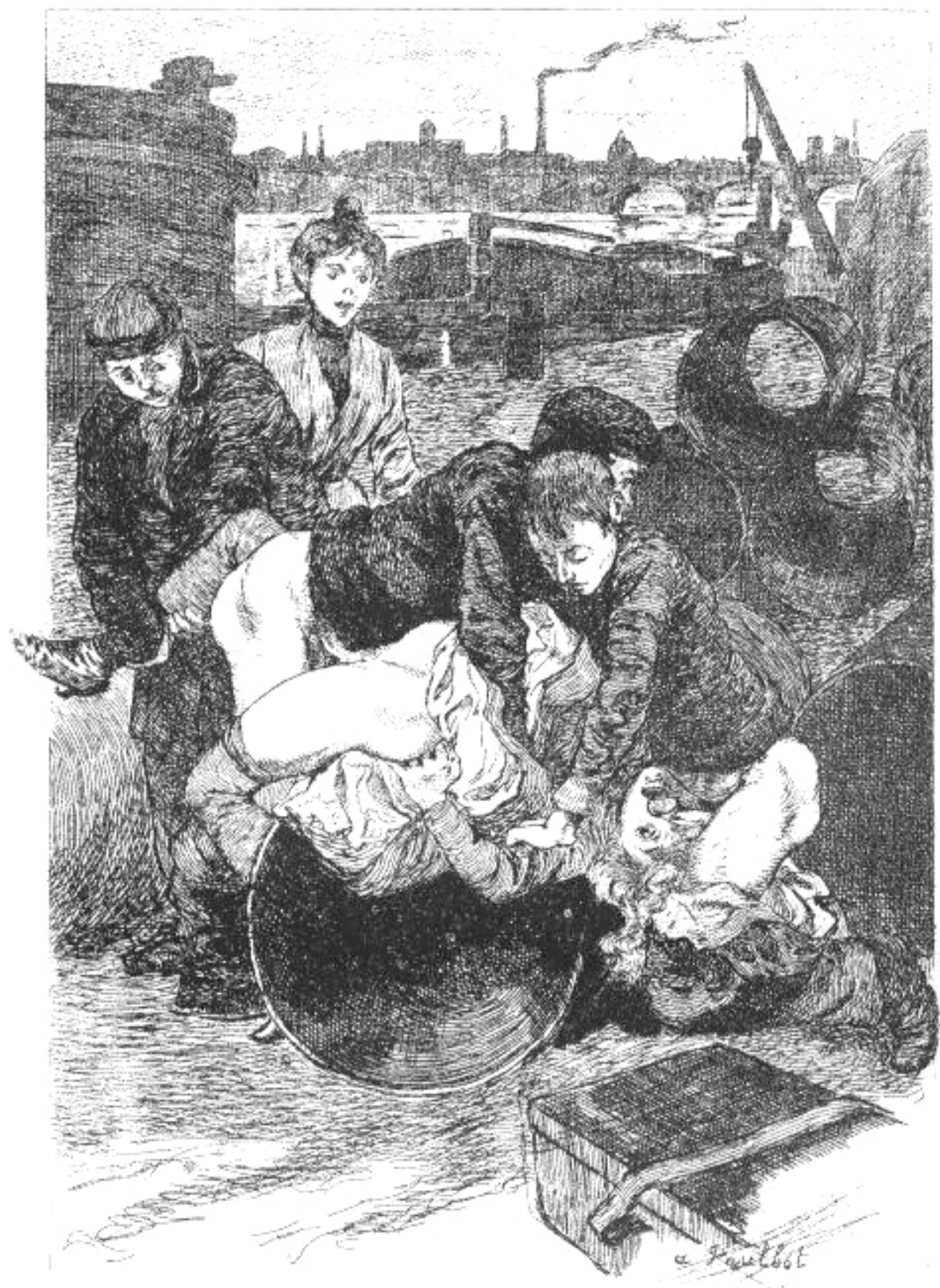


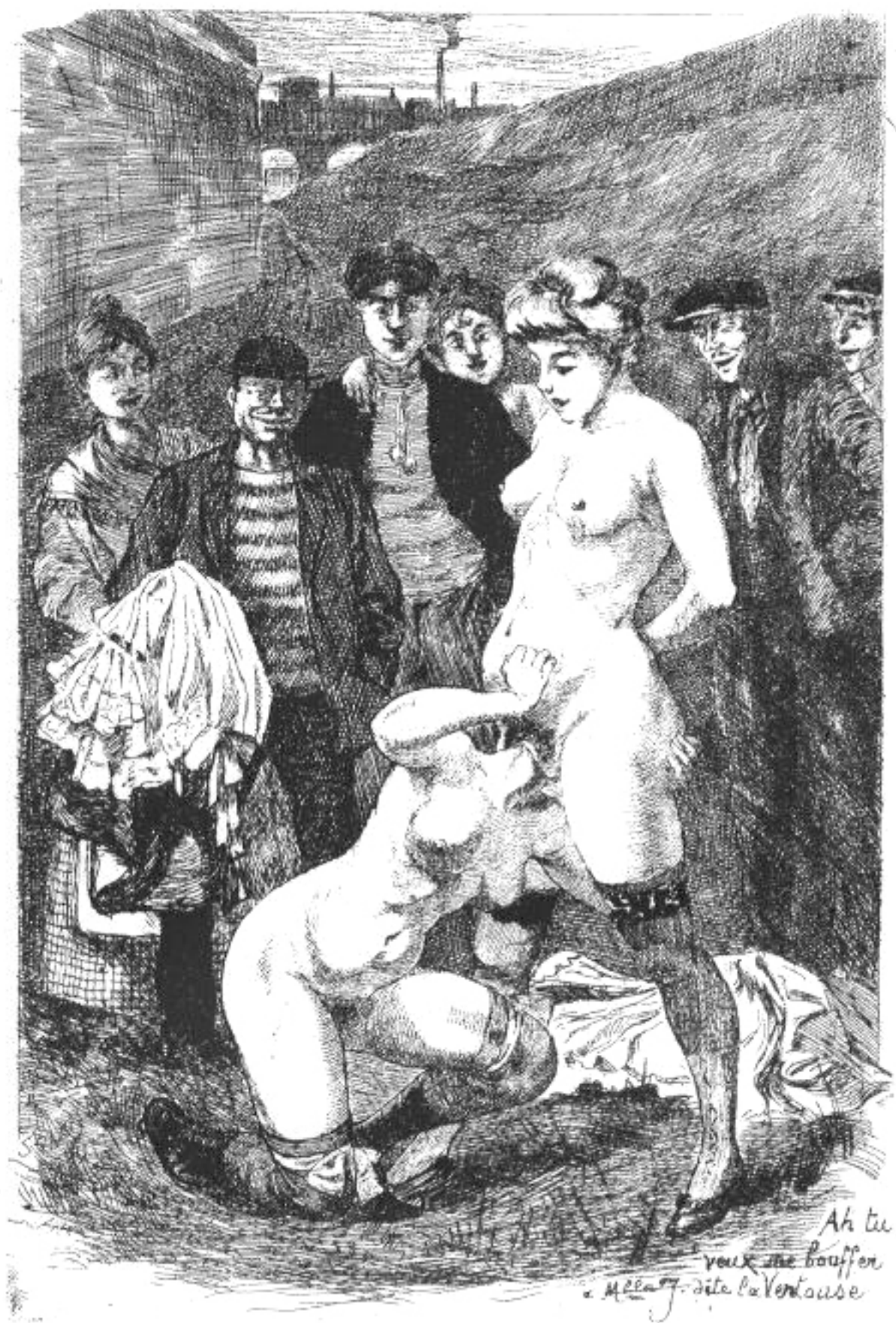


L. Beave



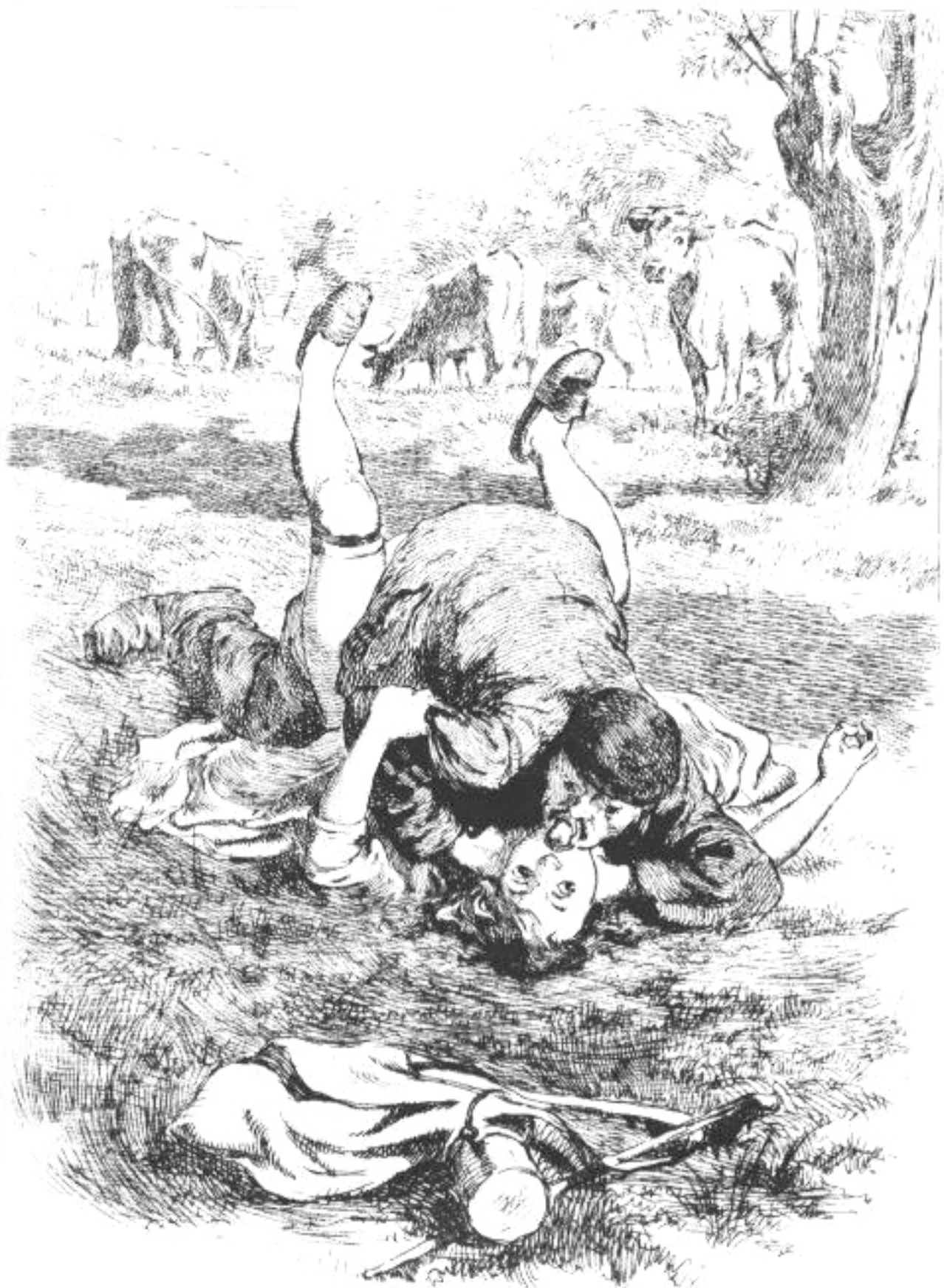


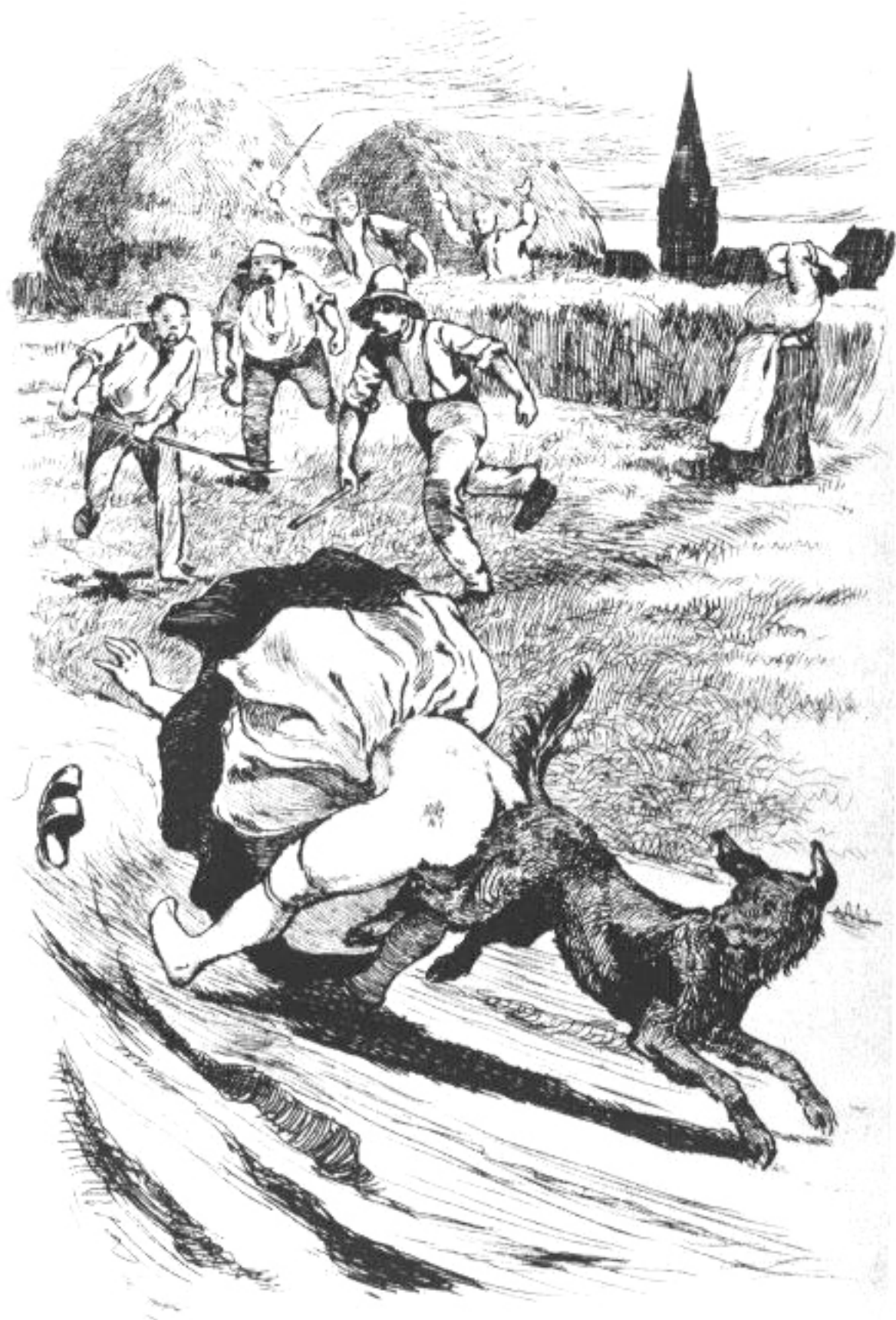






*a Boileau Despreaux*









M<sup>lle</sup> Vera Polipne va nous  
montrer la rose des vents.  
(à Louise Morin.)



*Arresto Agitato, M<sup>o</sup> G. Carreyas*





Et délivrez nous du  
mâle, ainsi soit-il





Donne-moi mes six sous  
je ne joue plus.  
(à M<sup>lle</sup> J.P.)



Pourquoi que tu voudrais plus être  
vraie petite fille?  
Parce que je voudrais pas faire  
pipi avec rien du tout.  
A-R M.



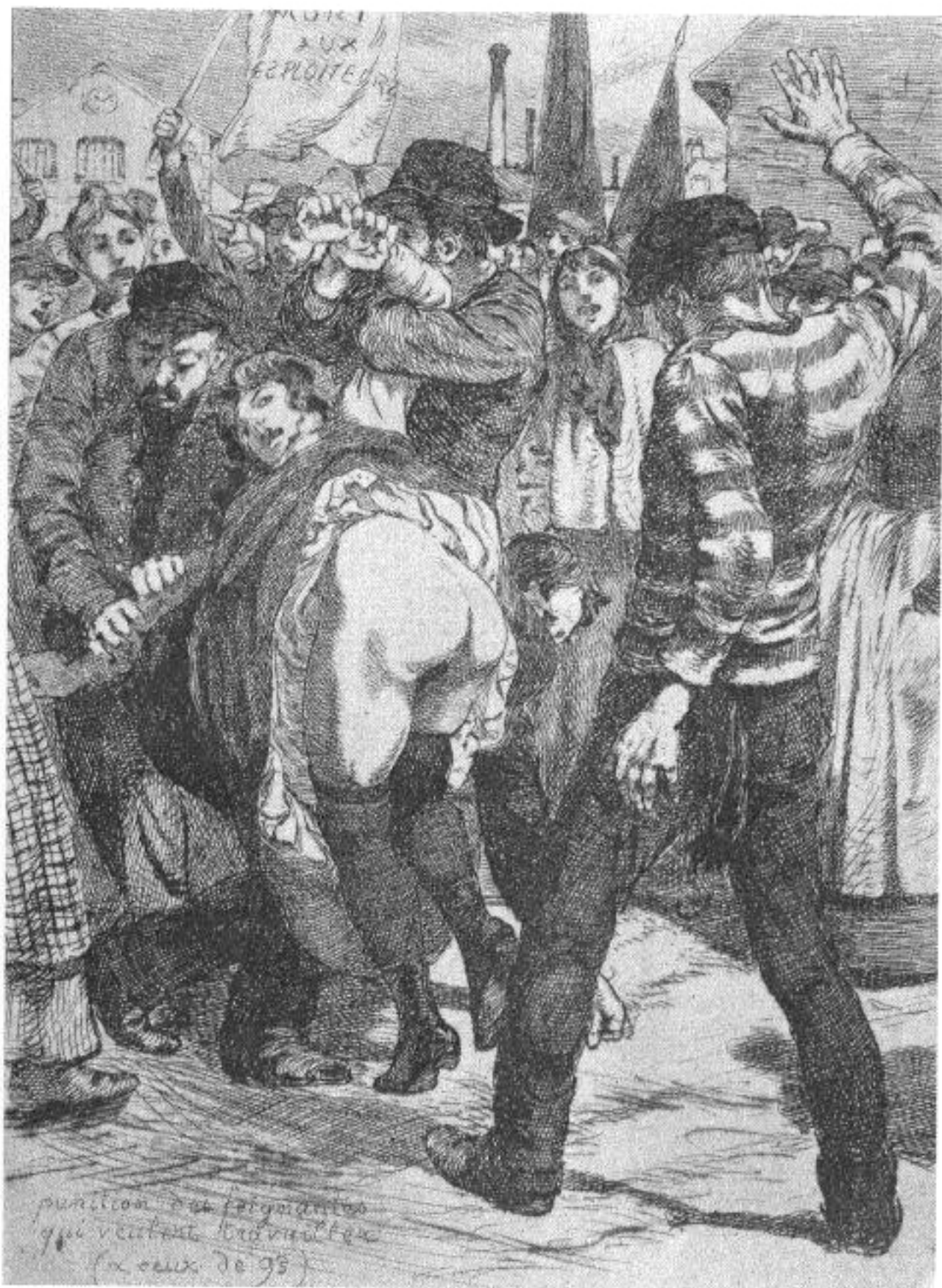
aux Soldats. non on va  
jouer au Satyre  
(à Georges R.)



*Ne restez pas ainsi  
Decalotté chez Bernin  
(à H. Bernard)*



*fécondation artificielle*  
*par F. J. B. B. B. B.*







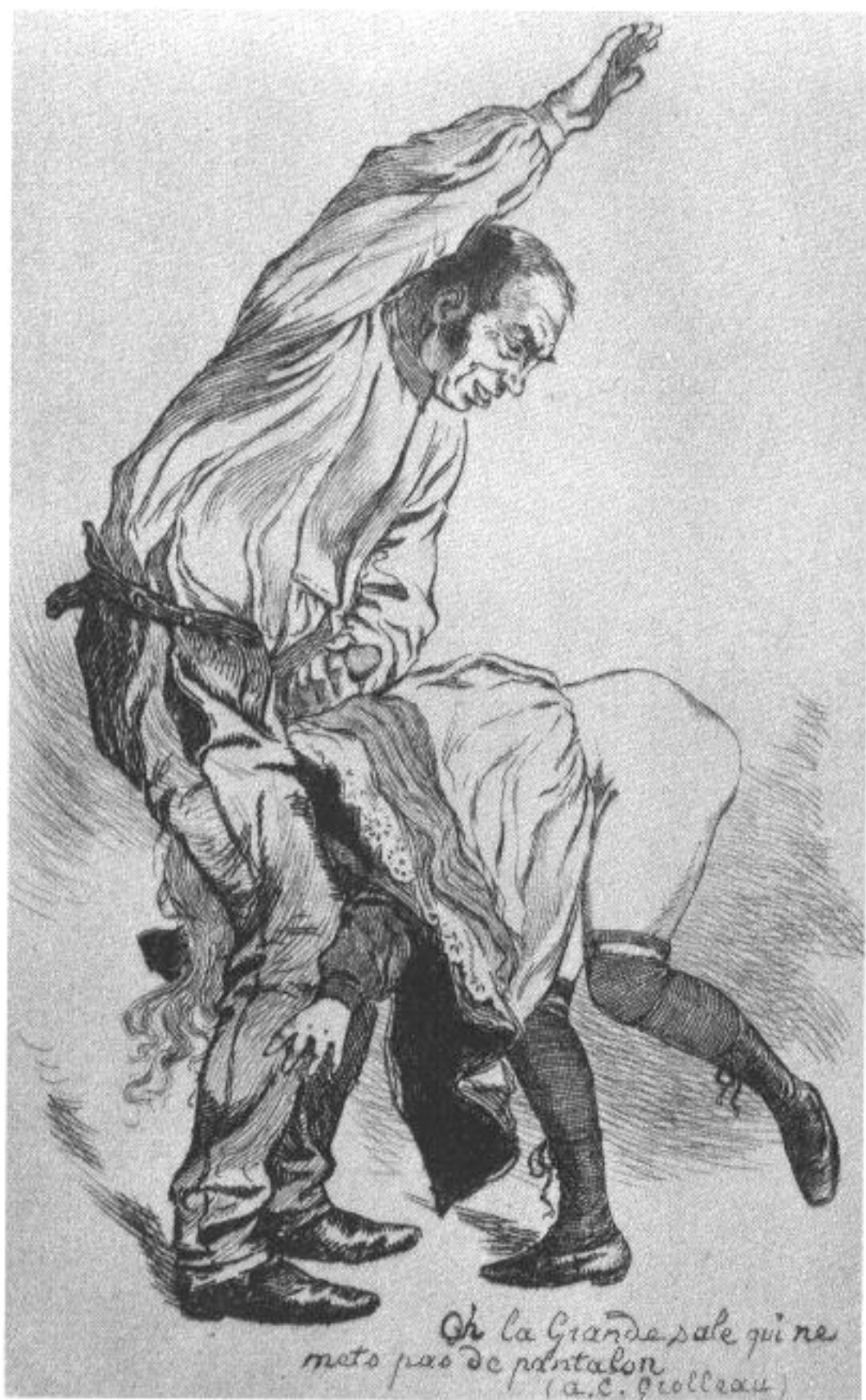




*Laisse moi donc  
tranquille, sal cocu  
(a M<sup>l</sup> La Perle)*

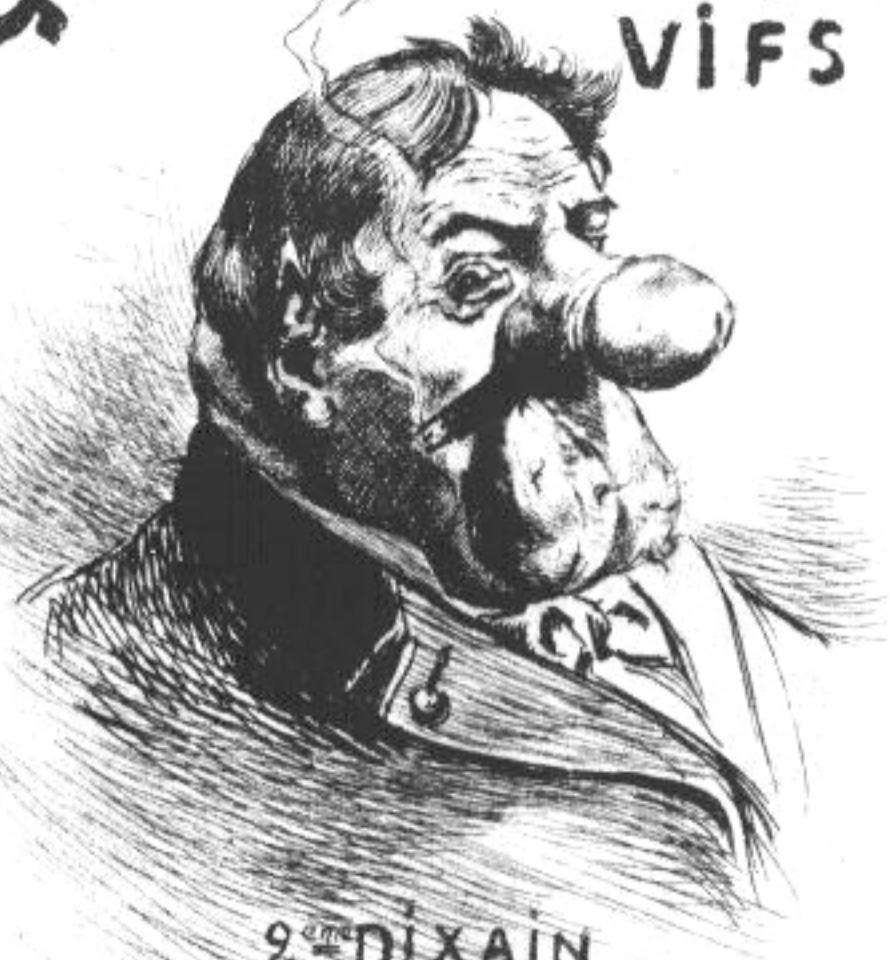


*mets-moi la main  
ou il ne faut pas  
(à Leon Maillat)*



Oh la Grande sale qui ne  
meto pas de pantalon  
(a.c. Grollaux)

LA  
GRANDE DANSE  
MACABRE  
DES  
VIFS



2<sup>ème</sup> DIXAIN

Ex. N<sup>o</sup>



Tiré à Cent



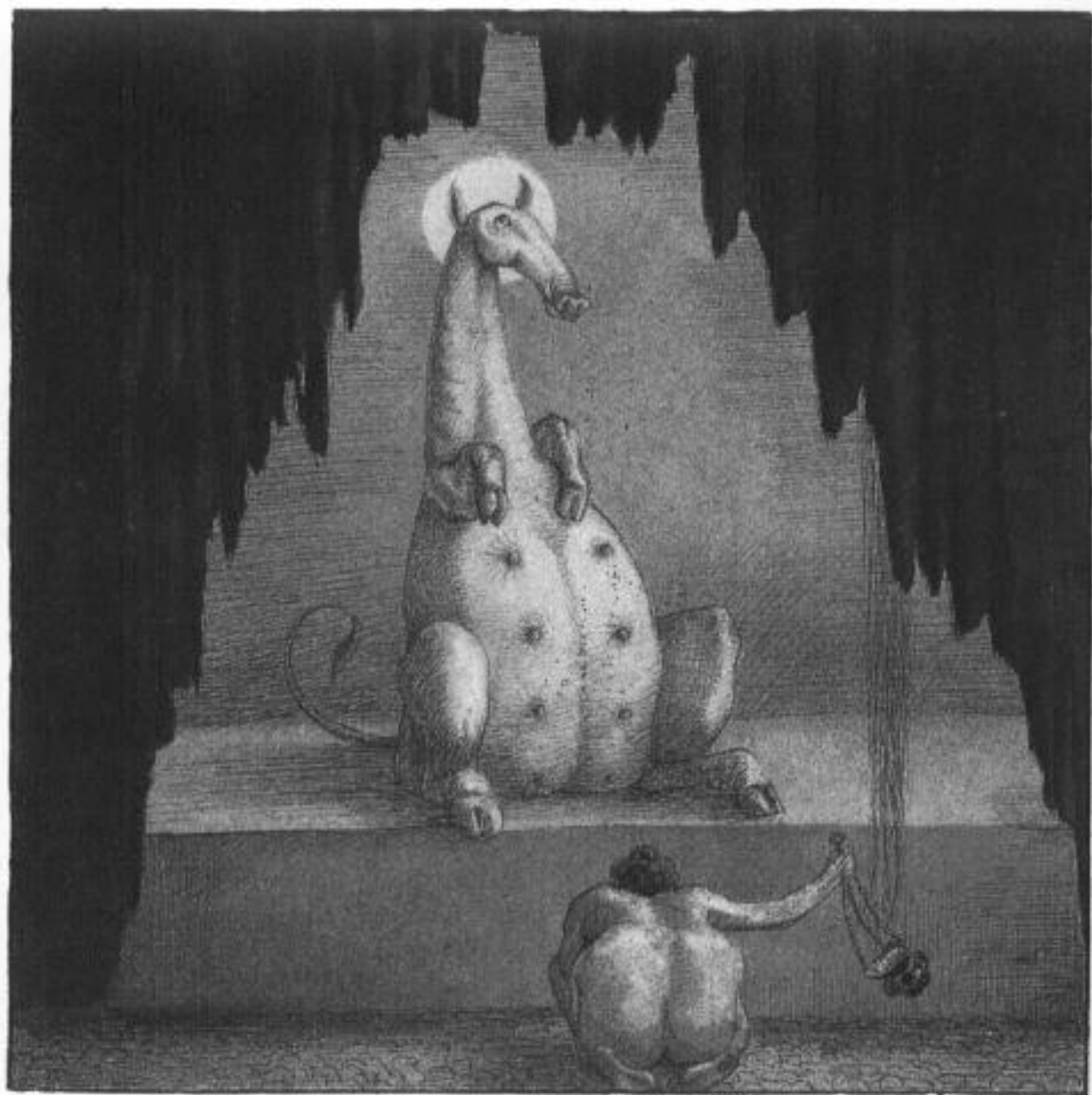
Viset Illustrations for various erotic books, c. 1900



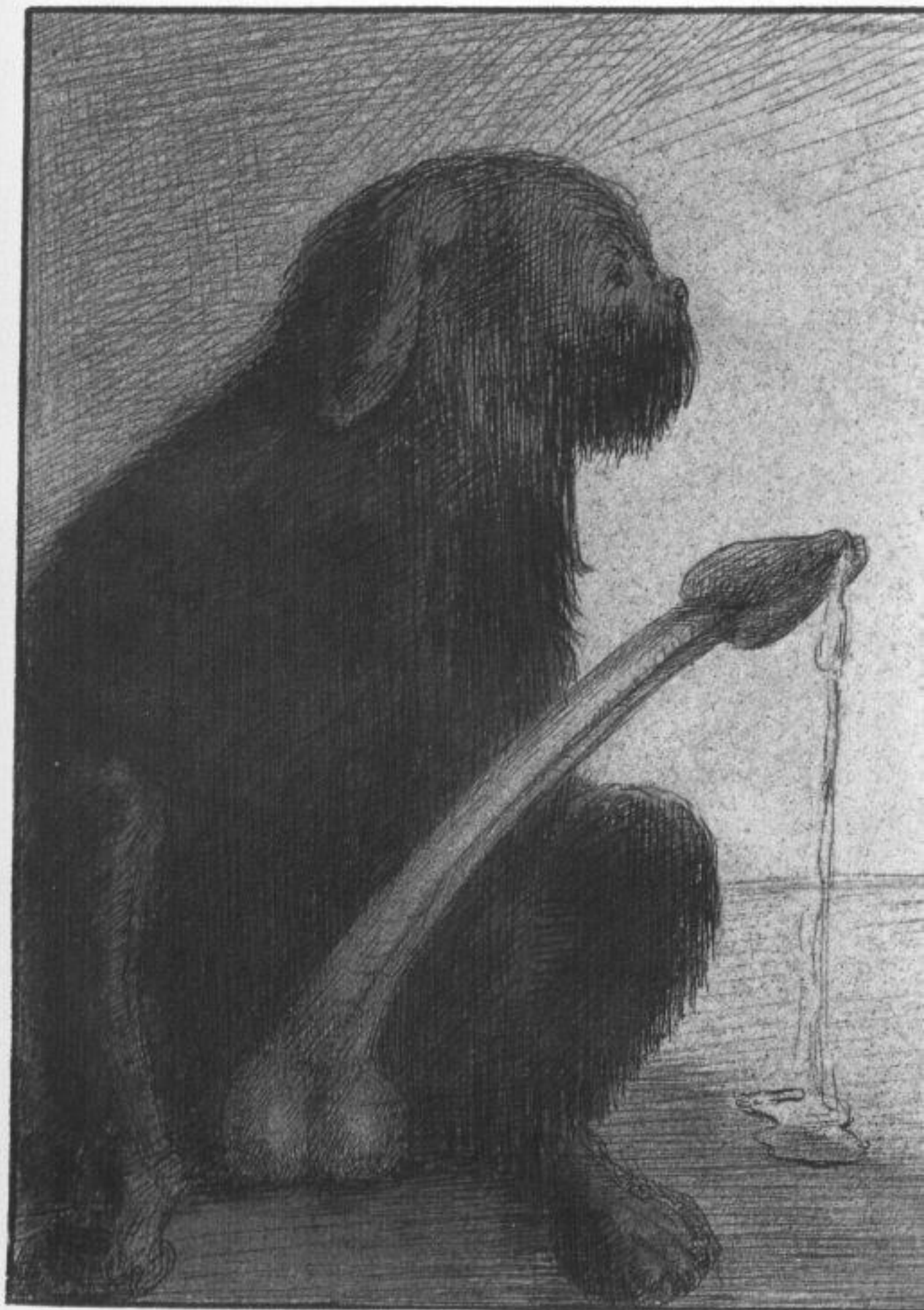






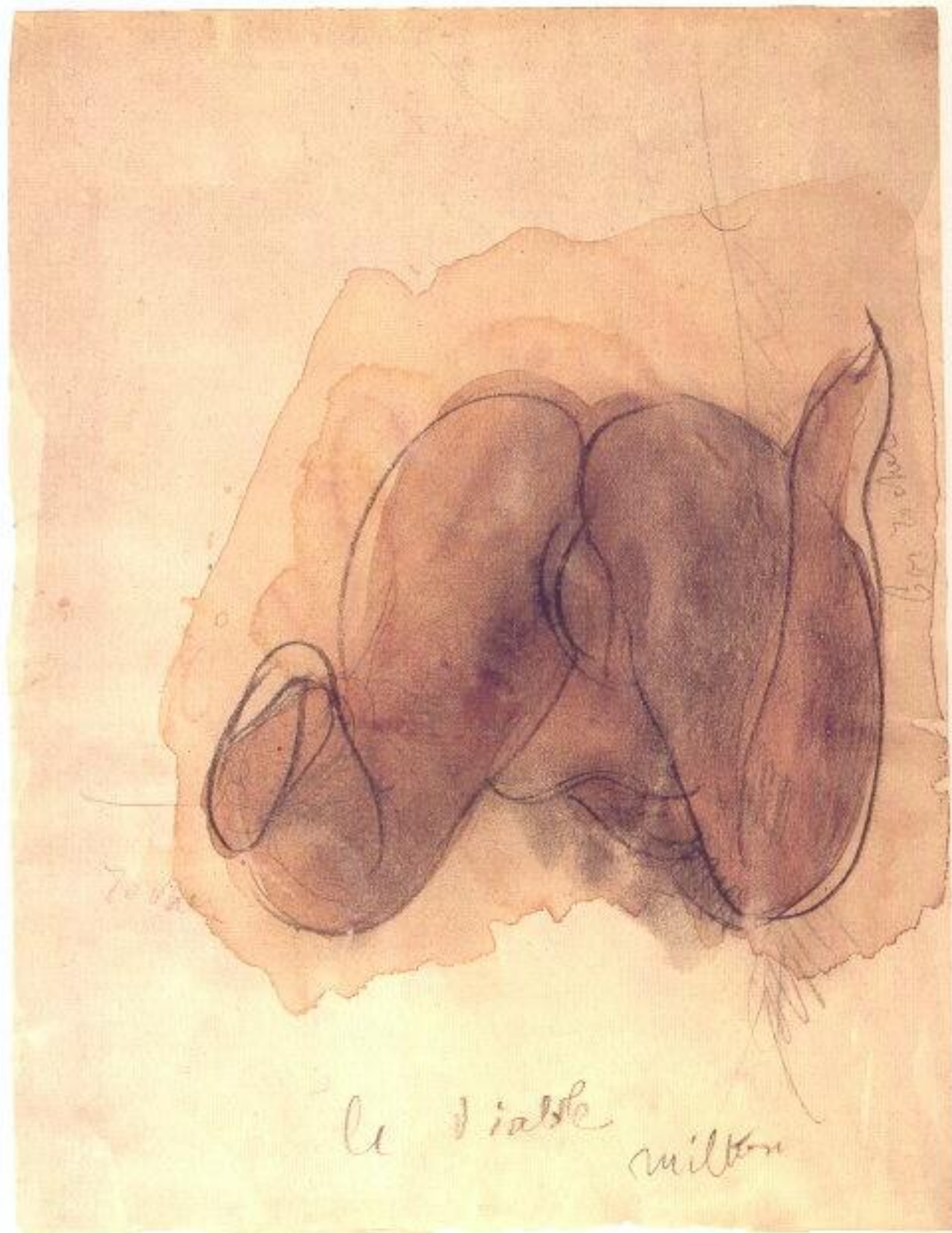


Alfred Kubin Adoration, 1901-1902  
▶ Alfred Kubin Lubricity, 1901-1902





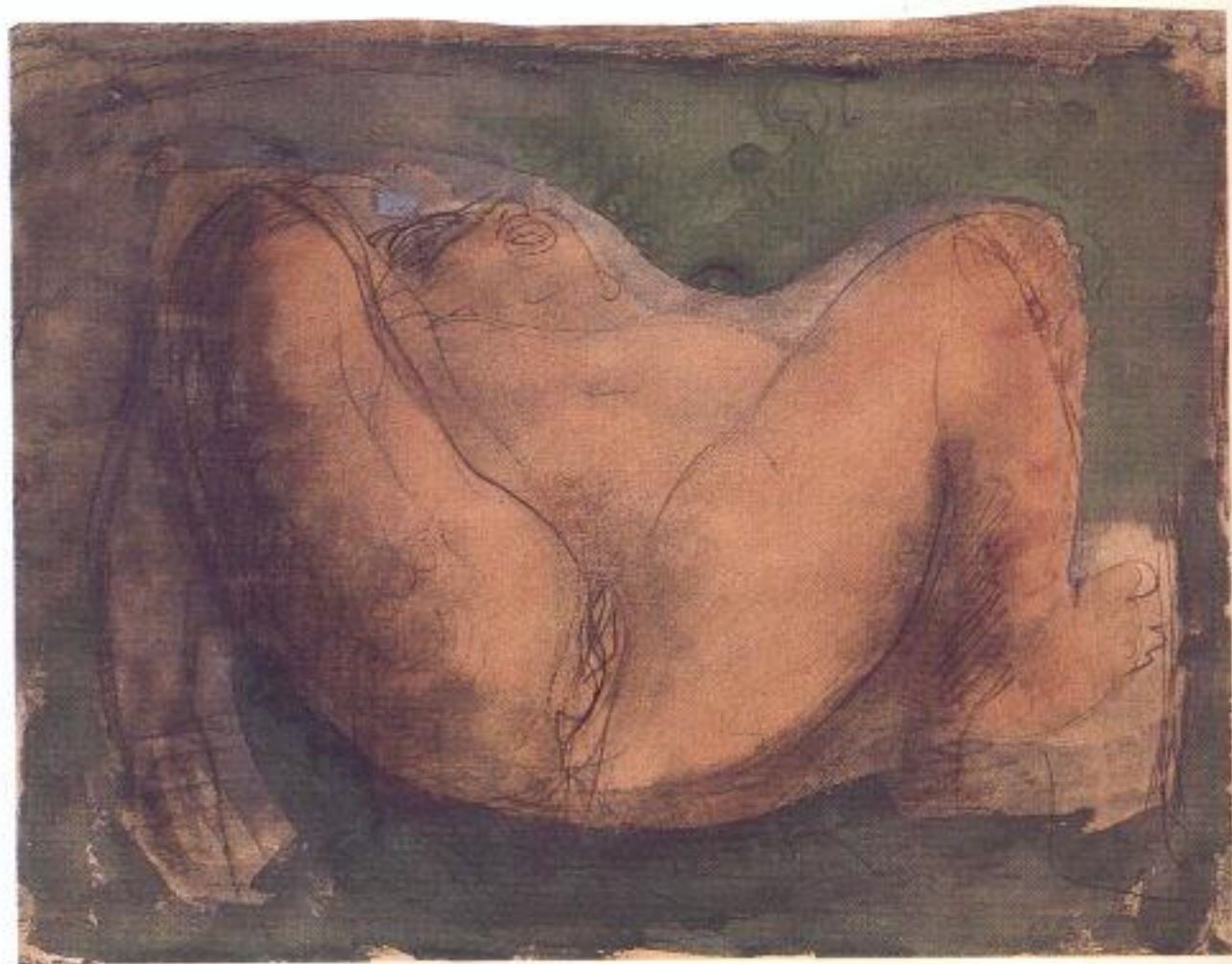




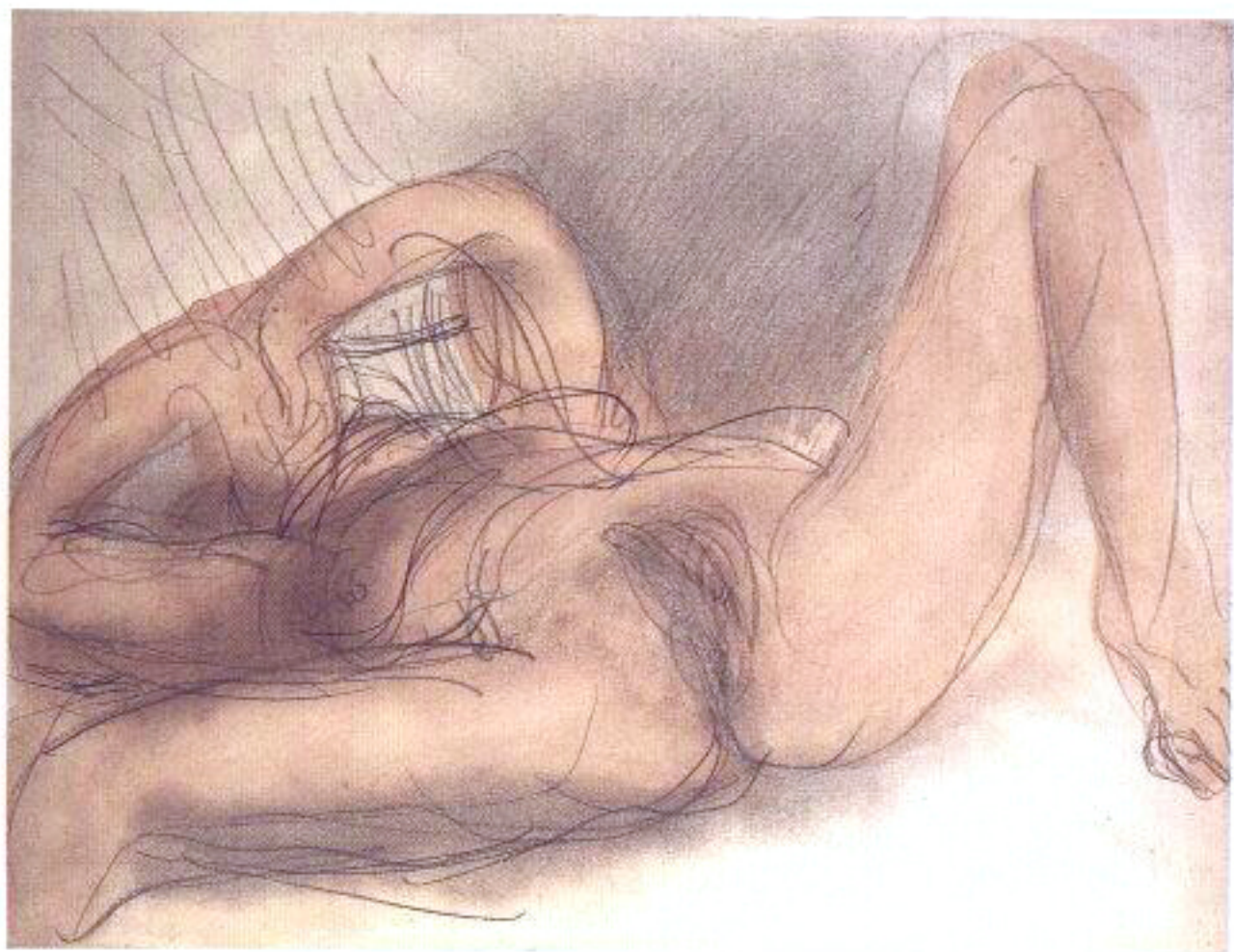
Auguste Rodin The Devil or Milton, c. 1900







Auguste Rodin Before Creation; c. 1900



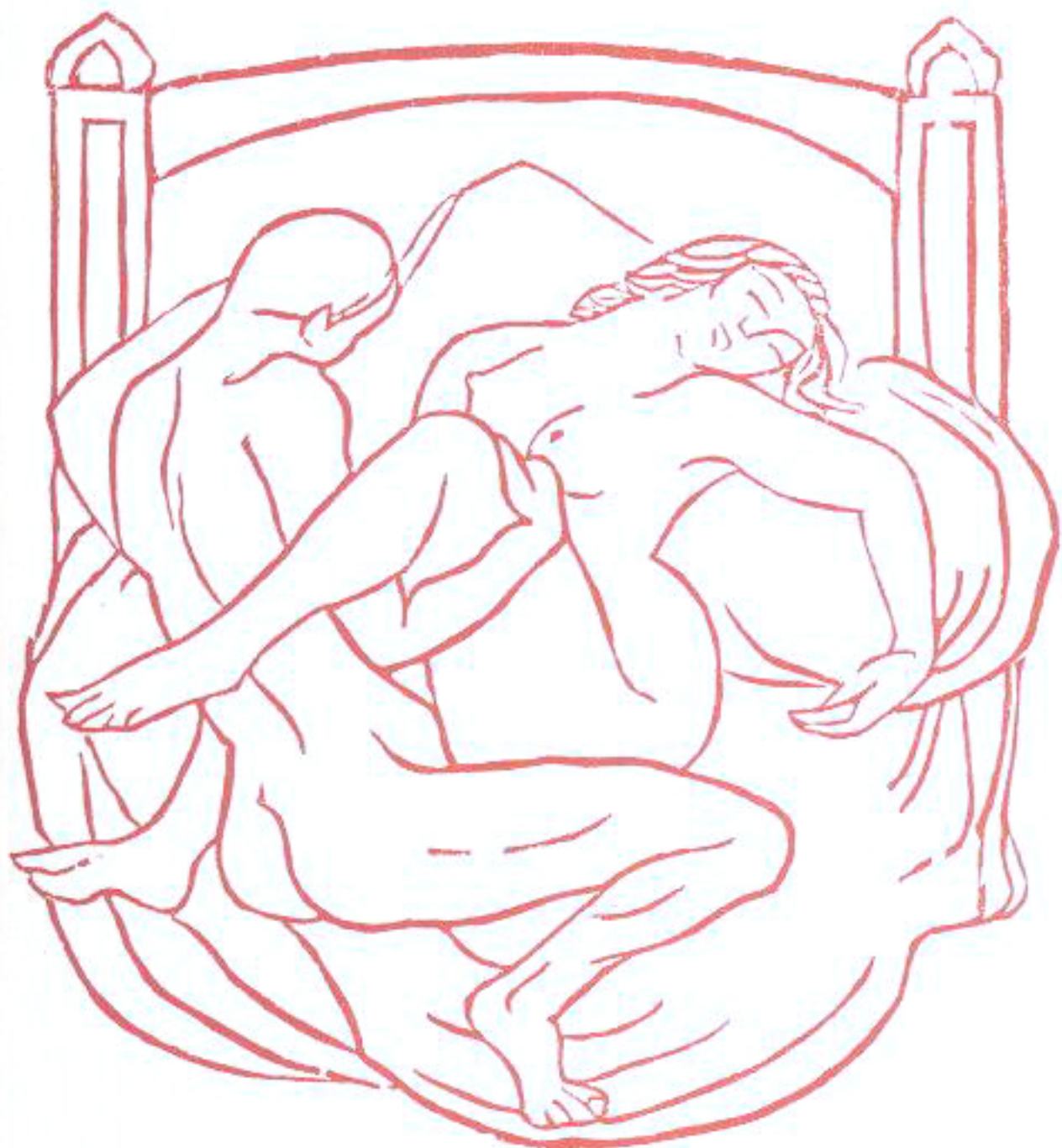


**Auguste Rodin Sapphic Couple, c. 1900**





Aristide Maillol Sixty-nine, c. 1930

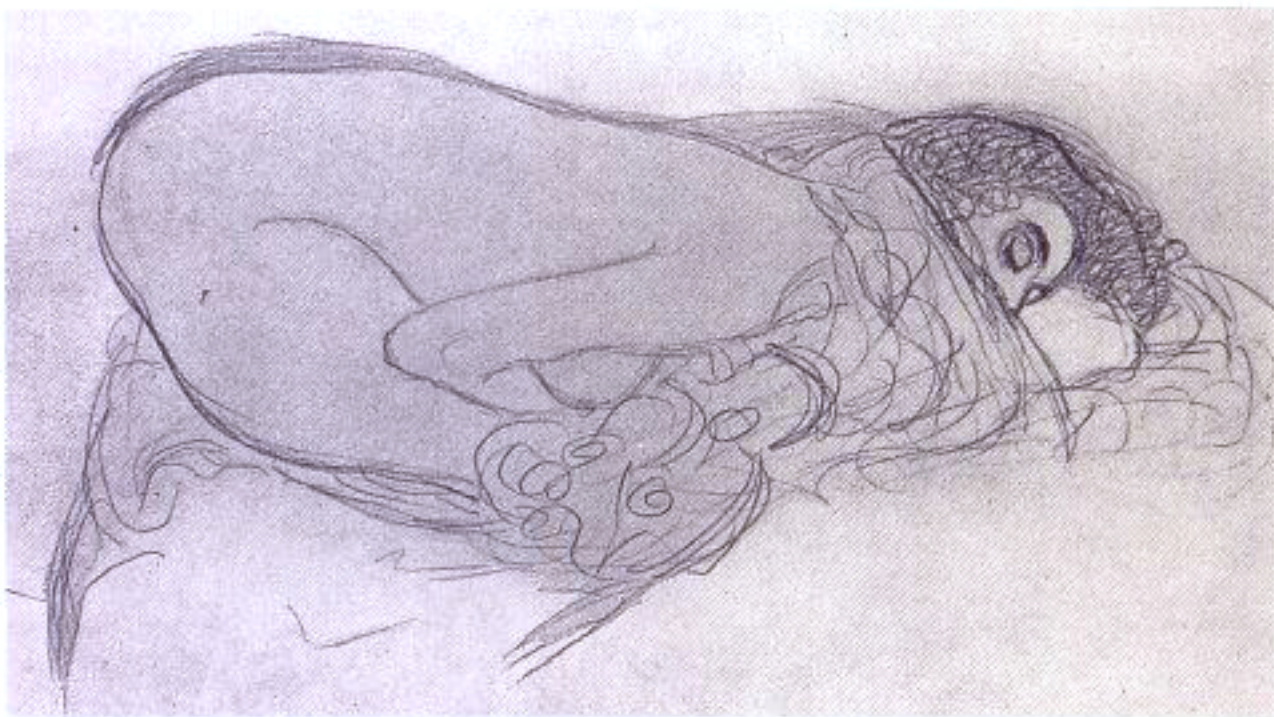




**Gustav Klimt** Seated nude with closed eyes, 1913







**Egon Schiele** Sapphic Couple, 1914

**Gustav Klimt** Offering. Study for Leda, 1918



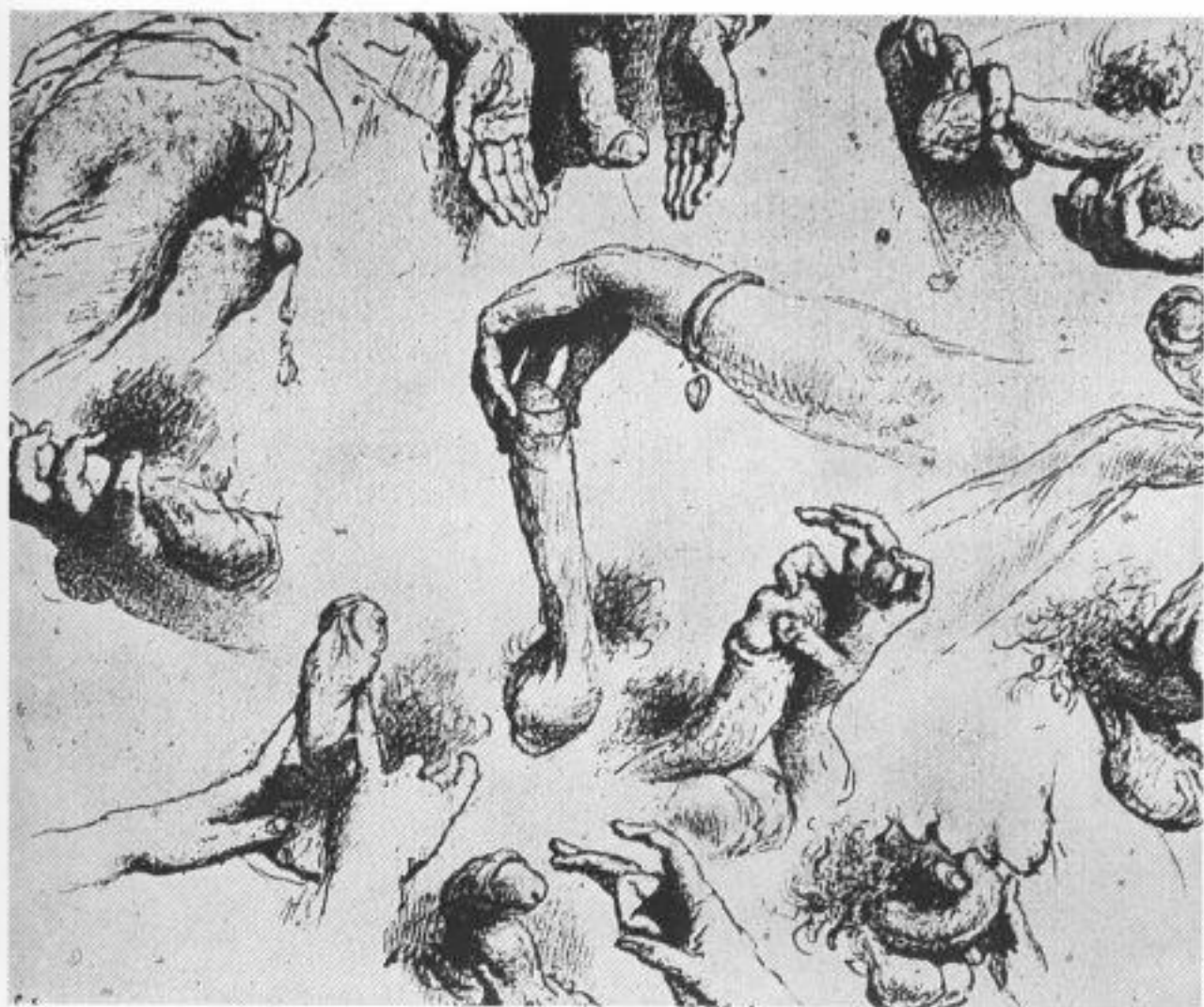


Egon Schiele Sapphic Couple, 1911



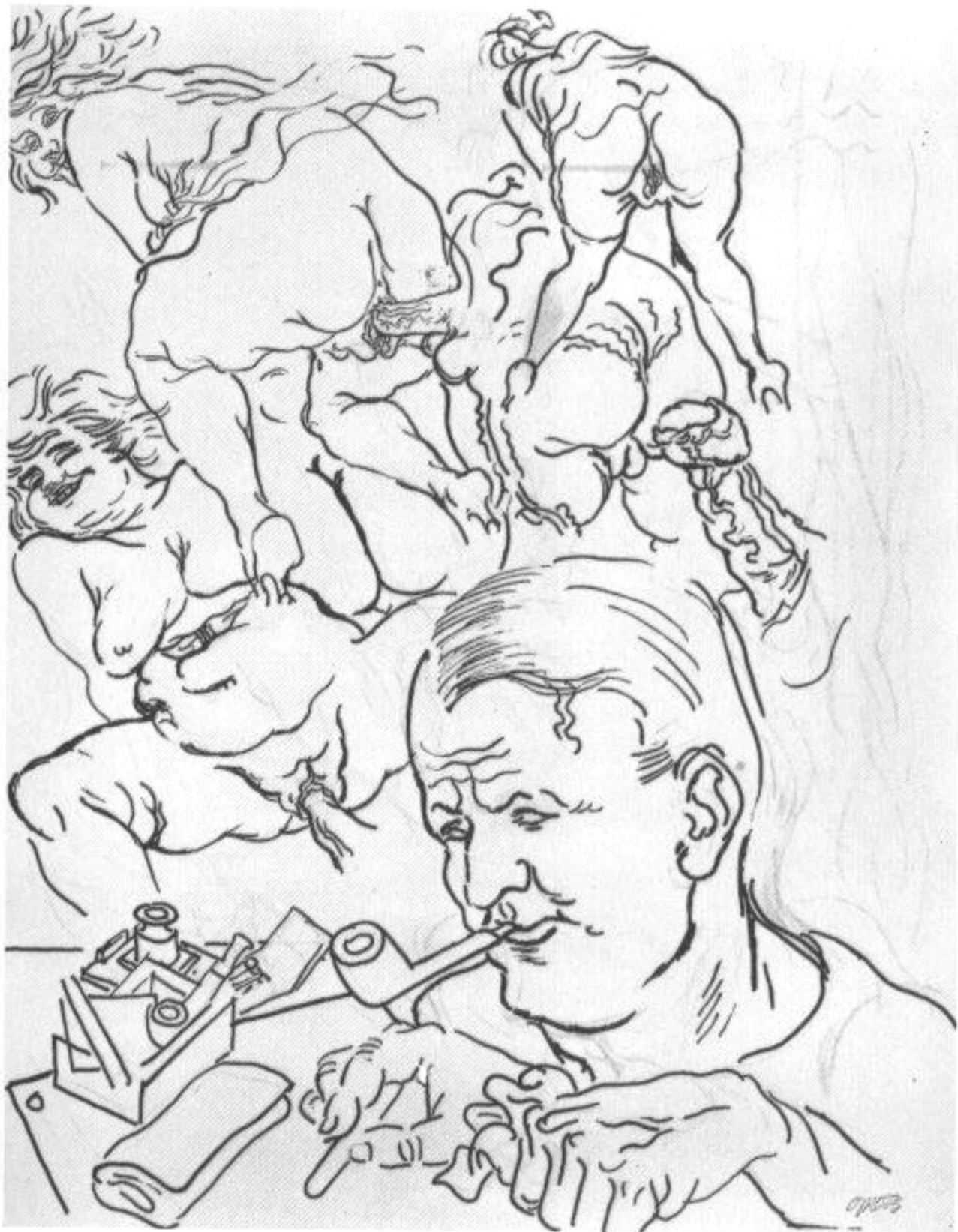


Egon Schiele Sapphic Couple, 1911

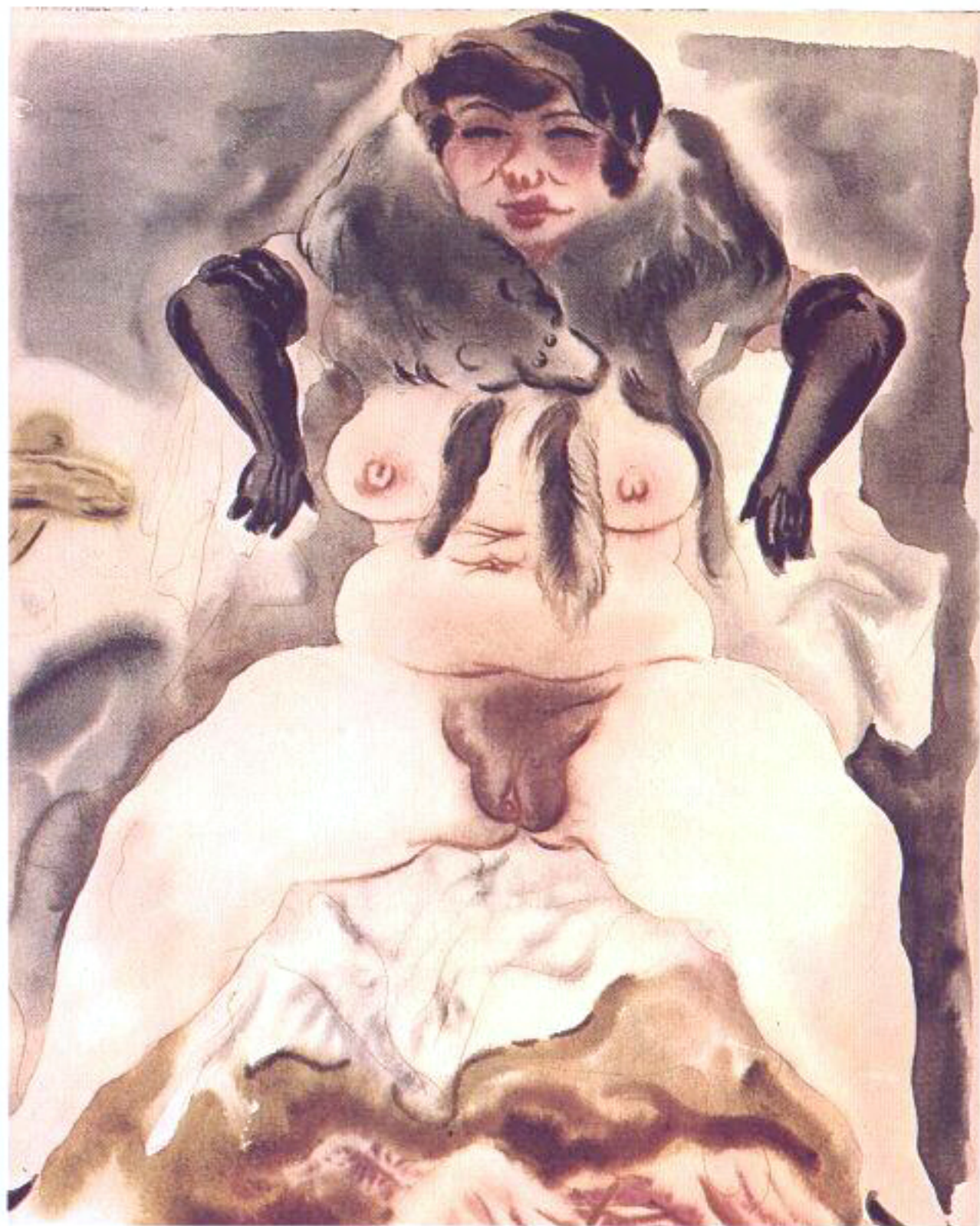




George Grosz Two Caricatures, late 20s







**George Grosz** Series of watercolours and drawings with social implications, late 20s – early 30s







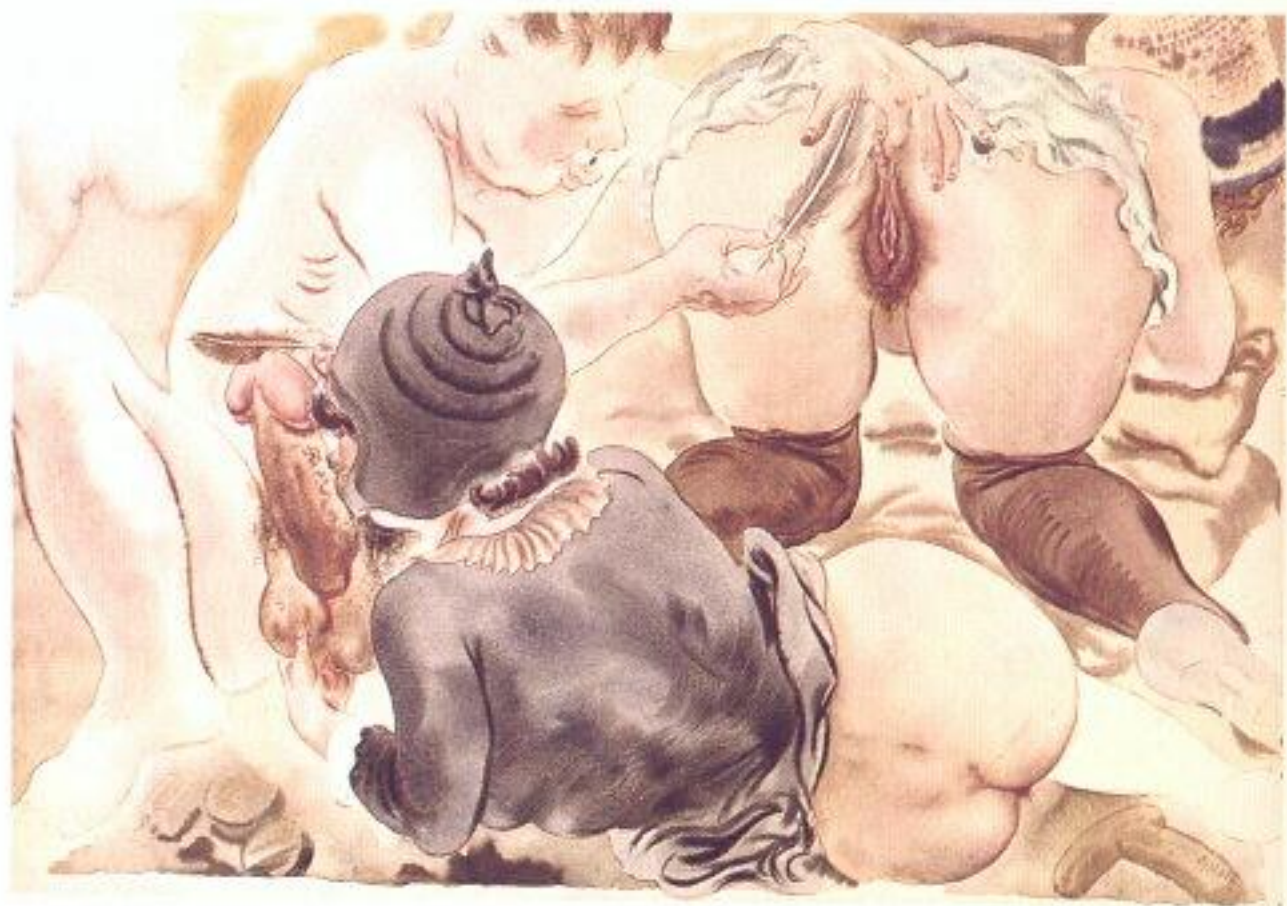








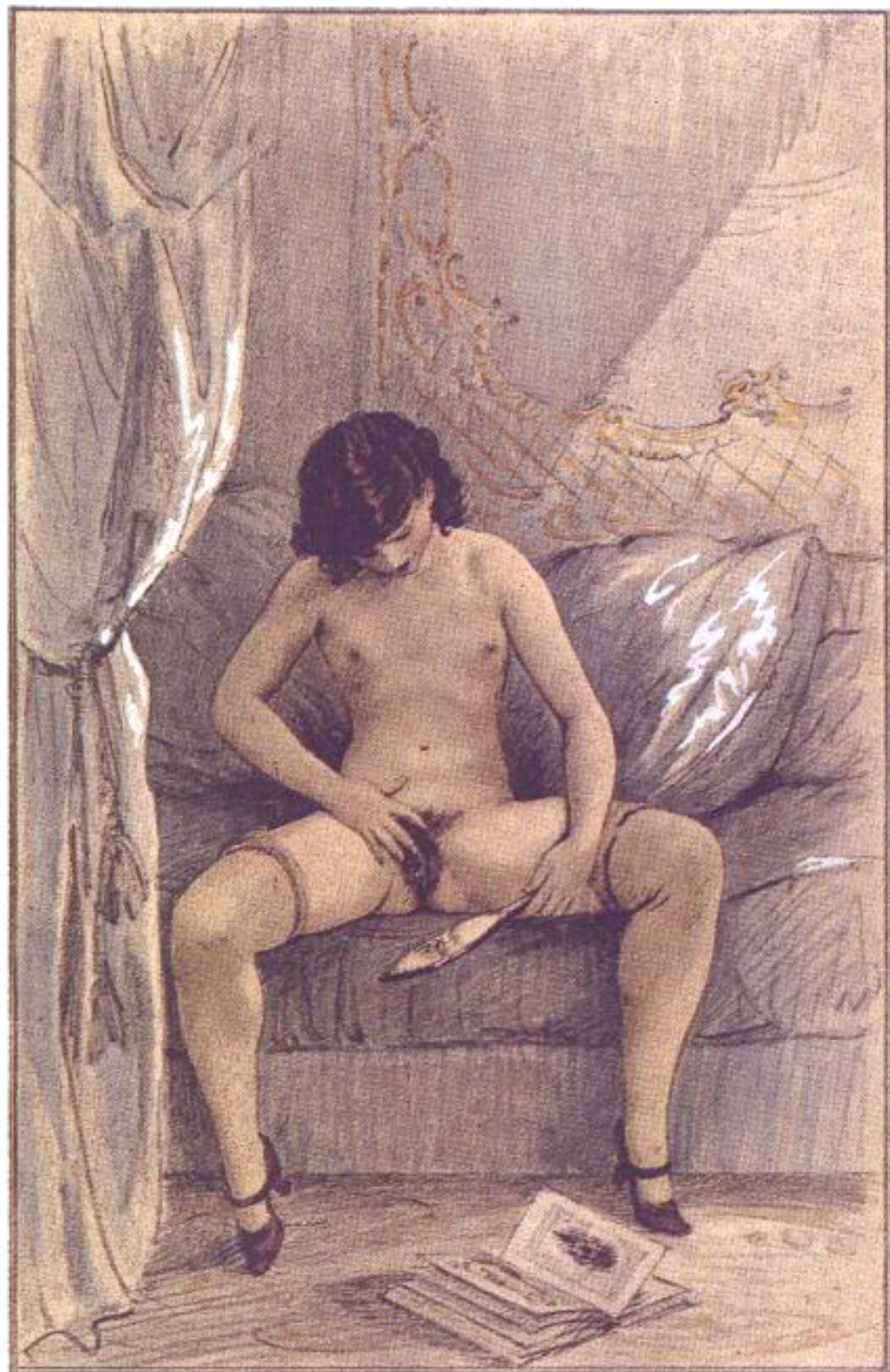




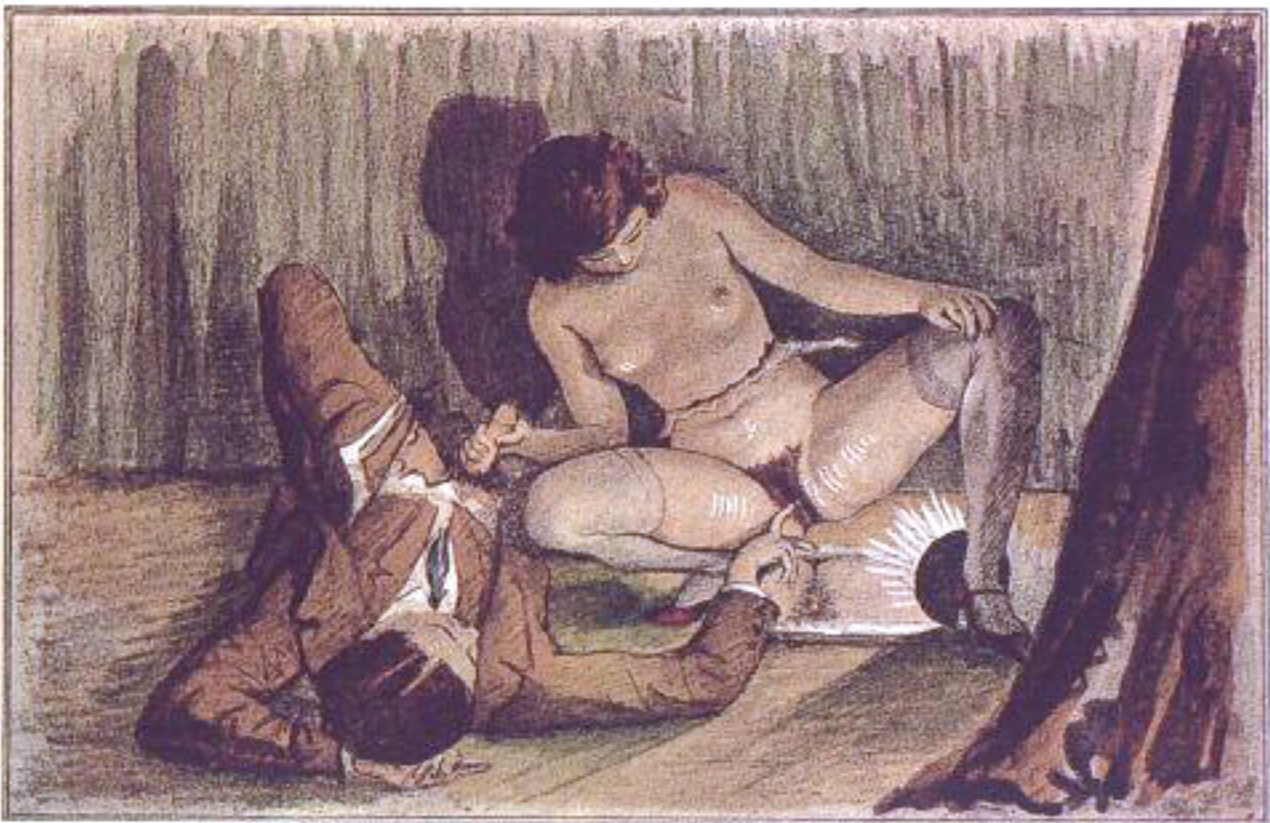


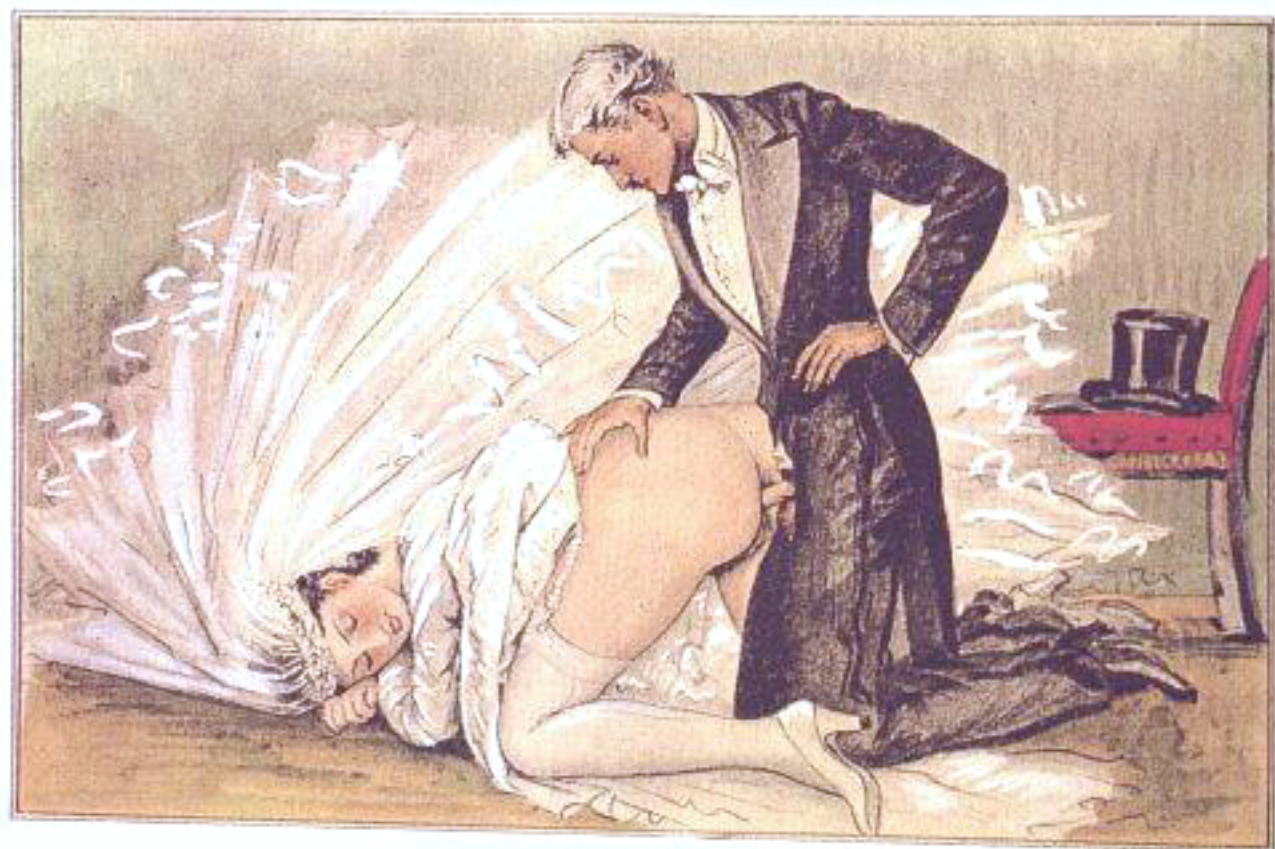


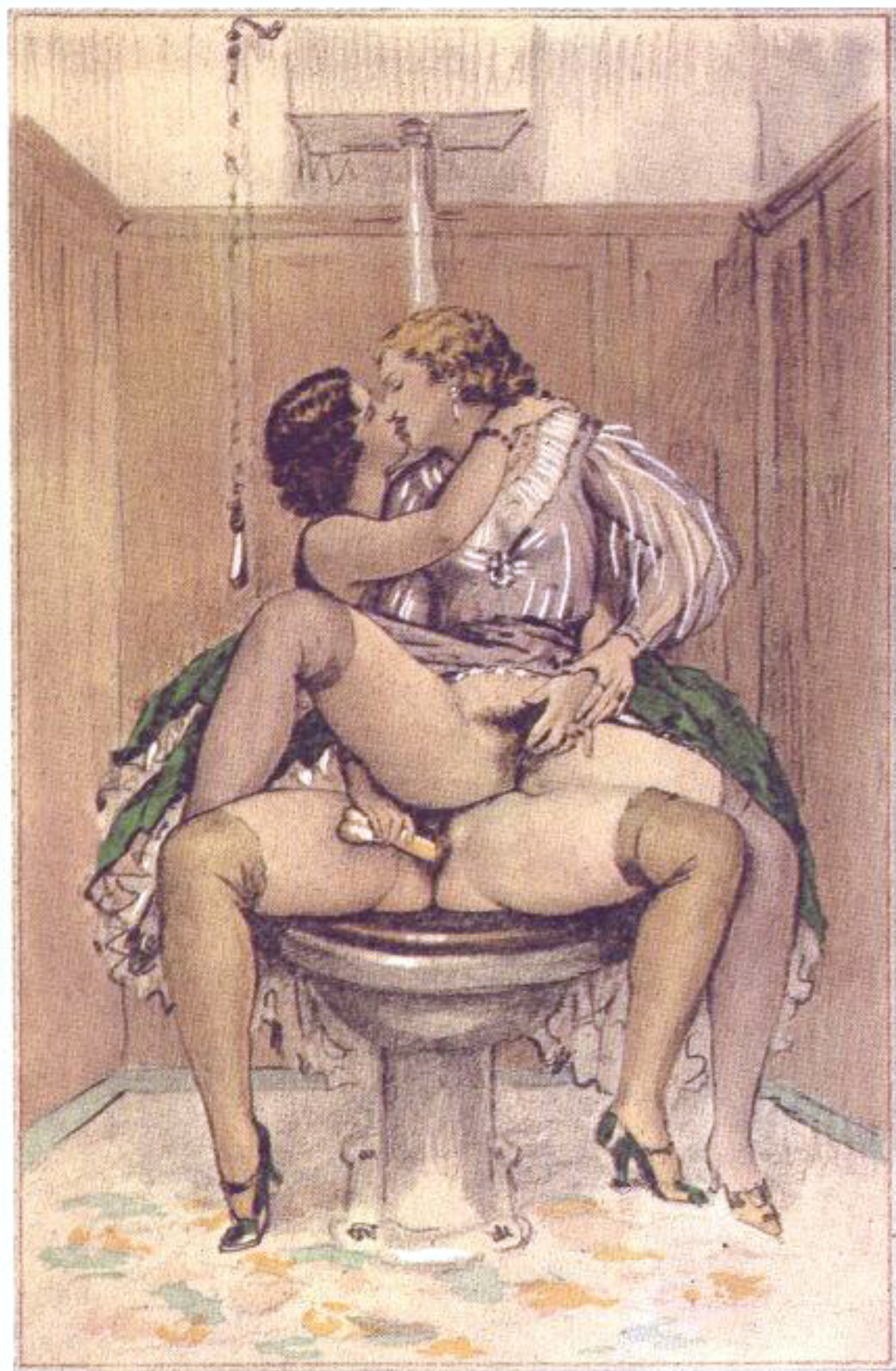
Auguste Rodin Courtesan, c. 1900



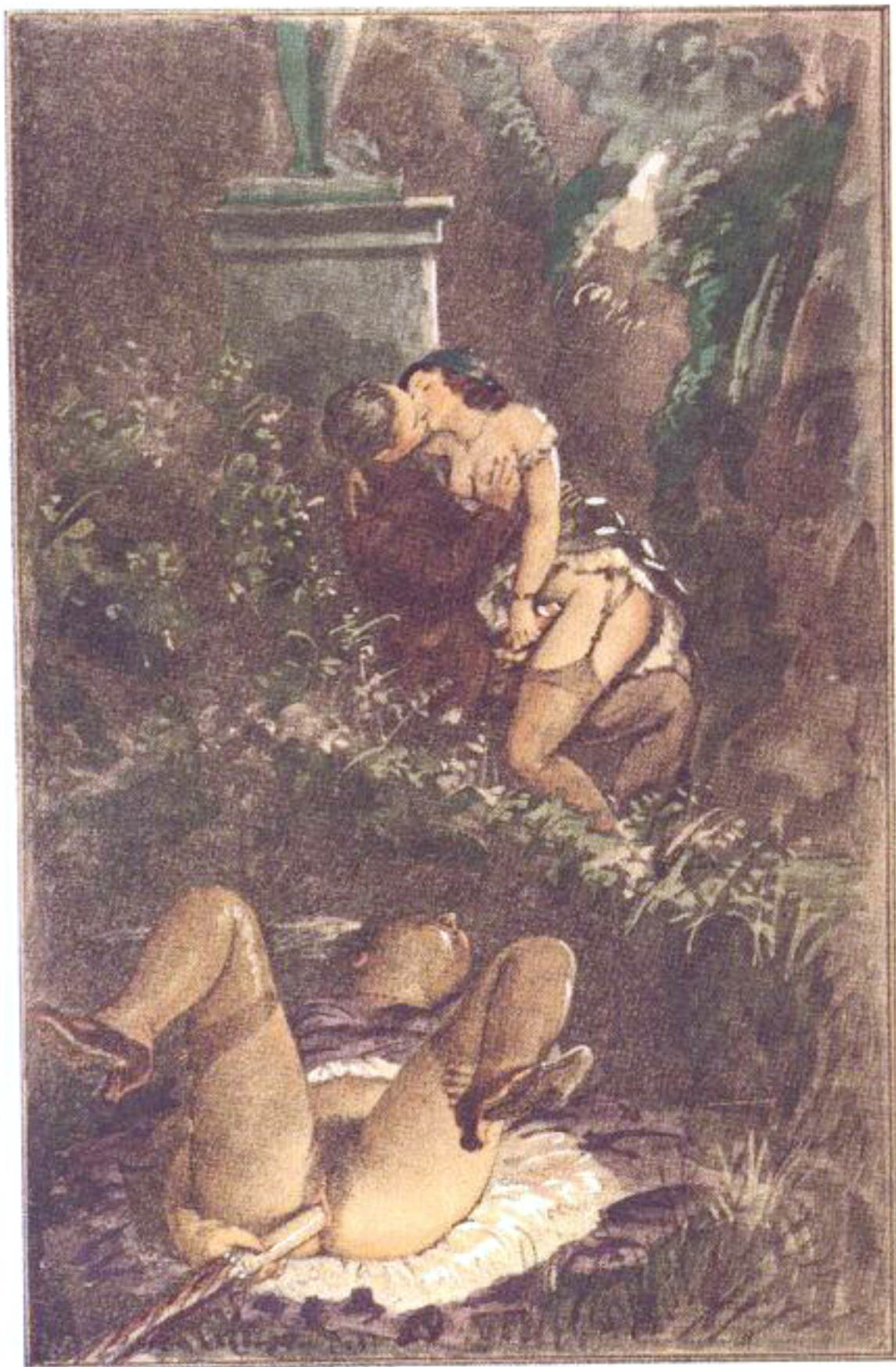


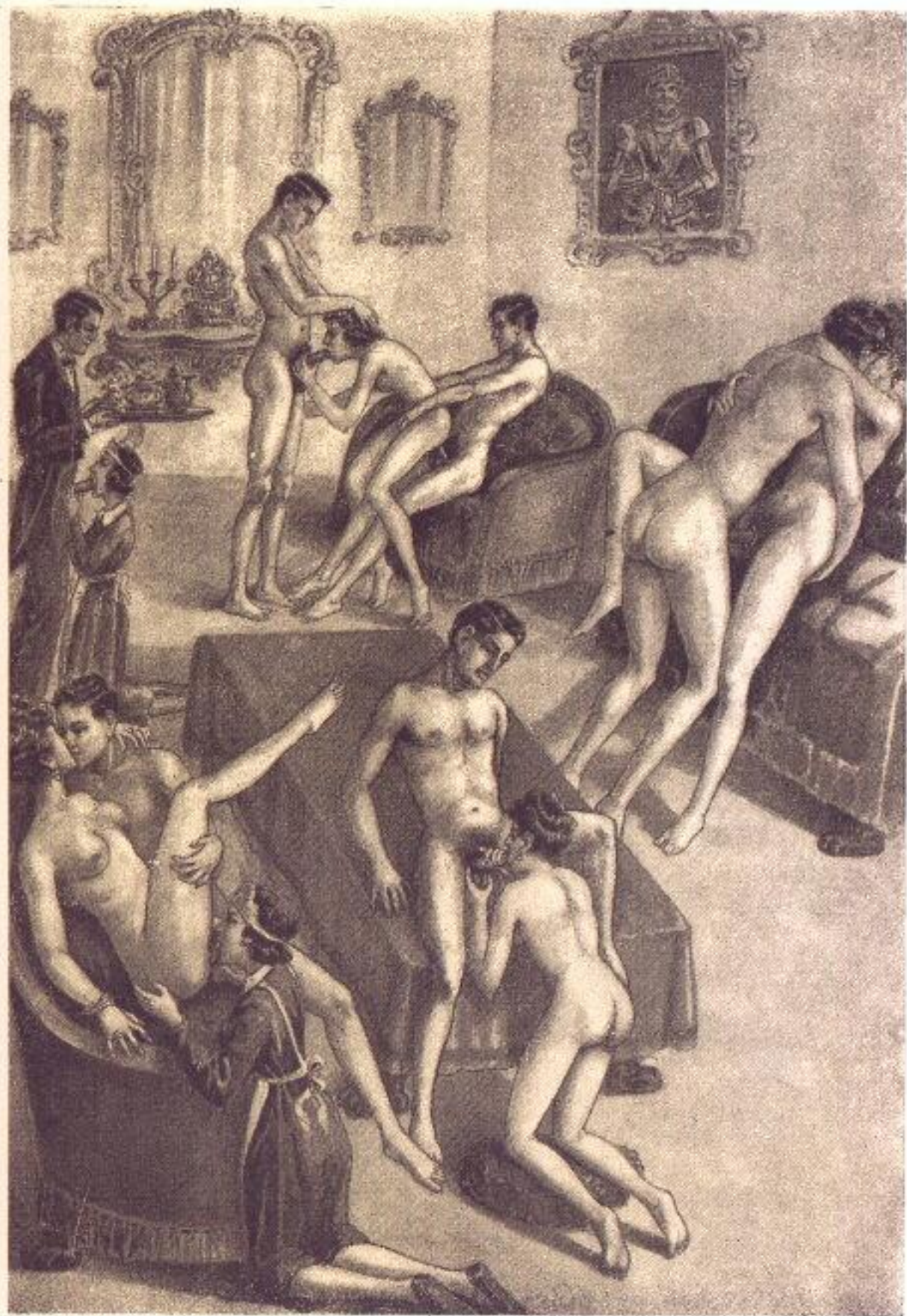


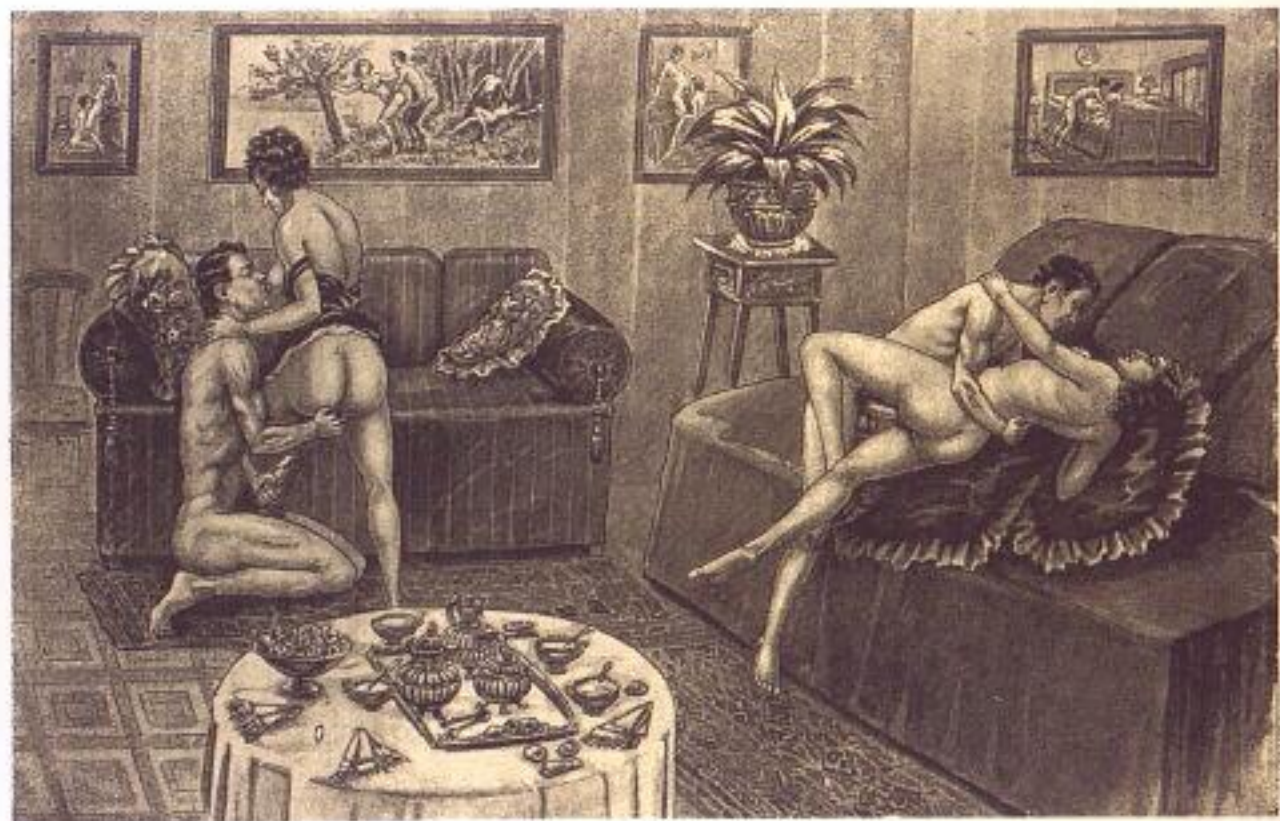




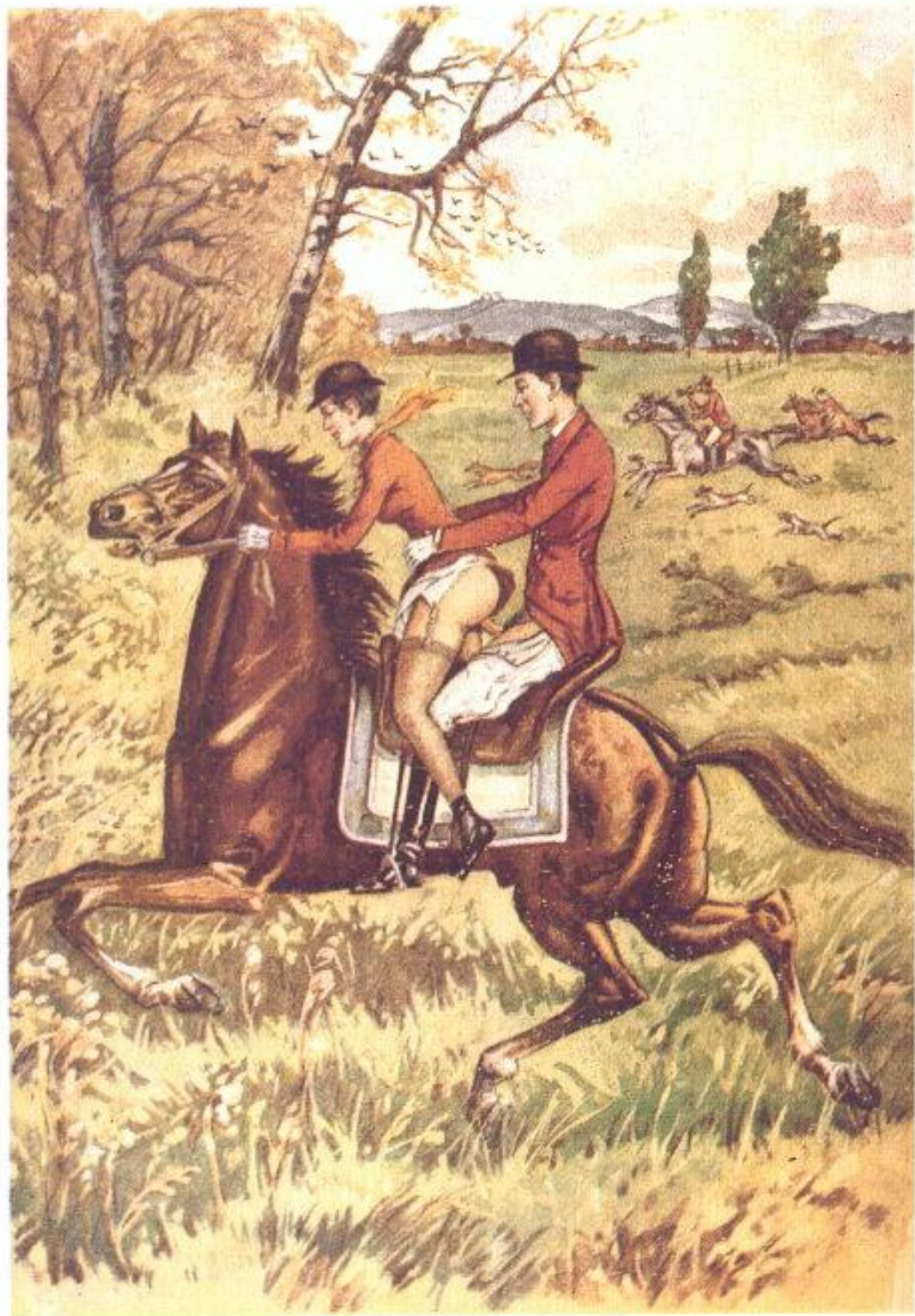


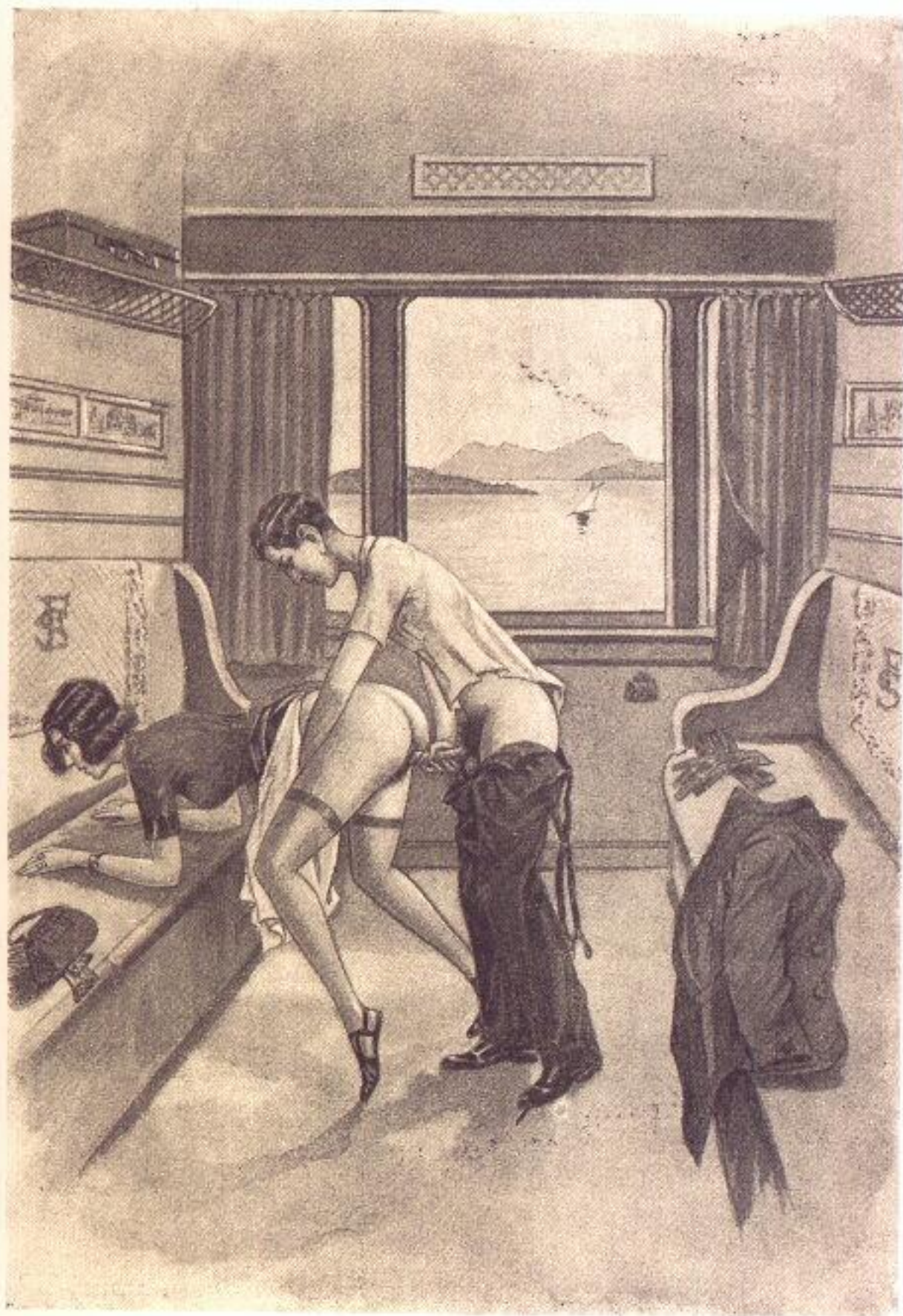


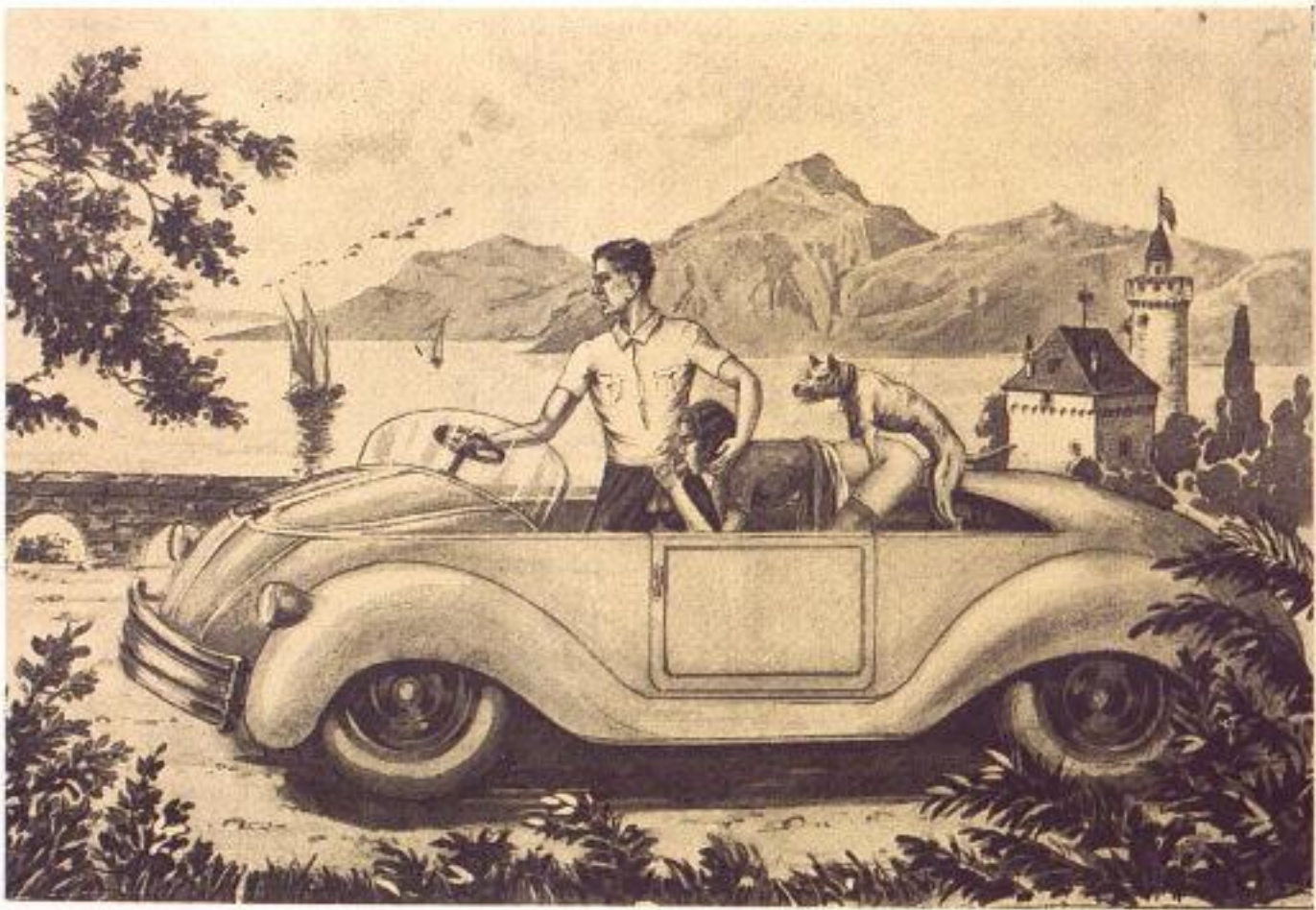










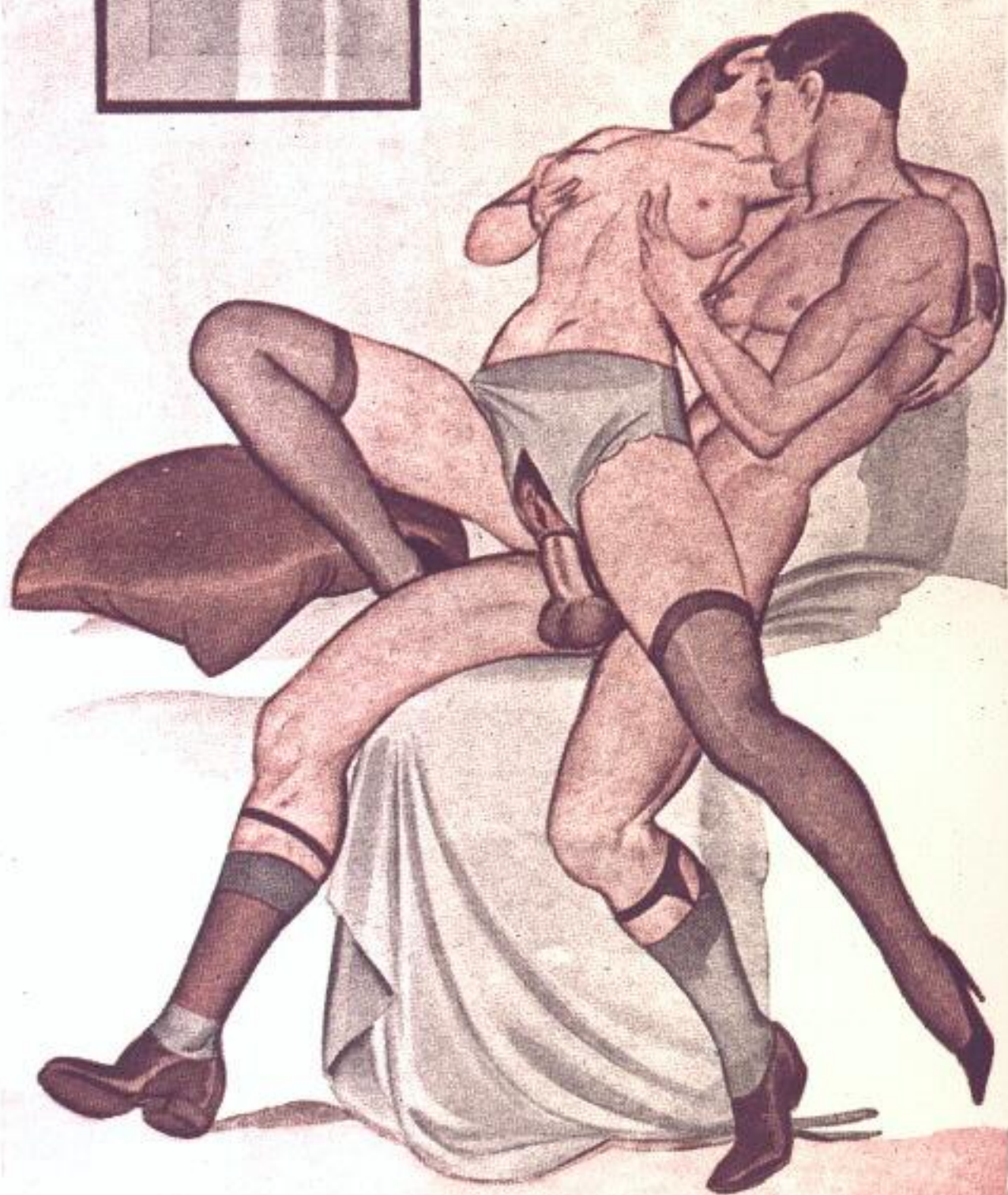


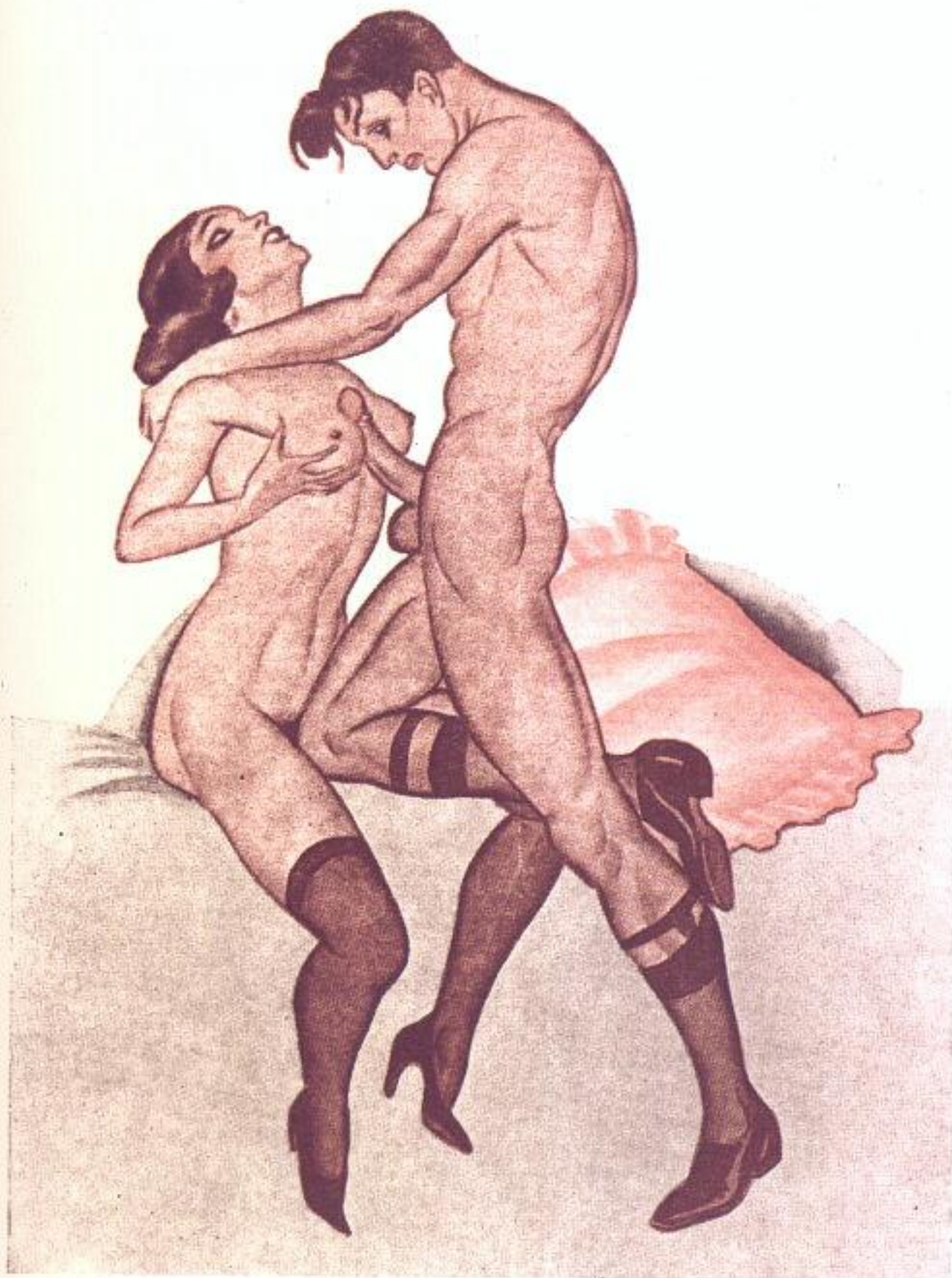


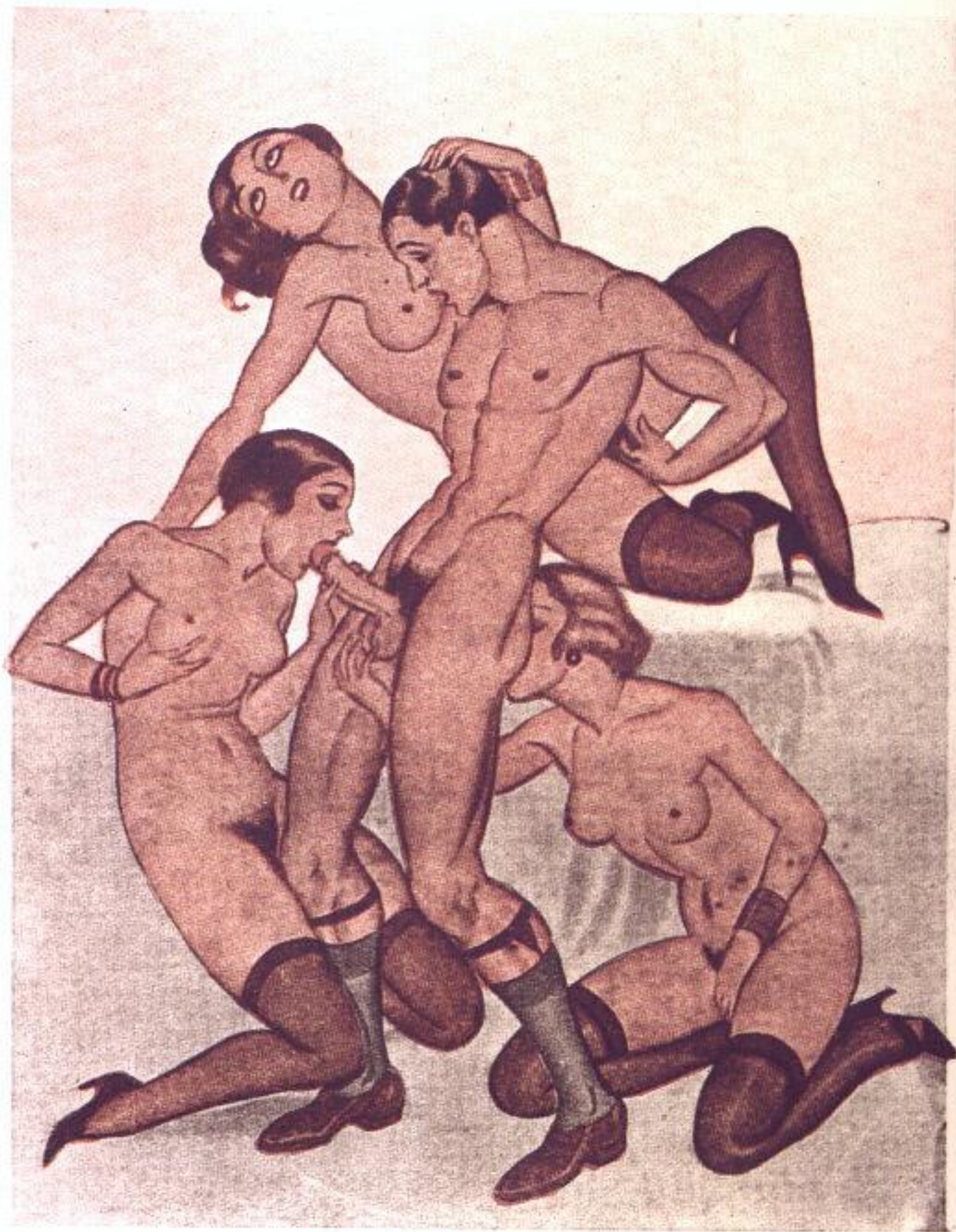


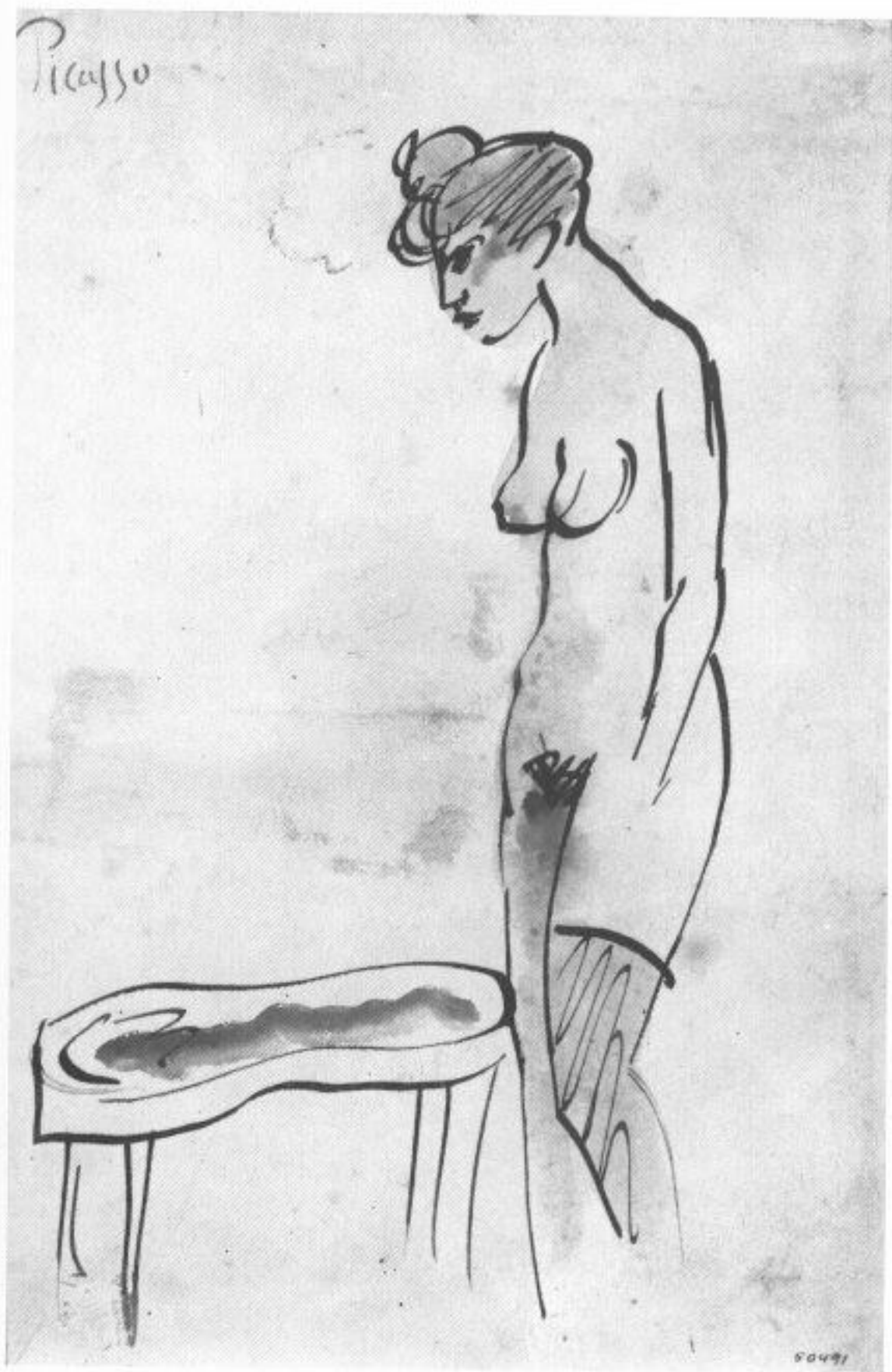


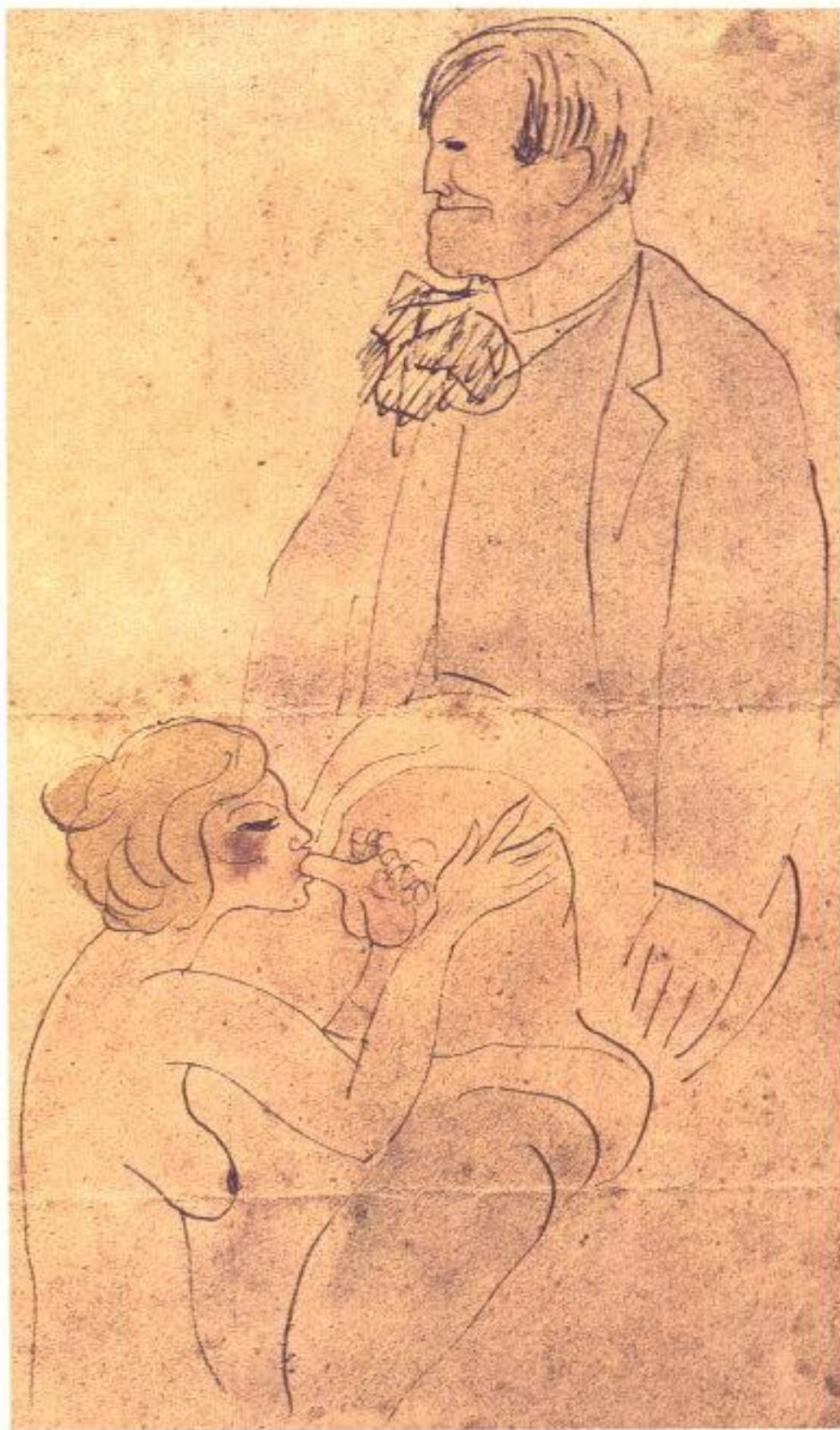












Pablo Picasso Woman of Easy Virtue, 1903







Pablo Picasso Nymph and Satyr, 1968

20.8.71. III





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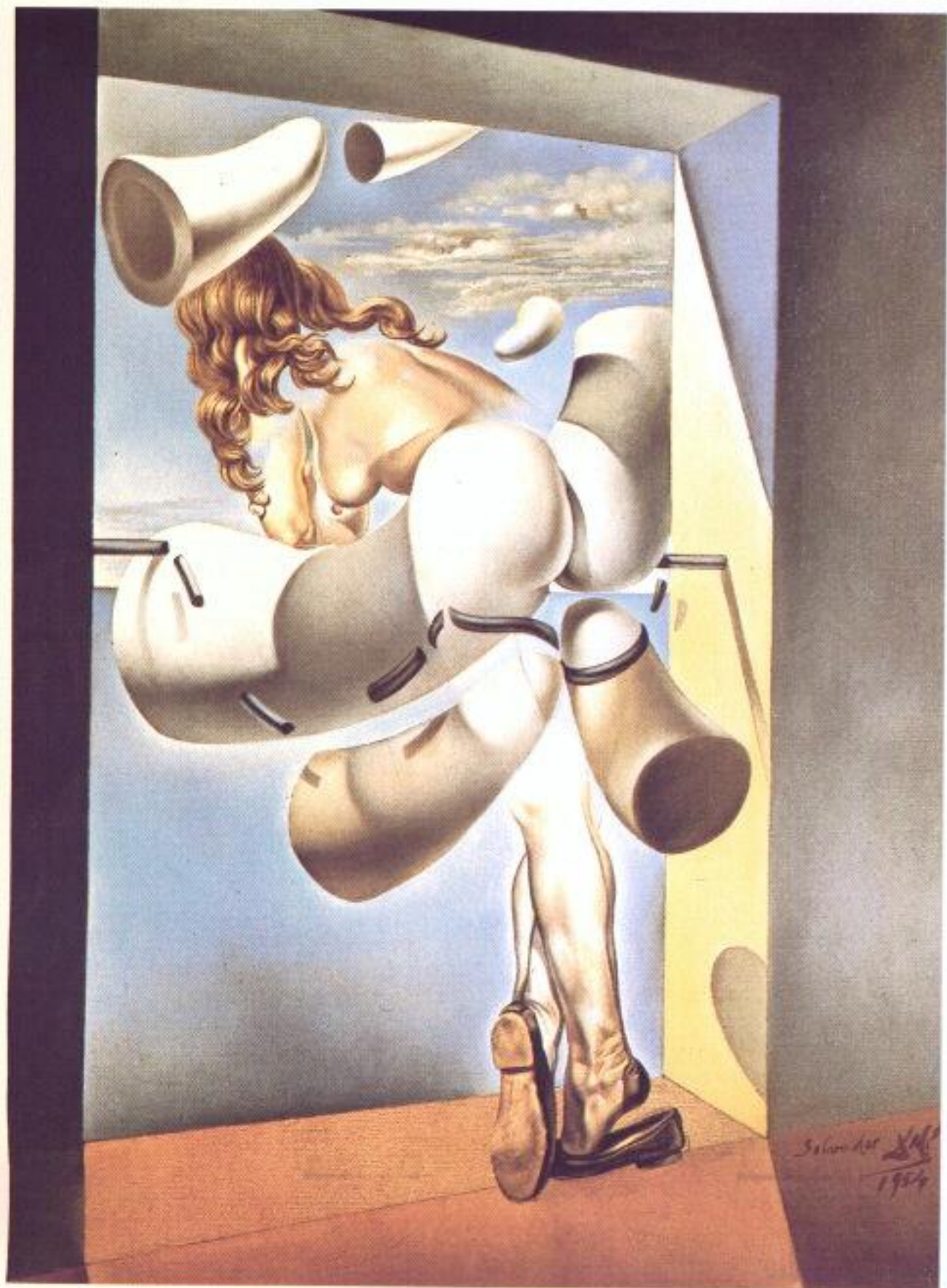
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ANDRÉ BRETON

QU'EST-CE QUE LE  
**SURRÉALISME?**



Magritte



Salvador Dalí Young Virgin Auto-Sodomized by her Own Chastity. 1954

198



199



200



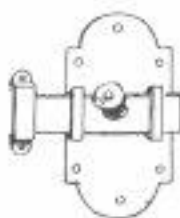
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202



203



198. *La serrure.* — 199. *Le bouton de porte.* — 200. *La clé.*  
 — 201. *La sonnette.* — 202. *Le cadenas.* — 203. *Le verrou.*

198



200

201



198. La serrure. — 199. Le bouton de porte. — 200. La clé.  
 — 201. La sonnette. — 202. Le cadenas. — 203. Le verrou.



130. Le lion rugit.



131. Le bœuf mugit.



132. Le chien aboie



133. L'agneau bêle.



134. Le rossignol chante.



135. La grenouille coasse.





130. Le lion rugit.

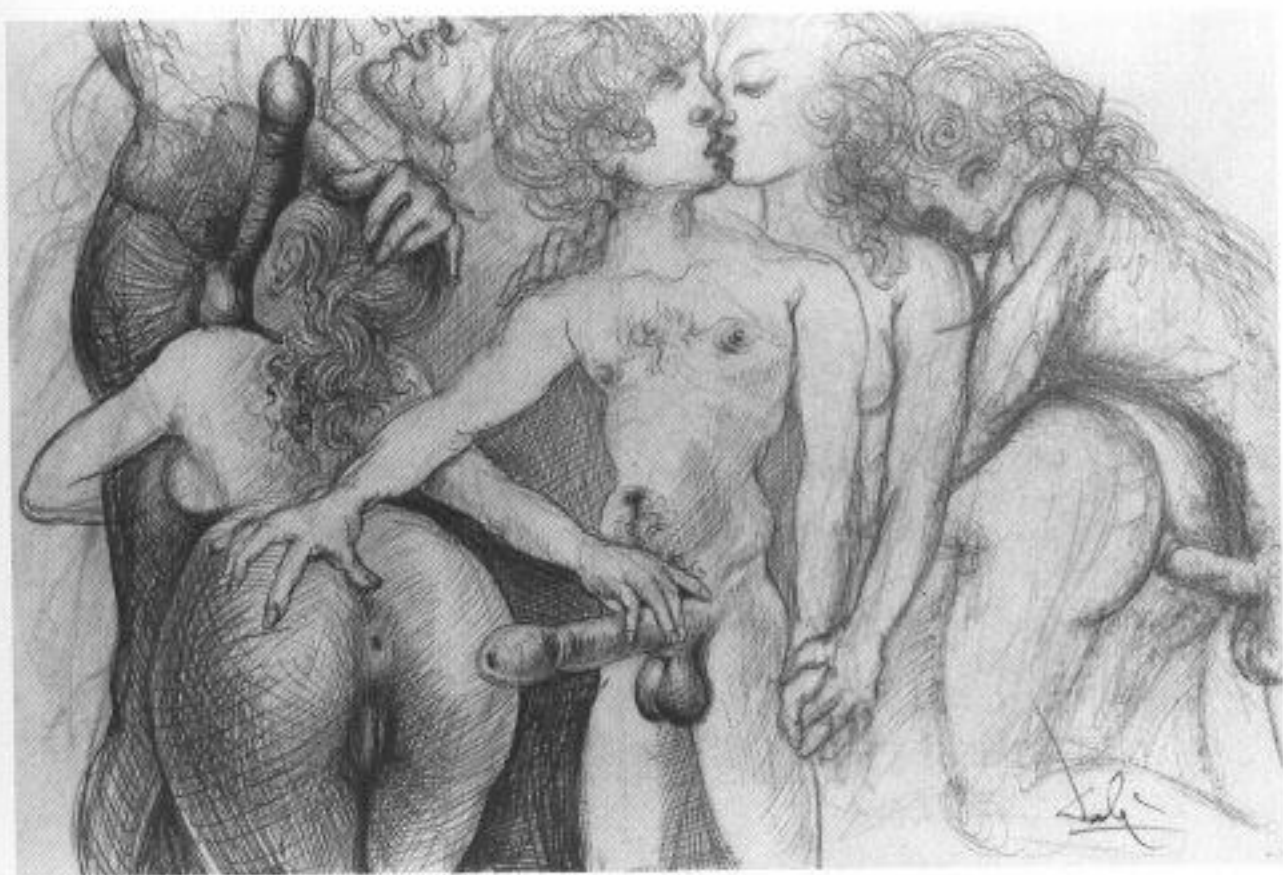
131. Le bœuf mugit.

132. Le chien aboie.

133. L'agneau bêle.

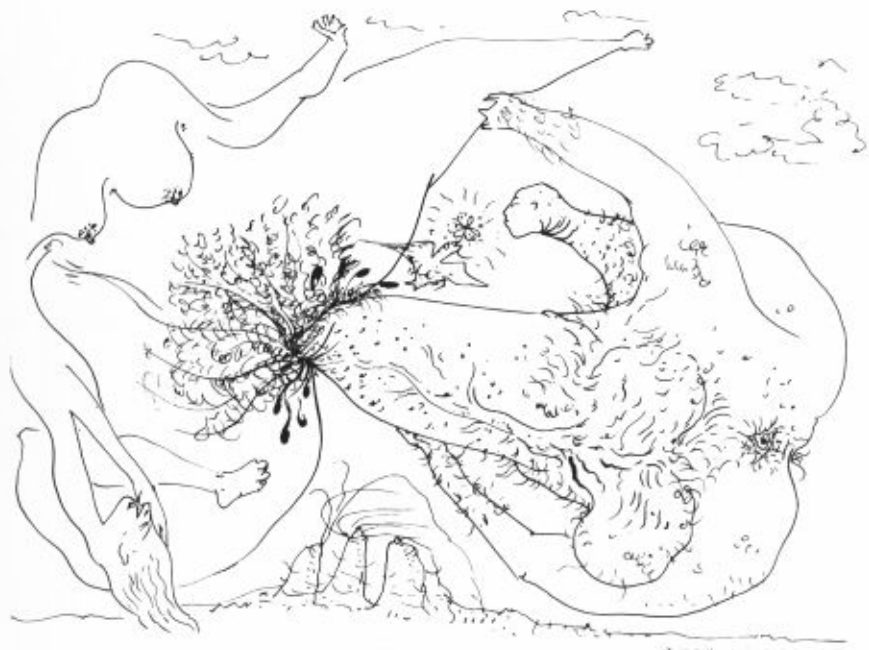
134. Le rossignol chante.

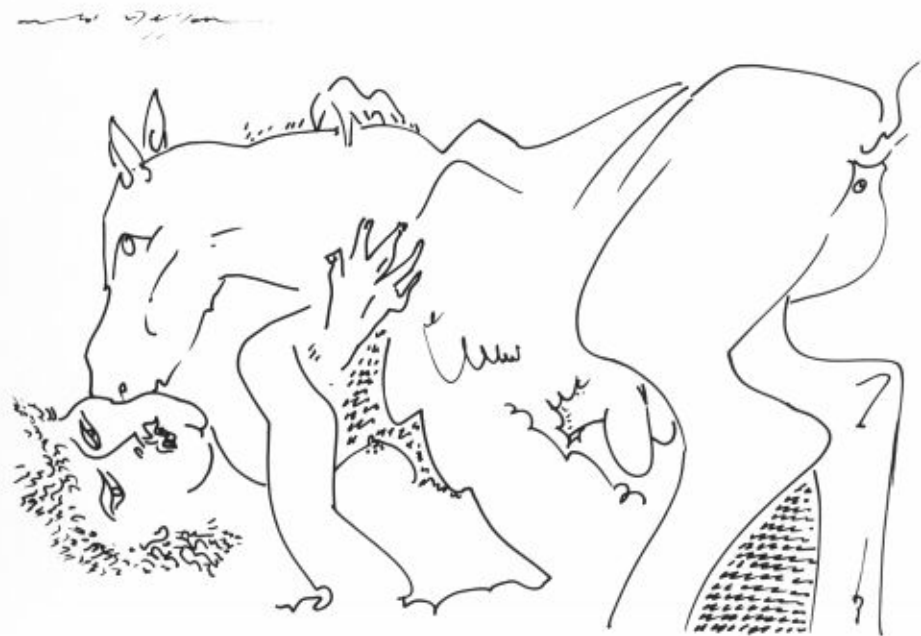
135. La grenouille coasse.





André Masson Erotic Land, 1939





André Masson Erotic Drawing, 1938

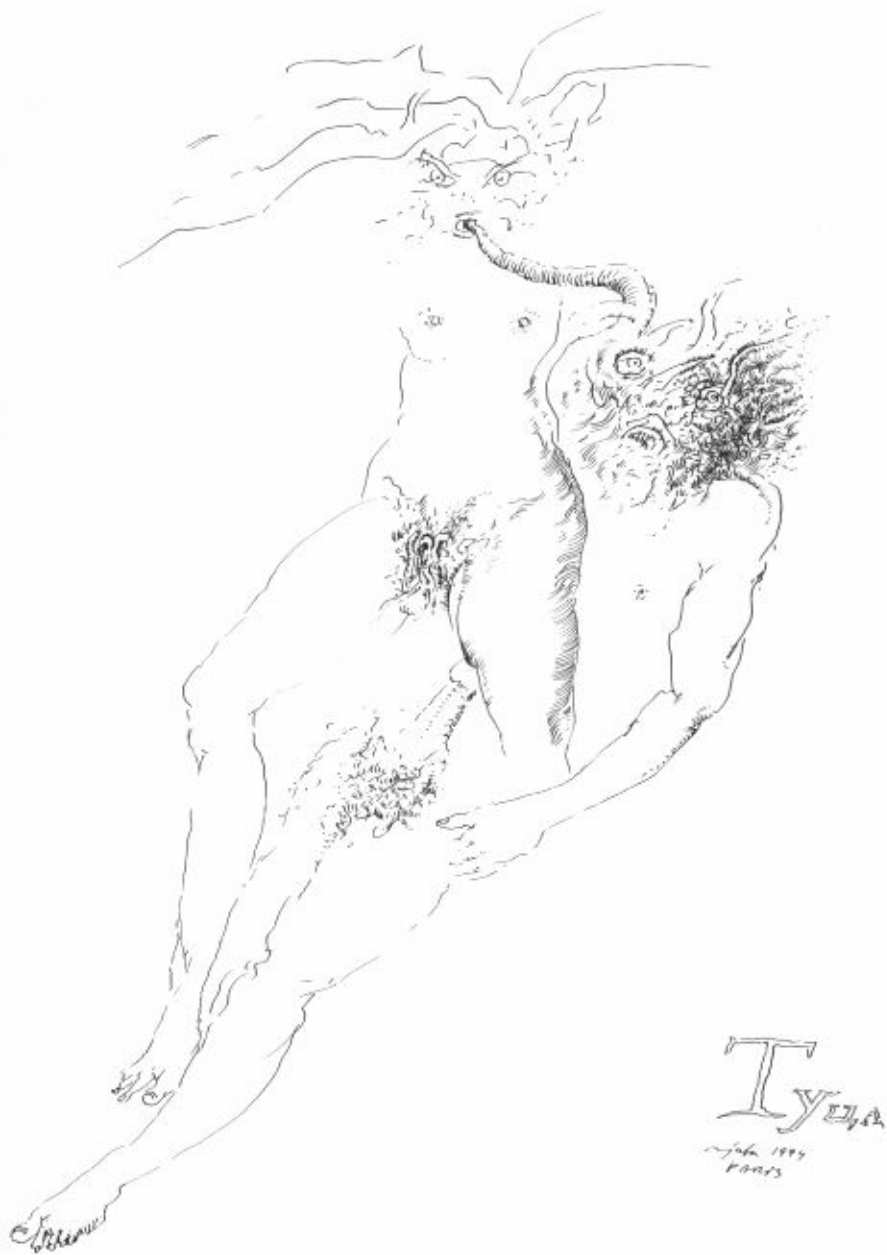




Popovic Ljuba Werewolf, 1979







Popovic Ljuba Toutsanié, 1994





Jean Dubuffet Conjugation 1. Frontispiece of Labonfam Abeber, 1949

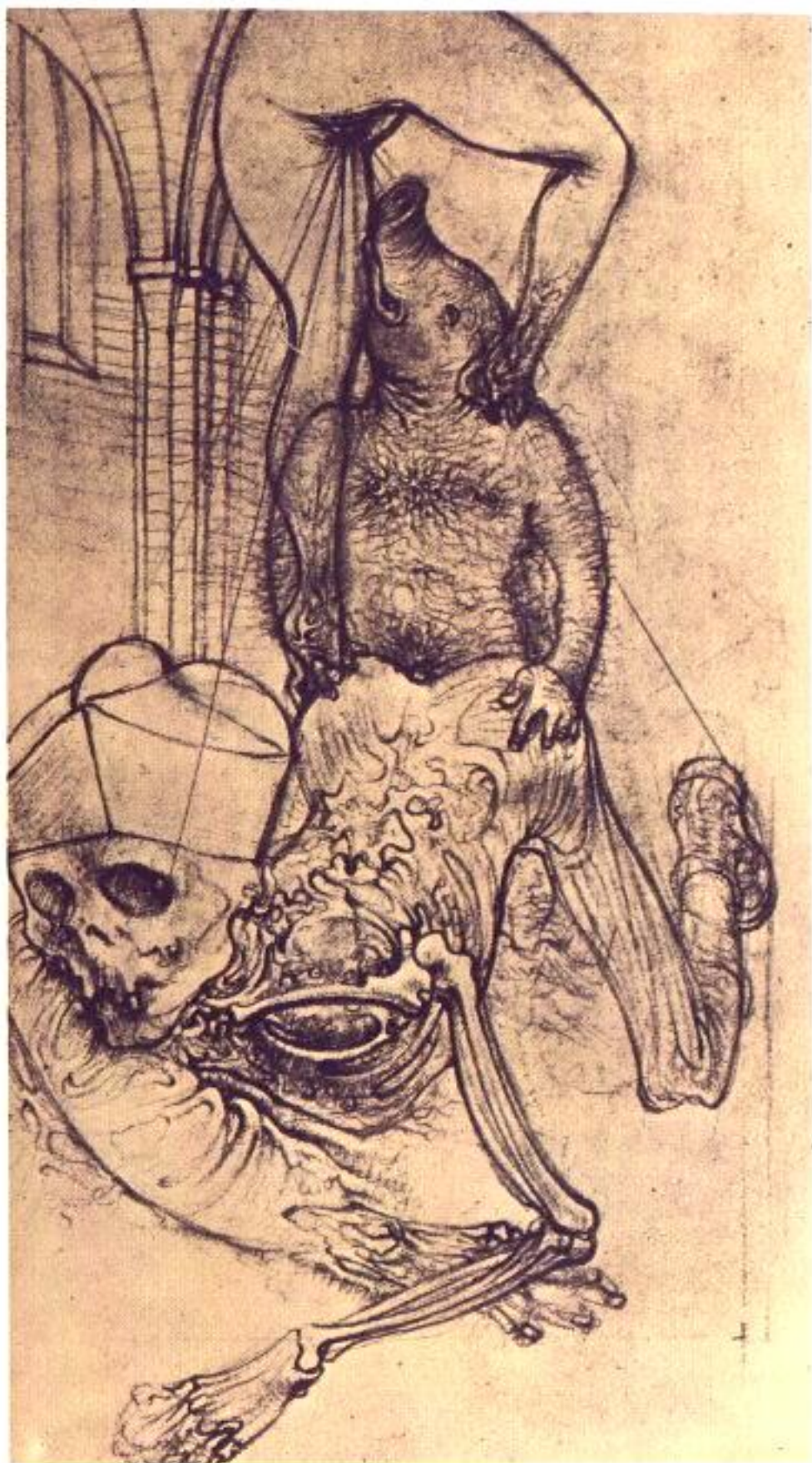




**Jules Pascin** Private scenes. From the *Erotikon* portfolio, published in 1933











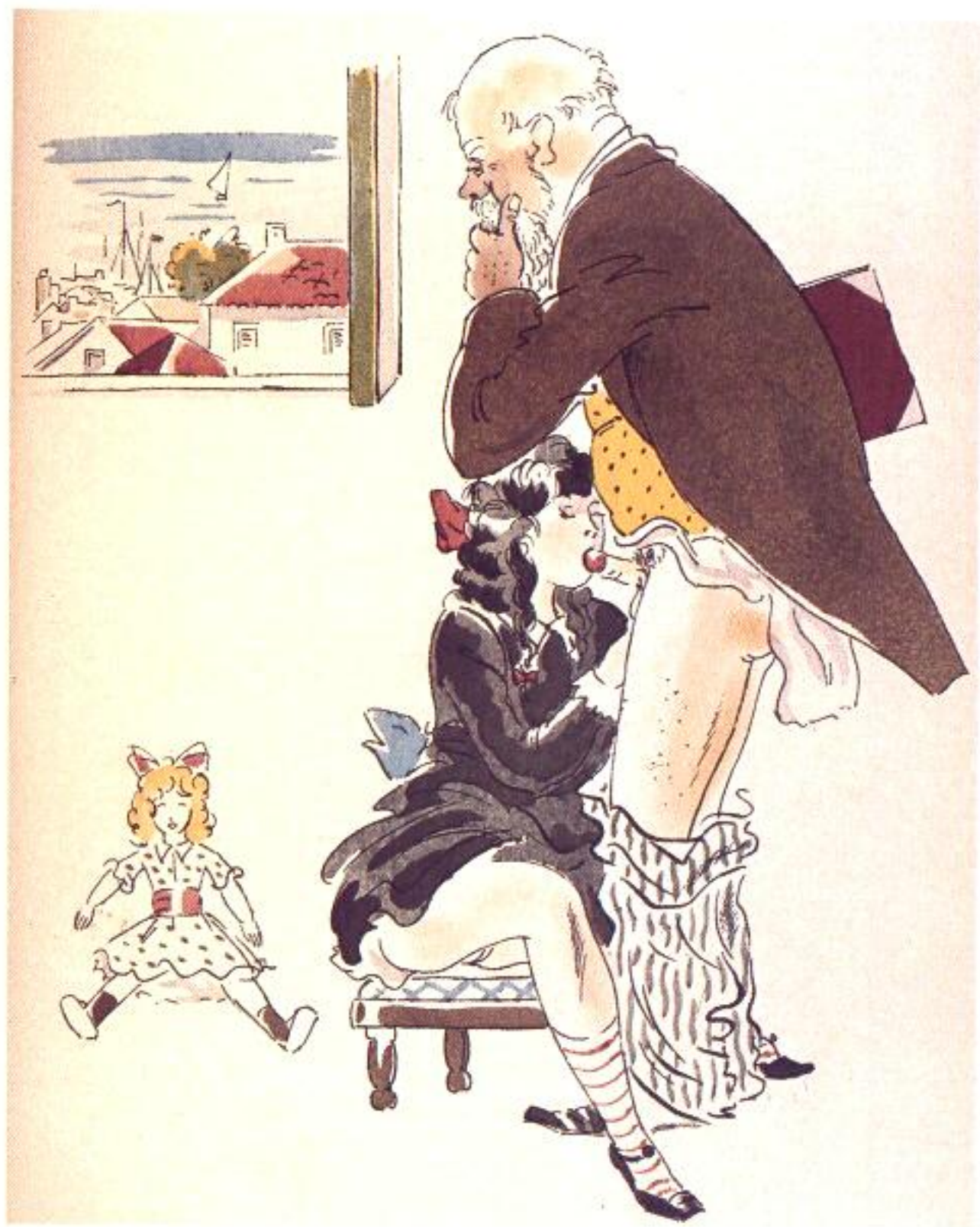
Hans Bellmer Appropriation, 1944

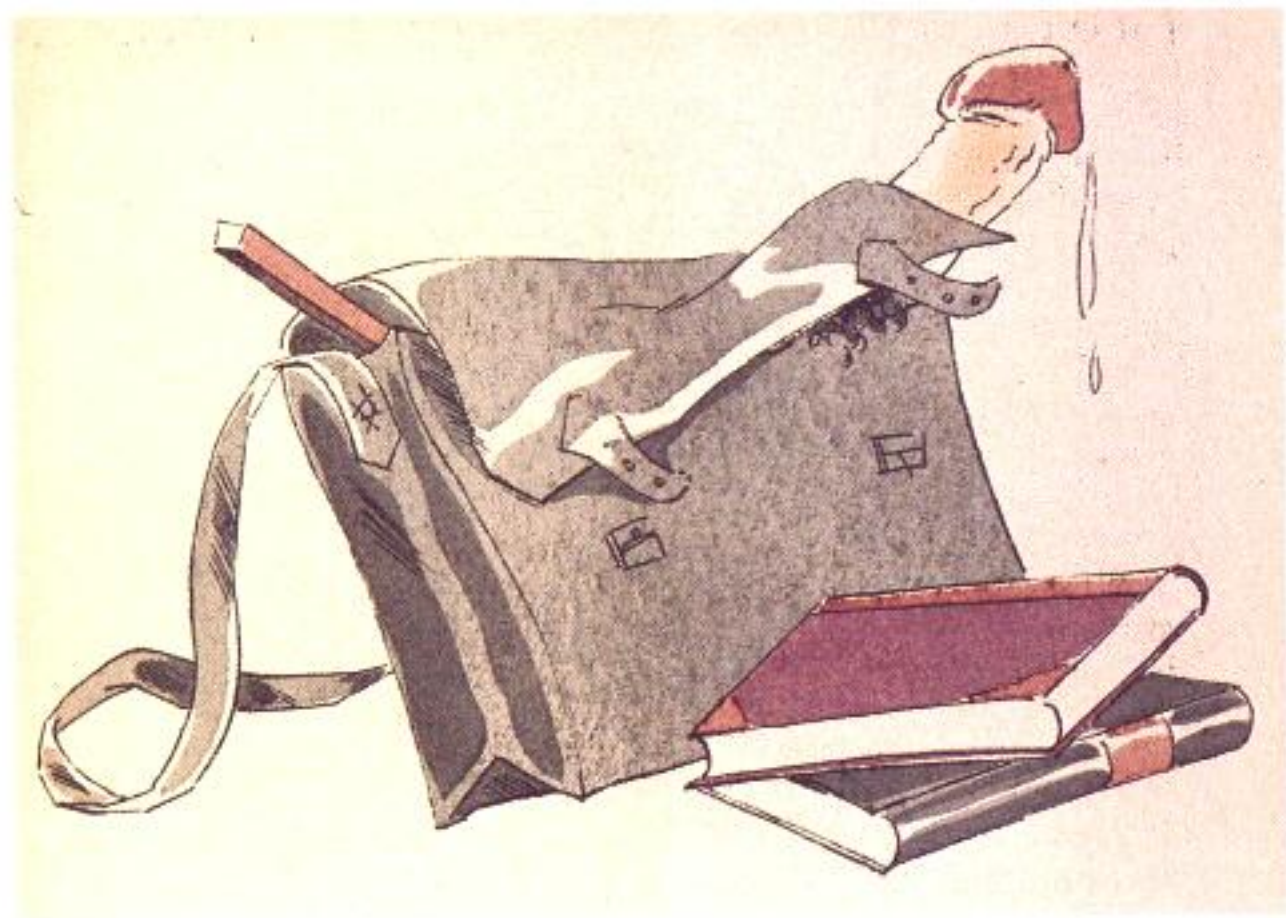








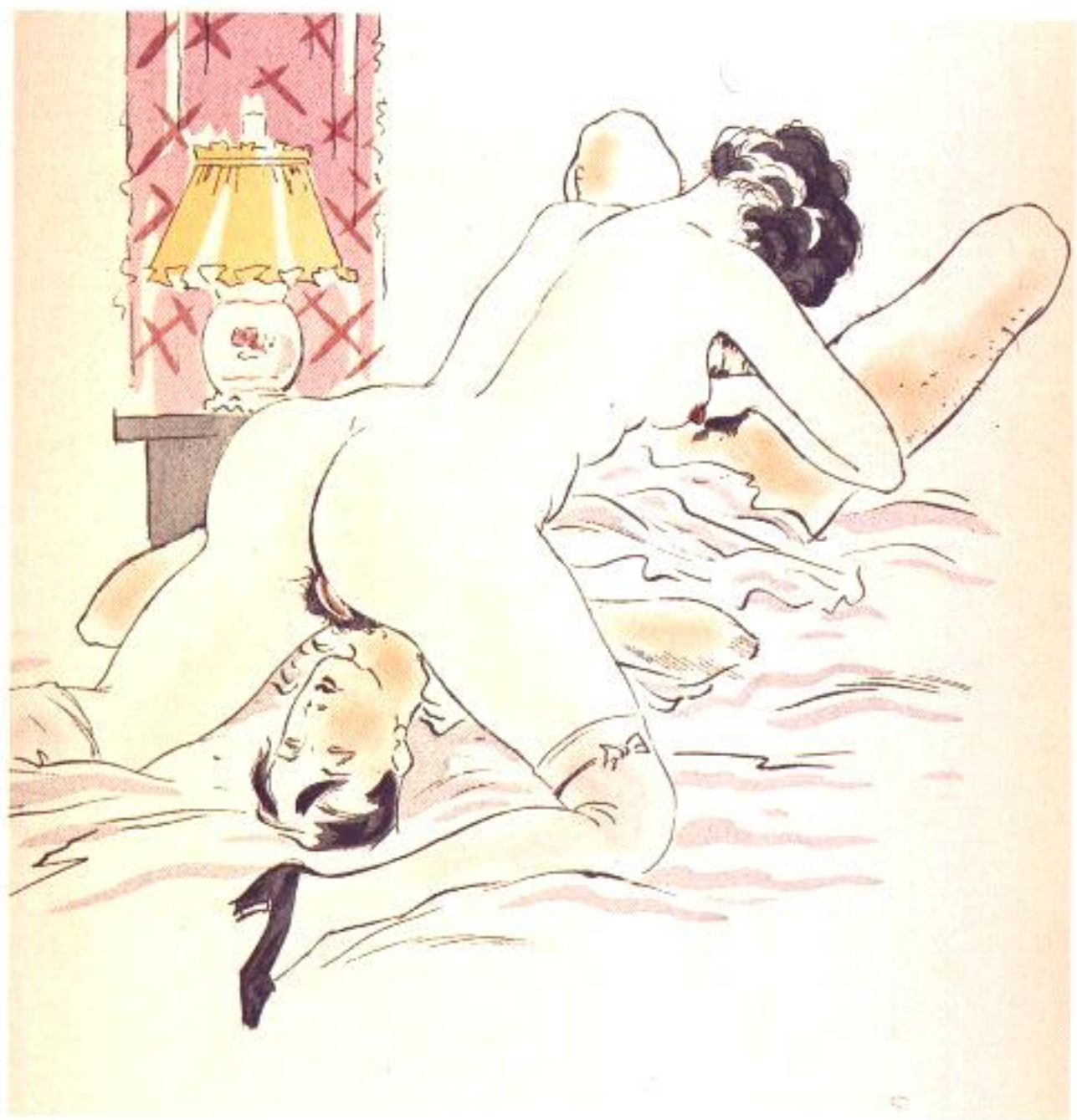






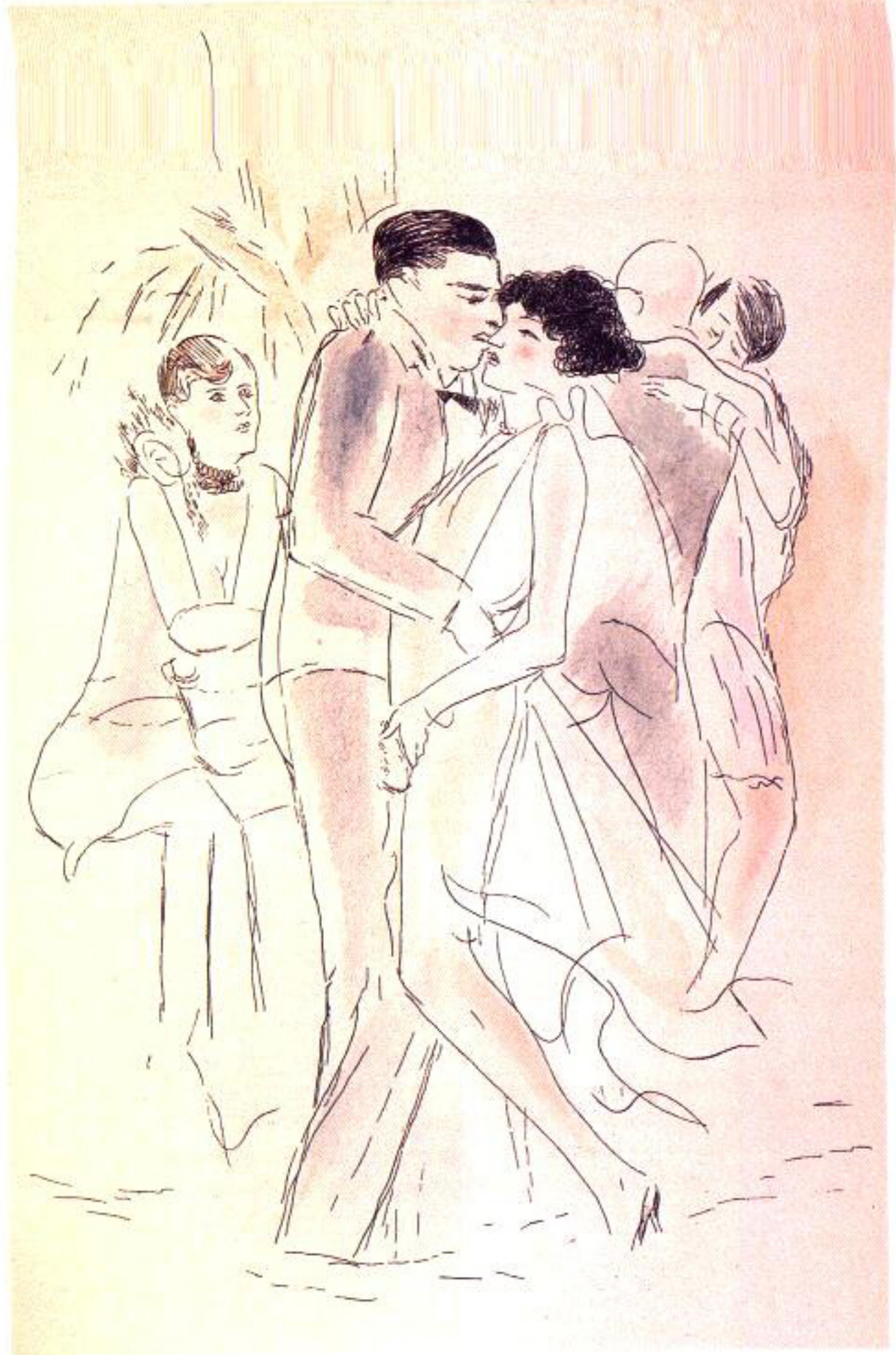




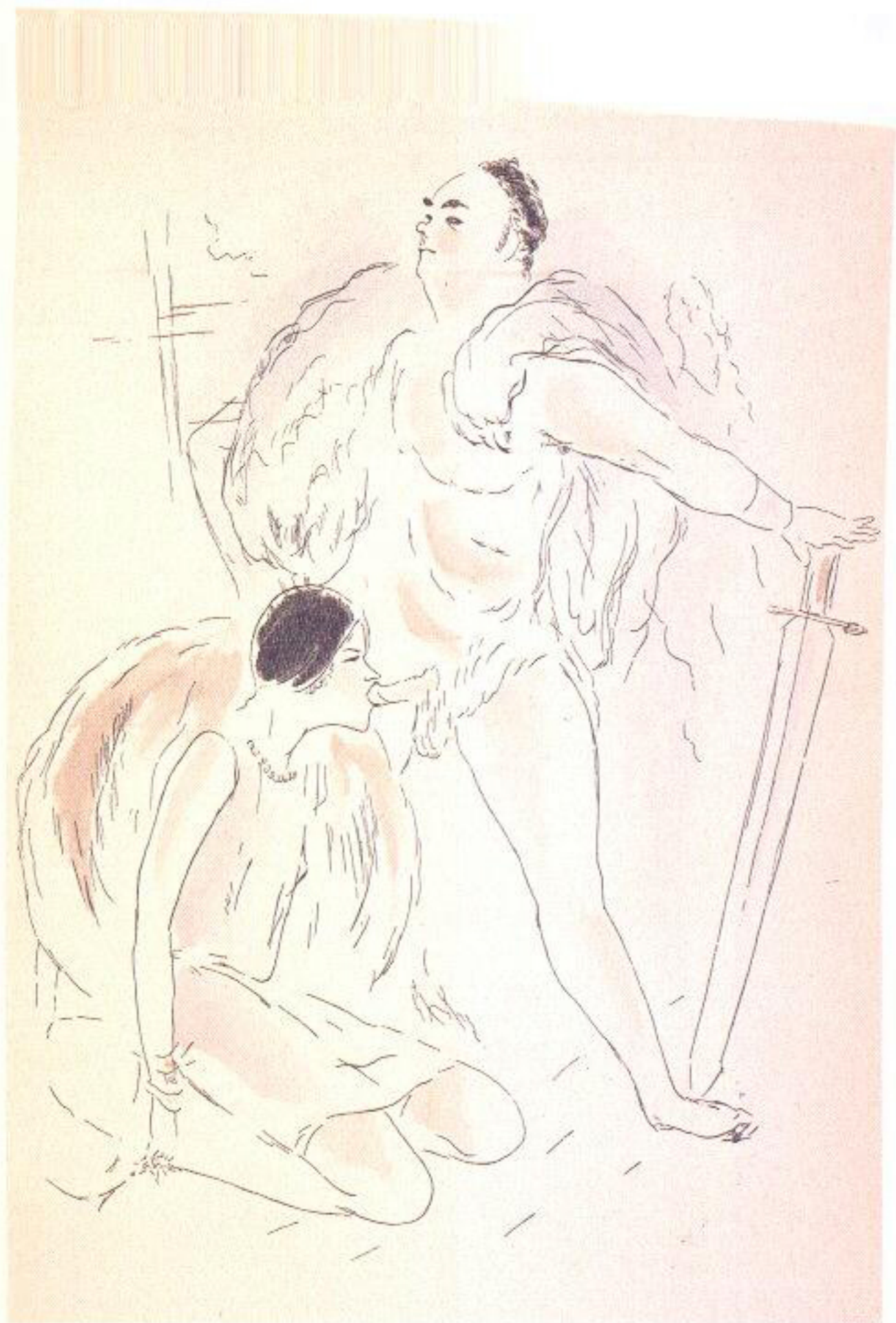


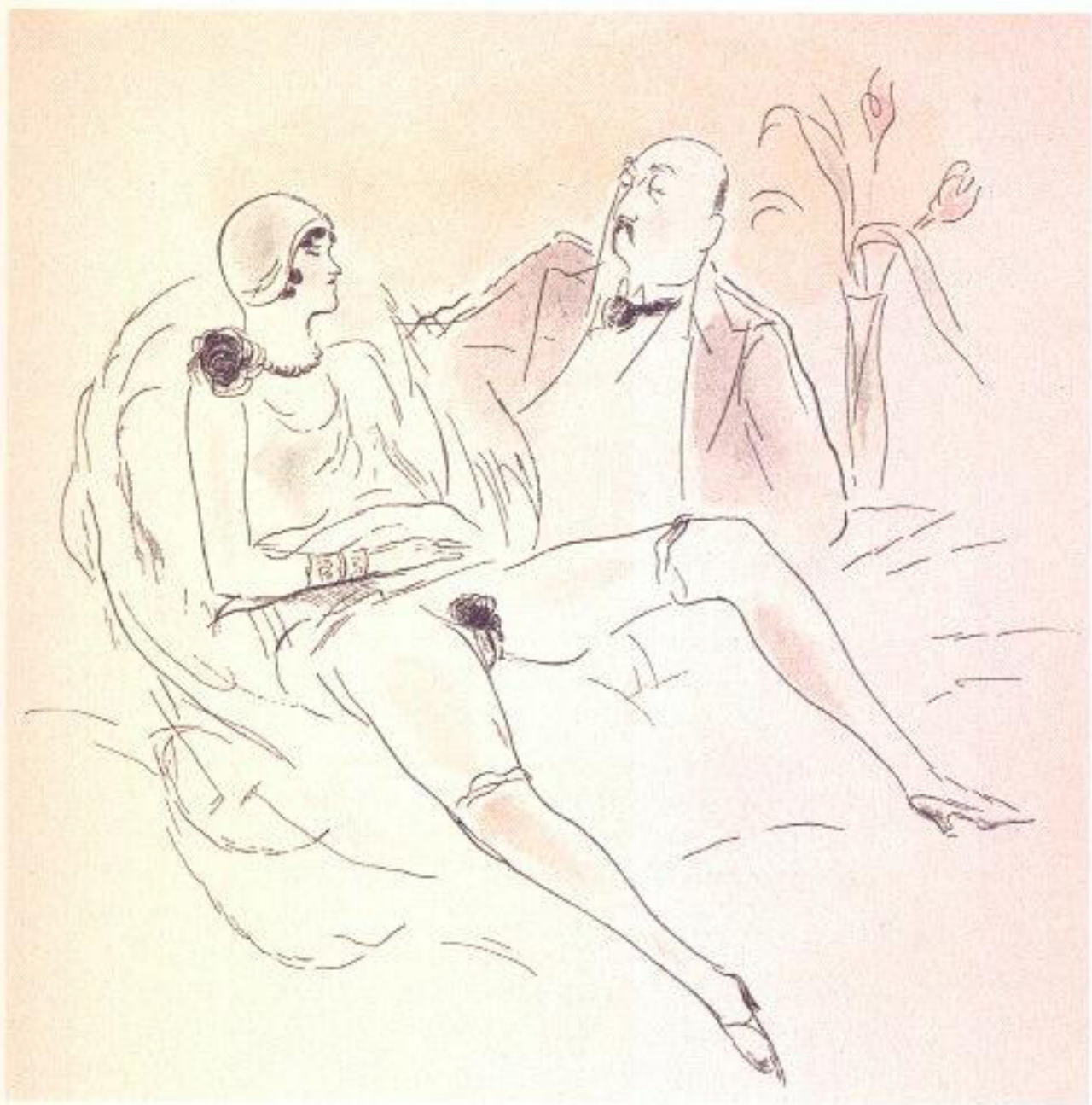














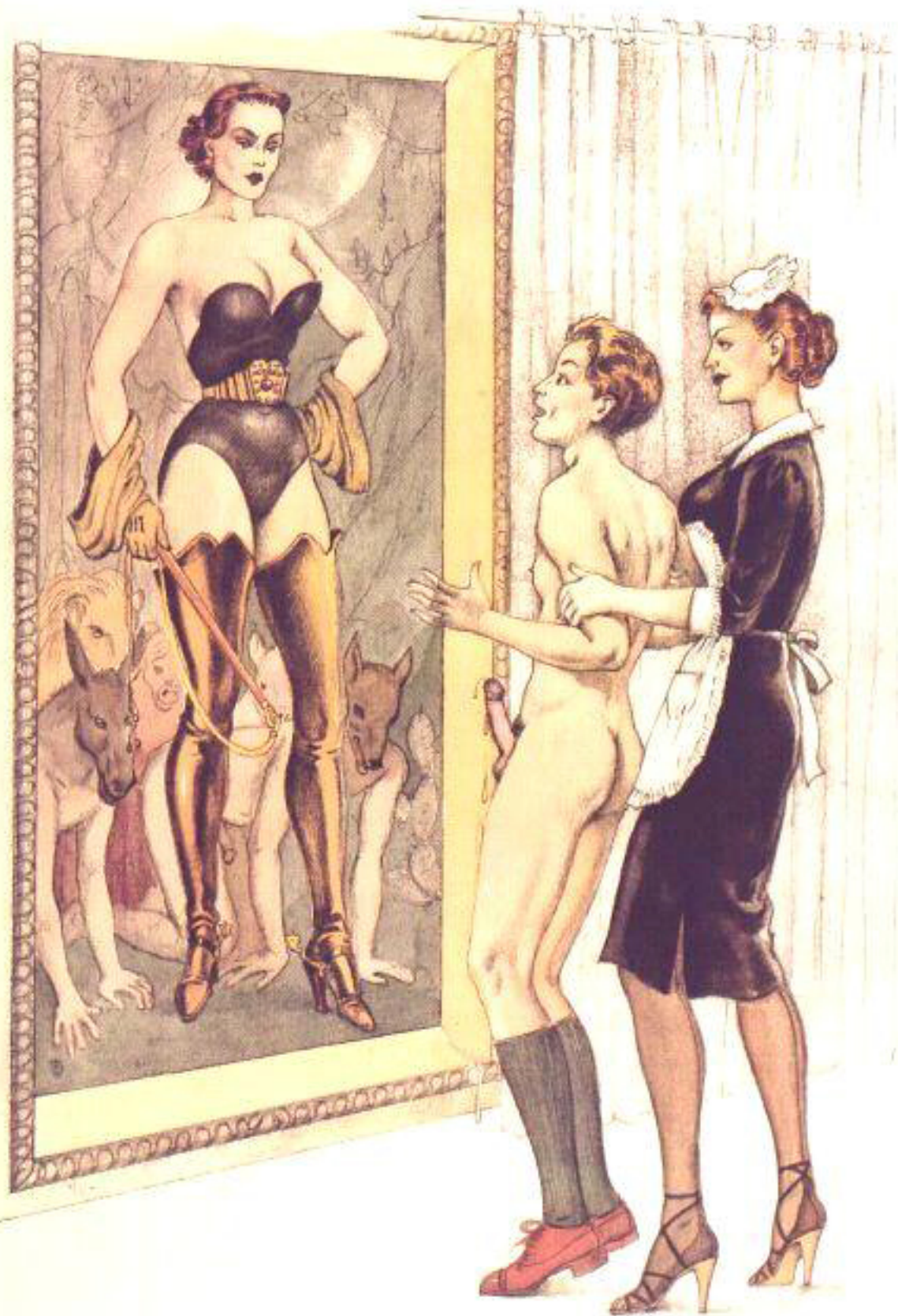




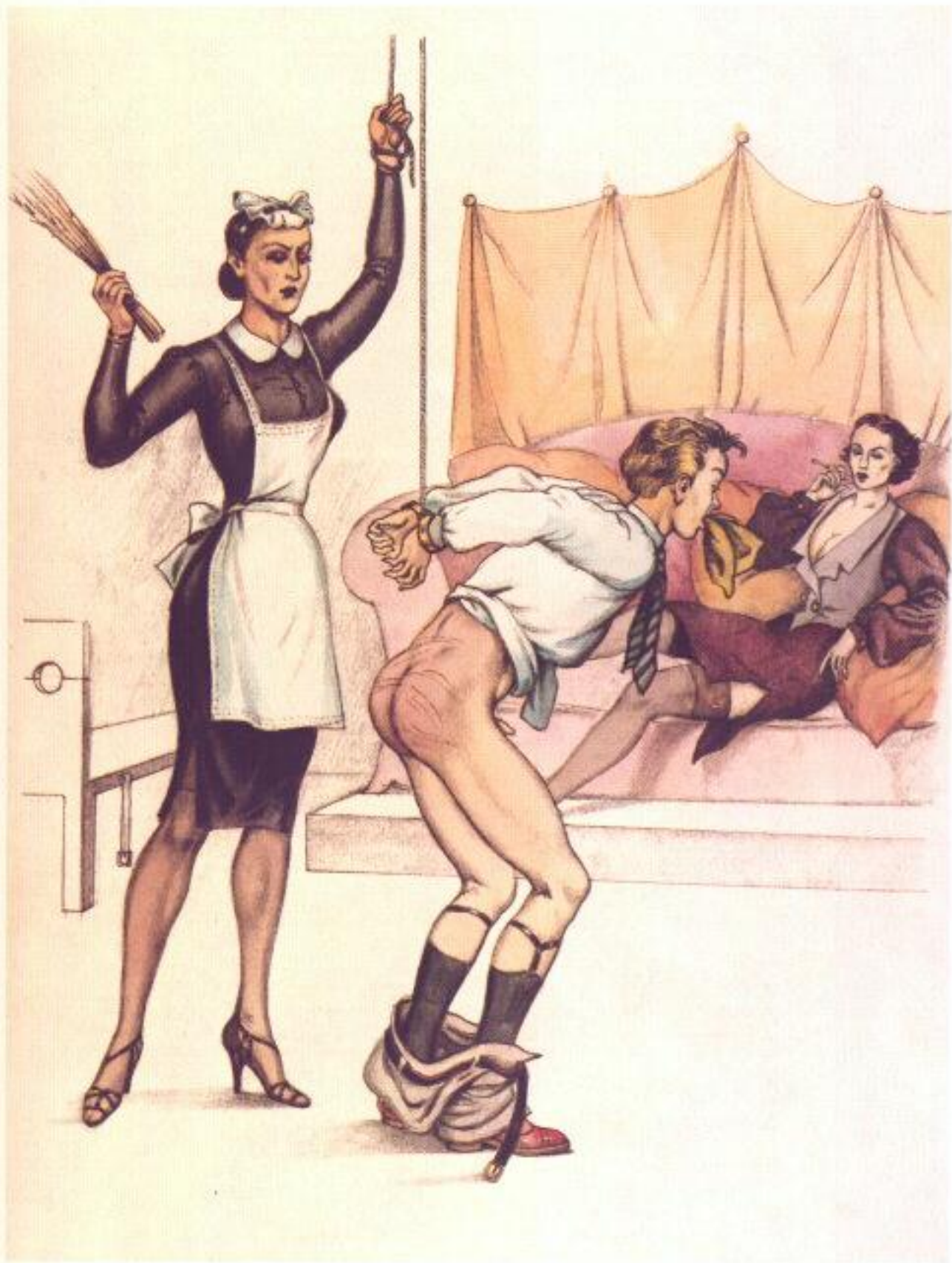




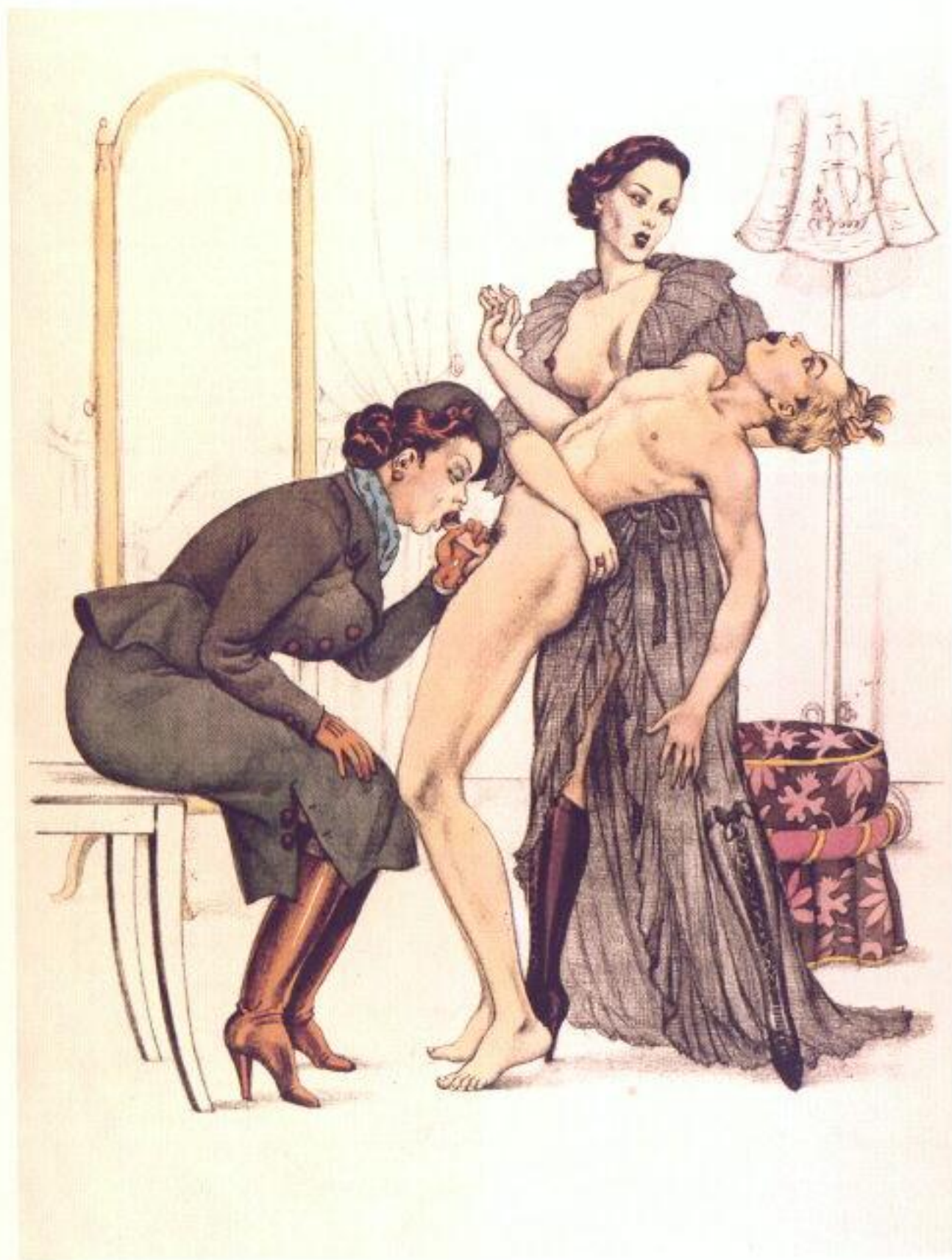




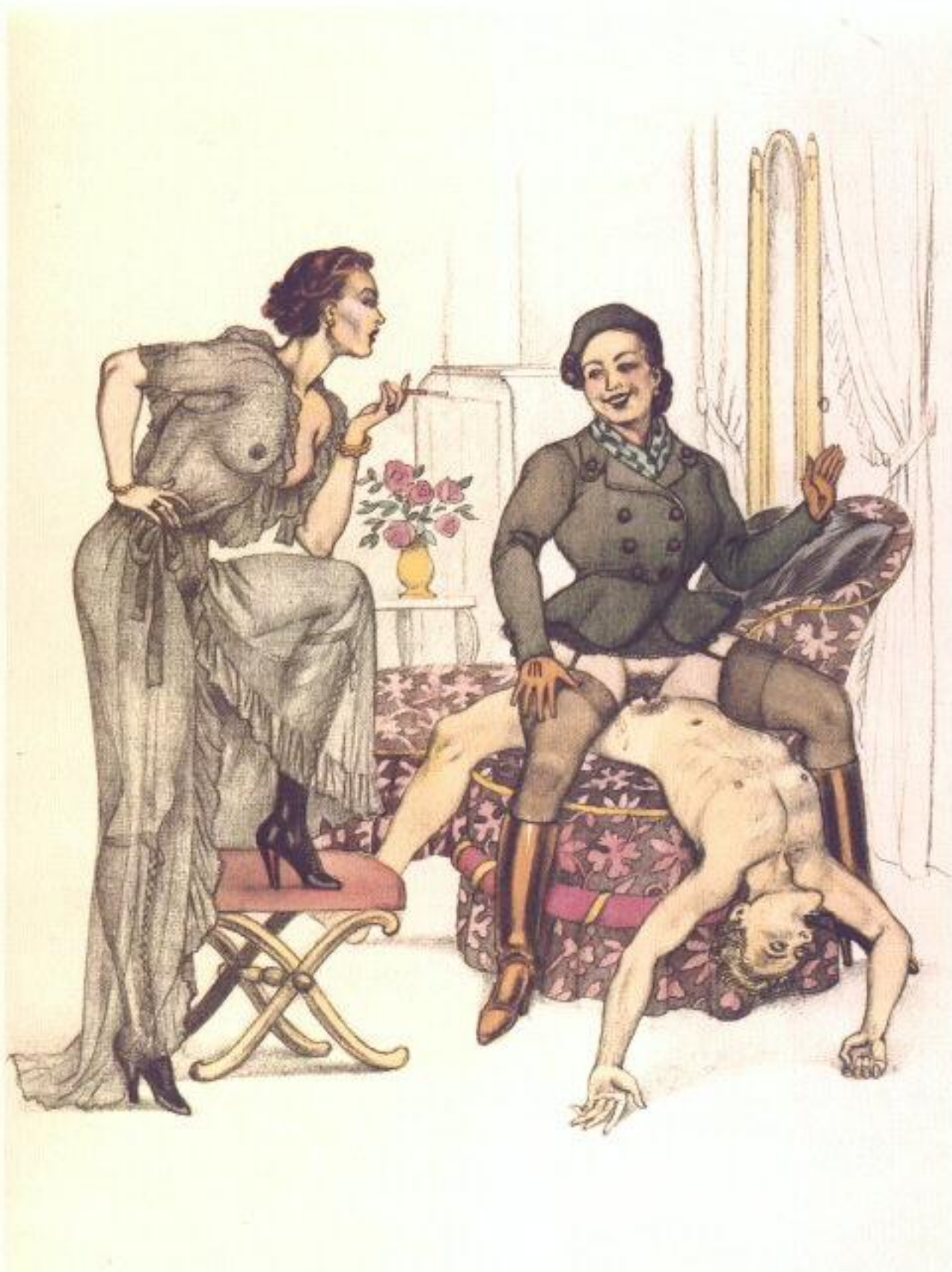


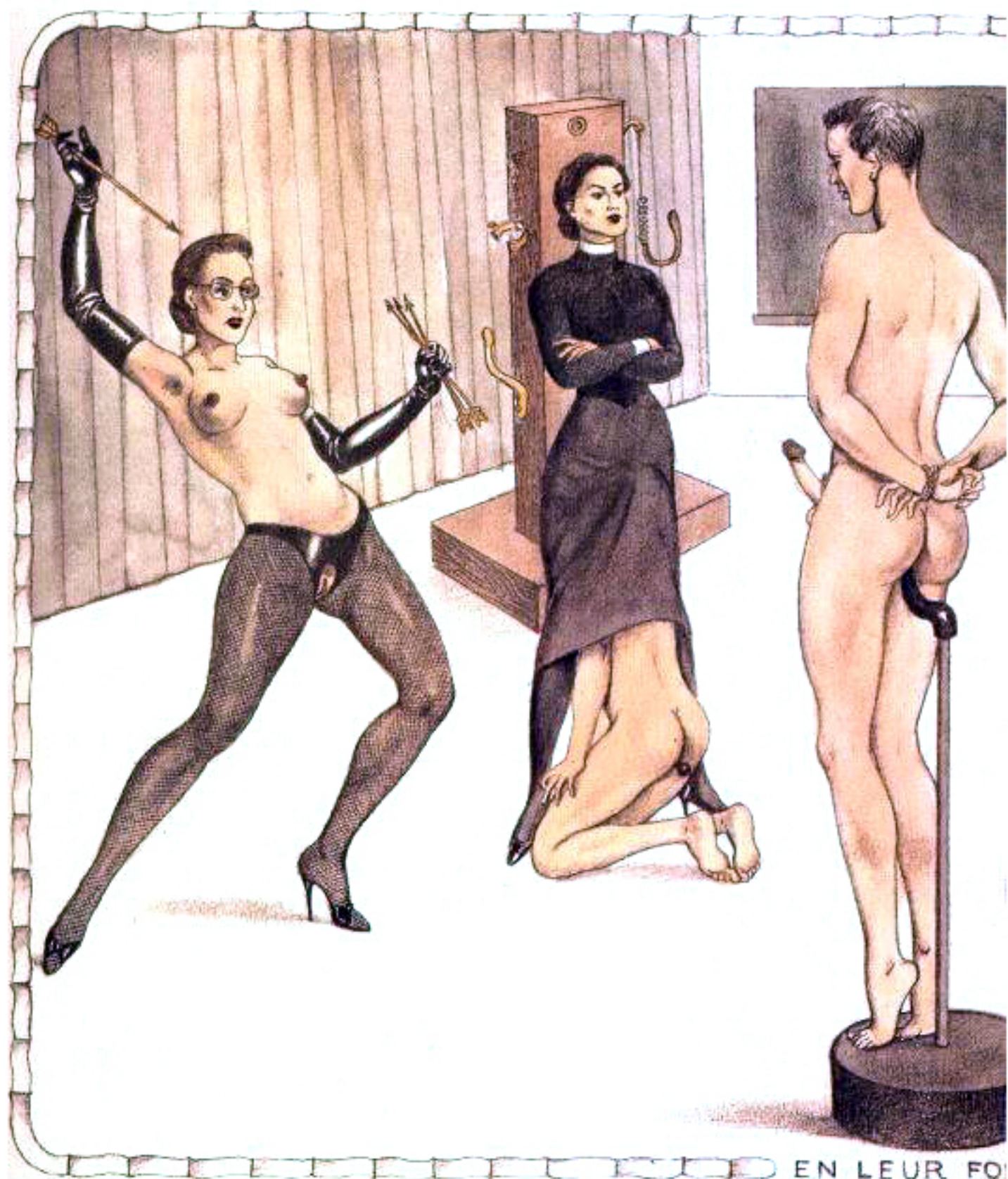








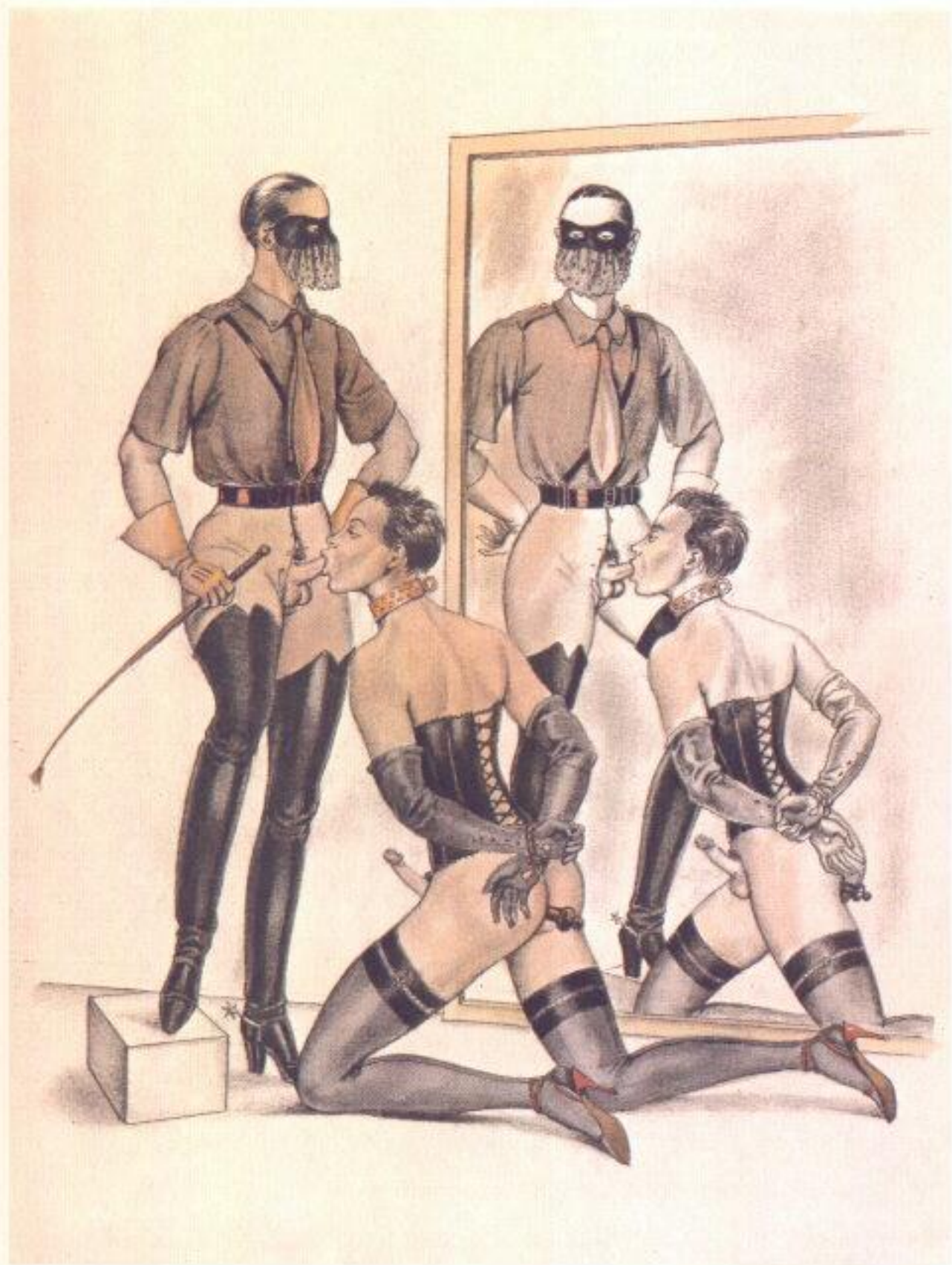


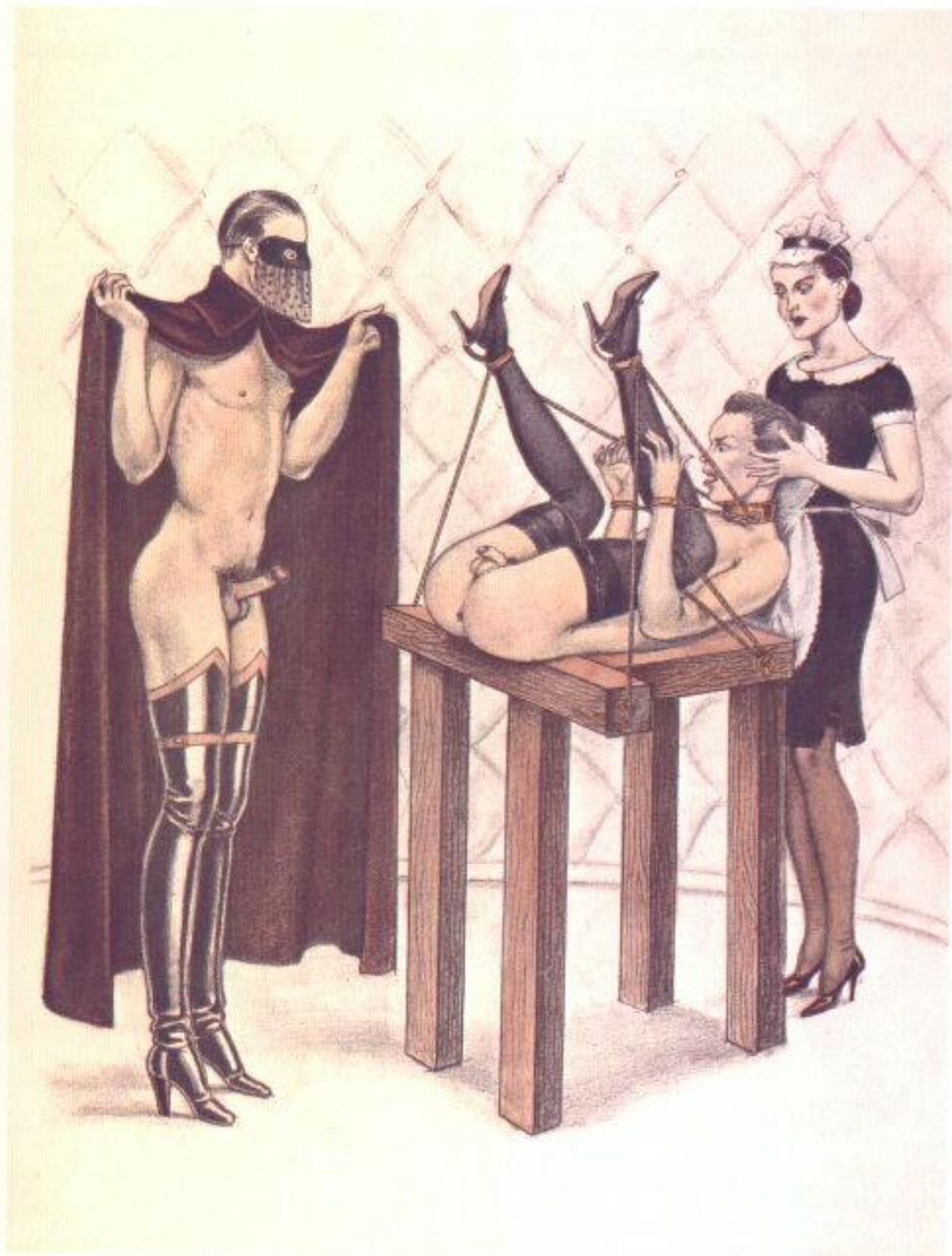


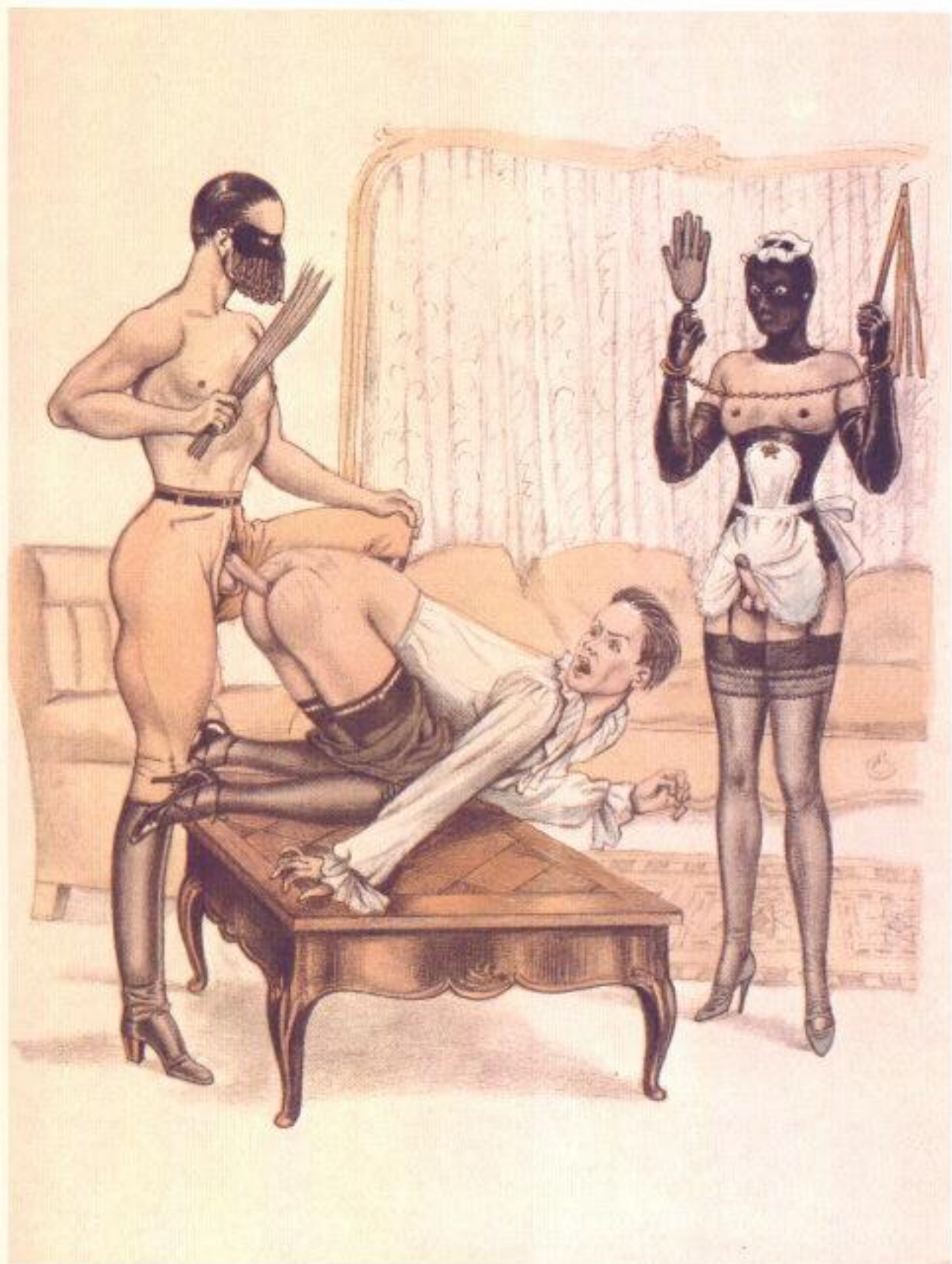
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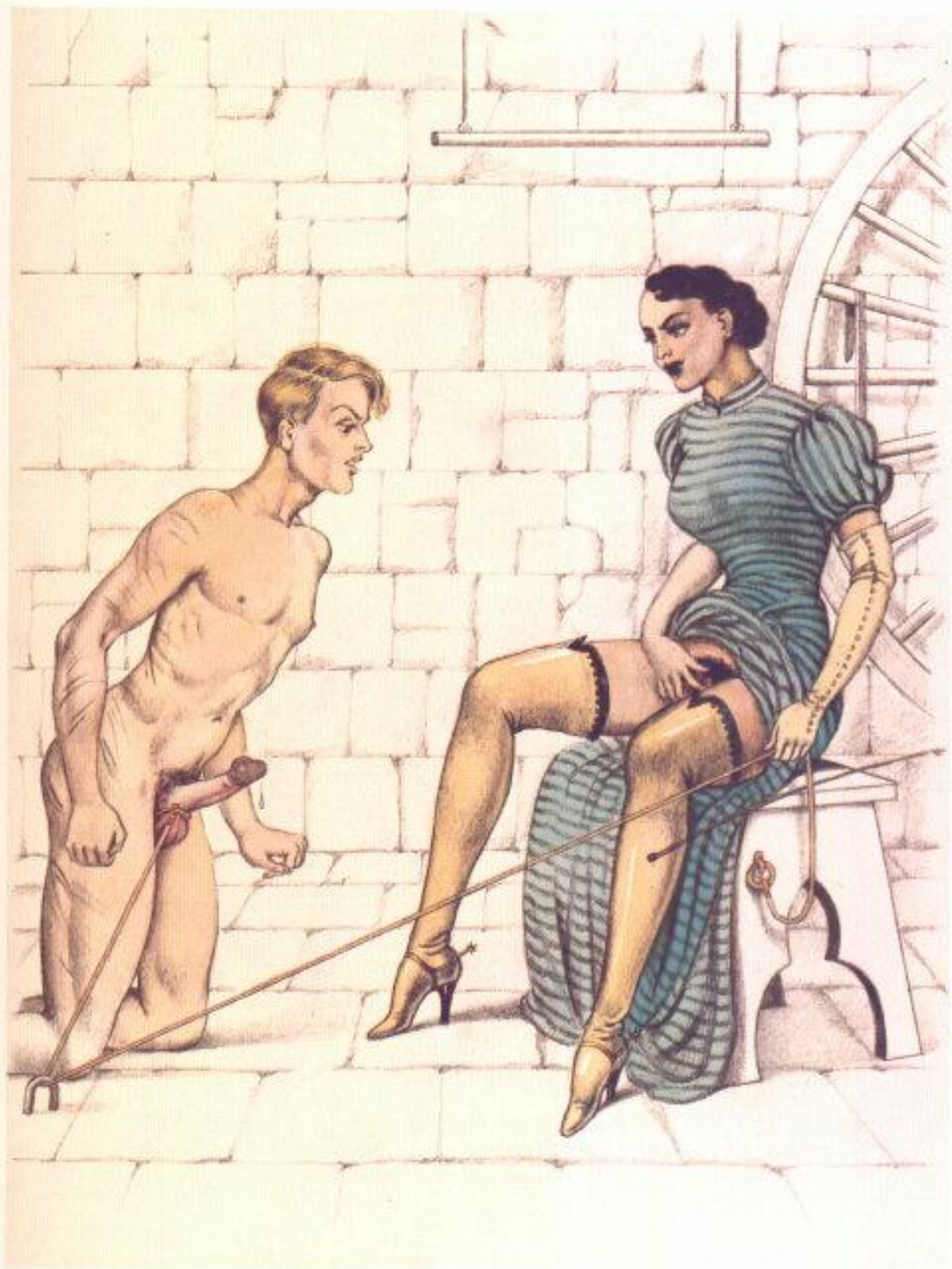


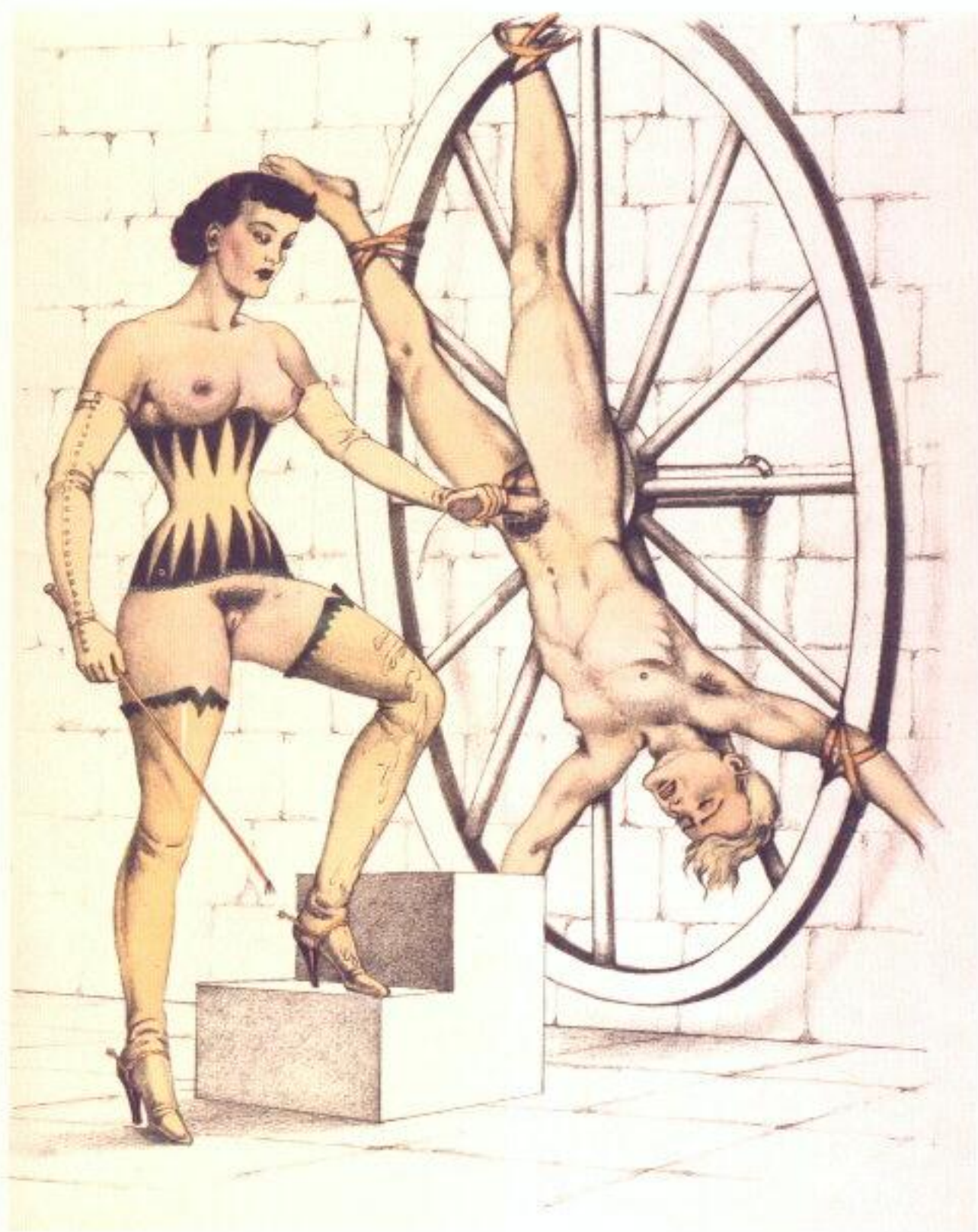


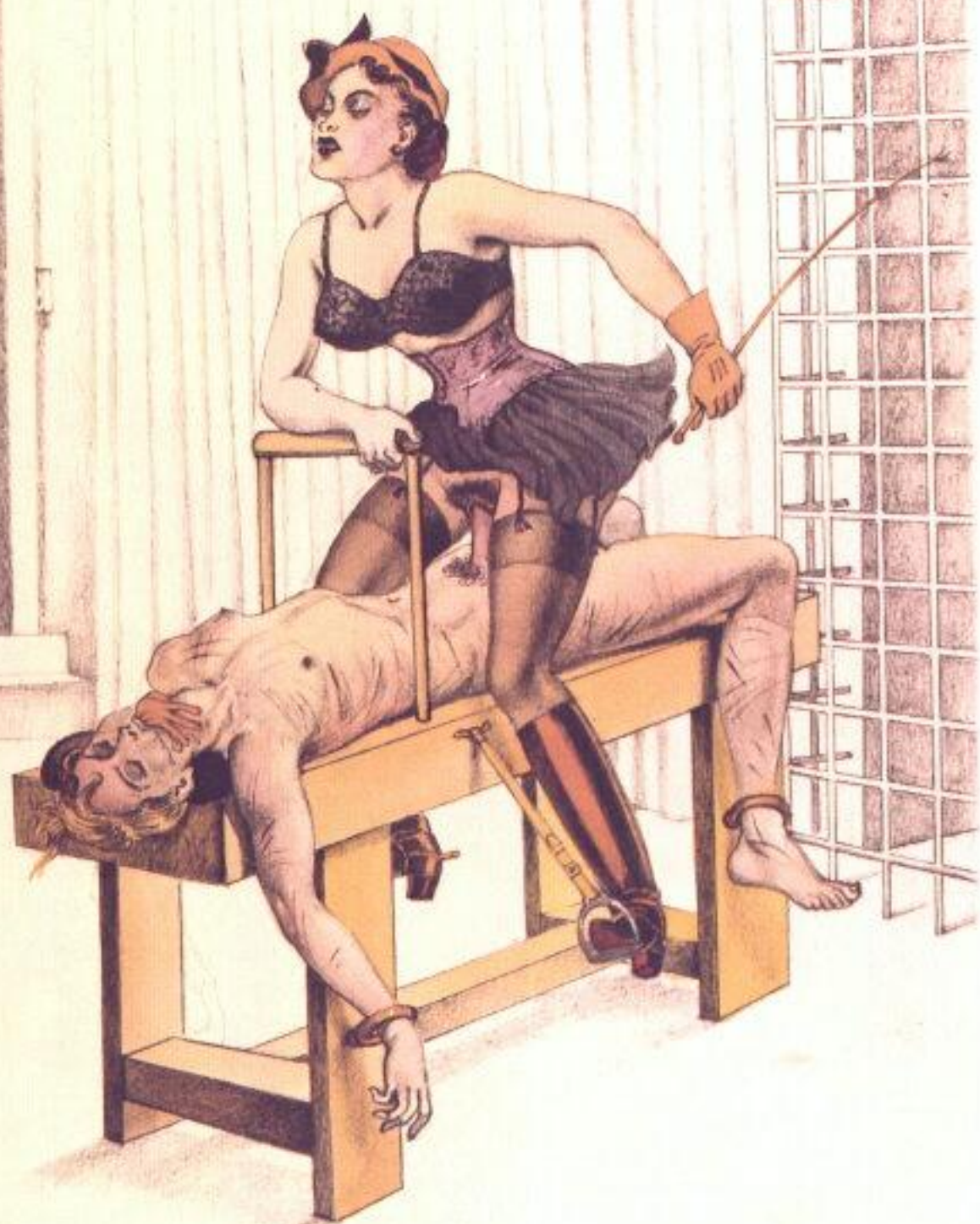




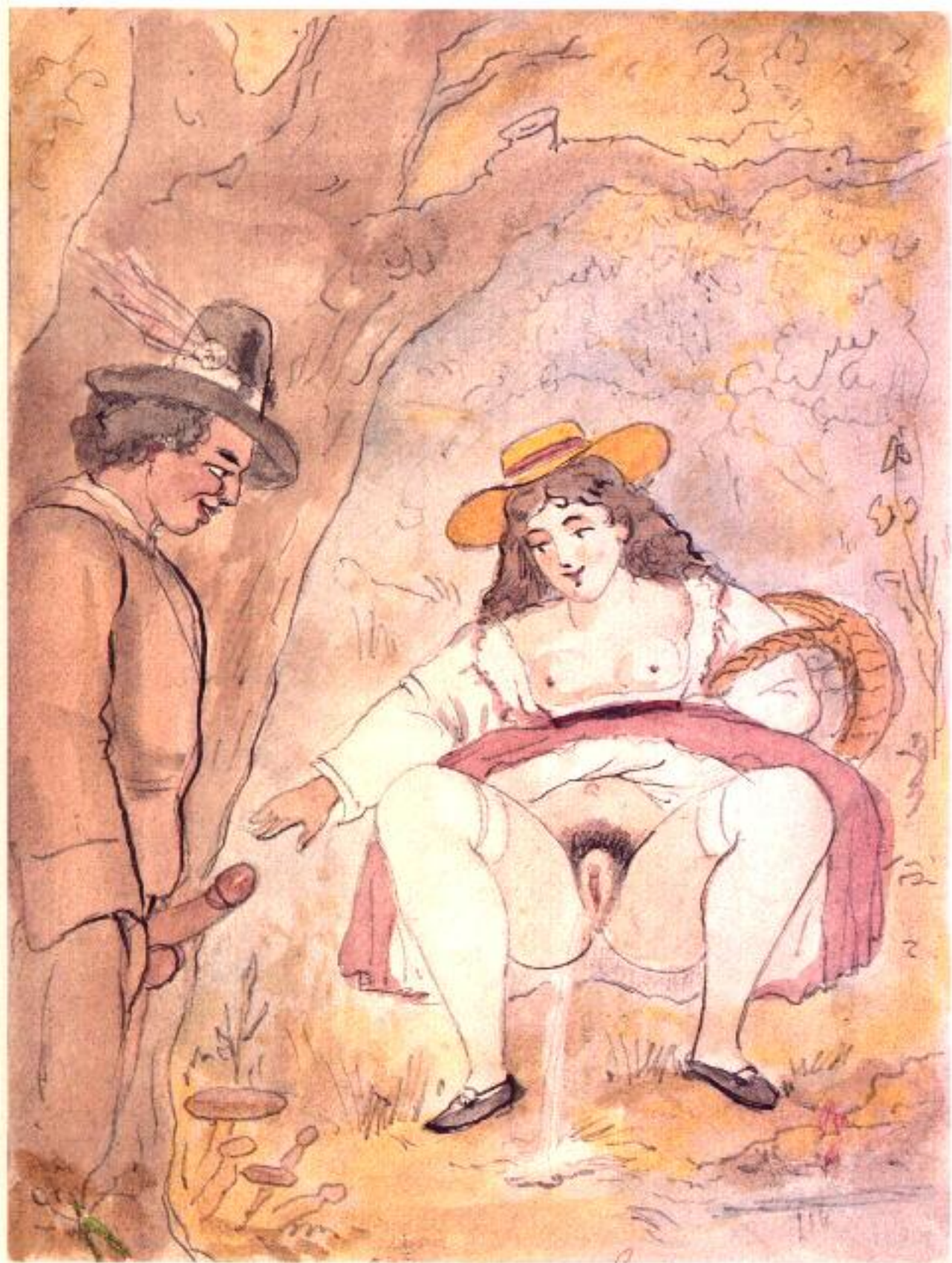












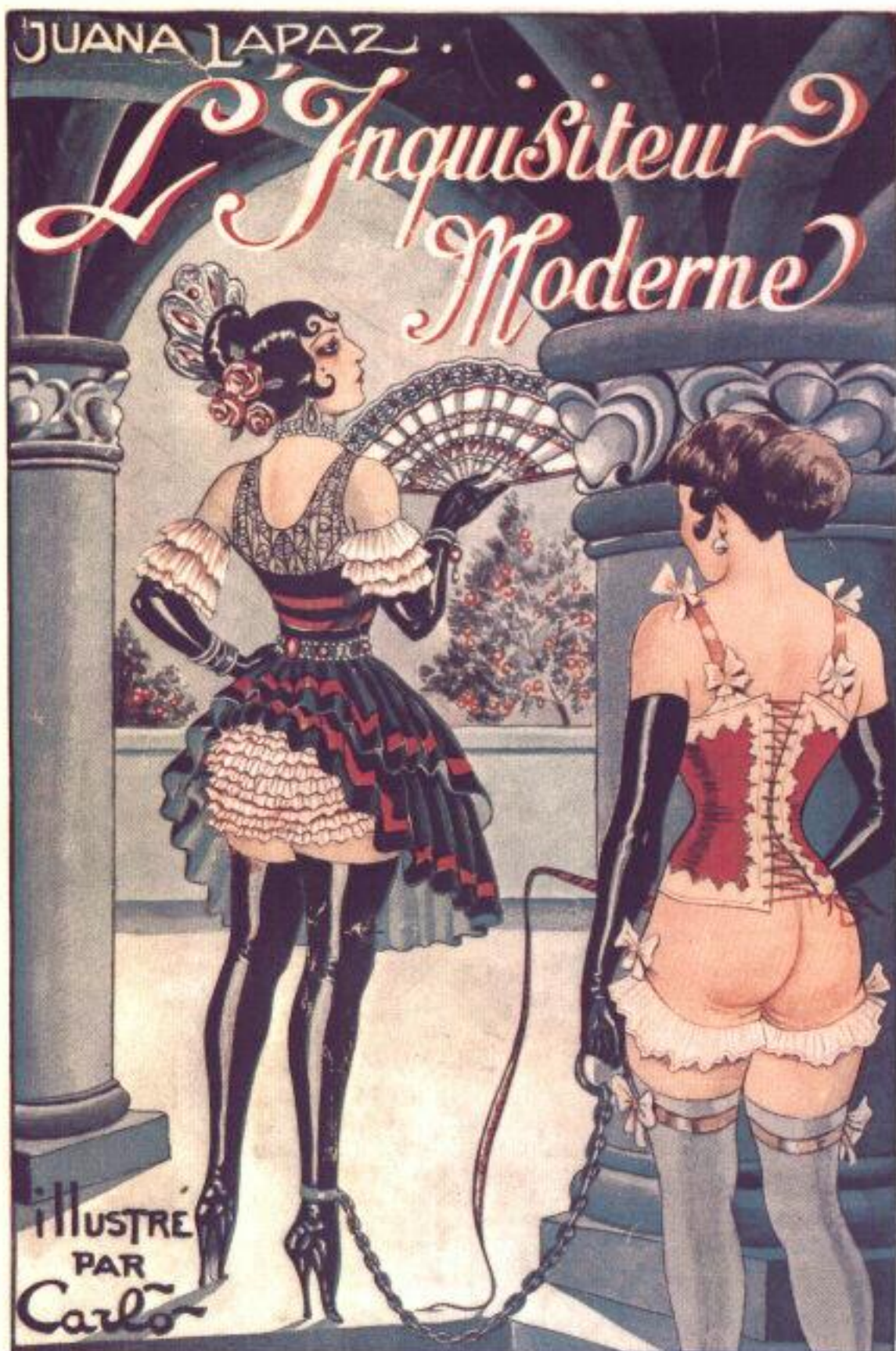


ALAN MAC CLYDE •

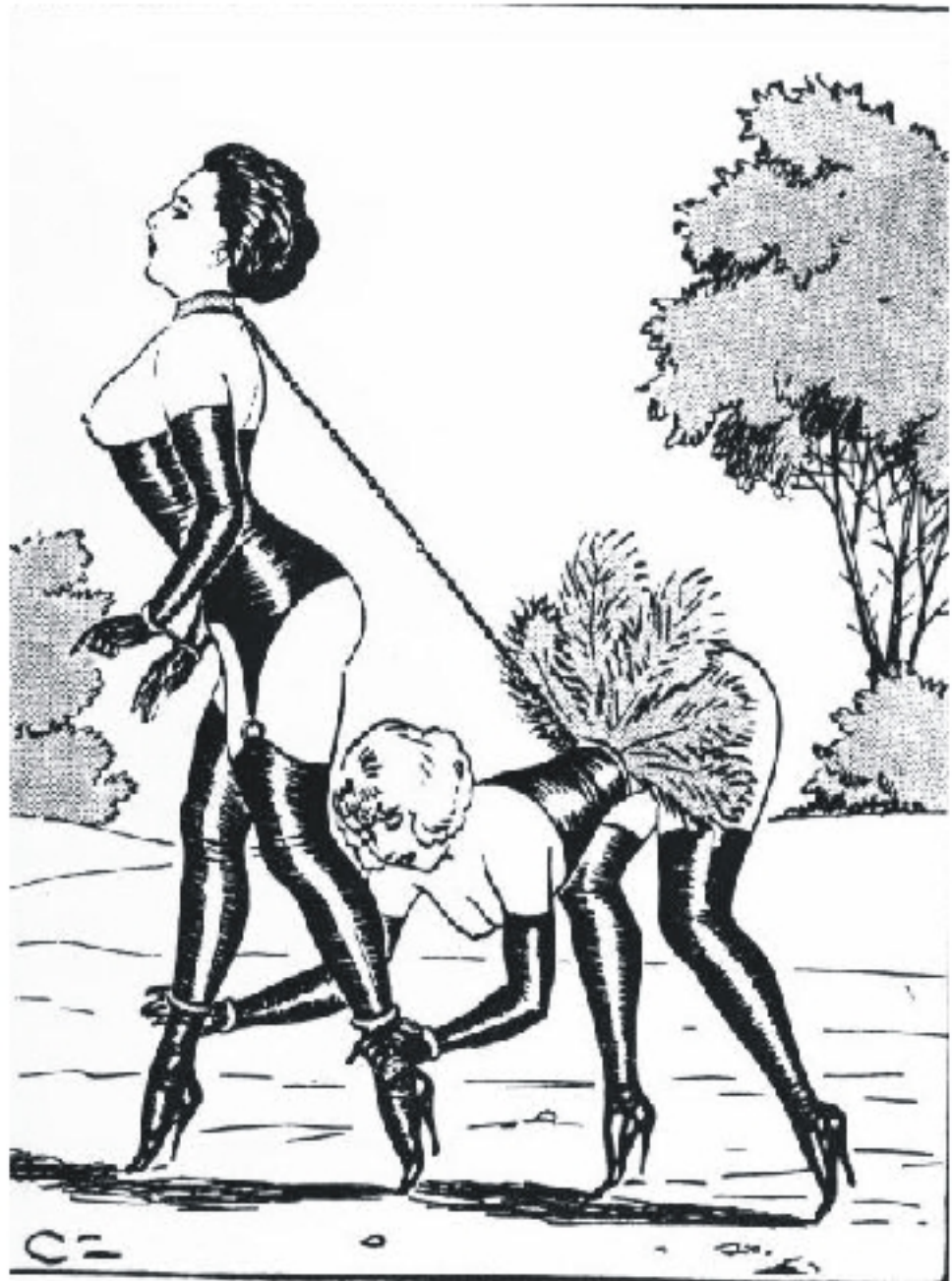
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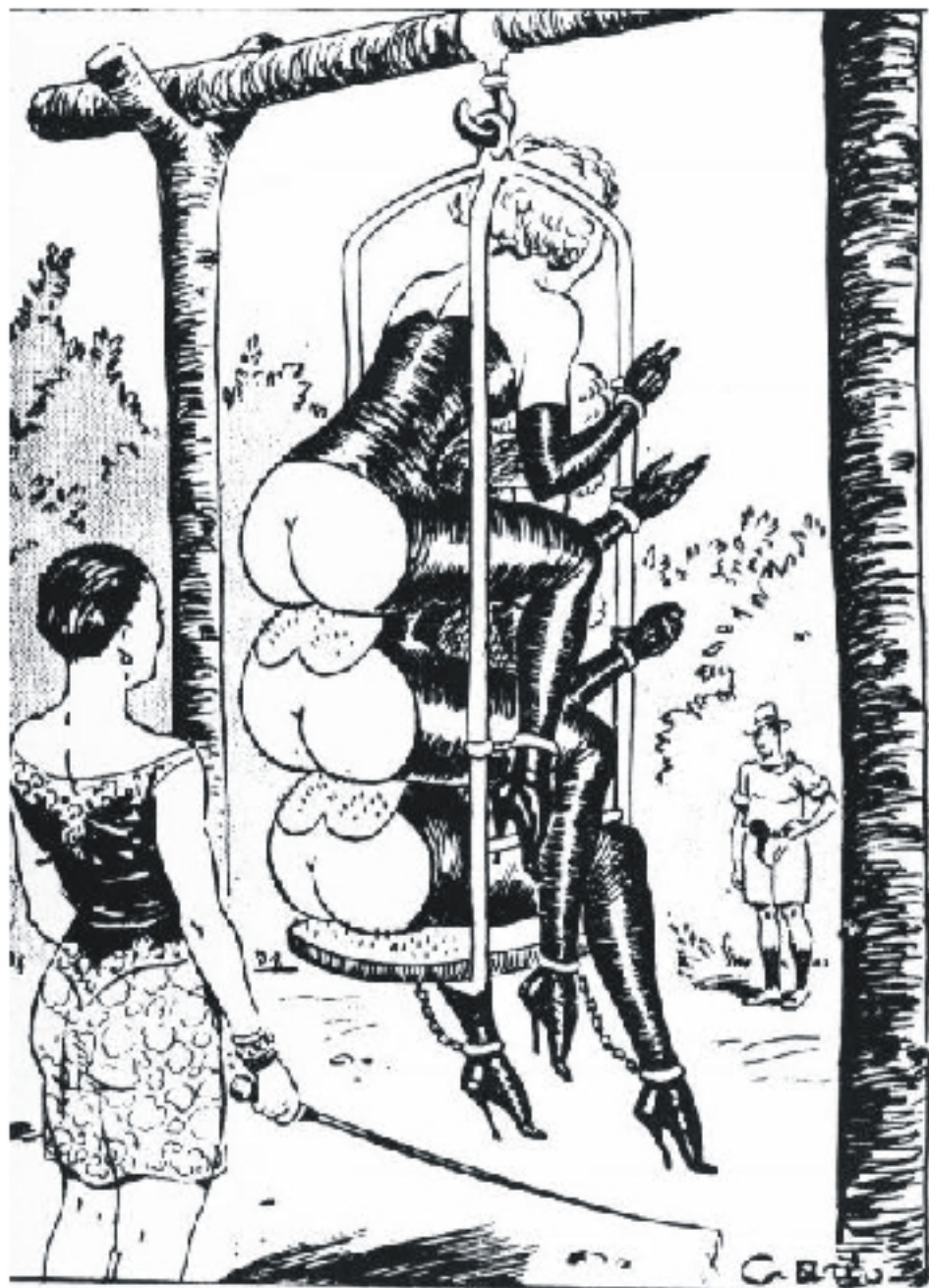


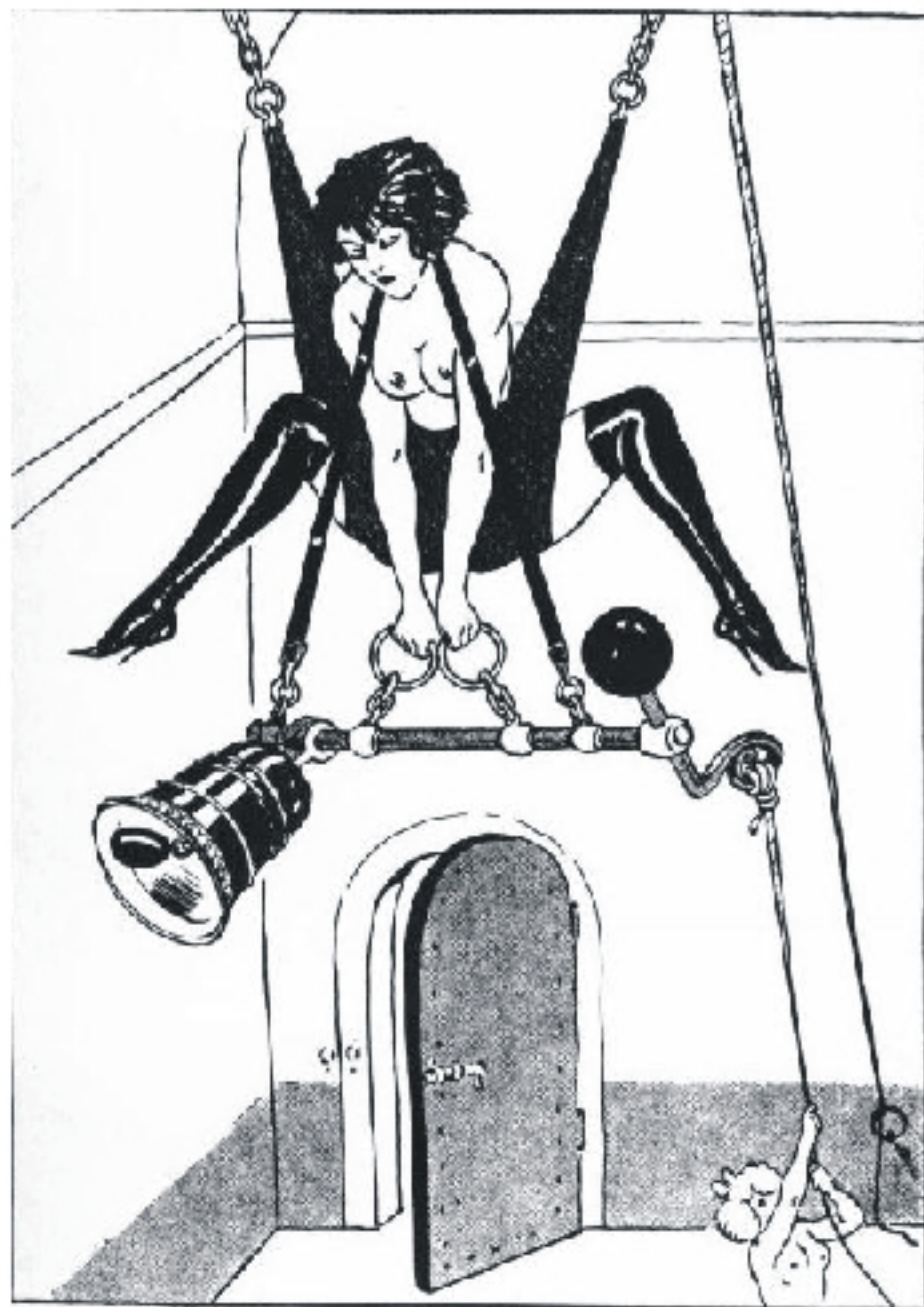




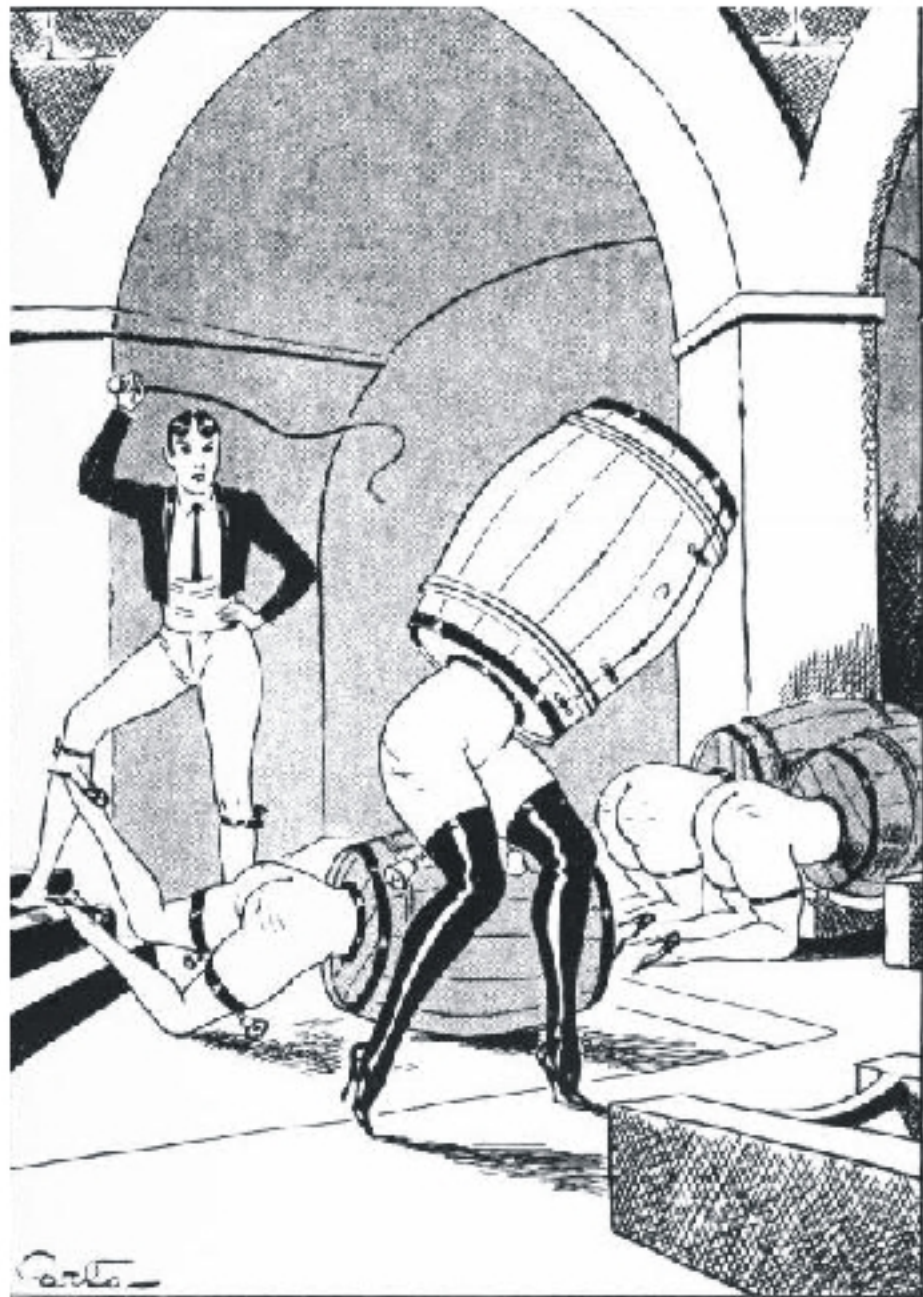


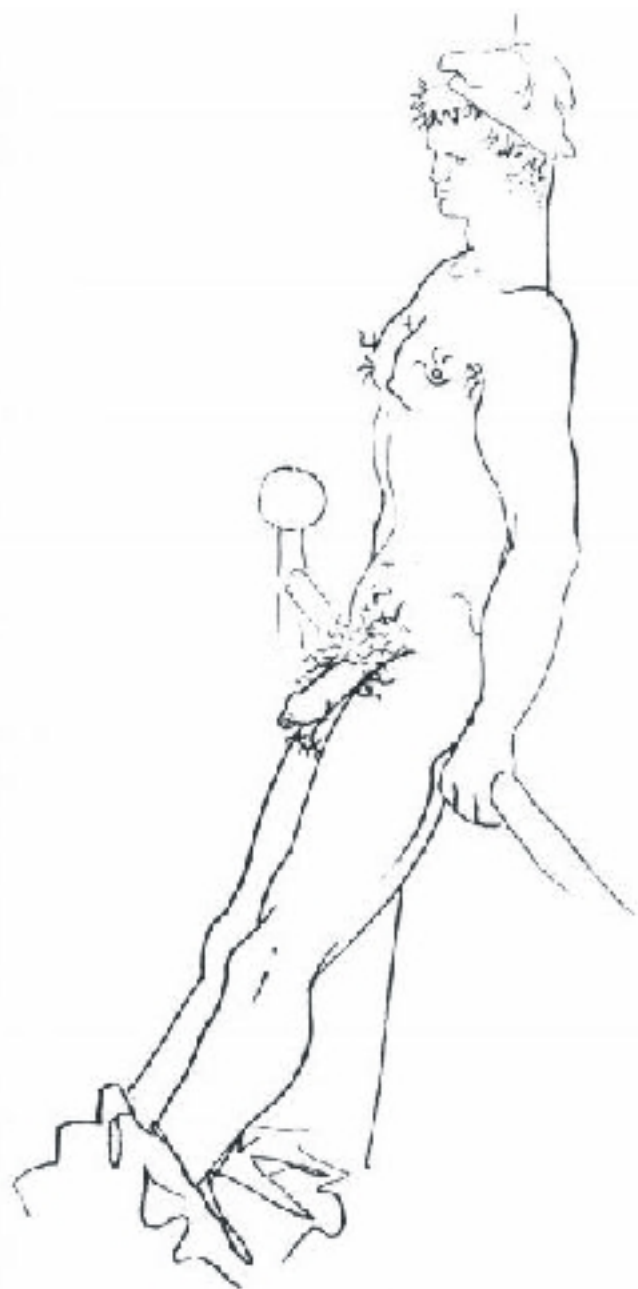


































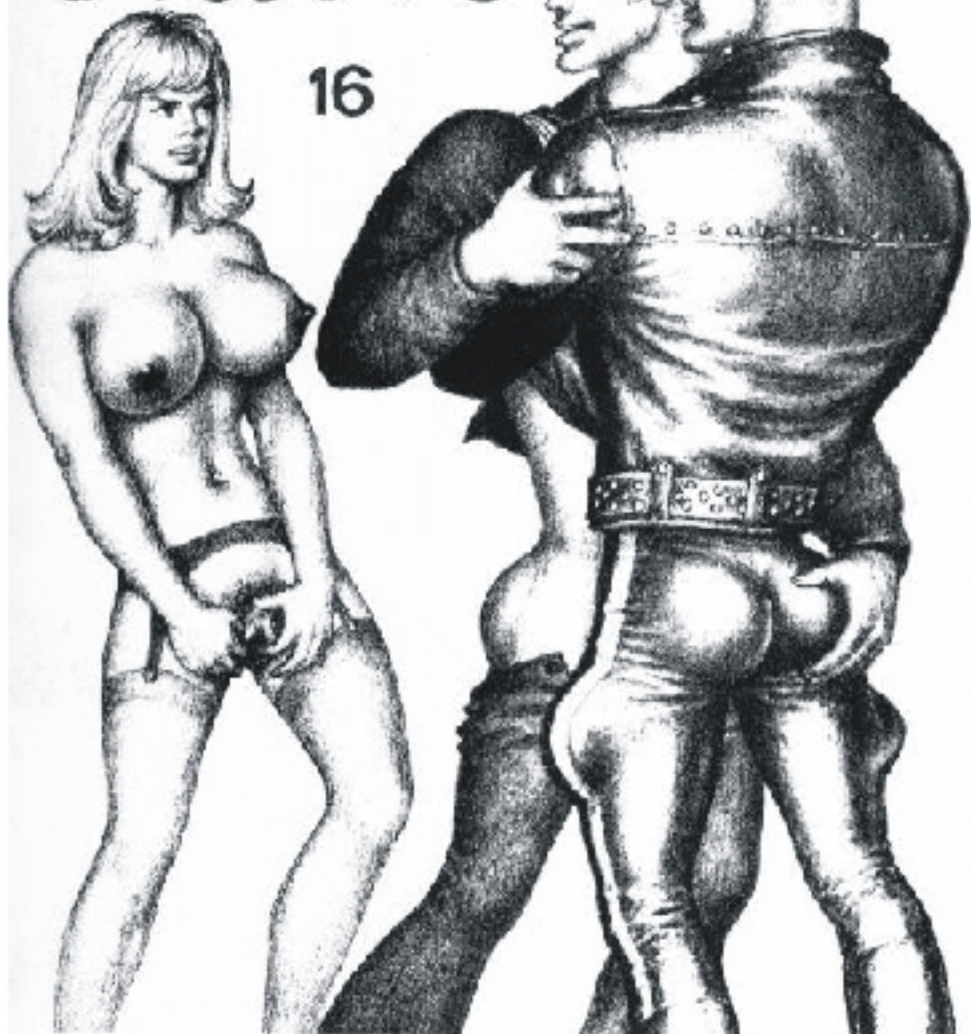






# kake

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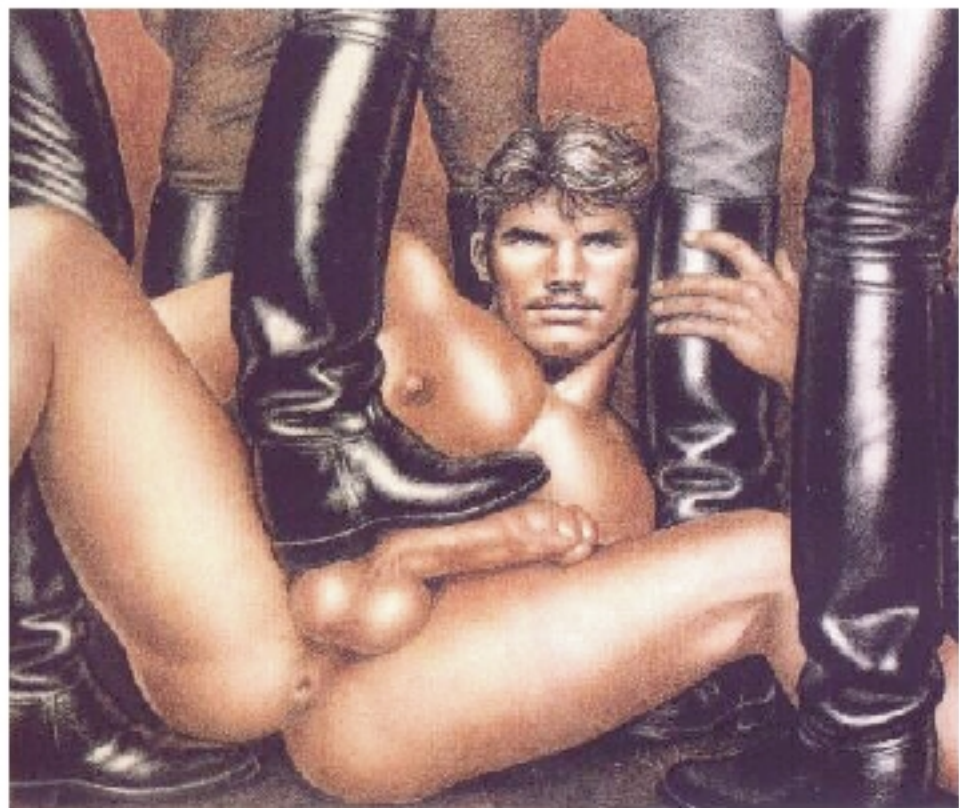


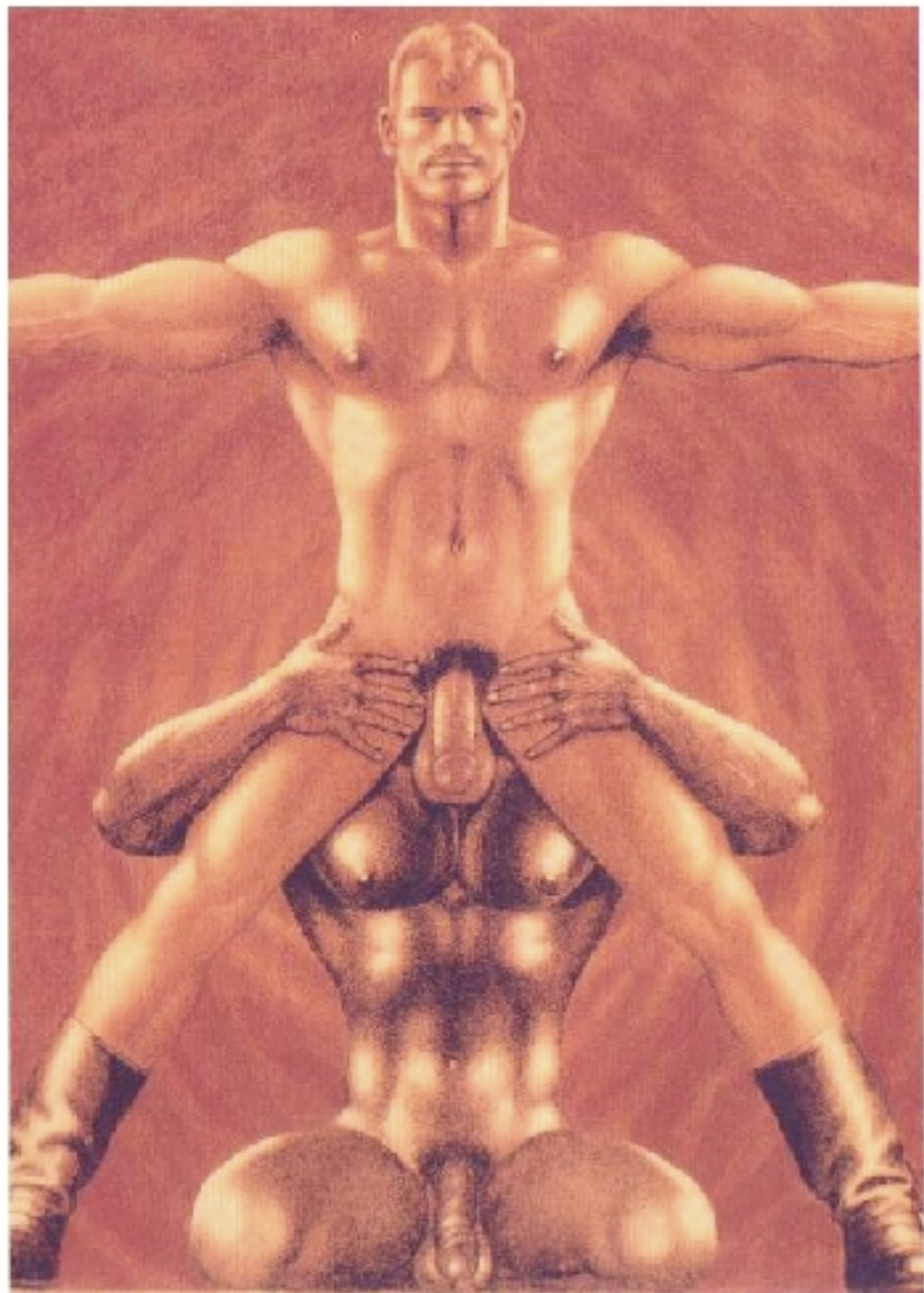






















AS SOON AS SIR DARCY AND THE COUNTESS ARE OUT OF SIGHT U69 STEPS OUT OF THE BUSHES





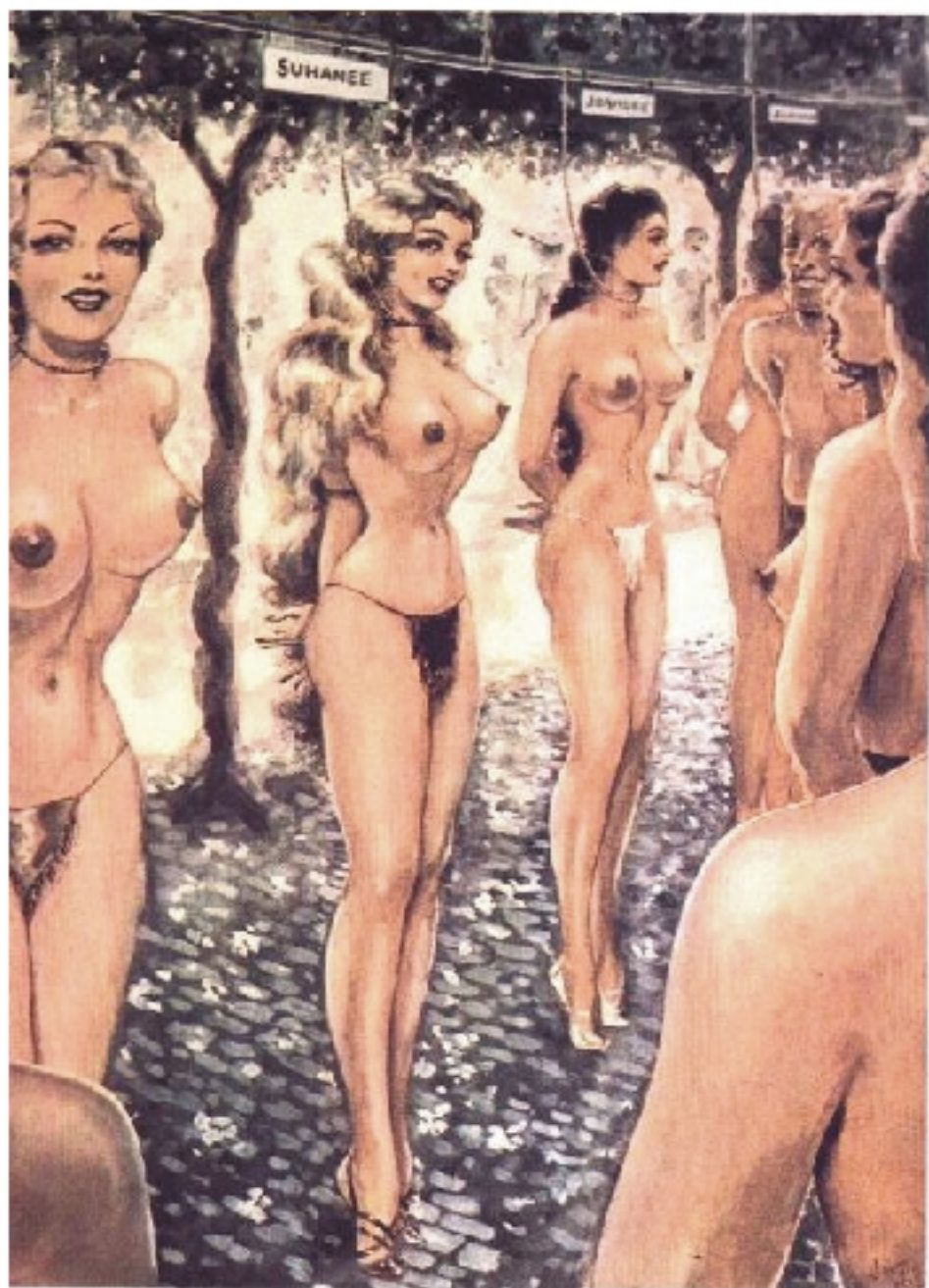










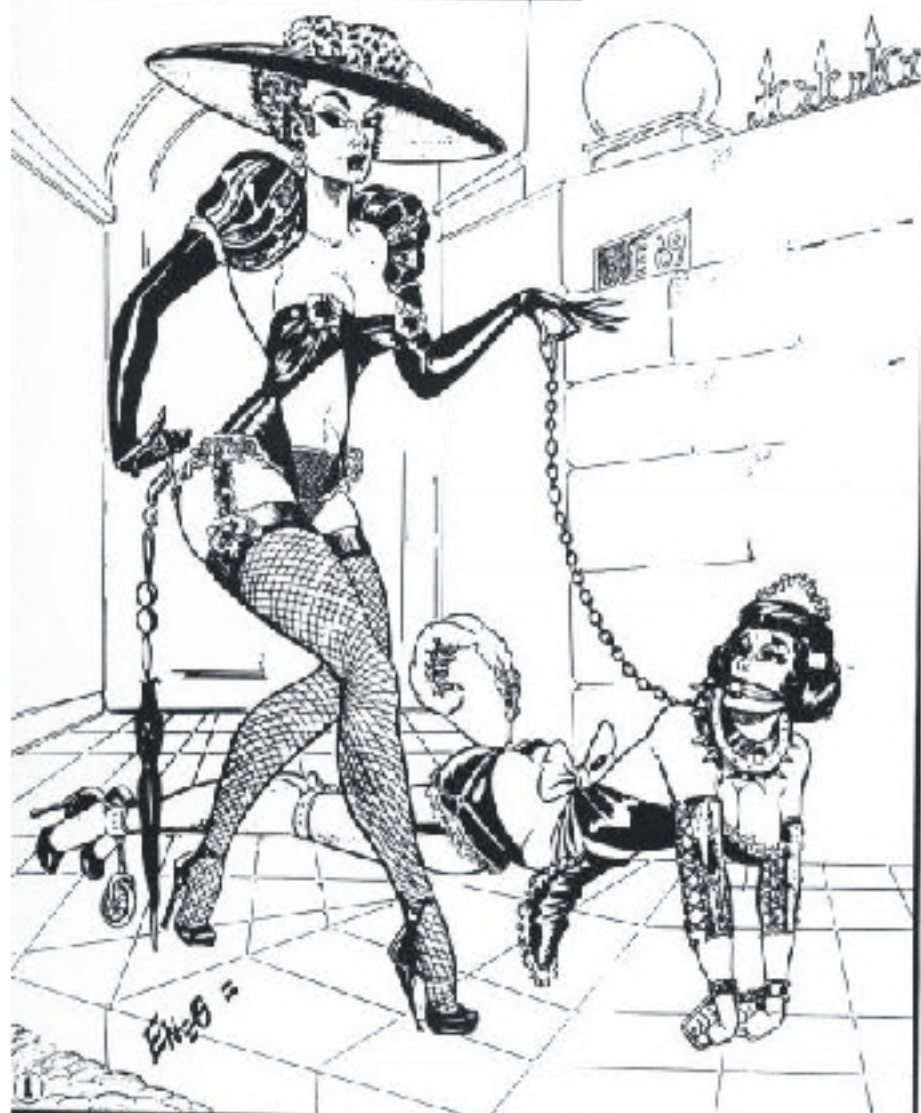




A Bonisage parcourt son  
VASTE DOMAINE DE LA  
RUE 69 DANS SON TILBURY  
TRÈS SPÉCIAL ...

2 EN 300

U 18<sup>e</sup> SIECLE, TOUT LE MONDE AVAIT ENTENDU PARLER D'UNE EXOTIQUE BEAUTE FRANCAISE, MADAME *Olyette La Bondage*. ... CELEBRE NON SEULEMENT POUR SES CHARMES FANS PARFUMS ET SA REBULGUSE FORTUNE, MAIS EGALEMENT POUR SES SERVANTES, DES ESCLAVES FORT JOLIES. VOICI MADAME, PROMENANT SON ESCLAVE CHIEN PREFERE



4  
UNE ESCLAVE QUI  
S'ÉTAIT ENFUIE A  
ÉTÉ RATTRAPÉE ...  
POUR LA PUNIR,  
MADAME DE BORAGE  
LA TRANSFORME EN  
"FLE-PONEY".







**BONUS!**  
**GIANT**  
FULL-COLOR  
POSTER  
INSIDE!!

6

Stanton Presents  
**SWEETER GWEN &**  
the **RETURN of GWENDOLINE**  
**2 CLASSIC CARTOON ADVENTURE SERIALS**

Stanton



**M**

ADAME La  
Bouciage,  
FUSIQUE  
L'ART DU TROT  
A UNE PILE-PONEY".  
OISEL S'APRÉHIL  
INGÉNIEUR,  
VRAIMENT, POUR  
OCHAUFFER  
LE ZÈLE !

43





**T**ARLEAU ENQUIS PAR  
BONJOUR DONNANT  
À MANGER  
À L'UNE DE SES FAVO-  
RITES - QUEL DÉVOU-  
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