



John Phillipps

THE MARQUIS DE SADE

A Very Short Introduction

OXFORD

The Marquis de Sade: A Very Short Introduction

EVOLUTION

Brian and Deborah Charlesworth

FASCISM Kevin Passmore

FOUCAULT Gary Gutting

THE FRENCH REVOLUTION

William Doyle

FREE WILL Thomas Pink

FREUD Anthony Storr

GALILEO Stillman Drake

GANDHI Bhikhu Parekh

GLOBALIZATION

Manfred Steger

GLOBAL WARMING Mark Maslin

HABERMAS

James Gordon Finlayson

HÉGEL Peter Singer

HEIDEGGER Michael Inwood

HIEROGLYPHS Penelope Wilson

HINDUISM Kim Knott

HISTORY John H. Arnold

HOBBS Richard Tuck

HUME A. J. Ayer

IDEOLOGY Michael Freeden

INDIAN PHILOSOPHY

Sue Hamilton

INTELLIGENCE Ian J. Deary

ISLAM Malise Ruthven

JUDAISM Norman Solomon

JUNG Anthony Stevens

KAFKA Ritchie Robertson

KANT Roger Scruton

KIERKEGAARD Patrick Gardiner

THE KORAN Michael Cook

LINGUISTICS Peter Matthews

LITERARY THEORY

Jonathan Culler

LOCKE John Dunn

LOGIC Graham Priest

MACHIAVELLI Quentin Skinner

THE MARQUIS DE SADE

John Phillips

MARX Peter Singer

MATHEMATICS Timothy Gowers

MEDICAL ETHICS Tony Hope

MEDIEVAL BRITAIN

John Gillingham and Ralph A. Griffiths

MODERN ART David Cottingham

MODERN IRELAND Senia Pašeta

MOLECULES Philip Ball

MUSIC Nicholas Cook

MYTH Robert A. Segal

NIETZSCHE Michael Tanner

NINETEENTH-CENTURY

BRITAIN Christopher Harvie and

H. C. G. Matthew

NORTHERN IRELAND

Marc Mulholland

PARTICLE PHYSICS Frank Close

PAUL E. P. Sanders

PHILOSOPHY Edward Craig

PHILOSOPHY OF SCIENCE

Samir Okasha

PLATO Julia Annas

POLITICS Kenneth Minogue

POLITICAL PHILOSOPHY

David Miller

POSTCOLONIALISM

Robert Young

POSTMODERNISM

Christopher Butler

POSTSTRUCTURALISM

Catherine Belsey

PREHISTORY Chris Gosden

PRESOCRATIC PHILOSOPHY

Catherine Osborne

PSYCHOLOGY Gillian Butler and

Freda McManus

QUANTUM THEORY

John Polkinghorne

RENAISSANCE ART

Geraldine A. Johnson

ROMAN BRITAIN Peter Salway

ROUSSEAU Robert Wokler

RUSSELL A. C. Grayling

RUSSIAN LITERATURE

Catriona Kelly

THE RUSSIAN REVOLUTION

S. A. Smith

SCHIZOPHRENIA
Chris Frith and Eve Johnstone
SCHOPENHAUER
Christopher Janaway
SHAKESPEARE Germaine Greer
SOCIAL AND CULTURAL
ANTHROPOLOGY
John Monaghan and Peter Just
SOCIALISM Michael Newman
SOCIOLOGY Steve Bruce
SOCRATES C. C. W. Taylor
THE SPANISH CIVIL WAR
Helen Graham

SPINOZA Roger Scruton
STUART BRITAIN
John Morrill
TERRORISM Charles Townshend
THEOLOGY David F. Ford
THE TUDORS John Guy
TWENTIETH-CENTURY
BRITAIN Kenneth O. Morgan
WITTGENSTEIN A. C. Grayling
WORLD MUSIC Philip Bohlman
THE WORLD TRADE
ORGANIZATION
Amrita Narlikar

Available soon:

AFRICAN HISTORY
John Parker and Richard Rathbone
THE BRAIN Michael O'Shea
CHAOS Leonard Smith
CITIZENSHIP Richard Bellamy
CLASSICAL ARCHITECTURE
Robert Tavernor
CONTEMPORARY ART
Julian Stallabrass
THE CRUSADES
Christopher Tyerman
THE DEAD SEA SCROLLS
Timothy Lim
DERRIDA Simon Glendinning
DESIGN John Heskett
ECONOMICS Partha Dasgupta
THE END OF THE WORLD
Bill McGuire
EXISTENTIALISM Thomas Flynn
FEMINISM Margaret Walters
THE FIRST WORLD WAR
Michael Howard
FOSSILS Keith Thomson
FUNDAMENTALISM
Malise Ruthven

HUMAN EVOLUTION
Bernard Wood
INTERNATIONAL RELATIONS
Paul Wilkinson
JAZZ Brian Morton
JOURNALISM Ian Hargreaves
MANDELA Tom Lodge
THE MIND Martin Davies
NATIONALISM Steven Grosby
PERCEPTION Richard Gregory
PHILOSOPHY OF RELIGION
Jack Copeland and
Diane Proudfoot
PHOTOGRAPHY Steve Edwards
RACISM Ali Rattansi
THE RAJ Denis Judd
THE RENAISSANCE Jerry Brotton
ROMAN EMPIRE
Christopher Kelly
SARTRE Christina Howells
SIKHISM Eleanor Nesbitt
A HISTORY OF TIME
Leofranc Holford-Strevens
TRAGEDY Adrian Poole
THE VIKINGS Julian Richards

For more information visit our web site

www.oup.co.uk/vsi/

John Phillips

THE MARQUIS
DE SADE

A Very Short Introduction

OXFORD
UNIVERSITY PRESS

OXFORD

UNIVERSITY PRESS

Great Clarendon Street, Oxford OX2 6DP

Oxford University Press is a department of the University of Oxford.
It furthers the University's objective of excellence in research, scholarship,
and education by publishing worldwide in

Oxford New York

Auckland Cape Town Dar es Salaam Hong Kong Karachi
Kuala Lumpur Madrid Melbourne Mexico City Nairobi
New Delhi Shanghai Taipei Toronto

With offices in

Argentina Austria Brazil Chile Czech Republic France Greece
Guatemala Hungary Italy Japan Poland Portugal Singapore
South Korea Switzerland Thailand Turkey Ukraine Vietnam

Oxford is a registered trade mark of Oxford University Press
in the UK and in certain other countries

Published in the United States
by Oxford University Press Inc., New York

© John Phillips 2005

The moral rights of the author have been asserted

Database right Oxford University Press (maker)

First published as a Very Short Introduction 2005

All rights reserved. No part of this publication may be reproduced,
stored in a retrieval system, or transmitted, in any form or by any means,
without the prior permission in writing of Oxford University Press,
or as expressly permitted by law, or under terms agreed with the appropriate
reprographics rights organizations. Enquiries concerning reproduction
outside the scope of the above should be sent to the Rights Department,
Oxford University Press, at the address above

You must not circulate this book in any other binding or cover
and you must impose this same condition on any acquirer

British Library Cataloguing in Publication Data
Data available

Library of Congress Cataloging in Publication Data
Data available

ISBN 0-19-280469-3

1 3 5 7 9 10 8 6 4 2

Typeset by RefineCatch Ltd, Bungay, Suffolk
Printed in Great Britain by
TJ International Ltd., Padstow, Cornwall

Contents

	Preface	ix
	Acknowledgements	xi
	List of illustrations	xiii
1	Beyond the myth: the real Marquis de Sade	1
2	Man of letters	12
3	Martyr of atheism	32
4	Sade and the French Revolution	44
5	Theatres of the body	60
6	Representations of the feminine	84
7	Apostle of freedom	112
	Further reading	125
	References	131
	Index	135

This page intentionally left blank

Preface

Hailed by the early 20th-century French poet Guillaume Apollinaire as 'the freest spirit who ever lived', but demonized throughout the last two hundred years as a misogynistic pornographer, and as the original proponent of sexual sadism and lustmurder, the Marquis de Sade is a creature of myth. The popular assumption that Sade was as sadistic as his monstrous fictional villains is still current today among the majority of the population who have never read a line of his work. In fact, Sade's thought, which is expressed at great length in novels, short stories, plays, critical essays, and personal correspondence, is considerably more complex than allowed by any of the simplistic labels, positive or negative, associated with this mythical reputation.

Best known as the author of four sexually violent novels that were destined to shock readers for centuries to come, Sade was, certainly, a subversive iconoclast and life-long rebel. Yet, most of his writings contained neither obscenity nor extreme violence, and many of his works of fiction are considered masterpieces of their genre. The sheer breadth and intellectual complexity of Sade's creative output encompasses the whole range of human experience, from sexuality to morality, from politics to religion, from metaphysics to aesthetics, from literature to life and death. Standing at the end of the classical era and the beginning of the modern age, Sade is, for Michel Foucault, a pivotal figure in the history of philosophy. Spanning two centuries and successive political regimes, from monarchy to empire, he is also the

only French philosopher of importance to live through the French Revolution and to comment on its events as they happened. Sade was a writer of astonishing energy and remarkable courage. He was unafraid to speak his mind, and paid for this temerity with his freedom. What makes him unique, however, is a dogged determination to tell the truth about the human condition, a truth that he located, not in a soul or spirit, as most previous philosophers had done, but simply, scandalously, in the sexual body, which for him was the only reality. Were it not for his explicit use of language and complete disregard for the artificially constructed taboos of a religious morality he despised, the novelty and profundity of Sade's thought, and, above all, its fundamental modernity, would have long since secured him a place alongside the greatest authors and thinkers of the European Enlightenment.

Acknowledgements

My thanks to Pluto Press for permission to reproduce material from my *Sade: The Libertine Novels* (2001). This material has been revised and modified for inclusion in Chapters 5 and 6. In addition, Chapter 4 contains passages relating to Sade's correspondence that first appeared in my article 'Sade and Self-censorship' (*Paragraph*, March 2000, vol. 23, no. 1); and the section on *Juliette* in Chapter 6 includes a small amount of material taken from another article, "'Tout dire?": Sade and the female body' in *Murdering Marianne?: Violence, Gender and Representation in French Literature and Film*, special issue of *South Central Review*, edited by Owen Heathcote, vol. 19, no. 4–vol. 20, no. 1, Winter 2002–Spring 2003, pp. 29–43. I am grateful to both journals for permission to reproduce this material here.

Last, but not least, I should like to thank David Coward for his vigorous support and encouragement when the book was first mooted, and my editor at Oxford University Press, Marsha Filion, who made many invaluable suggestions for revision of the first draft and guided the book into print with exemplary professionalism, rare charm, and unfailing good humour.

All quotations from Sade's work are from the English-language editions listed in the Further reading, with the exception of the letters, the majority of which are taken from Richard Seaver's *The Marquis de Sade: Letters from Prison* (London: Harvill Press, 2000). Where letters are quoted from other sources, this is indicated in the References.

This page intentionally left blank

List of illustrations

- 1 The Comte de Sade xvi
Collection of Xavier de Sade.
Photo: Francis Hayem.
- 2 Van Loo portrait of the young Marquis de Sade, circa 1760–62 3
Private collection.
© Photos12.com/ARJ.
- 3 The Château de La Coste 5
Still from the film *Sade en procès*
© INA-Cinétévé-La Sept Arte.
- 4 Rules of the Charenton asylum, issued on the 29 Frimaire, Year V 10
Archives Nationales. Photo: Francis Hayem.
- 5 Letter from Sade to his wife, ‘Charming creature . . .’, 23–24 November 1783 25
Collection of Xavier de Sade
Photo: Francis Hayem.
- 6 Letter from Sade to his wife, ‘Vanilla and Manilla’, 1784 27
Collection of Xavier de Sade.
Photo: Francis Hayem.
- 7 Engraving for the first illustrated edition of *La nouvelle Justine*. Printed in Holland, 1797 33
Bibliothèque nationale de France, Paris.
- 8 The Bastille, engraving by Borgnet after Gudin 45
Galerie Prouté. Photo: Francis Hayem.
- 9 Man Ray, *Imaginary Portrait of the Marquis de Sade*, 1938 46
Private collection, New York.
© Man Ray Trust/RADAGP, Paris, and DACS, London.
2005/Telimage 2005.

-
- 10 Anonymous engraving, 'Robespierre, finding no more executioners, carries out the office himself', 1793 52
Cabinet des Estampes, Bibliothèque nationale de France, Paris.
- 11 *The 120 Days of Sodom* manuscript 63
Still from the film, *Sade en procès*, © INA-CinéTévé-La Sept Arte.
- 12 Daniele Bello, imaginary drawings for the theatre of *The 120 Days of Sodom* 68
Private collection. Photo: Francis Hayem.
- 13 Jacques Bioulès, model of the assembly hall of the Château of Silling, 1989 70
Private collection. Photo: Francis Hayem.
- 14 Illustrations for the first known edition of *La Philosophie dans le boudoir*, 1795 76/77
Bibliothèque nationale de France, Paris.
- 15 André Masson, drawing for *Justine*, 1928 90
Private collection. © ADAGP, Paris, and DACS, London 2005.
- 16 Engraving for the first illustrated edition of *La nouvelle Justine, suivi de l'Histoire de Juliette, sa soeur*. Printed in Holland, 1797 93
Bibliothèque nationale de France, Paris.
- 17 Engraving for the first illustrated edition of *l'Histoire de Juliette*. Printed in Holland, 1797 109
Bibliothèque nationale de France, Paris.
- 18 *Sade's Last Will and Testament* 113
Archives départementales du Val-de-Marne, France.
- 19 Still from the film *Salo or The 120 Days of Sodom*, dir. Pier Paolo Pasolini, 1975 114
© Artistes Associés/PEA/The Kobal Collection.
- 20 Clovis Trouille, *Dolmancé et ses fantômes de la luxure* (1959) 115
Collection Lambert. © ADAGP, Paris, and DACS, London 2005.

The publisher and the author apologize for any errors or omissions in the above list. If contacted they will be pleased to rectify these at the earliest opportunity.

This page intentionally left blank



1. The Comte de Sade, father of Donatien Alphonse François de Sade

Chapter 1

Beyond the myth: the real Marquis de Sade

The Marquis de Sade, or the *Misfortunes of Vice*

Donatien Alphonse François de Sade was born in 1740. His father was the Comte de Sade, lord of lands and property in southern Provence, inheritor of an aristocratic title with a long lineage that can be traced back to the Middle Ages. His mother was lady-in-waiting and poor distant relative of the Princesse de Condé. Little Donatien was therefore born into a privileged background and, as the only boy in the family, was doted on by a paternal grandmother and five aunts. The most important influences in Sade's early years, however, were his father and his paternal uncle, the Abbé Jacques François de Sade, both of whom had a taste for the libertine lifestyle.

Between the ages of 10 and 14, Donatien attended the Jesuit school of Louis-le-Grand in Paris. He also had a young preceptor, the gentle and highly intelligent Abbé Amblet, who taught him reading, arithmetic, geography, and history, and who was the only male member of the child's entourage who was not a libertine. At school, the young Marquis was rigorously trained in the skills of classical rhetoric and debating. From the Jesuits, he may also have acquired a liking for whipping and sodomy. The Jesuits regularly whipped the posteriors of their charges to discipline them, and it is well known that this form of corporal punishment can arouse the victim

Libertinism

The French word *libertin* meant 'free thinker on religion' by the end of the 16th century, but during the course of the 17th century, it gradually came to designate a person leading a dissolute lifestyle. By the beginning of the 18th century, the libertine novel, which depicted the unfettered sexual activities of libertine characters, had become an important, if socially marginal, genre which frequently attacked conventional morality as well as religious orthodoxy. Sade's uncle possessed an extensive library of such works, of which *L'Ecole des filles*, *Dom Bougre, ou Le Portier de Chartreux*, and *Thérèse philosophe* are well-known examples. Many such novels were sexually explicit, graphically descriptive, and obscene. Libertinism and pornography thus became closely associated. By the mid-18th century, both served an increasingly political agenda, satirizing a corrupt and unpopular church, aristocracy, and monarchy. Sade's own contribution to this tradition is significant with regard to the graphic and, at times, obscene representation of libertine debauchery for the purposes of political and religious satire.

sexually. The 18th-century French philosopher Jean-Jacques Rousseau felt his first erotic thrill when spanked by his young governess. Moreover, sodomy was known to be widespread in the all-male *collèges* of the time. It was his uncle's extensive library, however, to which he had access during his stays at the family château of Saumane in Provence, that aroused the youngster's interest in the radical thought of the time and in the literary representation of sex. This library contained works by all the great classical authors, but it also included major volumes of



Beyond the myth

2. Van Loo portrait of the young Marquis de Sade, circa 1760–62

Enlightenment philosophy, and significantly, a wide range of libertine writings.

After a brief military career in the Seven Years' War, in the course of which Sade distinguished himself in action, he embarked upon a life of pleasure in Paris, where he regularly frequented the theatres, avidly watching all the fashionable plays and falling in and out of love with the leading actresses. The Marquis was a good-looking young man with an exceptional ability to charm the ladies, and these passions were no doubt frequently reciprocated. Concerned to put a stop to Donatien's dissolute lifestyle and anxious to find a good wife for him, his father, himself practically destitute, quickly came up

with a plan for him to marry a young woman from a recently ennobled but, more importantly, rich and influential family, the Montreuil. After a number of delays, not the least of which was occasioned by the discovery that Sade was suffering from a venereal disease, the wedding finally took place on 17 May 1763. Renée-Pelagie de Montreuil was no beauty but possessed many sterling qualities, chief among which were loyalty, steadfastness, and resilience, that would prove so invaluable in the years to come. Above all, Renée-Pelagie was clearly smitten with the dashing young nobleman and would remain utterly devoted to him for the next 27 years, in spite of the trials she would have to endure during her husband's long years in prison in the 1770s and 1780s.

Donatien's relationship with his mother-in-law, La Présidente de Montreuil, was at first extremely amicable. Like so many women in Sade's life, she was no doubt seduced by his charming ways and flattered by his attentions. The young Sade actively pursued his interest in the theatre at this time, staging plays in which he regularly cast La Présidente in a leading role.

Just five months after the wedding, however, the impetuous young noble was arrested for the crime of debauchery and imprisoned at Vincennes. Sade had shocked a young Parisian prostitute with talk of masturbating into chalices and thrusting communion hosts into vaginas, and frightened her with whips and other weapons. This first period of imprisonment, in 1763, lasted only three weeks, but the incident that occasioned it was just the beginning of a libertine career that was to last another fourteen years.

During this time, Sade certainly committed a number of similar acts that some might now consider reprehensible, acts that included the flagellation and buggery of prostitutes, and, allegedly, the sexual corruption of young women, although there is no reason to believe that any of this behaviour involved compulsion.

In 1768, a 36-year-old beggar-woman from Alsace named Rose



Beyond the myth

3. The Château de La Coste. La Coste was the marquis's favourite of the Sade family properties. It is situated in Provence at the foot of the Lubéron hills on a hill-top overlooking the delightful ancient village of the same name. It was here that Sade at times sought refuge from the authorities. This was also the scene of a number of orgies involving young servant-girls.

Keller accused Sade of subjecting her to acts of libertinage, sacrilege and sadism on Easter Sunday in his house at Arcueil. The marquis claimed she was a prostitute who had been well paid for her services and that he never intended her any harm. Nevertheless, he was imprisoned for six months initially at Saumur, then at Pierre-Encise near Lyons.

Four years later, in 1772, he and his valet held a party with a number of young prostitutes in Marseilles, following which one of the young women became seriously ill. The Marquis was suspected of having poisoned them, and the matter was reported to the authorities. In fact, although he may well have been guilty of buggery, Sade had merely given the prostitutes pastilles containing Spanish fly, a well-known aphrodisiac, with the intention of causing flatulence. Given

Sade's fixation on the female posterior, this effect undoubtedly gave him a perverse scatological thrill, although we cannot rule out the possibility that he would also have found the somewhat farcical consequences highly amusing. Sade was certainly not without a sense of humour, evidence of which can already be seen on this occasion in his swapping names with his valet.

Clearly, however, the dose of Spanish fly administered by Sade had been dangerously excessive. As the situation grew serious, the two men escaped to Italy, out of reach of the French authorities. They were accompanied briefly by Renée-Pelagie's beautiful sister, the 20-year-old Anne-Prospère, who had fallen for the Marquis's charms. With a remarkable lack of jealousy and sense of loyalty to her wayward husband, Renée-Pelagie remained in Provence to attempt to limit the damage by bribing two of the prostitutes to withdraw their charges. Nevertheless, Sade and his valet were condemned to death for crimes of sodomy (which was a capital offence in 18th-century France) and attempted poisoning, and the death sentence was carried out in absentia, their bodies symbolically burned in effigy at Aix. Mme de Montreuil never forgave her son-in-law for seducing her younger daughter and did all she could henceforth to have him placed and kept under lock and key.

On all the available evidence, Sade had no criminal intent in his encounters with prostitutes, whose services he employed undoubtedly because he had a high sex drive, hungered after novelty in the bedroom, and, not least, because his perverse liking for sodomy, flagellation, and coprophilia may have been just too extreme for the marital chamber. As to his reckless treatment of prostitutes in Marseilles and elsewhere, on the other hand, there is some indication in his correspondence of a nobleman's contempt for those 'vile creatures': why should a man of his rank suffer opprobrium and worse on the word of a mere whore who was well paid to satisfy her customer? Such attitudes obviously appear shocking now, but we should remember that they were

commonplace among the 18th-century nobility. In this respect, the Marquis de Sade was no different from a great many of his aristocratic male contemporaries.

The early 1770s were marked by a protracted cat-and-mouse game with the authorities. Periods of imprisonment under *lettres de cachet* (which permitted detention without trial) alternated with brief interludes of freedom following a succession of Houdini-like escapes. Eventually, following his rearrest in February 1777, Sade began a 13-year-long period of incarceration, initially at Vincennes, then in the Bastille, to which he was transferred in February 1784. He was eventually released on April Fool's Day, 1790, when the *lettres de cachet* were abolished by the new revolutionary government. During his protracted period of imprisonment, Sade had composed an impressive number of literary works, including the infamous *One Hundred and Twenty Days of Sodom* which would be lost when he was moved from the Bastille days before it was stormed.

By the time of Sade's release, Renée-Pelagie, worn down by years of dogged devotion to Sade in his troubled times, had moved to a Paris convent where she resolved to spend the remainder of her days, refusing all further contact with her husband. The reasons for this separation are many and complex. During the long years of Sade's imprisonment, Renée had not felt able to abandon her husband. This would have felt like an act of betrayal at the worst of times, and in any case, there is much evidence in their personal correspondence of a continuing and mutual affection between man and wife. Indeed, Renée tended to all of Sade's needs, material and sexual, throughout his incarceration in Vincennes and the Bastille. However, bowing to the relentless pressure from her mother to sever all ties with her good-for-nothing spouse, and increasingly feeling the need to reconcile herself with God as she approached the age of 50, she was finally persuaded that a legal separation would be best. The turbulent events of the Revolution undoubtedly helped to spur Renée into taking this step, and the Paris convent

offered the sanctuary she sought, both from her husband and the world.

In the summer of 1790, however, the ageing but resilient ex-aristocrat met Constance Quesnet, who would become his new lover and loyal companion. Constance, nicknamed 'Sensitive' by Sade on account of her highly strung temperament, was a 33-year-old former actress with a 6-year-old son. Sade would remain devoted to both of them, and they to him, for the rest of his life.

Citizen Louis Sade, as he was now obliged to style himself, given the risks associated with an aristocratic background, very quickly established a new career in the Revolution as a skilled political orator, becoming secretary of his revolutionary section for a brief period. In 1793, he was even appointed one of the section's judges, and later, in July of that year, he was elected president of his section, a position that he could easily have exploited to avenge himself on his in-laws for their opposition to his release from prison under the *ancien régime*. At the first meeting he chaired, it is recorded that Sade resigned his presidency in protest at a motion that came before the section. The Revolutionary Tribunal were arresting the parents of émigrés as counter-revolutionaries, and it is highly likely that the motion concerned the imposition of the death penalty on such people living in Sade's district. A vote in favour would have condemned Sade's in-laws to death, since they were themselves local residents and, with the exception of Renée-Pelagie, all of the Montreuil's children had emigrated. Although Sade's refusal undoubtedly saved the Montreuil's lives, it was in fact motivated far more by his own staunch opposition to the death penalty than by any charitable feelings towards a couple who had done their best to destroy him.

Such acts of political moderation, coupled with an unfashionable atheism and an aristocratic past that came back to haunt him, led inevitably to his arrest for 'counter-revolutionary activities' on

- ["Is This Thing On?": A Friendly Guide to Everything Digital for Newbies, Technophobes, and the Kicking & Screaming \(3rd Edition\) online](#)
- [download online Marina in a Green Dress](#)
- [Nutrition and Cancer Prevention pdf, azw \(kindle\), epub](#)
- [The Fire Rose \(Dragonlance: Ogre Titans, Book 2\) online](#)
- [**download Sainly Influence: Edith Wyschogrod and the Possibilities of Philosophy of Religion \(Perspectives in Continental Philosophy\)**](#)

- <http://test1.batsinbelfries.com/ebooks/Literary-Cash--Unauthorized-Writings-Inspired-by-the-Legendary-Johnny-Cash--Smart-Pop-Series-.pdf>
- <http://reseauplatoparis.com/library/Marina-in-a-Green-Dress.pdf>
- <http://www.shreesaiexport.com/library/Nutrition-and-Cancer-Prevention.pdf>
- <http://unpluggedtv.com/lib/The-Fire-Rose--Dragonlance--Ogre-Titans--Book-2-.pdf>
- <http://www.freightunlocked.co.uk/lib/The-Complete-Cosmicomics.pdf>