



ELYSIUM BOOKS

Autumn 2019

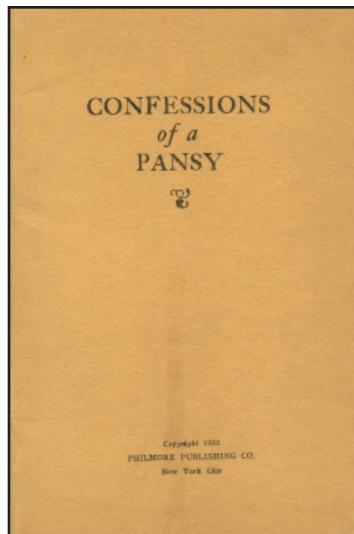
1. AIDS/HIV. A collection of 95 posters (1985-2010) from fourteen different countries including the USA (15), Spain (17), Australia (4), Cuba, Portugal, Austria and others, all of which relate to AIDS/HIV prevention. Generally very good or fine, with folds on several and a few small closed tears at edges. Various sizes. See website for more images. \$2000.



2. ANDROS, Phil (Steward, Sam). *Stud*. Washington: Guild Press (1966). One of the milestones of modern gay literature—a “Dante journey into a dark and underground world that may shock or repel, but will surely fascinate.” (from dust jacket blurb). A good copy in good dust jacket by Etienne, with closed tears, small chip at edges, some water staining to verso of jacket, light water stain to rear paste down, offsetting to front end paper, internally quite good. \$275.

3. ANONYMOUS. *Confessions of a Pansy*. New York: Philmore Pub. (1932). 27pp. The rare Firbankian short story about life in the mythical "Pansyland." Published the same year as Robert McAlmon's *The Scarlet Pansy*, this vivid and richly textured surrealist farce drips with veiled references to the unconventional: "We, inhabitants of Pansyland, are an entirely different race." An athletic event is described thusly..."Just then with a motion dextrous and deft they unpinned their red sashes and from the ear of each one of them produced a pale Eye-talian purple. Simultaneously the member who were wearing white ribbons drew forth their fountain pens and proceeded to decorate their spotless ribbons with a scarlet letter- meaning queery, deary club." Not listed in any of the standard reference works, nor in any institutional collection. Very good in stapled cream wrappers, light cover wear. Undoubtedly a vanity publication as we can find no information about the publisher.

\$750.



4. BARNES, Djuna. A group of five autograph postcards from the Modernist writer, including 4 signed, "Djuna" or "D," (1918-1945). Four cards are addressed to her mother Elizabeth Chappell Barnes, asking after siblings, requesting news, giving travel plans, etc. The last, to M.E. Fitzgerald, praising the weather and inquiring about a gift. Verso of each shows a photograph of Berlin, Nice, London, or Tarrytown, NY. Each one page, oblong 12mo; scattered chipping to edges, minor loss to corners of two postcards.

\$850.



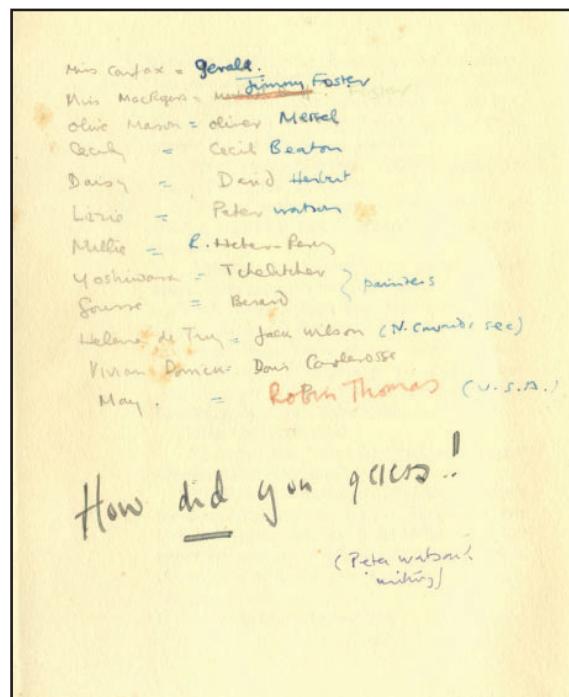
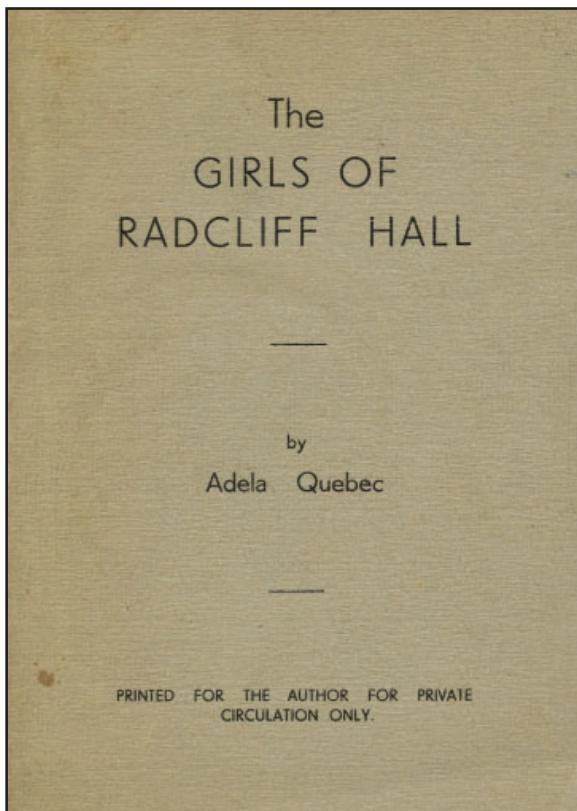
5. BARNES, Djuna. (A Lady of Fashion). *Ladies Almanack. Showing their Signs and their tides; their Moons and their Changes; the Seasons as it is with them; their Eclipses and Equinoxes, as well as a full Record of diurnal and nocturnal Distempers.* Paris: Edward Titus (1928). 84pp. The first edition of this delightful production, written and illustrated by Barnes. The work portrays, in disguised form, many of the cultural and artistic elite of the Parisian *avant garde* of the time- Natalie Barney, Robert McAlmon (who financed the book), Janet Flanner, among others. This is the exceedingly rare deluxe issue, number 9 of 10 copies signed by the author anonymously as "A Lady of Fashion" on Vergé de Vidalon. Additionally inscribed by Barnes to her literary executor, "For Hank O'Neal - / from Djuna Barnes / with affection - / N.Y. 1979" on front free end paper. Laid in is a 1 page typescript, "New page for Ladies Almanack," heavily edited in red ink by Barnes, possibly prepared for the 1972 facsimile edition. A landmark title in lesbian literature.

Very good in illustrated wrappers, light wear to covers and spine with light loss on spine, some occasional small flecks and faint fading, original glassine outer jacket (tanned and chipped, preserved in four fragments) and presumed original glassine sleeve; browning confined to extreme outer edges of contents, light smudging to end papers, illustrations bright, publisher's prospectus laid in; preserved in custom cloth folding case. Frontispiece, title-page vignette and 21 illustrations by the author, all hand-colored. \$15000.



6. BERNERS, Gerald Hugh Trywhitt-Wilson (Adela Quebec). *The Girls of Radcliff Hall*. [London] Printed for the Author for Private Circulation Only: [1934]. Lord Berners wrote this spoof in 1935 in the style of a girl's boarding school drama, a swipe at the author of the *Well of Loneliness*, which had appeared in 1928 to great public consternation. In *The Girls of Radcliff Hall*, the characters were in fact his circle of gay friends- Cecil Beaton (Cecily Seymour), Peter Watson (Lizzie Johnson), Tchelitchew (Madame Yoshiwara), David Herbert (Daisy Montgomery) and Oliver Messel (Olive Mason), among others. The incidents portrayed are drawn from various intrigues at Berners' home, Faringdon- here portrayed as Radcliff Hall. This, the first edition, was reputedly destroyed by one or more of those unflatteringly portrayed and is one of the rarest of modern books.

An unusually nice copy in the original drab brown wrappers, very lightly sunned at spine, very light occasional foxing, corners crisp, modern marbled slipcase. This copy belonged to Cyril Connolly and bears his penned signature on front end paper. In addition, Connolly's autograph key to the inspiration for the twelve main characters is listed on a rear blank, to which Peter Watson (one of them) has added "How did you guess!?" Anthony Hobson's copy with his bookplate loosely inserted. Quite rare. \$7500.



7. BOUTENS, P.C. *Praeludiën*. Amsterdam: Kampen & Zoon (1911). The second corrected edition of this collection of poems, originally issued in 1902. Boutens was a Dutch classicist and mystic and wrote homosexual poetry under a pseudonym. This is one of 50 numbered copies (#10), bound in full vellum. Very good, for-edge ribbon missing, light stain to rear, top edge gilt. \$120.

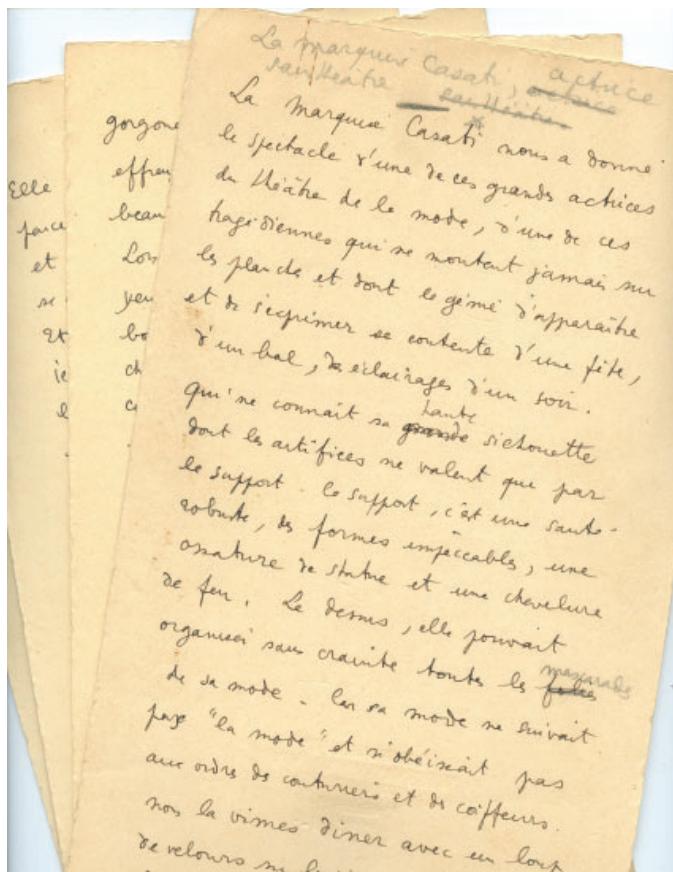
8. BOWLES, Paul. Archive of 17 letters or postcards from Paul Bowles to the young poet Mark Dery. The letters refer to Bowles's friends, including Edouard Roditi, Lawrence Ferlingetti, Marcel Duchamp, Mohamed Mrabet, health matters and various domestic matters. Bowles offers advice in writing surreal poetry, correcting errors in Dery's interview with him, and helping with an exhibition of drawings by Mohamed Mrabet at City Lights bookstore in San Francisco.

Twenty two pages, 4to or 12mo, written on rectos of separate sheets; generally good condition. Each letter with the original envelope. Tangier, Morocco, 1980-88. ". . . [T]he 'surrealist' effect is achieved through voluntary juxtaposition of ideas, images, phrases and words. ". . . The mind must be empty before starting. The pressing of the button that sets in motion the subconscious machine is the absolute obligation you impose upon yourself to continue with no idea in your head. . . The writer must literally be unaware of what he is writing, he must continue at all costs without stopping, without rereading a word, without allowing himself to become conscious of what he is doing, save that words follow on words until the flow stops." 20 November 1982, written vertically in holograph, concerning his marriage: "I can't answer your question about the possibility for two practicing artists to maintain what you call a 'domestic/romantic relationship of any normalcy.' You can't use the world 'norm' or 'normal' in dealing with human relationships. 'Normal' is a concept, not a reality. All snowflakes are natural, but no two have the same design. If you admit that Procrustean terminology, you would have to agree that any creative artist is by definition 'abnormal,' since his values are different from the majority of citizens." Along with a group of 10 typed letters from Dery to Bowles.

\$2500.



9. COCTEAU, Jean. *La Marquise Casati: actrice sans théâtre*. A six page holograph manuscript of an essay by Cocteau about his friend and muse, the Marchesa Luisa Casati, written on versos of the stationery of the famed Hotel Mamounia in Marrakech."The Marchesa Casati gave us the performance of one of those great actresses of the theater of fashion, one of those tragedians who never step onto the stage and whose genius for appearing and expressing themselves needs only a festival, a ball, the lightings of an evening. . . . [H]er fashion didn't follow 'the fashion' and didn't obey the orders of courtiers and coiffeurs. . . . [She would] make herself up like a Gorgon and like death. She frightened, subjugated, eclipsed more perfect and finer beauties. . . . [S]he alone seemed to receive the light of some unknown projector. . . ." (translation). Luisa Casati (1881-1957) was an Italian heiress and socialite who inspired and patronized artists and whose spectacular experiments in fashion became legendary. Cocteau often regaled his friends with stories of the goings on at Casati's palazzo, where occult rites and aberrant pleasures were the basis of her eccentric style. Very good on heavy paper, a number of corrections in Cocteau's hand, laid into a custom chemise. \$2000.



10. CREVEL, René. 1830. Englewood: As Stable Publications (1926). The surreal story of a young one-legged character and the bizarre events surrounding an ill-fated union. A copy of the story was given by Crevel to the young George Platt Lyres on his first visit to Paris and he printed the book at his home in New Jersey, before embarking on his career in photography. A very good copy of an uncommon publication, light browning and edge wear, slight water staining at bottom edge. The first English edition of the work was issued by Elysium Press in 1996, with illustrations by Jonathan Hammer. One of 300 copies, this example #176 in original wrappers with drawing by Phelan Gibb. \$450.

11. (DOUGLAS, Norman). Macpherson, Kenneth. *Omnis Eodem Cogimur: Some Notes Following the Death of Norman Douglas*. Privately Printed: [Turin] (1953). 4to. A memorial album with twenty-five photographs by Islay Lyons of Douglas and his friends, including Nancy Cunard, Graham Greene, Maugham and many others. One of 215 copies, this example is unnumbered. Laid in to the text are nine original vintage photographs of Douglas and assorted friends (Graham Greene, Ingrid Bergman, Gracie Fields) taken by Islay Lyons, several of which were used in the book. Very good in purple cloth boards and slipcase, light wear and sunning to spine and edges of slipcase. Quite uncommon as many copies were damaged or destroyed. \$1200.



12. ELISARION (Elisar von Kupffer). *I versi d'un esule*. Bellinzona: Grassi (1947). 34pp. A small collection of the eccentric nobleman's poetry, issued several years after his death in Italy. Very good in wrappers. \$150.

13. ELLIS, Edith. *A Cornish Idyll*. London: The University Press (1898). 160pp. The first book published by the women's rights activist, wife of the sexologist Havelock Ellis. She married Ellis in 1891, but their marriage was unconventional and she was openly lesbian. *A Cornish Idyll* dates to her relationship with an artist named Lily who lived in St. Ives. Havelock Ellis commented that the novel was "a real work of art, well planned and well balanced, original and daring, the genuinely personal outcome of its author, alike in its humour and its firm, deep grip of the great sexual problems it is concerned with, centering around the relations of a wife to a husband who by accident has become impotent.... it has seemed to me that the story was consciously or unconsciously inspired by her own relations with me and of course completely transformed by the artist's hand into a new shape."

A good copy in sunned and faded boards, front hinge starting, corners bumped, two bookplates on front past down, small penned notation on front paste-down. The book is warmly inscribed by the author on front free end paper in 1914. Uncommon. \$225.

14. EULENBURG SCANDAL. *Das perverse Berlin. Kulturkritische Gänge*. Berlin: Rich. Eckstein Nachf. (1910). 240pp. An uncommon account of the homosexual scandals that rocked Germany before the first World War. The anonymous author describes the intrigues related to the Eulenburg scandals, as well as the movement for legalization of homosexual behavior and references numerous examples in the contemporary press relating to blackmail and prostitution.

Good in original wrappers, wear at head of spine, a few small stains to covers.

\$525.



15. FUCHS, Hanns. *Der Gott, der tötet*. Berlin: Eckstein [1909]. Fuchs was a prolific writer on issues related to homosexuality and was one of the very few people of his era to openly declare his homosexuality during the Wilhelmine era. One of the founding members of Adolf Brand's Gemeinschaft der Eigenen, he was praised for his openness by Magnus Hirschfeld in the *Jahrbuch für sexuelle Zwischenstufen* in 1903. See Keilson-Lauritz, *Dis Geschichte der eigenen Geschichte*; Eldorado @ 49; Hergmöller, *Mann für Mann* @ 257-58. Very good in decorative wrappers, light edge wear.

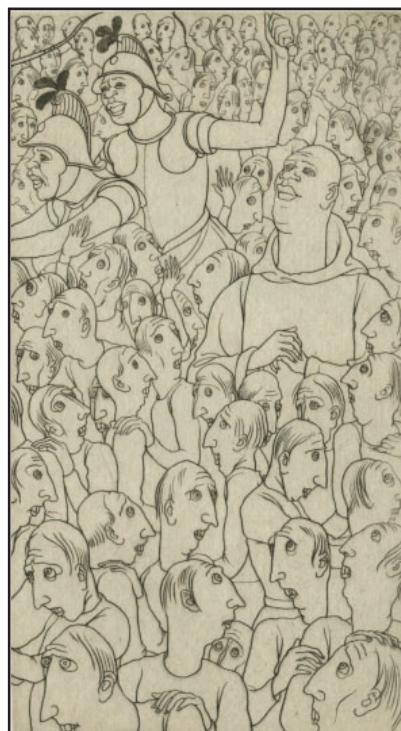
\$300.



16. GALDI, Vicenzo. *Reclining male nude with another gazing down*. This image dates from Galdi's time in Rome, where he photographed many youths at his apartment and terrace. (4.5" x 6"). Partial (blue) stamp on verso with the penciled inventory number (1686). Very good, very light loss to one corner. \$450.

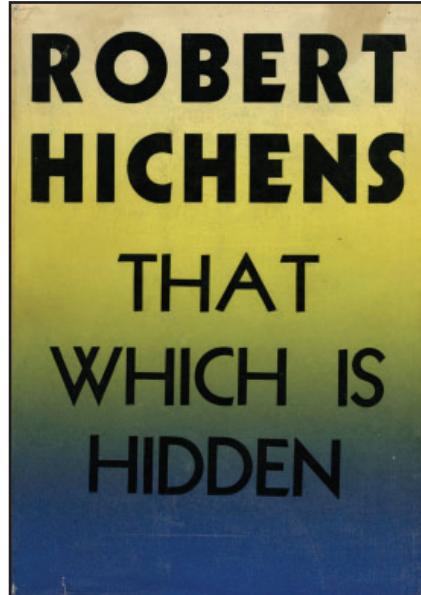


17. GRAY, John. *Park: a fantastic story*. London: Sheed & Ward (1932). 128pp. This historical fantasy by the English canon and consort of Marc André Raffalovich, who was most likely the "Dorian Gray" of Oscar Wilde's novel. One of 250 copies printed by Rene Hague and Eric Gill with Tegetmeier's copperplate etching as a frontispiece. Very good in red-brown cloth over light gray boards, gilt-stamped spine, plain end-papers, lower edges untrimmed, dust jacket is fair with light staining to cover and chips missing on spine. With the signature of Alfonso Ossorio on end paper and his bookplate on front paste-down. Uncommon in jacket. \$350.



18. HICHENS, Robert. *That Which is Hidden*. London: Cassell (1939). 636pp. Hichens is perhaps best known as the author of the *Green Carnation* and his friendship with Oscar Wilde and Alfred Douglas. This lengthy novel opens with a visit by the protagonist to Magnus Hirschfeld's tomb in Nice, and one of the characters is inspired by Hirschfeld's partner and protégé, Li Shiu Tong. A very good copy in the original jacket, which has light wear small closed tears at edges, signature on end paper and light browning to end-papers. Uncommon. The American edition was issued the following year.

\$200.

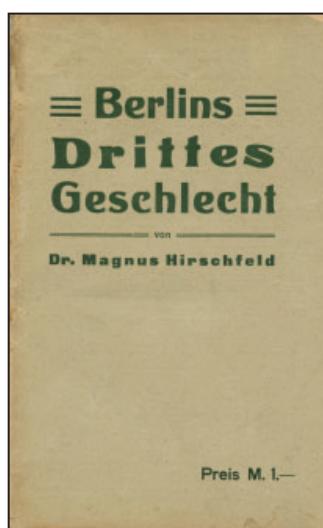


19. HIRSCHFELD, Magnus. *Berlins drittes Geschlecht*. Berlin Seemann Nachf [1905]. Band 3, 18-25 Aufl. 80pp. Hirschfeld's survey of 'Berlin's Third Sex' or homosexuality in its heyday at the beginning of the 20th century. Good in rather worn wrappers, some loss to spine, small stain on cover.

\$225.

20. HIRSCHFELD, Magnus et al. *Was soll das Volk vom dritten Geschlecht Wissen? Eine aufklärungsschrift herausgegeben vom Wissenschaftlich- humanitären comitee*. Leipzig: Max Spohr. (Wissenschaftlich-humanitäres Comitee) (1901). One of the earliest publications of Hirschfeld's Wissenschaftlich-humanitäres Committee, intended to persuade the public that the laws against homosexuality should be changed. Very good in original wrappers, a few penned notations on cover.

\$575.



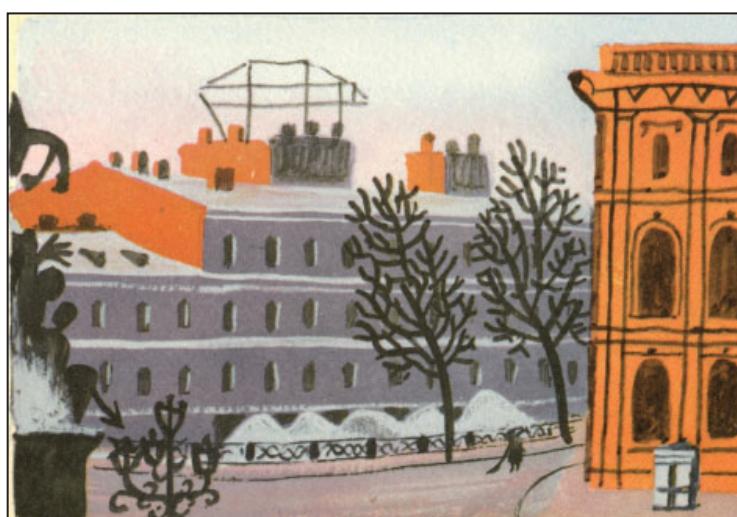
21. HOPKINS, John. *The Tangier Diaries 1962-1979*. San Francisco: Cadmus Editions (1997). 244pp. The first English edition of these diaries chronicle Hopkins' life in Marrakech and his trips into the Sahara and beyond. Many of his friends appear in the diaries, including Paul and Jane Bowles, Barbara Hutton, William Burroughs, Brion Gysin, Princess Ruspoli, Malcolm Forbes, Tennessee Williams, Mohammed M'rabet, David Herbert, Lady Caroline Duff, Jim Wyllie, Elizabeth Vreeland, Jean Genet, Elizabeth David, Alec Waugh, Alfred Chester. Very good in blind stamped linen boards, light even fading to spine. One of 26 lettered copies (K) signed by the author. Quite uncommon.

\$625.



22. HUGO, Jean. *Voyage à Moscou et Leningrad*. Paris: Editions Cercle d'Art (1953). A lovely collection of watercolors done by Hugo on a trip to Russia in the early 1950s. An uncommon and attractive publication. Very good in brown linen boards, mild wear to spine.

\$175.

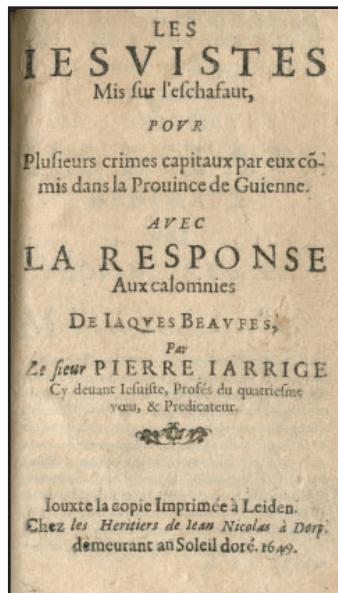


23. HUMPHRIES, Barry. *At century's ebb: a selection of unpublished and unfamiliar English prose and verse from the turn of the 19th century*. Edinburgh: Tragara Press (2008). 81pp. A collection of unpublished material culled from the entertainer's exhaustive collection, which includes letters from Alfred Douglas and assorted others. Near fine in boards. Limited to 85 numbered copies.

\$300.

24. JARRIGE, Pierre. *Les Jesuistes mis sur l'eschafaut, pour plusieurs crimes capitaux par eux commis dans la Province de Guienne. Avec la response aux calomnies de Jacques Beaufés, par le Sieur Pierre Iarrige, ci devant Jesuiste, Profés du quatriesme voeu, et Predicteur.* Leiden: Chez les héritiers de J. Nicolas (1649). 175pp. Rare edition of this caustic pamphlet by Pierre Jarrige (1604-1670), a Jesuit who abandoned the Catholic religion, eventually taking refuge in Holland after he was sentenced to death by the Church in 1648.

Originally published in 1648, the book is a detailed indictment of the Jesuits for a range of crimes that they were alleged to have committed in Guinea. Jarrige accuses his former peers of a range of crimes, including homosexuality, sodomy, pedophilia with students, (as well as infanticide and assorted other crimes) often citing specific evidence of these activities. Full contemporary mottled calf binding, raised spine with gilt patterns, title in red, lightly rubbed at edges, penciled notations on end paper. \$400.

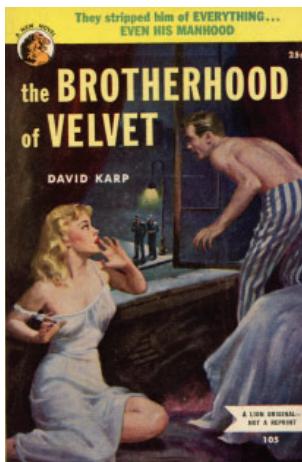


25. JULLIAN, Philippe. *Dictionnaire du Snobisme*. Paris (1958). An amusing critique of various kinds of snobs, written with the assistance of Marie-Laure de Noailles, Nancy Mitford, Violet Trefusis, Bernard Minoret, Roger Peyrefitte and many others. Illustrated throughout by Jullian's amusing drawings. Inscribed by Jullian to the dilettante John Phillips, along with a watercolor drawing. Rebound in 1/4 velum, marbled paper boards, original wrappers not present. \$450.

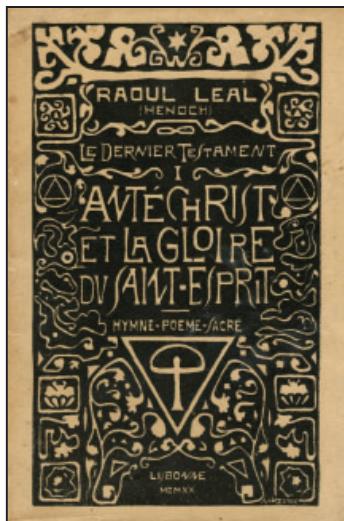


26. JULLIAN, Philippe. *Memoires d'une Bergere*. Paris (1959). 4o. oblong. Jullian's portrait of the adventures of an armchair in mid-eighteenth century France, accompanied by his line drawings. The book later appeared in the English translation with Violet Trefusis as a co-author. Near fine, covered in light blue silk moire patterned wallpaper. Warmly inscribed by the author on end paper. \$150.

27. KARP, David. *The Brotherhood of Velvet*. New York: Lion Books (1952). 190pp. A horror story about a secret society bent on world domination that includes copious bribery, indulgent sex, heavy drinking, and deceit, along with a gay sub-plot. A finely crafted nightmare that resonates in the current age. Very good in decorative wrappers. \$100.

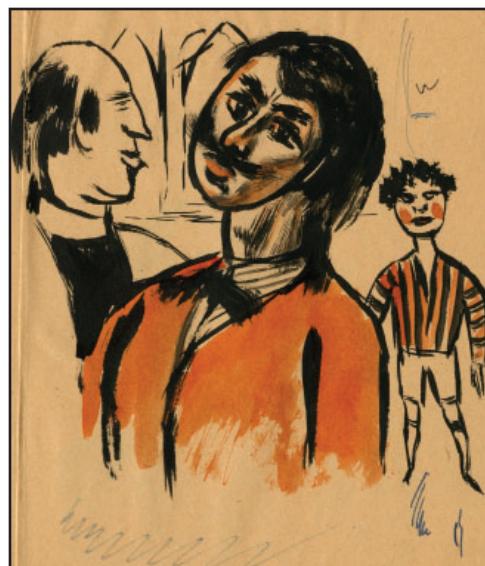
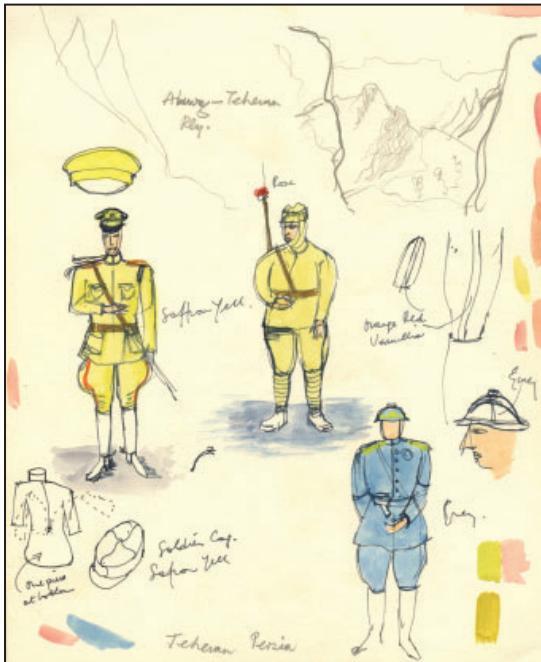


28. LEAL, Raul. *Antéchrist et la gloire du Saint-Esprit: hymne-poème sacré*. Lisboa: [Rio de] Janeiro: Portvgalia [1920]. The only work of poetry by the openly gay amateur philosopher who joined Pessoa's circle of modernist writers in 1915. Leal is best known for his *Sodoma Divinisada*, published in 1923, but he also dabbled in the occult and was briefly involved with Aleister Crowley ("Met Leal. Don't like him. There's something definitely wrong about him." See Castro, *Fernando Pessoa's Modernity Without Frontiers: Influences, Dialogues, Responses*.) He was also involved for a time with Gabriele d'Annunzio and Filippo Marinetti and other "ultra-Futurists" and was the founder of a Paracletian Church, with himself as the self-designated Henoch, prophet of the Holy Ghost and Divine Paraclete. See da Silva, Ultra-Futurism, Occultism and Queer Politics. This collection of poems relates to the demonic powers and the force of darkness that became subjects of interest to the surrealists. Very good, light wear and yellowing to covers, spine is fragile with partial splitting, light spotting, photographic frontispiece of the author. Rare. \$1000.



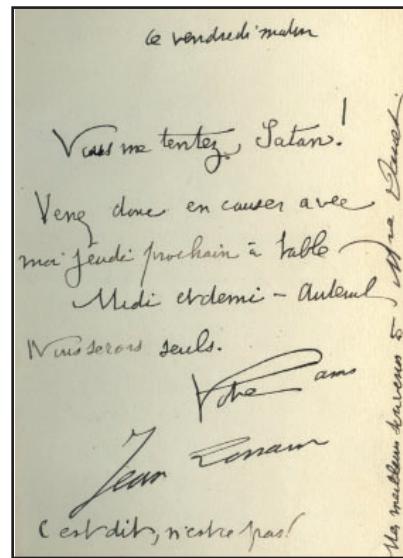
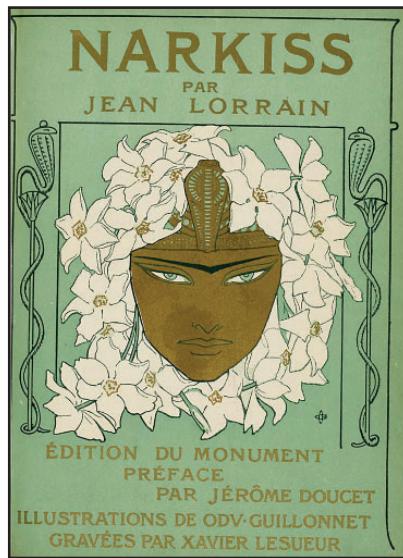
29. LEET, Gerald. An important collection of art notebooks and related ephemera created by the British artist Gerald Leet (1913-1998). Leet was an accomplished artist and teacher who became a War Artist and later "Artist to the Queen Mother." The collection includes scores of small watercolours mainly from the 1920's of people and scenes and both the image and the captions often providing a humorous insight. These early works cover the period when he was a student at Goldsmiths and later at the Royal College of Art. During WWII Leet spent much of his time in South Africa and Egypt and there are a number of very well crafted "architectural" style drawings and watercolours from this period. Later he came to the attention of Lord Wavell, Viceroy of India and it was Wavell who arranged his appointment as official war artist in New Delhi.

Denton Welch portrayed Leet (as Marcus Lynch) in his most famous novel *A Voice Through a Cloud*. His work for the Queen later Queen Mother (sketches of her Staff) earned him temporary accommodation at Windsor Castle. Over 375 individual paintings or sketches in 5 sketch books, generally very good. \$4000.



30. LORRAIN, Jean. [Paul Alexandre Martin Duval]. *Narkiss*. Paris: Edition du Monument. Paris (1908). This lavish edition of Lorrain's classic decadent novella dedicated to the master designer René Lalique, illustrated throughout by O. D. V. Guillonnet. Lorrain was openly gay, often citing ancient Greece as noble heritage for homosexuality and became colloquially known as "The Ambassador from Sodom." Very good in full morocco boards, marbled end-papers, top edge gilt, spine lightly sunned. This one is one of the *tete de l'édition* (#4) of 25 copies on Japan Shidzuoka initialed by the publisher, Fernand Ferroud. Ex libris P. Brunet. Tipped in to the text is a 1 page holograph letter from Lorrain to Jérôme Doucet.

\$1000.



31. MALE NUDE. *Male nude with Tchelitchew painting*. (9 1/2" x 7.5"). Although unattributed, this work resembles the works taken by the PaJaMa photographers (Paul Cadmus, Jared and Margaret French). Very good, with ink stamp on verso of a pointing finger and an inventory number (#57).

\$475.



32. MALE NUDE. *Man in sleeveless shirt*. Photograph of a partially clad young man wearing a sleeveless shirt (9.5" x 7 1/2"). The photograph is unattributed but bears an ink stamp on verso of a pointing finger, along with the inventory number (57). Very good, with several light imperfections in the plate. \$400.

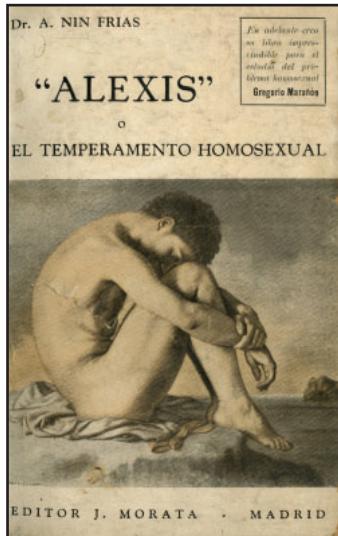


34. MAX BEMBO, Prof. *La mala vida en Barcelona; anormalidad, miseria y vicio*. Barcelona: Casa Editorial Maucci [prólogo 1913]. An early examination of poverty and vice in Barcelona, the book was one of the earliest examples of criminal pedagogy in Spain. Drawing heavily on the work of Marc André Raffalovich and others, Max Bembo explores the relationship of homosexuality and prostitution and related issues. See Cleminson, *Los Invisibles: A History of Male Homosexuality in Spain, 1850-1939*. Very good, pages a bit browned, wrappers no present, rebound in maroon buckram. Uncommon. \$150.

35. MONTESQUIOU, Robert de. *Les 40 Bergères: Portraits, satiriques en vers inédits*. Paris: A La Librairie de France (1925). 4to. A collection of forty brief essays that were published posthumously because of their scandalous content. Montesquiou refers to the collection in his *Mémoires III* (page 108) and the essays are thinly veiled references to many of his acquaintances in the beau monde fin-de-siecle. These include many Proustian characters such as the Comtesse de Brantes, the Duchesse de Clermont Tonnerre, as well as others such as Natalie Barney. Each vignette is introduced with an amusing woodblock drawing by Llano-Florez and the frontispiece is by Aubrey Beardsley. A lovely production, printed in two colors, one of only 150 numbered copies. Near fine in wrappers. Laid into the book is a 1pp. holograph undated letter from Montesquiou to an unknown recipient ("Cher ami") referencing a rendezvous. \$225.

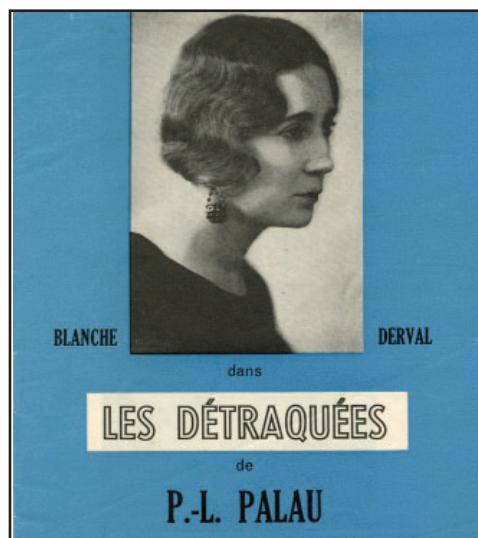


36. NIN FRIAS, Alberto. *Alexis o El Temperamento Homosexual*. Buenos Aires: Coleccion Claridad (ND). A study of the causes and psychology of homosexuality. Introduction by Havelock Ellis. Good in sunned wrappers and light edge-wear, pages yellowed, rear wrapper not present. Bound in black buckram. \$85.



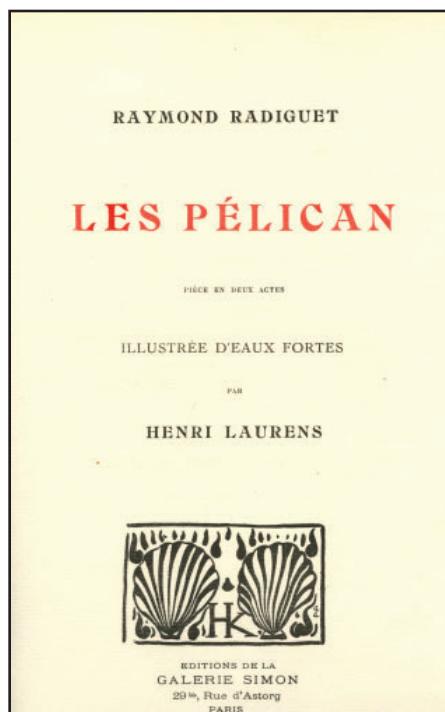
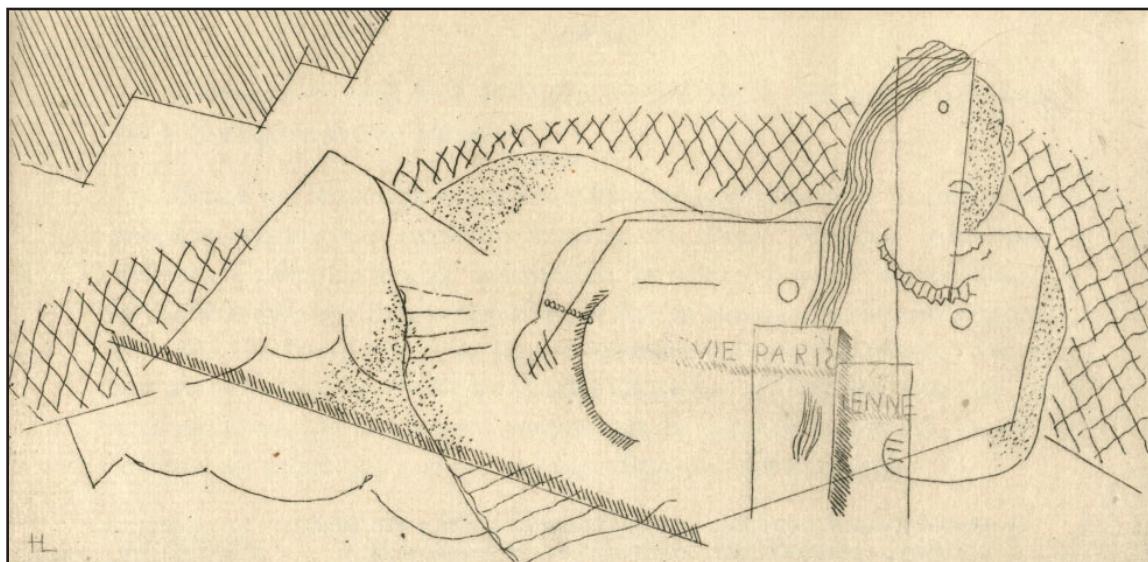
37. NIN FRIAS, Alberto. *Paginas Escogidas*. Garcia Monge: San Jose de Costa Rica (1923). 150pp. A collection of short essays on a variety of subjects by the Uruguayan writer, some of which were extracted from earlier publications. Very good in leather boards, light browning to end-papers. Warmly inscribed by the author to Enrique Canepa on end paper. \$250.

38. PALAU, P.L. *Les Détraquées*. NP: ND [1958]. A controversial drama that takes place in a girls' boarding school, featuring lesbians, drug addicts, sadists and pedophiles. André Breton, whose aversion to homosexuality is well known, evokes this play in *Nadja* at length, while silencing the nature of the true relations between Madame de Challens and Solange. In his afterword Palau indicates that in general "the scandal was unprecedented ... I was literally overwhelmed by insults; among other things, a certain lady [Colette], who was later to illustrate herself in the literature after having herself been somewhat abused on the stage of the Moulin-Rouge, was screaming louder than the accredited barkers." Very good in illustrated stapled wrappers. \$100.



39. RADIGUET, Raymond. *Les Pélican*: pièce en 2 actes, illustrée d'eaux-fortes, par Henri Laurens. Paris: Éditions de la Galerie Simon [Kahnweiler](1921). 28pp. The precocious writer's first work, which was published when he was only 18 years old. *Les Pélican*, one of Kahnweiler's most elegant publications, is a two-act satirical play accompanied by Laurens' whimsical, cubist illustrations which capture the absurdist tone of the play. The play was performed for the first time on May 24, 1921 at the Théâtre Michel in Paris to much acclaim. Radiguet, a true *enfant terrible*, was a protégé of Jean Cocteau until his untimely death in 1923 at the age of 19.

Very good in custom full blue morocco binding, marbled end papers, with original paper cover mounted at rear. Number 80 of 100 printed copies on Holland laid paper, signed by Radiguet and Laurens. Includes 7 original engravings (one of the tipped in front cover and 2 full page) by the French sculptor and illustrator Henri Laurens (1885-1954). \$3200.



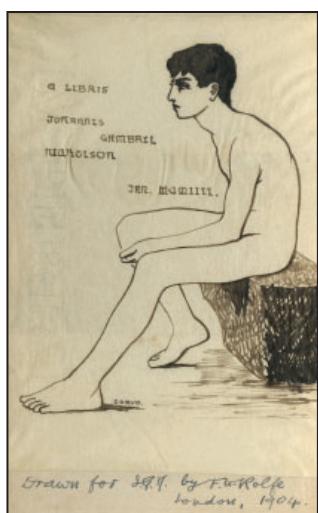
40. RAFFALOVICH, Marc-André. *Tuberose and MeadowSweet*. London: David Bogue (1885). 120pp. One of the rarities of 1890s decadent literature, a collection of heavily veiled homosexual verse written by the aesthete perhaps best known for his association with John Gray. This, the author's second volume of poems, was reviewed by Oscar Wilde in the Pall Mall Gazette as a "remarkable little volume," but challenged the author's insistence in making tuberose a three-syllable word, adding: "though he cannot pronounce 'tuberose' aright, at least he can sing of it exquisitely." Annoyed at Wilde's reference to his use of the word as "a potato blossom shaped like a tiny trumpet of ivory," Raffalovich sparred with Wilde in the following days in the Gazette, but they maintained a cordial, if strained, relationship until it became acrimonious in the early 1890s. John Gray's earlier relationship with Wilde, and his subsequent patronage by Raffalovich, added fuel to a difficult relationship that seems not to have been extinguished by Wilde's death. As with his first collection of poems (Cyril and Lionel) this collection appropriates the sentimentalized Victorian 'language of flowers' to portray homosexual love in a disguised, but nonetheless, direct fashion. (See Madden, E., *Say it with Flowers: The Poetry of Marc-André Raffalovich*.) See also Roden, F. *Marc-André Raffalovich: A Russian-French-Jewish-Catholic Homosexual in Oscar Wilde's London and Mckenna, The Secret Life of Oscar Wilde* at 45-6.A.; Pick, *Svengali's Web- The Alien Enchanter in Modern Culture* @ 152-156. A very good copy in the green fabric binding, end-papers lightly browned, Inscribed by the author on the front end paper, with his address at Albert Hall Mansions where he frequently and lavishly entertained. Young 3180*. \$3500.



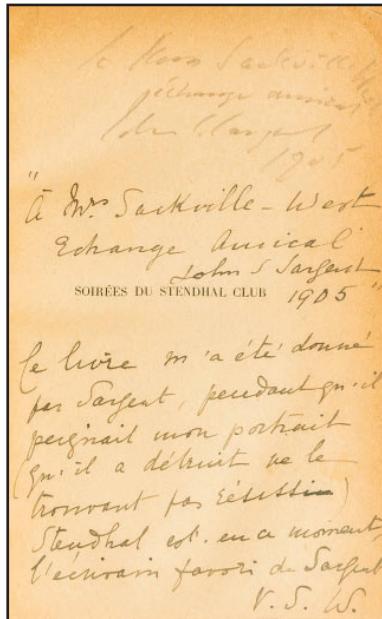
41. RAFFALOVICH, Marc-André [Oscar Wilde]. *A Willing Exile*. London: F.V. White (1890). 2 vols. bound together. The exceedingly rare double decker novel by the *fin de siècle* poet and writer on homosexuality, best known today for his patronage of the arts and for his lifelong relationship with the poet John Gray. The novel is a thinly veiled account of the superficial nature of fashionable society and an implicit rebuke of his one time confidant, Oscar Wilde (Cyprian Brome in the novel). See Kingston, *Oscar Wilde as a Character in Victorian fiction* @ 73-78). Two volumes bound in later dark green half-morocco, gilt, ink stamp and canceled stamp of British Red Cross Library to front paste-down, adverts missing from second volume. Only one copy noted in US collections. \$8000.

42. ROLFE, Frederick (Baron Corvo). *In His Own Image*. London: John Lane (1901). 8vo. John Gambril Nicholson's copy of Corvo's collection of thirty-two tales relating to the character Toto, written with his peculiar mixture of paradoxical piety and fantastic humor. This copy is extra-illustrated with nine original photographs of boys by Corvo, an original drawing by Rolfe and a holograph manuscript of a Greek poem. The photographs depict both clothed and naked young men, their inked captions identifying them in reference to characters in the book: "Ercole" (3, "a lusty bronze Roman with the visage of Iuvenis Octavianus"), "Guido" (2, "Toto's very delicately slim and agile little brother of thirteen years, with the most beautiful white to his eyes"), "Toto" (the main hero of the stories), "Desiderio" ("stirred in his sleep upon the lawn"), and "Vittorio" ("my pure Greek, the strong magnificent violet-shadowed... model fit for Andrea Mantegna"). The final image shows an unidentified naked youth in a turban, holding a bowl, which was used for Gleeson White's article on "The Nude in Art" published in The Studio in 1893. A 38-line manuscript note by Rolfe is tipped-in to the rear paste-down. "They have delayed to post this. So, for your morning reading, I will send you...", followed by several quotations from the works of Meleager of Gadara, "Luckless lovers, soul beguil'd/you who know the fire of boyish love...", and "Love on a night brought a sweet/dream under the cloke of me"), ending "Now I think you may lie down... unless you can do my prose in hendecasyllabicks". Mounted to the front paste-down is an ink sketch signed "Corvo" as a seated nude (6 1/4 x 4 1/4 inches) based roughly on his photograph of Ercole, and titled in Rolfe's hand "E libris Johannisi Gambril Nicholson, Jan. MCMIII".

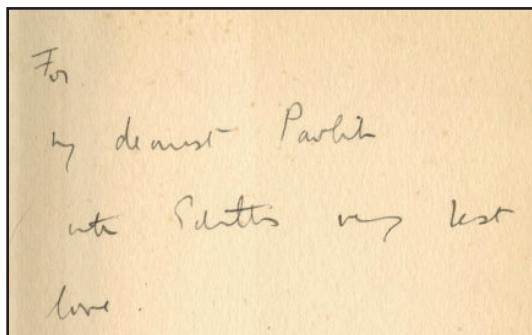
An important association copy between two notable Uranian friends. Very good in original gilt-lettered grey cloth, some wear to covers, corners bumped, hinges starting, several pages are loose and have small chips and tears. Several pencil annotations and underlinings in the text by Nicholson, with his signature and address on rear paste-down. [Woolf A4]. The photographs (6 gelatin silver prints, 3 cyanotypes) are mounted and captioned in ink by Nicholson, 2 signed "Corvo." (See cover illustration). \$8500.



43. (SACKVILLE-WEST, Vita). Singer Sargent (John).- Stryienski (Casimir). *Soirées du Stendhal Club*. Paris: Mercure de France (1904). 2nd. 352pp. An interesting presentation copy of this collection of Stendahl's work inscribed from John Singer Sargent to Vita Sackville-West. Below Sargent's penciled inscription to Sackville-West on the front end paper is an ink notation in her hand in French, which notes that the book was presented to her by Sargent whilst she sat for a portrait. It appears that Sackville-West disliked the finished portrait so much that it was destroyed, and replaced with another in charcoal which was thought sufficiently flattering. Very good in contemporary green morocco binding, monogram to upper cover in gilt (V.S.), original wrappers present, light browning, slight chipping to one or two leaves, brown morocco end-papers. An amusing association copy. \$600.

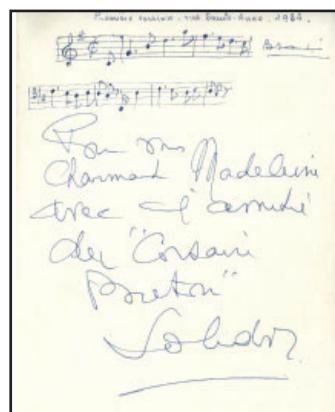


44. SITWELL, Edith. *Five Variations on a Theme*. London: Duckworth (1933). 38pp. This small collection of poems contains Sitwell's classic "Elegy on Dead Fashion." Warmly inscribed by Sitwell to her friend Pavel Tchelitchew: "For my dearest Pavlik with Edith's very best love." Very good in very good jacket- light wear and a few small spots. \$350.

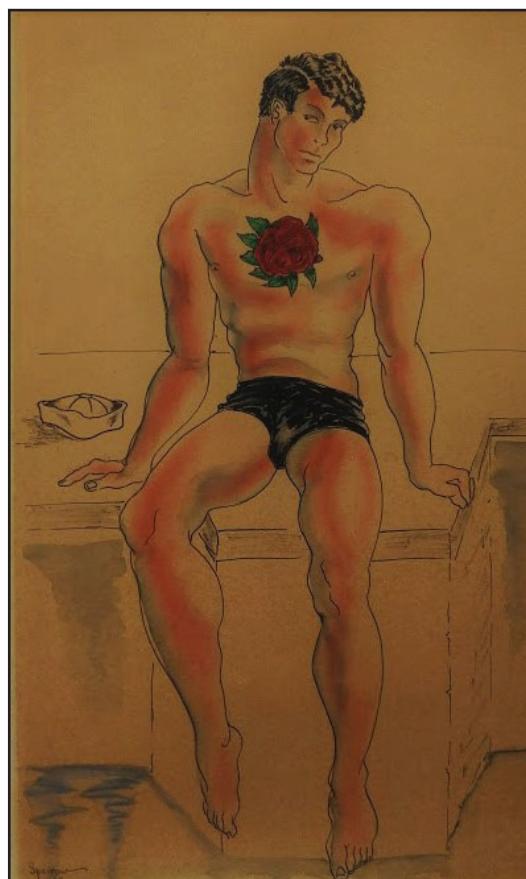


45. (SODOMY). *La Garce en pleurs; Ode aux Bougres; Dom Bougre aux Etats-Généraux ou Doléances du Portier des Chartreux*. Au Bordel: l'an de la fouterie 5790; NP (1789) and A Foutroplis: chez Braquemart libraire (ND). A re-edition of these three revolutionary pamphlets originally attributed (in part) to Restif de la Bretonne. The pamphlets are violent diatribes against sodomy, bestiality, incest, etc. The pamphlets are bound together in plain wrappers, all in very good condition. Quite uncommon, pages uncut, penned notation on cover. \$325.

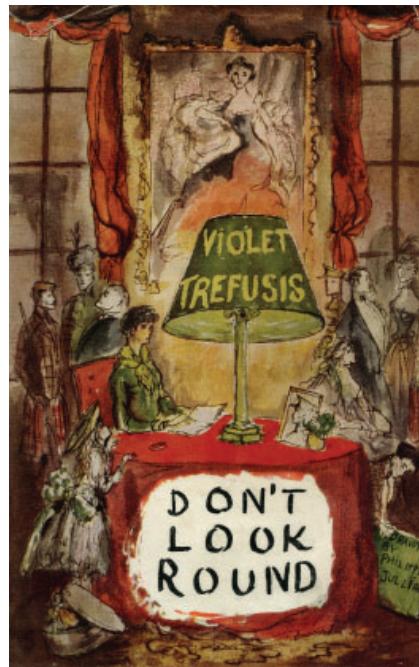
46. SOLIDOR, Suzy. *Deux cents peintres, un modèle*. Paris: La Nef de Paris [1958]. Original edition of this collection of 35 portraits of the famed lesbian singer and actress, Suzy Solidor. The portraits include works by Mariano Andreu, Yves Brayer, Paul Colin, Jean-Gabriel Domergue, Raoul Dufy, Foujita, Othon Friesz, De Geetere, Jacovleff, Kisling, Marie Laurencin, Mariette Lydis, Francis Picabia, Beltram Masses, Van Dongen, and Marcel Vertès, among others. Solidor was one of the iconic figures of the 1930s who helped popularize the Parisian gay scene and was the muse of photographers and painters of the time. One of the singer's most famous publicity stunts was to become known as the "most painted woman in the world" and she posed for some of the most celebrated artists of the day. Very good in original wrappers, light staining to covers, small piece of tape on spine. Warmly inscribed by Solidor on front end paper. \$400.



47. STEWARD, Sam. Shirtless standing tattooed male with rose tattoo on chest (14" x 22"), signed "Sparrow 1957"). One of a series of large works painted on boards illustrating Steward's tattoo work. Very good with only light surface wear. Exhibited Museum of Sex, 2011. Illustrated in Spring, *An Obscene Diary*. \$2600.



48. TREFUSIS, Violet. *Don't Look Round*. London: Hutchinson (1952). The autobiography of the eccentric socialite, chiefly remembered for her lengthy affair with the poet Vita Sackville-West. She was also the inspiration for Lady Montdore in Nancy Mitford's *Love in a Cold Climate* and Muriel in Harold Acton's *The Soul's Gymnasium*. Very good in very good decorative jacket by Philippe Jullian (who also illustrated the text), light edge-wear. This copy is inscribed by the author in the year of publication and also bears a signed penned illustration by Jullian. \$750.

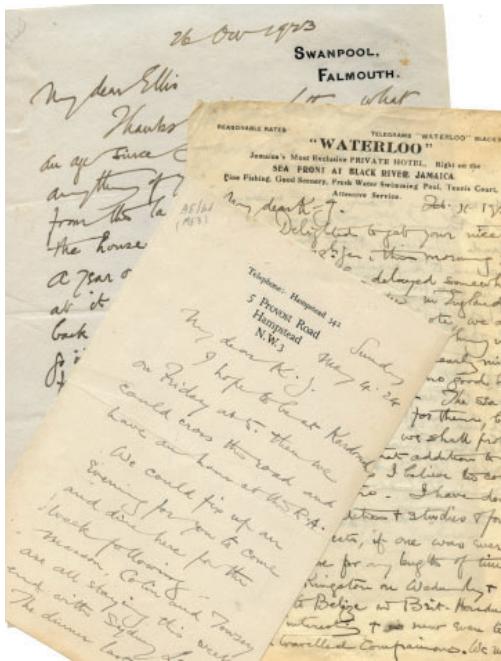


49. TREFUSIS, Violet. *Pirates at Play*. London: Michael Joseph (1950). 3rd. The witty novel about eccentric upper class family dramas, reminiscent of Firbank. Very good in very good illustrated jacket by Philippe Jullian, minor foxing on end paper. Warmly inscribed by the author to Marie Blanche de Polignac on end paper. \$250.

50. TUKE, Henry S. Two autograph letters from the acclaimed painter to his longtime friend and confidant, Charles Kains-Jackson, both dated 1926. Tuke was best known for his paintings of maritime subjects, particularly of nude young men at the beach. One letter is dated 11 February 1926, toward the end of Tuke's nine-week stay in Jamaica and was written on the letterhead of the Waterloo Hotel on Black River. Tuke writes: "I have done quite a lot of sketches & studies & found some good subjects, if one was ever to come back here for any length of time." The second letter was dated at Hampstead, England on 4 May 1926, shortly after his return, discussing his plans to visit the artist colony at Kardomah, Wales with friends: "Masson, Colin, and Towsey are all staying this weekend with Sidney Lomer!" Tuke's patron Sydney Lomer once famously asked Tuke to define the genitals more clearly in one of his paintings. "Colin" was possibly Colin Goodwyn, a model for his 1900 painting 'The Coming of Day'; 'Masson' was in all probability the artist's close friend Charles Masson Fox (1866-1935); and the final guest would be the photographer Stanley Towsey. Tuke also writes "If you come here I can show you a number of my sketches and you can inspect the new room I have added to the house."

Signed as H .S. Tuke, each 2 pages, the first 8 1/2 x 5 1/2 inches, and the other a bit smaller; moderate wear and soiling to the first letter and minimal wear to the second. \$750.

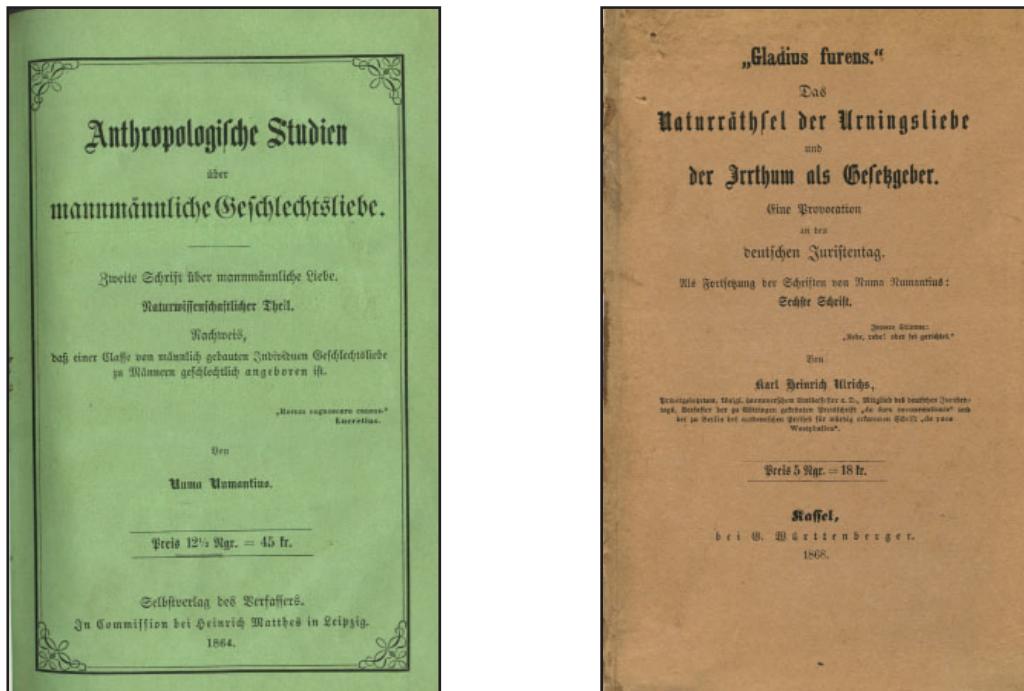
51. TUKE, Henry S. One ALS addressed to "My dear Ellis," likely the renowned English researcher on sexuality, Havelock Ellis (1859-1939), a contemporary who had been a protégé of Tuke's father. It discusses the rental of an art studio in London, and Tuke's planned trip to Panama and Jamaica. Tuke's Jamaica paintings from this trip were the subject of a 2015 exhibition. Very good. \$400.



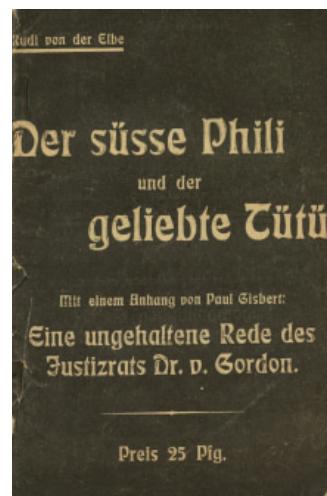
52. ULRICHS, Carl Heinrich (NUMANTIUS, Numa). "Vindex", "Inclusa", "Vindicta", "Formatrix" and "Ara spei". Leipzig: Selbstverl., Matthes in Comm (1864-1865). The first five pamphlets published by the ground-breaking sexual reformer. Ulrichs was routinely prosecuted for his work and worked tirelessly to promote his agenda of gay rights. These first essays, collected as *Forschungen über das Rätsel der mannmännlichen Liebe* (*Studies on the Riddle of Male-Male Love*), explained such love as natural and biological, summed up with the Latin phrase *anima muliebris virili corpore inclusa* (a female psyche confined in a male body). In these essays, Ulrichs coined various terms to describe different sexual orientations, including "Urning" for a man who desires men (English "Uranian"), and "Dioning" for one who desires women. Ulrichs also coined words for the female counterparts (Urningin and Dioningin), and for bisexuals and inter-sexual persons. "The Urning, too, is a person. He, too, therefore, has inalienable rights. His sexual orientation is a right established by nature. Legislators have no right to veto nature; no right to persecute nature in the course of its work; no right to torture living creatures who are subject to those drives nature gave them. The Urning is also a citizen. He, too, has civil rights; and according to these rights, the state has certain duties to fulfill as well. The state does not have the right to act on whimsy or for the sheer love of persecution. The state is not authorized, as in the past, to treat Urnings as outside the pale of the law." ("Araxes").

Included here are the following, each with the original front wrappers in very good condition: *Vindex: social-juristische Studien über die mannmännliche Geschlechtsliebe*; *Inclusa: Anthropologische Studien über mannmännliche Geschlechtsliebe*; *Vindicta: Kampf für Freiheit von Verfolgung*; "Formatrix": *anthropologische Studien über urnische Liebe*; *Ara spei: moralphilosophische und sozialphilosophische Studien über urnische Liebe* Very good in a contemporary 3/4 leather binding, edges painted, decorative photogram end-papers, light wear to covers. The binding is significant in its own right as the provocative title on spine would surely have caused anxiety among most. The most important and rarest of early homosexual rights documents. See Dynes, *History of Homosexuality*; Kennedy, *Life and Works of Carl Heinrich Ulrichs*; Hohmann, *Der unterdrückte Sexus*. Exceedingly rare. \$12000.

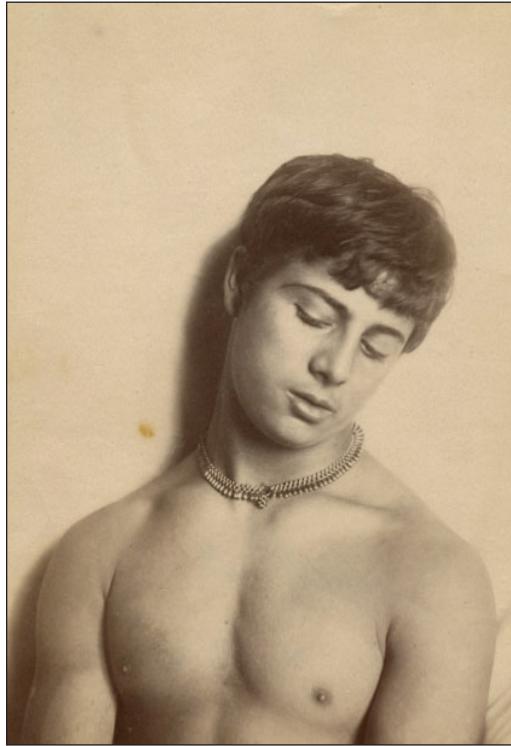
53. ULRICHS, Carl Heinrich. *Gladius furens: Das Naturräthsel der Urningsliebe und der Irrthum als Gesetzgeber. Eine Provokation an den deutschen Juristentag*. Kassel bei G. Württenberger (1868). 37pp. The sixth of Ulrichs' pamphlets and the first to be published under his own name. The pamphlet reproduces his speech on 29 August 1867 when he became the first homosexual to speak out publicly in defense of homosexuality and the repeal of anti-homosexual laws at the Congress of German Jurists in Munich. Good in original boards, spine a bit worn, light staining to rear board, very light water stain to the edges of a few pages. Quite rare. \$4000.



54. VON DER ELBE, Rudi. *Der süsse Phili und der geliebte Tütü. Mit einem Anhang von Paul Gisbert: Eine ungehaltene Rede des Justizrats dr. von Gordon*. Berlin: Michow (1907). 63pp. One of the few contemporaneous accounts of the dramas surrounding the Eulenburg/Moltke scandal. Both men were members of Kaiser Wilhelm II's inner circle and the ensuing scandal had long lasting effects on the gay rights movement in Europe. The affair received wide publicity and is often considered the biggest domestic scandal of the German Second Empire. It led to one of the first major public discussions of homosexuality and was the first occasion that the word "homosexual" was introduced into common usage. Good in stapled wrappers, pages a bit browned, light loss at spine. A copy is on permanent display at Berlin's Schwules Museum. \$450.



55. VON GLOEDEN, Wilhelm. *Man with necklace*. Taormina: 14 January (1898). An uncommon image of a shirtless male wearing a necklace (4.5" x 6.5"). With the photographer's blue stamp on verso identifying the date of the image and the inventory number in pencil (1019B?). Very good, small brown spot visible. \$450.

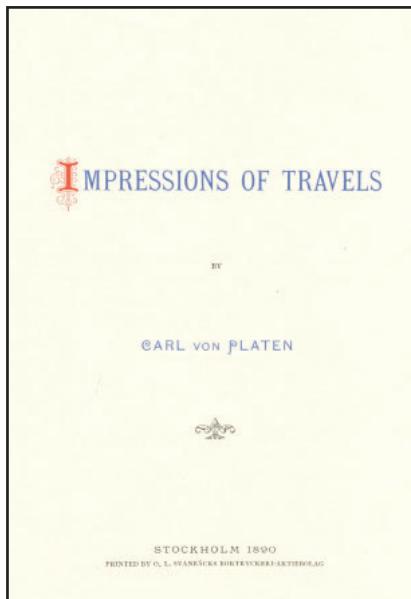


57. VON GLOEDEN, Wilhelm. *Ragazzo con cane*. Portrait of a young man and a black dog (9" x 6 3/4"). The photographer's penciled inventory number is on verso (1094) as is the red stamp of the artist Paul Cadmus, along with a penciled notation that the photograph is by Von Gloeden (in Cadmus' hand). The photograph is listed in the various inventories of the photographer's work. Very good on heavy paper, a few small imperfections in the plate. \$1000.

58. VON GLOEDEN, Wilhelm. *Two nude ephebes*. Taormina: August (1901). Two young men posing in an outdoor setting (4.5" x 6.5"). With the photographer's black stamp on verso identifying the date of the image and the inventory number in pencil (269). \$400.



59. VON PLATEN, Carl. *Impressions of Travels*. Stockholm: Svanbäcks Boktryckeri (1890). 4to. 67pp. Carl von Platen was a Swedish dilettante nobleman and an amateur photographer who took provocative photographs of young men posing in dresses and swim-wear. This penchant led to his being prosecuted for indecency in 1903 and his photographs were seized by the authorities. Thereafter, he spent a period in a private nursing home, then traveled around Europe and wrote travelogues. In 1918, Von Platen was arrested by the police for the second time in Malmö, when he tried to kiss a boy in the Kramer hotel elevator. This edition contains 18 photographic images of various locations he encountered in his travels. Limited to 100 copies, several penciled corrections to the text, light wear to boards. \$450.



60. VON PLUSCHOW, Wilhelm. *Four nude youths*. A vintage albumen print of four rather forlorn male nudes posing in an outdoor setting (4" x 6"). The photographer's blue (Rome) stamp on verso. Very good with light crease. The image is likely to date around 1900, when the photographer was working in Rome- he left Italy in 1910. \$425.

61. VON PLUSCHOW, Wilhelm. *Portrait of a reclining male nude*. A vintage albumen print of a male nude reclining on a rug (4" x 6"). The photographer's stamp on verso. Very good with minor loss at corners. \$475.



62. VON PLUSCHOW, Wilhelm (attrib). *Three male nudes holding hands*. A vintage albumen print of three male nudes posing in an outdoor setting holding hands (4" x 6"). Hand numbered (in blue) on verso # 1896). Light loss at two corners, light short crease. \$600.

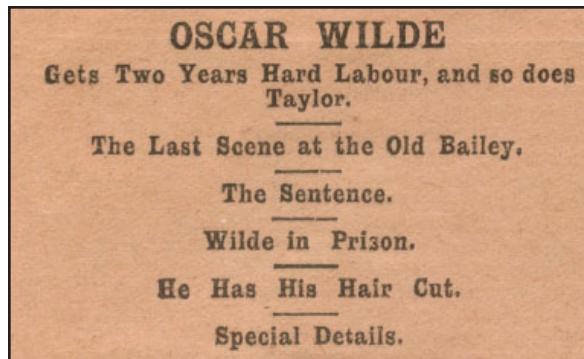
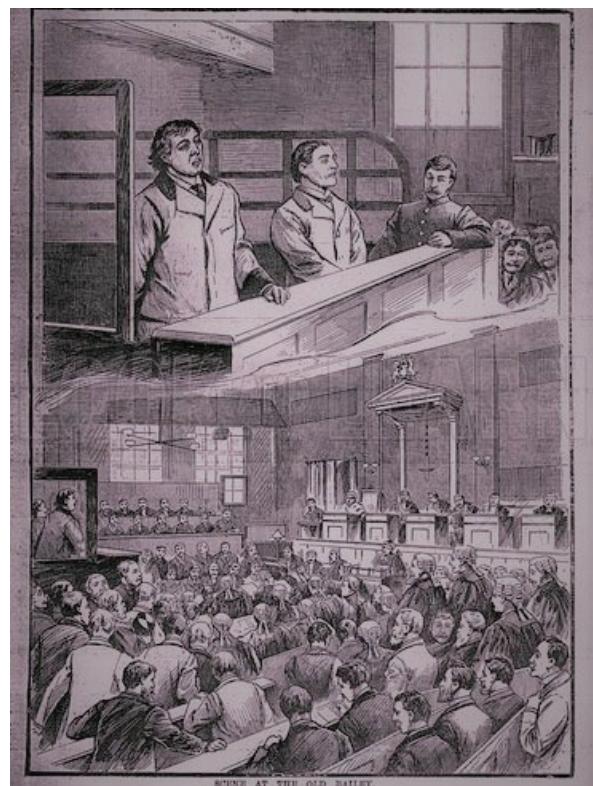
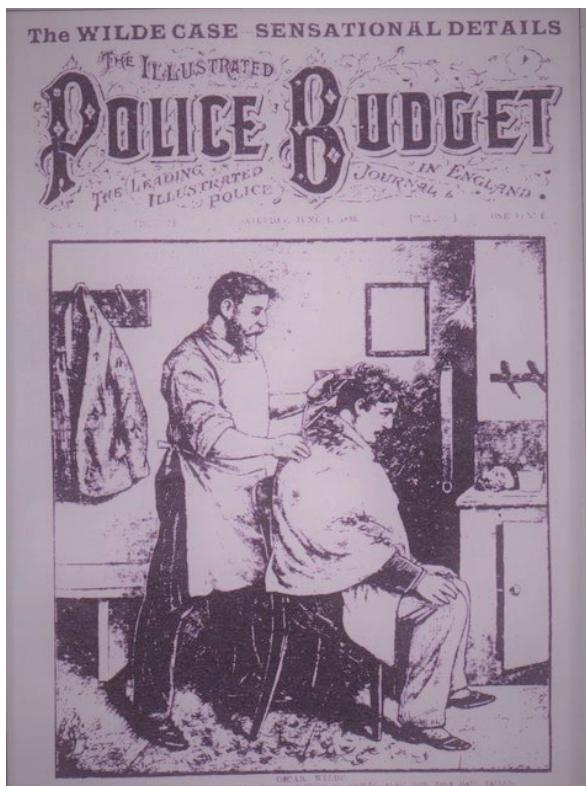
63. VON PLUSCHOW, Wilhelm (attrib). *Three male nudes on veranda*. A vintage albumen print of three male nudes posing in an outdoor setting. (4" x 6"). Penciled notation on verso. Very good with light loss at two corners. \$400.

64. VON PLUSCHOW, Wilhelm (attrib). *Male nude with boat*. A vintage albumen print of a male nude on a boat. (4" x 6"). Blue penciled notation on verso (#209). Very good with light loss at two corners. \$450.



65. WILDE, Oscar. *The Illustrated Police Budget*. London: June 1 (1895) #104. 4to. (12pp). This issue of the weekly pulp newspaper contains a cover story: "The Wilde Case- Sensational Details" which chronicles the final day (25 May) of the infamous trial at which Wilde was sentenced to two years in jail. Three large drawings elaborate the story, one of which is captioned "Oscar Wilde- The locks that have been admired and admired by society, Alas! how they have fallen." Complete, but front page detached, chipping at edges and several large closed tears. The front cover bears a "specimen" stamp at margin. Quite uncommon as the newsprint is of poor quality. \$500.

66. WILDE, Oscar. *The Illustrated Police Budget*. London: May 4 (1895) #100. 4to. (12pp). This issue of the pulp newspaper details the first day the testimony of the Wilde trial and presents 10 small images of those involved in the trial, as well as two full page illustrations of the courtroom scene at the Old Bailey and the sale of Wilde's household effects from his Tite Street home. The trial had begun on 26 April and the bankruptcy sale two days earlier. Generally very good, chipping at edges and several closed tears, spine edge is starting to split. Quite uncommon. \$500.

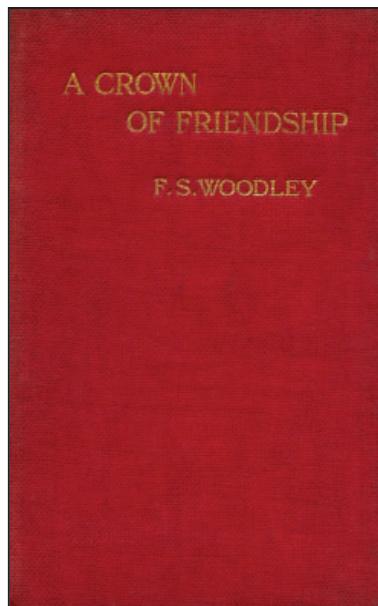


67. [WILDE, Oscar]. A collection of 4 vintage trade cards, all of which allude to Wilde's aestheticism, either using his image or words to sell all manner of commercial products. Wilde's trip to the United States in 1882 encouraged many to appropriate the sunflower as the symbol of aestheticism and decadence. Very good, light wear. \$400.



68. WINTERMANS, Caspar, ed (Alfred Douglas). *Oscar Wilde: a plea and a reminiscence*. Woubrugge: Avalon Press (2002). 44pp. The first publication of Alfred Douglas' appeal on behalf of Wilde, submitted to the Mercure de France in 1895, but never published. One of 250 copies printed letterpress. Fine in linen boards, inscribed by Wintermans on front end paper. \$350.

69. WOODLEY, Fabian Strachan. *A Crown of Friendship and other Poems*. Taunton: Woodley Williams & Dunsford (1921). 8vo. 62pp. The only published work of the Uranian poet, whose ideal of comradely love parallels that of Edward Carpenter, perhaps with a more passionate dimension. His poems to boyhood love attracted the attention of Edward Slocum, who included examples in his anthology *Men & Boys* several years later. Very good in red fabric boards, spine sunned, a bit of foxing to fore-edge. Rare. \$525.



70. WRATISLAW, Theodore. *Caprices*. London: Gay & Bird (1893). The decadent poet's collection of wistfully melancholic poems, many of which bear printed dedications to a variety of notables, including Oscar Wilde, Arthur Symons, Charles Kains Jackson, Lord Alfred Douglas and Gleeson White. The book became notorious when originally issued because of the inclusion of two explicitly homo-erotic poems ("To a Sicilian Boy" and "L'éternel féminin") both of which were replaced in all but a handful of copies. The poems remain listed on the table of contents but are replaced with other poems in the text, as in this copy. One of only 25 signed copies on Japon (#23), in the original bidding with cover illustration of yellow tulips by Gleeson White. Very good, covers lightly worn, corners lightly bumped, spine a bit sunned. \$3500.

