



ELYSIUM BOOKS

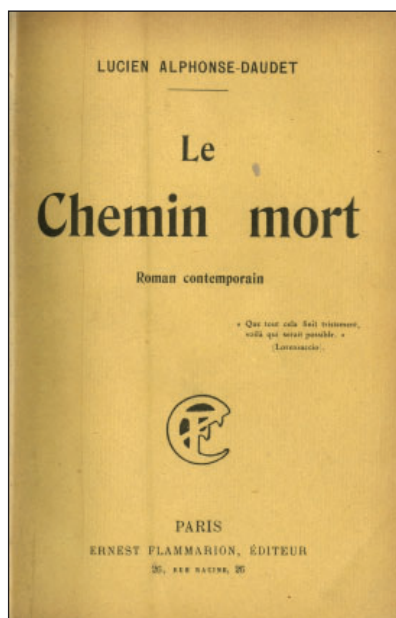
AUTUMN 2021

1 AI (Chet Baker). *Archangel for Chet Baker*. Canton, NY: Caliban Press (2010). 22pp (4 x 5 1/2")
The short poem was inspired by the Bruce Weber film, "Let's Get Lost" and is an homage to longing and loss. Ai (1947-2010) was awarded the National Book Award in 1999. One of 40 copies on Iyo handmade paper and handmade paper over boards with leather spine from a total issue of 90, all initialed by the printer. Illustrated with two images of wings by Mark McMurray, inspired by Albrecht Durer. Fine as issued. \$200.



2. ALPHONSE-DAUDET, Lucien (sic). *Le Chemin Mort*. Paris: Flammarion (1908). The French aesthete's first book, a thinly veiled gay novel with a character named "Marcel" which was inspired by his close friend, Marcel Proust. In 1897, Jean Lorrain publicly questioned the nature of Proust's relationship with Daudet and Proust challenged Lorrain to a duel over the implication that Proust and Daudet were lovers.) The author withdrew the book after publication and never acknowledged it in subsequent lists of his publications.

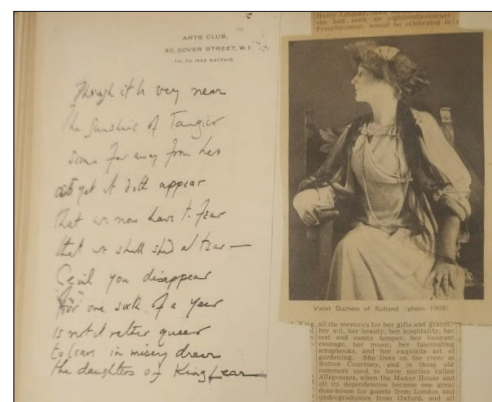
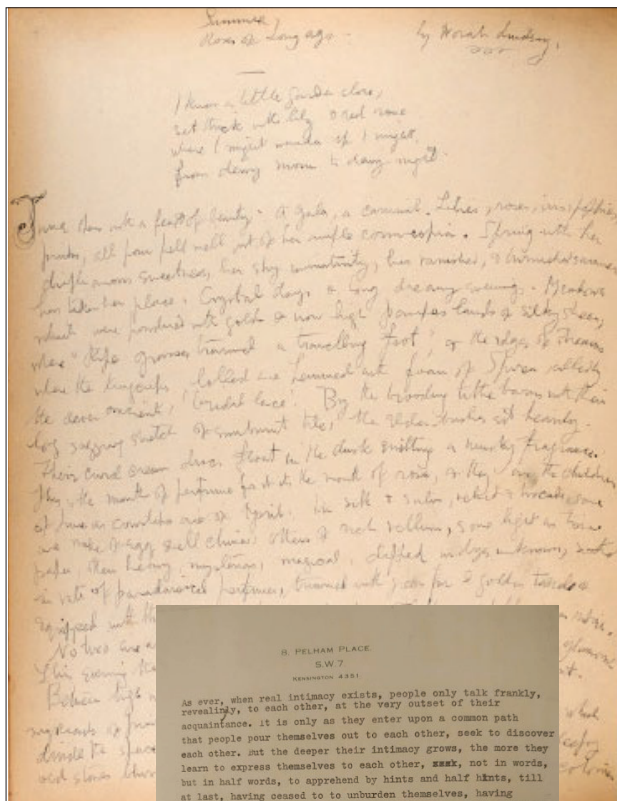
Very good in original wrappers, bound in green boards. The end-paper bears an inscription by Daudet to the salonnière, Marie Isabelle Victorine-Ghislaine Crobez (Comtesse de La Baume-Pluvinel). Quite rare. \$750.



3. BEATON, Cecil. *Scrapbook*.

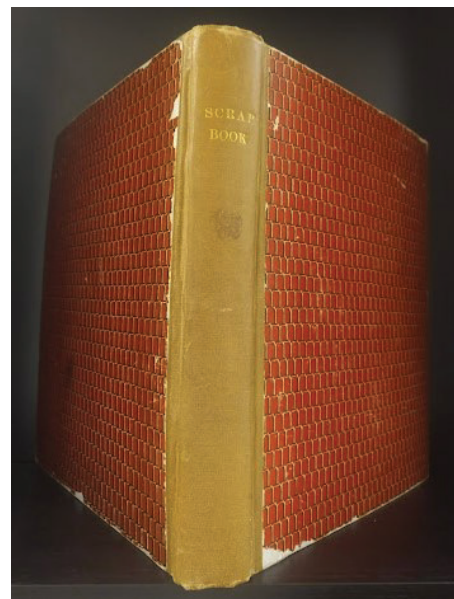
One of Beaton's famous original scrapbooks, covering the period 1935-1944, with some later inclusions. The book includes numerous mounted newspaper clippings (most poignantly those dealing with the death of his friend, the artist Rex Whistler), notes and letters received by Beaton (including a five-page letter from the poet and Surrealist Edward James, among others), telegrams and bills, fair copies in his hand (some extending for pages) of texts that interested him, etc. Some leaves with evidence of extractions, some loose clippings, some later and unrelated material laid in at front.

The sections in Beaton's hand include a three-quarter page section of observations on roses in art; a four-page copy of a work by Norah Lindsay "Summer Roses of Long Ago;" a sheet laid in with copies of four of Shakespeare's sonnets; and another with an unidentified quotation; and a typed sheet of musings on Beaton's 8 Pelham Place stationery (his London address). Beaton scrapbooks are rare in commerce. Sold with a copy of Beaton, *The Art of the Scrapbook*, Assouline/Knopf 2002. Decorated paper over boards, cloth spine lettered "Scrap Book." 14 1/4 x 11 3/4 inches (35 x 20 cm). \$5,000.

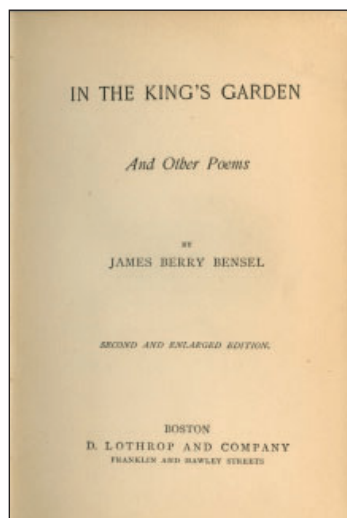


8 PELHAM PLACE
S.W.7
REMINISCENCE 4351

As ever, when real intimacy exists, people only talk frankly, revealingly, to each other, at the very outset of their acquaintance. It is only as they enter upon a common path that people pour themselves out to each other, seek to discover each other, and the deeper their intimacy grows, the more they learn to express themselves to each other, *smak*, not in words, but in half words, to apprehend by hints and half hints, till at last, having ceased to unburden themselves, having indeed lost that need, they cease also to understand each other, as each retires into his own shell. Such is the cruel law. Deep friendship and great intimacy must always begin by seeking to stabilise themselves in terms of propinquity, or sure spiritual ties, which often singularly remind one of a convict's chains, till, as a result, only estrangement can ensue and thus the lovely, vital, vibrant emotions of affection are doomed to final destruction, between such as are linked by the forms of domesticity, real revelation ceases to take place. There is something ludicrous in expounding one's views and convictions to that other self which shares one's existence. It would indeed be far more revealing to listen to the other talking to some outsider, but even so, any such revelation must arouse a feeling of disgust, a feeling that it is the pride or affection which speaks. That is why the reminiscences of a great man's relatives, his wife, brother or sister, say, are, in the majority of cases, so pale, so devoid of interest.



4. BENSEL, James Berry. *In the King's Garden-and Other Poems*. Boston: D. Lothrop and Company (1885). 2nd. 144pp. The only book of poetry by this New Yorker, Bensel (1856-86) lived a brief and rather tragic life. His poem "Forgotten," about a dead boy whom he had loved, "wild with grief as any lover placing a flower and a curl from the boy's head in a little box to remember him by, but forgetting after all, forgotten..." According to the bibliographer Charles Crandall, "his life is the pathetic and too familiar story of suffering and unfulfilled promise." See Foster, *Beauty's Purple Flame: Some Minor American Gay Poets, 1786—1936*. Inscribed by Sir Charles Roberts on end-paper, along with his ownership signature. Very good in blue boards, gilt edges, light wear to head and tail of spine. \$250.



5. BOSCH, Jean. *Le Vice Marin: Confessions d'un Matelot*. Paris: Albin Michel (1920s?). An early gay novel which deals with sexual relationships among sailors in the late 19th century. The book was referenced in Georges Portal's *Un Protestant* as the author's first exposure to gay life in literature. Originally published in 1905, this is one of the "Roman-Success" series, which likely appeared in the late 1920s/30s. We find no institutional examples.

Fair in worn wrappers, large closed text to cover, loss to spine, illustrated throughout. \$100.



6. BROOKS, Cecil (Charles Kains Jackson, intro). *The Musicians and other Sketches*. London: Privately Printed (1901). 107pp. An uncommon collection of stories by this young musician who died young while traveling in Italy, introduced with a touching memoir by Charles Kains Jackson. Brooks was an acquaintance of Henry Scott Tuke as well as Kains Jackson and may have been part of the Uranian group of poets, although little remains of his writings save the material collected here. Very good in lightly worn green buckram boards, spine label appears to be later. \$285.

7. CADMUS, Paul *Servants with Torches*. New York (1955). The original signed silkscreen serigraph work by Paul Cadmus that was included in Donald Windham's short story, *Servants with Torches*. Issued in an edition of 100 copies for sale, this example is #32. Many copies were damaged by water and both the serigraph and book are uncommon. Very good (7" x 10"), signed by Cadmus at lower right. Very good, slight rippling to paper at bottom. \$550.



8. CHUBB, Ralph. *The Sun Spirit: A Visionary Fantasy*. Fair Oak [Wolverton]: The Author (1931). 46pp. folio (385 x 280mm.). The first edition of Chubb's first lithographed book, a monument of Uranian literature. One of only 30 copies printed, this is one of 24 copies on Hollingworth paper. Both script and illustrations throughout are lithographed from the stone and the opening manifesto, "Boy Love," in red, is the only text in Chubb's works that he lithographed in color. Dedicated to 'you true visionary lovers of the boyhood divine', Chubb proclaims that 'God is Love & Love is a Naked Nuptial Adolescent Youth without Blemish'. Reid 9a.

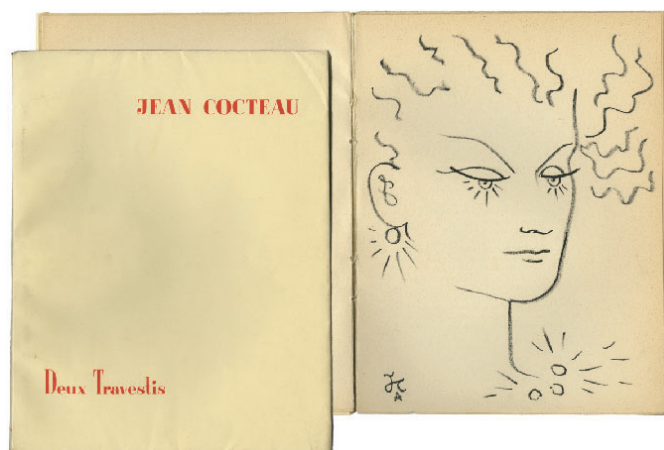
Original quarter undyed Niger morocco, Holland Linen boards and vellum corners, title blocked in gold on the front above the figure of a nude boy, spine lettered in gilt, lightly faded. Laid into the book is an original pen and ink gouache of a adolescent boy wearing a cap, signed "R N Chubb 1921" at bottom right. (10" x 6" matted), wear and rubbing to mat. \$5,000.



9. CHUBB, Ralph *The Shipboy's Tale*. [Amsterdam]: Sub Signo Libelli (1977). 17pp. Beautifully produced homo-erotic poem, illustrated by the author and limited to 40 numbered copies (#33). Very good in blue wrappers. \$400.

10. COCTEAU, Jean. *Deux Travesties* [Paris: Fournier 1947]. 48pp. Cocteau's tribute to the famed American cross-dresser and trapeze artist "Barbette" (aka Van der Clyde Broodway). Cocteau had a brief affair with him and later gave him a role in his classic film *Le Sang d'un Poète* in 1930. The book also includes an essay on another transvestite, "Le Fantome de Marseille" and is illustrated with six original lithographs by Cocteau.

One of the author's more uncommon books, this example is one of 400 copies on Mongolfier (this copy unnumbered). A very good example in wrappers. \$300.

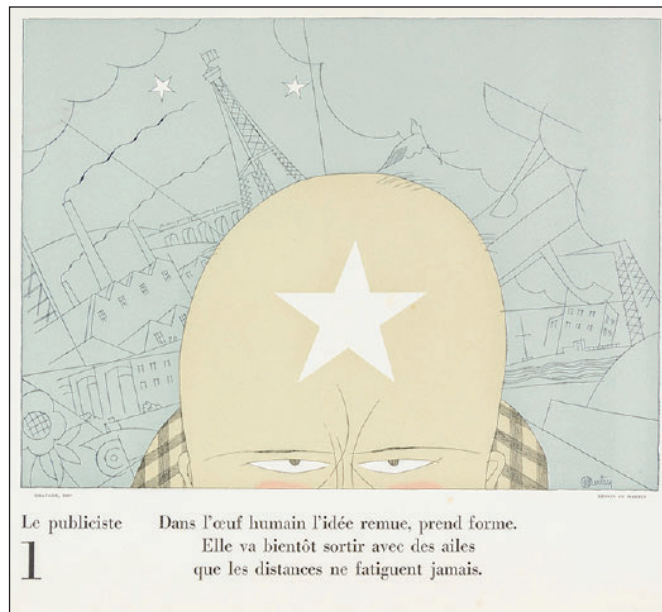


11. COCTEAU, Jean. *Jean Cocteau a Jean Marais*. Paris: l'Atelier de la Cerisaie (1999). 4to. Thirteen poems by Cocteau dedicated to his longtime lover, beautifully printed by Michael Caine. The edition was limited to 15 copies printed for *Les amis du Musee de la Vie Romantique* on the occasion of the exhibition "Homage a Jean Marais- Hero romantique".

Fine as issued in handmade printed wrappers. This is copy #7, signed by Caine ("exemplaire d'atelier"). Caine is renowned as one of the best printers in Paris and this is a lovely example of his skill. No institutional copies noted. \$650.

12. COCTEAU, Jean; MARTIN (Charles). *Soignez la gloire de votre firme et l'excellence de vos marchandises, car, si vous les jugez bonnes votre intérêt devient l'intérêt général* Montrouge: Draeger frères (1924). folio.

Prestigious catalog glorifying the graphic arts industries - a collaboration between the printer Draeger, the writer Jean Cocteau and the artist Charles Martin. The text is a treasure trove of typographic presentation accompanied by 11 images by Charles Martin in the purest Art Deco spirit. Light staining on wrappers, else fine. Laid in is a bound leaflet containing an English translation of Cocteau's text by Lewis Galantieri. \$1,000.



13. (CREVEL, René). Allégret, Marc, et al. An original vintage silver print portrait (5.4" x 3.8") of René Crevel by Marc Allégret. Although undated, it would appear to date from the mid-1920s when Allégret was a student of Man Ray's and was taking hundreds of photographs and developing them himself in a small room in André Gide's Paris apartment. Allégret and Crevel had become friends around 1917 and remained so until Crevel's suicide in 1935. He eventually went on to make dozens of films and remains highly regarded in the field of cinematography. Crevel, one of the most exceptional of the Surrealist writers, was photographed and painted by many of the great artists of the period, but this image appears not to have been reproduced and does not appear in François Buot's biography, *Crevel* (1991).

Very good, inscription on verso: "ex-coll. Marc Allegret/Photo de Marc Allegret/Rene Crevel." Mounted. Along with three other vintage photos of Crevel and one of Crevel with his dog (inscribed in green ink by Crevel). \$1,200.



14. D'ARFEY, William [Anthony Butts]. *Curious Relations*. London: Cape (1945). Anthony Butts (1900-1941) was an English painter, brother of the writer Mary Butts and companion of the writer William Plomer. The eccentric Butts appears in Plomer's novel *Museum Pieces* (as Toby d'Arfey), an aesthete in the Anthony Blanche tradition. An amusing collection of stories about the author's eccentric friends and family.

Very good in good dust jacket, light wear to edges and small closed tears. Inscribed by Plomer on title page, noting the author's identity. \$100.

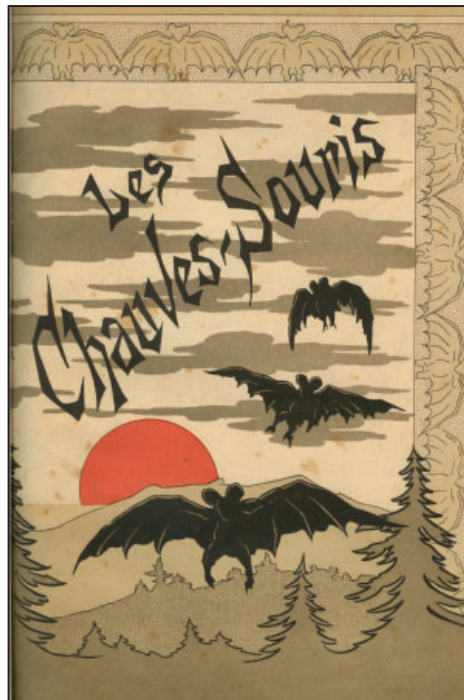
15. D'ESSAC, Jean [CASSE, Jean]. Pierre-Albert Birot (intro.) *Billy: Idylles d'amour Grec en Angleterre*. Paris: Editions de la Valere (1938). 229pp. The controversial novel about the love affair between two young men, one a member of the English Royal Guard, accompanied by a series of provocative illustrations. The author wrote several books under this pseudonym, but little is known about his life. Curiously, the futurist editor and painter Pierre-Albert Birot contributes a rather effusive introduction.

One of 1000 copies (#107), although considerably scarcer than this would imply. No copy held in the Bibliothèque Nationale, nor is the edition listed in any of the standard reference works. GKC issued a reprint in 1994, but the original edition rarely appears in commerce. \$850.



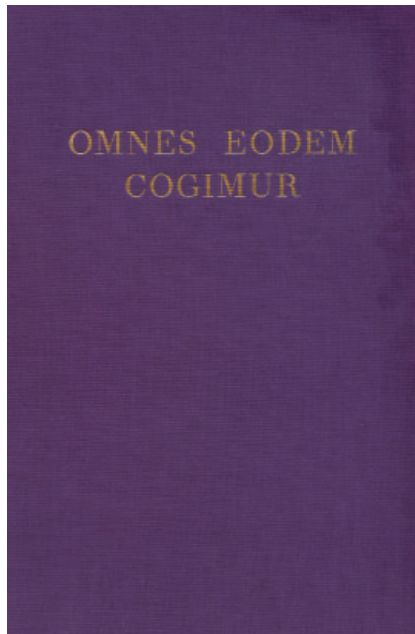
16. DELAFOSSE, Leon. *Les Chauves-Souris, six mélodies de Léon Delafosse, sur des poésies du Cte Robert de Montesquiou-Fezensac*. Bound with *Poème des mois, calendrier de Robert de Montesquieu, mis en musique par Raoul Brunel* (Paris : A. Leduc, [1905] Paris: Heugel, [1895]. 4to. Léon Delafosse (1874 – 1951) was a French composer and pianist, generally considered the model for the character of Charles Morel, a violinist portrayed in Marcel Proust's novel *In Search of Lost Time*.

The charming young pianist (nicknamed "the Angel,") and was a favorite attraction at the salons of the most elite patrons of music in both Paris and London until he fell out of favor with Proust and his friends. This musical score was created at the height of his success and friendship with Montesquiou, whose poems include "Mauve" and "Baiser" (dedicated to Proust). Good in original decorative wrappers, small closed tears at edges, foxing throughout. The dedication copy, warmly inscribed on end-paper by Delafosse to his patron Montesquiou in December of 1894. Bound with *Poème des mois, calendrier de Robert de Montesquieu, mis en musique par Raoul Brunel* (Paris: A. Leduc, [1905]. The musical scores are dedicated to a number of Montesquiou's society friends, including the Comtesse Greffulhe and the Comtesse Jean de Castellane and others. \$1,200.



17. (DOUGLAS, Norman). Macpherson, Kenneth. *Omnes 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 sixteen original vintage photographs of Douglas and friends by Islay Lyons, several of which were used in the book (and one of which is inscribed to Lyons from Douglas). Inscribed by Islay Lyons to "Sam and Rosetta" on front end-paper.

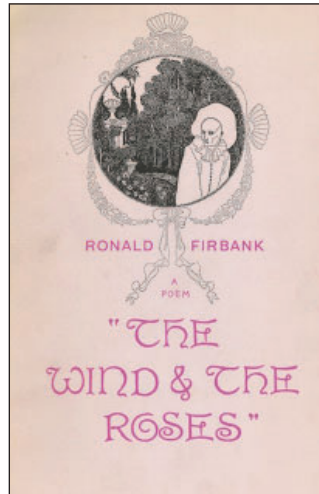
Very good in purple cloth boards and slipcase, light sunning to spine, front and rear fore-edge stained (as in most copies), interior is fine. \$1,200.



18. FERRI-PISANI. *Les Pervertis*. Paris (1907). An early softcore erotic “roman d’un potache” by the nephew of George Sand, written when he was eighteen. One of the most provocative cover illustrations of the period. Very good condition in original wrappers, light wear to covers. \$350.



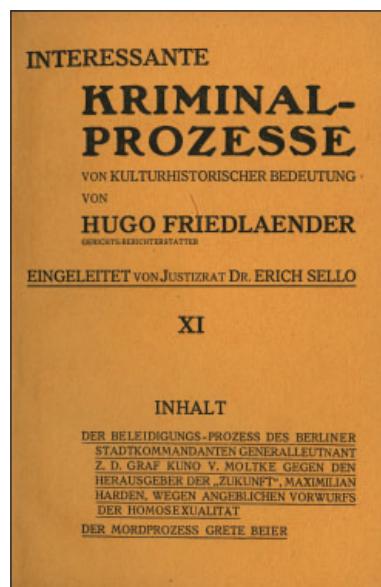
19. FIRBANK, Ronald. *The wind & the roses*. Privately printed for Alan Clodd (1965). 5pp. An early short work by Firbank, with an introduction by his biographer, Miriam Benkovitz. One of 50 numbered copies issued, fine in wrappers. \$250.



20. FRIEDLANDER, Hugo. *Interessante Kriminal-Prozesse von kulturhistorischer Bedeutung Darstellung merkwürdiger Strafrechtsfälle aus Gegenwart und Jüngstvergangenheit ; nach eigenen Erlebnissen 11 Der Beleidigungs-Prozess des Berliner Stadtkommandanten Generalleutnant z. D. Graf Kuno v. Moltke gegen den Herausgeber der "Zukunft", Maximilian Harden, wegen angeblichen Vorwurfs der Homosexualität*. Berlin: Barsdorf (1919). 240pp. A history of the Eulenburg scandal, which 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.

A good copy in boards, spine is damaged, original wrappers present.

\$150.



21. GALTIER-BOISSIERE, J., ed. *Les Homosexuels*. Paris: Crapouillot (1955). 4to. Heavily illustrated edition of this periodical dedicated to the art, literature and culture of homosexuality in France. Essays by many divers hands and numerous illustrations. Photographs of the Bal Corydon, writings by R. Peyrefitte, Bory, illustrations by Iribe, Boulet, many others. Fine in wrappers. \$50.



22. GENET, Jean. *L'Ennemi Déclaré: Textes et Entretiens*. Paris: Gallimard (1991). 425pp. A collection of works and interviews, edited by Albert Dichy. Limited to 80 copies on Hollande, this is #19. Fine in wrappers, pages uncut. \$375.

23. GIRON, Aimé & Tozza, Albert. *Antinoüs*. Paris: L'Édition Moderne [1904]. 287pp. A novel centered around the story of Antinoüs and his love for the Emperor Hadrian. One of several collaborations between the two accomplished authors.

A good copy in decorative wrappers, light wear to covers with small chips and closed tears to wrappers. It appears the original wrappers have been tipped on to a replacement paper spine. Warmly inscribed by both authors on end-paper. \$400.

24. GLOVER, Montague Charles. Vintage silver gelatin print [1930s] of a male model in shorts, (130 x 100mm), mounted back to back onto original card with wooden support and framed under glass.

Montague Glover (1898 – 1983) was a British freelance architect and private photographer. He is most notable for his depiction of homosexual life in London during the early to mid-20th century through private photographs taken primarily for his own enjoyment. His photographs tend to document 'rough trade', the working class and members of the military. See Gardiner, *A Class Apart - The Private Pictures of Montague Glover* (1992). His work is rarely seen in trade as the great majority of his work is held in a major private collection. From the estate of the artist. \$1,400.



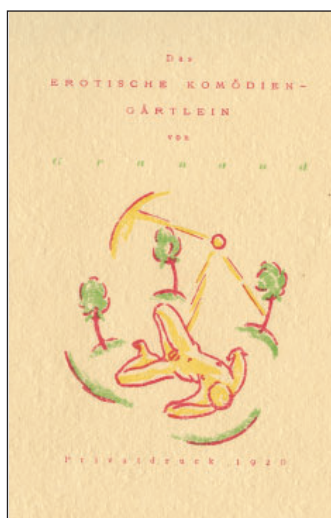
25. GLOVER, Montague Charles. Vintage silver gelatin print on Velox paper, image size, 4 1/4" x 6 1/2", mounted to card. [c. 1930]. From the estate of the artist. \$1,500.



26. GOSSE, Edmund. *Hypolympia or the Gods in the Island: An Ironic Fantasy*. London: Heinemann (1901) According to the closeted author's preface, this fantasy is set on an island hitherto inhabited by Lutherans, in a remote but temperate province of Northern Europe. Very good in white parchment binding, top edge gilt. Bookplate of collector Herbert Boyce Satcher on front pastedown. \$75.

27. GRANAND [d.i. Erwin Ritter von Busse]. *Das Erotische Komodien-Gärtlein*. Privately Published (1920). 4to. The first edition of this collection of five homo-erotic stories, illustrated with 7 hand colored images by Rudolf Pütz. Von Busse (1885-1939) was an artist and prominent theater director and editor of the magazine "Die Scene". The book was seized by the authorities and banned shortly after publication, but despite this, another edition appeared the following year, which was also seized and destroyed. See *Goodbye to Berlin? 100 Jahre Schwulenbewegung* @111; *Bilderlex. IV*, 254f. Hergemöller, *Mann für Mann* @ 170. Polunbi 109. A modern reprint was issued in 1993, albeit without all of the images in the present volume.

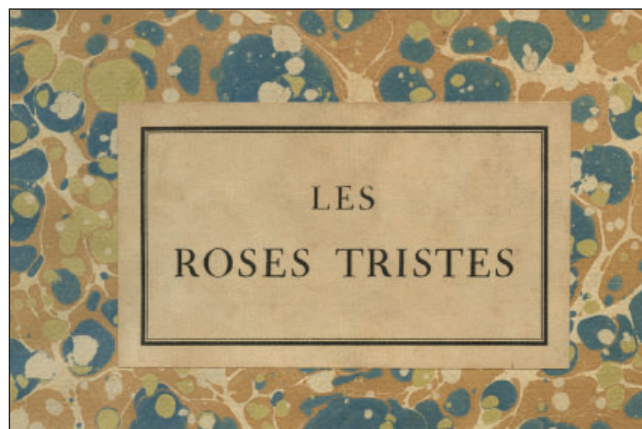
One of 100 specially numbered copies all of which are hand colored and signed by the author. Very good in red paper boards, marbled end-papers, some wear to spine, but internally very good. \$650.



28. GREFFULHE, Elaine (Duchesse de Guiche). *Les Roses tristes*. Préface du comte Robert de Montesquieu Paris: Imprimerie nationale 1923. 4to. 179pp. The only published work by the Duchesse, the daughter of Count Henry Greffulhe and his wife, Élisabeth de Riquet de Caraman-Chimay (said to be a model for the Duchess of Guermantes in Marcel Proust's novel, *À la recherche du temps perdu*). Proust attended her wedding in 1904 and his appearance was apparently caught on film. Robert de Montesquiou, a cousin, has contributed the introduction.

Very good in marbled wrappers, light wear. Quite rare with only two institutional copies located.

\$1,200.



30. HOWARD, Brian. *Florentine Journal*. A holograph journal in the hand of the "Bright Young Thing" detailing his stay with Harold Acton at his family's Villa La Pietra outside Florence in 1922 (11 April-29 April). The journal consists of 35 pages written in ink and 84 original mounted and loosely inserted photographs and a number of postcards.

Brian Christian de Claiborne Howard (13 March 1905 - 15 January 1958) and Acton had both attended Eton and both men went on to Oxford in 1923 and were close friends and collaborators in several literary activities. Born to American parents and brought up in London, he was prominent in the group later known as the Oxford Wits and was one of the Hypocrites group that included Acton, Lord David Cecil, L. P. Hartley and Evelyn Waugh. He was the inspiration for the notorious Anthony Blanche, the *outré* homosexual undergraduate character in Evelyn Waugh's novel *Brideshead Revisited* (1945). Waugh wrote, "The characters in my novels often wrongly identified with Harold Acton were to a great extent drawn from Brian Howard".

The journal references a number of well-known figures including Harold, William and David Acton, the Contesse D'Orsay, Somerset Morme (sic), Hugh Walpole, 'The King' [of Italy], the Sitwells, Reggie Turner, Ada Leveson, Bernard Berenson, Robert Trevelyan and many others. Employing his biting wit, he makes a number of ruthless comments, such as "Martin and his mother come to tea, Marchesa Mairone turns up with a squirt of a husband. Complete dismay - especially Mr. Acton! She is the size of a house and so common. She is never to come again."

The photographs are unidentified, but include views of the villa (interior and exterior), some of the other guests, as well as the Acton brothers and several images of an "artistic" still lifes.

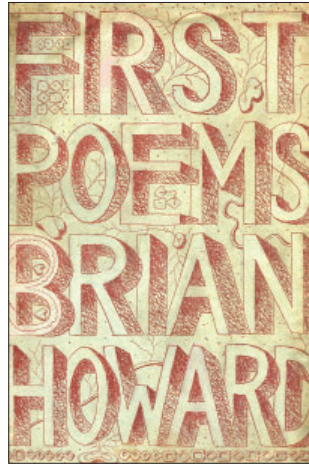
Very good in original Italian decorative boards, leather ties, lacking spine, covers detached. \$7,000.



31. HOWARD, Brian (John Banting) *God Save the King: First Poems*. Paris: Hours Press (1941). 4to. Howard's first collection of published poetry, printed by Nancy Cunard. His work was highly praised at the time, but he never achieved critical success and eventually committed suicide in 1958, after years of drug and alcohol use.

Original leather-backed blue paper boards decorated with designs by John Banting, gilt lettering on spine. One of 150 letterpress copies printed on Canson-Montgolfier and signed by the author. Very good, light wear to spine, light wear and darkening to covers, occasional light foxing on end-papers as usual.

\$425.



32. JOUY, E. (d. i. Victor Josephe Etienne). Otto Schoff, ill. *Sappho oder die Lesbierinnen*. Berlin: Fritz Gurlitt, Berlin (1920). 4to. A collection of erotic prints by Schoff, accompanied by Jouy's text. Volume II of "Der Venuswagen Collection" contains full page engraved illustrations plus a frontispiece illustration preceding the title page. Decorated paper and parchment over board covers. Embossed title and author name on spine. Very good in parchment boards, light sunning to edges. First edition, published in 700 signed and numbered copies (#53).

\$250.



33. LUIZ, Dr. [Paul Devaux]. *Les Fellatores: Moeurs de la Décadence*. Paris: Union des Bibliophiles (1888). 230pp Uncommon novel of decadence and homosexuality, which earned the author (also the publisher) a year in prison and a fine of 2,000 francs for violating public morals. Rose 1884; Pia, p.505-507, Kearney 704.

Very good in original wrappers, light wear to spine and covers. Quite rare. \$450.

34. LYNES, George Platt. *Portraits of Serge Oukrainsky*.

Two early and atypical examples of Lynes' ballet photographs of the Russian dancer Serge Oukrainsky. A member of Anna Pavlova's dance company, he arrived in the US in 1913 and later moved to Chicago, where he was the leading dancer, and director of the Chicago Opera Ballet until 1927. Although undated, the versos bear Lynes' ink studio stamp and are among the earliest of his works that we have seen. (6" x 8.25"). Vintage prints, very good with light wear. \$500.



35. MARCUSE, Max. Dr. *Abhandlungen aus dem Gebiete der Sexualforschung*. Bonn: Marcus & Webers Verlag (1919-20). A collection of essays on sexology, including one by the gay rights' advocate, Numa Praetorius (Eugene Wilhelm) "Das Liebesleben Lidwigs XIII von Frenkreich". Marcuse was an editor for Magnus Hirschfeld's *Journal of Sexology* in 1919 and continued editing the journal until 1932.

Very good in orange wrappers, light wear to rear covers, pages uncut, wear to spine. \$125.

36. MONTESQUIOU, Robert de. *Calendrier pour 1903*. Paris: G. Lèbre (1903). 20pp. Uncommon production by the great esthete of the decadent era, with poems for each month, along with numerous illustrations of bats by Antonio de la Gandara. Bats had become the author's leitmotif and were incorporated into many of his artworks and collectibles.

Very good in stiff wrappers, bookplate of Robert Bernard inside front cover, inscribed by Montesquiou on front free end-paper, one signature loose. \$1,200.



37. MONTESQUIOU, Robert de. *Les Chauves-Souris: Clairs obscurs*. Paris: Printed for the author (1892). 4to. 493pp. The author's first publication, a collection of symbolist verse, which, according to the author "undoubtedly...contains the most of myself." Montesquiou adopted the bat as his personal symbol and used images of bats in correspondence and writings throughout his life; he reputedly kept a bat as a pet in a lacquer cage in his first Paris apartment. This is the first edition, limited to 100 copies, with shimmering silver gray silk lined boards and yellow silk endpapers with a design of flying bats, crescent moons and stars. James Whistler, upon receiving his copy of the book, noted "The beautiful volume has reached us!- and seems to us more marvelous than ever." "The pale blue silk of the cover...recalled the colour of one of Whistler's Nocturnes..." (See Silverman, *The New Bibliopolis: French Book Collectors and the Culture of Print, 1880-1914*, pp. 159-164).

A good copy, the cover silk is tattered and worn, wear and browning to for-edge, top edge gilt.

\$2,400.



38. MRABET, Mohammed (Paul Bowles, trans.). *Chocolate Creams and Dollars*. New York (1992). Erotic stories set in Morocco by one of Paul Bowles' intimates. Illustrated throughout with collages and photographs by Philip Taaffe and translated by Paul Bowles.

Number 12 of 100 copies signed by the author, translator and artist with the original unique eight inch square monoprint by Taaffe printed on Toshi Superfine. Original boards, dust-jacket, with original board box, all in fine condition. Many copies of the special edition were destroyed by water. \$1,200.



39. O'CONNELL, Megan. *Les Années 20*. Paris: Salt & Cedar (2021). A contemporary artist's edition that features the addresses of a dozen luminaries inhabiting the Left Bank in the 1920's, printed as slim calling cards with one-line addresses. A hand-typeset «key» reveals the studios and salons of Sylvia Beach, Man Ray, James Joyce, Zelda & F. Scott Fitzgerald, Gertrude Stein & Alice B. Toklas and others in their networks, along with the names of the rare fonts used. All wrapped in a vintage Japanese gossamer. Contents laid into a bespoke box produced in Stockholm. One of 140 copies issued. \$75.



40. PO, Paolo [Manuel Aguilar de la Torre]. *Los tarados del siglo XX: relato*. [México]: Costa Amic [1965]. One of several pseudonymously published gay novels by the Mexican journalist and poet.

A very good copy in original decorative wrappers, light wear to covers, moderate wear and chips to spine. Quite uncommon. \$350.



41. (POLIGNAC, Marie-Blanche de) *Hommage a Marie-Blanche, Comtesse Jean de Polignac*. Monaco (1965) 4to. A lavishly produced memorial tribute to the Comtesse de Polignac, who for many years was at the center of the artistic and social life of Paris. She was the daughter of the couturier, Jeanne Lanvin and belonged just as much to the music world as she did to the fashion world. Janet Flanner commented, "She had a voice like a well-trained lark." Salvador Dalí wrote in *My Secret Life*, "In spring it was very pleasant at Comtesse Marie-Blanche de Polignac's, where from the garden one listened to string quartets played in the interior, all aflame with candles and the Renoir paintings."

This collection consists of tributes by an array of her friends and colleagues, including Lady Diana Cooper, Colette, Louise de Vilmorin, Jean Cocteau, Marcel Achard, Boris Kochno, Emilio Terry, Roderick Cameron and many others. Illustrations by Bérard, Jean Hugo, Picasso, Stravinsky and others. Numerous facsimiles and photographs laid into the text. Very good in chemise and clamshell box, some offsetting to box and small stain. Copy LXIII printed for Robert Veyron-Lacroix (one of 153 special copies). \$425.

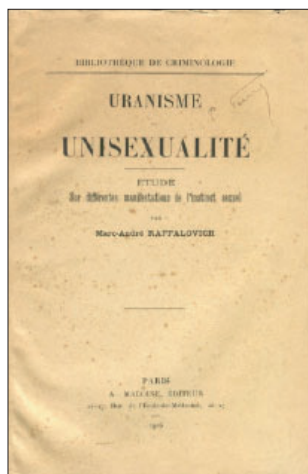


42. RADSZUWEIT, Friedrich. *Paul Titzkis Lebensweg; mit einer ethnographischen Studie über den Incest.* Berlin-Pankow, Orplid-Verlag, A.-G. (1924). 166pp. The author (1876-1932) was one of the most prominent gay activists and publishers in pre-Nazi Germany. He founded the Bund für Menschenrecht E. V. (BfM), the largest German gay rights organization, which is reputed to have had 48,000 members by 1929. He also published a number of important gay weeklies and monthlies, including *Zeitschrift für Menschenrecht; Insel, Magazin der Einsamen; Das dritte Geschlecht; and Die Freundin, Wochenschrift für ideale Frauenfreundschaft.* See Tamagne, *History of Homosexuality in Europe* @ 75- 80.

Paul Titzis was the last of three gay novels written by Radszuweit, all of which are quite rare. Very good in illustrated wrappers, light browning and rubbing to covers and spine, small spine tear. \$850.



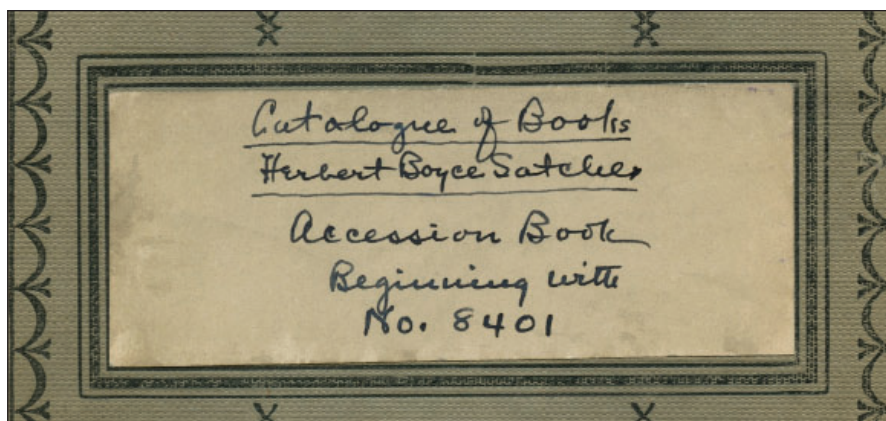
43. RAFFALOVICH, Marc-André. *Uranisme et Unisexualité.* Paris: Maloine(1905) 363pp. Raffalovich's landmark study of homosexuality which created a furor in the medical establishment when it appeared. Raffalovich wrote the book to condemn what he considered the "fatuous" French medical opinion about sexual inversion, which concluded that male "inverts" were effeminate degenerates. The idea was so preposterous to Raffalovich that he coined a new term, "unisexualty," for sexual attraction between men. An early edition of a very important treatise on homosexuality, the first edition of which appeared in 1896. Very good in original wrappers, light foxing to covers and occasional spotting, small signature on cover. The Maloine publisher's name has been pasted over on title page, as in most copies. \$850.



44. ROSTAND, Maurice. *Morbidezza*. Paris: Flammarion (1928). 250pp. Collection of poems by the gay writer, who was friends with Jean Cocteau and Lucien Daudet after the first world war. Very good in original wrappers, one of 20 special copies on Lafuma, a hors commerce example on large paper. \$85.

45. SATCHER, Herbert Boyce. An extensive inventory of the collector's library, reputed to be one of the largest private library of gay books in the 20th century. Satcher, vicar of St. Aidan's parish, Cheltenham, PA (1924-1958) was an authority on church music and built a serious collection of books on subjects both sacred and secular, including an extensive collection of the works of the Uranian poets and was active in sponsoring gay writers during the mid-20th century, such as John Henry MacKay.

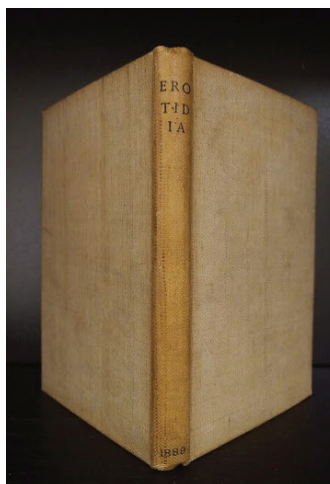
Two large ledgers and three legal pads contain thousands of holograph entries in Satcher's hand, many of which have become rareties. \$350.



46. SAYLE, Charles. *Erotidia*. Rugby: George Over (1889). Sayle's second book of verse, highly praised by John Addington Symonds and reviewed by Charles Kains Jackson in the *Artist and Journal of Home Culture*. Sayle went on to become a noted bibliographer in Cambridge, where he lived most of his life.

Original white buckram a little yellowed, covers a bit marked, light browning to endpapers, erratum present at rear, hinge split. Limited to 220 copies. Uncommon. Young 3439. d'Arch Smith 250.

\$450.



49. SYMONDS, John Addington. *Oxford Prize Poems and Essays Recited Before Their Royal Highnesses The Prince and Princess of Wales*. Oxford: T. Combe, E. Pickard Hall, and H. Latham, printers to the University (1863). 176pp. Symonds' essay "The Renaissance: An Essay" appears at the beginning of this collection, his second appearance in print written when he was 23, whilst a student at Balliol College. Babington 2.

Very good in 3/4 brown morocco boards, light edge-wear. One of the rarer of Symonds' many works. \$250.

50. TCHELITCHEW, Pavel. *Costume Design for "The Cave of Sleep"*. An original gouache, watercolor, ink and pencil costume design by the neo-Romantic Russian artist. (10 1/8 x 6 1/4 in.)

Tchelichew designed a number of eccentric costumes inspired by anatomical drawings by Vesalius for Balanchine's ballet in 1941. The music for the ballet was composed by Paul Hindemith and the ballet was partially choreographed by Balanchine during the 1941 American Ballet Caravan tour of South America. The project was never realized due to its excessive cost. A similar watercolor is part of the collection of Museum Of Modern Art in New York. See John E. Bowlt, *Masterpieces of Russian Stage Design: 1880-1930*, Suffolk, UK, 2012, plate 1098, pg. 389. \$2,500.



51. (TCHELITCHEW, Pavel). Iris Barry. *The First Hartford Festival*. Hartford (1936). 31pp. The illustrated program for the Hartford Festival and Paper Ball (Le Cirque des Chiffonniers) performed at the Wadsworth Atheneum under the direction of Chick Austin. The festival included musical works by Stravinsky, Virgil Thomas, Paul Bowles and Henri Sauguet with decors by Tchelitchew, Alexander Calder, Eugene Berman as well as several early experimental films and theatrical works.

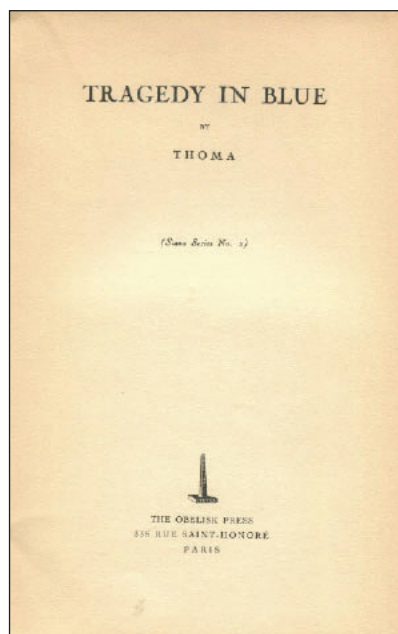
The Paper Ball has become famous because of the extraordinary decor and costumes, all created of paper in elaborate constructions by Tchelitchew and Calder. One of the great social events of the year, with many of the artistic and cultural *avant garde* in attendance. (See Weber, *Patron Saints: five rebels who opened America to a new art, 1928-1943*; Gaddis, *Magician of the Modern*). George Platt Lynes contributed the photographs for the program, which include images of Tchelitchew, Calder, Berman, and Balanchine.

A near fine copy of a fragile item, cover illustration by Tchelitchew. \$500.



52. THOMA [Richard]. *Tragedy in Blue*. Paris: Obelisk Press (1936). The quite uncommon novel about Gilles de Rais by the rather obscure poet and translator who was at the center of the Paris expatriates in the 1920s. Thoma was an associate editor at the *New Review* and translator of a *Black Sun* edition and an intimate of Jean Cocteau and Hans Henning (Alastair).

A very good copy, covers rather sunned , with light edgewear. One of 100 signed and numbered copies, this is copy #1. \$475.

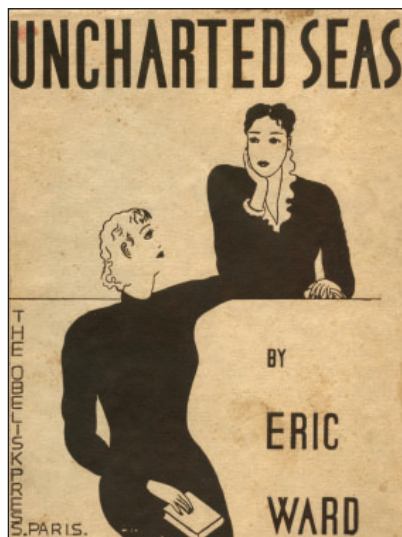


53. VERLAINE, Paul. *Oeuvres Libres*. Bruxelles: Ouvrage Imprimé aux Dépens d'un Groupe de Bibliophiles (1948), A collection of Verlaine's erotic poetry, consisting of works from "Amies," "Femmes," and "Hombres" illustrated with twelve explicitly erotic images attributed to Paul-Emile Bécot (one image is missing). Of a total edition of 522 copies, this is one of 400 copies with the images reproduced in color. A very good example, light sunning to covers, modest wear to chemise and slipcase. Uncommon in this state. Dutel 2094, Pia 967. \$750.

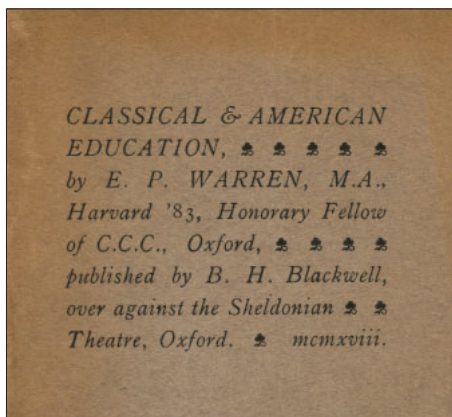


54. WARD, Eric. *Uncharted Seas*. Paris: Obelisk Press (1937). 8vo. 276pp. This novel deals with the romantic travails of the fabulously wealthy Diana Bellew, who pursues a series of relationships with both men and women. Daring for its time, the novel deals openly with assorted lesbian relationships and ends rather hopefully when Diana achieves inner peace after being jilted by her paramour Jane. The novel went through only one printing and is fairly uncommon.

Very good in the original decorative wrappers, light marks and wear on wrappers. \$250.

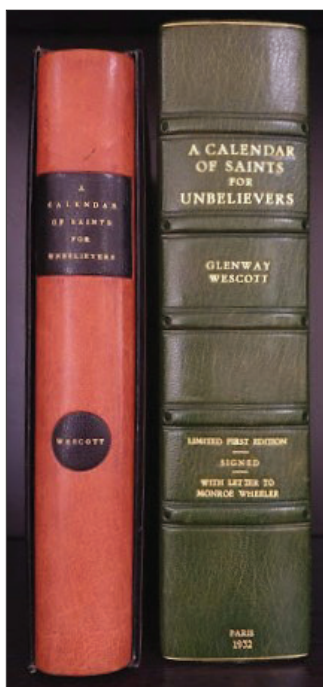


55. WARREN, E.P. [Edward Perry]. *Classical & American education*. Oxford, B.H. Blackwell (1918). 22pp. Ruminations on Oxford and American education by the famed art collector and Uranian poet. Very good in wrappers, covers lightly worn with light wear to spine and edges. Uncommon. \$200.

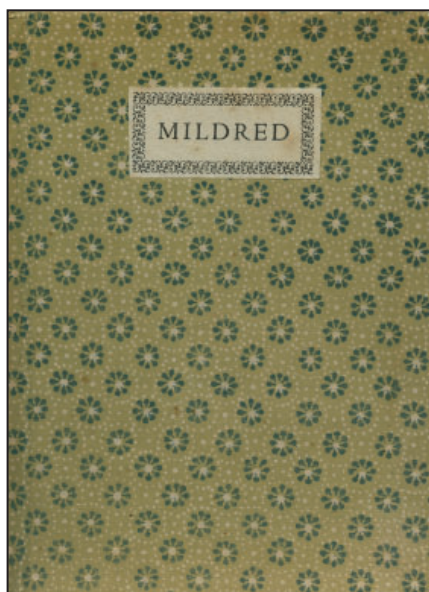


56. WESCOTT, Glenway (Pavel Tchelitchew, illus.). *A Calendar of Saints for Unbelievers*. Paris: Harrison of Paris (1932). 240pp. One of the most attractive of the Harrison of Paris series, published by Wescott and Monroe Wheeler and printed in Holland by Enchede under the supervision of the great printer J. van Krimpen. Tchelitchew has contributed illustrations for the signs of the zodiac, which adorn the text and margins of the book. One of only 40 (#39) specially numbered and bound copies, signed by Wescott, Barbara Harrison and Tchelitchew and printed on Pannekoek paper, bound in 3/4 polished russet calf with gilt-lettered black spine labels.

Laid in is a touching 14 page ALS from Wescott to his intimate friend Monroe Wheeler recounting their early years together, the history of the book and various other matters. Additionally inscribed by Wescott to Jane Englehard. Near fine, chemise and 3/4 morocco edged slipcase. \$1,800.



57. WHISTLER, Rex et al (OLIVIER, Edith). *Mildred*. Shaftesbury: Privately Printed at the High House Press (1926). 79pp. A memorial book published to commemorate the life of Mildred Olivier, the sister of Edith Olivier, who died at a young age. Edith Olivier's first publication, which includes essays by herself, as well as by Dorothea Ponsonby, Cecily Foyle, Brian Howard, Pamela Grey of Fallodan, and several others. Stephen Tennant contributed a drawing for the frontispiece and Edith's close friend Rex Whistler contributed several illustrations for the book. Limited to 112 numbered copies, this is copy number 73. Very good in patterned paper boards, light cover wear with a bit of label discoloration. Laid in is a 1 page ALS from Edith Olivier on Daye House stationary regarding the publication of the volume. \$2,500.

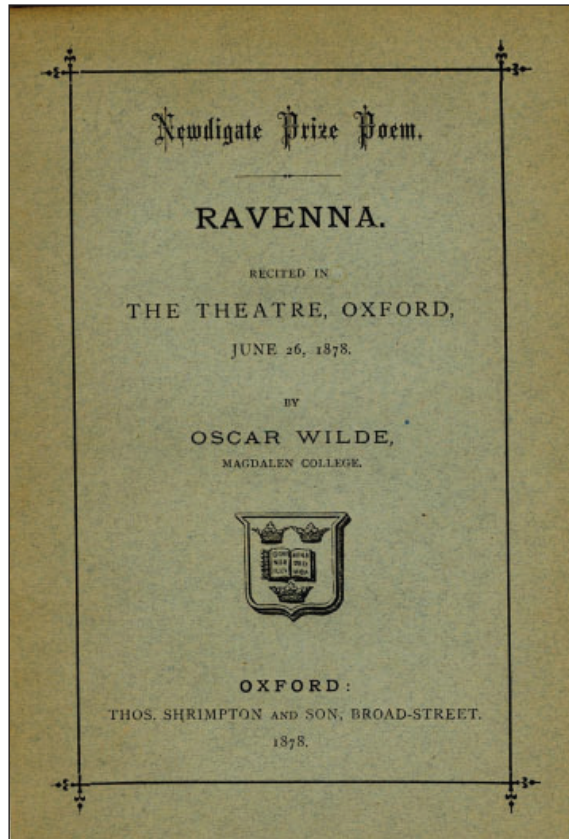


58. WILDE, Oscar. *Epistola in carcere et vinculis*. Berlin: Fischer (1925). The first complete text of Wilde's *De Profundis* translated into German by Max Meyerfeld. Roger Senhouse's copy with his signature and date (1925) on front pastedown. The front end-paper and pastedown contain extensive annotations about the history of the publication of the book, noting Robert Ross's involvement in suppressing much of the text.

Very good in buckram boards, some wear at edges, spine a bit dulled. \$175.

59. WILDE, Oscar *Ravenna*. Oxford: Thos. Shrimpton and Son (1878). 8vo. The first edition of the writer's first work published in book form and the winner of the Newdigate Prize Poem competition in 1878 that was awarded to students at the University of Oxford for the Best Composition in English verse. "During a vacation ramble in 1877 he started for Greece, [and] visiting Ravenna by chance on the way, he obtained material for a poem on that ancient city, and singularly enough 'Ravenna' was afterwards given out as the topic for the Newdigate competition" (*The Aesthetic Movement in England* by Walter Hamilton, 1882).

The subject was to be confined to the study of the ancient Greek and Roman remains of architecture, sculpture, and painting that was to be written in heroic couplets. Wilde's success was announced on June 10 and advertised in the *Oxford University Gazette* (viii, 293, p. 451) on June 18th. Mason 301. Original publisher's printed wrappers (slightly toned at edges, else fine); folding hardcover chemise. Provenance: George Cukor (bookplate on chemise). \$2,500.



60. (WILDE, Oscar). *Oscar Wilde Galop*. New York: Hitchcock's Music Store, [1882]. 6pp. Uncommon music score likely composed in 1882 (by F.H. Snow), the year Oscar Wilde went on his lecture tour of America. Cover shows Wilde holding a large sunflower with an advertisement printed in red.

A fair copy, wear at edges, small chips and tears, spine has remains of tape.

\$250.



61. [WILDE, Oscar], *Verbatim report of the trial of Noel Pemberton Billing, M.P. : on a charge of criminal libel before Mr. Justice Darling at the Central Criminal Court, Old Bailey* [NP]: Vigilante Office (1918). The controversial book about a vast gay network of homosexuals was published "by subscription only." Billing's weekly paper, *Vigilante*, had reported on an alleged book compiled by German spies describing homosexual debauchery in England, listing 47,000 names, many in high places. Billing further claimed that the names of the members of this immoral group had been compiled into a list by German authorities, "who have been using this information as leverage against them in an attempt to demoralise the British public and thereby weaken the war effort." A subsequent report on Maud Allan's performances in Oscar Wilde's *Salome* gave rise to this trial.

Very good in buckram boards, some wear to spine and edges, front hinge starting. Quite rare. See Philip Hoare's *Oscar Wilde's Last Stand- Decadence, Conspiracy, and the Most Outrageous Trial of the Century*.

\$750.