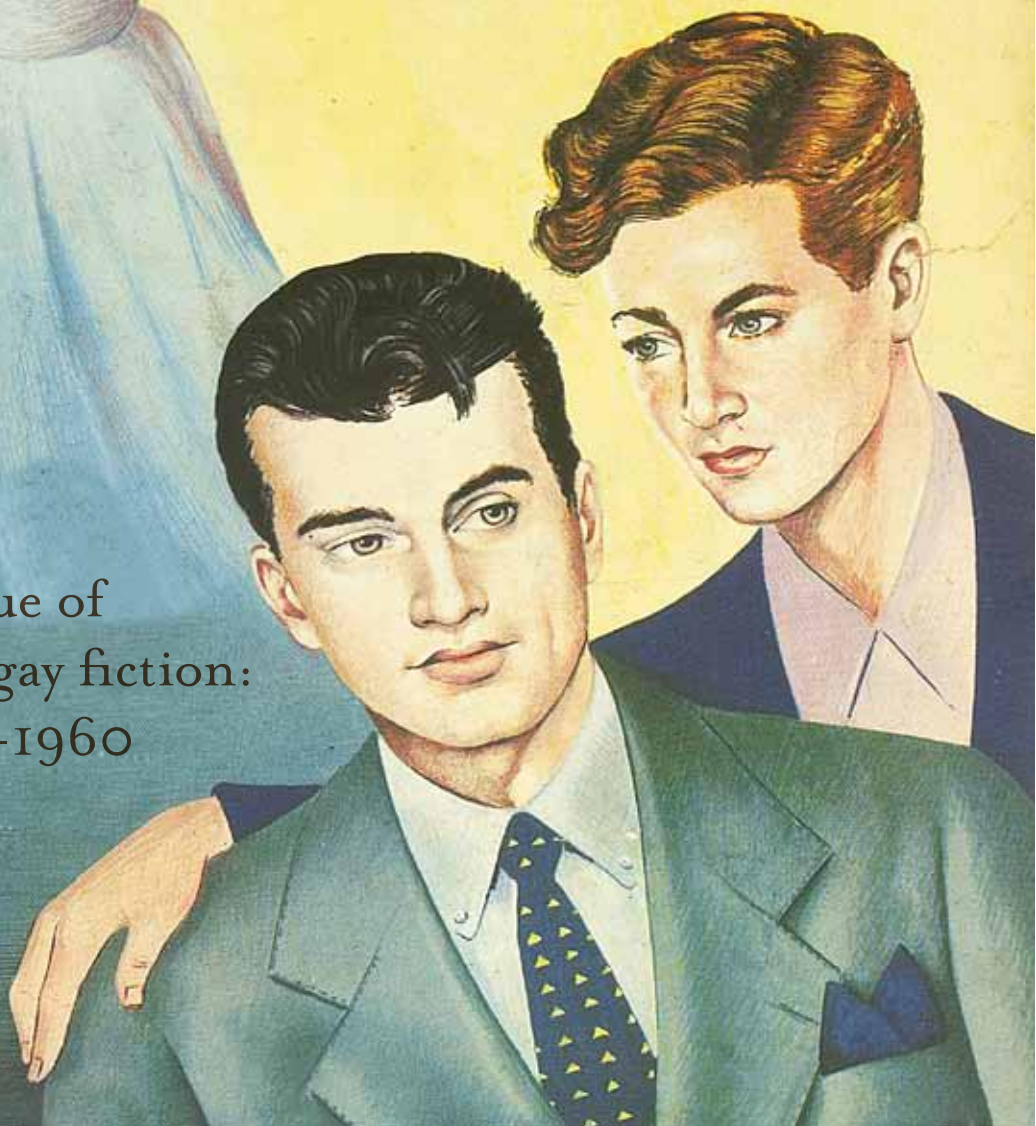


They Were What They Were

a catalogue of
early gay fiction:
1862-1960

NATALIE GALUSTIAN RARE BOOKS



**THEY WERE WHAT THEY WERE
EARLY GAY FICTION
1862-1960**

**NATALIE GALUSTIAN RARE BOOKS
JUNE 2011**

Written and compiled by Neil Pearson

Natalie Galustian, ABA, ILAB
22 Cecil Court
London
WC2N 4HE

+44 207 240 6822
books@nataliegalustian.com
www.nataliegalustian.com

19TH CENTURY

TELENY, THE FIRST EDITION, AND THE ONLY ILLUSTRATED COPY IN EXISTENCE

CI [ANONYMOUS]. *Teleny*. London: Cosmopoli
[Leonard Smithers, 1893].

SOLD



Octavo, two volumes in one, [vol. I] pp. 163, [vol. II] pp. 191. Pornographic etchings facing p. 116 in [vol. I], and p. 44, p. 58, p. 100, p. 120 and p. 172 in [vol. II]. The plate facing p. 100 is double sized, complete, but detached at the fold. All covered by tissue guards. Four photographs of original drawings also bound in, facing p. 14, p. 82, and p. 87 of [vol. I], and p. 134 of [vol. II]. Original publisher's binding of three-quarter blue leather on red woodgrain boards. Grey endpapers.

First edition. One of 200 copies, this copy unnumbered. THE ONLY ILLUSTRATED COPY IN EXISTENCE.

The author, or authors, of this key work of pornographic gay literature, will never be known. The original manuscript, according to Peter Mendes, 'appears to have been passed (c. 1889-90) from hand to hand among a homosexual circle of readers (some of whom clearly made additions and alterations), using [Charles] Hirsch's London shop in Coventry St. as the picking up and dropping off address. Prior to 1890, the 'young men' mentioned by Hirsch [in his *Notice Bibliographique*, which prefaces the French translation of *Teleny* published in 1934] would possibly have included one or more of: Robert Ross, Reggie Turner, John Gray, the mysterious Maurice Schwabe, and others of the growing circle of acolytes surrounding Wilde before he met Lord Alfred Douglas.' [Peter Mendes, *Clandestine Erotic Fiction In English 1800-1930*]. What can be said with certainty is that *Teleny* was not written by Oscar Wilde, contrary to the optimistic assertions of auctioneers and book dealers down the years: the only printed attribution to Wilde is in Aleister Crowley's introduction to his book *The Scented Garden* [1910]: '...with the exception of Verlaine in "Hombres" and Wilde in "Teleny".....nobody in modern times has dared to voice openly.....the passion between man and man...'. It's safe to assume that Crowley was merely repeating hearsay. It's also safe to assume that a man who believed in astrology and black magic, who was an Olympian hallucinogenic drug taker, and who

was an enthusiastic member of the Hermetic Order of the Golden Dawn, is a less than reliable witness.

Very few copies of the first edition of *Teleny* have survived, and among them this copy is unique. A handwritten note on the verso of the front free endpaper by the publisher Leonard Smithers states:

'This volume contains the only set of etchings executed for this work, as the idea of illustrating it was abandoned, & these proofs only were saved. The etchings are by Albert Letchford, the illustrator of Burton's "Arabian Nights". It also contains 4 photos of original drawings by Letchford, of which 12 sets only have been produced.'

The etchings, all pornographic and protected by tissue guards, are in fine condition, while the photographic reproductions of the drawings (also pornographic) have faded, one to the point of invisibility.

The front pastedown carries the bookplate of George, 2nd Marquis of Milford Haven, brother of Lord Mountbatten. The Marquis was an avid collector of erotica, and much of his collection is now in the Private Case of the British Library. This volume was almost certainly sold directly by Smithers to Prince Louis Battenberg, the 1st Marquis, George's father.

A UNIQUE COPY OF ONE OF THE KEY BOOKS OF THE GAY LITERARY CANON.

2 [ANONYMOUS]. *Teleny*. Paris: Cosmopoli
[?Renaudie], 1906.

SOLD

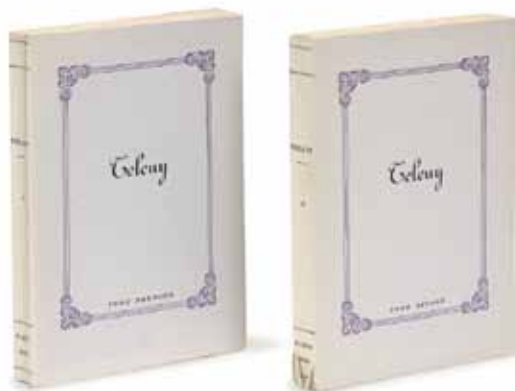
Two volumes, octavo. Volume I: pp. 148. Uncut. Volume II: pp. 178. Uncut. Rose paper wrappers, fading to both spines. Very nice set of a fragile and scarce edition.

Second edition. No. 30 [vol. I] and no. 36 [vol. II] of 200 copies.

Scarcer than the first edition, and printed in Paris, 'possibly by Renaudie ... and probably for

Hirsch (before he was able to get hold of the original MS from Duringe, as it uses [the first edition] as copy-text -- though a non-English-speaking typesetter has introduced many misprints).' [Mendes].

3 [ANONYMOUS]. *Teleny*. Paris: n.p. 1934.
£1,250



Two volumes, octavo. Volume I: pp. 133. Uncut. Volume II: pp. 127. Uncut. Two small tears at foot of spine (no loss), offsetting to endpapers in both volumes. Two small tears at the foot of the spine of volume II, otherwise a fine set of a very scarce book.

First French edition, and the first edition to carry the *Notice Bibliographique* by Charles-Henri Hirsch, telling the story of how the book came to be published in 1893, and the part played by Oscar Wilde in its emergence (though not its authorship).

Third edition, no. 3 of 300 copies.

4 CROWLEY, Aleister [Edward Alexander].
The Amsterdam Notebook. c. 1897-8.

£12,500

Miniature commercial stationer's notebook, 70 x 45mm., original red roan, tail of spine chipped, traces of labels on both covers, pages browning, 65 pp. excluding blanks. Reverse entries, and autograph pencil inscriptions: 'About 1898.....or earlier AC.', and 'E. Aleister Crowley fecit'.

In another hand: 'Bought in Amsterdam?' and 'Very early MSS by A.C./Early MSS A.C.'





**HOLOGRAPH UNPUBLISHED
HOMOEROTIC VERSES BY
ALEISTER CROWLEY, AND
THE EARLIEST CROWLEY
MANUSCRIPT KNOWN TO
EXIST.**

This tiny notebook, used by Crowley when he was twenty-two years old, is the earliest of the author's manuscripts known to have survived. It consists of eight sonnets and six other poems, all but two of which are unpublished. Following Crowley's annotations, the contents read:

Sonnets. E.
Aleister Crowley fecit

Love me or leave me
Your love is light
To pass through the pale streets
I, who am dying for thy kiss
He, who seduced me first
A sailor's kiss is branded
Did you speak truly?
The old dark evening

Rondels & Songs, &c. E. Aleister
Crowley fecit

The End -- rondel
The Red Lips of the Octopus
In Fur and Silk poem
Xmas -- ballad
Parody on above
Song

Of these poems, only three ever appeared in print: *The Red Lips of the Octopus* (published in *The Winged Beetle* [Privately printed, 1910]); *Xmas* (published in differing versions in *Oracles* [Society for the Propagation of Religious Truth, 1905]; *Collected Works II* [Society for the Propagation of Religious Truth, 1905-7]; and *Amphora* [Burns and Oates, 1908]. The text, written in pencil, is faint, occasionally difficult to read, and in the case of one poem, illegible. The front leaves of the notebook contain the sonnets, and the back pages, as Crowley worked with the book the other way up, the remaining verses.

All the sonnets, written in Crowley's undergraduate hand, are homosexual and masochistic in tone, and for the time unpublishably explicit. The sonnet sequence seems to address his love affair with Herbert Jerome Pollitt, conducted whilst the pair were up at Trinity College, Cambridge. Pollitt, in his guise of theatrical female impersonator, also answered to the name Dine de Rougy. Crowley arrived at Cambridge in 1895, the two met in October 1897, and the affair was over by the following year.

How much the relationship meant to Crowley -- and how much it continued to mean throughout his life -- can be gauged from Crowley's decision to exclude this notebook from the otherwise wholesale destruction of his early poems noted in *Oracles* [Society for the Propagation of Religious Truth, 1905]. Crowley had made his way to Holland for the Christmas of 1897 after breaking up with Pollitt, but the couple spent the holiday writing each other letters by turn beseeching and flirtatious, and they were reconciled on New Year's Eve. The relationship was consummated that night, the act later codified in Crowley's *The Book of the Law* [Privately printed: The O.T.O./Church of Thelema, 1938 [1942]]: 'Genesis Libri AL: 1897. Admitted to permanent office in the Temple, midnight, December 31, 1897.'

This little book of poems, written during the painful final breakdown of the couple's relationship, is thought to be the earliest Crowley manuscript in existence. It pre-dates (and may go some way to explaining) Crowley's conversion to the loopiness of Golden Dawn mysticism the following year.

White Stains. In Wrappers.

- 5 [CROWLEY, ALEISTER]. *White Stains: The Literary Remains of George Archibald Bishop, A Neuropath of the Second Empire*. [Amsterdam: Leonard Smithers], 1898. £9.500

Small quarto, pp. [iv], 131, [1] blank. Printed on Van Gelder hand-made paper. Uncut in original cream wrappers. Upper wrapper detached, large 'W' to upper wrapper, wrappers sunned, extremities rubbed, light scattered foxing to margins. An excellent copy. Housed in a custom-made half black leather clamshell box.

First edition, out-of-series copy in original wrappers.

Perhaps a unique proof copy of the rarest and certainly the most outspokenly erotic of all 1890s English decadent verse. The total print run consisted of one hundred numbered copies, bound in black

cloth with white lettering. This is the only known copy in wrappers, and that it is unnumbered suggests that it may be a trial copy run off by the Amsterdam printers, probably Roeloffzen-Hubner & Van Santen, for Leonard Smithers, the clandestine London publisher acting for Crowley. *White Stains* is ascribed by its anonymous 'editor' to George Archibald Bishop, named for Tom Bond Bishop, Crowley's pious Plymouth Brother uncle and guardian. Crowley once said of Bishop that 'no more cruel fanatic, no meaner villain, ever walked the earth'. Of *White Stains*, Crowley wrote that it is 'commonly quoted by my admirers as evidence

of my addiction to every kind of unmentionable vice. Asses! It is, indeed, technically an obscene book, and yet the fact that I wrote it proves the purity of my heart and mind in the most extraordinary fashion'.

Timothy d'Arch Smith tells us that, according to George Raffalovich, joint editor of Crowley's periodical *The Equinox* [1909-1919], the poem in this collection called *With Dog and Dame* is not by Crowley, but is a translation of a French poem whose author is unknown.

The rarest issue of one of Crowley's rarer titles. Fabulous.

- 6 [ANONYMOUS]. *Pédérastie Passive ou Memoires d'un Enculé, par L. B. N.p., n.d.* [prob. Rotterdam: Bergé, 1894 or 1895]. £950

Small octavo, pp. 159. Original plain brown paper wrappers, spine a little rolled and with one closed tear at foot. Cheap paper, uniformly browned.

First edition.

This all but unfindable piece of nineteenth-century pornography is usually dated to 1911, notably by Louis Perceau in his *Bibliographie du Roman Erotique aux XIXe Siècle* [1929], but the book was prosecuted in Cologne in 1895 (see Palumbi, *Katalog*, 1926).

Although anonymously published, it bears all the printing characteristics of Bergé of Rotterdam, and the court case in Cologne gives us a probable date of publication of 1894 or 1895 [see also Pascal Pia, *Les Livres de l'Enfer: Bibliographie des Ouvrages Erotiques du XVIe siècle à Nos Jours* [1978], 1024.

Extremely scarce.



CHARLES WARREN STODDARD



Charles Warren Stoddard [1843–1909] was an actor, journalist, travel writer and, late in life, novelist. Roman Catholic and homosexual, he published a spiritual autobiography in 1885 called *A Troubled Heart*. His accounts of his travels in the South Seas (see below) read now as very obvious examples of sexual tourism; at the time of their publication they were read and enjoyed quite innocently as delightful snapshots of a prelapsarian culture. His only novel, *For The Pleasure of His Company*, published three years before the 1906 San Francisco earthquake destroyed the city in which it is set, is as confused and confusing as its author. We offer here a representative selection of the work of one of the more obscure, yet most obvious, gay writers of the nineteenth century.

7 **STODDARD, Charles Warren.** *Poems*. San Francisco: A. Roman and Company, 1867. £350

Octavo, pp. 123. Original dark blue boards, lettered in gilt on front panel and spine. Binding shaken and a little cracked, boards faded and worn, spine ends bumped with slight loss to head. A very good copy.

First edition of the author's first book, one of 750 copies.

In the early 1860s Stoddard sent some of his poems to newspapers in San Francisco: they were published, were well received, and in 1867 anthologised in this, his first book. Heavily influenced by Walt Whitman, *Poems* was edited by Bret Harte and published by Anton Roman, San Francisco bookseller and founder of the influential Californian literary magazine *Overland Monthly*, to which Stoddard later became a regular contributor. Roman is the dedicatee of Stoddard's *South-Sea Idyls* and published Stoddard's only novel, *For the Pleasure of His Company*.



Nineteenth Century Sex Tourism

8 STODDARD, Charles Warren. *South-Sea Idyls*.

Boston: James R. Osgood, 1873.

£850

Octavo, pp. 354. Original green cloth, lettered in gilt on front panel and spine. Red text block edges. Small closed tear to leading edge of title page, almost imperceptible pencilled ownership inscription dated 1881 on black front free endpaper, very minor edge-wear to corners and spine ends. A near fine copy.

First edition.

Proof of the innocence of late nineteenth-century readers is provided by the reception they gave to this, a pederastic odyssey masquerading as a collection of travel pieces. *South-Sea Idyls*' clear-as-day subtext went entirely unnoticed by its publishers, its critics and its mainstream readership. 'A characteristic pattern in the tales is a blossoming friendship between the narrator, an American, and a good-looking young native with whom the narrator begins to "chum", live, and sleep. Stoddard gets away with all this by suggesting that the American's interest in these "scamps" and "scapegraces" is that of a kindly avuncular gentleman

who is interested in civilising and Christianizing the noble scalawag.' [Austen]. Stoddard was to make an oblique acknowledgment of the real interest young boys held for him more than thirty years later in *The Island of Tranquil Delights*. Here, only the initiated grasped the meaning of the poem with which Stoddard prefaces the book: 'Widowed within this solitary place / Into the thankless sea I cast my fruit; / Joyless I thrive, for no man may partake / Of all the store I bear and harvest for his sake.' In 1867, just after his first visit to the South Sea islands, Stoddard was received into the Catholic Church. I know. Hard to believe.

A near fine copy of a key under-the-radar gay title.

The First Gay Novel Set in San Francisco

9 STODDARD, Charles Warren. *For The Pleasure Of His Company*. San Francisco: A. M. Robertson, 1903.

£1,750

Octavo, pp. 257. Original green illustrated boards, lettered in white on front panel and spine. Bottom and leading edges of text block uncut. Corners a little bumped, some wear to spine ends, but a bright, near fine copy.

First edition of the author's only novel -- described by Robert Gale in his monograph on Stoddard as 'one of the strangest novels ever written.'

In *South-Sea Idyls*, Stoddard's sexual orientation was clear only to the initiated; thirty years later, at the age of sixty, he had clearly tired of the closet. *For The Pleasure Of His Company* tells the story of Paul Clitheroe, from his early days in San Francisco scratching a living as a writer and actor, to his travels in the South Sea Islands where he finds happiness at last in the arms of three native boys. An unreliable autobiography masquerading as fiction, Stoddard originally planned to call the novel *So Pleased To Have Met You*: it was his friend Rudyard Kipling who came up with

the eventual title. The book, disjointed, rambling, and very, very odd, '...is almost as gay as Edward Stevenson's *Imre*, which was to be published three years later in Italy; the key difference is that while Stevenson discusses homosexuality *per se*, Stoddard persists in the use of such euphemisms as 'chum' and 'pal.' (Austen).

A near fine example of an all but unfindable gay title.



Inscribed by Stoddard to Burton Kline

- 10 **STODDARD, Charles Warren.** *The Island Of Tranquil Delights: A South Sea Idyl And Others.* Boston: Herbert B. Turner & Company, 1904.
£1,250

Octavo, pp. 318. Original green boards, lettered in gilt on front panel and spine. Top edge gilt. Silk bookmark. Very minor rubbing and bumping to corners and spine ends, gilt on spine a little dulled, but still a near fine copy.

First edition, **inscribed by the author in the month of publication to fellow novelist Burton Kline** : 'Burton Kline - with the love of his friend always, Chas. Warren Stoddard 29 - Sept - 04'. Kline [1877-1958] was editor of the *Boston Transcript* and *New York Tribune*, and an author in his own right, mostly of short stories.

Another instalment of Stoddard's wanderings among (and into) the olive-skinned natives of the South Seas. In this one, published thirty-one years after *South-Sea Idyls*, Stoddard edges towards candour. In the story *Kane-*

Aloha he writes: 'It does not matter if in my calmer moments reason cautions me to beware -- my head and my heart don't hitch -- they never did -- and so I have written as I have written; and I shall not have written in vain if I, for a few moments only, have afforded interest or pleasure to the careful student of the Unnatural History of Civilisation.'

A rare association copy.

An American Gay Novel From 1870

- 11 TAYLOR, Bayard.** *Joseph And His Friend*. New York: G. P. Putnam, 1870.
£950

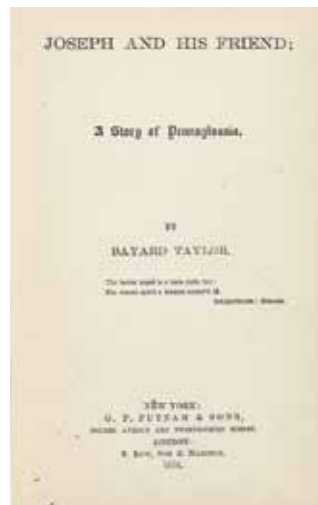


Octavo, pp. 361, two pages of advertisements at rear. Original maroon cloth boards, rubbed, stained and worn, faded at spine and with some wear to spine ends. Label clumsily removed from front free endpaper. Staining to top edge of text block and top of leading edge. On the up side, the binding is tight.

First edition.

Bayard Taylor (1825–1878) was primarily a poet and travel writer: *Ximena*, his first collection of verse, was published in 1844. That year he set sail for Europe, and wrote of his two-year tour of the continent for a number of American newspapers: the articles were hugely popular, reprinted in book form, and secured his reputation. *Joseph And His Friend* is the last of his six novels, and is prefaced by a dedication to 'those ...who believe in the truth and tenderness of man's love for man, as of man's love for woman...'. In his book *Dayneford's Library: American Homosexual Writing 1900–1913*, James Gifford writes that *Joseph and His Friend* '...lays some claim to being one of the first American novels with an overt homoerotic undercurrent.'

An extremely scarce title in any condition.



- 12 [TAYLOR, Bayard]. CONWELL, Russell.** *Bayard Taylor*. Boston: D. Lothrop & Co, 1881.
£175

Octavo, pp. 357. Original brown boards, embossed and lettered in brown on front panel, and gilt and brown-on-gilt on spine. Small bookseller's stamp to front pastedown. Bookseller's stamp to front pastedown, the paper of which is slightly separated from the spine at the top edge, otherwise a very fine, bright and unread copy.

First edition.

Published three years after Bayard Taylor's death, and coinciding with the publication of a sixteen-volume collected edition of his work, this biography is an indicator of the literary standing Taylor enjoyed during his lifetime. It's also an indicator of how his last novel, with its unmistakable gay undertow, was studiously ignored:

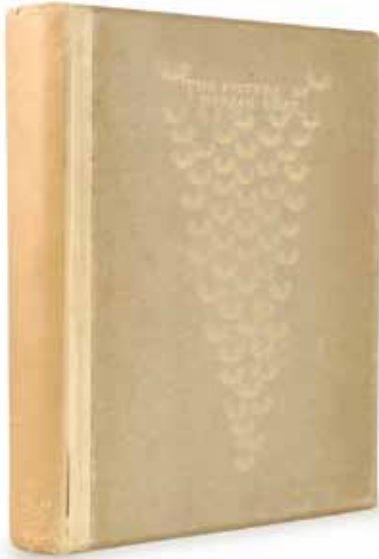
on p. 314 Conwell, who was a Baptist minister, gives the novel its one and only mention, where he mistakenly calls it *Joseph And His Friends*.

Large Paper Edition Of Dorian Gray, Signed By Wilde

13 WILDE, Oscar. *The Picture Of Dorian Gray.*

London: Ward Lock, 1891.

£33,000



Octavo, pp. Original parchment spine with grey paper covered boards with gilt titles and vignette to spine and upper cover. Top edge gilt, others uncut. Splits to front and rear joints at base of spine, minor wear to spine ends, but unusually well preserved by the standards of this fragile book. Housed in a custom made clamshell cloth box.

First edition, large paper issue, number 199 of 250 copies, signed by the author.

Wilde's only novel, and his longest work of prose, was written in 1889 to commission from *Lippincott's Monthly Magazine*, and first published there in 1890. Critical reaction was generally unfavourable, the consensus being that the book was suitable only for 'perverted telegraph boys'.

A superior copy of a notoriously fragile book.



14 WILDE, Oscar. *The Ballad of Reading Gaol.*

By C.3.3. London: Leonard Smithers, 1898.

£25,000

Octavo, pp. 31. Original vellum-backed mustard cloth, titles to spine gilt, top edge gilt others untrimmed. Housed in a red quarter morocco solander box. Vellum spine a little dusty, cloth a touch thumbled but an excellent copy.

First edition, first impression. The limited issue, being one of just 30 numbered copies printed on japon.

On the verso of the title page of this copy is a hand written, 16 line poem titled *In Memoriam Oscar Wilde* and signed by George Ives. The verses allude to those who had betrayed Wilde, and ends: 'Some day on history's page / Shall his mournful fate be told / Young eyes in a better age / Shall weep at this tale of old'. Ives was a minor poet

and founder of the Order of Chaeronea, a secret society for homosexuals. He was one of very few of Wilde's friends who visited him during his imprisonment.

Theodore Winthrop [1828–1861] achieved fame by dying: he was the first Union officer to be killed in the American Civil War. During his lifetime he failed to find a publisher for any of his novels; after his death the same publishers lined up to publish the posthumous work of a war hero. A disciple of Walt Whitman, Winthrop's novels are suffused with a gay sensibility, especially this title and his deeply weird gothic novel of gender confusion, *Cecil Dreeme* [1862].



Homoerotic Cowboys From 1862

15 WINTHROP, Theodore. *John Brent*. Boston: Ticknor and Fields, 1862.

£500

Octavo, pp. 359, 16pp. of advertisements bound in at rear. Original brown rough-grain and embossed boards, lettered in gilt on spine. Mark to front pastedown. A small mark to the front pastedown, otherwise a near fine copy.

First edition.



According to Mark Mitchell and David Leavitt in *Pages Passed From Hand To Hand*, *John Brent* was the first novel '...to introduce a handsome cowboy as an object of homosexual idealization...':

'A beautiful youth! O Fenimore, why are you dead! There are a dozen romances in one look of that young brave. One chapter might be written on his fringed buckskin shirt; one on his equally fringed leggings, with their stripe of porcupine-quills; and one short chapter on his moccasins [sic], with their scarlet cloth instep-piece, and his cap of otter fur decked with an eagle's feather. What a poem the fellow is! I wish I was an Indian myself for such a companion; or, better, a squaw, to be made love to by him.'

A homoerotic Western which predates *Brokeback Mountain* by 150 years.

<II>

SCHOOLDAYS

16 (ANONYMOUS). [CORY, William Johnson]. *Ionica*.

London: George Allen, 1891 [1890]

£650

Large octavo, pp. 210. Original three-quarter vellum over pale green cloth. Marked and with some scuffing to cloth, and lacking the erratum slip. All but top edge uncut.



First edition thus. No. 99 of the 100 copies of the large paper edition, printed on handmade paper, this edition brings together for the first time the poems published in the first edition of 1858 and the privately printed version of 1877. **INSCRIBED TO CHARLES DAVID WILLIAMSON BY HOWARD OVERING STURGIS, AUTHOR OF *TIM*.**

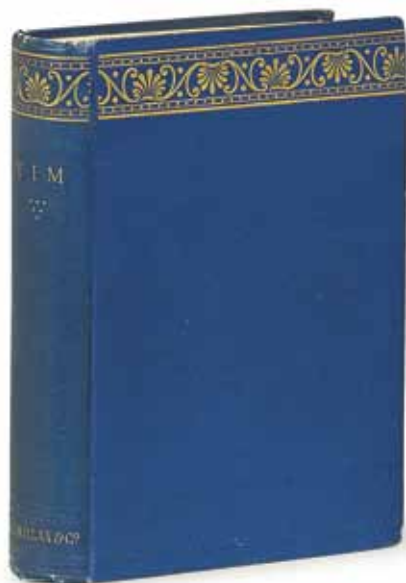
William Johnson [1823–92] was educated at Eton, and became a master there in 1845. On the accession of a new headmaster to the school in 1872 Johnson was forced to resign for what was perceived to be his over-familiarity with pupils. Disgraced, he changed his name to Cory. Johnson/Cory was the composer of *The Eton Boating Song*, and is almost certainly the model for the kindly but unnamed Eton master in Howard Sturgis's anonymous, autobiographical school novel, *Tim*:

'If I do not say much of Tim's Eton tutor, and the large part he filled in his history, it is because, while among several thousand boys who have passed through the school in the last twenty years, to describe two or three is fairly safe, it were quite otherwise to draw anything like an accurate picture of one of the comparatively few men who have filled the post of tutor there during the same period. So I may only note in passing the fact of his untiring and thoughtful kindness, and the grateful affection it elicited in return.'

Many of the chapter headings in *Tim* quote poems from *Ionica*, a number of which were, unbeknownst to the pupil himself, addressed by the author to a boy called Charles Wood, later Viscount Halifax. The collection became an important influence on the Uranian poets, many of whom had been Cory's pupils at Eton, but the book only became widely known to them after the appearance of the 1905 edition, which carried an introduction by A. C. Benson.

The inscription reads: 'Charles David Williamson from Howard Overing Sturgis. ?Tan-yz-alit. Sept. 26. 1891.' According to the Eton school lists, a Charles David Williamson became a pupil at the school in 1868 -- as did Sturgis. Williamson went to University College, Oxford, and became a priest, serving at Brompton Oratory.

A fine, three-way association, and a key Uranian text.



- 17 (ANONYMOUS). [STURGIS, Howard Overing]. *Tim*.** London: Macmillan, 1891.
£850

Octavo, pp. 318. 44 pp. of advertisements and index, bound in at rear. Blue coarse-grain binding, lettered in gilt at spine. Fading to spine and wear to both ends. A little marking to rear panel. Binding broken at pp. 208-9, but gatherings secure. In all, contents a little shaken and binding a little loose, but still a very good copy.

First edition of the author's first book, with the advertisements at rear dated September 1891.

Howard Sturgis [1855-1920] was born in London into a wealthy Boston family. He was friends with Edith Wharton, Henry James and A. C. Benson, and on the death of his controlling mother moved in to a large house on the edge of Windsor Park with his lover,

William Haynes-Smith. He wrote three novels: this, the first, is a homoerotically inflected schoolboy novel set at Eton, Sturgis' alma mater, and is dedicated to 'the love that surpasses the love of women'. The novel is the basis for Forrest Reid's *The Garden God* [1905].

The extreme scarcity of *Tim* today suggests that the initial print run was very small -- a second impression was rushed out the following month to cope with demand.

- 18 BENSON, E. F. *David Blaize*.** London: Hodder and Stoughton, 1916.
£95

Octavo, pp. 316. Original blue-green boards, lettered in black on front panel and spine. Contemporary ownership name to front pastedown, foxing and some browning to preliminaries and edges of text block. No dust-jacket.

First edition.

Best known for his *Mapp and Lucia* novels of the 1920s and 30s, Benson was educated at Marlborough College. *David Blaize*, a witty and elegant exercise in high camp, was inspired by the time he spent there -- and is one of the books young schoolboys are warned not to read in J.S.N. Sewell's *Black and White* [see item 22].

A nice copy.

19 **BURNS, John Horne.** *Lucifer With A Book.*

New York: Harper & Bros., 1949.

£200

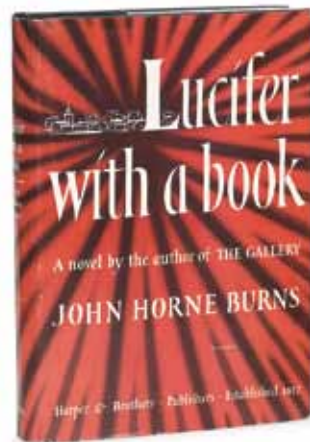
Octavo, pp. 340. Original black boards, lettered in red on spine. A fine copy in a fine dust-jacket.

First edition of Burns' second novel.

'Set in a New England boys' academy rife with anti-Semitism, homophobia and racism. While Guy Hudson, the novel's protagonist -- an army veteran whose face is disfigured by a war

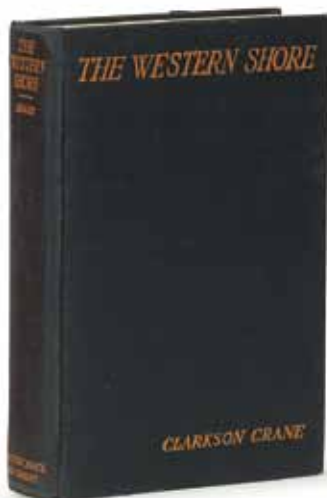
wound -- is ostensibly heterosexual, the book is saturated with queer ambiance and innuendo, from students who have crushes on Guy to the instructors' own active sexual life with 'bed partners' of unspecified gender.' (Michael Bronski, 'Gay Wasn't So Grim in 1940s Fiction.')

Very faint creasing at the spine if you look *really* closely, but a fine copy.



20 **CRANE, Clarkson.** *The Western Shore.* New York: Harcourt, Brace & Co., 1925.

£500



Octavo, pp. 303. Original black boards, lettered in brown on front panel and spine. Very slight bumping to corners and spine ends, one small scuff to top edge of rear panel. A near fine copy, lacking the extremely scarce dust-jacket.

First edition.

Crane (1894-1971) attended Berkeley, and this campus novel, set in 1919 and featuring a homosexual English professor, seems based on his time there (although the professor in question has never been identified). *The Western Shore* was poorly reviewed, and its gay content (which is considerable) was almost entirely ignored. Only the poet and playwright Stephen Vincent Benet made any reference to it: in his review for the *New York Herald Tribune* he warned that the novel



contained passages that 'might well prove distasteful.' Crane, from a wealthy Chicago family, served in France in the U.S. Army Ambulance Corps during World War I. Unable to earn a living from his writing back in California he returned to France in 1923 and joined the expatriate community in Paris, writing this novel in a small Left Bank hotel. After its failure, Crane produced nothing for twenty years, and when his two novels of the 1940s also failed, he stopped writing altogether.

A near fine copy of a very scarce title, one of the first gay campus novels.

21 GOODMAN, Paul. *Parents Day*. New York:

5 x 8 Press, 1951.

£225

Octavo, pp. 223, 3 pp. advertisements bound in at rear. Original red boards, lettered in silver on front panel and spine. A fine, unread copy in an almost fine, price-clipped dust-jacket with just a little wear at spine ends.

First edition.

Paul Goodman (1911-1972) was a teacher, writer and polymath. Married but openly bisexual, his refusal to conform to sexual norms saw him fired from three universities during his career, and made him a rallying point

for both the emerging gay rights movement and for the student uprisings of the sixties that led to the emergence of the Hippies. Anarchist, pacifist, urban planner, critic and novelist, Goodman published a book a year for more than thirty years -- and still found time to be one of the founders of Gestalt therapy. Goodman's personal experience fuels this novel, the story of a bisexual teacher who loses his job after having an affair with a male student.



22 SEWELL, J. S. N. *Black and White*. London: Sheldon Press [Society for Promoting Christian Knowledge], n.d. [1931].

£275 the pair



Octavo, pp. 189. Original green illustrated boards, lettered in black on front panel and spine. Spine faded and a little worn at ends, small bookseller's label and contemporary owner's signature to front pastedown. Illustrated price-clipped dust-jacket, faded at spine and with a couple of closed tears to front panel, but with no loss.

First edition.

A temptingly insistent warning against boarding school homosexuality, as irresistible as a 'Wet Paint' sign on a freshly painted door. One chapter features a conversation between boys about 'unsuitable' books, among them *David Blaize*, and an unnamed novel we have been unable to identify (but would like to, if you can help):

'I came across [a book] the other day. I've forgotten its name, but it's got swear words in about every other line, and there are some awfully queer things in it. Do you know it, Marriott? It's got a bluish cover with black stripes on it. I'd know it anywhere. I wonder whether it's like schools now, or if it's just a story. I can't understand it at all.'

'I'm not sure you ought to have read it,' said Marriott. 'Yes, I know it. It's true to life all right, as you'll realise when you're older; and if you can profit by having read it, then it will probably have done what its author intended it to do. Have you read it, Roth?'

'Yes, I've read it,' replied that youth. 'If it's the one you mean. I can't remember the title. I thought it muck.'

Sewell was a prolific author of schoolboy stories, and also published many advisory tracts aimed at young boys about to embark on their secondary education. Most of Sewell's work was published, under one imprint or another, by the Society for Promoting Christian Knowledge.

Sewell's identity had always been a mystery. Until the following book turned up...

[together with:]

23 SEWELL, J. S. N. *Adventure on Wheels*. London: Shelden Press, n.d. [1936].

Octavo, pp. 159. 4 pp. advertisements bound in at rear. Original red illustrated cloth, lettered in black on front panel and spine. A little worn, school prize label pasted to front free endpaper.

First edition, signed by the author on front pastedown.

Boys' adventure novel with no gay content, but earning its place in this catalogue by enabling us to identify Sewell as the headmaster of Brackenber House school in Belfast. This book was awarded to one J. M. Ross for good attendance in 1938: the prize label has been filled out by Sewell, whose name is printed at its foot, and is signed by him on the pastedown opposite. Mystery solved.

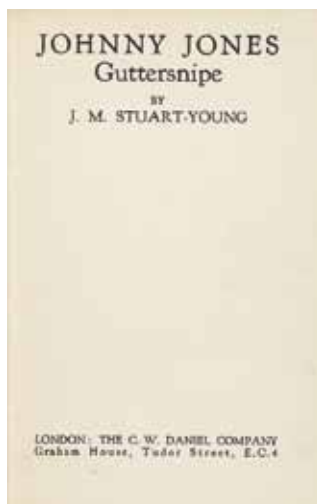


J. M. Stuart-Young and Ibrahim, 'The Unkissed'. Stuart-Young is on the left.

John Moray Stuart-Young (1881–1939) was born in the slums of Manchester. His formal education was patchy, but he exhibited a bookishness from an early age, with an especially keen interest in the works of the Uranians. He became a trader, benefiting from his home town's booming textile industry, before launching himself as a poet, novelist, international merchant and, finally, African demi-god. Stuart-Young invented his name (he was born John James Young) and, in his book *Osrac, The Self-Sufficient* (1905), invented an 'aberrant' relationship with Oscar Wilde which he alleged had been conducted while Stuart-Young was still in his teens. The letters from Wilde to Stuart-Young published

in the book were almost certainly forgeries, and the critical derision heaped upon its author when the book was published convinced him to settle in Africa, a continent he'd been visiting as both merchant and sexual tourist for some years. In Onitsha, Nigeria, he took a wife. He also took a number of young African houseboys, among them a fourteen-year-old called Ibrahim, renamed by Stuart-Young 'The Unkissed', and an eleven-year-old called Bosa, who later travelled back to England with his master. Stuart-Young's business interests boomed while he was in Africa, and the grateful local people called him Odeziaku, 'arranger of wealth'. When he died, ten thousand people lined the streets for his funeral.

24 **STUART-YOUNG, J. M.** *Johnny Jones: Guttersnipe* London: C. W. Daniel, 1926.
£175



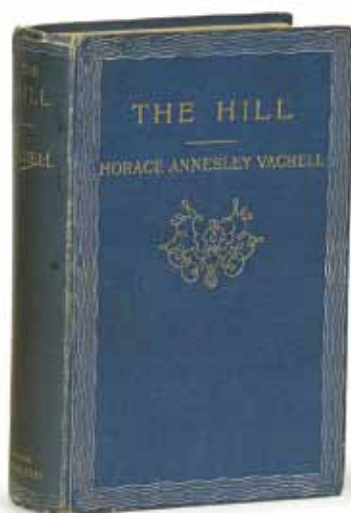
Octavo, pp. 320. Original brown boards, worn and discoloured, possibly from damp-staining. Spine worn at head and foot, gilt lettering faded. A tired copy of a very scarce book.

First edition.

The first of two novels to cover Stuart-Young's Manchester childhood (the second was *What Does It Matter* (1927)). Although a novel, and despite its author's protestations to the contrary, the book probably contains a more accurate depiction of his early years than any given in his supposedly true-to-life memoirs.

A dusty, rather tired copy of a very scarce title.

25 **VACHELL, Horace Annesley.** *The Hill.* London: John Murray, 1905.
£175



Octavo, pp. 319. Original blue cloth boards, decorated in white and lettered in gilt on front panel and spine. 8 pp. advertisements bound in at rear. Frontispiece and tissue guard. Offsetting to endpapers, small (1914) ownership inscription to front free endpaper.

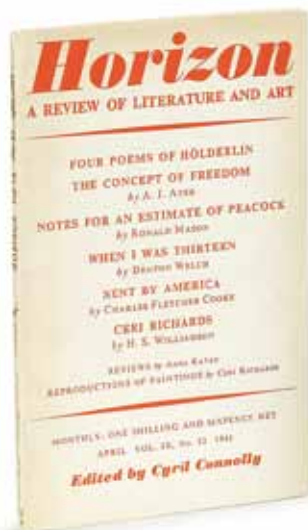
First edition.

'Of all the many novels of English public school life, Horace Annesley Vachell's *The Hill*.....is perhaps the finest, and unquestionably the gayest.'

[Mitchell and Leavitt, p. 364]. Vachell [1861-1955] was educated at Harrow, the setting for this book, and published more than fifty works of fiction and more than a dozen plays in his long life. *The Hill* is, according to the dedication to fellow Harrovian George W. E. Russell, a 'Romance of Friendship', a romance of which '[o]nly the elect are capable.'

A little worn and faded at spine, but a very nice copy.

- 26 [HORIZON]. WELCH, Denton.** *When I Was Thirteen*. London: Horizon Press, 1944.
£10



Octavo, pp. 221–288. Original printed paper wrappers. Very slightly age toned, otherwise fine.

First edition.

While on a skiing holiday in Switzerland a young boy is thrilled by the attentions of his brother's undergraduate friend. Beautiful descriptions of the natural world, and of the exhilaration of being young and healthy, the whole suffused with the background hum of sexual possibility. Classic Welch territory, all recalled from the wrong side of the car accident which rendered him an invalid for most of his short life.

In 1943 the story was first sent for publication to Henry Treece, the editor of Oxford magazine *Kingdom Come*, who rejected it for being 'too amoral'. Cyril Connolly published it the following year in *Horizon* (April Vol. IX, No. 52). It first appeared in book form in Welch's 1948 collection of short stories *Brave and Cruel*, and was also anthologised in *The Faber Book of Gay Short Fiction* in 1992.

- 27 WINTER, J. Keith.** *Other Man's Saucer*. New York: Doubleday, Doran & Co., 1930.
£50

Octavo, pp. 308. Original black three-quarter boards and yellow spine, lettered in black. Boards edge-worn. Lacking the dust-jacket. A very good copy.

First US edition, first published in the UK in the same year by Heinemann.

The author's first novel, published when he was twenty-four, and set at Oxford, where it was written while Winter was an undergraduate there. Before university, Winter had had a brief career as a master at a prep school

-- a career which closed to him on publication of this novel. As a result, he turned instead to the stage, became a screenwriter in Hollywood in the 1940s, and in 1948 co-wrote the script for *The Red Shoes* with the film's producer, Emeric Pressburger.

[Slide: no. 50].

<III> ACTIVISM

One Of Britain's first gay rights activists

28 CARPENTER, Edward. *An Unknown People*.

London: n.p., 1897.

£425

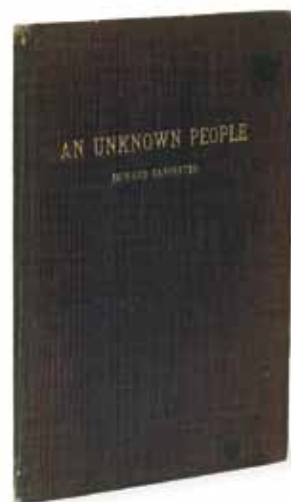
Small octavo, pp. 31. Original limp brown cloth, a little rubbed and marked, lettered in gilt on front panel.

First edition in book form.

First printed in *The Reformer* in July 1897, this plea for understanding of the homosexual sensibility was one of the very first to be published -- and most of those which predate it were also written by Carpenter. The essay also predates the coining of the word 'homosexual': 'homogenic' is the adjective used here, and 'Urning' the noun (a German derivation of 'Uranian' first used by the Austrian writer K. H. Ulrichs). As in most of Carpenter's work on this subject, *An Unknown People* treads carefully around the

issue of homosexual sex ('Into this subject we need not enter..') and instead focuses on winning smaller battles: 'It is beginning to be recognized that the sexes do not or should not normally form two groups hopelessly isolated in habit and feeling from each other, but that they rather represent the two poles of *one* group -- which is the human race ; so that while certainly the extreme specimens at either pole are vastly divergent, there are great numbers in the middle region who (though differing corporeally as men and women) are by emotion and temperament very near to each other.' The essay later became Chapter Two of Carpenter's *The Intermediate Sex* (1908).

A key text in the history of sexual politics, written by one of Britain's first gay rights activists.



29 [PERIODICAL]. *The Mattachine Review, Volume 2 Number 3*. Los Angeles: Mattachine Society, 1956.

£65

Octavo, pp. 43. Original printed paper wrappers, a little browned. Near fine.

First edition.

The Mattachine Society was an early American homophile organization, whose first meeting took place on 11 November 1950 under the name Society of Fools. The group was founded by Harry Hay, a Communist, who ran the

society along Communist Party lines, using a cell structure to preserve anonymity. When a founder member called Dale Jennings was charged with lewd behaviour in a public car park in 1952, the society used his arrest to campaign loudly against police entrapment. The case was thrown out, and the resulting surge in membership and financial support saw chapters established in other American cities, as well as the

founding of a sister organisation, the Daughters of Bilitis. By the 1960s the Mattachine Society and its offshoots were active right across the United States, and an umbrella group was founded, known, rather splendidly, as NACHO: The North American Conference of Homophile Organisations.

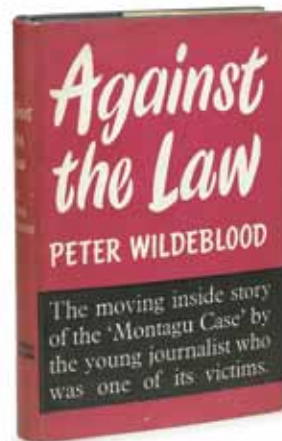
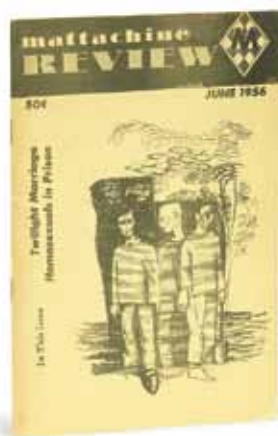
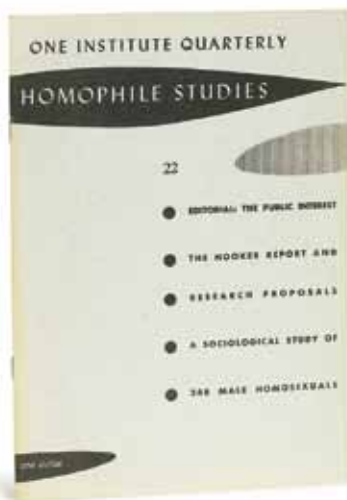
A near fine copy of the Society's June 1956 issue.

30 [PERIODICAL] *One Institute Quarterly: Homophile Studies* 22. Los Angeles: 1970.

£25

Octavo, pp. 14. Original stiff card wrappers. Fine.

First edition. A fine copy of this long-running gay periodical.



'The moving inside story of the 'Montagu Case' by the young journalist who was one of its victims.'

31 **WILDEBLOOD, Peter.** *Against The Law.*

London: Weidenfeld & Nicolson, 1955.

£125

Octavo, pp. 189. Original blue cloth, lettered in gilt on spine. In a near fine dust-jacket, lightly browned and faded. A near fine copy.

First edition.

Wildeblood was the diplomatic correspondent of the *Daily Mail* when, in 1953, he and Lord Montagu spent a weekend with two RAF servicemen in a beach hut on Montagu's Beaulieu estate. Word got out to a government keen to

secure a high-profile conviction for the crime of homosexuality, and Montagu and Wildeblood were charged with 'conspiracy to incite certain male persons to commit serious offences with male persons', a charge last used against Oscar Wilde in 1895. The men were convicted and imprisoned, but such was the public outcry that the case proved a tipping point, and this first-hand account of the trial added considerable pressure to demands for a change in the law. (The recommendations of the

Wolfenden Committee in 1957 eventually led to the legalisation of homosexuality ten years later).

A moving, beautifully written appeal to reason, dating from a time when the *Daily Mail* inadvertently found itself in the vanguard of social reform.

<IV>

DON'T ASK, DON'T TELL: GAYS IN
THE MILITARY

32 BOURJAILY, Vance. *The End of My Life*.

New York: Scribners, 1947.

£175

Octavo, pp. 278. Original green boards, lettered in silver on front panel and spine. Slight toning to endpapers, otherwise a fine copy in a near fine dust-jacket with very slight wear to spine ends, and two tiny closed tears to bottom edge of rear panel.

First edition of the author's first book.

The End of My Life draws heavily on Bourjaily's experience as a volunteer ambulance driver during the Second World War. Inevitably critics compared it -- mostly favourably -- to Hemingway's *A Farewell to Arms*. Its matter-of-fact, uninflected acknowledgment of the presence of homosexuals in the armed forces was remarkable for the time, although most critics chose not to remark on it at all. The book was well reviewed, but after this stellar start Bourjaily's career flattened out. He edited the innovative literary magazine

Discovery, and his 1970 novel *Brill Among the Ruins* was nominated for a National Book Award, but he never achieved the wider public recognition predicted for him on the publication of this, his first book, although his stock in the literary community remained high throughout his long life. He died in 2010.

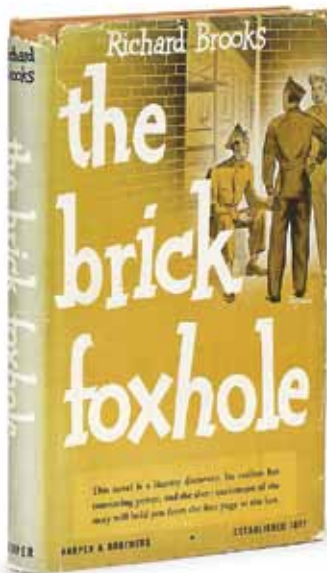
Dust-jacket a little toned with age, but a near fine copy.

[Slide: No. 7].

33 BROOKS, Richard. *The Brick Foxhole*.

New York: Harper & Bros., 1945.

£350



Octavo, pp. 238. Original tan boards, lettered in gold on spine. A fine copy in a very good dust-jacket, a little chipped and edge-worn, with two closed tears to the top edge and a 3mm chip at head of spine, not affecting text.

First edition.

Brooks' story of the murder of a homosexual by two Marines was the basis for the 1947 film *Crossfire*, directed by Edward Dmytryk (who was blacklisted shortly afterwards) and starring Robert Ryan, Robert Young and Robert Mitchum. In the film the murder victim is not homosexual but Jewish: the Hays

Office, which had been policing film production since the early thirties, regarded homosexuality as a perversion, and all mention of the subject was strictly forbidden. So strong was the taboo that *The Brick Foxhole* is not even named in the film's title sequence -- Brooks' credit is reduced to '...based on a novel by...' -- and Brooks himself was contractually forbidden from working on the screenplay. Yet for all this, *Crossfire* remains a film clearly on the side of the angels, a plea for tolerance and understanding wrapped in a taut and atmospheric *film noir* -- although it's bizarre that in 1947 the only way progressive

Hollywood could proclaim its impeccable liberal credentials was by bowdlerising a book with impeccable liberal credentials. Brooks himself went on to enjoy an illustrious Hollywood career: he wrote the screenplays for *Key Largo* and *Brute Force*, and was screenwriter-director on *Cat On A Hot Tin Roof*, *In Cold Blood* and

Elmer Gantry (for which he won his only Oscar).

A very good copy of a poorly-made book, difficult to find in better condition than this.

[Slide : No. 10]

'....one of the most brilliant pieces of gay writing in English of this century.' Gore Vidal.

34 **BURNS, John Horne.** *The Gallery*. New York: Harper & Bros., 1947.
£350

Octavo, pp. 342. Original black cloth, lettered in gilt on spine. A fine copy in a near fine dust-jacket, price-clipped, with minimal wear and one tiny chip to head of spine.

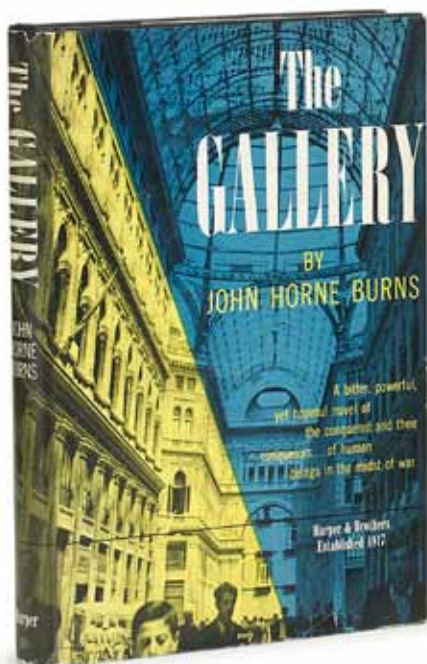
First edition.

The author's first novel -- and barely a novel at all, more a loosely-connected series of short impressionistic pieces inspired by the eighteen months Burns spent in Italy as a soldier during the Second World War. The section which particularly caught Vidal's attention is *Momma*, a brilliant (and very early) evocation of a gay bar. The bar is used by gay, bi, and

variously curious G.I's, as well as local civilians and 'trade', and is presided over by its earth-mother proprietress, Momma.

A near fine copy and a key book in the history of gay literature, written by an author who has been unjustly forgotten and whose rediscovery is long overdue.

[Slide : No. 12]



35 COLEMAN, Lonnie. *Ship's Company.*

Boston: Little, Brown, 1955.

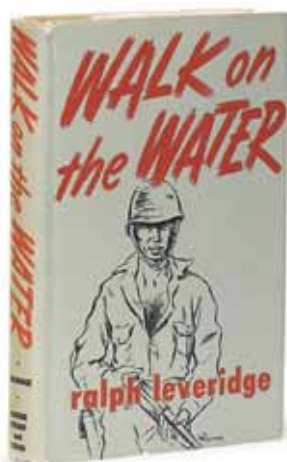
£50

Octavo, pp. 229. Original grey boards, lettered in green on spine. Lightly edge-worn dust-jacket, otherwise near fine.

First edition.

A compendium of vignettes of wartime life aboard the *U.S.S. Nellie Crocker*, including a story in which the ship's champion boxer woos and wins his crew-mate.

A common book, but a nice copy.



36 LEVERIDGE, Ralph. *Walk On The Water.*

New York: Farrar, Straus & Young, 1951.

£75

Octavo, pp. 341. Original grey boards, lettered in red on spine. Fine and unread, in a near fine dust-jacket with just a little edge-wear and one closed tear at head of spine.

First edition of the author's only book, **signed by him on the front free endpaper.**

A war story set in the South Pacific: platoon members react differently to the discovery that one of them is homosexual. Reissued the same year in paperback by Pyramid with the title *The Last Combat*.

Previous owner's signature beneath the author's on front free endpaper, otherwise a very near fine copy.

37 WAHL, Loren. [pseud. MADALENA, LAWRENCE].

The Invisible Glass. New York: Greenberg 1950.

£675

Octavo, pp. 230. Original brown boards, lettered in white and gold on spine. A near fine copy, just a little bumped at spine ends, in a very good price-clipped dust-jacket, a little rubbing to front panel and with some wear to top edge and spine ends. A very good copy.

First edition, with TLS laid in.

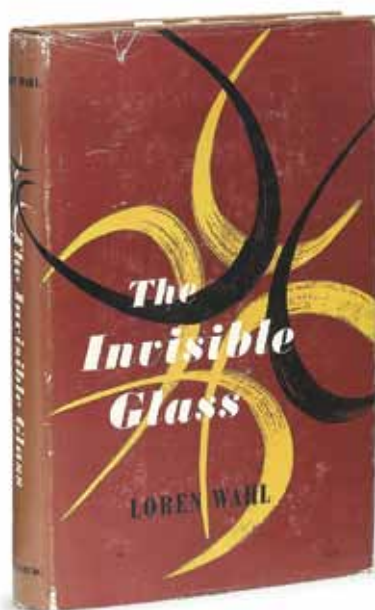
Like Burns' *The Gallery*, *The Invisible Glass* is set among American service personnel serving in Italy during World War Two. A doomed love story which breaks three taboos: love between men, love across the racial divide, and love between an officer and an enlisted man. Contemporary critics were dismissive of the novel's gay content, preferring instead to commend it (where they commended it at all) for its sympathetic and insightful handling of the role played by

black servicemen during the war. This copy once belonged to a Dr. Noel J. Cortes, who had written to Greenberg asking to purchase the manuscript of this novel. Laid in to this copy is a TLS from Wahl to Cortes, offering to discuss the matter with him.

Wahl published a second novel in 1959, *Confetti For Gino*, under the name Lorenzo Madalena.

A superior example of a very scarce title.

[Slide: No. 46]



38 WILLINGHAM, Calder. *End As A Man*.

New York: Vanguard Press, 1947.

£225

Octavo, pp. 350. Original black boards, lettered in silver on spine. Age-toned, offsetting to endpapers, one page (p.335) carelessly opened, resulting in a thumbnail-sized chip to leading edge not affecting text. In a very good dust-jacket, a little worn and scuffed, some chipping with loss to spine ends, paper tender at spine folds.

First edition of the author's first book, based on the time he spent as a cadet at the Citadel, a military college in South Carolina. The novel denounces the overblown and homoerotic machismo he found there. Obscenity charges were filed against the publisher, Vanguard Press, but without success. A stage version followed, and the film adaptation (*The Strange One* (1957)) marked the debut of Ben Gazzara in the lead role, and also featured a very young George Peppard. Willingham went on to a successful screenwriting career: his

credits include Kubrick's *Paths of Glory*, Brando's *One Eyed Jacks*, and Mike Nichol's *The Graduate*, for which Willingham and Buck Henry were nominated for an Oscar for their adaptation of Charles Webb's book.

A very good copy in the first issue dust-jacket, with no reviews on the rear panel.

[Slide: no. 49].

'[A] vital social tract and a masterful story of personal tragedy..'

39 VIDAL, Gore. *The City And The Pillar*. New York:

E. P. Dutton, 1948.

£400

Octavo, pp. 314. Original black cloth boards, lettered in gilt on spine. In a near fine dust-jacket with just the lightest of edge-wear.

First edition of the author's third novel.

The City And The Pillar changed the landscape for homosexual writing. Vidal's wartime coming-of-age novel was one of the first to be published by a mainstream publisher, one of the first not to punish its characters for their 'abnormality', and one of the first to be written openly by a literary literary heavyweight. The *New York Times* refused to carry advertising for the book, and for the next six years no major American newspaper or periodical would review Vidal's work. (This resulted in the creation of Vidal's thriller-writer pseudonym, 'Edgar Box'). Despite critical exile for both book

and author, *The City And The Pillar* sold well, and a mainstream paperback edition [Signet, 1950] widened the readership still further.

After *The City And The Pillar* the genie was out of the bottle: it was now possible for mainstream literary culture to address the subject of homosexuality seriously. In this respect, Vidal's novel is the *Lady Chatterley* of gay literature (although he wouldn't thank me for saying so).

An all but fine copy of a cornerstone title.

<V>

FLUSTERED MARRIED MEN

Engstrand, Jackson and McIntosh were conflicted husbands writing, with wildly varying results, about what they knew. All three committed suicide.

40 ENGSTRAND, Stuart. *The Sling and the Arrow*.

New York: Creative Age, 1947.

£225

Octavo, pp. 354. Original cream boards, lettered in brown on spine. Preliminaries and text block a little browned, otherwise a near fine copy in a very good dust-jacket, closed tear to head of spine, and a little worn and browned at edges.

First edition.

Stuart Engstrand [1904-1955] is best remembered for his novel *Beyond the Forest*, basis for the Warner Brothers noir classic starring Bette Davis. He's best forgotten for *The Sling and the Arrow* -- thematically similar to *The Fall of Valor*, but much, much worse. Both books tell the story of a respectable middle-class marriage being torn apart by the husband's sexual confusion; both have a pervading atmosphere of unhappiness; both end tragically. There all similarities end. Only here do we have the added twist of a central character who, when he learns that his wife is pregnant by a sailor, kills her, races to the dress shop he owns, puts on make-up and full drag, and embarks on a high-speed car chase with the police department. Described by Roger Austen as 'the sort of novel that gives homosexuality a bad name', and by the *Library Journal* of 15 April, 1947, as 'a book that does not belong in public libraries', the book's scandalised reviews ensured it quickly went through five printings.

Engstrand committed suicide by walking into MacArthur Park Lake in Los Angeles. I don't know what he was wearing.

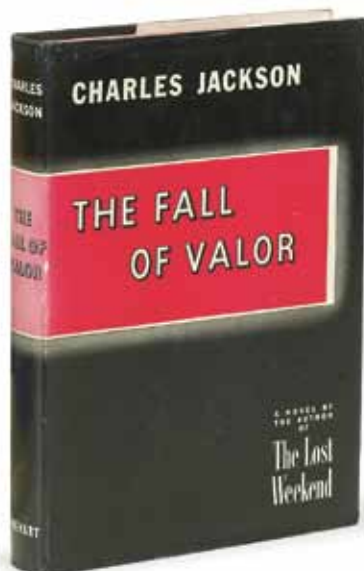
Very scarce in the dust-jacket.



41 JACKSON, Charles. *The Fall Of Valor.*

New York: Rinehart & Co., 1946.

£100



Octavo, pp. 310. Original black boards, lettered in white and black-on-red on front panel and spine. Leading edge of text block uncut. A fine copy in a near fine price-clipped dust-jacket with internal tape strengthening to folds and spine ends.

First edition.

Jackson's first novel, *The Lost Weekend*, was a study of alcoholism and its attendant madness, and was filmed by Billy Wilder in 1945 with Ray Milland in the central role. His second was this, a wartime story of a middle-aged man who while on holiday with his wife meets and falls for a handsome Marine. The novel's title, taken

from *Moby Dick*, refers to a fall from 'immaculate manliness'. Reviews for the book were mixed, with the *New York Times* chastising Jackson for having chosen an 'embarrassing subject', and the *Library Journal* warning that '[S]ubject, and especially bluntness of presentation, limit library use.'

Jackson himself was a bisexual alcoholic, who had fathered a family in the 1940s, but was estranged from them at the time of his death. He committed suicide in New York's Chelsea Hotel in 1968. Quite a common book, but not in this condition.

[Slide : No. 26].

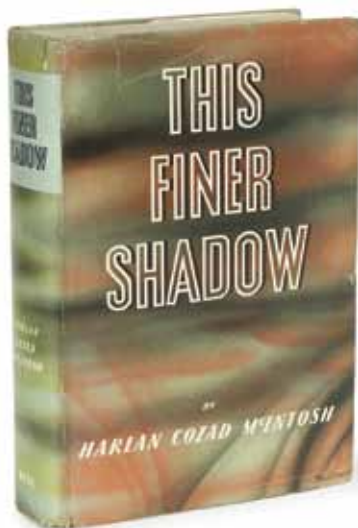
'One of the most peculiar, uncertain and uneven gay novels ever published.'

Roger Austen

42 MCINTOSH, Harlan Cozad. *This Finer Shadow.*

New York: Dial Press, 1941.

£175



Octavo, pp. 408. Original blue-green boards, lettered in green on front panel and spine. A very good copy in a very good dust-jacket, paper reinforcement at head of spine, edge-worn and with a few closed tears along top edge.

First edition.

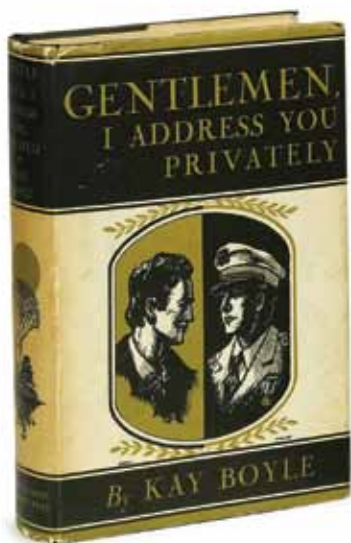
This Finer Shadow was rejected by every publisher it was sent to during the author's lifetime; only after McIntosh jumped to his death from the roof of his apartment did a publisher finally see a way to

make money from his work. The book carries an effusive introduction from John Cowper Powys. He must have had his reasons, but nobody knows what they were: the critical community was united in its assessment of the book as the disjointed, confused ravings of a conflicted bisexual and deeply unhappy man.

[Slide: No. 30].

<VI> GAY MEN, BY WOMEN

- 43 **BOYLE, Kay.** *Gentlemen, I Address You Privately.*
New York: Harrison Smith & Robert Haas, 1933.
£175



Octavo, pp. 341. Original black boards, lettered in gold on front panel and spine. Leading edge uncut. Faint uniform staining to front and rear endpapers and paste-downs, light foxing to leading edge of text block not affecting pages themselves. A very good copy in the pictorial dust-jacket, browned at spine and with some very slight edge-wear.

First edition of Boyle's third novel, the cast of which consists of two male homosexuals (an exiled priest and an Irish sailor), three lesbians, and a brothel keeper. A less-than-successful study of a sexuality the author had encountered, but not understood, during her time

among the literary expatriates in Paris between the wars, arriving there in 1923, aged twenty-one. Between 1929 and 1932 Boyle lived with the writer Laurence Vail, and was also closely associated, personally as well as professionally, with the homosexual writers Emanuel Carnevali and Robert McAlmon, publishing re-edited versions of their work after their deaths. She also revisited this book later in life, but it remained obstinately inert, the clunkingly unconvincing 'gay' dialogue suggesting an author who, sympathetic or not, had precious little grasp of her subject.

[Slide: No. 8].

- 44 **MCCULLERS, Carson.** *The Heart Is A Lonely Hunter.*
Boston: Houghton Mifflin, 1940.
£1,750

Octavo, pp. 356. Original tan cloth boards, lettered in red on front panel and spine. Light offsetting to endpapers, slight toning to text block. Original dust-jacket, a little browning to rear panel, very slight wear to spine ends, and one or two minute closed tears to top edge.

First edition of the author's first book.

The Heart Is A Lonely Hunter was published when McCullers was just twenty-three years old; it has been regularly touted as one of the greatest novels of the twentieth century ever since. A heartbreaking dissection of loneliness and the desperate search for love, told by someone who knew the landscape only too well.

Placed here because it's a story (in part) of homosexual men, written by a woman. In fact, it's in a class all of its own.

A beautiful, all-but-fine copy.



45 NILES, Blair [pseud. RICE, Mary Blair]. *Strange Brother*. New York: Horace Liveright, 1931.
£150

Octavo, pp. 341. Original black boards, lettered in silver on spine. Library stamps to front pastedown and front free endpaper, dust-jacket blurb tipped in.

First edition, first issue.

'The character in this work is a complex individual, full of fermented fluctuation, whose only hope lies in a rearranged social and sexual future.' [jacket blurb]. A rarity: a very early gay novel not only written by a woman, but issued by a mainstream publisher. Mary Blair Rice [1880-1959] was first and foremost a travel writer: she co-founded the

Society of Women Geographers in the United States. Although she wrote other novels *Strange Brother* is her only work with a gay theme, and the book today is scarce in any condition -- which is why we offer this woofer. Her treatment of the subject matter is regarded by most observers to be refreshingly sympathetic, although the pioneering gay activist Henry Gerber was a rare dissenting voice: 'The author causes [the central character] to go through as many mental sufferings as she can, then puts a pistol in his hand and lets him shoot himself and end the book. ...[I]deal anti-homosexual propaganda.' The library stamps, usually a blight on rare books, add interest here: almost no gay fiction

published in the United States during this period found its way into the public library system. This title, perhaps lent respectability by its imprint, sneaked in under the radar.

A rare surviving copy of a very early gay title.
[Slide : no. 36].

46 NILES, Blair [pseud. RICE, Mary Blair]. *Strange Brother*. New York: Liveright Publishing Corp., 1931.
£125

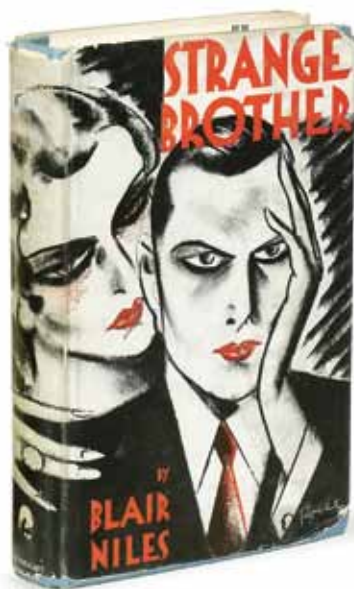
Octavo, pp. 341. Original pale blue boards, lettered in dark blue on spine. In the pictorial dust-jacket, edge-worn with some loss at corners and spine ends, marking to rear panel.

First edition, second issue.

Precedence between the two copies we offer here is unclear. Both were published in 1931, and the text has not been reset. The publication details given on the copyright pages are also identical. The publisher details on the title pages differ slightly, however, and the dust-jacket on this copy carries reviews of the book, as well as the

words 'Seventh Printing'. Although it's unlikely the book went through seven printings in the year of publication (we can find no examples of printings two to six), the presence of reviews on the front flap strongly suggests that this is a second issue. (The remaining scraps of the dust-jacket laid in to the copy above have no such reviews, and carry just the publisher's blurb.

[Slide : no. 36].



47 **PREZZI, W[ilma]. M[aria].** *Dark Desires*. New York: Padell Book Company, 1953.

£50

Octavo, pp. 462. Original grey boards, lettered in blue on spine. A fine copy in a very good pictorial dust-jacket, with discoloration to bottom edge of rear panel and scuffing to head of spine affecting adjacent top edge of front panel.

First edition of the author's only book, '[a] grand novel on the conflict between normal and abnormal passions', according to the blurb.

Wilma Prezzi was an artist and fashion designer. She wasn't a novelist. I'll go further: she couldn't string a sentence together. Here's a sample of her style, taken from the author's note :

'I have not intended an ambitious exaggeration of gross

abuses here, depicted for the sole purpose of concentrating on those anomalous adventures that shock and dismay. I have attempted to reduce the evocation of episode after episode to the existing raw materials that produce shame.

If the artist is to use the written word rather than the brush to serve the disintegrated society of today, a society in which a phase of sex once considered unmentionable is currently flaunted with anarchic inconsistency, even to the point of sham marriage, then he must make his cruel exposition clear. I have endeavoured to do this.'

The book, set among aristocratic Hungarian homosexuals living in the Paris

of the 1930s, is even worse than the above extract. Perhaps it's unfair to judge a 462-page book from its first two paragraphs, but it appears to be a translation from Hungarian. By someone who doesn't speak Hungarian. Its publisher, the Padell Book Company, hit its literary high point with their publication of the early work of Kenneth Patchen in the 1940s; by the time *Dark Desires* was published the novel was sharing a list with such classics as *Lightning Ju-Jitsu*, *Sex Practices of Prisoners* and *Hygiene of the Breast*. An understandably unread copy with slight wear to the head of the dust-jacket's spine.

Good luck.

48 **STONE, Grace Zaring.** *The Grotto*. New York: Harper Bros., 1951.

£40

Octavo, pp. 249. Original pale blue textured boards and black spine, lettered in gilt at spine. A little age-toned, some offsetting to preliminaries, but a near fine copy in a very good, edge-worn dust-jacket, with three chips to top edge of rear panel.

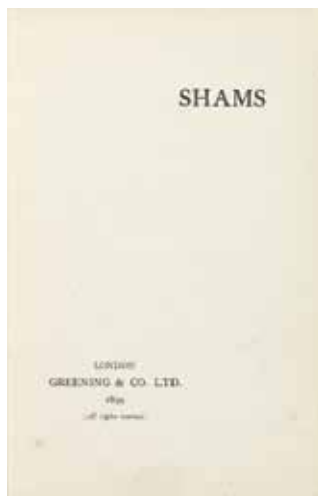
First edition.

'Grace Zaring Stone is the first novelist who has dared to write frankly about a tragic problem -- the struggle of a mother to save her son from becoming a homosexual. Her approach to the subject is feminine, delicate, and profoundly moral.' From the jacket blurb, which starts off wrong and just keeps going.

An acceptable copy of an understandably obscure book.

<VII> THEATRE PEOPLE

49 ANONYMOUS. *Shams*. London: Greening, 1899. £495



Octavo, pp. 246, 26 pp. of advertisements bound in at rear. Original red cloth, lettered in gilt on front panel and spine. A little worn and shaken and with browning to both front and rear endpapers, else very good.

First edition, 'fourth impression'. The presumed true first.

A cautionary tale of a penniless aspiring singer being taken in hand by an upper-class aesthete and confirmed bachelor. Only two copies in UK libraries (British Library; Cambridge): both are 'fourth impressions', suggesting the appellation was a ruse to make sales seem healthier than they were.

This copy bears the bookplate of Adrian Homer Goldstone on the front pastedown: Goldstone (1897-1977) was a noted bibliophile who wrote the standard bibliographies of John Steinbeck and Arthur Machen. Rare.

50 DOWD, Harrison. *The Night Air*. New York: The Dial Press, 1950. £225

Octavo, pp. 338. Original three-quarter red mottled boards. Small inked mark to front free endpaper. Dust-jacket, designed by Arnold Shaw, a little worn at spine ends and with light creasing to top edge. A near fine copy in dust-jacket.

First edition of the author's only novel.

Dowd was an American character actor whose modest career began with the Provincetown Players (responsible for launching the career of Eugene O'Neill) and in later life included appearances on Broadway -- all of which left him well placed to write this novel of backstage life, and the difficulties its central character encounters in trying to come to

terms with his sexuality. One of the better written of the gay novels of the period, and certainly one of the less objectionable.

[Slide: No. 18]

51 ISHERWOOD, Christopher. *Goodbye to Berlin.*

London: Hogarth Press, 1939.

£3,500

Octavo, pp. 317. Original textured grey cloth boards, lettered in red on spine. Light spotting to boards. Small bookplate to front pastedown. In the pictorial dust-jacket, with very light professional restoration to spine ends, corners and top edge of rear panel. Now presents as a near fine copy.

First edition, SIGNED BY THE AUTHOR ON TITLE PAGE.

Portmanteau of six interlinking stories set in Weimar Germany, including *Sally Bowles*, which was published two years earlier as a stand-alone novella. Source material for the 1972 film *Cabaret*, directed by Bob Fosse and starring Liza Minelli.

A very nice copy.



52 MEEKER, Richard [pseud. BROWN, Forman].

Better Angel. New York: Greenberg, 1933.

£750



Octavo, pp. 284. Original blue boards, lettered in white on spine and with white motif on front panel. Circulating library stamp to front free endpaper, small bookplate and ownership signature to front pastedown. Slight foxing to leading edge of text block. Pictorial dust-jacket, faded at spine, worn at folds and with some creasing to front panel.

First edition.

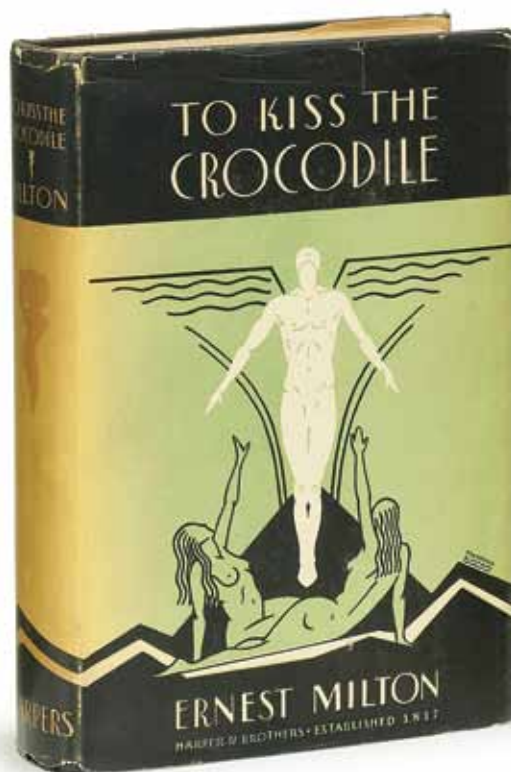
Forman Brown [1901-96] established the internationally celebrated Yale Puppeteers and, with his lifetime partner Richard Brandon, co-founded the Turnabout Theater in 1941. He was also a songwriter, writing numbers both for Turnabout's revues and for Broadway shows. (He provided two numbers for the 1933 film *I Am Suzanne!*, which

features the Yale puppets: *Gay St. Moritz Is The Place*, and *Eski-Olay-Lio-Mo*). *Better Angel* is largely autobiographical. It is Brown's only novel, and with *The Young And Evil* (published the same year) is one of the first to show the gay lifestyle in a positive light -- *The Mattachine Review* described its leading character as 'perhaps the healthiest homosexual in print'. Quickly re-issued as a paperback under the title *Torment*.

A scarce book in any condition, let alone in the dust-jacket.

[Slide : No. 33].

- 53 MILTON, Ernest. *To Kiss the Crocodile*. New York: Harper & Bros., 1928.
£350



Octavo, pp. 345, 4 pp. advertisements bound in at rear. Original black boards, lettered in gilt on spine. Dust-jacket a little faded at spine, with some light chipping to spine ends and a couple of closed tears to top edge of rear panel.

First edition of Milton's only novel, a stereotyped and rambling tale of gay backstage life.

Ernest Milton [1890-1974] was better known as an actor. A stalwart of the Old Vic theatre company under Tyrone Guthrie, Milton also played Rupert Cadell in the original London stage production of Patrick Hamilton's *Rope*, filmed in 1948 by Alfred Hitchcock.

Very scarce in the dust-jacket.

[Slide: no. 34].

<VIII> PINK NOIR

- 54 CAIN, James M. *Serenade*. New York: Knopf, 1937.
£575



Octavo, pp. 314. Original black boards, lettered in silver on front panel and spine. Original pictorial dust-jacket, fine apart from the lightest of scuffing to top edge. Very slight wear to the top edge, otherwise a fine copy in the scarce dust-jacket.

First edition of Cain's second novel, after *The Postman Always Rings Twice* [1934].

The homosexual characters in *noir* fiction are usually found in the supporting cast, seedy bookshop proprietors and furtive informers destined to die a horribly detailed death long before the final chapter. But in *Serenade*, homosexuality provides the crucial -- and ludicrous -- plot point. An opera singer's voice is destroyed by the homosexual attentions of a conductor; only murder can salvage the singer's career....

Cain actually believed that artistic accomplishment was compromised by homosexual inclinations. He boasted that medical colleges used *Serenade* to teach students about the condition (there is no evidence to support this), and in a letter to the critic H. L. Mencken he wrote: 'The

lamentable sounds that issue from a homo's throat when he sings are a matter of personal observation.... But the theme [of the book] demanded the next step, the unwarranted corollary that heavy workouts with a woman would bring out the stud horse high notes.'

Hardboiled homophobia from one of the great *noir* novelists. Who turns out to have been an idiot.

[Slide: No. 13]

55 HIGHSMITH, Patricia. *Strangers On A Train.*
New York: Harper & Brothers, 1950.
£2,500



Octavo, pp. 299. Original pale blue boards, lettered in dark blue on front panel and spine. Original pictorial dust-jacket, with the author's photograph on rear panel. A tiny amount of wear to spine ends, but an almost fine copy.

First edition of the author's first book, memorably filmed in 1951 by Alfred Hitchcock, starring Farley Granger and Robert Walker.

Hitchcock managed to secure the rights to *Strangers On A Train* for just \$7,500 by the simple

expedient of keeping his name out of the negotiations. Highsmith was furious at the deception, but ultimately was repaid handsomely by the success of the film, which cemented her reputation and launched her career. The film necessarily left Bruno's sexuality vague; in the book he is explicitly identified as gay.

An almost fine copy of a book which in any condition is difficult to find.

56 MOTLEY, Willard. *Knock On Any Door.*
New York: D. Appleton-Century, 1947.
£175

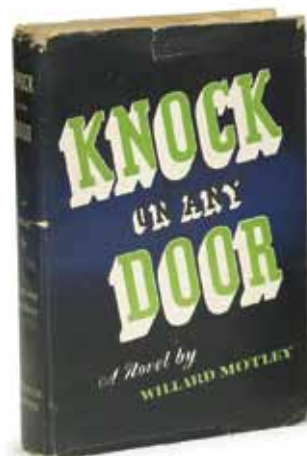
Octavo, pp. 504. Original pale blue boards, lettered in dark blue on front panel and spine. The dust-jacket has a couple of closed tears, and is rubbed and chipped with some loss at corners and spine. Presentable, but we've seen better.

First edition of Motley's first book.

Knock On Any Door was filmed in 1949 by Nicholas Ray, and starred Humphrey Bogart as Nick Romano. In the novel Nick Romano is a hood with a boyfriend, and a hustler who sells sex to men. In the film, Nick Romano is a hood.

A black, middle-class Chicagoan, all of Motley's books are 'raceless' -- 'my race is the human race', he once wrote -- and many feature sympathetic gay characters.

[Slide : No. 35].



<IX>

GAY NEW YORK

- 57 COLEMAN, Lonnie.** *Sam.*
New York: David Mackay, 1959.
£250

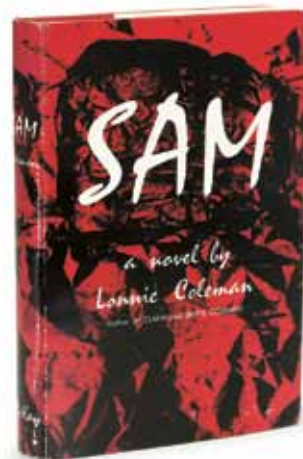
Octavo, pp. 245. Original red boards, lettered in gilt on spine. Near fine in pictorial dust-jacket, a little worn at spine ends and with three small closed tears to top edge of rear panel.

First edition, **SIGNED BY THE AUTHOR ON FRONT FREE ENDPAPER.**

If Lonnie Coleman is remembered at all it is for his later 'Beulah Land' trilogy, but this novel is remarkable for its entirely non-judgmental treatment of its central character's homosexuality. Samuel Kendrick is a successful, openly gay

New York publisher.....to whom nothing bad happens. He falls in love, he has relationship problems, and he falls in love again, the whole played out in the gay baths and bars of mid-twentieth century Manhattan, where *Mad Men*'s gay characters must have gone after work. A fascinating historical document as well as a snappily written, refreshingly upbeat, and unjustly forgotten novel.

Scarce in any condition, this copy is signed and in the dust-jacket.



- 58 DE FORREST, Michael.** *The Gay Year.*
New York: Woodford Press, 1949.
£375

Octavo, pp. 267. Original black cloth, lettered in yellow on spine. Light mottling to edges of text block, contemporary owner's name on front free endpaper, but a very good copy in the scarce dust-wrapper, a little chipped, worn and rubbed, and with the front flap almost detached at the fold but kept in place by the protective sleeve. Overall a very good copy.

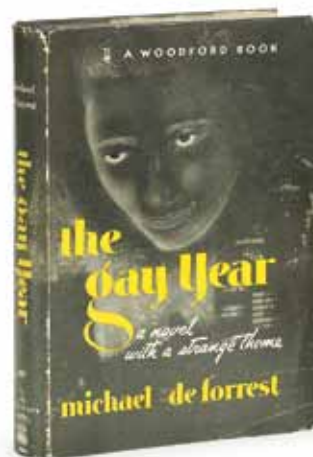
First edition.

While use of the word 'gay' to denote homosexuality can be traced back at least to the 1920s and Gertrude Stein, de Forrest may well have been the first to use

it in a title. The author's blurb on the back panel falls over itself to proclaim de Forrest's heterosexuality, but the book itself attests to his ignorance : hardly an 'attempt at understanding', as the blurb claims, more a toxic stew of prurient misconceptions which lurches to an end by having the central character find salvation in the arms of a woman.

Bibliographically interesting, but a literary disaster. Mercifully rare.

[Slide : No. 17]



The Beginning of 'Gay Lit.'

59 FORD, Charles Henri, and TYLER, Parker.

The Young and Evil. Paris: Obelisk Press, 1933.

£2,750

Octavo, pp. 215. Original brown paper wrappers, lettered in red. Edges uncut. Small contemporary Parisian bookseller's stamp on rear endpaper. The rear panel has a production fault - a crease down its centre (the Obelisk logo has

been printed across it, proving it's been there since the book's manufacture). A little inevitable edge-wear to the oversize wrappers and (as with nearly all copies) lacking the almost unfindable wraparound band carrying the Gertrude Stein puff for the book. Otherwise a near fine copy of a fragile and extremely scarce book.

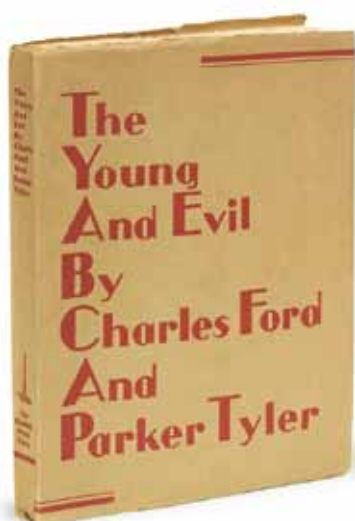
First edition, trade issue. 50 copies printed on pure linen Lafuma and signed by the authors were issued simultaneously with this trade issue which, according to Hugh Ford in *Published In Paris*, 'may have numbered 2500 copies', of which 500 were seized and burned by British Customs.

Ford and Tyler were Americans, and had met when Tyler became a contributor to Ford's New York-based poetry magazine *Blues*. They became lovers, and together cruised New York's underground gay scene.

The drag balls of Harlem and the speakeasies of Greenwich Village would provide them with the raw material for their collaboration on this, their only novel. Originally entitled *Jump Back*, it was turned down by Liveright, Cape, and Gollancz, before being championed by Gertrude Stein and eventually finding a home with the obscure Paris-based imprint Obelisk Press, an English-language publishing house specialising in the erotic and outré.

Modernist and uncensorious, impressionistic and joyous, *The Young And Evil* can lay reasonable claim to be the first 'out' gay work of mainstream literature, and the beginning of the Gay Lit genre.

[Pearson: A-25(b)]



60 FORD, Charles Henri and TYLER, Parker.

The Young And Evil. Paris: Olympia Press, 1960.

£45

Small octavo, pp. 186. Original green wrappers, small but unattractive ink stain to front panel, a little edge-worn. New price stamped over printed one on rear wrapper. A very good copy, lacking (as almost all copies do) the extremely scarce dust-jacket.

Second edition, published by Maurice Girodias for his Traveller's Companion series.

Girodias was the son of Jack Kahane, whose Obelisk Press had published the first edition of this book in 1933 [see above]. Better

copies can be found, but not at this price.

[Kearney 5.80.1]

- 61 KENT, Nial. [pseud. THOMAS, William Leroy].**
The Divided Path. New York: Greenberg, 1949.
 £250



Octavo, pp. 447. Original green boards, lettered in silver on spine. A near fine copy in the extremely scarce pictorial dust-jacket, with light chipping to edges and spine ends and one small chip to top of rear panel.

First edition.

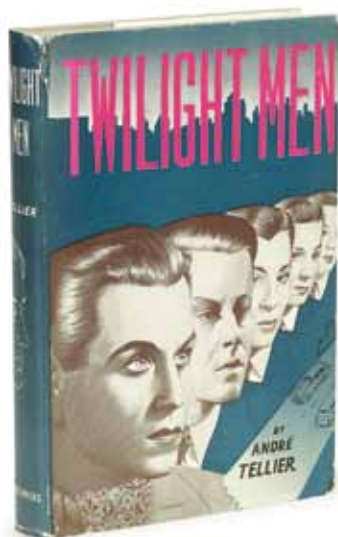
The wonderfully tasteful dust-jacket says it all. A beautiful woman waits in the background, but in vain: the men only have eyes for each other. 'Mr. Kent has written a novel that opens the door on a world in which there are far more inhabitants than people realize. More completely than

in any other story on this theme he unveils the homosexual world as it actually is.' (Jacket blurb).

A near fine copy of a decently written, sympathetic and very scarce novel, set in the gay hangouts of 1940s New York.

[Slide : No. 27]

- 62 TELLIER, Andre. *Twilight Men*.** New York: Greenberg, 1948.
 £125



Octavo, pp. 251. Original grey boards, lettered in pink on spine. Fine in a near fine dust-jacket.

Second edition.

Most published critical opinion that mentions this book agrees that the treatment of its subject matter is sensitive and sympathetic, and remarkably so for the period. However, as with *Strange Brother*, the early gay rights activist Henry Gerber begged to differ: '*Twilight Men*, by Andre Tellier, deals with a young Frenchman, who

comes to America, is introduced into homosexual society in New York, becomes a drug addict for no obvious reason, finally kills his father and commits suicide. It is ... excellent propaganda, although the plot is too silly to convince anyone who has known homosexual people at all.'

Very slight wear at spine ends, otherwise a fine, unread copy in a sparkling dust-jacket.

<X>

AN ARMY OF LOVERS

- 63** [ANONYMOUS]. *The Strange Confessions of Monsieur Mountcairn*. Privately Printed [J. A. Nocross], 1928.
£1,500

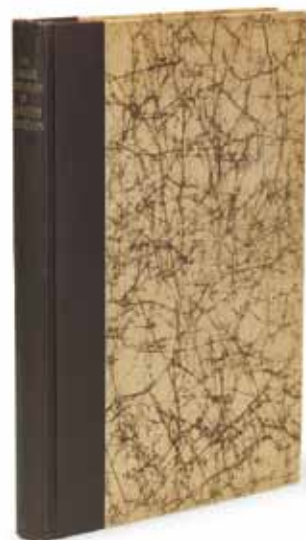
Large octavo, pp. 146. Original light brown textured three-quarter cloth, dark brown spine lettered in gilt. Bookplate to front pastedown. A fine copy in the original slipcase, a little rubbed and worn.

First edition, no. 113 of 750 copies.

In his book *Bookleggers and Smuthounds*, Jay Gertzman puts forward the theory that this life story of a refined homosexual was published by the notorious literary pirate Samuel Roth, some of whose

publicity circulars included the title. Its authorship is uncertain: Gertzman does not rule out Roth himself -- although Roth always insisted that the only thing he could write effectively was jacket blurbs. Justin Spring, in his biography of Samuel 'Phil Andros' Steward, makes a case for the minor poet and closet homosexual, Benjamin Musser.

A superior private-press production, and very scarce in the slipcase.



Denmark's First Gay Novel, Inscribed

- 64** BANG, Herman. *Mikael*. Copenhagen: Gyldendalske Boghandel, 1904.
£1,250



Octavo, pp. 379. Contemporary three quarter marbled cloth boards, leather ribbed spine and corners, spine and device on front panel tooled in gilt. Small owner's label to front pastedown. Original wrappers bound in, unevenly browned, list of Bang's previous works to rear wrapper.

First edition of Denmark's first gay novel, INSCRIBED BY THE AUTHOR ON HALF-TITLE (in Danish): 'With thanks from your faithful Herman Bang. 6.4.1904. To Albert Jacobsen.' Text in Danish.





The journalist, stage director and novelist Herman Bang (1857–1912) was and remains one of the major figures in Danish letters, and in his lifetime was known throughout Europe. Like his Norwegian counterpart, Henrik Ibsen, Bang saw art as a vehicle for social change. He was homosexual, and through his female characters played out many of his own sexual sufferings, a censor-defying trick also used by Tennessee Williams forty years later. Like Oscar Wilde in England, Bang was known to be gay; like Wilde he was vilified for it. Though never prosecuted he was the subject of constant police attention, and was vilified by the gutter press. In 1906, a scandal erupted involving Bang and a rent boy. One paper was moved to write: 'An unclean puff like Herman Bang must be beaten down, because he is the worst of them all. Everything which is typical of these depravities and crimes we now watch rising from the depths of the swamp like poisonous gas bursting up into the air and the daylight, can be found in Herman Bang. His hoarse voice, his sunken eyes, the slump and mummy-like exhaustion of his body, speak of the progress of vice in his soul and his blood.'

Mikael tells the story of an ageing artist and his obsession with his muse, the much younger Mikael. When Mikael falls in love with a countess who one day comes to sit for the Master, the rift between the two men causes the artist to sicken and die. The story can be read as an examination of the tensions between ordinary life and high artistic ideals, but Bang's known personal history made the subtext of the book glaringly

obvious. One contemporary reviewer described the character of the Master as 'an undisguised homosexualist.' A critic later described *Mikael* as 'by far the most pronounced portrayal of another kind of love in Danish literature'. In 1924 the great Danish film director Carl Dreyer (*Vambyr*, *The Passion of Joan of Arc*) adapted *Mikael* for the screen, with Walter Slezak in the title role. Dreyer's adaptation follows the book closely, quietly retaining its homoerotic atmosphere.

A lovely copy of a book whose survival rate was badly affected by the outrage which attended its publication.

Quatrefoil, inscribed by James Barr to Richard Yates

65 BARR, James. [pseud. FUGATE, James]. *Quatrefoil*.
New York: Greenberg, 1950.
£1,750

To:
My dearest friend,
Dick Yates,
with my very best
wishes always.
James Barr,
New York
1959.

Octavo, pp. 373. Original black boards, lettered and decorated in gilt on front panel and spine. A bright, tight copy in the pictorial dust-jacket, a little edge-worn, some chipping to spine ends, and a closed lateral tear to spine centre. A very good copy.

First edition of the author's first book, inscribed by Barr to Richard Yates on the front free endpaper: 'To: My dearest friend, Dick Yates, with my very best wishes always. James Barr New York 1959.' In the late 1950s both Barr and the novelist Richard Yates were contributors to the *New Yorker*.

Described by Roger Austen as 'one of the most intelligently written of American gay novels', and 'one of the earliest novels that could have produced a glow of gay pride.' Barr was born in rural America, where his sexuality saw him cast out by both his family and the wider community, and where he saw his (gay) best friend commit suicide on his wedding day. *Quatrefoil*, semi-autobiographical and unashamed, charts the central characters' progress as they come to terms with their sexuality, each other, themselves and the world around them. It eschews all gay stereotypes, and was written at the

suggestion of Barr's psychiatrist 'as a key to solving [Barr's] problems at the time'. Although overwritten for today's taste, and with a melodramatic ending, *Quatrefoil* quickly became a rallying point for the gay readership of the 1950s, a readership delighted at last to have been written about with insight, accuracy and a modicum of style.

One of the first true works of gay literature (as opposed to fiction) and certainly the first ever to be published by a mainstream imprint. An important book with a fine association.

[Slide: no. 1].



66 BARR, James. [pseud. FUGATE, James].

Derricks. New York: Greenberg, 1951.

£100

Octavo, pp. 230. Original maroon boards, lettered in white on spine. A fine, tight copy in a near fine dust-jacket, with just a little edge-wear to front panel and spine ends.

First edition of Barr's second book, a collection of short stories all on a homosexual theme.

A very nice copy.

67 BARR, James [pseud. FUGATE, James].

The Occasional Man. New York: Paperback Library, 1966.

£25

Octavo, pp. 288. Original stiff paper wrappers, a little cocked and bumped, with some creasing to spine.

First edition, a paperback original, of Barr's second novel.

68 [BARRINGTON, John]. PAIGNTON, John. [pseud].

Out Of Sickness. London: Neville Woodbury, 1950.

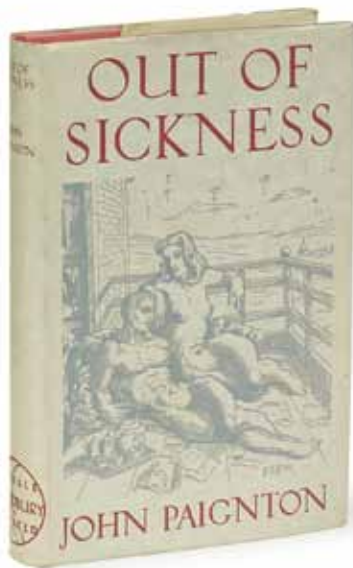
£250

Octavo, pp. 267. Original red boards, lettered in black on spine. Slight offsetting to endpapers, but a fine copy in a very fine, unfaded dust-jacket.

First and only edition of this autobiographical story of a failed romeo turned homosexual hustler, set during the Blitz -- 'The author spent ten years living this novel, and five years writing it', proclaims the blurb.

'John Paignton' was the pseudonym of John S. Barrington. He never published another novel, but in the late 1950s became better known as self-publisher, editor, and photographer-in-chief of magazines such as *Man-ifique!*, which specialised in photographic studies of pretty young men standing on rocks in their swimming trunks

and looking thoughtful. *Out Of Sickness* was the only novel published by this imprint, which itself only issued a handful of titles. Among them was an illustrated work by Barrington, published under his own name, called *Art And Anatomy*, and Neville Woodbury's own *meisterwerk*, *A Guide To Designing Windows*. Very scarce, and a very fine copy.



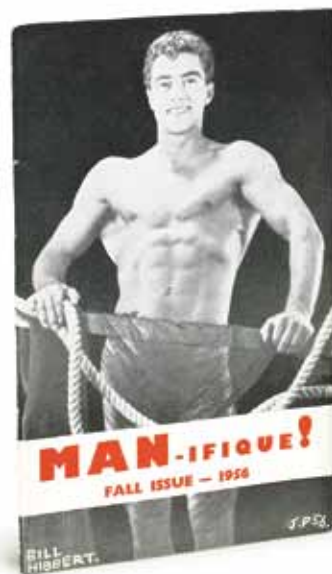
- 69 [BARRINGTON, JOHN S.]. PAIGNTON, John. [pseud] [ed].
MAN-ifique! London: Paignton Publishing Company,
November 1956.
£50

Octavo, pp. 31. Original pictorial
wrappers. Fine.

First edition, second printing.

The second number of
Barrington's gay photographic
muscle-magazine. Edited,
published and mostly photographed
by Barrington himself, *MAN-ifique*
was one of the earliest of
Barrington's gay magazines to
appear. Included in this issue is
artwork by the American painter
and photographer George
Quaintance, whose work was later
to be a strong influence on the
homeroetic drawings of Tom
of Finland.

A rare survivor, and in fine
condition.



A Masturbation Classic, Inscribed

- 70 BONNETAIN, Paul. *Charlot S'Amuse*. Bruxelles:
Henri Kistemaeckers, 1883.
£450

Octavo, pp. 348. Original paper
wrappers, browned and heavily
marked, top corner of rear
wrapper missing. Spine creased
and faded. Preliminaries and early
pages of text foxed, some heavily,
thumb-sized portion of leading
edge of final page missing, not
affecting text. Binding solid.

'Eighth edition' of the author's
first novel, published the same year
as the first, **INSCRIBED BY THE
AUTHOR TO THE
IMPRESARIO RODOLPHE
SALIS, OWNER AND HOST OF
LE CHAT NOIR: 'A Son Ami
Rodolphe Salis, un artiste qui**

**j'embete souvent, et un cabaretier
qui j'amuse quelquefois. Avec
une cordiale poignée de main
-- non compromettante -- de
l'auteur Paul Bonnetain.'**

Paul Bonnetain [1858-1899]
was a journalist, novelist and travel
writer. He joined the colonial
service in the 1890s, serving in
French Sudan and Laos. He also
wrote this, a novel in the Naturalist
style, heavily influenced by Zola,
about wanking. Unsurprisingly,
Bonnetain was charged with
obscenity when the book was
published; surprisingly, he was
acquitted. This novel about
Charlot's attempt to find some

form of sexual activity (including
homosexual activity) that interests
him more than masturbation
became the talk of the town, and
in 1883 the town did most of its
talking at places like Rodolphe
Salis' *Le Chat Noir*, one of the most
famous *boites* of *fin de siècle* Paris.

All nineteenth century
editions of this title are rare, and
the association here is just perfect.

- 71** **BOURJAILY, Vance.** *The Hound of Earth.* New York: Scribner's 1955.
£75

Octavo, pp. 250. Original black boards, lettered in black and yellow on spine. A fine copy in a near fine dust-jacket, with just a little edge-wear at spine ends.

First edition.

Bourjaily's second novel, about an atomic scientist haunted by post-Hiroshima guilt. Some gay content.



Myron Brinig [1896-1991] was raised in Montana, the setting for most of his early novels, sprawling family sagas which were almost certainly biographical. A closeted homosexual, Brinig left Montana for New York at the age of seventeen, and found work as a script-reader for the Zanuck film studio. He was one of the earliest Jewish-American novelists to write in English rather than Yiddish, and almost certainly the first to include gay characters -- certainly *sympathetic* gay characters -- in his novels.

- 72** **BRINIG, Myron.** *Singermann.* New York: Farrar & Rinehart, 1929.
£175

Octavo, pp. 446. Original brown boards, lettered in yellow on front panel and spine. Unobtrusive bookseller's label to rear pastedown.

First edition.

The first of the Singermann cycle of novels, in which the reader is introduced to Michael and Harry, the gay Singermann brothers, who become the focal

point of the second book in the cycle, *This Man Is My Brother*.

A fine, tight copy, with just a little wear to spine ends, of a book much praised in its day, but now entirely forgotten.

Lacking the rare dust-jacket. Scarce.

- 73** **BRINIG, Myron.** *This Man Is My Brother.* New York: Farrar & Rinehart, 1932.
£175

Octavo, pp. 342. Original boards, a little bumped and rubbed, slight hinge crack at title page. Near fine, but a very good copy.

First edition.

Second book in the Singermann cycle of novels, in which the gay Harry Singermann is the central character. Sympathetic and well-written, this is one of the earliest works of serious mainstream fiction to feature a gay character so prominently.

A very good copy, lacking the rare dust-jacket.

[Slide: No. 9]

- 74 **BURNS, John Horne.** *A Cry Of Children*. New York: Harper & Bros., 1952.
£100

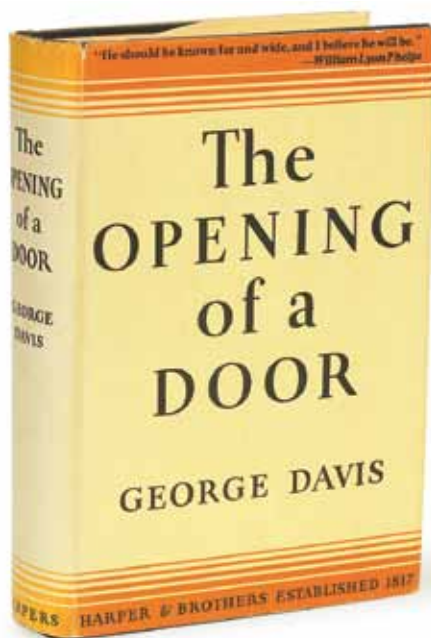
Octavo, pp. 276. Original grey and blue three-quarter cloth, lettered in white on spine. A fine copy in a near fine dust-jacket, with light edge-wear to edges and spine ends.

First edition.

Published a year before Burns' death in Florence of a cerebral haemorrhage, this is a curious return to the closet, with Burns making only veiled references to the sexuality of his characters where in earlier, better work he had been candid and unapologetic. Gore Vidal believed that Burns 'wanted to die', and drank himself to death. Poorly reviewed, and a sad epitaph.

A near fine copy.

- 75 **DAVIS, George.** *The Opening of a Door*. New York: Harper & Bros., 1931.
£750



Octavo, pp. 265. Original black boards, lettered in gilt on front panel and spine. A fine copy in a spectacular jacket.

First edition of the author's only novel.

Originally from the American midwest, George Davis [1906–1957] spent his twenties as an expatriate in Paris. He was encouraged to write this, his first novel, by Norman Douglas and Jean Cocteau. It met with great acclaim, but his second novel never got past chapter three. Back in the United States he became literary editor of *Harper's Bazaar* and, later, *Mademoiselle*, before founding an art commune in Brooklyn Heights, New York, which for many years acted as an East Coast cultural hothouse both for its residents and for people passing through,

Benjamin Britten and W. H. Auden among them. In 1951 the alcoholic and homosexual Davis married Lotte Lenya, the Austrian singer and widow of Kurt Weill. A hugely talented writer, but now better known for encouraging the talent of others, Davis can lay reasonable claim to being the Stateside equivalent of Gertrude Stein.

If you look really, really hard you can detect some very slight wear to the top of the spine: otherwise, a perfect copy.

[Slide: No. 16].

- 76 DE BANDOL, Jacques.** *Féminisé*. Paris: Librairie Artistique et Edition Parisienne Reunies, n.d. [1922].
£350

Octavo, pp. 212. 4 pp. advertisements bound in at rear. Original illustrated paper wrappers. Light edge-wear.

First edition of this early French pulp, covering both homosexuality and transvestism.



- 77 EDMUNDS, Murrell.** *Sojourn Among Shadows*. Idaho: Caxton, 1936.
£65

Octavo, pp. 144. Original grey boards, lettered in black on front panel and spine. A fine copy in a near fine dust-jacket with just a little wear at folds and spine ends. First edition.

Murrell Edmunds (1898-1981) was from a distinguished Southern family, and abandoned a legal

career to become a writer. A native of Virginia, his outspoken opposition to racial segregation made him unpopular in Lynchburg (the clue may be in the name), and he settled in the more cosmopolitan New Orleans. Edmunds' commitment to equality covered all social groups, as this very strange novel-cum-parable demonstrates.

A very nice copy in the dust-jacket (on the reverse of which is printed the Caxton list: an intriguing mix of obscure poets and New West Americana).

- 78 ERSKINE-LINDOP, Audrey.** *Details of Jeremy Stretton*. London: Heinemann, 1955.
£30

Octavo, pp. 276. Original blue boards, lettered in gilt on spine. Gilt a little faded, otherwise a near fine copy lacking the dust-jacket.

First edition.

A gay man tries to suppress, and finally come to terms with, his sexuality.

Erskine-Lindop was a screenwriter as well as a novelist. Her adaptation of her own book

The Singer Not The Song was filmed in 1961, starring Dirk Bogarde and John Mills.

79 EVANS, John. *Shadows Flying*. New York: Knopf, 1936.

£175

Octavo, pp. 263. Original blue and green cloth boards, lettered in black on front panel and spine, which is a little faded and mottled. Lacking the dust-jacket.

First edition of Evans' second and last novel, INSCRIBED BY THE AUTHOR ON HALF-TITLE: 'To Ted + Una Le Boutiller, from John Evans'. The recipient was probably the spy and thriller writer who wrote under the name Ted Allbeury,

John Evans was the son of the literary colonist and openly bisexual Mabel Dodge Luhan. *Shadows Flying* is the story of a mother's overly close and destructive relationship with her young homosexual son. Republished in paperback in 1955 under the title *Love In The Shadows*.

80 GINSBERG, Allen. *Howl and Other Poems*. San Francisco: City Lights Pocket Bookshop, 1956.

£2,250

Duodecimo, pp. 44. A few spots of foxing, otherwise fine.

First edition, one of 1000 copies, and preceded only by the exceptionally rare mimeograph. First printing, with the dedication to Lucian Carr which was removed from later printings. Introduction by William Carlos Williams.

The quintessential Beat poem, and -- among many other things -- an effusive celebration of the gay libido. The story of the writing of the poem, and its (unsuccessful) prosecution for obscenity, are told in the 2010 film *Howl*, starring

David Strathairn and Jon Hamm, and with James Franco as Ginsberg. A very nice copy.

81 GOODMAN, Paul. *The Empire City*. New York : Bobbs-Merrill, 1959.

£65

Octavo, pp. 621. Original pale blue boards, lettered in black on spine. A very good copy in a near fine dust-jacket, with just one small closed tear to front panel and a little scuffing to foot of spine.

First edition.

This sprawling, semi-surrealistic tetralogy follows the lives of its characters over twenty years to the threshold of the 1960s, and is notable for its sexual frankness.

A very nice copy.

82 GOODMAN, Paul. *Red Jacket*. New York:
Privately printed: [n.d. but 1955].

£40

Octavo, pp. 31. Original red stiff paper wrappers, oversized at leading edge. A fine copy.

First and only edition of this self-published collection of twenty-eight poems, some of which have gay themes.

83 GOODMAN, Paul. *The Well of Bethlehem*. New York:
p.p., n.d. [1957].

£40

Octavo, pp. 31. Original pale blue stiff paper wrappers, oversized at leading edge. Small mark to front free endpaper, but a fine copy.

First and only edition of this self-published collection of twenty-three poems, some of which have gay themes.

84 GREEN, Julian. *The Transgressor*. New York:
Pantheon, 1957.

£75

Octavo, pp. 222. Original white hessian boards, initialed in brown, black spine lettered in gilt. Price-clipped dust-jacket, with slight wear to edges and spine ends. A near fine copy.

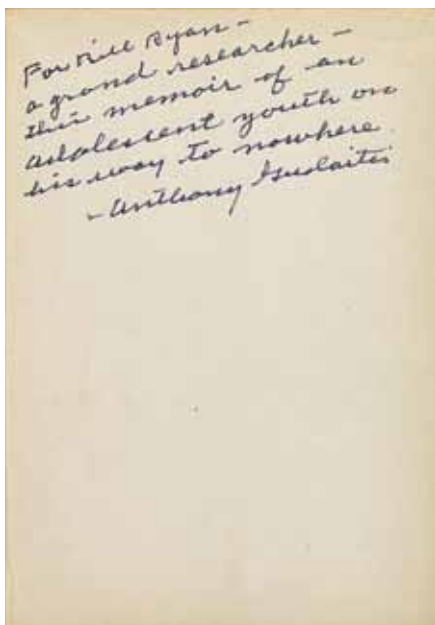
First edition in English, first published as *Le Malfaiteur* in Paris the previous year.

'Julian Green has chosen as his theme one of the gravest of moral problems and explored it with the greatest of subtlety: the guilt and responsibility of a man who through his nature is forced to live a lie that cruelly affects the life of others. In the natural world of men and women, he is the transgressor, caught in an insoluble dilemma.'

A tight, bright copy.

85 GUDAITIS, Anthony. *A Young Man About To Commit Suicide*. New York: William Faro, 1932.

£450



Octavo, pp. 224. Original hessian boards, spine label lettered in red. Paper on rear pastedown a little split at spine, but a clean tight copy in the extremely scarce and strikingly designed dust-jacket, a little chipping with loss at spine ends and top edge of rear panel, and with some tape reinforcement to closed tears.

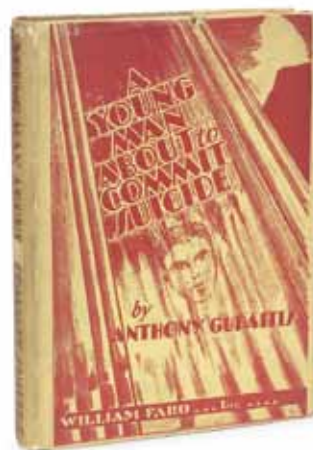
First edition, inscribed by the author on the front free endpaper: 'For Bill Ryan - a grand researcher - this memoir of an adolescent youth on his way to nowhere. Anthony Gudaitis.'

A rare title, more interesting for its publishing connections than its contents. The title is a nod to James Joyce, whose *Portrait Of The Artist As A Young Man* is given a favourable name-check in the book. There all similarity ends: this *Portrait* is the barely-disguised excavations of an adolescent diary, capped by a suicide-note finale which mistakes internally-rhyming sentences for Modernism. Gudaitis wrote under several names, and sometimes none at all: as Anton Gud, he edited *Don't Vote Til You Read This*, a libertarian manifesto published in 1952, and he is also believed to have been the uncredited author of *Lady Chatterley's Husbands*, also published by Roth under his William Faro imprint, in 1931. Bill Ryan, to whom this copy is inscribed, was another member of the publisher's inner circle, and

co-author of *Granddaddy of Smut*, a profile of Roth which appeared in the February 1977 issue of *Hustler* magazine.

Included in this catalogue more because of its imprint's association with early gay fiction such as *A Scarlet Pansy* than for its own subject matter: homosexuality is mentioned, occasionally and disparagingly, but is not a major theme in the book.

Very scarce in any condition, let alone inscribed and in dust-jacket. A fabulous copy.

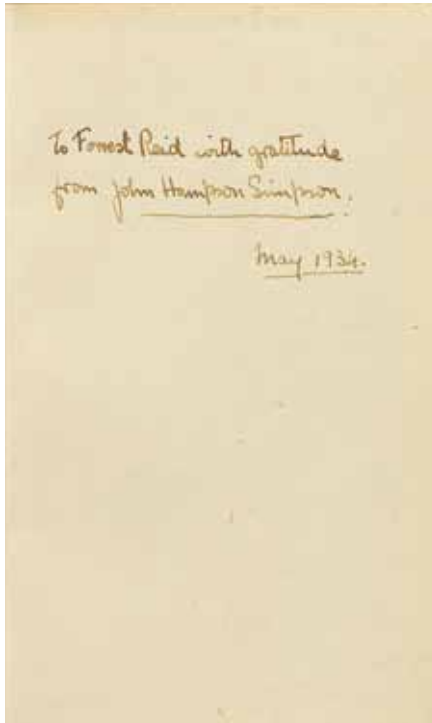


"We have discovered a good novelist, homosexual, a waiter, I think, in Cardiff....". Virginia Woolf.

86 HAMPSON, John [pseud. SIMPSON, John].

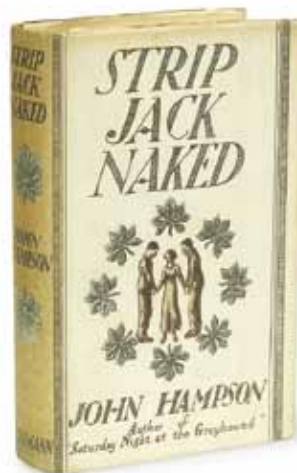
Strip Jack Naked. London: Heinemann, 1934.

£300



Octavo, pp. 258. Original dark blue boards, lettered in gilt on spine. Illustrated dust-jacket, browned at spine and edges.

First edition, inscribed by the author: 'To Forrest Reid with gratitude from John Hampson Simpson. May 1934.' Laid in is a loose handwritten note by Forrest Reid, quoting a passage from the book.

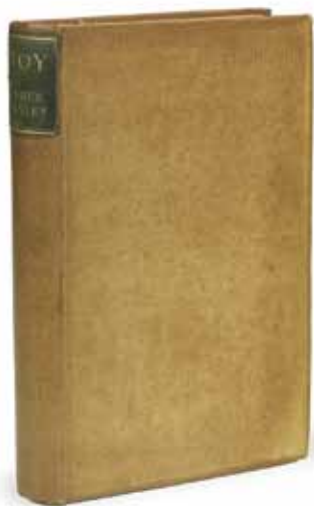


John Hampson [1901-1955] specialised in a slightly heightened depiction of provincial Midlands life: this novel assembles its characters around the deathbed of a wealthy Birmingham widow. Hampson's first two novels, *Saturday Night at the Greyhound* (dedicated to Forrest Reid) and *O Providence*, were published by the Woolfs at the Hogarth Press, and sold well. His third, *Foreign English*, was rejected and never published, and Hogarth Press also rejected this novel, his fourth, at which point Hampson was taken up by Heinemann. The first novel he ever wrote, however, was none of these: *Go Seek a Stranger*, a book about homosexuals, was thought by Virginia Woolf his best book, but was unpublishable at the time and is now lost.

A very nice copy with an association to match.

87 HANLEY, James. *Boy*. London: Boriswood, 1931.

£350



Large octavo, pp. 269. Original buckram, darkened as usual at spine, slight loss to spine label not affecting text, bottom and leading edges uncut. A very nice copy.

First edition, no. 99 of 145 copies signed by the author.

Boy, the story of a young cabin boy's coming of age aboard a hellish merchant ship, was Hanley's third novel, but was rejected by Bodley Head, with whom Hanley had a contract. The proprietor of the Boriswood publishing firm, C. J. Greenwood, offered to negotiate with Bodley Head to extricate Hanley from his contract on

condition that, if he was successful, he would be allowed to publish the novel. This, the expensive limited edition, was published unexpurgated; the trade edition was heavily cut, as were subsequent editions on both sides of the Atlantic. All to no avail – in 1934, *Boy* was prosecuted for obscenity and banned, and later surfaced in Paris in 1935, published by the scandal-chasing Obelisk Press.

88 HICHENS, Robert. *The Call Of The Blood*.

London: Methuen, 1906.

£125

Octavo, pp. 415. Original red boards, lettered and blocked in gilt on spine. Offsetting to endpapers, some foxing to preliminaries and edges of text block, one signature imperfectly opened (probably a production fault) causing slight foxing to the gathering's top edge. Publisher's 38pp. catalogue bound in at end, dated July 1906 and not listing this title.

First edition in book form, first published serially the previous year in *Harper's Magazine*.

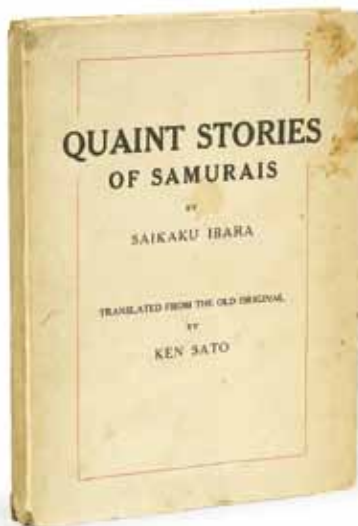
Best known for his Wildean spoof *The Green Carnation* (1894), Hichens was a journalist, critic and author of novels and short stories, many of them tales of the supernatural with a strong Uranian flavour. *The Call Of The Blood* was filmed in 1919, with a young Ivor Novello among the cast.

A very nice example of a very scarce title.

89 IBARA, Saikuku. *Quaint Stories Of Samurais*.

Paris: Contact Editions, 1929.

£500



Octavo, pp. III. Card wrappers browned and edge-worn, with a little loss to spine ends. Some staining to front panel, near contemporary inscription to front free endpaper (dated 1931). In a blue cloth clamshell box with red leather label, lettered in gold.

First edition. One of 500 copies.

Saikaku Ibara (whose name translates as 'Western Crane') was a seventeenth century Japanese writer with a particular interest in the homoerotic. 'What [Robert] McAlmon had intended to be a double volume of Ken Sato's work -- Sato's translation of *The Quaint Tales Of Samurais* by Saikaku Ibara and Sato's own stories -- turned out to be a drastically shortened book

consisting mainly of the translations. "About half of the stories," McAlmon reported to Sylvia Beach, "got lost in the mails," but there were still enough (III printed pages), he reckoned, to provide amusement "without the matter getting wearisome." He had read the Sato manuscript on his trip to America and had found a pleasing naivete in the stories as well as "situations so completely horrifying to Anglo-Saxondom" that he vowed "they'd better be done.'" (Hugh Ford, *Published In Paris*, Garnstone Press, 1975).

One of the scarcer Contact titles.

90 LEE, William [pseud. BURROUGHS, WILLIAM]

Junkie. New York: Ace Books, 1953.

£750



Small octavo, pp. 149, bound back to back with *Narcotic Agent* by Maurice Helbrant, pp. 169. Original pictorial stiff paper wrappers. The slightest of wear to spine ends, otherwise a fine bright copy, with an unbroken spine.

First edition of the author's first book.

More often found in drugs and counterculture catalogues, Burroughs was encouraged to write this, his first novel, by Allen Ginsberg. The original manuscript contained many passages referring to Burroughs' homosexuality; almost all of these were excised from early editions of the books, and the full text did not appear until the publication of the 1977 Penguin edition -- which carried an introduction by Allen Ginsberg.

91 **LEVENSON, Lew.** *Butterfly Man*. New York: Macaulay, 1934. £85

Octavo, pp. 318. Original black boards, lettered in black-on-lilac on front panel and spine. Remains of a library stamp to rear board, discreet evidence of removal of library stamp and label to front board and front free endpaper. With all faults a very good copy, lacking the dust-jacket.

First edition.

Levenson had a few writing credits on pre-Hays Code movies, and also worked as a journalist on *The Nation*, but this, mercifully, was his only novel. Basketball player-turned-dancer Ken Grancey, in debt to a predatory older man, does everything he can to pay him off. It doesn't go well: he's raped, contracts venereal disease, and descends into alcoholism. While it's hard to quarrel with Austen's judgement -- 'anti-faggot trash' -- the book, offensive though it is,

deserves some sort of recognition for the frankness with which it treats its subject matter, given its publication date.

A scarce copy of the first edition, but not pretty.

[Slide: No. 28]

A BOUQUET OF 'PANSIES': A NEWLY DISCOVERED TITLE BY ROBERT McALMON, IN FOUR EDITIONS

Robert McAlmon [1895-1956] was a leading figure of the expatriate literary scene in interwar Paris. Alcoholic and homosexual, his marriage of convenience to the wealthy lesbian heiress and writer Winifred Ellerman, better known as Bryher, enabled him to play a major role in Parisian literary life. He was a contributor and sometime board member of many of the literary periodicals of the era, and his own imprint, Contact Editions, published Ernest Hemingway's first book, *Three Stories and Ten Poems*, in 1923, as well as work by William Carlos Williams, James Joyce (for whom he acted as

sometime secretary) and Gertrude Stein. Contact also published much of McAlmon's own work, which mostly comprised slight but vividly written snapshots of the rural America he left behind, and the bohemian nightlife of Paris and Berlin -- a milieu with which he was intimately acquainted, to the eventual detriment of his writing. Over time, as the names of the people around him became famous while his remained stubbornly obscure, McAlmon became embittered. Contemporary accounts tell of an increasingly noisy, waspish drunk, whose alcoholism ensured that he rapidly lost both inspiration and friends. In decline by the late 1920s, he had left the literary world altogether by the time he returned

to his native United States in 1940, and was completely forgotten when he died in Desert Hot Springs, California, in 1956.

Until now, McAlmon's most lasting personal literary legacy has been *Being Geniuses Together*, his 1938 memoir of the Paris literary scene. The book was reissued in 1968, with cuts, commentaries and revisions by his friend from the Paris days, Kay Boyle. Boyle excised the more scurrilous passages from McAlmon's book, presumably in the hope of polishing whatever was left of his reputation. With the discovery of *A Scarlet Pansy*, however, we now know that *Being Geniuses Together* showed McAlmon on his best behaviour: this earlier book, written in the late 1920s while McAlmon was in



the South of France with John Glassco and Graeme Taylor, is a hilarious, libellous, all-out literary assault on pretty much everyone McAlmon had ever known in Paris. According to Glassco's *Memoirs of Montparnasse*, the book was called *Promiscuous Boy* while McAlmon was working on it in Nice, and in a letter to Sylvia Beach he notes that at one stage it bore the title *My Susceptible Friend, Adrian*. The book was unpublishable in Paris -- everyone in a position to do so was roundly insulted in the book -- and it didn't surface until 1932, in New York, where it was published pseudonymously by the legendary literary pirate Samuel Roth.

A Scarlet Pansy is a roman à clef which lampoons most of the leading lights of 1920s literary Paris (although it's set a little earlier). Fay Etrange -- a female character only to the dimmest of readers -- is born in rural Kuntsville, but flees for New York as soon as she is able. There 'she' embarks on a life of excess which embraces life high and low on both sides of the Atlantic, and features a cast of thousands: soldiers and socialites, pimps and policemen, low-lives and lesbians. Everyone is gay, and no-one is safe: McAlmon himself appears as Mason Linberg, his wife Bryher appears as Marjorie Bull-Dike, and the gay writer and artist Marsden Hartley is the model for Miss Painter. Gertrude Stein and Sylvia Beach seem to have been conflated into the Beach-Butsches, and the socialites Elsie de Wolf, Anne Morgan and Elisabeth Marbury (who was Oscar Wilde's agent) are re-christened Elsie Dike, La Bull-Mangen and Elizabeth 'Clittie' Thorndike. Fay herself bears a strong resemblance to the title character in McAlmon's short story *Miss Knight*, first published in his collection *Distinguished Air* (Grim Fairy Tales) in 1925. As Hugh Hagus notes (see below) the two characters speak the same language: 'With the exception of *Miss Knight*, [*A Scarlet Pansy*] is the first appearance in print of the specialised argot of the American gay underground, which has enriched the general language with a great many words and phrases. McAlmon is, I believe, the first writer to use 'gay' in the sense of same-sex orientation.' The details of Fay's life, however, seem to have been drawn from the life of McAlmon's close friend, William Carlos Williams.

The case for Robert McAlmon being 'Robert Scully' is made, in our view irrefutably, in two essays: *The Mystery of A Scarlet Pansy: An Underground Novel of the Lost Generation* by Hugh Hagus [unpublished typescript, 1982], and *A Scarlet Pansy Goes to War: Subversion, Schlock, and An Early Gay Classic* by Jay A. Gertzman, published in *The Journal of American Culture*, Vol. 33, Issue 3, pp. 230-239, September 2010. We offer here four different editions of this no-longer underground classic.

**"The first honest and really complete story of
"one of those men""**

92 [McALMON, Robert]. SCULLY, Robert. [pseud].

A Scarlet Pansy. New York: William Faro, 1932.

£4,000

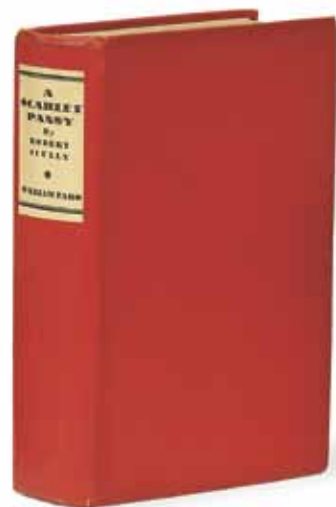
Octavo, pp. 370. Original red boards, with the spine label perfectly preserved. Red and black frontispiece and title-page. The slightest bumping at spine ends, otherwise a very fine copy, tight and bright. No dust-jacket.

First edition.

A very early, very rare, and very funny pioneer of literary high-camp: 'The first honest and really complete story of "one of those men"', screams the dust-jacket

blurb (written by the book's publisher, Samuel Roth). This, the true first edition, is so scarce that the second edition is often mistaken for it. There are no copies in any institutional library in the UK, and this is the only copy we've seen.

A lost gay classic, rare and in fine condition, and now known to have been written by one of the guiding lights of 1920s literary Paris. Fabulous.



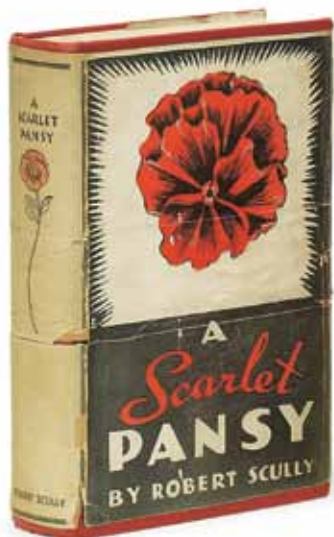
-- "Miss Kuntz," bellowed the butler.

-- "Plural! Oh, you marvellous woman."

93 [McALMON, Robert]. SCULLY, Robert. [pseud].

A Scarlet Pansy. New York: William Faro, 1933.

£1,500

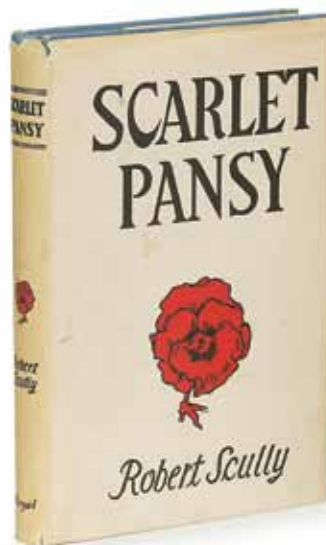
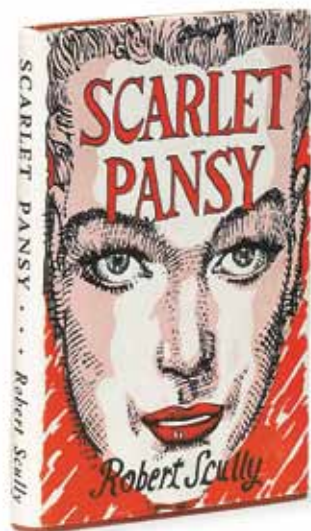


Octavo, pp. 370. Original red boards, perfectly preserved spine label. Monochrome frontispiece and title-page. Small owner's label on front pastedown, lost corner to p. 207 (not affecting text), remains of paper removal on front and (to a lesser degree) rear paste-downs, very slight edge-wear, but a very good copy IN THE VERY SCARCE DUST-JACKET. The wrapper is a little undersized for the book, is worn at the folds, has a couple of small chips at the foot of the spine, and is torn with a little loss to the front foldover flap. A very good copy.

Second edition -- often miscatalogued as the first.

Although the text has not been reset and the pagination remains the same, the second edition has clear bibliographical differences from the first. Here the title page is printed in a different typeface, and is monochromatic, not black and red; the frontispiece reproduction is of inferior quality, it doesn't print the name 'FAY' at the bottom, and it's printed on the recto of the half-title rather than tipped in on a separate leaf; the half-title is set slightly lower than in the first; and the date on the title page is 1933, not 1932.

Rare in the dust-jacket.



-- 'I like you. Were you ever in the Navy?'

-- 'Quite the contrary.'

- 94 [McALMON, Robert]. SCULLY, Robert [pseud].
Scarlet Pansy [sic]. New York: Royal Publishers,
 [no date, but circa 1945].
 £75

Octavo, pp. 223. Original blue patterned boards, lettered in black on spine. Some toning, otherwise a fine copy in a near fine dust-jacket with just a little loss to head of spine.

Fifth edition, published, according to Gertzman, around 1945.

Not just an abridgement of the original text, but a rearrangement

-- in many places a rewriting -- and so incompetently produced it bears three different versions of the title : *Scarlet Pansy* (dust-jacket), *A Scarlet Pansy* (spine) and *The Scarlet Pansy* (title page). Very odd.

- 95 [McALMON, ROBERT]. SCULLY, Robert. [pseud].
Scarlet Pansy [sic]. New York: Royal Publishers, 1952.
 £45

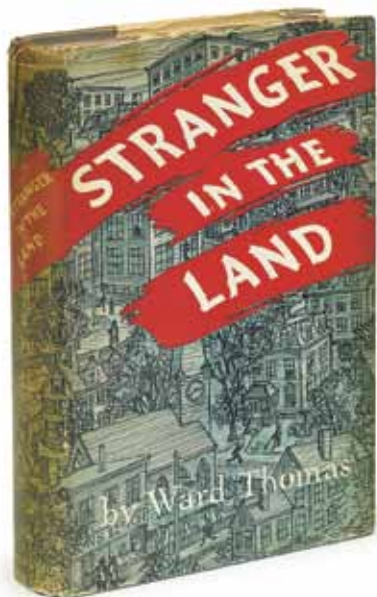
Octavo, pp. 223. Original red boards, lettered in black on spine. Pictorial dust-jacket, a little edge-worn and with one small tear at head of spine.

Fifth edition, 'eighth printing'.

This edition is printed on inferior paper to that of the Royal edition above, but has not been reset. The copyright page states: 'Eighth printing, October 1952.'

The rear panel of the dust-jacket, however, carries an advertisement for eleven titles published by Boar's Head Books, suggesting this is probably a piracy.

- 96 [McNAMARA, Edward T.]. THOMAS, Ward [pseud]. *Stranger In The Land*. Boston: Houghton Mifflin, 1949. £250



Octavo, pp. 373. Original blue boards, lettered in red on front panel and spine. Top edge of text block red, leading edge uncut. Pictorial dust-jacket faded at spine and lightly chipped at spine ends, and with slight browning to (white) rear panel.

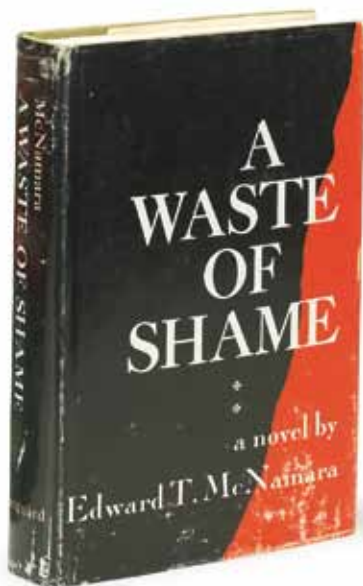
[Michael Bronski]. McNamara published one other novel, *A Waste of Shame* [Vanguard Press, 1967], this time under his own name. A very nice copy in the scarce dust-jacket.

[Slide: no. 45].

First edition of the author's first book.

A gay New England teacher is blackmailed by his lover. The book '... builds its moral argument against gay oppression by making lengthy parallels with the situation of Jews in Hitler's Germany. It is.... one of the first U. S. novels to mention specifically Dachau and Auschwitz as death camps.'

- 97 McNAMARA, Edward T. *A Waste Of Shame*. New York: Vanguard Press, 1967. £45



Octavo, pp. 470. Original pale green boards, lettered in gilt on spine. A fine, unread copy in a dust-jacket with some rubbing to the front panel and spine, and a little creasing to spine ends.

First edition. Review copy, with a photograph of the author and the publisher's compliments slip laid in. Unsightly rubbing to the dust-jacket's spine, otherwise a very good copy.

McNamara's second book, the story of Frank Devlin and 'a girl he wants but to whom he cannot give the kind of love she needs.' McNamara's first book was *Stranger In The Land*, published under the pseudonym Ward Thomas eighteen years previously. Apart from a year spent at Yale, McNamara lived his whole life in the small town of Danbury, Connecticut, where he worked in the local post office.

98 MANNIN, Ethel. *The Blue-Eyed Boy*. London: Jarrolds, 1959.

£60

Octavo, pp. 239. Original black boards, lettered in blue and white on spine. A fine, tight copy in a price-clipped dust-jacket with some unsightly mottling to the (white) rear panel and flap, not affecting the pictorial front panel or spine, which has just the slightest edge-wear.

First edition.

Rites-of-passage novel in which the blue-eyed boy in question indulges in a spot of hustling before friends return him to the straight and narrow.

A fairly common title, but a superior example.

99 OTIS, Harry. *The Keval, And Other Gay Adventures*. Los Angeles: One Incorporated, 1959.

£55

Octavo, pp. 106. Original stiff card wrappers. A little edge-worn, and with one small scuff to front panel. A near fine copy.

First edition, English issue. A collection of gay short stories.

100 OWEN, Jack. *The Beach Bums*. New York: Coward McCann, 1959.

£75

Octavo, pp. 192. Original off-white boards, lettered in red on spine. Very slight foxing to leading edge of text block, otherwise a fine copy in an equally fine dust-jacket.

First edition of the author's only book, signed by him in the year of publication on the front free endpaper.

A sun-and-surfing novel with a touch of sexual experimentation mixed in.

101 PORTAL, Georges. *The Tunic Of Nessus*. Paris: Les Editions Astra, [n.d., but 1936].
£425

Octavo, pp. 321. Original yellow stiff paper wrappers, lettered in black and red on front panel and spine. Bottom and leading edges uncut. A little dusty and with light foxing to edges of text block, but otherwise a fine, unread and unopened copy of an unfindable book. Except we found one.

First edition in English of this gay novel, first published as *Un Protestant* in 1936, and firmly of the homosexuality-as-suffering school, as the blurb makes clear:
'Ostracized in some countries,

inhumanly subjected to criminal proceedings and often long terms of imprisonment in others, these men, born with a mental and physical abnormality which it is impossible for them to throw off, however strong-minded they may be, are more to be pitied than condemned. By a freak of Nature, their lives are a source of misfortune from which there is no escape...'. The front panel declares the book to have been 'done into English by Eric Wensleydale'. Wensleydale was the author of a contemporaneous risqué novel,

The Love Orchid, also published in Paris. (An inscription in a copy of that novel suggests unsurprisingly that Wensleydale was a pseudonym -- the signature appears in inverted commas).

Very scarce, especially in this condition.

102 [SMITH, James M.]. TALSMAN, William. [pseud]. *The Gaudy Image*. Paris: Olympia Press, 1958.
£60

Small octavo, pp. 260. Original green card wrappers. Very slight production-fault crease at spine, but a fine, unread copy.

First edition.

According to the book's publisher Maurice Girodias, 'William Talsman' was the pseudonym of James M. Smith, whose name appears as the copyright owner of *Notes From The Underworld* [William-Frederick Press, 1961], the only other book ever published under the name 'William Talsman'.

The Gaudy Image has been completely forgotten, and unjustly so. A chronicle of the promiscuous gay lifestyle, set in the French Quarter of New Orleans, in both style and tone it's strongly reminiscent of Ford and Tyler's *The Young And Evil*, published by Girodias's father Jack Kahane twenty-five years earlier [see item xx]. Austen cites the book as a milestone in the development of the gay lit genre, and laments how few modern readers have heard of it : 'Today only a few fly-specked, pirated editions are to be seen in the hardcore sections of

secondhand bookstores, and hardly anyone has read this breezy star-spangled poem in praise of hunting, finding, and loving a grinning muscular male with black hair.'

Tatty copies are everywhere ; copies in this condition -- fine and unread -- are extremely scarce.

[Kearney: 5.63.1.]



103 VARIOUS. A Small Collection of Paperback Editions of Early Gay Titles. V.p. V.d.
£150

Small octavos. Some creasing and wear consistent with their age and fragility, but generally in very good condition.

First paperback editions.

Almost none of the gay fiction published in the first half of the twentieth century was accepted for circulation in public libraries on either side of the Atlantic. The same prudery also informed the buying policies of high street bookshops -- hence the extreme scarcity of these books in first edition. But mainstream resistance handed the pulp publishers a bonanza: Signet, Avon, Lion and others rushed out cheap editions of the se titles, bound in luridly

eye-catching wrappers, and sold them at drugstores and train stations all over the United States. The homosexual content of the titles was often disguised with misleadingly heterosexual artwork which steadied the nerves of stockists and purchasers alike. The first editions being so difficult to find even when they had only just been published led to these pulp versions becoming inadvertent agents of social change: through them, books written by and about homosexuals reached a wide readership for the first time.

A dozen volumes in all, among them *Death In The Fifth Position* by 'Edgar Box' (pseud. of Gore Vidal); *The Violent Ones* by Howard Hunt, a crony of Richard Nixon's

and one of the Watergate burglars; and *The Heart In Exile* by Rodney Garland (the pseudonym of Adam de Hegedus), one of the earliest thrillers to feature a gay sleuth -- and a psychiatrist sleuth at that.

Fascinating and scarce survivors, generally in very good condition.

104 VILLIERS, David. *Love In London*. London:

Gerald Duckworth & Co., 1954.

£95

Octavo, pp. 237. Original brown boards, lettered in blue on spine. Original pictorial dust-jacket, lightly foxed, a little rubbed at spine ends, and with one small closed tear to top edge of rear panel.

First edition, inscribed by the author on front free endpaper: 'To Hugh with warmest wishes from Villiers'.

A nice copy of a scarce book.

105 WELDON, John Lee. *The Naked Heart*. New York:

Farrar, Straus and Young, 1953.

£95

Octavo, pp. 213. Original red and blue-black boards, lettered in blue-black on spine. A fine copy in a near fine, completely unfaded dust-jacket, with just a little scuffing to top of spine, the lightest of edge-wear, and with one very small chip to bottom edge of front panel. A very nice copy.

First edition of the author's first novel, signed by him on the front free endpaper.

'[A] disarmingly honest revelation of the troubled mind of a Southern boy', reads the blurb. Weldon was a Southern boy, born in Alabama. This overheated,

underwritten novel was republished by Signet the following year as a mass-market paperback, complete with lurid front-cover artwork -- a format much more in keeping with the tone of the book.

106 WILDEBLOOD, Peter. *West End People*.

London: Weidenfeld and Nicolson, 1958.

£65

Octavo, pp. 192. Original blue boards, lettered in silver on spine. A fine copy in a near fine illustrated dust-jacket, with slight edge-wear to top edge and one closed tear at foot of spine.

First edition.

Set in the fleshpots of Soho, Wildeblood's lighthearted novel was a success both in its own right and as the basis for the musical *The Crooked Mile*, which opened at the Cambridge theatre in 1959, and launched the career of Millicent Martin.

Apart from the unobtrusive tear, a near fine copy.

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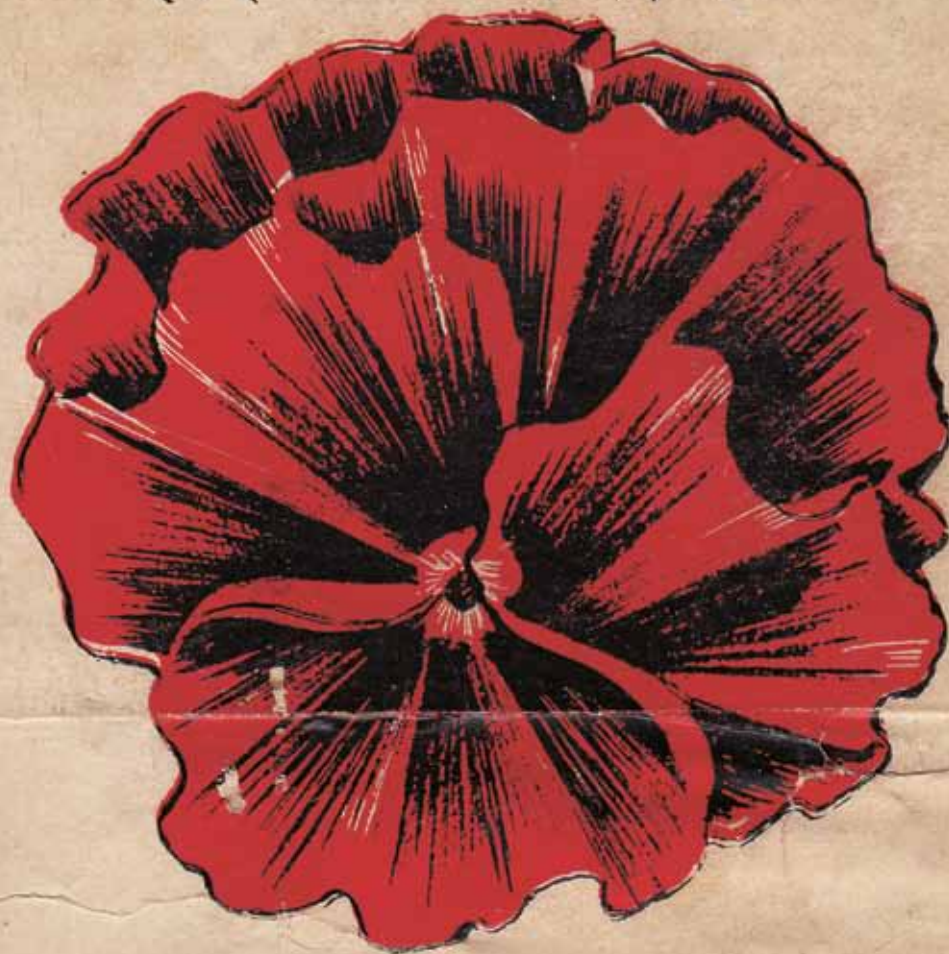
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We would like to thank Tim d'Arch Smith and Peter Mendes for their invaluable help in compiling this catalogue.



A
Scarlet
PANSY