

BOOKTRYST

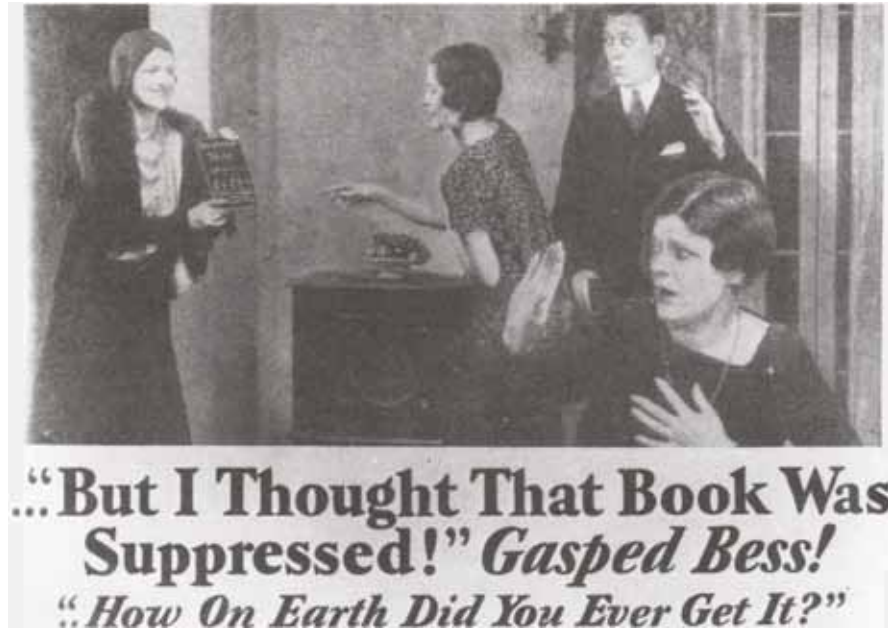
Rara Eros

16th-20th centuries

Catalogue One

2019





BOOKTRYST

*Interesting and Curious Rare and Antiquarian Books, &c.
 Stephen J. Gertz, prop.*

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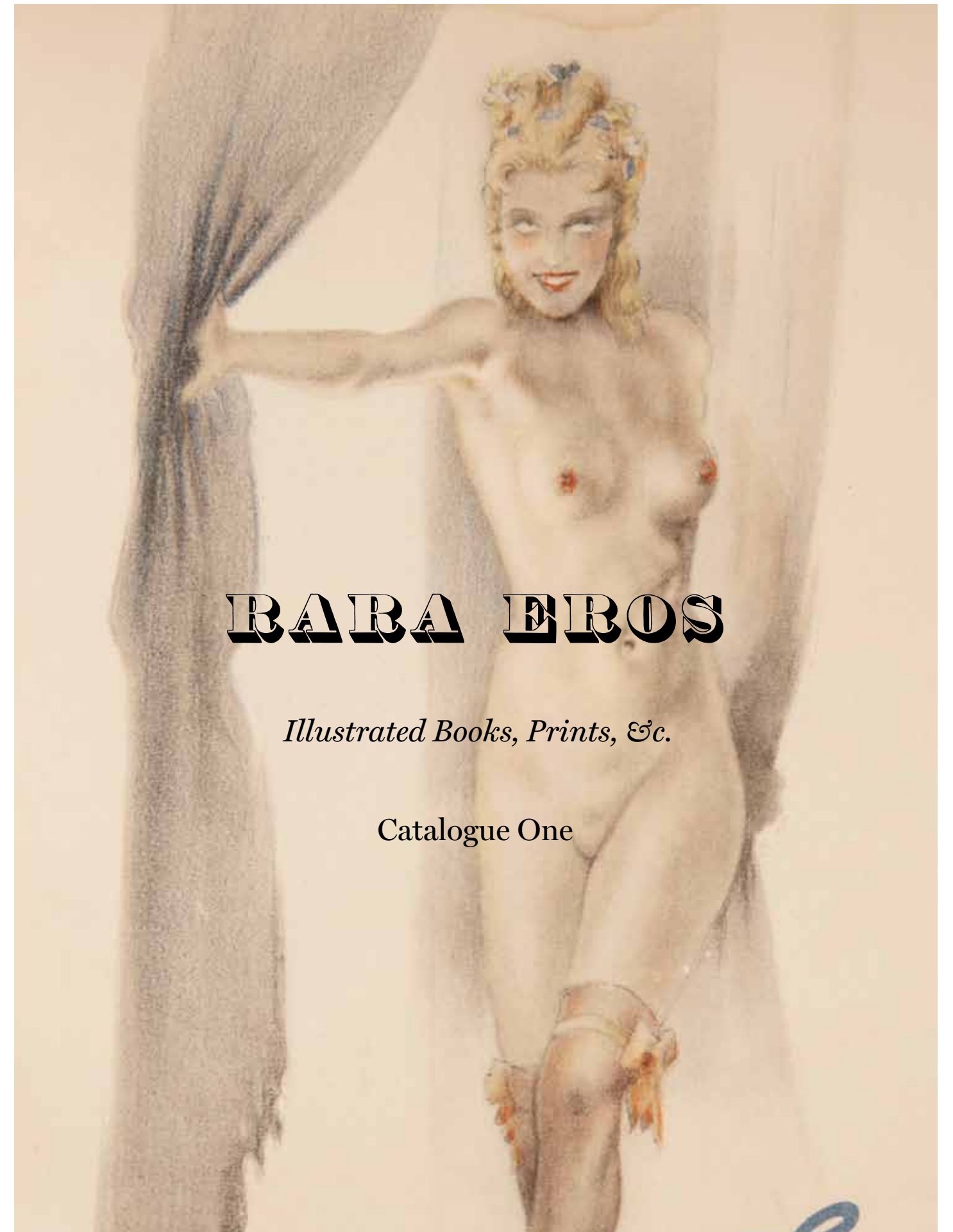
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SCARCE PARIS BLUE BOOK

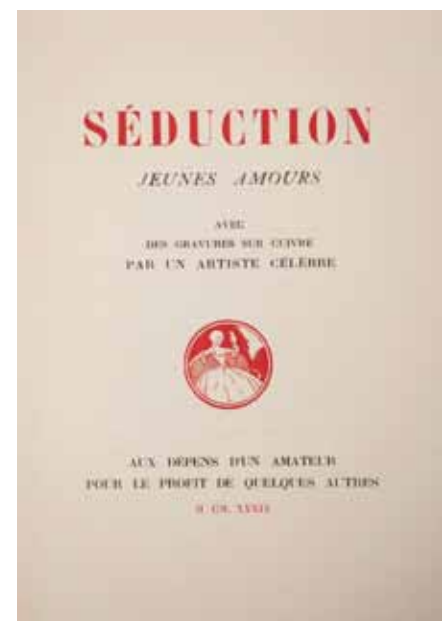
1. [AMBS-DALÈS, J. B.]. UNE NYMPHE RETRAITÉE. L'AMOUR A L'ENCAN, *Ou La Tactique Secrète de la Galanterie Dévoilée, Revue Sémi-Morale, Sémi-folâtre des sérails patentées de la Capitale; des Vices ... Compris Maintes Anecdotes pour Rire, Précédé du Tarif...* Paris: Librairie Française et Étrangère, 1829.

Seconde Édition, revue par J.-B. Ambs. 12mo (5½ x 3¾ in.). 135, (3) pp., hand-colored wood engraved fold-out frontispiece, "Réception d'une Novice," unsigned. Mid-19th century patterned wrappers, half-title and ads preserved, glassine dust jacket, housed within a faded pale blue cardboard slipcase with elaborately gilt embossed decorative paper laid-on. A French Blue Book, i.e. guidebook-survey-description-directory of the prostitutes and brothels of Paris, as well as its easy women and where to find them. Written not by "a retired nymph" but rather one J.B. Ambs-Dalès, who wrote about the Revolution; theater; celebrated duellist, rake, and adventurer, Chodruc-Duclos; and the amours and intrigues of the grisettes of Paris. Only one recorded copy, at the BNF (FRBNF30015991); the first edition is unrecorded. This is a variant of the BNF's copy, which notes Roy-Terry as publisher but does not mention a frontispiece, as here. The address of the publisher of this issue is in the Palais Royal, action-central for *action d'amour*. Early Parisian Blue Books are exceedingly scarce. An occasional, non-offensive spot, slipcase split along one edge, with lt.-mod. soiling, and rubbed gilt, otherwise a Very Good copy in a fairly good slipcase. \$900.00



LIBERTINE MONKS ON THE LOOSE

2. ANONYMOUS. LES LIBERTINS EN CAMPAGNE. *Memoires Tire'es du Pere de la Joie, Ancien Aumonier de la Reine d'Yvetot. Au Quartier Royal* [Hollande, à la Sphere]: N.p., 1710. First Edition, the copy of acclaimed sexual folklorist, literary historian, and bibliographer, G. Legman, with his penciled notes to front pastedown endpaper. 12mo (5 x 3 in.). (6), 232 pp., wood engraved frontispiece, title-page in red and black with woodcut vignette. Contemporary quarter red roan over marbled boards, raised bands, gilt ruled and decorated compartments, all edges marbled. An anti-clerical novel, drawn from the memoirs of the Father of Joy, former chaplain to the queen of fictitious Yvetot, a satire of monks gone wild in the countryside. Lt. wear to spine head & tail, frontispiece offset to title, otherwise a remarkably clean, Very Good copy. Brunet IV (2d ed.), 9834. J. Gay (1st ed.) II, 856. J. Gay (2d ed.), 513. *Catalogue des Livres Rares et Précieux et de la Plus Condition, Composant la Bibliothèque de M.G. de Pixérécourt*, 1320. \$650.00



YOUNG LOVERS

3. ANONYMOUS. SEDUCTION. JEUNES AMOURS. *Avec des Gravures sur Cuivre par un Artiste Célèbre.* N.p. [Paris]: *Aux Dépens d'un amateur pour le Profit de Quelques Autres*, 1939. Limited Edition of 99 copies, this being copy no. 95. Quarto (9½ x 7¼ in.). 141, (2), (1, blank) pp. (unopened), 10 b&w lithographs chemised at rear, typographical devices, initials, and chapters in red, title-page in black and red. Plain white wrappers tucked into plain plum paper. Spine sunned, otherwise a Fine copy. Dutel III, 2377. \$500.00

AN ADMIRABLE & DESIRABLE EDITION

4. ARENTINO, Pietro. LES SONNETS LUXURIEUX; *Du Divin Pietro Arentino Texte Italien, Le Seul Authentique et Traduction Littérale par le Traducteur des Ragionamenti. Avec une Notice sur les Sonnets luxurieux, l'époque de leur composition, les rapports de l'Arétin avec la Cour de Rome, et sur les dessins de Jules Romain gravés par Marc-Antoine.* Paris: Isidore Liseux et ses Amis, 1882. Limited Edition of 100 unnumbered copies, this being the copy of G. Legman, the celebrated sexual folklorist, literary historian and bibliographer, with his neat penciled marginalia throughout. Octavo (8 x 5¼ in.). cxx, 79, (1) pp., title in red and black with publisher's vignette. Publisher's original wrappers tucked into later ad hoc marbled endpaper dust jacket. An admirable and desirable edition of Arentino's classic (originally published c. 1550), volume 2 of Liseux's series, *Musée secret du Bibliophile*, beautifully printed by A.-H. Bécus. The translator is Alcide Bonneau. Scarce at auction, scarcer still in the general marketplace. A crisp and clean Fine copy. *Private Case* 115; *Pia II*, 1242. \$1,750.00



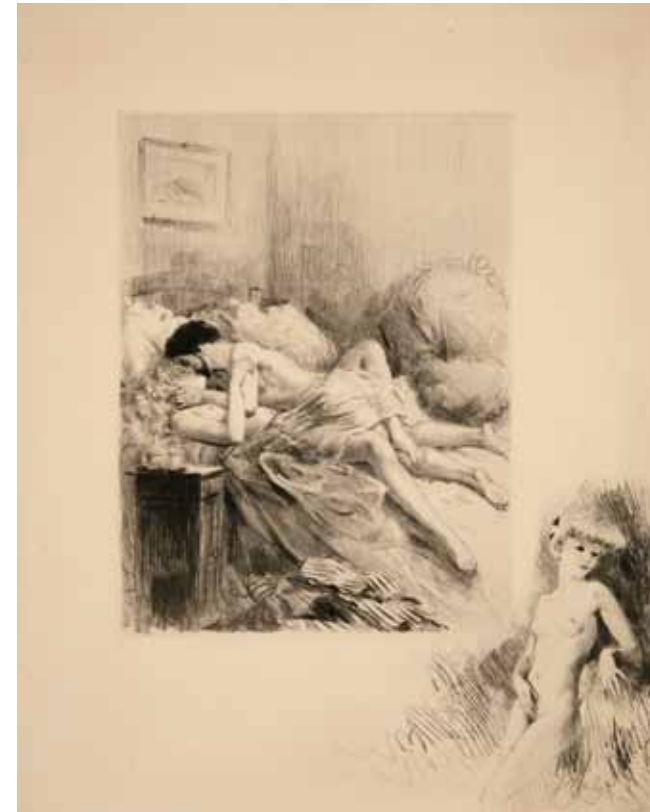
THE EROTIC ART OF BECAT

5. BECAT, Paul-Émile. 10 DRYPOINT PROOFS IN NOIR WITH REMARQUES From L'INGÉNUE LIBERTINE (1947). 10 drypoint proof engravings in black with remarques in lower corner. Images on 11 x 8¾ in. paper, mounted on 13½ x 11 in. white matte board. All tucked into a full brown crushed morocco folio with gilt-lettered spine. The images are gallant; the remarques are erotic and do not appear in the published book. Very Fine. (A) \$750.00

6. BECAT, Paul-Émile. 12 EROTIC DRYPOINT PROOFS From LES QUINZE JOYES DE MARIAGE. 12 explicitly erotic b&w drypoint artist proof engravings without text, 1 dry-point on printed sheets. Image: 6 x 4½ in. on 11 x 7¾ in. paper, mounted (save sheet image) on 13½ x 11 in. white matte board. Each mounted to matte card, all tucked within a full crushed black morocco folio, silk-lined, with gilt-lettered spine. Very Fine. (B) \$650.00

7. BECAT, Paul-Émile. EIGHT SIGNED DRYPOINT ARTIST PROOFS From TOI ET MOI by Paul Gerald (Paris, 1947). 8 drypoint proofs on text proof sheets (9½ x 7¼ in.), each initialed by Becat ("P.E.B."), from the 1947 edition of Gerald's classic, originally published in 1912. Each sandwiched with tissue guard between matte cards, and tucked within a full black morocco folio, silk-lined, with gilt-lettered spine. The dry-points appear on pp. 25, 29, 45, 67, 75, 137, and 149 of the book's text. Not explicit illustrations yet charmingly gallant images of *l'amour*. Very Fine. (C) \$400.00

8. BECAT, Paul-Émile. A SUITE OF THIRTEEN EROTIC DRYPOINTS IN SEPIA. 13 explicitly erotic drypoints in sepia, fully matted. 10¾ x 8¾ in. image on paper; 13½ x 11 in. matted. Housed in a patterned yellow silk clamshell within quarter crushed black morocco over patterned yellow silk, gilt-lettered spine slipcase. The images are from an as yet unidentified series, possibly unpublished. Clothing (when present) and backgrounds suggest setting within the mid-late 18th century. Very Fine. (D) \$2,600.00



(A)



(B)



(C)



(D)

LADY BUTTOCK SPEAKS

9. [BLACK, Jim, illustrator; pseud. of Luc Lafnet]. FLOGGER, A.W. (pseud.). *CONFIDENCES D'UN BARONNET (LADY BUTTOCK)*. *Traduction et adaptation du manuscrit original intitulé FLOGGER PAPERS*. Paris: Collection Des Orties Blanches [Jean Fort], n.d. [1929]. First Edition, limited to 1000 copies, this being copy no. 219. Octavo (9 x 5½ in.). 306, (2, blank), (2) pp., 12 b&w photogravures, incl. frontispiece. Publisher's original buff wrapper printed in black and red, original glassine dust jacket. Titlepage to the contrary, there is no record of an English erotic novel, *Flogger Papers*; the title under notice appears to be an original French flagellation novel of stern ladies and gents with whips and submissive ladies on the receiving end. A whipping good time is had by all. Particularly noteworthy are the illustrations by "Jim Black," one of handful of pseudonyms used by Luc Lafnet (1899–1939), a Belgian who studied at the Académie des Beaux-Arts de Liège, moved to Paris in 1923, and illustrated thirty-one books (the majority erotic novels) before his untimely death at age 40. Unrecorded in the usual (and unusual) sources. Glassine soiled, wear to spine extremities, otherwise a Very Good copy. Kinsey Library 823.8 F629F6F1928. (A) \$200.00



10. [BLACK, Jim, illustrator, pseud. of Luc Lafnet]. FLOGGER, A.W. *POKER DE DAMES*. *Suite des Confidences d'un Baronnet*. *Traduction et adaptation du manuscrit original intitulé FLOGGER PAPERS*. Paris: Collection des Orties Blanches [Jean Fort], 1929. Limited Edition of 1000 copies, this being copy no. 178. Octavo (9 x 5½ in.). 321, (1, blank), (1, contents), (1, blank) pp., 12 photogravures. Gray wrappers printed in black and red, top edge trimmed others rough, glassine dust jacket. A continuation of *Confidences d'un Baronnet*. (B) \$150.00



(A)

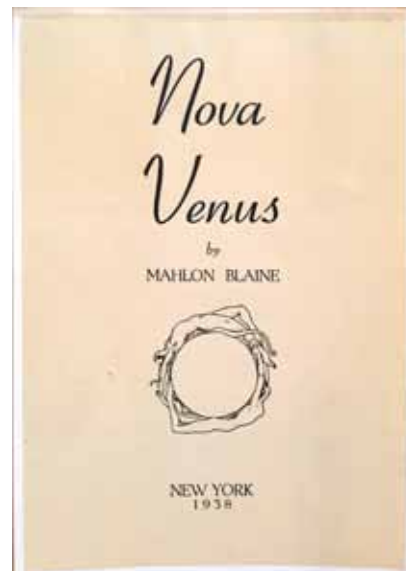


(B)

**THE ART OF MAHLON BLAINE**

11. (BLAINE, Mahlon, illustrator). VERLAINE, Paul. *HASHISH AND INCENSE*. *Illustrations by Mahlon Blaine*. N.p. [New York]: Paul Verlaine Society [Martin Kamin], 1929. Limited Edition of 50 specially bound copies WITH A SIGNED EXTRA ILLUSTRATION, this being copy no. 18, of a total edition of 500. Octavo (9½ x 6½ in.). 112 pp., 9 full-page b&w line drawings, 1 large titlepage illustration, full-page signed b&w extra-illustration, titlepage in black and green. Quarter green cloth over rainbow batik'd boards, gilt-lettered spine, endpapers reiterate board design, top edge trimmed others rough, green slipcase. The only book from the Paul Verlaine Society, published by New York City bookman Martin Kamin, a friend of David Moss (partner with/husband of Frances Steloff of the Gotham Book Mart), and supplier of borderline erotica to the Gotham (and others). At the time of this book's publication, Kamin was spokesman for the newly organized Book Trade Protection Association, established to fight against book censorship by John Sumner's NY Society for the Suppression of Vice. Featuring unforgettable illustrations by Blaine, published in the same year as his masterly *Venus Sardonica* and a year after his illustrations for John Vandercook's best-seller, *Black Majesty*, earned critical praise. Translated by François Pirou. The mildest of wear to extremities, ½ inch loss to top edge of slipcase, otherwise a Near Fine copy in good slipcase, quite rare in any condition, absolutely scarce with extra, signed illustration. \$500.00

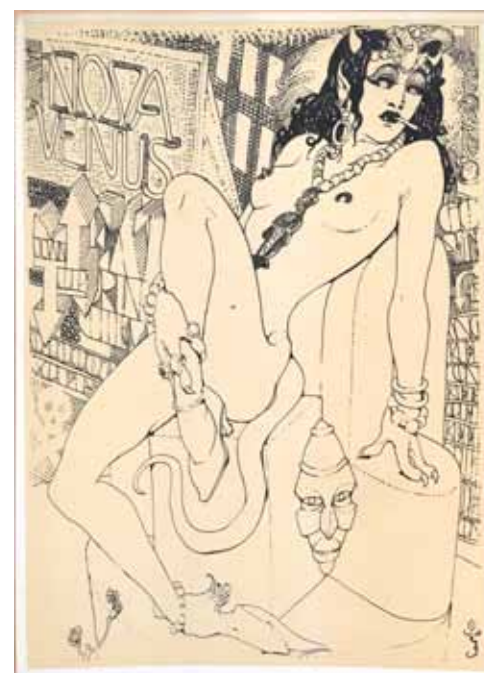
12. (BLAINE, Mahlon, illustrator). VERLAINE, Paul. *HASHISH AND INCENSE*. *Illustrations by Mahlon Blaine*. N.p. [New York]: Paul Verlaine Society [Martin Kamin], 1929. Limited Edition 450 copies, this being copy no. 400, of a total edition of 500. Octavo (9½ x 6½ in.). 112 pp. (partially unopened), 9 full-page b&w line drawings, 1 large title-page illustration, title-page printed in black and green. Quarter black cloth over black, gold and green patterned boards, gilt-lettered spine, endpapers reiterate board design, top edge trimmed others rough. An unusually Fine copy. \$400.00



13. BLAINE, Mahlon. NOVA VENUS. New York: N.p. [Jacob Brussel], 1938. First Edition, limited to 300 hand-numbered and signed copies by the artist, this being no. 251. Quarto (11 x 8 in. card; 7½ x 5¼ images). 41 pale beige leaves mounted on dark pastel peach stiff card as issued, 1 as title, 1 as dedication, 1 as text, 1 limitation notice, and 37 as B&W pen and ink drawings, the whole housed within a dark green cloth folio as issued. Brussel published *Nova Venus* as a cover to his reprint of *Venus Sardonica* in the same year, calculating that, not as explicit, it would throw censors off the scent of *Sardonica*. Some stiff cards have darkened, not affecting mounted image leaves, otherwise a Fine copy in very good folio with lt. wear to extremities, hinges starting. (A) \$2,000.00

BLAINE'S MASTERPIECE

14. BLAINE, Mahlon. VENUS SARDONICA. *50 Extravaganzas by...* New York: N.p. [Jacob Brussel], 1929 [1938]. Limited Edition of 160 copies hand-numbered and signed by the artist, this being copy no. 37. Folio (12¾ x 8¾ in.). 50 loose B&W erotic line drawings on heavy rough-finish art paper. Cream wrappers printed in black and sea green with B&W artist's device, housed within a plain black cloth folio as issued. Originally anonymously published by Alex Field without titlepage or other identification whatsoever (but 1929) in an edition of 50 with one original drawing; it is insanely scarce. The excessively rare edition under notice is the 1938 reprint from the original zinc blocks, issued by the notoriously shady publisher of clandestine erotica and noted NYC Fourth Ave. bookseller, Jake Brussel. Considered by Blaine and critics to be his finest work. Beyond the strange and compelling beauty of his art, one of the few things that can be reliably said about Mahlon Blaine is that while dining out he enjoyed horrifying his dinner companions and neighboring diners by scratching his glass eye with a fork. A Very Fine copy in near fine folio with minor wear to extremities. Trenary, p. 55. (B) \$3,000.00



(A)



(B)

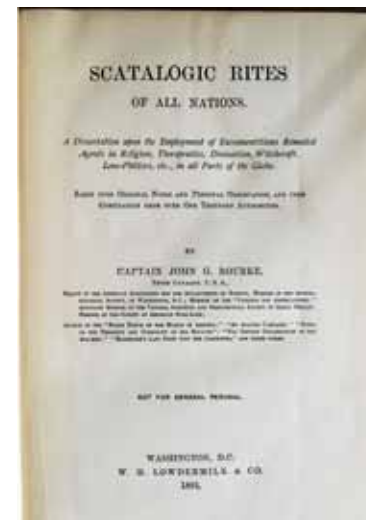
OLD CONTES

15. BOCCACE (Giovanni Boccaccio). CONTES. *Traduction de Francisque Reynard. Illustrations de Gravelot, Boucher, Cochin, et Eisen.* Paris: Éditions Jules Tallandier, 1928. Tall octavo (10 x 6½ in.). xv, (1, blank), 258 pp., 18 B&W full-page illustrations, title-page in black and red with publisher's vignette. Half crushed burgundy morocco over marbled boards, marbled endpapers, original wrappers preserved. Reynard's translation of Boccaccio's *Decameron*, beautifully printed by Durand in Chartres, and highlighted by the dramatic engravings of these fine artists. Negligible rubbed spot at top of upper joint, otherwise a Fine Copy. \$200.00



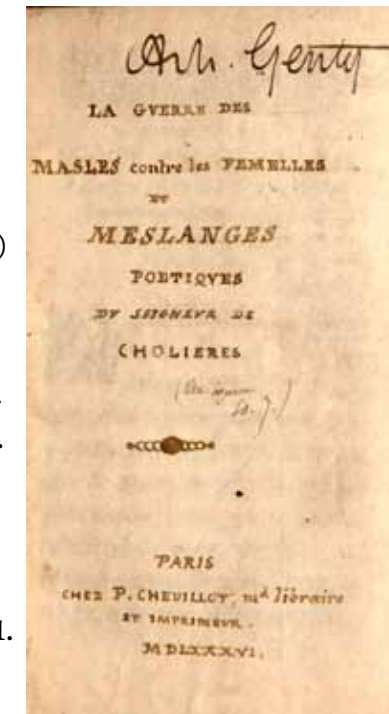
BY ORDURE OF THE CAPTAIN

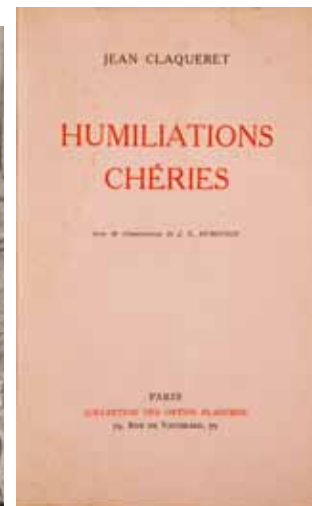
16. BOURKE, Captain John G. SCATOLOGIC RITES OF ALL NATIONS. *A Dissertation Upon the Employment of Excrementitious Remedial Agents in Religion, Therapeutics, Divination, Witchcraft, Love-Philters, etc., in All Parts of the Globe. Based Upon Original Notes and Personal Observation, and Upon Compilation From Over One Thousand Authorities.* Washington, D.C.: W.H. Lowdermilk & Co., 1891. First Edition. Octavo (9½ x 5½ in.). x, (2), 496, (2, blank), (6) pp. Publisher's brown cloth, beveled edges, gilt-lettered spine, t.e.g. The definitive volume on fecal matters and urine mores in culture, religion, and sex. Lower joint starting, vertical crease along spine, some wear to extremities, otherwise a Very Good copy of a book scarcely seen in its first edition (or its c.1930s reprint). \$400.



THE WAR OF MEN AGAINST WOMEN

17. CHOLIERES, Nicolas de. LA GUERRE DES MASLES CONTRE LES FEMELLES; *Et Meslanges poetiques du Seigneur Cholieres.* Paris: Chez P. Chevillot, 1586. First Edition, the copy of G. Legman, the acclaimed sexual folklorist, literary historian, and bibliographer, with his dated (1977) signature and bibliographical notes, and with a dated (1862) note in ms. to front free endpaper by French bibliophile, biographer, and literary critic Édouard Tricotel (1828-77), and another by an unknown hand to verso of front free endpaper. Sm. octavo (5¼ x 2¾ in.). (8), 143, (1) ff. Nineteenth century full calf, gilt-ruled borders, gilt-ruled and decorated spine, gilt-ruled edges, teal patterned endpapers, all edges marbled. The title-page is in neat early imitative print manuscript to replace lost original. Cholieres' essay on the war of men against women, with a selection of his poetry. An occasional sm. spot, ex libris stamps to first leaf, otherwise an attractive, Very Good copy indeed. ABPC and Rare Book Hub record no copies at auction. Extremely scarce. J. Gay (1st ed.). II, 441. Cf. J. Gay (2d. ed.), 506. \$2,000.00





BELOVED HUMILIATIONS

18. CLAQUERET, Jean. HUMILIATIONS CHÉRIES. Avec 16 Illustrations de J. X. Dumoulin. Paris: Collection des Orties Blanche [Jean Fort], 1936. First Edition. Octavo (8 $\frac{3}{8}$ x 5 $\frac{1}{2}$ in.). 289, (1, printer's slug), (2, catalogue) pp. (unopened), 16 B&W illustrated plates loosely inserted (by lazy binder). Pink

wrappers printed in black and red. Ladies wield the whip in this erotic novel of "beloved humiliations." "Jean Claqueret" appears to be a house pseudonym, "claqueret" a play on the French word, "clac," i.e. "snap" thus "snapper" (of the whip). The identity of illustrator J. X. Dumoulin, alas, remains unknown; presumably a man, his work is lovely with period charm. The mildest of soiling to wrappers, otherwise an unusually Fine copy. Bécourt, *Livres condamnés. Livres interdits. Régime juridique du livre. Outrages aux bonnes moeurs*, p. 40. \$150.00

AN EROTIC

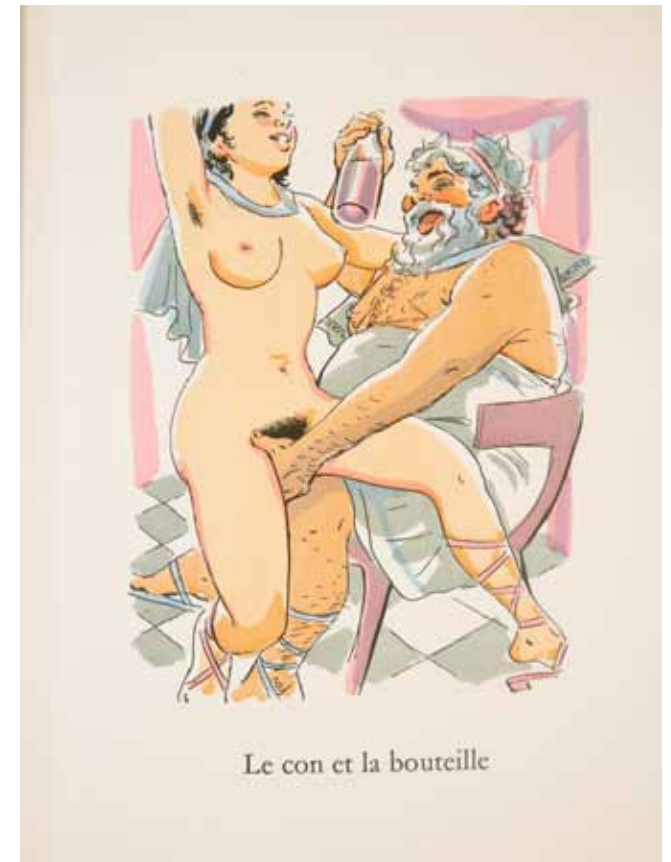
FAUX ILLUMINATED MANUSCRIPT

19. (COLLOT, André. Illustrator). VILLON, François. BALADES DE FRANÇOIS VILLON. N.p. [Paris]: Paul Cotinaud, 1932. Limited Edition of 300 copies on Montval paper, this being copy no. 44 of this faux illuminated manuscript. 16mo (6 $\frac{3}{4}$ x 5 $\frac{1}{8}$ in.). 55, (1) pp. as unsewn gatherings with top edge trimmed others rough, illuminated by André Collot with ten erotic compositions, initials and text borders, all vividly hand-colored with gold highlights by Edmond Vairel Jr., with text in printed calligraphy. Printed wrappers. Contains: *Ballade de la grosse Margot*; *Les contredictz de Franc Gontier*; *Les regrets de la belle Heaulmière*; and *Ballade des dames du temps jadis*. Prolific French painter, engraver, and illustrator André Collot (1897–1976) illustrated over thirty books, earning praise for his erotic illustrations from acclaimed historian and bibliographer of erotica, Pascal Pia. A scarce – and

delightfully erotic – edition, with OCLC/KVK noting only 2 copies in institutional holdings world wide, at the BNF and Bibliotheque Univ. Neuchatel; a third resides at Kinsey. A few wee pale spots not affecting illustrations, otherwise a Fine copy. Monod 11262. Kinsey Library AAC3690. *Erotica Bibliophile*, Collot 10. \$500.00



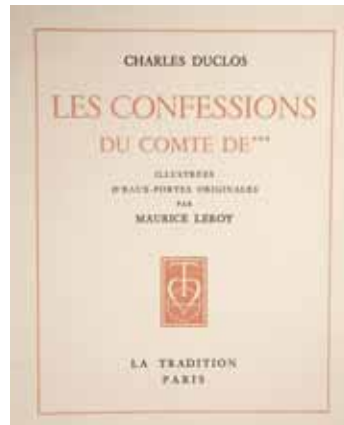
WITH 24 GOUACHE ILLUSTRATIONS
20. (D'AIX, Raoul, Illustrator). LA SALLE DE GARDE; *Recueil de Chansons et Textes Traditionnels de Corps Médical Accompagnés de Vingt Quatre Aquarelles de Raoul D'Aix*. N.p. [Paris?]: Aux Depends D'Un Morticole, [1959]. Limited to 374 copies, this being no. 225 of 300 copies *sur papier Vélín Blanc*, the copy of G. Legman, the acclaimed folklorist, literary historian and bibliographer. Quarto (10 $\frac{1}{2}$ x 7 $\frac{1}{4}$ in.). 107, (3) pp. in loose gatherings as issued, 24 gouache illustrations. Gouache illustrated wrappers, housed in a beige chemise printed in black, the whole within a red cloth slipcase, as issued. Lyrics and music to twenty-four bawdy songs in the tradition of the men-only mess halls of the Parisian teaching hospitals where boisterously free recreation was encouraged amongst the junior doctors. Bawdily (and charmingly) illustrated by D'Aix, of whom little is known. Legman, *Erotic Folk-songs & Ballads: A Bibliography*, p. 485, *Journal of American Folklore* vol. 103, no. 410 (Oct.–Dec. 1990); Dutel III, 2357. \$200.00



WITH 16 WATERCOLOR DRAWINGS

21. DUCLOS, Charles. LES CONFESSIONS DU COMTE DE***. *Illustrées D'Eaux-Fortes Originales par Maurice Leroy*. Paris: La Tradition, 1938. Limited Edition of 450 copies, this being copy no. 335, of a total edition of 500. Quarto (9 $\frac{1}{2}$ x 7 $\frac{1}{2}$ in.). 215, (2), (1, blank) pp. bordered in red, 16 watercolor drawings, full-page and half-page, with tissue guards (lacking 1). Plain buff wrappers, housed in later gray chemise with black ribbon ties. This novel was originally published in Amsterdam, 1741, to immediate success, with four subsequent editions appearing by the end of 1742. An oft-reprinted book, the edition under notice is particularly attractive, with fine printing and gorgeous watercolor illustrations. The book is a *roman à clef* novel-memoir with thinly disguised portraits of Duclos' conquests: "Madame de Gremonville, precious Madame de Tonins, dissipated Madame de Persigny, capricious Madame d'Albi, charming Madame de Lery, [as well as portraits of] a libertine, scoundrel, financier, a bourgeois, and, above all, the charming Madame de Selve" (Gevrey). French writer and historian Charles Pinot Duclos





(1704–72), “made a profession with an abrupt frankness that did not displease...Duclos had a lot of wit and a great freedom of speech; many happy words are quoted from him” (La Harpe). “Cartoonist, designer, illustrator, poster artist, Maurice Leroy [1885–1973] contributed mainly to humorous journals of the first half of the 20th century, but he also drew decorations and posters. Among the books he illustrated were Laclos’ *Les Liaisons Dangereuses*, Molière’s *Le Malade Imaginaire*, and Voltaire’s *Candide*” (Benezit). A Fine copy. \$250.00

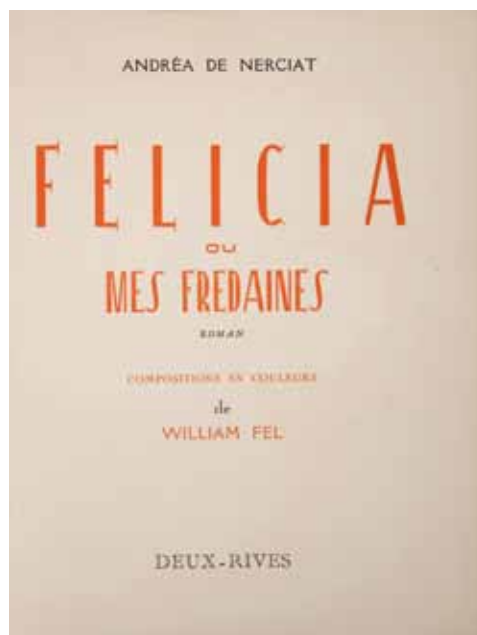
SO SAUCY IT WAS SEIZED

22. EPICURIEN, Un. CONTES GRIVOIS EN VERS. Paris: Librairie de L. Hurtau, 1869. First Edition, the copy of G. Legman, the celebrated sexual folklorist, literary historian, and bibliographer, with his dated (1954) signature. Octavo (7¾ x 5 in.). 144 pp. Early 20th century quarter red percaline cloth over marbled boards, gilt lettered & ruled spine with ornament. Seized by the French police soon after its publication, the remaining copies of the book were shipped from Brussels. “The tales ... are well written” (*Bibliotheca Arcana*) but we do not know who wrote them. The initials “E.C.,” however, are found on the title-page but the title/author are not in Barbier or Sommervogel. OCLC records only three copies in institutional holdings worldwide. Spine mildly sunned with slight rubbed color at head, otherwise a Near Fine copy. Gay-Lemonnyer I, 707; *Bibliotheca Arcana* 365; Rose 1044. \$300.00



WITH 22 COLOR LITHOGRAPHED PLATES

23. (FEL, William, Illustrator). ANDRÉA DE NERCIAT, (André-Robert). FELICIA OU MES FREDAINES. *Compositions en Couleurs de William Fel*. Paris: Deux-Rives, 1952. Limited Edition of 975 copies on Velin BFK de rives a la cuve, this being copy no. 340, of a total edition of 1000. Octavo (8½ x 6½ in.). 348, (1, colophon), (1 blank) pp., 22 color lithographed plates, title-page printed in black and red, historiated initials, typographical devices, page numbers, running and chapter titles in red. Three-quarter crushed crimson morocco over red marbled boards, gilt rules, gilt decorated raised bands, gilt decorated compartments, marbled endpapers, t.e.g. Soldier, dramatist, poet, composer of music, and erotic novelist Andréa de Nerciati (1739–1800) wrote *Felicia* in 1775. Often reprinted, the edition under notice is particularly attractive, finely printed by G. Maillet and lushly illustrated by Fel. Little is known about painter, engraver, lithographer, illustrator, and designer William Fel beyond that he designed many French banknotes and was a popular illustrator of French books during the 1920s–40s. The mildest of wear, otherwise a Fine copy. Pia 457. \$175.00



THE WORLD OF FETISH ART & FASHION

24. (Fetish). CONNOISSEUR. *Number 1*. New York: Selbee Associates [Leonard Burtman], n.d. [c. early 1960s]. One of Leonard Burtman’s fetish/nudie magazines published subsequent to *Exotique* under his “Selbee [adding an “s” before his pronounced initials] Associates” imprint. Color cover and 4 b&w full-page illustrations by Gene Bilbrew, b&w photo-illustrations. A tight, crisp, clean, never opened Pristine copy. \$50.00

25. (Fetish). EXOTICA. *Issue No. 1*. New York: Selbee Associates [Leonard Burtman], n.d. [1960]. Second Series (large format) of Leonard Burtman’s classic fetish magazine published subsequent to *Exotique*. Black and white photography throughout, and with stories, i.e. *The Bowlegged Lolita* by “Kelsey Case” (likely Burtman) and two stories by Carlson Wade, who, after leaving the world of fiction and non-fiction sex fetish literature, boldly entered the world of health fetish literature, authoring over 75 books, not the least of which was *The Yeast Flakes Cookbook* (1973). Save for negligible rubbing along stapled spine, a tight, internally pristine, Very Fine copy. \$35.00





26. (Fetish). EXOTICA. *Volume 1. No. 1.* N.p. [New York]: Exotica Publishing Co., October 1954. First Series (small format). Miscellaneous b&w illustrations by Gene Bilbrew and Eric Stanton (unsigned), b&w photo-illustrations. In this issue: The Whip and the Scar; The Queen and Her Slave; Fetichism; and Correspondence, all presumably written by Burtman, as was his wont. Scarce in any condition, insanely so Fine, as here. \$100.00

27. (Fetish). EXOTIQUE #1. *The Magazine Femmes, Fiction, and Future Fashions.* New York: Burmel Publishing [Leonard Burtman], n.d. [c. 1960]. Second series, in large format. Near Fine. \$85.

28. (Fetish). EXOTIQUE NO. 1. *Photo Album ... Dedicated to Fashions, Fads, and Fancies.* New York: Burmel Publishing Co. [Leonard Burtman], n.d. [1955]. First Edition. Octavo (8 3/8 x 5 1/2 in.). Unpaginated. Blue staple-bound photo-illustrated wrappers. The debut issue of Lenny Burtman's fetish magazine, the

direct successor to John Willie's *Bizarre*, with Bettie Page cover, Bettie photos within, a full-page b&w illustration by Gene Bilbrew, 3 b&w illustrations by Bottier, and an abundance of b&w photo-illustrations. Tight, bright, crisp and clean with only small burr to rear wrapper. A Near Fine copy of the absolutely scarce first issue. \$175.00

29. (Fetish). EXOTIQUE. *Photo Album ... Dedicated to Fashions, Fads, and Fancies.* New York: Burmel Publishing Co. [Leonard Burtman], 1955-9. First Editions, issues 4-7, 9-18, 20-23, 27, 33-4. Each issue Near Fine or Fine. \$65.00 ea.



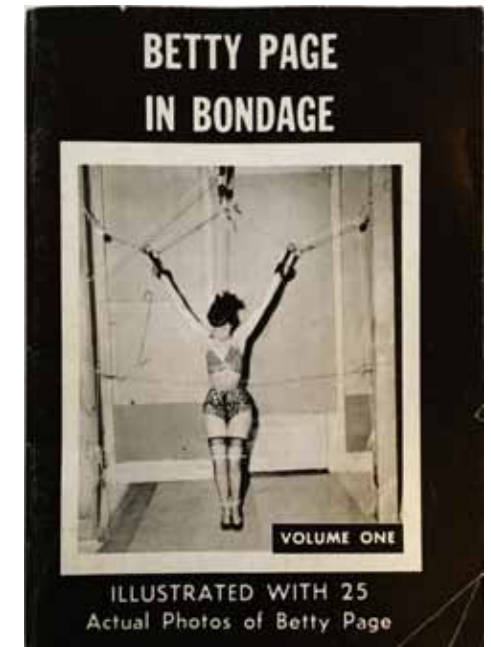
30. (Fetish). FADS AND FANCIES. NO. 9. *Readers' Views on Sports & Fashions. Not for Sale in Shops.* London: Utopian Press. The British fetish magazine. Anonymous b&w cover, full- and half-page fetish illustrations, misc. b&w photo-illustrations. Letters to the Editor of dubious origin are titled and include "Ferocious Females;" "Undies Exhibition;" "Laced Satin;" "Curvy Corsets;" and a fetish fashion six panel comic strip, "The Adventures of Delia: Episode 6 The Belle of the Ball." \$35.00

31. (Fetish). MASQUE. *Number One. The Publication of Bizarre Fads and Fashions.* New York: Selbee Associates [Leonard Burtman], n.d. [c. early 1960s]. Another of Leonard Burtman's fetish magazines published subsequent to *Exotique* under his "Selbee Associates" imprint. Color cover, b&w titlepage, 2 full-page and 1 double-page illustration by Gene Bilbrew, 1 full-page by "Stan" (Eric Stanton), b&w photo-illustrations throughout. A tight, crisp, clean, never opened Pristine copy. \$50.00



32. (Fetish). BILBREW, Gene (illustrator). EXTATIQUE. *A New Publication of Fancy, Fashion, Fantasy. Issue #3.* New York: Tele-Photo Publishing Corp., n.d. [1958]. First Printing. Octavo (8 3/4 x 5 3/8 in.). 64 pp., 8 full-page b&w illustrations and 7 panel b&w fetish comic by Gene Bilbrew, misc. b&w photo-illustrations. Color illustrated wrappers by Bilbrew. The brain behind Tele-Photo Publishing is unknown to this compiler but clearly he (yes, likely a man) was desperately trying to piggy-back onto *Exotique's* popularity with this magazine's delightfully tortured name. Price stamp to upper cover not affecting image, a bit of mild rubbing along upper joint, otherwise a tight, crisp, clean, Near Fine copy. \$50.00

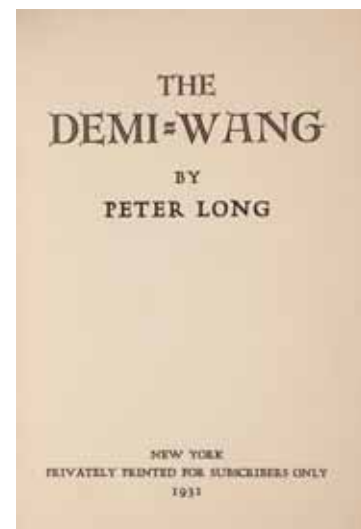
33. [Fetish). BETTY PAGE IN BONDAGE. *Volume 1 [with] Volume 2.* N.p. [Jersey City, NJ]: Nutrix Co. [Irving Klaw], 1960. First Printings. Octavo (7 x 5 in.). 62; 62 pp., 25; 32 b&w photo-illustrations. Photo-illustrated wrappers in b&w. The Bettie Page bondage classics. Mild rubbing along upper joint, light crease to lower corner of each, otherwise tight, crisp, clean, Near Fine copies. Scarcely seen in this condition. \$300.00



34. (Fetish). STANTON, Eric. THE PUNISHED PUBLISHER. *81 Illustrations by Stanton. Dialogue by John Cleve.* New York: Stanton Archives, 1975. First Printing. Octavo (7 3/4 x 5 1/4 in.). 48 pp., 81 b&w illustrations by Eric Stanton. "John Cleve" was the pseudonym of Andrew J. Offutt (1934-2013), an American speculative/fantasy fiction writer who, under this pseudonym (and others), was a prolific author of many erotic novels of more than average quality; don't let the title of one of his erotic novels, *Swallow The Leader*, lead you to believe otherwise. But for a price in marker pen and few mild spots, a tight, crisp, clean, never opened, Fine copy. \$100.00



35. (Fetish). WILLIE, John (pseud. of John Alexander Scott Coumts). THE FIRST JOHN WILLIE BONDAGE PHOTOBOOK [with] THE SECOND JOHN WILLIE BONDAGE PHOTOBOOK. Van Nuys, CA: London Enterprises Limited, 1978. First Printings. Quarto (10 3/4 x 8 1/4 in.). 60; 63 pp., a plenitude of b&w photo-illustrations throughout. Photo-illustrated wrappers. The father of modern fetish illustration, John A. S. Coumts (1902-62) was an accomplished photographer in that genre, preceding Irving Klaw and with a better grasp of craft and composition. Lightest wear, otherwise Very Good copies indeed. \$225.00



THE COMICAL CASE OF THE TRANSPLANTED PENIS

36. [FOWLER, Gene]. LONG, Peter. THE DEMI-WANG. New York: Privately Printed for Subscribers Only, 1931. First Edition. Octavo (8 ½ x 6 in.). 59, (1) pp., 6 full-page b&w explicit illustrations. Plain buff cloth boards. The classic original clandestine American erotic novel, a comic masterpiece about Egbert Evans, with all too obvious shortcomings and how he grows and overcomes via transplantation of a black man's magnificent mollygolly by a drunk surgeon. Firmly attributed to Gene Fowler (1890–1960) – journalist, author of acclaimed biographies of John Barrymore and NYC mayor, Jimmy Walker, dramatist who collaborated with Ben Hecht on *The Great Magoo*, and one of Hollywood's most celebrated and highly paid screenwriters – by Legman, who characterizes this novel as a prime example of “pre-psychotic verbalization and word invention”; Fowler concocts over 60 synonyms for the penis. Though well-paid as a journalist, Fowler's bank account

was routinely assaulted by his impecunious habits, which apparently led him to write this (as well as one other) delightful porn novel for a quick transfusion of green, possibly after he was fired in 1931 as Managing Editor of the *New York Morning Telegraph* and before he gained his first screenwriting credit in 1932: a guy's gotta eat. Originally published as a pamphlet (that no one has seen since) by “Guy D'Isère,” (Josef Gavorse), it is possible that Los Angeles bookseller Stanley Rose published and sold this edition; Rose was notorious as a seller of *sous le manteau* books, held “art study” classes in his back room, and his shop was a popular hangout for writers. The prior owner has laid-in the original catalog note from Dailey Rare Books whence he purchased the book, written by the present compiler 16 years ago, here blatantly plagiarized. A bit of mild soiling to cloth, otherwise a Fine copy. Scarce in this condition. \$400.00



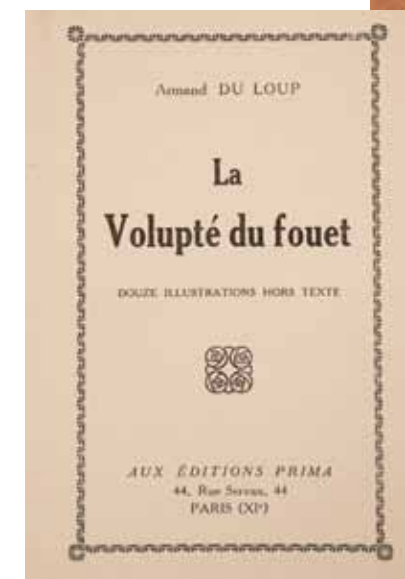
WITH 14 EXPLICIT FULL-PAGE ILLUSTRATIONS IN GOUACHE

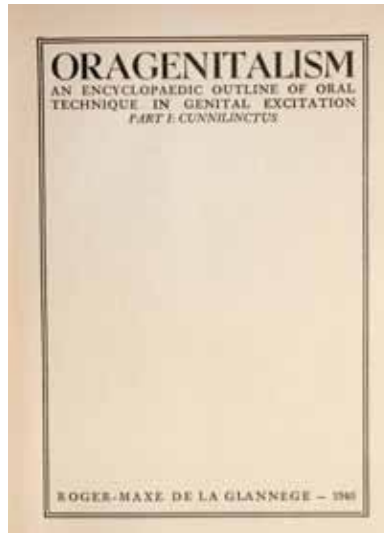


37. [HÉMARD, Joseph, Illustrator]. CHANSONS DE SALLES DE GARDE. N.p. [Paris]: Aux Dépens D'Un Amateur, 1948. Limited to 950 copies, this being copy no. 588, the copy of G. Legman, the acclaimed sexual folklorist, literary historian, and bibliographer. Folio (10 ⅝ x 8¾ in.). (6), [160] pp. on Johannot pur fil filigrane in loose gatherings as issued, 14 full-page gouache, 38 gouache text, and wrapper and title-page gouache illustrations. Watercolor illustrated wrappers housed in pale grey chemise within publisher's grey, gilt lettered slipcase with lilac trim. Thirty-eight graphically bawdy songs in the tradition of the men-only mess halls of the Parisian teaching hospitals where boisterously free recreation was encouraged amongst the doctors in training. Graphically (and charmingly) illustrated by prolific French book illustrator Joseph Hémard (1880-1961), whose typically cartoon-like drawings were famed for their humorous, often erotic content, many of which were printed using the pochoir stenciling technique. An occasional pale spot not affecting text or drawings, otherwise a Fine copy. Legman, *Erotic Folksongs & Ballads: A Bibliography*, p. 434, *Journal of American Folklore* vol. 103, no. 410 (Oct.–Dec. 1990); Dutel III, 1191. \$350.00

ILLUSTRATIONS BY “R. FANNY”

38. (LE RALLIC, Etienne, Illustrator). LOUP, Armand du (pseud.). VOLUPTÉ DU FOUET. *Douze Illustrations Hors Texte*. Paris: Aux Editions Prima, 1938. First Edition. Octavo (8 x 5⅝ in.). 254, (2) pp, 12 monotone erotic plates in sepia by “R. Fanny.” Publisher's original blue wrappers printed in burgundy with publisher's device, original glassine dust jacket. Under the pseudonym “Smile,” as well as his true name, Etienne Le Rallic (1891–1968) was a prominent French illustrator who regularly contributed humorous drawings to French periodicals including, *La Rire, Le Sourire, La Vie Parisienne, etc.* He reserved the pseudonym “R. Fanny” for his erotic illustrations which unsurprisingly featured spanking and flagellation. Unrecorded by Dutel and Pia. Spine sunned, a few leaves artlessly opened, a bit of mild spotting along extreme fore edge, otherwise a Near Fine copy. \$250.00





THE FIRST MANUAL ON CUNNILINCTUS TECHNIQUE

39. [LEGMAN, G.] GLANNÈGE, Roger-Maxe de la. *ORAGENITALISM. An Encyclopaedic Outline of Oral Technique in Genital Excitation. Part I: Cunnilinctus*. S.n. [NYC: Jacob Brussel], 1940. First Edition, the clandestine issue, and THE AUTHOR'S COPY with his dated (1940) signature. Octavo (9 x 5½ in.). 63, (1, blank) pp. Publisher's original plum cloth, black lettered spine. The first manual/monograph in any language on oral sex, at the time of the book's writing still a taboo subject and considered a perversion. Legman designed the book himself; Brussel's appreciation for typography was nil. There was no Part II on fellatio, sixty-nine, etc.; when Brussel told Legman that he could take his time to add Part II, Legman replied, "No, It's not time that's lacking. I don't have the nerve to do the research" (Legman, *A World I Never Made*, p. 250-1). Violating the Comstock Laws, incurring the wrath of John Sumner of the New York

Society for the Suppression of Vice and vigilant postal inspectors, the majority of the small print run was seized by the NYPD and destroyed. Legman has mounted or laid-in ephemera to endpapers: *The Power of the Tongue* by Carrie Judd Montgomery, a 6 page Christian tract on the sanctity of the tongue and divine health; a clipping re: actor Basil Rathbone refusing to kiss the heroine on her bare stomach in a play he was appearing in; a French magazine review of the openly published edition of 1969; two clippings of illustrations of classical sculptures of the act; his typed copy of the anonymously written poem from 1895, *The Tapir*, which uses sexual imagery to describe how tapirs sip and dine on the private parts of plants; and, amusingly, a clipping from *The American Freeman* (publ. by Haldeman-Julius), Jan. 1947, that prints his letter to the editor: "You report that Dr. Patsy O'Bang is at work on 'A Manual for Muff-Divers.' This is a plagiarism of 'Oragenitalism...' by Roger-Maxe de la Glannege, 1940." A Fine copy. \$3,000.00



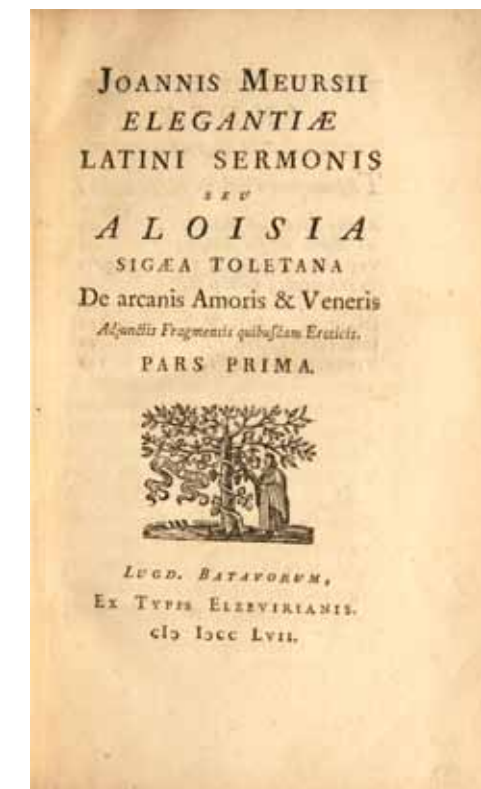
THE SECRET, SATIRIC, SEXUALLY PROVOCATIVE MEMOIRS

40. [MANNOURY D'ECTOT, Josephine-Henriette, Marquise de]. *UN FEMME MASQUÉE. MEMOIRES SECRETS D'UN TAILLEUR POUR DAMES. Edition Illustrée d'un frontispiece à l'eau-forte et de vingt-sept figures à mi-pages*. Bruxelles: Gay et Doucé, 1880. First Edition, limited to 110 copies, this being one of 100 unnumbered on Hollande. Octavo (7½ x 4¾ in.). 162 pp., titlepage in black and red, B&W aqua-forte frontispiece by J.-A. Chauvet w/tissue guard, 27 woodcut headpieces signed "F.L." (F. Lukkow?). Original pale grey wrappers printed in black. The secret, sexually provocative, and satiric memoirs of Victor, a tailor to the upper class ladies of the Second Empire. Victor reveals more than their *décolletage*, he strips his clients' indiscretions bare. Josephine-Henriette Marquise de Mannoury d'Ectot was a celebrated French erotic novelist perhaps best known for *Le Roman de Violette* "oeuvre posthume d'une célébrité masquée" (1870, i.e. 1883) and *Les Cousines de la Colonelle* (1880) written under the pseudonym, Vicomtesse de Coeur-Brûlant. A popular *salonnière*, the parties at her

mansion in Normandy attracted literary luminaries such as Paul Verlaine and Guy de Maupassant. When her money ran out she began to write. Upper wrapper with a few blotches at top left corner, frontispiece mod. foxed at margins lightly to image lettering, spine split yet binding remains intact, otherwise a Good copy of a scarcely seen title in its first edition. Pia II, 844; Kearney, J&J Gay 285; Kearney, *Private Case Supplement* 566. \$450.00

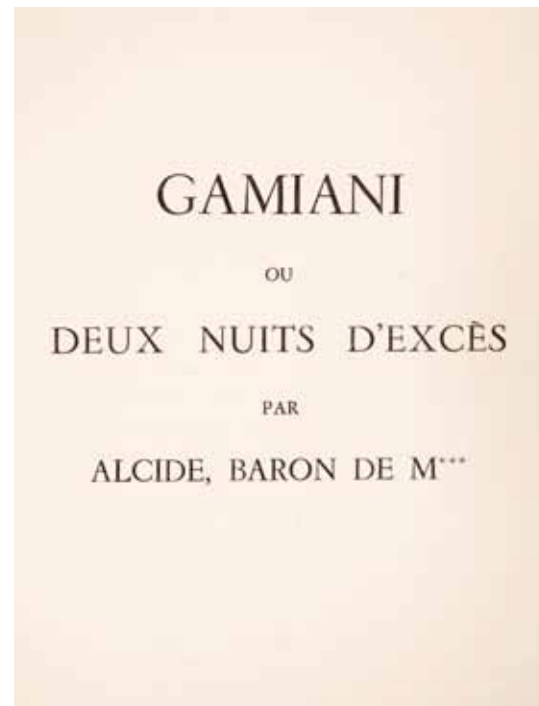
LEGAL CASES BEFORE THE COURT OF LOVE

41. [MARTIAL, d'Auvergne]. *ARESTA AMORUM. Cum erudita Benedicti Curtii Symphoriani explanatione*. [Lyon]: Lugduni apud Seb. Gryphium, 1533. First Edition. Quarto (8½ x 5½ in.). (8), 321, (3) pp., publisher's vignette to tp, historiated and ornamental initials. Early 19th-century drab blond boards, burgundy spine label with gilt rolls, all edges rubricated. A delightfully curious and gentle satire on love by Martial of Paris (1440-1508). The author "reports" on 51 legal cases argued in the Court of Love, a tribunal legislating the laws of amour and love's *modus operandi*. The stories are in Latin, the commentary, by noted contemporary lawyer Benout de Court, is in French. Reprinted in 1538, 1544, 1546, 1566, and 1611. Boards mod. soiled, mod.-hvy rubbing to joints and extremities, some loss of spine paper, large damp stain to first 12 leaves, occasional mild toning, a few early inked margin notes, early inked note to head margin of tp, lacks the colophon, otherwise a Good copy, scarce in any condition. Brunet III, 1483; Tchermersine VIII, 122; Baudrier VIII 68; Gueltlingen V, 48, 217; Gay I, 272. \$1,500.00



"THE BEST EDITION"

42. MEURSII, Joannis (pseud. of Nicolas Chorier). *ELEGANTIAE LATINI SERMONIS SEU ALOISIA SIGAEA TOLETANA; De arcanis Amoris & Veneris. Adjunctis Fragmentis quibusdam Eroticis. Pars Prima. [and] Pars Secunda*. Lugd. Batavorum [Leiden]: Ex Typis Elzevirianis [Grangé], 1757. Later Edition, two books in one volume, yet "the best edition," according to G. Legman, the acclaimed sexual folklorist, literary historian, and bibliographer; his dated copy (1942) with extensive typed bibliographical notes pasted to front free endpaper. Octavo (6½ x 3¾ in.). xxiv, 211, (1); (4), 172 pp., engraved frontispiece (attributed to H.-F. Gravelot), separate title to Part II. Contemporary full mottled calf, gilt-ruled borders, gilt-rolled edges, gilt-ruled and decorated spine, marbled endpapers, a.e.g. Edited by Pierre Moet. Originally published in 1665, it is "the greatest of all Neo-Latin erotica" according to Legman (*Horn Book*, p. 397). Lt.-mod. wear, an occasional spot, otherwise an unusually crisp and clean, Very Good copy. Pia 327. *Private Case* 381. \$1,500.00

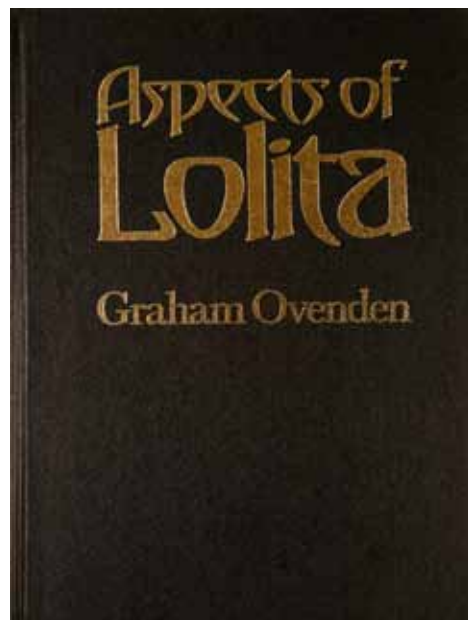


WITH 21 BEAUTIFUL EXPLICIT PLATES

43. [MUSSET, Alfred de, attrib. to]. *GAMIANI; ou Deux Nuits D'Exces par Alcide, Baron de M****. N.p. [Paris?], n.d. [1950]. Limited Edition of 980 copies on Alfa paper, this being copy no. 20 of a total edition of 990. Quarto (9½ x 7¼ in.). 107, (2), (1, blank) pp. as loose gatherings, 21 rufous monochrome lithographed plates loose at rear (20 called for). Plain white wrappers tucked into plain ivory dust jacket with later mylar cover, housed in a recent chemise with black ribbon ties. A particularly lovely edition of this classic, dubiously yet persistently attributed to Alfred de Musset simply because of juicy rumors claiming this as de Musset's purported revenge against his ex-lover, Georges Sand; the protagonist is a lesbian with a voracious sexual appetite and taste for perversion. Finely printed and anonymously, alas, illustrated with beautiful, explicit plates that wow. Twenty plates are called for but this copy has an extra (not duplicate) plate. Despite the large limitation, an extremely rare edition, and positively scarce if ever found complete, as here. A Very Fine copy. Dutel III, 1661. \$750.00

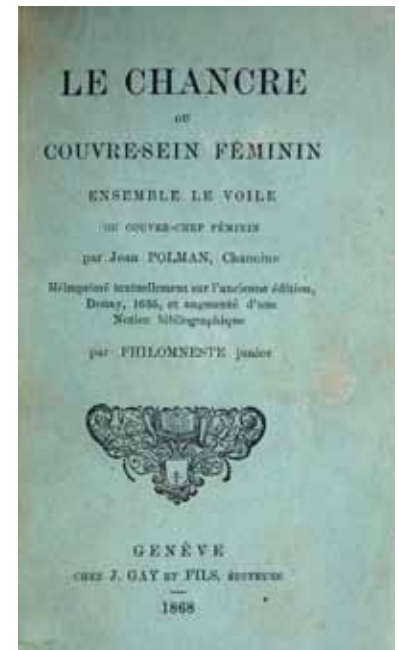
"I WONT READ IT 'TIL SHE'S 18"

44. OVENDEN, Graham. *ASPECTS OF LOLITA*. Introduction by Robert Melville. London • New York: Academy Editions • St. Martin's Press, 1976. First Edition, limited to 1500 copies. Quarto (11¾ x 8½ in.). Unpaginated (7 text pp., 30 B&W drawings). Publisher's original black cloth, gilt lettered. A victim of the New Puritanism, Ovenden's work was removed from the Tate Gallery website. He is defended by fellow Royal Academicians Hockney, Kitaj and Blake. Taking only the title from Nabokov, Ovenden has his own nymphet come to his studio to pose for him, bringing what the Russian author would call "heart-breaking aloofness." Reproduced in collotype. \$500.00



SHAME ON MEN KISSING THE BARE NECKS & BREASTS OF LADIES

45. POLMAN, Jean. [and] TAYSSONNIERE, G. de la [and] BOILEAU, L'Abbé. *LE CHANCRE OU COUVRE-SEIN FÉMININ* [bound with] *L'ATTIFFET DES DAMOIZELLES* [bound with] *DE L'ABUS DES NUDITÉS DE GORGE*. Geneva [and] Gand: chez J. Gay et Fils [and] Dequesne, 1868 [and] 1871 [and] 1857. Limited to 102 copies, this being no. 92 of 96 *sur papier Hollande (Le Chancre)*; limited to 100 copies, this being no. 49 of 96 on *vélin anglais (L'Affiffet)*; the copy of G. Legman, the acclaimed sexual folklorist, literary historian, and bibliographer. 12 mo. (5⅞ x 3½ in.). viii, 134, (2); vi, 36; (4), 88 pp. Contemporary half crushed black morocco over marbled boards, raised bands, gilt lettered compartment, original wrappers preserved. An attractive sammelband of three 19th-century reprints of curious volumes from the 16th and 17th centuries on the female breast, the get-ups of dolled-up women, and the abuse (i.e. kissing, caressing) by men of women's bare throats and shoulders. The original editions are scarce; these reissues are merely rare. Kearney, J&J Gay 357 (Polman); *ibid.*, 251 (Tayssonniere). \$750.00



WITH 28 EXPLICIT POCHOIR ILLUSTRATIONS



46. [RANSON, René, illustrator]. RADIGUET, Raymond. *VERS LIBRES*. La Varenne: A la Corne d'Abondance, n.d. [c. 1938-9]. Limited Edition of 500 copies, this being no. 104. Quarto (12½ x 8 in.). 24 ff., 28 explicit pochoir illustrations with extra suite in B&W. Half brown hand-grained morocco over marbled paper by M. Blin (stamp-signed), gilt-lettered spine, original wrappers preserved. Cocteau claimed that Radiguet (1903-23), his one-time lover, could not possibly have written these verses (originally discovered in manuscript after Radiguet's death) celebrating the sexuality of teen-age girls, but

after Cocteau's death Radiguet's family confirmed that René, indeed, wrote them.

Renowned for his stylish verve, French Art Deco illustrator, designer, costumer, set decorator, graphic artist, and painter René Ranson (1891-1977) was a prolific book illustrator; he was celebrated and highly productive in all the arts he worked in. Included is a facsimile of Radiguet's poem, *Fiancées de Treize Ans*. Wrappers and title mod.-hvy. toned, a few leaves lightly so, otherwise an attractive, Very Good copy indeed of a book scarce in all editions. Pia 1385-86; Dutel III, 2594; Monod 9452. \$1,750.00





(A)



(B)

LITHOGRAPHED AND SIGNED BY REDON

47. REDON, Georges (1869–1943). L'EAU N'EST PAS BONNE À AUTRE CHOSE. 1935. Original color lithograph (by Redon from his originals in pastel), not the common reproduction in smaller format. No. 6 of 50, SIGNED AND DATED IN INK, with Redon's stamp to rear lower right corner. 17½ x 12½ in. color lithograph. From Redon's classic series on children, here a black woman bathes her little child over a tub and under a faucet. Popular and prolific French painter, draftsman, book illustrator, caricaturist, poster artist, engraver, and lithographer George Redon (1869–1943) opened his own lithographic workshop at 80 rue Caulaincourt in Paris. Very Fine. (A) \$450.00

48. REDON, Georges. AH! LES HOMMES!.... 1935. Original color lithograph (by Redon from his originals in pastel), not the common reproduction/reprint in smaller format. No. 16 of 50, SIGNED AND DATED IN INK, with Redon's stamp to rear lower right corner. 12½ x 17⅞ in. From Redon's classic series of innocently naughty children. Very Fine. (c) \$450.00



(C)



(D)

49. REDON, Georges. CE QUE C'EST PRACTIQUE!... 1935. Original color lithograph (by Redon from his originals in pastel), not the common reproduction in smaller format. No. 9 of 50, SIGNED AND DATED IN INK, with Redon's stamp to rear lower right corner. 12½ x 17⅞ in. color lithograph from Redon's classic series of innocently naughty children. Very Fine. (D) \$450.00

50. REDON, Georges. EMOTION. c. 1935. Original color lithograph (by Redon from his originals in pastel), not one of the common reproductions in smaller format. No. 6 of 50, SIGNED IN CRAYON, with Redon's stamp to rear lower right corner. 17½ x 12½ in. color lithograph. From Redon's classic series on innocently naughty children, here a little boy offers flowers to a little girl who has ironically pulled up her dress to hide her blush thus exposing her nude body. Very Fine. (B) \$450.00

WITH 16 RISQUÉ AQUARELLES

51. [ROJAN, illustrator]. BÉRANGER, Pierre-Jean de. CHANSONS GALANTES. *Ornées de 16 Aquarelles par Rojan*. Paris: Éditions de la Belle Étoile [Paul Continue], 1937. Limited Edition of 1500 examples on vélin Navarre, this being no. 662, of a total edition of 1516 copies. Quarto (9½ x 7¼ in.). 155, (1, colophon), (1, blank) pp., titlepage in black and red with publisher's vignette, 16 risqué aquarelles comprised of 12 full-page and 4 headpieces; with tailpiece devices in black. Quarter crushed black morocco over marbled boards, raised bands, gilt lettered compartment, marbled endpapers, t.e.g., original wrappers preserved. An attractive and very pleasing edition of Béranger's erotic lyrics, composed in the early 19th century. Rojan (Feodor Stephanovich Rojankowski), a Russian émigré as celebrated for his many childrens book illustrations as he was for his erotic drawings, won the 1956 Caldecott Medal for his illustrations to John Langstaff's *Frog Went A-Courtin*. He was the sometime lover of French novelist and poet, Raymond Radiguet. Mild wear, internally crisp and clean, a Near Fine copy. \$225.00



WITH 14 EXPLICIT POCHOIR ILLUSTRATIONS

52. [ROJAN, illustrator]. [PROTAT, Louis]. EXAMEN DE FLORA; à l'Effet d'Obtenir son Diplôme de Putain. Paris: S.n. [1935]. Limited to 300 copies sur Vélin, this being no. 122 of a total edition of 315. Octavo (7 $\frac{3}{8}$ x 5 in.). 45, (1, (1, colophon), (1, blank) pp., 14 explicit pochoir illustrations. Original lilac wrappers with erotic vignette, split spine lacking backstrip yet well-assembled by later handmade marbled paper wrappers (in the manner of G. Legman, this copy's original owner). Originally issued as part of Protat's *Quatre Petits Poèmes Libertines* (Poulet-Malassis, 1864), with four subsequent separate editions, the edition under notice is extremely scarce and, without a doubt, the most attractive, highlighted by stunning illustrations by Rojan. It is the charming story of a young girl's application for a position, as it were, in a Parisian bordello during the Second Empire. Dutel III, 1532; cf. Pia 433. (A) \$1,500.00



(A)



(B)

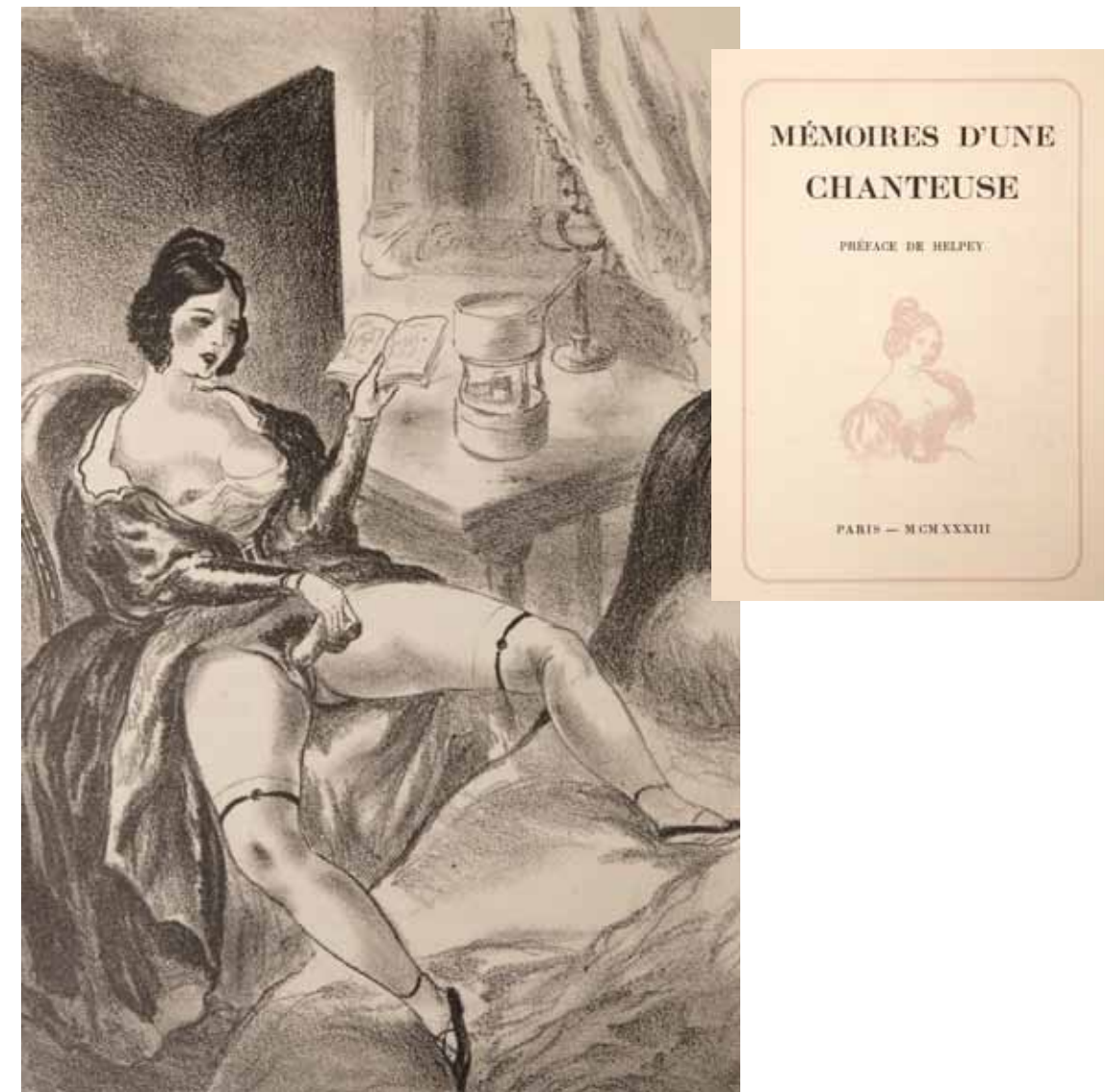
CONDEMNED FOUR TIMES

53. [ROJAN, illustrator]. SPADY (pseud. of Jean Gros). DÉVERGONDAGES. Bruxelles [Nice]: Aux dépens d'un amateur, 1948. Limited Edition of 234 copies on Vélin de Rives, this being copy no. 185, of a total edition of 250. Octavo (9 x 6 $\frac{3}{4}$ in.). 151, (3, blank) pp., 16 color lithographed plates, unsigned but, according to Pia and Dutel, after watercolors by Rojan, i.e. Feodor Stepanovich Rojankowsky (1891–1970). Half crushed crimson morocco over red marbled boards, raised bands, gilt-lettered spine, silk endpapers. This edition was condemned four times between 1950–6 by the tribunal of the Seine; understandable as the title translates to “licentious behavior.” Dutel III, 1389; Pia 310-11; cf. *Private Case* 836. (B) \$4,500.00

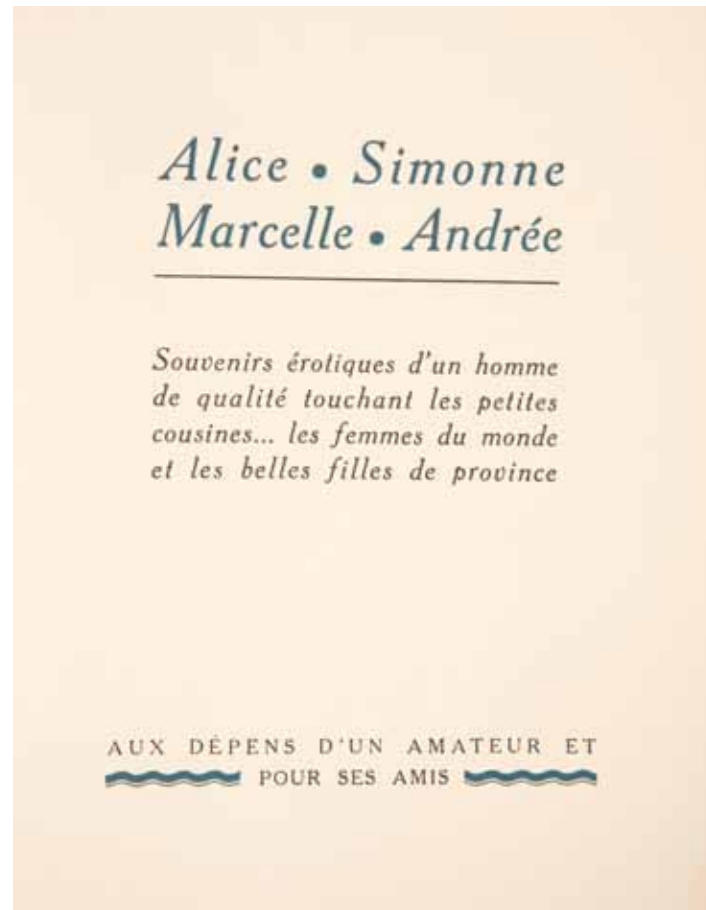
AN EROTIC ARIA IN PROSE

54. (SAINT-ANDRÉ, Louis Berthommé, illustrator). SCHROEDER-DEVRIENT, Wilhelmine (1804–60). MEMOIRES D'UNE CHANTEUSE. *Preface de Hepley*. Paris: N.p., 1933. Limited Edition of 270 copies on Vélin de Rives, this being copy no. 140, of a total edition of 305 copies. Octavo (8 $\frac{3}{4}$ x 6 $\frac{5}{8}$ in.). 183, (2), (1, blank) pp., 16 b&w lithographed plates. Publisher's original wrappers, top edge trimmed, others rough. The purported erotic memoirs of the acclaimed German opera singer, originally posthumously published as *Aus de Memoiren einer Sängerin* in two volumes published c.1868–75. The attribution to Schroeder-Devrient, who “dazzled Beethoven” (Kearney), is apocryphal; the first volume was likely written by Auguste Prinz, the publisher of the first edition, and seems realistic; the second is wild sexual fantasy. In any case, lesbianism, sado-masochism, group sex, sodomy, bestiality, scatology, necrophilia, prostitution, and vampirism appear before the curtain falls on this erotic aria in prose. “Hepley” is French literary historian and bibliographer, Louis Perceau.

Painter, lithographer, and illustrator Louis Berthommé Saint-André (1905–77) “... was especially a painter of women of all circles, preferably young and alluring ... He also painted women in show business and those of pleasure” (Bénézit). He provided erotic illustrations for works by Verlaine, Apollinaire, Baudelaire, Diderot, Voltaire, de Musset, and others. Mildest wear and soiling to wrappers, spine lt.-mod. creased, otherwise a Near Fine copy. Dutel III, 1949; Pia 835. \$400.00

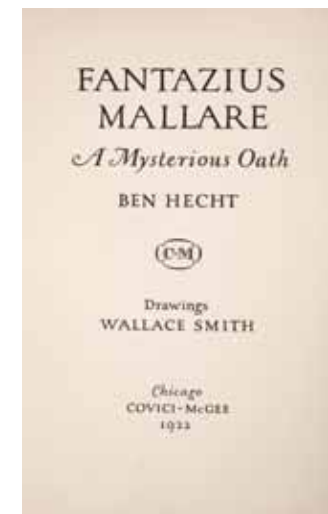


AN UNIQUE COPY



55. [SCHEM, illustrator]. [MAC ORLAN, Pierre]. ALICE • SIMONNE • MARCELLE • ANDRÉE; *Souvenirs érotiques d'un homme de qualité touchant les petites cousines... les femmes du monde et les belles filles de province*. N.p. [Paris?]: Aux Depens d'un Amateur et Pour Ses Amis, n.d. [1948]. AN UNIQUE COPY of this Limited Edition of 15 examples on Arches with extra illustrations, this being copy no.15 of a total edition of 255. Quarto (8½ x 6¾ in.). 111, (2), (1, blank) pp. as loose gatherings, 34 illustrations comprised of 12 *hors-texte* color illustrations, an extra suite in B&W, an original pencil sketch, an original design in color pencil, and 8 VARIANTS IN B&W NOT CALLED FOR in limitation notice, plus text figures and tailpieces. Plain cream wrappers tucked into white paper with arrow-through-heart pattern in pale rose, within a gray chemise, housed in a gray paper slipcase. An absolutely stunning reprint of Mac Orlan's 1919 erotic classic, *Petites Cousines*, a tale of innocent incest and youthful sexuality in early 20th c. French family life, written under the pseudonym, "Sadinet." "Schem" is the pseudonym of Raoul Serres (1881–1971), perhaps best known as a renowned designer and engraver of French postage stamps and postcards. He studied with Jules Jacquet, Henri-Joseph Dubouchet, and Léon Bonnat in Lyons, was a specialist at engraving, won a Grand Prix de Rome medal in 1906, and was later professor of engraving at the École Estienne in Paris. His illustrations have graced editions of Balzac, Baudelaire, Brantôme, Choderlos de Laclos, Diderot, Claude Farrère, Flaubert, Gautier, Marivaux, Maupassant, Mauriac, Racine, Henri de Régnier, Restif de la Bretonne, Voltaire, and others. A Very Fine copy of an irrefutably scarce book. Dutel III, 965. \$2,000.00

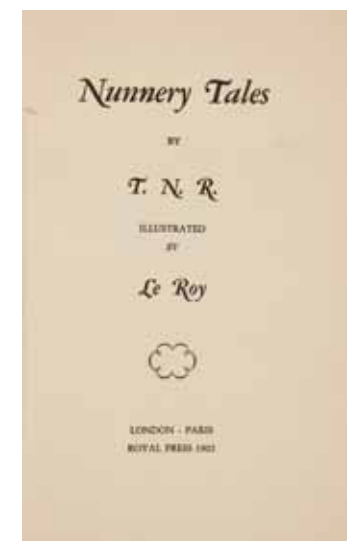
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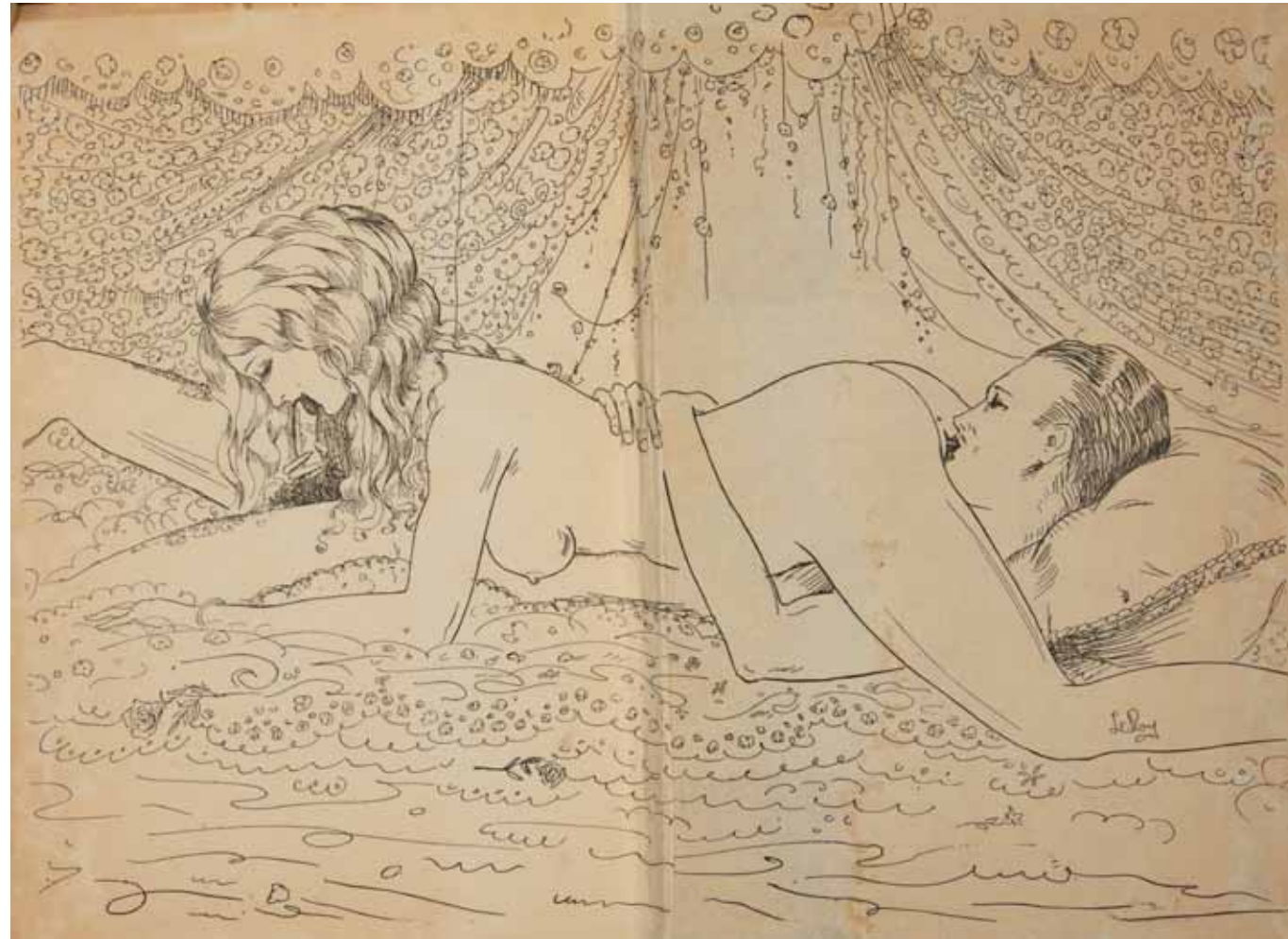
56. (SMITH, Wallace, illustrator). HECHT, Ben. FANTAZIUS MALLARE. *A Mysterious Oath*. Drawings by Wallace Smith. Chicago: Covici-McGee, 1922. Limited Edition of 2025 copies for sale, this being copy no. 1084 of a total edition of 2025 copies for private circulation only. Octavo (9¾ x 6½ in.). 174 pp., 11 B&W illustrated plates with captioned tissue guards (lacking for final plate), headpieces, initials. Black cloth, gilt device to upper board, gilt-lettered spine, red endpapers, all edges untrimmed, dust jacket. A decadent novel of mystic existentialism, the story of the mad artist and sculptor of the novel's title who sinks into insanity after he rejects and revolts against all existence outside of himself, and imagines the farther shores of sexual desire. Prosecuted and convicted for obscenity (as author and artist encouraged in a fight against censorship) with Hecht and Smith each sentenced to a \$1000 fine, the print run was seized and destroyed. Afterward, Covici-McGee had another 2000 copies printed for clandestine publication (this printing). The

editions are identical save for the limitation notice for private circulation and the position of the gilt device on upper board (lower left here; lower right to initial printing). This printing is the only one available and is not to be confused with a later. c. 1960s reprint. A book illustrator, comic artist, reporter, author, and screenwriter, Wallace Smith (1888–1937) made a name for himself in each of those occupations. He created the comic strip character, Joe Blow; wrote 26 screenplays, including *Venus of Venice* (1927); *Not Quite Decent* (1929); *Alias French Gertie* (1930); and, ahem, *The Gay Desperado* (1936); and as a novelist is best known as the author of *Bessie Cotter* (1934), the story of a prostitute on the streets of Chicago (banned in Great Britain). Mild wear, a few minor bumps to edges, spine partially faded, lower panel, flap, and spine of DJ lost, upper panel with large chip, otherwise a Very Good copy. See Back cover (A) \$400.00

A YOUNG RAKE'S EROTIC EXPLOITS IN A CONVENT



57. T.N.R. NUNNERY TALES. *Illustrated by Le Roy*. London-Paris [New York]: Royal Press, 1902 [c.1935]. First American Edition. Octavo (8¼ x 5½ in.). 398. (1), (1, blank) pp., 5 B&W explicit plates. Publisher's quarter cloth over marbled boards, stamped green spine label gilt-lettered, top edge red, explicitly illustrated endpapers. The classic erotic novel originally published by William Dugdale in three volumes 1866–67–68, the story of a young rake's erotic exploits in a convent. "Le Roy, a "fine draughtsman" (Legman), may be Anton K. Skillin, an illustrator originally from Portland, OR known for his murals and graphic art, who illustrated a few books for Samuel Roth and other publishers of sub rosa erotica and sexology. His double-spread endpapers illustration highlights the book with a scene explicitly depicting *soixante-neuf*. Wear to extremities, front hinge starting, discoloration along top edge of front blank and free andpaper, otherwise a Very Good copy. Scarce in all clandestine editions, as here. Mendes 26-B note. See illustration on next page. \$250.00



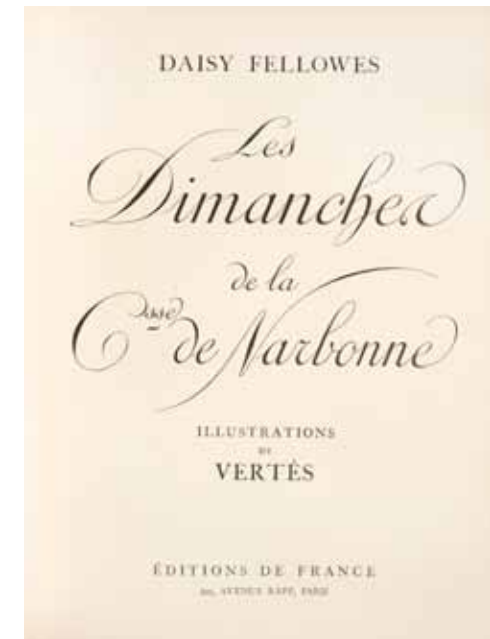
Above: from item 57. T.N.R. NUNNERY TALES. Illustrated by Le Roy.

THE SPANKER AND THE SPANKED

58. VERGÈS, Paulette (pseud. of P. Beloti). GOUVERNANTE ET GOUVERNÉE. *Orné de 16 Héliogravures par P. Beloti.* Paris: Collection des Orties Blanches [Jean Fort], 1936. First Edition. Octavo (9 7/8 x 5 5/8 in.). 261, (3) pp., 14 (of 16) B&W heliogravures. Publisher's original blue-gray wrappers printed in black and red, glassine dust jacket. P. Beloti (birth and death dates unknown) was a French illustrator and author of spanking and flagellation novels. He imitated other artists in this genre, i.e. Louis Malteste and Luc Lafnet (aka Jim Black, Viset, Lucas O, Grim, and Pol). Beloti illustrated *Jacinthe ou Les Images du péché* (1934) an erotic novel by Liane Laure featuring an infamous forced enema scene. Beloti also wrote *Cuisant Noviciat - Mon Dressage* (1934) under his Paulette Vergès pseudonym. Upper wrapper sunned and rubbed; spine creased, sunned, lightly soiled, slight loss at head; glue bleeds; otherwise an internally clean Very Good copy. Pia 545. See Back cover (c) \$150.



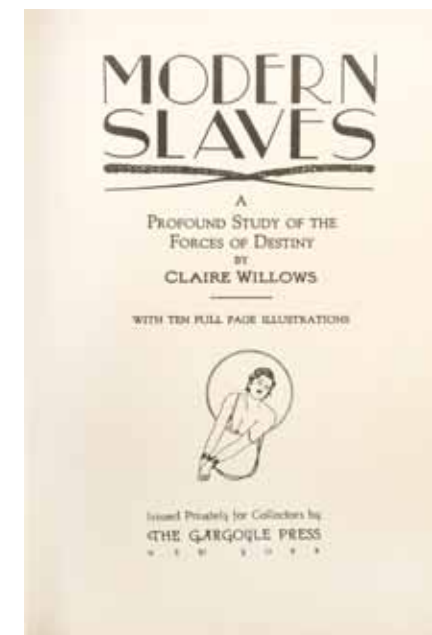
SUNDAYS IN THE PARK, BOUDOIR, ETC.



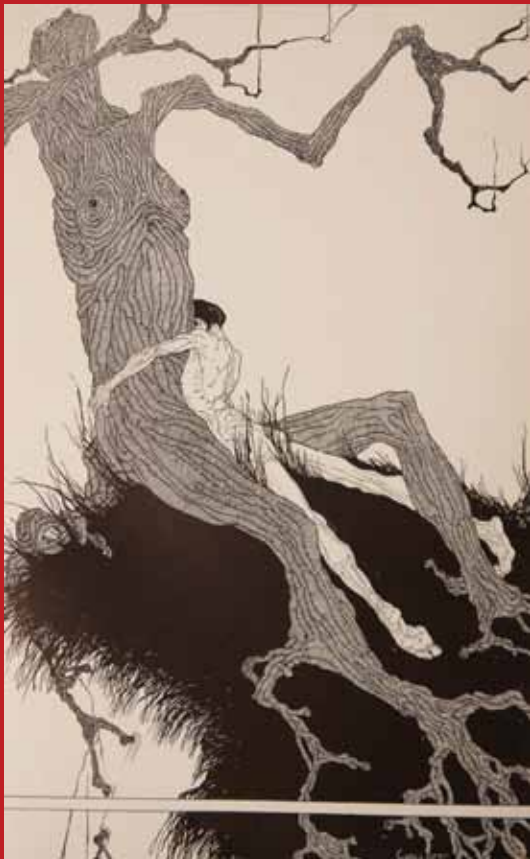
59. (VERTÈS, Marcel, illustrator). FELLOWES, Daisy. LES DIMANCHES DE LA COMTESSE DE NARBONNE. *Illustrations by Vertès.* Paris: Éditions de France, 1935. Limited Edition of 900 copies on Vélin Blanc, this being copy no. 933, of a total edition of 1000. Quarto (10 x 7 1/2 in.). (4), 191, (5) pp., B&W line drawings throughout, including full-page, half-page, text, and head/ tail-pieces. Full dark red straight-grained morocco, gilt-lettered spine, t.e.g., silver endpapers, original illustrated pink wrappers preserved. Daisy Fellowes (1890–1962), née Marguerite Séverine Philippine Decazes de Glücksberg, was an heiress to the Singer sewing machine fortune, Paris editor of *Harper's Bazaar*, acclaimed beauty, fashionista, mistress of high society, and minor novelist and poet. It is said that, having failed to seduce Winston Churchill, she instead married his cousin, Reginald Ailwyn Fellowes, a year after her first husband's death in WWI. *Les Dimanches*, her most popular novel, was originally published in Monaco in 1930 as *Sunday or a Working Girl's Lament, a novella*.

For the present edition, she added a significant amount of text, enough to warrant this to be a separate work. Marcel Vertès (1895–1961), originally from Hungary, made his mark as a French costume designer as well as an illustrator; he won an Oscar in 1952 for Best Costume Design for *Moulin Rouge*. As an artist, he was responsible for the original murals at Café Carlyle at the Carlyle Hotel and Peacock Alley at the Waldorf-Astoria in NYC. Mildest rubbing to binding upper corners, otherwise a Fine copy of a title scarce in the marketplace. See Back cover (B) \$400.00

"THE STRANGE GRIP"



60. WILLOWS, Claire (pseud.). MODERN SLAVES. *A Profound Study of the Forces of Destiny by ... With Ten full-page Illustrations.* New York: Issued Privately for Collectors by The Gargoyle Press, n.d. [1931]. Limited edition of 1350 copies, this being no. 714. Octavo (8 x 5 3/8 in.). 270 pp., 10 B&W captioned illustrations by an anonymous artist. Publisher's original orange plaid cloth, gilt publisher's device to upper board, gilt-lettered spine. The American version of Jean Fort's *Collection des Orties Blanches* (though not as intense). The Gargoyle Press specialized in publishing books on corporal punishment, as its openly published advertisements fulsomely stated: "Books on Corporal Punishment. Remarkable stories of Whippings inflicted on both sexes, disclosing the strange grip the Rod has had on men and women since the beginning of Time." No mention of sex, nor sado-masochism, of course, and it appears that Gargoyle Press had little if any interference from censors. Spine mildly sunned, gilt mildly dimmed, small light spot to spine, minor bump and wear to lower right corner of upper board, otherwise a Very Good copy indeed. See Back cover (D) \$100.00



(A) Item 56



(B) Item 59



(c) Item 58



(D) Item 60