

PROFANE



Item 15

BLACKWELL'S RARE BOOKS

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THE HORATIO STUBBS TRILOGY

1. Aldiss (Brian W.) *The Hand-Reared Boy*. Weidenfeld & Nicolson, 1970, FIRST EDITION, light handling mark to margin of one page, pp. 189, crown 8vo, original red boards, backstrip lettered in gilt, very slight lean to spine, a few tiny spot to edges, and a couple to gutter of front endpapers, dustjacket with a couple of tiny nicks, very good **£60**
Inscribed by the author on the flyleaf, to an author and bibliophile with whom he was well acquainted: John Baxter, A novel that gets down to the root of the matter. Cheers! Brian Aldiss'.
The first of the Horatio Stubbs novels (here a projected quartet, but in the end only a trilogy), the innuendo within the titles of which gently direct us towards their themes. Here the 'hand' is not only bring up but bringing off... i.e., the sexual life of its protagonist is the dominant preoccupation throughout - a fact to which Aldiss's inscription would also seem to refer.



2. Aldiss (Brian W.) *A Soldier Erect*. New York: Coward, McCann & Geoghegan, 1971, FIRST AMERICAN EDITION, pp. 272, 8vo, original fuchsia cloth, upper board with facsimile of author's signature stamped in gilt, backstrip lettered in gilt, corners knocked, a little dustiness to top edge, dustjacket slightly rubbed at extremities with faint stain around rear flap-fold, very good **£60**
The author has provided a long inscription to the flyleaf, in the form of a 'Collector's Note': 'First American Edition: Of course it did not sell in the States, since Americans do not understand Urdu. And perhaps there were other reasons. But soldiering could become popular again at any time... Brian W. Aldiss'. The collector in question was author and bibliophile, John Baxter.
The second of the Horatio Stubbs trilogy, a raucous account of soldiering in the Far East - where 'sex is not simply easy to come by, it is all but impossible to avoid' (dustjacket blurb) - based on the author's own experiences during the Second World War.

3. Aldiss (Brian W.) *A Rude Awakening*. Weidenfeld & Nicolson, 1978, FIRST EDITION, pp. 206, crown 8vo, original blue boards, backstrip lettered in gilt, slight lean to spine, corners gently knocked, publisher's 'review copy' slip laid in (a few pencilled review notes to verso), dustjacket a little nicked at head of backstrip panel, very good **£60**

Inscribed by the author on the flyleaf, in slightly curmudgeonly fashion: 'John Baxter, Look, I generally do not sign review copies, but in this case I suppose I'll have to make an exception. Regards, Brian Aldiss, Oxford '79'. The recipient a fellow science fiction autho and renowned bibliophile.

The last of the Horatio Stubbs books, continuing the adult adventures of his protagonist (a 'sex-prone citizen of our time', dustjacket blurb) - giving us 'whoring, boozing' and 'army horseplay' on the 'tragic stage' of the 'formation of the Indonesian Republic' (dustjacket blurb, where it mentions this being the 'first time' that these 'complex events [...] have featured in an English novel')

MOITIE É POUR RIRE, MOITIE É POUR PLEURER

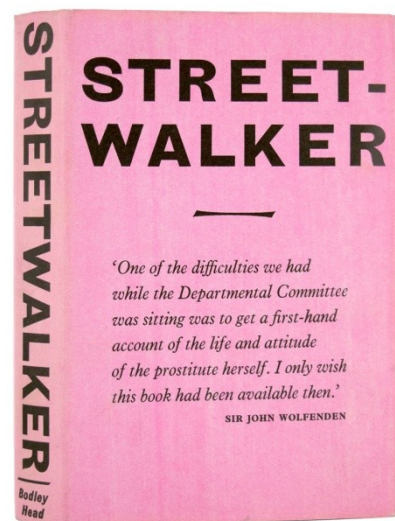
4. Anon Deucalion et Pyrrha; ou, Le monde repeuplé, poe ème tre ès court, moitié é pour rire, moitié é pour pleurer, a à l'usage de tout le monde, et entre autres choses, assez ve éridique: suivi de traductions, imitations et pie èces fugitives e échappe ées a à ma jeunesse. A Lanternopolis: Chez A. Parchemin, l'An XXV de mes lunettes, [1800], pp. [iv], [60], [2, engraved music], [1], 8vo, contemporary half calf, Moravian marbled paper infills, loss of surface to spine (?scorched) and slightly defective at head, joints cracked but holding, corners a bit worn, recased, but not recently, a few minor corrections to the text **£2,000**

This rare book is the subject of the last chapter in Walter Rex's The Attraction of the Contrary. Essays on the literature of the French Enlightenment, CUP, 1987, in which it is averred that only one copy has come to light, in the Bibliothèque de l'Arsenal: WorldCat adds the Royal Library of Denmark. The history of Lanternopolis is considered, as also the spoof date - a parody of the Revolutionary calendar. The spirits of Rabelais and Villon are invoked, later, Nerval and Baudelaire. The poem 'centers around this overwhelming event [the Terror], and indeed the most interesting way to interpret it is to see the poem as reflecting a kind of trauma, a forcible withdrawal from life which translates into sexual impotence, on the most explicit level, and also, on the other, into an inability to deal with moral issues - another kind of impotence. Naturally such a a statement teems with contradictions, short circuits, and jokes that leave everyone in the dark... It embodies nothing less than the dissolution of the Classical way of writing poetry... [it] can be seen as foreshadowing a turning point in the history of literature, that will eventually lead towards the kind of alienation characterising those who used to be called "les petits romantiques."

The corrections to the text are little more than the rectification of typos, but in one instance the substitution of 'goutes' for 'mœurs' is suggestive of authorial intervention (there are no printed errata). The only clue as to authorship comes with the music: 'Paroles et Musique de C[itoy]en L. M...'

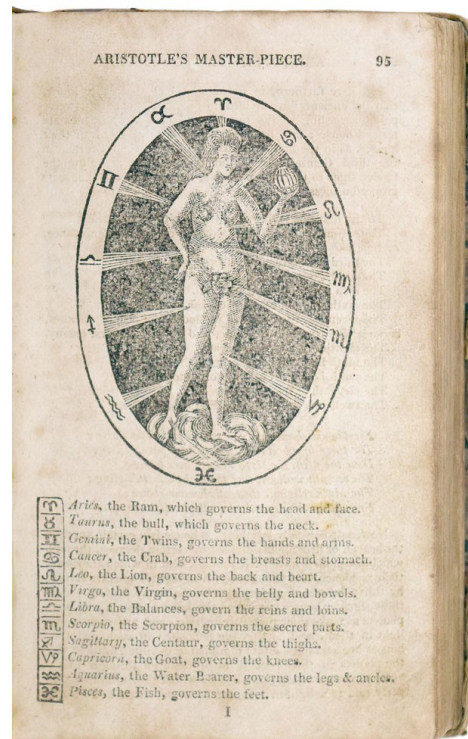
5. Anon [Jonathan Gash?] Streetwalker. The Bodley Head, 1959, FIRST EDITION, pp. 191, crown 8vo, original black boards, backstrip lettered in gilt with spine slightly cocked, single tiny spot to top and fore-edge, dustjacket, near fine **£95**

Attributed to John Grant, who as Jonathan Gash wrote the popular Lovejoy novels - from which this purportedly first-hand account of female prostitution in London's West End is a far cry. Grant himself denies involvement, perhaps to preserve the book's air of authenticity, which runs through from the endorsement by Sir John Wolfenden on the dustjacket and the blurb to the same that contrasts this work with 'the "true confessions" so often carpentered together by sensational ghost-writers'.



6. Aristotle (pseud) *The Works of...* Second edition. Printed [by J. Kendrew, York] for the Booksellers, 1815 with a woodcut frontispiece and 8 woodcuts in the text, poorly printed, a few edges frayed with the loss of some letters on one leaf, some foxing and soiling, 2 of the woodcuts scribbled on in pencil, pp. [ii, half-title - reading 'A new and enlarged edition'] iv, 360, 12mo, contemporary half calf, flat spine gilt in compartments, black lettering piece lettered 'Milton', corners worn and lacking leather, sound, inscription inside front cover (see below) **£550**
'Second edition' means second Kendrew printed edition. This edition is not only rare, it has a most interesting ownership inscription.

The inside front cover is inscribed in pencil 'Miss Chester, Beach Lane, Stretton... Given to her by her Grandma.' Liking this book as we do, we have had many copies in various editions, but we don't recall any with such a inscription, demonstrating grand-maternal solicitude. This may explain the Milton on the label.



7. Artaud (Antonin) *The Cenci*. [Playscript 12, translated by Simon Watson-Taylor.] Calder & Boyars, 1969, FIRST ENGLISH EDITION, the odd faint spot at page-heads, pp. 60, [3], crown 8vo, original black boards, backstrip lettered in silver, bookplate of John Lyle to flyleaf with his catalogue note-card laid in, a few faint spots to endpapers, dustjacket a little rubbed, very good **£30**

The earliest production of Artaud's Theatre of Cruelty, his treatment of a scenario previously handled by both Shelley and Stendhal.

8. Artaud (Antonin) *Vie et Mort de Satan le Feu*. Suivi de Textes Mexicains pour un Nouveau Mythe. Paris: Arcanes, 1953, FIRST EDITION, 99/95 COPIES (from an edition of 100 copies), a few pages of manuscript facsimile, slight knock to bottom corner of textblock, pp. 115, [5], crown 8vo, original wrappers printed in red and black, bookplate of John Lyle to inside cover, tissue wrapper lightly sunned to extremities, original wraparound band laid in, good **£95**

9. (Ballard.) CRONENBERG (David) *Crash*. Faber and Faber, 1996, FIRST EDITION, frontispiece photograph of Cronenberg at work, illustrated with stills from the film, pp. xix, 65, crown 8vo, original wrappers, minor corner-creasing, near fine **£35**
The copy of Ballard biographer John Baxter, with his bookplate to the inside front cover, and his 5pp. typed review of the film for The Australian Review of Books laid into a self-fashioned pocket on the initial blank: 'If Crash were just another costive attack on Masscult and the vulgarity of advertising, it wouldn't deserve any more than the passing attention one gives any piece of tabloid sensation. But the film has a spine of genuine prophecy which not even the most ruthless whiplash can distort.'

10. (Bataille.) ANGLIQUE (Pierre, i.e. Georges Bataille) A Tale of Satisfied Desire. Translated from the French by Audiart [i.e., Austryn Wainhouse]. Paris: The Olympia Press, 1953, FIRST EDITION IN ENGLISH, pp. 105, crown 8vo, original mustard-yellow wrappers, touch of rubbing to extremities, bottom corners slightly pushed, faintest of spotting to free endpapers, very good **£250**

A translation of Bataille's 'L'Histoire de l'oeil', its first appearance in English.



11. Baxter (John) The original typescript for an unpublished book on Erotic Cinema, with the author's archive of related material, including:

- 28 books, mostly first editions, used as research for the work, relating to erotic cinema and photography, and the censorship thereof (listing available on request)
- Around 220 photographs of various types intended as illustrations for the work: including lobby cards, posters, stills and production shots from various films (including multiple of Marlon Brando and Betty Page), some direct from studio, others printed from BFI archive, one of Lili St Cyr inscribed by the actress; including over 30 photographs by Kelvin Jones of Hypatia Lee, Ginger Lynn and other actresses, images from the XRCO 'Heart-On' awards, 1989 – the majority in the form of colour slides, with a few monochrome photographic prints
- Around 120 postcards, the majority original and from the first half of the twentieth-century; a mix of photographic and pictorial - including 2 with movable parts; mostly blank but some with contemporary messages
- 13 original photographs, no dates but circa 1920-1970, both studio and amateur; along with a few pieces of advertising material and a facsimile of a Tijuana Bible featuring Mae West
- 33 London prostitute cards, various sizes, late twentieth-century, the sort that adorned phone-boxes in the pre-internet age
- 2 issues of 'Batteries Not Included' (Vol I: nos 7 & 10) and 1 of 'Screw: The Sex Review' (Issue 154, Valentine's Day 1972)
- An excellent letter to Baxter from William Rotsler, typed on the back of a still from a pornographic film – referring to his book Contemporary Erotic Cinema, inter alia

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collected circa 1987- 2004, full printed typescript for book, 'Secret Cinema: The Rise and Fall of the Sex Film', 229pp., along with a 3pp. recent typed note by the author explaining its origin and the reasons for it not being published (see below), various sizes and formats, the books in mixed condition ranging from fair to very good, the archive well stored overall **£2,500**

A project begun in the late 1980s, when the author was resident in Los Angeles, wanting to fill a gap in the market with a book that gave the greater part of its attention to 'commercial sex cinema', rather than 'with films that enjoyed pretensions to art'. The fact that, as Baxter describes in his note, 'the pedigree of film pornography is as long as that of serious cinema - in fact, longer', along with its surpassing of its counterpart in popularity also, meant that 'Porn clearly merited attention. Might it also even deserve respect?'

The book's opening chapter originated in an article for 'Playboy', published as 'Night of the Thousand Orifices' but here reverting to its original title of 'In the Playpen of the Damned', wherein the author documented the 'Porn Oscars' - a beginning represented in the archive in the slides from photographer Kelvin Jones. A profile of Ginger Lynn, written for 'The Sunday Times', also provided a chapter. Following the work's completion in 1990, the author by now living in Paris, his agent advised strongly against its publication - suggesting he concentrate on 'less disreputable' subjects than the films and individuals featured here. His well-received biographies of Fellini, Woody Allen, and Robert De Niro followed, and this critical history of erotic cinema - from its early years, through to the commercial zenith of 'Deep Throat', and then its decline in the era of home video - never saw the light of day.

As with his other work, collecting forms the foundation of Baxter's research - and the material assembled here makes for a compelling group. The postcards, mostly French, depict a mix of the erotic, the bawdy, and the bizarre; some of them relate directly to the world of cinema, but in general they document cultural trends and shifting tastes - as well as the different spheres, from the amateur to the sophisticated - along a similar trajectory to that manifest in the world of moving pictures. Similarly, the cinematic material comprises everything from the exploitative to the high-minded (though the distinction isn't always straightforward), and from 'soft' to 'hard'.

Amongst the books we find earlier histories on the same or related subjects, as well as memoirs of performers and film-makers, providing a varied account of the industry; it includes multiple works on censorship, a general area of interest to the author, as well as some volumes of erotic photography by Lucien Clergue and David Hamilton (both of whom inscribe the respective books to Baxter).

Though at first seeming rather tangential, the presence of the prostitute cards collected from various phone-boxes around London in fact provides a sort of coda to the whole piece: an example of a once-flourishing but now vanishing side of the sex industry, a victim of technological advances (the internet and the mobile phone) - they are a vestigial representation of an area of culture and society that has had to always adapt, but will never die.



12. Beadle (Charles) *The White Gambit*. [An Unconventional Book.] Paris: Palais-Royal Press, n.d. [but circa 1933,] FIRST EDITION, vignette to title-page, pp. 247, [3, ads], small 4to, original wrappers, rubbed to extremities, chipped at backstrip ends with some splitting to joints, good **£150**

A scarce book from the Paris-based British expatriate author, drawing on his earlier experience of East Africa; Beadle's oeuvre is fairly equally divided between explorations of that milieu and the bohemianism of Montparnasse - both of which he recounts with an authenticity, or at least commitment, born of first-hand testimony. Beadle's next book, his final novel, was published by Jack Kahane's Obelisk Press.

13. (Beiles.) 'WU WU MENG' [pseud. for Sinclair Beiles] *Houses of Joy*. [Traveller's Companion series, no. 75] Paris: The Olympia Press, 1958, FIRST EDITION, typographic title-page, pp. 238, foolscap 8vo, original green wrappers, a little rubbed with some faint spotting to white area of backstrip, good **£50**

THE SCARCE OBELISK PRESS EDITION

14. Brantôme (Seigneur de) *Lives of Fair and Gallant Ladies*. The Only Complete Translation into English, with Introduction and Notes. Paris: The Obelisk Press, [1938,] ONE OF 1,000 COPIES [but fewer], from the sheets of the Fortune Press edition with a cancel title-page, occasional faint spotting, a few marks to borders, pp. xxvi, 427, 8vo, later black cloth binding, gilt-lettered black morocco label to backstrip, one corner a little worn with a couple of light marks, marbled endpapers, successive price-stamps to initial blank (originally the flyleaf), good **£500**

A notable rarity; Pearson only locates one copy, in the collection of previous Obelisk Press bibliographer James Armstrong. The limitation statement refers to the Fortune Press edition - as Pearson notes, Kahane had acknowledged receipt of 45 copies from R.A. Caton of the Fortune Press, but that may be the closest we get to a quantity.

From the collection of Paris-based author and bibliophile, John Baxter.

INSCRIBED BY THE TRANSLATOR

15. (Brewhouse Press.) BAUDELAIRE (Charles) *Le Spleen de Paris: City Blues*. Translated with an Introduction and Notes by F.W.J. Hemmings. Wymondham: Brewhouse Press & (Printed at the) Saint Bernard Press (Coalville), 1977, 41/210 COPIES printed on Saunder's mouldmade paper, numerous illustrations (a number colourprinted) throughout the text and on the endpapers, some full-page, by Rigby Graham, pp.67, 8vo, original quarter black morocco with green cloth sides, gilt lettered backstrip, gilt blocked design by Graham to upper board and his designs to endpapers, untrimmed, acetate jacket, fine **£125**

With a later inscription by the translator to the title-page, 'For Elizabeth, to save as a memento'.



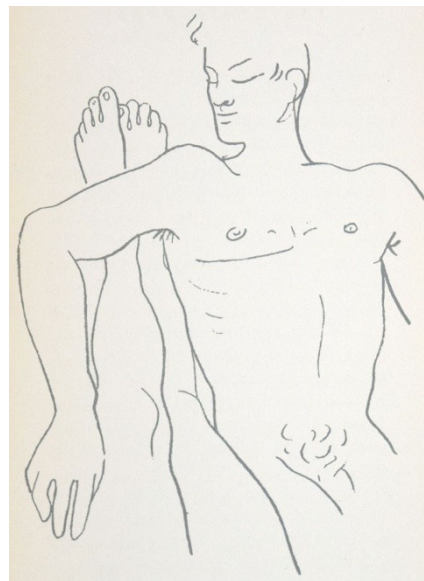
16. (Bryant.) 'Winifred Drake' [pseud. for Denny Bryant] *Tender Was My Flesh.* [Traveller's Companion Series, no. 6.] Paris: The Olympia Press, 1955, FIRST EDITION, pp. 191, foolscap 8vo, original green wrappers, a little rubbing along joints and faint reading crease to spine, correct price of 900F to rear cover, very good **£75**
The author was the wife of Baird Bryant, the later film-maker then resident in Paris - as 'Willie Baron', her husband had contributed 'Play This Love With Me' to the series, published like this book in April 1955.

17. (Bryant.) 'Willy Baron' *Play my Love.* Paris: Ophelia (Olympia) Press, 1960, SECOND EDITION, typographic border to title-page, pp. 192, foolscap 8vo, original tan wrappers, slight lean to spine, very good **£40**
First published in the Traveller's Companion series under the title 'Play This Love with Me', the author was the later film-maker Baird Bryant - then in Paris, having recently graduated from Harvard, with his wife Denny and in the circle of William S. Burroughs et al.

18. (Chester.) 'Malcolm Nesbit' [pseud. for Alfred Chester] *Chariot of Flesh.* [Traveller's Companion Series, no. 12.] Paris: The Olympia Press, 1955, FIRST EDITION, pp. 202, [1, list], foolscap 8vo, original wrappers, backstrip white panel a little browned, correct price of 900F to rear, touch of corner-creasing to same, very good **£100**
Alfred Chester's first published novel, albeit a pseudonymous one - a commission undertaken for Maurice Girodias, to make some quick money whilst in Paris, and offering only a slender premonition of the literary talent that would emerge with 'Here be Dragons' and 'Jamie is my Heart's Desire' within the space of a year.

19. Cleland (John) *Fanny Hill.* [Traveller's Companion series, no. 17.] Paris: The Olympia Press, 1956, FIRST OLYMPIA PRESS EDITION, strip of foxing to fore-margin of final leaf and flyleaf, pp. 223, [1, list], foolscap 8vo, original green wrappers, a couple of very faint spots to white areas, touch of rubbing to extremities, repricing sticker to rear (up to 1200F), good **£30**

20. (Cocteau.) 'ANONYMOUS' *The White Paper* [Le Livre Blanc.] With a Preface and Illustrations by Jean Cocteau. [The Traveller's Companion Series, No. 51.] Paris: The Olympia Press, [1957,] FIRST EDITION IN ENGLISH, 9 line drawings by Cocteau printed in grey, some full-page, pp. 94, foolscap 8vo, original green wrappers, the price of 1200F partially rubbed away to rear, very good **£50**
Published in French in 1928, Cocteau's Preface here playfully vacillates between acknowledging and denying authorship - though in such a way as to leave little doubt. The translation is attributed by Kearney, though without certainty, to Austryn Wainhouse.



21. [Crébillon (Claude-Prosper Jolyot de, attributed to)] *Les Amours de Zeokinizul, roi des Kofirans.* Ouvrage traduit de l'arabe du voyageur Krinelbol. Amsterdam: Au dépens de Michel, 1748, title printed in red and black, engraved vignette on title, pp. 122, small 8vo, romantique binding of reddish-brown straight-grained morocco by Ducastin (signed towards foot of spine), intricate blind and gilt roll tooled borders on sides, large central gilt plaque, spine gilt in compartments, gilt edges, minuscule embossed circular armorial bookplate of a member of the Ashburnham family, very good **£800**

A scarce satire on Louis XV and Mme. de Pompadour, first published in 1746. Authorship from Tchemerzine IV, 193. Also attributed to Mme. de Vieuxmaisons, Cioranescu, Dix-huitième siècle, I, 21748; and to L.A. de la Beaumelle, Querard II, 454. Some copies (e.g. Bodley) have 4 pages at the end in which the characters are identified: here they are identified in a contemporary, or near contemporary, hand in pencil in the margins, some of these a little cropped. Ramsden records a 'long line' of binders of this name, this probably being the work of the Père.

22. [Dix (C. Nile), pseud.] *The Cruise of The New Decameron.* [Boston?:] [The Author,] n.d. [but circa 1920,] mimeographed reproduction of the original typescript, printed rectos only, some pages tatty at head but not affecting text, pp. 52, 4to, original quarter brown cloth with black boards, printed label to upper board, generally worn, upper board close to being detached, fair **£250**

Produced in this form for private distribution, a tale of piracy and sexual adventure on the high seas.

23. Durrell (Lawrence) *The Black Book.* [The Traveller's Companion Series, No. 77.] Paris: The Olympia Press, [1959,] SECOND EDITION, pp. 301, foolscap 8vo, original green wrappers, touch of sunning to backstrip, very good **£35**

Previously published by Girodias's father, Jack Kahane, at the Obelisk Press.

'A ROSARY OF PARADOXES'

24. Egan (Beresford) *Pollen. A Novel in Black and White.* Denis Archer, 1933, FIRST EDITION, with decorations by the author, pp. xii, 312, 8vo, original orange cloth, lettered in black to backstrip and upper board, corners a trifle knocked and a hint of rubbing at extremities, very good **£75**

The author's debut novel, late-flowering decadence

25. Egan (Beresford) *A small archive of his published work formed by Adrian Woodhouse [5 Vols, along with 2 pieces of correspondence.]* various publishers, 1928-1947,

- Egan (Beresford, Illustrator) *The Sink of Solitude. Being a Series of Satirical Drawings occasioned by some Recent Events performed by Beresford Egan, to which is added a Preface by P.R. Stephensen, and a Verse Lampoon composed by Several Hands and now set forth for the first time, the whole very proper to be read both on Family and Public Occasions.* The Hermes Press, 1928, FIRST EDITION, 4to, original wrappers, grubby with sections of backstrip missing, fair

- Baudelaire (Charles) *Fleurs du Mal, in Pattern and Prose* by Beresford Egan and C. Bower Alcock. The Sophistocles Press and T. Werner Laurie, 1929, FIRST EDITION THUS, 5/500 COPIES signed by Egan, colour frontispiece tissue-guarded with title-page printed in green and black, further illustrations by Egan throughout, 4to, original

patterned boards, printed labels to upper board and backstrip, light wear to extremities, good

- Louÿs (Pierre), *The Adventures of King Pausole*. Translated by Charles Hope Lumley. Drawings by Beresford Egan. New York: Privately printed for William Godwin, 1933, FIRST EDITION THUS, colour-printed plates, 8vo, original cloth, dustjacket very frayed, with a later TLs from the illustrator tipped in to the initial blank: 'Dear Adrian, Did you ever see a more horrible hotchpotch than the dustjacket of your pirated Pausole? [...] Where he found the artist - or artists, if such they may be called, is beyond me'

- Egan (Beresford) *But the Sinners Triumph*. A Drypoint. With Decorations by the Author. The Fortune Press, 1934, FIRST EDITION, tissue-guarded frontispiece and 6 further plates by Egan with further decoration to section-titles, 8vo, original cloth, backstrip lettered in gilt and faded with lean to spine, lightly dustsoiled overall, signed by the author on the flyleaf, good

- Baudelaire (Charles) *The Flowers of Evil*, in *Pattern and Prose* by Beresford Egan and C. Bower Alcock. New York: The Sylvan Press, 1947, 681/1499 COPIES 'signed' by Egan (but not, see below), illustrations by Egan throughout, 4to, original black morocco with design stamped in green to upper board, a few spots to lower board and some minor wear, with a forthright TLs from Egan to Adrian Woodhouse, concerning his signature in this edition: 'What a lamentable production it is! I would rather sign my death warrant than that infernal thing' and a further typed note signed from the same: 'It looks as though somebody has attempted, not very successfully, to imitate my manner of signing drawings in the 30's and 40's', stating categorically the fact that he has not signed any of the edition nor used this style of signature separate to an artwork,

various sizes and formats, good condition overall **£950**

An interesting archive, both in terms of its provenance and content: it begins with the uproarious debut in his lampoon of Radclyffe Hall's 'Well of Loneliness' - or rather, the controversy attending it - and continues via his work for editions of Baudelaire and Pierre Louÿs, with his work in respect of both being shown to receive dubious treatment from publishers. In the case of Louÿs, he laments the dustjacket of this pirated edition; in the case of Baudelaire, he decries the poorly forged signature that the edition carries (indeed, he finds the whole production objectionable and the printing quality of his illustrations is manifestly poor). Genuine examples of his signature can be found in the letters to Woodhouse present in both of these editions, whilst it further appears in his own scarce novel 'But the Sinners Triumph'.

Egan is celebrated as perhaps the leading British exponent of Art Deco in the field of illustration, with a style clearly in thrall to Aubrey Beardsley but also highly original in its wit and execution; Adrian Woodhouse's monograph on him was published in 2005.





MICHAULT TO BALZAC

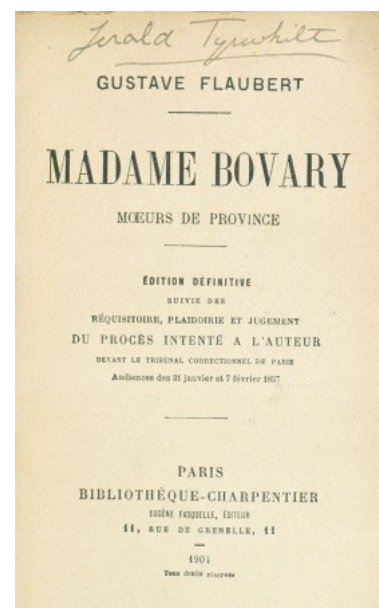
26. (Flagellation.) [ÉLOGE] DE LA FLAGELLATION dans la médecine et dans les plaisirs de l'amour, ouvrage singulier Traduit du Latin de J.H. Meibomius. Nouvelle édition, revue, corrigée et augmentée du joli poème de l'Amour fouetté. Paris: Mercier, An VIII, [1800], woodcut device on title, a few splashes here and there, pp. [iv], 141, [3, ads], small 12mo, slightly later tree sheep, gilt roll tooled borders on sides, spine gilt in compartments, red lettering piece, spine a little faded, slight wear, with copious MS additions (see below) **£2,000**

A tidy little edition, with Notes, rare. The printed text is followed by a substantial 178 pp. MS 'Recueil de Pieces Erotiques et d'autre Genres, 1822.' These are extracts (in French) in prose and verse, from a wide variety of sources, usually noted. These include Justine, L'Academie des Dames, Brantôme, La belle libertine, Rabelais, Balzac, &c, as well as plenty of verse, prose, games, anecdotes, advices, not attributed. The compiler had antiquarian interests, as, for instance, reference is made to Le Doctrinal du temps présent de Pierre Michault (1466).

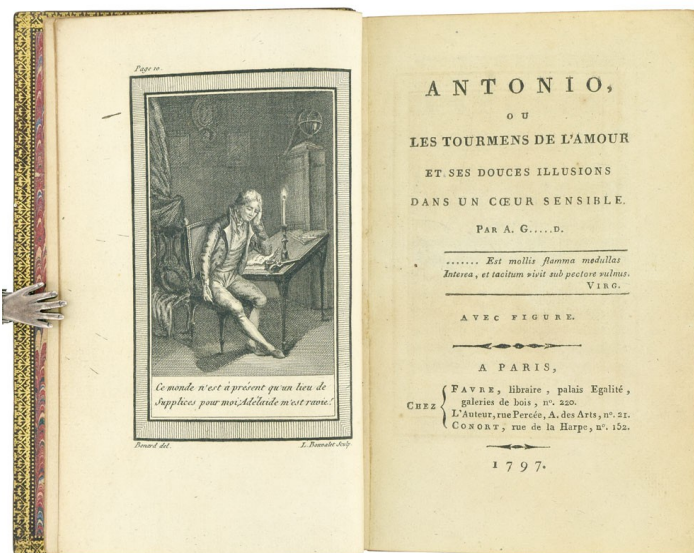
BL only in WorldCat, but not in Kearney.

27. Flaubert (Gustave) Madame Bovary. Moeurs de province. Édition définitive, suivi des réquisitoire, plaidoirie et jugement du procès intenté à l'Auteur devant le Tribunal Correctionnel de Paris, Audiences des 31 janvier et 7 février 1857. Paris: Bibliothèque-Charpentier, 1904, pages browned throughout, pp. [vi], 468, [1], foolscap 8vo, contemporary half calf with marbled sides, the backstrip with five raised bands, gilt-lettered leather label in second compartment, a little rubbing and fading, marbled edges and endpapers, good **£95**

The copy of the young Lord Berners, with his ownership inscription ('Gerald Tyrwhitt') at the head of the title-page; facing the half-title, he has pinned a clipping reporting the death of the model for Felicité in the book.



28. [Galland (Antoine)] Antonio, ou Les tourmens de l'amour et ses douces illusions dans un coeur sensible. Paris: Chez Favre, l'Auteur, Conort, 1797, FIRST EDITION, with an engraved frontispiece, a trifle browned in places, last 2 leaves with small fragments missing form fore-edge, pp. [iv], 287, 12mo, late 19th- or early 20th-century brown crushed morocco, spine lettered in gilt, monogram AC at foot, surmounted by a crown (of sorts), gilt edges, joints cracked and a little worn, but sound **£1,200**



Our author is not to be confused with the translator of the Thousand and One Nights nearly a century before. This is one of a small number of erotic tales he published between his release from prison (for writing against the Convention) and before he accompanied Napoleon on the expedition to Egypt. This is a rare book: 3 copies only in WorldCat, KVK adding only BnF and Augsburg.

29. Genet (Jean) Our Lady of the Flowers. Translated from the French by Bernard Frechtman. [Traveller's Companion Series, no. 36.] Paris: The Olympia Press, 1957, FIRST EDITION THUS, pp. 260, foolscap 8vo, original green wrappers, backstrip with white panel a little browned, extremities rubbed and a nick to fore-margin of front, price of 18F printed to rear, good **£40**

A translation originally published at the end of the preceding decade, and here revised and corrected. Though Kearney cites a price of 1200F, the printing statement for this copy corresponds to that of the first printing (April 1957).

EARLY WORK BY ANTONY GORMLEY

30. (Gormley.) Sieveking (Paul-René, edits) ORIGO 3. Cambridge: Cambridge Black Cross, n.d. [but circa 1970,] SOLE EDITION, illustrations (unsigned) by Antony Gormley, Marta Lombard, John Fullerton, Peter John Freeman, Paul-René Sieveking, pp. 24, tall 8vo, original stapled orange wrappers printed in claret with Gormley illustration to front, lightly handled with a few nicks and a little corner creasing, good **£1,850**

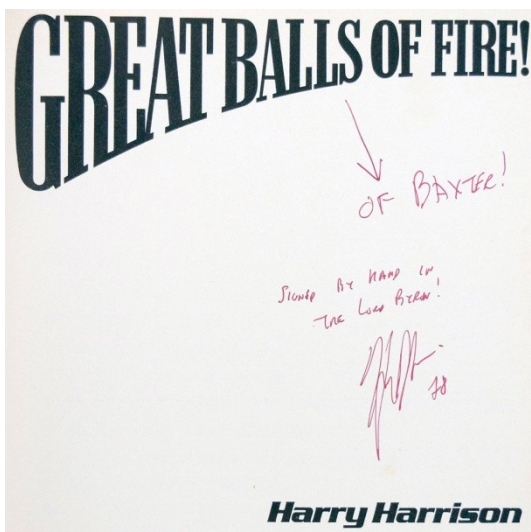
Early work, perhaps the earliest published artistic work - preceding as it does his career in that field - of Antony Gormley, one of the most important artists of his generation. The illustrations here - the cover credited to him directly, and with the images on p.6, 8, and the vignette recurring on the title-page, constituting his other probable contributions - were produced whilst Gormley was a student in Archaeology, Anthropology & Art History at Trinity College, Cambridge. Following this degree he travelled to India, and on his return took up a place at St. Martin's College; his own website puts the 'year zero' of his artistic career as 1981.

Though in an alternative medium to that in which he was to gain renown, there are early indicators of the sculptor's eye and elements that are characteristic of his subsequent work - fulfilling his stated aim to tackle the 'fundamental questions of



where human beings stand in relationship to nature and the cosmos' (Artist's website). His updating of classical examples and the interest in the anatomical characteristic of his mature work are both prefigured here in the cover design, where he offers a striking rendering of Leda and the Swan. Though it has a very modern, insouciant look in Gormley's version of this classical encounter, the combination of violent obscenity with apparent boredom is very much in the long tradition of the scene's depiction.
BL and Cambridge only on COPAC, no further copies in WorldCat.

31. Harrack (Tim) Dissolving. [Traveller's Companion Series, no. 59.] Paris: The Olympia Press, 1958, FIRST EDITION, pp. 187, foolscap 8vo, original green wrappers, a little rubbing, very good **£30**



‘GREAT BALLS OF BAXTER’

32. Harrison (Harry) Great Balls of Fire. [A History of Sex in Science Fiction Illustration.] Pierrot, 1977, FIRST EDITION, numerous illustrations from various sources throughout, many colour-printed, pp. 118, 4to, original wrappers with an illustration by Jim Burns, touch of corner-creasing, endpapers lightly foxed (affecting prelims and acknowledgements page at rear a little), very good **£40**

Inscribed by the author on the title-page, repurposing the book's title so that it reads 'Great Balls of Baxter' - this being John Baxter, the author's friend, fellow science fiction author and bibliophile. The remainder of the inscription clarifies that it was 'signed by hand in the Lord Byron! Harry Harrison, '78'.

33. (Hoffenberg.) 'Faustino Perez' [pseud. for Mason Hoffenberg] Until She Screams. [Traveller's Companion Series, no. 21.] Paris: The Olympia Press, 1956, FIRST EDITION, pp. 167, foolscap 8vo, original green wrappers, a touch of rubbing to extremities, price of 900F crossed-through with pen on rear cover, very good **£60**

The first of two books written for the series by Mason Hoffenberg (not including his collaboration with Terry Southern on 'Candy').

A nice copy.

34. (Hoffenberg.) 'Hamilton Drake' [pseud. for Mason Hoffenberg] Sin for Breakfast. [Traveller's Companion Series, no. 46.] Paris: The Olympia Press, 1957, FIRST EDITION, pp. 176, foolscap 8vo, original green wrappers, near fine **£60**

One of two books written for the series by Mason Hoffenberg (not including his collaboration with Terry Southern on 'Candy').

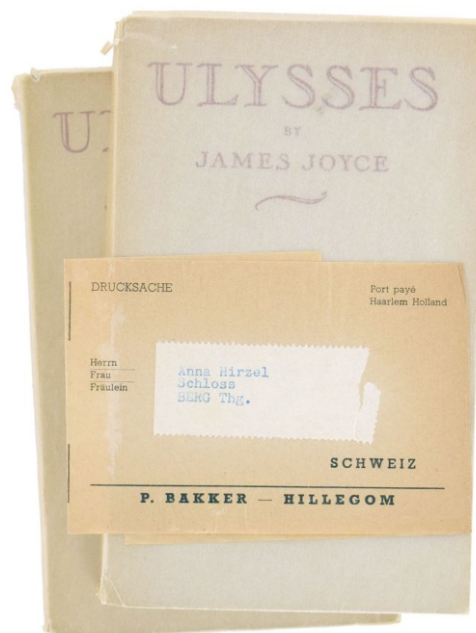
A lovely copy.

SWISS MUSICAL PROVENANCE

35. Joyce (James) Ulysses. [2 Vols.] Hamburg: The Odyssey Press, 1932, FIRST EDITION THUS, pp. 400; 401-792, foolscap 8vo, original grey wrappers printed in brick-red, a little nicked at backstrip ends and at the head of front panel of first volume, a couple of spots to front of Vol. II and a couple of spots to edges, tissue wrappers, very good **£400**

Pronouncing itself the 'definitive standard edition', the text was revised at Joyce's request by his friend Stuart Gilbert.

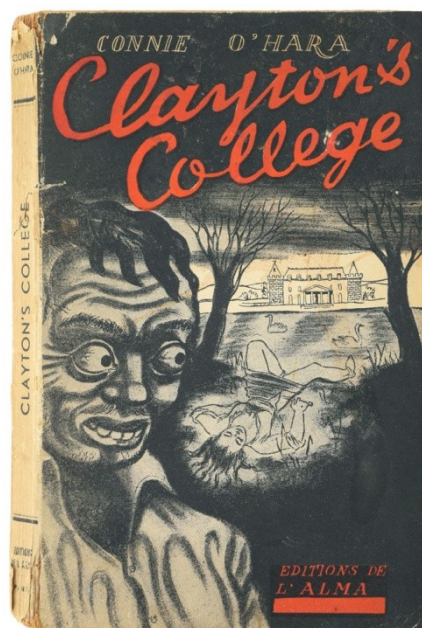
This set has interesting provenance: laid in to the first volume is the original postage label addressed to 'Anna Hirzel/Schloss/BERG Thg.' – this being the Swiss pianist Anna Hirzel-Langenhan, then resident in Berg Castle in the region of Thurgau. The second volume has the name of 'Renate Borgetti' in pencil to the half-title, this being a pianist associated at one time with Ezra Pound – playing with Olga Rudge at Rapallo as a replacement for Gerhart Münch.



36. Krishnanada (Swami Ram) Classical Hindu Erotology. [Traveller's Companion Series, no. 65.] Paris: The Olympia Press, 1958, FIRST EDITION, typographic border to title-page printed in green, pp. 187, foolscap 8vo, original green wrappers, a little rubbed with the backstrip lightly sunned, faint handling mark to front, correct price of 1200F to rear, good **£15**

37. (Lacour.) 'CONNIE O'HARA' (pseud. for José-André Lacour) Clayton's College. Paris: Editions de l'Alma, n.d. [but circa 1948,] FIRST EDITION, poor quality paper browned, a couple of handling marks, pp. 189, crown 8vo, original wrappers, lean to spine, some light soiling, the backstrip chipped at ends with a horizontal crack towards head, the front hinge slightly tender, good **£75**

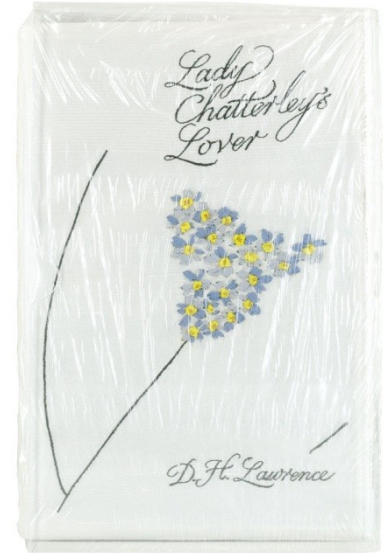
From the collection of author and bibliophile John Baxter. The book's preliminary material declares it 'Traduit de l'Américain', but in fact the French is the original – concealed behind the American nomenclature of the pseudonym is the Belgian novelist and playwright José-André Lacour. A crime novel, offering a hardboiled sadism that led to its swift condemnation by the authorities – the author, printer and publisher were all fined, losing all three of their appeals against successive convictions during the 1950s. Translations into English appeared in 1968 and 1996, both omitting the original's frenzied climax of murder and rape.



DESIGN BY PAUL SMITH

38. Lawrence (D.H.) *Lady Chatterley's Lover*. Penguin, 2006, 348/1,000 COPIES, printed in purple, pp. xxxvi, 364, 8vo, original purple cloth, white cotton dustjacket with an overall sewn design of flowers and lettering by Paul Smith, stripe-design page-marker, clear perspex slipcase with limitation label, shrinkwrapped, fine **£500**

One of five titles selected by Penguin, each with a dustjacket design by a notable modern artist or designer, issued to celebrate the house's sixtieth anniversary.



39. (Lawrence.) *The Trial of Lady Chatterley*. Regina v. Penguin Books Ltd. The Transcript of the Trial Edited by C.H. Rolph. With Illustrations by Paul Hogarth and a Selection of Cartoons. To which is Added the Report of a Debate in The House of Lords. Privately Printed [for Allen Lane,] 1961, FIRST EDITION, 1,032/2,000 COPIES signed by Allen Lane, illustrations in the text, some full-page, by Paul Hogarth, pp. [vi], 294, crown 8vo, original green cloth, backstrip lettered in gilt, one corner a trifle knocked, lightly handled, very good **£40**

With Lane's printed 'apology', a folded sheet of grey paper, laid in: '... Instead of a card, I propose... to send a book or keepsake'

40. [Legman (Gershon)] *The Limerick*. 1700 Examples, with Notes, Variants and Index. Paris: Les Hautes Études, 1953, pp. [xv], 515, [1], large 8vo, uncut in the original printed wrappers, glassine wrapper defective at spine, ownership inscription of Edward L. Margetts, very good **£400**

The largest collection of Limericks ever published, erotic or otherwise. Less than two thirds of these seventeen hundred examples had ever before appeared in print, as they were gathered from oral sources. Gershon Legman, the anonymous editor, provides variant lines, couplets and conclusions, with variants cited for geographical and personal names, and a full index of names and rhymes. Gershon's notes are scholarly, as opposed to Norman Douglas's mock-scholarly ones, but the latter are quoted. Margetts was a Canadian psychiatrist and historian of medicine.

41. Mardaana (Ataullah) *Deva-Dasi*. [Traveller's Companion Series, no. 42.] Paris: The Olympia Press, 1957, FIRST EDITION, pp. 176, foolscap 8vo, original green wrappers, trifle rubbed to extremities with a light crease to top corner of rear cover, very good **£40**

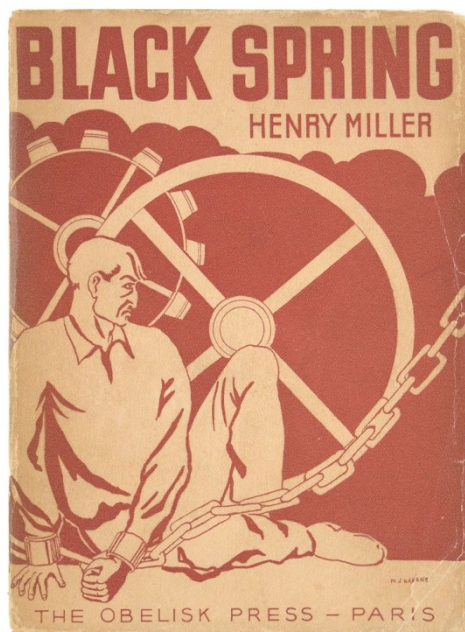
The author apparently not an exotic disguise for one of Girodias's stable but an enigmatic Pakistani woman living in Paris, who was 'in every way what my father and I had dreamed a pornographer should be'.

42. (Meeske.) 'Henry Crannach' [pseud. for Marilyn Meeske] *Flesh and Bone*. [Traveller's Companion Series, no. 38.] Paris: The Olympia Press, 1957, FIRST EDITION, pp. 160, foolscap 8vo, original green wrappers, very minor rubbing at head of lower joint, very good **£75**

In her 'Memoirs of a Female Pornographer' for Esquire magazine in 1965, Meeske recounted the circumstances of her coming to write this 'dirty book' for Girodias - calling it a 'wordy sex-bash, off the

top of my head' - and her earlier collaborations with Terry Southern and Iris Owens ('Harriet Daimler' in the same list). The title is taken from Dylan Thomas's poem 'Before I Knocked'.

43. Miller (Henry) *Black Spring*. Paris: The Obelisk Press, 1936, FIRST EDITION, [ONE OF 1,000 COPIES], pp. 267, crown 8vo, original tan wrappers printed in reddish brown with a design by M.J. Kahane (i.e., Maurice Girodias) to front, variant issue, lacking flaps (no sign of them having been present) but in all other respects conforming, Paris bookseller ticket to inside front cover, soiled overall, the backstrip darkened and a little crooked with reading creases and a small price sticker of 100F at foot, the original price of 50F to rear panel obliterated, nicked and creased to extremities, edges untrimmed, bookseller ticket of Joseph Gibert to inside front cover and their advertising leaflet tipped to flyleaf, rear free endpaper torn at foot, preceding blank (which carries the printing statement) likewise, good **£300**



The printed dedication is to Anaïs Nin.

Apparently a variant issue, though one allows for the possibility of the flaps having been removed at an early stage. The copy of Paris-based author and bibliophile, John Baxter.

44. Miller (Henry) *Tropic of Cancer*. Preface by Anaïs Nin. [Second printing.] Paris: The Obelisk Press, 1935, [ONE OF 500 COPIES], the majority of the paperstock gently toned, pp. 323, crown 8vo, original plain grey wrappers, reading crease to spine, edges untrimmed, front hinge slightly open, good **£450**

Jack Kahane issued the second printing of the text in these plain wrappers to make the book less conspicuous at customs - it was originally issued with a wrapper that included a fainter version of the cover illustration by Maurice Kahane (Girodias), but this is scarce.

45. Miller (Henry) *Tropic of Cancer*. Preface by Anaïs Nin. [Fifth printing.] Paris: The Obelisk Press, 1939, [ONE OF 500 COPIES], the pages a little toned, slightly later ownership inscription ('Michelle Viay, Juin 1942') to title-page, pp. 318, crown 8vo, original pale green wrappers printed in a darker shade reading creases to spine and light overall soiling, price to front flap crossed through (and the ink a little offset to flyleaf), short splits at foot of joints, edges untrimmed and toned, good **£250**

The third printing of the second edition of the text, all impressions of which carry the endorsements of T.S. Eliot and Ezra Pound to the front cover.

The copy of Paris-based author and bibliophile, John Baxter.

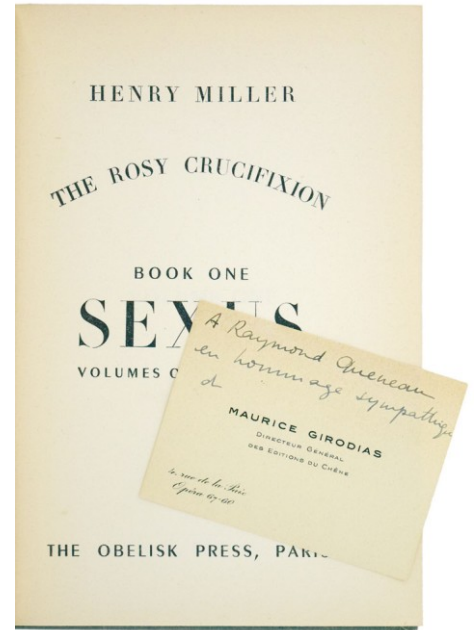
WITH EPHEMERA, INCLUDING AN INSCRIPTION 'À RAYMOND QUENEAU'

46. Miller (Henry) *The Rosy Crucifixion, Book One: Sexus*. Volumes I-III; Volumes IV-V [Complete, bound in 2 Vols, as issued.] Paris: The Obelisk Press/Société d'Exploitation des Éditions du Chêne, 1949, FIRST EDITION, 332/3,000 COPIES (only numbered in the first volume), pp. 368; 326, crown 8vo, original green cloth,

backstrips lettered in gilt against a dark green ground, a small amount of discolouration to cloth of upper board on second volume with one corner very gently bumped, very good **£400**

Laid in to the first volume is a form letter regarding the French translation of this work, published the same year by Girodias under his 'Terre de Feu' imprint (the letter so headed), advising of the terms under which an advance copy may be sent - more legal paperwork than prospectus, the subscription form at foot remains blank, but the accompanying carte de visite, inscribed by Girodias 'À Raymond Queneau, en hommage sympathique', may give a clue to its recipient and indeed the owner of this set. It points to a superb association, Queneau later published by Girodias ('Zazie dans le Metro') and among those praising Miller's earlier work.

Maurice Girodias revived his father's Obelisk Press imprint for this work, and the third part of the trilogy, 'Nexus', though 'Plexus' appeared under his own nascent Olympia Press.



INSCRIBED BY MILLER TO ALFRED PERLES

47. (Miller.) MAILER (Norman) Genius and Lust. A Journey through the Major Writings of Henry Miller. New York: Grove Press, 1976, FIRST EDITION, pp. xv, 576, 8vo, original mustard cloth, backstrip lettered in blue with slight lean to spine, some incredibly faint spotting to cloth, corners gently knocked, bottom corners slightly faded, faint spotting to edges, tape residue to endpapers, dustjacket with faded backstrip panel and tape-shadows to flaps from previous covering, the latter likely the origin of areas of stickiness to front and rear panels also, good **£200**

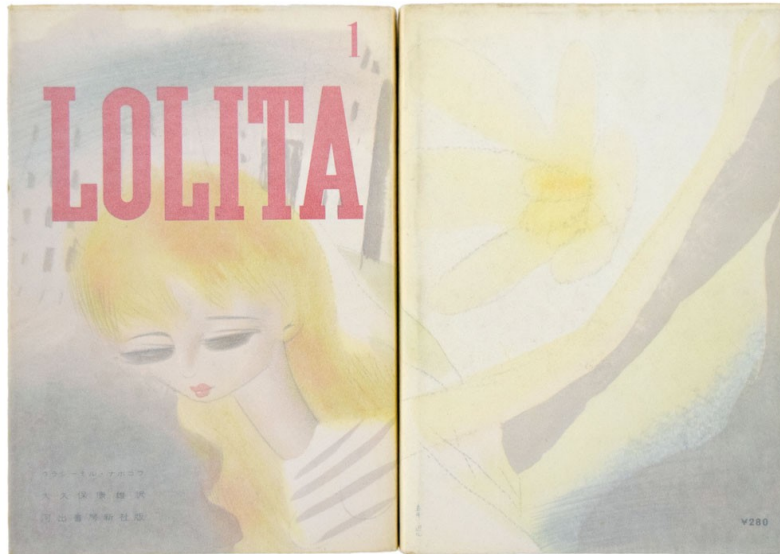
Inscribed by Henry Miller on the half-title: 'For Fred - What do you make of it? Henry 10/20/1976'. The recipient was Miller's longstanding friend and collaborator Alfred Perlès.

The book is essentially a 'Henry Miller Reader', with selections from his work divided into themed sections - each of these and the whole with introductory material by Mailer.

WITH A LONGER DIGRESSION FROM THE PUBLISHER

48. Nabokov (Vladimir) Lolita. [Traveller's Companion series, no. 66.] [Third printing.] Paris: The Olympia Press, 1959, typographic-border to title-page printed in green, pp. 190, [2, publisher's list]; 221, foolscap 8vo, original green wrappers, the backstrips faintly sunned to white area, minor rubbing to extremities, the second volume with a gentle bump at foot of spine and some light corner-creasing, very good **£250**

The third printing of Nabokov's masterpiece is important for the presence of the longer (6pp.) Publisher's Digression - an element that had been present since the second printing, but here the despatch from Girodias is supplemented to include a damning indictment of its status in the UK, and the fatal irony of its expected publisher (Nigel Nicolson) being an M.P. on the Select Committee of the Obscene Publications Bill. In both of these Digressions, Girodias offers a thorough dismantling of the machinery of censorship as it has applied to this particular case - among the material added for this printing, he asks 'How many generations will still be strangled by Victorian widow's weeds before dignified intellectual freedom is at last established?'



49. Nabokov (Vladimir) [Japanese characters:] [Japanese characters:] *Lolita*. [Translated by Yasuo Okubo.] [2 vols]. Tokyo: Kawade Shobo Shinsha, 1959, FIRST JAPANESE EDITION, illustrated title-pages printed in grey and red, pp. 260, [4]; 290, [1], foolscap 8vo, original cream boards, the backstrips lettered in black and red, a little browned to edges, a few spots to textblock edges, attractive colourprinted endpapers also with a few spots, dustjackets, very good **£800**

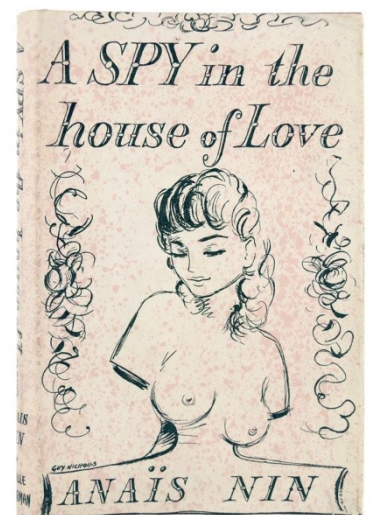
An attractive edition and an early translation of Nabokov's provocative masterpiece.

50. Nin (Anaïs) *The Four-Chambered Heart*. New York: Duell, Sloan and Pearce, 1950, FIRST EDITION, pp. 187, crown 8vo, original blue cloth, lettered in gilt to upper board and backstrip, the latter faded and worn at ends with splitting to top half of upper joint, wear to corners also, the endpapers a little browned with contemporary gift inscription at foot of flyleaf, fair **£35**

Signed by the author on the flyleaf.

51. Nin (Anaïs) *A Spy in the House of Love*. Neville Spearman, 1955, FIRST ENGLISH EDITION, pp. 136, crown 8vo, original red boards, backstrip lettered in gilt, boards bowing slightly, a few faint spots to top edge, dustjacket by Guy Nicholls, price-clipped, very good **£35**

52. Nin (Anaïs) *Under a Glass Bell, and other stories*. Engravings by Ian Hugo. Peter Owen, 1968, FIRST BRITISH COMMONWEALTH EDITION, with 7 engravings by Ian Hugo, 5 of which full-page, pp. 128, crown 8vo, original black boards, backstrip lettered in gilt and slightly pushed at ends, a few tiny spots to top edge, endpaper design by Hugo, dustjacket price-clipped, very good **£35**



53. Norse (Harold) Beat Hotel. [Foreword by William S. Burroughs.] Sani Diego, CA: Atticus Press, 1983, FIRST AMERICAN EDITION, frontispiece photograph of the author and a few further photographs, pp. [xiv], 76, [2], foolscap 8vo, original wrappers, near fine **£75**

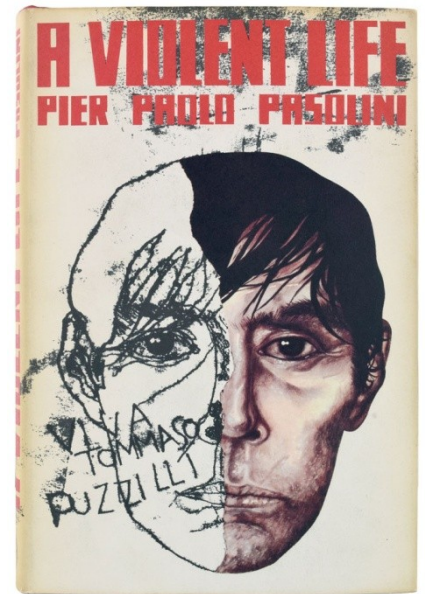
Signed by the author on the half-title. A 'cut-up' novella, composed in 1960 whilst resident at the eponymous (although this was only its nickname, being otherwise anonymous) establishment in Paris, this edition (of 2,000 copies) preceded by one in German in 1975.

54. (Owens.) 'Harriet Daimler' [pseud for Iris Owens] The New Organization. [Traveller's Companion series, no. 40] Paris: The Olympia Press, [1962,] green typographic border to title-page, pp. 185, foolscap 8vo, original green wrappers, light crease to bottom corner of rear, very good **£25**

Originally published in 1957 under the title 'The Organization', but suppressed on the grounds of obscenity - the apparent insouciance involved in republishing it under a title barely modified meant it was easy prey for the authorities, and it was accordingly prosecuted again for obscenity on 1963.

55. Pasolini (Pier Paolo) A Violent Life. Translated from the Italian by William Weaver. Jonathan Cape, 1968, FIRST ENGLISH EDITION, pp. 320, crown 8vo, original red boards, backstrip lettered in gilt, top edge black, dustjacket with backstrip panel toned and borders of flaps likewise, very good **£55**

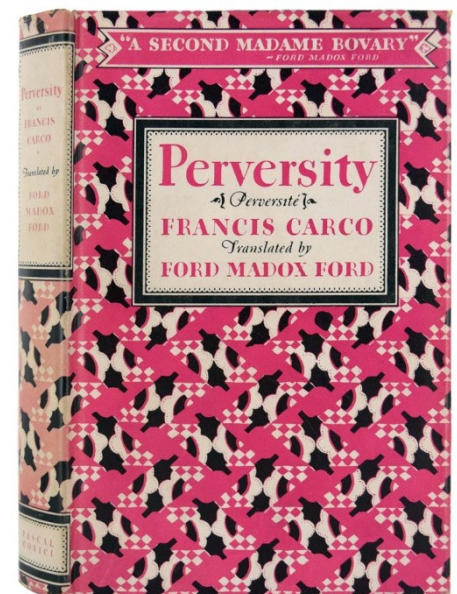
A novel of Roman street-life, which presented a problem of translation to its translator, who 'learned how poor American obscenities are' in relation to the rich idiom used by the author.



56. [Perrin (Jacques-Antoine-René)] Les Égaremens de Julie. Tome premier [-second]. Londres [i.e. ?Paris]: 1772, 2 vols., woodcut rose on titles, woodcut headpiece at beginning of text, small woodcut on verso of O3 in vol. ii, otherwise blank between the end of Julie and the beginning of Cecile, half-titles read 'Bibliothèque amusante', pp. [viii], [9-] 249; [iv], [5-] 244, 12mo, contemporary cat's-paw calf, triple gilt fillets on sides, rounded spine gilt with flowers in compartments, lettered in gilt direct, gilt edges, extremities slightly rubbed, good **£500**

A rare edition (first edition Amsterdam, 1756) with just BL, and 2 copies in Poland recorded in ESTC. In a letter from Madison to Jefferson of 26 July, 1778, Madison identifies the author as The Count D'Estaing: the attribution to Perrin is usually made (although only 22 when the book was first published in 1756). The verso of the half-title in vol. i has a list of 'les Romans les plus curieux' available from the principal booksellers. The story of Julie's sexual initiation and adventures.

57. (Rhys.) CARCO (Francis) Perversity. Translated by Ford Madox Ford [but, Jean Rhys.] Chicago: Pascal Covici, 1928, FIRST EDITION IN ENGLISH, pp. 278, crown 8vo, original red cloth, lettered in red to upper board and backstrip, top edge



red, dustjacket with backstrip panel gently faded and the odd tiny nick, some minor surface abrasion to corners of flaps, very good **£600**

A nice copy of a book proclaimed on the dustjacket's front panel as 'a second Madame Bovary' by Ford Madox Ford; Ford's acclaim has come to be accepted as the limit of his involvement, at least textually, with this first edition in English of Carco's 1925 work. In correspondence, he acknowledged that the translation was the work of his lover, Jean Rhys. To what extent this was the publisher's error, the attribution to a famous novelist being rather convenient for marketing purposes, which they fully exploit within the blurb, or a manipulation of the truth on Ford's part is unclear.

58. Rochester (John Wilmot, Earl of [attributed to]) Sodom or, The Quintessence of Debauchery. Written for the Royal Company of Whoremasters. [Traveller's Companion series, no. 48.] Paris: The Olympia Press, 1957, portrait frontispiece, pp. 123, foolscap 8vo, original green wrappers, very good **£30**
The 46pp. Introduction is unsigned but quite scholarly.

59. (Rudahl.) 'MARY SATIVA' [pseud. for Sharon Rudahl] Acid Temple Ball. The Olympia Press, 1972, FIRST ENGLISH EDITION, page-borders a little toned, pp. [i], 182, [8, publisher's list], foolscap 8vo, original pictorial wrappers, vertical crease to rear cover, very good **£30**
Erotic psychedelia, the work of underground cartoonist Sharon Rudahl, depicting the life of an art student in New York and San Francisco during the 1960s.
The opening sets the tone: 'The East Village. Bums, homosexuals, teenagers with hot young bodies in from Queens looking for action, love people from tub-in-kitchen apartments,; couples, trios, and more elaborate sexual groupings, communes and tribes. I walk along stoned...'

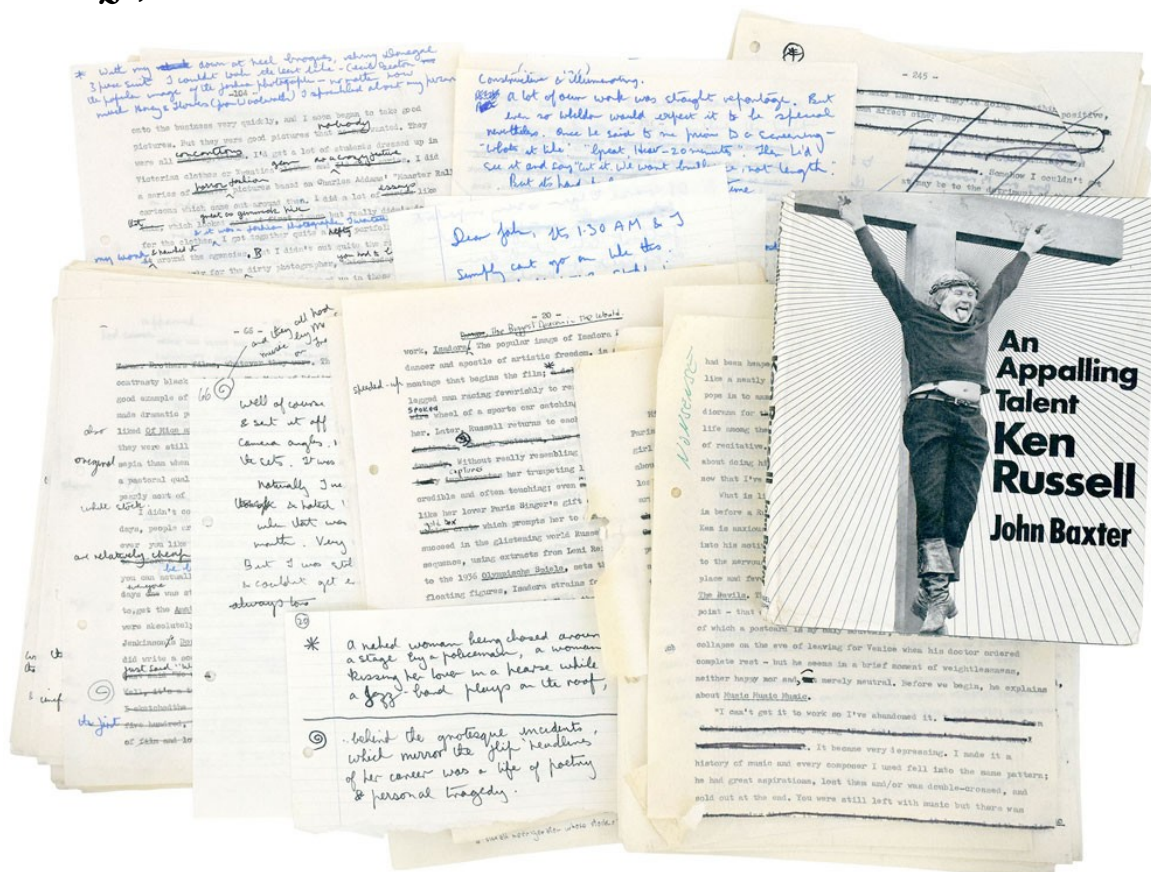
60. (Russell.) BAXTER (John) An Archive of Ken Russell material formed by his biographer, comprising:

- the author's own copy of the biography, 'An Appalling Talent/Ken Russell' (Michael Joseph, 1973 [but 1974])
- two typescripts of the same, both with corrections, one by the author only but the other heavily corrected by both the author and the subject (also the galley proofs, with a few corrections)
- research material for the book, including an interview with Huw Wheldon annotated by the subject, various notes by Baxter and a quantity of papers relating to Russell's work
- 4pp. of typed notes by Ken Russell submitting corrections and clarifications for the book, 7pp. of manuscript notes by the same relating to his work
- more than 90 pieces of correspondence relating to the book, including circa 20 from Russell to Baxter, 30 relating to the threat of a lawsuit from



PROFANE

- Harry Saltzman, letters from the publisher to Baxter and letters relating to his research - a selection of books on Russell and his work, a few inscribed – including an inscribed copy of H.S. Ede’s Savage Messiah (second impression)
 - 4 typescript screenplays, 3 of these filmed by Russell (Valentino, French Dressing, The Boy Friend) and 1 unrealised project (a screenplay by Russell of Adrian Mitchell’s Man Friday)
 - an 8pp. treatment for the unproduced Russell project ‘Music Music Music’
 - the ‘key book’ for French Dressing, 120 mounted photographs of production shots, stills, costume tests, etc., and circa 500 photographs from Russell's films as well as work from his early career as a photo-journalist
 - The 'Press Books' for various projects: Tommy, The Music Lovers, Billion Dollar Brain, Clouds of Glory, The Boy Friend, Mahler, Altered States, The Devils, Women in Love - many in more than one version, some with original inserts
 - a quantity of other advertising material (posters, etc.) for these and other films, as well as a handful of magazines with articles on Russell
- [More detailed listing available on request.]
- various, circa 1960- 1980, various sizes and formats, well stored and in good condition overall **£8,000**



Ken Russell's incendiary status, his radical vision and controversial behaviour, were of an enduring nature even whilst the quality of his output waned in later years. This archive - formed by his first biographer John Baxter before, during, and after his 1974 book on the director - captures him in his combustible prime. The difficulty and delight of the subject and project is encapsulated in the central document of this archive: a carbon typescript of the biography, heavily edited and annotated by the director in amongst Baxter's own amendments, with numerous inserted sheets and continuations to verso. The extent of his work on it -

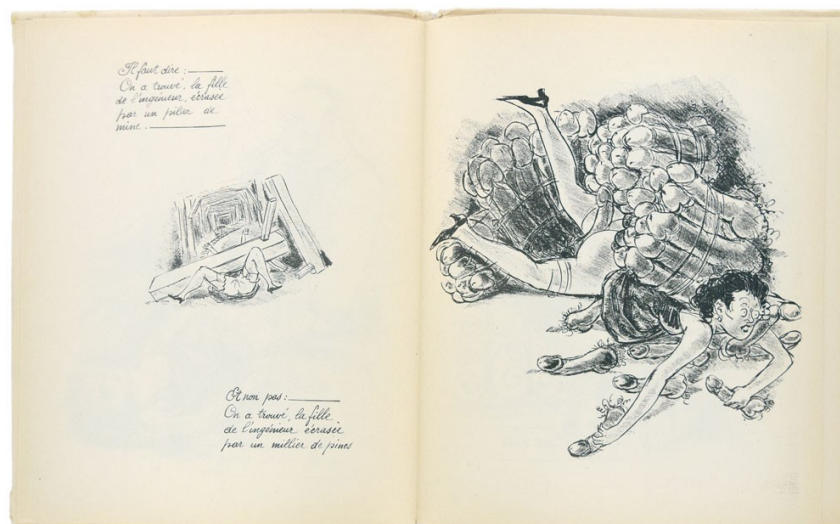
correspondence between the two shows that he kept it for much longer than was originally intended, and it is cited as a dilatory factor in communication from the publisher – prompted Russell to suggest an equal share of royalties from the book, but Baxter stood his ground (the carbon copy of his letter pleading his case, largely on a financial basis, though one can observe how Russell's intervention considerably enlarged the scale of the biographer's task, is present here) and the director quite quickly withdrew his claim, whilst continuing to state how disproportionate the reward was in relation to the work – 'I'd be the last person on earth to see you emaciated & starving', but 'for every 10 days on the book I spend I am a thousand quid down' because of its effect on other, more remunerative activities.

The incident is somewhat typical of Russell's flair for controversy, which was also behind the other major delay to the book's publication: a legal tussle with producer Harry Saltzman, whose attention had been drawn to an extract from the book published in The Observer whilst he happened to be in the UK, which gave a damning and potentially libellous account of his personality and ability in relation to his work with Russell on Billion Dollar Brain, and resulted in some changes to the text being necessary at a point where it had already been printed (leading to a cancel leaf). The saga is documented here from its very origin – a letter to Baxter from his agent, Pat Kavanagh, announces with pleasure that the extract has been placed with the newspaper, the latter receiving Saltzman's objections via his lawyer within a month of publication – and includes input, in the form of correspondence, from all sides, showing how endangering to the book's existence the episode had been.



Whilst it is on the one hand a working archive that relates directly to the production of the biography, it is also a collection of material relating to the director's work that testifies to Baxter being what a surprise telephone-call recounted at the opening of An Appalling Talent calls him: 'England's leading expert on the work of Ken Russell'. This is an archive that provides a record of Baxter as a collector as well as a biographer. We have here an abundance, perhaps unrivalled, at least as far as it goes in respect of Russell's career (just touching Altered States but largely concentrated on his earlier work), of photographic and printed material documenting the director's emergence into and his impact upon the British film world: his early career as a photo-journalist, his work for the BBC under Huw Wheldon, and his varied but consistently controversial directorial career, from biopics of various composers, sculptor Gaudier-Brzeska, Rudolph Valentino, Coleridge and Wordsworth, to commercial success with Tommy and

outright scandal with *The Devils*; the archive also includes an insight into unrealised film projects in various stages of development - the treatment for the ambitious 'Music Music Music', some preliminary research on Thomas De Quincey, an unfilmed screenplay of Adrian Mitchell's 'Man Friday'. But it is the biography where the fire blazes strongest, and which attracts the most compelling material - in the form of manuscript input by Russell, both on the draft of the work itself and in the correspondence around it, where he is by turns expansive, charming, dismissive, or acerbic, without ever being predictable.



61. [Serres (Raoul, attributed to)] *Ce qu'il faut dire et ne pas dire!... en 60 lithographies.* n.p.: n.d., [but circa 1950.] 295/500 COPIES printed on vélin d'Arches paper, handling mark to fore-margin of one page, pp. [61], 4to, the sheets loose as issued within original plain wrappers, a little rubbed at head of backstrip, very good **£100**
French sayings erotically Spoonerised, with accompanying illustrations.

62. 'Siné' [i.e., Maurice Sinet] [Erotic Cartoons]. [Paris?:] n.d., circa 1953, 40 drawings printed to rectos only, no textual material present, 4to, the sheets loose as issued within card wrappers, very good **£100**
The drawings are in the vein of the artist's 'Livre d'Images' in 1953, though with double the number of cartoons here present - they depict, largely, middle-aged French men and women, sometimes coupled, exploring the erotic potential of domestic settings and household objects.



63. [Smith (Eaglesfield)] *Sir John Butt: A Farce.* In two Acts. Edinburgh: 1798, FIRST EDITION, outer leaves variously remargined or mounted, other paper repairs, pp.[iv], 56, 8vo, uncut in modern hard-grained red morocco backed boards **£800**
Eaglesfield Smith remains a somewhat obscure figure, but his authorship, or origination, of 'The Sorrows of Yamba', usually considered Hannah More's work, remains an interesting subject of dispute and conjecture. The present work is an unabashed farce, as the names of the cast of characters suitably indicate: Sir John is joined by Sir Ludismore Frisky, Sir Sodom Shittlecock, &c. Act I, Scene I 'Discloses a small Ale-house in London, crowded with Lamplighters, Butchers, Bakers, Chimney-

Sweepers, and Women, &c &c. sitting late at night'. The various tradesmen are in disputation as to whose is the most miserable calling. ESTC records just the BL, NLS, Huntington and Chicago copies.

64. Smith (Wallace) Bessie Cotter. Paris: The Obelisk Press, 1936, FIRST PARIS EDITION, some leaves opened a little roughly, not touching text save for at the head of one page of publisher's list at rear, pp. 363, [3, list], crown 8vo, original buff wrappers printed in black, the buff areas a little darkened, light soiling, reading creases to spine and nicked at head of joints, publisher's repricing sticker to front flap (increasing from 50 to 60F), rear free endpaper tatty, chip at head of flyleaf, good **£90**

The tale of a Chicago prostitute, banned in England (and Heinemann fined) having earlier appeared in the US. Pearson notes this as being the only one of Kahane's Obelisk Press books, and only in its first printing, to feature pages of ads.

65. Söderberg (Hjalmar) Doktor Glas. Stockholm: Albert Bonniers, 1905, FIRST EDITION, a couple of light pencil marks, pp. [1v], 253, [2], foolscap 8vo, contemporary half calf with marbled boards, the backstrip lettered in gilt with three raised bands, extremities a little rubbed, marbling to edges with that to fore-and tail edges a little faint, patterned endpapers, good **£750**

A scarce first edition of the Swedish author's most important work, written in the form of a diary recording the eponymous physician's descent into despair - and within the larger themes of sex and death, dealing with abortion, euthanasia, adultery and suicide (all apt to cause the sort of scandal that the book provoked).

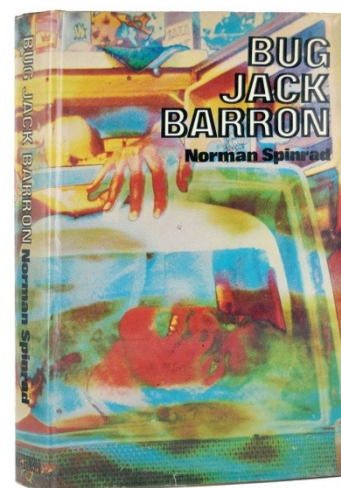
The nature of the journal form allows for a subtle handling of the narrator's ennui and the book's complex moral issues, and the novel is both very much of its time in terms of the literary and philosophical influences on the narrative's presentation as well as predicting several of the tropes and preoccupations that would become staples of modernist practice.

The first English edition appeared in 1963 with an introduction by William Sansom - the most recent edition replaced this with one by Margaret Atwood.

66. Spinrad (Norman) Bug Jack Barron. Macdonald, 1970, FIRST ENGLISH EDITION, pp. [vi], 327, crown 8vo, original dark grey boards, backstrip lettered in gilt, very faint spotting to top edge, dustjacket, very good **£45**

Formerly the copy of the author's agent, Janet Freer, with a TLs from Spinrad to her (of no great substance) tipped to the front pastedown.

This story had originally been serialised in 'New Worlds', edited by Michael Moorcock who is the dedicatee of the work - it drew censure for its explicit language, sex scenes, and treatment of politicians, experiencing the ignominy of being banned in W.H. Smith.



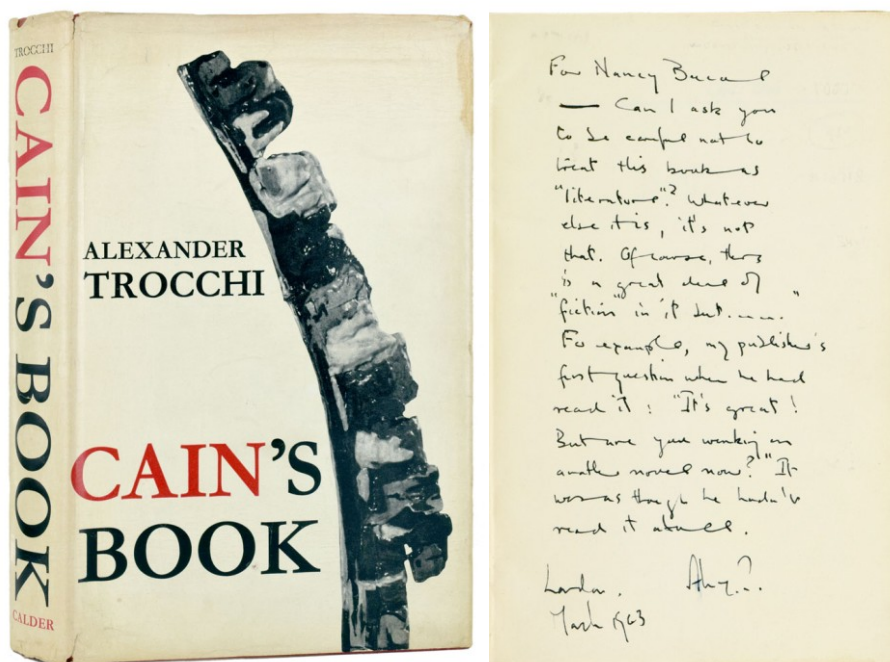
67. Talsman (William) The Gaudy Image. [The Traveller's Companion Series, No. 63.] Paris: The Olympia Press, [1958,] FIRST EDITION, pp. 260, foolscap 8vo, original green wrappers, a couple of light creases to rear, very good **£45**

68. (Trocchi.) 'Frances Lengel' [pseud. for Alexander Trocchi] *White Thighs*.
 [Traveller's Companion series, no. 14.] Paris: The Olympia Press, [1955,] FIRST EDITION, pp. 171, foolscap 8vo, original green wrappers, the white panel to backstrip a little browned, rubbed to extremities with knocks to corners and at foot of spine, correct price of 900F present at foot of rear, good **£225**

Scarce. One of a few 'dirty books' written by Alexander Trocchi for Maurice Girodias, and the second under this pseudonym; the formula of smut with literary touches inverts that of the work he published under his own name.

69. (Trocchi.) 'Carmencita de las Lunas' [pseud. for Alexander Trocchi] *Thongs*.
 [Traveller's Companion series, no. 25.] Paris: The Olympia Press, [1956,] FIRST EDITION, pp. 184, 187-9 [Publisher's list], foolscap 8vo, original green wrappers, light reading creases and slight lean to spine, some light rubbing and a touch of corner-creasing, correct price of 900F present at foot of rear, a manuscript price (1/6) in opposite corner, good **£180**

One of a few 'dirty books' written by Alexander Trocchi for Maurice Girodias, generally under exotic pseudonyms (although in one case simply impersonating Frank Harris).



INSCRIBED TO A LEONARD COHEN CONNECTION

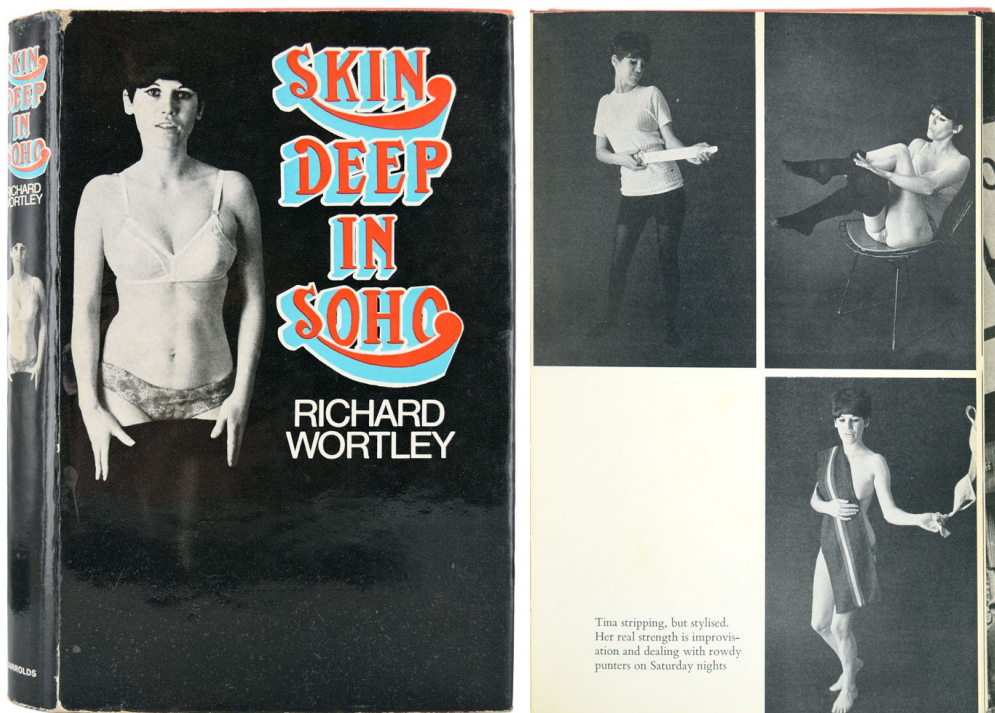
70. Trocchi (Alexander) *Cain's Book*. John Calder, 1963, FIRST ENGLISH EDITION, a few printing smudges to the title-page, pp. 252, crown 8vo, original red boards, backstrip lettered in silver, crease to knocked top corner of upper board, dustjacket a little nicked and chipped and darkened slightly in a couple of places, very good **£1,800**

With a lengthy inscription by the author to the flyleaf: For Nancy Bacal - Can I ask you to be careful not to treat this book as "literature"? Whatever else it is, it's not that. Of course, there is a good deal of "fiction" in it, but... For example, my publisher's first question when he had read it: "It's great! But are you working on another novel now?" It was as though he hadn't read it at all. Alex. London, March 1963'.

The recipient was a Canadian who had come to London to study classical theatre at RADA, where she became involved in various counter-cultural activities - including founding the Black Power movement in London alongside her then partner Michael de Freitas (Michael X/Michael Abdul Malik). She had been introduced to Trocchi by Leonard Cohen - a mutual friend that she had known since childhood, and whose song 'Seems So Long Ago, Nancy' was written for her; at the time of her introduction to Trocchi she was working as an interviewer for CBC (in which capacity she also interviewed the first incarnation of Pink Floyd, The Beatles, and The Rolling Stones) and making a film about drug use.

'Cain's Book' was first published in New York in 1960, and received positive notices but no widespread attention; upon its UK publication, however, it caused a scandal and was prosecuted for obscenity having been seized in Sheffield as a threat to the morals of the young. Trocchi, well-versed in Situationist practice having been integrally involved with the nascent movement whilst in Paris, saw the furore as an opportunity to promote the book and at the Edinburgh Festival 1964 staged a public burning (with added explosives) that was part protest against and part endorsement of the judgement of the book as incendiary material.

Cohen's role in the story goes beyond the merely incidental: between the US and the UK publications of the work, Trocchi had been charged with the capital offence of supplying drugs to a minor in New York - it was Cohen who assisted him in crossing into Canada, from where he made his way back to London, receiving for his trouble an inadvertent overdose from his charge's largesse.



71. Wortley (Richard) *Skin Deep in Soho*. Photographs by John Haynes. Jarrolds, 1969, FIRST EDITION, frontispiece and 16 plates with numerous monochrome photographs, pp. [xii], 180, crown 8vo, original pink boards, backstrip lettered in gilt, a few spots to endpapers, dustjacket a little rubbed and nicked at extremities, very good **£175**

A paean to London's Soho, its nightlife – as exemplified by a young stripper, Tina. The book offers a novel perspective, even if its pretext of a middle-class young man drawn to the bright (red) lights and 'brash visual stimulus' is a familiar one – Wortley's portrait of the Capital's underbelly and its 'low' cosmopolitanism is frank, visceral and full of wonder, but refreshingly free from moral judgements and willing to treat the human subject at its heart without the tint of sin that mainstream society would regard

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her with. Wortley is an engaging guide: well-versed in the area's customs, characters, institutions, and history – the invocation of Hazlitt and Blake at points offers a prototype for what became known as 'psychogeography' – but with an attention to the present that renders it never less than vivid. The photographic work of John Haynes offers a suitable visual companion, serious but unflinching, to the text. Wortley had earlier written the script for John Irvin's controversial documentary-short 'Carousella', on a similar subject – and with Tina Samuels amongst the three strippers whose lives it focuses on.

