

A Queer Century, 1869-1969



A Queer Century pays tribute to several anniversaries converging in 2019: two at the 50-year mark, and one at the 150-year mark. The best-known event in this chronology might be the riots at the Stonewall Inn in New York City in June 1969, when the Greenwich Village bar's patrons rose up against the habitual harassment meted out to them by police. 1969 also marks the 50th anniversary of the partial decriminalization of homosexuality in Canada, heralded by Pierre Trudeau's assertion that "the state has no place in the bedrooms of the nation." At a greater historical distance of 150 years is the 1869 naming of "homosexuality" by Karl-Maria Kertbeny, an Austrian-Hungarian writer and advocate for the decriminalization of minority sexual practices.

The exhibition tells wide-ranging stories from the history of sexuality, highlighting cultural events in the changing perceptions of gender and sexuality before the advent of 1970s gay liberation. The displays feature books, ephemera, and archival materials in English, German, and French from UBC's Rare Books and Special Collections, as well as original correspondence held in UBC's University Archives, and materials generously loaned by local private collectors.

This exhibition is made possible by the Queer Collections Project (QCP), a joint, interdisciplinary initiative organized by faculty in the Faculty of Arts with the support of UBC Library and housed at Rare Books and Special Collections. The QCP began with seed funding from the Jane Rule Endowment for the Study of Human Relationships (JRE), with the goal of making significant additions to the UBC Library's collections, thereby putting in place primary resources for research into the study of the history of sexuality.

Since 2017, the faculty curators—Dr. Kyle Frackman (Department of Central, Eastern, and Northern European Studies) and Dr. Gregory Mackie (Department of English Language and Literatures)—have aimed to add to the University's collections and to rediscover items in this area that UBC Library already owns. The QCP has received generous funding and support from the JRE, UBC Library, a UBC Congress 2019 subvention grant, and the Ulrich Maché Memorial Fund.

Queer Culture: Classicism, Youth, and Body Culture

Since at least the 18th century, an appreciation for and evocation of Greco-Roman antiquity has been both a code and a socially acceptable way to express homoerotic attraction. "Greek love" was a euphemism for homosexual desire. Although classical motifs have historically served as a cover for taboo desires, they have also been a conscious, active mode for advocating homosexual liberation and a particular form of intimate male friendship, as they were for the Uranians (discussed in another display case). According to the preface, the photographs in sculptor Arthur Schulz's *Italienische Acte* (*Italian Nudes*, 1905) were meant to encourage artists, sculptors, and architects to draw inspiration from these Italian models in their natural environments. *Der Eigene* (*The Special One*) was a literary and artistic magazine published almost continuously from 1896 to 1932 by Adolf Brand (1874-1945), once in a hardbound volume in 1906, the example displayed here. Dedicated to a recently deceased friend, Stefan George's book *Maximin* (1907) lauded the young subject as an inspiration for aesthetic fulfilment and the embodiment of a new sensibility. Mary Renault's 1953 novel *The Charioteer*, shown here in its first edition, is set primarily during World War II but takes its title from Plato's chariot allegory in the *Phaedrus*, in which two horses signify the human soul as well as a kind of mastery of different kinds of expression.

1. Brand, Adolf. *Der Eigene*, vol. 6, 1906.
2. Renault, Mary [Eileen Mary Challans]. *The charioteer*. London: Longmans, Green, 1953. On loan from a private collection.
3. Schulz, Arthur. *Italienische Acte*. Leipzig: Carl Scholtze (W. Junghans), [1905].
4. George, Stefan. *Maximin : ein Gedenkbuch*. Berlin: Blaetter fuer die Kunst, 1907.



Queer Culture: Erotica

These items are a sample of erotic material and reflect a number of changes from the late 19th century forward: increased visibility, commercialization of certain erotic tastes, furtive efforts to evade censorship, and transitions from textual to visual erotic material as well as the metamorphosis of the visual medium from early 20th-century photographs of nude bodies (often ostensibly as part of an appreciation of nature or an evocation of classical art forms) and erotica masquerading as “physique appreciation” to later softcore and hardcore pornography. Early texts like *Teleny* (1893) experiment with graphic depictions of male homosexual eroticism, while publications later in our period, like *The Child Manuela* (1933, first English edition), the novel of the film *Mädchen in Uniform* (*Girls in Uniform*), took advantage of greater visibility if not acceptance of sexual diversity and fuelled the desire of men and women. By the time of *Teleny*’s publication, however, the photographic medium had already for decades been adopted as a way of expressing and documenting the many variations of sexual interest that were finding classification in the work of sexologists and medical practitioners. Physique magazines usually preferred specific kinds of male bodies: white, muscular, with little body hair. Like other publications, these magazines also included racist depictions of persons of colour as “exotic” alternatives to their standard fare. Labels like “sale to minors prohibited” or private printings are reminders of practical considerations of access to these materials.

1. Colt Studio. *Manpower!*, 1969. On loan from a private collection.
2. *The silent men*, vol. 3, 1969. On loan from a private collection.
3. Devaux, Paul. *Les fellatores*. Paris: Union des bibliophiles, 1888.
4. *Teleny, or, The reverse of the medal : a physiological romance of to-day*. Cosmopoli [London]: [Leonard Smithers], 1893.
5. Winsloe, Christa. *The Child Manuela*. New York : Farrar & Rinehart, [1933].
6. Mizer, Bob. [*Three sailors*]. [c. 1950s]. Photographic print. On loan from a private collection.
7. *Tomorrow’s man*, vol. 6, no. 3, Mar. 1958. On loan from a private collection.
8. *Tomorrow’s man*, vol. 6, no. 8, Aug. 1958. On loan from a private collection.
9. Weltbund für Menschenrechte. *Der Weg zu Freundschaft und Toleranz*, vol. 9, no. 6, June 1960.



Eulenburg Affair

In 1906–08 the court of German Kaiser Wilhelm II was rocked by a number of momentous scandals. What is often called the Eulenburg Affair became the largest scandal in imperial Germany. The cycle included a fainting fit in parliament, challenges to pistol duels, a suicide, high international politics, and multiple legal maneuvers and trials, all of which captivated the reading public in Germany and abroad. The main characters included diplomat and friend of the Kaiser, who called him “Phili,” Prince Philipp zu Eulenburg-Hertefeld (pictured here), military adjutant and commander in Berlin Kuno von Moltke, and last but not least Maximilian Harden, the journalist whose reporting sparked much of the scandalous activity. Rumours of Eulenburg’s influence on the Kaiser and at court were broadly in circulation. Nonetheless, many high-ranked officials believed them and acted based on the belief that a “round table” of effeminate and otherwise suspicious individuals surrounding Eulenburg were influencing the Kaiser.

We see an issue of Harden’s journal *Die Zukunft* (*The Future*, Nov. 24, 1906) in which he took to a new level the concern about Eulenburg’s allegedly homosexual whisperings in the ear of the Kaiser, referring to Eulenburg as “the Harpist” and Kuno von Moltke as “the Sweetie.” The **postcard** here, dated Nov. 1, 1907, came at one of the high points of the affair. It commemorates Harden’s acquittal in a libel case brought by von Moltke, a legal remedy the latter sought after he had already attempted to find satisfaction by challenging Harden to a duel. In the upper portion of the postcard, Harden is shown as a tough man clearing out the rubbish in the form of Eulenburg and von Moltke. The lower portion lauds Harden (along with his lawyer Max Bernstein) as a great victor for the German people.

1. Harden, Maximilian, editor. *Die Zukunft*, vol. 57, 1906.
2. *Moltke-Harden-Prozess*. Hamburg: Druck und Verlag von Oskar Stoltze, [1907].
3. Muschler, Reinhold Conrad. *Philipp zu Eulenburg, sein Leben und seine Zeit*. Leipzig: F.W. Grunow, [1930].



Sexology, Medicine, and the Law

The items here are a sample of the many texts related to scientific, medical, and legal understandings of sexual behaviour and identity that began to proliferate in the latter half of the 19th century. By positing the inborn nature of homosexuality, the earliest text here from 1864 by Ulrichs (*Vindex*, see the explanatory label) begins to grapple with questions of the genesis of homosexuality and what to do about it. *Psychopathia Sexualis* (1886) by psychiatrist Richard von Krafft-Ebing (1840-1902), here in its first English translation (1892), quickly became one of the most influential books in the development of 19th- and early 20th-century sexology. Krafft-Ebing aimed to classify and describe nearly all sexual aberrations (or “perversions”), chief among them what he understood as inversion or contrary sexuality (homosexuality). *Sexual Inversion* (1897), by physician Havelock Ellis (1859-1939) and poet and cultural historian John Addington Symonds (1840-1893), first appeared in German in 1896. This is the first English edition; it is extremely rare, because most of the copies were purchased and destroyed by Symonds’ literary executor and biographer. Bound with related works in a volume labelled “sex,” Max Pfenning’s text (which promises a complete discussion of one’s sexual life) is an artifact of the flurry of publications related to sexual and bodily health. Pfenning was one of many authors and practitioners who claimed to possess a holistic understanding of health problems, including those of a sexual nature, and ways to treat them. Kurt Hiller (1885-1972) was one of the most vehement opponents of Paragraph 175, the German law that criminalized male homosexual acts. His book displayed here, *§175: Schmach des Jahrhunderts* (*§175: Disgrace of the Century*, 1922) appeared amid repeated efforts to abolish that law. *In Defense of Homosexuality* (1965) argues for toleration of (male) homosexuality based on rational evolution of social and moral codes.

1. Pfenning, Max. *Vollständige Darstellung des gesamten Geschlechtslebens für Gesunde u. Kranke*. Grossjena : Max Pfenning, [not after 1904].
2. Krafft-Ebing, R. von (Richard). *Psychopathia sexualis*. Philadelphia : F. A. Davis, 1893.
3. Ulrichs, Karl Heinrich. *Vindex...* Leipzig : Selbstverlag des Verfassers, in Commission bei Heinrich Matthes, 1864.
4. Benson, R. O. D. *In defense of homosexuality, male & female*. New York: Julian Press, 1965.
5. Ellis, Havelock, and John Addington Symonds. *Sexual inversion*. London: Wilson and Macmillan, 1897.
6. Hiller, Kurt. *§175: die Schmach des Jahrhunderts!* Hannover : Paul Steegemann Verlag, 1922.



Magnus Hirschfeld

As a sexologist and an advocate for minority sexualities, Magnus Hirschfeld (1868–1935) remains one of the best known figures from the European history of sexuality in the late 19th and early 20th centuries. Hirschfeld was a proponent of the theory of the so-called Third Sex or “sexual intermediaries.” Founder of the Institute for Sexual Science in Berlin, Hirschfeld believed that homosexuality was an inborn trait; this was an understanding he shared with Karl Heinrich Ulrichs and Richard von Krafft-Ebing, but it was a source of friction with and divergence from the work of Sigmund Freud. (Ulrichs, Krafft-Ebing, and Freud are represented in another display case.)

These three displayed items relate to different aspects of Hirschfeld’s persona and work. Showing his efforts to engage with wider discussions in medicine and science, there is the first issue of his short-lived *Zeitschrift für Sexualwissenschaft* (*Journal for Sexual Science*, 1908), which includes the first printing of an influential article by Sigmund Freud on “Hysterical Phantasy and its Relation to Bisexuality.” *Men and Women: The World Journey of a Sexologist* (1935), is the first English translation of Hirschfeld’s book *Weltreise eines Sexualforschers* (1933), which documents his multi-year journey to North America, Asia, and parts of the Middle East. Hirschfeld gave lectures and also made “ethnographic” observations about the societies he visited. Although Hirschfeld is often a compassionate advocate for sexual minorities, parts of his commentary in the book betray racist views along with his support—not uncommon among many of his contemporaries—for eugenicist policies of “population control.” The other item here is one of Hirschfeld’s articles on “The Normal Person and the Homosexuals,” published in 1907 in Maximilian Harden’s journal *Die Zukunft* (*The Future*). Harden’s journal played a role in the Eulenburg Affair, which is documented in another display case in this exhibition.

1. Harden, Maximilian, editor. *Die Zukunft*, vol. 59, 1907.
2. Hirschfeld, Magnus. *Men and women; the world journey of a sexologist*. New York: G.P. Putnam’s Sons, 1935.
3. Hirschfeld, Magnus. *Zeitschrift für Sexualwissenschaft*. Leipzig: Georg H. Wigand’s Verlag, [1908].



Queering Gender

In the period around 1875–1925, many labels relating to sexuality and gender remained contested. Homosexual women and men, members of the “third sex,” and “transvestites,” among many others, expressed themselves in a multitude of ways as they defined their own versions of these and other labels, while also being part of larger national and international conversations about what these “new” forms of sexuality meant for social respectability and legal rights. In the rare broadside “**The Funny He-She Ladies**,” we see how transvestism causes speculation about the gender status of London’s Frederick Park and Ernest Boulton, known respectively as Fanny and Stella, who were arrested in 1870. In *The Female-Impersonators* (1922), Jennie June presents one of the earliest published trans autobiographies. Texts like *Fridolin’s Mystical Marriage* (1875, English 1884) and the rare journal *Das 3. Geschlecht: Die Transvestiten* (*The 3rd Sex: The Transvestites*) illustrate various ways to comprehend sex and gender, often combining characteristics from what modern readers would understand as sexual orientation, gender identity, and sex. Other items in this display, like the commercial postcards and sheet music featuring “impersonators” who performed in either male or female drag, illustrate the wide reach of transvestism (cross-dressing), a label that was widely employed in the period.

1. “Freda Danilo.” [191-?]. Illustrated postcard. On loan from a private collection.
2. “Hetty King.” [191-?]. Illustrated postcard. On loan from a private collection.
3. “The funny he-she ladies!” *Curiosities of Street Literature*. London : Disley, [1871].
4. Werther, Ralph (Jennie June). *The female-impersonators*. New York: The Medico-Legal journal, 1922.
5. “Louis Vernassier / Transvesti-Dame” Illustrated postcard. [c. 1900]. On loan from a private collection.
6. “Vesta Tilley.” [192-?]. Illustrated postcard. On loan from a private collection.
7. Radszuweit, Friedrich, editor. *Das dritte 3. Geschlecht (Die Transvestiten 4. Folge)*, no. 4, 1931.
8. Tempest, Florenz. “I Love the ladies.” [c. 1914]. Sheet music. On loan from a private collection.
9. Wilbrandt, Adolf. *Fridolin’s mystical marriage*. New York: William S. Gottsberger, 1884.



Uranians

This display case focuses on a strain of alternative sexuality among males that is antagonistic with social acceptability today, but that was nevertheless a significant one in the history of sexuality. Although they used the same term as Karl Heinrich Ulrichs (“Uranian”), these men’s ideas of their sexuality differed greatly from the model of the “third sex” or “sexual intermediaries” favoured by Magnus Hirschfeld, which they saw as a perpetuation of the stereotype of the effeminate homosexual. In addition to fixating on themes and imagery that now seem inescapably pedophilic, many of the Uranians favoured a virile, masculinist model of male same-sex attraction, often directed—in their understanding of the mode of classical “Greek love”—at younger men and adolescents, individuals with softer features than their own. The work of these many artists often comprise a disturbing mix of sexism, racism, and effeminophobia; in some cases, Uranian artists and public figures could be considered proto-fascist. The conflation of homosexuality and intergenerational eroticism raises the spectre of pedophilia and child sexual abuse, but these plentiful works are also a reminder that changes in ideas about sexuality and gender have taken a complicated, difficult path in the past century—one to which labels of tolerance, prejudice, discrimination, and oppression cannot be easily applied.

1. Kupffer, Elisar von. *Lieblingminne und Freundesliebe in der Weltlitteratur*. Leipzig : Max Spohr, [1900].
2. Murray, Francis Edwin. *From a lover's garden*. London: Privately printed for the author, 1924. On loan from a private collection.
3. Slocum, Edward Mark. *Men and boys*. New York: [publisher not identified], 1924.
4. Chubb, Ralph N. *Woodcuts*. London: Andrew Block, 1928. On loan from a private collection.
5. Letter from Wilhelm von Gloeden to Edward Mark Slocum. 11 Apr. 1926.



The Trials of Oscar Wilde

The 1895 trials of the Irish writer Oscar Wilde (1854-1900), which led to his eventual conviction and imprisonment on charges of “gross indecency,” caused a worldwide sensation. In addition to being a successful playwright, Wilde owed much of his celebrity to the stylized persona he popularized—that of the witty and urbane dandy who embraced a decadent hedonism. The media spectacle of the trials newly secured this image of effeminate aestheticism to emerging understandings of male homosexuality. Wilde’s literary work itself came under intense and homophobic scrutiny, as his novel *The Picture of Dorian Gray* (displayed here in its original 1890 periodical format) was used as evidence against him and described during the proceedings as a “sodomitical book” that depicted and encouraged “unnatural vices.” Wilde was even cross-examined about books he didn’t write, such as the anonymously published pederastic tale *The Priest and The Acolyte* (1894; also shown here), which was nevertheless attributed to him after his death. *Oscar Wilde: Three Times Tried* (1912), compiled by homophile Wilde scholar Christopher Millard, details these literary works’ role in the prosecution and persecution Oscar Wilde.

1. [Bloxam, John Francis]. *Priest and the acolyte*. [London]: Privately printed for presentation only, [1894?].
2. [Millard, Christopher]. *Oscar Wilde: three times tried*. London, Ferrestone Press, [1912].
3. Sarony, Napoleon. “Oscar Wilde.” Photographic card. 1882. On loan from a private collection.
4. Wilde, Oscar. “The picture of Dorian Gray.” Philadelphia: *Lippincott’s Monthly Magazine*, June 1890.



Edward Carpenter

Edward Carpenter (1844–1929) was a British writer, utopian socialist, and pioneering campaigner for the rights of sexual minorities. Ahead of his time in many ways, Carpenter lived openly with his partner George Merrill at their farm, Millthorpe (near Sheffield, England), for decades. Carpenter's writings in many genres critiqued injustice and oppression while advocating personal freedom and sexual fulfillment. In sexological works such as *The Intermediate Sex* (1909), Carpenter engaged the current sexological writing of his time (displayed elsewhere in this exhibition) to argue that homosexuality was an intrinsic, biological feature of human existence and not an aberration or an illness. Carpenter was also a devotee of Walt Whitman and the poetry of masculine "comradeship." In this vein he edited *Iolaus: An Anthology of Friendship* (1902; rare author's edition shown here), a collection of poetry that celebrated the literary history of same-sex love in verse, and that came to be colloquially known as "The Bugger's Bible." UBC Library is fortunate to possess numerous unique literary manuscripts by Edward Carpenter, some of which are unpublished. This manuscript poem shown here, "The Theban Band" (undated) idealizes male intimacy by drawing on ancient Greek precedent, a familiar framework for homoerotic literature of the period.

1. Carpenter, Edward. *The Intermediate sex*. London: Swan Sonnenschein, 1909.
2. Carpenter, Edward. *Iolaus; an anthology of friendship*. London: S. Sonnenschein, 1902.
3. Carpenter, Edward. Manuscript draft of "The Theban band." [c. late 19th century].



Pulps and “Queersploitiation”

This case is devoted to items that seek to capitalize, in a sensational and often prurient manner, on mainstream interest in nonheterosexual identities and relations. The commercial “novelty” postcard shown here (c. 1910), for example, depicts same-sex affection among women, but the tag line “**I Hate to See A Woman Do A Man’s Job**” makes clear that this item’s intended audience is not queer women, but heterosexual men excited by the spectacle of female sexual nonconformity. The other items here are mass-market or “pulp” paperbacks from the 1950s and 1960s that, while often exploitative, also played an important role in the rise of postwar queer popular culture by granting new visibility to homosexuality and gender indeterminacy. Suggestive cover images were crucial to the marketing strategies employed by these books’ publishers to make “forbidden” sexualities accessible to consumers. Queer pulps included lurid memoirs (*Man Into Woman*, 1953); novels of sexual awakening (*Strange Brother*, 1952; *Naked to the Night*, 1964) and sexological reporting, some of it tolerant, yet exploitative (*The Homosexual*, 1962), some of it blatantly homophobic (*The Sixth Man*, 1962).

1. “I hate to see a woman do a man’s job.” [c. 1910]. Illustrated postcard. On loan from a private collection.
2. Hoyer, Niels. *Man into woman : an authentic record of a change of sex*. New York: Popular Library, 1953. On loan from a private collection.
3. Morse, Benjamin. *The homosexual: a frank study of abnormal sex life among males*. Derby, Conn. : Monarch Books, 1962.
4. Niles, Blair. *Strange brother*. New York : Avon, 1952. On loan from a private collection.
5. Raul, K. B. *Naked to the night*. New York: Paperback Library, 1964. On loan from a private collection.
6. Stearn, Jess. *The sixth man*. New York: Macfadden, 1962.



Camp

The literature on camp is perhaps as extensive as the disagreements about its definition. A particularly queer sensibility, mode of perception, or way of being in the world (although not confined to queer people), camp is attuned to irony, exaggeration, artifice, and humour. Because camp's *unserious* and taste-inflected worldview dismantles conventional ethical and aesthetic categories, it is just as likely to be offensive as it is to be amusing. The items in this case demonstrate some of the range, both historical and thematic, of camp representation. Oscar Wilde's 1882 lecture tour of North America to popularize the aesthetic movement and the Gilbert and Sullivan opera *Patience* was a camp spectacle that resulted in numerous commercial appropriations of his image and attitudes, such as the **trade cards** shown here, featuring aesthetes of both sexes in exaggerated raptures over trivial manifestations of beauty. Mainstream interest and curiosity about camp peaked in the 1960s, as evidenced by *The Camp Followers' Guide* and the pulp parody *The Watercress File*.

1. Aesthetic Movement satire trade cards, [c. 1882].
2. Chignon, Niles, editor. *The camp followers' guide!* [New York]: [Avon Books], [1965].
3. Holliday, Don. *The watercress file: that man from C.A.M.P.* San Diego: Corinth Publications, 1966.
4. Lawrence, Jerome., et al. *Auntie Mame*. New York: Vanguard Press, [1958]. On loan from a private collection.



Jane Rule

Jane Rule (1931–2007) was an American-born Canadian novelist and nonfiction writer who taught at UBC in the 1950s and 1960s and whose work affirmed the lesbian experience in a manner that was unashamed and unapologetic. Her papers are held at UBC's University Archives. Her first novel, *The Desert of the Heart* (1964) remains her best known, and a first edition is displayed here along with the first page of the original manuscript, showing Rule's alteration of the novel's title from the discarded "Permanent Resident." Rule's now-classic novel, which came out only after having been rejected by multiple publishers, provoked disparate responses. Nevertheless, she persisted with her writing, and the first edition of her second novel, *This Is Not for You*, is also displayed here.

1. Rule, Jane. *The desert of the heart*. Toronto: Macmillan, 1964.
2. Rule, Jane. *This is not for you*. New York : McCall Publishing Company, [©1970].
3. Rule, Jane. Typescript draft of *The desert of the heart* (then titled *Permanent resident*) with handwritten revisions. n.d.
4. [Jane Rule]. Photographic print. [196-?].



Queer Representation in Periodicals

In the 1950s and 1960s, North American LGBTQ activists and social networks gained visibility in print in several little magazines, many of which emanated from the West Coast. The California-based Mattachine Society (founded 1950) was one of the first gay rights organizations in the United States, and one of the ways its members built their movement was through the publication of *The Mattachine Review*, whose October 1958 issue is on display here. Successor organizations included One, Inc. and the lesbian advocacy group Daughters of Bilitis, whose pioneering publications *ONE* and *The Ladder* are also represented here. Elsewhere, *Der Weg zu Freundschaft und Toleranz* (*The Path to Friendship and Tolerance*) and *Hellas* were two of the several homophile periodicals published in West Germany in the 1950s and 1960s to which readers came for physique photos, social and cultural reportage, poetry, and even personal ads (the latter usually in the form of sections for “pen pals”).

1. Call, Hal, editor. *The mattachine review*, vol. 4, no. 10, Oct. 1958.
2. Gittings, Barbara, editor. *The ladder: a lesbian review*, vol. 8, no. 4, Jan. 1964.
3. *Hellas : eine Monatsschrift*, vol. 2, no. 1, Jan. 1954.
4. Slater, Don et al., editors. *One magazine*, vol. 8, no. 10, Oct. 1960.
5. Weltbund für Menschenrechte. *Der Weg zu Freundschaft und Toleranz*, vol. 1, no. 11, Nov. 1952.





Queer Secrets, Queer Spaces

Before the relatively recent advent of greater equality and acceptance for sexual minorities, queer people often communicated, and gathered, in secret. The protective necessity of the “closet” in homophobic contexts nevertheless produced richly layered cultures, traces of which are displayed here. **Vardi the Palarey** (c. 1937) is the first dictionary of the British subcultural language “Palarey” (or “Polari”), an amalgam of several Romance languages, cockney rhyming slang, and dialects used by the criminal underworld. This is one of only two copies known to exist. Before it fell into disuse in the 1960s, Polari was quite literally a secret language for gay people and their allies. Secret codes are also palpable in a late-19th century **French postcard** shown here, through which two lesbians communicated in cipher known only to them but unreadable by postal authorities. The German magazines **Die Freunde** (*The Friends*, 1952) and **Die Freundschaft** (*Friendship*, 1951) offer their readers methods of negotiating a hostile culture, including advice for protecting one’s self from blackmail, identifying other queer people by their handwriting, or by frequenting accommodating establishments like bars and nightclubs. The impact on LGBTQ cultural history of bars dedicated to the community is incalculable; such spaces, although often only located in large cities, provided opportunities for community-building and socializing that were not available elsewhere. Maurice Duplay’s 1928 novel **Adonis Bar** and the remarkable **Howdy Club brochure** (c. 1940s), promoting a New York lesbian bar, celebrate such establishments.

1. Robinson, A. Mary F. (Agnes Mary Frances). *The crowned Hippolytus*. London: C. Kegan Paul & Co., 1881.
2. “The Howdy Club.” [c. 1940s]. Souvenir brochure. On loan from a private collection.
3. Illustrated postcard with cipher. [c. 1902]. On loan from a private collection.
4. Weltbund für Menschenrechte. *Der Weg zu Freundschaft und Toleranz*, vol. 3, no. 4, Apr. 1953.
5. *Die Freunde: Monatsschrift für ideale Freundschaft*, vol. 2, no. 2, Feb. 1952.
6. *Die Freundschaft: Monatsschrift für Sexualprobleme*, vol. 2, no. 3, Mar. 1951.
7. Duplay, Maurice. *Adonis-bar: roman*. Paris : Albin Michel. 1928.
8. Lester, Sydney. *Vardi the palarey*. [Publisher not identified], [1937]. On loan from a private collection.



Queer Literature

This case displays just a few examples of what we might now call queer literature during the period covered by the exhibition—all of these texts represent sexual minority relationships, desires, or communities. The mysterious author of the rare *fin-de-siècle* queer novel *L'Homme Sirène* (1899), Louis Didier, concealed his identity under the pseudonym Luis D'Herdy. The extremely rare first edition of *Norma Trist or, Pure Carbon: A Story of the Inversion of the Sexes* (1895) is reputed to be the first novel published in the United States whose plot centres on a lesbian relationship. The "inversion" in the subtitle gestures to the sexological models of "inversion" or the "third sex" that are described elsewhere in this exhibition. Unlike *Norma Trist*, *We Too Are Drifting* (1935) by Gale Wilhelm (1908–1991) is both unsentimental and unsensational in its depiction of lesbian life. Also from the modernist era and issued with a striking art deco cover design, *The Young and Evil* (1931) depicted queer and bohemian coteries in New York's Greenwich Village. The book was published in Paris in an unsuccessful attempt to evade censorship restrictions elsewhere, and despite the endorsement of writers such as Gertrude Stein and Djuna Barnes, most copies were destroyed by British Customs when the publisher, Obelisk Press, attempted to export it to the U.K. Another *roman-à-clef* about queer bohemia is the *Ladies' Almanack* (1928) by Djuna Barnes (1892–1982), whose format parodies the centuries-old genre of the almanac while regaling readers with gossip about the 1920s Parisian circle of lesbian writers and artists surrounding the American expatriate Natalie Clifford Barney. Imaginative eccentricity similarly abounds in the poetry of *My Brother Aquarius* (1961), written and illustrated by the reclusive aristocratic British aesthete Stephen Tennant.

1. Barnes, Djuna. *Ladies almanack*. Paris: Edward W. Titus, 1928.
2. Tennant, Stephen. *My brother Aquarius*. Nash Publications, 1961. On loan from a private collection.
3. Carhart, J. Wesley (John Wesley). *Norma Trist, or, Pure carbon*. Austin, Texas Eugene von Boeckmann, printer, 1895.
4. Ford, Charles Henri and Parker Tyler. *The young and evil*. Paris: Obelisk Press, 1933.
5. Herdy, Luis d'. *L'homme-sirène*. Paris: Girard et Villerele, [1899].
6. Wilhelm, Gale. *We too are drifting*. New York, Random House, 1935. On loan from a private collection.





Gay Liberation in Vancouver, early 1970s

The two events captured by the 1969 end date of this exhibition's timeline—the Stonewall riots in New York and the partial decriminalization of homosexuality in Canada—did not inaugurate the movement known as “gay liberation.” Rather, they were part of a process already underway that unfolded with greater visibility and community-building energy in the 1970s. In Canada, Vancouver was a major site of such activism. This display gathers some of the archival traces of that period, when the narrative (accurate or otherwise) of Vancouver as a freewheeling Canadian counterpart to San Francisco began to emerge. Hints for those newly arrived to the city and newly out of the closet are provided in Roedy Green's self-published pamphlet, *A Guide for the Naïve Homosexual* (1971), which offers advice on everything from bar etiquette, fashion, and sex tips to how to deal with homophobic harassment. 1970s Vancouver served as a base for activist organizations such as GATE (Gay Alliance Towards Equality). GATE's pamphlets *Gateway to Homosexuality* and *How the Criminal Code Discriminates Against Gays* (both 1972) offer blunt advice about the oppression and harassment that still plagued LGBTQ people despite the advent of decriminalization. *Gay Tide* (1973) celebrates a paradigm which was then very new indeed: gay pride, a positive alternative to shame, fear, and legally sanctioned hate.

1. Gay Alliance Toward Equality. *Gateway to homosexuality*. Vancouver: GATE [Gay Alliance Toward Equality], 1972.
2. Gay Alliance Toward Equality. *Gay tide*, vol. 1, no. 1, August 1973.
3. Gay Alliance Toward Equality. *How the criminal code discriminates against gays*. Vancouver: GATE, 1971.
4. Green, Roedy. *A guide for the naïve homosexual*. [Vancouver, The Author] 1971.
5. Gay People of UBC. Founding statement. 1972; “Gay people of UBC.” Brochure. [197-?].