Erotica: Humor - Challenging - Banned

Published erotica serves various purposes and holds significance in literature and human expression. This short list attempts to embody some of the major highlights:

- **Exploration of Human Sexuality**: Erotica provides a platform for exploring and understanding the complexities of human sexuality.
- **Artistic Expression**: Like any form of literature, erotica is a form of artistic expression.
- **Empowerment and Liberation**: Erotica can be a tool for empowerment, especially for marginalized voices, allowing individuals to reclaim and assert their sexuality, challenging traditional stereotypes and promoting a sense of liberation.
- **Cultural and Historical Insights**: Erotica often reflects the cultural and historical contexts in which it is written.
- **Entertainment and Escapism**: As with other genres, erotica serves as a source of entertainment and escapism for readers.
- **Promotion of Open Dialogue**: Erotica can contribute to open discussions about sex and relationships. By addressing various themes and scenarios, it encourages conversations around consent, communication, and the diverse ways people experience and express their sexuality.

The reception of erotica varies widely, and opinions on its importance differ based on individual perspectives, historical and cultural contexts, and societal norms. Published, the works captures moments in time, documenting, preserving, and illuminating a essential aspect of the human experience.

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Early reprint, most likely for Avery (the original publisher). A renowned Victorian work on flogging and discipline, reprinted repeatedly. It quotes many extracts from "The Englishwoman’s Domestic Magazine," relating to the pros and cons of flogging girls. Other anecdotes include: ‘Revelations of Boarding School Practices’; ‘Flogging Girls’; ‘Flogging with a Frying Pan’; ‘Punishment of the Knout in Russia’; ‘A Conjugal Scene’; the notorious case of ‘Elizabeth Brownrigg’, who was executed for her excesses; and ‘Flogging at Sea’.

"Similar in format and typography to the ‘Phallic’ series published about that time by George Redway–possibly by the same printer. This text was reprinted, c. 1935, line for line, different typeface, on rough wove or laid paper (chains vertical, sizes 192X125, 143X93; pp. 80).” [Bibliography of Clandestine Erotic Fiction in English 1885-1930]


Limited and privately printed edition of one thousand copies for sale only to adult collectors of curiosaus and students of psychology. Illustrated in color with bright color block mono printing. Scarce and out-of-print, limited edition novel for those engaged and otherwise
interested in sadomasochistic fantasy and/or communities.


"In order to compile Dick for a Day, scholar and feminist Fiona Giles approached hundreds of well-known writers, poets, artists, actresses, and academics and asked them to express what they might feel if they abruptly found themselves genitaly altered. From Terry McMillan to Jennifer Blowdryer, from Patricia Cornwell to Linda Sexton Gray, we find unexpected answers: hygienic, erotic, metaphysical, and even spiritual. By turns playful and sociologically profound, Dick for a Day is a milestone in sophisticated humor and feminist literature."--Publisher.


12 mostly hermaphroditic pen & ink sketches plus two unrelated (but clearly the same artist). A very unique and very unusual collection of images by a sadly unknown artist.


"Having taken over 2 years to complete, "The Hillbilly Kama Sutra" is Huck's first portfolio of prints since 1998's seminal, "2 Weeks in August: 14 Rural Absurdities". ... 'The Hillbilly Kama Sutra' is part of a long tradition of thematically unified suites in the history of printmaking. Inspired by artists such as Hogarth, Holbein, and Goya, Huck has chosen the timeless theme of sex, albeit with a slight "hillbilly" twist." This set is very much a homage to Holbein's Dance of Death (with a touch of R. Crumb). Huck, best known for his monumental satirical woodcuts (including a triptych the central panel of which is a single 4x8 foot woodblock print), is a modern master of the woodcut. His work draws heavily on the influences of the great engravers/artists, Albrecht Dürer, José Guadalupe Posada, R. Crumb, and Honoré Daumier.


Appears to be part of Vol. 1 and all of Vol 2 of a fetishistic tale of adventure. "Chapter Two: The First Guest" is typed on ruled college paper and includes some mss corrections. Volume 2 follows and appears to be mimeo reproduction of a typed mss and shows mss corrections/changes. Early typed/mimeo sexually explicit mss...perhaps an edit
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It is challenging to find these early, mimeo examples of sexually explicit prose and, far more so, to find early 'draft' work, as this appears to be. Very unusual.


A genuinely rare edition of Pushkin's erotic (and blasphemous) erotic poem, published in German with a fake Russian imprint for clandestine circulation in Russia.

Bored with church observances and revolted by the pious hypocrisy, Pushkin wrote this satirical amalgam of several of the Church’s most revered dogmas in April 1821. The poem is both blasphemous and erotic, satirizing the Annunciation, the Virgin Birth and the Fall of Adam and Eve.

Being too scandalous to be published, the text circulated anonymously in manuscript. It came to the attention of authorities only in 1828, when a retired staff-captain V. F. Mitkov was arrested for reading the blasphemous text to his servants. An inquiry was opened and Pushkin was soon brought to questioning before the military governor general of St Petersburg. He initially denied his authorship, but as the work was known to be his, the poet was obliged to write a letter to the Tsar Nicholas I confessing and expressing contrition in order to avoid a second period in exile.

The poem tells a story of Mary, a beautiful young Jewess neglected by her old husband but soon destined to lose her virginal innocence. After the Lord sees Mary and falls in love, he sends the archangel Gabriel down to announce this to her. But before either of them can take matters further the Devil presents himself to Mary and, turning into a handsome man, seduces her. Gabriel drives him off and repeats the debauchery. After his departure, as Mary is lying contemplatively on the bed, God in disguise of a white dove descends upon her, and, despite her resistance, has its way with her as well.

Having been finally left alone Mary considers her position: “Ah, what fun and games I’ve had today! That’s one, two, three. They’re really not too bad! I’ve weather it, I think I can record.

Together in a single day I’ve had The devil, one archangel and the Lord!” (Translation by A.D.P. Biggs, “The Goddyssey: or The Devilliad”. Russian Literature Triquarterly, No3, spring 1972). The text was published by Erazm Lukasz Kasprowicz (1835-1922), who apparently based it on the (equally rare) earlier Geneva (?) edition issued in 1889. Kasprowicz worked for the well-known publisher F.A. Brockhaus in Leipzig in 1839, where he created the Bibliothek Russischer Autoren in 1861. He founded his own publishing house ‘Slavische Buchhandlung’ in 1864, opening a bookshop a year later. Taking advantage of the liberal censorship in Germany at that time, Kasprowicz focused on publishing texts that were banned in Russia and his native Poland, making his production highly popular with immigrants. Many of such editions were subsequently smuggled back into the Eastern European countries where they circulated illegally.

The erotic poem was first published in a collection of Russian poetry in London in 1861. In Russia a censored version was published in 1907, followed by the complete text in 1917. Quite rare, outside Russia we find only five copies of this edition (NYPL, Temple University Philadelphia (misstating publication site as Istanbul), Harvard, Library of Congress and BULAC Paris). No identified copies brought to market in at least a decade.

Bibliography Bessmertnikh, L.V. „O nekotorykh izdaniyah eroticheskikh proizvedeni A.S. Pushkina i M.Yu.”

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An erotic novel written by French author Anne Desclos under the pen name Pauline Réage. "Desclos' lover and employer Jean Paulhan, a fervent admirer of the Marquis de Sade, had made the remark to her that no woman was capable of writing an erotic novel. To prove him wrong, Desclos wrote a graphic, sadomasochistic novel that was published under the pseudonym Pauline Réage in June 1954. Titled *Histoire d'O* (*Story of O*), with a sympathetic preface by Jean Paulhan which nevertheless did not reveal her identity, it was an enormous, though controversial, commercial success. In addition, the book's graphic content sparked so much controversy that the following March the government authorities brought obscenity charges against the publisher and its mysterious author that were thrown out of court in 1959. However, a publicity ban and a restriction on the book's sale to minors was imposed by the judge. Eventually, Desclos publicly admitted that she was the author of *The Story of O* in 1994, 40 years after the book was published. She also explained the pseudonym of Pauline Réage: she chose the first name in homage to Pauline Bonaparte and Pauline Roland and she randomly picked up the name of Réage on a topographic map." Only one OCLC listing for this edition.


Rey Anthony was the pseudonym of Maxine Lillian Serett, a remarkable woman and unsung heroine of the women's rights movement. Celebrated in its time, Rey Anthony's classic 1960 sexual freedom book *Housewife's Handbook on Selective Promiscuity* was a frank and detailed in its erotic descriptions of the author's sexual life. The title caused a sensation and it was later reviewed by the Supreme Court as part of their investigation into the publishing activities of Ralph Ginzburg (who acquired the copyright to this work in 1966) that resulted to his serving six months in prison. Reprinted many times, the earlier editions are very uncommon.


Trina Robbins painted 'Bare Breasted Coyote Woman' for Margo St. James and it comes from Margo's personal collection. Margo St. James founded the organization C.O.Y.O.T.E. (Call Off Your Old Tired Ethics). The bulk of COYOTE's records are archived at Harvard University [in the Schlesinger Library]. An American self-described prostitute and international activist on and for sex workers rights. Founder and headliner of the [infamous] "HOOKERS' MASQUERADE BALLS" in San Francisco. St. James ran for President of the United States, as a Republican, in 1980 and for San Francisco Board of County Supervisors in the late 1990s. She was married to Paul Avery (investigative journalist notably of Zodiac killer and Patti Hearst) until his death in 2000. She was instrumental in founding the St. James Infirmary, a medical and social service organization serving sex workers in San Francisco. A remarkable and powerful figure in the women's movement and sex workers' rights. Trina Robbins "was an early and influential participant in the underground comix movement, and one of the first few female artists in that movement." A cartoonist and historian, Robbins has a long history of creating outlets for and promoting female comics artists. In 1969, she designed the costume for the character Vampirella for artist Frank Frazetta in Vampirella #1. More significantly, in the early 1980s, Robbins became the first woman to draw Wonder Woman comics.

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A lovely example of this most picaresque of picaresque novels, influential since publication, referenced by everyone from Swift to Dostoevsky to Sacher-Masoch and translated repeatedly from French to Spanish to English and back again. Scholarly thought lays its original authorship at the feet of Alain-Rene Lesage, although there are compelling arguments that suggest its original author might have been Spanish. A richly bawdy bit of social observation that laid the ground work for many staples of the genre; wicked robbers, hypocritical clergy, wise and cunning servants and the occasional dim witted nobleman. This particular copy is rendered transcendent by the addition of an erotic fore-edge painting to each volume. Five panels in the style of Rowlandson (volume I in fact depicting scenes from his “Jugglers” cartoon) featuring Reubenesque beauties in ringlets and not much else accompanied by a number of portly, red faced chaps in a state of either advanced inebriation or visible excitement. Beautifully executed, and in lovely condition.


The original drawing by Trina Robbins of a board game embodying Margo St. James' life and activities. From Margo's private library. Trina Robbins is the renowned American comics artist, writer and "herstoryian". "She was an early and influential participant in the underground comix movement, and one of the few female artists in underground comix when she started. She worked at the feminist underground newspaper *It Ain't Me, Babe*. She subsequently established the first all-woman comic book titled *It Ain't Me Babe Comix*. She became increasingly involved in creating outlets for and promoting female comics artists, through projects such as the comics anthology *Wimmen's Comix*. She won a Special Achievement Award from the San Diego Comic Con in 1989 for her work on Strip AIDS U.S.A."

She was the first woman to draw Wonder Woman. Margo St. James founded the organization C.O.Y.O.T.E. (Call Off Your Old Tired Ethics). The bulk of COYOTE's records are archived at Harvard University [in the Schlesinger Library]. An American self-described prostitute and international activist on and for sex workers rights. Founder and headliner of the [in]famous "HOOKERS' MASQUERADE BALLS" in San Francisco. St. James ran for President of the United States, as a Republican, in 1980 and for San Francisco Board of County Supervisors in the late 1990s. She was married to Paul Avery (investigative journalist notably of Zodiac killer and Patti Hearst) until his death in 2000. She was instrumental in founding the St. James Infirmary, a medical and social service organization serving sex workers in San Francisco. A remarkable and powerful figure in the women's movement and sex workers' rights.
13. Stelarc & Paffrath
[James D (ed), et al].
**Obsolete Body / Suspensions / Stelarc.**

Very graphic images and textual descriptions by and of the artist in a variety of suspensions (various hook numbers, positions, locations). In 2007 the artist had his ear attached to his arm. Uncommon generally, scarce signed.

14. Watercolor Illustrations for a "Clandestine" and Unknown Work
[12 Loose Images; Original Art]. nd [circa 1950]. Unique Edition. Pencil notations at the rear of the first image, else bright and clean. Approx. 4x6 inches. Black and white watercolors. Fine.. (#6506) $1,250.00

"N.B. Posing and Sequencing of images is in homage to "Idyalle Printainere" [Fedor Rojankowski's Idylle Printaniere (Paris Spring, 1933), a story without words telling of an encounter between two travelers on the metro].


Black textured paper boards, gilt lettering, black endpages; red faux-leather textured slipcase. Small 4to. np. Illus. (b/w plates). [N.B. It appears that this work was issued only in wrappers, making this an interesting copy. It is presumed that it is one of a small run bound in this fashion and presented to the author.] Fine in Fine Slipcase. Hardcover. (#7591) $450.00

The inscription, mostly likely to Robert Bond, read: "For Robert / never forget that it is an irritant that provokes the creation of a peace [sic] .... / Peter / HERU / I hope we can work on the sequel of "The Risen" together some time soon." This last a reference to Iain Sinclair's, The Risen (Robert Bond was Sinclair's biographer).

"Peter Whitehead has been a scientist, newsreel cameraman, writer, publisher, falconer, erotic photographer and an occultist. He has lived a rich life of extraordinary, almost hallucinogenic, intensity. He pioneered a highly subjective, personal style of documentary cinema influenced by the cinema vérité and direct cinema movements that offers audiences a singular vision." "1972 found avant-garde film documentarist Peter Whitehead ensconced in a chateau in southern France with a teenage heiress model and a month's supply of film and psychedelic drugs. The startling results, never before published, are contained in Baby Doll, a beautiful yet disturbing visual diary of a last four weeks spent in the pursuit of both physical and spiritual erotic extremes. An uncensored, unflinching photographic journal of sexual metamorphosis and personality disintegration, Baby Doll is also a unique testament to Peter Whitehead's experimental vision, a forbidden legacy of an era simultaneously marked by its innocence and its licence to explore previously uncharted areas of sexuality and psychic experimentation." (publisher)


Two volumes, printed on mimeo, with blue sheets bound in for the addition of tipped-in photographic images (this was sometimes done prior to sale, sometimes by the owner. Uncommon generally, very scarce compete.

The work is comprised as a collection of Socratic dialogues, with the 'professor' presenting tales of told by common folk (barber, salesman, druggist, etc.) reveling in the joy of women and female sexuality. Ironically, the author was a Hollywood publicist, and had been an executive at The Hays Office for several years prior to this publication. [Kearney Private Case p. 52]. The Hays Office was, of course, Hollywood's self-censorship bureau and that it's executive publicist was writing porn is rather pleasing.

Early mimeo sexually explicit series. It is difficult to find these early, mimeo examples of sexually explicit prose and, for all the usual reasons, it is harder still to find complete multi-volume sets. Poorly printed, poorly bound, and of subject matter that was often disposed of rather than tended to, they seldom pass the test of time. This is especially true of these early, 13 line per page copies, with a relatively small number of examples in various collections. As printed illustration was beyond the technology used, these are illustrated with four b/w photographs in each volume.

Thank you, in advance, for your consideration. Please do not hesitate to contact us with any questions.

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