

Lux Mentis, Booksellers

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Grrrl Books: By, For, About Women

1. Acker, Kathy. **Hello, I'm Erica Jong.** New York: Contact II Publications, 1982. First Edition. Minor shelf/edge wear, else tight, bright, and unmarred. Black wraps, silver lettering, blue endpages. 8vo. np. Illus. (color plates). Very Good+ in Wraps. Original Wraps. (#9587) \$200.00

Text Kathy Acker and images by Michael McClard. Passion, as one expects from Acker, in print.

2. Belhoff, Mindy. **Recreation of the Declaration of Independence as designed & printed in 1777 by Mary Katharine Goddard.** New York: Intima Press, 2010. Limited Edition. Bright and clean. Document 21x16" printed in 2-color black and brown; Essays 21x16" printed in blue and red; inside an archival paper folio; hand set in Caslon & letterpress printed on hand made cotton & linen paper (paper custom made by Katie MacGregor, Maine) Limited edition of 100 copies. Fine in Fine Portfolio. Broadside. (#8916) \$825.00

Research & printing took place January thru September 2009, as originally designed & printed by Mary Katharine Goddard, January 1777. "Setting the Declaration in type was enlightening in many ways, as my thoughts throughout the process were of Mary Katharine in her print shop during the cold month of January, not having 21st century amenities. I could not help but wonder how Mary Katharine must have felt being entrusted to print this stunning proclamation while

setting each letter of the text 'all Men are created equal.' Therefore, on July 4th, 2010, I went to press on a second unambiguous edition proclaiming 'all People are created equal'," explained Mindy Belloff. *"Mary Katharine was an incredibly brave woman for her time. By her actions, she was clearly a pioneer for women's rights and freedom of the press."* (Artist statement)

3. Browning, Elizabeth Barrett. **Aurora Leigh.** New York: C.C. Francis & Co. , 1857. First American Edition. Light/moderate shelf/edge wear (tips through, minor loss at head and heel), spine label missing, small pull area at front paper board, light rubbing, ownership signature on fep, bookplate at front pastedown, else tight, bright and unmarred. Halfbound, brown leather spine and tips, five raised bands, gilt decorative elements, marbled paper boards. Small 8vo. 366pp plus 6pp ads. Good+ [Textblock Near Fine]. No DJ as Issued.. Hardcover. (#4825) \$75.00

From the library of noted American poet and author Lewis Turco. Volumes from Turco's library are easy to identify as he had a (bad) habit of both signing the endpage and embossing the title page. Happily, he apparently added this to his library before his embosser. Written in blank verse, this work is Brownings defense of women's independence and ability. Overall, a very presentable copy of this well-known work.

4. Buckingham, Emma May. **Modern Ghost Stories: a Medley of Dreams, Impressions and Spectral Illusions.** New York; London: Fowler & Wells Company, 1906. First Edition. Tight, bright, and unmarred. Some wear to cover and extremities, discoloration, otherwise in very good condition. Bound in red publisher's cloth with illustration and title, author printed in white. 20cm. 139 pages, advertisement. Stamped with previous owner, "Clymer Romig," a writer, teacher, and bookkeeper for Aurand Printing House (Odd Fellow and 'pow-wow' publications) in Beaver Springs, Pa. Very Good+. Cloth. (#9584) \$400.00

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Emma May Buckingham, late 19th century author who championed the cause of elevating womanhood in a male-dominated society. Writing slightly before the Suffragette movement, she established herself through books, poetry and magazine stories with a proto-feminist attitude. Buckingham published "A Self-Made Woman" in 1873 in New York. Mary Idyl, Buckingham's heroine, finds herself with an insatiable thirst for knowledge. Much like her character, she believed self-culture should not only be open to men, but to women. Her work documenting supernatural occurrences is not only important for women's literacy, but also as an early investigation into the supernatural in the Pennsylvania region. A very uncommon and scarce work by a self-professed literary feminist and scholar.

5. Claudia. I, **Claudia: Feminism Unveiled**. London: A Class Whore Publication, [1980]. First Edition. Light shelf/edge wear, very minor stain at bottom edge of front wrap/ffep, else tight, bright, and unmarred. glossy pictorial wraps. Small 8vo. 32pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#9586) \$45.00

Self-published feminist critique from a woman who felt rebuffed/rejected by the feminist movement. Strong sex-positivel/sex work point of view. Illustrated throughout with images of author strolling gothily through a cemetery. "Feminists are no revolutionaries; they are simply members of that class of 'respectable' women who have always despised and exploited the working-class, resented ladies of pleasure, and felt threatened by ladies of 'easy virtue'.

6. Cummins, Maureen. **The/rapist**. High Falls, New York: Maureen Cummins, 2016-2017. Limited Edition. Bright and unmarred. Laser-cut aluminum pages, with silkscreen printed text and imagery. Aggregated in an aluminum two ring 'binder' with a metal back. Die-cut circles punched through all pages with the exception of colophon. Housed in an aluminum "archival" box. 16 pp., approximately 8.5x11". Of an edition of 40 books, this being copy _____. Fine in Fine Box. (#9246) \$3,300.00

The/rapist was produced by Maureen Cummins in the autumn and winter of 2016/2017, with typographic assistance from Kathleen McMillan, production assistance from Molly Berkson and Sarah Rose Lejeune, and metalwork by Charles Hubert. Initial research for the project was conducted in the Freeman/Watts archive at George Washington University, which holds the collected papers of Walter Freeman and James Watts. Images are from a variety of sources, including the text "Psychosurgery: In the Treatment of Mental Disorders and Intractable Pain" by Freeman and Watts (1950), as well as from found 19th century photoengravings and other sources. All printing work was done at the Women's Studio Workshop Workshop in Rosendale, New York. A strong commentary on rape and medical history which is perpetuated through the silencing of survivors of sexual assault under the direction of science.

7. Davis, Porter. **Sexual Anatomy**. El Segundo, CA: Banner Books, 1951. First Printing. Minor shelf/edge wear, 'fold break' at mid point of spine (closed tear through textblock and approx 1 inch long), light toning, else tight, bright, and unmarred. Printed yellow paper wraps. 8vo. 80pp. Illus. (b/w plates). Good+ in Wraps. Original Wraps. (#9595) \$75.00

Topic include: Absence of the Vagina, Menstruation, Penis Dimensions, Breasts, The Hymen, Urethra, Vagina, and Clitoris; Genital Precocity; Menstrual Disorders; Infibulation; Genital Mutilation; Double Vaginae; Artificial Vaginae; Pubic Hair Development. Far more scarce than one might expect OCLC shows only 2 holdings (Kinsey Inst. for Res. in Sex; British Library).

8. Densmore, Dana; Leghorn, Lisa; Rockefeller, Abby; Warrior, Betsy; West, Jayne, et al. **A Journal of Female Liberation [Issues 2-5]**. Cambridge, MA: Cell 16, 1970-71. First Printing(s). Minor shelf/edge wear, light evening toning to wraps, else tight, bright, and unmarred. Cream paper wraps, red printed lettering. 8vo. 127; 116; 116; 127pp. Illus. (b/w plates). Very Good in Wraps. Original Wraps. (#9592) \$125.00

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Includes: No More Fun and Games; The Dialectics of Sexism No More Fun & Games; We Choose Personhood, The Female State; No More Fun & Games! The First Revolution. Radical women's publication from Massachusetts, numerous authors and various essays and imagery.

"Cell 16 was a militant feminist organization in the United States known for its program of celibacy, separation from men and self-defense training (specifically karate).[1][2] Considered too extreme by many mainstream feminists, the organization acted as a sort of hard left vanguard."

9. Farrell, Jennifer. **Dance Party with the Girls of Starshaped.** Chicago, IL: Starshaped Press, 2017. Limited Edition. Tight, bright, and unmarred. Black paper wraps. Square 4to. np. Illus. (b/w plates). Signed numbered limited edition of 50. Fine. Original Wraps. (#9561) \$150.00

"The Girls of Starshaped is a bound collection of 4 prints showcasing the subculture girls of my early years. It features a Rude Girl, Mod Girl, Good Girl and B-Girl, entirely built from modular metal type and rule. There's an additional liner notes/colophon page in the front, printed on shimmery silver paper. The prints and outside wrapper are a rich black paper made from potato starch; the girls are printed with silver and black ink." [publisher's statement]

20% of sales go direct to She Crew, an organization in Chicago promoting the next generation of ass-kicking girls. PLEASE NOTE: There are two binding options. The Bound option features all prints bound within the outer sleeve. The Unbound option includes all the prints loose within the sleeve (perfect for displaying all at once).

10. **Feminaxe.** London: Languid, nd [circa 1986]. First Printing. Light, even toning, else clean. Printed newsprint, black ink. fo. 16pp. Illus. (b/w plates). Very Good. Original Wraps. (#9594) \$75.00

Various articles, notably "Palestine: Rising Up Against a Schmuck State" and "Nicaraguan Women's Coffee

Brigade" "It was produced by a bunch of anarchist women for women. We have no funding and not much resources, so we hope our use of photos causes no offense to those in them. Anyone who wants to copy anything (except Tories and other shitheads) - That's okay." No OCLC holdings.

11. Gilman, Charlotte Perkins. **The Yellow Wall Paper.** Boston: Small, Maynard and Company, 1901. Second Edition. Rubbing to extremities, light shelf/edge wear, inscribed on the ffep, else tight, bright, and unmarred. Internally clean and fresh. Publisher's yellow decorated glazed paper covered boards titled in a rather bilious orangey red. 12mo. 55pp. Very Good. Hardcover. (#9123) \$22,500.00

Inscribed to front flyleaf by the great lady herself:

"To Mrs. Beatrice Forbes Robertson Swinburne Hale! With Love of Charlotte Perkins Gilman. 1910"
Copies of this book are rare, nice copies of the first edition that preceded it by just over a year are even rarer, and copies signed or inscribed enter a whole new realm of rare which verges on purely theoretical; three inscribed copies of the first two editions, including this one, show up in over 30 years. For a story so polarising and influential, it's pretty thin on the ground in signed or inscribed form. The story, a keystone piece of early American feminism displayed through the prism of deftly executed and unsettlingly poetic supernatural fiction, is quite simply one of the best cases for ostensibly sensationalist literature changing the world. Part eulogy for female mental health, part captivity narrative and part autobiographical depression journal. One of its many themes (it's basically all underlying theme, it's the feminist iceberg of fin de siecle writing) is the androcentric socio-medical belief that women need rest when they should be active, enclosure when they desire freedom and lack of stimulation when they quite definitely desire more. Ms. Gilman was, to put it mildly, rather of the belief that these theories of "care" were wrong and more directed at keeping unruly women (whether for medical or other reasons) out of sight and out of mind...trapped as it were, behind everything else.

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Critically the story is noted for having provided an in text guide to feminist interpretation, as her protagonist struggles to arrange the "galloping pattern" of the wallpaper into something comprehensible, Gilman is suggesting that this is what women have to do on a daily basis to try and navigate a world that actively denies them the means to do so...that it ends in a descent into madness is neither surprising nor a fault in the interpreter. So, the good news is you have an early copy of the perfect storm of feminist weird tale inscribed by the late 19th century's High Priestess of Feminism. The really good news is that it's inscribed with love to Beatrice Forbes-Robertson on what I believe to be the occasion of her New York marriage to Swinburne Hale, society lawyer.

Beatrice was the transatlantic issue of the mighty London house of Forbes-Robertson, theatrical super family, friends of Oscar Wilde in all possible ways, revolutionaries of the stage, she was mates with royalty, blood brethren of the rich and famous from Bernhardt, to Irving, Ellen Terry, Bram Stoker, Gilbert and Sullivan and the great and powerful on both sides of the pond. Actress, activist, public speaker on Women's Suffrage, Vice President of The Actress's Franchise League (yup, a women's trade union in pre First World War America), President of The British War Relief Organisation, author of "What Women Want" and, along with Charlotte Perkins Gilman herself, a leading member of Heterodoxy (which is an incredible name on so many delicious levels); the prominent and occasionally notorious and radical feminist debating group based in Greenwich Village in the early 20th century. A hotbed of unorthodox feminist opinion and a haven for New York's lesbian and bisexual women, other members apart from Gilman and Forbes Robertson included Inez Haynes Irwin, Ida Rauh (another actress and female trade unionist, running mate of Eugene O'Neill), Susan Glaspell (the greatest woman playwright no-one has heard of), Fola La Follete (Quote of the week: "A good husband is not an adequate substitute for the ballot.") and Zona Gale, first female Pulitzer winner. I can only imagine that their meeting rooms didn't need gas or electricity, it probably just glowed out of sheer rage and intelligence, they referred to their struggle for recognition as "breaking into the human

race."

One of the greatest and most significant weird tales of the late 19th century, a story "not intended to drive people crazy, but to save people from being driven crazy..." inscribed by its ground-breaking feminist author, to a friend and fellow fighter for woman's suffrage on the occasion of her marriage. Beat that.

12. Jacobs, Diane. **Object n. Object v.** Portland, Oregon: Scantron Press, 2016. Limited Edition. Bright and unmarred. Wood and glass custom case with laser cut text, materials include glass, chicken egg shells, plaster, tangerine skin, gold leaf, acrylic balls, antique glass/aluminum slide mounts, India ink on vellum, oil paint, water color, human hair, wood, leather, aluminum combs, ceramic, military dog tags, and molded handmade cotton paper. np. Numbered limited edition of 4. Fine. (#9240) \$10,000.00

"object n., object v. was created to link present day gender inequality to our ancient past. Male control over women's bodies and women's sexuality continues around the world, as does the hierarchy of objective beauty. While the ancient Greeks were oppressing and objectifying women, an egalitarian society roamed north of the Black Sea. Legendary warrior women known as Amazons rode horses, practiced archery, fought to defend and conquer, and had sexual freedom. In this artist book I have juxtaposed two parallel worlds through objects and imagery. All the text is derived from two books that paint the picture and tell the story. Helen of Troy: Beauty, Myth, Devastation by Ruby Blondell and The Amazons: Lives & Legends of Warrior Women Across the Ancient World by Adrienne Mayor. When I read that self-reliant warrior women existed in the ancient world I was inspired and I wanted to share that knowledge to rekindle a collective vision of equality." [artist statement]

13. Jacobs, Diane. **Red Sun Hat [Woven Paper].** Portland, OR: Scantron Press, 2013. Limited Edition. Bright and unmarred. Woven paper strips, letterpress printed, sculptural. Approx. 23x5" np. Fine. (#8346) \$1,250.00

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"In this body of work I intend to expose the tenacious, white, patriarchal power structure by using language as my witness. Over a three-year period I collected slang and derogatory words that exploit women. The exhaustive list came from friends, family, and several dictionaries on slang. Strangers also contributed by writing on anonymous pink and blue cards their answer to the question what are the worst names you have ever been called? In my first projects, I sculpted hats, bras, and underwear made of letterpress-printed woven paper. This series of work makes feminist references to craft, the body, and a misogynist culture."

14. Jacobs, Diane. **Woven Paper Undergarments [Bra and Panties]**. Portland, OR: Scantron Press, 2010. Limited Edition. Bright and unmarred. Woven paper strips, letterpress printed, sculptural. 11x23x3" np. Fine. (#8766) \$2,000.00

"In this body of work I intend to expose the tenacious, white, patriarchal power structure by using language as my witness. Over a three-year period I collected slang and derogatory words that exploit women. The exhaustive list came from friends, family, and several dictionaries on slang. Strangers also contributed by writing on anonymous pink and blue cards their answer to the question what are the worst names you have ever been called? In my first projects, I sculpted hats, bras, and underwear made of letterpress-printed woven paper. This series of work makes feminist references to craft, the body, and a misogynist culture."

15. Janezic, Alexandra. **One Hundred & Twenty-four Dis/Satisfied Women**. Iowa City: Alexandra Janezic, 2017. Limited Edition. Tight, bright, and unmarred. Printed paper boards, sewn signatures, red endpages, printed in red and black. Numbered limited edition of 40. Oblong 12mo. np. Fine. No DJ, as Issued. Hardcover. (#9249) \$250.00

Concrete poetry and women's rights and equality inspired artist book. Feminist think piece with thoughtful text forms. "This book is based on a study of 124 women

stenographers by psychologist Margaret Sidney Quayle, using pieces of text from the following titles..." [from the colophon]

16. Kollontai, Alexandra; German, Lindsey (intro). **Communism and the Family [together with] Sexual Relations and the Class Struggle**. London: Socialist Workers Party, 1984. 2nd/3rd Printing. Minor shelf/edge wear, sunning at spines, else tight, bright, and unmarred. Printed color wraps. Small 8vo. 16;16pp. Very Good in Wraps. Original Wraps. (#9589) \$25.00

Handsome copies of both.

17. **Obituary Cards [Sarah Thomas; Rebecca Thomas]**. Wales, 1865/1878. Very minor wear, else bright and clean. Die-cut embossed cards, cream with black back piece, black ink lettering. Very Good+. (#9588) \$100.00

Obituary cards from two young Welsh girls who passed at 16 and 25 in 1865 and 1878.

18. Pettitt, Ann, et al. **Women for Life on Earth '83 [association correspondence laid in]**. Glastonbury, UK: Women for Life on Earth, 1983. First Printing. Minor shelf/edge wear, else tight, bright, and unmarred. Printed wraps in blue ink. 8vo. 27pp. Illus. (b/w plates). Laid in letters. Very Good+ in Wraps. Original Wraps. (#9596) \$145.00

Early and very scarce copy. Apparently belong to Bob Dennis, as there is a letter from Ann Pettitt laid in addressed to him. The letter and an additional laid in leaf are related to Women for Life on Earth 'Russia Trip' Typed letter by Pettitt about the trip and fund raising ('pro-soviet' efforts). Pettitt is best known for writing "Walking to Greenham: How the Peace Camp Began and the Cold War Ended", documenting this organization and movement.

No copies in OCLC.

19. Rowe, Marsha; Boycott, Rosie; Plath, Sylvia; Friedan, Better, et al. **Spare Rib [Early Partial Run, 30 Issues]**. London: Spare Rib, 1972-78. First Printings. Minor shelf/

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edge wear, else tight, bright, and unmarred. Printed pictorial paper wraps. 8vo. Var. pag. Illus. (b/w images). Very Good+ in Wraps. Original Wraps. (#9593) \$450.00

Spare Rib remains one of the most iconic symbols of Second Wave Feminism, its influence far out-living the span of its publication (1972-1993). This collection embodies a reasonably complete run of 30 issue from the early days, including: No 2 – 6, 8-12, 14-15, 20-21, 23-25, 29 30-33 and an additional 8 issues from 1977/78. Small group of related cuttings laid in.

20. Wickie Stamps and Fish [eds.]. **Brat Attack: The Zine for Leatherdykes and Other Bad Girlz [Issue 5]**. [Deva: San Francisco, CA], May 1994. First Edition. Minor shelf/edge wear, touch of rust at staple, else tight, bright, and unmarred. Staple binding, newsprint with original wraps. Illus. (b/w plates). Out-of-print, scarce copies. Near Fine in Wraps. Original Wraps. (#9047) \$50.00

As noted by a feminist scholar, "Brat Attack thus emerged as a mouthpiece for young lesbian punks to express their discontent with S/M community." This was the final issue of a short publication history [Issues 1-5]. Contributors included: Tala Brandeis, Fish, and Wickie Stamps [former editor of Drummer magazine] and cover art by Beth Callaghan.

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

Ian J. Kahn

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