

THE POET'S PRESS



A CATALOG OF BOOKS 2026

The Poet's Press is one of the oldest single-proprietor small presses in the United States. Its catalog of books and ebooks ranges from classic poetry of Greece, Rome, and China to a wide range of neoRomantic and Gothic writing, to the lesser-known poets of Greenwich Village's last Bohemia of the 1960s and 1970s. The press has rescued and published the collected works of important and widely-published New York City poets, and has expanded its catalog to include new voices from New York, New Jersey, Rhode Island, and Pennsylvania. There are many surprises in this richly-varied catalog of poetry, memoir, essays, fiction, criticism, and translation.

The Poet's Press was founded in New York City in 1971, as part of the last great Bohemia of Greenwich Village, with the mission of publishing neglected or lesser-known poets. In those days a number of deserving poets, despite having many magazine appearances, had no book publications. Brett Rutherford sought to publish affordable chapbooks and books for poets, and The Poet's Press quickly emerged as an important part of the New York poetry scene. Working out of a loft in the "cast-iron" district of Chelsea, The Poet's Press printed and bound its own books with a small offset press and a variety of binding equipment. The press hosted readings at the loft, and Rutherford and the circle of poets he published were a vital part of the West Village poetry scene. Distinct from the more *avant garde* East Side poets, the poets chosen by the press, although almost all wrote in free verse, were more traditional in centering on coherent narrative and connections to historical content or classic literature. With the publication of the 1975 anthology *May Eve: A Festival of Supernatural Poetry*, the press started a second imprint, Grim Reaper Books, later used for a number of Gothic and supernatural titles. The writings of Brett Rutherford, Barbara A. Holland, Shirley Powell, and some other contemporaries indeed constituted an informal "New York Gothic" movement.

During its early years in Manhattan, The Poet's Press provided printing for the city's LGBTQ organizations, and was for a time the only print shop willing to do such work, producing newsletters and other matter for the Gay Activists Alliance, the West Side Discussion Group, The Mattachine Society and other organizations. The press has always been welcoming to gay and lesbian writers.

In the 1980s and 1990s, The Poet's Press, located variously in New York, New Jersey, and Providence, RI, continued to produce poetry books in what might be called "medieval high tech," combining the emerging desktop publishing technology with hand-bound books printed on acid-free paper. The books sometimes had custom-designed typefaces and employed a combination of gluing and stitching as the press sought new ways to produce handsome books that were still affordable. It would have been easy to go the route of the letterpress fine presses, but the productions of those high-end hobbyist printers were costly, and not the kinds of books that a poet could carry around to readings or bookstores.

Short-run book printing came to the rescue in the 1990s, and then the new technology of print-on-demand, which made it possible to publish and distribute books world-wide without the expense of warehousing many cartons of unsold books. The press continued in this vein in paperback, hardcover, and PDF ebooks, focusing on design and typography to make books that embodied many of the classic aspects of book design. Since July 2024, most new Poet's Press books are also published in epub/Kindle format.

As it became more and more apparent that poets could easily produce their own chapbooks, Rutherford turned the press to different projects, such as the landmark five-volume historical series on Gothic and supernatural poetry, (two annotated volumes of *Tales of Wonder*, followed by three volumes of *Tales of Terror*.) The collected writings of departed poets from the Greenwich Village scene also came to pass: three volumes of the writings of Emilie Glen, and nine volumes of the poetry of Barbara A. Holland, known as "the Sibyl of Greenwich Village." Anthologies of writers from Rhode Island, and others from the Palisades Poetry movement of New Jersey, brought many new authors under the press's umbrella. A collaboration with David Messineo and *Sensations Magazine* yielded the two-volume collected poems of Irish-American poet Moira Bailis. New poets adopted by the press often stayed for multiple titles, such as Annette Hayn, Joel Allegetti, Jack Veasey, and Jacqueline de Weever.

In the last several years, after relocating to Pittsburgh, press founder Rutherford has turned his attention to a wider swath of world literature, producing, by his own and others' hands, studies, translations and adaptations involving Ovid, the Chinese Emperor Li Yu, Greek poets Callimachus and Meleager, Rainer Maria Rilke, Phillis Wheatley, World War I literature, Victor Hugo, and Heine's satirical poems. Forays into essays, fiction, and memoir have included volumes of Continental horror stories, the literary essays of Rhode Island writer Sarah Helen Whitman, a collection of Silver Age Russian fiction, and Boria Sax's memoir of atomic espionage. Some of these books appear under the press's third imprint, Yogh and Thorn Books.

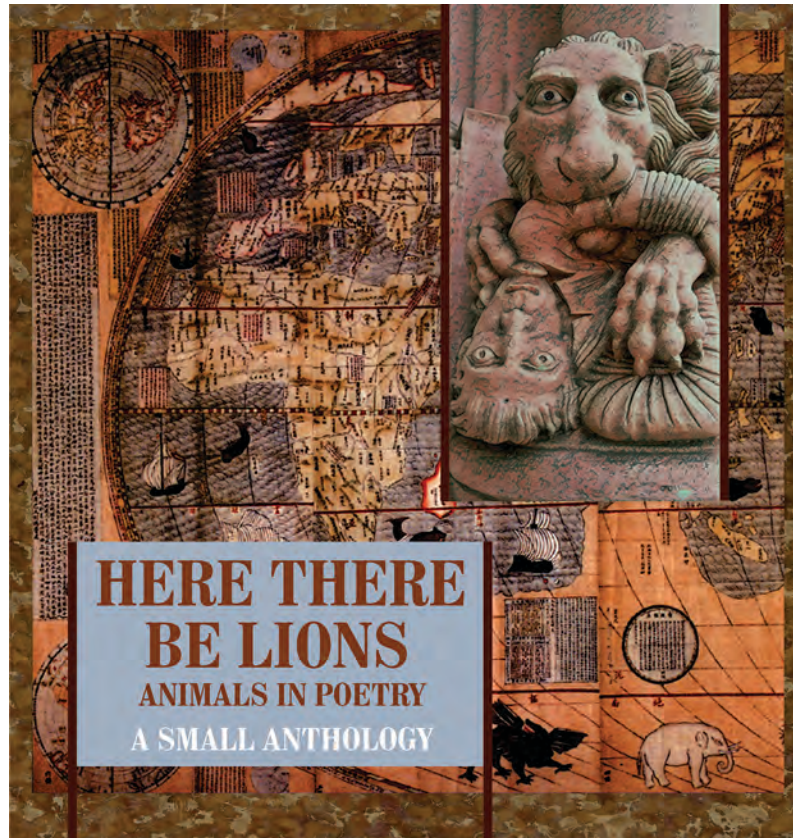
The press passed its 50th anniversary in 2021, and has now published poems and writings by 535 authors.

- Most titles are on Amazon. Or, order books directly from The Poet's Press in two ways:
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This catalog is available as a PDF download from poetspress.org/catalog2026.pdf

HERE THERE BE LIONS - AN ANTHOLOGY OF ANIMALS IN POETRY



A Small Anthology edited by Paul Nash, Denise La Neve, and Brett Rutherford

We share the earth with untold numbers and kinds of creatures, and so animals have always companioned us in myth, fable, legend and poetry. “Here There Be Lions” was originally a Latin inscription *Hic sunt leoni* used to fill blank spaces in world maps, suggesting that, whatever else we did or did not know about *terra incognita*, its proper landlords were the beasts. And just as no one warned visitors to England, “here there be rabbits,” the warnings were reserved for the kings of their kinds in size or ferocity.

In this collection, the editors have ranged across millennia to find prime examples of poets’ use of animals, whether observed as in natural history, or personified as speaking actors in a drama. The earliest poet here writes in ancient Greek: Archias, a friend of the Roman Cicero, wrote a number of short lyric poems centered on animals, and the best of them are here. From Geoffrey Chaucer around the year 1400 CE in Middle English, we have the tale of Chanticleer and the Fox, itself based on a fable by Marie de France, the oldest French woman writer known by name. The historical survey of animal poems ends with Walt Whitman’s famous lines, “I think I could turn and live among the animals.”

Modern and contemporary poets make up the rest of the anthology. Brett Rutherford has selected animal-themed poems by notable Poet’s Press authors, including the late Emilie Glen and Barbara A. Holland. Denise LaNeve and Paul Nash, editors of three anthologies of New York/New Jersey poets (The Poets of the Palisades series) invited submissions from poets who have been active in the North Jersey poetry series they have run in Teaneck and Wayne, NJ, which draws from an expansive circle of active poets in the region.

As this anthology is small in size and in the geographic scope of authors, it makes no claim to being a definitive collection of animal-themed poems. Instead, it is a microcosm of how today’s poets place their visions and voices in and among animals. It is intriguing that most write about the human-animal encounter and relationship, while others attempt to personify and represent the animal on its own terms. More than a “writing prompt,” the animal is a confrontation with the limits of awareness and of consciousness. The animal refutes any claim that knowing its name means knowing its essence.

More topical “small anthologies” are in the works. We hope this collection inspires and provokes its readers.

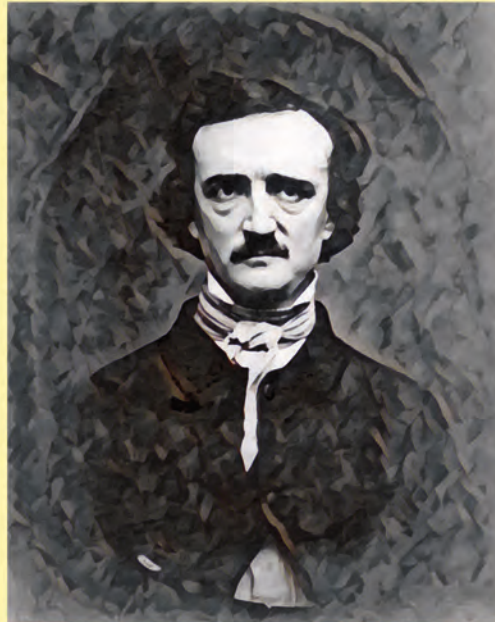
Published September 2026. This is the 418th publication of The Poet’s Press. ISBN 9798173235411. 94 pages. 8.5 x 8.5 inches, paperback. \$14.95. Also published as a full-color PDF ebook for \$3.99.

AMAZON ORDER LINK: <https://link.amazon/B06JnFaOK>

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THE ANNOTATED EDGAR POE AND HIS CRITICS

THE ANNOTATED EDGAR POE AND HIS CRITICS



SARAH HELEN WHITMAN

Edited & Annotated by Brett Rutherford

Sarah Helen Whitman (1803-1878), poet and critic, is best known for her brief engagement to Edgar Allan Poe in 1848, and for her role as Poe's posthumous defender in her 1860 book, *Edgar Poe and His Critics*. As critic, she was a ground-breaking American defender of Poe, Shelley, Byron, Goethe, Alcott, and Emerson. She and her friend Margaret Fuller are credited with being the first American women literary critics.

The complete text of *Edgar Poe and His Critics* presented here, from the author's final corrected version, includes the opposing texts by Rufus Griswold, whose libels provoked her landmark defense of Poe's writing and character. This annotated version identifies all the contemporary press reviews and books Whitman read and critiqued, making it indispensable for students of Edgar Allan Poe.

Brett Rutherford's introduction provides a social and literary history of Sarah Helen Whitman and her home city, Providence, Rhode Island. Although she had been active in Boston literary circles in her early years, her difficult life in Rhode Island made it impossible to publish her ardent defense of Poe until eleven years after his death, by which time Poe's detractors had seemingly prevailed.

With more than 100 detailed footnotes and an exhaustive bibliography, this edition demonstrates Whitman's depth of reading across American, British, German, and classical sources, and her ability to make a stand for the Romantic and Gothic sensibilities.

This is the 422nd publication of Yogh and Thorn Books / The Poet's Press. Published October 2026. Paperback, 6 x 9 inches, 124 pages. With 12 illustrations. ISBN 9798176203660. \$14.95.

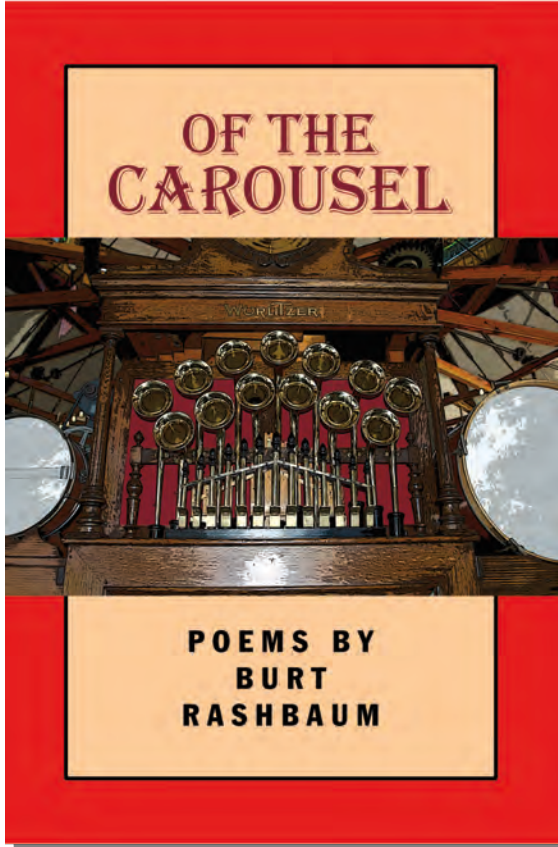
PDF ebook and EPUB3 ebook delivered together for \$4.99 from The Poet's Press online bookstore.

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THE POETRY OF BURT RASHBAUM

OF THE CAROUSEL



Burt Rashbaum has had the rare privilege of being one of five operators at The Carousel of Happiness, a re-imagining of a 1910 carousel with animals hand-carved by Scott Harrison, a Vietnam veteran who used his decades of carving to heal himself from the horrors of war. With ridership approaching one million, Rashbaum has had the opportunity to see a wide spectrum of life, and how riders react to the beauty of the carousel. In describing his experiences, he would often say, “I see magic there,” but when asked what this magic was, his explanation never seemed to match the actual experience.

Rashbaum knew he could only relate his observations in the one genre that can explain the unexplainable, through poetry. With a fiction-writer’s eye and a poet’s sensibility, he crafted these 21 poems as one sequence to reflect the beauty and wonder of The Carousel, the healing that occurs there, the life lessons, the love and indescribable joy that, as one poem states, is “barely contained within the human form.”

Scott Harrison, the carver of the carousel animals, wrote: “For me who, during the carving process, never knew the future extent of its magic and meaning, [the poems are] a particularly extraordinary description of what goes on under the roof in ways only an observant operator who stands in the middle of the spinning creatures could know.”

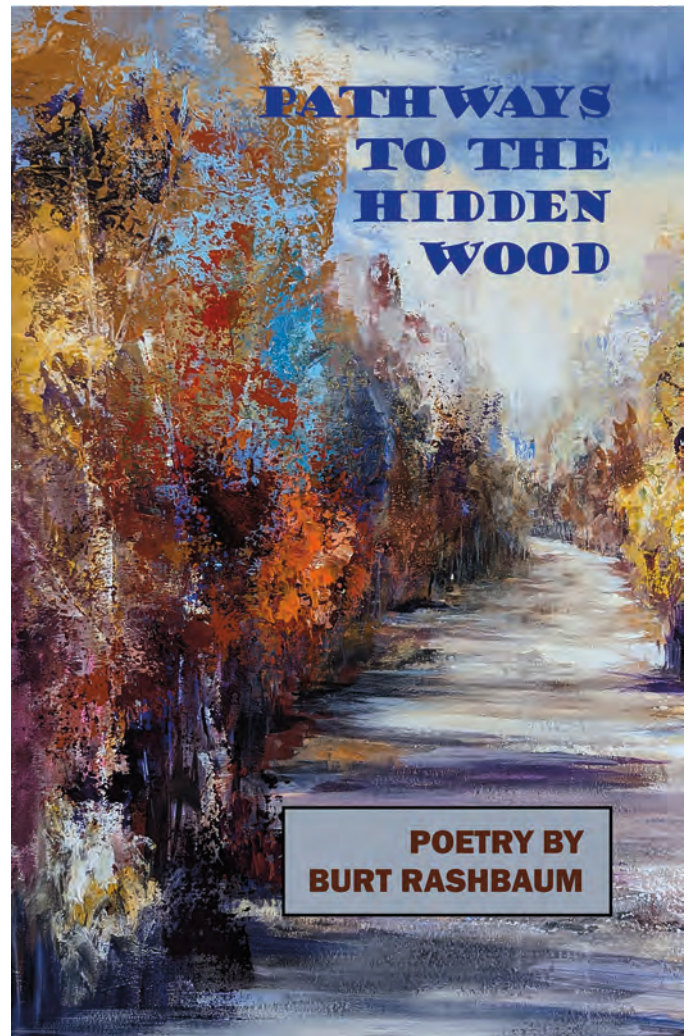
Some of the poems are in the shape of the carousel, others evoke its movement, the kinetic energy of the place and the enveloping bombast of the 1913 Wurlitzer band organ that plays while the carousel spins. While the words whirl like a rider on the carousel, when they are read aloud they tell stories. Open this book and enter The Carousel of Happiness, become a rider and experience what countless thousands from the world over have shared.

This is the 250th publication of The Poet’s Press. ISBN: 978-0922558971. 72 pages, 6 x 9 inches, printed in full color.



P250 Of the Carousel, paperback	72 pages	0.5 lb	\$15.95
E250 Of the Carousel, PDF	72 pages	0	\$2.99

PATHWAYS TO THE HIDDEN WOODS



Born and bred in Brooklyn, Burt Rashbaum has made Colorado his home since 1976. Writing and publishing for over half a century, he is the author of five collections of poetry, three novels, and one non-fiction collection. Of the Carousel, Burt Rashbaum's book of "shape-poems" about the Carousel of Happiness in Nederland, was published by The Poet's Press in 2019. He has published fiction and poetry in over a dozen anthologies, and has been translated into French and Romanian. Burt makes his home in Nederland, Colorado, at an elevation of 8236 feet. Although he started life at sea-level, he now only feels at home when he is closer to the sky. In his nature poems, Rashbaum counters stark nature with the enduring qualities of the human heart. He is more confident than nature-poets like Robinson Jeffers that what is human, endures. In "The Indifferent Sun," a voluptuous lyric defies the harsh facts of cold and raw elements, where "the shapes of the clouds/ dance and stretch/ elastic/ in the forever sky."

Every New Yorker remains in part a New Yorker forever, and Rashbaum is no exception. Returning to his childhood neighborhood in Brooklyn with his young son, he is shattered to find that his favorite tall tree had vanished. His son and some neighbors invent consolations, but his sense of loss takes root like an even larger tree. As, since in poems, things are always more than themselves, the loss Rashbaum carries away is actually the national trauma of the 9/11 attacks on New York City, a removal that time cannot heal.

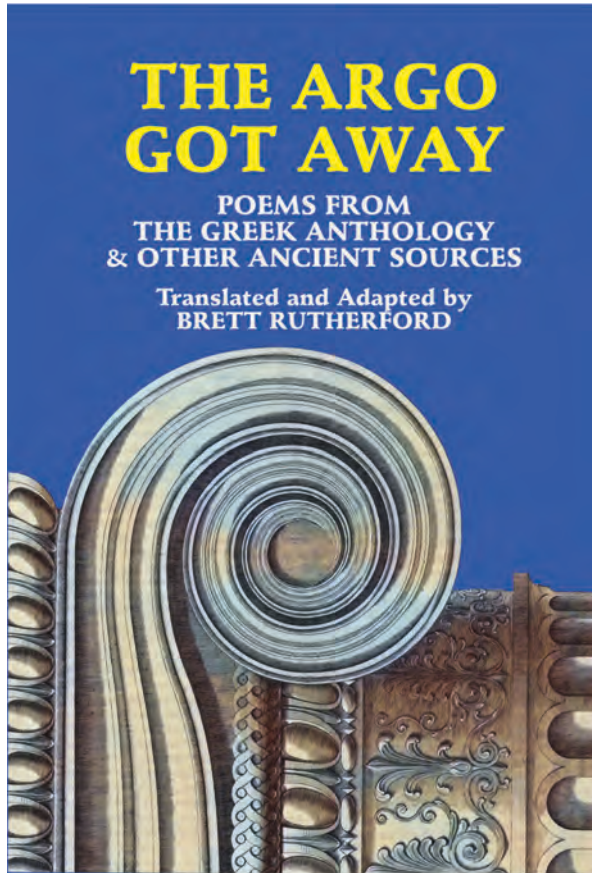
Burt Rashbaum believes poetry can not only be like painting using language, but can also correspond to an internal emotional landscape. The poems in this collection reflect the changes in seasons in his high-altitude existence, the sweetness of soul-mate love from France to Kauai, the horrors of environmental devastation, spoken by whales, and the awe of the earth's beauty from 35,000 feet above it all. The poems explore difficult questions about existence, while celebrating joy, wonder, and even grief. Rashbaum paints with words. You may nod in recognition, understand our deepest commonality, or see these word-creations as pathways to the hidden wood.

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THE ARGO GOT AWAY - POEMS FROM THE GREEK ANTHOLOGY



The works of nineteen Greek poets spanning more than 1200 years of Hellenic culture, from ancient Greece to Egyptian Alexandria to Rome, and to the violently anti-pagan Byzantine Empire, are the basis for *The Argo Got Away*. Greeks being Greeks, the love poems point more toward the frat-boy street idlers of Greek city-states, but legendary women such as Meleager's great loves Heliodora and Zenophila even out the score. In Theocritus's "Love Spell," a seduced-and-abandoned young girl turns to sorcery to induce her wrestler boyfriend to come back to her. On a higher plane, the goddess Athena spoils a more-than-sister friendship with a Greek queen by striking blind a young prince who stumbles upon their nudity. The arrows of Eros strike in every direction, and the Greeks, it seems, give in to every impulse.

In adapting and expanding poems from the legendary Greek Anthology, parts of which were suppressed for more than three centuries, poet Brett Rutherford has also chosen the best examples of epigrams and poems on other themes favored by the Greeks: family calamities, shipwreck-deaths, the grief of parents losing young sons and daughters, the loneliness of exiles, the fear of what comes in the afterlife in cold Hades, real or imagined epitaphs, and barbed insults, were all compacted into poems as succinct and terse as tabloid newspaper headlines. The things that mattered to them most sing out here, in crisp and clear versions that readers need not fear.

Poems from two very early authors, Solon the Athenian and Theognis, erupt up in this book as well, with political admonishments and a more stern view of human character. Pulled to the skies by gods, and to the ground by our baser nature, we, too, are the imperiled heirs of the Greeks. These poets have much to say to us.

From the Introduction: After Gutenberg's printing press made it possible to put literature into the hands of a larger audience, Aldus Manutius and other publisher-printers made editions of Greek and Latin classics. The first printed edition of *The Greek Anthology* was in 1494, with most explicit poems removed and others bowdlerized (which usually meant gender-changing the object of affection). No complete manuscript was available in Europe until 1606, and even so, the first critical edition of the entire anthology was not printed until 1776.

It is staggering to think that this cornerstone of Greek culture was not available in full during the entire early modern period and for most of the "Age of Reason." English translations, as they gradually came to be published, either denied the pansexual carnival of the ancient Greek experience, or expressed sufficient horror at the contents even while rendering them into English. The very heart of the Greek psyche was regarded as a mysterious blemish, an affront to a modern Victorian sensibility. It took until the end of the 20th century for poets and editors to simply tell what the Greeks said and did, and to enter into empathy and acceptance.

This is the 426th publication of The Poet's Press. Published October 2026. Paperback, 6 x 9 inches. 294 pages. \$16.95. ISBN 9798160051154. Also published as PDF and EPUB3 ebooks for \$3.99.

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*The last epic poem of Continental Europe in the Nineteenth Century,
now in its first English-language edition.*

VICTOR HUGO. THE TERRIBLE YEAR.

VICTOR HUGO. THE TERRIBLE YEAR. *Translated and adapted by Brett Rutherford.* This two-volume set is a poem cycle of epic length, in which the 68-year-old Victor Hugo, returning to Paris after two decades of exile, lives and witnesses the siege of his city by the Prussian army, his nation's humiliating surrender after its capital's bombardment and starvation, and then the chaos and violence of civil war. Members of the Paris Commune set Parisian historical and cultural landmarks on fire, and in the repression that follows, the new government carries out summary executions of as many as 15,000 French citizens. If the fall of Troy marked a "terrible year" for Homer, the disasters Hugo recounts from August 1870 through July 1871 are on a scale rivaling any epic of war and catastrophe.

No more than a quarter of this work has ever appeared in book form in English, despite Hugo's pre-eminence in poetry, drama, and fiction. The narrative poems in *The Terrible Year* pack the same power as Hugo's fiction, and some have an overwhelming emotional impact. For the more abstract poems in which Hugo meditates on the long flow of history and the immediate politics of his time, the translator has provided ample footnotes to provide context for allusions to persons, places, and events.

Among the startling ideas that Hugo presents here are the concept of a United States of Europe, a stinging rebuke of organized religion, a rejection of monarchy and the Divine Right of kings, and, above all, a defense of the rights of the poor and down-trodden. He is against all reprisals, political banishments, and summary punishments.

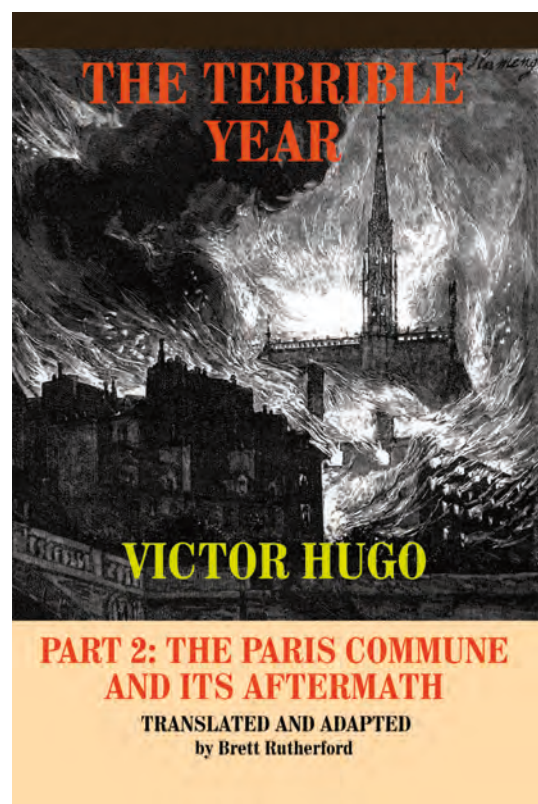
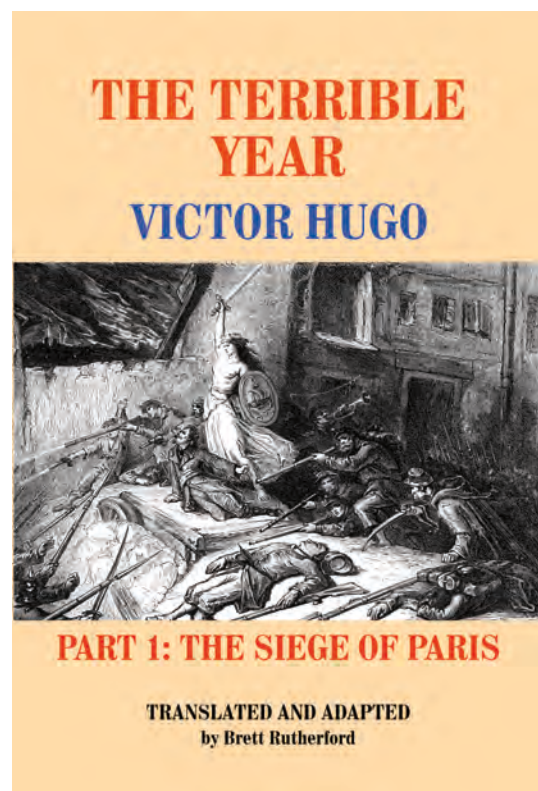
At the time Victor Hugo returned to Paris in September 1870, no poet had ever been so important to his own country. He was greeted tumultuously, and thousands crowded into theaters to hear his long-banned poems. For nineteen years, he had hurled his *Les Châtiments* (*Chastisements*) across the English Channel into France, attacking the Emperor Napoleon III. As an account of the fall of an absolute dictator, the conflicts of civil war, a popular uprising, and a devastating series of reprisals, *The Terrible Year* has much to say to the current moment in U.S. and European history.

Illustrated with full-page wood engravings from an 1872 deluxe French edition.

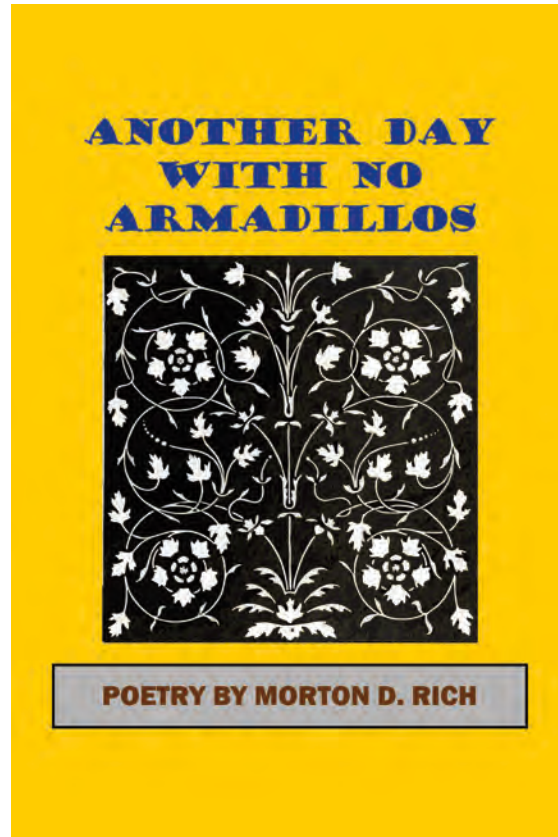
Victor Hugo. The Terrible Year, Part 1. 210 pages, 6 x 9 inches, paperback edition, ISBN 9798272022455. Hardcover edition, ISBN 9798272977137. A Yogh & Thorn Book/The Poet's Press.

Victor Hugo. The Terrible Year, Part 2. 324 pages, 6 x 9 inches, paperback edition, ISBN 9798272025821. Hardcover edition, ISBN 9798272975249, A Yough & Thorn Book/The Poet's Press.

H390 Hardcover Vol 1	210 pages	1 lb	\$28.95
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MORTON RICH - ANOTHER DAY WITH NO ARMADILLOS



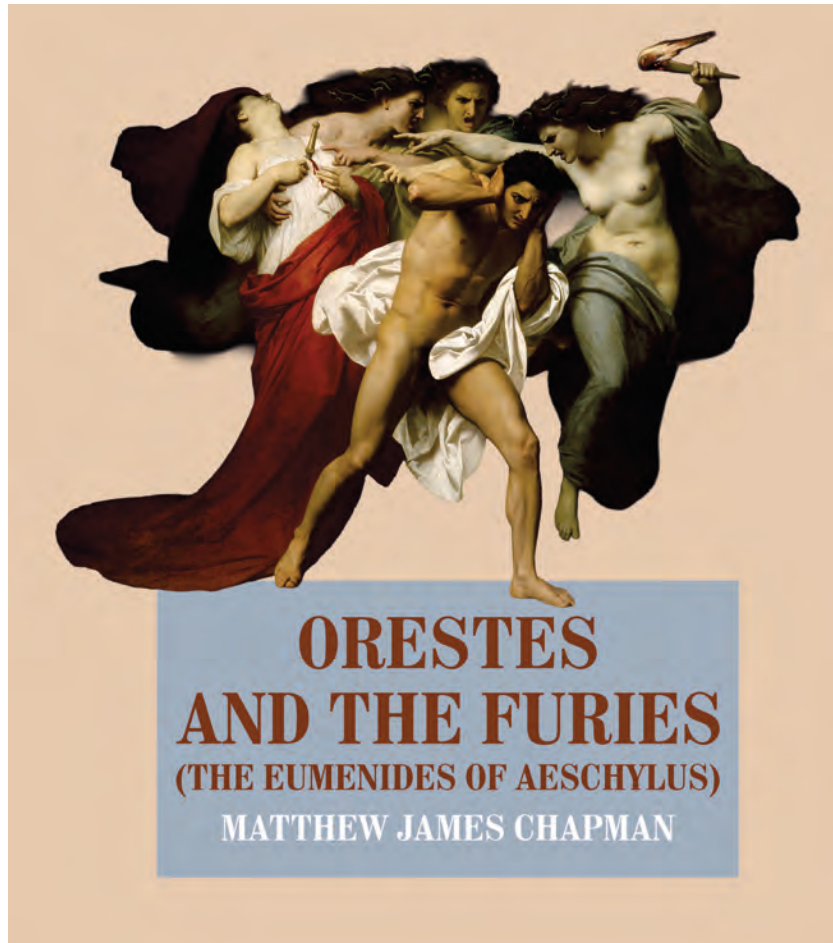
The shattered King Lear asks, “Who is it who can tell me who I am?” American poet Morton D. Rich takes up the challenge of self-definition in 76 poems that span nine decades of life as well as the memories of his ancestors who fled pogroms in Ukraine to find their way in the United States. Weaving family memories with his personal saga, including military service as a corporal, with reflections on his life as a writer and academic, the poems are not a memoir, but a woven garland of points along the way of his personal American narrative. The art within the poems is subtle, as when he dreams of Istanbul, a city he has never visited but which evokes his parents’ flight from place to place; and also traces cousin-connections to Allen Ginsberg as a refraction of the Jewish-American family life that once sustained and connected immigrants. The more everyday poems reveal a tenderness of soul, such as his regrets over some wilted scallions, and some dark humor, in his macabre recipe for shepherd’s pie. In the seemingly loose organization of the book, the reader is treated to an unthreatening armchair epic. It has more resignation than anger, and much whimsy. What other kind of poet would hurl a gauntlet against literary theorists, using as bookends the presence of an actual aardvark with the utter absence of an armadillo?

Morton D. Rich, Professor Emeritus, Montclair State University, grew up in Newark, New Jersey, and returns to his roots through poetry. His publications include *The Dynamics of Tonal Shift in the Sonnet*, wherein he explores the impact of syntax on readers’ apprehension of meaning, and a chapbook, *A Boy in Newark*. His poems, drawings, and photographs have appeared in several journals and anthologies, including *The Stillwater Review*, *This Broken Shore*, *Sensations Magazine*, *Meta-Land*, *On the Verge*, *Voices from Here*, *Grasmere*, and *Blue Sky White Clouds*. His column, “On Writing,” was published in *Inquiry: Critical Thinking Across the Disciplines* for twenty years.

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AESCHYLUS - ORESTES AND THE FURIES



A DRAMA THAT OPENS LIKE A HORROR MOVIE AND ENDS LIKE BEETHOVEN'S NINTH SYMPHONY ... A LOST TRANSLATION OF A SUBLIME GREEK DRAMA

ORESTES AND THE FURIES (THE EUMENIDES), by Aeschylus. Translated by Matthew James Chapman. With an Introductory Essay by Brett Rutherford.

Why another translation of *The Eumenides*, and why now? The drama by Aeschylus, here re-titled *Orestes and the Furies*, is the final part of *The Oresteia* trilogy. It has elements of a civic pageant, set in Athens and for the common good of its citizens. It is a work of healing, placing a terminus on a primitive world of blood feuds, vendettas, and retributions; and, by extension, a work of grace and forgiveness that extends to all class and ethnic divisions that generate historic resentments. It seems a fitting time to revisit Aeschylus. This overlooked British translation, from the cusp of the Victorian era, demonstrates the power this drama radiated well past the peak of the Romantic era, the long, long afterglow of “the glory that was Greece.”

In his contribution to Western drama, and in his originality and power of authorship, Aeschylus ranks with Shakespeare. His innovations helped move Greek drama from solemn or festive pageantry to a genuine theater with individualized characters, and an emotional impact that led the Greeks themselves to conceive the concept of The Sublime. ... The drama offers up a vengeful ghost, a sisterhood of powerful Furies who can bring famine and pestilence as well as individual retribution, and no fewer than three Olympian gods. The horrified Pythoness, and the jury of ordinary citizens, provide a human touch.

Most important of all is the binding spell that Athena casts, not only over the Furies, but in the pact she reinforces between the citizens of Athens and their guardian spirits. It is a civic covenant, and a lesson for our own times, the aftermath of our own national crimes.

Matthew James Chapman (1796-1865) was a member of that class of professional men who never gave up their school-boy passion for the classics, and who would dash off manuscripts now and then to friendly editors. Blackwood's Edinburgh Magazine published his translation of Aeschylus's *Prometheus Bound* in 1836, followed by his first draft of *The Eumenides* in 1837. A translation of Euripides' *Alcestis* followed in 1838, and then, a year later, the same magazine's editors found Chapman's 1839 revision of *The Eumenides* worthy of their pages. That second version is the basis of the present text. It has never before appeared in book form.

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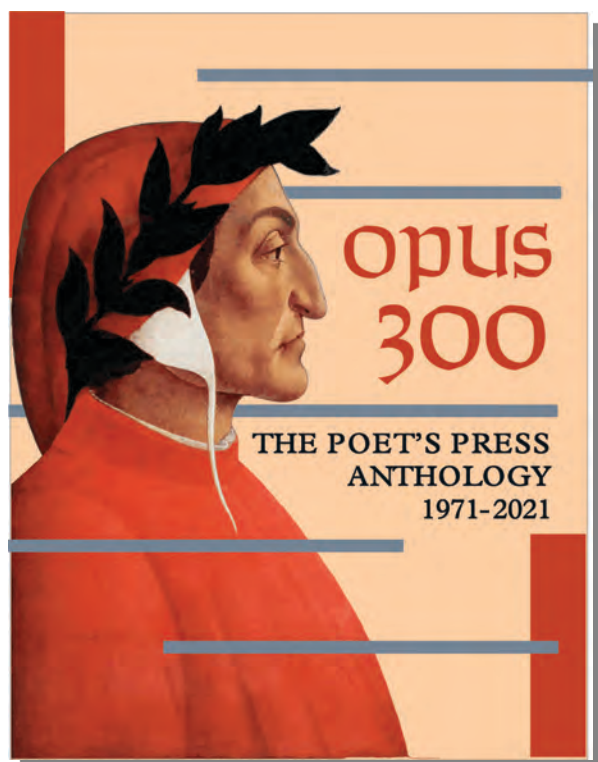
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OPUS 300: THE POET'S PRESS ANTHOLOGY 1971-2021



OPUS 300: THE POET'S PRESS ANTHOLOGY 1971-2021. The 50th Anniversary Anthology. The Poet's Press celebrated its half-century anniversary in 2021. This 406-page oversize anthology contains the best and representative selections spanning the whole history of the press — from long-out-of-print chapbooks up to the present day. Brett Rutherford has chosen work from 146 poets and writers, including 363 poems, two play excerpts, and five prose works. Works are selected not only from single-author chapbooks and books, but also from the numerous anthologies published by the press.

This volume is full of surprises. Some of the best poems of Poet's Press principal authors like Barbara A. Holland and Emilie Glen are collected here along with works from poets as diverse as Hugo, Longfellow, Goethe, Scott, and Shelley. The Greenwich Village poets of the last Bohemia of the 1960s and 1970s are joined by their successors across the Hudson from the "Poets of the Palisades" poetry community. What all the poems share is that they are a delight to read.

This book also includes a year-by-year chronology of the publications of the press, an annotated bibliography of authors and titles, and a list of all poets published in books from The Poet's Press and its imprints.

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P300 Paperback	406 pages	2.5 lb	\$24.95
E300 PDF ebook	406 pages	0	\$3.99

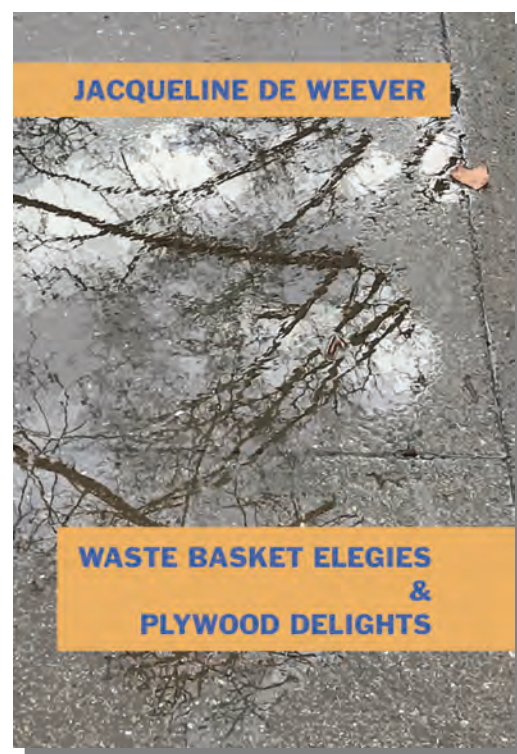
JACQUELINE de WEEVER.

WASTE BASKET ELEGIES & PLYWOOD DELIGHTS

Writers have responded in many ways to seeing the cities in which they dwell become places of crisis and mass mourning. In this somber and elegant collection, Jacqueline de Weever roams Brooklyn and Manhattan to glean darkness and light as a city confronts the COVID pandemic. De Weever, as an elder poet and thus among the most vulnerable New Yorkers, studied the city as architecture and infrastructure in crisis, as public art blossoming out of stress and darkness, and as a mask over the never-ending struggle for justice against violence. Amid a masked and boarded-up New York, the poet found unexpected bursts of hope in the streets, and has revealed them here in terse and understated poems, like watercolors of a near-Apocalypse, or a butterfly at the edge of a volcanic crater.

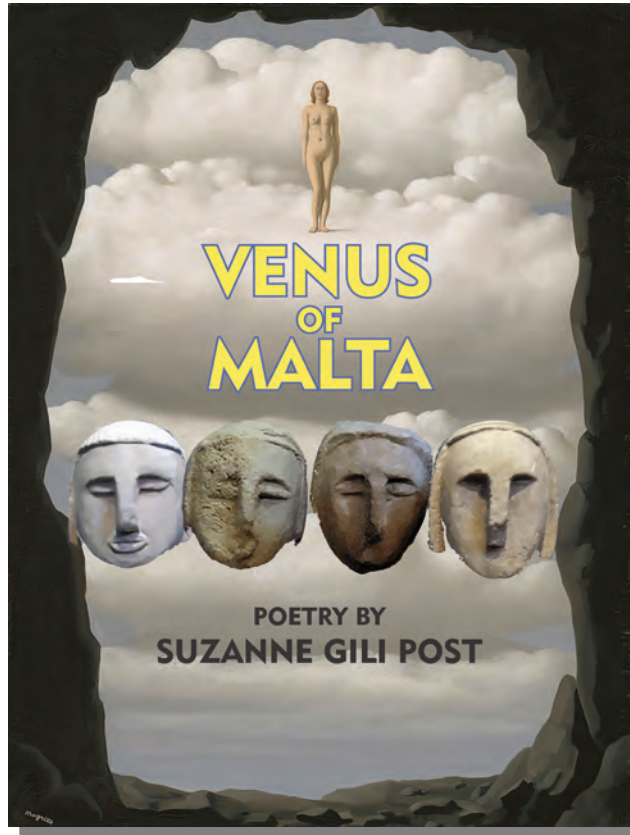
In a prefatory page, the poet writes: "Anguish floated on the breezes blowing through New York City as we tried desperately to keep ourselves alive. Some of us awoke to the sight of refrigerated trucks waiting outside hospitals to receive the dead. In upper Manhattan, some awoke to 'Flower Flash,' installations donated by Lewis Miller Designs. Black trash baskets, old telephone booths, subway entrances appeared stuffed or garlanded with flowers. The florist's night work became altars of mourning and remembrance."

This is the 307th publication of The Poet's Press. ISBN 9798374129694. Published February 2023. 78 pages, 6 x 9 inches, paperback,



P307 Paperback	78 pages	0.3 lb	\$11.95
E307 PDF ebook	78 pages	0	\$ 2.99

SUZANNE GILI POST. VENUS OF MALTA.



Poems by Suzanne Gili Post. Maltese-American poet Suzanne Gili Post grew up in Brooklyn, NY in the 1960s and 1970s. Of this Mediterranean-American adaptation, she writes, “My family found themselves in one of the world’s largest cities but could not have come from a tinier, more unknown or misunderstood place.” As she inhaled pop culture in the punk era, she was also steeped in the mysteries of Malta, the oldest settled place in Europe, whose strange stone figures and silent temples provide a clashing backdrop. From this collision come her poems.

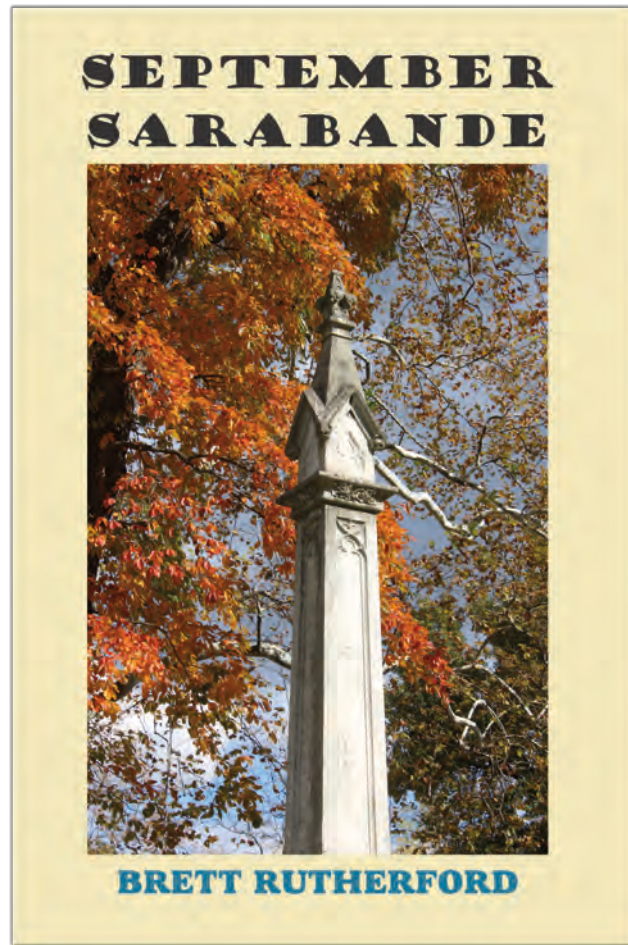
She has been active in the New Jersey “Poets of the Palisades” poetry circle since its beginning in the early 2000s. A cultural activist despite spending over 40 years working nine-to-five, her shifting secret identities have included executive assistant, yoga and meditation trainer, skip tracer, fashion model, lunch lady, play writer, nursery school teacher, recording artist, discussion leader, cook, journalist, trip leader, celebrity handler, costume mistress, photographer, art gallery curator, floral arranger, calligrapher, personal shopper, and shoe salesperson.

Suzanne calls poetry the poor man’s “word art,” whose rich history brings people together in coffee houses, living rooms, pizza parlors and performance stages. It is a form so essential that “even children can recognize it much in the same way we always recognize the voice of those we love.” In *Venus of Malta*, her long-awaited first book, Suzanne Gili Post steps into the spotlight.

This is the 311th publication of The Poet’s Press. Published March 2023. 172 pages, 6 x 9 inches, paperback, ISBN 9798387982002. Also published as PDF and epub3 ebooks.

P311 Paperback	172 pages	0.6 lb	\$16.95
E311 PDF & epub3	172 pages	0	\$2.99

BRETT RUTHERFORD. SEPTEMBER SARABANDE



A *tour-de-force* of literary creation, *September Sarabande* presents all the poems and fiction created by neo-Romantic American poet Brett Rutherford in the twelve months of 2022. Along with the usual bizarre and Gothic creations of this Pittsburgh-based poet, the 209 poems also trace in biting satire the year of COVID, the Giant Insane Baby Ex-President, and looming mass extinctions. Placed here in the order written, the poems span settings as diverse as rural Pennsylvania, Revolutionary Russia, Tang Dynasty China, and New York City. The speaking voice can be The Emperor of China, a centipede living beneath a carpet, a solitary oak leaf in Crimea, or a librarian in ancient Alexandria. Three poem-cycles adapt and expand the writings of poets whose works are seldom seen in English: the witty Eros-obsessed Greeks Callimachus and Meleager, and Li Yu, the exiled and doomed last Emperor of Southern Tang, whose poems are counted as the saddest things ever written in the Chinese language. Rutherford enfolds the originals into narrative cycles that portray each classic poet in his times, yet makes each work speak with new meaning for our times.

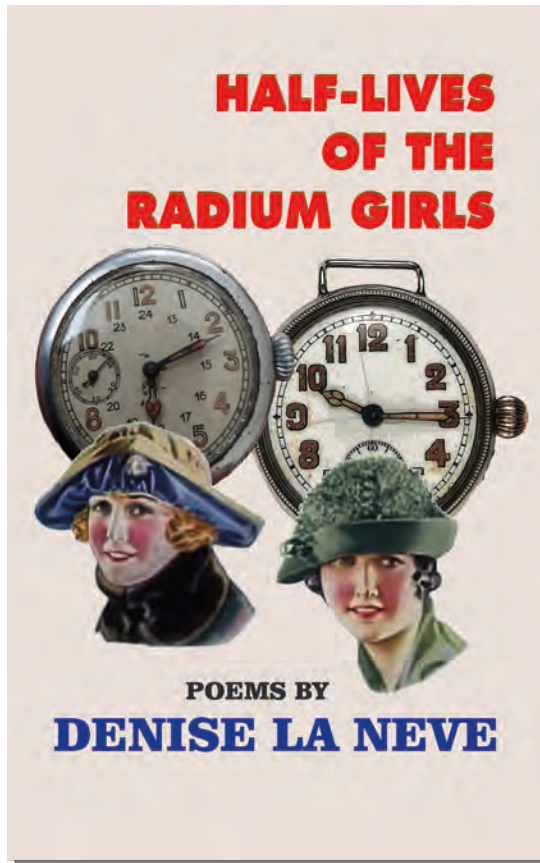
This volume also includes four supernatural sketches about a First World War succubus, Edgar Poe's encounter with a graveyard specter, a childhood meeting with the legendary Jewish Golem, and the confessions of Dr. Frankenstein's hunchback assistant. These compressed narratives are kin to European Romantic-era supernatural sketches like those of Ludwig Tieck.

Finally, more than 180 Facebook diary entries trace the poet's everyday life and writing, with ideas and rants shared online with his friends. As a journal of living through a time of epidemic and dreadful politics, this casts light on some of the poems and what prompted them. Rutherford's engagement with film, classic literature, classical music, poetry publishing, and his Pittsburgh environs, all shine through.

This is the 315th publication of The Poet's Press. Published April 2024. Paperback, 490 pages, 6 by 9 inches. ISBN 9798321267684. Also PDF and EPUB3 editions.

P315 paperback	490 pages	1.5 lb	\$23.95
E315 PDF & epub3	490 pages	0	\$2.99

DENISE LA NEVE. HALF-LIVES OF THE RADIUM GIRLS.



In this debut book of poetry, New Jersey poet Denise La Neve moves from a quiet center of memory — charmed summers in a remote village in the Vosges Mountains of France — to the hard realities around us, where numbers take on arcane meaning, science reveals the secrets of prehistory, and medicine adds its jargon to the mysteries of aging and vulnerability. LaNeve travels afar, not only in the present-day on foreign jaunts and geological amber hunts, but also in the past. As a poet engaged with history, a time traveler, she chooses to narrate in poems the plights of women in danger: stalked in London by Jack the Ripper, smothered and burned in the Triangle Shirtwaist Factory, or slowly poisoned by radium in a factory that made “glow in the dark” wristwatches.

La Neve writes both poetry and fiction. She was a contributor and editor for a trilogy of three “Poets of the Palisades” anthologies: *Beyond the Rift* (2010), *META-LAND* (2016), and *On the Verge* (2020). Her work has also appeared in literary journals, such as *Quill and Parchment*, *Exit 13*, *The Istanbul Literary Review*, *Sensations Magazine*, *The Red Wheelbarrow Anthology*, and *Platform Review*. She co-hosts The Palisades Poetry Series and The High Mountain Meadow Poetry Series, centered in northern New Jersey, with both in-person and zoom events.

Advance praise for the book:

“Honest, accessible and original, the deeply-felt poems in Denise La Neve’s *Half-lives of the Radium Girls* address such wide-ranging subjects as the passing of Lisa Marie Presley, the Triangle Shirtwaist Fire, and, in “Ghosts,” the poignant wishes of the deceased: the dead want to sleep/if they want anything. But whatever her subject, La Neve returns always to the essential question of how we face both tragedy and wonder.” — Catherine Doty, American poet, author of *Momentum* and *Wonderama*.

“Half-Lives of the Radium Girls captures history and autobiography with equally vivid details and thoughtful revelations, sometimes taking a turn midway through a poem to illuminate its subject from a striking angle. A tribute to the late daughter of Elvis turns into a meditation on the loss of friendships; a contemplation of death arrives at the conclusion that all humans are possessed by ghosts; a poem about gambling odds and mathematical probabilities turns out to have been a love poem all along. I could never quite predict what I would be reading about each time I turned the page, and in the end, I felt as if I had borne witness to an entire lifetime of unique experiences and hard-earned wisdom. — Anton Yakovlev, American poet and translator, author most recently of *One Night We Will No Longer Bear the Ocean*.

“Denise La Neve debuts with a wide-ranging collection of poems informed by history, places near and far away, various disciplines of science, the untold or erased lives of women — and by an avid, searching eye for beauty, which she unveils again and again.” — George Witte, American poet, editor-in-chief of St. Martin’s Press, and the author most recently of *An Abundance of Caution*

“Denise achieves a rare thing in these poems, finding the humanity in both the grand pages of history and the smallest beating heart. This is the life’s work of a poet, grappling with love and loss, the past and future, joy and sadness, handling all with the empathy and understanding of expert hands. These are words that demand to not only be read, but to be lived with.” — Josh Humphrey: American poet, and Director of the Kearny Library.

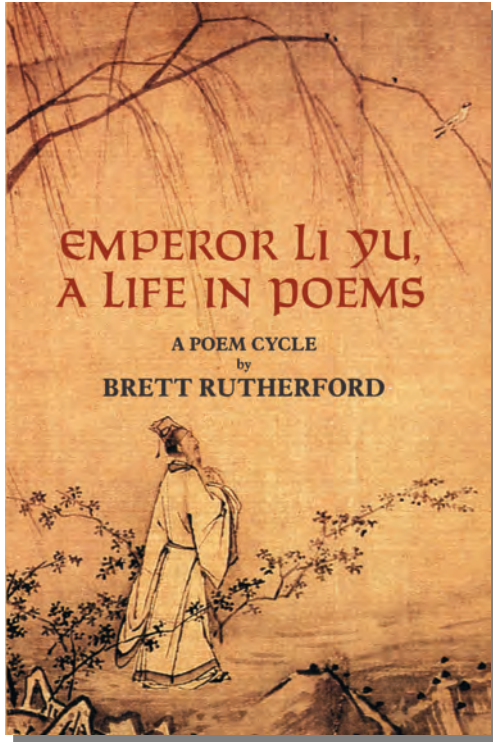
“In *Half-Lives of the Radium Girls*, La Neve’s poems float like satellites above the Earth. Her enchanting encapsulations of beauty and loss drift from the Mullica River to the Aegean Sea. As she dissects death by name or number or describes love without name or date, her imagination is imbued with memories and empathies, whether mining her own life of its still-fresh radium, or the half-lives carefully researched and long gone. As a poem hovers in orbit, we gaze in admiration at La Neve’s craft of luminosity.” — Alison Ruth, author of *Starlight Black* and *the Misfortune Society* and *Near-Mint Cinderella*.

This is the 317th publication of The Poet’s Press. Published September 2024. ISBN 979-8336390414. 110 pages, paperback, 6 x 9 inches. Also published in PDF and epub editions.



P317 Paperback	110 pages	0.5 lb	\$13.95
E317 PDF & epub3	110 pages	0	\$2.99

EMPEROR LI YU, A LIFE IN POEMS



A Poem Cycle by Brett Rutherford. Adaptations and Expansions from the Poetry of Li Yu (937-978 CE), last ruler of the Southern Tang Dynasty. After almost two hundred years of glory and accomplishments, the great Tang Dynasty of China collapsed in 907 CE. The culture of Tang lingered on in the Southern Tang kingdom, however, ruled by three generations of the Li family. In Southern Tang, the grand traditions of art, music, poetry, and painting thrived, and Buddhism flourished.

Li Yu, the last ruler of Southern Tang, did not inherit his father's military inclinations, and when he assumed the throne at a young age, the realm was shrinking as provinces were ripped away by rival states, the most rapacious of which was the new Song dynasty. Tributes, gifts, and hostages made the tension between Southern Tang and Song more and more fraught with peril.

A poet, dreamer, and pacifist, Li Yu was totally unsuited to rule in a time when China was being split into "Five Dynasties and Ten Kingdoms." Isolated in his palace compound, he devoted himself to writing poetry, and enjoyed not only the favors of his Empress and concubines, but also entered into a scandalous love affair with his wife's younger sister.

Li Yu invited poets and artists from all the war-torn states to Southern Tang, where he housed them as honored guests in their own palace of the arts. More and more Buddhist temples and monasteries dotted the landscape.

Captured by the Song army after the siege of Nanjing, Li Yu became a state prisoner, shown off and ridiculed as a former king and would-be emperor. When his new poems offended the Song Emperor, he was ordered to drink poison.

This cycle relates the tragic fate of Li Yu, his Empress, and the "other woman," the kind of royal soap opera that fascinates because the outcome is the end of an entire nation. Only 39 poems of Li Yu survive, and every word of them has been woven into this narrative cycle. They are regarded as among the saddest and most emotional poems written in China, and they are sad because this poet, who had everything a mortal could wish for, lost it all. Li Yu's Chinese originals are also included on facing pages. Illustrated with 24 full color paintings from the Tang and Song Dynasties.

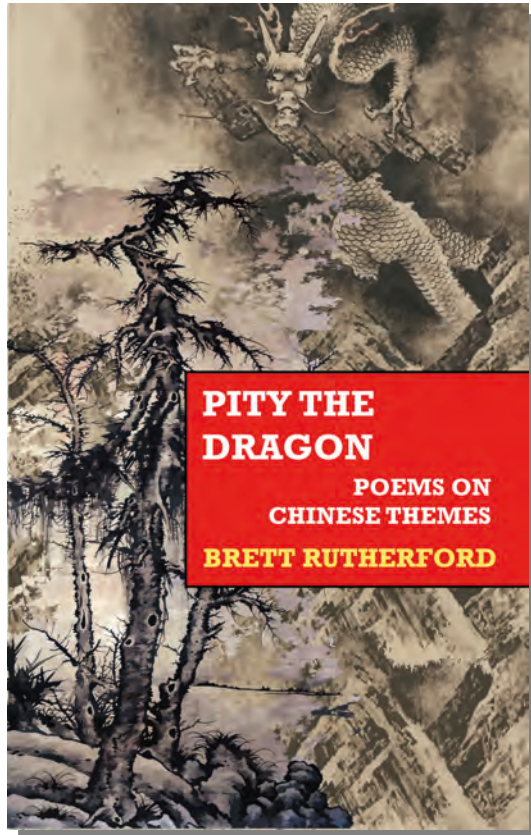
This is the 306th publication of The Poet's Press. Published October 2022. Paperback edition ISBN 9798339589457.

Hardcover edition, 174 pages with 24 full color illustrations, 6 x 9 inches. ISBN 9798354819225.

PDF ebook edition \$5.00.

P306 Paperback	174 pages	0.7 lb	\$24.95
H306 Hardcover	174 pages	1 lb	\$33.95
E306 PDF & epub3	174 pages	0	5.00

BRETT RUTHERFORD. PITY THE DRAGON: POEMS ON CHINESE THEMES.



Chinese emperors, empresses and concubines play a role in the 71 poems in this new collection, but so do delicate porcelains, three-legged frogs, the play of the seasons across China's landscape, and the story of how an American poet became deeply immersed in Chinese culture through an important friendship in his Greenwich Village days. Brett Rutherford's poem cycle, "Emperor Li Yu, A Life in Poems" takes the reader inside the court of Southern Tang with its military and sexual intrigues, where "the bed just wide enough for one, is also wide enough for two."

The 39 surviving poems of Li Yu are adapted and expanded here to form a poetic biography of a complex but doomed ruler, forced to drink poison by the rival Song Emperor. Some of Li Yu's exile poems are regarded as the saddest poems in all Chinese literature, and his saga has been re-enacted in no fewer than three Chinese TV dramatic series.

A fantasy poem, "Bai Hu, The White Tiger," is a Shelleyan autumnal narrative, defying age and fear. "The Loft on Fourteenth Street," an elegy but also tribute for the poet's first Chinese friend, uses long-breathed lines to sustain an atmosphere of longing and loss.

"Emperor Kangxi Drinks Tea from His Eggshell Porcelain Teacups" is a cycle of twelve miniature poems, inspired by the delicate hand-painted teacups created for the Kangxi Emperor, each cup showing the flowers and trees associated with a lunar month. It is a brief tour of Chinese flower lore, and the Emperor himself, drifting into his gardens on sleepless nights, becomes a character in the poems.

"The Thirteen Scorpions," a monologue, presents a narcissist emperor, the powerful and long-lived Xian Long, who considers himself "the most interesting man who has ever lived," as he delivers a Daoist-magic comeuppance to a Jesuit missionary.

Pity the Dragon is an entryway into the fascinating world of Chinese history and culture, but it is also a *tour de force* of neo-Romantic poetry: clear, accessible, unsparing of emotion and sorrow but ready to leap with joy at nature's beauty.

This is the 309th publication of The Poet's Press. ISBN 979-8378320738. Published February 2023. 204 pages, 6 x 9 inches, paperback. Also published as a PDF ebook.

P309 Paperback	204 pages	0.7 lb	\$14.95
E309 PDF ebook	204 pages	0	\$2.99



MICHAEL FRACHIONI. BUS POEMS

Poets who practice law are a rarity, yet a few, like Wallace Stevens and Archibald MacLeish, hewed a path to literary fame while disguised Clark Kent-like as sensible attorneys. Michael Frachioni is a member of this secret society, too. In his daily bus commute to Pittsburgh, he finds time and space to read, observe, think and write, about characters on the bus and many other things.

His premiere poetry collection, *Bus Poems* falls into four distinct, but related, parts. “First Lights” are poems about starting out and, making one’s way — in writing and in life. Some other poets are evoked for advice or inspiration, including Billy Collins, Robert Frost, Rainer Maria Rilke, Wallace Stevens, Walt Whitman and William Carlos Williams. One powerful poem, “September 12,” compresses the nation’s grief and shock of 9/11 into the actions and gestures of one man attempting to absorb the unthinkable.

“Montana” serves as a detour to a beautiful place of the rugged Rockies and the arid, unforgiving landscape of the high plains.

In “Bus Poems,” the heart of this collection, Frachioni writes expressly about riding the bus, or the people one meets there, among them a painter, an elderly woman trying to quit smoking, and a couple of poor, lost souls at the bus stop.

“Eventide” concludes the book with poems about loss — from a pet to a parent — but always, ultimately, with hope.

In addition to poetry, which has honed all his other writing, and flying airplanes, which also taught him to pay close attention, Michael Frachioni has written and lectured on business and law, local history, cartography, and ancient Greek architecture. He is a member of the Allegheny Valley Poets, participating in poetry readings and workshops around Pittsburgh.

This is the 373rd publication of The Poet’s Press. ISBN 9798344905563. 128 pages, 6 x 9 inches, paperback. PDF and epub3 editions also available in one download.

P373 Paperback	128 pages	0.5 lb	\$14.95
E373 PDF & epub3	128 pages	0	2.99

AN AMERICAN LEGEND, BARBARA A. HOLLAND



THE BARBARA HOLLAND READER. Created as a one-volume introduction to the poetry of Barbara A. Holland (1925-1988), the mysterious Greenwich Village poet who was a centerpiece of the 1970s neo-romantic and Gothic poetry movement, this volume presents all the reviews and essays about Holland that appeared in her lifetime, along with the poems quoted or cited in those articles. This makes it a perfect book to study and teach the remarkable work of this 20th-century American poet.

Twenty-eight of Holland's most memorable writings are here, including the terrifying "Medusa," "Black Sabbath," and "Apples of Sodom and Gomorrah." Her work is garlanded with a group of poems about her by her contemporaries and by younger poets she influenced, including Shirley Powell, D. H. Melhem, Marjorie DeFazio, Dan Wilcox, and Vincent Spina. A memoir of Holland in her coffeehouse haunts by Matthew Paris establishes her image and milieu as a fixture of the last Bohemia of Manhattan.

Interviews, reviews and essays about Holland are presented here for their first time since their appearance almost four decades ago. Those who shed light on Holland's unique place in American poetry include Olga Cabral, Stephen-Paul Martin, Maurice Kenny, A. D. Sullivan, Robert Kramer, Ivan Argüelles, Kirby Congdon, Claudia Dikinis, and Michael Redmond.

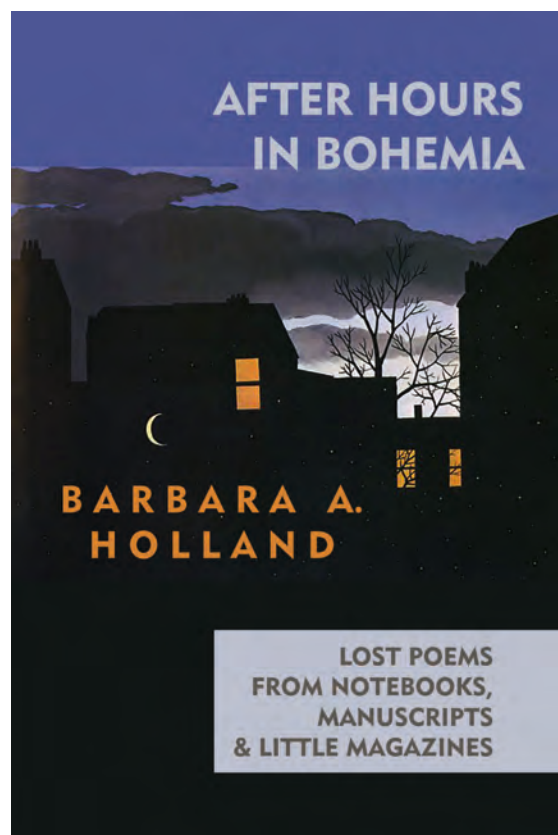
Since Holland's more than 800 extant poems are scattered across numerous chapbooks and books, this volume includes a complete bibliography of the currently-known poems. This is the ninth and final volume of a series based on the Barbara A. Holland Papers, and the archives of The Poet's Press.

This is the 290th publication of The Poet's Press. ISBN 9798668830121. 198 pages, 6 x 9 inches. Also published as a PDF ebook.

BARBARA A. HOLLAND. AFTER HOURS IN BOHEMIA. SECOND PRINTING FOR THE BARBARA A. HOLLAND CENTENARY YEAR 2025. Barbara A. Holland (1925-1988) was called "the Sybil of Greenwich Village." Her poems of Manhattan's Bohemia in its last decades are sharp and surreal takes from an outsider who fled a Wall Street job and chose to live among the writers and artists, a "full-time poet" when such a choice of profession was a guarantee of neglect and poverty. She is the *flâneur* of streets and harbors, of coffeehouses and lofts, always "alone in my voice" but eager to share her sharp and biting images and visions. *After Hours in Bohemia* is the eighth and final volume of the series of the poet's complete surviving works, from published magazines and typewritten manuscripts. Holland's long-time publisher Brett Rutherford has also added almost 100 pages of other poems, recovered or reconstructed from the poet's hand-written notebooks.

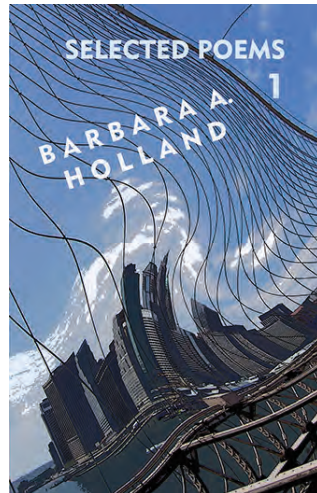
The final section of this book reprints all the known critical reviews and articles about Barbara Holland published in her lifetime, plus interviews about her craft, and her struggles for recognition in the Manhattan poetry scene, which did not initially welcome her. As she told one reporter, "I am my own prison." The contributors to the "critical reception" section include Ivan Argüelles, Kirby Congdon, Robert Kramer, Claudia Dobkins-Dikinis, Olga Cabral, Maurice Kenny, and Michael Redmond.

This is the 366th publication of The Poet's Press. ISBN 9798311189071. 352 pages, 6 x 9 inches. Also, a PDF ebook.



P290 Holland Reader, paperback	198 pages	0.7 lb	\$16.95
E290 Holland Reader, PDF & epub3	198 pages	0	\$2.99
P366 After Hours, paperback	352 pages	1.1 lb	\$23.95
E366 After Hours, PDF & epub3	352 pages	0	2.99

THE DEFINITIVE EDITION!
BARBARA A. HOLLAND. SELECTED POEMS



VOLUME 1. This publication is the first of two volumes bringing together the selected works of America's great imaginative poet, Barbara A. Holland (1925-1988). It is based upon a 112-page edition published in 1980 and ambitiously titled *Collected Poems, Volume 1*. Only a few hundred copies of *Collected Poems* were circulated. After the poet's death in 1988, the project fell into limbo. The first volume should instead be regarded as the commencement of her "Selected Poems," a still-living poet's choice of the works she wanted to preserve. A number of poems had previously appeared only in magazines, many of them already extinct by 1980. Additionally, we included the complete text of her earlier chapbooks: *A Game of Scraps*; *Penny Arcana*; *Melusine Discovered*; *On This High Hill*; *Lens, Light & Sound*; and *You Could Die Laughing*. The poems from an unpublished chapbook, *East from Here*, were likewise included.

For this expanded edition, completely re-typeset and corrected, we have added additional poems that Holland selected for a 1983 collection published by Warthog Press.

This is the 271st publication of The Poet's Press. Published March 2020. 230 pages, 6 x 9 inches. Also published as a PDF ebook.

VOLUME 2. The second volume is dedicated entirely to Holland's cycle of poems centered around the paintings of René Magritte, originally titled *Crises of Rejuvenation* and first published in two volumes in 1974 and 1975, and then expanded in 1986. These two volumes of *Selected Poems* should be regarded as the poet's personal choice, rescued from chapbooks and magazines, of the poems she regarded as her best, in their final form. Some punctuation changes (commas and hyphens) have been added, in keeping with the editor's overall work on the Barbara A. Holland papers that became available in 2019.

Although most of these poems are inspired by a Surrealist painter's work, Barbara Holland is not a literary Surrealist. There is no randomness, no impulse toward Dadaist fist-shaking. The ambiguities of meaning, the shattering of form and syntax that run rampant in some experimental and visual poems, have no place in her writing. Like Magritte with his photographic style, Holland writes in plain English, often in a narrative that could easily be read as prose to the unwitting listener with poem-phobia. Her voice speaks in complete sentences, tightly packed clauses, and unambiguous meaning. If they seem at times like run-ons, they clarify themselves on repeat readings, like a puzzle solved. The world of Barbara Holland, then, is the real one, that of a solitary literary woman living in Greenwich Village in its last Bohemian years. The twist is simply that impossible things happen there. Roses drink bottled blood, tree stumps sprout human ears, unaccompanied crutches stride the avenues, and a knife appears in the poet's back as a permanent ornament. She writes with clarity and wit about each brand of impossibility. There is also the passivity of the spectator/voyeur in most of her poems: the poet seldom acts, but is acted upon. She is an esthetic pin-cushion. Reality annoys her more often than it delights her, and she is quick to tell you that. These poems inhabit the world-view, sense of life, and physical laws of an alternate universe. Her poetry is more aligned with weird fiction than with the sodden confessional personal poem of the 1960s.

The book includes notes about the poems based on 1985 interviews with the poet, and selected Magritte images alongside a number of the poems. This is the 272nd publication of The Poet's Press. Published March 2020. Paperback, 140 pages, 6 x 9 inches. Also published as a PDF ebook.

P271 Paperback, Vol 1	230 pages	0.9 lb	\$18.95
E271 PDF ebook, Vol 1	230 pages	0	\$2.99
P272 Paperback Vol 2	140 pages	0.5 lb	\$18.95
E272 PDF ebook, Vol 2	140 pages	0	2.99

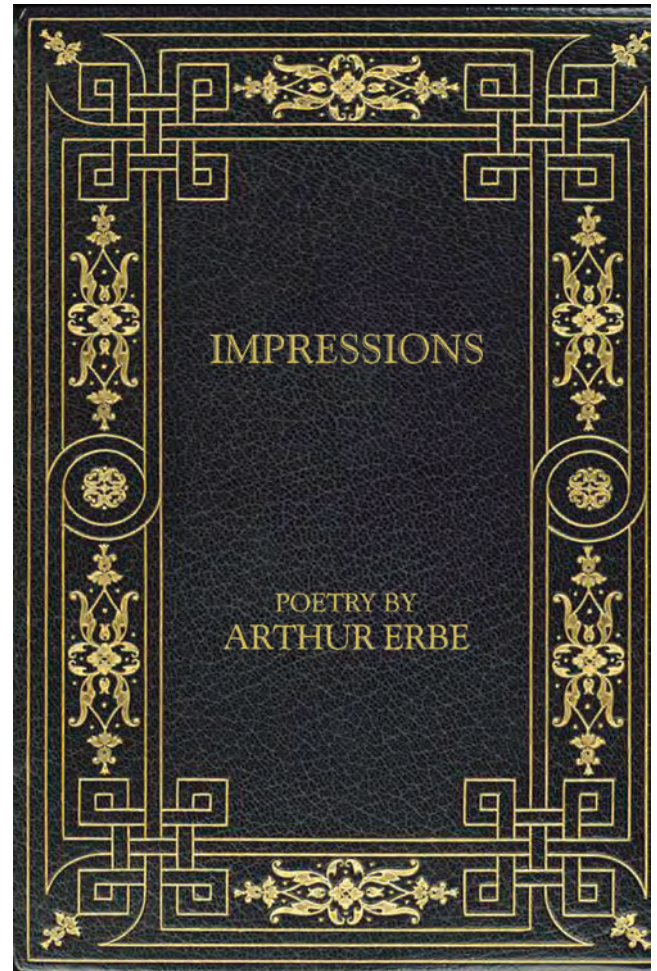
ARTHUR ERBE. IMPRESSIONS

A small town is a world. The world, broken up in the kaleidoscope of experience, is a small town.

Western Pennsylvania a half-century ago is the starting-point for Arthur Erbe's *Impressions*, in which he traces, in delicate and concise narratives, a year in the life of a boy, a handyman, and an elderly woman with failing memory. What they perceive of one another is not what they are. This opening cycle, "The Seasons: Four Trilogies," opens up in "Personal Impressions" to a broader glimpse of the town's residents and the incidents in their lives. In these small and modest lives, dreams and urges simmer, and "Neighborhood Impressions" goes deeper still to confront change and inner struggle.

If all these poems seem to form a closed system, a terrarium of souls, a snow-globe ending at the town line, the poet employs this as a figured ground, an overture, to his own escape to a wider world, of art, of lived centuries on another continent. Suddenly, Erbe speaks of, and sometimes in the voices of Hawthorne's Hester Prynne, the painters Breughel, Vermeer, Degas, Cassatt, Van Gogh, and Wyeth. In these "Historical Impressions," the boy from the obscure small town is now in the company of an unknown Provencal poet, the Russian Anton Chekhov and America's Hawthorne, Willa Cather, and Thoreau. He tours Ireland, the Alps, and Picardy in France. And just as the small world opens up into a larger one, sometimes the larger world comes home, as Erbe recounts how the world-famed actress Eleanora Duse came to Pittsburgh for her last bow. Walt Whitman, self-singing, enters and proclaims "I am more than myself."

This is the 380th publication of The Poet's Press. ISBN 9798287751739. 142 pages, 6 x 9 inches, paperback and PDF ebook.

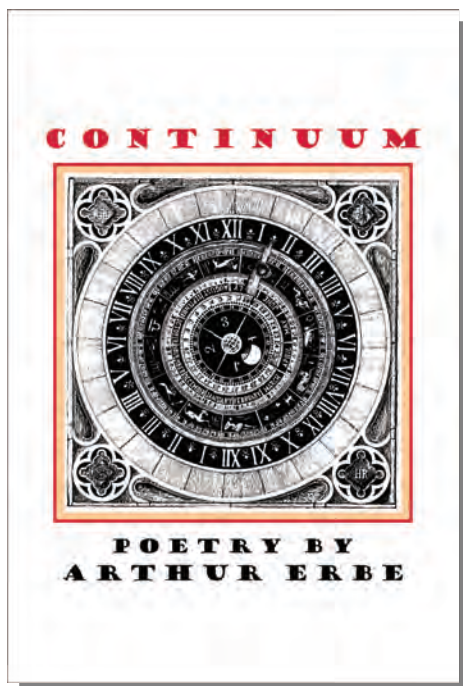


ARTHUR ERBE. CONTINUUM

Arthur Erbe's *Continuum* illustrates the ways time affects our lives. The poems explore how each month, day, moment and memory shapes how we think about the passing of the hours. Recalling past moments links what we recall with how we think about events that happened years ago. Poems in this collection explore how certain months evoke incidents, how specific days record an event, how time passes during one day. The content of the poems follows specific forms. Some poems are long and slim; other follow a thought process in a looser pattern, and others find their own form, following the meaning of the experience recorded. In the poem "One Second," the speaker says, "time makes no difference here/today and yesterday are the same/Yet I travel here with chosen words/arranged to recreate a place."

The "place" is created by the poet with the words that describe a continuum from his early life to the present to memories of special places such as Yeats' gravestone in Sligo, Ireland and the Odeon Café in Zurich, Switzerland. The journey through time evokes feelings of delight, discovery, loneliness, regret, and dream-like situations. Although most of the poems explore the real world, there are occasions when the poems contain elements of surrealism. However, reading about the journey gives a sense of a life lived, of introspective desires and how we cannot escape from time.

This is the 240th publication of The Poet's Press. ISBN 9780922558469. 140 pages, 6 x 9 inches, paperback. Published May 2019. Also, a PDF ebook.



P380 Impressions, paperback	142 pages	0.5 lb	\$16.95
E380 Impressions, PDF	142 pages	0	\$2.99
P240 Continuum, paperback	140 pages	0.5 lb	\$16.95
E240 Continuum, PDF	140 pages	0	2.99

J. RUTHERFORD MOSS. THE HAND YOU'RE DEALT.



THE HAND YOU'RE DEALT



POEMS BY
J. RUTHERFORD MOSS

J. Rutherford Moss, *aka* Jacqueline Tedrow Moss, lives by the sea with her husband in East Quogue, New York, where she regularly greets the sunrise with her camera and pen. Her poetry is informed by the whispers of tides, symbols of dreams, and revelations that rise from contemplative practices. Family ancestry, heightened states of consciousness and transcendence are common themes in her work. Jacqueline's award-winning poems have been published in several literary journals. A mother, grandmother, and retired teacher, she now spends her time performing with the Long Island Sound Chorus and serving as a hospice volunteer.

Born in Mount Pleasant, PA in 1952, to a family with Scottish, British, and Czech forebears, she heard about distant relatives who resisted in The Whiskey Rebellion, others who labored in the region's coal mines and coke-ovens, and others

(the Rutherfords) who owned some of the mines, mills, and enterprises of Western Pennsylvania's brief golden age of industry.

She studied at California (PA) State College, Brooklyn College, and also at Parsons School of Design and Suffolk Community College, finally getting a teaching degree from Long Island University. She received an MA in Social Policy from SUNY Empire. For a number of years she owned and ran the progressive Hampton Bays Children's Center, and later worked at The Ross School, where she was both teacher and curriculum designer.

This is the 310th publication of The Poet's Press. ISBN 9798391018094. Published April 2023. 156 pages, 6 x 9 inches, paperback. Also available for PDF and epub in a single download.

P310 Paperback	156 pages	0.5 lb	\$16.95
E310 PDF & epub3	172 pages	0	\$1.99

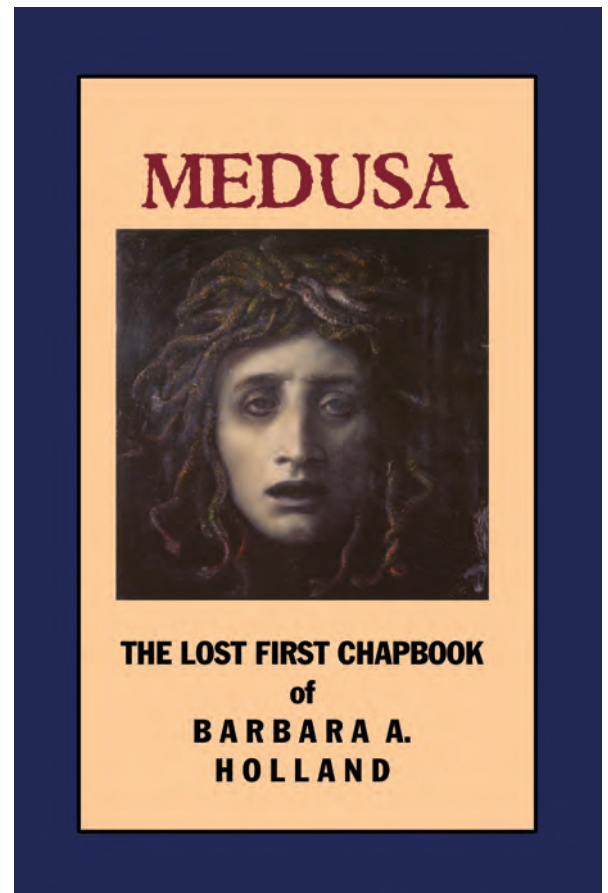
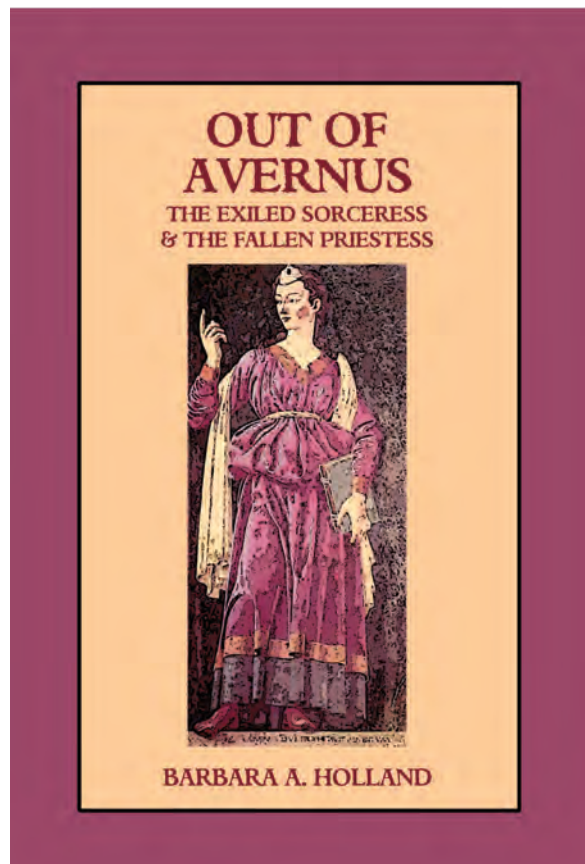
BARBARA A. HOLLAND. MEDUSA: THE LOST FIRST CHAPBOOK.

MEDUSA: THE LOST FIRST CHAPBOOK. Barbara A. Holland (1925-1988) made her entrance into the New York poetry scene around 1961 with a self-published chap-book, *Medusa*. The reaction to its up-front mix of witchcraft, Satanism, and Chthonic mythology among friends, family, and fellow poets must have been discouraging, for the book vanished and Holland never referred to it again. The haunting title-poem, "Medusa," was published and read aloud frequently, and, by the early 1970s, the poet was regaling her audiences with other alarming and terrifying supernatural and myth-infused poems. The Gothic vein in her writing was not to be suppressed.

The discovery of the sole remaining copy of the chapbook led to the creation of this book. To round out the collection, Holland's long-time publisher Brett Rutherford has added sketches and unknown poems from the poet's notebooks and manuscripts, now available for the first time. The range of work presented here shows Holland's engagement with Greenwich Village and its eccentric people, with the inner demons of thwarted desire, and with the overarching power of nature: moon, wind, woods, and ocean.

Fasten your windows, New York: Barbara A. Holland is back!

This is the 251st publication of The Poet's Press. Paperback, ISBN 9781686840289, 80 pages, 6 x 9 inches. Also, a PDF ebook.



BARBARA A. HOLLAND. OUT OF AVERNUS

OUT OF AVERNUS: THE EXILED SORCERESS & THE FALLEN PRIESTESS. Barbara A. Holland (1925-1988) was called "the Sybil of Greenwich Village," not only for her sometimes eerie presence and her incantatory readings, but also because she wrote a number of powerful poems on mythological women. In 1976, the poet went off to the Macdowell Colony in New Hampshire with a working manuscript collecting her unique "impressions and impersonations" of famed or unknown women who, "in conflict with the gods or the mores and customs of their cultures, are alienated."

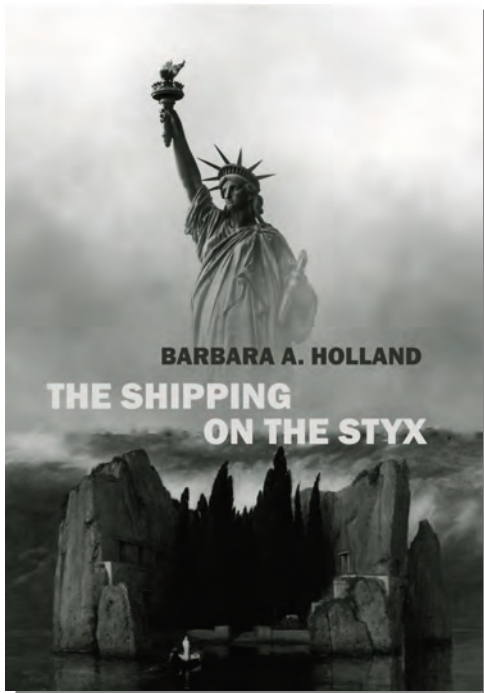
The manuscript she brought back to her Greenwich Village home yielded some powerful poems that she read for the rest of her life, inhabiting the spirits of the classical Cassandra, Sybil, and Eurydice; the Biblical Lilith, Hagar, and the Witch of Endor; the medieval snake-woman Melusine, and Wagner's Grail-temptress Kundrie; two 12th-century Hindu saints, and even a Revolutionary War-era witch who spied for General George Washington at Valley Forge.

Seen in the context of the feminist poetry being written in New York in the 1970s, Holland's work can be seen as a recasting and re-voicing of women's magical attributes, both for good and evil.

This is the 257th publication of The Poet's Press. Published October 2019. 6x9 inches, 80 pages. ISBN 978-1704115689. Also, a PDF ebook.

P251 Medusa paperback	80 pages	0.4 lb	\$13.95
E251 Medusa PDF	80 pages	0	\$3.99
P257 Out of Avernus paperback	80 pages	0.4 lb	\$13.95
E257 Out of Avernus PDF	80 pages	0	\$2.99

BARBARA A. HOLLAND. THE SHIPPING ON THE STYX



BARBARA A. HOLLAND. THE SHIPPING ON THE STYX. Barbara A. Holland (1925-1988) was called “the Sybil of Greenwich Village,” for her sometimes eerie presence and her incantatory readings. By 1970, she had published her work in over 700 magazines, and had read her work everywhere a poet could read. After seeing several small chapbooks published, Holland decided it was time to tackle the big New York publishers. *The Shipping on the Styx*, recently rediscovered in the poet’s papers, was rejected by all the publishing houses by the end of 1972. What would have been her “breakthrough” book is finally presented here. Its three parts include a solitary observer’s impressions of bustling New York harbor; a medley of her Manhattan-based poems that she read in coffeehouses; and her blistering and unforgettable Gothic poem, “Black Sabbath.”

Rounding out this volume is *Songs of Light and Darkness*, a manuscript that probably dates to 1951, the end-point of Holland’s graduate studies at the University of Pennsylvania. These poems show the poet embarking on her career as a devotee of the work of T. S. Eliot and, perhaps, of Thomas Hardy. Pre-dating her “New York style,” this never-before-seen glimpse at the early Holland is a revelation.

This is the 259th publication of The Poet’s Press. ISBN 9781679125287. Published December 2019. 110 pages, 6 x 9 inches. Alos, a PDF ebook.

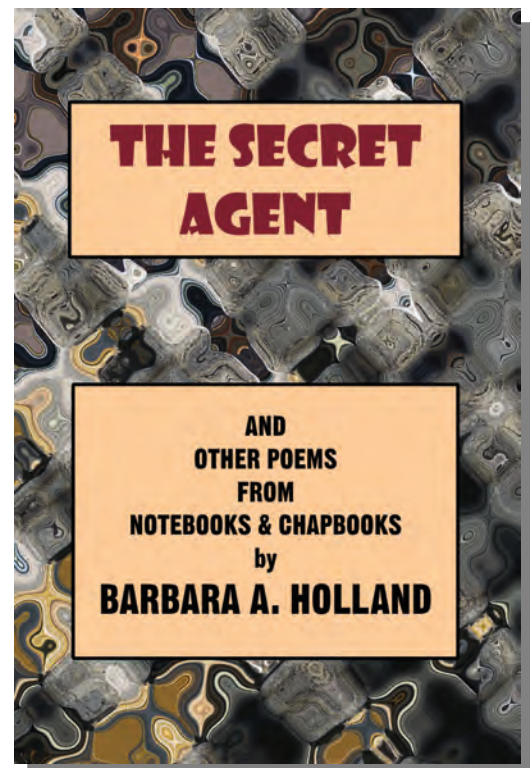
BARBARA A. HOLLAND. THE SECRET AGENT AND OTHER POEMS FROM NOTEBOOKS AND CHAPBOOKS

BARBARA A. HOLLAND. THE SECRET AGENT. Barbara A. Holland (1925-1988) was best-known for her alarming and terrifying supernatural and myth-infused poems, and for her large cycle of poems that transferred the surrealist visions of Belgian painter René Magritte to the gritty streets of Greenwich Village. The never-published manuscript titled *The Secret Agent* is something very different: a spiritual and psychological battleground. These are not freestanding poems such as one finds in little magazines, but a series of interlocked self-debates in which Hindu gods, unnamed lovers, and a mysterious Secret Agent who may have stepped from a Magritte canvas, vie for attention, and for the poet’s soul. Like Rilke’s *Duino Elegies*, these strange poems, full of arresting, pin-prick images and startling lines, may defy easy interpretation.

This volume also includes the full text of another long-unavailable chapbook, *Lens, Light and Sound*, and a completion of Holland’s longest and most unusual unfinished work, a text for a macabre cat story in the manner of Edward Gorey, now titled *Buster, or The Unclaimed Urn*, the life, adventures, and sad fate of a flying house-cat.

To round out the collection, Holland’s longtime publisher Brett Rutherford has added sketches and unknown poems from the poet’s notebooks and manuscripts, now available for the first time. Finally, the book concludes with a set of Holland’s supernatural “warhorses,” the most powerful incantatory poems she performed for enthralled audiences all over the Northeastern United States.

This is the 252nd publication of The Poet’s Press. ISBN 9791689221405. Published August 2019. 6x9 inches, 158 pages, paperback. Also a PDF ebook.



P259 Shipping on the Styx paperback	110 pages	0.4 lb	\$13.95
E259 Shipping on the Styx, PDF	110 pages	0	\$2.99
P252 The Secret Agent, paperback	158 pages	0.4 lb	\$15.95
E252 The Secret Agent, PDF	158 pages	0	2.99

BY NIGHT AND LAMP: THE WORLD OF MELEAGER



BY NIGHT AND LAMP: THE WORLD OF MELEAGER. *Translations and Adaptations from the Ancient Greek. A Poem Cycle by Brett Rutherford.* The poet Meleagros, known to us by his Latinized name Meleager, lived in the first century BCE. Born in Gadara in what is modern-day Jordan and spending most of his years in the Greek-speaking city of Tyre in modern-day Lebanon, he spent his last decades on the Aegean island of Kos. In his poetry he is as Greek as any Athenian, and as the compiler and editor of the first great anthology of Greek lyrics, epigrams, and fragments, he knew the mythology and literature of the Hellenic world through and through.

Like his forerunner Callimachus, Meleager devoted most of his poems to a self-effacing confession of his failed and thwarted love affairs, with both women and men. He met his match in the brilliant woman Heliodora, but her scandalous infidelities drove him away in jealous rage. The singer Zenophila also charmed him, but the outcome was the same. Blame two meddlers for Meleager's troubles: the goddess Aphrodite, and her son Eros (Cupid), who kept everyone in an endless circus of new amours and trysts. No one was to blame with Love's arrows flying in every direction, and if same-sex love happened, too, that was fine with the frat-boy idlers of Tyrene and Kos who attracted Meleager's attention.

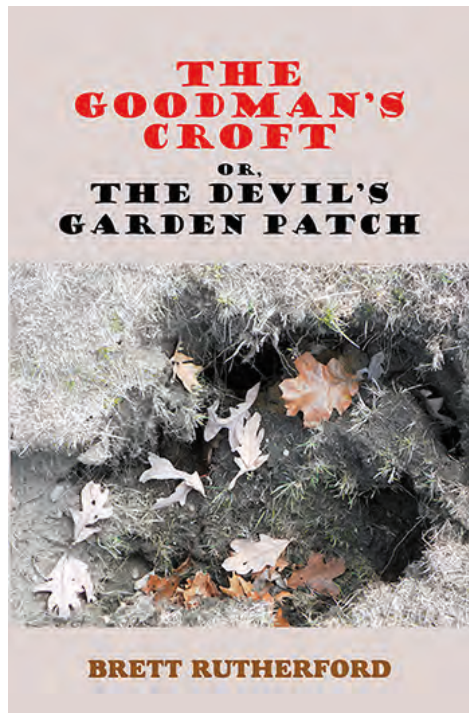
Meleager is more than a love-poet. His sober poems about fate, philosophy, and the Underworld show us the somber uncertainties of the pagan world. In one monologue from an imaginary tragedy, a messenger describes to Queen Niobe the cruel death of her children, killed by spiteful gods.

This volume combines, translates, adapts, and expands 70 of Meleager's poems, arranged to present a portrait of a complex and passionate man, and of daily life and love affairs in the first century BCE. The form is improvised free verse, with a nod to the elegance and restraint of both Greek and Roman poetry.

This is the 312th publication of The Poet's Press. Published April 2023. ISBN 9798391383987. 120 pages, 6 x 9 inches, paperback. Also, PDF ebook.

P312 By Night and Lamp, Paperback	120 pages	0.5 lb	\$13.95
P312 By Night and Lamp, PDF	120 pages	0	\$2.99

Poets are citizens of all places and all times ...



BRETT RUTHERFORD. THE GOODMAN'S CROFT, or, THE DEVIL'S GARDEN PATCH. A triumph of literature in the age of tiny-minded tyrants, *The Goodman's Croft* presents all the 131 poems created by neo-Romantic American poet Brett Rutherford in the twelve months of 2023. Poets are citizens of all places and all times, and this collection spans continents and millennia. Political gloom and biting satire regarding the present are inevitable, but the far-ranging poems here are also a visionary grand tour of Elysium, Northumbrian weddings, British oak trees, Ice-Age ancestors, garden plots devoted to Satan, and an ode to the bologna sandwich. Sixteen poems adapted from the ancient Greek Meleager set the stage for "The Argo Got Away," a set of 56 lyric poems based on the famous Greek Anthology. The sunny, open-hearted world of the Greeks seems light-years away from our own repressed time, as these love poems, elegies, animal stories, and mythic episodes burst into new life in new language.

In another grouping, "The Azaleas of Ningpo," Rutherford transports the reader to ancient China, whose art and porcelain become taking-off points for rapturous narratives, especially "Kangxi Drinks Tea from His Porcelain Eggshell Teacups," a traversal of classic Chinese flower lore seen through the eyes of a powerful emperor.

The final section of this book is a sampler from the poet's most ambitious project, the first full English version of Victor Hugo's devastating epic poem cycle, *The Terrible Year*, mixed with some original poems in the same troubled political mood. The Hugo poems presented here are from the autumn and winter of 1870-1871, when Paris was besieged by the Prussian army and subjected to starvation.

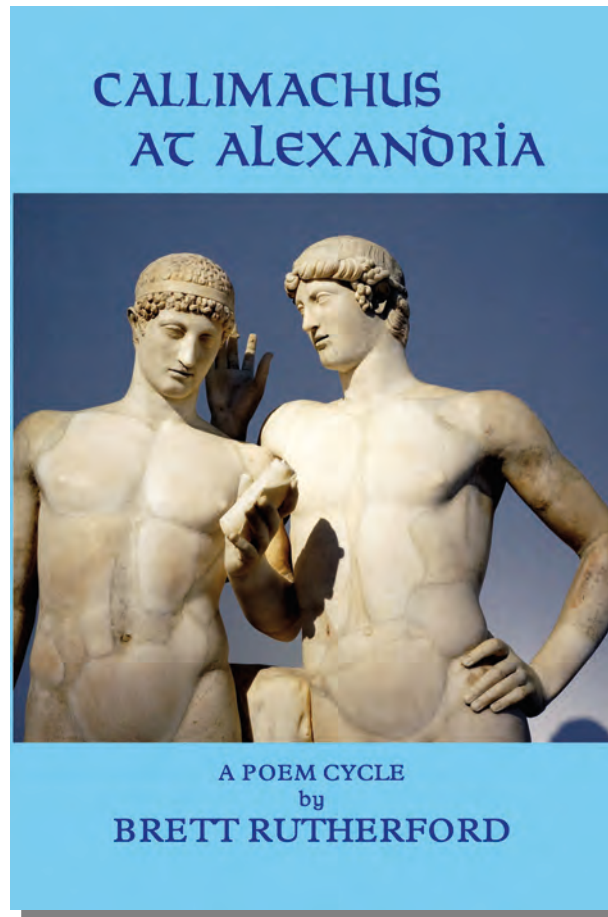
As a bonus, more than 90 Facebook diary entries trace the poet's everyday life and writing, with ideas and rants shared online with friends. As a journal of living through a time of threatening politics, this casts light on some of the poems and what prompted them. Rutherford's engagement with film, classic literature, classical music, poetry publishing, and his Pittsburgh environs, all shine through.

This volume includes adaptations of poems by Paul Verlaine, Victor Hugo, Meleager, Archias, Theognis, Dioscorides, Asclepiades, Poseidippus, Diogenes Laertius, Antipater, Callimachus, Rufinus, Paulus Silentarius, and Julianus (Prefect of Egypt).

This is the 365th publication of The Poet's Press. ISBN 9798319208583. 300 pages, 6 x 9 inches, paperback. PDF and EPUB editions available in one download.

P365 Paperback	300 pages	1.0 lb	\$15.95
P365, PDF and EPUB3 ebook	300 pages	0	\$2.99

CALLIMACHUS AT ALEXANDRIA



Adaptations and expansions from ancient Greek poetry by Brett Rutherford. Callimachus was born around 310 BCE in Cyrene, a Greek city in what is now Libya. He found his way to Alexandria, and after some years of poverty as a school-teacher, he was noticed by one of the Ptolemies and called to court. In accounts written centuries later, he is described as either working at, or being in charge of, the Great Library of Alexandria. He is known to have written some 800 works, including an epic on the secret origins of various gods and mythological figures. The only extant complete works of this ancient Greek master are 64 epigrams, and his eight Hymns to gods in the Homeric manner.

This expanded volume presents new translations/adaptations of most of the epigrams, two segments from the Homeric hymns, and fragments from an epic. These poems are personal, imbued with the poet's own personality; they are usually short, compressed, and brutally to the point. He did not invent the epigram, but he did create examples of breath-taking beauty. Even when the poem is an imaginary tombstone epitaph, the slightly self-mocking world-view of Callimachus shines through. Fate is brutal, life is short, and heroism mixed with passion are allowed to shine, even if they do not triumph.

Stuffy classicists of the past, mired in Puritanism and sexual repression, seemed unwilling to read between the lines and let Callimachus speak. We can now see him as the high-minded, aloof, gay librarian who lives down the hall, with a never-ending array of younger male companions, a man who lives well, eats well, and veers between joy and desolation, all on a librarian's salary.

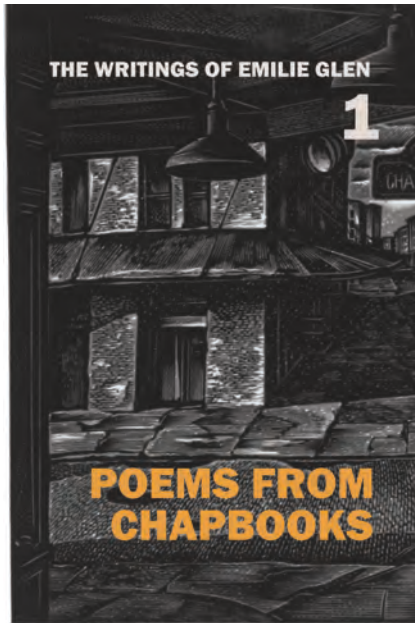
The poems in this volume are not literal translations. Although they contain most of the Greek's words or phrases, much has been added to flesh out the narrative and to create a more modern, speaking voice. Other things are added to make each poem self-explicate so that footnotes are not needed. To varying extent, then, these are paraphrases, adaptations, and expansions. The form is improvised free verse, with a nod to the elegance and restraint of Roman poetry. This second, expanded edition includes eight new translations and adaptations done since the first printing in 2022.

"Love-Spells," a poem by Callimachus's friend and successor Theocritus, is also included.

This is the 305th publication of The Poet's Press. Published October 2022, updated 2024. Paperback, 100 pages, 6 x 9 inches. ISBN 9798355028183. Also, PDF and epub3 ebook editions in one download.

P305 Callimachus, paperback	100 pages	0.5 lb	\$14.00
E305 Callimachus, PDF and epub3	100 pages	0	\$2.99

THE WRITINGS OF EMILIE GLEN 1: POEMS FROM CHAPBOOKS



THE WRITINGS OF EMILIE GLEN 1: POEMS FROM CHAPBOOKS. Emilie Glen (1906–1995) was a staggeringly prolific New York City-based poet, whose published work spans five decades with thousands of little magazine and newspaper credits worldwide. Glen’s long-time friend and publisher Brett Rutherford has assembled the complete text of all her chapbooks, including hand-bound mimeograph productions from her Greenwich Village coffeehouse days. From the 1960s through the early 1990s, Glen was also famed for hosting the longest-running poetry salon in Manhattan, so some of the eccentrics of the New York poetry scene also make an appearance in the editor’s foreword, which includes both a description of the West Village poetry scene of that time, as well as everything we are likely to know about Emilie Glen’s early life.

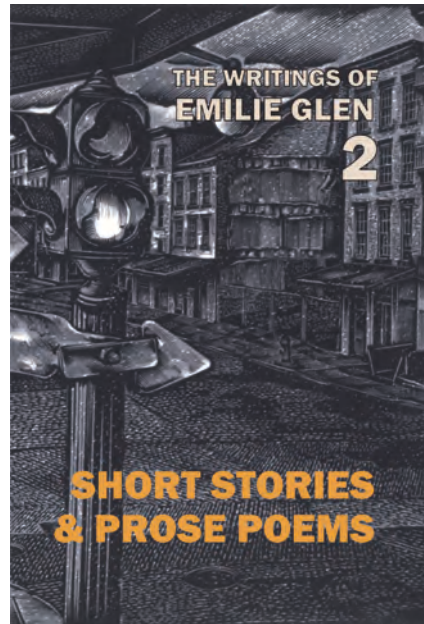
First recognized by H.L. Mencken and published in his *American Mercury*, she started as a fiction writer and then gravitated to narrative poetry, writing and publishing thousands of poems in magazines around the world. In this first volume of Glen’s writings, the editor has gathered the texts of more than 300 poems — all the chapbooks Glen published from her coffeehouse days through her last years: *77 Barrow Street*, *Mad Hatter*, *Coffee House Poems*, *Paint and Turpentine*, *Dark of Earth*, *Late to the Kitchen*, *Up to Us Chickens*, *Twat Shot*, *Glenda’s Ark*, *Roast Swan*, *Hope of Amethyst*, *Rails Away*, and *Glenda and Her Guitar*, *Emilie and Her Piano*. This includes the full text of all her Poet’s Press chapbooks and books as well as early self-published leaflets and productions from several other presses.

The poems gathered here are a narrative saga of New York high and low, as well as a poignant tracing of family sorrows. The best of them are intimate character portraits, short stories compressed into a dramatic, reader-friendly style, poetry the untrained reader need not fear. A keen observer of nature as well as of humanity, Glen delights with her informed short poems on cats, birds, and the occasional mermaid; she is just as much a naturalist in describing life among the tormented actors and actresses in an off-off-Broadway nude theater company. A strong musical thread runs through this collection as well: Glen was a child prodigy pianist and came to New York City to study at The Juilliard School before the poetry Muse asserted her primacy, so Glen’s Manhattan is an island of pianos, guitars, harps and orchestras.

This important series belongs in every collection of 20th century American poetry. With cover art by American wood engraver John DePol.

Second printing, 2016, including cover art for many of the chapbooks. Paperback ISBN 9780922558681. 330 pages, 6 x 9 inches. Also a PDF ebook.

P201 Emilie Glen 1, paperback	330 pages	1.1 lb	\$21.95
E201 Emilie Glen 1, PDF ebook	330 pages	0	\$4.00



THE WRITINGS OF EMILIE GLEN 2: SHORT STORIES & PROSE POEMS

THE WRITINGS OF EMILIE GLEN 2: SHORT STORIES AND PROSE-POEMS. Emilie Glen (1906-1995) was best known as a poet, but she started her writing career in fiction, first published in H.L. Mencken's *The American Mercury*, and also in *The Prairie Schooner*, and other magazines. In these nineteen short stories, Glen presents a portrait of mid-20th century America, using penetrating character portraits to show a world already nearly-gone, its customs and manners as odd to some of us as those of an Amazonian tribe.

A keen observer of manners and of the human drama, Emilie Glen centers sometimes on family: a high-stakes croquet game among heirs, the prize a Bermuda resort hotel; a mother and daughter competing for the same man; an Irish mother and daughter trapped in poverty in Hell's Kitchen, each wanting "the best"; and a wealthy matron in the Hamptons desperate to stop her son from marrying a Latina girl.

From a time when religion ruled the heartland, Glen writes about a town struggling with the worst preacher ever; a minister fired for his liberal values during the McCarthy era; and a woman forced to choose between becoming a minister's wife, or being ordained herself to take over her father's church.

Other stories are wonderful character portraits: a country woman whose life is changed when she comes into possession of the *Encyclopaedia Britannica*; a bored office worker with a secret hobby of purse-snatching; a businessman who would rather be a street beggar; the man determined to be top of the pecking order among the Central Park bird-watchers; a young girl who will do anything to get her first ballet shoes; a dancer locked in a fierce rivalry and obsession over a Siamese cat; a husband and wife living off the earnings of a child model; an industrialist whose entire existence is defined by ladies' feet; and a sad-sack song-writer knocking on the doors of music publishers.

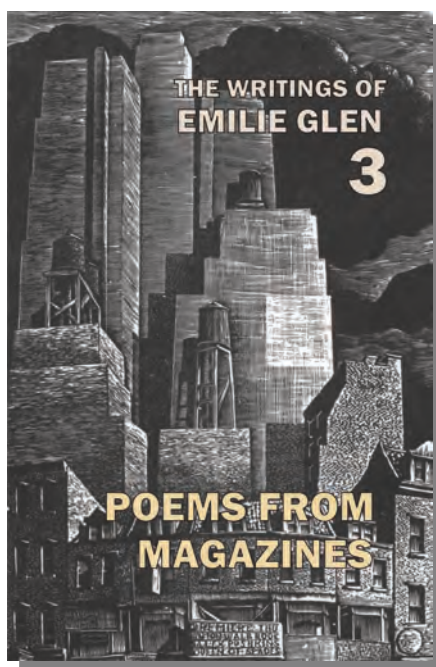
This volume also includes "From This Window," Glen's experiment in prose poetry, which appeared in *New Directions* in 1953. One work, "Cup of Gold," was edited and completed from a first-draft manuscript. Only two of the nineteen stories existed in manuscript.

This is the 222nd publication of The Poet's Press. ISBN 9780922558810. 6 x 9 inches, 196 pages. Also a PDF ebook.

P222 Emilie Glen 2, Paperback	196 pages	0.7 lb	\$18.95
E222 Emilie Glen 2, PDF	196 pages	0	\$2.00

THE WRITINGS OF EMILIE GLEN 3: POEMS FROM MAGAZINES

EXPANDED EDITION WITH 267 POEMS!



THE WRITINGS OF EMILIE GLEN 3: POEMS FROM MAGAZINES. For more than four decades, New York City poet Emilie Glen produced a torrent of poetry, widely published in little magazines all over the world, and in a series of books and chapbooks that went through numerous reprints. Yet when the poet died in 1995, all that remained of her papers were several shopping bags full of manuscripts, chapbooks, and tear sheets of already-published works. From this legacy, Brett Rutherford has assembled all the presently-available poems of this prolific New York poet.

This third volume, in its first printing, presented the 193 recovered poems that appeared in magazines and newspapers, but were not included in Glen's many chapbooks. None of these poems existed in manuscript. Now, because more long-unavailable little magazines can be found online and in academic databases, 74 more poems have been located,

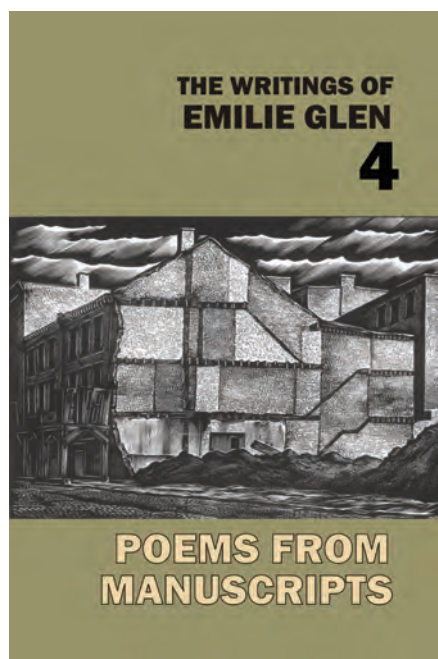
adding to the treasure trove of this important collection. Two portraits of the poet have come to light, and they are included as well.

Open anywhere, and the Emilie Glen we know from the first volume is still here in spades: poet, actress, pianist, bird-watcher, cat-lover, nature rhapsodist, the woman of Manhattan with a piercing eye for character and image. She is the city, the street, the windows, the bridges and tunnels, the parks and fountains, the desperate dreamers on the doorsteps. This volume also includes the full text of an out-of-print chapbook from 1963 titled *Laughing Lute and Other Poems*.

This is the 314th publication of The Poet's Press. Published April 2024. ISBN 9798320159003. 316 pages, 6 x 9 inches, paperback. Also, a PDF ebook.

P314 Emilie Glen 3, Paperback	316 pages	1.0 lb	\$18.95
E314 Emilie Glen 3, PDF	316 pages	0	\$2.99

THE WRITINGS OF EMILIE GLEN 4: POEMS FROM MANUSCRIPTS



THE WRITINGS OF EMILIE GLEN 4: POEMS FROM MANUSCRIPTS. This fourth and final volume collects all the unpublished manuscripts left by New York poet Emilie Glen. These 180 poems, lyric and narrative, far from being the “bottom drawer” of the poet’s work, contain the same urban savor as her longer works. Some of these poems were read by the poet repeatedly at the poetry salon she ran in Greenwich Village, and prior to that, at the salon she ran at her high-rise apartment on the Lower East Side in the 1960s and 1970s. As always, her most engaging poems are miniature short stories, all set against a *noir* Manhattan that includes both shocking murders as well as moments of unexpected beauty among fire escapes, trash cans, alley cats, and the migratory birds in Central Park. The book includes several surprisingly experimental works and a true account of a horrifying psychopath who ran a Greenwich Village coffee house.

FROM THE FOREWORD BY BRETT RUTHERFORD:

The poems from her Greenwich Village years that are personal, depict tenement life from the vantage of her fifth-floor walkup (bathroom in the hall), where she moved to be near her troubled, alcoholic daughter, and where she raised her grandson as a single parent. She finds beauty amid the fire escapes and limited vistas, writes sadly about the death of her daughter, and celebrates trips to Coney Island with her grandson. The poem, “Fridge Saga,” was a delight to hear, and proof that she bore her tenement burden with good cheer.

The poems from Columbia Street on the Lower East Side pre-date the move to the West Village, and see New York from the rooftops. There, she still had her piano, and ventured forth to play in cafés. Emilie had related to me, in horror, the time she spent working at one coffee house run by a flamenco player. In 1967, she published a poem, “Shadowed Corner” (see Volume 2), about the owner being stalked by a death

vendetta. Among Emilie’s papers I found a longer poem, describing the women in the café, so terrified of the crazed owner that they are considering poisoning him. It is one of the most intense and personal of all her poems, clearly written in present-tense terror. On inspection of the manuscript, I discovered that it was copied from a mimeographed page, much like one of her early hand-made chapbooks. It is possible that Emilie published this and withdrew it, as it does not appear in any of the chapbooks gathered in Volume 1. She might have withdrawn the work under threat. The poem sees day again here, with its original title, “Register His Hands, He’s A Killer.”

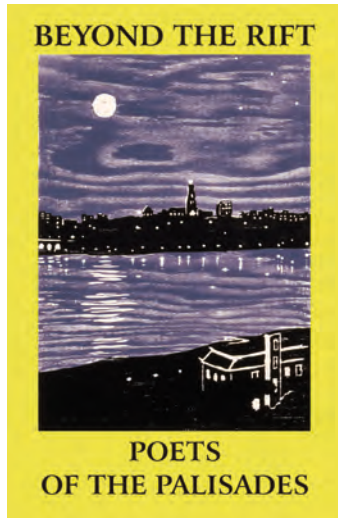
While most poets write much, maybe too much, about the literary life, Emilie seldom does so. She doesn’t gossip about other poets. She doesn’t peddle manifestos. And she doesn’t complain about rejections and the dismal return on investment of the poetic life. One atypical, wry poem, “Crack Our Code,” makes fun of bizarre poetry journal titles. The most surprising poem in the book, to me, is “Middle Of,” an experiment in stream-of-consciousness.

The book could be read as a journal or scrapbook of its time and place, and Glen does not shy away from recounting lurid crimes, such as a murder inside the Metropolitan Opera House. She recoils from environmental catastrophes such as Three Mile Island and the madness of wars and politics, but she is not inherently a social poet. She is aloof, an ashcan painter among poets. In the last years, her poems of personal loss nearly overwhelmed her journalistic instinct, but I think the eternal child still emerges under it all.

Published March 2017. 152 pages, illustrated. The 228th publication of The Poet’s Press. 6 x 9 inches, paperback. ISBN 978-0922558872. Also a PDF ebook.

P228 Emilie Glen 4, Paperback	152 pages	0.5 lb	\$16.95
E228 Emilie Glen 1, PDF	152 pages	0	\$2.00

POETS OF THE PALISADES ANTHOLOGIES

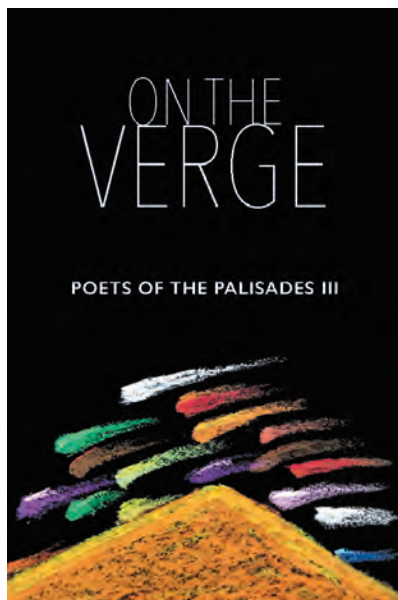


BEYOND THE RIFT: POETS OF THE PALISADES. Paul Nash, senior editor. A decade of poets featured at the North Jersey Literary Series, the liveliest poetry venue on the wrong side of the Hudson. Shows the remarkable variety and quality of work being done outside the Manhattan poetry hive. Emerging from the Gothic-oriented literary and arts magazine, *The Rift*, founded by Alda Xavier, the series has introduced new poets, while also providing a venue for established poets to reach new audiences. These poets have broken free from the self-absorption of prior decades and reflect a commitment to narrative, to communication, and to the power of language as a well-aimed arrow. The work in this anthology helps make the case that the Muse has indeed flown to the provinces.

Published May 2010. 168 pages, 6 x 9 inches. Paperback edition ISBN: 978-0922558445 Also a PDF ebook.

META-LAND: POETS OF THE PALISADES II. Edited by Paul Nash, Denise La Neve, David Messineo, Susanna Rich, and John J. Trause. Viewed on a geological time scale, poetry is a very recent phenomenon. Paul Nash's foreword explains the emergence of this exciting new poetry anthology from one of the earth's oldest

igneous outcroppings. "After five millennia of recorded history, toward the end of the 20th Century, writers begin to gather together, to coalesce in cafés, libraries and other literary watering holes upon or near the ancient basaltic fastness of the New Jersey Palisades. This post-geological phenomenon has been collectively named 'The Palisades Poetry Movement.' The first anthology by the Poets of the Palisades, *Beyond the Rift*, was published in 2010, and featured the work of 39 poets from the tri-state area. This new volume, *Meta-Land*, assembles 121 works by 58 poets, arranged in 11 themed sections. All of the pieces that appear in the anthology are by authors who were featured in the ongoing North Jersey Literary Series held at the Classic Quiche Café in Teaneck, New Jersey, between 2010 and 2015. This collection delves deeply into our 'metaperceptions:' how we see ourselves, the universe, and what we question, feel or think. Diverse voices that represent a modern world of both natural beauty and cosmopolitan sophistication explore the fundamental nature of reality, existence, knowledge, values, reason and mind. We find ourselves in a 'Meta-Land,' where symbols of symbols are nested like *matryoshkas*, and meaning's reach extends past all horizons." Published July 2016. 250 pages, illustrated. The 226th publication of The Poet's Press. 6 x 9 inches, paperback. ISBN 0-922558-85-X \$19.95.



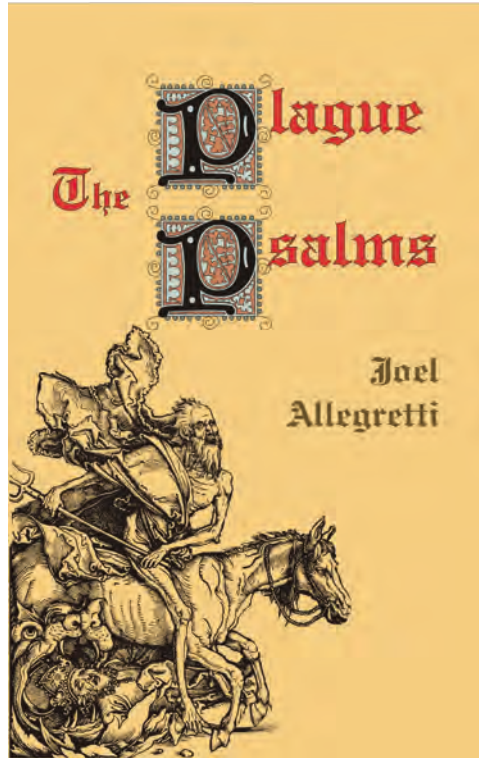
ON THE VERGE — POETS OF THE PALISADES III. Edited by Paul Nash, Denise La Neve, Susanna Rich, John J. Trause, and David Messineo. The Poets of the Palisades shine in their third anthology of new and memorable works — 142 poems from 80 poets. All have had featured readings in the series sponsored by the North Jersey Literary Community in Teaneck, NJ (founded 1997) and the High Mountain Meadow Poetry Series in Wayne, NJ (founded 2017). For these tumultuous times of environmental crisis, bad politics, pandemic, and unrest, the editors selected submitted poems and arranged the best into eleven themed sections.

These works, of our time, are on the verge, or, as editor Paul Nash indicates, "in transition . . . about to change ... at the point where something may occur ... in anticipation ... to extend outward toward the unknown . . . nearing the likely or inevitable attainment of some state of being . . . to approach a barrier, boundary or portal ... at an event horizon ... crossing a permeable membrane . . . to reach the outer margins of something different or unexpected."

ISBN 9798650452249. 284 pages, paperback, 6 x 9 inches. Also a PDF ebook.

P185 Beyond the Rift, paperback	168 pages	0.6 lb	\$26.95
E185 Beyond the Rift, PDF ebook	168 pages	0	\$4.00
P226 Meta-Land, paperback	250 pages	0.9 lb	\$19.95
P273 On the Verge, paperback	284 pages	1.0 lb	19.95
E273 On the Verge, PDF ebook	284 pages	0	\$4.99

JOEL ALLEGRETTI. THE PLAGUE PSALMS



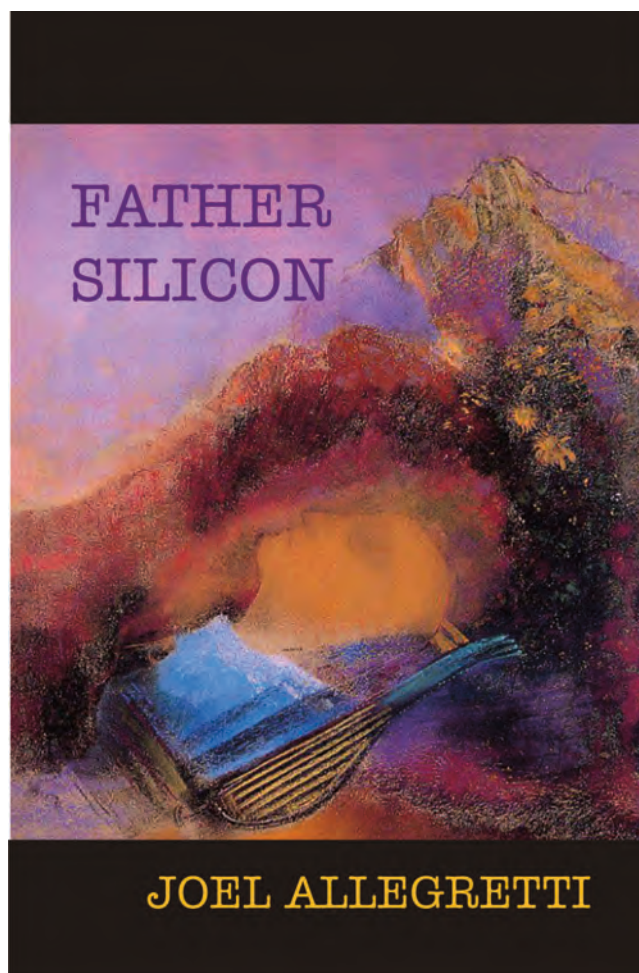
JOEL ALLEGRETTI. THE PLAGUE PSALMS. First published in the year 2000 in a hand-bound edition, *The Plague Psalms* presents a neo-Romantic vision worthy of Baudelaire and Poe: a world haunted by Moorish Spain, the Inquisition, the Black Death, Erik (the Phantom of the Opera), the music of the Oud, and other subjects penitential and pestilential. The book design incorporates wood engravings by Albrecht Durer. This new third edition recreates all the color content of the original.

Joel Allegretti is also the author of three other collections of poetry: *Europa/Nippon/New York: Poems/Not-Poems* (Poets Wear Prada, 2012); *Thrum* (Poets Wear Prada, 2010); and *Father Silicon* (The Poet's Press, 2006). He also edited the poetry anthology, *Rabbit Ears*. Allegretti's poems have appeared in *The New York Quarterly*, *MARGIE*, *Fulcrum*, *Voices in Italian Americana*, *Sentence: A Journal of Prose Poetics*, *Xcp Cross-Cultural Poetics* and many other national journals, as well as in *The Best American Poetry* blog.

98 pages, with color titles and ornaments. 6 x 9 inches, paperback, ISBN 978-0922558744.

P207 Paperback	98 pages	0.4 lb	\$21.00
E207 PDF ebook	72 pages	0	\$2.99

JOEL ALLEGRETTI. FATHER SILICON.



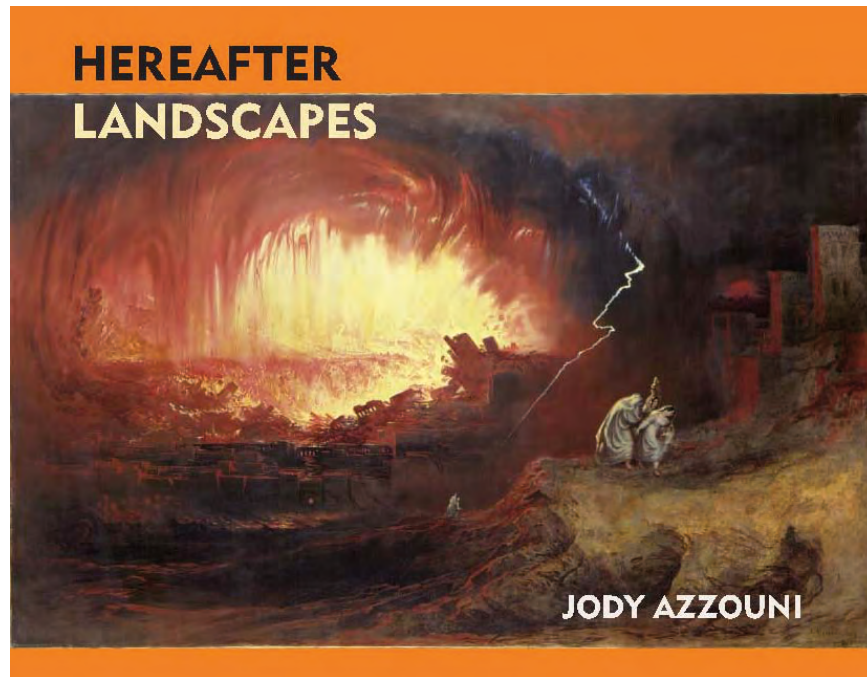
Here is one of the most startling books of poetry since Baudelaire. Joel Allegretti, author of *The Plague Psalms*, has been up to no good since his first book, and this new book goes darker and deeper still, delving into such delicate topics as *The Juggernaut*, *Mother Julian of Norwich*, *Eurydice as Greta Garbo*, *Nico*, spiders, the Gallows Tree, the horrors of 9/11, and “Billy the Whore: An Encomium in Nine Infections.”

Father Silicon was picked by *The Kansas City Star* as one of the ten most notable poetry books of 2006.

Published 2006; third printing 2009. 72 pages, 6.5 x 10.25 inches. ISBN 0-922558-18-3.

P160 Father Silicon paperback	72 pages	0.4 lb	\$15.95
E160 Father Silicon, PDF	72 pages	0	\$2.99

JODY AZZOUNI. HEREAFTER LANDSCAPES.



As cheerful as Timon of Athens or Anacreon, philosopher-poet Jody Azzouni unleashes this cycle of aphoristic, terse and dark visions of the world after global warming, nuclear winter, pollution, mutation and plague have come and gone. There's no "rapture" to rescue us, just the hard light of a ruined world. Back in the Cold War, Bertrand Russell noted that the smartest thinkers were the most gloomy about the prospects for humankind, and this cycle inhabits that world of intellectual worry. And yet there is beauty in desolation, and every dystopian artwork, by depicting what might and must not come to pass, may serve as a warning. *Hereafter Landscapes* might be the butterfly that changes history by changing the hearts of a few — or it might be locked into a time capsule as a prime specimen of post-millennial gloom. However one takes this somber and linguistically rich little book, it comes from a serious thinker, versed in myth, science and art. In keeping with the book's theme, we chose to decorate it with the paintings and engravings of the artist most

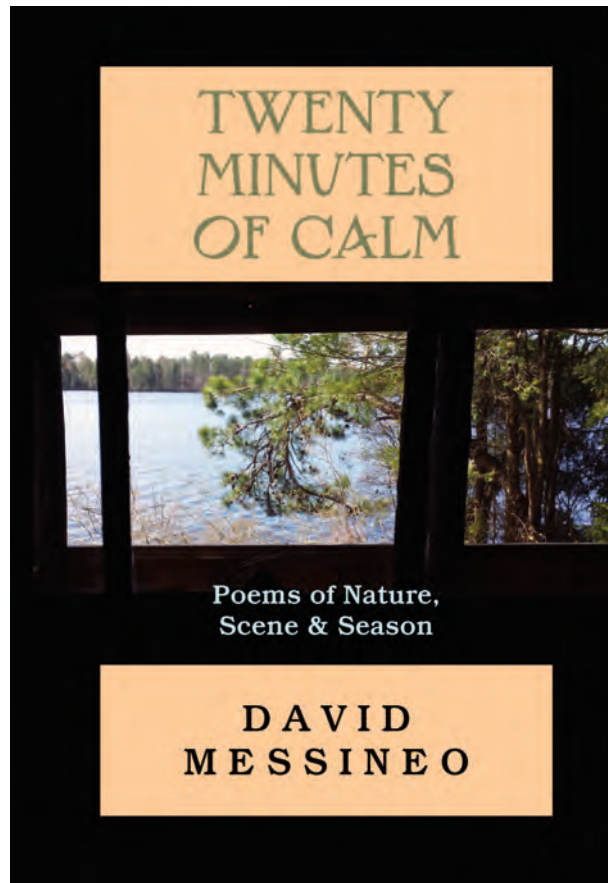
associated with the terror of the Sublime: John Martin. Martin's vast murals terrified crowds in London, and his engravings of *Paradise Lost* and Biblical cataclysms gave nightmares to generations of Victorian schoolchildren.

Selected as one of the six best chapbooks of 2010 by *Presa* magazine: "The most ambitious production in this round-up, complete with beautifully printed cover art and illustrations from the paintings and engravings of John Martin . . . The poetry has a prophetic quality that reminds us of the apocalyptic writings of William Blake. Azzouni also deals with the big themes, unafraid of directly engaging the specter of potential environmental & nuclear disaster. His work is didactic, but not in a bad way, since the issues raised are the very issues of human meaning and survival."

New second edition October, 2019. This is the 256th publication of The Poet's Press. ISBN: 978-1701656116. 56 pages, 8-1/2 x 7 inches, full color, paperback. Also a PDF ebook.

P256 Paperback	56 pages	0.3 lb	\$12.95
E256 PDF ebook	56 pages	0	\$2.99

**DAVID MESSINEO. TWENTY MINUTES OF CALM:
POEMS OF NATURE, SCENE & SEASON**



New Jersey-born poet David Messineo's ninth collection, *Twenty Minutes of Calm*, is his first to focus exclusively on Nature. His selection of works on "Nature, Scene and Season" range from idealized nature as painted in China in the 17th century, to the raw discomfort of a rural American winter; from a cave in Australia to the placid shores of a lake in the Pine Barrens; from the Amazon in Brazil to the rivers and hills of northern New Jersey.

Messineo is widely known as the publisher and poetry editor of the award-winning *Sensations Magazine*. He is one of the nation's longest-serving independent literary magazine publishers, and he runs one of the longest-lasting poetry reading series still active in America, the *Sensations Magazine* Creative Events Series. Much of his published poetry centers on American history, and as an editor he has persuaded many other poets to create narrative and lyric poems inspired by historical events and persons. In this role he has helped shape what is now informally called The Palisades Poetry Movement. His previous books are *First Impressions*, *Suburban Gothic*, *A Taste of Italy*, *A Taste of Brazil*, *Restoration*, *Formal*, *The Search for the Sapphire Robe*, and *Histriopecticon*.

This is the 249th publication of The Poet's Press. 56 pages, 6 x 9 inches, designed and typeset in the manner of a Roycroft Book, printed in full color. ISBN 978-0-922558-01-8.

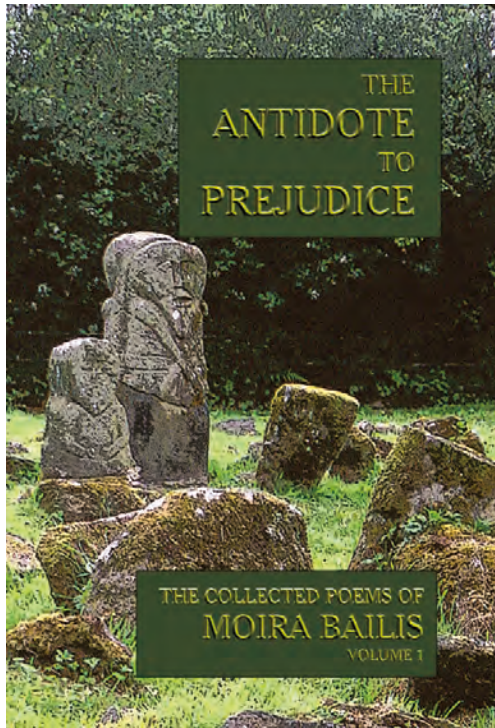
P249 Paperback

56 pages

0.3 lb

\$14.95

THE COLLECTED POEMS OF MOIRA BAILIS

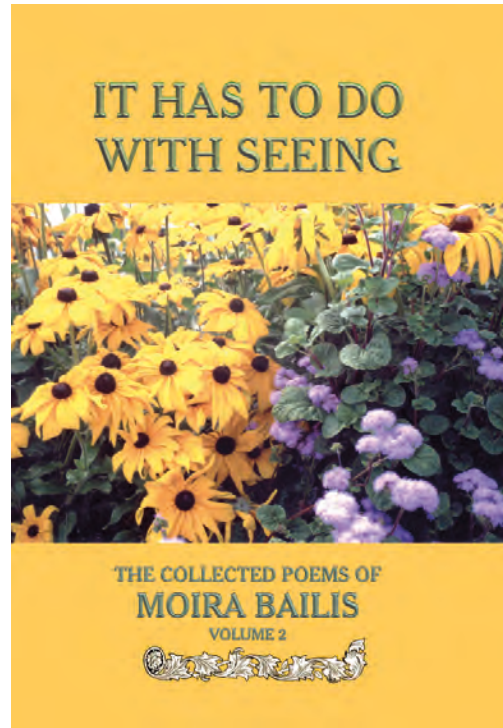


Poet Moira Bailis (1921-2013) began writing poetry before the age of twenty in her native Ireland. Like many poets who write for the love of the art, she did not begin publishing her work extensively until later in life. Since the 1980s, she had over 200 poetry publication credits, both in the United States and Ireland, and has authored one poetry chapbook, poems (2003). The brink of her tenth decade of life saw her still engaged in her art.

Bailis lived in Ireland, Germany, Austria, Italy, New York City, and finally, in Fort Lee, New Jersey (her home since 1966). Her poems encompass her life's journey as well as her broad literary interests, social awareness, and activism. A lover and advocate of poetry, she taught workshops, and lectured live and on radio about poetry, poets, and writers.

David Messineo, Bailis's friend and long-time publisher, in cooperation with the poet and her family, has assembled 450 of her collected poems into two volumes. Ireland figures large in both — a home place many times revisited over a long life, its landmarks, Celtic history, and political troubles recalled.

Volume 1, *The Antidote to Prejudice*, is arranged geographically, reflecting the places Bailis lived in or visited (or imagined, in the case of South America, Africa and Antarctica). Ireland and New Jersey bookend this varied collection of 190 poems. The section, "To Ireland in the Fading Times," could stand as the poet's missive to the land of her birth. In the editor's words, these poems "are dually interesting from the standpoints of poetic craft and the capturing of history."



Many other poems in Volume I center on nature and landscape — those especially gleaned from her long walks and hikes exploring Northern New Jersey — and they mark her as a keen word-water-colorist of bird, tree and season.

Volume 2, *It Has To Do With Seeing*, has 260 poems, including some variant texts (edited by Melanie A. Pimont), and more than 80 poems concerning the poet's Irish childhood, family and friends. Poems touching on the literary life, and on writers such as Austen, Emily Brontë, Sandburg, Thoreau, Brodsky, Merrill, Williams, Frost and Dickinson are all here. Poems of nature, season, and landscape abound as well. "Closing Remarks," a fine cluster of reflective pieces, is in the tradition of Walt Whitman's ever-extended "Next-to-Last Thoughts."

This intriguing poet, with a transcontinental perspective on the tumults of modern life and the consolations of the solitary commune with nature, bequeaths us more than eight decades of her life and thought in this two-volume set. Her many poetic friends, and readers on both sides of the Atlantic pond, can delight in this restrained and thoughtful production.

Moira Bailis. *The Antidote to Prejudice: The Collected Poems of Moira Bailis*, Volume 1. 6 x 9 inches, 272 pages. Paperback ISBN 0922558523. Also a PDF ebook.

Moira Bailis. *It Has To Do With Seeing: The Collected Poems of Moira Bailis*, Volume 2. 6 x 9 inches, 328 pages. Paperback ISBN 092255854X. Also a PDF ebook.

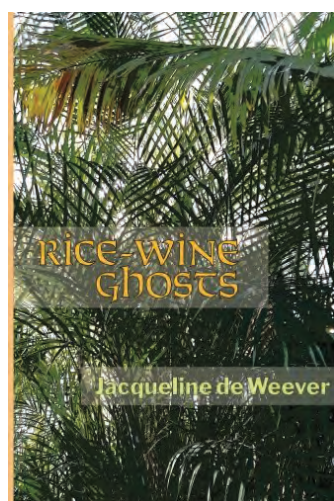
P190 Moira Bailis Vol 1, paperback	272 pages	0.9 lb	\$19.95
E190 Moira Bailis Vol 1, PDF ebook	272 pages	0	\$3.00
P191 Moira Bailis Vol 2, paperback	328 pages	1.1 lb	\$20.95
E191 Moira Bailis Vol 2, PDF ebook	328 pages	0	\$3.00

FROM GUYANA TO BROOKLYN: MORE POETRY BY JACQUELINE DE WEEVER

TRAILING THE SUN'S SWEAT. This book is a retracing of landscape, heritage and culture, spanning continents and time. Interspersed with quotations from Columbus's journal, Jacqueline de Weever recounts and visits her native British Guiana as seen by its conquerors and ravishers, and by its survivors. Rich with the flora and fauna of island and Amazon, the book poses native against the encounter with the native. The eyes of the caiman look out from the waters, while the visiting European artist paints delicate watercolors of butterflies and lush tropical plants. Some of the poems inhabit the oppressed within our northern borders, such as Tituba, accused witch of Salem, or the lynched Native American Jacqueline Peters. In retracing her own heritage and origins, de Weever invites us to confront the beauty, and violence, of the hemisphere we share.

Jacqueline de Weever, born in Georgetown, British Guiana (now Guyana) was educated there and in New York, earning a Ph.D. at the University of Pennsylvania. She is Professor Emerita at Brooklyn College, City University of New York, where she taught English Medieval Literature for 29 years.

This is the 210th publication of The Poet's Press. ISBN 978-0922558773. 6 x 9 inches, paperback, 80 pages. Also a PDF ebook.

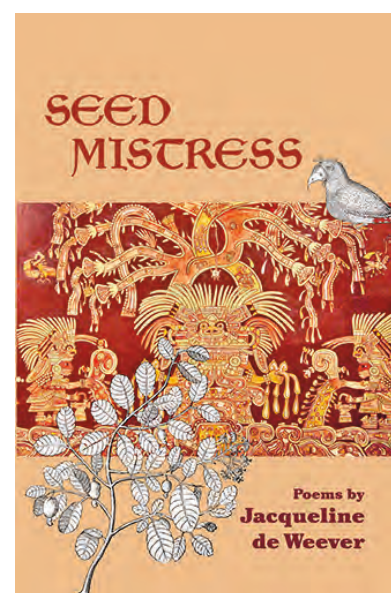


RICE-WINE GHOSTS. The poet's second collection, *Rice-Wine Ghosts*, is haunted by the flora and fauna of the Western hemisphere, "the world's garden, /where poisons hide in glitter,/ soar and dip of bright wings." These are poems personal rather than political or polemical, tracing brilliant moments of encounter with a voluptuous world — the British Guyana of her childhood, the Caribbean, the Andes, the Amazon, and far, far off, the moon and the Pleiades. A lemon tree in a Moroccan courtyard, sunflowers outside Florence, a dash of Japanese rice wine, the indigo blue of Canton china, a chest full of Ivory Coast batiks. Yet there is also loss: the survivor of earthquake and tsunami, "desolation stamped in her slow/ stride, humped shoulders, drooped head," a search for a remembered star constellation that refuses to show itself, a state of coma as "death's high priest ... behind the closed door of your eyelids." This book is a treasure-trove of voluptuous imagery and moonlit recollections of beauty, memory, and yearning. The author's catalog of tropical flora and fruit makes up her armory: "I hoard/ jungle flowers/ to warp the hunger/ of the crocodile/ slowly approaching my shore."

This is the 231st publication of The Poet's Press. Published December 2017. ISBN 978-0922558902. 74 pages, illustrated. 6 x 9 inches, paperback.

SEED MISTRESS. The first Europeans to visit the Caribbean and the Amazonian realms of South America were overwhelmed by the profusion of animals and plants, many of them brightly-colored, unfamiliar in shape, and unknown to the gardener's or the chef's palette. Could you eat it? Would it eat you? Medicine, or poison? Overlaid with the magic of Inca, Maya, and Aztec, the natural world of our hemisphere is as rich as all of Europe's myths, if only one looks and listens. Born in British Guiana (now Guyana), Jacqueline de Weever, a medievalist as well as a poet, has overlaid poignant lyric poems using tropical flora and fauna with the region's troubled history from Columbus onward, in her two prior books, *Trailing the Sun's Sweat* (2015), and *Rice-Wine Ghosts* (2017). In her newest book, *Seed Mistress*, where "dreams excavate my past," de Weever plunges us into a world of crocodile caimans, howler monkeys, spice trees, boa constrictors, and armadillos, but just as readily engages with close observations from her own Brooklyn gardens. This is a voluptuous collection of poems with a voice gently but affirmatively outside-looking in: "I joined migrants and refugees long ago. Now I belong nowhere, birthplace an accident/ ancestors from rain forests in Asia, Africa, to meet saturated Amazonia."

This is the 275th publication of The Poet's Press. Published April 2020. 100 pages, 6 x 9 inches, paperback. ISBN: 9798639275159.



P210 Trailing the Sun's Sweat, paperback	80 pages	0.3 lb	\$14.95
E210 Trailing the Sun's Sweat, PDF ebook	80 pages	0	\$3.00
P231 Rice-Wine Ghosts, paperback	74 pages	0.3 lb	\$14.95
P275 Seed Mistress, paperback	100 pages	0.4	\$14.95

BRETT RUTHERFORD. FATAL BIRDS OF THE SOUL.
A poem cycle adapted and expanded from Rilke's Duino Elegies.



FROM THE POET'S NOTES ABOUT THIS BOOK: "The work on these poems started in 1976, an attempt to translate, adapt, and expand upon the first two of Rainer Maria Rilke's *Duino Elegies*. The project was abandoned, the sketches only rediscovered in late 2019. In April 2020, I decided to complete the project, revising and expanding the original sketches and making them into a connected cycle of 21 poems.

"This cycle is in no way an explication of Rilke, and the German poet would doubtless be horrified at the thought of a young atheist, neo-Romantic American poet of the 1970s making a palimpsest over his work, with the shades of Shelley, Walt Whitman, Poe, and even H. P. Lovecraft looking over his shoulder. That Rilke himself stepped away from the Elegies after writing the first two, only returning to the project some years later, gives some indication of the daunting power of Elegies 1 and 2. I, too, unsure of what I had done, and what was to be done with it, put the project aside.

"Some of my recent work with translations and adaptations gave me the self-confidence to return to this perilous project, this time trusting my own voice and letting even more expansion emerge from the original material. If I have succeeded, Rilke's own words fit seamlessly into the flow of my own. I was in his thrall for a number of years, and his *Letters to a Young Poet* gave me comfort and inspiration when it was not coming from those around me. I already had a sense that in poems such as this, one is being 'lived through' by language, creating a freestanding work that has its own existence, its own right to be.

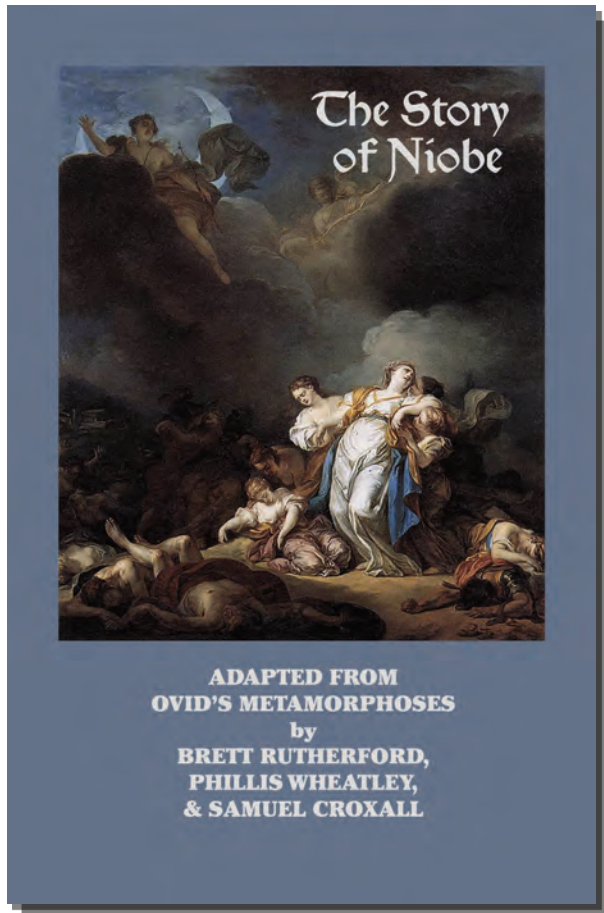
"To illustrate this book I turned to some of the Greek sculpture that makes clear some of Rilke's language about the vocabulary of touching in classic sculpture, and I was able to find a photo of the Latin tomb inscription Rilke found in Venice and copied down. I introduced the god Hermes, who, as a messenger of the gods, served the same role as messenger angels to the Greeks. These visual embellishments may help the reader recreate the visual elements of Rilke's musings on angels, on sculpture, and on Beauty in general."

This is the 287th publication of The Poet's Press. Published June 2020. 62 pages, 6 x 9 inches, illustrated in color. ISBN 9798650985211. Also a PDF ebook.

P287 Fatal Birds, paperback	62 pages	0.3 lb	\$14.95
E287 Fatal Birds, PDF ebook	63 pages	0	\$2.00

THE STORY OF NIOBE

Adaptations from Ovid's *Metamorphoses* by American slave-poet Phillis Wheatley, Samuel Croxall, and Brett Rutherford



THE STORY OF NIOBE. This episode from Roman poet Ovid presents a boastful and narcissistic ruler, fourteen murders, a royal suicide, and a petrification, a tale that might be ripped from newspaper headlines except that the players are a Titan, a Queen of Thebes, Apollo and Artemis armed with fatal arrows, and a field littered with corpses as a grieving mother turns to stone.

Brett Rutherford's new adaptation of Ovid's gruesome mythological tale is followed by two famous earlier versions: one by the enslaved 20-year-old Boston poet Phillis Wheatley in 1773, and another by British poet Samuel Croxall from the famous multi-translator English edition of *Metamorphoses* from 1717.

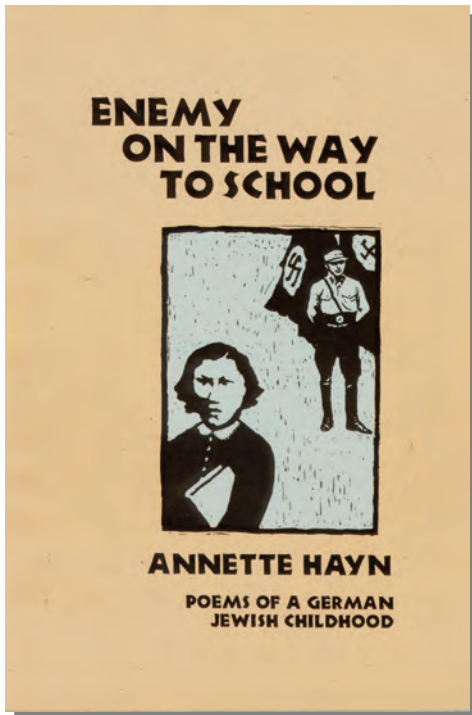
Two important essays by Brett Rutherford round out this volume: "Niobe's Tears: The Classical Poetry of Phillis Wheatley" studies how Wheatley constructed her mini-epic from Ovid, using both the Latin poet's work, but also taking cues from the famous 1760 painting by Richard Wilson, *The Destruction of the Children of Niobe*. It is a rounding defense of Wheatley's place as a poet in the classical tradition. Wheatley's book found a British patron and was published in London in 1773, making it the first poetry book by an African-American woman.

A second essay, "The Myth of Niobe and the Boston Massacre" presents startling evidence that Paul Revere's famous 1770 engraving of The Boston Massacre incorporates references to the Niobe myth and even copies visual elements from the Wilson painting. The illustrated text presents the three different known Niobe paintings by Wilson, and engravings made from them (the principal means of copying paintings in the era before photography.)

This is the 291st publication of The Poet's Press. ISBN 9798674478591. 80 pages, 6 x 9 inches with 26 illustrations, most in full color. Also a PDF ebook.

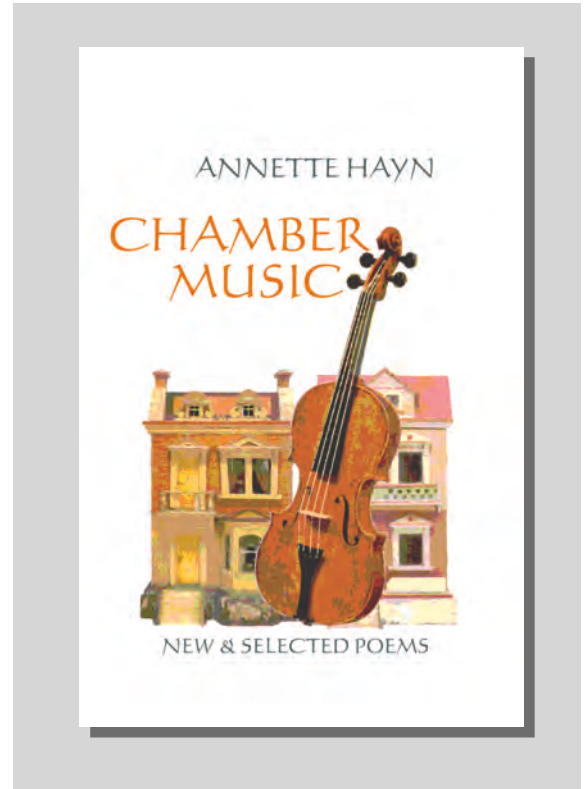
P291 Paperback	80 pages	0.4 lb	\$17.95
E291 PDF ebook	80 pages	0	\$2.00

ANNETTE HAYN. ENEMY ON THE WAY TO SCHOOL: POEMS OF A GERMAN JEWISH CHILDHOOD



ANNETTE HAYN. ENEMY ON THE WAY TO SCHOOL. Poems of a German Jewish childhood in the 1930s. Set against the background of the rising Nazi menace, these poems leave an indelible impression of a lost world, and the eternal alienation felt by those who left it behind. With an introduction by poet Mary Ferrari.

ISBN 0-922558-21-3. 64 pages, paperback. Also a PDF ebook.



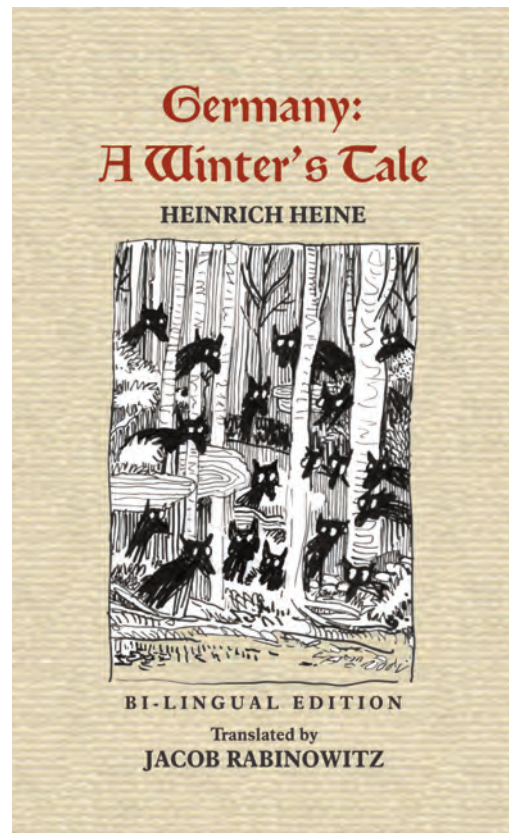
ANNETTE HAYN. CHAMBER MUSIC: NEW AND SELECTED POEMS

Chamber Music was first published in September 2001, and was Annette Hayn's last book. She died in September 2004. The book was re-issued by The Poet's Press in Spring 2009 with new material: the poet's last, posthumous poems (Memorial to the Moon) and a memoir by poet Mary Ferrari. This 152-page book brings together the poet's best mature work, plus her own selections of the best poems from her earlier books, *Rapunzel* (1971), *One-Armed Flyer* (1976), *Journeys Around One Point* (1980), *The Crossing* (1984), *Calendar House* (1990), and *Enemy on the Way to School* (1994). Annette believed that *Chamber Music* in 2001 would be her last book, but the final group of poems added for this edition demonstrate that she was still in peak form. This finely-etched, spare poetry, influenced greatly by the example of her early teacher, Kenneth Koch, intersperses the everyday with the surrealist, walks bravely among her worlds: childhood in Nazi Germany, boarding school in England, family life and the discovery of poetry writing in America, and her final years overshadowed by 9/11 and her own confrontation with mortality.

ISBN 978-0922558377. Paperback, 6 x 9 inches, 152 pages. Also published as a PDF e-book.

P166 Enemy on the Way to School. paperback	64 pages	0.3 lb	\$11.00
E166 Enemy on the Way to School, PDF ebook	64 pages	0	\$2.00
P179 Chamber Music, paperback	152 pages	0.6 lb	\$16.95
E179 Chamber Music, PDF ebook	152 pages	0	\$3.00

HEINRICH HEINE. GERMANY: A WINTER'S TALE



Bilingual Edition in English and German. Translated by Jacob Rabinowitz.

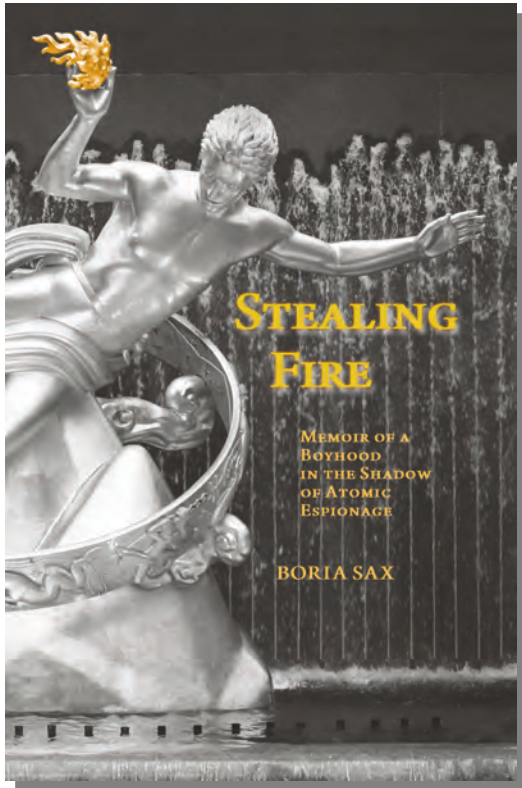
In 1835, the German principalities and cities banned the works of German-Jewish poet Heinrich Heine. The censors banned not only the works Heine had already published, but also prohibited, *in advance*, any work the writer might produce in the future. When Heine sneaked across the border from his Paris exile in 1843, the result was the poem-cycle *Deutschland: Ein Wintermärchen* (Germany: A Winter's Tale). The Hamburg publisher Julius Campe published this book, and kept all of Heine's work available "under the counter," so that the banned poet was read even more widely than ever. Heine's satires against German arrogance and militarism would continue in the 1840s, when the poet and Karl Marx worked together on the revolutionary newspaper *Vorwärts*. Heine's books would be banned again by the Nazis, who made a point of burning his books, and erasing his name from published song lyrics. Even the most famous of all German Lieder, "The Lorelei," was now said to have lyrics by "Author Unknown."

Jacob Rabinowitz's adaptation of the 27-poem cycle renders Heine's verses into rapid-fire lines, almost as though Lenny Bruce were channeling his 19th century forebear. And instead of peppering the text with explanatory footnotes on the context of German culture and history in the poems, Rabinowitz incorporates helpful elucidations into the flow of the poems. For those who want to read the original German for themselves, this edition includes the complete 1844 German text on facing pages. With a Foreword by Brett Rutherford.

The 227th publication of The Poet's Press/Yogh & Thorn Books. ISBN 0-922558-86-8. 6 x 9 inches, 220 pages. Hardcover edition ISBN 9798784067623. Also a PDF ebook.

P227 paperback	220 pages	0.3 lb	\$16.95
H227 hardcover	220 pages	0.6	\$21.95
E227 PDF ebook	63 pages	0	\$3.00

BORIA SAX. STEALING FIRE — MEMOIR OF A BOYHOOD IN THE SHADOW OF ATOMIC ESPIONAGE



When Saville Sax and Theodore Hall first met as undergraduates at Harvard, little did either realize that a day would come when they would be passing atomic secrets to the Soviets. Their acts of espionage could have led, as in the case of Julius and Ethel Rosenberg, to death in the electric chair. But unlike others (Klaus Fuchs, David Greenglass, Morton Sobell) they were never even tried for what they did, let alone convicted.

Professor Boria Sax, an eminent scholar in the field of human/animal studies, and the elder son of Saville Sax, here relates his stressful experiences growing up in a troubled home, one in which his father lived in constant fear of the FBI.

It was only as an adult that Boria Sax came to fully comprehend the magnitude of his father's deed, one he does not condone. As a result, he can now relate how Saville Sax's puzzling behavior affected every member of his family, and the price each one had to pay. This very personal memoir is also an account of a Russian Jewish community that settled in the United States, torn between the desire for continued intimacy and the need to assimilate. The examination of social and political events over several generations invites readers to reflect back on their own experience and its implications.

Second, revised edition. Yogh & Thorn Books (The Poet's Press). ISBN 9798750643844. This is the 296th publication of The Poet's Press. Published November 2021. Paperback, 158 pages, 6 x 9 inches.

P296, paperback	158 pages	0.6 lb	\$18.95
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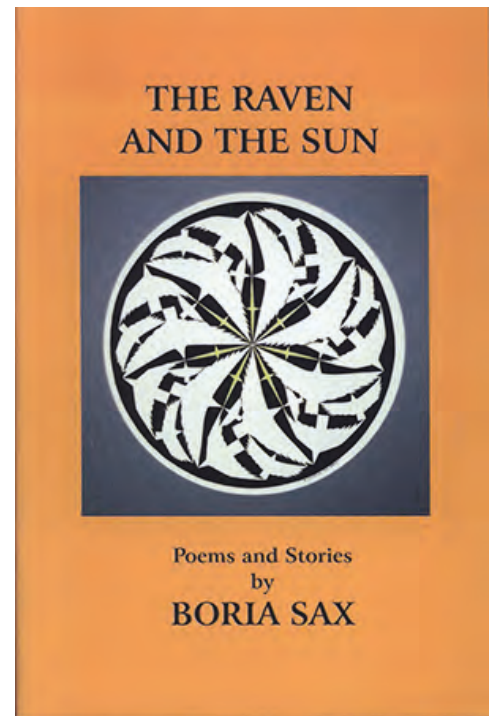
BORIA SAX. THE RAVEN AND THE SUN

Boria Sax, steeped in animal studies in myth and literature, is not only a teacher and scholar, but also one of our finest lyric poets. This collection of poems and tales, centered around the mysterious world of crows and ravens that exists around us almost unnoticed, demonstrates the universality of the narratives in which animal wisdom plays, as he retells Eastern European and Native American crow/raven tales.

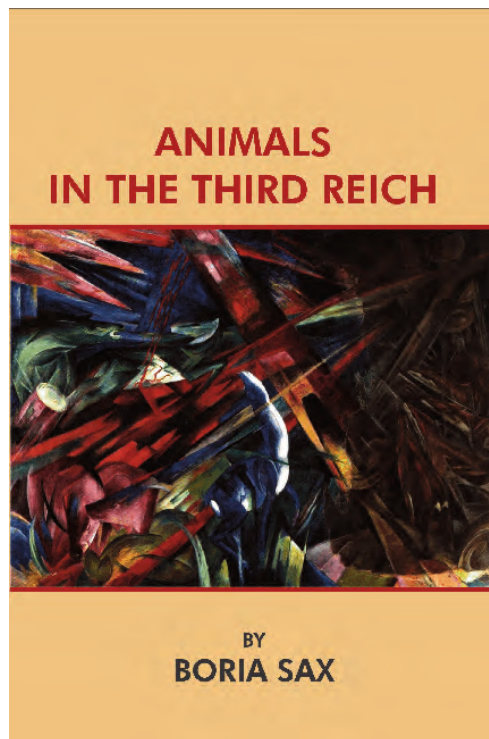
The book is also interspersed with Sax's sensitive lyrics on other topics. Includes two "crow wheel" illustrations by Tom Fitzpatrick.

ISBN 978-0922558438. Published July 2010. 6 x 9 inches, paperback. 82 pages. Also available as a PDF e-book.

P184, paperback	82 pages	0.3 lb	\$13.95
E184, PDF ebook	82 pages	0	\$2.00



BORIA SAX. ANIMALS IN THE THIRD REICH



Second edition, revised and expanded. This important book explores the relationship between the Third Reich and animals -- as symbols, as myths, and as living creatures. Reviewers' notes from the first edition of 2000:

"In I, Boria Sax explores an aspect of Nazi ideology and policy that, to my knowledge, no one has seriously studied until now: the Nazi relationship to animals, both as mythic figures and as actual living creatures. I had come across references to Hitler's fixation on wolves in his biographies, but the authors offered no context for this fixation and tended to treat it as yet another idiosyncratic symptom of mental illness. In Sax's book, I learned for the first time the central role that animals, especially predatory animals played in the Nazi worldview, and how this colored their perception of Jews as 'pigs' and 'dogs.' This is an utterly fascinating work, enriched by Sax's wide-ranging erudition, and sure to intrigue ordinary readers, as well as inspiring scholars for years to come." — Barbara Ehrenreich.

"Rarely does a book contribute to two fields so significantly as this one. Sax, an independent scholar and consultant to various human rights organizations, has written the first book to explore thoroughly the Nazi cult of animals. In a way, this book reads like a mystery novel, as it uncovers some of the chief paradoxes of Nazi ideology. The Nazis promoted vegetarianism and passed the most progressive anticruelty laws the world has ever known. Yet they also developed a mystical technocracy that reduced morality to the crudest version of a biological struggle for survival. They used images of animals to vilify their enemies (especially, of course, the Jews) and add to their own mystique (the SS were portrayed

as predator animals). Sax is especially insightful about the subtle ways that the Nazis parodied and plundered Christian theology. This book is a must for all collections in German history and in animal rights. It is a deep and profound reflection on the complex and perplexing ways that animals can shape human culture and politics. — S. H. Webb, Wabash College, in *Choice*.

"Sax's book contains a great deal of food for thought, and helps us see both the banalities and the atrocities from this era in new and revealing lights. There is a great deal of material on the symbolism of blood, and some intriguing discussion of ritual animal sacrifice. Nazi regulations of how animals should and should not be slaughtered also come into focus ... Konrad Lorenz is sharply and appropriately criticized, both for his tacit endorsement of certain forms of political predation (recall that he joined the Nazi party in 1938) and his Nazi-sympathizing view that 'for us, race and ethnicity are everything, the individual human being as good as nothing.' The book should be of interest to anyone seeking to understand either the larger context of the Holocaust or the history of animal protection and abuse; one can also hope that books like this will help provoke further examination of the intertwined histories of the brutalization of humans and the treatment of animals as unfeeling objects. — Robert N. Proctor, Pennsylvania State University, in *Anthrozoos*.

This second, expanded edition includes a new essay on "Nazi Totemism."

234 pages, illustrated. 6 x 9 inches, paperback. ISBN 0-922558-70-1.

P204, paperback

234 pages

0.8 lb

\$18.95

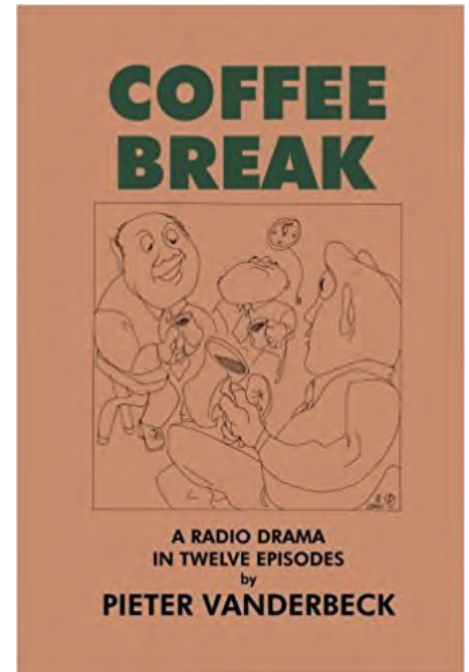
PIETER VANDERBECK. COFFEE BREAK: A RADIO DRAMA IN TWELVE EPISODES

It's easy to treat the "little people" who do the world's unmemorable jobs as comical characters, like the bus drivers and sewer workers in television's *The Honeymooners*, or to veer to the other extreme in tragic portrayals like *Death of a Salesman*. Now artist and poet Pieter Vanderbeck dons the cap of Nikolai Gogol and lifts the lid off a microcosm of American working life amid a humble cast of characters: security guards, desk clerks, maintenance men, and janitors laboring at the bottom rung of an unspecified company. *Coffee Break* spins from America's caffeine obsession and the relentless, aggressive advertising that once dominated the radio airwaves, and focuses on a crew of working men and women who seldom leave the corridors, offices and infrastructures of a single building, for whom the coffee break is a brief respite of humanity and a glimmer of camaraderie. Atop them is a supervisor, and atop him, an arrogant anthill of bosses with schemes, theories, controls and disciplines. *Coffee Break* is comedy, rife with satire on the limited — and self-limiting — perspectives of workers who know little else other than work, but it goes deeper, showing how those at every level of a company enact the inept cruelties of their bosses upon those below them, so that even a janitors' workroom, or a restroom stall, becomes a place of surveillance.

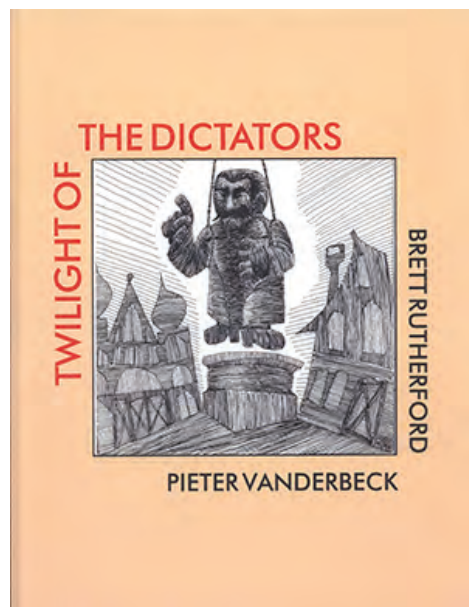
This is the 232nd publication of The Poet's Press. Published December 2017. 144 pages, illustrated. 6 x 9 inches, paperback. ISBN 978-0922558919.

Also available as a PDF e-book.

P232, paperback	144 pages	0.8 lb	\$14.95
E232, PDF ebook	144 pages	0	\$4.00



TWO POETS DELIBERATE ON THE RISE AND FALL, AND RISE AGAIN, OF TYRANTS AND DICTATORS...



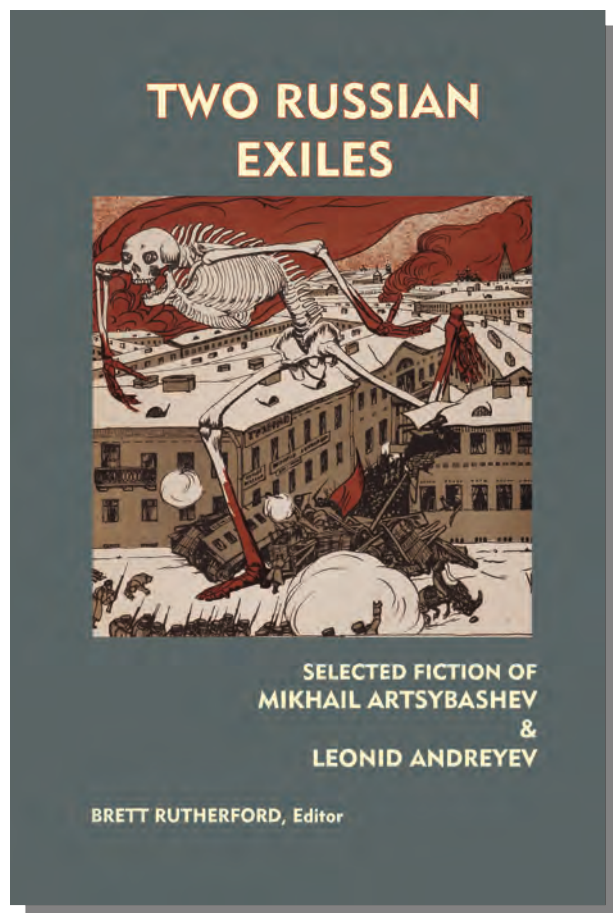
TWILIGHT OF THE DICTATORS, first published in 1992, gathered together poems written by Rutherford and Vanderbeck (unknown to one another) from the late 1960s through the fall of the Berlin Wall. Both poets felt a deep kinship with their fellow artists behind the Iron Curtain and had written about the invasion of Czechoslovakia; the Stalin terror and its effects on artists like Shostakovich; the dreariness and paranoia of life in East Germany; and the jubilation both poets felt as Communism collapsed upon itself in 1989. The book's shamelessly libertarian tone made it the most shunned book ever published by The Poet's Press. Events since then have prompted the poets to add more poems about bad behavior, East and West. As Rutherford writes in the afterword to the book: "This book was not 'politically correct' when it was published in 1992 ... This new edition, published in the wake of the Balkan wars, 9/11, and the ascent of American fascism under Cheney and Bush, is again 'politically incorrect.' Our newer poems take on the Taliban, Serbian incendiary bombing of Bosnian libraries, and the Cheney/Bush war machine. It was also an opportunity to reflect on ourselves as the Atom Bomb generation, and to debate whether, with global warming, we have finally reached a crisis that we cannot fix. In balance, this longer book is an equal opportunity offender of orthodoxy."

In this 136-page volume, illustrated with Vanderbeck's fiendishly sinister line drawings, the poets cover a vast landscape of political horrors, sometimes with an appropriate sense of outrage or despair, other times with satire or a withering, Gogolian irony. Events related here include Stalin's oppression of composer Dmitri Shostakovich; the suicide of Czech student Jan Palach; the arrest of the Treblinka prison guard nick-named "Ivan the Terrible"; the beating of Romanian writers by athletes; daring escapes across the Berlin Wall; governmental grave robbing in Weimar; Communist bosses on the run; the fate of all those Stalin and Lenin statues; the Serbian destruction of the state library in Bosnia; the Taliban's dynamiting of Buddhas; and "wartime" impressions of the Cheney/Bush era.

This is the 180th publication of The Poet's Press. Expanded edition, 2011. 136 pages, oversize paperback 8.5 x 11 inches, \$14.95. ISBN 978-0922558391. Also Available as a PDF ebook.

P180, paperback	136 pages	0.9 lb	\$14.95
E180, PDF ebook	136 pages	0	\$2.99

TWO RUSSIAN EXILES: SELECTED FICTION OF MIKHAIL ARTSYBASHEV AND LEONID ANDREYEV.



Mikhail Artsybashev (1878-1927) and Leonid Andreyev (1871-1919) both spent their last years in exile from Soviet Russia, and saw their works banned in their native land. Each had gained notoriety for shocking the reading public and alarming the authorities. Artsybashev was a realist and an anarchist. Describing one Artsybashev story, an American critic wrote, "Twenty-three pages are sufficient for the author to produce a finished work that begins in laughter, and ends in horror so awful that no one should read it whose nerves are not under control." Andreyev took the world as he found it, and wove an obsessive web of war, sexuality, and death, so much so that he has been called the Russian Edgar Allan Poe.

These ten stories, edited/adapted and introduced by Brett Rutherford, are as fresh as today's headlines. With a journalist's sharp focus, they deal with sexual predators, murderers, political fanatics, mass shooters, corrupt officials, the traumas visited upon soldiers in battle, and the dehumanization of a people as they are pulled into a civil war

against their fellow citizens. These two authors lived in times that tested and distorted the very idea of what it is to be human, and their stories are an unflinching warning. As an outsider and anarchist, Artsybashev seems not to have an answer to the dilemmas he portrays, but he is there to show us that all these things are human; they are what people do. Andreyev has more soul and humanity, and his retreat into the Finnish countryside, to look at Russia from outside rather than be killed within in, shows him as a principled man who still had hope for his people, even if it seemed that humanistic values were no longer an assured progression.

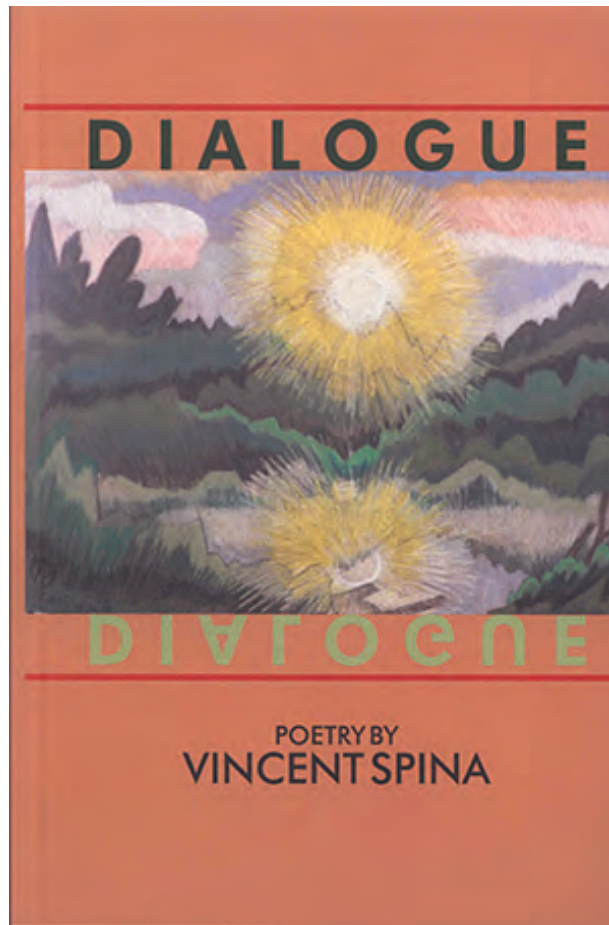
A Yogh & Thorn Book. This is the 258th publication of The Poet's Press. Published December 2019, revised and corrected July 2024. 6x9 inches, 266 pages. ISBN 9781676891512..

Hardcover edition published December 2021: ISBN 9798782481674.

PDF ebook and EPUB3 versions in one download..

H258 Hardcover	266 pages	1.3 lb	\$21.95
P258 Paperback	266 pages	0.9 lb	\$18.95
E258 PDF & epub3	266 pages	0	\$2.99

VINCENT SPINA. DIALOGUE



Poet Vincent Spina has lived most of his life between two continents: North and South America. As one would suspect, therefore, there is a degree of “Spanglish” not only in the language of these poems but in the allusions to South American poets: namely, Cesar Vallejo and Pablo Neruda, but mostly Vallejo, much of whose poetry borders the line of what is possible to express in words and the inexpressible that waits just beyond. Juan Ramón Jiménez, a Spanish poet, asked in his poetry for the name of things (*el nombre exacto de las cosas*). And this exact name, the one we may never pronounce, is what Spina alludes to in these poems: the long name of things, the name that is born with us at our birth and grows as we grow and dies with us when we die. This is the name that defines us or identifies us at our essence — if there is an essence. There is another continent involved in these poems, too: Italy, the country of the poet’s grandparents, which he visited while working on this book. As Spina elaborates: “I grew up with ways of thinking that were not ‘wholly’ American but rather had leaked into my consciousness — perhaps my conscience — through other sources. The last part of the book deals with other sources and their meanings. For instance, the *tarantella* is not the folksy stereotypical dance with which an Italian American wedding ends. Its rhythm is hypnotic. Its purpose is to put the dancers into a trance in which rituals of life and death are

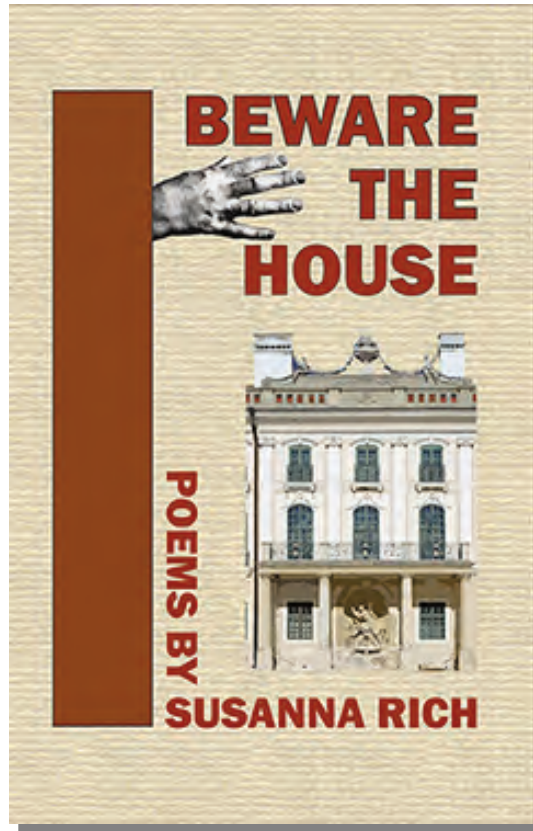
reenacted: moments of love, of passion, of honor. Its name refers to a tarantula — really a large spider — because within the trance the dancers thrash around their arms and legs like those of a frenzied spider. Thus, my aim was to ‘de-stereotype’ the dance and ‘reveal’ its original ‘mystery.’ Heidegger writes that for the Greeks, truth was revelation. Thus I wished in these poems to unveil certain truths about my people and about myself.”

Vincent Spina was born in Brooklyn, New York. He received his Ph.D. from New York University in Latin American and Brazilian Literature, and is a Professor Emeritus of Modern Languages and Cultures at Clarion University, PA. His poems have appeared in various magazines over the years, and his first book of poetry, *Outer Borough*, was published in 2008. He is also the author of *El Modo Epico en José María Arguedas*, a study of the Peruvian author’s novels and their basis in the cosmology of the Andean people of Peru. His articles on Latin American writers have appeared in various magazines and anthologies.

ISBN 978-0922558797. The 212th publication of The Poet’s Press. 6 x 9 inches, paperback, 90 pages.

P212 Paperback	90 pages	0.6 lb	\$13.95
E212 PDF Ebook	90 pages	0	\$2.00

SUSANNA RICH. BEWARE THE HOUSE



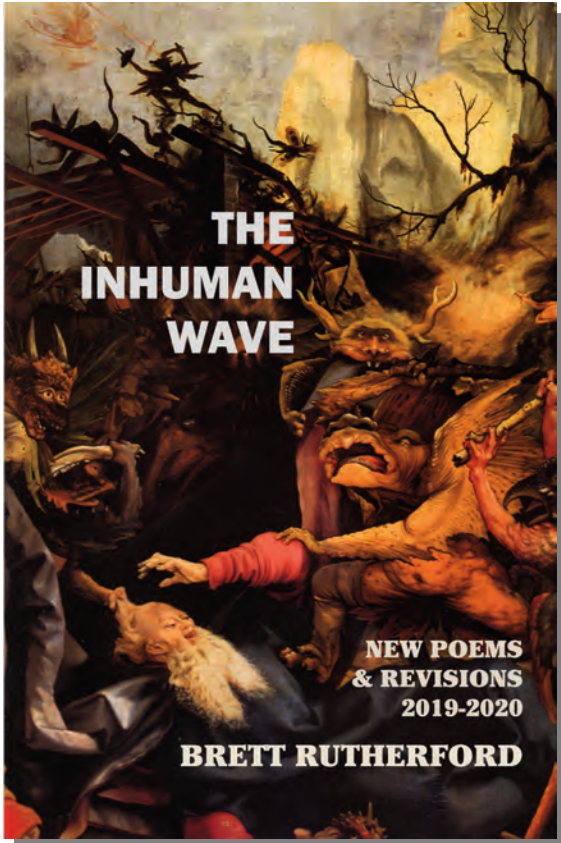
In *Beware the House*, poet Susanna Rich book-ends a wide-ranging collection of life-story poems between two Gothic, haunted houses, the first a surreal nightmare; the second, the mock-Gothic harpsichord-punctuated world of TV's *The Addams Family*. Unease, discomfort, and pain belong between two haunted places (confused birth and sardonic death), and Rich shares deeply personal accounts of her Hungarian-immigrant grandmother, obsessed in old age with Franz Liszt as an imaginary lover; and a disintegrating mother in the throes of dementia. At the center of the book are poems like glass shards of modern living, a keen and concise language palette turning the everyday into the extraordinary. Like a gypsy dance, these poems careen off common experiences — the grandmother's kitchen, the captive butterfly, a rebellion of trees, the driven car and the rubbernecked accident. And there are villains: the predatory boor repulsed, the unteachable student lesson-taught, the empty soul of the CEO laid bare, the bad president as *piñata*, the lecherous poetry professor, the restless Dybbuk.

Susanna Rich is a bilingual Hungarian-American, Fulbright Fellow in Creative Writing, and Collegium Budapest Fellow — with roots in Transylvania and family ties to the Blood Countess, Elizabeth Báthory. She is a Distinguished Professor of English Studies at Kean University (NJ). Susanna is also an Emmy Award nominee, and the founding producer and principal performer at Wild Nights Productions, LLC. Her repertoire includes the musical, *Shakespeare's *itches: The Women v. Will*, and *ashes, ashes: A Poet Responds to the Shoah*. She is author of three earlier poetry collections, *Television Daddy* and *The Drive Home* (Finishing Line Press), both of which are also Wild Nights performances; and *Surfing for Jesus* (Blast Press).

This is the 239th publication of The Poet's Press. ISBN 9780922558346. 145 pages, 6 x 9 inches, paperback. Published April 2019.

P239 Paperback	145 pages	0.6 lb	\$18.95
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BRETT RUTHERFORD. THE INHUMAN WAVE



New Poems and Revisions, 2019-2020. Spanning just one year of Brett Rutherford's poetic output, this 264-page collection shows the American neo-Romantic, Gothic poet at the peak of his powers. The new poems include biting satires and laments about the current decline of the United States, as might be expected from a self-professed "outsider." But there are many facets to this dazzling kaleidoscope of a book: childhood memories of the coal and coke towns of his Pennsylvania childhood; riveting narratives such as that of a freezing woman going from door to door begging for coal, or a grandmother telling her grandson about "the things that happen to women" living alone in the country; and memories of college years overshadowed by the Vietnam War. The supernatural, as always plays a large role, as an invisible monster lurks in a Pennsylvania swamp, angry Native American spirits pop the windows off skyscrapers and snap the wings off airplanes, Medieval thieves are magically prevented from robbing an Abbey; and the tale of a Danish girl, a raven, and her lover's eyeball. One of the darkest poems here is an imagined monologue of the crazed military Roman Emperor Domitian, as he leads a group of senators and oligarchs into his subterranean "Black Room."

Translations from Spanish, French, Old English, German, Danish, and Old Norse show the poet working in the tradition of American poets such as Longfellow, tapping the poems and lore of other times and cultures, yet making of them new works that delight (and caution) today's reader. Rutherford does not employ rhyme, so these adaptations flow like highly-condensed sketches or stories. At the heart of this book is a poem cycle started four decades ago and only now finished, an adaptation and expansion from German Rainer Maria Rilke's *Duino Elegies*, titled *Fatal Birds of the Soul*. It transcends any label, not translation, not mere adaptation, swallowing the lines of Rilke into a web of interrogations.

The book also includes another cycle, as far from serious German verse as can be imagined. Titled *Buster, or The Unclaimed Urn*, it is an imaginary cat book about the adventures of a winged house-cat. Based on notes left behind by poet Barbara A. Holland, this long narrative poem shows what happens when two Gothic poets attempt to write a "children's book." Of course no child would ever be allowed to read a book about drowned kittens, eating mice, and the horrors of being "snipped" at the veterinarian's office.

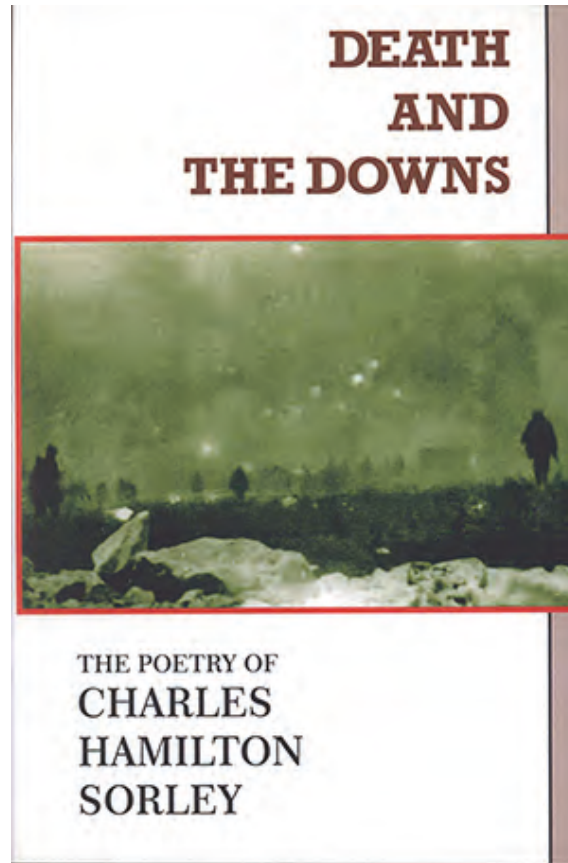
Published June 2020. This is the 285th publication of The Poet's Press. ISBN 979-8650988762. 262 pages, 6 x 9 inches, paperback..

Hardcover edition ISBN 979-8796045572.

Also available as a PDF ebook.

P285 Paperback	262 pages	0.9 lb	\$15.95
H285 Hardcover	262 pages	1.25 lb	\$21.00
E285 PDF ebook	262 pages	0	\$2.99

DEATH AND THE DOWNS: THE POETRY OF CHARLES HAMILTON SORLEY



Revised second edition, 2017, edited and annotated by Brett Rutherford. Robert Graves called Charles Hamilton Sorley one of the three best poets killed in World War I. Shot by a German sniper in the Battle of Loos, Sorley died at age 20, leaving behind enough poems for a slender volume published by his father in 1915: *Marlborough and Other Poems*. Several of his poems have been featured in countless war anthologies, but the poet's complete work was kept in print only until 1932. There was a reprint sometime in the 1970s and then this promising young voice in British poetry seems to have been forgotten again.

Sorley's nature poems, inspired by English naturalist Richard Jefferies (the British Thoreau), depict the haunted landscape of the Wiltshire Downs, from the days of Roman-occupied Britain to the poet's own time. As a student at Cambridge, young Sorley was steeped in the classics; he then traveled to Germany to study and was in school there when the War broke out. He was arrested and sent home by the German government, and within days of returning to England, he enlisted. The last set of his poems, written in the battlefield, contain both stark soundings of death, but also a kernel of wisdom and tolerance, as when he addresses a poem to the Germans he cannot bring himself to hate. Perhaps the most poignant poem is one he sent home retelling a key scene from

Homer's *Odyssey* and then assuring his friend that he, too, ten years hence, would be telling his own war stories by the fire. Three months later, Sorley was dead. His last poem, a blistering war sonnet, was sent home to his father in his kit. The young poet's body was never found.

This volume includes passages from letters, selected by the poet's father as illustrative of the themes of the poems in the book. To make this edition more accessible to today's readers (and to students), Brett Rutherford has annotated both the poems and the letters, making clear the numerous classical and Biblical allusion that would have been well-known to Sorley's contemporaries. Some 1903 photos of the Wiltshire landscape have also been added, taken from an edition of Jefferies' nature writing. The book was completely retypeset from the 1932 edition, using typefaces from the World War I era. The book also includes an annotated checklist of the critical reception of Sorley's work from 1915 through 1973, by Larry Uffelman; a biographical sketch of the poet written by his mother for the 1919 *Letters of Charles Sorley*; additional letters; and juvenilia.

A Yogh & Thorn Book. Paperback, ISBN 978-0922558896, published 2017. 6 x 9 inches, 184 pages. Hardcover, published December 2021. ISBN 979-8783004117. Also available as a PDF e-book.

P230 Paperback	184 pages	0.7 lb	\$16.95
H230 Hardcover	184 pages	1 lb	\$21.00
E230 PDF ebook	184 pages	0	\$5.00

BRETT RUTHERFORD. IT HAS FOUND YOU



BRETT RUTHERFORD. IT HAS FOUND YOU. *New Poems and Writings 2020-2021.* Neo-Romantic American poet Brett Rutherford, writing from pandemic isolation in Pittsburgh, finished 35 new poems and ten prose tales and sketches from mid-2020 to the end of 2021. New works here depict a terrifying incubus in the trenches of World War I; the intercepted thoughts of dying COVID victims; the tug-of-war between sentient planets during the Jupiter-Saturn Great Conjunction; a MAGA plot to outlaw Halloween; visions at The Pantheon and at the walls of Troy; and a wild dream of a malevolent Aztec deity titled “The God Who Uses Cats As Slippers.”

Rutherford’s ongoing project of translation and adaptation spans millennia, from Anglo-Saxon, Greek, Latin, French, German, and Russian. Each is rendered in a new voice with something to say to today’s reader. Anna Akhmatova, living in terror in the Stalin era, receives a Muse’s summons to greatness. Adapted from Ovid comes the gruesome account of Queen Niobe, whose children are killed by angry gods. The desperation of a young woman attempting love-spells comes to life in a monologue from Greek poet Theocri-

tus. Another work, narrated by a duck, is derived from a Mingo-Iroquois folk tale.

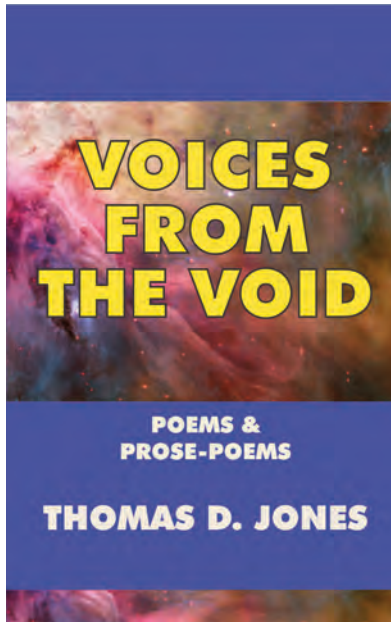
Ten short-stories and prose works in this volume include the Lovecraftian “Readings At Blighted Corners” and “Up in Smoke.” Another tale recounts a Japanese general’s invasion of Korea and his Macbeth-like descent into madness, while “Never to Part,” from a German sketch by Ludwig Tieck, explores a world of elusive fairies and sex-crazed goblins.

Here, too, is a COVID-and-Trump Era diary, as the poet shares 240 titled Facebook postings and hundreds of briefer notes, many with links to text and video sources, recreating the daily “coffee house” that the poet maintains with his many friends. Filled with news briefs of the pandemic, rants against Giant Insane Baby President, and dark speculations about politics, these journal entries also celebrate classical music, film, and the wide range of literature the poet has been engaged in editing and adapting.

This is the 308th publication of The Poet’s Press. Published April 2023. ISBN 9798390821084. 336 pages, 6 x 9 inches, paperback. Also published as a PDF ebook.

P308 Paperback	336 pages	0.9 lb	\$17.95
E308 PDF ebook	336 pages	0	\$2.99

THOMAS D. JONES. VOICES FROM THE VOID



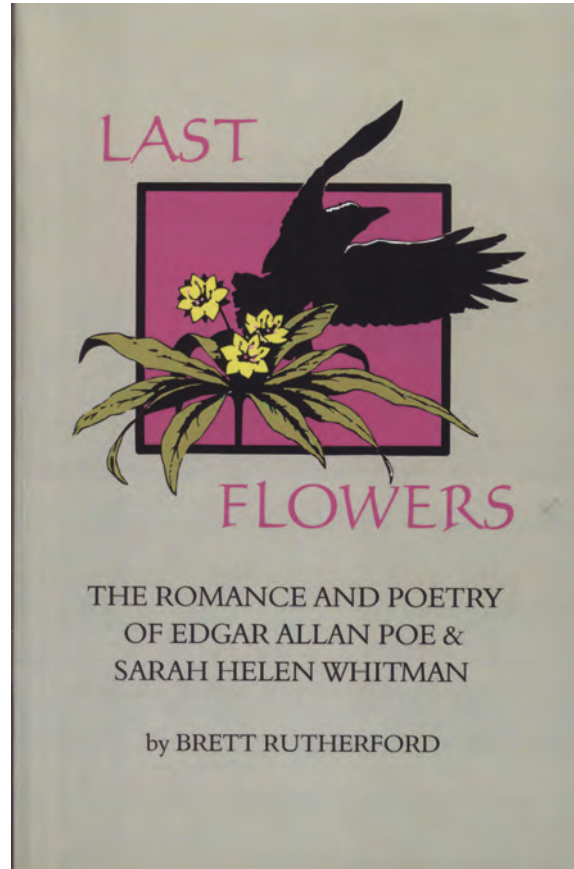
Here is the second volume of poetry by Thomas D. Jones, a New Jersey-born poet now residing in Rhode Island. Lyrics and philosophical musings in the spirit of Whitman and Jeffers; narratives ranging from *Madame Butterfly* to Egyptian mummies. Jones' first book of poetry, *Genealogy X*, was published by The Poet's Press in 2000. His poem "Flute Girl" appeared in *Language and Culture* (online) in the Winter of 2008 and his poem "A Bagger's Life" appear in an anthology called *Appleseeds* in Fall 2008. His poetry last appeared in *Raintiger* (raintiger.com), *The Surface*, *Scrivener's Pen* and *Write-Away* on-line journals, and his work has been

published in numerous print magazines throughout the country. Originally from northern New Jersey, he has a BA in English and an MA in Publishing Studies from New York University, and is the former publisher and poetry editor of *Wings*, an online magazine. After twelve years in the publishing field in the New York/ New Jersey area, he began teaching ESL and computer skills at adult education programs in Rhode Island.

This is the 238th publication of The Poet's Press. 124 pages, 6 x 9 inches, paperback. ISBN 978-0922558988. Also published as a PDF e-book.

P238 Paperback	124 pages	0.9 lb	\$12.95
E238 PDF ebook	124 pages	0	\$2.99

LAST FLOWERS: THE ROMANCE AND POETRY OF EDGAR ALLAN POE AND SARAH HELEN WHITMAN.



With an essay by Brett Rutherford. Second edition, expanded and revised, 2003/2005, first paperback edition 2008. Fourth Edition, Expanded and Revised, December 2011, with additional annotations and illustrations.

This is the definitive book on Edgar Allan Poe's doomed romance with Providence poet Sarah Helen Whitman, and the first time her poetry has been available in print since 1916. This book contains the poems both poets wrote about one another, and the best work they might have read to one another during their courtship. The essay traces Poe's 28 days in Providence in detail, as well as the genealogy and family history of Mrs. Whitman. Additionally, an appreciation of Sarah Helen Whitman's highly romantic poetry helps to place her in the pantheon of American women poets where she belongs.

EXCERPTS FROM THE INTRODUCTORY ESSAY

During these years, Sarah Helen maintained her place in a literary America that was exploding with new philosophical ideas. Despite the pious underpinnings of New England society, the 1840s were a decade of intellectual turmoil: end-of-the-world prophecies, new native religions, Brook Farm, the antislavery movement, spiritualism, and the restless intellectual odyssey of Emerson and the Transcendentalists. Science was advancing in leaps and bounds, and poets and essayists all felt that they had to take it all in and make sense of it.

Their problem was that they carried all the baggage of Platonic thought in a world that was becoming mechanistic

and Aristotelian. It may seem strange to us that the same persons who read natural science and astronomy tomes also troubled themselves about souls, ghosts and Divinity. This is the complex world in which they lived. We can laugh at Transcendental abolitionists talking at séances to ghosts of dead Indians, but we do not have to look far to see equally bizarre belief-complexes among the intellectual class today.

The 1840s also represented a watershed for literacy and the appreciation of culture in America. Boston really was the Athens of the United States, and the roster of American writers active in mid-century was staggering. The Lyceum movement brought thousands of young people to hear writers and artists lecture, and lending libraries insured that working class people could have access to books. The prices of books were also falling dramatically during that period because of the introduction of the rotary printing press. Americans were proving to the world that high culture was for everyone. For an overview of literary America during this period, one of the best sources is still the classic book, *The Flowering of New England: 1815-1865*, by Van Wyck Brooks (E.P. Dutton, 1936).

In the early 1840s, Edgar Allan Poe had made his mark with stories, criticism, literary hoaxes and poems. His career was followed with interest, if not always approval, by his fellow critics. He had pretty much thrown the gauntlet against the New England *literati* in favor of the writers of New York.

*** **

In 1845, Edgar Poe's personal, financial and romantic calamities piled one upon another in New York. Poe gained control of *The Broadway Journal* and secured financing for it. By late July his backer was referring to Poe as "a drunken sot." Poe's book of *Tales Grotesque and Arabesque*, meantime, was being reviewed everywhere, and the fame of his poem, "The Raven," flew throughout the states. In August, a visitor to the offices of *The Broadway Journal* found Poe "irascible, surly, and in his cups." In the August issue of the *Journal*, Poe reviewed a poem by Lowell and accused him of plagiarizing Wordsworth, and inaccurately quoted Wordsworth to prove it. Lowell wrote to Poe's partner that his editor lacked character, and got a commiserating letter back saying, "[Poe's] presumption is beyond the liveliest imagination." By the end of August, Poe was begging a \$50 loan from Chivers to sustain the magazine.

On October 1, despite all these troubles, Poe sent the manuscript of *The Raven and Other Poems* off to the printer.

Poe managed to irritate the Boston literary world on October 16, when he was paid \$50 to read a new poem as part of a Lyceum program. Unable to write anything new for the entire preceding month, Poe trekked to Boston and substituted "Al Aaraaf," a juvenile work, re-titling it "The Messenger Star." He did an encore reading of "The Raven." Then he went home and boasted in *The Broadway Journal* of having given Boston old goods. Reviews in Boston suggested that most of the audience fled before the poem was over, and numerous letters to journal editors pilloried Poe over his behavior.

Poe's tale, "The Facts in the Case of M. Valdemar," was circulated at this time under several titles in newspapers and magazines, and caused a stir in New England, where it was taken by many to be a factual account. It describes a man whose soul was retained after death through the power of hypnotism. The final sequence, in which Valdemar's body dissolves into a putrescent mass when the hypnotic spell is broken, should have made it clear that this was a horror story. Sarah Helen Whitman, a student of mesmerism, wrote to friends in New York, begging to know whether Poe's story was true.

Whitman would later write: "I can never forget the impressions I felt in reading a story of his for the first time ... I experienced a sensation of such intense horror that I dared neither look at anything he had written nor even utter his name ... By degrees this terror took the character of fascination — I devoured with a half-reluctant and fearful avidity every line that fell from his pen."

*** **

Sarah Helen Whitman lived for three more decades [after the broken engagement with Poe.] In 1853, she published the poems she had written to and about Poe. In 1860, two years after the death of her mother, she published *Edgar Poe and His*

Critics, a small but well-reasoned defense of Poe's writing and reputation. Although she seldom left Providence, she published her poems in magazines and newspapers, and maintained correspondence with writers around the world. Her loyalty to Poe and her unselfish help to Poe biographers over the decades helped turn the tide of popular opinion against those who had slandered him. Sarah Helen Whitman's achievement is one of the great vindications in literary history.

*** **

ABOUT THE POEMS

I arranged the poems in this book to recreate the courtship, parting and remembrance of Helen and Poe. In the first section of the book, Poe's masterpiece "The Raven" is answered by Helen's valentine of the same title. Then each poet introduces characteristic poems, emphasizing their respective solitude.

Then, they demonstrate some of their best work to one another — both in love poems and in their verses on more far-ranging subjects. I chose poems they might have read to one another, pieces that would serve to deepen their mutual admiration.

Next come the poems associated with their parting, and the two poems that might have led to reconciliation — Whitman's "Our Island of Dreams" and Poe's "Annabel Lee." The remaining poems are Helen's posthumous tributes to Poe, and several additional Poe poems chosen for counterpoint. I believe this "dialogue" of poems shows both writers to their best advantage.

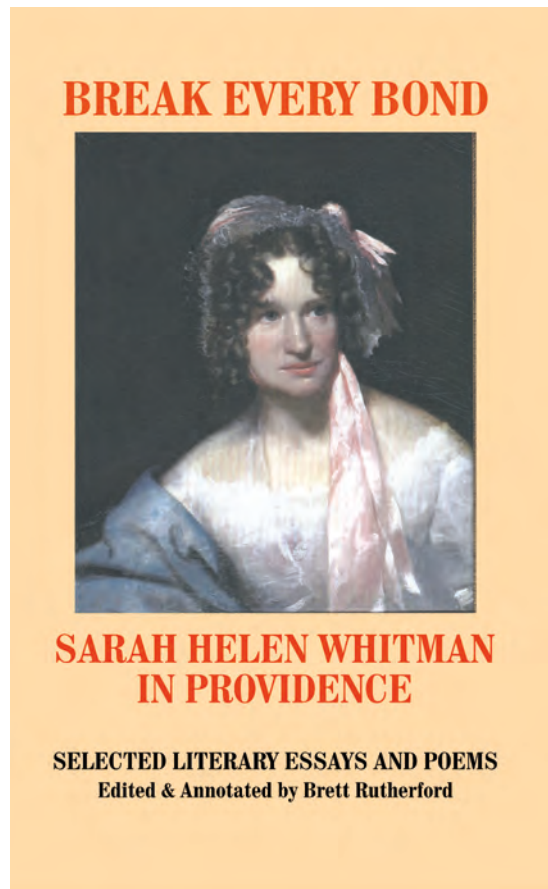
Among the fine later poems, Sarah Helen Whitman's "Proserpine, To Pluto, In Hades" deserves special attention for its personification of the characters in our drama. The poet uses the familiar mythical story of Ceres' daughter, Proserpine (Persephone in Greek), who must spend six months of the year with her brooding husband, Pluto, lord of the dead, and six months of the year above ground. This ancient fable explaining and symbolizing the seasons is turned topsy-turvy by Whitman; she got the idea from her reading of Virgil. Her Proserpine loves Pluto and prefers to sit by his throne in the dark underworld. Her angry mother Ceres comes in a chariot drawn by two dragons to reclaim her. Here we have, a trio of archetypes: Helen, Poe and Helen's ever-angry mother. The Proserpine symbolism even carried to Whitman's funeral in 1878: her coffin was decorated with a green wreath, and a stalk of wheat.

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Paperback published December 2011. ISBN 978-0922558605. 164 pages, 6 x 9 inches, paperback. Hardcover edition published December 2021. ISBN 979-8780820543. PDF ebook also available.

P195 Paperback	164 pages	0.9 lb	\$15.95
H195 Hardcover	164 pages	1.25 lb	\$20.00
E195 PDF ebook	164 pages	0	\$5.00

BREAK EVERY BOND: SARAH HELEN WHITMAN IN PROVIDENCE



Literary Essays and Selected Poems by Sarah Helen Whitman. Edited and Annotated by Brett Rutherford.

Sarah Helen Whitman (1803-1878), poet and critic, is best known for her brief engagement to Edgar Allan Poe in 1848, and for her role as Poe's posthumous defender in her 1860 book, *Edgar Poe and His Critics*. She is seldom treated as more than an incidental person in Poe biography, and no books of her own poetry were reprinted after 1916. As critic, she was a ground-breaking American defender of Poe, Shelley, Byron, Goethe, Alcott, and Emerson, yet none of her literary essays other than her defense of Poe have ever appeared in book form. She and her friend Margaret Fuller are credited with being the first American women literary critics.

This volume presents Whitman's literary essays with more than 500 annotations and notes, tracing her literary sources and allusions, and revealing the remarkable breadth of her readings in literature, philosophy, history, and science. Brett Rutherford's biographical essay is rich in revelations about Whitman's time and place, her family history, and her muted career as poet, essayist, and den mother to artists and writers. Exploding the standard view of her as the secluded "literary widow," we can now perceive her as a literary radical pushing against a conservative milieu; a suffragist and abolitionist who dabbled in séances; and a devotee of the New England Transcendentalists and the German Idealists who inspired them.

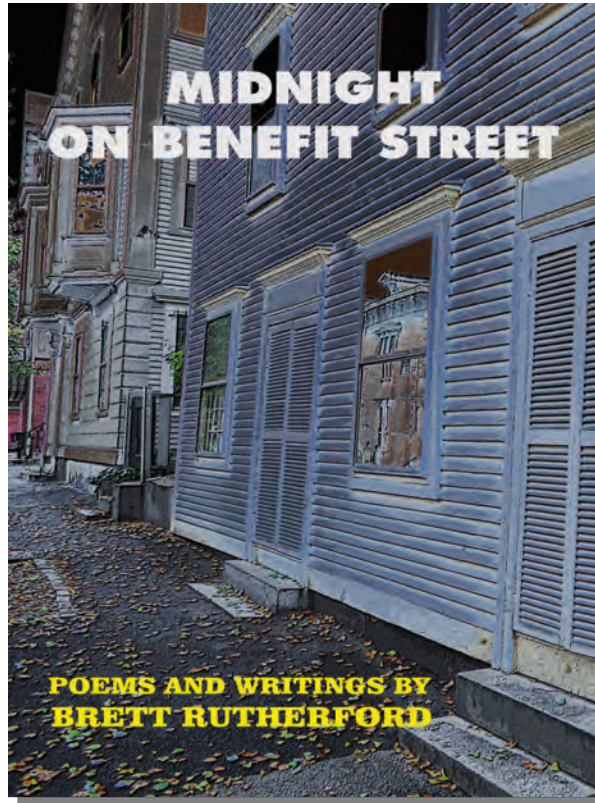
The complete text of *Edgar Poe and His Critics* presented here, includes the opposing texts by Rufus Griswold, whose libels provoked her landmark defense of Poe's writing and character. This annotated version identifies all the contemporary press reviews and books Whitman read and critiqued, making it indispensable for students of Edgar Allan Poe.

The selected poems in this volume include the hyper-Romantic traversal of rival mythologies in "Hours of Life," her most ambitious work; her poems to and about Edgar Allan Poe; sensitive and atmospheric nature portrayals; a defense of the then-reviled art of the drama; a love poem from Proserpine to Pluto; an occasional poem about Rhode Island penned in the after-shadow of the Dorr Rebellion; and translations from French and German poets, most notably the most famous of all European ghost ballads, Bürger's "Leonora." Whitman's allusions and unattributed quotations from other poets are all annotated, making this book a must for scholars and students.

Published February 2019. This is the 237th publication of The Poet's Press / Yogh & Thorn Books. ISBN 978-0922558001. 302 pages, 6 x 9 inches, paperback. Hardcover edition published December 2021. ISBN 979-8780086826.. Also, a PDF e-book.

P237 Paperback	302 pages	1 lb	\$21.00
H237 Hardcover	302 pages	1.3 lb	\$27.00
E237 PDF ebook	302 pages	0	\$2.99

BRETT RUTHERFORD. MIDNIGHT ON BENEFIT STREET



Neo-Romantic American poet Brett Rutherford spent nearly three decades in the haunted city of Providence, Rhode Island, where the sad shades of Edgar Poe and H. P. Lovecraft are omnipresent. In this 270-page collection of poems, fiction, and journal entries from 2012-2014, the author covers the gamut of his literary and musical passions: mythology, Lovecraftian horror, political satire, classical music, classic European literature from the Middle Ages through the Romantic era. Assembled as a “farewell to Rhode Island,” this volume can be seen as a woven literary memoir. The satire is rich and thick, and Lovecraft and his fans get the worst of it in narratives about a special mental hospital ward for people who think they are H. P. Lovecraft, and a remote Pacific island where “Lovecraft” tourists inhale a mystery-drug to make contact with Elder Gods. Providence’s most famous writer is also honored straight-up in tribute poems such as “The Tree at Lovecraft’s Grave” and “Midnight on Benefit Street.” There are also poems translated from Alexander Pushkin, Anna Akhmatova, Emperor Li Yu, Martial, and Hafiz.

Few poets have such a range as Rutherford, as an extinct Trilobite speaks of doomed romance, cemetery managers conspire to keep Lovecraft fans away from his grave, the Titan Prometheus argues with Zeus about whether humans deserve to survive, the Empress of Mexico tells her life-story

from a Belgian madhouse, a Chinese emperor sighs over loss and forbidden love, a sinister colonial schoolhouse reveals its dark secrets, and a young Greek girl learns how to “play dead” when her mother goes on a murderous rampage.

A group of poems in honor of artist Riva Leviten (1928-2014) demonstrate the art of “ekphrasis,” basing elaborate narrative poems on single works of visual art. The author and artist, near neighbors in Providence, shared a keen sense of coincidence and dream-based creation. Two short-stories set in Providence’s historic East Side, “The Readings at Blighted Corners” and “The Specter of St. John’s Churchyard” are sure to alarm readers who have to contend with New England’s attics, basements, and shadowy churchyards.

The extensive journal postings include a harrowing section titled “The Hookah Wars, or Why I Left Providence,” an account of living in a decaying neighborhood surrounded by hookah bars, drug dealers, toxic air, noise, and violence, all this one block from an Ivy-League university. Writers and artists once flocked to Providence, but this journal reviews, cogently, and with some humor, why many have moved on.

This is the 318th publication of The Poet’s Press. Published September 2024. ISBN 9798339397298. 276 pages, paperback, 6 x 9 inches. PDF and epub edition in one download.

P318 Paperback	276 pages	1 lb	\$15.95
E318 PDF and epub3 ebook	276 pages	0	\$2.99

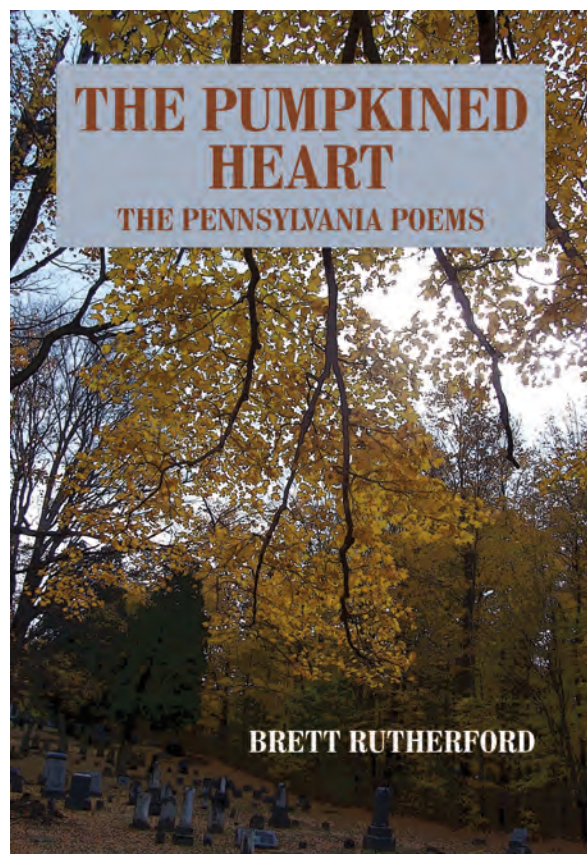
BRETT RUTHERFORD. THE PUMPKINED HEART: POEMS OF PENNSYLVANIA

A Memoir in Poetry. Third Expanded Edition with 110 poems. Brett Rutherford first published *The Pumpkined Heart* in New York City in 1973 as a 48-page illustrated chapbook. In 2020, the poet assembled 85 of his poems that have Pennsylvania as their locale into one huge book, a personal memoir in poems. Now this third, expanded edition intersperses an additional 25 poems.

Three towns figure in this saga that spans early childhood to college years: Scottdale, in the coal and coke district when the skies were black with smoke and fumes from the coke-ovens; West Newton, a grim blue-collar town on the steep banks of the Youghiogheny River; and Edinboro, a college town in Erie County, its placid lake setting contrasting with the tumult of Vietnam-era protest.

From early childhood in Scottdale, the poet casts himself as an outsider, breaking rules, recruiting neighbor children to act in “monster shows,” absorbing Native American lore from a story-telling grandmother, and learning about the Golem legend from Jewish neighbors. The other side of his family life is “out home,” where his maternal grandparents live in squalor in a tar-paper-covered shack. These country people, their pride and their secrets, left an indelible impression that emerges in “memory poems,” written many decades later. In “Peeling the Onion,” a grandmother relates to him the dark side of living alone in the mountains, and “the kinds of things that happen to women.”

Four high-school years in West Newton with a degenerating family and an evil stepfather are lightened by self-discovery: “I was a poet. A cape would trail behind me always.” Here he studies Latin, writes his first poems, and deepens his abiding love of the Gothic. The fantasy poem “Son of Dracula” celebrates artistic birth, and “Mr. Penney’s Books” gratefully recalls the town’s one mentor for the unruly young, a bibliophile with 10,000 books.



Readers turning to the Edinboro section of this book will be startled by the transformation of theme and mood. Rutherford attaches himself to the town’s glacial lake, its flora and fauna, and its sharp seasonal divides, weaving them into a Whitmanesque vision. These poems, while modern in style, are in the spirit of Shelley, Whitman, Rilke, and Jeffers. Returning to the locale again and again over many decades for renewal and recollection, the poems celebrate what the poet calls, “my first-found home.” Other poems lift the veil on the student life of the 1960s, and the choices one had to make about war or resistance.

The last section of the book, “Looking Backward,” includes retrospective poems, written from far away, that look back on the childhood places and events, rather than the straight-forward story-poems earlier in the book.

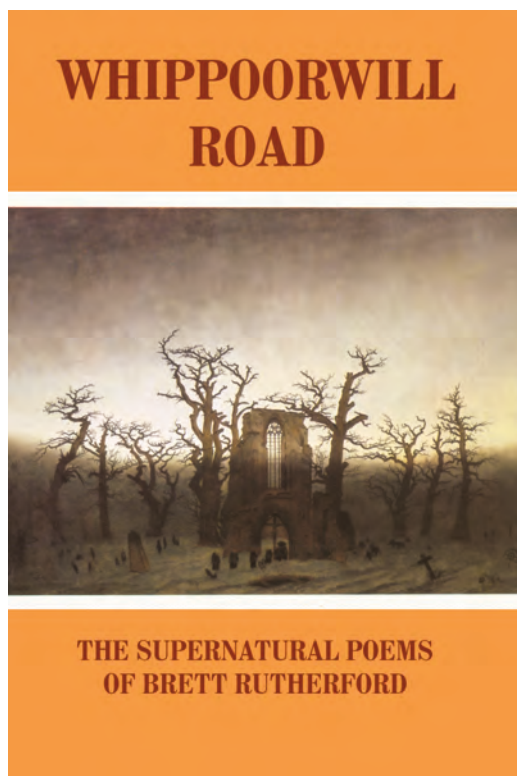
The longer poems here are stories in verse, several of them with multiple voices, most notably the four-voice tale, “The Doll Without A Face.” But all the poems are clear, easily read aloud, and aimed at the reader who may be wary of poetry.

This is the 355th publication of The Poet’s Press. Published January 2025. 368 pages, 6 x 9 inches, paperback. ISBN 9798308009467. PDF ebook edition, January 2025, the 356th publication of The Poet’s Press.

HARDCOVER OF PREVIOUS EDITION. Hardcover edition published November 2021. ISBN 9798760659507.

P355 Paperback (3 rd edition)	368 pages	1.2 lb	\$23.00
H275 Hardcover (2nd edition)	320 pages	1.3 lb	\$25.00
P355 PDF ebook (3 rd edition)	262 pages	0	\$2.99

BRETT RUTHERFORD. WHIPPOORWILL ROAD: THE SUPERNATURAL POEMS



This is the expanded sixth edition of Brett Rutherford's landmark poetry collection, *Whippoorwill Road: The Supernatural Poetry*. This extraordinary 418-page paperback contains all the poet's supernatural poems, including major new poems added since the last edition. Praised by Robert Bloch and Ray Bradbury, these may be the best supernatural poems of our time. The writing ranks from the seriously Gothic through the downright hilarious, including Gorgons, Egyptian mummies, Golems, Lovecraftian horrors, vampires, werewolves, possessed sex toys and stuffed animals, and the personal recollections of Fritz, the hunchback assistant of Dr. Frankenstein. All of Rutherford's Lovecraft-related poems are collected in this volume -- more than 100 pages of Lovecraftian items including all the poems written for the annual ceremonies at HPL's gravesite in Providence. Other major

new items in this collection include the long narrative poem "Mrs. Friedman's Golem," and accounts of Pittsburgh's radioactive grave-walking specter, the most alarming bed-and-breakfast stay of all time, a secret mental ward full of Lovecraft fans, and a young girl's lessons in witchcraft in ancient Corinth.

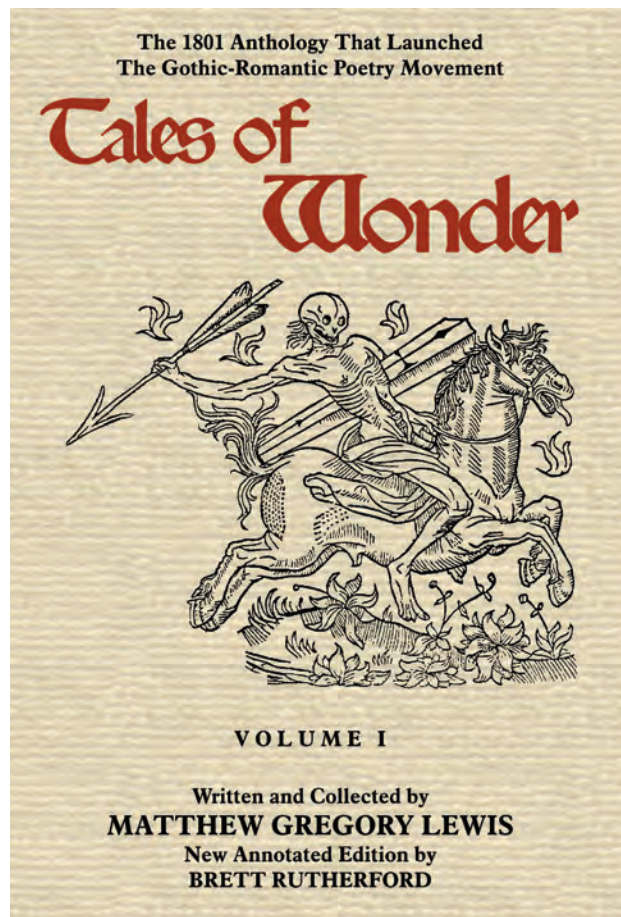
This is the 255th publication of The Poet's Press, under its Grim Reaper Books imprint. Sixth edition, revised and expanded 2019. Paperback, 414 pages, 6 x 9 inches. ISBN 9781701296275. Hardcover ISBN 979-8793376518.

PDF Ebook edition, published December 2020. This is the 294th publication of The Poet's Press, under its Grim Reaper Books imprint. Sixth edition, revised and expanded 2019. 414 pages.

P255 Paperback	414 pages	0.9 lb	\$21.95
H255 Hardcover	414 pages	1.25 lb	\$26.95
E255 PDF ebook	414 pages	0	\$2.99

MATTHEW GREGORY LEWIS. TALES OF WONDER, VOLUME 1

THE 1801 BOOK THAT LAUNCHED THE GOTHIC-ROMANTIC POETRY MOVEMENT:
A SCHOLAR'S DELIGHT IN ITS ONLY COMPLETE, ANNOTATED EDITION . . .



MATTHEW GREGORY LEWIS. TALES OF WONDER, VOLUME 1. Never reprinted in its original form since its 1805 second edition, and never before presented in full in an annotated, scholarly edition, *Tales of Wonder* is a landmark in Gothic literature and Romantic poetry. Here we are treated to a ghost/vampire tale first penned around 300 BCE; a Runic funeral song from the tenth century CE; a meeting between the Saxon invader of England and a Roman ghost; a Nordic warrior woman's incantation to raise her father from the dead; Goethe's blood-curdling multi-voiced "Erl-King" and fatal water nymphs; the monk and nun who try (unsuccessfully) to save their witch mother from the Devil; a proud painter's encounters with Satan; a doomed romance set in the horrific landscape of the War of the Spanish Succession; and the cursed forest ride of "The Wild Huntsmen."

This edition, annotated by Brett Rutherford, traces the literary origins of the poems and the stories behind them, connecting them to the long line of eccentric antiquarian scholars who collected classical, Runic, English and Scottish manuscripts or folk material. The poems here also reveal the late-18th century British project of constructing a pagan pre-history for England, building a poetic connection to Nordic legends and bringing Wotan/Odin and the gods, monsters and fairies of the forest into competition with Biblical and

Greco-Roman lore. This volume includes early poems by Sir Walter Scott and Robert Southey, as well as poems by M.G. Lewis, Goethe, Herder, Bürger, Mickle, Bunbury, and Leyden. The originals of these poems and ballads are from Greek, Latin, Icelandic, Danish and German, as well as English and Scottish supernatural ballads.

For the poetry lover, and the fan of supernatural literature, this collection offers a year-round Halloween treat of entertaining and alarming poems to read aloud ... bedtime stories for very bad children.

REVIEWED BY JOHN LAURITSEN: "Despite often coming across references to "Monk" Lewis's collection, *Tales of Wonder* (TOW), I had only read a few of the 'tales' — literary ballads — before acquiring this truly wonderful set from Yogh & Thorn Books. Now I've spent several hours engrossed in the guilty pleasures of supernatural sex and violence — men led to their doom by female fiends — women, by male fiends — and all kinds of people encountering, and usually succumbing to, malevolent spirits.

"Editor Brett Rutherford is a scholar, a poet, and a craftsman. These books are beautifully produced, printed on good, ivory-toned book paper. They are completely reset from the original 1801 London edition, with outstanding typography: the text typeface, Aldine, is beautiful and very readable -- ti-

ties are set in the dramatic, neo-medieval typeface, Morris Troy. The covers are strikingly attractive, with an elegant simplicity.

“Upon its publication in 1801, the second volume of TOW was criticized for including tales that had been published before and were familiar to readers. It was nicknamed “Tales of Plunder.” However, Rutherford argues that two centuries later, very few readers will have seen any of the tales, and will regard none of them as warhorses. Therefore, he has chosen to edit and annotate all 60 poems that were in Lewis’s 1801 first edition, and to treat them to the same degree of exploration of sources and points of interest about the poets and translators.

“Rutherford’s introductions to both volumes provide as much scholarly background as one could wish, and are written with enthusiasm. His annotations, as true footnotes, provide a wealth of information, and show fine judgment in explaining archaic words for the modern reader.

“Rutherford also enhances individual poems with additional material. This was especially welcome with regard to two poems by Johann Wolfgang von Goethe: ‘The Erl-King’ and ‘The Fisherman.’ While most of the tales are not great poetry, the two by Goethe really are, and when set to music by

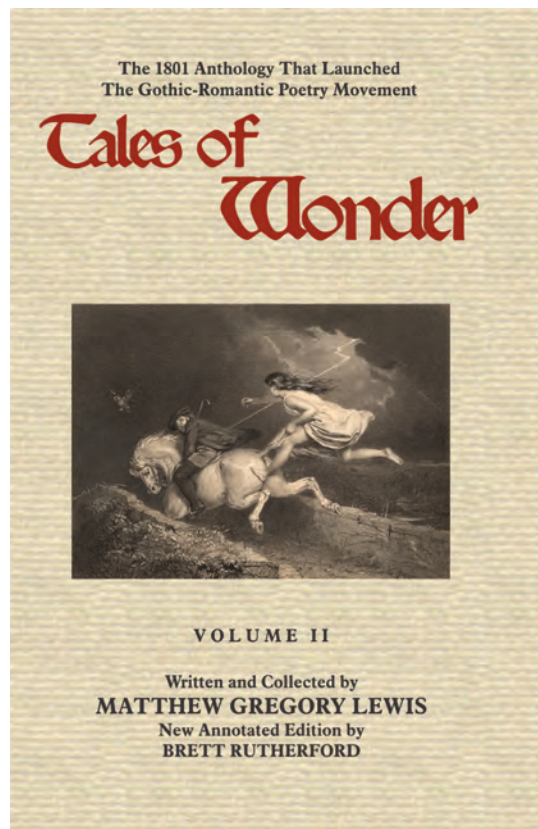
Schubert, they rank among the greatest of German Lieder. Following Lewis’s translation of ‘The Erl-King,’ Rutherford adds a translation by Sir Walter Scott, and Goethe’s original German. Both Lewis and Scott translate the poem into English ballad form, which they do pretty well, although they occasionally stray far from the literal meaning of the German.

“Lewis’s translation of ‘The Fisherman’ is quite successful, and enjoyable in its own right. Rutherford illustrates the poem with the very erotic painting, *The Fisherman and the Siren* (1857), by Sir Frederick Leighton, who had met Goethe. The original German of Goethe is also included.

“I highly recommend this two-volume set. It belongs in university libraries and in the private collections of Romantic scholars, not to mention everybody who loves good, scary ballads.”

A Yogh & Thorn Book. Published October 2010; revised, corrected version published March 2012 to coordinate with the release of Volume II (see below). Paperback ISBN 0922558612. 245 pages, 6 x 9. Also, PDF ebook.

MATTHEW GREGORY LEWIS. TALES OF WONDER, VOLUME 2



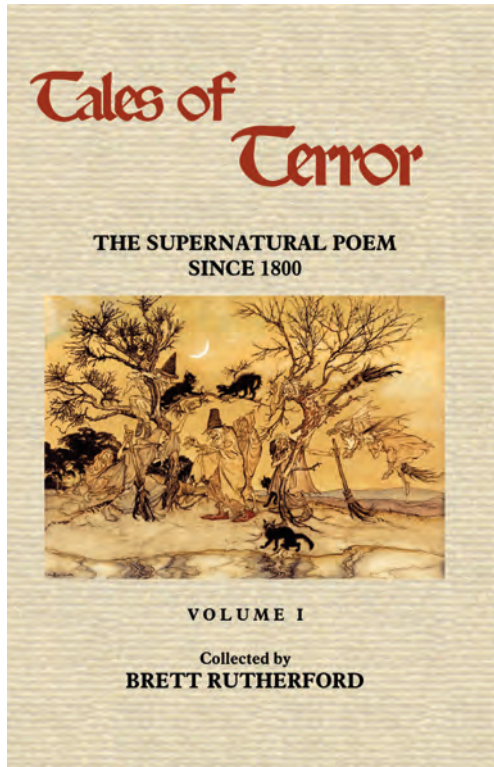
MATTHEW GREGORY LEWIS. TALES OF WONDER, VOLUME 2. Edited and annotated by Brett Rutherford. This second volume continues the mayhem with Ben Jonson’s song for 13 witches, a clutch of famous Scottish ghost ballads, a journey to an Irish cave that opens into Purgatory, a Russian prince’s date with Death after 300 years of bliss in the Land of Felicity, the dangers of lingering at Tam Lin’s well, the mysterious death of King Arthur, and the most terrifying horseback ride in all literature, Bürger’s “Lenora.” Information about the poets, source texts and alternative versions enrich the reader’s experience of these thrilling Gothic narratives in verse.

Poets include Robert Burns (“Tam O’Shanter” with 187 annotations!), Ben Jonson, Richard Glover, David Mallet, Thomas Parnell, John Dryden, Thomas Lisle, Thomas Gray, Thomas Percy, Robert Southey, M.G. Lewis, Robert Lambe, and William Taylor of Norwich. The book includes more than 500 informative annotations, maps, illustrations, and an extensive bibliography. No other edition of *Tales of Wonder* contains these additional materials.

A Poet’s Press/ Yogh & Thorn Book. Published March 2012. Paperback ISBN 0922558620. 294 pages, 6 x 9 inches, PDF ebook.

P196 Paperback Vol 1	245 pages	1 lb	\$18.95
E196 PDF ebook Vol 1	245 pages	0	\$5.00
P197 Paperback Vol 2	294 pages	1.4 lb	\$18.95
E197 PDF ebook Vol 2	294 pages	0	\$5.00

TALES OF TERROR: THE SUPERNATURAL POEM SINCE 1800, VOLUME 1



Terrifying Supernatural Poems and Ballads by Coleridge, Shelley, Scott, Byron, Robert Browning, Christina Rossetti, Poe, Longfellow, Heine, Baudelaire, Hugo, Pushkin and others.

This annotated edition of 65 memorable supernatural-themed poems is a modern sequel to Matthew Gregory Lewis's famous 1801 poetry anthology, *Tales of Wonder*. Treasures in this volume include two translations of scenes from Goethe's *Faust* by Coleridge and Shelley; supernatural verses and ballads gleaned from Sir Walter Scott's *Waverley* novels; Shelley's supernatural poems, both juvenile and mature; Longfellow sharing ghost stories from *The Song of Hiawatha*, and fierce legends from Norse myth and history; all of the overtly supernatural poems of Edgar Allan Poe; Robert Browning's famed "Pied Piper of Hamelin"; Christina Rossetti's delicious "Goblin Market"; and a feast of shuddery French, Russian, and German poems in translation from Hugo, Heine, Gautier, Baudelaire, Pushkin and Sologub. For the poetry lover, and the fan of supernatural literature, this book is a year-round Halloween treat of entertaining and alarming poems to read aloud — bedtime stories for very bad children. For the scholar of the Gothic, the volume presents an intriguing array of poems that range from overtly entertaining Gothic narratives, to works that employ the devices of the Gothic for other ends, social, political or personal. The book also includes an annotated bibliography of source materials on the supernatural and Gothic in poetry.

This series is designed to be continuous with our two-volume edition of the Monk Lewis anthology, *Tales of Wonder*.

314 pages, illustrated. The 213th publication of The Poet's Press/ Yogh & Thorn Books. 6 x 9 inches, paperback. ISBN 0-922558-80-9 \$19.95. Also published as a PDF ebook.

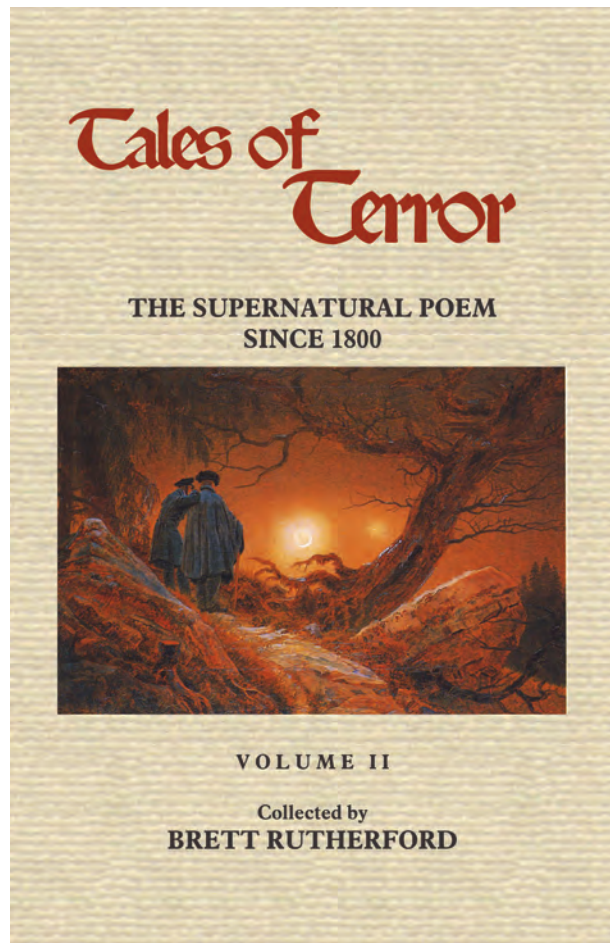
A REVIEW OF VOLUME ONE OF THIS SERIES: "*Tales of Terror* is a continuation of a project begun at the end of the eighteenth century by Matthew Gregory Lewis with *Tales of Wonder* (1801). The latter anthology, edited by the notorious author of *The Monk* (1796), proved to be a milestone of Romantic poetry and a bellwether of the Gothic. Lewis did yeoman's work in collecting a wide range of horror ballads, including original and traditional works, adaptations, translations, and even parodies of the Gothic. Sir Walter Scott and Robert Southey contributed supernatural verses, and many important contemporaries, including Shelley (and therefore his successors) fell strongly under its influence.

"In 2012, Brett Rutherford's own edition of *Tales of Wonder* (also from Poet's Press) offered reliable texts of the poems, added extensive annotations, and documented the provenance (e.g., folklore) of Lewis's selections. Popular balladry, with its strong basis in local legends, was the emphasis of the first volume; and this collection takes up the thread of that tradition. As such, the material in *Tales of Wonder* and *Tales of Terror* represents the antecedent of modern supernatural fiction.

"There are few more qualified to undertake such an effort as this: Rutherford is a distinguished neo-Romantic poet and scholar whose areas of specialty include Gothic, the supernatural, and classical mythology. ... The book is well designed, and an excellent bibliography is provided. It is to be followed shortly by *Tales of Terror: The Supernatural Poem Since 1800, Volume Two*, thus completing the venture begun by "Monk" Lewis in 1797. It will be a boon to both readers and critics to have a complete chronological record of supernatural poetry with uniform layout and editorial concept. There can be no real study of a genre such as supernatural fiction until accurate texts and representative works are easily accessible to scholars for detailed analysis and study; and this effort will undoubtedly supply the needed platform for such work, in addition to providing an entertaining and engrossing read for long after midnight." — Stephen Mariconda, *Spectral Realms* #4, Winter 2016.

P213 Paperback	314 pages	1.1 lb	\$21.95
E213 PDF ebook	314 pages	0	\$4.99

TALES OF TERROR: THE SUPERNATURAL POEM SINCE 1800, VOLUME 2



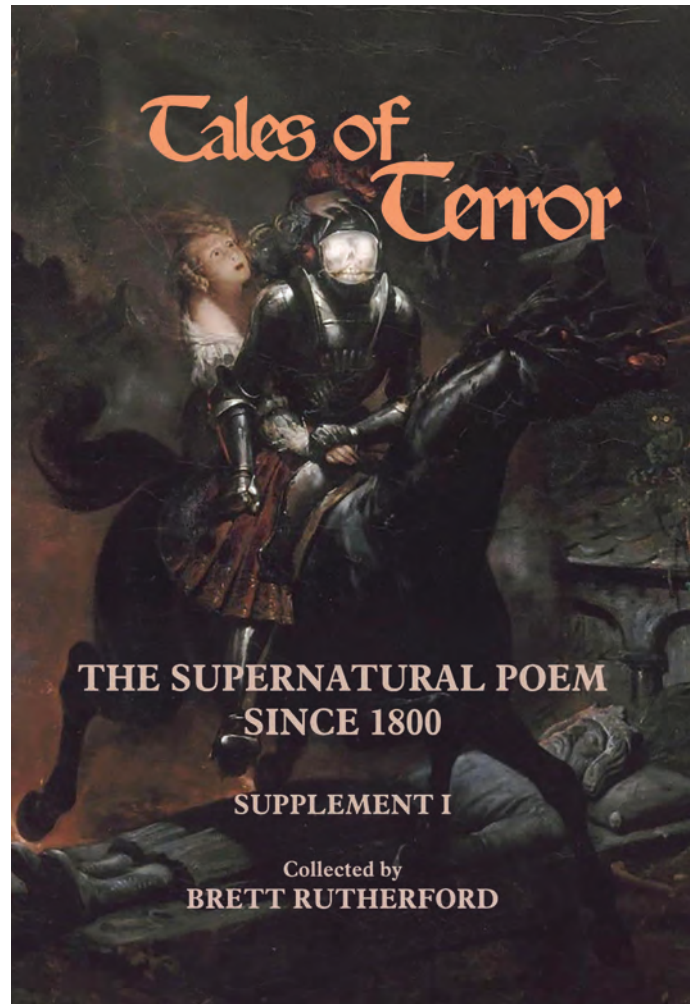
**“The Goblins will get you if you don’t watch out!”
Terrifying poems of ghosts, monsters and cosmic terror
from the 1890s to the present.**

This annotated edition of 176 supernatural-themed poems is the second part of a modern sequel to Matthew Gregory Lewis’s famous 1801 poetry anthology, *Tales of Wonder*. As might be expected, several of the best-known horror writers who were also poets are here, including H.P. Lovecraft, Clark Ashton Smith, and Frank Belknap Long. But surprises abound as ghosts, goblins, fairies, monsters, and cosmic doom escape the pens of poets from the United States, Britain, Ireland, Australia, Switzerland, and Germany. Treasures to be found in this volume include the lore of The Flying Dutchman, arctic werewolves, an octopus-woman, a rampaging Sphinx, malevolent fairies, house ghosts, a painting fatal to look upon, Santa Claus’s evil cousin, the Phantom of the Opera, mad scientist Nikola Tesla, “women scorned” with revenge in mind — plus the inevitable sea serpents, Gorgons, vampires, and the hungry slime mold that ate Providence, Rhode Island. This volume samples the best supernatural-themed poems from the 1890s to about 1930, and then leaps forward to offer over a hundred pages of Gothic-influenced works by contemporary poets working in a variety of styles.

For the poetry lover, and for the fan of supernatural literature, this book is a year-round Halloween treat of entertaining and alarming poems to read aloud — bedtime stories for very bad children. For the scholar of the Gothic, it presents an intriguing array of poems that range from overtly entertaining Gothic narratives, to works that employ the devices of the Gothic for other ends, social, political, or personal. The book also includes a cumulative bibliography of source materials on the supernatural and Gothic in poetry. Published May 2016. ISBN 0-922558-84-1. 6 x 9 inches, paperback. 348 pages. Also, PDF ebook.

P225 Paperback	348 pages	01.2 lb	\$21.95
E225 PDF ebook	348 pages	0	\$4.99

TALES OF TERROR: THE SUPERNATURAL POEM SINCE 1800, SUPPLEMENT 1



Evil never dies, and neither do the poets who dwell in the shadowland of Gothic gloom and supernatural horror. This treasury of supernatural-themed poems is a supplement to Brett Rutherford's anthology series, *Tales of Terror*. Inspired by Old Norse and Anglo-Saxon chronicles, the medieval tale of a bad bishop eaten by rats, the lore of the shape-shifter incubus known as Puck, the German ghost-ballad of "Lenore," and the vision of a frenzied Witches' Sabbath, Gothic poets have mined mythology and history to clothe ancient terrors in new language. The 96 poems selected for this anthology come from the United States, Canada, Britain, Ireland, Australia, Germany, France, Spain, Peru, and Colombia. Treasures to be found in this volume include the tale of Siegfried and the dragon, a succubus in a World War I battlefield, The Grim Reaper's Dance of Death, alluring and fatal cemetery specters, and an avenging revenant — plus ghosts, witches, vampires, werewolves and dreads that cannot be named. Among the 41 writers featured are Goethe, Rossetti, Hugo, Gautier, Cawein, Holland, Longfellow, Kipling, Southey, Marquis, Browning, Rutherford, Todhunter, Vanderbeck, and Wagner.

Highlights include the translation of Bürger's "Lenore" made by Dante Gabriel Rossetti at age 16; new translations of classic French poems of terror by Gautier and Hugo; poems based on the "Dance of Death" engravings of Hans Holbein; a selection of supernatural poems by Madison Cawein, "the American Keats;" newly rediscovered poems by American Gothic great Barbara A. Holland; selections another nearly-forgotten poet, Fannie Stearns Davis; and new translations of landmark dark poems from 19th-century Spain and Latin America.

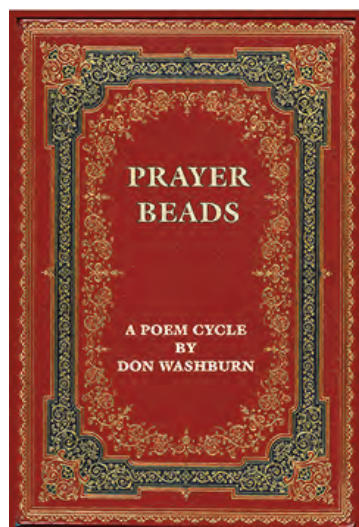
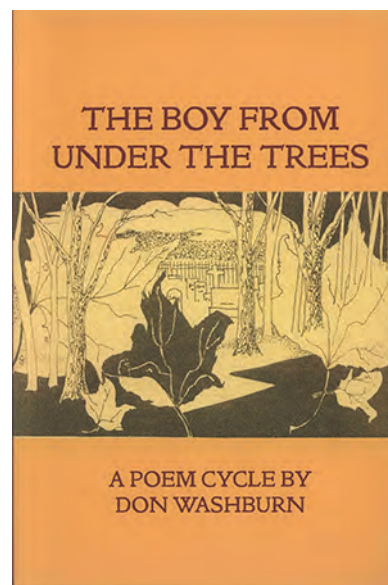
For the scholar of the Gothic, this volume supplements the huge collection already assembled in the four preceding volumes of *Tales of Wonder* and *Tales of Terror*. The book also includes a cumulative index and bibliography for the entire series.

Yogh & Thorn Books (The Poet's Press). This is the 295th publication of The Poet's Press. Published August 2021. Paperback, 300 pages, 6 x 9 inches. ISBN 9798458966542. Also, PDF ebook edition.

P295 Paperback	300 pages	1.0 lb	\$21.95
E295 PDF ebook	300 pages	0	\$2.99

THE POETRY OF DON WASHBURN

THE BOY FROM UNDER THE TREES. This book, first published in a limited-edition volume in 1982, is Don Washburn's lyric poetry cycle — 128 poems in 16 sections — distilling the essence of childhood and youth in a town in Eastern Pennsylvania in the 1940s. The poet recalls "As a kid, I was allowed to have the run of my neighborhood. With that freedom, came the excitement of exploration and the joy of discovery. I was left with many memories, moments that still have a special power. The poems are in an eight-line rhyming verse form called the *rispetto*. They sum up what I still keep from these beginnings. I now realize that under the trees of my boyhood I first heard the other-worldly music that was to become a lifelong companion." Inevitable as comparisons to Ray Bradbury's fictional Ohio of the same era might be, Washburn's Pennsylvania is tougher — an ethnically mixed, blue-collar city on the Delaware river — less sentimental, yet full of poignant nature impressions and character portraits. The boy and young man of these poems would go on to college, then spend a lifetime as a teacher — yet during all this, the treeline of his exploration continued to expand, to the Berkshires where he has resided for many decades, and, spiritually to Sufism and other quests for the eternal and ineffable. Washburn's poetry is prescient of a consciousness eager to expand, and the skill with which he employs his verse form includes an almost effortless, colloquial use of rhyme and rhythm, which sometimes includes a teasing line break in mid-word to induce a rhyme. It is a privilege to bring this delightful poem cycle into a new edition for the 21st century. Published June 2012. ISBN 978-0922558667, 108 pages, 6 x 9 inches, Also PDF ebook.



PRAYER BEADS, A POEM CYCLE. Don Washburn, born in Easton, Pennsylvania, went on to Yale and Denver University, and a career in college teaching embracing English literature, semantics, speech, and metaphysics. During his many years in North Adams in the Berkshire Mountains, he explored Sufism, composed music, enlightened generations of curious students, and published two books of poetry. His Sufi studies began in 1980 at the Sufi Order of the West at the Abode of the Message at New Lebanon, New York, where he became an initiate and a *cherag*, trained to preside at Universal Worship Services. Now in his 80s, Washburn has circled back to the Christian fold, and this book is his culminating synthesis of his spiritual quest. The poems deliver as much challenge as comfort, and they do not pull back from indicting destructive elements in today's politics and mass culture.

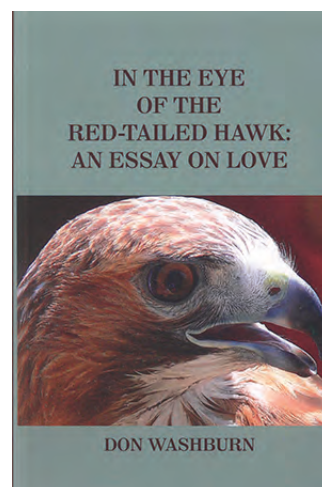
In his notes about the poems, Washburn writes: "These poems are a kind of testimony. When younger, I sought spiritual knowledge in books. Later, the Sufis taught me it resides in the human heart. But most importantly, throughout my life, I was blessed with intimations that could turn into poems. A prayer bead is a reminder. A prayer bead has the power to summon an inspiration, but makes no pretense to comprising it. Poems that approach the ineffable can also serve as pointers. Nothing to quarrel over, just a finger in the moon's direction. In the case of God, the finger must point everywhere."

This is the 224th publication of The Poet's Press. Published March 2016. 196 pages, 6 x 9 inches, paperback. ISBN 978-0922558834.

IN THE EYE OF THE RED-TAILED HAWK: AN ESSAY ON LOVE. Love after 70? How about love, betrayal and the transcendent pursuit of yet another "Dark Lady" in literature? Washburn's sonnets, composed with amazing grace and fluency as a diary during his doomed romance, combines utterly modern language and a wry self-awareness with a classical ease. The reader is propelled into this taut narrative, nearly forgetting the formal rules and boundaries of the sonnet.

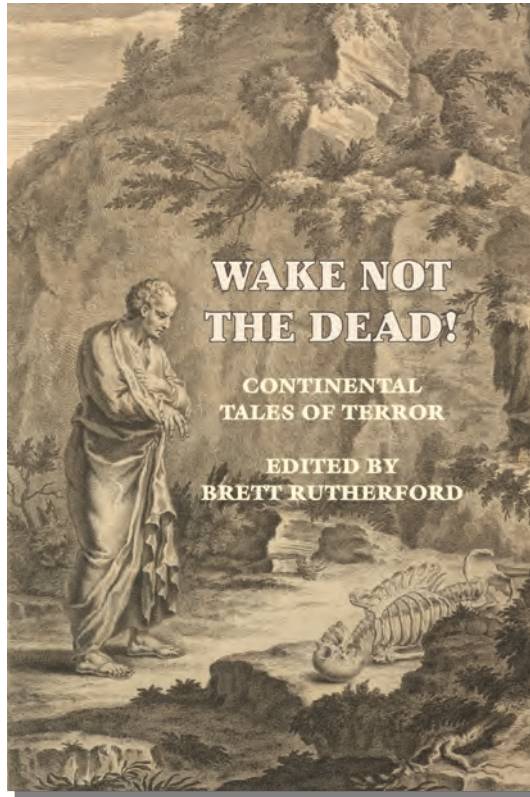
The poet's engagement with Sufi mysticism adds a special grace to the denouement of loss and abandonment. We are proud to publish this new landmark in the genre of the sonnet-cycle.

Published July 2009. ISBN 978-0922558407. 80 pages, paperback. Also a PDF ebook.



P199 Boy from Under the Trees, paperback	108 pages	0.4 lb	\$14.95
E199 Boy from Under the Trees, PDF ebook	108 pages	0	\$2.00
P224 Prayer Beads, paperback	196 pages	0.7 lb	\$18.95
P181 Eye of the Red-Tailed Hawk, paperback	80 pages	0.4 lb	\$11.95
P181 Eye of the Red-Tailed Hawk, PDF ebook	80 pages	0	\$2.00

WAKE NOT THE DEAD! CONTINENTAL TALES OF TERROR.



“She now began to fix her blood-thirsty lips on Walter’s breast, when he was cast into a profound sleep by the odor of her violet breath, reclining beside her quite unconscious of his impending fate. All too soon did his vital powers begin to decay; and many a gray hair peeped through his raven locks.”

A terrifying female vampire who can destroy cities ... a medieval sorcerer and his captive un-dead bride ... a sinister hag who uses hypnosis to lure men into committing suicide ... a love-charm that requires the ritual sacrifice of an innocent ... faceless creatures in the treetops broadcasting fear in order to conceal a village of elves ... a parallel world of immortal fairies, luring mortal children to be their playmates ... the secret orgies of nocturnal goblins ... bandits and brigands, cut-throats, dwarfs and hunchbacks. This is the world of 19th-century German and French weird tales.

In *Wake Not the Dead!*, Brett Rutherford has adapted, revised, and expanded eight tales and one novella by the Germans Ernst Raupach and Ludwig Tieck, and the French writing duo Erckmann-Chatrian. In this literary experiment, the earliest English translations of these stories are modernized and sometimes expanded and embellished. Although the additions are new, the period style of the writings is maintained. As a literary entertainment, think of these as re-told classics as they might have been adapted for 1970s Hammer Horror films.

Contents include Ernst Raupach’s “Wake Not the Dead!”, which anticipates Stoker’s *Dracula*; Ludwig Tieck’s “Pietro of Abano” (basis of an opera by Louis Spohr and a long poem by Robert Browning), “And Never to Part,” “Tannenhäuser,” (the basis for Wagner’s opera *Tannhäuser*), “The Elves,” “The Goblet,” and “The Price of Love,”; and Erckmann-Chatrian’s “The Eye Invisible,” and “The Child-Stealer.”

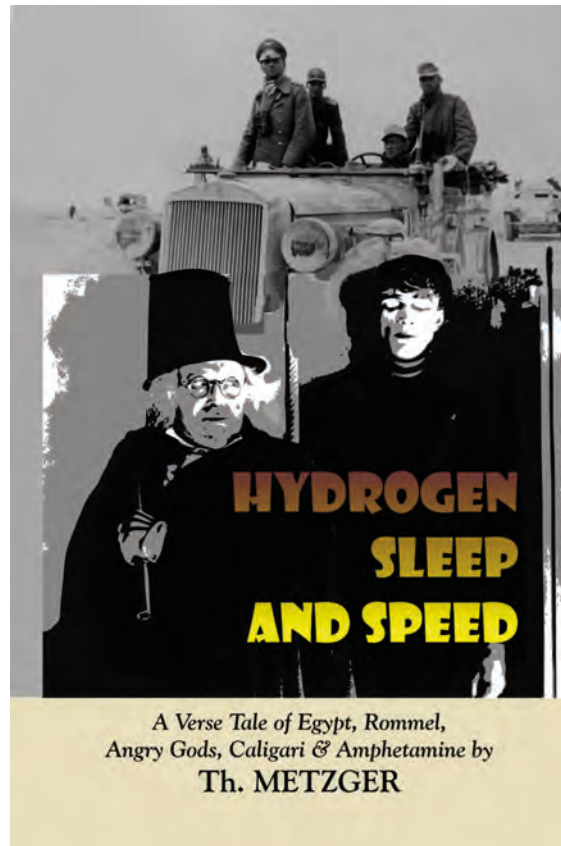
A Grim Reaper Edition. This is the 294th publication of The Poet’s Press. Published May 2021; corrected second printing, January 2025. Paperback, 300 pages, 6 x 9 inches. ISBN 979-8734684313.. Hardcover ISBN 9798780348597.

PDF ebook edition published January 2025.

P294 Paperback	300 pages	1.1 lb	\$21.00
H294 Hardcover	262 pages	1.4 lb	\$26.00
E294 PDF ebook	262 pages	0	\$2.99

TH. METZGER. HYDROGEN SLEEP AND SPEED.

A Verse Tale of Rommel, Egypt, Angry Gods, Dr. Caligari and Amphetamines



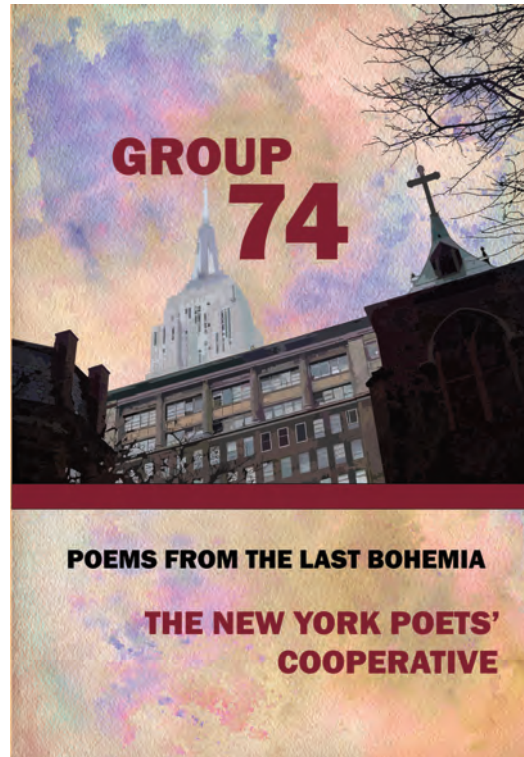
From the author of the startling novel *Shock Totem*, and underground classic poems like “Devil in a Dead Man's Underwear” comes what promises to be the weirdest book ever published by The Poet’s Press (excepting perhaps Hakim Bey’s landmark chapbook *Chaos*). This riveting poem cycle mines little-known aspects of World War II history into a melange of African invasions, angry Egyptian gods, rampant Mormon warriors, and the lord of sleepwalkers, Dr. Caligari, presiding over the Nazi obsession with not sleeping, ever,

until the ultimate triumph (hence, the advent of mass-produced amphetamines). Brett Rutherford has illustrated this book with digital-art montages from *The Egyptian Book of the Dead*, Mormon histories, silent film stills, and other historical sources (even Zeppelins bombing American truck stops).

Published April 2011. ISBN 978-0922558575. 6 x 9 inches, paperback, 134 pages. Also, a PDF ebook in full color.

P192 Paperback	134 pages	0.6 lb	\$18.95
E192 PDF ebook	134 pages	0	\$2.99

GROUP 74: POEMS FROM THE LAST BOHEMIA



The Poet's Press is delighted to present this new edition of a wonderful 1974 anthology of New York poets from "The Last Bohemia." *Group 74: The New York Poets' Cooperative* was edited by Edward Butscher, Roberta Gould, and Donald Lev. In his Foreword, Robert Kramer outlines the organization and its goals: "In April, 1969 the New York Poets' Cooperative was founded by Sabina Roseman and a number of other writers from the metropolitan area who believed that by working together and sharing their writing problems they could improve their own creativity and also foster an appreciation of poetry around New York. Thus the activity of the organization today is concentrated on two levels: the writing, editing, criticizing, public reading, and publishing of the members' own works; and the sponsoring of public poetry readings for non-member poets in order to enable the public, at little or no cost, to hear gifted but lesser-known poets read their own works. The Cooperative sponsors fifty regular public poetry readings a year and also, upon request, provides poets for readings at libraries, churches, Y's, and radio-stations. The organization is completely democratic and not committed to any particular school or style of poetry.

New members are admitted solely on the basis of the quality of their work, and all members share equally in performing necessary tasks."

Group 74 features the work of 32 poets who were active members of the Cooperative, and provides a lively cross-section of the literary scene in Greenwich Village in the 1970s: Jacob Bush — Edward Butscher — Olga Cabral Kurtz — Vinnie-Marie d'Ambrosio — Richard Davidson — Joseph Drucker — Elaine Edelman — Robert Oh Faber — Mark Fishbein — Dolores Giles — Andrew Glaze — Roberta Gould — John Guenther — Hannelore Hahn — Rembert Herbert — Ronald Hobbs — Barbara A. Holland — Robert Kramer — Ann Kregal — Donald Lev — William J. Matthews — D. H. Melhem — John Burnett Payne — Sabina Roseman — Janet Sage — Susan Sands — Layle Silbert — Denis Sivack — Lee Strothers — P. K. Vollmuth — Dick Whipple — Eunice Wolfgran.

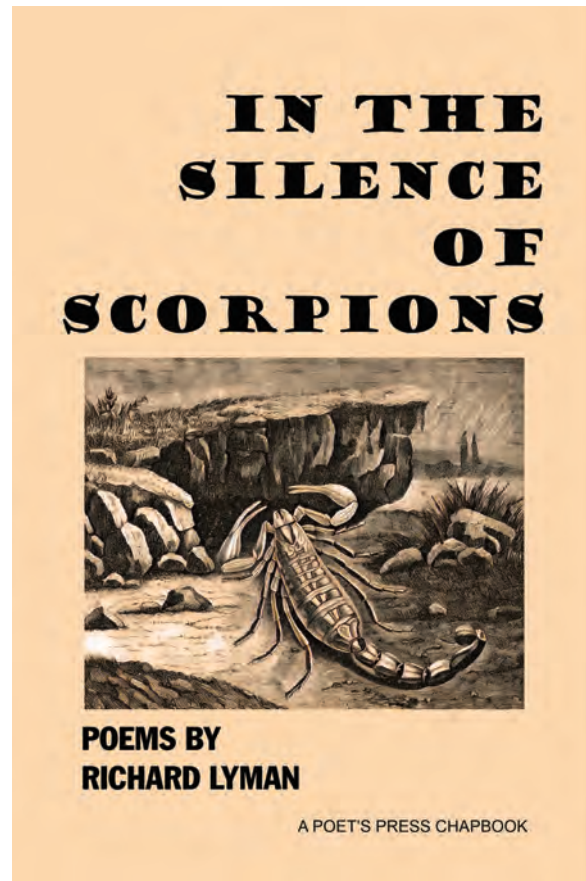
The text of the book has been completely re-set and corrected. This is the 272nd publication of The Poet's Press. Published March 2020. PDF ebook. No print edition was issued.

E272 PDF ebook

110 pages

\$2.99

**IN THE SILENCE OF SCORPIONS.
POEMS BY RICHARD LYMAN.
A LOST 1971 POET'S PRESS CHAPBOOK.**



The first edition of this book was a hand-stapled chapbook, published in 1971 as one of the earliest productions of The Poet's Press. The text was completely re-set and minor corrections of spelling and punctuation were made. Many of the poems are intentionally ambiguous, so punctuation has only been added in a few places for clarity.

Richard Lyman (1925-2003) was the pseudonym of Richard Bush-Brown. He was active in the Greenwich Village poetry scene in the 1960s and early 1970s. The poet was the son of Harold Bush-Brown (1888-1983), a Harvard-trained architect and author of the 1976 book, *Beaux Arts to Bauhaus and Beyond: An Architect's Perspective*. His mother, Marjorie Conant Bush-Brown (1885-1978), was an artist and portrait painter, and both his paternal grandparents were artists. He was estranged from his parents, who disapproved of his youthful avowal of Communism. Only the fact of his birth is stated on web pages about his parents.

Bush-Brown attended Black Mountain College. His poetry is overshadowed by his reverence for Dylan Thomas. His poem, "The leopard came into the world" was his most memorable work, and his readings of it impressed listeners at New York poetry readings. On the strength of that poem, The Poet's Press persuaded Bush-Brown to assemble the manuscript for this chapbook.

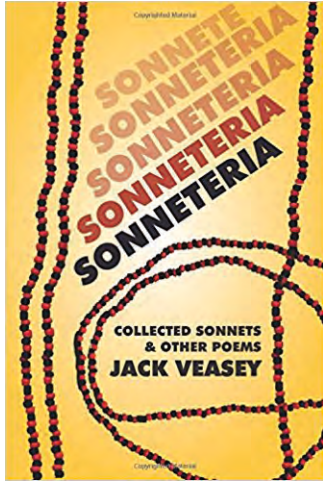
No other details are known about the poet, who vanished from the Manhattan poetry scene, and so far as we know, he published no other books. He continued to live in Manhattan, was seen riding the subway to and from some Wall Street job, and died on October 18, 2003.

40 pages, 6 x 9 inches. PDF format. Published May 2019. This is the 243rd publication of The Poet's Press. No print version of this edition was issued.

E243 PDF ebook	40 pages	0	\$2.99
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THE POETRY OF JACK VEASEY

Jack Veasey (1955-2016) was a Philadelphia native who lived in Hummelstown, PA for over 20 years. He was the author of twelve previous published collections of poetry, most recently *The Dance That Begins And Begins* (The Poet's Press, 2015). His poems also appeared in many periodicals including *Christopher Street*, *The Pittsburgh Quarterly*, *Assaracus*, *Harbinger: A Journal of Social Ecology*, *The Philadelphia Daily News*, *The Painted Bride Quarterly*, *Fledgling Rag*, *Oxalis*, *The Blue Guitar*, *Bone and Flesh*, *Zone: A Feminist Journal for Women and Men*, *Film Library Quarterly* (Museum of Modern Art, NYC), *Experimental Forest*, *Tabula Rasa*, *Wild Onions*, *Mouth of the Dragon*, *Asphodel*, *Insight*, *The Irish Edition*, *The Harrisburg Patriot-News*, *The Harrisburg Review*, *The Princeton Spectrum*, *The Little Word Machine* (U.K.), and *The Body Politic* (Canada), among others.



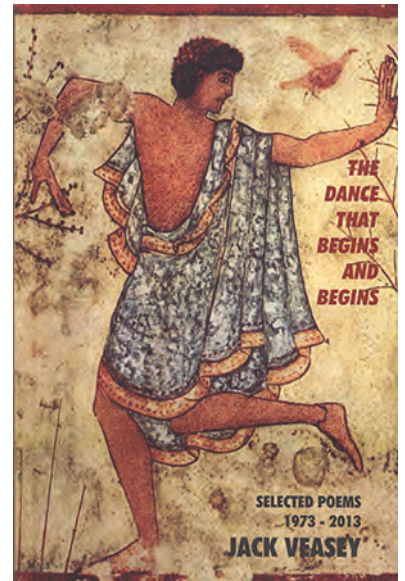
SONNETERIA: COLLECTED SONNETS AND OTHER POEMS. During his last year of painful illness, poet Jack Veasey left his final poetry manuscript with his long-time publisher, The Poet's Press. Veasey died in mid-2016, and this 216-page collection includes his collected sonnets (167 of them), a miscellany of other poems, and one Magick ritual. Sonnets, like Scarlatti sonatas, need to be relished a few at a time. Each visit to this vault of sonnets brings the reader new delights, humane observations and sometimes bitter jabs at the everyday, from the vantage of an "outsider." Veasey has observed that the rigor of the sonnet led him to say unintended things and find, in tight language, truths he did not know he knew.

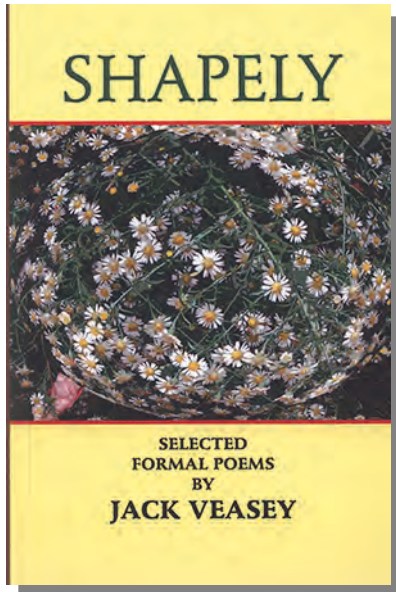
Published January 2018. ISBN 978-0922558926. 6 x 9 inches, paperback, 214 pages, Also a PDF e-book.

THE DANCE THAT BEGINS AND BEGINS: SELECTED POEMS 1973-2013. Pennsylvania poet Jack Veasey (1955-2016) has here selected from four decades of his writing, an intense and affecting summation of his poetry so far. Complementing his 2013 collection of more formal poems, this wide-ranging volume thrusts the reader into the inherent sense that every poet has, from childhood, of "not being like the others." As a gay poet and journalist living through the tumultuous decades of gay liberation and beyond, Veasey shows how, in so many ways, understanding is not yet won. Yet there are many small triumphs in the gorgeous language and the poems' arrived-at wisdom. Ian Young writes: "The publication of *The Dance That Begins and Begins*, Jack Veasey's twelfth book, should signal his recognition as one of America's best poets. Veasey never stands apart to poeticize, but is always right there in the thick of things, vulnerable, compassionate, and strong. Adept, accessible, utterly authentic, these poems have heart, soul, moral authority, and the quiet assurance of a major poet at the height of his powers."

Jack Veasey was a Philadelphia native who lived in Hummelstown, PA for over 20 years. He was the author of eleven previous published collections of poetry, most recently *Shapely: Selected Formal Poems* (2013). Veasey spent the seventies and eighties working as a journalist for such publications as *The Philadelphia Inquirer*, *Philadelphia Magazine*, *Pennsylvania Magazine*, *APPRISE*, *The Philadelphia City Paper*, and *The Cherry Hill Courier Post*, and editing a number of periodicals in Philadelphia and New York, including *The South St. Star*, *The Philadelphia Gay News*, and *FirstHand Magazine*. His articles for the *Philadelphia Gay News* won two awards from the national Lesbian and Gay Press Association. His first poetry chapbook, *Handful of Hair*, was published by The Poet's Press in 1975.

ISBN 978-0922558780. The 211th publication of The Poet's Press. 6 x 9 inches, paperback, 226 pages. Also a PDF ebook.





SHAPELY: SELECTED FORMAL POEMS. Jack Veasey (1955-2016) was a provocative voice in modern American poetry since his teens. He started giving readings and publishing his poems in Philadelphia, New York, and Boston in the early 1970s. Since then he has published ten collections of poems. He read the title poem from his best-known book, *Quitting Time* (Warm Spring Press) on a segment of NPR’s “All Things Considered” originating from Southwest Missouri State University. The poem, a plain-spoken free-verse monologue about the moment one quits a demeaning job, remained his signature poem and established his reputation as chronicler of urban working class life. As Jim Ruth, venerable art critic in Veasey’s adopted region of central PA, put it in the *Lancaster Sunday News*, “Jack Veasey’s poems pack the appeal — and sting — of universality. Veasey speaks with the clarity and directness of an Everyman. . . . a passionate poet of the people.” Mike Gunderloy, in the national small press review *FactSheet Five*, described his poems as “blunt, cutting narratives that make you wonder how we can possibly accept things as they are.”

Veasey has applied that same directness to chronicling the struggles of gay people. His poems and nonfiction have appeared in many major gay periodicals and anthologies, and he served as editor of *The Philadelphia Gay News* and *First-Hand: Experiences for Loving Men*. His articles for *The Philadelphia Gay News* won that publication two awards from the National Lesbian and Gay Press Association. He also wrote about gay issues for *The Philadelphia Inquirer*, and his articles about Walt Whitman’s gay life have been nationally syndicated by the Gay History Project.

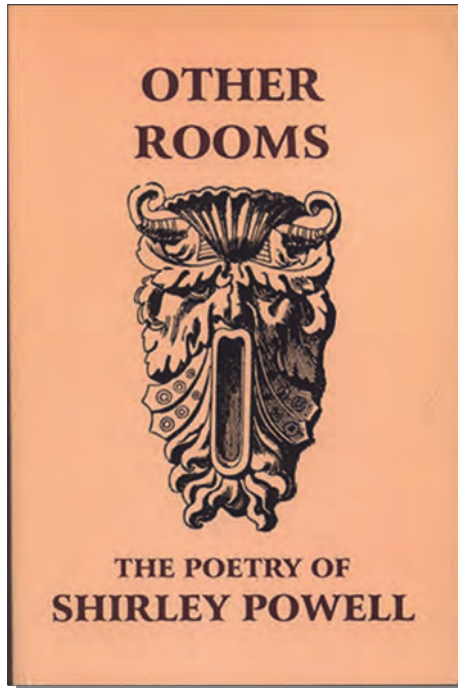
This eleventh collection spotlights a lesser-known aspect of his work. In the early 1980s Veasey began to write sonnets and other poems in fixed forms. To his surprise, it proved ideal for exploring a far greater range of subjects; some that had been “too big to tackle” — or even to face. “It pulled things out of me,” he said, “Sometimes I’d articulate something in a form and then realize, ‘My God, I never knew I saw it that way.’ Forms are a great way to distract your conscious mind from censoring your content.”

Shapely: Selected Formal Poems gathers the best of these revelatory poems from three decades into a powerful, vivid, insightful, and masterfully crafted collection. The substantial section of sonnets at the book’s heart is especially impressive and varied. Some are hilarious, some dark and disturbing, some poignant and touching: all have a clarity and striking musicality not found much in contemporary poetry. Jack Veasey died suddenly in July 2016, leaving this as his next-to-last poetry collection. His final book, *Sonneteria*, was published by The Poet’s Press in 2018.

ISBN 978-0922558735. Published May 2013. 6 x 9 inches, paperback, 132 pages. Also a PDF ebook.

P233 <i>Sonneteria</i> , paperback	214 pages	0.7 lb	\$16.95
P233 <i>Sonneteria</i> PDF ebook	214 pages	0	\$3.99
P211 <i>Dance That Begins and Begins</i> , paperback	226 pages	0.8 lb	\$16.95
E211 <i>Dance That Begins and Begins</i> , PDF ebook	226 pages	0	\$2.00
P206 <i>Shapely</i> , paperback	132 oages	0.5 lb	\$14.95
E206 <i>Shapely</i> , PDF ebook	132 pages	0	\$2.00

THE POETRY OF SHIRLEY POWELL



SHIRLEY POWELL. OTHER ROOMS. Shirley Powell is one of a small circle of poets who delighted and disturbed ed New York and other poetry centers in the 1970s and 1980s with a new romanticism that shed modernism with all its cynical baggage. Lyrical, supernatural, narrative, and deft in portrayal of characters, Powell's poems startled many with their freshness, and their sense of being narrated by a timeless voice.

She is a prairie twister of a poet. Her people and animals occupy a remembered world of small town and rural America, but they are real — they breathe, dream, bleed and die. Her ghosts and demons spring not from myth, but from your grandmother's rocking chair. This book selects 80 poems from the very best of Powell's passionate, spooky, romantic, and haunting poems. *Other Rooms*, first published as a hand-bound book in 1997, has been unavailable for some time, and we are delighted to bring it back into print.

"Who is this superb poet? ... she is capable of an intense poignancy in reflection, and she is mightily concerned with what it means to be a human among humans and with what it means to be a creature among creatures. She hides herself behind each page...because she is capable of hiding herself... such ability is power manifest." — David Castleman, *Dusty Dog Reviews*

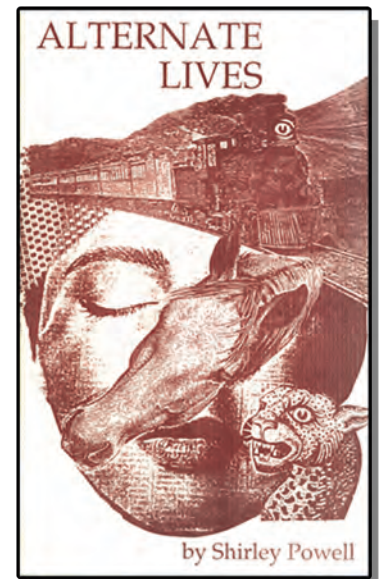
"This is the poetry of softly padded feet ... of coolly driven power, fried dough and shelter that is based in the sun ... their proletarian dignity had me spinning in my stool ... They cancel our obligation to 'night of the living victim' and weaving a Wordsworthian quilt they open our souls to little and familiar things. Shirley Powell deftly mists us in nature to break our bondage to the laundry list of life." — Bob Tramonte, *Home Planet News*.

This is the 179th publication of The Poet's Press. A Poet's Press Grim Reaper Book. ISBN 978-0922558360. 6 x 9 inches, paperback, 112 pages..

SHIRLEY POWELL. ALTERNATE LIVES. Poet, novelist, and storyteller Shirley Powell was best known for ghostly tales, turning the American Midwest of her childhood, and the New York of her later years, into spine-tingling, tantalizing stories in prose or verse. *Alternate Lives* weaves the supernatural and transcendental with a very different strain, retelling the lives of seemingly-ordinary people — people who do not read poems — in sparkling images and words. We meet and grow to understand a shepherd, a wise farmer, a lonely African-American farm wife hidden away by a jealous white husband, a cemetery caretaker, and several urban homeless. There's always the dark, Chthonic undercurrent, though, as she veins into the very cells of someone frozen in the snow, and another who lived and died in a tree, "leaving my satisfied skeleton wherever scavengers let fall the bits of me." In another poem she has entered the soil, saying, "I am really gone this time." *The Woodstock Times* reviewer cited the book's "original visions of country living, strange tales unadorned with sentimentality." The book features montage art illustrations by Mildred Barker.

This is the 247th publication of The Poets Press. PDF ebook — no print edition.

P179 Other Rooms, paperback	112 pages	0.4 lb	\$14.95
E179, Other Rooms, PDF ebook	112 pages	0	\$2.99
E247 Alternate Lives, PDF ebook	60 pages	0	\$2.99



OTHER POETRY BY BRETT RUTHERFORD



THE DOLL WITHOUT A FACE. A faceless Iroquois doll is presented to a young boy by his grandmother, along with a wrenching tale of how Native Americans lost children, children their parents, and all, their identities, as the Mingo Indians were driven west out of Pennsylvania. The same grandmother relates a folktale full of warning to the present-day, as playing children are whisked away into the sky by mysterious forces. The boy who grows up to be a poet is charged with keeping these stories as dreams, “until the time of remembering.”

In this collection of 46 new poems and revisions, presented consecutively as they were written in 2018-2019, Brett Rutherford leaps from childhood memories of another set of desperately-poor grandparents (“Out-Home Summers”), to a Medieval Annunciation painting, to a battle of the Napoleonic war set in bombarded cemetery, to stories of the gods and heroes of Greece and Norse/Germanic mythology.

Inevitably, a troubled era intrudes on the poet’s writing, in poems that ask a complacent symphony audience, whose children have not disappeared, whom they voted for; in a hex song for thirteen witches planning a beer-infused punishment for a high-court judge; in a dream-message from frightened animals; in a ballad-style lyric about a partisan-fighter and the woman who loved him; and in a lonely mountaintop vigil, looking down on the horrors of war. One autumnal poem set at a Pennsylvania lake challenges, “Where does one take a stand for life?”

Translations are an important part of this volume, and each has a special urgency. A war narrative by Victor Hugo. A rumination about degenerate empires and their cruelty by Yevgeni Yevtushenko. A political warning by Solon the Athenian. Sad lyrics about being a poet in troubled times by Anna Akhmatova (“Who Cares to Listen to Songs?”) and Ludwig Uhland (“The Poet Who Starved.”) Love poems, supernatural fantasies, and other word-explosions in this volume show the poet still as mischievous as ever, sitting with Poe on a Manhattan pier, recounting Providence’s urban horrors, a dream of being Dante, trying to fend off love with plasma physics, reflecting on rampant fungus, eavesdropping on the Virgin Mary, and employing sorcery to fight off a persistent vampire.

Paperback edition: ISBN: 978-0922558964. 132 pages, 6 x 9 inches, paperback. Published May 2019. Hardcover edition. ISBN: 979-8784911469.. Also, a PDF e-book edition.

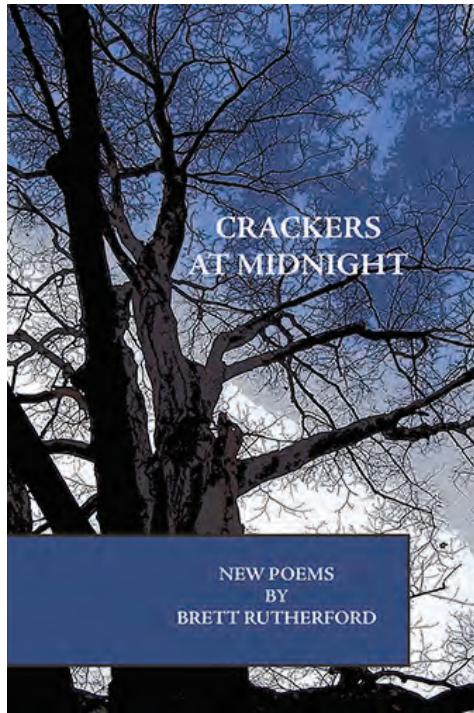
P241 Paperback	132 pages	0.5 lb	\$12.95
H241 Hardcover	132 pages	0.9 lb	check
E241 PDF Ebook	132 pages	0	\$2.00

DOCTOR JONES AND OTHER TERRORS. The setting is rural Pennsylvania in the 1950s, in the midst of coke ovens and coal mines, as a young boy learns about the mysterious “Dr. Jones,” a crazed World War I veteran MD who takes special pleasure in amputating little boys’ arms and legs. In this unsettling book, the grown-up poet confronts the monster of his childhood. The sequel, “Torrance,” delves into the sinister ruins of the local state mental hospital, where ordinary patients were thrown in with the criminally insane, and queries whether Dr. Jones was connected this cruel institution. Fact and childhood nightmares overlap in this intense chapbook, which includes digital art based on photographs taken in Torrance by a ghost hunters’ group. The events in this poem, real and imagined, took place around Mt. Pleasant and Scottdale, Pennsylvania. This full-color chapbook includes color digital art showing Dr. Jones’s vintage car, his medical kits, and images of the present-day ruins of the state hospital.

32 pages, 8.25 x 6 inches, paperback, ISBN 978-0922558759. Also a PDF ebook.



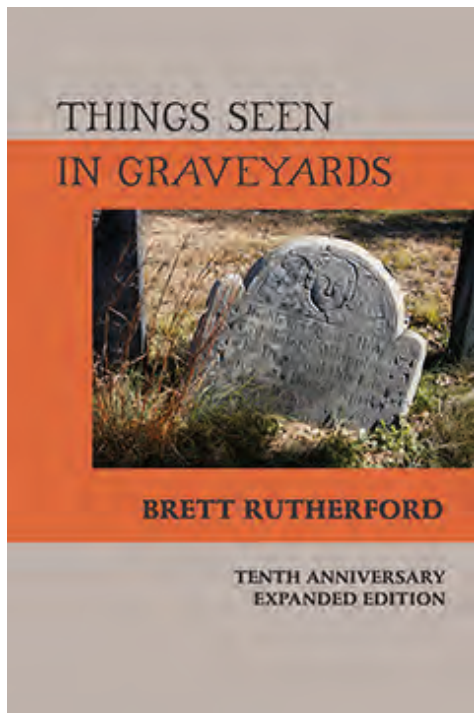
P169 Paperback	32 pages	0.5 lb	\$7.98
E169 PDF Ebook	32 pages	0	\$2.00



BRETT RUTHERFORD. CRACKERS AT MIDNIGHT. This book's title-poem — a small recollection of a hungry boy meeting his grandmother for a secret feast of saltine crackers and butter — is a metaphor for the book itself: a feast of poetic narratives and visions that the reader can savor, indulging in “just one more” until the last page is turned. Two story-poems come from the Pennsylvania landscape: the tale of Pittsburgh's radioactive millionaire who haunts Allegheny Cemetery, and the childhood memory of a visiting Rabbi who makes a Golem-monster in rural Scottdale. The feast, however, also spans continents and era, as the poet takes us to the grave of Leonardo da Vinci in France, the exhumation of Goethe's body in Weimar, a flamingo sacrifice by the Emperor Nero, ancient Alexandrian gossip about ibises, and a shattering visit to the home of Emily Dickinson in Amherst. Sometimes the poems inhabit a strange, visionary world, overhearing a prayer on Cyprus from a hunted archbishop, visioning Eldorado rising from a glacial lake, or penetrating the psychology of the Egyptian Pharaoh Snofru. A cluster of nature poems from Edinboro Lake in Northwestern Pennsylvania, and some melancholy contemplations on “The Loved Dead,” round out this collection of 40 poems.

Paperback edition, 126 pages, 6 x 9 inches, illustrated. The 236th publication of The Poet's Press. Published March 2018. ISBN 978-0922558957. Hardcover edition, published December 2021. ISBN 979-8785903937. Also available as a PDF e-book.

P236 Paperback	132 pages	0.5 lb	\$12.95
H236 Hardcover	132 pages	0.9 lb	\$15.95
E236 PDF Ebook	132 pages	0	\$2.00



BRETT RUTHERFORD. THINGS SEEN IN GRAVEYARDS. Brett Rutherford has given new life to the genre of the “graveyard poem.” In this bracing collection of 31 works, what started as a mere poetic journal of odd “things seen” grew into a broad collection of descriptive and narrative poems about tombs, burials, exhumations, and the gatherings of admirers at the graves of famous writers and artists. Read the Macbeth-like saga of a Japanese warlord who buried the ears of 100,000 Korean victims; the uneasy burials and re-burials of Goethe and Leonardo da Vinci; sightings of cemetery sleep-walkers and mausoleum robbers; the oak tree that consumed the bones of a witch-trial judge in Salem; and the story of Pittsburgh's radioactive millionaire, sealed in a lead-lined coffin in Allegheny Cemetery. In a “verse mystery,” the poet reveals the confrontation between Edgar Allan Poe and The Specter of St. John's Churchyard in 1848 Providence. Although Pennsylvania graveyards give rise to some of the most atmospheric works in this volume, *Things Seen in Graveyards* also includes visits to Hart Island (the Potter's Field of New York City), Mt. Auburn in Cambridge, Lovecraft's grave in Swan Point Cemetery in Providence, the cursed ground of Aeldema in Israel, a burial shrine in Kyoto, and the loneliest cemetery in the world in the Atacama Desert of Chile. Spectral, satirical, romantic, supernatural and transcendental, these poems will make your skeleton dance and sing. This is an expanded second edition of this work, with many of the original poems revised or expanded, and eight new poems added.

This is the 229th publication of The Poet's Press. 116 pages, illustrated. 6 x 9 inches, paperback. ISBN 978-0922558889. PDF e-book also available.

P229 Paperback	116 pages	0.5 lb	\$12.95
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BRETT RUTHERFORD. AN EXPECTATION OF PRESENCES. Here is Brett Rutherford's 2012 compendium of poems, after a book hiatus of seven years. Following on *The Gods As They Are On Their Planets* (2005) and *Poems from Providence* (1991), this book is a must for fans of this neo-Romantic American poet.

The 94 new poems and revisions in this collection range from a dark-shadowed childhood in the coal and coke region of Western Pennsylvania, to New York City and Providence, Rhode Island. The jolting sequence titled "Out Home" is a poetic memoir of broken families and childhood terrors, and the imminent threat of kidnapping and mutilation by "Doctor Jones," a crazed surgeon who roams the countryside in a sinister roadster. The small boy of these poems is already a self-styled outsider, defining his difference from the crushing environment around him.

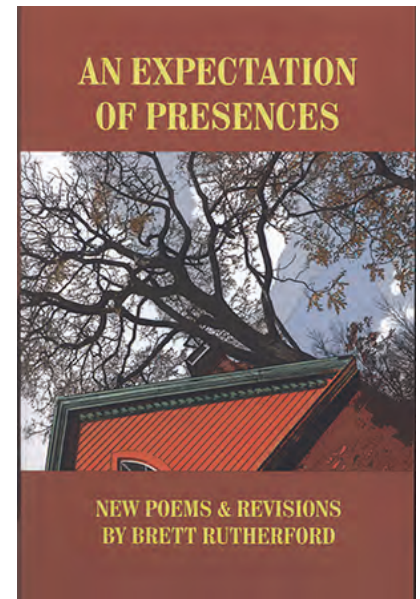
In "Past the Millennium" and "Ars Poetica," the full-grown poet soars, with politically-charged poems on Solzhenitsyn, the self-immolation of Czech martyr Jan Palach, and the imagined overtaking of Bush and Cheney by "The Black Huntsman." Rutherford walks in Poe's footsteps on a Hudson River pier, visits ancient Rome for a chat with the law-giving King Numa Pompilius, and puts Poe to work tracking down a cemetery specter in 1848 Providence. Two historic verse plays give voice to the mad Carlota, Empress of Mexico, and two Austrian policemen with an unexpected prisoner on their hands.

Humor abounds in this volume, too, from the possessed sex toys in "A Night in Eddie's Apartment," skeptical Martians refusing to believe there is life on Earth, nine-year-old Dante meeting Beatrice in Providence's Federal Hill, and a surrealist adventure across Europe as a lost sock-puppet searches for its owner, meeting Sigmund Freud along the way.

A sequence of poems on Love and Eros titled "Love Spells" plumbs the depths of desire and obsession, and presents several powerful elegies, culminating with the poignant "The Loft on Fourteenth Street." The erotic poems, some set in Ancient Greece and some in the present, are frank and often amusing, perhaps some comfort for those who think the fun ends at age thirty.

Ending the book is a clump of supernatural poems, as expected from this heir of Poe and Lovecraft: a story-length poem, "Dawn," presents the *ennui* of a 300-year-old vampire; the birth and education of the feared witch Keziah Mason; wind elementals attack the headquarters of Bain Capital in Boston; and Elder Gods arrive to make humans their playthings.

An Expectation of Presences is a wide-ranging and startling collection, romantic, defiant, and bracingly hopeful. Paperback edition. ISBN: 978-0922558698. 364 pages. 6 x 9 inches. Published July 2012. Hardcover edition. ISBN: 979-8788095431. 364 pages. 6 x 9 inches. Published December 2021. PDF and EPUB3 ebooks also available.



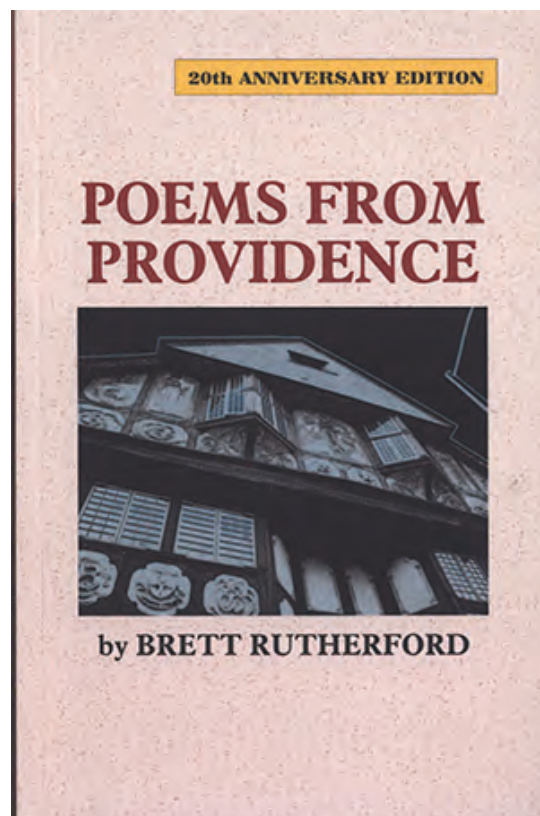
P202 Paperback	364 pages	1.2 lb	\$19.95
H202 Hardcover	364 pages	1.5 lb	\$25.00
E202 PDF Ebook and epub	364 pages	0	\$2.99

BRETT RUTHERFORD. POEMS FROM PROVIDENCE. 20th Anniversary Edition. *Poems from Providence*, a huge compendium of all the poems Rutherford created during his first years in Providence, Rhode Island (1985-1988), was published in 1991. This great blossoming of neo-Romantic work was inspired by a change of locale to New England, by H. P. Lovecraft, and a deep immersion in the classical world, yielding the long “Ganymede” cycle, a prequel to *The Iliad*. Other memorable works in this paperback are “The Outsider,” an elegy for Barbara A. Holland, Treblinka’s “Ivan the Terrible,” “The God’s Eye: A Summer Diary” tracing a return visit to native haunts in Pennsylvania, the cat-memorial poems to Thunderpuss, and the first appearance of the now-famous poem, “At Lovecraft’s Grave.” Illustrated with line-drawings by Pieter Vanderbeck.

To commemorate the 20th Anniversary of this volume, the poet has revised a number of the poems, and added six newer poems that are centered in or around Providence, including new Lovecraft poems and the Poe Providence mystery narrative poem, “Lucy.”

Paperback edition published July 2011. 260 pages, 6 x 9 inches. ISBN 0-922558-58-2. Hardcover edition published December 2021. 260 pages, 6 x 9 inches. ISBN 979-8789993583. Also published as a PDF ebook.

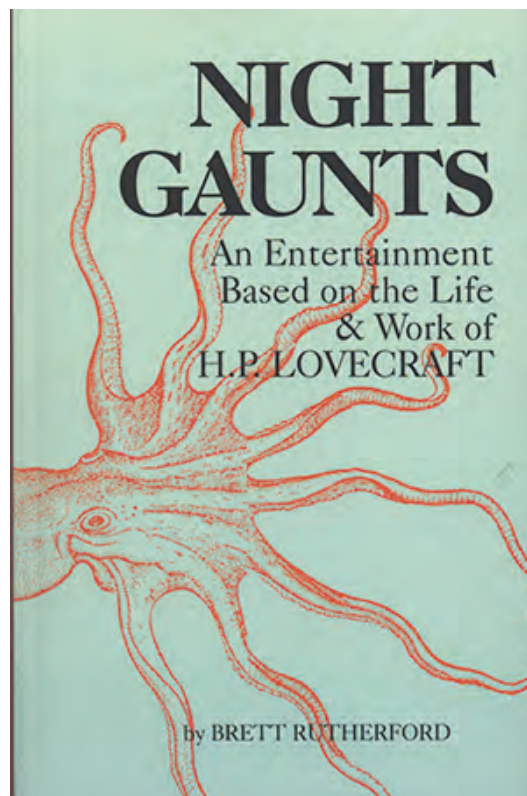
P159 Paperback	260 pages	0.9 lb	\$18.95
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BRETT RUTHERFORD. NIGHT GAUNTS: AN ENTERTAINMENT BASED ON THE LIFE AND WRITINGS OF H.P. LOVECRAFT. This two-act drama portrays Lovecraft alone during his final days, with flashbacks to his childhood, the insanity of his parents, his “Horror Honeymooners” marriage in Brooklyn, and his triumphant solo return to Providence where he established his reputation as the greatest horror writer since Poe. The book also includes a number of “ceremonial” poems written to be read at H.P. Lovecraft’s grave in Swan Point Cemetery in Providence, Rhode Island. The play has been performed twice at The Providence Athenaeum; was adapted by Hal Hamilton as a radio play by New England Institute of Art in Brookline, MA; and was performed in 2006 at The University of Heidelberg by the theater company Expresis Verbis.

ISBN 978-0922558162. 94 pages. 6 x 9 inches. Also a PDF ebook.

P119 Paperback	94 pages	0.4 lb	\$11.99
E119 PDF Ebook	94 pages	0	\$2.99



BRETT RUTHERFORD. THE GODS AS THEY ARE, ON THEIR PLANETS.

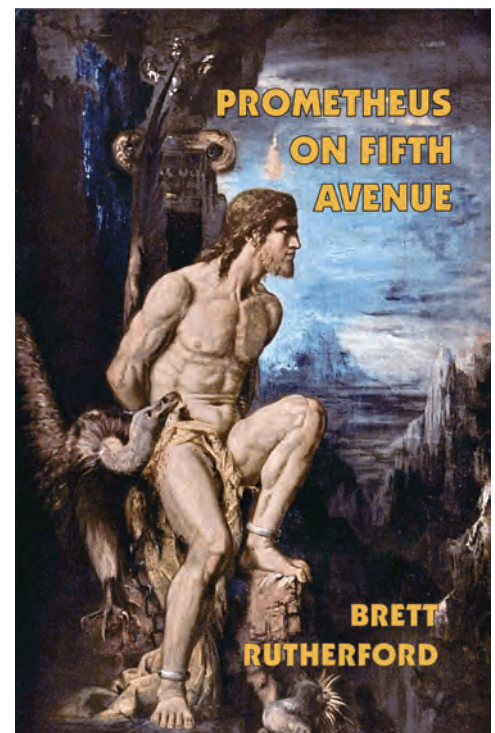
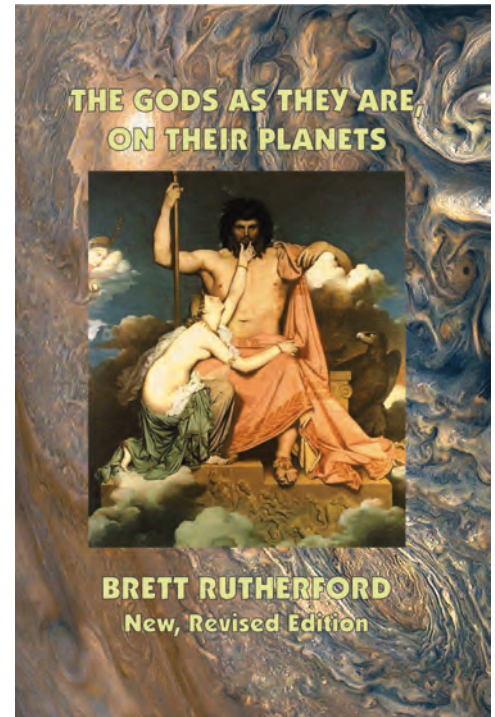
Revised second edition, 2018. Poetry is dangerous, and few poets are more hazardous to complacency than Brett Rutherford. Who would have guessed that poetry — America's most-avoided art — could come roaring back in a big, wide-ranging book of provocative, understandable, beautiful poems? This book may change how you think about poetry. Praised by Robert Bloch and Ray Bradbury for his dark and supernatural poetry — of which there is a good chunk in this book — this poet is also much more than a master of the macabre. His autumn poems, and other writings centered on nature, astronomy, and the human place in the cosmos, are heir to the grand tradition of such diverse masters as Shelley, Whitman, Hugo and Jeffers. Although the poems are mostly free in form, they are striking in language and Romantic in spirit. Whether writing about Clyde Tombaugh's discovery of Pluto in 1930, or speaking in the voice of a linden tree in Soviet-invaded Prague, these are poems that tell stories and tell them clearly. And when he turns to the hard, real world, in poems about the World Trade Center disaster, or the ages-old invasion of Korea by Japanese warlords, Rutherford writes as a humanist who sees individuals always able to choose between good and evil. This book, containing poems written or revised between 1991 and 2004 in New York City and in Providence, RI, first appeared in 2005, released simultaneously in print and as a free PDF download. More than 15,000 copies were distributed to a world-wide audience. In this new, second edition, the poet has revised a number of the poems, and split the book into two parts (*Prometheus on Fifth Avenue* is the second half). Take up this book, take a deep breath, and plunge in.

Second Edition, ISBN 978-0922558148. Published February 2018. 6 x 9 paperback, 218 pages. Also available as a PDF ebook.

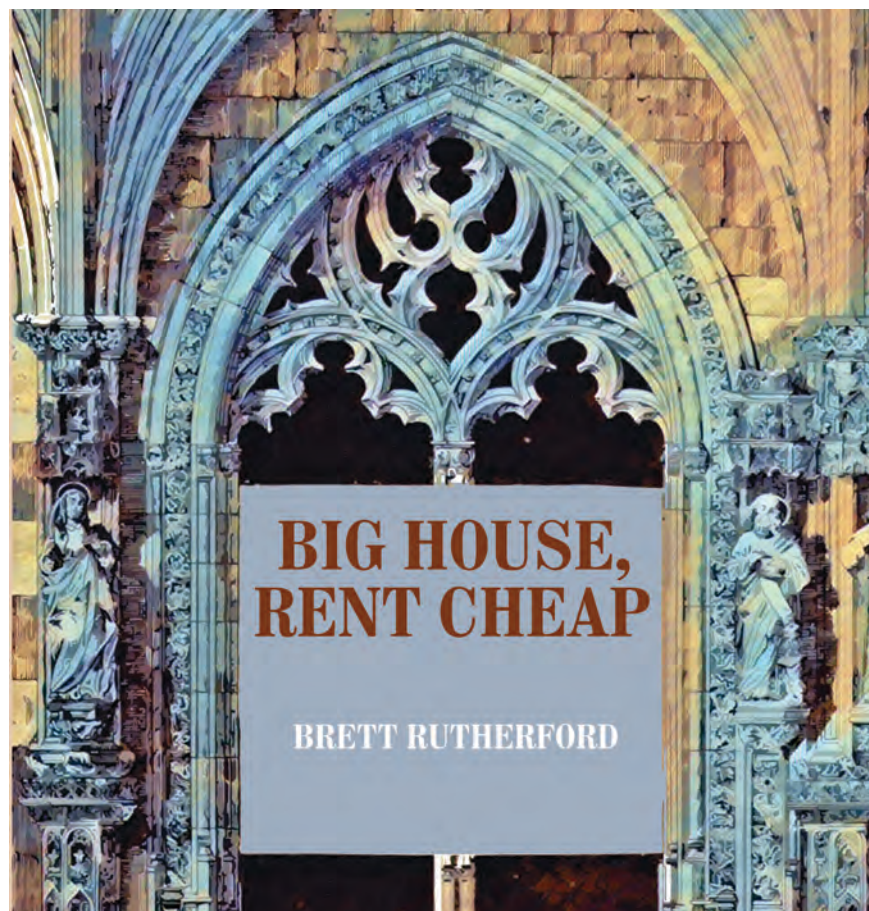
BRETT RUTHERFORD. PROMETHEUS ON FIFTH AVENUE. *Revised second edition, 2018.* This is the companion volume to *The Gods As They Are, On Their Planets*, containing the remainder of that 2005 book's poems, many revised and expanded for this new edition, and newly typeset and illustrated. A set of poems from the poet's childhood and young years in Pennsylvania, provokes the reader to re-think "imaginary playmates," to re-live the anguish of doomed obsessions, and to revel in tree, forest, lake, and graveyard in his "first-found home." Another sequence of love poems are sad, astronomical, haunted, and transcendental, culminating in the challenging poem "Triptych."

Second Edition: ISBN 978-0922558940. Published February 2018. 6 x 9 paperback, 262 pages, \$13.95. Also available as a PDF-ebook.

P234 Gods Paperback	218 pages	0.8 lb	\$14.95
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FIRST POET'S PRESS TITLE IN THE NEW "LITTLE SQUARE BOOK" FORMAT.



BRETT RUTHERFORD. BIG HOUSE, RENT CHEAP. In this dazzling topical collection, American neo-Romantic Brett Rutherford has chosen 28 poems that center on houses, castles, huts, and palaces, urban apartments and city lofts. In these fantastic and unpredictable works, *locale* is the basis from which narratives are spun out. Settings for these powerful narratives include the Tang Dynasty's Forbidden Palace, the house and garden of ancient Roman king Numa Pompilius, a New England colonial schoolhouse, the Moscow apartment of composer Dmitri Shostakovich, a fairy-land castle in Northumberland, a loft in Manhattan, the Amherst home of Emily Dickinson, and a row of empty houses in embattled Kyiv. Other poems involve homes visited or lived in during childhood, and memories of a grandmother and two look-alike, nervous aunties.

Strange female figures haunt the edges of these writings, in the guise of a Chinese Emperor's concubine, a mysterious Chelsea *saloniste*, a mansard-roof Siren, a possessive mother with a butcher knife, revenants returning as vampires, and a bed-and-breakfast hostess in a basement freezer.

Plague is the non-human specter that casts a dark shadow over two elegiac works, "The Loft on Fourteenth Street," and "The Keys to His Apartment." In another poem, "Where Is My Golden Butterfly?" the poet channels the emotions and memories of intubated COVID patients whose minds seem to broadcast into others' dreams.

This thematic collection is a "house tour" of the imagination, a reader's journey accessible to all.

This is the 362nd publication of The Poet's Press. ISBN 979-8315157595. 88 pages printed in full color, 8.5 x 8.5

P362 Paperback	88 pages	0.4 lb	\$15.95
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