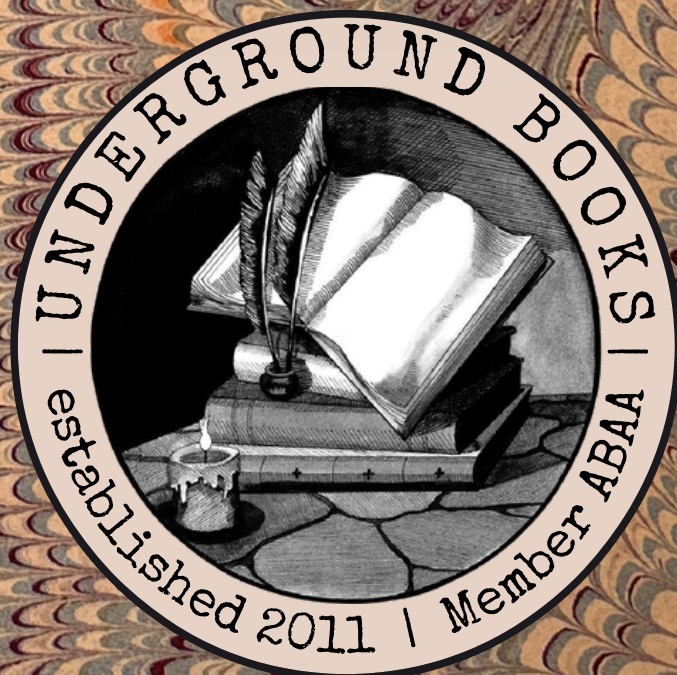
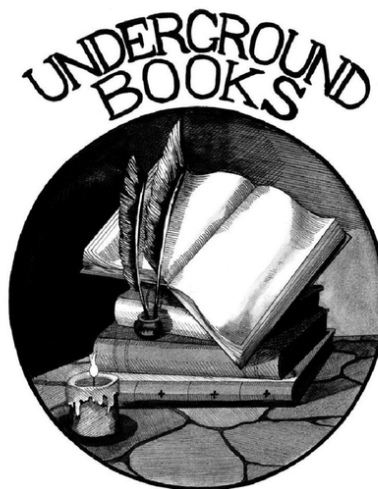


LESBIA FROM E.E.

Poetry
2026 E-List
from Underground Books



JANUARY 27 1926



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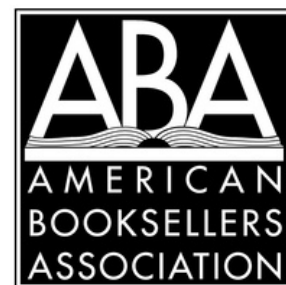
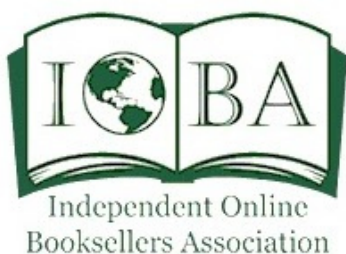
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Dear Reader,

In case no one's told you today:

You do not have to be good. You do not have to walk on your knees for a hundred miles through the desert. You only have to let the soft animal of your body love what it loves.*

When I'm anxious, I recite Mary Oliver's "Wild Geese" to myself. When a beloved animal dies, I send "Bazougey," it's what I memorized when we buried our first cat. Nearly 25 years later, I cherish the dog-eared copy of *Good Poems*, inscribed by my school librarian to 12-year-old me when a family crisis forced me to



leave the creative arts school where my first poems were published in the literary magazine run by the cool high schoolers. When I was a troubled teen showing up to high school in tears, my English teacher had "Digging" by Seamus Heaney delivered to me by 3rd period.

The first poem I memorized for myself was "'Hope' is the thing with feathers —" by Emily Dickinson when I was around 10. In college, as the President of the Sigma Tau Delta (*STD, it's catching!*) English Honor's Society at the University of West Georgia, I dressed as Emily Dickinson for the 2013 STD Harvest Dinner (can you spot Saturnalia and James Laughlin award-winning poet [Diamond Forde](#) as Dr. Watson?)

Today my go-tos are "I'm Nobody! Who are you?" (perfect icebreaker for approaching any misplaced moth or spider) and "Tell all the truth but tell it slant —," which, in a world of slop, bots, and "fake news," where shouting the truth gets drowned out and hiding zines can get you prison time, encourages us to keep trying, with new perspectives and stranger words, for connection.

In November 2016, returning to run our neighborhood bookshop after the visceral, world-altering election results the night before, I turned to poetry, compiling over 50 of my favorite poems by immigrant, BIPOC, and protest poets to print, cut, roll, bind in twine, and give away for free. The response to these free poems was beautiful, and it became a cycle of consolation, encouragement, and conviction to keep showing up, to keep speaking out, to know the truth and to keep trying to tell it in a world gone sideways.

People joke about poetry, but they intuitively turn to it for all the festive peaks and powerless foxholes of life, for weddings and funerals, for love affairs and irreplaceable losses, to tell the truth and tell it slant about what we're never supposed to talk about at all—forbidden desire, feminist rage, transcendental nature, Black history, ecstatic visions, suicidal despair, tiny delights, barbaric yawps, groping for words to describe the divine mystery of a love that brings you back from the brink.

Of all these, perhaps the book the poet E. E. Cummings had finely bound in London for "Lesbia" best embodies the instinct to celebrate with poetry. In Item No. 7, you'll find a finely bound volume of poetry—Alfred Noyes' *Tales of the Mermaid Tavern*, a time-travelling cycle taking the reader to the rowdy pub where Shakespeare and pals spat verses in the 16th century—the poetry a poet turns to when paying tribute to a lover he calls "Lesbia" after the name given to a lover by the ancient Greek poet he studied at Harvard. Poetry within poetry within poetry...

People joke about poetry, but it's dangerous. In a letter to Thomas Wentworth Higginson, Emily Dickinson famously said, **"If I read a book [and] it makes my whole body so cold no fire can ever warm me, I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry. These are the only ways I know it. Is there any other way?"**

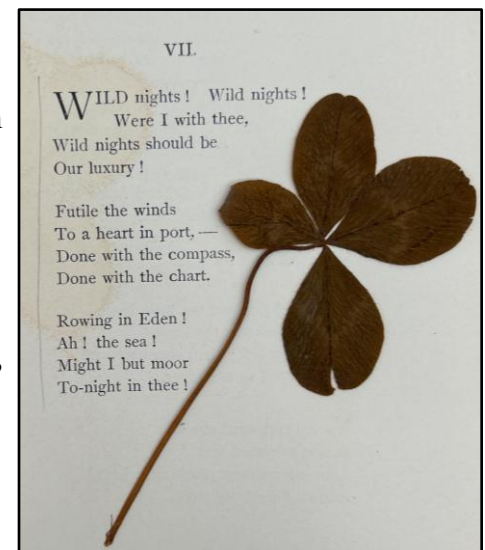
100 years later, reviewing Adrienne Rich's *Diving Into the Wreck* for the New York Times, Margaret Atwood wrote, **"I felt as though the top of my head was being attacked, sometimes with an ice pick, sometimes with a blunter instrument: a hatchet or a hammer...."**

You might think you're safe with some time-softened Scottish verse from the 19th century, but you'd be wrong! Don't the gilt cathedral windows gleam ever so bright and welcoming against the toxic Paris green cloth of this likely-arsenical 1854 edition of Sir Walter Scott's *Lay of the Last Minstrel*?

Even when the poetry isn't poisonous, you can trust the gossip will be piping hot (even if it's centuries old). Did you know the stuffy sounding [Algernon Charles Swinburne](#) celebrated sapphic love? Kind of walked so Oscar Wilde could...go wild? Is quoted in *A Series of Unfortunate Events*? Is tattooed on a very cool bookseller at a Half Price Books in Lexington? Poetry really is all around us.

And if you're looking for a queer icon with more multi-generational drama, get your kicks in with [Dickinson](#) on pages 9 and 10! You may be familiar with Emily Dickinson's increased recognition as a sapphic icon thanks to greater research and media representation of her lifelong love affair with the woman who would marry her brother. But did you know that her poems were published thanks to the woman who had an extra-marital affair with that brother? And that the daughters of both these women carried on their feud a generation later and took up their torches in an epic poetry publication battle??

These are a few of the fun facts my human brain ingested, digested, and spun around into this 35-item e-list of poetry books I'm really excited you're reading! And if, like me, you can always use some more hope with feathers:



Our beloved niece Sofia just turned 25 and the theme of her boozy, bussin' party? Orange. Or more specifically, ["The Orange,"](#) the poem by Wendy Cope. Maybe the kids are alright, even if the elders in charge aren't?

Plus, there was this recent report on something called ["adversarial poetry."](#) Apparently, it works pretty well against the "artificial intelligence" that's own developers say has a 10% chance of wiping us all out!

And if the tech bros have their way and we live in the dystopias predicted by the science fiction books they've dramatically misinterpreted, find me by a fire in the woods a la *Fahrenheit 451*, I'll be ready to recite "Wild Geese" whenever you need to hear it—and I'll be waiting with bated breath to hear the poem you carry with you, because some poems take the top of your head off, some attack it with a blunter instrument, but only the best poems impress themselves in your memory and get carried with you everywhere you go. As E. E. Cummings once said: **"(i carry it in / my heart)i am never without it(anywhere / i go you go,my dear."**

Thank you for reading!

Megan Bell

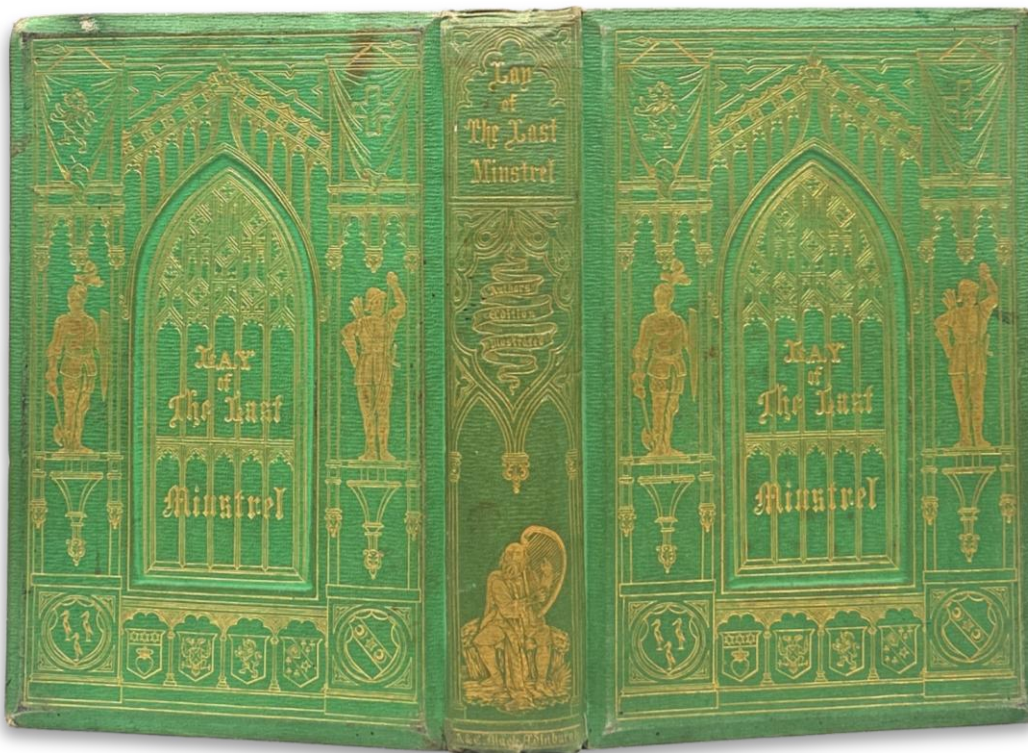
*If the soft animal of your body loves signed first editions of life-saving poetry, [this](#) is for you.

1. [ARSENIC BINDING] THE LAY OF THE LAST MINSTREL

SIR WALTER SCOTT

Edinburgh: Adam & Charles Black, 1854. Author's Illustrated Edition.

"Love rules the court, the camp, the grove / And men below, and saints above; / For love is heaven, and heaven is love..."



This likely poisonous, remarkably stunning 1854 edition collects Sir Walter Scott's *The Lay of the Last Minstrel*, his epic, metrical "Romance of Border Chivalry and enchantment," of star-crossed lovers and feuding clans, set in the Scottish Borderlands of the mid-16th Century, as told by the last bard of his era. With its arsenical emerald green cloth and grand gilt-stamped Gothic architectural decorations, this glorious, poisonous binding fulfills all the romantic expectations of Jane Austen's heroine Fannie Price when she misquotes *The Lay of the Last*

Minstrel in *Mansfield Park*: "awful," "melancholy," "grand," full of "arches," "inscriptions," and "banners...banners, cousin, to be 'blown by the night wind of heaven,'" offering every "sign that a 'Scottish monarch sleeps below'"...and that he may have been poisoned by a deathly beautiful old book. This one comes fully illustrated in a tissue-guarded, steel-engraved frontispiece and decorative title page by W.J. Cooke and W. Miller after illustrations by J.M.W. Turner and 100 wood-engraved vignettes.

ABOUT POISON BOOKS AND ARSENICAL BINDINGS:

Bound in likely arsenical Paris green cloth, this stunningly decorated 1854 edition of Sir Walter Scott's *Lay of the Last Minstrel* is wrapped in a protective archival jacket, stored within a zip-top polyethylene plastic bag, and comes with a complimentary pair of disposable nitrile gloves to encourage safe handling. Between the 1840s and 1860s, publishers in the UK and the US utilized a very popular, very bright, and somewhat arsenical emerald green pigment containing copper acetoarsenite in bindings like this one and others. Only scientific testing can confirm the presence of arsenic, but this book's publication date, publisher, style of decoration, and the color and embossed texture of its bookcloth place it squarely within the company of the tested and verified arsenical bindings in the Poison Book Project directory. You can learn more about proper identification and handling of these toxic curiosities of 19th century book history at the Winterthur Library's Poison Book Project at the University of Delaware. When in doubt, follow the advice offered by Dr. Allie Alvis in the recent ABAA panel on [The History and Science of Arsenic Books](#): "Wash your hands. Don't eat the books. You'll be fine."

8 1/4" X 5 3/4". 354pp. Moderate edgewear to binding, with gentle bumping to extremities, splitting to all corners, slight crushing to head and tail of spine, scattered dust soiling to cloth, and some sunning to spine. Inner hinges a touch tender and text block shaken, with some gatherings proud; binding remains quite firm and sound. Yellow coated endpapers. Dampstain to bottom outer corner of pages from frontispiece through title page, some surface rubbing from separating pages 8 and 9, and mild scattered foxing to pages throughout, else unmarked. Very good. [17688]

SOLD

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2. POWER POLITICS

MARGARET ATWOOD

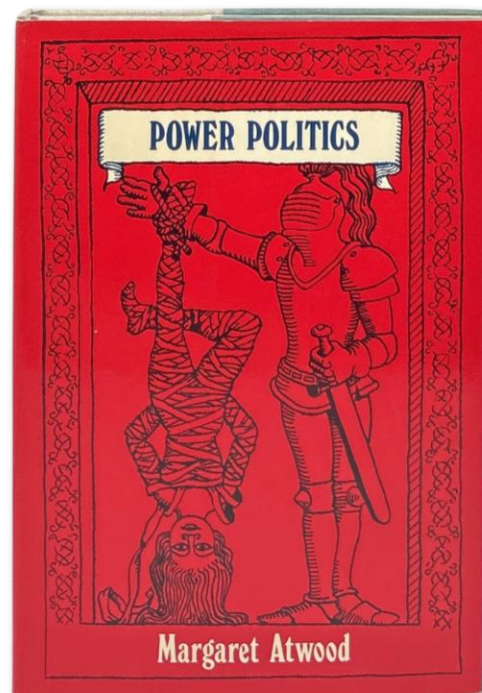
FIRST AMERICAN EDITION

New York: Harper , 1973.

"you fit into me / like a hook into an eye // a fish hook / an open eye"

A presentable 1973 first American printing of the fifth book of poetry in the extraordinary literary career of the award-winning, best-selling author Margaret Atwood, here turning her piercing eye to power dynamics, sexual politics, and, in her own words: "the creation, exploration and eventual destruction of, or by, certain mythologies, especially those involving victor/victim patterns, with their endless variations of pose, accusation, complicity and subversion of the human."

Full number line indicating first printing to both copyright page and final page. 8 3/8" X 5 3/4". 56pp. Light edgewear to unclipped dust jacket with toning to inner flaps. Bound in half blue cloth with blue textured paper over boards and spine lettered in silver. Gentle edgewear to binding, with lean to spine and faint rubbing and sunning to extremities. Binding is firm. Pages are unmarked. Very good in very good dust jacket. [17690] **\$35**



3. SELECTED POEMS

MARGARET ATWOOD

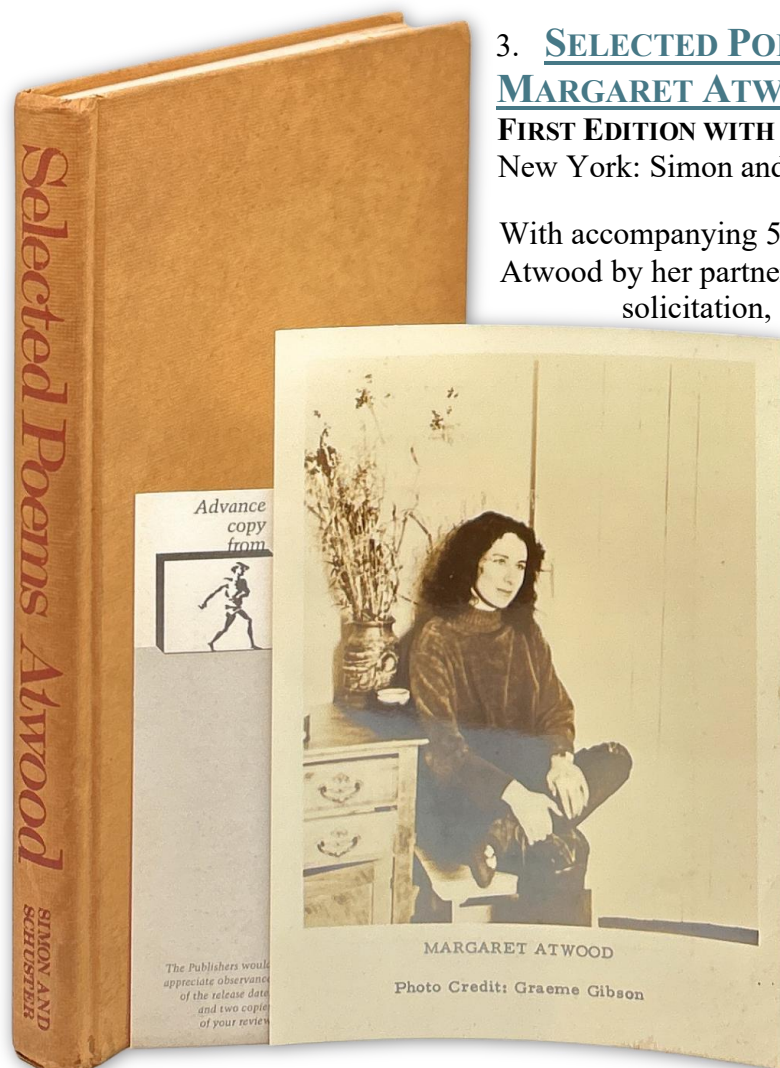
FIRST EDITION WITH PUBLICITY PHOTOGRAPH

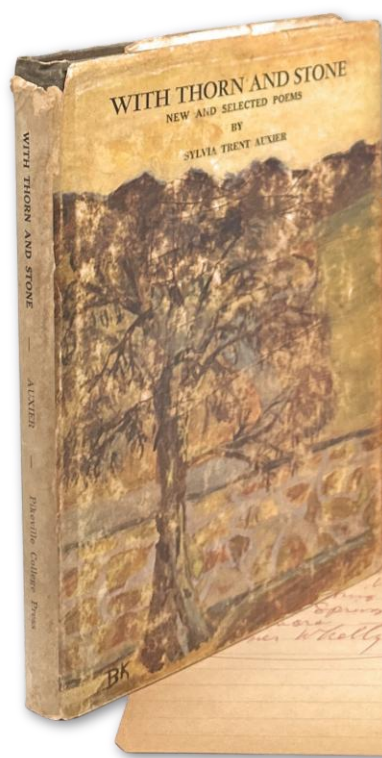
New York: Simon and Schuster, 1978.

With accompanying 5" X 7" original publicity photograph of Margaret Atwood by her partner Graeme Gibson and publisher's review solicitation, this is an admittedly worn but rare and fascinating first edition of poetry spanning the early years from 1966 to 1974 in the extraordinary literary career of the award-winning, best-selling author of *The Handmaid's Tale*, the one and only Margaret Atwood. The first of her *Selected Poems* to be published, with poems that are "glistening with terse, bright images, untentative, closing like a vise" (The New York Times), this volume draws from her first six books of poetry.

First Edition, with full number line indicating first printing. 9 1/2" X 6 1/4". 240pp. Lacking dust jacket. Bound in textured golden brown paper over boards with spine lettered in red. Moderate wear to binding, with staining and soiling to cloth, bumping to corners, small tears to top edge of lower board, slight lean to spine, and some crushing to head and tail of spine. Binding is firm and sound. This advance review copy shows dog-eared corners, faint foxing, and occasional annotations by the original owner. Good. [17689]

\$150





4. WITH THORN AND STONE: NEW AND SELECTED POEMS SYLVIA TRENT AUXIER

FIRST EDITION WITH EPHEMERA

Pikeville, Kentucky: Pikeville College Press, Hilltop Editions, 1968.

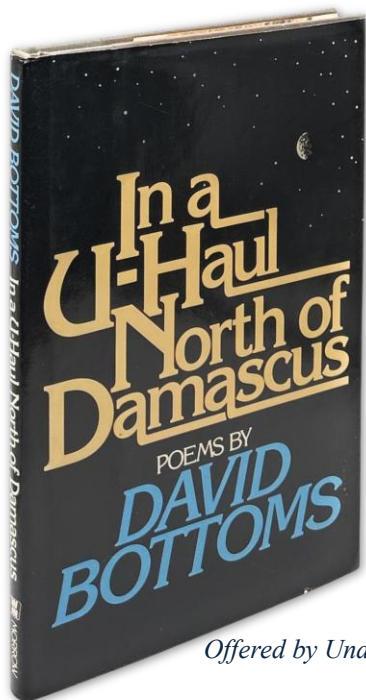
In the words of Pulitzer Prize winning poet Gwendolyn Brooks: "The poetry of Sylvia Auxier is sane as well as beautiful. In it are to be found balance, a tenderized exaltation, and a comprehensive clarity." Published shortly after her death, this first edition collection of poems by lyrical Kentucky nature poet Sylvia Trent Auxier (1900-1967) comes accompanied by correspondence from the poet's lawyer and husband Michael T. Auxier granting permission to use Auxier's poems in a newspaper, with titles and page numbers for six poems in the book and the name Aileen Hall, presumably the Floyd County Times columnist, with the occasional inked annotations to pages throughout likely belonging to her as well.

With Thorn and Stone: New and Selected Poems is the third book in the Hilltop Editions series

from Pikeville College Press, a publisher of Southern folklore, regional history, and poetry and prose by Kentucky writers, founded in 1968 by Appalachian folklorist Leonard W. Roberts (1912-1983).

"I pause to note the lesson which earth teaches, / For earth is friend and teacher, absolute: / Among her pages man continually searches, / Hers the decisions which none may refute."

8" X 5 5/8". [viii], 11-184pp. Presents nicely in protective archival sleeved dust jacket featuring frontispiece artwork by Beulah Keith. Rather heavy wear to dust jacket, with scattered rubbing and indentations to front panel, soiling to panels, and small tears to edges and extremities. Bound in dark gray cloth over boards, with upper board and spine lettered in silver. Mild edgewear to binding, with gentle bumping to extremities. Light foxing and smudging to endpapers, with old inked price to front free endpaper. Text block a touch shaken; binding remains firm and sound. Occasional spot of foxing to pages, with inked annotations throughout. Folded 8" X 10 1/4" ruled paper laid in, with Michael T. Auxier's signed permission. Very good in good dust jacket. [17691] **\$150**



5. IN A U-HAUL NORTH OF DAMASCUS DAVID BOTTOMS

DOUBLE-SIGNED FIRST EDITION

New York: William Morrow and Company, Inc., 1983.

"Jesus, could the irony be / that suffering forms a stronger bond than love?"

A very presentable double-signed 1983 first edition of this collection of poems by the award-winning former Poet Laureate of Georgia, of whom the poet and novelist James Dickey said, "One cannot read him without being nerve-touched by his sardonic yet compassionate countryman's voice, his hunter's irony. Bottoms has come into American poetry quickly; his place is already high, and will be higher."

Signed by David Bottoms at title page and inscribed at half-title. First edition, with full number line indicating first printing. 8 1/2" X 5 3/4". 62pp. Mild edgewear to unclipped dust jacket, with gentle rubbing and bumping to edges and extremities. Binding is firm and sound. Pages are clean and unmarked. Very good in very good dust jacket. [17692] **\$35**

Offered by Underground Books, ABAA | Further Details & Photographs at www.UndergroundBooks.Net

6. GENERATIONS: A MEMOIR

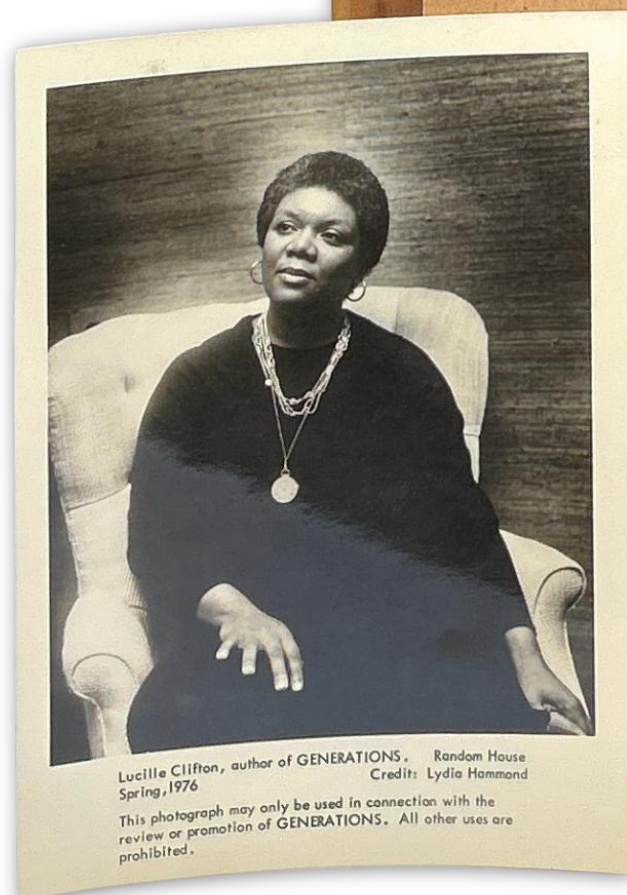
LUCILLE CLIFTON

FIRST EDITION

WITH PUBLICITY

PHOTOGRAPH

New York: Random House, 1976.



With accompanying 5" X 7" original publicity photograph of Lucille Clifton by Lydia Hammond and publisher's review solicitation, this is an admittedly jacketless but rare first edition of the memoir of iconic American poet Lucille Clifton (1936—2010), Winner

of the National Book Award and the Ruth Lilly Poetry Prize, two-time finalist for the Pulitzer Prize, and recipient of the Robert Frost Medal for lifetime achievement from the Poetry Society of America. In *Generations*, Clifton traces the roots of an African American family, from her father's funeral in Buffalo through that of her grandmother, through Jim Crow, the Atlantic slave trade, and back toward the Amazonian women of the powerful West African kingdom of Mahomey.

"Impressive, honest, clear-eyed with a shapeliness natural to poets...In addition to possessing the ease and intimacy of Clifton's poetry, *Generations* speaks to, for, and from fictional and posthumous lives—Moses, Medgar Evers, Amazons, Bob Marley, Sleeping Beauty, etc. She is comfortable and knowing about the dead...Lucille is another word for light, which is the soul of 'enlightenment.' And she knew it."

— Toni Morrison

First Edition, with full number line to "2" indicating first printing per Random House custom. 8 1/2" X 5 3/4". 79pp. Lacking dust jacket. Bound in textured light brown paper over boards with spine backed in brown cloth and lettered in gilt. Moderate wear to binding, with light sunning and soiling to cloth and slight lean to spine. Binding is firm and sound. Pages are clean and unmarked. Very good. [17693] **\$150**

7. E. E. CUMMINGS PRESENTATION COPY IN SAWYER FINE BINDING

TALES OF THE MERMAID TAVERN

ALFRED NOYES

Edinburgh and London: William Blackwood & Sons, 1924.

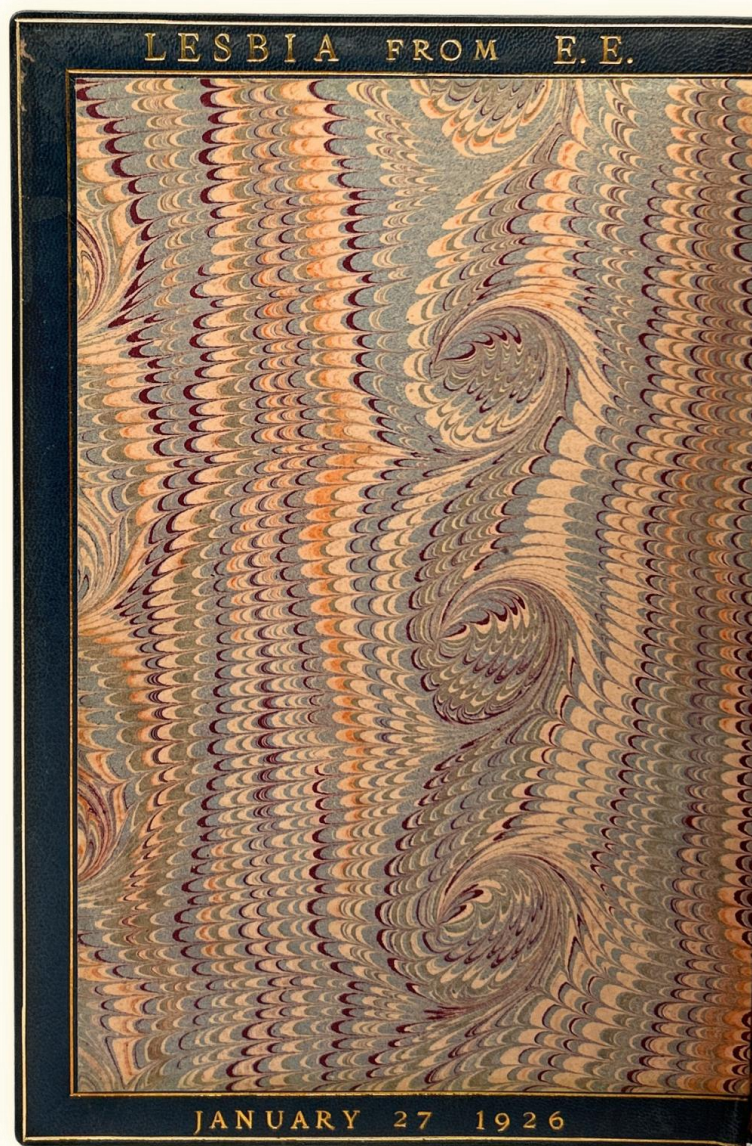
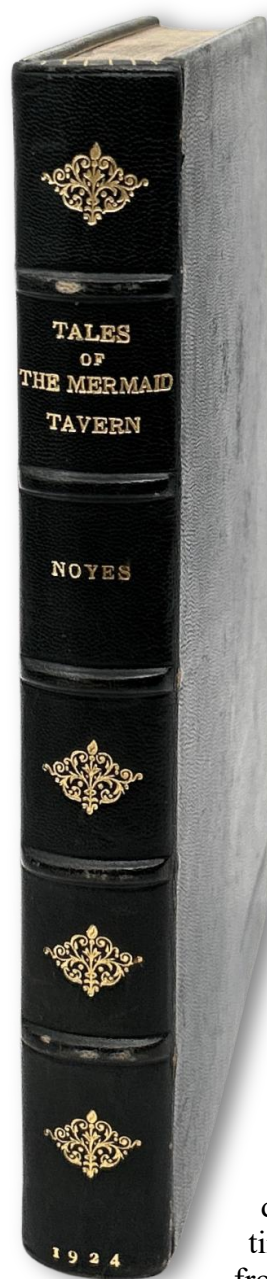
This fine presentation binding by C.J. Sawyer of London holds an inscription stamped in gilt on the front doublure, reading: "LESBIA FROM E.E. / JANUARY 27 1926," a previously unrecorded association copy connecting this gift-bound volume to the American poet E.E. Cummings.

The inscription's "Lesbia" borrows the name that Catullus, the classical Roman love poet, gave to his own celebrated lover in verse, a choice very much in character for Cummings, who studied Catullus at Harvard and was already lifting his language for the women in his life. He closed a 1917 letter to Scofield Thayer with a salutation to Elaine Orr—Thayer's fiancée and Cummings' own future first wife—by borrowing an endearment straight from Catullus's love poetry, "deliciae meae puellae."

The likeliest recipient of this book, however, is Cummings' second wife, **Anne Minnerly Barton**, whom Cummings met in mid-1925 and would marry in 1929. By his biographers' account, Barton drew him out of a period of personal crisis amid his divorce to Orr and subsequent custody battle.

A fellow divorcee with a young daughter, Anne Minnerly Barton offered personal insight and consolation that eased Cummings' suicidal thoughts regarding the dissolution of his family at the same time as she offered a welcome escape from it.

"At a social gathering Barton could usually be found with a lipstick-smudged cigarette in one hand, a glass filled with liquor in the other...she was the ultimate 1920s flapper," according to Cummings' biographer Christopher Sawyer-Laucanno, who describes their routine festivities: "Cummings was also pleased that Barton, unlike Elaine, was quite happy to accompany him on his nightly rambles with friends from restaurant to speakeasy to perhaps a friend's apartment for a nightcap (or two or three)."



TALES OF THE MERMAID
TAVERN.

I.—A KNIGHT OF THE OCEAN-SEA.

UNDER that foggy sunset London glowed
Like one huge cob-webbed flagon of old wine.
And, as I walked down Fleet Street, the soft sky
Flowed thro' the roaring thoroughfares, transfused
Their hard sharp outlines, blurred the throngs of black
On either pavement, blurred the rolling stream
Of red and yellow busses, till the town
Turned to a golden suburb of the clouds.
And, round that mighty bubble of St Paul's,
Over the up-turned faces of the street,
An air-ship slowly sailed, with whirling fans,
A voyager in the new-found realms of gold,
A shadowy silken chrysalis whence should break
What radiant wings in centuries to be.

So, wandering on, while all the shores of Time
Softened into Eternity, it seemed
A dead man touched me with his living hand,
A flaming legend passed me in the streets

Sawyer-Laucanno goes on to describe the impact this time with Barton had on Cummings' poetry: "the modicum of happiness that came from his relationship with Barton freed him from his agony sufficiently that the poems began to flow more readily....It was during this period that he produced one of his greatest love poems, 'since feeling is first,'" which concludes:

"laugh, leaning back in my arms / for life's not a paragraph // And death i think is no parenthesis".

The book within this presentation binding speaks to the raucous literary scene Cummings enjoyed with Barton in their whirlwind first months together; *Tales of the Mermaid Tavern* invites the reader to imagine travelling backward in time, into a cycle of imagined pub talk among Shakespeare, Marlowe, Jonson, Donne, and their Elizabethan crowd, at their favorite 16th-century Cheapside haunt, the titular Mermaid Tavern. Cummings, no great admirer of Noyes' more conservative verse, would have perhaps been drawn to this work's conceit of a timeless, late-night literary fellowship as a form of self-

mythologizing, offering the gift as an invitation to join him within that same imagined party of literary greats, making it an apt offering from Cummings regardless of the recipient's identity.

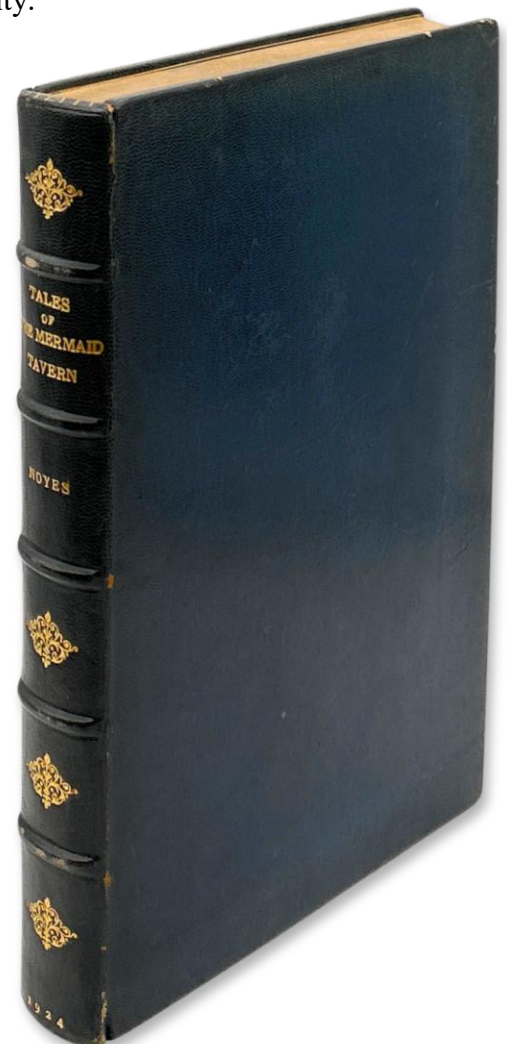
The date inscribed in gilt to the interior of this crushed Morocco fine binding, January 27, 1926, falls within the same month Cummings' Dial Award was announced, bringing him \$2,000 and a sudden surge of literary fame: a fitting moment for a gift to the woman he credited with reviving him. The date 1924, stamped in gilt to the spine, reflects the publication date of the book within, Alfred Noyes' *Tales of the Mermaid Tavern*; the presentation binding and inscription are dated January 1926, and the two dates should not be conflated. This volume was bound by the London fine binder, bookseller, and publisher Charles J. Sawyer (1876—1931). **No published source we could identify confirms this identification outright, so it is offered here as a well-supported speculation rather than settled fact.** The Grolier Club holds the Sawyer firm's surviving account books, so further research there may settle the question definitively.

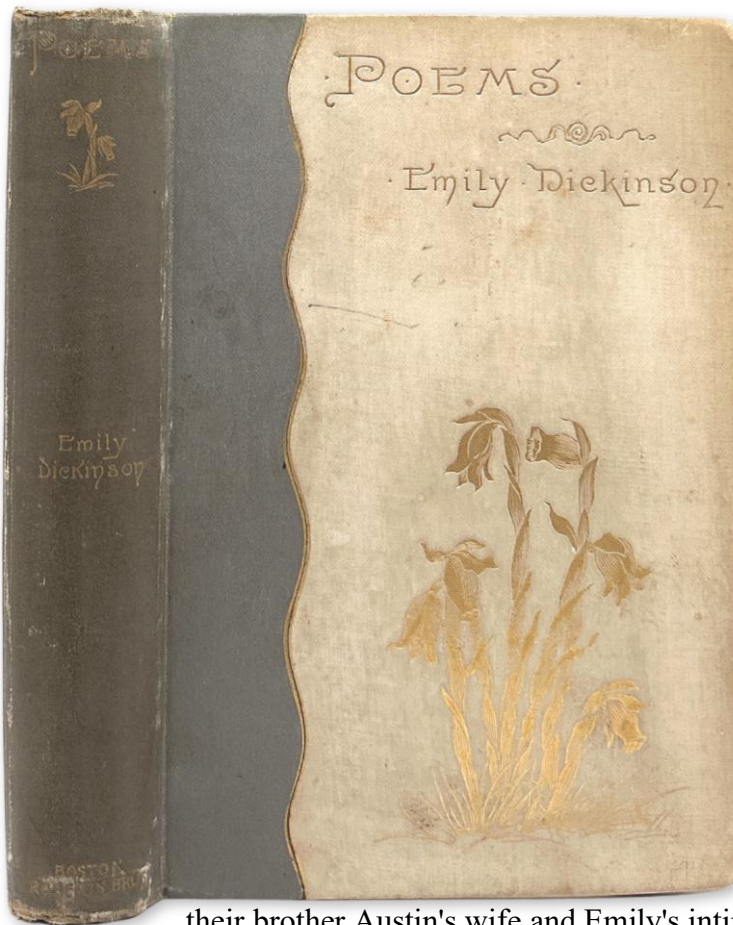
From the estate of an Indiana University professor and lifelong Cummings collector. References cited include Christopher Sawyer-Laucanno's *E.E. Cummings: A Biography*, the website of The Journal of the E.E. Cummings Society, and Wikipedia.

7 1/4" X 5". 181pp. Bound in full blue crushed morocco over gilt-ruled boards, with spine lettered and decorated in gilt within five raised bands, with date 1924 stamped at foot, referring to publication date of *Tales of the Mermaid Tavern*. Gilt-stamped inscription to front doublure: "Lesbia from E.E. January 27 1926". Stamp of "C.J. Sawyer Ltd. of 12 Grafton Street W." at foot of verso of front free endpaper. Marbled endpapers. Mild wear to binding, with rubbing to extremities, gentle wear to external hinges, and light scuffing and faint dust soiling to boards, else bright, firm, square, and sound. Likewise light scuffing to otherwise bright all-gilt edges of text block. Pages are clean and unmarked. Very good +. [17745]

\$8,500

Offered by Underground Books, ABAA | Further Details & Photographs at www.UndergroundBooks.Net





8. **POEMS BY EMILY DICKINSON:
FIRST AND SECOND SERIES
BOUND IN ONE VOLUME**

EMILY DICKINSON

Boston: Roberts Brothers, 1893.

This is one of 500 copies of the uncommon 1893 publisher's sammelband edition containing both First and Second Series of Poems by Emily Dickinson (1830-1886), bound together within dove gray-backed ivory boards featuring the iconic Indian Ghost Pipe plant, "the preferred flower of life," in gilt.

Containing the First Series in its thirteenth edition and the Second Series in its Seventh Edition, this 1893 volume reflects the eager reception the poetry of the famously close-penned "Belle of Amherst" achieved when first published four years after her death, as co-edited by the woman who had an affair with her brother Austin, Mabel Loomis Todd.

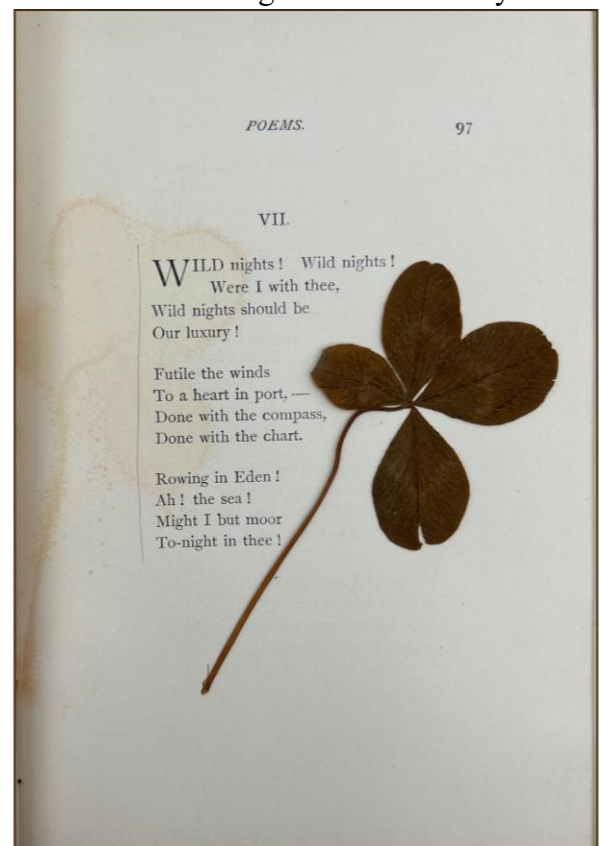
After Dickinson's death in 1886, her sister Lavinia first entrusted the manuscripts to Susan Dickinson,

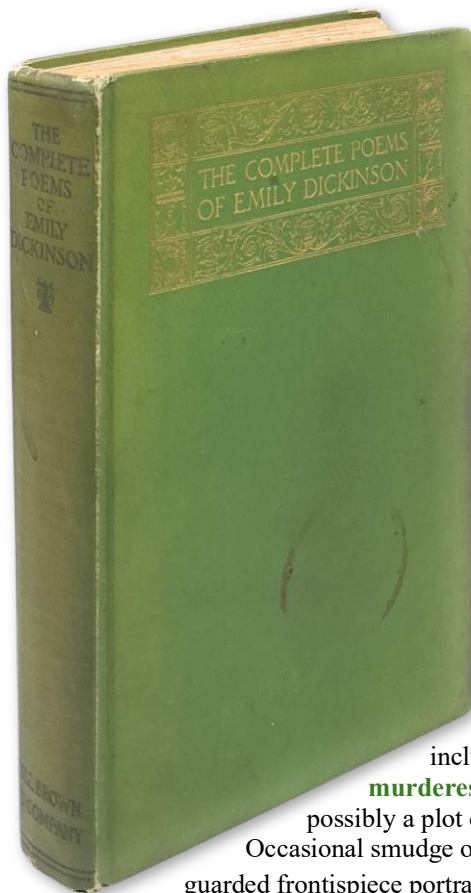
their brother Austin's wife and Emily's intimate, lifelong partner, then, when Susan's more faithful and eclectic assembling of the materials drew on, she turned to Todd instead. Joining forces with Emily's mentor Thomas Wentworth Higginson, Todd standardized the poet's capitalization, added titles to her poems, and published what would become known as the First Series by 1890, and the Second Series the following year, forever bearing on their cover, as this one does, the spectral Indian Ghost Pipes once painted by Mabel Loomis Todd and sent as a token to Emily Dickinson, who replied,

"That without suspecting it you should send me the preferred flower of life, seems almost supernatural..."

6 7/8" X 5". xii, [v], 14-152pp; 230pp. First and Second Series, each retaining its own title page, preface, and pagination. Bound together in the publisher's original ivory cloth over boards, with spine backed in gray, and Indian Ghost Pipe motif stamped in gilt to both upper board and spine, lettered in kind. Mild wear to binding, with soiling to cloth, splitting to corners, shallow chipping to head and tail of spine, light scattered rubbing, and hard lean to spine. All edges gilt, some gatherings proud. This copy shows professional reinforcement of the inner hinges, with binding strings visible at several places within the text block. Binding remains quite firm and sound. Occasional penciled marks and annotations to pages and pressed four-leaf clover to "Wild Nights." A facsimile of Dickinson's writing of her poem "Renunciation" serves as frontispiece to the Second Series. Myerson A 1.1.o, page 12. Good +. [17694]

\$1,830





9. THE COMPLETE POEMS OF EMILY DICKINSON EMILY DICKINSON

Boston: Little, Brown, and Company, 1930.

Bound in cloth the color of "This whole Experiment of Green", this 1930 edition of *The Complete Poems of Emily Dickinson* comes introduced by her niece, Martha Dickinson Bianchi, who invites you in to meet the elusive "Belle of Amherst" through her immortal verse in these timeworn pages: "She herself was of the part of life that is always youth, always magical. She wrote of it as she grew to know it, step by step, discovery by discovery, truth by truth, until time merely became eternity..." Inheriting her mother Susan's portions of the poet's manuscripts, Martha Dickinson Bianchi took up her torch, and it is her presentation of the poems, bare of the titles added by Mabel Loomis Todd and T. W. Higginson, that you behold here.

8 3/8" X 5 5/8". ix, [vi], 3-330pp. Presents nicely in protective archival jacket. Bound in green cloth over boards, with upper board titled in gilt within a decorative border and spine lettered in kind, but dimmed. Top edge gilt. Moderate wear to binding, with ring-stain to upper board, small open tears to corners and head and tail of sunned spine, and faint dampstain to outer corners of text block, not impacting text. Hinges tender, with rear hinge starting at bottom edge; binding remains quite firm and sound. Notations to endpapers, including inked arithmetic to rear and penciled notes to front endpapers regarding both **axe murderess Lizzie Borden and the gruesome Leopold and Loeb murder case of 1924, in ten parts**, possibly a plot outline. Given the poet's relationship with Death and the macabre, likely not inappropriate. Occasional smudge or evidence of past metal bookmark usage to pages, else unmarked. Illustrated in a tissue-guarded frontispiece portrait of the young poet. Ninth printing, Myerson B 1.1.i, page 95. Very good. [17695] **\$150**

10. POEMS: FIRST AND SECOND SERIES

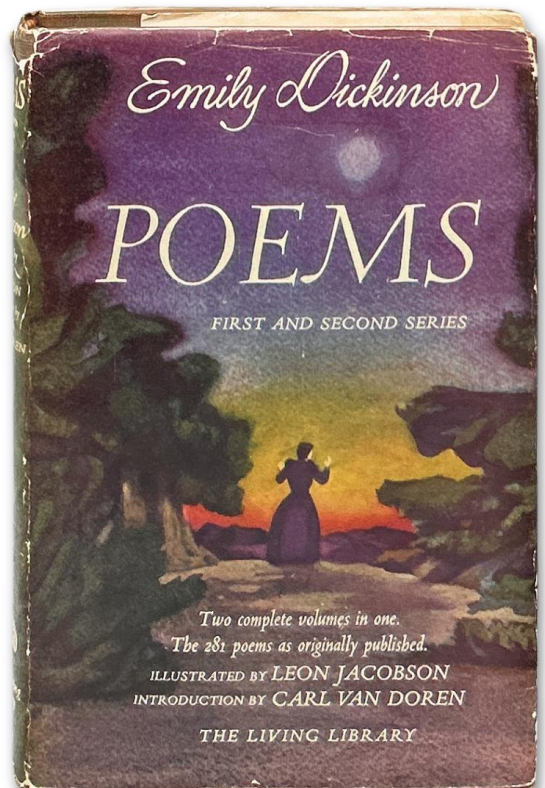
EMILY DICKINSON

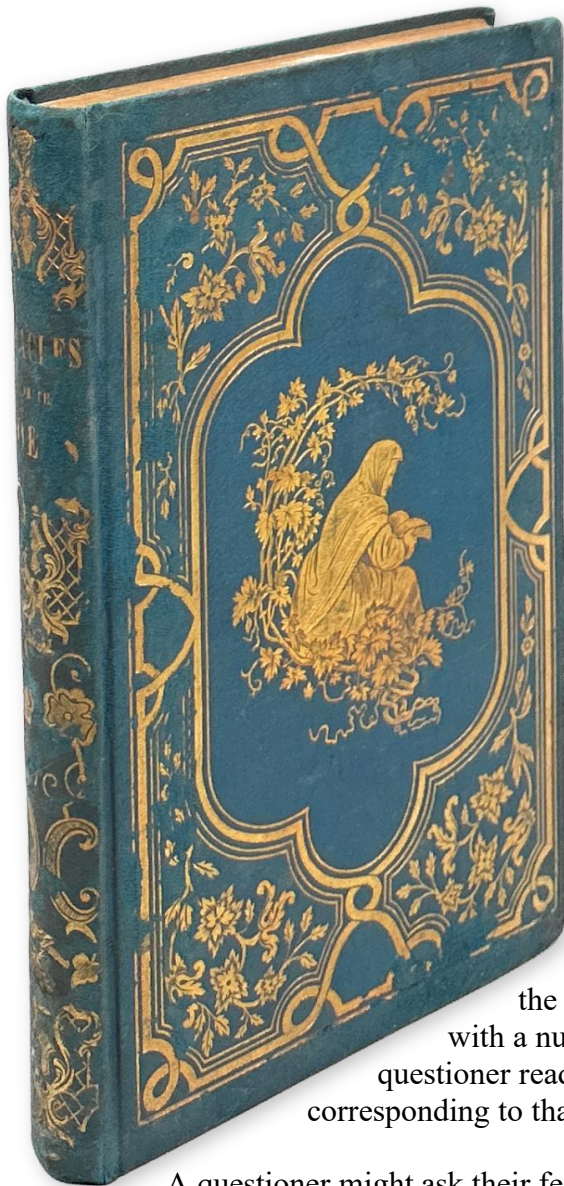
SECOND AMERICAN EDITION, FIRST PRINTING

Cleveland and New York: The World Publishing Company, 1948. The Living Library.

This 1948 first printing of the Second American Edition of the Poems of Emily Dickinson is the first to come fully illustrated by Leon Jacobson and donning this moody midcentury dust jacket, depicting the poetess as a gothic heroine, fists upraised upon a forested mountain under a full moon. This Living Library edition contains all 281 poems as originally published in the first and second series, co-edited by "her friends," Dickinson's literary mentor Thomas Wentworth Higginson and Mabel Loomis Todd.

7 1/2" X 5 1/8". 256pp. Presents well in protective archival sleeved dust jacket. Mild wear to dust jacket, with open tears to top corners, surface scratching to panels, and chipping to head and tail of sunned spine, no losses. Bound in mushroom brown cloth over boards, with vignette of a woman waving across a sea stamped in dark brown to upper board, lettered in gilt and dark brown, with spine lettered in kind below a vignette of Dickinson. Mild wear to binding, with shallow fraying to head and tail of spine and gentle rubbing to extremities. Brown topstain. Binding is firm and sound. Midcentury bookplate to front pastedown. Pages are clean and unmarked. Illustrated in vignettes by Leon Jacobsen and a multi-page facsimile of Dickson's writing of her poem "Renunciation." With publisher's code HCI to copyright page, per Myerson A 1.3.a, page 20. Very good + in very good dust jacket. [17750] **\$80**





11. ORACLES FROM THE POETS: A FANCIFUL DIVERSION FOR THE DRAWING-ROOM **CAROLINE GILMAN**

New York & London: Wiley and Putnam, 1847.

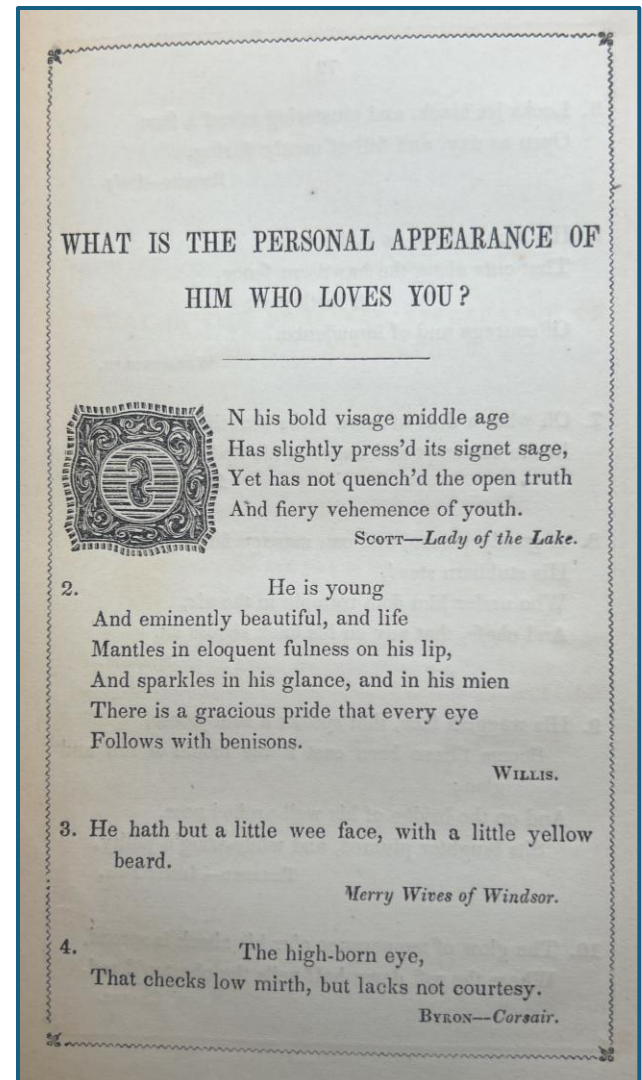
Inspired by the popularity of 19th century fortune-telling, the journalist, novelist, and poet Caroline Gilman (1794-1888) writes in her introduction, *"It occurred to me that I might avail myself of this love of the mysterious, for the intellectual enjoyment of my family circle..."*

This fun, novel, fortune-telling book of poetry was thus born, divinely answering such enduring questions as: **"What is your character ?"** **"What is the character of your lady-love ?"** **"Where or what will be your residence ?"** **"What is your destiny ?"** and **"What is your favorite flower ?"**

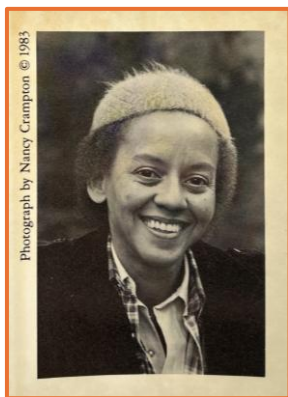
Oracles from the Poets works thusly: a player is selected as the questioner, who selects one of 14 questions, each a chapter holding 60 quotes from British and American poets, the other players respond with a number from 1-60, and the questioner reads the fortune in verse corresponding to that number.

A questioner might ask their fellow players, **"What is the personal appearance of him who loves you ?"** to which a player responding with the number 59 would receive their oracle from the pen of Lord Byron: **"Handsome as Hercules ere his first labor,"** a player responding with 25 might be pleased to hear from Chaucer: **"A lover, and a lusty bachelor,"** and a player responding with 24 would receive their oracle from Shakespeare's *As You Like It*: **"He hath but a little beard, but time will send more if the man be thankful."**

7 1/2" X 4 7/8". 242pp. Bound in blue cloth over boards, elaborately gilt-decorated, with a reading woman to both boards. Moderate wear to binding, with gentle bumping to extremities and heavy scattered rubbing to cloth, particularly at spine, with partial loss to gilt title. All edges gilt. Binding is firm, square, and sound. Small bookseller's blindstamp "From Bradley's" to front free endpaper. Previous owner's name to flyleaf. Occasional light scattered foxing to pages, else clean and unmarked. Illustrated in a tissue-guarded engraving of "A summer Lodge amid the wild." Very good. [17708]



SOLD



Nikki Giovanni (1943-2024), the "Princess of Black Poetry," defining voice of the Black Arts and Civil Rights movements, recipient of the Langston Hughes Medal, the inaugural Rosa L. Parks Woman of Courage Award, the American Book Award, and seven-time winner of the NAACP Image Award.

12. COTTON CANDY ON A RAINY DAY: POEMS

NIKKI GIOVANNI

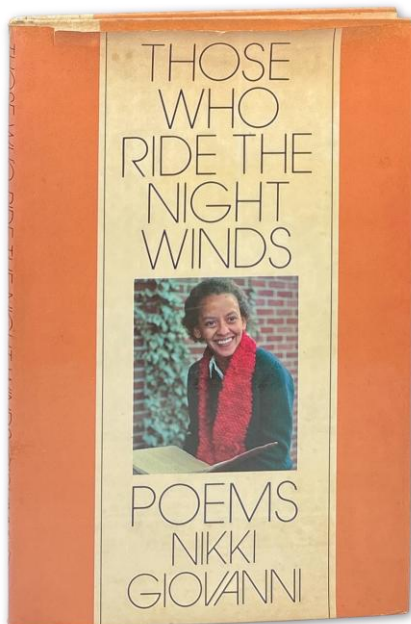
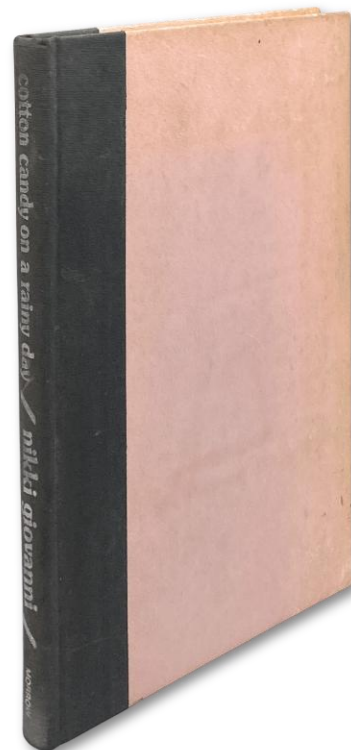
FIRST EDITION

New York: William Morrow and Company, 1978.

"They have asked / the psychiatrists psychologists politicians and social workers / What this decade will be / known for / There is no doubt it is / loneliness..."

Admittedly worn and having lost its rain jacket on its way across the nearly 50 years, this is still a quite presentable 1978 first printing of *Cotton Candy on a Rainy Day*, a pivotal and poignant work in the career of globally beloved poet.

Stated First Edition, with full number line indicating First Printing. 8 1/2" X 5 5/8". 93pp. Lacking dust jacket. Bound in pink paper over boards, with spine backed in black cloth and lettered in silver. Moderate soiling and wear to binding, with scattered mottling to boards and gentle rubbing to spine. Dust soiling to edges of text block. Binding is firm and sound. Pages are clean and unmarked. Very good. [17709] **\$35**



13. Those Who Ride the Night Winds: Poems

Nikki Giovanni

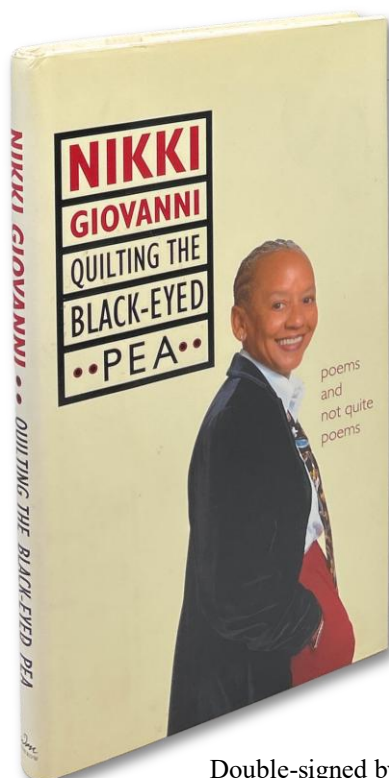
FIRST EDITION

New York: William Morrow and Company, 1983.

"This book is dedicated to the courage and fortitude of those who ride the night winds—who are the day trippers and midnight cowboys—who in sonic solitude or the hazy hell of habit know—that for all the devils and gods—for all the illnesses and drugs to cure them—Life is a marvelous, transitory adventure—and are determined to push us into the next century, galaxy—possibility."

This 1983 first printing beautifully presents poems dedicated to Lorraine Hansberry and John Lennon, to Billie Jean King and Martin Luther King, Jr., to Robert Kennedy and to Phillis Wheatley and to the children of Atlanta, to "Those Who Ride the Night Winds."

Stated First Edition, with full number line indicating First Printing. 9 1/2" X 6 1/4". 62pp. Moderate wear to price-clipped dust jacket, with light soiling and sunning to panels and small neat tears and curling to edges. Bound in orange paper over boards, with spine backed in white cloth and lettered in dark brown. Moderate wear to binding, with dust soiling and some mottling to boards, gentle bumping to extremities, and slight lean to spine. Gift inscription dated 1983 to front free endpaper. Binding is firm and sound. Pages are clean and unmarked. Very good in good + dust jacket. Hardcover. [17712] **\$45**



14. QUILTING THE BLACK-EYED PEA: POEMS AND NOT QUITE POEMS

NIKKI GIOVANNI

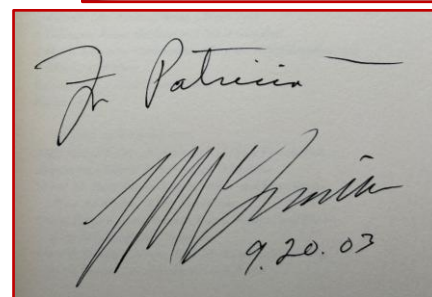
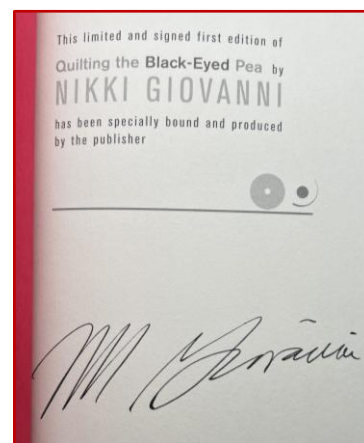
DOUBLE SIGNED LIMITED FIRST EDITION

New York: William Morrow and Company, 2002.

"...and as you climb down the ladder from your spaceship to the Martian surface... / look to your left...and there you'll see a smiling community / quilting a black-eyed pea...watching you descend."

This publisher-issued signed, limited first edition of *Quilting the Black-Eyed Pea* comes additionally signed and inscribed by the globally beloved poet.

Double-signed by Nikki Giovanni, once to page specially bound in by the publisher for this limited and signed first edition, and again "For Patricia," at half-title, dated 9.20.03. Stated First Edition, with full number line indicating First Printing. 9 1/2" X 5 3/4". xii, 110pp. Mild shelfwear to unclipped dust jacket, with gentle bumping to head of spine. Bound in speckled white paper over boards, with spine backed in textured white paper and lettered in black. Bumping to head of spine, else fine. Binding is firm, tight, and sound. Pages are unmarked. Near fine in very good + dust jacket. [17718] **\$75**



15. PHOTOGRAPHS: NEGATIVES: HISTORY AS APPLE TREE: A POEM

MICHAEL S. HARPER

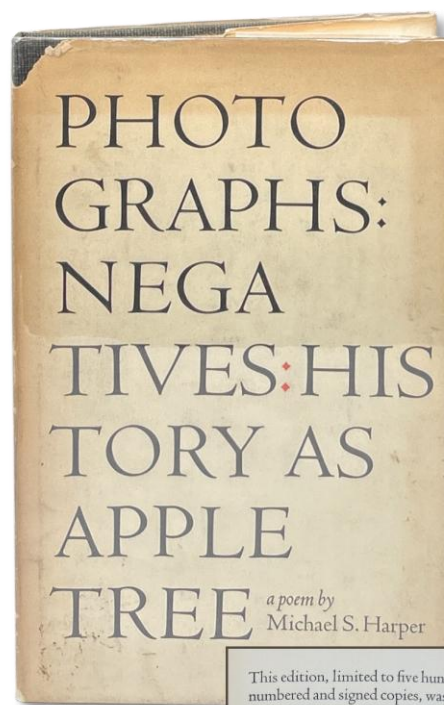
SIGNED LIMITED FIRST EDITION

San Francisco: Scarab Press, 1972.

"As black man I steal away / in the night to the apple tree, / place my arm in the rich grave, / black sachem on a family plot, / take up a chunk of apple root, / let it become my skeleton, / become my own myth: / my arm the historical branch, / my name the bruised fruit, / black human photograph: apple tree."

One of 500 signed and numbered first editions of this collection of nine poems by pivotal jazz poet Michael S. Harper (1938—2016), this book was designed and printed in Centaur type on Curtis Mill paper at Cranium Press in San Francisco by Clifford Burke (author of what would become publisher Scarab Press' best known work *Printing Poetry: A Workbook in Typographic Reification*).

Edition limited to 500 signed and numbered copies, this being number 192 and signed by Michael S. Harper to limitation page. 8 3/4" X 5 5/8". Unpaginated. Presents nicely in protective archival sleeved dust jacket. Moderate wear to price-clipped dust jacket, with open tear to head of spine, chipping to extremities, and soiling and sunning to panels. Bound in black cloth over boards, with scarab stamped in white to upper board and spine lettered in kind. Binding is sound. Toning to endpapers, else pages clean and unmarked. Very good + in good + dust jacket. [17722]



This edition, limited to five hundred numbered and signed copies, was designed and printed by Clifford Burke at Cranium Press, San Francisco. Centaur types, designed by Bruce Rogers, were used with paper from the Curtis mill.

This is copy number 192

Michael S. Harper

\$40

16. THE SOUNDS OF RAIN

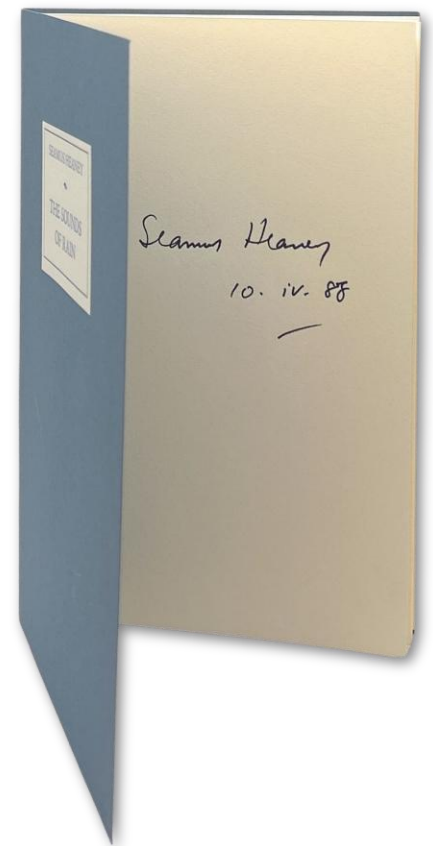
SEAMUS HEANEY

SIGNED LIMITED EDITION

Atlanta: Emory University, 1988.

Uncommon signed by the Nobel Laureate Seamus Heaney (1939-2013), this booklet is one of 300 privately printed at the Shadowy Waters Press for Emory University to mark the inauguration of the Richard Ellmann Lectures in Modern Literature on April 11-15, 1988.

Edition limited to 300, signed by Seamus Heaney and dated 10.iv.88 to flyleaf. 7 3/4" X 5". Unpaginated, [16pp]. Lacking envelope. Sewn-bound in blue paper wraps with title label to upper wrap. A hint of shelfwear to binding, else fine. Binding is firm and sound. Pages are clean and unmarked. A very presentable copy of this limited edition of the work of the great Seamus Heaney, signed by the poet. Near fine. [17723] **\$275**



17. ARABLE HOLDINGS: POEMS

F. R. HIGGINS

SIGNED LIMITED FIRST EDITION

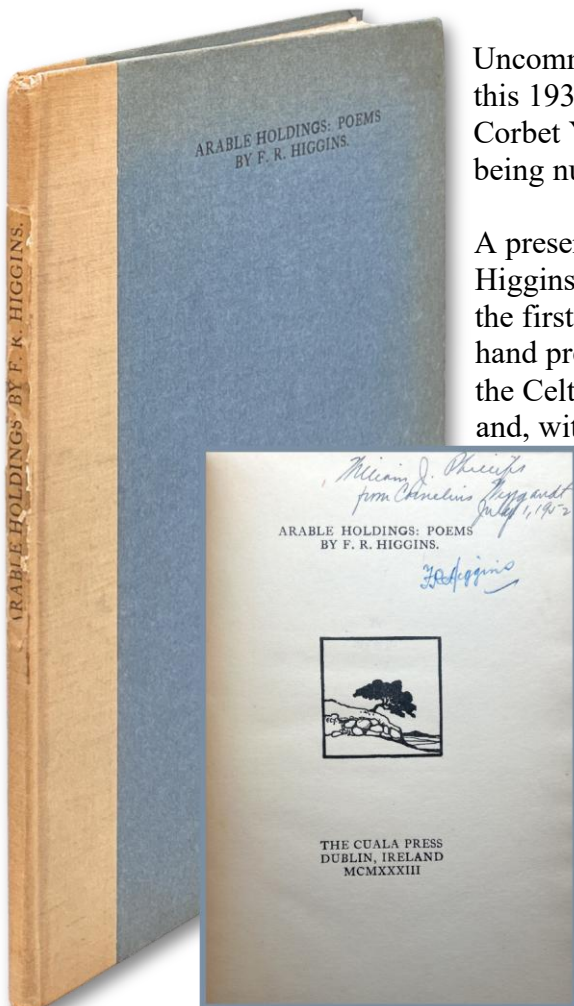
Dublin: The Cuala Press, 1933.

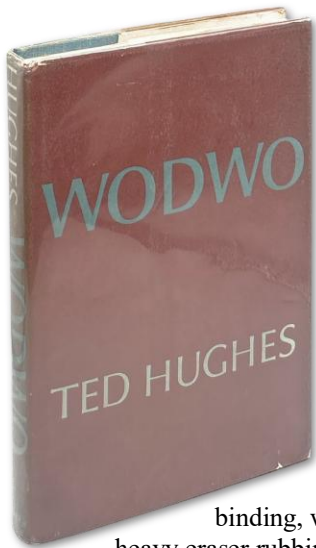
Uncommon signed by the Irish poet Frederick Robert Higgins (1896-1941), this 1933 collection of poems is one of only 300, printed by Elizabeth Corbet Yeats at the Cuala Press in Dublin on paper made in Ireland, this being number 36.

A presentable signed limited edition of this collection of 24 poems by F. R. Higgins and of the work of **Elizabeth "Lolly" Corbet Yeats (1868-1940)**, the first commercial printer in her native Ireland to work entirely with the hand press, an important figure in the Irish Arts and Crafts Movement and the Celtic Revival of the early 20th century, founder of Dun Emer Press and, with the support of her brother W. B. Yeats, of Cuala Press, likely the only Arts and Crafts press to be run by women, publishing classics as well as new work, like this collection of poems by her compatriot in the Celtic Revival, Frederick Robert Higgins.

Edition limited to 300, signed by F. R. Higgins to title page. 7 3/4" X 5". 42pp. Bound in blue paper over boards, with upper board lettered in dark blue and spine backed in cream linen with printed title label. Moderate wear to binding, with chipping to title label, gentle bumping to corners, fraying to head and tail of spine, and rather heavy rubbing to edges. Binding is firm and sound. Additional gift inscription to title page, from University of Pennsylvania Professor of Irish Literature Cornelius Weygandt to graduate William J. Phillips, dated July 1, 1952. Pages are clean and unmarked. Good +. [17724]

\$250



18. WODWO**TED HUGHES****FIRST AMERICAN EDITION**

New York: Harper & Brothers, 1967.

A quite presentable first American edition of the fourth collection of verse by British poet laureate Ted Hughes (1930-1998), the first published after the suicide of Sylvia Plath, and his first book to include prose, in a middle section of short stories, this is *WODWO*.

Stated first U. S. edition. 8 3/8" X 5 5/8". Presents nicely in protective archival sleeved dust jacket. Mild wear to unclipped jacket, with tiny tears to extremities, faint sunning to spine, and dust soiling to rear.

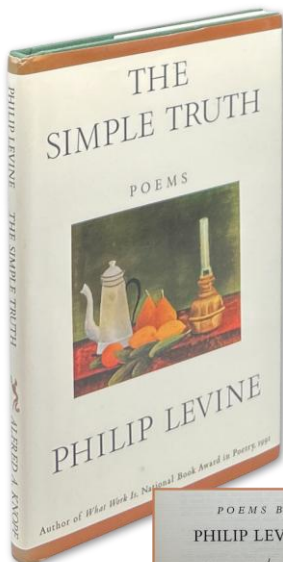
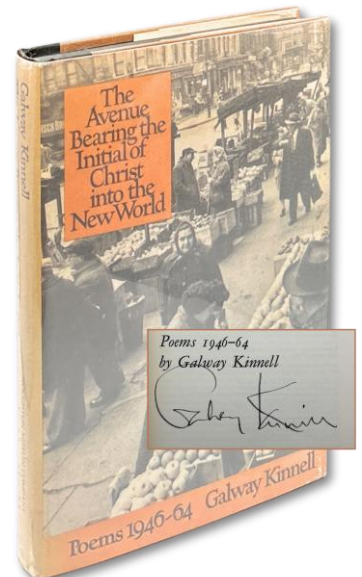
Bound in brown paper over boards, with spine backed in blue cloth and lettered in silver. Mild wear to binding, with bumping and rubbing to extremities. Previous owner's name, 1969, to front free endpaper, with spot of heavy eraser rubbing above. Binding is firm, sound; pages unmarked. Very good in very good dust jacket. [17725]

\$5019. THE AVENUE BEARING THE INITIAL OF CHRIST INTO THE NEW WORLD: POEMS 1946-64**GALWAY KINNELL****SIGNED FIRST EDITION**

Boston: Houghton Mifflin Company, 1974.

This signed first edition brings together poems from the first 18 years in the literary career of the Pulitzer Prize-winning, National Book Award-winning poet and Civil Rights and anti-war activist Galway Kinnell (1927-2014), including his three first collections: *Flower Herding on Mount Monadnock*, *What a Kingdom It Was*, and *First Poems, 1946-1954*, previously only published in a limited edition.

Signed by Galway Kinnell to title page. Stated first printing. 8 5/8" X 6". ix, 177pp. Presents nicely in protective archival sleeved dust jacket. Mild wear to unclipped dust jacket, with sunning to spine, small tears to extremities, and slight creasing to tips of spine. Bound in rust-colored cloth over boards, with spine backed in black cloth and lettered in gilt. Gentle bumping to extremities, else fine, firm, firm, and sound. Black topstain and matching endpapers. Pages are clean and unmarked. Near fine in very good dust jacket. [17726] **\$60**

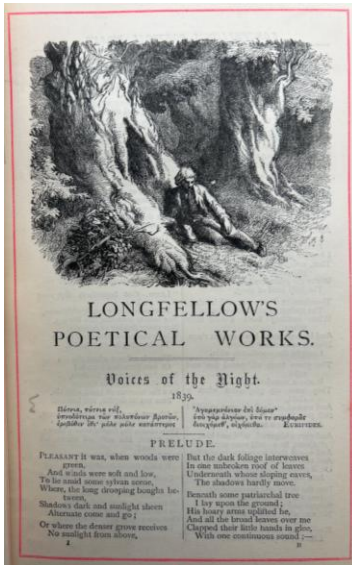
20. THE SIMPLE TRUTH: POEMS**PHILIP LEVINE****SIGNED FIRST EDITION**

New York: Alfred A. Knopf, 1994.

Signed by Poet Laureate Philip Levine (1928-2015), this is a presentable first edition of the poet's Pulitzer Prize-winning book of 33 poems, *The Simple Truth*.

Signed by Philip Levine to title page. Stated first printing. 9 1/4" X 6 1/8". viii, 69pp. Moderate wear to unclipped dust jacket, with sunning to spine, bumping to extremities, and light creasing to edges.

Bound in full forest green cloth over boards, with upper board lettered in blind and spine and in gilt. Bumping to extremities and tiny spot to upper board. Binding is firm and sound. Previous owner's name to front free endpaper. Pages are clean and unmarked. Very good + in very good dust jacket. [17727] **\$60**



21. LONGFELLOW'S POETICAL WORKS

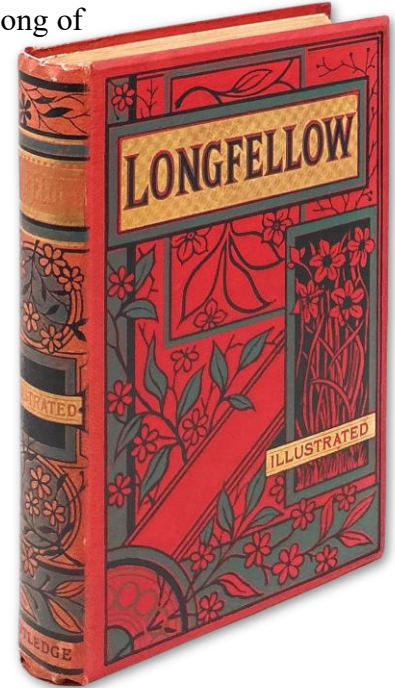
HENRY WADSWORTH LONGFELLOW

London: George Routledge and Sons, circa 1885. Author's Copyright Edition.

With its scarlet covers brilliantly decorated in gilt and greenery, this circa 1885 collection of the poetical works of Henry Wadsworth Longfellow (1807-1882) is a stunning celebration of the verse of the beloved fireside poet of New England. Among its many red-ruled and gilt-edged pages, you'll rediscover "Evangeline," "The Golden Legend," "Tales of a Wayside Inn," "The Song of Hiawatha," "The Courtship of Miles Standish," "Voices of the Night," "Morituri Salutamus," ballads like "The Skeleton in Armour" and "The Wreck of the Hesperus," songs and sonnets, abolitionary poems, and more, all illustrated in a tissue-guarded frontispiece of Evangeline, a title page vignette of Longfellow's

Cambridge home, and 83 romantic vignettes by Sir John Gilbert and others. This stunning late Victorian-era edition invites you into *"The love of learning, the sequestered nooks, / And all the sweet serenity of books..."*

7 1/2" X 5 1/8". xii, 564pp. Presents nicely in protective archival jacket. Undated, owner's inscription dated 1887 to verso of front free endpaper. Bound in full red cloth over beveled boards, with upper board and spine elaborately decorated in green, black, and gilt with flowering vines and geometric designs, titled in gilt, with publisher's device wreathed in berry-dotted vines to rear board, and all gilt edges. Mild edgewear to binding, with some bumping to head and tail of spine, small neat tears to tail, and faint sunning to spine. Lacking rear free endpaper, and inner hinges show signs of starting to crack. Binding remains quite firm and sound. Toning and scattered foxing to first and last pages, else clean and unmarked. Very good. [17729] **\$115**



22. THE POETICAL WORKS OF JOHN MILTON

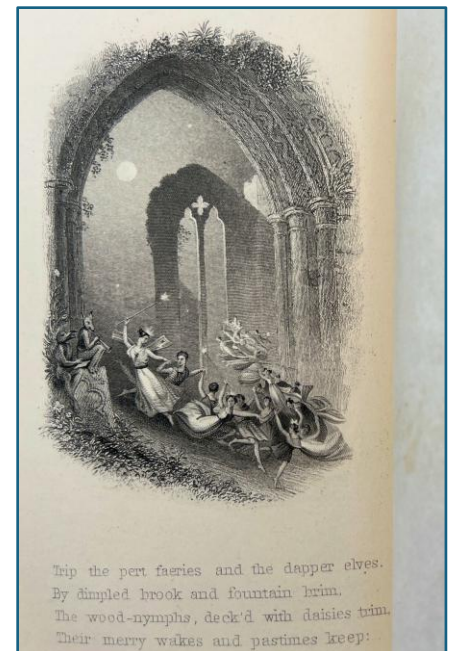
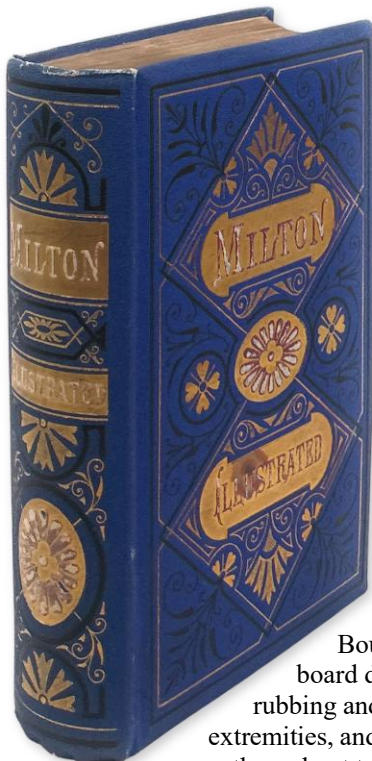
JOHN MILTON

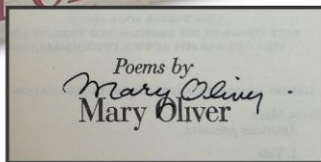
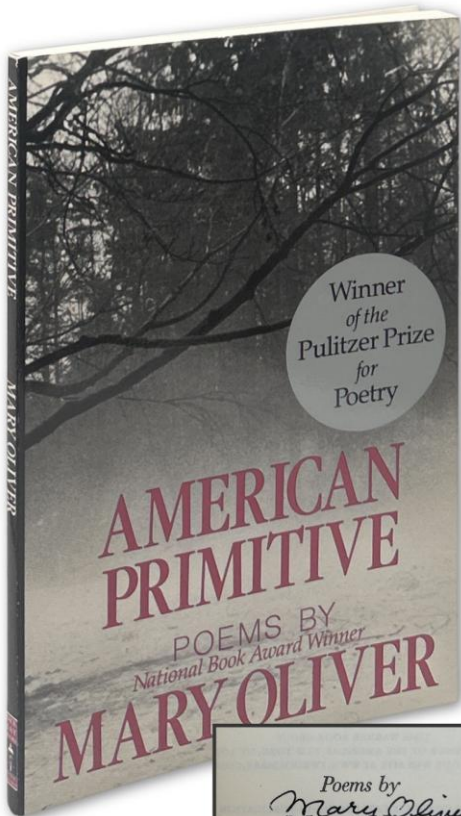
New York: D. Appleton & Company, 1872.

With its beveled, sapphire blue covers gleaming with gilt, this 1872 collection of the poetical works of John Milton (1608-1674) is a noble celebration of the verse of a titan of English literature. Among its pages, you'll find a biography of the poet, his magnum opus Paradise Lost along with Paradise Regained, his early poems, odes, epitaphs, sonnets and psalms, L'Allegro, Il Penseroso, Arcades, Comus: A Masque, Lycidas, and more, illustrated in a tissue-guarded frontispiece portrait of Milton and 6 dramatic and intricate plate engravings of scenes from his major works.

6 3/4" X 4 1/2". 574pp. Presents well in protective archival jacket.

Bound in blue cloth over boards, stamped in black and gilt, with rear board decorated in blind. All gilt edges. Mild wear to binding, with rubbing and tarnishing to raised gilt letters and decorations, gentle rubbing to extremities, and tiny tears to head and tail of spine. Hint of spine at gutter of some pages throughout text block; binding remains quite firm, sound, and square. Pages are gently age-toned, else clean and unmarked. Very good. [17730] **\$135**





23. AMERICAN PRIMITIVE

MARY OLIVER

SIGNED BY THE AUTHOR

New York, Boston: Back Bay Books; Little, Brown and Company, 1983. 24th Printing.

Signed by late beloved poet Mary Oliver (1935-2019) to title page, this is a presentable later printing of her Pulitzer Prize-winning fifth collection, including such favorite poems as "The Gardens," "Morning at Great Pond," "The Fish," "Happiness," "The Plum Trees," and "In Blackwater Woods," full of words like these memorized by millions: "To live in this world // you must be able / to do three things: / to love what is mortal; / to hold it // against your bones knowing / your own life depends on it; / and, when the time comes to let it go, / to let it go."

Signed by Mary Oliver. 8" X 5 3/8". viii, 88pp. Later printing, dated 1983, but National Book Award Winner to front puts it after 1992. Faint scuffing to stiff pictorial wraps, with mild rubbing to corners and head and tail of spine, else fine, firm and tight, with clean pages. Very good +. [17732] **\$850**

24. NEW AND SELECTED POEMS, VOLUME ONE

MARY OLIVER

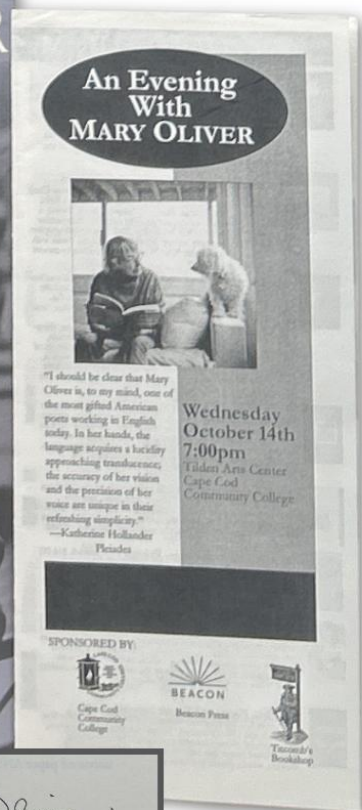
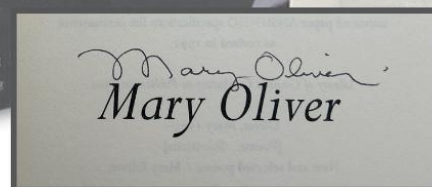
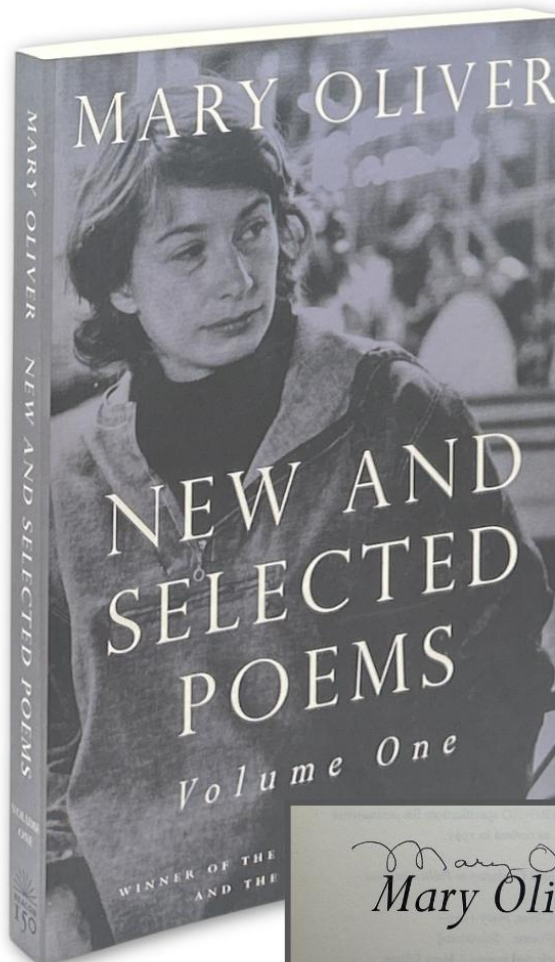
SIGNED FIRST PAPERBACK EDITION

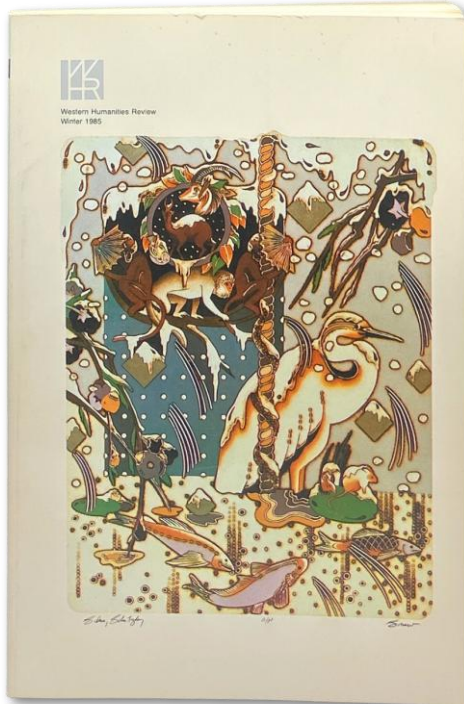
Boston: Beacon Press, 1992.

Signed by late beloved poet Mary Oliver (1935-2019) to title page and accompanied with the original pamphlet from the 1992 event "An Evening with Mary Oliver" at Cape Cod Community College, this is a very presentable first paperback printing of New and Selected Poems, Volume One, including poems memorized by millions around the world, like "Wild Geese," "Dogfish," "Rage," "At Blackwater Pond," and "When Death Comes," where she writes as she lived: **"When it's over, I want to say: all my life I was a bride married to amazement..."**

Signed by Mary Oliver at title page, with laid in pamphlet from Titcomb's Books from "An Evening with Mary Oliver," October 14th, 1992, sponsored by Beacon Press. First edition, with full number line indicating first printing. 9" X 5 7/8". xii, 255pp. A hint of edgewear to stiff pictorial paper wraps, with faint scuff to bottom corner of text block, else fine. Binding is firm, tight, and sound. Pages are clean and unmarked. Very good +. [17733] **\$1,200**

Offered by Underground Books, ABAA | Further Details & Photographs at www.UndergroundBooks.Net





25. WESTERN HUMANITIES REVIEW, WINTER 1985,
VOLUME XXXIX, NUMBER 4

MARY OLIVER

Salt Lake City: The University of Utah, 1985. First Edition.

"And sometimes, / from a lifetime ago / and another country, / a warm-hearted companion: // a song / made so obviously for me. / At what unknowable cost. / And by a stranger."

Containing the late, beloved Mary Oliver's poems "Cleaning the Fish" and "Ich bin der Welt abhanden gekommen" (I am lost to the world), a tribute to Gustav Mahler, this is a presentable Winter 1985 issue of The University of Utah's Western Humanities Review, also including: work by Christine Froula, Mae Briski, Jane L. Hoppen, Stuart Lishan, Oshiko Shibaki, and Wyn Cooper, with cover art by Sid Schatzky.

10" X 6 3/4". [v], 288-383pp, plus three-page index and subscription cards. Mild edgewear to binding, with rubbing and bumping to extremities, tiny tears to upper edges, and faint dust soiling. Binding is sound. Pages are clean and unmarked. Very good. [17731] **\$50**

26. DIVING INTO THE WRECK: POEMS 1971-1972

ADRIENNE RICH

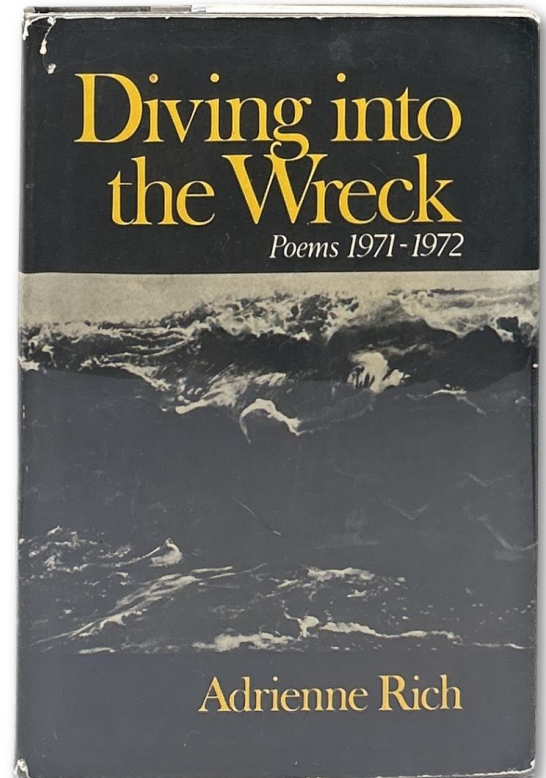
FIRST EDITION

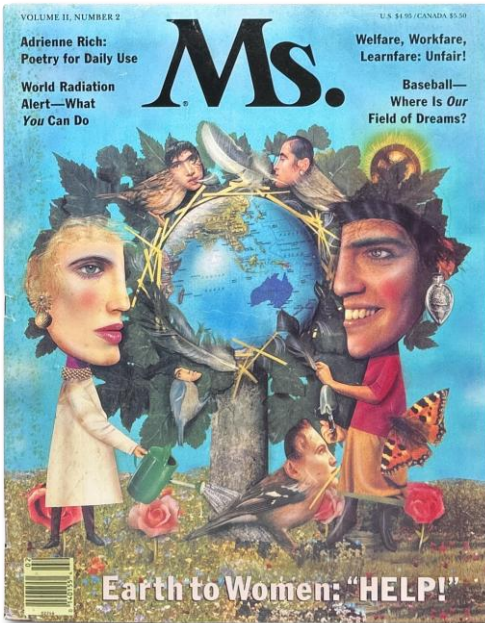
New York: W. W. Norton & Company, 1973.

A scarce first edition in dust jacket of the National Book Award winning collection of poems by lesbian feminist theorist and poet Adrienne Rich (1929-2012), in *Diving Into the Wreck*, you'll join her in the deep to find *"the thing I came for: / the wreck and not the story of the wreck / the thing itself and not the myth / the drowned face always staring / toward the sun / the evidence of damage / worn by salt and sway into this threadbare beauty / the ribs of the disaster / curving their assertion / among the tentative hunters."* Rich refused to accept the 1974 National Book Award herself, instead welcoming fellow nominees Alice Walker and Audre Lorde on stage to receive it on behalf of all women, "whose voices have gone and still go unheard in a patriarchal world."

In her New York Times review of the book, Margaret Atwood said, **"I felt as though the top of my head was being attacked, sometimes with an ice pick, sometimes with a blunter instrument: a hatchet or a hammer.... 'Diving Into the Wreck' is one of those rare books that forces you to decide not just what you think about it, but what you think about yourself. It is a book that takes risks, and it forces the reader to take them also."**

Stated first edition, with full number line indicating first printing. 8 1/2" X 5 7/8". 62pp. Presents nicely in protective archival sleeved dust jacket. Moderate wear to unclipped dust jacket, with small open tears to extremities, dampstain to bottom corners of rear panel, and light dust soiling to panels. Bound in black cloth over boards, with spine lettered in gilt. Mild wear to binding, with sunning to edges, gentle rubbing to extremities, and faint dust soiling to cloth. Inner hinges tender; binding remains sound. Pages are clean and unmarked. Very good in good + dust jacket. [17734] **\$325**





27. MS. MAGAZINE, SEPTEMBER/OCTOBER 1991: EARTH TO WOMEN: 'HELP!'

ADRIENNE RICH & GLORIA STEINEM

Boulder and New York: Ms.; Lang Communications, 1991.
First Edition; Volume II, Number 2.

This autumn 1991 issue of Ms. Magazine, the feminist publication co-founded in 1971 by Gloria Steinem (1934-2026), holds the fascinating essay "Poetry for Daily Use" by lesbian feminist theorist and poet Adrienne Rich (1929-2012), a survey of books of poetry by women published 1990-1991, exploring the ways the women's movement enriched the poetic and political culture of the early 1990s. This issue also includes two poems by Anna Akhmatova, "A Woman Sleeps on an Island/Una mujer duerme en una isla" by Marjorie Agosín, "We Will Rebuild It" by Evelyne Accad, and an essay on mastectomies by Terry Tempest Williams, "The Clan of One-Breasted Women," with original

bound-in subscription cards featuring Gloria Steinem's Revolution from Within and a letter from editor celebrating the forthcoming title and promoting a signed limited edition exclusive to Ms. subscribers.

10 3/4" X 8 3/8". 88pp, [viii]. Moderate wear to staplebound color pictorial wraps, with wraps starting to separate from staples, one unbound, along with mild cover wear and foxing to wraps at sunned spine. Binding remains sound. Pages are clean and unmarked. Good +. [17754] **\$25**

28. POEMS BY CHRISTINA ROSSETTI

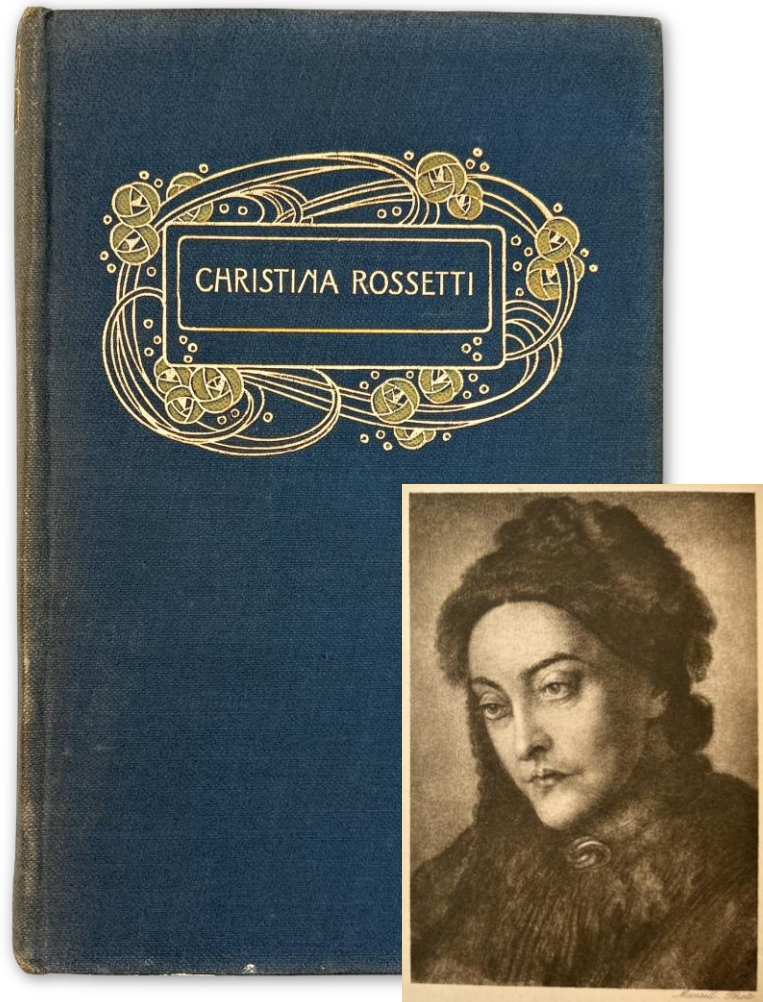
CHRISTINA ROSSETTI

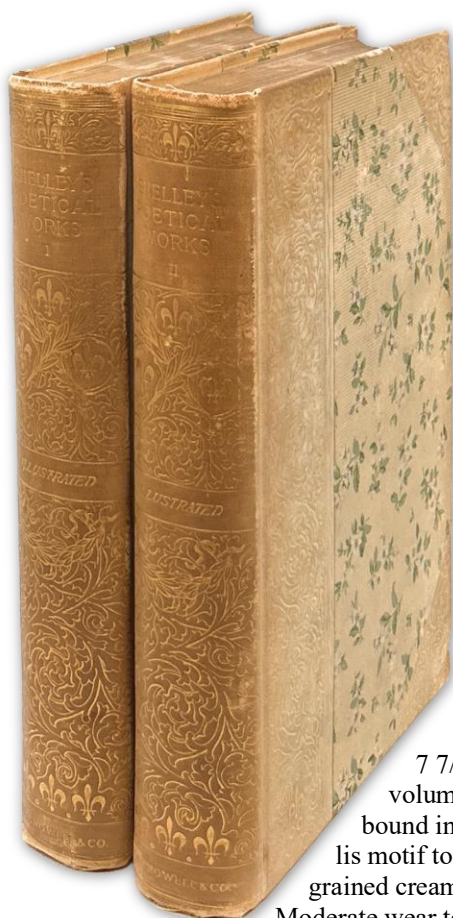
London, Glasgow, Bombay: Blackie and Son Limited,
circa 1920.

"Morning and evening Maids heard the goblins cry—" This petal-swept circa 1920s Red Letter Poets edition of the poems of Christina Rossetti includes, of course, her 'Goblin Market' and 65 others, printed in black and red within a publisher's binding and matching decorative endpapers by Talwin Morris (1865-1911), the influential Art Nouveau book designer, as evidenced here in his skilled use of line, curve, and rosebud decoration. A charming, near pocket-size Art Nouveau edition of the work of the Pre-Raphaelite poetess.

6 1/8" X 4 1/8". 200pp. Undated. Presents nicely in protective archival jacket. Bound in full blue cloth over boards, with upper board and spine titled in gilt and decorated in a gilt rose motif. Mild wear to binding, with sunning to spine, faint scuffing to boards, and gentle rubbing to edges and extremities. Decorative rose-patterned endpapers. Bookseller's ticket of W. Jagger of Wimbledon Hill Road to rear pastedown. Binding is firm and sound. Pages are clean and unmarked. Illustrated in a frontispiece portrait of the poet from a drawing by her brother Dante Gabriel Rossetti. Very good. [17751]

\$150





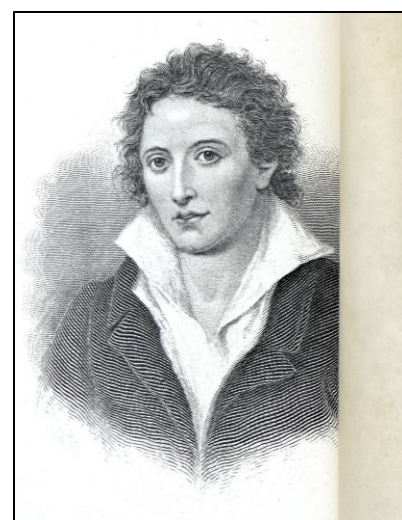
29. THE POETICAL WORKS OF PERCY BYSSHE SHELLEY IN 2 VOLUMES

PERCY BYSSHE SHELLEY

New York and Boston: Thomas Y. Crowell & Company, 1893. Limited Edition, First Thus.

"O wild West Wind, thou breath of Autumn's being, / Thou, from whose unseen presence the leaves dead / Are driven, like ghosts from an enchanter fleeing.."

Encompassing "Ode to the West Wind," "Love's Philosophy," "Ode to the Skylark," "Ozymandias," and more, the immortal verse of the beloved Romantic poet is preserved in this lovely, two-volume 1893 collection of the poetry of Percy Bysshe Shelley (1792-1822), illustrated in tissue-guarded frontispieces and 7 further plates by F. T. Merrill, H. W. Peirce, E. H. Garrett, and Charles Copeland throughout.



7 7/8" X 5 1/2". viii, [ii], 354pp; [ii], 355-705pp. Both volumes present nicely in protective archival jackets, half-bound in white cloth, elaborately gilt-decorated with fleur-de-lis motif to upper board and spine, with floral-patterned pebble-grained cream cloth over boards, and spines lettered in gilt.

Moderate wear to bindings, with darkening to cloth from sunning and dust soiling, bumping to corners, and a touch of fraying to heads and tails of spines. Top edges gilt. A hint of cracking to front hinges; bindings remain firm and sound. Pages are clean and unmarked. Calling card of Mr. Clark H. Gleason "with heartiest congratulations" laid in. Very good. [17757] **\$120**

30. HEART'S NEEDLE: POEMS

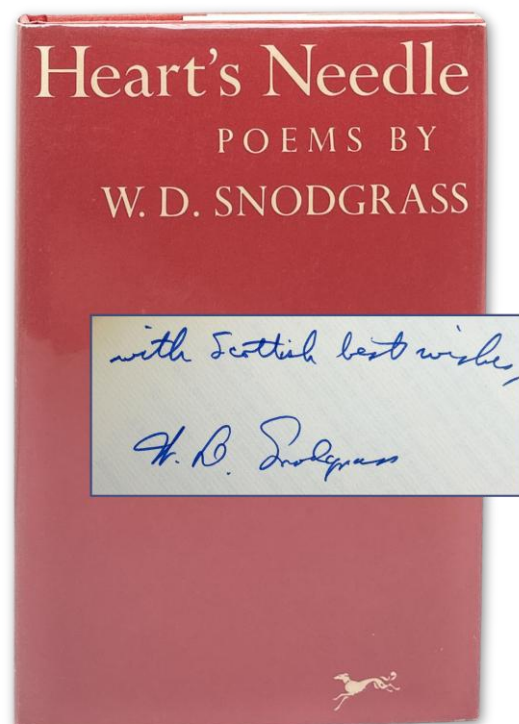
W. D. SNODGRASS

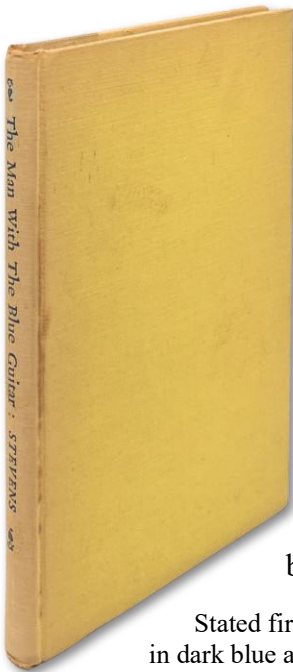
SIGNED BY THE AUTHOR

New York: A Borzoi Book, Alfred A. Knopf, 1980. Thirteenth Printing.

This 1980 printing of the Pulitzer Prize winning debut Heart's Needle comes signed and inscribed by W. D. Snodgrass "with Scottish best wishes" to poet and Guggenheim fellow Greg Fraser in blue ink to second half-title page. Robert Lowell, quoted on the front flap, wrote of Snodgrass and the confessional title poem: "He flowered in the most sterile of sterile places, a post war, cold war mid-western university's poetry workshop for graduate student poets....Their harrowing pathsos will seem as permanent a hundred years from now as it does now."

8 1/2" X 5 5/8. 62pp. Presents nicely in protective archival sleeved dust jacket. Very mild shelfwear to price-clipped dust jacket, with faint sunning to spine. Bound in full red cloth over boards, with author's initials in bline to upper board and spine lettered in gilt. Light wear to binding, with faint edgewear and dust soiling. Binding is firm and sound. Pages are clean, bright, and unmarked. Very good + in very good + dust jacket. [17753] **\$50**





31. THE MAN WITH THE BLUE GUITAR & OTHER POEMS

WALLACE STEVENS

FIRST EDITION

New York and London: Alfred A. Knopf, 1937.

"They said, 'You have a blue guitar, / You do not play things as they are.' // The man replied, 'Things as they are / Are changed upon the blue guitar...'"

An admittedly jacketless but still quite entrancing 1937 first printing of the fourth collection of poems by the Pulitzer Prize winning modernist poet Wallace Stevens (1879-1955), including the first full publication of the celebrated title poem, bound in blue-stamped yellow cloth, composed, printed, and bound by H. Wolff on paper made by Curtis & Brother, in Electra and Janson, with typographical design by Paul Standard.

Stated first edition. 7 3/4" X 5 3/8". 82pp. Lacking dust jacket. Bound in yellow cloth over boards, with spine lettered in dark blue and Borzoi publisher's device stamped in kind to rear board and bright green Borzoi-patterned endpapers.

Mild wear to binding, with gentle bumping to extremities, light dust soiling, and small tears to tail of sunned spine. Binding is firm and sound. Occasional spot of foxing or soiling to lightly age-toned pages, else clean and unmarked. Very good. [17755] **\$95**

32. SELECTIONS FROM A. C. SWINBURNE

ALGERNON CHARLES SWINBURNE

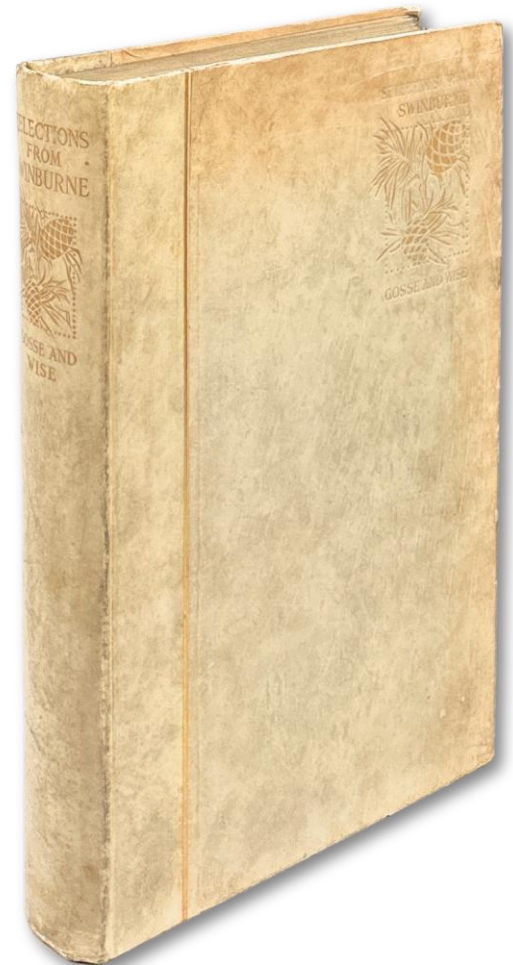
LIMITED EDITION, FIRST THUS

London: William Heinemann, 1919.

"Here, where the world is quiet; / Here, where all trouble seems / Dead winds' and spent waves' riot / In doubtful dreams of dreams..."

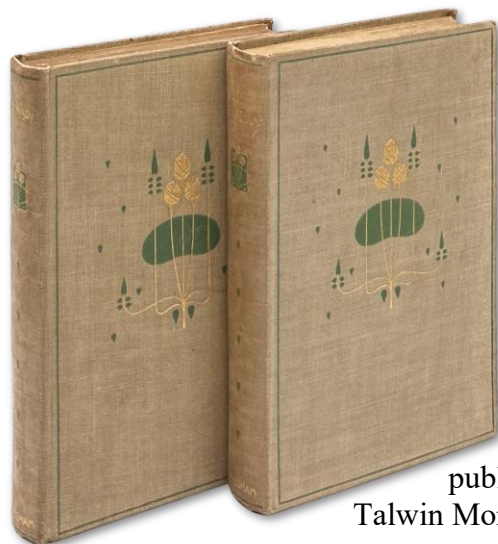
Consider this 1919 luxurious limited edition your invitation to "The Garden of Proserpine" and beyond, through the poetry of Algernon Charles Swinburne (1837-1909). Quarter-bound in vellum and decorated in a gilt-stamped pinecone motif, this is number 388 out of an edition limited to 525 printed at The Complete Press of West Norwood for publisher William Heinemann. In turns both scandalous and celebrated during the late Victorian and early Edwardian eras, in his Pre-Raphaelite verse, Swinburne explored provocative subjects: anti-theism in "Hymn to Proserpine," queer desire in "Sapphics" and "Erotion," sadomasochism in "Dolores," suicide in "The Triumph of Time," all of which are included here.

Swinburne's queer, subversive, and sonically disarming verse continues to inspire over a century later, as the quoting of the following verse, also from "The Garden of Proserpine," in Lemony Snicket's *A Series of Unfortunate Events* attest: **"From too much love of living, / From hope and fear set free, / We thank with brief thanksgiving / Whatever gods may be / That no life lives forever; / That dead men rise up never; / That even the weariest river / Winds somewhere safe to sea."**



9 1/8" X 6 1/8". ix, 288pp. 388 out of 525 numbered copies. Quarter-bound in vellum with cream paper over boards, titled in gilt with pinecone motif, gilt top-edge, and bound-in satin placemaker. Mild wear to binding, with surface soiling and scuffing and corners split. A hint of spine at center of text block; binding remains firm, square, and sound. Light foxing and toning at preliminary pages, else clean and unmarked. Title page in green and black. Bookseller's ticket of McDevitt-Wilson's to rear pastedown. Very good.

[17756] **\$95**



33. SELECTIONS FROM THE POEMS OF ALFRED, LORD TENNYSON AND TENNYSON'S IN MEMORIAM

London: The Gresham Publishing Company Ltd., circa 1920.

This rose bouquet-bound set of two volumes celebrate the poetical works of Sir Alfred, Lord Tennyson (1809-1892), including Anne Shirley's beloved "The Lady of Shalott," "The Sea-Fairies," "The Mermaid," "A Dream of Fair Women," "Ulysses," "The Lotos-Eaters," "Godiva," "In Memoriam," and many more, printed in black and red within matching publisher's bindings, decorative endpapers, and title pages designed by the great Talwin Morris (1865-1911). A charming, near pocket-size Art Nouveau pair.

6 1/8" X 4 1/8". xi, 278pp; x, 232pp. Undated. Both volumes present nicely in protective archival jackets, bound in sage-taupe cloth over boards, stamped in green and gilt rose motif. Darkening to spines and gentle rubbing and bumping to extremities. Top edges gilt. Foxing and dust soiling to edges of text blocks. Toning to endpapers. Bindings are firm and sound. Foxing to pages throughout, else clean and unmarked. Frontispiece portraits. Very good. [17758] **\$50**

34. ANNE SEXTON WHAT ABOUT IT

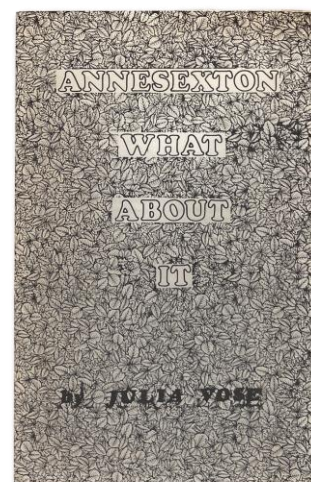
JULIA VOSE

FIRST EDITION, LIMITED EDITION

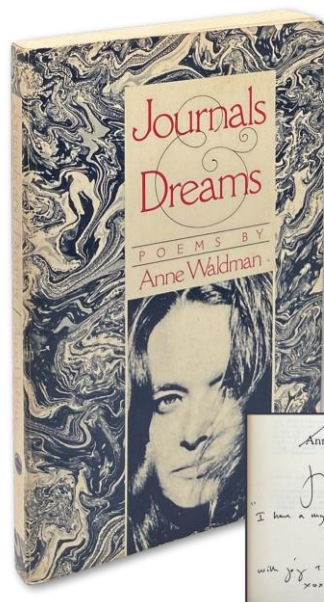
San Francisco: Smoking Mirror Press, 1975.

Written in response to her suicide, this chapbook explores the life, death, and literary career of Anne Sexton, her friend and predeceaser Sylvia Plath, Maxine Kumin, "the persona machine," and "The Story of O," speaking to the complex impact the suicides of literary titans like Sexton and Plath meant, especially to other women poets.

"And Mrs. Sexton really did leave her Pulitzer at home today & driving home Mrs. Sexton said to herself If I have only one real friend in all the world & she is just like me & we are in perfect agreement & we tell it all Then I am more alone than I knew It is here I can drive through the sky right through my own garage Who's car is this car I'm driving***"**



8 1/2" X 5 3/8". [12pp.] Staplebound wraps. Mild edgewear and toning to binding, with bumping to top corner. Firm and sound. Pencil bibliographical annotations to rear wrap at edge of spine. Pages are clean and unmarked. Very good +. [17752] **\$28**



35. JOURNALS & DREAMS: POEMS

ANNE WALDMAN

SIGNED FIRST EDITION

New York: Stonehill, 1976.

Inscribed by Anne Waldman: "I have a mystery tree in me it's singing' / with joy + delight," this is an uncommon signed first edition in paperback of the sixth published collection of poems by Anne Waldman, Beat generation and Outrider experimental poet, and "the reigning queen of the downtown New York poetry scene" (Newsweek), published in 1976, the same year Waldman appeared in Bob Dylan's Renaldo and Clara.

Inscribed by Anne Waldman to title page: "For Ella — / 'I have a mystery tree in me it's singing' / with joy + delight in Bold (?) / xox Anne". Stated first printing. 8 7/8" X 5 7/8". [x], 3-211pp. Moderate wear to stiff pictorial wraps, with sun-faded spine, bumping and creasing to extremities, and small neat tear to rear top corner. Previous owner's name to half-title. Binding is firm and sound. Pages are clean and unmarked. Very good. [17759] **\$75**



Offered in Item No. 1