

TRIOLET RARE BOOKS

P.O. Box 1821
San Luis Obispo, CA 93406-1821
www.trioletrarebooks.com
Tel: (302) 345-3397
Email: trioletrarebooks@gmail.com

RECENT ACQUISITIONS: POETRY, LITERATURE AND FINE PRESS JULY 2015



All items subject to prior sale and are guaranteed as described. For any return, please contact us within 10 days of receipt. Libraries may be billed according to their needs, including delayed invoicing for the new fiscal year should budgets not yet be in place. Payment by check, wire transfer, PayPal, and credit cards accepted. California sales tax (if applicable) and shipping will be added. Further information or digital photographs of any item provided on request.



1. **ADAM, Helen.** Jess, ill. *Ballads*. New York: Acadia Press, 1964. Author's Edition, limited to 50 numbered copies signed by Helen Adam and Jess on a tipped-in sheet. This special edition has a hand-colored front cover and adds two images reproduced on the inside front covers. Preface by Robert Duncan. Very slight rust to staples, else about fine. Bertholf B12. \$400

2. **[APIARY PRESS].** Hover, Judith V. *From Pascal*. Seven Etchings. Northampton: The Apiary Press, 1959. Sewn wrappers with attached jacket, printed label on front cover. 12 unnumbered leaves, printed on Kochi paper on the Washington hand press at Smith College. Texts from Pascal's *Pensées*. One of 25 numbered copies, signed by the artist. Spine rubbed and fragile, slight foxing to page edges. The eleventh book printed at the Smith student press, under the direction and great design influence of Leonard Baskin. WorldCat lists two copies, at Smith and the University of Minnesota. \$500

BREAD AND PUPPET PRINTED MATERIAL

Bread and Puppet Theater was founded by German emigre Peter Schumann in New York in 1963. Known for their street theater, particularly against the Vietnam War in the 1960s, and massive papier-mache puppets, Bread and Puppet mounted large-scale outdoor pageants where they addressed urban political and social issues. The troupe moved to rural Vermont in the early 1970s where they recently celebrated their 50 year

anniversary. These little mimeo-style publications are quite fugitive, and in the massive two-volume history of Bread and Puppet by Stefan Brecht they merit almost no mention. They are quite striking and charming- the primitive style of illustration is powerful and moving. They are beginning to gain more attention, as evidenced by a 2013 exhibition at Printed Matter.

3. [BREAD AND PUPPET THEATER]. Schumann, Peter. *Bread and Puppet News Paper, number 11*. New York: [n.d., c. 1970]. Stapled wrappers. [32] pp. Heavy cover stock with light blue pages. Schumann's overview of the urban United States- "where are we going?" Slight edgewear. Of the eleven institutions listing serial holdings in WorldCat, none has this issue. \$400

4. [BREAD AND PUPPET THEATER]. Schumann, Peter. *Bread and Puppet Little Paper: A Bedtime Story*. [New York: n.d., c. 1967]. Stapled wrappers. 32 pp. A lilting tale of the people living harmoniously with nature, acting against "the businessman" who threatens their existence. Minor edgewear. No copies listed in WorldCat. \$350

5. [BREAD AND PUPPET THEATER]. Schumann, Peter. *Hue to Danang: A Perilous Boat Ride*. [New York: n.d., c. 1968]. Stapled wrappers. 32 pp. Illustrates an article from the New York Times of Feb. 11, 1968, describing refugees fleeing the siege of Hue during the Tet Offensive. Small stain to fore-edge, traces of minor soiling. WorldCat locates two copies, at Emory and Northwestern. \$450

6. [BREAD AND PUPPET THEATER]. Schumann, Peter, adaptation. *Gretchen and the White Steed*. [New York: n.d.] Stapled wrappers. 32 pp. Schumann's adaptation of a tale from the *Treasury of American Folklore*. Minor handling wear. No copies in WorldCat. \$400

7. [BREAD AND PUPPET THEATER]. Rihaku. Pound, Ezra, trans., Peter Schumann, ill. *Lament of the Frontier Guard*. New York: 1967. Stapled wrappers. [34] pp. Illustrated edition of Ezra Pound's translation of Rihaku's (Li Po) war poem, originally published in Pound's 1915 landmark collection *Cathay*. Schumann's adaptation draws explicit parallels with the Vietnam conflict. Not in Gallup. WorldCat locates two copies, at Yale and Northwestern, with an additional copy in the Bread and Puppet papers at UC Davis. Near fine. \$600

8. [BREAD AND PUPPET THEATER]. Schumann, Peter. *The Radicality of the Puppet Theater*. Glover, VT: 1990. Stapled wrappers. 14 pp. A later Bread and Puppet publication, printed offset from computer-set text. Illustrated. 1000 copies were printed of this first edition (later editions followed). Fine copy. \$75

9. [BREAD AND PUPPET THEATER]. Schumann, Peter. *The Old Art of Puppetry in the New World Order*. A Fiddle Lecture. Glover, VT: 1993. Stapled wrappers. [20] pp. One of 2000 copies printed offset with computer-set text. Illustrated. Fine copy. \$50

10. **CERVENKA, Exene.** *Thought for Food*. n.p.: n.d. [circa 1989]. Original stapled wrappers. 20 pp. Extremely rare, likely self-published zine by the seminal punk rock icon. Incorporates hand-written texts, collages, drawings and other images. Cover separating at top staple, slight browning at spine. No publication information given, estimated publication date extrapolated from text. No copies in WorldCat. \$450
11. **COHEN, Leonard.** *Selected Poems 1956-1968*. New York: Viking Press, 1968. First edition. Rust and yellow cloth boards, decorated in brown and lettered in black, with the dust jacket. 245 pp. Book near fine, jacket shows some toning and mild rubbing, with a small chip missing from the top edge of the rear panel at the flap. Although not officially designated a review copy, this copy has the business card of Viking editor Aaron Asher laid in. Issued simultaneously in hardcover and paperback, the first edition of this important Cohen collection is somewhat scarce, especially the hardcover edition. \$250
12. [CUMMINGS, E.E. et. al.] Lax, Robert, ed. *Pax*. No. 2. New York, 1956. Second issue of this poetry broadside, published by Robert Lax from the offices of *Jubilee* magazine. Single sheet, folded twice, cover design by Ad Reinhardt and poems by E.E. Cummings (Firmage B212), Claire McAlister, and Richard Gilman. Slight browning, else about fine, albeit fragile. \$200
13. **DAVIS, Lydia.** *Sketches for a Life of Wassily*. [Barrytown]: Station Hill Press, [1981]. First edition. [32] pp. Original printed wrappers. Slight surface wear to covers, overall near fine. An uncommon early work by this award-winning author. \$250
14. **FRIESEN, Gordon.** *Oklahoma Witch Hunt*. By Gordon Friessen [sic]. Oklahoma City: Oklahoma Committee to Defend Political Prisoners, 1941. First edition. 23 pp. Stapled printed wrappers. Slight age-toning to covers. A pamphlet describing the 1940 raid on the Progressive Bookstore in Oklahoma City, and the subsequent charges brought against Ina Wood, Robert Wood, Alan Shaw, and Eli Jaffe. Along with his wife, Agnes "Sis" Cunningham, Friesen later founded *Broadside*, the important folk music magazine. \$125
15. [GEHENNA PRESS]. Melville, Herman. *A Thought on Book-Binding*. Northampton, Mass.: The Gehenna Press, 1967. Single sheet, folded twice to make [4] pp. Melville's review of Cooper's *The Red Rover*, originally published in the *Literary World*, March 16, 1850, at the time Melville was working on *Moby-Dick*. Printed in black and red. Portrait of Melville on front cover by Baskin. Slight trace of surface wear, still about a fine copy. A scarce Gehenna publication, no limitation given. Brook 52. Baskin 52. \$200
16. [GRABHORN PRESS]. [Powers, Thomas J., Col.] *Verses*. By T.J.P. San Francisco: [Grabhorn Press], 1935. First edition. 22 pp. Fleur-de-lis patterned blue paper boards over vellum paper backstrip, spine lettered in red. One of 50 copies printed. Endpapers browned with some offsetting from inscription, top corners slightly rubbed, overall near fine. Nicely inscribed by the author on the front pastedown to San Francisco bookseller Leon Gelber, dated February 1936. An uncommon Grabhorn item. Heller and Magee, 235. \$150

17. [GRABHORN, Jane]. *Jane Grabhorn. The Colt Press*. An Interview Conducted by Ruth Teiser. Berkeley: University of California, Bancroft Library, Regional Oral History Office, 1966. Blue library buckram, spine lettered in gilt. Photomechanically reproduced typescript, printed on rectos only. iv, 43 leaves. Text of Grabhorn's interview for the Bancroft Oral History series, part of the Books and Printing in the San Francisco Bay Area series. Fine copy. \$125

18. GUSTON, Philip. *Philip Guston*. New York: George Braziller, Inc., in association with the San Francisco Museum of Modern Art, 1980. First edition. 151 pp. Glossy printed wrappers. Some minor toning and surface wear to covers. Illustrated with black and white and color plates, with essays, biography, and bibliography. Inscribed and signed "For Harriet Henderson / Philip Guston / San Francisco, May 1980." The dedicatee is likely Harriet Walker Henderson, a trustee of the San Francisco Museum of Modern Art and a major art collector. Very rare signed; Guston passed away three weeks after attending the opening of this major career retrospective, and was in ill health during his visit, having suffered a heart attack while the exhibition was being prepared. Exhibition brochure laid in. \$1500

19. [HOFFMAN, Richard J.] Lengyel, Cornel. *Thirty Pieces*. Los Angeles: Richard Hoffman, 1933. First edition. 41 pp. Gray paper boards over black cloth backstrip, title printed on front board within decorative border. One of one hundred numbered copies printed. Previous owner name on title-page, lower corners and spine edges a bit rubbed. Signed by Lengyel on the half-title and dated in 1933. The first book of poems by a noted author, published while Lengyel was a student at Los Angeles Junior College, and the first book printed by Hoffman, the important Los Angeles printer and teacher of printing. Number 1 in Dennis Engel's "Checklist of Items Printed by Richard J. Hoffman" in Ethan Lipton's 1978 Hoffman festschrift. Engel notes that Hoffman's earliest efforts were "simple but elegant books, sparsely decorated and inexpensively produced, but designed to fit the spirit and tone of the text." 12 copies in WorldCat, 10 in California institutions. \$650

20. HOLLO, Anselm. *Survival Dancing*. Boulder: Rodent Press, 1995. First edition. Stapled wrappers with cardstock cover printed letterpress. One of 125 copies thus (of a total edition of 150, of which 25 were hand-sewn, numbered and signed). Inscribed by Hollo on the title-page and dated 17 May 95. Fine copy. \$75

21. HUXLEY, Aldous. *The Burning Wheel*. Oxford: B.H. Blackwell, 1916. First edition. 52 pp. Original cream wrappers with printed labels on front cover and spine. Huxley's first book, a collection of poems. Printed in an edition of 350 copies, as No. 7 in the "Adventurers All" Series. This copy belonged to publisher Donald S. Friede, with his Covarrubias-designed bookplate on the inside front cover. Top edge almost completely uncut. Slight pressure-rippling from bookplate, but overall a particularly fine, fresh copy of a fragile book often seen much battered. Chemised in a quarter-leather slipcase. Bromer A1. \$1750

22. [ILLUMINATED MANUSCRIPTS]. Weale, W.H. James. *Psalterium et Cantica*: some account of an illuminated psalter for the use of the convent of Saint Mary of the Virgins at Venice executed by a Venetian artist of the sixteenth century. London:

Privately Printed for Ellis and Scrutton, 1887. First edition. One of fifty copies printed, at the Chiswick Press. [14], 2 pp. String-sewn wrappers, titled printed on front cover. Scattered foxing. The Psalter was once in the collection of Horace Walpole, it is now held by the John Carter Brown Library at Brown University. \$150

23. **JEFFERS, Robinson.** *Shine, Perishing Republic.* [Santa Barbara]: Unicorn Bookshop, n.d. [circa late 1960s] Broadside. 11 x 8 ½ inches. A hand-drawn and lettered image of Jeffers' powerful poem, depicting a peace symbol and air force bomber, with decorative border, by Chuck Miller. Slight age-toning to edges. WorldCat locates three individually cataloged copies, at Simon Fraser, Michigan, and Brown. \$125

24. **JESS.** *Critical Dreams.* Berkeley: Poltroon Press, 1986. First edition, one of 120 copies printed. Paper-covered boards over red cloth backstrip, printed label on spine. Signed by Jess on the colophon, as issued, and additionally inscribed on the first blank. Fine copy. \$200

25. **JESS.** Ashbery, John. *Jess al Museum of Modern Art di New York.* Folded portfolio, seven loose leaves, as issued. A checklist for the exhibition at Galleria Odyssea, Rome, November 22-December 20, 1975. Text in Italian, translating Ashbery's *Art in America* essay on Jess' exhibition at MOMA. Scarce, WorldCat locates two copies, both in the Jess and Duncan papers at Bancroft and Buffalo, respectively. \$250

26. **KAFKA, Franz.** *Ein Hungerkünstler.* Vier Geschichten. Berlin: Verlag die Schmiede, 1924. First edition of the last book Kafka prepared for publication, published posthumously. 86 pp. Original green cloth, printed paper labels on front board and spine (designed by Georg Salter). Spine faded and label browned with some fading to top edge of boards, slight old stain to lower spine, else a clean copy. Contains four of Kafka's greatest stories: *Erstes Leid* (First Sorrow); *Eine kleine Frau* (A Little Woman); *Ein Hungerkünstler* (A Hunger Artist); and *Josefine, die Sängerin, oder, Das Volk der Mäuse* (Josephine the Singer, or, the Mouse Folk). \$850

27. **KEES, Weldon.** *Five Lost Poems.* [n.p. (Iowa City)]: Windhover Press, 1995. First edition. [20 pp]. Wrappers of Timothy Barrett's flax paper with printed paper label. One of 250 copies printed. Foreword by James Reidel. Wood-engraving portrait of Kees by Barry Moser. Fine copy. Berger 105. \$200

28. [KELLY-WINTERTON PRESS]. Homer. *The Meeting of Achilles and Priam from the Iliad.* New York: Kelly-Winterton Press, 1982. First edition thus. One of 99 copies printed. Translated by Richmond Lattimore. Attached string-sewn wrappers with printed label on front cover. Slight foxing to edges, else a fine copy. Three copies in WorldCat. \$50

29. **KNAUSGÅRD, Karl Ove.** *Min Kamp.* Bok 1[-6]. Oslo: Forlaget Oktober, 2009-2011. First editions. [435]; [563]; [423]; [473]; [608]; [1120] pp. Black boards, spines lettered in white, with the dust jackets. A complete set of the true first edition in Norwegian of the great literary sensation of the decade, if not the century so far. Knausgård's six-volume series excavating the depths and minutiae of his everyday life adds up to a greater whole and makes for inexplicably compelling reading. Publisher's

review copy stamp to top edge of each volume. Slight edgewear to some jackets, minor crease to lower front panel of volume 1. Overall a clean, bright set. \$2250

30. **KURTZMAN, Harvey, ed.** *Humbug*. Vol. 1, no. 1, August 1957. Stapled printed wrappers. The first issue of Kurtzman's legendary and short-lived satirical magazine, which he launched with an assortment of writers and artists from *Mad* magazine, of which Kurtzman was the founding editor. Robert Crumb has noted his indebtedness to *Humbug's* elaborate cover designs, which are clearly seen in *Foo* and *Weirdo*. Age-toning and browning, minor handling wear, but overall a solid example. \$125

31. **MACKEY, Nathaniel.** *Four for Trane*. Los Angeles: Goleemics, 1978. First edition. [16] pp. Stapled wrappers. One of 250 copies printed, the first book by this important African-American poet, who went on to win the National Book Award, the Ruth Lilly Poetry Prize, and the Bollingen Prize, among other honors. Fine copy. SOLD

32. **METCALF, Paul.** *Genoa: A Telling of Wonders*. Highlands, NC: The Jargon Society, 1965. First edition. 190 pp. Yellow cloth printed in black, with the dust jacket. Slight age-toning to the jacket, spine mildly sunned. Top edge a bit foxed. Printed by Andrew Hoyem. Published as Jargon 43. \$75

33. **MORRIS, William.** *Help for the Miners*. The Deeper Meaning of the Struggle. Single sheet, printed on both sides. 5 3/8 x 8 1/2 inches. A printing of Morris' letter to the Daily Chronicle of 10 Nov 1893, regarding his "opinions on the future of fine arts." Dated in type "Kelmescott House, Upper Mall, Hammersmith. November 9th, 1893." Printed by Baines & Scarsbrook, Printers, 75, Fairfax Road, South Hampstead. Some minor chipping and closed tears to the bottom edge (not affecting text), horizontal fold crease in the center. WorldCat locates six copies: National Library of Scotland, University of London, Huntington, UVA, University of Nebraska, and Williams College. Buxton Forman, number 144, p. 169. \$500

34. **[NINJA PRESS]**. Andrews, Betty. *Plowing the Wind*. Sherman Oaks, CA: Ninja Press, 1985. First edition. [52] pp. Perfect-bound paper wrappers, lettered in black on the front cover and spine. Mild sunning and surface wear to covers. One of 210 copies in wrappers (of a total edition of 260, fifty were bound in boards). Inscribed by Betty Andrews on the first blank endpaper. An early publication, the second book, from this important California fine press, and quite scarce. \$200

35. **O'BRIEN, Darcy.** *A Way of Life, Like Any Other*. New York: W.W. Norton, 1977. First edition. 149 pp. Blue cloth backstrip over blue paper boards, with the dust jacket. O'Brien's first book, a classic Los Angeles novel. Darcy O'Brien (1939-1998) was the son of the movie stars George O'Brien and Marguerite Churchill, and this book is a thinly disguised look at growing up in Hollywood in the 1940s and 1950s. Reissued by New York Review Books in 2001, the first edition is somewhat uncommon. Slight edgewear, small crease to front jacket flap, bottom corner of front flap clipped (as common with Norton books from the era). Very slight foxing to fore-edge. \$100

36. **PARDLO, Gregory.** *Digest*. New York: Four Ways Books, 2014. First edition. [78] pp. Printed perfect-bound wrappers, a paperback original. Winner of the Pulitzer Prize. Fine copy. \$75
37. **PLATH, Sylvia.** *Three Women: A Monologue for Three Voices*. London: Turret Books, 1968. First edition, one of 180 copies (of a total edition of 185) printed. 24 pp. Original linen cloth stamped in gilt, with the original acetate wrapper, which is slightly chipped at the head of the spine. Old water staining to fore-edge, not affecting interior, else a fine copy. Introduction by Douglas Cleverdon. Illustrated, designed and printed by Stanislaw Gliwa. \$550
38. **PONSOT, Marie.** *True Minds*. San Francisco: City Lights Pocket Bookshop, 1956 [i.e. 1957]. First edition. 32 pp. Staple-bound wrappers with printed wraparound label pasted on. Slight browning to covers, a couple of old drip stains to front cover (likely coffee). Internally clean and tight. Pocket Poets number 5. Published in January 1957, several months after Ginsberg's *Howl*, this book is generally considered the rarest of the Pocket Poets series. 500 copies were printed. Cook, Pocket Poets, pp. 23-24. \$600
39. **RHYS, Jean.** *Wide Sargasso Sea*. London: Andre Deutsch, 1966. First edition. 190 pp. Red cloth boards, spine lettered in silver, with the dust jacket. Slight foxing to endpapers and jacket flaps, board edges mildly sunned, slight rubbing to head of jacket spine, overall a clean, bright copy. Rhys' vivid, intense, imagining of the tale of the first Mrs. Rochester from *Jane Eyre*, the "madwoman in the attic," a modern classic. \$750
40. **RUFF, David.** *Christmas 1951*. n.p. [San Francisco?]: n.d. [c. 1951]. Broadside. 12 5/8 x 9 inches. One of 33 numbered copies printed, this being number 4. An unattributed poem, printed letterpress, with aquatint image and overlaid color printing. Title hand-lettered. Slight browning to edges, minor rippling. In his brief five years in San Francisco, David Ruff cut a wide swath through the literary and artistic scenes of the day. An artist who had studied with Stanley William Hayter, he founded the Print Workshop and published works by his friend Kenneth Patchen and his wife Holly Beye, among others, and co-founded the Jargon Society with Jonathan Williams, printing the first publication of that storied avant-garde publisher. He also set the type for Lawrence Ferlinghetti's first book. No copies in WorldCat. It would be injudicious for this cataloger to surmise the authorship of the poem to anyone in Ruff's circle, but some mild searching has not yielded any evidence of it being published anywhere else. \$275
41. **SEBALD, W[infried] G[eorg].** *Austerlitz*. München: Carl Hanser Verlag, 2001. First edition. [417] pp. Original gray cloth, spine blocked in red and lettered in silver, with the dust jacket. Slight edgewear to jacket, especially at spine and corners. Despite his growing fame at the time, the first printing is unaccountably scarce. Promotional bookmark laid in. The final novel by an incomparable master. \$300
42. **[SMITH COLLEGE].** *Botanical Books in the Smith College Library*. Northampton: Smith College, 1981. Collected issue of six leaflets describing botanical books held by the Rare Book Room at Smith. The leaflets were printed in editions of 250 copies, with one hundred copies reserved for a special issue. They were never offered for sale, and produced as gifts for donors, project participants, and other staff

and students. The leaflets are housed in a printed folder, the whole contained in a clamshell box, printed and bound by Barbara Blumenthal at the Catawba Press, with her binder's ticket. The subjects are Carl von Linné, *Herbarius latinus* (1484), Otto Brunfels' *Herbarum vivae eicones* (1532-36), Leonhart Fuchs' *Primi de stirpium* (1545), Heironymus Bock's *De stirpium ... commentariorum libri tres* (1552), and John Parkinson's *Paradisi in sole* (1629). The texts are by Alison York and Lynne Bush, the illustrations are by Pamela See. The depiction of rampion in the Fuchs leaflet has been hand-colored by the illustrator. Although not called for, this copy has an extra set of the six leaflets in the printed folder, with the Fuchs illustration not hand-colored. Very slight toning to folders, small stain on rear of box, else fine. WorldCat locates one copy only, at Smith. \$200

43. [SNYDER, Gary.] *Ryosen-an: Zendo Practices*. Kyoto: The First Zen Institute of America in Japan, 1960. First edition. 12 pp. Stapled wrappers. Mimeographed text, anonymously written by Snyder "for the assemblage of lay people—mostly non-Japanese—who sat in the Zendo" while he was serving as Ruth Fuller Sasaki's secretary at Ryosen-an, a small temple at Daitoku-ji near Kyoto. Generally considered to be Snyder's rarest book, it was intended as a user's guide, unlike the more elaborately produced *The Wooden Fish*, published just after this book, which covered some of the same topics. Signed by Gary Snyder on page 12 at the end of the text, and extremely scarce thus. McNeil A3. WorldCat locates only three copies, at UCSD, Emory, and the Pierpont Morgan Library. ON HOLD

44. STANFORD, Frank. *The Battlefield Where the Moon Says I Love You*. Seattle/Fayetteville: Mill Mountain Press/Lost Roads Publishing, 1977. First edition. 542 pp. Illustrated perfect-bound wrappers. Some rubbing and minor soiling to covers, spine a bit creased, very minor yellowing to prelims, but overall clean and tight. Of this book Ben Ehrenreich wrote, "The world of Stanford's imagination—that 'unknown country where my dreams jump and shout'—found its fullest expression in the work for which he is best known, *The Battlefield Where the Moon Says I Love You*. Like the lost text of some esoteric faith, many people have heard of it, but few have laid eyes on a copy. The Battlefield is a single poem, almost entirely unpunctuated, more than 500 pages long in its first edition, and until its reprinting in 2000 almost impossible to find." He continues, "The Battlefield was likely cobbled out of work composed over at least a decade, but the carefully crafted enigma that surrounds it helped to build the Stanford myth—the backwoods prodigy and self-sprung genius, autochthonous fruit of the red Southern clay." Frank Stanford (1948-1978) continues to cast a long shadow over a certain corner of American poetry. His work is expressionistic and surreal, forceful, unruly and eloquent, grappling with the ghosts of the South, race relations, childhood lost and experienced, and always the omnipresence of death. Born in Mississippi, raised in Memphis and Arkansas, he spent most of his life in small towns in the Arkansas Ozarks. Before he took his own life at the age of 29 he published seven books of poetry, collaborated on films, and co-founded (with C.D. Wright) Lost Roads Publishers, which continues to publish contemporary literature. His poems appeared widely in many journals, but all of his books were published by small presses and consequently have become very scarce. In 2015, Copper Canyon published *What About This*, a major volume of his collected poems, bringing his work to its widest audience yet. \$950

45. **THOMPSON, Dunstan.** *Lament for the Sleepwalker.* New York: Dodd, Mead and Company, 1947. First edition of Thompson's second book. 50 pp. Blue cloth lettered in gilt on the spine, with the dust jacket. Slight rubbing to bottom edge of boards and corners, jacket shows some minor edgewear with a few short closed tears and nicks. Small previous owner name to front free endpaper (Wesley Wehr, likely the paleobotanist and artist, who studied with Elizabeth Bishop). A gay World War II veteran who later in life turned to devout Catholicism, Thompson's poetry is greatly admired by a small but growing base. \$125

46. **[YALE UNIVERSITY].** Davenport, H. [Henry] . *The Poetical Works of H. Davenport.* Volume One. New Haven: Yale University Press/Printed by Carl Purington Rollins, M.A., at the Sign of the Chorobates, 1925. First edition. Sewn salmon wrappers with printed title label on front cover. Of a numbered edition of only 31 copies printed by Carl Purington Rollins at his own fine press, this is number 13. The first of three volumes all with similarly tiny limitations, published over the course of the next eight years; this titled "The Big Bull Dean," a humorous poem about Everett Victor Meeks, who served as Dean of the School of Fine Arts from 1920 to 1947. Some fading and wear to the covers, wrapper splitting at spine. WorldCat shows only three copies in institutions other than Yale. \$500