



THE STEREOPTICON

Views of the Mechanics' Institute Library November 2005
Volume 6, no. 11

ANNOUNCEMENTS

Library Classes & Book Groups*

Getting the Most from Google, Part I, November 1 or 8
Getting the Most from Google, Part II, November 3 10
Newspapers: Print vs. Digital, November 15
The Invisible Web, November 17
Investment Information on the Web, November 29

The **Mystery Readers' Book Group** will meet on November 7 to discuss Amanda Cross' *The James Joyce Murder*.

*All classes are held from noon to 1:30 pm. The book club meets at noon on the second Monday of the month.

Special Event

California Interpreted, November 17

Important Numbers

Circulation: 393-0101
Reference: 393-0102
Membership: 393-0105
Events Hotline: 393-0100
Chess Room: 393-0110
Library Fax: 397-8747
E-Mail: reference@milibrary.org
Website: www.milibrary.org

Library Hours

Monday—Thursday 9 am-9 pm
Friday 9 am-6 pm
Saturday 10 am-5 pm
Sunday 1 pm-5 pm

Mechanics' Institute Library
57 Post Street
San Francisco, CA 94104

Erika Schmidt, Editor

NEW TITLES

September 17–October 14, 2005

*Donations indicated with an asterisk.

BOOKS—FICTION

Allio, Kristin *Garner*
Brando, Marlon, and Cammell, Donald; Thompson, David, ed. *Fan-tan*
Carroll, Jonathan *Glass soup*
Castellani, Christopher *The saint of lost things*
Castillo, Ana *Watercolor women, opaque men: a novel in verse*
Cates, David Allan *X out of Wonderland: a saga*
Coetzee, J. M. *Slow man*
DeLillo, Don *End zone*
Dostoyevsky, Fyodor *The double*; and *The gambler*
Dumas, Alexandre *The three musketeers* (c1982)*
Ellis, Bret Easton *Glamorama* (c2000)
Ellis, Bret Easton *Less than zero*
Evans, Diana *26a*
Evans, Nicholas *The divide*
Ferrante, Elena *The days of abandonment*
Fitzgerald, Kitty *Pigtopia*
Gemmell, David *Lord of the silver bow*
Glantz, Margo *The wake*
Griesemer, John *No one thinks of Greenland*
Harington, Donald *The pitcher shower*
Hedaya, Yael *Accidents*
Hoffman, William *Lies*
Lalami, Laila *Hope & other dangerous pursuits*
Langer, Adam *The Washington story: a novel in five spheres*
Lurie, Alison *Truth and consequences*
Lynch, Jim *The highest tide*
McCann, Maria *As meat loves salt*
McNally, T. M. *The goat bridge*
Maguire, Gregory *Son of a witch*
Maine, David *Fallen*
Montero, Mayra *The captain of the sleeping*



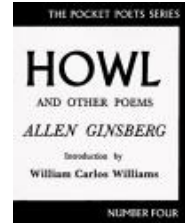
(Continued on page 6)

SPOKEN WORD REDUX

“*Howl Redux*, a celebration of the 50th anniversary of the first reading of Allen Ginsberg’s landmark poem and the opening event in Litquake festivities, heated Herbst Theatre on Friday with a bonfire of words.”

—Leah Garchik, *San Francisco Chronicle*, October 11, 2005

What I came to fully realize—my minor epiphany—while attending this sold-out soirée, is that San Franciscans of all ages and ethnicities evince a veritable hunger for the spoken word. In particular, performed literary and historical texts. Perhaps this is not so surprising since the well-attended events I have enjoyed here at the Mechanics’ Institute featuring performance readings of local authors such as Kate Braverman, Robert Frost, Maxine Hong Kingston, Katia Noyes, and Mark Twain, in addition to the fact that our audiobooks circulate so frequently, indicate that M.I. members relish the truly special effects that heightened language can produce.



I am thinking of much more than our extensive American Drama section (812s), and the non-fiction literary DVDs and videos, but also the kinds of discourse one wants to read aloud or hear performed simply because it sounds so good to the ear: the inspiring speeches of Winston Churchill or John F. Kennedy; the playful rhythms and rhymes of Theodor “Dr.” Seuss Geisel, or Margaret Wise Brown; and the witty, thought-provoking travelogues of Bill Bryson or Spalding Gray. In celebration of the spoken word, of rhetorical flourish, bombast and beauty, here are printed and performed compilations and commentaries selected for their outstanding orality and aurality!

The Caedmon Poetry Collection: A Century of Poets Reading their Works. NY: HarperAudio, 2000. 808.81 C12 (Audio CDs)

Cicero, Marcus Tullius. *On Old Age and On Friendship*. Trans. Frank O. Copley. Ann Arbor, Mich.: University of Michigan, 1967. 874 C56oc

Dickson, Paul, ed. *Toasts: The Quasi-Definitive, All-Occasion, Time-Tested Collection of 1,500 of the Best Blessings, Sentiments, Curses, Graces, And Toasts*. NY: Crown, 1991. 801 D5

Great Speeches of the 20th Century. Santa Monica, Calif.: Rhino, 1991. 815.8 G78 (Audiocassettes)

Paschen, Elise and Rebekah Presson Mosby, eds. *Poetry Speaks: Hear Great Poets Read Their Work from Tennyson to Plath*. Naperville, Ill.: Sourcebooks, 2001. 811 P745 (Includes 3 CDs narrated by Charles Osgood)

Platz, Mabel. *Anthology of Public Speeches*. “The Greek, Roman, Patristic, Mediaeval [sic], Reformation, French Revolutionary, British, American, World War, period[s].” NY: H.W. Wilson, 1940. 808.5 P71

Safire, William, ed. *Lend Me Your Ears: Great Speeches In History*. NY: Norton, 1992. 808.85 L56

Saum, Steven Boyd, ed. *Each A Mighty Voice: A Century of Speeches from The Commonwealth Club of California*. Berkeley, Calif.: Heyday Books, 2004. 815 E11

Twain, Mark. Ed. Charles Neider. *Plymouth Rock and the Pilgrims and Other Salutary Platform Opinions*. New York: Harper & Row, 1984. 815 T969

Vital Speeches of the Day: The Best Thought of the Best Minds on Current National Questions. NY: The City News (Periodical)

Wills, Gary. *Lincoln at Gettysburg: The Words that Remade America*. NY: Simon & Schuster, 1992. 973.7 W7393

Mark André Singer, Reference/Instruction Librarian

REFERENCE LIBRARIAN, ANSWER THYSELF

The problem with pondering life's mysteries on weekends is that I usually have to wait until the start of a new workweek to satisfy my curiosity. Sure, I could call one of my colleagues at the reference desk on Saturday (assuming that I was not at the reference desk myself), but it seems to be cheating to load my imponderables on my coworkers when I can just as easily look up the answer myself come Monday. For example:

I am not a coffee drinker; coffee tastes like puffed wheat to me, and who wants to drink puffed wheat? However, I *adore* chocolate-covered coffee beans and chocolate-covered espresso beans. But what is the difference between coffee and espresso beans?

To answer this trivia question, I first searched the library's reference collection. *The Oxford Companion to Food* (641.03 D252) had an extensive entry on coffee, but the espresso bean did not have its own listing. Next, I tried *The Cook's Dictionary and Culinary Reference: A Comprehensive, Definitive Guide to Cooking and Food* (641.03 B289). Here I had partial success; although the three-page essay on coffee said nothing about its relationship to espresso, there was a separate listing for espresso. Espresso, I learned, was a kind of coffee made in a special machine. But if espresso was a kind of coffee, why could I find chocolate-covered *espresso* beans in stores? Shouldn't there only be chocolate-covered *coffee* beans for sale? Was I a victim of a clever marketing ploy?

Perhaps something in the library's circulating collection could tell me. To that end, I opened up the slightly older (1976) book called *The Coffee Book: A Connoisseur's Guide to Gourmet Coffee* (641.6 S96). Finally I found my answer in a discourse about coffee roasts:

There are several coffees in which the roast itself dictates the flavor, and the inherent taste characteristics of the bean are less important. . . [t]hese traditional dark roasts, all of European origin, are achieved by roasting the beans to the verge of charring.

Aha! The "espresso bean" *was* the same thing as a coffee bean—in a way. Was there any specific kind of coffee bean roasted to transform it into an espresso bean? "As a rule," answers *The Coffee Book*, "[P]remium beans are not used for dark roasts since their delicate values would be sacrificed to no particular avail."

If confronted with two beans, however, would I be able to tell the difference between the unroasted coffee bean and its metamorphosed cousin, the espresso bean? *The Coffee Book* had an answer for this, too. Espresso beans, says the book, "...are dark and completely covered with a shiny coat of oil."

Or, sometimes, with dark chocolate.

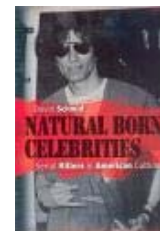
Erika Schmidt, Reference/Cataloging Librarian



BOOK REVIEW

Natural Born Celebrities: Serial Killers in American Culture, by David Schmid 364.152 S348

This book is more scholarly in tone than those we typically purchase but the title caught my attention right away. David Schmid is a member of the Association of Law, Culture and the Humanities and an associate professor of English at SUNY Buffalo. He earned his PhD in the Modern Thought and Literature program at Stanford in 1995, and these chapters read like separate papers presented at scholarly presentations—and they very well may have been, a conclusion I came to after reading the curriculum vitae on his web site. This does not mean they are unreadable! He presents a wide range of well-documented evidence to support his ideas and maintains an historical framework throughout.



What is it about serial killers that catapults them into public attention? Celebrity status, exorbitant media attention? What is it about murder that sells newspapers, books, and television advertising time? Schmid does not provide an easy answer to these questions, but offers compelling reasons why violence leads to fame in contemporary culture.

The book consists of two sections. The first is a history of serial murder. Schmid writes at length about Jack the Ripper and other notable figures and segues into the role the FBI has taken on as the “ultimate source of expertise” (p.67), thus giving the Bureau celebrity status as media attention grows. The heart of the book is part two: “Serial Murder in American Popular Culture.” He has written one chapter on the role Hollywood plays in creating celebrities from serial killers, one chapter on true-crime narratives, and one chapter on the “demonization of queerness,” or, “blaming-the-victim” in homosexual murders. (p.226)

Conferring celebrity status on criminal behavior has both economic and psychological dimensions. Jack the Ripper, notorious in London since 1888, is a huge tourist “industry” today. When in London, you can book a tour of his sites for under \$11.00 per person and buy souvenirs: one example of what Schmid calls the “murderabilia industry.” Puritan ministers in colonial times used public hangings as an opportunity to instruct their faithful, as they attended the execution, on the doctrine of original sin and, thus of the very fine line that separated the criminal from the spectator. (pp.179ff.)

Our circulation statistics prove the popularity of the “true crime” section of the Mechanics’ Library in both print and video formats. We have nearly 900 titles in Dewey Decimal ranges 364 and 365 (crime, criminology and penal institutions), of which over 200 were checked out in the last eighteen months, with an average of six times each. I took a quick look at the use of some of our films named by Schmid and found they also show high circulation: *Silence of the Lambs*, for example, has been borrowed 133 times in the past few years.

This book will be of interest to members who may want to know why serial killers continue to grab our attention—perhaps even in spite of ourselves!

Sharon Miller, Assistant to the Director/Reference Librarian

VIDEO REVIEW

Frank Miller's *Sin City* (2005)



For some people, it's hard to accept the idea of the graphic novel, with its roots in the comic book, as a serious art form. It is surprising to learn that many big budget, non-superhero Hollywood films are based upon graphic novels. Some examples are *The Road to Perdition* and *A History of Violence*, both featuring weighty adult subject matter. Given their ponderous themes, one would at first assume they were based on traditional novels. However, these films are actually based on graphic novels with motifs that are representative of what is being produced in the format. If a reader examines some of these works, he will often find serious themes and outstanding illustrations. However, no matter how serious these graphic novels are, many Americans still think they are meant for a juvenile audience. To these people, a serious story told in captioned cartoon panels can seem a bit pretentious when compared to traditional comic strips.

Sin City, a movie based on a series of graphic novels by Frank Miller, gets around the problem of the graphic novel's inherent pomposity. The film manages to be as bombastic and world weary as classic noir pulp fiction, but still faintly comical and self-deprecating. The secret lies in the completely computer-generated environment in which the characters move and the over-the-top, hard-boiled delivery of the dialogue and voiceover narration. The dark city environment, which resembles Batman's Gotham City, is both real and unreal. The viewer knows the scenery is manufactured, but is not distracted by poor digitization. It is one of the best uses of computer graphics that the cinema has come up with yet.



The film is photographed in black and white, with flashes of color added here and there. It consists of three linked stories, all of which take place in the sleazy, corrupt community of Basin City, or "Sin City" for short. Some of the characters from the other stories appear briefly in each self-contained episode, giving the trilogy some cohesion. The featured story, which stars Bruce Willis, is about a tough old police detective who shoots a killer-rapist to save an innocent young girl. Because the rapist is the son of a powerful politician, Willis is framed for the killer's crimes and sent to prison. This story ends with Willis's ultimate revenge. The other two stories are similarly sordid and executed in the same flamboyant film noir style.

Like Miller's comic, the movie is very brutal. Though the savagery is fairly cartoonlike, it is still quite intense. Viewers who are offended by violence should probably skip this one. However, if the viewer can accept *Sin City's* excesses, he will find it an immensely entertaining cinematic experience. There is plenty to delight the eye and the stories move at a lightning pace. This graphic novel adaptation remains unashamedly true to its comic book roots and is all the better for it.

Bill Schubert, Cataloging Librarian

Norris, Frank; Pizer, Donald, ed. *McTeague: a story of San Francisco: authoritative text, contexts, criticism* (c1997; originally published 1899)
 Noyes, Katia *Crashing America*
 O'Brian, Patrick *The Catalans*
 Parker, Michael *If you want me to stay*
 Rushdie, Salman *Shalimar the Clown*
 Saunders, George *The brief and frightening reign of Phil*
 Shafak, Elif *The saint of incipient insanities*
 Smith, Zadie *On beauty*
 Themerson, Stefan *Hobson's Island*
 Tusset, Pablo *The best thing that can happen to a croissant*
 Wilson, Christopher P. *Cotton*

Espionage & Intrigue

Walters, Guy *The traitor*

Historical Fiction

Darnton, John *The Darwin conspiracy*
 Doctorow, E. L. *The March* (Sherman's March through the Carolinas)
 Estrada, Alfredo José *Welcome to Havana, Señor Hemingway*
 Goldberg, Myla *Wickett's remedy*
 Mazzucco, Malenia G. *Vita*
 Phillips, Caryl *Dancing in the dark*
 Shi Shuqing *City of the queen: a novel of colonial Hong Kong*

Mystery & Suspense

Bannister, Jo *Breaking faith*
The best American mystery stories. 2005 ed. B563
 Billingham, Mark *The burning girl*
 Blake, Victoria *Bloodless shadow*
 Brown, Sandra *Chill factor*
 Cannon, Taffy *Paradise lost: a novel of suspense*
 Clark, Clare *The great stink* Connelly, Michael *The Lincoln lawyer*
 Dams, Jeanne M. *Crimson snow: a Hilda Johansson mystery*
 Hill, Reginald *The stranger house*
 Keizer, Gregg *Midnight plague*
 Konrath, Joe *Whiskey sour: a Jack Daniels mystery*
 McCall Smith, Alexander *Friends, lovers, chocolate*
 Morrell, David *Creepers*
 Mosley, Walter *Cinnamon kiss*
 Nabb, Magdalen *The innocent*
 Posadas, Carmen *The last resort*
 Preston, Douglas *Tyrannosaur Canyon*
 Rusch, Sheldon *For Edgar*

Scoppettone, Sandra *This dame for hire*
 Spiegelman, Peter *Death's little helpers*
 Vachss, Andrew *Two trains running*
 Winspear, Jacqueline *Pardonable lies: a Maisie Dobbs novel*

Science Fiction & Fantasy

Blumlein, Michael *The healer*
The fair folk, edited by Marvin Kaye F163*
 Gaiman, Neil *Anansi boys*
 Grimwood, Jon Courtenay *Effendi: the second arabesk*
 Monette, Sarah *Mélusine*
 Plascencia, Salvador *The people of paper*
 Shepard, Lucius *The jaguar hunter**
 Simmons, Dan *Children of the night**
 Simmons, Dan *Fires of Eden**
 Simmons, Dan *Summer of night**
 Stross, Charles *Accelerando*

Short Stories

The best American short stories. 2005 ed. B56
 Clarke, Brock *Carrying the torch*
 Li, Yiyun *A thousand years of good prayers*
Love stories for the rest of us, edited by Genie D. Chipps and Bill Henderson (c1995) L896*
 Novakovich, Josip *Infidelities: stories of war and lust*
 Rahman, Imad *I dream of microwaves*



NONFICTION

Applied Sciences

Far wheels: a railroad safari, by C. S. Small (c1959) 385 S635
Golden rails, by William W. Kratville (c1965) 385.0973 K91*
Steam, steel & limiteds, by William W. Kratville; edited by George Barth and Arthur D. Dubin (c1967) 385.22 K91*
Tools: a tool-by-tool guide to choosing and using 150 home essentials, by Steve Dodds 621.9 D64

Arts

The American porch: an informal history of an informal place, by Michael Dolan (c2002) 721.84 D659*
Antonín Dvořák: letters and reminiscences, by Otakar Sourek (c1954) 780.92 D988*

The art of the American musical: conversations with the creators, edited by Jackson R. Bryer and Richard A. Davison 782.14 A784

Beethoven: the universal composer, by Edmund Morris 780.92 B415mo

The complete annotated Grateful Dead lyrics: the collected lyrics by Robert Hunter and John Barlow: lyrics to all original songs, with selected traditional and cover songs, edited by Alan Trist and David Dodd 782.421 C737

Da Capo best music writing. 2005 ed. 781.64 D11

The devil's horn: the story of the saxophone, from noisy novelty to king of cool, by Michael Segell 788.7 S454

The essence of line: French drawings from Ingres to Degas, by Jay McKean Fisher, et al. 741.944 E78

Feiffer's marriage manual, by Jules Feiffer (c1967) 741.5 F297m (Cartoons)*

Greta Garbo: a cinematic legacy, by Mark A. Vieira 792.092 G21vi

Hank Ketcham's complete Dennis the Menace, edited by Gary Groth 741.5 K43

How to be like Walt, by Pat Williams with Jim Denney 791.4 D61wi (Walt Disney)

Inside Bruegel: the play of images in Children's games, by Edward Snow (c1997) 750.92 B88s*

Japonisme: cultural crossings between Japan and the West, by Lionel Lambourne 709.52 L225

Jean Hélicon, translated by Trista Selous, Judith Hayward, and Simon Knight 750.92 H475

The lost one: a life of Peter Lorre, by Stephen D. Youngkin 792.092 L876y

Mozart in the jungle: sex, drugs, and classical music, by Blair Tindall 781.68 T588

New art city, by Jed Perl 700.9747 P452 (New York City)

The New Yorker cartoon album, 1975-1985 (c1985) 741.5 N53n*

The Persian album, 1400-1600: from dispersal to collection, by David J. Roxburgh 709.55 R887

Tango: the art history of love, by Robert Farris Thompson 793.3 T47



Biography & Genealogy

Burning fence: a Western memoir of fatherhood, by Craig Lesley 92 L632

Gannibal: the Moor of Petersburg, by Hugh Barnes 92 G198

Grant and Sherman: the friendship that won the Civil War, by Charles Bracelen Flood 973.73 G763

The highly civilized man: Richard Burton and the Victorian world, by Dane Kennedy 92 B974

I, Wabenzi: a souvenir, by Rafi Zabor 92 Z12 (Vol. 1: Aporia)

Life interrupted: the unfinished monologue, by Spalding Gray 92 G782

Love, Amy: the selected letters of Amy Clampitt, edited by Willard Spiegelman 92 C58

Mark Twain: a life, by Ron Powers 92 T969po

Melville: his world and work, by Andrew Delbanco 92 M531d

Michener: a writer's journey, by Stephen J. May 92 M623m

What remains: a memoir of fate, friendship, and love, by Carole Radziwill 92 R1329



Books & Reading, Publishing, Journalism, & Library Science

The best American nonrequired reading. 2005 ed. 814.8 B561

Censored. 2006 ed. 323.445 J54 (Journalism)

Collaborative electronic resource management: from acquisitions to assessment, by Joan E. Conger 025.174 C749

The World on Sunday: graphic art in Joseph Pulitzer's newspaper (1898-1911), by Nicholson Baker and Margaret Brentano 071 B168

Business & Management, Investment & Employment

The power of the purse: how smart businesses are adapting to the world's most important consumers—women, by Fara Warner 658.834 W28

Raising less corn, more hell: the case for the independent farm and against industrial food, by George Pyle 338.1 P99

The 17 indisputable laws of teamwork: embrace them and empower your team, by John C. Maxwell 658.4 M465

The Trader Joe's adventure: turning a unique approach to business into a retail and cultural phenomenon, by Len Lewis 381.456 L67

Unsustainable: how economic dogma is destroying American prosperity, by Eamonn Fingleton 338.4767 F49

What goes up: the uncensored history of modern Wall Street as told by the bankers, brokers, CEOs, and scoundrels who made it, by Eric J. Weiner 332.6 W423

Description & Travel

- Beauty tips from Moose Jaw: travels in search of Canada*, by Will Ferguson 917.1 F35
- The best American travel writing*. 2005 ed. 910 B561
- Black Virgin Mountain: a return to Vietnam*, by Larry Heinemann 959.7 H468
- The city of falling angels*, by John Berendt 945.31 B48 (Venice)
- Fodor's France*. 2006 ed. 914.4 F65
- Fodor's Great Britain*. 2006 ed. 914.2 F65
- Fodor's New England*. 2006 ed. 917.4 F65
- Fodor's San Francisco*. 2006 ed. 917.946 F65s
- Francesco's Venice*, by Francesco da Mosto; photographs by John Parker 945.31 D111
- Frommer's Montréal & Quebec City*. 2005 ed. 917.142 F93*
- Frommer's portable Venice*. 2005 ed. 914.53 F93p
- Himalaya*, by Michael Palin; photographs by Basil Pao 915.49 P162
- A Polish son in the motherland: an American's journey home*, by Leonard Kniffel 914.38 K69
- Rick Steves' best of Europe*. 2006 ed. 914 S84b
- Schlepping through the Alps: my search for Austria's Jewish past with its last wandering shepherd*, by Sam Apple 305.8 A648
- Terra Antarctica: looking into the emptiest continent*, by William L. Fox 919.89 F79
- Time out Sydney*. 2005 ed. 919.44 T583
- Tony Hillerman's Navajoland: hideouts, haunts, and havens in the Joe Leaphorn and Jim Chee mysteries*, by Laurance D. Linford 917.9 L754
- Walking Dickensian London: twenty-five original walks through London's Victorian quarters*, by Richard Jones 914.21 J78
- Walking Dublin: twenty-four original walks in and around Dublin*, by Pat Liddy 914.183 L71
- Walking Shakespeare's London: 20 original walks in and around London*, by Nicholas Robins 914.21 R657

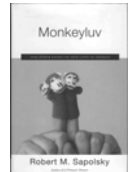
Domestic Arts & Skills

- The best American recipes: the year's top picks from books, magazines, newspapers, and the Internet*. 2005-2006 ed. 641.5973 B56
- The Gaia book of organic gardening*, by Charlie Ryrie and Cindy Engel 635.987 R995
- The house plant expert: book two*, by D. G. Hessayon 635.965 H586
- Organizing for your brain type: finding your own solution to managing time, paper, and stuff*, by Lanna Nakone 640 N16

The SMART parenting revolution: a powerful new approach to unleashing your child's potential, by Dawna Markova 649.5 M34

Health & Medicine

- A disease apart: leprosy in the modern world*, by Tony Gould 616.998 G69
- Forget the facelift: turn back the clock with Dr. Day's revolutionary four-step program for ageless skin*, by Doris J. Day and Sondra Forsyth 646.7 D273
- The lean body promise: burn away fat and release the leaner, stronger body inside you*, by Lee Labrada 613.7 L126
- Monkeyluv: and other essays on our lives as animals*, by Robert M. Sapolsky 612 S24
- On the sea of memory: a journey from forgetting to remembering*, by Jonathan Cott 362.19 C84



History

- The age of anxiety: McCarthyism to terrorism*, by Haynes Johnson 973.921 J67
- Churchill and America*, by Martin Gilbert 941.084 C5632
- A crack in the edge of the world: America and the great California earthquake of 1906*, by Simon Winchester 979.461 W759
- Curse of the Narrows: the Halifax disaster of 1917*, by Laura M. Mac Donald 971.622 M135
- Israel on the Appomattox: a southern experiment in Black freedom from the 1790s through the Civil War*, by Melvin Patrick Ely 975.563 E52
- The last expedition: Stanley's mad journey through the Congo*, by Daniel Liebowitz and Charles Pearson 916.7 S788
- Postwar: a history of Europe since 1945*, by Tony Judt 940.55 J93
- San Francisco is burning: the untold story of the 1906 earthquake and fires*, by Dennis Smith 363.37 S64
- Voices on the river: the story of the Mississippi waterways*, by Walter Havighurst 386.3 H388 (Originally published 1964)
- War and peace and war: the life cycles of imperial nations*, by Peter Turchin 909 T93
- ## Language & Literature
- The best American essays*. 2005 ed. 814.8 B56
- The best American poetry*. 2005 ed. 811.08 B56
- Born to slow horses*, by Kamau Brathwaite 811 B819 (Poems)
- Collected poems*, by David Constantine 821 C758

Comma sense: a fundamental guide to punctuation,
by Richard Lederer and John Shore 421 L47

Criticism: the major texts, edited by Walter Jackson
Bate (c1970) 809 C93*

*Crossing into America: the new literature of
immigration*, edited by Louis Mendoza and S.
Shankar 810.8 C951

Deaths & transfigurations: poems, by Paul Mariani
811 M333

The first poets: lives of the ancient Greek poets, by
Michael Schmidt 881.9 S35

Gender studies, by Jeffrey Skinner
811 S628 (Poems)

*Girl sleuth: Nancy Drew and the women
who created her*, by Melanie Rehak
813 R34



Guide to kulchur, by Ezra Pound 818 P877*

Into it, by Lawrence Joseph 811 J83i (Poems)

*Legends of modernity: essays and letters from
occupied Poland, 1942-43*, by Czesław Miłosz
891.85 M66L

Lightning at dinner: poems, by Jim Moore

Mozart and Leadbelly: stories and essays, by Ernest
J. Gaines; edited by Marcia Gaudet and Reggie
Young 818 G142

Party in the Blitz: the English years, by Elias Canetti;
translated by Michael Hofmann 833.9 C221

Quipu, by Arthur Sze 811 S997q

Red shoes: poems, by Honor Moore
811 M8215



The selected poems of Max Jacob, edited
by William Kulik (c1999) 841 J15

*Strange times, my dear: the PEN anthology
of contemporary Iranian literature*, edited by
Nahid Mozaffari; poetry editor, Ahmad Karimi
Hakkak 891.5 S897

Summer doorways: a memoir, by W. S. Merwin
811 M576su

Thirteen ways of looking at the novel, by Jane Smiley
813 S641

*Wild ducks flying backward: the short writings of
Tom Robbins* 818 R636

The year of magical thinking, by Joan Didion
813 D55

Law

America's Constitution: a biography, by Akhil Reed
Amar 342.73 A485

*Conquest by law: how the discovery of America
dispossessed indigenous peoples of their lands*, by
Lindsay G. Robertson 346.7304 R65

*History of the Yale Law School: the tercentennial
lectures*, edited by Anthony T. Kronman
340 H673*

Patriot debates: experts debate the USA Patriot Act,
edited by Stewart A. Baker and John Kavanagh
345.7302 P314

*Storming the court: how a band of Yale law students
sued the President—and won*, by Brandt Goldstein
342.7308 G64

*Tulia: race, cocaine, and corruption in a small Texas
town*, by Nate Blakeslee 345.764 B63

Philosophy, Psychology, & Religion

*How did I get here?: finding your way to renewed
hope and happiness when life and love take
unexpected turns*, by Barbara De Angelis
158.1 D284

The New Testament in modern English, translated by
J. B. Phillips (c1972) 225 B58p*

The philosophical works of Descartes, translated by
Elizabeth S. Haldane and G. R. T. Ross (c1986)
194 D44h*

*The restructuring of American religion: society and
faith since World War II*, by Robert Wuthnow
(c1989) 306.6 W973*

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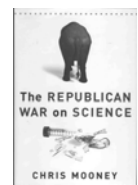
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Jesus, by Demi 232.9 D378

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