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Capitol Hill Books

E-List 89: September Miscellany

Dear friends and colleagues,

Find below twenty-four recently catalogued items, the usual blend of archives, manuscripts, handpress era works, and literature. Highlights include signed monographs from the artists Boscoe Holder, Faith Ringgold, and Betye Saar (nos. 13-16); an early Eric Carle illustration (no. 3); and a signed limited edition of Faulkner's novel *The Wild Palms* which made its way to an Army Library during World War II where it was checked out more than forty times (no. 8). As always, thanks for taking a look!

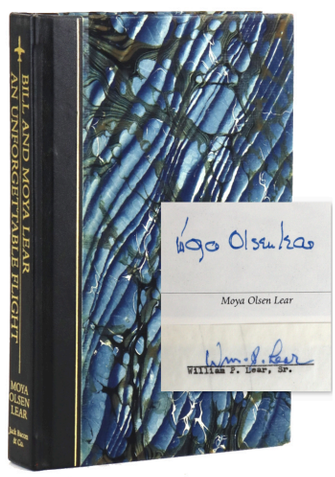
Best,

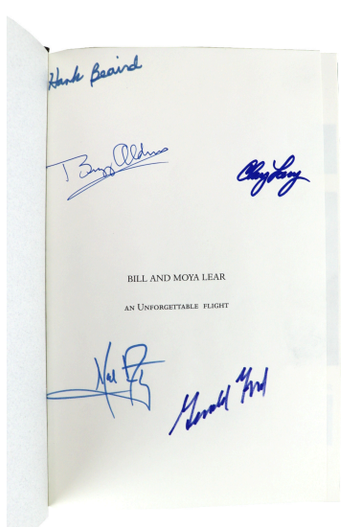
The gang at Capitol Hill Books, ABAA/ILAB

P.S. Check out our latest e-lists here:

E-List 86: Late Summer Miscellany
E-List 87: Secretaries, Stenographers, and Personal Assistants
E-List 88: New Arrivals in Black Studies

Signed by Neil Armstrong and Six Others





1. [Neil Armstrong, Buzz Aldrin, Gerald Ford, Hank Beaird, Clay Long, and William P. Lear] Moya Olsen Lear

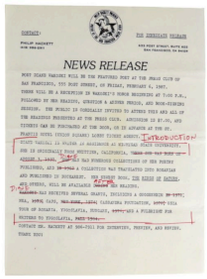
Bill and Moya Lear: An Unforgettable Flight [Limited Lettered Edition, Signed by Neil Armstrong, Buzz Aldrin, Gerald Ford, Hank Beaird, Clay Long, and Bill and Moya Lear]

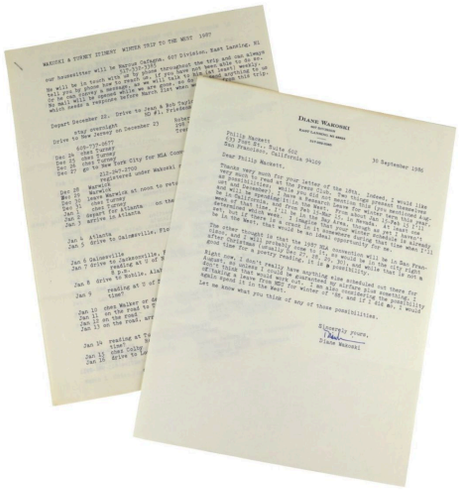
Reno, NV: Jack Bacon and Company, 1996. First Edition, Limited Issue of 26 lettered copies, this being copy E. Octavo; black morocco spine over marbled paper-covered boards ruled and lettered in gilt; illustrated endpapers; 259pp.; black and white photographs. No dust jacket as issued. Mild shelfwear; Near Fine.

Signed at half title by the first two men to walk on the moon, Neil Armstrong and Buzz Aldrin, former President Gerald R. Ford, and test pilots Clay Long and Hank Beaird. Additionally signed on following page by Moya Lear, with a tipped in signature of William P. Lear to same. An impressive and notable gathering of signatures; the lettered edition of this story of Lear Jet is particularly scarce.

Price: $7,500

Correspondence, press releases, drinks napkins





2. Diane Wakoski, Peter Hackett

Small Archive of Material Relating to Wakoski's 1987 Book Tour

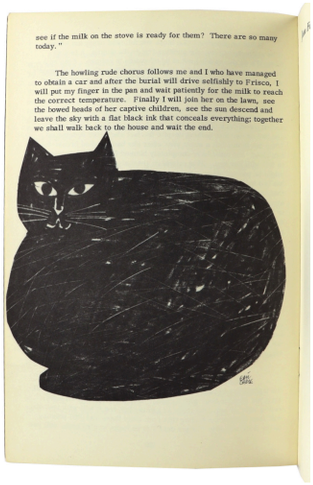
Mostly California, 1985-1987. Archive mostly relating to her late 80s book tour for *Rings of Saturn*. Twenty-two items, a few duplicated. Some toning and creasing throughout. Overall Very Good or better.

Complete inventory: two envelopes addressed to Philip Hackett; SUN / gemini Press press release for *Why My Mother Likes Liberace*; press release for Wakoski's appearance at the San Francisco Press Club (three copies, one with handwritten edits); Press Club poetry series flyer (two copies); poster advertising Wakoski's reading, reception, and book signing at the Press Club (two copies); copy of *The Bay Guardian* that lists Wakoski's appearance; Wakoski and Turney's travel itinerary; Press Club event prospectus; two hand-written pages and one napkin in Hackett's hand; one handwritten letter from an old friend; one typed CV; and three typed letters from Wakoski to Hackett on the poet's personalized stationary.

This archive includes correspondence between Wakoski and Philip Hackett of the San Francisco Press Club, the venue that hosted her reading, reception, and book signing in February 1987. Three letters are typewritten on Wakoski's personal stationary; two are initialed, one is signed with her first name. Materials related to the event include a typed press release with edits in red marker, a Press Club prospectus, and flyers. Several sheets (and one drink napkin) written in what appears to be Hackett's hand. Also present is a typewritten itinerary for Wakoski and her husband's cross-country road trip, including all of her scheduled appearances. We have made one small redaction to a letter in which Wakoski provides her social security number.

Price: $350

Early Eric Carle



see if the milk on the stove is ready for them? There are so many today."

The howling rude chorus follows me and I who have managed to obtain a car and after the burial will drive selfishly to Frisco, I will put my finger in the pan and wait patiently for the milk to reach the correct temperature. Finally I will join her on the lawn, see the bowed heads of her captive children, see the sun descend and leave the sky with a flat black ink that conceals everything; together we shall walk back to the house and wait the end.

3. Edythe Dimond, Marchorie Marshall, Eroc Oatman, Courtney Sweeting [eds.]; Henry Roth, James Koller, Simon Perchik, et al [contribs.]; Eric Carle, Henrietta Stern, et al [illus.]

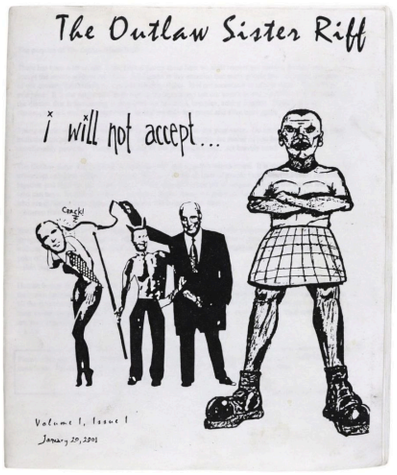
Complete Three Issue Run of Manhattan Review

New York: Eric F. Oatman, 1966-1967. Three side-stapled octavos in pictorial card wrappers (20cm; 20cm; 22cm); 58pp; 64pp; 28,35pp. Final larger issue printed tete-beche. All covers gently scuffed, toned, lightly soiled, and rubbed with bumping to corners. Interiors bright. Very Good and complete three issue run of *Manhattan Review*'s poetry and fiction magazine.

The first issue, Numbah One, includes art by Eric Carle, most famous for his children's book *The Very Hungry Caterpillar*.

Price: $125

"by and for women/girlz/tranniez"



4. Lilly Pritchard, Sharon Barnes, Ban Ban, Nikkiesha N. McLeod [eds.]

The Outlaw Sister Riff - Volume 1, Issue 1 - January 20, 2001

[Washington, DC]: Outlaw Sister Riff, 2001. Small square quarto (21.5cm); printed self-wrappers; 21pp.; unbound as issued. Covers edgeworn with a couple shallow creases at corners and scattered smudging. Additional creasing to a few interior pages along bottom margin. Pages unmarked. Very Good.

Outlaw Sister Riff was "A political zine created by and for women/girlz/tranniez, in response to the government take-over by the Bush administration. It is a forum to express opinions, ideas, and art" [Directory of Women's Media, 2005]. This first issue was published on January 20, 2001, George W. Bush's inauguration day, with collage cover art of Dick Cheney whipping a coquettish Bush over a smirking and devil-horned John Ashcroft, while a stern "Outlaw Sister" stands observing with the text "I will not accept..." The zine's mission statement begins, "There has been a lot of talk in the United States about how we must respect our election process and accept the results without rebellion..." with an urge to "please make art, challenge rules, and live dangerously so that we may feel proud and alive once again." Along with a couple pieces engaging the recent election, other works include a call to reexamine the trial and death sentence of Mumia Abu-Jamal, queer coming-of-age and self-discovery memoirs, an indictment of the Texas education system, poems, and more, many written by the editors, with additional contributions by Barbara Tybwad, Julie Flahive, Alex P. Sage, and Rebecca Walker. Co-founder and editor Nikkie McCleod, a queer/non-binary immigrant from Trinidad & Tobago, continues to work and perform as a writer, artist, and musician, with work more recently appearing on the forum Black Girl Dangerous and the LGBTQ mental health anthology *Headcase* (Oxford: 2019).

OSR published at least one more issue, noted in the zine guide *Trans(in)formation* [Madison: 2004], as well as a 2002 compilation zine, *Invisible*, sprung from "the feeling of invisibility, with poetry and articles about September 11th and its worldwide effects..." [OCLC]. No copies of any *Outlaw Sister Riff* issues found in OCLC at time of writing, with only one copy of *Invisible* held at Columbia.

Price: $200

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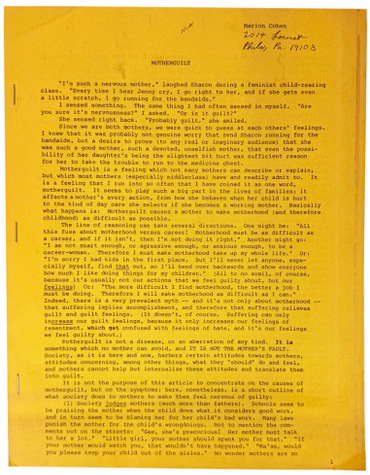
born out of a feminist child-rearing class



Marion Cohen
2019 Lamar
Phila, Pa 19103

MOTHERGUILT

"I'm such a nervous mother," laughed Sharon during a feminist child-rearing class. "Every time I hear Jenny cry, I go right to her, and if she gets even a little scratch, I go running for the bandaids."

I sensed something. The same thing I had often sensed in myself. "Are you sure it's nervousness?" I asked. "Or is it guilt?"

She sensed right back. "Probably guilt," she smiled.

Since we are both mothers, we were quick to guess at each others' feelings. I know that it was probably not genuine worry that send Sharon running for the bandaids, but a desire to prove (to any real or imaginary audience) that she was such a good mother, such a devoted, unselfish mother, that even the possibility of her daughter's being the slightest bit hurt was sufficient reason for her to take the trouble to run to the medicine chest.

Motherguilt is a feeling which not many mothers can describe or explain, but which most mothers (especially middleclass) have and readily admit to. It is a feeling that I run into so often that I have coined it as one word, motherguilt. It seems to play such a big part in the lives of families; it affects a mother's every action, from how she behaves when her child is hurt to the kind of day care she selects if she becomes a working mother. Basically what happens is: Motherguilt causes a mother to make motherhood (and therefore childhood) as difficult as possible.

The line of reasoning can take several directions. One might be: "All this fuss about motherhood versus career! Motherhood must be as difficult as a career, and if it isn't, then I'm not doing it right." Another might go: "I am not smart enough, or aggressive enough, or anxious enough, to be a career-woman. Therefore I must make motherhood take up my whole life." Or: "I'm worry I had kids in the first place. But I'll never let anyone, especially myself, find that out, so I'll bend over backwards and show everyone how much I like doing things for my children." (All to no avail, of course, because it's usually not our actions that we feel guilty about, but our feelings). Or: "The more difficult I find motherhood, the better a job I must be doing. Therefore I will make motherhood as difficult as I can." Underlying this is a very prevalent myth -- and it's not only about motherhood -- that suffering implies goodness and virtue. Suffering relieves guilt and guilt feelings... (It doesn't, of course. Suffering can only increase our guilt feelings, because it only increases our feelings of resentment, which get confused with feelings of hate, and it's our feelings we feel guilty about.)

Motherguilt is not a disease, or an aberration of any kind. It is something which no mother can avoid, and IT IS NOT THE MOTHER'S FAULT. Society, as it is here and now, fashions certain attitudes towards mothers, attitudes concerning, among other things, what they "should" do and feel, and mothers cannot help but internalize these attitudes and translate them into guilt.

It is not the purpose of this article to concentrate on the causes of motherguilt, but on the symptoms; here, nonetheless, is a short outline of what society does to mothers to make them feel nervous of guilty.

(1) Society judges mothers (much more than fathers). Schools seem to be praising the mother when the child does what it considers good work, and in turn seem to be blaming her for her child's bad work. Many laws punish the mother for the child's wrongdoings. Not to mention the comments out on the streets: "Gee, she's precocious! Her mother must talk to her a lot." "Little girl, your mother should spank you for that." "If your mother would watch you, that wouldn't have happened." "Ma'am, would you please keep your child out of the sizzle." No wonder mothers are on

5. Marion Cohen

Motherguilt

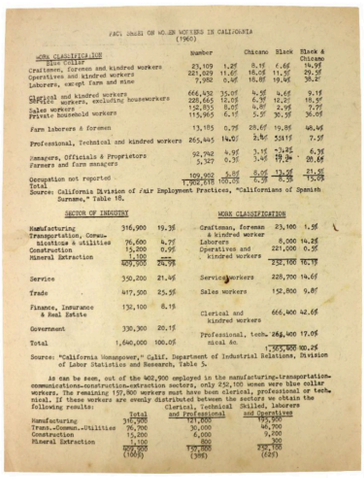
Philadelphia, PA: Marion Cohen, [1980]. Presumed First Edition. Quarto; stapled self-wrappers; 13pp.; text printed from typescript. Moderate wear and dust-soil, else Very Good and sound, the author's address added in pen to front cover.

Possibly unrecorded pamphlet or handout produced by the American poet and mathematician, an essay on the concept of "motherguilt" that came to Cohen while attending a "feminist child-rearing class."

No copies in the trade or separately catalogued in OCLC as of September 2026.

Price: $150

Blue collar v. white collar



FACT SHEET ON WOMEN WORKERS IN CALIFORNIA
(1960)

WORK CLASSIFICATION	Number		Chicano	Black	Black & Chicano
BLUE COLLAR					
Craftsmen, foremen and kindred workers	23,109	1.2%	8.1%	6.6%	14.9%
Operatives and kindred workers	221,029	11.6%	18.0%	11.5%	29.5%
Laborers, except farm and mine	7,982	0.4%	18.8%	19.4%	38.2%
WHITE COLLAR					
Clerical and kindred workers	666,432	35.0%	4.5%	4.6%	9.1%
Service workers, excluding houseworkers	228,665	12.0%	6.3%	12.2%	18.5%
Sales workers	152,835	8.0%	4.8%	2.5%	7.3%
Private Household workers	115,965	6.1%	5.5%	30.5%	36.0%
Farm laborers & foremen	13,185	0.7%	28.6%	19.8%	48.4%
Professional, Technical and kindred workers	265,445	14.0%	2.8%	5.1%	7.9%
Managers, Officials & Proprietors	92,942	4.9%	3.1%	3.2%	6.3%
Farmers and farm managers	5,527	0.3%	3.4%	17.2%	20.6%
Occupation not reported	109,952	5.8%	8.0%	13.4%	21.4%
Total	1,902,818	100.0%	7.3%	8.3%	15.6%

Source: California Division of Fair Employment Practices, "Californians of Spanish Surname," Table 18.

SECTOR OF INDUSTRY			MORK CLASSIFICATION		
Manufacturing	316,900	19.3%	Craftsman, foreman & kindred worker	23,100	1.5%
Transportation, Communications & utilities	76,600	4.7%	Laborers	8,000	14.2%
Construction	15,200	0.9%	Operatives and kindred workers	221,000	0.5%
Mineral Extraction	1,100	.1%		232,100	16.1%
	409,800	24.9%			
Service	350,200	21.4%	Service workers	228,700	14.6%
Trade	417,500	25.5%	Sales workers	152,800	9.8%
Finance, Insurance & Real Estate	132,100	8.1%	Clerical and kindred workers	666,400	42.6%
Government	330,300	20.1%	Professional, technical 4n	264,400	17.0%
Total	1,640,000	100.0%		1,565,800	100.2%

Source: "California Womanpower," Calif. Department of Industrial Relations, Division of Labor Statistics and Research, Table 3.

As can be seen, out of the 402,900 employed in the manufacturing-transportation-communications-construction-extraction sectors, only 232,100 women were blue collar workers. The remaining 137,800 workers must have been clerical, professional or technical. If these workers are evenly distributed between the sectors we obtain the following results:

	Total	Clerical, Technical and Professional	Skilled, laborers and Operatives
Manufacturing	316,900	121,000	195,900
Trans.-Commun.-Utilities	76,700	30,000	46,700
Construction	15,200	6,000	9,200
Mineral Extraction	1,100	800	300
	409,900	137,800	272,100
	(100%)	(34%)	(66%)

6. [California - Women in the Workplace]

Fact Sheet on Women Workers in California

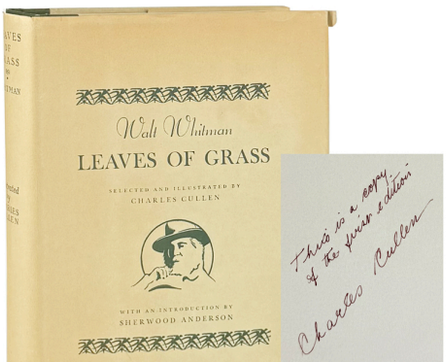
California: s.i., ca. 1970. Mimeographed broadsheet (28x21.5cm). Toned with a few instances of smudging and soiling. Faint fold lines. Very Good.

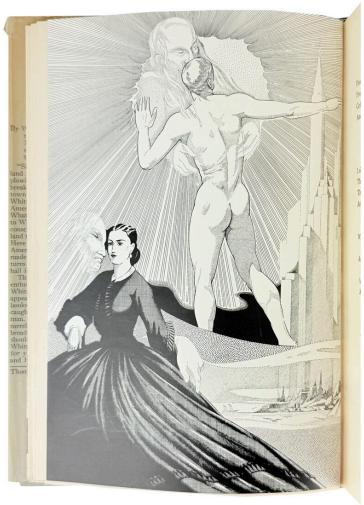
Unrecorded fact sheet with demographic information about female laborers in California during the 1960s. Compiled using information collected by the state's Division of Fair Employment Practices, Department of Industrial Relations, and the US Department of Commerce. Sections are further divided by industry, race, and type of work performed.

Not separately catalogued in OCLC as of September 2026.

Price: $75

"all may not like it"





7. Walt Whitman; Charles Cullen [ed. & illus.]; Sherwood Anderson [intro.]

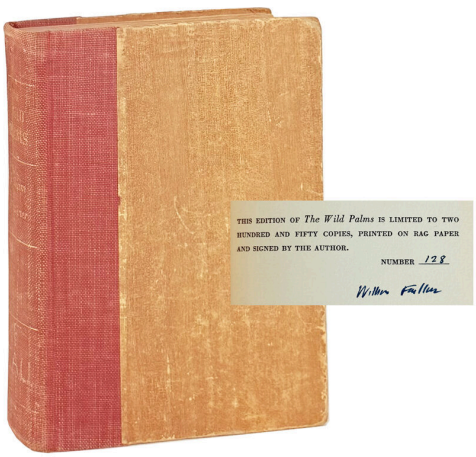
Leaves of Grass [Signed by the Illustrator]

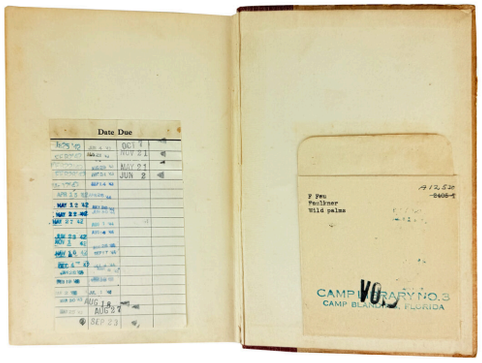
New York: Thomas Y. Crowell Company, 1933. First Thus. Octavo (24.5cm); publisher's two-toned cloth in grey pictorial dust jacket retaining original price ($3.50), housed in original matching lidded box; xvii,[1],308pp.; frontispiece, nineteen leaves of black and white plates (collated complete). A few small chips to jacket margins, box toned and a bit rubbed with old tape repair to a few margins; a Near Fine copy in Very Good examples of the rare jacket and box. Inscribed and signed on front free endpaper, "This is a copy of the first edition / Charles Cullen."

Splendid and uncommon illustrated edition of *Leaves of Grass*, compiled by the Whitman devotee Charles Cullen, whose illustrations both embrace the homoeroticism of the original poetry while also giving something of a futuristic flavor to the 19th century masterpiece. One contemporary reviewer timidly anticipates that "all may not like it" (*Omaha World Herald*, Oct. 22, 1933).

Price: $350

Ex-Army Library copy, borrowed more than 40 times during World War II





8. William Faulkner

The Wild Palms [Limited Edition, Signed]

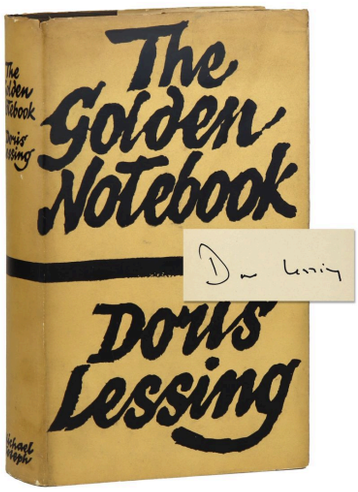
New York: Random House, 1939. First Edition, Limited to 250 signed copies printed on rag paper of which this is no. 128. Octavo (21cm); publisher's maroon cloth over wood-grained paper-covered boards, gilt-lettered spine; [6],339pp. Ex-Army Library at Camp Blanding, Florida, with extensive interior markings and "Void" rubberstamps to textblock edges, margins heavily rubbed and worn, spine gilt faded, front hinge reinforced with old tape. A Good copy only. Signed by the author on limitation page at head of volume.

Though arguably a shame to have a Faulkner signed limitation run through any library system, this copy notable for the number of times it was borrowed from the Camp Blanding Library no. 3 by men serving during World War II: 41 times between January 1942 and June 1946.

Brodsky & Hamblin 472; Petersen A20.2a

Price: $850

Signed by the Nobel laureate



9. Doris Lessing

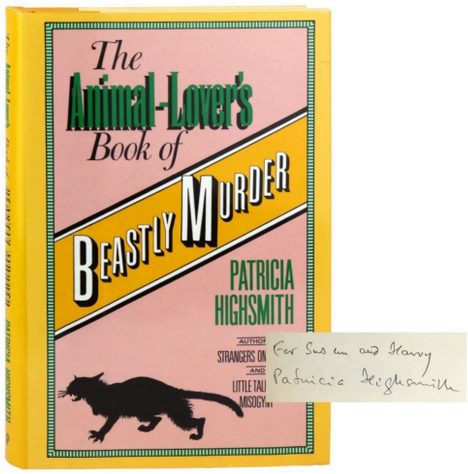
The Golden Notebook [Signed]

London: Michael Joseph, 1962. First Edition. Octavo (22cm); publisher's dark brown cloth in typographic dust jacket with 30s net price intact; 567,[1]pp. Jacket shows a short closed tear at bottom rear and another along top corner fold, with shallow chips at a couple fold ends and some general toning / smudging to surface and down spine. Boards square, with a small blended inkstain to rear along spine and a touch of fading along edges. Light toning to endpapers and half title. Binding sound and pages unmarked. Very Good and sound overall.

Signed by the author without inscription on full title.

Price: $2,500

Inscribed and signed by the curmudgeon



10. Patricia Highsmith

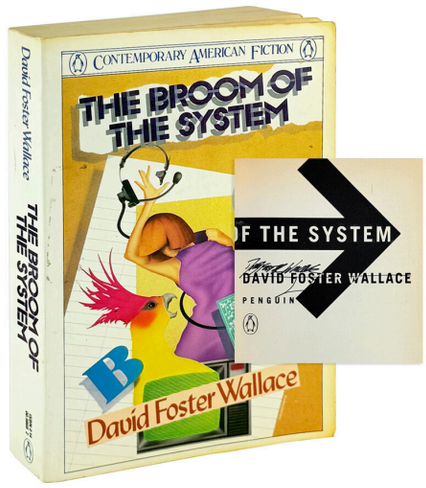
The Animal-Lover's Book of Beastly Murder [Inscribed and Signed]

New York: Penzler Books, 1986. First US Trade Edition with full number line. Octavo; publisher's cloth-backed boards in unclipped pictorial dust jacket; [8],227pp. Just a hint of edge wear else a Fine example. Inscribed and signed on half title page, "For Susan and Harry / Patricia Highsmith."

Collection of thirteen macabre tales "featuring murder, violence, and sadism" in which the protagonist is not man but beast. Copies of the trade edition quite uncommon signed by the notoriously difficult author.

Price: $450

The author's debut novel, signed



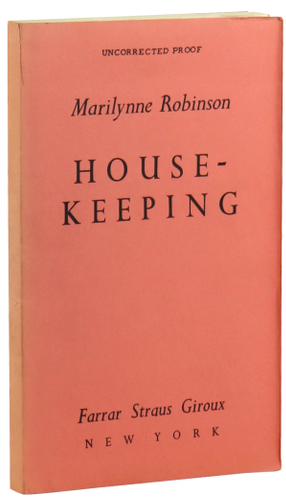
11. David Foster Wallace

The Broom of the System [Signed]

New York: Penguin, 1987. First Edition, wrapper issue, published simultaneously with the Viking hardcover. Octavo; illustrated wraps; 467pp. Mild shelfwear and toning; a few smudges; slight curling to corners; binding sound and pages unmarked; a Very Good copy of Wallace's debut novel. Signed by the author without inscription at title page.

Price: $1,000

Rare proof copy of the author's debut novel



12. Marilynne Robinson

Housekeeping [Uncorrected Proof Copy]

New York: Farrar Straus Giroux, 1980. Uncorrected Proof. Octavo (21cm); publisher's salmon wraps with black lettering; 194pp. Wrappers curled at fore-edge with closed split along top inch of upper spine edge, spine lightly sunned, binding sound. Textblock and endsheets lightly toned; interior pages clean. A Very Good or better copy of this proof of Robinson's first novel.

Price: $500

Uncommon monograph of the Trinidad & Tobago artist

13. Geoffrey MacLean; Geoffrey Holder [foreword]

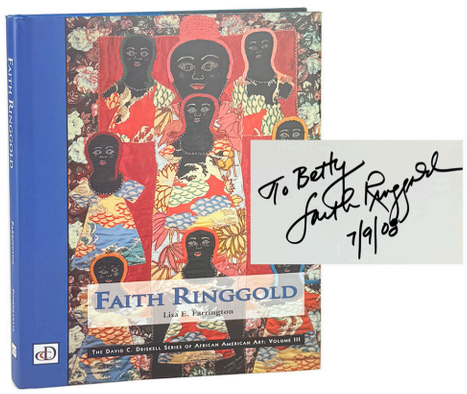
Boscoe Holder [Inscribed and Signed by Boscoe Holder]

Port of Spain, Trinidad, West Indies: MacLean Publishing Limited, 1994. First Edition, Cloth Issue. Quarto (27.5cm); publisher's cloth in white pictorial dust jacket; [10],110pp.; halftone and full color illus. throughout. Dust jacket soiled, especially upper panel; overall a Fine copy in Very Good jacket. Inscribed and signed on front flyleaf, "Best wishes Sandra / Boscoe / 13/12/93."

Quite uncommon art monograph on the life and works of the Trinidad and Tobago artist Boscoe Holder (1921-2007), with a short foreword by his brother the dancer, artist, and Tony Award-winning director Geoffrey Holder.

Price: $250

Signed by the late artist



14. [Faith Ringgold] Lisa E. Farrington

Faith Ringgold: The David C. Driskell Series of African American Art, Volume III [Inscribed and Signed by Ringgold]

San Francisco: Pomegranate, 2004. First Edition with full number line. Quarto (28cm); publisher's cloth in unclipped pictorial dust jacket; x,116pp.; halftone and full color illus. throughout. Spine a bit cocked and corners bumped else a Very Good and sound example. Inscribed and signed on title page, "To Betty / Faith Ringgold / 7/9/08."

Art monograph featuring the work of the multitalented Black artist Faith Ringgold (1930-2024), known for her works in oils, collages, and, most famously, narrative quilts. Uncommon signed.

Price: $250

"recasting and changing these racially derisive images into an invasive metaphor for black power"

15. Jane H. Carpenter and Betye Saar; David C. Driskell [foreword]

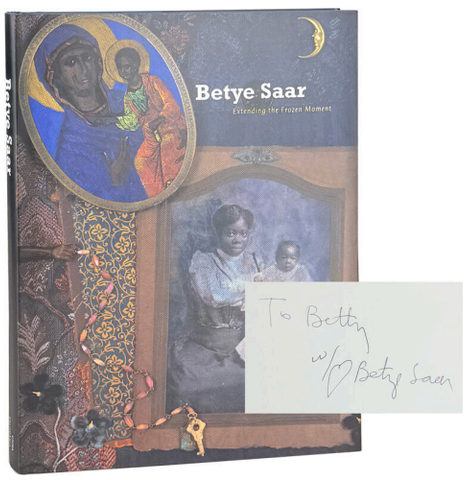
Betye Saar: The David C. Driskell Series of African American Art, Vol. II [Signed by Saar and Driskell]

San Francisco, CA: Pomegranate, 2003. First Edition with full number line. Quarto (28.5cm); publisher's cloth in unclipped pictorial dust jacket; x,116pp.; halftone and full color illus. throughout. Light wear to jacket margins, else a Near Fine copy in Very Good jacket. Inscribed and signed on title page, "To Betty w/ [heart] Betye Saar / 2007." Additionally signed by David C. Driskell.

Wonderful art monograph of the late "premier assemblage artist" Betye Saar (1926-2026). "Visiting the racial stereotypes of white artists and illustrators of the past and recasting and changing these racially derisive images into an invasive metaphor for black power is one of the acts of empowerment that Saar has successfully accomplished within the boundaries of cultural subversion" (from Driskell's foreword, p. vi).

Price: $650

Also inscribed and signed by the late artist



16. Betye Saar; James Christen Seward et al [essays]; Sean M. Ulmer and Katharine Derosier Weiss [contrs.]

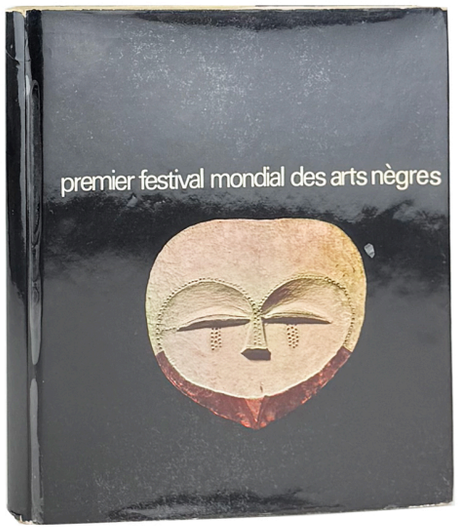
Betye Saar: Extending the Frozen Moment [Inscribed and Signed by Saar]

Ann Arbor, MI / Berkeley, CA: University of Michigan Museum of Art / University of California Press, 2005. First Edition with full number line. Quarto (31cm); publisher's boards in pictorial dust jacket; 176pp.; full color illus. throughout. Small bump at top edge of rear board, else a Near Fine example. Inscribed and signed on half title page, "To Betty / w/ [heart] / Betye Saar."

Splendid exhibition catalog for this solo show of the late Black artist Betye Saar (1926-2026), best known for her assemblage and installation art—"I'll Bend But I Will Not Break": a chained ironing board superimposed with a 19th century illustration of a slave ship; or "The Band at The Libya," a photo of a band performing at The Libya Harlem restaurant affixed to an old violin.

Price: $650

Showcasing the inaugural festival



17. [World Festival of Negro Arts]

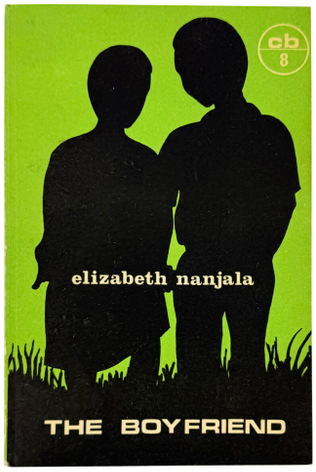
Premier Festival Mondial des Arts Negres

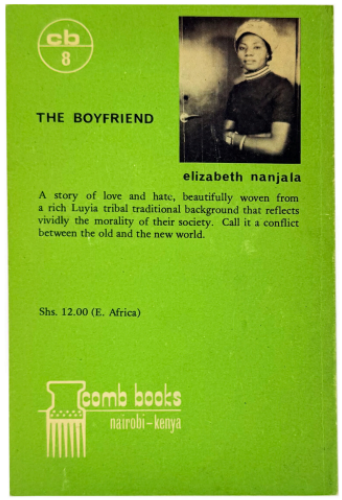
Paris: Bouchet-Lakara, 1967. First Edition. Square quarto (25cm); publisher's cloth in glossy black photo-illustrated dust jacket; 155pp.; full color tipped in frontispiece and nineteen plates (collated complete), halftone photographs throughout text. Dust jacket a bit rubbed and worn at margins with brief bubbling of lamination, creasing and shallow dog-earing to frontispiece and a few tipped in plates, else a Very Good and sound example. Text entirely in French.

Scarce catalog published in the wake of the first World Festival of Negro Arts, held in Dakar in 1966 to showcase Black art, dance, theater, film, and literature.

Price: $850

"woven from a rich Luyia tribal traditional background"





18. Elizabeth Nanjala

The Boyfriend

Nairobi, Kenya: Comb Books, 1976. First Edition. 12mo (17.5cm); publisher's stiff pictorial wrappers; 140pp. Covers slightly rubbed; previous owner's bookplate to verso of front cover; Very Good or better.

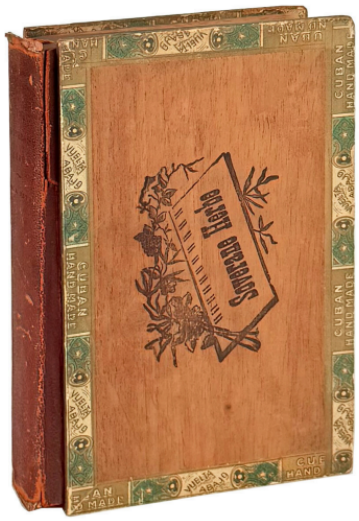
One of the more sedate titles published by David Maillu's publishing house, Comb Books. As the rear cover explains, *The Boyfriend* is "a story of love and hate, beautifully woven from a rich Luyia tribal traditional background that reflects vividly the morality of their society. Call it a conflict between the old and the new world."

The publisher Maillu was known for issuing works where "prostitutes, layabouts, the unfaithful and drunks feature largely and sex is explicit." His books were banned in Tanzania but he was philosophical about the matter, declaring, "I am not in a position to know whether my books are bad or not, but I would assume that if they are bad, they would have made me bad" (Zell, Bundy, & Coulon, *A New Reader's Guide to African Literature* (1983), pp. 194 & 412).

We find no copies of Nanjala's work in retail at time of this writing.

Price: $150

Cuban cigar-box binding



19. W.A. Penn

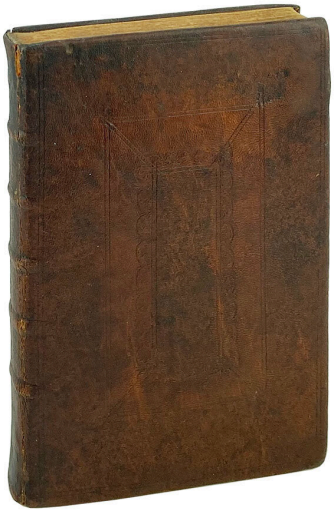
The Soverane Herbe: A History of Tobacco

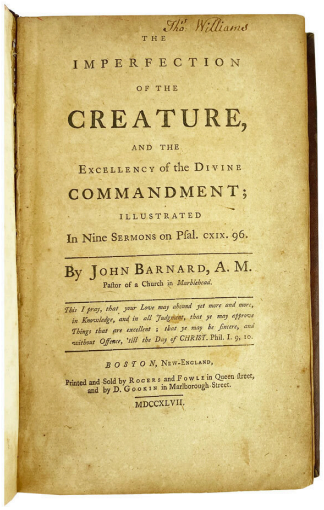
London: Grant Richards, 1902. Second Edition. Octavo (20.5cm); contemporary bespoke binding, sheep spine over boards made using a repurposed wooden Cuban cigar box; vi,[4],326pp.; frontispiece, three leaves of plates (collated complete). Boards worn with cigar paper label starting to chip along edges, spine leather dried and darkened and front joint quite tender; About Very Good, internally clean and sound.

Quite a clever subject-specific binding to accompany this popular history of tobacco—its cultivation, its global spread, and its modern manufacture. Entire chapters are devoted to specific modes of consumption, including pipes, cigars, and cigarettes. Concludes with a chapter on the hygiene of smoking, noting that there is barely any nicotine in tobacco and what little there is does not get inhaled. "The assertion that tobacco shortens life and stunts physique is equally groundless" (p. 304).

Price: $650

In contemporary binding





Thos. Williams

THE

IMPERFECTION

OF THE

CREATURE,

AND THE

EXCELLENCY of the DIVINE

COMMANDMENT;

ILLUSTRATED

In Nine SERMONS on Psal. CXIX. 96.

By JOHN BARNARD, A. M.

Pastor of a Church in *Marblehead*.

This I pray, that your Love may abound yet more and more, in Knowledge, and in all Judgment, that ye may approve Things that are excellent; that ye may be sincere, and without Offence, 'till the Day of CHRIST. Phil. I. 9, 10.

BOSTON, NEW-ENGLAND,

Printed and Sold by ROGERS and FOWLE in Queen street, and by D. GOOKIN in Marlborough-Street.

MDCCXLVII.

20. John Barnard

The Imperfection of the Creature, and the excellency of the divine commandment; illustrated in nine sermons on Psal. CXIX. 96

Boston: Printed and Sold by Rogers and Fowle in Queen street, and by D. Gookin in Marlborough-Street, 1747. First Edition. Octavo (21.5cm.); full contemporary Cambridge-style calf, unadorned spine in six compartments; [8],248pp. (A4 B-Q8 R4, collated and complete). Light wear to leather extremities, faint surface stretches to rear board, endpapers foxed, contemporary ownership signature at head of title page, 20th century ownership rubberstamp to front pastedown, else a Very Good copy in attractive early binding. Errata listed on [A4] recto, "The Author's Absence from the Press [having] occasioned some Errors which need correcting."

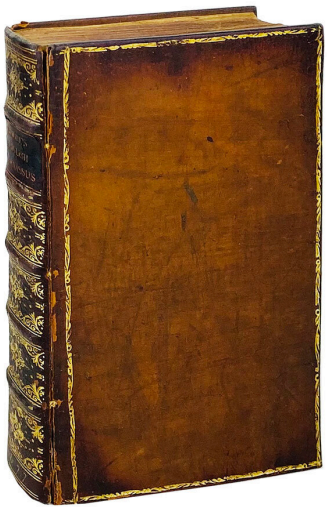
Popular collection of sermons by the colorful Old Light congregationalist minister John Barnard (1681-1770), who spent much of the 1740s writing and publishing prodigiously in order to stem the influence of the New Lights:

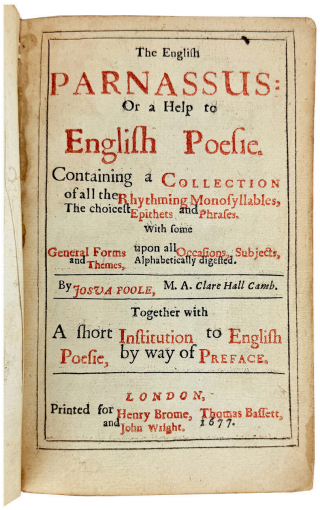
"Since therefore the Commandment of GOD is so exceeding broad, as to reach to us in all our Capacities, and Relations, and Designs to better us, as rational Creatures, to render our Lives comfortable to us here, and to make us compleatly happy hereafter, then it must needs be the truest Wisdom in us, thus to be religious" (p. 193).

ESTC W20493; Evans 5905

Price: $500

"Delicious, vermilion, blushing, juicy, many-kernell'd"





The English

PARNASSUS:

Or a Help to

English Poesie.

Containing a COLLECTION of all the Rhythming Monosyllables, The choicest Epithets and Phrases.

With some General Forms and upon all Occasions, Subjects, Themes, Alphabetically digested.

By JOSUA POOLE, M. A. *Clare Hall Camb.*

Together with

A short Institution to English Poesie, by way of PREFACE.

LONDON,

Printed for Henry Brome, Thomas Bassett, and John Wright. 1677.

21. Joshua Poole

The English Parnassus: Or, a Help to English Poesie. Containing a Collection of all the Rhythming Monosyllables, the choicest Epithets and Phrases. With some General Forms upon all Occasions, Subjects, and Themes, Alphabetically digested

London: Henry Brome, Thomas Bassett, and John Wright, 1677. Second Edition. Small octavo; contemporary gilt-tooled calf, elaborately gilt-tooled spine in six compartments, all edges stained red, supplied endpapers; [32],639,[1]pp.; A8 a8 B-2S8 (collated complete); engraved frontispiece printed on leaf [A1], title page printed in red and black. Boards sympathetically reattached though hairline crack along joints remain, extremities a bit scuffed and rather darkened, 20th-century bookseller description and attractive ownership ex libris to front pastedown, else a Very Good copy overall.

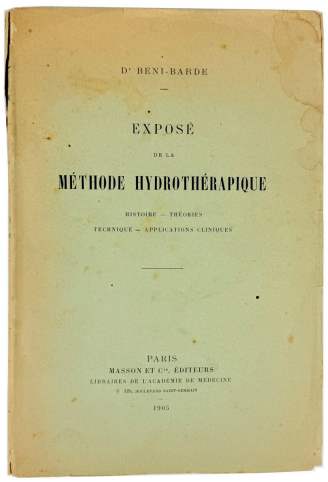
First published in 1657, Joshua Poole's *Parnassus* provided the young poet (a student, based on the charming frontispiece) with a thesaurus-like dictionary of poetic terms. Struggling to describe a pomegranate? Poole suggests "Delicious, vermilion, blushing, juicy, many-kernell'd." Of special interest are the manuscript additions made in an early hand.

The work is preceded by a useful "Alphabet of monosylables [sic]" and a list of "Books principally made use of in the compiling of this Work," though referring to "Comedies and Tragedies, Many," is rather vague.

ESTC R18752; Wing P2815

Price: $950

With the author's manuscript draft of an original lecture



Dr BENI-BARDE

EXPOSÉ

DE LA

MÉTHODE HYDROTHÉRAPIQUE

HISTOIRE — THÉORIES

TECHNIQUE — APPLICATIONS CLINIQUES

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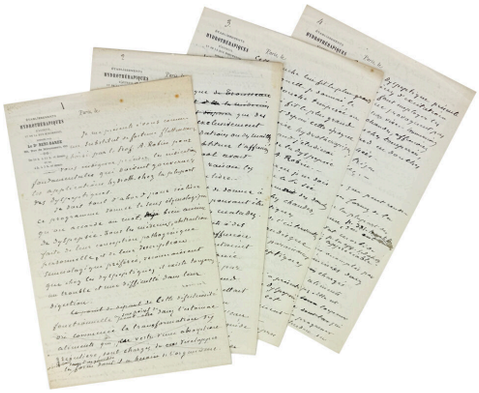
MASSON ET Cie, ÉDITEURS

LIBRAIRES DE L'ACADÉMIE DE MÉDECINE

120, BOULEVARD SAINT-GERMAIN

1905



22. Dr. Beni-Barde [Joseph-Marie-Alfred]

Exposé de la méthode hydrothérapique: Histoire, théories, technique, applications cliniques [Together with] Sixteen-page manuscript draft for a lecture by Beni-Barde

Paris: Masson et Cie., 1905. First Edition. Large octavo; original buff printed wrappers; [4],xv, [1],454pp. A bit of faint dampstaining along top edge and some soil spots, cracking to spine paper at crown without loss, else a Very Good, sound copy.

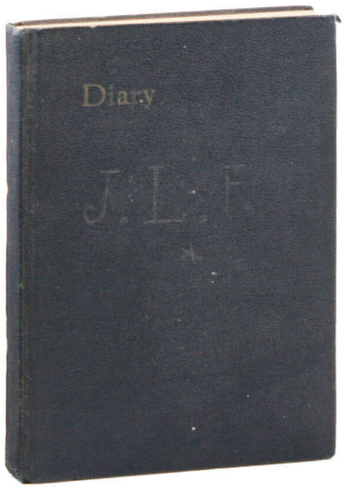
Likely the author's copy with a sixteen-page manuscript rough draft of a lecture on the effects of hydrotherapy on dyspepsia. Manuscript comprised of four bifolium sheets with the letterhead of the Établissements Hydrothérapiques d'Auteuil et de la rue Miromesnil, under the direction of Beni-Barde, 63, rue de Miromesnil, "De 10 h à 11 h. et demie et de 4 h. à 5 h. et demie."

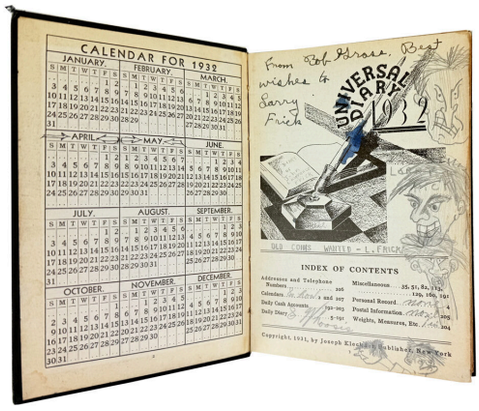
One of the author's many exhaustive studies of the myriad forms of hydrotherapy, published at the height of its popularity as a treatment for most ailments. Beni-Barde was the leading pioneer in hydrotherapic studies, using patient research made first at Bellevue from 1860 to 1865 and later at the Auteuil establishment, which he directed full-time until 1880. In 1876 he founded the establishment referred to (along with that in Auteuil) on the letterhead, in Paris.

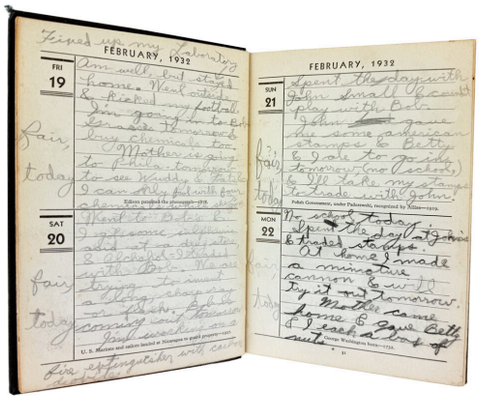
OCLC locates two copies in the US as of August 2026 at Stanford and the NLM.

Price: $450

Chemistry experiments, Horatio Alger stories, and Frankenstein at the movies







23. John Lawrence (Larry) Frick

Manuscript Diary for the Year 1932

York, PA: 1932. Small octavo (17cm.); black cloth, "Diary" lettered in gilt; to upper cover; 206pp., filled to completion. Cloth a bit dusty, the youthful owner's faint pencil ownership initials on upper cover and in ink on textblock fore-edge. Still, given its heavy use, Very Good and sound.

Gift inscription from Bob Grass on front leaf to future cartoonist and commercial artist John Lawrence Frick (1918-2007). Frick was 13 going on 14 in 1932, living with his mother in York, Pennsylvania, his father having died six years earlier. Clearly at the time of his keeping this diary, which is dotted with already masterful drawings, Frick's great love was experimental chemistry. However, by the time he entered high school in August he was already being assigned to do the cover art of the high school newspaper. The first half of the year is filled with notes on his chemistry experiments: "January 1: Stayed up lated last night & made noise on a tin tub...I bought some sulphuric acid & bismuth for my Laboratory"; "January 3: Moved my laboratory into my room...I lit a 10¢ flare, & burned my leg & a big hole into the floor. I tried to dig the ashes out, & covered the place with a rug. I'm scared! Mother hasn't found it out. (My room smells)." Larry would eventually fill the hole with silly putty, only to be found out by Mother a few days later.

More significantly is the day-to-day portrait of white middle-class boyhood during the Great Depression, the days filled with collecting stamps and coins ("Harvey Smith had 2 teeth pulled today & I gave him an English cent to sooth him"), playing baseball and football, going for drives, eating ice cream sodas, seeing *Frankenstein* at the movie theater, and reading Horatio Alger rags-to-riches novels. Only one leaf redacted, on January 14, when Frick "got balled out from Miss Frank because on the blackboard I wrote my name 'Frickenstein,' after the movie."

Price: $150

Award-winning racism

24. George Mellen

How Musa-Shiya the Shirtmaker Broke into Print

[Honolulu, HI]: [George Mellen], 1923. Second Edition. 12mo (17cm); publisher's yellow pictorial staplebound card wrappers; 18,[14]pp.; illus. Accompanied by mimeographed New Year's greetings as well as the original mailing envelope postally used and addressed to a Capt. Robert W. Nix, Jr. stationed at Schofield Barracks, Oahu. Wrappers very lightly toned and soiled, envelope toned and a bit worn, else Very Good and sound.

Compilation of popular newspaper advertisements from the Honolulu-based clothing store Musa-shiya the Shirtmaker, employing racist tropes, slurs, and caricatures leveled against the Asian-American community. The creator of the character George Mellen was awarded first prize for the best specialty shop advertisement three times in a row (see the *Honolulu Star Bulletin*, June 23, 1927).

Price: $300

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