

Friends of the Flora Lamson
Hewlett Library
Graduate Theological Union

Series in Sacred Texts

An evening with
John Pairman Brown on the topic
What Makes a Text Sacred

Thursday, February 25, 1993
7:30 p.m.

Richard S. Dinner Board Room
Graduate Theological Union

"What Makes a Text Sacred?"

John Pairman Brown

For Friends of the GTU Library, February 25, 1993

I want to express my appreciation to the Friends of the GTU Library, and to Mary Williams our Librarian, for letting me have these beautiful books in a study for two weeks just to look at! I hope you'll share that appreciation when you get to look at them afterwards close up. I just wish we had a rare-book room where they could be always available. On behalf of the Friends I also want to thank the Badè Library of Pacific School of Religion for the loan of two books; and likewise the Law Library of the University of California at Berkeley. When I'm through there will be some time for questions of general interest. Then we'll have refreshments in the lounge; I'm asking for food and drink to stay in there, so as not to spill anything on the books. Those who finish quickly will have more time to talk with me and the Library staff about the display. You haven't got to take notes because afterwards I'll have copies of what I'm saying and a catalogue. So relax, listen, look.

"What makes a text sacred?" That's the question I was asked to discuss. I have several answers. One is circular: a sacred text is one that people of insight look to for wisdom. How do we recognize people of insight? Above all, by their choice of sacred texts! The second answer remains in the question mode: a sacred text is one that asks obvious questions, or, occasionally, suggests answers. Third: a sacred text sees life as a journey, discusses the right way or path to take. "Two roads diverged in a wood..."

The Graduate Theological Union has a broad constituency, and I've cast my net broadly in the books I've laid out here. They're one person's selections. Each of you can think of obvious texts I've overlooked; or criticize some of these as being self-styled claimants to sacred status that didn't make the grade. I won't necessarily disagree with you on either point.

I've divided our lightning survey in three parts. First, a few books of India and Iran more distant from our tradition; these are working editions. Second we'll look at sacred books of Judaism, Christianity, and Islam. For most I've laid out actual photo-facsimiles of manuscripts in Hebrew, Greek, Latin, Aramaic, Arabic. Those are the big books in the middle--our most precious holdings. Third, a dozen newer texts by women and men from medieval Europe to 20th century America. Just that summary shows how many areas I've left out. We could spend an hour with profit talking about each book. Or a lifetime. You might decide to come back to the library another day, look at one of these books again; or check one out, Friends get a library card.

So first, Iran and India. I begin with Zarathustra the prophet of Iran. He lived before 600 BC, we don't know when; but he was a real man--not the person Nietzsche invented. We have his actual words, still a puzzle--only a prophet could have produced such complicated grammar. In Exhibit 1 we have the best edition by Insler; in Exhibit 2 the original Avestan in native script, still preserved by his followers, the Parsis of Bombay. Once Zarathustra breaks through to full clarity and begins the human pilgrimage for

truth by asking the fundamental question (Yasna 44):

This I ask Thee. Tell me truly, Lord. Who in the beginning was the father of truth during the creation? Which one did fix the course of the sun and of the stars? Through whom does the moon wax now, wane later? These things indeed and others I wish to know, Wise One.

Actually the answer is hidden in the questions: for "Lord" is Ahura and "Wise One" is Mazda, so the answer is "Ahura Mazda," the Wise Lord. But we can put in our own answer or let the questions stand.

Now an anonymous work from India: the Bhagavad-Gita, "the Song of the Exalted One," inserted in the epic Mahabharata. Exhibit 3 is a pocket edition from India with Sanskrit and English facing; Exhibit 4 the commentary by Zaehner. Arjuna the hero facing battle meets Krishna the embodiment of divinity and asks him a lot of questions. Thus (chapter 5) "Renounce all works": such is the course you recommend: and then again you say "Perform them." Which one is the better of the two? Tell me this in clear, decisive words." Krishna tells him a lot, including the final secret (Chapter 18): "And now again give ear to this my highest Word, of all the most mysterious: 'I love you well.' Therefore will I tell you your salvation. Bear me in mind, love me...so will you come to me, I promise you truly, for you are dear to me." "I love you well": an echo of Buddha, perhaps even of Christ, for the Gita might be as late as our era, and Christianity was early established on the Malabar coast. But the Gita stands in its own right.

That brings us to Gautama the Buddha; an historical figure of the sixth century BC, almost lost in the mists of legend. It is hard to recover his exact words; typically, most Buddhists aren't concerned to. The loveliest work of Buddhism isn't attributed to him at all. Exhibit 5 is an edition of the Dhammapada, "the path of Dharma or Righteousness," a poem in Pali of uncertain date. The editor is S. Radhakrishnan, long the President of India; as a parlor game I like to match up American sacred texts with American Presidents as commentators. The poem builds its own title into a question, "Who shall investigate the well-taught Dhammapada, the Path of Righteousness, even as an expert garland-maker would pluck flowers?" Jesus says (Matt 21:32) that John Baptist came in "the path of righteousness," and only the publicans and harlots believed him; this sounds like an echo of India. Anyway the Dhammapada defines what it means to walk on that path. One answer that we've heard elsewhere comes right at the beginning, "Hatreds never cease by hatred in this world. By love alone they cease. This is an ancient law."

In the second part of our survey, coming to the facsimiles, Exhibit 6 is the most precious of all. The Aleppo Codex is the authoritative manuscript of the Hebrew Bible, with the vowels and accents as recorded by Aaron ben Asher of the 10th century of our era. It was long in the synagogue of Aleppo; after many leaves were lost it ended in Jerusalem, where the facsimile was made in 1968. We can read the Hebrew Bible today only because the Jewish community down through millennia has preserved it. What shall I say about it in two minutes? Here are some of the questions it asks (Isaiah 40:12-14):

Who has measured the waters in the hollow of his hand
and marked off the heavens with a span,
enclosed the dust of the earth in a measure
and weighed the mountains in scales?

...Who has directed the Spirit of the Lord
 ...and who taught him the path of justice?

Morton Smith first noted the beautiful parallel with the words of Zarathustra, and concluded that the Hebrew idea of creation owed something to Iranian thought. Notice also the parallel to the Dhammapada in "path of justice."

The wisdom of the Hebrew Bible is codified in the enormous literature of the Talmud, above all in its first component the Mishna and the beautiful tractate *Avoth*, the Sayings of the Fathers. *Exhibit 7*, kindly loaned by the Law Library of the University of California at Berkeley, is a facsimile in 2 volumes of the only Mishna manuscript, from a Kaufmann collection, which marks the pronunciation. Mostly the Rabbis are nervous about us their students, for they no sooner ask a question than they answer it. So Rabbi Judah the compiler asks (II.1) "What is the straight way that one should choose?," and then answers, "Any way which is a honor to the one who does it, that is, which is a honor to the doer in the sight of humankind." But Hillel trusts us with three enigmatic unanswered questions (I.14): one merely pragmatic, "If I am not for myself, who is for me?"; one wholly altruistic, "And when I am only for myself, what am I?"; and one of highest urgency, "And if not now, when?"

Now a series of manuscripts of the New Testament, and mostly of the Gospels: our pride and joy. The first is the oldest, as a book the most modest in format. *Exhibit 8* is Papyrus Bodmer XIV and XV, now in Geneva, with most of Luke and half of John in Greek; it came from an Egyptian monastery, written in the early third century of our era. Actually this is my copy, the GTU one is over at Badè. The best pages are almost like a printed book, those who have had any Greek at all will enjoy reading the beginning of John's Gospel. Jesus is the questioner *par excellence*. Some of his questions telegraph a NO answer: "Do they bring in a lamp to put it under a bushel?"; "Can a blind man lead a blind man?"; "Do men gather grapes from thorns, or figs from thistles?" Some telegraph YES: "Is not life more than food, and the body more than clothing?"; "If God so clothes the grass of the field, will he not much more clothe you?" He knows that we know the answers.

Exhibit 9 is one of the two oldest books in the world: a facsimile of the New Testament part of the Vatican codex of the Greek Bible; it was written in the 4th century of our era with 3 columns per page, and probably came over from Constantinople. The letters once were re-inked, but its actual text is the best of any New Testament manuscript. The other book of equal age is the Medici codex of Vergil, also of the 4th century and in the Vatican; there is a facsimile over at Bancroft Library, complete down to every detail of the binding. The New Testament and Vergil! --the crowns of the Greek and Roman worlds. Our facsimile is the first one in color; it was made in 1968 for participants in the Second Vatican Council, this copy was kindly loaned by the Badè Library. Matthew's Gospel (7:13-14) attributes to Jesus a particularly austere--I might almost say, Catholic--version of a double Way: "Enter by the narrow gate; for the gate is wide and the way is easy, that leads to destruction, and those who enter by it are many. For the gate is narrow and the way is hard, that leads to life, and those who find it are few."

Exhibit 10 is one of the GTU's very own special treasures: a facsimile of the Codex Sinaiticus of the New Testament in the British Museum. The Old

Testament came out in the same format in 1922. This sumptuous manuscript with its four columns per page was found in the 19th century at St Catherine's Monastery on Mount Sinai. Tischendorf took it to the city then and now called St Petersburg until the British Government bought it. You may ask, Why so many facsimiles? Wouldn't a printed edition do? Or just a translation? We do actually have a type-facsimile of the Codex Vaticanus, but it's full of mistakes, and you can't separate all the correctors' hands. And as for translations, as the English language and political correctness veer and shift, you yourselves know how often new versions come out, each with more publicity and a shorter shelf-life than its predecessor. That's what the Graduate Theological Union Library is here for: to preserve the originals of our sacred texts; to provide chairs for the scholars who are their custodians; and to teach perhaps one ministerial candidate out of fifty how to read them. Every dollar that goes to PG&E for climate control in our vault, every dollar for the overworked circulation staff, is a direct contribution to preserving the spiritual patrimony of the race.

Exhibit 11 is unique: a bilingual manuscript of Gospels and Acts, with Latin and Greek on facing pages, of the 5th century, now in Cambridge, England. The scribe was not very literate, but preserved a highly variant text. I want to say something about the Latin translations of the New Testament. Although its original text is in Greek, it's about life under the Roman Empire, and its dramatis personae is full of Roman citizens--starting with St Paul. When Paul got into all that trouble in Jerusalem, Luke writes (Acts 22:26 RSV) "When the centurion heard that, he went to the tribune." From Caesar's Gallic War we remember correctly that the Roman army had centurions and tribunes. That translation comes from the Latin: the Greek just has "ruler of a hundred" and "ruler of a thousand." So a paradox: the Latin translation of the New Testament goes back behind the Greek and restores the true original names of Roman institutions for which the Greek only provides a paraphrase. We need both languages.

And one more too. **Exhibit 12** (in my own frayed copy, ours is at Badè) is an old retranslation of the Gospels into the Palestinian dialect of Aramaic--Jesus' own language. It rests on MSS found by two adventurous British ladies of a century ago, Agnes Smith Lewis and Margaret Dunlop Gibson. Even if Jesus knew enough Greek to understand Pilate's questions without an interpreter, everybody the language Mary taught him was Palestinian Aramaic. Mark quotes bits of it, Ephphatha, "Let your ears be opened"; Talitha cumi, "Young girl, arise,"; Abba, "Father." In this so-called Palestinian Syriac lectionary we have as close as possible a retroversion of Jesus' words into his own language. Scholars debate, I personally think some oral memory of his actual words hung on in Palestine and is occasionally recorded here.

Now for two Irish Latin manuscripts of the Gospels. Nobody will doubt why we have facsimiles of these. Besides the intrinsic interest of their texts, they're the supreme monuments of Keltic art. **Exhibit 13** is a facsimile of the Lindisfarne Gospels in the British Museum. (The GTU computer wrongly calls it Old English...) **Exhibit 14**, our most sumptuous book, three volumes in white pigskin, is a complete facsimile of the great treasure of Trinity College, Dublin, the Book of Kells. (The covers need a little glueing.) It was here at the De Young some years ago in the Irish exhibit. (There is a

complete color facsimile hidden away in the vault at Bancroft which would have cost us seven grand.) This copy came to us from Alma College, with a lovely hand-written dedication. Afterwards come up and we'll turn some pages. It was probably written at Iona in the 9th century. I love what Sir Edward Sullivan says about it: "its weird and commanding beauty; its subdued and goldless coloring; the baffling intricacy of its fearless designs; the clean, unwavering sweep of rounded spiral; the creeping undulations of serpentine forms that writhe in artistic profusion through the mazes of its decorations..." As near as possible the page with the Chi-Rho monogram of Christ contains the entire universe--a theological point is being made. On computer screens you often see the newly discovered Mandelbrot set, the most complex object in mathematics and the most simply defined (**Exhibit 15**); beside the Book of Kells, we have a clear case of nature imitating art.

Skipping back to the Middle East, we have a nice working edition of the Quran (**Exhibit 16**), with the Arabic and a facing English translation by a convert to Islam, wonderfully named Marmaduke Pickthall. Muhammad addresses some rather ironical questions to his opponents. "Or were they created out of nothing? Or did they create the heavens and the earth? Or do they own the treasures of your Lord? Or have they any stairway into heaven?"

Our medieval illuminated MSS are continued by **Exhibit 17**, an elegant codex of the Jewish philosopher Moses Maimonides. Note the miniature of naked Adam and Eve--the prohibition in the Ten Commandments of making a likeness of anything in earth, above it or beneath it was inoperative in this tradition.

Now the third part of our quick survey: sacred texts by women and men from the Middle Ages to the 20th century. **Exhibit 18** is special; it's being worn out by our diligent seekers after wisdom, I think we should get another set and call that one rare. It's the Latin of Hildegard of Bingen (12th century German) in 2 volumes, together with color reproductions of her visions. I thought you'd like her picture of the universe. The original codex with pictures was probably done under her supervision; it was lost in the Allied bombing of Dresden in World War II, but not before the plates had been lovingly copied by the hand of artistic sisters. It's those copies that are reproduced here. Hildegard was an original, inventing as many words as our own Mary Daly, beginning with her title *Scivias* "Know the Ways." **Exhibit 19** is a modern translation, the first ever. I love these covers in the Classics of Western Spirituality. Hildegard puts some German into her Latin: "A pilgrim, where am I? In the shadow of death. And in what path am I journeying? In the path of error. Ach, from whence did I come here? And what comforter shall I seek in this captivity?"

Now a series of writers in English, beginning with the first English woman prose writer, Julian of Norwich, 14th century--or rather speaker, for the MSS call her "a simple creature that cowde no letter." **Exhibit 20** (if it's come back to circulation) is a critical edition of the Middle English as she dictated it. It's a shame that all current editions, including the **Exhibit 21** (its elegant cover isn't holding up well under use), modernize her beautiful language; it's easier than Chaucer and more important. She has the big advantage over Hildegard of using her mother tongue, not a masculine Latin. She has a vision of her Lord and asks him questions:

He shewed me a little thing, the quantity of a hazel-nut, in the palm of my hand; and it was as round as a ball. I looked thereupon with eye of my understanding, and thought What may this be? And it was answered generally thus, It is all that is made. [Scientific American won't tell you what shape the cosmos is, but Julian knew.] I marvelled how it might last, for methought it might suddenly have fallen to naught for little. And I was answered in my understanding, It lasteth, and ever shall, for that God loveth it. And so All-thing hath the Being by the love of God.

There is the basis of the hope we all share that the planet will survive! I could go on reading from Julian all night, but I will just add this,

Synne is behovabil [necessary], but al shal be wel & al shal be wel & al manner of thyng shal be wele.

An Anglican descendant of Julian is Thomas Traherne (Exhibit 22) of the 17th century, whose Centuries were lost until 1908. His book is a celebration of Felicity and a psalm to the universe, his questions express no doubt.

Will you see the infancy of this sublime and celestial greatness?... Certainly Adam in Paradise had not more sweet and curious apprehensions of the world, than I when I was a child.... The corn was orient and immortal wheat, which never should be reaped, nor was ever sown. I thought it had stood from everlasting to everlasting. The dust and stones of the street were as precious as gold; the gates were at first the end of the world.... Boys and girls tumbling in the street, and playing, were moving jewels. I knew not that they were born or should die.

Now a series of British working-class writers drawing insight from some mysterious source. We'll never dig down to the bottom of what was moving in 17th century England. George Fox (Exhibit 23) is a primary witness to that new life, we all need to look at his Journal. He was under great temptations, and his inward sufferings were heavy. "I cried to the Lord, saying, 'Why should I be thus, seeing I was never addicted to commit those evils?' and the Lord answered that it was needful I should have a sense of all conditions, how else should I speak to all conditions..." And as a result:

Now was I come up in spirit through the flaming sword, into the paradise of God. All things were new; and all the creation gave another smell unto me than before, beyond what words can utter. I knew nothing but pureness, and innocency, and righteousness.... The creation was opened to me; and it was shewed me how all things had their names given them according to their nature and virtue.

John Bunyan came out of nearly the same background as Fox, but ended up in a more somber belief. Unlike Fox he created no new society; but Pilgrim's Progress has been translated into many languages, and poor people naturally resonate to it. It is special in having a woman's sequel, the pilgrimage of Christiana. Exhibit 24 is a Heritage edition (of the first part only) with Blake's watercolors, the perfect match. I thought you'd like to see Christian knocking at the Wicket-Gate "Knock and it shall be opened" with its rainbow aura. Later on Christian is joined by Hopeful, and like any itinerant tinkers they trespass on the grounds of the castle of Giant Despair. Christian disingenuously asks "Who could have thought that this path should have led us

out of the way?" They are put in prison, but Christian has a key in his bosom called Promise; "that lock went damnably hard, yet the key did open it." So by hope they escaped from Giant Despair, and "went on, and came to the King's highway, and so were safe, because they were out of his jurisdiction."

Also I wanted to show you our one limited-edition facsimile of Blake's illuminated manuscripts, the Book of Los (Exhibit 25). I wish somebody would give us money to get them all. Blake asks very important questions. In the Songs of Innocence, "Little Lamb, who made thee?"; and in Experience, of the Tyger, "Did he who made the Lamb make thee?" I am particularly addicted to The Marriage of Heaven and Hell.

* Eternity is in love with the productions of time.

* If the doors of perception were cleansed everything would appear to man as it is, infinite.

And finally to America! George Fox made a celebrated tour here, and John Wesley an unfortunate one. From the unlikely seedbed of Massachusetts Puritanism there grew a metaphysical poet, Edward Taylor (d. 1729), whose MS (like Traherne's) did not reappear until our century (Exhibit 26). If he had known Zarathustra we would have said he was borrowing. I do admire the 17th century technology (masculine and feminine) that he assigns to the Maker:

Upon what Base was fixt the Lath, wherein
He turn'd this Globe, and riggall'd it so trim?
Who blew the Bellows of his Furnace Vast?
Or held the Mould wherein the world was Cast?
...Who Lac'de and Fillitted the earth so fine,
With Rivers like green Ribbons Smaragdine?
...Who Spread its Canopy? Or Curtains Spun?
Who in this Bowling Alley bowled the Sun?

Sober John Woolman, an 18th-century New Jersey Quaker, speaks most directly to us. Exhibit 27 is the British first edition of his Journal (loaned from Badè Library), abridged from the American. We were told to think of him as an advocate for the poor, the slave, the Indian. Beyond all that, an advocate for the environment. On his trip to England, where he died of smallpox, he was distressed by "the scent from that filth which more or less infects the air of all thick settled towns" and in particular "ground where much of their dye-stuffs have drained away." "Here I have felt a longing in my mind that people might come into cleanness of spirit, cleanness of person, cleanness about their houses and garments." He achieved a rare insight into the finite character of the earth's resources on treeless Nantucket:

I considered that if towns grew larger and lands near navigable waters more cleared, timber and wood would require more labor to get it.

I understood that the whales, being much hunted, and sometimes wounded and not killed, grew more shy and difficult to come at.

Contrast this with Melville a century later who still sees the whale as a limitless power checking human will.

Two Americans, Joseph Smith and Mary Baker Eddy, took it formally upon themselves to create sacred texts; with what success I suppose is still under judgement. Exhibit 28 is the Book of Mormon; it is done up in the format of the King James Bible, and quaintly indicates that the "First English Edition"

was 1830. For it is billed as Another Testament of Jesus Christ: An account written by the Hand of Mormon upon plates taken by the plates of Nephi: translated by Joseph Smith, Jun.--and in that form I would presume of indefinite antiquity. I particularly admire the colored plates. Exhibit 29 is a modern edition of Science and Health with Key to the Scriptures, copyright 1890; the text familiar to us from innumerable store-windows, done up in the format of the Episcopal Prayer Book.

Exhibit 30 is a precious first edition, much marked up: The Long Loneliness, the autobiography of Dorothy Day, founder of the Catholic Worker Movement, Harper's 1952, with woodcuts by Fritz Eichenberg, which came in to us from St Albert's College. No writer is harder to excerpt, but I found a passage which illustrates her sly humor. Peter Maurin came to her and said they should publish a paper.

Since I came from a newspaper family, I could see the need for such a paper as Peter described.

But how were we going to get it?

Peter did not pretend to be practical along these lines. "I enunciate the principles," he declared grandly.

"But where do we get the money?" I asked him, clinging to the "we," though he was making clear his role as theorist.

"In the history of the saints, capital was raised by prayer...."

We're going to end with T. S. Eliot. If there's any sacred text for our time it's the Four Quartets. I'm not sure whether my copy (Exhibit 31) is a first edition. Its motto comes from the Greek philosopher Heraclitus, "The way up and the way down are one and the same." He is always asking questions; there is a long one not so easily answered as Zarathustra's in The Dry Salvages, a fisherman's poem:

Where is there an end of it, the soundless wailing,
The silent withering of autumn flowers
Dropping their petals and remaining motionless;
Where is there an end to the drifting wreckage,
The prayer of the bone on the beach, the unprayable
Prayer at the calamitous annunciation?

And I would have liked to read that to the end, but time "not our time" is moving on, and I end with his ending, a lovely lift from Julian of Norwich:

We shall not cease from exploration
And the end of all our exploring
Will be to arrive where we started
And know the place for the first time.
...A condition of complete simplicity
(Costing not less than everything)
And all shall be well and
All manner of thing shall be well.

CATALOGUE OF THE EXHIBIT

What Makes a Text Sacred?

THE FLORA LAMSON HEWLETT LIBRARY OF THE GRADUATE THEOLOGICAL UNION

February 25, 1993

(1) S. Insler, ed. & tr., The Gathas of Zarathustra; Acta Iranica, Troisième série, Textes et mémoires vol. 1; Teheran: Pehlevi & Leiden: Brill, 1975.

Best edition of the Avestan of his original verses with English translation.

GTU: BL 1515.5 Y3 I57 1975

(2) Karl F. Geldner, ed., Avesta: the sacred books of the Parais; 3 vols.; Stuttgart: Kohlhammer, 1886-1896.

The original format of the sacred text of Iran.

GTU: PK 6111 1886a SIZE 2

(3) The Bhagavadgita or The Song Divine; (With Sanskrit text and an [anonymous] English translation); Gorakhpur: Gita; 4th ed., 1949 (1 ed. 1943).
A typical bilingual pocket edition from India.

GTU: PK 3633 B5 G6 1949 (from Pacific School of Religion)

(4) R. C. Zaehner, ed., The Bhagavad-Gita: with a commentary based on the original sources; London etc.: Oxford, 1969, frequently reprinted.

An objective commentary on the best-known sacred text of Hinduism.

ON LOAN FROM JOHN P. BROWN

(5) S. Radhakrishnan, ed., The Dhammapada; London etc.: Oxford, 1950.
Pali text with English translation by an objective scholar of this beautiful work.

GTU: ON 52E R 118

(6) M. H. Goshen-Gottstein, ed., The Aleppo Codex; Jerusalem: Hebrew University, 1976.

Facsimile of the MS with Ben Asher's text of the Hebrew Bible.

GTU: RARE BS 71.5 A43 SIZE 3

(7) George Beer, ed., Faksimile-Ausgabe des Mischnacodex Kaufmann A 50; 2 vols.; Jerusalem: 1968.

The sole MS of the Mishna (the primary stratum of the Talmud) with points showing its pronunciation.

ON LOAN FROM THE LAW LIBRARY OF THE UNIVERSITY OF CALIFORNIA AT BERKELEY

(8) V. Martin & R. Kasser, Papyrus Bodmer XIV: Evangile de Luc chap. 3-24; Papyrus Bodmer XV: Evangile de Jean chap. 1-15; "P75"; [Geneva]: Bibliotheca Bodmeriana, 1961.

The earliest substantial MS of any part of the New Testament.

ON LOAN FROM JOHN P. BROWN

(9) Novum Testamentum e Codice Vaticano Graeco 1209 (Codex B) tertia vice phototypice expressum; Codices e Vaticanis selecti vol. 30; Vatican City: Ex Bibliotheca Apostolica Vaticana; 1968.

The best facsimile of the premier New Testament manuscript; it and the Codex Mediceus of Vergil (facsimile in Bancroft Library) are the two oldest books.

ON LOAN FROM THE BADE LIBRARY, PACIFIC SCHOOL OF RELIGION

(10) Helen & Kirsopp Lake, Codex Sinaiticus Petropolitanus: The New Testament... [then in St Petersburg]; Oxford: Clarendon, 1911.

The standard facsimile of the New Testament in the Codex Sinaiticus.

GTU: RARE BS 1964 S3 1911

(11) Codex Bezae Cantabrigiensis; 2 vols.; Cambridge: University, 1899.

A unique Greco-Latin bilingual MS of the fifth century with aberrant text.

GTU: RARE BS 2551 B4 1899

(12) Agnes Smith Lewis & Margaret Dunlop Gibson, eds., The Palestinian Syriac Lectionary of the Gospels; London: Kegan Paul, 1899.

An ancient retranslation of the Gospels into the Palestinian dialect of Aramaic.

ON LOAN FROM JOHN P. BROWN

(13) Kvangeliorum quattuor Codex Lindisfarnensis...; 2 vols.; Lausanne: Graf, 1956-1960.

Complete facsimile of the beautiful MS of the Lindisfarne Gospels, in the British Museum.

GTU: RARE BS 2554 A63 SIZE 3

(14) Kvangeliorum quattuor Codex Cenannensis; 3 vols.; Bern: Urs Graf, 1950-1951.

Complete facsimile in black-and-white and color of the principal monument of Celtic art, the Book of Kells, now in Trinity College Dublin.

GTU: RARE Z 115 Z B59 K4

[From Alma College, with illuminated hand-dedication]

(15) H.-O. Peitgen & P. H. Richter, The Beauty of Fractals: Images of Complex Dynamical Systems; Berlin etc.: Springer, 1986.

Colored pictures of the Mandelbrot set, "the most complex object in mathematics," for comparison with the Book of Kells.

ON LOAN FROM JOHN P. BROWN

(16) The glorious Koran: a bi-lingual edition with English translation; Marmaduke Pickthall; repr. Albany: State Univ. of New York, 1976.

The sacred text of Islam.

GTU: REF BP 109 P5 1976

(17) Moses Maimonides, Mishneh Torah; Codex Maimuni: the illuminated pages of the Kaufmann Mishneh Torah; Budapest: Corvina, 1984.

A different style of illumination.

GTU: RARE BM 520.84 A2 1984 SIZE 2

(18) A. Fuhrkotter & A. Carlevaris, Hildegardis Scivias [the Latin text with facsimiles of the original MS illustrations]; Corpus Christianorum, continuatio mediaevalis vols 43-43A; Turnholt: Brepols, 1978.

The definitive edition of the major work of Hildegard of Bingen.

GTU: BV 5080 H54 1978 vols. 1-2

(19) Columba Hart & Jane Bishops, translators, Scivias: Hildegard of Bingen; Classics of Western Spirituality; New York: Paulist, 1990.

The first adequate translation of the work of a 12th century German mystic (1098-1179).

GTU: BV 5080 H5413 1990

(20) E. Colledge & J. Walsh, A book of showings to the anchoress Julian of Norwich; 2 vols.; Toronto: Pontifical Institute of Medieval Studies, 1978.

The Middle English text of Julian's visions (easier than Chaucer).

GTU: BV 4831 J8 1978b

(21) E. Colledge & J. Walsh, translators; Julian of Norwich: Showings; Classics of Western Spirituality; New York etc.: Paulist, 1978.

The best-known medieval English mystical writer.

GTU: BV 4831 J8 1978

(22) B. Dobell, ed., Centuries of Meditations by Thomas Traherne (1636?-1674) printed from the author's manuscript; London: Dobell, 1948 (reprint of the 1908 edition).

Standard edition of this lyrical work, lost to view for centuries.

GTU: XP T765 [from CDSP Library]

(23) John L. Nickalls, ed., The Journal of George Fox; rev. ed.; London: Religious Society of Friends, 1975.

A critical edition of this astonishing narrative.

GTU: BX 7795 F7 A2 1975 [from Pacific School of Religion]

(24) John Bunyan, The Pilgrim's Progress from this world to that which is to come delivered under the similitude of a dream; ill. with water-colors by William Blake; New York: Heritage, 1942.

The perfect match of author and illustrator, both poor men and both visionaries.

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(25) William Blake, The Song of Loo; limited facsimile of the 1795 edition printed by W. Blake, Lambeth; London: Trianon, 1975.

GTU's only Blake facsimile.

GTU: RARE PR 4144 S 47 1795a SIZE 2

(26) Thomas H. Johnston, ed., The Poetical Works of Edward Taylor; Princeton: University, ab. 1943.

"Who in this Bowling Alley bowld the Sun?"

ON LOAN FROM JOHN P. BROWN

(27) John Woolman, The Works of John Woolman. In two parts. London:

Letchworth, 1775.

First(?) British edition of the Journal, abridged from the American edition; title-page missing but shadowed on the facing page.

ON LOAN FROM THE BADE LIBRARY, PACIFIC SCHOOL OF RELIGION

(28) The Book of Mormon: Another Testament of Jesus Christ: An account written by The Hand of Mormon upon plates taken from the plates of Nephi; translated by Joseph Smith, Jun.; Salt Lake City: The Church of Jesus Christ of Later-Day Saints, 1982 ["First English Edition 1830"].

Done up in format of the King James Bible.

GTU: BX 8623 1981

(29) Mary Baker Eddy, Science and Health With Key to the Scriptures; Boston: Allison V. Stewart, 1914 [c/o 1890].

The familiar store-window text, done up in Prayer-Book format.

GTU: BX 6941 S4 1914 [from Alma College]

(30) Dorothy Day, The Long Loneliness; woodcuts by Fritz Eichenberg; first edition (much used...); New York: Harper's, 1952.

Autobiography of the founder of the Catholic Worker Movement.

GTU: BX 4668 D32 [from St. Albert's College]

(31) T. S. Eliot, Four Quartets; New York: Harcourt Brace, ab. 1943.
A sacred text for our times.

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