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Scripture



Les prophètes

Chagall's Complete Illustrations for the Bible



1] ILLUSTRATIONS FOR THE BIBLE [with] DRAWINGS FOR
THE BIBLE [2 Volume Set]: (Verve Magazine 33/34 and 37/38)

First American Editions, printed in France with helogravures by Draeger
and lithographs by Mourlot.



Both volumes in uncommonly fine condition, with dust jackets. Vol. 1: Illustrations for the Bible (1956). [15], 105pp., 16 color & 12 B/W lithos. FINE with very trivial shelf rubbing to the tips and faintest offsetting to endpapers beyond the DJ flaps, otherwise exceedingly clean and sharp with tight binding and bright cover illustration and all lithos present; the uncommon dust jacket has four peeled spots to front with the top infringing on the edge of the title, tips rubbed with a bit of loss, torn about 5' at both sides of the spine, price intact. Vol. 2: [13], 96, [16] pp., 24 color lithos. A FINE copy without qualification, clean, fresh and bright with hinges shockingly tight. DJ with just trivial shelfwear to the tips and three short tears to the tail edge.



In 1956, the French publisher and art critic Teriade devoted two issues of his renowned quarterly art journal, *Verve*, to the Biblical illustrations of his friend Marc Chagall. This first volume, *Illustrations for the Bible* was comprised of 16 color and 12 b/w lithographs specially composed for the present work; these lithographs supplemented 105 copperplate etchings that were first inspired by Chagall's spiritually transformative 1931 journey in the Holy Land of Palestine, Syria, and Egypt. The first 65 plates were produced in the 8 years following this trip, with the remaining 40 completed from 1952-1956 at Teriade's prompting.

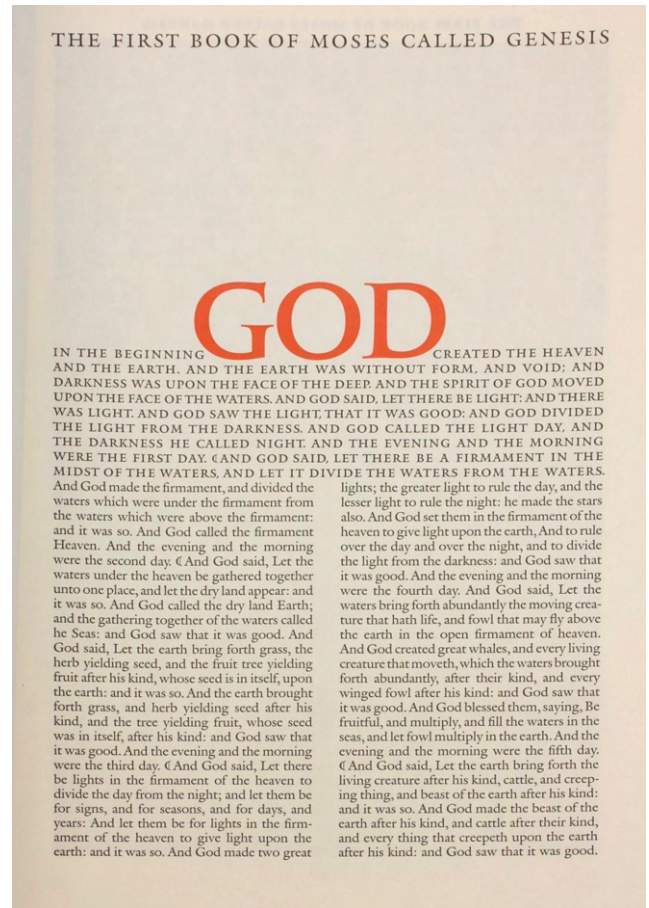
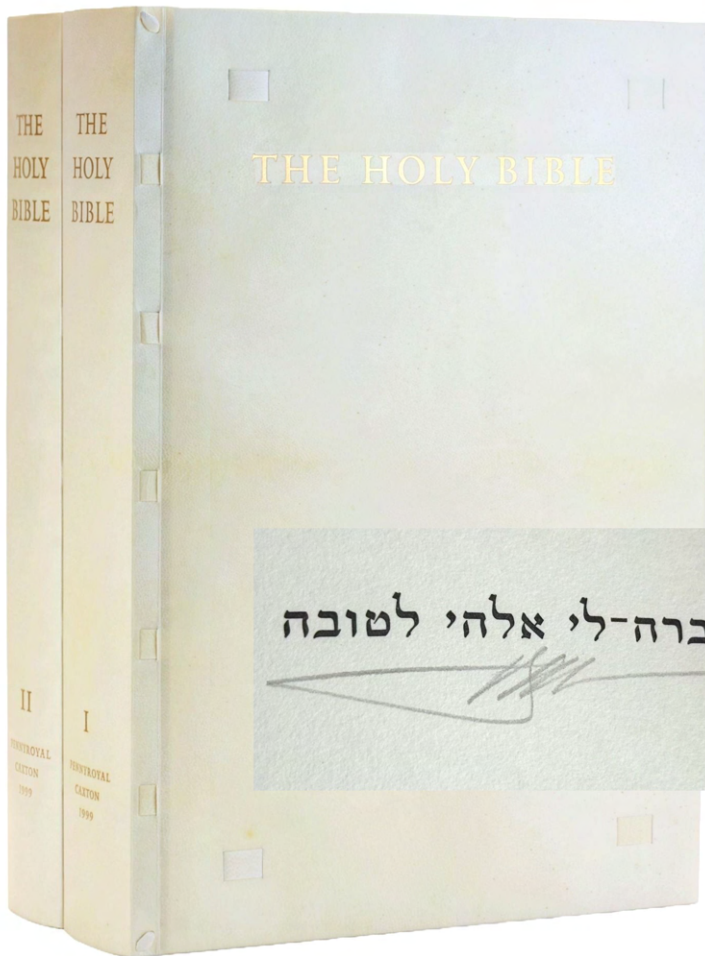
In response to the overwhelming reception of this first volume, Chagall spent the next four years producing an entirely fresh volume of additional scenes from the Scriptures. Together they comprise one of the greatest artistic engagements with the Bible ever produced. Each image in these two volumes reveals a moment of encounter between humans and the divine. The angels, the men and women of the Old Testament, and even the Almighty are portrayed with intense passion in scenes of violence, lust, betrayal, fear, joy, and love.

[Cramer 42; Mourlot 230-277; Sorlier 75] [Item #508271]

SOLD



Barry Moser's 'Main Event'



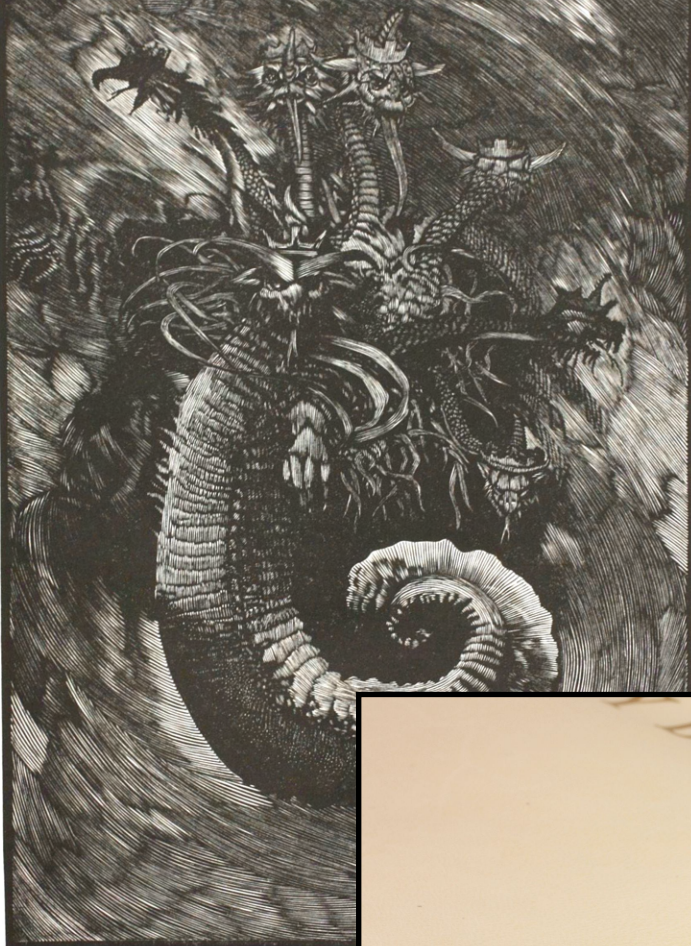
The Holy Bible [Pennyroyal Caxton Bible Limited Edition]

Barry Moser; King James Version Bible

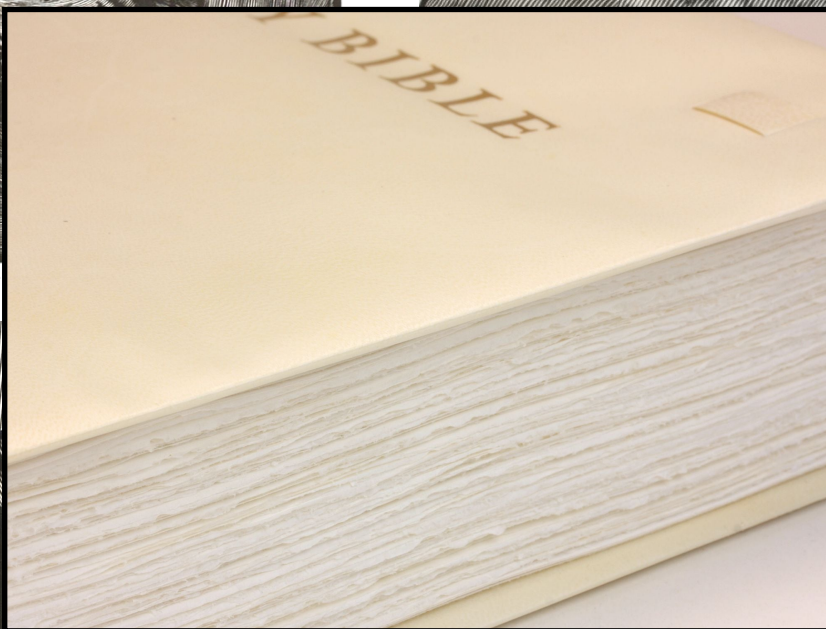
Pennyroyal Press, 1999. First Edition. Leather. Copy #73 of an edition limited to 400. 2 Volumes. Folio, 11.5x16", bound in full limp vellum by Claudia Cohen and Sarah Creighton, with gilt stamped lettering, housed in linen clamshell cases with paper printed labels. Printed on Zerkall paper with deckled edges. Illustrated throughout with over 200 woodcuts that are letterpress printed here directly from Moser's 'resingrave' originals. Both volumes FINE; Slipcases show some faint sunning to the spines, entirely clean and sound otherwise. FINE.

[Item #506964]

Price: \$12,500



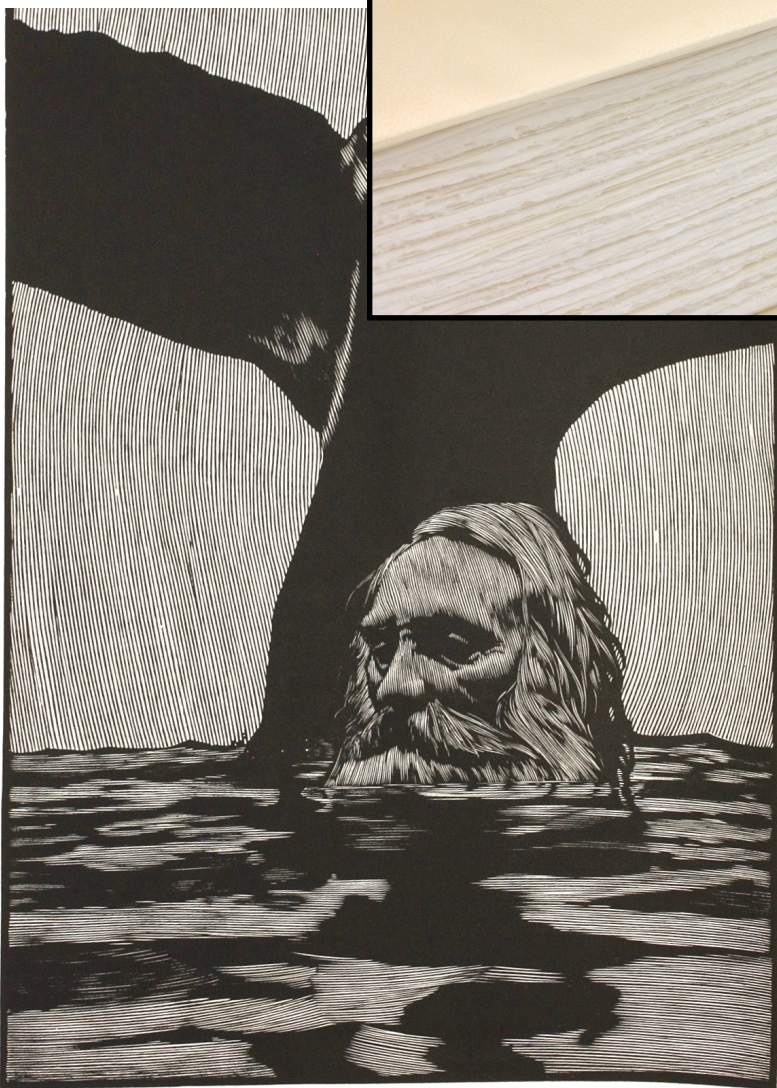
THE GREAT



OF REVELATION

and:
aw
on
them, having breastplates of fire, and of jacinth,
and brimstone: and the heads of the horses were

and he set his right foot upon the sea, and
foot on the earth, And cried with a loud v
when a lion roareth: and when he had
seven thunders uttered their voices. And
the seven thunders had uttered their v



AND THE SEA STOPPED RAGING



THE ANGEL OF THE APOCALYPSE

as the heads of lions; and out of their mouths
issued fire and smoke and brimstone. By these

was about to write: and I heard a voice
heaven saying unto me, Seal up those

“Everything I’ve done, everything, has been a warmup for the main event.”

Barry Moser’s fine-press edition of the King James Bible, typeset and woodcut-illustrated by him at his Pennyroyal Press, is perhaps the single most ambitious undertakings in the history of Bible publishing, with only Doré and Durer as comparisons. It is the only instance in the 20th century of each book of the Old and New Testaments being illustrated by a single artist.

“I Have dreamed of doing a Bible ever since I learned how to set type and print books,” Moser writes in his journal, a compendious 250,000-word record of the entire production of the Pennyroyal-Caxton Bible. *“I am old enough and experienced enough now. In fact, I think that everything I have done in my life has led me inexorably to this time and this project.”*

“By illustrating the King James text, Moser was paying tribute to the most lyrical and most literary of all English-language Bibles, an ideal vehicle for an artist who makes the most of narrative, character, and setting in his work, and whose goal was to make a book that would be used for generations to come. Just as there is no definitive version of Homer or Dante or Shakespeare, the Bible is a book that demands constant examination and interpretation, and an examination of Moser’s haunting engravings reveals a sensibility that is decidedly of its time and place. Only an artist who came to maturity in the years following World War II, for instance, could have used the image of a burning cross, and all that implies, as background for an engraving in the Book of Zechariah captioned “Turn Ye Now from Your Evil Doings,” or inserted a tight one-column image of barbed wire in Psalm 34 entitled “Many Are the Afflictions” to suggest the horror of a holocaust to come.” (Nicholas Basbanes, *Patience and Fortitude*, 248)

ZECHARIAH

the heaven. Then said I to the angel that talked with me, Whither do these bear the ephah? And he said unto me, To build it an house in the land of Shinar: and it shall be established, and set there upon her own base.
CHAPTER 6 ♦ And I turned, and lifted up mine eyes, and looked, and, behold, there came

went forth, and sought to go that they might walk to and fro through the earth: and he said, Get you hence, walk to and fro through the earth. So they walked to and fro through the earth. Then cried he upon me, and spake unto me, saying, Behold, these that go toward the north country have quieted my spirit in the

THY KING COMETH UNTO THEE

four chariots out from between two mountains; and the mountains were mountains of brass. In the first chariot were red horses; and in the second chariot black horses; and in the third chariot white horses; and in the fourth chariot grised and bay horses. Then I answered and said unto the angel that talked with me, What are these, my lord? And the angel answered and

north country. ¶ And the word of the LORD came unto me, saying, Take of them of the captivity, even of Heldai, of Tobijah, and of Jedaiah, which are come from Babylon, and come thou the same day, and go into the house of Josiah the son of Zephaniah; Then take silver and gold, and make crowns, and set them upon the head of Joshua the son of Josedech, the high priest;

THE HOLY BIBLE

VOLUME TWO

The Books of Prophecy

*The New Testament of
Our Lord & Saviour
Jesus Christ*

PENNYROYAL CAXTON
PRESS

ANNO DOMINI
1999

THE HOLY BIBLE

VOLUME ONE

The Five Books of Moses

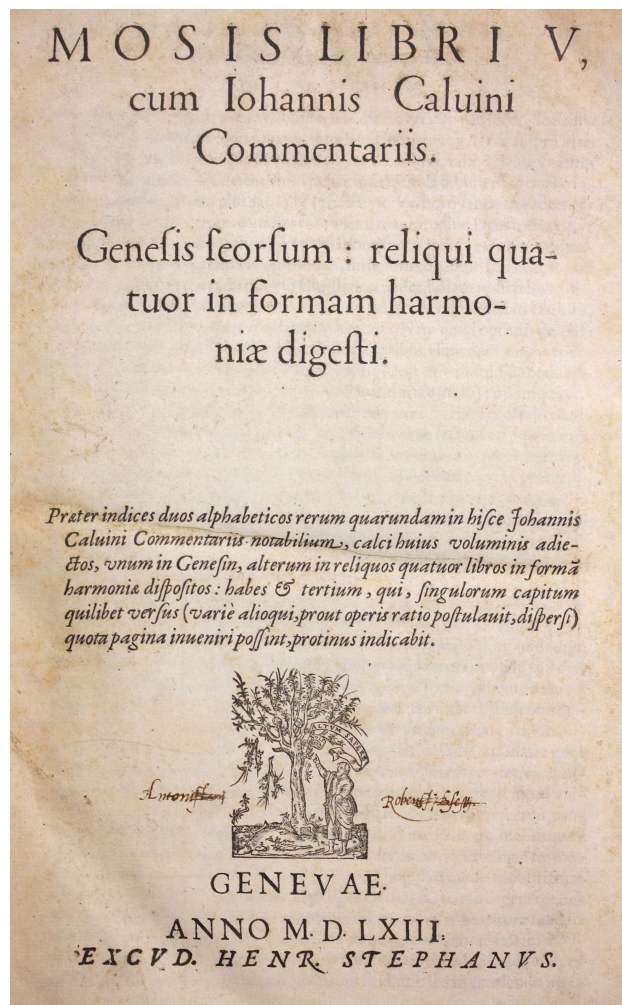
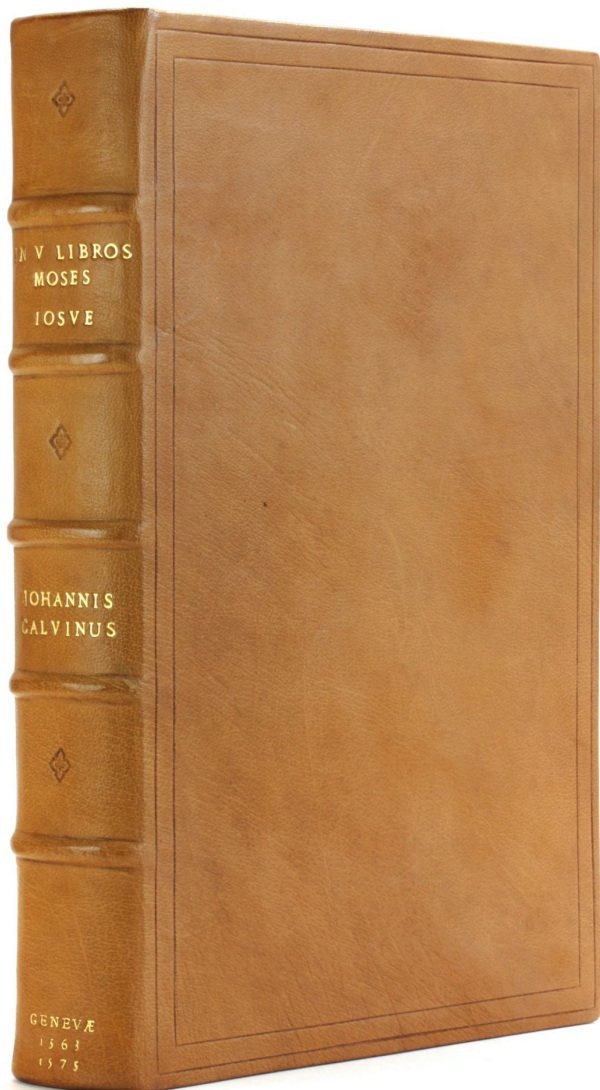
*The Books of History
The Books of Poetry*

PENNYROYAL CAXTON
PRESS

ANNO DOMINI
1999



TURN YE NOW FROM YOUR EVIL DOINGS



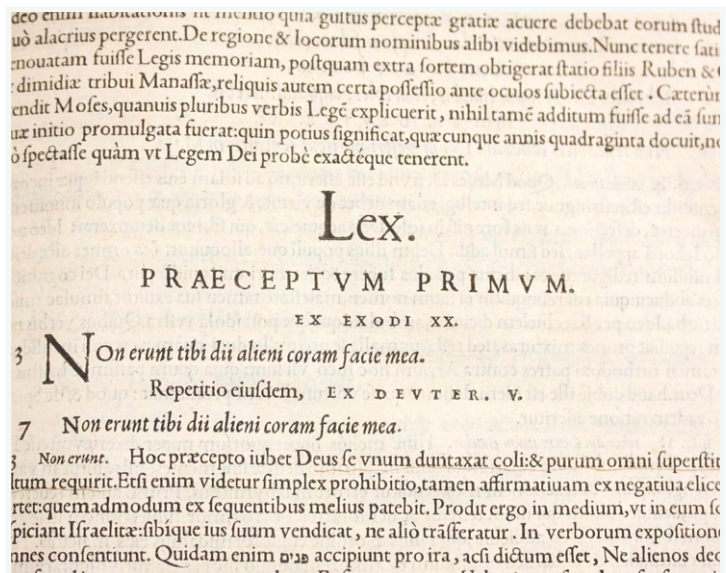
MOSIS LIBRI V, cum Iohannis Caluini [Calvini] Commentariis: Genesis seorsum: reliqui quatuor in formam harmoniae digesti. [WITH] IN HISTORIAM IOSUE Israelitarum Imperatoris. Commentarius

John Calvin

Geneva: Henri Estienne, 1563. First Edition of Calvin's Harmony of the Pentateuch, the final biblical commentary published during his lifetime, composed from his sickbed less than a year before his death. This edition reproduces the Genesis commentary of 1554 alongside a new work, a commentary and harmony of the books of Exodus, Leviticus, Numbers, and Deuteronomy. Bound with his commentary on Joshua, second edition printed by Petrus Sanctandreas in 1575, together forming a complete commentary on the Deuteronomistic History or 'Hexateuch' as Gerhard Von Rad would dub it. Folio in sixes 9 x 12.5' Complete. MOSIS LIBRI V: [12], 339; [1], 625, [27] pp.; *1-*6; a1-ee8 (Genesis); a1-fff6, [2] (Harmony); ggg1-[12 unsigned]; IN HISTORIAM IOSUE: [2], 3-85, [2]; A1-A8 (first signature in 8's); B1-G6. With a very handsome recent binding in tan Niger goat, covers ruled in blind, raised bands, gilt stamped spine lettering and blind stamped fleurons in alternating panels. With previous binder's trim intact, edges stained in red with patina to top edge and title written in an early hand to the fore edge head. Heraldic bookplate of the Rev. Henry Wood, Vicar of Halifax with coat of arms and appropriately Calvinistic motto 'Perseverando.'

Title page with Estienne printer's device depicting olive tree with engrafted and cut-off branches and the Pauline motto, 'Altum Sapere Noli'. Owner inscription 'Antoni Roberti' astride the device with another inscription blotted out and indecipherable, initials 'J.A.' at the top edge. Some toning to the extremities of the title page and frontmatter, fore tail corner of the text only lightly bumped, otherwise a very clean and fresh copy.

Annoations in a learned contemporary hand scattered here and there but notably with concerted attention to the first 6 pages of the 'Lex' portion. Indeed, it has been argued that Calvin's guiding motivation for this entire project was to compile a 'Harmony of the Law,' combing the entire Mosaic corpus for paranetic sayings and sorting them according to a Decalogue rubric. This was novel approach among Christian scholars, following the precedent of many medieval rabbis whom Calvin cites regularly. Here we see, in Calvin's final discourse on the Law, the full flowering of his thought on the matter which had come to occupy so much of his concern in the final edition of the Institutes four years prior. Occupying 286 pages in the heart of the book, it stands as Calvin's most mature and sustained treatment of the law, a masterful legal treatise in addition to its theological and exegetical dimensions. Calvin brought the full powers of his renaissance humanist training to bear on one of the few segments of Scripture on which he had not published: the final four books of Moses. Following a revised edition of his translation and commentary on Genesis, he sought to do for the deuteronomic books what he had previously done in his Harmony of the Gospels. Strikingly, he was the first commentator--Jewish or Christian--to attempt a harmony of the Torah: 'an original approach for which no parallel has yet been found in the preceding history of exegesis' (de Boer, 51).



With his cherished literary ideals of clarity and brevity, Calvin explicitly sought to avoid duplication of comment where the scriptural writer is redundant. In the process, he reorganizes the narrative structure, implementing the textual critical skills he learned in Paris as a law student. In spite of Calvin's own piety and insistence that he is not seeking to improve upon the given form of Scripture, many have found here the spores which would germinate in the higher critical movement of the coming centuries. In addition to the narrative restructuring, Calvin organizes all legal passages of the Torah under the rubric of the 10 commandments, a first among Christian scholars, following the precedent of many medieval rabbis whom he cites regularly. Here we see, in Calvin's final discourse on the Law, the full flowering of his thought on the matter which had come to occupy so much of his concern in the final edition of the Institutes four years prior.

Sources: Renouard, Estienne 121.1; Adams C 275, 281 Peter & Gilmont, Bibliotheca Calviniana (63/16) Wulfert de Greef, The Writings of John Calvin, 88-90. Parker, T. H. L. 'Calvin's Old Testament Commentaries.' Barbara Pitkin. 'Calvin's Mosaic Harmony: Biblical Exegesis and Early Modern Legal History.' NEAR FINE. [Item #508274]

SOLD



Coptic Orthodox Wedding: 8 Original Photographs [with] Ethiopian Children (8 Original Photos)

[Ethiopia] [Coptic Orthodox] [Photography]

N.P., (1915). An extraordinary portfolio of early 20th-century photographs of Ethiopia featuring eight large-format scenes from a Coptic Orthodox wedding in addition to eight 3x5 photos of Ethiopian children. The wedding photos depict a very formal outdoor liturgical ceremony with the bride and groom in ornate robes and crowns, attended by priests, acolytes, deacons, cantors and other ecclesiastics in fine vestments carrying the sacred liturgical items including many golden crosses and a richly ornamented Holy Gospel. One photo of the long procession shows a great crowd of attendees dressed in white robes. In light of the fine regalia, a previous dealer speculated that this must have been a royal wedding. But in the contemporary account of a royal wedding by English Ethnographer, S. H. Leeder, he notes that the crowns and regalia are the property of the church, a communal holding and the wearing of which is the right and privilege of all baptized faithful for one day in their lives.

Photos mounted on original 11x14" mattes with just a bit of rubbing and toning to the extremities, one photo with a tiny dampstain to the margin, otherwise all photos are FINE, entirely clean and sharp. The 3x5" photos of children are mounted four to a matte. These photos show children in joyful poses, particularly showcasing their hairstyles, one of which includes a older girl with a large water gourd; two of the photos show children being swarmed by flies. The photographer is unnamed, but there are a fairly limited number of possibilities. It was almost certainly purchased by Rosenberg on his Traveling fellowship around 1921, putting the date of the actual photos sometime in the previous decade. Prior to the Italian invasion in the 30's, Ethiopia was not an easy place to access, and was simply not a destination for European travellers, making professional photo-documentations of it far less common than its neighbor Egypt in the same time period.





Housed in a contemporary 11x16' portfolio sold by C. Roberson of London, half black cloth over printed paste paper and ties to all three sides, with moderate wear to the extremities and French liquor labels to the endpapers. With owner's label to the rear cover, ex-libris Louis Conrad Rosenberg, a noted architect whose 171 etchings and architectural illustrations and renderings have been archived in the University of Oregon Special Collections Division. He and his wife, Marie Louise Allen of Portland took advantage of a Traveling Fellowship granted by the UO and travelled extensively throughout the Mediterranean and the Levant for 2 years beginning in 1920.

NEAR FINE. [Item #508297]

Price: \$1,250

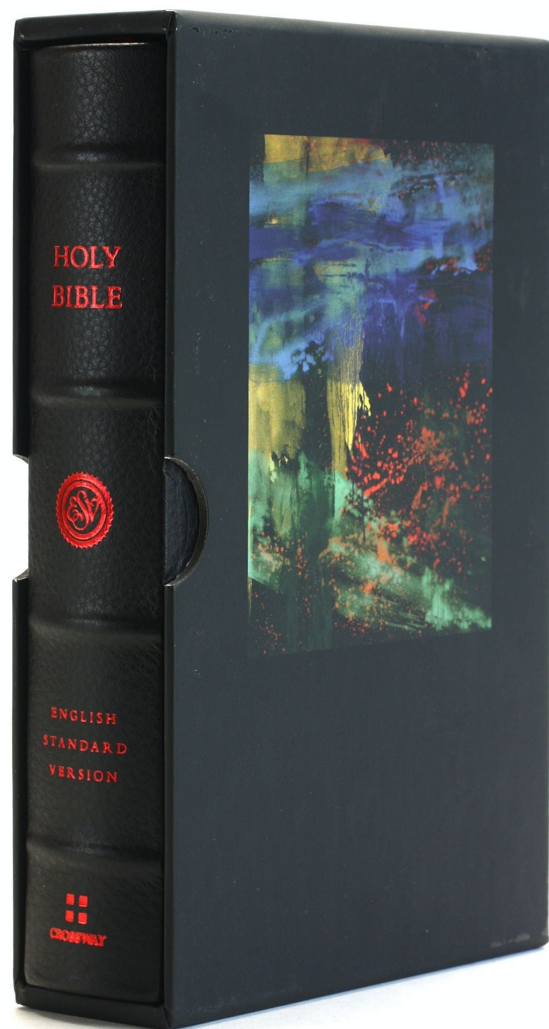


Makoto Fujimura *Illustrated*

ESV Classic Reference Bible 400th Anniversary Commemorative Edition

8vo, black goatskin over boards with red foil stamped lettering to spine and 'ESV / KJV 400th Anniversary' to front cover. Special limited edition commissioned by the publisher to commemorate the 400th anniversary of the King James Version. With color plates by renowned Japanese *Nihonga* artist Makoto Fujimura, previously commissioned for the ESV Four Gospels along with *Karis-Christos (The Tears of Christ)* which also appears on the slipcase cover. FINE in FINE slipcase. A sumptuous edition and quite scarce. [Item #506933]

SOLD



Refugee Scriptures



The Bible: Translated according to the Ebrew and Greeke, and conferred with the best translation in divers Languages. With most profitable annotations upon all the hard places

London: Robert Barker, 1606. Leather. Complete quarto Geneva Bible in contemporary blind-tooled calf binding with brass furniture. General title page and NT title page intact. Including the Apocrypha, Book of Common Prayer, Metrical Psalms. Scriptural text complete but lacking the front endpaper first two leaves of the BCP and final metrical psalms following 119. With an early rebacking along with the metalwork. Clasps and tail l' of the rear strip of brass perished; moderate wear to the extremities with some abrasion of the leather at the extremities revealing the oaken boards with antique patina. both boards without pastedown to preserve provenance, revealing splitting from the application of the furniture and oxidation to the boards and adjacent leaves around the rivets; occasional tidemarks and some thumbsoil to the margins, otherwise VERY GOOD with clean, sound text.



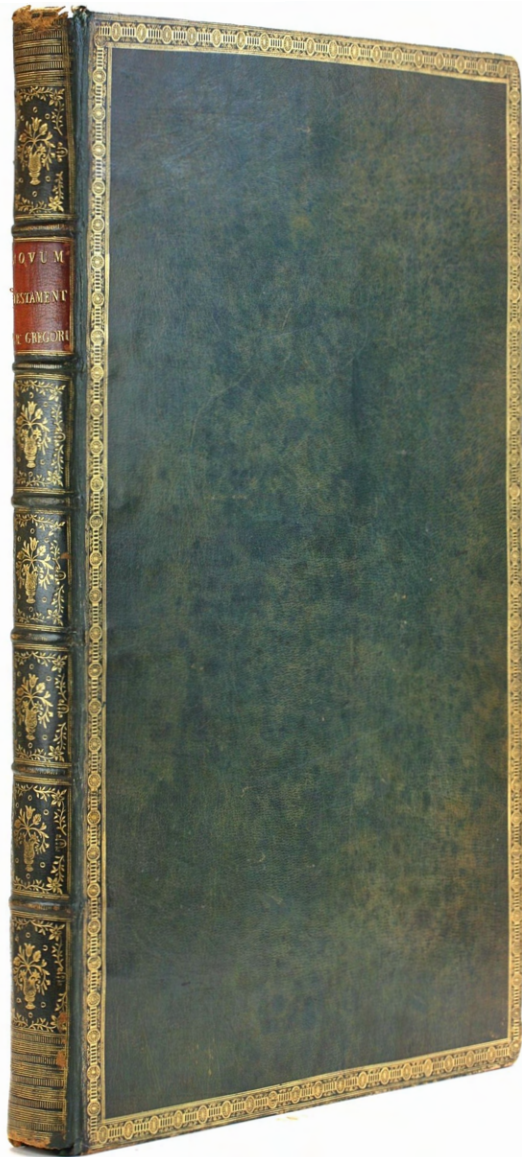
With numerous ownership inscriptions to the endpapers, title versos and elsewhere. An uncommon survival in contemporary binding. [Darlow & Moule 285, one of some 30 odd Barker printings of the 1580 edition with trivial modifications]

William Whittingham was one of many Puritan scholars who landed in Calvin's Geneva as exiles from religious persecution under Queen Mary. Trained in classical languages at Oxford, Whittingham completed a fresh translation of the New Testament from the original Greek in 1557. Joined by Anthony Gilby and Thomas Sampson, a translation of the Old Testament from the original Hebrew and Aramaic was completed in 1560. The three saw their work as a continuance of the tradition of English Bible translation first begun by William Tyndale and Miles Coverdale. Given permission to print in England by Queen Elizabeth, the Geneva Bible became the dominant translation in England for three generations before and after the King James Version.

4to in 8's. Dual column 72-line blackletter text with roman intros and marginal glosses. A7-E8, [2], A1-Z8, Aa1-Zz8, Aaa1-Iii2, [4], Kkk1-Zzz10, A1-L2, A1-F3. (BCP & Psalms); [2 General Title & Prelims: Prayer Book, Psalter, General Title, 'Of the incomparable treasures of the holy Scriptures', 'How to take profit ...'. Text: OT leaves 1-358; Apocrypha 359-435, NT title, 'Summe of the whole scripture [6], NT Text 441-554; Concordances unpaginated, Whole Booke of Psalmes [10], 1-76 (perished thereafter). VERY GOOD. [Item #508223]

Price: \$5,000





HE KAINH DIATHEKE NOVUM TESTAMENTUM: Una cum Scholiis Graecis, e' Graecis Scriptoribus, Ecclesiasticis quam Exteris, maxima ex parte desumptis

[Bible in Greek]; Joannis Gregorii [John Gregory] ed.; Simon Gribelin ill.

E Theatro Sheldoniano [Oxford University Press], 1703. Leather. Large paper edition, single column Greek text with Latin critical apparatus and commentary. [10], 8 (preface), 344, 6 (subscriber index), [4] PP. Title pages, vignettes, and 16 chapter headings by the French line engraver Simon Gribelin. Folio, 11.5x18' bound in green Morocco with burgundy spine label; spine stamped in floral gilt with gilt rolled borders and dentelle, marbled endpapers; engraved title page preceding general title with engraving of the Sheldonian Theater. Front hinge expertly rejoined, some light rubbing to the extremities with just Paper heavily browned A-R4 (pp. 1-120), leaves before and after very fresh and bright. 'The text and the greater part of the apparatus are reprinted from Fell's edition of 1675. The Scholia were collected by John Gregory, Archdeacon of Gloucester; after his death the work was completed by Henry Aldrich ... with the assistance of J. E. Grabe. Dedicated to Queen Anne.' [Darlow & Moule 4721]. VERY GOOD. [Item #506929]

SOLD

ΕΠΙΣΤΟΛΗ

25 Πειτομή μὴ γὰρ ὠφέλει, ἐὰν νόμον * ἀφαιρῇς. 26 Εἰν δὲ ὡς ἀφαιρῇς νόμον ἢ, ἡ
 πειτομή σὺ ἀφαιρῇς νόμον. 27 Καὶ κριτὴ ἡ ἐκ φύσεως ἀφαιρῇς
 ση, ἢ ἡ ἀφαιρῇς νόμον. 28 Οὐ γὰρ ὁ ἐν τῷ φανερῷ, ἢ ἡ ἀφαιρῇς νόμον. 29 Αὐτὸς
 ὁ ἐν τῷ κρυπτῷ, ἢ ἡ ἀφαιρῇς νόμον. 30 ὁ ἐν τῷ κρυπτῷ, ἢ ἡ ἀφαιρῇς νόμον.

ΚΕΦ. γ.

ΤΙ Εἰν τὸ φανερὸν τῷ Ἰουδαίῳ, ἢ πῶς ἡ ὠφέλεια τῆς πειτομῆς; 2 * Πολύ, κατὰ πάντα
 τρόπον. Πρῶτον μὲν γὰρ ὅτι * ἐπιτεύθουσιν τὰ λόγια τοῦ Θεοῦ. 3 Τίς, εἰ * ἡπίστησαν
 πῆρες; μὴ ἡ ἀπίστια αὐτῶν τὴν πειτομήν τοῦ Θεοῦ καταργήσῃ; 4 Μὴ γίνωτο γινώσκων δὲ ὁ Θεὸς ἀλη-
 θείας, πᾶς δὲ ἄνθρωπος. 5 Εἰ δὲ ἡ ἀδικία ἡμῶν Θεὸς δικαιοσύνην ποιήσει, καὶ * νικήσῃς
 ἐν τῷ κρινέσθαι σε. 6 Μὴ γίνωτο ἐπεὶ πᾶς κρινεῖ ὁ Θεός. 7 Εἰ * γὰρ ἡ ἀλήθεια τοῦ Θεοῦ ἐν τῷ ἐμῷ φέυσματι ἐπεείσεν εἰς τὴν
 * τὸν κόσμον; 8 Καὶ μὴ (καθὼς βλασφημῶμεθα, καὶ κατὰ
 αὐτῶν, ἢ ἐτι καὶ γὰρ ὡς ἀμαρτανλὸς κρίνομαι; 9 Ἰουδαίους τε * καὶ Ἕλληνας πάντας ὅτι
 τινες ἡμᾶς λέγουσιν ὅτι ποιήσωμεν τὰ κατὰ ἡμᾶς. 10 Ὅτι * ὅτι ἡ ἀλήθεια τοῦ Θεοῦ ἐν τῷ ἐμῷ φέυσματι ἐπεείσεν εἰς τὴν
 * ὅτι ἡ ἀλήθεια τοῦ Θεοῦ ἐν τῷ ἐμῷ φέυσματι ἐπεείσεν εἰς τὴν
 12 Πάντες ἐξέκλιναν, ἅμα ἡ χρειάσθουσιν ἕκαστος
 τὸν αἰσθημένον ὁ δὲ ἀφαιρῇς νόμον. 13 ὁ δὲ ἀφαιρῇς νόμον, ὁ δὲ ἀφαιρῇς νόμον.



Δ Ο Τ Κ Α Ν
 Ε Υ Α Γ Γ Ε Λ Ι Ο Ν

THE GOOD SAMARITAN [Original Kappazuri Stencil Print]

Sadao Watanabe

1976. Hand colored kappazuri dyed stencil print on washi paper. Signed in pencil by 12 x 16' on handmade washi paper dyed deep burgundy and painted in white, blue, green and yellow with black stenciling. Depicts the arrival of the good Samaritan at the inn, wounded man seated on his donkey, two onlookers and a bird watching from the inn as the good samaritan touches the wounded man's forehead in an intimate and compassionate gesture. Born and raised in Tokyo, Sadao Watanabe was orphaned at age 10, adopted by a neighboring couple, and was baptized as a Christian at 17. After quitting school to work full time in a dyer's shop, he became apprentice of Serizawa Keisuke, from whom he learned the traditional katazome stencil dyeing technique. He soon became active in the 'mingei' movement, devoted to recovering traditional Japanese folk art techniques. Watanabe was bed-ridden for two years with tuberculosis and believed he experienced healing in answer to his prayers. As an expression of gratitude for this divine mercy, Watanabe vowed to devote his artistic abilities exclusively to illustrating stories from the Scriptures. A special emphasis were the stories of healing in the Gospels.

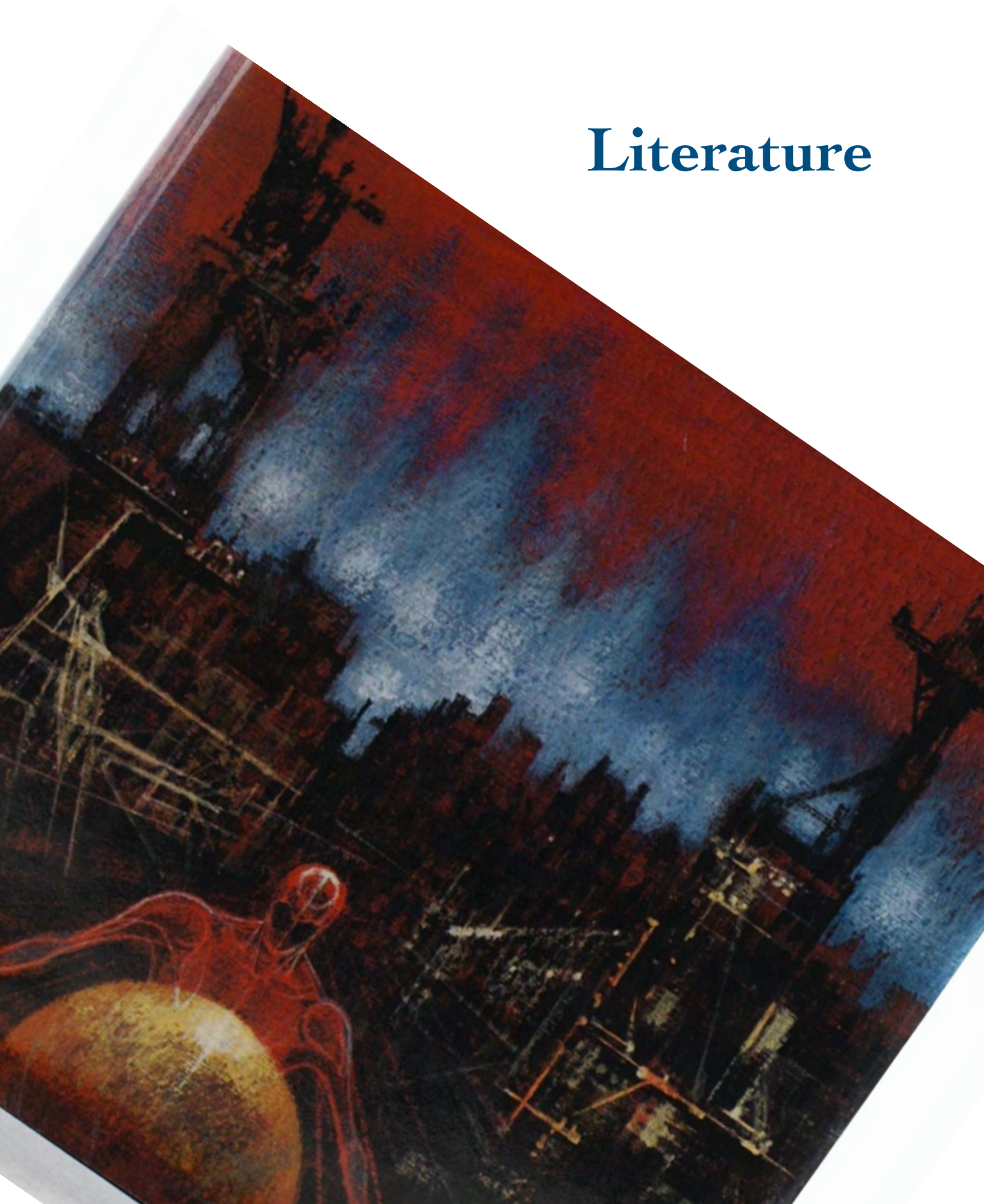


Watanabe's artistic process was intensely laborious, partnering with his wife in the production of all materials in the process, from paper to paste to dye. Beginning with a paper-cut stencil outline, layers of color would be painted by hand with paste protecting the negative then washed off and reapplied for each subsequent color. As Sandy Kita explains, 'each print in a run by Watanabe is 'unique,' differing slightly from every other, because the artist painted in the colors by hand and neither sought to nor could completely control the permeation of the black into the paper ... Watanabe's stencil prints are examples of what are called 'multiple originals.'" (*Heeding the Voice of Heaven: Sadao Watanabe's Biblical Stencil Prints* p. 13). FINE. [Item #508215]

Price: \$650



Literature

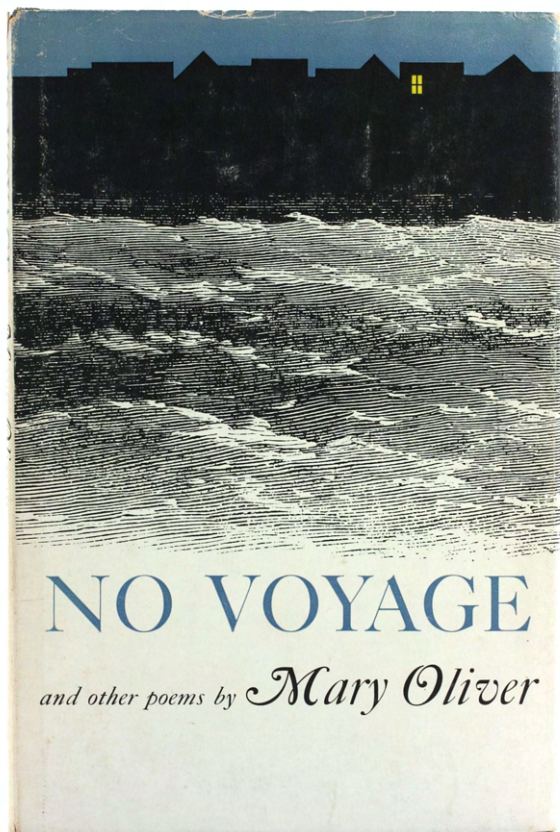
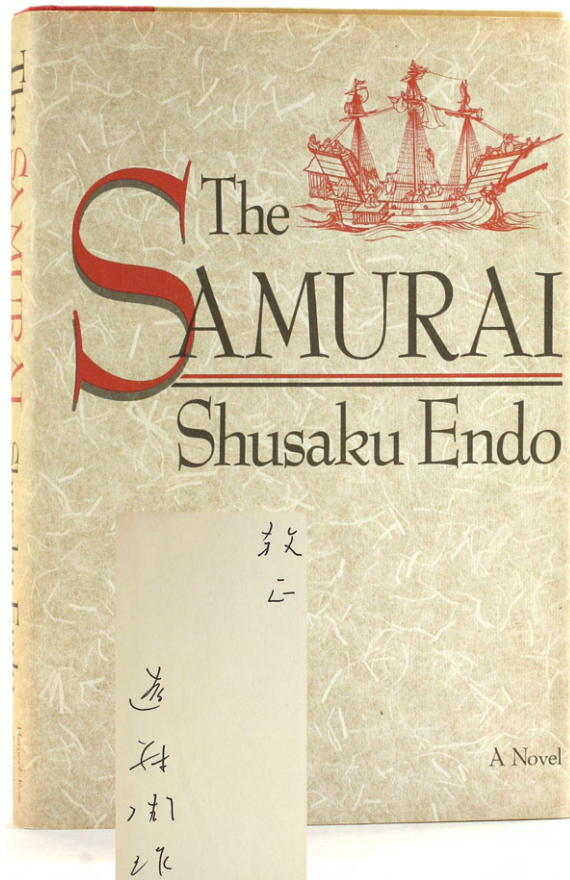


THE SAMURAI: A Novel

Shusaku Endo

Harper & Row / Kodansha, 1982. Hardcover with Dust Jacket. SIGNED by Shusaku Endo and inscribed on the FFEP. First English-Language Edition, First Printing with complete number line. 272pp. Sewn binding in tan paper over boards backed in red cloth with gilt spine lettering. FINE in NF jacket. Exceedingly clean and sharp with tight binding and crisp, fresh pages; DJ with just a suggestion of toning around the extremities, very crisp and bright otherwise with \$12.95 price intact. Published in 1980 to great acclaim in Japan, *The Samurai* won the prestigious Noma Literary Prize. In it, Endo returns to themes explored in his famous novel, *Silence*, namely the territory of the soul in the midst of cultural transformations in Japan's encounter with the West. Here the direction is reversed as Endo reimagines the experiences of the first Japanese to set foot on European soil. In 1613, a low-ranking samurai joins a imperial envoy to the Viceroy of Mexico and on to Rome to meet Pope Paul V. The Japanese emissaries travel in the company of an ambitious Franciscan Missionary with his sights set on the expansion of his order in Japan, hoping to bargain trading privileges for religious access. Fr. Velasco's ambitions are foiled by an abrupt shift to isolationism back in Japan. But in the process, Hasekura finds himself converted to this new faith, unable to shake it even after the coercive influences dissolve. In the process, Endo lays out 'a notion of Catholic Christianity is that it is, or ought to be, a religion of losers and victims.' (Julian Moynahan, NYT Review). NEAR FINE / FINE

Price: \$500



NO VOYAGE

Mary Oliver

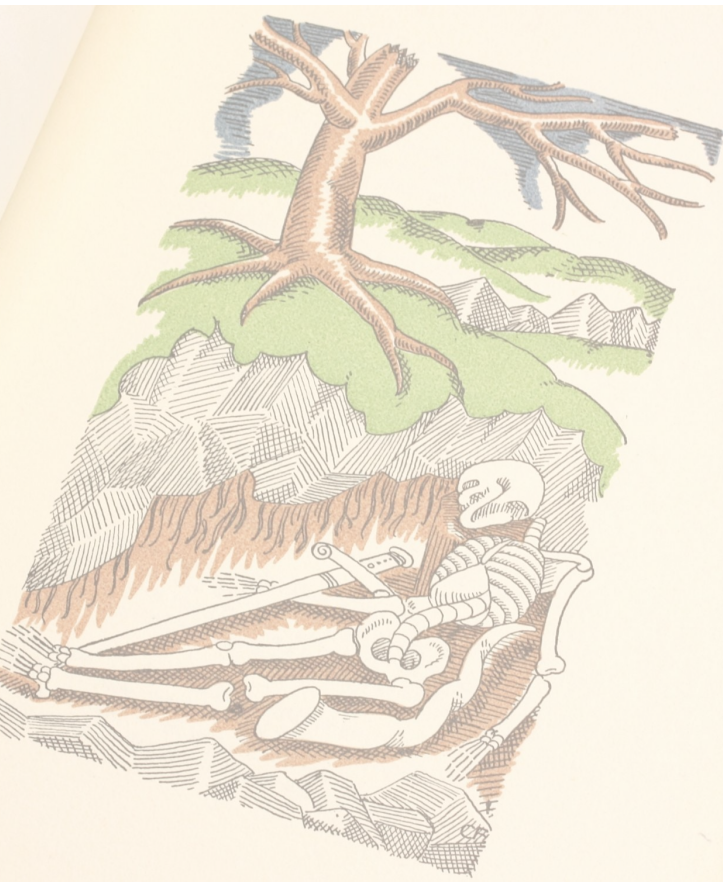
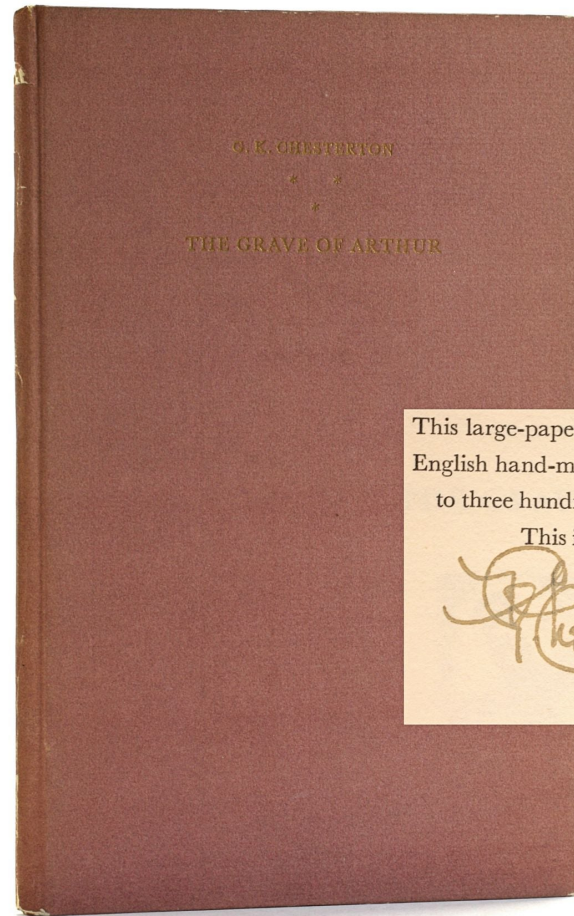
Houghton Mifflin, 1965. First Edition. First Printing, First American Edition of Mary Oliver's first book. While sharing the same title as the British edition, this American edition contains 19 new poems not included in the 1963 edition. ix, 67pp. 12mo, blue cloth, white stamped spine lettering and yellow window stamped to front cover, echoing the jacket design with one lit window in a silhouetted skyline about the sea. Some very trivial offsetting to the endpapers, cloth faintly faded at the extremities, otherwise exceedingly clean and sharp with tight binding and crisp pages. DJ tips just a bit rubbed, very short tear and crease to head of spine, clean and bright otherwise with price intact. NEAR FINE / NEAR FINE. [Item #508379]

SOLD

THE GRAVE OF ARTHUR [Signed Limited Edition]

G.K. Chesterton; Celia Fiennes ill.

London: Faber & Faber, 1930. First Edition. Hardcover. SIGNED by G. K. Chesterton on the limitation page in gold ink and hand-numbered copy 186 of large-paper edition limited to 350 signed copies, printed by Curwen Press on English hand-made paper. Volume No. 25 of 'The Ariel Poems' series. With two outstanding wood engravings by Celia Fiennes, a black and white sword in the stone on the title page, and a colored woodcut following with skeleton of Arthur in his grave beneath a tree. [16] pp. Single 8vo signature, sewn, bound in mauve paper over boards with gilt stamped title to front cover. Some trivial toning to the extremities with the inevitable light wear and just a tiny chip to the spine head, to which the fragile paper-over-board covers were very prone. Exceedingly clean and sharp otherwise.



Comprised of 12 stanzas interlocuting the 'Myth' of King Arthur and the 'Man' Christ Jesus. One of several poetic forays in Arthuriana by Chesterton. 'The Grave of Arthur' was the third Chesterton poem selected by T.S. Eliot for Faber's Ariel Poems series. J. Cameron Moore contends that Chesterton's works 'are marked by the near omnipresence of fairyland. For Chesterton, fairyland is everywhere—even in the heart of industrial London, as we shall see—and if he had ever been asked to draw a map of fairyland, he would likely have drawn a map of England or of his neighborhood. It is in this sense that King Arthur is central to Chesterton's imagination of England. Chesterton's mythical geography is a geography of England, and at the heart of this fairytale, Chesterton places King Arthur.' (The Inklings and King Arthur) 'Dead is the King that never was born, Dead is the King that never shall die.' [Sullivan 84B]. NEAR FINE.

[Item #508327]

SOLD

John Steinbeck & the Search for the Holy Grail

AUTOGRAPH LETTER SIGNED (ALS): Arthurian Legends, Don Quixote, Morality

John Steinbeck; Jean [Vounder] Davis

15 March 1966. Paperback. Two-Page ALS on two sheets of yellow ruled paper, legal size with three folds. Sent from Steinbeck to his friend, Jean Vounder-Davis, the secretary, fiancée, and muse of Raymond Chandler. In his post-Nobel doldrums, Steinbeck returned to a lifelong interest: The legends of King Arthur. Picking back up work on a book he had first begun in the mid-50's, he was hired by Harry Guggenheim to write a column for Newsday detailing his research for a new book, conducted over a winter trip to Europe. In addition to the few hundred dollars per piece, the gig lent the nice perk of a tax write-off to his European tour. In all, Steinbeck completed nine 'Letters to Alicia' [Guggenheim] relating his pursuit of 'the matter of Arthur' along with other tidbits from his European tour.

In November of 1965, Steinbeck's longtime friend, actor Douglas Fairbanks, made arrangements for him to visit several private libraries known to hold medieval manuscripts. Most promising among these was the Duke of Northumberland's Alnwick Castle near the Scottish border. Travelling with him was the noted Arthurian scholar and medievalist, Eugene Vinaver. Vinaver was curious about a catalogue entry for an early manuscript that could not be found by the Duke. After an entire night of searching, Vinaver had reason to wake Steinbeck early: 'In the half-light of the winter morning, Eugene stood there, smiling and a little pale, and said, 'Come down. I've found something.'

Say Husbands, New York 15 March 1966

Dear Jean Davis: It's not new, you know. Read I should again, or Piers Plowman. It's always there and always to be fought. It's just what I could in a book that will be in the fall. Man is only immoral because he can conceive morality. But in this I think of morals as a pragmatic system for getting us along together without killing one another. I'm afraid that when the moral balance tips too far - a system dies. Many have. Or maybe we are about to find a new system of morals. When power left the hands of the monarchical courts, many people thought the world was finished. And perhaps it is.

It said a Malory was our friend, and I never thought it was. Due to a misprinted sentence that Malory and Morte got in and seems to be impossible to get out. No, it is much better than that. It is the only known (or for) Arthurian as is in English prose before Malory. Thus the Latin, the Welsh, the French, the Gaelic, the Breton and of course the English abridgements poem, but there is no pre-Malory English prose. I am working on it now. It seems from the structure of the script to be fairly early 15th century and it has no reference to Malory. Quite possibly I wonder whether there was a Malory or whether he might not be like Geoffrey of Monmouth who put in Geoffrey's hands, as "ancient writing in the British tongue." Could be. I think perhaps it is. But one find is unique. There may be

2

others but none are known. On the other hand Coston says there were several. He says many things in his introduction but people, scholars don't read very closely. He says one distinctive thing which has been once looked - or interpreted as the reader wished.

I am often amazed at the inattention of readers. I guess no book has been more misread, more studied as loved than Don Quixote. All right then - ask any scholar. What was Don Quixote's name. You can miss money. And it is right in the next paragraph and a damned good joke too.

As for Salinas. It's no different. I never think about it. I'm never written. And most of the people involved are dead anyway. They're not come to the remains. I won't be there. And don't trouble the mythos. They're always the same. Just was in Jean Kerr told me a lovely story. Her father, the boy had been to the theatre with his father and he came in excited, "Guess who I sat next to - John Steinbeck." Jean said - "And who is John Steinbeck?" The boy turned to his father the distinguished critic and asked - "Say, dad, who is John Steinbeck?" He just shrugs.

Why don't you take the books and make them paper A (paid in cash) Or better why not a price list - so much for an A - so much for a B. I've habbled - John Steinbeck (who is he?)

...the theatre must be his father
- "And who is John Steinbeck?"
father the distinguished writer
dad, who is John Steinbeck?" The
Take the letter and mark the
A - so much for a price
babbled -
John Steinbeck
(who is he?)

That something turned out to be a previously un-discovered 48-page manuscript bound together after the MS in the catalog record. Steinbeck wrote of it, 'There it is--a completely unknown manuscript, our pot of gold.' The present letter was written promptly on Steinbeck's return to Sag Harbor, 3 months later. Word of the discovery had leaked to the press, with the London Sunday Times and the Daily mail both wrongly reporting that a third Malory MS had been discovered, with quite a maelstrom ensuing. In fact, 'it had nothing to do with Malory, of course, but was apparently a pre-Malory prose account of the Arthur legend.'

'So there was nearly complete misunderstanding all the way around, as well as hard feelings. To make things somewhat worse, it turned out that John's initial claim of 'a completely unknown manuscript' was not entirely accurate. It had been microfilmed shortly after the war along with the other manuscripts at Alnwick, and copies went to the British Museum and Library of Congress, although apparently no one had as yet paid any attention to it.'

Not exactly the original discovery Steinbeck gushed over in this letter, but it was the case that he and Vinaver were the first to grasp the magnitude of this entirely independent, pre-Mallory Arthurian account. Steinbeck never made use of this material in book form. His Englishing of Malory's Acts of King Arthur and His Noble Knights would remain unfinished at his death. His wife Elaine was reluctant to publish it given its rough shape, worrying that it would damage his literary reputation, but ultimately decided to publish it after review his journals and correspondence and finding in them a deep and persistent obsession with Arthur.

[See Jackson J. Benson, The True Adventures of John Steinbeck, Writer]. NEAR FINE.

[Item #508329]

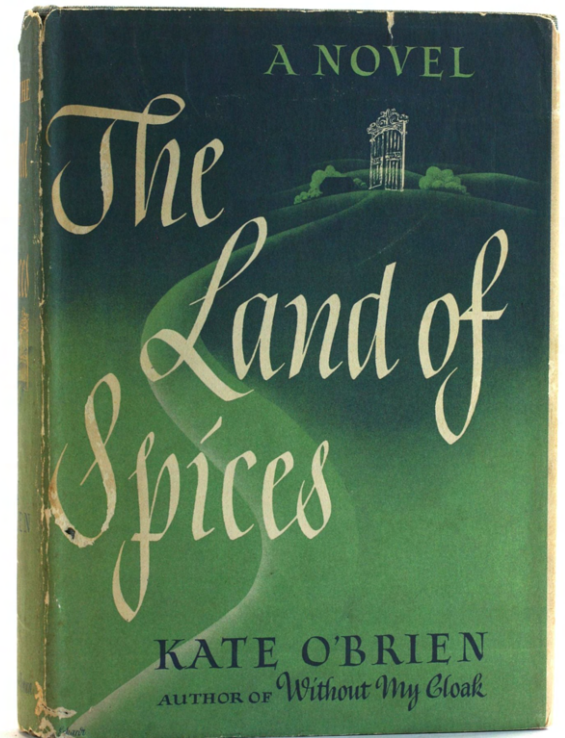
SOLD

THE LAND OF SPICES: A Novel

Kate O'Brien

New York: Doubleday Doran, 1941. First American Edition, First Printing with '1941' on the title page. [10], 3-318pp. Blue cloth with navy stamped spine lettering, deckled fore and tail edges and navy topstain. Offsetting to the endpapers and cloth edges, a few speck stains to top edge and a bit of fading to the topstain, a few creased pages but on the whole still quite clean with tight binding and sharp corners. Dust jacket with some silverfishing and abrasion around the extremities, small chip to the spine head, toning around the extremities. A scarce book in trade,

The Land of Spices is a pioneering representation of Gay and Lesbian literary representation and simultaneously one of the great Catholic novels of the 20th century.

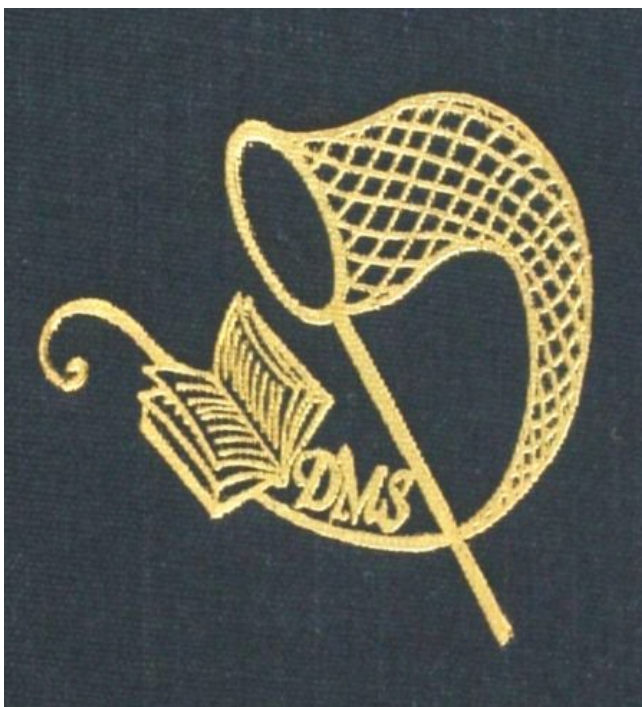
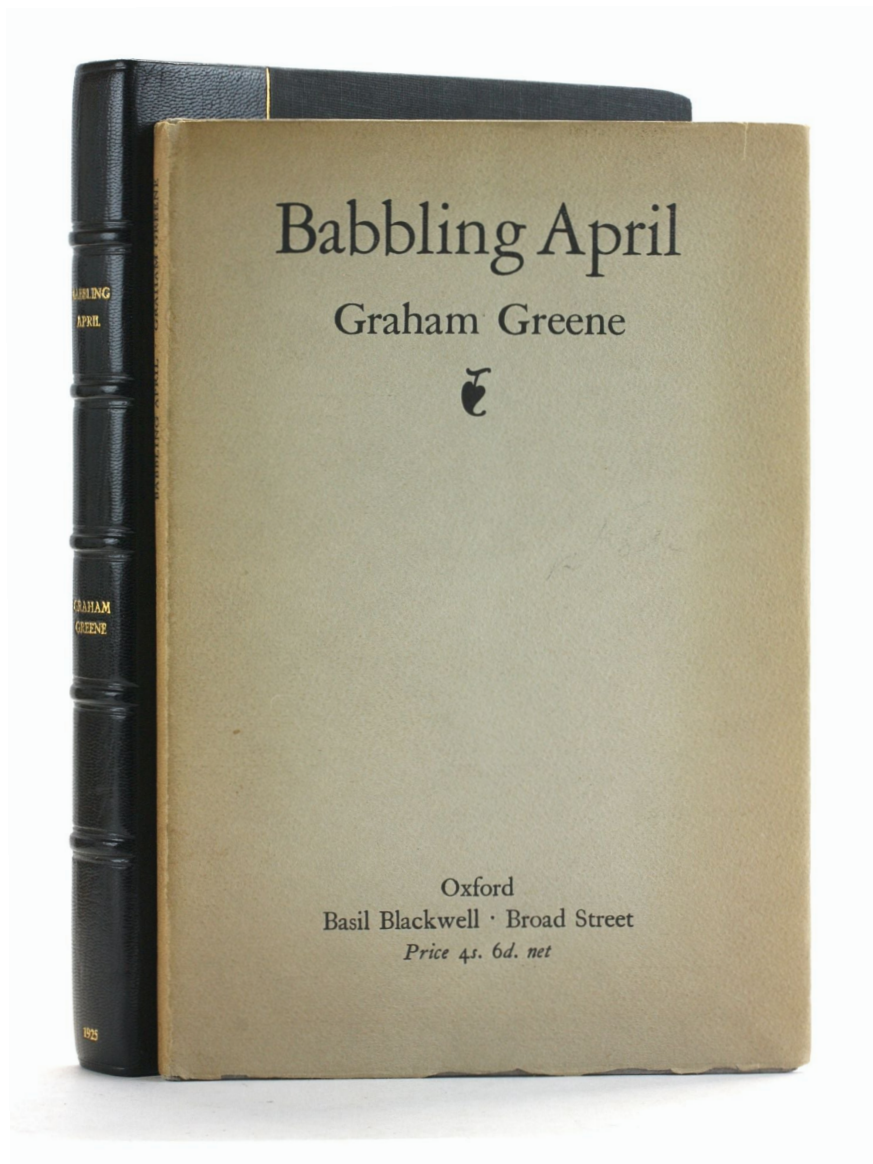


A modernist Bildungsroman, it poignantly explores the bonds between women, the haunting power of personal histories, and the longing for the holy in a spiritually arid modern world. With a nod only to Kristin Lavransdatter, it is perhaps the finest literary depiction of convent life, a world with which O'Brien was intimately familiar from her 12 years as a boarder at the Laurel Hill Convent School. Ailbhe Smyth writes, that O'Brien, herself a lesbian, 'searched for ways of naming experiences which women had not (yet) dared to name, even to themselves, and which swerve close to, if not right into, the "wild zone" of a space beyond the rigid boundaries of convention.' It was for these themes that *Land of Spices* joined O'Brien's 1936 novel, *Mary Lavelle*, on Ireland's index prohibitorium. Admittedly, this was no great accomplishment in the shadow of the Irish Free State's strict Catholic moral code—by 1942 the Register of Prohibited Publication listed 1,552 books, including such perverse material as *Everyman's Guide to the Modern Classics*.

One of the more infamous book-bannings in modern times, it has often been claimed that *Land of Spices* was banned for a single clause: 'she saw Etienne and her father, in the embrace of love.' In reality, the chair of the Censorship Board, William Magennis, offers quite a perceptive reading of the book, arguing, "the central interest of the novel is [homosexuality]," and that "from the first few pages of the book up to that passage, it is dominated by the influence of the terrible theme. ...

All the time your interest and curiosity are excited in a mounting degree as to what it was that happened. It is only now, when the woman has remorse for having hated her father to such a degree of enormity that she broke away from his house and took refuge in an Order, that you learn what it was." (Fellion, Matthew, and Katherine Inglis. *Censored: A Literary History of Subversion and Control*)
VERY GOOD/GOOD. [Item #508307]

SOLD



Babbling April

Graham Greene [H. Bradley Martin's Copy]

Basil Blackwell, 1925. First Edition. Hardcover with Dust Jacket. Personal copy of the famed collector, H. Bradley Martin, with his bookplate. Housed in his custom clamshell with quarter leather slipcase bearing his personal monographed book and butterfly net symbol. First and only edition of Greene's first book, a notoriously scarce book due to his hatred of these youthful poems which he regarded as sophomoric. (In his mortified rage he was known to seek out and burn copies of the book). The would-be poet turned 20th Century's Greatest Catholic Novelist might have been relieved to find this particular copy unread with uncut leaves and no evidence of handling whatsoever. With just a hint of offsetting to the endpapers, an inevitability with this grade of paper, this is a shockingly clean and fresh copy. The fragile dust jacket shows just trivial rubbing to the tips and a very faint tiny dampstain to the top of the spine, short tear to front head, usual toning to the extremities. [8], 32pp. Blue-gray paper over boards with blue stamped lettering. Plain tan wrapper with printed black lettering. FINE/NF. [Item #508275]

SOLD

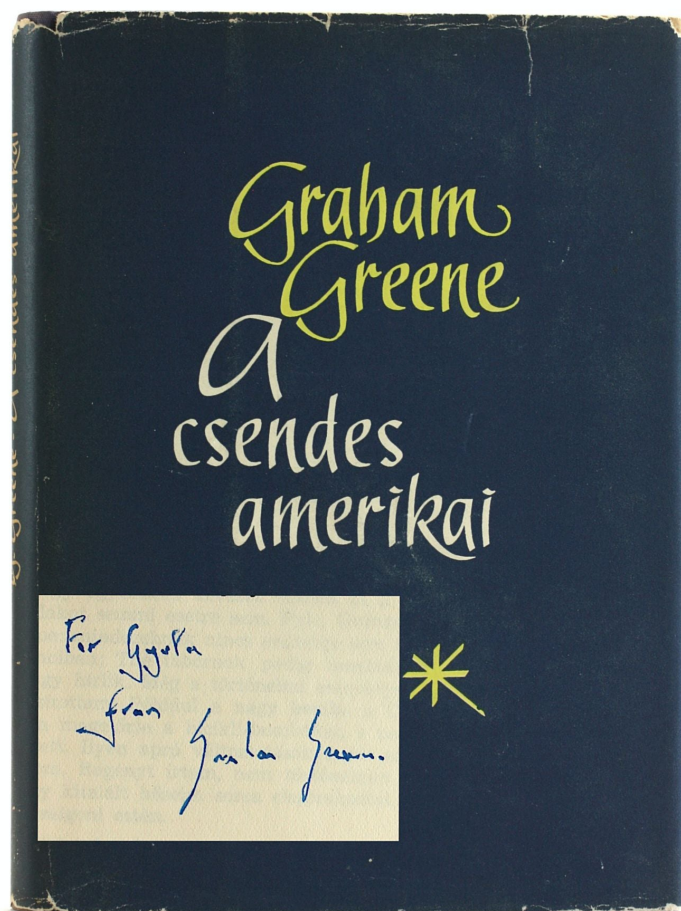
A Csendes Amerikai [The Quiet American in Hungarian]

Greene, Graham [Gyula Visnyei Association]

Budapest: Europa Konyvkiado, 1957. First Hungarian Edition. 211pp. Cream cloth-effect paper over board backed in navy cloth with gilt-stamped spine lettering. Some toning to covers, owner name neatly to half-title, otherwise clean and sound. Dust jacket is tapered, with a bit of wear to the extremities and some loss to the head of spine and front head tip. Condition is especially impressive given its production the year after the Hungarian revolution of 1956. NEAR FINE / VG.

SIGNED and INSCRIBED by Graham Greene on title to his personal friend Gyula Visnyei. Gyula Visnyei AKA 'Juli Vee' was a renowned indoor soccer player, first on the Hungarian National Team and later, after defecting, a Hall of Famer and would-be Olympian (President Carter's withdrawal of the US from the 1980 Olympics denied him that opportunity). He played the majority of his career with the San Diego Sockers, winning acclaim as 'Double-deuce, triple-E, the one and only Juli Vee.' An equally accomplished book collector, he was close personal friends with the Los Angeles based fine-press duo, Ralph Sylvester and Sylvester Orphanos, who published three books of Greene's. A renaissance man, his artistic prowess would lead to him being commissioned as the artist for the 1994 World Cup in Los Angeles. [Item #508325]

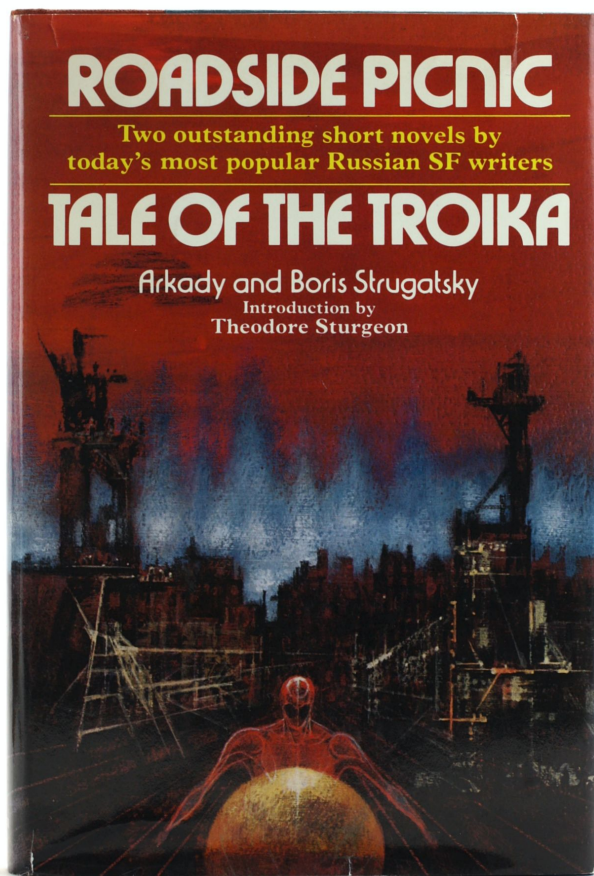
Price: \$900



ROADSIDE PICNIC / TALE OF THE TROIKA

Arkady and Boris Strugatsky

New York: Macmillan, 1977. First English-Language Edition, First Printing. Antonina Bouis translation, with introduction by Theodore Sturgeon. ix, 245pp. Navy blue paper over boards backed in maroon cloth, gilt spine lettering. A FINE copy, exceedingly clean and sharp with crisp, fresh pages; DJ with a hint of fading to the spine and a few short tears to the edges, entirely crisp and clean otherwise with price of \$8.95. This dual-novella offering was the introductory volume in Macmillan's Best of Soviet Science Fiction series which would eventually include several more offerings from the Strugatsky Brothers. Tale of the Troika is a fine work in its own right; Sturgeon writes in his introduction that 'One has to search back to Alice's tea party to find a scene as mad as the chamber of the Troika.' But *Roadside Picnic* is one of the greatest achievements of the Golden Age of Soviet Speculative Fiction.

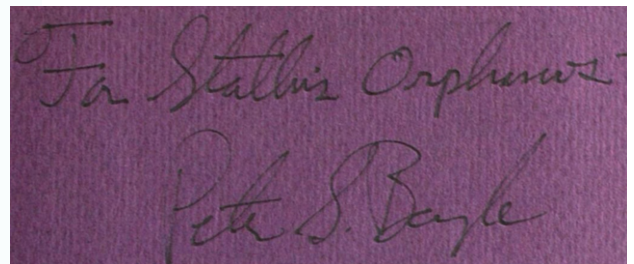
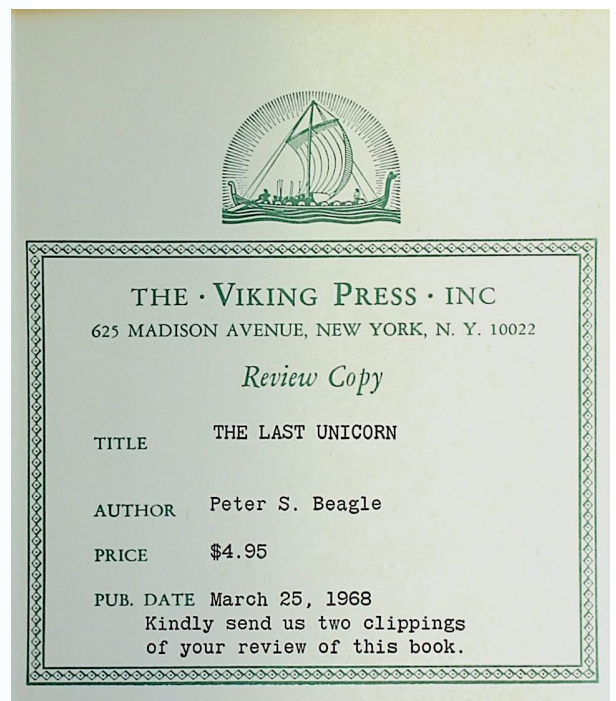
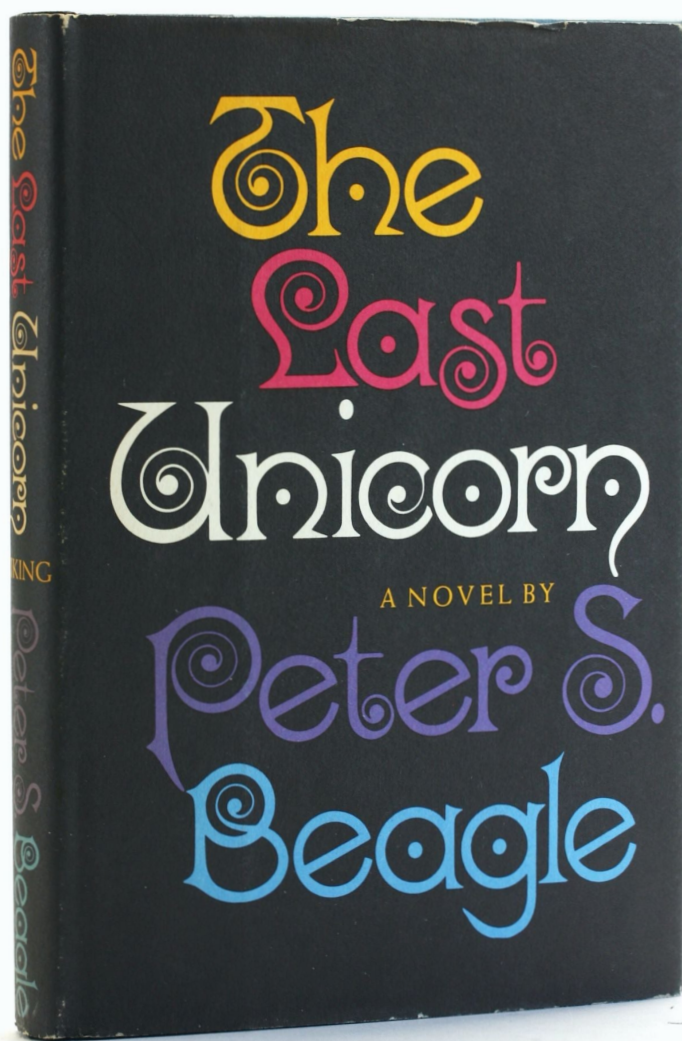


In her introduction to the Chicago Review Press edition, Ursula K. Le Guin writes, 'Roadside Picnic is a 'first contact' story with a difference. Aliens have visited the Earth and gone away again, leaving behind them several landing areas (now called Zones) littered with their refuse. ... In the traditional first contact story, communication is achieved by courageous and dedicated spacemen, and thereafter ensues an exchange of knowledge, a military triumph, or a big-business deal. Here, the visitors from space, if they noticed our existence at all, were evidently uninterested in communication; perhaps to them we were savages, or perhaps pack rats. There was no communication; there can be no understanding. ...

Human relations ring true. There are no superbrilliant intellects; people are commonplace. Red, the central figure, is ordinary to the point of being ornery, a hard-bitten man. Most of the characters are tough people leading degrading, discouraging lives, presented without sentimentality and without cynicism. Humanity is not flattered, but it's not cheapened. The authors' touch is tender, aware of vulnerability. ... The idea that the human race

might be of absolutely no interest to a 'more advanced' species could easily lend itself to overt sarcasm, but the authors' tone remains ironic, humorous, compassionate. Their ethical and intellectual sophistication becomes clear in a brilliant discussion, late in the novel, between a scientist and a disillusioned employee of the Institute about the implications, the meaning, of the alien visit. Yet the heart of the story is an individual destiny. The protagonists of idea-stories are marionettes, but Red is a mensch. We care about him, and both his survival and his salvation are at stake. This is, after all, a Russian novel.' NEAR FINE / NEAR FINE. [Item #508328]

Price: \$900

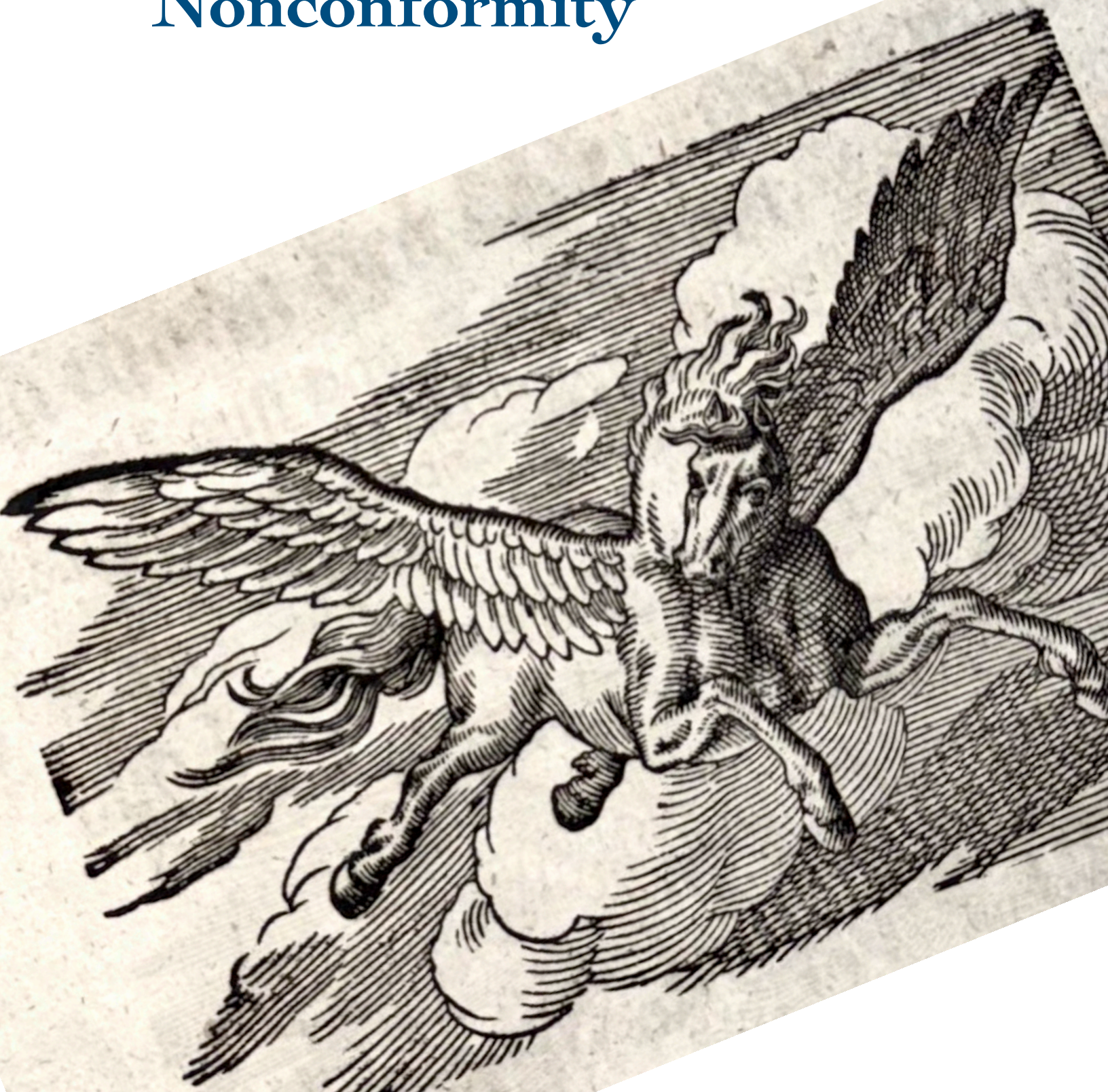


THE LAST UNICORN

Peter Beagle

Viking, 1968. First Edition. Hardcover with Dust Jacket. First Edition SIGNED by Peter Beagle and inscribed, 'For Stathis Orphanos' on the FFEP. With PUBLISHER'S REVIEW SLIP. 218pp. Blue paper over boards backed in black cloth with blue, yellow, and purple stamped lettering, maroon top edge, deckled fore edge. With just the faintest hint of toning to the very top of the front board, otherwise exceedingly clean and sharp; DJ with some trivial rubbing to the tips (which this jacket is quite prone to) and spine just faintly toned, clean and bright otherwise with price of \$4.95 intact. Stathis Orphanos was a noted photographer and bibliophile and half of the Los Angeles fine-press publishing duo, Sylvester & Orphanos. A wonderful association on a lovely copy of one of the foundational novels of the modern fantasy genre, which 'dramatizes a search for wonder against a backdrop of disenchanted modernity.' (Timothy S. Miller). FINE / NEAR FINE. [Item #508177]
Price: \$3,000

Dissent & Nonconformity



Warnunge D. Martini Luther An Seine lieben Deutschen

Martin Luther [Insurrection] [Revolution]

Hans Lufft, 1531. First Edition. Hardcover. First Edition with date misprinted as '1231' on the title page. 63pp. unpaginated. Small 4to, A1-D4. Title page with Georg Lemberger woodcut border [Luther Taf. 34] showing angels surrounding the entrance to the book. Annotations in a contemporary hand have been washed out with varying degrees of success, much of them still plainly visible; tidemark to fore tail corner, otherwise a very clean and fresh copy in recent brown paper over boards with red morocco spine label. NEAR FINE. [Item #508229] Price: \$2,000



Warnunge D. Martini

Luther / An seine lieben

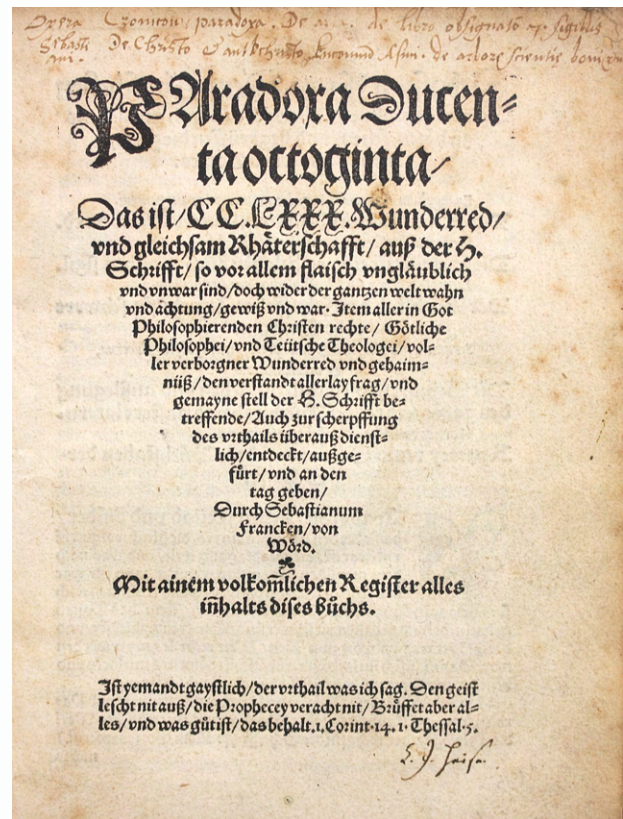
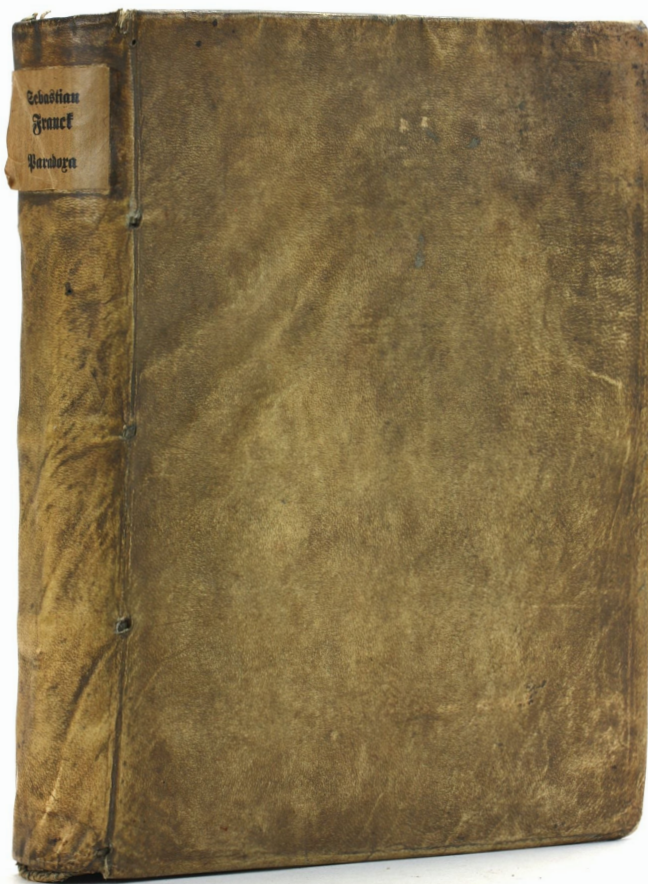
Deutschen.



Ich hab an die geistlichen
auff diesem Reichstage zu Augspurg/
mein vleissig vnd trewes vermanen las-
ssen offentlich ausgehen / Vnd auffss
höhest gebeten / das sie ja nicht den
Reichstag / da alle welt so hertzlich
auff hoffet vnd gaffet mit grossen sehnem / solten on
ende zugehen lassen / Sondern dahin handeln / das
friede gemacht / etliche ire greuel geendert vnd dem
Euangelio raum gegeben würde / Welchs ich auch /
mit meinem gebet / fur Gott / aus allen krefftien ge-
sucht vnd gesufftzt habe / sampt allen fromen Chri-
sten. Das aber wedder vnser vleissig gebet / gegen
Gott / noch vnser trew vermanung an sie / etwas ge-
holffen hat / ist leichtlich zu rechen / was es bedeut-
nemlich / das sie Gott / als die verstockten vnd ver-
blendten / welche so viel vnschuldigs blut / Gottesleste-
rung vnd grewlichs vnbusfertiges leben / drückt /
nicht werd hellt / das er inen einen guten gedanken
odder süfftzen eingebe / odder das sie einigem wort
heilsamer vnd fridlicher vermanung / gehorchten /
Vnd stehet mit inen / wie es zur zeit Jeremie stund /
mit den Juden / Da Gott zu im sprach / Jere. xv.
Vnd wenn gleich Mose vnd Samuel fur mir stün-
A ij den / so

After the Diet of Augsburg, Charles V gave Protestants 6 months to renounce the Evangelical reforms and return to the Catholic church or else face armed persecution. During this 'recess,' confederation of Protestant states dubbed 'The Schmalkaldic League' was formed with the intention of defending themselves from the Empire's repression. Luther joined Philip Melanchthon and several other theologians at Torgau in signing a declaration in defense of the creation of an armed Protestant league, something he had adamantly refused to do on multiple prior occasions. The 'Warnunge An Seine lieben Deutschen' was composed as a theopolitical justification of this new declaration of the right to armed resistance at Torgau. In it, Luther walks a fine dialectical line with one of the clearest practical applications of his 'Two Kingdoms' doctrine: as a minister of the Gospel, he must counsel peace and could not press for war; but neither would he reprove those who took up arms to defend themselves against tyranny. "Dr. Martin Luther's Warning to His Dear German People' was a pivotal document showing Luther's shift from the renunciation, before Torgau, of all armed resistance to increasing approval of it thereafter and for the rest of his life and career." (Jarrett A. Carty, *God and Government: Martin Luther's Political Thought*.) At almost every point, Luther's treatise prefigures the argument of *Vindiciae Contra Tyrannos*, the Huegenot tract written 50 years later which is typically given pride of place as the seminal theological justification of popular resistance. [Benzing 2908; VD16 L7736].

Paragon of the Reformation's Mystical Left Wing

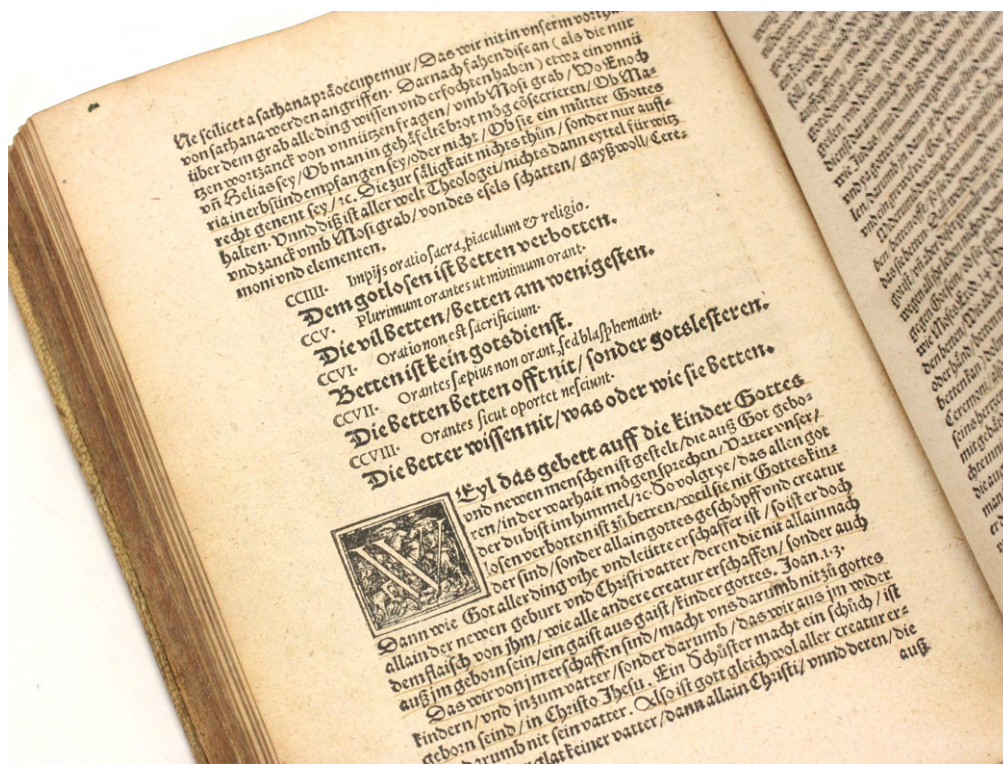


PARADOXA DUCENTA OCTOGINTA das ist, CC.LXXX wunderred und gleichsam Rhätterschafft aus der H. Schrifft, so vor allem flaisch ungläublich und unwar, doch wider der gantzen welt wahn und achtung, gewiss und war.

Franck, Sebastian

[H. Varnier], 1535. Leather. Second edition, undated but 1535, a with an index added to the text of 1534. 4to, 5.5 x 7.5'. [12], 172 leaves (343pp), [22pp. Register, unpaginated]. Complete: 1 blank, 6 unsigned leaves (title + foreword), A-Z4, a-v4, 11 unsigned leaves (register)--complete. 5-line dropcaps with a few woodcuts, Contemporary vellum fairly darkened, a bit rubbed at the tips. Annotated throughout in a contemporary hand. Occasional tidemarks, fore tail corner a bit bumped. Quite scarce, a paragon of the mystical left wing of the reformation.

'I am looking,' he writes in the opening of the Paradoxa, 'for no new and separate Church, no new commission, no new baptism, no new dispensation. The Church has already been founded on Christ the Rock, and since the outward keys and sacraments have been misused and have gone by, He now administers the sacraments inwardly in spirit and in truth. He baptizes His own, even in the midst of Babylon, and feeds them with His own body, and will do so unto the end of the world.' 'Sebastian Franck (1499–1542) exemplifies in both his writings and life the boundaries of dissent grounded in mystical theology during the early Reformation. He began his adult life as a Catholic priest, then took up the Protestant ministry near Nuremberg, but spent most of his life as a wandering apostle of the church of the inner Spirit.



In doing so he left behind a corpus of works that explored the absence of God's Spirit in the outer course and institutions of human history and society, while advocating an inward realization of the divine Word in the incorporeal spiritual seat of the soul.

Though eschewing all sect-building during his life, his literary works left behind a legacy of thought that influenced the development of Spiritualist religious ideologies in Germany, the Low Countries, and even England into the seventeenth century, as well as a revival of his works and reputation in the modern era.' 'Of the many works of Sebastian Franck very few give a straightforward exposition of his views. Franck was a compiler, often expressing his own views in the forwards, between the lines, or in the margins of his works. In the *Paradoxa Ducenta Octoginta* Franck gave the clearest, most sustained account of his views. It was the most extensive statement of his mystical theology, which promoted the Word of God as disclosed in the hearts of the enlightened as the true locus of God's revelation. Franck used the classical understanding of paradox—a statement that seems untrue on the surface but which is nonetheless true — as a way of showing the reality of God's spiritual revelation in man over and against the deceptions of the physical/temporal world. Franck was heavily influenced by late medieval mysticism, especially Tauler and the *Theologia Deutsch*, which he drew on repeatedly for his vocabulary and anthropology. Franck's views have much in common with those of his contemporaries Hans Denck, Christian Entfelder and Johannes Bunderlin. The *Paradoxa* ... is one of the most interesting statements of mystical theology in the Reformation period, and key for understanding the thought of Sebastian Franck.' (Patrick Hayden-Roy) 'Sources as diverse as the Bible, Plato, Nicholas of Cusa, Plotinus, Erasmus, and Seneca inform Franck's 'rational spiritualism,' which holds that every human contains a portion of the divine Word, and the free will to accept or reject it. Acceptance assures moral activity and salvation; it cannot be mediated. Franck's spiritualist belief that the Logos/Christ redemptive principle is omnipresent involves the rejection of all externals in religion (churches, sacraments, orthodoxy) and of Christ's historic centrality. Because the loving God is present throughout his creation (but greater than it — panentheism), knowledge of nature and history, if interpreted by one's inner Word, leads to knowledge of God. Christ's crucifixion answered a human, not a divine, need: though important, it is insufficient for salvation.' (Philip Kintner, *Encyclopedia of the Renaissance*). VERY GOOD. [Item #508222] **Price: \$5,000**



**GERMANIAE CHRONICON Von des gantze[n]
Teutschlands aller Teutschen volcker herkommen,
Namen Handeln, Guten und bosen Thaten ... vor
unnd nach Christi geburt, Von Noe biss auff Car-
olum V**

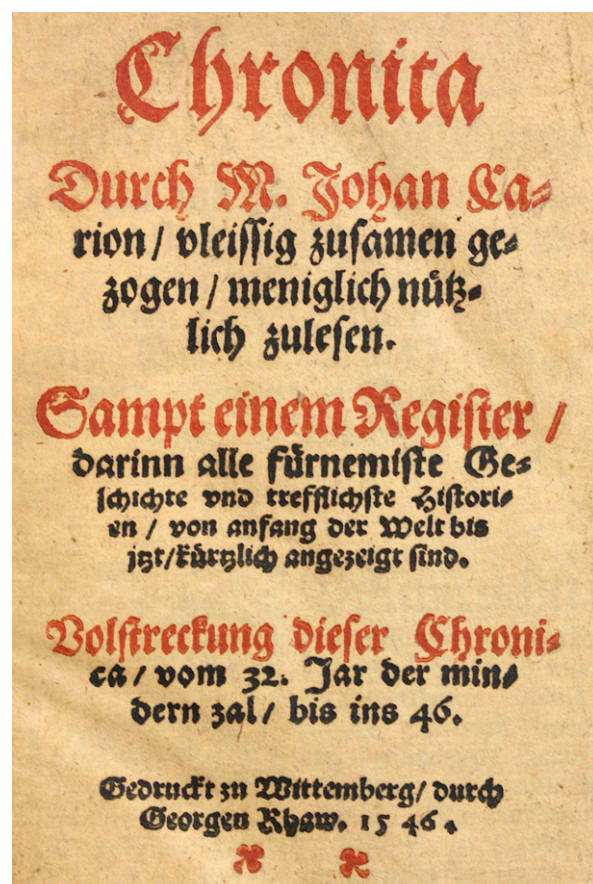
Sebastian Franck

Allerander Weissenhorn & Henrichen Stainer fur H. Westermair, 1538. First Edition. Hardcover. [18 leaves unpaginated], CCCXIII numbered leaves; [36], [628pp.]. 8.5 x 12' Folio in sixes, [2 blanks], title page in facsimile, aa2-cc6; a1-z6, A1-Z6, Aa1-Ee6, Ff1-Ff4, Gg1-Gg4, [1 blank]. Large woodcut illustration to p. 1. [WITH] 2 pieces of manuscript waste from the original binding. From an Augsburg parchment manuscript Masterfully rebaked in brown calf with original oak boards retained and cleaned, clasps replaced, with tissue repairs to several outer leaves.

Restoration by Angelika Starke in Leipzig in 2008 with her extensive documentation provided in comb-bound booklet along with the manuscript waste. Text in original deckled trim with a few small stains to the edges and margins, text entirely clean and sound otherwise. Extensive provenance to the endsheets dating from 1594, 1634, 1838, and others. First Edition.

An erstwhile theologian, Franck had been subjected to censorship because of his heterodox mystical-spatialist 'left wing of the reformation.' So while he operated his own press in Ulm, he was forced to outsource the printing to his colleagues in Augsburg, a decision that caused him much grief and loss of income, squandering the work 'an fremde Verleger 'umb ein Badgeld zu verschlaudern' (ADB 7, 216) This first printing sold briskly, with a second appearing just three months hence by Egenolff in Frankfurt. [VD 16, F 2088; Kaczerowsky A 135; Not in Adams, which records only the second, Frankfurt edition]. VERY GOOD.

[Item #508232] Price: \$3,500



CHRONICA Durch M. [Magistrum] Johan Carion fleissig zusammen gezogen, meniglich nützlich zulesen. Sampt eynem Register, darinn alle fürnemisten geschichten vnnnd trefflichsten Historien, von anfang der Welt, biß yetzt kurtzlich angezeygt sindt

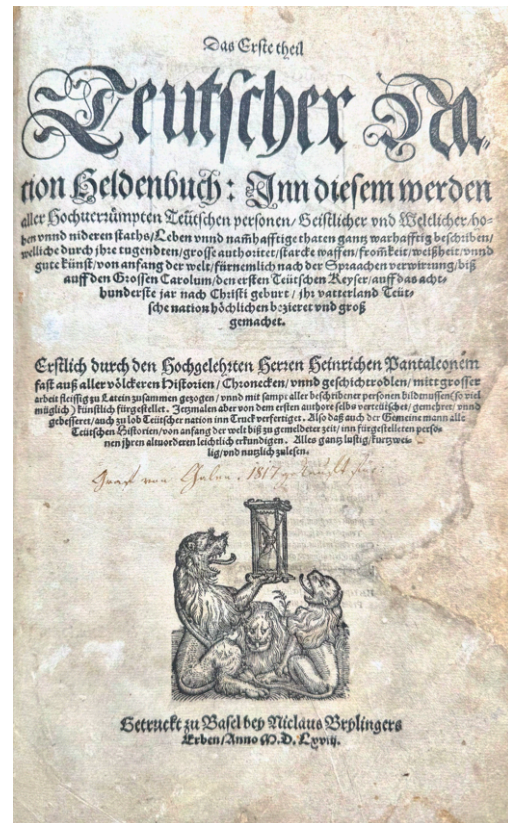
Johan Carion; [Johannes Funck] Georg Rhaw [Rhau], 1546. Leather. First German Edition. 8vo, 4.25 x 6'. Collation: [5 blank], A1-Z8, a1-j6. Pagination: double pages [4], 3-244 (488), [34 Register], [10 blank]. Excellent contemporary binding in alum-tawed pigskin stamped in blind with vignettes of ladies within floral borders, with original clasps and brass furniture intact. Some light rubbing to spine, author name in pen to spine, bit of worming to spine head and front board, scattered annotations in two early hands. VERY GOOD.

[Item #508218]

Price: \$3,500



“Forming a German national consciousness”



TEUTSCHER NATION HELDENBUCH: Inn diesem werden aller Hochverrumppte Teutschen personen, Geistlicher und Weltlicher, hohen und nideren staths, Leben unnd namhafftige thaten gantz warhafftig beschriben ...

Heirich Pantaleon

Nicolaus Brylingers Erben, 1568. First Edition. Hardcover. First German Edition, greatly expanding upon the Latin edition of 1565-66. Three volumes in one, printed over the course of three years from 1568-1570. Title page repeated for each volume. 1: [20], 403pp.; 2: [12], 591, [11, 1]; 3: [19, 1], 534pp. 9x12.5. Folio in sixes, Collation complete: 1: [10], a1-z6, A1-L4; 2: [6], a1-z6, A1-Z6, Aa-Dd6; 3: A1-B4, a1-z6, A1-X4, Y1-Y5. Ownership inscription from the Count Von Galen zu Dinklage d. 1817

Bound in contemporary alum-tawed pigskin with blind tooled figure of Martin Luther to front cover and un-ascertained figure to rear, both within ornate floral borders. Rejointed with matching pigskin, covers washed with some lingering patina and stains; original trim with red speckled edges. Title page with woodcut printer's device and portrait of Pantaleon to verso, repeated for each volume. Hundreds of woodcut portraits depicting each figure in this 'Book of Heroes', many two to a page, and with many genealogical charts printed in landscape. First title page somewhat dingy with repaired loss around the margins just abutting the text; Vol. 1 a2 & a3 and Vol. 3 Y3 & Y4 with some marginal loss repaired; occasional marginal dampstains, moderate thumbing and evidence of use to vol. 3, otherwise a very sound and handsome copy, quite scarce in contemporary binding.

In this compendium of 'The True Heroes of the German Nation,' the Basel physician, historian, and Protestant theologian showcases biographical vignettes of German men (exclusively) from antiquity to the 16th century. Pantaleon's subjects range from secular to ecclesiastic, rulers, philosophers, mathematicians, historians, lawyers, theologians, and other noble characters. 'Pantaleon's heroic, late-humanist collective biography personalized the German fatherland--quite literally--while taking a moral-reformist approach to patriotism.' (Ellen Yutzy Glebe, *German History Intersections*) In a sense, what Pantaleon accomplished in this compendious work was the first 'General German Biography ... achieving here the same thing that Plutarch and Jovius did for their countrymen' (*Allgemeine Deutsche Biographie*). Treating over 1700 figures, the scope and plan of the *Teutscher Nation Heldenbuch* was something entirely new, laying out an entire national history through biography, and in the process helping in the construction of a national 'German' identity. "Pantaleon pursued a clear goal in his narrative, seeking to present individuals who have "adorned and made great the fatherland of the German nation". In depicting his subjects as models of virtue and patriotism to be emulated, he sought to form and spread a German national consciousness" (*Deutschland Museum*).

There is no comparable work in Italian, French, or English historiography of the time. Pantaleon has been credited with advancing a thoroughly modern historiography: 'wie weitgehend sich in Pantaleon die mittelalterliche Art der Geschichtsschreibung bereits zur modernen Geschichtsdarstellung gewandelt hat. Da ist kein ängstliches Beharren auf chronologischer oder annalistischer Darstellung wie bei Stumpf, Aventin, Münster, Bale, Foxe und Wurstisen, vielmehr kennzeichnet ein kühnes Außerachtlassen der geschichtlichen Kontinuität zugunsten der historischen Persönlichkeit Pantaleons Werk' (Buscher, *Pantaleon u. sein Heldenbuch*, S. 289). While his critical sense excluded legends of the saints, Siegfried, Hildebrand and the like, he does give some credence to the legendarium with his treatment of the biblical Adam as well as Tuisco, the great-grandson of Noah and legendary progenitor of the Germans, with imaginary lines of kings following. Part 1 begins with Adam and extends to Charlemagne; Part 2 runs from Hatto, Bishop of Basel, to the year 1500; Part 3 is the most valuable as an historical source, beginning with Emperor Maximilian 1, including many central figures of the Renaissance and Reformation, and running through Pantaleon's contemporaries for the well-travelled Basel professor was able to draw on first-hand accounts and contacts. VERY GOOD [Item #508230]

Price: \$8,000



Revisionist Heresiology



Gottfrid Arnolds Unparteyische Kirchen- und Ketzer-Historie: von Anfang des Neuen Testaments bis auff das Jahr Christi 1688

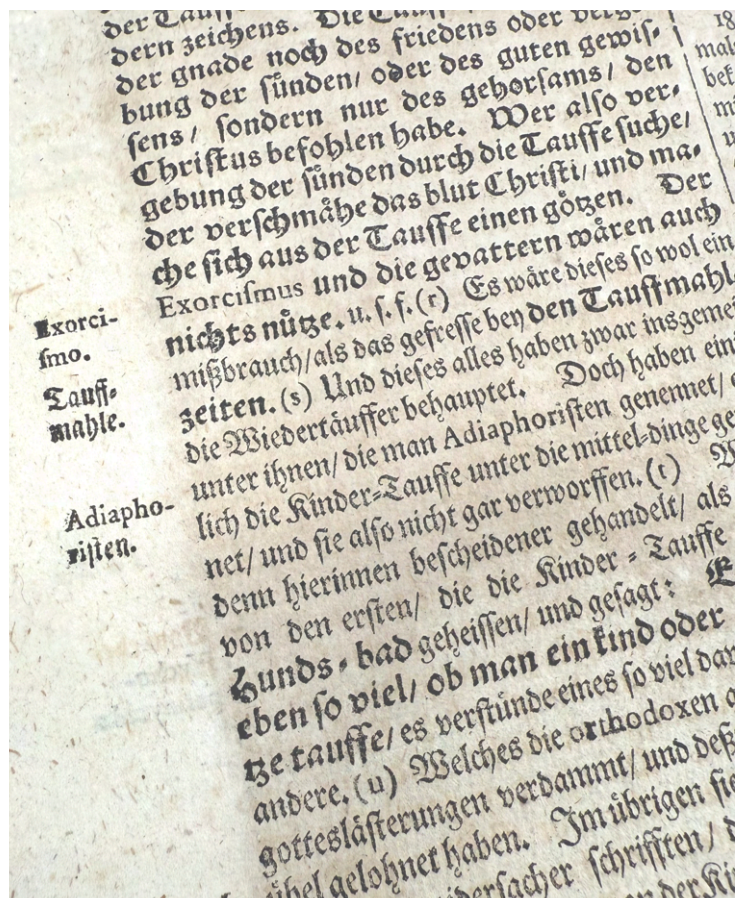
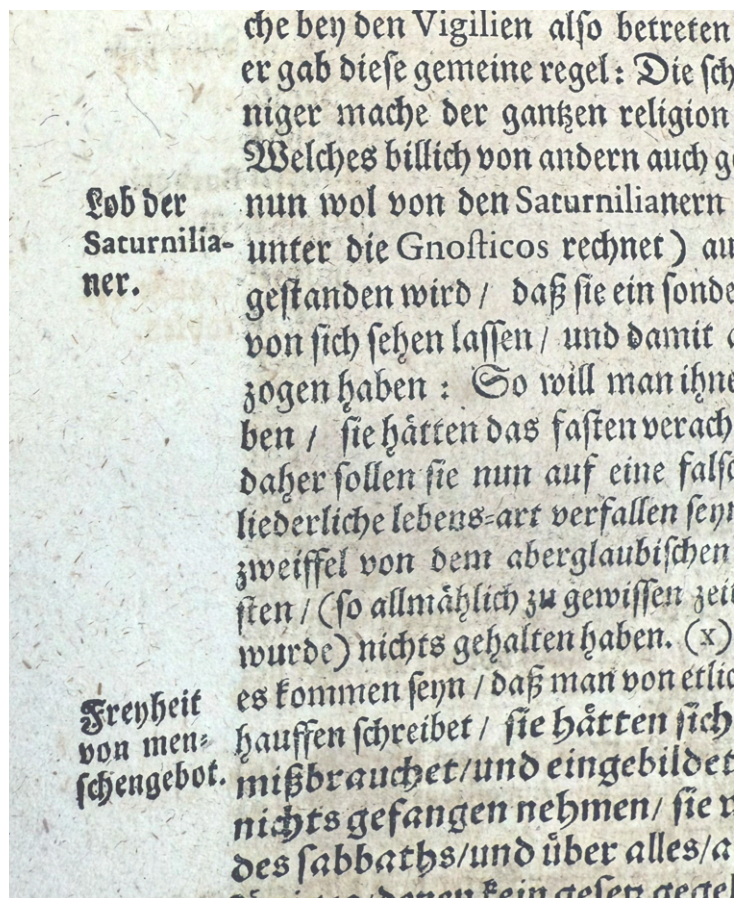
Gottfrid Arnold

Thomas Fritsch, 1700. First Edition. Leather. First Edition, two volumes bound in one: 1: Jahr Christi bis 1499; 2: Von Anno 1500 bis 1688. [21], 2-411, [3], 3-695, [38], RFEP perished. Folio in 4's, 9x14'. In contemporary vellum with hand-written spine title in a fine hand. Dual-column text in Fraktur script with endnotes in Roman font. A remarkable work of vast erudition and deep courage, Arnold's study of heterodoxy and heresy was a leap forward in the history of theology in and a seminal text of the German Enlightenment. It was beloved by figures such as Goethe and Tolstoy, who dubbed it a 'remarkable, although little known book' in *The Kingdom of God is Within You*. Arnold's 'Non-Partisan History of the Church and Heretics' charts a revisionist history of marginal figures in Christian history, from Origen and Arius to Socinius and Boehme, seeking to unveil a secret history of personal and experiential mysticism as the true heart of Christianity.

Hans-Martin Kirn writes, "G. Arnold's Impartial History of the Church and of Heretics (1699-1700) offered a radical-pietist view of church history, originating from Lutheranism. With its fundamental criticism of the church as an instrument of power, it deprived confessional 'partial' historiography of its foundations. Arnold insisted on the rehabilitation of persecuted and oppressed minorities. His work not only promoted the debate on the dependence of historiography on the historian's particular standpoint, but over a long period of time also inspired advocates and critics of a tolerant Christianity based on individual religious convictions. The work bears witness to the contribution of Pietism to the modern subjectivation and individualization of faith and religion. ... the *Unparteyische Historie* had a lasting impact on the development of church historiography in the field of tension between confessional Christianity, Pietism, and the Enlightenment movement. Conceived as a paradoxical 'alternative church history,' the work profoundly challenged the confessional concept of heresy and thus the mechanisms of exclusion and demarcation practiced by the institutional churches in the name of exclusive truth claims." (NTT Journal for Theology and the Study of Religion 74.3)

For their part, McClintock & Strong remark, 'This 'Impartial History' was the first written in German instead of Latin. It makes personal piety the central idea of Christianity. But, while bent on showing fair play, as no historian before had done, to all sorts of heretics and schismatics, particularly to the Mystics, for whom he had a special predilection, Arnold fell into the most gross wrong toward the representatives of orthodoxy, ascribing to them the basest motives, and aspersing their character in every possible way. ... The number of works published against Arnold is very large.' NEAR FINE. [Item #508231]

Price: \$2,200



The People Called Quakers

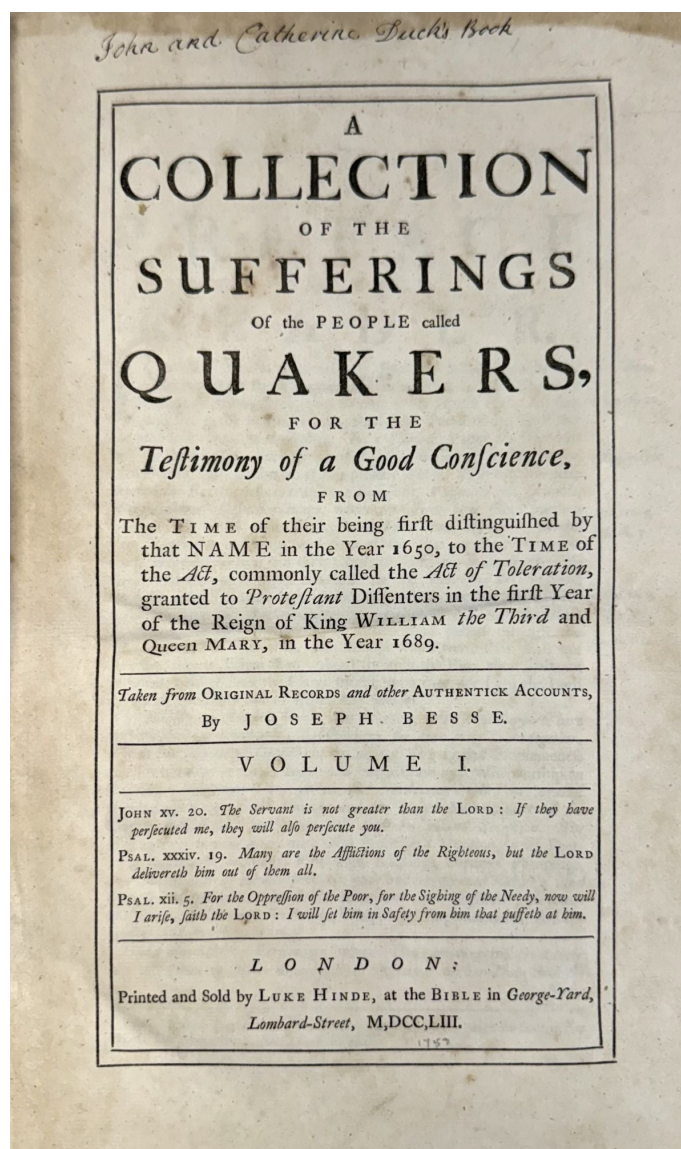
A COLLECTION OF THE SUFFERINGS OF THE PEOPLE CALLED QUAKERS

[2 Volume Set] for the Testimony of a Good Conscience ... 1650-1689. Taken from Original Records and other Authentick Accounts

Besse, Joseph

Luke Hinde, 1758. Leather. Complete in two volumes. Vol. 1: lv, 767; Vol. 2: 638, [10, index + errata]. 8 x 12.5' Folio. With owner's inscriptions to both title pages, 'John and Catherine Duck's Book' and Duck's printed bookplates retained and inlaid to both front pastedowns. Recently rebound in brown calf with black gilt-stamped spine labels and fresh endpapers. Some light offsetting to the margins of both title pages, vol. 1 flyleaf torn mostly out, otherwise a very clean and fresh text

Besse's *Sufferings* 'recorded many of the instances of persecution and suffering inflicted upon early Friends from the beginning of the movement until 1690, the year after the Act of Toleration.



"It records imprisonments, many of which led to death – over 400 Friends dying in prison during this period – the seizure of goods by way of fines for Friends' refusal to pay tithes or swear oaths or for simply meeting together in silent worship. It records some of the beatings and whippings many early Friends received for their testimony and many petty acts of cruelty and avarice. Besse began his work in 1729, publishing an earlier version, *An Abstract of the Sufferings of the People Call'd Quakers*, in 1734. Besse's catalogue of sufferings is based on the 44 folios of sufferings collected and recorded by Ellis Hooke, long-time clerk of the Yearly Meeting, from 1660 onwards." (Quaker Family History Society).

VERY GOOD. [Item #508234]

SOLD

**The History of the Rise, Increase, and Progress of the
Christian People called QUAKERS, Intermixed with
several Remarkable Occurrences**

Sewel, William

London: J. Sowle, 1722. First Edition. Leather. First English Language Edition, the author's own translation and revision of his 1717 Low Dutch version. A handsome copy of a book most famous for it's American printing six years hence, the first book issued by Benjamin Franklin on his own press. Folio. [13], 2-723, [1], [16 index] pp. With lengthy provenance of the Coles and Hewlett families of Long Island New York. Rebacked in brown calf with original spine label retained and rejoined with fresh end-sheets; original boards worn and repaired around the edges. Some loss to the margins of the inscribed front blank; some occasional staining and foxing but mainly clean and very sound. Sewel was a Dutch historian and philologist whose first-hand encounters and correspondence with many Quaker leaders allowed him to greatly improve upon extant sources for the history of the Society of Friends, including extensive treatments of Quakers in America. Interspersed with lengthy excerpts from speeches, letters, and other previously unpublished writings, Sewel's history is an immensely valuable source. [Sabin 79602; Smith, Friends' Books II/561]. VERY GOOD. [Item #508233]

Price: \$1,000

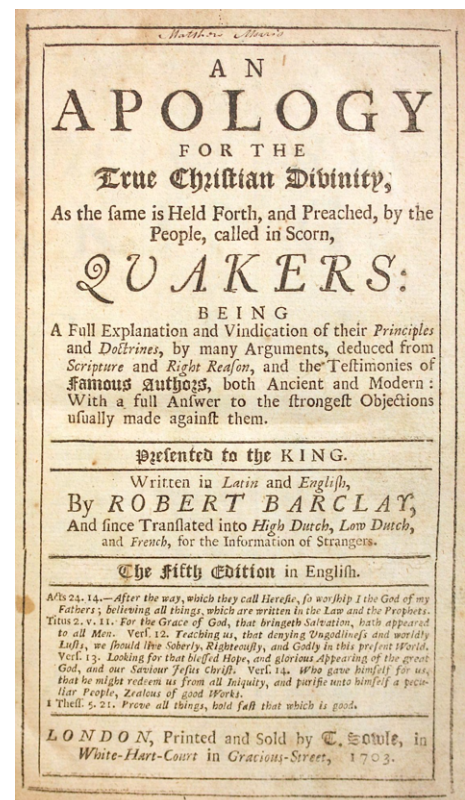
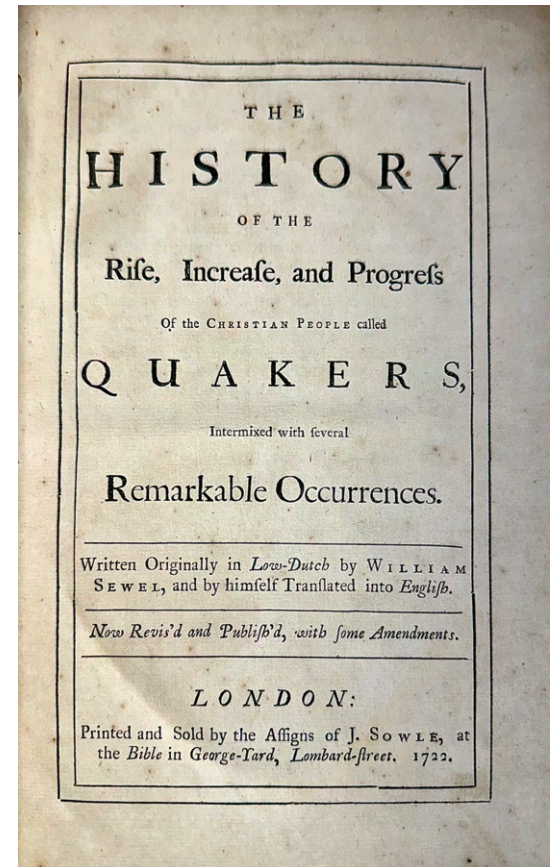
**AN APOLOGY FOR THE TRUE CHRISTIAN
DIVINITY, As the same is Held Forth, and Preached,
by the People, called in Scorn, QUAKERS**

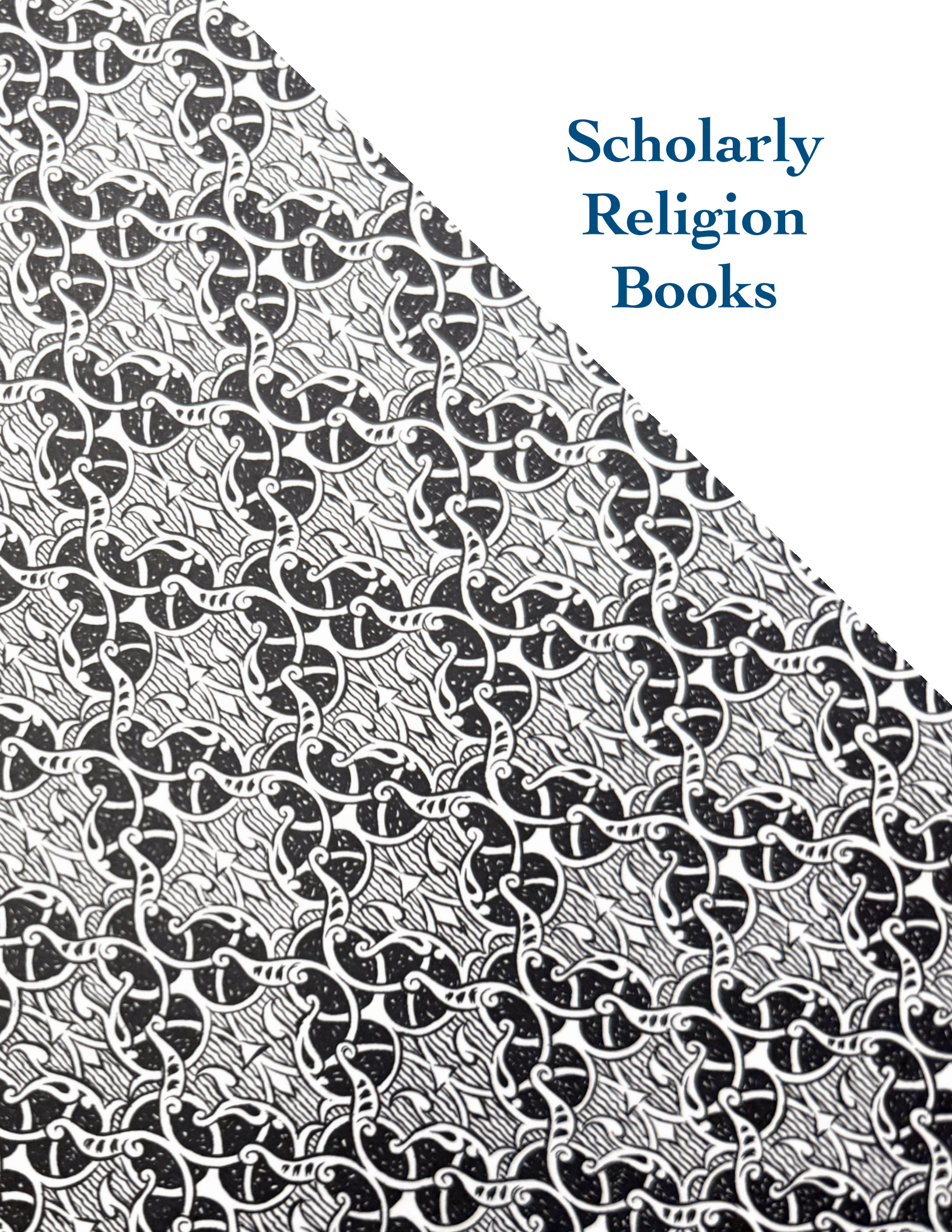
Robert Barclay

London: T. Sowle, 1703. Leather. [14], 574, [34] pp. 8vo, Collation: A2-Z8, Aa-Qq8. Recently rebound in handsome period-style Cambridge panelled calf. Contemporary owner's name, 'Matthew Morris' to title page. Gathering 'Y' loosening, otherwise binding sound and square. FINE.

[Item #508221]

Price: \$750





Scholarly Religion Books



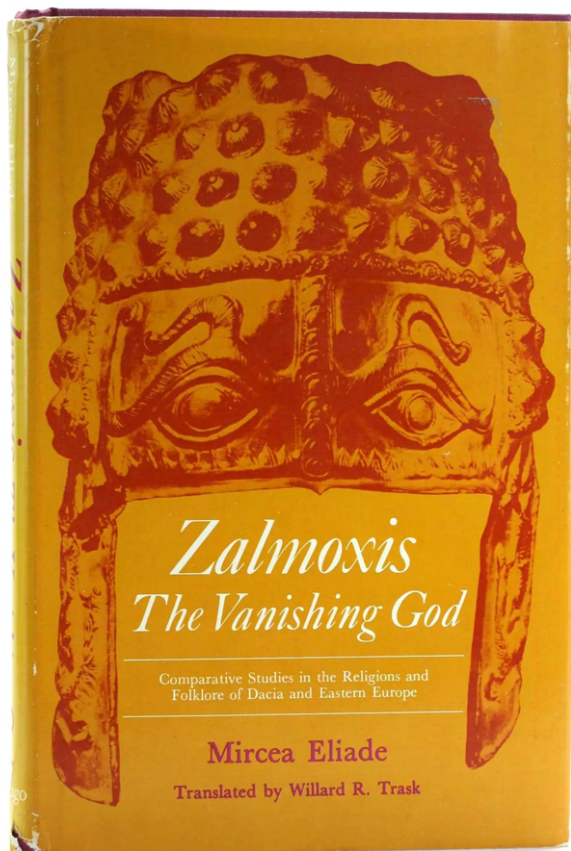
APOLOGIE ET CONTROVERSES: [Ammar al-Basri] (Orient Chretien 5) 'Ammar al-Basri; Michel Hayek trans. [Syrian Nestorian Christianity]

Dar Al-Mashriq, 1977. 91 (French Introduction), 267 (Arabic Text) pp. 8vo, sewn binding in yellow cloth. Some very trivial shelfwear to the tips, very clean and sharp otherwise; DJ tips worn. First Edition, the *Editio Princeps* of the two treatises by Syrian Nestorian Christian, Ammar al-Basri: The Book of Evidence and The Book of Questions and Answers, which together comprise the first systematic account of the Christian faith written in Arabic. Newly discovered in the 1970's, al-Basri's extraordinarily learned work of philosophical theology is a striking new revelation of the intellectual life of Nestorian/Arabic Christianity. While al-Nadim listed al-Basri among the writers of the Mu'tazilah, nothing was known about him until he was identified as the writer of newly discovered British Museum Arabic MS 801. Michel Hayek's edition here is its first appearance in print.

'Ammār al-Baṣrī (d. 850, Basra) wrote the first Christian systematic theology in Arabic. In these two apologetic works first discovered in the 1970's, al-Basri gives a defense of Christian beliefs from Muslim charges of heresy and blasphemy, arguing for the divine inspiration and historical accuracy of the Gospels, the Trinity, the divinity of Christ, the Incarnation, the crucifixion, the resurrection of Christ, and the nature of the afterlife. Throughout, Al-Basri develops his theology as both deeply contextual within 9th Century middle-East, and dialogical in conversation with Muslim thinkers. (See Sidney H. Griffith review in *Journal of Near Eastern Studies*, 39.3; Mark Beaumont, *Ammar al-Basri's Arabic Apologetics*). NEAR FINE / Very Good [Item #507935] Price: \$250

ZALMOXIS, THE VANISHING GOD: Comparative Studies in the Religions and Folklore of Dacia and Eastern Europe. Eliade, Mircea; Willard R. Trask trans.

University of Chicago Press, January 1972. First Edition. x, 260pp. Owner's name to title page, light penciling through p. 25, clean and sound otherwise; DJ with some light wear to tips, spine just faintly sunned. A collection of essays on the archaic religion of the author's Romanian homeland; long out of print and scarce in trade. 'Few areas have a more enigmatic—or fascinating—religious history than that once called Dacia and Romania orientalia, territories that today comprise Romania, Bulgaria, Yugoslavia, and Macedonia. One of the world's most eminent scholars in the history of religions, Mircea Eliade presents in this volume a series of essays illuminating that history, the only work on its subject available in English. Professor Eliade's study covers the origins of the ethnic name of the Dacians; the cult of Zalmoxis, mysterious god of the ancient Getae; the folk cosmogonic myth in Romanian folklore; the mythico-ritual meanings of legends concerning the founding of the Moldavian state; and the significance of folk beliefs involving magic and ecstasy, the mandragora, and the gathering of medicinal herbs for religious purposes.' (From the DJ flap). GOOD / Very Good. [Item #507240] Price: \$300



**The Negro Spiritual Speaks of Life and Death:
Being the Ingersoll Lecture on the Immortality of
Man, 1947. Howard Thurman.**

Harper & Brothers, 1947. First Edition. Hardcover with Dust Jacket. First Printing with K-W print code to verso (October, 1947, though the DJ states 11-26-47). Small 12mo, green cloth with paper title label mounted to front cover. [6], 7-56, [8] pp. Some very light silverfishing to head and tail, faint offsetting to the endpapers, very clean and sharp otherwise; with the fragile DJ showing some light wear to the tips, two small ink stains to front tail and very short tears to the tail edge, clean and unclipped otherwise.

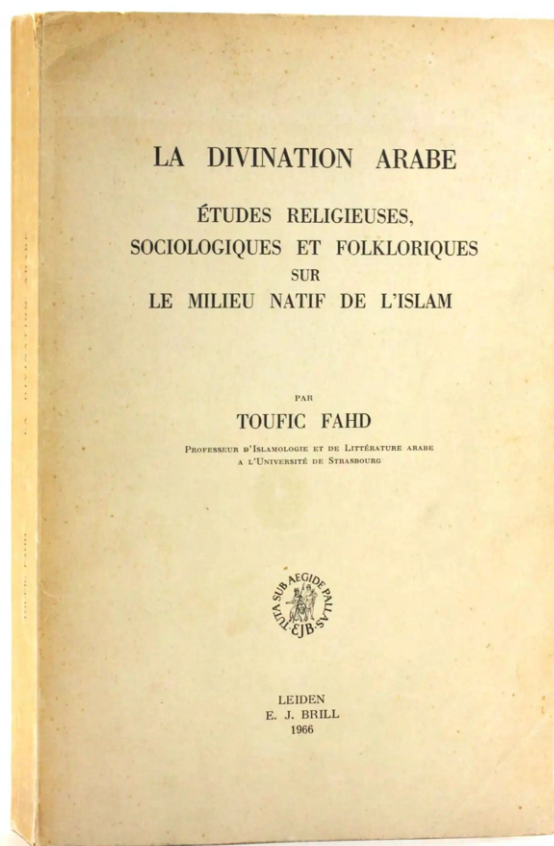
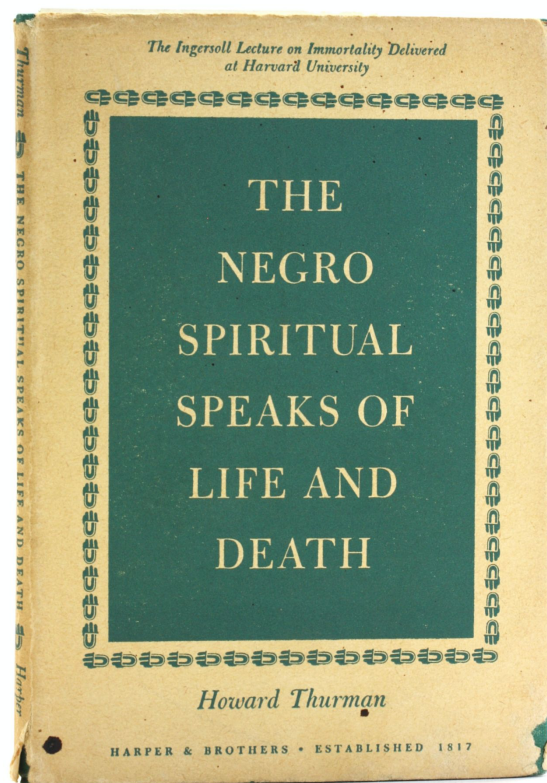
Howard Thurman was a mystic, theologian, activist. He became mentor to many leaders in the Civil Rights movement, including Martin Luther King Jr., who famously travelled with Thurman's *Jesus and the Disinherited* in his suitcase. In 1944 he left his tenured position at Howard to help found the Church for the Fellowship of All Peoples, an interracial congregation in San Francisco. This Ingersoll Lecture is a continuation of themes first developed in *Deep River*: an exploration of Black American religion through the Spirituals: 'This religious emphasis ...gave the mind new dimension of resourcefulness....Far From paralyzing action, religion made for detachment from the environment so that they could live in the midst of the traffic of their situation with the independence of solitude. The pragmatic results for them was a awareness that against the darkness of their day, something warred, 'a strange new courage.' To them was the work of God, and who could say to them NAY?' (42-43). NEAR FINE / Very Good. [Item #508276]

Price: \$125

**LA DIVINATION ARABE: E'tudes Religieuses,
Sociologiques et Folkloriques sur le Milieu Natif d
l'Islam. Fahd, Toufic**

Brill, 1966. 617pp. In French. Sewn binding in publisher's printed wraps. Tips a bit worn, spine a bit toned, clean and sound internally. Author explores the Arabic background of Islam as the final site of the ancient Semitic practice of divination. VERY GOOD [Item #506712]

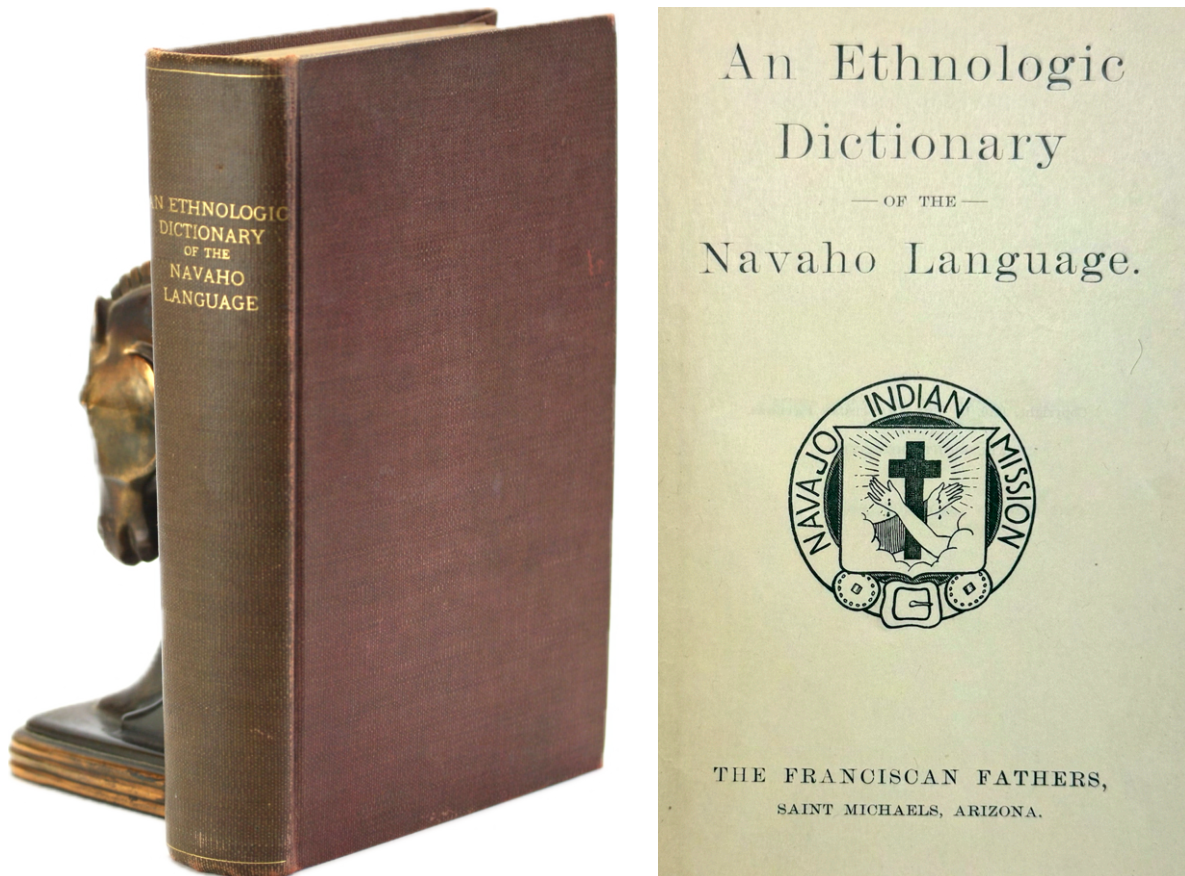
Price: \$350



AN ETHNOLOGIC DICTIONARY OF THE NAVAHO LANGUAGE

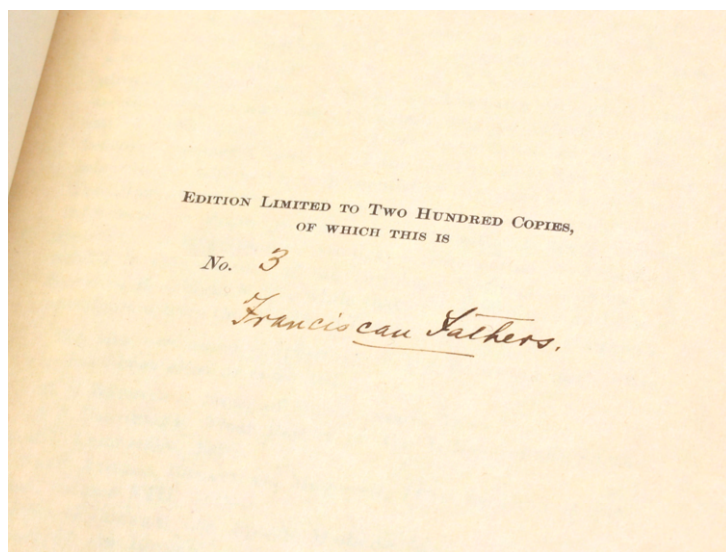
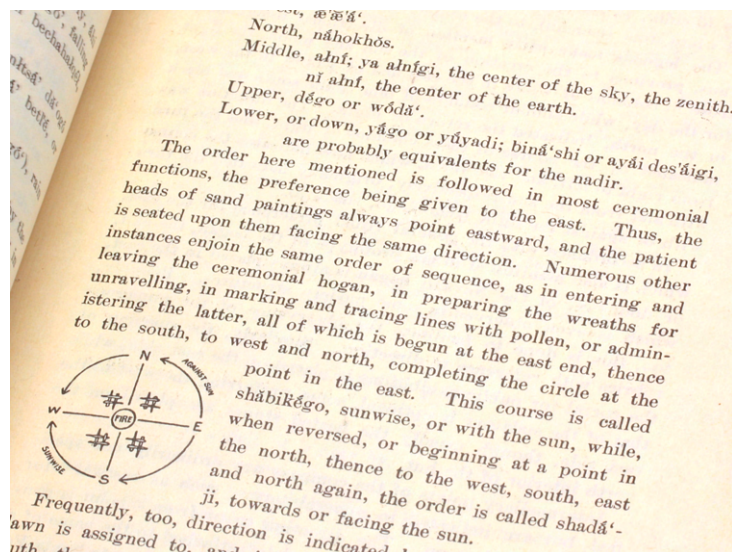
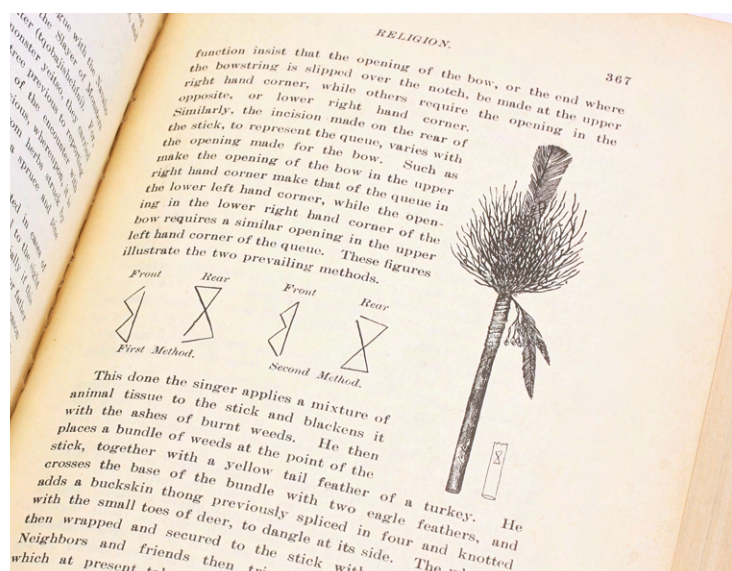
Franciscan Fathers [Fathers Anselm Weber, Leopold Ostermann, and Berard Haile]
[Navajo Hataaʼii]

The Franciscan Fathers [St. Michaels Mission Press], 1910. First Edition, hand-numbered copy '3' from an edition limited to 200 copies signed by 'Franciscan Fathers.' [7], 8-536pp. Large 8vo, sewn binding in red buckram with gilt stamped spine lettering (originally issued in wraps according to Haile). The first Navajo dictionary and the first book printed by the St. Michaels Press at the Franciscan Navajo Indian Mission. Compiled by three Franciscan priests under the direction of Fr. Berard Haile, with no formal anthropological or linguistic training apart from their Seminary training in sacred languages, this dictionary was an extraordinary accomplishment that stunned its first academic readers.

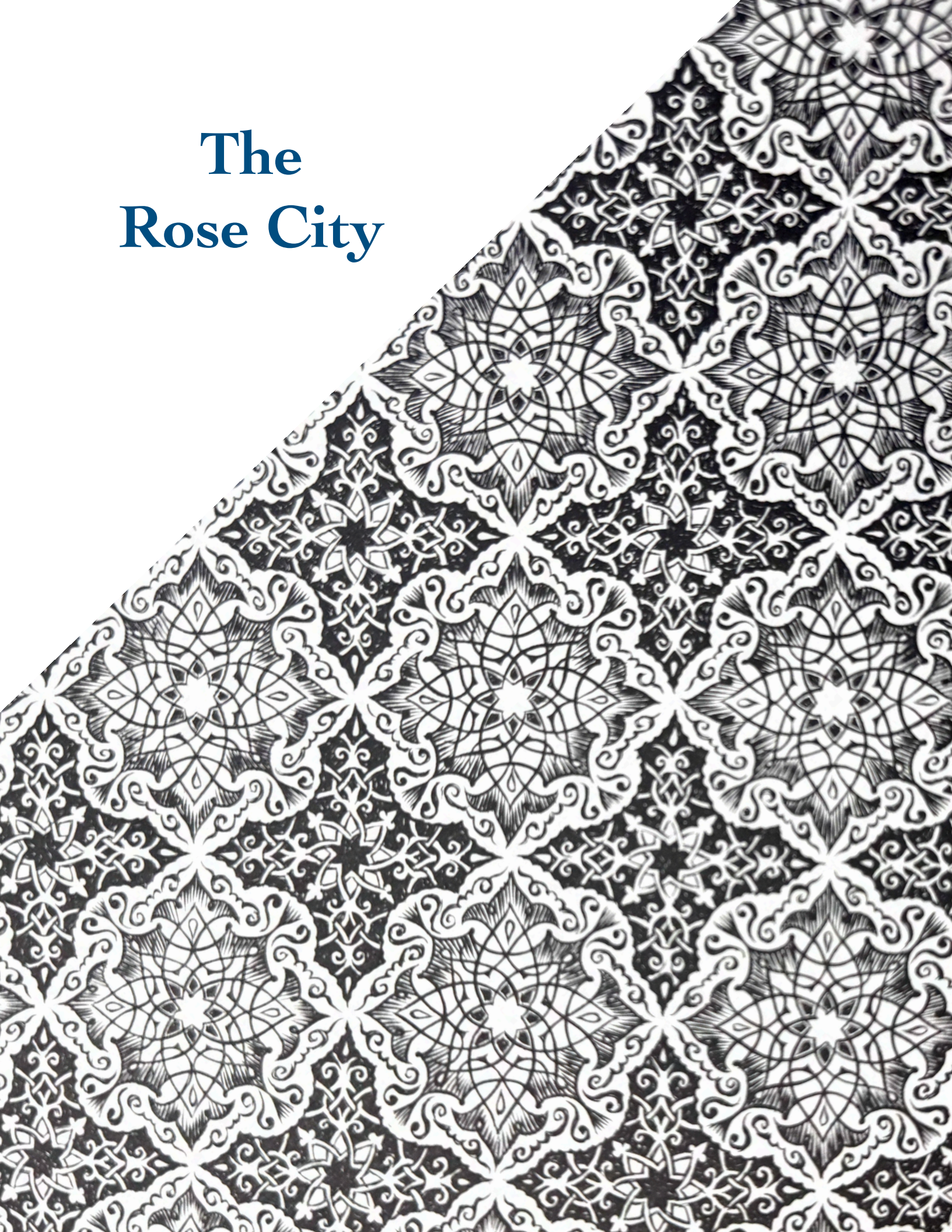


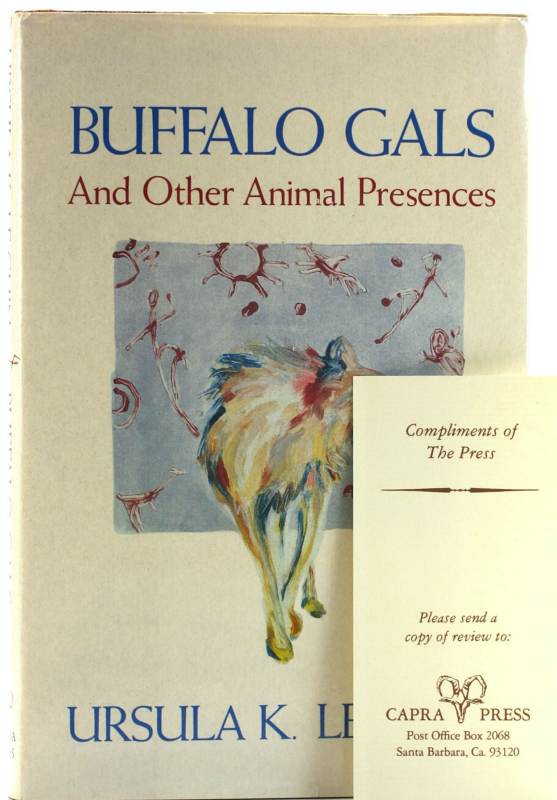
The story of the coming of the Franciscan Friars to Navajo lands and their ethnographic work among the Dine people is relayed in fascinating detail in *Tales of an Endishodi* the memoirs of Berard Haile, edited by Fr. Murray Bodo. The three fathers were first goaded into their work by a visit from Dr. Stewart Culin, an anthropologist and director of the Brooklyn Institute of Arts and Sciences. Culin was researching a comparative work on Indian games and sports and visited St. Michaels during his travels among the Zuni, Hopi, and Navajo tribes. He appealed to the fathers to collect material for his research,

leaving them his notes from his study among the Zunis. By mimicking these notes, Haile, Anselm, and Leopold began interviewing their Navajo neighbors, accompanying them on hunting trips, and even participating in rituals and ceremonies which were later explained by elder singers and medicine men. Culin was so impressed by the wealth of original and previously undocumented material from this amateur ethnographic field work that he insisted they publish it themselves, and so the project of both an Ethnologic Dictionary and a press to print it on was conceived. Culin's partnership in the project continued as he brokered the purchase of a press, type, cutter, and other print-shop accessories. Culin also facilitated advance subscriptions to purchase the dictionary at \$5.00 per copy with many East Coast institutions. Finally, George Connelly, a long time printer for the Cincinnati Enquirer, had been dealing with health problems and was seeking some refuge from the city. He heard about the project and volunteered his services, setting the type and incorporating a number of Fr. Leopold's hand-drawn illustrations. The completed project earned the approbation of many distinguished anthropologists. The work was reprinted as is multiple times over the following century. as a witness to the fresh encounter and unique picture of Navajo life at that specific turn-of-the-century moment. [Item #508418] Price \$1750



The Rose City





Buffalo Gals and Other Animal Presences

Le Guin, Ursula K.

Capra Press, September 1987. First Edition, with publisher's review slip. 196pp. 12mo, khaki paper over boards, backed in orange cloth with burgundy stamped spine lettering. Exceedingly clean and sharp with tight binding and crisp, fresh pages; DJ with some very trivial rubbing to the top edge and a miniscule tear at the spine head, otherwise clean and bright. 'A new novella, BUFFALO GALS, serves as the centerpiece for this provocative collection of animal stories and poems by the ever-visionary Ursula Le Guin, gathered together into book form for the first time.' "Ursula Le Guin unties a basket here of semi-dream-time texts that speak across the boundaries of self-assumptions and species-complacencies. Rough and free, tanned and scratched, her elegant wild eye shame-less, funny and intelligent, she gives us were-men in a wolves' world, plant-Gaia mind enlightening us, bare-assed Coyote-woman instructing the human and laughing at the suburbs. Tales and poems of our myriad natural selves, always almost over the line, this book is a bundle of unrefined delight.' —Gary Snyder. FINE / NF [Item #507885] **SOLD**

Blue Moon over Thurman Street

Le Guin, Ursula K.; Roger Dorband photog.

NewSage Press, January 1994. First Edition. Trade Paperback. SIGNED by the author and the photographer on the half-title. Oblong 4to. Perfectbound in glossy printed wraps with perforated postcard french flaps. Spine bumped at the lower third and a bit sunned, entirely clean and sharp otherwise with all four postcards intact. 'Blue Moon over Thurman Street weaves a story not only of a particular street but of an American way of life. For more than thirty years, Ursula K. Le Guin has walked Thurman Street in Portland, Oregon, listening to its story and dreaming of a book in which to share it. On a blue moon in July 1985, Le Guin enlisted the photographic talents of Roger Dorband, a fellow Portlander, and they collaborated for seven years to tell this story.' VG [Item #507153] **SOLD**



THE POET IN THE DESERT

Wood, Charles Erskine Scott; [Homer T. Bone assoc.]

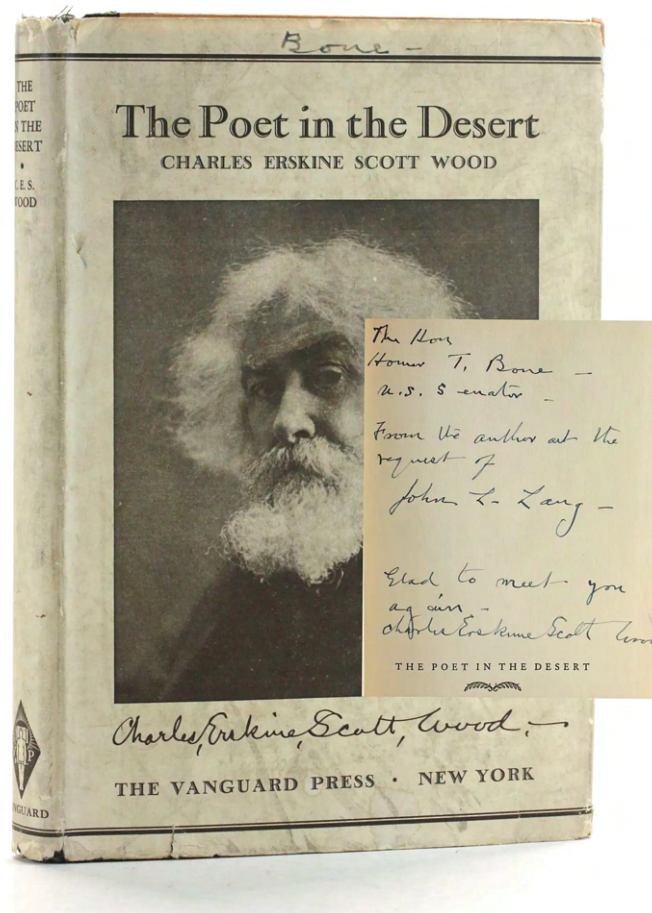
The Vanguard Press, 1929. Hardcover with Dust Jacket. SIGNED and inscribed by the author his fellow Pacific Northwesterner, Homer T. Bone on the half-title: 'The Hon. Homer T. Bone - U.S. Senator- / From the author at the request of John L. Lang - / Glad to meet you again - [SIGNED] Charles Erskine Scott Wood.' A New (third) 'Greatly augmented and revised) edition of a book whose first edition 'was reviewed by Max Eastman in the Masses and by Emma Goldman in Mother Earth. The one said there was too much propaganda and too little poetry--the other that there was too much poetry and too little propaganda.' vi, 145pp. 12mo, Taupe paper over boards backed in black cloth, spine stamped in gilt and front cover in brown lettering, rough trimmed fore edge. Some light rubbing to top corners with some fraying and a bit of loss to spine head, some trivial offsetting to the endpapers, very clean and fresh otherwise with tight binding and crisp pages; white DJ with expected petina, with moderate rubbing and a few short tears to the extremities and a very small enclosed tear to the front.

Wood first came to literary notoriety for his poetic rendering of the surrender speech of Nez Perce Chief Joseph, recorded in person while serving in the Oregon Indian Wars for the US Army. Writes Dee Brown, 'Lieutenant Wood left the Army not long afterward to become a lawyer and an author of satirical poems and essays. His experiences with Chief Joseph and the Nez Percés influenced his later life; he became an ardent fighter for social justice and a defender of the dispossessed' (Bury My Heart at Wounded Knee). According to his publisher: 'Charles Erskine Scott Wood followed the tradition of his family and took up military life as a boy, graduating from West

Point Academy some fifty years ago. Still very young, he served in the Indian campaigns of the Northwest, fraternizing with the Indians, learning of their wisdom, and being accepted among them. Later, Mr. Wood settled in Portland, Oregon, and there practiced law, becoming the most distinguished and picturesque attorney in the Northwest. He had two offices: one in which he met corporation clients; and another, a secret chamber to which came poets and peasants, artists, hoboes, dreamers, cultists, borrowers, cranks, fanatics and gentle souls, sinners and saints and scientists. Some ten years ago, he gave up law and turned wholly to poetry, moving to California to live in the sunlight. A friend has described him as 'wise and mellow with many years-one who walks the vine-draped hills of Los Gatos with the gods, looking down on tiny villages and checkered orchards, and chuckling not unkindly as he listens to the discourses of puffing little men.' His profound knowledge of human nature is born of wandering up and down the face of the earth and watching the activities of his fellow men for over half a century, and this poem, the fruit of that wisdom, has been called 'one of the finest bits of American poetry grounded in a radical social philosophy.' (From the Dust Jacket). Homer T. Bone was a Tacoma lawyer

whose first political affiliation was with the Socialist Party, before spending the 1920's in Washington state politics with the Farmer-Labor Party and finally successfully running for the US Senate as a Democrat in 1932, a seat which he held until accepting a Judicial appointment by FDR to the 9th Circuit Court of Appeals. VERY GOOD / Good. [Item #507467]

Price: \$350





Habibi

Thompson, Craig

Pantheon, September 2011. First Edition. Hardcover. SIGNED by the beloved Portland cartoonist on the half-title with drawing of the book's main character, 'Dodola.' With an inscription, 'Thank you, Lucy' d. Oct. 6, 2011. 663pp. Small 4to. Illustrated paper-over-board hardcovers with publisher's belly-band intact on the rear board. Just a trifle shelfworn, spine on a very slight lean, clean and sharp otherwise.

NEAR FINE / FINE. [Item #508449]

Price: \$85

The Portland cartoonist's second graphic novel, an attempt to “play with Islam the way I was playing with Christianity in *Blankets*,” met with a polarized mixture of applause for its artistry and sensitivity and accusations of orientalism. Douglas Wolk called it “as grand and sustained a performance as any cartoonist has published... and that every mark on the page can be a prayer.”



The legendary Maryhill Museum founder

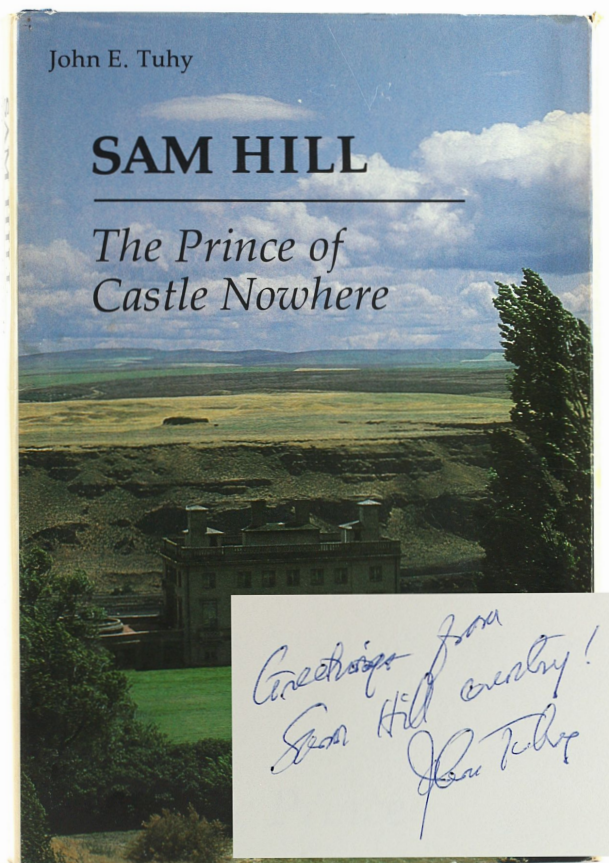
SAM HILL: The Prince of Castle Nowhere

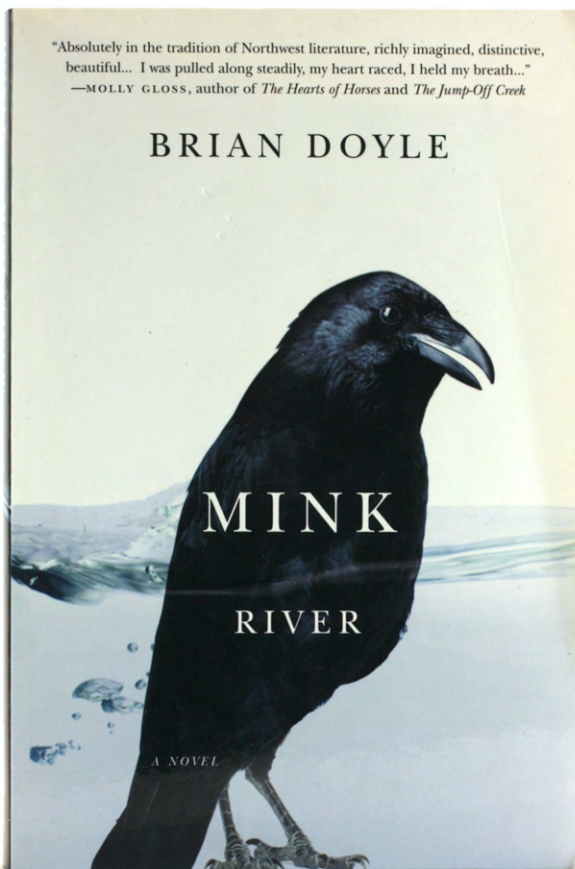
John E. Tuhy [Sam Hill]

Timber Press, 1983. Hardcover with Dust Jacket. SIGNED and inscribed by the author on the FFEP: 'Greetings from Sam Hill country! [Signed] John Tuhy.' First Edition, First Printing. Just faintly thumbbed, clean and tight otherwise with sharp corners; DJ tips a bit rubbed, price intact. This labor of love, written by a distinguished Portland pulmonologist in his retirement, remains the definitive biography of the quixotic PNW business tycoon. 'Sam Hill (1857–1931), founder of the Maryhill Museum of Art, was one of the most colorful and influential figures in the Pacific Northwest in the early 1900s. He was a successful businessman, world traveler, builder of monuments, and early advocate of paved roads. Hill commissioned the Maryhill Stonehenge Memorial to honor World War I dead from Klickitat County, Washington. The monument was dedicated in 1918—while the war was still rampant—and completed in 1929. He was also responsible for the construction of the Peace Arch in Blaine, Washington—recognizing the close ties between the United States and Canada. It was dedicated in 1921. At Maryhill, Hill employed engineer Samuel C. Lancaster (1864–1941) and spent three years and \$100,000 of his own money building experimental roads on the property—so that skeptics could see the type of highways for which he was advocating. His activism eventually prompted the creation of state highway departments in Washington and Oregon. He was also a force behind construction of the Historic Columbia River Highway and the Interstate Bridge between Portland, Oregon, and Vancouver, Washington.' (From the Maryhill Museum website). NEAR FINE / NEAR FINE.

[Item #508326]

Price: \$75





Mink River [with Doyle TLS]

Doyle, Brian

Corvallis: Oregon State University Press, October 2010. First Edition, Paperback Original. First Printing of Doyle's most beloved book, his first novel. A surprise hit for the Oregon State University press weaving the stories of Salish people and Irish immigrants in a fictional ton of 'Neawanaka, on the wet coast of Oregon, beneath the hills that used to boast the biggest trees in the history of the world.'

VERY GOOD. [Item #508296]

SOLD

DOYLE
MINK RIVER

Thank you for your gift of \$100.00, for coming with us as we chase after mercy and creativity. Thank you for clapping *Portland Magazine* on the shoulder and keep at it, brothers and sisters!

It matters enormously to me that you are our teammate, because I think what the magazine and the university are after is crucial stuff—how can mercy and creativity be awakened to their incredible gifts and like wild weapons against the dark? How can students be awakened to their religions as cousins and then set loose to dream up new ways to live? How can spirituality gather religions as cousins and not enemies? How can we sprint toward clean air and water and dirt, and invent new ways to catch and share energy, and actually protect and educate every child in the whole blessed planet, instead of flapping our gums and letting so many starve and wither?

I think magazines either matter or they don't, and I'll be hornswoggled, debarked, and pixillated if *Portland Magazine* is ever merely puff and fluff on my watch. I want our readers to laugh, weep, snarl, pray, be shivered in their souls, be amazed and agog, and be moved to say quietly yes, I will do whatever I can to help this university awaken those kids, yes, I will.

Which is what you just did, and I am very grateful indeed. Qayaannaqpauraq!

All best wishes & prayers,
Brian
Brian Doyle
Editor, *Portland Magazine*
bdoyle@up.edu

very generous -
Thank you -

P.S. Heavens yes this letter actually legally no kidding counts as your notice that
University of Portland's tax identification number is 93-0401259.

OFFICE OF DEVELOPMENT

With a signed typed 'thank you' letter (d. 7/24/2014) from Brian Doyle in response to a gift to the University of Portland's *Portland Magazine*. [11], 12-319, [1] pp. Perfectbound in printed wraps. Front wrapper creased and scratched, clean and sound otherwise. As paperback-original unexpected success, the first printing is surprisingly scarce. This copy also includes a subsequent letter from Portland Magazine in notice of Doyle's untimely death from brain cancer in 2017, along with an obituary clipped from The Oregonian and taped to the half-title.

Doyle served as editor of what was ostensibly the alumni organ of the catholic university down the street from our shop here in North Portland, but which he developed into something much more--a literary journal of national distinction. 'Under his leadership, the magazine published essays not just about the University of Portland but also about beauty, faith, and nature, written by such contributors as Ursula K. Le Guin, David James Duncan, Cornel West, Ian Frazier, James Mattis, Kathleen Dean Moore, and Doyle himself.' (The Oregon Encyclopedia).

Doyle's irrepressible zest for life and literary exuberance are on display even in this perfunctory thank-you letter: 'I think what the magazine and the university are after is crucial stuff - how can mercy and creativity and unarrogance be bent like wild weapons against the dark? How can students be awakened to their incredible gifts and then set loose to dream up new ways to live? How can spirituality gather religions as cousins and not enemies? How can we sprint toward clean air and water and dirt, and invent new ways to catch and share energy, and actually protect and educate every child in the whole blessed planet, instead of flapping our gums and letting so many starve and wither? I think magazines either matter or they don't, and I'll be hornswoggled, debarked, and pixillated if Portland Magazine is ever merely puff and fluff on my watch. I want our readers to laugh, weep, snarl, pray, be shivered in their souls, be amazed and agog, and be moved to say quietly yes, I will do whatever I can to help this university awaken those kids, yes, I will.'