

THE
HOLY
BIBLE




THE HOLY BIBLE

AN ILLUSTRATED FOLIO EDITION OF

THE KING JAMES BIBLE

TO BE PUBLISHED IN 1999

BY PENNYROYAL CAXTON PRESS

ONE COULD WALK THE HISTORY OF PRINTING ON the spines of great Bibles. From Gutenberg to Baskerville to the peerless Doves Press Bible of 1903 and Bruce Rogers' Oxford Lectern Bible of 1935, Bibles have been the crowning masterpieces of the world's great typographers, printers and illustrators.  Despite this rich tradition, the twentieth century has witnessed no major Bible in which both the Old and New Testaments have been illustrated by a single artist. Now, as a new millennium approaches, one of the greatest living illustrators and bookmen has turned his attention to the book that has made the greatest impact on Western civilization.

"In each generation, one or two fine books leap out from history's bookshelf and demand lasting attention. For our own generation, the Pennyroyal Caxton Bible promises to be this book." —PHILIP N. CRONENWETT, SPECIAL COLLECTIONS LIBRARIAN, DARTMOUTH COLLEGE

THE TEXT

THE BIBLE IS INDEED THE BOOK OF BOOKS. Beyond its role as sacred text, its stories of ordinary and extraordinary men and women have inspired some of the world's greatest literature, poetry, painting, sculpture, music, and architecture. To this day it holds a mirror to the travails of the human spirit and condition. ¶ Of all its many translations, no Bible has made a greater impact on the histories, cultures, and literatures of the English-speaking world than the King James, or "Authorized" version. The power and beauty of its language raises the Bible's history, adventure, romance, law, parable, prophecy, and poetry to their highest forms. ¶ The Pennyroyal Caxton Bible follows Frederick H. A. Scrivener's 1873 critical edition of the Cambridge Paragraph Bible of the Authorized English Version. Scrivener's edition accounted for the entire history of the KJV text starting with Robert Barker's first printing in 1611, including the many vicissitudes that subsequent printers visited upon it. ¶ Scrivener's editing eliminated verse numbers and much of the italic which had come to be used to indicate words not found in the original tongues. This was the text used by Thomas James Cobden-Sanderson for his Doves Press Bible which maintained traditional chapter breaks and indicated paragraphs with the pilcrow (¶). In this and in its understated typographic simplicity, The Pennyroyal Caxton Bible closely follows and owes much to the Doves model.

THE ILLUSTRATIONS

THE ILLUSTRATED CHRISTIAN BIBLES of the twentieth century have tended to follow safe, well-travelled paths: missionary bibles illustrated in a travelogue mode; sweetly limned children's bibles; bibles with pictures stuck into them that were never meant to be illustrations; and a few illustrated with work from other eras. The single grand example of this century is Marc Chagall's Jewish Bible which commenced in 1930 and which was published in 1957. ¶ The Pennyroyal Caxton Bible is the only twentieth-century bible with illustrations for every book of both the Old and New Testaments. The



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last major work to come close to this completeness was Gustave Doré's *La Sainte Bible* of 1865. ¶ Mr. Moser has designed and engraved a richly diverse body of images for this Bible. Some of the illustrations are traditionally narrative with close parallels in the text. Others are symbolic, interpretive, or metaphorical. Some depict the rare moments of playfulness and humor, while others deal with the Bible's pervasive themes of blood and stone, taking form in landscapes, plants & animals; men & women; kings & whores; children & lepers. He travels paths that are decidedly *not* safe. ¶ Owing to his use of live models and photographs of real people, Moser's illustrations bring the ancient characters of the Bible to a contemporary reality. The effect is often as startling and unsettling as it is moving. ¶ About his work, Mr. Moser has said that it "is a struggle. A struggle to engage not only a sacred text but the greatest monument of our language; to grapple with typography and images befitting such sanctity and monumentality; and to wrestle with the devils and angels that reside therein."

THE ENGRAVING MEDIUM

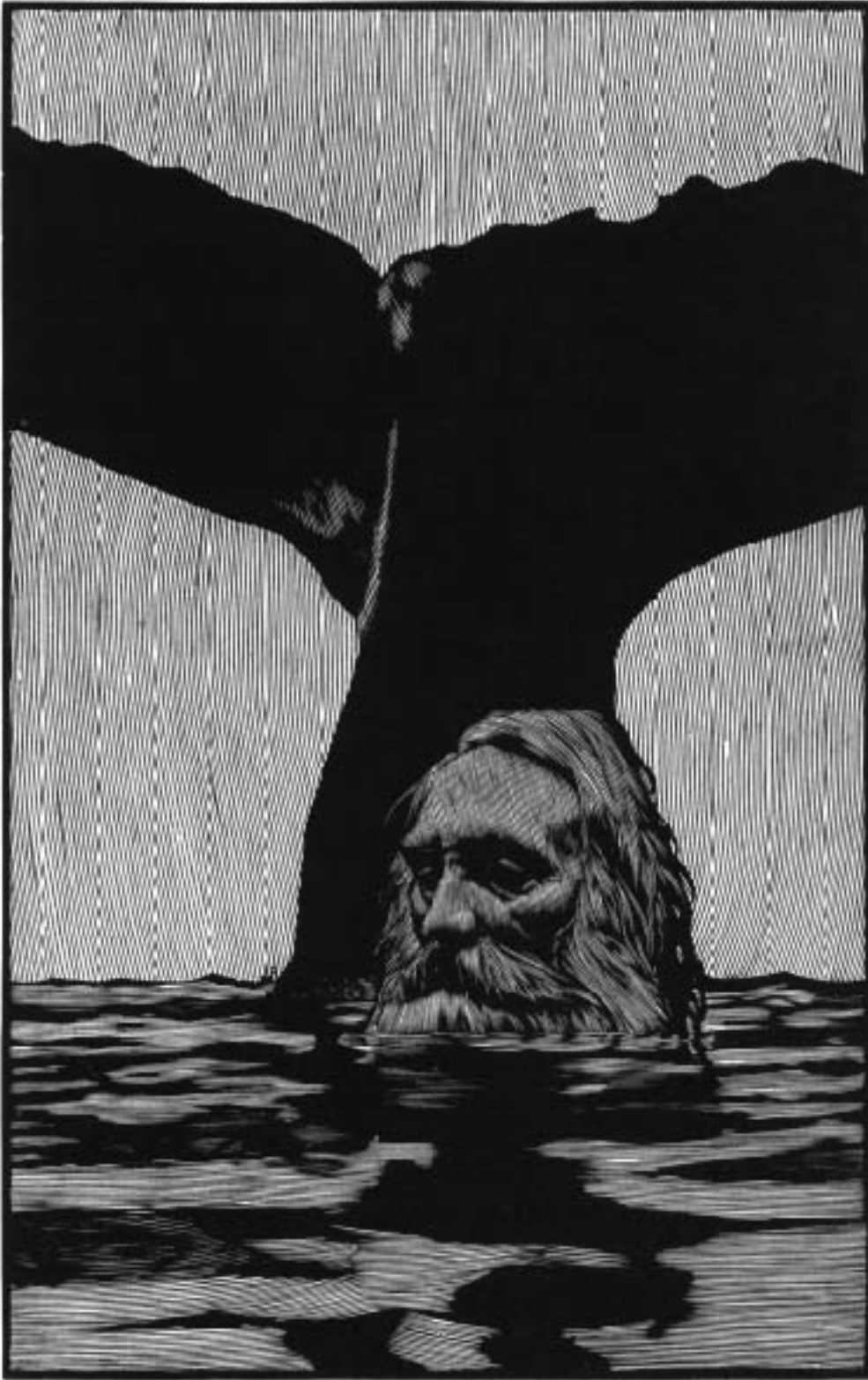
THE APPROXIMATELY TWO HUNDRED AND THIRTY-FIVE illustrations of *The Pennyroyal Caxton Bible* have been executed in a new engraving medium called Resingrave—a cast, white polymer resin. Resingrave was invented by Mr. Richard Woodman of Redwood City, California, in response to the world-wide shortage of high quality boxwood engraving blocks. ¶ Mr. Moser has become a champion of this new medium for its feel, its stamina on press, and its results which are virtually indistinguishable from wood engraving. The "relief engravings," as Mr. Moser prefers to call them, are printed directly from the blocks. ¶ The engravings range in size from full page illustrations measuring 7.25 x 11.5 inches (gargantuan for the medium) down to images measuring 3.5 x 5 inches.

THE DESIGN AND TYPE

THE PENNYROYAL CAXTON BIBLE is first and foremost a reading Bible; a Bible to be enjoyed as a book as well as a sacred text. The type pages achieve a clean, understated simplicity and a spiritual austerity that manages to appear effortless, albeit the design was a full year in the making. ¶ The type is Matthew Carter's Galliard. It was designed in 1978 modeled after the sixteenth-century letterforms of Robert Granjon. It was refitted by Mr. Carter specially for this project. Mr. Carter also drew a new series of Hebrew let-



VALLEY OF DRY BONES, *Ezekiel* 37:1, 2



AND THE SEA STOPPED RAGING, *Jonah 1: 15*

ters, a new series of pilcrows and several new fleurons for this work. Introduced by Mergenthaler Linotype, Galliard has earned recognition as one of the most incisive, authoritative typefaces of our time. Its generously



SOME OF MATHEW CARTER'S NEWLY DESIGNED PILCROWS & FLEURONS

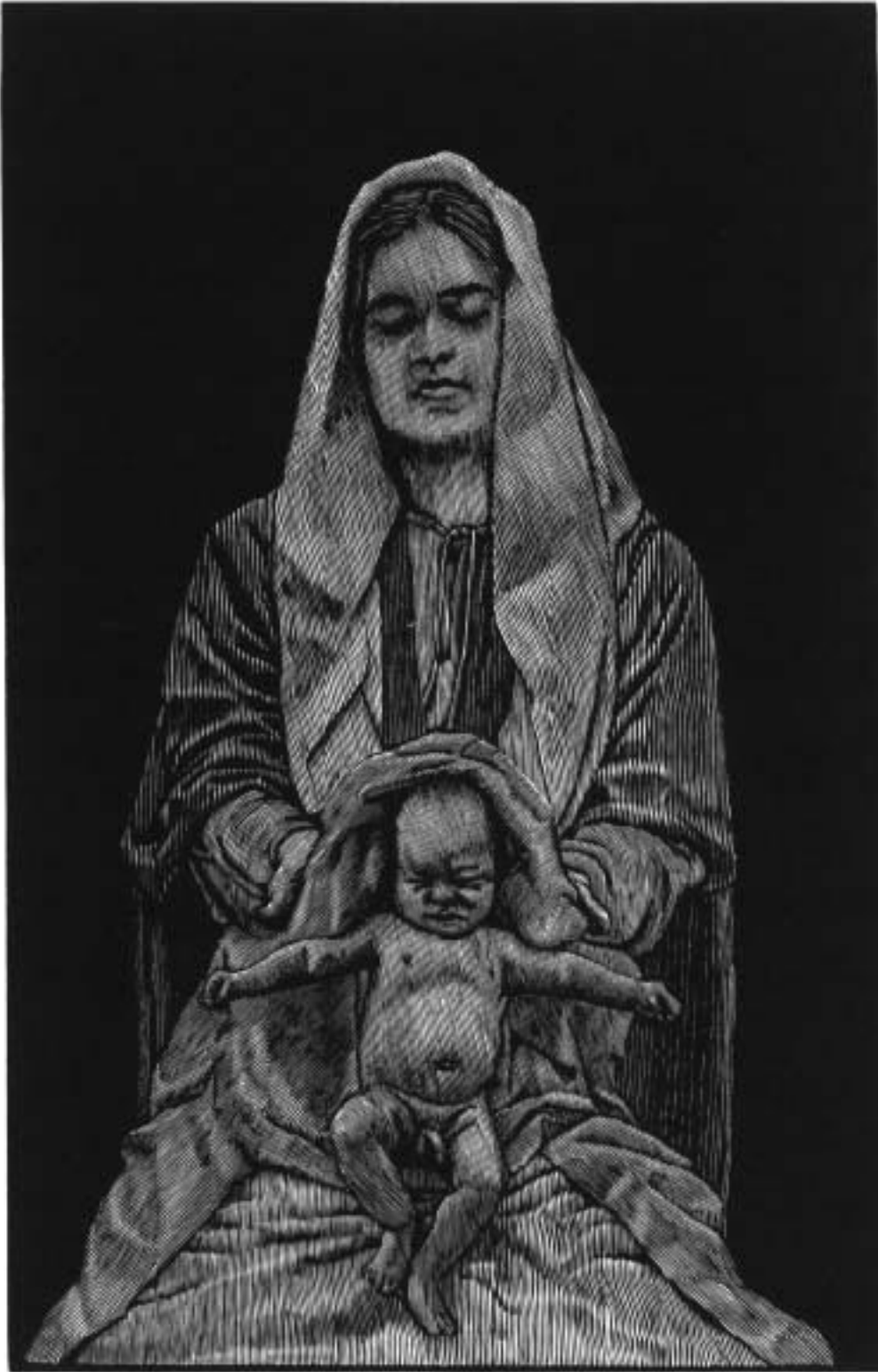
proportioned x-height makes it extraordinarily legible in all its weights and sizes, and as such, an especially appropriate typeface for the Bible. The Pennyroyal Caxton Bible is set in the thirteen point size with four points leading. ¶ The titles and versal letters are set in Mr. Carter's Mantinia, a typeface based on inscriptional forms used by the Italian Renaissance painter Andrea Mantegna. ¶ Three display words have been designed by the peerless letter cutter, John Benson, especially for The Pennyroyal Caxton Bible: the word **GOD** on the opening spread of the book of Genesis; the word **CHRIST** on the opening spread of the Gospel according to Matthew; and the word **AMEN**, the final word of the book of Revelation. Mr. Benson has just recently completed work on the Franklin D. Roosevelt Memorial in Washington, D. C. His lettering and lettering design also grace the I. M. Pei wing of the National Gallery of Art, Washington, and the Vietnam Veterans Memorial.

THE COMPOSITION AND PRINTING

THE TYPE PAGES are composed and printed by Bradley Hutchinson of Digital Letterpress in Austin, Texas. Mr. Hutchinson is one of the finest letterpress printers in America, having studied at the Alabama Typographic Laboratory with Gabriel Rummonds. ¶ Mr. Hutchinson has rendered the computer-generated type into polymer printing plates and printed them letterpress, combining the best of traditional printing techniques with contemporary typographic technology. ¶ The book is printed folio with impeccable crispness on a KSBA Heidelberg printing press. The trim size is eleven by sixteen inches.

THE EDITION AND PAPER

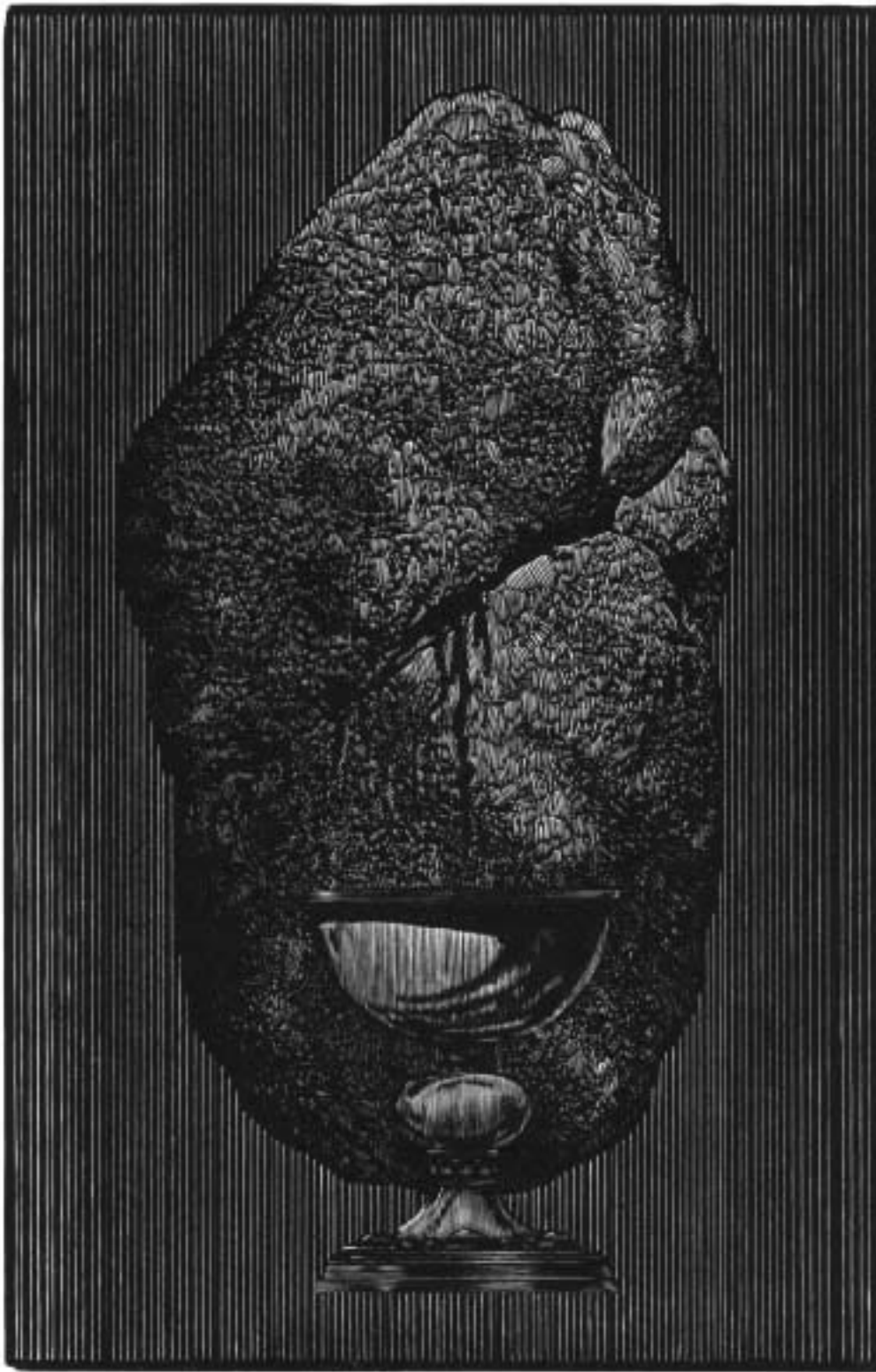
THERE ARE TWO PRESENTATIONS of The Pennyroyal Caxton Bible, each on a different paper. The primary edition will be four hundred and fifty copies. There will also be a special edition of only fifty copies. ¶ The sheet for the regular edition of The Pennyroyal Caxton Bible is Zerkall Bible, a



THE NATIVITY, *Luke 2: 16*



BEHOLD THE MAN, *Jonh 19: 2*



THE ROCK, *1 Corinthians 10: 4*

white, mould-made, wove sheet with a vellum finish. It measures 22 x 32 inches and weighs 120 grams. The paper was specially manufactured for this project by the Zerkall Paper Mills in the small village of Zerkall, Germany. The first mill for hand papermaking was built there, on the Kall Creek, in the sixteenth century. Today, Zerkall's world-renowned, mould-made, archival paper is produced on cylinder machines by the fourth generation of the Renker family. Zerkall Bible has four deckles and bears the watermark of Pennyroyal Caxton: a pomegranate (symbolic of the resurrection and of the spreading of the gospel) atop an arrangement of the initials P and C. It was designed by Mr. Moser based on sixteenth-century French *marques du papier*. ☪ The fifty special copies will be printed on a custom handmade sheet made by Kathryn and Howard Clark at Twinrocker handmade paper in Brookston, Indiana. Founded in 1971, Twinrocker specializes in making custom papers for projects like The Pennyroyal Caxton Bible. For this special edition of the Pennyroyal Caxton Bible, Twinrocker commissioned Timothy Moore to make a pair of 22 x 32 inch wove hand moulds from mahogany and bronze. The paper was made of 100% cotton rag and the color, "Sweet Cream," was created with light fast, ochre pigment. Over ten thousand sheets for these fifty copies have been formed by Kathryn Clark, Travis Becker, and Mark Yoder at Twinrocker. Along with a small Twinrocker watermark in the corner of the folio throughout the books, a large watermark was designed by Mr Moser for special placement facing the openings of the Old and New Testaments as well the colophon. This design was also based on sixteenth-century models, figuring the Hand of God surmounted by a trefoil atop an arrangement of the Pennyroyal Caxton initials.

THE BINDINGS

THE PENNYROYAL CAXTON BIBLE is organized into the five traditional sections, paginated independently, and bound in two volumes. Volume One contains the first three sections: the Pentateuch, the Historical Books, and the Poetical Books. Volume Two contains sections four and five: the Prophets and the books of the New Testament. ☪ The bindings of the primary edition will come from the combined workshops of Claudia Cohen and Sarah Creighton in Easthampton, Massachusetts. The bindings will have a vellum spine with handmade paper over boards—a melding of refinement and humility. The title, The Holy Bible, will be stamped in gold on the front covers and spines of both volumes. The two volumes will be contained and protected in a fall-back tray-case. For collectors who wish to commission their own bindings, the Pennyroyal Caxton Bible will also be

available in sheets. ¶ The bindings of the special edition will be specially commissioned from the ranks of the finest book binders working today. Each will be accompanied by a complete suite of first state proofs printed by Harold McGrath on handmade Japanese Kitakata. These suites include not only all the Bible illustrations, but proofs of rejected prints as well. Every print is signed by Mr. Moser and numbered. In addition, each of the special copies will carry an original drawing, several of the original engraving blocks, and other keepsakes that seem fitting. Details of the final presentations will be announced as soon as they are known.

ALLOCATION AND PRICE

THE PRICE OF THE PRIMARY EDITION is ten thousand dollars. The edition will be allocated on a first-come, first-served basis. As a reflection of the international appeal and importance of this book, a target allocation will be made to collectors living in the United States, Europe and the Far East. ¶ The price of the special edition is dependent on factors not yet known and will be released in a timely manner.

ABOUT PENNYROYAL CAXTON

PENNYROYAL CAXTON IS A PARTNERSHIP between Barry Moser and Bruce Kovner, a generous patron of the arts. ¶ Mr. Kovner was born in New York City, grew up near Los Angeles, and was educated at Harvard College and the John F. Kennedy School of Government. He is on the Board of Trustees of the Juilliard School and the Philharmonic-Society of New York. He is Chairman of Caxton Corporation, a trading company whose offices are in New York City. It was named after the great British printer William Caxton—such is Mr. Kovner’s dedication to and appreciation of fine printing. ¶ Mr. Moser grew up in Chattanooga, Tennessee, surrounded by the Appalachian speech directly descended from the Elizabethan English of the King James Bible. He put himself through his last two years of college as a Methodist preacher, the seed of his ongoing love for and interest in the Bible. Years later Moser studied printing and typography at the Gehenna Press under the tutelage of Harold McGrath and Leonard Baskin. ¶ Mr. Moser’s oeuvre includes scores of books, many of which have taken their places in the ranks of the finest private press books of the twentieth century, such as the Arion Press edition of Herman Melville’s *Moby-Dick* and the Pennyroyal Press edition of Lewis Carroll’s *Alice’s Adventures in Wonderland*.



THE LAST JUDGEMENT, *Revelation 20: 12*

The latter was awarded the American Book Award. ¶ The books of Pennyroyal Press are in the special collections of the National Gallery of Art, The Metropolitan Museum, The British Library, The Library of Congress, The National Library of Australia, The London College of Printing and in the rare book rooms of such institutions as Smith College, Harvard University, Yale University, Dartmouth College, Cambridge University and Princeton University. ¶ In his thirty year career, Moser has been elected to full membership in the National Academy of Design and has been given numerous citations and awards from such organizations as The New York Times, The American Library Association, Communication Arts, and the American Institute of Graphic Arts.

THE ADVISORY BOARD

TO ILLUSTRATE THE BIBLE is to interpret the Bible. To aid him in this monumental effort, Mr. Moser's assembled a group of highly respected biblical, poetic, theological, and linguistic advisors:

✧ PAUL MARIANI is a poet, author, biographer, and Distinguished Professor at the University of Massachusetts.

✧ MICHAEL COOGAN is the co-editor of *The Oxford Companion to the Bible* and Professor of Religious Studies at Stonehill College.

✧ SHALOM GOLDMAN is the author of several studies of the Hebrew Bible, has taught at Dartmouth College, Brown University, The New School for Social Research, and Ohio State University. He co-authored the libretto for the Philip Glass opera *Akhenaten*.

✧ ROBERT FAGLES is Professor of Comparative Literature at Princeton University and is the author of highly acclaimed translations of *The Iliad* and *The Odyssey*.

✧ The Typographic Advisor for the project is the pre-eminent American printer, KIM MERKER of the Windhover Press and the Center for the Book at the University of Iowa.

✧ The Bibliographic Advisors to the project are PHILIP CRONENWETT and STANLEY BROWN of the Dartmouth College Library, and MARTIN ANTONETTI, Curator of Rare Books at the Smith College Library.

APPRECIATIONS

“The sample page from your Bible is splendid. It’s the sort of thing that makes type designers think their work has not been in vain.”

—MATTHEW CARTER TO BARRY MOSER, DECEMBER 1995

“Moser’s work is never less than dazzling and has an enigmatic profundity that sets it apart.”

—JOHN ASHBERY, NEWSWEEK

“Barry Moser is probably the most important book illustrator working in America today.”

—NICHOLAS BASBANES

“Moser moves from strength to strength.”

—JOHN UPDIKE

“Moser has the technical virtuosity to pull more out of a piece of wood than any other contemporary American engraver.”

—AMERICAN BOOK COLLECTOR

“Moser’s imagination is rich, undulating, and unfathomable.”

—JOYCE CAROL OATES

“Barry Moser’s illustrations are exquisite beyond the telling. He soars at an altitude where only such wondrous birds of passage as Lynd Ward and Rockwell Kent have tasted the wind. The passion, craft and imagination of Moser’s work have an impact that leaves the viewer speechless.”

—HARLAN ELLISON

“In his narrative illustrations Mr. Moser gives his own reading, conducts his own orchestra.”

—PETER NEUMEYER, THE NEW YORK TIMES

FROM RECENT ARTICLES

“Moser has created engravings with the brooding power of magic realism ...[his] images aren't the usual biblical clichés...some of his indelibly beautiful engravings are downright disturbing.”

—*Malcom Jones Jr., Newsweek, October 12, 1998*

“The Pennyroyal Caxton Bible project seems at once anachronistic, megalomaniacal and inspirational. Interpreting out most cherished and profound convictions in art is a project of uncertain success. Doing so at a time and place when those convictions are no longer universal and interpretations are easy targets of sectarian politics and secular disdain is even more daunting a project. ✱ This single image [of Jonah cast into the sea] makes me certain there are visions in [the Bible] which only a modern artist can embody.”

—*Ellen B. Cutler, Cultural Dimensions, Hartford, Ct, March 1998*

“I for one cannot look upon the images that make up the crucifixion without feeling the agony of that sacrifice. And something else. Call it the price god's own son paid to buy back the human race, including—it would seem—the man who wrote these words and etched line by line these sacred images.”

—*Paul Mariani, Image: A Journal of the Arts & Religion, January 1999*