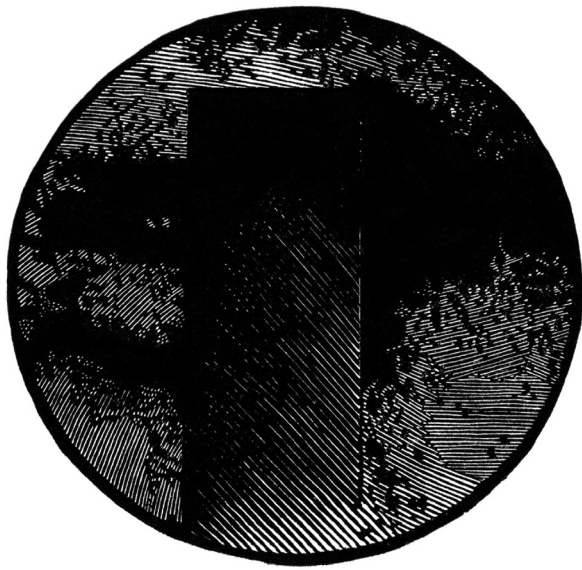


Announcing a New Publication from

NAWAKUM PRESS

ENCHEIRESIN NATURAE



FIFTEEN ENGRAVINGS BY
BARRY MOSER



A HEROIC CROWN OF SONNETS BY
PAUL MULDOON

MMXV

ENCHEIRISEN NATURAE

ENCHEIRESIN NATURAE is a creative collaboration between Barry Moser, the renowned American artist, and Paul Muldoon, the Pulitzer Prize-winning Irish poet. Moser's new abstract images, invented and engraved for this Nawakum Press edition, intimately consort with Muldoon's new, powerful, previously unpublished poems.

Muldoon and Moser met in 1994 while Moser was a teaching Fellow at Princeton. Muldoon's office was two doors down from the Princeton pressroom. Curious about what was going on in that icy cold pressroom, Muldoon stopped in to observe, and soon enough took to setting type by hand. During Moser's short tenure the two men set and printed a broadside comprising two of Muldoon's haiku. It was the first of three collaborations.

The title for this new edition is drawn from Moser's early reading of Goethe's *Faust* in which the term *encheirisen naturae*, a specific alchemic term, a half-Greek, half-Latin phrase that popped up in the eighteenth century, is used. It suggests a manipulation or handling of Nature. Mephistopheles uses the alchemist's term as he banters with a student about the connection of the soul to the body.

Known for his representational content, Moser made a major shift as an engraver when he began working on a number of abstract engravings in January of 2014. They were unlike anything he had done before.

Early in that process Muldoon was approached to see if he might respond to the images poetically. He agreed and chose an older, advanced form of poetry, known as a sonnet redoublé, or a heroic crown of sonnets, for his tour-de-force response.

Moser's fifteen unusually large relief engravings (either 7 x 12 or 9 x 12 inches) are a true return to beginnings. He was trained as an abstract painter in the halcyon days of the Abstract Expressionists when he was a university student, and learned well how to build a picture without subject. Moser says he has never forgotten nor abandoned that early, formalist training. It shows here in his inventive and sometimes jarring mix of elements, capturing the fierce and explosive temperament of fire, wind, and sea with the calm regularity of pure mechanical, geometric shapes. His images are infused with the conflict between complexity and simplicity, fluidity and rigidity, sheer spontaneity and the absolutely non-spontaneous act of engraving.

Paul Muldoon has written fifteen sonnets, intricately constructed in response to Moser's fifteen images, pulling rich material from his own personal history, esoteric symbolism and the politics of his troubled native Northern Ireland. Muldoon is often referred to as a "poet's poet." His complicated poetry is known for being often inaccessible, for not offering itself to easy interpretation, and for being puzzles to be solved. But that is part of the wonder here. The reader cannot help being seduced into reading these poems again and again, intertwined as they are with the images that drove their very existence. They only grow more interesting as the reader continues to thresh out a bit more of what intensity the poet has so intently hidden.



ABOUT THE ARTIST

BARRY MOSER is an American book designer, illustrator, printmaker, educator, and writer who is best known for his incomparably beautiful, stark, and atmospheric relief engravings. The list of books Moser has illustrated and/or designed comes to over three hundred titles, many of which were published under the imprint of his Pennyroyal Press, which began publishing in 1970. His work is represented in numerous collections, including The National Gallery of Art in Washington D.C., The Metropolitan Museum, The British Museum, The Library of Congress, The Victoria and Albert Museum, The Pierpont Morgan Library, and The Vatican Library.

Among Moser's most celebrated works are *The Divine Comedy of Dante* (University of California Press), Lewis Carroll's *Alice's Adventures in Wonderland* (Pennyroyal Press), which was awarded the National Book Award for design in 1982, Mary Shelley's *Frankenstein*, Mark Twain's *Adventures of Huckleberry Finn*, and L. Frank Baum's *The Wonderful Wizard of Oz* (all from Pennyroyal Press). His magnum opus, the magnificent *Pennyroyal Caxton Bible*, was published in 1999. Moser's most recent collaboration with Nawakum Press, Barry Lopez's *Outside*, came out as a Trinity University Press trade edition in 2013.

Barry Moser was born in Chattanooga, Tennessee, in 1940. He attributes his disciplined and often systematic approach to his early education at The Baylor School, a local military academy. Moser wanted to become an animator but his family frowned on that path, so he went to Auburn University to study industrial design. He later transferred to the University of Chattanooga from which he graduated in 1962. Tiring of the racism and bigotry of the South at the time, he moved his family to Massachusetts in 1967. There he discovered the book as an art form, and where his life as an artist flourished.

Moser brings a new vision to the engravings for *Encheirisen Naturae*. Still drawing from the white-line tradition of wood engraving, Moser remains a master of the linear tint. Here he explores total abstraction with unbridled energy. He says that these engravings may be the strongest he has ever done. "When I began working on the King James Bible in 1995, I was more excited about doing a project than I had been ever before. I feel the same way about this project." Poet John Ashbery has referred to Moser's work as "never less than dazzling." Jasper Johns says that these new abstract engravings are "terrific and surprising."

Barry Moser is currently on the faculty of Smith College, where he is the Irwin and Pauline Alper Glass Professor of Art and the Printer to the College. He and his wife live nearby on some forested acres with an elderly English mastiff.

Algonquin Books of Chapel Hill will be publishing Moser's memoir, *Portrait of Two Brothers*, in 2015.



ABOUT THE POET

PAUL MULDOON is one of the world's most eminent poets, an innovative Irish poet who won the 2003 Pulitzer Prize in Poetry for his collection *Moy Sand and Gravel*. He is a former Professor of Poetry at Oxford University, currently the Howard G. B. Clark '21 University Professor at Princeton University, and the Poetry Editor for *The New Yorker*. He is also a lyricist for, and member of, the Princeton-based rock band Wayside Shrines.

Muldoon is a fellow of the Royal Society of Literature, the American Academy of Arts and Sciences, and the American Academy of Arts and Letters. In addition to the Pulitzer Prize, he has been awarded the 1994 T. S. Eliot Prize, an American Academy of Arts and Letters Award in literature for 1996, the 2003 Griffin International Prize for Excellence in Poetry, the 2004 Shakespeare Prize, and the 2006 European Prize for Poetry. He has been described by *The Times Literary Supplement* as “the most significant English-language poet born since the second World War.”

Born in 1951 in County Armagh, Northern Ireland, Muldoon was the oldest of three children, brought up near a village called The Moy close to the River Blackwater. His father, Patrick, was a farm laborer and market gardener, and his mother, Brigid, a schoolteacher. After his studies at Queen's University, Belfast, where Seamus Heaney was a tutor and where he met other Belfast Group poets such as Michael Longley, he published his first book at the age of twenty-one titled *New Weather*. Until the mid-1980's he worked as a producer for the BBC during the bitterest period of the Troubles. He later made the decision to become a freelance writer and moved to the United States in 1987.

Muldoon has authored over twelve major collections of poetry, including *Maggot* (2010), *Horse Latitudes* (2006), *Moy Sand and Gravel* (2002), *Hay* (1998), *The Annals of Chile* (1994), *Madoc: A Mystery* (1990), *Meeting the British* (1987), *Quoof* (1983), *Why Brownlee Left* (1980), *Mules* (1977) and *New Weather* (1973). He has published many smaller collections, works of criticism, books for children, opera libretti, radio and television drama, and his first book of rock lyrics, *Word on the Street* (2013).

Paul Muldoon lives with his second wife, American novelist Jean Hanff Korelitz, in New York City. His most recent collection, *One Thousand Things Worth Knowing* (2015), was just released by Farrar, Straus and Giroux. He has been quoted as remark-

ing, “That's one of the great things about poetry; one realizes that one does one's little turn—that you're just part of the great crop, as it were.” *The New*

York Review of Books has written that he is “the most formally ambitious and technically innovative of modern poets, he writes poems like no one else.”



ABOUT THE PRINTER

Arthur Larson studied theology at Trinity College in Hartford, Connecticut. He began his letterpress printing career in 1979, working with Harold McGrath and Barry Moser at The Hampshire Typothetae in Northampton, Massachusetts. Most of his work was for Moser's Pennyroyal Press—notably the two *Alice* books and *Frankenstein*. For three years he worked with Dan Keleher at his Wild Carrot Letterpress shop where much of the work was for The Limited Editions Club. He founded his own shop in 1987, Horton Tank Graphics in Hadley, Massachusetts. Larson went on to print thirty books for Leonard Baskin's Gehenna Press until 2005, most notably *Icones* and Herman Zapf's *Civilité*.

ABOUT THE BINDER

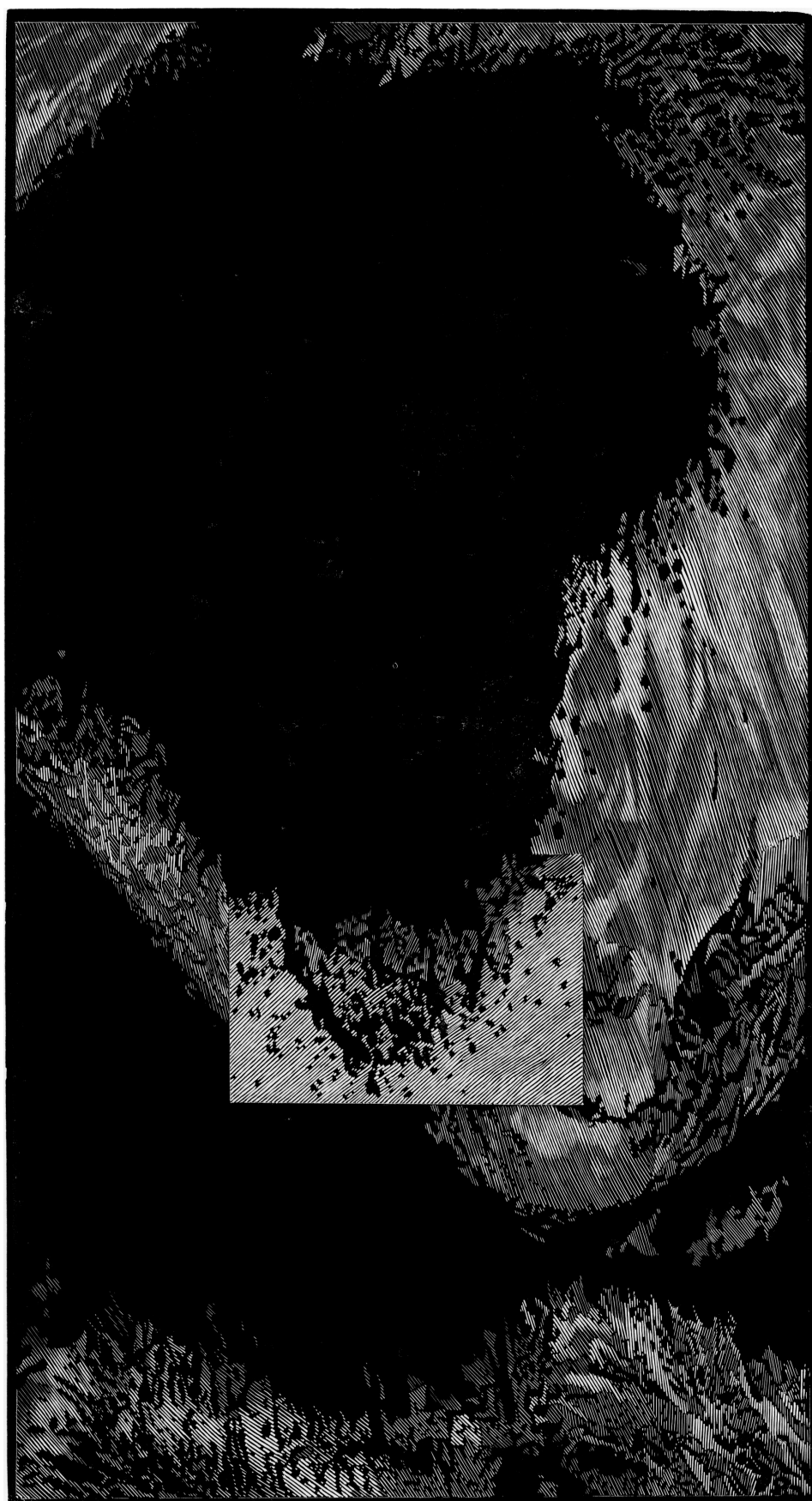
Craig Jensen received the Lifetime Achievement Award from The Guild of Book Workers in 2011. He began his career in 1977 as Library Conservator for the Harold B. Lee Library at Brigham Young University. He went on to serve an internship at The Library of Congress Restoration Office. Jensen was Head of Book Conservation at the Harry Ransom Humanities Research Center Conservation Department at the University of Texas, Austin. After eight years of institutional conservation work he shifted his focus and technical skills to the production of limited edition bindings by forming Jensen Bindery in Austin, Texas, then serving as President and CEO of BookLab, and in 2003 forming BookLab II in San Marcos, Texas.

ABOUT THE EDITION

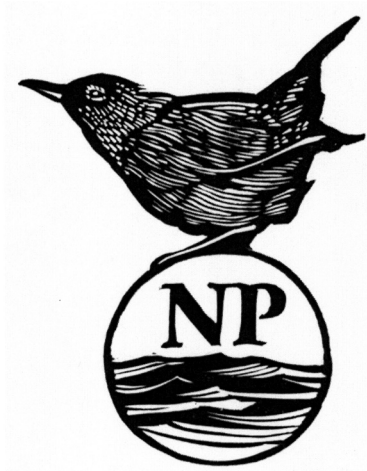
Encheirisen Naturae is seventy-six pages and measures 14 inches by 18 ¼ inches. The text is set in Matthew Carter's 1995 Galliard-Moser, with Andreas Seidel's 2003 Simeon for titling. Judythe Sieck of Santa Fe, New Mexico, designed the calligraphy that comprises the frontispiece. It was engraved by Barry Moser. It was printed at Art Larson's Horton Tank Graphics. The fifteen relief engravings were printed directly from the blocks on a Vandercook Universal IV. The paper is mouldmade Zerkall and Twin-rocker handmade. Jemma Lewis of Wiltshire, United Kingdom, designed and produced the marbled papers. The binding is half leather with marbled paper over boards. The spine is deep red goatskin and the fore edges are black goatskin with a red leather onlay accent and with the title gold-stamped on the front board. The drop spine box is covered with scarlet Japanese cloth and features a small, embedded, hand-hammered and annealed copper plate. Gold stamping on the front cover is matched with an inlaid gold stamped black goatskin label on the spine. Every aspect of the binding production is the work of Craig Jensen and daughter Leigh Ann Jensen at BookLab II.

Encheirisen Naturae is being published in one state as a boxed edition, with a Saint-Armand handmade paper chemise housing two prints from the book, and a specially engraved diptych. Published in an edition of fifty copies, forty of which are numbered and for sale, and ten copies, lettered A to J, are hors de commerce. Publication price is \$5,700.





The original of this engraving measures 7 x 12 inches.



<http://www.nawakumpress.com>