

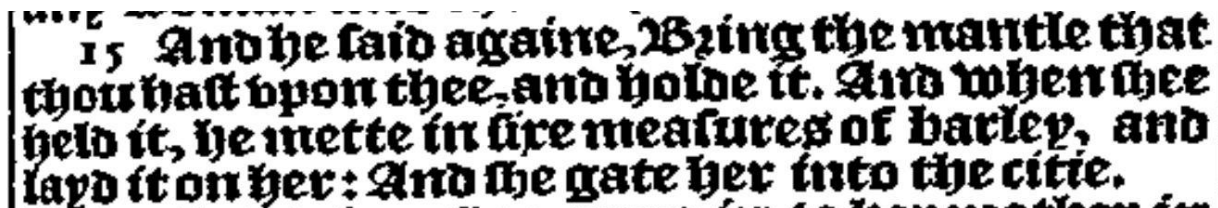
Sunday, January 15, 2023—Grace Life School of Theology—*From This Generation For Ever*  
Lesson 190 The AV 1611: Assessing Its Preliminary Contents (Title Page)

### Review/Clarification

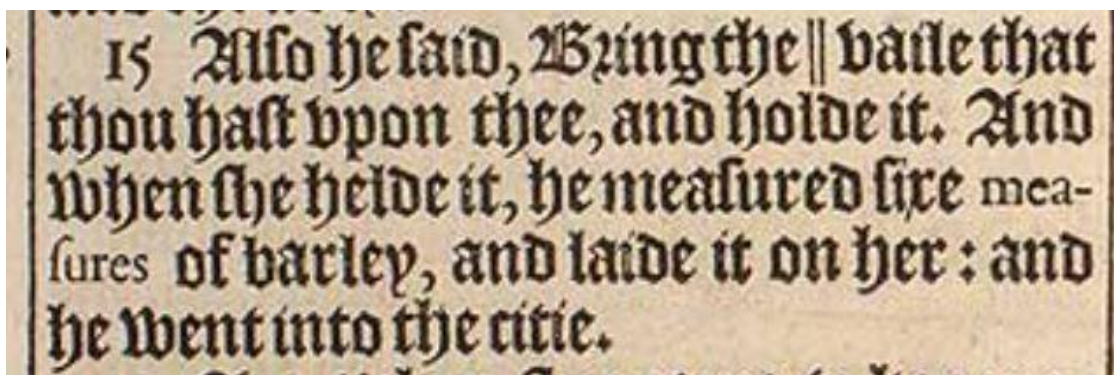
- In Lesson 189 we considered the First Edition of the AV as well as the “He/She” Bible Controversy. In doing so, we concluded the following:
  - The AV of 1611 was only published in a large folio size.
  - The first folio edition is known popularly as the “He” Bible.
  - A second folio edition known popularly as the “She” Bible was published in 1613.
  - The first folio edition from 1611 went through two separate printings in 1611. This is evidenced by printing discrepancies in the 1611 folio “He” Bibles. Please see the notes from Lesson 189 for more information.
- I believe that the 1611 “He” Bible is the result of a printer error and not the intentional choice of the translators. The following is a summary of my reasoning.
  - The controversy is caused because of a variant reading at Ruth 3:15.
    - “. . . and he went into the city.”
    - “and she went into the city.”
  - The text of the NIV reads “he” in Ruth 3:15. There is a footnote on this verse in the NIV that reads as follows, “most Hebrew manuscripts; many Hebrew manuscripts, Vulgate and Syriac she.” Therefore, the textual data is split, even among Hebrew witnesses, over whether “he” or “she” is the correct reading. David Norton and Gordon Campbell maintain that “he” was the intentional choice of the translators on account of the Hebrew. I do not agree with Professors Norton and Campbell on this point.
  - Wycliffe, Coverdale, Matthews (prints Tyndale’s translation of Ruth 3:15 after his martyrdom), Great, Geneva, Bishops Bibles as well as the Rheims all read “she” in Ruth 3:15. Put a different way, the base text for the AV, i.e., the Bishops Bible as well as all prior English Bibles, read “she.”
  - The “she” reading makes the most sense given the context of Ruth 3. In verses 16 and 17 Ruth is the one performing the action and speaking to Naomi, her mother in-law, not Boaz. Moreover, in verse 18 Naomi speak to Ruth. The “she” reading makes the most sense given the context of the passage.
  - After checking Dr. Edward Craney Jacobs work on Bod 1602. that we surveyed in prior Lessons, I believe that we are safe in concluding from what we can observe in the 1602

Bishops Bible that Ruth 3:15 was not revised by the First Westminster Company when they revised that section of the text.

- A comparison between Ruth 3:15 in the 1602 Bishops with the AV of 1611 reveals that revision work was done on that verse after the revision work recorded in Bod 1602 was complete but before the publication of the 1611. Please consider the following images:



1602 Bishops



1611 AV

- At some point, the 1602 Bishops' text was revised by the King James translators. While there were other revisions made to the verse, note the change to the clause in question here.
  - 1602—" . . . And she gate her into the citie."
  - 1611—" . . . and he went into the citie." Note that this change, minus the printer error on "he" reinstated the Geneva reading of, "and she went into the city."
- Its plausible to conclude that this revision work was done by the Committee of Final Review at Stationers Hall in 1610. Just because the revised Bishops' "gate her into the city" to "went into the city" does not mean that they intentionally changed "she" to "he" as some such as Norton and Campbell have asserted.
- 1612 saw the publication of two Roman Type quartos and two Roman Type octavos for personal use. An examination of Ruth 3:15 in the quarto reveals that the "she" reading had been reinstated. (Herbert, 134-135) Meanwhile, the octavos retain the "he" reading in Ruth 3:15. According to A.S. Herbert's *Historical Catalogue of Printed Editions of The English Bible 1525-1961*, the 1612 octavo is "a close reprinting of the folio of 1611, reproducing its special readings, e.g. Gen. 10:16 . . . , Ruth 3:15 *he*, and even the mistake in Exod. 14:10. . ." (Herbert, 135)

15 Also hee said, Bring the // vaile that thou hast vpon thee, and holde it. And when thee held it, he measured fixe *measures* of barley, and laid it on her: and she went into the citie.

1612 Roman Type Quarto

- 1613 saw the reading changed in both the second folio edition and retained in other smaller editions.

15 Also hee said, Bring the // baile that thou hast vpon thee, and hold it. And when thee held it, he measured fixe *measures* of barley, and laid it on her: and she went into the citie.

1613 Black Letter Folio

15 Also hee said, Bring the // vaile that thou hast vpon thee, and holde it. And when thee held it, he measured fixe *measures* of barley, and laid it on her: and she went into the citie.

1613 Roman Type

- In addition to these images above, I checked editions from 1616, 1617, 1629, 1638, 1762, and 1769 all of which read, “. . . And she went into the city.” The evidence is strong that “. . . he went into the city” as in the 1611 folio was a printer error that was quickly corrected in subsequent editions thereby establishing “. . . And she went into the city” as the standard reading.
- Even modern versions such as the ESV and NASV read “she” in Ruth 3:15. The ESV does so without even a footnote alerting the reader to the possibility of any textual variation. Though

reading “she” in the text the NASV contains a footnote that reads, “Many mss; MT he.” In contrast, the NIV reads “he went back to town” in the main body of the text along with a footnote stating, “most Hebrew manuscripts; many Hebrew manuscripts, Vulgate and Syriac she.”

- Lastly, be careful when buying things online purporting to be original, genuine, or authentic paintings or leaves of the 1611 King James Bible.

### Introduction

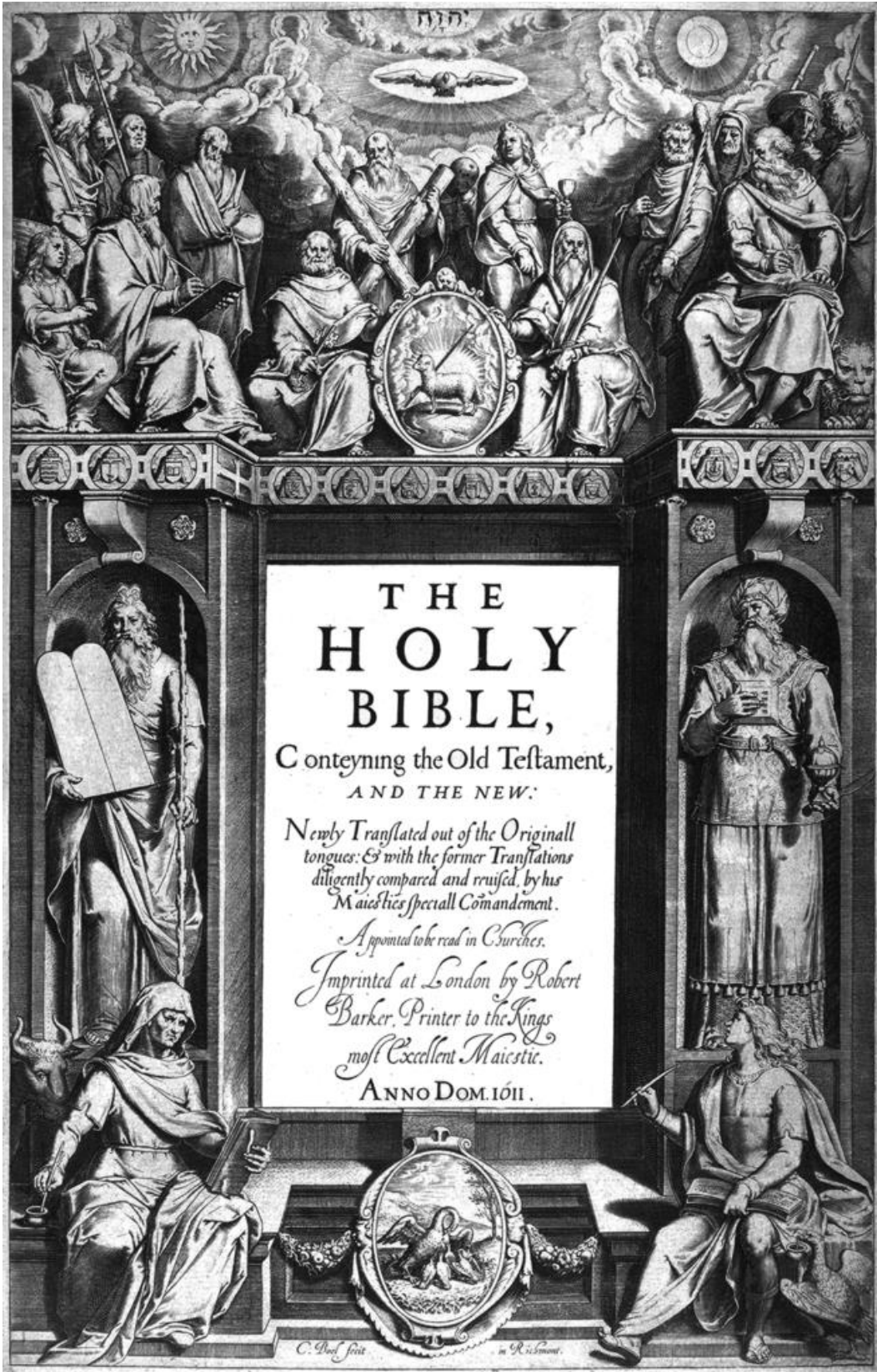
- In this Lesson we want to begin looking at the 1611 as a historical artifact. What were its contents? What can we learn about the life and times of translators by looking at what was included in their famous work?
- To accomplish this, we will be following closely with Oxford Professor Gordon Campbell’s book *Bible: The Story of the King James Version, 1611-2011*. While there are other books that talk about aspects of the contents found within the AV of 1611, Campbell’s is the most complete. Dr. Campbell offers the following physical description of the 1611 King James Bible.
  - “A folio is a large book, and the first edition of the KJV was large even by the usual standard of folios; it’s thick pages measure approximately 11 inches by 16 inches. It was a heavy volume designed to sit on a lectern in a church; as the title page explains, it was ‘appointed to be read in churches’. At the beginning of most surviving copies there is a thick section of preliminaries (74 pages), consisting of
    - A title page
    - A dedicatory epistle to King James
    - A preface from the translators to the reader
    - A calendar
    - An almanac
    - A table for the calculation of Easter
    - A table and calendar setting out the order of psalms and lessons to be said at morning prayers throughout the year
    - A list of the books of the Testaments and the Apocrypha
    - The royal coat of arms and the Latin phrase indication that the book was printed ‘by authority of the King’
    - Genealogies
    - A table of the place names in Canaan
    - A map of Canaan
  - . . . The preliminaries are followed by 1,464 unnumbered double-columned pages of text.” (Campbell, 87-88)
- For the record, I have checked Campbell’s statements in the above citation with the entry details for the 1611 folio in A.S. Herbert’s *Historical Catalogue of Printed Editions of The English Bible 1525-1961*. They agree as to the contents of the preliminary material found in the 1611.

- Dr. Donald L. Brake also comments on the preliminary material in his 2011 publication *A Visual History of the King James Bible*. After listing out the preliminary material in like manner to Campbell above, Dr. Brake states the following.
  - “The translators were careful to include church-tailored resources, including a religious calendar, almanac, chart on how to find Easter, the order to the Psalms, and lessons for morning and evening prayer. The introductory materials make it clear that the new 1611 version was intended for use in Britain’s churches.

One additional design element and perhaps the translators’ most revealing formatting decision is reflected in their choice of the folio size for the first edition. The folio represents the largest Bible of the day, and folios were reserved for pulpit use. Since the work of the translation had been overseen by King James himself, the folio size represented the King James Version as the Bible issued under the king’s authority to be used in churches throughout Britain. Smaller formats for personal use were then issued after the foundational folio first edition.” (Brake, 181)

### **Title Page**

- As we have seen in our survey of pre-1611 English Bibles the Title Page is often very well thought out and intentional in what it means to convey to the reader. Recall the political statement that was made by the title page of the 1539 Great Bible that depicted King Henry VIII as the central figure, bigger than even God Himself, distributing the word of the God to the clergy and laity (See Lesson 122 for a detailed discussion of the Great Bible’s title page.). The title page to the 1611 King James Bible is no different.



- Gordon Campbell offers the following description of the figures and images found on the title page.
  - “The more important of the two title pages in the 1611 Bible is a fine engraving at the beginning of the volume. It is signed C. Boel fecit in Richmont, 1611’, which means ‘C. Boel made this in Richmond, 1611’. Cornelis Boel was a Flemish draughtsman and engraver who had previously worked in Antwerp and subsequently worked in Spain. The reference to Richmond may imply he was living in Richmond Palace, which since 1610 had been residence of Prince Henry, the crown prince (whose portrait Boel engraved).

The design is organized around a wall with two niches and a central recess. At the top of the wall is a cornice with the tents and heraldic shields of the twelve tribes; the designs are adopted from those in the Bishops’ Bible, but have been stripped of their landscape backgrounds. In the niche on the left stands Moses with his tablets and rod; in the right niche, Aaron stands in his priestly robes. The juxtaposition of Moses and Aaron is not unprecedented but it is very unusual (it exists only in two Bibles printed in Louvain), in part because Aaron rarely appears on title pages. The purpose of his inclusion is to emphasize the role of the priest in the English Church; whereas puritans insisted on the priesthood of all believers the Church saw the priest as mediator of the teaching of the Church to the laity, and Aaron is an emblem of that priesthood. His knife is a reminder that he offered the sacrifices in the temple on behalf of God’s people, and his cup recalls that he sprinkled the blood on the altar. His prominent position is a rebuke to Presbyterianism.

At the top of the design there is, as in 1602, a representation of the trinity. The Tetragrammaton is again at the top, but on this occasion the dove is above the lamb, which allows the emblem of Christ to be connected with the world below. The other figures can be identified by the traditional attributes. The four evangelists are all shown writing their gospels. Matthew, in the upper left, is accompanied by an angel holding an inkwell; Mark, in the upper right, is shown with a lion; Luke, in the bottom left, is portrayed with an ox; John, in the bottom right, is shown with an eagle holding his inkwell. To the right of Matthew sits Peter, who holds keys; between them Bartholomew stands with a tanner’s knife with which he was to be flayed. To the left of Mark sits Paul, who holds a sword; between them stands Simon with a saw (he was killed by being cut in half with a saw. Above the lamb of God, the figure standing on the left is Andrew, holding the transverse cross of his martyrdom; the figure standing on the right is John the Apostle, who holds a chalice in his left hand (he is the same person as the evangelist in the lower right, but appears here with his attribute as an apostle); Luke on the lower left, was not an apostle, so does not appear above. Between Andrew and John, the Apostle is the shaded figure of doubting Thomas, with a builder’s square alluding to his activities in India; the shade represents the spiritual darkness of his doubt (John 20:25).

At the bottom center there is a female pelican ‘vulning’ herself—that is, stabbing herself with her beak to feed her young with her own blood; this is an ancient image of Jesus voluntarily shedding his blood to redeem humankind. Here it is placed in a cartouche

similar to the one that encloses the paschal lamb; together they represent the body and blood of Christ.

It is difficult to be confident about all the figures in the upper corners, but in the back left, behind Bartholomew, are Jude, called Thaddaeus in the gospels (with the halberd used to kill him), and probably Philip (with a sword resembling a Latin cross), and possibly, Matthias (with a lance); in the back right, behind Simon, are James the Less (with a fuller's club) and James the Greater (with the pilgrim's hat and scallop shell, carrying a walking stick).

. . . These images reflect a curious mixture of Protestant and Catholic sensibilities. None of the human characters has a nimbus (halo), and the godhead is represented by symbol rather than pictorial representations; such features represent Protestant thinking. On the other hand, the figure of Peter is strikingly Catholic: not only is he the sole possessor of the keys (whereas on the Coverdale cover all apostles had been issued with keys), but he is paired with Paul on either side of the godhead, which is the normal arrangement in Catholic altarpieces; similarly, many of the apostles carry the instruments of their eventual deaths as recorded in post-biblical accounts that were valued by Catholics but ignored (or even scorned) by Protestants. Boel was presumably a Catholic (the previous year he had made engravings for the life of Thomas Aquinas), as is apparent from his elevation of Peter, but he was alert to Protestant reservation about pictorial representation.” (Campbell, 97-101)

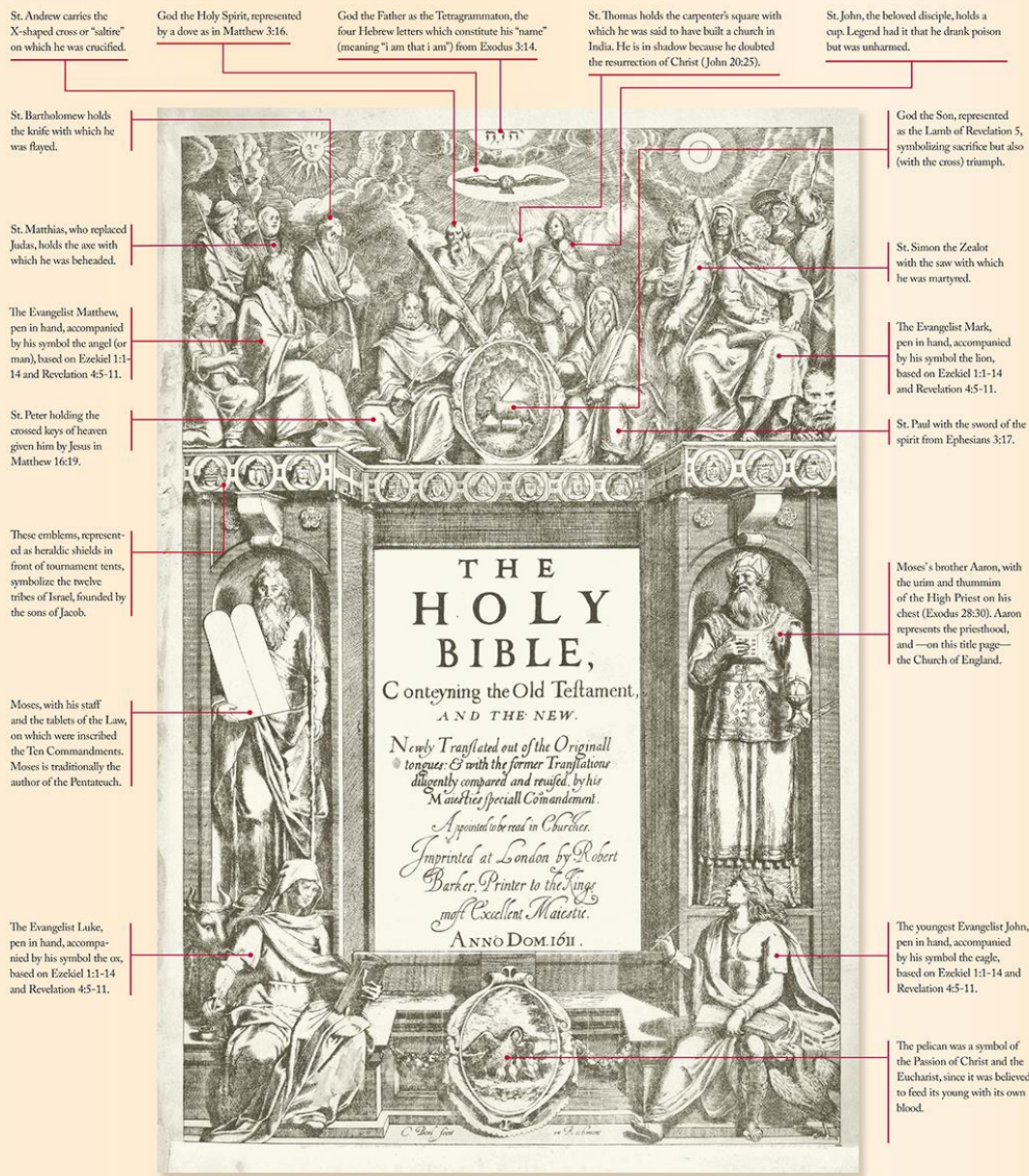
- On June 5, 2012, *Ransom Center Magazine* of the Harry Ransom Center at The University of Texas at Austin published “Anatomy of The King James Bible Title Page” depicted below. The piece breaks down and describes the details of the artwork found on the 1611 Title Page.



## Anatomy of the King James Bible Title Page

The title page of the 1611 King James Bible is the first title page of an English Bible to feature the Trinity: Father, Son, and Holy Spirit. Though this Bible is traditionally called the "King James," the title page does not announce the king's patronage by featuring his image. The imposing architectural frame, suggestive of a church edifice, is full of human figures,

including Moses and Aaron, the Evangelists, and the Apostles. Traditionally, Jesus had twelve Apostles, but the thirteen depicted here include Matthias, who replaced Judas after his betrayal (Acts 1:26), and Paul, who described himself as an Apostle in Romans 1. Each apostle is represented by a symbolic attribute, though not all are easily identifiable.



The Holy Bible, conteyning the Old Testament, and the New; newly translated out of the originall tongues, London: Robert Barker, 1611.

- The phrase "Appointed to be read in churches" in the center of the Title Page is an important phrase in my mind for a few reasons. First, as I discussed in Lesson 182 when we were discussing the notes of John Bois, during the General Meeting the text was subjected to arial review and fine-tuned for how it would sound when it was read out loud in a church service.

Second, I think it speaks to the grandness of the size of the first folio edition which was clearly designed to be a pulpit Bible for use in public worship. As we have seen, smaller sized Bibles for personal use would come later.

### **Works Cited**

Brake, Donald L. *A Visual History of the King James Bible*. Grand Rapids, MI: Baker Book House, 2011.

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Herbert, A.S. *Historical Catalogue of Printed Editions of the English Bible, 1526-1961*. London & New York: British & Foreign Bible Society/American Bible Society, 1968.