

Baker University



*The Bible —
Acted, Sung and Given Ornament*

Exhibit 2009

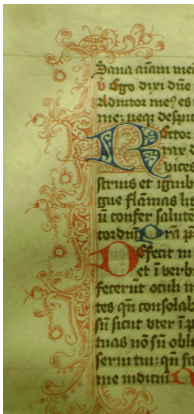
**Quayle Bible Collection
Open 1:00 — 4:00
Friday through Sunday
and by appointment**

Quayle Bible Exhibit, 2009-2010

This year the Quayle Bible Collection exhibit examines how the Bible has been cherished and enhanced with art.

Illuminated Manuscripts

The earliest items in the exhibit are illuminated manuscripts from the 13th and 14th centuries. The monks in medieval monasteries and secular establishments close by the universities produced books by hand before the advent of printing. On display are some beautifully decorated initial letters, some with linear pen work that spills over into the margins; some with painted portraits or scenes relating to the text. Full page illustrations are less common, but are used for passages of key importance, like the Annunciation or the Nativity.



Penwork ornamented letter,
15th century

Early printed books were copies of hand written books and the printers left space for hand drawn and decorated initials. Woodcuts, and later engraving techniques, were used for illustration.

Psalters

Early Christians used plainsong for the music of worship which was chanted in a prose-like manner. By the end of the Middle Ages these chants were greatly embellished and too complex for the congregations to sing.

Martin Luther and John Calvin changed that and

used music to involve the entire congregation in worship.

Luther wrote hymns and chorales based on a wide variety of biblical and other texts. Calvin, however, considered the Psalms to be the only acceptable texts for worship because they were the only texts mentioned by Paul or in other biblical references. He likewise disapproved of instrumental music. He collaborated with Clement Marot and Louis Bourgeois to set the psalms to the more familiar meters of European poetry using tuneful and memorable melodies. The result was the Genevan Psalter which was enormously influential over the next 150 years. The lyrics and tunes from this Psalter can be found in modern hymnals.



Genevan Psalter, 1677.
Psalm 75

Even without rhyme, meter and melody, the Psalms are memorable. Imagery, repetition and parallel structures are all characteristic as in this stanza from Psalm 85.

*Steadfast love and faithfulness will meet;
righteousness and peace will kiss each other.
Faithfulness will spring up from the ground,
and righteousness will look down from the sky*

The Calvinists stuck close to the Hebrew words. But by the eighteenth century, Isaac Watts and Charles Wesley felt that it was necessary to make the psalms more compelling for Christian worship by introducing references to Christ.

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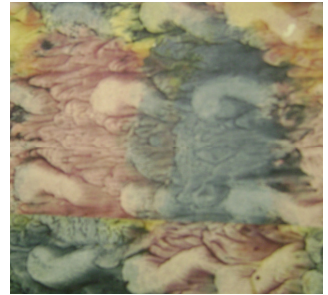
The first Genevan Psalter used only a few tunes. Gradually more tunes were added to the psalters, but only a few were used in a given congregation. In seventeenth century England, John Playford established a singing school to teach note-reading.

On the American frontier, where books were rare and the literacy rate was low, the singing school, taught by itinerant singing masters, caught on in a big way on the American frontier. Singing schools could last as long as a week and provided a welcome break at a time when social events were few and far between. Books like the Psalm-Singer's Assistant would have been used in such settings.

Marbled Papers

Beautiful papers are used to make important and cherished books even more beautiful.

The earliest marbling technique using only black inks, which the Japanese call suminagachi, was developed in China by the 10th century. Although it is not known for sure, it is possible that it arrived in the Middle East via the Silk Road, where it developed into a very colorful art form used for books, wrapping paper and wall decoration.

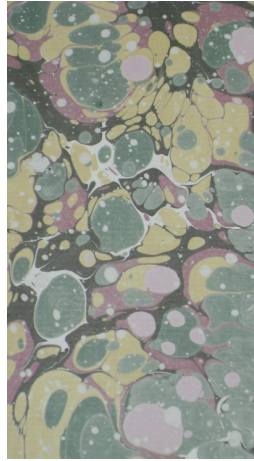


Paste paper, 1599

Sixteenth century European travelers to Turkey and Iran described decorative paper work that resembled veined marble or jasper. At first, European

book binders imported Turkish papers to enhance their bindings, but by the beginning of the 17th century binders in Germany and France were making their own marbled papers.

Turkish, or stone, patterns were made by dropping paints or inks onto a bath of water thickened with carrageenan (from seaweed). Craftsmen drew a brush or straw through the paint to make patterns or they mixed the paints with different substances to make different textures or to make one color push the earlier colors aside to make veins like those in marble. Later, combs with teeth set at fine or broader intervals were used to make repeated patterns like the curls and waves in the exhibit.



Turkish or Stone pattern, undated.

Susan Pogany, Contemporary Marbled Paper

In the mid 19th century, mass production of books kicked into high gear with mechanization made possible by steam powered engines, cloth and paper bindings, and cheap paper manufactured from wood pulp. Fewer and fewer publishers used hand-laid paper, endpapers, and leather bindings created by creative and skilled craftsmen.

Still, there are a number of artists who continue to make marbled designs on paper, fabric and other materials and to continue to develop the art form with new techniques, tools, pigments.

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Urishay Room

This is the drawing room from a 17th century country house on the border between England and Wales. The panels are all hand carved. With the exception of the harpsichord, all of the furnishings are from the same era, although they were not original to the house.

Quayle Bible Collection

William Alfred Quayle, former student, teacher and President of Baker University and Bishop of the Methodist Episcopal Church, left his collection of fine Bibles and related books to his alma mater. The collection is particularly strong in the area of early English translations and early American publications.



Coming Events

- 2010-2011 Celebrating 400 Years of the King James Bible
- 2011-2012 Echoing Down Through the Ages : the King James Bible since 1611

Group Tours

We are happy to help you find a convenient time for groups to visit the Quayle. A couple of weeks lead time is needed for us to arrange a guide for your group.

Confirmation classes are especially invited to make a trip to the Quayle part of their experience. We have developed a display of historical materials from the eras during which the Bible was written and Bibles of the Reformation era.

To make arrangements, please contact us at:

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785/594-8393