



# MANUSCRIPTS ON MY MIND

## News from the Vatican Film Library

No. 12 May 2014

📖 Editor's Remarks 📖 Exhibitions 📖 News and Postings  
📖 Conferences and Symposia 📖 New Publications

### 📖 EDITOR'S REMARKS:

THOUGHT KALAMAZOO THIS YEAR WAS ONE OF THE BEST, and I heard similar comments from many people. A lot of positive energy and some sterling sessions, with uniformly well-organized and carefully crafted papers. A wonderful plenary by Susan Einbinder, with a memorable verbal image of a crucified lamb, its head encircled with entrails like a crown of thorns. Thus a pleasure to endure the downsides of shared bathrooms and slippery sheets (those in the know bring their own, I have for years). It is still the best place to catch up with friends and colleagues, have close encounters with suddenly-desired books, admire amber jewelry, and drink boxed wine... Not to mention the flavorsome **Sledgehammer** at Bilbo's.

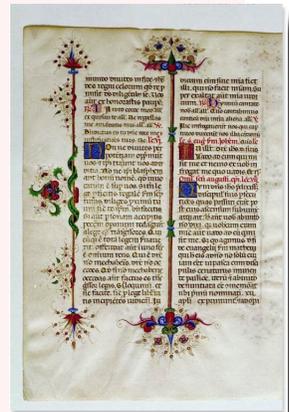


The Flight into Egypt, Walters Art Museum, MS W.188, fol.112r

If you haven't already, you should check out Lisa Fagin Davis's virtual **Manuscript Road Trip** <http://manuscriptroadtrip.wordpress.com/>, which presents the results of a "state-by-state tour of manuscripts in the lower 48 (I'll get to Canada eventually, I promise!), focusing on less-well-known collections, some in very surprising locations." The post for April 27, 2014, which features manuscripts in the Show-Me state of Missouri, includes a picture of one of our five Llangattock Breviary leaves: St. Louis, Saint Louis University, Pius XII Memorial Library, Special Collections, MS 2.



Previous posts include Kansas, Illinois, Wisconsin, and Texas, all richly illustrated with sample images from the various collections.



## News

### Virginia Brown Endowed Chair in Latin Palaeography

Through the generosity of James Hankins, Professor of History at Harvard University, the Center for Epigraphical and Palaeographical Studies at The Ohio State University has established a fund to support the **Virginia Brown Endowed Chair in Latin Palaeography**. The Chair honors the memory of Virginia Brown, who was a senior fellow at the Pontifical Institute of Mediaeval Studies, Toronto from 1970 to her untimely death from pancreatic cancer in 2009. Professor Brown was one of the foremost scholars in the field of manuscript studies in the late 20th and early 21st centuries, specializing in Beneventan minuscule, the script written in southern Italy during the Middle Ages. She is remembered by her many former students and colleagues as a generous and devoted friend and mentor. Professor Brown was a longtime supporter of manuscript studies at The Ohio State University, and we are naturally delighted that the Center will house the newly created Chair.

Donations in any amount are warmly welcomed, either by check payable to The Ohio State University Foundation, 1480 West Lane Avenue, Columbus, OH 43221 (please include fund number 482153) or online at <http://epigraphy.osu.edu/giveto>.



**Virginia Brown**

---Wendy Watkins and Frank Coulson  
Center for Epigraphical and Palaeographical Studies,  
The Ohio State University

Charlotte Denoël, Conservateur and *chef du service* of medieval manuscripts at the BnF, informs us that the **Ecole nationale des Chartes**, in collaboration with the **Bibliothèque nationale de France**, has developed ongoing training programs for the library profession, for private professionals, and for students in the field of medieval manuscripts.

A seminar on the illumination of the medieval book, held on various dates throughout this current year of 2014, has been available since March: see <http://www.enc.sorbonne.fr/la-decoration-du-livre-medieval>.

A course in heraldry will be available towards the end of May: <http://www.enc.sorbonne.fr/stage/heraldique-armoiries-et-sceaux>, and in October 2014 there will be a course on the legal book: <http://www.enc.sorbonne.fr/stage/initiation-au-livre-juridique-en-france-du-moyen-age-au-xixe-siecle-production-usages-et-collections-0>.

Further seminars and courses in the field of medieval manuscripts will take place in 2015, but the program has not yet been determined.

Alicia Miguélez Cavero, a postdoc researcher at the Institute for Medieval Studies of the Nova University in Lisbon, informs us of a conference organized by her research group—**Medieval Manuscripts in Motion**—that will take place in Lisbon in March, 2015. Paper proposals are welcomed up to June 30, 2014.

Visit the website to learn more information about the Call for Papers:

<http://medievaleuropeinmotion2015.weebly.com>

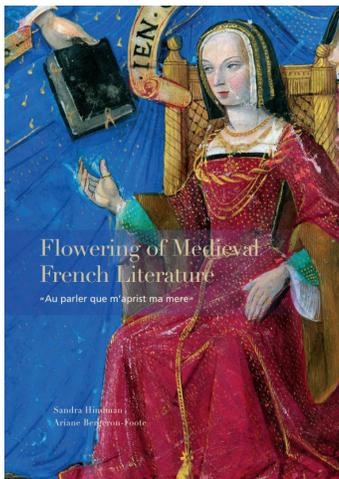
## CONFERENCES AND SYMPOSIA

Gregory Clark draws our attention to an exciting conference to be held on June 5th in Brussels: **Inside Illuminations: Art, Technical Research, and the Illuminated Manuscript**. A description of the conference and the program is available at <http://org.kikirpa.be/illuminations/>.

The conference is organized by the Royal Institute for Cultural Heritage (Brussels), Illuminare (Centre for the Study of Medieval Art, KU Leuven) and UCL (Louvain-la-Neuve). The Proceedings of the conference will be published in the Series Corpus of Illuminated Manuscripts of Illuminare, KU Leuven (Peeters Publishers, Leuven).



## RECENT PUBLICATIONS



### LES ENLUMINURES

1, rue Jean-Jacques Rousseau • 75001 Paris

- **FLOWERING OF MEDIEVAL FRENCH LITERATURE**  
“Au Parler que m’aprist ma mere”

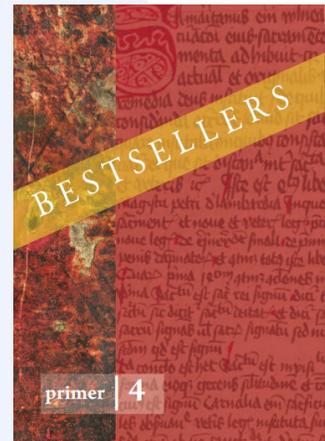
Text by Sandra Hindman and Ariane Bergeron-Foote  
256 pp., fully illustrated, in English

This catalogue brings together a group of sixteen manuscripts all written in the French language and mostly illuminated. Because many of these manuscripts are virtually unknown and previously unpublished, first-hand study of them offers a special opportunity to reassess certain approaches to late medieval French literature.

- **PRIMER 4: BESTSELLERS**

Text by Pascale Bourgain (Ecole des Chartes) and Laura Light  
36 pp., fully illustrated, in English

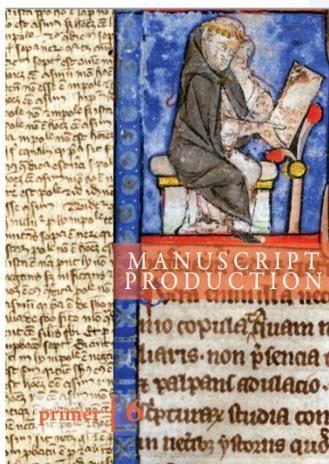
“Bestsellers”, the fourth volume in our series of “Primers”, assembles a group of manuscripts that survive in many hundreds of copies to explore the idea of the medieval “bestseller.” Medieval “bestsellers” were the texts considered truly important, and thus preferentially copied, during the Middle Ages. The texts in this collection include some that are still read today, alongside others, of equal significance, that are hardly known even to scholars and almost certainly seldom read.



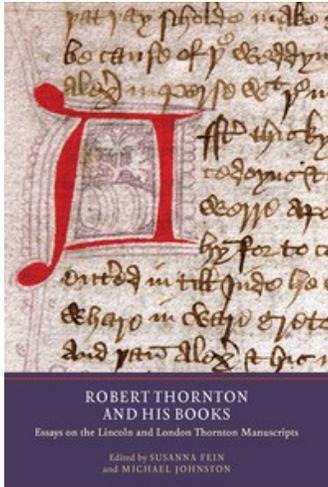
- **PRIMER 6: MANUSCRIPT PRODUCTION**

Text by Richard H. Rouse (University of California) and Laura Light  
36 pp., fully illustrated, in English

“Manuscript Production”, the sixth volume in our series of “Primers”, addresses the most basic questions: how were manuscripts made? who made them? and even (in one case), how long did it take? None of these questions are necessarily easy to answer, but as is shown here, the first step toward an answer involves careful study of manuscripts as material artifacts.



## Recent publications (cont.)



- *Robert Thornton and his Books:*

*Essays on the Lincoln and London Thornton Manuscripts*

Edited by Susanna Fein and Michael Johnston

York Medieval Press in association with the Boydell Press, 2014

The Yorkshire landowner Robert Thornton (c.1397- c.1465) copied the contents of two important manuscripts, Lincoln Cathedral, MS 91 (the "Lincoln manuscript"), and London, British Library, MS Additional 31042 (the "London manuscript") in the middle decades of the fifteenth century. Viewed in combination, his books comprise a rare repository of varied English and Latin literary, religious and medical texts that survived the dissolution of the monasteries, when so many other medieval books were destroyed. Residing in the texts he copied and used are many indicators of what this gentleman scribe of the North Riding read, how he practised his religion, and what worldly values he held for himself and his family.

Because of the extraordinary nature of his collected texts - Middle English romances, alliterative verse (the alliterative *Morte Arthure* only exists here), lyrics and treatises of religion or medicine - editors and scholars have long been deeply interested in uncovering Thornton's habits as a private, amateur scribe. The essays collected here provide, for the first time, a sustained, focussed light on Thornton and his books. They examine such matters as what Thornton as a scribe made, how he did it, and why he did it, placing him in a wider context and looking at the contents of the manuscripts.

- Hao, Tianhu. *Miusi de huayuan: zaoqi xiandai yingguo zhajishu yanjiu (Hesperides, or the Muses' Garden: A Study of an Early Modern English Commonplace Book)*. Beijing: Peking University Press, March 2014. 262 pp. RMB¥ 45. ISBN 978-7-301-10640-2/1•2737.

Based upon the author's dissertation "Hesperides, or the Muses' Garden: Commonplace Reading and Writing in Early Modern England" (Columbia University, 2006), this Chinese monograph is the first book-length study by a Chinese scholar of English literary manuscripts and commonplace books. Earlier versions of most sections of the book have appeared in Chinese or English journals—including *Journal of Tsinghua University* and *The Library*—and attracted some academic attention in the West as well as in China.

- *Miracles in Miniature: The Art of the Master of Claude de France*

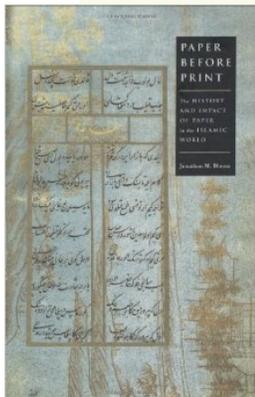
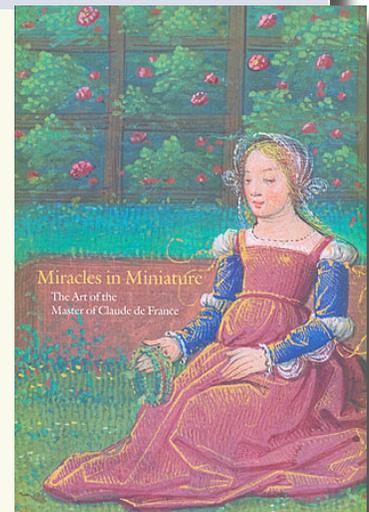
Roger S. Wieck, with a contribution by Francisco H. Trujillo

20014. 11 x 7 1/2 inches, 104 pages with 95 pages.

Color illustrations. Paperback. ISBN 9780875981673, \$25.00

This new monograph has just been published to accompany the upcoming exhibition at the Morgan Library & Museum: *Miracles in Miniature: The Art of the Master of Claude de France*, which runs May 30 through September 14, 2014. It is available at the Morgan Shop, and should soon appear on Amazon.

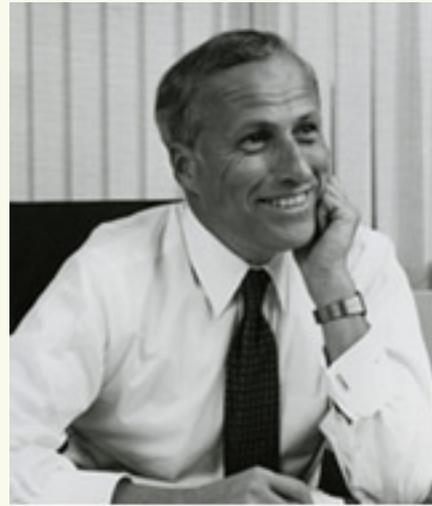
The book explores the origins, mature works, and *denouement* of the *Master of Claude de France*. There is a complete list of the *oeuvre* of the artist and of his followers. Trujillo's contribution offers pigment analysis of the artist's palette in juxtaposition with those of Jean Bourdichon and Jean Poyer. There is a complete bibliography and index of cited manuscripts.



- Jonathan Bloom is pleased to announce that Yale University Press has just reprinted his 2001 publication, *Paper before Print: The History and Impact of Paper in the Islamic World*—long out of print and copies much desired. ISBN: 9780300089554 and \$50.00 for the hardcover; actually, \$45.00 on Amazon.

**In Memoriam. Lawrence J. Schoenberg  
(11-MAY-14)**

The Penn Libraries is sad to announce the passing of Lawrence J. Schoenberg, C'53 WG'57, on May 7. A much valued and long-time member of the Libraries' Board of Overseers and Board Chair Emeritus, Larry radically contributed to the holdings of Penn's Special Collections, through his vision and his philanthropy, and he made possible access to their contents internationally. Together with his wife Barbara, Larry created an institutional environment for creative learning and discovery centered on Special Collections in the Digital Age. In 1996, he founded the Schoenberg Center for Electronic Text and Image, which has now digitized and made publicly available over 2,000,000 special collections images. In 2011, the Schoenbergs donated their remarkable collection of over 290 medieval and Renaissance manuscripts to the Libraries.



*Lawrence J. Schoenberg*

Their gift culminated in the creation of the [Schoenberg Institute of Manuscript Studies](#), housed in the Van-Pelt Dietrich Library Center. The Institute's mission, infused by Larry's imagination and foresight, is to bring medieval manuscripts, modern technology and people together for the advancement of knowledge. In this, Larry Schoenberg will have an enduring legacy and the gratitude of scholars at Penn and around the world.

For more information:

Speech by Christopher DeHamel on the Occasion of the Founding of the Schoenberg Institute: <https://www.youtube.com/watch?v=k91KiustlQ0>

The Schoenberg Institute: <https://www.youtube.com/watch?v=7SKvimS3Kg4>

University of Pennsylvania, Alumni Award of Merit: Lawrence Schoenberg: <https://www.youtube.com/watch?v=1z1n0Cr9Fdg>

## EXHIBITIONS

### MARK YOUR CALENDARS FOR AUTUMN 2014 AND EARLY WINTER 2015.

Bill Voelke advises that the replacement for the cancelled *Beatus Tradition* show at the Morgan Library & Museum will be *The Crusader Bible: A Gothic Triumph*—an exhibition he has been planning for a long time. The Morgan Library's spectacular Crusader Bible (MS M.638) is one of the greatest illuminated manuscripts in the world, renowned as much for its unrivaled and boldly colored illustrations as for its fascinating history. The work brings Old Testament stories alive in bright images replete with medieval castles, towns, and battling knights in armor, all set in thirteenth-century France. Before the manuscript is rebound visitors will have the opportunity to view over forty of its miniatures, the work of six anonymous artists who were the artistic geniuses of their day. They will also learn about the manuscript's incredible journey from France to Italy, Poland, Persia, Egypt, England, and finally, New York.

The picture book, which was likely made in Paris about 1250, has long been associated with the court of Louis IX, the pious crusader king of France and the builder of the Sainte-Chapelle. The book originally had no text, but along the way inscriptions were added in Latin, Persian, and Judeo-Persian, indicative of changing owners. The illuminations represent one of the greatest visualizations of Old Testament events ever made, and the attention given to narrative detail, especially in battle scenes, is extraordinary. Some of the stories are familiar, but others, more rarely depicted, are surprising.

*The Crusader Bible: A Gothic Triumph*, opens October 3, 2014, and closes January 5, 2015.

## EXHIBITIONS (cont.)

Jennifer Atwood, Curator of Manuscripts at [The Museum of the Bible](#), announces an exhibit that just opened on April 2 at the Vatican, which includes some wonderful manuscripts. "**Verbum Domini II: God's Word Goes Out to the Nations**," a temporary exhibit from the [Museum of the Bible](#), is currently on display at the Braccio di Carlo Magno in St. Peter's Square, Vatican City. The exhibit focuses on the translation and dissemination of the Judeo-Christian scriptures around the world and includes a number of early manuscripts of the Bible in Greek, Latin, and other vernacular translations. Some pieces of particular interest include a bifolium of Codex Vaticanus, on loan from the Biblioteca Apostolica Vaticana ([MS Vat. gr. 1209](#)); the earliest complete extant Tours *Pandect*, on loan from the Abbey Library of St-Gall in Switzerland ([MS Cod. Sang. 75](#)); the Hours and Psalter of Elizabeth de Bohun from the Green Collection ([MS 761](#)); and the Bath Old English Gospels, on loan from the Parker Library at Corpus Christi College, Cambridge ([MS 140](#)), on display outside of England for the first time in the manuscript's history.

"**Verbum Domini II: God's Word Goes Out to the Nations**" runs through June 22, 2014, and is free and open to the public.



A 1611 first edition of the King James Bible is seen in the "Verbum Domini" exhibit of rare biblical texts and artifacts at the Vatican Feb. 29. (CNS photo/Paul Haring)

**EXHIBITIONS (cont.)**

Chiara Valle, Zanvyl Krieger Fellow, Department of Manuscripts and Rare Books, advises of an upcoming exhibition at the Walters Art Museum:

**Seeing Music in Medieval Manuscripts**

June 28, 2014 – October 12, 2014

The love of listening to music is something we share with most cultures. This exhibition reveals the similar ways people in Medieval and Renaissance Europe enjoyed music. Musical entertainment was such a part of their everyday life that painters and artists commonly used it as a subject, portraying people dancing or playing instruments in a variety of media. Visitors to the Walters Art Museum this summer will have the extraordinary opportunity to see lavish books and objects that represent Medieval people pleased and affected by the sounds of music. Delightful to the senses, but also spiritually powerful, music appears in secular and religious imagery.

A pleasant means of entertainment, music was also an essential subject of education, listed among the liberal arts along with the study of mathematics and letters. In religious works of art, musical order and harmony could evoke the perfection of heaven. Harps and organs, for example, appear in images of the heavenly court and are featured in scenes of the Annunciation to the Virgin. Conversely, music was also a symbol of evil, since indulging in music could be considered distracting and sinful.

One of the highlights of the exhibition is an English Book of Hours made ca. 1300 (W.102). This fascinating religious manuscript is decorated with the medieval fable of Reynard the Fox. The hero of several medieval European cycles of animal tales, Reynard was a cunning fox who played tricks on other animals. In one tale, Reynard faked his death to get out of trouble, and the artist painted his funeral procession in the margins, accompanied by animals playing music. The procession, which adds a surprisingly playful tone to a book of prayers, unfolds over 17 pages, with colorful animals playing bells, tambourines, and even imaginary instruments like cat-shaped bagpipes.



Details from the funeral procession of Reynard the Fox, from a Book of Hours, England, ca. 1300 (W.102, fols. 73r, 74v, 75r, 75v)

The exhibition Seeing Music in Medieval Manuscripts features twenty-one exquisite objects selected from the rich collection of the Walters Art Museum. Comprised of manuscripts, ivories, textiles, a panel painting, and an icon, the exhibition will convey the importance of enjoying music in the Middle Ages and Renaissance through colors and precious materials. Along with the objects, a new recording of the music from a 14th-century Italian gradual, will be available in music stations throughout the exhibition. The Walters Art Museum is grateful to Eli Anders, Nathan Daniels, Andrew Hann, and especially Donald Juedes, singers from the Peabody Renaissance Ensemble, whose voices will enrich the exhibition with a unique musical experience.

Josefina Planas from Barcelona informs us of the recent sale in Paris (13 May) of a 20-folio fragment from a fourteenth-century Catalan Pontifical, illustrated by one of the hands that participated in the illumination of the Pontifical of Pierre de la Jugie (Narbona, Cathedral Treasury). Check out the website for full details and an illustration:

<http://www.artcurial.com/fr/asp/fullCatalogue.asp?salelot=2495+++++43+&refno=10475414>

## A medley of manuscript events and information, offered by Scott Gwara and Eric Johnson

### Otto Ege in Hawaii

by Scott Gwara

Born in 1888 to a prosperous Reading family, the American educator and manuscript dealer Otto F. Ege (pronounced Eggay) grew up inspired by art and music. He was drawn to the aesthetics of design, especially in print media, and studied at the Pennsylvania Museum School of Industrial Art. He took his BA as class valedictorian in 1911, the same year he bought a decorative medieval manuscript at auction. He could not afford it on his teacher's salary and was eventually forced to "share" half the book with the school friend who had lent him money to buy it. Ege came to realize that breaking books and selling individual leaves could be both educational and profitable. By the time he died in 1951, Ege had created the American middle class market for manuscript pages. He sold many thousands of European, Middle Eastern, Greek, Russian, and Asian text leaves, illuminations, portfolios, and complete manuscripts, dating from the ninth century to the nineteenth. I tell this fascinating story in my book, *Otto Ege's Manuscripts: A Study of Ege's Manuscript Collections, Portfolios, and Retail Trade; With a Comprehensive Handlist of Manuscripts Collected or Sold* (Cayce, S.C., 2013). The "Handlist" numbers I use below derive from Appendix X of this book, "Handlist of Manuscripts and Fragments Collected or Sold by Otto F. Ege," pp. 115–201, which identifies over 300 manuscripts that Ege sold or collected.

While Ege casually sold leaves from 1917, he retailed them more seriously in the 1920s, before launching a business venture around 1935. Only a few sales have been documented for the 1920s (to the Reading Public Museum and Toledo Museum of Art, most notably). It comes as a surprise, then, to encounter Ege leaves at the Honolulu Museum of Art. They probably represent his most far-flung transaction at the time. The museum was founded in 1927 by Anna Rice Cooke [fig. 1]. In 1874 she married Charles Montague Cooke, an agriculture and banking baron whose father had co-founded Castle & Cooke, the forerunner of Dole Foods. Charles and Anna collected art. Although they championed native education and pan-Pacific art, they collected European artworks as well, including illuminated manuscripts—to exemplify the European dimension of Hawaii's multicultural identity. For example, in 1930 Anna donated two luminous miniatures from a Gradual illuminated for Cardinal Bessarion in the mid-fifteenth century [fig. 2]. These folios joined 4500 other pieces given to the museum in 1927. Two years later Ege sold the museum a small teaching collection of about ten folios. Since the museum was founded as a teaching institute—the Honolulu Academy of Arts—the artwork was meant to circulate to community schools. Among the more interesting Ege manuscripts are: 1. [Handlist 41]. St. Augustine's minor works (*De contritione cordis*) and the opening of the Confessions, from a manuscript Ege called "Miracles of the Early Italian Fathers." He bought it around 1925. Handsome and in fine condition, it was widely sold [fig. 3].

Fig. 1. Frederick Yates, Portrait of Mrs. Chales M. Cooke (detail), oil on canvas, 1910. Honolulu Museum of Art, acc. 5694.1



Fig. 2. Saints Peter and Paul (detail). Honolulu Museum of Art acc. 13159



Fig. 3. Honolulu Museum of Art acc. 12986 (detail)

2. [Handlist 81]. The Anghiari Gradual, ca. 1200, apparently from the Monastery of San Bartolomeo, near Arezzo. Ege bought the manuscript in 1927 [fig. 4].



Fig. 4. Honolulu Museum of Art acc. 12988 (detail)

Scott Gwara, (cont.)

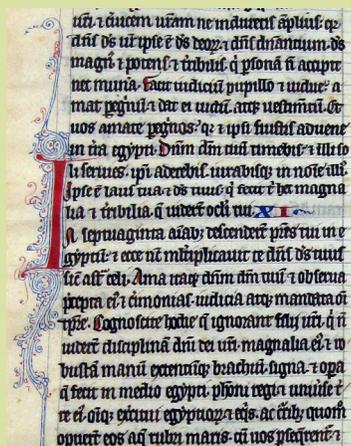


Fig. 5. Honolulu Museum of Art acc. 12969 (detail)



Fig. 7. Honolulu Museum of Art acc. 19342 (detail)



Fig. 9. Honolulu Museum of Art acc. 12987

3. [Handlist 96]. A decorative French lectern Bible, of which Ege bought sixty folios around 1923 [fig. 5].

4. [Handlist 88]. Seven folios from a French or Flemish noted breviary (two other leaves reside at the University of Hawaii at Manoa) [fig. 6]. Folios at Duke suggest a provenance at St. Pierre, Langres. These folios establish Ege's acquisition of the manuscript by 1929.

5. [Handlist 278]. A page from Ege's so-called "St. Isabella Antiphonal," which may be from the Convent of St. Jerome, Granada. Ege bought this manuscript on tour in 1922. The museum folio has a distinctive green initial [fig. 7] that enabled me to identify another page from this manuscript at Columbia College, here in South Carolina: <http://digital.tcl.sc.edu/cdm/compoundobject/collection/pfp/id/915/rec/5>.

Ege was selling more decorative Italian leaves at this time, including [Handlist 83], a late fifteenth-century Gradual with related constituents at the Reading Public Museum, Columbus Museum of Art, Hollins University (Roanoke), and Kent State [fig. 8]. He had owned this manuscript since 1923.



Unrecorded Ege fragments in Hawaii come from Books of Hours [fig. 9] and choir books. The museum's manuscript treasures also include a nearly complete Italian Gradual, ca. 1210 [fig. 10], and a pair of very fine miniatures from the Loredan Hours [fig. 11], identified by Peter Kidd: <http://mssprovenance.blogspot.com/2012/12/miniatures-from-loredan-hours.html>.



Fig. 6. Honolulu Museum of Art acc. .94 a (detail)



Fig. 8. Honolulu Museum of Art acc. 13509 (detail)

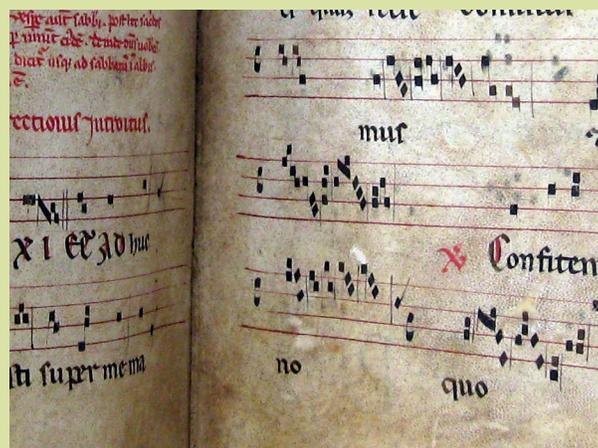


Fig. 10. Honolulu Museum of Art acc. 945.1



Fig. 11. Honolulu Museum of Art acc. 14641

**manuscriptlink**: Restoring a Medieval Library One Page at a Time

**Eric J. Johnson** (Ohio State University) and **Scott Gwara** (University of South Carolina)

As Christopher de Hamel has famously observed, manuscripts represent the largest class of medieval artifacts now in the New World. Tens of thousands of them reside in private and institutional collections. For each manuscript codex that has survived, however, countless others have been lost through hard use, catastrophe (natural or man-made), and recycling (largely in bindings). In modern times, however, many manuscript books have been cut up by dealers for financial gain [fig. 1]. This ongoing destruction has left a legacy of fractured textual, artistic, and codicological contexts, since single books can beget hundreds of constituents. Consider the fate of the Hornby Bible (Paris, ca. 1220), intact until it was targeted for breaking in 1981 [fig. 2]. Anyone seeing this luminous Hornby initial [fig. 3] will recognize the potential significance of reuniting manuscript pages, and thereby restoring a “lost library” of more than 1500 medieval manuscripts. We are spearheading an international project called **manuscriptlink** to construct a virtual medieval library from tens of thousands of digitized pages removed from formerly intact manuscripts.

Imagine the immense scholarly and cultural impact of restoring a lost medieval library amounting to thousands of volumes. Imagine, too, the impact of a large-scale collaboration in which repositories large and small work together to reunite fugitive manuscript fragments in a dynamic, worldwide “collective collection” that supports interdisciplinary research, teaching, and digital humanities scholarship. **manuscriptlink** will enable its users to “read” virtual codices of all kinds—aristocratic or ordinary, secular or sacred, Latin and vernacular, etc. At the same time, **manuscriptlink** will enable its contributing partners to expand and enliven the landscape of Medieval Studies, and enrich the reach, context, and utility of their own individual collections.

**manuscriptlink** respects the dual status of each fragment as an individual artifact and as the constituent of a larger compendium. Users can find materials through complex, customizable searches based on comprehensive metadata (author, title, manuscript type, place of origin, etc.), including item-specific codicological features (page layout, fragment measurements, writing support, etc.). Users can then explore objects with a suite of image navigation tools. CODEX presents virtual books from available sequential fragments [fig. 4]. PAN+ZOOM, a powerful magnification tool, enables users to examine a single leaves in detail. **manuscriptlink** users have a Bookshelf tool. Up to four images on the Bookshelf can be simultaneously examined in JUXTAPOSE & COMPARE, and each re-locatable image has PAN+ZOOM functionalities. A distinctive feature of **manuscriptlink** is called MY ARCHIVE [fig. 5]. Each user can customize a limitless archive of fragments, save them for future sessions, and launch the images in the suite of image navigation tools. Users can export complete metadata from their Archive.

More than seventy international partners, including national and state libraries, major research repositories, art museums, and local collections have already signed on as partners, and many other libraries, museums, and archives have expressed interest in joining our consortium. Together we have begun to restore the coherence of an invisible national treasure for which we are all joint stewards. We

invite—and encourage!—your participation in **manuscriptlink**.

Please contact Scott or me for the details.

Eric J. Johnson: [johnson.4156@osu.edu](mailto:johnson.4156@osu.edu)

Scott Gwara: [gwaras@mailbox.sc.edu](mailto:gwaras@mailbox.sc.edu)



Fig. 1. Fragments in the Ohio State University collection cut from manuscripts for different purposes over several centuries.



Fig. 2. Leaves from the Hornby Bible, now at Ohio State University.



Fig. 3. Historiated Initial of St. Paul from First Corinthians in the Hornby Bible.

See figs. 4 and 5 on the next page.

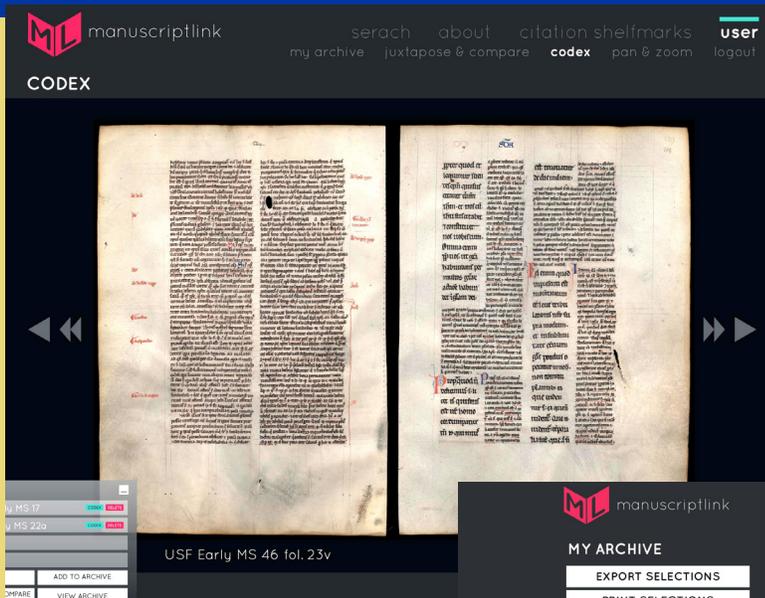
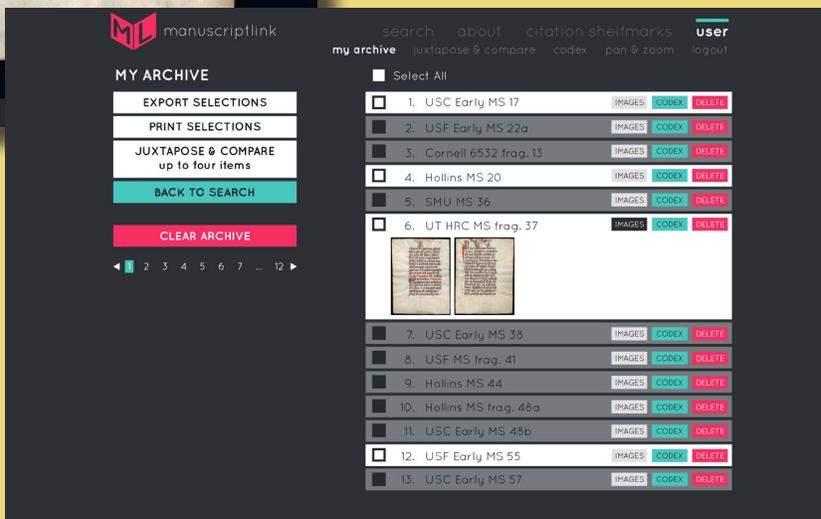


Fig. 5. MY ARCHIVE from manuscriptlink

manuscriptlink cont.

Fig. 4. CODEX app from manuscriptlink



Scott Gwara reports:

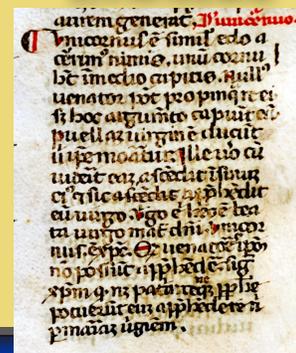
The University of South Carolina’s fourth annual “Understanding the Medieval Book” colloquium was held from 7-8 April 2014. Approximately 35 participants from 14 states attended the seminar-style event, hosted at the university’s Hollings Library on the Columbia campus. This year’s clinician was [Dr. Timothy C. Graham](#), Director of the Institute for Medieval Studies, University of New Mexico, and co-author of Introduction to Manuscript Studies. Tim offered four seminars on: 1. writing supports, media, and book structures; 2. the medieval Bible; 3. binding and medieval calendars; 4. the Book of Hours [fig. 1]. Each seminar was illustrated by manuscripts and fragments in the university collection, and participants were encouraged to handle and study all the illustrative materials [fig. 2]. Tim gave a splendid lecture on “Shakespeare and the Medieval Book of Beasts,” with a nod to the university’s own bestiary manuscript—the sole example in the American South [fig. 3]. The next colloquium will be held on 6-7 April 2015, when the clinician will be [Dr. David Gura](#), Curator of Manuscripts at the Hesburgh Library, University of Notre Dame. Applications for the fifth annual seminar are made available in September and will be announced in the next MOMM newsletter.

Fig. 1. Tim Graham demonstrates collation using USC Early MS 90.



Fig. 2. A colloquium participant studies an illuminated cutting (USC Early MS 65).

Fig. 3. The entry for “unicorn” from a bestiary in USC Early MS 85.



### The 13th York Manuscripts Conference

## Cathedral Libraries and Archives in the British Isles

2–4 July 2014

*Organised by Brian Cummings, Linne Mooney, Bill Sherman and Hanna Vorholt.*

*Hosted by the Centre for Medieval Studies and the Centre for Renaissance and Early Modern Studies at the University of York, in association with the Cathedral Libraries and Archives Network.*

*Venues: The York Minster Library and the King's Manor, York, UK*

This international conference brings together scholars from a range of Humanities disciplines to consider the under-studied subject of Cathedral Libraries and Archives of the British Isles in the medieval and early modern periods. Papers will range over topics of the formation and housing of cathedral library collections, books and archival materials produced by members of the cathedrals, acquisitions and donations, as well as the dispersal at the reformation. The event will also mark the 600th anniversary of the re-founding of York Minster Library and include a visit to the original library space, built in the wake of the bequest by John Newton in 1414.

Keynote lectures will be given by Nigel Morgan (Cambridge), Christopher Norton (York), Rodney Thomson (Tasmania), and Magnus Williamson (Newcastle).

For the full programme and information on how to register see [www.york.ac.uk/medieval-studies/conferences/ymc-2014](http://www.york.ac.uk/medieval-studies/conferences/ymc-2014)

The conference is generously supported by the Department for English and Related Literature and the Department of History of Art at the University of York, and the Society for Renaissance Studies.

#### And last, but not least, to the great relief of Readers and Researchers:

<http://www.savenypl.org/nypl-abandons-central-library-plan-roundup-of-coverage/>

[http://lj.libraryjournal.com/2014/05/opinion/nypl-why-were-changing-the-central-library-plan/?utm\\_source=eNewsletter&utm\\_medium=email&utm\\_content=20140514MarxRenovationUpdate&utm\\_campaign=NYPLUpdate#\\_](http://lj.libraryjournal.com/2014/05/opinion/nypl-why-were-changing-the-central-library-plan/?utm_source=eNewsletter&utm_medium=email&utm_content=20140514MarxRenovationUpdate&utm_campaign=NYPLUpdate#_)

<http://www.newyorker.com/online/blogs/books/2014/05/the-new-york-public-library-comes-around.html>

<http://www.theguardian.com/world/2014/may/07/new-york-public-library-abandons-renovation-plan>

