

DOWNLOAD PDF LOST : THE DESTRUCTION, DISPERSAL AND REDISCOVERY OF MANUSCRIPTS PETER BEAL

Chapter 1 : 1 result in SearchWorks catalog

"Movements of books, both as individual volumes and as collections, have sometimes covered long distances across many centuries. Subject to the vagaries of war, shipwreck and personal ruin, as well as the intervention of the book trade and of collectors, the travels of books often have an intricately detailed and compelling story to tell.

Cambridge University Press, , small octavo, printed wrappers. Reprint of the Second Edition, Revised. This short guide to the history of the printed book traces the development of printing in Western Europe, from its origins in the hand-written manuscripts of fifteenth-century Germany , to the rapid growth of mechanized printing in the period following the Industrial Revolution, offering insights into early twentieth-century methods and tools. *Scribes and Transmission in English Manuscripts* British Library, , octavo, cloth. Encompassing the study of manuscripts produced in the British Isles between the conquest and the end of the seventeenth century, it provides a forum for the interdisciplinary investigation of both medieval and Renaissance manuscripts and aims to stimulate awareness of the possibilities of manuscript study in general. This latest volume of *English Manuscript Studies* " is concerned with the crucial role of the scribe in the transmission of literary and other texts. It includes papers on English and Latin humanist works of the fifteenth century, on Scottish literary collections of the medieval and Renaissance periods as well as papers on Surrey , Donne, Marvell, Hobbes and Francis Beaumont. With 25 color illustrations. *Manuscripts and Their Makers in the English Renaissance*. *English Manuscript Studies XI*. British Library, , large 8vo, cloth in dust jacket. Since its inception in , *English Manuscripts Studies* has established itself as the foremost venue for the study of manuscript sources for British literature and intellectual history from medieval to early modern times. Aiming as much as ever to explore the possibilities of manuscript study in this period, Volume 11 includes significant contributions by some of the leading authorities in the field. *A Memoir of Thomas Bewick*. Written by Himself With an Introduction by Edmund Blunden. Southern Illinois University Press, , octavo, black cloth in dust jacket. Part of the Centaur Classics. Twenty-eight chapters of sentiments and opinions by Bewick recounting his life and career as a wood engraver. His works are small in dimension and many of these charming vignettes decorate this volume. *Scolar Press*, , octavo, green boards and gray cloth in pictorial dust jacket. Over illustrations, some within the text and the majority on rectos only. Two initials rubber-stamped on back pastedown. *Imaging the Early Medieval Bible*. Penn State Univ Press, , quarto, wrappers. In this book, five outstanding medievalists challenge conventional wisdom on the beginnings of biblical illustration. Traditionally, scholars have maintained that the subjects and format of Bible illustration were largely determined by archetypes of the earliest years of Christian artistic culture. Taken together, the essays in this book present a convincing argument that illustrated and decorated Bibles were shaped by ad hoc decisions that resulted in a creative variety of approaches. *Minor scuffing to gloss of wrappers*. No wear, contents clean, unmarked. *Notes on Book Design*. Yale University Press, , large quarto, boards. In a career spanning more than forty years, Derek Birdsall has achieved renown as a leading book designer in Britain. He includes specimen settings of his favorite text faces as well as an innovative metric grid system for designing books. In addition, he lists books he himself has found useful or inspiring. Abrams, , quarto, grey cloth in dust jacket. A beautifully illustrated volume, published to accompany the largest Blake exhibition ever mounted. In two opening essays, Peter Ackroyd, author of the definitive biography of the artist, introduces Blake the man, exploring the apparent contradictions of his complex personality, and Marilyn Butler, an expert on the poetry of the era, casts new light on Blake in the context of the social, cultural, and literary environment of his time. A very fine copy in a very fine jacket which is not price clipped. Beil, , octavo, pp. Printed at The Stinehour Press. For more than fifty years Joseph Blumenthal, the renowned designer-printer, has stimulated concern for the arts of the book in the United States. With a strong sense of the historical forces that have made printing what it is today, he tells about the development of his Spiral Press, where he succeeded in producing a consistently distinctive style of printing, and the times in which it thrived; about his growing education in the

DOWNLOAD PDF LOST : THE DESTRUCTION, DISPERSAL AND REDISCOVERY OF MANUSCRIPTS PETER BEAL

graphic arts; and about the personalities with whom he has carried forward the traditions of bookmaking. As new in flawless dust jacket. The Plough Press, , quarto, cloth. This unique directory lists hundreds of toolcutters and their firms who worked from to With brief biographies of each craftsman or firm, the author illustrates many of their original trade marks and advertisements. The directory is divided into three main sections: Without jacket, as issued. English Binding Before Cambridge University Press, , octavo, printed wrappers. Based on The Sandars Lectures for , this volume provides a historical study of English binding. Beautifully presented, and containing a large number of illustrative examples, this is a fascinating book that will be of value to anyone with an interest in bibliography and medieval English history. Books Will Speak Plain. Ann Arbor , MI: The Legacy Press, , octavo, cloth. This handbook combines an overview of the history of the codex with basic information about many of the materials and structures found on historical bindings. The book also includes description-survey guidelines and is supported by a variety of appendices. The text is illustrated by images, many in color, and close to 1, color images on the accompanying DVD represent structural and decorative elements from a variety of bindings made before This book is a call to action to urge custodians of every kind of historical book collection, public and private, to assess the physical character of the historical bindings in their care and record the changes that have accrued to those bindings during their passage through time. Book very fine, although jacket has no chips or tears, it has scuffing to the surface gloss. Bibliographical Society, , octavo, wrappers. Concerns mostly 17th-century bookselling. Includes a number of foldout illustrations. One corner slightly bumped. The Life of Poggio Bracciolini. Longman, Rees, Orme, Brown.. Originally published in , this second edition is revised and with a new preface. A biography of this Italian Humanist scholar who served as chancellor of Florence and papal secretary while his main endeavor in life was to search for lost manuscripts of classical writers in continental monasteries. In a handsome, and appropriate, binding with marbled endpapers and matching green leather hinges. Two Renaissance Book Hunters. Columbia University Press, , octavo, cloth in dust jacket. From the dust jacket: Through these letters Poggius tells the exciting story of finding and copying texts from monasteries of Eastern France, the Thimeland, Switzerland , and Italy. It is through the diligent efforts of Poggius and his colleagues that a large portion of classical literature has survived to the present day. Cloth slightly damp stained, dust jacket tear repaired on verso. Manuscripts from the Anglo-Saxon Age. The British Library, , large octavo, black boards in dust jacket. By the time of the Norman Conquest in , Anglo-Saxon England was one of the most sophisticated states in the medieval West, renowned for its ecclesiastical and cultural achievements. The written word was of tremendous importance in this transformation. Within a century of the introduction of Christianity and literacy, the book had become a central element of Anglo-Saxon society, and a rich vehicle for cultural and artistic expression. This new book provides an authoritative introduction to the art of book production in the Anglo-Saxon period and an historical overview of the period by means of its book culture, and illustrates in colour over examples of the finest Anglo-Saxon books in The British Library and other major collections. British Library, , octavo, cloth in dust jacket. From surviving catalogues, which tell us what books he had, it is clear he was deeply involved in theological debate and monastic history, especially when moving to the break with Rome. At the same time, he was a Humanist scholar ahead of his time in all the liberal arts, especially music and poetry. Equally, most of his wives were also avid readers who collected a variety of books. In this important new work, leading scholar James P. The Commerce of Cartography:

DOWNLOAD PDF LOST : THE DESTRUCTION, DISPERSAL AND REDISCOVERY OF MANUSCRIPTS PETER BEAL

Chapter 2 : PhiloBiblos: Conference on Book Trade History

Stanford Libraries' official online search tool for books, media, journals, databases, government documents and more.

Master of the Life of the Virgin , a late Gothic Annunciation, c. Alte Pinakothek , Munich The origins of the Early Netherlandish school lie in the miniature paintings of the late Gothic period. The 16th-century art historian Giorgio Vasari claimed van Eyck invented the use of oil paint; a claim that, while exaggerated, [7] indicates the extent to which van Eyck helped disseminate the technique. Van Eyck employed a new level of virtuosity, mainly from taking advantage of the fact that oil dries so slowly; this gave him more time and more scope for blending and mixing layers of different pigments, [24] and his technique was quickly adopted and refined by both Robert Campin and Rogier van der Weyden. These three artists are considered the first rank and most influential of the early generation of Early Netherlandish painters. Their influence was felt across northern Europe, from Bohemia and Poland in the east to Austria and Swabia in the south. Van der Weyden was born Roger de la Pasture in Tournai. Simon Marmion is often regarded as an Early Netherlandish painter because he came from Amiens , an area intermittently ruled by the Burgundian court between and Copies of his works were widely circulated, a fact that greatly contributed to the spread of the Netherlandish style to central and southern Europe. Often the exchange of ideas between the Low Countries and Italy led to patronage from nobility such as Matthias Corvinus , King of Hungary , who commissioned manuscripts from both traditions. Van Eyck and van der Weyden were both highly placed in the Burgundian court, with van Eyck in particular assuming roles for which an ability to read Latin was necessary; inscriptions found on his panels indicate that he had a good knowledge of both Latin and Greek. Van Eyck was a valet de chambre at the Burgundian court and had easy access to Philip the Good. National Gallery of Art , Washington. Van der Weyden moved portraiture away from idealisation and towards more naturalistic representation. There was a rise in demand for printmaking using woodcuts or copperplate engraving and other innovations borrowed from France and southern Italy. Hieronymus Bosch , active in the late 15th and early 16th centuries, remains one of the most important and popular of the Netherlandish painters. Bosch followed his own muse, tending instead towards moralism and pessimism. His paintings, especially the triptychs , are among the most significant and accomplished of the late Netherlandish period [40] [41] Pieter Bruegel the Elder , The Hunters in the Snow , Kunsthistorisches Museum , Vienna. The Reformation brought changes in outlook and artistic expression as secular and landscape imagery overtook biblical scenes. Sacred imagery was shown in a didactic and moralistic manner, with religious figures becoming marginalized and relegated to the background. His work retains many 15th-century conventions, but his perspective and subjects are distinctly modern. Sweeping landscapes came to the fore in paintings that were provisionally religious or mythological, and his genre scenes were complex, with overtones of religious skepticism and even hints of nationalism. These artists sought to show the world as it actually was, [44] and to depict people in a way that made them look more human, with a greater complexity of emotions than had been previously seen. This first generation of Early Netherlandish artists were interested in the accurate reproduction of objects according to Panofsky they painted "gold that looked like gold" , [45] paying close attention to natural phenomena such as light, shadow and reflection. They moved beyond the flat perspective and outlined figuration of earlier painting in favour of three-dimensional pictorial spaces. The position of viewers and how they might relate to the scene became important for the first time; in the Arnolfini Portrait , Van Eyck arranges the scene as if the viewer has just entered the room containing the two figures. Egg tempera was the dominant medium until the s, and while it produces both bright and light colours, it dries quickly and is a difficult medium in which to achieve naturalistic textures or deep shadows. Oil allows smooth, translucent surfaces and can be applied in a range of thicknesses, from fine lines to thick broad strokes. It dries slowly and is easily manipulated while still wet. These characteristics allowed more time to add subtle detail [49] and enable wet-on-wet techniques. Smooth transitions of colour are possible because portions of the intermediary layers of paint can be wiped or removed

DOWNLOAD PDF LOST : THE DESTRUCTION, DISPERSAL AND REDISCOVERY OF MANUSCRIPTS PETER BEAL

as the paint dries. Oil enables differentiation among degrees of reflective light, from shadow to bright beams, [50] and minute depictions of light effects through the use of transparent glazes. Typically the sap was removed and the board well-seasoned before use. Lorne Campbell notes that most are "beautifully made and finished objects. It can be extremely difficult to find the joins". Many surviving panels are painted on both sides or with the reverse bearing family emblems, crests or ancillary outline sketches. Many works using this medium were produced but few survive today because of the delicateness of the linen cloth and the solubility of the hide glue from which the binder was derived. The artists often softened the contours of shadows with their fingers, at times to blot or reduce the glaze. Guilds protected and regulated painting, overseeing production, export trade and raw material supply; and they maintained discrete sets of rules for panel painters, cloth painters and book illuminators. Overall, panel painters enjoyed the highest level of protection, with cloth painters ranking below. A master was expected to serve an apprenticeship in his region, and show proof of citizenship, which could be obtained through birth in the city or by purchase. The system was protectionist at a local level through the nuances of the fee system. Although it sought to ensure a high quality of membership, it was a self-governing body that tended to favour wealthy applicants. As a result, many surviving works that evidence first-rank compositions but uninspired execution are attributed to workshop members or followers. Wing from a dismantled triptych. The architecture shows Romanesque and Gothic styles. Mary is overly large, symbolizing her heavenly status. The early to mid-century saw great rises in international trade and domestic wealth, leading to an enormous increase in the demand for art. Artists from the area attracted patronage from the Baltic coast, the north German and Polish regions, the Iberian Peninsula, Italy and the powerful families of England and Scotland. Royal Library of Belgium, Brussels Smaller works were not usually produced on commission. More often the masters anticipated the formats and images that would be most sought after and their designs were then developed by workshop members. Ready made paintings were sold at regularly held fairs, [71] or the buyers could visit workshops, which tended to be clustered in certain areas of the major cities. The masters were allowed to display in their front windows. This was the typical mode for the thousands of panels produced for the middle class – city officials, clergy, guild members, doctors and merchants. Alterations varied from having individualised panels added to a prefabricated pattern, to the inclusion of a donor portrait. Their appetite for finery trickled down through their court and nobles to the people who for the most part commissioned local artists in Bruges and Ghent in the 15th and 16th centuries. While Netherlandish panel paintings did not have intrinsic value as did for example objects in precious metals, they were perceived as precious objects and in the first rank of European art. A document written by Philip the Good explains that he hired a painter for the "excellent work that he does in his craft". Some gained enormous power and commissioned paintings to display their wealth and influence. National Gallery, London. Each employed rich and complex iconographical elements to create a heightened sense of contemporary beliefs and spiritual ideals. The paintings above all emphasise the spiritual over the earthly. Because the cult of Mary was at an apex at the time, iconographic elements related to the Life of Mary vastly predominate. The iconography was embedded in the work unobtrusively; typically the references comprised small but key background details. A heavenly throne is clearly represented in some domestic chambers for example in the Lucca Madonna. More difficult to discern are the settings for paintings such as Madonna of Chancellor Rolin, where the location is a fusion of the earthly and celestial. The symbols were often subtly woven into the paintings so that they only became apparent after close and repeated viewing, [80] while much of the iconography reflects the idea that, according to John Ward, there is a "promised passage from sin and death to salvation and rebirth". Campin showed a clear separation between spiritual and earthly realms; unlike van Eyck, he did not employ a programme of concealed symbolism. According to Harbison, van der Weyden incorporated his symbols so carefully, and in such an exquisite manner, that "Neither the mystical union that results in his work, nor his reality itself for that matter, seems capable of being rationally analyzed, explained or reconstructed. Museum Catharijneconvent, Utrecht. One of the finest examples of the "Man of Sorrows" tradition, this complex panel has been described as an "unflinching, yet emotive depiction of physical

DOWNLOAD PDF LOST : THE DESTRUCTION, DISPERSAL AND REDISCOVERY OF MANUSCRIPTS PETER BEAL

suffering" [93] Paintings and other precious objects served an important aid in the religious life of those who could afford them. Prayer and meditative contemplation were means to attain salvation, while the very wealthy could also build churches or extend existing ones, or commission artworks or other devotional pieces as a means to guarantee salvation in the afterlife. Many of the paintings were based on Byzantine prototypes of the 12th and 13th century, of which the Cambrai Madonna is probably the best known. In a culture that venerated the possession of relics as a means to bring the earthly closer to the divine, Mary left no bodily relics, thus assuming a special position between heaven and humanity. It was thought that the length each person would need to suffer in limbo was proportional to their display of devotion while on earth. From the mid-century, Netherlandish portrayals of the life of Christ tended to be centred on the iconography of the Man of Sorrows. Such a commission was usually executed as part of a triptych, or later as a more affordable diptych. Van der Weyden popularised the existing northern tradition of half-length Marian portraits. These echoed the "miracle-working" Byzantine icons then popular in Italy. The format became extremely popular across the north, and his innovations are an important contributing factor to the emergence of the Marian diptych. Wall hangings and books functioned as political propaganda and as a means to showcase wealth and power, whereas portraits were less favoured. The richer cities and towns commissioned works for their civic buildings. Van der Weyden designed tapestries, though few survive. Austrian National Library, Vienna

Before the mid-century, illuminated books were considered a higher form of art than panel painting, and their ornate and luxurious qualities better reflected the wealth, status and taste of their owners. At the start of the 15th century, Gothic manuscripts from Paris dominated the northern European market. Their popularity was in part due to the production of more affordable, single leaf miniatures which could be inserted into unillustrated books of hours. These were at times offered in a serial manner designed to encourage patrons to "include as many pictures as they could afford", which clearly presented them as an item of fashion but also as a form of indulgence. English production, once of the highest quality, had greatly declined and relatively few Italian manuscripts went north of the Alps. The French masters did not give up their position easily however, and even in were urging their guilds to impose sanctions on the Netherlandish artists. Later the Master of the Legend of Saint Lucy explored the same mix of illusionism and realism. Primary was the tradition and expertise that developed in the region in the centuries following the monastic reform of the 14th century, building on the growth in number and prominence of monasteries, abbeys and churches from the 12th century that had already produced significant numbers of liturgical texts. Following a decline in domestic patronage after Charles the Bold died in, the export market became more important. Illuminators responded to differences in taste by producing more lavish and extravagantly decorated works tailored for foreign elites, including Edward IV of England, James IV of Scotland and Eleanor of Viséu. There was considerable overlap between panel painting and illumination; van Eyck, van der Weyden, Christus and other painters designed manuscript miniatures.

DOWNLOAD PDF LOST : THE DESTRUCTION, DISPERSAL AND REDISCOVERY OF MANUSCRIPTS PETER BEAL

Chapter 3 : Rare Books Group events

Dispersal and Rediscovery of Manuscripts,"1 which, within a few short narratives, artfully captures the frustrations of scholars longing for manuscripts that no longer exist.

Instead of a procurator , they installed a praetor as a governor and stationed an entire legion , the X Fretensis , in the area. Tensions continued to build up in the wake of the Kitos War , the second large-scale Jewish insurrection in the Eastern Mediterranean during , the final stages of which saw fighting in Judea. Mismanagement of the province during the early 2nd century might well have led to the proximate causes of the revolt, largely bringing governors with clear anti-Jewish sentiments to run the province. Gargilius Antiquus may have preceded Rufus during the s. Several elements are believed to have contributed to the rebellion; changes in administrative law, the diffuse presence of Romans, alterations in agricultural practice with a shift from landowning to sharecropping, the impact of a possible period of economic decline, and an upsurge of nationalism, the latter influenced by similar revolts among the Jewish communities in Egypt, Cyrenaica and Mesopotamia during the reign of Trajan in the Kitos War. At first sympathetic towards the Jews, Hadrian promised to rebuild the Temple, but the Jews felt betrayed when they found out that he intended to build a temple dedicated to Jupiter upon the ruins of the Second Temple. The reference to a malevolent Samaritan is, however, a familiar device of Jewish literature. An additional legion, the VI Ferrata , arrived in the province to maintain order. The governor of Judea, Tineius Rufus, performed the foundation ceremony, which involved ploughing over the designated city limits. The Romans issued a coin inscribed Aelia Capitolina. At that point, Legio VI Ferrata was sent to reinforce the Roman position from Legio base in Yizrael Valley, fielding altogether some 20, Roman troops, but was unable to subdue the rebels, who nearly conquered Jerusalem. Stalemate and reinforcements[edit] Given the continuing inability of Legio X and Legio VI to subdue the rebels, additional reinforcements were dispatched from neighbouring provinces. By that time the number of Roman troops stood at nearly 80, in the area, a number still inferior to rebel forces, who were also better familiar with the terrain and occupied strong fortifications. According to Jewish sources some , men were at the disposal of Bar Kokhba at the peak of the rebellion, though historians tend to more conservative numbers of , Second phase[edit] From guerilla warfare to open engagement[edit] The outbreak and initial success of the rebellion took the Romans by surprise. The rebels incorporated combined tactics to fight the Roman Army. This view is largely supported by Cassius Dio, who wrote that the revolt began with covert attacks in line with preparation of hideout systems, though after taking over the fortresses Bar Kokhba turned to direct engagement due to his superiority in numbers. Only after several painful defeats in the field did the Romans decide to avoid open conflict and instead methodically besiege individual Judean cities. A lulav , the text reads: From open warfare to rebel defensive tactics[edit] With the slowly advancing Roman army cutting supply lines, the rebels engaged in long-term defense. The defense system of Judean towns and villages was based mainly on hideout caves , which were created in large numbers in almost every population center. Many houses utilized underground hideouts, where Judean rebels hoped to withstand Roman superiority by the narrowness of the passages and even ambushes from underground. The cave systems were often interconnected and used not only as hideouts for the rebels but also for storage and refuge for their families. As of July some hideout systems have been mapped within the ruins of Jewish villages. Following a series of setbacks, Hadrian called his general Sextus Julius Severus from Britain , and troops were brought from as far as the Danube. He took the title of provincial governor and initiated a massive campaign to systematically subdue Judean rebel forces. The size of the Roman army amassed against the rebels was much larger than that commanded by Titus sixty years earlier - nearly one third of the Roman army took part in the campaign against Bar Kokhba. Herodium Simon bar Kokhba declared Herodium as his secondary headquarters. Archaeological evidence for the revolt was found all over the site, from the outside buildings to the water system under the mountain. Inside the water system, supporting walls built by the rebels were

DOWNLOAD PDF LOST : THE DESTRUCTION, DISPERSAL AND REDISCOVERY OF MANUSCRIPTS PETER BEAL

discovered, and another system of caves was found. Inside one of the caves, burned wood was found which was dated to the time of the revolt. The fortress was besieged by the Romans in late and was taken by the end of the year or early in . The Roman Army had meanwhile turned to eradicate smaller fortresses and hideout systems of captured villages, turning the conquest into a campaign of annihilation. Siege of Betar[edit] Main article: Betar fortress After losing many of their strongholds, Bar Kokhba and the remnants of his army withdrew to the fortress of Betar , which subsequently came under siege in the summer of Hanania ben Teradion ; the interpreter of the Sanhedrin, R. Eliezer ben Shamua ; R. Hanina ben Hakinai ; R. Jeshbab the Scribe ; R. Yehuda ben Dama; and R. The Rabbinic account describes agonizing tortures: Akiva was flayed with iron combs, R. Ishmael had the skin of his head pulled off slowly, and R. Hanania was burned at a stake, with wet wool held by a Torah scroll wrapped around his body to prolong his death. Following the Fall of Betar, the Roman forces went on a rampage of systematic killing, eliminating all remaining Jewish villages in the region and seeking out the refugees. Legio III Cyrenaica was the main force to execute this last phase of the campaign. Historians disagree on the duration of the Roman campaign following the fall of Betar. While some claim further resistance was broken quickly, others argue that pockets of Jewish rebels continued to hide with their families into the winter months of late and possibly even spring . By early however, it is clear that the revolt was defeated. The Jewish communities of Judea were devastated to an extent which some scholars describe as a genocide. Jewish communities of Galilee who sent militants to the revolt in Judea were largely spared total destruction, though they did suffer persecutions and massive executions. Eusebius of Caesarea wrote that Jewish Christians were killed and suffered "all kinds of persecutions" at the hands of rebel Jews when they refused to help Bar Kokhba against the Roman troops. Cassius Dio also wrote: Therefore, Hadrian, in writing to the Senate, did not employ the opening phrase commonly affected by the emperors: It was concluded that the Legion was disbanded between and CE - either as a result of fighting the Bar Kokhba revolt, or in Cappadocia , or at the Danube . He prohibited Torah law and the Hebrew calendar , and executed Judaic scholars. The sacred scrolls of Judaism were ceremonially burned on the Temple Mount. At the former Temple sanctuary, he installed two statues, one of Jupiter , another of himself. In an attempt to erase any memory of Judea or Ancient Israel , he wiped the name off the map and replaced it with Syria Palaestina. A miniature from the 15th-century manuscript "Histoire des Empereurs". Modern historians view the Bar Kokhba Revolt as having decisive historic importance. The Jews suffered a serious blow in Jerusalem and its environs in Judea, but the Jewish communities thrived in the remaining regions of Palestine. Some of the Judean survivors resettled in Galilee, with some rabbinical families gathering in Sepphoris. The Galilee in late antiquity Judea would not be a center of Jewish religious, cultural, or political life again until the modern era, although Jews continued to sporadically populate it and important religious developments still took place there. Galilee became an important center of Rabbinic Judaism, where the Jerusalem Talmud was compiled in the 4th-5th centuries CE. In the aftermath of the defeat, the maintenance of Jewish settlement in Palestine became a major concern of the rabbinate. In CE, the Jews of Galilee launched yet another revolt , provoking heavy retribution. In , however, the relations with the Roman rulers improved, upon the rise of Emperor Julian , the last of the Constantinian dynasty, who, unlike his predecessors, defied Christianity. In , not long before Julian left Antioch to launch his campaign against Sassanian Persia, he ordered the Jewish Temple rebuilt in his effort to foster religions other than Christianity. Sabotage is a possibility, as is an accidental fire, though Christian historians of the time ascribed it to divine intervention. Especially violent were the third and the fourth revolts, which resulted in near annihilation of the Samaritan community. Byzantine control of the region was finally lost to Muslim Arab armies in CE, when Umar ibn al-Khattab completed the conquest of Akko. Legacy[edit] In the post-rabbinical era, the Bar Kokhba Revolt became a symbol of valiant national resistance. Jewish messianism was abstracted and spiritualized, and rabbinical political thought became deeply cautious and conservative. The Talmud, for instance, refers to Bar Kokhba as "Ben-Kusiba," a derogatory term used to indicate that he was a false Messiah. The deeply ambivalent rabbinical position regarding Messianism, as expressed most famously in Maimonides "Epistle to Yemen,"

DOWNLOAD PDF LOST : THE DESTRUCTION, DISPERSAL AND REDISCOVERY OF MANUSCRIPTS PETER BEAL

would seem to have its origins in the attempt to deal with the trauma of a failed Messianic uprising. The minimalistic approach limits the borders of the war to these areas, but there are also significant findings which may support a wider view of the extent of the revolt. Among those findings are the rebel hideout systems in the Galilee, which greatly resemble the Bar Kokhba hideouts in Judea, and though are less numerous, are nevertheless important. The discovery of the military camp of Legio VI Ferrata near Tel Megiddo , [79] and ongoing excavations there may shed light to extension of the rebellion to the northern valleys. Despite the reference to Jerusalem, recent archaeological finds, and the lack of revolt coinage found in Jerusalem, supports the view that the revolt did not capture Jerusalem. The Jerusalem Talmud contains descriptions of the results of the rebellion, including the Roman executions of Judean leaders. Roman inscriptions in Tel Shalem , Betar fortress, Jerusalem and other locations also contribute to the current historical understanding of the Bar Kokhba War.

DOWNLOAD PDF LOST : THE DESTRUCTION, DISPERSAL AND REDISCOVERY OF MANUSCRIPTS PETER BEAL

Chapter 4 : The Bible and Interpretation - The Gutenberg Bible, Years after Gutenberg

Advanced. Customer Services. Log In | Register.

For the past four decades this manuscript has been continued to be reported as lost. But the manuscript is no longer either missing or lost. Indeed its existence was established conclusively, although never acknowledged publicly, in But despite the fact that it has been found the news of its rediscovery has never reached the scholarly community. I would like to reconstruct the events that appear to have led to the manuscripts disappearance, give a description of this manuscript, and offer an observation on who wrote it and for what reason. Such a narratio may serve, in the best medieval sense, as an exemplum to editors and textual scholars on the very tenacity of the past to remain wholly past, praeterita magis reprehendi possunt quam corrigi. The earliest evidence that the manuscript was owned by Bute comes from the report of the Royal Commission on Historical Manuscripts in 3. Aside from their meagre entry they make no mention of the time of acquisition or past provenance. Moreover there are no records at Mount Stuart the Bute family residence on the Isle of Bute and now the repository of the family archives that indicate the date of its purchase or earlier provenance for annotations in the MS. The lack of specific information is frustrating but perhaps not the end of the road. If the exact time of the acquisition cannot be determined, I believe there is sufficient evidence to presume who bought this manuscript and why. John Small was a 19th century editor of medieval English Texts 4. Small was working in Edinburgh in the late 50ies and early 60ies. The third Earl John Stuart , although something of a bibliophile, appears to have confined his interest to natural history and botany 6. Further, I am unaware of the manuscript being cited in early 19th century studies or editions of English Medieval texts. For the moment then let us assume that the MS. The next piece of evidence strengthens this supposition. Since we cannot answer the question of when the manuscript came into the family, perhaps we can address the question whether there was a member of the family who might have been a likely candidate for the purchase of such a manuscript. The Bute manuscript is a collection of English liturgical sermons based on the Sunday Gospel pericope for the church year written in octosyllabic rhyming couplets in a NEMdlds. We are not considering a manuscript of selfconscious literary pretensions but one which might arouse the curiosity of the antiquarian, liturgist or student of popular devotional literature. Was there anyone in this uncompromisingly protestant aristocratic Scottish family anyone who might be to buy this MS? John Crichton-Stuart, 3rd Marquess of Bute was, I believe, the owner and original purchaser of this manuscript. Since his biography is so little known and it is pertinent to this discussion I want to present certain of its salient features. The courts appointed to the young Bute the unhappy situation of two guardians, Sir Francis Hastings Gilbert and Lady Elizabeth Moore, until he achieved his majority in 1827. The young Bute chafed under this split allegiance. In late adolescence he began to express his first interest in the Roman Catholic faith. His interest was treated with a benign neglect in the hope that such foolishness would disappear with adulthood. But it was not to do so, for in on achieving his majority, he converted to Catholicism against the wishes of his family. For the rest of his adult life he was passionately Catholic and had a scholarly interest in the Roman liturgy. Perhaps this passion let him to become a collector of early printed religious books, and paintings. He was seriously interested in the study of liturgical ritual, preaching, necromancy, astronomy and astrology. He appears to have given reign to these interests as he is chiefly responsible for the state of the present library. His early life gives little clue to his fervent attraction to things Roman. Perhaps the loss of his parents, the loneliness and frailty of human life that such bereavement must have impressed a child with, moved him to search for something that appeared beyond the vicissitudes of the world. This for the young Bute was inflamed also by the demise of much of European Aristocracy. Within a half century of his birth many of the prominent families of Europe would have lost a patrimony descendant from the Middle Ages. Of course the Scottish Aristocracy largely, and the Bute family especially, were not to suffer this loss of patrimony. Chiefly through the shrewd investments of the father he never knew, who was responsible for building the port and docks of Cardiff, the Bute family in the 2nd half of

DOWNLOAD PDF LOST : THE DESTRUCTION, DISPERSAL AND REDISCOVERY OF MANUSCRIPTS PETER BEAL

the 19th century was amongst the wealthier aristocratic families in the United Kingdom. Thus aided by temperament, interest and wealth the 3rd Marquess appears the most likely candidate to have purchased this manuscript. It is worth iterating that the MS. Of course the dearth of specific evidence makes it impossible to establish with certainty that the 3rd Marquess of Bute was the purchaser of this manuscript. But let us now turn to the history of the manuscript since its arrival in the Bute Collection. The description of the manuscript in the RCHM is brief to a fault. Since this description has appeared the manuscript has barely managed to maintain a public existence. James Carver was the next to mention the MS. Carver did not work with the MS. He neither printed nor described the MS. They gave no explanation concerning its disappearance. Of course a crucial question is, when was the MS. Brown and Robbins do not address that question. And this is where the situation remains today-the Bute MS. And such a fate was informally discussed. There was certainly ample evidence of this sort of loss on a substantial scale But this was not the fate of the Bute MS. Its disappearance was less dramatic although perhaps more typical of such losses. Well what happened to the Bute MS? The answer to this question can, I believe, be reconstructed from two unpublished letters in the Bute Family Archives. The first letter dated 3 May is from Miss. Littledale, the then librarian of the Bute collection, to Miss Beatrice H. Geary of Oxford and concerns the Bute manuscripts and books: Now all of this explains how the MS. Since there is no history of what happened we shall have to reconstruct a possible sequence of events. When the contents of large private libraries were hastily moved and in secure and often remote country homes there would perforce have been precious little time to record accurately a catalogue description of each item. Indeed if we add to this voluminous diaspora, a wartime situation, and the heightened fear of loss from bombing, it is easy to understand the primary concern being for the safety of the books, and paintings etc. The decision to attend to securing the safety of these precious items and hence to postpone proper cataloging until after the war makes sense. This appears to have been the fate of the Bute MS. It is this last query of Armet's that finally led to the discovery of the MS. Her query also underlines the lack of any adequate description of the Bute MSS and in specific to this important Middle English collection. Of course the title alone is not illustrative of this fact. She communicated this discovery to Professor McIntosh who in turn has since it to me. However, the scholarly community still believes the manuscript lost. The story of its rediscovery nicely illustrates the interest of the inquiring scholar McIntosh and the careful labors of the archivist Armet. The pages measure x mm ; the ruled space measures x 19 mm and the written space, which averages 37 lines per page, measures an average of x mm. The single line frame ruling is a faded sienna colored ink common in English manuscripts of this period. The ruling in most instances does not completely bisect the page but acts as an initial guide to spacing. The manuscript was paginated in the 19th century in a thick black ink in the upper right corner. There is no evidence of medieval foliation. The manuscript has been cropped and the earlier foliation, if there was any, was lost. I will follow the present pagination in this description. Catchmarks occur regularly in the bottom margin slightly right of center on the verso of the right leaf of each quire re the pagination every 16th page. There is, however, an illegible number 8 or letter b? This may be a signature mark ; the absence of ultra-violet at Mount Stuart made it impossible to decipher this mark further. There are only two medieval arabic numerals in the manuscript that comment. On pages and in the inside margin close to the gutter appear the 1 and 2 respectively. They are not pecia numbers, nor do they point to some sort of in the actual text. Their location on the pages make it unlikely that they are folia numbers, although this is possible. However, if folia numbers we might have expected the numerals 3 and 4 on pages and , following the practice of numbering all leaves in the first half of a quire. But there is no evidence in the MS. If the manuscript was the product of a scriptorium see below these two numbers may indicate a numbering system employed to facilitate the correct copying of bifolia. Of course they may simply have been in the exemplar from which this text was copied. The pages show no evidence of being pricked, but since they were cropped the prick marks on the outside would have been cut off. In a few instances the cropping is quite irregular ; and in many instances fragments of remaining Latin marginalia attest to the extent of the cropping. Both the irregularity of the cropped leaves and the scraps or words that remain in the margin indicate that the cropping was done after

DOWNLOAD PDF LOST : THE DESTRUCTION, DISPERSAL AND REDISCOVERY OF MANUSCRIPTS PETER BEAL

the leaves were copied and each leaf may have been cropped independently. The parchment shows typical signs of wear and some not so typical instances of mutilation. Page 18 has two 5 mm vertical cuts in the bottom of the page, similar cuts in similar positions can be found on pages 5 cuts each 12 mm , two cuts, and a single cut. The cuts are sharp and clean and may have been made with a cutting instrument. There are a number of excisions in the pages: It would seem from the location of all the missing bits of parchment being in the lower right hand corner, that these losses were the result of wear from turning pages " that it is was this area of the page THOMAS J. The rubrics were added after the text for each leaf was completed.

DOWNLOAD PDF LOST : THE DESTRUCTION, DISPERSAL AND REDISCOVERY OF MANUSCRIPTS PETER BEAL

Chapter 5 : Bar Kokhba revolt - Wikipedia

Beal, Peter. "Lost: The Destruction, Dispersal and Rediscovery of Manuscripts." In *Books on the Move: Tracking Copies through Collections and the Book Trade*.

Ben Jonson's Autograph in Joachim Morsius's *Album Amicorum* I cannot be optimistic enough to think that many more such reports of loss and destruction will prove to be false. The sentiment is that of Peter Beal, compiler of the magisterial database *Catalogue of English Literary Manuscripts*. It appears near the end of an engaging essay entitled *Lost: The Destruction, Dispersal and Rediscovery of Manuscripts*,¹ which, within a few short narratives, artfully captures the frustrations of scholars longing for manuscripts that no longer exist. Of course, in some cases, even though the original has disappeared, a facsimile has survived: When I reproduced Jonson's entry in Segar's album, I offered the following commentary: This is one of two Jonson signatures in *alba amicorum*, the other in the album of Joachim Morsius from Hamburg, an influential figure in Rosicrucianism, whose album is so prodigious it occupies five volumes. There, too, Jonson writes in Latin and includes a dedication in praise of Morsius vol. This time, however, he indicates that he signed in London and provides the date: The signature reads Benjamin Jonsonius, Poeta Regius, publicizing his relationship to the King as England's first poet laureate, an honour conferred on him in 1616. Following the conventions of album signing, Jonson, writing in Morsius's album *fig. Soleo enim et in aliena castra transire, non tanquam transfuga, sed tanquam Explorator* For I am wont to cross over even into the enemy's camp, not as a deserter but, as it were, as an explorer. Throughout the album, a cramped hand Morsius's? On Jonson's page, following Jonson's *Tanquam Explorator* inscription, is an annotation referencing Matts. Curiously, though, none of the first four editions of the German theologian's *Lexicon*,² contains an entry on Jonson. Volume 2 of the Morsius album, the volume containing Jonson's signature, includes entries secured in some sixty cities, with numerous contributions from Hamburg where Morsius was born, Rostock and Leiden where he attended university, Copenhagen and Amsterdam where, as everywhere, he explored questions of natural philosophy and theology. Among the best known of the London contributors to volume 2 is William Camden, historian and author of *Britannia*, who signed on 26 January fol. Other figures of note in this and other volumes of the album include Thomas Erpenius, Professor of Oriental Studies in Leiden, who signed 29 November, in Leiden fol. Ben Jonson's Autograph January fol. Researchers should understand, however, that in Morsius's lifetime the album was one stack of unassembled sheets, containing album entries and prints and pictures, as well as letters, poems, and other documents. A polylinguist and a prolific writer, von Melle, in 1711, sorted and arranged the Morsius autographs and had them bound into four volumes. The album remained in the State Archive until 1811, when it was transferred to the Stadtbibliothek the City Library. He ends with another category: One such report concerns the Burley Manuscript, which contained papers relating to Sir Henry Wotton's embassy in Venice between 1604 and 1605 and much literary material, including texts of many poems and letters by Wotton's friend John Donne. According to Beal, both Logan Pearsall Smith, editor of Wotton's letters, and Herbert Grierson, editor of Donne's work, spoke of having examined the manuscript at Burley-on-the-Hill House, Rutland, before the fire that destroyed both the house and the manuscript. But Beal learned that this was not so. The manuscript, he reports, was discovered by the late I. Shapiro in 1938 at the National Register of Archives and was subsequently deposited on loan for him at the University of Birmingham. Shapiro thought that he had returned it to the Public Record Office, but in fact it sat for thirteen years, forgotten, in a safe in the Birmingham University Library. The manuscript Shapiro found, then lost, remained lost until Beal, having seen a post inventory of the Finch manuscripts, including the Burley, launched an investigation that ended with the document's being rediscovered once and for all. Knowing, from Schneider, that this volume contained Jonson's signature, I asked whether she could send me a photocopy of that page fol. Ben Jonson's Autograph the album was returned. In September 1951, the envelope arrived. That was the year Beal's essay appeared, but it did not come to my attention until five years later. When I read the piece in August 1956, I looked again at my Morsius

DOWNLOAD PDF LOST : THE DESTRUCTION, DISPERSAL AND REDISCOVERY OF MANUSCRIPTS PETER BEAL

file, wondering whether the library had simply photocopied the facsimile in Schneider, which could indicate that the album was, indeed, lost. But I had the Seget page as well, which Schneider had not reproduced. And in September, I held volume 2 of the Morsius album in my hand. Europe's libraries preserve numerous *alba amicorum* from the Early Modern period. It is clear from a sampling of such manuscripts that Morsius's album follows the conventions of the genre: The contributor's signature generally ends the entry, at times followed by a flourish approximating a *manu propria* or *mp*, verifying that the autograph is his own. Morsius's album differs from others in that von Melle had a number of letters and documents bound into the album all inventoried by Schneider. And, of course, it is of special value to scholars of Early Modern England, particularly theatre historians, in hosting one of only two known album signatures by the rare Ben Jonson. Tracking Copies through Collections and the Book Trade, ed. Oak Knoll Press, and London: Zur Geistesgeschichte des The British Library, Schlueter, Ian Donaldson, Ben Jonson: Oxford University Press, Gaertners Verlagsbuchhandlung, For a list of the prints in Morsius's album, see Schneider, Schneider, Information on the history of the album is from Schneider, Mary's fell to the pavement and became embedded there; they remain today as a war memorial. Beal, Lost, While there is no information on the whereabouts of the two missing volumes, Sem C. Sutter, The Fall of the Bibliographic Wall: Libraries and Archives in Unified Germany, offers this observation: The Russian National Library Seget's son Thomas is also represented through a poem in memory of Sidney fol. Ben Jonson's Autograph Figure 1. Album amicorum of Francis Segar, fol. Cordatissimo Generosissimo et nobis post nullos memorando. Ben Jonson's Autograph Helicon has nothing except waters and the garlands and lyres of goddesses. I regard it as a great thing that I have pleased you, a man who distinguishes the honorable from the base. Album amicorum of Joachim Morsius, fol. Ben Jonson's Autograph Tanquam Explorator. Soleo enim et in aliena castra transire, non tanquam transfuga, sed tanquam Explorator. Domino Joachimo Moresio Londini, dedi. Beniamin Jonsonius Poeta Regius. Sed defluit aetas Et pelagi patiens, et cassidis, atque Ligonis. For I am wont to cross over even into the enemy's camp, not as a deserter but, as it were, as an explorer [Seneca, Moral Letters to Lucillus II. The life is ebbing away that could endure the sea, the helmet, or the spade.

DOWNLOAD PDF LOST : THE DESTRUCTION, DISPERSAL AND REDISCOVERY OF MANUSCRIPTS PETER BEAL

Chapter 6 : Calenda - Books on the move : tracking copies through collections and the book trade

Peter Beal's "Lost: The Destruction, Dispersal and Rediscovery of Manuscripts" does that, but four of the seven essays are about the history of groups of books, that is, private libraries.

As we have seen, the identification and study of surviving copies from this Bible edition began at the end of the seventeenth century, and eighteenth-century experts knew the whereabouts of at least two dozen additional copies. A handful of copies slumbered long enough to be discovered during the twentieth century, along with a large number of fragments, while other fragments continue to emerge within old bindings in the present century. This essay offers an overview of the mercurial historical trajectory of the Gutenberg Bible through the lens of its physical survivals, tracing the evidence for its historical priority, its widespread monastic usage, its eventual fall into oblivion, and its gradual resurrection as the most important and prized of all rare books. We do not learn much about Gutenberg and his Bible from fifteenth-century documents. The Bible itself bears no statement concerning its mysterious origins, and only one truly contemporary document mentions that Gutenberg was a printer: Only one surviving document from the fifteenth century mentions Gutenberg in connection with a printed Bible: One of the candidate Bibles, featuring 36 lines per column printed with another early Mainz typeface, fell out of contention when it was shown to have utilized the line edition as its copy-text. The true Gutenberg Bible, with 42 lines per column, was printed with a similar, slightly smaller Gothic typeface that also shows up in fragments of the undated Donatus schoolbook and single-sheet indulgences dated and This Line Bible almost certainly was the edition offered for sale in Frankfurt am Main in , when Aneas Silvius Piccolomini the future Pope Pius II wrote that he had seen multiple gatherings of leaves there from a Bible featuring large, legible letters; others on the scene told him that something like or even copies of this Bible were being printed, and they were selling quickly. Unfortunately, Trithemius did not describe the Bible. Moreover, neither he nor the compilers of the Cologne Chronicle of mentioned where a copy of the Bible could be found. Throughout the seventeenth century, the few discussions of the invention of printing focused on other editions from Mainz, dated , , or , and historians conceived of the Bible that Gutenberg was supposed to have printed as an abstraction — a lost book that may have existed only in legend. The rediscovery of the Gutenberg Bible after two centuries of oblivion had several false starts, and the first successes were neither widely circulated nor met with universal recognition. Samuel Engel, the first scholar to publish a description of a Gutenberg Bible. Engraved portrait, unsigned, c. Collection of the author. In , another copy of the Line Bible was discovered, this time at Mainz. Engel described the Bible in such detail that we know unequivocally that it is the paper copy that the Archbishop of Mainz moved to his own library in Aschaffenburg in , where it remains today. Further discoveries followed quickly. To them it was a handsome and curious old Bible, but not one of the great highlights of the collection. Similarly, the current locations of the surviving copies are well worth knowing, but in most cases, they are not relevant to our larger historical questions. Significantly more important are the original or the earliest known owners of each of the recorded specimens. For a handful of the surviving intact copies, their unlocalized decoration and lack of early documentation leave us without good evidence of their contexts prior to their late recognition in major collections: Finding earlier historical traces of these copies remains a priority for future research. The evidence of illumination styles or original bindings associate both the Berlin copy perhaps from Magdeburg? Both the vellum copy at the Morgan Library which surfaced in and the New Testament in Seville noticed c. The vellum New Testament at Lambeth Palace identified in was illuminated in fifteenth-century England. Several copies were illuminated in Erfurt workshops, including the copy that emerged in Edinburgh in , now at the National Library of Scotland. Similarly, the Burgos copy found c. The illumination and binding tools suggests a Netherlandish provenance for the University of Texas copy at Austin first recorded on the English market in , and although the vellum copy at the Library of Congress came to light at a Benedictine abbey in the Black Forest in the s, its sixteenth-century binding points to earlier ownership far to the northeast in Saxony. Four

DOWNLOAD PDF LOST : THE DESTRUCTION, DISPERSAL AND REDISCOVERY OF MANUSCRIPTS PETER BEAL

copies exhibit markings for liturgical use by Carthusians: Augustinian owners included the Augustinian friars of Colmar, whose inscribed copy, found in , is now at the John Rylands Library in Manchester, and the Canons Regular of Rebdorf, whose magnificent copy, catalogued there in , is now at the Morgan Library. Three copies indicate Franciscan ownership: At least eight copies were owned by Benedictine abbeys at an early date: Several copies may be assigned to specific datable fifteenth-century owners: Finally, the magnificent vellum copy now in Paris, owned by the Benedictines of Jakobsberg near Mainz, may have the earliest datable provenance of all. Gathering the many fragmentary survivals of the Gutenberg Bible into groups based on their distinctive styles of rubrication adds three attested paper copies to the thirty-seven recorded paper Bibles, and it adds no fewer than twelve vellum copies to the dozen Bibles that survive relatively intact. All told, after centuries of destruction and neglect, about forty percent of the original edition has survived to some extent. Binding waste provides our only evidence for the provenances of at least ten otherwise lost copies of the Gutenberg Bible. Several vellum fragments point to the demise c. Another lost vellum copy apparently came from Murbach Abbey in Alsace. Illumination from Flanders appears in at least three copies, all three of which ended up in Spain. Switzerland, Scandinavia, and Poland each imported at least one copy, while England was home to at least two vellum copies. Ownership of such luxurious volumes required considerable wealth, Vellum fragment of a lost Gutenberg Bible, f. Regular usage of the Gutenberg Bible for religious purposes declined precipitously during the Reformation and probably ceased altogether by the end of the seventeenth century. Whereas some Protestant institutions took possession of Gutenberg Bibles during the sixteenth century, private ownership by Protestants commenced only in the s, when the book emerged as a collectible, principally for wealthy French and English bibliophiles. Naturally, the United States came into the picture very late. Eventually, fifteen copies arrived in the United States, although two later were sold off to institutions in Germany, another went to Tokyo, and American booksellers dispersed one nearly intact copy in and parts of another in as distinct biblical books or single leaves. A second momentous invention, the internet, has facilitated this study with its searching capabilities, and scholars have benefited profoundly from the online availability of 28 different copies of the Gutenberg Bible that have been digitized for page-by-page display. In , two exciting discoveries were announced online: Whereas the Princeton specimen matched up with several other fragments from the vicinity of Dresden, the Augsburg fragment appears to represent a previously unknown Gutenberg Bible. The ongoing study of the Gutenberg Bible, in all its complexity, is certainly far from over. Indeed, it may just now be entering its golden age. The British Library, , Johann Gutenberg and his Bible. A Historical Study New York:

DOWNLOAD PDF LOST : THE DESTRUCTION, DISPERSAL AND REDISCOVERY OF MANUSCRIPTS PETER BEAL

Chapter 7 : Books on the move : tracking copies through collections and the book trade in SearchWorks ca

am " 'Lost': The Destruction, Dispersal and Rediscovery of Manuscripts", Peter Beal noon Coffee pm "The odyssey of the manuscript collection of Gerard and Johan Meerman", Jos van Heel.

Confirmed keynote speakers at this point are: We invite panel proposals of papers that should in some way address the theme: Literary, historical, social, comparative and other approaches are welcome. The papers included must not have been presented before and they must be given by their authors in person at the conference. Some of the subthemes may be: Twenty minutes will be allocated for each paper, and up to two hours for each panel presentation, allowing time for discussion. Individual papers proposals of words will also be considered. We welcome further ideas for mini-seminars, workshops, poster sessions and other academic activities. Email to alcc sbi. Proposals will be vetted by a selection committee by September 1, The conference organizers invite papers from a diverse group of professionals who study and care for printed media including curators, conservators, historians, librarians and conservation scientists. Possible subjects include artworks, commercial and reproductive processes, maps, illustrations, prints that imitate photographs, text, and computer generated media. Presentations may explore the following: Materials and production of printed media Historical or cultural context of printed media Commercial context of printed media Studies of commercial printing processes Printed media that imitate, or reproduce, other media such as photographs, paintings or even other prints Conservation treatment of printed media Analog and digital printing technologies Intersection between traditionally distinct media such as photography and printmaking State-of-the-art in printing and printmaking Concepts about what constitutes an original, an edition, a matrix Presentations will be approximately 25 minutes in length. There will be a publication of conference proceedings. Proposals of up to words should be sent electronically preferred by February 28, to: Four concurrent courses were offered in For more information about courses to be offered at the 3rd Australasian Rare Book Summer School in please email: Anglican Libraries in Canada Expected to be held in the summer of in Montreal, Canada Call for Papers Anglican libraries in Canada have been little explored or studied. This is true for all periods and for all types of libraries. However, there is surviving evidence for personal libraries " episcopal, clerical and perhaps even lay " and institutional libraries - college, school, diocesan, parochial, Sunday school and clericus Dr. Were there perhaps other types? It will be held in Montreal, Quebec, in , probably in the early summer, and will either immediately precede or follow the conference of the Bibliographical Society of Canada. A one-day conference is planned. Preliminary proposals for conference papers approximately twenty minutes in length and written or oral communications approximately five minutes in length are being actively solicited. Communications are intended to provide information on the location and existence of libraries and their records. The proceedings of the conference may be published in the Journal of the Canadian Church Historical Society. Preliminary proposals should be submitted by 1 June A final call for papers and communications will be made in the Fall of June 8th to 11th at Olympia 2 John Critchley, Secretary would be delighted to offer complimentary tickets to subscribers.

Chapter 8 : Lost and Found: Ben Jonson s Autograph in Joachim Morsius s Album Amicorum - PDF

Peter Beal (London): "Lost': The Destruction, Dispersal and Rediscovery of Manuscripts' Pierre Delsaerdt (Antwerp): 'Bibliophily and Public-Private Partnership: the Library of Gustave van Havre () and its afterlife in Antwerp libraries'.

Chapter 9 : The Rediscovery of the Bute Manuscript of the Northern Homily Cycle - PersÃ©

The History of Victorian Popular Picture Books: The Aesthetic, Creative, and Technological Aspects of the Toy Book through the Publications of the Firm of Routledge, Tomoko Masaki.