The Dissolution of the Repository: Disbinding and Distributing Manuscript Surrogates in the Digital Age

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Out of Bounds: Mobility, Movement and Use of Manuscripts and Printed Books, 1350-1550
Twelfth Biennial Conference of the Early Book Society in collaboration with the Twelfth York Manuscripts Conference
Centre for Medieval Studies, University of York

July 5, 2011
"[Li]braries always bear an especially rich and complex relationship with the past, which consists—no less today than in the Reformation—of one part preservation, one part invention, and one part disavowal,"

Jennifer Summit

Memory’s Library (239)
Libraries “function less as transparent containers of historical truth than as embodiments of historically specific ideas about what constitutes truth in textual forms”

Jennifer Summit
Memory’s Library (8)
“...the containers archivists develop must be malleable”

Beth Yakel

“Thinking Inside and Outside the Boxes: Archival Reference Services at the Turn of the Century”

*Archivaria* 49(146)
The promise of the digital is not in the way it allows us to ask new questions because of digital tools or because of new methodologies made possible by those tools. The promise is in the way the digital reshapes the representation, sharing, and discussion of knowledge.

Mark Sample

“The digital humanities is not about building, it’s about sharing”
May 25, 2011
By preparing our resources to withstand disbinding and dissolution, we can...

(1) Provide greater access (and see more use of) digitized manuscripts,
(2) Maintain *better* intellectual control over these resources, and
(3) Leave room for new modes of representation, sharing, and discussion
This mid-15th century illuminated Book of Hours is written entirely in Dutch on fine vellum, and is remarkable for its eighteen prefatory illustrations. The figures, though in the figures are inscribed primarily in gray work, become a feature in the illuminations, and the hand behind the painting in this manuscript has been linked with a group of artists known as the "Masters of the Dutch School." This manuscript has been grouped with more than a dozen related works, including New York PHB, V. 364, London, Victoria and Albert Mus., Ms. 32, Leiden, BL, 229, Brussels, BR 10520, Antwerp, Koninklijsche Bibliotheek Ms. 18, and the Hague K.B.N., Ms. 74 D 33. The manuscript is comprised of 107 leaves and is almost completely bound, being only original leaves, and retains its original brown leather binding decorated with ornamental bosses and a now illegible inscription. The calendar is for the use of Liège, which helps localize its original ownership, as might a nearly erased ownership inscription that has been partially preserved by Marvick, Hours of the Virgin.

Rebecca Welzenbach, MSI | University of Michigan Library | @rwelzenb
The Fool and a Demon

Master of Jean de Mandeville
French, Paris, about 1360 - 1370
Tempera colors, gold leaf, and gold paint on parchment

MS. 1, V1, FOL. 284

Not Currently on View
This mid 15th century illuminated Book of Hours is written entirely in Dutch on fine vellum, and is notable for its eighteen gilded miniatures. The technique, wherein the figures are modeled primarily in a gray wash, became a favorite in the Netherlands, and the hand behind the paintings in this manuscript has been identified with a group of artists known as the ‘Masters of the Delft Gilds.’ This manuscript has been grouped with more than a dozen related works, including New York Public Library Ms. 348 1905; London, Victoria and Albert Mus. 657 & 658; London, British Library Ms. B.P. 224; Brussels, BR 21600; Antwerp, Plantin Moretus Ms. 108; and the Hague K.B. Ms. 14, G. 96. The manuscript is comprised of 162 folios and is almost completely filled, lacking only two miniatures, and retains its original brown leather binding, decorated with mythological beasts and a now illegible inscription. The calendar is for the use of Utrecht, which helps localize its original ownership, as might a mostly erased ownership inscription that has been partially recovered by Mason. Hours of the Virgin.
A medieval scribal pattern book by Gregorius Bock, ca. 1510-1517 from Swabia, Germany. The codex is composed of two parts: the first illustrates alphabets in various scripts often preceded by a text written in that style and second part of the manuscript consists of decorative initials arranged in vessels, medallions, and borders. Others demonstrated include gothic, biscript, round humanistic, Batarde, and ornamental. It contains 178 leaves (paper) + 50 + ii (paper), 178 x 125 mm.

Initials, primarily white floral grounds. Initial (green and red openwork border of swirling leaves)

Folios 37v-38r
The Medieval World's Photos – Wall Photos

Image of Lucifer from a 15C French manuscript

From the album:
Wall Photos by The Medieval World

3 people like this.
- Adam 'Archer' Pring looks like my mother in law to be 27 minutes ago • 1 person
- The Medieval World haha – lucky you! good luck with that...
22 minutes ago
- Adam 'Archer' Pring ta 21 minutes ago
"The importance of archival containers and managing containment, or access, persists and perhaps grows more significant in the digital environment. Digital technologies may even make the containers more critical if they incorporate means of maintaining an authentic context and essential evidence for records of enduring value. Digital technologies also make containment both harder and easier."

Beth Yakel

“Thinking Inside and Outside the Boxes: Archival Reference Services at the Turn of the Century”

Archivaria 49 (140-160)
WELCOME

Corpus Christi College and the Stanford University Libraries welcome you to Parker on the Web - an interactive, web-based workspace designed to support use and study of the manuscripts in the historic Parker Library at Corpus Christi College, Cambridge.

Click here for more information about site subscriptions
Parker Library on the Web exceptions:

• "a few manuscripts with paper pages which are badly damaged by moisture, or those with very fragile bindings, which at present cannot be successfully imaged in their totality"

• "A very small number of [...] printed books, mistakenly catalogued as manuscripts in the 18th century, [...] have been excluded."

• project was developed using a catalog published in 1912, though manuscripts acquired after 1912 have also been included (with cataloging provided by the Parker Librarian)
About the Project

Thousands of digital images from The Pierpont Morgan Library’s renowned collection of medieval and Renaissance manuscripts are now available in CORSAIR. The collection spans some ten centuries of Western illumination, and contains manuscripts from all the major schools, including some of the great masterpieces of medieval manuscript art. The images and accompanying descriptions are the product of an extraordinary collaboration between the Library and the Index of Christian Art to photograph, digitize, and describe all significant illustrations within the Morgan’s medieval and Renaissance manuscripts. CORSAIR currently offers more than twenty thousand medieval images, and the number is constantly growing.

Sampler of medieval images.

Browse list of all digitized manuscripts.

Browse digitized manuscripts by type, country or century of creation.

Quick search by subject for medieval images.
About the Project

Thousands of digital images of the Library’s renowned collections of illuminated manuscripts are now available online, spanning some ten centuries. The Library’s collections of illuminated manuscripts from all the great European schools are among the great masterpieces of medieval and Renaissance art. This collaboration between two leading institutions lends itself to photographs, digitization, and digital humanities research. Within the Morgan’s CORSAIR currently offers hundreds of images, and the number is growing.

Sampler of medieval images

Browse list of all digitized manuscripts

Quick search by subject

Walters Art Museum Ms. W.4
Walters Art Museum Ms. W.5
Walters Art Museum Ms. W.7
Walters Art Museum Ms. W.12
Walters Art Museum Ms. W.13
Walters Art Museum Ms. W.18
Walters Art Museum Ms. W.26
Walters Art Museum Ms. W.33
Walters Art Museum Ms. W.71
Walters Art Museum Ms. W.72
It has been suggested that @hathitrust collections need persistent IDs. It’s easy to agree.

1 hour ago

in reply to ↑

@jweise @hathitrust But what if I chose to delete my collection because I grow weary of football or housewifery?

6 minutes ago via web Favorite Retweet Reply

replies ↓

@jweise John Weise
@cynicalgrrl @hathitrust Then the persistent id should go to a friendly page that explains how sometimes people grow weary.

2 minutes ago

Mentioned in this Tweet