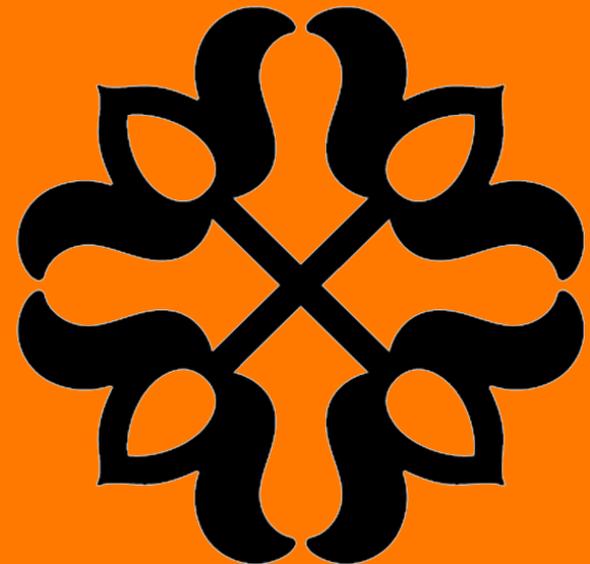


Fiesole: Beyond the Surrogate

**Cambridge
April 2014**

Dr Stella Butler
University Librarian and Keeper of
the Brotherton Collection
Chair of RLUK



RLUK Strategy 2014-2019: Key Themes

- A Collective Approach: re-shaping the modern research library collection
- Nothing hidden, nothing lost, everything found: Exposing and exploiting our collections
- Open as standard: creating a new environment for scholarly communications
- Understanding the landscape: the role of libraries in research and researcher training
- A virtuous community: Nurturing leadership, innovation and skills throughout our libraries

A collective approach: re-shaping the modern research library collection

- Develop a distributed print, manuscript and archive collection across RLUK and beyond
- Promote a fair and efficient market for subscribed and purchased material
- Formulate a collective digitisation strategy across RLUK

Formulate a Digitisation Strategy across RLUK

- Work with international partners to develop a registry of digital surrogates to minimise redundancy in digitisation
- Promote good practice in long-term preservation of born-digital material
- Develop new business models for digitisation

IS THIS SUFFICIENT? WHAT ELSE COULD/SHOULD RLUK PRIORITISE? ARE THERE JISC CO-DESIGN OPPORTUNITIES EG NEW SOFTWARE TOOLS FOR EXPLOITING DIGITAL OBJECTS; SHOULD WE BE SEEKING TO SECURE FUNDING FROM GRANT-GIVING BODIES ON A CONSORTIAL BASIS

Briefing paper by Christopher Pressler, December 2013
offered ten themes to consider

- Shift from 'special digital surrogates' to mass programmes and back
- Copyright and commercial gain
- Sound and moving images
- Metadata standards
- Build or hire infrastructures

Ten themes cont'd

- Opportunities for collaboration
- Balance between teaching and research
- Social interpretation
- Role of agencies and foundations
- Design of online experiences

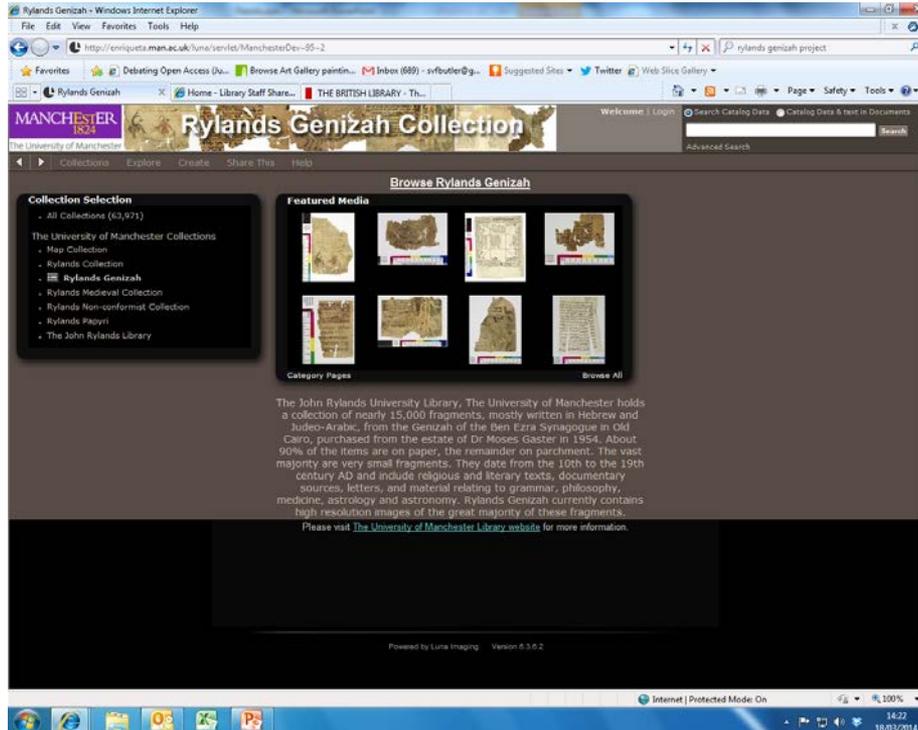
Special programmes-mass-back

- The Rylands Collection
- The Rylands Genizah Project
- University of Leeds Special Collections: Brotherton Literary Archives Project

Re-uniting a collection: Genizah Projects world-wide



Ben Ezra Synagogue
Cairo whose genizah,
discovered in the late
nineteenth century
contained documents
from 10th to 19th
centuries.



- 15,000 fragments
- 22,000 images created with £360K AHRC funding 2006-2009
- Collections in UK at Cambridge, Oxford, BL
- None references the other

BE INSPIRED THE UNIVERSITY LIBRARY



UNIVERSITY OF LEEDS

The screenshot shows a web browser window displaying the Cambridge University Library website. The page title is "Taylor-Schechter Genizah Research Unit". The navigation bar includes "Plan your visit", "About the Library", "Catalogues", "Services", "Collections", "Digital Services", and "News". A left-hand menu lists various sections such as "Introduction", "A Priceless Collection", "Organisation of the Collection", "Frequently asked questions", "Unit Staff", "Genizah Fragments newsletter", "Bibliography", "Cambridge University Digital Library: Genizah", "Genizah Collections@DSpace", "Jacques Mosseri Genizah Collection", "Fragment of the month", "Exhibitions", "Projects", "News", "Search Genizah Unit", and "Contact the Unit".

Taylor-Schechter Genizah Research Unit.

The Taylor-Schechter Genizah Collection is a window on the medieval world and has been colourfully described as 'a refuge for writings' and 'a battlefield of books'. Its 193,000 manuscript fragments, mainly in Hebrew, Judaeo-Arabic, Aramaic and Arabic, are an unparalleled resource for the academic study of Judaism, Jewish history and the wider economic and social history of the Mediterranean and Near East in the Middle Ages and Early Modern period. They shed light on the mundane as well as the religious and cultural activities of that world, since the Collection preserves a huge number of personal letters, legal deeds and other documents, alongside literary and sacred texts. The manuscripts were recovered from the Ben Ezra Synagogue in Fustat, Old Cairo, in 1896-7 by the enterprising Cambridge scholar Solomon Schechter with help from his colleague Charles Taylor. In the 1970s Cambridge University Library established the Genizah Research Unit to carry out a comprehensive program of conservation, cataloguing and research on the manuscripts, which is leading to all manner of important discoveries about Jewish religious, communal and personal life, Hebrew and Arabic literary traditions, and relations between Muslims, Jews and Christians from as early as the ninth and tenth centuries CE. The Genizah Research Unit relies upon external support for its projects.



Thinking of visiting the Collection? Please see our [Frequently Asked Questions](#) page first.

Have you found our website or databases useful? Would you like to make a donation to further Genizah research and the production of online Genizah resources at Cambridge? You can now give securely online via the Cambridge University Development Office. Please follow this link.

March 2014's Fragment of the Month by Amir Ashur is now online:
A newly discovered medical recipe written by Maimonides: Mosseri I.115.1

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1 item remaining

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About

The Cairo Genizah Collection of the Bodleian libraries

The collection of Cairo Genizah fragments held at the Bodleian Libraries is one of major collections of its kind. Acquired over the years since 1890 it consists of about 4,000 fragments. Skilful selection ensured that the Bodleian Genizah holdings became one of the most important collections worldwide, featuring Bible, Early Rabbinic literature (Midrash, Mishnah and Talmud), numerous liturgical fragments (Piyuyim and Selichot), many legal documents and letters, both personal and commercial. Its significance lies particularly in the remarkable size of many of the documents. The 4000 fragments comprise about 25,000 pages, amounting to over six pages per fragment, an average unparalleled elsewhere. Some items consist of whole quires, thus deserving the designation manuscripts rather than fragments. Talmud fragments of ten pages or more are no exception in this collection: Tractate Berakhot is represented with a manuscript of 32 pages (Ms. Heb. c. 17/32); of tractate Sukkah 72 pages (Ms. Heb. e 51) are preserved and for tractate Sotah we have 160 pages (Ms. Heb. d. 20/2) at our disposal. An exceptionally exciting example are the twenty pages of Maimonides's draft manuscript of his Mishneh Torah with corrections in 4 consecutive stages in his own hand (Ms. Heb. d 32, fols.47a-56b).

The online catalogue is based upon the printed catalogue of the Hebrew manuscripts in the Bodleian Library (second volume) by Adolf Neubauer and Arthur Ernst Cowley (1906) and the typewritten catalogue of additional Genizah fragments by Arthur Ernst Cowley (ca 1929).

The classification of the fragments by subject in the printed catalogue in line with the first volume of Neubauer's catalogue of Hebrew manuscripts at the Bodleian library is - as mentioned in the introduction by Arthur Cowley - problematic. Fragments from the Cairo Genizah were collected by the Bodleian Library in successive acquisitions, which after arrival were bound up in volumes. As a consequence volumes often, despite a careful and focussed acquisition policy, contain under one heading fragments on different subjects. In the online catalogue all fragments of a volume can be searched by subject. The printed catalogue includes 166 volumes, containing in all about 2,675 fragments. The typewritten catalogue consists of 58 volumes with 1094 fragments. It is to be noticed, however, that the total number of 3769 fragments concerns those of which the Cairo Genizah provenance explicitly is stated. The digital access to the Bodleian Genizah collection will facilitate the identification of a considerable number of fragments, whose provenance were hitherto unknown, but which probably also found their way from Cairo to Oxford.

View the preface of the 1906 catalogue:

International repositories of Genizah Fragments

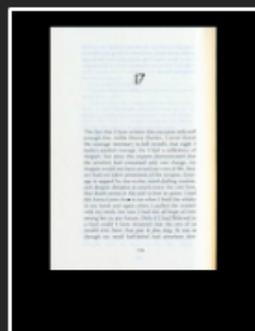
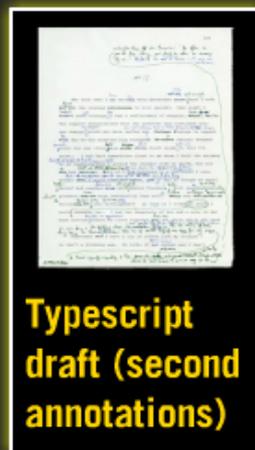
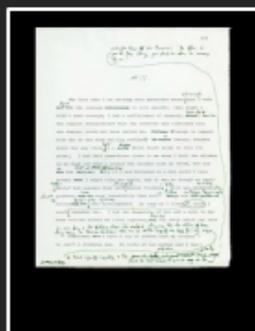
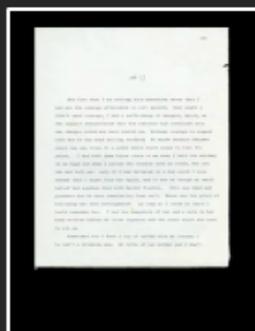
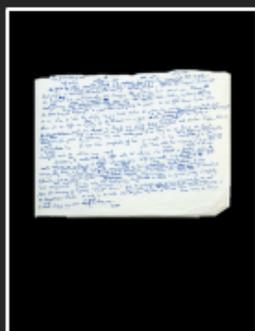
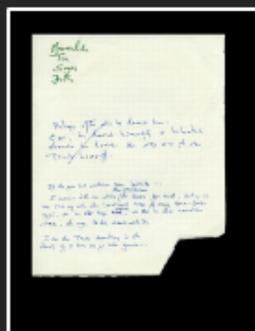
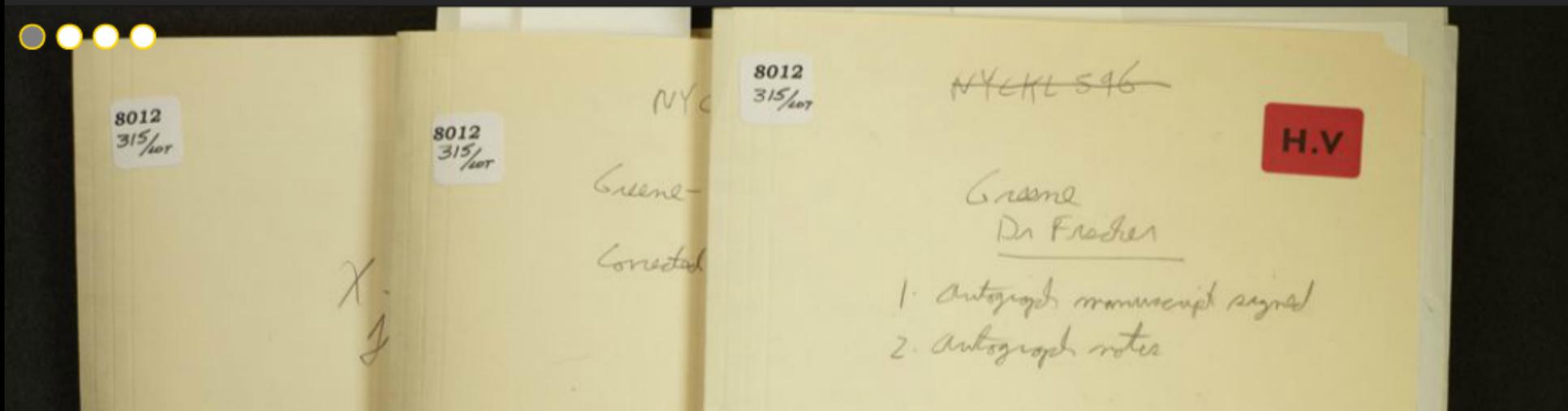
- Bibliotheque Nationale Francais, Paris
- University of Pensylvannia
- University of Princeton
- Harvard University
- Hebrew University, Jerusalem



University of Leeds Special Collections

Literary Archives Project

Digital Resources



'Doctor Fischer of Geneva' was substantially revised during the writing process, with the text developing through several different draft versions.

Click on an image to explore the evolution of the final chapter of 'Doctor Fischer of Geneva'.

1.

2.

3.

4.

5.
Annotated
typescript
draft 2

6.



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midnight Mass at the American: "As often as
you do this thing you shall do when in memory
of me." ~~the Church~~ ^{the Church} ~~is~~ ^{is} ~~not~~ ^{not} ~~to~~ ^{to} ~~be~~ ^{be} ~~in~~ ⁱⁿ ~~the~~ ^{the} ~~world~~ ^{world} ~~but~~ ^{but} ~~in~~ ⁱⁿ ~~the~~ ^{the} ~~hearts~~ ^{hearts} ~~of~~ ^{of} ~~men~~ ^{men}.

AT 18

The fact that I ^{was} writing this narrative ^{shows} that I ^{wasn't} ^{able} ^{to} ^{find} ^{the} ^{courage} ^{enough} ^{to} ^{kill} ^{myself}; that night I ^{didn't} ^{need} ^{courage}. I had a sufficiency of despair, ^{but} ^{didn't} ^{need} ^{courage} the inquest demonstrated that the revolver had contained only one charge, ^{and} ^{it} ^{wasn't} ^{meant} ^{to} ^{kill} ^{me}. ^{Perhaps} ^{courage} ^{is} ^{sapped} ^{by} ^{the} ^{day-to-day} ^{mind-dulling} ^{routine}. ^{As} ^{despair} ^{deepens} ^{every} ^{day} ^{one} ^{lives} ⁱⁿ ^a ^{hell} ^{whose} ^{death} ^{seems} ^{to} ^{lose} ^{its} ^{point}. I had felt Anna-Luise close to me when I held the whiskey ⁱⁿ ^{my} ^{hand} ^{and} ^{when} ^I ^{pulled} ^{the} ^{cracker} ^{with} ^{my} ^{teeth}, but now ^{she} ^{had} ^{gone} ^{away}. ^{Only} ^{if} ^I ^{had} ^{believed} ⁱⁿ ^a ^{God} ^{would} ^I ^{have} ^{dreamed} ^{that} ^I ^{would} ^{find} ^{him} ^{again}. ^{Evil} ^{was} ^{dead} ^{and} ^{why} ^{believe} ⁱⁿ ^{more} ^{immortality} ^{than} ^{evil}? ^{Evil} ^{was} ^{no} ^{longer} ^{my} ^{reason} ^{for} ^{living}. ^{As} ^{long} ^{as} ^I ^{lived} ^{at} ^{least} ^I ^{could} ^{remember} ^{her}. I had two snapshots of her and a note in her hand written ^{before} ^{we} ^{lived} ^{together}; ^{and} ^{the} ^{chair} ^{which} ^{she} ^{used} ^{to} ^{sit} ⁱⁿ. ^{Sometimes} ^{she} ^{has} ^a ^{cup} ^{of} ^{coffee} ^{with} ^{Mr} ^{Steiner} - ^{he} ^{isn't} ^a ^{drinking} ^{man}. He talks of ^{her} ^{mother} ^{and} ^I ^{don't} ^{know} ^{her} ^{mother}. ^I ^{have} ^{no} ^{idea} ^{what} ^{she} ^{is} ^{like} ^{now}.

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interrupt him. I let him ramble and I think of Anna-Luise. Our enemy is dead and our hatred ^{is} ^{gone} and we are left with our two ^{different} ^{memories} of love. The Tonds still live in Geneva and I go to that city as seldom as I can. Once near the station I saw Belmont, but we didn't speak. I have passed ^{him} ^{too}, but he doesn't see me with his gaze fixed on the pavement, and ^{Deany} ^{the} ^{only} ^{time} ^I ^{encountered} ^{him} ^{was} ^{too} ^{drunk} ^{to} ^{notice} ^{me}. It was ^{only} ^{Mrs} ^{Montgomery} ^{who} ^{once} ^{troubled} ^{me} ⁱⁿ ^{Geneva}, calling cheerfully from the doorway of a jeweller's shop, "Why if it isn't Mr Jones," but I pretended not to hear and hurried ^{to} ^{meet} ^{an} ^{Argentinian} ^{client}. ^{Work} ^{as} ^I ^{worked} ^{when} ^{Anna-Luise} ^{and} ^I ^{were} ^{together}, ^{filling} ^{some} ^{of} ^{the} ^{empty} ^{hours}. ^{Perhaps} ^{when} ^{retirement} ^{comes} ^{and} ^{these} ^{hours} ^{are} ^{no} ^{longer} ^I ^{may} ^{change} ^{my} ^{mind} ^{and} ^{prefer} ^{nothingness}.

Document Five: Typescript draft (second annotations)

Notes

Greene made his second set of annotations to the already annotated typescript draft in blue ink. This is the final major redraft of the text.

Use the buttons down the right of the screen to explore this document.

Click on the document to enlarge it.

notes

transcript

learning points

author's voice



Manuscript draft

body or it had a more significant
 The fact that I am
 my writing
 I found the fact that I have written this narrative tells well enough that, unlike Doctor Fischer, I never found the courage necessary to kill myself; that night I

Annotated typescript

The fact that I ^{have} am writing ⁱⁿ this narrative ^{well enough} shows that I ^{never} found ^{the} courage afterwards to kill myself; that night I

Published text

The fact that I have written this narrative tells well enough that, unlike Doctor Fischer, I never found the courage necessary to kill myself; that night I

Manuscript draft

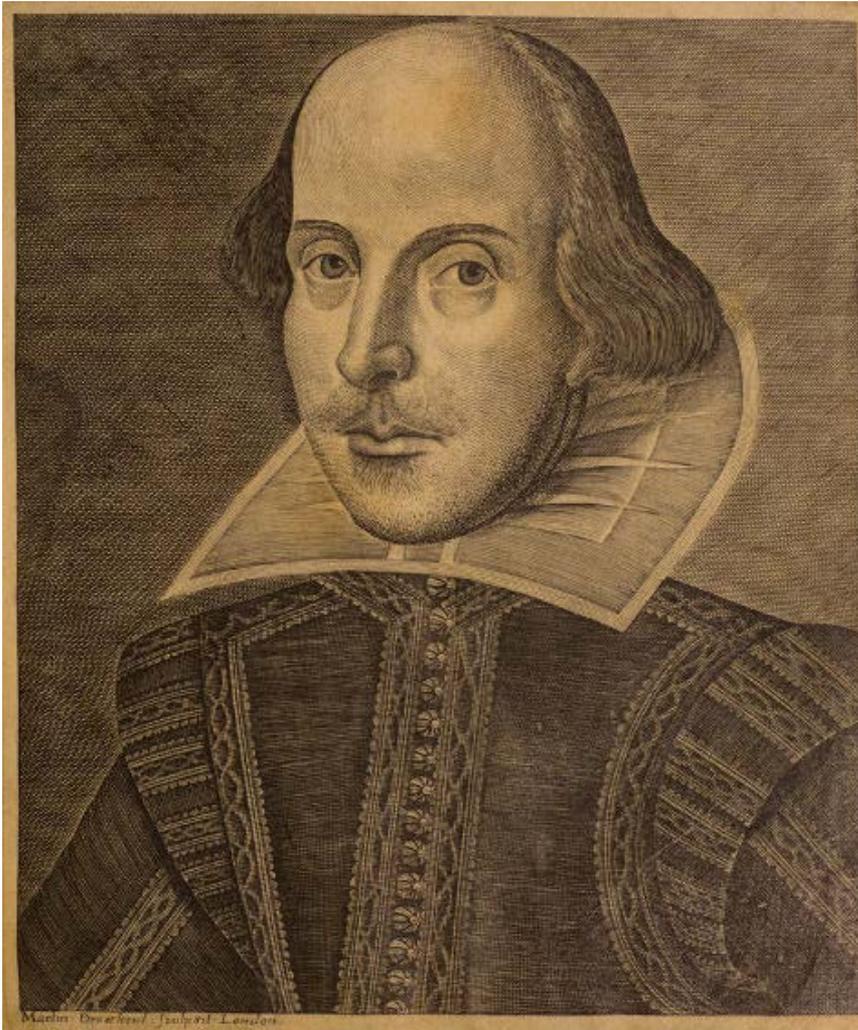
In-fact The fact that I am writing this narrative must shows that I would not have not not the courage afterwards to kill myself;

Annotated typescript

The fact that I **am have** writingten this narrative **shows exhibits tells** **^well enough^** that I **never found** had not the courage **afterwards** to kill myself;

Published text

The fact that I have written this narrative tells well enough that, unlike Doctor Fischer, I never found the courage necessary to kill myself;



First Folio Digital
Resource



© Paul Wolfgang Webster

‘Sir Gawain’
online exhibition
& learning
resource