

can recognize him from the teacher's hat on his head," says Dr Kwakkel. "It was obviously drawn by a student in class, seven centuries ago." Some may have had a deeper meaning at the time, too, particularly the ones in the margins of the text (known technically as "marginalia"). One common trope was a drawing of a person's profile with a long, pointed nose. Dr Kwakkel believes that this was intended to highlight a particularly important sentence, as indicated by the end of the nose. Another example shows a snatch of musical notes together with the lyrics of a hymn. The monk was probably trying to remind himself of a song; this, Dr Kwakkel says, is "one of the earliest example of musical notation that we have".

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But the aspect of his work that most excites Dr Kwakkel is the uncovering of fragments of ancient texts, which he describes as "treasure troves" or "stowaways". "After Gutenberg invented the printing press in 1436, the old handwritten manuscripts fell out of fashion. Some were thrown away, but others were chopped up and used in bindings and covers," he explains. "I often take 15 students to a library for three days, and we carefully open up the bindings of medieval books to reveal what is inside." "We have found many fascinating, rare manuscripts this way. It is magical, like uncovering a time capsule." "I know there is a lot of stuff hidden out there in bindings waiting to be discovered, but I can't fathom what it might be." His discoveries include the rough workings of medieval scholars who were translating texts from Arabic to Latin. Ordinarily, only the finished copies survive, so these manuscripts open up a new area of research into the translators' methodology. But his favorite is a stash of 132 notes, letters and receipts that came from the house of a German nobleman. One, dated 31 May 1486, was a note to a servant. "Could you please get me some wild roses, but make sure to include some that are still in bud," it says. "That was breathtaking," says Dr Kwakkel. "It was so casual and romantic. It as if it had been written just yesterday." The future Underground: London's new spaceship-style tube trains  
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### 3.3. Revealed: Unseen photos of Churchill, Astaire, Garbo and others

(CNN) -- It all started with some boxes that had not been opened for 80 years. "There was a rumor that there were archives in the Condé Nast offices in New York that nobody had known about," says Todd Brandow, a photography curator. "It was difficult to get access, but when I finally got in, they told me that it had all been sold and nothing was left." But then the archivist rolled out these boxes of 2,000 prints. It was one of those great 'oh my God' moments. "Among the prints were photographic portraits of Winston Churchill, Katharine Hepburn, HG Wells, George Gershwin, Marlene Dietrich, Greta Garbo, WB Yeats, Fred Astaire, and countless other luminaries of the 1920s and 1930s. None of the pictures had seen the light of day for eight decades, and all had been taken by the pre-eminent photographer Edward Steichen (1879-1973) for *Vanity Fair* and *Vogue*. Also included in the stash were Art Deco-style portraits of women modeling designs by Chanel, Lanvin, Lelong, Schiaparelli and many others. The photographs are now being exhibited at London's Photographer's Gallery, where they will show until 18 January.

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"It was a kid-in-a-candy-store feeling," Brandow recalls. "They were taken almost 100 years ago but the pictures felt so contemporary, that's what really excited me. All the poses were so natural, and the vision was so fresh." Many of them were fashion pictures, but the women looked like they'd been born wearing those clothes, that they wore them every day. That was Steichen's skill: he could make people look natural in