

Digital Humanities Observatory

Ireland's window on humanities e-scholarship

A project of the  ROYAL IRISH ACADEMY
ACADAMH RÍOGA NA HÉIREANN

The Text-Image Linking Environment

Peter Stokes (for Dot Porter)

Codicology and Palaeography in the Digital Age

July 2009



Text-Image Linking Environment

- Doug Reside, Maryland Institute for Technology in the Humanities, University of Maryland
- Dot Porter, Digital Humanities Observatory, Royal Irish Academy
- John Walsh, School of Library and Information Science, Indiana University Bloomington
- Project Partners
 - Homer Multitext Project, Harvard's Center for Hellenic Studies
 - Mapas Project, University of Oregon



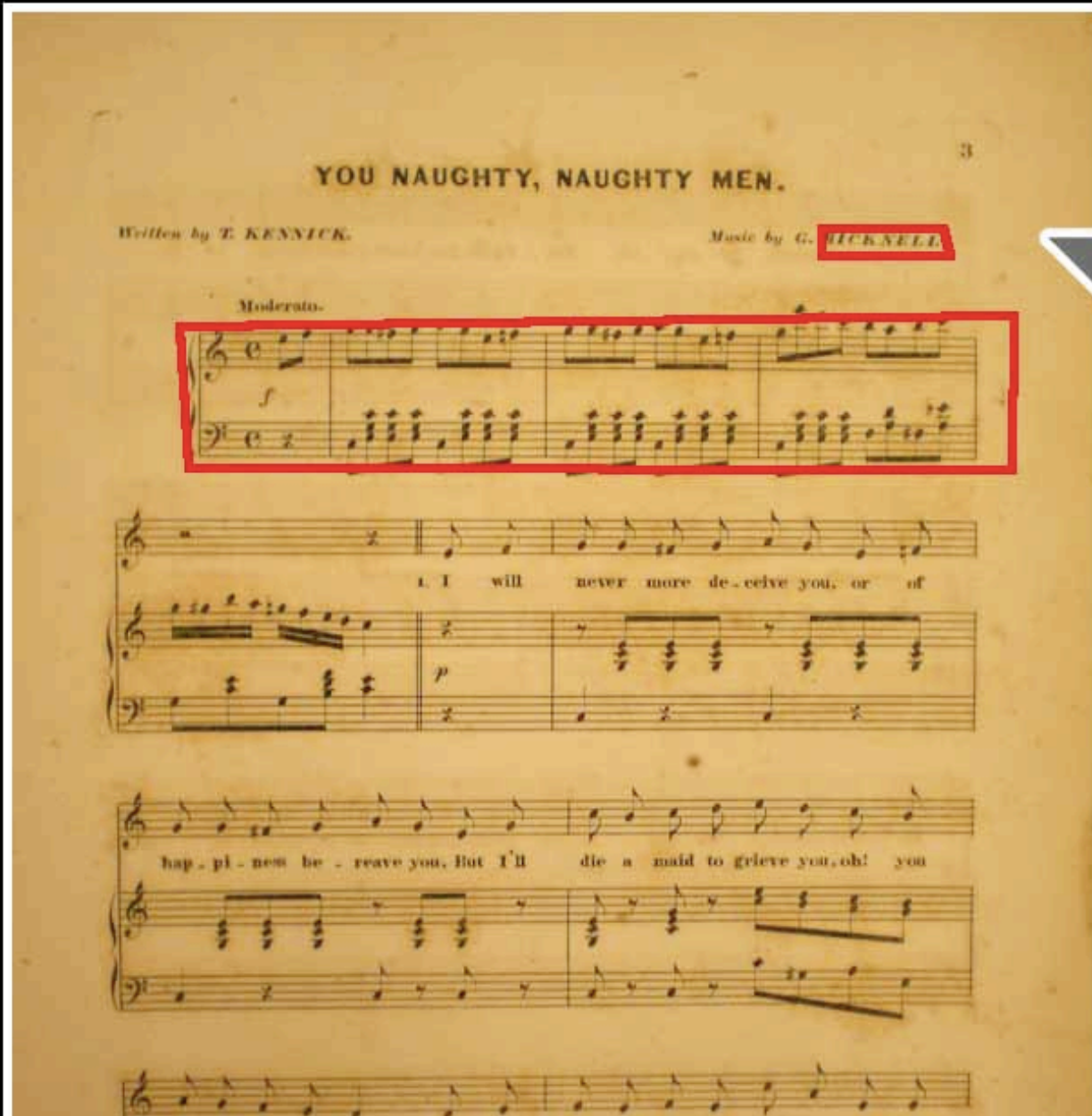


Image Maps

Area 1

Area 2

Name of Person

Gerald

Bicknell

Tag

Cancel

Mapping and Tagging



Load Picture



Draw Map



Remove Map



Tag Image Map



Tag Image



Save All



Pembroke 25 Sermo 21 (fols. 40r-42v)

Pembroke 25 Sermo 21 (fols. 40r-42v) [/40r/](#)

.xxi. ITEM ALIA IN DIE INITII . [/40v/](#)

ROgo et ammonco . uos fratres karissimi . ut in isto legiti mo ac sacratissimo tempore . quod desuo scō ieiunio dominus consecrauit . exceptis dominicis diebus . nulus ex uobis prandere presumat . nisi forte ille quem [5]

ieiunare infirmitas non permittit . quia in aliis diebus ieiunare aut remedium aut premium est . In quadra gesimo autem non ieiunare . peccatum est . Alio enim tempore qui ieiunat ¹ . accipiet indulgentiam peccatorum . In quadragesima uero . qui potest ieiunare et non [10]

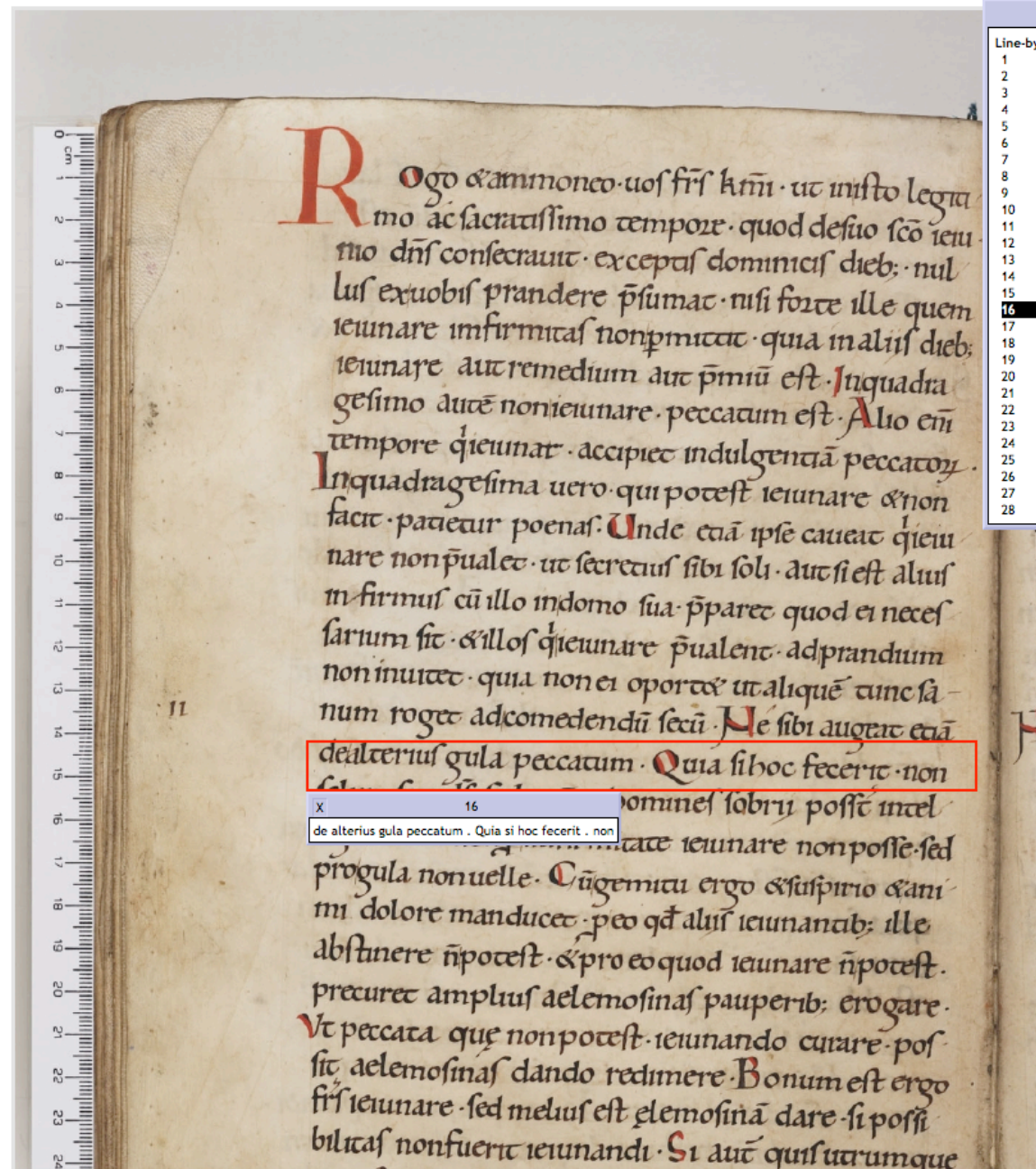
facit . patietur poenas . Unde etiam ipse caueat qui ieiunare non preualet . ut secretius sibi soli . aut si est alius infirmus cum illo in domo sua . preparat quod ei necessarium sit . et illos qui ieiunare preualet . ad prandium non inuitet . quia non ei oportet ut aliquem tunc sa [15]

num roget ad comedendum secum . .ii. Né sibi augeat etiam de alterius gula peccatum . Quia si hoc fecerit . non solum scit deus . sed etiam homines sobrii possunt intel ligere . illum non pro infirmitate ieiunare non posse . sed pro gula non uelle . Cum gemitu ergo et suspirio et ani [20]

mi dolore manducet . pro eo quod aliis ieiunantibus ille abstinere non potest . et pro eo quod ieiunare non potest . precuret amplius aelemosinas pauperibus erogare . Ut peccata que non potest . ieiunando curare . pos sit aelemosinas dando redimere . Bonum est ergo [25]

fratres ieiunare . sed melius est elemosinam dare . si possi bilitas non fuerit ieiunandi . Si autem quis utrumque potest . duo sunt bona . sed elemosina sola sufficit sine ieiunio . Ieiunium uero sine elemosina non sufficit . [/41r/](#) Unde dominus per prophetam hortatur et ammonet aelemosi nam fieri dicens . Hoc est ieiunium quod elegi . frange esurienti panem tuum . Considerate fratres . quia non dixit ut integrum daret . sed frange inquit hoc est dicere . [5]

ut etiamsi tanta tibi paupertas fuerit . ut non habeas nisi unum panem . ex ipso frangas et pauperibus tribuas . et aegenos uagosque inquit induc in domum tuam . .iiij. Hoc



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11.1 Digital Facsimiles ¶

These Guidelines are mostly concerned with the preparation of digital texts, in which a pre-existing text is transcribed or otherwise converted into character form, and marked up in XML. However, it is also very common practice to make a different form of 'digital text', which is instead composed of digital images of the original source, typically one per page, or other written surface. We call such a resource a *digital facsimile*. A digital facsimile may, in the simplest case, just consist of a collection of images, with some metadata to identify them and the source materials portrayed. It may sometimes contain a variety of images of the same source pages, for example of different resolutions, or of different kinds. Such a collection may form part of any kind of document, for example a commentary of a codicological or paeleographic nature, where there is a need to align explanatory text with image data. And it may also be complemented by a transcribed or encoded version of the original source, which may be linked to the page images. In this section we present elements designed to support these various possibilities and discuss the associated mechanisms provided by these Guidelines.

When this module is included in a schema, the class [att.global](#) is extended to include a new pointer attribute @facs:

[att.global.facs](#) groups elements corresponding with all or part of an image, because they contain an alternative representation of it, typically but not necessarily a transcription of it.

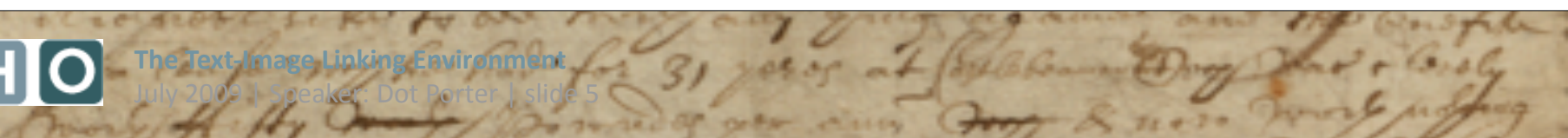
@facs (facsimile) points to all or part of an image which corresponds with the content of the element.

This attribute may be used to associate any element in a transcribed text with an image of it, by means of the usual URI pointing mechanism.

If a digital text contains one image per page or column (or similar unit), and no more complex mapping between text and image is envisaged, then the @facs attribute may be used to point directly to a graphic resource:

```
<TEI>
  <teiHeader>
    <!--...-->
  </teiHeader>
  <text>
    <pb facs="page1.png" />
    <!-- text contained on page 1 is encoded here -->
    <pb facs="page2.png" />
    <!-- text contained on page 2 is encoded here -->
  </text>
</TEI>
```

» 11.2 Scope of Transcriptions
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Bibliographic Information X

Autumn, 1922
by Thomas MacGreevy

Original Source

Diplomatic editions of MacGreevy's poetry were created from Collected Poems of Thomas MacGreevy: An Annotated Edition, edited by Susan Schreibman (Anna Livia Press and The Catholic University of America Press, 1991). Images of MacGreevy's published poems were taken from MacGreevy's own copy of Poems (Heinemann, 1934). Manuscript copies are from MacGreevy's papers at Trinity College, Dublin (individual manuscript numbers appear in the Witness Details below).

Witness List

- **Witness t7989-1-10:** 'A Short History of Our Own Time' (TCD MS 7989/1/10)
- **Witness t7989-1-8:** 'Civil War', which was deleted and replaced with 'Ireland, Autumn 1922' (TCD MS 7989/1/8)
- **Witness t7989-1-7:** 'Ireland Autumn, 1922' (TCD MS 7989/1/7)
- **Witness t7989-1-9:** 'Ireland, Autumn, 1922' (TCD MS 7989/1/9)
- **Witness pub:** published in Poems under the title 'Autumn, 1922'

Textual Notes

There are four TS versions of this poem entitled 'Ireland Autumn, 1922', 'Civil War', and 'A Short History of Our Own Time'. The poem was most probably written between 1924 and 1926. To the editor's knowledge, it has not been reprinted

Render: Additions appear in a green, fixed-width font.

Electronic Edition Information:

Responsibility Statement:

- Text Encoding by Susan Schreibman and Jarom McDonald
- Proofing and Additional Encoding by Lara Vetter and Susan Schreibman

Publication Details:

Published by Susan Schreibman.

The Thomas MacGreevy Archive <http://macgreevy.org>

Thomas MacGreevy's poetry is reprinted here with the kind permission of Margaret Farrington and the late Elizabeth Ryan.

Witness 1: t7989-1-10 X

A Short History of Our Own Times. ^c

- 1 The sun burns out,
- 2 The world withers,
- 3 Poets sing no more,
- 4 **And time grows afraid of the triumph of time.** ^h

Thomas Mc Greevy,
19 Lincoln Chambers,
Lincoln Place,
DUBLIN.

Gloss note:

The fifth of six allegorical triumphs in Petrarch's Trionfi is the Triumph of Time. Petrarch's Triumphs, often depicted as Father Time in his chariot surrounded by symbolic devices such as the scythe and hourglass, were frequently represented by Baroque and Renaissance artists.

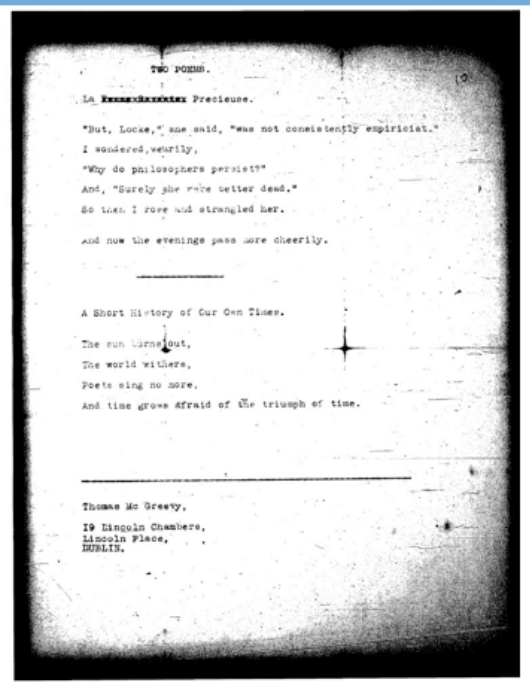
MacGreevy, however, may be the more of the paintings that he saw the Prado in Madrid in 1924. One [Time] Devouring His Son, and Brueghel the Elder's The Triumph depicts a whole society visited by horse (using imagery from the A background of barren landscape

Witness 2: t7989-1-8 X

CIVIL WAR Ireland, Autumn 1922 ^c

- 1 The sun burns out,
- 2 The world withers
- 4 **And time grows afraid of the triumph of time.** ^h

Image Viewer [witness t7989-1-10] X



ImagText - Pembroke 25 - EPPT-Trial - /Users/kevin/Desktop/eclipse3.2EPPT-Mac-trial-20060416/projects

ImagText OverLay

Quick access (xMarkup)

- Navigation
- Abbreviations and Expansions
- Letter
- Deletions and Additions
- Editor Emendations
- Supplied
- Notes
- Text

Bookmarks XSLT URL

1 items

Description

XIII . PPreDICATIO BONA . DE VIII

a: 255, r: 237, g: 237, b: 237 (461,451)

Pembroke 25

8 pius dñs eripere . &etadcae
 9 Qui cuumpatre &etsppiritu
 10 .XCIII . PPreDICATIO BONA . DE VIII
 11 PPrecauere nos oportet semp fr̄i h̄mi . octo utia p̄ncipalia .
 que assidue animas hominũ iugulant dñm offendunt . &dia
 bolo placent atq; adinfernum trahunt . n̄ cito sub uenerit
 uera poenitentia dura . atq; p̄fecta . Spiritale siquidẽ . e . pri

8 <line coords="d:r,83,410,845
 9 <line coords="d:r,77,459,839
 10 <line coords="d-m:r,77,499,
 11 <line coords="d-m:r,71,537,
 <line coords="d-m:r,01,596,

Mapa de Tolcayuca



Annotations

Flora

Objects

Objects & Structures

People

- group of indigenous women
- cacique**
- sample footprints

Places

Text

X cacique [new window](#)

Image: [Editor's Description](#) | [Zoom](#)

This is a close-up of the cacique sitting in a chair at the open-air gathering outside the church of Tolcayuca. He is sketched in black ink, and he is not painted. He appears to wear clothing on his upper body, possibly a white cotton cape, which drapes over his arm. This would be a colonial clothing style. The cacique appears to hold a staff of office, which is a symbol of his authority. In Nahuatl his position could be that of tlatoani (plural: tlatoque). His sitting posture, in a chair, represents the adoption of European ways, although some indigenous men in prehispanic times and in some areas are known to have sat on stools. Nahuatl men normally sat on a mat with their knees up under their chins. Men's slight elevation off the earth may be an indication of their association with the celestial realm (in contrast with women, who sat on the earth, indicating their relationship to the terrestrial realm).



The Tragedie of

H A M L E T

Prince of Denmarke.

Enter Bernardo and Francisco two Centinels.

Bar. VVHofethere?
Fran. Nay answer me, Stand and vnfold your selfe.
Bar. Long liue the King.

Fran. Barnardo.

Bar. Hee.

Fran. You come most carefully upon your houre.

Bar. 'Tis now brooke twelue, get thee to bed Francisco.

Fran. For his reliefe much thanks, 'tis bitter cold,

And I am sick at heart.

Bar. Haue you had quiet sleepe?

Fran. Not a Mouse stirring.

Bar. Well, good night.

If you doe seeke Horatio and Marcellus,

Their iualls of my watch, bid them wake haß.

Enter Horatio and Marcellus.

Fran. Thinke I heare them, stand to, who is there?

Hor. Friends to this ground.

Mar. And Leegemen to the Dane.

Fran. Giue you good night.

Mar. O, farewell honest souldiers, who hath relieu'd you?

Fran. Barnardo hath my place; giue you good night. *Exit Fran.*

B Mar.

The
Tragedie
of
HAMLET
Prince
of
Denmarke

Enter
Bernardo

and
Francisco

two
Centinels.

Bar.
VVHofe
there?

Fran.
Nay
answer
me.

Stand
and
vnfold
your
selfe.

Bar.
Long
liue
the
King.

Fran.
Barnardo.



TILE!

- Interoperability + TEI compliance
- Modular & Extensible
- Focus on Community in development and testing

Dot Porter: d.porter@dho.ie

