IIIF and Mirador

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VATICAN LIBRARY
BIBLIOTECA APOSTOLICA VATICANA
Viola pumilis
Morgen wirken.
The problem

From: https://iiif.github.io/training/iiif-5-day-workshop/day-one/iiif-introduction.html
What do users and institutions need?

- Ability to contextualize images from across collections and institutions
- Actively engage with images - deep zoom, pan, annotate
- Combine images from across the world in one space
- Be free to use the image viewer of choice
- Cite and Share work - confidence in stable image URLs
What do institutions need?

Make images highly available and open
But in a standardized, extensible way
Ability to load/transfer large, high resolution images easily without server overwork
Not only a view openness and access but data persistence and longevity
System flexibility
Publish once, reuse often
GOALS

To give scholars an unprecedented level of uniform and rich access to image-based resources hosted around the world.

To define a set of common Application Programming Interfaces (APIs) that support interoperability between image repositories.

To develop, cultivate and document shared technologies, such as image servers and web clients, that provide a world-class user experience in viewing, comparing, manipulating and annotating images. (iiif.io/about/)
IIIF: Two Core APIs

**Image API**
“get pixels” via a simple, RESTful, web service

**Presentation API**
Just enough metadata to drive a remote viewing experience
Image Delivery API

Order of Implementation

http://www.example.org/image-service/abcd1234/80,15,60,75/pct:80/345/grey.jpg

region  size  quality
rotation format

Original Image (175 x 131)

region: 60 x 75 at 80,15  size: 80%  rotation: 345°  quality: grey

From: https://iiif.github.io/training/iiif-5-day-workshop/day-one/iiif-introduction.html
Presentation API

• **Structure**
  – Collection, Item, Sequence, Parts

• **Properties**
  – Labels, description, license, attribution, links

http://iiif.io/api/presentation/2.1/

From: https://iiif.github.io/training/iiif-5-day-workshop/day-one/iiif-introduction.html
Image + Presentation = Object

From: https://iiif.github.io/training/iiif-5-day-workshop/day-one/iiif-introduction.html
**Mirador** has been optimized to display resources from repositories that support the IIIF.
Comparison...
Deep-zoomable canvases...
The current implementation

19,280 digital objects
(including 17,496 manuscripts)
- i.e. over 8 million images
The Vatican Library, in conjunction with Stanford University Libraries is carrying out a three-year project funded by The Andrew W. Mellon Foundation.

The project aims to demonstrate, among the advantages of the IIIF for manuscripts, how the annotation level is a fundamental innovation for the study of contents: transcriptions, comments, comparative analysis of texts and images.

https://spotlight.vatlib.it

October 1st 2019
Courses in Paleography

Latin Paleography
From Antiquity to the Renaissance
edited by A.M. Piazzoni

Greek Paleography
From Antiquity to the Renaissance
edited by T. Janz
2. FORM AND MATTER OF THE MANUSCRIPT BOOK

What is codicology

The manuscript book is a unique and complex object, which has two fundamental aspects:

- first of all, the book contains a text, or several texts (and this is the reason why it was normally produced);
- but it is also a material object, which represents a specific culture and precise techniques, and is comparable to an archaeological monument. It offers physical signs not only of the time and place in which it was made, but also, possibly, of the events that surrounded its history and its whereabouts over the centuries.

The first aspect involves various disciplines, such as philology and textual tradition; the second aspect involves codicology, which some also define as “book archeology.”

The manuscript is the main object of paleography, a discipline that examines every aspect, both those concerning the text and those related to the execution of the writing of that text from a material perspective. For this reason it is important to provide some information of the codicological type.
Annotation - transcriptions
Annotations – ‘A’ Carolina
The evolution and transmission of texts of specific works: Latin Classics

edited by M. Buonocore
Annotations - Illuminations
Thematic pathway - Latin Classics

Pal.lat.1538

- Legatura
- 1r Hieronymus presbyter: Vita Senecae
- 1r-1v Ps. Seneca: Epistulae ad Paulum
- 1v Epitaphium Senecae (Anthol. Lat. 667)
- 1v-79r Seneca: Epistulae ad Lucilium (1-87, 89-124)
- 79r-80v Martinus Bracarensis seu Ps. Seneca:

MANUSCRIPT INFORMATION

Resource type: Manuscript
Collection: Pal.lat.
Shelfmark: Pal.lat.1538
Library: Biblioteca Apostolica Vaticana
Date: sec. XIV-XV
Country: Italia
Annotation – scriptio inferior
Thematic pathway – Vatican palimpsests

Important Palimpsests

Pal.lat.24 <inf.3>

**Pal.lat.24** includes several Biblical books of the Old Testament (Tobias, Judith, Job, Esther), it was initially copied in an uncial hand in 22 long lines per page in the seventh or eighth century. The writing support of this original manuscript seems to have entirely consisted of nine recycled Latin manuscripts and a Greek one ranging from the fourth to the sixth century. Soon after its production (8th century), probably already at Lorsch, this manuscript was restored and its missing texts were copied on brand-new parchment folios (ff. 1–8, 17–37, 54–71) by another uncial hand in an irregular density of 17–21 long lines per page, each measuring 110×85 mm today. It found its way to the Palatine Library at Heidelberg whence it arrived to the Vatican Library in 1623.

Hyginus, *Fabulae* (5th c.)

A bifolio (ff. 45v–38r) preserved fragments from Hyginus mythological handbook (*Fabulae* 67, 5–8; 68 B, 69 A; 70 B; 71 A). One larger leaf (ca. 145×100 mm) with 17 lines per page and uncial script from the fifth century was folded into two when it was recycled in the seventh or eighth century. The surviving leaf preserves texts from the Theban mythology on Oedipus and his son, Polynices (ch. 67).
The Humanist Prince's Library
Federico da Montefeltro and His Manuscripts

edited by M.G. Critelli
Annotation - Illustrations in blank space
Annotation - original binding
Mirador development for this project has contributed to and benefited from this community development effort.
Contribution from this project: **polygonal annotation**

e.g. Vat.lat.12910, f. 28v (sec. XI)
Urb.lat.491, f. 1r (sec. XV med.), e.g. a free-form with putti

Contribution from this project: polygonal annotation
Contribution from this project: **enclaves of annotations**

e.g. Vat.lat.10696 (sec. IV-V)
The ability to create right-to-left, left-to-right, vertical, and multi-directional annotations in order to respond to various linguistic and lay-out needs in the corpus of manuscripts to be analyzed

Support for left-to-right, right-to-left, and vertical navigation of manuscript materials in the viewing windows of Mirador

A stable platform for the creation of annotations on complex regions of interest

A stable platform for the editing and deleting of existing annotations

The ability to credit an author or group of authors for each annotation

Ability to provide layout formats within the body of an annotation to support footnotes and bibliographical citations

Support for all Unicode characters in the body of the annotations
Urb.lat.9, f. 192v (sec. XV ex.), e.g. transcription of Hebrew *colophon*.
Web Thematic Pathways of Medieval Manuscripts

About us

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The Andrew W. Mellon Foundation
**MANUSCRIPT INFORMATION**

- **Resource type:** Manuscript
- **Collection:** Arch.Cat.S.Pietro.
- **Shelfmark:** Arch.Cat.S.Pietro.C.132
- **Library:** Biblioteca Apostolica Vaticana
- **Date:** sec. XIV
- **Beginning date:** 1276
- **Ending date:** 1400
- **Country:** Italia
- **Region:** Italia settentrionale
- **Place:** Padova (?)
- **Support:** membr.
- **Height:** 390
- **Width:** 270
- **Extent:** ll. 339, I

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<td>Livius, Titus, Decas I (I-XV)</td>
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Spotlight – resource type: annotation
### 2v: Urb.lat.350 — Putto giocoso che ricorda

**Resource type:** Annotation  
**Manuscript:** Urb.lat.350  
**Annotation text:** Putto giocoso che ricorda il gruppo statuario del Bambino con oca, di cui una copia è oggi conservata a Roma, Museo Nazionale Romano, Palazzo Altemps.  

cf. Urb.lat.1, f. 108r, pagina di incipit

### 108r: Urb.lat.1 — Putto che gioca con

**Resource type:** Annotation  
**Manuscript:** Urb.lat.1  
**Annotation text:** Putto che gioca con l’oca, ricorda il gruppo statuario del Bambino con oca, di cui una copia è oggi conservata a Roma, Museo Nazionale Romano, Palazzo Altemps.  

cf. Urb.lat.350, pagina di incipit, f. 2v

### 72v: Urb.lat.365 — Iniziale G di Già

**Resource type:** Annotation  
**Manuscript:** Urb.lat.365  
**Annotation text:** Iniziale G di già era dritta, all’incipit di Inferno XXIII, a bianchi girati su fondo policromo e con corpo in foglia d’oro, abitata da un putto musicante.
Putto che gioca con l’oca, ricorda il gruppo statuario del Bambino con oca, di cui una copia è oggi conservata a Roma, Museo Nazionale Romano, Palazzo Altemps.

cf. Urb.lat.350, pagina di incipit. f. 2v
Try It and Get Involved

http://projectmirador.org/

http://github.com/projectmirador

https://github.com/ProjectMirador/mirador-desktop

mirador-tech@googlegroups.com
Hundreds of adopters
Scores of applications
Billions of digital objects
Revolutionary promise
THANKS FOR YOUR ATTENTION

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