

Annotated Manuscripts in the IIF Environment

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CNI Spring 2015 Membership Meeting

Presentation Outline

- Infrastructure
- International Image Interoperability Framework (IIIF)
- IIIF compliant infrastructure and tools
- Annotation use cases
- Scholarly implications
- Ending thought about sustainability











Infrastructure instead of tools...

- Asking about tools is a little like asking about what kind of cars we want to use or drive...
- ...without first asking about what kinds of roads or highways or bridges we need to build
- Standards, tools and services will change or even come and go
- But infrastructure persists over much longer timeframes

IIIF (<http://iiif.io>)

IIIF (International Image Interoperability Framework) has the following 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 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.

JHU Infrastructure

- JHU Archive
- FSI Image Server
- JHU IIF Image Service
- JHU IIF Presentation Software
- Mirador or some other IIF viewer

Demonstrations

- Prototype Shared Canvas viewer developed in 2013
- IIF-compliant Mirador viewer with content from Archaeology of Reading (AOR)
- IIF-compliant Mirador viewer with content from Roman de la Rose, Christine de Pisan and AOR

DIGITAL LIBRARY OF MEDIEVAL MANUSCRIPTS



 Roman de la Rose



 CHRISTINE DE PIZAN



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 Roman de la Rose



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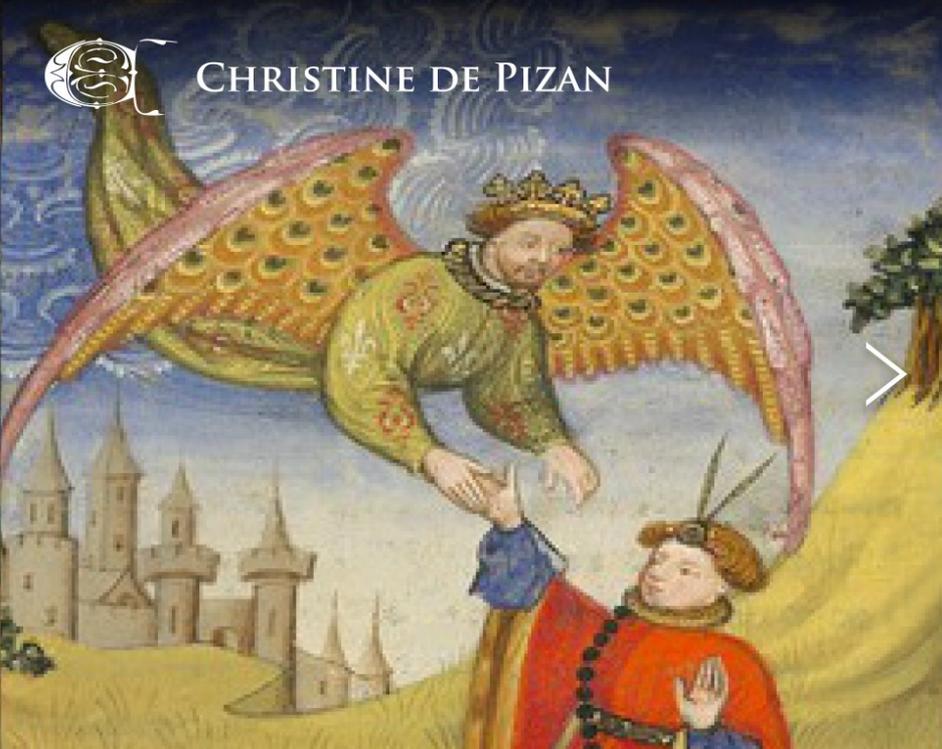
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 Roman de la Rose



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The Johns Hopkins Digital Library of Medieval Manuscripts makes it possible for people all over the world who have never seen a medieval codex to explore the exciting world of pre-print culture. It allows students to see at first hand how medieval people wrote, read, and illustrated their books with scenes of daily life. It offers scholars who have spent their careers in manuscript repositories the opportunity to study high-resolution facsimiles of hundreds of manuscripts without ever having to leave their office. Above all, this collection shows that manuscripts were complex artifacts whose production demanded intricate organization—"choreography of the page"—involving close collaboration between artists skilled in calligraphy, painting, and graphic design, all working within the circumscribed space of a parchment page or folio. Thanks to the historical range of the artifacts curated by this site, viewers can follow the progress of medieval book production from the thirteenth century to the transition to printed books in the early sixteenth century. Visitors to the site will also be able to experience the evolution and modes of manuscript painting and decoration by studying illustrations and page design of the manuscripts it hosts.

This digital library exists thanks to the Sheridan Libraries of Johns Hopkins University working in partnership with the Bibliothèque nationale de France with funding from the Andrew W. Mellon Foundation.

Use cases

- In our view, use cases are more than a couple of sentences
- They are structured descriptions with specific steps, actors, preconditions, outcomes, etc. from which software developers can ultimately derive requirements
- We use a template developed from well-established software development practices of the Data Conservancy

Roman de la Rose (Romance of the Rose)
by Guillaume de Lorris and Jean de Meun
trans. Frances Horgan



Image: Philadelphia Museum of Art,
The Philip S. Collins Collection, 1945-65-3, f.13v

Ne pour parer q'ie valasse
La ou ie dy la greigneur masse
Quant celle rage mot surpris.
Sont maint ot este entrepris
Vers le Rosier tantost me trais
Et quant ie fu de lui li pres.
Londeur des roses fauoures.
A entra desiques es ouures
Pour neant fu sse en ba fues
Se assailli ou mesames
Ne cuidasse estre ien auillasse
A unams vne q'ie tenisse
En ma main p'londeur sentir.
Mais proue on du repentir
Car il en peust de legier
Peser ou f. Su brigier.
Des roses pot m'us moceaulty
Plus belles ne dy los soubaunt
Soutons pot petis : clas.
Et tielv qui sot. i. pou pl' gros.
S'y en pot d'autre moison
Qui se tuiet a leur saison
Et saystouet de spair.
J'al ne font pas a han.
Les roses ouuertes : lez

A Rose by any other metadata...?



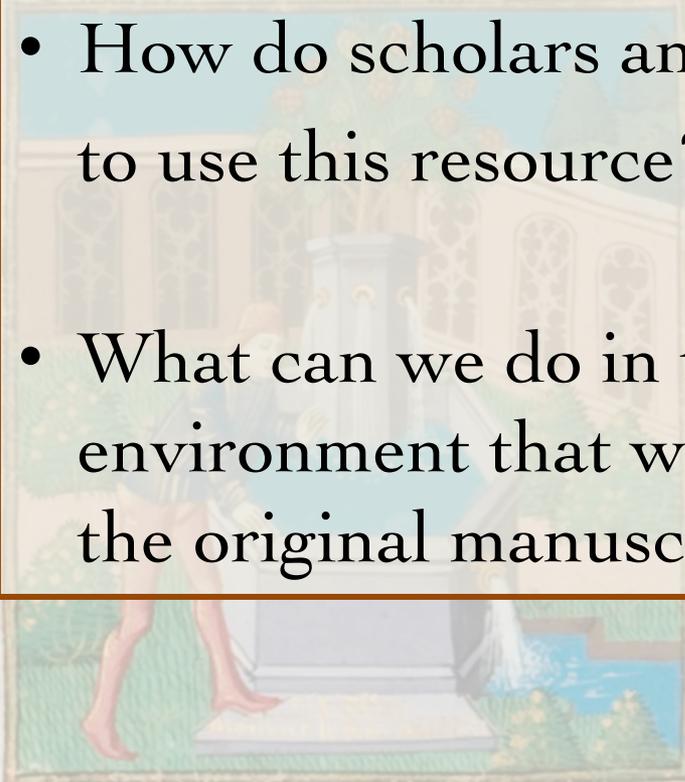
...exploring citation and relationships
using semantic annotations

La fontaine d'Amor p' droit
Dont plus s'ot emmaillidroit
Par les Romains z en l'air
La bonte de la maniere
Quant iouray descript le mistere

Quant ce se ra ce mot surpris.
Vers le rozier ta tost me trais
Et quant ie fu de lui es pres.
Londeur des roses fauourees.
L'entra desiques es courrees
Pour neant fu sse en ba fines
Se assailli ou mesames
Ne cuidasse estre ien auillasse
A unams bue q'ie tenisse
En ma main p'londeur sentir.
Mais proue on du repentir
Car il en peust de legier
Peser ou f. du vergier.
Des roses pot enus moceauls
Plus belles ne dy los soubaulz
Soutons pot petis z clas.
Et tielv qui sot. i. pou pl' gros.
S'ien pot d'antre moison
Et se uant de la saison
Et s'histoiet de s'pant.
Et ne font pas a han.
Les roses ouuertes z leez

Questions

- How do scholars and students want to use this resource?
- What can we do in the digital environment that we cannot do with the original manuscripts?



Comment l'amant se mire
en la fontaine.



Dez me plot ademourer.
A la fontaine z sejourner.
N'os les cristianz a me mostrer

Comment l'amant se mire
en la fontaine.
N'os les cristianz a me mostrer

Dez me plot ademourer.
A la fontaine z sejourner.
N'os les cristianz a me mostrer

Examples of kinds of annotations in Arsenal 5203

Whole page:

- Image has a unique identifier automatically assigned
- Page is annotated as being the first folio of the *Confort d'ami* – the identifier that marks this will have to carry over multiple pages.
- A whole page annotation may also indicate things such as whether it is the hair or flesh side of the parchment.

Illumination:

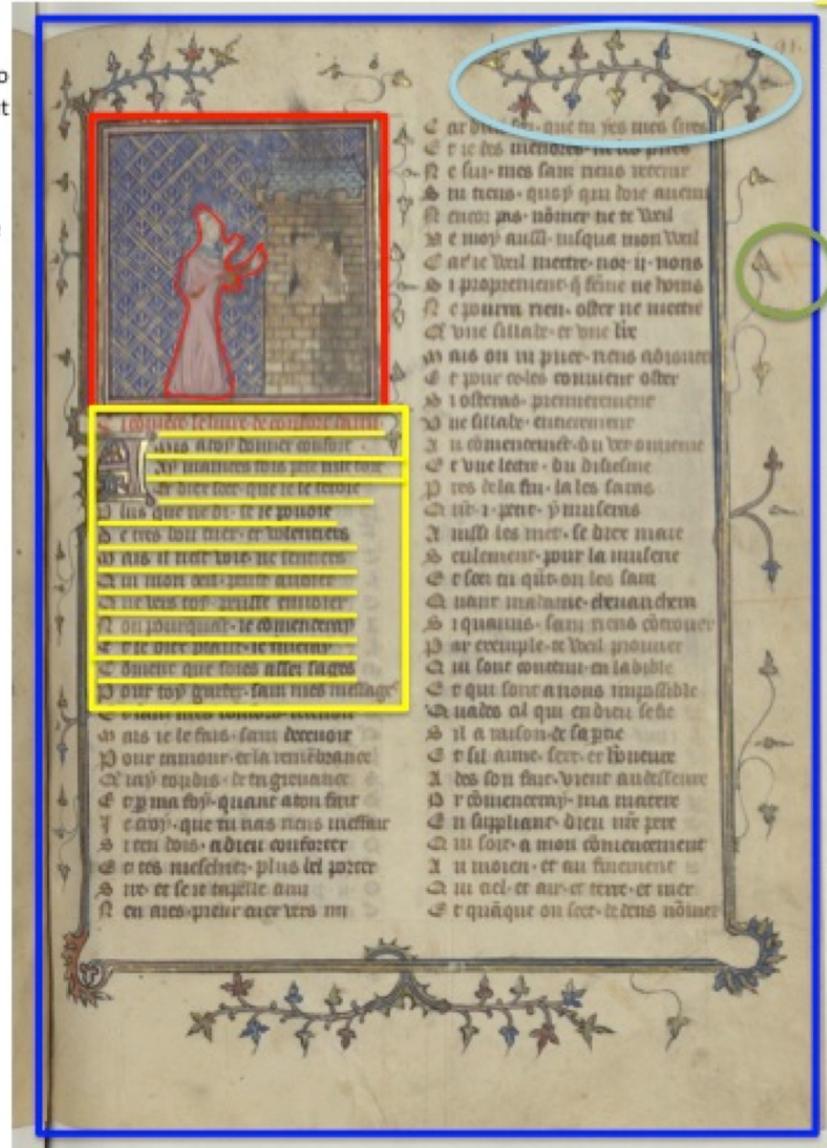
- Whole picture can be marked out and annotated with commentary etc.
- Subsection of the illumination could also be an annotation – for example costume, damage or other details, with links to other examples.

Marginalia and decorations:

- Links can be created to other manuscripts with similar styles.
- Types of marginal decorations can be indicated – for example animals (or parts thereof) could be identified.

Other factors:

- Notes and marks by other users. MS J, for example, has a great deal of red marks in the margins. These indicate citations or important textual point; at times they bleed through onto other pages and this needs clarification; at times they are lost in the margin and this needs to be indicated by someone who has studied the manuscript.



Text:

- Recognized as individual lines by SC
- 'Special text', such as rubrics can be designated as such within a transcription (so they can be searched on separately to body text)
- Decorated initials can be identified as part of the body text but also given a special status within the text – i.e. the user has the opportunity to assign a status to an initial as a special textual feature and give it descriptions and tags.
- Transcriptions can be annotated over several pages. The unique identifier for the annotation as full transcription has to remain the same, however, sub-identifiers will be needed for folios, columns, and lines – therefore I can navigate to and pull up the transcription for a particular column or line very quickly, as well as being able to pull up the entire transcription.
- Intertextual references – CD contains many biblical and mythological references. These can be connected with references in other manuscripts to demonstrate textual cultures, or to sources such as the Bible (either an example in SC or one of the many online transcriptions).

ID: SCUC2.4 **Title:** User annotates and tags instances of the character 'Fortune' in the text and images of a manuscript

Description: Main actors: user and SC viewer interface. The user annotates and tags instances of the name 'Fortune' and images of Fortune; they provide references to articles on Fortune in the Roman de la Rose in JSTOR.

Trigger: The user is researching description and depictions of Fortune in the Roman de la Rose. Discovering that these instances are not yet annotated, the user decides to annotate and tag them in order to facilitate their research.

Preconditions: The user logged in. They have open a MS image that they wish to annotate. Images have unique identifiers and annotations, when created, are assigned unique identifiers.

Steps for main success scenario: 1. The user identifies the manuscript images that contain text or illuminations relating to the allegorical figure of Fortune.

2. The user designates a folder for these images in their online workspace to facilitate their work with the images.

3. The user works through the textual and visual references, annotating them with explanations, commentary, links to articles, links to other media such as video or audio commentary. In each case they tag them with appropriate metadata.

4. Having created the annotations and tags, the user then sets about creating semantic links between the annotations as they see fit. For example, the user may wish to link all depictions of Fortune that show her with a wheel, or link from descriptions of Fortune in manuscripts with one version of the text to a manuscript with a different version of the text.

5. Once the user has created these annotations, tags and links, they can find this work in a number of ways: either by visiting their folder and opening the images, or by searching using the term 'Fortune' and other tags they may have applied.

Postconditions: The user has a set of materials for research and teaching which are annotated, tagged, semantically linked and easily discoverable.

Author: Tamsyn Rose-Steel

[Alternate scenarios; Frequency of use; Status]

Making sense of multiple annotations

JHU Shared Canvas Viewer

Bibliothèque nationale de France, Français 1564 > Reading order



Annotations on this image with 'core' tags – click tags to turn on annotations

- [Transcription 1](#)
- [Translation 1](#)
- [Translation 2](#)
- [Translation 3](#)
- [Text summary 1](#)
- [Text summary 2](#)
- [Image description](#)
- [Page Layout](#)
- [Scribe](#)
- [Decoration and marginalia](#)

Other annotations on this image – click tags to turn on annotations

Order tags by:

- Alphabetical
- Most popular
- Art
- Literature
- Codicology

[Article Scipio Steve Nichols](#)
[Ovid Sylvia Huot](#)
[Contractions Dream Love](#)
[Sarah Kay Narrative First Person](#)

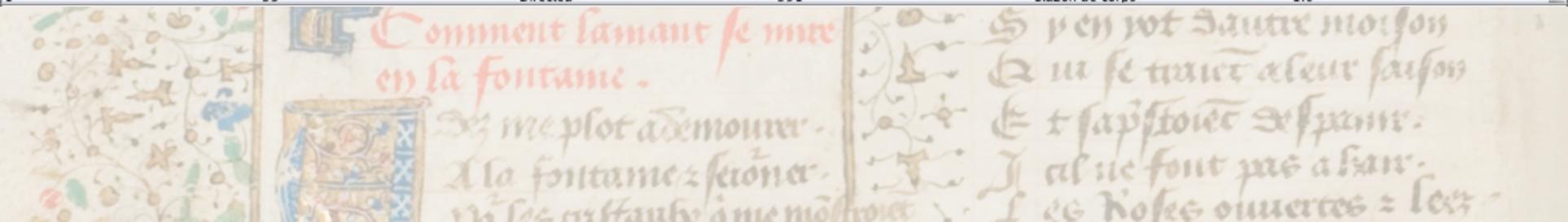
Zoom In Zoom Out Reset

Data table of *Rose* relationships in Gephi

Gephi 0.7 beta - Project 1

Nodes Edges Configuration Add node Add edge Clear graph Clear edges Search/Replace Import CSV Export table Filter: Source

Source	Target	Type	Id	Label	Weight
1	3	Directed	256	Cites historical/mythological/literary fi...	1.0
1	4	Directed	257	Reference to someone not present	1.0
1	5	Directed	259	Prayer or invocation of God	1.0
1	6	Directed	260	Reference to someone not present	1.0
1	7	Directed	261	Description of Image	1.0
1	8	Directed	262	Description of Image	1.0
1	9	Directed	263	Description of Image	1.0
1	10	Directed	264	Description of Image	1.0
1	11	Directed	265	Description of Image	1.0
1	12	Directed	266	Description of Image	1.0
1	13	Directed	268	Description of Image	1.0
1	14	Directed	270	Description of Image	1.0
1	15	Directed	271	Description of Image	1.0
1	16	Directed	274	Description of Image	1.0
1	17	Directed	321	Blazon de corps	1.0
1	18	Directed	341	Cites historical/mythological/literary fi...	1.0
1	19	Directed	325	Reference to someone not present	1.0
1	20	Directed	329	Seeing another person	1.0
1	21	Directed	348	Blazon de corps	1.0
1	22	Directed	335	Blazon de corps	1.0
1	23	Directed	336	Blazon de corps	1.0
1	24	Directed	338	Blazon de corps	1.0
1	25	Directed	339	Blazon de corps	1.0
1	26	Directed	340	Blazon de corps	1.0
1	27	Directed	343	Blazon de corps	1.0
1	28	Directed	344	Cites historical/mythological/literary fi...	1.0
1	29	Directed	345	Blazon de corps	1.0
1	30	Directed	346	Reference to someone present	1.0
1	31	Directed	347	Reference to someone not present	1.0
1	32	Directed	349	Blazon de corps	1.0
1	33	Directed	351	Blazon de corps	1.0



The network of relationships between characters in the first part of the *Roman de la Rose* up to the description of the Spring of Narcissus.



Comment
en la font
Dez m
A la f
De la f

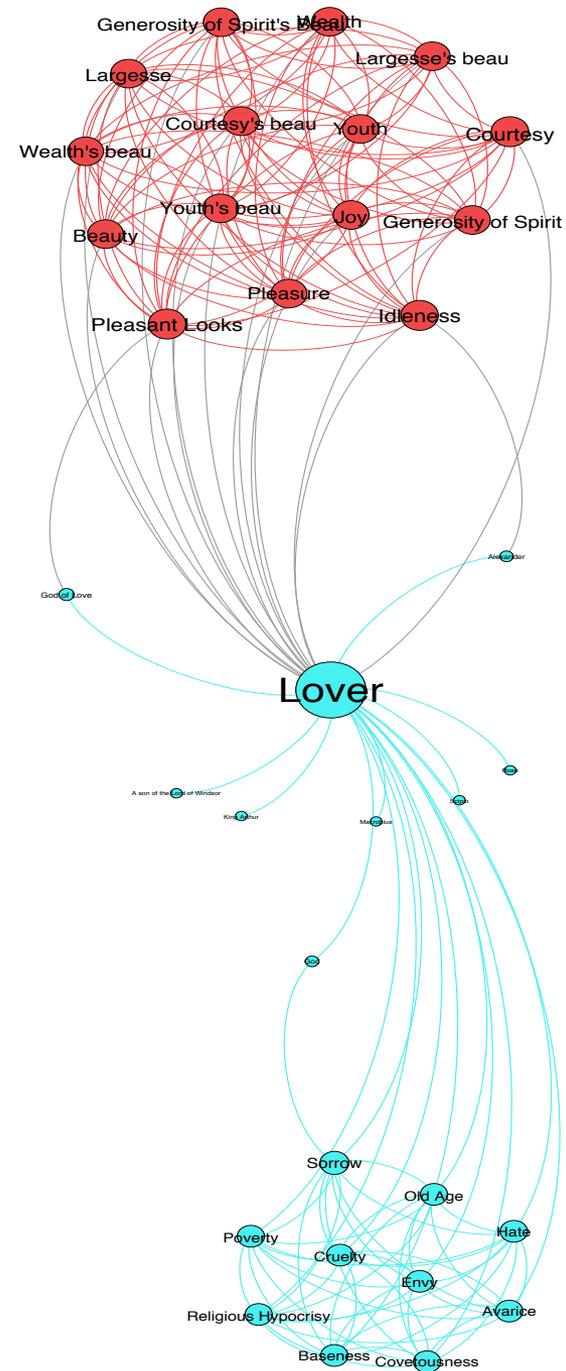


diagram of relationships between annotated objects on a canvas

Demonstration of annotating textual targets with intertextual or thematic relationships, in this case an exploration of Guillaume de Machaut's use of 'thought' as a concept within his poetry.

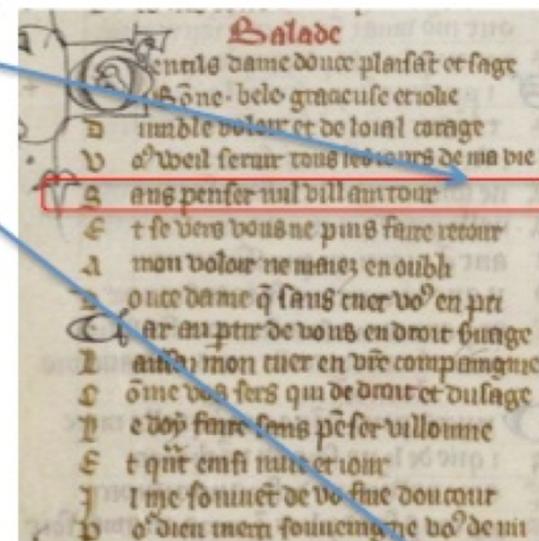


Example 1: Machaut MS A
BnF fr. 1584 f.177v (detail)

Annotation unique ID: Example1
Image unique ID: BnF fr 1584 f177v
Annotation author unique ID: TRS
Object content ID: Machaut Lo1
Tags: Penser, Thought, Incipit, Machaut, Loanges, Lo1
Link to another annotation: [Example 2](#)
Annotation content: [Link](#) to article authored by Tamsyn Rose-Steel on intertextual and thematic relationships in Machaut's poetry that references Lo1. Article is concerned with Machaut's use of the concept 'thought' and particularly what he believes should not be thought about.

- Identifying mark on canvas: highlighting the section of the canvas to which the annotation is anchored.
- Annotation body: box adjacent to anchor on canvas which holds the content of the annotation. Containing:
 - Unique IDs for annotations and images avoid confusion and allow for easy searching.
 - Author IDs allow attribution of work.
 - Object content ID: this will allow us to identify works and subsections of works contained with digitized MSS. In this case both images can be identified as works of Machaut and as 'Loanges', but have different numbers according to their corpus position (it will be necessary to adhere to naming and numbering conventions and supplying aliases in many cases).

- Tags: these allow thematic attributes to be applied to an annotation and subsequently will enable fast searching of images and annotations.
- Link to another annotation: this feature allows a direct connection between 2 or more annotations. This will be of particular use when identifying quotations appearing in several MSS or passages or images in a manuscript which are discussed by the same article, for example.
- Annotation content: can be anything the author wishes to highlight, comment upon or add to the canvas.



Example 2: Machaut MS A
BnF fr. 1584 f.180v (detail)

Annotation unique ID: Example2
Image unique ID: BnF fr 1584 f180v
Annotation author unique ID: TRS
Object content ID: Machaut Lo21
Tags: Penser, Thought, Machaut, Loanges, Lo1
Link to another annotation: [Example 1](#)
Annotation content: [Link](#) to article authored by Tamsyn Rose-Steel on intertextual and thematic relationships in Machaut's poetry that references Lo21. Article is concerned with Machaut's use of the concept 'thought' and particularly what he believes should not be thought about.

Thank you!

Dr Tamsyn Rose-Steel

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Department of German and Romance Languages and Literatures

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en la fontaine.



Dez me plot ademourer.

A la fontaine z seioner.

Dez me plot ademourer.

Quant celle rage mot surpris.
Sont maint ot este entrepris.

Vers le Rosier ta tost me trais
Et quant se fu de lui es pres.

Londeur des roses fauoures.
V entra desiques es ouures

Se assailli ou mesames
Et a quant se fu en auillasse

A unams vne que tenisse
En ma main w londeur sentir.

mais proue on du repentir
Car il en peust de legier

Peser ou f. du vergier.
Des roses wot mes moceauls

plus belles ne dy los soubaulz
Soutons wot petis z clas.

Et tielv qui sot. i. pou pl. gros.
S y en wot dautre moison

Qui se truet a leur saison
Et saystoiet de spair.

Jal ne font pas a han.
Des roses ouuertes z lez

Mais je cuit qu'el n'iere mais sage,
 Ainz estoit toute rassotee.
 400 Ele ot d'une chape forree
 Mout bien, si con je me recors,
 Abrié e vestu son cors.
 Bien fu vestue chaudement,
 404 Car ele eüst froit autrement :
 Ces vieilles genz ont tost froidure ;
 Bien savez que c'est lor nature.
 Une image ot après escrete
 408 Qui sembloit bien estre ypocrite ;
 Papelardie iert apelee.
 C'est cele qui en recelee,
 Quant nus ne s'en puet prendre garde,
 412 De nul mal faire n'est coarde ;
 El fait dehors le marmiteus,
 Si a le vis simple e piteus,
 E semble sainte creature,
 416 Mais soz ciel n'a male aventure
 Qu'ele ne penst en son corage.

398 Ri Ne pourquant ele n' ; Ca Ga j. croi que jamais n'i. s.,
 Ce que n'i. jamais s. — 399 C A. iert trestoute, Ga A. sera t. ;
 Bâ t. redotee, Ca t. radotee, Ra sote e radotee — 400 Ca Ra
 E. ert — 401 He B. ot s. ; Ha Bâ Ra come j. r., He C c. j. vous
 r., Za c. jeo m'en r., partie de L c. le me r. ; Be M. très b. s. c.
 j. r. — 402 Ce Abridé, Ca Abridgee, He Aourné, Ga Atournee ;
 Be Ra V. e a. ; He Ga v. le c. — 403 C He Za L v. e c. — 404 L C.
 e. fust morte a. — 405 Ha Que v., Ga Ri Bâ He Car v. — 406
 Ga Ra Ri B. le s. c'e. l. ; le vers est enlevé dans Ba — 407 C i. ert
 a. ; Da o. ilec e. ; H U. autre en o. — 408 Ba Q. b. s., Ha Q.
 sembla b. ; Be He Ga Ri Q. b. sembla, C Q. samble b. ; Ra Qi
 resambla b. y. — 409 Bâ Ca Ga P. est ; Ra estoit nommee — 411
 Ca Da Que n., Ra Q. on ne ; Ri Bâ set p. g. ; Ga Mais que n. n.
 s'en doigne garde (411-12 intervertis dans Ga) — 412 Ba Za Ra
 f. ne se tarde, Ri L f. ne se garde — 413 H Ce E f. ; Ga f. devant
 — 414 C E s'a, Ga Ra E a, Ha S'a ele ; Ri Bâ, partie de L pale
 e — 415 C Bien sanloit s., Ga Ceo s. s. ; Da Ga Ra Ri, partie de
 L simple c.

Mout la resembloit bien l'image,
 Qui faite fu a sa semblance ;
 420 Qu'el fu de simple contenance,
 E si fu chaucee e vestue
 Tot ausi con fame rendue.
 En sa main un sautier tenoit ;
 424 Si sachiez que mout se penoit ;
 De faire a Deu prieres feintes,
 E d'apeler e sainz e saintes.
 El ne fu gaie ne jolive,
 428 Ainz fu par semblant ententive
 Dou tot a bones uevres faire ;
 E si avoit vestu la hairre.
 Si sachiez qu'el n'iere pas grasse,
 432 Ainz sembloit de jeüner lasse,
 S'avoit la color pale e morte.
 A li e as siens iert la porte
 Deveee de parevis ;
 436 Car iceste gent font lor vis
 Amaigrir, ce dit l'Evangile,

418 Ga M. lui ; Ra Bien le ressemble celle ym. ; HC Ga Bâ L
 ressemble, Ri ressambla ; les v. 418-83 sont lacérés dans Ba —
 419 Be Q. f. estoit, Ce Q. fu f. ; He en s. s. — 420 C Qui f.,
 Ri E f., Bâ Ra El f., He Mout f. ; Ga Qu'ele iert d. — 422 C He
 Ga A. comme, Ra A. c. s'elle f., Be Ri Bâ L T. ainsi c. ; Ha
 vendue — 424 Ca He Za Ga E s. — 425 Ha D. f. d. p. ; Ga D.
 f. ses p. — 426 Da E de proier e, Ha E de a. s. — 427 Ca N. f.
 pas g., He N'estoit pas g., Ga Bâ E. n'estoit g. — 428 Ra Mais p.
 s. fu e., Da A. ert p. — 429 Ga A toutes b. — 430 H Da a. vestue
 h., Bâ out vestue la ; Be ajoute E mout povrement se vivoit E
 pou souvent de vin buvoit E s'estoit rudement thausie (sic) E
 s'estoit simplement loie — 431 Da Za E s., Ra S. qu'ele ; Ca S.
 que n'estoit mie — 432 Ce A. s. bien d. j., Da A. s. d. j. estre
 l., Za Ra A. estoit (Za ere) d. ; Ga D. j. s. bien l. — 433 Ra Si
 ot l., Ga Le c. a. — 434 Ha As s. e a li ; Ra s. est l. ; Za C'iert du
 mal qui son cuer enhorte — 435 Ha Donee d. ; Za Ice m'estuet
 il bien avis — 436 Ca C. iteiles g., Be He C. icelle g. ; Ce C.
 cheste g. si f., Ga C. tels g. si f., Ra C. ypocrite f.

1. What are Medieval Manuscripts ?

Complex handwritten artifacts

Illumination/image:
Poet/Christine de Pisan

rubric

decorated initial

Text in elegant scribal
hand

Decorated initial

Marginal decoration:
Vineleaf/fleur-de-lys



Text Column delineators

2 perhaps three artisans involved: scribe, illuminator, decorator

M
804

Pierpont Morgan 804
The Froissart Chronicle

aggregates

Text
Anno

hasBody

Ci commence les croniques ...

Text
Anno

hasBody

d'Engleterre, d'Escoce et ...

A

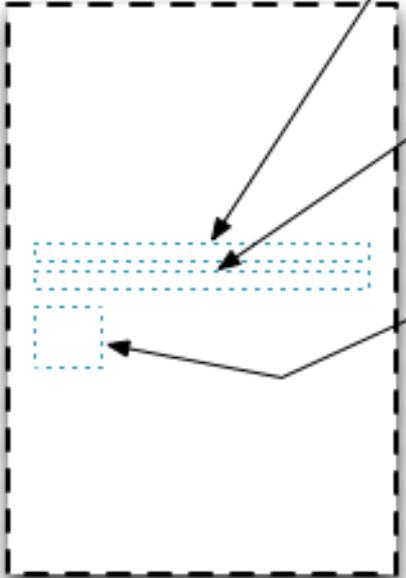
Text
Anno

hasBody

hasTarget

hasTarget

hasTarget



M804 / f1r

hasTarget

hasBody

Img
Anno

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Set

aggregates

aggregates





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- Flash

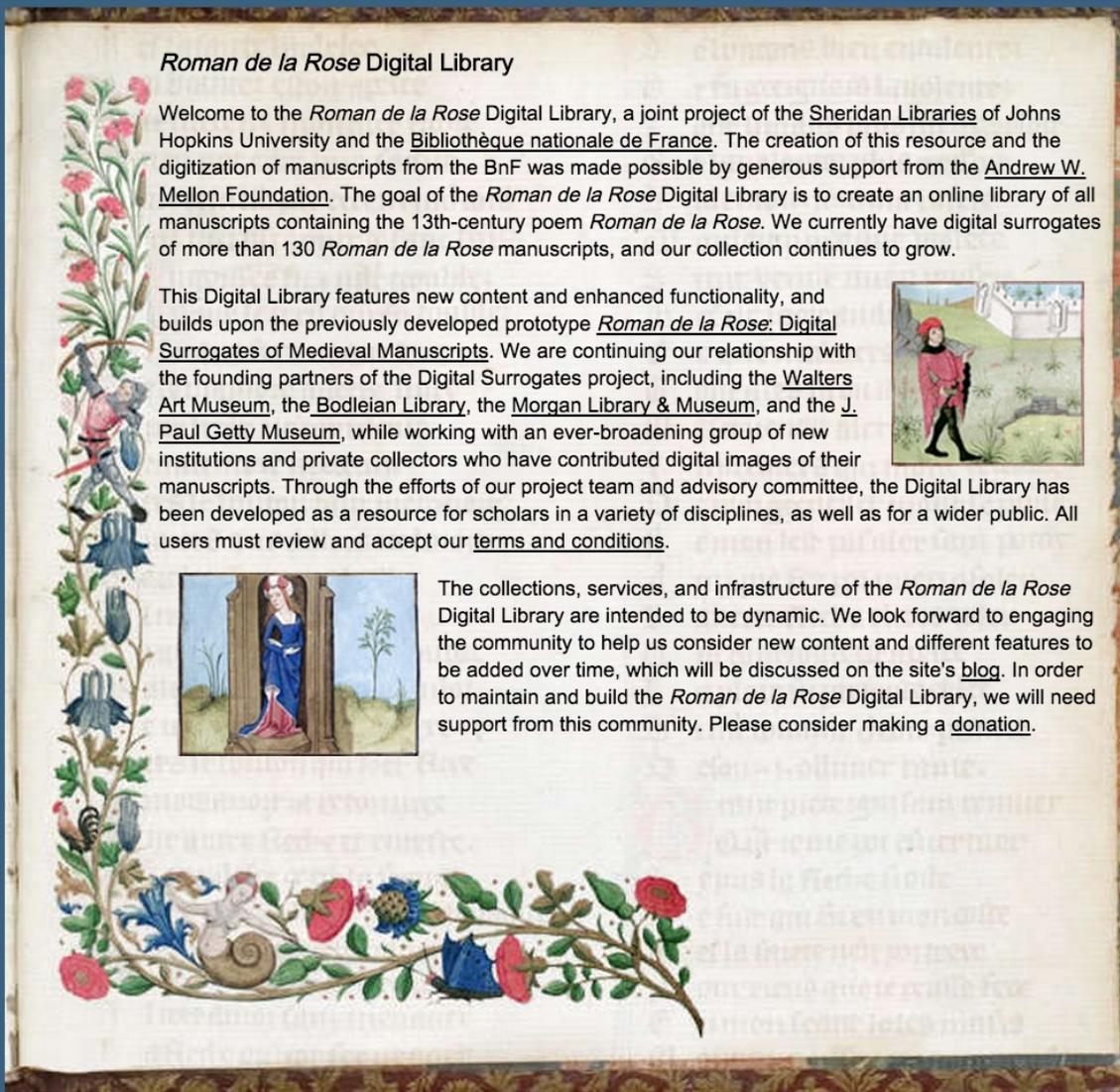
Roman de la Rose Digital Library

Welcome to the *Roman de la Rose* Digital Library, a joint project of the [Sheridan Libraries](#) of Johns Hopkins University and the [Bibliothèque nationale de France](#). The creation of this resource and the digitization of manuscripts from the BnF was made possible by generous support from the [Andrew W. Mellon Foundation](#). The goal of the *Roman de la Rose* Digital Library is to create an online library of all manuscripts containing the 13th-century poem *Roman de la Rose*. We currently have digital surrogates of more than 130 *Roman de la Rose* manuscripts, and our collection continues to grow.

This Digital Library features new content and enhanced functionality, and builds upon the previously developed prototype [Roman de la Rose: Digital Surrogates of Medieval Manuscripts](#). We are continuing our relationship with the founding partners of the Digital Surrogates project, including the [Walters Art Museum](#), the [Bodleian Library](#), the [Morgan Library & Museum](#), and the [J. Paul Getty Museum](#), while working with an ever-broadening group of new institutions and private collectors who have contributed digital images of their manuscripts. Through the efforts of our project team and advisory committee, the Digital Library has been developed as a resource for scholars in a variety of disciplines, as well as for a wider public. All users must review and accept our [terms and conditions](#).



The collections, services, and infrastructure of the *Roman de la Rose* Digital Library are intended to be dynamic. We look forward to engaging the community to help us consider new content and different features to be added over time, which will be discussed on the site's [blog](#). In order to maintain and build the *Roman de la Rose* Digital Library, we will need support from this community. Please consider making a [donation](#).





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- Features
- Flash

Narrative sections

Citation practice for the *Roman de la Rose* and most medieval texts has traditionally referenced the currently accepted critical editions. Yet this scholarly protocol inhibits the cross-manuscript comparative study that the *Roman de la Rose* Digital Library promotes. Since the number of lines for the work varies from one manuscript to another, depending on interpolations or excisions, the narrative mapping of the *Roman de la Rose* divides the text into reading segments instead of lines. This means that comparable passages across different manuscript can be readily locatable, while number of lines for each section facilitate tracking variations in section length from one exemplar to another. The narrative mapping protocol borrows from that used for classical texts, where one cites not a page number or a given edition or translation but a segment of the text.

In the case of the *Roman de la Rose*, the letters G and J represent the authors Guillaume de Lorris and Jean de Meun while Arabic numerals together with Roman letters indicate segments and shorter sub-segments within them. Interpolations have been given different numbering.

Most of the narrative mapping was generated with an algorithm and so only approximates the actual start of each reading segment. It should still be accurate within one to two columns of text.

Click on a section ID to search for it.

[View in Google Documents](#)

ID	Description	Lecoy
q1b	Introduction (1)	21-30
q1c	Introduction (2)	31-44
q2a	The dream begins: Themes of Spring, Nature, Love, and the (poetic) song of birds	45-86
q2b	Amans dreams that he rises, dresses, and goes out into the countryside	87-102
q2c	Amans finds a river he's never seen before, washes himself, then wanders in a broad prairie	103-128
q3a	Amans discovers the Garden of Deduiz, the wall with its painted portraits	129-138
q3b	Ekphrastic description of the portraits of the courtly vices painted on the exterior of the garden wall	139-460
q3b.1	Haïne	139-151
q3b.2	Felonie	152-155
q3b.3	Vilanie	156-168
q3b.4	Covoitise	169-194
q3b.5	Avarice	195-234
q3b.6	Envie	235-290
q3b.7	Tritesce	291-338

Poem Divided into Narrative Sections permits algorithm to match sections from one ms. To another



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17 Matches

Narrative sections

Add field

- | | | | |
|--|--|--|--|
| | 001r: Bibliothèque de l'Arsenal, 3338 | | 001r: Bibliothèque nationale de France, fr. 12595 |
| | 003r: Bibliothèque nationale de France, fr. 1560 | | 001r: University of Chicago Library, MS 1380 |
| | 001r: Fondation Martin Bodmer, Bodmer 79 | | A2r: Library of Congress, Rosenwald 396 |
| | 001r: J. Paul Getty Museum, Ludwig XV 7 | | 001r: Privately owned, Ferrell Collection, Ferrell Rose |
| | 017r: Bibliothèque nationale de France, fr. 1560
Narrative sections: Authorial intervention: reprise of G1a on veracity of dreams where truth is concealed but will be | | 014v: Fondation Martin Bodmer, Bodmer 79
Narrative sections: Authorial intervention: reprise of G1a on veracity of dreams where truth is concealed but will be |
| | 014v: J. Paul Getty Museum, Ludwig XV 7
Narrative sections: Authorial intervention: reprise of G1a on veracity of dreams where truth is concealed but will be | | 017r: Bibliothèque nationale de France, fr. 12595
Narrative sections: Authorial intervention: reprise of G1a on veracity of dreams where truth is concealed but will be |
| | 011r: Privately owned, Ferrell Collection, Ferrell Rose
Narrative sections: Authorial intervention: reprise of G1a on veracity of dreams where truth is concealed but will be | | 016r: Bibliothèque de l'Arsenal, 3338
Narrative sections: Authorial intervention: reprise of G1a on veracity of dreams where truth is concealed but will be |
| | 012v: University of Chicago Library, MS 1380
Narrative sections: Authorial intervention: reprise of G1a on veracity of dreams where truth is concealed but will be | | B8v: Library of Congress, Rosenwald 396
Narrative sections: Authorial intervention: reprise of G1a on veracity of dreams where truth is concealed but will be |

Clicking on Narrative Section ID accesses thumbnail Images and MS identifiers for MSS on the Site

Manuscripts =
books with a difference
What difference?

“manuscript” ↔ human activities

writing, painting, editing ↔ viewing, reading, thinking

manuscript page = a space of social media

- a. Religious texts
- b. Secular moral works



“Doing Things with Manuscripts:”
Digital Projects

King Charles V’s Library, Authority,
& Christine De Pizan

Digital Research Agendas



BL, Harley 4431, f. 95
Paris, 1406-1410



Celle qui se donnoit
 un vray
 qui selonc
 auoit non qui
 est deuers de
 el' adont auq
 et tel est

Cor u i daniel seigneur
 n'en sembla male creature
 et sembla b'e' chose ouygent
 et meditant et r'ampneute
 ont tout b'e' f'e'it b'a' p'ite
 el' qui lot ces ymages f'e'it
 el' sembloit b'u' chose n'illame
 de d'ouleur i de despit plaine
 et fame qui petit leuit
 d'auouer ce que ceust



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Düsseldorf AB142, f. 11v, Paris, 14^e Siècle

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 d'auouer ce que ceust

L'adescription
 de l'ame

Philadelphia Museum of Art, 1945-65-3, f. 3v
 Paris, 1440-1480

C'est celle qui fait a usure
Peler mais pour la grant adure
D'avoir conaquer & assembler
C'est celle qui semont dambler
Les lacions & les rilaudeaus
Si est grant pice & grant dous
Quen la fin maint en estuer pendre
C'est celle qui lauruy fait prendre
Roter toir & laraier
Et lesanaer & melancer
C'est celle qui les trideus
Fait touz & les faire pledeus
Qui mannefor par leus fauelles
Ont aus ualles & aus pucelles
Leus diocites herres toles
Recoquilles & cochues
Avoir les mains celly ymage
C'est fu d'oz air touz touz eunge
Comouste de lauruy prendre
Comouste ne ser eueure
Fos que de lauruy acuhier

AVERTICE

En autre ymage
or assise
voit encoide
comouste
varice estoir
ellee

Et ault uer
Dant ystoir
Quel semblo
Chose s'antible
El ne guere
Faire de l'istit
Et avec ce fu
Si estoir pouverment uestue
Ore avoir meile & deumpue
Com celle fust aus chiens reme
Pour estoir moult la ore & rese
Et plame de uer palecauz
De les li pendoir & mancauz
A une vante moult grelere
Et vne ore de banete
Qu' un manel nor pas p'ne uare
Trop fu uer & repoustante
D'apneuz uer ueluz & p'icans

Si en avoir la p'ne .C. ans
Mais auarice du ueluz
Se oit moult a t'ur aatre
Car s'achez que moult li ystait
Se celle robe ynt usait
Car sel fust usee & mannaise
A uarice eust grant n'claise
Se celle robe & grant d'isere
A uant quelle eust autre f'ce
A uarice en sa main tenoir
D'ue l'ore quel repouit
Elle acenoit trop guement
Quel demourast trop longuement
A moie quel en uoullist rien auer
Ay as el nauoir de ce que faire
El nauoir pas ac' beant

Après li fu p'ouite
enue
Qui ne rist on
ques a sa me
Souques de nes
ne se'ouy
Selle ne uit on
selle nouy
Aual g'ie d'omage re'ne.
li p'uit plane
auenture

Quant el
Sur auant p'
Se la li plait n
Sue est trop lee
Qu'ap' elle uou
Se'edoir & aler
Et quant auar
Par son sens or
I n'est riens qui aut'ant la blece
Car s'achez que moult la oument
S'ere ure quant bien auent
S'anne est de tel orauit
Quelle ne por' loyante
A compaignon ne a compaigne
Selle na p'ant tant li reigne
Qui elle ne soit emenne
Ores elle ne uoull'oit mie
Que bien neust nes a son pere
Mais bien s'achez quelle ompere
Sa make trop d'urement
Car el est en la grant tourment
Et a tel duel quant gens b' font

A bien rent quelle ne font
On felon auer lair & det'ent'ce
Que de li dieu & le mont uende
S'anne ne fine mille h'ure
A uant blasme mette a gent seure
Le aut que lele ougnost'or
Ench'us p'edome qui soit
De cela mes ne deca mer
S'le uoull'oit elle blasmer
Et si estoir si bien ap'us
Quel ne se'ent de touz son pas
A l'ite ne liu des'p'atier
S'le uoull'oit ap'atier
S'a p'ouete & son l'one honneur
Par parole faire meneur
A uoir touz l'ore regard'or
S'le ne regard'or
Fos de nuere
S'le auoir .i. u
Car el ne p'ou
Regarder nul d
A'is cloit .i. l
Quelle f'ondoir
Qu'ant auant
S'edoir ou p'eu
Ou loz ou au

Antice

de auer
ore pere
estice p'ure
en la t'ist' matiere
Et bien p'oit
a sa ouleir
Quelle auoir au
auer qu'it douleir
S'edoir auoir la i'auie

Si ny f'ent rien auarice
De p'ah'eur & de maygrece
Car leuue & la de'f'ice
E la pesance & li emuz
Quel souff'or de iours & de mis
L'auoir f'el forment i'auie
Et maygre & p'le deuenir
Qu'iques nul h'ome en tel matiere
Ne fu ne uor ault' grant ne
Com il sembloit que elle eust
Le aut que nul ne li se'ent
F'ane riens qui li p'uit plane
S'elle ne sen uoull'oit ren'ne
De uon'at'or a nul fuere

De duel quel auoir a son cuer
T'oy auoir son cuer comoune
Et son duel en p'f'or nuice
S'ien sembloit quelle fust douleure
S'le nauoir pas est' leure
De'g'ant'or toute la chere
Si nauoir pas la robe chere
Si n'auoir lieu la uoir deure
Com celle qui moult est ure
S'os chereuz touz de'f'ice; f'ure
Et est'andu sur son col liure
Quelle les auoir touz derou
De mal t'at'ant & de courou
Et ce s'achez certainement
Quelle plouuoir mist re'p'ement
I ne fust nul li ueluz
A qui grant p'ice nen p'ieat
S'le de'romp'or & l'at'or
Et les mains ensemble h'ur'or
T'oy est a duel faire emenne
La douleure que la ch'etue

I ne li re'ignou
Re'ed'or ne de
Car qu' le auer
S'achez deue
De d'ant' ne
D' il ne se p'ra
Qui duel en
Car duel &

ellee
e-pie remitte
de tele oume
soul'oit est'or
Par a p'ime se
p'oit p'at'or
I'at' estoir d'iale redouce
S'le

Qu'it estoir layde deuenue
L'at' est' auoir touz ch'enne
Et blanch' om si fust floze
Par dieu grant moer ne fust ce mie
S'elle mouu'it ne grans p'eches
Car tout son or'p' est'or f'eches
De uellece & touz amors
S'ou uis est'or ia touz flors fl'arie
Qui fu r'ous soue' & plams
O' est'or touz de f'romes plams
L'os oreilles auoir moullies

Sustainability

- Importance of infrastructure as it relates to sustainability
- Roman de la Rose digital library has existed since mid-1990s with migrations across multiple technical tools, platforms, standards, etc.
- Allows scholars to dive deeply into data (e.g., set theory applied to Rose manuscripts)

Acknowledgements

- Andrew W. Mellon Foundation for generous support of Roman de la Rose digital library, Digital Library of Medieval Manuscripts, Archaeology of Reading and prototype Shared Canvas viewer
- Sheridan Libraries for ongoing support of Roman de la Rose digital library and Digital Library of Medieval Manuscripts
- SPLICE design group for new concept of Digital Library of Medieval Manuscripts