Digital Humanities: Resources & Infrastructures
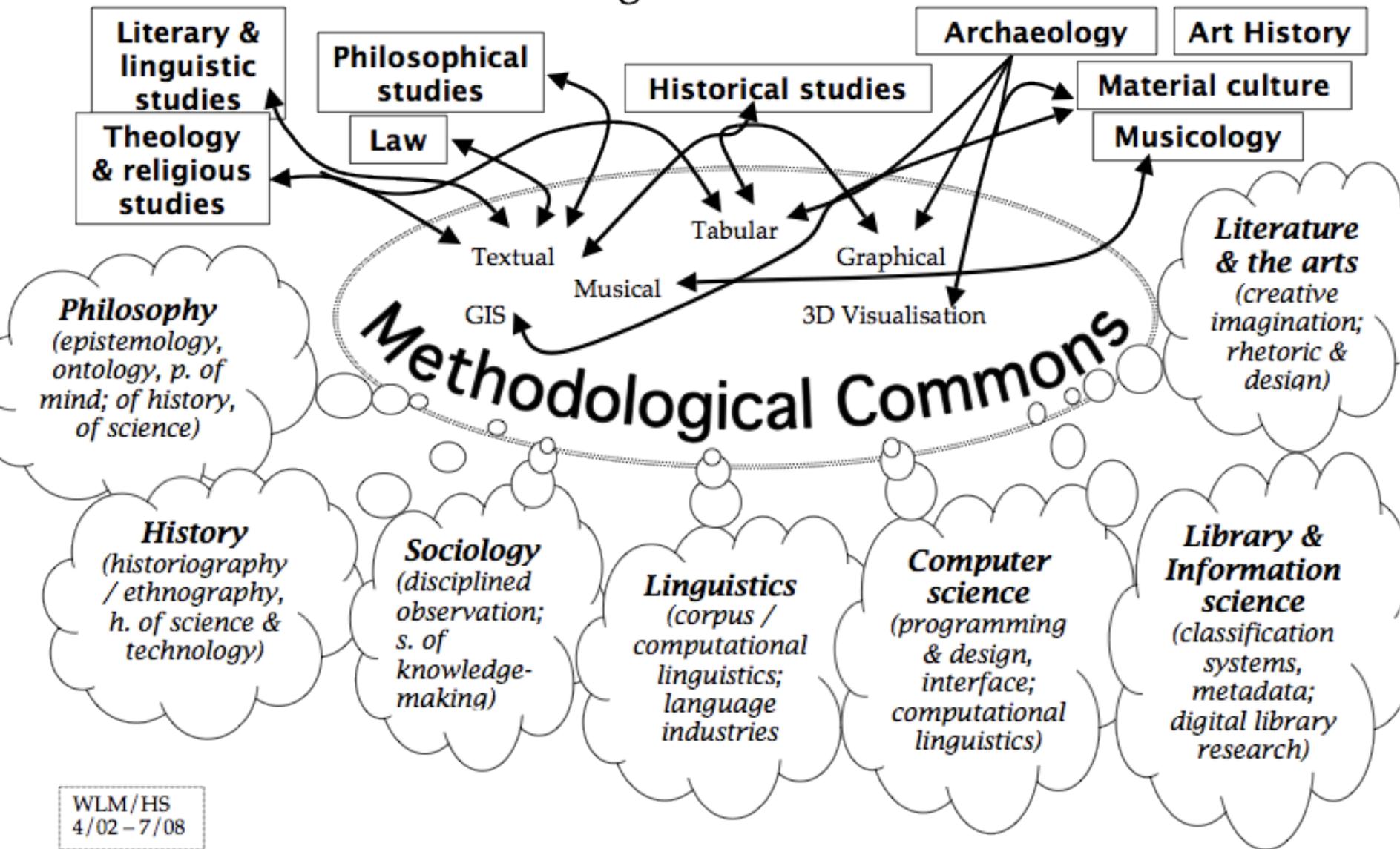
CLARIN-NL Meeting
University of Utrecht, 28 October 2010

Harold Short

Centre for Computing in the Humanities

King's College London

An institutional, professional, disciplinary & intellectual map for the digital humanities

Literary & linguistic studies

Philosophical studies

Archaeology

Art History

Material culture

Theology & religious studies

Law

Historical studies

Musicology

Textual

Tabular

Graphical

Musical

GIS

3D Visualisation

Methodological Commons

Philosophy (epistemology, ontology, p. of mind; of history, of science)

Literature & the arts (creative imagination; rhetoric & design)

History (historiography / ethnography, h. of science & technology)

Sociology (disciplined observation; s. of knowledge-making)

Linguistics (corpus / computational linguistics; language industries

Computer science (programming & design, interface; computational linguistics)

Library & Information science (classification systems, metadata; digital library research)

WLM/HS
4/02 – 7/08

Digital Humanities : Methodological Commons

- A *space* for multi-discipline conversation + intellectual engagement + collaborative research
  - *methodological* experimentation and innovation
  - *process* more important than techniques, tools, products

- A space where the principal question is 'how?'
  - *'what?'* is the question for the 'home' domains
  - *'why?'* is a question of concern to everyone

Digital Humanities : Opportunities/Responsibilities

- New/changing technologies & methods
  - knowledge management: data mining, ontologies, semantics
  - linguistics; social networking
  - geo-spatial representations
  - visualisation - descriptive & analytical; virtual worlds
- Expanding scale of evidence
- New frameworks for collaboration
- New dynamics of language, community & culture
- New social constructs/relationships; new structures
- New modes of cultural expression
- Evidence of value; Sustainability

Institutional *Digital Humanities* -1

- Associations
- Alliance of Digital Humanities Organisations (ADHO) : *www.digitalhumanities.org* : umbrella/framework to promote collaborative work of 'constituent organisations'
- Association for Literary and Linguistic Computing (ALLC) : *www.allc.org (also ACH and SDH-SEMI)*

- Annual international conference
- *Digital Humanities 2010* : King's College London : Conference theme*: Cultural expression old and new*
- *DH2011 :* Stanford University 19-22 June 2011

Institutional *Digital Humanities - 2*

- Publications / dissemination

- *LLC: Journal of Digital Scholarship in the Humanities* (OUP)

- *Digital Humanities Quarterly* (peer-reviewed & online)

- *Digital Studies / Le champ numérique*

- Online seminar : *Humanist*

- Portals : *www.arts-humanities.net*; *www.digitalhumanities.org*

- Print series : University of Illinois Press; Ashgate

- *Digital Research in the Arts and Humanities :* 8 of first 9 volumes now published : *www.ashgate.com/digitalresearch*

- *Topics in the Digital Humanities : first volume publi*shed : *www.press.uillinois.edu/books/series/TDH.html*

Centre for Computing in the Humanities (CCH)

- A Humanities *department* from 2002: research + teaching
  - Undergraduate courses - open to all Humanities students
  - MA programmes: *Digital Humanities*; *Digital Culture & Technology*; *Digital Asset Management (from Sep 2010)*
  - MA modules available to all Humanities (& Social Sciences)
  - PhD in *Digital Humanities* since 2005
  - Name change Nov 2010: *Department of Digital Humanities (DDH)*

- Research: 30+ projects (£17M since 2000)
  - collaborative research
  - methods
  - multi-discipline, multi-technology
  - 'what happens at the intersection?'

CCH Masters programmes

- MA structure
  - Core course (40 credits) + electives (80) + dissertation (60)
  - 1 year: two taught semesters plus dissertation

- MA in Digital Humanities
  - Electives mainly from CCH pool, but possible to go outside

- MA in Digital Culture and Technology
  - Electives from four Schools: Humanities, Social Sciences, Law, Physical Sciences & Engineering

- MA in Digital Asset Management (from Sep 2010)
  - Strong engagement with cultural heritage sector

http://austen-stg.cch.kcl.ac.uk/about/overview.html

Most Visited ▾ Getting Started BT.com Manuscript Central Google BBC – bbc.co.uk hom… XE.com – The Univer… Apple ▾ eBay Expatica – Living in, … WorldWideWebSize.c…

Google The Girl Witl ▾ Search ▾ Sidewiki ▾ Bookmarks ▾ Translate ▾ AutoLink ▾ AutoFill ▾ The Girl With » Sign in ▾

Contact Photo… Forbidden Roquefort Inf… Roquefort Inf… EDF – Bleu Ci… Roquefort Inf… Current local … Timeout mess… Jane Auste… +

JANE AUSTEN'S FICTION MANUSCRIPTS

Home   **About the Project**   **The Edition**   **Manuscripts**   **Search**

ABOUT THE PROJECT

Project Team

Methodology

Output and Disseminations

Overview

Jane Austen's fiction manuscripts are the first significant body of holograph evidence surviving for any British novelist. They represent every stage of her writing career and a variety of physical states: working drafts, fair copies, and handwritten publications for private circulation. The manuscripts were held in a single collection until 1845, when at her sister Cassandra's death they were dispersed among family members, with a second major dispersal, to public institutions and private collections, in the 1920s.[1] Digitization enables their virtual reunification and will provides scholars with the first opportunity to make simultaneous ocular comparison of their different physical and conceptual states; it will facilitate intimate and systematic study of Austen's working practices across her career, a remarkably neglected area of scholarship within the huge, world-wide Austen critical industry.

Many of the Austen manuscripts are frail; open and sustained access has long been impossible for conservation and location reasons. Digitization at this stage in their lives not only offers the opportunity for the virtual reunification of a key manuscript resource, it will also be accompanied by a record in as complete a form as possible of the conservation history and current material state of these manuscripts to assist their future conservation.

The digital edition will include in the first instance all Jane Austen's known fiction manuscripts and any ancillary materials held with them, as follows:

Volume the First
Bodleian Library, Oxford

Volume the Second

10

Done

JANE AUSTEN'S FICTION MANUSCRIPTS

Home   About the Project   The Edition   Manuscripts   Search

Manuscripts index

Volume the First, Bodleian Library, Oxford → Text → Head Note → Facsimile

Accession Number: MS.Don.e.7.

Content: miscellaneous

Type of Manuscript: Fair copy

Type of Support: Stationer's notebook

Volume the Second, British Library, London → Text → Head Note → Facsimile

Accession Number: Add. MS. 59874

Content: miscellaneous

Type of Manuscript: Fair copy

Type of Support: Stationer's notebook

Volume the Third, British Library, London → Text → Head Note → Facsimile

Accession Number: Add. MS. 65381

Content: miscellaneous

Type of Manuscript: Fair copy and draft

Type of Support: Stationer's notebook

Volume the First: Diplomatic Display
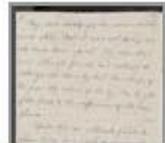
Oxford Bodleian Library, MS.Don.e.7. View Head Note

View facsimile display

Page: 11   ‹‹ Prev   Next ››

Select display features

Open Facsimile in a separate window

11

should
she ~~would~~ return to it.

On her entrance into the city of London

which was the place of Mrs Williamson's

abode, the postilion, whose stupidity was

amazing, declared & declared even without

the least shame or Compunction, that

having never been informed he was totally

Jane Austen Fiction Manuscripts: Volume the First

http://austen-stg.cch.kcl.ac.uk/facsimile/blvolfirst/index.html

Google

Most Visited ▾ Getting Started BT.com Manuscript Central Google BBC – bbc.co.uk hom… XE.com – The Univer… Apple ▾ eBay Expatica – Living in, … WorldWideWebSize.c…
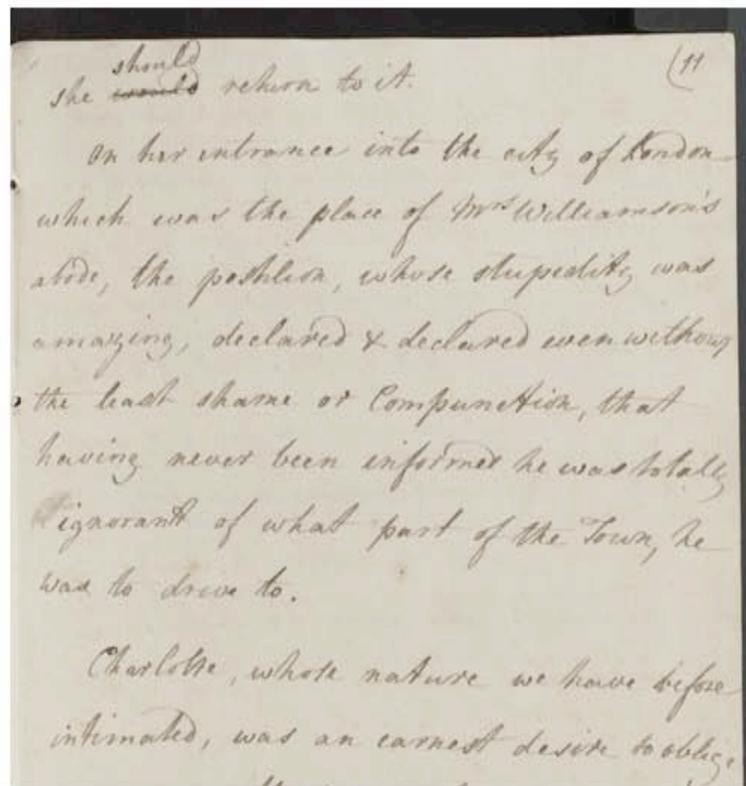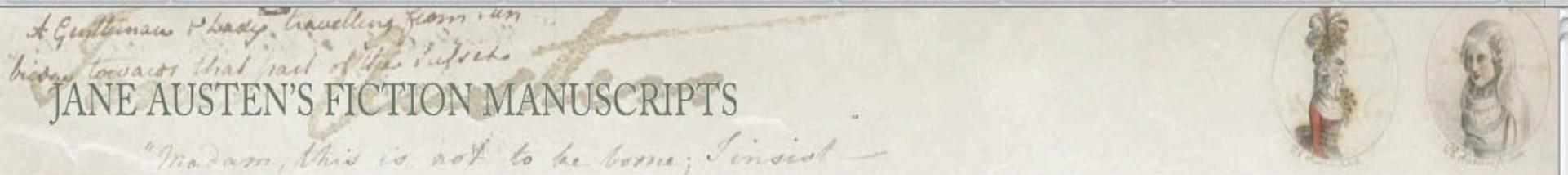
JANE AUSTEN'S FICTION MANUSCRIPTS

Home   About the Project   The Edition   Manuscripts   Search

Volume the First: Facsimile Display

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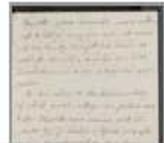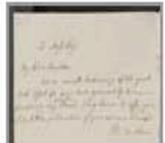
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Oxford Bodleian Library, MS.Don.e.7. View Head Note

View diplomatic display

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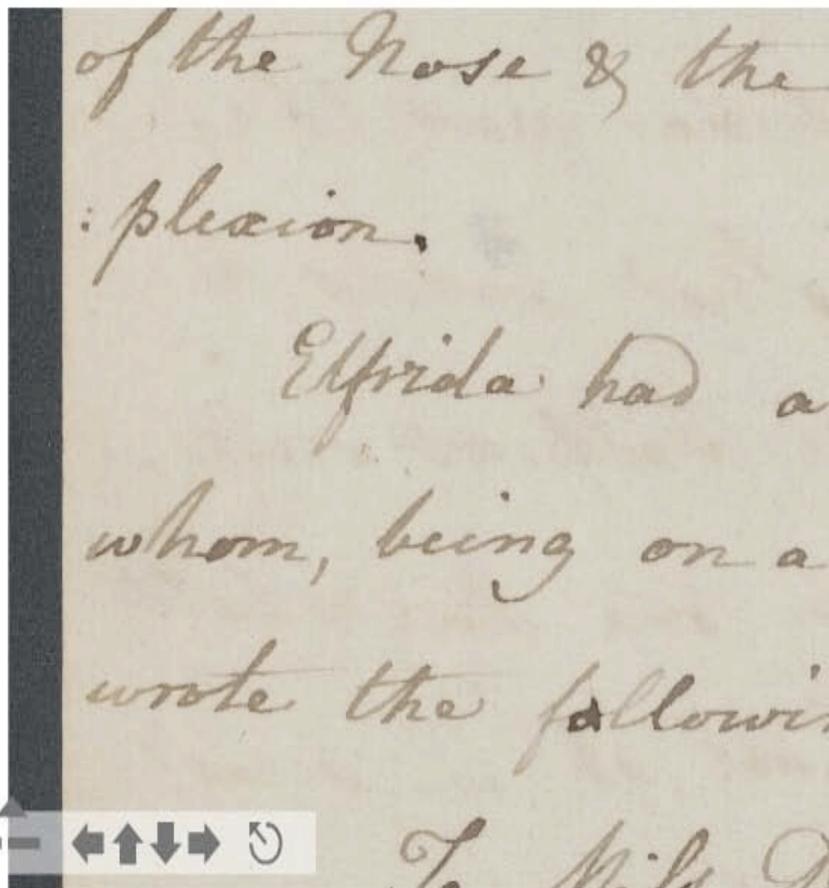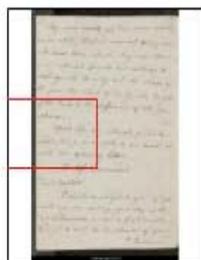
Digital Image Archive of Medieval Music

Document Contents
Recent Changes to the website
List of Restored Images available online
List of Images photographed under Ultra-violet light, available online

The DIGITAL IMAGE ARCHIVE OF MEDIEVAL MUSIC

University of Oxford, and Royal Holloway University of London

This website is a portal to worldwide collections of medieval polyphonic music manuscripts (the resource does not include plainchant). The music and the manuscripts date from approx 800 to 1500, and the original documents are kept in libraries and archives around the globe. This website includes detailed information for all the known sources of European polyphonic music (which is almost entirely vocal) and high-quality colour images for those which we have been given permission to deliver online by their owners. You will find a rich and varied collection of images here, and a vast database describing each medieval music manuscript in detail. The database is a work in progress and its scope will be widened as resources allow. It is organised currently only by the libraries in which the manuscripts are kept, although you can search by date (e.g. 14th century) or by country of origin ('Provenance', e.g. Germany, Holland, etc.).

On the website you can:

▸ view the list of countries, libraries and manuscript shelf marks through 'Browse Archive';
▸ perform a search for a manuscript or library that you already know about;

alimpsest (Oxford, Corpus Christi College MS 144)

orpus manuscript 144 is unusual (though not unique) in containing leaves from a 14th-century music book that were raped, refinished and re-used for writing another text in the 15th century (the Libermetricus de nova poetria of eoffrey of Vinsauf). The music leaves were also trimmed, removing still more of the original musical text. First scovered in the 1970s, the music in this manuscript has until now been virtually illegible: it is clearly present, but a ontinuous composition could not be transcribed. The following pictures show a folio of Corpus MS 144 before and aft ecovery undertaken by DIAMM. Description of the process is given below in **Process**.

he images on this page have been provided for viewing only by kind permission of the President and Fellows of Corp hristi College, Oxford: please do not download or reproduce them.
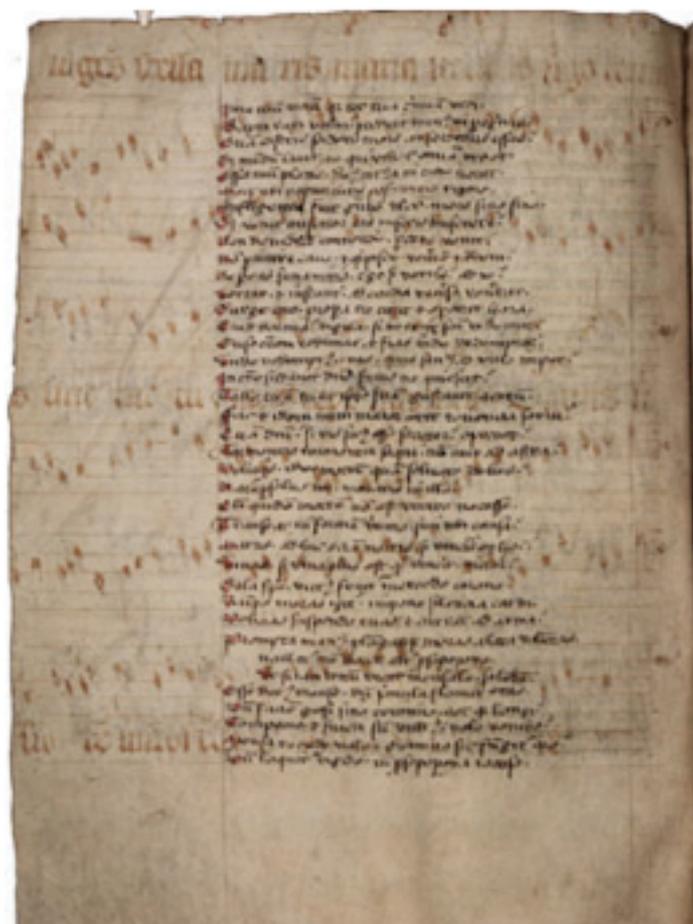
CFEO
Chopin's First Editions Online

Home

Chopin's First Editions Online (CFEO) was funded by the Arts and Humanities Research Council (Resource Enhancement Programme) from March 2004 to August 2007. The project's chief aim was to create an online resource uniting all of the first impressions of Chopin's first editions in an unprecedented virtual collection, thereby providing direct access to musicians and musicologists to some of the most important primary source materials relevant to the composer's music. The c. 5,500 digital images in the CFEO archive were obtained from five lead institutions (Bibliothèque Nationale de France, Bodleian Library, British Library, Narodowy Instytut Fryderyka Chopina and the University of Chicago Library) and seventeen other libraries. The full score of each first impression appears along with commentary on particularly significant textual features. In addition, there are excerpts from the *Annotated Catalogue of Chopin's First Editions*. Innovative methodologies for complex textual interlinking and web delivery of this material were devised at the Centre for Computing in the Humanities (CCH) using advanced imaging techniques allied with relevant open standards for metadata and interface design.

CFEO was directed by Professor John Rink (Royal Holloway, University of London) with advisory input from Professor Marilyn Deegan and Professor Harold Short (King's College London). CFEO employed three Research Fellows – Dr Christophe Grabowski, Dr Danae Stefanou and Dr Julia Craig-McFeely (Royal Holloway, University of London). A large team at CCH carried out the technical development under the direction of John Bradley.

Concerto Op. 11
Publication history
Source information
> French First Edition
> German First Edition
> English First Edition

⊞ Front matter   F G E
⊟ Mvt 1   F G E

⊞ Piano
⊟ Violin 1
> p. [1] blank
> p. 2
> p. 3
> p. 4
> p. 5
⊞ Violin 2
⊞ Viola
⊞ Cello
⊞ Bass
⊞ Flute 1
⊞ Flute 2
⊞ Oboe 1
⊞ Oboe 2
⊞ Clarinet 1
⊞ Clarinet 2
⊞ Bassoon 1
⊞ Bassoon 2
⊞ Horn 1 (C)
⊞ Horn 2 (E)

Concerto Op. 11 – French First Edition   © Bibliothèque Nationale de France
(piano part); Österreichische Nationalbibliothek (orchestral parts)

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Concerto Op. 11

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⊞ **Front matter**   F G E

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⊞ **Piano**

⊟ **Violin 1**

> p. [1] blank
> p. 2
> p. 3
> p. 4
> p. 5

⊞ **Violin 2**

⊞ **Viola**

⊞ **Cello**

⊞ **Bass**

⊞ **Flute 1**

⊞ **Flute 2**

⊞ **Oboe 1**

⊞ **Oboe 2**

⊞ **Clarinet 1**

⊞ **Clarinet 2**

⊞ **Bassoon 1**

⊞ **Bassoon 2**

⊞ **Horn 1 (C)**

⊞ **Horn 2 (E)**

Concerto Op. 11 – French First Edition   © Bibliothèque Nationale de France (piano part); Österreichische Nationalbibliothek (orchestral parts)

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CHARM

AHRC Research Centre for the History and Analysis of Recorded Music

- Home
- About CHARM ▾
- Discography ▾
- Sound Files ▾
- Research Projects ▾
- Outputs ▾
- Analysing Recordings ▾
- History of Recordings ▾
- Download Area

The AHRC Research Centre for the History and Analysis of Recorded Music

The AHRC Research Centre for the History and Analysis of Recorded Music (CHARM) was established on 1 April 2004, supported by a 5-year grant of just under £1m from the ↗ Arts and Humanities Research Council.

A partnership of ↗ Royal Holloway, University of London (host institution) with ↗ King's College, London and the ↗ University of Sheffield, CHARM's aim was to promote the musicological study of recordings, drawing on a wide range of approaches ranging from computational analysis to business history; → click here for further details.

Its activities included a major → discographical project , → residential symposia and other events, and → research projects.

Through this website you can discover more about these activities, access our → online discography and → library of ex-copyright recordings, see details about our → publications, or find information about → early recording history and → methods for analysing recordings.

CHARM researchers won a further five years of funding from 2009 under the AHRC's Phase 2 Research Centres scheme, but with a new research programme focussing on the musicological study of live performance. This changed focus is reflected in the successor centre's name: the ↗ AHRC Research Centre for Musical Performance as Creative Practice (CMPCP). The new Centre will begin on 1 October 2009.

Arts & Humanities Research Council

Royal Holloway University of London

KING'S College LONDON

| Persons | Sources | Events | Locations | Status | Offices | Occupations | Relationships | Possessions | Education |

elect Index »»

Please choose an index (above) to enter the database

ed Persons ««

d a Search ««

liography

phy of Anglo-Saxon England

»» **Database Home** »» PASE Webs

Welcome to the PASE Database

You may enter and use the PASE database in a number of different ways, depending on your interests or purposes:

- **PERSONS**: for listing occurrences in the database of persons with a particular name, or of all persons named in a particular source, or of all in a particular source.
- **SOURCES**: for listing factoids, events, or persons mentioned in a particular written source.
- **STATUS**: for listing occurrences of persons accorded a particular status (e.g. 'Bretwalda') in the written sources; bearing in mind that 'status' distinct from 'office' or 'occupation' (below).
- **LOCATIONS**: for listing occurrences of persons or events associated with a particular place (in a single alphabetical list) or in a particular co (also listed alphabetically).
- **EVENTS**: for listing occurrences of a particular kind of event (e.g. adultery, book-commissioning, council [ecclesiastical and/or lay], siege) in sources.
- **OFFICES**: for listing occurrences of persons accorded a particular office (e.g. abbot, goldsmith, scribe, sub-deacon) in the written sources.
- **OCCUPATIONS**: for listing occurrences of persons accorded a particular occupation (e.g. baker, scholar, swineherd, teacher) in the written
- **RELATIONSHIPS**: for listing occurrences of the different kinds of personal relationship (e.g. affinal kinship, consanguineal kinship, quasi-k kinship) in the written sources.
- **POSSESSIONS**: for listing occurrences of particular kinds of possession (e.g. animals, books, horses, relics) in the written sources.

Tabs for each type of search are displayed in the bar across the top of the page. Another tab is provided for finding occurrences of two particular are in some way linked to each other. You may also build a search [link to build a search page] by selecting particular terms while browsing, and submitting the search to see if there are any records which satisfy your selected criteria.

Select Index ›› | **Persons** | Sources | Events | Locations | Status | Offices | Occupations | Relationships | Possessions

Find Linked Persons «   Modern Names ✓

Build a Search «   Names As Recorded

›› Help ›› Bibliography   ›› View all Women

Anon A Æ B C D E F G H I J K L M N O P Q R S T U V W Y Z

Sex: all ⬍   Sources: ⬍   Institutions: ○ Person

osopography of Anglo-Saxon England

›› Ælfheah 28 - m x (Minister, fl. 955-959)

›› Ælfheah 29 - m x (Minister, fl. 955-957; not Ælfheah 28)

›› Ælfheah 30 - m x (Minister, fl. 958; owner of land in Hunts.)

›› Ælfheah 31 - m x (Friend of Bishop Ælfsige 30, fl. 955x958)

›› Ælfheah 32 - m/l x (Abbot, fl. 968-974)

›› Ælfheah 33 - m/l x (Ealdorman of Hampshire, fl. 959-972)

›› Ælfheah 34 - m/l x (Minister, fl. 959-973)

›› Ælfheah 35 - m x-e xi (Brother of the Old Minster Winchester (c.964xc.1030))

›› Ælfheah 36 - l x (Bishop of Lichfield, 973x975-1002x1004)

›› Ælfheah 37 - l x (Gerent; king Edgar 11's man, fl. 969; owner of land in Cornwall)

›› Ælfheah 38 - l x (Ælfstan 47's son, 975x987)

›› Ælfheah 39 - l x (Brother of Wulfheah 10, fl. 975x987)

›› Ælfheah 40 - l x (Leofwine 37's father, fl. ? 995x1005)

›› Ælfheah 41 - l x (Son of Ælfstan 36, fl. 980x987; owner of land in Kent)

›› Ælfheah 42 - l x (Abbot, fl. 982)

›› Ælfheah 43 - l x (Minister, fl. 984; owner of land)

›› Ælfheah 44 - l x-e xi (II, bishop of Winchester, 984-1006; archbishop of Canterbury, 1006-1012)

›› Ælfheah 45 - l x-e xi (Bishop of Lichfield, 975-1002x1004)

Ælfheah 44 (Male)

II, bishop of Winchester, 984-1006; archbishop of Canterbury, 1006-1012

l x-e xi

FACTOID LIST

⊞ **Recorded Name (35)**

⊞ **Personal Information (18)**

⊞ **Office (111)**

⊞ **Occupation (3)**

⊞ **Status (2)**

⊞ **Personal Relationship (4)**

⊟ **Event (120)**

⊞ **Baptism (1)**

⊞ **Bequest (1)**

⊞ **Burial (2)**

⊞ **Capture (1)**

⊞ **Charter witness list (76)**

⊞ **Church - adornment (2)**

⊞ **Church - consecration (1)**

⊞ **Church - construction (4)**

⊞ **Consecration - Archiepiscopacy (1)**

⊞ **Consecration - Episcopacy (1)**

⊞ **Correspondence (1)**

⊞ **Death (1)**

⊞ **Dispute (1)**

Persons | Sources | Status | Locations | Events | Offices | Occupations | Relationships | Possessions | Education | Education | PAS

Modern Names ✓
~~~es~~~ As Recorded
View all Women

Anon A Æ B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Sex: all ⇕   Sources: ⇕   Institutions: ⦿ Persons: ⦿

~~~on~~~ England   >> Database Home >> PASE W

Bishop

~~~l.~~~ 968-974)

~~~an~~~ of

fl. 959-

~~~er~~~ of the

Lichfield,

~~~ng~~~ Edgar
of land in

~~~'s~~~ son,

Wulfheah

~~~37's~~~ father,

~~~stan~~~ 36, fl.
~~~n~~~ Kent)

982)

984;

~~~op~~~ of
~~~chbishop~~~ of

Event: Killing

Anonymi 2242.killing of Ælfheah 44

Asserted in: ASC (C-F) 1012 CDEF(OE and Lat.)   << Go ba

Scholarly Info		Primary Source Info	
Description	They [sc. Anonymi 2242] brought Ælfheah 44 to their assembly and put him to death on 19 April.	**Original Text**	C: ... læddon hine to hiora hustinge ... 7 hi acwylmdon ...
Year	1012	**Date from Source**	1012 CDEF(OE and Lat.): on the Sunday evening of the octave of Easter, which was 13 kalends of May [= 19 April]

PERSONS ASSOCIATED WITH THIS EVENT:

Agent: Anonymi 2242 (*Vast hostile here called 'Thorkell 1's here' (1009-1012)*) : On the Satur~~~
they [sc Anonymi 2242] were very incensed at the bishop [sc. Ælfheah 44] because he would not promise~~~
them money and forbade that anything be given to them. They were also very drunk because wine had b~~~
brought them from the south. They took the bishop and led him to their assembly on the evening of the
Sunday and there shamefully killed him, pelting him with bones and the heads of cattle. One of them stru~~~
him on the head with the back of an axe, so that he sank down at the blow and his holy blood fell to the e~~~

Recipient: Ælfheah 44 (*II, bishop of Winchester, 984-1006; archbishop of Canterbury, 100~~~
1012*)

Henry III Fine Rolls Project

A window into English history, 1216-1272

Funded by the Arts and Humanities Research Council, and combining the Centre for Computing in the Humanities at King's College London and The National Archives, the Henry III Fine Rolls Project is a unique and pioneering enterprise in publishing for the first time important medieval source material in the form of an electronic data base.

This first three year project will publish the rolls down to 1248 in the following forms:

- An English calendar of the rolls in electronic form on the KCL website, with a sophisticated search and analysis facility.
- Four printed volumes, published by Boydell & Brewer, with full indexes.
- Digital facsimile images of the rolls on the KCL website.

Directors: David Carpenter (KCL), David Crook (TNA), Harold Short (CCH)

http://www.finerollshenry3.org.uk/

C60_27

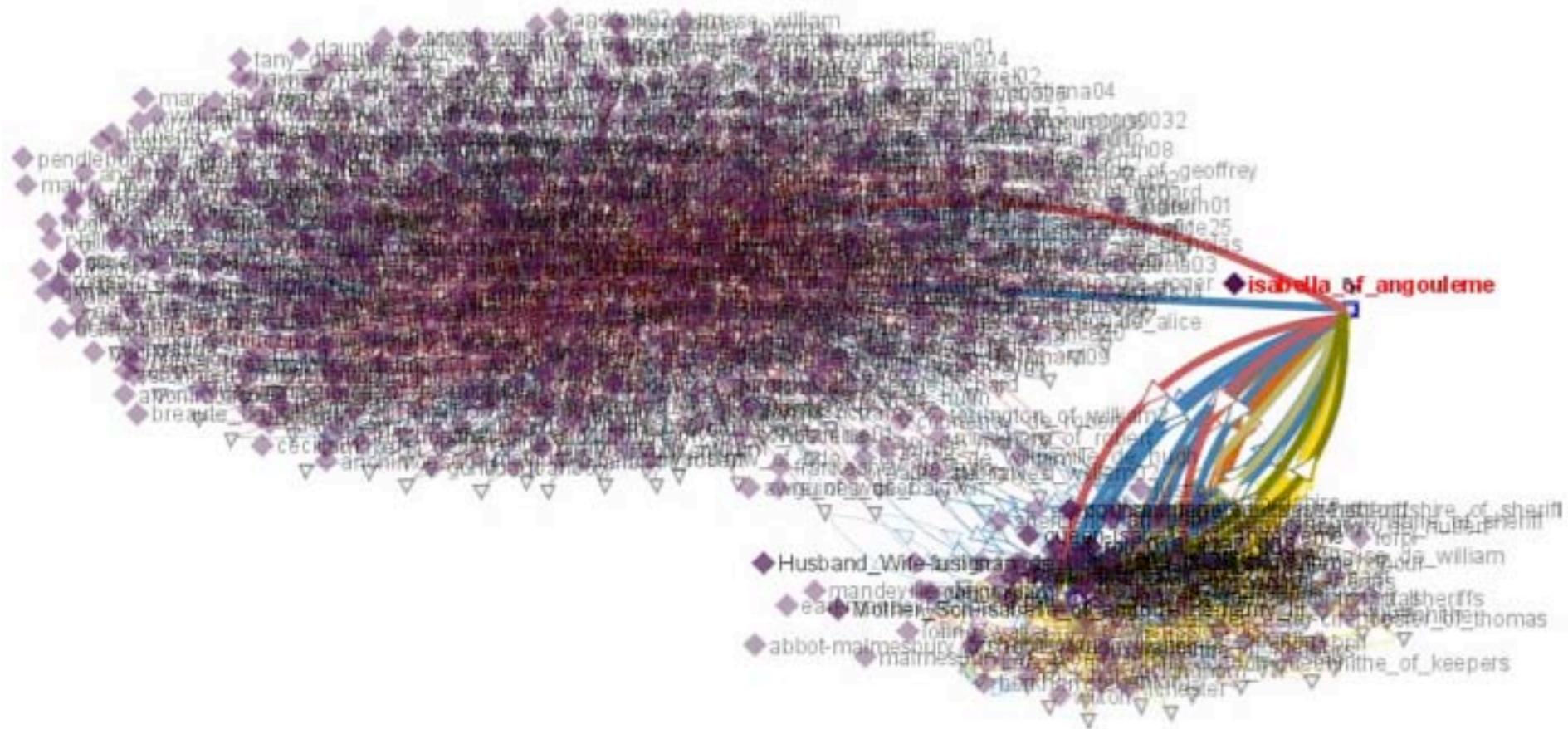Help with the manuscript viewer

Previous Next

Fine of the Month: March 2007

(Ju

The Four Knights' System and the Evidence for it in the Fine Rolls

In the fine of the month for March Julie Kanter, drawing on the patent rolls and the fine rolls, pres new information about the 'Four Knight' commissions to hear petty assizes in the years between 1232. Julie is reading for an MA in Medieval History at King's College London.

As is well known, chapter 18 of Magna Carta 1215 calls for the hearing of three of the petty assi novel disseisin, mort d'ancestor and darrein presentment at sessions held in each county four tin These assizes were to be heard by two judges sent by the king, or, if he was abroad, his chief ju were to sit with four local knights chosen by the county court.[1] What was being demanded here visitation of judges with a far more limited and specific remit than that enjoyed by the general ey all pleas who would have heard the petty assizes as part of their commission to hear all outstanc crown pleas. The new judges were thus to hear petty assizes without burdening the counties with exactions associated with crown pleas. In addition, they were to itinerate far more frequently tha justices of the general eyre, who seem on average to have visited counties before 1215 only on years.[2] Even if before 1215 there were sometimes more targeted commissions to judges to hea assizes and indictments,[3] the increase in visitations envisaged in 1215 was explosive. It was no to be fulfilled. At the end of the civil war the impracticality of such a demand seems to have been

Hnery III Fine Rolls project

http://www.finerollshenry3.org.uk

IAph

INSCRIPTIONS OF APHRODISIAS

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Introduction

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Help

InsAph

Inscriptions of Aphrodisias

This is the first edition of the online corpus of the inscriptions of Aphrodisias recorded up to 1994. The editions, translations and commentary are by Joyce Reynolds, Charlotte Roueché and Gabriel Bodard.

Inscriptions are marked-up using the ⌐ EpiDoc electronic editorial conventions developed by Tom Elliott and others. The website and the supporting materials were developed by the Centre for Computing in the Humanities, King's College London.

This corpus contains:

Introduction
Inscriptions
Indices and bibliographical concordance
Search facilities
Reference materials
Help

The full bibliographical description of this publication:

Joyce Reynolds, Charlotte Roueché, Gabriel Bodard, *Inscriptions of Aphrodisias* (2007), available < ⌐ http://insaph.kcl.ac.uk/iaph2007>, ISBN 978-1-897747-19-3.

This should be abbreviated to *IAph2007* .

E.g. to cite:

Inscription no. 1.26	*IAph2007* **1.26**

1.160. Posthumous honours for Dionysios, and a foundation

Description: Two fragments from the lower part of a white marble base with moulded panels on four sides. a: right side fragment (W. 0.28 ×H. 0.58 ×D. 0.25) with moulding to right. b: lower left corner fragment, with moulding to left and below (W. 0.25 × H. 0.34 × D. 0.34).
Text: Inscribed on the face. a. inscribed face W. 0.19 ×H. 0.45; b. inscribed face W. 0.17 × H. 0.39.
Letters: 0.02; ligatures: TH l.14, HN l.20; the numerals at the end of l. 17 cut on moulding.

Date: Second to third centuries A.D. (lettering)

Findspot: Temple/Church: probably re-used in the Byzantine bema
Original Location: Unknown
Last recorded location: Findspot

History of discovery: a copied by Kubitschek (KV.19, Abklatsch 22); by Ramsay; recorded (considerably damaged) by the MAMA expedition; recorded, still further damaged, by the NYU expedition
Bibliography: Published by Ramsay, Cities & Bishoprics p. 189, no. 72, whence discussed by L. Robert Villes d'Asie Mineure, second edition, p.64, Rev. de Phil. 1929, 134, n.1, and republished by Squarciapino, La scuola di Afrodisia 12, no. 4, whence BE 1948.211a; by Cormack, from the MAMA records, MAMA 8, no. 520bis, whence McCabe *PHI Aphrodisias* ⤢ 273; published by Erim and Reynolds, Sculptors of Aphrodisias no. 18, whence SEG 1990.941.
Text constituted from: Publications; Transcription (Reynolds). This edition Reynolds (1991).

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     [(e.g.) ἡ βουλὴ καὶ ὁ δῆμος]
     [ἐτείμησαν Διονύσιον
     [·· ? ··υ τοῦ Τα–
     [·· ? ··] τοῦ Δημη–
     [τρίου] τοῦ Πε–
5    [·· ? ··] παῖδα τῶν
     [εὖ γεγο]νότων τε–
     [λευτήσαντα προ–
     [μοίρως ἀσύνκρι–
     [τον γενόμενον
10   [περὶ τὴν] πλαστι–
     [κὴν τέχνην· τοῦ
     [·· ? ··]υ τοῦ Ζω–
     [·· ? ·· ἀν]ατεθει–
     [κότος τῇ] κρατίστῃ
15   [βουλῇ εἰ]ς αἰωνί –
```
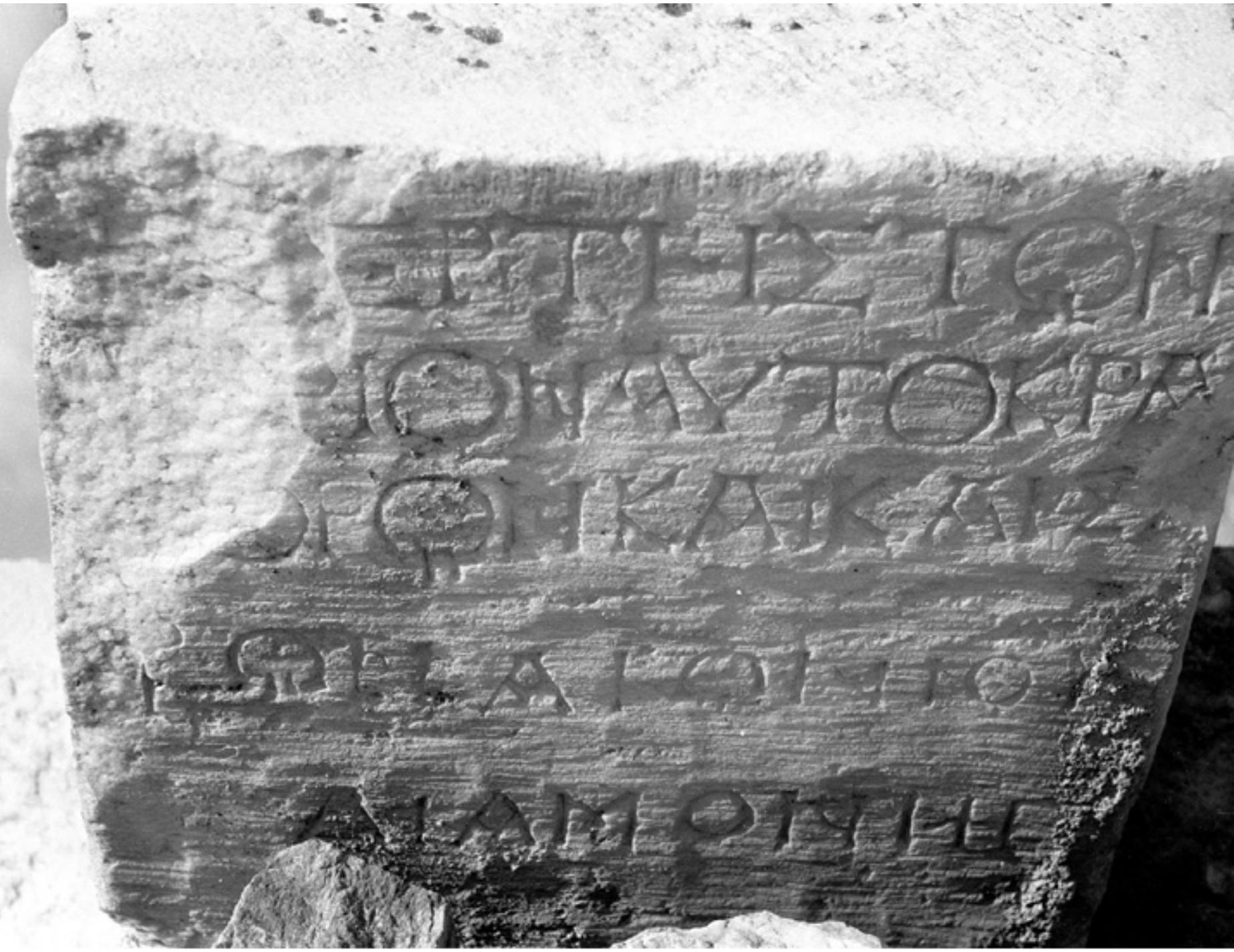
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. Ρ Ω Π Α Ι Ω Ν Ο
Δ . Α Μ Ο Ν Η .

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Out of the Wings: Spanish and Spanish American Theatr

A contextualised resource of Spanish-language plays for English-speaking practi

Welcome to Out of the Wings, a project which aims to make the riches of the theatres of Spain an speaking researchers and theatre professionals.

The virtual environment we are developing for the project will contain details of plays written in Sp well as information about their authors, sample translations into English, synopses, performance hi interpreting the featured drama.

KING'S College LONDON **Q Queen's University Belfast** **UNIVERSITY OF OXFORD**

University of London

'Blood Wedding' at the Southwark Playhouse

Posted on 23 April 2009 by Kathleen Jeffs

The London theatre company Metta Theatre is proud to present an immersive production of Lorca's *Bodas de sangre* ('Blood Wedding)' in English translation, performed at the Southwark Playhouse this summer, 21 July- 15 August 2009.

For further details see the production website.

Tags: events, Lorca, Metta Theatre, modern period, Southwark Playhouse, translation, upcoming plays
Posted in External events | No Comments »

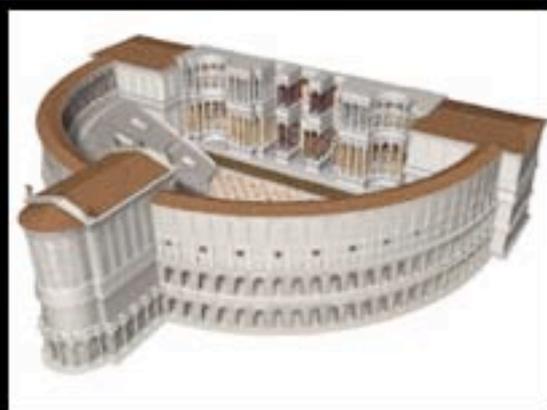# American Society for Theatre Research Working Session on Golden Age Drama

Posted on 22 April 2009 by Kathleen Jeffs

American Society for Theatre Research

The Pompey Project

The KVL team has created a series of 3D reconstructions based on previously known scholarly studies of the theatre. The nineteenth-century architect, Luigi Canina, created a series of hypothetical plans and artistic impressions based on his own investigation of the theatre structure.
The team has created an accurate 3D reconstruction based on Canina's plans and has also generated a detailed, real-time navigable version of the model.
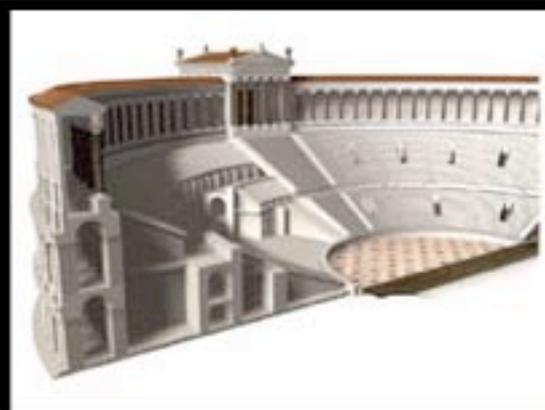
3D renderings of the Theatre of Pompey based on the plans by Luigi Canina

View of the theatre and temple   View of the orchestra and stage   Internal cut-away
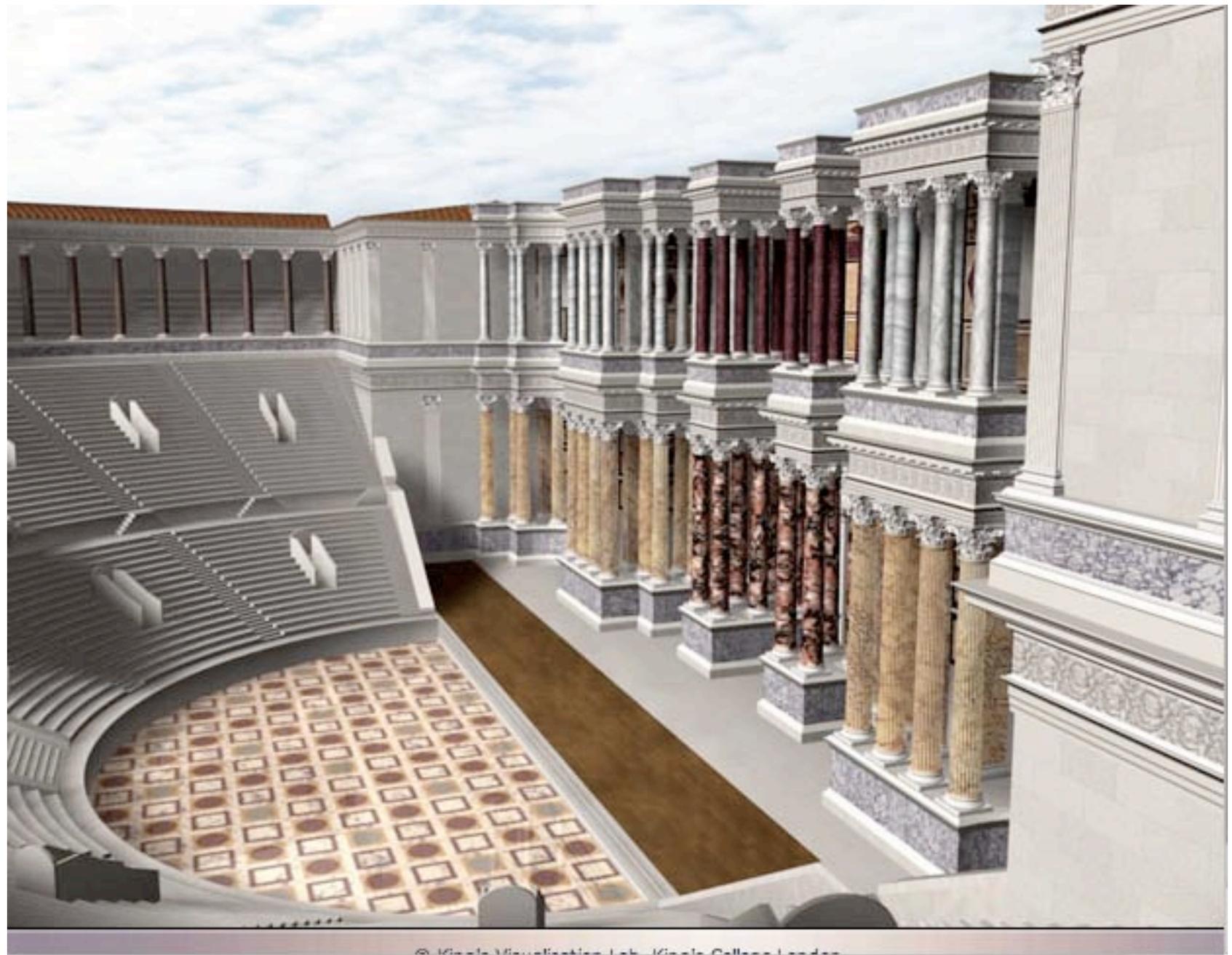

View the real-time Theatre of Pompey model
(1.21mb)

(The Turntool plugin needed to view this model should download automatically. If not, you can download it from http://www.turntool.com/ViewerInstall.exe)

For further information go to
the Pompey Project Website
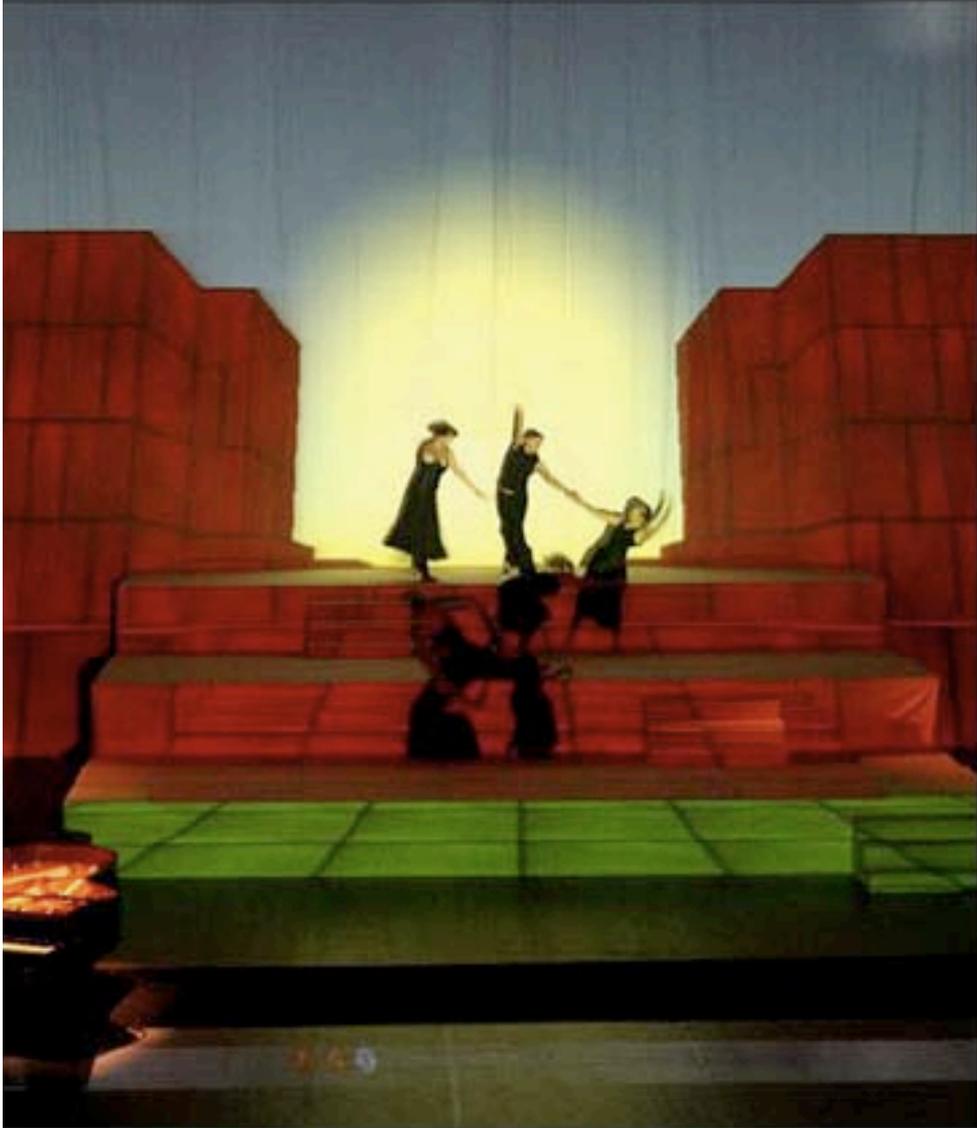www.pompey.cch.kcl.ac.uk

Info: Photograph taken in 1912 of a rehearsal in the Great Hall, Hellerau

Info: 3D rendering of a modular stage set in the Great Hall, Hellerau

Musical choreography combined with virtual rhythmic spaces - more info

Digital Humanities : Research assessment

- New / different questions?
  - examples of use in research and/or teaching/learning
  - scholarly publications
- New / different methods?
  - analysis and assessment of method
  - scholarly publications
- Collaborative frameworks
  - new collaborations - within or between disciplines
  - new venues and structures for collaboration
- 'Impact'
  - higher education and research communities
  - secondary education - society in general

Digital Infrastructures

- *UK: The Arts & Humanities Data Service 1996-2008*
  - *Standards for data creation, curation, preservation*
  - *Guides to Good Practice*
  - *Value, sustainability, long-term preservation*
- European & International Projects & Networks
  - CLARIN
  - DARIAH
  - TextGrid
  - Europeana; Michael (Multilingual Inventory of Cultural Heritage in Europe)
  - UK & Ireland: Network of Expert Centres
  - CenterNet
  - CHAIN

Challenges

- Standards
  - Resource creation
  - Metadata
  - Access
- Sustainability
  - Content
  - Data & system behaviours
  - DuraSpace (DSpace & Fedora)
  - Roles for publishers
- Long-term issues
  - Preservation (data & behaviours)
  - Recognition & peer review
  - New generations of digital scholars

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