

International Medieval
Conference 2025

Exploring Digitised Medieval Manuscripts using IIF

Basic concepts and hands-on workshop

July 10th, 2025

digirati 

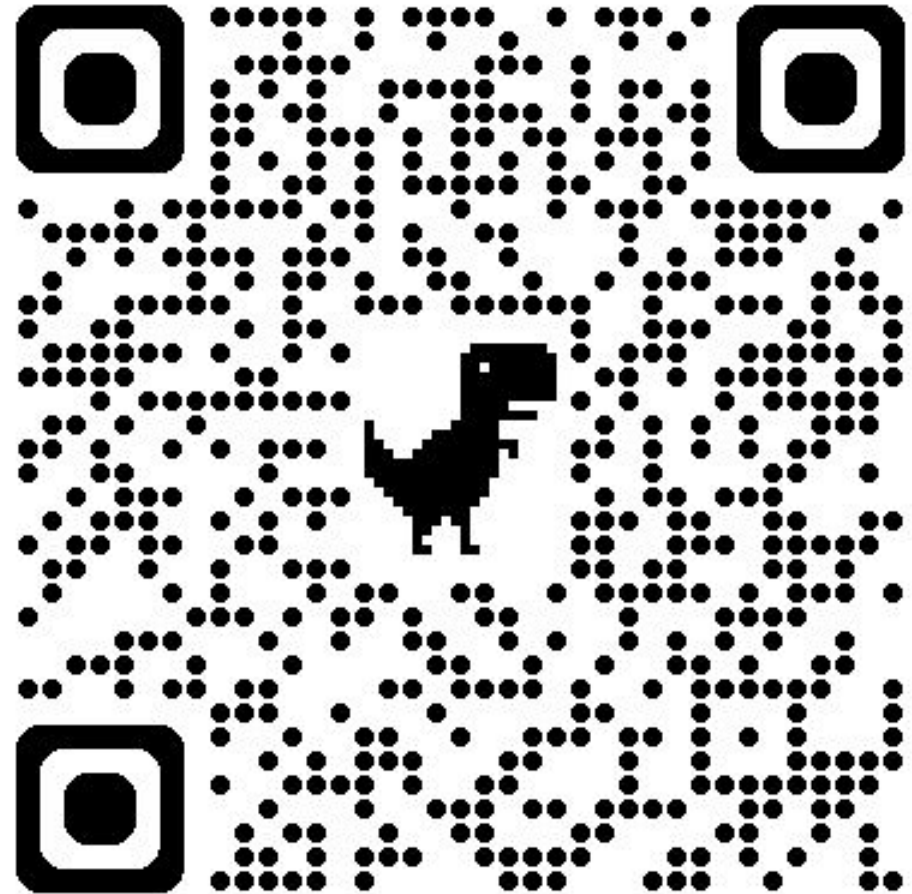
Workshop agenda

Welcome and introduction

High level introduction to IIIF

Workshop activities

[https://imc-leeds-2025
.pages.dev/](https://imc-leeds-2025.pages.dev/)



Working with digitised Medieval Manuscripts

.ap. iij. Erat ego noua facio
 omnia. Congruat istis in hunc tempe
 renouationis ecclesie omnia officialia
 a renouat. ut igitur ordo repis
 ab ecclesia diuinitus fuerit. pmo
 agemus de festiuitatibus que ce
 rantur infra tempus renoua
 tionis. qd tempus repñit ecclesia ab
 aduentu s. ulij ad natiuitate dni.
 98 de illis que occurrunt infra tēp
 qd pñm gñetur sub sepe reu
 aliationis pñm sñ tempore pñm
 nationis. qd tempus repñit ecclesia a
 natiuitate ulij ad septuagesimam.
 Tercio de illis qd occurrunt infra tēp
 reuatiōis. qd tempus repñit ecclesia
 a septuagesima usq; ad pascha.
 Quarto de illis qd occurrunt infra tēp
 pñs reconuatiōis. qd tempus repñit
 sentat ecclesia a pascha usq; ad oc
 tava pentecost. Quinto de illis qd oc
 currunt infra tempus pñm nationis. qd
 tempus repñit ecclesia ab octaua
 pentecost usq; ad aduentu dni.

Explicit proleptus
sup legentia lētra.
Incipit caput
aduentu dni. cula. 4.
 De sō andrea. fo. vi.
 De sō nicholao. fo. ix.
 De sancta lucia. fo. xii.
 De sancto thoma aplo. fo. xiiij.
 De natiuitate dni. fo. xlv.
 De sō anastasia. fo. xlvij.
 De sō stephano. fo. xlvij.
 De sō iohanne aplo. fo. xxi.
 De sō iudeo. fo. xxiij.
 De sō thoma antioch. fo. xxiiij.
 De sō iuliano. fo. xxxij.

De archiepiscopo dni. fo. xxx.
 De epiphania dni. fo. xxx.
 De sancto paulo benia. fo. xxxij.
 De sancto ieremio. fo. xxxiiij.
 De sancto hyazaro. fo. xxxv.
 De sancto machario. fo. xxxvi.
 De sancto felice in pñis. fo. xxxviij.
 De sancto marcello. fo. xxxviij.
 De sancto anthonio. fo. xxxviij.
 De sancto fabiano. fo. xxxviii.
 De sancto celsiano. fo. xxxix.
 De sancta agnete. fo. xl.
 De sancto vincentio. fo. xli.
 De sancto basilio. fo. xliij.
 De sancto iohanne elisuario. fo. xliij.
 De consone sō pauli. fo. xlvij.
 De sancta paula. fo. xlix.
 De sancto iuliano. fo. li.
 De septuagesima. fo. liij.
 De septuagesima. fo. liij.
 De quadragesima. fo. liij.
 De ieiunio quatuor tempor. fo. li.
 De sancto ignacio. fo. liij.
 De piscatore sō marie virginis. fo. liij.
 De sancto blasio. fo. li.
 De sancta agatha. fo. lxi.
 De sancto vito. fo. lxiij.
 De sancto amando. fo. lxiij.
 De sancto valentino. fo. lxiij.
 De sancta juliana. fo. lxiij.
 De methodia sō petri. fo. lxiij.
 De sancto matthia aplo. fo. lxiij.
 De sancto gregorio. fo. lxiij.
 De sancto longino. fo. lxiij.
 De sancto vito. fo. lxiij.
 De sancto pñio. fo. lxiij.
 De annuatiōe vñm pñm. fo. lxiij.
 De passione dni. fo. lxiij.

Analysis

As part of your work in research, study, education or public engagement, you may want to:

- View a specific manuscript
- Identify specific detail(s) or example(s)
- Transcribe sections of the text
- Annotate elements of the manuscript
- Capture or share examples for use





UNIVERSITY OF LEEDS

Library

HOME SPECIAL COLLECTIONS NEW SEARCH HELP

SEARCH

ADVANCED ▾

OPTIONS

NEW SEARCH / [BIBLICAL AND GENEALOGICAL CHRONICLE FRO...

Collection hierarchy ⓘ

Collection

BC MS
Medieval Manuscripts (Brotherton Collection)

Item

BC MS 100
[Biblical and genealogical chronicle from Adam and Eve to Louis XI of France]

◀ PREVIOUS FILE

NEXT ITEM ▶

IN THIS COLLECTION ≡

Related subjects

- Bible
- Crusades
- History, Ancient
- Kings and rulers
- Manuscripts, Latin (Medieval and modern)
- Papacy

VISIT SPECIAL COLLECTIONS ➤

[Biblical and genealogical chronicle from Adam and Eve to Louis XI of France]

ARCHIVE ITEM: BC MS 100 CONTAINS RECORDS WITH DIGITAL MEDIA ⓘ

ABOUT IN THIS COLLECTION VISITOR ITEMS

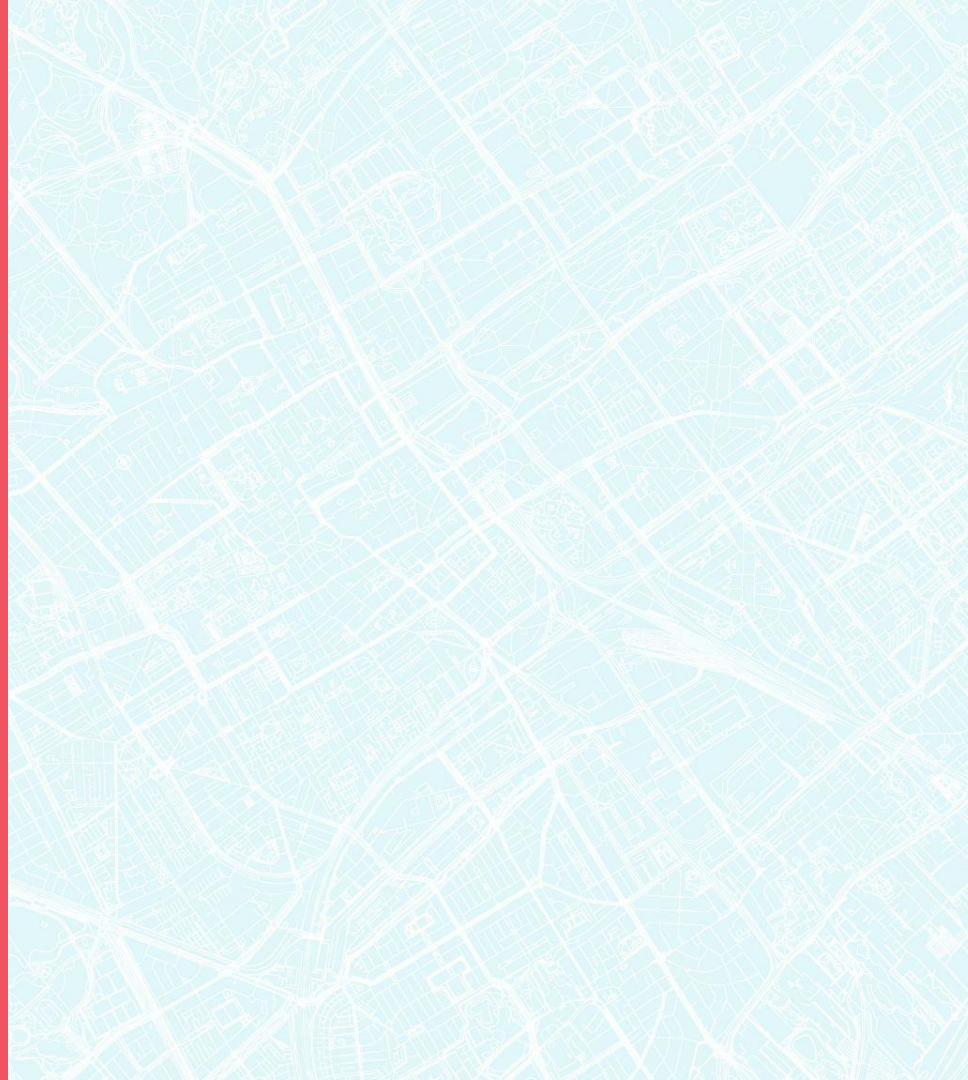
☰ [Biblical and genealogical chronicle from Adam and Eve to Louis XI of France]

📖 🔍



What is IIIF?

A brief introduction to IIIF



Usually pronounced...

“Triple Eye Eff”





the...

International...

Image*...

Interoperability...

Framework...



How Does It Work?

Two core APIs



Image API: “Get pixels” via a simple, RESTful, web service

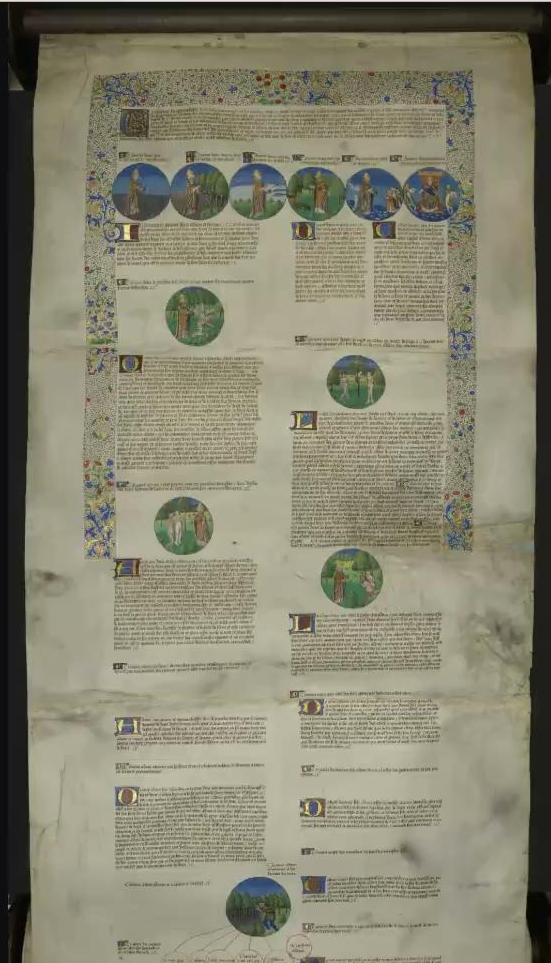


Presentation API: Just enough metadata to drive a remote viewing experience

https://iiif.library.leeds.ac.uk/image/v2/nb5fj4k4_objects_372705_001.tif/full/1024,/0/default.jpg

Image API provides a standard route to access and interact with images:

- Image Identifier (URL)
- Region
- Size
- Rotation
- Quality
- Format

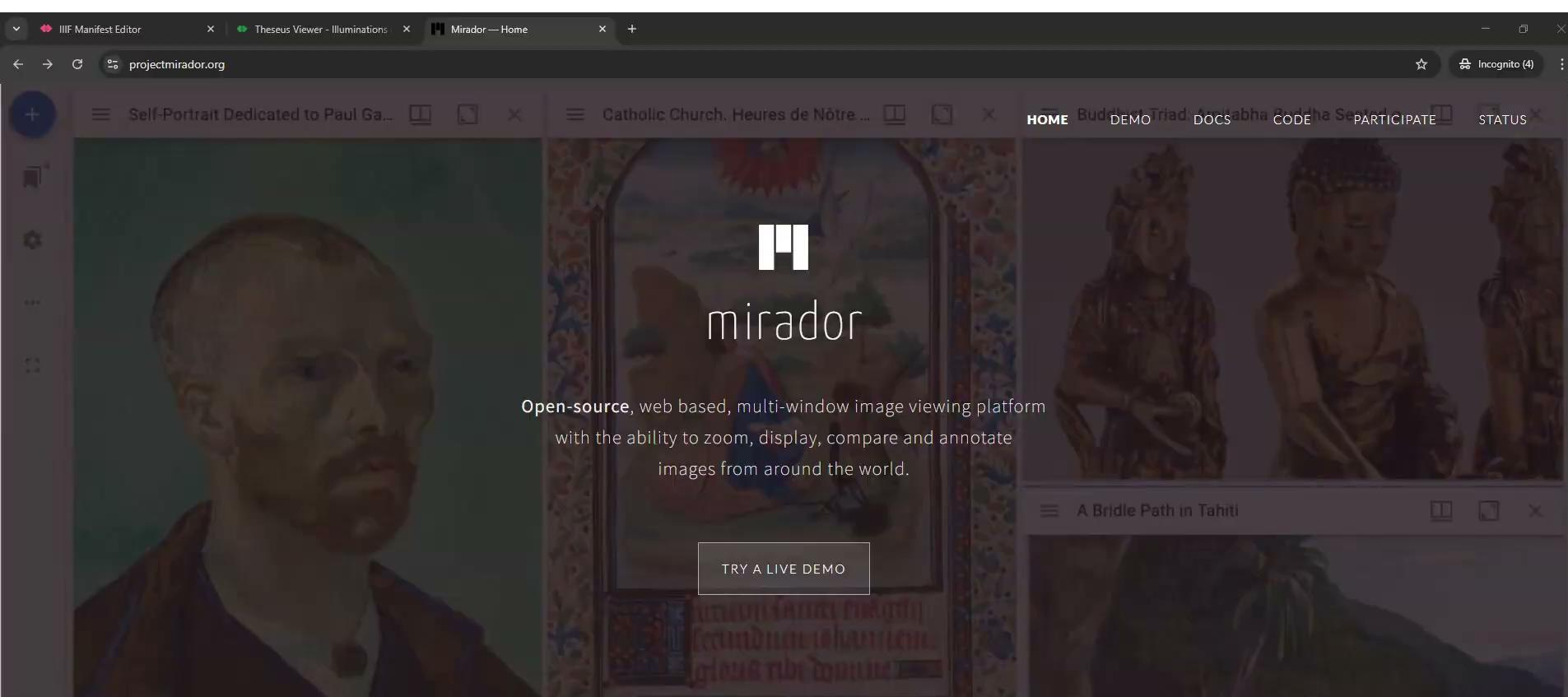


Comparative Analysis

As part of your work in research, study, education or public engagement you may need to:

- Compare differing versions of the same manuscript
- Assess different interpretations across different manuscripts
- Recreate full pages of a manuscript reuniting missing elements



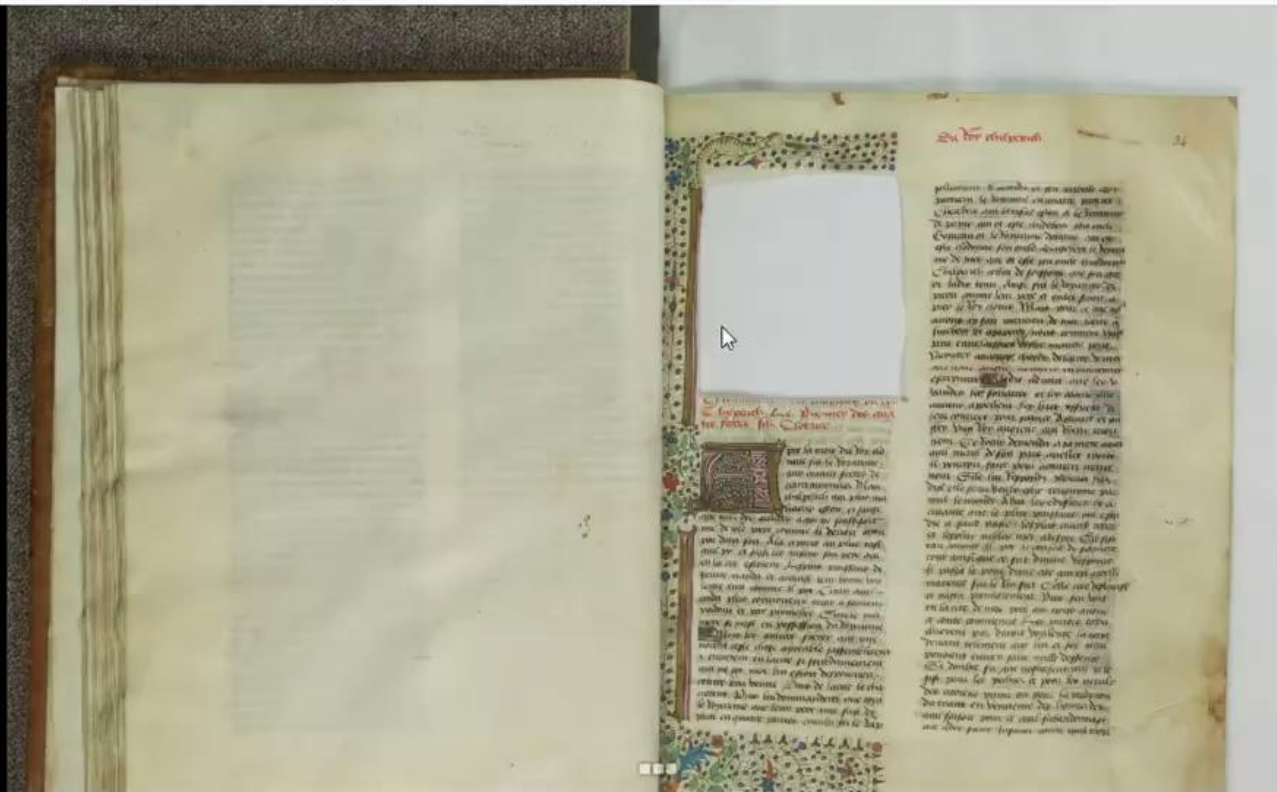


FULLY FEATURED IIIF VIEWER

Mirador is a configurable, extensible, and easy-to-integrate image viewer, which enables image annotation and comparison of images from



Grain elevators, Caldwell, Idaho, by Lee Russell, 1941.
<http://www.loc.gov/pictures/resource/fsac.1a34206/>



f. 033v - 034



f. 034v - 035



f. 045v - 046



f. 046v - 047



f. 053v - 054



f. 054v - 055



f. 067v - 068



f. 068v - 069



F. 080v-081



f. 081v - 082

A manuscript.

A painting.

A book.

A sculpture.

An opera.

A long-playing record.

A film.

A map.

An aural history field recording.

A videocassette of a public information film.

A laboratory notebook.

A diary.

A manifest is what you open in your player/viewer/annotation
workbench

And what's a IIIF Manifest?

It's a document for **presenting digital objects
(not *describing* them)**

It's also JSON - nice for developers.

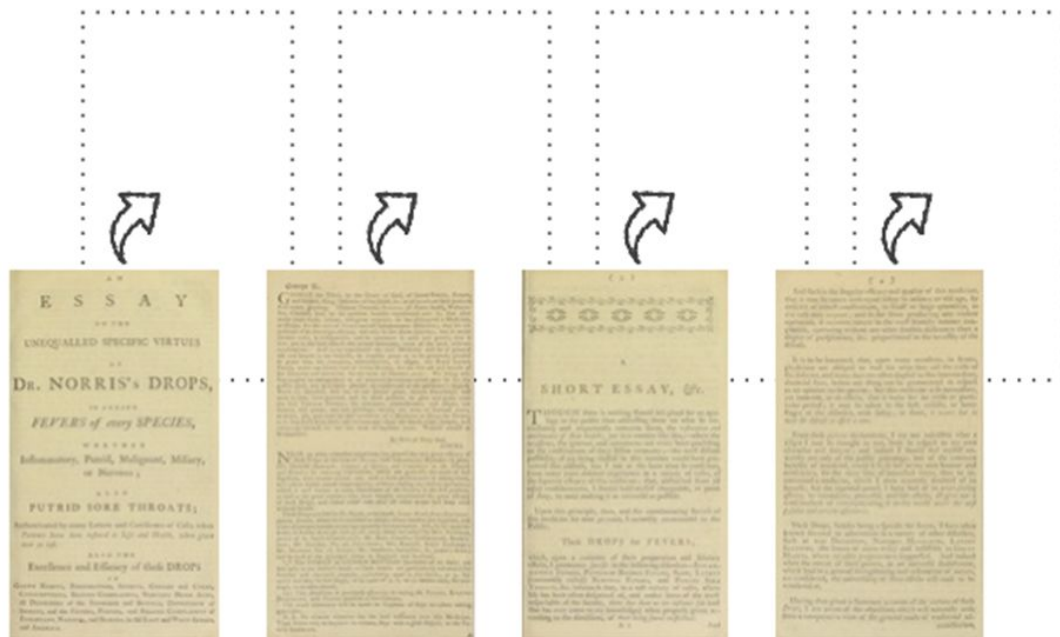
It's also linked data - nice for semantic web enthusiasts.

IIIF is driven by cultural heritage use cases, but not limited to them

By publishing a manifest, you publish a list of one or more abstract *extents* to the web, which you can paint content on via annotation.

Other people can make statements about - annotate - these extents too.

IIIF Manifest



Manifest Editor

manifest-editor.digirati.services/?tab=recent

Manifest Editor

[Github](#)[Documentation](#)

Get started

Create new manifest

Open manifest URL

Open manifest file

Browse for IIIF

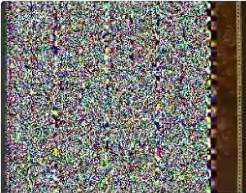
Create Collection

Recent

Examples



Cross streets



Poems in the Scottish dialect



Ocean Liners



Wunder der Vererbung



James Webb Space Telescope Image



Self-Portrait Dedicated to Paul Gauguin



Illuminations



Guillaume de Machaut



Scroll



Ōmi Kuni-ezu

Image + Presentation = Object

Laocöon



1 of 3

ACTIVE ITEM

Back (old photograph)

Figure on left's face

About



Laocöon and his two sons writhe and struggle, caught in the grip of the serpents that wind among their limbs. The father's large size, powerful musculature, and wild hair and beard contrast with his smaller, smoother-limbed sons. As retold in Greek mythology, the Trojan prince Laocöon angered Apollo by breaking a vow of celibacy he swore to the god and then warning the Trojans not to bring the wooden horse left by the Greeks into the city. To silence him, Apollo sent serpents from the sea to kill him and his sons.

Giovanni Battista Foggini's bronze of this story is based on a famous marble sculpture of the Laocöon unearthed in Rome in 1506. The Roman historian Pliny had described this renowned sculpture in awed language, as "a work to be preferred to all that the arts of painting and sculpture have produced." Its celebrity prompted many bronze reductions, or smaller-scale copies including this one, made in Florence. Although it imitates an antique work, the emotionalism and frontality of this bronze are characteristics of the late Baroque Florentine style.

This type of tabletop bronze was often displayed on a cabinet where it served as a souvenir of the "Grand Tour," evidence of its owner's classical education.

Artist/Maker
Giovanni Battista Foggini (Italian, 1652 - 1725)

Title
Laocöon

Date
about 1720

Material
Bronze

Create engaging presentation(s)

To support the presentation of the results of your work, or to engage with your students or a wider audience:

- Include specific image details in a blog post or website
- Curate a selection of digitised material to share
- Create an engaging exhibition that showcases the material and your work



QUICK LINKS

Homepage
Colophon
Quill: Introduction
Quill: Glossary

ROUTES

Books for Professional Use
Liberal Arts and Education
Religion and Devotion

OVERVIEWS

Manuscripts by shelfmark
Manuscripts by century
Manuscripts by country



Books for professional use



A royal owner



VCF 13 (Germany, 1575-1600): *Tractatatus de lapide philosophorum* (Treatise on the philosopher's stone), paper, 453 fols., 310 x 196 mm, 1 col., 22-24 lines.

Manuscripts were often used by a variety of readers. The first reader of this manuscript, the

4. ROMAN BOOK CAPITAL

4.1 So-called "elegant" capital

5. THE ORIGIN OF MINUSCULE

6. NEW ROMAN CURSIVE

7. UNCIAL

7.1 Use and characteristics of uncial

8. SEMI-UNCIAL

8.1 Use and characteristics of the semi-uncial

9. EARLY MEDIEVAL GRAPHIC DIFFERENTIATION IN EUROPE

10. INSULAR SCRIPTS

10.1 Insular majuscule (or round insular)

10.2 Insular minuscule

10.3 The capital insular alphabet

10.4 System of abbreviation and ligatures

10.5 Insular script outside of the islands

11. MEROVINGIAN AND THE BOOKHANDS OF THE FRANKISH REGIONS

11.1 Bookhands of the frankish regions

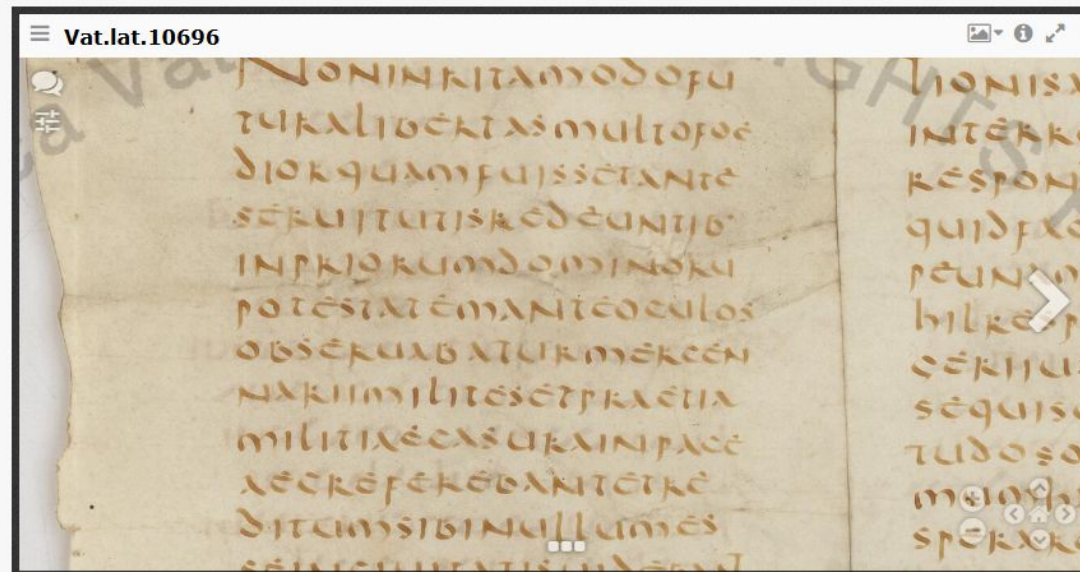
12. VISIGOTHIC

12.1. Use and characteristics of visigothic

13. THE SCRIPTS OF THE ITALIC AREA

The origin of uncial is attributed to several factors: the need to make the forms of primitive minuscule more elegant; the adoption of the quill pen to facilitate the drawing of the curves and perhaps even the deliberate will of a writing teacher. According to some historians, this teacher would have belonged to an African writing center, while others think he is to be associated with a center in Italy. In fact, the major centers of book production in Late Antiquity era were located in Africa and Italy. In addition, some paleographers also recognize the more or less direct influence of the biblical capital script used for Greek texts, which was a writing characterized by elegantly round shapes that emerged in the first half of the 3rd century.

The term "Uncial" was used for the first time by the scholars of the Benedictine Congregation of St. Maurice (Maurini), Charles François Toussaint and René Prosper Tassin in the *Nouveau traité de diplomatique* (vol. II, Paris 1755, p. 510-511). It originated from a questionable interpretation of a passage written by Jerome in the introduction to his translation of the book of Job. Jerome argues with the graphic culture of his time, which is attentive not to the content of the writings but only to the shape and elegance of the letters. In such a context, he uses the expression "*litterae unciales*." Various hypotheses have been made about this usage, all of which are prone to criticism and have been entirely criticized. Perhaps Jerome meant to say Capitals in which pagan literature was written; *uncia* is a particular dimension (one twelfth of a foot) and therefore Jerome might have been referring to letters that occupy a large space. *Uncia* also signifies a particular weight (one twelfth of a pound) and therefore could refer to letters to be traced with an ounce of gold. The word *unciales* could also be an incorrect reading of the word *initiales*; as well as other hypotheses. In essence, however, Jerome probably did not intend to indicate a specific type of writing, but only to mark the difference of his poor but correct notepaper with the *de luxe* codices written with solemn characters.



- Why is this object in the exhibition?
- *Here is a blog post about this painting*
- There's no video available here, but this is the screenplay for this missing 20 minutes of *The Magnificent Ambersons*
- ...and here are some production stills for 49m23s-51m17s
- "Tourteletes in fryture" means "Small fig pies basted with honey"
- *Here is the curator's essay for this collection*
- Here is a transcription of this letter
- *Here is an article about this correspondence*
- These four engravings are all views from this location



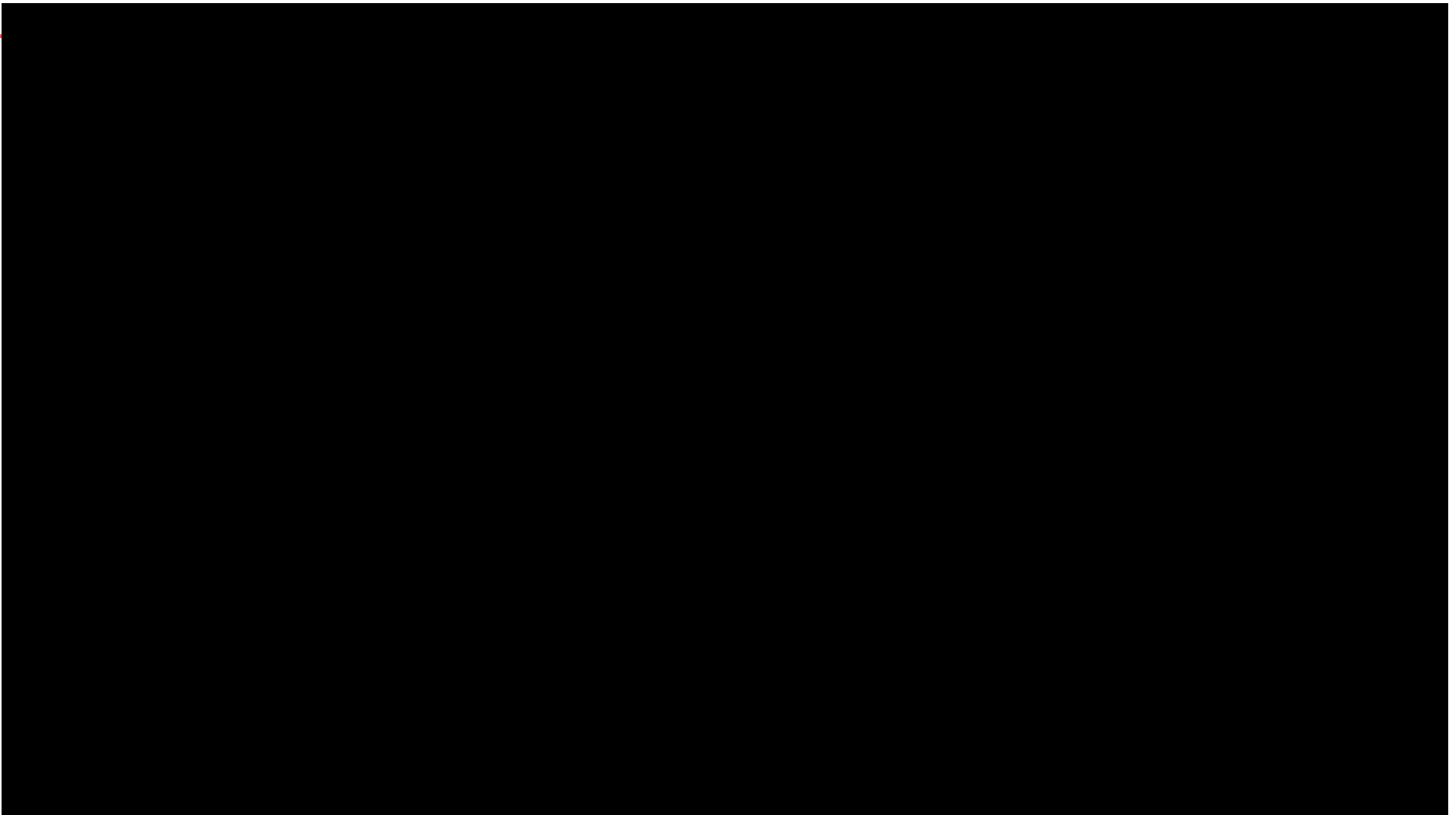
Inside an ocean liner: the 'Aquitania'

Produced as part of *Ocean Liners: Speed and Style*

On now until Sunday, 17 June 2018

[FIND OUT MORE](#)

A large, stylized yellow logo consisting of the letters 'V' and 'A' joined by an ampersand '&'. The logo is positioned on the right side of the page, partially overlapping the background illustration of the ocean liner's interior.



Get started



Create new manifest



Open manifest URL



Open manifest file



Browse for IIIF

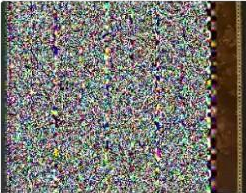


Create Collection

Recent Examples



[Cross streets](#)



[Poems in the Scottish dialect](#)



[Ocean Liners](#)



[Wunder der Vererbung](#)



[James Webb Space Telescope Image](#)



[Self-Portrait Dedicated to Paul Gauguin](#)



[Illuminations](#)



[Guillaume de Machaut](#)



[Scroll](#)



[Ōmi Kuni-ezu](#)

IMC 2025

IIIF Activities



Get started



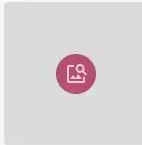
Create new manifest



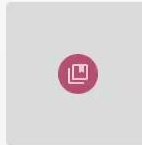
Open manifest URL



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[Ōmi Kuni-ezu](#)

IMC 2025

Further IIIF context



What are the contexts where IIF is used?

- Libraries (small libraries up to national libraries)
- Museum (curatorial, education, etc.)
- Scholarship and research
- Teaching and instruction (Secondary and above)
- Digital humanities projects
- AI/machine learning projects
- STEM -- bio imaging, life sciences, etc.
- ... and many more!

IIIF Community & Consortium



IIIF Community Groups

- 3D
- AI/ML
- Audio/Visual
- Education
- Maps
- Museums
- Outreach



Thank you!

<https://digirati.com>

contact@digirati.com