



# ***4SCIENCE***

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Share your knowledge

# 4Science role in the Open Science and DSpace community

At 4Science We are driven by serving the open knowledge ecosystem.

Certified Platinum provider and main contributors of DSpace

Our goal is to anticipate the future making it more accessible

4Science created and maintains DSpace-CRIS

Experts in the field and enablers that can help with any situation

**Open knowledge**  
empowering open access, supporting open science, advancing open scholarly communication.

**FAIR data**  
Our solutions enable your data to be Findable, Accessible, Interoperable and Reusable

**Interoperable solutions**  
ORCID best Certified Service Provider, Datacite Registered Service Provider, CERIF enablers, IIF open standards

**Compliance & Quality**  
OpenAIRE guidelines, Certified Platinum Providers of DSpace, ISO 27001:2022, ISO 9001:2015

**Security**  
Battle-tested solutions, secure by design; Trusted Providers of the Cloud Security Alliance

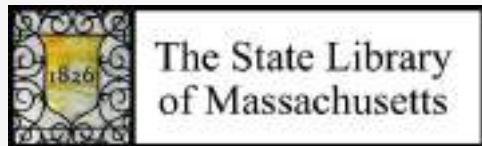
# Certifications

4Science brings a high level of assurance to the services it provides for its clients. 4Science is the DSpace Certified Platinum Provider with the highest number of certifications





# Clients that trust us



UNIVERSITÀ  
DEGLI STUDI  
DI MILANO



Università  
Ca' Foscari  
Venezia

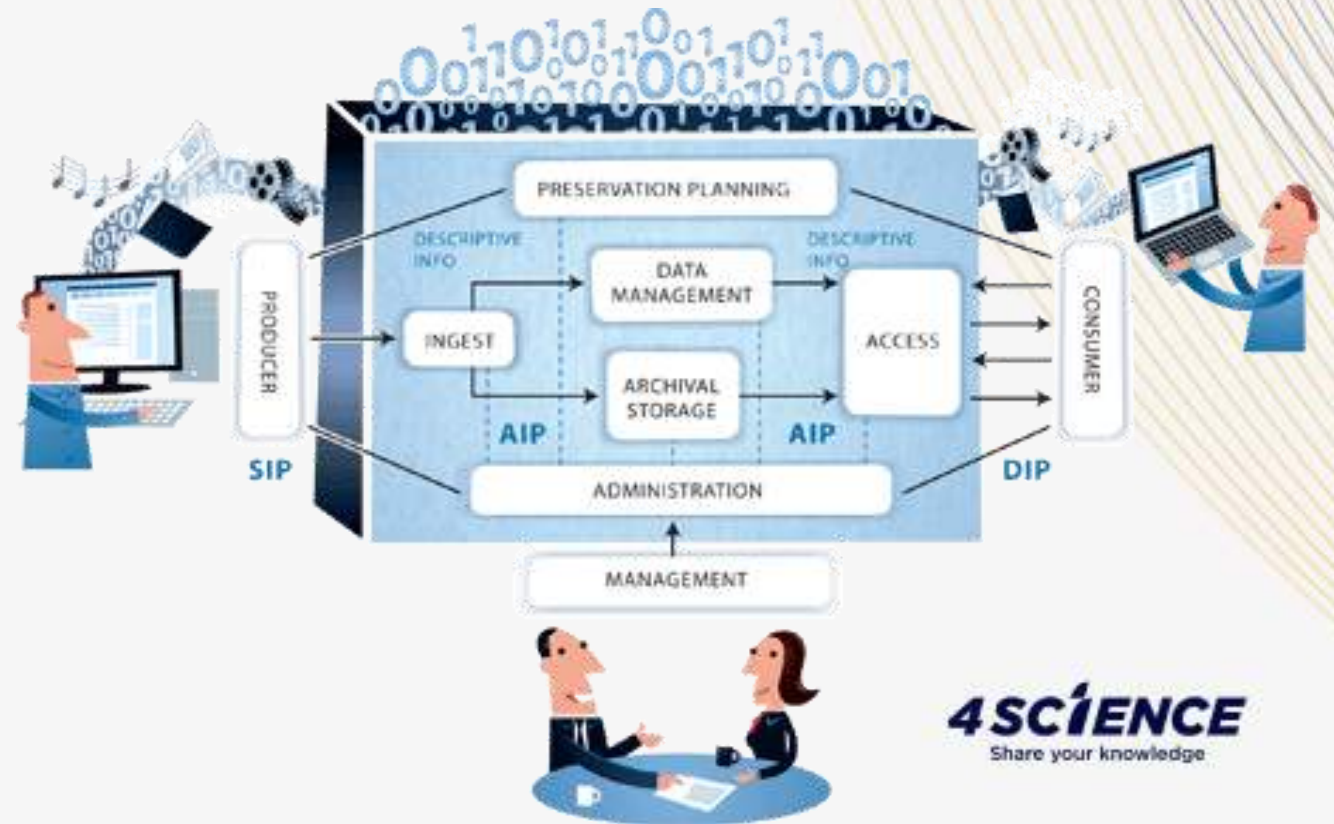
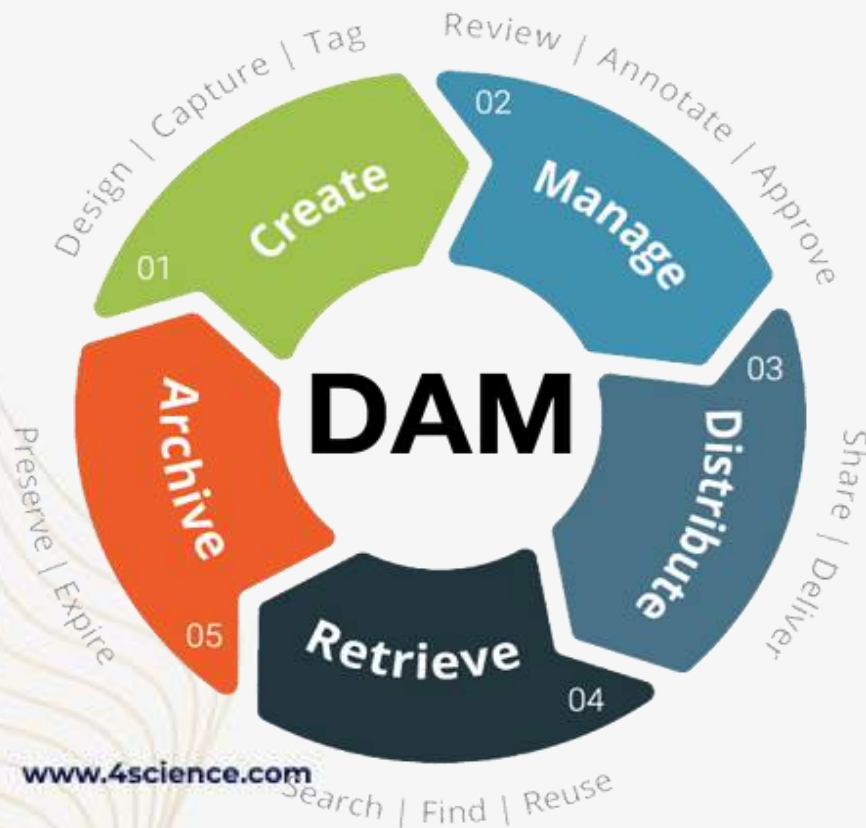
# GLAM

We designed a state-of-art solution that fits with your needs and standards





...with flexibility: we adhere to the standards YOU choose



# cultural heritage material cannot be analyzed without its CONTEXT

- Cultural data can be fragmentary, partial, biased.
- Scholars and cultural heritage professionals have to be able to **correlate different data sources**, to better **investigate the articulation of historical phenomena and of the transformation processes that affected human history and culture**.
- Digital Cultural Resources have to be analyzed together with all contextual information needed to answer research questions, such as:
  - (cultural, social, economic, technological...) production context of a document/object
  - contextual associations at different levels and scales (spatial, temporal, functional, etc.)



# ...context that can be efficiently explored with a digital library solution!

To move such an approach from theory to practice we need infrastructures and tools for integration, analysis and storage of digital data and resources.

Today most of the digital cultural resources and data are in the Digital Libraries.

Digital Libraries should provide tools for:

- modeling, visualising and analysing information, both in a qualitative and quantitative way, as well as collaboratively working on it
- highlighting the relationships between data at different scales and the network of contextual relations in which historical sources are involved
- to enter the daily workflow of historians, archaeologists and humanities scholars.



# DIGITAL COLLECTIONS: ENABLING NEW IMMERSIVE EXPERIENCES

An extensible model to define a network of relationships to be discovered, browsed and studied.



Links are made between digital objects and an overview of artistic productions, thematic routes, historical paths...



...and all this allows to explore for real the contexts (historical, geographical, cultural) of the browsed digital objects.

# From Digital Records to Digital Cultural Landscapes

Beyond Digital Library Boundaries with DSpace



# Theoretical approach

- Need to reconstruct an information context around our data based on relationships at different levels
- Our approach has been improved and refined due to user input and feedback

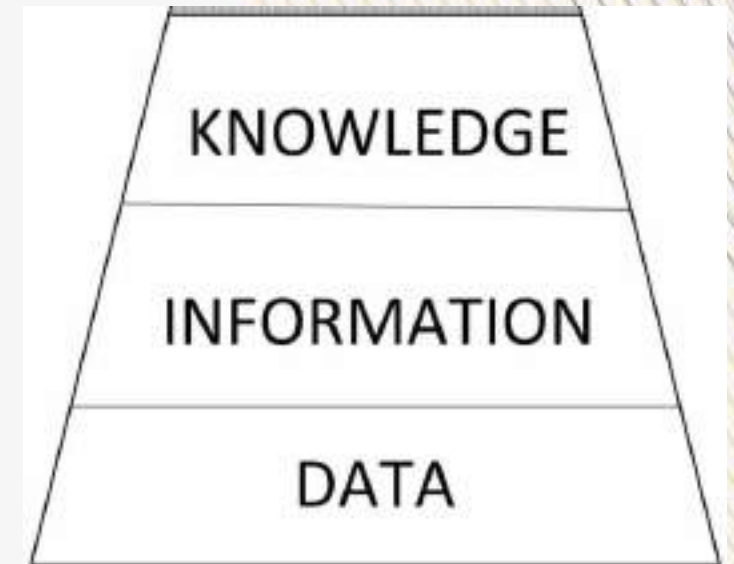
# Digital and the fragmentation risk

- *"Where is the wisdom we have lost in knowledge?"*
- *Where is the knowledge we have lost in information?"*
- Where is the information we have lost in data ?



Information decomposition is (and must be) only a first step, with a view to its re-composition and enrichment to arrive at the production of new knowledge

Digital Libraries are the main tools, in the Humanities, for arriving at re-composing knowledge and at extending it





# The Cultural Heritage Ecosystem

- We need to seize “*the opportunity provided by digital to create an ecosystem for cultural heritage*”
- The cultural heritage ecosystem should be able to manage digital relationships among different objects: to model them, to describe them, to interpret them, to communicate them.



- Extending DSpace for Digital Cultural Heritage Management



# Why DSpace?

- To achieve the outlined goals and build a state-of-art Digital Library Management System, open source software is preferable.
- Development of open source software gives an effective way to create Digital Library Management Systems with a small financial investment.
- Looking exactly at sustainability, among the most used open source Digital Library Management Systems, we chose DSpace.

[www.4science.com](http://www.4science.com)

# Why DSpace?

- DSpace is an Open Source Digital Asset Management System, allowing out-of-box to:
  - capture and describe digital objects using a submission workflow module, or a variety of batch ingest options
  - distribute digital assets over the web through a search and retrieval system
  - preserve Digital Assets over the long term

# Why DSpace?

The system is based on the specifications of the OAIS (Open Archival Information System) for Long Term Preservation and is able to manage the whole "life cycle" of a digital object in terms of "Digital Curation", by means of:

- Metadata creation according to different standards
- SIP (Submission Information Package) import and validation
- AIP (Archival Information Package) creation
- AIP export
- Digital resources dissemination (also by means of the OAI
- PMH)
- Digital object history management and integrity check



# Why DSpace?

- It is also used as a digital library to store, preserve and disseminate digital cultural heritage.
- A fairly large part of the world cultural and scientific heritage is already managed, accessed and preserved using DSpace
- It makes sense to enhance a system already widely used rather than propose to migrate data to new platforms

[www.4science.com](http://www.4science.com)

- DSpace has been extended for managing Digital Cultural Heritage
- IIF based add-ons have been developed for curating and exploring digital objects
- An extended and extensible data model has been modeled to display contextual relationships at different levels and to manage different metadata schemas and conceptual models

# Managing Galleries, Libraries, Archives, Museums

Ancient and modern books, archival fonds, journal fonds, museums objects, documents, audio, video, maps ...

Cultural Heritage materials can be explored in an integrated way, without losing domain metadata standards granularity



The applications can be extended to map further domains (tourism, botany.....)



ifier to cite or link to this item: <http://hdl.handle.net/20.500.12460/123494>



LINE (MIRADOR) ▾

|                            |   |
|----------------------------|---|
| Title:                     | Nell'officina dei poeti : carte dal Fondo Manoscritti dell'Università di Pavia / ca   |
| Other authors:             | Trotta, Nicoletta    |
| Keywords:                  | Pavia - Università - Fondo manoscritti - Esposizioni - 2014;Manoscritti - Sec. 2  |
| Issue Date:                | 2014  |
| Publisher:                 | TCP   |
| Inventory Number:          | ISI9232   |
| Fond:                      | Pubblicazioni del Centro Manoscritti   |
| Type:                      | Volume a stampa   |
| Description:               | Mostra tenuta a Pavia, Biblioteca Universitaria, 13-29 marzo 2014<br>In testa al frontespizio: Università degli studi di Pavia, Centro di ricerca interdi<br>contemporanei. |
| URI:                       | <a href="http://hdl.handle.net/20.500.12460/123494">http://hdl.handle.net/20.500.12460/123494</a>   |
| Link OPAC:                 | <a href="https://openweb.unipv.it/openweb/#!rec?id=PAV0078003">https://openweb.unipv.it/openweb/#!rec?id=PAV0078003</a>   |
| License:                   | All rights reserved   |
| Appears in<br>Collections: | Beni librari - Centro Manoscritti   |

CORD

# Bibliographic standards

Please use this identifier to cite or link to this item: <http://hdl.handle.net/20.500.12460/107040>



SEE ONLINE (MIRADOR)

|                                |   |
|--------------------------------|---|
| Title:                         | 00443 Denario   |
| Type:                          | moneta  |
| Chronological range (century): | sec. I a.C.   |
| Date start:                    | 55 a.C.   |
| Date end:                      | 55 a.C.   |
| Fond:                          | Monete romane repubblicane  |
| Material & technique:          | argento / coniazione  |
| Diameter:                      | 18  |
| Weight:                        | 3.99  |
| Axis:                          | 2   |
| Description of front:          | D/ Testa di Cibele a d. - dav. A.PLA  |
| Description of back:           | R/ Cammello a d. e figura inginocch   |
| Link to SIRBEO:                | <a href="http://www.lombardiabeniculturali.it">http://www.lombardiabeniculturali.it</a> |
| License:                       | All rights reserved   |
| Appears in Collections:        | Beni numismatici - Museo di Arche   |

SHOW FULL ITEM RECORD

# Archaeological standards



ifier to cite or link to this item: <http://hdl.handle.net/20.500.12460/111039>





|                            |  |
|----------------------------|--|
| Object title:              | Apparato di rischiaramento   |
| Subject:                   | scienze della vita   |
| Date:                      | XIX secolo (Seconda metà del secolo)   |
| Fond:                      | Fondo di microscopia del Museo Camillo Golgi                  |
| Description:               | Lo strumento è costituito da una base in legno con due corpi p<br>ottone, è fissata una piastra quadrata che ospita una lastra di<br>regolabile. |
| Function:                  | E' un accessorio per la dissezione di oggetti molto piccoli.   |
| Usage:                     | Lo strumento viene abbinato a lenti o a microscopi da dissezio   |
| URI:                       | <a href="http://hdl.handle.net/20.500.12460/111039">http://hdl.handle.net/20.500.12460/111039</a>  |
| License:                   | All rights reserved  |
| Appears in<br>Collections: | Patrimonio scientifico e tecnologico - Museo Camillo Golgi   |

CORD

# Scientific Museums Standards



## ARCHIVIO STORICO DELL'UNIVERSITÀ DI PAVIA - CONSIGLIO ACCADEMICO

[Fond Context](#)[Fond Details](#)[Fond Events](#) Archivio Storico dell'Università di Pavia - Consiglio Accademico 

- ≡ "I Consiglio Accademico Verballi dal 14 gennaio 1883 al 12 luglio 1885." (coperta); "Consiglio Amm.ne dal 1883 al 1885" (dorso)
- ≡ "II Consiglio Accademico Verballi dal 3 novembre 1885 al 4 giugno 1888" (coperta); "Consiglio Amm.ne dal 1885 al 1888" (dorso)
- ≡ "III Consiglio Accademico Verballi dal 5 giugno 1888 al 18 aprile 1891" (coperta); "Consiglio Amm.ne dal 1888 al 1891" (dorso)
- ≡ "IV Consiglio Accademico [...] 1891 al 12 luglio 1899" (coperta)
- ≡ "Volume V Verballi Consiglio Accademico Anni scolastici 1899-900 - 1900-901 (...) Vol. V" (coperta); "Consiglio Amm.ne dal 1899 al 1904" (dorso)
- ≡ "Vol. VI Consiglio accademico Verballi 1904-909 Vol. VI" (coperta); "Consiglio Amm.ne dal 1904 al 1909" (dorso)
- ≡ "R. Università di Pavia Verballi del Consiglio Accademico dal [...]mbre 1915 al 13 giugno 1921" (coperta); "Consiglio Amm.ne dal 1915 al 1921" (dorso)
- ≡ "R. Università di Pavia Verballi del Consiglio Accademico dal 1[3] giugno 1921 al 14 luglio 1923" (coperta)
- ≡ "R. Università di Pavia Verballi del Senato Accademico dal 13 novembre 1923 al 12.XII.932" (coperta)
- ≡ "R. Università di Pavia Senato Accademico Verballi 1932-1941" (coperta); "Senato Acc. dal 1932 al 1941" (dorso)

# Archival Standards

Please use this identifier to cite or link to this item: <http://hdl.handle.net/20.500.12460/134875>



SEE ONLINE (MIRADOR)

|                               |   |
|-------------------------------|---|
| Scientific name:              | <i>Trisetum pratense</i> Pers.  |
| SUB:                          | <i>Trisetum flavescens</i> (L.) P.Beauv.  |
| Family:                       | GRAMINEAE   |
| Genus:                        | <i>Trisetum</i>   |
| Species:                      | <i>pratense</i> Pers. ( <i>flavescens</i> Beauv.)   |
| Picked up by:                 | Farneti, Rodolfo  |
| Determined by:                | Farneti, Rodolfo  |
| Date:                         | 2-Jun-1888  |
| Pick up place:                | M.te Penice   |
| Place:                        | Pavia - Italia  |
|                               |   |
| Order:                        | Poales  |
| APV family:                   | POACEAE   |
| Portal of the Flora of Italy: | <a href="https://dryades.units.it/floritaly/index.php?procedure=taxon_page&amp;tipo=all">https://dryades.units.it/floritaly/index.php?procedure=taxon_page&amp;tipo=all</a> |
| Fond:                         | Poaceae   |
| URI:                          | <a href="http://hdl.handle.net/20.500.12460/134875">http://hdl.handle.net/20.500.12460/134875</a>   |
| License:                      | All rights reserved   |
| Appears in Collections:       | Beni Botanici - Dipartimento di Scienze della Terra e dell'Ambiente   |

SHOW FULL ITEM RECORD

# Botany metadata

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3N)

ve the date of previous

ssue \*

name of the publisher o

if

Brisbane|

Brisbane [Grant, North Dakota, ... World]

Brisbane [Will, Illinois, ... World]

Brisbane [Nevada, Arkansas, ... World]

Brisbane [San Mateo, California, ... World]

Brisbane Water [New South Wales, Australia, ... World]

Brisbane [Queensland, Australia, ... World]

# Integrated with the Getty Vocabularies

Esplorare il database di vocaboli Getty

Home | OCR Data | Account | Logout | OCTI/PERI | COW | Supporto | Dy | Manager | Admin |

Categoria del soggetto:

Inserire eventuali informazioni relative al materiale e alla tecnica dell'oggetto

**Materiale e tecnica**

Indicare la lingua fisica della risorsa

**British**

Indicare il supporto fisico della risorsa

**Anglo-Mughal** [British Colonial Indian, Colonial Indian, ... Styles and ...] (Refers to the style of architecture during the British Colonial period. In architecture, the style is characterized by the fusion of British and Indian architectural elements.)

**Black British** [British (modern), European regions, ... Styles and Periods Facet] (Culture and styles of British African-Caribbean origin or descent. Black British is one of various styles.)

**British (modern)** [European regions, European, ... Styles and Periods Facet] (Refers to the culture and styles of the United Kingdom in the modern period. It also refers to the cultures of historical nations that had Great Britain as a colony.)

**British Colonial** [British Renaissance-Baroque styles, Renaissance-Baroque styles, ...] (Culture, period, and style featuring a combination of British and native characteristics. For works produced in the British Empire.)

**British Colonial Indian** [Colonial Indian, Indian (South Asian), ... Styles and Periods Facet] (Styles and culture of the British Empire in India.)

**British Columbian** [Canadian, North American, ... Styles and Periods Facet] (Nationality, culture, or style of the British Columbia region.)

**British Cottage Style** [Modern British decorative arts styles and movements, ...] (Style of furniture and interior design, inspired by homey designs of English countryside.)

**British English (language)** [English (language), ...] (Refers to the language of England and the usual spoken language of educated people in London.)

**British Isles Medieval architecture styles** [British Isles Medieval styles, Northern European Medieval styles, ...] (Medieval architecture styles of the British Isles.)

**British Isles Medieval pottery styles** [British Isles Medieval styles, Northern European Medieval styles, ...] (Medieval pottery styles of the British Isles.)

**British Isles Medieval styles** [Northern European Medieval styles, Medieval regional styles, ...] (Styles and culture of the British Isles.)

**British marbled paper** [Marbled paper, ...] (Material used for book covers and endpapers.)



# Image International Interoperability Framework

- In the last years IIIF became the “de facto” standard for presenting, navigating and delivering digital images on the web all over the world.
- It defines several APIs for providing a standard method for describing, analysing and sharing images over the web, as well as "presentation-based metadata" about structured sequences of images.

# An ecosystem built on IIIF

We developed 3 add-ons to  
"enrich" the IIIF  
experience.

- Image Viewer
- Document Viewer
- OCR & Transcription

The 3 add-ons implement  
several curation task for  
an easier digital resources  
management



# THE TRAGEDY OF HAMLET PRINCE of DENMARK.

ACT I. SCENE I.

*Enter Bernardo and Francisco, two Sentinels.*

Bar. **W**H's there?  
Franc. Nay answer me; stand and unfold  
your self.  
Bar. Long live the King.  
Franc. Bernardo?  
Bar. He.  
Franc. You come most carefully upon your hour.  
Bar. 'Tis now struck twelve: get thee to bed Francisco,  
Franc. For this relief much thanks; 'tis bitter cold,  
And I am sick at heart.  
Bar. Have you had quiet guard?  
Franc. Not a Mouse stirring.  
Bar. Well, good night:  
If you do meet Horatio and Marcellus,  
The rivals of my watch, bid them make haste.

*Enter Horatio and Marcellus.*

Franc. I think I hear them: Stand ho: who's there?

# THE TRAGEDIE OF HAMLET, Prince of Denmarke.

*Actus Primus. Scena Prima.*

*Enter Bernardo and Francisco two Centinels.*

*Francisco.*  
*Horatio.*  
Franc. Nay answer me: Stand to unfold  
your self.  
Hor. Long live the King.  
Franc. Bernardo?  
Hor. He.  
Franc. You come most carefully upon your hour.  
Hor. 'Tis now struck twelve: get thee to bed Francisco.  
Franc. For this relief much thanks: 'tis bitter cold,  
And I am sick at heart.  
Hor. Have you had quiet Guard?  
Franc. Not a Mouse stirring.  
Hor. Well, good night: If you do meet Horatio and  
Marcellus, the Rivals of my Watch bid them make haste.  
*Enter Horatio and Marcellus.*  
Franc. I think I hear them: Stand: who's there?  
Hor. Friends to this ground.  
Franc. And I long am to the Duke.  
Hor. Give you good night.  
Franc. O for some heavenly music, - which in softest tones  
Will ebb into mine ears, and give me sleep.  
Franc. 'Tis now struck twelve: get thee to bed Francisco.  
Franc. For this relief much thanks: 'tis bitter cold,  
And I am sick at heart.  
Hor. Have you had quiet Guard?  
Franc. Not a Mouse stirring.  
Hor. Well, good night: If you do meet Horatio and  
Marcellus, the Rivals of my Watch bid them make haste.

Where now it burns, Marcellus and thy self,  
The Bell then beating out.  
Franc. Peste, breathe that if I  
Linger where it comes again.  
Hor. In the same figure, like the King that's dead.  
Franc. Tis just as I told you: I speak to it often.  
Hor. Look on that: look on the King? Marcellus?  
Franc. Much liker: but it's a figure with fire & y  
Woe, it would be spoke to.  
Franc. O, that's a figure.  
Hor. What art thou that stay'st by the door of us  
Together with that fair and white form,  
To which the Murders of our Father  
Did sometimes much: By Heaven I charge thee,  
Franc. 'Tis a figure.  
Franc. Set it stalk away.  
Hor. Stay: I'll speak to it: Change then, speak  
Franc. 'Tis gone, and will not answer.  
Franc. How now Horatio? 'Tis a terrible sight,  
To see this figure, more than human,  
What dost thou see?  
Hor. Before my God, I might see day before  
Without the feeble and true count  
Of mortal eyes.  
Franc. Is it not like the King?  
Hor. As thou art on thy self,  
Such was the very Figure he had on:  
When in Ambition Norway was bound:  
So from the rock, when in the rocky state  
He knew the fabled Pollux enter for:  
'Tis strange.  
Franc. This enter before, but in this dead he  
With his small flock, had been gone by our Woe:  
Franc. In what particular thought dost thou  
But in the great and scope of my Opinion,  
This befits some strange eruption to our State.  
Franc. Good now, in down as will be done.



## Comparing different contents on the Virtual Desktop

Experience an immersive journey  
outside repositories boundaries.

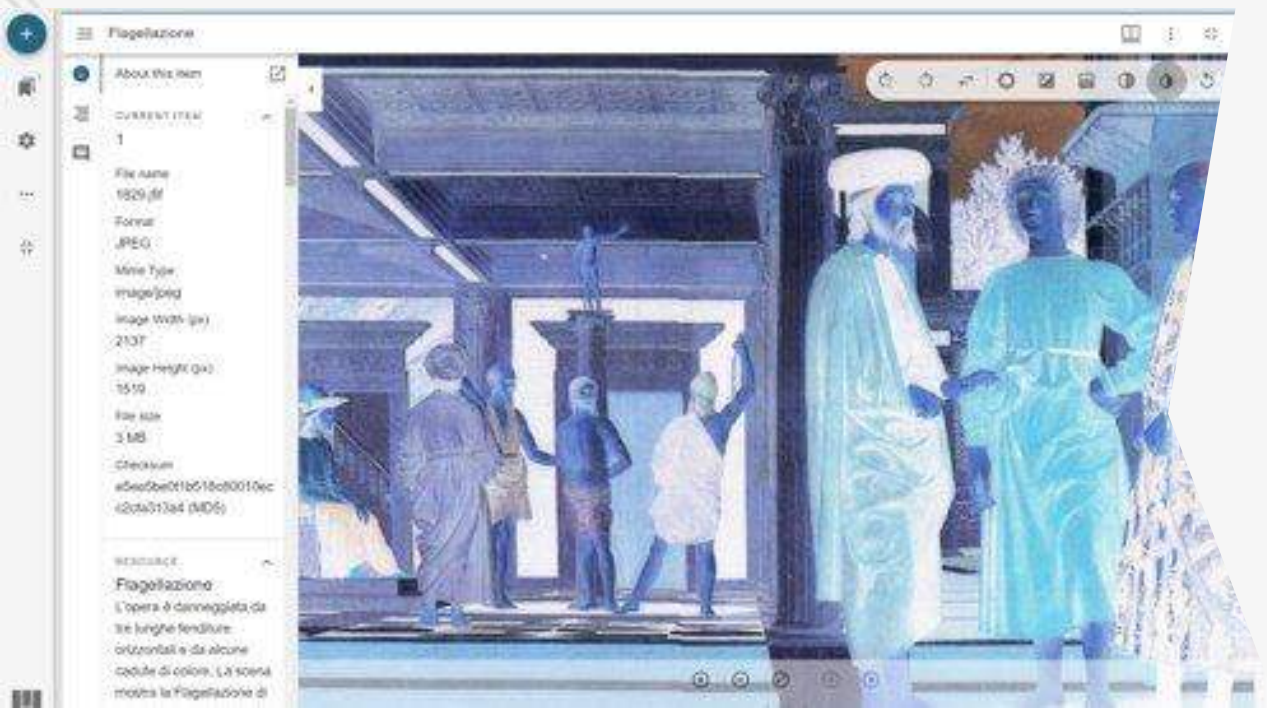
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# Image Processing: analyzing images







# La Flagellazione



## Annotations



Showing 3 annotations

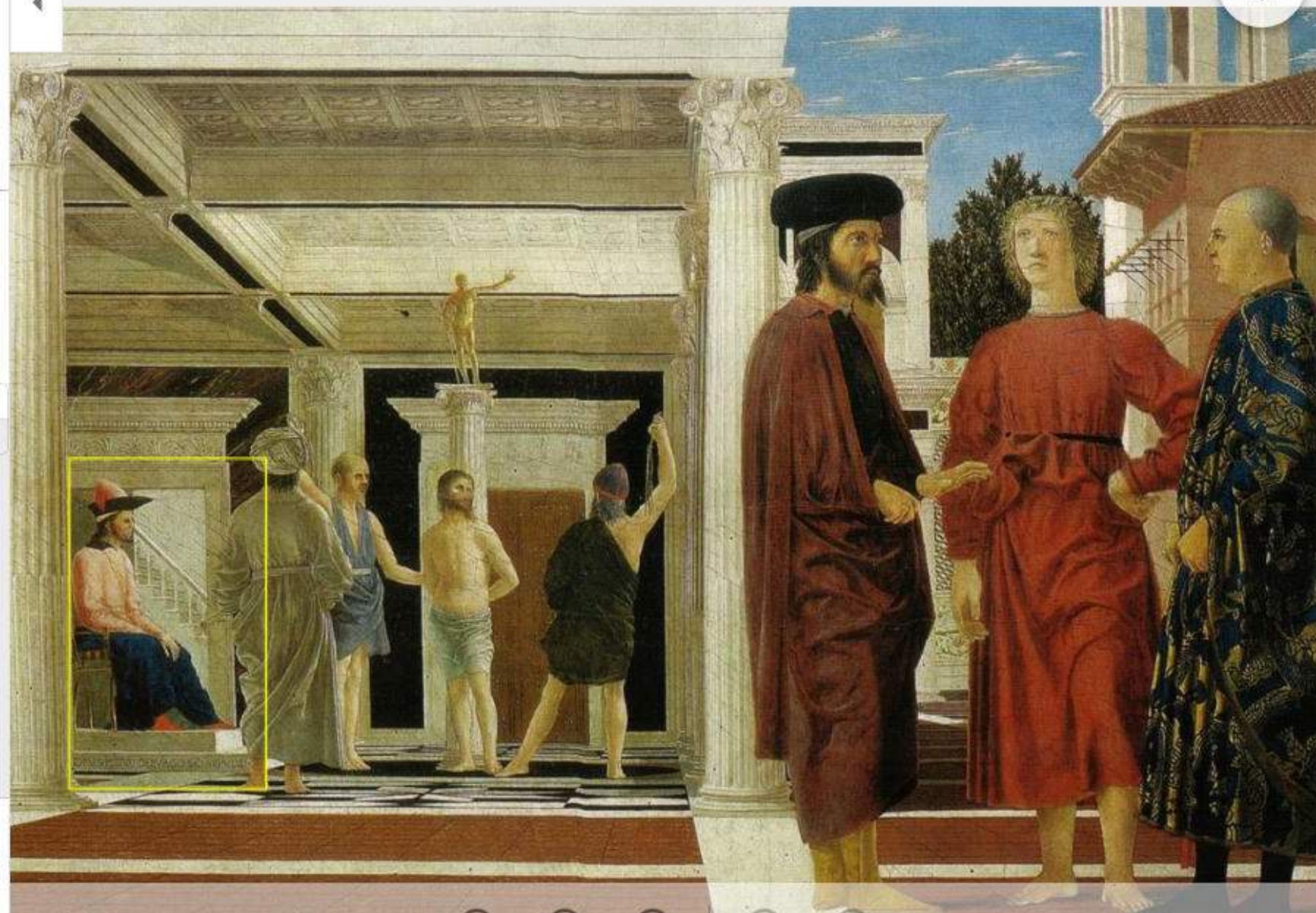
ITEM: [1]

The column refers to the one in Constantinople's Forum



Pontius Pilate presents the marks of Byzantine kingship: pointed hat and purple shoes. He represents John VIII Paleologus observing the martyrdom of Byzantium without intervening

Cardinal Bessarion has been recognized in this character.






# Forbid Bitstream Download

Statistiche

## The Tragedy of Hamlet, Prince of Denmark

|                        |  |
|------------------------|--|
| Alternative Title      | Hamlet                                     |
| Type                   | Volume a stampa                            |
| Author(s)              | Text HD                                    |
| Corporate Body         | Text OrgUnit                               |
| Family                 | Text Family                                |
| Date issued            | 1676                                       |
| Start Date             | 1 gennaio 2000                             |
| End Date               | 1 gennaio 2001                             |
| Coverage Temporal      | XXI secolo                                 |
| Date Notes             | Text Note date                             |
| Archival Unit          | 1  |
| Description            | Text contenuto                             |
| Physical Type          | Album                                      |
| Format                 | Pergamena                                  |
| Access Rights          | libera                                     |
| Rights                 | condizioni di riproduzione                 |
| License                | CC BY                                      |
| Rights Note            | Note alla condizione di riproduzione       |
| Bibliographic Citation | Citazioni Bibliografiche                   |
| Aggregation            | Beni Librai                                |
| Poth                   | Shakespeare                                |
| Language               | Inglese                                    |
| Keywords               | <a href="#">Parola chiave</a>              |
| Project                | Text Project                               |
| Event                  | Canale di Fiemme                           |
| Fondo                  | Tragedie                                   |
| Description            | Text contenuto                             |
| Archivist Description  | annotazione test                           |
| Preservation           | buono                                      |
| Preservation Notes     | parzialmente bruciato                      |
| Note                   | Incendio della biblioteca nel XVIII secolo |
| URL                    | 11245                                      |
| Place                  | Milano                                     |
| File(s)                |  |



[Visualizza in Viewer](#) [PDF](#)

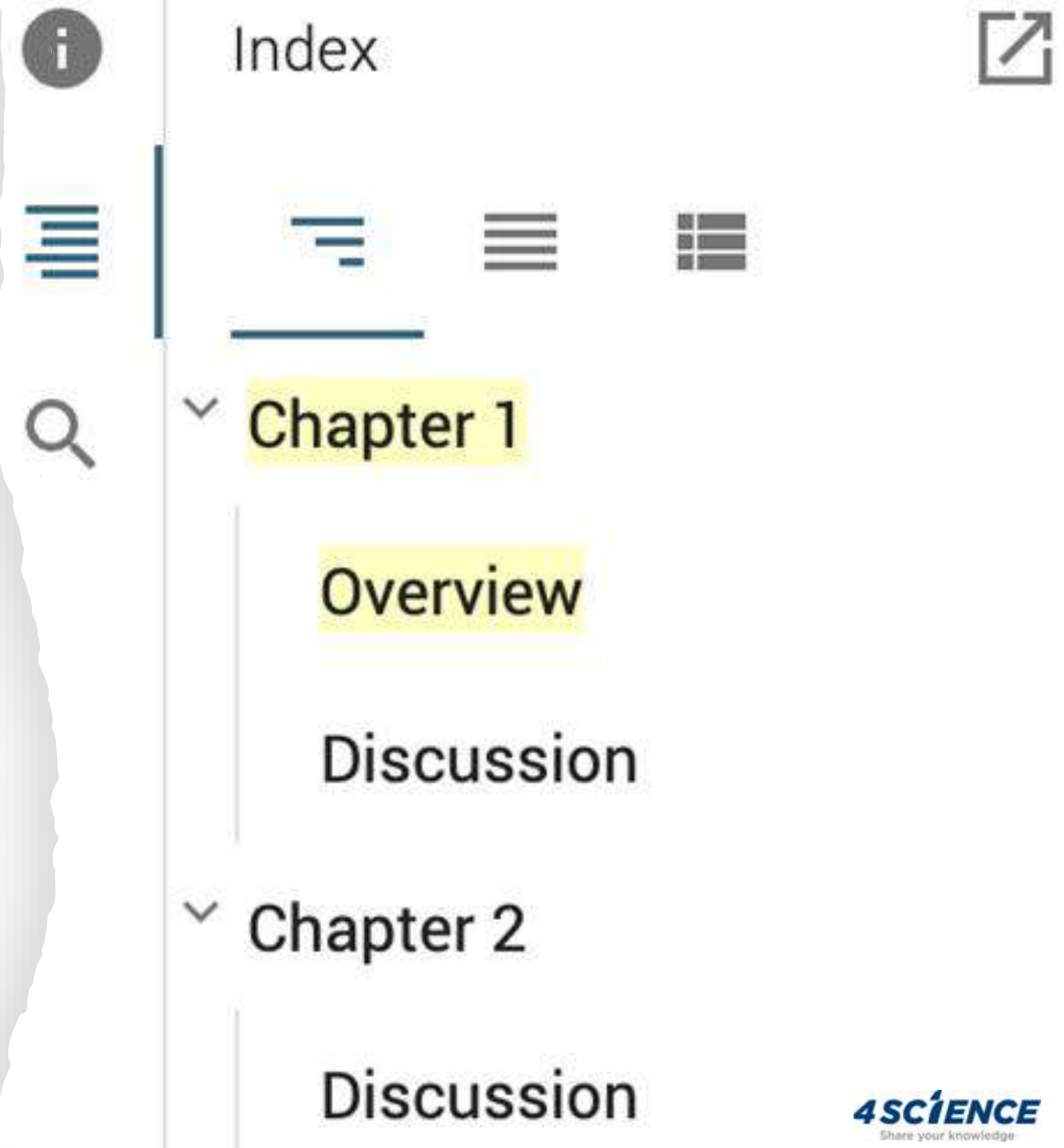


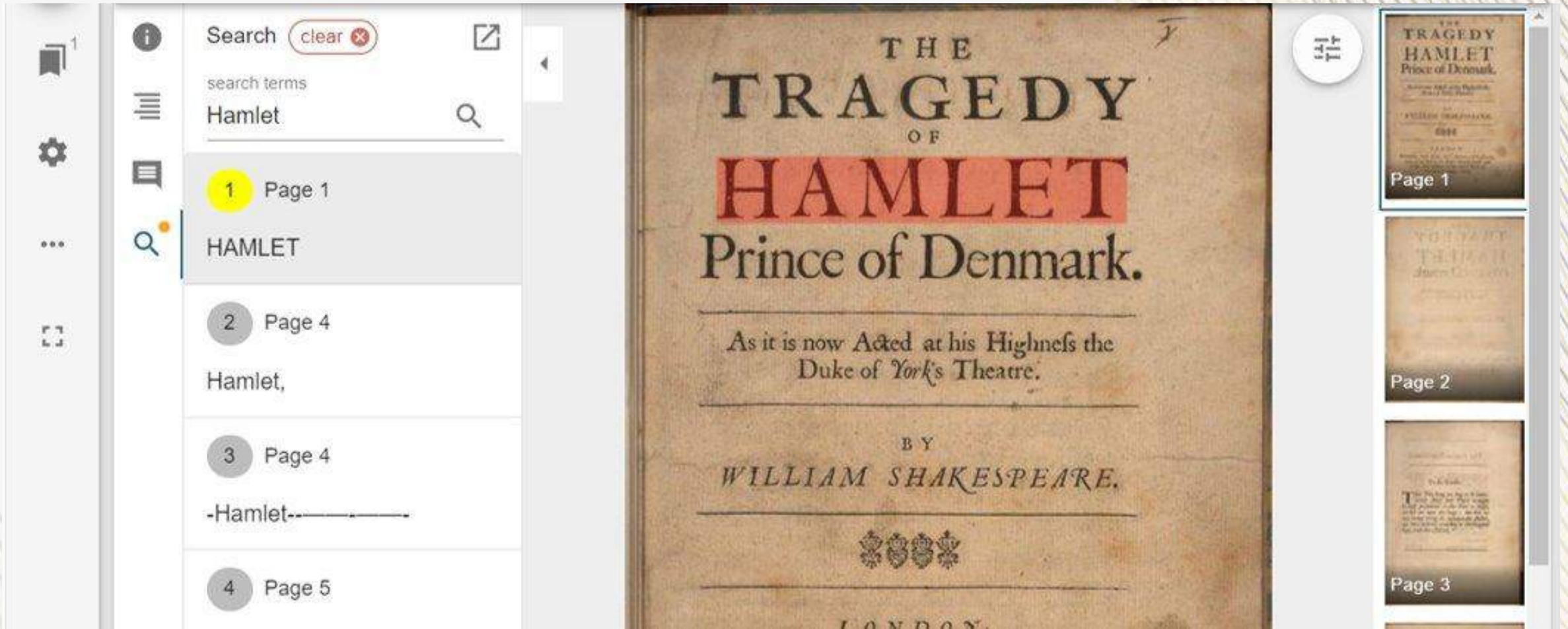
# Modeling Structural Metadata

- Structural Metadata can be uploaded in batch:
  - using the Simple Archive Format
  - using an Excel file

# TOC Management in Mirador

You can explore the Table of Contents by means of Structural Metadata using the IIIF manifest: a JSON file describing the structure of IIIF object





# The OCR & Transcription Module

Allows to extract text  
from images and index it



# Complete OCR management

- By means of its curation tasks, the module is able:
  - to extract OCR from images
  - to index the extracted text

# OCR & Transcription module's curation tasks

## Extract

Extract text (hOCR)  
from images

## Send

Send OCR to the  
annotation server

## Consolidate

Consolidate hOCR  
for the fulltext  
indexing

# Integrating metadata and extracted text: the OCR text is indexed

The screenshot shows a DSpace search results page. At the top, there's a search bar with 'Tutto DSpace' and 'Hamlet' entered, and a 'Cerca' button. Below the search bar, the title 'Risultati della ricerca' is displayed. A filter sidebar on the left lists 'Filtri' with categories: Tipo, Autore, Data, Ha file, Tipo di item, and Lingue, each with a '+' icon. A 'Ripristina filtri' button is at the bottom of the sidebar. The main content area shows 'Ora in mostra 1 - 6 di 6' results. Two results are visible, both labeled 'Materiale Archivistico'. Each result includes a thumbnail of a book cover titled 'THE TRAGEDY HAMLET Prince of Denmark' and a description. The first result is 'The Tragedy of Hamlet, Prince of Denmark (1676) Shakespeare, William'. The second result is 'The Tragedy of Hamlet, Prince of Denmark (Andrew Clark, for J. Martyn and H. Herringman, 1676)'. Below the second result, a snippet of OCR text is shown, with 'HAMLET' highlighted in yellow. To the right of the text snippet is a small icon of a document with a magnifying glass.

Tutto DSpace Hamlet Cerca

Filtri

- Tipo +
- Autore +
- Data +
- Ha file +
- Tipo di item +
- Lingue +

Ripristina filtri

Risultati della ricerca

Ora in mostra 1 - 6 di 6

**Materiale Archivistico**

The Tragedy of Hamlet, Prince of Denmark  
(1676) Shakespeare, William

**Materiale Archivistico**

The Tragedy of Hamlet, Prince of Denmark  
(Andrew Clark, for J. Martyn and H. Herringman, 1676)

\* TRAGEDY **HAMLET** Prince of Denmark. As 'it is now Aged at his Highnefs the Duke of York's Theatre. oc Bey: WILLIAM SHAKESPEARE. Seek LONDON: Printed by Audr. Clark, for 7. Martyn, and F. Herring man, at the Bell in St. Paul's Church... Horatio? you tremble and look pale: i Asnot, this fomething more than phantafie ? i El oar Bes WhateLE; TRAGEDY **HAMLET** Parnce of DENMARK. Auer he ct eT Enter Barnardo and Francifco, twe Sentinels. Bar. Ho's there? : Fran. Nay anfwer me fland



# Video/Audio streaming

- Allows streaming of video and audio content uploaded to the repository with the use of a solution based entirely on open source components.

# The data model

- Links the digital object with People, Places, Events, Fonds, ecc.
- Having an overview of artistic productions, thematic and historical paths,
- Define a relationships network to be explored, navigated and studied



[Statistiche](#)[Iscriviti](#)

# The Tragedy of Hamlet, Prince of Denmark

Alternative Title

Hamlet

Type

Unità documentaria

Author(s)

Shakespeare, William 

Date Issued

1676

Archival Unit

1

Physical Type

Volume

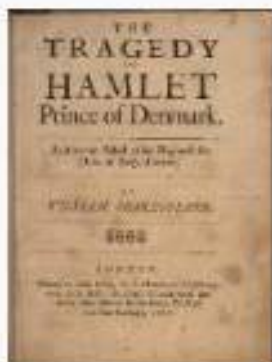
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Fonds

Tragedies 

File(s)



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# Shakespeare, William



Gender  
Role

m  
Poets  
Poet  
Actor  
Attore  
Dramatist  
Drammaturgo

Nationality

Inglese  
English

Birth Date

26 aprile 1564

Death Date

23 aprile 1616

Birth Year

1564

Death Year

1616

Birth Place

Stratford-upon-Avon

Death Place

Stratford-upon-Avon

Biografia inglese

William Shakespeare was an English playwright, poet and actor. He is regarded as the greatest writer in the English language and the world's pre-eminent dramatist.<sup>[3][4][5]</sup> He is often called England's national poet and the "Bard of Avon" (or simply "the Bard"). His extant works, including collaborations, consist of some 39 plays, 154 sonnets, three long narrative poems, and a few other verses, some of uncertain authorship. His plays have been translated into every major living language and are performed more often than those of any other playwright. He remains arguably the most influential writer in the English language, and his works continue to be studied and reinterpreted.

Shakespeare was born and raised in Stratford-upon-Avon, Warwickshire. At the age of 18, he married Anne Hathaway, with whom he had three children: Susanna, and twins Hamnet and Judith. Sometime between 1585 and 1592, he began a successful career in London as an actor, writer, and partowner of a playing company called the Lord Chamberlain's Men, later known as the King's Men. At age 49 (around 1613), he appears to have retired to Stratford, where he died three years later. Few records of Shakespeare's private life survive; this has stimulated considerable speculation about such matters as his physical appearance, his sexuality, his religious beliefs and whether the works attributed to him were written by others.

Shakespeare produced most of his known works between 1589 and 1613.<sup>[12][13]</sup> His early plays were primarily comedies and histories and are regarded as some of the best works produced in these genres. He then wrote mainly tragedies until 1608, among them *Hamlet*, *Romeo and Juliet*, *Othello*, *King Lear*, and *Macbeth*, all considered to be among the finest works in the English language.<sup>[11][4][5]</sup> In the last phase of his life, he wrote tragicomedies (also known as romances) and collaborated with other playwrights.

Many of Shakespeare's plays were published in editions of varying quality and accuracy in his lifetime. However, in 1623, John Heminges and Henry Condell, two fellow actors and friends of Shakespeare's, published a more definitive text known as the First Folio, a posthumous collected edition of Shakespeare's dramatic works that included 36 of his plays. Its Preface was a preface poem by Ben Jonson, a former rival of Shakespeare, that hailed Shakespeare with the now famous epithet: "not of an age, but for all time".

in R(d)u

Path

Shakespeare Path



# Relationship between Events and Digital Objects

## Flagellation of Christ

Date Issued

1458

Author(s)

Piero della Francesca  Pittore

Abstract

The Flagellation of Christ (probably 1468–1470) is a painting by Piero della Francesca in the Galleria Nazionale delle Marche in Urbino, Italy. Called by one writer an "enigmatic little painting,"[1] the composition is complex and unusual, and its iconography has been the subject of widely differing theories. Kenneth Clark called The Flagellation "the greatest small painting in the world".

^ Collapse

Physical Description

The theme of the picture is the Flagellation of Christ by the Romans during his Passion. The biblical event takes place in an open gallery in the middle distance, while three figures in the foreground on the right-hand side apparently pay no attention to the event unfolding behind them. The panel is much admired for its use of linear perspective and the air of stillness that pervades the work, and it has been given the epithet "the Greatest Small Painting in the World" by the art historian Kenneth Clark.

The painting is signed under the seated emperor OPVS PETRI DE BVRGO S[AN]C[T]I SEPVLCRI – "the work of Piero of Borgo Santo Sepolcro" (his town).

The Flagellation is particularly admired for the realistic rendering of the hall in which the flagellation scene is situated in relation to the size of the figures and for the geometrical order of the composition. The portrait of the bearded man at the front is considered unusually intense for Piero's time.

^ Collapse

File(s)



Name

1829.jfiF

Size

3.76 MB

Format

JPEG

Checksum

e5ee5be0f1b518c80010ecc2cfa313a4

 Open in Mirador

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▼

Relations


Path

^

Flagellazione 

Event

^

Concilio di Mantova 

Concilio di Ferrara 



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# Concilio di Mantova

**Start Date**

1459

**End Date**

1460

**Location**

Mantova

**Country**

Italia

**Abstract**

The Council of Mantua of 1459, or Congress of Mantua, was a religious meeting convoked by Pope Pius II, who had been elected to the Papacy in the previous year and was engaged in planning war against the Ottoman Turks, who had taken Constantinople in 1453. His call went out to the rulers of Europe, in an agonized plea to turn from internecine warfare to face Christendom's common enemy.

[^ Collapse](#)**Path**

Flagellazione

[Documents](#)[People](#)[External Links](#)[Export](#)

Now showing 1 - 1 of 1

## Filters

[Reset filters](#)

## Settings

**Sort By**

Owner Relevance Des

**Results per page**

10

**Publication**

### Flagellation of Christ

(1458) Piero della Francesca Pittore

The Flagellation of Christ (probably 1468–1470) is a painting by Piero della Francesca in the Galleria Nazionale delle Marche in Urbino, Italy. Called by one writer an "enigmatic little painting,"[1] the composition is complex and unusual, and its iconography has been the subject of widely differing theories. Kenneth Clark called The Flagellation "the greatest small painting in the world".

[^ Collapse](#)



# Bessarione



Alternative Names

- Gender
- Role
- Nationality
- Birth Date
- Death Date
- Birth Year
- Death Year
- Birth Place
- Death Place
- Participated in

English Biography

Bessarion  
Basilio  
m  
Cardinale  
Bizantina  
January 2, 1403  
November 18, 1472  
1403  
1472  
Trebisonda  
Ravenna  
Concilio di Mantova  
Concilio di Ferrara



# Relationship between People and Events

Bessarion (Greek: Βησσαρίων; 2 January 1403 – 18 November 1472) was a Byzantine Greek Renaissance humanist, theologian, Catholic cardinal and one of the famed Greek scholars who contributed to the so-called great revival of letters in the 15th century. He was educated by Gemistus Pletho in Neoplatonic philosophy and later served as the titular Latin Patriarch of Constantinople. He eventually was named a cardinal and was twice considered for the papacy. His baptismal name was Basil (Greek: Βασίλειος, Basileios or Basilius). The name Bessarion he took when entering the monastery. He has been mistakenly known also as Johannes Bessarion (Italian: Giovanni Bessarione) due to an erroneous interpretation of Gregory III Mammas.

⬆ Collapse

Path

The Flagellation

External Links

Wikipedia Link

[https://it.wikipedia.org/wiki/Bessarione\\_\(cardinale\)](https://it.wikipedia.org/wiki/Bessarione_(cardinale))



# Concilio di Mantova



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[^ Collapse](#)

Path

The Flagellation

Documents

People

External Links



Export

Now showing 1 - 1 of 1

## Filters

Reset filters

## Settings

Sort By

Owner Relevance Des

Results per page

10



Person

Bessarione

# Opening new perspectives for Digital Collections

- The application is conceived to open original perspectives for digital collections and libraries not only by means of object relationships, but also using "views" and logical aggregates allowing us to inform new audiences about our cultural heritages.

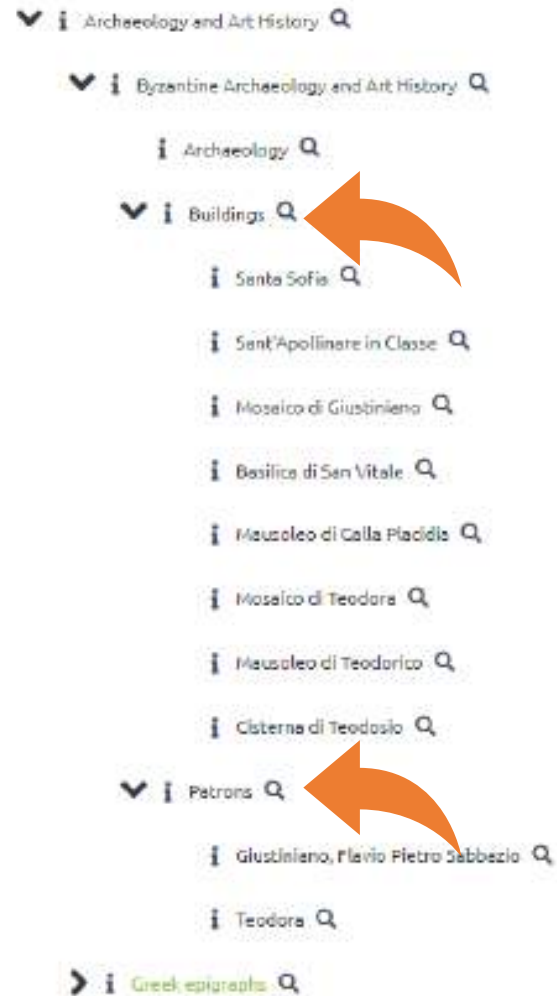


# The Aggregation

- Possibility of aggregating different contents present within the Digital Library, even organizing them in a hierarchical mode
- Enhancing relationships according to an even different declination, with the possibility of "disassembling" and "reassembling" them based on the changing needs of institutions.



## Aggregation Tree



# The Aggregation

Using Aggregations, any type of entity can be correlated

- all buildings and all buildings patrons within the Digital Library

# The Aggregation

- Each "object" in DSpace can belong to multiple Aggregations.
- Each "object" can be presented differently depending on the Aggregation with which it is connected.
- The logical views that can be created are virtually "infinite."

# Paths

Paths mainly tell "stories."

Paths can also include objects of different types (Documents, Photographs, People, Events, Places, etc.).

The same object can be included in different Paths



# Paths creation and storytelling

- With DSpace-GLAM, it is easy to create paths by relating different entities, highlighting contexts, structuring exhibitions and enhancing itineraries
- Greater interaction between text and digital resources makes it possible to build real narratives around cultural heritage

# Structuring Digital Cultural Landscapes

- Through DSpace extension for Cultural Heritage, today many institutions are enhancing the relationships among their content, shaping "their" digital cultural landscapes according to the dimensions of variability needed
- Digital cultural landscapes are “virtual ecosystems” in which digital cultural heritage subsets are related with entities such as people, places, events, fonds, etc., according to different visions and interpretations, in order to generate new knowledge and to open up new perspectives.
- Such "digital landscapes" can be visualized either as Semantic Network, Paths or Aggregations.

# The Network Lab: explore the relationships graph

- Based on the relationships defined at the data model level, DSpace-GLAM is able to construct graphs, thanks to the Network Lab



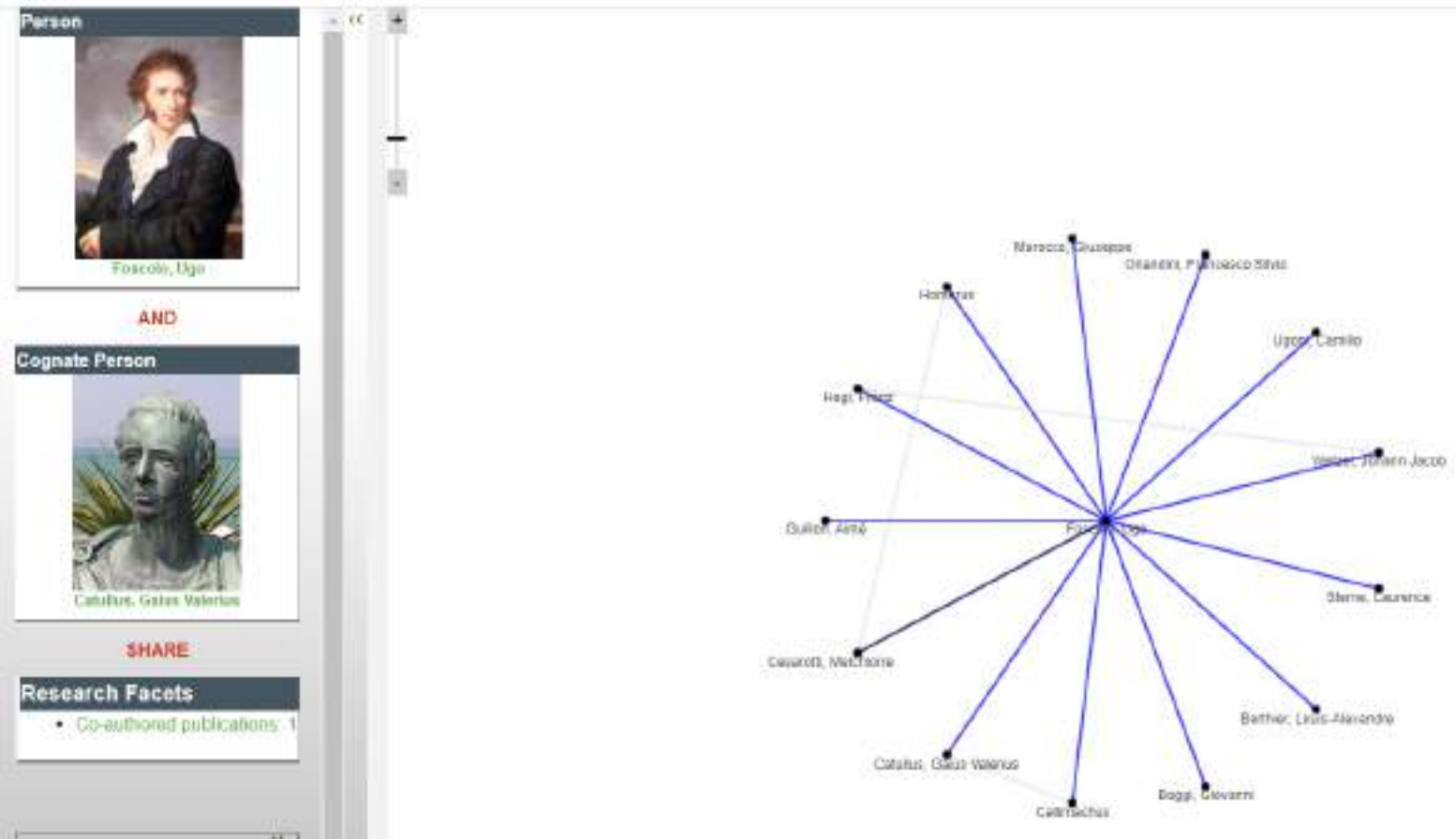


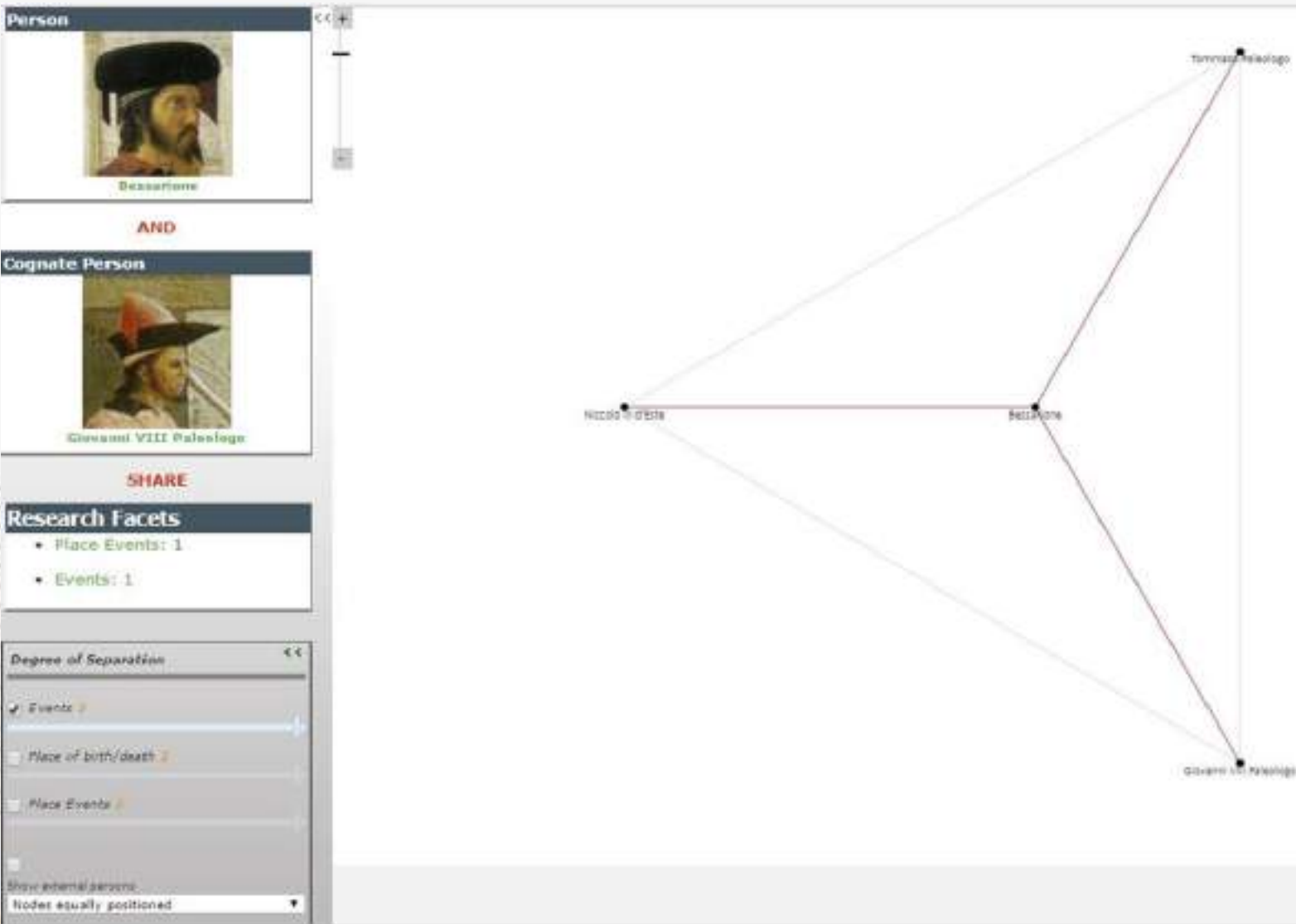
# The Network Lab: explore the relationships graph

- For example you can navigate through the different Byzantine emperors who commissioned interventions on a building and explore their relationships with architects and workers who actually did the work
- In this way it is possible to uncover "hidden relationships" producing new knowledge



# Exploring literary interests and collaborations (a cultural context )





# Explore historical events



- Each digital object and each concept (Person, Event, Place, Path, Aggregation, etc.) is a node in a single semantic network

# DSpace and Digital Cultural Landscapes

The aim is to provide an environment where the traditional interpretive and hermeneutic work typical of the humanities can complement and benefit from the tools of data analysis and visualization

In this way, we hope that through the creation and exploration of more and more "digital landscapes" there can be a fundamental change in the ways in which digital cultural heritage is managed, analyzed, and enjoyed

# Ux Design

- Nowadays a Digital Library should be able to tell its content in different ways to different audiences



# Where are we going?

Towards a Digital Library

- Different navigation modes
- Different tone of voices
- Different ships

**Everyone** should reach the  
**treasure**

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# A Digital Library many audiences

- The new DSpace-GLAM expands its ability to enhance content and make it usable through diversified consultation channels, also based on the needs of different types of audiences:
  - specialist, related to research and university studies
  - belonging to the sphere of school learning
  - tourists, interested in discovering or acquiring new knowledge about the territories being visited
  - citizens, who wish to acquire information on facts, places, objects



# Contacts

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