Ancient Studies -- New Technology 3:

The World Wide Web and Scholarly Research, Communication, and Publication in Ancient, Byzantine, and Medieval Studies

James Madison University, Harrisonburg, VA
Highlands Room, University College Center
December 3-4, 2004

Ancient Studies; New Technology III:
The World Wide Web and Scholarship
in Ancient, Byzantine, and Medieval Studies

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PROGRAM

FRIDAY, DECEMBER 3

7:30-8:15   Coffee, doughnuts, conversation

8:15-8:30   **WELCOMES, INTRODUCTIONS**
Michael Norton, James Madison University
Malcolm Lane, James Madison University

8:30-10:30   **SESSION I. TEACHING: PEDAGOGY**
Chair: Brian Hancock, Rutgers University

1. **Learning to Teach Latin and Greek with the World Wide Web: The Didactic Laboratory in Classics at the SSIS Veneto (Italy)**
Licia Landi (University of Verona, Italy)

2. **The Greek Symposion: A Multimedia Event as eLearning Module**
Katharina G. Lorenz, Ivana Petrovic (University of Giessen, Germany)

3. **The Digital Classroom: The Madison Digital Image Database (MDID)**
Christina B. Updike, Kevin Hegg, Andreas Knab, Lynne George (James Madison University)

4. **The Classroom of the Future: The Digital Gallery at Canada's Royal Ontario Museum**
Brian Porter, Tony Hushion (Royal Ontario Museum)

10:30-11:00   Break

11:00-1:00   **SESSION II. TEACHING: ART AND ARCHAEOLOGY**
Chair: Michael Norton, James Madison University

1. **Creating and Using On-Line Interactive Modules for Teaching Topics in Art and Archaeology**
Jean Alvares (Montclair State Univ.)

2. **Undergraduates Researching Byzantine Icons: Bizarre Fantasy or the Beauty of the Web?**
Kathleen G. Arthur (James Madison University)

3. **Teaching Archaeology with Virtual Reality**
Ronald A. Simkins (Creighton University)

4. **Principles of Powerpoint Art History**
Amelia J. Carr (Allegheny College)

1:00-2:00   Lunch

2:00-2:30   **SESSION III. TEACHING: MOBILE LEARNING**
Chair: Ralph Mathison, University of Illinois

1. **Applying Mobility in Online Learning**
Yuhsun Edward Shih (Capella University)

2:30-3:30   **SESSION IV. TEXTS: EXOTIC LANGUAGES**
Chair: Ralph Mathison, University of Illinois

1. **The Syriac Digital Library**
George Kiraz (Beth Mardutho: The Syriac Institute, Gorgias Press)

2. **The Etruscan Texts Project**
Rex Wallace, Michael Shamgochian, James Patterson (University of Massachusetts, Amherst)

3:30-4:00 Break

4:00-6:00 **SESSION V. THEORY, METHODOLOGY, AND IDEALOGY**
Amelia J. Carr, Allegheny College

1. **On The Cognitive Style of IT**
David Fredrick (University of Arkansas)

2. **A Humanities Grid at Rutgers: Computing Collaboration among the Libraries, Classics, and Philosophy Departments**
Brian Hancock (Rutgers University)

3. **Open Access, Electronic Publication, and the Stoa Consortium**
Ross Scaife (University of Kentucky)

4. **Producing Web Curricula**
Edith Foster (College of Wooster)

8:00-8:30 Coffee, doughnuts, conversation

8:30-10:30   **SESSION VI. TEXTS: MANUSCRIPTS AND COLLECTIONS**
                    Chair: Kathleen Arthur, James Madison University

    1.   **Writing Technologies: Making Parchment in Medieval and Post-Modern Times**
        Elizabeth Moore Hunt (College of Wooster), Timothy Spence (Roanoke Catholic School)

    2.   **The Creation of Libraries of Personally Scanned Scholarly Tools**
        William McCarthy (Catholic University of America)

    3.   **The *Suda On Line* and the Digital Student-Scholar**
        Abram Ring (University of Virginia)

    4.   **The 'Weni Widi Wici' Project: a Critical Approach to Internet Resources for Classicists**
        Salvador Bartera (University of Virginia)

10:30-11:00   Break

11:00-1:00   **SESSION VII. TEXTS: EDITIONS AND COMMENTARIES**
                    Chair: Ross Scaife, University of Kentucky

    1.   **Electronic Editions and Digital Libraries: The Homer Multitext and Classical Text Services Protocol**
        Christopher Blackwell (Furman University and Center for Hellenic Studies), Casey Dué (University of Houston and Center for Hellenic Studies), Mary Ebbott (College of the Holy Cross and Center for Hellenic Studies)

    2.   **Center for Hellenic Studies' Classical Text Services Protocol: Designing an Architecture for a Digital Library of Classical Texts**
        Neel Smith (College of the Holy Cross)

    3.   **Critical Texts on the World-Wide Web**
        Michael Hendry (Catonsville, MD)

    4.   **Encoding the Commentary: Epiphanius and the Augustine *City of God* Commentary Project**
        Richard Goodrich (University of Bristol, England)

1:00-2:00 Lunch

2:00-3:30   **SESSION VIII. CULTURAL STUDIES AND OUTREACH : MUSEUMS**
                    Chair: Brian Hancock, Rutgers University

    1.   **Fedora, a Digital Repository**
        Jeffrey Triggs, Rutgers University

    2.   **Croato-Aegyptica Electronica - Database of the Egyptian Antiquites in Croatian Museums and Private Collections**
        Mladen Tomorad (University of Zagreb, Croatia)

    3.   **Porting a Collection of 8,000+ Slides into an Institutional Repository at the University of Tennessee, Knoxville**
        Jason Simms (University of Tennessee, Knoxville)

3:30-4:00 Break

4:00-6:00   **SESSION IX. THE CHALLENGES OF RESEARCHING
ANCIENT AND MEDIEVAL TOPICS AT A SMALL
UNIVERSITY**
Chair: Leslie Gilbert, Slippery Rock University

1. **Researching the Ancient World through the World Wide Web: Blessings and
Execrations**
Carlis C. White (Slippery Rock University)

2. **Sleuthing the Internet to Satisfy Course Requirements**
Adriane Martin, Leslie Gilbert (Slippery Rock University)

3. **Out of the Scriptorium and into the Cybernet: Accessing the Middle Ages for
Research and Publication**
John A. Nichols (Slippery Rock University)

4. **Carrying a Different Weight: Medieval Primary Sources on the Internet (The
Experience of Researching my MA Thesis on the World Wide Web)**
Curtis W. Irion (State University of New York, Binghampton)

6:00 – 7:00   Cash Bar (Highlands Room)

7:00 – 9:00   Banquet (Highlands Room)

ABSTRACTS
(in order of presentation)

I.1 – Learning to Teach Latin and Greek with the World Wide Web: The Didactic Laboratory in Classics at the SSIS Veneto (Italy)

Licia Landi (Univ. of Verona, Italy)

The Didactic Laboratory in the teacher-training college at the University of Verona (Italy), known as SSIS Veneto, is a place for the building and planning of both theoretical and practical didactic "know-how," where future teachers, under the supervision and guidance of their professors, learn to transform content into teaching aims and methods.

The course "The Didactic Laboratory in Classics" focuses especially on the potential of information and communication technology (ICT) supporting the teachers in class work to achieve teaching objectives in the subject, because integrating ICT and its resources into teaching, for a teacher, means having to critically rethink one's teaching strategies and redesign the subject's didactics, welcoming remote resources (such as the Internet), and going beyond the pre-packaged and pre-set formulas of the editorial world. It is a complex process, which entails changes at a personal, organizational, and even cultural level, in the approach to new textual spaces, in which linear and sequential logic integrates with branched or connective logic.

This paper focuses on a strategy for course design in Latin and Greek, where technology couples with pedagogy and contents, and the student-teachers acquire professional skills and needed knowledge through the guided practice available from the didactic laboratory. These bases involve various theoretical perspectives, including situated cognition, cognitive apprenticeship, metacognition, guided reflection and scaffolding, as well as specific knowledge of and competence in the content, through active involvement and heuristic and explorative learning situations.

Some examples of the projected and completed activities will be given, using the "Perseus project" 's tools and texts and other Internet electronic textual and images archives.

I.2 – The Greek Symposion: A Multimedia Event as eLearning Module

Katharina G Lorenz, Ivana Petrovic (Univ. of Giessen, Germany)

The paper proposed will present a trial version of the eLearning platform as described below as well as its didactic aims and strategies. "The Greek Symposion" is an eLearning project jointly run by three Classics scholars [(Ivana Petrovic (Greek philology), Ulrike Egelhaaf-Gaiser (Latin Philology), Katharina Lorenz (Classical Archaeology)]. The aim is to create a virtual teaching and communication platform (based on Macromedia Authorware) which brings together audio and visual elements to virtually create an eminent multimedia space of Ancient Greek culture.

The platform links expandable databases filled with texts performed at or about the symposion as well as with material objects (mainly pots and their images) used at or depicting the symposion.

Starting from a surface level (in Macromedia Flash) depicting a virtual party room and guided by characters at this party (based on Xenophon's symposion) the users can explore different levels of historical, philological and archaeological information and quizzes on the symposion. They can experience texts in their original performative impact (via audio files) or the constantly changing perception of vases and their images in their context of usage, while being turned or filled with wine (via 3D movable objects). They can also browse the platform for detailed information on specific aspects, they can communicate with teachers on specific problems or chat with their peers. In this unique combination, the platform fills a gap in the experiencable teaching of aspects of the Classical World.

The platform is linked with an undergraduate teaching module on the basis of blended learning. It follows its topics and thus can be used parallel with classroom teaching but also works for independent study or as exam preparation aid. Access will be via the Internet or through a standalone software copy.

I.3 – The Digital Classroom: The Madison Digital Image Database (MDID)
Christina B. Updike, Lynne George, Kevin Hegg, Andreas Knab (James Madison Univ.)

In the spring of 1998, James Madison University created the Madison Digital Image Database (MDID) to address the changing image technology from analog to digital and the expanding curricular requirements of the new general education program. The software was developed by the Center for Instructional Technology in close collaboration with faculty and staff in the School of Art and Art History. Instructional effectiveness was the primary focus throughout the development process. MDID is a database-driven web application that allows instructors to search, retrieve, organize and teach with digital images and catalog data for use in the classroom and over the Internet. Using the student web interface, students can review and study the annotated slideshows for their classes.

In the summer of 2004, JMU released a second version of the MDID to the public under an open source license. The new MDID supports multiple image collections and custom catalog structures. This added flexibility, along with the growing presence of high quality LCD projectors and network connections in the classroom, is quickly expanding the use of the MDID to disciplines outside of Art and Art History. This talk will address the development and implementation of the MDID on our campus, accompanied by a brief demonstration of the software's features. An instructor will discuss the use of the MDID technology in the teaching of the Prehistoric to Renaissance Survey course and her students' reactions to this digital learning environment.

http://cit.jmu.edu/mdidinfo & http://mdid.org

I.4 – The Classroom of the Future:
The Digital Gallery at Canada's Royal Ontario Museum
Brian Porter (Royal Ontario Museum)

In March 2004, Toronto's Royal Ontario Museum launched an exciting new era in museum education as it opened its digital classroom for the 21st century.

The facility is part of a new 30,000 square-foot Learning Centre created through the ROM's current Renaissance expansion project designed by architect Daniel Libeskind, leading visionary behind the redesign of New York's World Trade Centre site.

Equipped with digital video projectors and 16 workstations, the Digital Gallery accommodates both live and pre-programmed collections-based educational experiences and allows visitors to interact with artifacts and curators in virtual two and three-dimensional space. Detailed views of rarely-seen artifacts and access to cutting edge research in the field and in ROM labs enrich school visits and stimulate learning.

The gallery's first program was titled *Daily Life in Ancient Egypt* and opened in conjunction with the blockbuster exhibition *Eternal Egypt: Masterworks of Ancient Art from the British Museum.* The program narrative is structured around the subject of Egyptian daily life and touches on the following themes: the Pharaohs, Life at Court, Food and Drink, Religion/The Afterlife/Mummification, Warfare, and The Nile. Through the interface of the gallery's computer flat-screens and 3D image files, more than 5,000 students have become virtual archaeologists, exploring highlights of the Museum's Egyptian collection and meeting curators and educators.

The content is produced by the ROM's New Media Resources division in collaboration with the Museum's Education Department and curators from the ROM's Department of Near

Eastern and Asian Civilizations to ensure that it meshes with current educational curriculum. While the Digital Gallery is targeted to school groups, it was opened to the public for the summer for four daily shows and attracted 9,000 visitors over two months.

Providing digital access to the collections is an essential element in realizing the Museum's educational potential. Through virtual manipulation, exploration and discovery, students will acquire a deeper, more personal, and more memorable understanding of materials and artifacts. The gallery concept truly celebrates innovation and represents the future in terms of museum education and the potential for financial returns on digital assets.

The paper will provide an overall description and planning approach for the gallery and indicate future directions for the ROM's digital initiative.

II.1 – Creating and Using On-line Interactive Modules for Teaching Topics in Art and Archaeology
Jean Alvares (Montclair State Univ.)

For years I taught topics in Classical art and archaeology using traditional classroom slide lectures. For the past three years I have been experimenting with some success in using on-line tutorials for these topics. I shall explain, with examples, how I have created web-based modules for teaching topics in art and archaeology, a process applicable for other subjects. These modules combine many elements of traditional slide presentations with interactive components which present images, text, sound and animations and allow students to respond to what they have learned and to be evaluated for it. It is easy to create and rearrange presentations of hundreds of quality images with text and links, and to give students options for seeing additional images and viewing and reviewing images at their own pace, according to their interests and time. This is particularly useful for straightforward surveys of material; e.g. units on Minoan Art. By carefully crafting and ordering multiple choice and short answer questions and juxtaposing images one can guide the student in learning to think in complex ways about the item(s) at hand. Worksheets, image lists and hints can be easily called up from a menu built into the slide show. All these modules can be created using Javascript and even more simple methods such as targets and frames. Using the more advanced functionality of FrontPage and WebCT/Blackboard, instructors can add more complex exercises which are automatically graded and recorded. The students can easily check their progress and contact the instructor. And materials within WebCT/Blackboard are, of course, password protected. Such exercises can save valuable class time as well as provide a valuable addition to through programmed instruction. Modules that can be shared by multiple sections of the same class can save a lot of time for teachers, improve instruction and increase student learning.

II.2 – Undergraduates Researching Byzantine Icons:
Bizarre Fantasy or the Beauty of the Web?
Kathleen G. Arthur (James Madison Univ.)

Twenty years ago the idea that undergraduates equipped with limited research skills and one foreign language (usually Spanish) could do meaningful independent research on Byzantine Icons was ridiculous-- a fevered fantasy in the mind of an earnest but overzealous young instructor! However, the advent of the Internet and the explosion of online Medieval resources has opened up new horizons for undergraduate research.

A recent project in an art history class at James Madison University demonstrates the power of digital sources in a field as "abstruse" as Byzantine art. Students were asked to research undocumented icons from the Madison Art Collection. Using the web, undergraduates were able to create extensive museum curatorial files and write thoroughly professional catalog essays discussing the provenance, iconography and stylistic issues of these previous undocumented icons. Despite the language barrier of scholarly research in Greek, Russian and Italian, they were able to locate icon prototypes and discuss the origin of a particular cult or

miraculous image. They reattributed them to different geographic areas and clarified mistranslated inscriptions. They identified obscure saints and analyzed the reasons for their inclusion in a particular icon. They found comparable artworks in other museum collections and thus established the historical context. Five aspects of the web that contributed to their success were 1) access to artworks in smaller university and private collections 2) the power of "name searches" 3) the global reach of search results 4) availability of primary sources (especially religious documents) and 5) the automatic language translation capability of the web. This paper will describe the Byzantine Icons project, its challenges and successes, as well as suggest ways that the Internet can raise the standards for undergraduate research.

II.3 – Teaching Archaeology with Virtual Reality
Ronald A. Simkins (Creighton Univ.)

Archaeological and material remains can transform the teaching of the ancient world. New technologies have emerged that enable us to create interactive and virtual reality images of archaeological remains to make the ancient world accessible to a wide audience. The paper will demonstrate how the Virtual World Project can be used to teach archaeology in curricula on the ancient world.

The Virtual World Project consists of a series of interactive, virtual tours of ancient sites in the eastern Mediterranean (presently including sites in Israel, Turkey, Greece) that are particularly important for the study of the ancient world. The tours are constructed from a series of 360-degree, virtual reality images that are linked together to cover an entire site. Navigation through the site is linked to interactive, detailed maps of the site so that the viewers can orient themselves within the site and jump to any other location. While "wandering" on the tour, the viewers are able to look at some items more closely by selecting links to photographic images. Links to video clips enable the viewers to move through or around some architectural features. The virtual tours are supplemented with textual descriptions of the site and its features, appropriate samples of ancient texts, and full bibliographies for further research.

The Virtual World Project is a web-based project similar to Metis in the use of virtual reality images, but uses spherical in addition to cylindrical images, is broader in scope, includes interpretation of the sites, and uses additional interactive media. The project is continually being developed. Many sites in Israel, Turkey, and Greece have been completed. Many more sites in Israel have been photographed and are being added regularly to the project. Use of the project will be demonstrated at the conference.

II.4 – Principles of Powerpoint Art History
Amelia J. Carr (Allegheny College)

Art historians have cultivated the two-slide projector presentation model based on principles of "comparative art history" developed in the earliest years of the discipline by Wölfflin (in his classic *Principles of Art History*), Morelli, and others. As such, the art historian's resistance to PowerPoint is not merely a Luddite reaction to a new technology, but legitimate reaction to its subtle challenge to our embedded methodologies. This paper is a series of reflections on my art-historical pedagogy as I have begun to make the transition from one format to the other. In some cases, digital presentation software developed by art-historians, like MDID, with its split screen and zoom capabilities, can do the job of "comparing" artworks as well as the older methods. But comparisons are not so simple in PowerPoint, and with this technology, it is easier to revert to an earlier approach of viewing individual objects in splendid and revelatory isolation. However, PowerPoint, in particular, also allows for a fuller integration of text (meta-data) and image, permitting a presentation more consonant with post-modern art historical approaches. Although PowerPoint's default mode might inherently dumb down information, as Edward Tufte warns us, it also allows us to explore the visual standards of the television and computer screen, where complex multi-tasking and layering of information is the order of the day. At the moment, the websites created at the push of a button in PowerPoint are clumsy and

unsophisticated. But here we are moving from the model of slides projected in a linear narrative (Henry Ford's interchangeable parts on an assembly line) to the more dynamic models of collage and hypertext. Technology is finally able to accommodate the exciting possibilities of Aby Warburg's "montage-collision" (an approach nearly a century old, but newly vital) and brings the image-ining powers of the computer into our classroom. We are only beginning to explore the full implications of our change to digital presentation in the art history classroom. This paper intends to help us place this new technology into a larger history of art history.

III.1 – Applying Mobility in Online Learning
Yuhsun Edward Shih (Capella Univ.)

What will help an instructor to motivate and engage students? What will help students keep their enthusiasm and help them communicate with their peers efficiently? These questions can be answered by applying mobility in online learning, and the Wireless Access Protocol (WAP) can fulfill this technology. WAP has been designed to be as independent as possible from the underlying network technology. One can expect WAP to optimize support for multimedia applications such as mobile classrooms that continue to be relevant in the near future of mobile 3G networks.

By adding the mobile communication functionalities to the delivery of online education, learners will be able to receive course-related notification messages in time and even participate in some course activities right on the spot by using their mobile devices such as PDA and mobile phone sets. By utilizing the Mobile Classroom system (http://www.mclass.tv), instructors can facilitate the online learners' responsibility and increase their performances in the online courses.

The future plan of this project will focus on following concerns:

1. How useful and reliable is this system in the real world?
2. What course activities are suitable and could be implemented in the mobile classroom?
3. How can this system effectively interact with the existing Web-based online learning environment?

IV.1 – The Syriac Digital Library
George Kiraz (Gorgias Press)

The Syriac Digital Library projects aims at creating the largest collection of out-of-copyright material (i.e., books, journal articles, photos, maps, and audio recordings) in the field of Syriac studies, and to disseminate this material through the Internet. The project is led by The Syriac Institute in partnership with leading university libraries. As of the writing of this abstract, over 800 volumes have been digitized and are now being processed for presentation online using the DjVu format. This talk will give a history of the project, a report on its current status, and an outline of future plans. It is hoped that this information will not only benefit those interested in this particular project, but also those who may be interested in building similar electronic libraries in other disciplines.

IV.2 – The Etruscan Texts Project
Rex Wallace, Michael Shamgochian, James Patterson (Univ. of Massachusetts, Amherst)

Etruscan Texts Project is an initiative sponsored by the Department of Classics at the University of Massachusetts Amherst that is producing an on-line edition of recently recovered Etruscan inscriptions. The edition of inscriptions is accompanied by a database that permits scholars to search Etruscan inscriptions on the project's Web site by project inscription number, find spot, epigraphic category, object type and date of production. The entry for each

inscription also contains information about linguistic analysis, peculiarities of letterforms and bibliography. The idea behind the project is to make available in a readily accessible and useful format the approximately 1,500 Etruscan inscriptions recovered from 1990 (the date of publication of the corpus of Etruscan inscriptions) to the present. Etruscan inscriptions are published in many different venues (archaeological field reports, newsletters, journals, books) in diverse fields of study (art history, archaeology, history, classics, linguistics), so an up-to-date 'library' of recently recovered texts is a desideratum if research on the Etruscan language is to progress.

The electronic architecture for the database was constructed using the software programs PHP and MySQL. PHP and MySQL are free, open-source software programs used to develop and power data-driven Web sites. They are frequently used in tandem for e-commerce applications, and work seamlessly together in many content management applications. For the Etruscan Texts Project, the pair provided a compromise between a purely presentation-oriented approach, using static HTML pages, PDF or Microsoft Word documents, and a purely content-oriented approach, using XML files. This allowed us to develop our system relatively quickly, ensure that it is completely extensible, and not require editors to learn complex encoding schemas.

In our paper we discuss the linguistic impetus for the project and, more importantly, the rationale for and the advantages of selecting the software programs PHP and MySQL to build the database rather than the purely presentation- or content-oriented systems mentioned above. We conclude with a short presentation illustrating the organization of the Web site and the functional flexibility of the database.

V.1 – On the Cognitive Style of IT
David Fredrick (Univ. of Arkansas)

Edward Tufte's "The Cognitive Style of Powerpoint" trenchantly condemns this ubiquitous program as a poor substitute for good teaching. Powerpoint, Tufte observes, is "making us stupid." However, the problem lies less with Powerpoint specifically and more with the top-down approach to information technology found in many universities. All too often, the support tail is wagging the teaching dog. This approach rests on three assumptions: first, technology is best used to teach information, not visual rhetoric or style; second, Windows is the "serious" platform and Powerpoint the essential software; third, challenging content creation programs should be left to the IT professionals.

The most important thing we teach, however, is not information itself. It is the construction and critique of connections based on the information, an inherently rhetorical task. In a wired classroom or on the web, at least half the rhetoric is visual, rather than verbal or textual. Engaging visual rhetoric demands a wide array of software. Windows, unfortunately, has chronic problems with the integrated use of complex graphics programs. Nonetheless, IT staff often recommends the exclusive use of Windows to administration as a support solution, while graphic artists overwhelmingly use Macs. Consequently, most professors wind up on a platform designed for management suites and Office 2003 but poorly suited for Adobe + Macromedia + Avid. Finally, the really useful programs for graphics are regarded as too complex for faculty. The combined result is to concentrate the visual rhetoric of the university in the hands of IT staff, with predictably monotonous results.

Much more desirable is the integrated use by faculty (and students) of graphics, film editing, and web software together with Powerpoint (or Keynote). The potential of this approach is illustrated by lectures and websites for courses on Rome in film, classical mythology, and Latin.

V.2 – The Humanities Grid at Rutgers: Computing Collaboration among the Libraries, Classics, and Philosophy Departments.
Brian Hancock (Rutgers Univ.)

Grid computing is a method of using multiple computers in an extended network to solve problems involving collaboration at a distance and using large amounts of text. The computers in a grid are integrated and resilient as never before, which allows improvement in productivity and collaboration, the sharing of resources, and the optimal use of computing capabilities between computing entities wherever they may be.

Grid computing also allows the gathering and distribution of text or data anywhere and will support multi-disciplinary collaboration. Unlike the web which mainly enables communication, grid computing enables full interactive collaboration towards common goals as if the users were working on a single large virtual computer. The bandwidth and performance of the Rutgers backbone will enable the grid connecting the departments and CETH to be transparent to the users, truly giving the impression of a single computer while in fact making use of multiple machines on a fast network.

http://grid.ceth.rutgers.edu/

V.3 – Open Access, Electronic Publication, and the Stoa Consortium
Ross Scaife (Univ. of Kentucky)

An alternative vision of scholarly communications has recently begun to emerge, one that offers great potential for transforming how we study the ancient world, as well as numerous technical and social challenges in the implementation of that vision. In this presentation I will provide a brief overview of the history and features of the Open Access movement, with reference to its essential documents and leading proponents. I will note how a few current projects in our discipline adhere in whole or in part to Open Access standards. I will argue that such projects are the most appropriate type for our networked world, and that they are bound to enable an ever more substantial and varied body of subsequent scholarship. Finally, I will describe the ways in which the Stoa Consortium stands ready to assist scholars who want to involve themselves in standards-based electronic publication.

V.4 – Producing Web Curricula
Edith Foster (College of Wooster)

Topic: Any group can produce web curricula.

Here's how:

1. Decide on your idea. Interactive Ancient History Lessons? Greek/Latin Grammar? High School or College Courses?

2. Assemble a production team: a project director/administrator, an editor, writers, and a technical firm or personnel. Function of each:

    *   Administrator: administrates funds, makes personnel decisions (often this person works for the host institution, usually a university or school),
    *   Project director: responsible for direction and content of program.
    *   Editor, does the day to day work of coordinating writers with tech guys, getting the lessons written, proofreading, checking for compliance with state standards, copyright issues, etc.
    *   Writers write the lesson plans. They are also responsible for finding all of their own illustrations, etc. and for writing text for interactives, animations, etc.
    *   Technical personnel produce animations, interactives, mount lessons. List of relevant software programs.

    These functions can be combined and moved around. Administrator and project editor can be one person or two people. The editor and project director can both be lesson plan writers. Savvy writers could do some or all of their own technical production, and so on.

3. Produce a lesson template --a standard template for writers that will determine the form of your lessons and ultimately determine a great deal about how your web lessons will look once they are mounted. Usually, you will also need guidelines for writers.

4. The writing process:

    *   Produce a schematic outline of the lesson(s).
    *   Come to an agreement with the technical personnel about the production of interactives, animations, etc. on the basis of the outline.
    *   Write the lesson(s), producing interactives concurrently with the writing.
    *   Once the writing is far enough along, produce a closed web site.
    *   Mount text and interactives. Get as many people as possible to review them.
    *   Improve and finish your lesson(s).

5. Teacher testing: Share the closed web site with teachers, who test the lessons for classroom usefulness. Alternatively, do post-publication classroom testing. In this case, any necessary changes will be made to the already published site.

6. Of course, every project needs to be funded. Funding agencies: NEH/NEA, Private Foundations, and Corporate Foundations.

VI.1 – Writing Technologies:
Making Parchment in Medieval and Post-Modern Times
Elizabeth Moore Hunt (College of Wooster), Timothy Spence (Roanoke Catholic School)

As today's laptop and codex compete for the next generation of readers, we experience how media sustaining the dissemination of information pervades culture. It is important that students and scholars understand the widespread impact of such media revolutions in writing technologies. We must also recognize that today's word processor combines the benefits of both codex and scroll. Just as the form of the book displaced the papyrus scroll with stretched animal skins, word processors and silicon memory challenge the place and use of the (beloved) book today. The production of parchment facilitated the growth of religion, literacy, etc. through the form of the codex, whose medieval form and function are the focus of this ongoing study.

Using recipes gleaned from the World Wide Web, our "Parchment Project" in 2002-03 experimented with the techniques of parchment making on the skins of Angora goats, which originate in Ankorrah, Turkey, near Pergamon, parchment's namesake. Resulting in a short film (shot with a Kodak EZ 200 digital camera) and various stages of in-process parchment for educational demonstrations, the Parchment Project will continue development this fall with new research projects. A second film (with a new digital camera) documenting the production of parchment with sheep skin will include interviews with local parchment makers in Virginia, statistics on labor and production, and demonstrations in working with inks and pigments. Meanwhile, the development of a software application to analyze the codicology of manuscript books and fragments, particularly psalters and books of hours profusely decorated with marginalia, has the potential to lay bare the working methods of scribes and painters. The results of these projects will be presented through both digital and animal media.

VI.2 – The Creation of Libraries of Personally Scanned Scholarly Tools
William McCarthy (Catholic Univ. of America)

I think that it may be interesting to consider some of the effects that the creation of libraries of personally scanned scholarly tools are having/will have on scholarship and teaching. Only fairly recently has it become possible for almost any scholar to acquire the necessary equipment that permits him/her to create the sort of library in question, and the effects of the empowerment on the habits and purposes of research as well as the methods of teaching students, particularly the advanced ones, seem to be worth consideration.

Having myself created PDF versions of certain important older works, I find that the character of these works changes somewhat when they acquire a digital character. Multi-volume works in particular become integrated in a new way. And, all of these documents may, of course, be easily brought before students in the appropriately equipped classroom. In my own experience the on-screen integration of texts and scholarship, classical with patristic, has ofttimes proven to be particularly fruitful.

Because the PDF file can be made available, both directly and indirectly, through the internet, the world-wide community of scholars is on the brink of having available to itself a new sort library of unparalleled breadth and richness.

VI.3 – The *Suda On Line* and the Digital Student-Scholar
Abram Ring (Univ. of Virginia)

The *Suda On Line* project has engaged many scholars over the past few years since its inception; some of those scholars are undergraduate and graduate students of classics. My own participation started only last fall when I, as a second year graduate student, began working as a translator. Throughout the year, I have found extra time to translate entries for the *Suda On Line* and have been richly rewarded in many ways. I, therefore, would like to describe the experience of one *SOL* translator and to suggest how this experience might be beneficial to an advanced undergraduate or a graduate student.

After an initial test entry, which I carefully translated, was accepted, I was admitted as a translator. Now my standard procedure is to request interesting entries, translate and annotate them, and submit them to be vetted. The most rewarding part about being a *SOL* translator is that one can choose to translate entries which relate to his own interests; for me this is historiography and biography. Since my historical knowledge is strong for the Roman period, I have translated entries concerning Roman emperors: Domitian, Claudius, Commodus, Nerva, Tiberius, and Titus. I am now working on the main entry for Julian and a long entry on Jovian as well as some shorter entries on Caligula and Marcus Aurelius. Besides being able to work on one's own interests, translating for *SOL* provides advanced students with several useful exercises: preparing a finished translation (rather than simply reading for a class), using an *apparatus criticus* to find variant readings and sources for quotations, researching literary or historical parallels (e.g. I find and cross-reference parallel historical anecdotes in authors such as Tacitus and Josephus.), and, finally, cross-referencing pertinent internet resources such as *Perseus* (http://www.perseus.tufts.edu/), *DIR* (http://www.roman-emperors.org/) or *VCRC* (http://artemis.austincollege.edu/acad/cml/rcape/vcrc/).

While presenting my own experience as a *SOL* translator, I will show what other advanced students of classics may gain from translating for the *Suda On Line*.

VI.4 – The 'Weni Widi Wici' Project:
A Critical Approach to Internet Resources for Classicists
Salvador Bartera (Univ. of Virginia)

Classical antiquity seems to have enjoyed a certain popularity in the past years. Hollywood has always showed some interests in the ancient glories of Athens and Rome, and recently it has given its contribution not only with questionable movies like *The Gladiator* and *Troy* (and two *Alexanders* to come), but also with the more original and enjoyable *Where Brother art Thou* directed by the brilliant Coens brothers. In the more familiar field of books, we look with some curiosity at Erica Jong's *Sappho's Leap*, Robert Harris' *Pompeii* and Colleen McCullough's novels, and at the same time feel some distress at reading *Harrius Potter et Philosophi Lapis* - or, if we prefer ancient Greek, *Areios Poter kai he tou philosophou lithos*!

Internet, with its endless resources, proved a fertile field for classicists. Web sites that are devoted, in a way or another, to classical antiquity have mushroomed. Today, even the most skeptical scholars cannot help at least looking at some electronic resources. Yet, the amount of information available on the web is often so vast as to discourage its consultation. Indeed, it is terribly time consuming only to select what is scholarly useful from what deserves not more than a sardonic smile.

For this reason, a group of graduate students at the University of Urbino, supervised by professor R.M. Danese, has embarked on the work of selecting and critically analyzing the most interesting sites for classicists. The first book, *Weni, Widi Wici: tra 'Volumen' e byte*, was an experiment. It went well. The book was well received and positively reviewed on BMR. Indeed, the editor agreed to a second book, this time more Greek-oriented. It has just been published and, to judge from the first sales, it is doing well. Nevertheless, the two guides are in Italian, a language as beautiful as little popular outside of Italy. The reviewer of BMR ended

his review stating that "an English edition ... would be welcome." This is our next step. I, who have marginally collaborated in the two volumes in Italian, will work in the next moths to produce a single edition in English, with special attention to the American market, in order to create a volume which will benefit -as we hope- both scholars and students alike, and not only at the college level.

In this paper I will illustrate how the project was born, how it developed, what criteria have been used in selecting the sites, how the books came into being and what use classicists can derive from them. Finally, I will speak about the future English edition.

VII.1 – Electronic Editions and Digital Libraries:
The Homer Multitext and Classical Text Services Protocol
Christopher Blackwell (Furman Univ.), Casey Dué (Univ. of Houston and Center for Hellenic Studies), Mary Ebbott (College of the Holy Cross and Center for Hellenic Studies)

The Center for Hellenic Studies, in cooperation with the Stoa Consortium, has initiated two projects that offer a new model of on-line scholarly editions of classical texts and a new concept of a digital library. The Homer Multitext project is an electronic edition thaencompasses the full historical reality of the Homeric textual tradition as it evolved through time, including variants from many types of sources, such as papyri, scholia, medieval manuscripts, and ancient quotations. The on-line environment allows the fluidity of this evolution to be illuminated far better than a print edition. Unlimited in its ability to handle complex sets of variants, an electronic multitext offers scholars and students the opportunity to consider many historical Iliads and Odysseys from the standpoint of many different sources of transmission, and so also allows the user to recover both a more accurate and more accessible picture of the fluidity of the tradition in the earliest stages of textuality. We will both describe the overall vision for the Multitext project and present what has been developed thus far to demonstrate how such an electronic edition changes how we view a text and its oral tradition.

The Multitext will depend on the other project, the Classical Text Services protocol. This protocol offers the opportunity for a collaborative and dynamic digital library. The Classical Text Services conventions, applied to a corpus of TEI-conformant texts, will allow users to find texts available on the internet, discover what they include, and to retrieve part or all of the publication. It will also benefit the authors of the publication by meeting the requirements of scholarship: a text that follows the protocol can be cited, retrieved, and replicated in a way parallel to scholarly print publications. The protocol will be described in detail, with examples presented in action.

VII.2 – The Center for Hellenic Studies' Classical Text Services Protocol:
Designing an Architecture for a Digital Library of Classical Texts
Neel Smith (College of the Holy Cross)

This paper surveys work at the Center for Hellenic Studies to develop an architecture for a networked digital library of classical texts.

The project starts with two notions familiar to classicists. First, a "work" is an abstraction that can be instantiated by specific editions, translations or individual physical exemplars. "The Histories of Herodotus" could refer to a printed edition of Greek text or English translation, or a specific manuscript copy. Second, citation schemes provide a hierarchical organization of a work, and may apply to any instantiation of the notional work. "Hdt. 1.45" is a meaningful citation no matter what version of Herodotus you use.

We apply these abstract notions to digital publications: texts with explicit versions and explicitly identified citation schemes, which can be perfectly and irrevocably replicated. The texts interoperate through a series of network services. CHS follows the existing guildlines of the Text Encoding Initiative (http://www.tei-c.org) to structure ancient texts, but has defined new XML data types for documents such as an inventory describing the relations of versions to

notional works, and documenting citation schemes. These definitions and the specification of the network services have been formalized in the Classical Text Services protocol (CTS).

CTS provides methods for discovering and retrieving fragments of ancient texts to support both other services and end-user applications. Examples of services include a text difference engine that takes two citations (e.g., the same passage in two editions) and describes the difference between them in XML. End-user applications include text browsers or readers, such as the Web interface to Classics@, issue 2 (http://chs.harvard.edu/classicsat/issue_2/index.html).

The most ambitious example of an end-user Web interface built on the CTS services is the MultiText of Homer project, described in a separate abstract submitted to this conference.

VII.3 – Critical Texts on the World-Wide Web
Michael Hendry (Catonsville, MD)

I believe my web-site, Curculio (http://www.curculio.org), has the only classical texts with apparatus criticus ever put up on the web. These include my own electronic editions of some of Propertius, all of Juvenal, and most of Claudian, with select apparatus and many original conjectures, along with J. L. P. Butrica's second Sulpicia, with very full apparatus. Claudian will be finished soon, followed by Senecan tragedy.

In preparing these texts, I have learned a lot about the technicalities of putting an apparatus on the web. Clarity is enhanced. With no right margin, the apparatus can be placed on the same line as the text to which it refers, where it is much easier to use. Colors require no extra cost and very little increase in file size. A web-page is a single space, unlike an open book with its two equal halves, so a facing translation can be included in a third column, though it must be to the left of the text, if the apparatus is on the right.

Where to from here?

1. More authors, obviously. Why isn't anyone else doing this? Bare texts hardly suffice for serious study. As with Butrica's Sulpicia, the editor and the publisher need not be the same.
2. An unsolved difficulty is how to handle prose. With no fixed lineation, the apparatus cannot easily be lined up with the text.
3. So far I have used only HTML, but XML would be more useful in the long run.
4. In the longer run, it would be good to allow users to edit their own critical texts. I envision a program that would permit each user to add variants and conjectures to the apparatus, or to promote them from apparatus to text, or demote them. *Quot lectores, tot editores*.

VII.4 – Encoding the Commentary:
Epiphanius and the Augustine *City of God* Commentary Project
Richard Goodrich (Univ. of Bristol, England)

The Augustine *City of God* Commentary Project is an ambitious effort to write the first English commentary on all 22 books of Augustine's *magnum opus*. Written collaboratively by an international team of scholars, this work will eventually appear in both print and electronic (on the World Wide Web) versions.

The multi-author nature of this project presents a variety of editorial problems, including those of standardization of citation methods (for both primary and secondary sources) and consistency of textual formatting. Beyond this there is the problem of converting a print commentary into an HTML version.

This paper will discuss the computer software (Epiphanius) that I have developed to facilitate the composition of this commentary. Epiphanius is a specialized commentary editor. It stores books of the commentary and bibliography as XML files. Moreover, it enforces standard

citations (in both form and content) as well as consistency in the mark-up of textual elements. Epiphanius employs Unicode to represent all of the text, and currently supports entries written in Greek, Hebrew, Latin, English, French, and German.

Finally, Epiphanius is also able to export data in a variety of formats. Commentary text and notes may be exported as Rich Text Files (RTF) that may then be brought together and edited in a word processor. It can also create all of the HTML files required to present the commentary on a web site. The third export option is for LaTeX files, which may then be turned directly into camera-ready copy.

VIII.1 – Fedora: A Digital Repository
Jeffrey Triggs (Rutgers Univ.)

Abstract not available.

VII.2 – *Croato-Aegyptica Electronica*:
Database of the Egyptian Antiquities in Croatian Museums and Private Collections
Mladen Tomorad (Univ. of Zagreb, Croatia)

The paper is based on project Croato-Aegyptica Electronica. The basic aim of our project is to select relevant material presenting the cultural Egyptian connections with Croatia both in the form of institutions and private collections.

My colleagues and I started to work on this project in November 2003. Our main goal is to make huge computer database of all artifacts that can be found in 20 museums collections in Croatia. From July 2004 CAE database is partly accessible on-line. We manage to analyze almost 800 artifacts from our museums since November 2003 and 65 of them can be seen on-line. We hope that until the end of this year some 300-400 objects will be accessible on-line. In last few months we also prepared Croatian and English version of our web site (infoz.ffzg.hr/cae - from the end of September: www.croato-aegyptica.hr) which is very educational and informative.

The expanded possibilities lie behind the project *Croato-Aegyptica Electronica – Date base of the Egyptian artifacts in Croatia* so as a head of this scientific and cultural project I would like to inform everyone about our research and development of our project and CAE database.

VII.3 – Porting a Collection of 8,000+ Slides into an Institutional Repository at the University of Tennessee, Knoxville
Jason L. Simms (Univ. of Tennessee, Knoxville)

One of the challenges involved with the integration of technology and Classics is that much of the research material is "offline," such as texts and slides. At the University of Tennessee, Knoxville, the Department of Classics expressed an interest in porting its collection of 8,000+ slides into a digital repository. The goal of this project was twofold: first, to preserve the aging slides in a digital medium to prevent further deterioration, and second, to store the images in a central location that could be used simultaneously by any member of the faculty with a web connection. This would allow for easy, managed, secure access to the images used in several classrooms while eliminating the need for clumsy slide projectors and transportation of the physical media.

The decisions and problems encountered during this ongoing process are universal issues when making the transition from analog to digital resources in the classroom, or indeed while considering the digitization of any large collection. For example, one of our major problems involved training data entry personnel on the specific subject matter of Greek pottery. Additional topics covered would include: evaluation and selection of an appropriate software repository, preparation and planning for the digitization of the slides, workflow and resources

needed during the insertion and testing, fair use and other copyright concerns, faculty training and feedback, other problems encountered during the process, and suggested best practices for use with similar projects.

IX.1 – Researching the Ancient World through the World Wide Web: Blessings and Execrations
Carlis C. White (Slippery Rock University)

While smaller universities afford the advantages of smaller classes and higher professor/student ratios, their libraries seldom provide the breadth of on-campus holdings to adequately accommodate research on topics in ancient history. Further, most small universities are far removed from those larger research institutions that contain extensive collections relating to the ancient world, which forces faculty and students to become more creative in accessing materials needed for their research. The World Wide Web has helped fill the void but only to a limited degree and presents a host of other problems that can offset its benefits. The obvious benefits are access to other libraries from which materials (primary and secondary) can be identified, if not borrowed, and the increasing presence of virtual museums with pictures/descriptions of a portion of items in their collections. Indeed, the World Wide Web can quicken the pace and broaden the scope of one's research by removing the barrier of distance. Nevertheless, what may be accessed through the World Wide Web is frustratingly limited and, more often than not, incomplete. Further, as students resort to Internet sources as part of their research to satisfy course requirements, the problem of encountering materials that have bypassed the editorial review of qualified scholars affects the value of their efforts. However, these problems are not insurmountable, but all require actively engaging various strategies to protect the professional and student scholar.

IX.2 – Sleuthing the Internet to Satisfy Course Requirements
Adriane Martin and Leslie Gilbert (Slippery Rock University)

Graduate students at Slippery Rock University found the experience of using the World Wide Web while researching ancient topics to be fraught with various problems but one that eventually yielded results. One student (Adriane Martin) encountered difficulties identifying materials that could be used in her investigation of theories regarding the diminishing status of women as ancient societies moved from nomadic to sedentary life-styles in the Ancient Near East. Little of the archaeological and anthropological materials could be found in the campus library and finding materials through the Internet required a little detective work and a lot of patience. However, another student (Leslie Gilbert) had greater success in accessing materials for her examination of the problem of assessing the historicity of biblical literature. While the library of a secular university had few holdings that could be used in her research, locating current scholarship regarding her topic from other libraries proved to be simpler than expected.

IX.3 – Out of the Scriptorium and into the Cybernet: Accessing the Middle Ages for Research and Publication
John A. Nichols (Slippery Rock University)

Attempting to find suitable research topics in History for undergraduate and graduate students at a small rural, public institution in western Pennsylvania has been a challenge. My colleagues in American History and especially one who works on Pennsylvania History have two advantages over me. The first is that their students have access to research institutions in this country in which sources exist and second is that the language of these records is nearly always in English. As a medieval historian, documents that need to be viewed are almost all in Europe and the added difficulty is that these sources are in Latin. What the Internet has allowed, in recent years, is access for my students to have not only digital copies of some of the primary sources but also to have, for those who can not read Latin, translations into

English. This paper will document recent research by graduate students who wrote their theses under my direction and the way in which they were able to access sources via the Internet.

IX.4 – Carrying a Different Weight: Medieval Primary Sources on the Internet
(The Experience of Researching my MA Thesis on the World Wide Web)
Curtis W. Irion (SUNY: Binghamton)

The challenges of researching medieval history at a small university in the United States have always been great. This became very relevant to me recently when I began the research for my MA thesis, "The Prospect of a United England: West Saxon Foreign Policy From 878 to 940." My school did not have exhaustive supplies of material on Anglo-Saxon History, or on the peoples surrounding Anglo-Saxon England. The Internet was a great help to me in my research, though in ways different than many may think.

Going into this task, I thought that I knew much about Anglo-Saxon England and the historical sources pertaining to the study of this area. Yet there is certainly a difference between knowing the facts about a time period, and knowing the sources that constitute these said facts. There were many helpful sources on the Internet pertaining to my research topic, mainly the Internet Medieval Sourcebook, Simon Keyne's Anglo-Saxon History: A Select Bibliography, and Project Gutenberg, just to name a few. I found relevant material that I could use in my research, but I hesitated to use Internet sources in my work. The Internet is a great tool for research, but it is a tool that must be used with the utmost integrity and care.

Yet the important thing to remember is that these Internet sources can tell one where to actually find the sources themselves. For example, one can find out that William of Malmesbury wrote certain tracts of information about Alfred of the West Saxons, but would it not be better to actually read the writings of William of Malmesbury oneself and not simply copy them translated off of an Internet site? If more researchers began to use the Internet as their sole means of citation, then the original scholarly art of research would be seriously changed, and it is this art that distinguishes the top of the line scholars from the rest of the field.