Getty Scholars’ Workspace

Building a digital environment for collaborative research and publishing

Presentation for the ITWG Meeting
January 8, 2013
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Proof of Concept/Prototype Project: Digital Mellini

2009
- GRI re-organization—Digital Art History program formed; works across GRI and Getty programs.

2010
- Digital Mellini begins—collaboration with University of Málaga to examine an unpublished late 17th-century manuscript in GRI Special Collections
- Web Group set up a “sandbox” for the project to begin

2011
- GRI and University of Málaga co-host digital art history workshop in Málaga in September
Anco in disegno dal medesmo espresso
L’esposto caso appar, e fu già done,
Gentili non men del donatore istesso.

Si offre dipinta in stil perfetto, e buono
Del Caravagio una Pietà Romana
Che di sua fama aggiuglia il chiaro suono

Non e’ da questa imperfettion fontana
Una tela maggior che in quel che’ scopre
Di mai far meglio ogni speranza e vana.

Mostra ch’il prezzo a constrastar s’adopre
D’odorosi meloni un Venditore
Ch’il terzo di bellizia ammanta, e copre
Dalla gente ch’ha intorno altri l’odore
Altri il sapor ne gusta, e questo, e quello
Di questi ne’compàr che s’offre il volgo.
Del Caravaggio una Pietà Romana
Che di suo fumo allaggio il chiaro suono

Non e' da questa imperfezione lontana
Una tela maggior che in quel che 'scopre
Di mai far meglio ogni speranza van

Mostra ch'il prezzo a constare s'adopre
D'odorosum melloni un Venditore
Ch'il fregio di pelliccia amianta, e copre

Della gente ch'ha intorno al'odore
Atto il sapor ne gusta, e questo, e quello
Di quanti ne' comprò sborsa il valore;

Con egual vanto adoperi il pennello
In due, neli ritratti Autore si raro
Due Vecchi grinzuti, e un Buffoncellio

Questa asperso un piatto mostra, e un mortaro
Della salsa composta, e quel indente
Si stringe un fiasco al sen del cor più caro.

Nell'atto di Pilato al fuoco ardente
Pietro scoperto dall'Angela al dito
A cui seguire il suo Maestro e morte

Fig. e al naturale sino al ginochio in tela di p. i 5/8 di larg.a e 4 3/4 di alt.a

Fig. e al naturale sino al ginochio in tela di p. i 6 di alt.a, e 5 3/4 di larg.a

Fig. e al naturale sino alla cintura in ovato da testa

Fig. e al naturale quasi intere, in tela di p. i 10 di larg.a, e 7 1/2 di alt.a

Transcription
by miltos, created on 2012-01-15 01:25
with error, transcription
I would like to change this transcription to "in perfection," but would like to hear from the other scholars before we change the TBI text.

Re: Transcription
by miltos, created on 2012-02-04 00:09
It is difficult to say. In the same page (6th stanza), we find the word "ritratti." The writing of the double 't seems to be very similar to "imperfezione"... Looking with attention, it is noticed that there is a very slight difference, but I am not sure if this is because of the change of letter.
Research Tools

Representative Images  Bibliography

The images in this gallery are meant to be primarily representative of the paintings described in Mellini’s rhyming inventory as in most cases it is not possible to verify or locate the actual paintings in the present day. For this reason, more than one painting is often offered as a possibility for a work. One of the purposes of the gallery is to spark scholarly discussion to discover if these works ran in fact be identified and also to offer iconographic examples of the visual culture of Mellini’s time.

» Add an image to this gallery.

Part 1
» Cover
» Folio 1
» Folio 2
» Folio 3
» Folio 4
» Folio 5
» Folio 6

Part 2
» Folio 7
» Folio 8
» Folio 9
» Folio 10
» Folio 11
» Folio 12

View an interactive PDF of the Mellini manuscript

Part 1, no. 8
Roman Charity
Caravaggio, (Italian painter,...
Unknown, 40 by 47 in.; 101.6 by 119.4 cm.

Part 1, no. 3
Adoration of the Shepherds
Jacopo Bassano, il vecchio (...1533-54, 76 x 94 cm

Part 1, no. 5
Sacra Conversazione
Jacopo Palma, il vecchio (...c. 1525, 134 x 200 cm
<table>
<thead>
<tr>
<th>Item #</th>
<th>1661 Inventory</th>
<th>1681 Inventory</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>[1a:8]</td>
<td></td>
</tr>
</tbody>
</table>

**Transcription**
- Bir'At sua man nella zappagna onera
- Il bestiame nato ai vade
- Fra i due animali che regalava la bere cura
- Posse nel sen della gran Madre, c sedie,
- C de Pastori humil'elume devote
- Gli pongono in trivio oro di fede.

- Presero con le Madron[a] S. Gio[sep]e e il Bambino vi
- Pastore a sedere in terra che sara il cento sara, con alcune
- pecore, a un cane, che darne, altra fiasco, a l'huo,
- Si in tela di palmer tre, a m[t]erio di lang[u]he e tr
- d'altezza Originale di Giovanni Bassano il vescovo in cornice
- piccola all'avvire lattuta donata

**Physical Description**
- Pase piccole in tela di pi 31/4 di larga, e 3 di alta

**Location/Room**
- Stanza grande che nessu la pieza, nella raccolta intorno alla finestra

**Image(s)**
- BASSANO, JACOPO (JACOPO DA PONTE) (Italian)

**Iconclass #**

**Add new comment**

**Comments**

**Comparisons among versions**

As noted by Jorge Fernández-Dávila (2008), the description of the inventory of 1681 matches perfectly except for the measurements with the painting extent currently at the Galleria Borghese. The painting had already been documented in this collection in 1650 (Menu, 1650), but it seems to be clear that Mellini owned a copy of this panel.

One of these copies belonging to a private collection is documented by A. Ballarin [1996, plate 620, vol. 11 (front past)].

Yet it is interesting to see how the description provided by the poem of 1661 seems to be closer to the version of the Adoration of the Shepherds of the Corsini Gallery in Roma (inv. 649) (105 x 157), of which there are also copies (cf. Brown and Mann, 1993, p. 101 and 102).
Getty Scholars’ Workspace

A robust, scalable collaborative environment with a superset of functions and features for working on texts and images

Features include:

- Zoomable, interactive digital facsimiles of rare materials
- Text annotation
- Side-by-side comparison of facsimile, transcription, translation
- Virtual light table (in development)
- Ability to capture scholarly discourse—”expose” the research process, including multiple and even contradictory viewpoints
- Links between images and texts, links to external resources
- A “portable” research environment
- Ability to create “virtual collections”
- Compliant with international standards (TEI, LIDO, etc.)
- Break with the tradition of single authors and linear narratives
- Results in freely accessible, born-digital critical facsimile editions
Digital Montagny

Research Tools

Montagny Album Drawings  List of Drawings  Bibliography

Access core records for individual drawings in Montagny's album below.

Images are sorted by image id (by page number).
Use the searching and sorting tools below to search by title, page, or to just see new or updated content.

> > Create a new Core Record.

Search by page or image id.  Search by title

Is equal to

- See only new or updated items  Apply

- Faun
  - montagny_10r_1
  - Leaf 10r, top of the page
  - Comments: none
  - Updates: none

- Priapus
  - montagny_10r_2
  - Leaf 10r, middle of the page, left
  - Comments: none
  - Updates: none

- Bacchante
  - montagny_10r_3
  - Leaf 10r, middle of the page
  - Comments: 1
  - Updates: none

- Well painting
  - montagny_10r_4
  - Leaf 10r, bottom of the page
  - Comments: none
  - Updates: none

- Vases
  - montagny_10v_1
  - Leaf 10v, top of the page, left
  - Comments: none
  - Updates: none

- Altar
  - montagny_10v_2
  - Leaf 10v, top of the page, right
  - Comments: none
  - Updates: none

- crosiers (?)
  - montagny_10v_3
  - Leaf 10v, upper middle of the page, left
  - Comments: none
  - Updates: none

- weapons
  - montagny_10v_4
  - Leaf 10v, upper middle of the page, right
  - Comments: none
  - Updates: none
Wall painting - leopard fighting with a snake

Tue, 11/20/2012 - 04:23 — dburlet

Back to thumbnail index of all drawings.
Back to index list of all drawings.

Description of Montagny's drawing

Image id: montagny_24r_4
Location on page: Leaf 24r, center of the page
Page orientation: Horizontal, turn book clockwise
Drawing title: Wall painting - leopard fighting with a snake
Inscription:
Peinture Antique trouvée à Pompei, fond clair.
L'animal couleur terracotta brulée, le serpent vert et rouge dans de certaines parties, la plante rouge.
À l'encoré Décors aux musée de Portici
Creator: Elie-Honoré Montagny (1762-1864)
Material/Paper: White paper
Material/Style: Pencil, chiaroscuro

Description of the related work of art

Object type: Wall painting
Title: Leopard and snake
Material: Plaster
Pigments
Current location: Naples, Museo Archeologico Nazionale
Current inventory no.: Inv. 8795

Bibliography reference:
Bragantin

Object technique: Roman fresco
Object dimensions: 46 x 46 cm (whole fragment)
Inscription:
Archeological findspot:
Pompei, Praedia di Julia Felix, II, 2, 4
Discovered on June 22, 1755
19th-century museum/collection:
Portici museum

Login to post comments
Next steps

- Digital Montagny, Kirchner Apokalypse, Szeemann, etc.
- February 2013—Presentation at THAT Camp at CAA
- March 2013—Digital Art History Laboratory at the GRI
- Spring 2013—Special digital art history issue of the journal *Visual Resources*, edited by Murtha Baca, Anne Helmreich, and Nuria Rodriguez Ortega
- July 2013—online publication of Digital Mellini
- Develop production and editorial workflows for digital publications.
- Scholars’ Workspace re-built as a robust, sustainable platform to support multiple projects conducted by Getty staff and residential scholars.