



THE UNIVERSITY *of* EDINBURGH

Claire Knowles

CIDOC

26th September 2017



User engagement through IIF at the University of Edinburgh Musical Instruments Museum



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Rare Books and Manuscripts



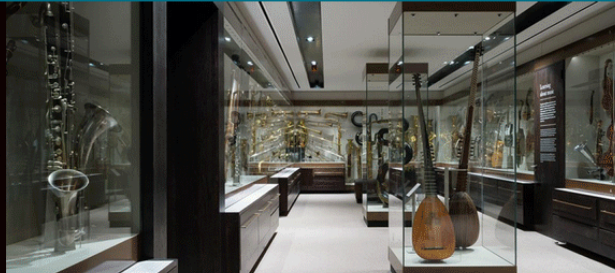
Archives



Art Collection



Musical Instrument Collection



Lothian Health Services Archive



New College Special Collections



Library and University Collections





From:

- Limited and dated online presence
- Many systems and piecemeal project websites

To:

- Integrated infrastructure
- Solid base for innovation
- Levels of description



BRIEF LISTS OF ALL THE INSTRUMENTS IN THE COLLECTION

List L: Keyboard Instruments

[Return to Menu of Brief Lists](#)

Contents

- [Harpsichords, single-manual](#)
- [Harpsichords, double-manual](#)
- [Harpsichord, triple-manual](#)
- [Virginals](#)
- [Spinets](#)
- [Clavichords](#)
- [Pianos, grand](#)
- [Pianos, square](#)
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- [Organs](#)
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[Details of the Catalogue of the Collection](#)

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Harpsichords, single-manual

(4471)	Single-manual harpsichord.	Bernardinus de Trasuntinis, Venice, 1574.	(Rodger Mirrey Collection)
(4299)	Single-manual harpsichord.	Andreas Ruckers the elder, Antwerp, 1609.	
(4302)	Single-manual harpsichord	Florence (?), c 1620.	(Raymond Russell Collection)
(4305)	Single-manual harpsichord.	Ioannes Ruckers, Antwerp, 1637.	(Raymond Russell Collection)
(4307)	Single-manual harpsichord.	Ioannes Couchet, Antwerp, 1645.	(Raymond Russell Collection)
(4472)	Single-manual harpsichord.	Attributed to Antonio Migliai, Florence, 1700-05.	(Rodger Mirrey Collection)
(4479)	Single-manual harpsichord.	Thomas Barton, London, 1709.	(Rodger Mirrey Collection)
(4312)	Single-manual harpsichord.	Thomas Hancock, London, 1720.	(Raymond Russell Collection)
(4480)	Single-manual harpsichord.	Benjamin Slade, London, 1720-25.	(Rodger Mirrey Collection)
(4473)	Single-manual harpsichord.	Franciscus de Paulinis, Rimini, 1725.	(Rodger Mirrey Collection)
(4475)	Single-manual harpsichord.	Alessandro Cresci, Livorno, 1760.	(Rodger Mirrey Collection)
(4314)	Single-manual harpsichord.	Johann Adolph Hass, Hamburg, 1764.	(Raymond Russell Collection)
(4349)	Single-manual harpsichord.	Jacob Kirckman, London, 1769.	

Original Musical Instruments Website



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MIMO

MIMO musical instrument museums online

FR EN IT SV NL DE CA ZH PL ES



MIMO
musical instrument museums online

Explore the world
collections of musical
instruments

Welcome to the world's largest freely accessible database for information on musical instruments held in public collections. Our database now contains the records of **64722 instruments**.

Your search

SEARCH

INSTRUMENT FAMILIES

MUSEUMS

INSTRUMENT MAKERS

NEWS

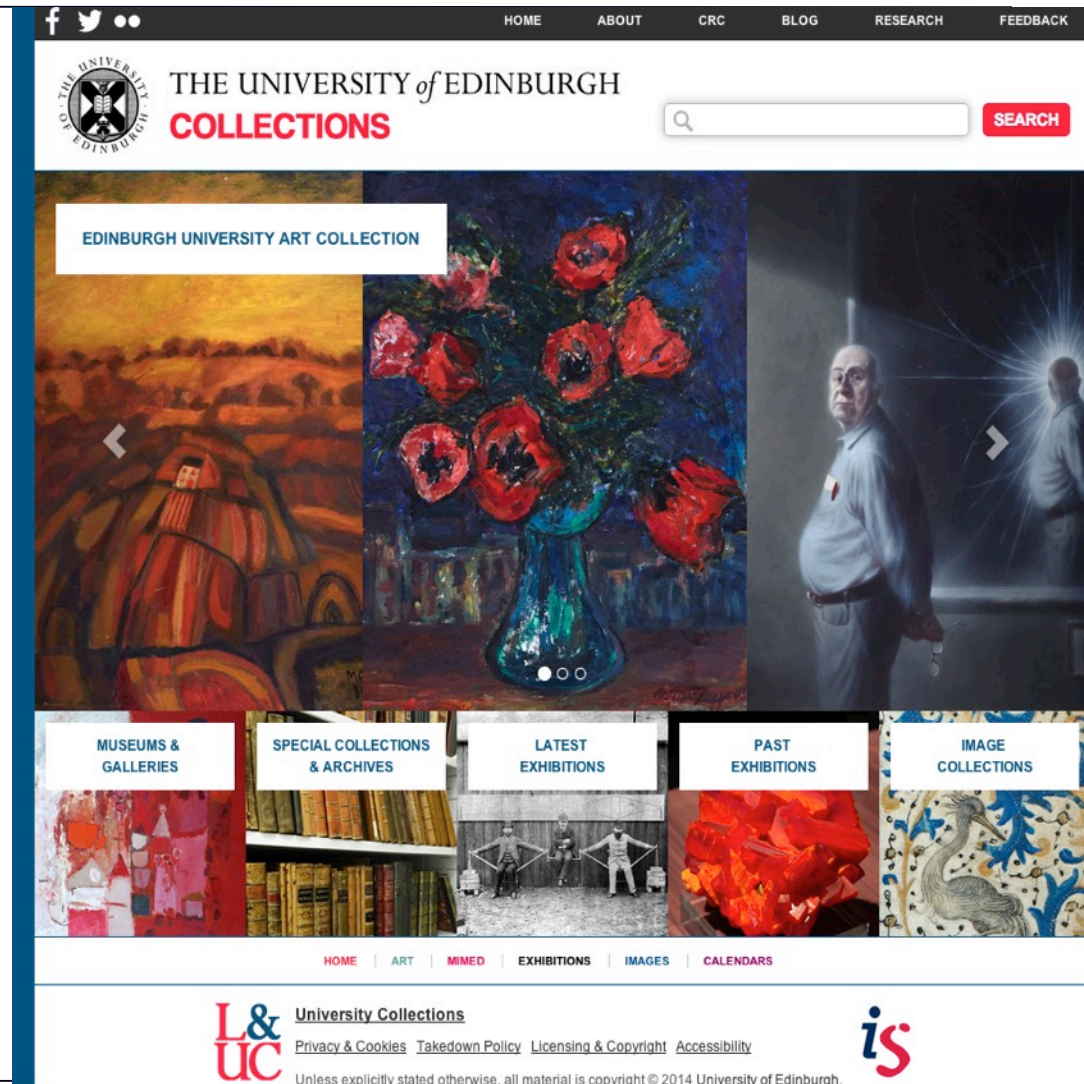
Influencing the world since 1583



<http://collections.ed.ac.uk>

Launched May 2014

- Search the University of Edinburgh's collection level descriptions.
- Links to item level sub-sites
- Iterative process of improvements and re-design

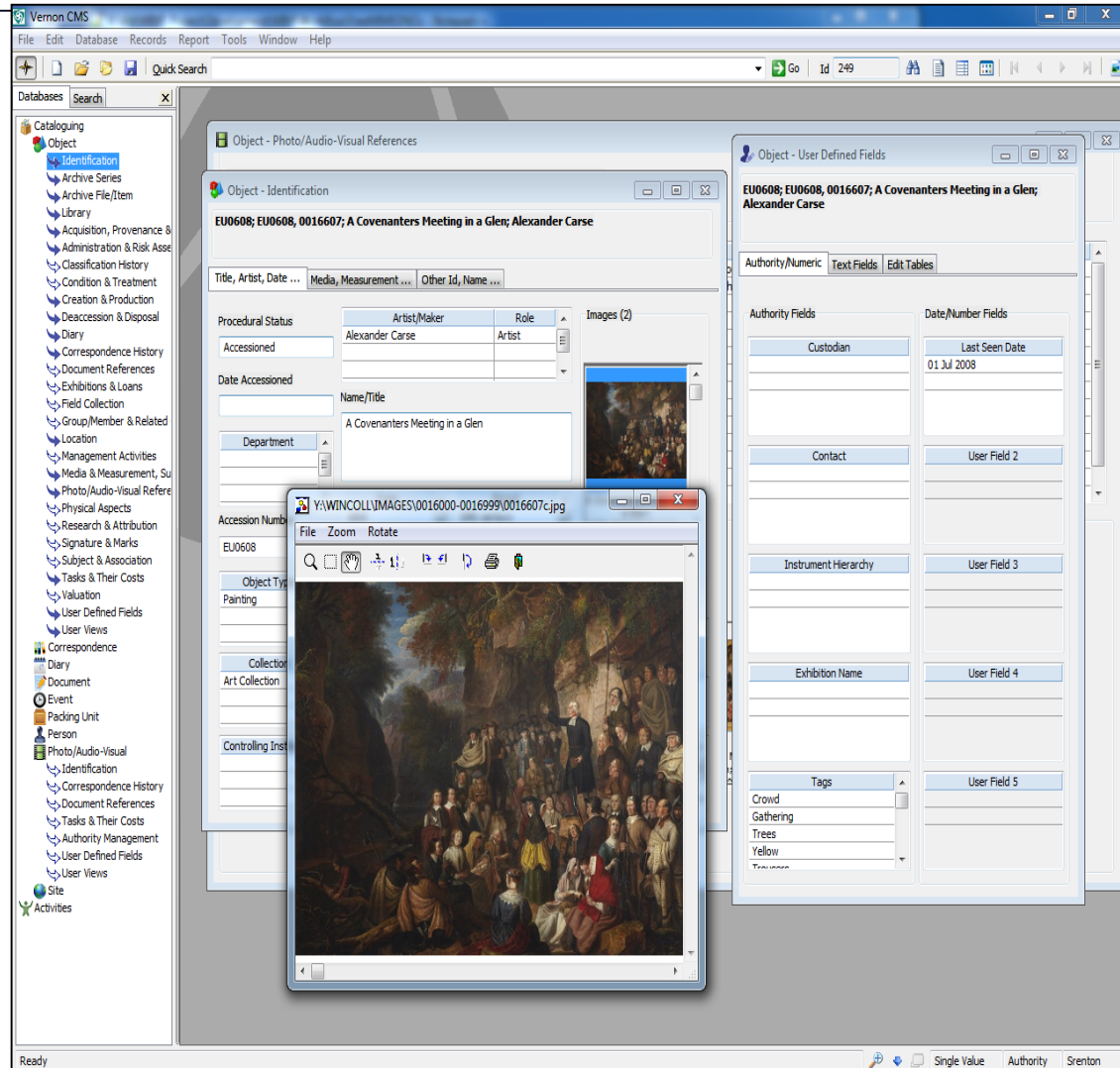




Vernon Collections Management System

Used for cataloguing of museum objects.

Data is imported into DSpace underlying the collections.ed.



Musical Instrument Museums Edinburgh

Over 5000 musical
instruments online with
images, audio and video

SEARCH ADVANCED SEARCH

DOUBLE-MANUAL HARPSICHORD.

Andreas Ruckers the elder

Instrument
Harpichord

Instrument Family
Keyboard

Maker
Andreas Ruckers the elder

Place Made
Antwerp, Europe, Belgium, Central Europe

Date Made
1608

Description
Technical description: Double-manual Flemish harpsichord. Compass 51notes G/B - C, D, [GG/BB - c", d"]. Three sets of strings (now removed) 2 x 8-ft, 1 x 4-ft, 4 registers. Repair History: Originally a transposing instrument with two keyboards at different pitches. Altered c1680 to bring the keyboards into line, extra 8-ft register added. Converted to a pianoforte in the 18th century, upper keyboard removed. Returned to a harpsichord in 1928 by Alec Hodsdon. Restored in 1953 by Andre Douglas with new keyboards and jacks, the original lower keyboard being preserved separately. The name batten is not original.




Notes
sheila barnes, 2007.

Measurements
2227.

Provenance
Bought by Raymond Russell in 1952 from Miss D.L. Smith, Wickhambrook, Suffolk; owned by Sir Arthur Wheeler, Brownsea Island in 1927; ex- Charles van Raalte collection.; Gift of Mrs Gilbert Russell, 1964.

Collection
MIMEd, Raymond Russell Collection

Accession Number

**RELATED ITEMS**

- Double manual harpsichord
Jacob Kirkman
- Model harpsichord jack.
- Two harpsichord jacks.
- Triple-manual harpsichord.
Stefano Bolcioni
- Single-manual harpsichord.
Ioannes Ruckers
- Single-manual harpsichord.
Attributed to Mucciardi
- Single-manual harpsichord.
Jacob Kirkman
- Single-manual harpsichord.
Franciscus de Paulinis
- Single-manual harpsichord.
Ioannes Couchet
- Single-manual harpsichord.
Alessandro Cresci



UI Design was time consuming due to the shape and varying number of images.

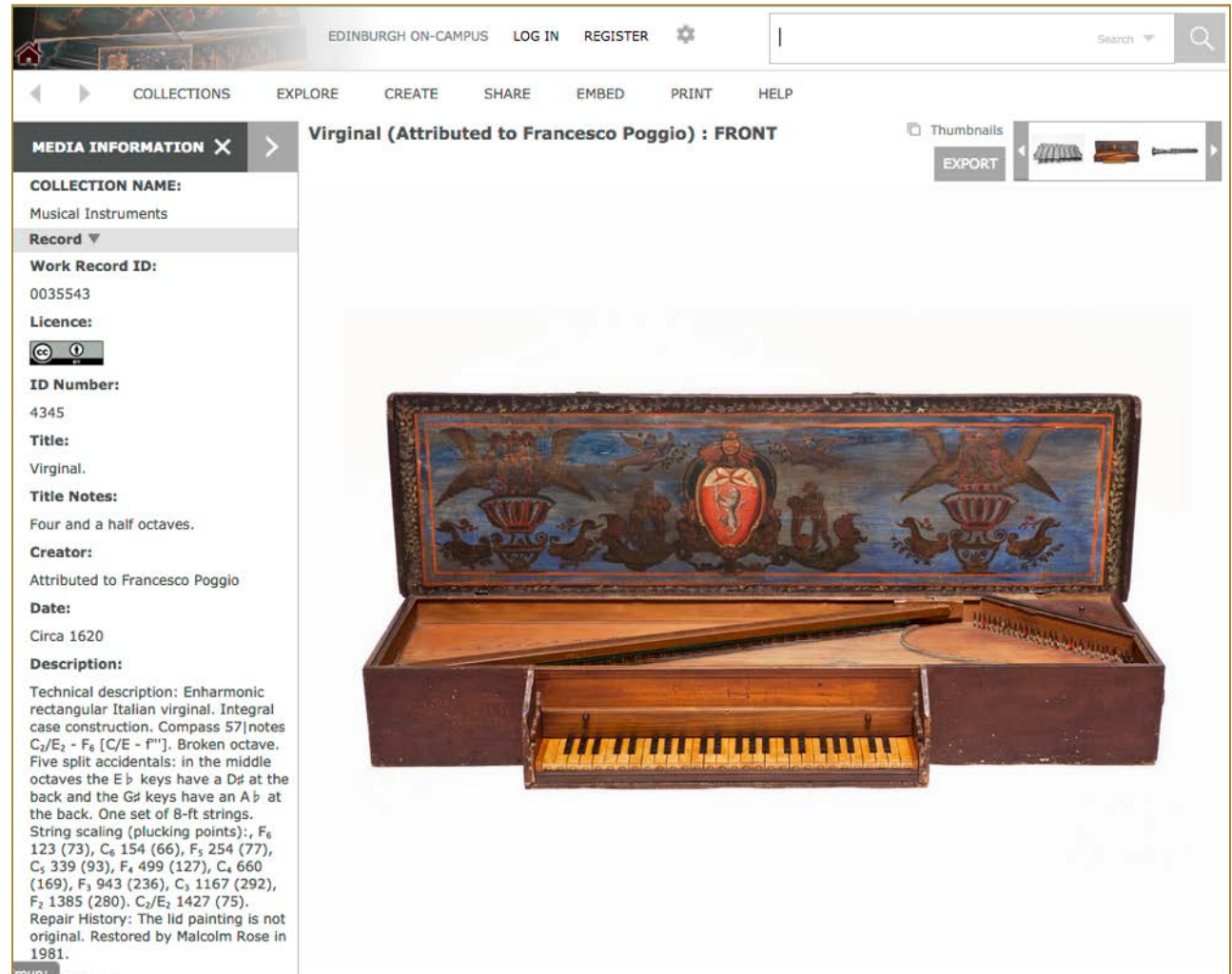
94 instruments with video

118 instruments with sound

The screenshot shows a detailed record for a Bassoon, Nominal Pitch: C. The record includes a search bar at the top with a search button and an advanced search link. The main title is "BASSOON. NOMINAL PITCH: C." followed by an "Unknown" status tag. The record is organized into sections: Instrument (Bassoon), Instrument Family (Wind), Maker (Unknown), Date Made (Circa 1790), Description (Technical description: Maple, with brass ferrules, keywork and crook. Wing with unusual fluted recess extending upwards as far as upper brass ferrule. F key for R4 fishtailed. Long joint with D, E ♭ and B ♭, keys for L0 mounted on platform. 18th-century English slim baluster type bell section. L0: T, B ♭; D; E ♭. L1: T. L2: T. L3: T. R0: T. R1: T. R2: T. R3: T. R4: F; A ♭. Keymount type: Saddle. Keyhead type: Flat. Repair History: Pitch has probably been sharpened by shortening the upper end and opening the bell. Upper brass ferrule on wing has probably been moved over the fluted area after the top end had been cut down, and the choke at extremity of bell has been opened up. Trace of hole for harmonic key 149 mm below upper end. Butt ring removed. Crook a replacement by J. Soulsby, c1983.), Other Information (Specific usage history: According to H.I. Brackenbury's notebook, found in a belfry in a Yorkshire church suggesting possible church band use.), Notes (I.g. langwill, 1981; w.r.waterhouse, 1993, 1983.), Measurements (1230; crook 228.), Provenance (Government allocation to the University, 1991 (apart from crook).), Collection (MIMEd: C.H. Brackenbury Memorial Collection), Accession Number (1003), and a Zoomable Image(s) section. A vertical image of the bassoon is shown on the right side of the record. A "RELATED ITEMS" sidebar on the right lists related items: Bassoon, Heckel; Bassoon, case, Mihouse, Gouling; Bassoon, case; Crook for bassoon; Crook for bassoon; Crook for bassoon; Two bassoon reeds; three bassoon reeds in tin.; Bassoon reed case.; Single-reed mouthpiece for bassoon.; Crook for bassoon.; Heckel.

Images Online

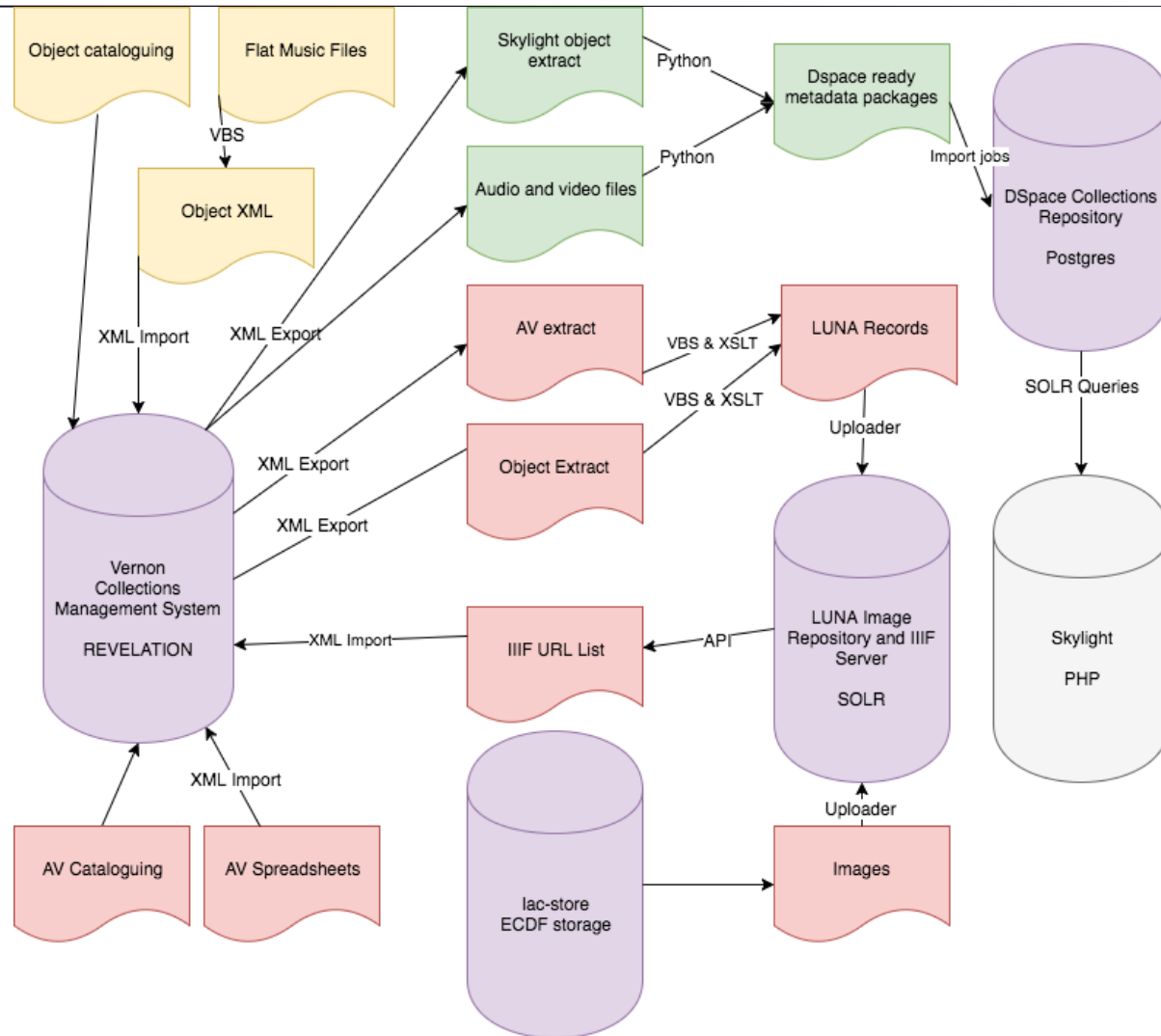
- Luna
- Image server
- Zooming
- Late 2016 enabled IIIF support
- IIIF Server



The screenshot displays the 'Virginal (Attributed to Francesco Poggio) : FRONT' record page. The interface includes a search bar at the top right, navigation tabs (COLLECTIONS, EXPLORE, CREATE, SHARE, EMBED, PRINT, HELP), and a 'MEDIA INFORMATION' sidebar on the left. The sidebar contains the following details:

- COLLECTION NAME:** Musical Instruments
- Record** (dropdown menu)
- Work Record ID:** 0035543
- Licence:** CC BY-NC-ND
- ID Number:** 4345
- Title:** Virginal.
- Title Notes:** Four and a half octaves.
- Creator:** Attributed to Francesco Poggio
- Date:** Circa 1620
- Description:** Technical description: Enharmonic rectangular Italian virginal. Integral case construction. Compass 57]notes C₂/E₂ - F₆ [C/E - F^{III}]. Broken octave. Five split accidentals: in the middle octaves the E \flat keys have a D \sharp at the back and the G \sharp keys have an A \flat at the back. One set of 8-ft strings. String scaling (plucking points): F₄ 123 (73), C₆ 154 (66), F₅ 254 (77), C₅ 339 (93), F₄ 499 (127), C₄ 660 (169), F₃ 943 (236), C₃ 1167 (292), F₂ 1385 (280). C₂/E₂ 1427 (75). Repair History: The lid painting is not original. Restored by Malcolm Rose in 1981.

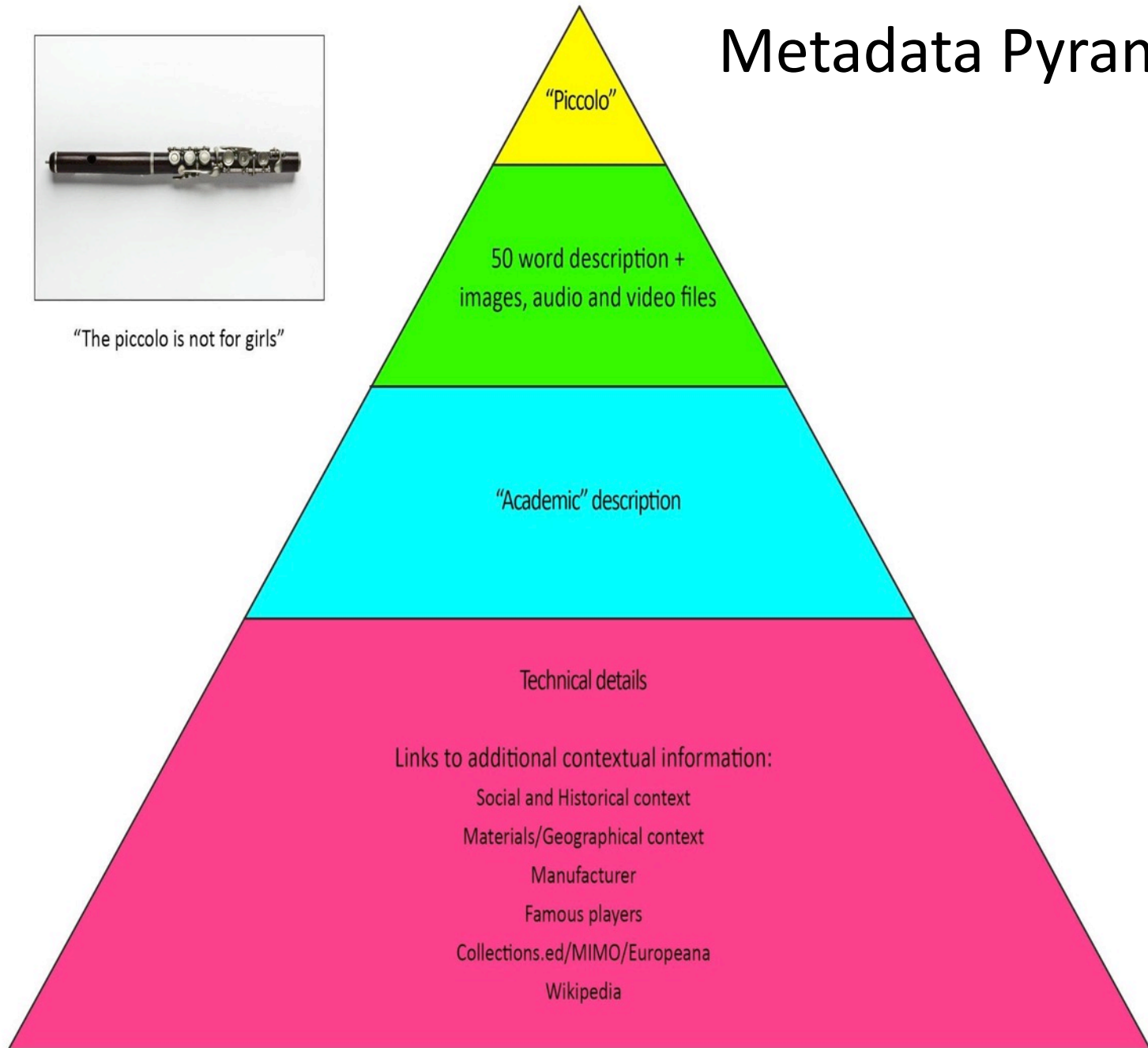
The main content area features a large image of the virginal's front view, showing the keyboard and the ornate, painted lid. The lid is decorated with a central figure and two large vases. A 'Thumbnails' section on the right shows smaller versions of the image, and an 'EXPORT' button is visible below it.



Metadata Pyramid




"The piccolo is not for girls"



Stuart Sounds and St Cecilia's website

- Responsive Design
- New Images
- Tabular navigation
- Different audience

Kit



The pochette (French for pocket) was used by dancing masters to play the tunes as they taught dance steps to ladies and gentlemen. Dancing was an important social skill, particularly in the courtship process. The sound of the pochette is quite piercing, making it possible to hear a single instrument over the stamping of feet on wooden floors.

Instrument	Pochette/Kit/Violins /Strings/Musical Instrument; Kit
Instrument Family	Strings
Date Made	Probably 18th century
Measurements	367.
Accession Number	953

Description Maker Gallery Video Audio

Technical Description Technical description: Soundboard of cedar(?); back, neck and head of sycamore; tailpiece and tailpiece plug of ebony; fingerboard of ebony veneer on cedar; pegs of boxwood; tail-gut protector of ivory. The body has an undulating festooned shape. The sound-holes are of a flame shape. Soundboard appears to be Virginian cedar. Crudely inlaid purfling - the mitres don't join properly and there are gaps in the trough. The back and sides have been carved from the one piece; the back has raised work which form the frames for two paintings. Fingerboard set parallel to the neck.

Notes d.martin, 1993-94.






Collection MIMEd; C.H. Brackenbury Memorial Collection



LOTTERY FUNDED



St Cecilia's Hall: Musical Instruments Museum and Concert Hall

-  400 instruments
-  No sound in the museum
-  Reduced space for interpretation in Gallery
-  First weekly public museum
-  New Images, all images IIF





Mobile Tour
App

iOS and
Android

Museum
Visitor Site

Wordpress

Museum
Collections

Skylight

Collections Management System



- Enable access to images from different institutions
- One standard for serving image online
- Standard for presenting images online
- Standard for viewing images online

- Choice of image servers and viewers

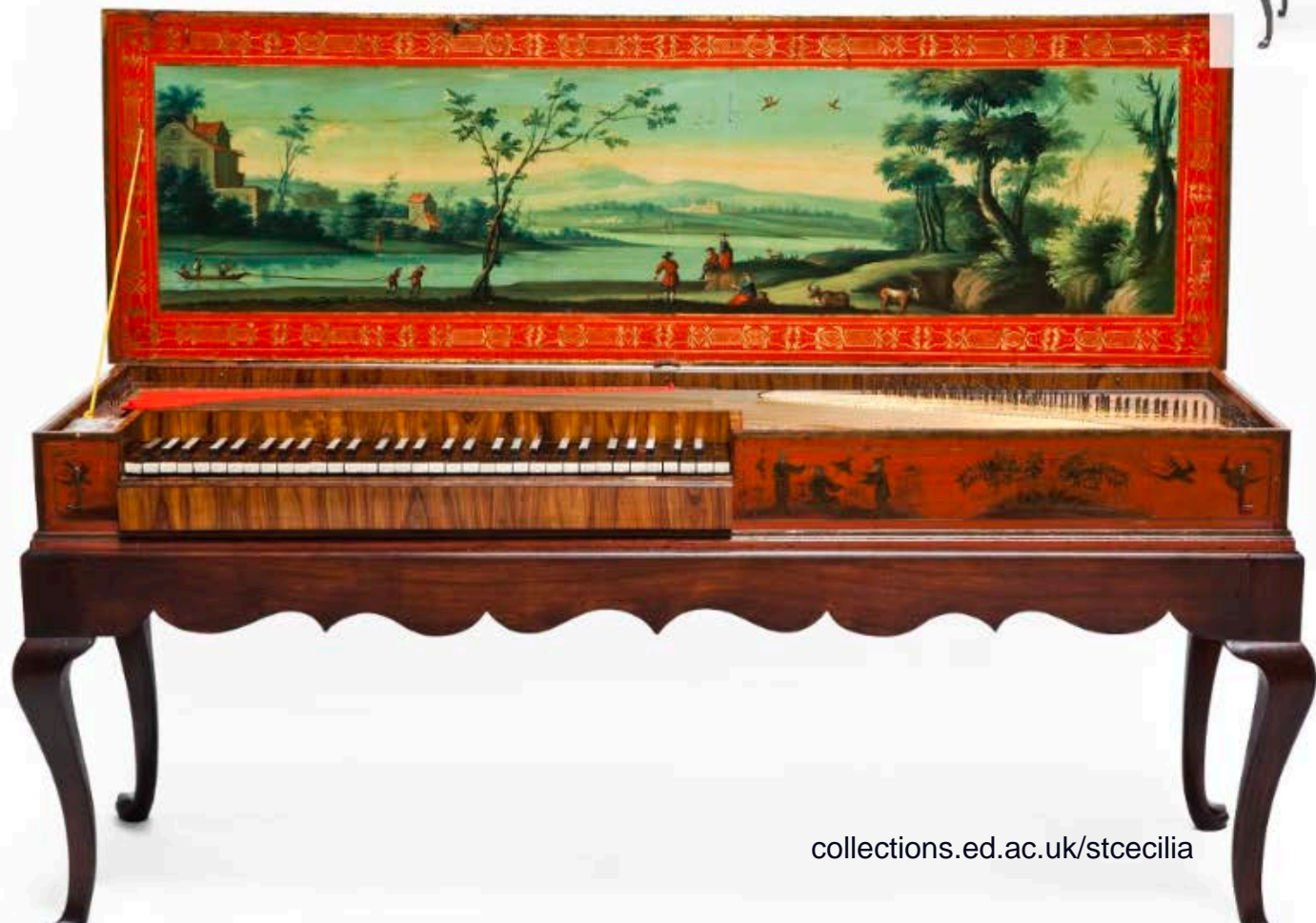
- University of Edinburgh became Founding Members of IIIF-C
- University of Edinburgh IIIF Compliant in December 2016

<http://resources.digirati.com/iiif/an-introduction-to-iiif/>



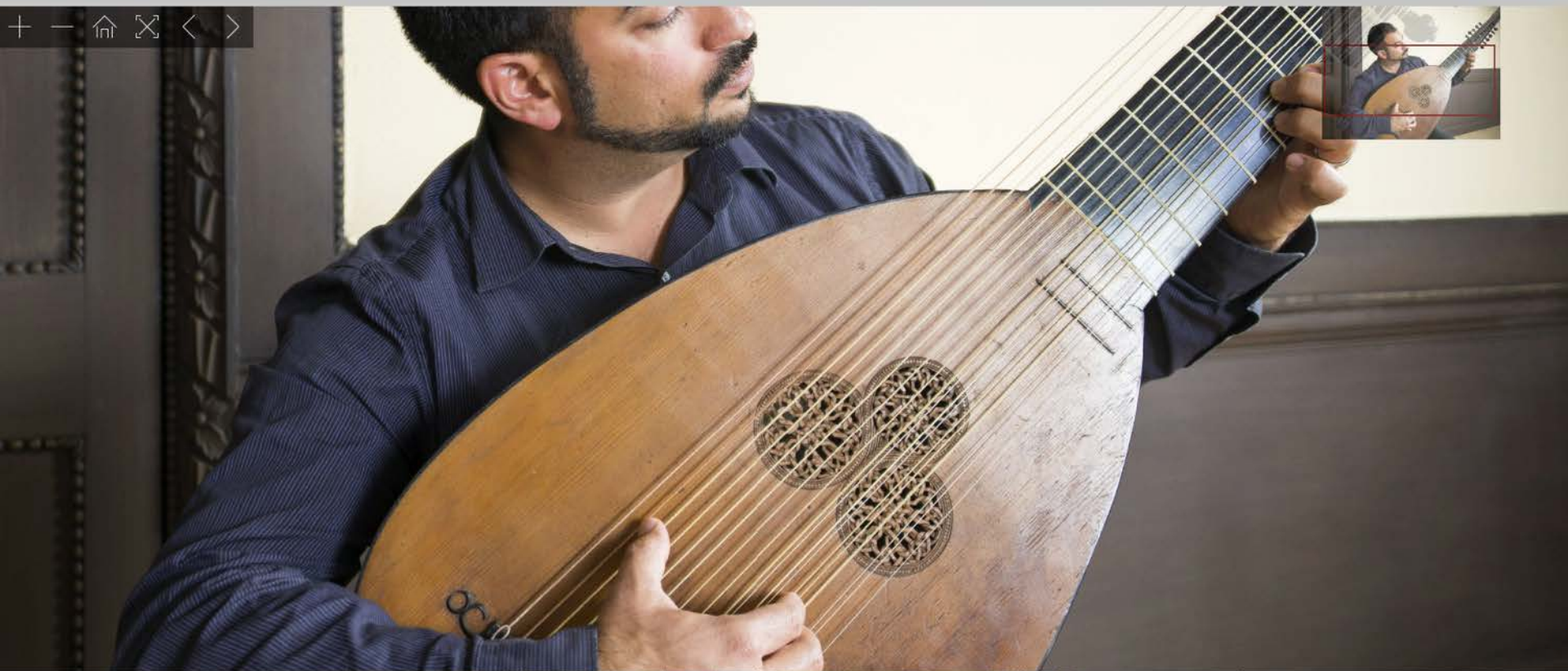


Clavichord | Johann Adolph Hass | 1763





Archlute | Martinus Harz | 1665



Archlute Martinus Harz Rome Europe Italy Southern Europe

Instrument Data

Identification Information

Title	Archlute
Accession Number	300
Collection	MIMEd; Macaulay Collection



Double-manual harpsichord | Pascal Taskin | 1769



This harpsichord is the real deal. Instruments described as "Taskin 1769s" have been gracing international concert halls since at least 1882, but this is the French original, produced over a century before. It's the most copied harpsichord ever and the most famous harpsichord in the world. All because of its rich, resonant sound. Because of its splendid sound and the elegance of its decoration, this instrument is probably now the most copied and most famous harpsichord in the world. Pascal Taskin was the court harpsichord builder to both Louis XV and Louis XVI, and was the best-known French instrument maker of his day. Taskin studied instrument making with Blanchet and subsequently married his widow to take control of the business. The registration is typical of French instruments having 2 x 8', 1 x 4' choirs with a buff batten for both 8's. (Raymond Russell Collection).

[Harpsichord](#)
[Pascal Taskin](#)
[Paris](#)
[Europe](#)
[France](#)
[Western Europe](#)

▶ 0:00 / 0:26 🔊

Instrument Data ▼



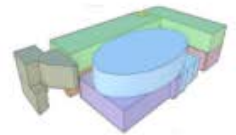
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Mobile App



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St Cecilia's Hall
CONCERT ROOM & MUSIC MUSEUM



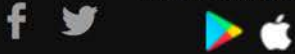
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Wordpress Site

Download the app



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St Cecilia's Hall

CONCERT ROOM & MUSIC MUSEUM



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heritage
lottery fund



TAIGH-TASGAIDH
BARANTAICHTE
ACCREDITED
MUSEUM



Museums
Galleries
Scotland



RECOGNISED AS A
NATIONALLY SIGNIFICANT COLLECTION
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MEMBER OF THE MUSEUMS SCOTLAND

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Image 1 of 8 Go

CONTENTS Archlute (Cinthus Rotundus) MORE INFORMATION



Archlute (...)

Archlute (...)

Archlute (...)

Archlute (...)




Archlute (...)

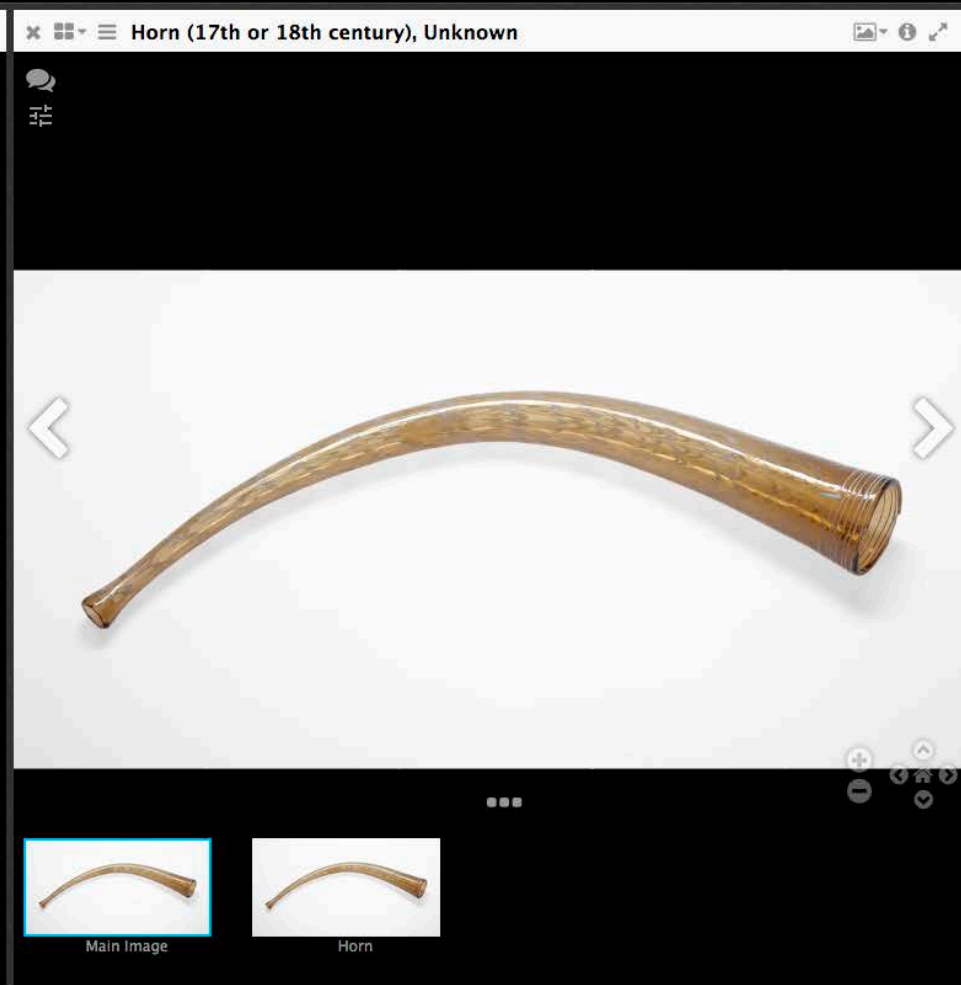
Archlute (...)

Archlute (...)

Archlute (...)

ATtribution Musical Instruments





Comparison of glass horns from St Cecilia's collection and Getty's Collection



The Arts records

Map view



Introduction to South Asian Collections in the University of Edinburgh



← Previous Item

Ragamala Paintings, No.11 recto

Dublin Core

Title

Ragamala Paintings, No.11 recto

Subject

Music, Art

Description

Detail of Ragamala miniature entitled 'Desakh ragini'. Text below shows an English transliteration spelled 'Theysaurh raug'. Depicts a lightly clad female acrobat climbing down from a pole, head first. She represents a woman who is energetic and resourceful and who keeps her lover under control so that he remains faithful to her. Ragamala paintings are images which depict, in physical form, the 'modes' or scales used in Indian Classical Music, known as ragas. Usually accompanied by an inscription or poem, they elucidate the season and time of day in which a raga was meant to be performed, as well as its mood, and often portray the Hindu deities with which they are individually associated. The concept may have originally come about through the use of personification as an aide memoire for musicians, which then developed into physical imagery. This collection, which is purportedly called the Raga Kalpadruma, originates from Jaipur in Northern India and has the description of the Raga written in Sanskrit on the back of each image. Including some Bengali and English text as well, the collection also contains a few pages from another Indian music manuscript, also written in Sanskrit. It was gifted to Edinburgh University by Dwarkanath Tagore (1794-1846), grandfather of the poet laureate Rabindranath Tagore (1861-1941) and is one of two sets of Ragamala paintings in the Oriental Manuscripts Collection, the other being Or.Ms 114. Sources: Watson, L. (2012), What is Ragamala?, <http://dulwichonvie...> (accessed 05/06/14). <http://www.ed.ac.uk...> (accessed 05/06/14)

Date: 19th Century

Creator

Unknown

Source

<https://images.is.ed.ac.uk/luna/servlet/iif/m/UoEsha-4-4-64153-103043/manifest>

Date

1800

Rights

Repro Rights Statement:

Collection

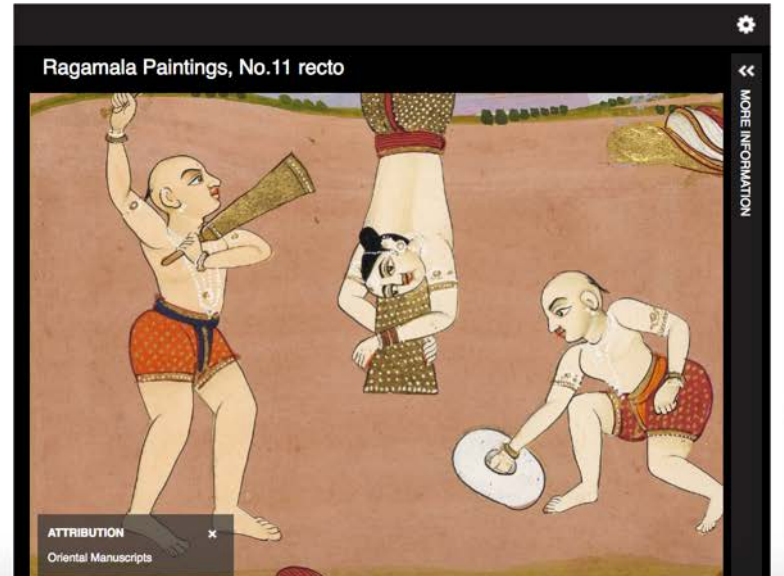
South Asian Art

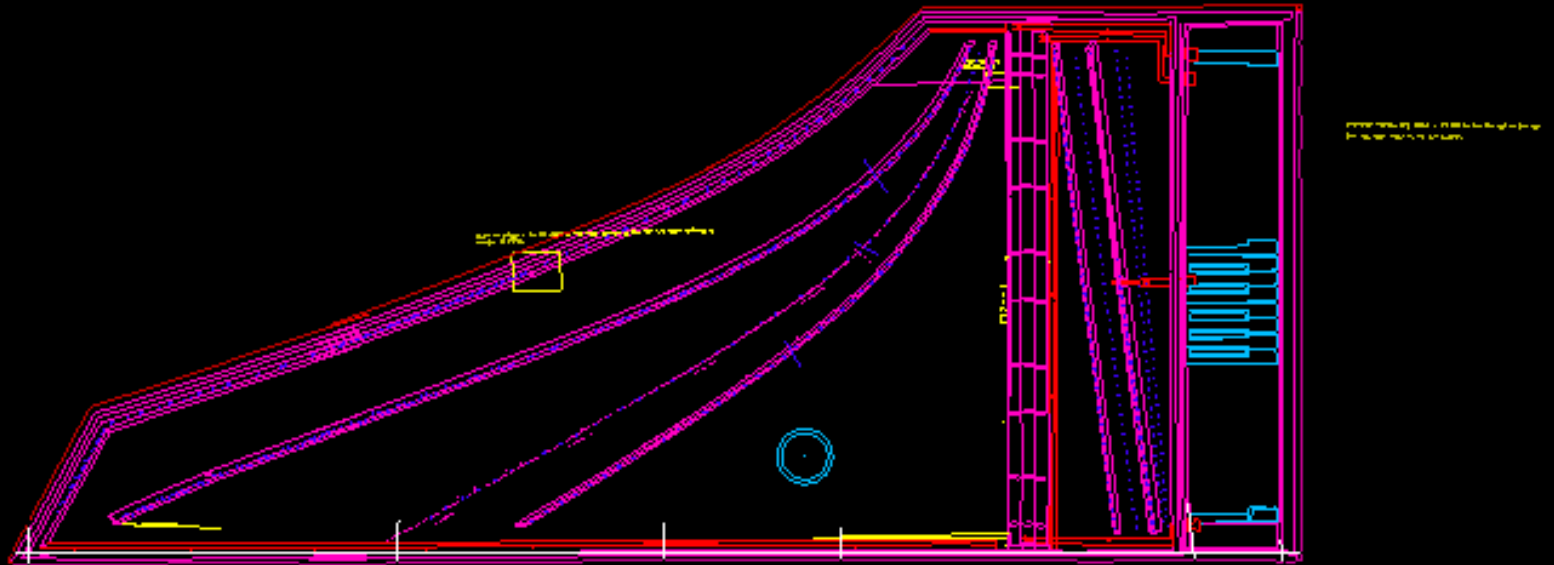
Citation

Unknown, "Ragamala Paintings, No.11 recto," *Introduction to South Asian Collections in the University of Edinburgh*, accessed September 24, 2017, <http://test.omeka.is.ed.ac.uk/items/show/206>.

Output Formats

- atom
- dcmes-xml
- json
- omeka-json
- omeka-xml







Plans for the future:

- ★ Simplified workflow
- ★ Lightweight applications on top of core systems
- ★ Update other collections websites
- ★ Content aggregation via IIF





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