GLYCERINE

Atelier d'annotation d'images

Systemik Solutions

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Systemik is an innovative Consulting Group and Digital Humanities Lab.

We design, develop, implement and support research solutions for humanities projects: open-source platforms, infrastructure integration, APIs, and website content management. Our focus is the realisation of effective, engaging and sustainable digital research.

PLATFORM | INTEGRATION | WEBSITE | CONSULTING | HOSTING | SUPPORT

Codifynd

Hosting, Platform, Support, Website

Content analysis, assurance and comparison at scale

Gazetteer of Historical Australian Places

Consulting, Platform, Support, Website

ARDC funded project to develop the Gazetteer as stand-alone infrastructure.

Glycerine (Image Annotation Workbench)

Consulting, Platform, Support, Website

Collaborative workbench for image annotation

NitroNode (Research Aggregate Workbench)

Platform, Support

Encapsulate non-traditional research outputs for art and cultural history.

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Codifynd Workbench

Hosting, Platform, Support, Website

Content analysis, assurance and comparison at scale

Glycerine Workbench

Consulting, Platform, Support, Website

Collaborative workbench for scholarly image annotation

NitroNode Workbench

Platform, Support

Encapsulate non-traditional research outputs for art and cultural history as persistent nodes.

Node Graph – Omeka S CMS

Consulting, Hosting, Platform

Pilot project to trial Omeka S as a node graph CMS for humanities research projects.

Pali Texts – Omeka S CMS

Hosting, Integration, Platform, Support, Website

Venue for researchers engaged in the study of Pali Buddhist manuscripts, inscriptions, and texts.

PerformX CMS Workbench

Hosting, Platform, Support, Website

PerformX® Content Workbench automates the migration of existing sites to Drupal

Power Drupal CMS

Consulting, Hosting, Integration, Platform, Support

Drupal CMS distribution for development of immersive and engaging research publication sites.

READ Workbench

Hosting, Platform, Website

Collaboration framework for Indic manuscripts and inscriptions

Stylometric IA Workbench

Integration, Platform, Support

Workbench for computational and statistical analysis of style in large scale text collections

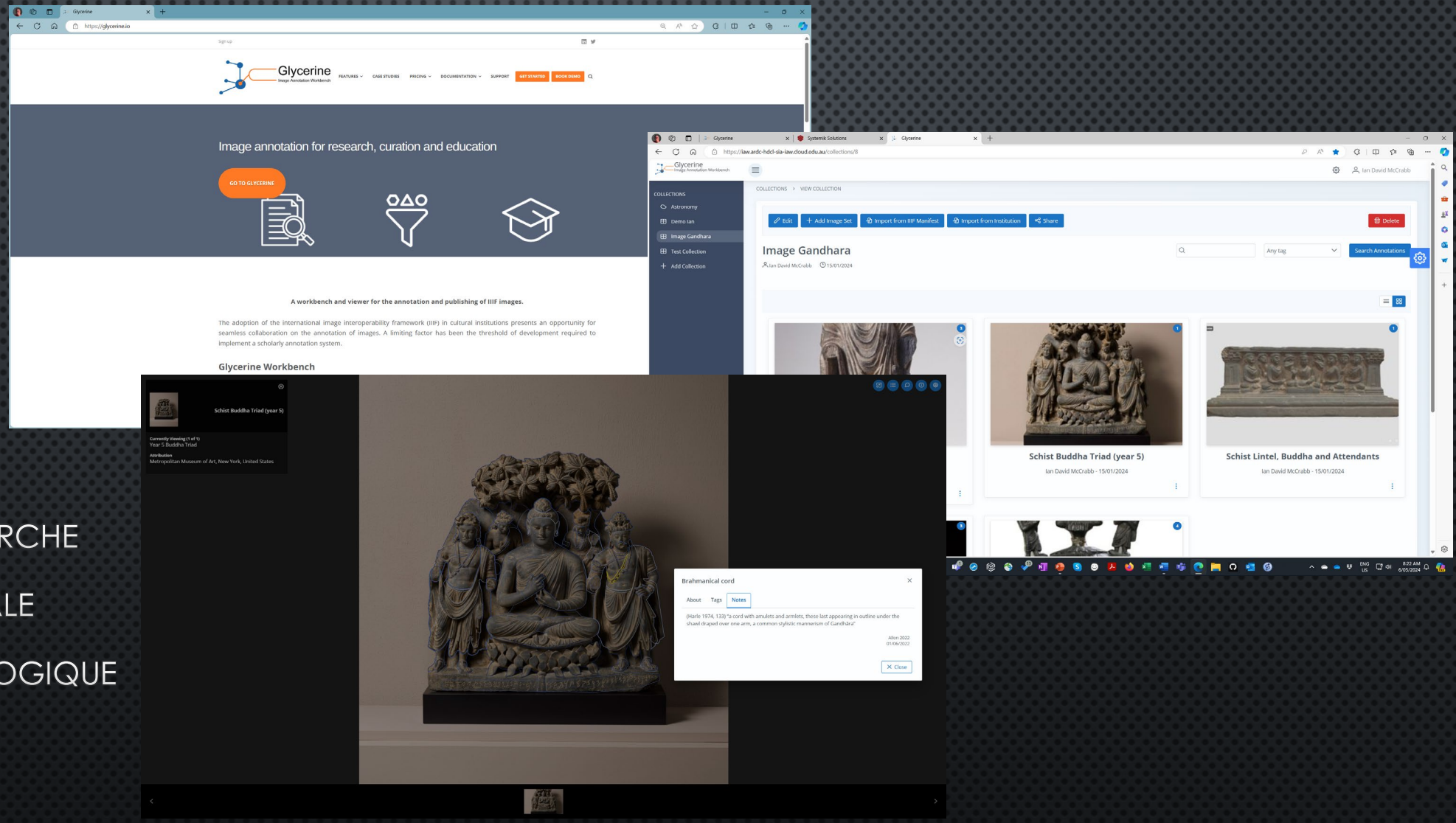
TLCMap Workbench

Consulting, Platform, Support, Website

ARDC and ARC funded project to develop Time Layered Cultural Map (TLCMap) as national humanities infrastructure.

Technologies: ArcGIS StoryMap, Azure, Drupal, Heurist, IIIF, Glycerine, Javascript, JSON-LD, JupyterBook, Jupyter Notebook, MapBox, Omeka, ONI, OpenAI, PHP, READ Workbench, RO-Crate, SketchFab, TEI, TLCMap, Vue.js, WordPress

RECHERCHE CURATION FORMATION



- POTENTIELS DE RECHERCHE
- PRATIQUE CURATORIALE
- APPLICATION PÉDAGOGIQUE

Développement de plateforme

- 2022 – Preuve de concept – Systemik
- 2023 – Développement de plateforme - Australia Research Data Commons (ARDC) et Systemik
- 2024 – Lancement en Australie et à l'international

Proposition de valeur de plateforme

- Une suite d'outils d'annotation et de flux de travail de bout en bout pour que chercheurs, conservateurs et étudiants puissent collaborer sur des projets à travers différentes collections.
- Ensembles d'annotations peuvent combiner des labels sémantiques provenant d'un vocabulaire disciplinaire spécifique avec une analyse critique dans plusieurs langues.
- Images annotées peuvent être publiées en tant que résultats de recherche de manière immersive et engageante.
- Un cadre global pour implémentation institutionnelle

Les composants de Glycerine

- Atelier Glycerine
- Visualiseur Glycerine
- Serveur d'image Glycerine
- Serveur d'API Glycerine

ATELIER GLYCERINE

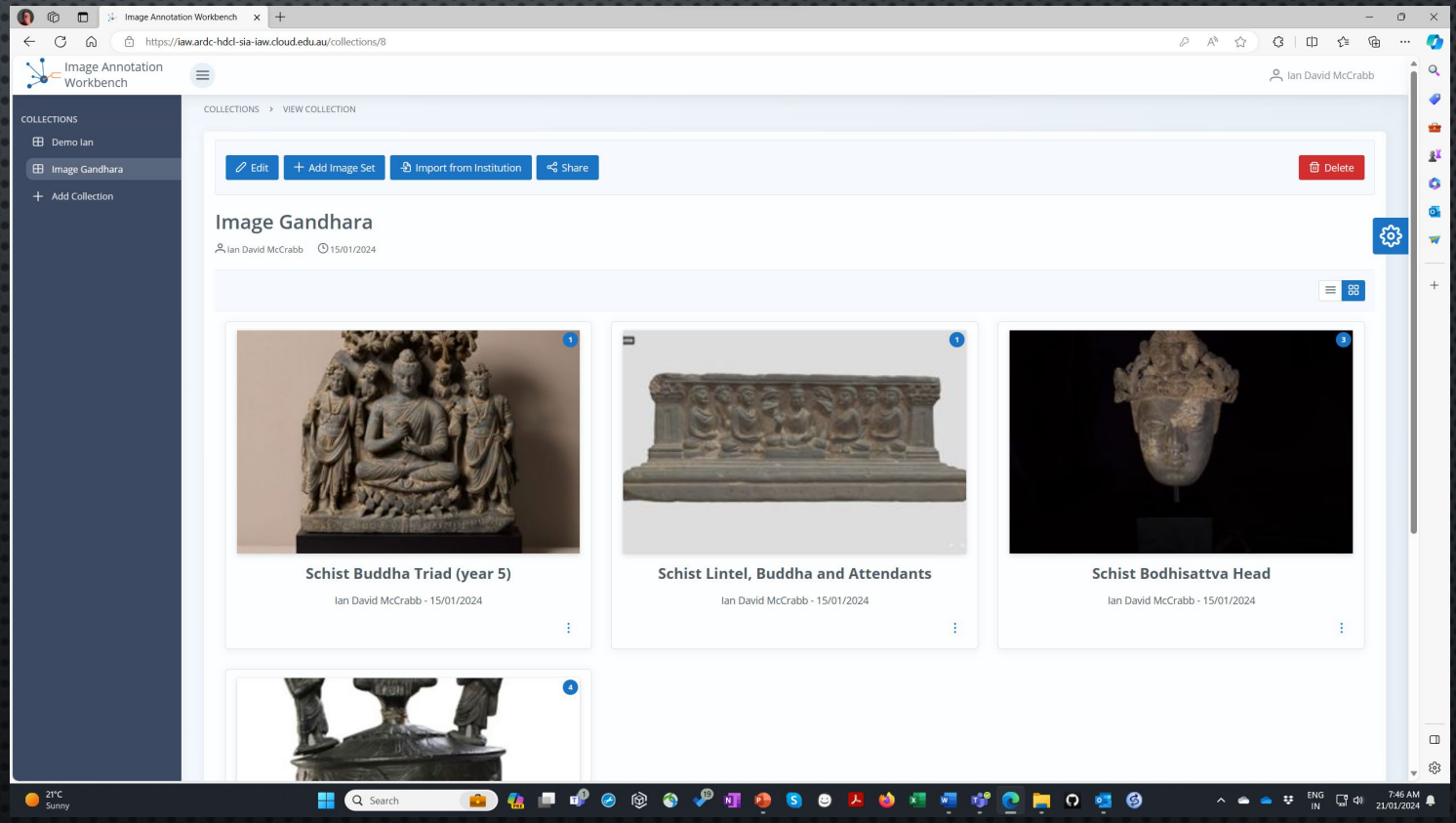


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Image Gandhara

Ian David McCrabb 15/01/2024

Schist Buddha Triad (year 5)

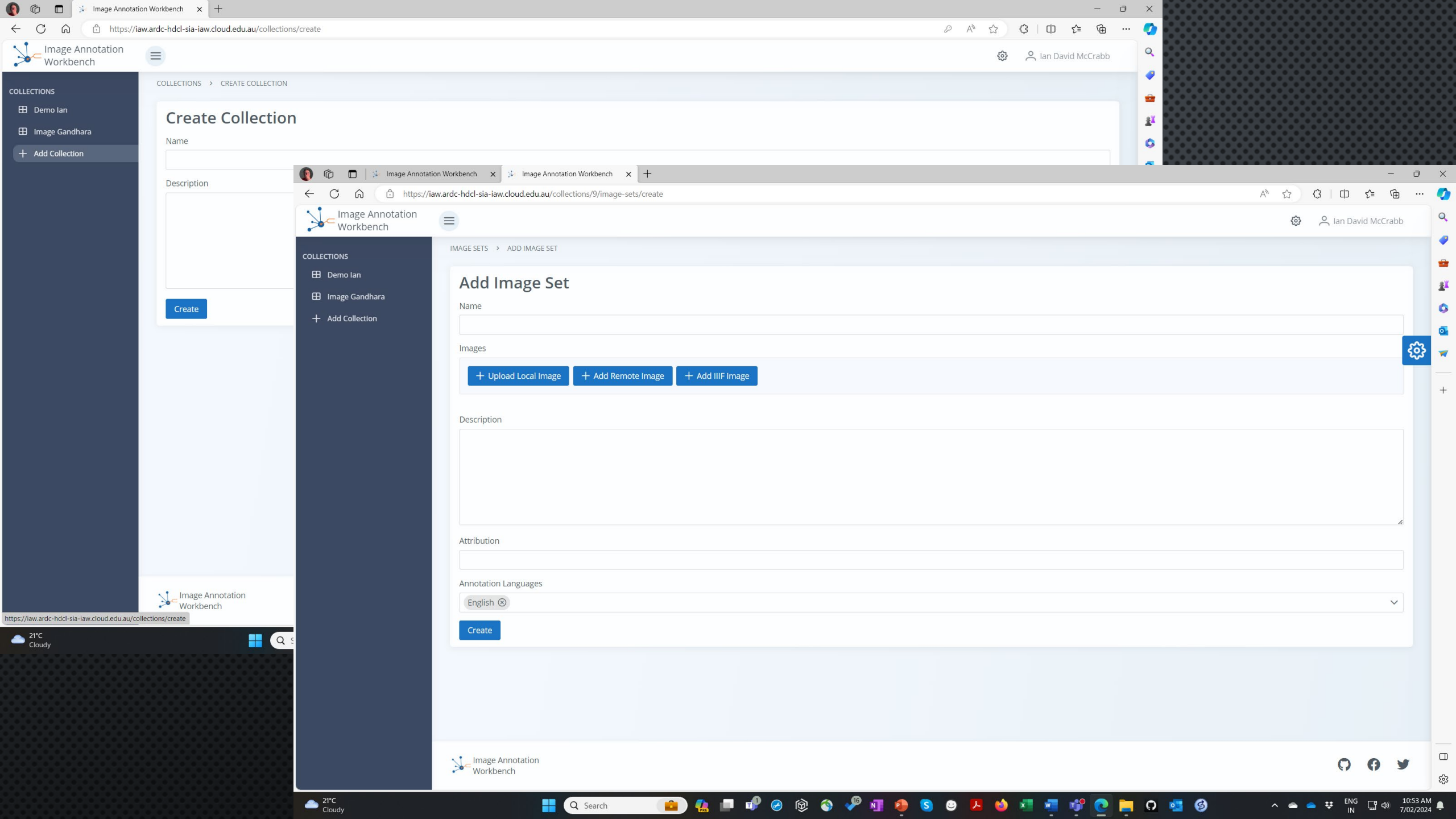
Ian David McCrabb - 15/01/2024

Schist Lintel, Buddha and Attendants

Ian David McCrabb - 15/01/2024

Schist Bodhisattva Head

Ian David McCrabb - 15/01/2024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Ian David McCrabb

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IMAGE SETS › ANNOTATION SETS

+ Add Annotation Set

Annotate "Schist Buddha Triad (year 5)"

Name	Owner	Created At	Published At
Annotations	Ian David McCrabb	19/01/2024 10:40 am	22/01/2024 4:57 am

Image Annotation Workbench

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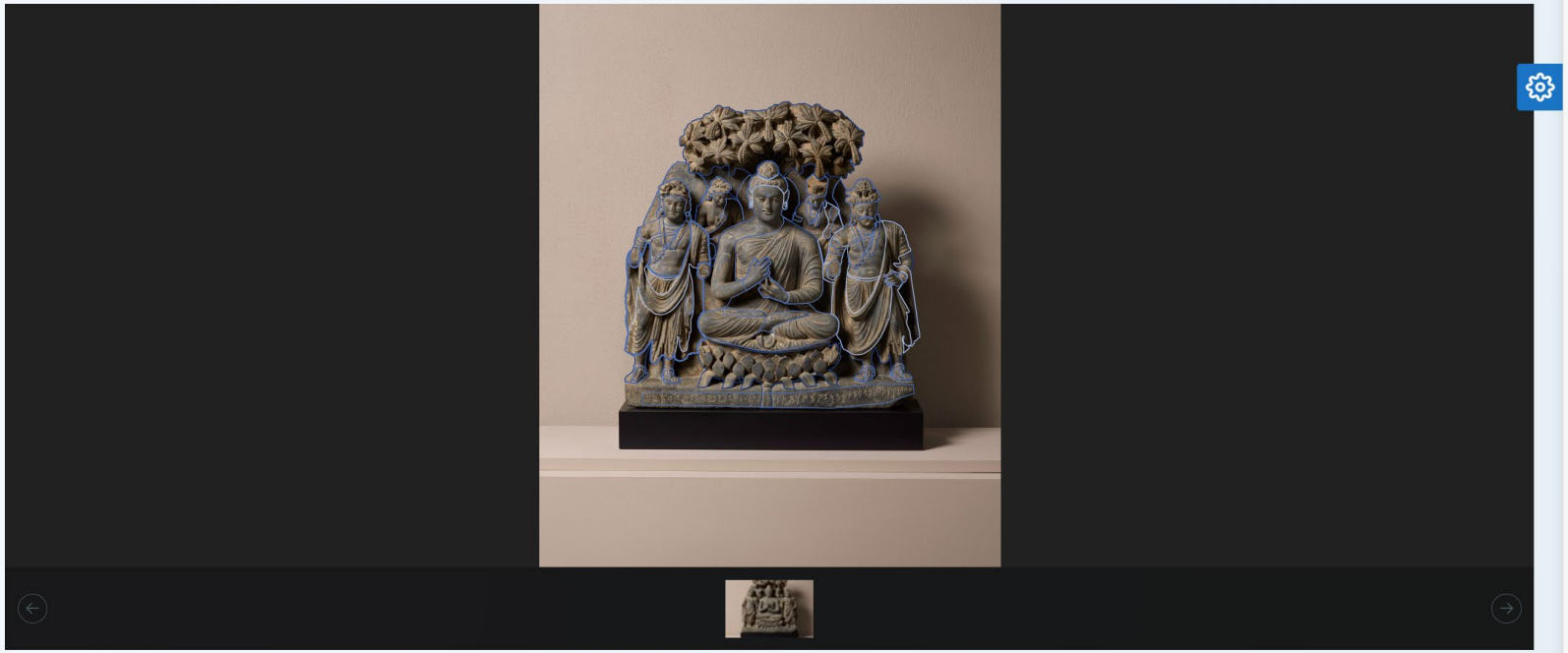
IMAGE SETS › ANNOTATE



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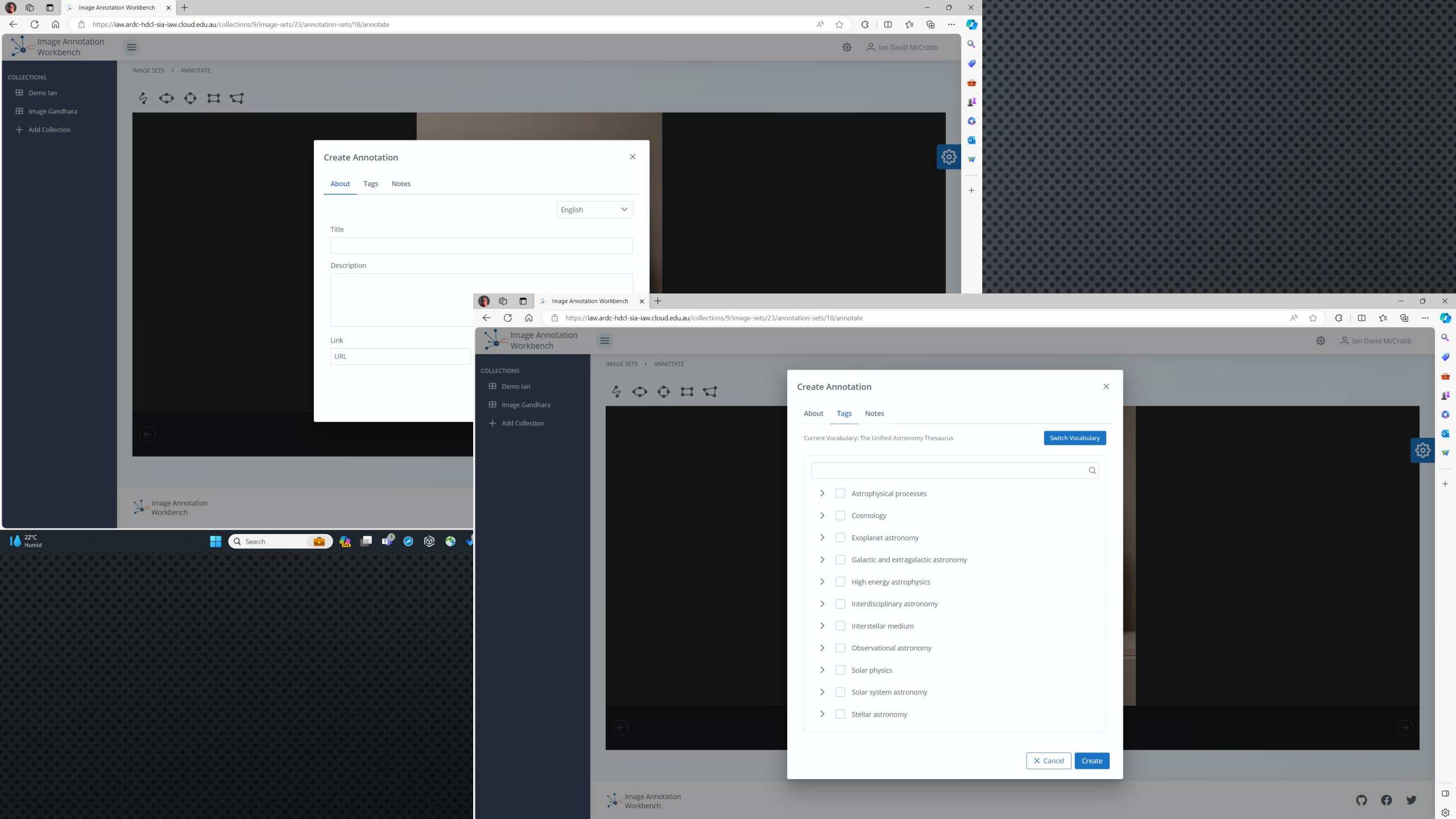
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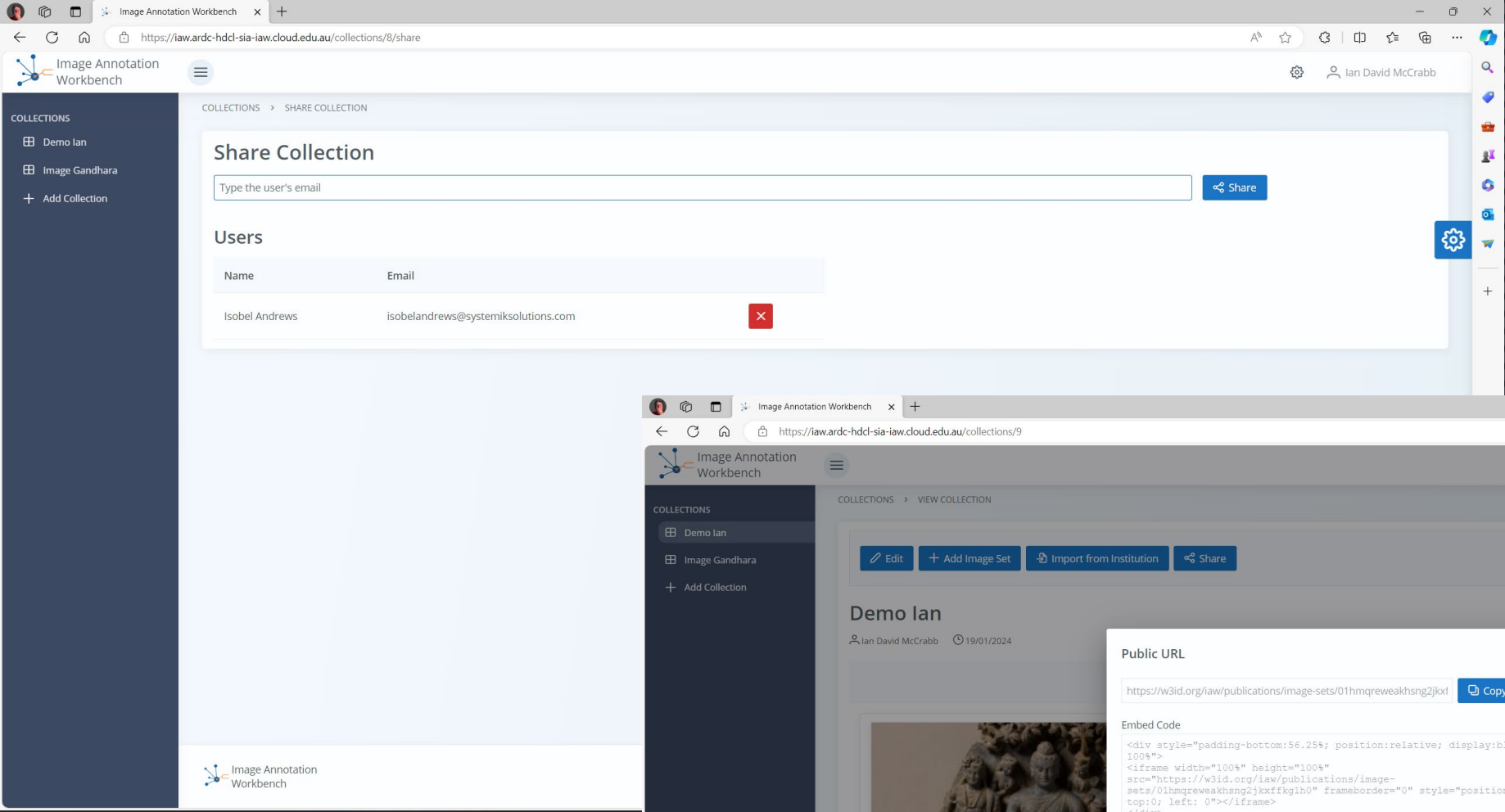
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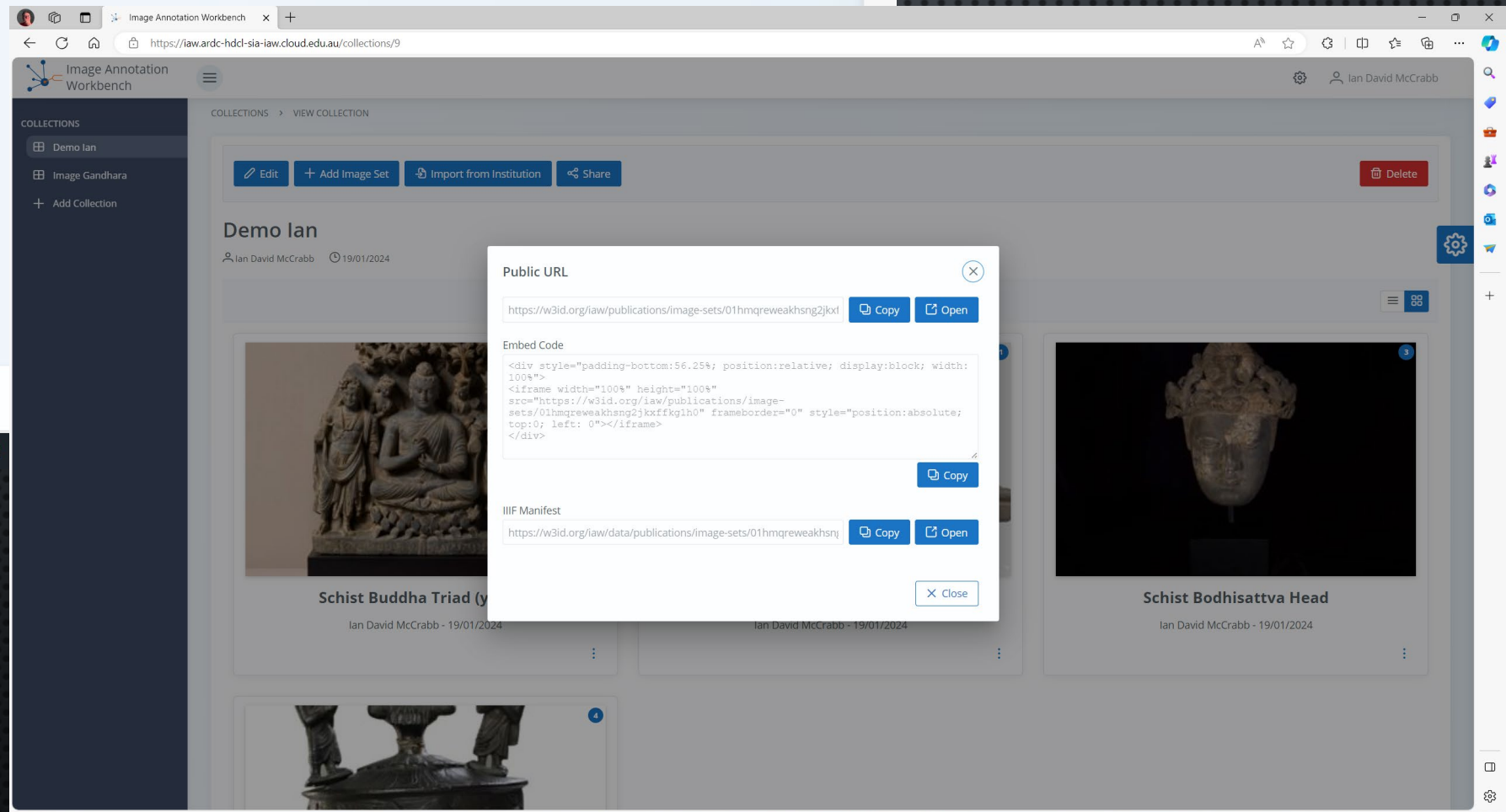
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Schist Buddha Triad (y
Ian David McCrabb - 19/01/2024
Schist Bodhisattva Head
Ian David McCrabb - 19/01/2024

ACCÈS À L'API

- FLUX DE TRAVAIL
- REQUÊTES

jupyter nbviewer

JUPYTER FAQ

iaw-notebooks / annotation-table.ipynb

Generating the annotation table from IAW

In this notebook, we will showcase how to create a table that displays annotation data and the corresponding annotated area image by using the Image Annotation Workbench (IAW) API.

To get start, we need to import a few dependencies. We will use OpenCV to process images and crop the annotated areas from the original images.

In [ ]:
```
import cv2
import numpy as np
import requests
import base64
from IPython.display import display, HTML
import pandas as pd
import json
```

In the upcoming sections of the code, we will be defining some functions that will come in handy later on.

In [ ]:
```
def load_image_from_url(url):
    """
    Load an image from a URL into OpenCV.

    Paramete
    -------
    url : st
        The

    Returns
    -------
    image :
        The
    """
    response
    image =
    return
```

```
                table_data['Notes'].append('')
            # Line color.
            if 'line_color' in fields:
                table_data['Line Color'].append('<br>'.join(fields['line_color']['en']['values']))
            else:
                table_data['Line Color'].append('')

# Create a DataFrame from the dictionary
df = pd.DataFrame(table_data)

# Convert the DataFrame to a HTML table
html = df.to_html(escape=False, index=False)

# Set content alignment to left
html = html.replace('<th>', '<th style="text-align: left;">')
html = html.replace('<td>', '<td style="text-align: left;">')

# Display the HTML table
display(HTML(html))
```

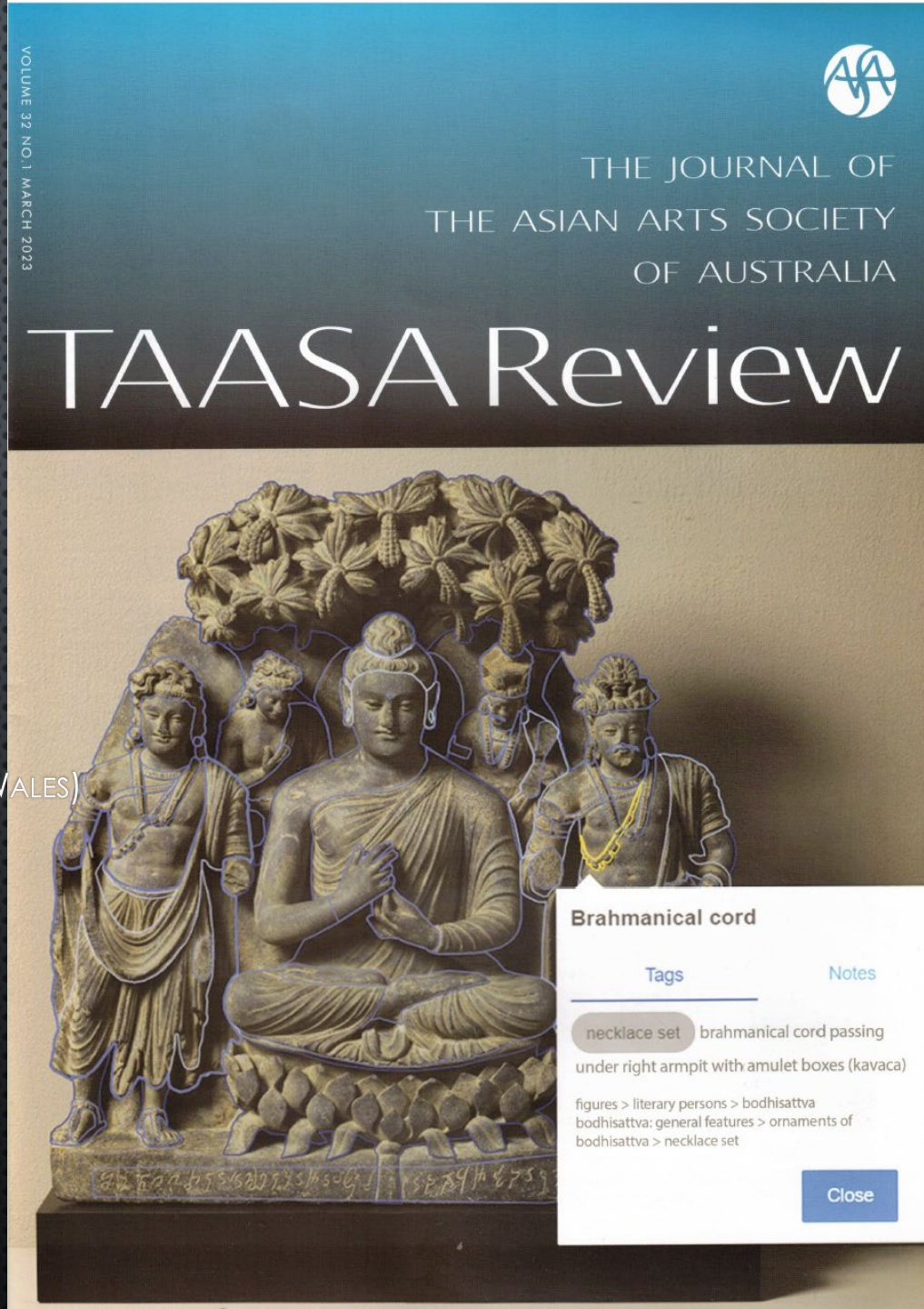
Image	Title	Tags	Notes
	Robes		(Myer 1966, 397) "The irregularly symmetrical folds of the Buddha's robe were apparently cast as ridges and later accented by deepening the furrows between them and adding sha especially on the cowl-lie folds around the neck and the portion across the legs." (Kreitman 1992, 194) "The Master wears a thick robe which hangs in symmetrical folds from his upper body, arranging itself in horizontal pleats at the knees and vertical ones on a l as it descends over the edge of the seat."
	Robes		(Myer 1966, 399) "The costumes of the attendant deities, like those of other princely or divine figures, are made of two broad strips of cloth. One is wrapped around the legs like the mass of loose pleats falling down the front or over the left thigh, and the other is worn as a sort of shawl, passing under the right arm and up again over the left shoulder... the fallin the ends of their shawls do not dangle in irregular points but are cut off abruptly on a horizontal line (again perhaps a concession to the technical problems involved in working on shawls are spread out in heavy folds, covering the entire body from armpit to thigh."

Projets de recherche

- Ouverture du fonds australien d'archives multilingues
- Bouddhas gandhariens
- Pétroglyphes de l'Indus supérieur et inscriptions
- Évaluation des étudiants en histoire de l'art
- Annotations des marges des manuscrits
- Translittération des manuscrits

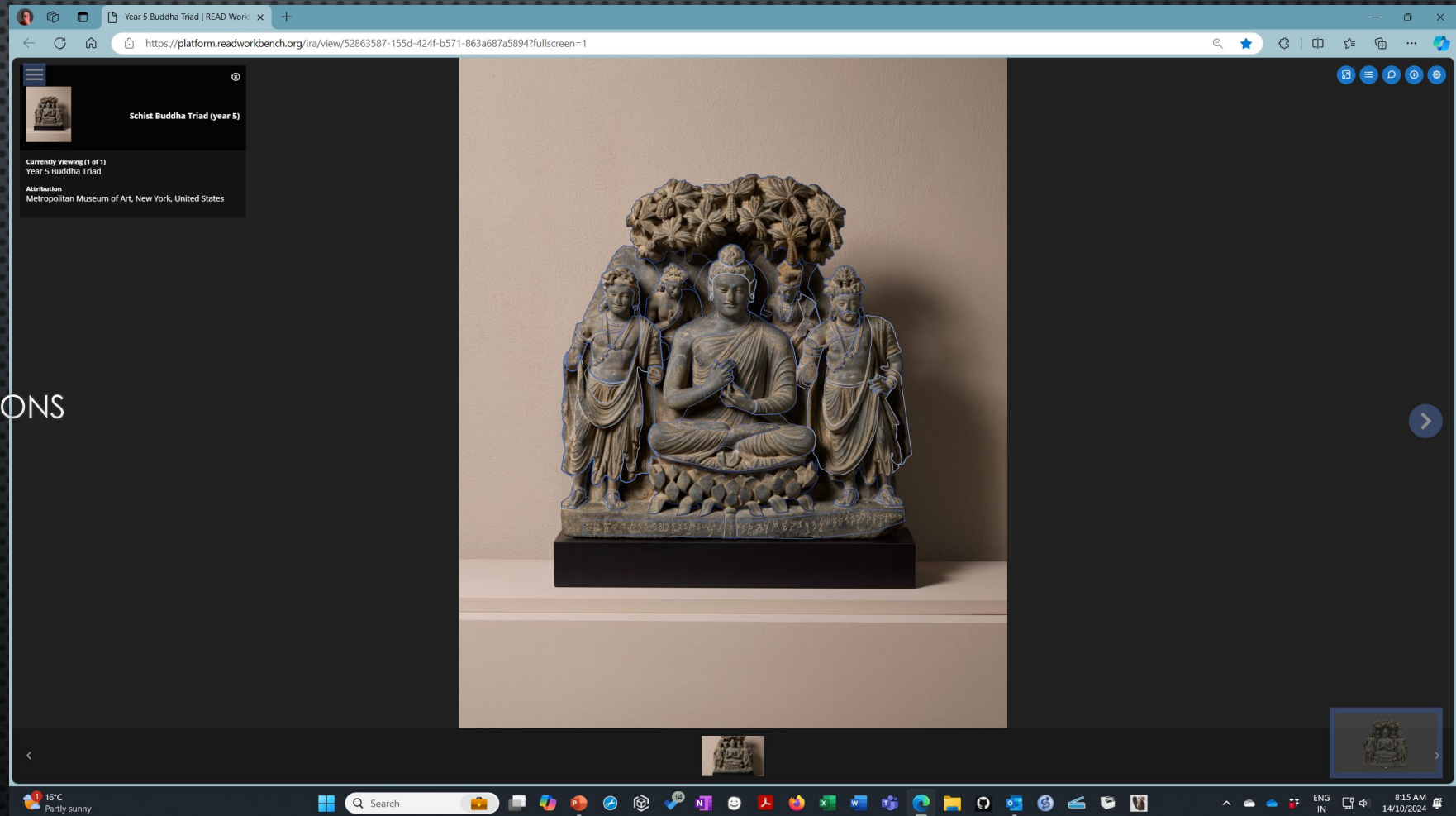
BOUDDHAS GANDHARIENS

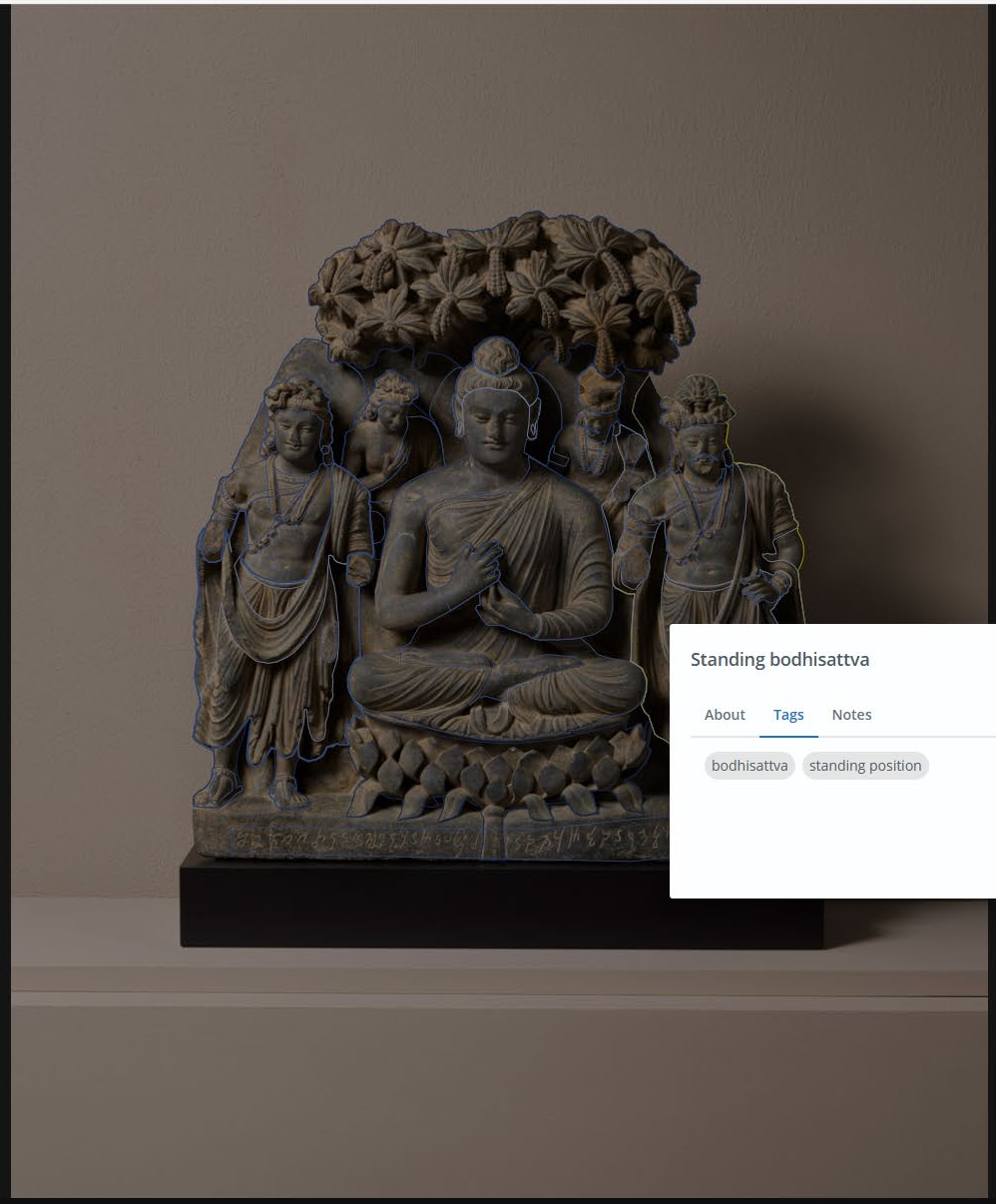
- Le Metropolitan Museum of Art de New York (The Met)
- La galerie nationale d'Australie (National Gallery of Australia)
- La galerie d'art de Nouvelle-Galles du Sud (Art Gallery of New South Wales)
- Le musée de Peshawar
- Power Institute – Fondation pour l'art et les cultures visuelles, Université de Sydney



VISUALISEUR GLYCERINE

- OPEN-SOURCE
- CONFORME À IIIF
- CADRE MODERNE
- FOCUS SUR LES ANNOTATIONS
- GALERIES, BIBLIOTHÈQUES ET MUSÉES



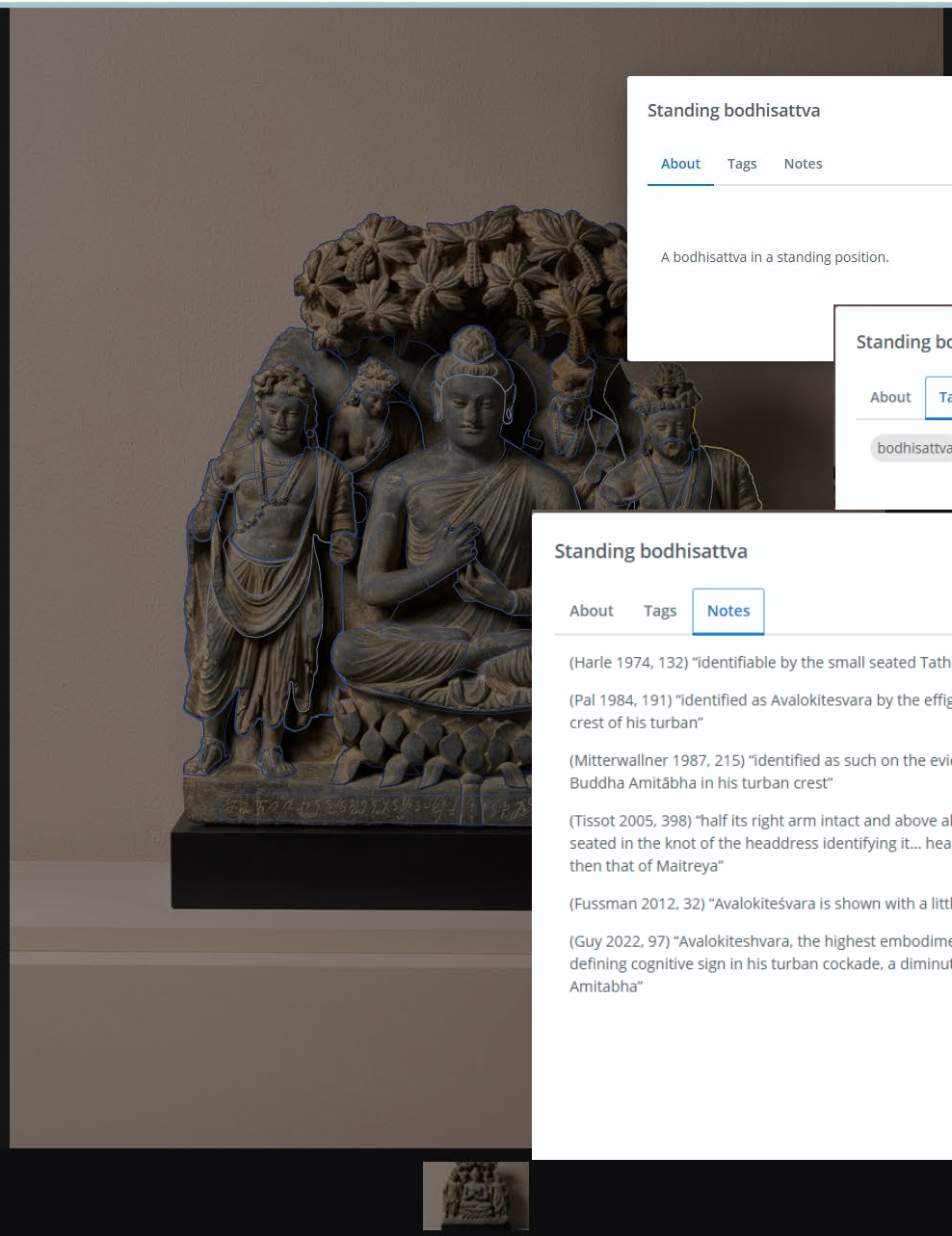


Standing bodhisattva

About Tags Notes

bodhisattva standing position

Close



Standing bodhisattva

About Tags Notes

English

A bodhisattva in a standing position.

Standing bodhisattva

About Tags Notes

bodhisattva standing position

Close

Standing bodhisattva

About Tags Notes

(Harle 1974, 132) "identifiable by the small seated Tathagata figure on the crest of his turban"

(Pal 1984, 191) "identified as Avalokitesvara by the effigy of a seated Buddha that appears in the crest of his turban"

(Mitterwallner 1987, 215) "identified as such on the evidence of the small seated figure of the Buddha Amitābha in his turban crest"

(Tissot 2005, 398) "half its right arm intact and above all a complete head with the small Buddha seated in the knot of the headdress identifying it... head seems to be on a slightly smaller scale then that of Maitreya"

(Fussman 2012, 32) "Avalokiteśvara is shown with a little Buddha sitting in his turban"

(Guy 2022, 97) "Avalokiteshvara, the highest embodiment of compassion, already displays his defining cognitive sign in his turban cockade, a diminutive image of the transcendent Buddha Amitabha"

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Settings

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Annotation Filters

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Language

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Line Color

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Information Panel

Image	Title	Description	Links	Tags	Notes
	Hair Capelli	Buddha's hair, with an uṣṇīṣa. Capelli di Buddha, con un uṣṇīṣa.		hair parted in middle with lateral continuous waves; separate uṣṇīṣa	(Harle 1974, 132) “wavy, rolling up and inwards from the hairline on either side of a central little almond-shaped dividing point” (Mitterwallner 1987, 217) “rendered in a systematized manner in the form of semi-circles... bound by a band” (Guy 2022, 97) “his uncut hair is drawn back in prominent waves and tied up to form a large chignon-ushnisha”
	Ring Il anello	Ring at base of uṣṇīṣa. Anello alla base dell'uṣṇīṣa.		separated uṣṇīṣa with string/ring at the base	
	Robe Veste	Robe with arm, right shoulder and feet exposed, and section of the lower underrobe visible. Veste con braccio, spalla destra e piedi scoperti e sezione della sottoveste inferiore visibile.		seated position, robe covering the chest and exposing right shoulder and feet	(Harle 1974, 132) “shown as passing twice under the right shoulder” (Mitterwallner 1987, 217) “right shoulder and crossed feet uncovered by upper garment, serves as a point of evidence that his dressing mode had been indianized”
	Posed hands Mani in posa	Hands in dharmacakramudrā pose. Mani nella posa dharmacakramudrā.		dharmacakramudrā DiGA - The Digitization of Gandharan Artefacts Thesaurus > figure: some general features > hand gesture > both hands gesture > dharmacakramudrā Tag Details	(Harle 1974, 132) “hands are portrayed in dharmacakra pose, signifying ‘preaching’ and, as is almost always the case with this hand position, the right shoulder and arm are uncovered” (Pal 1984, 191) “The gesture he makes with his hands held against his chest is generally interpreted as symbolic of teaching, although it seems to be depicted rather tentatively here when compared to the more articulated representations observed in later sculptures” (Mitterwallner 1987, 218) “shown preaching with both hands raised in front of his breast, the right hand with its palm turned towards the breast and the left placed below the right hand... rendered in such a way that only three of the fingers of the left hand, thumb, index and middle finger, are in contact with the right hand, touching its little finger” (Guy 2022, 97) “his hands are poised before his chest in the teaching gesture known as Turning-the-Wheel (dharmacakrapravartanamudra)”
	Ūrṇā Ūrṇā	Forehead mark. Segno sulla fronte.		buddha ūrṇā	(Harle 1974, 132) “very small and set low, practically on top of the nose” (Mitterwallner 1987, 216) “small raised disk between his eyebrows” (Guy 2022, 97) “a small forehead mark (urna) at the meeting of his eyebrows serves as one of his many auspicious signs (lakshana)”
	Long earlobe Lobo allungato	Buddha's ears, with long earlobes. Orecchie di Buddha, con lunghi lobi.		buddha long earlobe	(Harle 1974, 132) “only moderately extended”
	Earlobe hole Foro del lobo dell'orecchio	Earlobe hole. Foro del lobo dell'orecchio.		earlobe hole	
	Earlobe hole Foro del lobo dell'orecchio	Earlobe hole. Foro del lobo dell'orecchio.		earlobe hole	
	Uṣṇīṣa	Uṣṇīṣa.			(Harle 1974, 132) “relatively small for its height”

Schist Buddha Triad (year 5)

Currently Viewing (1 of 1)
Year 5 Buddha Triad

Attribution
Metropolitan Museum of Art, New York, United States

Schist Buddha Triad (year 5)

Edited by Mike Skinner, Mark Allon and Ian McCrabb

Journal of Gandharan Buddhist Texts: https://doi.org/10.30722/JGBT.2023.001

Study | Guide | Abbreviations

The Schist Buddha Triad (year 5) first appeared in *Oriental Art* in the spring of 1973 and was subsequently purchased by the Belgian art collector Claude de Marteau. Based on de Marteau's place of residence this object was referred to as the "Brussels Buddha" or the "de Marteau stele". The significance of the piece to Gandharan art and South Asian history was highlighted in two articles published in 1974, one by Gérard Fussman and the other by J.C. Harle. Harle noted, "it is obvious that the emergence of the icon from Year 5, an elaborate composition of a well-known type, of the finest workmanship and style, is a most important event" (1974, 132). The piece was part of two exhibitions, Light of Asia: Buddha Sakyamuni in Asian Art (1984-85) and Kushan Sculpture: Images from Early India (1985-86). In 1990, it was purchased by a private Japanese collector. The piece was displayed in the Gandharan Art and Bamiyan Site exhibit (2007-08). In 2020 the Schist Buddhist Triad Year 5 was sold at auction by Christie's and is currently on loan to the Metropolitan Museum of Art, New York.

For scholars of Gandharan Art, the piece is notable for both its style and iconography. Stylistically, the sculpture depicts the Buddha seated on a lotus-throne under a leafy canopy flanked by Bodhisattvas and attended by deities above his shoulders. The Buddha and bodhisattvas form a triad, a composition similar to sculptures from Sahri Bahlol and Charsadda, sites located in the Peshawar Basin of contemporary Pakistan, which comprised the heartland of ancient Gandhara. The Sahri Bahlol triad is very similar in composition to this piece, the main difference being the bodhisattvas are reversed (Guy 2022, 98). These stylistic comparisons are significant because it's exact provenance is unknown; there is no information about the piece prior to its appearance in Oriental Art in 1973. As is often the case, this sculpture most likely emerged on the art market after being looted from a Buddhist site in Pakistan some time prior to this date.

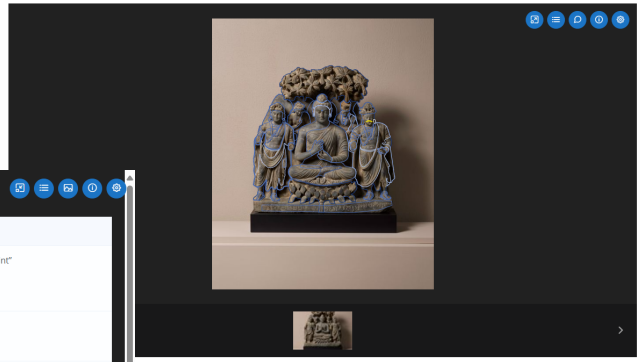
Comparative studies based on the triad's composition as well as other stylistic features such as robe drapery, hair patterns, facial expressions, and adornments have been conducted by Harle (1974), Mitterwallner (1987), Tissot (2005), Rhi (2008, 2017), and Guy (2022). Rhi's (2008, 50-56) detailed study of Gandharan visual types assigns the Schist Buddha Triad Year 5 to the Type II category, and pieces in this category were produced in the late 2nd to 3rd centuries CE in workshops in the Peshawar Basin, namely Charsadda, Takht-i-Bahi, and Sahri Bahlol, making this region the probable location for the Schist Buddha Triad. Some features of the seated Buddha resemble those from sculptures found in Swat, a valley north of the Peshawar Basin, making this region another possible location for it's production.

The iconographic features of the Schist Buddha Triad have been discussed extensively by art historians. The Buddha is depicted seated on a lotus throne in the preaching gesture under a leafy canopy. To the Buddha's right is most likely the bodhisattva Maitreya based on his figure-eight hairstyle and his left hand, which has broken off but that probably held a water-pot. The bodhisattva on the left is commonly identified as Avalokiteshvara based on the small figure of Amitabha seated in his turban (Mitterwallner 1987, 215-16; Guy 2022, 97). Floating above the Buddha's shoulders are the Indic gods Brahma (on the Buddha's right), sporting a similar hairstyle to Maitreya, and Indra (on the left), holding his thunderbolt sceptre. The scene, the Buddha surrounded by bodhisattvas and Indic gods under a canopy, was originally associated with the Buddha's Miracles at Shravasti (Fussman 1974, 57). More recent scholarship associates this scene with Buddha-fields, paradises described in *Sukhavativyuha* texts (Guy 2022, 98-100). Buddha-fields is a concept found in Mahayana Buddhism, and relating the iconography of this Buddha triad, along with other similar pieces, with Buddha-fields would suggest that these concepts were current in Gandhara in the early centuries of the Common Era. This identification with Mahayana concepts might align with recent discoveries of Mahayana texts recorded in Gandharan manuscripts (Harrison 2018, 117-118).

The second feature of this relief that drew scholarly attention was the inscription on the pedestal. Within the large corpus of inscribed objects from Gandhara, this schist Buddha triad is one of only five inscribed Buddhist statues found in the region; the most numerous being inscribed Buddhist reliquaries. The text is a single line inscribed at the base of the image, albeit there is no decorative rim to distinguish the base from the image. The beginning of the text starts at the right edge of the base above a triangular chip in the stone and slopes down towards the centre of the image. The slope in this part of the text suggests the base was chipped prior to inscribing the text. The stem of the lotus throne extends over the base in the middle of the image and intersects the text. To the left of the lotus stem the text is level and concludes before reaching the left edge of the base. The letters and numerals throughout the text are legible.

A transcription and translation of the single-line inscription is relatively clear, and it states that the object was a donation made by Budhanada [Buddhananda] and commissioned to honour his deceased parents (Rhi 2017, 43). The contested part of the text is the date, year five. Most scholars agree that this year falls in the Kanishka era, which commenced in 127 CE. However, the Kaniska era spans at least two centuries, with the hundreds unit being dropped in the second century of the Kushan period. This means that year five could be either 132 CE or 232 CE. Rhi's comparisons with Gandharan art typologies suggest the latter date, 232 CE for year five and this would align with the Mamane Dheri statue dated to year eighty-nine, making them sixteen years apart (105–89) rather than eighty-four years apart (89–5). Some scholars have proposed other eras such as the Gupta era (Khandalavala 1985) and the Huna era (Mitterwallner 1987), but when taking into account the chronology Gandharan art and the emergence of Buddhist images during the Kushan period, year five corresponding to 232 CE seems most plausible.

Although questions about the exact provenance and date of the Schist Buddha Triad still remain, the piece exemplifies the sophisticated skills of Gandharan artisans and contributes to our understanding of Buddhism in Gandhara in the early centuries of the Common Era.



ha | **Item** Schist sculpture | **Findspot** Unknown | **Dimensions** Height: 61.6cm, Width: 59.1cm | **Date** Year 5 | **Collection** Private | luseum of Art, New York, United States | **Language/Script** Gāndhārī/Kharoṣṭhī

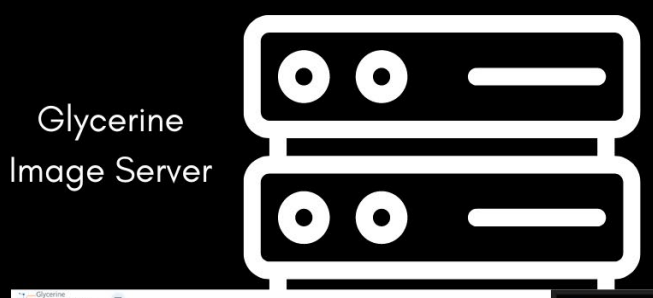
Image	Title	Description	Links	Tags	Notes
	Hair Capelli	Buddha's hair, with an uṣṇīṣa. Capelli di Buddha, con un uṣṇīṣa.		hair parted in middle with lateral continuous waves; separate uṣṇīṣa	(Harle 1974, 132) "wavy, rolling up and inwards from the hairline on either side of a central little almond-shaped dividing point" (Mitterwallner 1987, 217) "rendered in a systematized manner in the form of semi-circles... bound by a band" (Guy 2022, 97) "his uncut hair is drawn back in prominent waves and tied up to form a large chignon-ushnisha"
	Ring Il anello	Ring at base of uṣṇīṣa. Anello alla base dell'uṣṇīṣa.		separated uṣṇīṣa with string/ring at the base	
	Robe Veste	Robe with arm, right shoulder and feet exposed, and section of the lower underrobe visible. Veste con braccio, spalla destra e piedi scoperti e sezione della sottoveste inferiore visibile.		seated position, robe covering the chest and exposing right shoulder and feet	(Harle 1974, 132) "shown as passing twice under the right shoulder" (Mitterwallner 1987, 217) "right shoulder and crossed feet uncovered by upper garment, serves as a point of evidence that his dressing mode had been indianized"
	Posed hands Mani in posa	Hands in dharmacakramudrā pose. Mani nella posa dharmacakramudrā.		dharmacakramudrā DiGA - The Digitization of Gandharan Artefacts Thesaurus > figure: some general features > hand gesture > both hands gesture > dharmacakramudrā Tag Details	(Harle 1974, 132) "hands are portrayed in dharmacakra pose, signifying 'preaching' and, as is almost always the case with this hand position, the right shoulder and arm are uncovered" (Pal 1984, 191) "The gesture he makes with his hands held against his chest is generally interpreted as symbolic of teaching, although it seems to be depicted rather tentatively here when compared to the more articulated representations observed in later sculptures" (Mitterwallner 1987, 218) "shown preaching with both hands raised in front of his breast, the right hand with its palm turned towards the breast and the left placed below the right hand,... rendered in such a way that only three of the fingers of the left hand, thumb, index and middle finger, are in contact with the right hand, touching its little finger" (Guy 2022, 97) "his hands are poised before his chest in the teaching gesture known as Turning-the-Wheel (dharmacakrapravartanamudra)"
	Ūrṇā Ūrṇā	Forehead mark. Segno sulla fronte.		buddha, Ūrṇā	(Harle 1974, 132) "very small and set low, practically on top of the nose" (Mitterwallner 1987, 216) "small raised disk between his eyebrows" (Guy 2022, 97) "a small forehead mark (urna) at the meeting of his eyebrows serves as one of his many auspicious signs (lakshana)"
	Long earlobe Lobo allungato	Buddha's ears, with long earlobes. Orecchie di Buddha, con lunghi lobi.		buddha, long earlobe	(Harle 1974, 132) "only moderately extended"
	Earlobe hole Foro del lobo dell'orecchio	Earlobe hole. Foro del lobo dell'orecchio.		earlobe hole	
	Earlobe hole Foro del lobo dell'orecchio	Earlobe hole. Foro del lobo dell'orecchio.		earlobe hole	
	Uṣṇīṣa	Uṣṇīṣa.			(Harle 1974, 132) "relatively small for its height"

Extrants de recherche

- Image annotée en tant qu'extrant de recherche non-traditionnel (NTRO)
- Articles publiés dans des revues scientifiques (numériques et conventionnels)
- Annotations en tant que données recherchable
- Annotations en tant qu'ensemble d'entraînement pour l'intelligence artificiel

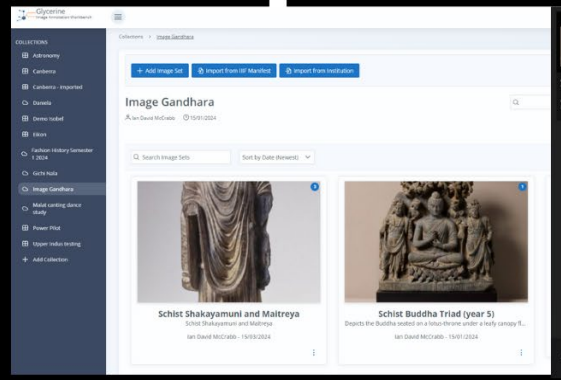
MODÈLE DE SERVICE

- ATELIER GLYCERINE
- VISUALISEUR GLYCERINE
- SERVEUR D'IMAGE GLYCERINE
- SERVEUR D'API GLYCERINE



Glycerine Image Server

Glycerine Server API



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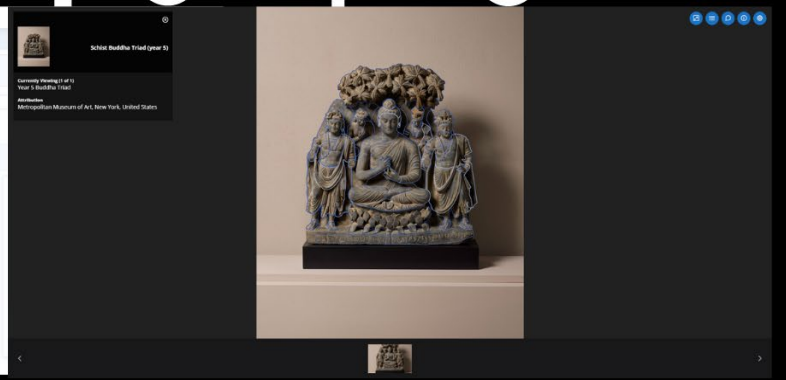
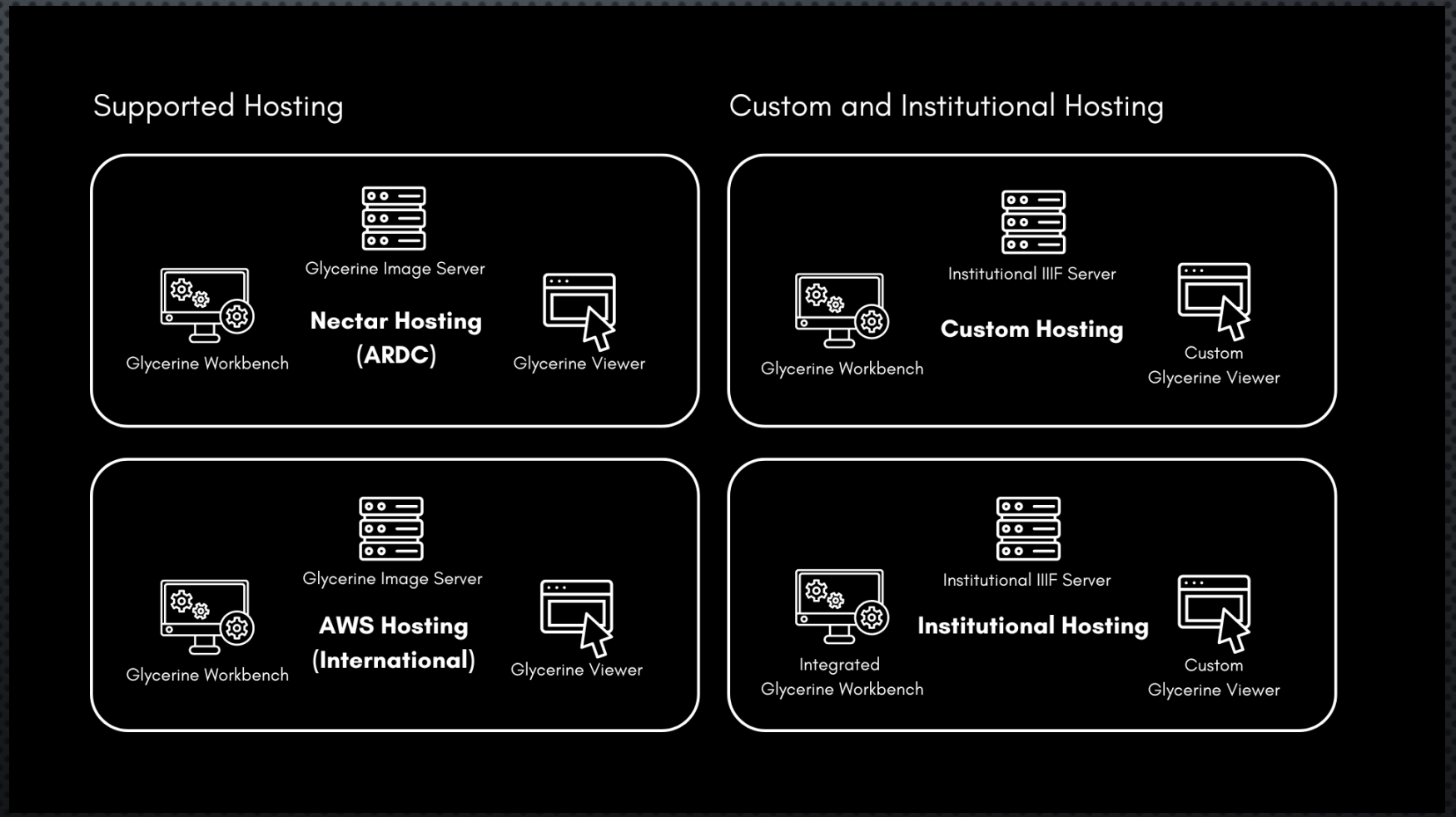


Glycerine Viewer

HÉBERGEMENT DE SERVICE

- ARDC (NECTAR)
- SYSTEMIK (AWS)
- INSTITUTIONNEL



Stratégie de durabilité

- Aux normes d'IIIF et d'annotation du Web
- Exportation du manifeste IIIF
- Identifiants persistants
- Archives d'image

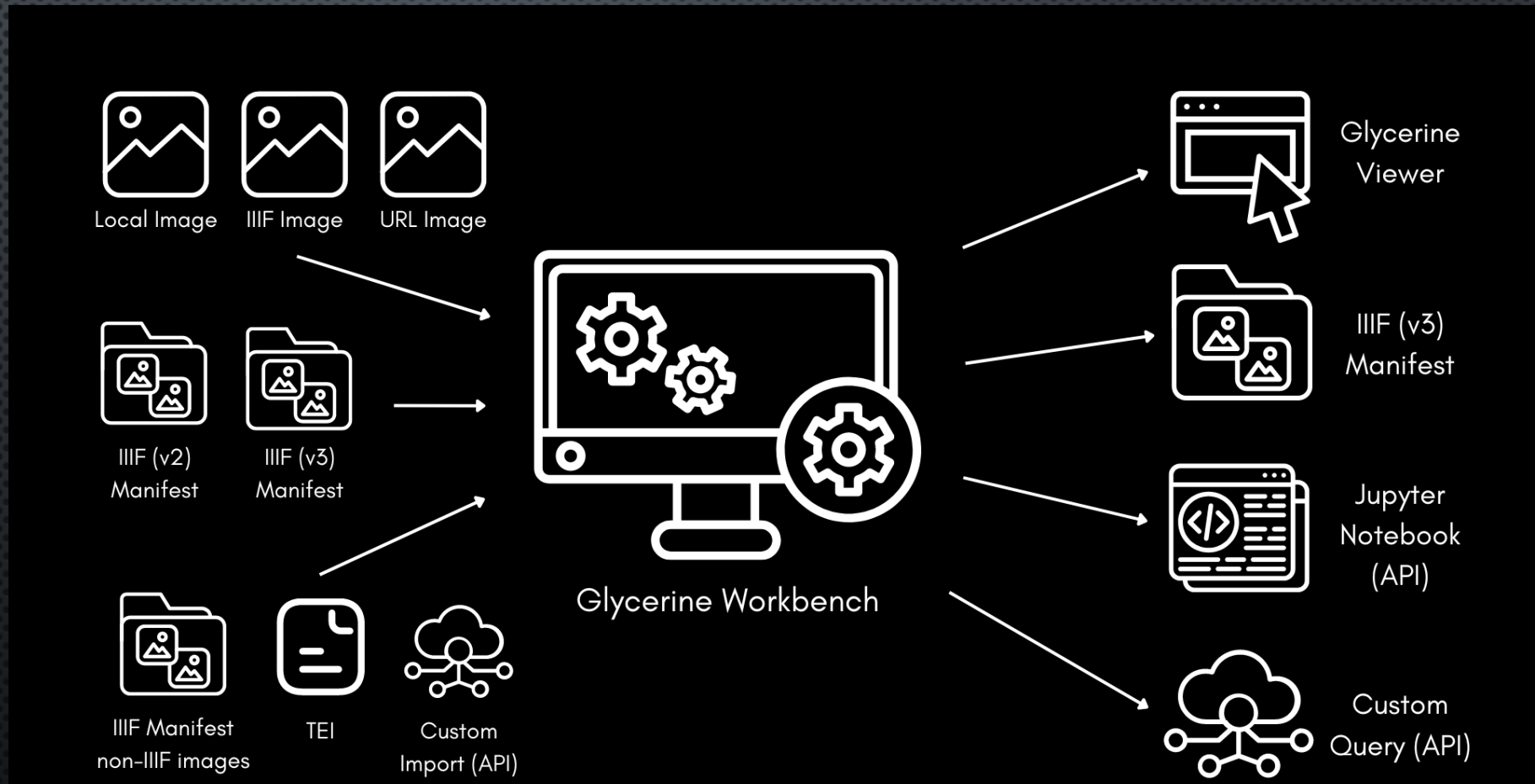
ENTRANTS ET EXTRANTS

ENTRANTS

- IMAGE
- MANIFESTE
- PERSONNALISATION

EXTRANTS

- VISUALISEUR IIIF
- MANIFESTE
- API



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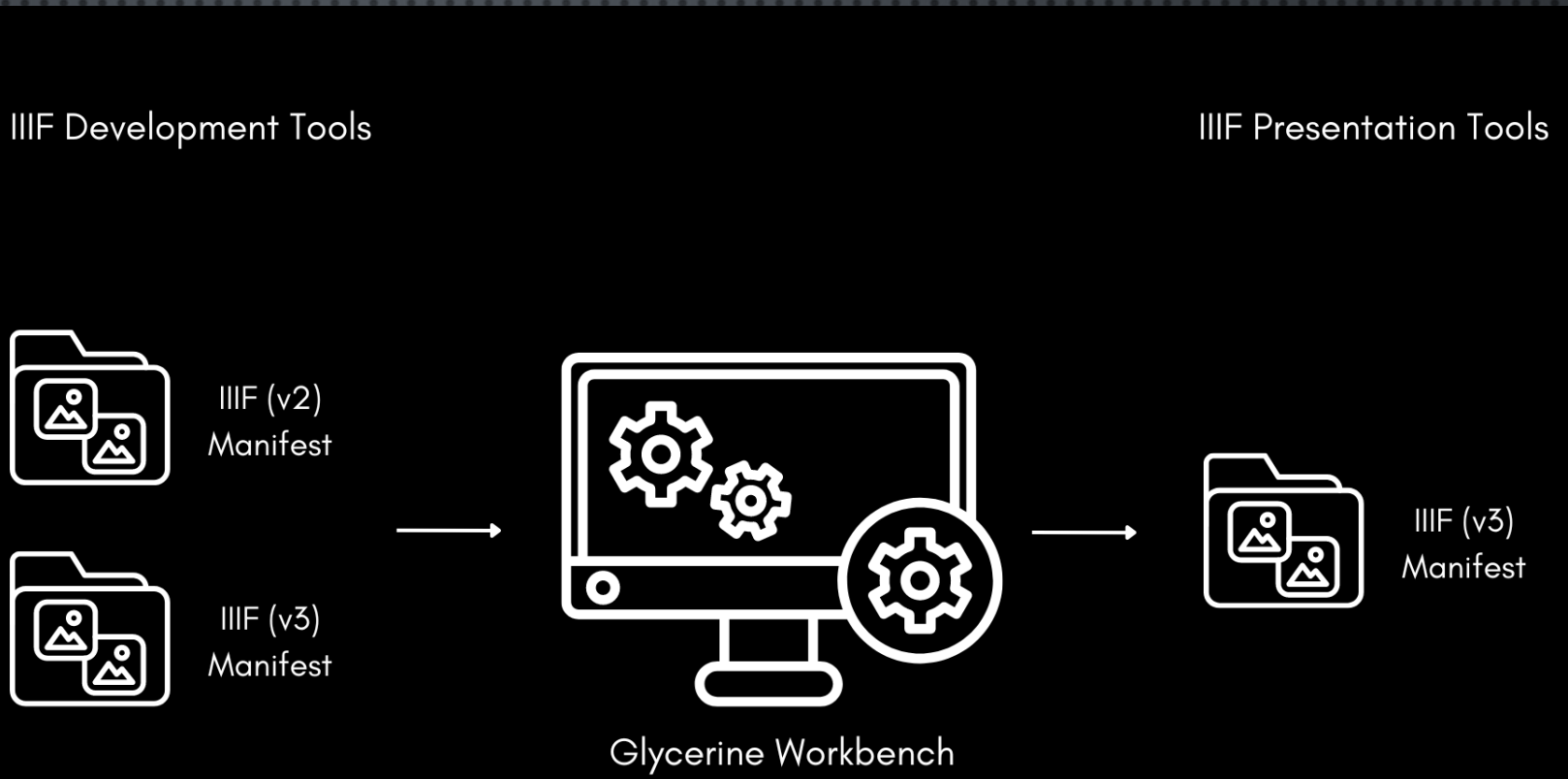
- EXPORT DU MANIFESTE



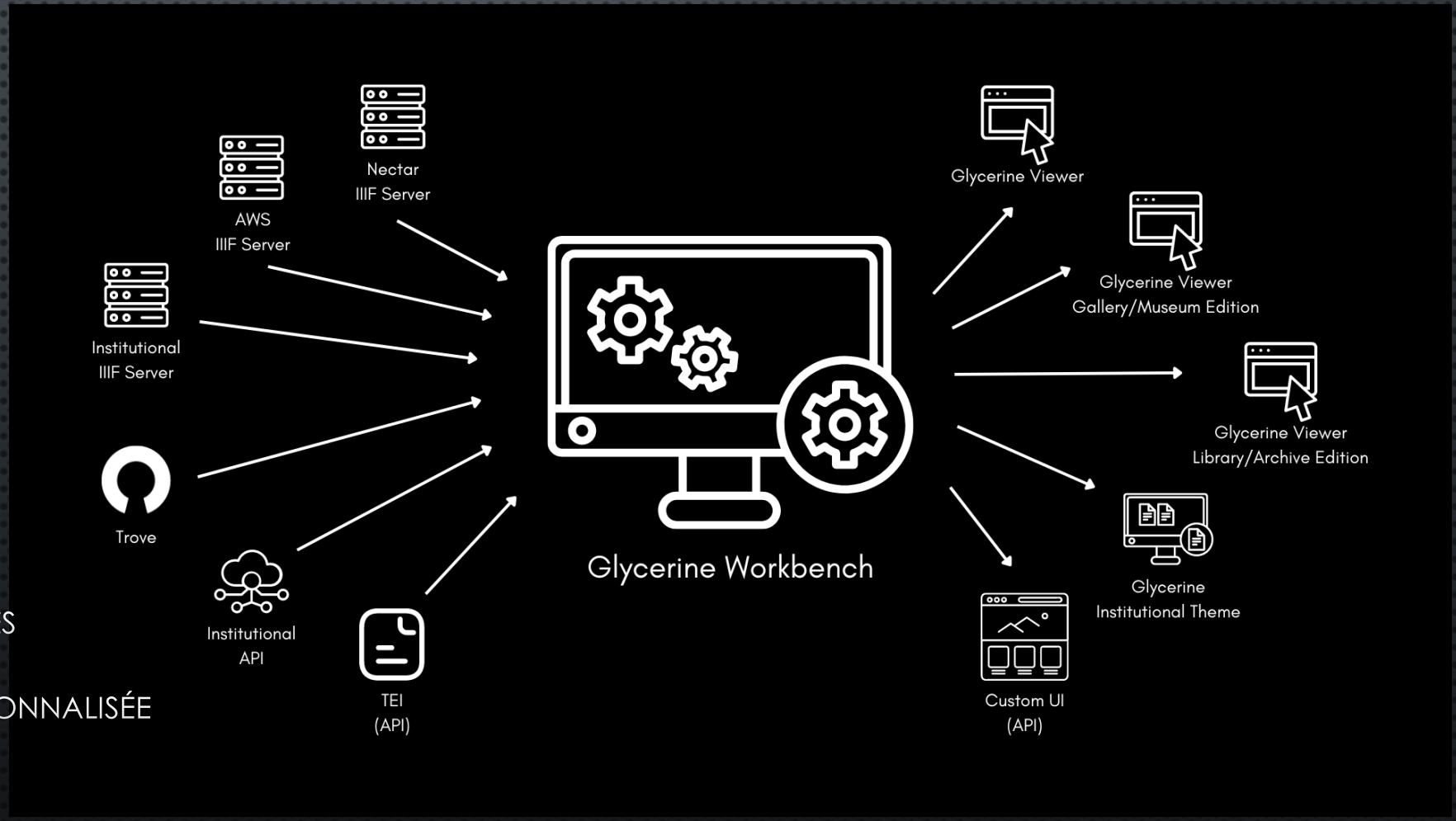
ENTRANTS IMAGE ET EXTRANTS VISIONNEMENT

ENTRANTS IMAGE

- HÉBERGEMENT IIIF
- API INSTITUTIONNELLE
- TEI

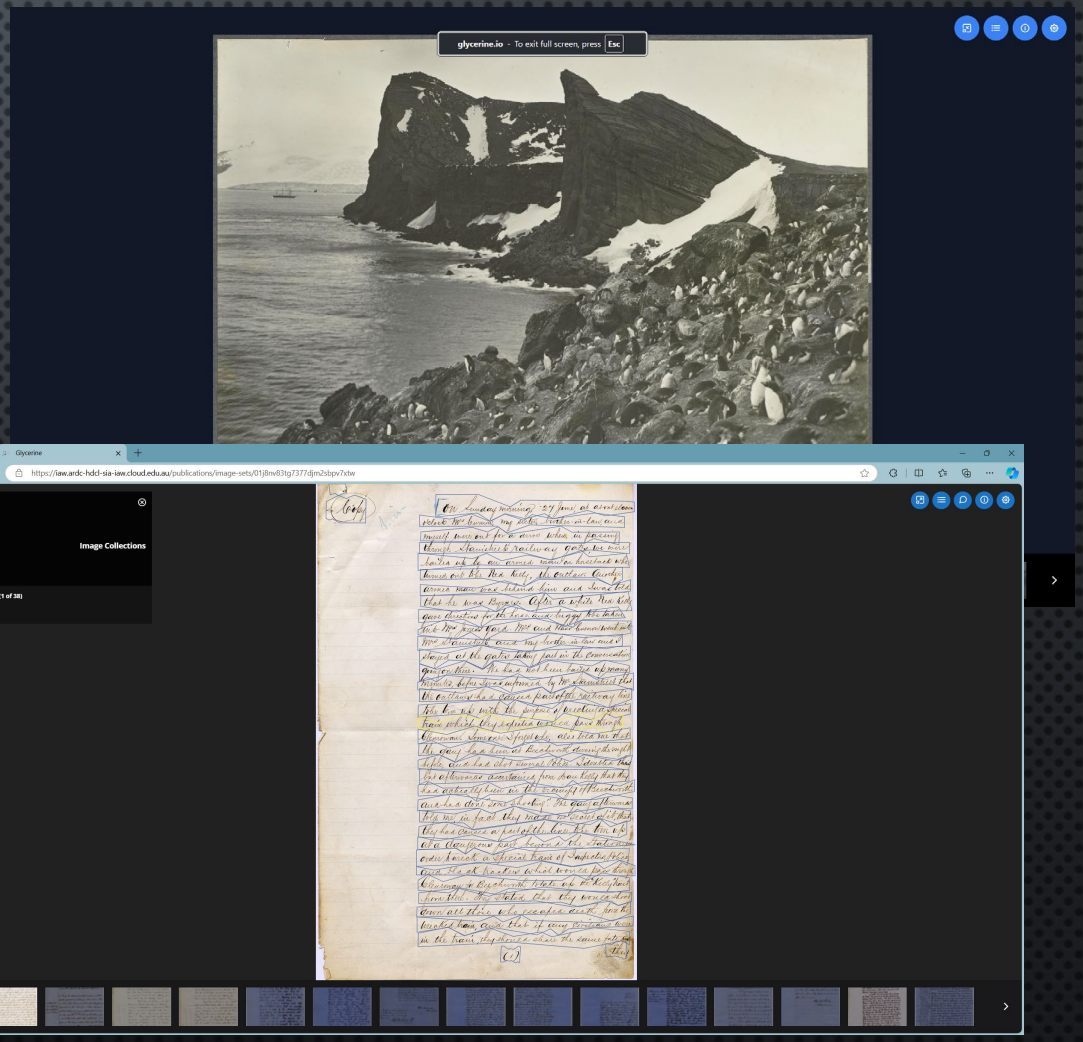
EXTRANTS VISIONNEMENT

- VISUALISEUR GLYCERINE
- VISUALISEURS PERSONNALISÉS
- INTERFACE UTILISATEUR PERSONNALISÉE



INTÉGRATION INSTITUTIONNELLE

- PILOTE D'INTÉGRATION API
- IMPORTATION DU MANIFESTE IIIF
- IMPORTATION DU MANIFESTE IIIF VIA TROVE
- IMPORTATION DU TEI



INTÉGRATION AVEC L'IA D'IMAGE

- ENTRAÎNER L'IA D'IMAGE À SEGMENTER ET IDENTIFIER LES COMPOSANTS D'UNE IMAGE
- POTENTIEL DE SEGMENTER ET DE SOUS-TITRER AUTOMATIQUEMENT TOUS LES COMPOSANTS D'UNE IMAGE
- AUTOMATISATION DU TAGGAGE DES COMPOSANTS AVEC DES TERMES ISSUS DE VOCABULAIRES SCIENTIFIQUES

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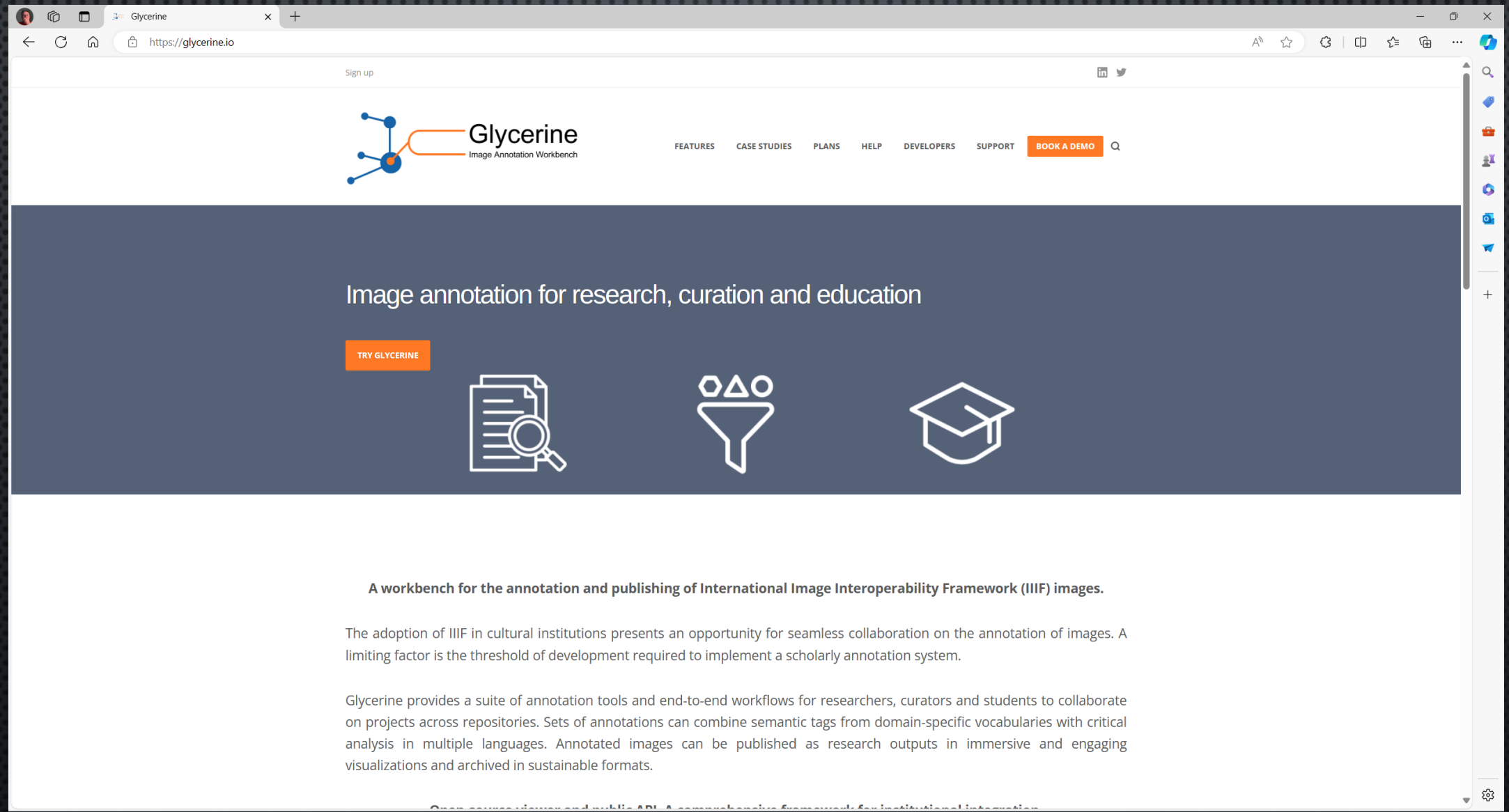

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