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## THE GRAVEN IMAGE — DIGITIZED AND PHILOSOPHIZED

**Abstract.** Each people in its time exploits the technology of its age to create, transmit, and preserve its own cultural heritage within the conceptual framework of the understanding of its own purpose and existence in life and in the world. Before the recent — in our lifetime — emergence of the Digital Age, characterized and typified by the World-Wide Web, cultural heritage of the other was often a matter of physical tourism or of scholarly inquisitiveness or even of a certain kind of xenophilic voyeurism. That cultural heritage ought to be singled out by name as such with respect to its own people suggests that it has become commodified and therefore begins to lose its meaning for the very people whose identity qua people depends on it.

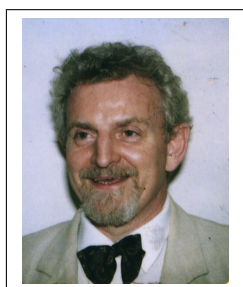
On the other hand barring the complete yet conceivable destruction of the Digital Age each people is invited to rediscover its purpose and existence by reaffirming its past and its culture and by becoming even more human in a globalized sense by engaging the culture of the other by choice.

To engage with one's own people and the other through presentation of one's own digitized cultural artefacts is probably one of the greatest challenges facing a people in the Digital Age. We are at the beginning. Natural language is a natural barrier. Even with automatic translation between languages the nuances of the other will not come through easily. Therefore it might be supposed that the more visual form of the image is the more suited to such globalized understanding. But ...

Herein is presented a framework based on the notion of pattern language whereby the digitized cultural artefact may be exposed, explored, weighed up, accommodated, and possibly assimilated by each one, by everyman, who comes into contact with it in the Digital Age.

**Key words.** artefact, digital age, digital culture, game, graven image, pattern language, philosophizing, play.

## PROLOGUE



the author dated:  
2003–03–30

**T**HIS paper attempts to put into practice some of the philosophical remarks and recommendations of its parent [8]. Originally, the paper had been intended to be a collection of certain examples of well-known manuscripts to illustrate points made. But arising from discussions with colleagues at MASSEE 2003 in Borovets, Bulgaria, and taking into account the next anticipated stage of development in Beograd 2004, Serbia, it seemed appropriate that some more thought be given to the manner of practical philosophical development.

The focus herein is on the image.

Let us begin with a very famous quotation taken from the Vulgate Latin Bible of the West (of yore, i.e., begun by St. Jerome circa 382 CE and books assembled into a single Bible in probably 6th century CE [7]). The English translation taken from the New Jerusalem Bible. (Note that the Exodus text predates the emergence of Islam 622 CE which has its own special view to give and story to tell. [6, 27])

“non facies tibi sculptile neque omnem similitudinem quae est in caelo desuper et quae in terra deorsum nec eorum quae sunt in aquis sub terra” (Liber Exodi 20, 4) [21].

“You shall not make yourself a carved image or any likeness of anything in heaven above or on earth beneath or in the waters under the earth.” (Exodus 20, 4) [20].

Let us begin with the problem of the **image**. Let us discharge our responsibility to explain choice of the key leading phrase of our title, “the Graven Image”. The English translation of Exodus 20:4 quoted above uses “carved image” to translate “sculptile”. Older English translations use “graven image”.

**grave** *transitive verb* **1** fix indelibly (on one’s memory). **2** *archaic* engrave, carve. Taken from the Concise Oxford Dictionary of Current English [3].

I will present the case in this paper for the graving of images in the memory of each one who comes into contact with digital culture, especially that culture-in-becoming through the World Wide Web.

google The Graven Image.

Of the many possible results I propose for your attention:

¶ Icons, Graven Images, and the Church ¶

[http://www.apuritansmind.com/Tracts and Writings/GravenImages.htm](http://www.apuritansmind.com/Tracts_and_Writings/GravenImages.htm)

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In certain cultures (characterized by corresponding religions or sects of one and the same religion) the admissibility of images of a certain kind is either accepted or rejected. Such admissibility has been and still is a matter of life and/or death. The passage from Exodus quoted belongs to the so-called Ten Commandments (also known as the Decalogue, i.e., from the Greek: the Ten Words) and characterizes Hebrew understanding at the time of its writing rather than of the events recounted. The historical events of Exodus are dated to about 1300 BC. But the writing of the book which tells the story has a more important significance. The writer writes in his own time and place. The Exodus was written in Babylon about 500 BC (close to where Baghdad now stands). (Note well these words from the heart, trusting on things maybe learned long ago.) Trusting not the fallability of the human memory — mine — I seek!

google exile hebrews

¶ Hebrew History: The Exile, 597-538 BC ¶

<http://www.wsu.edu:8080/~dee/HEBREWS/EXILE.HTM>  
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Now, we know that my guess was not that far out! [This vagueness on my part is deliberate. It is more important that one know how to seek out the truth rather than believing it has been given in writing such as might be done in this paper.]

The point is this! As a nomadic people, the Hebrews were astonished to find themselves in the presence of a great civilization, settled, peopled, and content. Settlement centered, not on nomadic ways, but on settled ways. The goat was nomadic. The cow and bull were not ! [ This is another one of those (inspired ?) guesses !] Thus the golden “calf” ...

“Aaron replied: ‘Strip off the gold rings in the ears of your wives and your sons and daughters, and bring them to me.’ The people all stripped off the gold rings from their ears and brought them to Aaron. He received what they gave him, melted it down in a mould and with it made the statue of a calf. ‘Israel,’ the people shouted, ‘here is your God who brought you here from Egypt!’ ” (Exodus 32, 2–5) [20].

Our purpose here is not a religious one. It is textual and linguistic. We choose one of the great writings of the world and we examine what actually was written and when and where it was written and why it was written. Therefore, if we examine the text carefully, certain important truths become revealed. Certain images are formed in our minds. We imagine what the scene might have looked like! This scene-setting ought to provoke questions in our minds.

The first point to note is the (pre-)existence of the mould ! The mould of a calf was known and in existence! Where did this mould come from ? Was it made on the spot ? Was it borrowed from somewhere ? To build a mould requires a knowledge of the form of the thing to be moulded.

The second point concerns the gender (or absence) of the calf. Was it a bull-calf or a cow-calf or a neuter-calf ? I personally am inclined to think it was a young bull. What evidence is there for this ? Did the writer of Exodus in Babylon use the culture of his times to tell the story ? Or did the bull worship derive from the Egyptian culture from which the Hebrews fled ? Or was there another memory in the Hebrews as people for which bull worship was known and significant ?

The third point to note is that the gold comes solely from ear-rings ! What custom was this ? From which culture did the “wives, sons, and daughters” wear ear-rings ? Were the rings worn in both ears ? Did the people have other gold ornaments about them ? On their fingers ? Why only ear-rings ?

Finally, Aaron addresses the men only ! Did they also wear ear-rings ? Did Aaron wear ear-rings ?

In conclusion to this first part of the prologue we may note that although graven images may be forbidden in the culture of a people, the writings and stories (oral traditions) provoke images in the mind. It is impossible to live in an image-free world. Not even the blind or deaf are excluded. We know full well that the blind can form images through touch and sound ? The images may be different to the seeing but are images all the same. Thus although this paper will focus largely on the visual image or picture, at no point can it be said that the word image (aural or visual) is excluded.

Let us now turn to the second part of the prologue and our primary concern. To what extent can rely on, explain, or interpret the visual images that bombard us all through visual multi-media (WWW, TV, Magazines, Art, ...) ? [Note how radio is omitted !]

At the time of writing, May 2004, probably everyone involved in [dpch] worldwide will have been confronted with the power of the image provoked by the unfolding horrors of the USUK war (begun in Irak in March 2003) and ... and now the name of Abu Ghraib is added to that of Guantanamo and ... Googling on Abu Ghraib opens up a frightening world:

|| Show & Tell in Abu Ghraib ||

<http://www.thenation.com/doc.mhtml?i=20040524&s=pollitt>

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What are we to make of such images ?

“People are seething with anger — the pictures of Abu Ghraib and the Brits in Basrah are everywhere. Every newspaper you pick up in Baghdad has pictures of some American or British atrocity or another. It’s like a nightmare that has come to life.

Everyone knew this was happening in Abu Ghraib and other places ... seeing the pictures simply made it all more real and tangible somehow. American and British politicians have the audacity to come on television with words like, “True the people in Abu Ghraib are criminals, but ...” Everyone here in Iraq knows that there are thousands of innocent people detained. Some were simply in the wrong place at the wrong time, while others were detained ‘under suspicion’. In the New Iraq, it’s “guilty until proven innocent by some miracle of God”. ” [taken from a blog (abbreviation for web log) from Baghdad (2004-05-07)]:

|| Baghdad Burning ||

<http://riverbendblog.blogspot.com/>

[2004\\_05\\_01\\_riverbendblog\\_archive.html#108392335918002921](http://riverbendblog.blogspot.com/2004_05_01_riverbendblog_archive.html#108392335918002921)

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**ECCE HOMO**

(behold the man)

posted 2004-04-30

Seymour M. Hersch, The New Yorker.

**U**NAPPROVED FOOTAGE  
Mr Rumsfeld was indignant at the publication of such images: “We’re functioning with peacetime constraints, with legal requirements, in a wartime situation in the Information Age, where people are running around with digital cameras and taking these unbelievable photographs and then passing them off, against the law, to the media, to our surprise.”

However, he admitted that he had not realised the seriousness of the allegations until the pictures were leaked to the media.

The internet has been acting as an unofficial clearing-house for all sorts of unapproved images of conflict in Iraq.”

|| BBC NEWS | Americas | US powerless to halt Iraq net images ||

<http://news.bbc.co.uk/2/hi/americas/3695897.stm>

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I thought hard and long about whether or not to include the “ECCE HOMO” iconic image that has circulated throughout the world. It was the phrase “ecce homo” which has been used for nearly two thousand years among “Western” Christianity which decided me. The phrase means literally “behold the man” and is used of Jesus Christ. “Exiit ergo Iesus portans spineam coronam et **purpureum** vestimentum et dicit [Pilatus] eis ecce homo” (Io 19:5) [21].

**Comment:** By “Western” Christianity I mean that which is evolved from the Latin tradition which has been determined by the Vulgate Bible. To emphasize strongly this point I give the source text of the ECCE HOMO in Latin, without translation. This is a deliberate action to explore exactly what I mean by encountering the other traditions of the other. One might suppose that googling ECCE HOMO would be a good starting point to enter into this particular aspect of a particular cultural heritage. Try it and note what you see.

[Warning: There are WWW sites which will be picked up by the search and which might be extremely distasteful to some. This points to a certain difficulty any proposal for a **digital (re-)discovery of culture** will have to face, especially where it concerns the young and sensitive person of whatever gender. It is also important to note that whereas I am accustomed to google with a text phrase, I might also suggest to the reader that (s)he also google with the image option.]

**Comment:** Instead of using the phrase “Western” Christianity one might prefer Edward Said’s term of “Roman Church” with the cognate “Holy Roman Empire” which he uses with respect to Auerbach’s *Mimesis*: “Auerbach’s work is anchored in the tradition of Romance philology, interestingly the study of those literatures deriving from Latin but ideologically unintelligible without the Christian doctrine of Incarnation (and hence of the Roman Church) as well as its secular underpinning in the Holy Roman Empire.” [17, xi].

By asking oneself the “right” questions one discovers other spellings for **Abu Ghraib**: Abu Ghuraib and Abu Ghurayb. Googling on each of these opens up windows on other views.

The ECCE HOMO of Abu Ghraib points in two well-known directions. First there is a manufactured image of the *Statue of Liberty* in the “image and likeness” of the Baghdad ECCE HOMO. Second the pose of the Baghdad ECCE HOMO provokes the image of a crucified Christ to those who would act in a warrior-like way as modern crusaders in Irak. To the Christians, the crucified Christ, is an image of God. It is perhaps this aspect above all others that makes the Baghdad ECCE HOMO an icon for the 21st century. Drawing on this theme of image of God provides us with a link to the text of the Exodus given earlier and suggests a seeking for other images of God that subsequently arose in the Christian world. [The word crusade is derived from the cross on which the Christ was crucified.]

For further substantive documentary support to this line of thought it is recommended to google Bush Crusade

¶ <http://www.consortiumnews.com/2001/092501a.html> ¶

<http://www.consortiumnews.com/2001/092501a.html>

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Googling Blair Crusade turned up lots of strange things! I chose

¶ [USCRUSADE.COM](http://www.uscrusade.com/) ¶

<http://www.uscrusade.com/>

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Finally, googling Baghdad Statue of Liberty should eventually give ...

¶ [Middle East Online](http://www.middle-east-online.com/english/?id=10129) ¶

<http://www.middle-east-online.com/english/?id=10129>

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## ICONOCLASM

“How do you represent a god that you have never seen?” [9].

[[ Guardian Unlimited Books | Review | Jesus, the early years ]]  
<http://books.guardian.co.uk/review/story/0,12084,938801,00.html>  
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The face of Jesus in Britain  
 circa 360 CE?  
<http://books.guardian.co.uk/review/story/0,12084,938801,00.html>

**A**LTHOUGH “there is not much we can say with absolute confidence about the early [Christian] church [...] we can be fairly sure that the first Christians would not have dreamed of making a likeness of Jesus [...] For the first two or three Christian centuries the idea of looking on the face of God, even in human form, would have been inconceivable [...] The Hinton St. Mary mosaic is a striking example of how memories can be manipulated to create new meanings. The association of imperial power that the coin image evokes is so strong that it overwhelms every other aspect of the life and teaching of Jesus, tying the church firmly to the apparatus of the state.” [9]

google The Hinton St Mary Mosaic  
<http://www.bath.ac.uk/~lismd/dorset/churches/hinton-st-mary.html>  
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Whether one agrees or disagrees with the rightness of depiction, it is a fact that faces (images) of Jesus were painted (or done in mosaics). Looking at the mosaic as image one will fail to see how it looked to the people of the time unless one knows how to read certain aspects of the image.

“The artist at Hinton St Mary found an ingenious and revealing solution [to the problem of portraying Jesus Christ]: he looked at a coin. At least we can be fairly certain that is what he did. He seems to have taken a coin of the emperor, or of the man who claimed to be emperor and who had usurped Britain and Gaul in the middle of the fourth century, Magnentius. The emperor is shown as you would expect, robed and severe in the circular field of the coin. On the other side, that particular emperor chose the Christian symbol of the

chi rho, the two letters that begin Christ's name in Greek, written as though they were X and P in our alphabet. It was the symbol that Constantine, the first Roman emperor to become a Christian, had taken after his conversion and his victories in 313. It had become the logo of the new religion throughout the western empire. On a coin like this (and one has been found in a grave near Hinton St Mary), Magnentius shows himself not just as emperor, but as a Christian emperor, heir to Constantine." [9].

Further details of the image and its background are online at the site given above. Other pictures of Jesus (including that of the St Mary at Hinton) can be found at <http://www.thisischurch.com/sermon/PicturesOfJesus.pdf>.

Here is a good place to draw attention once again to the three distinct traditions with which we ought to be familiar and to keep in mind when looking back onto the past and trying to make sense of the present: the oral tradition, the literary tradition, and the visual tradition.

By literary tradition is meant that mass-movement of change triggered by the "Gutenberg" revolution experienced primarily by the "West." We can *still* see the great division of oral/literary cultures in our present world. For those in the West, it is perhaps astonishing (and seemingly alarming) to note the existence of oral schools of learning, primarily associated with the Muslim world.

Even more astonishing is the revolution through which we are currently passing! I speak of course of mass-globalized-communication of the World-Wide Web (WWW) (accessible admittedly to a tiny portion of humanity but proportionately greater than anything heretofore in the history of humanity). For those of multi-linguistic ability, the reach is immeasurably greater! This will be the medium for the **digital (re-)discovery of culture**.

Is there a reader of this text? To read, once upon a time, was to read aloud. The idea of silent personal reading is very modern, I think.

The reading aloud of a text connected the oral and written traditions. But the written text that one can read resides in what Marshall McLuhan calls the neutral visual world, specifically that "**the interiorization of the technology of the phonetic alphabet translates man from the magical world of the ear to the neutral visual world.**" [10, 18].

To emphasize this interiorization, imagine trying to learn a foreign language from a written text with no recourse to the corresponding sounds? At the very least one would need a phonetic system that pointed to the sense of the expected sound. Were one to speak such sounds would a hearer of the language understand? The very possibility of such a thing is exhibited to a certain extent by the ability of the deaf to speak, albeit at times awkwardly.

Might we use this as an analogy to the reading of the image? For example consider the Book of Kells. "The great decorated pages, upon which the book's celebrity mainly



rests, comprise symbols and portraits of the evangelists, introducing the gospels; portraits of Christ and of the Virgin and Child; and illustrations of the temptation and arrest of Christ.” [11, 9]. Now the Book of Kells, being written circa 800 CE, brings to mind the Iconoclastic Period 711–843 CE

¶ The Iconoclastic Period (711-843) ¶

<http://www.greece.org/Romiosini/iconoclastic.html>

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In the Concise Oxford Dictionary of the Christian Church, Elizabeth Livingstone gives c. 725–842 CE for the years of the “Iconoclastic Controversy” [7, 254]. Both sources agree that the Emperor Leo III provoked the crisis by publishing a decree “declaring all images idols and ordering their destruction” in 726 CE [7, 254].

Commenting on the “great decorated pages” of the Book of Kells, Bernard Meehan appears to see the need to justify them in an appropriate way.

“Pope Gregory the Great explained that images provided ‘a living reading of the Lord’s story for those who cannot read’.”[11, 29].

It takes little effort to discover that the pontificate of Gregory the Great occurred in 590–604 CE long before the Iconoclastic Period and the writing of the Book of Kells.

In the Reformation Period of the Christian Church, dating from 1517 CE, the rise of Protestantism also led to a certain amount of “iconoclasm” in places. Googling Iconoclasm and Protestantism quickly brings up

¶ Protestantism ¶

<http://mb-soft.com/believe/txc/protesta.htm>

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If there be a reader of this text, then the visual apparatus is to the fore. If that reader reads aloud then the magical world of the ear is conjoined with that of the neutral eye.

Therefore in this paper we wish that you the reader will understand that “image” is a very general concept. But it is that visual characteristic of image that we must focus on.

**A**NOTHER word that might be used in place of “image” is “picture.” There is a well-known saying that “a picture is worth a thousand words” or words to that effect. It turns out that it appears to be very difficult to find the source of the saying from the WWW. After a long search I chose the following

¶ A Picture is Worth a Thousand Words ... ¶

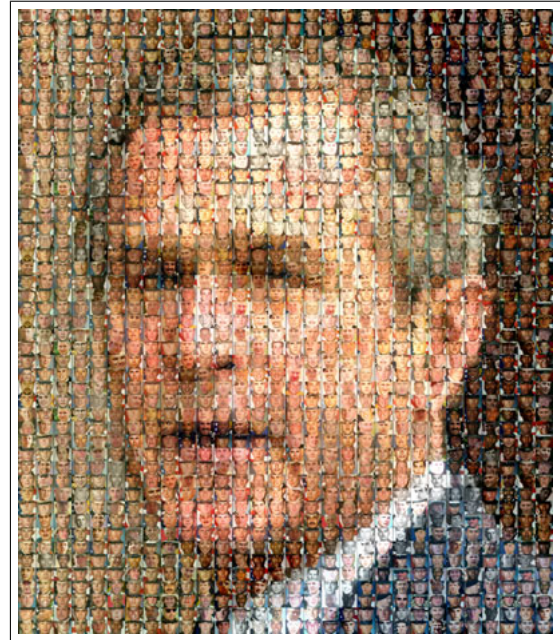
[http://www.robert-fisk.com/the\\_evidence.htm](http://www.robert-fisk.com/the_evidence.htm)

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Let us test this idea of the picture and its worth, in a practical way. Consider the following.

“Below is a small version of an image I made. It’s a mosaic composed of the photos of the American service men and women who have died in Iraq. No photograph is used more than three times [. . .] I call the image ‘War President’.” Joe Wezorek 2004–04–04.

“I’d also like to point out that ‘War President’ is an image. It is not a textual statement or rhetorical argument. An image is like an empty room and any message that one reads in that room necessarily came in the baggage one carried when one walked in the door. If I made a mosaic of George Washington composed of images of the American dead from the revolution, would viewers likely take that image as an indictment of Washington? I submit that they would not. It would be viewed as a monument to the dead and a celebration of a great leader, a somewhat maudlin monument maybe but surely not offensive. The fact that ‘War President’ is not viewed such a manner is not due to any intrinsic property of ‘War President’ but lies somewhere else.



The War President  
artist: Joe Wezorek 2004

opening: The Irish Times, 2004–04–23

[This is where I first saw the image, published in a newspaper.]

source: [American Leftist]

<http://www.amleft.blogspot.com/>

[This is where I found the original source.]

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I’m getting a lot of requests about usage rights etc. Use ‘War President’ however you want, but don’t use it for monetary benefit, and please don’t alter or modify it.” Joe Wezorek 2004–04–07.

We can use the word *mosaic* to link ‘War President’ back to the Hinton St. Mary Christ image. That each mosaic tile here is a picture of one who is dead adds a certain degree of depth to the story that the image tells.

Now that we have a certain sense of the kind of images I need to philosophize about, then perhaps we might consider how I intend to speak about them in this paper.

## ENTRANCES

**W**E might consider an artefact to be an *entrance* to the digital heritage world. For example, the *Book of Durrow*, is not that well known outside a tiny community, mostly of scholars. One might imagine coming across it quite by chance on the WWW. There does not seem to be any reason why anyone would google Durrow without knowing the word “Durrow” in advance. Let me take a different example to make the same point. There is no good reason why I should google Topcider unless I had known in advance of *Groman’s Photo Album 1876–1878* [13] and took a particular interest in the photograph of Topčider Church on page 39. It was not the Church so much that interested me. It was the “two soldiers and a horseman” watching Groman taking the photograph. One wonders if they knew what exactly was going on and if they ever saw the result. I wondered would it be possible in principle to find out now in 2004 who they were and what happened to them ? Curiosity led me to explore further. I learned quickly that one ought to google Topcider rather than google Topčider. From this entrance point one arrives quickly at

|| Belgrade - Topcider ||

<http://www.yuheritage.com/bgtopcider.htm>

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Now put yourself in the position of (1) stumbling across the digital image of some strange or unknown or puzzling artefact or (2) googling deliberately to find something that piques your curiosity. What can the presenter do to be welcoming when you arrive at the entrance ? This is the problem which we will try to address in this paper. To narrow the focus we shall home in on the image.

Let us suppose that I am commissioned to present the *Book of Durrow* digitally to the WWW. Rather than present Durrow **qua** Durrow I propose to present Durrow in the context of the Questioning Set [8]: the Who ?, the What ?, the Where ?, the When ?, the How ?, the Why ?.

Then the content of Durrow may be revealed to help answer the questions.

Arising from the oral presentation of the first part of this paper [8] (on Tuesday, the 16th of September 2003, in Borovets, Bulgaria) and subsequent dialogues and reflections thereafter, the idea of providing a multifaceted approach to a digitized cultural heritage repository emerged.

Originally I used the word “portal” to express this idea, whereas now I use “entrance.”

The idea to be captured by the word portal (that is a doorway or gate, especially a large and elaborate one [3]) may be illustrated quite quickly by reference to its use on the WWW to denote a single entry point onto a vast multifaceted resource. google portal will give some idea of its current use:

The US Government

¶ FirstGov.gov: The U.S. Government's Official Web Portal ¶

<http://www.firstgov.gov/>

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The United Nations Educational, Scientific and Cultural Organization (UNESCO)

¶ United Nations Educational, Scientific and Cultural Organization | UNESCO.ORG. ¶

<http://portal.unesco.org/>

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The European Space Agency

¶ ESA Portal ¶

<http://www.esa.int/export/esaCP/>

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Deutschland

¶ Das Deutschland-Portal ¶ <http://www.deutschland.de/>

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## TECHNICALS MATTER

The heading was originally intended to be the conventional “Technical Matters”. Then I quickly realized that I wanted to emphasize technology, its use and importance for [dpch] and for reporting (such as in this paper) on [dpch].

Since the WWW is central, then the issue of referencing WWW material is critical. Here I use my own *ad hoc* conventions. The title of a page comes first, then the URL, and finally the date of last access. Where there are two dates of last access then this is an indication of the putative lifetime of the material under consideration of the author with respect to the report/paper.

For example consider a search for Piaget's ‘accommodation’ and ‘assimilation’:

google Piaget accommodation

¶ Piaget's Theory of Cognitive Development ¶

<http://www.uog.edu/coe/ed451/theories.htm>

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## A PATTERN LANGUAGE

“For convenience and clarity, each pattern has the same format.” [2, x–xi].

In order to determine some sort of rigorous method whereby I can discuss how it is that I might address the issue of image and its meaning in the digital (re-)discovery of culture I have turned to a source that has been used in Architecture, a source that proposes how one might develop a language in order to speak about certain kinds of architectural patterns.

google Pattern Language

¶ Pattern Language.com ¶

<http://www.patternlanguage.com/>

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After looking at that site there are supposedly approximately 3,680,000 other sites that might be visited! Why not take a look at some of the interesting applications ? One practical way is to add another search term to pattern language. Let us try

google culture pattern language

¶ “Pattern Language and Interactive Design”, by Nikos A.Salingaros ¶

<http://www.math.utsa.edu/sphere/salingar/PatternInteractive.html>

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The book *A Pattern Language* [2] has over 1000 pages dedicated to 253 patterns. Each pattern has the same format. Let me now explain this format using the format of a pattern itself. But before doing so, let me put in here immediately a note of reservation. The introduction of such templates gives the text a strong sense of disjointedness. Indeed, the Pattern Language Book has exactly that feeling of disjointedness. Another text is needed to explain where the patterns come from and why they are so arranged and numbered.

Undoubtedly, to construct a suitable “building” on the WWW whereby a significant aspect of one’s own culture is exhibited for one’s self, *and for the other outside that culture, (the outsider)*, would require a very large number of patterns. Here I hope to provoke some sort of discourse on what the patterns might be, not to argue their case. There is no need at all for the latter.

What patterns might one use to talk about the “Irish building” at the following site ?

¶ Irish Script On Screen – Meamram Páipéar Ríomhaire ¶

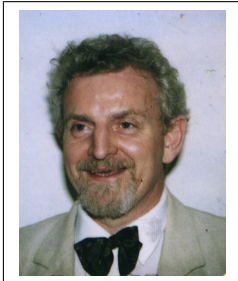
<http://www.isos.dias.ie/>

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In particular, what is the impact of what is presented to one who is not familiar with this particular aspect of Irish Culture ? What does the ‘outsider’ learn ? Is it just like a tourist who visits an Art Gallery, to admire without understanding ?

## PATTERN TEMPLATE

## X SELF-REFERENTIAL PATTERN



the picture is an  
archetypal example  
of the pattern

“FIRST there is a picture, which shows an archetypal example of that pattern. Second, after the picture, each pattern has an introductory paragraph, which sets the context for the pattern, by explaining how it helps to complete certain larger patterns.” [2, x].

Comment: In this paper we propose to explore the idea of the development of a pattern language for [dpch]. Such a pattern language does not yet exist. Therefore, let us use this space beside the picture(s) for a variety of introductory purposes. One might be a quotation such as that above. Another might be pertinent explanatory remarks on the picture(s).

We may even want to use some space (like this space) before the three diamonds (which are to be seen below) to make further remarks.

[ DrDC ]

“Then there are three diamonds to mark the beginning of the problem.” [2, x].



“After the diamonds there is a headline in bold type.” [2, x].

**We want to be able to conform as closely as possible to the spirit of a pattern language. This pattern template is used consistently throughout the paper.**

“This headline gives the essence of the problem in one or two sentences.” [2, x–xi].

“After the headline comes the body of the problem. This is the longest section. It describes the empirical background of the pattern, the evidence for its validity, the range of difference ways the pattern can be manifested . . .” [2, xi].

“**T**HEN again in bold type, like the headline, is the solution — the heart of the pattern — which describes the field of physical and social relationships which are required to solve the stated problem, in the stated context.” [2, xi].

Comment: Instead of bold type we will use the large initial letter.

“This solution is always stated in the form of an instruction — so that you know exactly what you need to do, to build the pattern. Then, after the solution, there is a diagram, which shows the solution in the form of a diagram . . .” [2, xi].



the diagram:  
a picture of  
the solution

“After the diagram, another three diamonds, to show that the main body of the pattern is finished.” [2, xi].



“And finally, . . . , there is a paragraph which ties the pattern to all those smaller patterns in the language, which are needed to complete this pattern, to embellish it, to fill it out.” [2, xi].

Clearly, the pattern template has the right number of parts: seven!

1. picture; 2. parent patterns, context;
3. problem headline;
4. problem;
5. solution; 6. picture;
7. children patterns, context.

*The principle behind my chosen structure for the [dpch] pattern template is then this. If there is a split subpage, picture(s) on the left and text on the right, then there may be a subliminal suggestion of text which explains or elaborates or develops or comments on the picture. If, on the other hand, there is a split subpage with text on the left and picture(s) on the right, then the suggestion is that the picture(s) summarize(s) the text.*

Some of the patterns from the text **A Pattern Language** can be used directly (at least as the basis for further focussed development). In this case the pattern number of the text is used.

But *we will want to build up over time* a way of specifically talking about the Digital Preservation of Cultural Heritage. Patterns that belong to this subject will be prefixed by [dpch].

To illustrate what a typical pattern might look like I have chosen . . .



## THE GARDEN

### XX THE GARDEN



the picture of a garden  
dated 2003–12–28 09:05:

“**I**MAGINE that I am going to build a garden ... we know now that the garden will not live, nor be a beautiful and stirring place, unless we have a powerful, and deep and living language for the garden — before we start to lay it out.

Somehow, then, I must try to find, or create for myself, a pattern language for a garden.” [1, 309]

See 111 **HALF-HIDDEN GARDEN** [2, 545] and 118 **ROOF GARDEN** [2, 575].



the picture of same garden  
dated 2004–05–09 13:29:

**T**HE same garden is shown, from the same perspective, but at two different times of the year. The first picture is dated the 28th of December 2003 and was taken at approximately 9.00 in the morning during a snowfall. The second picture was taken about five months later, on the 9th of May 2004 in the early afternoon. The flowering tree in the right foreground is an apple tree in full blossom.

### The Garden

The direction facing is roughly due east and the wall visible on the left is south-facing. The small white statue (called Prisca) at centre back is in front of a low wall just visible. Behind this wall is a riverlet, a little stream which marks the boundary of the garden. There is another wall to the right of the garden shed which marks the southern boundary.

Notice the change in the centre of the garden shown. The garden is a living garden, changes with the seasons and changes with the spirit of its caretakers.

There is no written-down pattern language for this garden in Christopher Alexander's



sense. Nevertheless, (some form of pattern) language is used among the caretakers.

**P**LANT evergreen trees at the furthest eastern end of the garden to provide a living backdrop in all seasons. This works well in the Irish climate. Shown is early morning summer sunlight at 6.30. Note how the small tree, all lit up, takes centre stage in this season and at this time.

**D**IVIDE the garden into foreground and background by planting a tree in the middle.



small tree takes centre stage  
in early morning summer sun

Sitting on the low wall at the back leads to reversal of foreground and background in summer. This is especially human in the warm evening summer light.



Before proceeding, use this blank space to pause and reflect.

## BOOK OF DURROW

2004 QUESTIONING



Carpet page

Book of Durrow, folio 125v

Images of such carpet pages are now globally available through merchandising, which is a form of commodification.

¶ Product Details - Library Shop - Trinity College Dublin ¶

<http://www.tcd.ie/Library/Shop/product.php?productID=853>

DATE OF LAST ACCESS 2004-05-13

**Comment:** But ... if all one wants are images of the carpet pages of Durrow, then the shipping costs will far outway the actual costs of the images. The Book of Durrow, folio 85v shown on the WWW costs half a euro. Clearly, a different way of “purchasing” such images is radically needed if, for example, the purchaser lives in New Zealand! Rationally, it were better that a high quality CD of the Book of Durrow be produced and sold and then the purchaser will be able to make their own copies of the carpet pages.

**H**ERE is a picture of a page from a manuscript, the Book of Durrow, which dates back to the 7th century CE.

In its *historico-religious context*, the opening of a carpet page causes the reader of the book to pause and be silent. This is an opportunity for prayer and reflection before moving on to the anticipated text. Since, in principle, the text is already well-read (and therefore well-known both to reader and to listeners), then the pause is natural. What does the reader see when the carpet page is opened ?

In the context of ignorance what does the [dpch] reader see when the carpet page is opened ? What information or guidance ought we to provide to help ease the transition from ignorance to cultural understanding ?

**T**HE name Durrow needs to be explained at length now in order that it may be taken for granted hereafter. First, it is the name of a place in Ireland. Let us see to what extent the WWW will serve:

google Durrow

|| durrowlaois.com - Community Website for Durrow, Co. Laois, Ireland. ||

<http://www.durrowlaois.com/>

DATE OF LAST ACCESS 2004-05-24

A more scholarly account informs that the book is associated with a monastery of the same name (Dermach or Dairmag) [12, 11]. This throws us deep into **philology**. Durrow is today's English for an Irish Celtic (== Gaelic) name which means the plain of the oak trees. Dair (no accent on the letter 'a') is the modern Irish for oak tree and Magh (sometimes spelt Má) the modern Irish for plain (i.e., flat green land) [14]. [dpch] *There is a major difference between dair and dáir in Gaelic. The interested reader may google to find out.* This text is being written in a place called Má Nuad (Maynooth in English) in the County of Kildare (Cill Dara == Church of oak tree). One thing we notice about Ireland of the past is that oak trees were everywhere. One thing we notice about Ireland of the present is that there are very few left (and we know why). **Finally, a connection will be made later between oak trees and a famous shade of red used in illuminated manuscripts !**

Clearly one who has a certain kind of cultural heritage or a certain cultural predisposition or even of a certain inquisitive outlook will find that the word Durrow itself, even more than the artefact under discussion, is an entry point into that world which we are attempting to elaborate. Critically, Durrow as entry point is only possible for the general seeker precisely because and totally dependent upon the existence of the WWW and of search engines prototypified by Google and its ilk.

The most widely available and accessible work on the Book of Durrow is still that of Bernard Meehan [12]. To explore The Book of Durrow it is customary to begin with a first round of naïve questioning, naïve in the childlike sense. Limitations of space suggest room for one brief example:

Why was the Book of Durrow **written** ?

This is a hard question. I suppose that it was necessary to make a copy of an earlier manuscript.

**Burning link:** "The Annals of Ulster record for the year 1095 the burning of many churches, among them 'Durrow with its books'." [12, 12]. Thus do we see the linking of the Book of Durrow to the **burning** of libraries and books. The survival of the Book of Durrow is a sign of hope. Perhaps, in some yet to be determined way, there are book survivors of the burning of Baghdad 2003 ?

**Coptic link:** "binding of a sixth-century Coptic manuscript ... in Egypt ... resembles Durrow in its use of cross and interlace decoration" [12, 25].

"In 191v (p62) [the symbol page for the Evangelist Luke], the borders at top and tail are of the same kind, while those left and right are formed from a Coptic style of interlace

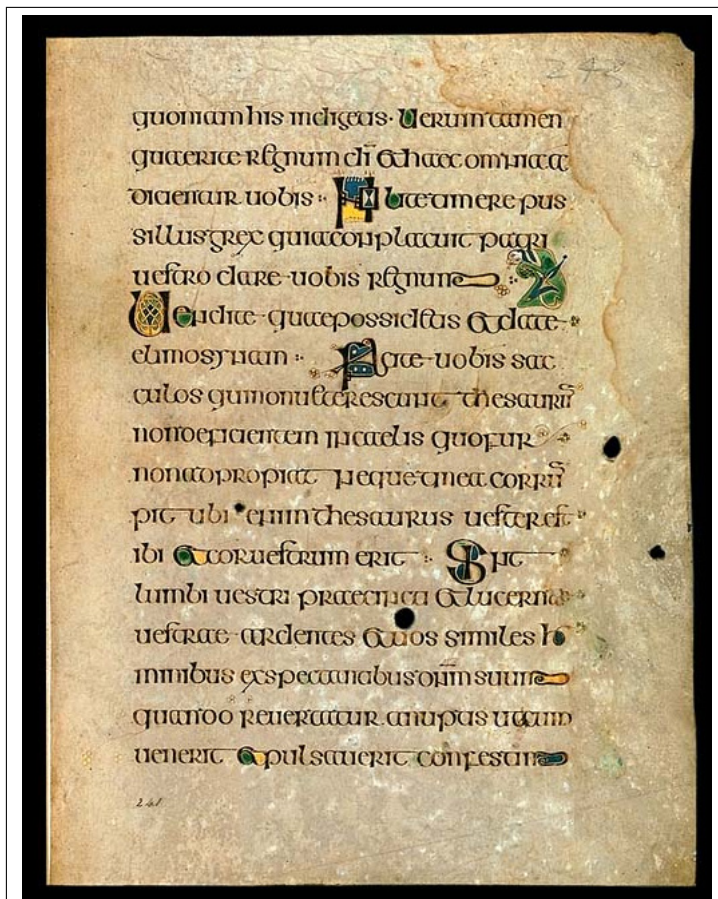
which is more easily executed.” [12, 82].

The date of the Book of Durrow places it within 50 years of the Burning of the Library of Alexandria in Egypt. Could the artist have been a Copt and have come from Egypt, or from North Africa in general, as a result perhaps of the Muslim conquests ? Did (s)he have a cat ?

This first round of questioning focussed on the process of **writing**. This is not really surprising since the Book in question is a manuscript, literally that which is written by hand. Therefore it is natural that everything revolve around the writer, the writing and the written.

## BOOK OF KELLS

2004 **BOOK OF KELLS**



the monk

folio 241r: Lk 12:33

a scribe's self-portrait ?

The passage is the key one cited for the monastic vow of poverty.

**L**OOK at the picture of the man in green! Doesn't this look like a monk on his knees ? Just below his face and to the left there seems to me to be a pile of **gold**.

**Vendite** quae posseditis et date elemosynam  
**Facite** vobis sacculos qui non veterescunt [21].

Sell your possessions and give alms

Provide yourselves with purses that do not grow old. [16]

The initial letter on the next line after the monk begins the word **Vendite**. I would not be surprised if the illuminator used real **gold** for the decoration here!



Here the scribe and/or illuminator is drawing attention to himself ? “I am one who sold all.” he seems to suggest ?



## The Questioning of Kells

**T**HE name Kells is as problematic as that of Durrow. In the (Irish) Gaelic it is Ceanannas. It is easy to see that there is no connection between the Gaelic and the English word ? But Ceanannus Mór is also in use ! [dpch] We are thrown once again headlong into the depths of philology.

google Ceanannas (notice that I do not google Kells – why ?)

¶ Everson Typography: Ceanannas ¶

<http://www.evertype.com/celtscript/ceannannas.html>

DATE OF LAST ACCESS 2004-05-24

¶ An Post - General Services ¶

[dpch] This is the postal service of Ireland which is obliged to maintain (original) Gaelic as well as English names!

When I write letters, I write the address in Gaelic *pour encourager les autres* !

[http://www.anpost.ie/common/locator\\_offices.asp?](http://www.anpost.ie/common/locator_offices.asp?grof=1028&county=Meath&dublin=&office=Ceanannas)

[grof=1028&county=Meath&dublin=&office=Ceanannas](http://www.anpost.ie/common/locator_offices.asp?grof=1028&county=Meath&dublin=&office=Ceanannas) (Kells)

DATE OF LAST ACCESS 2004-05-24

The most widely available and accessible work on the Book of Kells is that of Bernard Meehan [11].

In this case the naïve questioning will focus on how it was written/constructed with emphasis on colour, the colour red :

How was the Book of Kells written/constructed ?

**Red:** “Red lead was used for most of the orange-reds in the book, with a kermes red produced from the pregnant body of the Mediterranean insect *Kermoccocus vermilio* [sic].” [11, 88].

google Kermoccocus vermilio

¶ <CELTIC ILLUMINATED MANUSCRIPTS> ¶

<http://www.csun.edu/~hcarh001/496/KELLS.HTML>

DATE OF LAST ACCESS 2003-08-12, 2004-04-29

Surprisingly there is only one reference! A little thought reveals that the word is misspelled in [11]. Try again:

google Kermococcus vermilio and the results are overwhelming. I choose one:

|| Dublin, By William Dalrymple ||

[http://www.travelintelligence.net/wsd/articles/art4print\\_44.html](http://www.travelintelligence.net/wsd/articles/art4print_44.html)

DATE OF LAST ACCESS 2003-08-12, 2004-04-29

Comment: This is a text of the ‘tourism industry’ and seems entirely appropriate. In addition Dalrymple writes good English.

The informed reader will wonder if this Kermococcus vermilio colour is the same as vermilion ?

Naturally one will also want to google kermes red

|| ARTFL Project: Webster Dictionary, 1913 ||

<http://machaut.uchicago.edu/cgi-bin/WEBSTER.sh?WORD=Kermes>

DATE OF LAST ACCESS 2003-08-12, 2004-04-29

Now the second entry in the dictionary is very noteworthy:

2. (Bot.) A small European evergreen oak (*Quercus coccifera*) on which the kermes insect (*Coccus ilicis*) feeds. J. Smith (Dict. Econ. Plants).

Since the said beetle feeds off oak trees and since Ireland was apparently graced with a great many oaks in the eighth and ninth centuries and the climate was apparently warmer than today, could it have been the case that Kermococcus vermilio was native to Ireland ? Could it have been the case that the kermes red was produced locally ?

In this way, through the kermes insect which gives the kermes red, we establish a connection between Durrow (dair == oak) and Kells.

Another interesting page which turns up

|| Carmine (Cochineal and Kermes) – history ||

<http://webexhibits.org/pigments/indiv/history/carmine.html>

DATE OF LAST ACCESS 2004-05-02

suggests an Arabic connection : “In Asia and Europe, the ancient craftsmen understood the secrets of making several shades of red dye. One of the finest and most ancient was “kermes,” and source of our word “crimson” and the Arabic name for a wingless insect living on certain species of European live oaks. These insects were scratched from the twigs with the fingernails and produced a powerful permanent scarlet dye believed to be that obtained from the Phoenicians by the Hebrews to dye the curtains of their tabernacle.”

Colour : “Colour symbolism in the manuscript awaits further research.” [11, 89].

**I** KNOW that much of what I say here makes sense to me ! I was once like a monk ! I took vows of poverty, chastity, and obedience ! I know what it is and how it feels and what it says about being a monk.

I wondered about the above confession of mine and what effect it might have on you, the reader ? I thought that perhaps it might seem a little too personal, a little too disconcerting. Then I realized, by what other means might I convince you that my arguments concerning the meaning of this image of the monk may have real substance ? There are none but my personal experience and conviction.



There is that monk, scribe or illuminator, kneeling down in humble position with the pile of gold down left from the face from the three balls of decoration !

By all of this I know, that [dpch]-sense is universal.

It is **not** to be desired that the world should come to know the text of Kells ! It is **not** to be desired that the world should empathize again with the disappearance of another great civilization !

To get beyond the language and the words we must find the image that evokes the human in each of us !

That is exactly the effect of the ECCE HOMO image from modern Irak (I always use the French spelling in protest). [ Interestingly, it was also the spelling used by the British Colonial occupiers of Irak in the 1920's. Why did they change the spelling to Iraq, later ? ]



## THE COLOUR RED

### O THE COLOUR RED



The Resurrection  
by GRÜNEWALD, Matthias  
<http://www.kfki.hu/~arthp/html/g/grunewal/2isenhei/2view/2view3r.html>

**R**ED is the colour of fire and blood. I used red for my initial letters to draw attention to the color red in the document. Later on we will look at that famous book *My Name is Red* introduced in [8].

¶ Red pigments - Introduction ¶  
<http://webexhibits.org/pigments/indiv/color/reds.html>

⟨vermilion⟩ **1** cinnabar. **2 a** brilliant red pigment made by grinding this or artificially, **b** the colour of this ... *vermis* worm.

google colour vermilion  
<http://www.talens.com/maincolourtheory5.html>  
google cinnabar  
<http://mineral.galleries.com/minerals/sulfides/cinnabar/cinnabar.htm>

First we need to state the obvious: there is a difference between red as light and red as pigment. This obvious fact become important when we view on a high resolution computer screen, images which were originally painted. Images which were originally painted, such as those of the Book of Kells, may be viewed either as photographic facsimiles (for the very few) or photographic re-productions or as computer images for the masses (such as are on the CD). The latter, of course, makes use of light ! Given the very nature of our [dpch] task, it is the latter which is the significant form. In other words, re-constructed re-presentation viewed through light is much more important than faithful re-production through pigment.



### What is the Colour Red used for ? What purpose does its use serve ?

Let us begin poetically with a cry from the heart written for the **burning** of Baghdad in the USUK war of 2003– ongoing [8].

#### Not Again

**C**AN you imagine  
what it is like  
to be a calligrapher  
on the banks of the Tigris  
in twelve fifty-eight  
and to see the waters turning **red** ?

**C**AN you hear  
down through time  
the screams of the dying,  
the screams of the living  
in **burning** Baghdad ?

**C**AN you smell the smoke  
of **burning** paper,  
of **burning** flesh ?

**C**AN you see  
the **red** ink run  
from the floating pages  
illustrated by my hand  
mingling with **blood**  
seen through tears ?

**C**AN you imagine ?

Mícheál Mac an Airchinnigh,  
2003 CE

**N**ONE of us alive today could be expected to understand fully the anguish of that factional calligrapher and illustrator in Baghdad who watched the works of a lifetime being destroyed by the Mongol Horde under Hulagu, grandson of Ghengis Khan, in 1258 CE. Did he die too with his illustrated works ? Did his **blood** mingle with his **inks** in the Tigris ?

It seems to me that the red colouring of the initials brings out eventually the sense of burning and blood flowing. This is emphasized by the colouring of the words blood, burning, inks and red.

But there are different colours of red available on this L<sup>A</sup>T<sub>E</sub>X system, among which I mention here

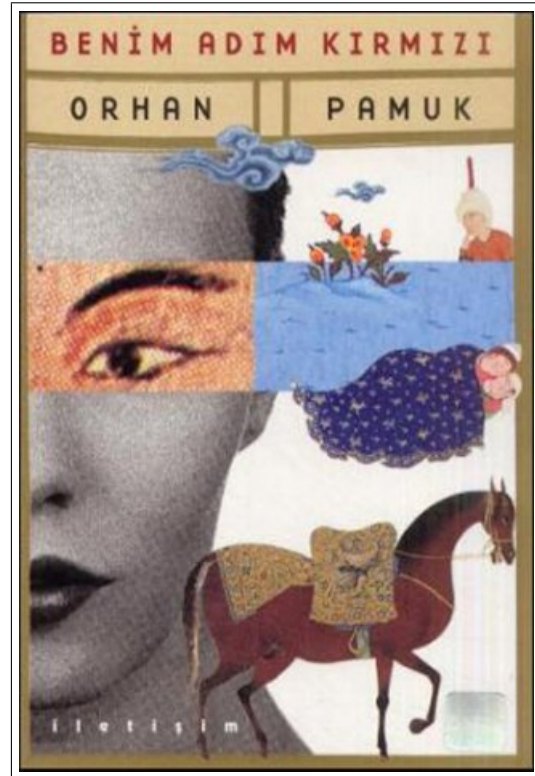
**Red**  
**OrangeRed**  
**RedOrange**  
**RubineRed**  
**VioletRed**

What one ought I to choose for the initials of the poem ? Why ?

Master Osman, in the book *My Name is Red*, speaks as follows:

“This colour red belongs to the great master Mirza Baba Imami from Tabriz, the secret of which he took with him to the grave [...] Allah never directly revealed this fine red except when He let the blood of his subjects flow [...] God did, however, consign its secret to the rarest of insects living beneath stones.” [15, 380].

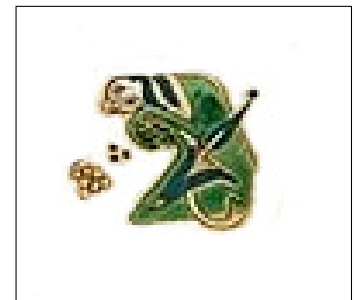
Now, if you look up the name of the original book in Turkish *Benim Adım Kırmızı*, you will be struck by the similarity of the Turkish word for red, *kırmızı*, and the *kermes red* mention by Meehan above in connection with the Book of Kells. So who is the speaker of ‘My Name is Red’? Surely none other than the *kermes red*? Isn’t that a surprise? [This is all purely speculative on my part, of course.]



My Name is Red

**F**ROM colour to people ...  
exception: the colour-blind ...

“Kann man sich nicht denken, dass Menschen eine andere Farbengeometrie hätten als wir?” – D.h. doch: Kann man sich nicht ...” [22, 36 III-143]. “Can’t we imagine people having a different geometry of colour than we do?” – That, of course, means: Can’t we imagine people who ...”[22, III-154 36e].

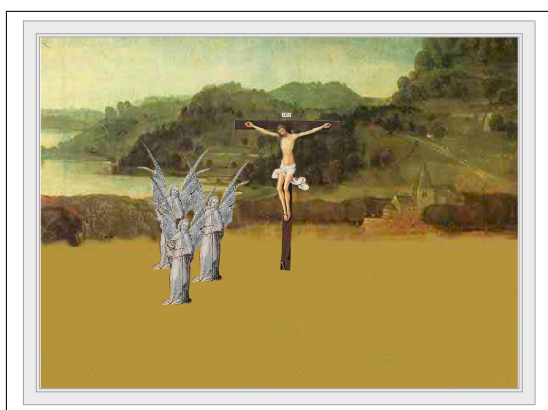
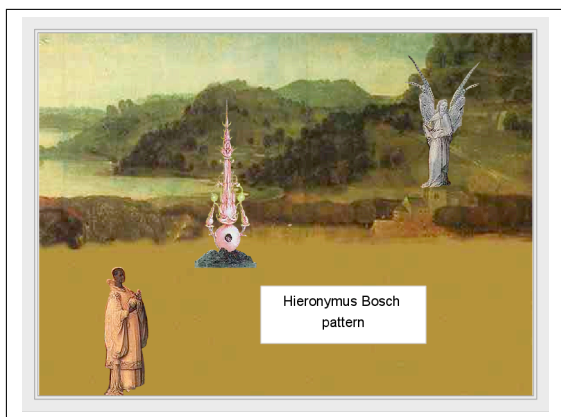


Why is this monk in green?

We have clearly identified the obvious need to encourage the engagement of **THE COLOUR-BLIND**; this extends naturally to **THE BLIND**.

## IMAGE-GAME

2004 IMAGE-GAME



Hieronymus Bosch cartoons,  
created by the author, 2004,  
by playing the image-game at  
<http://www.boschuniverse.org>

“**E**DUTAINMENT games (combination of *educational* function and content with *entertainment* form) [*my emphasis added*] are aimed at creating attractive learning environment. Johan Huizinga, the author of *Homo Ludens*, gives a kind of open definition of edutainment games: presenting under someone’s vision of a struggle (for something) or a struggle for the best performance (of something). This coincides with my understanding of the essence of edutainment games (EG) as a mind challenge: combination between presentation of cultural model of the player himself (or of the different Other, who have been lived once) and contemplation in competition (struggle) conditions. Competition here is understood as a way for achieving the best possible performance (play), i.e. learning.” [18].

Opposite are two simple outcomes of the form of edutainment game which I call the **image-game**. Interestingly, the cultural interface is in Dutch, a language which I do not know, but being familiar with German I can cope with. What is the goal of this image-game ?

For those familiar with Bosch’s work, these images will look ‘familiar’, yet strange ! They will look familiar precisely because they contain elements from Bosch’s work. They look strange for all sorts of reasons ! One of the more obvious ones is the strangeness of artistic perspective ! Something looks wrong. Such wrongness can be fixed automatically by a good computer program (an opportunity for someone). Therefore, here we see another opportunity to advance in the digital culture. But from an image-game perspective, both the creator and now the viewer will learn something about ‘Boschness’. The game to be played is fruitful. I shall explain below what it is I mean by the term image-game.

“And not only will the learner absorb and retain the knowledge, he will do so without even realizing (consciously) that he is learning at all — learning is implicit in play ...

education-focused games have a responsibility to be well-researched and correct. For those developers who wish to experiment with making learning fun the technology has long since been validated.”

Sakey, M. *Culture Clash: The art and culture of games*. October 2003, cited in [18].

[[IGDA - Culture Clash]]

[http://www.igda.org/columns/clash/clash\\_Oct03.php](http://www.igda.org/columns/clash/clash_Oct03.php)

DATE OF LAST ACCESS 2004-05-17



### **Hieronymus Bosch Cartoon as both image-game and language-game.**

Following with interest the Edutainment [18] [19] possibilities, I took up Huizinga’s text in order at least to have some understanding of prime sources.

First we list the basic characteristics of play:

1. Play is free, is in fact freedom. [5, 8]
2. Play is not “ordinary” or “real” life. [5, 8]
3. Play is limited in time and place. [5, 9]
4. Play contains its own course and meaning. [5, 8]

Later Huizinga re-presents his enumeration of “the characteristics we deemed proper to play” [5, 132]. It is an activity ...

- (i) which proceeds in a visible order,
- (ii) according to rules freely accepted,
- (iii) and outside the sphere of necessity
- (iv) or material utility.

In particular, he strongly suggests that the definitions of play might also serve as a definition of poetry. “To call poetry, as Paul Valéry has done, a playing with words and language is no metaphor: it is the precise and literal truth.” [5, 132].

In the opinion of some academics, much of a classical University experience might be classified as play in the sense of Huizinga above.

In my opinion Huizinga eventually unifies play and game. I think he says somewhere that play is prior to game. But in the end, he settles for the unifying theory. I disagree.

That game is play is true. But there is more to play than game. Therefore I do speak about image-game and language-game and that in the context of edutainment but I am also aware of the greater importance of play that is not game.

Therefore, after a careful reading I have become a little suspicious of Huizinga's overall thesis. Let me explain by citing some aspects.

At the end of chapter IX "Play-forms in Philosophy," Huizinga make a remarkable negative statement about publishing in his own times. "The 18th century saw a lively intellectual commerce between the savants of different countries, though mercifully the limited techniques of the time prevented the chaotic exuberance of printed matter which is so distressing a feature of our day." [5, 156].

Why is Huizinga so distressed by the amount of publications circa 1938 I ask myself ? What would Huizinga have thought about the WWW I wonder ? Is it his inability to read everything ? Therefore, he will fail to be a *Master Scholar* ?

For him the 18th century "intellectual commerce" was a matter of "pen-combats," [which were] an essential part of that playfulness [of the times.] [5, 157]

But surely that is what is happening today on the WWW with millions of people all over the world participating in the playfulness of the 21st century ?

Perhaps today It is better to use the phrase finger-post (пътепоказател [19]) combats rather than pen-combats ?

Here is another Huizinga negative on the dance !

"The supersession of the round dance, choral and figure dances by dancing *à deux*, whether this takes the form of gyrating as in the waltz or polka or the slitherings and slidings and even acrobatics of contemporary dancing, is probably to be regarded as a symptom of declining culture." [5, 164]

Finally, in the last chapter [XII] "The Play-element in Contemporary Civilization" we meet that question which sparks a new possibility. "The question to which we address ourselves is this: To what extent does the civilization we live in [ which goes deep into the 19th century] still develop in play-forms ? How far does the play-spirit dominate the lives of those who share that civilization?" [5, 195]

It is this question in my opinion which prompts the idea of the possibility of a Digital (Re-)Discovery of Culture (DrDC) [19].

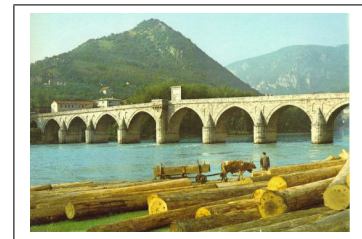
Now let us return to other basic insights in Huizinga's work. Earlier in Chapter VIII, "The Elements of Mythopoiesis" Huizinga notes a basic tendency of [modern] human beings. "If this innate tendency of the mind, which invests the objects of ordinary life [Huizinga cites the example of the collar stud which is probably unknown to most today]

with personality, is in fact rooted in play then we are confronted with a very serious issue. We can only touch on it here. The play attitude must have been present before human culture or human speech existed, hence the ground on which personification and imagination work was a datum from the remotest past.” [5, 141]

Well now ! Let us apply this remark to the WWW and to the Other on the end of an e-line. The phenomenon of the Chat-Room immediately springs to mind ! If only Huizinga had lived long enough to see . . .

Now that we know about finger-post (replacing pen-combat) and the possibility of [ **DrDC** ] then the preceding Huizinga quotation will strengthen the research goal. The image-game I had in mind was to be one entrance to the language-game in the sense of Ludwig Wittgenstein [23]. Little did I realize how much more research was needed to develop this idea.

**A**N interesting literary allusion (unintentional ?) to a language-game appears in *The Bridge on the Drina* [4, 63] where “Mastro Antonio’s assistant, the Arab, rushed impatiently to the spot [where a great rectangular stone is being lowered onto the bridge under construction] and began with loud angry cries (in that strange composite language which had been evolved in the course of years between these men from all parts of the world) to give orders to those handling the crane on the waters [of the Drina] below.”



The Bridge on the Drina

It is precisely whilst pondering the nature and structure of image-game that I finished reading the text *The Bridge on the Drina* [4, 63]. At the same time the new Mostar bridge was reopened. The nature of the concept of bridge and the power of the image of bridge coincided with the initial thoughts for the development of a DrDC game. I moved from the static bridge to the dynamic bridging. This turned out to be the key to the DrDC game. But that is a story told in another paper.

## ACKNOWLEDGEMENTS

**L**ET me begin by reiterating those acknowledgements which I made in the “first part” of this paper, published under the title *The Practical Sense of Philosophizing: Why preserve anything at all, even digitally ?* [8]. They apply equally well to this the second part also.

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For this second part the quick driving spark was Žarko Mijajlović who “forced” me to write the abstract in early April 2004. What is an abstract but something small and condensed taken from the bigger whole ? That whole was in my mind. The outcome is this on paper. Thank you Žarko.

Now I need to acknowledge many others who provided directly or indirectly to the look and feel of the paper.

In the first place all of the typesetting is done using L<sup>A</sup>T<sub>E</sub>X on Mac OS X.

**L**ARGE initial letters such the one beginning this paragraph which featured prominently in the paper are called *lettrines*. The possibility of using lettrines was brought to my attention by Will Robertson who posted his own L<sup>A</sup>T<sub>E</sub>X code on the Mac OS X TeX mailing list <http://www.esm.psu.edu/mac-tex/> on 2003-12-02. I used his own preferences in the first part of the paper. This is based on the original work of Daniel Flipo <http://math.univ-lille1.fr/~flipo/> and can be found at <http://math.univ-lille1.fr/~flipo/lettrine/lettrine.html>.

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