

Shelf mark, when consulted, how consulted (original, b/w or color photos, b/w microfilm, only secondary literature etc.), initials of the author of description; updated (if applicable): date, how consulted, initials

Manuscript shelf mark also indicate previous shelf marks in brackets or alternative numbering according to the library catalogue (provide at least those alternative shelf marks present on Pinakes, but if needed for the sake of unambiguous identification, you can add more with ‘olim’)

PART 0: OVERVIEW

MELAMA ID our internal numeration of MELA-related mss, responsibility of Grigory

Diktyon unique Pinakes ID

DBBE ID (if applicable)

digital copy (if applicable) URL

other relevant URLs existing online catalogue records etc.; no URLs to digitized bibliography

small grammar texts (yes/no/maybe) presence of unedited or unstudied grammar texts, viz. fuzzily described textbooks, declension tables, excerpts, riddles, even single glosses of grammatical relevance etc.; consider choosing ‘yes’ e.g. if you see ‘*varia grammatica*’ in a catalogue or ‘maybe’ if you encounter ‘*notulae quaedam*’, or if, in a catalogue, certain leaves are not described as bearing a text but also not explicitly declared blank)

date, descriptive

Full freedom, but be concise (the whole story will be told in the part ‘Analytical history of the codex’ below). It is important to use angular brackets if the date is not intrinsically and unambiguously declared in the manuscript but deduced by yourself or by a previous scholar (include your initials if you are proposing this dating for the first time, or the reference to the respective scholarly work in round brackets; Pinakes is not a reference, it just copies information from existing sources, so please try not to indicate Pinakes but to find the first author of this dating), e.g.:

1410

<1410> (AC);

<1410> (Cuomo 2021) and in the next line, the full reference to this work should be provided, which will then be transformed into a pop-up note or an URL leading to a MELALI entry

<1410> (Harlfinger 1971)

<13th c. (probably second half)> (GV)

<15th c. (*terminus post quem* 1409)> (MD)

<1393 or 1403> (VB)

<1393-1493> (DPM) meaning from 1393 till 1493

01.07.1459

July 1459

01.07.1459 or 01.07.1460

date, machine-readable: century or century range for machine search inside our database or for later integration with Pinakes; like in Pinakes, e.g.: 13; 13-14; for composite mss it can be even 09-16; please fill in this field even if the exact year is known and provided in the next field

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date, machine-readable: year or extended year range for machine search inside our database or for later integration with Pinakes; like in Pinakes: if the exact year is known or supposed with high probability, provide the year or year range, e.g. 1423, or 0935-1054; otherwise, just repeat the century or the range of centuries from previous field, but enter it as year range, e.g. 13th c. would be represented here as 1201-1300. In these machine-readable fields try being as prudent as possible – for the sake of the usability of the database, it is better to broaden the dating a bit than to narrow it too much.

place of production with the use of angular and round brackets like in the case of date

provenance possessors [with MELAPER ID], all previous shelf marks and inventory numbers, library stamps; possession notes should be transcribed both here and in the section 2c

short characteristic general content, interesting marginalia, interesting provenance etc., e.g. A composite collection of grammatical, rhetorical and metrical texts, probably created in Crete in mid-fifteenth century. Assembled in its present state in the entourage of cardinal Bessarion. Greek and Latin marginal and interlinear glosses. Probably belonged to Ermolao Barbaro.

analytical history of the codex together with the previous field, this is the very last one to be filled out, because it takes into account codicological, palaeographical, philological and other data; in case you did not have the possibility to analyze everything properly, you may just limit yourself to filling out the field ‘Short characteristic’ above

PART 1: CODICOLOGY

material paper/parchment/mixed

size with nos of folios in which measured; in case of folios of different sizes, find biggest

format in-2°, in-4°, in-8° etc.; in case of different formats in a significant number of quires, indicate the main format, then the secondary; in case folios, bifolia or quires of another format are only sporadic, indicate just the main format

number of folios non-numbered flyleaves can be provided with numbers in square brackets, e.g.: [A]-[B], I-IV, 1-217, [I']-[IV']

foliation in case multiple present, even if partial, indicate all, including their location, writing tool used, color, numeric system, tentative dating [based on the writing of numbers, or on to the fact that the same hand, possibly, was responsible also of (parts of) the text or annotations]; number each foliation with a letter [A, B, C...] and indicate which foliation you are following in your description of the manuscript; indicate the range of numbered folios for each foliation (e.g. from current fol. 120 to current fol. 194) and numbers of folios skipped in each foliation, taking into account that foliation could be easily cropped; consider also folio numbers visible just partially, trying to reconstruct their full form; folios on which foliation is missing should be numbered as, e.g., 170bis, 170ter etc. or, if they are more than three, 170a, 170b etc.; in case pagination is used in the codex instead of foliation, you can use pagination for the description of contents,

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but for codicological description stick to the folio principle, naming each folio with double page number, e.g. fol. 135/136, where 135 is the recto side and 136 the verso side of a single folio. Indicate folios of the book block that are blank (i.e. not bearing any text to be described in Contents; if a folio is blank but contains pen trials or possession notes, it should be mentioned here as blank anyway).

structure (quires) e.g.: 1⁶₁₋₆, 2-5¹⁰₇₋₄₆, 6¹⁰⁻²₄₇₋₅₄, 7-19⁸₅₅₋₁₅₈, 20⁶⁺¹₁₅₉₋₁₆₅, followed by a textual description (the codex is a composite of two units, the first consisting of four regular quinions (quires 2-5, fols 7-46), preceded by a ternion (quire 1, fols 1-6) and ending up with a quinion whose last two folios were cut off, apparently without loss to the text (quire 6, fols 47-54); the second unit consists of 13 regular quaternions (quires 7-19, fols 55-158) and, at the end, a ternion (quire 20), in which, at a stage posterior to the main scribe’s work, a singleton was inserted (fol. 163), viz. glued to the inner margin of the recto of fol. 164, the penultimate folio of the quire).

basic quire type e.g. quinion (in the first codicological unit), quaternion (in the second codicological unit)

signatures i.e. quire numbers; follow the guidelines for foliation; signatures are usually more important than foliation, so particular attention should be paid to the different series of signatures, their range, disruptions, position, ink, corrections etc.

catchwords hand, position, direction, color, decoration

parchment description

Gregory’s rule *yes/no*

parchment side in the quire’s first page *flesh/hair*

parchment quality according to a subjective scale of 3-4 grades from poor-quality to luxuriously fine; if possible, identify the animal

parchment color *subjective, or use Pantone samples*

parchment thickness *subjective: thick/thin/extraordinarily thin*

paper description

space occupied by 20 wire-lines *in mm*

watermarks ideally, indicate all folios with the given WM; otherwise write “e.g. fol. 78” (for an in-2° codex) or “e.g. fols 78+81” (for an in-4° codex), with a plus sign between two halves of a bifolium; if twins clearly detectable, indicate folios in which either of the twins was found; for each watermark provide three measurements: distance between chain-lines (*a*), width (*w*), and height (*h*) in mm, e.g. a62 w23 h38; provide at least one reference sample from an album or database, indicating grade of similarity [identical, almost identical, very close to, close to, generally similar with]; feel free to add explanatory comments

characteristic of paper without watermarks quality of paper surface (*polie, lisse, rugueuse, pelucheuse*), traces of glossing (*yes/no, fols where well visible*), whiteness (best if according to Pantone samples, because the light in the reading room influences color perception), texture in transparence (*regular/nebular/rests of fibres [thin dark]/rests of shreds [thick white]*), whether a folio is composed of 2 or 3 fols glued together, visibility of wire-lines (*indiscernable/hardly discernable/well discernable*), diameter of wire-lines (*uniform or variable*), curvy or oblique wire-lines (*yes/no*), distance between wire-lines (*uniform or variable*), distance between chain-lines (*also: regular, irregular; if applicable, groups of chain-lines*), curvy or diagonal

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chainlines (yes/no), visibility of an external spiral wire on the chainlines (yes/no), “zigzags” (yes/no, position)

ruling

ruling technique *manual blind ruling / blind ruling with mastara / manual ruling with lead pencil etc.*

ruling system *Leroy*

ruling scheme (aka type) *with nos of folios in which analyzed; formula according to both Sautel/Leroy and Muzerelle; provide dimensions between all justification lines separated with |, ||, |||, first all vertical, then all horizontal*

ruled area *in mm, with nos of folios in which measured*

written area *in mm, with nos of folios in which measured*

interlinear space *in mm*

number of lines ruled

number of lines written

description of special lines, if applicable (double lines, complex scheme for scholia etc.)

binding *material, (eventually missing) elements; try identifying images on stamps; tentative dating and localization; for date, please follow the same guidelines as for the descriptive date of the codex*

flyleaves *a tentative dating may be provided; if watermarks present, describe them*

cropping *yes/no/unknown; if yes, provide folio numbers as examples; put ‘no’ only if absolutely sure, e.g. because of the presence of original thin edges of the folios (also, this would mean that the present binding is original)*

PART 2a: PALAEOGRAPHY

scribe’s name *who and when identified, introduce a MELAPER-ID for both known and anonymous scribes; in case of uncertainty whether one hand or two different hands are operating, opt for two different ones; feel free to add your comments*

when was active *who and when identified (please copy in MELAPER)*

where was active *who and when identified (please copy in MELAPER)*

ink color *if changing over the text, provide folios and lines*

number of characters per **5** cm *in which folios analyzed (include letters from abbreviations and ligatures as if written out; take at least four samples and calculate the arithmetical mean)*

position of writing on the line *hanging, riding, sitting*

handwriting/script *descriptive*

orthography *itacism, accents, other errors; iota subscript yes/no/sometimes; dots over v and/or i*

repertoire of punctuation

colophons *if applicable; you can also mark any scribal peculiarities of ending a text or its part*

PART 2b. DECORATION

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titles

book initials *indented or ‘en ekthesei’*

chapter initials *indented or ‘en ekthesei’*

section initials *indented or ‘en ekthesei’*

initials inside the text

paragraph signs

blank space between works

running titles or running book numbers

other ornamentation

illumination

for all kinds of decoration, indicate its color; in case different tints of red are present, distinguish between them at least verbally, but it is best to use Pantone samples; describing different ornamentation forms, try being precise

PART 2c. ADDITIONS TO THE TEXT

annotations to the text *folios, position, writing, color, decoration, ‘signes de renvoi’; add tags MELAGRA, MELAPER, MELARE, if applicable*

annotations not to the text *possession notes etc.*

restorations

PART 3: CONTENTS

for each text:

folios in which the text is transcribed

incipit

explicit

author external *with MELAPER-ID*

title external *as usually referred to, in most cases Latin; with MELATE ID*

title internal *as written out in the manuscript*

reference edition *if existing*

comments *e.g. disruptions, fenestrae, lacunae*

text sample *if unedited, or if significantly different from editions*

tags MELAGRA and MELARE *if applicable*

scholia incipit *if applicable, with folio no. and possibly with text passage the scholium is referring to*

scholia explicit *if applicable, with folio no.*

PART 4: BIBLIOGRAPHY

with links to MELALI

1. Catalogue descriptions
2. Textual tradition (e.g. mentions in text editions)

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3. Codicology (e.g. mentions in watermark catalogues, works on ruling; also, detailed codicological descriptions if printed not in a catalogue; if a text edition provides a detailed codicological description, put it in the section Textual tradition)
 4. General works

PART 5: DIGITAL IMAGES *for internal use*

photographs taken *dd.mm.yyyy*, name of photographer, nature of permission; if you did not take photos yourself, who and when granted you access to them, and on which conditions; if the images were downloaded from a freely accessible website, copy the usage conditions and license information.

If you are working in situ and are allowed to take photographs, take pictures of the following, always in the sequence of foliation (the shelf mark should be written on a piece of paper and included in the first image; in at least one image, a ruler should be included and, if available, a color chart):

in normal light

exterior of the codex from all sides *at least 6 shots*
 first page bearing main text
 title pages, at least of the major texts
 colophons
 pinax *if present*
 possession notes *if present*
 flyleaves *if bearing any notes*
 samples of marginal and interlinear annotation to the text
 other elements potentially relevant for the history of the codex

in transparency

watermarks *the darker the reading room the better; folio number should be written on a piece of paper, or photographed immediately before the shot with the WM, not after it; you can also type the folio number onto the photograph manually; either a ruler should be present on all photos, or at least the distance between the chain-lines should be measured independently and indicated on the photo; try making photos as parallel as possible to the folio, so as to avoid distortions in the proportions of the WM; in the ideal case, all watermarks should be photographed; if not, at least one sample of each detected watermark should be photographed (e.g. if you have checked all folios and seen two WMs, Fleur and Tour, take one photo of Fleur and of Tour; if you were able to distinguish between twin watermarks, then take photographs of Fleur a and b, then Tour a and b).*

in raking light

ruling *in most cases, you need a recto-side; one photo per ruling scheme; if folios ruled but not covered with text are present, take photos both of one those and of one covered with text; folio numbers, if invisible on the photos, should be added manually*

where the images are stored

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