

**DS-Access v8.0.0**  
**A User's Guide to the Database**  
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# A User's Guide to the Database

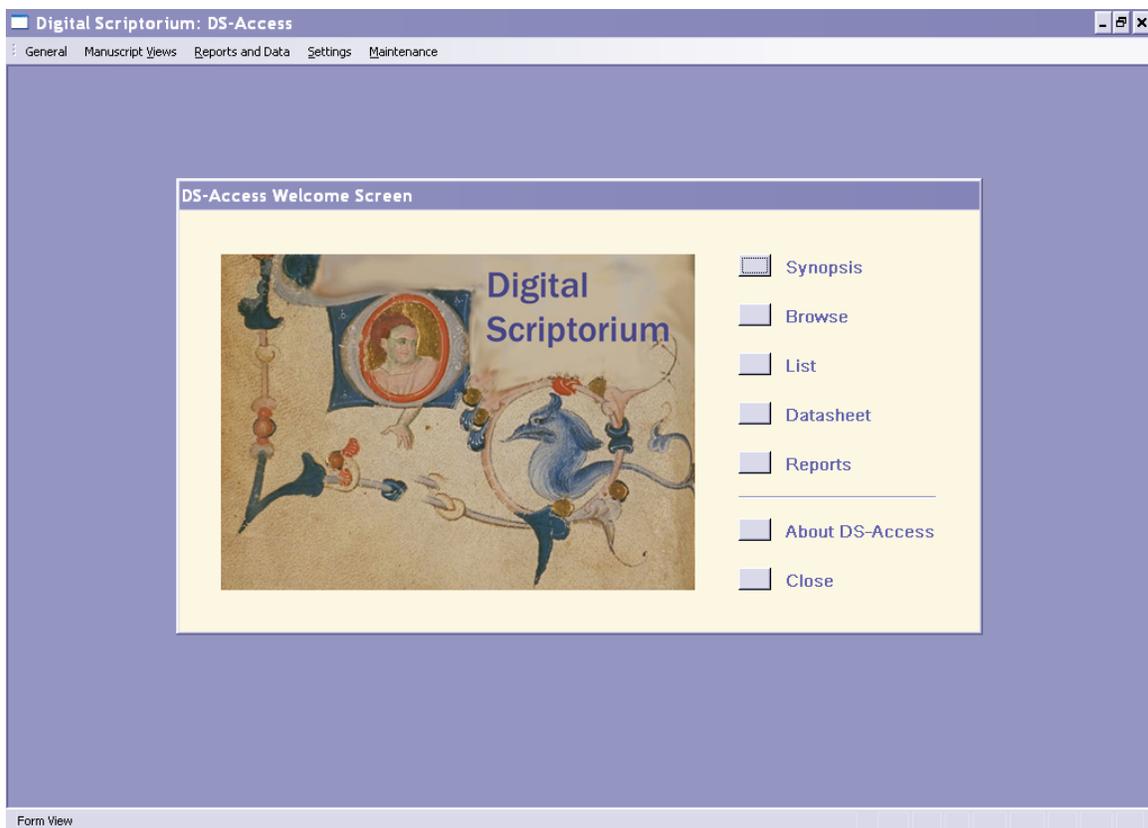
## 1. Introduction

### 1.1. What's in a Name?

"Nomina sunt consequentia rerum," if we may be allowed to quote loosely from Justinian, *Institutiones*, II.vii. The names are the consequence of the things. The essence of the object lies in its name. The name of this database comes from its commercial vendor and program, Microsoft Access, and from its application to Digital Scriptorium. We call it DS-Access. As has been pointed out to us: DS, in French, is a goddess.

### 1.2. Installing DS-Access

Please see the Appendix at the end of this manual for installation instructions; it's remarkably easy, but since we assume you'll only do it once, we didn't want to force you to plow past the installation instructions time and time again.



### 1.3. Looking Around

Open the application by clicking on the icon on your desktop labeled dsdbms.mdb. You'll see the Welcome Screen, in which a little boy reaches out through his letter D towards a blue grotesque. Click on Synopsis to see the main viewing screen;

it's also the one from which you'll make your way into the various forms for adding and for editing descriptions. A fictitious manuscript description has already been entered into the database by way of a sample, but with the Suppress box checked just in case you forget to delete this ersatz record once some of your own records have been entered.

The screenshot shows the 'Manuscript Views' application window. At the top, there's a title bar with 'Manuscript Views' and a menu bar with 'Manuscript', 'MS ID: 90', 'Revisit: [checked]', and buttons for 'New MS', 'Edit MS', 'Add Part', 'Print Full MS', 'List Images', and 'Close'. A red arrow points to the 'Edit MS' button.

The main window is divided into three sections:

- Manuscript Level:** Contains fields for Shelfmark (Plimpton MS 051), Suppress (unchecked), Nickname, Provenance (Thomas Jefferson McKee; Henry William Poor (1844-1915); George A. Plimpton (1855-1936)), Notes, Composite, Bibliography (De Ricci, p. 1764), Physical Issues, Total Folios (ff. i+178+i), Binding (In brown stamped calf over pasteboards, s. XVII, rebacked), Source (C. W. Dutschke, in-house description), Reproduction, Acknowledgments, Inputter (L. D. Myrick, 5/29), Date, Reviser, and Date.
- Part Level:** Contains fields for Part (1), Support (Parchment), Watermark, Folios (ff. 1-178v), Doc. (unchecked), Height (240), Notes, Country (France), Cardinal Point, Region, City, Width (160), Dated (unchecked), Date (s. XIII#\*2/4#), Year Month Day, Begin Date (1225), End Date (1250), Alphabet, Scripts (Gothic), Scribe, Music, Artist, # of Scribes, Acknowledgments, Rep Decoration, Layout (2 columns of 48 lines ruled in crayon; sporadic horizontal ruling in lead for gloss as needed), and Other Decoration (6- to 3-line parted red and blue initials with flourishing in bo). A red arrow points to the 'Edit Part' button.
- Text Level:** Contains fields for Text ID (132), Revisit (unchecked), Subjects (0), Edit Text, Add Image, Folios (ff. 1-178v), Author (Peter Lombard), Other Assoc Name, Docket, Title (#Sententiae#), Generic Title, Language(s) (Latin), Acknowledgments, Seq (1), Rubric, Incipit, Explicit, Link, and Status of Text. A red arrow points to the 'Edit Text' button.

At the bottom of the Text level, there is an 'Images' section with a table:

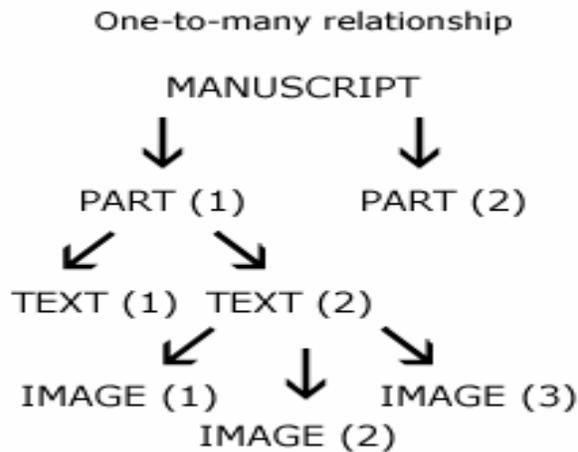
	Image ID: 1495
1 f. 1	Space reserved for rubri
2 f. 2v	#Distinctiones# numbere
3 f. 17	Ruling in crayon; reader's
4 f. 22	Two painted initials corre

A red arrow points to the first row of the table.

On the top title bar of the Synopsis View, click on Edit Manuscript (the second button) to open the first form; look around; click on Close to perform that very activity. Then click on Edit Part; wander in, check it out, and then close it out. Click on Edit Text, and then on the individual Image to see how the four levels of forms work.

#### 1.4. Skeleton of the Database

These four levels —Manuscript, Part, Text, Image— are the skeleton that holds the entire construct upright; you'll notice them invoked in the inputting, the output (in whatever format: printed report for the single description; entire body of material or the various parts into Excel, Access, XML). Because of their foundational importance, you'll encounter them over and over again. A schematic rendering of the levels looks like this:



REdo this image---it's still not right

As you can see here, the simplest relationship among the segments of a description of a manuscript is represented by the single straight line on the left, and in the case of medieval manuscripts it occurs most blatantly with fragments, but it could of course be the situation with a codex as well: one manuscript, which is to say, one call number (i.e. Manuscript level) was produced physically in one place and at one time (Part level), and it contains one text, or piece of one text (Text level), and the library may choose only one photograph to represent this manuscript (Image level). [One would hope that a library would choose to represent a codex with more than one image, but that's not what we're discussing at this moment.]

More common for medieval manuscripts is a complex relationship among the segments: pastedowns and flyleaves are often membra disiecta from another codex; many texts are bound together; an abundance of images gives the DS user a sense of the book overall with its many scribes and different illustrations. The reality of this spreading relationship is abstracted into the database via the sets of lines on the right of the diagram.

But, whether the codex's segments relate to one another in a simple or in a complex manner, the four levels will structure all activity: Manuscript, Part, Text, Image. Bear them well in mind; they'll come up over and over again.

### 1.5. Back to the Synopsis View

Now, back to the levels of the Synopsis View. They are distinguished by color codes not only for your visual pleasure, but also as a reminder of where you may find yourself at any point in data entry, and at any point in reassigning material in the Browse View (since Browse View employs the same colors for these levels).

**Manuscript Views: Synopsis**

*Manuscript* MS ID: 1501 Revisit:  **New MS** **Edit MS** **Add Part** **Print Full MS** **List Images** **Close**

Shelfmark:  Suppress:  Nickname:

Composite:  Bibliography:

Physical Issues:  Total Folios: ff. 132

Binding:  Source:  Reproduction:

Acknowledgments:  Inputter:  Date:  Reviser:  Date:

**Provenance:**  
Gundisalvus de la Peña; Dawson's Bookshop, Los Angeles; Carrie Estelle Betzold Doherty (1875-1958), given by her to St. Mary's of the Barrens, Perryville, Missouri, December 1937; Christie's, 11

**Notes:**  
Notes in early modern hands on various cities in Spain on ff. 39v, 41v, 54, 55, 77, 91v, 97, 107v, 127.

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**Part** Part ID: 1571 Revisit:  **Edit Part** **Add Text**

Part:  Support:  Watermark:  Folios: ff. 1-132v Doc.:  Height:  Notes:

Country:  Cardinal Point:  Region:  City:  Width:

Dated:  Date:  Year Month Day:  Begin Date:  End Date:  Alphabet:

Scripts:  Scribe:  Music:

Artist:  # of Scribes:  Acknowledgments:

Rep Decoration:  Layout:  Other Decoration:

---

**Text** Text ID: 1994 Revisit:  Subjects: 0 **Edit Text** **Add Image**

Folios:  Author:  Other Assoc Name:  Docket:

Title:  Generic Title:  Status of Text:

Language(s):  Acknowledgments:  Seq:  Notes:

Rubric:

Incipit:

Explicit:

Link:

**Images** [ 1 ] Image ID: 8861

1 f. 132v Subject index entries for

Record:  of 4

The Synopsis View nests four forms in one space for observing data at the Manuscript level, the Part level, the Text level and the Images level at the same time. It contains a series of buttons along the upper title bar of each level for accessing forms in which to enter or update data. As you enter data, keep in mind the following essential information:

- You must enter the parent record (Manuscript level) before you can enter any descendant records (Part, then Text, then Image). The relationship among each of the successive four levels is parent-to-child; mythologically, we could characterize the full four generational succession as great-grandparent-to-grandparent-to-parent-to-child. Each generation might produce an only child, but it also might have many offspring. Concretely, the database wouldn't ever let it happen, that a parent might skip a generation and produce a grandchild: the Add [Part; Text; Image] buttons aren't activated unless the parent record exists.
- In the New MS, Edit MS, Add Part, Edit Part, Add Text, Edit Text, Add Image, and Image forms (eight forms; we show you pictures of them), the florescent pink-labeled fields are required fields which must contain data before you can close out the form. If you do not have catalogued information for these fields, you might key in some attractive garbage in the form of a question mark to temporarily satisfy the requirement with the intention of filling in the correct information later. Remember, though, what paves the road to hell: be sure to put a check in the Revisit box before you leave this

imperfect record, and be sure to regularly review the records that have an activated Revisit button. Look in the Browse View and you'll see a "greater than" (or closing angle bracket) in the left outer margin everywhere there is a checked Revisit button.

- You can progress quickly through fields by using the tab key. You can also click in the field into which you wish to enter data, or, if the field is a Yes/No box, you can tap on the space bar to toggle the Yes or the No response. To move backwards, press the Shift + Tab keys.
- You do not have to worry about saving the data you have entered. Once you leave a field, the information you entered there is saved; and once you leave a form, all parts of the data entered there are automatically saved. You do need to backup your data, though! See the section on tools for easy backing up.
- You can cut, copy and paste data freely from field to field and from one form to another, even from another Microsoft application.

**Manuscript Views**  
*Edit Manuscript*      Suppress:     Revisit:     ABC... 123...    Delete    Close

City: New York

Institution: Columbia | Columbia University

Repository: NNC-RBML | Rare Book and Manuscript Library

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Shelfmark: Pinco Pallino MS 110011

Nickname:

Composite:     Total Folios: xxx

Physical Issues:

Binding: Not bound, just wrapped up in a piece of horse blanket.

Provenance:

Bibliography:

Notes:

Reproductions:

Acknowledgments:

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Source:

Inputter: cwd    Date: 2006-04-12

Reviser:    Date:    MS ID: 1676

## 1.6. Playing Around

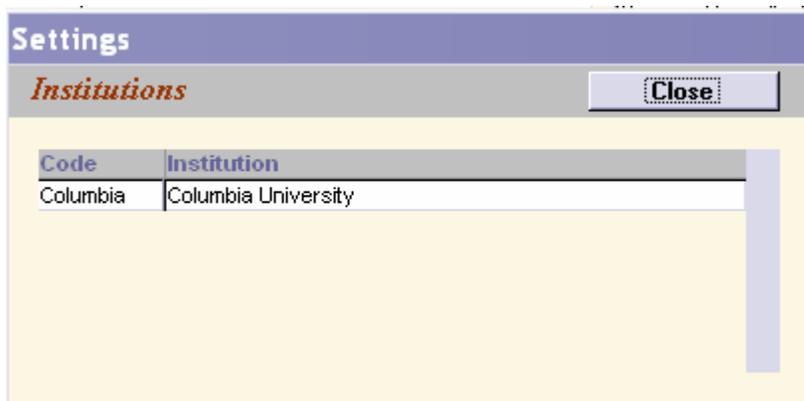
Go ahead; change some of the data in the pretend record. Then erase some materials. Even add new descendants: another Part, three more Texts, as many Images as you want. This is a fake record, and once you've entered several real records, you can return and delete this one. You'll use the New or Add buttons to open a form if the record doesn't already exist; you'll use the Edit button in each case to open a form when it does; and the Save & Close, and Close buttons bounce you back to Synopsis.

## 2. Entering an Entire Record, Step by Step

### 2.1. Entering Default Values for your Institution

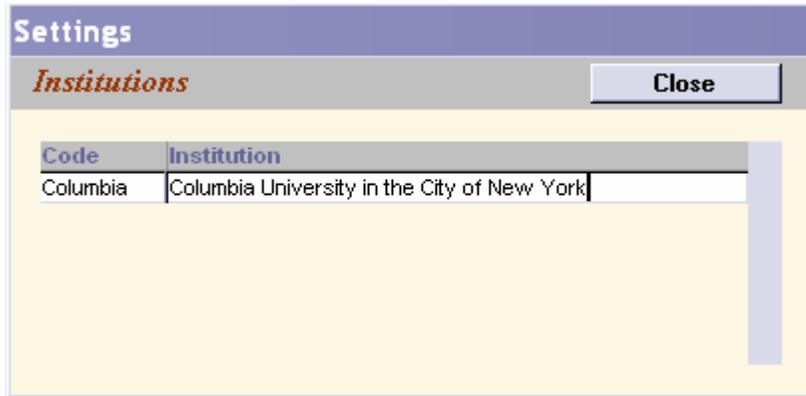
This may seem an unnecessary nicety; you may feel that you don't mind typing in the name of your city, institution, and repository or library for each record. But crazy as it may seem, we've encountered more than one typographical error at this level, so the default values are a big help to DS Central. And it will make life that one small bit easier for you, too.

If you have obtained this copy of DS-Access as a formal partner of the consortial project, you'll see that the default values are already populated on the left side of each form. The right side of each form is what you'll be checking and possibly editing at this point. The plan is to always bundle the records from your institution as a unit under one behind-the-scenes code or name (the left side), while still allowing the institution freedom to change its public moniker as often or as drastically as it wants (the right side).

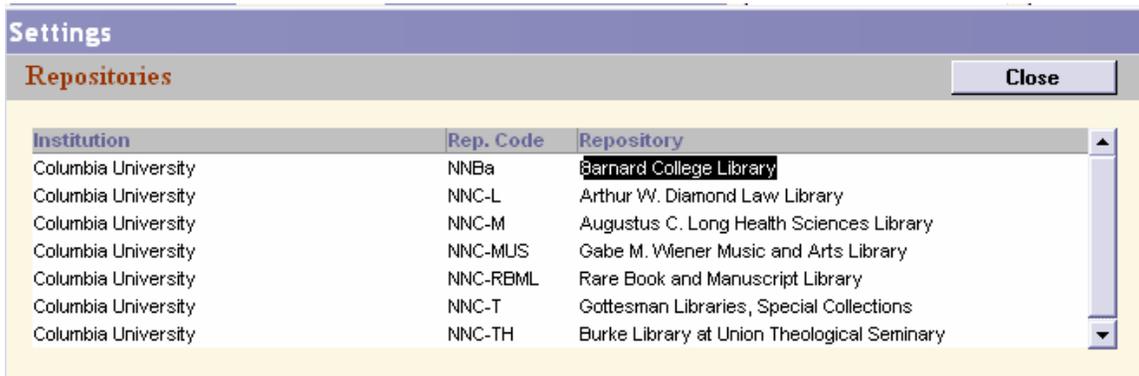


The screenshot shows a web interface window titled "Settings". Below the title bar is a section labeled "Institutions" in a stylized font. To the right of this section is a "Close" button. Below the "Institutions" section is a table with two columns: "Code" and "Institution". The table contains one row with the value "Columbia" in the "Code" column and "Columbia University" in the "Institution" column.

Code	Institution
Columbia	Columbia University



1. Go to Settings on the topmost menu bar; from its pull-down menu, choose Institutions. You'll observe that the field to the left contains what is to all intents and purposes an inalienable Code for your institution (it's meant to be eye-legible, so it may look like a Name); to the right, however, is the form that will display. Change it, if necessary.



2. Again, go to Settings; from the menu, choose Repositories. Same story. This time, however, the code—which either is or is constructed according to the methods of the MARC organization codes—truly looks like one, and it incorporates letters that represent the state, the institution and the repository (or library). Typically, American universities house their medieval and renaissance manuscripts in more than one repository (for example: the Special Collections Library; the Law Library; the Music Library, etc.); thus, if you are a formal partner of the project, and if you've alerted DS Central to your need for multiple repositories, your copy of DS-Access will be supplied to you with the various repositories and codes already in place. Again, however, before you start inputting actual records, your attention and nulla obstat will be much appreciated on this matter. If any of the codes, whether of institutions or of repositories, cause you to hesitate, please contact DS Central before beginning your work.

**Settings**

*Default Values* Close

Manuscripts

City:

Institution:

Repository:

Images

URL Directory(s)

3. Again, go to Settings; from the menu, choose Default Values. This is where you will enter or change the name of the city where your institution and/or repository reside.

4. For now, just ignore the lower box that will contain default values for URL Directory(s).

## 2.2. Actually Starting: The Manuscript Level

**DS-Access Welcome Screen**



**Digital Scriptorium**

- Synopsis
- Browse
- List
- Datasheet
- Reports

---

- About DS-Access
- Close

1. Open the application by clicking on the desktop shortcut to dsdbms.mdb; it also works to click on the actual program file name, wherever it may be located on your computer. Once you've clicked the program open, you'll see the familiar Welcome Screen, in which the dear little boy reaches out through his letter D towards a blue grotesque. Click on Synopsis for entry into the main form.

The screenshot shows the 'Manuscript Views' application window with a 'New Manuscript' form. The form has a title bar with 'Manuscript Views' and a subtitle bar with 'New Manuscript'. Below the subtitle bar are buttons for 'Suppress: ', 'Revisit: ', 'ABC... 123...', 'Save & Close', and 'Cancel'. The form contains several input fields with labels: 'City: New York', 'Institution: Columbia | Columbia University', 'Repository: NNC-RBML | Rare Book and Manuscript Library', 'Shelfmark:', 'Nickname:', 'Composite: ', 'Total Folios:', 'Physical Issues:', 'Binding:', 'Provenance:', 'Bibliography:', 'Notes:', 'Reproduction:', 'Acknowledgmt', 'Source:', 'Inputter:', 'Date: 2006-04-13', and 'MS ID: 1677'. Pink labels highlight the 'City', 'Institution', 'Repository', 'Shelfmark', 'Composite', 'Total Folios', 'Inputter', 'Date', and 'MS ID' fields. Red arrows point to the 'Composite' checkbox, the 'Total Folios' field, and the 'Inputter' field.

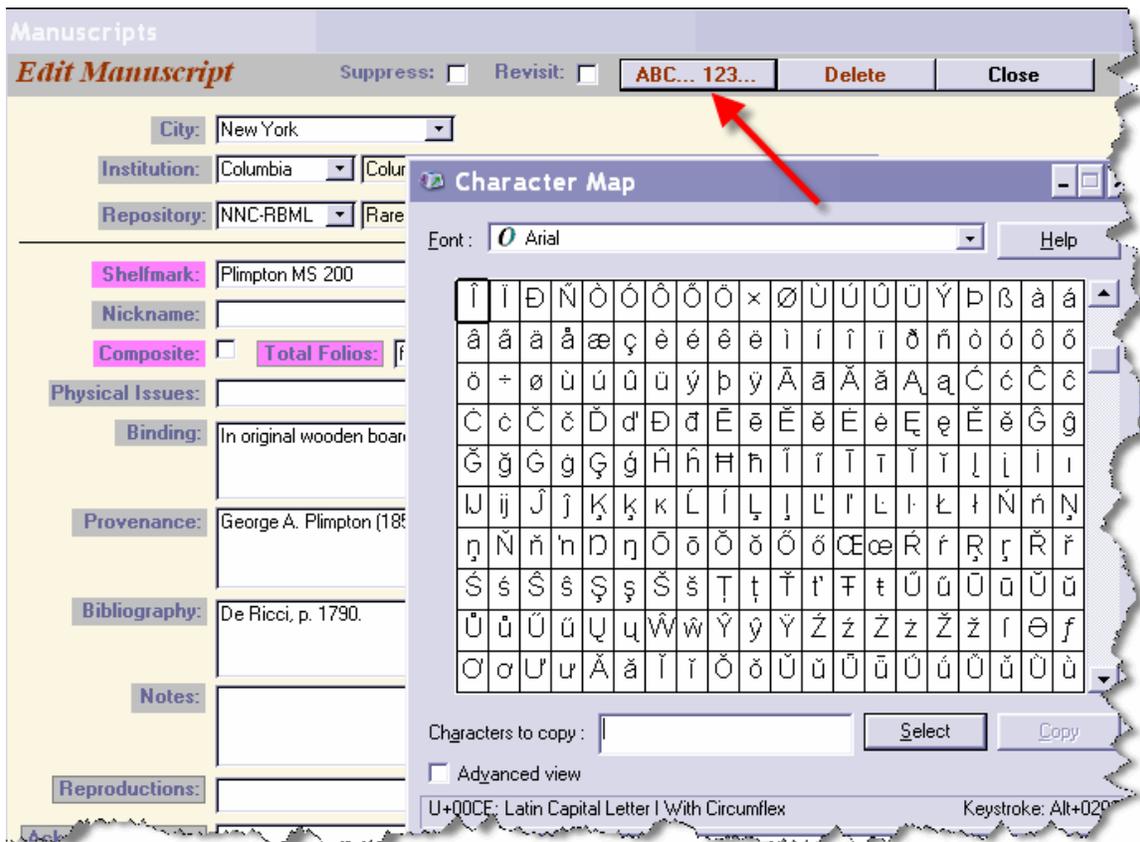
2. Click on the button Add Manuscript to open the form in which you'll do precisely that: begin the inputting of a new description of a manuscript. Fill in the fields appropriately. Appropriateness is easily determined by looking at the Data Dictionary, because it's arranged in the same order as the fields in each level. You might remember that the florescent pink-labeled fields are required, but not to worry: if you don't remember, the database will.

Incidentally, you've seen that there are five pink labels on this form; yet you're puzzled at the three red arrows in the image. Why doesn't this Guide position arrows at the other two pink-labeled fields? Because the first, Composite, has a default value

of No; if you don't put a check in it to assert, "Yes, this manuscript is indeed composite," the database assumes that you've accomplished the equivalent of checking it as No. The second pink-labeled field without an arrow in the above picture is Date; don't worry your pretty little head about that; the database kindly supplies the current date all by its lonesome.

3. When you're ready, click on the Save & Close button. If, instead, for any reason you decide not to keep the information that's now in this Add Manuscript form, you can simply Cancel it by pressing the eponymous button on the title bar. (You figured that out already.) Later, if you want to change any of the information in this form, or if you want to add to it, you have full power to do so: the Edit MS form exists for that purpose.

### 2.3. Digression on Diacritics



While entering or editing information at any level (Manuscript, Part, Text, Image) you may encounter the need for diacritics; we've addressed the problem by providing you with a character map. You invoke the character map by clicking on the command button marked "A B C . . . 1 2 3"; this puts the character map in your system tray at the bottom

of your screen. Once it's there, it will stay put throughout your work session; just click on it to pull it up into a useable space.

## 2.4. Actually Starting: The Part Level

The screenshot shows the 'Add Part' form in the Digital Scriptorium: DS-Access application. The form is titled 'Add Part' and is part of the 'Manuscripts' section. It contains various input fields for physical characteristics, including Part Number, Support, Height, Width, Watermark, Span Folios, Document, Dated, Country, Cardinal Point, Year:Month:Day, Region, Date, City, Begin Date, End Date, Layout, Scripts, # Scribes, Alphabet, Scribe, Music, Figurative Decoration, Other Decoration, Artist, and Notes. The form is currently in 'Form View' and shows 'Record: 1 of 1'.

Click on Add Part to open the form on which you'll enter the information regarding a manuscript's physical characteristics. Enter data. Click on Save & Close. Or click on Cancel and you thereby jettison the record segment before it has really come into existence.

If at a later time further codicological examination reveals that a manuscript has more parts than originally entered, you'll bring that particular Manuscript level up to the visible surface in the Synopsis View; you'll click again on Add Part, enter the new information, and click on Save & Close. Then you can reassign the Text to its appropriate parent (you use the Browse View for that; more later). Perhaps, your brain being weary and confused, you wrote all the information for a certain Part, and for its multiple Texts, and for their vast descendance of Images, and only later did you discover that all should have been nested inside a different Manuscript. Easy as pie: go to that ill-begotten Part, and Reassign it; it and its children en masse hie themselves over to their new parent. (Remember, though, to change the Sequence number accordingly.) You can Delete a Part, too, and you know how to do it, but continue reading to plumb the depths of this potentially cruel behavior.

### 2.4.1. Complications and Simplifications at the Part Level

Part has more complications than the other levels; is it because this very level is the one that contains the information most specific to medieval and renaissance manuscript books? After all, call number and provenance (at the Manuscript level), and author and title (at the Text level), and even Image with its locating information and caption are not unknown in the realm of the printed book.

The screenshot shows the 'Parts' form in DS-Access. The form is titled 'Parts' and has a sub-header 'Add Part'. It contains several input fields and drop-down menus. Red arrows point to the following fields:

- Support: A drop-down menu.
- Country: A drop-down menu.
- Cardinal Point: A drop-down menu.
- Date: A drop-down menu.
- Alphabet: A drop-down menu.

Other fields include: Part Number, Height, Width, Watermark, Span Folios, Document, Dated, Year/Month/Day, Region, Date, City, Begin Date, End Date, Layout, Scripts, # Scribes, Scribe, Music, Figurative Decoration, Other Decoration, Artist, Notes, and Acknowledgments.

In recognition, however, of the complexity of data entry at this level, and in anticipation of combining the information from many institutions, DS-Access provides a number of tools in the form of drop-down boxes (you can't change them), in-house list boxes (you can add to them), verification lists (you can see what you've called something in previous records), and automatic expansion to computer-readable forms (from roman to arabic numerals).

### 2.4.2. Drop-down boxes

There are three drop-down boxes, each offering a restricted set of options.

1. Support

- Paper
  - Parchment
  - Paper and parchment
2. Cardinal Point
- North
  - South
  - East
  - West
  - Central, etc.
3. Alphabet
- Cyrillic
  - Greek
  - Latin

As soon as you start to type into any of these fields, DS-Access begins to fill the word out for you; when you have typed far enough into the word for your unambiguous choice, you may safely leave the field.

#### 2.4.3. *Verification list*

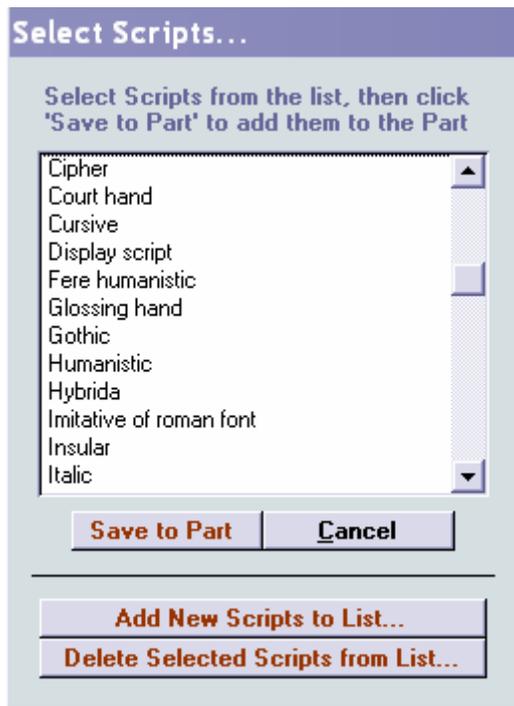
The list for Country displays the data that you have already entered into your own copy of the database; this is not a closed list and you may enter any country you like: even Oz or Middle Earth (although it's not a Best Practices recommendation to enter silly data). There are too many "countries" in medieval Europe in the thousand years of its history, for us to compile a definitive list and impose it upon the DS membership overall. We assume, however, that a particular collection and a particular cataloguer may have frequent and preferred names of countries; the listing of what has already been entered into your institutional copy of DS-Access will build some amount of in-house consistency, even in typing (e.g. Low Countries or Netherlands? Italy not Itlay).

#### 2.4.4. *Expansion from Roman to Arabic Dates*

Here's an occasion where our Bitter Experience is to your Advantage. Initially DS-Access asked its cataloguers for the kind of date that the paleographers among you are used to seeing, the kind that Neil Ker specified in the introduction to his *Medieval Manuscript in British Libraries*, and that Malcolm Parkes further emphasized in the introduction to his *Medieval Manuscript in Keble College XXXX*. The system employs roman numerals for the century and, for the parts of a century, superscript numbers or abbreviations for Latin words, e.g., s. XV<sup>ex</sup> for "saeculo quinto decimo exeunte" to indicate a manuscript to which the date has been assigned by the paleographer, the art historian, the cataloguer—in short, a manuscript whose date does not derive from a scribal colophon. We were surprised (but we shouldn't have been) to discover that computer does not sort well on such dating conventions, hence the so-called Darling Feature, named in reminiscence of Mary Ealing at UC Berkeley who built it. The Darling Feature automatically expands the roman-numeral system to a Begin Date and End Date in arabic numerals according to a fixed table.

#### 2.4.5. *Script Names*

Script terminology has been and continues to be a bugabear in manuscript studies, given the amount of national pride, history and habit that the various names represent. We know better than to attempt standardization in one project when it is light-years away in the larger field itself; at the same time, there are surely fewer script names than there are country names. Therefore, DS-Access offers a tool that encourages standardization, but makes room for inputter habit or in-house choices by allowing the insertion of additional script names into a prepopulated list.



The picture is self-explanatory. You can choose as many script names as you need, and click them into the Script field. You can also add or subtract a script name to/from the list, to reflect local choices. By using this tool, you will build consistency within your own copy of the database, and you will avoid typographical errors.

#### 2.4.6. *Place and Date of Origin*



A screenshot of a form section with a light blue background and a torn-edge effect. It contains the following elements:
 

- A checkbox labeled "Dated:" which is checked.
- A text input field labeled "Year/Month/Day:" containing the value "1478".
- A dropdown menu labeled "Date:" with the selected option "s.XV#^2#".
- Two text input fields: "Begin Date:" containing "1450" and "End Date:" containing "1499".

Place and date of origin are tricky for manuscripts: hard to assign, problematic to search, crucial for research. So for these two fundamental concepts, DS-Access provides options and granularity, while forcing the cataloguer to say *something*. If you can't even begin to guess, if your legacy data is silent, if you've no manuscript-studies friend you can impose upon, you could always put "Undetermined" in the Country and in the Date fields, but only as a last resort; who's going to search on "Undetermined"?

We told you about the roman-numbered Date field and about the Darling Feature just a few paragraphs up. Please read the Data Dictionary to see what the various fields represent and how they interact more broadly; it will help you to input in a useful manner.

## 2.5. Actually Starting: The Text Level

A screenshot of the "Digital Scriptorium: DS-Access" application window. The main content area is titled "Manuscripts: Texts" and "Add Text". The form includes the following fields and sections:
 

- Buttons: "Revisit:", "ABC... 123...", "Save & Close", "Cancel".
- Text input fields: "Range Folios:", "Author:", "Other Associated Name:", "Title:", "Generic Title:", "Status Of Text:", "Notes To Text:", "Acknowledgments:", "Manuscript Shelfmark:", "Part Number:", "MS ID:", "Part ID:", "Text ID:". The "MS ID" field contains "1590", "Part ID" contains "0", and "Text ID" contains "&AutoNumber".
- Dropdown menus: "Language(s):" (set to "Latin"), "Subjects:" (with three options).
- Text areas: "Docket/Summary:", "Rubric:", "Incipit:", "Explicit:".
- Text input field: "Hyperlink:".
- Form navigation: "Form View" at the bottom left.

Click on Add Text to open the form on which you'll enter the information regarding a part's text. Enter data for the first text. Click on Save & Close (or click on Cancel, and the record segment disappears permanently). Repeat Add Text as often as there are texts in the manuscript. Again, if at a later date you realize that there are more or fewer texts than originally entered, new records can be added or extant records deleted, as long as any eventual children of Text (i.e. the Images) are reassigned first. The database won't allow orphans, even if you attempt that cruelty.

### 2.5.1. Subjects

Subjects are the only fancy device at this level: you may enter up to three subjects for any one text; the options derive from a closed list. Another result of Bitter Experience? In a way, yes. It's a question of scalability. As long as DS was relatively small, with only a few partners, one could expect readers to one-by-one ask for various texts: missal; breviary; gradual; antiphonal; ritual; ordo; sacramentary ... and suddenly the list became long and uncertain, dependant, as it was, upon the choice of word of the inputter. How much nicer it would be if the reader could simply request "Liturgical" and all such manuscripts would be delivered as results of his search. Please read the Data Dictionary about the Subjects.

The screenshot shows a web-based form titled "Edit Text" within a "Texts" window. The form includes several input fields: "Range Folios" (ff. 28-35v), "Author" (Seneca), "Title" (#Epistulae morales ad Lucilium#), "Language(s)" (Latin), and "Sequence Number" (2). A modal dialog box titled "Add Subject" is open, displaying a dropdown menu with "philosophica" selected and "Add" and "Cancel" buttons. In the main form, the "Subjects:" field contains "Classical" and a red arrow points to a small "X" button next to it, indicating a delete or excision function.

The forms have a slightly different appearance on the Add Text and the Edit Text pages. But both allow excision (via the X to the right of the entered subject), should you change your mind.

## 2.6. Actually Starting: The Image Level

**Manuscript Views**

*Add Image* Revisit:  ABC... 123... Save & Close Cancel

Digital Object ID: 0009013 Directory(s): /image-server Generate URL Setup...

URL: \_\_\_\_\_

Manuscript Metadata Technical Metadata

Sequence Number: 14

Folio Number: ff. 92v-93

Caption: Quire break with change of scribal hand; catchword on the verso.

Iconclass: \_\_\_\_\_

Notes To Photographer: \_\_\_\_\_

Manuscript Shelfmark: Western MS 82 MS ID: 1550 Part ID: 1618 Text ID: 2083

### 2.6.1. Manuscript Metadata

Click on Add Image to open the form on which you'll enter the information regarding a text's image. This a tabbed form —do you see the two tabs? on the upper left of the pale blue area?— and the first tab you'll land on contains the Manuscript Metadata for the image: basically, it asks which part of the manuscript will be photographed, and it allows you to insert a caption if one is desired. Enter data for the first image. Click on Save & Close. Or click on Cancel, to cancel the present operation. Repeat Add Image as often as there will be images. At a later date, more images can be added and/or others deleted at will.

### 2.6.2. Technical Metadata

The screenshot shows the 'Add Image' form in the Manuscript Views application. The form is divided into two main sections: 'Manuscript Metadata' and 'Technical Metadata'. The 'Technical Metadata' tab is active, and a red arrow points to the 'Capture ID' field. The form includes various input fields for image properties, such as 'Image Width', 'Image Length', 'Bits Sample', 'Samples Pixel', 'Target Type', 'Scanner', 'Scanner Software', 'Camera Manufacturer', 'Camera Model', 'Camera Software', 'Camera', 'Lens', 'Focal Length', 'Scene Illuminant', and 'Legacy Image'. The 'Legacy Image' checkbox is checked, and the 'Status' dropdown is set to 'New'. At the bottom of the form, there are fields for 'Manuscript Shelfmark' (Western MS 82), 'MS ID' (1550), 'Part ID' (1618), and 'Text ID' (2083). The top of the form has a title bar 'Manuscript Views' and a sub-header 'Add Image' with buttons for 'Revisit', 'ABC... 123...', 'Save & Close', and 'Cancel'.

The second tab in the Add Image form is for Technical Metadata. Most of its fields are provided for your convenience, since DS itself will never ("What, never?" "Well, hardly ever.") ask you for any of this information; in fact, if your institution collects photographic metadata in another system, you can safely ignore almost all of this.

### 2.6.3. Capture ID and Image URL Autogeneration

Your institution's imaging staff will know what these fields are about, so we'll only pause to comment on the first one: Capture ID. Formally, this is the Technical Metadata ID generated by imaging software at the time of capture. We provide a field for it because some institutions may use it as the file name for the image itself.

Image URL

Autogenerate Image URL

Domain:

Path:

Directory:

File Prefix:

Institution Code:

Repository Code:

Image ID:

File Suffix:

File Extension:

Thus, once you have made the choice in its favor in the default Settings for Image URL Autogeneration, the Capture ID will become part of the image URL. Unless technical staff write scripts that import the Capture ID into DS-Access, you (you lucky devil, you) will have the pleasure of inserting the Capture IDs one by one into that first slot on the image's Technical Metadata tab. Be sure you're careful about it. Get one character wrong and the precious link between bibliographic record and the image is kaput.

Manuscript Views

Add Image

Revisit:  ABC... 123... Save & Close Cancel

Digital Object ID:  Directory(s):  Generate URL Setup...

URL:

Manuscript Metadata Technical Metadata

Sequence Number:

Folio Number:

Caption:

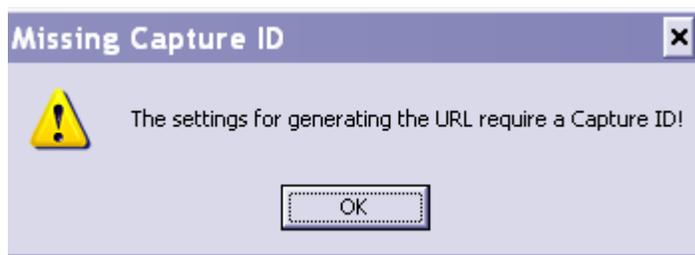
This is the very first view we have of a brand new Add Image form, as yet untouched by human hands. But because we had checked as "yes" the two boxes on the form for Digital Object ID and Image URL Autogeneration (a drop-down item under Settings), both have been produced here so speedily that the birth of the form and the birth of these two pieces of data could be said to be the same.

The concatenated pieces of information that make up the URL were also pre-determined by us under the Settings heading with the exception of Directory(s), which we see here. This is an editable slot; it might happen that one needs to specify various directories for

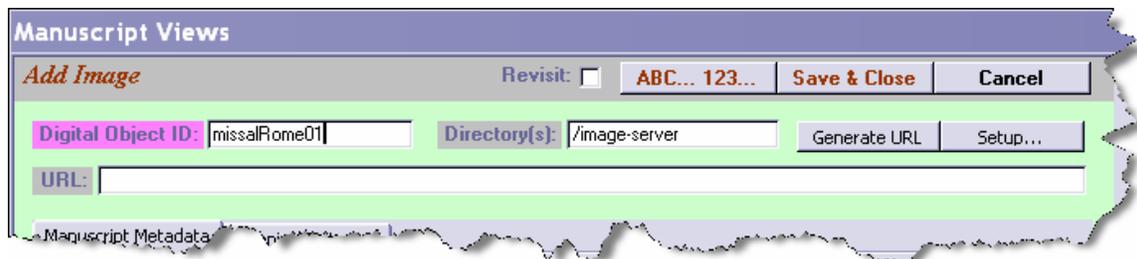
different images over the course of a project. The presence of the field on each image form allows one to change the directory singly, if that should become necessary. Enter the new directory, press Generate URL, and the new directory name will have become part of the URL.

The button Setup on the form for each image is another method for assuring freedom of movement to the inputter and/or the institution. Individually, you may need to construct separately-formed image URLs. Press Setup; you find yourself with the form for Digital Object ID and Image URL Autogeneration; make changes; close the Autogeneration form; now press Generate URL for this image, and the changed building materials will show up instantly.

Let's make the assumption that your institution has determined that image URLs shall be identical to the number originated by the photographic process, i.e. the Capture ID. On the Autogeneration form under Settings, you therefore uncheck the box for autogenerating the Digital Object ID number; in the second area of the Autogeneration form, you choose (from the drop-down offerings) Capture ID as the source for the image's ID. Then you go to the Synopsis View, and click on Add Image.



Nervously, the program reminds you of the need to hand-insert the Capture ID. OK, OK, I get it, I won't forget. Up pops the Add Image form and both slots —the one for Digital Object ID and the one for the URL— are empty. Before you forget, tab to the Technical Metadata, and enter that image's very own Capture ID. Tab back to the Manuscript Metadata for the image, and click on Generate URL. And there it is in all its glory, with the Capture ID embedded in the URL.



If you didn't want DS-Access to build either the Digital Object ID or the image URL for you, and if you had, therefore, unchecked both boxes in the Autogeneration form under Settings, you'd have an Add Image form that would leave both slots empty. Since, however, the Digital Object ID is a required piece of information, you'd need to insert

whatever name the image is known by chez vous. It might be completely ad hoc; it must be unique.

#### 2.6.4 Digital Object ID Number vs. Image ID Number

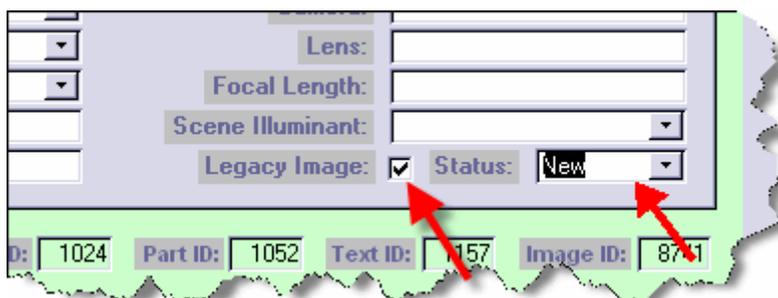
The two terms sound confusing. Here's the difference: the Image ID number is the device that ties the Image record to its parent, the Text record. It's exactly the same kind of device as the Manuscript ID number, the Part ID number, the Text ID number; we humans pay no attention to these numbers; they are under the strict hegemony of the computer with the sole exception of their function in the Reassigning process. Please go look under Reassigning to read all about it.

On the other hand, the Digital Object ID number —sometimes casually referred to as the D.O. ID— is the designator for the image itself. It will be part of the URL for that one image. You will have decided upon its formation when you determined the default Settings, whether you chose complete autogeneration by the computer with its various components, or you chose to hand-insert the D.O. ID into the field on the Image form, and then to depend upon autogeneration for the rest of the URL's formation. This is more fully laid out in the section on Settings. You'll see the empty fields and the relevant buttons on the Image forms, though (the New Image and the Edit Image forms, both of them); hence the quick hint and the cross-referencing link right here.

Again, for the sake of completeness at this point, we repeat that some institutions will use the Capture ID instead of the Digital Object ID. Functionally, these two are the same for purposes of generating the individual image's URL.

#### 2.7. Digression on Legacy Image and on Status

The universally useful bits in the tab headed Technical Metadata are intended to help workflow, especially for the ever fragile link between bibliographic and photographic progress. I refer to the two last items in this tab: Legacy Image; Status.



Legacy Image should be checked if the image in question was not captured specifically for DS, but if it was inherited from another project or campaign, whether digital or via film intermediary. This will allow your institution, at any point, to tally up the count of images produced to a standard other than DS's, since your institution may want to apply for new funding for replacement photography; or it may be useful in answering a reader's

inquiry about the nature of the image; it is a basic piece of knowledge about an image, and we thought you'd like to track it.

Status is a drop-down box with four choices: New; Worksheet; In-Process; Complete, three of which occur automatically; the last, Status=Complete, requires your personal and assiduous attention.

### 2.7.1. Status: New.

This is the default status of an image at the moment at which you enter information about it at the Manuscript Metadata tab, and then Save & Close the Image record.

The screenshot shows the 'Edit Image' form in the 'Images' application. The form is titled 'Edit Image' and has a toolbar with buttons: 'Revisit', 'ABC... 123...', '+ Worksheet', 'Reassign', 'Delete', and 'Close'. Below the toolbar, there are input fields for 'Digital Object ID' (8770), 'Directory(s)', 'URL', 'Generate URL', and 'Setup...'. The main area is divided into two tabs: 'Manuscript Metadata' and 'Technical Metadata'. The 'Manuscript Metadata' tab is active, showing fields for 'Capture ID', 'Capture Date/Time', 'MIME Type', 'Compression', 'Colorspace', 'Profile Name', 'File Size', 'Source Type', 'Image Producer', 'Host Computer', 'Operating System', 'Sampling Frequency Plane', 'Sampling Frequency Unit', 'X Sampling', and 'Y Sampling'. The 'Technical Metadata' tab is also visible, showing fields for 'Image Width', 'Image Length', 'Bits Sample', 'Samples Pixel', 'Target Type', 'Scanner', 'Scanner Software', 'Camera Manufacturer', 'Camera Model', 'Camera Software', 'Camera', 'Lens', 'Focal Length', 'Scene Illuminant', and 'Legacy Image'. The 'Status' dropdown menu is set to 'New'. At the bottom, there are input fields for 'MS Shelfmark' (Smith Western MS 08), 'MS ID' (1024), 'Part ID' (1052), 'Text ID' (1157), and 'Image ID' (8741). Two red arrows point to the '+ Worksheet' button and the 'Status' dropdown menu.

### 2.7.2. Status: Worksheet.

When you are preparing the list of manuscript shelfmarks with relevant images to hand to the photographer, you open each chosen image record by bringing to the surface in the Synopsis View the relevant Manuscript, Part, Text; in the Image window, you then click on the small black arrow to the left of the desired image, and you thus arrive at the Edit Image screen. At the top of that screen you'll find a button labeled "+ Worksheet". Click on that button, and the information about the image is transferred to the Worksheet; at that very moment, Status, for this particular image, changes its designation automatically to Worksheet. The Worksheet itself is found by going to the main top toolbar for DS-Access, and choosing "Reports and Data"; the

second item listed is "Image Processing Worksheet." You can print the Worksheet, use it to pull the manuscripts intended for that day's photography, and you can hand the Worksheet to your photographer. He'll even find a checkbox on the printed Worksheet so that he can manually check off each image as he works his way through the list.

#### *2.7.3. Status: In-Process.*

When you have printed out the Worksheet, you can then delete it in order to start a new fresh Worksheet for the next stint of photography. The "Remove All" button does precisely that. It also changes the status of each image that had been on the Worksheet, and that was so designated, to the next step of an image's status; each image automatically becomes Status=In-process.

#### *2.7.4. Status: Complete.*

The ball is now squarely in your court. The computer has no way of knowing when the photographer has finished his work, when the manuscript is returned to the vault, when the image is placed on a server. It's up to you to go back to that record and manually change the image's status to Complete. You'll be glad you did when you're assessing current levels of work on your DS project; you'll be glad you did when you need to predict work left to accomplish or when you're writing progress reports.

### **3. Editing, Reassigning, and Deleting**

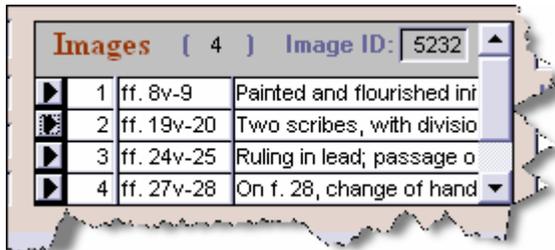
#### **3.1. Editing at the Three Uppermost Levels**

By now you've encountered the various Edit buttons that bedeck the various title bars: Edit Manuscript, Edit Part, Edit Text. To edit the images, the process has a slightly different appearance, so we'll discuss that separately. On the three upper levels of the description hierarchy, this is the manner for proceeding. Bring the manuscript description that you're working on up to the surface in the Synopsis View. Bring the part and the text up to the surface. Click on the relevant Edit button, make whichever changes or additions you planned on, click on the Close button. If you haven't respected the same laws for required fields and field data types as you did for the New [Manuscript; Part; Text], the database police will sprint into action and forbid your illicit behavior. There, all done, it's as simple as that.

Except, that is, for one point: if you find that your revisions are sufficiently beyond the correction of a typographical error, if they warrant a memory of your action upon them (and the choice is entirely up to you), you may use the Reviser and ReviserDate fields at the Manuscript level, no matter at which level you accomplished the revision — remember, the child inherits the characteristics of the parent, all the way up the genealogical tree. So, in the fields designated to record the revision process, enter your name; enter the day's date. Later, if you need to count out the number of times you had to revise the original inputting, it's simple to do so. "So what happens if I need to revise a description a second time? Or a third time?" DS makes the assumption that the most recent revision is the one that indeed reviewed the entire description and thereby accepted

responsibility for it. So DS tracks the initial inputting and the most recent revision only. Write over the previous Reviser's name and the previous ReviserDate.

### 3.2. Editing Images



Nested in the Synopsis View is the form for images that have already been chosen and entered into DS-Access. These are the images that belong to the visible hierarchy on the screen at that moment: that parent Text, itself a descendant of that one Part, and going upwards in the pedigree to the Manuscript whose shelfmark is in evidence. Note the counter in the title bar: it tells how many images there are for the particular parentage on the Synopsis surface; in the sample shown above, there are only four, and all four image selections are visible, but there may be far more chosen that will fit on the available space of the form; thus, you stand warned. You use the vertical scroll bar on the right to see the rest of the list of selected images.

Also on the title bar is the Image ID number of whichever image is highlighted; in the present case, it's the second one (and indeed the second arrow on the left looks different, even in the present picture).

The visible columns are: Sequence number; Folio; Caption, and they will order themselves according to the Sequence number that you entered into each Image record, no matter the order in which the image selection was accomplished.

If you'd like to make changes to any one image record, click on the small black arrow to the left. Up pops the Edit Image form; have your will with it. Close it.

### 3.3. Reassigning

Because this process occurs in the Browse View of the manuscripts, it will be discussed there. Here we'll merely hint at its purpose: adoption. You've determined that a particular Image or Text or Part should be under the tutelage of a different Text or Part or Manuscript, and you want to establish the new relationship. It's a more drastic form of editing than the one previously discussed, but editing it is, so we draw your attention to it here. But go learn about it there.

### 3.4. Deleting

An entire record segment may be wrong to so dire a point, that it just needs to disappear. It's easy to make it sleep with the fishes: you press the Delete button on the upper right of the record segment's title bar. The computer asks if you're sure about it, and if you say yes, that record segment is a goner. But if the record segment has offspring, they have to be dealt with first, either by Reassigning them to a new parent record, or by deleting them. You'll make the right choice; we have confidence in you.

**Nota Bene:** "Delete" is what you do to a record segment that already exists; on the other hand, "Cancel" is your equivalent action on a record segment that you've just been working on, but that hasn't yet seen you press Save & Close.

### **3.5. Data Dictionary**

The details on which sorts of data are to be entered into the various fields is covered in detail in the Data Dictionary. As with voting, read the Data Dictionary early and often.

## **4. Origins, Ruminations, Bitter Experience & Principles**

### **4.1. Origins**

In November 1997, as part of the EAMMS project of the Hill Museum & Manuscript Library, a group of some thirty scholars (textual editors, art historians, curators of manuscripts, and technical advisors) gathered at Columbia to determine the *minimum* amount of information on a medieval or Renaissance manuscript that, *together with images*, could still prove useful to the community of manuscript users. The principle was that, on one hand, the vast numbers of surviving manuscripts of this era, and, on the other hand, limited time, funds, and expertise combine to severely constrain the ultimate goal: that scintillating spark when one person and one manuscript connect. Thus, minimal amounts of words (produced in less time, thus at a lesser cost) will allow libraries to quickly put materials into the public view; and the images will allow the expert to quickly hone in to the desired manuscript. The flexible medium that is the web will allow the newly expanded information on the manuscript to be made public in a refreshed version, while acknowledging the scholar's contribution. The revised description of the manuscript will resonate with yet another scholar, who will also contribute to the correction of the description. This is the leap: that because of the images—the next best thing to having the manuscripts on the desk in front of every scholar—the descriptions and the knowledge of the manuscripts are continuously perfectible.

### **4.2. Ruminations**

With eyes on the goal, DS aims to absorb the smallest amount of inputting time; and yet it intends to offer the greatest number of entrance points to the manuscripts. Concretely this means that you, the cataloguer/inputter of descriptions, will find that the database insists upon information as seldom as possible, while also encouraging considerable granularity in the areas that attract the attention of manuscript specialists.

The total number of fields at first appears daunting (XX number of fields), but only (XX) are required, and the database provides mechanisms to make data entry simple and consistent wherever the number of differing segments of information is fairly small. The names of scripts and the names of countries work from lists that you yourself build up; the expansion of roman-numbered dates by century explodes automatically into the appropriate arabic-numbered years; drop-down boxes offer choices for support and for cardinal direction.

### **4.3. Bitter Experience**

"Bitter" is there to grab your attention. The following won't be bitter to you, because you will profit from the mistakes of the past. For example, we originally had many more required fields than we do now. However, DS eventually learned that you can't proscribe complex cataloguing rules if you intend to get the material out there to the public asap (we learned this lesson by noticing the very large number of fields populated by "attractive garbage" whose sole function was to bypass the computer's demand for a certain piece of information).

Experience also taught us that we need to bow to the machine on some occasions. An ordered sort on the roman numerals of paleographic convention isn't in the cards: "s. XV exeunte" will inevitably fall before "s. XV ineunte"; a search for all manuscripts copied between s. IX and s. XI sounds reasonable to a human but risible to a computer. You'll appreciate our clever work-around, whereby the computer translates the paleographer's dating to arabic numerals via the Darling Feature: "s. XV ineunte" automatically expands to a Begin Date of 1400 and an End Date of 1415.

### **4.4. Principles for Inputting**

1. Just because a field exists doesn't mean that you're obliged to fill it. This is not Mt. Everest and you are not Sir Edmund Hillary. In fact, if you aren't reasonably certain about the authenticity of your source and/or about the level of your own qualifications, it may be just as well to leave a non-required field blank. (Hint: "Incipit" is a field where we have noticed many an embarrassment.)
2. Overall, the descriptions in DS-Access are short, and people's memories are long. You don't need to duplicate information from one level to the next, or from one field to the next; for example a GenericTitle field infilled with "Bible" is ample, since there is a Language field where one may more appropriately insert "Latin" rendering "Bible. Latin" superfluous.
3. Children inherit the characteristics of their parents, so that a statement made about a manuscript at the topmost level (Manuscript) is also true of contents at the Image level, and everywhere in between. The economy of this is that one should push a statement as far up the genealogy as possible, to avoid having to repeat it at every instance lower in the genealogical tree. "We thank Prof. Pinco Pallino for his notes on this manuscript" is

better placed in Acknowledgments at the top, than in that field for each Text two generations later (unless, of course, his notes pertained only to the Text).

4. Remember that certain very important fields (none of which is required by the database) are represented on the DS website by Browse Lists, so when inputting in these fields, phrase the entry in an alphabetizeable, indexable manner, while retaining read-order for proper names. The web-browseable fields are:

- Author
- Title
- Scribe
- Artist

Ergo, enter "Roman de la Rose" but not "The Roman de la Rose"; and enter "Master of the Gold Scrolls, workshop of" but not "Workshop of the Master of the Gold Scrolls"; but do say "Simon Bening" not "Bening, Simon." The Data Dictionary expatiates on this.

5. While entering captions for images, bear in mind the two main functions of the caption: it will be used in-house by the photographer and by the Q.C. people (most likely you) to verify that the correct image is being/was done; it will be used as a field-defined search bed for keywords by DS readers. Thus a phrase such as "Red paragraph marks" isn't helpful because such paragraph marks occur (probably) throughout the manuscript and in many manuscripts: the caption doesn't identify anything salient in that image. Another example: to say that a manuscript employs "colors" in a border decoration is wasted effort, since the user is unlikely to search on the term "color" and once he has the image in front of his eyes, he can tell that it has "colors." "Gold" on the other hand might be a term people would search on because it immediately ratchets the manuscript up a notch in terms of expense (a shorthand term for "high quality"?).

6. DS is counting on very short records (have we already said that?) and has accordingly placed limits on field size. Concretely this seems to have had the greatest effect on the field for Provenance: so squeeze in laconic telegraphic info (not "information"; it's "info"; we're making a point). Skip explanatory words, e.g. "Sold at Christie's" when "Christie's" alone is clear. Take advantage of implied chronological order, e.g. "Donated to the Houghton Library by Philip Hofer" is covered by the fact that "Philip Hofer, donor" is the last name in the Provenance field in a Houghton record. When truly pressed for space, abbreviate the dates of auctions (wouldn't the ten characters of "29-09-1947" carry the same meaning as the eighteen characters of "September 29, 1947"?). You could even consider jettisoning the vital statistics of previous owners, especially if they're commonly retrievable from other records; for example Sir Thomas Phillipps (1792-1872) occurs in 358 online DS records at this writing, while Laurence W. Hodson (1864-1933) turns up only four times. When push comes to shove, give Hodson's dates, and omit Phillipps'.

7. Punctuation is a headache; humans and computers don't see it in the same way. Thus, if you can avoid using it, that's good. Please eschew especially the final period on something that doesn't even begin to look like a sentence, e.g. in the field for languages: Latin. (like that, with a period); we don't want it; people don't perform searches on

"Latin." (like that, with a period), do they? If you like the more polished look of prose finishing up with a period, save it for the end of the Provenance field, or the end of the Decoration field, or Notes, or Acknowledgments (yes, good, in Acknowledgments).

Semicolons, that's another one. Please do use a semicolon followed by a space as a delimiter: Latin; French (when a manuscript has two languages).

8. Are you wondering where to position some piece of information in the database? Go look it up on the online DS! Chances are that someone else has already encountered this sort of issue, and the ease (or difficulty) you have in retrieving that information online will suggest how successful or pitiful the previous inputting strategy may have been.

9. Don't ever ever ever type facetious information into the database, no matter how great the temptation. "Arcane medieval lore"; "huh?"; "sure wish I hadn't had so much to drink last night." Once entered, even if you've checked the Revisit box and maybe even the Suppress box, information has a sneaky way of staying put. Word to the wise.

## 5. The Database: General Menu



This is the first category on the left, containing three options:

- Welcome Screen
- About DS-Access
- Exit

The Welcome Screen is the one with the little boy and the blue grotesque (we won't bother showing it to you again).

**About DS-Access**

*Digital Scriptorium - DS-Access*



DS-Access is a data capture tool for Digital Scriptorium. More information about the project is available at:  
<http://www.scriptorium.columbia.edu>

<b>Project:</b>	Digital Scriptorium
<b>Application:</b>	DS-Access
<b>Edition:</b>	Runtime
<b>Interface Version:</b>	8.0
<b>Schema Version:</b>	8.0
<b>Release Date:</b>	2006-04-01
<b>Requirements:</b>	Microsoft® Windows 2000+

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<b>Distributor:</b>	Columbia University Libraries
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**Close**

What you see (above) is what you get (when you choose About DS-Access). Self-explanatory, so we'll keep moving.

The third option in the General menu is Exit. No comment called for here, either; you try it once and you see that it takes you out of DS-Access altogether and shuts the program down.

## 6. The Database: Manuscript Views: Synopsis View

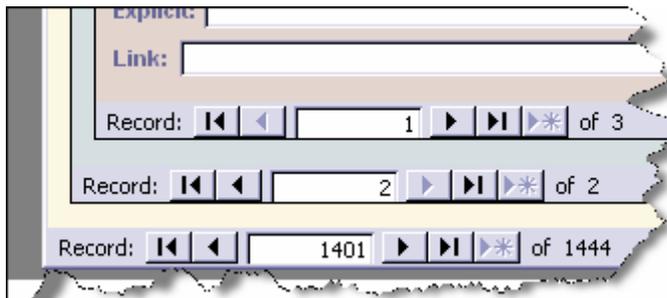


There are four choices in the drop-down menu for Manuscript Views:

- Synopsis
- Browse
- List
- Datasheet.

### 6.1. Synopsis View

Synopsis allows you to see on one screen the almost-complete information along one line of descent of the manuscript's genealogy. You can envision the nesting of levels inside of other levels, each one dependent upon the one above it, by looking at the colors: the pale yellow of the Manuscript level envelopes the entire description; Part's light blue encircles all its descending Texts; Text's light purple hugs its children Images.



If you wish to see other Parts or other Texts of a given Manuscript, click to the left or to the right on the arrows at the bottom of the appropriate level. The example above shows that you are looking at the first of three Texts (according to the Sequence number), and at the second of two Parts (again, according to the Sequence number which you yourself will have established). The Manuscript number however is somewhat different: in the above example, the Synopsis View is displaying the 1401<sup>st</sup> Manuscript record that was entered, of the total in the database, i.e. 1444. If, instead, you wish to see a different manuscript, instead of remembering precisely the order in which all manuscripts were entered (gasp), you will be pleased to use a more direct method: Ctrl + F, discussed in the next section. Voilà.

The Synopsis View is the fundamental location for adding new data and for editing data that is already input. Or rather, it is from Synopsis that you press on the New Manuscript command button, or on the Add [whatever] or Edit [whatever] command buttons, that take you to the relevant form where you'll perform data entry or data correction. No data entry or changes can take place on the surface of the Synopsis View itself.

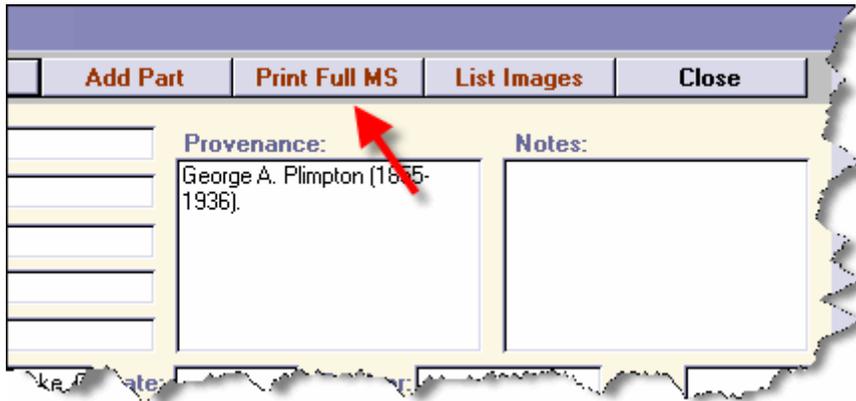
What you are allowed to do on this multi-colored surface is search for information at the Manuscript level across all entered records; in practice, you're most likely to search here for a shelfmark. The search is done in the usual Microsoft manner:

- put your cursor in the desired field—i.e. Shelfmark—; press Ctrl + F (for Find)
- in the resulting dialogue box, type in your search term—e. g. Western MS 84
- optionally, but usefully, in the second of the three drop-down lists, the one for Match, choose "Any part of the field."
- press Find Next.

Strict adherence to truth demands another nugget of information, although it's a fairly useless nugget. If you perform a search on the surface of the Synopsis View at another level (e.g. Part or Text), the computer duly searches that field but only across the Parts of the one manuscript, or only across the Texts of the one part. No need to file this away in the little book of your memory; just remember the Ctrl + F for looking up a shelfmark.

Two handy devices embellish Synopsis; both devices summarize overall information for the entire description: Print Full MS and List Images. Wonderful!

## 6. 2. Handy Device at Manuscript Level: Print Full MS



Print Full MS does what it's told to do, although it checks with you first by offering you a preview; when you're convinced that this is what you want, you print it:

- via the standard Microsoft command: Ctrl + P.
- by right-clicking on the preview which triggers the appearance of the context menu for all reports: this includes a Print command.

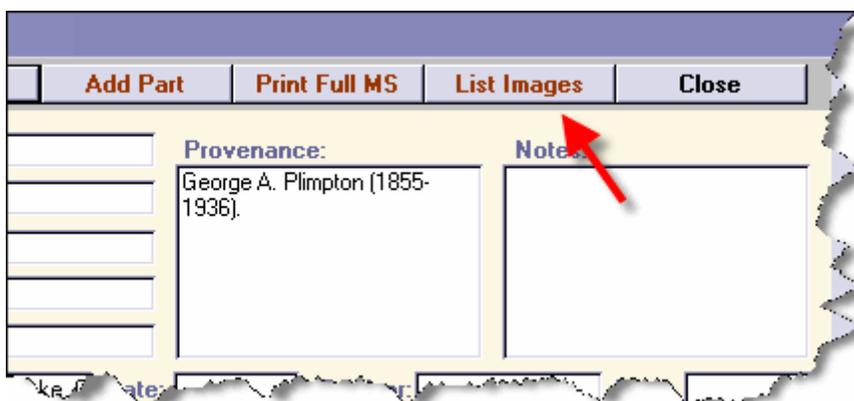


The way the full description is organized on paper replicates the four levels which you've come to know and love; and the way the computer knows which Part and its Texts and Images should occur first, and the way the Texts are set to follow one another in proper order is via those all-important Sequence fields. Web presentation of your description will employ the same Sequence numbers for the same purpose. (Do read, now or later, the full discussion of Sequence numbers.)

Remove the preview from your computer's screen by clicking, in the upper right, on the *small X*, the one that is physically closer to the preview page(s) themselves. If you click on the larger X, you've just exited from the entire program. No big deal; just open it up again from the icon on your desktop, but it is something of an annoyance to have to do so.

Why would you print out a description? You might find proofreading easier from a hard copy; you might want to mail the description to a reader; your institution may keep 3-ring binders with descriptions in the reading room for handy reference. The printed description will bear a date stamp in its lower margin, so that you can easily tell how recently it was printed, and, by comparing it with the content in the Revision Date field (Manuscript level), you'll know if it's time to print out a revised copy.

### 6.3. Handy Device at Manuscript Level: List Images



The other command button on the Synopsis title bar, List Images, offers the full list of images chosen for that manuscript. You can imagine why that's useful: the Synopsis View as it first appears on your screen shows the straight descent from Manuscript to the last-entered Part (of potentially several parts), to the last-entered Text (of potentially several texts), and then the Images of that one last text.

Manuscripts: List All Images

Images for Manuscript: Plimpton MS 200      Images: 15      Close

Digital Object ID	Folio Number	Caption	Status
▶ 7425	f. 1		Complete
▶ 8092	ff. 72v-73	Flourished initial.	Complete
▶ 8093	ff. 127v-128	Scribal colophon.	Complete
▶ 8094	f. 132	#Distinction# format for definition of "ens"; skull and bone.	Complete
▶ 8095	ff. 132v-133	Hierarchy of initials.	Complete
▶ 8096	ff. 162v-163	Drawing of Fortuna and her wheel.	Complete
▶ 8097	ff. 179v-180	Coat of arms in lower margin.	Complete
▶ 8098	ff. 185v-186	Two friars in dialogue with their conversation on scrolls.	Complete
▶ 8099	ff. 193v-194	Drawing of an angel holding a scroll, addressing a kneeling friar.	Complete
▶ 8100	ff. 205v-206	Drawings of stars, comets, a gibbet and a dragon.	Complete
▶ 8101	ff. 213v-214	Flourished initials.	Complete
▶ 7426	f. 271		Complete
▶ 8104	Binding	Front cover.	Complete
▶ 8103	Binding	Back cover with cut out spaces to allow insertion of the plates from the fore edge clasps.	Complete
▶ 8102	Binding	Spine of book loose; stitching of quires.	Complete

List Images will show the complete shebang —all the images of the manuscript— *plus* it shows the status of each chosen image (New; Worksheet; In-process; Complete; see fuller discussion). And it arranges the list of images in sequence order, not in the order of the Digital Object ID (i.e. not in the order in which the various images were entered into DS-Access). And it announces the count of the number of images for that one manuscript.

#### 6.4. Revisit

Meanwhile, back home at the Synopsis View, and on the title bar for each of its three levels (Manuscript, Part, Text), are the Revisit boxes, which will have been checked/unchecked on either the Add or the Edit forms. The Revisit box makes an appearance on the Synopsis View for your convenience, to save you the trouble of opening any one level to check if anything at that point of the description needs further attention.

## 6.5. ID Numbers

Again, on the title bars at the three levels, are the ID numbers for each Manuscript, each Part, each Text; they also exist for each Image and you click on the image's list-entry to see its ID number. In its wisdom Access doesn't put the production of ID numbers in our hands; the numbers spontaneously generate with the Save & Close click at every level. Nor are these numbers editable by us mortals; we're allowed to copy and paste them, but that's it.

It bears saying directly: the level ID numbers do not need to be sequential; they only need to be unique. The uniqueness is what allows one to add or delete the one chosen record at any level (always provided that the soon-to-be-defunct record has no living children. If you really must kill off a record, you need to dispose of its children first.) The ID numbers will prove actively indispensable, however, when we proceed to the Browse View, so hold your breath until you can learn the exciting news about reassigning!

Incidentally, and as a reminder, the Digital Object ID numbers are *not* the same thing as the Image ID numbers. The distinction between the two is discussed in the section on Image Level..

On the far left side of the title bar with the command buttons that we've been considering is a small black arrow; if you press it, you're taken to the Browse View of the manuscript description that you've just been looking at.

On the far right side of the title bar is the Close button, and it accomplishes precisely that task.

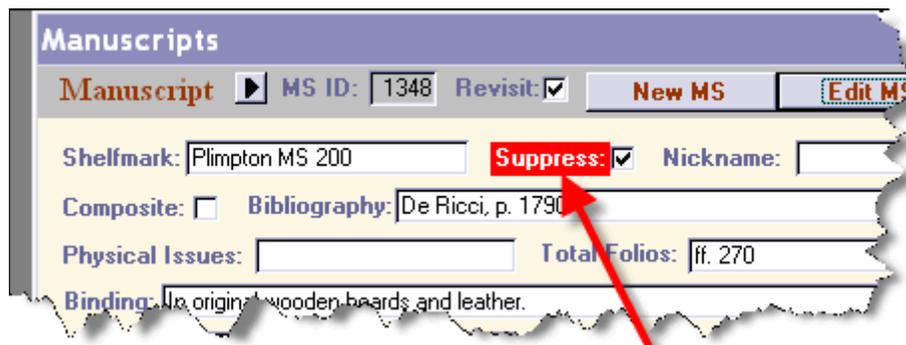
## 6.6. Sequence Numbers

We don't intend to address specific questions of field content in this venue; you can read the Data Dictionary –early and frequently– for that. But the sequence numbers are worth pointing out now because they have procedural value. They inform the computer of the reading order that the human imposes on each descendant of a Manuscript. At the top or Manuscript level, there is obviously no sequence number; if anything, the shelfmark itself will ultimately arrange all the manuscripts in an alpha-numeric order. But what if the Manuscript has several descendant Parts? and what if some of the Parts died in the course of the inputting, or if other Parts were suddenly added to the family months and months after the original set came into existence? What if we realized well after the first inputting that we had erroneously declared the parent of one Text to be a certain Part, and only later realized our mistake? In inputting, deleting, changing any descendant record, the inputter will hand-insert the correct sequence number for each record at each level. The sequence number directs the order of display, whether online or in hard copy (as per the Print Full Manuscript button we mentioned

above). Because of the importance of display order, the sequence numbers are required. Please read instructions in the Data Dictionary on assigning sequence numbers.

**Nota Bene:** The Manuscript level doesn't have a sequence number (you might say that the manuscript's call number or shelfmark constitutes a sequence number in that you can produce alphabetically arranged lists of the shelfmarks). At the Part level, the Part Number constitutes a sequence. At the Text and Image levels, the Sequence number does indeed bear that name.

## 6.7. Suppress

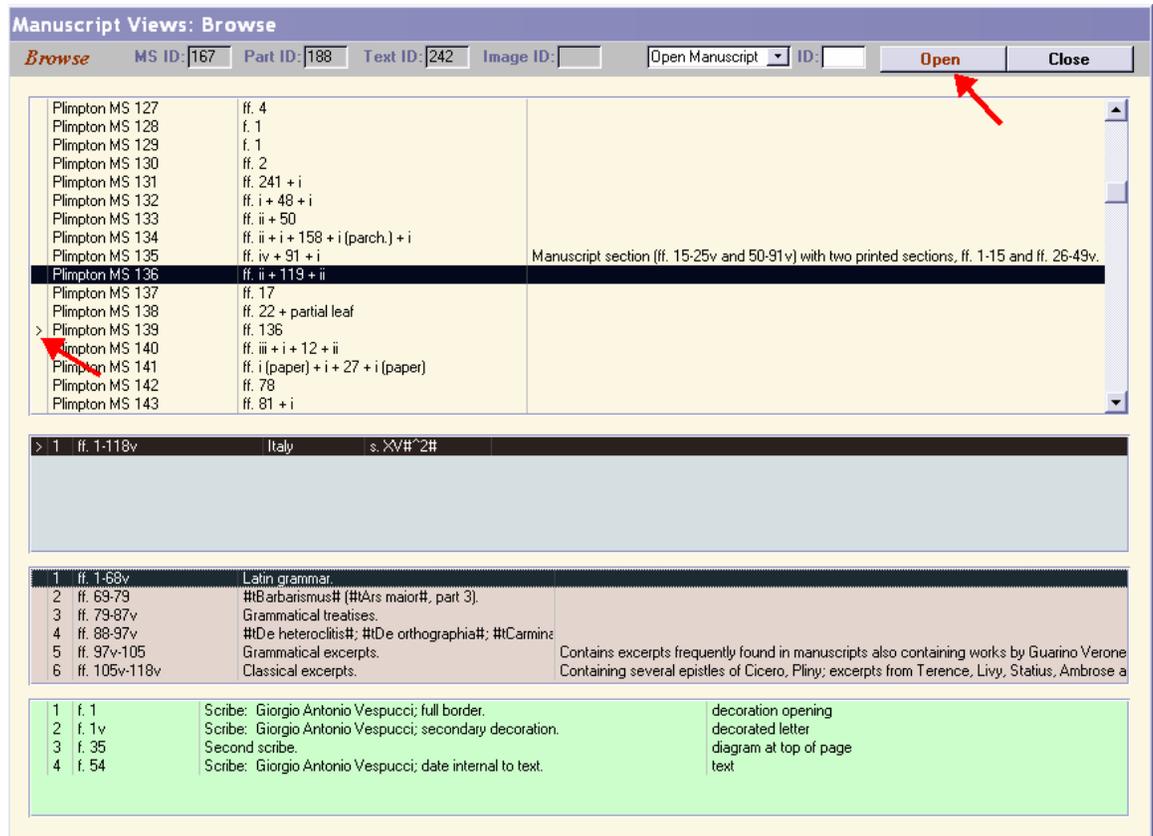


The screenshot shows a web interface for managing manuscripts. At the top, there's a header 'Manuscripts' and a sub-header 'Manuscript'. Below this, there are several fields and buttons: 'MS ID: 1348', 'Revisit: ', 'New MS', and 'Edit MS'. The main form area contains: 'Shelfmark: Plimpton MS 200', 'Suppress: ', 'Nickname: [empty]', 'Composite: ', 'Bibliography: De Ricci, p. 1790', 'Physical Issues: [empty]', 'Total Folios: ff. 270', and 'Binding: In original wooden boards and leather.' A red arrow points to the 'Suppress' checkbox, which is checked and highlighted in red.

We address this last because it's the last action you might take in a start-to-finish, soup-to-nuts inputting of a complete description. The action takes place at the Manuscript level where there is a check box for Suppress; it's set by default to "No." When you check it as "Yes, please do suppress this description," you are informing DS Central that you do not want that particular description uploaded to the web at that moment. It may be woefully incomplete, you may be waiting for the world's expert to respond to your question about it, whatever. When you check the Suppress box, its label in the Synopsis View turns a violent angry red, to remind you to come back at some point to fix or finish the description. Unless you uncheck the box, that description will never join its colleagues on the web.

You can generate a list of all the Suppressed manuscripts using the appropriate Report (there's a section of this User Manual that tells all on this tantalizing topic).

## 7. The Database: Manuscript Views: Browse View



You can open the entire content of the database in Browse View by selecting the menu, Manuscript Views, and then scrolling down to the Browse choice. Another method for entering Browse View –one that will proceed directly to a chosen manuscript– is to bring that manuscript up to the surface in the Synopsis View, and then click on the small black arrow on the far left side of the Manuscript level title bar.

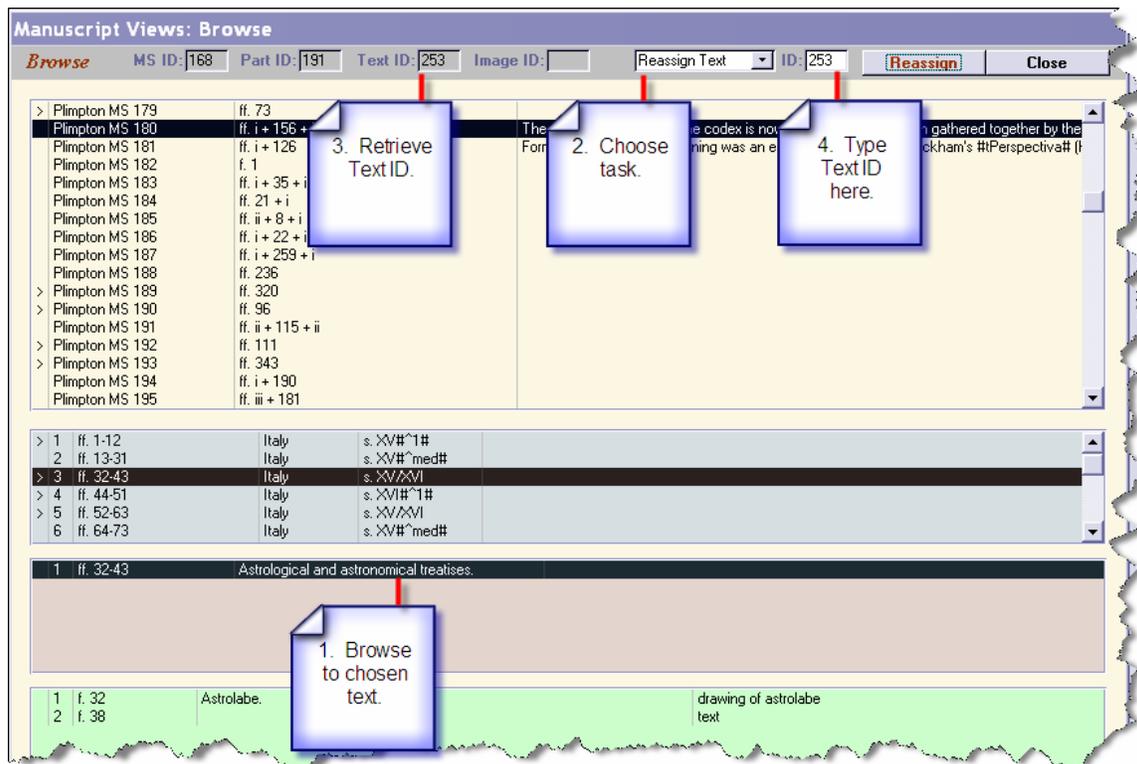
The Browse View displays its content in four colored panels, each corresponding to the same colors that the Synopsis View employs for the various levels. The difference is that the Browse View:

- displays at one go all the records at the Manuscript level; you can scroll down if you have too many records to fit on the single Browse screen.
- exhibits the minimal necessary information for you to verify that a given record is indeed the one you want.
- encourages you to *single*-click on any given Manuscript, which then produces the list of descendant Parts; a click on a desired Part produces the Texts; a click on the one Text engenders a look at its Image children; in each case you see not the full corpus of information, but just enough to solidify your choice.
- reminds you, via the "greater than" symbol (a.k.a. the closing angle bracket) of the presence of a checked Revisit box at any one level for any one record.
- will send you back to the Synopsis View of a given manuscript when you *double*-click on the manuscript's shelfmark, or when you highlight the shelfmark and click on the command button Open on the form's title bar.

- will even send you back to the Synopsis View of any manuscript's Part or Text or Image if you highlight that particular line in the Browse View and double-click on it (this is the only mechanism for direct transfer to a Part or a Text; the Open button on the title bar only activates arrival at the one certain manuscript, not at a given point within the manuscript).

But the main function of the Browse View is to reassign children to other parents.

## 7.1. Reassign

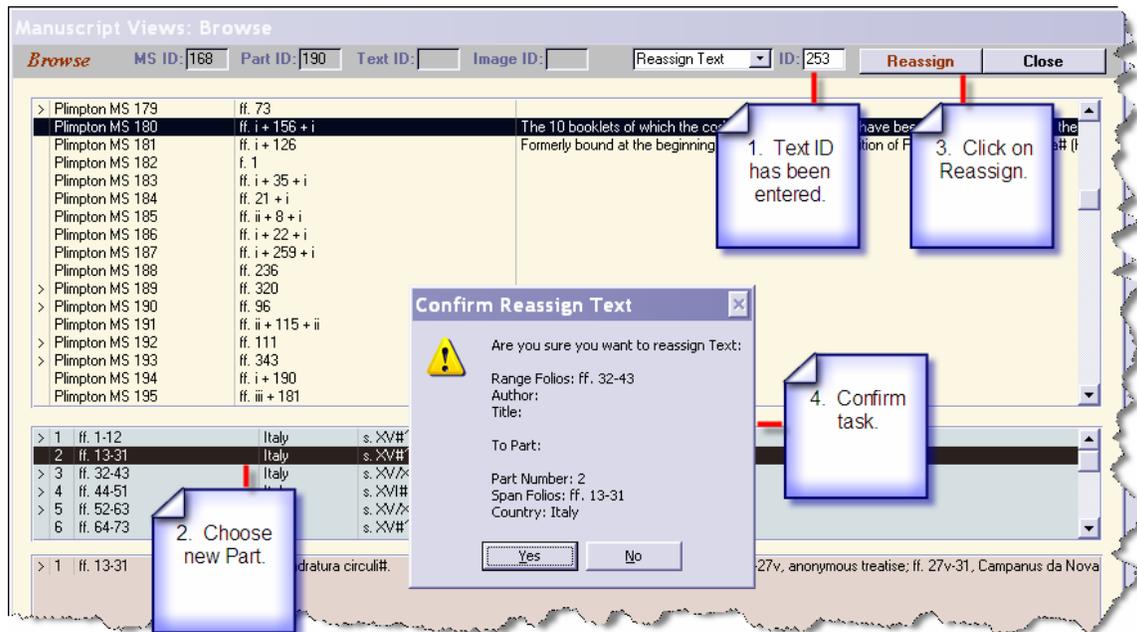


Work down the hierarchy by choosing the Manuscript you want, then the Part you want, then the Text and finally the Image. As you highlight each descendant record, its own ID number appears in the gray title bar across the top of the Browse View form. Of course, you only need to go as far down in the hierarchy as the level at which you intend to take action. Once you've reached that point, go up to the title bar and click on the arrow of the drop-down menu to bring down the menu of choices:

- Open Manuscript
- Reassign Part
- Reassign Text
- Reassign Image

Choose your action. This provokes the database to change the command button on that title bar from "Open" to "Reassign." Type the appropriate ID number into the so-labeled text box. You may also use the standard Microsoft commands for copy-and-paste: Ctrl +

C for the ID number that you want to copy, then Ctrl + V for the slot where you wish to paste it.



Now that the ID of the record segment that you intend to move is entered into the slot for it, go find the Manuscript-Part-Text (or however deep you need to go) to which you'll move that particular Image-Text-Part (or however high you're located). Highlight the new parent. Click on Reassign. The database wants you to confirm your choice: "Are you sure that you want to reassign [X] to [X]?" Click Yes, and voilà, that former child of one parent now has been legally adopted by a new parent.

**Manuscript Views: Browse**

Browse MS ID: 168 Part ID: 190 Text ID: 253 Image ID: Reassign Text ID: 253 Reassign Close

> Plimpton MS 179	ff. 73		
Plimpton MS 180	ff. i + 156 + i	The 10 booklets of which the codex is now formed may have been gathered together by the	
Plimpton MS 181	ff. i + 126	Formerly bound at the beginning was an early printed edition of Peckham's #iPerspectiva# (f	
Plimpton MS 182	f. 1		
Plimpton MS 183	ff. i + 35 + i		
Plimpton MS 184	ff. 21 + i		
Plimpton MS 185	ff. ii + 8 + i		
Plimpton MS 186	ff. i + 22 + i		
Plimpton MS 187	ff. i + 259 + i		
Plimpton MS 188	ff. 236		
> Plimpton MS 189	ff. 320		
> Plimpton MS 190	ff. 96		
> Plimpton MS 191	ff. ii + 115 + ii		
> Plimpton MS 192	ff. 111		
> Plimpton MS 193	ff. 343		
> Plimpton MS 194	ff. i + 190		
Plimpton MS 195	ff. iii + 181		

Folio & Sequence numbers?

> 1 ff. 1-112	Italy	s. XV#^1#	
2 ff. 13-31	Italy	s. XV#^med#	
> 3 ff. 32-43	Italy	s. XV#^VI	
> 4 ff. 44-51	Italy	s. XV#^1#	
> 5 ff. 52-63	Italy	s. XV#^VI	
6 ff. 64-73	Italy	s. XV#^med#	

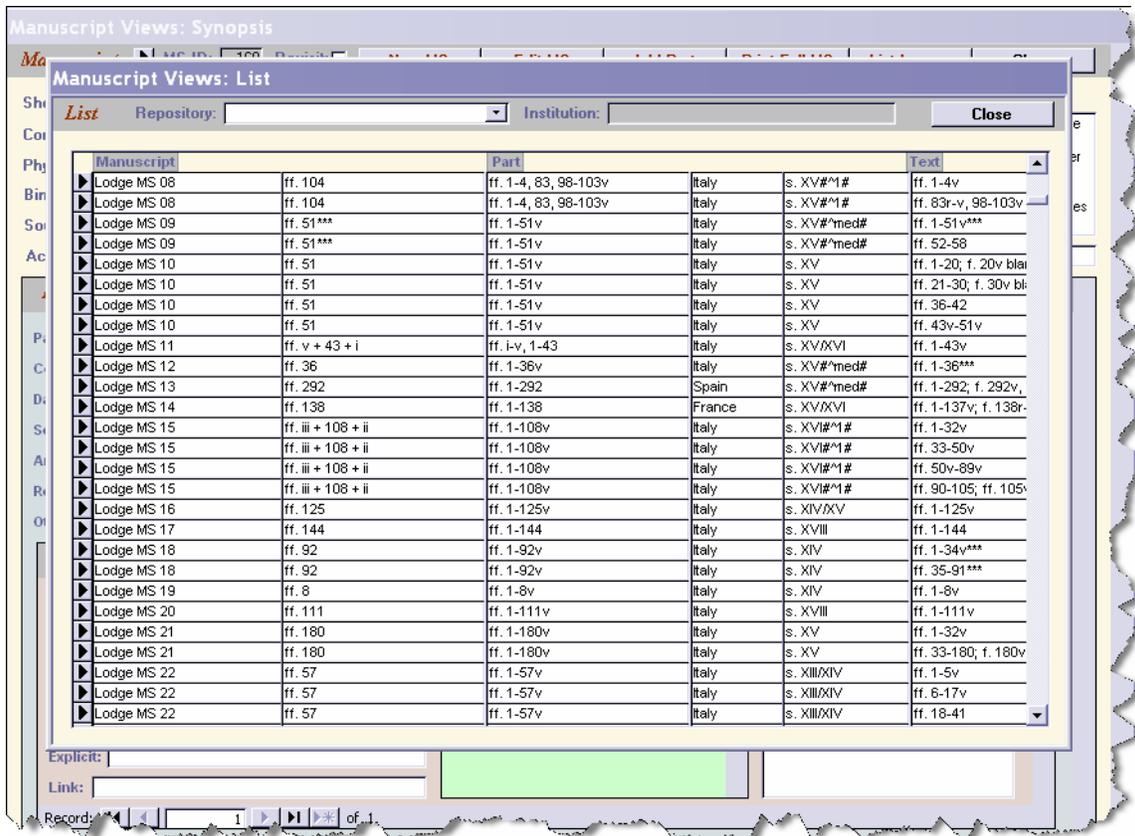
1 ff. 32-43	Astrological and astronomical treatises.		
> 1 ff. 13-31	#iDe quadratura circuli#.	f. 13r-v, anonymous treatise; ff. 14-27v, anonymous treatise; ff. 27v-31, Campanus da Nova	

1 f. 32	Astrolabe.	drawing of astrolabe
2 f. 38		text

But, wait! You almost forgot something! Now that you have moved segments around, the folio numbers of the new parent might not be correct anymore; the Sequence numbers of the children might not be, either. Go check. Go change if necessary.

The Close button at the upper right of the Browse View sends you back to the Synopsis View.

## 8. The Database: Manuscript Views: List View



This is the third option on the drop-down menu under Manuscript Views, and that's how you arrive at the destination: only via said drop-down menu; you can't go in and out of Synopsis the way you can to travel to the Browse View.

List View gives you a tiny continuous view row by row of the top three levels (Manuscript, Part, Text):

- at Manuscript level, only the total number of leaves
- at Part level, the number of leaves of that particular part, and its Country and its Date of Origin
- at Text level, only the range of leaves covered by a given text

The implication of this is that the Manuscript level with its shelfmark and total number of leaves will be repeated as many times as there are texts in it: if there is one text, the manuscript's shelfmark will only occur once; if fifteen texts, there will be fifteen listings of that one shelfmark.

And why should you find that useful? It's because, among the four Manuscript Views, List View is the only place where one can quickly see if there are Manuscripts without Parts, or Parts without Texts (for manuscripts without images, use the Reports option). See the next two pictures: Plimpton MS 018 has no Part or Text, as shows on the List View. We click on the arrow to the left of the shelfmark, we are taken to the Synopsis View for the codex, where we read that Plimpton MS 018 is a ghost.

**Manuscripts**

List Repository: Rare Book and Manuscript Library Close

Manuscript	Part	Text
▶ Plimpton MS 008	One leaf	One leaf
▶ Plimpton MS 009	ff. 2	ff. 1-2v
▶ Plimpton MS 010	Fragment	Fragment
▶ Plimpton MS 011	One leaf	One leaf
▶ Plimpton MS 012	ff. 2	ff. 1-2v
▶ Plimpton MS 013	1 item	1 item
▶ Plimpton MS 014	ff. 143	ff. 1-143v
▶ Plimpton MS 014	ff. 143	One leaf
▶ Plimpton MS 015	ff. 156 (foliated through 162).	ff. 1-156v
▶ Plimpton MS 016	ff. i + 114 + i	ff. 1-114
▶ Plimpton MS 016	ff. i + 114 + i	ff. 1-114
▶ Plimpton MS 017	ff. i + ii + 243 + i	ff. 1-243v
▶ Plimpton MS 017	ff. i + ii + 243 + i	ff. 1-243v
▶ Plimpton MS 017	ff. i + ii + 243 + i	ff. 1-243v
▶ Plimpton MS 017	ff. i + ii + 243 + i	ff. 1-243v
▶ Plimpton MS 018	***	
▶ Plimpton MS 019	ff. i + 235 + i	ff. 1-235v
▶ Plimpton MS 020	ff. 30	ff. 1-30
▶ Plimpton MS 021	ff. i + 128 + i	ff. 1-97v
▶ Plimpton MS 021	ff. i + 128 + i	ff. 1-97v
▶ Plimpton MS 021	ff. i + 128 + i	ff. 98-128v
▶ Plimpton MS 022	ff. 402	ff. 1-402v
▶ Plimpton MS 023	ff. 12	ff. 1-12

Aside from ghosts, why might you have records of Manuscripts without Parts or Parts without Texts? Well, a given shelfmark might have been so badly twisted and deformed in a major publication, that you want to insert a partial record under the incorrect shelfmark as a cross reference to the correct form of the shelfmark. Or is it possible that you might have made a mistake, just maybe?

The List View box is resizeable, in case you need to have it just that bit larger to see the data more clearly.

**Manuscript Views: List**

List Repository: Barnard College Library Institution: Columbia University Close

Manuscript	Part	Text
▶ MS 1	pp. 308	pp. 1-308
▶ MS 2	ff. 23	ff. 1-23
▶ MS 2	ff. 23	Pastedowns
▶ MS 3	ff. 55	ff. 1-55

List View is also the only place in DS-Access where you can choose to display the manuscripts by the repository name. Your copy of the database may only represent one repository, or as with many American universities, your database may contain multiple libraries or repositories, all part of the same institution.

As with the other Manuscript Views, you may right-click in any of the fields/columns to bring up a context menu. In this view, the options are somewhat broader than those offered in Synopsis and Browse, because here you may retrieve:

- Sort Ascending
- Sort Descending
- Find
- Copy

While List View isn't the place to perform any textual editing, it helps you to quickly see places where you might want to edit the data: sorting in alphabetical order makes typographical errors more noticeable. "Why, if editing is not an option, is Copy an option?" Because you might want to Copy information from the List View columns and Paste it somewhere else. (We thought of everything.)

List View has the by now usual small black arrow to the left of the shelfmarks; by clicking on the arrow, you go directly to that particular Manuscript+Part+Text in the Synopsis View, and you make editorial changes there.

By clicking Close (on the title bar), you go to the Synopsis View (and to whichever manuscript you had last been looking at before you entered the List View). You could also chose to exit List View in the same manner in which you entered: on the top title bar, choose Manuscript Views, and grab the first choice which will be Synopsis.

## 9. The Database: Manuscript Views: Datasheet View

tblManuscripts	Institution	Library	Shelfmark	Nickl	Comp	TotalFolios	PhysicalIssues	
173	New York	Columbia Univer	Rare Book and	Plimpton MS 304		No ff. 94		In limp vellum
173	New York	Columbia Univer	Rare Book and	Plimpton MS 304		No ff. 94		In limp vellum
174	New York	Columbia Univer	Rare Book and	Plimpton MS 305		No One leaf		Not bound.
175	New York	Columbia Univer	Rare Book and	Plimpton Add. MS 05		No ff. 24		Bound, s. XV,
176	New York	Columbia Univer	Rare Book and	Plimpton Add. MS 07		No ff. i + 16 + i		Formerly bour
177	New York	Columbia Univer	Rare Book and	Plimpton Add. MS 12		No ff. 16		In blind-stamp
178	New York	Columbia Univer	Rare Book and	Plimpton Add. MS 13		No One bifolium		Not bound.
179	New York	Columbia Univer	Rare Book and	Plimpton Add. MS 14		No One bifolium		Not bound.
180	New York	Columbia Univer	Rare Book and	Plimpton Add. MS 16		No One leaf		Not bound.
181	New York	Columbia Univer	Rare Book and	Plimpton Add. MS 15		No Fragment		Not bound.
182	New York	Columbia Univer	Rare Book and	Plimpton Add. MS 18		No Fragment		Not bound.
183	New York	Columbia Univer	Rare Book and	Plimpton Add. MS 17		No One leaf		Not bound.
184	New York	Columbia Univer	Rare Book and	Smith Documents 0060		No 1 item	[Oversize]	
185	New York	Columbia Univer	Rare Book and	Smith Documents 0058		No 1 item	[Oversize]	
187	New York	Columbia Univer	Rare Book and	Plimpton MS 009		No ff. 2		Not bound.
234	New York	Columbia Univer	Rare Book and	Smith Documents 0174		No 1 item	[Oversize]	
235	New York	Columbia Univer	Rare Book and	Smith Documents 0208		No 1 item	[Oversize]	
236	New York	Columbia Univer	Rare Book and	Smith Documents 0097B		No 1 item	[Oversize]	
237	New York	Columbia Univer	Rare Book and	Smith Documents 0097A		No 1 item	[Oversize]	
238	New York	Columbia Univer	Rare Book and	Smith Documents 0283		No 1 item	[Oversize]	
240	New York	Columbia Univer	Rare Book and	Smith Documents 0039		No 1 item	Seal missing. [C	
241	New York	Columbia Univer	Rare Book and	Smith Documents 0066		No 1 item	Seal missing. [C	
242	New York	Columbia Univer	Rare Book and	Smith Documents 0292		No 1 item	Seal missing. [C	
243	New York	Columbia Univer	Rare Book and	Typographical MS 2		No ff. i + 161		Leather (new?
244	New York	Columbia Univer	Rare Book and	Smith Med/Ren Frag. 01		No f. 1		
245	New York	Columbia Univer	Rare Book and	Smith Med/Ren Frag. 03		No f. 1		
246	New York	Columbia Univer	Rare Book and	Smith Med/Ren Frag. 04		No Fragment		
247	New York	Columbia Univer	Rare Book and	Smith Med/Ren Frag. 06		No Fragment		
248	New York	Columbia Univer	Rare Book and	Smith Med/Ren Frag. 08		No Fragment		

Like List View, you get there via the drop-down menu under Manuscript Views, and like List View, it displays the record horizontally in a row, with as many rows per manuscript as there are of its lowest present descendant, i.e. text. It gives, however, every single possible container of information of the three top levels (Manuscript; Part; Text), so you can count how many columns there are: 70 of them. Good grief. Don't panic, though: the total of required fields, where you must enter data, is 15. Whew. If you had been reading the Data Dictionary, you would have remembered that and not turned a hair.

Just in case you don't remember this one nifty feature of Microsoft applications, I'll repeat it: if you put the cursor in the small blue square to the extreme left of a row, and if you click on it, the entire row highlights. Then you can scroll horizontally all the way to the extreme right and still keep your place.

But unlike Browse and List Views, and like Synopsis, you can use this presentation of content to make editorial changes to the data: you can add or edit data to extant cells (but if you intend to add entirely new families or descendants at any of the four levels you still have to use the offshoot command buttons on the Synopsis View). You also have the power here to resize the individual columns and to resize the entire Datasheet.

Even more handy is that you can use Datasheet View to reorganize the data for editorial purposes. To make the context menu visible and functional for any particular column, put the cursor in that particular column, and right-click. The menu that will thereby appear offers more than the usual choices, viz.:

- Sort Ascending
- Sort Descending
- Freeze Columns
- Unfreeze All Columns
- Hide Columns
- Unhide Columns
- Find
- Replace
- Cut
- Copy
- Paste

## **9.1. Sort**

*Datasheet* Close

Support	Watermark	SpanFolios	Height	Width	Country	Cardin:
Paper	Unidentified coa	ff. 1-94v	164	105	Iceland	
Paper	Unidentified coa	ff. 1-94v	164	105	Iceland	
Parchment		f. 1r-v	115	90	Iceland	
Parchment		f. 1r-v	271	201	Ireland	
Parchment		1 item	220	380	Italy	central
Parchment		1 item	453	148	Italy	
Paper	#Ciseaux# simi	ff. 1-12	215	144	Italy	southea
Paper	#Lettres asserr	ff. 1-30	140	108	Italy	
Parchment		1 item	420	110	Italy	central
Parchment		f. 1r-v	261	182	Italy	
Parchment		f. 1	215	144	Italy	
Paper	Two unidentified #	ff. 1-65v	143	107	Italy	

Put the cursor in the desired field/column (do *not* highlight it first), then right-click. This produces the context menu with the option to Sort Ascending or Sort Descending in that column. Pick your poison.

For example, an alphabetically sorted column might help you to catch typographical errors.

## 9.2. Sort; Freeze

*Datasheet* Close

Author	Support	Watermark	SpanFolios	Height	Width	Cardin:
Konrad von Brundelshe	Paper		ff. 1-208v, 1-192	300	200	C
Juvenal	Parchment		ff. 1-33v	190	120	It
Juvenal	Paper		ff. 1-87	266	214	It
Justinian	Parchment		One leaf	315	244	F
Justinian	Parchment		Fragment	265	120	F
Justinian	Parchment		f. 1r-v	437	256	It
Justinian	Parchment		ff. 1-2v	410	258	It
Justinian	Parchment		f. 1r-v	276	205	It
Justinian	Paper		ff. 104 (ff. 3-103)	347	243	E
Justinian	Parchment		ff. 12, 19; 14, 17	195	140	It
Justinian	Parchment		ff. 1-2v	290	210	F
Julian, emperor	Paper, oriental		ff. 1-273v	250	160	E
Josephus	Parchment		ff. 1-122	420	300	F
Jordanus Osnabrugens	Parchment		ff. 1-36	310	230	C

*Datasheet* Close

	Author	Shelfmark	Nickname	Composite	TotalFolios	Phys
	Konrad von Brundelshe	UTS MS 73			No ff. 208 + 192	
	Juvenal	X87.J97			No ff. 33	
	Juvenal	Plimpton MS 119			No ff. ii + 87 + iii	
	Justinian	Plimpton MS 279			No f. 1	
	Justinian	Smith Med/Ren Frag. 29			No Fragment	
	Justinian	Western MS 81			No f. 1	
	Justinian	Plimpton Add. MS 13			No One bifolium	
	Justinian	Med/Ren Frag. 006			No f. 1	
	Justinian	Incunable J-528			No ff. 104	Print
	Justinian	Plimpton MS 154			Yes ff. i + 34 + i	
	Justinian	Plimpton MS 091			No ff. 2	
	Julian, emperor	Smith Western Add. MS 10			No ff. 273	
	Josephus	Plimpton MS 043			No ff. i + 122 + i	
	Jordanus Osnabrugens	UTS MS 07			No ff. 36	

You can freeze a field/column on the datasheet, which places the column on the far left of the sheet and holds it rigidly in that position, even when you use the horizontal scroll tool to move the other columns back and forth. You might have decided to sort the Author field/column in descending order, then to freeze the column, in order to check the paper/parchment ratio for a given author; you'd then want to scroll horizontally back to the beginning to retrieve the shelfmarks of manuscripts with texts by that author—in a column that has remained rigidly fixed on the left.

This is how you freeze one column. You do not highlight the desired column. You right-click in it. You choose Freeze Columns from the context menu. Voilà.

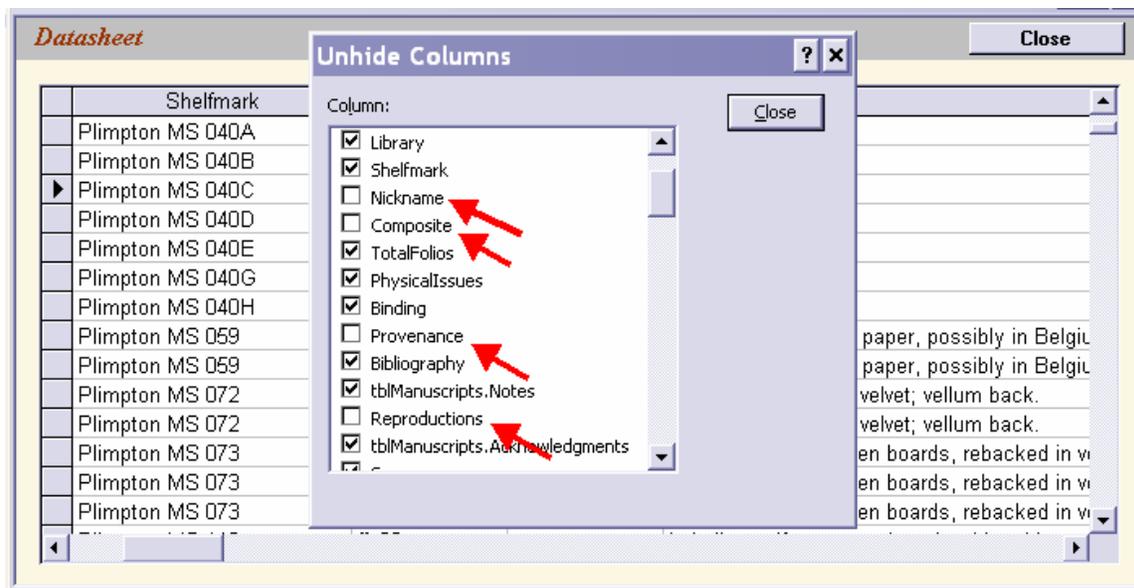
This is how you freeze more than one adjacent column at a time. First hold down the left mouse button and then, without releasing it, click into the field selector headings at the top of the multiple and contiguous columns that you would like to freeze. Release the left mouse button. Put your cursor outside of the now highlighted space. Right click. Choose Freeze Columns from the context menu. Voilà.

To make it all the simpler on the eye, highlight the row (or topmost row, or bottom row, or all rows) of the material you're trying to track back and forth along the horizontal scroll bar. Just click once on the small blue box at the far left of the row you'll use as your eye-guide. The whole row turns black—which does seem rather an odd color choice for an operation termed "highlighting" but never mind, it does the trick.

### 9.3. Hide; Sort

tblManuscripts.ManuscriptID	Shelfmark	Composite	tblParts.SequenceNum
1204	Benjamin MS 1	No	1
1205	Benjamin MS 2	Yes	1
1205	Benjamin MS 2	Yes	2
1206	Benjamin MS 3	No	1
268	Benjamin MS 4	Yes	3
268	Benjamin MS 4	Yes	1
268	Benjamin MS 4	Yes	2
1207	Benjamin MS 5	No	1
1347	BP.096	No	1

You can Hide any number of columns, adjacent or not, in the Datasheet in order to retain those that pertain to some particular goal. For example, with the Hide tool you can put mutually balancing columns side-by-side for checking: you might want to see if every time you've checked the Manuscript level's Composite box as Yes, there are indeed multiple Parts (and vice versa); the example above has hidden all but four fields/columns, and has sorted in ascending order on the Shelfmark field.



If you wish to hide a number of columns, whether or not they are adjacent to one another, and if you wish to avoid the brain-numbingly dreary process of right-clicking one by one in each unwanted column, take the bold action of right-clicking and selecting the Unhide tool. This produces a checklist in which you deselect the fields that you don't want to unhide; in normal English this means that you remove the check from the fields that you do want to hide.

The other method is the same as the one that you followed to Freeze a number of adjacent columns: hold down the left mouse button; select the columns; right-click outside of the highlighted space to produce the context menu; choose Hide Columns.

#### 9.4. Copy and Paste

The option of highlight one or more adjacent rows, as mentioned above, is also the method for copying a given piece of the datasheet into another environment, for example, into Excel. Highlight the rows, then either right click to view the context menu where you'd choose Copy (or type Ctrl + C), go to the new application and paste the selection in via Ctrl + P.

The most efficacious manner to remove all the sorting and freezing and hiding and highlighting is to close the Datasheet View. When you reopen it, all is returned to normal. Whew.

#### *Queries*

The downside of a runtime version, such as the present DS-Access, is the restriction on your freedom to construct your own queries and thus to manipulate your own data. You just plain can't do it here. Escape lies in the word "here"; elsewhere you *can* make your own queries and run them, which is to say on the backup version of your database. Never play around with the real one, never. We'll talk more about that later, but we didn't want you to already imagine yourself deprived of personal freedom.

Exit from the Datasheet View by clicking Close on its title bar.

## 10. The Database: Reports and Data



This is the next heading as we move towards the right across the top tool bar of DS-Access. As its name already announces, this section handles the data that has already been input, and gives us means for ameliorating workflow under the three headings of Image Processing Worksheet, Reports, and Export.

## 10.1. Image Processing Worksheet

The screenshot shows a web application window titled "Digital Scriptorium: DS-Access". The main content area is titled "Image Processing Worksheet" and displays a table with the following data:

Shelfmark	Digital Object ID	Folio Number	Caption	Notes To Photographer
▶ Plimpton MS 020	2471	ff. 16v-17	Opening between quires; vertical catchword.	opening of book with catchword
▶ Smith Western Add. MS 15731		f. 56v		
▶ Western MS 82	8998	Front pastedown	Pressmark of an early modern owner.	
▶ Western MS 84	9007	f.		

Below the table, there are several input fields and a list of records. The "Explicit:" field is empty. The "Link:" field is empty. The "Record:" field shows "1 of 1". A list of records is visible, including:

- ▶ 2 ff. 182v-18 Initial cut out on f. 183; ca
- ▶ 3 ff. 235v-23 Grotesques in top line of
- ▶ 4 ff. 297v-29 Border on f. 298.

This is the first option on the pull-down menu under Reports and Data. It ties in with the earlier discussion of Image Status, and with the previous discussion about the features of the Synopsis View, under Add / Edit Image. It, too, is a workflow aid, rather than an aspect of the bibliographic or cataloguing data.

You may remember the series of steps taken to arrive at the Image Processing Worksheet:

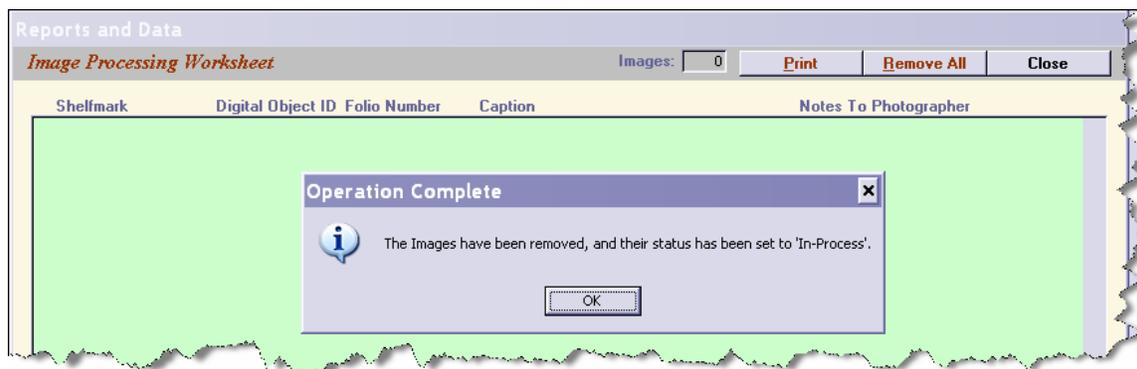
- the manuscript description was entered into the database via the Synopsis View.
- the images were chosen (and thus acquired the Status level, "New").
- when the time came, you looked through the "New" images and chose the ones that the photographer would shoot in his upcoming campaign, and you indicated this choice by clicking on the button +Worksheet.

Those are the images that you now see on the Image Processing Worksheet with all their relevant bits of information: the manuscript's shelfmark, the Digital Object ID (which we discuss in its place), the location of the image-to-be (folio, or page, or binding, or face of a document or whatever), together with the caption (if you had written one), and any eventual Note to the Photographer.

The report has features which by now you have come to know and love: the total count of items on the worksheet; the small black arrow to the left of the shelfmark (we don't need to inform you of its function; you already know that); a Print button; a Close button.

Unexpected, but appreciated, will be two other features: the Remove All button at the top of the form does precisely that, once you've assured the database that this is truly your considered and committed choice. The X button to the far right of each item on the list allows you to excise that one item from the list; again, the database asks you to confirm this rash action, but once reassured it will obey your orders.

When you print the Image Processing Worksheet, you'll see that it includes a small box to the right of each item. It's there for your convenience, at your choice, with no implied or necessary use. You could ignore it; you could use it to remind yourself which manuscripts were vault items and which weren't; the photographer could put a check in each box as he completed the shot. We just thought it might prove useful.



One final caveat, though: once you've pressed the Remove All button on the Image Processing Worksheet, all the listed images disappear from the Worksheet (yes! they do!), and like magic the Image status on each of their own particular records turns into a pumpkin. Well, no; it turns into Status=In-Process. If you wanted those particular images back on to an Image Processing Worksheet, you'd need to go start the process +Worksheet all over again for each image. Not the end of the world, not an impossible task, but still; just be sure you want what you wish for.

## 10.2. Reports

Most of the reports are understood to function as finding devices, so that you can then go to the appropriate record and enter the necessary correction. Therefore, the reports initially show up on your screen in column-row format, with these features:

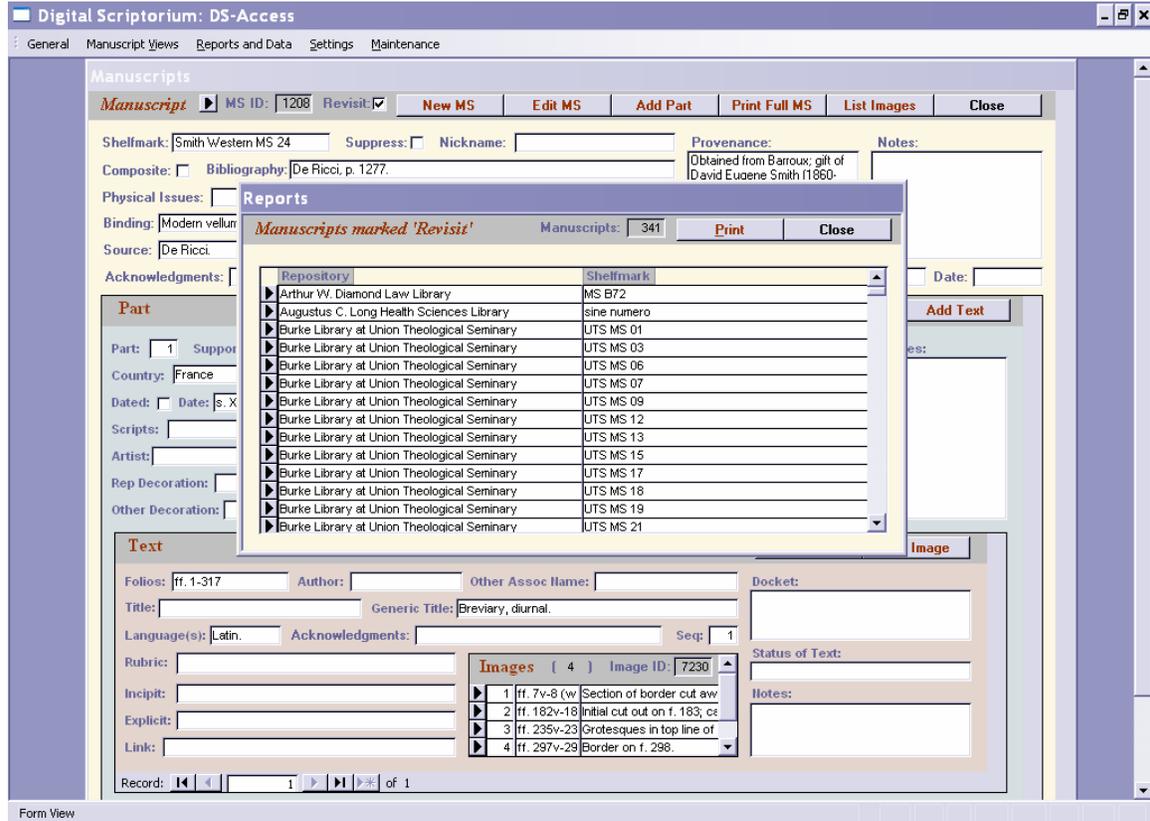
- resizeability of the form itself, which is particularly handy for the reports that include images given their potentially rather long captions.
- a text box to handily count the number of incidents that the report tabulates.
- a small black arrow to the left of each shelfmark that bounces you directly to that one manuscript in Synopsis (the one View where editing should take place).
- a command button to allow you to print the report (although we make the assumption that you won't bother with printing very often).
- the by-now expected Close button.

For the record, we repeat here that the one report we print out over and over again isn't listed here among these workflow aids. That one report is the print-out of the entire description of a complete manuscript, and you activate it by the Print Full MS button which is on the chosen manuscript's title bar in the Synopsis View.

Under Reports, we have five choices:

- List [Manuscripts; Parts; Texts; Images] marked "Revisit"
- List Manuscripts marked "Suppress"
- List Manuscripts awaiting image selection
- List images status [New; Worksheet; In-process; Complete]
- List legacy images

### 10.3. Revisit; Suppress



You already know, don't you?, what the first two lists will do for you. The first pertains to the fact that there are boxes checked off as Revisit=Yes in any one of the four levels where you know that more work is required. You know that you will also see the mark for Revisit=Yes at the Manuscript level when you scroll through the Browse View, or at any lower level in the hierarchy, once you highlight a certain Manuscript, or its Parts, or its Texts (and you know that the mark shows up as a "greater than" sign, a.k.a. as the closing angle bracket, and that it occupies a space in the left margin next to the manuscript's shelfmark).

You know, too, that the Suppress=Yes box will show its beet red demand for attention at the top of the Synopsis View, if you flip through the descriptions. You remember that Revisit=Yes won't keep a description off the web, but Suppress=Yes does have that immense power. Both check boxes exist in recognition of the fact that knowledge does not drop into our hands fully and evenly at one moment; we move ahead in fits and starts, and these boxes, with their attendant reports, help you to move ahead by re-finding the points where work had shuddered to a temporary standstill.

The next three reports pertain directly to the images whose creation is typically fraught with uncertainty (mainly because the photography is handled by someone other than you, the cataloguer/inputter).

## 10.4. Image Selection

The screenshot shows the Digital Scriptorium DS-Access interface. The main window displays manuscript details for 'Smith Western MS 24'. A 'Reports' window is open, titled 'Manuscripts Without Images', showing a list of 14 manuscripts from various repositories. The 'Reports' window has a table with columns for 'Repository' and 'Shelfmark'.

Repository	Shelfmark
Burke Library at Union Theological Seminary	UTS MS 37
Rare Book and Manuscript Library	MedRen Frag. 008
Rare Book and Manuscript Library	Plimpton Add. MS 08
Rare Book and Manuscript Library	Plimpton MS 001
Rare Book and Manuscript Library	Plimpton MS 007
Rare Book and Manuscript Library	Plimpton MS 018
Rare Book and Manuscript Library	Plimpton MS 031
Rare Book and Manuscript Library	Plimpton MS 036
Rare Book and Manuscript Library	Plimpton MS 039
Rare Book and Manuscript Library	Plimpton MS 044
Rare Book and Manuscript Library	Plimpton MS 118
Rare Book and Manuscript Library	Plimpton MS 126
Rare Book and Manuscript Library	Smith Documents 0007
Rare Book and Manuscript Library	Smith Documents 0019

The main window also shows fields for 'Shelfmark', 'MS ID', 'Revisit', 'New MS', 'Edit MS', 'Add Part', 'Print Full MS', 'List Images', and 'Close'. It includes sections for 'Physical Issues', 'Binding', 'Source', 'Acknowledgments', 'Part', 'Text', and 'Images'.

DS works from the principle that all manuscripts are represented by at least one image, and it attaches the criterion to the Manuscript level, not the Part or Text level. The assumption is that children inherit the characteristics of their parents, so under the simplest of situations, the genetic line is entirely straight: one great-grandfather who has one child a.k.a. the grandfather, who himself has one child a.k.a. the father, who then has one child, metaphorically representing Manuscript, Part, Text, Image. In this case the one image fully represents the genealogy. That's why the report will show you a list of *Manuscripts* that have no images; it's the bare minimum. In reality, you'll probably chose more than one image per manuscript; the DS average waffles between six and seven images per manuscript with considerably higher numbers for illuminated manuscripts such as books of hours. Read the section on Image Selection in the Data Dictionary; then follow the dictates of the manuscript which will select the number of images that it feels is appropriate to its own needs.

## 10.5. Image Status

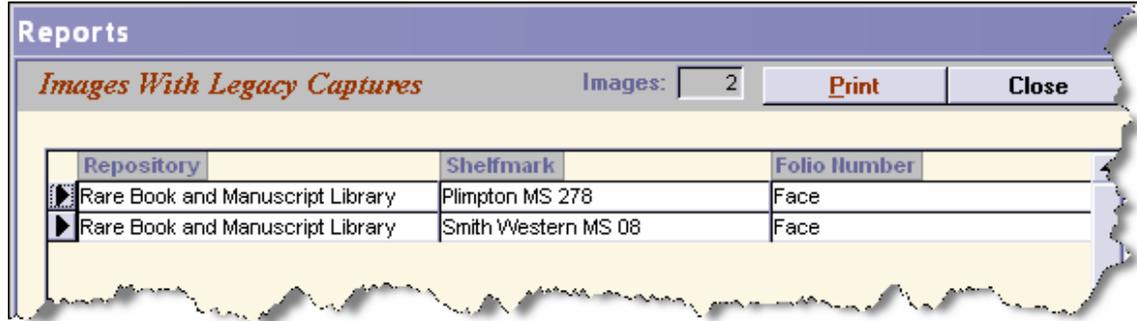
The screenshot displays the 'Digital Scriptorium: DS-Access' application window. The main menu includes 'General', 'Manuscript Views', 'Reports and Data', 'Settings', and 'Maintenance'. The 'Manuscripts' section is active, showing a form for 'Manuscript' with fields for 'MS ID: 1208', 'Revisit: [checked]', 'New MS', 'Edit MS', 'Add Part', 'Print Full MS', 'List Images', and 'Close'. The form includes fields for 'Shellmark: Smith Western MS 24', 'Suppress: [unchecked]', 'Nickname', 'Provenance: Obtained from Barroux; gift of David Eugene Smith f1860-', and 'Notes'. A 'Reports' dialog box is open, titled 'Images With Status: New', showing a table of images with columns for 'Repository', 'Shellmark', and 'Folio Number'. The table lists four entries from the 'Rare Book and Manuscript Library' with various shelfmarks and folio numbers. Below the table are fields for 'Part', 'Country: France', 'Dated: [unchecked]', 'Date: [s. X]', 'Scripts', 'Artist', 'Rep Decoration', and 'Other Decoration'. The 'Text' section includes fields for 'Folios: ff. 1-317', 'Author', 'Other Assoc Name', 'Docket', 'Title', 'Generic Title: Previary, diurnal', 'Language(s): Latin', 'Acknowledgments', 'Seq: 1', 'Rubric', 'Incipit', 'Explicit', 'Link', and 'Status of Text'. A smaller 'Images' dialog box is also visible, showing a list of four images with their IDs and descriptions. The bottom of the window shows 'Record: 1 of 1' and 'Form View'.

Repository	Shellmark	Folio Number
Rare Book and Manuscript Library	Western MS 81	Recto
Rare Book and Manuscript Library	Western MS 82	f. 2
Rare Book and Manuscript Library	Western MS 82	f. 39
Rare Book and Manuscript Library	Witmark BW CC25, item 1	verso

Image ID	Description
1	ff. 7v-8 (w) Section of border cut aw
2	ff. 182v-18 Initial cut out on f. 183, c2
3	ff. 235v-23 Grotesques in top line of
4	ff. 297v-29 Border on f. 298.

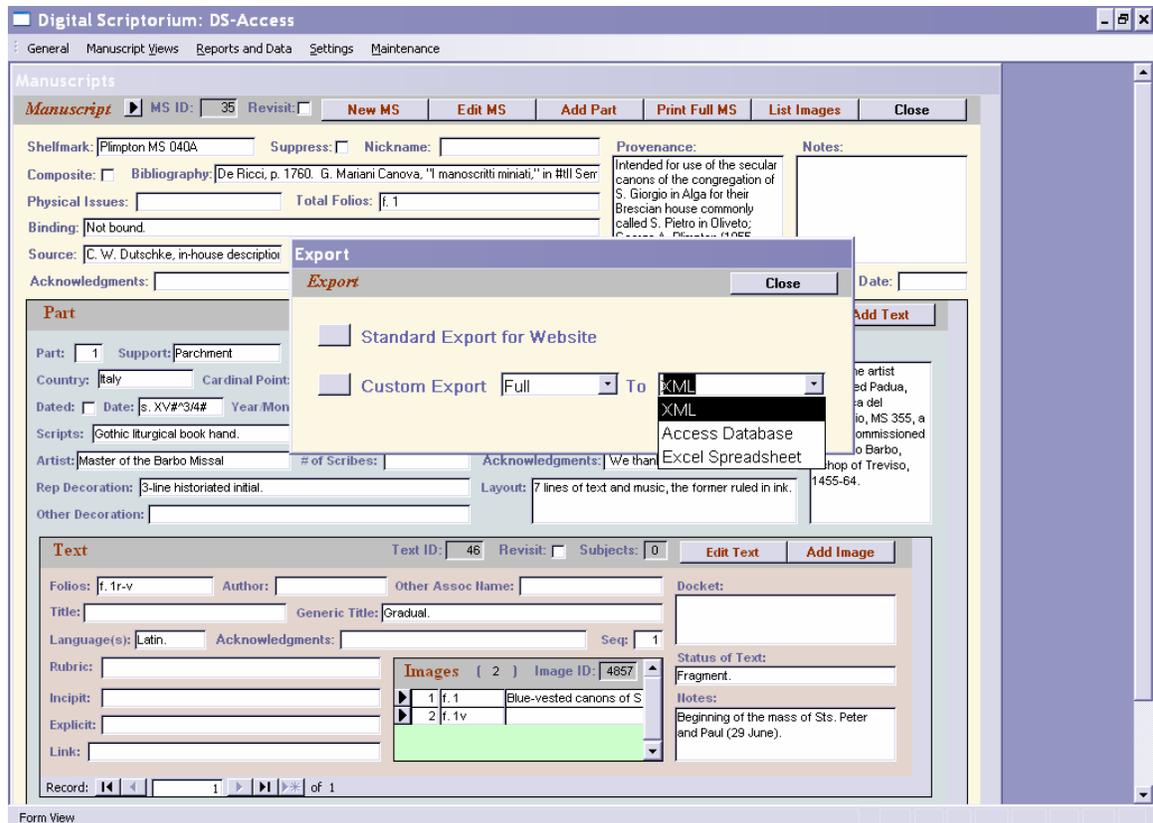
We talked about this before, remember? New or Worksheet or In-process or Complete? Does that ring a bell? You can go re-read that section, if you forgotten what the various status designations stand for, and how they're assigned. The multiple forms of this report duly show you which images in your database fall into which status levels as an overall grouping, rather than forcing you to painfully examine each single description. Image Status and its reports are yet another aid to your workflow, and we hope you'll be pleased with the plan.

## 10.6. Legacy Images



Legacy Images isn't a new concept to you, either; you read about it above. The report gathers your checked boxes for Legacy Image=Yes throughout your entire database, and puts the information right into your hands. Pretty good, yes, pretty good.

## 10.7. Export



The Export box offers two main choices: Standard Export for Website, and the more complex Custom Export of [Full; Institutions; Repositories; Manuscripts; Parts; Texts; Images; Dates List; Scripts List; Subjects List] to [XML; Access Database; Excel Spreadsheet]. The Standard Export is the one that DS Central will ask for at stated

intervals; it includes the various repositories (if your institution has more than one), each with their own associated materials that are crucial to the meshed web version of all institutions' materials. Custom Export for the Full information of each manuscript is an option for the holding institution's use in a slightly simplified form.

## 11. The Database: Settings

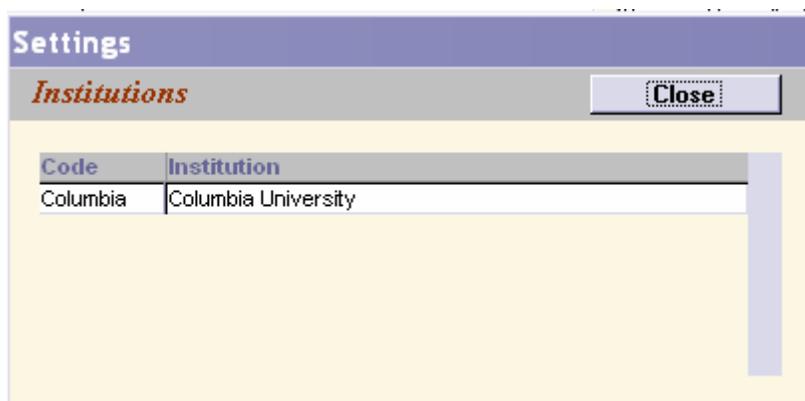


Moving right along, we're now at the next to the last item on the top title bar of DS-Access: Settings. Here six options await your pleasure in the drop-down menu:

- Institutions
- Repositories
- Default Values
- Digital Object ID & Image URL Autogeneration
- File Locations
- AutoCorrect Options

The goal in the first five of these is to offer simple methods of obtaining standard pieces of information; you'll be helped in your inputting, and DS Central will be vastly helped by receiving from its constituents precisely the same kinds of information with no typographical errors (which hasn't always been the case; this is one of those occasions where we could cite Bitter Experience, but you're tired of listening to us whine). The sixth item is AutoCorrect Options; we'll cheer for it at the end of this section.

### 11.1. Institutions



If you've read this User Manual top to bottom, you already know about setting default values for Institutions, so this will be short and sweet. The code, on the left, comes to you pre-installed, and is the mechanism used by DS to ensure one inalienable name per institution. It's used by the computer, and in fact makes no difference to the human eye. The eye-readable institution name is on right, and you can put whatever name you want.

## 11.2. Repositories

Institution	Rep. Code	Repository
Columbia University	NNBa	Barnard College Library
Columbia University	NNC-L	Arthur W. Diamond Law Library
Columbia University	NNC-M	Augustus C. Long Health Sciences Library
Columbia University	NNC-MUS	Gabe M. Wiener Music and Arts Library
Columbia University	NNC-RBML	Rare Book and Manuscript Library
Columbia University	NNC-T	Gottesman Libraries, Special Collections
Columbia University	NNC-TH	Burke Library at Union Theological Seminary

Idem. Repository code on the left is for the sake of the computer and you can't change it. Repository name on the right is for humans and will display publicly; change it at will.

## 11.3. Default Values

**Manuscripts**

City:

Institution:

Repository:

**Images**

URL Directory(s)

Idem with regard to the city in which your institution and repository are located, in that you may change it at will.

These three settings, followed by the Shelfmark, constitute the formal statement that identifies bibliographically the single manuscript. They matter. Let's get them right. Read more about them in the section about getting started.

The final default setting is a step in the construction of a URL for an image, and will be used in the Image URL Autogeneration, presented next.

## 11.4. Digital Object ID & Image URL Autogeneration

The screenshot shows a 'Settings' dialog box with a title bar. Below the title bar is a section titled 'Digital Object ID and Image URL Autogeneration'. This section is divided into two main areas: 'Digital Object ID' and 'Image URL'. In the 'Digital Object ID' area, there is a checked checkbox labeled 'Autogenerate Digital Object ID' and a text box containing the text: 'Image Digital Object IDs will default to the next highest integer, padded to 7 digits.' In the 'Image URL' area, there is a checked checkbox labeled 'Autogenerate Image URL'. Below this checkbox are several input fields: 'Domain:' with the value 'http://www.columbia.edu', 'Path:' with the value '/cgi-bin', 'Directory:' with a dropdown menu showing '[Directory(s)]', 'File Prefix:' with the value '?obj=', 'Institution Code:' with a dropdown menu showing '[Institution Code]', 'Repository Code:' with a dropdown menu showing '[Repository Code]', 'Image ID:' with a dropdown menu showing '[Digital Object ID]', 'File Suffix:' with the value '&size=level2', and 'File Extension:' which is an empty text box. At the bottom center of the dialog box is a 'Close' button.

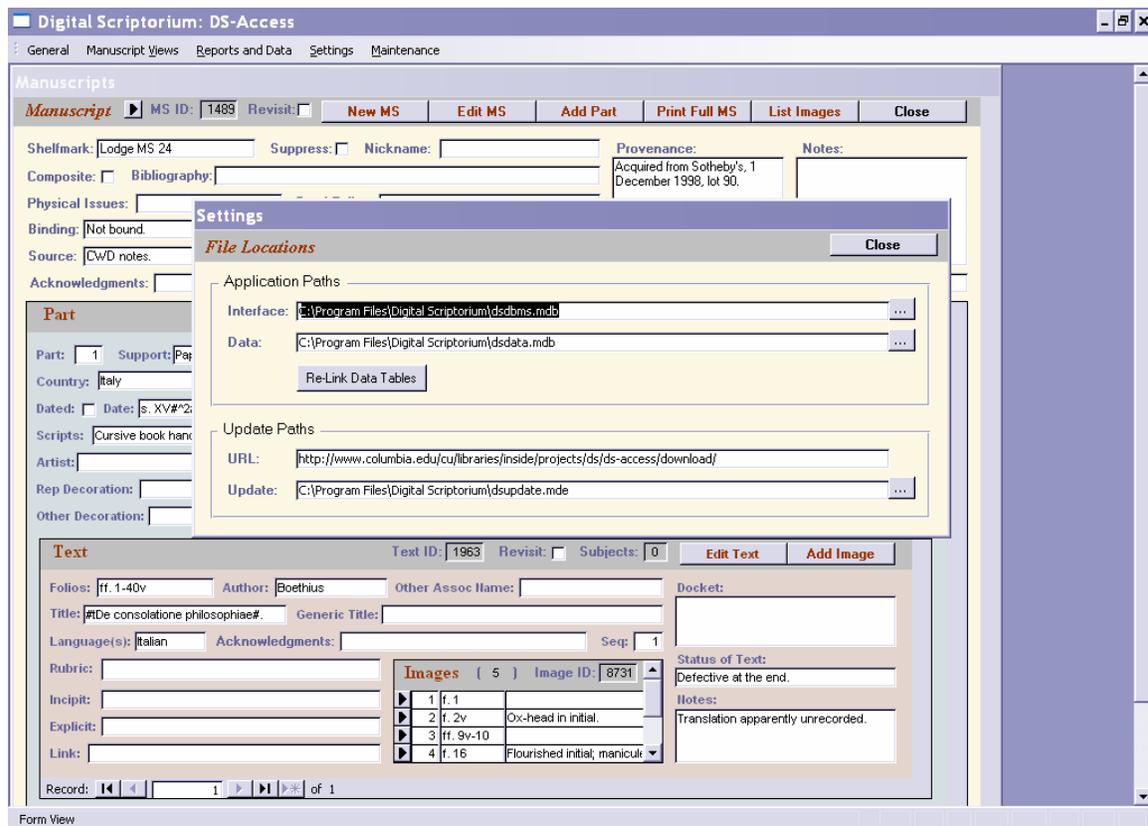
The choices executed on this form set the groundwork for building image URLs. The present form, combined with the options on the Add/Edit Image forms, are geared to offer the widest choices that we could imagine, while at the same time enforcing consistency. Not an easy balance. Here we'll discuss the options of this form, and later, in discussing entry of data at the Image level, we'll explain how the two forms interact.

Here the institution makes two choices, and the first is whether or not it wants DS-Access to assign Digital Object ID numbers to its images: yes or no. The numbers will be sequential and padded with zeros to the left, e.g. 0000001, 0000002, 0000003 ... 0000057 ... 0000174 ... and so forth.

The second choice is whether an institution want to build its image URLs according to a set pattern that could include the various components that you see above. The first three drop-down boxes offer either the visible choices (Directory; Institution; Repository) or a second choice which in all three cases is None. If these three are accepted, the program goes to retrieve the relevant pieces of information from where they were established elsewhere. You'll remember that DS Central gave you a database with the Institution and Repository codes pre-populated with the eye-legible form open to the institution's decision (that was under Settings, as Institutions, Repositories, Default Values); that's what will be grabbed and employed here.

The fourth drop-down box also offers two options: Digital Object ID or Capture ID. The Digital Object ID is the 7-digit sequential automatically assigned number that we just talked about. The Capture ID is also an automatically generated number but it comes from the photographic computer, not the bibliographic one—i.e. DS; since it derives from a source external to DS-Access, it would need to be hand-entered, but this fascinating conversation will have to continue elsewhere. See the presentation of materials about adding images.

## 11.5. File Locations

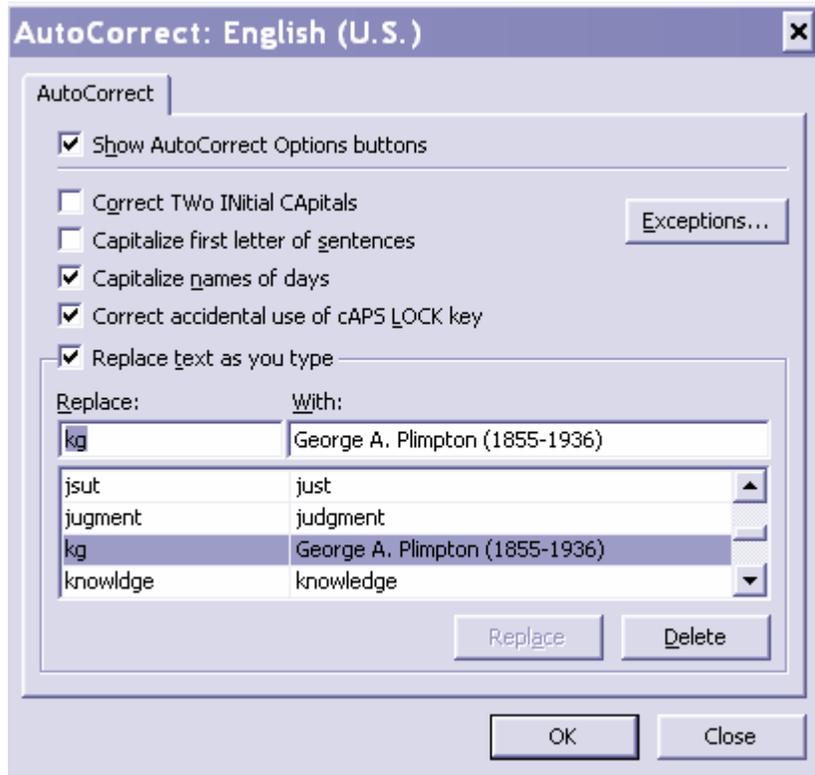


Here we have File Locations and, inside of it, Re-Link Data Tables. You skimmed through some words on the topic when you began reading this User Manual, and you were directed off to the Appendix. It seems pointless to produce more prose on the same subject again, but it also seems confusing to act as though these functions weren't on the menu. Ergo, a cross-reference, once again to the Appendix, serves both purposes.

## 11.6. Re-Link Data Tables

Because this function pertains to the installation of your database on your computer, and because you'll most likely only apply it once during the course of your active DS participation, it's discussed in the Appendix.

## 11.7. AutoCorrect Options



There is a simple solution to the problem of repetitive data entry, which takes advantage of, nay, makes a fool of, one of the intrusive "I know better than you" features of Microsoft applications.

You can use a two or three-letter combination in AutoCorrect as the substitute for a longer string. Logically, you should use a letter combination with k or q or z which you are not otherwise likely to type in your normal entry. Why type the name and dates of your library's major donor in the Provenance field of every record when "kg" will expand to that full range of letters and numbers? Why type your own name in full in the Inputter field of every record when your initials alone will do the trick?

So how do you find the delightful AutoCorrect and prepare it for your inputting ease? On the top title bar of DS-Access is the heading entitled Settings; the last choice in its pull-down menu is the very one we want: AutoCorrect Options. Click on that, and in the resulting box, type your "mistake" in the Replace column; in the With column type in your "correction." Click Add, then OK to exit from the AutoCorrect box. Then, when you're entering data, the correction you've established will take place as soon as you tab or otherwise move out of the field where you've put your mistake.

Small hint: use lower case letters as the "wrong" ones; they're easier to type than upper case letters.

**Nota Bene:** The default settings in AutoCorrect often work to the inputter's disadvantage and frustration. For instance, you may at first find the application correcting your flyleaf number "ii" to "Ii," or your upper case "II" to "Ii." To type II without being corrected to Ii, open AutoCorrect and unselect the option "Correct Two Initial Capitals"; to be allowed to type "ii" (after the designation for leaves, as ff. or fol. both of which end—a potentially deadly flaw—with a period), unselect "Capitalize First Letter of Sentence." Perhaps a safer way around at least one of these problems is to open AutoCorrect, click on Exceptions, and in the space "Don't capitalize after ..." type in "ff." or "fol." Then click on OK.

## 12. The Database: Maintenance



Maintenance: the fifth and last menu choice along the top title bar; it has four choices:

- Back Up Data
- Back Up Application
- Update DS-Access
- Technical Support

### 12.1. Back Up Data

This tool produces a view of the folder already containing your copy of DS-Access, but with browsing capacity to other areas of your computer, so that you may choose where you'd like the backup to reside.

It also assigns a name to the backup file that includes the date on which you are performing the backup; you are, of course, free to change the backup file's name, but we strongly encourage you to retain the date-stamp aspect of the default name.

What we truly truly encourage you to so is to backup your data regularly! Just imagine how distressing to have to re-enter three days' worth of inputting. Just imagine the almost impossibility of remembering all those small corrections of typos, of clean-up of inconsistencies, of choices for more precise wording. Write BACKUP DATA on your calendar, put it on your daily agenda, make it so automatic that you never finish a session without backing up the data. You'll be very grateful that you did this on the first time there's a problem. Your boss will give you a raise. You'll find True Love. Stars will glimmer over your head. OK, OK, so I exaggerate. But I make a point, right?

### 12.2. Back Up Application

Exactly the same words here: The Back Up Application tool offers the same two choices as does the tool for the Back Up Data.

It produces a view of the folder already containing your copy of DS-Access, but with browsing capacity to other areas of your computer, so that you may choose where you'd like the backup to reside.

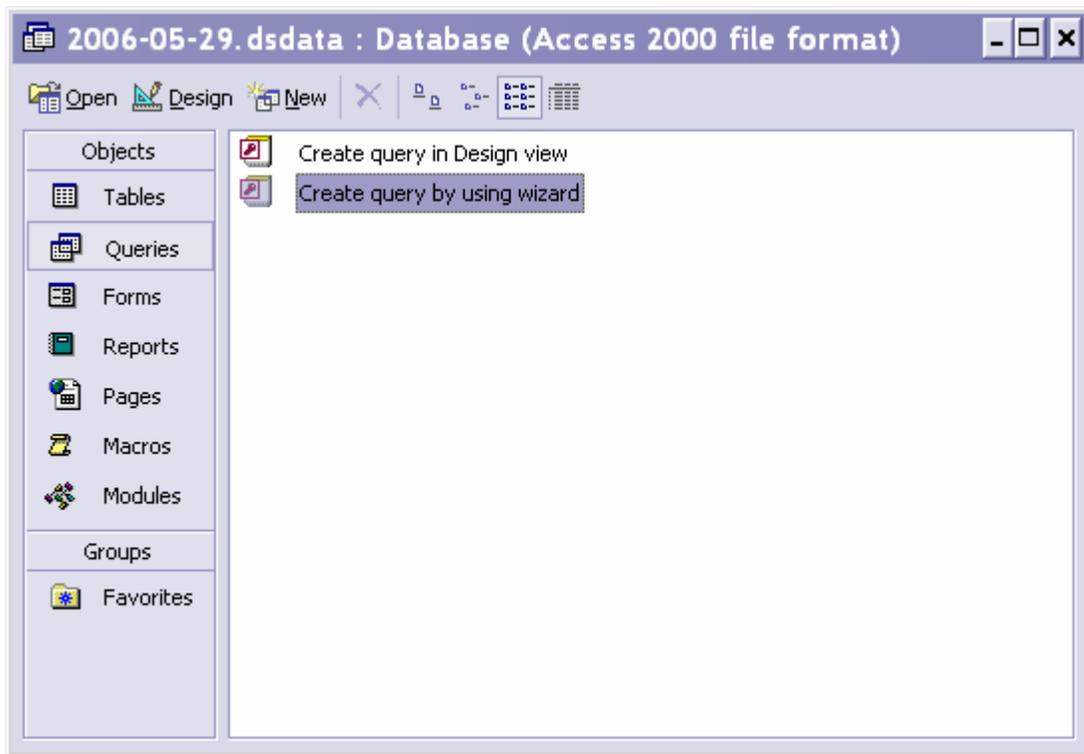
It assigns a name to the backup file that includes the date on which you are performing the backup; you are, of course, free to change the backup file's name, but we strongly encourage you to retain the date-stamp aspect of the default name.

This might appear ho-hum. In fact, Microsoft has given us quite a nice feature, here, new to Access 2003: the ability to back up a database that is open and running. Aren't you impressed?

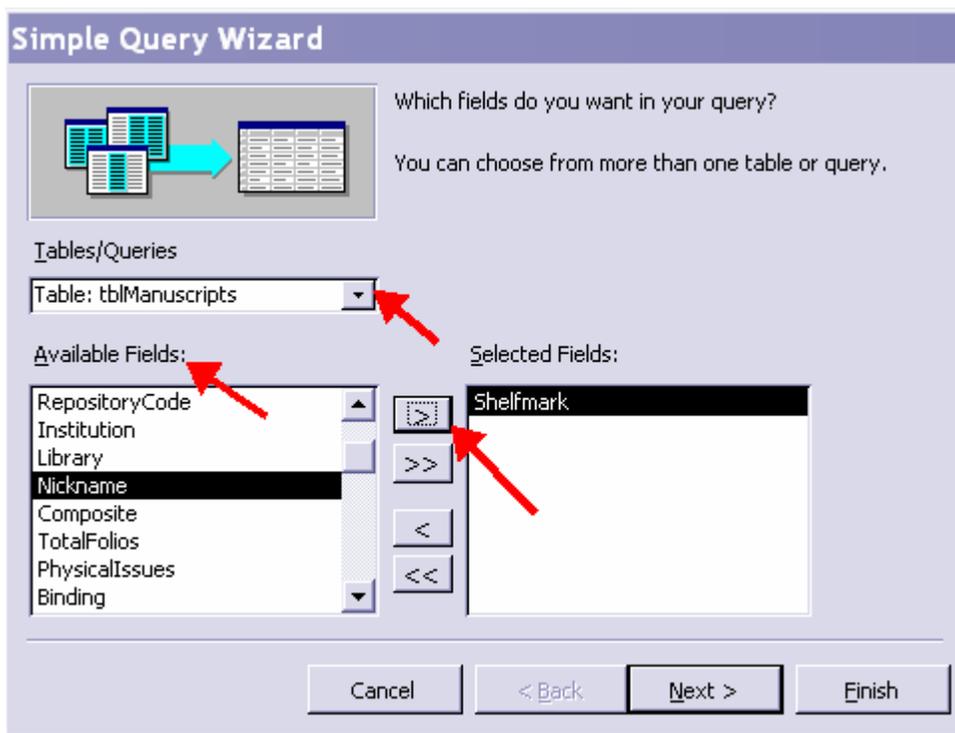
### **12.3. Constructing a Query**

Aside from protecting your data against loss, the back-up feature is useful for constructing and running queries. Because this DS-Access is a runtime version, it doesn't allow changes to its structure. But you can do so on the back up version, with these hedging conditions:

- if Access 2003 is already installed on your computer, the backup will also be in an Access 2003 environment and you won't notice any changes at all.
- if your computer runs Access 2000 or 2002, the backup will also run in essentially the same manner (minus the two innovations of Access 2003: the aforementioned backing up capability, and the option to export to XML—both irrelevant for the present situation).
- if your computer has a version of Access that antedates Access 2000, we're sorry to say that queries just won't be an option.



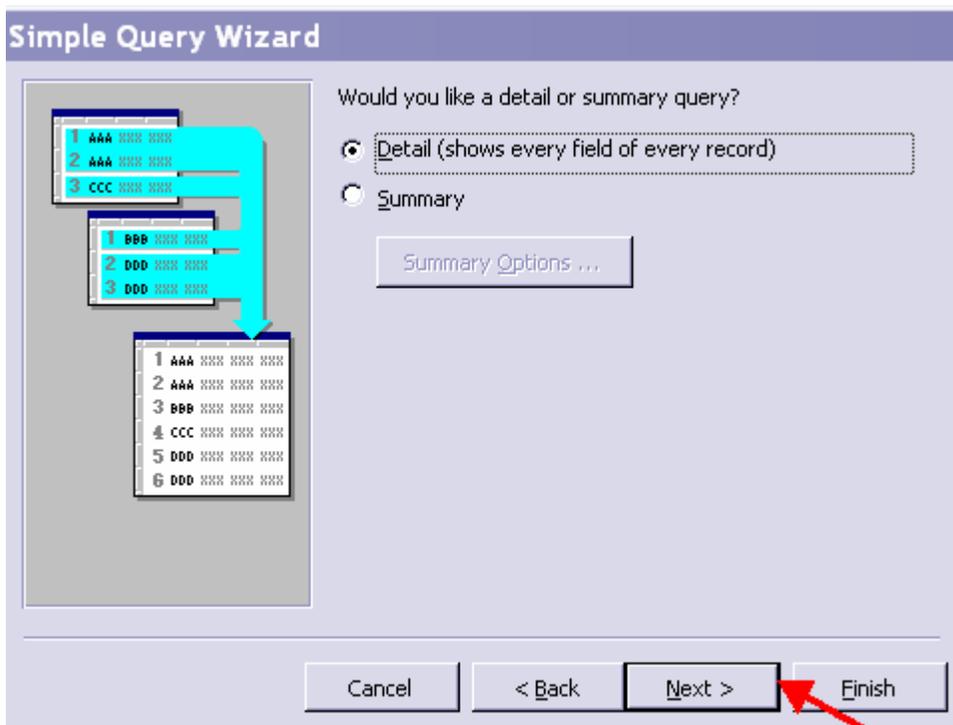
To build a query, open the dsdata section only (you won't need the front end, i.e. dsdbms) by double-clicking on it. From the panel of Objects on the left, choose Queries. You'll be offered two choices, either one is fine, the Wizard may be somewhat easier.



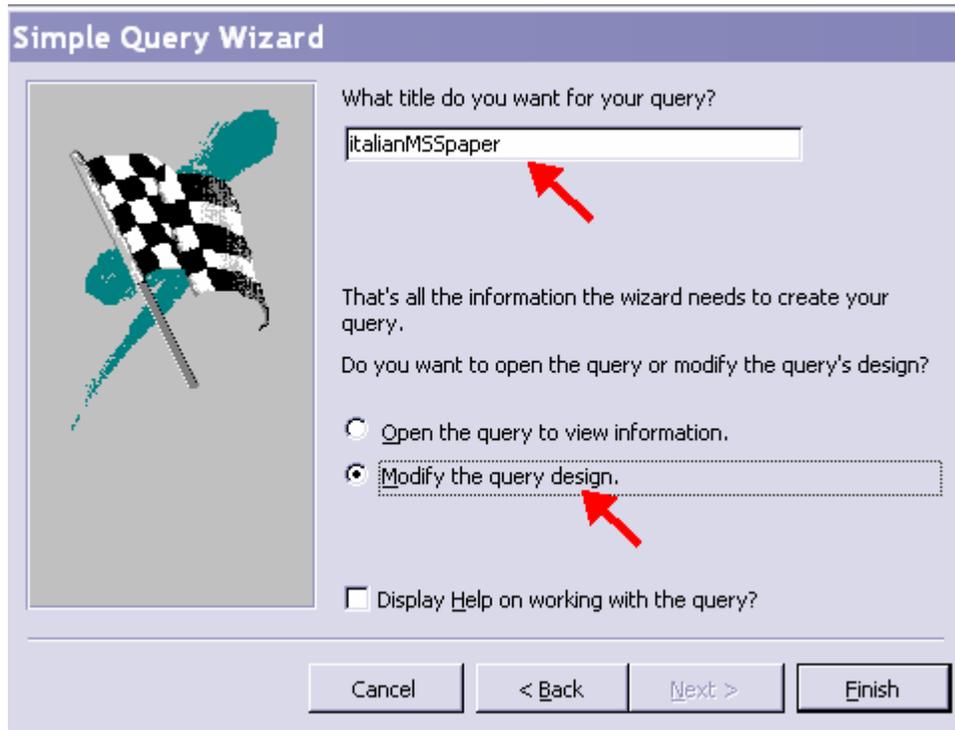
From the drop-down list of Table/Queries, choose the one you want, and then from its available fields, choose the first one you want; click on the right-pointing arrow to move that field name into the window for Selected Fields.



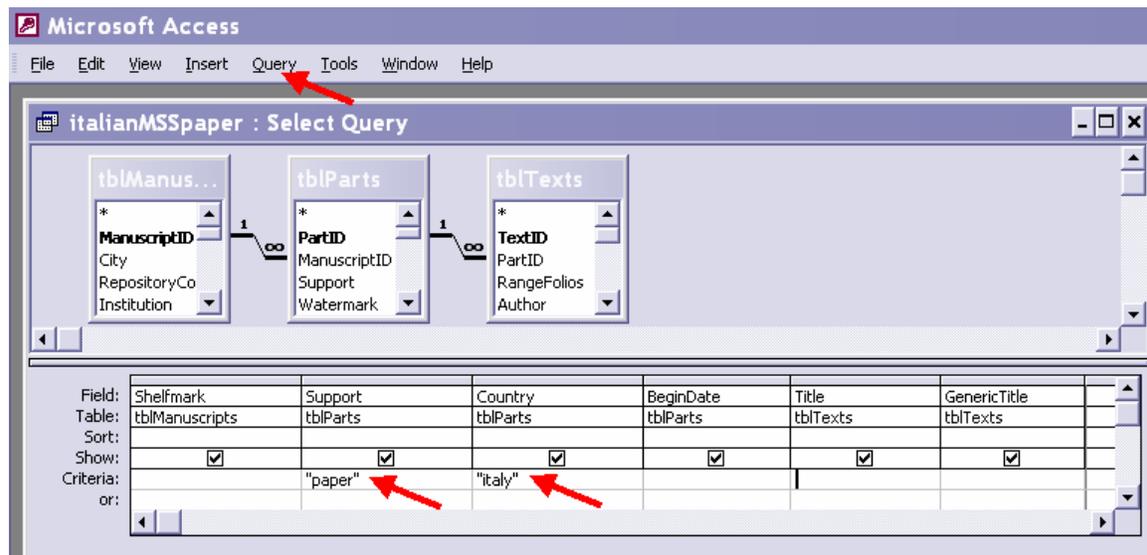
Repeat as often as you want. Then click on Next.



Yes, you do want the default option, Details, so don't change anything, just click on Next.



Give your query a completely eye-readable name, and —presumably— choose to modify the query design. Then click on Finish.



On the resulting tabular form, type in your Criteria, i.e. the ways in which you want your result set limited. Then, choose Query on the upper task bar, and from its drop-down menu, choose Run (or, the exclamation mark).

Shelfmark	Country	BeginDate	Title	GenericTitle
Plimpton MS 114	Italy	1300		Notarial register.
Montgomery MS 16	Italy	1300		Account books.
Plimpton MS 170	Italy	1350	#Computus solaris et lunar	
Plimpton MS 171	Italy	1350	#De latitudinibus formarum	
Plimpton MS 187	Italy	1350		Almanach for 1363-1381.
X870S.HG	Italy	1350	#Ovidius moralizatus#	
X870S.HG	Italy	1350	#Allegorie super fabulis Ov	
Plimpton MS 171	Italy	1350	#De primo et ultimo instant	
X870S.HG	Italy	1350	#Super tragedias Senece e	
Plimpton MS 171	Italy	1350	#Regulae solvendi sophism	
Plimpton MS 171	Italy	1350	#Tractatus de proportionibu	
Lodge MS 04	Italy	1390	#Pharsalia#, glossed.	
Lodge MS 04	Italy	1390	#De disciplina scholarium#	
Plimpton MS 081	Italy	1400	#Decem magistre que mar	
Med/Ren Frag. 064	Italy	1400		Account book.
Plimpton MS 081	Italy	1400		Exemplum on the Name of Jesu
Plimpton MS 081	Italy	1400	#Epistola persuasoria ad n	

The results of the query are in datasheet view, which means that you could hide columns that are now superfluous ("Of course these manuscripts are on paper; that was one of my criteria; I don't need to display Support any more"); you hide columns by clicking on Format in the top tool bar, and then choosing from its drop-down menu, Hide Columns. Also, because this is in datasheet view, you can resort all the data according to any field. For example, you'd like to see it all in chronological order; highlight the column headed BeginDate, go to the icon on the tool bar for A→ Z descending, click on it and there you are. Etc., etc. Print it out. Copy and paste it or part of it into another document. Your choice.

## 12.4. Update DS-Access

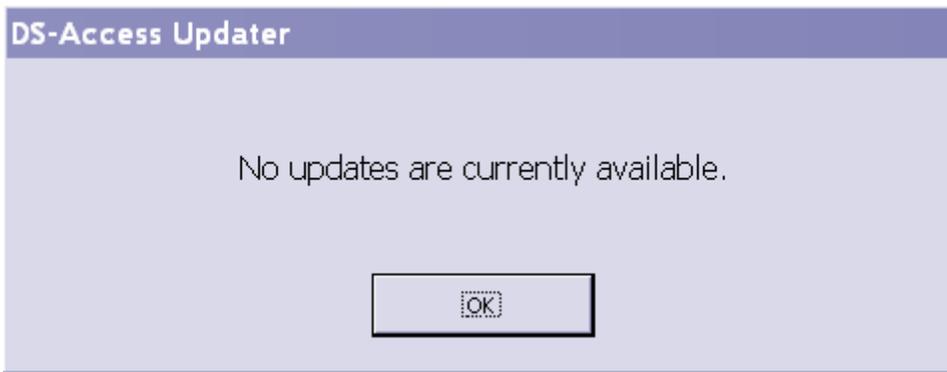
**Maintenance**

*Download and Install a DS-Access Update* Close

1. **Download Update:**
2. **Files Downloaded To:**
3. **Install Update...** Instructions Start Update...

When updates to DS-Access are prepared at DS Central, you'll be notified (probably by email). The location on the DS website for the soon-to-be-downloaded files is and will remain what you see above under No. 1. (In case you're puzzled: "sec" stands for "secure"; "bts" stands for "behind the scenes"; the rest you can read.) Under No. 2 you will accept the default location, or browse to the location on your computer where you've downloaded the Update file. No. 3 in the Download and Install Update form will

direct you to the Instructions and the Update (fancy that), but if you click on either one right now, the computer simply states that there is nothing for you, and in stating that fact, it looks like this:



## 12.5. Technical Support



It feels a bit circular, doesn't it? Here you are, reading the User Guide, and you're told to go read the User Guide. But if (when) all else fails, please do send a request for help to DS Central. Several people are behind that email alias, so even if one person is on vacation, another will harken to your plea.

## APPENDIX: INSTALLATION, LINKING THE TABLES, SECURITY WARNING

### Appendix 1. Administrative Control

If you don't have administrative control over your computer, you may not be able to either install DS-Access. Left to its own devices, DS-Access will install to this directory:

C:\Program Files\Digital Scriptorium\DS-Access.

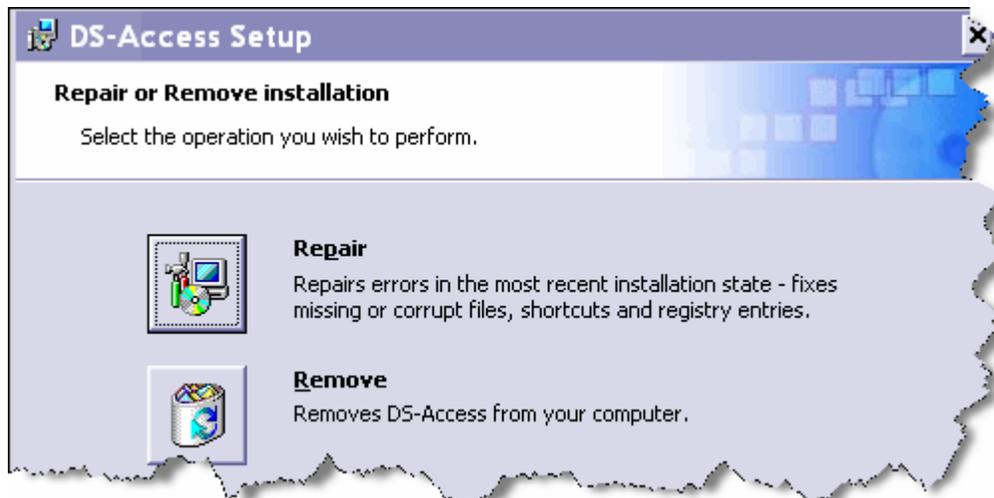
If admin controls impede that, you might be able to install DS-Access internally to My Documents in a folder of your own devising.

If neither works, it's not your fault; ask for help from your institution's technical staff.

### Appendix 2. Remove Previous Copy of DS-Access

Skip this section if you haven't ever put a copy of DS-Access on your computer. Read it and follow its directions on removing the previous copy, if you have.

**Nota Bene:** If you remove the program, you are also removing whatever data was stored in it. If you haven't been backing up your data, and if you remove the program, you may wish to consider hari-kari. So, before you do anything else, back up your copy of dsdata and be sure its file name is not precisely and only "dsdata" but that it includes, for example, the date of the backing up operation.



Even if you can't remember if there's a copy of DS-Access on your computer, the machine can and will remember. When you start the DS-Access Setup Wizard to install a new copy, if the DS application is already present, you are asked if you wish to Repair or Remove the program. That's a hint!

So, you've decided to remove the previous copy of DS-Access. Cancel the present installation process. Go to the computer's Control Panel, and choose Add or Remove Programs. Scroll down to DS-Access. Click on Remove. It will take a while, and the

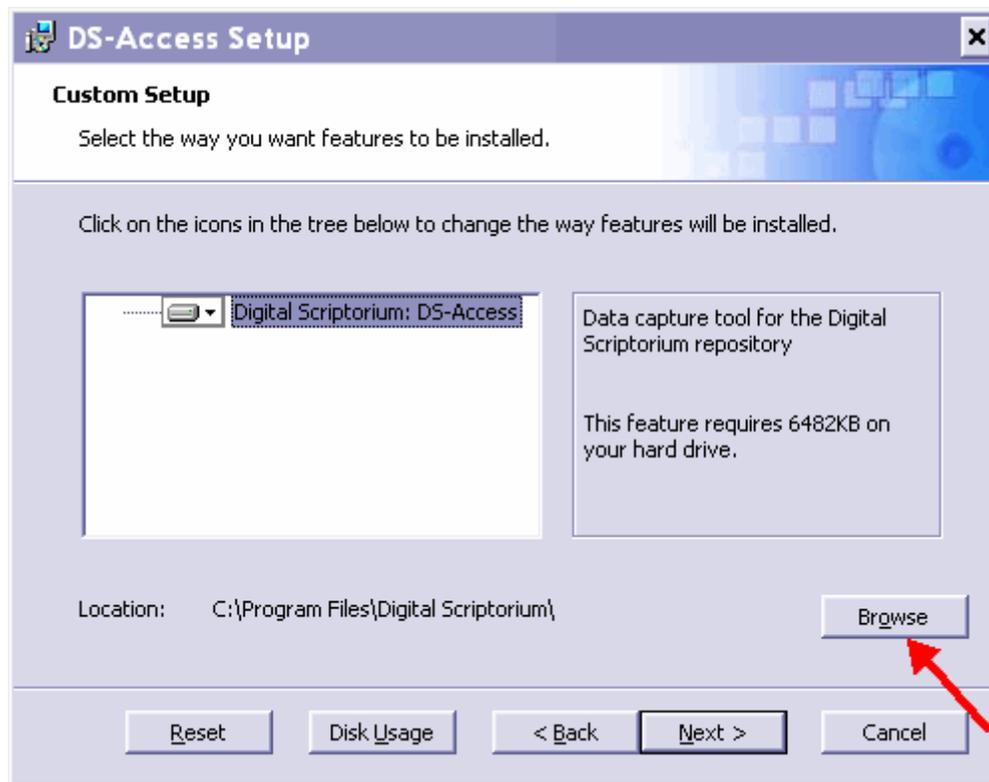
hourglass will hover on the screen for an unnervingly long time, but please have patience. This, too, shall pass.

### Appendix 3. Install DS-Access

It's practically brainless; you'll make the decision about the location of the program on your computer, and everything else is done for you.

**Note:** You must be logged in to the computer as an administrator to install DS-Access.

1. Insert the CD-ROM sent to you by Columbia University Libraries.
2. If the DS-Access Setup Wizard does not start automatically, open the CD-ROM drive in My Computer, and double-click the Setup file to start the Wizard.
3. Click Next to continue the installation.



4. The Wizard allows you to choose where you would like to install the program. Accept the default location (C:\Program Files\Digital Scriptorium\DS-Access), or browse to a folder of your choice. Then click Next.
5. Click Install to begin the installation process, which might take a minute or two.
6. Click Finish to complete the Wizard. That's all there is to it!

**Note:** If you choose to install DS-Access to other than the default location you will have to re-link the data tables before you begin working with manuscript data. [More information about re-linking the data tables.](#)

#### Appendix 4. Re-Link the Data Tables

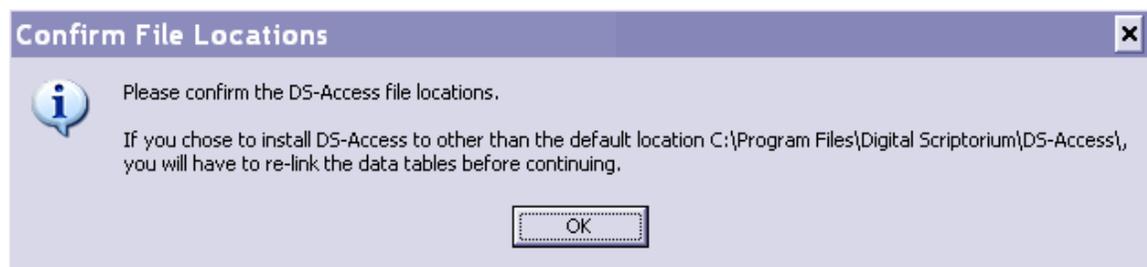
DS-Access has two primary components, an interface file and a data file, and the two need to be linked for the system to be operational:

- the interface file is named dsdbms.mde
- the data file is named dsdata.mdb

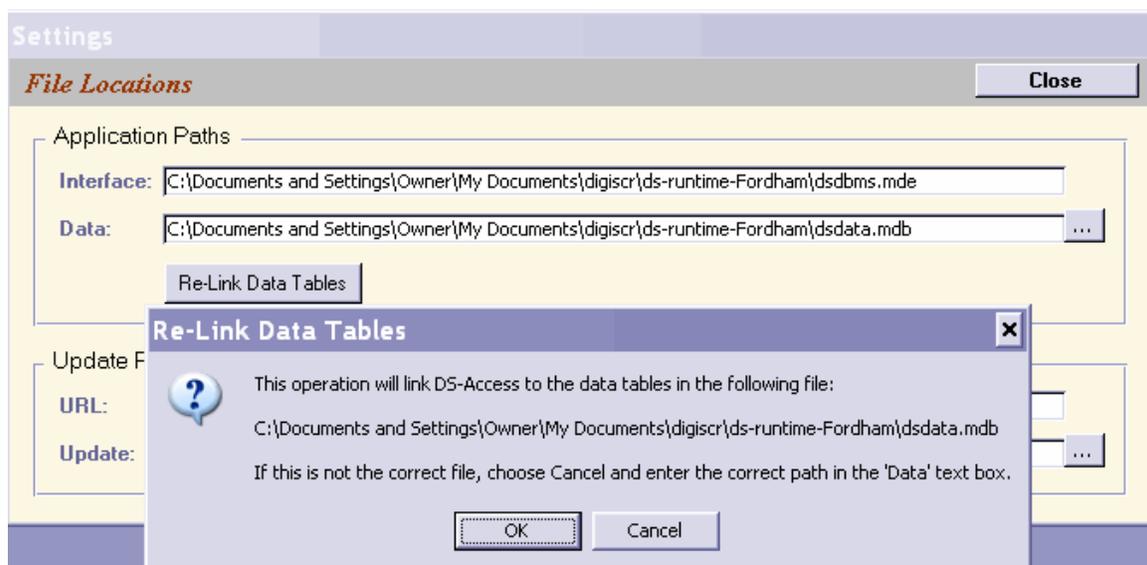
By default both files are installed in the following directory:

C:\Program Files\Digital Scriptorium\DS-Access\

If DS-Access was installed to a different location, or if you moved either or both of the files after installation, you will have to re-link them before you begin working with manuscript data.



Click on the DS-Access icon on your desktop. If this is the first time you have started the program you will be prompted to confirm the file locations and the File Locations dialog appears automatically. If you've started DS-Access before, go to File Locations on the Settings menu.



DS-Access will discover on its own the first path, i.e. where its Interface lives on your computer (the Interface is the front end of the database with all the forms and functions,

essentially identical for all DS users). The second path, the one for Data, will contain the default path (this is the piece that will hold your institution's own bibliographic records), but it may be incorrect. It's up to you to find your local copy of the tables, known collectively as dsdata. You can type in the complete dsdata path, or you can browse to it via the button on the right of the Data Path, or (if it's in the same place as the dsdbms files) you can cut-and-paste from the location of the dsdbms and then just change the relevant bit, i.e. "dsdbms" to "dsdata". Note, however, that the front end of the database is compiled, whereas the file containing your data is not compiled; the two will therefore have different extensions and look like this:

- dsdbms.mde
- dsdata.mdb

When both paths are filled, the Interface path will end with the file name for Digital Scriptorium DataBase Management System, and the second path, the one for Data, will end with Digital Scriptorium Data, respectively as dsdbms and dsdata. Click on Close. Then click on the other button of this function, Re-Link Data Tables.

The program asks you to confirm the path for linking that you have chosen; you tell it OK (assuming that it is indeed OK), it performs its job and comes back to let you know that all is well.



The interface path will necessarily display correctly since it represents the running program, but the data path will need to be made current.

1. Use the Browse button [image] to locate the data file (dsdata.mdb).
2. Click Re-Link Data Tables to re-establish the link between the interface and the data.

The next message asks you to confirm the file locations, and you accept this task by clicking OK.

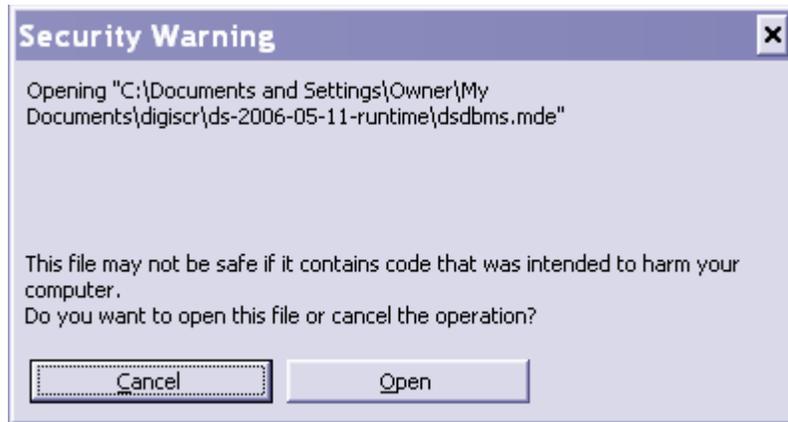
Tap the Close button in the upper right and up pops your welcoming little child and his intriguing blue grotesque.

You won't have to do this again, as long as the paths for both parts of the database remain the same. In fact, if you mimicked the same path for these two database pieces on another computer, and copied the database pieces on to a new computer, the linking between the two pieces would still work. The link will break, however, if either path changes. In that event, you follow the present directions again, specifying the new location for dsdata, and clicking on Re-Link Data Tables again.

DS-Access will now be able to function on your computer.

### Appendix 5. Security Warning

The installation process will have put an icon on your desktop, with the name "DS-Access"; click on it.



This is the first thing you see. Its wording causes you some worry. Trust us, and click on the *non*-highlighted option, Open.

Slight digression as to why you should trust us, or rather as to why you should distrust (?) Microsoft Access's warning: The newest version of Microsoft Access, i.e. Access 2003, is provided with stringent security checks; if this is the version you normally run, you've already noticed the warnings that accompany attempts on your part to open an Access database; the number and precise wording of the warnings may vary according to the security systems put in place by your institution. If you don't normally use Access 2003, you'll have a moment's queasiness at the warning about harmful code in databases of unknown origin. But yes, please do trust us, and reassure Access that you in fact do want to open the file. Yes, open it.

*Explicit feliciter.*