

# TiNT Project Transcription Guidelines

Version 1.3 (2 December 2021)

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The goal of the TiNT project is to explore six critical questions using data gathered from the New Testament's titular traditions.<sup>1</sup> In order to meet this goal, we intend to aggregate as much data as possible about the text, positioning, aesthetics, and context of the various forms of the title as they appear in the Greek manuscripts. This data is gathered using the TiNT Project editorial tool, a process accessible through our project website embedded in the New Testament Virtual Manuscript Room (NTVMR): <https://ntvmr.uni-muenster.de/web/titles-of-the-new-testament-tint-/manuscript-workspace>.

## 1. Getting Started: Workspace and Assignments

To gain access to this workspace, first create an account on the [NTVMR](#) and then email Garrick Allen ([Garrick.allen@glasgow.ac.uk](mailto:Garrick.allen@glasgow.ac.uk)), requesting to be added to the project page (“Titles of the New Testament (TiNT”)). There is a private (🔒) and a public (👁) version of the page; *always* use the public page, *never* the private (Fig. 1).

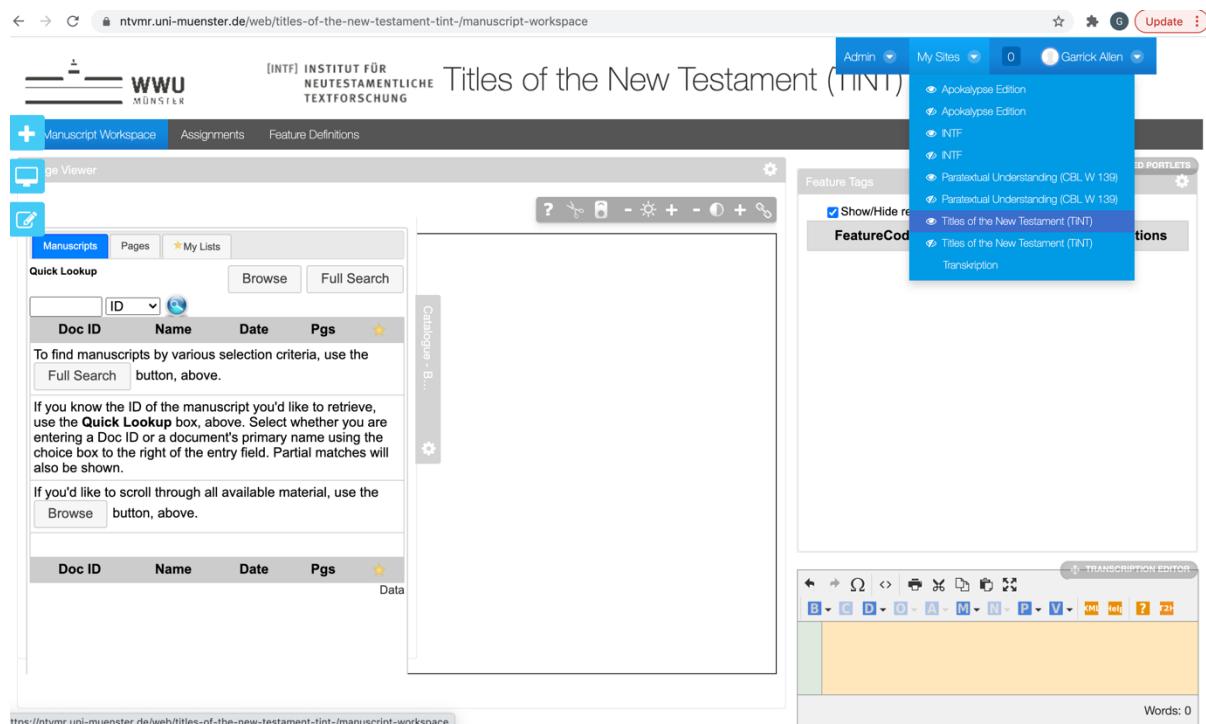


Fig. 1: TiNT Project Page

You will then also be granted access to the TiNT master excel spreadsheet (“TiNT Description and Assignment Checklist”) in the shared project OneDrive folder (“TiNT Shared”). This master document has three tabs (papyri, majuscules, and minuscules) and nine columns (Fig. 2). Column A is a list of manuscripts according to existing Gregory-Aland

<sup>1</sup> See Garrick V. Allen and Kelsie G. Rodenbiker, “Titles of the New Testament (TiNT): A New Approach to Manuscripts and the History of Interpretation,” *EC* 11 (2020): 265-280 for more information.

(GA) numbers. Column B is where describers receive their assignments from the project leaders. This is where you will learn which manuscripts have been assigned to you; if you complete your assignments, please contact the leadership team to request further work. Column C is where assignments will be given to check the work of the first describer of a manuscript. All descriptions will be checked by a second person (a core team member) before eventual publication; both will receive credit on all published material. Columns D, E, F, and G are where we record what type of profile each manuscript is given (minimal, standard, maximal, or maximal NT). Indicate by placing a capital X in *one* of these fields (these columns are mutually exclusive). Each manuscript in the corpus will receive at least a minimal profile and one of these four options will be selected for you by the person who assigns you the manuscript.

Column H is the place where we note manuscripts that do not have any titles, either by design or because they are fragmentary. It is important that this data is recorded accurately here because there is no way for us to record negative information using the editorial tool. If there are no titles of any kind in the manuscript, also place an X in column F (“Maximal”) to show that every leaf of the manuscript has been checked. If there are no New Testament titles, but titles for other works in a codex, then mark column G (“Maximal NT”) along with column H. If there are no inscription and subscription titles for New Testament works, but there are other New Testament titles within the corpus (running titles, intertitles), then mark column D (“Minimal”) and column H (“No titles”), indicating that, although there are no titles that are captured in a minimal profile, there may very well be other titular forms. Column I is where describers can include notes on any difficulties they had, special anomalies, or other relevant observations. If there is no title in the manuscript, please note here why (damage, fragmentary state, etc.). If you were assigned to make a minimal profile but other types of titles appear beyond inscription and subscription, please note that here. If the NTVMR lacks images altogether, note this in column I and highlight the cell B in orange. If images of a manuscript are particularly hard to read, especially in black and white, it is sometimes useful to check whether the [Centre for the Study of New Testament Manuscripts](#) (CSNTM) or the holding institution has colour images. The CSNTM catalogue can be searched according to a manuscript’s GA number, as well as filtered for special features such as *inscriptio* or *kephalaia*. Only by using colour images would you be able to mark, for example, that an ornamented title is red or gold (see §4.4). You cannot markup CSNTM images, but they can guide your markup of the poorer images in the NTVMR.

Once you have completed your markup of a manuscript, highlight cell B (the column with the name of the describer) in yellow. This signals to the checker for that manuscript that they may begin reviewing your work. When their work is complete, they will also highlight cells A and C, signalling that the profile for that manuscript is ready for publication. Only core project team members will check markup.

The screenshot shows a Microsoft Excel spreadsheet titled "Maximal NT". The table has nine columns: Number, Descriptor, Checker, Minimal, Standard, Maximal, Maximal NT, No titles, and Notes. The "Maximal NT" column is highlighted with a green background. The "Maximal NT" header cell contains the value "Maximal NT". The "Notes" column is empty. The "No titles" column contains the value "No titles". The "Standard" column contains the value "Standard". The "Minimal" column contains the value "Minimal". The "Descriptor" column contains the value "Descriptor". The "Checker" column contains the value "Checker". The "Number" column contains the value "Number". The "Maximal NT" column contains the value "Maximal NT". The "No titles" column contains the value "No titles". The "Notes" column is empty.

Fig. 2: TiNT Description and Assignment Checklist

## 2. Four Types of Profiles: Minimal, Standard, Maximal, Maximal NT

Although it would be ideal to gather information on every form of every title in every manuscript (our stated goal), we have decided to prioritise the editing of titles in particular traditions based around the research interests of core project members and in light of existing projects on paratexts. However, we still want to gather at least some data for each manuscript in the [Kurzgefasste Liste](#), so we have contrived four different editorial profiles.

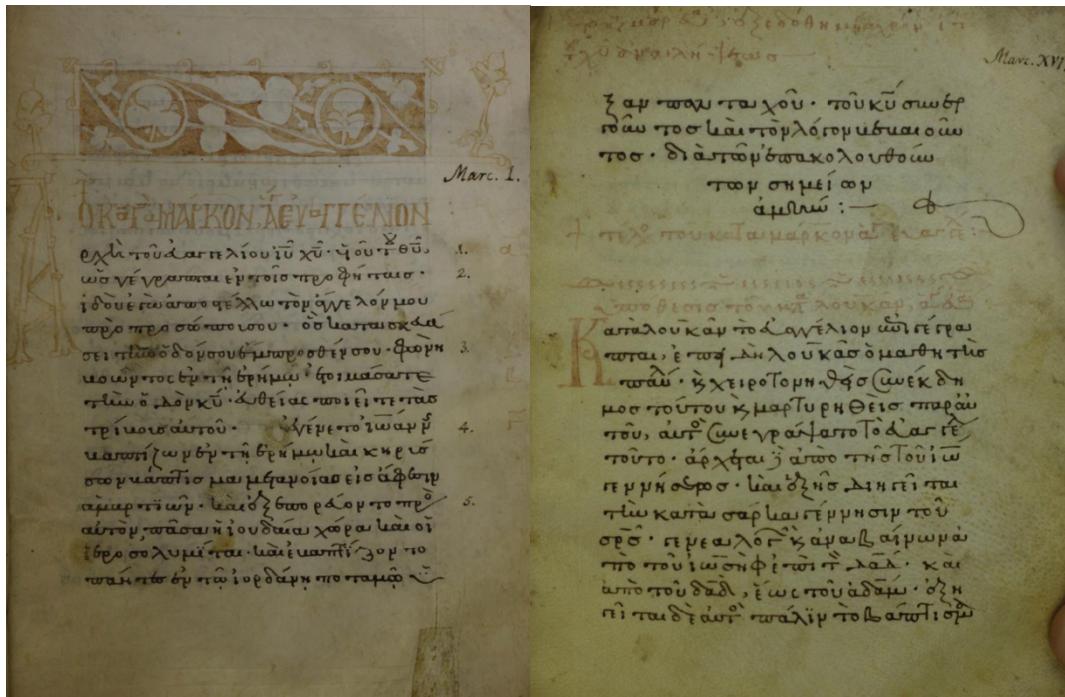
*Minimal profile:* Most manuscripts will receive only a minimal profile. For this profile, describers will only capture data on the *inscription* and *subscription* titles (beginning and end-titles) for each New Testament work that appears in any given manuscript. The NTVMR will provide access to nearly every relevant image for this task. Describers tasked with creating a minimal profile can ignore all “non-biblical” material and any titles (e.g. running titles and intertitles) that appear within a New Testament work. In a manuscript that contains all twenty-seven New Testament works, for example, the maximum number of entries that a describer will have to make is 54. Most minimal profiles will have significantly fewer entries.

*Standard profile:* Standard profiles require entries for every *inscription* and *subscription* title in a given codex, including all prefatory material and any other works beyond the New Testament (Old Testament, Patristic works, prologues etc.). The scope here is broadened beyond the New Testament material itself, even though we continue to ignore any titular forms that appear within a work, like intertitles (*kephalaia*) or running titles.

*Maximal profile:* Maximal profiles contain entries on every titular form in a given manuscript, including inscriptions, subscriptions, running titles, and intertitles. Every feature that we define as a title in every work (see §3.2.1.9) *must* have an entry. On longer or complex codices, maximal profiles will take significant effort.

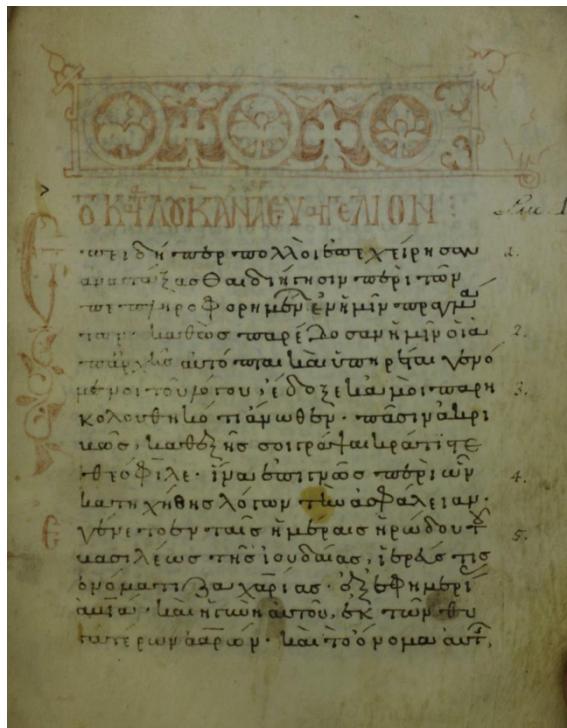
*Maximal NT profile:* Maximal NT profiles have entries for every title attached directly to a New Testament work. In this approach, all prefatory works, lists, and non-New Testament material can be ignored, but full attention must be given to every part of any New Testament work that appears in the manuscript, including *inscriptions*, *subscriptions*, *running titles*, and *intertitles* (*kephalaia*).

*Example 1* (GA 561): A *minimal profile* for GA 561, a 13<sup>th</sup> century parchment minuscule of the Gospels held by the University of Glasgow Hunterian Museum, would include five entries, as some of the inscriptions and subscriptions are lost due to damage or illegibility. Entries would include an inscription and a subscription to Mark (Fig. 3):



*Fig. 3: GA 561 inscription (87r) and subscription (144r) to Mark*

### An inscription to Luke (Fig. 4):



*Fig. 4: GA 561 inscription to Luke (147r)*

And an inscription to John (Fig. 5):

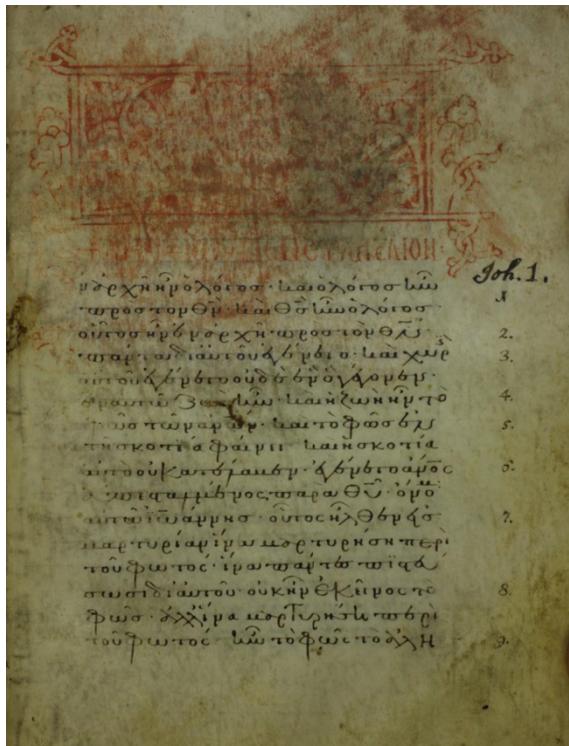


Fig. 5: GA 561 inscription to John (234r)

A standard profile for GA 561 would include ten entries: four inscriptions and one subscription plus two extant *hypothesis* titles for Mark and Luke (Fig. 6):

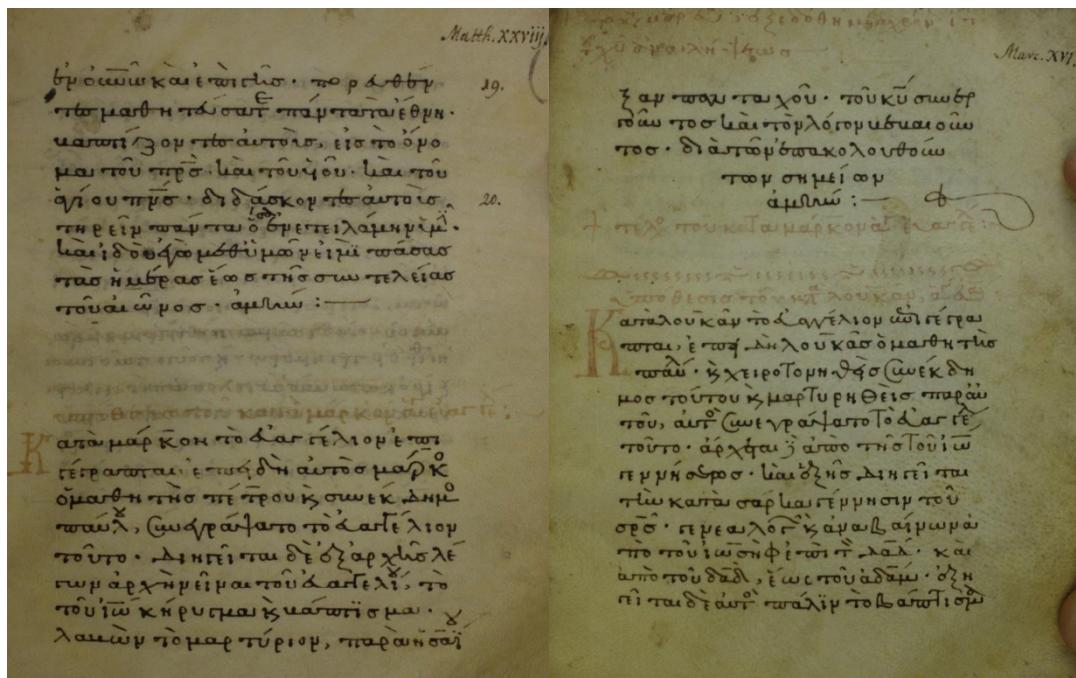


Fig. 6: GA 561 hypothesis title for Mark (84r) and Luke (144r)

And titles to the three extant *kephalaia* lists provided for Mark, Luke, and John (Fig. 7):

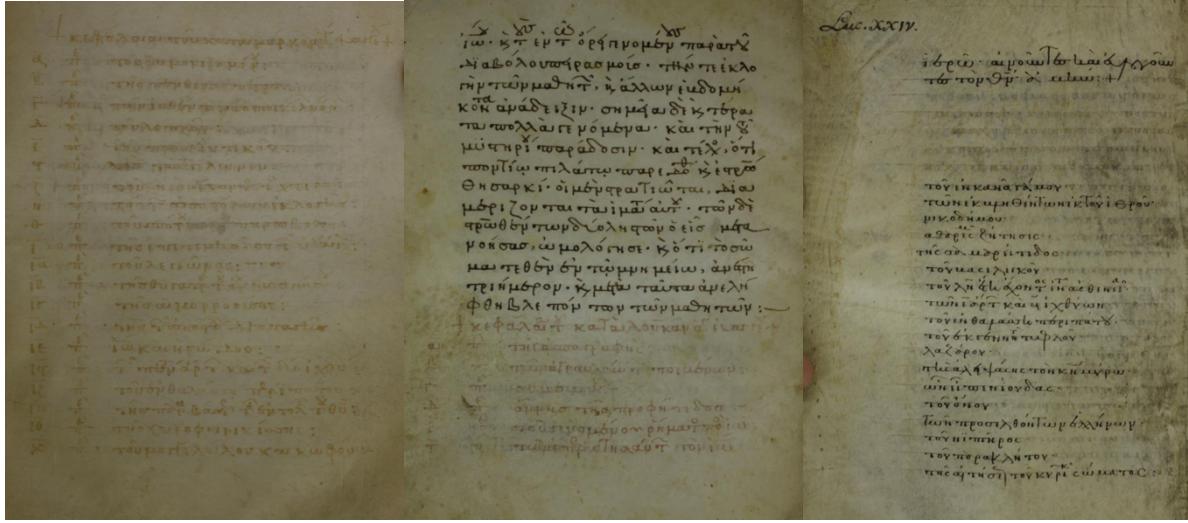


Fig. 7: GA 561 *kephalaia* list titles for Mark (85r), Luke (144v), and John (234v)

A *maximal profile* for GA 561 would include entries for each of the ten items in the standard profile plus the dozens of running titles that appear throughout each gospel noting the chapter and verse. Although these were added by a modern librarian, they function as running titles (Fig. 8).

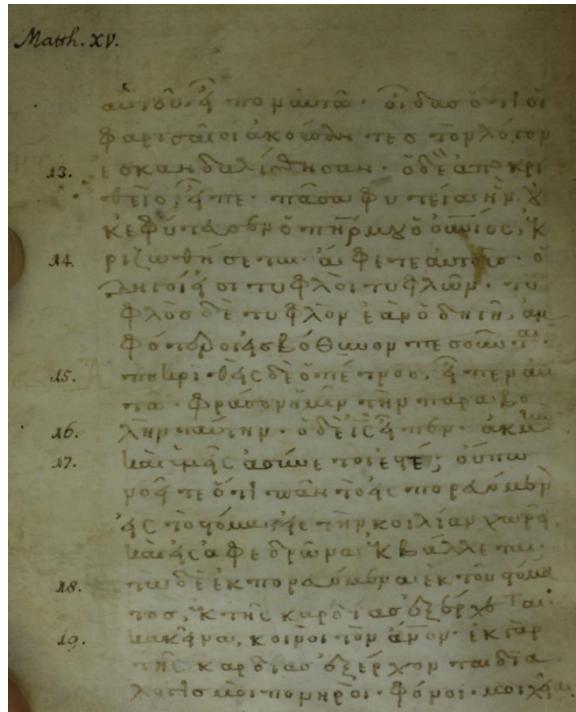


Fig. 8: GA 561 running title at Matthew 15:13–19 (40v)

The *maximal NT profile* for GA 561 would include entries for every title except for the titles related to the *hypotheses* and *kephalaia* lists, incorporating only the inscription and subscription titles to each of the gospels and the running titles therein.

*Example 2 (GA 2604):* A *minimal profile* for GA 2604, a twelfth century Gospel codex would have six entries: the four inscriptions for each gospel and the two subscriptions to Matthew and Mark (e.g., Fig. 9).



Fig. 9: Inscription and subscription to Mark in GA 2604

A *standard profile* for GA 2640 would include the six entries of the minimal profile plus 31 other entries for the inscriptions and subscriptions to the various paratextual works in the manuscript, like the *kephalaia* tables, *hypotheses*, *hypomnemata*, lexical lists, and others (e.g., Fig. 10).

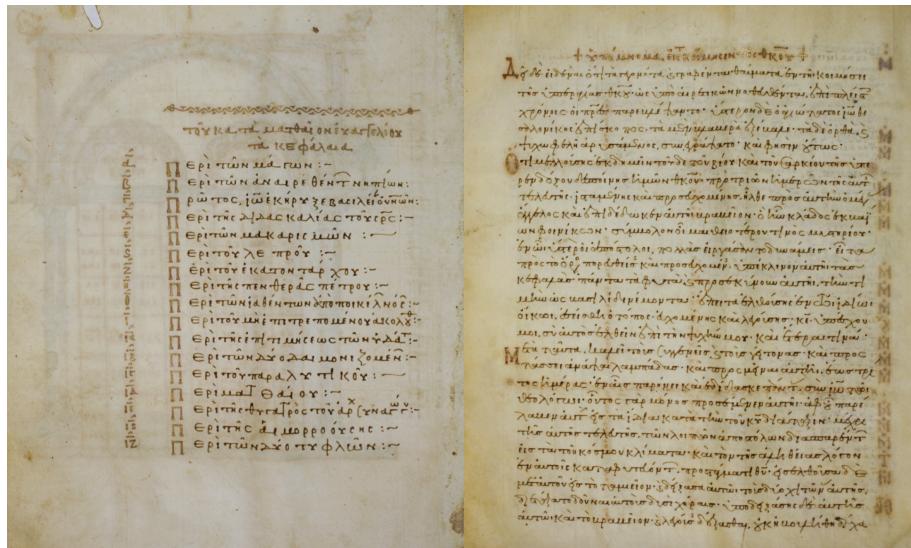


Fig. 10: Inscriptions to Matthew's kephalaia list and a Dormition text

A *maximal profile* for this manuscript would include 254 entries since it would have to include all *kephalaia-titloi* that appear within the text of each gospel (e.g. Fig. 11).

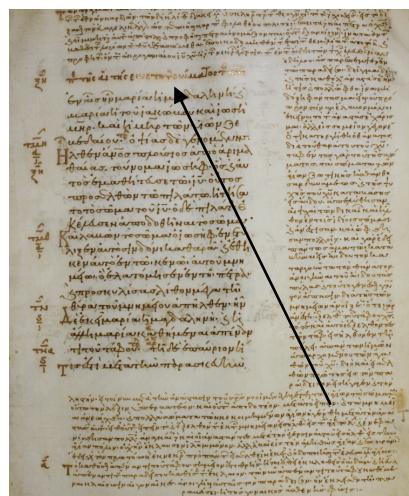


Fig. 11: Final kephalaia to Matthew

In this case, a *maximal NT* profile would have 223 entries: all titles associated with the New Testament works (inscriptions, subscriptions, and intertitles) minus the 31 entries for the paratextual works.

### 3. The TiNT Project Workspace

The project workspace is defined by three elements: the *Liste* catalogue (Fig. 12), Feature Tags, and Transcription editor.

#### 3.1. The Liste Catalogue

Doc ID	Name	Date	Pgs	★
32604	2604	XII	378	

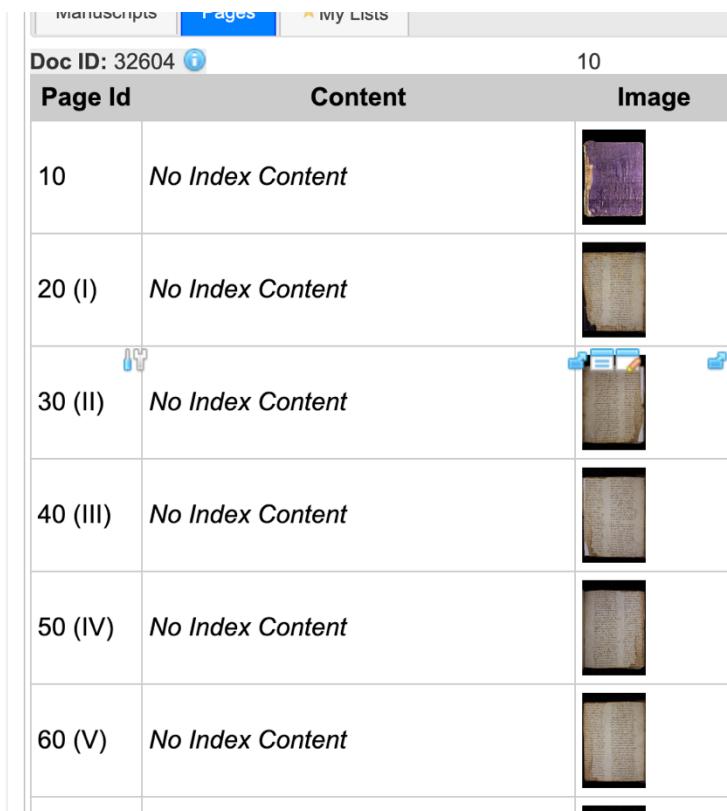
Fig. 12: The manuscript catalogue search bar

Manuscripts can be searched in the *Liste* catalogue either by GA number (“Name”) or NTVMR ID number (“ID”). The ID number is five digits long, comprised of, first, the number 1–4 (where 1 = papyrus, 2 = majuscule, 3 = minuscule, and 4 = lectionary), followed by the four-digit GA number (Fig. 13). For example, GA 2604, a minuscule Gospel manuscript, has the ID 32604. Codex Alexandrinus, GA 02, a fifth century majuscule, has the ID 20002. The Bodmer miscellaneous codex, P72, is 10072. This project does not work with lectionaries.

<i>Manuscript Type</i>	<i>ID Manuscript Number</i>
P <sup>74</sup>	10074
02	20002
69	30069
ℓ174	40174
1 = Papyrus 2 = Majuscule 3 = Minuscule 4 = Lectionary	These four numbers are always based on the GA number.

Fig. 13: Manuscript identification

After you input the ID number, results will appear below. Click on one of the results, which will then take you to a set of thumbnail images for each leaf (Fig. 14). If the manuscript has previously been indexed, you will see some general information, including NTVMR page ID number, foliation, and New Testament content. If you select a page, the manuscript image will appear on the image viewer (Fig. 15). If you select the  siglum in the upper right corner of the thumbnail, the image will appear in a separate tab. When tagging images (see §3.2.1.10), use the image viewer in the centre of the page. For a maximal profile, describers will have to look carefully through every image of a manuscript. But the process for making standard, minimal, and maximal NT profiles is significantly simplified if the manuscript is indexed. In this case, describers can easily locate the start and end of a work and the places within a work that may have titles (for a maximal NT profile). Do not always trust the indexing though, since it is often only partially complete and not always entirely accurate. The *Liste* catalogue is the place where describers will navigate the images of a manuscript for markup.



Page Id	Content	Image
10	No Index Content	
20 (I)	No Index Content	
30 (II)	No Index Content	
40 (III)	No Index Content	
50 (IV)	No Index Content	
60 (V)	No Index Content	

Fig. 14: Catalogue Pages and Thumbnails

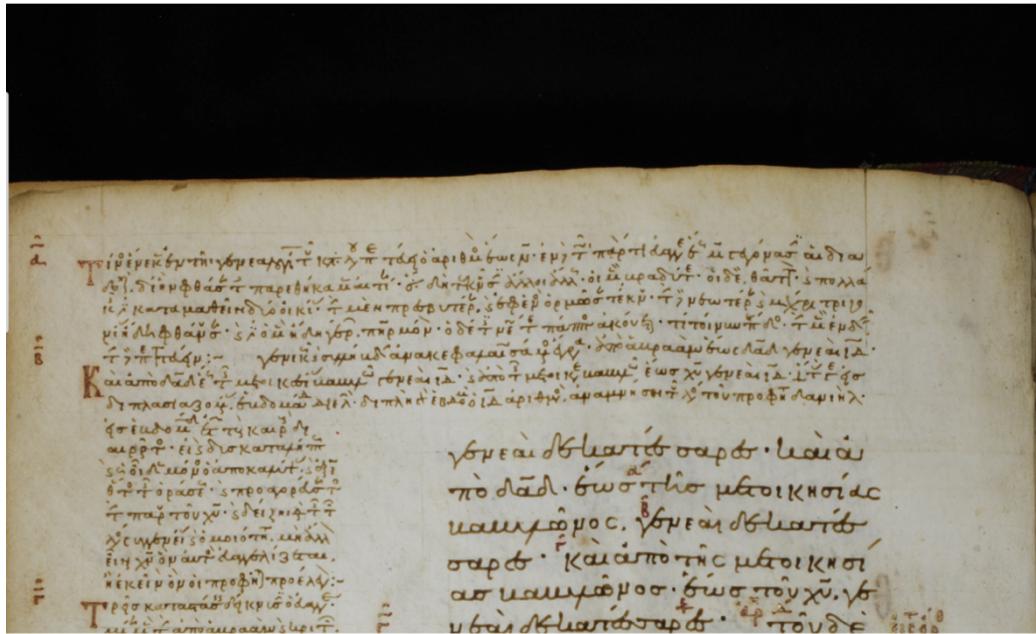


Fig. 15: Image viewer

### 3.2. The Feature Tags Tool

When you arrive at a folio that has a title – for example, the inscription to Matthew in CBL W 139 (32604) – you will begin by adding a feature using the “Feature Tags” tool (Fig. 16).

*Note:* at times tags inserted by other describers working on the NTVMR will already be present, as is the case here. Ignore them (but don’t delete them), even if they have already marked the title in some way.

FeatureCode	Agent / Date	Actions
Commentary Text	garrick.allen Wed Apr 24 08:23:02 GMT 2019	
Headpieces	garrick.allen Wed Apr 24 08:23:02 GMT 2019	

Fig. 16: Image viewer (left), feature tags (upper right), and transcription editor (lower right)

Start by clicking the “Add Feature” button . This will bring up a “Feature Data” window. In the “Feature” dropdown list, select “TiNT” (Fig. 17). There are many options in the dropdown menu, but always select TiNT or the data will not be retrievable when we move it to another website for publication at a later stage.

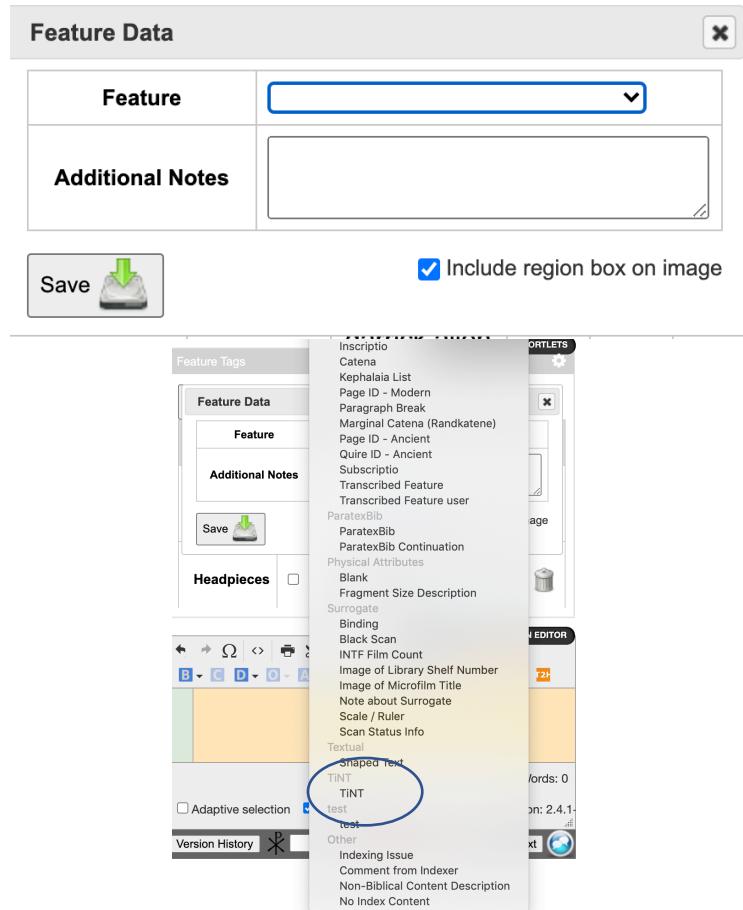


Fig. 17: Selecting “TiNT” under “Add feature”

Once you select “TiNT” in the dropdown menu, you will be asked to enter *feature data* about this particular title. It is very important that the data input here is accurate and that you understand what it is you are inputting. If you have a query, raise it with the person who has assigned you this manuscript by creating a new thread on the project forum (see §4.10). You will be asked to input the following information:

### 3.2.1 Feature Data

**3.2.1.1 Tag Type:** This item has two options in its dropdown menu: *open* or *closed* (Fig. 18). A closed tag means that the title is confined entirely to this folio; open should be selected in the rare cases where titles continue onto the following page. If you are inputting the second part of an open tag, select closed. Closed is the default option and the option that you will select the vast majority of the time.



Fig. 18: Tag Type dropdown menu

3.2.1.2 **Page/Folio:** This data automatically populates if the manuscript is indexed but be sure to double check foliation (Fig. 19). It is best practice to give folio (f.) and recto (r) or verso (v) when possible. But in cases where the manuscript is fragmentary or dissembled, give the page number (p.). Follow the practice of the indexing unless there is an obvious mistake. If the manuscript is not indexed, you will have to input the foliation manually.



Fig. 19: Page/Folio dropdown menu

3.2.1.3 **Location on Page:** This data point is comprised of the Zone dropdown menu (Fig. 20).

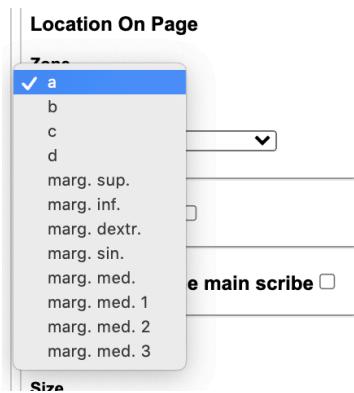


Fig. 20: Zone dropdown menu

The Zone menu identifies the location of the title in relationship to the structure of the text on the page, accounting also for pages with multiple columns. The letters a, b, c, and d refer to the number of columns on the page in a manuscript (a= 1<sup>st</sup> column; b= 2<sup>nd</sup> column and so on). One of these options should be selected if the title occurs within the text block of a column. If parts of the title exist in multiple columns, only note the column where the title begins. If the page has one column and the title (usually an intertitle or inscription) occurs within the text block, select a. The other options describe different locations in the margins: marg. sup. = upper margin; marg. inf. = lower margin; marg. dextr. = right margin; marg. sin. = left margin. These options will be the most utilized, especially when the manuscript has one column of text. The other options refer to the marginal space between columns: marg. med. 1 = margin between columns a and b; marg. med. 2 = space between columns b and c; marg. med. 3 = space between columns c and d (Fig. 21). Never use marg. med.

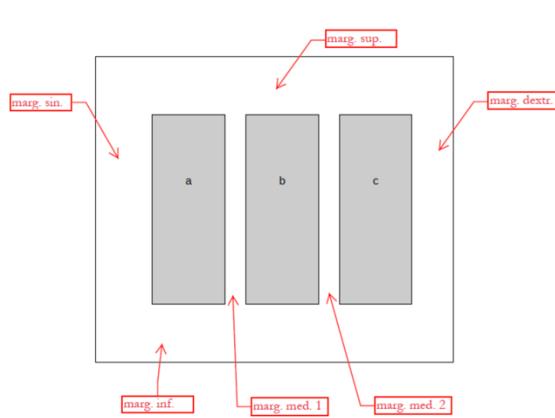


Fig. 21: Column and marginal zones on a page with three columns, for example

**3.2.1.4 Artistic Feature:** If the title is structurally or aesthetically connected to an artistic feature, tick the box next to “Artistic Feature,” which will open a list of possible items (Fig. 22). Select all that apply; simply noting the presence of a features is sufficient, but if the item is of special interest, note it in the forum and in the comments of the Description Assignments document.

**Artistic Feature**

- Headpiece
- Tailpiece
- Anthropomorphic element
- Zoomorphic element
- Phytomorphic element
- Frame
- Architectural element
- Geometric element
- Illumination
- Other

Fig. 22: Artistic Feature tick box options

**3.2.1.4.1 Headpiece:** An artistic feature (not simply a line of glyphs) that is linear and divides a title (usually an inscription) from preceding material. For example, the inscription to Revelation in GA 2846 (Fig. 23) has a headpiece (and also phytomorphic and geometric elements, §3.2.1.4.5 and 3.2.1.4.7). Many headpieces are not highly ornamented, and confusion may occur between a headpiece and dividing glyph string (see §3.2.1.6.2.3.10). A headpiece is any horizontal element that has a solid features extending from one margin to the other; glyph strings, by definition, are comprised of various different characters.



Fig. 23: Headpiece over the subscription to Revelation in GA 2846 (226v)

3.2.1.4.2 *Tailpiece*: Tailpieces describe the inverse of headpieces; they are artistic elements located below a title (often subscriptions). For example, the subscription to Revelation in GA 82 (Fig. 24) is followed by a tailpiece with a phytomorphic element. Tailpieces can take multiple forms.



Fig. 24: Tailpiece to Revelation in GA 82 (242r)

3.2.1.4.3 *Anthropomorphic element*: Any item that depicts a human figure. For example, the figurative kappa connected to an intertitle in GA 2028 and the torso and hand present in the inscription to Luke in GA 564 have anthropomorphic elements (Fig. 25).



Fig. 25: Figurative kappa in GA 2028 (89v) and an inscription to Luke in GA 564 (181r)

3.2.1.4.4 *Zoomorphic element*: Any item that depicts an animal (e.g. Fig. 26).



Fig. 26: Peafowl surrounding the inscription to Matthew in GA 787 (10r)

- 3.2.1.4.5 *Phytomorphic element*: Any item that depicts or evokes plants or items from nature (e.g., Fig. 27).

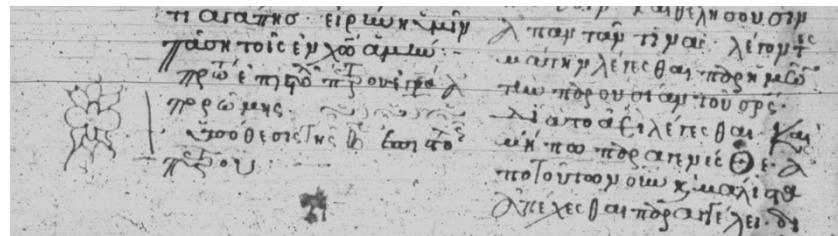


Fig. 27: Flower alongside the subscription to 1 Peter in GA 1751 (52v)

- 3.2.1.4.6 *Frame*: Frames are similar to headpieces, except that they have horizontal and vertical elements. For example, see the inscription to Mark in GA 2604, which also has phytomorphic and geometric elements (Fig. 28). Never select both *headpiece* and *frame*. These features are almost always mutually exclusive.



Fig. 28: Frame to Mark in GA 2604 (123r)

- 3.2.1.4.7 *Geometric element*: This feature describes patterns made using shapes. The *frame* to Mark in GA 2604 (Fig. 28) has a number of patterns using circles and crosses, and the headpiece in GA 2846 (Fig. 23) has a triangular pattern. The lower border of the tailpiece in the subscription to Acts in Codex Alexandrinus also has geometric elements (Fig. 29).

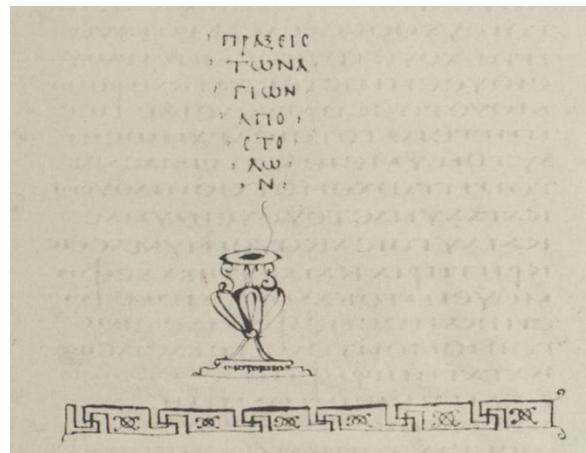


Fig. 29: Geometric border piece with the subscription to Acts in Codex Alexandrinus (102r)

3.2.1.4.8 *Illuminations*: Illumination describe larger-scale figurative artworks, usually of evangelists or other apostolic figures connected to the New Testament works. These items should only be noted when they impinge upon titular space. For example, in GA 1875 an image of Peter takes up the entire left column on the page where 1 Peter begins, and the figure is pointing at the inscription of 1 Peter in column b (Fig. 30). This is also an anthropomorphic element.



Fig. 30: Peter illumination in GA 1875 (52v)

3.2.1.4.9 *Other*: Tick the *Other* box when you encounter an artistic feature not covered in these other categories. Then briefly describe the feature in the text box provided. Note the item in the forum also, if appropriate or necessary.

3.2.1.5 **Same script/hand as main text**: This data point is simple. If the hand that wrote the title is clearly identical to (one of) the hand(s) that copied the main text, tick the box. If the script of the title differs from the main text, leave the box unticked. It is of course possible for the same scribe to use two different scripts for the main text and title, but if the scripts differ, leave this box unticked.

3.2.1.6 **Text Aesthetics**: This section of the feature data has two sections: *Size* and *Segregation* (Fig. 31).

### Text Aesthetics

Size  
Same ▾

Segregation

Fig. 31: Text Aesthetics top line options

- 3.2.1.6.1 **Size:** Size of the text of the title is measured in relation to the size of the main text. The dropdown menu offers three options: Same, Larger, or Small (Fig. 32). Select whichever option best represents the size of the title text.

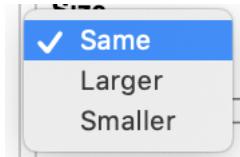


Fig. 32: Size dropdown menu options

- 3.2.1.6.2 **Segregation:** The *segregation* options are more complex and comprised of a series of tick boxes (Fig. 33). Segregators are aspects of the title that graphically distinguish it from the main text. If such a device exists, tick the **Segregation** box; this will lead to further options

Segregation   
Negative space   
Vacat   
Glyphs   
  
Justification   
  
Ekthesis   
Eisthesis   
Centre

Fig. 33: Top level Segregation options

- 3.2.1.6.2.1 **Negative space:** The first option is negative space, which refers to the use of blank lines to distinguish between text and title. For example, several segregating features exist in the subscription to Revelation in GA 82 (Fig. 24), one of which is the use of negative space between the end of the text and the line of glyphs that immediately precedes the title. Negative space is the use of at least one blank line between text and title. In cases where multiple intertitles (such as gospel *kephalia*) appear together (i.e., without space between them), but they are both separated from the main body of text by a blank space of at least one line, “negative space” should still be ticked for these intertitles.

- 3.2.1.6.2.2 **Vacat:** A vacat refers to the use of negative space within a single line. For example, in GA 1779, the inscription to Matthew is followed by a blank space of about six characters (and also a glyph; Fig. 34).



Fig. 34: Vacat after the inscription to Matthew in GA 1779

3.2.1.6.2.3 **Glyphs**: Glyphs are non-alphabetic characters that regularly appear as features that segregate text from titles. If such a feature is present, tick the Glyphs box. This will open a list of multiple specific items (Fig. 35). Sometimes you will come across items that defy categorization; if you are not sure how to describe the feature, highlight it in the forum.

**Glyphs**

- Coronis
- Obelus
- Paragraphos
- Forked Paragraphos
- Staurogram
- Christogram
- Diplé
- Asteriskos
- Line fill string
- Dividing glyph string
- Colon
- Tilde
- Triple dot
- Quad dot
- Other

Fig. 35: Glyphs sub-selection options

3.2.1.6.2.3.1 **Coronis**: A coronis is a feature that usually demarcates the end of a work or major text section, often accompanying subscriptions, especially in papyri. They can take many forms, but usually are a series of lines. A good example is the subscription to 1 Peter in P72 (Fig. 36), which has two coronides immediately following the title. This title also has a Line fill string (§3.2.1.6.2.3.9).

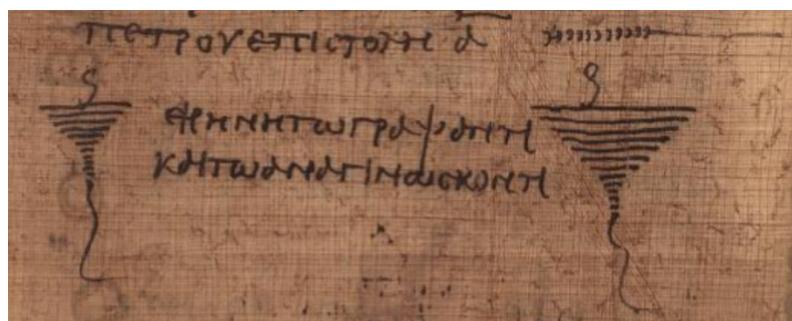


Fig. 36: Coronides following the subscription to 1 Peter in P72

3.2.1.6.2.3.2 **Obelus**: Obeloi are items similar to the dagger siglum or lowercase t (e.g. Fig. 37).

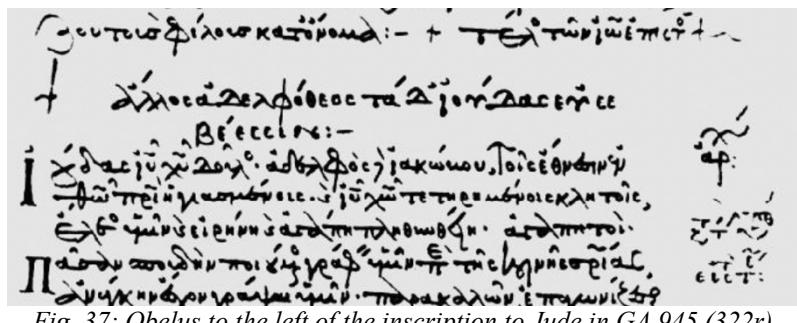


Fig. 37: Obelus to the left of the inscription to Jude in GA 945 (322r)

- 3.2.1.6.2.3.3 **Paragraphos:** A paragraphos is a horizontal line that usually moves from the edge of the text into the left or right margin, signalling a break in section or work (e.g., Fig. 38).

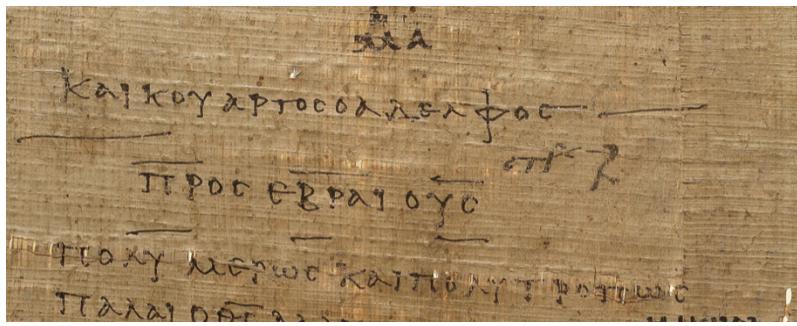


Fig. 38: Paragraphos separating Romans and Hebrews in P46 (21v)

- 3.2.1.6.2.3.4 **Forked Paragraphos:** This feature is identical to the paragraphos, except that it has an additional “fork” on the end of the character (e.g., Fig. 39).  
Something like this: ——.

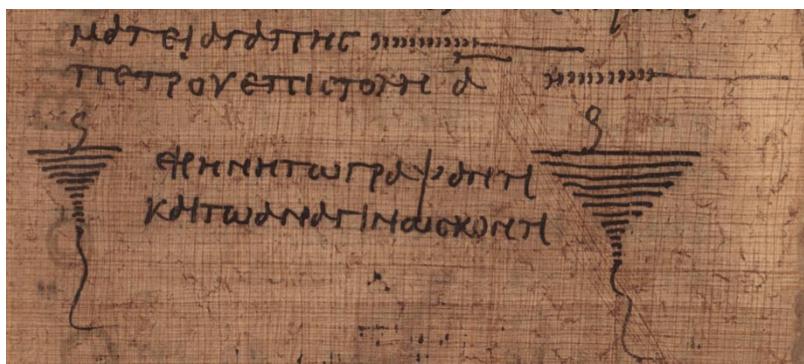


Fig. 39: Forked paragraphos separating the text of 1 Peter from its subscription in P72 (22)

- 3.2.1.6.2.3.5 **Staurogram:** This feature is a tau-rho ligature that stands in for the word *stauros* in some manuscripts. On occasion, titles are set off from the main text, in part, by a feature similar to a staurogram (e.g. Fig. 40).

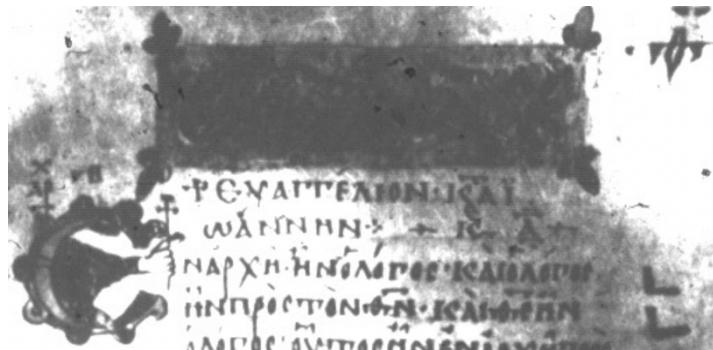


Fig. 40: Staurogram preceding the inscription to John in GA 47 (125r)

3.2.1.6.2.3.6 **Christogram:** Like the staurogram, the Christogram is an early monogram – a chi-rho ligature – that stands in for the word *christos*: χρ. It appears at times as a segregating feature for titles, especially inscriptions.

3.2.1.6.2.3.7 **Diplé:** Diplai are a series of symbols similar to the > siglum. They are often used to distinguish between text and commentary or to mark quotations, but they also appear in titles to distinguish between text and paratext (e.g. Fig. 41)

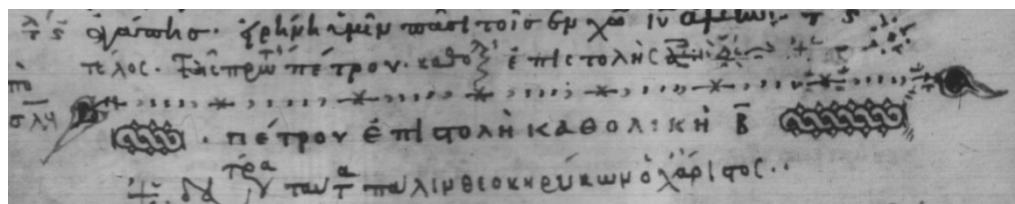


Fig. 41: Diplai in a glyph string separating the subscription to 1 Peter and the inscription to 2 Peter in GA 1739 (37v)

3.2.1.6.2.3.8 **Asteriskos:** This symbol is often similar to the modern asterisk (※), sometimes called a dotted cross. It occurs often before and/or after titles, especially inscriptions and subscriptions and can take many forms (e.g. Fig. 42).

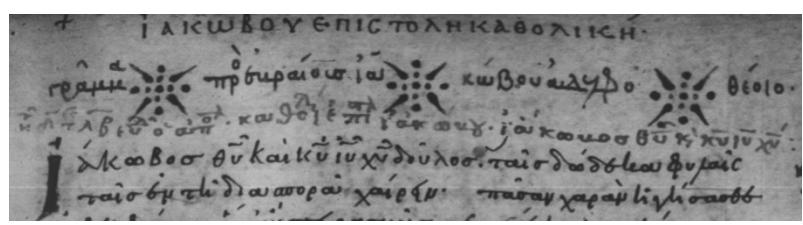


Fig. 42: Asteriskoi symbols with the inscription to James in GA 1739 (32r)

3.2.1.6.2.3.9 **Line fill string:** This phenomenon describes a series of glyphs used to fill the line on which a title occurs. It can be comprised of multiple glyphs, like diplai and asteriskoi, so be sure to tick all boxes that apply. For example, the subscription to 1 Peter in P72 has a series of diplai, followed by a long horizontal stroke that fills the line where the title occurs (Fig. 43). This is a Line fill string.

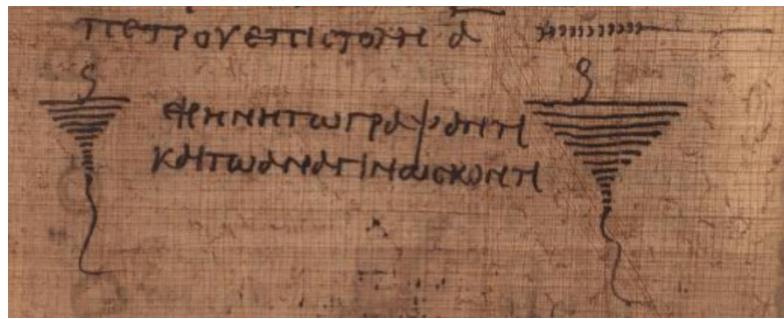


Fig. 43: Line fill string following the subscription to 1 Peter in P72

3.2.1.6.2.3.10 **Dividing glyph string:** In some cases, an entire line (or lines) of glyphs distinguishes the main text from the title – this is what we are calling a Dividing glyph string. Some Dividing glyph strings are more ornate and complex than others. Be sure to tick all boxes that apply (e.g., Fig. 44).

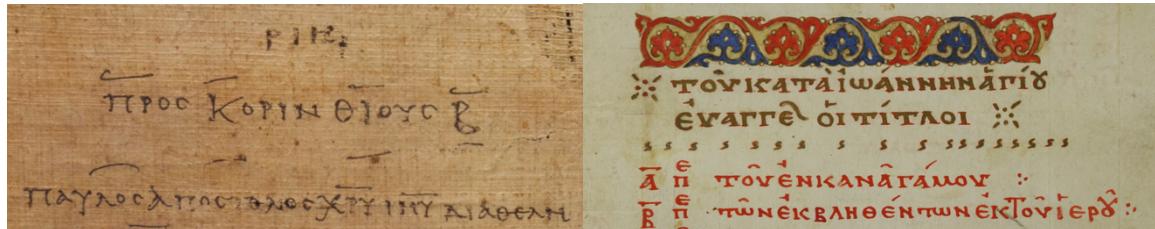


Fig. 44: Glyph strings dividing the inscription to 2 Corinthians from a page number and the main text in P46 (61r) and a dividing glyph string from GA 564 (287r)

3.2.1.6.2.3.11 **Colon:** A colon is a double dot, similar to the modern colon (:) (e.g., Fig. 45).

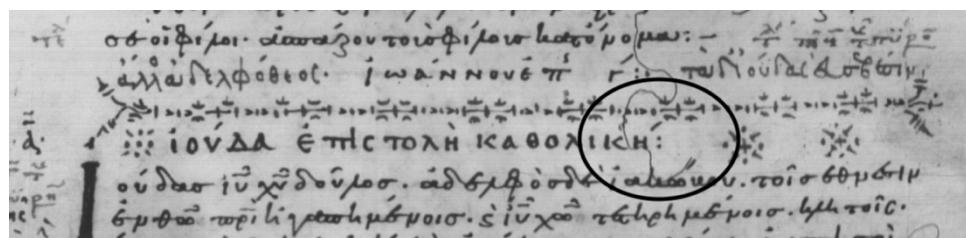


Fig. 45: Colon following the inscription to Jude in GA 1739 (43v)

3.2.1.6.2.3.12 **Tilde:** A tilde is a horizontal line with a squiggle, similar to the ~ siglum. Colons and tildes often go hand in hand at the end of titles (e.g., Fig. 46).

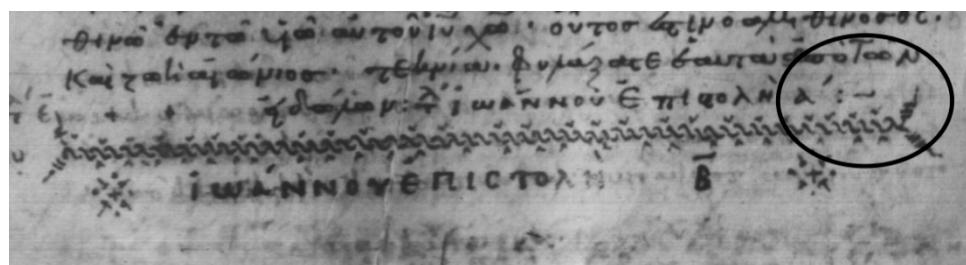


Fig. 46: Tilde following the subscription to 1 John in GA 1739 (42v)

3.2.1.6.2.3.13 **Triple dot:** Triple dots are self-explanatory: a cluster of three dots, something similar to (.:).

3.2.1.6.2.3.14 **Quad dot:** Quad dots are clusters of four dots.

3.2.1.6.2.3.15 **Other**: Because the morphology of these non-alphabetic characters is not always clear, you will likely encounter features that do not fit into any of the existing categories. In this case, tick the *Other* box and make a note in the forum.

3.2.1.6.2.4 **Justification**: Tick the Justification box when the title is justified differently from the main text. When you tick the box, three other options appear (Fig. 74); tick only one of them.

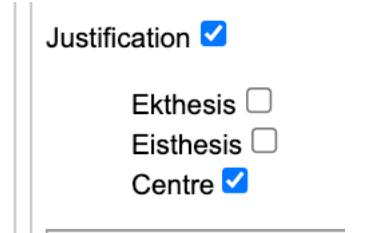


Fig. 47: Justification tickbox options

3.2.1.6.2.4.1 **Ekthesis**: Ekthesis is when the start of the left margin of the title begins to the left of the margin of the main text. This design feature is commonly used at the start of new textual segments but also occurs in relation to titles (e.g. Fig. 48).

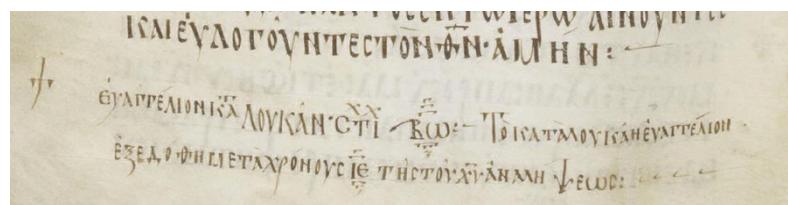


Fig. 48: Ekthesis of the subscription to Luke in GA 017 (204v), as well as a colon, forked paragraphos, obelus, stichometric notation, and a line fill string

3.2.1.6.2.4.2 **Eisthesis**: Eisthesis is when the left margin of the title line is indented slightly, beginning further to the right of the main text's left margin (e.g., Fig. 49).

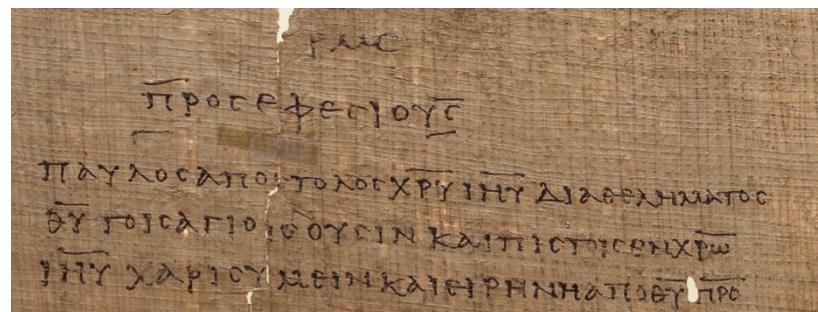


Fig. 49: Eisthesis in the inscription to Ephesians in P46 (75r)

3.2.1.6.2.4.3 **Centre**: Centre justification is when the title begins inside the left margin and ends approximately equidistant in the right margin. It differs from eisthesis in that the spaces on each margin are (about) identical (e.g., Fig. 50).



Fig. 50: Centre justification of the inscription to 2 Corinthians in P46 (61r)

### 3.2.1.7

**Titular Paratexts:** Titular paratexts are other items that appear in proximity to and/or in the same aesthetic as the title text itself. When these features impinge on the titular space, they should be noted. Titular paratexts can either be the product of the manuscript's first production layer or subsequent additions to the manuscript as it is used over time. Here you simply need to note the presence of these features. If they are of special interest or import, highlight them in the notes of the Description and Assignments document. If you see a titular paratext, tick the box, which will open other options (Fig. 51).

#### Titular Paratexts

- Stichometry notation
- Colophon
- Eusebiana
- Euthaliana
- Liturgica
- Correction
- Page number
- Drollery
- Tachygraphy
- Non-Greek writing
- Textual segments
- Catena
- Other

Fig. 51: Titular Paratexts tick box options

#### 3.2.1.7.1

*Stichometry notation:* Stichometric notations are calculations for the number of lines in a work. They often appear next to subscriptions, especially in the Euthalian tradition. For example, see the subscription to 1 Peter in GA 049, which includes a stichos notation (Fig. 52). We do not transcribe the text of stichometric notations even when they appear within a larger titular form; instead we simply note their presence here.

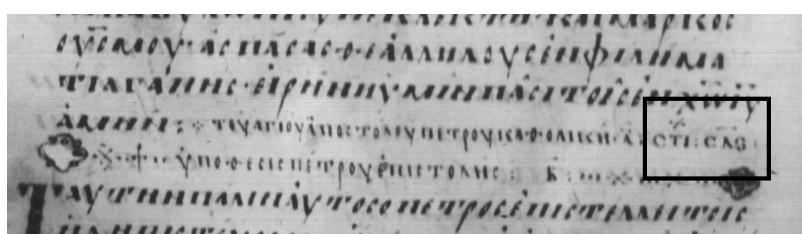


Fig. 52: Subscription to 1 Peter in GA 049, 59v

#### 3.2.1.7.2

*Colophon:* Colophons are notes produced by the scribe(s) or owners of a manuscript. These features are often in a more cursive script and contain information on the name of the copyist, date of copying, and/or other pious

statements. The subscription to 1 Peter in P72, again (Fig. 53), is an example of this phenomenon, containing the phrase “peace to the one who writes and to the who reads” just below the title.

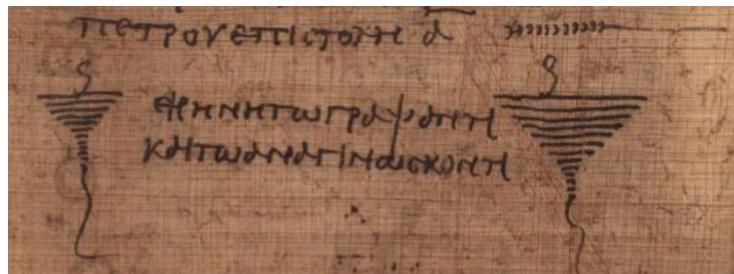


Fig. 53: Colophon below the subscription to 1 Peter in P72

- 3.2.1.7.3 *Eusebiana*: Eusebiana are features associated with the Eusebian apparatus to the gospels, usually the section and canon table numbers. These can appear in the same space as the title; when they do, tick this box.
- 3.2.1.7.4 *Euthaliana*: Euthaliana are features associate with the Euthalian apparatus to Acts, Catholic Epistles, and Pauline letters that appear in hundreds of manuscripts. Items from this apparatus that can impinge on titular space include quotation markers and text division notations.
- 3.2.1.7.5 *Liturgica*: Liturgica are features associated with lections designed for church services, usually the Greek Orthodox liturgical traditions. When these notations appear in the same space or interact with the title in some way, tick this box.
- 3.2.1.7.6 *Correction*: Mark correction only if the secondary reading to a correction of the main text appears in the same space as the title. If the text of the title has been corrected, mark that in the transcription editor (see §4.2.1).
- 3.2.1.7.7 *Page number*: Page numbers also occasionally occur in the titular space, especially in inscriptions that are positioned in the upper margin. For example, you would note the page number ( $\rho\mu\eta$ ) in the inscription to 2 Corinthians in P46 (Fig. 54).



Fig. 54: Page number above inscription to 2 Corinthians in P46 (61r)

You would not, however, note a page number for the inscription to Hebrews in P46 because it is separated from the title by a line of text (You would note the stichos notation, though, and also a paragraphos and Dividing glyph string; Fig. 55).

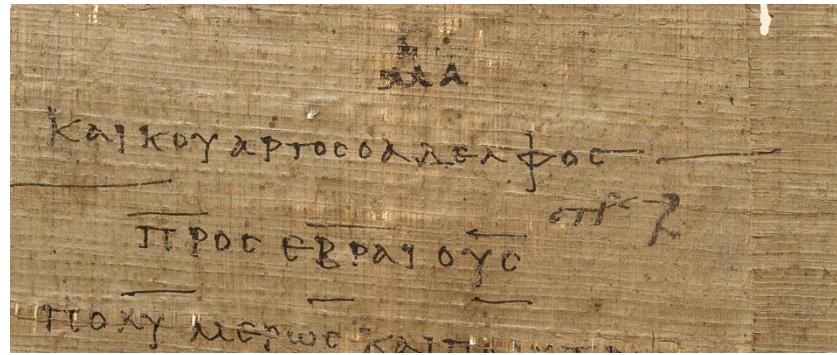


Fig. 55: Inscription to Hebrews in P46 (21v)

3.2.1.7.8 *Drollery*: Drollery is type of figurative drawing or doodle, more common in Latin traditions where they often represent grotesque combinations of creatures. These occur rarely in Greek manuscripts, but sometimes exist in the titular space. For example, following the subscription to Revelation in GA 325, there appears a number of items that appear to have been made by students, like Greek alphabets, a note on Revelation, and a crude drawing, which we define as drollery (Fig. 56).

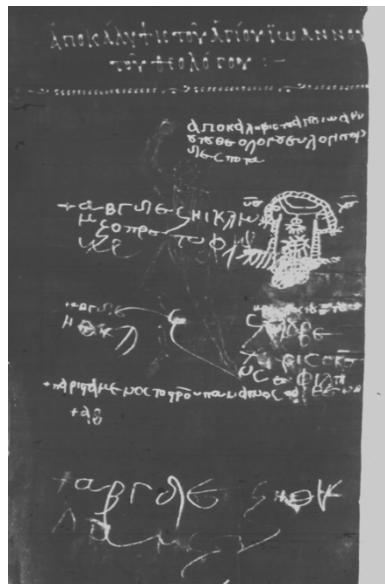


Fig. 56: Drollery after subscription to Revelation in GA 325, 89r

3.2.1.7.9 *Tachygraphy*: Tachygraphy is a type of cursive shorthand, often made in large script, with varied content and many abbreviations. If the text of the title itself is tachygraphic (e.g., Fig. 57), do not tick this box; only tick the *Tachygraphy* box if some other text in the vicinity of the title is tachygraphic.

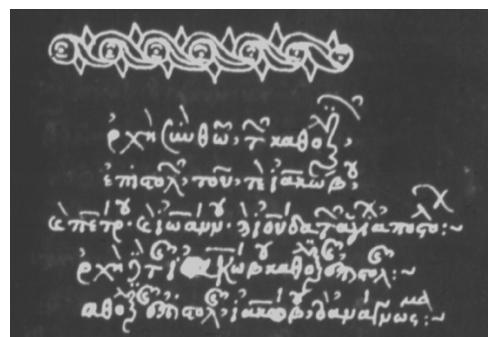


Fig. 57: Tachygraphy symbols in the inscription to James from GA 2243 (234r)

3.2.1.7.10 *Non-Greek writing*: At times you will encounter non-Greek writing, like colophons or other notes by later readers in the vicinity of titular forms. Latin notations made by 18–19<sup>th</sup> century scholars and librarians are not uncommon. In these cases, tick the *Non-Greek writing* box. If the manuscript is a polyglot and the non-Greek language appears because of the linguistic construction of the codex, do not tick the box. For example, although the subscription is absent, the end of Hebrews in GA 1876 is followed by a series of Arabic notations (Fig. 58). Were there a subscription here, you would tick the *Non-Greek writing* box. (The bottom line is also tachygraphic.) Only mark the presence of Non-Greek writing if the text impinges upon the titular space or concerned with the content of the title.



Fig. 58: End of Hebrews with Arabic script in GA 1876

3.2.1.7.11 *Textual segments*: This feature refers to items that break the text into segments, like *kephalaia* numbers or titles or segmentation systems part of the Eusbian and Euthalian traditions (in this case, be sure to click also *Eusebiana* or *Euthaliana* as appropriate). If these items impinge on the titular space, then tick this box.

3.2.1.7.12 *Catena*: In some catena manuscripts, cross-references to the marginal scholia are attached to titles. When this occurs, tick this box.

3.2.1.7.13 *Other*: If you encounter a feature not included in the tick box list, tick *Other* and raise the issue in the forum.

3.2.1.8 **Proper Nouns**: If a proper noun exists in the title, then tick the *Proper Nouns* box and select the English version of the name from the *Names* and/or *Geographic Locations* dropdown lists (Fig. 59), including the names of addressees or authors commonly associated with New Testament works (e.g. John, Matthew, Mark, Rome, Thessalonica, Ephesus etc.). For the Pauline letters, mark the names of the addressees as Geographic locations: e.g. for προς ρωμαιους, mark Rome. The lists are in alphabetical order, but you can also search. If a proper name is not included in the list, select Other at the end of the list and input the name in the space provided. Select all proper names that apply.

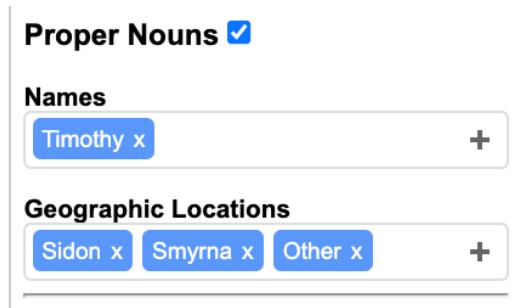


Fig. 59: Examples of selectins in the Proper Nouns dropdown menu

3.2.1.9 **Title Type:** The final item to include in the feature data is the title type (Fig. 60).

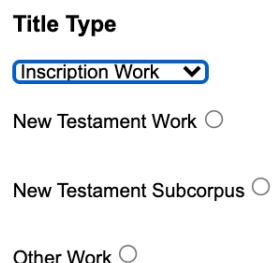


Fig. 60: Title Type menu

Begin by selecting one of four title types from the dropdown menu. (Inscription work is the default, but you will have to select it before the options become available).

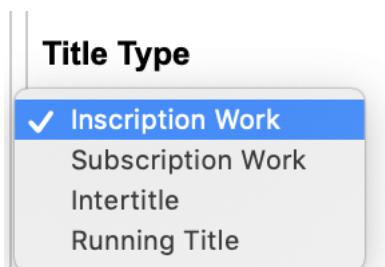


Fig. 61: Title Type dropdown menu

An inscription is a title appearing at the beginning of a work, while a subscription appears at the end, commonly separating the end of one work from the start of another. Intertitles are *kephalaia* (headings) that appear within and around the main text. These commonly correspond to a *kephalaia* list within a manuscript. A running title is a formulation (often abbreviated) that runs across the top or occasionally the bottom margin of a page.

Once you select a title type, you must tick one of three options: New Testament Work, New Testament Subcorpus, or Other Work (Fig. 62). If the title is attached to one of the New Testament works, tick the box and select the proper work from one of the 27 options in the dropdown menu. (The Greek text below the English is there to help as a guide to transcription if necessary.)



Fig. 62: *New Testament Work* dropdown menu

If the title relates to a New Testament subcorpus (Gospels, Praxapostlos, Pauline Letters, Catholic Epistles), tick that bubble and select from the list (Fig. 63).

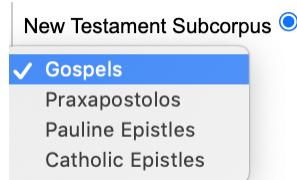


Fig. 63: *New Testament Subcorpus* dropdown menu

If you are preparing a standard or maximal profile, you will likely also to have select the *Other Work* bubble. When you do, it opens up a number of options (Fig. 64):

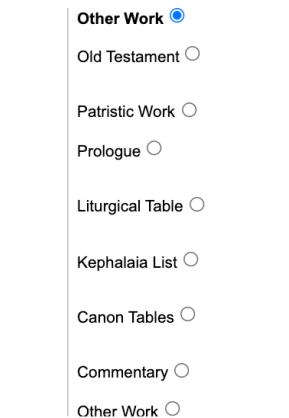


Fig. 64: *Other Work* options

Tick the bubble next to the proper corpus. If the work is from the Old Testament, select the work from that dropdown menu. If the works is from a Patristic or other Christian writer, input the CPG, BHG, PG or other appropriate label in the text box. If the title is a prologue, select the tradition or work to which it belongs (Fig. 65). If it a prologue for a particular work, select that work; if it is prologue for the Gospels as a whole select Gospels; if it is a prologue for one of the three prologues in the Euthalian tradition (Acts, Paul, and Catholic Epistles), select Euthaliana. Do not

select Andrew of Caesarea or Oecumenius. In the case of the *Letter to Carpianus*, select Prologue → Gospels.

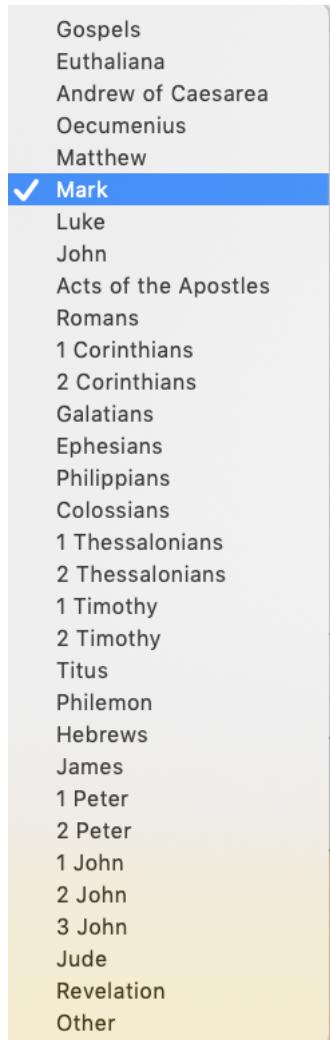


Fig. 65: Prologue dropdown options

Other possible options include liturgical tables (select either Synaxarion or Menologion), *kephalaia* lists (select the biblical work to which the chapter list is attached; if a non-biblical work, select other), a title for a canon table (select either Gospels or Psalms). If the title is for a commentary or catena tradition, write the CPG number in the text box. If the title does not fall into any of these categories, input the work to which it is attached in the Other Work text box and leave a short “Additional Note” about the text’s identification.

- 3.2.1.10 **Include region box on image:** The final item to do before moving on to the transcription of the text is to tick the *Include region box on image* in the lower right-hand corner of the Feature Data window (Fig. 66).



Fig. 66: Ticked *Include region box on image* box

Ticking this box enables you to directly insert a box over the feature in the image (e.g. Fig. 67). It is important that you always include a region box so that we are linking marked up images to the feature tag and transcription.

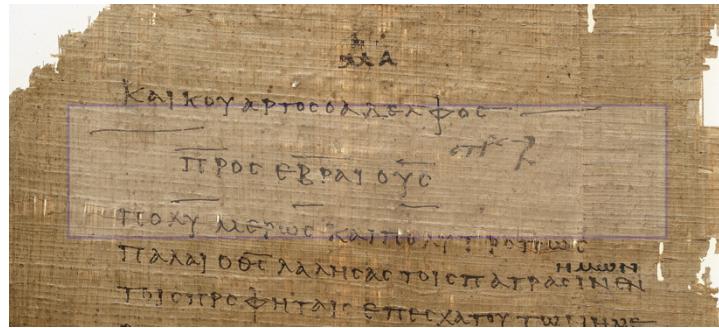


Fig. 67: Region box around a title

Once you have completed the Feature Data input, including region box, do not click save yet. First, input the text of the title in the transcription editor; only when the text input is complete (§3.3) should you then click save on the Feature Data.

### 3.3 Transcription editor

FeatureCode	Agent / Date	Actions
Commentary Text	<input type="checkbox"/> garrick.allen Wed Apr 24 08:23:02 GMT 2019	
Headpieces	<input type="checkbox"/> garrick.allen Wed Apr 24 08:23:02 GMT 2019	

Fig. 68: Transcription editor in the lower right of the TiNT project page

After inputting the data in the Feature Tags module, describers must immediately input the Greek text of the title along with other possible features associated with the text. It is important to always double check your text for accuracy, especially since the text of titles are usually relatively short. All text should be typed directly into the transcription editor using the Greek (polytonic) keyboard module.

#### 3.3.1 Converting your keyboard to “Greek (Polytonic)”

To type in Greek (Polytonic), you will need to add the necessary keyboard. *On a Mac*, this is done by selecting “System Preferences,” followed by “Keyboard.”

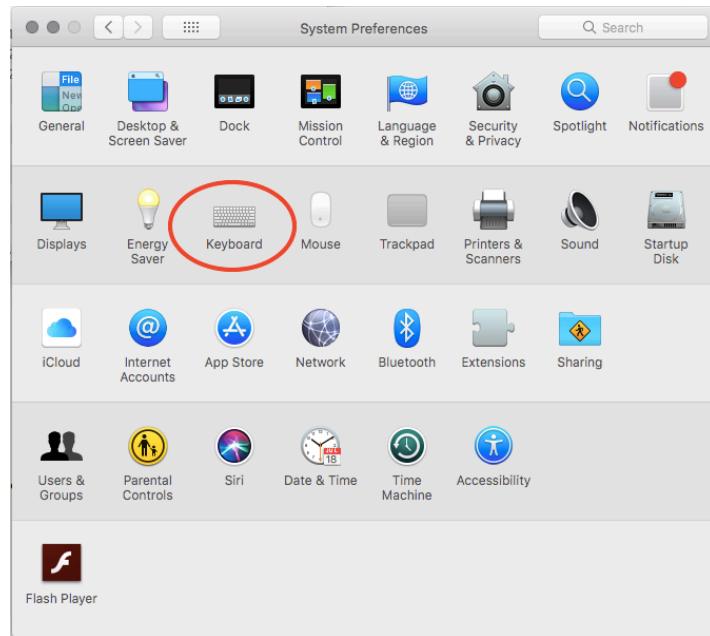


Fig. 69: Mac System Preferences

Once you have selected “Keyboard,” choose “Input Sources” from the banner menu and then click the “+” symbol.

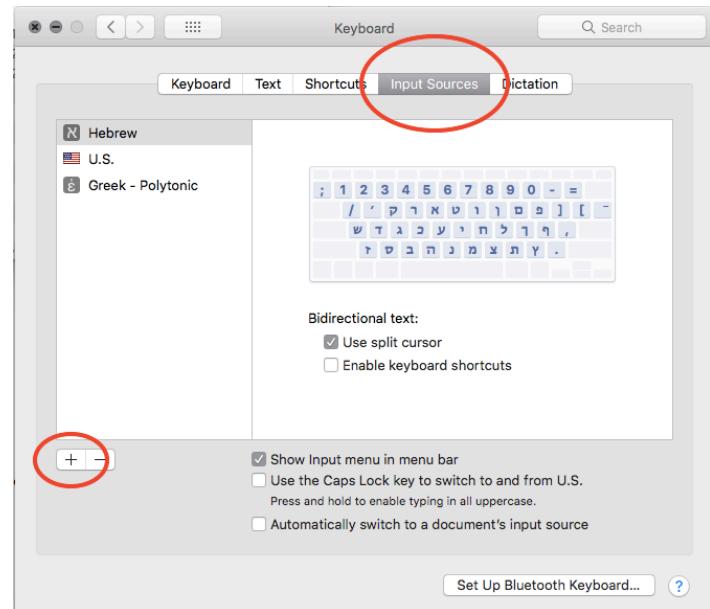


Fig. 70: Adding a Mac input source

Select Greek from the menu of languages in the left pane, and then make sure you also select “Greek (Polytonic)” in the right pane.

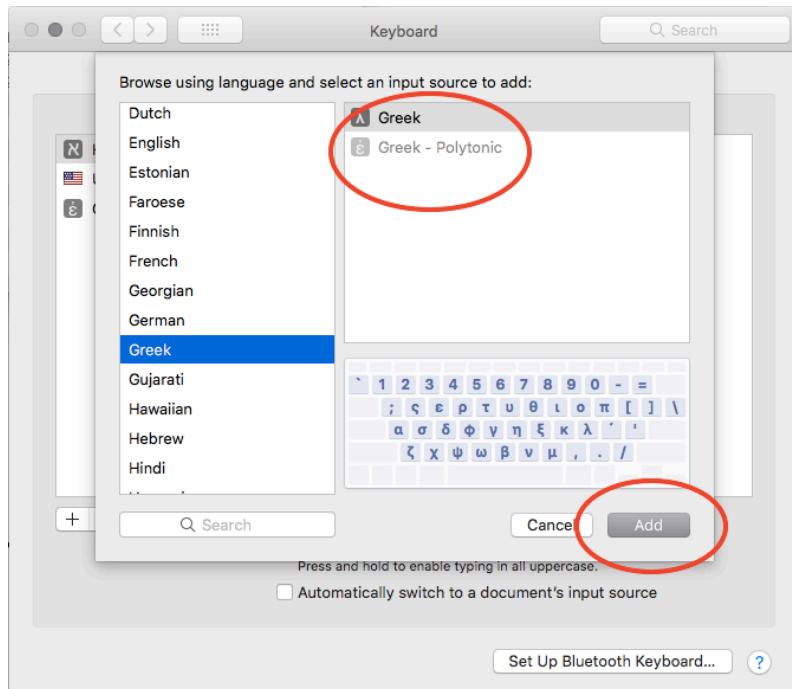


Fig. 71: Adding Greek (Polytonic)

Lastly, click “Add.” Greek (Polytonic) should appear in the left pane of the “Input Sources” main page along with any other languages already in use for your keyboard.

To change between keyboards, select the flag symbol in the top right of your computer taskbar (if your default language is English, for example, this will be either a British, American, Canadian, or Australian flag, depending on which form of English your computer is set to use). When you click the flag, a drop-down menu will appear from which you can manually select “[ε] Greek – Polytonic” as your keyboard. The quicker option is to enable a keyboard shortcut by clicking the flag and selecting “Open Keyboard Preferences.” Select “Shortcuts” from the banner menu, followed by “Input Sources.” Tick the box for “Select the previous input source.” To switch between the languages in your language bar, type ⌘ + g.

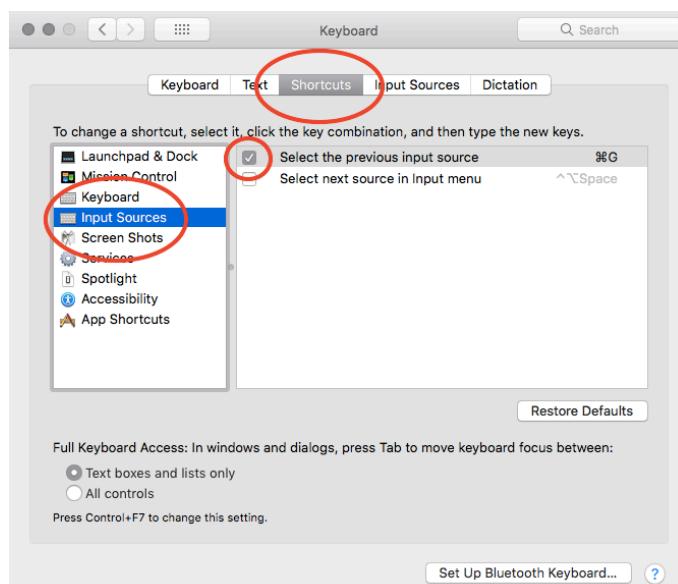


Fig. 72: Creating a shortcut to switch between input sources

On a PC (in Windows 10), open “Settings” from the Windows Menu, then click “Time and Language.” Select “Language” from the left menu. Under “Preferred Languages,” select “Add a Preferred Language.” Scroll through the list of languages for “Ελληνικά (Greek)” and click it to select it, then click “Install.” In order to enable the Polytonic keyboard, you must then click “Ελληνικά (Greek)” in your list of preferred languages and select “Options.” Under “Keyboards” here, select “+ Add a keyboard” and then select Greek (Polytonic) from the list. In order to avoid confusion for using the Polytonic keyboard, you can then remove the default Ελληνικά Greek keyboard by clicking to highlight it and then selecting “remove.”

To switch between input languages, you can either use one of two keyboard shortcuts or click the language in use in the main taskbar and manually select Greek (English is displayed as “ENG,” for example, while Greek is “ΕΛ”). The first keyboard shortcut is to type the Windows Key + Space, which will bring up a pop-up window that displays the language in use and where you can choose a different one. The other (quicker) option is to type Alt + Shift, which will automatically switch between your preferred languages without a pop-up menu.<sup>2</sup>

Once you have changed your keyboard to Greek (Polytonic), begin by inputting the Greek text of the title directly into the yellow field of the transcription editor.

### 3.3.2 *Transcription editor features*

*Adaptive selection:* When this box is ticked, only an entire word (not a part thereof) can be marked up or edited (Fig. 73). This box is pre-set to be deactivated and it is best to keep it that way.



Fig. 73: Adaptive Selection

*Saving a transcript:* The transcript saves every time a key is pressed within the yellow field, including spaces. Never use Ctrl + S. Be sure that you make another key stroke in the yellow field (like the space bar so as not to introduce any further characters) before you then save the Feature Data by selecting the save button in the feature data entry box and go on to the next entry. Marking up the text using the menus above the yellow field are not automatically saved until another key is pressed within the yellow field.

*Abbreviations in manuscripts:* Abbreviations, ligatures (the combination of two or more letters into one character), and other shorthand symbols of different kinds occur regularly, often around prepositions, conjunctions, or inflected endings. Except for some specific cases like *nomina sacra*, numerical abbreviations, and proper names (see §4.5), there is no need to

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<sup>2</sup> The instructions are adapted from <https://www.ctsfw.edu/wp-content/uploads/2016/02/Greek-Unicode-Keyboard-Input-Windows-10.pdf> (accessed 3 December 2021).

note these abbreviations; spell out abbreviations with the exceptions of items listed in §4.5. For example, in GA 2604, the title for Mark’s gospel reads ευαγγελιον κα<sup>τ</sup> μαρκον, with the tau for κατα superscripted above the first two letters and the final alpha missing. In this case, simply write κατα (Fig. 74).

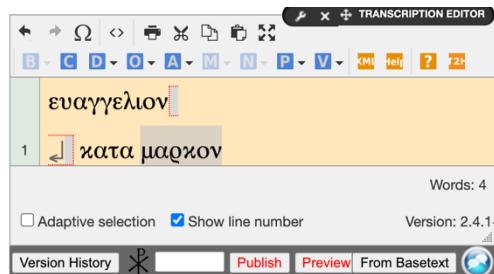


Fig. 74: Abbreviations

The same goes for common και ligatures and elided inflected endings. Usually, the case of a noun can be determined from context. If you are ever unsure, check the critical editions and then make an entry on the forum if necessary.

*Special characters:* A number of special characters exist in the manuscripts, including accents and breathing marks, iota subscript (an iota directly under a vowel, usually marking the dative case), and iota adscript (an iota following the last letter of a work on the main line of text, usually denoting the dative case). The only item that is transcribed for our purposes is the iota adscript. Ignore all accents and breathing marks and spell out all ligatures and other letter combinations.

### 3.3.3 Structure of the transcription editor

The transcription editor is made up of three parts: a top menu of text markup tools (Fig. 75),



Fig. 75: Transcription editor markup toolbar

the actual transcription field (Fig. 76),



Fig. 76: Transcription field

and the bottom menu (Fig. 77). The bottom menu consists of a series of tools designed for projects that make full text transcriptions of entire works, not paratextual elements like titles. For this project, these features can be ignored.

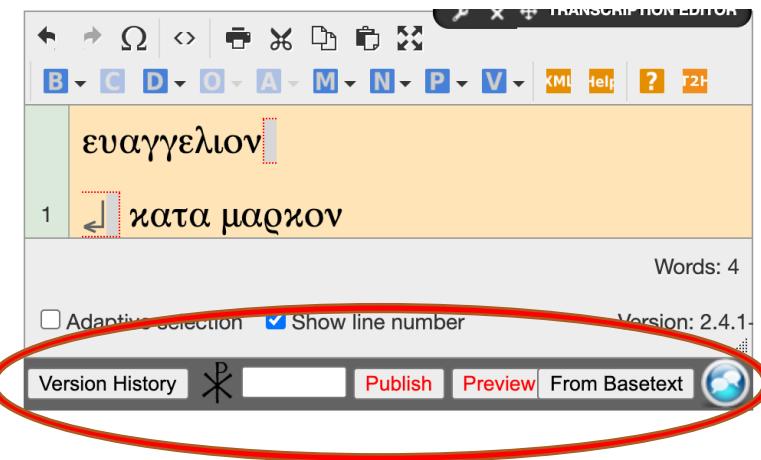


Fig. 77: Transcription editor bottom menu

The following table shows the different upper menu options:

<b>B</b>	Break
<b>C</b>	Correction
<b>D</b>	Deficiency
<b>O</b>	Ornamentation
<b>A</b>	Abbreviations
<b>M</b>	Marginalia
<b>N</b>	Notes
<b>P</b>	Punctuation
<b>V</b>	Modify verses

Fig 78: Markup toolbar key code

In the following section on the protocols and rules of transcribing and marking up title texts, any text in orange refers to upper menu options, green text refers to the first level dropdown windows for each menu option, blue denotes the options within those dropdown windows, gray denotes text boxes where transcribers can manually input information, and purple denotes tick boxes.

#### 4. Rules and advice for transcribing titles in the TiNT project

##### 4.1 Breaks

The most common break used in this project will be a line break. The simplest way to input a line break is to hit the return key at the end of the line; this will automatically introduce a new line in the transcription field where you can continue your transcribing. You can also do this through the **break** menu by selecting **add**, and then choosing **line break**. It is more efficient to use the return key. The **break** menu also has options for **column break**, **page break**, and **quire break**. **Page breaks** and **quire breaks** can be ignored entirely for this project. The only time you use the break menu is in the rare occasion where a multi-columnar manuscript has a title

that moves from the bottom of one column to the top of the other. In this case, you will have to input a [column break](#) within the title where it occurs in the manuscript. If the break is from the first to second column, write 2 in the [number](#) box; if it's from the second to the third column, write 3 in the [number](#) box and so on.

#### 4.1.1 *Line breaks*

If a line breaks at the end of the word, simply place the cursor immediately after the last letter and press return. In this case, do not worry about the spacing between the words and the break. If the line breaks within a single word, be sure that there is no blank space between the break siglum and the word itself. For example, in Fig. 72 (which is not a title for the sake of ease) line 2 breaks in the middle of a word ( $\delta\epsilon\xi\alpha\iota$ ) and there is no space between the break and the word on either line. However, the break from line 1 to 2 has spaces after the final full word on line 1. When inputting a break within a word, it is best to first spell out the entire word, move the cursor to where the break occurs, and then press the return key.

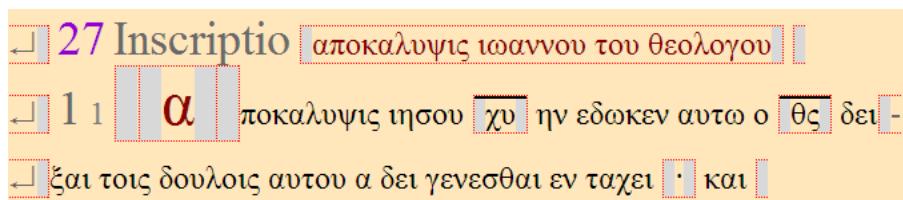


Fig. 79: Text with a line break in the transcription editor

Here is another example from the Codex Sinaiticus (GA 01; Fig. 80) (although, again, this is not a title). At the start of James, two words are cut off at the end of a line (between lines 2 and 3 and lines 4 and 5):

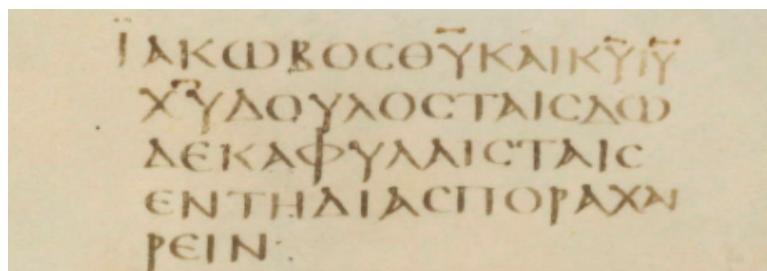


Fig. 80: Line break in Codex Sinaiticus

In the editing tool, you would type out the text without the line breaks, as shown below (Fig. 81). Place the cursor first between δω- and -δεκα, then between χαι- and -ρειν. Then, either hit return or, alternatively, click on the [B], which will bring up a drop-down menu. Select “Add.”

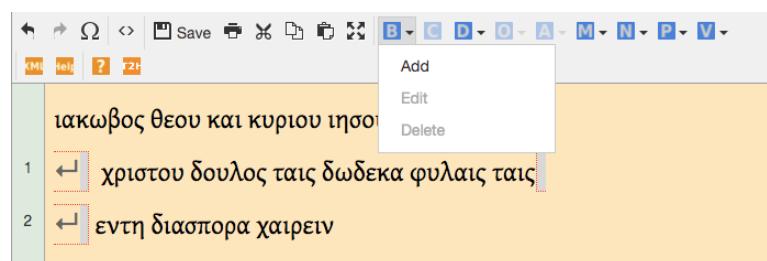


Fig. 81: Creating a line break in the transcription editor

When you click “Add,” the **break** menu will appear. The default option for “type of break” is “line break”; leave this as your selected option, and then click “Insert.”

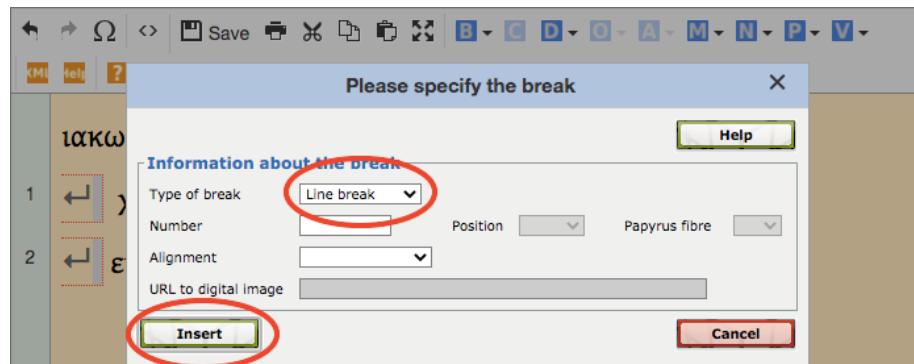


Fig. 82: Inserting a line break

The text will then appear as such:

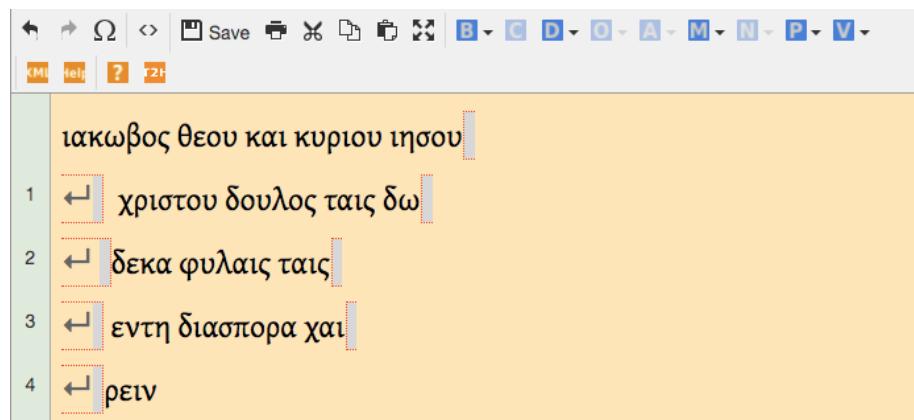


Fig. 83: Text in the transcription editor with line breaks inserted

#### 4.2 Corrections

Corrections, either by the first hand or later hands, appear often in manuscripts. Sometimes they even occur in titles, for example in the inscription to Jude in P72 (Fig. 84).

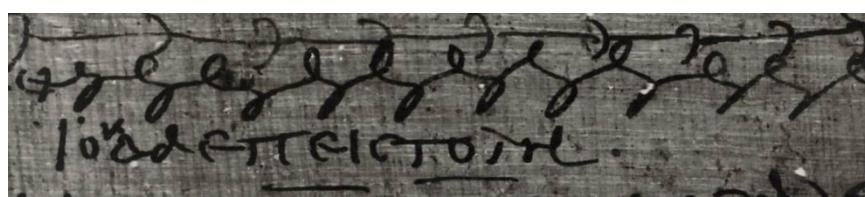


Fig. 84: Correction in the title of Jude in P72 (62)

In this instance someone, probably the initial copyist, inserted an upsilon after noticing a mistake. The inputting of corrections can be somewhat complex, and it is important that describers pay close attention to this process to ensure data accuracy. To input a correction, first type the uncorrected word in the transcription editor, then *select the entire word*, even if only a portion of it is corrected. After this, select the **correction** menu (Fig. 85).

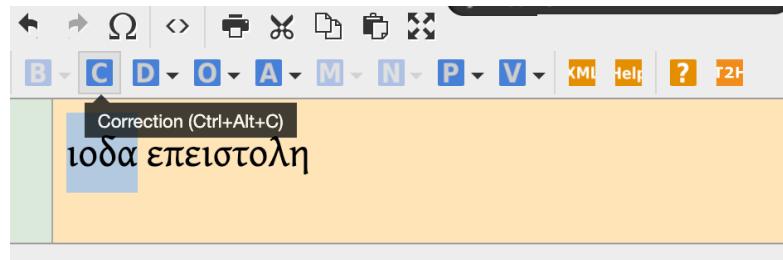


Fig. 85: Inserting a correction in the transcription editor

#### 4.2.1 Types of corrections

The **correction** menu distinguishes between three types of corrections: correction, commentary reading, and alternative reading (Fig. 86). For this project, only the correction option will be selected. Ignore commentary readings and alternative readings. Regardless of how insignificant a correction might seem, every correction in a title must be recorded.

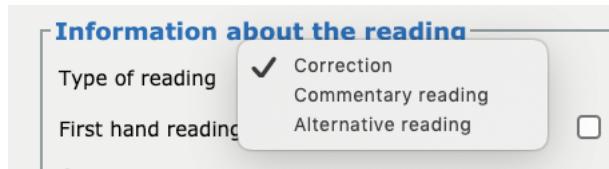


Fig. 86: Select "correction" in the dropdown menu

As an example, consider the reading in the inscription to Jude in P72.

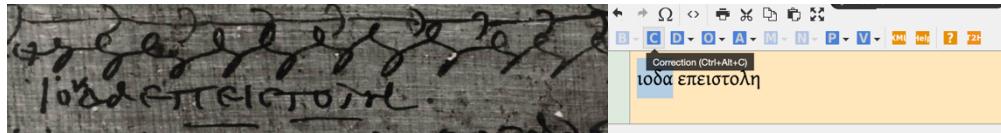


Fig. 87: Inserting a correction for the title to Jude in P72

First, transcribe the first reading as it initially stood, in this case ιοδα, then highlight the whole word and click the C menu. This will bring up a window that looks like this:

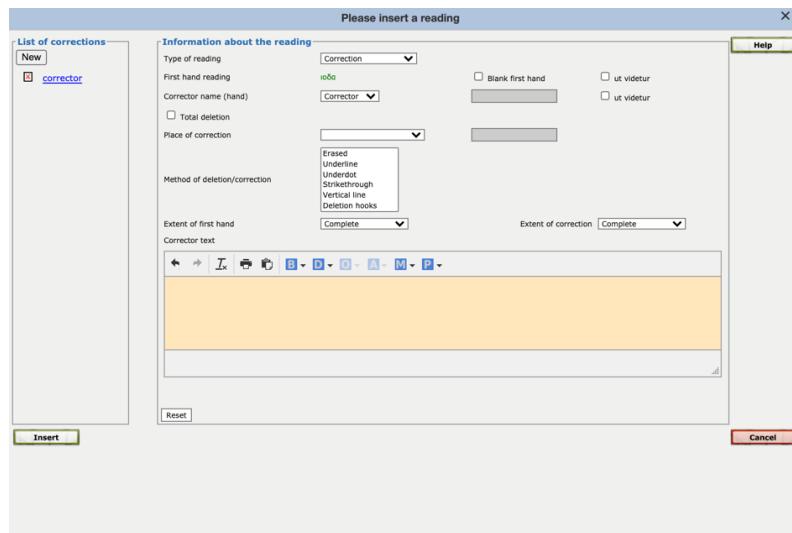


Fig. 88: Full correction menu in the transcription menu

Then take the following eight steps:

(1) Make sure the **Type of reading** dropdown menu is on “Correction.” It is the only correction type used by the TiNT project and the default **Type of reading** selection.



Fig. 89: Select “correction” in the dropdown menu

(2) The **First hand reading area** shows the text of the reading in the main part of the transcription editor that is to be corrected. The box **Blank first hand** remains unticked because the correction is not an addition in this case.

*Note:* If a word was added to a title at a later stage, place the cursor on the transcription editor where it occurs, leaving a space before and after the cursor. This will allow you to then input an addition into the **correction** menu where the first reading is blank (an omission).

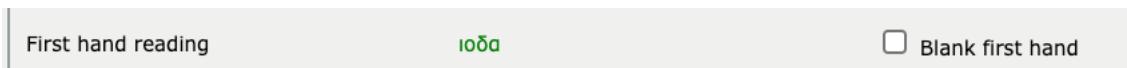


Fig. 90: “Blank first hand” option in the correction menu

(3) The next step is to identify the corrector using the **Corrector name (hand)** dropdown menu. There are multiple options in the menu: **Corrector**, **First hand**, **Corrector1**, **2**, and **3**, and **Other**. For this project we will only use **Corrector** (for instances when it is not clear who made the correction), **First hand** (for instances where it is clear that the first hand made the correction), **Corrector1** (for instances where it is clear that a second person made the textual change), and (only rarely) **Corrector2** (when it is clear that at least two different later correctors made changes to a single title). In the case of the inscription for Jude in P72, the First hand likely made the correction.

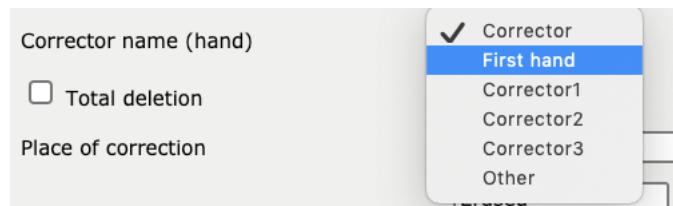


Fig. 91: Corrector name dropdown menu

(4) You must also select an option from the **Place of correction** dropdown menu.

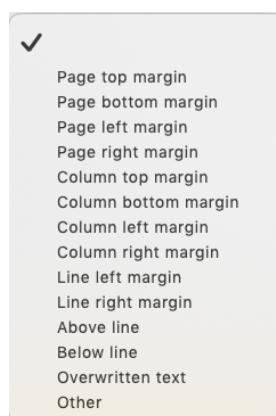


Fig. 92: Place of correction options

For this example, **Above line** is the correct choice since the upsilon was placed above the initial reading. If you encounter a complex correction that does not adhere to any of these options, select **Other**.

(5) If the original reading is deleted or effaced in some way by a corrector, then you typically must select one of the options in the **Method of deletion/correction** option list. In the case of Jude in P72, do not select any option since the first word is not deleted, but rather supplemented with an additional letter.

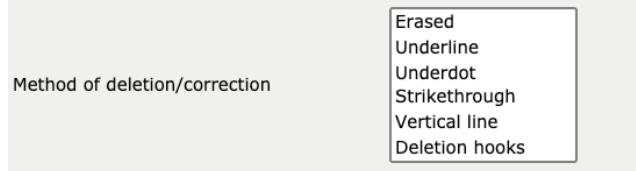


Fig. 93: Method of deletion/correction menu

(6) The information in the **Extent of first hand** and **Extent of correction** should always read “Complete,” their default position, for the TiNT project. If you find a correction to a title that transcends a page break (a rare proposition), please make a new entry in the forum.

(7) In the **Corrector text** transcription field within the correction window, input the entirety of the corrected word. In our case ιούδα would be input. Note that some of the blue upper menu options are operative here as well. In some cases, it will be necessary to note abbreviations (§4.5) or ornamentation (§4.5) in the corrected text. Use as appropriate.

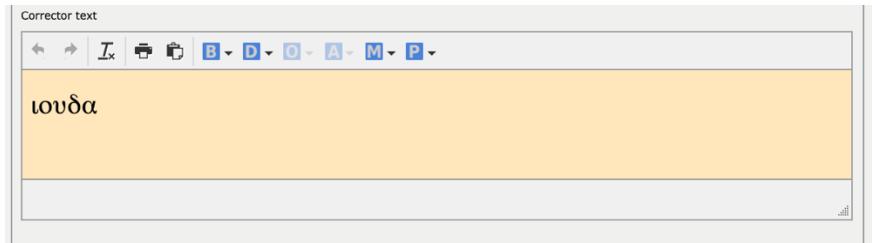


Fig. 94: Corrector text transcription field

(8) Next, select the green “Insert” button, which inputs your correction into the system. The corrected word becomes blue in the main transcription and the information can be viewed by running the cursor over the word.

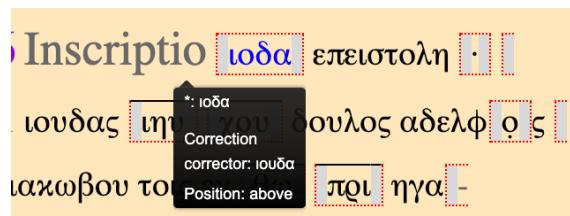


Fig. 95: Correction visible in the main transcription field

#### 4.2.2 Other types of possible correcting activity

*Omission of entire words:* In some rare cases an entire word or multiple words will be omitted by the first hand. In order to correct these omissions someone, either the first hand or

a later corrector, added in the missing words at a later stage. In this case, as noted above, place the cursor in the main transcription editor where the omission occurred and select the **Correction** menu. Tick the box **Blank first hand** (if it is not already ticked) and insert the added words in the correction window transcription editor. This will insert a small “T” siglum into the transcription that shows the correction

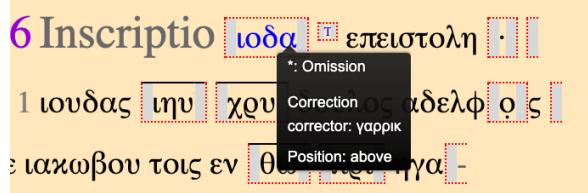


Fig. 96: “T” siglum in the transcription field indicating the omission of a full word

In this fictitious example, the first hand omitted the word *γαρρικ* and the first hand inserted it above the line.

*Deletion of the original reading:* Sometimes the first hand or later correctors will attempt to delete an initial reading. If a later hand deleted the original reading entirely, describers should tick the **Total deletion** box in the **Correction** menu and select any of the options in the Method of deletion/correction list that apply (Fig. 97).

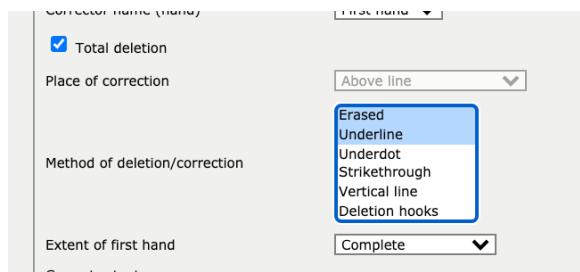


Fig. 97: “Total deletion” selected in the correction menu

When an initial reading is deleted (and not changed or replaced with another word), the **Corrector text** field will not be available.

In cases where the first reading has been deleted beyond recognition, follow this protocol:

- (1) To the best of your ability reconstruct the original reading of the first hand in the main transcription editor. Use the wording of similar titles found in the critical editions to assist you. If in doubt, make an entry in the forum.
- (2) Highlight the reconstructed word entirely and select **Deficiency** menu. Select “Uncertain letters” and in the **Reason** menu choose **Other**. Then manually input the reason the word is illegible (e.g. erasure, strike through, overwriting, etc.). The tagged word will then have dots under each letter in the transcript.



Fig. 98: Selecting “other” to manually enter the reason for an illegible reading

Once the deficiency is marked, then re-highlight the affected word and input the correction. Do not tick **Blank first hand** in this instance because the deletion of the original reading is treated as an omission of the corrector. If no second reading is present (i.e., it is only a deletion of the original reading), delete the text in the transcription editor in the correction window and tick the **Total deletion** box. Then note the appropriate **Method of deletion**. Finally, click the “Insert” button.

*Multiple corrections to one reading:* In some rare cases you might come across multiple corrections to one reading in a title. If you run into this situation, select the entire word and click the **Correction** menu. Input each correction one at a time. After info on the first one is input, click the “New” button in the upper left-hand corner of the correction window. Then click on the new option that appears and re-input the information for the second correction.



Fig. 99: Adding multiple corrections

*Size of a correction:* If you come across a correction that is multiple words long, make a note in the forum. Use forum also if you are unable to distinguish between original readings and corrections. These cases will be rare when it comes to titles.

#### 4.3. Deficiency

##### 4.3.1 Uncertain letters

When letters are unclear, but at least partially present, in the manuscript due to damage or poor image quality, input this using the “Uncertain letters” option in **Deficiency** dropdown menu. Highlight whatever individual letters within a word that are uncertain, select the **Deficiency** dropdown menu, hold the cursor over “Uncertain letters,” and click “Add” (Fig. 100).

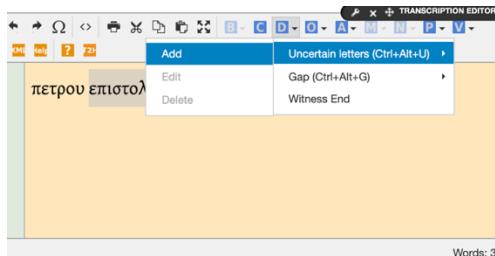


Fig. 100: Adding a deficiency of “uncertain letters” due to illegibility

Then select an option in the **Reason** menu and click “Insert” (Fig. 101).

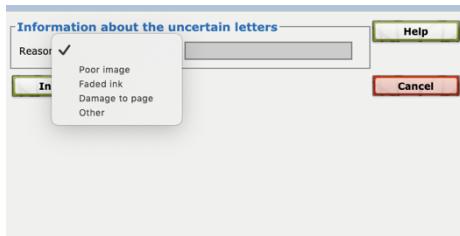


Fig. 101: “Reason” dropdown menu for uncertain letters

#### 4.3.2 **Gaps**

Use the “Gaps” option in the **Deficiency** menu to reflect situations where (1) physical damage to the manuscript is present that obscures the reading of the title (**Lacuna (parchment is absent)**) or where (2) there are other types of physical damage to the manuscript that make the letters or words illegible (**Illegible (parchment present)**). Tick one of these two boxes in the “Gaps” window.” Gaps are places where entire characters have been supplied by the transcriber, i.e. the no part of the supplied letters are present on the writing surface. Deficiencies (4.3.1) and Gaps (4.3.2) are mutually exclusive.

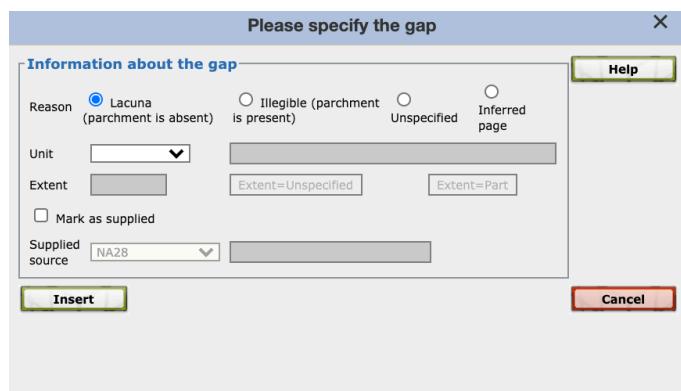


Fig. 102: Indicating material gaps in a manuscript

For this project, ignore the **Unspecified** and **Inferred page** options. Untick the **Mark as supplied** box. Always select “Char” as the option in the **Unit** dropdown menu and input how many characters are likely missing in the **Extent** box.

Use your best philological judgement to reconstruct the missing text using editions and other tools before inputting the deficiency. If you’re unsure, post a thread in the forum or ask a core team member. Always insert a **Note** (see §4.7) to briefly explain your reconstruction.

Only use the “Gaps” option if at least part of the title is still extant. If a title is entirely absent where you think one ought to be, do not create an entry. Never use the “Witness end” option in the **Deficiency** menu.

#### 4.4 Ornamentation

The **Ornamentation** menu becomes active when a word or part of a word is highlighted in the transcription editor. Selecting this menu brings up three options in a dropdown menu: “Highlight text,” “Displaced text,” and “Other.” Only the “Highlight text” option will be used in the TiNT project since titles are by definition displaced in some way from the main text of the manuscript.

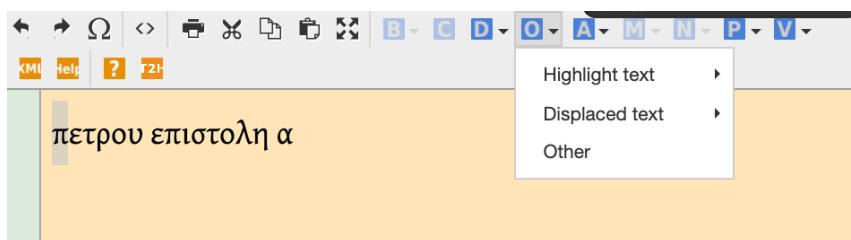


Fig. 103: Adding “ornamentation” in the transcription editor

Running the cursor over “Highlight text” brings up five additional options: Rubrication, Gold, Other color, Overline, and Capitals.

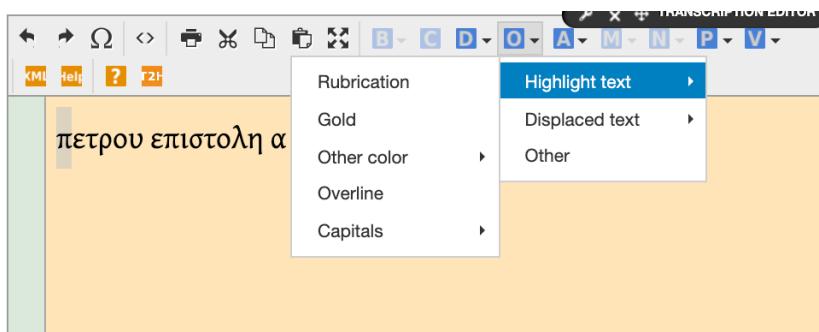


Fig. 104: Ornamentation type dropdown menu

**Rubrication:** Rubrication refers to text in red ink (from the Latin *ruber*). Titles often appear in red ink. Simply highlight the relevant text in red ink, select “Highlight text,” and then choose “Rubrication.” The relevant text will then appear red in the transcription editor:

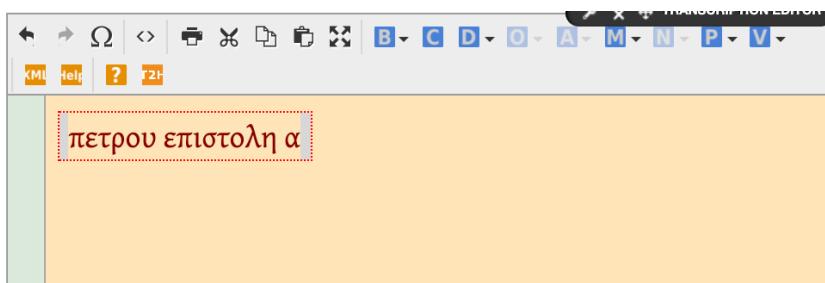


Fig. 105: Rubrication

Because most photographs in the NTVMR are black and white, only input rubrication and other color changes where you are sure that they exist, either by checking institution websites

or other secondary resources. If you are using black and white photos and you are not sure, do not mark ink changes.

*Gold:* Title texts also occasionally appear in gold ink. Input in the same manner as rubrication.

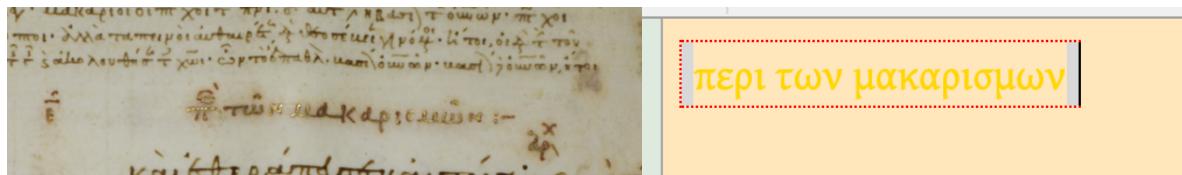


Fig. 106: Gold

*Other color:* The “Other color” dropdown menu has additional options like “Blue,” “Green,” “Yellow,” and “Other.” You will encounter these options rarely and they are input exactly like rubrication and gold.

*Overline:* Do not use the “Overline” option for TiNT. Often *nomina sacra* and number abbreviations have overlines, but there is no need to note this phenomenon here, especially because we note segregating features in the add feature description process.

*Capitals:* Titles are often in a different script and larger letters than the main text. For this project, “capitals” refers to initial letters of titular formulations *that are larger than the rest of the title*. To input a capital, select “Add” and then input the height of the letter in comparison to the rest of the titular formulation. Only whole numbers can be input here, so if the capital is 1.5 lines tall, write 1-2 instead. If a letter is a different ink color and a capital, both need to be input separately. Input the capital first, then note ink color.

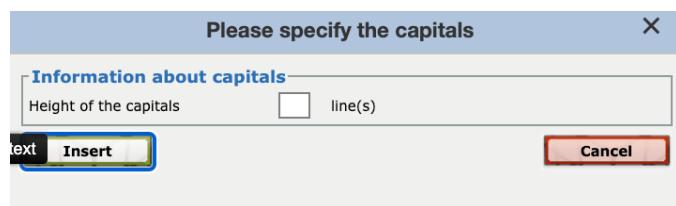


Fig. 107: Indicating capital letters in a title

#### 4.5 Abbreviations

There are two types of abbreviations that should be recorded when they appear in titles: *nomina sacra* (“sacred names” often abbreviated in New Testament manuscripts) and numerals, which will regularly appear in the numbered New Testament letters. When you come to one of these features start by making sure the exact wording of the title is reflected in your transcription. For example, ις (often with an overline) is a *nomen sacrum* for ιησους. Make sure ις is in the text of the transcription editor, highlight it, and select the **Abbreviation** menu. Hold the cursor over “Abbreviated text” and click “Add.”

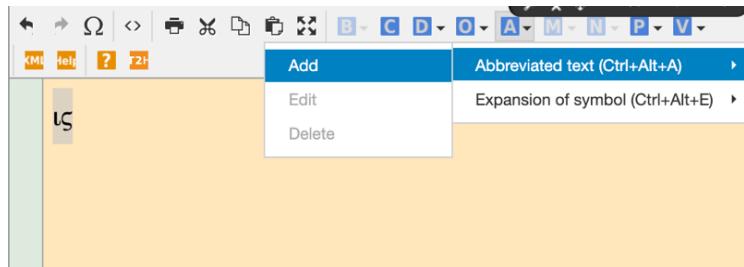


Fig. 108: Indicating abbreviations in a title

Choose the type of abbreviation, in this case a *nomen sacrum*. Then select “Insert,” making sure to leave the **Add overline to highlighted text** box ticked.

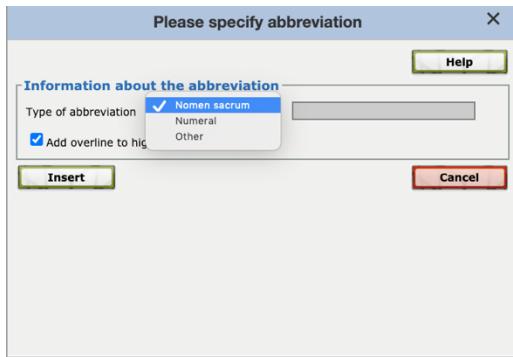


Fig. 109: *nomen sacrum* abbreviation

The same process holds true for numerals, except be sure to select “Numeral” from the abbreviated text window. For example, the alpha in the subscription to 1 Peter in P72 is a number abbreviation (Fig. 110).

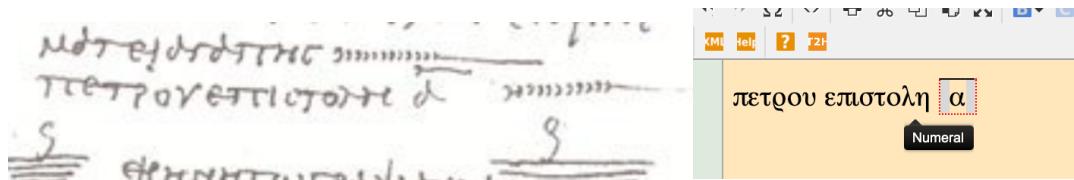


Fig. 110: Numeral abbreviation in the subscription to 1 Peter in P72 (22)

#### 4.6 Marginalia

The TiNT project will not use the **Marginalia** menu.

#### 4.7 Note

To insert a note, place the cursor immediately after the word or phrase to be commented upon, then select the **Note** menu and click “Add.” This will bring up the Note window.

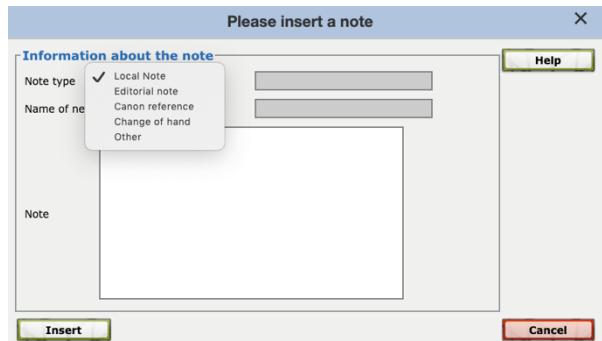


Fig. 111: Note type dropdown menu

As the screenshot shows, there are five possible note types. The TiNT project only uses [Local Notes](#), so make sure that this type is selected (it is the default). In the white input space, write your note and select “Insert.”

Only use notes sparingly to comment upon the following features: (1) corrections where the initial reading has been erased and editorially reconstructed; or (2) instances where the text is deficient or damaged and the reading has been editorially reconstructed. Keep notes concise and clear. Informal conversation on features should occur in the forum.

#### 4.8 Punctuation

For the TiNT project we only input punctuation that occurs within titular formulation, not punctuation that occurs directly before or directly after the title. Only five types of punctuation are recorded when they occur within a titular phrase: periods (full stop), middle dots (dots that occur about midway between the baseline and top of a line), high dots (dots that appear near the top of a line), commas, and semi colons. Periods, commas, and semi colons can be directly inserted using your keyboard; middle dots and high dots can be inserted using the [Punctuation](#). All other options in the [Punctuation](#) dropdown menu can be ignored. Input punctuation immediately after the word that precedes it; do not input another space in the transcription editor.

*Accents and breathing marks:* The TiNT project will never input accents or breathing marks.

*Blank spaces:* The only other time you will use the [Punctuation](#) menu is for the inputting of blank spaces – that is, larger than normal spaces between words *within* a titular form. Inputting blank spaces will be rare within a title, but if you do come across a lengthy break, place the cursor where the blank space starts and select “Blank spaces” in the [Punctuation](#) menu, bringing up this window.

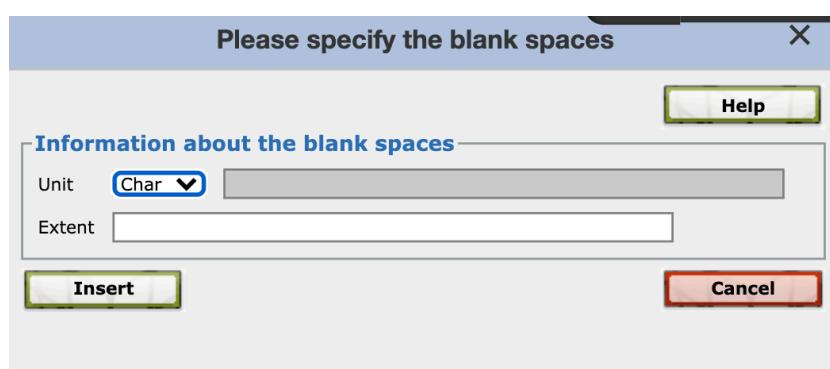


Fig. 112: Indicating a blank space within a title

The unit to measure the side of a blank space within a title will almost always be character (“Char”). Write the approximate number of character lengths of the break in the Extent box and press “Insert.”

Blank space should only be input when the space is unusual and longer than three characters. Normal space between words can be input with the space bar. Blank spaces are also not physical lacunae from damage, wear, or correction, but should only be input when an unusual space was initially designed to be part of the titular form. Blank spaces before or after the title itself should not be input here but noted in the segregation portion of the add feature tool, for example as a “vacat” at the end of a line.

#### 4.9 Modify Verses

The **Modify verses** menu is not used in the TiNT Project.

#### 4.10 Saving an entry

After you correctly input the text of the title in the transcription editor, and markup the text appropriately, click the spacebar or any other key to save the text. ***It is important that you make a keystroke in the transcription editor to save the text of the transcription along with the feature data.*** Next, click the save button at the bottom left corner of the Feature Data window:



Fig. 113: Saving an entry

Then proceed onto the next entry; the text in the transcription editor will remain in the yellow field until you insert a new feature tag on a new manuscript image. Do not edit the text in the transcription editor field after you have saved the feature data. You can go back and edit the Feature Data and transcription at a later date by returning to the image and selecting the pencil in the middle of the Actions panel. You can start a thread in the forum on your entry by selectin the discussion bubble to at the left side of the Actions panel.

FeatureCode		Agent / Date	Actions		
TiNT	προς εβραιους	garrick.allen Tue May 18 10:33:13 GMT 2021			

Fig. 114: Data visible for an added feature

### 5. Tools to assist in describing

If you run into difficulties when describing the titles of a manuscript, there are multiple tools available to assist you. The first are critical editions, like the *Editio Critica Maior* (currently only for Mark, Catholic Epistles, and Acts) and the Nestle-Aland hand edition. These tools have many of the subscription and inscription titular forms in Greek and they also show where most intertitles in the major *kephalaia* intertitle systems usually appear. If you’re

looking for editions or other discussions of particular manuscripts, use the [online Elliott bibliography](#) and the [Pinakes database](#) (for everything not on papyri). Both are linked to the [online Liste](#).<sup>3</sup> Other important editions for all things paratextual are Hermann von Soden, *Die Schriften des Neuen Testaments in ihrer ältesten erreichbaren Textgestalt hergestellt auf Grund ihrer Textgeschichte*, vol. 1, part 1. Göttingen: Vandenhoeck & Ruprecht, 1911, [available online](#) and C. R. Gregory, *Textkritik des Neuen Testaments*, 2 vols. (Leipzig: Hinrichs'sche, 1902), [available online](#). You will likely also use [TLG](#), [Clavis Clavium](#), the [Database of Byzantine Book Epigrams](#) on a regular basis.

If you are having issues orienting yourself to the tradition, contact a member of the core project team and if you're having issues with an entry, use the forum.

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<sup>3</sup> See also Garrick V. Allen, “Digital Tools for Working with New Testament Manuscripts,” *Open Theology* 5 (2019): 13–28, <https://www.degruyter.com/document/doi/10.1515/opth-2019-0002/html> (accessed 1 March 2021).