Transcription Guidelines
Annotating the New Testament: Codex H, Euthalian Traditions, and the Humanities project

Version 1 (2 October 2023)

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The major outcome of *Annotating the New Testament: Codex H, Euthalian Traditions, and the Humanities* project is a new diplomatic edition and translation of GA 015, the earliest witness to the Euthalian Tradition. Using new images made of the folia of GA 015 in Paris, Torino, and Mt Athos, we will create two new independent transcriptions of the manuscript. These transcriptions will be reconciled by a third person. Our edition will be published online and in print alongside new multispectral images created by holding institutions and the Early Manuscripts Electronic Library (EMEL). We have uploaded new accurate colour images to the NTVMR and processed images for the ink transfer folia that we have identified. When transcribing, use these images *and* the raw spectral images that are available in the project's shared file.

1. The Glasgow 015 Project Workspace

The project workspace is defined by three elements: the Catalogue, Image Viewer, and Transcription Editor (Figure 1).
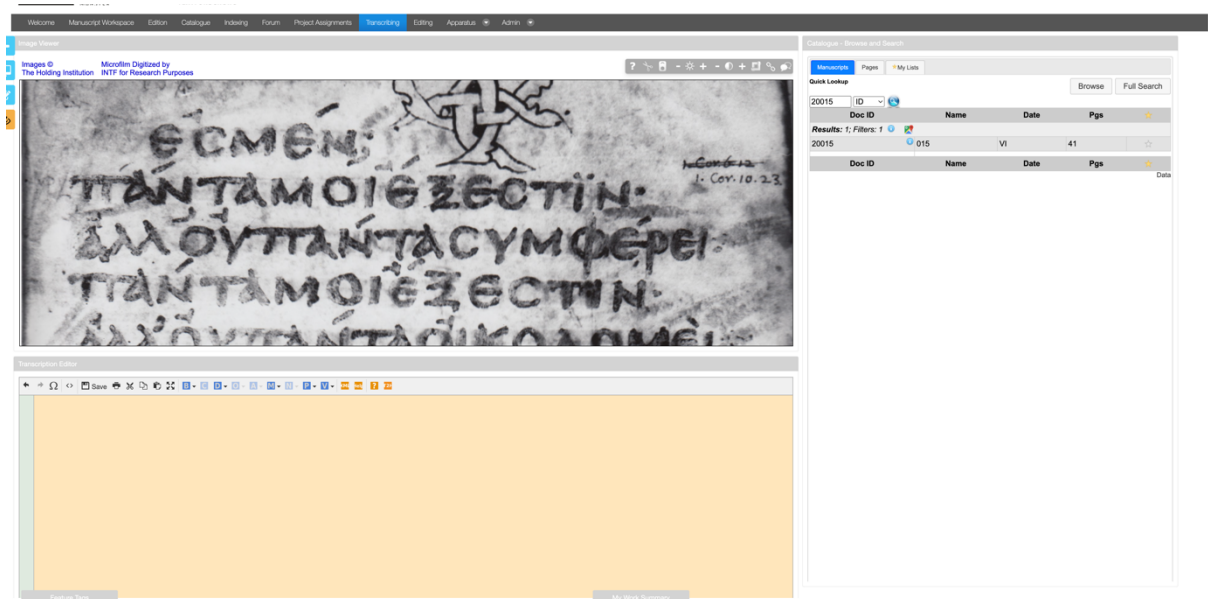

Figure 1. Transcribing workspace with project elements

1.1. *The Catalogue and Image Viewer*

For this project we are working exclusively with one manuscript: GA 015. To access images to this manuscript, input 20015 in the ID search bar of the catalogue (Figure 2). Clicking on the manuscript number will then open a list of folia with thumbnail images (Figure 3). Clicking on a thumbnail will bring the image up in the Image Viewer. When selected, you

can then transcribe the text in the yellow Transcription Editor. You can also access the raw MSI image files in our shared file.
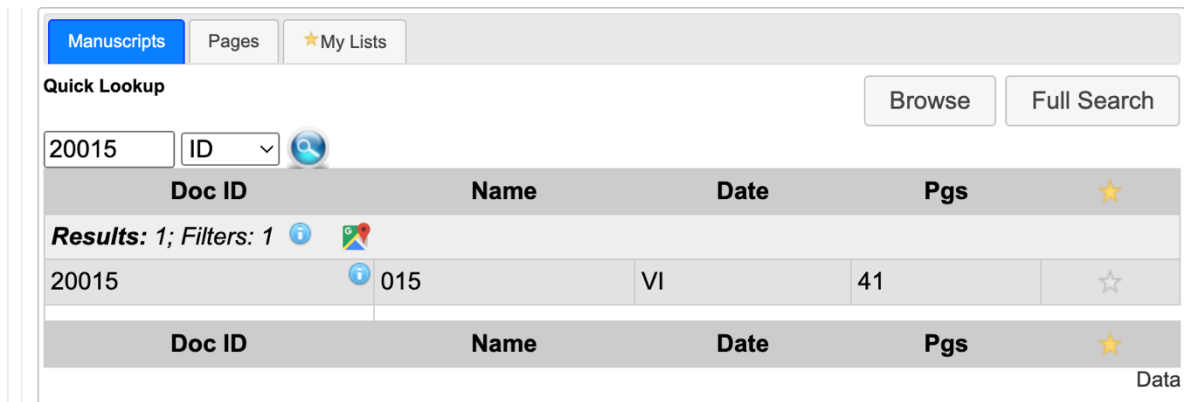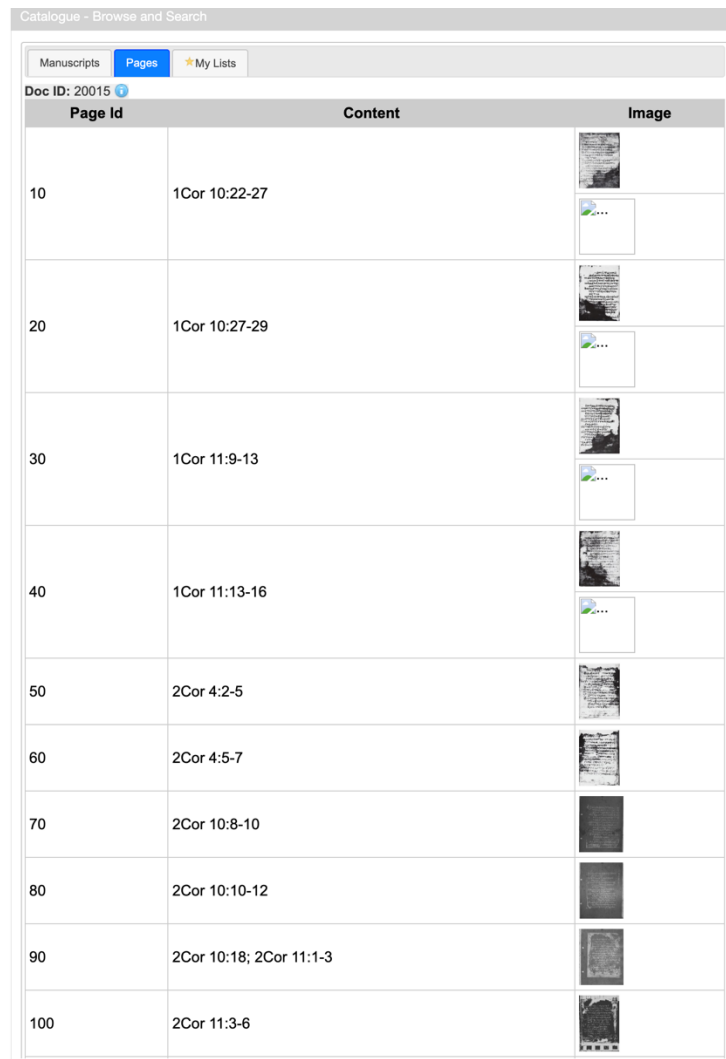

Figure 2. Manuscript search

Figure 3. Thumbnails

If you select the [icon] siglum in the upper right corner of the thumbnail, the image will appear in a separate tab. Feel free to manipulate raw images files (after making a personal copy for

yourself) in Photo Shop or some other programme to enhance readability for your transcription.

1.2 *Transcription editor*
Once a folio is selected by clicking a particular thumbnail image, transcribers can begin inputting textual data in the yellow Transcription Editor (Figure 4).
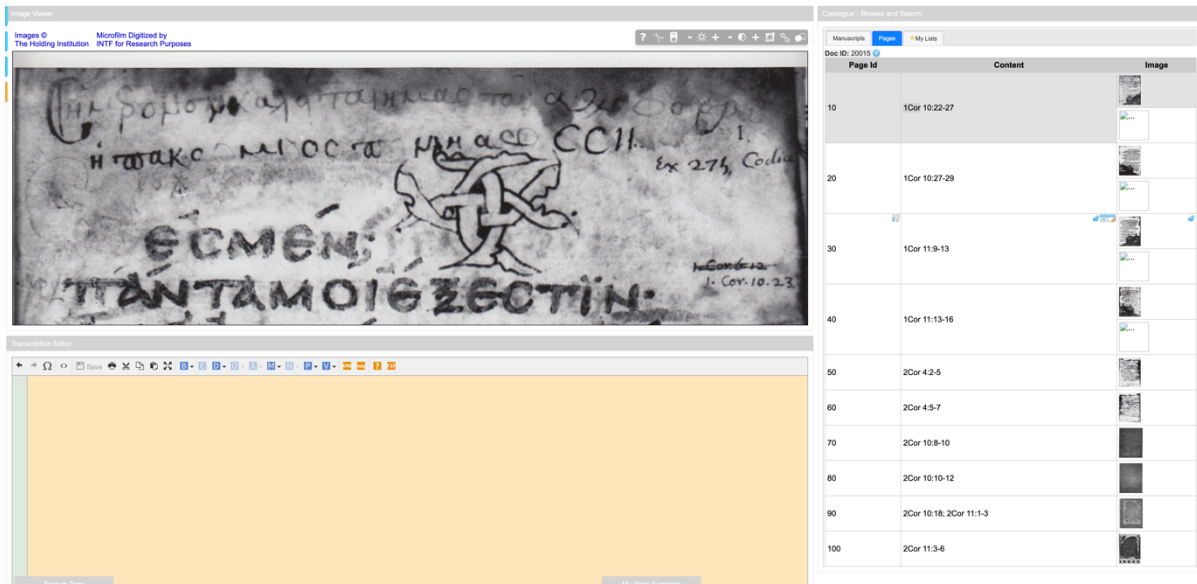

Figure 4. Transcription Editor in lower left quadrant

1.2.1 *Converting your keyboard to "Greek (Polytonic)"*

You should start by inputting the main text of the folio in Greek into the Transcription Editor, including accents, breathing marks, and punctuation. 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" (Figure 5).
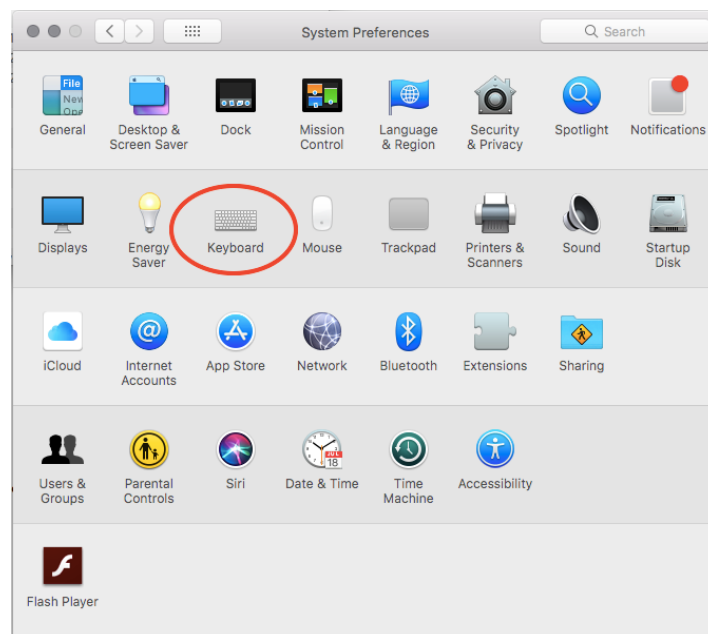

Figure 5. Mac System Preferences

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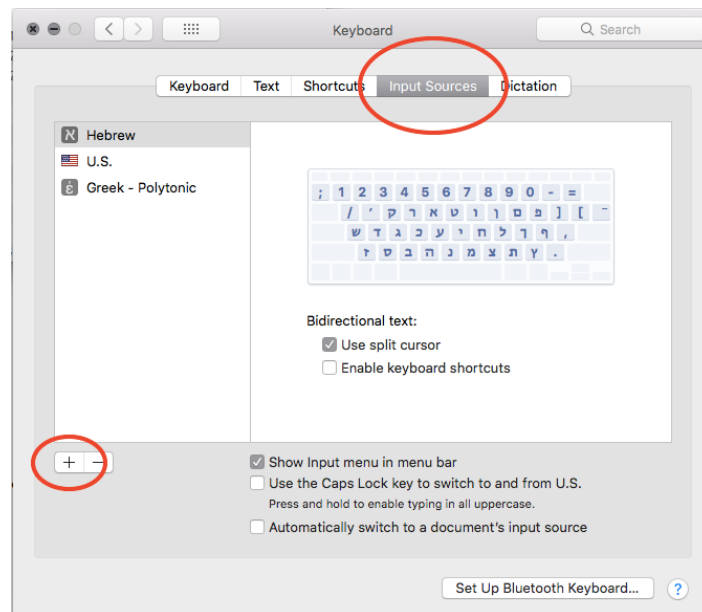

Figure 6. Adding a Mac input source

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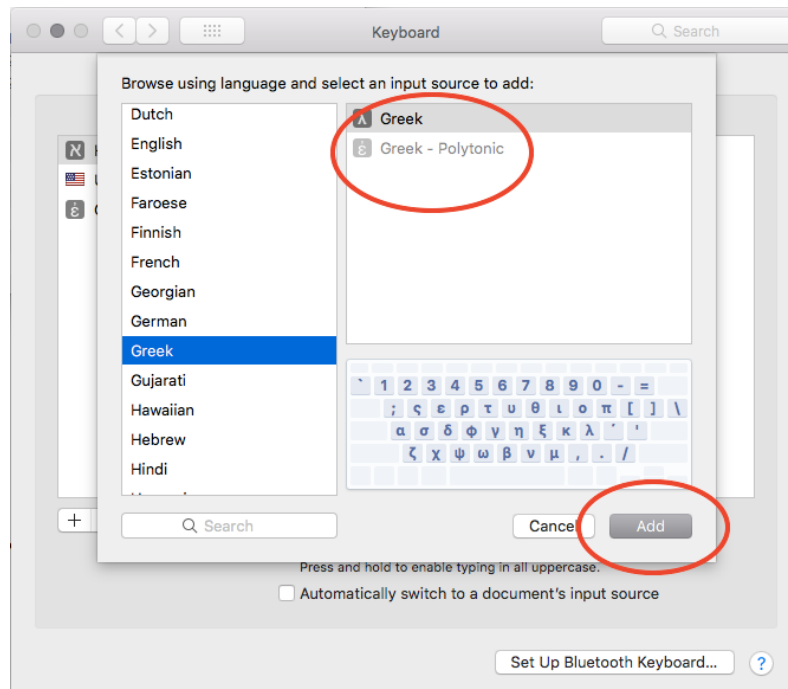

Figure 7. Adding Greek (Polytonic)

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 "[ἐ] 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.
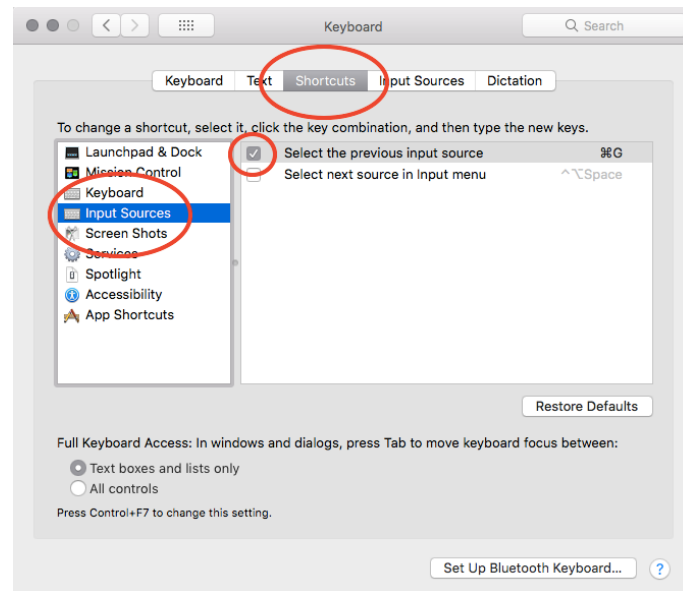

Figure 8. Creating a shortcut to switch between input sources

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.

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

1.2.2 *Transcription editor features*

Adaptive selection: When this box is ticked, only an entire word can be marked up or edited (Figure 9). This box is pre-set to be deactivated and it is best to keep it that way.
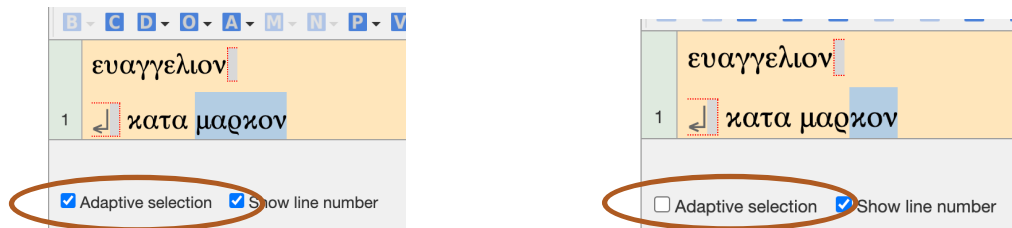

Figure 9. Adaptive Selection

Saving a transcript: Ctrl + S saves the transcript (as does the save button on the upper menu bar). Be sure that you hit Ctrl + S regularly while working on a complex page and when you finish transcribing each folio. Marking up the text using the menus above the yellow field are not automatically saved until you use Ctrl + S.

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 §2.5), you should record the text exactly as it appears on the folio. If an inflected ending or final nu is missing, replaced perhaps by and overline, record the text as it exists in the manuscript and input the missing/abbreviated character between paratheses. For example, if the final nu of ανθρωπον is missing from the end of a line, insert the reading as ανθρωπο(ν), which will automatically record the nu as an "editorial expansion."

If you encounter monogram και-ligatures, spell out the word without any additional editorial signs.

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). Input all of these features in your transcription.

1.2.3 *Structure of the transcription editor*

The transcription editor is made up of three parts: a top menu of text markup tools (Figure 10),
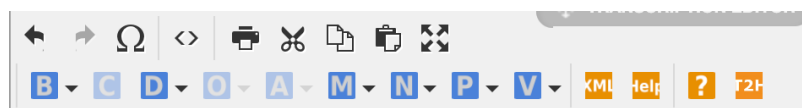

Figure 10. Transcription editor markup toolbar
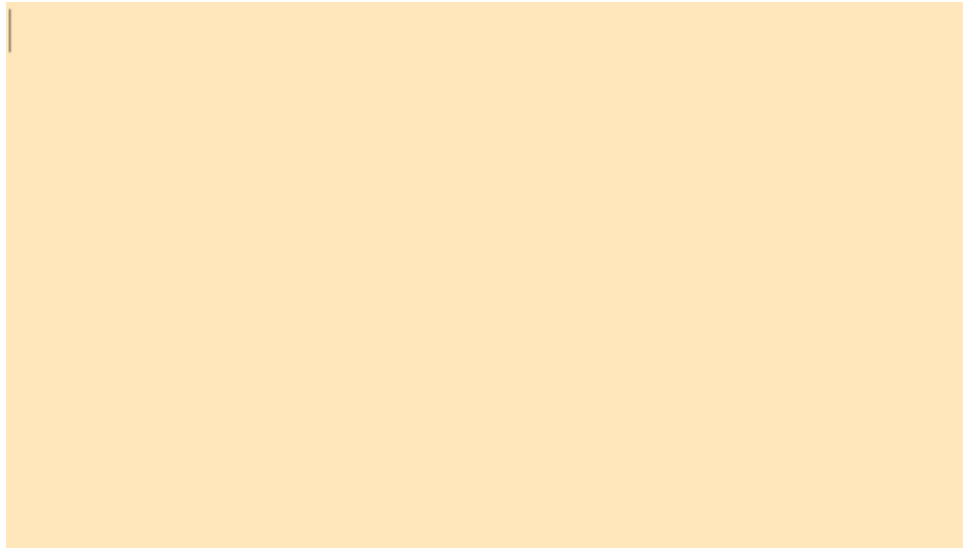
the actual transcription field (Figure 11),

Figure 11. Transcription field

and the bottom menu (Figure 12). The only feature from the bottom menu you will use is the "From Basetext" button. Each time you open a new page, click this button and it will bring up the NA28 text for the indexed verses. Start your transcription by modifying this basetext to match the text on the folio.
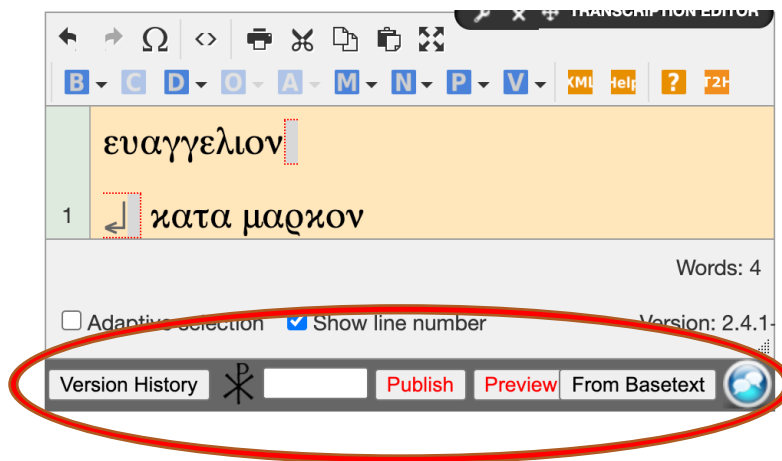

Figure 12. Transcription editor bottom menu

The following table shows the different upper menu options:

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

Figure 13. *Markup toolbar key code*

In the following section on the protocols and rules of transcribing and marking up 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.

2. **Rules and advice for transcribing**

2.1 *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, except in cases when the line is indented (most instances in 015). Because the text of 015 is arranged in thought units, you must input line breaks manually using the break menu and selecting "indented" in the Alignment dropdown. The break menu also has options for column break, page break, and quire break. Quire breaks can be ignored entirely for this project. However, you must input a Page break at the end of each page, noting also the folio number and recto or verso (using the new foliation in the first column of the "015 Images Key" spreadsheet in the project's shared OneDrive file).

2.1.1 *Line breaks*

If a line breaks at the end of the word, simply place the cursor immediately after the last letter and press return or input an aligned break as appropriate using the break menu. 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 Figure 14 line 2 breaks in the middle of a word (δειξαι) 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.
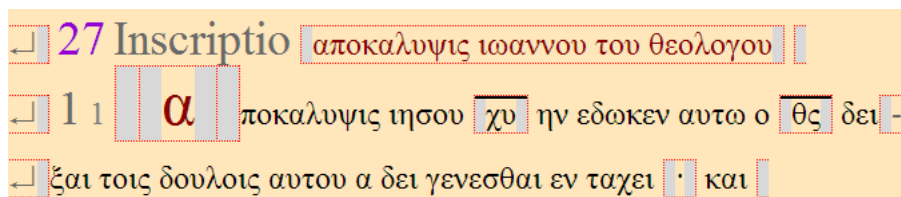

Figure 14. Text with a line break in the transcription editor

Here is another example from the Codex Sinaiticus (GA 01; Figure 15). 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):
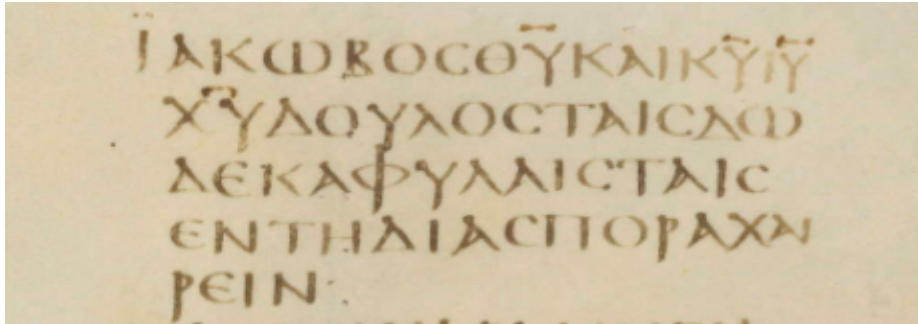
Figure 15. Line break in Codex Sinaiticus

In the editing tool, you would type out the text without the line breaks, as shown below (Figure 16). 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."
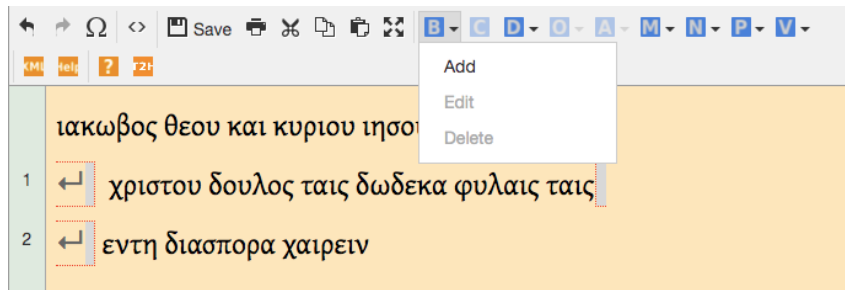

Figure 16. Creating a line break in the transcription editor

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."
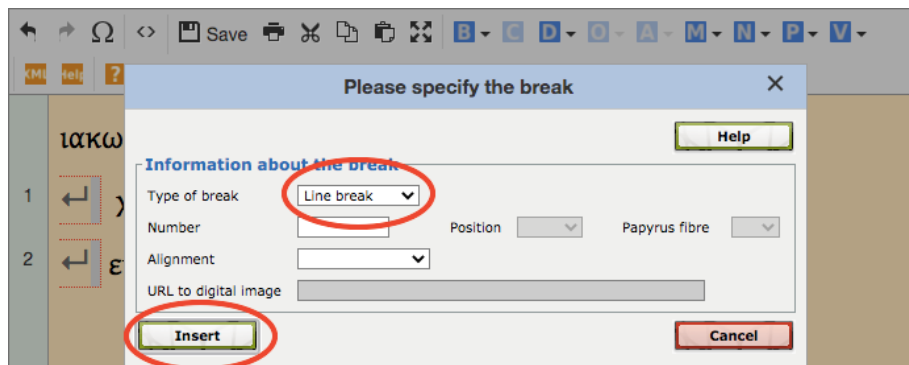

Figure 17. Inserting a line break
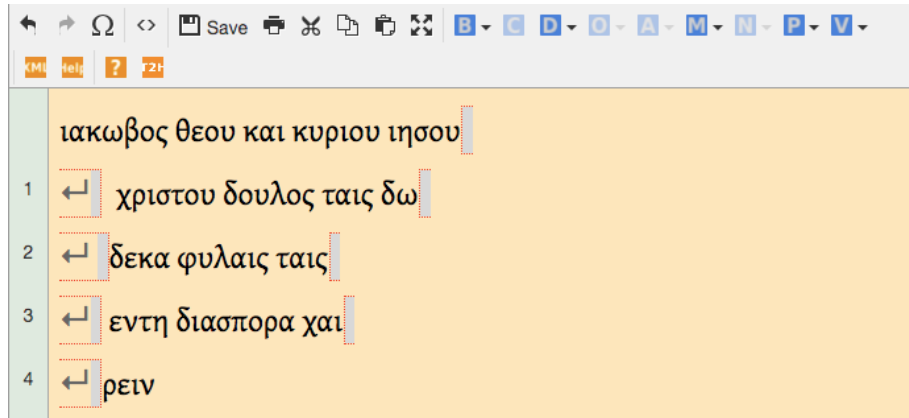
The text will then appear as such:

Figure 18. Text in the transcription editor with line breaks inserted

2.2 *Corrections*

Corrections, either by the first hand or later hands, appear in GA 015. 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 (Figure 19).

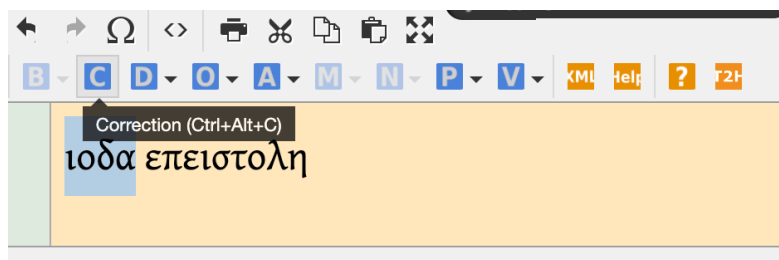Figure 19. Inserting a correction in the transcription editor

2.2.1 *Types of corrections*

The correction menu distinguishes between three types of corrections: correction, commentary reading, and alternative reading (Figure 20). 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 must be recorded.
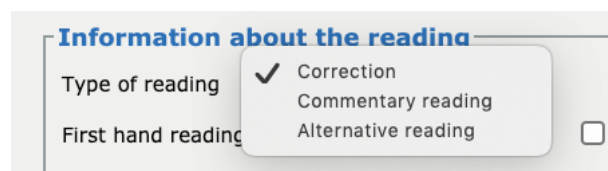

Figure 20. Select "correction" in the dropdown menu

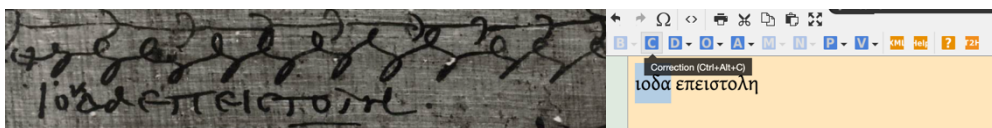As an example from another manuscript, consider the reading in the inscription to Jude in P72.

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:
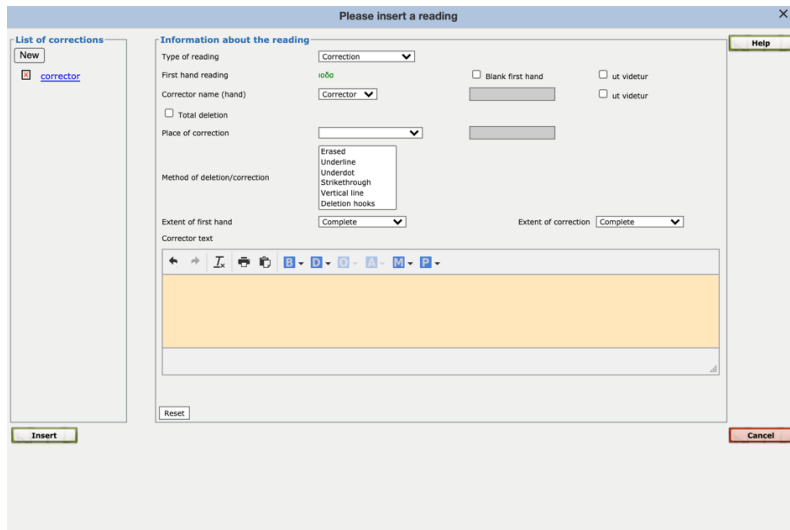

Figure 22. Full correction menu in the transcription menu

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 015 project and the default Type of reading selection.
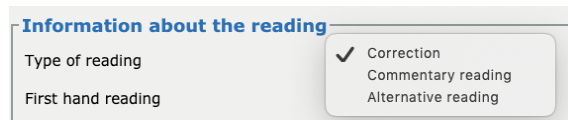

Figure 23. Select "correction" in the dropdown menu

(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 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).

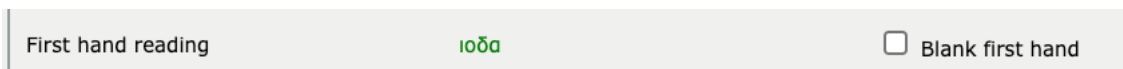Figure 24. "Blank first hand" option in the correction menu

(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, if ever) Corrector2 (when it is clear that at least two different later correctors made changes to a single reading). In the case of the inscription for Jude in P72, the First hand likely made the correction.
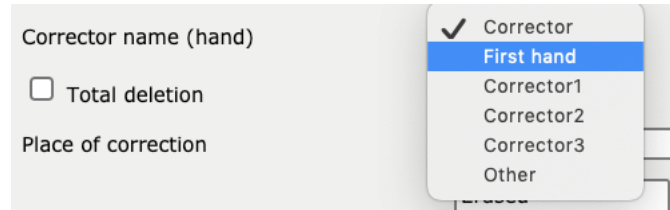
Figure 25. Corrector name dropdown menu

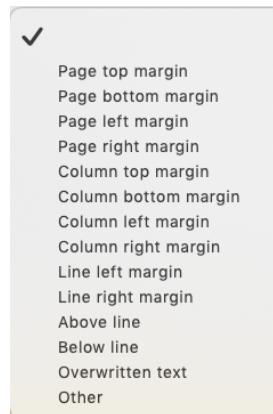(4) You must also select an option from the Place of correction dropdown menu.

Figure 26. 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.
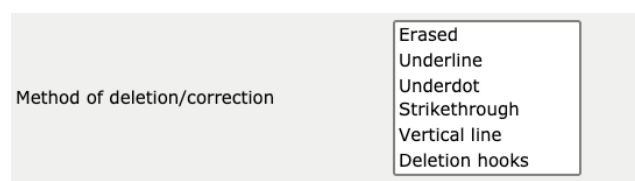

Figure 27. Method of deletion/correction menu

(6) The information in the Extent of first hand and Extent of correction should always read "Complete," their default position, for this project.

(7) In the Corrector text transcription field within the correction window, input the entirety of the corrected word. In our case ιουδα 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 (§2.5) or ornamentation (§2.4) in the corrected text. Use as appropriate.
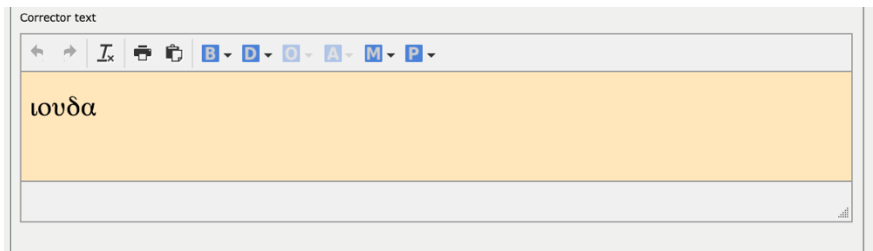
Figure 28. Corrector text transcription field

(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.
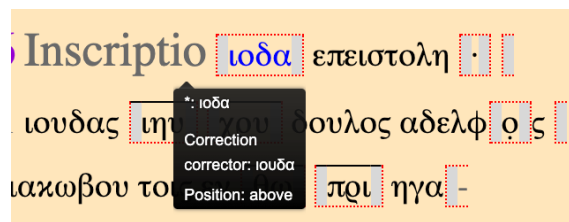

Figure 29. Correction visible in the main transcription field

2.2.2 *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
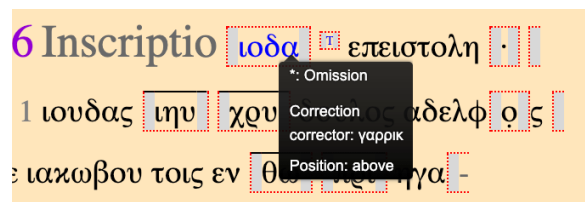

Figure 30. "T" siglum in the transcription field indicating the omission of a full word

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 (Figure 31).
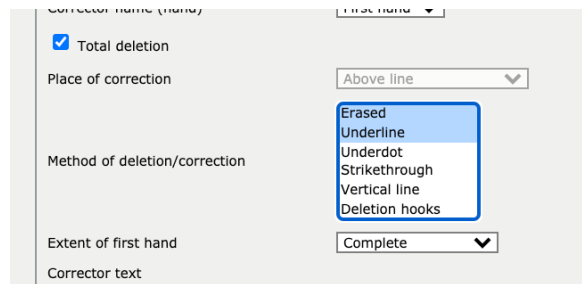
Figure 31. "Total deletion" selected in the correction menu

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 texts found in the critical editions to assist you. If in doubt, speak to the project team.

(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.
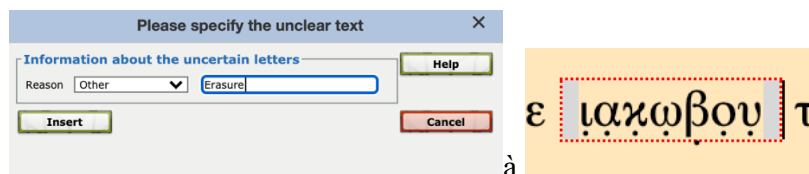

Figure 32. Selecting "other" to manually enter the reason for an illegible reading

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. 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.

Figure 33. Adding multiple corrections

2.3. *Deficiency*

2.3.1 *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" (Figure 34).

Note: Use all the images at your disposal to avoid using the deficiency menu when you can.
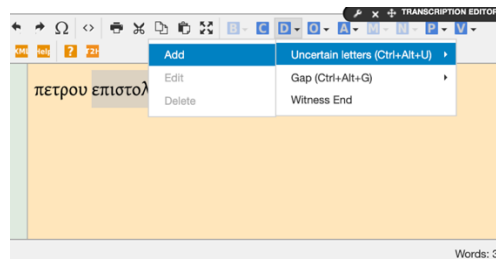

Figure 34. Adding a deficiency of "uncertain letters" due to illegibility

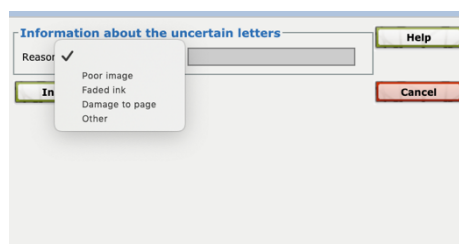Then select an option in the Reason menu and click "Insert" (Figure 35).

Figure 35. "Reason" dropdown menu for uncertain letters

2.3.2 *Gaps*

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Use the "Gaps" option in the Deficiency menu to reflect situations where (1) physical damage to the manuscript is present that obscures the reading (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. no part of the supplied letters are present on the writing surface. Deficiencies (2.3.1) and Gaps (2.3.2) are mutually exclusive categories.
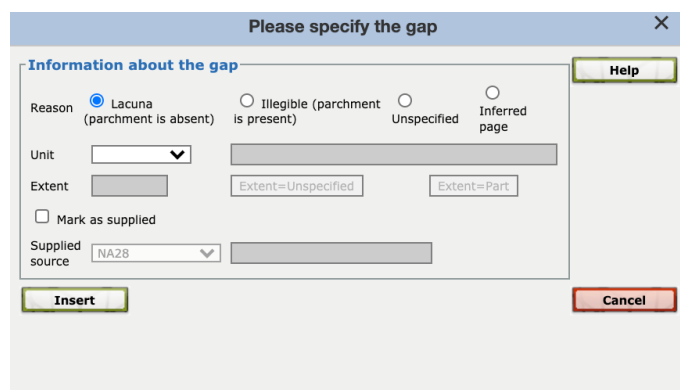

Figure 36. Indicating material gaps in a manuscript

For this project, ignore the Unspecified and Inferred page options. Always tick the Mark as supplied box and use NA28 as the source for the text you editorially insert. 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, including all the images we have inside and outside the NTVMR.

Never use the "Witness end" option in the Deficiency menu.

2.4 *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 this project.
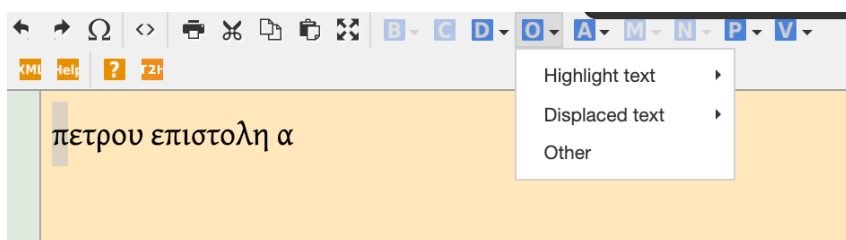

Figure 37. Adding "ornamentation" in the transcription editor

Running the cursor over "Highlight text" brings up five additional options: Rubrication, Gold, Other color, Overline, and Capitals.
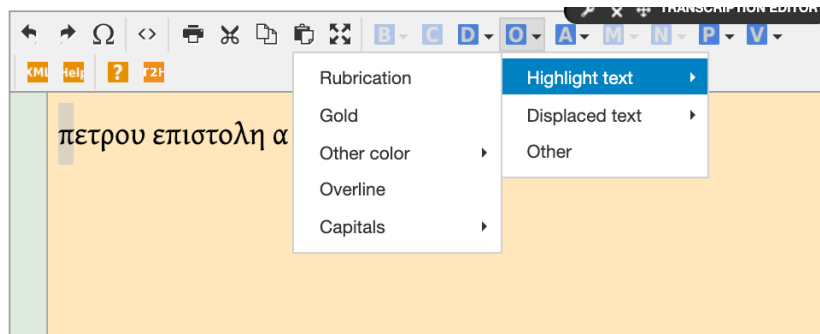
Figure 38. Ornamentation type dropdown menu

Rubrication: Rubrication refers to text in red ink (from the Latin *ruber*). There is some rubrication in GA 015 but only input this if the text itself is rubricated, not the decoration that surrounds it. 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:
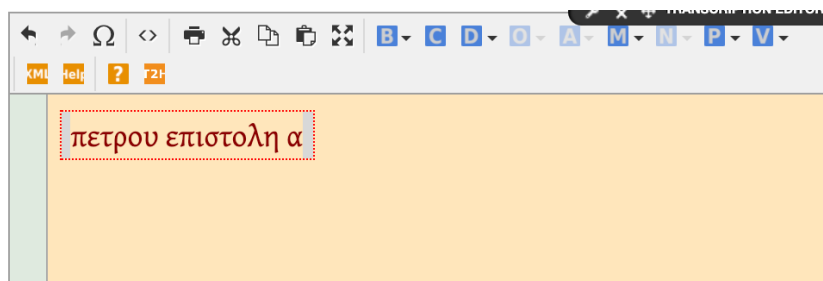

Figure 39. Rubrication

Gold: Input in the same manner as rubrication if gold text appears in GA 015.

Other color: The "Other color" dropdown menu has additional options like "Blue," "Green," "Yellow," and "Other." You will encounter these options rarely (if ever) and they are input exactly like rubrication and gold.

Overline: Do not use the "Overline" option for this project. 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: To my knowledge GA 015 does not use capital letters to distinguish textual segments because of its text structuring practices. In case you need to use it, however, input a capital, by selecting "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.

2.5 *Abbreviations*

There are two types of abbreviations that should be recorded when they appear in GA 015: *nomina sacra* ("sacred names" often abbreviated in New Testament manuscripts) and numerals. When you come to one of these features start by making sure the exact wording of the text is reflected in your transcription. For example, θυ (often with an overline) is a *nomen*

sacrum for θεου. Make sure θυ is in the text of the transcription editor, highlight it, and select the Abbreviation menu. Hold the cursor over "Abbreviated text" and click "Add."
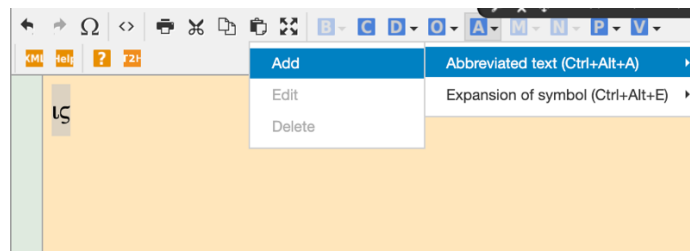

Figure 40. Indicating abbreviations

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.
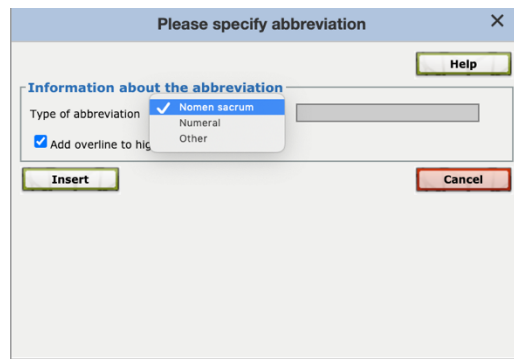

Figure 41. *nomen sacrum* abbreviation

The same process holds true for numerals, except be sure to select "Numeral" from the abbreviated text window.

2.6 *Marginalia*

This project will use Marginalia menu as the primary way to input information about the Euthalian in-text annotations and post-production paratexts (apart from corrections). Place the cursor next to the start of the text that the marginal comment engages with. For example, for Euthalian quotation markers place the cursor immediately before the first word of the quotation. Click Add after selecting the Marginalia menu which brings up the following options for types of marginalia (Figure 42):
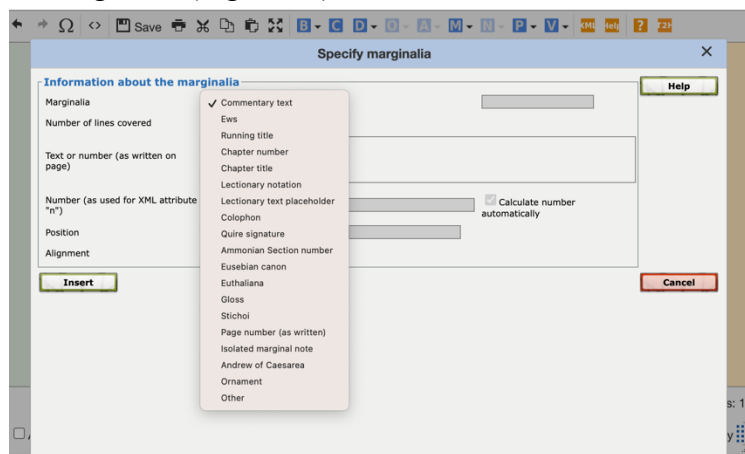
Figure 42. Types of Marginalia

Chapter number: When Euthalian chapter numbers appear in the text, select this option. Input the text of number (including abbreviations and any ornamentations) in the yellow editorial box, noting its Position on the folia. Keep the Alignment box blank.

Chapter title: Input the same way as a chapter number. Where chapter number and title both exist on the folia, input both separately.

Quire signature: Input the same as Chapter numbers and titles. These do exist in GA 015.

Euthaliana: Select this option when inputing quotation markers in the text. Input the the same as the other features.

Stichoi: There is no need to give a special marginal notation for stichoi since you will transcribe them as basic parts of the subscriptions that exist.

Ornament: Do not use the ornaments option.

Other: Use other for all other post-production marginal textual elements. Input the same way as the other features, but be sure to give a description of the item in the white box above the Transcription editor.

2.7 *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.
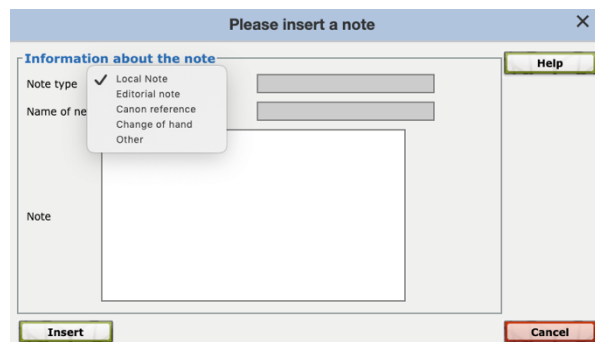

Figure 43. Note type dropdown menu

As the screenshot shows, there are five possible note types. For this project avoid using notes altogether. If you have any queries, please contact the other members of the team via email first.

2.8 *Punctuation*

For this project we input all punctuation as it occurs in the manuscript, including 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. Use the other options in Punctuation dropdown menu as

required. Input punction immediately after the word that precedes it; do not input another space in the transcription editor.

Accents and breathing marks: Record all accents and breathing marks using your Greek keyboard. In instances where an accented character is a capital, input the accent or breathing mark before marking a capital.

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 (not counting the indented lines of a single thought unit). Inputting blank spaces will be rare, 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. Blank spaces differ from various deficiencies because blank spaces were part of the intended initial production layer, while deficiencies are the result of damage or wear to the page.
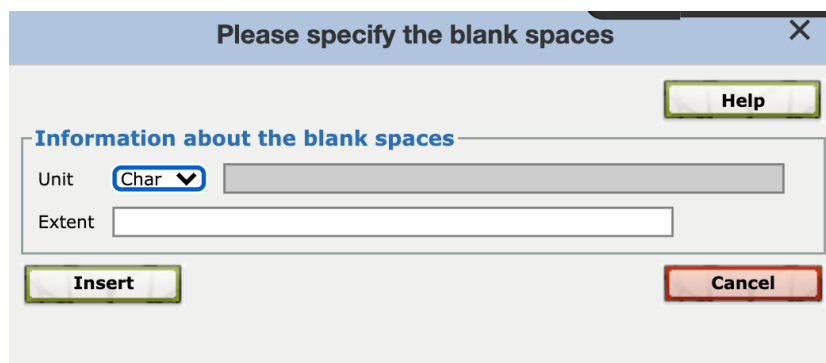

Figure 44. Indicating a blank space

The unit to measure the side of a blank space 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.

2.9 *Modify Verses*

The Modify verses menu is not used in this project.

2.10 *Saving an entry*

After you correctly input the text of the folio in the transcription editor, and markup the text appropriately, click Ctrl + S to save the data for this folio. Then it is safe to move on to the next folio.