

Sunoikisis Digital Classics, spring 2018

Session 3: Markup I

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1. Markup languages

Sunoikisis Digital Classics
Spring/Summer 2018

Markup 1

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encoding of historical texts

- character encoding
- annotation of texts
with semantic and structural information

data vs information

information = data + structure

HELLANICI

FRAGMENTA.

ΦΟΡΩΝΙΣ.

1.

Dionys. Halic. Archæol. I, 28: Ἐλλάνικος δέ Λέσβιος τοὺς Τυφῆνούς φησι, Πελασγὸν πρότερον καλουμένους, ἀπειδὴ κατώκησαν ἐν Ἰταλίᾳ, περάλα-
βεν δὲ ἔχουσι προσηγορίαν. Ἐγει δὲ αὐτῷ ἐν Φορω-
νίδι διλόγος δύος «Τοῦ Πελασγοῦ, τοῦ βασιλέως αὐτῶν,
καὶ Μενίππης τῆς Πηγαιοῦ, ἁγνέτου Φράστωρ τοῦ
δὲ Ἀμύντωρ· τοῦ δὲ, Τευταμίδης τοῦ δὲ, Νάνας.
Ἐπὶ τούτους βασιλεύοντος, οἱ Πελασγοὶ δὲ Ἐλλήνων
ἀνέστησαν, καὶ ἐπὶ Σπινθῆτι ποταμῷ ἐν τῷ Ἰονίῳ
χθόνῳ τὰς νῆστας καταπίποντες, Κρότωνα πόλιν ἐν με-
σογειῷ ἐίλον καὶ ἐντεῦθεν δρυμώμενοι τὴν νῦν καλου-
μένην Τυφῆναν ἔκτισαν.»

2.

Schol. Apollon. III, 1178: Περὶ τῆς Κάδμου εἰς Θῆβας παρουσίας Λυσίμαχος ἐν τῇ συναγωγῇ τῶν Θηβαϊκῶν παραδόξων ἴστορεῖ· καὶ Ἐλλάνικος ἐν α' Φορωνίδος, ἴστοροῖς δὲ τοὺς δόδοντας ἔσπειρε τοῦ δράκοντος κατὰ Ἄρεος βούλησιν. Καὶ ἐγένοντο πέντε ἄνδρες ἑνόπολι, Οὐδαῖος, Χθόνιος, Πέλωρ, Ὑπερήνωρ,

PHORONIS.

1.

At vero Hellanicus Lesbius dicit, Tyrrhenos, qui ante vocabantur Pelasgi, postquam in Italia coeperunt habitare, nomen id assumisse quod nunc habent. In libro autem quem Phoronidem inscripsit, ita loquitur: «Ex Pelasgo ipsis rege et ex Menippe Penai filia natus est Phrastor; ex hoc, Amyntor; ex Amyntore, Teutamides; ex Teutamide, Nanas. Hoc regnante Pelasgi a Graecis ex suis sedibus pulsi fuerunt, et, navibus ad Spineten fluvium in Ionico sinu relicti, urbem Crotonem in locis mediterraneis sitam coeperunt: atque, hac beli sede usi, eam que nunc Tyrrhenia vocatur, condiderunt.»

2.

De Cadmo, qui Thebas venerat, contra vulgarem opinionem narrat Lysimachus in rerum Thebaicarum colle-

Ἐγίαν. Et ad v. 1185: Λέγει δὲ καὶ Ἐλλάνικος, διτι Κάδμος ἔξελὼν τοῦ δρεως τοὺς δόδοντας ἔσπειρεν. Ἐκ δὲ αὐτῶν πέντε ἄνδρες ἔψυσαν, Οὐδαῖος, Χθόνιος, Πέλωρ, Ἐγίαν, Ὑπερήνωρ. Καὶ δὲ μὲν Ἐλλάνικος μάνους φησὶ τούτους βεβλαστηκέναι, δὲ δὲ Ἀπολλώνιος πολλοὺς καὶ ἄλλους, καὶ ἄλληλους περονευ-
κέναι.

3.

Athenæus IX, p. 410, F: Τὸν δὲ τῷ χερνίῳ
ράναντα παῖδα, διδόντα κατὰ χειρὸς Ἡρακλεῖ ὕδωρ,
δὲ ἀπέκτεινεν δὲ Ἡρακλῆς κονδύλωρ, Ἐλλάνικος μὲν
ἐν ταῖς ἴστορίαις Ἅρχιαν φησὶ καλεῖσθαι, δι' ὃν καὶ
ἔσεχώρησε Καλυδώνος· ἐν δὲ τῷ δευτέρῳ τῆς Φορω-
νίδος Χερίαν αὐτὸν ὀνομάζει.

4.

Harpocrat. in v. Στεφανηφόρος: Στεφανηφό-
ρου ἥρων, ὃς ἔοικεν, ἦν ἐν ταῖς Ἀθήναις· εἴη δὲ ὃν δὲ
Στεφανηφόρος, ἵτοι τῶν Ἡρακλέους υἱέων εἰς, τῶν
γενομένων ἐκ τῶν Θεστίου θυγατέρων, οὗ μνημονεύει
Ἐλλάνικος ἐν δεκάτῳ Φορωνίδος, ἢ μήποτε τοῦ Ἀτ-
τικοῦ Στεφανηφόρου τὸ ἥρων τὸν, οὗ πάλιν δὲ αὐτὸς
Ἐλλάνικος ἐν δευτέρῳ Ἀτθίδος μέμνηται.

HELLANICI FRAGMENTA.

14710 Dionys. Halic. Archæol, I, 28: Ἐλλάνικος ὁ
14711 Λέσβιος τοὺς Τυφῆνούς φησι, Πελασγὸν πρότερον
14712 καλουμένους, ἐπειδὴ κατώκησαν ἐν Ἰταλίᾳ, παραλαβεῖν
14713 ἦν ἔχουσι προσηγορίαν. Ἐχει δὲ αὐτῷ ἐν Φορωνίδι
14714 ὁ λόγος ὡδε· «Τοῦ Πελασγοῦ, τοῦ βασιλέως αὐτῶν,
14715 καὶ Μενίππης τῆς Πηγαιοῦ, ἁγνέτου Φράστωρ· τοῦ
14716 δὲ Ἀμύντωρ· τοῦ δὲ, Τευταμίδης τοῦ δὲ, Νάνας.
14717 Ἐπὶ τούτου βασιλεύοντος, οἱ Πελασγοὶ ὑφεν
14718 ἀνέστησαν. καὶ ἐπὶ Σπινθῆτι ποταμῷ ἐν τῷ Ἰονίῳ
14719 κόλπῳ τὰς νῆστας καταπίποντες, Κρότωνα πόλιν ἐν μεσογείῳ
14720 τὰς νῆστας καταπίποντες, Κρότωνα πόλιν ἐν μεσογείῳ
14721 εἶλον· καὶ ἐντεῦθεν ὁρμώμενοι τὴν νῦν καλουμένην
14722 Τυφῆναν ἔκτισαν.»

2.

Schol. Apollon. III, 1178: Περὶ τῆς Κάδμου εἰς Θήβας παρουσίας Λυσίμαχος ἐν τῇ συναγωγῇ τῶν Θηβαϊκῶν παραδόξων ἴστορεῖ· καὶ Ἐλλάνικος ἐν α' Φορωνίδος, ἴστοροῖς δὲ τούτους βεβλαστηκέναι, δὲ δὲ Ἀπολλώνιος πολλοὺς καὶ ἄλλους, καὶ ἄλληλους περονευκέναι.

3.

Athenæus IX, p. 410, F: Τὸν δὲ τῷ χερνίῳ
ράναντα παῖδα, διδόντα κατὰ χειρὸς Ἡρακλεῖ ὕδωρ,
δὲ ἀπέκτεινεν δὲ Ἡρακλῆς κονδύλωρ, Ἐλλάνικος μὲν
ἐν ταῖς ἴστορίαις Ἅρχιαν φησὶ καλεῖσθαι, δι' ὃν καὶ
ἔσεχώρησε Καλυδώνος· ἐν δὲ τῷ δευτέρῳ τῆς Φορωνίδος
Χερίαν αὐτὸν ὀνομάζει.

4.

Harpocrat. in v. Στεφανηφόρος: Στεφανηφόρου
ἥρων, ὃς ἔοικεν, ἦν ἐν ταῖς Ἀθήναις· εἴη δὲ ὃν δὲ
Στεφανηφόρος, ἵτοι τῶν Ἡρακλέους υἱέων εἰς, τῶν
γενομένων ἐκ τῶν Θεστίου θυγατέρων, οὗ μνημονεύει
Ἐλλάνικος ἐν δεκάτῳ Φορωνίδος, ἢ μήποτε τοῦ Ἀττικοῦ
Στεφανηφόρου τὸ ἥρων τὸν, οὗ πάλιν δὲ αὐτὸς
Ἐλλάνικος ἐν δευτέρῳ Ἀτθίδος μέμνηται.

image



plain text

| | |
|-------|---|
| 14710 | HELLANICI |
| 14711 | FRAGMENTA. |
| 14712 | Dionys. Halic. Archæol, I, 28: Ἐλλάνικος ὁ |
| 14713 | Λέσβιος τοὺς Τυρρήνούς φησι, Πελασγούς πρότερον |
| 14714 | καλουμένους, ἐπειδὴ κατώκησαν ἐν Ἰταλίᾳ, παραλαβεῖν |
| 14715 | ἥν ἔχουσι προσηγορίαν. Ἐχει δὲ αὐτῷ ἐν Φορωνίδι |
| 14716 | ό λόγος ὥδε. «Τοῦ Πελασγοῦ, τοῦ βασιλέως αὐτῶν, |
| 14717 | καὶ Μενίπης τῆς Πηνειοῦ, ἐγένετο Φράστωρ· τοῦ |
| 14718 | δὲ Ἀμύντωρ· τοῦ δὲ, Τευταμίδης· τοῦ δὲ, Νάνας. |
| 14719 | Ἐπὶ τούτου βασιλεύοντος, οἱ Πελασγοὶ ὑφ' Ἐλλήνων |
| 14720 | ἀνέστησαν. καὶ ἐπὶ Σπινῆτη ποταμῷ ἐν τῷ Ἰονίῳ |
| 14721 | κόλπῳ τὰς νῆσας καταλιπόντες, Κρότωνα πόλιν ἐν μεσογείῳ |
| 14722 | τὰς νῆσας καταλιπόντες, Κρότωνα πόλιν ἐν μεσογείῳ |
| 14723 | εἶλον· καὶ ἐντεῦθεν ὁρμώμενοι τὴν νῦν καλουμένην |
| 14724 | Τυρρήνιαν ἔκτισαν.» |
| 14725 | 2. |
| 14726 | Schol. Apollon. III, 1178: Περὶ τῆς Κάδμου εἰς |
| 14727 | Θήβας παρουσίας Λυσίμαχος ἐν τῇ συναγωγῇ τῶν |
| 14728 | Θηβαϊκῶν παραδόξως ἴστορεῖ· καὶ Ἐλλάνικος ἐν α' |
| 14729 | Φορωνίδος, ἴστορῶν ὅτι καὶ τοὺς ὀδόντας ἔσπειρε τοῦ |
| 14730 | δράκοντος κατὰ Ἄρεος βούλησιν. Καὶ ἐγένοντο πέντε |
| 14731 | ἄνδρες ἔνοπλοι, Οὐδαῖος, Χθόνιος, Πέλωρ, Ὑπερήνωρ, |
| 14732 | Ἐχίων. Et ad v. 1185: Λέγειν δὲ καὶ Ἐλλάνικος, ὅτι |
| 14733 | Κάδμος ἔξελὼν τοῦ ὄφεως τοὺς ὀδόντας ἔσπειρεν. Ἐκ |
| 14734 | δὲ αὐτῶν πέντε ἄνδρες ἔφυσαν, Οὐδαῖος, Χθόνιος, Πέλωρ, |
| 14735 | Ἐχίων, Ὑπερήνωρ. Καὶ ὁ μὲν Ἐλλάνικος |
| 14736 | μόνους φησὶ τούτους βεβλαστηκέναι, ὁ δὲ Ἀπολλώνιος |
| 14737 | πολλοὺς καὶ ἄλλους, καὶ ἀλλήλους πεφονευκέναι. |
| 14738 | 3. |
| 14739 | Athenaeus IX, p. 410, F: Τὸν δὲ τῷ χερνίβῳ |
| 14740 | ράναντα παῖδα, διδόντα κατὰ χειρὸς Ἡρακλεῖ Ὅδωρ, |
| 14741 | ὅν ἀπέκτεινεν ὁ Ἡρακλῆς κονδύλω, Ἐλλάνικος μὲν |
| 14742 | ἐν ταῖς ἴστορίαις Ἀρχίαν φησὶ καλεῖσθαι, δι' ὃν καὶ |
| 14743 | ἔξεχώρησε Καλυδῶνος· ἐν δὲ τῷ δευτέρῳ τῆς Φορωνίδος |
| 14744 | Χερίαν αὐτὸν ὄνομάζει. |
| 14745 | 4. |
| 14746 | Harpocration in v. Στεφανηφόρος: Στεφανηφόρου |
| 14747 | ἥρων, ὡς ἔοικεν, ἦν ἐν ταῖς Ἀθήναις· εἴη δ' ἀνὸς |
| 14748 | Στεφανηφόρος, ἥτοι τῶν Ἡρακλέους υἱέων εἷς, τῶν |
| 14749 | γενομένων ἐκ τῶν Θεστίου θυγατέρων, οὓς μνημονεύει |
| 14750 | Ἐλλάνικος ἐν δεκάτῳ Φορωνίδος, ἢ μήποτε τοῦ Ἀττικοῦ |
| 14751 | Στεφανηφόρου τὸ ἥρων ἦν, οὓς πάλιν ὁ αὐτὸς |
| 14752 | Ἐλλάνικος ἐν δευτέρᾳ Ἀτθίδος μέμνηται. |

plain text

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| 01110011 | 00101110 | 001000000 | 010010000 | 011000001 | 01101100 | 011010001 | 011000011 | 001011110 | 00100000 | 0 |
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| 11001110 | 10100100 | 11001111 | 10000101 | 111000001 | 101111111 | 101000001 | 101111111 | 110000001 | 101111111 | 1 |
| 10111101 | 11001111 | 100000011 | 11001110 | 10110011 | 110011111 | 110000001 | 101111001 | 10111101 | 101111010 | 1 |
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to mark up at MARK v.

3. trans. To correct or annotate (copy or proofs) for typesetting, printing, etc., esp. by making copy-preparation or proof-reading marks; to annotate (a text).

- 1963 A. BROWN & P. G. FOOTE *Early Eng. & Norse Stud.* 191 We cannot exclude the possibility that an occasional author, or a few early master printers, anticipated contemporary practice in pre-reading and ‘marking-up’ copy.
- 1968 J. R. BIGGS *Basic Typogr.* 122/2 The layout which goes to the printer with the typographic instructions ‘marked up’..should be quite accurate with nothing left to chance.
- 1973 A. DAVIS *Graphics* iii. 74 When he is marking-up an article for a publication of established format, its title, followed by the words ‘Usual style’, may give all the guidance the printer needs.
- 1978 *Hart's Rules for Compositors & Readers* (ed. 38) 34 The marks should also be used by copy-editors in marking up copy.
- 1984 *N.Y. Times* 14 Feb. C13/3 Miss Whitelaw marks up her copy of a Beckett manuscript with brief, sometimes cryptic remarks.
- 1995 M. AMIS *Information* (1996) 41 He came out of there..with a new job, that of Special Director of the Tantalus Press, where he went on to work about a day a week, soliciting and marking up illiterate novels.

This was not a great
abled people suffer greatly
by their families. In fact, they
shamed by his daughter's deformity
Unfortunately her mother sent her to
duate. She had to leave school when
disabled persons became
over they could

mark up in the philological tradition

(Alexandrian scholarship)

critical signs ($\sigma\eta\mu\epsilon\tilde{\iota}\alpha$)

obelós (οβελός) —

the verse is spurious

asterískos (ἀστερίσκος) ✳

a verse incorrectly repeated in another passage

sigma (σίγμα) C and *antísigma* (ἀντίσιγμα) C

two verses with the same content following one another

diplè (διπλῆ) >

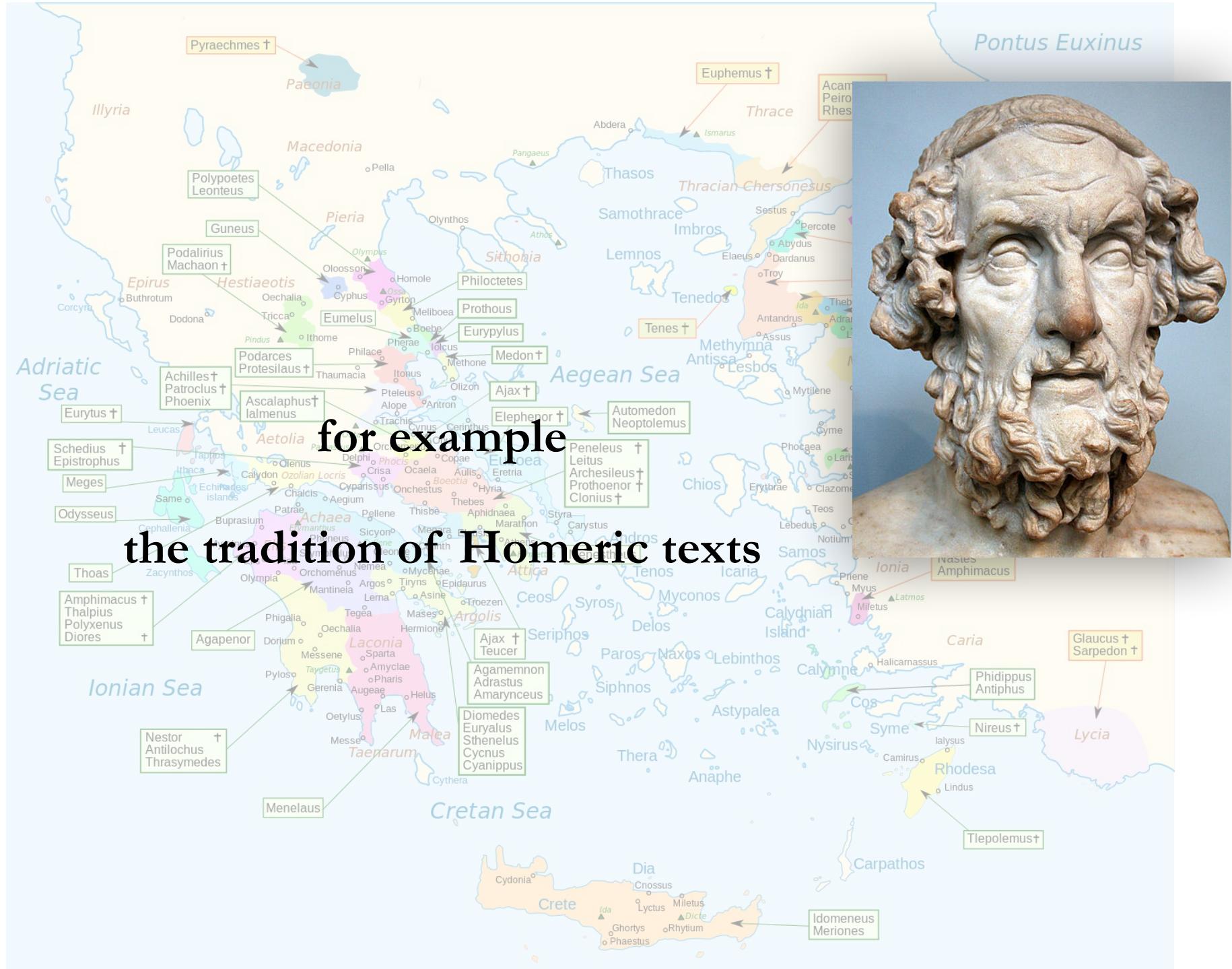
any noteworthy point of language or content

dotted *diplè* (διπλῆ περιεστιγμήνη) >:

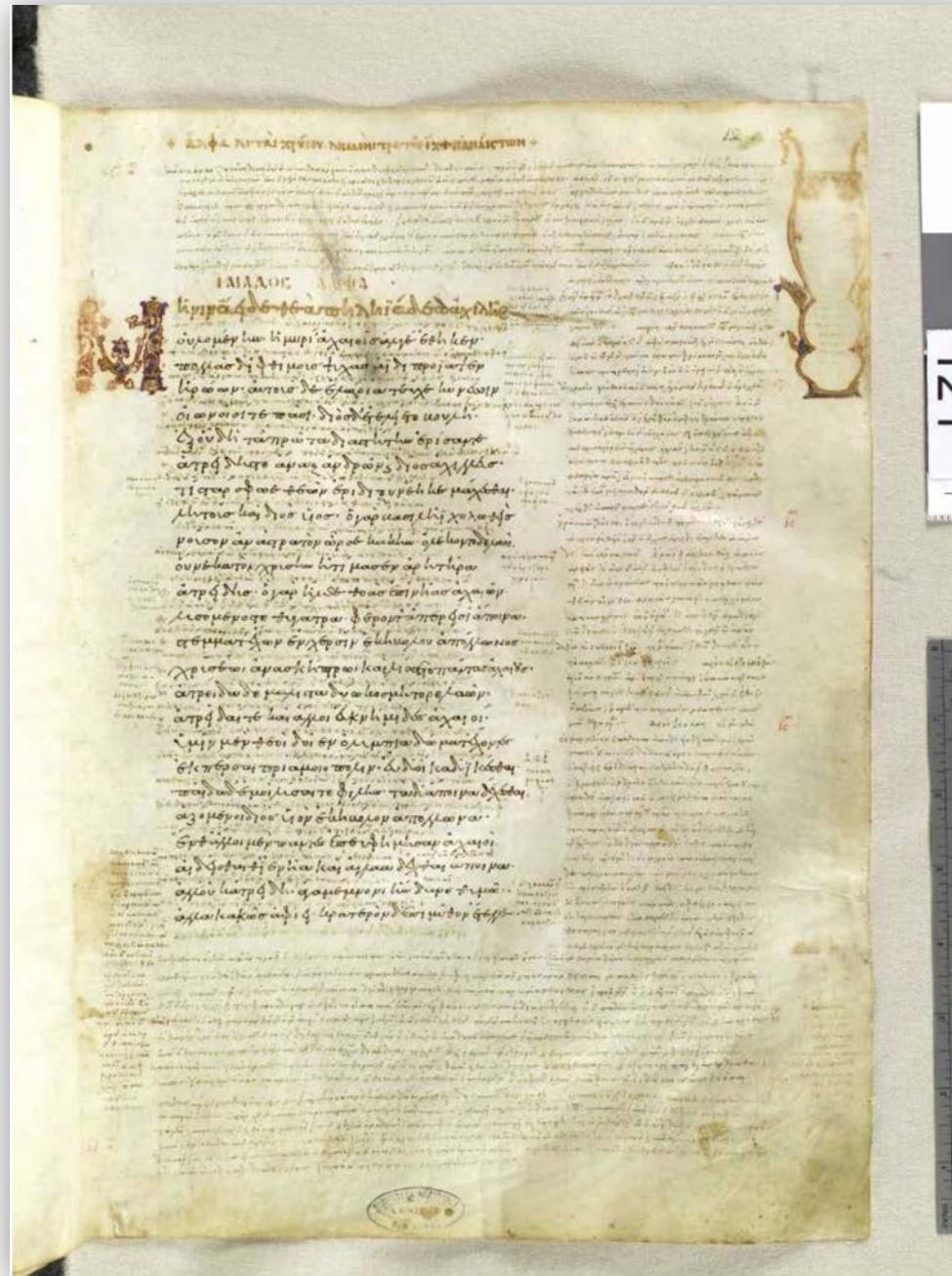
a verse where an editor differs in his text from another editor

BNP, s.v. “critical signs”

<https://goo.gl/m1qbGX>



critical signs and commentaries (*scholia*)

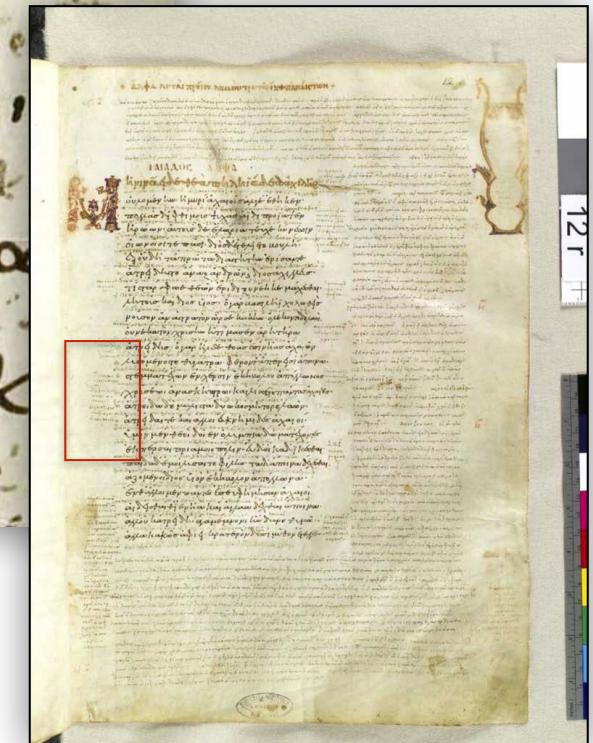


Marcianus Graecus Z. 454 (= 822) (Venetus A), folio 12r

Marcianus Graecus Z. 454 (= 822) (Venetus A), folio 12r
10th century

<http://www.homermultitext.org/hmt-digital/facs?urn=urn:cite:hmt:msA.12r>

Homer *Iliad*



critical signs and commentaries (*scholia*)

+ ἀπό ταῖς περνίσιν πολλοὶ τραῦματα πάσιν +

12

ΙΛΙΑΔΟΣ ΛΥΦ.

lippā 406. Barwihā hī ad 6 dāxīlīc

Οὐα μέρη κατά πάντας οι σάρκες τοῦ λεπτού

τορναοδις δι μετοτηχων ει δι τοποιων / 69

lipώσυ. αὐτοῖς δὲ ξεφράτειοι λεγόντες

○ 184010176 10001. 8 1000166190 10001.

306
Gördli ταῦτα πρῶτα διατίθει δρίσαντες

ଅନ୍ତରେ କାହିଁ କାହିଁ କାହିଁ କାହିଁ କାହିଁ

11. *Utrumque* *est* *in* *tempore* *et* *in* *tempore* *et* *in* *tempore*

παραστηθεισαν τον θεον αποτελεσματικον επιτελεσθαι

περισσούς την περίτελλον οὐδέ τινα μεταβολήν την περισσότελλον.

μόνοις αριστοῖς τελέσειν· οὐδὲ πορθεῖσαι.

...and the day cometh, when all men shall be judged by me,

critical signs and commentaries (*scholia*)

Marcianus Graecus Z. 454 (= 822) (Venetus A), folio 12r

Text with *apparatus criticus*

ΠΕΡΣΑΙ

λέκτρα δ' ἀνδρῶν πόθῳ πίμπλαται δακρύμασιν,
Περσίδες δ' ἀβροπενθεῖς ἔκάστα πόθῳ φιλάνορι
τὸν αἰχμήντα θοῦρον εὐνατῆρ' ἀποπεμφαμένα
λείπεται μονόζυξ.

ἀλλ' ἄγε, Πέρσαι, τόδ' ἐνεζόμενοι
στέγος ἀρχαίον
φροντίδα κεδνὴν καὶ βαθύβουλον
θώμεθα, χρεία δὲ προσήκει·
πῶς ἄρα πράσσει Ξέρξης βασιλεὺς
Δαρειογενῆς;
πότερον τόξου ρῦμα τὸ νικῶν,
ἢ δορικράνου
λόγχης ἵχης κεκράτηκεν;
ἀλλ' ἥδε θεῶν ἵσον ὀφθαλμοῖς
φάος ὅρμαται μήτηρ βασιλέως,
βασίλεια δ' ἐμή· προσπίτνω·
καὶ προσφθόγγοις δὲ χρεῶν αὐτὴν
πάντας μύθοις προσαυδᾶν.

ὡς βαθυζώνων ἄνασσα Περσίδων ὑπερτάτη,
μῆτερ ἡ Ξέρξου γεραιά, χαῖρε, Δαρείου γύναι·
θεοῦ μὲν εὐնάτειρα Περσῶν, θεοῦ δὲ καὶ μήτηρ ἔφυς,
εἴ τι μὴ δαίμων παλαιὸς νῦν μεθέστηκε στρατῷ.

ΒΑΣΙΛΕΙΑ

ταῦτα δὴ λιποῦς ἱκάνω χρυσεοστόλμους δόμους
καὶ τὸ Δαρείου τε κάμὸν κοινὸν εὐνατῆριον·
καὶ με καρδίαν ἀμύσσει φροντίς· ἐς δ' ὑμᾶς ἐρῶ

135 ἀβρο- YM^E: ἀκρο- rell. 136 seq. αἰχμάντα KQPG 137 προπεμφ-
KQ (ἀπο- Q^{2sscr}) FTr 141 στέος MA (cort. A^{yρ}) 145 Δαρειο-
γενῆς τὸ πατρωνύμιον γένος ἀμέτερον (ἀμετρον O^{ac}, ἀμετρον O^{pc}) codd.; τὸ
πατρ.—άμ. del. Schütz (vid. Robertson CR 38, 110) 148 δουρικρανοῦς
Snell 152 προσπίτνων Needham 153 προσπίτνω προσκυνῶ
MICWLhHa, et προσκυνῶ gl. in multis 157 εὐνήτ- plerique
καὶ MIWLcYaKQT^r: om. rell. 159 χρυσεοστόλους ΔBOYKQP,
-στιλβους XNcWGP^{sscr} Q^{sscr}

[ἀντ. ε
135]

ΑΙΣΧΥΛΟΥ

μῦθον, οὐδαμῶς ἄμαντις οὖτα δείματος, φίλοι,
μὴ μέγας πλοῦτος κονίας οὐδας ἀντρέψῃ ποδὶ¹⁶⁵
ὅλβον, ὃν Δαρεῖος ἡρεν οὐκ ἄνευ θεῶν τινος.
ταῦτα μοι διπλῇ μέριμν¹ ἄφραστός ἐστιν ἐν φρεσίν,

μήτε χρημάτων ἀνάνδρων πλῆθος ἐν τιμῇ σέβειν
μήτ² ἀχρημάτοις λάμπειν φῶς ὅσον σθένος πάρα·
ἐστι γάρ πλοῦτός γ³ ἀμεμφής, ἀμφὶ δ' ὀφθαλμῶι φόβος·
ὅμμα γάρ δόμων νομίζω δεεπότου παρουσίαν.
πρὸς τάδ⁴, ὡς οὕτως ἐχόντων τῶνδε, σύμβουλοι λόγου 170
τοῦδε μοι γένεσθε, Πέρσαι, γηραλέα πιστώματα·
πάντα γὰρ τὰ κέδν⁵ ἐν ὑμῖν ἐστί μοι βουλεύματα.

Xo. εὐ τόδ' ἴσθι, γῆς ἄνασσα τῆς δε, μή σε δίς φράσειν
μήτ⁶ ἐπος μήτ⁷ ἔργον ὃν ἂν δύναμις ἡγεῖσθαι θέληι·
εὐμενεῖς γάρ ὄντας ἡμᾶς τῶνδε συμβούλους καλεῖς. 175

Ba. πολλοῖς μὲν ἀεὶ νυκτέροις ὄνείρασιν
ξύνειμ⁸, ἀφ' οὐπερ παῖς ἐμὸς στείλας στρατὸν
Ἰαόνων γῆν οἴχεται πέρσαι θέλων,
ἀλλ' οὕτι πω τοιόνδ⁹ ἐναργὲς εἰδόμην
ώς τῆς πάροιθεν εὐφρόνης· λέξω δέ σοι. 180

ἔδοξάτην μοι δύο γυναῖκ¹⁰ εὐέιμονε,
ἡ μὲν πέπλοις Περσικοῖς ἡσκημένη,
ἡ δ' αὐτε Δωρικοῖς, εἰς ὄψιν μολεῖν,
μεγέθει τε τῶν νῦν ἐκπρεπεστάτα πολὺ 185

κάλλει τ' ἀμώμω, καὶ κασιγνήτα γένους
ταῦτον, πάτραν δ' ἔναιον ἡ μὲν Ἐλλάδα
κλήρωι λαχοῦσα γαῖαν, ἡ δὲ βάρβαρον·
τούτῳ στάσιν τιν¹¹, ὡς ἐγὼ δόκουν ὄραν,
τεύχειν ἐν ἀλλήλῃσι, παῖς δ' ἐμὸς μαθὼν
κατεῖχε κάπραννεν, ἄρμασιν δ' ὅπο 190

ζεύγνυσιν αὐτῷ καὶ λέπαδ' ὑπ' αὐχένων

162 ἄμαντις οὖτα δείματος Lawson: ἔμαυτῆς οὖς¹² ἀδείμαντος (ἀδείματος Lc) codd. 163 διπλῇ post φρεσίν traiecit Porson 166-7 obscuri

166 πλῆθος ἐντίμως ἔχειν Naber 168 ὀφθαλμῶι Heimsoeth: -μὸς Q,
-μοῖς rell. 173 φράσειν Elmsley: -αι codd. 174 ὃν...
θέληι: vix intellegitur 184 εὐπρεπ- plurimi -πρεπεστέρα
Richards 189 ἀλλήλη(ι)αι MAXVWNcLcQK^{pcP}: -λαισι vel -λοισι
rell. 191 ὑπ' M: ἐπ' rell.

propter civium cupam, sed propter vicinius Crl.
Manuscript families for Servius (not 'Auctus')
 $\Sigma: \sigma = VWN \quad \beta = APaTa \quad \gamma = (B)PbM \quad \alpha = \beta\gamma$
 In exponentis *titulos PRIMVM LIBRVM PRETER HVNC SIGNIFICAT V* Primum
 librum preter hunc significat *W INCIPIT PROLOGVS SERGII IN PRIMO LIBRO ENEIDORVM N*
PRO-INICIO-LIBRORVM-ENEIDVM-NOTA-INFRA A INCIPIT LIBER PRIMVS AENEIDVM Pa
INCIPIT PRIMVS LIBER SVPER AENEIDORVM EIVSDEM TRACTATVS Ta INCIPIT LIE
Comment by Editor
NEIDOS Pb | In . . . vita (2) om. B | in . . . sunt lili, maius. Pb | haec]
librorum Elt. om. VW 4 uirgilii ut plerumque Σ | est] qm. M ortus add.
Vergilio] ortus est patre marone VW | Vergilio] sculo Pa, fort. legendum pulat Thilo |
M. 1. 7. 4. 11. ante g del. VW ATa maia A²rell. 6 litteris operam
o ss.)N 7 autem om. VW 8 accepit Pa 9
nanthenias 4 id est ss. V | unum B | morbo] uel morbum ss. B² 10
Group of MSS.
Indication of omission
Vergilius ab hoc W hoc Ta ab hoc rell. Thilo ab Virgilio i
sec. Lion) Mase. Lion 11 Ballistam] M balista VW ballstam rell. | latrone v n
12 Ballista] M balista rell. 14 etiam] et VW | sive octo om. VW | cirin ethnam σ
cirina ethnam PaTaB varie rell. 15 priapeiam VW | Catalepton] Thilo Catelepton
cod. V Burmanni catalepton VW calepton in catalepton Pa katalepton B catalepton rell.
17 quia] qui γ 19 suffecissent VW 20 ciuillum B | culpa Pb
Break for new annotation
Reference pointer for reading in main text.
Attribution to previous editor of Servius
Variant reading
Manuscript hand
Line number in main text
Attribution to previous editor of Vergil

an example of a critical apparatus
 (Digital Latin Library)

mark up in epigraphy

Aphrodisias in Late Antiquity
Charlotte Roueché

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1. Letter of Valerian and Gallienus. (Joyce M. Reynolds)

Description | Text | Translation | Apparatus | Images | Commentary | Location | History

Description

Monument: Two ?adjoining pieces (a: 1.15 × 0.76 × 0.285; b: 0.78 × 1.44 × 0.285) constituting the upper left corner, the left hand edge, and the low...
Text: Inscribed on the face, within the moulding.
Letters: Characteristic of Aphrodisian public inscriptions of the mid third century A.D.; average height 0.03; ligatured HN in a, l. 10; NH in b, l. 6.
Date: AD 257 (see commentary).

Text [\[Font help\]](#) [\[Conventions\]](#)

a

vac. Ἀγαθῇ star [Τύχῃ vac.]
Αὐτοκράτωρ Καῖσαρ Πούβλιος]
Λικίννιος Οὐαληριανὸς Εὔσεβῆς]
vac. Εύτυχής [Σεβαστός ?vac. καὶ]
5 Αὐτοκράτωρ Καῖσαρ Πούβλιος]
Λικίννιος Γαλλιῆνος ?vac.]
Εύσεβῆς Εύτυχής Σεβαστός]
ν. Φλασούιῳ [... c. 9 ... χαίρειν]
καὶ αὐτούς τοις ... c. 16 ...με]-
10 θα χρήναι Τ[... c. 22 ...]-
αις stop ταῖς [... c. 24 ...]-
ρύνειν [... c. 25 ...]
καὶ τὸ οτ[... c. 25 ...]
ἐστιν τ[... c. 25 ...]
15 ΔΕΛΥΜ[... c. 26 ...]
πᾶσιν [... c. 25 ...]-
πειδὴ [... c. 20 ...Ἀφροδῖ]-
σιεῖς υ[... c. 25 ...]
ΝΩΝ[... c. 28 ...]
20 καὶ [... c. 28 ...]
ΡΑΣ[... c. 28 ...]
ΛΟΥ[... c. 28 ...]
Τ[... c. 30 ...]
[...]

b

[...]
[... c. 4 ...]ΦΕΞΟΙ[... c. 22 ...]
[... c. 3 ...]ς αὐτοῖς επιο[... c. 28 ...]
[...]είαν ἔξηγουμεν[... c. 16 ...]
πάλαι δέδοκται κα[... c. 15 ...]

1075 Ostiae rep. a. 1827. Nunc extat biperlita Romae in suburbano Paccæ.

D M
C FVNDA^mIO FORTI^m
FECIT IULIA MATERNA CO
IVX BENEMERENTI ET FILI^m
5 PARENTI DYL^mISSIMO QVI VI
XIT ANNIS PLVS MINVS R L

Recognovi descriptam a C. L. Viscontio. Amati ms. 9757 f. 446.

I D neque ego vidi nec vidit Viscontius, habet Amati.

1076 Romae in suburbano Paccæ.

D m
FVNDA^mISSE
FAVSTIN^m
COIVGI BEN M^m
5 QYE VIXIT AN
XXV FEC C IVLIVS
NAEVIANVS

Recognovi descriptam a G. L. Viscontio.

1077 in parte aversa tabulae in qua est n. 847.

D M
L FVRI^m AELIANO
AEMILIA TERTIA
FILIO

Descripti.

1078 fragmentum sarcophagi ut videtur; titulus est in tabella quam sustinent genii. Ostiae in episcopio.

D M
L FVRI^m IVCNDO
L RESTITVTVS ET L
FELICISSIMVS PATRI
5 IN CONPARABILI

Descripti.

1079 Ostiae in museo.

D m
FVRIAE AFRO^m
FVRIVS FELICISSIMVS
COIVGI
5 ca KISSIMAS

Descripti.

1079a Ostiae in episcopio.

D M
G ANICE
TO FILI FE
CERVN^m

Descripti.

1086 fragmentum male habitum. In episcopio Portuensi.

GEMIN^m
FESTVS M
-GA-R-15-

1080 Ostiae rep. a. 1886, inde Romae in repositis musei Lateranensis.

D M
C GABINIUS AEQVANIVS FECIT SIB^m
ET GABINIAE PARTHENOPE LIB^m
COIVGI B M ET SVS POSTERISQ
5 OMNIBVS

Descriptis Kiesling. P. H. Viscontio inscr. Ost. I n. 26, IV n. 49, V n. 52, VI n. 96; C. L. Viscontio ms.

1081 Romae in suburbano Paccæ.

D M
GALEIO ZOTICO
QVI VIXIT ANNIS sic
XXXVIII
5 GARGIUVS MERCV
RIVS AMICO
RARISSIMO
FECIT

Recognovi descriptam a G. L. Viscontio.

1082 Ostiae in episcopio.

D M
M GARGIUVS ABASCANTVS
COMPARAVIT SIBI ET
OCTAVIAE MARCELLAE CON
5 IVGI ET LIBERTIS LIBERTAVS
POSTERIS QVE EORVM
QVOD SIBI

Descripti.

7 fin. ultima littera videtur fuisse aut B aut R, potius quam C vel O.

1083 Ostiae rep. a. 1865, est ibi in museo.

Q GAVI
VERECUNDI
COLVMBRIA III
SIBI ET SVS

Descripti. C. L. Viscontio ms.; acta ms.

1084 Ostiae in episcopio.

D M
L GELLIVS PLOTIANVS
SIBI SE VIVO ET GELLIVS
SECUNDO IVN ET SECV
5 L FILIS SVS ET AELIANO
SVO ET CALPVN^m
sup MOSYNA CONIV^m
JAE CALYROS Q

Descripti.

1085 Ostiae in episcopio.

GELLIAE
T PERENN^m
CONIV^m
BENE^m
5 ET SIBI

Descripti.

1086 fragmentum male habitum. In episcopio Portuensi.

Descriptis Rossi, recognovi ipse.

1087 Ostiae rep. a. 1863/64, est ibi in museo.

D M
GEMINIAE
CREDVLAE
Q MARCIVS
5 AQVILA CON
IVGI B M

Descripti. P. H. Viscontio inscr. Ost. VI n. 181; C. L. Viscontio ms.; acta ms.

1088 in episcopio Portuensi.

GEMINIAE
M F
DONATAE

Descriptis de Rossi, recognovi ipse.

1089 Ostiae rep. a. 1827.

D M
GEMINIAE EVTVCH
FIL QYE VIXIT AN II MES VII

Amati ms. 9757 f. 422'.

1090 Ostiae in episcopio.

D M
GENICIAE CALLISTE
GENICIA FAENTINA
MATER FILIAE PIENTISS FEC
5 VIX ANN XI MENS X
DIEBUS XXII

Descripti.

3 GENICIA polius quam CENICIA.

1091 Ostiae in episcopio.

FIDIVS
ERMES ET
CEPIDIAIRENE
RE VIDI SIBI FEC
5 IVLIA VICTORIE

Descripti.

1092 Ostiae in episcopio.

D M
GESATIA MACRINA
FECIT SIBI ET M CO
TISIO ALEXONI CON
5 IVGI B M

Descripti.

1093 urna marmorea. Ostiae rep. a. 1856 una cum n. 588 et 863. Nunc Romae in museo Lateranensi.

M GRAECINIO
BLANDO GRAE
CINIA CALLIKHOE
MAT FEC VI A XXXVI
5 M XI D XVI F P ET
T MALLIO TERPNO
CONIVGI OPTIMO
B M

Descriptis Detlefsen, recognovi ipse. P. H. Viscontio inscr. Ost. I n. 28, IV n. 51, V n. 54, VI n. 28; C. L. Viscontio ms. et annal. inst. arch. 1857 p. 295; Benndorf et Schoene in catalogo musei Lateranensis p. 385 n. 552.

Corpus Inscriptionum Latinarum

XIV

ra viuetur iusse aut s aut
vel o.

. 1865, est ibi in museo.

G A V I
E C V N D I
M B A R I A • I I I I
• E T • S V I S

isconti ms.; acta ms.

copio.

D • M
• PLOTIANVS • fecit
D • ET GELLIS • T
IVN • ET • SECVndino?
SVIS • ET • AELIANO
ET • CALPYRNias
NE • CONIVGⁱ suas et
CALLYROE • C

copio.

L L I A E
PERENNIVⁱ
N I Vⁱ
N E M erentis
S I B I • Descripsi.

it Rossi, recognovi ipse.

1091 Ostiae in episcopio.

S P I D I V S
ERMES • ET •
GEPIDIA IRENE
SE • VIBI • SIBI • FEC
S IVLIA VICTORIE Descripsi.

1092 Ostiae in episcopio.

D M Descripsi.
GESATIA • MACRINA
FECIT • SIBI • ET • M • CO
TISIO • ALEXIONI CON
S IVGI B M

Descripsi.

1093 urna marmorea. Ostiae rep. a. 1856
una cum n. 588 et 863. Nunc Romae in
museo Lateranensi.

M • G R A E C I N I O
B L A N D O • G R A E
C I N I A • C A L L I R H O E
M A T • F E C • VI • A • XXXVI
S M • XI • D • XVI • F • P • E T
T • M A L L I O T E R P N O
C O N I V G I • O P T I M O
B • M

Descripsit Detlefsen, recognovi ipse. P. H.
Visconti inscr. Ost. I n. 28, IV n. 54, V n. 54,
VI n. 28; C. L. Visconti ms. et annal. inst.
arch. 1857 p. 295; Benndorf et Schoene in
catalogo musei Lateranensis p. 386 n. 552.

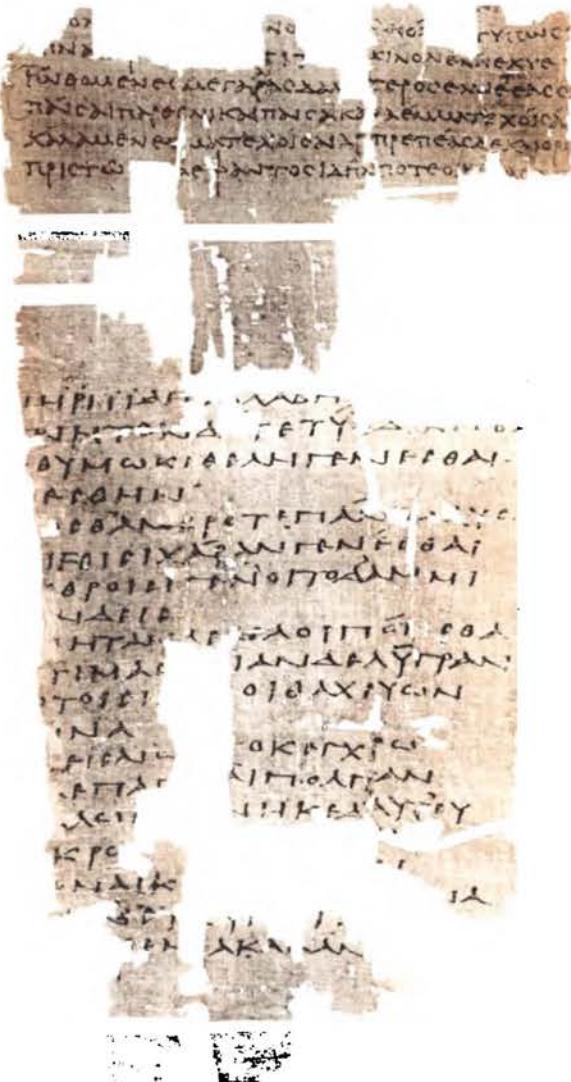
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XIV

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mark up in papyrology

PLATE II



Nos. VII AND VIII

NEW CLASSICAL FRAGMENTS

II

which we should assign to the third century. Cf. Plate II with Plate VI, the Plato papyrus written before 295. Apostrophes marking elision, stops, accents, and marks of quantity are occasionally inserted. Iota adscript is written once, omitted 4, perhaps 5, times. The omission is usual in papyri of this date and in later Aeolic inscriptions, but Sappho herself must have written it.

| | |
|-----------------------------------|-------------------------------------|
|] <i>ΝΗΡΗΙΔΕΣ ΑΒΛΑΒΗ[</i> |] <i>ΤΟΤΟΙ[. .] ΙΟΙΘΑΧΕΥΩΝ</i> |
|] <i>ΓΝΗΤΟΝΔΙ[.] ΤΕΤΥΙΑΙΚΕΘΑ[</i> |] <i>ΙΜΝΑ</i> |
|] <i>ΦΘΥΜΩΚΕΘΕΛΗΓΕΝΕΣΘΑΙ.</i> |] <i>ΙΜΕΙΑΙΩ[.] ΤΟΚΕΓΧΡΩ</i> |
|] <i>ΙΑΕΣΟΗΝ·</i> |] <i>ΙΑΕΤΑΓ[.] ΙΑΙΠΟΛΙΤΑΝ</i> |
| 5] <i>ΙΟΣΘΑΜΒΡΟΤΕΠΑΝΤΑΛΥΣΑ[</i> |] <i>ΙΑΛΕΙΤ[. .] ΙΗΗΚΕΑΥΤ' ΟΥ</i> |
|] <i>ΙΙΦΟΙΧΑΡΑΝΤΕΝΕΣΘΑΙ</i> |] <i>ΙΚΡΩ</i> |
|] <i>ΧΘΡΟΙΣΙΓΕΝΟΙΤΟΔΑΜΜΙ</i> |] <i>ΙΟΝΑΙΚ[.] ΙΣΙ</i> |
|] <i>ΙΗΔΕΙC·</i> |]. [.] ΙΝ· ΣΥ[.] ΙΑΥΓ[.] ΙΡΞ[.] ΙΝΑ |
|] <i>ΙΝΗΤΑΝΔΕ[.] ΕΛΟΙΠΟΗΘΑ[</i> |] <i>ΙΘΕΜ[.] ΙΝΑΚΑΚΑΝ[</i> |
| 10] <i>ΤΙΜΑΣ[.] ΙΑΝΔΕΛΥΓΡΑΝ</i> | 20] |

The following brilliant restoration we owe to Professor Blass, to whom also most of the notes are due. We give a rather literal verse translation. At the beginning of the poem Blass thinks that not more than one stanza is lost, and that line 20 of the papyrus may have been the last.

[σὸν δὲ καὶ θύμεσ],
ώ φύλα]: Νηρήδες, ἀβλάβη[ν ζ-
μον καστγυνητον δέγτε τυθ' ίκεσθα[ι,
κόσσα Φήθ θύμφ κε θέλη γένεσθαι
ταῦτα τε]λέσθην.
5 δσσα δὲ πρβσθ', ἀμβροτε, πάντα λόσαι[ι,
ώ φύλοισι: Φοῖσι χάραν γένεσθαι,
κόνιαν ξ]χθροισ: γένοιτο δέ μημι
μήποτα μήδεις.
Ἐὰν καστγυνήταν δέ [θέλοι πόνοθαι
10 κόλγας] τίμας [θνίαν δέ λόγραν
ἐκλάθοιτ'] δτοισ [πάρροιθ' ἀχενών
κάμον ἐδάμνα
κῆρ, δνείδισμ' εισατα[ν], τό κ' ἔγ χρφ
κέρρον ηλ]λ' ἐν' αγ[λατ]φ πολίταν,
15 καὶ βράχυ ζαλεῖπ[ον ἀγνήκε δαῦτ' οθ
κεν διὰ μάκρω.

mark-up, *n.*

b. The process or result of marking corrections on copy or proofs in preparation for printing.

1973 A. DAVIS *Graphics* iii. 74 The type mark-up by which the designer conveys his instructions to the compositor is one of the essential tools of the trade.

1986 *Bookseller* 7 June 2275/1 Traditionally, copy preparation and typographical markup have involved the use of a large, rather ill-defined set of words, abbreviations and signs.

([Hide quotations](#))

c. Computing. The process of embedding tags ([TAG *n.*](#) ¹ 8e) in an electronic text so as to distinguish the text's logical, syntactic, or structural components; the tags so embedded.

[Thesaurus »](#)
[Categories »](#)

markup language *n.* any of various tagging systems used in text markup (cf. [HTML *n.*](#) at [H *n.*](#) *Additions*, [SGML *n.*](#) at [S *n.*](#) ¹ *Additions*).

Markup may be used both to format the appearance of a text and to facilitate searching and other operations.

1980 *IBM Techn. Disclosure Bull.* Apr. 5130 A program which generates a report from machine-readable data does not insert format-related information directly into its output, but instead inserts GML (Generalized Markup Language) tags into the output file to describe significant data items.

1985 *New OED System Design* (Oxf. Univ. Press) 2 Since structural information is only partially contained in the text captured by the keyboarding contractor, structural mark-up will be generated and inserted by the system.

1991 *Lit. & Ling. Computing* 6 36/2 Since any defined markup language must be finite, the implication of this axiom is that in order to be generally useful a markup language must be extensible.

1998 *Chem. in Brit.* Sept. 26/2 Markup is a mechanism that allows the author to express semantics and can thus be used to provide fine grained structure and relationships in a document.

tag, n.

e. *Computing*. A character or set of characters appended to an item of data in order to identify it.

- 1948 *Theory & Techniques for Design of Electronic Digital Computers* (Moore School of Electr. Engin., Univ. of Pennsylvania) IV. xxxix. 1 To introduce..a new element called a stop order tag which may be attached to the words stored in the memory.
- 1961 H. D. LEEDS & G. M. WEINBERG *Computer Programming Fund.* v. 151 Bits 0, 1, and 2 (often called the prefix of the word) and bits 18 to 20 (called the tag) specify the operation.
- 1963 *IBM Jnl. Res. & Devel.* 7 337/2 If it is desired to translate the text with the aid of a microglossary, the text is preceded by a tag specifying the pertinent field.
- 1978 J. P. HAYES *Computer Archit. & Organization* iii. 149 The processor merely has to inspect the operand tags to determine the specific type of operation to be performed, e.g., a fixed-point double-precision addition.

an example of tags in XML

```
<entry>
  <form>
    <orth>competitor</orth>
    <hyph>com|peti|tor</hyph>
    <pron>k@m"petit@(r)</pron>
  </form>
  <gramGrp>
    <pos>n</pos>
  </gramGrp>
  <def>person who competes.</def>
</entry>
```

Markup languages

Types [edit]

There are three main general categories of electronic markup:^{[2][3]}

Presentational markup

The kind of markup used by traditional word-processing systems: binary codes embedded within document text that produce the [WYSIWYG](#) effect. Such markup is usually hidden from human users, even authors or editors.

Procedural markup

Markup is embedded in text and provides instructions for programs that are to process the text. Well-known examples include [troff](#), [TeX](#), and [PostScript](#). It is expected that the processor will run through the text from beginning to end, following the instructions as encountered. Text with such markup is often edited with the markup visible and directly manipulated by the author. Popular procedural-markup systems usually include programming constructs, so macros or subroutines can be defined and invoked by name.

Descriptive markup

Markup is used to label parts of the document rather than to provide specific instructions as to how they should be processed. Well-known examples include [LaTeX](#), [HTML](#), and [XML](#). The objective is to decouple the inherent structure of the document from any particular treatment or rendition of it. Such markup is often described as "semantic". An example of descriptive markup would be HTML's `<cite>` tag, which is used to label a citation. Descriptive markup—sometimes called *logical markup* or *conceptual markup*—encourages authors to write in a way that describes the material conceptually, rather than visually.^[4]

There is considerable blurring of the lines between the types of markup. In modern word-processing systems, presentational markup is often saved in descriptive-markup-oriented systems such as [XML](#), and then processed procedurally by implementations. The programming constructs in procedural-markup systems such as [TeX](#) may be used to create higher-level markup systems that are more descriptive, such as [LaTeX](#).

In recent years, a number of small and largely unstandardized markup languages have been developed to allow authors to create formatted text via web browsers, for use in [wikis](#) and web forums. These are sometimes called [lightweight markup languages](#). [Markdown](#) or the markup language used by [Wikipedia](#) are examples of such [wiki markup](#).

Markup language

Presentational markup

The kind of markup used by traditional word-processing systems: binary codes embedded within document text that produce the **WYSIWYG** effect. Such markup is usually hidden from human users, even authors or editors.

WYSIWYG is an acronym for “**what you see is what you get**”. In computing, a WYSIWYG editor is a system in which content (text and graphics) can be edited in a form closely resembling its appearance when printed or displayed as a finished product, such as a printed document, web page, or slide presentation.

<https://en.wikipedia.org/wiki/WYSIWYG>

A screenshot of a Microsoft Word document titled "Nicomachean e". The ribbon menu shows "Home", "Insert", "Design", "Layout", "References", "Mailings", and "Review". The "Home" tab is selected. The toolbar includes icons for Paste, Bold (B), Italic (I), Underline (U), and various font and paragraph styles. The font is set to "Adobe Garamond" at size 12. The text "NICOMACHEAN ETHICS" is centered at the top in bold capital letters. Below it is the author's name "by Aristotle" and the translator's name "translated by W.D. Ross". The first section, "BOOK I", is centered. The main text begins with a long paragraph about the nature of art and inquiry.

NICOMACHEAN ETHICS

by Aristotle

translated by W.D. Ross

BOOK I

1. EVERY art and every inquiry, and similarly every action and pursuit, is thought to aim at some good; and for this reason the good has rightly been declared to be that at which all things aim. But a certain difference is found among ends; some are activities, others are products apart from the activities that produce them. Where there are ends apart from the actions, it is the nature of the products to be better than the activities. Now, as there are many actions, arts, and sciences, their ends also are many; the end of the medical art is health, that of shipbuilding a vessel, that of strategy victory, that of economics wealth. But where such arts fall under a single capacity- as bridle-making and the other arts concerned with the equipment of horses fall under the art of riding, and this and every military action under strategy, in the same way other arts fall under yet others- in all of these the ends of the master arts are to be preferred to all the subordinate ends; for it is for the sake of the former that the latter are pursued. It makes no difference whether the activities themselves are the ends of the actions, or something else apart from the activities, as in the case of the sciences just mentioned.

Markup language

Procedural markup

Markup is embedded in text and provides instructions for programs that are to process the text. Well-known examples include [troff](#), [TeX](#), and [PostScript](#). It is expected that the processor will run through the text from beginning to end, following the instructions as encountered. Text with such markup is often edited with the markup visible and directly manipulated by the author. Popular procedural-markup systems usually include programming constructs, so macros or subroutines can be defined and invoked by name.

TeX
LaTeX

<https://en.wikipedia.org/wiki/TeX>

<https://en.wikipedia.org/wiki/LaTeX>

| Input | Output |
|--|---|
| <pre>\documentclass[12pt]{article} \usepackage{amsmath} \title{\LaTeX} \date{} \begin{document} \maketitle \LaTeX{} is a document preparation system for the \TeX{} typesetting program. It offers programmable desktop publishing features and extensive facilities for automating most aspects of typesetting and desktop publishing, including numbering and cross-referencing, tables and figures, page layout, bibliographies, and much more. \LaTeX{} was originally written in 1984 by Leslie Lamport and has become the dominant method for using \TeX; few people write in plain \TeX{} anymore. The current version is \LaTeXe. % This is a comment, not shown in final output. % The following shows typesetting power of \LaTeX: \begin{align} E_0 &= mc^2 \\ E &= \frac{mc^2}{\sqrt{1 - \frac{v^2}{c^2}}} \end{align} \end{document}</pre> | <p style="text-align: center;">\LaTeX</p> <p>\LaTeX is a document preparation system for the \TeX typesetting program. It offers programmable desktop publishing features and extensive facilities for automating most aspects of typesetting and desktop publishing, including numbering and cross-referencing, tables and figures, page layout, bibliographies, and much more. \LaTeX was originally written in 1984 by Leslie Lamport and has become the dominant method for using \TeX; few people write in plain \TeX anymore. The current version is $\text{\LaTeX} 2\epsilon$.</p> $E_0 = mc^2 \quad (1)$ $E = \frac{mc^2}{\sqrt{1 - \frac{v^2}{c^2}}} \quad (2)$ |

LaTeX input

LaTeX output

```

\documentclass[10pt,twoside]{article}
\usepackage{fancyhdr,makeidx,multicol}
\usepackage{keyval,ifthen,newmarn}
\usepackage{geometry,poemscol}
\begin{document}
\pagestyle{empty}
\setcounter{page}{35} % for our example
\leftheader{The Collected Poems of
    Robert Penn Warren}
\makeexplanatorynotes
\makeemendations
\maketextnotes
\makepoemcontents
\makelinenumbers
\global\indexingtontrue
\global\includeaccidentalstrue
\global\includetypescriptstrue
\sequencetitle{Kentucky Mountain Farm}
\index{Kentucky Mountain Farm@{\em Kentucky Mountain Farm}\/>
\sources{Text: TSP. Variants:
SP43, SP66 (Deletes "The Cardinal,"
" The Jay," and "Watershed"), SP75
(Same sections as SP66), SP85 (Restores
" Watershed"), {\em Helsinki}\/>
[...]
}
\sequencefirstsectiontitle{I. Rebuke
of the Rocks}\index{Rebuke
of the Rocks @{\em Rebuke of the Rocks}\/>
\sources{Text: TSP.
Variants: {\em Nation}\/, 11 Jan.\ 1928,
p.^47, {\em Literary Digest},\/
28 Jan.\ 1928, p.^32, {\em Vanderbilt
Masquerader},\/ 10 (Dec.\ 1933), p.^16,
SP43, SP66, SP75, SP85, {\em Helsinki}\/,
[...]
}
\begin{poem}
\begin{stanza}

```

Kentucky Mountain Farm

I. Rebuke of the Rocks

Now on you is the hungry equinox,
O little stubborn people of the hill,
The season of the obscene moon whose pull
Disturbs the sod, the rabbit, the lank fox,
Moving the waters, the boar's dull blood,
And the acrid sap of the ironwood.

But breed no tender thing among the rocks.
Rocks are too old under the mad moon,
Renouncing passion by the strength that locks
10 The eternal agony of fire in stone.

Then quit yourselves as stone and cease
To break the weary stubble-field for seed;
Let not the naked cattle bear increase,
Let barley wither and the bright milkweed.
Instruct the heart, lean men, of a rocky place
That even the little flesh and fevered bone
May keep the sweet sterility of stone.

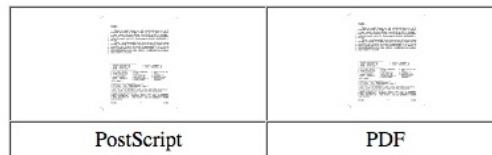
Figure 2: Output of *Kentucky Mountain Farm*.

EDMAC

Critical Edition Typesetting

EDMAC is a program written as a set of plain TeX macros for formatting complex critical editions. You mark up your text and notes using the tags provided by EDMAC, and then TeX will create a beautiful book for you with the text line numbered, lemmata referred to by line-number, up to six layers of notes at the bottom of the page (variants, testimonia, etc.), as well as up to six sets of notes sent to appendices. It is also possible to control the layout of each layer of notes separately: single column, two- or three-column, paragraphed, etc.

Click on the following image to see a page which shows off several of the chief features that EDMAC has to offer:



EDMAC has been used since the early 1990s to typeset many critical editions of texts. [Here is a PDF file](#) listing some of these. In addition to editions created using EDMAC directly, there are several editions made with EDMAC but [processed via CET](#) (see below).

EDMAC works with plain TeX (not LaTeX). There is nothing to stop you doing your actual text edition with EDMAC, and the rest of the book with LaTeX, of course. And some hackers have even succeeded in getting EDMAC to work with LaTeX to a limited extent, although we don't intend to pursue this route actively.

EDMAC was written as a collaborative project by John Lavagnino and Dominik Wujastyk. It is copyrighted but free.

Documentation

The EDMAC manual and program documentation has been published in book form as

John Lavagnino and Dominik Wujastyk, *Critical Edition Typesetting: The EDMAC format for plain TeX*, (San Francisco and Birmingham: TeX Users Group and UK TeX Users Group, 1996).

The book can be ordered from the [UK TeX Users Group](#), and costs ten UK pounds.

<http://tug.org/edmac/>

This is an example of some text with variant readings recorded as ‘a’ footnotes. From here on, though, we shall have ‘c’. For spice, let us mark
 3 a longer passage, but give a different lemma for it, so that we don’t get a
 4 huge amount of text in a note. Finally, we shouldn’t forget the paragraphed
 5 notes, which are so useful when there are a great number of short notes to be
 6 recorded.

This is a second paragraph, giving more *examples* of text with variant
 8 readings recorded as ‘a’ footnotes. From here on, though, we shall have ‘b’
 9 notes in the text. For spice, let us mark a longer passage, but give a different
 10 lemma for it, so that we don’t get a *huge* amount of text in a note. Finally, we
 11 shouldn’t forget the column notes, which are so useful when there are many
 12 short notes to be recorded.

1 example:: eximemple C, D.
1 variant :: alternative, A, B.
2 though :: however α , β

7 *examples*:: eximples L, M.
7 variant :: alternative, A, B.

| | | |
|---|--------------------------------|-----------------------------------|
| 2 ‘c’] b, <i>pace</i> the text | 11 shouldn’t] ought not | 11 useful] very, very use- |
| 8 though] however α , β | to L, M | ful L, P |
| 8 ‘b’] b, as correctly | 11 forget the] omit to | 11 many] lots of Z |
| stated in the text | mention the §, ¶ | 12 recorded] recorded |
| 10 Finally] In the end X, | 11 column] blocked M, N | and put down: M |
| Y | 11 notes] variants H | (repetition) |
| 10 we] we here K | | |

2-4 For spice ... note: The note here is type ‘c’
9-10 For spice, ... note: This is a rogue note of type ‘c’.

4 huge: vast E, F; note that this is a ‘d’ note to section of text within a longer lemma
10 *huge*: vast E, F; note that this is a ‘d’ note to text within a longer lemma.

4 Finally: in the end X, Y **4** we: us K **4** shouldn’t: ought not to L, M **4** forget the:
 omit to mention the §, ¶ **4** paragraphed: blocked M, N **5** notes: variants HH, KK
5 useful: truly useful L, P **5** a great number of: many, many (preferably) **6** recorded:
 noted: repetition

CTAN
Comprehensive TeX Archive Network

Cover Upload Browse Search

Location: CTAN tex-archive macros latex contrib eledmac

Directory macros/latex/contrib/eledmac

[README](#)

[Overview](#)

The eledmac package is for typesetting critical editions. The eledpar package is an extension of eledmac enabling parallel typesetting in columns or on facing pages.

Eledmac and eledpar are successors of ledmac and ledpar. Ledmac was a LaTeX port, and extension, of the plain Tex EDMAC, TABMAC and EDSTANZA macros.

The package is available on [CTAN] (<http://www.ctan.org/pkg/eledmac>).

[Copyright and Licence](#)

[Authors](#)

- Peter Wilson (Herries Press) herries dot press at earthlink dot net,

[Download](#) the contents of this package in one zip archive (2.0M).

eledmac – Typeset scholarly editions

A package for typesetting scholarly critical editions, replacing the established [ledmac](#) package. Ledmac itself was a \LaTeX port of the plain \TeX EDMAC macros.

The package supports indexing by page and by line numbers, and simple tabular- and array-style environments.

The package is distributed with the related [eledpar](#) package. The package is now superseded by [reledmac](#).

| | |
|-----------|---|
| Package | eledmac |
| Version | 1.24.11 2015-10-14 |
| License | The \LaTeX Project Public License 1.3 |
| Copyright | 2003–2005 Peter R. Wilson 2011–2015 Maïeul Rouquette |

<http://www.ctan.org/tex-archive/macros/latex/contrib/eledmac/>

Markup language

Descriptive markup

Markup is used to label parts of the document rather than to provide specific instructions as to how they should be processed. Well-known examples include [LaTeX](#), [HTML](#), and [XML](#). The objective is to decouple the inherent structure of the document from any particular treatment or rendition of it. Such markup is often described as "semantic". An example of descriptive markup would be HTML's `<cite>` tag, which is used to label a citation. Descriptive markup—sometimes called *logical markup* or *conceptual markup*—encourages authors to write in a way that describes the material conceptually, rather than visually.^[4]

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In recent years, a number of small and largely unstandardized markup languages have been developed to allow authors to create formatted text via web browsers, for use in [wikis](#) and web forums. These are sometimes called [lightweight markup languages](#). [Markdown](#) or the markup language used by [Wikipedia](#) are examples of such [wiki markup](#).

Markdown

From Wikipedia, the free encyclopedia

Markdown is a [lightweight markup language](#) with plain text formatting syntax. It is designed so that it can be converted to [HTML](#) and many other formats using a tool by the same name.^[8] Markdown is often used to format [readme files](#), for writing messages in online discussion forums, and to create [rich text](#) using a [plain text editor](#). As the initial description of Markdown contained ambiguities and unanswered questions, many implementations and extensions of Markdown appeared over the years to answer these issues.

Contents [hide]

- 1 History
 - 1.1 Standardization
 - 1.2 CommonMark

| Markdown | |
|--------------------------------------|--|
| Filename extensions | .md , .markdown [1] [2] |
| Internet media type | text/markdown [2] |
| Uniform Type Identifier (UTI) | net.daringfireball.markdown |
| Developed by | John Gruber |
| Initial release | March 19, 2004 (13 years ago) [3] [4] |
| Latest release | 1.0.1 (December 17, 2004 (12 years ago) [5]) |
| Type of format | Markup language |
| Extended to | MultiMarkdown, Markdown Extra, CommonMark ^[6] |
| Open format? | yes [7] |
| Website | daringfireball.net/projects/markdown/ |

<https://en.wikipedia.org/wiki/Markdown>



DARING FIREBALL

By JOHN GRUBER

Markdown

ARCHIVE
THE TALK SHOW
PROJECTS
CONTACT
COLOPHON
RSS FEED
TWITTER
SPONSORSHIP

DOWNLOAD

[Markdown 1.0.1 \(18 KB\) — 17 Dec 2004](#)

INTRODUCTION

Markdown is a text-to-HTML conversion tool for web writers. Markdown allows you to write using an easy-to-read, easy-to-write plain text format, then convert it to structurally valid XHTML (or HTML).

Thus, "Markdown" is two things: (1) a plain text formatting syntax; and (2) a software tool, written in Perl, that converts the plain text formatting to HTML. See the [Syntax](#) page for details pertaining to Markdown's formatting syntax. You can try it out, right now, using the online [Dingus](#).

The overriding design goal for Markdown's formatting syntax is to make it as readable as possible. The idea is that a Markdown-formatted document should be publishable as-is, as plain text, without looking like it's been marked up with tags or formatting instructions. While Markdown's syntax has been influenced by several existing text-to-HTML filters, the single biggest source of inspiration for Markdown's syntax is the format of plain text email.

<http://daringfireball.net/projects/markdown/>

Editing Encoding of ancient texts

[Page History](#)[New Page](#)[Delete Page](#)

Encoding of ancient texts

[Write](#) [Preview](#)[h1](#) [h2](#) [h3](#) [B](#) [i](#) [↔](#) [“](#) [”](#) [HR](#) [?](#) Edit mode: [Markdown](#)

| | | |
|--------------------------------|---|--|
| Block Elements | Paragraphs & Breaks | To create a paragraph, simply create a block of text that is not separated by one or more blank lines. Blocks of text separated by one or more blank lines will be parsed as paragraphs. |
| Span Elements | Headers | |
| Miscellaneous | Blockquotes Lists Code Blocks Horizontal Rules | If you want to create a line break, end a line with two or more spaces, then hit Return/Enter. |

****Date**:** Thursday, February 2, 2017, 17h00-18h15 (CET time)

****Session coordinators**:** Gabriel Bodard (Institute of Classical Studies, London) and Simona Stoyanova (King's College London)

****YouTube link**:** <https://www.youtube.com/watch?v=jtXXtzPVAt4>

****Slides**:** <https://goo.gl/71T3dr>

Summary

This class will introduce students to some methods, standards and best practices in the encoding of ancient text. We will discuss the principles of XML markup and the mapping between the Leiden conventions and the TEI/EpiDoc standard. The discussions will be followed by a short introduction to tools and guidelines, and a tutorial including a live demonstration.

Athenaeus and the **Deipnosophistae**

Athenaeus of Naucratis is the author of the **Deipnosophistae** (*i.e.* **The Learned Banqueters**), which is a fictitious account of a banquet held in Rome at the house of Larensius. [@[braund_learning_2000]] We know almost nothing about Athenaeus except for the Byzantine lexicon **Suda** (s.v. Αθίναος, 731) that describes him as coming from the Egyptian city of Naucratis (cf. Ath., **Deipn**. 3.73a = 3.2, 7.301c = 7.60, 11.480d = 11.60), being a grammarian (*γραμματικός*), and living in the time of the emperor Marcus Aurelius (161–180 \textsc{ce}). A reference to Commodus in the text and other considerations have led scholars to date the composition, or at least the completion, of the **Deipnosophistae** no later than in the reign of Septimius Severus (193–211 \textsc{ce}). [@[zecchini_cultura_1989]; @olson_introduction_2006]

According to internal references of the text, Athenaeus was also the author of a work on the Syrian kings (*περὶ τῶν ἐν Συρίᾳ βασιλευσάντων*: **Deipn**. 5.211a-d = 5.47 = **FGrHist** 166 F 1 = **BNJ** 166 F 1) and of another one about Thracian women (*περὶ Θρακτῶν*: **Deipn**. 7.329c = 7.138). [@[braund_athenaeus_2000]] Athenaeus presents himself as participating in the banquet described in the **Deipnosophistae** with other twenty-two sophists (*σοφισταῖ*), and the interlocutor of his account is his friend Timocrates (**Deipn**. 1.1c-2a = 1.2-3). [@[baldwin_minor_1977]]

The Text of the **Deipnosophistae**

markdown input

Athenaeus and the *Deipnosophistae*

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The Text of the *Deipnosophistae*

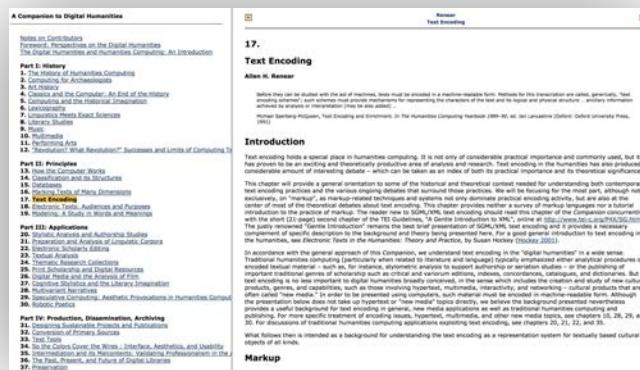
The text of the *Deipnosophistae* has been transmitted in two forms:

1. A mutilated copy of the original (*Venetus Marcianus* 447), where the first part of the work until 3.73e (= 3.4) and other scattered folios are lost.
2. An epitome of the whole work in four copies. [@[neppink_athenaei_1937]]

markdown output

Descriptive markup was typically said to “identify” or “describe” the “parts” of a document, whereas **procedural markup** was a “command” or “instruction” invoking a formatting procedure.

It was also often said that **descriptive markup** identified the “logical” or “editorial” parts or “components” of a document, or a text’s “content objects” or its “meaningful structure” – emphasizing the distinction between the intrinsic (“logical”) structure of the document itself, and the varying visual, graphic features of a particular presentation of that document.



<https://goo.gl/dX6EyW>

2. Traditional Markup

| | | |
|--|--|---|
| | Delete: take out something here. | car m u fflers should sh ould |
| | Insert: add something here. | You a re afraid o f mice. |
| | Add space here. | Jugglers buy a lot of eggs. |
| | No space: close the gap. | some body |
| | Delete and close the gap. | the giraffe |
| | New paragraph here. | "Yes," said Jack. "All right," said Jill. |
| | No paragraph: keep sentences together. | The meeting was brief. It lasted twenty minutes. |
| | Transpose: switch these things. | friends both were |
| | Change or insert this letter. | like success |
| | Make this a capital letter. | old dr. smith |
| | Make this a small letter. | My Uncle lost a shovel. |
| | Spell it out. | His ②friends are Fido & Spot. |

| | | | | | |
|-------------------------------|-------|-------------------|--------|---|--------|
| print workshops | / | print workshops | ~~~ | presented. Attending bespoke print workshops | / |
| print worksh o ps | X | print workshops | ~~~~ | presented. Attending bespoke print workshops | / |
| print <u>workshops</u> | ? | print workshops | 山 | presented. Attending bespoke print | ~ |
| bespoke w orkshops | print | print WORshops | ≠ | print workshops | Y or * |
| print w orkshops | g | print WORKshops | † | print work o ps | ○ |
| print workshops | g | print WORKshops | ‡ | presented. | |
| print workshops | ! | print workshop | Ⓐ | Attending bespoke | 2mm |
| print <u>workshops</u> | X | print workshops | work | presented. | |
| print <u>workshops</u> | X | print workshops / | ○ ○ | Attending bespoke | |
| print workshops | 山 | print / workshops | ○ | print workshops | / |
| print workshops | == | print / workshops | ○ or . | print sh o ps work | / |
| print workshops | — | print / workshops | YY YY | presented. Attending bespoke | / |
| print workshops | == | print workshops | Y | presented. Attending bespoke | / |

καρδίηι· αγγελίτοι πρόσωποι γεινόμενοι·

ἢ τοῖσι δάφναι πάσχεισι μυτήσεις οὐδέποτε

ἢ ερυθροί γραφεῖσι οὐ φύλακες τρίδραστοι·

ἢ λιτέτε πύρ οὐδὲ πλευράς φάγεις αστέρων τῆλε

οὐρανοστέρει κορυφήισι. Στέφανοι δέ τε φάσι μαρτύρι-

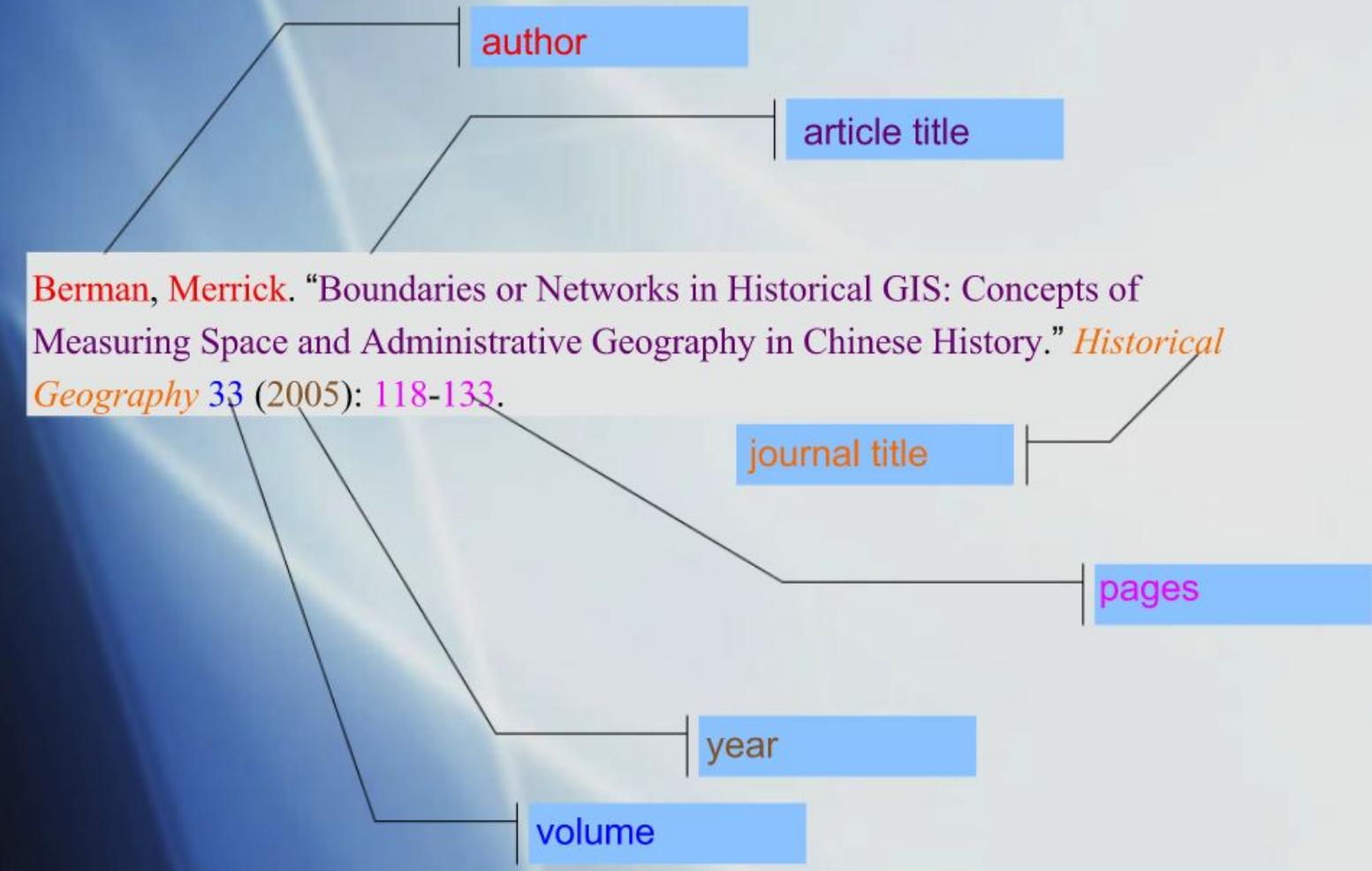
οις τε καὶ στρατιώταις. Οὐδοντοφύλαιοι θεωρίοιο

στίψι ταραφάροσσα. Λίσται θέρος οὐρανού ἵκεν·

τοιούτοις οὐδὲν τελείωσεν οὐδὲν τελείωσεν.

Αἴτιοι δέ τοις οὐδὲν τελείωσεν οὐδὲν τελείωσεν.

εισθε τοις οργανοῖς πολλοῖς μέτροις ορθοφρονίαις.
άμματροι σύνοπτοι τοις τελείωμασι μηδέποτε.
— Ιεροί τεν ιεροσ αριστούσιοι τόποι διείδεσθαι.
οὐδείς φατί. οὐδέποτε μήδαν τελείωμασι μηδέποτε.
× αὐτίκεοι λιαδηνοὶ θεωρεῖσθαι προσήνδα.
× αὐτοι. οὐδὲ οἱ μετανιώσαντο. οὐδεὶς ιερατορὸς μηκομηδησθαι.
τελείωσι. δειπνοίστε τριῶσιν οἱ φί μαχθεῖσαι.
αὐταρέψθειστο εἰ μη. Ιεροί αὐτοὶ πολλοὶ μηδείσι.
αἴτιοι θεοῖς μη αὐτοῖς. θεοῖς διείσθαι μη.
δοσάρισθαι ρήσασ αὐτοῖς τελείωμασι μηδέποτε.
— Ιεροί τεν ιεροσ αριστούσιοι ιεροί οἱ πατροσ.
τοῖσιδε αριστούσιοι. τενικρον δέρεισι ιεροπίλαρόντα.
διείσθαι μηδετέροις μηδετίμοντεν ιερον ιερον.



Melody
for Aulos(?)

P. Mich. 1205r



Melody
for Aulos(?)



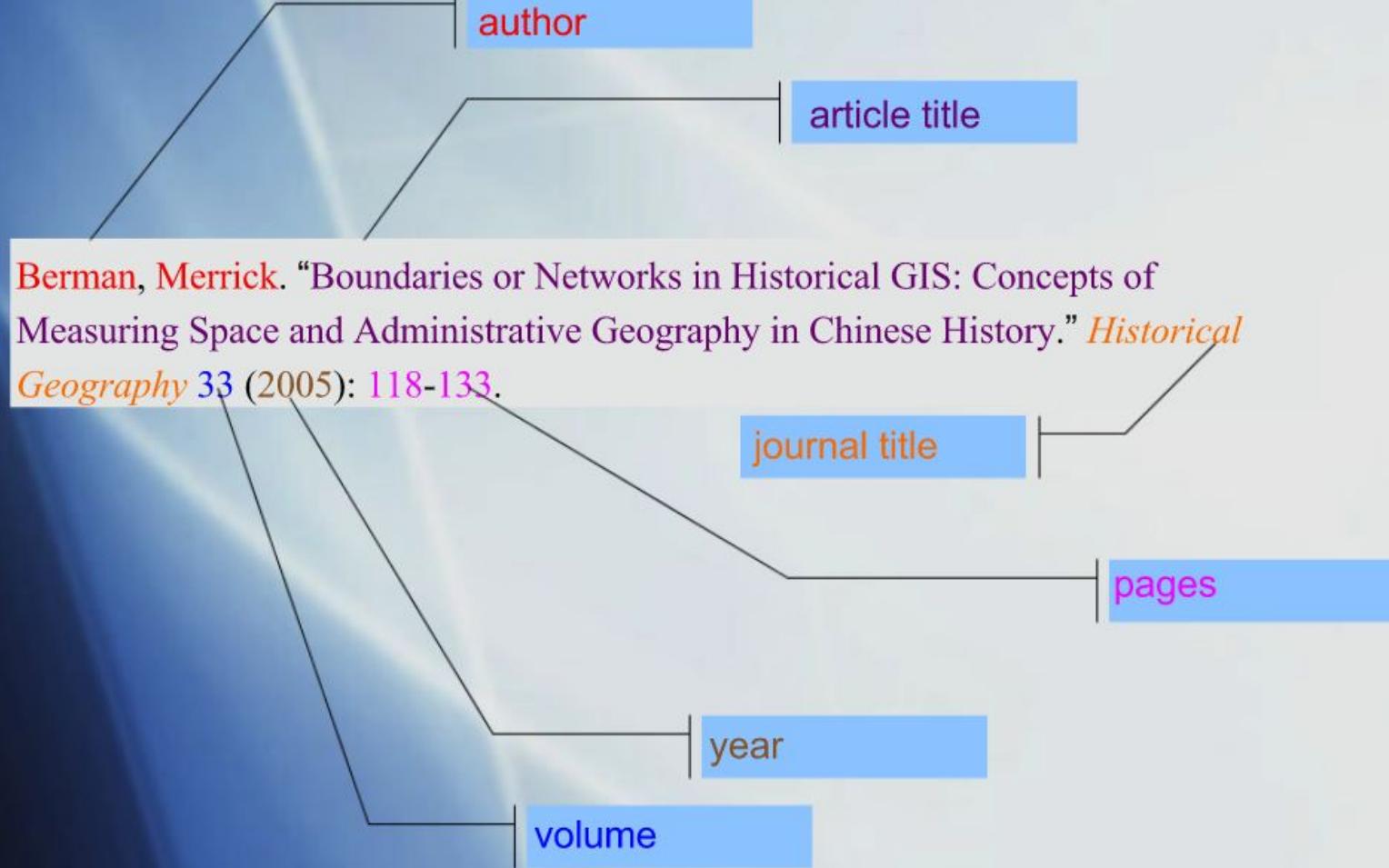
P. Mich. 1205r



| U+1D200 | U+1D201 | U+1D202 | U+1D203 | U+1D204 | U+1D205 | U+1D206 | U+1D207 | U+1D208 | U+1D209 | U+1D20A | U+1D20B | U+1D20C | U+1D20D | U+1D20E | U+1D20F |
|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|---------|
| Ҫ | Ӯ | Ӵ | ӹ | ӷ | Ӹ | ӹ | ӵ | Ӷ | ӹ | ӻ | ӷ | Ӹ | ӵ | ӷ | Ӹ |
| U+1D210 | U+1D211 | U+1D212 | U+1D213 | U+1D214 | U+1D215 | U+1D216 | U+1D217 | U+1D218 | U+1D219 | U+1D21A | U+1D21B | U+1D21C | U+1D21D | U+1D21E | U+1D21F |
| Ը | Ծ | Ծ | Ծ | Ծ | Ծ | Ծ | Ծ | Ծ | Ծ | Ծ | Ծ | Ծ | Ծ | Ծ | Ծ |
| U+1D220 | U+1D221 | U+1D222 | U+1D223 | U+1D224 | U+1D225 | U+1D226 | U+1D227 | U+1D228 | U+1D229 | U+1D22A | U+1D22B | U+1D22C | U+1D22D | U+1D22E | U+1D22F |
| Ӳ | ӳ | Ӵ | ӵ | Ӷ | ӷ | Ӹ | ӹ | Ӷ | ӷ | Ӹ | ӹ | Ӹ | Ӷ | ӷ | Ӹ |
| U+1D230 | U+1D231 | U+1D232 | U+1D233 | U+1D234 | U+1D235 | U+1D236 | U+1D237 | U+1D238 | U+1D239 | U+1D23A | U+1D23B | U+1D23C | U+1D23D | U+1D23E | U+1D23F |
| Ӯ | ӯ | Ӱ | ӱ | Ӳ | ӳ | Ӵ | ӵ | Ӷ | ӷ | Ӹ | ӹ | Ӹ | Ӷ | ӷ | Ӹ |
| U+1D240 | U+1D241 | U+1D242 | U+1D243 | U+1D244 | U+1D245 | U+1D246 | U+1D247 | U+1D248 | U+1D249 | U+1D24A | U+1D24B | U+1D24C | U+1D24D | U+1D24E | U+1D24F |
| Ӯ | ӯ | Ӱ | ӱ | Ӳ | ӳ | Ӵ | / | | | | / | | | | |

- ... Illegible letters, not restored by editor.
- ab** Letters ambiguous without their context.
- [...] Letters missing, not restored by editor.
- [abc]** Letters missing, restored by editor.
- <...>** Letters erroneously omitted, not restored.
- <abc>** Letters erroneously omitted, restored by editor.
- a(bc)** Abbreviation expanded by editor.
- {abc}** Letters considered superfluous by editor.
- [[abc]]** Deletion which can be restored.

1. Page structure (line breaks, paragraphs, headings)
2. Semantic structure (chapters, sections, stanzas)
3. Reading instructions (tables, lists, footnotes)
4. Editing instructions (deletion, insertion, formatting)
5. Printing instructions (italicisation, font size, margins)
6. Semantic cues (titles, language, emphasis)
7. Codes and languages (music, Leiden, Aristarchus)
8. Context-specific code (obelus = deceased, asterisk = disgraced)



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<surname>Berman</surname>
<forename>Merrick</forename>
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Concepts of Measuring Space and Administrative Geography  
in Chinese History</title>
<title level="j">Historical Geography</title>
<biblScope type="vol">33</biblScope>
<date>2005</date>
<biblScope type="pp">118-133</biblScope>
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A musical score for piano and voice. The vocal line begins with a dynamic marking **p**. The lyrics are: **Im wun - derschönen Mo - nats Mai - als al - le Knos - pen**. The piano accompaniment consists of two staves, each showing eighth-note patterns.

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1. Markup can be very verbose (not space-efficient)
2. Markup can be less human-readable than symbols
3. Markup is arbitrary (not de facto “semantic”)
4. Markup requires interpretation or transformation
5. Even standards such as TEI allow wide variation
6. Browsers define coverage & uptake of HTML features
7. “Overlapping hierarchies” problem

3. Oxygen Demo

Sunoikisis DC, Spring/Summer 2018
February 8, 2018

Markup 1

Martina Filosa
martina.filosa@uni-koeln.de

8. Constantine Triakontaphyllos, metropolitan of Perge and Syllaion (12th c.)

BE 795δ/2000. D. 32 mm, f. 30 mm. W. 21,96 gr. Very good.



Obv.: The Virgin enthroned, holding Christ on her knees. Border of dots.

In the field: ΜΗΡ-ΘΥ = Μή(τη)ρ Θ(εο)ῦ.

Rev.: Metrical inscription of six lines. Border of dots.

ΠΕΡΓΙCΙCΥΛΑΙΟΝ ΠΟΙΜΕΝΑΚΩΝ ΙΤΟΝΤΡΙΑΚΟΝΤΑΙ ΦΥΛΛΟΝ
ΩΚΟΡΗΙCΚΕΠΟΙC

Πέργης Συλαίου ποιμένα Κων(σταντίνον) τὸν Τριακοντάφυλλον,
ῳ κόρη, σκέποις.

The printed edition (SBS 5, p. 17–18) tells us:

- Entry name
- Accession number (not arbitrary ID, but inventory number of the collection!!)
- Dimensions: diameter, weight (small round object!) otherwise height, depth, width
- Inscribed field
- Condition of preservation
- Picture
- Description (e.g. iconography, *nomina sacra*)
- Diplomatic transcription + Edition
- Commentary

Entry name

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    </titleStmt>
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**8. Constantine Triakontaphyllos, metropolitan of Perge and Syllaion
(12th c.)**

Accession number

<sourceDesc>

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<idno>inventory number</idno>

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BE 795δ/2000.

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including <height>letter-heights</height>
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```

Dimensions

D. 32 mm W. 21,96 gr.

Inscribed field

f. 30 mm.

Epigraphic and palaeographic description

What we want the machine to understand:

- Metrical inscription – not in plain text (as in the printed edition), but in machine-readable mark up

Πέργης | Συλαίου | ποιμένα Κων(σταντῖνον) |
τὸν Τριακοντά | φυλλον, ὡ κόρη, | σκέποις

Metrical inscription of six lines. Border of dots.

ΠΕΡΓΙΣΙΣΥΛΑΙΟΝΙΠΟΙΜΕΝΑΚΩΝΙΤΟΝΤΡΙΑΚΟΝΤΑΙΦΝΛΛΟΝ
ΩΚΟΡΗΙΣΚΕΠΟΙΣ

Πέργης Συλαίου ποιμένα Κων(σταντῖνον) τὸν Τριακοντάφυλλον,
ὡ κόρη, σκέποις.

Πέργης | Συλαίου | ποιμένα Κων(σταντῖνον) |
τὸν Τριακοντά | φυλλον, ὡ̄ κόρη, | σκέποις

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<lb n="4"/>τὸν Τριακοντά
<lb n="5"/>φυλλον ὡ̄ κόρη
<lb n="6"/>σκέποις

- inscription of 6 lines ✓

</ab>

Πέργης | Συλαίου | ποιμένα Κων(σταντῖνον) |
τὸν Τριακοντά | φυλλον, ὡ κόρη, | σκέποις

<lg>

<l n="1">

<lb n="1"/>Πέργης

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<lb n="3"/>ποιμένα Κωνσταντῖνον

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- inscription on 6 lines ✓
- metrical inscription ✓

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<lb n="5"/>φυλλον ὡ κόρη

<lb n="6"/>σκέποις

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Πέργης | Συλαίου | ποιμένα Κων(σταντίνον) |
τὸν Τριακοντά | φυλλον, ὡ κόρη, | σκέποις

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- inscription on 6 lines ✓
- metrical inscription ✓
- type of metre ✓
- metrical structure ✓