The TLG® Beta Code Manual 2004

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Introduction

Beta Code is a character and formatting encoding convention developed specifically to enable the accurate digital representation of ancient Greek texts (and other archaic languages) on an ASCII-based system. It was developed by David W. Packard in the late 70's and adopted by the TLG® in 1981. Beta has become the standard for encoding polytonic Greek and has also been used by a number of other projects such as Perseus, the Packard Humanities Institute, the Duke collection of Documentary Papyri and the Greek Epigraphy Project at Cornell and the Ohio State University.

The Beta Code Manual has undergone a number of revisions. Earlier versions have been disseminated in hard copy and posted online.

In 2000-2001, Nick Nicholas (with assistance from Gabriel Bodard) incorporated a number of disambiguations and corrections to earlier manuals in an effort to streamline text processing procedures. His version of the manual was posted online and distributed widely.

In 2002-04, Richard Peevers, TLG Research Associate, conducted extensive research in preparation of a series of proposals to the Unicode Consortium. In this process, he also examined and documented thoroughly all characters and symbols extant in Greek texts. The results of this research produced a series of proposals to the Unicode Technical Committee (currently available at URL: http://www.tlg.uci.edu/Uni.prop.html).They also necessitated a major revision of the Beta Code Manual.

This edition (hereafter called *The 2004 TLG® Beta Code Manual*) supersedes any previous versions.

Beta Escape Codes

Information about the printed text, such as editorial material, citation information, etc., which cannot be conveyed by the alphabetic encoding system is represented by various **escape codes**. All escape codes are in the form of a single symbol followed by a numeric modifier. Each symbol represents a category of information; numeric modifiers subdivide the category into its specific components. So a square bracket stands for the various kinds of brackets which appear in a text: a square bracket by itself (`[`) indicates a normal square bracket (*[ ]*); a square bracket followed by numeral one (`[1`) indicates a parenthesis (*( )*); when followed by numeral two (`[2`), an angle bracket (*< >*); when followed by numeral three (`[3`), a brace (*{ }*).

In general, the escape codes are organized so as to suggest the class of information being presented; consultation of the tables below will then give specific information when needed. Thus the reader who sees `$4` may have to consult the table to find that the text following is in superscript Greek, but he or she will very soon learn that the dollar sign indicates a Greek font shift and not, for instance, an astrological symbol. Nonetheless, editors have often used *sigla* in idiosyncratic fashion. Efforts to impose uniformity on their use (e.g. Bidez & Drachmann 1938) have not prospered. The categories offered here should, therefore, be used with appropriate caution; users should always consult the text edition. Some instances of idiosyncratic usage are noted in comments.

The null character (`` ` ``) is used to separate a Beta escape code when a numeral follows immediately. So `&4`1&` is used to represent the Indic-Arabic numeral one in superscript Roman font.

This manual is divided into three sections:

Section 1 outlines the characters used to represent the alphabets, basic punctuation and basic font formatting. (Beta Codes Categories `$` and `%`)

Section 2 outlines the further Beta Code escapes for page formatting, text markup and text formatting. (Beta Code Categories `^`, `@`, `{` and `<`)

Section 3 outlines the further Beta Code escapes for punctuation and further characters. (Beta Code Categories `"`, `[`, `%` and `#`).

Reserved Escapes

In order to avoid duplication of escape sequences, the TLG® has in the past coordinated its use of escape codes with other similar projects (Duke Documentary Papyri, PHI Latin literary texts and Founding Fathers Project, Greek Epigraphy Project, etc.). The escapes reserved for use by other projects are:

Greek Alphabet
$50-59	Reserved for Greek documentary papyri
$60-69	Reserved for Greek inscriptions

Latin Alphabet
&50-59	Reserved for Greek documentary papyri
&60-69	Reserved for Greek inscriptions

Page Formatting
@50-59	Reserved for Greek documentary papyri
@60-69	Reserved for Greek inscriptions

Textual Mark-Up
{4-24	Reserved for Greek documentary papyri
{25-39	Reserved for Greek inscriptions
{40-69	Reserved for PHI (Latin)

Text Formatting
<50-59	Reserved for Greek documentary papyri
<60-69	Reserved for Greek inscriptions

Quotation Marks
"50-59	Reserved for Greek documentary papyri
"60-69	Reserved for Greek inscriptions

Parentheses
[30-49	Reserved for Greek documentary papyri
[50-69	Reserved for Greek inscriptions

Additional Punctuation and Characters
%50-79	Reserved for Greek documentary papyri
%80-89	Reserved for Greek inscriptions

Additional Characters
#26-49	Reserved for Greek documentary papyri (common miscellaneous characters)
#50-69	Reserved for Greek inscriptions (punctuation)
#70-99	Reserved for Greek documentary papyri (punctuation)
#300-449	Reserved for Greek documentary papyri (miscellaneous characters)
#800-899	Reserved for Greek inscriptions (numeric)
#900-999	Reserved for Greek inscriptions (miscellaneous)
#1000-1099	Reserved for Greek inscriptions (numeric, continued)
#1100-1199	Reserved for Latin numeric
#1200-1299	Reserved for Founding Fathers Project

Beta Code Citation System

In Beta format, a line containing a citation can be identified by its first character, which is always tilde (~). The various levels of citation—called fields—are represented by lower case letters. A letter may be followed by the value which is to be assigned to the field. This value can be numeric (as large as 32000), or expressed by ASCII characters (up to 15), or it can have a null value—which is not the same as zero. If the characters have their ASCII value, they must be contained in quotation marks.

The ID levels a and b are reserved for the citation of the author and work respectively. These levels occur at the beginning of every text and nowhere else, and in the TLG corpus are always a numerical string, consisting of a four-digit and three-digit number respectively. The c level is an optional level—no longer used by the TLG—specifying the preferred abbreviation for a work; this may occur in locations other than the start of the work, if several texts conventionally regarded as different works have been conflated into one (e.g. 0059.038). PHI's d-level, giving the author abbreviation, is not used by the TLG. For example, Apollonius Rhodius' *Argonautica* has the a-c level citations of a = "0001", b = "001", and c = "Arg": `~a"0001"b"001"c"Arg"`.

The lower levels, n and v through z, are used to cite fields within an individual work. For a given work these behave according to one of two schemes on PHI CDs. The first scheme uses an ~n level to allow non-hierarchical citations; this scheme is not used by the TLG.

In the second, levels v through z are used strictly hierarchically. The field varying most rapidly is always z and denotes the line number; the other levels are used only as needed. The field that varies least rapidly within a work is the high order field, and may signify, for instance, a book or a chapter. So, in the New Testament the x level is the chapter, the y level is the verse, and the z level is the line. The number of levels within a work is constant.

Citations can change explicitly or implicitly. Because of the implicit function, it is seldom necessary to include a full citation for every line of the text. Instead Beta format provides only enough information to show how each line differs from the one before it. A citation changes explicitly when a new value is given after the letter identifying the field. If a field identifier is shown without a value, the value is implicitly incremented; that is, its value increases by one if it is numeral, or its final character is replaced by the next ASCII character if it is non-numeric. All lower fields then are reset to the value 1. Since the z field represents the line number, it is implicitly incremented after every line. The a, b, and c fields reset lower order values to null rather than 1.

Character Tables

Obsolete   These characters are no longer used by the TLG. It is possible, however, that they are still found in some texts in the corpus.

Unused by TLG   These characters have not been used by the TLG; however they may have been used by other projects employing Beta Code.

Boxes marked in Grey   The Beta Escapes marked in Grey are those escapes which are reserved for non-TLG projects. While the TLG prefers not to utilize these escapes, there have been occasions when this has been necessary. (This applies to sections 2 and 3 only.)

1. Greek, Latin and Coptic Alphabets, Fonts and Punctuation

1.1. Polytonic Greek

1.1.1. The Greek Alphabet

The TLG uses upper case to encode Greek text. Capitalization is indicated with an asterisk. There are variations of Beta Code, for example, the Perseus Project, encodes Greek text with lower case, indicating capitalization with an asterisk. Table 1 outlines the encoding for the standard Greek alphabet.

Table 1: Standard Greek Alphabet with Beta Code equivalents

Upper Case	Beta Code	Character Name	Lower Case	Beta Code
Α	*A	Alpha	α	A
Β	*B	Beta	β	B
Γ	*G	Gamma	γ	G
Δ	*D	Delta	δ	D
Ε	*E	Epsilon	ε	E
Ζ	*Z	Zeta	ζ	Z
Η	*H	Eta	η	H
Θ	*Q	Theta	θ	Q
Ι	*I	Iota	ι	I
Κ	*K	Kappa	κ	K
Λ	*L	Lambda	λ	L
Μ	*M	Mu	μ	M
Ν	*N	Nu	ν	N
Ξ	*C	Xi	ξ	C
Ο	*O	Omicron	ο	O
Π	*P	Pi	π	P
Ρ	*R	Rho	ϱ	R
Σ	*S	Medial Sigma	σ	S, S1
Σ	*S	Final Sigma	ς	S, S2
C	*S (*S3)	Lunate Sigma	c	S (S3)
Τ	*T	Tau	τ	T
Υ	*U	Upsilon	υ	U
Φ	*F	Phi	φ	F
Χ	*X	Chi	χ	X
Ψ	*Y	Psi	ψ	Y
Ω	*W	Omega	ω	W

In addition to the standard Greek alphabet, Beta Code can handle archaic and other Greek letters, as shown in Table 2

Table 2: Further Greek Letters

Upper Case	Beta Code	Character Name	Lower Case	Beta Code
F	`*V`	Digamma[1]	F	`V`
Ϛ	`*#2 (*#4)`	Stigma[2]	ϛ	`#2 (#4)`
ϙ , Ϛ, ϟ	`*#3 (*#4) (*#1)`	Koppa[3]	ϙ , ϛ, ϟ	`#3 (#4) (#1)`
Ϻ	`*#711`	San[4]	ϻ	`#711`
ϡ	`*#5`	Sampi[5]	ϡ	`#5`

Notes on encoding the Greek alphabet

Musical notation. Greek musical notation characters which are identical to upper case Greek letters are assigned separate Beta Escapes.[6] Please see `#562-#687` below.

Numerals. Beta Code regards Greek numerals[7] as unified with the Greek lower case alphabet. The same Beta Code characters are used to encode them. Note the rules on lower case medial and final sigmas below. Also refer to Table 2: Further Greek Letters for further letters used as numerals.

Lower case medial and final sigmas. For the vast majority of cases, the code `S` is sufficient to encode sigmas. Readers display `S` in the middle of a word as σ and `S` at the end or followed by punctuation as ς. However, in cases where these conversion rules do not work, the more explicit codes `S1` and `S2` should be used instead. For example, this is necessary when sigma is used as a number.

Lunate sigmas. It should be noted that the TLG regards the lunate sigma as a glyph variant of the medial and final sigmas and now unifies them with the standard medial and final sigmas (see above). The codes, `*S3` and `S3` are therefore no longer used. The equivalent codes for the medial or final sigmas are used instead.

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[1] Archaic letter: Digamma originally stood after epsilon. (Smyth 1920: 8)

[2] A later form of digamma in as much as it also stands after epsilon and has the same numerical value, however it can also be employed as an abbreviation of στ. (Smyth 1920: 104A-B)

[3] Koppa stands after pi. (Smyth 1920: 8)

[4] Archaic letter: San stands after Omega.

[5] This character also stands after omega, it is comprised of the letters san + pi.

[6] For instance, Vocal Notation numbers 25-48.

[7] Not including, obviously acrophonic numerals.

Stigma. The forms `*#4` and `#4` are considered obsolete and are now unified with `*#2` and `#2` respectively.

Koppa. The forms `*#4`, `*#1`, `#4` and `#1` are considered obsolete and are now unified with `*#3` in upper case and `#3` in lower case.

1.1.2. Accents, diacritics and punctuation

Beta Code employs further ASCII characters to represent diacritics in Polytonic Greek.

Table 3: Polytonic Greek accents and diacritics

Diacritic	Beta Code	Name	Examples	Coded as
ὀ̓	)	Smooth breathing	ἐν	`E)N`
ὁ̔	(	Rough breathing	ὁ, οἱ	`O(, OI(`
ό	/	Acute accent	πρός	`PRO/S`
ῶ	=	Circumflex accent	τῶν	`TW=N`
ὸ	\	Grave accent	πρὸς	`PRO\S`
ö	+	Dieresis	προϊέναι	`PROI+E/NAI`
ῳ	|	Iota subscript	τῷ	`TW=|`
ọ	? %179	Subscript dot[8]	τό	`T?O/` `T%179O/`
ō	%26	Macron	μαχαίρᾱς	`MAXAI/RA%26S`
ŏ	%27	Breve	μάχαιρᾰ	`MA/XAIRA%27`

Notes on encoding Greek accents and diacritics

Lower case letters. Accents and diacritical marks are encoded directly after the characters above or below which they appear. Please see columns "Examples" and "Coded as" above.

Upper case letters. When an accent or diacritic occurs before a capital letter, then they are encoded immediately before that letter, after the asterisk (as if they were modifying that asterisk). For instance, Ὄλυμπος would be encoded `*)/OLUMPOS`. However, when an accent or diacritic appears above a capital letter, then it is encoded the same way as lower case letters above.

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[8] ? indicates a reconstructed letter, %179 indicates a letter augment.

Order. Encode in the order: breathings—accents—subscripts—other diacritics. So the letter ᾄ would be encoded `A)/|`.

Punctuation

The following codes cover the basic Greek punctuation:

Punctuation	Beta Code	Name
.	.	Period
,	,	Comma
·	:	Colon (Ano Stigme)
;	;	Question Mark
'	'	Apostrophe
-	-	Hyphen
—	_	Dash

For further punctuation, see section 3 below.

1.1.3. Font shifts

A font shift in Beta Code is affected by placing the relevant font shift code before the section of text. With Greek, the vast majority of these codes begin with $.

Table 4: Greek font shifts

Font shift	Beta Code	Example	Coded as
Standard fonts			
Normal	nothing, or `$`	ααα	`AAA`
Bold	`$1`	**ααα**	`$1AAA$`
Bold-Italic	`$2`	***ααα***	`$2AAA$`
Italic	`$3`	*ααα*	`$3AAA$`
Superscript	`($) + <6` ($4)[9]	ααα^{ααα}	`AAA<6AAA>6`
Superscript bold	`$1 + <6` ($6)	ααα^{ααα}	`AAA$1<7AAA>7$`
Subscript	`($) + <7` ($5)	ααα$_{ααα}$	`AAA<7AAA>7`
Vertical (for texts where default is italic)	`$` ($8)	*ααα* ααα	`$3AAA$ AAA`
Return to baseline	`$` ($9)	*ααα* ααα	`$3AAA$ AAA`
Smaller than normal fonts			
Smaller than normal	`$10`	ααα	`$10AAA$`
Smaller than normal bold	`$11`	**ααα**	`$11AAA$`
Smaller than normal italic	`$13`	*ααα*	`$13AAA$`
Smaller then normal superscript	`$10 + <6` ($14)	ααα^{ααα}	`$10AAA<6AAA>6$`
Smaller than normal subscript	`$10 + <7` ($15)	ααα$_{ααα}$	`$10AAA<7AAA>7$`
Smaller than normal superscript bold	`$11 + <6` ($16)	ααα^{ααα}	`$10AAA$11<7AAA>7$`
Smaller than normal vertical	`$10` ($18)	*ααα* ααα	`$3AAA$10 AAA`
Larger than normal			
Larger than normal	`$20`	ααα	`$20AAA$`
Larger than normal bold	`$21`	**ααα**	`$21AAA$`
Larger than normal italic	`$23`	*ααα*	`$23AAA$`
Larger than normal superscript	`$20 + <6` ($24)	ααα^{ααα}	`$20AAA<6AAA>6`
Larger than normal subscript	`$20 + <7` ($25)	ααα$_{ααα}$	`$20AAA<7AAA>7`
Larger than normal vertical	`$20` ($28)	*ααα* ααα	`$3AAA$20 AAA`
Yet smaller and larger fonts			
Smaller than smaller than normal	`$30`	ααα ααα	`$10AAA$30AAAA$`
Larger than larger than normal	`$40`	ααα ααα	`$20AAA$40AAA$`
Further font shifts			
Uncial font shift	`$70`	*Obsolete*	

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[9] For explanation of brackets around font shifts, please see "Obsolete font shifts" below.

Notes on encoding Greek font shifts

The table above. The column "Coded as" in the table above assumes that the base font is standard sized normal Greek font. The font is shifted back into standard sized normal Greek font at the end of each example.

Obsolete font shifts. The bracketed font shifts are no longer used by the TLG. However, they may still be present in TLG texts keyed in the 70s and 80's. Vertical and "Return to baseline" font shifts are now regarded as unified with the normal font shift.

Standard sized Normal font. Since the TLG corpus is in Greek, the standard sized normal Greek font is assumed at the start of each text, so the $ is not used here. The $ is only used to indicate a return to the standard sized normal Greek font after a shift into another font type. (See, for instance, the examples for standard sized bold and italic above, both of which return to the standard font at the end of the example).

Shifting fonts (excluding superscripts and subscripts). It is only necessary to indicate a shift into a Greek, but not out of it. Instead, the presence of the next font shift ends the previous font shift. See the "Coded as" column above. As can be seen in the example for Smaller than normal vertical, the shift into the next font is conventionally placed at the end of the previous word and not at the start of the affected word.

Superscripts and subscripts. Here it is necessary to indicate the end of the section of text that is super scripted or subscripted with >6 and >7 respectively. Otherwise, the superscript or subscript will continue until the end of the document. Please see the column "Coded as" above.

1.2. Latin

1.2.1 The Latin Alphabet

The Latin alphabet is encoded using ASCII text. Unlike Greek, an asterisk is not used to indicate upper case letters in the Latin alphabet: upper and lower case are preserved. So, for instance, Vergil's *Aeneid* begins:

> Arma uirumque cano

and would simply be encoded:

```
Arma uirumque cano
```

When writing Latin, the TLG does not regard the letters i and j or u and v as unified and follows the preference of the editor in each case.

There are three additional letters available in Beta Code to facilitate encoding further scripts using the Latin alphabet. These are given in the table below.

Table 4: Additional Latin letters[10]

Letter	Beta Code	Name	Examples	Coded as
İ	#1222	Upper case dotted i (Turkish)	İLE	#1222LE
ı	#1221	Lower case undotted i (Turkish)	başlıklı	bas%25l#1221kl#1221
ß	#1203	Sharp S (German)	maßlos	ma#1203los

The following ligatures are also possible:

Table 5: Ligatures[11]

Letter	Beta Code	Name
Æ	#1215	Upper case ligature of AE
æ	#1216	Lower case ligature of ae
Œ	#1213	Upper case ligature of OE
œ	#1214	Lower case ligature of oe

1.2.2. Accents, diacritics and punctuation

Acute, grave and circumflex accents as well as dieresis are found in Latin script. These are encoded in the same way as they are in Greek script. See 1.1.2 above for coding instructions.

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[10] Note that these additional letters are reserved characters employed by the Founding Fathers' project.

Diacritic	Beta Code	Name	Examples	Coded as
́	/ (%20)	Acute accent	privé	`prive/`
̂	= (%21)	Circumflex accent	théâtre	`the/a=tre`
̀	\ (%22)	Grave accent	cyprès	`cypre\s`
̃	%24	Tilde	dañado	`dan%24ado`
̈	+ (%23) (%28)	Dieresis/umlaut	Räuber	`Ra+uber`
̊	%147	Bolle	smörgås	`smo+rga%147s`
̌	%148	Haček	haček	`hac%148ek`
̧	%25	Cedilla	garçon	`garc%25on`
̄	%26	Macron	rēs	`re%26s`
̆	%27	Breve	cĭcĕra	`ci%27ce%27ra`
̣	? %179	Subscript dot[12]	c̣	`c?` `c%179`

Punctuation

Any punctuation not covered by the standard Greek sequence of punctuation (see 1.1.3 above) may be found in section 3 below.

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[11] Note that these ligatures are reserved characters employed by the Founding Fathers' project.

[12] ? indicates a reconstructed letter, %179 indicates a letter augment.

1.2.3. Font shifts

A font shift in Beta Code is affected by placing the relevant font shift code before the section of text. With Latin, the vast majority of these codes begin with `&`.

Table 5: Latin font shifts

Font shift	Beta Code	Example	Coded as
Standard fonts			
Normal	`&`	aaa	`&aaa$`
Bold	`&1`	**aaa**	`&1aaa$`
Bold-Italic	`&2`	***aaa***	`&2aaa$`
Italic	`&3`	*aaa*	`&3aaa$`
Superscript	`& + <6` `(&4)`[13]	aaa^{aaa}	`&aaa<6aaa>6$`
Superscript italic	`&3 + <6` `(&16)`	aaa^{aaa}	`&aaa&3<6aaa>6$`
Subscript	`& + <7` `(&5)`	aaa$_{aaa}$	`&aaa<7aaa>7$`
Numerals	`&` `(&6)`	IV	`&IV$`
Small capitals	`&7`	Aaa	`&7Aaa$`
Small capitals italic	`&8`	*Aaa*	`&8Aaa$`
Return to baseline	`&` `(&9)`	*aaa* aaa	`&3aaa& aaa$`
Fraction	`&19`	½	`` &19`1/2$ ``
Smaller than normal fonts			
Smaller than normal	`&10`	aaa	`&10aaa$`
Smaller than normal bold	`&11`	**aaa**	`$11aaa$`
Smaller than normal italic	`&13`	*aaa*	`&13aaa$`
Smaller then normal superscript	`&10 + <6` `(&14)`	aaa^{aaa}	`&10aaa<6aaa>6`
Smaller than normal subscript	`&10 + <7` `(&15)`	aaa$_{aaa}$	`&10aaa<7aaa>7`
Larger than normal			
Larger than normal	`&20`	aaa	`&20aaa$`
Larger than normal bold	`&21`	**aaa**	`&21aaa$`
Larger than normal italic	`&23`	*aaa*	`&23aaa$`
Larger than normal superscript	`&20 + <6` `(&24)`	aaa^{aaa}	`&20aaa<6aaa>6`
Larger than normal subscript	`&20 + <7` `(&25)`	aaa$_{aaa}$	`&20aaa<7aaa>7`
Yet smaller and larger fonts			
Smaller than smaller than normal	`&30`	aaa aaa	`&10aaa&30 aaa$`
Larger than larger than normal	`&40`	aaa aaa	`&20aaa&40 aaa$`

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[13] For explanation of brackets around font shifts, please see "Obsolete font shifts" below.

Notes on encoding Latin font shifts

The table above. The column "Coded as" in the table above assumes that the base font is standard sized normal Greek font. The font is shifted back into standard sized normal Greek font at the end of each example.

Obsolete font shifts. The bracketed font shifts are no longer used by the TLG but may still be used by other projects. These forms may also be found in older TLG texts and if one wished to search for, say, subscripted text, one should search for both possible Beta Codes. Numerical and "Return to baseline" font shifts are now regarded as unified with the normal font shift.

Shifting fonts (excluding superscripts and subscripts). It is only necessary to indicate a shift into a Latin font, but not out of it. It should also be noted that the shift into the Latin font is restated at the start of each line, otherwise the font shifts automatically back to Greek.[14] Instead, the presence of the next font shift ends the previous font shift. See the "Coded as" column above. As can be seen in the example for Smaller than smaller than normal, the shift into the next font is conventionally placed at the end of the previous word and not at the start of the affected word.

Superscripts and subscripts. Here it is necessary to indicate the end of the section of text that is superscripted or subscripted with >6 and >7 respectively. Otherwise, the superscript or subscript will continue until the end of the document. Please see the column "Coded as" above.

Fractions. This code has not yet been employed in the TLG corpus.

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[14] It is convention, however, to shift back to the standard sized Greek font after a Latin font even if the break occurs at the end of a line.

1.3. Coptic

1.3.1. The Coptic Alphabet

As the standard Coptic alphabet has more than 26 characters, both upper and lower case ASCII symbols are used in the encoding. Capitalization, although differentiation between upper and lower case is rare, is indicated with an asterisk.

Upper Case	Beta Code	Character Name	Lower Case	Beta Code
ⲀⲀ	*A	Alpha	ⲁ	A
Ⲃ	*B	Bida	ⲃ	B
Ⲅ	*G	Gamma	ⲅ	G
Ⲇ	*D	Dalda	ⲇ	D
Ⲉ	*E	Ei	ⲉ	E
Ⲍ	*Z	Zita	ⲍ	Z
Ⲏ	*H	Ita	ⲏ	H
ⲑ	*Q	Thita	ⲑ	Q
ⲓ	*I	Jauta	ⲓ	I
Ⲕ	*K	Kapa	ⲕ	K
Ⲗ	*L	Laula	ⲗ	L
Ⲙ	*M	Mi	ⲙ	M
Ⲛ	*N	Ni	ⲛ	N
Ⲝ	*C	Ksi	ⲝ	C
Ⲟ	*O	O	ⲟ	O
Ⲡ	*P	Pi	ⲡ	P
Ⲣ	*R	Ro	ⲣ	R
Ⲥ	*S	Sima	ⲥ	S
Ⲧ	*T	Tau	ⲧ	T
Ⲩ	*U	He	ⲩ	U
Ⲫ	*F	Phi	ⲫ	F
Ⲭ	*X	Khi	ⲭ	X
Ⲯ	*Y	Psi	ⲯ	Y
Ⲱ	*W	Au	ⲱ	W
Ⲷ	*s	Shei	ⲷ	s
Ϥ	*f	Fei	ϥ	f
Ϩ	*h	Hori	ϩ	h
Ϫ	*j	Dzhaidzhia	ϫ	j
Ϭ	*g	Tshima	ϭ	g
Ϯ	*t	Ti	ϯ	t

Bohairic Syllabic Mark

This is represented by a slash after the letter. So ⲁ is represented A/.

Memphitic Syllabic Mark

This may be represented in two ways.

If the stroke runs only over one letter, a backslash precedes the letter. So a is represented `\A`.

If the stroke runs over several letters, the letters are bracketed with angle brackets, the standard Beta Code convention for an overbar. So `aaa` would be encoded `<AAA>`.

Combining Breve Symbol

A sling over several letters is indicated by the brackets `<3  >3`, the standard Beta Code convention for a sling. So a͡a is encoded `<3AAA>3`.

Further Diacritic Marks

These are encoded as for Greek. So, a subscript dot is represented with

Further Coptic Characters

Some Coptic characters currently have no Beta Codepoints designated to them. These include: Bohairic Khei, Akhmimic Khei, Nine Hundred, Coptic Syllabic Mark, Coptic Hyphen, Coptic Divisor, Coptic Full Stop and Coptic Paragraph Separator.

1.3.2. Coptic Font Shifts

The shift into Coptic font is `$50`.

1.4. Demotic, Arabic and Hebrew Alphabets

Hebrew may also be encoded using Beta Code in two ways. Either using the font shift `$53` to shift to the Hebrew alphabet or using the font shift `$81` for transliterated Hebrew (the latter has not been used).

There is space set aside for Demotic (`$51`) and Arabic (`$52`) in Beta Code. Both of these are unused.

2. Page Formatting, Textual Markup and Text Formatting

2.1. ^ and @ – Page Formatting

Beta	Name	Description and Comments
^	**Tab *n* Quarter-Spaces**	*Obsolete*
@	**Short Blank Space**	This escape marks a short blank space at any point on a line. *See also:* @31 Caesura Marker
@1	**Page End**	The end of a page in the source text is indicated with this escape, regardless of whether the page is part of the citation system. All files end in @1.
@2	**Column End**	Currently, the TLG introduces columnar text with @20 and ends a section of columnar text with @21. Ends of individual columns are marked with @2. Formerly, ends of columns were marked with @2, and the end of a section of columnar text was also marked with @2. *See also:* @6 Blank Line in Column @20 Start of Columnar Text @21 End of Columnar Text
@3	**Omitted Graphic Marker**	*Obsolete* This escape was formerly used by the TLG to replace any graph, chart or table in a text. Currently, this text will be coded as a table or a chart and if necessary an image will be cross referenced. *See also:* {75 Image Cross-Reference <70 Chart @4 Start of Table @5 End of Table
@4	**Start of Table**	Currently, the TLG introduces tables with @4 and closes them with @5, cell divisions being indicated by @11, and cell sub-divisions with @12. Formerly, tables were introduced with @4 and closed with @5, the cell divisions being indicated by spaces, tabs or dot leaders. *See also:* @5 End of Table @11 Table Cell Indicator @12 Table Sub-cell Indicator
@5	**End of Table**	Currently, tables are introduced with @4 and closed with @5, cell divisions being indicated by @11, and cell sub-divisions with @12. Formerly, tables were introduced with @4 and closed with @5, the cell divisions being indicated by spaces, tabs or dot leaders.

Beta	Name	Description and Comments
		See also: @4 Start of Table @11 Table Cell Indicator @12 Table Sub-cell Indicator
@6	**Blank Line**	This Escape is used to mark a blank line in a column. Formerly this was used to mark any blank line in a text.
@7	**Short Horizontal Rule**	*Obsolete* This escape is used in Manetho, *Apotelesmatica* (2583 001) to represent the short centered horizontal lines introduced by the modern editor to indicate ends of chapters. This type of information is no longer preserved by the TLG.
@8	**Mid-Line Citation**	This escape accompanies a citation change which appears mid-line in the source text. This indicates that the line break in the TLG text is not present in the source text.
@9	**Break in Text**	Currently, used to represent a break of unknown length in any text. It always occupies a line by itself Formerly, used exclusively in papyrological texts to indicate a break in the text of indeterminate length, commonly at the start or end of the papyrus. Conventionally it occupied a line by itself, however in some cases—for instance Hellenica, *Fragmenta Florentina* (0558 001)—it appears on the same line as the main text.
@10	**Line too Long For Screen**	*Obsolete*
@11	**Table Cell Indicator**	This escape is used to mark the start of a new cell in a table. *See also:* @4 Start of Table @5 End of Table @12 Table Sub-cell Indicator
@12	**Table Sub-cell Indicator**	When a cell in a table splits in two, @11 is used to open the first cell in the split cell, @12 the second and any subsequent cells within the split cell. *See also:* @4 Start of Table @5 End of Table @11 Table Cell Indicator
@20	**Start of Columnar Text**	The TLG uses this escape to indicate the start of a section of text in columns. The end of a section of text in columns is marked with @21. The individual column ends are marked with @2. *See also:* @2 Column End @6 Blank Line in Column @21 End of Columnar Text
@21	**End of Columnar Text**	The TLG uses this escape to indicate the end of a section of text in columns. The start of a section of text in columns is marked with @20. The individual column ends are marked with @2.

Beta	Name	Description and Comments
		See also: @2 Column End @6 Blank Line in Column @20 Start of Columnar Text
@22 to @29	**Column Two Start** **to** **Column Nine Start**	*Obsolete* The nine escapes @21-29 were intended to mark the beginnings of columns in text. *See also:* @2 Column End @20 End of Columnar Text @72 Start of Columnar Text
@30	**Paragraph/Stanza Marker**	This escape is used to mark the start of a paragraph in text. If @30 occurs between @73 and @74 (i.e. if they occur in poetic text), it marks the start of a new stanza. *See also:* @73 Start of Poetic Text @74 End of Poetic Text
@31	**Caesura Marker**	Used in poetry which has a gap midline to indicate a caesura. *See also:* @ Short Blank Space
@40	**Horizontal Space Filling**	*Unused by TLG*
@50	**Writing Perpendicular to Main Text**	*Unused by TLG*
@51	**Writing Inverse to Main Text**	*Unused by TLG*
@52 to @59	**Papyrological Page Formatting**	*Unused by TLG*
@60 to @69	**Epigraphical Page Formatting**	*Unused by TLG*
@70	**Start of Poetry Embedded in Prose**	This escape is used to introduce a short poetic quotation in a prose text. *See also:* @71 End of Poetry Embedded in Prose @73 Start of Poetic Text @74 End of Poetic Text
@71	**End of Poetry Embedded in Prose**	This escape is used to mark the end of a short poetic quotation in a prose text. *See also:*

Beta	Name	Description and Comments
		@70 Start of Poetry Embedded in Prose @73 Start of Poetic Text @74 End of Poetic Text
@72	**Start of Columnar Text**	*Obsolete* Formerly used to indicate the beginning of a section of text in columns. This has been superseded by @20. *See also:* @2 Column End @20 Start of Columnar Text @21 End of Columnar Text
@73	**Start of Poetic Text**	This escape is used to mark the start of a poetic text or poetic section in a mixed poetry and prose text. *See also:* @30 Paragraph/Stanza Marker @70 Start of Poetry Embedded in Prose @71 End of Poetry Embedded in Prose @74 End of Poetic Text
@74	**End of Poetic Text**	This escape is used to mark the end of a poetic text or poetic section in a mixed poetry and prose text. *See also:* @30 Paragraph/Stanza Marker @70 Start of Poetry Embedded in Prose @71 End of Poetry Embedded in Prose @73 Start of Poetic Text

2.2. { – Textual Mark-Up

Beta	Name	Description and Comments
{	**Speaker** · **Stage Direction**	*Obsolete* Formerly used to denote speakers (both named and those given only as dashes) in drama. Also used to mark stage directions and musical instructions. *See also:* {41 Stage Direction {72 Structural Note {73 Musical Direction {80 Speaker Designation
{1	**Title**	
{2	**Marginalia**	*See also:* {90 Marginal Note
{3	**Lemma/Reference in Scholium**	This escape has been used in two ways. Firstly, it is used to delimit text from the source in a scholium. Secondly, it is used to denote the biblical citation to which the exegesis refers, in Roman abbreviation (as an editorial addition); e.g. {3&Jo 1, 1$}3. In Vitae Anonymae Sanctae Irenae, *Akolouthia Irenae* (5058 001) {3 is used to delimit references to the ActaSS edition. In Basilica, *Basilica* (5065 001) {3 is used to delimit references to the *Digest*. *See also:* <9 Textual Lemmata
{4	**Unconventional Form Written by Scribe**	*Unused by TLG* Unconventional form written by—or presumed to be written by—scribe.
{5	**Form Altered by Scribe**	*Unused by TLG*
{6	**Discarded form**	*Unused by TLG* Form discarded in the *addenda et corrigenda* to a volume or in a later volume of the same series.
{7	**Reading Discarded in Another Source**	*Unused by TLG* Reading discarded in another source: either a re-edition collated with the entered text, or otherwise traceable with the help of the *Berichtungsliste*.
{8	**Numerical Equivalent**	*Unused by TLG*
{9	**Alternative Reading**	*Unused by TLG* Alternative reading suggested by another version of text.
{10	**Underlining of Non-Greek Text**	*Obsolete* Currently, this escape is used to underline non-Greek text (such as Coptic or demotic).

Beta	Name	Description and Comments
		Formerly, this escape was used in the TLG corpus to delimit Latin expressions of missing text. E.g. Anonymi Grammatici Gramm., *Fragmentum grammaticum (P. Amh. 2.21)* (0072 013); Anonymi Grammatici Gramm., Περὶ Αἰολίδος*(?)*. (0072 023); Aeschines Socraticus Phil., *Fragmenta (Rossetti).* (0673 002). This is no longer the case.
		Following the definition of the Duke Papyrus Archive, the TLG now uses `{71 }71` for the old definition of delimiting Latin expressions of missing text.
`{11 to {24`	**Reserved Papyrological Non-Text**	*Unused by TLG*
`{25`	**Inscriptional Form**	*Unused by TLG*
`{26`	**Rectified Form**	*Unused by TLG* Added where a word as printed in the text would be missed by a word-search; glossed by editor. Also, as replacement for "*(sic)*" or "*(!)*". Equivalent of *lege*, *i.e.*
`{27`	**Alternative Restoration or Reading by Editor**	*Unused by TLG* Equivalent of *sive, vel, fort*. Formerly used in Philodemus Phil., Περὶ εὐσεβείας (1595 107) as apograph emendation sign (now `%170`).
`{28`	**Date or Numeric Equivalent of Date**	*Unused by TLG*
`{29`	**Emendation by Editor of Text not Obviously Incorrect**	*Unused by TLG* Equivalent of *corr*.
`{30 to {39`	**Inscriptional Non-Text**	*Unused by TLG*
`{40`	**Speaker List**	*Unused by TLG* Speaker list, speakers at head of act, scene, etc.
`{41`	**Stage Direction**	*Unused by TLG* Note indicating details of stage performance; e.g. ἔσωθεν.
`{43`	**Servius Danielis**	*Unused by TLG* Italic text in printed edition.
`{44`	**Quoted Material**	*Unused by TLG*
`{45`	**Explanatory Material**	*Unused by TLG* For example this may be used to indicate the context of a fragment number.
`{46`	**Fragment Citation**	*Unused by TLG* In text in parenthesis; e.g. PHI: Varro, DLL 5.4.23.8.
`{48`	**Editorial Comment**	This escape is used by the TLG to delimit (Modern) Greek editorial text from the ancient Greek text. See also PHI: Cicero, Pro Tullio 1.3.
`{50 to {69`	**Founding Fathers Project Non-Text**	*Unused by TLG*
`{70`	**Editorial**	This is used to denote explicatory non-text introduced by the TLG (in Latin).

Beta	Name	Description and Comments
	Intervention	
{71	**Expansion of Text Abbreviation**	
{72	**Structural Note**	This escape is used in verse to delimit—typically marginal—notes on the type of stanza; e.g. στροφή, ἀντιστροφή in Classical Drama; θεοτοκικόν, τριαδοκόν in liturgical Canons.
{73	**Musical Direction**	This escape delimits a note indicating how a passage is to be sung or chanted. Typically contains either the mode (ἦχος), or the name of a tune (προσόμοιον), or both.
{74	**Text Cross-Reference**	These brackets mark up hyperlinks to other texts or other points in the same text. Three formats are valid: Internal reference: `{74i0000_000_y1z1}74` External reference: `{74x0000_000_y1z1}74` Reference where alternative text to default text is to be displayed: `{74"Text"0000_000_y1z1}74`
{75	**Image Cross-Reference**	These brackets mark up hyperlinks to images (e.g. charts). Two formats are valid: Image displayed inline: `{75d0000/000/xxx}75` Image displayed in new window: `{75l0000/000/xxx}75`
{80	**Speaker Designation**	In a drama or dialogue, this escape indicates who the speaker is.
{90	**Marginal Note**	Used for longer marginal notes. {2 is used for shorter marginal notes (usually one or two words). *See also:* {2 Marginalia
{95	**Colophon**	Used to mark up colophons which appear, usually, at the end of a document.

2.3. < – Text Formatting

Beta		Name	Description and Comments
<	$\overline{\alpha}\overline{\alpha}$	**Overbar**	This escape has been used in three ways.
			To indicate a number. So, the number two would be encoded `<B>`.
			To denote a cited string. E.g., the ending -μι when discussed in isolation in a grammatical text may be encoded as `<MI>`.
			To denote long vowels when they range over diphthongs or accented letters. This use is deprecated.
<1	$\underline{\alpha}\underline{\alpha}$	**Underline**	Underline appears in the source texts most frequently as an alternative to italics.
			Underline denotes cited text in:
			Stephanus, *Scholia in Hippocratis prognosticon* (0724 002)
			Tatianus, *Oratio ad Graecos* (1766 001)
			Origenes, *Commentarii in Romanos (cod. Athon. Laura 184 B64)* (2042 039)
			Olympiodorus Diaconus, *Commentarii in Job* (2865 001)
			Anonymi in Aristotelis Librum de Interpretatione Phil., *Commentarium in librum de interpretatione* (4165 001)
			Examples of more idiosyncratic usage are:
			In Origenes Theol., *Contra Celsum* (2042 001) it is used to denote the portions of the text attested in the one papyrus witness.
			In Didymus Caecus, *Commentarii in Job (1-4)* (2102 001) it is used to mark readings from earlier copies of the papyrus.
			In Photius, *Bibliotheca* (4040 001) it is used to indicate words attested in dispreferred witnesses.
<2	$\grave{}\alpha\alpha\acute{}$	**Interlinear Markings**	This escape is used to delimit text which appeared above the line in the original text. This may be a scribal interpolation.
			In Diogenes Phil. Oenoandensis, *Fragmenta.* (1321.011, Fragment 18 column col2 line 14) this is escape represents a partial letter.
			In Fragmenta Alchemica, *Tractatus alchemicus (fragmenta) (P. Leid. 10)* (1379 001) the glyph variant << >> is used.
<3	$\widehat{\alpha\alpha}$	**Link Above**	This escape has been used in a variety of ways.
			In general this escape is used in poetry to indicate that two or more letters are to be read as one.
			In Heron, *Liber geeponicus [Sp.].* (0559 016, Section 146 line 4) this escape represents multiplication This escape is used in a similar manner in Aëtius, *Iatricorum liber i* (0718 001, Chapter 139 line 6).
			Unknown use at Hera[clides], *Titulus* (1844 001, Line tit.).
<4	$\alpha\underset{\smile}{\alpha}$	**Sling Below**	This escape has been used in a variety of ways.
			Metrical symbol. In general this escape is used in poetry to indicate that two or more vowels (which may range across a word boundary) are pronounced in poetry as a single letter.

Beta		Name	Description and Comments
			Alexandrian Hyphen. In papyri this indicates when two words are actually linked and should be read as one word. E.g. Cratinus Comic., *Fragmenta (Austin)* (0434 004); Epicharmus et Pseudepicharmea Comic., *Fragmenta Epicharmi (Austin)* (0521 004); Commentaria in Dionysii Thracis Artem Grammaticam, *Commentarius (sub auctore Melampode vel Diomede)* (4175 002).
			Musical Character. This character indicates when a single syllable is sung on two notes. *Anonyma de Musica Scripta Bellermanniana* (1127 001).
			Mathematical character. In Scholia in Euclidem, *Scholia in Euclidis elementa* (5022 001) it is used as a mathematical bracket; e.g. 18 is 2 1/4 of 8 is 1 1/3 of 4 = `<4<IH> <B>D# <H>>4 <4<B>G# <D>>4`; or: $15^2 = 225$, $12^2 = 144$; the difference is 81 = `<4IE P<7A>7 SKE>4 <4IB P<7A>7 RMD>4 <4U(PEROX PA>4.` *See also:* `%96` Combining Papyrological Hyphen
`<5`	$\overset{\smile}{\alpha}\alpha$	**Sling Above**	*Mathematical Escape Sequence* This character has been used to represent a combining breve. This use is now deprecated. `%27` Combining Breve is used instead. *See also:* `%27` Combining Breve
`<6`	α^{α}	**Superscript**	This escape has been used with a variety of meanings. It may indicate that the letter was either written above the previous letter or that it was simply superscripted. *Abbreviations*. A common method of indicating an abbreviation is to superscript one of the remaining letters, or to raise it above the previous letter. So, in Concilia Oecumenica (ACO), *Concilium universale Chalcedonense anno 451* (5000 003) `R<6W>6` is the abbreviation for Ῥώμη. In Claudius Ptolemaeus Math., *Syntaxis mathematica* (0363 001) `M<6O>6` is an abbreviation for μοῖραι (see also #688). *Mathematical Escape Sequence*. In Diophantus Math., *Arithmeticorum libri sex.* {2039.001} `I)/SAS EI)=NAI #162<6W|>` means: $= x$, where x is denoted by the square `#162`. Numbers of myriads are depicted by raising the number above a capital letter mu. So `M<6G>6` would be 3 myriads. (See also #69 which is also found employed in this manner). But see `<10/<11` In Proclus Phil., *In Platonis rem publicam commentarii* (4036 001) the number of letters in a lacuna is given as superscripted text. In Testamentum Salomonis, *Testamentum Salomonis (recensiones A et B) (mss. HILPQ)* (2679 001) asterisks are stacked over a letter to indicate the beginning of a page in the codex. (See `%5`). This escape is preferred to stacking characters (`<10` and `<11`) when the raised character is part of the same word/abbreviation. For the representation of multiples of myriads see `<10` and `<11`.

Beta		Name	Description and Comments
			See also: `<10` Character Stacking Below `<11` Character Stacking Above `#111` Keration/Kappa Abbreviation Symbol
`<7`	$\alpha\alpha$	**Subscript**	This escape has been used with a variety of meanings. It may indicate that either the letter was written within the previous letter, below the previous letter, or that it was subscripted. This escape is most commonly used to indicate abbreviations. In Archimedes Geom., *Quadratura parabolae* (0552 007) a capital letter delta with a sigma written below it is an arbitrary geometrical point name. In Scholia in Lucianum, *Scholia in Lucianum* (5029 001) a capital letter gamma with the number 2 written below it is the name of one of the manuscripts. *See also:* `<10` Character Stacking Below `<11` Character Stacking Above `#127` Litra Abbreviation (Glyph Variant)
`<8`	$\underline{\alpha\alpha}$	**Double Underline**	*Unused by TLG*
`<9`		**Textual Lemmata**	This escape is used to mark up textual lemmata in lexica. *See also:* `{3` Lemma
`<10`	$\overset{\alpha}{\circ}$	**Character Stacking Below**	This escape has been used with a variety of meanings. It is always followed by text in the brackets `<11 >11`. Together `<10` and `<11` form the correct method of indicating text which is stacked. This may indicate abbreviations. It is also used to indicate multiples of myriads. Numbers of myriads are depicted by raising the number above a capital letter mu. So `<10M>10<11G>11` would be 3 myriads. In Aeschylus Trag. Atheniensis, *Fragmenta (Mette)* (0085 008) the text in `<10 >10` indicates the number of missing letters and the text in `<11 >11` indicates the meter. Occasionally used in the past for supralinear scribal corrections (which should be `<14 >14`). In Scholia in Aristophanem, (5014) the editor on occasion does not commit to one or the other manuscript reading. In Philaretus Med., *De pulsuum scientia* (2996 001) the editor also does not commit himself. The TLG has reformatted the text so that the variants stack.
`<11`	$\overset{\alpha}{\circ}$	**Character Stacking Above**	This escape has been used with a variety of meanings by the TLG. It is always preceded by text in the brackets `<10 >10`. Together `<10` and `<11` form the correct method of indicating text which is stacked.

Beta		Name	Description and Comments
			This may indicate abbreviations.
			It is also used to indicate multiples of myriads. Numbers of myriads are depicted by raising the number above a capital letter mu. So `<10M>10<11G>11` would be 3 myriads.
			In Aeschylus Trag. Atheniensis, *Fragmenta (Mette)* (0085 008) the text in `<10 >10` indicates the number of missing letters and the text in `<11 >11` indicates the meter.
			Occasionally used in the past for supralinear scribal corrections (which should be `<14 >14`).
			In Scholia in Aristophanem, (5014) the editor on occasion does not commit to one or the other manuscript reading.
			In Philaretus Med., *De pulsuum scientia* (2996 001) the editor also does not commit himself. The TLG has reformatted the text so that the variants stack.
			See also: `<6` Superscript `<7` Subscript `<14` Interlinear Text
`<12`	α	**Non-Horizontal Text**	This escape has been used with a variety of meanings by the TLG.
			This may enclose text written vertically, horizontally with the letters printed reading up, reading down or vertically with the letters printed the right way up.
			Most commonly it represents text written vertically or diagonally in a table or chart.
			It can be used to turn a letter or character on its side. E.g. Aristoteles et Corpus Aristotelicum Phil., *Metaphysica* (0086 025, Bekker page 985b line 18).
			It may also indicate a page of text which has been typeset sideways so that it fits onto the page. E.g. Paulus Astrol., *Elementa apotelesmatica* (2053 001, Page 14)
			At Basilica, *Scholia in Basilicorum libros I-XI* (5065 002, Book 14, title 1(CA), chapter 27, section 7, line 1) this escape marks a character rotated through 180°.
			See also: `<6` Superscript `<7` Subscript `<14` Interlinear Text
`<13`		**Single Line Spacing in Double Spaced Text**	This escape is used in Historia Alexandri Magni, *Recensio Γ (lib. 1)* (1386 003) to indicate dispreferred text variants.
`<14`		**Interlinear Text**	This escape marks up text which is printed lower than the preceding line but higher than the current line in file. This escape overlaps with `<15` in meaning. `<14` is preferred.
			This escape was intended to be marked up together with the line it appears above. However, often it has been marked up on a line by

Beta		Name	Description and Comments
			itself. E.g. Anonymi Commentarius in Platonis Theaetetum, *Commentarius in Platonis Theaetetum* (1128 001) Section 53 line 41).
			In Aristophanes Comic., *Fragmenta (Austin)* (0019 016) this escape marks up interlinear marginal diplae.
			In Aeschylus Trag. Atheniensis, *Fragmenta (Mette)* (0085 008,Tetralogy 29 play A fragment 284b line 1) this escape marks up marginal text.
			See also: `<15` Interlinear Marginalia
`<15`		**Interlinear Marginalia**	This escape is used to mark up marginalia when their lineation does not correspond to the main text. This escape overlaps with `<14` in meaning. `<14` is preferred. *See also:* `<14` Interlinear Text
`<16`	``αα´``	**Text Inserted From Papyrological Interlinear (Usually)**	*Obsolete* Identical to `<2`.
`<17`	α̲α̲	**Double Underline Below**	*Obsolete* Identical to `<8`.
`<18`	α̶α̶	**Strikethrough**	*Obsolete* Identical to `<31`.
`<19`	``αα´``	**Interlinear**	*Obsolete* Interlinear (i.e. supralinear) scribal corrections in text. No distinction between this and `<2`, typographically.
`<20`	α α	**Expanded Text**	Continental European equivalent to italics. Formerly only used for Greek text.
`<21`	αα	**Expanded Text (Latin Text)**	*Obsolete* This escape is now conflated with `<20`.
`<30`		**Horizontal Bar Above, Dependent Verticals**	*Unused by TLG* Used exclusively with Roman numerals.
`<31`	α̶α̶	**Strikethrough**	This indicates an ancient scribal deletion. In Alcaeus Lyr., *Fragmenta (Lobel & Page)* (0383 001, Fragment 77A,col1,a line 15) the deletion mark is in fact vertical. *See also:* `<18` Strikethrough
`<32`	α̅α̅	**Horizontal Bars Above and Below**	Most commonly, this is an ancient editorial device used to highlight text. Generally the bars appear around the first and last letters of the section of text to be highlighted, usually a title or a name. E.g., Choerilus Epic.

Beta		Name	Description and Comments
			Samius, *Fragmenta et tituli* (1263 003, Fragment 314-23 line 1).
			It may also highlight marginal stichometric line counts (i.e. counts of how many hundred lines up this point). E.g. Aeschylus Trag. Atheniensis, *Fragmenta (Mette.* (0085 008, Tetralogy 41 play D fragment 474,col2 line 2)
			In Comica Adespota (CGFPR), *Adespota novae comoediae* (0662 003, Fragment 255 line 24) they highlight the second and third speakers in the play.
			In Polystratus Phil., Περὶ ἀλόγου καταφρονήσεως (1629 001) it is a modern editorial device to represent a deletion made by the scribe (see `<31`).
`<33`		**Square Root**	*Unused by TLG*
`<34`		**Fraction**	This escape encloses mathematical fractions. The numerator and denominator are separated by `%3`.
			In Diophantus Math., Arithmeticorum libri sex. {2039.001} the numerator and denominator are reversed.
			See also:
			`%3` Slash
`<50 to <59`		**Papyrological Quasi-Brackets**	*Unused by TLG*
`<60`		**Preferred Epigraphical Text Used**	Preferred epigraphical text used instead of text in main edition.
			Unused by TLG
`<61`		**Epigraphical Text Inserted After Erasure**	*Unused by TLG*
`<62`		**Epigraphical Line Over Letters**	*Unused by TLG*
`<63`		**Epigraphical Text After Correction (Not Erasure)**	*Unused by TLG*
`<64`		**Letters Enclosed in Box**	*Unused by TLG*
`<65`		**Letters Enclosed in Wreath**	*Unused by TLG*
`<66 to <69`		**Reserved Epigraphical Quasi-Escape**	*Unused by TLG*
`<70`		**Chart**	This escape encloses text in a graphical diagram containing text of a significant kind. While the TLG marks up the internal structure of the diagram to some extent (with `<71` and `<72`) no attempt is made to reproduce the precise formatting of the chart.
			See also:

Beta		Name	Description and Comments
			`<71` Discrete Section of Chart `<72` Logical Relationship Within Chart
`<71`		**Discrete Section of Chart**	This escape encloses discrete sections of text within a chart. *See also:* `<70` Chart `<72` Logical Relationship Within Chart
`<72`		**Logical Relationship Within Chart**	This escape encloses sections of text within a chart which explain the relationship between the sections of text enclosed within `<72` brackets. *See also:* `<70` Chart `<71` Discrete Section of Chart
`<73`		**Third Level of Tree in Tree Diagram**	*Obsolete*
`<74`		**Fourth Level of Relation in Graph.**	*Obsolete*
`<90`		**Text Printed Sideways**	*Obsolete* *See also:* `<12` Non-Horizontal Text
`<100`	ɑ̸	**Slash Through Each Enclosed Character**	*Unused by TLG* A, typically epigraphical, way of denoting scribal deletion. *See also:* `<31` Strikethrough

3. Quotation Marks, Parentheses, Additional Punctuation and Additional Characters

3.1. " – Quotation Marks

Beta Code	Character	Name	Description and Comments
`"`	"	**Double Quotation Mark**	This escape is for both opening and closing quotation marks.
`"1`	„	**Low Opening Double Quotation Mark**	Used with `"2` High Closing Double Quotation Mark. In Simplicius Phil., *In Aristotelis physicorum libros commentaria* (4013 004) it is also used with `"8`, where it faces in the opposite direction.
`"2`	"	**High Closing Double Quotation Mark**	Used with `"1` Low Opening Double Quotation Mark.
`"3`	' '	**Opening And Closing Single Quotation Marks**	This escape is for both opening and closing quotation marks.
`"4`	‚	**Low Single Opening Quotation Mark**	Used with `"5` High Single Closing Quotation Mark.
`"5`	'	**High Single Closing Quotation Mark**	Used with `"4` Low Single Opening Quotation Mark.
`"6`	« »	**Double Angle Quotation Marks**	This escape is for both opening and closing quotation marks.
`"7`	‹ ›	**Single Angle Quotation Marks**	This escape is for both opening and closing quotation marks.
`"8`	" „	**High Opening/Low Closing Double Quotation Marks**	This escape is for both opening and closing quotation marks.
`"50 to "59`		**Papyrological Quotation Marks**	
`"60 to "69`		**Epigraphical Quotation Marks**	

3.2 [– Parentheses

Beta		Name	Description and Comments
`[`	[ ]	**Square Brackets**	Primarily these brackets are used to provide editorial/conjectural additions in the case of damaged text.
			However, "Where the manuscripts have not suffered physical damage, [ ] may also be used to mark deletions." (Maas 1958:22)
			A rule of thumb is that, in papyrological and epigraphical texts, [ ] is supplement, and in codices, it is indeterminate between supplement and delete.
			In Philodemus Phil., *Περὶ ποιημάτων (lib. i) (P. Herc. 444, 460, 466, 1073, 1074a, 1081a)* (1595 002), [] indicates 0 or 1 missing letters, while [ ] indicates a lacuna of indeterminate length.
			In the *Canon of Greek Authors And Works*, brackets around a name question the authenticity of that name, or even the existence of the author.
`[1`	( )	**Parentheses**	In addition to their standard punctuation use, in epigraphical use parentheses indicate additions or 'solutions' (expansions of papyrological abbreviations); in papyrological use (Leiden convention: Bidez & Drachmann 1938:16) they indicate 'solutions'.
			In Anonymus Epicureus Phil., *Fragmenta (P. Herc. 176)* (1779 001) a distinction is made between `[1` and `[1[1`; the latter indicates an apograph reading.
`[2`	⟨⟩	**Angle Brackets**	In codical—and some epigraphical use (Dittenberger)—these brackets denote interpolated text (Bidez & Drachmann 1938:12, 16; Maas 1958:22).
			In Leiden papyrological conventions (Bidez & Drachmann 1938:18) they indicate additions (lacunae which may be completed by sense).
`[3`	{ }	**Curly Brackets**	In papyrological use (Leiden convention: Bidez & Drachmann 1938:18), these brackets indicate interpolations.
			In codical texts, they are in wide use to indicate editorial deletions (Maas 1958:22).
`[4`	⟦ ⟧	**Double Square Brackets**	These brackets denote interpolated text in some epigraphical usage (IG: Bidez & Drachmann 1938:16).
			In papyrological use (Leiden convention: Bidez & Drachmann 1938:16), they denote erased text.
			In codices, often denotes conjectural deletions (Maas 1958:22).
			In Aeschylus Trag. Atheniensis, *Fragmenta (Mette)* (0085 008) `[4` is scribal deletion, and `[3` editorial deletion.
			In Anonymus Londinensis Med., *Iatrica* (0643 001) and Scholia in Aristophanem, *Scholia in nubes (scholia recentiora Eustathii, Thomae Magistri et Triclinii)* (5014.005) `[4` is distinct from `[3` (which denotes scribal deletion).
			In Anna Comnena Hist., *Alexias* (2703 001) they indicate conjectural readings by the previous editor.
			In Sextus Julius Africanus Hist., *Cesti* (2956 002) they indicate

Beta		Name	Description and Comments
			restitution of a garbled reading.
			Scholia in Aristophanem, *Scholia in pacem* (5014 008) distinguishes between [4 in papyri (deletion) and [4 in manuscripts (interpolation): i.e. the same symbol has a different meaning within the same work.
			In Scholia in Aristophanem, *Scholia in ranas* (5014 012) they indicate text absent in the major codices and restituted from elsewhere.
			In Scholia in Hesiodum, *Scholia in opera et dies (scholia vetera)* (5025 001) they indicate text from a different archetype to the main text.
			In Vitae et miracula Nicolai Myrensis, *Praxis de tributo recensiones i-ii* (5067 002) it represents a "logical" deletion of a word in the manuscript.
			This symbol conflates [16.
[5	⌊ ⌋	**Lower Half Square Brackets**	These brackets are used in some papyrological texts to indicate the (literary) text has been restored by comparison to the known text quoted (Bidez & Drachmann 1938:19).
			However, they are frequently used idiosyncratically, according to the needs of the editor:
			In Clemens Romanus et Clementina Theol., *Homiliae [Sp.]* (1271 006) they indicate hard to read text.
			In Didymus Gramm., *In Demosthenem* (1312 003) and Scholia in Hesiodum, *Scholia in opera et dies (scholia vetera)* (5025 001) they indicate text restored from an alternative source.
			In Melito Apol., *De pascha* (1495 001), Epimerismi, *Epimerismi Homerici* (5004 001) and Scholia in Lucianum, *Scholia in Lucianum* (5029 001) they indicate text missing from a major manuscript witness.
			In Eusebius Scr. Eccl. et Theol., *Commentarius in Isaiam* (2018 019) they indicate scholia in both scholastic witnesses.
			In Hesychius Lexicogr., *Lexicon (Α-Ω)* (4085 002) they indicate the extent of a particular manuscript reading in the text.
			In Scholia in Aristophanem, *Scholia in nubes (scholia recentiora Eustathii, Thomae Magistri et Triclinii)* (5014 005) they indicate scribal interpolation.
[6	⌈ ⌉	**Upper Half Square Brackets**	These brackets have been used in a wide variety of ways by editors.
			In Dinarchus Orat., *In Demosthenem* (0029 004) they indicate conjectural change to the text (following Bidez & Drachmann).
			In Posidonius Phil., *Fragmenta (Theiler)* (1052 001) they indicate a fragment of the author, but not of the work in question.
			In Josephus et Aseneth, *Confessio et precatio Aseneth* (1451 001) they indicate text omitted from a different version of the text.
			In Philodemus Phil., Περὶ εὐσεβείας (1595 107) they indicate indicates blank space in the papyrus as distinct from a lacuna.
			In Eusebius Scr. Eccl. et Theol., *Commentarius in Isaiam* (2018 019) they indicate scribal deletions or deterioration.
			In Eusebius Scr. Eccl. et Theol., *Vita Constantini* (2018 020) they indicate emendations.

Beta		Name	Description and Comments
			In Origenes Theol., *Contra Celsum* (2042 001) they indicate text appearing in another source.
			In Testamentum Salomonis, *Testamentum Salomonis (recensiones A et B) (mss. HILPQ)* (2679 001) they indicate a corrupt passage (crux).
			In Scholia in Aristophanem (5014) they indicate codical variants. However, here the opening [6 is not terminated by]6 but by the sigla of the mss. E.g. [6 A)NH/R &Lh$. See also #717
			In Scholia in Lucianum, *Scholia in Lucianum* (5029 001) they indicate text missing in a major manuscript witness.
[7	⌈ ⌋	**Upper Half/Lower Half Square Brackets**	These brackets have been used in a wide variety of ways by editors.
			In Aristoteles et Corpus Aristotelicum Phil., *Ethica Eudemia* (0086 009) they indicate text dislocation.
			In Anonymus Londinensis Med., *Iatrica* (0643 001) they indicate marginalia.
[8	⌊ ⌉	**Lower Half/Upper Half Partial Square Brackets**	In Aristoteles et Corpus Aristotelicum Phil., *Ethica Eudemia* (0086 009) they indicate text dislocation within the [7 brackets.
			In Scholia in Pindarum, *Scholia et glossae in Olympia et Pythia* (5034 004) they are distinct metrical symbols, not brackets.
[9	· ·	**Raised Dot Brackets (Papyrological)**	These are ancient brackets found in papyri. They are used to delimit a correction or error (Kenyon 1899:31; Gardthausen 1913:II 409).
[10	[ ]	**Large Square Brackets**	*Unused by TLG*
[11	( )	**Small Subscript Parentheses**	These brackets enclose missing letter dot (!), expressing doubt whether there is a letter there at all. Typically occurs in a sequence of dots. E.g., !!!![11!]11 means 4 or 5 missing letters.
[12	→ ←	**Arrows**	The brackets appear in Origenes Theol. (2042) to indicate *ipsissima verba* in testimonia.
[13	*[ ]*	**Tilted Square Brackets**	These brackets are used in Scholia in Aristophanem (5014) to indicate a single manuscript variant of a reading previously given within open-[6.
[14	|∶ ∶|	**Hymn Brackets**	These brackets enclose hymnal refrains in Romanus Melodus Hymnograph., *Cantica genuina* (2881 002).
[15		**Decipherment of Codes (Franklin)**	*Unused by TLG*
[16	⟦ ⟧	**Hollow Square Brackets**	*Unused by TLG*
			The TLG uses [4. PHI: Cicero, De Off. 1.15 (See Atzert, 1932, preface xxiv n.3).
[17	⌊ ⌋	**Hollow or Double Lower Square Brackets**	In Isaacius Comnenus Phil., *De providentia et fato* (3221 003) [17 indicate text which had been quoted directly from Proclus, while [5 indicate paraphrases of Proclus.
[18	≪≫	**Double Angle Brackets**	In Anonymi in Aristotelis Sophisticos Elenchos Phil., (4193) these brackets are to distinguish between additions the editor judges to have belonged in the archetype and those which he judges not to have been

Beta		Name	Description and Comments
			in the archetype (the latter being indicated with [3).
			In Anonymus Epicureus Phil., Fragmenta (P. Herc. 176). {1779.001} they indicate apograph brackets.
			See also: "7 Double Angle Quotation Marks
[20	⌈	**Compound Braces: Top Segment**	Used to build up brackets ranging over more than one line.
[21	|	**Compound Braces: Vertical Segment**	Used to build up brackets ranging over more than one line.
[22	⎨	**Compound Braces: Center Segment**	Used to build up brackets ranging over more than one line.
[23	⌊	**Compound Braces: Bottom Segment**	Used to build up brackets ranging over more than one line.
[30	⎛	**Compound Parenthesis: Upper Curve**	Used to build up large brackets ranging over more than one line.
[31	|	**Compound Parenthesis: Central Curve**	*Unused by TLG* Used to build up brackets ranging over more than one line.
[32	⎝	**Compound Parenthesis: Bottom Curve**	Used to build up brackets ranging over more than one line.
[33		**Parenthesis Used As Punctuation (Ancient)**	*Unused by TLG*
[34		**Parenthesis Used As Deletion Marker**	*Unused by TLG*
[35 to [49		**Reserved Papyrological Brackets**	*Unused by TLG*
[50		**Rejected Text of Main Edition (Epigraphical)**	*Unused by TLG*
[51		**Erased Text (Epigraphical)**	*Unused by TLG*
[52		**Text Before Correction (Not Erasure) (Epigraphical)**	*Unused by TLG*
[53		**Parentheses Used As (Modern Editor's) Punctuation**	*Unused by TLG*
[54		**Reserved Epigraphical**	*Unused by TLG*

Beta		Name	Description and Comments
to [69		**Brackets**	
[70	⌐ ⌐	**New Testament Upper-Half Substitution Brackets**	*Unused by TLG* Editorial brackets used in Nestle-Aland edition of the New Testament.
[71	⌐· ·⌐	**New Testament Upper-Half Dotted Substitution Brackets**	*Unused by TLG* Editorial brackets used in Nestle-Aland edition of the New Testament.
[72	⌠ ⌡	**New Testament Upper-Half Transposition Brackets**	*Unused by TLG* Editorial brackets used in Nestle-Aland edition of the New Testament.
[73	□ ⟍	**New Testament Left Raised Omission Brackets**	*Unused by TLG* Editorial brackets used in Nestle-Aland edition of the New Testament.
[80	/	**Interlinear Addition Printed Inline with Text**	These brackets are used in the Acta Monastarii (5300-5399), to indicate interlinear additions printed Inline with the main text. In the printed text, these brackets may appear as /τῶν/ or as \τῶν/. *See also:* %3 Slash %103 Backslash
[81	//	**Marginal Addition Printed Inline with Text**	These brackets are used in the Acta Monastarii (5300-5320 as of March 2004), to indicate marginal additions printed Inline with the main text. In the printed text, these brackets may appear as //τῶν// or as \\τῶν//. *See also:* %171 Combining fragments #1335 Idiosyncratic Papyrological Punctuation

3.3. % – Additional Punctuation and Characters

Beta			Name	Description and Comments
%	†		**Crux**	*Modern Editorial Character*
				Indicates "irremediable" corrupt text in codical use (Maas 1958:22).
				It is also frequent in papyrological literary texts although Bidez and Drachmann (1938:18) report the crux has not been accepted by papyrologists because of its conflict with the cross (See `#556` Ancient Editorial Stauros).
				See also: `%2`　Asterisk (Lacunae & Cruxes) `%129`　Crux (Interpolation) `#556`　Stauros and Ancient Editorial Crux
%1	?		**Latin Question Mark**	*Punctuation*
%2	∗		**Asterisk (Lacunae & Cruxes)**	*Modern Editorial Character*
				This character has been used in two ways.
				Most frequently, it is normally used multiply to indicate lacunae in texts in the Leiden convention (Bidez & Drachmann 1938:18).
				It is also used singly to highlight text as a crux (not in Leiden convention).
				There are also idiosyncratic uses:
				In Testamentum Salomonis, *Testamentum Salomonis (recensiones A et B) (mss. HILPQ)* (2679 001) it is used to indicate manuscript pagination.
				In Joannes Tztetzes, *Exegesis in Homeri Iliadem* (9022 002) it is used to indicate that a scholium may not have been written by Tzetzes.
				See also: `%12`　Asterisk (Crux)
%3	/		**Slash**	*Punctuation*
				As well as its standard use, `%3` is used within fraction brackets (`<34 >34`) to separate the numerator from the denominator.
				In Philodemus, Περὶ εὐσεβείας. (1595 107) it indicates an editorial joining of line fragments from two different extant sources.
				See also: `[80`　Interlinear Addition Printed Inline with Text `<34`　Fraction `#17`　Obelus (Glyph Variant) `#894`　Acrophonic $^1/_{12}$ Unit
%4	!		**Exclamation Mark**	*Punctuation*
%5	|		**Long Vertical Bar**	*Punctuation*
				Generally used to indicate lineation or pagination of source text.
				It is also a word end indicator in metrical texts.

Beta		Name	Description and Comments
			See also: `%17` Double Vertical Bar `%105` Triple Vertical Bar `%150` Metrical Foot Divider
`%6`	=	**Equals Sign**	*Punctuation* *See also* `#1001` Two Obols
`%7`	+	**Plus Sign**	*Punctuation*
`%8`	%	**Percent Sign**	*Unused by TLG*
`%9`	&	**Ampersand**	*Punctuation*
`%10`	:	**Dicolon**	*Punctuation* In *Res gestae divi Augusti* (1068 001) this character indicates an uncertain reading.
`%11`	•	**Black Large Dot**	*Ancient Editorial Character* This Character has been used in a variety of ways by the TLG. In Homerus, *Ilias* (0012 001) and Hymni Homerici, *In Apollinem (fort. auctore Cynaetho Chio)* (0013 003) this character is used as an Aristarchean editorial sign, indicating "a line which he [Aristarchus] suspected of being un-Homeric but was not prepared to obelize outright." (Wace & Stubbings 1962:224). Unknown use at Callimachus, *Carmina epica et elegiaca minora* (0533 010) Fragment 384 line 62. In Ninus, *Ninus (fragmenta A-B) (P. Berol. 6926) (Zimmermann)* (1804 001) it acts as sentential punctuation. In Scholia in Euclidem, *Scholia in Euclidis elementa* (5022 001) it is a mathematical symbol.
`%12`	*	**Asterisk (Crux)**	*Modern Editorial Character* This character is currently used to indicate the use of an asterisk as a crux. It was formerly used to indicate a large glyph variant of an asterisk (%2). *See also:* `%2` Asterisk (Lacunae & Cruxes)
`%13`	‡	**Double Dagger**	*Unused by TLG* *See also:* `#1227` Double Dagger
`%14`	§	**Section Sign**	*Modern Editorial Character* In *Res gestae divi Augusti* (1068 001) this character represents a blank space or 3 used as punctuation on the stone. [§] indicates a meaningless blank space on the stone.

Beta			Name	Description and Comments
%15	'		**Top-Half Vertical Bar**	*Modern Editorial Character* This character indicates a line break in the original papyrus. In Gennadius Scholarius (3195 040 and 041), this character represents the end of a line of poetry, not of a papyrus.
%16	¦		**Broken Vertical Bar**	*Unused by TLG*
%17	‖		**Double Vertical Bar**	*Modern Editorial Character* Most frequently, this character is used as a glyph variant of %5 (Long Vertical Bar), to indicate lineation or pagination of source text. It is also a verse or period end indicator in metrical texts. *There are also idiosyncratic uses.* In Philo Judaeus, *Quaestiones in Genesim* (0018 034) this character indicates a section of Biblical text omitted by Philo. *See also:* #840 Two Obols (Epidaurus)
%18	′		**Apostrophe (Abbreviation Marker)**	*Abbreviation Marker* Prime in Menander, *Georgus* (0541 003) and Scholia in Homerum, *Scholia in Odysseam 1.1-309* (5026 008). In Scholia in Homerum, *Scholia in Iliadem (scholia vetera)* (5026 001 Book of Iliad 6, pap4 verse 449 line of scholion 1) this character is a prime overstrike. The glyph variant is < in Philetas, *Fragmenta grammatica* (0212 003).
%19	_		**Mid-Line Hyphen**	*Editorial Character* This character is most frequently used to indicate a word ending or beginning or to break apart a word compound. This contrasts with the use of the hyphen which is used by the TLG to link together a word split by a line break. In Philodemus, Περὶ ποιημάτων *(lib. i) (P. Herc. 444, 460, 466, 1073, 1074a, 1081a)* (1595 002) %19%19%19 represents a lacuna of indeterminate length. *See also:* '_' '_'
%20	ό		**Combining Acute Accent (Roman Font)**	*Obsolete* *See also:* '/' Acute Accent %32 Non-Combining Acute Accent %174 Non-combining Acute Accent #9 Combining Editorial Acute Symbol
%21	ὸ		**Combining Grave Accent (Roman Font)**	*Obsolete* *See also:* '\' Grave Accent

Beta		Name	Description and Comments
			`%33` Non-Combining Grave Accent
			`%175` Non-Combining Grave Accent
			`#19` Combining Editorial Grave Accent
`%22`	◌̂	**Combining Circumflex Accent (Roman Font)**	*Obsolete*
			See also:
			'=' Circumflex Accent
			`%128` Combining Caret
			`#534` Combining and Non-Combining Circumflex Symbol
`%23`	◌̈	**Combining Umlaut (Roman Font)**	*Obsolete*
			See also:
			'+' Dieresis/Umlaut
			`%28` Combining Dieresis
			`%39` Non-Combining Dieresis
			`%97` Combining Myriad Symbol
			`#80` Dieresis
`%24`	◌̃	**Combining Tilde**	*Diacritic*
			Most frequently used in Greek texts to show this character is distinct from a circumflex.
			This character is used in Lyrica Adespota (PMG), *Fragmenta* (0297 001 Fragment 13a subfragment 1 lines 6 and 7) to represent an outsized tilde.
			See also:
			`%34` Non-Combining Circumflex Accent
			`%176` Non-Combining Circumflex Accent
			`#534` Combining and Non-Combining Circumflex Symbol
`%25`	◌̦	**Combining Cedilla**	*Unused by TLG*
`%26`	◌̄	**Combining Macron**	*Metrical Character*
			This character indicates a long vowel or syllable.
			See also:
			`%41` Non-Combining Macron
`%27`	◌̆	**Combining Breve**	*Metrical Character*
			This character indicates a short vowel or syllable.
			See also:
			`%40` Non-Combining Breve
`%28`	◌̈	**Combining Dieresis**	*Obsolete*
			See also:
			'+' Dieresis/Umlaut
			`%23` Combining Dieresis (Roman Font)
			`%39` Non-Combining Dieresis (Lacuna)
			`%97` Combining Myriad Symbol
			`#80` Dieresis

Beta		Name	Description and Comments
%29	⃜	**Combining Double Dots Below**	*Modern Editorial Character* In Flavius Arrianus, *Historia successorum Alexandri (fragmenta ap. Photium, Bibl. cod. 92)* (0074 011) this character indicates an uncertain reading.
%30	’	**Non-Combining Smooth Breathing (Lacuna)**	*Diacritic* This character marks a lacuna in the text. For a non-combining smooth breathing which does not mark a lacuna in the text, see %172. *See also:* %172 Non-Combining Smooth Breathing
%31	‘	**Non-Combining Rough Breathing (Lacuna)**	*Diacritic* This character marks a lacuna in the text. For a non-combining rough breathing which does not mark a lacuna in the text, see %173. *See also:* %173 Non-Combining Rough Breathing
%32	´	**Non-Combining Acute Accent (Lacuna)**	*Diacritic* This character marks a lacuna in the text. For a non-combining acute accent which does not mark a lacuna in the text, see %174. *See also:* %174 Non-Combining Acute Accent
%33	`	**Non-Combining Grave Accent (Lacuna)**	*Diacritic* This character marks a lacuna in the text. For a non-combining grave accent which does not mark a lacuna in the text, see %175. *See also:* %175 Non-Combining Grave Accent
%34	~	**Non-Combining Circumflex Accent (Lacuna)**	*Diacritic* This character marks a lacuna in the text. For a non-combining circumflex accent which does not mark a lacuna in the text, see %176. *See also:* %176 Non-Combining Circumflex Accent
%35	”	**Non-Combining Smooth Breathing and Acute Accent (Lacuna)**	*Diacritic* This character marks a lacuna in the text. For a non-combining smooth breathing and acute accent which does not mark a lacuna in the text, use %172%174.
%36	῾´	**Non-Combining Rough Breathing and Acute Accent (Lacuna)**	*Diacritic* This character marks a lacuna in the text. For a non-combining rough breathing and acute accent which does not mark a lacuna in the text, use %173%174.
%37	῾`	**Non-Combining Rough Breathing and**	*Diacritic* This character marks a lacuna in the text. For a non-combining rough

Beta		Name	Description and Comments
		Grave Accent (Lacuna)	breathing and grave accent which does not mark a lacuna in the text, use `%173%175`.
`%38`	῀	**Non-Combining Rough Breathing and Circumflex Accent (Lacuna)**	*Diacritic* This character marks a lacuna in the text. For a non-combining rough breathing and grave accent which does not mark a lacuna in the text, use `%173%176`.
`%39`	¨	**Non-Combining Dieresis (Lacuna)**	*Diacritic* This character marks a lacuna in the text. See also: '+' Diaresis/Umlaut `%23` Combining Dieresis (Roman Font) `%97` Combining Myriad Symbol `#80` Dieresis
`%40`	˘	**Non-Combining Breve**	*Metrical Character* See also: `%27` Combining Breve
`%41`	‾	**Non-Combining Macron**	*Metrical Character* See also: `%26` Combining Macron
`%42`	ᴗᴗ	**Two Shorts Over One Long**	*Metrical Character* A part of the foot which may consist of either a long or two shorts, where the two shorts are more frequent than the long
`%43`	×	**Metrical Anceps**	*Metrical Character* Denotes a syllable ambiguous between long and short. See also: `%159` Multiplication Sign
`%44`	ᴗ̄	**Metrical Long Over Short**	*Metrical Character* A usually short anceps.
`%45`	ᴗ̆	**Metrical Short Over Long**	*Metrical Character* A usually long anceps.
`%46`	̄ᴗᴗ	**Metrical Long Over Two Shorts**	*Metrical Character* A part of the foot which may consist of either a long or two shorts, where the long is more frequent than the two shorts.
`%47`	꞊	**Metrical Long Over Long**	*Metrical Character* Idiosyncratic metrical character appearing in Anonymi Grammatici, *Supplementa artis Dionysianae vetusta* (0072 001).
`%48`	ᴗᴗ	**Metrical Short Over Short**	*Metrical Character* Idiosyncratic metrical character appearing in Anonymi Grammatici, *Supplementa artis Dionysianae vetusta* (0072 001).

Beta		Name	Description and Comments
			In Heron Mech., χειροβαλλίστρας κατασκευὴ συμμετρία (0559 013) this represents a mathematical character.
`%49`	‿‿	**Metrical Triple Shorts**	*Metrical Character* Idiosyncratic metrical character appearing in Anonymi Grammatici, *Supplementa artis Dionysianae vetusta* (0072 001).
`%50`		**Papyrological Fraction** ½	*Unused by TLG*
`%51`		**Papyrological Fraction** ¼	*Unused by TLG*
`%52`		**Papyrological Fraction** $\frac{1}{8}$	*Unused by TLG*
`%53`		**Papyrological Fraction** $\frac{1}{16}$	*Unused by TLG*
`%54`		**Papyrological Fraction** $\frac{1}{32}$	*Unused by TLG*
`%55`		**Papyrological Fraction** $\frac{1}{64}$	*Unused by TLG*
`%56`		**Papyrological Fraction** $\frac{1}{128}$	*Unused by TLG*
`%59`		**Papyrological Fraction** $\frac{3}{4}$	*Unused by TLG*
`%60`		**Papyrological Fraction** $\frac{1}{3}$	*Unused by TLG*
`%61`		**Papyrological Fraction** $\frac{1}{6}$	*Unused by TLG*
`%62`		**Papyrological Fraction** $\frac{1}{12}$	*Unused by TLG*
`%63`		**Papyrological Fraction** $\frac{1}{24}$	*Unused by TLG*
`%64`		**Papyrological Fraction** $\frac{1}{48}$	*Unused by TLG*
`%65`		**Papyrological Fraction** $\frac{1}{96}$	*Unused by TLG*
`%69`		**Papyrological Fraction** $\frac{2}{3}$	This character is used in Vettius Valens, *Additamenta antiqua* (1764 009) and *Appendices ad anthologiarum libros* (1764 010) as a glyph variant of Two-Thirds Sign (`#132`)
`%70`		**Papyrological Fraction** $\frac{1}{50}$	*Unused by TLG*
`%71`		**Papyrological Fraction**	*Unused by TLG*

Beta		Name	Description and Comments
		¹/₁₀₀	
%72		**Papyrological Fraction** ¹/₁₀₀	*Unused by TLG*
%73		**Papyrological Fraction** ¹/₃₀	*Unused by TLG*
%80	*v.*	**Inscription Blank Space**	
%81	*vac.*	**Inscription Blank Spaces**	*Unused by TLG*
%91	⊢	**Archaic Rough Breathing**	*Obsolete* *Archaic letter* This escape covers both combining and non-combining forms.
%92	⊣	**Archaic Smooth Breathing**	*Obsolete* *Archaic letter* This escape covers both combining and non-combining forms.
%93	◌̀	**Combining Dotted Grave Accent**	*Ancient Editorial Character* Amended grave accent. Adding the dots to the accent is the standard way in papyri for drawing attention to inserted accents or marking them as deleted.
%94	◌̇	**Combining Dot Above**	*Ancient Editorial Character* Used as an ancient deletion sign; thus denotes scribal deletion of the letter it modifies. *See also:* %130 Combining Dot Above (Numerical)
%95	◌́	**Combining Dotted Acute Accent**	*Ancient Editorial Character* Amended grave accent. Adding the dots to the accent is the standard way in papyri for drawing attention to inserted accents or marking them as deleted.
%96	◌̮	**Combining Papyrological Hyphen**	*Ancient Editorial Character. Musical Character* Mark used to make clear link between two parts of a compound word. This character is also used in standard Greek musical notation to indicate when a single syllable is sung on two notes. See also: <4 Sling Below
%97	◌̇	**Combining Myriad Symbol**	*Mathematical Character* Indicates that the numeral so modified should be multiplied by 10,000: Gardthausen (1913:II 371). *See also:* '+' Diaresis/Umlaut

Beta		Name	Description and Comments
			`%23` Combining Dieresis (Roman Font)
			`%28` Combining Dieresis
			`%39` Non-Combining Dieresis
			`#80` Dieresis
`%98`	"	**Ditto Marks**	
`%100`	;	**Semicolon**	*Punctuation* This character is used with Latin script.
`%101`	#	**Hash Sign**	*Unused by TLG*
`%102`	'	**Opening Single Quote**	*Obsolete* *See also:* `"3` Opening and Closing Single Quotation Marks
`%103`	\	**Backslash**	*Editorial Character* In Orion, *Etymologicum (excerpta e cod. Darmstadino 2773)* (2591 005, Alphabetic letter alpha page 612 line 29) this character looks like and acts as an abbreviation marker. *See also:* `[80` Interlinear Addition Printed Inline with Text `#113` Obol
`%104`	∧	**Caret**	*Modern Editorial Character* In Stephanus, *Collyrium ophthalmicum* (0724 003, Page 13 line 37) `%104` appears below the letter to indicate the letter is an insertion.
`%105`	‖|	**Triple Vertical Bar**	*Metrical Character* Stanza End Indicator. *See also:* `#841` Three Obols (Epidaurus)
`%106`	≊	**Tilde Over Double Dash**	*Modern Editorial Character* In Aeschylus, *Fragmenta (Mette)* (0085 008) this character is used in its mathematical sense to indicate that two testimonia of Aeschylus are approximately the same.
`%107`	~	**Tilde**	*Punctuation* This character is also used idiosyncratically. In Scholia in Lucianum, *Scholia in Lucianum* (5029 001) they indicate the end of each scholion (See `#476`). In Aristoteles et Corpus Aristotelicum, *Fragmenta varia* (0086 051) they indicate the ends of paragraphs. In Aeschylus, *Fragmenta (Mette)* (0085 008) they are used with the lexicographic meaning, "ibid." In Scholia in Euclidem (5022), they are the symbol of 'line'. *See also:*

Beta		Name	Description and Comments
			'=' Circumflex Accent
			%24 Combining Tilde
%108	±	**Plus or Minus**	*Modern Editorial Character*
			This character is used in papyrological texts to denote that the count of spaces is approximate.
%109	.	**Mid-Line Dot (Roman Numerals)**	*Numerical Character*
			This escape delimits Roman numerals.
%110	O	**White Circle**	*Metrical Character*
			In Aeolian metrics the symbol oo is used to represent a foot where one of the two syllables may be either long or short.
%127	◌̑	**Combining Inverted Breve Below**	*Metrical Character*
			This character indicates a non-syllabic vowel.
%128	◌̂	**Combining Caret**	*Diacritic*
			In Claudius Ptolemaeus, *De analemmate* (0363 006) and Scholia in Euclidem, *Scholia in Euclidis elementa* (5022 001) it is a numerical character. In combination with gamma it may mean either three or one-third.
			See also:
			%22 Combining Circumflex Accent (Latin Font)
%129	†	**Crux (Interpolation)**	*Modern Editorial Character*
			Used in Martyrium et Ascensio Isaiae, *Fragmenta* (1483 001) to mark text as interpolated from another source (as opposed to indecipherable.)
			See also:
			% Crux
			#556 Greek Christian Cross/Ancient Editorial Stauros
%130	◌̇	**Combining Dot Above (Numerical)**	*Unused by TLG*
			See also:
			%94 Combining Dot Above
%132	⸭	**Non-Combining Dieresis And Acute Accent**	*Diacritic*
			This character marks a lacuna in the text.
%133	ʼ`	**Non-Combining Smooth Breathing And Grave**	*Diacritic*
			This character marks a lacuna in the text. For a non-combining smooth breathing and grave accent which does not mark a lacuna in the text, use %172%175.
%134	῟	**Non-Combining Smooth Breathing And Circumflex**	*Diacritic*
			This character marks a lacuna in the text. For a non-combining smooth breathing and circumflex accent which does not mark a lacuna in the text, use %172%176.

Beta		Name	Description and Comments
%138	᷂	**Metrical Breve with Ictus**	*Metrical Character* Idiosyncratic metrical character appearing in Analecta hymnica graeca, *Canones Novembris* (4354 003).
%139	᷂	**Metrical Long with Bracketed Ictus**	*Metrical Character* Idiosyncratic metrical character appearing in Analecta hymnica graeca, *Canones Novembris* (4354 003).
%140	≡	**Metrical Triple Long**	*Metrical Character* Idiosyncratic metrical character appearing in Anonymi Grammatici, *Supplementa artis Dionysianae vetusta* (0072 001).
%141	‿	**Metrical Two Shorts Joined**	*Metrical Character* This character is used in certain meters (aeolo-chori-ambic and dactylo-epitric) to represent a long which may not be resolved into a double short.
%142	⌐	**Previous Vowel Short By Position**	*Metrical Character* This character is used in Joannes Chortasmenus, *Carmina* (4201 004) to indicate that the previous vowel is short by position.
%144	᷂	**Metrical Breve in Longo Vel Longum in Brevi**	*Metrical Character* This character occurs once at Alcaeus, *Fragmenta (Lobel & Page)* (0383 001) Fragment 178 line 6, indicating that the final syllable of the line—which must be an anceps—may be either a long or a short (although the long is much more frequent) or that the short may have been made prosodically long by the presence of a pause after it. (Maas 1962:29)
%145	᷂	**Metrical Long with Ictus**	*Metrical Character* This character represents a long syllable which also requires accentual stress.
%146	•	**Mid Line Dot: Latin Word Divider**	*Unused by TLG*
%147	᷂	**Combining Bolle**	*Unused by TLG*
%148	᷂	**Combining Hacek**	*Unused by TLG*
%149	᷂	**Combining Ogonek**	*Unused by TLG*
%150	|	**Metrical Foot Divider**	*Obsolete*
%151	—	**Insert Rule (Leader)**	*Unused by TLG*
%152	•	**Insert Dots (Leader)**	*Unused by TLG*
%153	-	**Insert Hyphens (Leader)**	*Unused by TLG*
%154	⋰	**Three-Dot Pattern**	*Unused by TLG*

Beta		Name	Description and Comments
%155	. . ·	**Three-Dot Pattern (Upside-Down)**	*Unused by TLG*
%157	☦	**Inverted Crux**	*Unused by TLG* *See also:* % Crux
%158	⁂	**Three-Asterisk Pattern**	*Unused by TLG*
%159	×	**Multiplication Sign**	*Musical Character* In *Anonyma de musica scripta Bellermanniana* (1127 001) this character is used as a musical character. *See also:* %43 Metrical Anceps
%160	−	**Minus Sign**	*Unused by TLG*
%161	÷	**Division Sign**	*Unused by TLG*
%162	⍉	**Combining Slash**	*Unused by TLG* *See also:* <18 Strikethrough <31 Strikethrough
%163	¶	**Paragraph Sign**	*Unused by TLG*
%170	⃰	**Combining Asterisk Below**	*Editorial Character* In Philodemus, Περὶ εὐσεβείας. (1595 107), this character is used to distinguish an editorial emendation to the nineteenth century copy of the papyrus—where the original papyrus does not survive or is now illegible—from an editorial emendation of the surviving original.
%171	//	**Combined Fragments**	*Modern Editorial Character* In Philodemus, Περὶ ποιημάτων *(lib. i) (P. Herc. 444, 460, 466, 1073, 1074a, 1081a)* (1595 002), this character indicates that two parts of the same verse have been put together from different fragments. *See also:* [81 Marginal Addition Printed Inline with Text #1335 Idiosyncratic Papyrological Punctuation
%172	᾿	**Non-Combining Smooth Breathing**	*Diacritic* *See also:* %30 Non-Combining Smooth Breathing (Lacuna)
%173	῾	**Non-Combining Rough Breathing**	*Diacritic* *See also:* %31 Non-Combining Rough Breathing (Lacuna)
%174	´	**Non-Combining Acute Accent**	*Diacritic*

Beta		Name	Description and Comments
			See also: %20 Combining Acute Accent (Latin Font) %32 Non-Combining Acute Accent (Lacuna) #9 Combining Editorial Acute Symbol
%175	`	**Non-Combining Grave Accent**	*Diacritic* *Unused by TLG* *See also:* %21 Combining Grave Accent (Latin Font) %33 Non-Combining Grave Accent (Lacuna) #19 Combining Editorial Grave Symbol
%176	~	**Non-Combining Circumflex Accent**	*Diacritic* *Unused by TLG* *See also:* %24 Combining Tilde %34 Non-Combining Circumflex Accent (Lacuna) #534 Combining and Non-Combining Circumflex Symbol
%177	̓	**Combining Smooth Breathing for Latin Alphabet**	*Diacritic* *Unused by TLG* *See also:*) Smooth Breathing %30 Non-Combining Smooth Breathing %172 Non-Combining Smooth Breathing
%178	̔	**Combining Rough Breathing for Latin Alphabet**	*Diacritic* *Unused by TLG* *See also:* (Rough Breathing %31 Non-Combining Rough Breathing (Lacuna) %173 Non-Combining Rough Breathing
%179	̣	**Combining Dot Below (letter augment)**	*Diacritic* This dot indicates an augmented letter. *See also:* ? Combining Dot Below (reconstructed letter)

3.4. # – Additional Characters

Beta		Name	Description and Comments
#	′	**Keraia**	*Numerical Character. Abbreviation Marker* Indicates numeric use of letters. Also appears after numbers to be considered fractions. See also #22. Occasionally used to indicate an abbreviation. E.g. πλάγ′ in Constantinus VII Porphyrogenitus Imperator Epist., *De cerimoniis aulae Byzantinae (lib. 1.1-92)* (3023 011, 1.56.6).
#1	ϟ	**Koppa, Numerical**	Used to indicate koppa meaning the number 90. *See also:* #3 Koppa Epigraphical
#2	ϛ	**Stigma**	The number six.
#3	ϙ	**Koppa, Epigraphical**	Used to indicate the archaic letter koppa. *See also:* #1 Koppa, Numerical
#4	ϛ	**Koppa/Stigma Variant**	*Obsolete* Glyph variant of both Koppa and Stigma. Eliminated from corpus in July 2000. These have been resolved into Koppa, Epigraphical (#3) and Stigma (#2).
#5	ϡ	**Sampi**	The number 900.
#6	⎯	**Paragraphos**	*Punctuation* Interlinear. Appears under the line it refers to. Mark of termination. May be used in conjunction with Coronis to indicate an important break in the text. May be used alone or with other punctuation to indicate subdivision in the text: change of speaker, end of a stanza, new paragraph or end of sentence. *See also:* #8 Forked Paragraphos #26 Paragraphos #452 Forked Paragraphos #453 Reverse Forked Paragraphos #454 Forked Paragraphos #455 Reverse Forked Paragraphos #457 Idiosyncratic Paragraphos Variant
#7		**Partial Letter**	
#8	⌐⎯	**Forked Paragraphos**	*Punctuation* Interlinear. Appears under the line it refers to. Mark of termination. May be used alone or with other punctuation to indicate subdivision in the text: change of speaker, end of a stanza, new paragraph or end of sentence.

Beta		Name	Description and Comments
			Conventionally appears in texts together with the Paragraphos, to indicate different types of ending, for example: in Pindarus Lyr., *Pythia*. Ode 1 (0033 002) the Forked Paragraphos indicates the end of an antistrophe, while the Paragraphos indicates the end of a strophe. *See also:* `#6` Paragraphos `#26` Paragraphos `#452` Forked Paragraphos `#453` Reverse Forked Paragraphos `#454` Forked Paragraphos `#455` Reverse Forked Paragraphos `#457` Idiosyncratic Paragraphos Variant
`#9`	ό	**Combining Editorial Acute Symbol**	*Editorial Character* Usually appears above consonant indicating an abbreviation. *See also:* " / " `%20` Combining Acute Accent (Roman Font) `%32` Non-Combining Acute Accent (Lacuna) `%172` Non-Combining Acute Accent `#82` Papyrological Non-combining Acute Symbol
`#10`	Ↄ	**Antisigma**	*Editorial character* Marginal. Used to introduce textual revisions, comments. Acts in a similar fashion to a footnote marker. The antisigma may be matched by another one next to the revision, placed elsewhere on the page. *Aristarchean editorial character* Marginal. Used in the Aristarchean edition of Homer to mark a line that is out of place. *See also:* `#59` Homonymous Patronymic Sign `#114` Half an Obol `#512` Abbreviation Antisigma `#624` Instrumental Notation Symbol 33 `#802` Acrophonic $\frac{1}{4}$ Unit `#1100` Roman Numeral
`#11`	Ꜿ	**Antisigma Periestigmenon**	*Aristarchean editorial character* Marginal. Used in the Aristarchean edition of Homer to indicate a line after which a rearrangement should be made. This character may also be used as a mark of abbreviation.
`#12`	―	**Obelus**	*Editorial character* Marginal. An editorial character which marks textual restorations, variants, errors, omissions, corrections, quotations and marginal notes. Often the meaning of this character is not clear in extant texts. This character has two glyph variants: — and /.

Beta		Name	Description and Comments
			Aristarchean editorial character
			Marginal. Marks lines regarded as spurious. Also commonly used in combination with the Asteriskos (#13) to mark lines regarded as transposed.
			See also: #17 Obelus (Glyph Variant)
#13	※	**Asteriskos**	*Ancient Editorial character* Marginal. *Aristarchean editorial character* Marginal. Used in combination with the Obelus to mark lines regarded as transposed. *See also:* %2 Asterisk (crux and lacuna) %12 Asterisk (crux)
#14	⸖	**Diple Periestigmene**	*Aristarchean editorial character* Marginal. Used by Aristarchus to mark a line where his text differs from that of Zenodotus' edition.
#15	>	**Diple**	*Editorial character* Marks new sections of text in prose and poetry. Marks quotations, where it appears at the start of each quoted line. Also marks marginal notes, erroneous text and textual variants. This character has a series of glyph variants, the most common of which is 7. *Aristarchean editorial character* Marginal. Marks a line on which there is a note on this line in Aristarchus' accompanying commentary. *Line Filler* This Beta Code has often also been used to represent a line filler. The correct Beta Code for this, however, is #323. *See also:* #18 Reverse Diple #303 Diple #323 Line Filler #1337 Half Drachma #1512 Reverse Line Filler
#16	C	**Lunate Sigma, Editorial**	*Editorial character* Marginal.

Beta		Name	Description and Comments
			See also: `*S3`
`#17`	/	**Obelus (Glyph Variant)**	*Editorial character* *See also:* `%3` Slash `#12` Obelus `#804` Acrophonic $^1/_{12}$ Unit
`#18`	<	**Reverse Diple**	*Editorial character* Marginal. This character occurs extremely rarely, and may simply be a carelessly drawn diple (McNamee 1992: 16). Formerly this character was misapplied to line fillers (#323). *See also:* `#15` Diple `#303` Diple `#323` Line Filler `#1512` Reverse Line Filler
`#19`	◌̀	**Combining Editorial Grave Symbol**	*Editorial Character* Usually appears above consonant indicating and abbreviation. *See also:* "\" `%21` Combining Grave Accent (Roman Font) `%33` Non-Combining Grave Accent (Lacuna) `%173` Non-Combining Grave Accent `#83` Papyrological Non-combining Acute Symbol
`#20`	∠	**Half Sign**	*Numerical Character* The fraction $^1/_2$. Currently #20 and #172 are the preferred half signs. Other half sign escapes are not used unless absolutely necessary. *See also:* `#21` Half Sign (Glyph Variant) `#24` Half Sign (Glyph Variant) `#25` Half Sign (Glyph Variant) `#161` Half Sign (Glyph Variant) `#171` Half Sign (Glyph Variant) `#172` Half Sign (Glyph Variant) `#173` Half Sign (Glyph Variant) `#689` Half Sign (Glyph Variant) `#1513` Half Sign (Glyph Variant)
`#21`	S	**Half Sign (Glyph Variant)**	*Numerical Character* *See also:* `#20` Half Sign
`#22`	،	**Low Keraia**	*Numerical Character*

Beta		Name	Description and Comments
			Indicates numeric use of letters. Precedes numbers to indicate myriads. *See also:* # Keraia
#23	ϙ	**Koppa Variant**	*Obsolete* *See also:* #1 Koppa, Numerical #3 Koppa, Epigraphical
#24	⸌ϛ	**Half Sign (Glyph Variant)**	*Numerical Character* Glyph Variant: ⸌ϲ *See also:* #20 Half Sign
#25	ϛ̦	**Half Sign (Glyph Variant)**	*Numerical Character* *See also:* #20 Half Sign
#26	⎯	**Paragraphos**	*Unused by TLG* This character was originally intended to represent a paragraphos which occupied its own line. *See also:* #6 Paragraphos
#27		**Check mark**	*Unused by TLG*
#28		**Mark Deleting Entry**	*Unused by TLG*
#29	.	**Line Guide**	Used in Philodemus, *Περὶ εὐσεβείας* (1595 107) to represent occasional unexplained marginal dots.
#30	⌢̈	**Lemniscus**	Occurs once in *Doctrina Patrum* (7051 001). Glossed in text.
#31	⌢̈	**Hypolemniscus**	Occurs once in *Doctrina Patrum* (7051 001). Glossed in text.
#51	·	**Single interpunct**	*Unused by TLG*
#52	:	**Double interpunct**	*Unused by TLG*
#53	⋮	**Triple interpunct**	*Unused by TLG*
#54		**Center of line**	*Unused by TLG*
#55	∵∴	**Pentonkion**	*Unused by TLG*
#56		**Dividers of other forms**	*Unused by TLG*
#59	꜔	**Homonymous patronymic sign**	*Unused by TLG*

Beta		Name	Description and Comments
#60	I	**Acrophonic 1 Unit** • **Acrophonic 1 Obol**	*See also:* #853 Acrophonic 1 Unit
#61	⊢	**Acrophonic 1 Drachma**	
#62	Γ	**Acrophonic 5 Units** • **Acrophonic 5 Drachmas**	
#63	Δ	**Acrophonic 10 Units** • **Acrophonic 10 Drachmas**	*See also:* #862 Acrophonic 10 Units
#64	Γᐞ	**Acrophonic 50 Units** • **Acrophonic 50 Drachmas**	*See also:* #863 Acrophonic 50 Units
#65	H	**Acrophonic 100 Units** • **Acrophonic 100 Drachmas**	
#66	⊓	**Acrophonic 500 Units** • **Acrophonic 500 Drachmas**	*See also:* #865 Acrophonic 500 Units
#67	X	**Acrophonic 1,000 Units** • **Acrophonic 1,000 Drachmas**	*See also:* #803 Acrophonic $^{1}/_{8}$ Unit #866 Acrophonic 1,000 Units
#68	⊓ᐞ	**Acrophonic 5,000 Units** • **Acrophonic 5,000 Drachmas**	*See also:* #867 Acrophonic 5,000 Units
#69	M	**Acrophonic 10,000 Units** • **Acrophonic 10,000 Drachmas** • **Acrophonic 1 Mna**	
#72	.	**Kato Stigme**	*Unused by TLG* Mark of termination of sentence or section or mark of pause. Often found in papyri in combination with Paragraphos (#6), Forked Paragraphos (#8), Ano Stigme (#70) and Mese Stigme (#71).
#71	·	**Mese Stigme**	*Unused by TLG* Mark of termination of sentence or section or mark of pause. Often found in papyri in combination with Paragraphos (#6), Forked Paragraphos (#8), Ano Stigme (#70) and Kato Stigme (#72).

Beta		Name	Description and Comments
#70	.	**Ano Stigme**	*Unused by TLG* Mark of termination of sentence or section or mark of pause. Often found in papyri in combination with Paragraphos (#6), Forked Paragraphos (#8), Mese Stigme (#71) and Kato Stigme (#72).
#73	:	**Dicolon**	Mark of termination of sentence or section or mark of pause. Often found in papyri in combination with Paragraphos (#6) and Forked Paragraphos (#8).
#74	⁝	**Tricolon**	Mark of termination of sentence or section or mark of pause. Archaic form of Dicolon (#73).
#75	·	**Latin Stop**	*Unused by TLG* *See also:* ·
#80	◌̈	**Dieresis**	*Unused by TLG* *See also:* +
#81	ʽ	**Papyrological Non-combining Apostrophe Symbol**	This character appears only in Apocryphon Ezechiel Hagiogr., Pseudepigr,. *Fragmenta* (1161 001).
#82	´	**Papyrological Non-combining Acute Symbol**	This character appears only in Magica, *Papyri Magicae* (5002 001) to indicate a non-combining acute-like character. *See also:* /" %32 Non-Combining Acute Accent #9 Combining Editorial Acute Symbol
#83	`	**Papyrological Non-combining Grave Symbol**	This character appears only in Magica, *Papyri Magicae* (5002 001) to indicate a non-combining grave-like character. *See also:* \ %33 Non-Combining Grave Accent
#84	~	**Papyrological Non-combining Circumflex Symbol**	*Unused by TLG* *See also:* = %34 Non-Combining Circumflex Accent
#85	ʿ	**Papyrological Non-combining Rough Breathing Symbol**	This character appears only in Magica, *Papyri Magicae* (5002 001) to indicate a non-combining rough breathing-like character. *See also:* (%31 Non-Combining Rough Breathing
#86	ʾ	**Papyrological Non-combining Smooth**	This character appears only in Magica, *Papyri Magicae* (5002 001) to indicate a non-combining smooth breathing-like character.

Beta		Name	Description and Comments
		Breathing Symbol	*See also:*) `%30` Non-Combining Smooth Breathing
`#87`	Ᾱ	**Deina**	Abbreviation for δεῖνα. Uppercase Delta with an iota subscript.
`#90`	——	**Punctuation Dash**	*Unused by TLG*
`#99`		**Unintelligible Mark in Papyrus**	*Unused by TLG*
`#100`	÷	**Artabe**	*Persian and Egyptian Measure* Used in both Persian and Egyptian measures systems. In Persian it is either one Medimnus or one Medimnus and three Choinikes. In the Egyptian it is a measure of between 21-42 Choinikes. Glyph variants: <, ⸵, ⎺∘, ÷, ⎺•, ∘⎺∘ and ⸾ .
`#101`	⟨	**Drachma**	*Greek Weight and Money* A Drachma consists of six Obols and is a weight of approximately 4.31g in the standard Attic system. Glyph Variants: <, Λ̥
`#102`	Κ^υ	**Kyathos**	See `#125`
`#103`	Λ̇	**Litra Abbreviation**	*Roman Weight* Litra translates the Latin *Libra*, the base measurement for the Roman weights system. It weighs 327.45g. *See also:* `#117` Litra Symbol `#118` Litra Abbreviation (Glyph Variant) `#127` Litra Abbreviation (Glyph Variant)
`#104`	Κ^ο	**Kotyle**	*Greek Weight and Money* The base measure in both liquid and dry measures systems. Approximately 250ml. Glyph variant: K̊ *See also:* `#109` Kotyle (Glyph Variant)
`#105`	⤨	**Xestes (Glyph Variant)**	See `#121`.
`#106`	Γ^ο	**Ounkia**	*Roman Weight* Ounkia translates the Latin *Uncia*, one-twelfth of a Litra on the Roman system, or 27.29g. Glyph Variants include: γ̊, γ̄. However, these have conventionally been encoded using conventional Beta Code.

Beta		Name	Description and Comments
#107	÷	**Two Dashes, Three Dots Character**	This unglossed character appears in Dioscorides Pedanius Med., *Euporista vel De simplicibus medicinis* (0656 002).
#108	≡	**Three Dashes, Two Dots Character**	This unglossed character appears in Dioscorides Pedanius Med., *Euporista vel De simplicibus medicinis* (0656 002).
#109	Kᵒ	**Kotyle (Glyph Variant)**	See #104
#110	α ,	**Alpha-Low Keraia Abbreviation Marker**	*Obsolete.* This combination of alpha and the low keraia (#22) appears in this form in *Etymologicum Magnum* (4099 001, *574.160) indicating an abbreviated word.
#111	Kᵉ	**Keration/Kappa Abbreviation Symbol**	This character has been used by the TLG to represent two different characters. It may represent the abbreviation for a keration—$^1/_{1728}$ of a pound; in which case it has a superscript lowercase epsilon after the kappa. It may also represent an abbreviation of a work beginning with kappa; in which case there is no superscript epsilon after the kappa: Ⲕ
#112	Γᵖ	**Gramma**	*Greek Measure* The *Gramma* translates the Roman *Scrupulus* which is $^1/_{24}$ of an *Ounkia* or 1.137g. This was a standard measure used by doctors.
#113	\	**Obol**	*Greek Weight and Money* One Obol is one sixth of a Drachma, and is a weight of approximately 0.72g in the standard Attic system. Glyph Variants: ~ , ⁓ , \ , — . *See also:* %103 Backslash #116 Obol (Glyph Variant) #126 Obol (Glyph Variant*)* #1130 Sextula
#114	)	**Half-an-Obol**	*See also:* #802 Acrophonic $^1/_4$ Unit
#115	ϙꞀ	**Tryblion Base**	*Greek Measure* The *Tryblion* was a receptacle often used by doctors to measure out prescriptions. As a measure it is exactly one *Kotyle* (see above). It also functions as a weight where it represents six *Drachmas*. The symbol for a *Tryblion* is formed with the character given above followed by a lower case upsilon
#116	~	**Obol (Glyph Variant)**	See #113. In Gennadius Scholarius (3195) this character represents a swung dash.
#117	⟆	**Litra Symbol**	*Roman Weight* Litra translates the Latin *Libra*, the base measurement for the Roman weights system. It weighs 327.45g. Glyph Variant: ⟋

Beta		Name	Description and Comments
			See also: #103 Litra Abbreviation #118 Litra Abbreviation (Glyph Variant) #127 Litra Abbreviation (Glyph Variant)
#118	λ	**Litra Abbreviation**	See #103
#119	≈	**Two Obols**	*Greek Weight and Money* Two Obols weighs approximately 1.43g in the standard Attic system. Glyph variants: ≊, ═. *See also:* #122 Two Obols (Glyph Variant)
#120	Γᵒ	**Ounkia**	*Obsolete* See #106.
#121	ξ	**Xestes**	*Roman Weight and Measure* Xestes translates the Latin *Sextarius* which refers to both a weight and a measure. Most commonly used to refer to the liquid measure which is approximately 500ml. Glyph variants: ξ, ξ, ∽, +, ξ,, ⟍, ꝑ, ꜿ and ꝣ. *See also:* #105 Xestes (Glyph Variant) #515 Xestes #517 Xestes (Glyph Variant)
#122	≊	**Two Obols (Glyph Variant)**	*Greek Weight and Money* See #119.
#123	∽	**Obol (Glyph Variant)**	*Greek Weight and Money* See #116.
#124	÷	**Two Dashes, Three Dots Character**	This unglossed character appears in Dioscorides Pedanius Med., *Euporista vel De simplicibus medicinis* (0656 002).
#125	Κᵘ	**Kyathos**	*Greek Measure* A Kyathos is both a liquid and dry measure of approximately 40ml. It is one-sixth of a Kotyle.
#126	÷	**Two Dashes, Four Dots Character**	This unglossed character appears in Dioscorides Pedanius Med., *Euporista vel De simplicibus medicinis* (0656 002).
#127	λ	**Litra Abbreviation (Glyph Variant)**	*Roman Weight and Measure* See #103.
#128	ρ	**Rho Abbreviation Symbol**	*Obsolete. Superseded by R%162.* A conventional method of indicating an abbreviation is to draw a slash through one of the remaining letters of the abbreviated word. In Paulus Med., *Epitomae medicae libri septem* (0715 001) it appears after a lowercase gamma to indicate a gramma (see #112).

Beta		Name	Description and Comments
			In *Acta Phileae* (2014 001, column 10.18) the scribe has deleted the letter rho by drawing a slash though it.
			Sextus Julius Africanus Hist., *Cesti* (2956 002, 4.1.88) presents this character as an alternative form
#129	Λ	**Drachma (Glyph Variant)**	*Greek Weight and Money* See #101.
#130	ठ	**Zero**	*Numerical Character* This character is usually employed in order to show that the number which follows it is a fraction.
#131	ω	**Two-thirds Sign**	*Numerical Character* *See also:* #132 Two-thirds Sign (Glyph Variant) #137 Two-thirds Sign (Glyph Variant)
#132	ß	**Two-thirds Sign (Glyph Variant)**	*Numerical Character* *See also:* #131 Two-thirds Sign #137 Two-thirds Sign (Glyph Variant)
#133	χ°	**Chous**	*Greek Liquid Measure* 12 Kotyles form 1 Chous, which is approximately 3l.
#134	Γ⁶	**Two-thirds Sign (Glyph Variant)**	*Unused by TLG* See #131
#135	.	**Myraid**	*Numerical Character*
#136	५	**Stater**	*Greek Weight and Money*
#137	Γ⁶	**Two-thirds Sign (Glyph Variant)**	*Numerical Character* *See also:* #131 Two-thirds Sign #132 Two-thirds Sign (Glyph Variant)
#150	∞	**Military General Abbreviation**	Used in Pseudo-Mauricius, *Strategicon* (3075 001, 12.2.1.1) together with an asterisk printer directly above it as an abbreviation for a general.
#151	___		*Unused by TLG* (Vitruvius X.11.6)
#152	·___		*Unused by TLG* (Vitruvius X.10.4)
#153	⁻··		*Unused by TLG* (Vitruvius X.10.4)

Beta		Name	Description and Comments
#154	ә		*Obsolete* (Vitruvius X.10.4)
#155	⨪		*Unused by TLG* (Vitruvius X.10.5)
#156	⌐		*Unused by TLG* (Vitruvius X.10.3, 4, etc.)
#157	⦙⦙		*Unused by TLG* (Vitruvius X.11.9)
#158	⫶		*Unused by TLG* (Vitruvius X.15.3)
#159	⫲		*Unused by TLG* (Vitruvius X.15.3)
#160	⁓		*Unused by TLG* (Vitruvius X.15.3)
#161	C	**Half Sign (Glyph Variant)**	*Numerical Character* See #20
#162	□	**Mathematical Square Symbol**	*Numerical Character* In Diophantus Math., (2039) this character indicates a square (integer $= x^2$). In Heron Mech., *Liber geeponicus [Sp.]* (0559 016) this character indicates squaring a number. *See also:* #201 Astrological Square
#163	ˏ	**Low Keraia**	See #22
#165	X	**Fraction Sign**	*Numerical Character* Idiosyncratic mathematical character used in Diophantus Math., *Arithmeticorum libri sex* (2039 001) to indicate the previous character is a fraction. This is conventionally achieved using a keraia (#). *See also:* # Keraia
#166	⋀	**Minus Sign**	*Numerical Character* Idiosyncratic mathematical character used in Diophantus Math., *Arithmeticorum libri sex* (2039 001) and the *Scholia in Diophanti arithmetica* (5021 001) as a minus sign.
#167	M̄M̄	**Myriad of Myriad Sign**	*Numerical Character* Idiosyncratic mathematical character used in Theon of Alexandria Math., *Commentaria in Ptolemaei syntaxin mathematicam i-iv* (2033 001) to indicate a myriad of a myriad (i.e. 10^8).
#168	M	**Myriad of Myriad of**	*Numerical Character*

Beta		Name	Description and Comments
	M M	**Myriad Sign**	Idiosyncratic mathematical character used in Theon of Alexandria Math., *Commentaria in Ptolemaei syntaxin mathematicam i-iv* (2033 001) to indicate a myriad of a myriad of a myriad (i.e. 10^{12}).
#169	L	**Half Sign (Glyph Variant)**	*Numerical Character* See #20
#170	II		*Unused by TLG*
#171	⌣	**Half Sign (Glyph Variant)**	*Numerical Character* See #20
#172	ﬞ	**Half Sign (Glyph Variant)**	*Numerical Character* The fraction $^1/_2$. Currently #20 and #172 are the preferred half signs. Other half sign escapes are not used unless absolutely necessary. *See also:* #20 Half Sign
#173	C	**Half Sign (Glyph Variant)**	*Obsolete* *See also:* #20 Half Sign
#200	♃	**Jupiter**	*Astrological Character*
#201	□	**Astrological Square Symbol**	*Astrological Character* *See also:* #162 Mathematical Square Symbol
#202	♏	**Scorpio**	*Astrological Character*
#203	♍	**Virgo**	*Astrological Character*
#204	♀	**Venus**	*Astrological Character*
#205	♐	**Sagittarius**	*Astrological Character*
#206	♄	**Saturn**	*Astrological Character*
#207	☉	**Sun**	*Astrological Character* *See also:* #502 ἡλιακόν Symbol
#208	☿	**Mercury**	*Astrological Character*
#209	☾	**Waning crescent moon**	*Astrological Character*
#210	♂	**Mars**	*Astrological Character*
#211	♑	**Capricorn**	*Astrological Character* *See also:*

Beta		Name	Description and Comments
			#242 Capricorn (Glyph Variant)
#212	♌	**Leo**	*Astrological Character*
#213	♈	**Aries**	*Astrological Character*
#214	♎	**Libra**	*Astrological Character*
#215	♊	**Gemini**	*Astrological Character*
#216	♋	**Cancer**	*Astrological Character*
#217	♓	**Pisces**	*Astrological Character*
#218	♒	**Aquarius**	*Astrological Character*
#219	♉	**Taurus**	*Astrological Character*
#220		**Apogee**	*Astrological Character*
#221	☽	**Waxing Crescent Moon**	*Astrological Character*
#222	♂	**Conjunction**	*Astrological Character*
#223	★	**Star**	*Astrological Character*
#224 TO #239		**Reserved Founding Fathers Astrological**	
#240	ω	**Two-Thirds Sign**	*Obsolete* See #131
#241		**Ascendant Sign**	*Astrological Character* This idiosyncratic astrological character appears in Hephaestion Astrol., *Excerptum (e cod. Paris. gr. 2506)* (2043 003, Page vi line 4).
#242		**Capricorn (Glyph Variant)**	*Astrological Character* This idiosyncratic glyph variant of Capricorn (#211) appears in Hephaestion Astrol., *Excerptum (e cod. Paris. gr. 2506)* (2043 003, Page vi line 4).
#243		**Zodical Sign**	*Astrological Character* This idiosyncratic astrological character appears in Hephaestion Astrol., *Excerptum (e cod. Paris. gr. 2506)* (2043 003, Page vi line 5).
#244	♌	**Leo**	*Obsolete* See #212
#245		**Libra (Glyph Variant)**	*Astrological Character* This idiosyncratic astrological character appears in Hephaestion

| Beta		Name	Description and Comments
			Astrol., *Apotelesmatica (epitomae quattuor)* (2043 002, Page 147 line 7) and is presented as the libra glyph variant used by Ptolemy Chelas.
#246	♎	**Heaven Sign**	*Astrological Character* This idiosyncratic chracter appears in Doctrina Patrum, *Doctrina Patrum* (7051 001 Page 297 line 5). It is found together with #247, #1327 and #1328.
#247	℧	**Earth Sign**	*Astrological Character* This idiosyncratic chracter appears in Doctrina Patrum, *Doctrina Patrum* (7051 001 Page 297 line 5). It is found together with #246, #1327 and #1328.
#248	☽	**New Moon Symbol**	*Astrological Character* This character appears in Georgius Gemistus Phil., *De astronomia* (3202 006).
#249	π☾	**Full Moon Symbol**	*Astrological Character* This character appears in Georgius Gemistus Phil., *De astronomia* (3202 006) and Proto-Plethon Astron., *De astronomia* (3276 001) in Georgius Gemistus Phil., *De astronomia* (3202 006), this character is also represented with $PN.
#250	⌀	**Astrological Symbol**	*Astrological Character*
#300	J	**Coronis, Upper Half**	*Papyrological punctuation.* Marginal. Mark of termination. Conventionally used to mark the end of a poem or the end of a section of text This represents the upper section of a coronis which was preserved in the papyrus of Sappho (0009 001, fragment 90(1) col. 3 line 23). *See also:* #302 Coronis (Glyph Variant) #304 Coronis, Lower Half #305 Coronis (Glyph Variant) #306 Double Paragraphos #307 Coronis, Upper Half #308#311 Coronis, Lower Half #310 Coronis #312 Coronis, Upper Half #313 Coronis (Glyph Variant) #315 Coronis (Glyph Variant)
#301	O Λ		*Unused by TLG*
#302		**Coronis (Glyph Variant)**	*Papyrological punctuation.* Marginal. Unknown editorial punctuation character occurring once in *Fragmenta Adespota* (0297 00, fragment 7f, subfragment 1, line 7). Generally assumed to be a coronis (see #310). *See also:* #304 Coronis, Lower Half

Beta		Name	Description and Comments
			#305 Coronis (Glyph Variant) #306 Double Paragraphos #307 Coronis, Upper Half #308#311 Coronis, Lower Half #310 Coronis #312 Coronis, Upper Half #313 Coronis (Glyph Variant) #315 Coronis (Glyph Variant)
#303	7	**Diple (Glyph Variant)**	See #15
#304	ꟼ	**Coronis, Lower Half**	*Papyrological punctuation.* Marginal. Mark of termination. Conventionally used to mark the end of a poem or the end of a section of text This represents the lower section of a coronis which was preserved in the papyrus of Sappho (0009 001, fragment 99 col. 2 line 3). *See also:* #302 Coronis (Glyph Variant) #304 Coronis, Lower Half #305 Coronis (Glyph Variant) #306 Double Paragraphos #307 Coronis, Upper Half #308#311 Coronis, Lower Half #310 Coronis #312 Coronis, Upper Half #313 Coronis (Glyph Variant) #315 Coronis (Glyph Variant)
#305		**Coronis**	*Papyrological punctuation.* Marginal. Mark of termination. Conventionally used to mark the end of a poem or the end of a section of text. This represents a glyph variant used by Lobel and Page in their edition of Sappho (0009 001) and Alcaeus (0383 001). *See also:* #302 Coronis (Glyph Variant) #304 Coronis, Lower Half #306 Double Paragraphos #307 Coronis, Upper Half #308#311 Coronis, Lower Half #310 Coronis #312 Coronis, Upper Half #313 Coronis (Glyph Variant) #315 Coronis (Glyph Variant)
#306	══	**Double Paragraphos**	*Modern editorial punctuation* Used in the same fashion as a paragraphos (#6) this character is a modern rendering of the coronis (#310). *See also:* #302 Coronis (Glyph Variant)

| Beta		Name	Description and Comments
			#304 Coronis, Lower Half #305 Coronis (Glyph Variant) #306 Double Paragraphos #307 Coronis, Upper Half #308#311 Coronis, Lower Half #310 Coronis #312 Coronis, Upper Half #313 Coronis (Glyph Variant) #315 Coronis (Glyph Variant)
#307	˥	**Coronis, Upper Half**	*Papyrological punctuation.* Marginal. Mark of termination. Conventionally used to mark the end of a poem or the end of a section of text. This represents the upper section of a coronis which was preserved in the papyrus of Sappho (0009 001, fragment 6 line 3). *See also:* #302 Coronis (Glyph Variant) #304 Coronis, Lower Half #305 Coronis (Glyph Variant) #306 Double Paragraphos #308#311 Coronis, Lower Half #310 Coronis #312 Coronis, Upper Half #313 Coronis (Glyph Variant) #315 Coronis (Glyph Variant)
#308	˻—	**Coronis, Lower Half (together with #311)**	*Papyrological punctuation.* Marginal. Mark of termination. Conventionally used to mark the end of a poem or the end of a section of text. This is used in Callimachus together with #311 (0533 007, fragment 202 line 1) to represent the Lower Half of a coronis. *See also:* #302 Coronis (Glyph Variant) #304 Coronis, Lower Half #305 Coronis (Glyph Variant) #306 Double Paragraphos #307 Coronis, Upper Half #310 Coronis #312 Coronis, Upper Half #313 Coronis (Glyph Variant) #315 Coronis (Glyph Variant)
#310	⩮	**Coronis**	*Papyrological punctuation.* Marginal. Mark of termination. Conventionally used to mark the end of a poem or the end of a section of text. *See also:* #302 Coronis (Glyph Variant) #304 Coronis, Lower Half

Beta		Name	Description and Comments
			#305 Coronis (Glyph Variant) #306 Double Paragraphos #307 Coronis, Upper Half #312 Coronis, Upper Half #313 Coronis (Glyph Variant) #315 Coronis (Glyph Variant)
#311	∫	**Coronis, Lower Half (together with #308)**	*Papyrological punctuation.* Marginal. Mark of termination. Conventionally used to mark the end of a poem or the end of a section of text. This is used in Callimachus together with #308 (0533 007, fragment 202 line 1) to represent the Lower Half of a coronis. *See also:* #302 Coronis (Glyph Variant) #304 Coronis, Lower Half #305 Coronis (Glyph Variant) #306 Double Paragraphos #307 Coronis, Upper Half #310 Coronis #312 Coronis, Upper Half #313 Coronis (Glyph Variant) #315 Coronis (Glyph Variant)
#312		**Coronis, Upper Half**	*Papyrological punctuation.* Marginal. Mark of termination. Conventionally used to mark the end of a poem or the end of a section of text. This represents the upper section of a coronis which was preserved in the papyri of Sappho (0009 001) and Alcaeus (0383 001). At Alcaeus (0383 001) fragment 33a line 2 it represents a complete coronis. *See also:* #300 Coronis, Upper Half #302 Coronis (Glyph Variant) #304 Coronis, Lower Half #305 Coronis (Glyph Variant) #306 Double Paragraphos #307 Coronis, Upper Half #308#311 Coronis, Lower Half #310 Coronis #313 Coronis (Glyph Variant)
#313		**Coronis (Glyph Variant)**	*Papyrological punctuation.* Marginal. Mark of termination. Conventionally used to mark the end of a poem or the end of a section of text. This represents a glyph variant used by Lobel and Page in their edition of Sappho (0009 001) and Alcaeus (0383 001). *See also:* #302 Coronis (Glyph Variant)

| Beta		Name	Description and Comments
			#304 Coronis, Lower Half #305 Coronis (Glyph Variant) #306 Double Paragraphos #307 Coronis, Upper Half #310 Coronis #312 Coronis, Upper Half #315 Coronis (Glyph Variant)
#314	●	**Dash-and-Dot Editorial Sign**	*Modern Editorial Character* Character used to indicate references in *Scholia in Aristophanem* (5014 005 and 007).
#315		**Coronis**	*Papyrological punctuation.* Marginal. Mark of termination. Conventionally used to mark the end of a poem or the end of a section of text. This represents a glyph variant used by Page in his edition of texts ascribed to either Sappho or Alcaeus (0387 001, fragment S295 line 2). *See also:* #302 Coronis (Glyph Variant) #304 Coronis, Lower Half #305 Coronis (Glyph Variant) #306 Double Paragraphos #307 Coronis, Upper Half #310 Coronis #312 Coronis, Upper Half #313 Coronis (Glyph Variant)
#316		**Document Cancelled With Cross-Strokes**	*Unused by TLG*
#317		**Document Cancelled With Slashes**	*Unused by TLG*
#318		**Line Filled With Cross-Strokes**	*Unused by TLG*
#319	●	**Filled Circle**	*Unused by TLG*
#320			See #556
#321	┼	**Stauros**	See #556
#322	⳧	**Chi-Rho (Magical Papyri)**	This character appears in two magical papyri in the TLG corpus. In Magica, *Papyri Magicae* (5002 001, 17a lines 1 and 2) it is used within a section of apparently meaningless text. In Magica, *Papyri Magicae* (5002 002, 3 line 12) it acts as an abbreviation for Christos. *See also:* #465 Chi-Rho (Editorial Symbol)
#323	>	**Line Filler**	*Papyrological punctuation*

Beta		Name	Description and Comments
			Where one line is slightly too short in, for example, a papyrus this character is inserted at the end to make it appear the same length as the other lines. *See also:* `#15` Diple `#18` Reverse Diple `#303` Diple (Glyph Variant)
`#324`		**Filler Stroke (Extension of Letter to Margin)**	*Unused by TLG*
`#325`		**Large Single X**	*Unused by TLG*
`#326`		**Pattern of X's**	*Unused by TLG*
`#327`		**Tachygraphic Marks**	*Unused by TLG*
`#328`		**Three Stigmas With Bar Through Middle**	*Unused by TLG*
`#329`		**Monogram**	*Unused by TLG*
`#330`		**Drawing**	*Unused by TLG*
`#331`		**Wavy Line As Text Divider**	*Unused by TLG*
`#332`		**Impression of Stamp on Papyrus**	*Unused by TLG*
`#333`		**Text Enclosed in Box or Circle**	*Unused by TLG*
`#334`		**Text Enclosed in Parentheses or Brackets on Papyrus**	*Unused by TLG*
`#335`		**Capital N Slashed**	*Unused by TLG*
`#336`		**Redundant S-type (ἔτους) Sign**	*Unused by TLG*
`#337`		**Seal Attached to papyrus**	*Unused by TLG*
`#451`	∫	**Coronis (Glyph Variant)**	*Papyrological punctuation* This character occurs once at Comica Adespota (CGFPR), *Adespota veteris comoediae* (0662 002, fragment 235 line 8). It probably combines with the vertical line (%5) above it to represent a simplified coronis (see #305). *See also:* `#302` Coronis (Glyph Variant) `#304` Coronis, Lower Half

Beta		Name	Description and Comments
			#305 Coronis (Glyph Variant)
			#306 Double Paragraphos
			#307 Coronis, Upper Half
			#308#311 Coronis, Lower Half
			#310 Coronis
			#312 Coronis, Upper Half
			#313 Coronis (Glyph Variant)
			#315 Coronis (Glyph Variant)
#452		**Forked Paragraphos (Glyph Variant)**	*Obsolete*
			See #8
#453		**Reverse Forked Paragraphos**	*Papyrological punctuation*
			Interlinear. Appears under the line it refers to.
			Mark of termination. Idiosyncratic glyph variant of forked paragraphos. May be used alone or with other punctuation indicate a sub-division in the text: change of speaker, end of a stanza, new paragraph or end of sentence.
			Conventionally appears in texts together with the Paragraphos, to indicate different types of ending.
			See also:
			#6 Paragraphos
			#8 Forked Paragraphos
			#452 Forked Paragraphos (Glyph Variant)
			#454 Forked Paragraphos
			#455 Reverse Forked Paragraphos
#454		**Forked Paragraphos**	*Obsolete*
			See #8
#455		**Reverse Forked Paragraphos**	*Unused by TLG*
			See #453
#456	ʒ	**Coronis (Archaic Glyph Variant)**	*Papyrological punctuation.*
			Marginal. Mark of termination. Conventionally used to mark the end of a poem or the end of a section of text.
			See also:
			#302 Coronis (Glyph Variant)
			#304 Coronis, Lower Half
			#305 Coronis (Glyph Variant)
			#306 Double Paragraphos
			#307 Coronis, Upper Half
			#310 Coronis
			#312 Coronis, Upper Half
			#313 Coronis (Glyph Variant)
			#315 Coronis (Glyph Variant)
#457		**Idiosyncratic Paragraphos Variant**	*Papyrological punctuation*
			Interlinear. Appears under the line it refers to. Mark of termination. Idiosyncratic glyph variant of paragraphos (see #6).

Beta		Name	Description and Comments
#458	X	**Editorial Chi**	*Ancient editorial character* Marginal. The meaning of this character is not always clear. It may be used to indicate something noteworthy in the specific line of text. This character has occasionally been rendered with a standard Greek uppercase Chi.
#459	.	**Dot on Papyrus**	*Ancient editorial character* This character may be intentional dot on a papyrus, e.g. Philodemus *Περὶ ποιημάτων* (1595 002, fragment 161 line 1). In many instances the Ano Stigme (#72) has been represented with this character, e.g. Sappho *Fragmenta (Lobel & Page)* (0009 001 Fragment 15b line 2). *See also:* #72 Ano Stigme
#460	___	**Horizontal Line in Papyrus**	*Ancient editorial character* Generally the meaning of this character is unclear in the surviving papyri. Occasionally sense can be made from them. E.g. Aeschylus *Fragmenta (Mette)* (0085 008 Tetralogy 44 play A Fragment 595 line 1) is clearly a line filler. Aeschylus *Fragmenta (Mette)* (0085 008 Tetralogy 36 play B Fragment 392b line 3) is clearly a fragmentary paragraphos (see #6). *See also:* #12 Obelus
#461	|	**Vertical Line in Papyrus**	*Ancient editorial character* Marginal. A single character in Alcman, *Fragmenta (Page: Poetae melici Graeci)* (0291 001, fragment 162 subfragmetn1b column 2 line 11) is encoded with this and a Reversed Lunate Sigma (#10) on the line below. This almost certainly represents a coronis (See #310).
#465	⳨	**Chi-Rho (Editorial Symbol)**	*Ancient editorial character* Marginal. Abbreviation for χρηστόν or χρῆσις. Used to mark points of interest in a text. *See also:* #322 Chi-Rho (Magical Papyri)
#466	⸅	**Unknown Editorial Character**	*Ancient editorial character* Marginal. This character occurs once in Aeschylus, *Fragmenta (Mette)* (0085 008, Tetralogy 44, play A fragment 512 line 2). Mette uses a Daleth to represent this character while the Oxyrhynchus Papyri uses this glyph (2255 fr25). This is presumably a variant Diple (#15).
#467	→	**Rightwards Arrow**	*Editorial character* This character has been used with no fixed semantic meaning in the TLG corpus. In Zeno, *Testimonia* (0595 001 fragment 28 line 22) it is used to mark the motion in a diagram. In Epiphanius, *De mensuris et ponderibus* (2021 033 line 64) it is used as a glyph variant of an obelus (see #12).

Beta		Name	Description and Comments
			In Scholia in Aristophanem, *Scholia in nubes (scholia anonyma recentiora)* (5014 006 Play 'sch recent nub' verse 82a line 4) it is a modern editorial character marking an addition to the codex. In Scholia in Demosthenem (5017 001) it is a modern editorial character used to mark the juxtaposition of scholia in the codices.
#468	⸾	**Coronis (Glyph Variant)**	*Papyrological punctuation.* Marginal. Mark of termination. Conventionally used to mark the end of a poem or the end of a section of text. This occurs once in Ibycus, *Fragmenta (Page: Supplementum lyricis Graecis)* (0293 002, fragment S232, line 8). *See also:* #302 Coronis (Glyph Variant) #304 Coronis, Lower Half #305 Coronis (Glyph Variant) #306 Double Paragraphos #307 Coronis, Upper Half #310 Coronis #312 Coronis, Upper Half #313 Coronis (Glyph Variant) #315 Coronis (Glyph Variant)
#476	∫	**Small Letter Esh Symbol**	*Editorial character* This character has been used with no fixed semantic meaning in the TLG corpus. In Scholia in Platonem, *Scholia in Platonem (scholia vetera)* (5035 001 Dialogue R Stephanus page 534a line 6) this character appears in a diagram, apparently as a filler. In Scholia in Thucydidem (5039 001) it is a modern editorial character to mark a boundary between distinct scholia on the same passage.
#501	Ш	**πιθανόν Abbreviation**	*Abbreviation.* Appears in Galenus, *In Hippocratis librum iii epidemiarum commentarii iii* (0057 090) as an abbreviation for πιθανόν.
#502	♂	**ἡλιακόν Symbol**	*Abbreviation* Character used to represent the sun. Glyph variant: ♂ See also: #207 Sun
#503	℔	**Pi-Rho Abbreviation**	*Abbreviation* Character used to mark an abbreviation of a word beginning πρ-, for instance, πρός.
#504	⸎	**Coronis (Glyph Variant)**	*See also:* #310 Coronis
#505	⁙	**Dotted Cross Symbol**	*Papyrological Sigla.* Unknown denotation. Glyph variant ⁙

Beta		Name	Description and Comments
#506	⌐	**Downward Ancora**	*Papyrological punctuation.* Marginal. This character marks omissions, variant, restorations and errors.
#507	⌐	**Upward Ancora**	*Papyrological punctuation.* Marginal. This character marks omissions, variant, restorations and errors.
#508	※	**Asteriskos**	*Obsolete* See #13
#509	᷒	**Combining Overbar and Circumflex**	*Numerical Character.* Occurs once at Adamantius, *De ventis* (0731 002, page 40 line 9) above a stigma (#2). It is either a scribal slip for an overbar indicating a number or a zeta with an overbar.
#510	ε/π	**Epsilon-Pi Symbol**	*Abbreviation.* This character occurs immediately before Iota-Kappa Symbol (#511). Unknown denotation.
#511	ι/κ	**Iota-Kappa Symbol**	*Abbreviation.* This character occurs immediately after Epsilon-Pi Symbol (#510). Unknown denotation.
#512	Ɔ	**Antisigma Abbreviation**	*Abbreviation.* This character denotes an unresolved abbreviation in Galenus, *Adversus ea quae a Juliano in Hippocratis aphorismos enuntiata sunt libellus* (0057 094, Kühn volume 18a page 297 line 3) and Scholia in Euclidem, *Scholia in Euclidis elementa* (5022 001, Book 10 scholion 371 line 3). *See also:* #10 Antisigma
#513	☉	**Worm on Circle, Standing**	*Diagram* This character occurs once, immediately after #514 in Marcellinus I, *De pulsibus* (0667.001, Line 452) illustrating 'worm pulse'.
#514	☉	**Worm on Circle, Crawling**	*Diagram* This character occurs once, immediately before #513 in Marcellinus I, *De pulsibus* (0667.001, Line 452) illustrating 'worm pulse'.
#515	∽	**Xestes**	*See also:* #121 Xestes
#516	Ⱥ	**Delta-Iota Abbreviation**	*Abbreviation.* Character used to mark an abbreviation of a word beginning δι- or ιδ- for instance, διαχώρημα. *See also:* #87 Deina
#517	∽	**Xestes**	*See also:*

Beta		Name	Description and Comments
			`#121` Xestes
`#518`	⌒	**Arc Symbol**	*Numerical character*
			This character has been used with no fixed semantic meaning in the TLG corpus.
			In Anonymi Medici, *De generatione et semine* (0721 004, Section 24 line 1) this character seems in fact to be a typographical error.
			In Scholia in Euclidem, *Scholia in Euclidis phaenomena* (5022 006, Scholion 113 line 3) is may be an arc.
`#519`	↑	**Upward Arrow**	*Obsolete*
			In the past this character was misapplied to `#127` (Litra Abbreviation) and `#166` (Minus Sign).
			See also: `#561` Upward Arrow
`#520`	+	**Stauros**	*Obsolete*
`#521`	℈	**Colic Amulet Symbol**	Medical Character
			This character occurs in Alexander, *Therapeutica* {0744 003, Volume 2 page 377 line 22) to represent a magical sign on an amulet against colic.
`#522`	⊢	**Rotated Eta**	*Unused by TLG*
`#523`	÷	**Dotted Obelus** · ἐστί **Abbreviation**	*Ancient Editorial Character.*
			Abbreviation
			This character combines two semantically different characters.
			Dotted Obelus. Marginal. Generally the meaning of this character is unclear in the surviving papyri. It often appears with marginal notes. It is used as this character in the following texts:
			Aristophanes, *Fragmenta* (0019 016)
			Alcaeus, *Fragmenta* (0383 001)
			Eupolis, *Fragmenta* (0461 004)
			Antiphon, *Fragmenta* (1147 003)
			Scholia in Aristophanem, *Commentarium in aves (scholia vetera et recentiora Tzetzae)* (5014 020)
			ἐστί *Abbreviation.* As an abbreviation, this character conventionally represents ἐστί. It is used as an abbreviation in the following texts:
			Hippiatrica, *Appendices ad hippiatrica Berolinensia* (0738 002)
			Scholia in Euclidem, *Scholia in Euclidis elementa (scholia vetera et recentiora)* (5022 001)
			Doctrina Patrum, *Doctrina patrum (fort. auctore Anastasio Sinaïta vel Anastasio Apocrisiario)* (7051 001)
			In Stephanus, *De magna et sacra arte (sub nomine Stephani*

Beta		Name	Description and Comments
			Alexandrini philosophi) (9021 001), this character is rotated 90˚ counter-clockwise and is part of an unresolved abbreviation.
#524	⊗	**Metrical Poem End**	*Metrical Character* Mark of termination. Modern typographical equivalent to a Coronis (#310) used to mark the end of a poem or the end of a section of text. *See also:* #310 Coronis
#525	✚	**Black cross with white center**	*Unused by TLG*
#526	←	**Leftward arrow**	*Editorial character* This character has been used with no fixed semantic meaning in the TLG corpus. In Elegiaca Adespota (IEG), *Fragmenta* (0234 001, Fragment 28 line 12) it is used by the editor to indicate that the text may be marginal. In Zeno, *Testimonia* (0595 001 fragment 28 line 22) it is used to mark the motion in a diagram.
#527	⌒	**Editorial Character**	*Ancient editorial character* Marginal. This character occurs once in Elegiaca Adespota (IEG), *Fragmenta* (0234 001, Fragment 60 line 2). It is of unknown denotation.
#528	λ	**Lambda insertion**	*Obsolete*
#529	⫽	**Interpolation Marker**	Modern Editorial Character This character occur twice in Joannes Stobaeus, *Anthologium* (2037 001, Book 2 chapter 7 section 2 lines 72 & 79) and is used to bracket interpolated text.
#530	⌐⌐	**Ancient Editorial Character**	*Ancient editorial character* This character occurs three times in Lyrica Adespota (PMG), Fragmenta. (0297 001, Fragments 3b & 3c). It appears to be a paragraphos glyph variant.
#531	‿	**Greek Papyrological Hyphen**	*Unused by TLG* *Papyrological punctuation* Mark used to make clear link between two parts of a compound word. Also a musical character used to indicate when a single syllable is sung on two notes.
#532	’	**Greek Papyrological Hypodiastole**	*Papyrological punctuation* This character is used in papyri, which are written without spaces between words, to separate words when necessary.
#533	Ϲ	**Stigma, Uncial**	*Obsolete* See #2
#534	◌̂	**Combining and Non-Combining Circumflex**	*Papyrological Character* This character has been used with no fixed semantic meaning in the

Beta		Name	Description and Comments
		Symbol	TLG corpus.
			In Sophocles, *Fragmenta (Radt)* (0011 008) it represents a fragmentary letter or accent. It generally combines with a missing letter dot ('?'), but occasionally appears as a non-combining character).
			In Epicharmus et Pseudepicharmea, *Fragmenta Epicharmi (Austin)* (0521 004, Fragment 85 line 326) it is a non-combining fragmentary marginal character, its denotation is unclear.
			In Heron Mech., *Liber geeponicus [Sp.]* (0559 016, Section 205 line 6) it is a spacing character which occurs three times, indicating either that the preceding letter is a whole number or a fraction.
			See also: '=' %22 Combining Circumflex Accent (Roman Font) %24 Combining Tilde %34 Non-Combining Circumflex Accent %176
#535	⊤⊤	**Unknown Papyrological Character**	*Papyrological Character* This character appears in Menander, *Fragmenta (Austin)* (0541 037, Fragment 122 line 1). Unknown denotation.
#536	Ψ	**Unknown Papyrological Character**	*Papyrological Character* Marginal. This character appears once in Eupolis, *Fragmenta (Austin)* (0461 004} Fragment 95 line 132). It is omitted from the Oxyrhynchus edition (2741, fragment 1B Column ii (iii)), but with note "In the left-hand margin a monogram like an elongated ϱ with a thick υ across its tail. Unknown denotation.
#537	⋒	**Unknown Papyrological Character**	*Papyrological Character* Marginal. This character appears once in Comica Adespota (CGFPR), *Adespota veteris comoediae.* (0662 002, Fragment 227 line 3). It may be introducing a marginal scholion.
#538	ꝭ	**Unknown Manuscript Character** · **Coronis, Partial**	*Editorial Character, Papyrological Character.* In Scholia in Aristophanem, *Scholia in equites* (5014 002) and Scholia in Euripidem, *Scholia in Euripidem (cod. Hierosolymitanus patriarchalis 36)* (5023 003) this character represents a marginal scholion of unknown denotation In Lyrica Adespota (SLG), *Fragmenta* (1471 001, Fragment S323ab line 8) is represents a partially preserved coronis (see #310). This glyph variant is: ◡ .
#539	⸗͵	**Partial Coronis**	*Papyrological Character* This character occurs once in Tragica Adespota, *Fragmenta (Kannicht & Snell)* (1738 003, Fragment 625 line 25). It is almost certainly a partially preserved coronis (see #310), but it may also be a glyph variant of a coronis. *See also:* #310 Coronis

Beta		Name	Description and Comments
#540	⌐	**Variant Obelus**	*Papyrological Character* This character occurs once in Tragica Adespota, *Fragmenta (Kannicht & Snell)* (1738 003, Fragment 679 line 27). Its denotation is unknown, but is a variant obelus (see #12).
#541		**Idiosyncratic Papyrological Character**	Papyrological Character This character is used to represent a character in a papyrus the meaning of which is esoteric or obscure. In Flavius Arrianus, *Fragmenta* (0074 018) it appears as a Latin S without its top. It is doubtful that this is ½ (#20). In Carneiscus, *Philistas* (1244 002) this character is probably equivalent to the use of `<32` as emphasizing the start-and-end-of-title-word: `<1 >1*K/*A*R*N*E*I*S3*K<1*O>1*U\`, {cup with tilde underneath below line}`*F*I*L*I*S3*T*A<7%104>7`, `*A*R*I*Q` with reverse tilde over `I` and `%127` under `R`, and at the start of that line what may be a coronis: breve over tilde over cup with hollow dot on bottom right corner. In Philodemus, Περὶ εὐσεβείας (1595 107, Fragment 77B line 2237) this character is represented with a Latin 7, but the editor suspects that this is the tau which actually appears in his edition. In Magica, *Papyri magicae* (5002 001, Preisendanz number 3 line 370) this represents the letter ezh. This escape was also formerly used to represent the Coptic letter hori at (Preisendanz number 7 line 405). In Magica, *Papyri magicae (tabulae)* (5002 004) this character represents long *s*; the editor suspects a code. In Scholia in Homerum, *Scholia in Iliadem (scholia vetera)* (5026 001 Book of Iliad 14,pap9 verse subsc line of scholion 9) this escape represents a huge decorative pattern: Keraunoi as axes of octagon around nine hollow dots in square pattern.
#542	⊉	**βάνδον κουρσόρων Symbol**	*Military Strategical Character* Occurs twice in the main text of Pseudo-Mauricius, *Strategicon* (3075 001, Book 3 chapter 6 section 1 line 4; Book 12 chapter 2 section 1 line 4). It occurs more frequently in diagrams from this text omitted from the TLG edition.
#543	⌐ⴆ	**βάνδον δηφενσόρων Symbol**	*Military Strategical Character* Occurs once in the main text of Pseudo-Mauricius, *Strategicon* (3075 001, Book 3 chapter 6 section 1 line 5). It occurs more frequently in the diagrams from this text omitted from the TLG text.
#544	∴	**Four-Dot Character**	*Textual Highlighter* In Michael Attaliates, Diataxis (3079 005) this character is a textual highlighter. *Military Strategical Character* Occurs once in the main text of Pseudo-Mauricius, *Strategicon* (3075 001, Book 3 chapter 6 section 1 line 7). It occurs more frequently in the diagrams from this text omitted from the TLG text. *See also:*

Beta		Name	Description and Comments
			#1523 Ancient Editorial Textual Highlighter
#545	⌀	δηποτάτος Symbol	*Military Strategical Character*
			Occurs once in the main text of Pseudo-Mauricius, *Strategicon* (3075 001, Book 3 chapter 7 section 1 line 2). It occurs more frequently in the diagrams from this text omitted from the TLG text.
#546	ƙ	πλβγιοφύλαξ Symbol	*Military Strategical Character*
			Occurs once in the main text of Pseudo-Mauricius, *Strategicon* (3075 001, Book 3 chapter 7 section 1 line 3). It occurs more frequently in the diagrams from this text omitted from the TLG text.
#547	ꝗ	ψιλός Symbol	*Military Strategical Character*
			Occurs once in the main text of Pseudo-Mauricius, *Strategicon* (3075 001, Book 12 chapter 2 section 1 line 5). It occurs more frequently in the diagrams from this text omitted from the TLG text.
#548	⊬	**Unknown Abbreviation**	*Abbreviation*
			Superscript. Occurs once in Chronographiae Anonymae, *Chronographia brevis (e cod. Paris. suppl. gr. 67)* (2738 003, Page 29 line 21), unknown demarcation. κων⊬ is probably an abbreviation for the city of Κορῶνη.
#549	≡	**Four Horizontal Lines**	This character occurs in Scholia in Lycophronem, *Scholia in Lycophronem* (5030 001, Scholion 291 line 1). It is of unknown denotation.
#550	∷	**Four dots as square**	*Unused by TLG*
			(Vitruvius, X.10.3, X.11.9)
#551	⊙	**Dotted circle**	*Unused by TLG*
			(Vitruvius, X.10.4,5, X.11.7)
#552	Ⅴ	**Exile sign**	*Theological Character*
			Occurs once in Epiphanius Scr. Eccl., *De mensuris et ponderibus.* (2021 033, Line 7) to mark the Biblical prophecy of the exile of the Jews.
#553	⊐	**Abolition of Law Symbol**	*Theological Character*
			Occurs once in Epiphanius Scr. Eccl., *De mensuris et ponderibus.* (2021 033, Line 8) to mark the Biblical prophecy of the abolition of Mosaic Law.
#554	Ⅴ	**New Testament Symbol**	*Theological Character*
			Occurs once in Epiphanius Scr. Eccl., *De mensuris et ponderibus.* (2021 033, Line 8) to mark the Biblical prophecy of the New Testament.
#555	Є	**Gentiles Symbol**	*Theological Character*
			Occurs once in Epiphanius Scr. Eccl., *De mensuris et ponderibus.* (2021 033, Line 9) to mark the Biblical prophecy of the conversion of the Gentiles.
#556	†	**Ancient Editorial Stauros**	This character has been used by the TLG to represent two characters.
			In Epiphanius Scr. Eccl., *De mensuris et ponderibus.* (2021 033, Line

Beta		Name	Description and Comments
		· **Greek Christian Cross**	9) it is a crucifix used to represent the Biblical prophecy of Christ.
			This character also is used to indicate an ancient editorial crux used to highlight text rather than to indicate irremediable text (see #).
			This character also conflates #320 and #321.
#557	∫	**Promise Symbol**	*Theological Character*
			Occurs once in Epiphanius Scr. Eccl., *De mensuris et ponderibus.* (2021 033, Line 9) to mark the Biblical prophecy of the Promise to the Jews.
#558	⌐	**Biblical Ambiguity Symbol**	*Theological Character*
			Occurs once in Epiphanius Scr. Eccl., *De mensuris et ponderibus.* (2021 033, Line 10) to mark ambiguity in the Bible.
#559	∨	**Future Prophecy Symbol**	*Theological Character*
			Occurs once in Epiphanius Scr. Eccl., *De mensuris et ponderibus.* (2021 033, Line 10) to mark the Biblical prophecy of future.
#561	↑	**Upward Arrow**	*Strategically Symbol. Abbreviation.*
			This character has been used with no fixed semantic meaning in the TLG corpus.
			In Asclepiodotus, *Tactica* (0556 001) this character represents a soldier.
			In Theodosius, *De diebus et noctibus* (1719 003) it is of unknown denotation.
			In Didymus Caecus, *In Genesim* (2102 041, Codex page 133 line 4) it is an abbreviation of unknown denotation.
			See also: #519 Upward Arrow
#562	ō	**Musical Diseme**	A long nonspacing overbar which marks two beats.
#563	ō	**Musical Triseme**	A long nonspacing overbar with a small upright at the right which marks three beats.
#564	ō	**Musical Tetraseme**	A long nonspacing overbar which marks four beats.
#565	ō	**Musical Pentaseme**	A long nonspacing overbar which marks five beats.
			Instrumental first sharp of c.
#566	∪	**Instrumental Notation Symbol 32**	Instrumental first sharp of a.
#567	Ⅎ	**Vocal Notation Symbol 20** • **Instrumental Notation Symbol 28** • **Mathematical Symbol**	This character conflates: *Vocal Notation Symbol 20* Vocal first sharp of d. *Instrumental Notation Symbol 28* Instrumental g.

Beta		Name	Description and Comments
			Mathematical Symbol
			Occurs in Georgius Pachymeres (3142 003) as a mathematical symbol.
#568	⊃	**Instrumental Notation Symbol 37**	Instrumental c´.
#569	<	**Instrumental Notation Symbol 40** • **Archaic Musical Symbol 3a**	This character conflates: *Instrumental Notation Symbol 40* Instrumental d´. *Archaic Musical Symbol 3a* Occurs in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of this character is unknown.
#570	C	**Vocal Notation Symbol 31** • **Archaic Musical Symbol 36a** • **Archaic Musical Symbol 34b**	This character conflates: *Vocal Notation Symbol 31* Vocal a. *Archaic Musical Symbol 36a* *Archaic Musical Symbol 34b* Occur in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of these characters is unknown.
#571	Γ	**Idiosyncratic Musical Symbol**	Occurs in Aristides Quintilianus (2054 001, Book 1 section 11) in a chart of all possible variants of the alphabet which could be used to represent musical symbols.
#572	⊢	**Instrumental Notation Symbol 19** • **Archaic Musical Symbol 26b**	This character conflates: *Instrumental Notation Symbol 19* Instrumental d. *Archaic Musical Symbol 26b* Occurs in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of this character is unknown.
#573	⌐	**Vocal Notation Symbol 19**	Vocal d.
#574	Γ	**Vocal Notation Symbol 46**	Vocal f´.
#575	⌐	**Vocal Notation Symbol 22** • **Instrumental**	This character conflates: *Vocal Notation Symbol 22*

Beta		Name	Description and Comments
		Notation Symbol 24	Vocal e.
			Instrumental Notation Symbol 24
			Instrumental second sharp of e.
#576	R	**Vocal Notation Symbol 23**	Vocal first sharp of e.
#577	Φ	**Vocal Notation Symbol 28**	Vocal g.
#578	P	**Vocal Notation Symbol 32**	Vocal first sharp of a.
#579	M	**Vocal Notation Symbol 37**	Vocal c´.
#580	I	**Vocal Notation Symbol 40**	Vocal d´.
#581	Θ	**Vocal Notation Symbol 41**	Vocal first sharp of d´.
#582	V	**Vocal Notation Symbol 14** • **Instrumental Notation Symbol 41**	This character conflates: *Vocal Notation Symbol 14* Vocal first sharp of B. *Instrumental Notation Symbol 41* Instrumental first sharp of d´.
#583	N	**Vocal Notation Symbol 36** • **Instrumental Notation Symbol 46**	This character conflates: *Vocal Notation Symbol 36* Vocal second sharp of b. *Instrumental Notation Symbol 46* Instrumental f´.
#584	℧	**Vocal Notation Symbol 49**	Vocal g´.
#585	⌐	**Vocal Notation Symbol 43**	*Vocal Notation Symbol 43* Vocal e´. Glyph variant: Z.
#586	⊏	**Instrumental Notation Symbol 43**	Instrumental e´.
#587	E	**Vocal Notation Symbol 44** • **Instrumental**	This character conflates: *Vocal Notation Symbol 44* Vocal first sharp of e´.

Beta		Name	Description and Comments
		Notation Symbol 16	
		• **Archaic Musical Symbol 12a**	*Instrumental Notation Symbol 16*
			Instrumental e.
		• **Archaic Musical Symbol 11a**	
			Archaic Musical Symbol 12a
			Archaic Musical Symbol 11b
			Occur in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of these characters is unknown.
#588	⊔	**Vocal Notation Symbol 9**	This character conflates:
			Vocal Notation Symbol 9
		• **Instrumental Notation Symbol 44**	Vocal second sharp of G.
		• **Archaic Musical Symbol 5a**	*Instrumental Notation Symbol 44*
			Instrumental first sharp of e´.
			Archaic Musical Symbol 5a
			Occurs in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of this character is unknown.
#589	ϑ	**Vocal Notation Symbol 52**	Vocal a´.
#590	ל	**Instrumental Notation Symbol 52**	Instrumental a´.
#591	ㅅ	**Vocal Notation Symbol 53**	Vocal first sharp of a´.
#592	∠	**Instrumental Notation Symbol 53**	*Obsolete*
			See #675
#593	Λ	**Vocal Notation Symbol 38**	Vocal first sharp of c´.
#594	⊸	**Archaic Musical Symbol 2a**	This character conflates:
			Archaic Musical Symbol 2a
		• **Archaic Musical Symbol 40a**	*Archaic Musical Symbol 40a*
			Occur in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of these characters is unknown.
#595	6	**Archaic Musical Symbol 4a**	This character conflates:
			Archaic Musical Symbol 4a
		• **Archaic Musical**	*Archaic Musical Symbol 6b*

Beta		Name	Description and Comments
		Symbol 6b	*Mathematical Symbol*
		• Mathematical Symbol	Occur in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of these characters is unknown.
			Occurs in Georgius Pachymeres (3142 003) as a mathematical symbol.
#596	9	**Archaic Musical Symbol 4b**	This character conflates:
			Archaic Musical Symbol 4b
		• Archaic Musical Symbol 6a	*Archaic Musical Symbol 6a*
			Mathematical Symbol
		• Mathematical Symbol	Occur in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of these characters is unknown.
			Occurs in Georgius Pachymeres (3142 003) as a mathematical symbol. It appears in the form: ℰ
#597	⌐	**Archaic Musical Symbol 7b**	Occurs in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of this character is unknown.
#598	Δ	**Archaic Musical Symbol 10b**	This character conflates:
			Archaic Musical Symbol 10b
		• Archaic Musical Symbol 9a	*Archaic Musical Symbol 9a*
			Occur in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of these characters is unknown.
			See also: #630　Vocal Notation Symbol 45
#599	∇	**Vocal Notation Symbol 21**	This character conflates:
			Vocal Notation Symbol 21
		• Archaic Musical Symbol 10a	Vocal second sharp of d.
		• Archaic Musical Symbol 9b	*Archaic Musical Symbol 10a*
			Archaic Musical Symbol 9b
			Occur in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of these characters is unknown.
#600	Ǝ	**Instrumental Notation Symbol 18**	This character conflates:
			Instrumental Notation Symbol 18
		• Archaic Musical Symbol 12a	Instrumental second sharp of c.
		• Archaic Musical Symbol 11b	*Archaic Musical Symbol 12a*
			Archaic Musical Symbol 11b

Beta		Name	Description and Comments
			Occur in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of these characters is unknown.
#601	⌾	**Archaic Musical Symbol 2b** • **Archaic Musical Symbol 40b**	This character conflates: *Archaic Musical Symbol 2b* *Archaic Musical Symbol 40b* Occur in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of these characters is unknown.
#602	>	**Instrumental Notation Symbol 42** • **Archaic Musical Symbol 3b**	This character conflates: *Instrumental Notation Symbol 42* Instrumental second sharp of d´. *Archaic Musical Symbol 3b* Occurs in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of this character is unknown.
#603	⊓	**Vocal Notation Symbol 33** • **Archaic Musical Symbol 5b**	This character conflates: *Vocal Notation Symbol 33* Vocal second sharp of a. *Archaic Musical Symbol 5b* Occurs in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of this character is unknown.
#604	⌐	**Instrumental Notation Symbol 14** • **Archaic Musical Symbol 14a** • **Archaic Musical Symbol 13b**	This character conflates: *Instrumental Notation Symbol 14* Instrumental first sharp of B. *Archaic Musical Symbol 14a* *Archaic Musical Symbol 13b* In Gaudentius, *Harmonica introductio* (2137 001) this character appears as ⊐. Occurs in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of these characters is unknown.
#605	⌐	**Archaic Musical Symbol 13a** • **Archaic Musical Symbol 14b**	This character conflates: *Archaic Musical Symbol 13a* *Archaic Musical Symbol 14b* Occur in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of these

Beta		Name	Description and Comments
			characters is unknown.
#606	Ⴙ	**Archaic Musical Symbol 15a**	Occurs in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of this character is unknown.
#607	Ɛ	**Archaic Musical Symbol 16b** • **Archaic Musical Symbol 17a**	This character conflates: *Archaic Musical Symbol 16b* *Archaic Musical Symbol 17a* Occur in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of these characters is unknown.
#608	Ɔ	**Archaic Musical Symbol 16a** • **Archaic Musical Symbol 17b**	This character conflates: *Archaic Musical Symbol 16a* *Archaic Musical Symbol 17b* Occur in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of these characters is unknown.
#609	Ɣ	**Archaic Musical Symbol 18a** • **Archaic Musical Symbol 19b**	This character conflates: *Archaic Musical Symbol 18a* *Archaic Musical Symbol 19b* Occur in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of these characters is unknown.
#610	Ɣ	**Archaic Musical Symbol 18b** • **Archaic Musical Symbol 19a**	This character conflates: *Archaic Musical Symbol 18a* *Archaic Musical Symbol 19b* Occur in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of these characters is unknown.
#611	⍺	**Archaic Musical Symbol 20a**	Occurs in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of this character is unknown.
#612	Ɣ	**Archaic Musical Symbol 23b** • **Archaic Musical Symbol 24a**	This character conflates: *Archaic Musical Symbol 23b* *Archaic Musical Symbol 24a* Occur in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of these characters is unknown.
#613	Ⱶ	**Archaic Musical Symbol 15b**	Occurs in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of this character is unknown.
#614	ᴔ	**Archaic Musical Symbol 20b**	Occurs in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of this character is unknown.

Beta		Name	Description and Comments
#615	⅂	**Instrumental Notation Symbol 30** • **Archaic Musical Symbol 28a**	This character conflates: *Instrumental Notation Symbol 30* Instrumental second sharp of g. *Archaic Musical Symbol 26a* Occurs in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of this character is unknown.
#616	∈	**Instrumental Notation Symbol 2** • **Archaic Musical Symbol 30a**	This character conflates: *Instrumental Notation Symbol 2* Instrumental first sharp of E. *Archaic Musical Symbol 30a* Occurs in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of this character is unknown.
#617	Ω	**Archaic Musical Symbol 32a**	Occurs in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of this character is unknown.
#618	⏜	**Archaic Musical Symbol 38a**	Occurs in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of this character is unknown.
#619	λ	**Archaic Musical Symbol 44a**	Occurs in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of this character is unknown.
#620	ᶘ	**Archaic Musical Symbol 46a**	Occurs in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of this character is unknown.
#621	⊣	**Vocal Notation Symbol 6** • **Instrumental Notation Symbol 21** • **Archaic Musical Symbol 26b**	This character conflates: *Vocal Notation Symbol 6* Vocal second sharp of F. *Instrumental Notation Symbol 21* Instrumental second sharp of d. *Archaic Musical Symbol 26b* Occurs in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of this character is unknown.
#622	Ǝ	**Vocal Notation Symbol 2**	This character conflates:

Beta		Name	Description and Comments
		• **Archaic Musical Symbol 30b**	*Vocal Notation Symbol 2* Vocal first sharp of E. *Archaic Musical Symbol 30b* Occurs in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of this character is unknown.
#623	℧	**Archaic Musical Symbol 32b**	Occurs in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of this character is unknown.
#624	Ɔ	**Instrumental Notation Symbol 33** • **Archaic Musical Symbol 36b** • **Archaic Musical Symbol 34a**	This character conflates: *Instrumental Notation Symbol 33* Instrumental second sharp of d. *Archaic Musical Symbol 36b* *Archaic Musical Symbol 34a* Occur in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of these characters is unknown.
#625	⌐	**Archaic Musical Symbol 38b**	Occurs in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of this character is unknown.
#626	⌡	**Archaic Musical Symbol 46b**	Occurs in Aristides Quintilianus (2054 001, Book 1 section 7) in a discussion of archaic musical symbols. The meaning of this character is unknown.
#627	Ɐ	**Vocal Notation Symbol 24**	Vocal second sharp of e.
#628	Ο	**Vocal Notation Symbol 34**	Vocal b.
#629	☰	**Vocal Notation Symbol 35**	Vocal first sharp of b.
#630	Δ	**Vocal Notation Symbol 45**	Vocal second sharp of e´. *See also:* #598 Archaic Musical Symbol 10b
#631	Κ	**Vocal Notation Symbol 39** • **Instrumental Notation Symbol 34**	This character conflates: *Vocal Notation Symbol 39* Vocal second sharp of c´. *Instrumental Notation Symbol 34* Instrumental b.

Beta		Name	Description and Comments
#632	Ʞ	**Vocal Notation Symbol 15** • **Instrumental Notation Symbol 35**	This character conflates: *Vocal Notation Symbol 15* Vocal second sharp of B. *Instrumental Notation Symbol 35* Instrumental first sharp of b.
#633	Ʞ	**Instrumental Notation Symbol 36**	Instrumental second sharp of b.
#634	⊐	**Instrumental Notation Symbol 45**	Instrumental second sharp of e´.
#635	ᘒ	**Vocal Notation Symbol 1**	Vocal E.
#636	ᑫ	**Vocal Notation Symbol 4**	Vocal F.
#637	Ɜ	**Vocal Notation Symbol 7** • **Instrumental Notation Symbol 9**	This character conflates: *Vocal Notation Symbol 7* Vocal G. *Instrumental Notation Symbol 9* Instrumental second sharp of G.
#638	ჶ	**Vocal Notation Symbol 10**	Vocal A.
#639	Ϻ	**Vocal Notation Symbol 13**	Vocal B.
#640	⊓	**Vocal Notation Symbol 18** • **Instrumental Notation Symbol 15**	This character conflates: *Vocal Notation Symbol 18* Vocal second sharp of c. *Instrumental Notation Symbol 15* Instrumental second sharp of B.
#641	Ω	**Vocal Notation Symbol 25**	Vocal f.
#642	Η	**Vocal Notation Symbol 42** • **Instrumental Notation Symbol 10**	This character conflates: *Vocal Notation Symbol 42* Vocal second sharp of d´. *Instrumental Notation Symbol 10*

Beta		Name	Description and Comments
			Instrumental A.
#643	Ƈ	**Instrumental Notation Symbol 1**	Instrumental E.
#644	௴	**Instrumental Notation Symbol 4**	Instrumental F.
#645	Ɛ	**Instrumental Notation Symbol 7**	Instrumental G.
#646	Ⴙ	**Instrumental Notation Symbol 13**	Instrumental B.
#647	Γ	**Instrumental Notation Symbol 25**	Instrumental f.
#648	Λ	**Instrumental Notation Symbol 39**	Instrumental second sharp of c′.
#649	И	**Vocal Notation Symbol 12**	Vocal second sharp of A.
#650	＼	**Instrumental Notation Symbol 48**	*Instrumental Notation Symbol 48* Instrumental second sharp of f̆.
#651	Χ	**Vocal Notation Symbol 27**	Vocal second sharp of f.
#652	Τ	**Vocal Notation Symbol 30**	Vocal second sharp of g.
#653	Ӿ	**Vocal Notation Symbol 51**	Vocal second sharp of g′.
#654	⊥	**Vocal Notation Symbol 54** • **Instrumental Notation Symbol 20**	This character conflates: *Vocal Notation Symbol 54* Vocal second sharp of a′. *Instrumental Notation Symbol 20* Instrumental first sharp of d.
#655	Ӿ	**Vocal Notation Symbol 3** • **Instrumental Notation Symbol 3**	This character conflates: *Vocal Notation Symbol 3* Vocal second sharp of E. *Instrumental Notation Symbol 3* Instrumental second sharp of E.
#656	Ⴌ	**Instrumental Notation Symbol 12**	Instrumental second sharp of A.

Beta		Name	Description and Comments
#657	٦	**Instrumental Notation Symbol 27**	This is the instrumental second sharp of f.
#658	↘	**Instrumental Notation Symbol 51**	Instrumental second sharp of g′.
#659	↘	**Instrumental Notation Symbol 54**	Instrumental second sharp of a′.
#660	A	**Vocal Notation Symbol 48**	Vocal second sharp of f˝.
#661	B	**Vocal Notation Symbol 47**	Vocal first sharp of f˝.
#662	Y	**Vocal Notation Symbol 29**	Vocal first sharp of g.
#663	Ψ	**Vocal Notation Symbol 26**	Vocal first sharp of f.
#664	∕	**Instrumental Notation Symbol 47**	Instrumental first sharp of f˝.
#665	◁	**Instrumental Notation Symbol 38**	Instrumental first sharp of c′.
#666	Ⴀ	**Instrumental Notation Symbol 29**	Instrumental second sharp of g.
#667	∟	**Instrumental Notation Symbol 26**	This is the instrumental first sharp of f.
#668	ᑎ	**Vocal Notation Symbol 17**	Vocal first sharp of c.
#669	И	**Vocal Notation Symbol 11**	Vocal first sharp of A.
#670	Ь	**Vocal Notation Symbol 8**	Vocal first sharp of G. In Gaudentius, *Harmonica introductio* (2137 001) this character appears as ᗡ.
#671	٧	**Vocal Notation Symbol 53**	*Obsolete* See #591
#672	⋔	**Vocal Notation Symbol 50**	Vocal second sharp of g′.
#673	�	**Instrumental Notation Symbol 11**	Instrumental first sharp of A.
#674	ω	**Instrumental Notation Symbol 8**	Instrumental first sharp of G.
#675	⟋	**Instrumental Notation**	Instrumental first sharp of a′.

Beta		Name	Description and Comments
		Symbol 53	
#676	⟋	**Instrumental Notation Symbol 50**	Instrumental first sharp of g′.
#677	μ	**Idiosyncratic Musical Symbol**	Occurs in Aristides Quintilianus (2054 001, Book 1 section 11). The meaning of this character is unknown.
#678	⊢	**Instrumental Notation Symbol 5**	Instrumental first sharp of F. In Aristides Quintilianus, this symbol is used for Vocal Notation Symbol 5.
#679	≺	**Vocal Notation Symbol 5**	Vocal first sharp of F. In Aristides Quintilianus, this symbol is used for Instrumental Notation Symbol 5.
#680	⟨	**Idiosyncratic Musical Symbol**	Occurs in Aristides Quintilianus (2054 001, Book 1 section 11) in a chart of all possible variants of the alphabet which could be used to represent musical symbols.
#681	⊓	**Idiosyncratic Musical Symbol**	Occurs in Aristides Quintilianus (2054 001, Book 1 section 11) in a chart of all possible variants of the alphabet which could be used to represent musical symbols.
#682	⊐	**Idiosyncratic Musical Symbol**	Occurs in Aristides Quintilianus (2054 001, Book 1 section 11) in a chart of all possible variants of the alphabet which could be used to represent musical symbols.
#683	✳	**Idiosyncratic Musical Symbol**	Occurs in Aristides Quintilianus (2054 001, Book 1 section 11) in a chart of all possible variants of the alphabet which could be used to represent musical symbols.
#684	L	**Instrumental Notation Symbol 23**	Instrumental first sharp of e.
#685	⊼	**Idiosyncratic Musical Symbol**	Occurs in Aristides Quintilianus (2054 001, Book 1 section 11) in a chart of all possible variants of the alphabet which could be used to represent musical symbols.
#686	⊤	**Idiosyncratic Musical Symbol**	Occurs in Aristides Quintilianus (2054 001, Book 1 section 11) in a chart of all possible variants of the alphabet which could be used to represent musical symbols.
#687	⋎	**Idiosyncratic Musical Symbol**	Occurs in Aristides Quintilianus (2054 001, Book 1 section 11) in a chart of all possible variants of the alphabet which could be used to represent musical symbols.
#688	μ̊	**Abbreviation**	*Abbreviation* This character appears twice in Scholia in Euclidem, *Scholia in Euclidis elementa*. (5022 001). At Book 9 scholion 47 line 13 it appears in a table with other mathematical characters. At Book apndx 3 scholion 1 line 115 it appears to be an abbreviation in a marginal note.
#689	⌣	**Half (Glyph Variant)**	See #20

Beta		Name	Description and Comments
#690	⊥	**Perpendicular Line Illustration**	This character occurs in Scholia in Euclidem, *Scholia in Euclidis elementa* (5022 001, Book 1 scholion 3 line 6).
#691	∠	**Three-Dimensional Angle Illustration**	This character occurs in Scholia in Euclidem, *Scholia in Euclidis elementa* (5022 001, Book 1 scholion 3 line 5).
#692	△	**Contained Shape Illustration**	This character occurs in Scholia in Euclidem, *Scholia in Euclidis elementa* (5022 001, Book 4 scholion 6 line 6).
#693	ϕ	**Unknown Abbreviation**	*Abbreviation* Occurs once in Scholia in Euripidem, *Scholia in Euripidem (cod. Hierosolymitanus patriarchalis 36)* (5023 003, Play Med verse 216int line 1). Unknown abbreviation. Glossed as far as possible in the text.
#694	Z	**Instrumental Notation Symbol 49**	*Instrumental Notation Symbol 49* Instrumental first sharp of g′.
#695	—	**Vocal Notation Symbol 16**	*Vocal Notation Symbol 16* Vocal c. This character has two glyph variants: — and ＼.
#696	ш	**Instrumental Notation Symbol 17**	*Instrumental Notation Symbol 17* Instrumental first sharp of c.
#700	⋮	**Vertical Four Dots**	*Modern Editorial Character* This character appears in Magica, *Papyri magicae* (5002 001). At Preisendanz number 7 line 892 they bracket text which has been moved from line 894. Preisendanz number 62 line 33 was originally written in the margin, the vertical four dots here represents the divisions of the line in the margin.
#701	∓	**Unknown Abbreviation**	*Unused by TLG* This character was originally intended for the Scholia in Euclidem (5022).
#702	Ͻ	**Unknown Editorial Character**	*Editorial Character* Marginal. This character occurs in Scholia in Aristophanem, *Scholia in pacem* (5014 008). Its denotation is unknown.
#703	OOO	**Horizontal Three Circles**	*Modern Editorial Character* This character appears in Scholia in Aristophanem, *Scholia in nubes (scholia scholiorumque partes editionis Aldinae propria).* (5014 004) and *Scholia in pacem* (5014 008) to indicate a citation which has been omitted and which differs slightly from the accepted text.
#704	—·—	**Variant Obelus**	*Editorial Character* Marginal. This character occurs in Scholia in Aristophanem, *Scholia in pacem* (5014 008). It is a variant obelus; its denotation is unknown. *See also:* #12 Obelus
#705	⸆	**Unknown Editorial Character**	*Editorial Character* Marginal. This character occurs once in Scholia in Euripidem, *Scholia in Euripidem (cod. Hierosolymitanus patriarchalis 36)* (5023 003, Play

Beta		Name	Description and Comments
			Or verse 356int line 1). It is of unknown denotation, it perhaps refers to a scholion.
#706	✕	**Unknown Editorial Character**	*Editorial Character* Marginal. This character occurs once in Scholia in Euripidem, *Scholia in Euripidem (cod. Hierosolymitanus patriarchalis 36)* (5023 003, Play Andr verse 122b md line 1). It is of unknown denotation, it perhaps refers to a scholion.
#707	ÿ	**Unknown Editorial Character**	*Editorial Character* Marginal. This character occurs once in Scholia in Euripidem, *Scholia in Euripidem (cod. Hierosolymitanus patriarchalis 36)* (5023 003, Play Andr verse 165msi line 2). It is of unknown denotation.
#708	⫶°	**Unknown Editorial Character**	*Editorial Character* Marginal. This character occurs once in Scholia in Euripidem, *Scholia in Euripidem (cod. Hierosolymitanus patriarchalis 36)* (5023 003, Play Andr verse 790md line 1). It appears to be a variant dotted obelus (See #523).
#709	÷	**Unknown Editorial Character**	*Editorial Character* Marginal. This character occurs once in Constantinus VII Porphyrogenitus, *De cerimoniis aulae Byzantinae (lib. 1.1-92)* (3023 011, Volume 1 page 17 line 16), its denotation is unknown.
#710	Ϗ	**Kappa Abbreviation**	*Abbreviation* This character is a standard form. It indicates that a word containing the letter kappa has been abbreviated.
#711	Ϻ	**San**	*Archaic Letter* This letter is attested in early inscriptions. Replaced by Sigma after the fifth century, except in Crete.
#712	♆	**Kronos Symbol**	*Astrological Character* This character occurs once at Astrologica, Περὶ τῶν ἑρτὰ ζωνῶν (4350 108, Pars 1 line 10).
#713	⊟	**Zeus Symbol**	*Astrological Character* This character occurs once at Astrologica, Περὶ τῶν ἑρτὰ ζωνῶν (4350 108, Pars 1 line 10).
#714	♂	**Ares Symbol**	*Astrological Character* This character occurs once at Astrologica, Περὶ τῶν ἑρτὰ ζωνῶν (4350 108, Pars 1 line 10).
#715	φ	**Aphrodite Symbol**	*Astrological Character* This character occurs once at Astrologica, Περὶ τῶν ἑρτὰ ζωνῶν (4350 108, Pars 1 line 11).
#716	☿	**Hermes Symbol**	*Astrological Character* This character occurs once at Astrologica, Περὶ τῶν ἑρτὰ ζωνῶν (4350 108, Pars 1 line 11).
#717	Γ	**New Testament**	Editorial character used in Nestle-Aland edition of the New Testament.

Beta			Name	Description and Comments
			Upper-Half Right Angle Substitution Mark	In Scholia in Aristophanem (5014) they indicate codical variants.
#718	Γ·		**New Testament Upper-Half Right Angle Dotted Substitution Mark**	*Unused by TLG* Editorial character used in Nestle-Aland edition of the New Testament.
#719	Τ		**New Testament T-Like Raised Interpolation Marker**	*Unused by TLG* Editorial character used in Nestle-Aland edition of the New Testament.
#720	Τ·		**New Testament T-Like Raised Dotted Interpolation Marker**	*Unused by TLG* Editorial character used in Nestle-Aland edition of the New Testament.
#721	:		**New Testament Alternative Punctuation Marker**	*Unused by TLG* Editorial character used in Nestle-Aland edition of the New Testament.
#722	א		**New Testament Alef Symbol**	*Unused by TLG* Editorial character used in Nestle-Aland edition of the New Testament.
#723	ʛ		**New Testament Septuagint Reference**	*Unused by TLG* Editorial character used in Nestle-Aland edition of the New Testament.
#724	ﬡ		**New Testament Hebrew Old Testament**	*Unused by TLG* Editorial character used in Nestle-Aland edition of the New Testament.
#725	𝔐		**New Testament Majority Reading of New Testament MSS**	*Unused by TLG* Editorial character used in Nestle-Aland edition of the New Testament.
#726	ω		**Georgian Hoe, Transliterated**	This escape appears in the Acta Monastarii (5300-5399), it is used in Latin transliterations of Georgian to represent the Georgian letter Hoe. This letter is not identical to Greek omega as the uppercase appears in the form ω rather than Ω.
#751	١		**Arabic-Indic Digit One**	
#752	٢		**Arabic-Indic Digit Two**	
#753	٣		**Arabic-Indic Digit Three**	
#754	٤		**Arabic-Indic Digit Four**	Glyph Variants: ۴ (Persian and Urdu)
#755	٥		**Arabic-Indic Digit Five**	Glyph Variants: ۵ (Persian and Urdu)
#756	٦		**Arabic-Indic Digit Six**	Glyph Variants: ۶ (Persian)
#757	٧		**Arabic-Indic Digit Seven**	
#758	٨		**Arabic-Indic Digit**	

Beta		Name	Description and Comments
		Eight	
`#759`	٩	**Arabic-Indic Digit Nine**	
`#760`	٠	**Arabic-Indic Digit Zero**	
`#761`	ᵒ	**Superscript Oval Symbol**	*Unused by TLG*
`#762`	·	**Light Superscript Dot**	*Unused by TLG*
`#800`	✳	**Denarius**	*Unused by TLG*
`#801`	(	**Acrophonic ½ Unit** • **Mathematical Symbol**	*Mathematical symbol* Occurs in Georgius Pachymeres (3142 003) together with #802, in the form)(as a mathematical symbol.
`#802`	)	**Acrophonic ¼ Unit** • **Mathematical Symbol**	*Mathematical symbol* Occurs in Georgius Pachymeres (3142 003) together with #801, in the form)(as a mathematical symbol. Occurs in Georgius Pachymeres (3142 003), in the form))) as a mathematical symbol.
`#803`	Χ	**Acrophonic ⅛ Unit**	*Unused by TLG* *See also:* #67 Acrophonic 1,000 Units #866 Acrophonic 1,000 Units
`#804`	/	**Acrophonic 1/12 Unit**	*Unused by TLG*
`#805`	Τ	**Acrophonic Three Obols**	
`#806`	Κ	**Acrophonic 1 Collybus**	*Unused by TLG*
`#807`	Γ	**Acrophonic 5 Obols**	*Unused by TLG*
`#808`	Γ	**Acrophonic 5/4 Obol**	*Unused by TLG*
`#811`	Τ	**Acrophonic 1 Talent**	*Unused by TLG*
`#812`	Γ	**Acrophonic 5 Talents**	*Unused by TLG*
`#813`	Δ	**Acrophonic 10 Talents**	*Unused by TLG*
`#814`	Γ	**Acrophonic 50 Talents**	*Unused by TLG*
`#815`	Η	**Acrophonic 100 Talents**	*Unused by TLG*

Beta		Name	Description and Comments
#816	⊓	**Acrophonic 500 Talents**	*Unused by TLG*
#817	⨡	**Acrophonic 1,000 Talents**	*Unused by TLG*
#818	⊓	**Acrophonic 5,000 Talents**	*Unused by TLG*
[#819	M	**Acrophonic 10,000 Talents**	*Unused by TLG*
#821	Σ	**Acrophonic 1 Stater**	*Unused by TLG*
#822	⊓	**Acrophonic 5 Staters**	*Unused by TLG*
#823	Δ	**Acrophonic 10 Staters**	*Unused by TLG*
#824	⊓	**Acrophonic 50 Staters**	*Unused by TLG*
#825	H	**Acrophonic 100 Staters**	*Unused by TLG*
#826	⊓	**Acrophonic 500 Staters**	*Unused by TLG*
#827	X	**Acrophonic 1,000 Staters**	*Unused by TLG*
#828	⊓	**Acrophonic 5,000 Staters**	*Unused by TLG*
#829	M	**Acrophonic 10,000 Staters**	*Unused by TLG*
#830	⊓	**Acrophonic 50,000 Staters**	*Unused by TLG*
#831	⊓	**Acrophonic 50,000 Units** • **Acrophonic 50,000 Drachmas** • **Acrophonic 5 Mnae**	*Unused by TLG*
#832	⊓	**Acrophonic 50,000 Staters**	*Unused by TLG*
[#833	M	**Acrophonic 10,000 Units** • **Acrophonic 10,000 Drachmas** • **Acrophonic 1 Mna**	*Unused by TLG*
#834	⊼	**Acrophonic 10 Mnae**	*Unused by TLG*

Beta		Name	Description and Comments
#835	Χ	**1 Chalkeios (Epidaurus)**	*Unused by TLG*
#836	Σ	**2 Chalkeios (Epidaurus)**	*Unused by TLG*
#837	Τ	**3 Chalkeioi (Epidaurus)**	*Unused by TLG*
#838	Γ	**5 Chalkeioi (Epidaurus)**	*Unused by TLG*
#839	Ϲ	**6 Chalkeioi (Epidaurus)**	*Unused by TLG*
#840	‖	**2 Obols (Epidaurus)**	*Unused by TLG* This character represents two obol symbols in one space.
#841	‖‖	**3 Obols (Epidaurus)**	*Unused by TLG* This character represents three obol symbols in one space.
#842	•	**1 Drachma (Epidaurus)**	*Unused by TLG*
#843	⁚	**2 Drachmas (Epidaurus)**	*Unused by TLG*
#844	⁝	**3 Drachmas (Epidaurus)**	*Unused by TLG*
#845	Γ	**5 Drachmas (Epidaurus)**	*Unused by TLG*
#846	—	**10 Drachmas (Epidaurus)**	*Unused by TLG* See #63
#847	⹀	**20 Drachmas (Epidaurus)**	*Unused by TLG*
#848	☰	**30 Drachmas (Epidaurus)**	*Unused by TLG*
#850	Ѧ	**100,000 drachmas or units**	*Unused by TLG*
#853	Ι	**Acrophonic 1 Unit** • **Acrophonic 1 Obol**	*Unused by TLG*
#862	Δ	**Acrophonic 10 Units** • **Acrophonic 10 Drachmas**	*Unused by TLG*
#863	Γ	**Acrophonic 50 Units** • **Acrophonic 50 Drachmas**	*Unused by TLG*

Beta		Name	Description and Comments
#865	⫫	**Acrophonic 500 Units** • **Acrophonic 500 Drachmas**	*Unused by TLG*
#866	Χ	**Acrophonic ⅛ Unit** • **Acrophonic 1,000 Units** • **Acrophonic 1,000 Drachmas**	*Unused by TLG*
#867	⫫	**Acrophonic 5,000 Units** • **Acrophonic 5,000 Drachmas**	*Unused by TLG*
#899		**Unknown Numeral**	*Unused by TLG*
#922	Ǝ	**Mason's Mark**	*Unused by TLG*
#923	⧧	**Mason's Mark**	*Unused by TLG*
#924	⍴	**Mason's Mark**	*Unused by TLG*
#925	Ɐ	**Mason's Mark**	*Unused by TLG*
#926	Ƙ	**Mason's Mark**	*Unused by TLG*
#927	Ϻ	**Mason's Mark**	*Unused by TLG*
#928	Ͷ	**Mason's Mark**	*Unused by TLG*
#929	∇	**Mason's Mark**	*Unused by TLG*
#930	Ρ	**Mason's Mark**	*Unused by TLG*
#932	⁎	**Mason's Mark**	*Unused by TLG*
#933	ⵂ	**Mason's Mark**	*Unused by TLG*
#934	ⵊⵝⵎ	**Mason's Mark**	*Unused by TLG*
#936	⁑	**Mason's Mark**	*Unused by TLG*
#937		**Miscellaneous Illustrations**	*Unused by TLG*
#938	ς	**Illustration**	*Unused by TLG*
#939	⁓	**Illustration**	*Unused by TLG*

Beta		Name	Description and Comments
#940	♡	**Illustration**	*Unused by TLG*
#941	⊣	**Illustration**	*Unused by TLG*
#960		**Greek Line on Stone Runs on, But Edition Stops Line**	*Unused by TLG*
#961		**Line Ends on Stone, But Line in Edition Runs on**	*Unused by TLG*
#980	⌐		*Unused by TLG*
#1000	–	**1 Obol**	
#1001	=	**2 Obols**	
#1002	⌠	**3 Obols**	
#1003	Ⅎ	**4 Obols**	*Unused by TLG*
#1004	Ⅎ	**5 Obols**	*Unused by TLG*
#1005	Χ	**Unknown Number of Chalkoi**	*Unused by TLG*
#1006	Χ̂ᴬ	**1 Chalkos**	*Unused by TLG*
#1007	Χ̂ᴮ	**2 Chalkoi**	*Unused by TLG*
#1008	Χ̂ᴦ	**3 Chalkoi**	*Unused by TLG*
#1009	Χ̂ᴰ	**4 Chalkoi**	*Unused by TLG*
#1010	Χ̂ᴱ	**5 Chalkoi**	*Unused by TLG*
#1011	Χ̂ᶜ	**6 Chalkoi**	*Unused by TLG*
#1012	Χ̂ᶻ	**7 Chalkoi**	*Unused by TLG*
#1013	Χ̌	**½ Chalkos**	*Unused by TLG*
#1020	<	**½ foot**	*Unused by TLG*
#1021	Δ′	**¼ foot**	*Unused by TLG*
#1022	Η′	**⅛ foot**	*Unused by TLG*
#1023	Ι′ [′	**¹⁄₁₆ foot**	*Unused by TLG*
#1024	ΛΒ	**¹⁄₃₂ Foot**	*Unused by TLG*
#1100	Ɔ	**Roman Numeral**	*Unused by TLG*

Beta		Name	Description and Comments
#1101	⌷S	**Non-TLG Character**	*Unused by TLG* (Cato, *De agri cultura*)
#1102	Ħ	**Non-TLG Character**	*Unused by TLG* (Cato, *De agri cultura*)
#1103	⋮	**Non-TLG Character**	*Unused by TLG* (Cato, *De agri cultura*)
#1104	∮	**Non-TLG Character**	*Unused by TLG* (Cato, *De agri cultura*); (Scribonius): Sextarius
#1105	M̊	**Non-TLG Character**	*Unused by TLG* (Cato, *De agri cultura*)
#1106	≡	**Non-TLG Character**	*Unused by TLG* (Cato, *De agri cultura*)
#1107	S̶S̶	**Non-TLG Character**	*Unused by TLG*
#1108	✗	**Non-TLG Character**	*Unused by TLG* (Celsus, 4.9.3)
#1109	=	**Non-TLG Character**	*Unused by TLG* (Celsus, 4.9.3)
#1110	‑	**Non-TLG Character**	*Unused by TLG* (Celsus, 4.9.3 - uncia)
#1111	o	**Non-TLG Character**	*Unused by TLG* (Celsus, 4.21.1)
#1112	ɾ	**Non-TLG Character**	*Unused by TLG* (Celsus, 5.22.8)
#1113	ℰ	**Non-TLG Character**	*Unused by TLG* (Celsus, 5.18.17)
#1114	∋	**Non-TLG Character**	*Unused by TLG* (Celsus, 5.22.121)
#1115	|	**Non-TLG Character**	*Unused by TLG* Cato, Agric. 60 (ed. Mazzarino)
#1116	ꙅ	**Non-TLG Character**	*Unused by TLG* Agrimensores 86.5 (ed. Thulin)
#1117	Z	**Non-TLG Character**	*Unused by TLG* Same as z in Pseudo-Hyginus 164.2, ed. Thulin

Beta		Name	Description and Comments
#1118	7	**Non-TLG Character**	*Unused by TLG* Scribonius 71 (p. 40)
#1119	Đ	**Non-TLG Character**	*Unused by TLG* Varro 0684.017: 1.10.2; Val. Probus 996.002: 6.67
#1120	⌐	**Non-TLG Character**	*Unused by TLG* Varro 0684.071 (p. 40)
#1121	Z	**Non-TLG Character**	*Unused by TLG* Varro 0684.145 (p. 74); Numerical--Sextans
#1122	ʔ,ʔ	**Non-TLG Character**	*Unused by TLG* Varro 0684.145 (p. 74); Scribonius
#1123	ℰ	**Non-TLG Character**	*Unused by TLG* Servius, G. 1.205.15
#1124	℞	**Non-TLG Character**	*Unused by TLG* Gaius, iur. 1251 001: 2.224ca: 1 with Crossbar
#1125	ℂ	**Non-TLG Character**	*Unused by TLG* Servius, A. 4.511.9
#1126	O	**Non-TLG Character**	*Unused by TLG* Servius, A. 4.511.10
#1127	V	**Quinarius**	*Unused by TLG* Volusius Maecianus (1285 001): 45
#1128	HS	**Sexterius**	*Unused by TLG* Volusius Maecianus (1285 001): 45
#1129	Z	**Congius**	*Unused by TLG* Volusius Maecianus (1285 001): 80
#1130	\	**Sextula**	*Unused by TLG* Volusius Maecianus (1285 001): 30
#1131	\\	**Binae Sextulae**	*Unused by TLG* Volusius Maecianus (1285 001): 28
#1132	⅄	**Dimidia Sextula**	*Unused by TLG* Volusius Maecianus (1285 001): 31
#1133	⅄⅄	**Scripulum**	*Unused by TLG* Volusius Maecianus (1285 001): 32
#1134	Q	**Quadrantal**	*Unused by TLG* Volusius Maecianus (1285 001): 80

Beta		Name	Description and Comments
#1135	ꝯ	**Hemina**	*Unused by TLG* Volusius Maecianus (1285 001): 80
#1136	ℒ	**Semuncia**	*Unused by TLG* Volusius Maecianus (1285 001): 27
#1200	¢	**Cent Sign**	*Unused by TLG*
#1201	‡	**Double Dagger**	*Unused by TLG* *See also:* %13 Double Dagger
#1202	£	**Pound Sign**	*Unused by TLG*
#1203	ß	**German Double S**	*Unused by TLG*
#1204	o	**Degree Sign**	*Unused by TLG*
#1205	ɑ	**Franklin's Phonetic Alphabet**	*Unused by TLG*
#1206	ɣ	**Franklin's Phonetic Alphabet**	*Unused by TLG*
#1207	ſ	**Franklin's Phonetic Alphabet**	*Unused by TLG*
#1208	ŋ	**Franklin's Phonetic Alphabet**	*Unused by TLG*
#1209	ħ	**Franklin's Phonetic Alphabet**	*Unused by TLG*
#1210	ʤ	**Franklin's Phonetic Alphabet**	*Unused by TLG*
#1211	Ħ	**Franklin's Phonetic Alphabet**	*Unused by TLG*
#1212	Đ	**Franklin's Phonetic Alphabet**	*Unused by TLG*
#1213	Œ	**O+E Ligature**	*Unused by TLG*
#1214	œ	**o+e Ligature**	*Unused by TLG*
#1215	Æ	**A+E Ligature**	*Unused by TLG*
#1216	æ	**a+e Ligature**	*Unused by TLG*
#1217	ʂ	**Franklin's Phonetic Alphabet**	*Unused by TLG*
#1218	ʌ	**Franklin's Phonetic Alphabet**	*Unused by TLG*

Beta		Name	Description and Comments
#1219	$	**Dollar Sign**	*Unused by TLG*
#1220	@	**Commercial @**	*Unused by TLG*
#1221	1	**Lowercase Latin Dotless i**	*Unused by TLG*
#1222	İ	**Uppercase Latin I Dot**	*Unused by TLG*
#1223	⊦	**I with Bar**	*Unused by TLG* (Franklin, v. 4, p. 456, line 2)
#1224	⊕	**Plus Sign in Circle**	Occurs in Georgius Pachymeres (3142 003) as a mathematical symbol.
#1225	©	**Copyright Sign**	*Unused by TLG*
#1226	⁎	**Large Asterisk**	*Unused by TLG*
#1227	‡	**Double Dagger** • **Double Plus Sign**	*Unused by TLG*
#1228	∠	**Braces to Form Rhomboid Box around a Letter (Opening)**	*Unused by TLG*
#1229	⟋	**Braces to Form Rhomboid Box around a Letter (Closing)**	*Unused by TLG*
#1230	▭	**Rectangle**	*Unused by TLG* From Unpublished Doc. 23498
#1231	₶	**French Monetary Sign**	*Unused by TLG* In Washington Papers
#1232	₻	**Signature Mark**	*Unused by TLG* Washington, Col. 7. p. 100, line 18
#1233	⼧	**Special Symbol (BF 1.104)**	*Unused by TLG*
#1312	M'		*Unused by TLG*
#1313	~		*Unused by TLG*
#1314	n̊	**Unknown Abbreviation**	*Abbreviation* This character occurs twice—as n̊ n̊—in Lexica Segueriana, *Collectio verborum utilium e differentibus rhetoribus et sapientibus multis* (4289 005, Alphabetic entry omicron page 312 line 6).
#1315	ᵽ̄ₘ	**Mu-Rho Abbreviation**	*Abbreviation*

Beta		Name	Description and Comments
			Standard abbreviation for words containing the letters mu and rho.
			In Doctrina Patrum, *Doctrina patrum* (7051 001) it is an abbreviation of the name Abbot Mark Ascetus.
#1316	ȝ	**Lowercase Ezh**	This character occurs twice in Etymologicum Magnum, *Etymologicum magnum* (4099 001, Kallierges page 470* line 88 and Kallierges page 574* line 218). On both occasions the abbreviation is glossed in the text.
#1317	˙//.	**εἰσίν Abbreviation**	*Abbreviation* Standard abbreviation for the word εἰσίν.
#1318	∸	**εἶναι Abbreviation**	*Abbreviation* Standard abbreviation for the word εἶναι.
#1319	ƕ		*Unused by TLG*
#1320	⌒ ˌ	**Unknown Abbreviation**	*Abbreviation* This character occurs once in Etymologicum Gudianum, *Etymologicum Gudianum (ἀάλιον—ζειαί)* (4098 001, Alphabetic entry epsilon page 480 line 4). Its denotation is unknown.
#1321	⌀		*Obsolete* See #502
#1322	ħ		*Obsolete* See #206
#1323	ȥ́	**Divinity Controlling Sunday Abbreviation**	*Abbreviation* This abbreviation for Zeus occurs once in <Astrampsychus Magus> Onir., *Oracula* (2642 002, Chapter epist section 1 line 54).
#1324	θ̂ς	**Divinity Controlling Tuesday Abbreviation**	*Abbreviation* This unknown abbreviation occurs once in <Astrampsychus Magus> Onir., *Oracula* (2642 002, Chapter epist section 1 line 53).
#1326		**Unknown Magical Character**	*Magical Character* This character is used to represent any idiosyncratic, unknown magical character. In Astrologica, *Liber ad Ammonem (olim sub nomine Hermae Trismegisti)* (4350 004, Volume 3 page 43 line 3) and Magica, *Papyri magicae* (5002 001) each #1326 represents one character in the text. In Orphica, *Lithica kerygmata* (0579 012) each #1326 represents a line of characters.
#1327	≈	**Sea Abbreviation**	This idiosyncratic chracter appears in Doctrina Patrum, *Doctrina Patrum* (7051 001 Page 297 line 5). It is found together with #246, #247 and #1328.
#1328	⁓	**River Abbreviation**	This idiosyncratic character appears in Doctrina Patrum, *Doctrina Patrum* (7051 001 Page 297 line 5). It is found together with #246, #247 and #1327.

Beta		Name	Description and Comments
#1334	⨆	**Idiosyncratic Papyrological Punctuation**	*Papyrological punctuation.* This idiosyncratic character appears once in Anonymi Grammatici Gramm., *Fragmentum grammaticum (P. Amh. 2.21)* {0072 013, Line 34) and is used to separate minor sections in the text.
#1335	//	**Idiosyncratic Papyrological Punctuation**	*Papyrological punctuation.* This idiosyncratic character appears once in Anonymi Grammatici Gramm*., Fragmentum grammaticum (PSI 7.761)* (0072 015, Line 13). It is probably a line filler.
#1336		**Hebrew Letter**	*Obsolete*
#1337	>	**Half Drachma Sign**	*Money and Weight* A Half-Drachma consists of three Obols and is a weight of approximately 2.12g in the standard Attic system. *See also:* #15 Diple #323 Line Filler
#1338	Γ	**Three Obols**	*See also:* `#1002` Three Obols
#1340	Nᵒ	**νόμισμα Abbreviation**	*Unused by TLG*
#1341		**Unknown Alchemical Character**	*Alchemical Character* This character is used to represent any idiosyncratic, unknown alchemical character. In Stephanus Alchem., *De magna et sacra arte* (9021 001) each #1341 represents one character in the text. In Zosimus Alchem., *Excerptum alchemicum (sine titulo) (e codd. Venet. Marc. 299, fol. 186v, 192v; Paris. B.N. gr. 2325, fol. 82v + 2327, fol. 80; Laur. gr. 86.16, fol. 84r)* (4319 057) each #1326 represents a sequence of characters.
#1500	γ̊	**Gamma-Omicron Abbreviation**	*Abbreviation* This is a typical abbreviation for a word containing the letters gamma and omicron. This character occurs in Etymologicum Gudianum, *Additamenta in Etymologicum Gudianum (ἀάλιον—ζειαί) (e codd. Vat. Barber. gr. 70 [olim Barber. I 70] + Paris. suppl. gr. 172)* (4098 003, Alphabetic entry gamma page 311 line 20) as an unresolved abbreviation. Compare the same entry in Etymologicum Gudianum, *Etymologicum Gudianum (ἀάλιον—ζειαί)* (4098 001, Alphabetic entry gamma page 310 line 11): in Stephani's edition, there is an unresolved uppercase gamma-omicron abbreviation which has been resolved to γεοργίου in the TLG's text. *See also:* `#106` Ounkia
#1501	Γ̀	**Unknown**	*Abbreviation*

Beta		Name	Description and Comments
		Abbreviation	This character occurs in Etymologicum Gudianum, *Additamenta in Etymologicum Gudianum (ἀάλιον—ζειαί) (e codd. Vat. Barber. gr. 70 [olim Barber. I 70] + Paris. suppl. gr. 172)* (4098 003, Alphabetic entry delta page 345 line 23). Its denotation is unknown.
#1502	Χ′	**Unknown Abbreviation**	*Abbreviation* This character occurs in Etymologicum Gudianum, *Additamenta in Etymologicum Gudianum (ἀάλιον—ζειαί) (e codd. Vat. Barber. gr. 70 [olim Barber. I 70] + Paris. suppl. gr. 172)* (4098 003, Alphabetic entry epsilon page 449 line 18). Its denotation is unknown.
#1503	δ	**Unknown Abbreviation**	*Abbreviation* This character occurs in Etymologicum Gudianum, *Etymologicum Gudianum (ζείδωρος— ὧμαι)* (4098 002, Alphabetic entry pi page 478 line 37). It is of unknown denotation.
#1504		**Unknown Editorial Character**	*Unknown Character* This character occurs in Etymologicum Gudianum (4098 001 & 003). Its denotation is unknown.
#1505		**Unknown Abbreviation**	*Abbreviation* This character occurs once in Etymologicum Gudianum, *Etymologicum Gudianum (ζείδωρος— ὧμαι &)* (4098 002, Alphabetic entry upsilon page 540 line 13). Its denotation is unknown.
#1506		**Unknown Abbreviation**	*Abbreviation* This character occurs once in Lexica Syntactica, *Lexicon syntacticum (= Ἀρχὴ σὺν θεῷ τῶν συντάξεων πῶς δεῖ ὀφείλειν συντάσσειν τὰς ῥηματικὰς λέξειςἐν ταῖς τοῦ ὀνόματος πτώσεσι (e codd. Barocciano 57 + Canonic. gr. 41)* (4286 004, Alphabetic letter alpha page 281 line 19). Its denotation is unknown.
#1509	θ	**Unknown Abbreviation**	*Abbreviation* This character occurs once at Orion Gramm., *Etymologicum (excerpta e cod. regio Paris. 2630)* (2591.003, Page 192 line 19) as an abbreviation for πληθυντικά. The text, however, should be amended to θηλυκά.
#1510	Λ	**Ἀλεξάνδρου Abbreviation**	*Abbreviation* This character occurs once at Orion Gramm., *Anthologion* (2591 004, Title number 1 entry 3 line 1) with an alpha preceding it as an abbreviation for Ἀλεξάνδρου, the play by Euripides.
#1511	π	**περί Abbreviation**	*Abbreviation* This character occurs once at Orion Gramm., Etymologicum (excerpta e cod. Darmstadino 2773). (2591 005, Alphabetic letter mu page 615 line 8) as an abbreviation of περί.
#1512	<	**Reverse Line Filler**	Anonymus Epicureus Phil., *Fragmenta (P. Herc. 176)* (1779 001, Fragment 5col26 line 4) *See also:* #18 Reverse Diple

Beta		Name	Description and Comments
#1513	Ꞩ	**Half (Glyph Variant)**	*Mathematical Character* Glyph variant: ↳ *See also:* #20 Half
#1514	÷	**Unknown Editorial Character**	*Editorial Character* This character occurs in Scholia in Platonem, *Scholia in Platonem (scholia vetera)* (5035 001) Its denotation is unknown.
#1515	╲	**εἶναι Abbreviation**	*Abbreviation* This character occurs once in Empedocles, *Fragmenta* (1342 004, Fragment 109a line 3). It appears to be an idiosyncratic abbreviation for εἶναι.
#1516	⟝o	**Variant Reverse Forked Paragraphos**	This idiosyncratic character occurs at Sappho Lyr., *Fragmenta (Lobel & Page)* (0009 001, Fragment 90(1)col3 line 21). It is probably a variant form of a reverse forked paragraphos (#453).
#1517	⫽	**Partial Coronis**	Anonymus Epicureus Phil., Fragmenta (P. Herc. 176). (1779 001, Fragment 5col28 line 37) *See also:* #310 Coronis
#1518	⊤	**Unknown Papyrological Character**	*Papyrological Editorial Character* Interlinear. This character occurs once at Eupolis Comic., *Fragmenta (Austin)* (0461 004, Fragment 95 line 199), its denotation is unknown. It appears in a papyrus together with paragraphoi (#6) and forked paragraphoi (#8). It is much shorter then a standard paragraphos: its length is one letter and does not jut out into the margin.
#1519	Ψ	**Unknown Editorial Character**	This idiosyncratic character appears in Scholia in Euclidem, *Scholia in Euclidis data* (5022 002, Section sch scholion 56 line 2). Formerly, a paragraphos at Eupolis Comic., *Fragmenta (Austin)* (0461 004, Fragment 95 line 203) was mistakenly encoded #1519.
#1520	⊦	**Unknown Abbreviation**	*Abbreviation* This character occurs once at Scholia in Aeschylum, *Argumentum in margine et glossae interlineariae ad Persas* (5010 020, Scholion 11 line 5), its denotation is unknown.
#1521		**Superscript Omicron-Upsilon Ligature**	*Abbreviation* This character appears twice in Scholia in Euclidem, *Scholia in Euclidis phaenomena* (5022 006, Scholion 108 line 7 and Scholion 115 line 3). This is a standard abbreviation, but here its denotation is unknown. In the first instance, the character is printed upside down, this probably a printing error.
#1522	χε̂	**Unknown Abbreviation**	*Unused by TLG*
#1523	∴	**Ancient Editorial Textual Highlighter**	*Editorial Character* This character occurs once at Theodosius Dyrrhachiensis, *Opus*

Beta		Name	Description and Comments
			alphabeticum de eutaxia (3296 001, Alphabetic letter post, line 7).
			See also: #544 Four-Dot Character #556 Ancient Editorial Stauros
#1524	╫	**Ancient Editorial Textual Highlighter**	*Editorial Character* This character occurs once in the *Acta monasterii Panteleemonis* (5306).
#1525	┾	**Ancient Editorial Textual Highlighter**	*Editorial Character* This character occurs once in the *Acta Monasterii Docheiarii* (5307).
#1526	o-o	**Mathematical Symbol**	Occurs in Georgius Pachymeres (3142 003) as a mathematical symbol.
#1527	o͡o	**Mathematical Symbol**	Occurs in Georgius Pachymeres (3142 003) as a mathematical symbol.
#1528	oo	**Mathematical Symbol**	Occurs in Georgius Pachymeres (3142 003) as a mathematical symbol.