

GUIDELINES FOR EDITING POPYRI

0. To edit a papyrus is to edit a unique original text. This essential characteristic differentiates the papyrological edition from the critical edition of literary texts made on the basis of several manuscripts. It also obliges the editor to take into account not only the content of the text being edited but also its formal specificities. Like an archaeologist, the editor must make an “archaeological survey” of the text.⁽¹⁾ To do this, papyrologists have developed the Leiden system of signs (1931).⁽²⁾ But this system constitutes a rather minimalist platform, which concerns above all the editorial diacritics. In fact it can be seen that the implementation of the Leiden system can differ from one editor to another, which leads to non-homogeneous editorial methods. Moreover, since 1931, papyrology has progressed by paying ever greater attention to the materiality and form of texts, which obliges us to describe precisely elements for which the Leiden system has no suggestions.

The purpose of this document is to propose precise norms for editing Greek/Latin, Demotic and Coptic papyri which, if followed, will make it possible to produce editions that are homogeneous in form. It also proposes new rules for rendering certain data not taken into account by the Leiden system for which a uniform treatment will facilitate systematic study.

This document is written in English: many of the standards it outlines will need to be adapted to national usage depending on the language used by the editor.

1. EDITING GREEK/LATIN TEXTS.

1.1. Editing a documentary papyrus.

1.1.1. If a papyrus contains multiple different and unrelated documents (either on the same side or on both sides), it is preferable to edit them under different numbers; this allows for more accurate and easier data processing in the databases.⁽³⁾ If for some reason it is not possible to edit the various documents in the same publication, the document left unedited should be described as accurately as possible in the introduction to the edited document, as it may contain information that could shed light on the context of the text or the history of the papyrus.

(*) This text was prepared at the request of the president of the AIP (August 2018) by a committee headed by Jean-Luc Fournet and made up of the following people: Rodney Ast, Amin Benaïssa, Willy Clarysse, Hélène Cuvigny, Alain Delattre, Nick Gonis, Jürgen Hammerstaedt, Federico Morelli, Paul Schubert, Joanne Stolk, Katelijn Vandorpe. Part 1.1 was originally written by J.-L. Fournet, part 1.2 by Amin Benaïssa, part 1.3 by Jürgen Hammerstadt, part 2 by Katelijn Vandorpe and Willy Clarysse and part 3 by Alain Delattre, but all of them were discussed and revised by the whole committee, with input from the wider papyrological community. These guidelines were presented to the AIP General Assembly at the end of the XXXth International Congress of Papyrology (July 30, 2022).

(1) The expression is borrowed from F. Masai, “Principes et conventions de l’édition diplomatique,” *Scriptorium* 4 (1954), pp. 177–193, esp. 185 about the diplomatic edition.

(2) “Essai d’unification des méthodes employées dans les éditions de papyrus,” *CdE* 7 (1932), pp. 285–287.

(3) See <https://aip.ulb.be/recom1968.html>: “L’Assemblée Générale de l’A.I.P., réunie à Ann Arbor le 17 août 1968, recommande (...): c) qu’ils ne publient pas plusieurs documents sous un même numéro; d) que des documents différents apparaissant sur un même papyrus (par exemple, au recto et au verso) aient chacun un numéro différent dans la publication.”

1.1.2. Let's start with an example (fictional for convenience). Most of the recommendations given here, especially those concerning editorial diacritics, are also valid for literary texts, but the specificities of literary texts will be examined separately.

1 **4. Tax receipt in the name of Cornelius and Dioscorus**
P.Strasb. gr. inv. [redacted] w 19.5 x h 6.5 cm 6th cent.
Antaiopolis (found in Aphrodite, Antaiopolite) Pl. 3
TM [redacted]

2
Descr.: *kolleseis*: 4/16.2/8.5 cm. Written on a papyrus sheet reconstructed from three fragments. The original edges are missing. The color of the papyrus is very dark (as often with the papyri belonging to the Dioscorus archive). The script is a sloping cursive (close to *P.Cair.Masp.* I 67063). Unidentified writer.

This sheet most likely belongs to the Aphrodite Tax Register (*P.Aphrod.Reg.*). The receipt it contains was copied after the register on a page that was still blank. It is part of a series of tax receipts known from two other groups, *P.Flor.* III 298 and *P.Cair.Masp.* III 67325, which comprise, as here, documents issued by the pagarch in the name of Cornelius son of Philantinoos (deceased when issued) and of Dioscorus son of Apollos.

The interest of **4** is that it completes the series just mentioned by offering, on the one hand, a new receipt for the payments made by the fictitious taxpayer Cornelius for an eighth indiction and, on the other hand, [...]

3
→ Ϡ δέδωκ(ε) Κορνήλιος Φιλαντινόου δι(ὰ) {δι(ὰ)} Ἰακώβ
(ὑπὲρ) δημοσίων ὀγδόης ἰνδικτίονος) κερ(άτια) δέκα ἥμισυ (καὶ) (ὑπὲρ) ὀνό(ματος)
Διόσκ[ο]ρος Ἀπολλ[ω]τος δι(ὰ) τοῦ (αὐτοῦ) κερ(άτια) <ἥμισυ> [τρίτον] τέτ[αρ]-
τον, γί(νεται) κερ(άτια) ἰαδ ζ(υγῶ)? . ^v (m. 2) † [ὁ] ἐνδ[οξ](ότατος) Σερῆνος
ἰλλ(ούστριος) πάγαρχ(ος)
5 [δι(ὰ) ἐμο]ῦ στυχ(εῖ).
(vac. 2 *lin.*)
(m. 1) Φαρ(μουθι) ια ἰνδικτίονος) η. †

Verso (downwards)
↓ [- - - Κορνη]λ(ίου) Φιλαντινόου [- - -].

4
1 δεδωκ | λλ | ιακωβ' || 2 ϣ | ινλκερ | δεκα: δ post corr. | ϣϣονο || 3 ι. Διοσκόρου | λλ | τ κερ | ~~επιπ~~ || 4 γ
κερ | ζ | ενδ[οξ] | ἰλλ ϣ παγαρχ || 5 στυχ: υ ex η corr.; ι. στοιχεῖ || 6 φαρ | ινλ || v° 7 λς

5 “Ϡ Cornelius son of Philantinoos, represented by Jacob, has given for the public taxes of the eighth indiction ten and a half carats and, on account of Dioscorus son of Apollos, represented by the same, half a carat and a ~~third~~ quarter has been given. Total: 11 carats 1/4 according to the standard?”

(2nd hand) † The gloriosissimus Serenus, illustrious pagarch, |⁵ represented by me, [...], agrees. (1st hand) 11 Pharmouthi of the 8th indiction.”
Verso “[...] of Cornelius son of Philantinoos [...].”

6

1. Κοργήλιος Φιλαντινόου: see Ruffini, *Prosopography*, Kornelios 1.
4. Σερήνος: for the dossier of this pagarch, cf. R. Mazza, “Ricerche sul pagarca nell’Egitto tardoantico e bizantino,” *Aegyptus* 76 (1996), p. 231 and the summary table in *APF* 46 (2000), pp. 242–243.
[...]

1.1.3. 1 Heading.

It must include the title, inventory data, date and provenance, but the arrangement of these elements may vary. The following layout is just a suggestion:

- line 1: the title of the document (possibly preceded by a number in bold corresponding to its numbering in the publication, to which the editor may refer in the body of the book or article). The title must be precise (documentary genre, possibly goods or persons involved), without being too long.

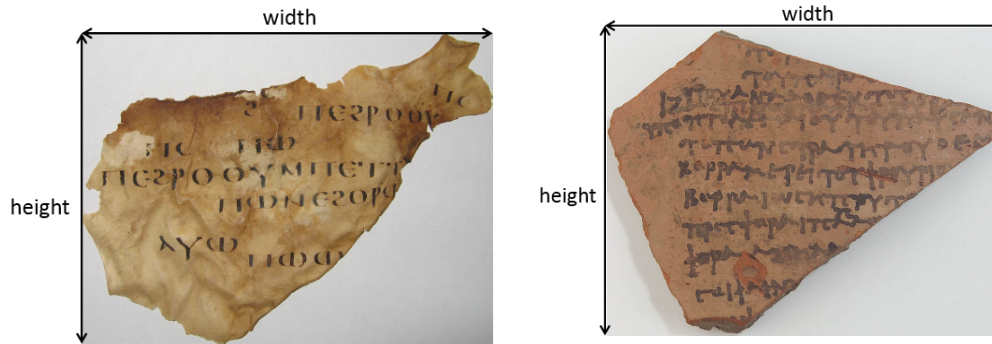
- line 2

- on the left: the reference number of the papyrus. This is its inventory number in the collection—in Roman (P.Strasb.) as opposed to the abbreviations of the edited papyri in italics (*P.Stras.*)(⁴)— or field number from an excavation, possibly completed with stratigraphic indications.

- in the center: the measurements of the papyrus. The order in which width (or length) and height are given varies from one editor or collection to another. To avoid confusion, we suggest to prefix each number with “w” (or “l”) and “h”. When the document is incomplete, the dimensions are measured by inscribing the fragment (with the text lines in horizontal position) in a square or rectangle whose two horizontal lines correspond to the most extreme upper and lower points of the fragment and the two vertical lines to the most distant lateral points. In the case of an ostrakon, whose original edges were rarely straight, it is conventional to consider as height the distance between the two upper and lower extremities of the sherd (when oriented so that the writing is horizontal) and as length/width the distance between the two lateral extremities.⁽⁵⁾

(4) The practice of indicating volumes of papyri with italics is not universal. The important thing is that people add ‘inv.’ to distinguish collection from volume.

(5) U. Wilcken developed a different system in *O.Cair.Cat.*, which was not followed by following generations.



– on the right: the date. Depending on the degree of precision offered by the text, one should write (according to the language of the edition): “28 June 559”, “559”, “6th cent.,” “6th/7th cent.” (= the papyrus could have been written in the 6th or 7th century) or “late 6th/early 7th cent.” (= the papyrus was written in the late 6th or early 7th century).⁽⁶⁾ In case of doubt, one can indicate several dates (not hesitating to use a “(?)” if there is uncertainty). If necessary, the date should be justified in the introduction to the text.

• line 3

– on the left: the provenance.⁽⁷⁾ This term is ambiguous: it may refer to the place where the papyrus was written or the place where it was found. Papyrological editions indicate sometimes one, sometimes the other in the heading. If the place of writing is not the same as the place of discovery, we propose that both should be indicated (as in our example).⁽⁸⁾

As far as possible, the ancient toponym should be preferred. When it is not a metropolis, when the toponym is not well known, and especially when it is likely to have homonyms, it may be useful to specify in brackets the name of the nome. If the exact place name is not known, indicate only the nome. If there is no indication on the provenance, even approximate, of the papyrus, put: “Provenance unknown.”

– on the right: reference to the plate. Contrary to old editions, one will try to give as complete a photo coverage of the published texts as possible. Some editors now refer to Internet links allowing access to the images (make sure that they are permalinks!): this allows the reader to benefit from a higher image quality.

• line 4: Reference to the TM number should be added. If not yet available, it should be requested from the TM team.

1.1.4. 2 Introduction.

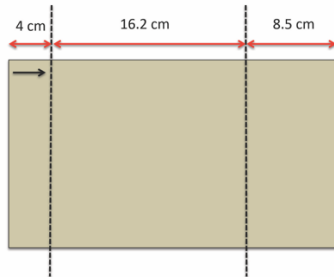
1.1.4.1. The description of the papyrus may be given in a special paragraph (introduced by “Description” or “Descr.”) or included in the introduction. It will give the following elements:

(6) BC/AD or BCE/CE should be added if necessary.

(7) In case all documents edited in a volume come from one place, one may wish not to repeat the provenance for each text. This will be given clearly in the general introduction.

(8) We follow here Pestman’s method in *The New Papyrological Primer*, Leiden 1990, p. 85. But we could put the place of discovery first inasmuch as the place of writing can be hypothetical or defined only after further investigation. In this case, we have to write: “Aphrodite (Antaiopolite) (written in Antaiopolis)”.

– the *kolleseis*:⁽⁹⁾ in our example, “*Kolleseis*: 4/16.2/8.5 cm” means that there are two *kolleseis*, one at 4 cm from the left edge, the other at 16.2 cm to the right of the previous one and at 8.5 cm to the left of the right edge⁽¹⁰⁾ (the total of the figures is thus equivalent to the preserved length in the case of a document written along the fibers or to the preserved height if it is *transversa charta*).



– the physical appearance of the fragment (i.e., remains of the original edges and their size), the color of the papyrus (only if it is remarkable, if it gives an indication of the provenance or allows for future joins), the format (scroll, codex, sheet, written on one side or opisthograph), the presence of folds allowing us to reconstitute how the sheet was closed (rolled or folded from top to bottom or from bottom to top, from left to right or from right to left), the height of the letters or of the line spacing (if this piece of information is significant).

– traces of ink due to the fact that a document was folded while the ink was not yet dry or traces of an underlying text.

– the handwriting: this should be commented on when it allows a text to be dated by comparison with parallels (paleographic dating), when it is characteristic of the textual genre or of a provenance or, of course, when the writer can be identified. Precisely dated parallels should be given. In an edition of texts from the same archive, it may be convenient to conclude the § “Description” with an additional line, e.g. “Hand: Zenon”

In general, the description will favor significant and not fortuitous data. The presence of an image makes long descriptions unnecessary.

The fiber direction may be indicated (“along the fibers” or “across the fibers”) and commented on if necessary. But since it is indicated by an arrow at the beginning of the edited text (see § 1.1.5.2.6.), it may be preferable not to make this information explicit in the introduction.

1.1.4.2. These formal considerations then give way to the study of the content. It can be useful to begin with a summary of the content, especially when it is difficult to grasp.

The document will then be placed, if appropriate, in the context of the archive it comes from or the series it belongs to.

The edition can be an opportunity, for example, to take stock of a documentary genre by updating a list of parallel documents.

The interesting points will be developed and the historical or cultural implications will be detailed. The introduction should focus on what new knowledge the document brings.

(9) By *kollesis*, we understand the right edge of each *kollesis* (where the horizontal fibers of the left sheet overlap those of the right sheet) if the text is written from left to right (Greek, Latin, Coptic). The direction of the roll is normally reversed for texts written from right to left (Demotic).

(10) If the text is written *transversa charta*, we will start from the top of the sheet.

1.1.5. ③ Text.

1.1.5.1. *General principles.*

The text of the edition must meet two imperatives: (1) it should correspond as faithfully as possible to the text written on the papyrus (even if the latter contains errors); (2) it should be intelligible to a non-papyrologist. These two imperatives being contradictory, it is the apparatus criticus that serves as a “valve” by indicating, on the one hand, the regularized forms and, on the other, all the signs (symbols, abbreviation marks, diacritics) written on the papyrus and not reproduced in the text. In the same way, the editor has at his disposal a set of editorial signs which make it possible to indicate certain particularities of the text without modifying it.

1.1.5.2. *Layout.*

1.1.5.2.1. The text is in Roman type.⁽¹¹⁾ Words are separated, proper names are capitalized (common words should never be capitalized), breathings and accents are added according to current standards (see § 1.1.5.2.2), apostrophes for elisions and iota subscript are added (except when the scribe uses the iota adscript, which must be kept in the text), punctuation is supplied. For the sigma, one can use either σ/ς (as papyri.info does) or the lunate sigma (c). The lunate sigma can be useful for a damaged sequence where words cannot be identified and separated (ex.: εἰς τοὺς π . . . ρ . c . . θοc[]).

1.1.5.2.2. Accents and breathings:

One should avoid accentuating non-declined Egyptian names (especially names of months, which are accentuated by papyrologists according to purely conventional rules, not supported by the manuscript tradition). For the accentuation of Egyptian names with Greek endings, W. Clarysse, “Greek Accents on Egyptian Names,” *ZPE* 119 (1997), pp. 177–184, proposes prescriptions but there is no universal agreement on all of these. For that of Latin names written in Greek, cf. S. Radt, “Zur Akzentuierung lateinischer Namen im Griechischen,” *ZPE* 121 (1998), p. 72; J. Kramer, “Von der ‘lex Wackernagel’ zur ‘lex Clarysse’: Zur Akzentuierung der Latinismen im Griechischen,” *ZPE* 123 (1998), pp. 129–134; S. Radt, “Noch Einmal zur Akzentuierung lateinischer Namen im Griechischen,” *ZPE* 126 (1999), p. 98. For Hebrew names, see W. Clarysse, *loc. cit.*, p. 183.

However, it can be problematic to know which breathing must be put on the initial vowel of an Egyptian proper name, and one must then rely on etymology. For example, masculine names in Ap- are likely to derive from the Egyptian *Hr* “Horus”: so they will be endowed with a rough breathing. But there may be ambiguous cases: is Ἀρσας an eponymous name of Horus (Ἄρσᾶς) or a shortened form of a Greek name of the type Ἄρσῖνος (Ἄρσῆς)? When in doubt, one may choose to forgo putting a breathing and explain in the commentary the reason for the doubt.

Accentuating irregular forms can be tricky: if the irregularity is phonetic, one will accentuate the word as if in the correct form: e.g., Ἀπολλῶτος (= Ἀπολλῶτος) or ὀνόματος

(11) Unlike the indications added by the editor in the text, which will preferably be in italics and in brackets (indications of damaged lines, *vacat*, changes of hands, etc.: see below, §1.1.5.2.8 and 1.1.5.2.10).

(= ὄνοματος); if the irregularity is morphosyntactic (e.g., confusion between a genitive and a nominative), one will accentuate the word as if the written form is the correct one: e.g., in ll. 2-3, (ὕπερ) ὄνο(ματος) Διόσκ[ο]ρος (= Διοσκόρου). As much as possible, accents and/or breathings must be added by the editor *according to the form of the word that the writer had in mind* (even if it is faulty). But it is not always easy to know what he/she had in mind! For instance, *υπερωτηθεις* for *ἐπερωτηθείς* may be either a phonetic irregularity (so one would have to print *ὕπερωτηθείς*), or a morphological one with confusion over the preverb (so *ὕπερωτηθείς* should be edited); this is a case where it will be better to refrain from putting the breathing (editing *υπερωτηθείς*). Moreover, some forms are so irregular that it would be futile to try to accentuate them. If a text is too riddled with irregular forms or constructions, the editor may choose to edit it without accent or breathing and give next to it a version in “standardized” Greek (cf., e.g., *P.Gascou* 29).

1.1.5.2.3. Diacritics that do not conform to current usage will be removed from the text and noted only in the apparatus criticus (thus, l. 4, the “inorganic” diaeresis on *ἰλλ(ούστριος)*⁽¹²⁾ or, l. 1, the diastole at the end of *Ἰακώβ*); one may nevertheless leave the overline (l. 2, *δέκα*) or diaeresis on numbers (l. 4, *ἰαδ*). Crosses and Christograms are retained in the text (cf. l. 1, 4, 6).

For other editorial interventions (to indicate symbols, abbreviations, omissions, or superfluous sequences), see below, § 1.1.5.3.4-6.

1.1.5.2.4. Lines are numbered in the left margin.⁽¹³⁾ The text on the reverse side will continue the numbering of the front side if it is the same document or a related document. If the text is written in several columns or fragments, the numbering of the lines will be continuous from one column or fragment to the other according to the recommendation

(12) But the “organic” diaeresis must be kept (ex.: *ξοῖδιον*, *Ψάϊος*). On “organic” and “inorganic” diaeresis, see E.G. Turner, *GMAW*², p. 10.

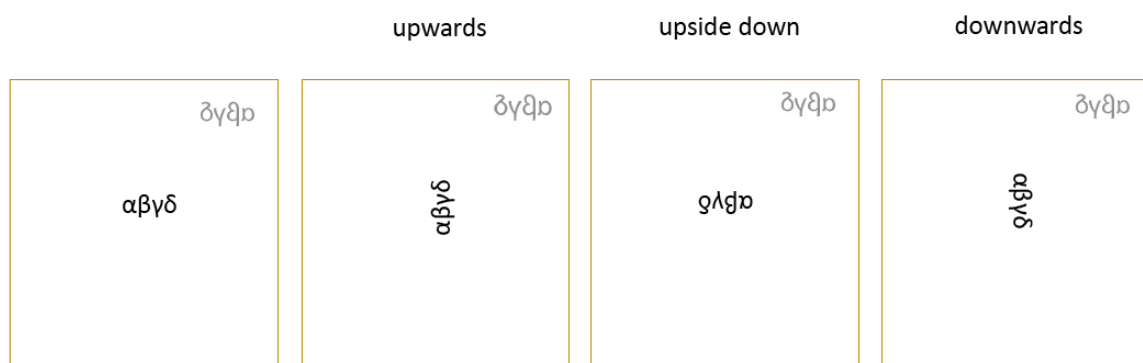
(13) In most editions, lines are numbered in intervals of 5; for short texts, it may be more convenient to number them in intervals of 4 (as advised by Louis Robert for inscriptions), or even 3. Some editors prefer to number all the lines. But do not indicate “1” for the first line unless you number all the lines. Note the following special case: if the scribe has added words above a line without it being possible for the editor to insert them in the right place (see below, §1.1.5.3.8.), the interlinear lines will be numbered xa (with x being the line to which the interlinear insertion refers):

π(αρά) πε
 Καλλίωι Ἀλεξάνδρω (ἐκατοντάρχη) ληγε[ῶνος
 2a π(αρά) Πετρονας Ἰουλίαι Μαξίμας Σαβιν[
 3a [Ἰαντινοῦ] [Ἰαντινοῦ] [Ἰαντινοῦ] [Ἰαντινοῦ] [Ἰαντινοῦ]
 4 [καὶ] Μ[αξίμου] Μαγτινόης τῆς καὶ Χαιρημον[ανῆς
 . τυρ . . . ονς . . . β . . . κύριε ἐπι[
 ἀπὸ μετάλλου Ἀλαβαστρίνης . . . οὐκ ἀλαβαστρίναι[
 6a ἡγεμόνος του[. . .] . . . κατεπι εμμε[
 8 καὶ Κλαυτιανὰ ἔργα ὅπω[ς] γ[ράψεις] τῷ τῆς Ἰαντινό[ου] (πόλεως) νομάρχη
 8a ἡμῖν τὰ τεύματα τοῦ σιτη[ρ]αίου * ἐπει ἡμεῖς Ἰαντινοῖς . [
 κατὰ τὰς δ . [c. 15] . [.] ὕ [

adopted by the General Assembly gathered in Ann Arbor in 1968.⁽¹⁴⁾ But some editors prefer non-continuous numbering.

Even if the beginning of the document is missing, the first line preserved on the papyrus should be counted as 1 (avoid the “x + 1” system, which is cumbersome and made pointless by the dashed line indicating the lacuna: see § 1.1.5.2.9.).⁽¹⁵⁾ If a line is restored above the first preserved line, then that line should be numbered 1. Blank lines are not numbered (in our example, Φαρ(μουθι) etc. will be line 6 despite the two-line blank that precedes it).

1.1.5.2.5. The shift from the recto to the verso will be indicated by “Verso” or “Back.” The direction of the lines in relation to those of the front will also be indicated (in addition to using the arrow to indicate the fiber direction; see next §) if it is not the same: “downwards”/“upside down”/“upwards.”



δγϕρ text on the recto
αβγδ text on the verso

In the particular case of a codex, one may call the recto “a” and the verso “b” to indicate the order of the two sides of a papyrus codex leaf.

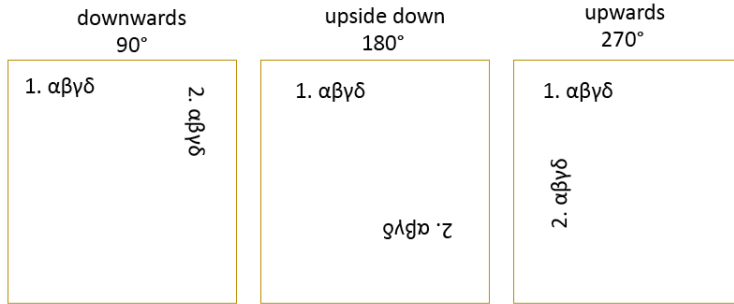
1.1.5.2.6. The edited text is preceded in the margin by an arrow indicating the direction of the writing in relation to the fibers: ↓ when the writing is perpendicular to the fibers or → when it is parallel.⁽¹⁶⁾ The fiber direction may change during the course of the text (if the direction of the text changes⁽¹⁷⁾): this will be indicated by a new arrow in the margin at the point where the change occurs, accompanied by “downwards,” “upside down,” or “upwards.”

(14) <https://aip.ulb.be/recom1968.html>: “L’Assemblée Générale de l’A.I.P., réunie à Ann Arbor le 17 août 1968, recommande (...) e) que dans la mesure du possible, dans un document en plusieurs colonnes ou en plusieurs fragments, la numérotation des lignes soit continue. Ces recommandations sont conformes aux usages les plus répandus. Leur observance allégera considérablement nos références et nos index, et évitera des erreurs et des confusions. On a fait remarquer que, pour l’automatisation de l’information en papyrologie, de telles règles permettront un usage plus rationnel et beaucoup moins coûteux des moyens mis à notre disposition” [cf. *CdE* 43 (1968), p. 212].

(15) If the text is topped by a cross, π(), χμγ, ϕθ, etc., the line containing one of these formulas will be counted as 1, which was not always done in old editions.

(16) Some, a very small minority, prefer ↑ or ↔.

(17) For instance, a sentence added in the margin of a letter (see M. Homann, “Eine Randerscheinung des Papyrusbriefes: der *versiculus transversus*,” *APF* 58 (2012), pp. 67–80) or another text written in the blank space left under a first document.



For ostraca, the arrows mark the direction of the writing in relation to the direction of wheel marks. They can also be oblique: ↘ or ↗.

Some editors prefer to mention the fiber direction in the introduction rather than indicating it at the beginning of the text by an arrow: the arrow system is however more economical, displaying at a glance this piece of information, which is useful for identifying certain documentary genres.

1.1.5.2.7. The text is formatted in such a way as to reproduce as much as possible the layout of the papyrus: each line of the edition must correspond to a line of the papyrus (if the line of the papyrus is longer than the line of the edition, as in l. 4 of our example, the end is moved to the next line with a stronger indentation so that it cannot be mistaken for an additional line on the papyrus). However, one should not try to imitate certain formatting peculiarities when they are not significant: it is therefore useless to reproduce the regular shift in line alignment due to Maas' law or when the text is aligned on the oblique or irregular edge of an ostrakon.

1.1.5.2.8. However, spaces left by the writer should be indicated: for instance, at the beginning of a line, it will be rendered by an indentation; within a line (as in l. 4 of the example), by the mention “(vac.)” or “” over a space corresponding approximately to the length of the *vacat*: παρὰ τῶν (short *vacat*); χαίρειν γνώσκειν (long *vacat*). Blanks are often significant, either from the point of view of the structure of the text (thus allowing the editor to avoid misinterpretation), or from that of the evolution of prosody (as a violation of the *scriptio continua* system). They therefore deserve the editor's attention.⁽¹⁸⁾ But if the text contains many blanks (e.g., an account), it will not be useful to clutter the page with repeated indications of “(vac.)” or “”.

A space between two parts (here between l. 5 and 6) must be mentioned in the text: “(vac. 2 lin.)” (= a space corresponding to the height of 2 lines).

1.1.5.2.9. If the top or bottom of a fragment is accidentally missing (that is to say, there is a lacuna), it is indicated by a dashed line placed above the first line or below the last line (it is the latter case in our example). If one is not sure that there is a lacuna (when the break of the papyrus sheet corresponds to the beginning or the end of the text), the dashed line will be followed by a “?” or “(?)”: -----? or -----(?).

(18) Cf. A. Martin, “Le *vacat*, un silence souvent éloquent,” in N. Carlig, G. Lescuyer, A. Motte & N. Sojic (eds.), *Signes dans les textes. Continuités et ruptures des pratiques scribales en Égypte pharaonique, gréco-romaine et byzantine*, Liège 2020, p. 189.

1.1.5.2.10. Changes in hands (Latin *manus*) are shown by “(m. 2) ... (m. 3)”. “(m. 1)” is only indicated when it reappears after an interruption (here l. 6).⁽¹⁹⁾

1.1.5.3. Editorial diacritics.


The set of editorial diacritics available to the editor was regulated by the 1931 Congress of Papyrologists (the so-called “Leiden system”).⁽²⁰⁾ Some additions to it are proposed here.

– 1.1.5.3.1. . . . : approximately three illegible letters.

In l. 5 of the example, before στυχ(εῖ), there are traces of about six letters that cannot be read: they should be marked with as many dots (preferably below the line so that they do not get confused with punctuation marks).⁽²¹⁾ If the number of illegible letters is uncertain, we can write: “± 6.” or “c. 6.” If the approximation concerns only one letter, we can write: “. . . .”⁽²²⁾ or “2–3” (= two or three letters are illegible). If a whole line is illegible and it is not possible to determine the number of letters, we can write in the center of the line: “1 line illegible.”

– 1.1.5.3.2. αβγ: letters the reading of which is doubtful.

In l. 1 of our example, the name Κορνήλιος begins with four hard-to-read letters. What remains of them does not allow us to identify them with certainty: they are not incompatible with a κ, ο, ρ and ν, but their reading does not escape doubt. In other words, a dotted letter is a letter that no longer has all the relevant elements to guarantee its reading.⁽²³⁾ It is the context that will incite the papyrologist to propose the reading of such and such a letter by dotting it rather than putting a dot alone. Thus, in our example, the fact that Cornelius is followed by a name in the genitive (i.e., a patronymic) deters us from reading the gentilicium Ἀβήρηλιος; on the other hand, Cornelius son of Philantinos is attested by other documents, which encourages the editor to propose Κορνήλιος rather than . . . ήλιος. It is the context that dictates the reading but the editor should not forget to dot the doubtful letters. *The dot signals a doubt of a paleographical nature.* It demarcates as objectively as possible a situation of graphic uncertainty in a section of the text that can, if necessary, be the object of a correction or an improvement by other papyrologists. Dotting or not dotting a letter is therefore not a trivial act. As van Groningen put it, “the dot is the papyrologist’s conscience.”⁽²⁴⁾

Simplified letters in the writing, often called *Verschleifung*, will not be dotted (or even enclosed in round brackets; see below § 1.1.5.3.4.). Thus  will be edited Ἀντωνίνου. The

(19) There can be a change in writing styles without a change in hand *stricto sensu*. We deal here with stylistic differentiations that are never random but always meaningful, having a functional value (see *P. Worp* 35, pp. 245–249 and J.-L. Fournet, “Some thoughts on the papyrological edition,” in M. Capasso, P. Davoli & N. Pellé (eds.), *Proceedings of the 29th International Congress of Papyrology, Lecce 28 July-3 August 2019*, Lecce 2022, vol. I, pp. 465–467). It could be important to mark them in an edition and some editors are now trying to do so. But it is not always easy to determine if we deal with another style or another hand. In a number of cases, changes in style are undeniable and could be indicated either in the commentary or in the text using the following system: if the text is written by the same person who adopts several styles, one will indicate them by “(s. 2) ... (s. 3);” if the text contains several hands, varying in style, we can write for example: “(m. 1-s. 1) ... (m. 2) ... (m. 1-s. 2);” in case of uncertainty: “(m. 1) ... (m. 2) ... (m. 3 or m. 1-s. 2)” (but in this case, it is better to mention the hypothesis of a change in style only in the commentary or in the section of the introduction devoted to paleography).

(20) Cf. “Essai d’unification des méthodes employées dans les éditions de papyrus,” *CdE* 7 (1932), pp. 285–287.

(21) In Italian papyrological editions (until the 1980s), instead of dots alone, editors used stars: thus [δ(ι)ὸ ἐμο]ϋ ***** στυχ(εῖ). This usage has fallen out of fashion.

(22) With low parentheses to avoid the potential confusion with “()” marking the resolution of symbols.

(23) One can also dot a perfectly preserved letter when it is written abnormally to the point of being unrecognizable. On the other hand, one should not dot a letter which is by nature ambiguous (like the γ/τ in some Byzantine cursives).

(24) Quoted by P.W. Pestman, *The New Papyrological Primer*, Leiden 1990, p. 15.

“resorbed” letters may be indicated in the apparatus by using dashes (one wave line per dash as far as they can be distinguished from each other): thus, to take our example, αντω---υ.⁽²⁵⁾

– 1.1.5.3.3. [] signals a lacuna.

[αβγ]: all letters can be restored;

[. . .]: only the number of missing letters is known (in this case, it is estimated at three⁽²⁶⁾);

[2–3]/[. . (.)]: number of missing letters is two or three;

[±6]/[c. 6]: the number of missing letters is very approximately known (five, six or seven);

[- - -]/[] the number of missing letters cannot be estimated.

The spacing between the two square brackets should correspond approximately to the length of the missing sequence.

If the lacuna is at the beginning or end of the lines, an open bracket can be left when the length of the lacuna cannot be evaluated ([at the beginning of the line;] at the end of the line). It is also possible to edit: [- - -]. Thus, in the verso of our example, one can edit:

Κορνη]λ(ίου) Φιλαντινίου [

or [- - - Κορνη]λ(ίου) Φιλαντινίου [- - -].

If the length of the gaps is assessed at, e.g., ±6 and ±10, respectively, it will be better to edit:

[±6 Κορνη]λ(ίου) Φιλαντινίου [±10].

In this case and if the initial or final lacuna can be filled (e.g., ll. 5 and 3), care should be taken to open and close the brackets.

If it is not certain whether there is a lacuna at the beginning or end of a line, the square bracket could be followed by a “?”:

Κορνη]λ(ίου) Φιλαντινίου [? means that we don’t know if the end of the line is in a lacuna

] ? Κορνηλ(ίου) Φιλαντινίου means that we don’t know if the beginning of the line is in a lacuna.

In general, the restorations proposed in the text must be as probable as possible. In case of doubt, one should refrain from imposing them in the text and propose them in the commentary. If one wishes to include in the text a restoration that is not certain, one should follow it with a “?” or “(?)”: [εὐλαβεστάτου ? ἄββ]ᾱ or [εὐλαβεστάτου (?) ἄββ]ᾱ

If a word in a lacuna is spelled irregularly elsewhere in the text, the question arises whether to restore it in its correct form. Some editors prefer to restore the regular form; others prefer to restore the irregular form (especially if it is made necessary by the length of the lacuna). There is no guarantee that the irregular forms were consistently used. The best compromise is to restore the irregular forms only where guaranteed or required by the space.

If a word, straddling two lines, ends in the first line within a lacuna, one may put the hyphen before the closing bracket.

ll. 3–4: τέτ[αρ-]
τον.⁽²⁷⁾

– 1.1.5.3.4. (αγβ): resolution of symbols or abbreviations.

Symbols (like τ in l. 3) should be rendered in plain text, always in round brackets, while their actual form on the papyrus is indicated in the apparatus. When a symbol is doubtful, some editors dot each of the

(25) This system is used by the editor of *O.Stras.* II.

(26) This is of course an approximation: it depends on the width of the letters (ω takes up more space than ι!) which is obviously not known.

(27) But one will write

τέτ<αρ>-
τον

τέταρ{αρ}-
τον

τέτ\αρ'-
τον

etc.

letters of the plain word: thus at the beginning of l. 2, (ὕπερ). But that does not make it possible to know if the uncertainty is paleographical or if it lies in the interpretation of the symbol.

We propose to mark uncertainty with a “?”. If the symbol is paleographically doubtful, one will put it just before the closing bracket: (ὕπερ?) (= the symbol is not clearly legible but I suspect that it should be read this way).

If the interpretation of the symbol is doubtful, one will put the ? outside the closing bracket: (ὕπερ)? (= the symbol is clearly written but I don’t know how to resolve it).

Abbreviations should be resolved, with the abbreviated part of the word enclosed in round brackets and the form with the abbreviation mark noted on the papyrus indicated in the apparatus. In case of doubt, the parenthesis may be left blank: παγαρχ(). If, in cases of uncertainty, a resolution is suggested, it will be followed by ? : παγάρχ(ων?).

Conversely, in an account or in the totalization of a contract or receipt, it is conventional not to resolve symbols indicating numeral fractions (d, L, etc.) so as not to make the text more cumbersome: thus, one would write, l. 4, γί(νεται) κερ(άτια) ἰαδ and not γί(νεται) κερ(άτια) ἰα (τέταρτον) (or (τέταρτον?)).

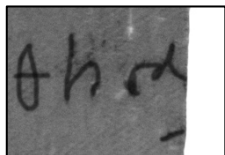
Be careful not to confuse an abbreviation mark with a simplified letter such as ¯,) and ς! The simplified letter should not be put in brackets. Thus, χ¯ or κω¯ should be edited χα(λκός) or κώμ(η) and not χ(αλκός) or κώ(μη). Similarly, the υ which in the Byzantine period is reduced to a horizontal stroke or oblique stroke above the preceding letter should not be considered an abbreviation but rather a simplified form: οινω¯ or οινω\ will be edited οἴνου and not οἴνο(υ).⁽²⁸⁾ But when this same overline occurs on an accusative ending at the end of a line, it will be recognized as a “symbol” for υ (and not a simplified form of υ): it will then be written οἴνο(υ).

Also the simplified letters written in *Verschleifung* will not be put in brackets: see above § 1.1.5.3.2.

Some abbreviations encompass more than one word: e.g., in the case of επερ = ἐπερωτηθεῖς ὁμολόγησα, ὁμολόγησα should be considered not to be forgotten by the scribe but to be implied or, more accurately, included in the abbreviation that affects the first word. We shall therefore write: ἐπερ(ωτηθεῖς ὁμολόγησα) and not ἐπερ(ωτηθεῖς) <ὁμολόγησα> (cf. below § 1.1.5.3.5.).

When dealing with an abbreviation of a plural word reduplicating the last letter(s) (typical of the Byzantine and Arab period) such as φλλλ or παρρ^{xx}, we will edit Φλ(άουιοι) or παρ(άσ)χ(εσθε) respectively. The exact form of the abbreviation on the papyrus will be indicated in the apparatus.

When an abbreviated word is partially in a lacuna with the abbreviation mark being visible, the resolution of the abbreviation should be put outside the square brackets:



θησα[υρ](όν)⁽²⁹⁾

– 1.1.5.3.5. <αβγ> or <αβγ>: sequence involuntarily omitted by the scribe and restored by the editor.

In l. 3, the scribe has forgotten the word ἥμισυ; the editor will therefore restore it, for the proper understanding of the text, by putting it in angle brackets.

Care should be taken not to use these diacritics excessively: many words are omitted *voluntarily* by virtue of ellipses permitted by usage. See § 1.1.5.3.4. (the example of επερ).

– 1.1.5.3.6. {αβγ}: superfluous or erroneous sequence written by the scribe and athetized by the editor.

In l. 1, the scribe inadvertently wrote the preposition διά twice. The second one will be put between {}.

(28) Contrary to what is done in old editions or in transcriptions of semi-diplomatic editions (*P. Cair. Masp., P. Lond.*) in the *DDBDP*.

(29) In the apparatus: θησα[υρ].

Care should be taken that <> and { } be used only for *lapsus calami* and not for phonetic variations (such as iotacism)⁽³⁰⁾: if the scribe had written, in l. 2, ημεῖο, one would therefore not write ἡμ{ε}ῖο, but would leave ἡμεῖο in the text giving the normalized form in the apparatus (see § 1.1.6.3.(2)). Similarly, if a scribe writes υπατιας for ὑπατείας, one should not edit ὑπατ<ε>ίας, but ὑπατείας, with the normalized form in the apparatus. <> and { } are reserved respectively for omissions of any kind, including haplographies, e.g., τὸν <ὄν>τα, and for superfluous sequences, among other things, faulty repetitions or dittographies.

– 1.1.5.3.7. [αβγ]: sequence deleted by the scribe (crossed out, scraped off or washed out).

In l. 3, the scribe first wrote τρίτον. Then realizing his mistake, he crossed it out and wrote the correct fraction after it. The double square brackets indicate this erasure. If he had not crossed it out, it would have been edited: {τρίτον}.

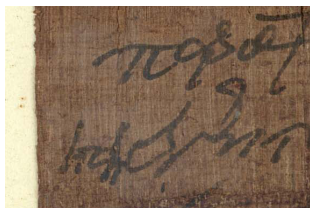
This is a simple case. For more complex corrections, see below § 1.1.7.

– 1.1.5.3.8. `αβγ´ or \αβγ/: addition which the editor integrates into the line, at the place desired by the scribe.

In l. 3, the scribe realized that he had forgotten Dioscorus’ patronymic and he added it above the line. The editor will restore it to the expected place, between `´ or \ / (Ἐπολι[λῶ]τος´). If an interlinear addition cannot be inserted to the expected place, one will do as in the example given in footnote 14.

We must be careful that only additions subsequent to the first draft should be treated in this way, not those contemporary with it. Consequently, if a writer is obliged to write the last letters of a word above the line because of lack of space, `´ should not be used (for this is not strictly speaking an addition but a sequence written above the line for contingent reasons), but the editor will report it in the apparatus: for example, “ἐπιγνοῦς: c written below υ because of lack of space” / “ἐπιγνοῦ because of lack of space” (or: “c supra υ scr. inopia spatii” / “ἐπιγνοῦ inopia spatii”). Similarly, in an abbreviation where the last letter has been written above, for instance καλοῦμ^ες, one will edit καλούμε(νος) and not καλούμ`ε´(νος). This is also true for letters written in superscript like υ in the Byzantine or Arab period: οἶν^ο will be edited οἶνου and not οἶνο`υ´ (see above § 1.1.5.3.4.).

Most additions are above the line. When they are below the line or in the margins, the exact position of the addition will be specified in the apparatus:



P.Lond. V 1708, 164:

Text: `ἦδη´ ἔτη

App.: ἦδη in left margin (or: in marg. sin.)

For additions below the line, some editors use ´´ or \ / . But since `´ or \ / are used for additions regardless of their place, these signs are not necessary.

Generally, what the editors present as such is in fact a sequence that the scribe has had to write underneath due to lack of space. The use of these signs in such a case should be avoided and it will be enough to point out the place of the word in the apparatus (for example, “ἐπιγνοῦς: c written below υ because of lack of space”).

– 1.1.5.3.9. ıαβγı: sequence that is in lacuna in the papyrus being edited but attested in another copy where it is not in lacuna or given by mirrored traces in the same document.

(30) These are listed, for example, in F.T. Gignac, *A Grammar of the Greek Papyri of the Roman and Byzantine Periods*, vol. I, *Phonology*, Milan 1976.

These diacritics have not generally been used for documentary papyri but are found in editions of literary texts where they delimit “the extent of text for which another tradition than the basic papyrus is available (another papyrus, a quotation, etc.)”⁽³¹⁾ We propose to extend the use of these signs also to documentary papyri when the document being edited is known by another version (copy or duplicate) which allows us to complete its lacunas or by ink traces mirrored in another part of the roll or a contiguous page in a codex.⁽³²⁾ This would be a good substitute for Bell’s use of the bold between [] for the parts which are in lacuna in *P.Lond.* V 1711 but legible in a draft of the same document (*P.Cair.Masp.* II 67130). But the use of [] should only concern restorations made from genetically related documents (drafts/final documents, originals/copies or multiple copies) and not those based on parallels.

– 1.1.5.3.10. ραβγ: sequence now missing in the papyrus but which was still readable in a previous edition or in documentation (drawings, etc.).

If the lost sequence is still attested by a photograph, it is useless to use these diacritics.

Attention: these diacritics are used with a different meaning in editions of Demotic texts where they replace the dots of the Greek (see below, § 2.3.).

– 1.1.5.3.11. // or |⁽³³⁾: indicates the location of a join between two fragments.

When a papyrus consists of several joined fragments (as is the case in our example), it is not necessary to indicate the joining of the fragments in the text. But it may happen that one edits a fragment that joins to a previously edited papyrus and finds it necessary to indicate the join between the two fragments. For this we propose to use // or |:

[ἄνευ φυλ]άκων καὶ ἄνευ ποιμένων [κ]//αὶ ἄνευ οἰ<ων>δήποτε . . . ρων
[καὶ οἰωνδ]ήποτε τίτλων ἀρξαμέ(νους) ἀπὸ κ[α]//νότος τῆς παρούσης
etc.

or

[ἄνευ φυλ]άκων καὶ ἄνευ ποιμένων [κ]|αὶ ἄνευ οἰ<ων>δήποτε . . . ρων
[καὶ οἰωνδ]ήποτε τίτλων ἀρξαμέ(νους) ἀπὸ κ[α]|νότος τῆς παρούσης
etc.

1.1.6. 4 Apparatus criticus.

1.1.6.1. It is printed in a smaller size. Line numbers are indicated and critical units (lemmata) must be clearly separated from each other. Depending on the editor, the lemmata may be separated by large blank spaces or by a double vertical line (||); within a line, each lemma may be separated by a single line (|).

If the same word is the subject of several remarks, they may be separated by a semicolon:

5 στυχ: υ ex η corr.; l. στοιχεῖ

1.1.6.2. The apparatus is written in the most concise and clear manner possible —a double imperative which implies the use of canonical wording. This should not vary so that the apparatus is uniform and homogeneous.⁽³⁴⁾ Paleographical or philological data that require long comments may be developed in the commentary notes (one may eventually refer to it in the apparatus: “cf. comm.”).

(31) J. Irigoin, *Règles et recommandations pour les éditions critiques (Section grecque)*, Paris 1972, p. 11: “[ils délimitent] l’étendue de texte pour laquelle on dispose d’une autre tradition que le papyrus de base (second papyrus, citation, etc.)”.

(32) Cf. *P.Köln* XV 609,1–2.

(33) U+000A6.

(34) Some use Latin (especially in the editions of papyrus of Herculaneum). We propose below (§ 1.4.) a lexicon of the Latin terms and expressions used in the apparatus criticus.

1.1.6.3. The apparatus normally gives indications of two kinds:

(1) paleographical:

(a) symbols and abbreviated words, so that the reader has an idea of the form they have on the papyrus (even if it is important to be aware that the typographic mediation imposes a distortion):

1 δεδωκ | δδ.

When a symbol is repeated many times in the same document, it is sufficient to indicate it on its first occurrence in the apparatus by adding “and passim” (or else give the numbers of the other lines where the symbol occurs):

1 and passim ς (or in Latin: 1 et passim ς)

1, 5, 7 ς.

We will try to reproduce the shape of the symbols and abbreviation marks used in the original as accurately as the typography allows: ⁽³⁵⁾

symbols: L, L, L, ς, ζ, E, E, T, etc.

abbreviations: φλ', φλς, μ□, κερ, κερρ, ⓪, κ), ον̄, etc.

(Note that not all editors reproduce symbols and abbreviations in the apparatus criticus, instead referring the reader to the image).

We will try to respect as much as possible the difference between a superscript letter and a letter superimposed on another: ινδ^x, παγαρρ^x.⁽³⁶⁾

When a word is abbreviated without an abbreviation mark, this will also be indicated in the apparatus (e.g., πλουτ).

The form that some letters may have is not to be reported in the apparatus (e.g., οιν̄ or οινο` for οἴνου) when they are not, properly speaking, abbreviations (see § 1.1.5.3.4).

For symbols or other signs that do not exist in the fonts, images can be included in the apparatus.

(b) diacritics present in the original papyrus: diaereses, breathings, accents, diastoles, stops, etc.

See l. 1 of our example: ιακωβ'; l. 4: ἰλλς

One will respect the shape of the diaereses: ῑ, ῑ', ῑ̄, ῑ̄; of the breathings: ὀ, ὀ', ὀ̄; of the accents: ὀ̂, ὀ̂'.

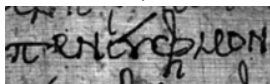
(c) corrections due to the writer: see below, § 1.1.7.

(d) letters written in so-called *Verschleifung*: see above, § 1.1.5.3.2.

(e) various other paleographic features. For instance:

- larger letters, especially to mark the beginning of a part: “ομολογω: first o larger” (or “ομολογω: primum o specie maiore”);

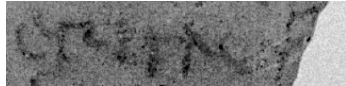
- letters written in the form of a monogram (i.e. when two or more letters have one element in common):



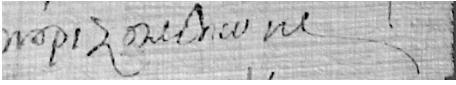
→ “πανευφημον” or “πανευφημον: φ and η form a monogram.”

(35) Most of the symbols and abbreviation marks useful for a papyrological edition can be found in the “IFAO-Grec unicode” font downloadable at www.ifao.egnet.net/publications/outils/polices/ or <https://ralphhancock.net/IFAOGrecUnicode-v3.zip>.

(36) For superimposed letters, one can use “IFAO-Grec exposant” downloadable at www.ifao.egnet.net/publications/outils/polices/ or <https://ralphhancock.net/IFAOGrecExposant-v2.zip>.

• letters in the line spacing due to lack of space:  → “επιγνους: c written above v because of lack of space” / “επιγν^ςου because of lack of space” (or: “c supra v scr. inopia spatii” / “επιγν^ςου inopia spatii”).

• *vacat* if not indicated in the text: “between ζ and † vac. 2 lit.” On *vacat*, see above, § 1.1.5.2.8.

• space fillers:  → “ποριζομενων—”

The Greek of the paleographic apparatus will be devoid of accents, breathings and capital letters added in the edited text (thus, l. 1: ιακωβ’). Lunate sigmas may be used contrary to the edited text.

Paleographic indications (except for the scribe’s corrections) are commonly each followed, according to the nature of the support, by “pap.”/“ostr.”/“tab.”/“membr.” meaning that we are dealing with paleographic data (= “so on the papyrus/ostrakon/tablet/parchment”). But this indication can be omitted without loss of clarity —given that all indications not prefixed by “1.” (see § 1.1.6.3.(2)) are of a paleographic nature.

(2) grammatical: this apparatus indicates the regular forms when the writer has committed a phonetic, morphological or syntactic irregularity. They are introduced by “1.” (= *lege*, “read”), stripped of any diacritics possibly used in the text (dots, brackets). Thus, l. 3, “1. Διοσκόρου” (and not “1. Διοσκ[ό]ρου”) means that a genitive must be understood instead of the nominative used by the scribe. These errors may be justified if necessary in the commentary. *The editor will take care to correct, not according to the norms of classical Greek, but according to those of the contemporary Greek of the document being edited.* It is not a matter of rewriting a document drafted, for example, in the Byzantine period into the classical Greek practiced in the fifth century BC!(³⁷)

Contrary to the paleographic apparatus, the Greek of the grammatical apparatus is provided with accents, breathings and capital letters.

(3) Sometimes a third kind of information is given in the apparatus when a reedition is made: i.e., the readings of previous editors.

O.Petr.Mus. 529, 5: “Ξαραλαγοζαν: Οραλαγοζαν ed. pr.”(³⁸)

(37) This rule, in detail, is not easy to put into practice, which explains the divergences between editors: according to which criteria should the standards be defined? This complex question cannot be treated here. See J.V. Stolk, “Encoding Linguistic Variation in Greek Documentary Papyri: The Past, Present and Future of Editorial Regularization,” in N. Reggiani (ed.), *Digital Papyrology II. Case Studies on the Digital Edition of Ancient Greek Papyri*, Berlin – Boston 2018, pp. 119–138 where the various options are presented, p. 134: “Are we trying to correct accidental scribal mistakes in the way the scribe would have wanted to? Are we normalizing the language to conservative or contemporary standards? Or are we just helping the classically schooled modern reader to understand a text written in a different variety of Greek?”

(38) Contrary to the edition of this ostrakon (“Οραλαγοζαν ed. pr.”), a positive rather than a negative apparatus (where the lemma of the text is not repeated) should be favored, as being clearer.

O.Petr.Mus. 574, 4: “Σολομῶν ὁ στρ(ατηγός) Worp (*BL VIII 536*): Σολομῶν ὁ στρ(ατηγός) στ(ου)χ(εῖ) Boud’hors (*BL XI 301*), Σολομῶνος . . . ed. pr.”

This type of information can also be given in the commentary rather than in the apparatus.

In any case, one should avoid overloading the apparatus or the commentary by pointing out readings that differ from those of the present edition only by the dotting of letters or other insignificant modifications.

1.1.6.4. Insofar as paleographical and grammatical data are of a very different nature, it would be preferable —at least in long texts— not to mix them but to present them separately in the form of two successive apparatus: first the paleographical apparatus, then the grammatical one (where it is no longer necessary to prefix each entry with “1.”). The critical data (readings of the previous edition(s)), if they are not moved to the commentary, can be integrated into the second or be the subject of a third apparatus. The apparatus of our example would become:

1 δεδωκε δαδ | ιακωβ’ || 2 ψ | ινδακερ | δεκα: δ post corr. | ς ψ ονο || 3 δα | τκερ | ~~ερερον~~ || 4 γ κερ | ζ | ενδ[οξ]δ | υλλδ παραρχ) || 5 στρχ): υ ex η corr. || 6 φαρ | ινδα || ν° 7]λδ

3 Διοσκόρου || 5 στοιχεῖ

This system, which has been used for some time now by several editors, is more rational, promotes clarity and saves the reader a lot of time. The reader can navigate more efficiently through the thicket of a long text by spotting at a glance the graphic specificities of the writer and the type of irregularities he commits.

1.1.7. Scribal corrections.

1.1.7.1. The corrections made by a scribe are the most difficult to express in an edition because of the large number of possibilities and the limitations to describe a dynamic process in a static way. In current practice, some corrections are only rendered in the text, while others are only mentioned in the apparatus with or without additional brackets. Furthermore, the mode of correction (crossing out, scraping off, washing out) is usually not specified. This allows for great variation between editors as well as lost precision on how the correction was made and what it looks like on the papyrus. Below we propose a system to transcribe scribal corrections in a precise and transparent way.

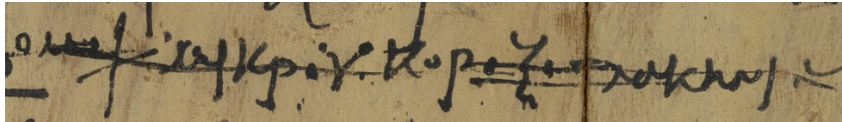
1.1.7.2. This system is based on a close description of the correction process, which can take five different forms (described in more detail below):

- (1) correction by erasure or deletion,
- (2) correction by insertion,
- (3) substitution by deletion and/or insertion,
- (4) substitution by adaptation,
- (5) re-inking a sequence (without changing what was written).

For corrections by erasure or by insertion, this system does not offer any difference with the current practice except that it describes more precisely the mode of correction in the apparatus. The novelties concern substitutions for which the general principle is that the appearance of the correction is reproduced or described in the apparatus as accurately as possible, while the transcription (and translation) provides only the end result of the process of correction as it appears to (and would be understandable for) a reader of the text. If corrections are too complex to transcribe coherently with the proposed methods in the transcription and/or apparatus, it is recommendable to give an additional editorial interpretation of the process of correction in the commentary.

(1) Corrections by deletion are generally indicated by [] in the transcription (see above, § 1.1.5.3.7). The method of deletion⁽³⁹⁾ can be specified in the apparatus.

(a) deletion by striking through or crossing out: the sequence to be deleted is crossed out with one line (horizontal or oblique) or several lines (parallel or crossing). Gr. *χαράσσειν*, Lat. *inducere*.

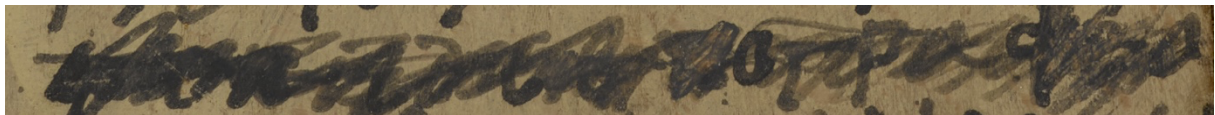


BL Add. MS 33369 (unpublished)

Text: [ὁμοί(ως) μικροῦ κοροῦ λακηνίου]

Apparatus: ~~ομοι μικρου κοροξου λακηνιου~~

or: ομοι μικρου κοροξου λακηνιου struck through (or: induct.)

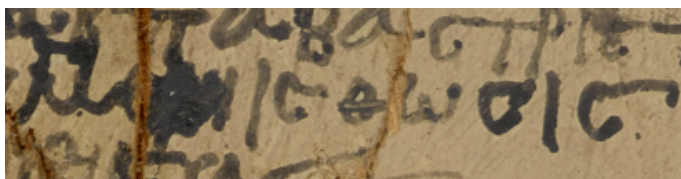


BL Add. MS 33369 (unpublished)

Text: [. . . . ε. πογραφέα]

Apparatus: ~~. . . . ε. πογραφεα~~

or: ε. πογραφεα struck through (or: induct.)



BL Add. MS 33369 (unpublished)

Text: μ[. . .]ίσθωσις

Apparatus: μ ~~. . .~~ ισθωσις

or: μ . . . ισθωσις: . . . struck through (or: induct.)

(b) deletion by dotting: the sequence to be deleted is underlined or overlined with dots or other signs. Lat. *expungere*.

(39) For the terminology of some of them, see A. Bülow-Jacobsen, H. Cuvigny & K.A. Worp, “*Litura*: ἀλειφάς, not ἄλειφαρ, and Other Words for ‘Erasure’”, *ZPE* 130 (2000), pp. 175–182.



P.Lond. V 1708, 208: deletion by ~ written below

Text: [Ὀρίωνος]

Apparatus: οριωνος deleted by ~ written below (or: expunct. ~ infra posito)

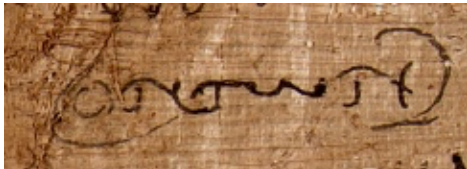


P.Lond. V 1707, 8: deletion by – written above

Text: [τὰ προσόντα αὐτοῖς]

Apparatus: τα προσοντα αυτοις deleted by – written above (or: expunct. – supra posito)

(c) deletion by enclosure: the sequence to be deleted is put between round brackets or completely circled. Gr. περιγράφειν, Lat. *circumscribere*.



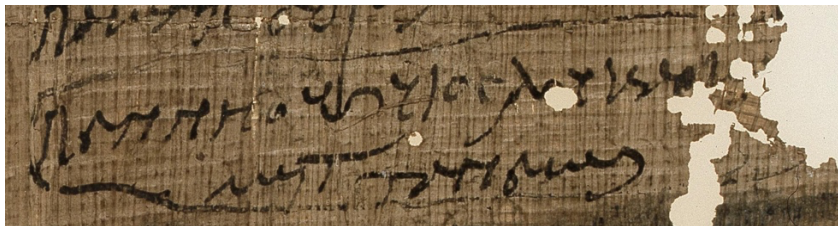
P.L.Bat. XL 30, 7: deletion by placement between round brackets

Text: [ὄντων]

Apparatus: (οντων)

or: οντων deleted by round brackets (or: delet. uncis)

If the *circumscriptio* concerns more than one line, it may be indicated as follows in the critical apparatus:



P.Petaus 100 vo, 39–40

Text: [[Πενήους υἱὸς Λουκαρίω[νος]]

[μητρὸς Τάνεως]

Apparatus: 39–40 circled (or: circumscript.)

(d) deletion by washing out ink: the support is rubbed with a sponge or simply a wet finger to make the letters disappear. Lat. *eluere*.



P.Petaus 100 vo, 41

Text: [. . . υῖὸς Πααῦτος μητρὸς]
Apparatus: 4 washed out (or: elut.)

(e) deletion by scraping off: the support is lightly scraped to make the letters disappear. Lat. *(e)radere*.

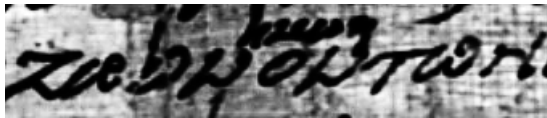


BL Add. MS 33369 (unpublished)
Text: [καὶ παρέξω ὑπὲρ φόρου ἐκάστης ἀρού[ρης]]
Apparatus: καὶ παρέξω ὑπὲρ φόρου ἐκάστης ἀρού[scaped off (or: eras.)

Other methods are extremely rare.⁴⁰

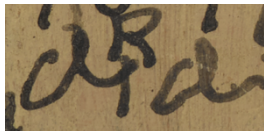
(2) Corrections by insertion are generally presented in the expected position in the text and indicated by ` / or \ / in the transcription:

(a) insertion above: one or more words may be inserted between two words or one or more letters may be inserted within a word by writing the word(s) or letter(s) above the line close to the intended place of insertion.



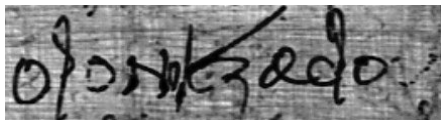
P.Cair.Masp. I 67002, ii, 7
Text: ζῶων ἡμῶν ὄντων
Apparatus: nothing

When the addition is in an unexpected place, one can specify its position in the apparatus:



BL Add. MS 33369 (unpublished)
Text: [βε]β'αία
Apparatus: [βε]βαία: ^βαία
or: [βε]βαία: β added above ι (or: β supra ι add.)

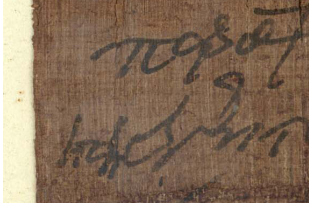
(b) insertion within the text: letters and short words may be squeezed in later between the already extant text, often written in smaller size.



P.Cair.Masp. I 67002, i, 2
Text: οἶον οἶ' ἐξ ἄδου
Apparatus: οἶ added between οἶον and ἐξ (or: οἶ inter οἶον et ἐξ add.)

(40) For example, deleting the text by pasting on it a piece of papyrus: see P.J. Sijpesteijn, "Eine außergewöhnliche Korrektur," *ZPE* 65 (1986), pp. 157–159.

(c) insertion in the margin: due to lack of space, a sequence may be added in the margin. This could be indicated in the apparatus. The reference mark, if there is one, could be indicated in the apparatus.



P.Lond. V 1708, 164

Text: ἤδη ἔτι

App.: ἤδη added in left margin (or: in marg. sin.)

(3) Substitution by deletion and/or insertion. Substitutions without an (explicit) insertion could be treated as deletions (see below, (a)). In most other cases, however, it may be better to present only the end result of the correction process in the text and specify the precise correction and used method(s) in the apparatus.

(a) deletion and substitution written immediately after. This is the case when the writer corrects himself *calamo currente*.



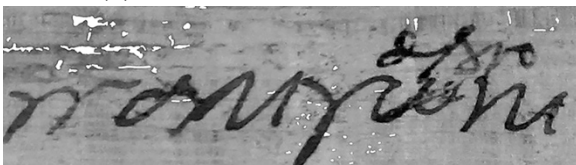
P.Ammon II 35, 7: deletion by striking through + subsequent addition

Text: [ουτο] ἐκεῖνος

Apparatus: ~~ουτο~~

or: ουτο struck through (or: induct.; or: del. lin. transv.)

(b) substitution inserted above deletion.



P.Cair.Masp. I 67006 ro, 2: deletion by striking through + insertion above

Text: πάντα λόγον

Apparatus: παντα λογον corr. from παντων: αλογο above ~~παντων~~ (or: παντα λογον ex παντων corr.: αλογο supra ~~παντων~~ add.)

Some editors will prefer:

Text: πάντ[ω] ἄ λόγο'ν

Apparatus: nothing

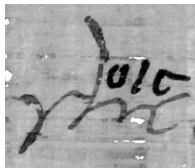
The first method is more consistent with substitutions by writing over the sequence to be deleted (see below, (c)) and clearer, especially in complex cases.

(c) substitution inserted in the same place as the sequence deleted by scraping off or washing out.



BL Add. MS 33369 (unpublished): deletion by scraping off + writing over deleted sequence
Text: ἀπὸ τοῦ παρον-
Apparatus: απο του παρον corr. from ± 9 scraped off (or: απο του παρον corr. ex ± 9 litt. eras.)

(d) substitution by insertion without explicit deletion. The insertion implies a deletion that is not actually carried out on the papyrus (neither by crossing out nor scraping off nor washing out the sequence to be deleted).



P. Cair. Masp. I 67006 ro, 2: τῆς was changed into τοῖς by adding οἰς above ἡς without deleting it explicitly.
Text: τοῖς
Apparatus: τοις corr. from της: οἰς above ης (or: τοις ex της corr.: οἰς supra ης add.)

As for (b), some editors will prefer:

Text: τ[ῆς]`οἰς`
Apparatus: nothing

(4) Substitution by adaptation. The scribe has modified one or more letters into other letters. This could be done by simply writing over them or by adding elements that transform them into other letters. Since it can be difficult to distinguish between these two methods, the change could also be described in more neutral terms, as in (a).

(a) adaptation by writing over.



BL Add. MS 33369 (unpublished): the μ was changed into the ν by writing over it, partly retracing the first leg of the μ
Text: οἶνον
Apparatus: οινου: μ changed into ν (or: οινου: ν ex μ corr.)

(b) adaptation by transformation.



BL Add. MS 33369 (unpublished): the final τ was changed into ν by retracing the first leg and adding an oblique stroke and a vertical one after it
Text: προθεσμίαν

Apparatus: προθεσμιαν: final ι (after α) changed into ν (or: ν ex alt. ι transform.)

(5) Re-inked sequence. Although this is not a correction of content, it can be treated as a correction of form. The scribe may choose to write one or more letters again, because the first version of the text did not seem to be clearly written, because the ink was too pale, etc.



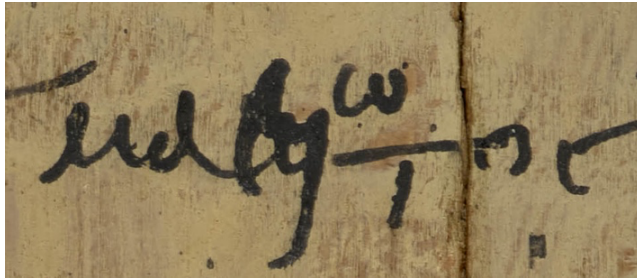
BL Add. MS 33369 (unpublished)

Text: πραθέντος

Apparatus: πραθεντος: εν and c re-inked (or: εν et c iterum delineatae)

Some examples combining various methods of corrections (the list could be extended):

• (2a) + (4a)



BL Add. MS 33369 (unpublished)

Text: μαειωτος

Apparatus: μαειωτος: ει corr. from ο (or: ει ex ο corr.)

• (2a) + (3c)

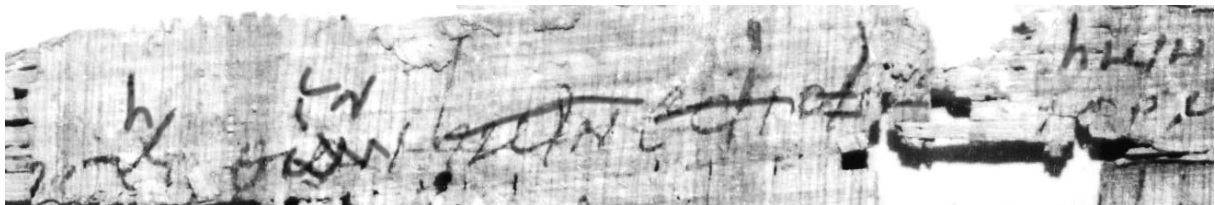


BL Add. MS 33369 (unpublished)

Text: ὀμνυς

Apparatus: ὀννυς: second ν corr. from . . . scraped off (or: alt. ν corr. ex 2 litt. eras.)

• (1a) + (2a) + (3b) + (3d)



P.Cair.Masp. I 67024, 1: The scribe first wrote προσελθὼν ἡμῖν ἐδίδαξεν “having come to solicit us, he informed (us)”. Then he deleted ἡμῖν ἐδίδαξεν, changed the participle προσελθὼν into an aorist indicative προσῆλθεν by replacing the ε by an η written above it (without crossing out the ε) and crossing out the final ων and writing εν above it, and finally added ἡμῖν again above the word following ἐδίδαξεν. A combination of deletions and insertions indicated in the text would yield [πρ]οσ[ε]ῆλθ[ὼν]᾽εν᾽ [ἡμῖν ἐδίδα[ξε]ν] ᾽ἡμῖν᾽

ὀρμᾶσθαι, which does not show the process of correction in a transparent way and the resulting text would be difficult to understand for the reader. Instead, one could present the end result of the correction in the text and indicate the various methods of deletion, insertion and substitution in the apparatus.

Text: [πρ]οσηλθεν ἡμῖν [ἡμῖν ἐδίδα[ξε]ν] ἡμῖν ὀρμᾶσθαι

Apparatus: [πρ]οσηλθεν corr. from [πρ]οσελθων: η above ε and εν above ον | ~~ἡμῖν ἐδίδα[ξε]ν~~ | ημιν added above ορμασθαι (or: [πρ]οσηλθεν ex [πρ]οσελθων corr.: η supra ε, εν supra ον add. | ~~ἡμῖν ἐδίδα[ξε]ν~~ | ημιν supra ορμασθαι add.)

1.1.8. 5 Translation.

1.1.8.1. If the earliest editors did not give any translation (perhaps because they were addressing a readership with a better command of ancient languages than today), it is now standard to accompany the text with a translation except in the case of papyri that are too damaged to warrant translating. It must be precise and close to the text. The difficulty often lies in the technical words, which are hard to translate without losing precision or without falling into the trap of periphrasis: they will then be transliterated (in italics), provided that they are the subject of an explanatory note in the introduction or the commentary.

Some editors prefer to give the translation at the end of the edition (after the commentary). This presentation is underpinned by the idea that translation is the result of the editing and commenting work and depends on options that the editor has explained in the introduction or commentary. This is a fairly objective attitude, but not very convenient for the reader.

1.1.8.2. The translation will be given in Roman type between quotation marks or in italics without quotation marks. The reader will be grateful to the editor for numbering the lines from 5 to 5, especially when the papyrus text is long (“... |⁵... |¹⁰... |¹⁵...”).

Unfilled lacunas will be rendered by “[...]”. As for the restored lacunas, they are rendered differently from one editor to another: most do not indicate them in the translation. Others indicate restored words by putting them in square brackets. In all cases, *partially* lacunar words are not marked.

Parts legible on the papyrus but not understood by the editor will be rendered with “...”. Words added by the editor to make the translation clearer will be put in round brackets.

For the convenience of the reader the editor may wish to render the general meaning of a sequence that is in lacuna on the papyrus and that was not filled in the text. He/she will obviously put it between [] or, if this meaning is uncertain, will add [?].

The [?] used in the text will be reproduced in the translation.

We propose to insert into the translation the crosses and Christograms that are in the text since they often play the role of punctuation or text dividers.

Diacritics used in the text to indicate additions and omissions by the writer as well as acronyms and abbreviations will not be reproduced in the translation. Sequences deleted by the scribe could be signaled by crossing out the text (l. 3: [τρίτον] τέτ[αρτον] “a ~~third~~ quarter”).

Changes of hands will be indicated (in italics): “(2nd hand) ... (1st hand) ...” If the text is written in several languages, these will be indicated (in italics between brackets): “... (Coptic) ... (Greek) ...”

1.1.8.3. Figures that are written out in the Greek text must be written out in the translation; if written as digits, they will be rendered as digits in the translation (see ll. 3–4).

Greek names and Egyptian names should be rendered as in the text (unless justified by the usage⁽⁴¹⁾): Alexandros (Ἀλέξανδρος), Petechonsis or Petekhonsis (Πετέχωνσις); Latin names are rendered with their Latin equivalent: Cornelius (Κορνήλιος). Thus: Aurelius Alexandros (Αὐρήλιος Ἀλέξανδρος).

1.1.9 6 Line-by-line commentary

The line-by-line commentary addresses the various points of the text that deserve explanation and that have not been addressed in the introduction. It may be a matter of justifying the restorations of the text, the translation or certain readings that are not very obvious, of clarifying technical or historical points (notably prosopographical ones), of giving an account of the scribe's mistakes or linguistic particularities that are worthy of interest,⁽⁴²⁾ and of giving parallels for the expressions encountered in the text (if they deserve to be commented on, for instance if they are characteristic of a scribe or a region).⁽⁴³⁾ A commentary must not leave out any difficult or noteworthy point while avoiding getting bogged down in trivialities or obvious things.

1.1.10. Indices

Even in our digital age it is useful that volumes of papyri have word indices. The indices of the Oxyrhynchus Papyri or other collections with a long tradition can be taken as a model.

In general, literary and paraliterary texts are to be kept distinct from documentary ones. For literary texts it is customary to list only the words attested in texts not otherwise known from the medieval tradition (in this case, it is appropriate to indicate at the beginning which literary texts have been indexed or excluded).

References to the numbers of the papyri are more readily recognizable if put in bold, according to the widespread use in many series.

For documentary texts, it is appropriate to give:

- a chronological index, to be organized according to the characteristics and the period of the texts published in the volume: rulers, consuls, particular eras, indictions, months, dates, etc.;
- an index of personal names (with prosopographical details when possible);
- an index of geographical and topographical names;
- an index of religious terms and titles;
- an index of official and military terms and titles;
- an index of trades and professions;
- an index of measures, which distinguishes between weights and measures, and monetary terms;
- an index of taxes and taxation terms;

(41) For instance, king Ptolemy as opposed to a soldier called Ptolemaios.

(42) No need to refer to Gignac's *Grammar* for a trivial error of iotacism!

(43) When quoting a papyrus in the commentary (using the abbreviations of the *Checklist*: <https://papyri.info/docs/checklist>), it is useful to give its date and provenance in parentheses, as the linguistic and formulaic profile of documents evolves rapidly and is deeply conditioned by the provenance.

- further indices can be added according to the characteristics of the published texts, especially in the case of volumes that collect texts from archives or which are thematically homogeneous;
- a general index of words: this will also contain all the words listed in the special indices, referring to the specific index in which references to the papyri are found. Common words such as articles, μέν, δέ, καί, εἰμί, can be left out (just specify at the beginning of the index which words have been omitted).

In case a word fits two sub-indices, cross references will be provided.

Some series (e.g., *P.Oxy.* or the old *PSI* volumes) list verbs in the infinitive form; on the other hand, listing verbs in the first person singular corresponds to common practice in lexica (*LSJ*, *DGE*, *ThGL*, Lampe, Dimitrakos, *LBG*, Preisigke, *WB*, etc.; the infinitive is used instead in Du Cange), and is in general also widespread in papyrological editions.

Uncertain readings should be indicated in the index with the help of question marks or square brackets; for texts in which a word is restored, it is possible to indicate the reference to the papyrus in square brackets.

It is also useful to list incomplete words. Words that are missing the initial part can be sorted alphabetically starting from the readable letters.

Recommended are also an index of the subjects discussed in the introductions and commentaries, and, if the character of the texts published in the volume makes it appropriate, an index of abbreviations, which distinguishes between symbols and abbreviations proper.

A list of corrections proposed to already published texts may also be appropriate.

1.2. Editing literary papyri (except those from Herculaneum).

Only the specificities of editing a literary text are dealt with here. For the use of editorial diacritics, please refer to the above.

1.2.1. Introductions to editions of literary papyri will largely follow the guidelines laid out above for documentary editions. They should in particular provide the following information where possible or relevant:

1.2.1.1. A description of the layout of the text: the size of margins and the intercolumn; the width and height of a written column (and of a page in codices); the possible dimensions of the original roll or codex where these can be reconstructed; the observance of ‘Maas’s Law’ (the gradual shift of the column to the left).⁽⁴⁴⁾

1.2.1.2. A paleographical description of the hand: classification and degree of formality; size; bilinearity; decoration (serifs, finials, hooks, and blobs at the ends of strokes); shading (contrast between thick and thin strokes); any noteworthy or unusual letter shapes. If the papyrus is not datable by some other criterion, at least one objectively dated parallel should be cited. Avoid anachronistic terms like ‘capitals’ and ‘uncials’ when describing pre-Byzantine hands.

1.2.1.3. A summary of special scribal characteristics: section dividers or markers of changes of speakers (paragaphus, dicolon, blank space, *eisthesis/ekthesis*); lectional signs

(44) On ‘Maas’s’ Law’ and other aspects of the layout of literary papyri, see W. A. Johnson, *Bookrolls and Scribes in Oxyrhynchus*, Toronto 2004, esp. pp. 91–99.

(stops, accents, breathings, apostrophe, diaeresis, quantity marks, hyphen); critical signs; use of iota adscript and movable nu; elision (marked or unmarked) or *scriptio plena*; corrections and additions by the same or second hand; orthography.

1.2.1.4. For new literary texts, the genre, parallels in extant literature, and possible authorship.

1.2.1.5. For known literary texts, the edition(s) used for collation and a general evaluation of the readings of the papyrus and the state of the text.

1.2.2. New literary texts are conventionally edited in two parallel transcripts, one diplomatic and another articulated.

1.2.2.1. The diplomatic transcript prints only letters that are certain in the eyes of the editor and attempts to reproduce the layout of the papyrus as closely as possible, without word division, supplements, and editorial interventions. It only reports the original lectional signs (accents, breathings, punctuation, etc.) and spacings displayed by the papyrus. Any traces that cannot be certainly identified with a particular letter without taking context into account should be represented by an underline dot. Scribal features such as deletions and supralinear additions may be represented either visually ($\pi\theta\nu\nu\omicron\nu$, $\pi\rho\acute{\omicron}\epsilon\iota\nu\alpha\iota$) or with the appropriate editorial signs ($[\pi\nu\nu]\omicron\nu$, $\pi\rho\omicron\text{'}\epsilon\iota\nu\alpha\iota$). By definition, a diplomatic transcript should not have opening or closing square brackets at the beginning or end of lines, since no supplements are printed.⁴⁵ Older editions sometimes print the diplomatic transcript in capitals, but this is not a current or recommended practice.

1.2.2.2. The articulated transcript presents the reconstructed text, fully accentuated and punctuated and with editorial supplements where appropriate. If a supplement is printed at the beginning or end of a line, the supplemented portion should have square brackets on either side to mark the boundary of the line.

1.2.2.3. The diplomatic transcript should be furnished with an apparatus that describes the traces represented in the transcript by a simple dot. The apparatus may also comment on dotted letters to explain how the traces correspond to the letters so read and on other scribal features such as corrections and overwritings.

Example (*P.Oxy.* LXXXV 5483, On Stoic Sayables):

⁴⁵ On the methodological value of the diplomatic transcript, see E. G. Turner, *Greek Papyri: An Introduction*, Oxford 1968, pp. 69–71. “One purpose of making such a transcript is to force the transcriber to discriminate between what he sees and what he would like to see, to call his attention to the subjective factor in decipherment, and to make him devise verifications for his readings” (p. 71).

Col. i	]. [ ] . [	Col. ii]. [] .
	] τααλλακαιποιαφα> [		τὰ ἄλλα καὶ ποῖα φα-
	] νερονεκτουταςδιαφο [	. .	νερὸν ἐκ τοῦ τὰς διαφο-
	] ρασαυτωνσυνωφθαι [	α . [	ρὰς αὐτῶν συνῶφθαί
5	] τεκαι . πισημασιασαι [	χ [	5 τε καὶ ἐπισημασίας αἰ-
	] ειτυγχα . [. .] νυφημῶ [	. .	εὶ τυγχάν[ει]ν ὑφ' ἡμῶ(ν)
	] ναπ[.] . ταδουχα [		[τὰ μὲν] ἀπ[λ]ᾶ, τὰ δ' οὐχ ἄ-
	] λεγοντωναξι [		[πλᾶ] λεγόντων ἀξι-
	] αταειναικαικα [		[ὠμ]ατα εἶναι {καὶ κα-
10	] ορηματακαιτων [	10	[τηγ]ορήματα} καὶ τῶν
	] α . λωνκαιτωντῆ [		[τε] ἀπλῶν καὶ τῶν [[τε]]
	] χα . [.] ωνταειδη . [		[οὐ]χ ἀπ[λ]ῶν τὰ εἶδη . [
	] . [ ] . . ξξαριθμ[		] . [ ] . . ξξαριθμ[
	] μεν[		] μεν[
15	] . αρ . [	15	] . αρ . [

Col. i

1] . [, traces high and low in the line with an abraded patch between, perhaps the second oblique of α] . [, the lower part of an oblique descending from left to right, perhaps α 5 . [, specks on damaged surface 6] . [, an upright on the edge, hooked to the left at the top 7] . [, the lower part of an oblique descending from left to right, perhaps α 11 . . [, parts of two uprights with damaged surface in between 12] . [, γ or the first upright and crossbar of π] . [, again γ or the first upright and crossbar of π 13] . [, perhaps the top of an upright with a trace at a slightly lower level to the right] . . [, high in the line, a trace of a stroke descending from left to right, e.g. α; perhaps upper parts of ν . Of ε, only upper parts, with the cap extending well above the level of the tops of the letters: perhaps a correction has been executed

Col. ii

4] . [, the top of an upright

1.2.2.4. Alternatively, new literary texts can be edited directly as fully articulated transcripts, with an apparatus listing the original lectional signs in the papyrus, irregular spellings, abbreviations, etc. This may be especially desirable when a text is extensive or nearly complete, or when it contains many corrections that would be more conveniently reported in an apparatus.

Example (*P.Aphrod.Lit.* IV 1, Verse petition):

- 1 ὦ πτολίαρχε μέγιστε βοηθόε πᾶσιν ἀνάγκης,
κλύθι πονιομένου Παφίης χθονὸς ἐνναετήρος,
δέξο μοι ἐν γραφίδεσσι χαράγματα οἴκοθεν ἦχθη,
5 ὅτι καὶ Γαβριήλις χερεῖονα τῶν πρὶν ἔερξεν
Πενταπολίτης Θεόδωρος ἀτάσθαλα ἔργα καὶ αὐτός
ἡμετέρων σφετέρισσεν ἀλώων καρπὸν ἀπούρας.
Χῶρον ἅπαντα θέριζε μελισταγῶν σταφυλάων.
Θρέμματα ἡδὲ βόας πόρεν Ἄρσῃ κτήματα πάντα,
10 οὐνεκεν ἐνδεκάτης Θεοδόσσιος ὧν λάβε χρυσῶν,
[ἡμετ]έρης γενιῆς βιοτήσιον. Νῦν δὲ φαεινῶν
[σοῦ] προκυλ[ι]νδόμενος πόδας ἰχνῶν, ὕψος ἄρειον
- 2 κλύθι || 3 δυσιμερα || 5 οτι || 8 versus additur postea pullo atramento scriptus || 9 ἀρσα || 10 χρυσῶν || 11 post βιοτησιον vacat || 12 ἰχνῶν | ὕψος.

1.2.2.5. New literary texts, unless extremely fragmentary, should as a rule be accompanied by a translation. Translations of supplements, whether printed in the text or proposed in the notes, may be put inside square brackets. Doubtful parts of the translation should be marked by a question mark (see above, § 1.1.8.2.).

1.2.3. Papyri of known literary texts are usually presented in the form of a semi-articulated transcript, that is, with word division and the capitalisation of proper nouns, but with no lectional signs apart from those written by the scribe. Whether a lacunose text is fully or partially supplemented will depend on the editor's judgement and the type of text. Prose texts may be fully restored *exempli gratia* to represent the width of the column, but in highly corrupt texts or very small fragments full supplements may not be warranted. An apparatus may be used to note details of spelling or abbreviated forms, but it is often simpler to include these in the commentary itself.

Example 1 (*P.Oxy.* LXXXIV 5421 fr. 25, Apollonius Rhodius, *Argonautica* 4.720–26):

Fr. 25

720 ι]ζειν [.
ναυτιλιη]ν τε διακριδο[ν
] γαιαν ἔην και δω[ματ
ιδρ]υθησαν εφεστιοι· ἦ γαρ ο[νειρων]
] αεικελιη[[ι] δυνεν [
725 κ]ορησ εμφυλιον [
οπ]ως ενοησε [[κατ^{επ}]] ουδ[εος

Example 2 (*P.Oxy.* LXXXIV 5406, Joshua X.3–6):

→		↓
	<i>4 lines missing</i>	<i>5 lines missing</i>
<p>Αδω[νιβεζεεκ βασι] λευς [ιλημι προς Αιλαμ] βασιλεα Χεβρω[ν και] προς Φιδων βασι[λεα] 5 Ιεριμ[ου]θ' και προς Ιεφθα [β]ασιλεα Λαχεις και π[ρ]ος Δαβειρ' βασι λεα Οδολλ'λαμ' λεγων δευτε αναβη[τ]ε προς 10 [με] και βοηθησατε μοι [και] εκπολεμησω [με]ν Γαβα[ω]ν ηυτομο [λ]ησεν γαρ προς ιν και προς του[ς] υιους [ιηλ] 15 και ανε[βη]σαν [</p>	<p>x.3</p> <p>4</p> <p>5</p>	<p>[και βασιλευς Ο]δολ [λαμ αυτοι κ]αι πας [ο λα]ος αυτων και περι εκαθισαν τ[η]ν Γαβα 5 ων πολι[ορκ]ησαι αυ την και α[π]εστειλαν 6 οι κατοικουντες Γα βαων εις την παρεμ βο[λ]ην προς [ι]ν [ε]ις Γ[αλ] 10 γαλα λεγοντε[ς] μη εκλυσης τας χ[ειρας] σου αναβηθι προ[ς] [η]μας τ[ο] ταχος κα[ι] [εξε]λου [η]μας και βο[η]</p>

1.2.4. General Notes

1.2.4.1. If it is uncertain whether a small lacuna contained a letter or not, [], [()], or [±1] may be used in the diplomatic transcript, e.g., ορ[. .]αδ[]εκ, ορ[. .]αδ[()]εκ, or ορ[. .]αδ[±1]εκ.

1.2.4.2. Lectional signs are printed between square brackets when the letters to which they apply are not preserved. For example, [ά]νδρα in the transcription of a known literary text means that the initial α is not preserved on the papyrus, but the accent above it is still visible.

1.2.4.3. In new literary texts, lower half-brackets mark parts of the text that are known from other copies or quotations (see above, § 1.1.5.3.9.). Example (*P.Oxy.* XLV 3212, Lyric verses):

μα . ευκοθηα[]ντεμενο[]	μα . Λευκοθηα[ν ερατο]ν τεμενο[ς]
εκτρν . εανανιω[] .ον []	εκ τρν . εαν ανιω[ν, ε]χον[]

1.2.4.4. Small blank spaces can be indicated by “^v”, with each ^v corresponding to the space of one letter. For example, ανδρα^{vvv} ουτωc means that there is a blank space corresponding to the length of about three letters between the two words. In a diplomatic transcript, a blank space of appropriate length may be used.

1.2.4.5. The lunate sigma will be reserved for the diplomatic transcript if the Byzantine variable sigma is used in the articulated transcript.

1.3. Editing a Herculaneum papyrus.

1.3.1. New Herculanean papyrus texts are mostly edited in a single articulated text.

1.3.2. The critical signs used in the text and in the critical apparatus of editions of Herculaneum papyri reflect in general the Leiden convention and do not differ substantially

from the other proposals made in the two previous sections. However, since in recent years there have been developed methods and techniques to locate and replace those papyrus fragments which during the opening process of the carbonised papyri remained attached either as *sottoposti* beneath the next, or some following, layer of an inner volute or as *sovrapposti* above the previous, or some following, layer of an outer volute of a book roll,⁴⁶ it is recommended to print the letters of such replaced fragments in **bold** in the edited text and to account in the critical apparatus for their physical position at least by indicating whether they belong to a lower (and outer) volute, printing the relevant letters as α^- , or to an upper (and inner) volute, printing them as α^+ . The number of skipped volutes, if it can be established, is added (e.g., α^{2+}).

1.3.3. In addition to the signs described in earlier parts of these recommendations some peculiar conventions for Herculanean papyri can be found at the end of each of the more recent volumes of *Cronache Ercolanesi*.

α	littera ab editore emendate ⁽⁴⁷⁾
$\alpha^v\alpha$	unius litterae spatium
$\alpha^{vv}\alpha$	duarum litterarum spatium
$\alpha(\beta\gamma)$	notae enodatio
α	littera supposita vel superposita ab editore recognita in apparatu:
	α^+ Littera superposita
	α^{1+} Littera semel superposita
	α^{2+} Littera bis superposita
	α^{3+} Littera ter superposita
	α^- Littera subposita
	α^{1-} Littera semel subposita
	α^{2-} Littera bis subposita
	α^{3-} Littera ter subposita
$\text{r}\alpha$	littera deperdita in P, ex apographo suppleta
$\alpha\beta//\gamma\delta$	coniunctio duorum fragmentorum
|	initium vel finis lineae
||	initium vel finis columnae

1.4. Appendix: Lexicon of the latin terms used by some editors in the apparatus criticus

add(itum)	added
α supra β add.	α added above β
alt(er)	the second
alt. α	the second α (in the word)
ante r(asuram)	before erasure
circumscript(um)	circled, as to be deleted

(46) See H. Essler, "Rekonstruktion von Papyrusrollen auf mathematischer Grundlage," *Cronache Ercolanesi* 38 (2008), pp. 273–307.

(47) See R. Merkelbach, "Der Stern als kritisches Zeichen," *ZPE* 12 (1973), pp. 211–212.

c(on)f(er)	compare
comm(entarium)	commentary
coni(ecit)	has conjectured
corr(ectum)	corrected
α ex β corr.	α corrected from β
del(evit)	has deleted
delet(um)	is deleted
delet(um) uncis curvis	deleted by enclosure
delineatum	traced, written
$\epsilon\rho$ iterum delineatum	$\epsilon\rho$ traced again (= re-inked)
dist(inxit)	has provided the punctuation
ed(itio/itor) pr(inceps)	first edition/editor
eras(um)	scraped off
e(xempli) g(ratia)	for example
elut(um)	washed out
expunct(um)	deleted with dots
evan(uit)	bleached out
excid(it/erunt)	was/were lost
fort(asse)	perhaps
induct(um)	struck through
infra	beneath
init(io/ium)	(at) the beginning
inopia spatii	because of lack of space
c supra v scr. inopia spatii	c written above v because of lack of space
in ras(ura)	on erased space
ins(eruit/ertum)	added within
inter	between
iterum	for a second time
lac(unam/una) stat(uit/uta)	(has) identified a lacuna
l(ege)	read
lin(ea)	line
litt(era/ae)	letter(s)
m(anus)	hand of a scribe
marg(o/ine/inem)	unwritten border
in marg(ine) sin(istro/istra)	in the left margin
in marg(ine) dex(tro/tra)	in the right margin
m(anus) rec(entior)	a later scribe
membr(ana)	parchment
n(on) l(iquet)	remains unclear
om(isit)	left out
ostr(acum)	ostracon
pap(yrus)	papyrus
passim	everywhere in this text
plur(im)i)	most (editors)
pri(mus)	first
prim. α	the first α (in the word)
prob(avit/ante)	agreed/agreeing
ras(ura)	cf. in —

rest(ituit)	has restored
sc(ilicet)	that means
scr(iptus)	written
spat(ium/io)	(unwritten) space
specie maiore	larger/bigger (about the form of a letter)
suppl(evit/etum)	(has) restored
supra	above
tab(ula/ella)	tablet
transform(atum)	transformed
v ex alt. i transform.	second i changed into v
transp(osuit/ositum)	(has) changed the position
uncis	cf. delet. —
ut vid(etur)	as appears
v(ide)	see

2. EDITING DEMOTIC TEXTS.

2.1. Demotic text editions largely follow the above guidelines of the Greek text editions, but there are some important differences, listed below. For a detailed overview of what a Demotic text edition should contain, see M. Depauw, *A Companion to Demotic Studies*, Brussels 1997, pp. 69–72 (‘Publication of a Demotic text’).

The abbreviations of editions are found in the *Checklist* (<https://papyri.info/docs/checklist>).

2.2. Text: transliteration and transcription

In text editions, the Demotic text is as a rule transposed into Latin characters, with diacritics added below or above certain letters (e.g., *h*, *h̄*, *h̅*, *t̄*, *d̄*, *š*), as well as some additional characters (e.g., *ʒ*). The transliteration is put in italic.

Several **transliteration systems** are in use, of which the German system prevails:⁽⁴⁸⁾
– The older, English system (used by F.L.I. Griffith, H.F.H. Thompson and S.R.K. Glanville) starts from the pronunciation, reconstructed from Coptic, which is a later stage of the Egyptian language (e.g., *P.Ryl.Dem.* of 1909; *P.Siut* of 1934; *P.Brit.Mus.* I of 1939). This system is no longer in use, but is found in some older editions.

– The **German system** (initially used by W. Spiegelberg, K. Sethe and W. Erichsen) prefers a historical-etymological transliteration. This system is now dominant, but there are still several small discrepancies: e.g., some editors use(d) *y* while others *j*, the same goes for *t̄* and *ty*, *q* and *k*, *sʒ* and *pa* for filiation, etc. There have been several (partly successful) attempts to increase standardization:

- ▶ Some recommendations were formulated at the Second International Congress of Egyptology (1979, see *Enchoria* 10 [1980], pp. 11–13).

(48) See M. Depauw, *A Companion to Demotic Studies*, Brussels 1997, pp. 70–71; J.F. Quack, “Bemerkungen zur Struktur der demotischen Schrift und zur Umschrift des Demotischen,” in M. Depauw and Y. Broux (eds.), *Acts of the Tenth International Congress of Demotic Studies*, Leuven 2014, pp. 207–242; J.F. Quack, *Demotische Grammatik*, Testversion (SS 2020), pp. 5–6.

► A slightly modified “historical” transliteration system was adopted by the *Chicago Demotic Dictionary* (see *CDD prologue* of 2001: https://oi.uchicago.edu/sites/oi.uchicago.edu/files/uploads/shared/docs/CDD_prologue.pdf), and is now used by many editors.

► For the electronic databases, adapted systems have been suggested, used, e.g., in the *Demotic Palaeographical Database Project (DPDP)*, see <http://129.206.5.162/>, and in the *Trismegistos Database*, see <https://www.trismegistos.org/ref/about.php#accents>.

<i>Example “to say”</i>	
English system	<i>z</i>
German system	<i><u>dd</u></i>
Chicago	<i><u>d</u></i>
DPDP	<i><u>dd</u></i>

– More recently, a new transliteration system has been proposed by J.F. Quack, based on the model of ancient oriental studies, whereby historical groups are distinguished typographically (by using capital letters) from spellings with single-consonant characters; a uniform system to indicate the determinatives (which have no phonetical value and come at the end of Egyptian words) should also be pursued. This innovative system is not (yet) implemented. For examples, see J.F. Quack, *Demotische Grammatik*, Testversion (SS 2020), p. 6.

– Capitals may be used to render hieratic or hieroglyphic words and phrases within a mostly Demotic text, see, e.g., S.P. Vleeming in *Short Texts* (for example, II 303).

A transliteration is to be distinguished from the **transcription system**, where Demotic signs are converted into the corresponding hieroglyphs. Transcriptions are rather uncommon nowadays, except for early Demotic texts (e.g., *P.Hou*), but have the advantage that also the determinatives are presented, while in traditional transliterations they are lost (but they may be discussed in the line-by-line commentary).

2.3. Text: editorial diacritics

A very similar system of editorial diacritics to that of Greek text editions (the Leiden system) is used for Demotic texts. There are, though, some differences:

– (): In Demotic editions, the round brackets are not used for abbreviations, but for (grammatical) elements that have not been written, e.g., *iw=y (r) di.t* where the *r* for the future is not written; this is not considered a mistake, hence for this type of omission the round brackets are used instead of < >.

– ‘ ’: Dots below the letters to indicate partially preserved letters are not used, due to the fact the Demotic transliteration systems contain letters with diacritics such as *h* and *d*. Hence, another editorial diacritic was needed to denote groups that are damaged or only partially legible: *ʃhʹ*. These half brackets should not be confused with the half brackets in Greek text

editions, where they indicate a sequence now missing in the papyrus but which was still readable in a previous edition or documentation.

– ? or (?): Uncertainty about the reading of a (well preserved) group can be indicated by a question mark: *sḏr?* or *sḏr (?)*.

– ...: Three dots are frequently used to render unread groups of uncertain length, as Demotic is not an alphabetic system where the available spaces allow an estimate of how many letters have been lost.

– The following editorial diacritics are often used, but rarely explained (for an edition adding them to the list of papyrological symbols, see *O.Edgerton*, p. xi):

- : the hyphen is used to construct compounds, e.g., *mr-šn* ('overseer of inspection', *lesonis*).

. : the period sign separates morphological suffixes such as feminine (*.t*) and plural (*.w*) from the root, e.g., *mw.t*, 'mother'.

= or ꞥ: the double or oblique hyphen is used for suffixes, such as =*f* ('his') in *mw.t=f*, 'his mother'.

– Sometimes, other editorial diacritics are added and explained in the introduction to the edition, e.g., in *P.Dime III*:

□: denotes a blank space (in the transliteration and translation)

←: change of writing direction of Greek to Demotic

→: change of writing direction of Demotic to Greek

2.4. Apparatus criticus

Demotic text editions do not have an apparatus criticus, because paleographical indications and grammatical corrections cannot be presented in a concise way. They are discussed in the line-by-line commentary, as are readings of previous editions. Hence editions of bilingual texts have an apparatus criticus for the Greek passages, not for the Demotic ones; see, for instance, *P.Dime III* 20. Exceptionally, in editions of bilingual archives an apparatus criticus is provided for the Demotic texts, listing readings of previous editions (e.g., *P.Dryton*).

2.5. Facsimile

Demotic editions often have a facsimile alongside the photograph to show how the editor understands the signs.

2.6. Translation

The transliteration and the translation are often shown next to each other in two columns, not one below the other as is common for Greek translations. Editorial diacritics used in the transliteration are often repeated in the translation, for instance the square brackets which indicate restored lacunas; even partially lacunar words may be marked by brackets.

The rendering of Egyptian personal names in translations poses a particular problem: some editors simply adopt the transliteration (e.g., *Šp-Mn*), others use an *ad hoc* rendering close to the transliteration (Shepmin), while still others systematically opt for the Greek form if it is known (Spemminis).

2.7. Line-by-line commentary

As there is usually no apparatus criticus in Demotic text editions, the line-by-line commentary on these texts includes detailed information on paleographical issues, grammatical corrections and/or readings in previous editions. In order to guide the reader through the sometimes extensive comments, superscript notes (^a or ^(a) and/or ⁽ⁱⁱ⁾) may be added in the transliteration and/or translation: in this way, the reader can see at a glance which words or phrases have been commented on (e.g., *P.Erbstreit*). Multiple editions go one step further by providing the text edition and the translation with separate line-by-line comments via notes: hence, there is a separate line-by-line commentary with, e.g., the title “Note alla trascrizione”, and a separate one entitled “Note alla traduzione” (e.g. P.W. Pestman in *P.Tor.Amenothos* 17; see also *P. Recueil*; C.J. Martin in *P.dem.Memphis*).

2.8. Demotic and Unicode

Customized Demotic input for Mac OS X

For those using Mac OS, an input is provided, entitled “Demotic Egyptian.” Version 3 of this is now available for download.⁽⁴⁹⁾ The documents accompanying the download explain how to install and use it. This input is specifically designed to be used with New Athena Unicode font,⁽⁵⁰⁾ since this is one of the few fonts that has all the characters needed, alongside, for instance, Gentium (used by TM).

Customized Demotic input for Windows XP

A comparable input for Demotic Transliteration for Windows, revised for installation on Windows 7 in 2012, may be downloaded.⁽⁵¹⁾ This may be used to enter strict Unicode or characters in PUA (Private Use Area). The document accompanying the download explains how to install and use. This input is specifically designed to be used with New Athena Unicode font.⁽⁵²⁾

3. EDITING COPTIC TEXTS.

3.1. The recommendations presented in the preceding pages for documentary Greek/Latin papyri (§ 1.1.) are valid for editions of Coptic documents, with some exceptions or adaptations, which will be detailed below. Special conventions or usages affecting Coptic texts will also be presented here, which will seek to conform to usages already applied, more or less widely, by editors. The aim of these pages is to propose a coherent system that reconciles the two contradictory imperatives of papyrological editing: to provide a clear and intelligible text and to reflect as accurately as possible the particularities of the original text.⁽⁵³⁾

3.2. Coptic diacritics.

(49) <https://ucbclassics.dreamhosters.com/djm/kybds/DemoticMac2019.zip> (first posted Dec. 1, 2019).

(50) To be downloaded separately at <https://apagreekkeys.org/NAUdownload.html>.

(51) <https://ucbclassics.dreamhosters.com/djm/kybds/DemoticWindows2012.zip>.

(52) To be downloaded separately at <https://apagreekkeys.org/NAUdownload.html>.

(53) Editorial practices for publishing Coptic literary texts are very diverse and it seems premature to propose a unified system within these guidelines.

3.2.1. Coptic documents are often provided with diacritics, such as trema or superlinear strokes, which can take various forms (from a long line to a dot) and positions (to the left, above or to the right of the letter they overlay). Faced with a papyrus or ostrakon, the editor has every reason to hesitate: should they render these graphic particularities directly in the text? Or only in the apparatus? Or should they —or can they— simplify them?

3.2.2. Uniform graphic rendering of these signs in editions is recommended for legibility purposes, but one should take care to account for the particular forms as accurately as possible in the apparatus, and to highlight in the introduction, if necessary, the notable characteristics of the diacritical system of the document being edited.

3.2.3. Thus, tremas should be systematically noted in the edition and the superlinear strokes should be reproduced in the text in a standardised form according to their “classic” uses: (1) on “syllabic” consonants; (2) as connective on two consecutive consonants; (3) as connective on three consonants.⁽⁵⁴⁾

Ex. (1) $\bar{m}\bar{p}\bar{e}\bar{q}\bar{m}\bar{e}\bar{r}\bar{i}\bar{t}\bar{n}\bar{c}\bar{o}\bar{n}$
(2) $\bar{m}\bar{n}\bar{p}\bar{a}\bar{s}\bar{o}\bar{n}$
(3) $\bar{t}\bar{e}\bar{k}\bar{m}\bar{n}\bar{t}\bar{x}\bar{o}\bar{e}\bar{i}\bar{c}$

3.2.4. Because of the unsystematic use of these diacritics in Coptic documents, they should not be used in the passages supplemented by the editor.

ex. $\bar{m}\bar{p}\bar{e}\bar{q}\bar{m}\bar{e}\bar{r}\bar{i}\bar{t}$ [$\bar{n}\bar{c}\bar{o}\bar{n}$]

3.2.5. Signs that affect vowels (superlinear stroke, *djinkim* or accent) should also be reproduced in the edition, in a standardised form: a short superlinear stroke (or a dot, if sure it is a *djinkim*).⁽⁵⁵⁾

Ex. $\bar{\alpha}\bar{r}\bar{i}\bar{p}\bar{n}\bar{\alpha}$ (specifying the particular form of the diacritic in the apparatus, $\bar{p}\bar{n}\hat{\alpha}$, $\bar{p}\bar{n}\alpha\bar{\cdot}$...)

\bar{n} et $\bar{e}\bar{i}$ (following the practice, widespread in literary texts, of marking the conjunction \bar{n} and the verb $\bar{e}\bar{i}$ in this way)

For punctuation, frequent in Coptic documents, see below, § 3.5.

3.2.6. As for Greek papyri, abbreviation strokes, suspended letters and other graphic peculiarities will be accounted for in the apparatus.

Ex. text: $\bar{p}\bar{\Delta}\bar{i}\bar{o}\bar{i}\bar{k}(\bar{n})\bar{T}(\bar{n}\bar{c})$
apparatus: $\bar{p}\bar{\Delta}\bar{i}\bar{o}\bar{i}\bar{x}^T$

3.3. Critical signs used in the editions.

All critical signs of the Leiden system can and should be used in the edition of Coptic papyri. Particular care should be taken to resolve abbreviations, as this was often not done in earlier editions. The additional signs proposed in the preceding pages (half brackets, etc.) can also be adopted in the edition of Coptic papyri and will improve our editing processes.

3.4. Word separation.

Depending on the edition, different systems of Coptic word separation are used, which separate or unite the direct object and the verb, the preposition and its regime, etc. W.C. Till’s system, presented in 1960 in *BIFAO*,⁽⁵⁶⁾ should be followed. This system is partly artificial, but recommends itself by making it possible to distinguish many homograph forms and expressions, thus enabling the reader to quickly understand the edited text. It is also the most

(54) U+0304 and U+0305 (U+E792 and U+E790 in IFAO-Grec Unicode).

(55) U+0307 (U+E78F in IFAO-Grec Unicode).

(56) W.C. Till, “La séparation des mots en copte,” *BIFAO* 60 (1960), pp. 151–170.

commonly used system in Coptic papyrology today (it is used in the Vienna publications, in the five *SB Kopt.* volumes, on papyri.info).

The cut of a word that overlaps two lines should also be indicated by a dash.

Ex. †ϣINE ΕΤΕΚΜΝΤΜΑΪ-
 ΝΟΥΤΕ ΝCON

3.5. Punctuation.

3.5.1. It is usual in editions of Greek papyri to punctuate texts in order to make them more intelligible. This is not the practice in editions of Coptic texts, because these texts frequently contain punctuation (especially raised points) and because one cannot, of course, mix in an edition the ancient punctuation of the original papyri and the modern punctuation that the editors would like to use.



O. Frangé 100

Ex.

Original punctuation reproduced in the text:

† ΔΝΟΚ ΦΡΑΝΓΕ ΕCΣΑΪ ΕC-
 ϣINE, ΕΠΕCΜΕΡΙΤ ΝCON, ΕΤ-
 <ΝΑ>ΝΟΥC ΠΑΖΑΤΡΗ: †ϣINE, ΟΝ
 ΕΝΔΠΕΚΗΪ ΤΗΡΟΥ ΚΑΤΑ ΝΕΥ-
 5 ΡΑΝ ΣΜ ΠΧΟΕΙC: ΑΡΙ ΤΑΓΗ-
 ΠΗ ΝΓΑΔC, ΕΤΒΕ ΠΝΟΥΤΕ ΝΘΕ ΕΤΕ
 ΠΙCΟΕΙΩ ΝΚΕΡΑΙΑ ΝΗΥ ΕΝΕΚΟΙΧ
 Ρ ΤΥΠΟC ΝΙΜ ΝΓCΙΤC ΝΓΤΑΔC ΣΑ
 ΟΥΛΟΚ ΝΕΒΙΩ ΜΜΕ· ΧΕ ΜΝ† ΣΟΜΝΤ
 10 ΜΜΑΥ, ΝΓΧΟΟΥC ΝΑΪ ΣΝ ΟΥΘΕΠΗ
 ΧΕ †ϣΩΝΕ, ΕΜΑΤΕ ΕΜΑΤΕ, ΕΠΑ-
 ΖΗΤ: ΑΡΙ ΤΑΓΑΠΗ ΟΥΝ
 ΜΠΡΑΜΕΛΕΙ ΕΡΟΪ ΧΕ †-
 ϣΩΝΕ ΕΜΑΤΕ: ΟΥ-
 ΧΑΪ ΣΜ ΠΧΟΕΙC
 † † †

4 κατά || 5-6 ἀγάπη || 7 κεραία || 8 τύπος || 12 ἀγάπη οὖν

3.5.2. This is the traditional and perfectly acceptable manner of editing, but for the sake of readability and to facilitate the reader's understanding, it should be noted that it would also

be possible for the editor to punctuate the text, as is done for the Greek papyri, and thus remove any original punctuation from the edition and report them in the paleographic apparatus.

Ex.

Editor's punctuation in the text; original punctuation in the apparatus:

‡ ΔΝΟΚ ΦΡΑΝΓΕ ΕΦΣΖΑΪ ΕΦ-
 ΩΙΝΕ ΕΠΕΦΜΕΡΙΤ Ν̄ΣΟΝ ΕΤ-
 <ΝΑ>ΝΟΥΦ ΠΑΖΑΤΡΗ. †ΩΙΝΕ ΟΝ
 ΕΝΔΠΕΚΗΪ ΤΗΡΟΥ ΚΑΤΑ ΝΕΥ-
 5 ΡΑΝ ΞΜ ΠΧΟΕΙΣ. ΑΡΙ ΤΑΓΗ-
 ΠΗ ΝΓΔΑΣ ΕΤΒΕ ΠΝΟΥΤΕ Ν̄ΘΕ ΕΤΕ
 ΠΙΣΟΕΙΩ Ν̄ΚΕΡΑΙΑ ΝΗΥ ΕΝΕΚΒΙΧ
 Ρ ΤΥΠΟΣ ΝΙΜ ΝΓΗΤΨ ΝΓΤΔΔΦ ΖΔ
 ΟΥΛΟΚ Ν̄ΒΙΩ Μ̄ΜΕ ΧΕ Μ̄Ν† ΖΟΜΝΤ
 10 Μ̄ΜΑΥ ΝΓΧΟΟΥΦ ΝΑΪ ΖΝ ΟΥΒΕΠΗ
 ΧΕ †ΩΩΝΕ ΕΜΑΤΕ ΕΜΑΤΕ ΕΠΑ-
 ΖΗΤ. ΑΡΙ ΤΑΓΑΠΗ ΟΥΝ
 Μ̄ΠΡΑΜΕΛΕΙ ΕΡΟΪ ΧΕ †-
 ΩΩΝΕ ΕΜΑΤΕ. ΟΥ-
 ΧΑΪ ΞΜ ΠΧΟΕΙΣ.
 † † †

2 ΩΙΝΕ,ΕΠΕΦΜΕΡΙΤ Ν̄ΣΟΝ,ΕΤ ostr. || 3 ΠΑΖΑΤΡΗ: †ΩΙΝΕ, ostr. || 4 κατά || 5 ΠΧΟΕΙΣ: ostr. || 5-6 ἀγάπη || 6 ΝΓΔΑΣ, ostr. || 7 Ν̄ΚΕΡΑΙΑ' ostr. | κεραία || 8 τύπος || 9 Μ̄ΜΕ' ostr. || 10 Μ̄ΜΑΥ, ostr. || 11 †ΩΩΝΕ,ΕΜΑΤΕ ΕΜΑΤΕ, ostr. || 12 ἀγάπη οὖν⁽⁵⁷⁾

The example presented here concerns a text with many different punctuation marks, which is rather rare, but it illustrates the issue: in the first case, the edition is faithful to the original text, but the abundance of punctuation marks somewhat hinders reading; in the second, the edited text is easier to read, but at the cost of a more developed apparatus. The latter solution seems at least worth considering.⁽⁵⁸⁾

3.6. Regularizing Coptic texts?

The diversity of Coptic and its many linguistic varieties, with more or less marked regional and dialectal particularities, can make the reading of Coptic documentary texts complex for those who discover them. For example, depending on the document, the preposition *ν* might be assimilated before *π* or *μ*, or it may be unassimilated; it is also sometimes omitted, sometimes written as *ε*, etc. It is neither useful nor desirable to systematically propose in the critical apparatus a “correct” version of the forms one encounters in the texts, which, moreover, one would sometimes be at pains to define precisely. It will be much more useful to describe in the introduction, possibly exhaustively, the linguistic characteristics of the text or to highlight the noteworthy features in the line-by-line commentary. Consequently, only errors (of gender or number, for example) should be indicated in the apparatus, not particularities of the language.⁽⁵⁹⁾

Ex.	text	ΝΠΦΩΗΡΕ	ΕΡΟΦ
	apparatus	†.ΜΠΕΦΩΗΡΕ	l. ΕΡΟΣ

(57) Or, using two apparatus (see above, § 1.1.6.4):

2 ΩΙΝΕ,ΕΠΕΦΜΕΡΙΤ Ν̄ΣΟΝ, ΕΤ || 3 ΠΑΖΑΤΡΗ: †ΩΙΝΕ, || 5 ΠΧΟΕΙΣ: || 6 ΝΓΔΑΣ, || 7 Ν̄ΚΕΡΑΙΑ' || 9 Μ̄ΜΕ' || 10 Μ̄ΜΑΥ, || 11 †ΩΩΝΕ,ΕΜΑΤΕ ΕΜΑΤΕ,

4 κατά || 5-6 ἀγάπη || 7 κεραία || 8 τύπος || 12 ἀγάπη οὖν

(58) In case of short texts, with special characteristics, it is also possible to propose a diplomatic edition.

(59) Note that the Greek parts of the Coptic texts should be treated as in the Greek papyri.

However, for particularly (linguistically) non-standard texts, it may sometimes be useful to offer a more classical Sahidic version of the whole text.

3.7. Greek words in Coptic texts.

The Coptic language made extensive use of lexical borrowing. Hundreds of Greek words were incorporated into the language, as well as a few Latin (via Greek) or Arabic in late documents. The borrowed Greek words, which frequently present phonetisms and more or less important mistakes, will be edited in Coptic characters in the text, but it will be useful to indicate in the apparatus (or in a dedicated apparatus)⁽⁶⁰⁾ their original Greek form, correctly spelled (with spirits and accents). Preferably, the form closest to the borrowed form should be chosen (the infinitive for verbs, most often the nominative for nouns, but sometimes the genitive, the feminine form of the adjective...).

Ex. text ΔΡΙ ΤΑΚΑΠΕ ΟΥΝ ΝΓΣΠΟΥΔΑΖΕ ... ΝΤΙΡΟΜΠΕ ΤΑΪ ΖΕΒΔΟΜΗΣ ΙΝΔ(ΙΚΤΙΩΝΟΣ)
 apparatus ἀγάπη οὖν σπουδάζειν ... ἔβδόμησ ἰνδικτίωνος

It is also advisable to explain in the same way the borrowings from Arabic, which are frequent in late texts; for practical reasons (in particular to avoid having to deal with sequences that are written in different directions), the transliterated form should be used.

3.8. Greek sequences.

3.8.1. It is very frequent in Coptic documents that sequences, of varying length, are written in Greek. Because of the functional division between languages, one will thus regularly find invocations, totals and summaries, and dates noted in Greek, but also sometimes borrowed expressions (ΖΕΒΔΟΜΗΣ ΙΝΔ(ΙΚΤΙΩΝΟΣ) in the previous example or the formula ΚΑΘΑΡΩΣ ΚΑΙ ΑΠΟΚΡΩΣ/καθαρῶς καὶ ἀποκρότως). It is not always easy to decide when to edit in Greek and when to edit in Coptic. For a long time, editors chose to print everything in Coptic, but usage is now changing, although it remains very diverse. It should be noted that many recent editions note in Greek the Greek sequences; this is the choice adopted also on papyri.info and is absolutely recommended. It should also be noted that the choice to distinguish between Greek and Coptic sequences often corresponds to a graphic difference between distinct writing styles, which shows that the difference in languages was most of the time perceived by the scribes.

3.8.2. The most consistent criterion for determining whether a sequence should be considered Greek or Coptic is undoubtedly syntactic:

(1) When a Greek word is integrated into Coptic syntax (e.g., when it is provided with a Coptic article, inserted into a Coptic construction or sentence), it should be written in Coptic characters.

Ex. ΔΡΙ ΤΑΓΑΠΗ; ΠΙΕΛΑΧ(ΙC)Τ(ΟC) ΝΔΙΑΚΟ(ΝΟC); ΑΥ† ΒΑΠΤΙCΜΑ; ΤΙΡΟΜΠΕ ΤΑΪ ΖΕΚΤΗΣ ΙΝΔ(ΙΚΤΙΩΝΟC); †ΧΡΕΩCΤΕΙ ΝΑΚ ΚΑΘΑΡΩC ΚΑΙ ΑΠΟΚΡΩC ΝΟΥΖΟΛΟΚΟΤΤΙΝΟC ΝΝΟΥΒ; etc.

(2) On the contrary, when the Greek sequence forms an independent unit, it is noted in Greek characters.

Ex. ἐν ὀνόματι τοῦ πατρός; γί(νεται) νό(μισμα) α; Φ(α)ω(φι) θ ἰνδ(ικτίωνος) β; δι' ἐμοῦ Ἰωσήφ ἐγράφη.

3.8.3. Proper names are written in Coptic or Greek depending on the syntax of the sentence in which they are inserted, regardless of the more or less Hellenized form they take.

Ex. ΔΝΟΚ CΕΝΟΓΘΙΟC ΕΙCΖΑΙ; Μακαρε μαρτυρῶ; etc.

In some cases, for example in very short texts or texts which do not have syntax, such as lists of names, the editor will have to choose other criteria based, for example, on the general

(60) The use of two apparatus, one for paleographical features, the other for Greek loanwords and corrections, is particularly useful for long texts (see above, § 1.1.6.4 and n. 57).

appearance of the writing, which evokes Greek cursive or Coptic uncial, or on the presence of the text within a unit written mainly in one language.

3.8.4. Editors may of course also choose to adopt other rules, depending on the particularities of the document they are editing, but in this case it will be useful to explain or make explicit their motives in the introduction to the edition.

3.9. Indices.

3.9.1. The indices of Coptic papyrus editions should follow the guidelines proposed for those of Greek papyri (§ 1.1.10). In addition, care should be taken in the index of Greek words to distinguish between Greek words borrowed in Coptic and those appearing in Greek sequences (e.g., by following the references with “(Gr.)”).

Ex. ἀγάπη 1, 1; 2, 2 (Gr.), which means that the word is used in a Coptic expression in text 1 (and therefore published in Coptic script), but appears in a Greek sequence in text 2 (and is therefore printed in Greek script).

3.9.2. In case of non-Sahidic or Sahidic texts that are heavily influenced by other dialects, an index of grammatical forms will be useful.