

TranscribeEstoria | Training materials

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MODULE 4

Advanced features

Marginalia, marginal notes

- Textual Marginalia
- Marginalia menu (M)
- Position of the marginal note
- Illegible marginal note

Scribal changes

- Changes, amendments of the scribe
- Original and corrected form
- Correction menu (C)
- Position or place of correction

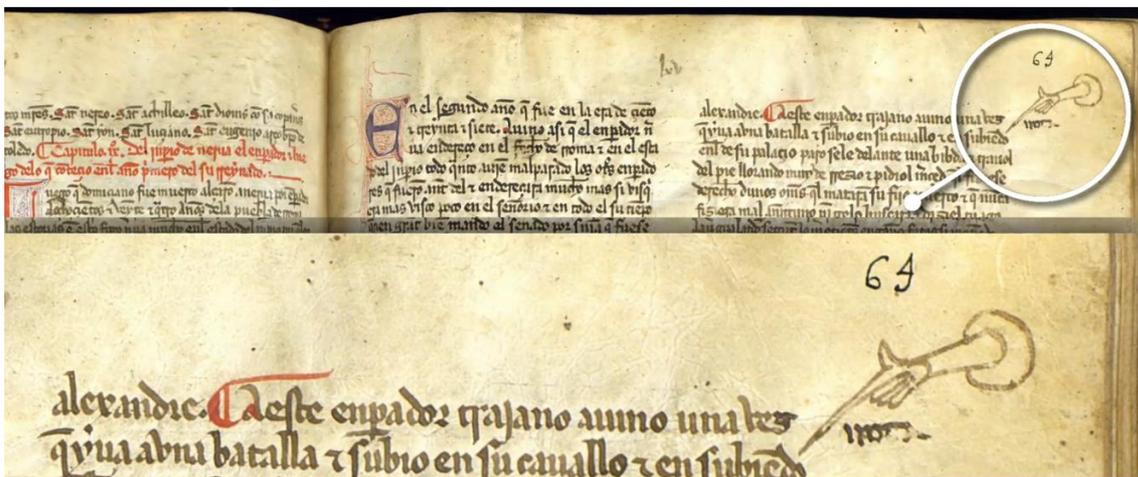
Deficiency

- Damage and illegible text
- Deficiency menu (D)
- Uncertain letters
- Textual gaps
- Unit and extension submenu

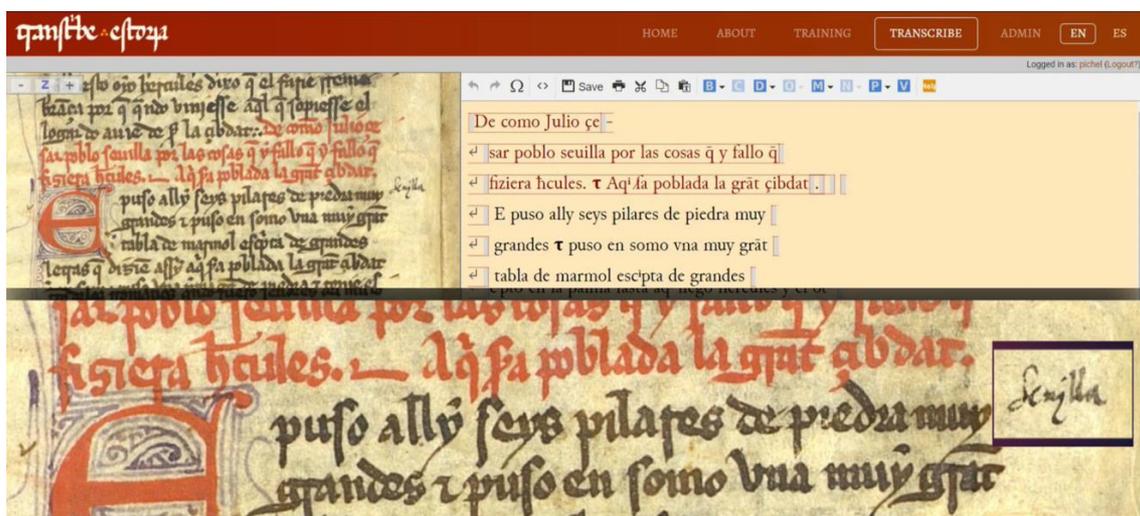
This final module of training looks at some of the **advanced features** that the platform allows you to tag for certain additional elements, such as scribal changes or marginalia.

Marginalia

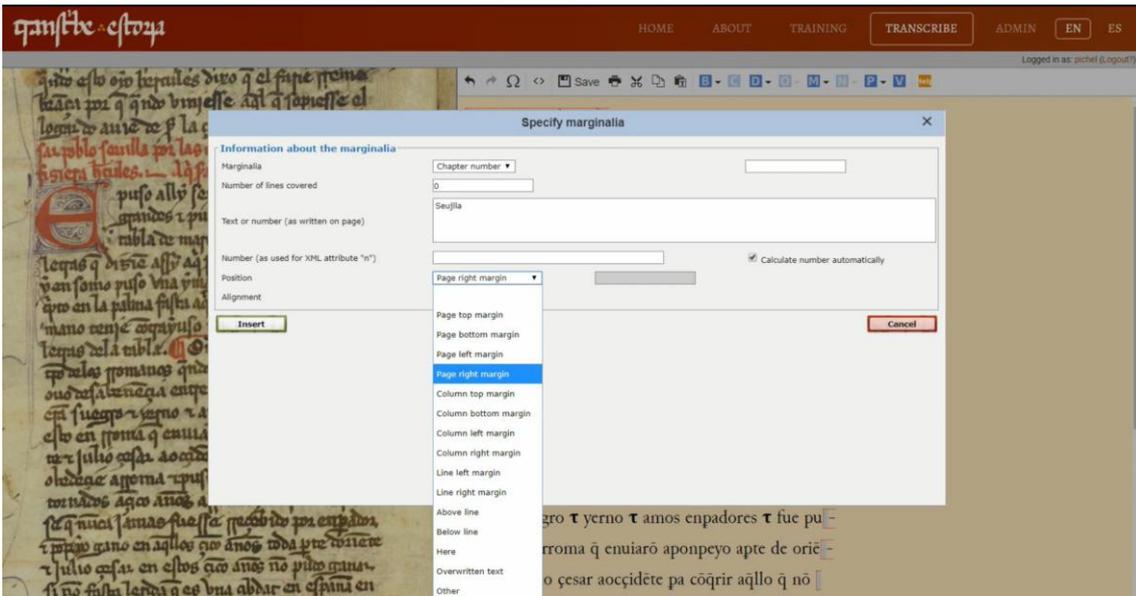
The first one we are going to look at is marginalia, that is, all those **annotations** related to the text, written into the **margins of the manuscript**. Often this is in a later hand than the original scribe of the manuscript, and you will notice that the letters might be formed quite differently - often the writing in marginalia is more cursive. Sometimes marginalia is **text**, and sometimes it can be **images**. Remember that lovely hand picture (**manicule**), the manicule that we saw in module 2?



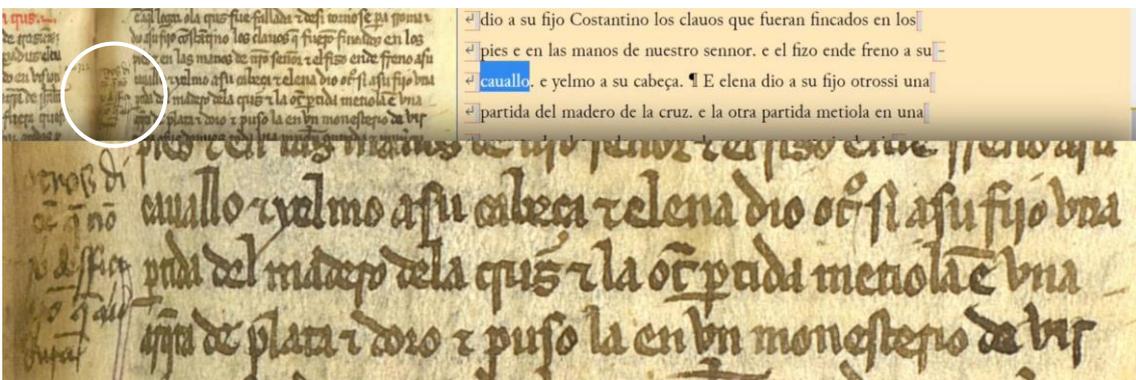
Let's look at some marginalia text. Here, in the right hand margin just after the first line of text below the rubric we have something written in the margin. You can use the **zoom tool** to zoom right in. Perhaps at first sight you might not recognise the writing, but we know from transcribing this passage that it is about Sevilla, which gives us a clue as to what this marginalia could be about. With this in mind I can make out the word 'Seujlla' with a long 'i' in the middle - it's a vowel, not a consonant.

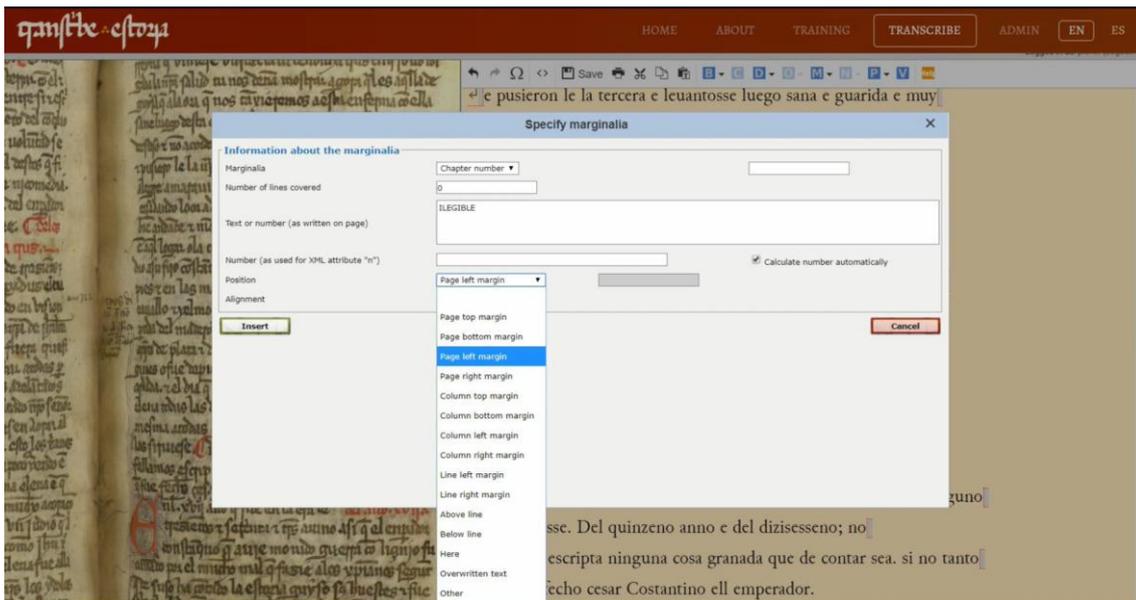


Let's tag it in the transcription platform.. Let's put the cursor just after *muy*, as that is the last word in the line at about the same height as the marginalia. We can select from the top menu **the marginalia option (M)**. And in the drop-down menu choose **'add'**. Up pops my marginalia box, where I need to tell it two elements: the **text** in the marginal note, *Seujlla* (remembering to put the capital *S* and long *i* that appear in the image), and its **position** on the page - in this case, in the right-hand margin. Once we have incorporated this information we can click on **insert** at the bottom left of the pop-up box.



In this other example we can see a marginal note, perhaps contemporary, which is complicated to read because the image of the manuscript has been cut. It is probably to do with the main text, but at the moment we cannot transcribe it with complete surety. However, to mark it in the transcription we will still use the marginalia option of the top menu, inserting it just before the first word of the closest line to the note. In this case, **'cauallo'**. In the pop up window we simply put **'illegible'** and note the position of the note - left hand margin of the page.

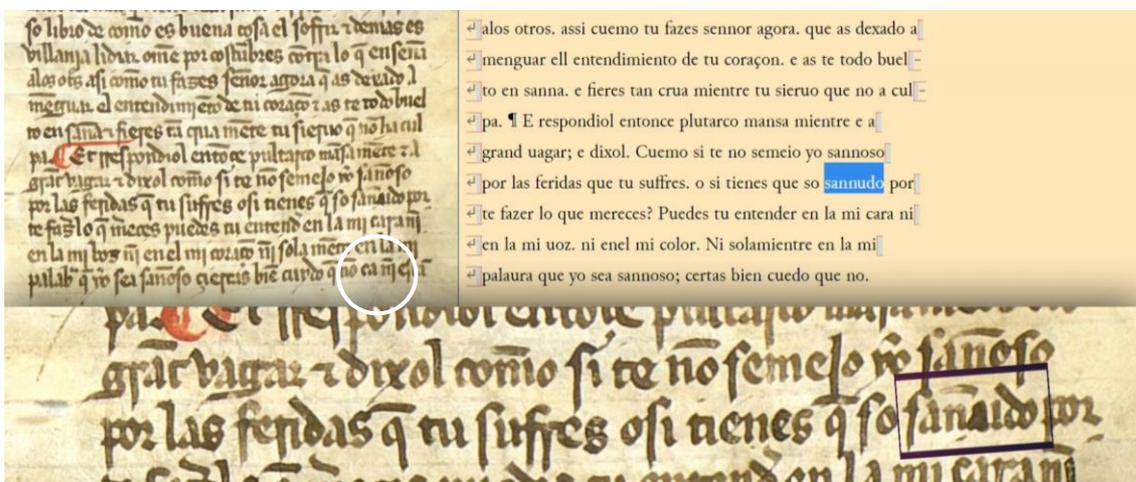




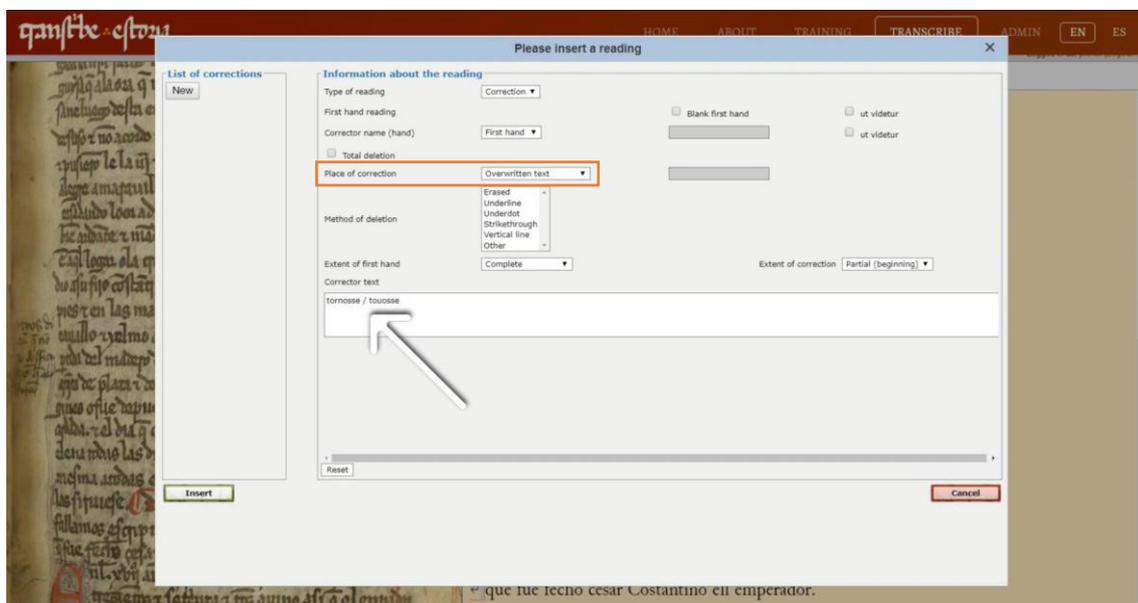
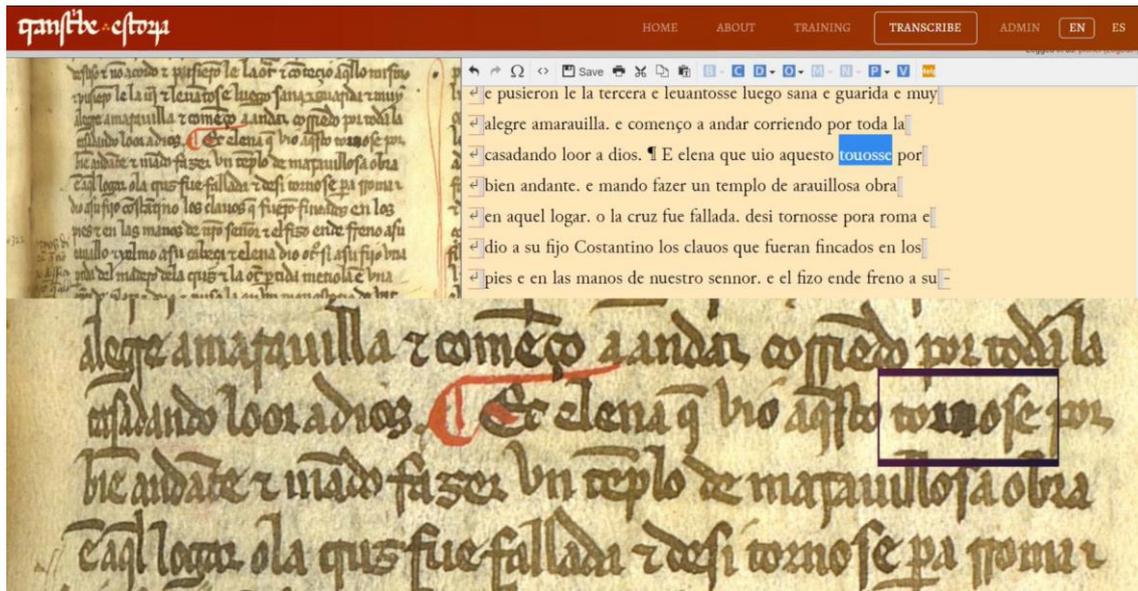
Scribal changes

Let's look now at some examples of **scribal corrections**. If you remember in Module 2 we saw a particular case. It is not infrequent that at any point, despite how slowly they were working, that while copying a manuscript a scribe should make a **mistake**. Does this not also happen to us nowadays? When copying out manuscripts any errors are clear to see.

Sometimes scribes made a mistake when writing a letter or word, and they tried to **emend** it by crossing out or overwriting the text. Let's look at a couple of examples. Here we can see that the adjective 'sañudo' has something in the middle, between the <n> and the <u>, which looks to have been corrected. If you look carefully, at the side of the <n>, a round letter like an <a> or an <o> seems to have been written by mistake. Perhaps the scribe was thinking of the word 'sanado', or was confused with the word 'sañoso' which appears just above in the preceding line. To tell the system about this we have to go to the top menu and select '**correction**', where we indicate the form that we believe to be erroneous, and the corrected form.

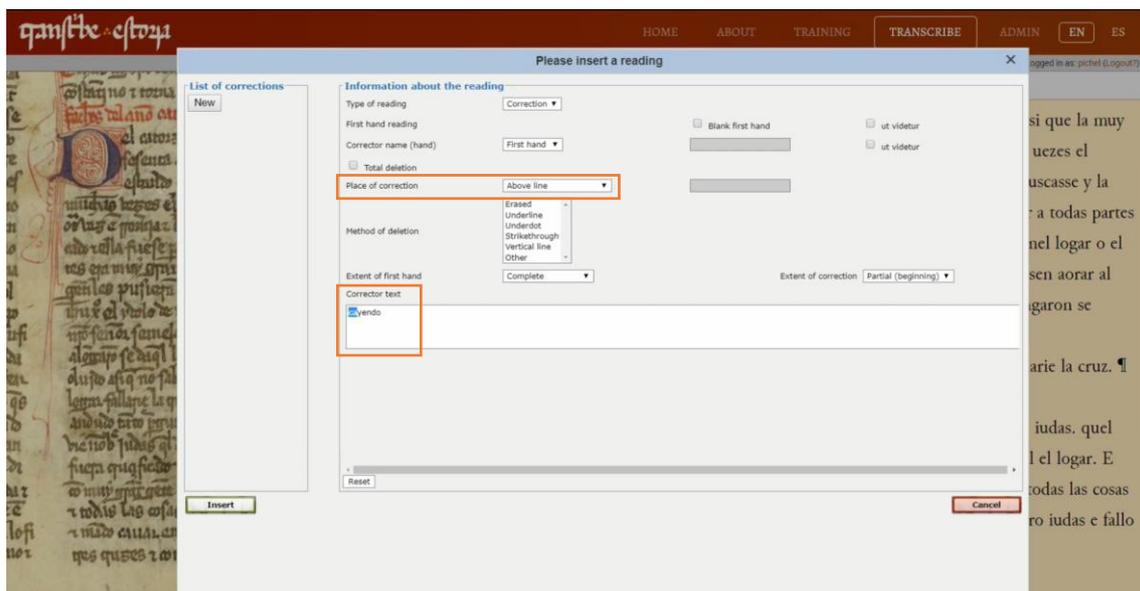
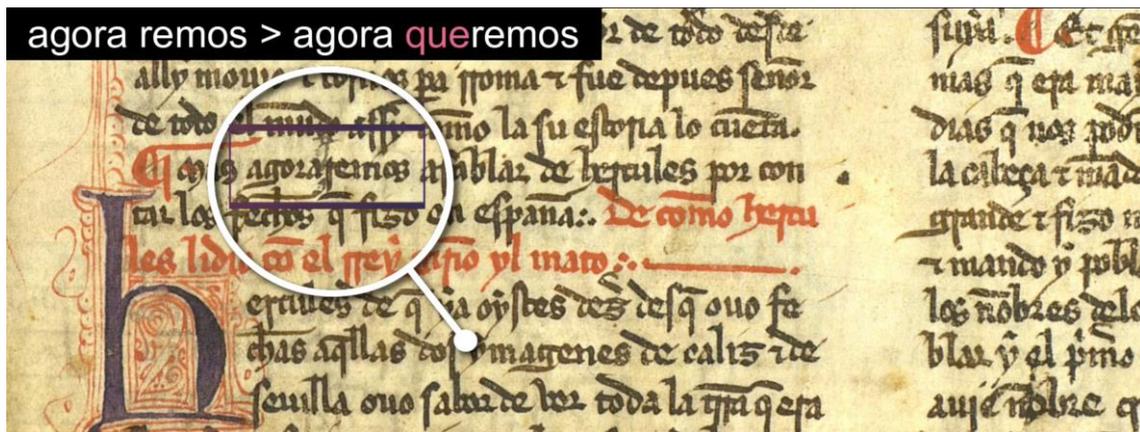
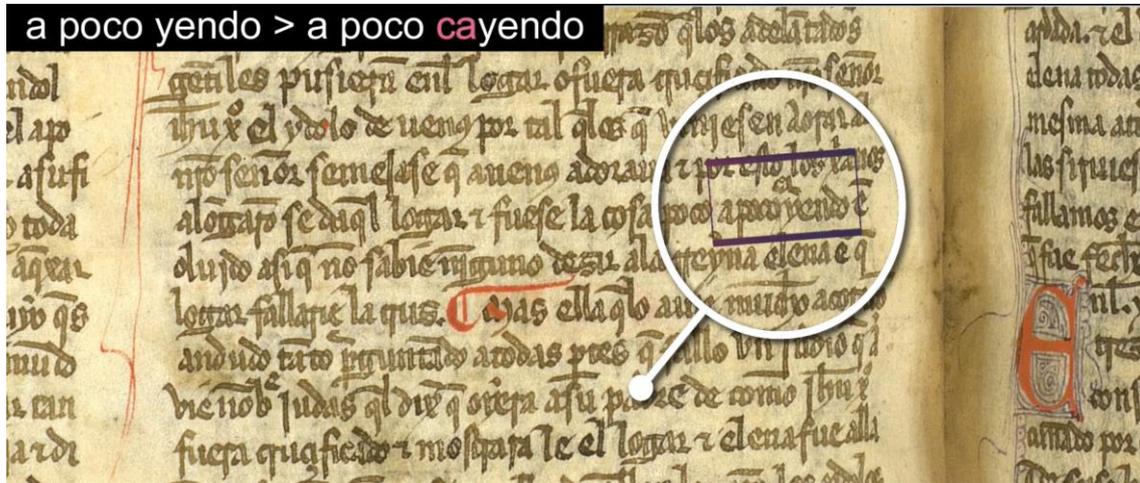


The following example is very similar - the word 'tornose' seems to have suffered from some type of correction in the letters <r> and <n>. It's very possible that this is what has happened, because if we look at the base text we can see in the same place the word 'touosse' - 'se tuvo por bienandante, se sintió afortunada'. It's possible, then, that the scribe realised his error and tried to correct it by changing the <rn> to a <u>. Whatever happened, we can indicate in the pop up window of 'correction' what we think is the incorrect form, as well as the corrected form. Optionally you can also indicate **where and how the correction occurs** (in this case we will put 'overwritten text').



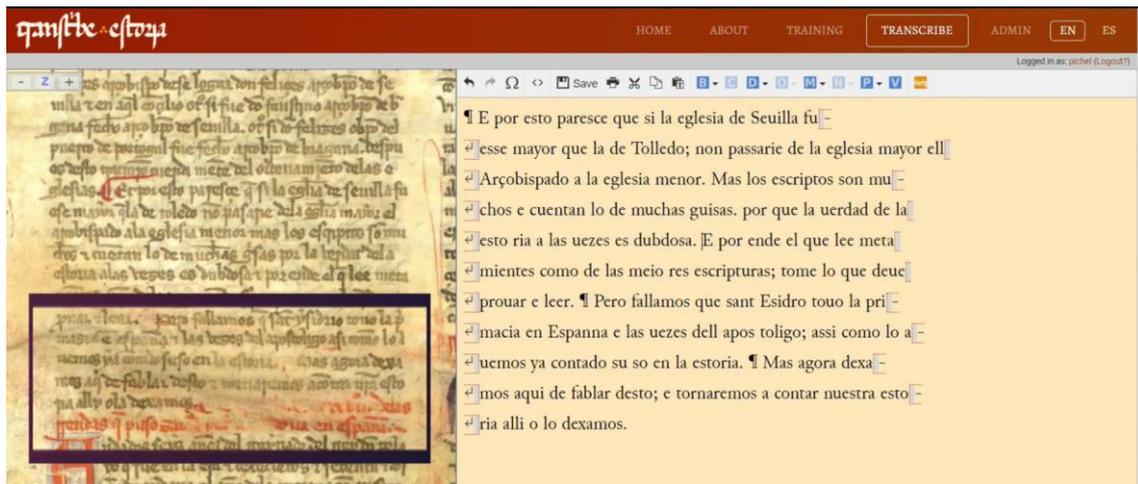
In other cases, the scribe forgets to write a part of the word - usually a letter or a syllable. If the same scribe, or a later revisor or reader noticed the error, and there was not space to add in what is missing, they often included it in the space below the line above, as **interlinear** text. Sometimes they may put a little mark to indicate the place where the missing word or letter should have been. This is what happens,

for example, in the form s ‘cayendo’ and ‘queremos’, whose first syllable ‘ca’ and ‘que’ have been added as interlinear text. To indicate this to the transcription platform we can use the same system as earlier - choosing correction, writing the **incorrect and correct forms**, and indicating the **position** of the element added - here, we would choose ‘interlinear’. For now, it will not be necessary to indicate more data in the pop-up window.



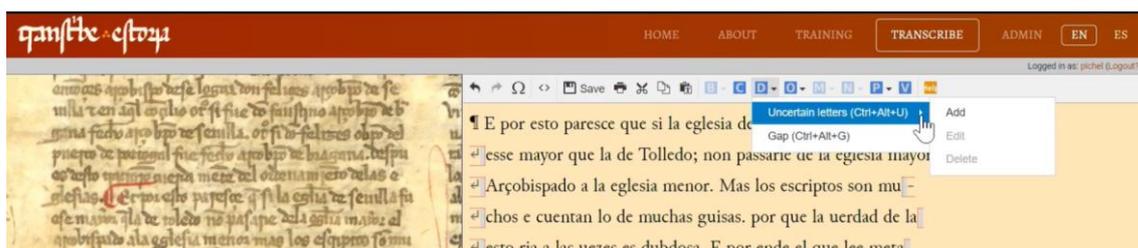
Deficiency

Another interesting aspect to bear in mind is damage or deterioration to manuscripts with various causes, such as rips, wrinkles, humidity, etc. This can affect the **legibility of the text**. There will be parts that we can read, with difficulty, thanks to the base transcription. However, in other cases we should not suggest a hypothetical reading if the manuscript has been badly affected and we cannot read with surety. It is often necessary to look at the original document to confirm certain readings, sometimes with the help of ultraviolet light. In this image, towards the middle of the first column, we can see that the ink of some of the words has faded partially, or completely.

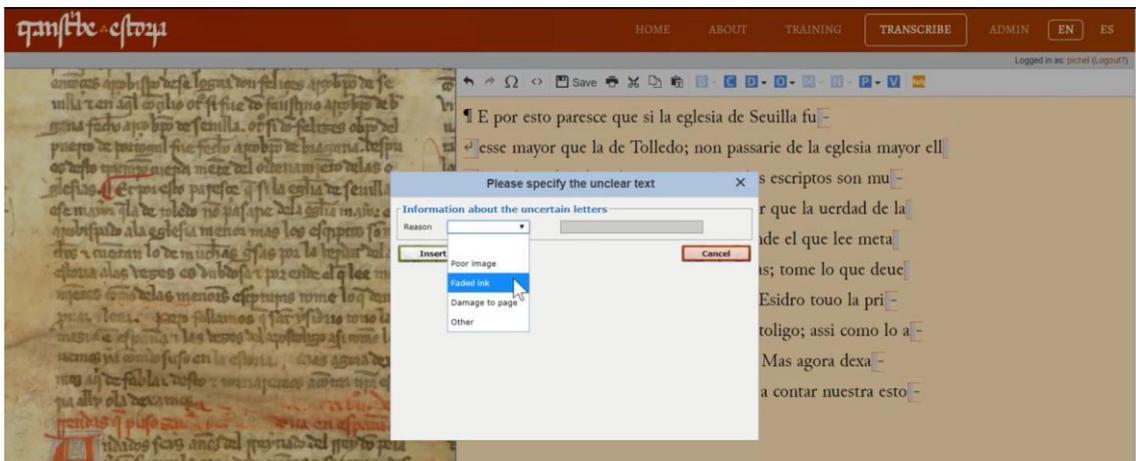


In this image, towards the middle of the first column, we can see that the ink of some of the words has faded partially, or completely. It is not bad in the last lines of the chapter, where with some difficulty we can read 'pri-mazia en espanna... auemos ya contado... or 'tornaremos a contar...' - although always with the help of the base transcription. With everything, you have to pay great attention, because **the spelling can change**. For example, in E1 it says 'primacia' with a <c>, but in our manuscript it is with a <z>. However, if we pay attention to the rubric we can see that the start is hard to read, given that the ink, red in this case, has virtually completely disappeared, and it is most convenient not to transcribe.

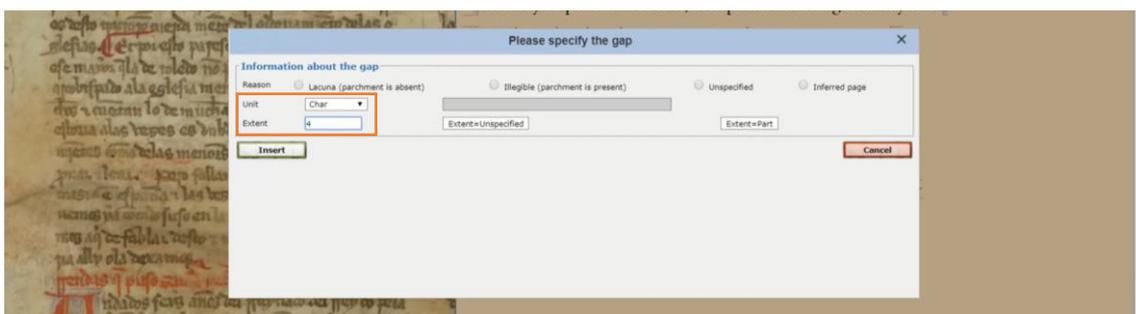
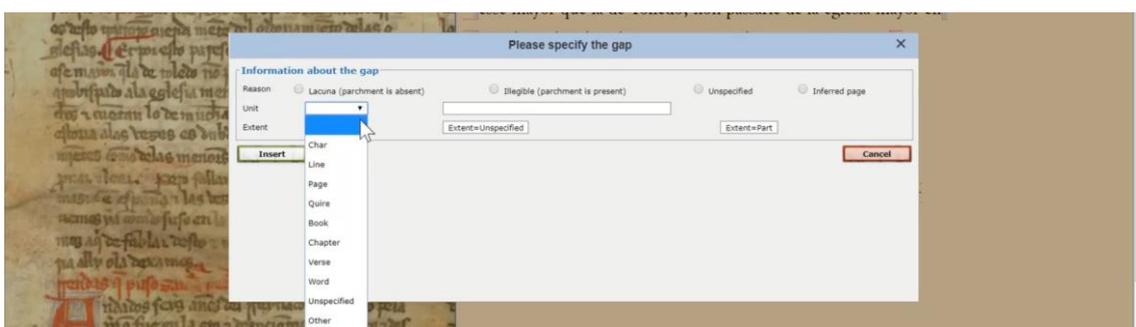
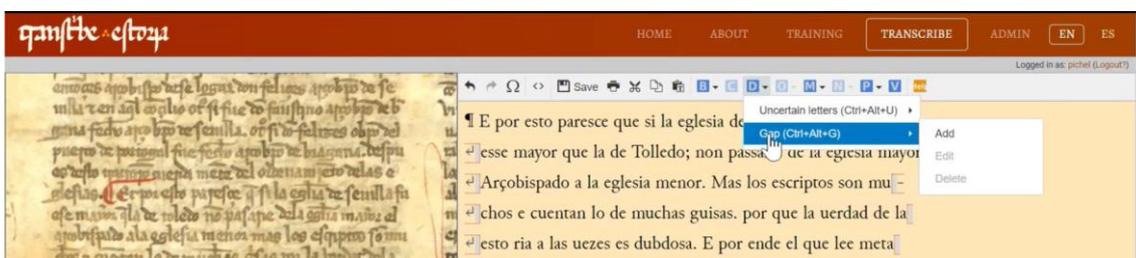
In the first case, if the reading is absolutely secure then we don't need to signal anything in the transcription. But, if we have any doubts we can easily indicate these in the system. What we do is select the letters, the transcription of which we are not fully convinced, and in the top menu choose 'deficiency' (D). Here we have two options - we can choose the first ('uncertain letters') and go to 'add'.



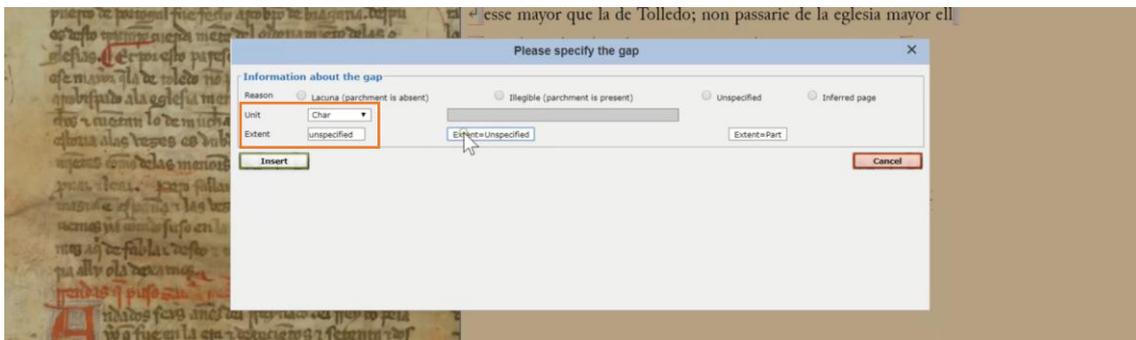
In the pop up window we only have to indicate the possible cause of our uncertainty - in this case discoloured or **faded ink**. In other cases, if the reason is more general or imprecise, we can choose the option '**deterioration of the page**'.



If, on the other hand, the text is completely **illegible**, as in the case of the start of the rubric, in the 'deficiency' menu we can choose the option of '**gap**'. In the pop up window here we mark the approximate **length** of the illegible sequence. If we are sure that what is missing is an **exact number of words or letters** we can indicate this in the submenu '**unit**' - words, letters, and then tell the system **how many** words or letters are missing.



If we are **not sure** about this, we choose in the option of 'unit' either words or letters, depending on how much is missing, and then give a **quantity** of 'unspecified' in the right hand button.



And that's it. With this we reach the end of these training modules, so you now have all the information you need to start transcribing. Don't worry if there are parts of the manuscript that you are unsure of - that you find difficult to read, or that you are unsure how to transcribe. **We are here to guide you and help you when you need it.** You can **get in touch** with us via email or chat, or through our website.

As you transcribe, remember that you form part of a **collaborative, pioneering network** involved in digitally transcribing this seven hundred year old manuscript. Your transcriptions will have a **direct and positive effect** on the work that the editorial team of the Estoria de Espanna project are able to carry out to contribute to the understanding and dissemination of one of the most significant texts for Spanish **cultural heritage**. The most important things are that you enjoy yourself, that you learn, that **you help us to learn with you**, and that you remember that you are making a genuine and valuable contribution to scholarship.

qanstbe ✦ estoya