TEI By Example

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Examples for Module 4: Poetry

1. William Blake: *Songs of Innocence and of Experience*

This example features a fragment of William Blake's *Songs of innocence and of experience*, encoded and made available by the University of Virginia Library, for their Text Collection. It forms a good example of how an anthology can be encoded. The work is considered as a single text (*text*) whose *body* contains both books. Both *Songs of Innocence* and *Songs of Experience* are encoded as *div1* numbered text divisions, with a @type attribute with value *book*. Inside these books, all 45 poems are encoded as *div2 type="poem">*. All poems have a title (*head*) and are subdivided into stanzas (*lg type="stanza">) and lines (*l*>). Page breaks are recorded with *pb*> elements, whose @n attribute contain the page number.
<text xmlns="http://www.tei-c.org/ns/1.0" xml:id="d1">
<body xml:id="d2">
<div1 type="book" xml:id="d3">
<head>Songs of Innocence</head>
</div1>
<pb n="4"/>
<div2 type="poem" xml:id="d4">
<head>Introduction</head>
<lg type="stanza">
<lg type="stanza">
<Piping down the valleys wild, </l>
<Piping songs of pleasant glee, </l>
<On a cloud I saw a child, </l>
<And he laughing said to me: </l>
</lg>
</lg>
<lg type="stanza">
"Pipe a song about a Lamb!" </l>
<So I piped with merry cheer. </l>
"Piper, pipe that song again;" </l>
<So I piped, he wept to hear. </l>
</lg>
<lg type="stanza">
"Drop thy pipe, thy happy pipe; </l>
<Sing thy songs of happy cheer; " </l>
<So I sung the same again, </l>
<While he wept with joy to hear. </l>
</lg>
<lg type="stanza">
"Piper, sit thee down and write </l>
<In a book, that all may read." </l>
<So he vanis'd from my sight, </l>
<And I pluck'd a hollow reed, </l>
</lg>
<lg type="stanza">
And I made a rural pen, </l>
<And I stain'd the water clear, </l>
<And I wrote my happy songs </l>
<Every child may joy to hear. </l>
</lg>
</div2>
<pb n="5"/>
<div2 type="poem" xml:id="d5">
<head>The Shepherd</head>
<lg type="stanza">
1. William Blake: Songs of Innocence and of Experience
How sweet is the Shepherd's sweet lot!  From the morn to the evening he strays;  He shall follow his sheep all the day,  And his tongue shall be filled with praise.

For he hears the lamb's innocent call,  And he hears the ewe's tender reply;  He is watchful while they are in peace,  For they know when their Shepherd is nigh.

The Sun does arise,  And make happy the skies;  The merry bells ring  To welcome the Spring;  The sky-lark and thrush,  The birds of the bush,  Sing louder around  To the bells' cheerful sound,  While our sports shall be seen  On the Ecchoing Green.

Old John, with white hair,  Does laugh away care,  Sitting under the oak,  Among the old folk.  They laugh at our play,  And soon they all say:  "Such, such were the joys  When we all, girls & boys,  In our youth time were seen  On the Ecchoing Green."

Till the little ones, weary,  No more can be merry;
The sun does descend,  
And our sports have an end.  
Round the laps of their mothers  
Many sisters and brothers,  
Like birds in their nest,  
Are ready for rest,  
And sport no more seen  
On the darkening Green.  

The Lamb

Little lamb, who made thee?  
Dost thou know who made thee?  
Gave thee life & bid thee feed,  
By the stream & o’er the mead;  
Gave thee clothing of delight,  
Softest clothing, wooly, bright;  
Gave thee such a tender voice,  
Making all the vales rejoice?  
Little Lamb, who made thee?  
Dost thou know who made thee?  

Little Lamb, I’ll tell thee,  
Little Lamb, I’ll tell thee:  
He is called by thy name,  
For he calls himself a Lamb.  
He is meek & he is mild;  
He became a little child.  
I a child & thou a lamb.  
We are called by his name.  
Little Lamb, God bless thee!  
Little Lamb, God bless thee!
2. Robert Browning: *Porphyria's Lover*

The following example is the poem *Porphyria's Lover* by Robert Browning. Although no formal line groups are discerned, it has a systematic rhyme scheme repeating every 5 lines. This is indicated in the outmost `<lg>`'s `@rhyme` attribute. Some of the lines break up syntactic sentences; those have been marked with the value "yes" for an `@enjamb` attribute.
<lg rhyme="ababb">
  <l>THE rain set early in to-night,</l>
  <l>The sullen wind was soon awake,</l>
  <l>It tore the elm-tops down for spite,</l>
  <l>And did its worst to vex the lake:</l>
  <l>I listen'd with heart fit to break.</l>
  <l>When glided in Porphyria; straight</l>
  <l>She shut the cold out and the storm,</l>
  <l>And kneel'd and made the cheerless grate</l>
  <l>Blaze up, and all the cottage warm;</l>
  <l>Which done, she rose, and from her form</l>
  <l>Withdrew the dripping cloak and shawl,</l>
  <l>And laid her soil'd gloves by, untied</l>
  <l>Her hat and let the damp hair fall,</l>
  <l>And called me. When no voice replied,</l>
  <l>She put my arm about her waist,</l>
  <l>And made her smooth white shoulder bare,</l>
  <l>And all her yellow hair displaced,</l>
  <l>And, stooping, made my cheek lie there,</l>
  <l>Murmuring how she loved me—she</l>
  <l>Too weak, for all her heart's endeavour,</l>
  <l>To set its struggling passion free</l>
  <l>From pride, and vainer ties dissever,</l>
  <l>And give herself to me for ever.</l>
  <l>But passion sometimes would prevail,</l>
  <l>Nor could to-night's gay feast restrain</l>
  <l>A sudden thought of one so pale</l>
  <l>For love of her, and all in vain:</l>
  <l>So, she was come through wind and rain.</l>
  <l>Be sure I look'd up at her eyes</l>
  <l>Happy and proud; at last I knew</l>
  <l>Murmuring how she loved me—she</l>
  <l>My heart swell, and still it grew</l>
  <l>While I debated what to do.</l>
  <l>That moment she was mine, mine, fair,</l>
  <l>Perfectly pure and good: I found</l>
  <l>A thing to do, and all her hair</l>
  <l>In one long yellow string I wound</l>
  <l>Three times her little throat around,</l>
  <l>And strangled her. No pain felt she;</l>
</lg>
I am quite sure she felt no pain.
As a shut bud that holds a bee,
I warily oped her lids: again
Laugh'd the blue eyes without a stain.
And I untighten'd next the tress
About her neck; her cheek once more
Blush'd bright beneath my burning kiss:
I propp'd her head up as before,
Only, this time my shoulder bore
Her head, which droops upon it still:
The smiling rosy little head,
So glad it has its utmost will,
That all it scorn'd at once is fled,
And I, its love, am gain'd instead!
Porphyria's love: she guess'd not how
Her darling one wish would be heard.
And thus we sit together now,
And all night long we have not stirr'd,
And yet God has not said a word!

3. Lewis Carroll: The Mouse's Tale

The following example is an excerpt from Lewis Carroll's *The Mouse's Tale*, a poem appearing in the third chapter of *Alice in Wonderland*. It is a concrete poem in which the lines consist of only a couple of words, laid out in such a way that they visualise the mouse's winding tail:

......
“Fury said to a mouse, That he met in the house, ‘Let us both go to law: I will prosecute you.— Come, I’ll take no denial; We must have a trial: For really this morning I’ve nothing to do.’ Said the mouse to the cat, ‘Such a trial, dear sir, With no jury or judge, would be wasting our breath.’ ‘I’ll be judge,’ I’ll be jury,’ Said cunning old Fury; ‘I’ll try the whole case, and condemn you to death…”

Fig. 1.

For the encoder, this specific visual layout challenges the TEI’s orientation towards logical structures to some extent. In the example, the visual lines are encoded as logical lines (<l>); the
visual particularities (font size, indentation) are formalised as values of a `@rend` attribute on each line. Of course, any value system is allowed for the `@rend` attribute; it's up to the rendition layer to decide how to interpret these values and format them on the screen / in print.

Alternatively, the lines could have been treated on a more logical level, spanning multiple physical lines. The line breaks then could have been encoded with `<lb/>` elements, and specific visual characteristics as values for `@rend` attributes on `<seg>` elements. Since the spaces are quite significant, the TEI special purpose element `<space>` could have been used as well.
"Fury said to a mouse, That he met in the house, 'Let us both go to law: I will prosecute you. Come, I'll take no denial; We must have a trial: For really this morning I've nothing to do.' Said the mouse to the cur, 'Such a trial, dear sir, would be wasting our breath.' I'll be judge, I'll be jury or judge, would be wasting our breath. I'll be judge, I'll be jury;"
The following example illustrates very elaborate encoding of a sonnet by William Shakespeare. As most sonnets, this poem is structurally analysed in three quatrains and one couplet. The lines themselves are further divided in metrical feet (seg type="foot") whose metrical analysis is provided in their containing lg's @met attribute. For feet that metrically diverge from the metrical system the actual metrical realisation is given in a real attribute. Where a foot runs over several syntactic phrases, the boundary between these phrases is marked with a caesura element. The rhyme scheme is encoded in the rhyme attribute at the stanza level. In the example, the relevant teiHeader fragment is included for clarity's sake.

4. William Shakespeare: Sonnet 17

......


4 Note how the original whitespace is preserved in the seg elements.
Metrically prominent syllables are marked `+` and other syllables `-`. Foot divisions are marked by a vertical bar, and line divisions with a solidus.

This notation may be applied to any metrical unit, of any size (including, for example, individual feet as well as groups of lines).

The `real` attribute has been used to indicate possible variations in the iambic base metre. Where this attribute is not included, it is assumed each foot inherits the iambic metre defined for the overall division of text.

The `met` attribute has been used in feet which have a missing or additional syllable rather than the two syllables expected, although the line may still confirm to the metre of the poem.
in time to come, If it were fill'd with your most high deserts?

Though yet, heaven knows, it is but as a tomb

Which hides your life and shows not half your parts.

If I could write the beau ty of your eyes and in fresh num bers num ber all your graces, your age

4. William Shakespeare: *Sonnet 17*
to come

would say

'This po

et lies;

Such heaven

ly touch

es ne'er

touch'd earth

ly faces'.

So should

my pap

ers, yell

owed with

their age,

Be scorn'd

like old

real=+- men of

less truth

than tongue;

And your

true rights

be term'

a po

et's rage,

And stretch

ed me

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an an

tique song.
This example features a so-called ‘Sestina’, a highly structured verse form consisting of 6 six-line stanzas followed by 1 three-line stanza. While the same set of six words conclude the lines of each stanza, in each stanza they occur in a different order. Since Swinburne in this example adheres to a strictly alternating rhyming scheme (if the internal rhyme of the tercet is not taken into account), the line ending patterns in this example vary from the traditional structural pattern for a sestina.

In this example, the rhyming scheme is indicated per stanza, using the @rhyme attribute on the stanza’s <lg> element. Rhyming words are marked with <rhyme> elements, with a @label attribute indicating their place in the rhyming scheme. In order to trace the line ending scheme,

the ending words of the first stanza have been identified with a @xml:id attribute. Since they were already marked with a <rhyme> element, identification happens on this level. In the other stanzas, each line ending word is connected to its counterpart of the first stanza with a @corresp attribute. This is one of the global linking attributes, whose value formalises a correspondence relationship with another identified element (see P5 16.4 Correspondence and Alignment). Since the reference is to a local element (an identified element in the same document), its value takes the form of a shorthand local pointer by simply preceding the target's @xml:id value with a hash sign #. Here too, the <rhyme> element provides a sufficient peg for pointing out this correspondence. Otherwise, if no other element would have been available, a <seg> element could be introduced for identifying or referring to a span of text.
I saw my soul at rest upon a day
As a bird sleeping in the nest of night
Among soft leaves that give the starlight way
To touch its wings but not its eyes with light
So that it knew as one in visions may
And knew not as men waking, of delight

This was the measure of my soul's delight
It had no power of joy to fly by day
Nor part in the large lordship of the light
But in a secret moon-beholden way
Had all its will of dreams and pleasant night
And all the love and life that sleepers may

But such life's triumph as men waking may
It might not have to feed its faint delight
Between the stars by night and sun by day
Shut up with green leaves and a little light
Because its way was as a lost star's way
A world's not wholly known of day or night

All loves and dreams and sounds and gleams of night
Made it all music that such minstrels may
And all they had they gave it of delight
But in the full face of the fire of day
What place shall be for any starry light
What part of heaven in all the wide sun's way?

Yet the soul woke not, sleeping by the way
Watched as a nursling of the large-eyed night
And sought no strength nor knowledge of the day
Nor closer touch conclusive of delight
Nor mightier joy nor truer than dreamers may
Nor more of song than they, nor more of light

5. Algernon Charles Swinburne: Sestina
For who sleeps once and sees the secret light
Whereby sleep shows the soul a fairer way
Between the rise and rest of day and night
Shall care no more to fare as all men may
But be his place of pain or of delight
There shall he dwell, beholding night as day.

Song, have thy day and take thy fill of light
Before the night be fallen across thy way
Sing while he may, man hath no long delight

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