

TEI By Example

<TBE:eg>
TEI
By
Example
</TBE:eg>

TEI by Example. Module 6

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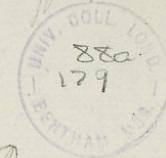
Examples for Module 6: Primary sources**1. Jeremy Bentham: *JB/088/179***

This manuscript page was written by the philosopher and jurist Jeremy Bentham (1748-1832).

[Limits]

April

12



Repearing
is not

When two laws appear to disagree in their
terms, it is a great question is often made
whether they are or are not repugnant. The
occasion on which it is brought upon the car-
pet is generally where the two laws or statutes
emane
re the one of them ~~has~~ ^{is} ~~not~~ ^{derived} from a ^{superior} Legislature
where the other ~~is~~ ^{is} derived from a superior Legislature.
The question then is ^{in truth} (properly speaking) a question
of constitutional law; but since the word which is
the subject of it is ~~not~~ ^{one} of those of which
appears to be expressive of the aspect of a super-
intending ^{law} to a primordial one, it seems to have
some claim to be considered here.

Where the ~~case~~ ^{provision} primordial ~~case~~ and the
superintending have been considered as ~~the~~ ^{the} emanating
from the same ^{source} authority: so long as this is the case
the word repugnant may be looked upon as synonym.
-ness to alternative. ^{to have while} Repugnancy may accordingly
be simply ~~well~~ ^{well} ~~reconciled~~ ^{reconciled} ~~in~~ ⁱⁿ ~~the~~ ^{the} ~~same~~ ^{same} ~~case~~ ^{case}

Fig. 1.

This example encodes the prose text as a `<div>` inside the `<body>` of a `<text>` structure. It distinguishes between a main heading ("[Limits]"), and a subtitle (the phrase "Repugnancy, what", in the right margin), by means of the `@type` attribute on the `<head>` element. Since this is a prose text, the basic structural units are encoded as paragraphs (`<p>`), with line breaks encoded as `<lb/>` where they occur. Note how the usage of `<lb/>` is pointed out in a comment; although not the formal way to do it (that's what the `<tagUsage>` element in the header is for -- see TBE module [2. The TEI Header](#)), it may serve as a valid reminder for future encoders. The sixth text line starts with a sequence of a deletion and addition: "on" is deleted (marked with the `` tag), and replaced with "eman" (encoded as `<add>`). This sequence might as well have been encoded as a whole as a substitution, and wrapped in a `<subst>` element. This example features another interesting combination of deletion and addition on the penultimate line: the phrase "A law which" was started as a replacement for the phrase starting with "Repugnancy". It was added above the line, but deleted again, without ever becoming an effective replacement. This is reflected in the encoding by encoding the addition first, but marking its contents as deleted:

```

<!-- ... -->
Repugnancy <del xmlns="http://www.tei-c.org/ns/1.0">
  <add>A law which</add>
</del> may
<!-- ... -->

```

A final point of interest is the use of empty `<gap/>` elements to indicate places where the transcriber has deliberately left out text. Often these are deletions that have been crossed out beyond readability. Note, how the reason for these omissions is not stated (which could be done in a `@reason` attribute).

```

<text>
  <body>
    <div>
      <head type="main">[Limits]</head>
      <head type="sub">Repugnancy, what</head>
      <p>When two laws appear to disagree in their<lb/> terms,
        <del>it is</del>
        a great question is often made<lb/> whether they are or are not repugnant. The<lb/> occasion<del>s</del>
        on which it is brought upon the carpet<lb/>
        <!-- it is the provisional policy of Transcribe Bentham to treat line-end hyphenation in this fashion -->
        is generally where the two laws in question<lb/>
        <del>on</del>
        <add>emanate</add>
        the one of them
        <gap/>
        <gap/>
        from a
        <del>legislature</del>
        superior<lb/>
        <del>which</del>
        the other from a superior legislature.<lb/> The question then is
        <add>in truth</add>
        [properly speaking] a
        <add>great</add>
        question<lb/> of constitutional law; but since the word which is<lb/> the subject of it is
        <del>a</del>
        one of those which appears to be expressive of the
        <hi rend="underline">aspect</hi>
        of a superventitious<lb/>
        <add>law</add>
        to a primordial one, it seems to have<lb/> some claim to be consider'd here.</p>
        <p>Hitherto the <gap/> primordial <del>law</del> <add>provision</add> and the<lb/> superventitious
        have been consider'd as <del>the</del> emanating<lb/> from the same authority <add>source</add>: so
        long as this is the case<lb/> the word repugnant may be looked upon as synonymous<lb/> to alterative.
        Repugnancy <del>
        <add>A law which</add>
        </del> may accordingly be simply <gap/> revocative or reversible; and in either<lb/> case</p>
    </div>
  </body>
</text>

```


1

2. Walt Whitman: *After the Argument*

This manuscript, featuring an early version of the poem *After the Argument*, was likely written in 1890 or early 1891, shortly before the poem's publication.

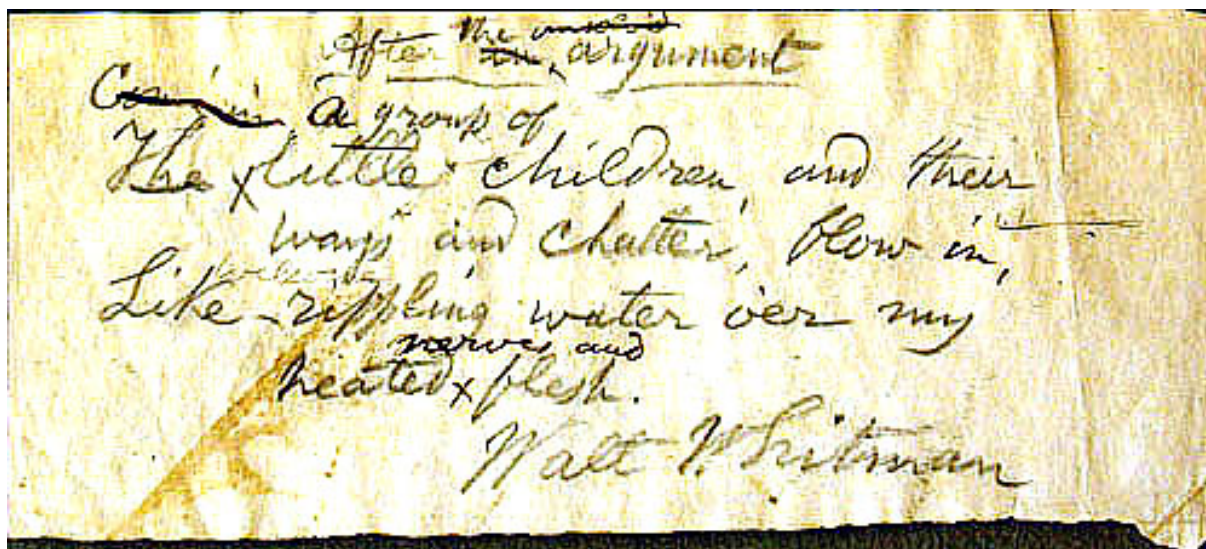


Fig. 2.

This example clearly illustrates how the TEI **transcr** module can be applied to verse texts as well. The entire poem is encoded inside `<lg type="poem">`, containing a heading (`<head>`) and two verse lines (`<l>`). In order to reflect the (typographic) segments of these lines, they are further divided into `<seg>` elements. As will be clear from the facsimile, this short manuscript features some complex editorial traces. Sequential deletions (``) and additions (`<add>`) are grouped into substitutions (`<subst>`). Moreover, inside the substitutions, the exact order of the editing interventions is specified by means of a sequence number in a `@seq` attribute, making explicit that the deletions occurred before the additions.

2

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- 1 Encoding of Manuscripts of Jeremy Bentham, University College London Library: JB/088/179, a manuscript encoded and made available by the Bentham Project of University College London (<http://www.ucl.ac.uk/Bentham-Project/>).
- 2 The `@seq` attribute is a more advanced concept documented in the [TEI Guidelines, 11. Representation of Primary Sources](#). Note how this explicit sequence number is not strictly needed here, as deletions logically precede additions, and only one deletion is involved.

This example illustrates nicely how additions and deletions can nest. In both cases in the example, an addition contains further deletions. The deletions are characterised as overstrike and overwrite in the respective **@type** attributes. The additions are characterised as insertion, overwrite, or unmarked; their **@place** attributes recording that they occurred supralinear, over existing text, or inline.

```

<body>
  <pb xml:id="leaf01r" type="recto"/>
  <lg type="poem">
    <head rend="underline" type="main-authorial">After <subst>
      <del type="overstrike" seq="1">an</del>
      <add place="supralinear" type="insertion" seq="2">the <del type="overstrike">unsolv'd</del> </add>
    </subst> argument</head>
    <l>
      <seg>
        <del type="overstrike">The</del>
        <add place="supralinear" type="insertion">
          <del type="overstrike">Coming in,</del>
          <subst>
            <del type="overwrite" seq="1">a</del>
            <add place="over" type="overwrite" seq="2">A </add>
          </subst>
          group of </add>
          little children, and their</seg>
        <seg>ways and chatter, flow
          <add place="inline" type="unmarked">in, </add>
          <del type="overstrike">
            <add place="supralinear" type="unmarked">upon me</add>
          </del>
        </seg>
      </l>
    </l>
    <seg>Like <add place="supralinear" type="insertion">welcome </add> rippling water o'er my </seg>
    <seg>heated <add place="supralinear" type="insertion">nerves and </add> flesh.</seg>
  </l>
  <closer>
    <signed>Walt Whitman</signed>
  </closer>
</lg>
</body>

```

3

.....

3 Based on a TEI P4 XML encoding of Whitman, Walt, *After the Argument* , a manuscript encoded and made available by the Walt Whitman Archive at <http://www.whitmanarchive.org/manuscripts/transcriptions/loc.00001.html>.