TEI By Example

TEI by Example. Module 7

Edward Vanhoutte
Ron Van den Branden
Melissa Terras

Centre for Scholarly Editing and Document Studies (CTB), Royal Academy of Dutch Language and Literature, Belgium, Gent, 9 July 2010

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Examples for Module 7: Critical Editing

1. Emily Dickinson: *Faith is a Fine Invention*

The following example is a critical edition of Emily Dickinson's poem *Faith is a Fine Invention*, encoded and made available by the University of Maryland University Libraries.

In this example, 7 different versions of a 4-line poem are encoded using the parallel segmentation method. Each apparatus entry (<app>) contains different <rdg> elements documenting the variants occurring in the different text versions. Note how the choice for equal <rdg> elements (instead of one ‘preferred’ reading, encoded in a <lem> element), and the use of the parallel segmentation method abolish the notion of a base text.

The location of the <listWit> element as part of the TEI header's <sourceDesc> section implies that this electronic edition has been created from scratch. Each witness definition inside <witness> marks its corresponding sigil in an @xml:id attribute; an alternative identifier is provided in the @n attribute. For three of the text witnesses (A660, CP, and LL) digital facsimiles are provided in the edition, and linked to the corresponding witness definitions with the global @facs attribute.

**Crosslink**

See [TBE Module 6: Primary Sources -- 3.2. Facsimiles](#) for a discussion of the @facs attribute.
"Faith is a fine invention"

by Emily Dickinson

Jarom McDonald

Text encoding

Lara Vetter

Proofing

This poem is available only for demonstration purposes. It was created as part of a research project to experiment with ways of displaying multiple witnesses of a TEI-encoded poem using XML, XSLT and JavaScript.

A 660, verse embedded in letter to Samuel Bowles.

H 201, fascicle version of poem.

H 72, fascicle version of poem.

Published as poem XXX in the second volume of Todd and Higginson's Poems of Emily Dickinson.

Published as poem LVI in Martha Dickinson Bianchi's Complete Poems of Emily Dickinson.


<variantEncoding location="internal" method="parallel-segmentation"/>

1. Emily Dickinson: *Faith is a Fine Invention*
2. Christopher Marlowe: Edward II

The following example is a fragment of a critical edition of Christopher Marlowe's Edward II, encoded and made available by the Perseus Digital Library.

This example illustrates the critical encoding of a drama work. The <variantEncoding/> element in the TEI header specifies that an internal, parallel segmented apparatus is used for the encoding of textual variation. The (many) text witnesses that are included in the edition are identified in a <listWit> section in the front matter of the edition. Although more detailed information is lacking, the location of the witness definitions in the front matter may suggest that this critical edition has been digitised from an existing print original. Each witness is described in a <witness> element and provided with an @xml:id attribute specifying the sigil that will be

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1 Based on a TEI P4 XML encoding of Dickinson, Emily. Faith is a Fine Invention.Encoded and made available by the University of Maryland University Libraries, as sample for the Versioning Machine. Available online at http://v-machine.org/samples/faith.xml
used in the edition to refer to this text witness. One subgroup of text witnesses is identified in a nesting \texttt{<listWit>} element: the \texttt{D} sigil will be used to refer to both Dyce editions collectively.

Using a parallel segmented apparatus, the actual text contains all invariant text that is shared among all witnesses, while the variants are captured in \texttt{<app>} elements at the exact places where they occur.

Although a full description of this edition is not available, this example can illustrate what information can be inferred from a parallel segmented apparatus. First, the notion of a base text seems to have been adopted for this edition, as can be gathered from the use of \texttt{<lem>} elements. Without more information, however, it is impossible to tell what text witness has been adopted as base text, because most \texttt{<lem>} elements don't have any \texttt{@wit} information. Moreover, those lemmas with explicit sigla in a \texttt{@wit} attribute contradict each other: some refer to witness \#Q2, others to \#Q4. Some \texttt{<app>} elements don't have a \texttt{<lem>} reading: this may either be a mistake, or suggest that this variant does not occur in the base text (but then, the occurrence of empty \texttt{<rdg>} elements would suggest that empty \texttt{<lem>} elements would be used in these cases). Apparently, only those text witnesses whose text differs from that of the base text have been recorded in \texttt{@wit} attributes of the concerned \texttt{<rdg>} elements. One apparatus entry contains two groups of readings:

\begin{verbatim}
<app>
  <lem>yong</lem>
  <rdg wit="#Ox #R #Q3">
    <app>
      <lem>you</lem>
      <rdg wit="#Q3"/>
    </app>
  </rdg>
</app>
\end{verbatim}

The grouping reading suggests that all text witnesses have the "yong" variant, except for the \#Ox, \#R, and \#Q3 witnesses. Its embedded \texttt{<app>} element then seems to tacitly adopt the reading of the \#Ox and \#R witnesses ("you") as lemma, while this reading is entirely missing from the \#Q3 witness.
  <teiHeader>
    <!-- ... -->
    <encodingDesc>
      <variantEncoding method="parallel-segmentation" location="internal"/>
    </encodingDesc>
    <!-- ... -->
  </teiHeader>
  <text>
    <front>
      <div>
        <listWit>
          <witness xml:id="Bow">
            <bibl> Complete Works, ed. Bowers, 1973 </bibl>
          </witness>
          <witness xml:id="Q1"> Quarto 1, 1594 </witness>
          <witness xml:id="Q2"> Quarto 2, 1598 </witness>
          <witness xml:id="Q3"> Quarto 3, 1612 </witness>
          <witness xml:id="Q4"> Quarto 4, 1622 </witness>
          <witness xml:id="Dd1">
            <bibl> Old Plays, ed. Dodsley, 1744 </bibl>
          </witness>
          <witness xml:id="Dd2">
            <bibl> Old Plays, ed. Dodsley, ed. Reed, 1780 </bibl>
          </witness>
          <witness xml:id="S">
            <bibl> Ancient British Drama, ed. Sir Walter Scott, 1810 </bibl>
          </witness>
          <witness xml:id="Ch">
            <bibl> Edward the Second, sold by J. Chappell, Jr., 1818 </bibl>
          </witness>
          <witness xml:id="Ox">
            <bibl> Edward the Second, ed. William Oxberry, 1818 </bibl>
          </witness>
          <witness xml:id="Dd3">
            <bibl> Old Plays, Dodsley, ed. Collier, 1825 </bibl>
          </witness>
          <witness xml:id="R">
            <bibl> Works, Robinson, 1826 </bibl>
          </witness>
        </listWit>
      </div>
    </front>
  </text>
</TEI>
<listWit>
  <witness xml:id="D1">
    <bibl> <title> Works </title>, Dyce 1, 1850 </bibl>
  </witness>
  <witness xml:id="D2">
    <bibl> <title> Works </title>, Dyce 2, 1858 </bibl>
  </witness>
  <witness xml:id="C">
    <bibl> <title> Works </title>, Cunningham, 1870 </bibl>
  </witness>
  <witness xml:id="B">
    <bibl> <title> Works </title>, Bullen, 1885 </bibl>
  </witness>
  <witness xml:id="TB">
    <bibl> <title> Works </title>, Tucker Brooke, 1910 </bibl>
  </witness>
  <witness xml:id="Bgs">
    <bibl> <title> Edward the Second </title>, Briggs, 1914 </bibl>
  </witness>
  <witness xml:id="Gg">
    <bibl> <title> Edward the Second </title>, Malone Society Reprints, ed. W. W. Greg, 1925 </bibl>
  </witness>
  <witness xml:id="M">
    <bibl> <title> Edward the Second </title>, Methuen, ed. Charlton and Waller, 1933 </bibl>
  </witness>
  <witness xml:id="K">
    <bibl> <title> Plays </title>, ed. Kirschbaum, 1962 </bibl>
  </witness>
  <witness xml:id="Ri">
    <bibl> <title> Plays </title>, ed. Ribner, 1963 </bibl>
  </witness>
  <witness xml:id="Gl">
    <bibl> <title> Edward the Second </title>, ed. Gill, 1967 </bibl>
  </witness>
  <witness xml:id="Q2MS">
    <bibl> transcript in Dyce copy of Q2 </bibl>
  </witness>
  <witness xml:id="Br">
    <bibl> Broughton in BM copy of Robinson </bibl>
  </witness>
  <witness xml:id="Coll">
    <bibl> Collier in BM copy of Dyce1 </bibl>
  </witness>
</listWit>

2. Christopher Marlowe: Edward II
<div type="scene" n="2" org="uniform" sample="complete">
  <head>Act Four, Scene Two</head>
  <stage type="entrance">Enter the <name>Queene</name> and her sonne.</stage>
  <sp who="quee">
    <speaker>Queene</speaker>
    <l>A boye, our friends do faile us all in <name>Fraunce</name>, </l>
    <l>The lords are cruel, and the king unkinde, </l>
    <l>What shall we <app>
      <lem>doe</lem>
      <rdg wit="#Q3">goe</rdg></app> ?</l>
  </sp>
  <sp who="prin">
    <speaker>Prince</speaker>
    <l>Madam, returne to <name>England</name>, </l>
    <l>And please my father well, and then a Fig </l>
    <l>For all my unckles frienship here in <name>Fraunce</name> <app>
      <lem>doo</lem>
      <rdg wit="#Q1 #Q2 #Q3 #Q4">.</rdg></app> </name>
    <l>I warrant you, ile winne his highnes quicklie, </l>
  </sp>
  <sp who="quee">
    <speaker>Queene</speaker>
    <l>A boye, thou art deceivde at least in this, </l>
    <l>To thinke that we can yet be tun'd together, </l>
    <l>No, no, we jarre too <app>
      <lem>farte. Unkinde</lem>
      <rdg wit="#Q1 #Q2 #Q3 #Q4">, unkinde</rdg></app>
  </sp>
</div>
Valoys, Unhappie Isabell, when Fraunce rejects, whether whither, O whether doost must thou bend thy steps? A good sir John of Henolt, Never so cheereles, nor so farre distrest. A good sir John of Henolt, Never so cheereles, nor so farre distrest. I heare sweete lady of the kings unkindenes, But droope not madam, noble mindes contemne Despaire: will your grace with me to Henolt, And there stay times advantage with your sonne? How say you my Lord, will you go with your friends, And shake off all our fortunes equallie your
Prince

So pleaseth the Queene my mother, me it likes,

The king of England, nor the court of Fraunce,

Shall have me from my gratious mothers side,

Till I be strong enough to breake a staffe.

And then have at the proudest Spencers head.

Sir John

Well said my lord.

Queene

Oh my sweet hart, how do I mone thy wrongs,

Yet triumphe in the hope of thee my joye?

Ah sweete sir John, even to the utmost verge of Europe,
the shore of
<Tanaise/>

Will we
We will
with thee to
Henolt,
so we will
HIs grace I
dare
Edm
Madam, long may you live,
England
do.

The Marques is a noble Gentleman,
His grace I
dare
Edm
What
are these?

Enter Edmund [earle of Kent] and Mortimer.

Kent
Edm
Madam, long may you live,
Much happier then your friends in

England

England
Queene

Lord Edmund and lord Mortimer alive.

Welcome to Fraunce: the newes was heere my lord, That you were dead, or very neare your death.

Mortimer, ju.

Lady, the last was truest of the twaine.

But Mortimer reservde for better hap.

Hath shaken off the thraldome of the tower.

lives to advance your standard good my lord.

Prince.

How meane you, and the king my father lives?

No my lord Mortimer, not I, not so.

I trow.

Queene.

Not sonne, why not? I would it were no worse.

But gentle lords, friendles we are in Fraunce.

Mortimer

Howe hey, and the king my father lives.

No my lord Mortimer, not I, not so.

I trow.

Mortimer

Not sonne, why not? I would it were no worse.

But gentle lords, friendles we are in Fraunce.
a noble friend of yours,
Tould us at our arrivall all the newes,
How hard the nobles, how unkinde the king
Hath shewed himself: but madam, right makes roome,
Where weapons
a
so Dd1-
want
won't
wont,
and though a many friends
Are made away, as Warwick, Lancaster,
And others of our
part
and
our faction
yet have we friends, assure your grace
in England,
Would cast up cappes, and clap their hands for joy,
To see us there appointed for our foes.

<sp who="kent">
</sp>

<speaker>
Kent
</speaker>

England

<rdg wit="#Q1 #Q2 #Q3 #Q4">Edm</rdg>
Would all were well, and Edward well reclaimd, For Englands honor, peace, and quietnes.

But by the sword, my lord, it must be deserv'd earn'd.
The king will nere forsake his flatterers.

My Lords of England, sith the ungentle king refuseth to give aide of armes, To this distressed Queene his sister heere, Go you with her to Henolt, We will finde comfort, money, men, and friends Ere long, to bid the English king a base.

How say How say'st Now say Now say
Prince, what thinke you of the match? 

Nay, not so, and you must not discourage your friends that are so forward in your aide.

Sir John of Henolt, pardon us I pray, these comforts that you give our wofull queene, binde us in kindenes all at your commaund.

Yea gentle brother, and the God of heaven,
Prosper your happie motion good sir John.

This noble gentleman, forward in armes,

Sir John of Henolts, be it thy renowne,

Madam along, and you my lord,

That Englands peeres may Henolts welcome see.

[Exeunt.]