MODULE 4: POETRY

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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.

```xml
<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>
      <pb n="4"/>
      <div2 type="poem" xml:id="d4">
        <head>Introduction</head>
        <lg type="stanza">
          <l>Piping down the valleys wild, </l>
          <l>Piping songs of pleasant glee, </l>
          <l>On a cloud I saw a child, </l>
          <l>And he laughing said to me: </l>
        </lg>
        <lg type="stanza">
          <l>“Pipe a song about a Lamb!” </l>
          <l>So I piped with merry chear. </l>
          <l>“Piper, pipe that song again;” </l>
          <l>So I piped, he wept to hear. </l>
        </lg>
        <lg type="stanza">
          <l>“Drop thy pipe, thy happy pipe; </l>
          <l>Sing thy songs of happy chear:” </l>
          <l>So I sung the same again, </l>
          <l>While he wept with joy to hear. </l>
        </lg>
      </div2>
    </div1>
  </body>
</text>
```
“Piper, sit thee down and write
In a book, that all may read.”
So he vanis’d from my sight,
And I pluck’d a hollow reed,
And I made a rural pen,
And I stain’d the water clear,
And I wrote my happy songs
Every child may joy to hear.

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' chearful 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.

1. William Blake: Songs of Innocence and of Experience
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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 @rhyme attribute of the outermost <lg> element. Some of the lines break up syntactic sentences; those have been marked with the value “yes” for an @enjamb attribute.
<lg xmlns="http://www.tei-c.org/ns/1.0" 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>Withdraw the dripping cloak and shawl</l>.
<l>Her hat and let the damp hair fall</l>,
<l>And last, she sat down by my side</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>To set its struggling passion free</l>
<l>From pride, and vainer ties dissever</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>Be sure I look'd up at her eyes</l>.
<l>Happy and proud; at last I knew</l>.
<l>Porphyria worshipp'd me; surprise</l>.
<l>Made 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>.
</lg>
A thing to do, and all her hair
In one long yellow string I wound
Three times her little throat around,
And strangled her. No pain felt she;
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!
“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 ensew your to death....’

Figure 1. A facsimile of "The Mouse’s Tale."
For the encoder, this specific visual layout challenges the TEI’s orientation to logical structures. 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 processing layer to decide how to interpret these values and format them on the screen / in print.

REFERENCE

Since version 2.0, the TEI Guidelines have added a <sourceDoc> element, that allows for a topographic transcription of the content of primary manuscripts, organised in visual units <surface>, <zone>, and <line>. See chapter 11. Representation of Primary Sources of the TEI Guidelines.

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 white space is quite significant, the special-purpose TEI element <space> could have been used as well.

<lg xmlns="http://www.tei-c.org/ns/1.0">
  <l rend="font-size(110%) indent(-60)">"Fury said to</l>
  <l rend="font-size(100%) indent(-40px)">"a mouse, That</l>
  <l rend="font-size(100%) indent(0px)">he met</l>
  <l rend="font-size(100%) indent(10px)">in the</l>
  <l rend="font-size(100%) indent(20px)">house,.</l>
  <l rend="font-size(100%) indent(17px)">'Let us</l>
  <l rend="font-size(100%) indent(5px)">both go</l>
  <l rend="font-size(100%) indent(-7px)">to law:</l>
  <l rend="font-size(100%) indent(-23px)"><hi rend="italic">I</hi> will</l>
  <l rend="font-size(100%) indent(-26px)">prosecute</l>
  <l rend="font-size(90%) indent(-40px)"><hi rend="italic">you.</hi> —</l>
  <l rend="font-size(90%) indent(-30px)">Come, I’ll</l>
  <l rend="font-size(90%) indent(-20px)">take no</l>
  <l rend="font-size(90%) indent(-7px)">denial;</l>
  <l rend="font-size(90%) indent(19px)">We must</l>
  <l rend="font-size(90%) indent(45px)">have a</l>
  <l rend="font-size(90%) indent(67px)">trial:</l>
  <l rend="font-size(90%) indent(80px)">For</l>
</lg>
really
this
morning
I've
nothing
to do."
Said the
mouse to
the cur,
'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
cause,
and
condemn
you
to
death.
"

The following example illustrates a very elaborate text 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 the @met of their containing <lg> element. 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.

```xml
<TEI xmlns="http://www.tei-c.org/ns/1.0">
<teiHeader>
  <encodingDesc>
    <!--...-->
  </encodingDesc>
  <metDecl pattern="((+|-)+\|?/?)*">
    <metSym value="trochee" terminal="false">+-</metSym>
    <metSym value="iamb" terminal="false">-+</metSym>
    <metSym value="spondee" terminal="false">++</metSym>
    <metSym value="pyrrhic" terminal="false">--</metSym>
    <metSym value="amphibrach" terminal="false">-+-</metSym>
    <metSym value="anapaest" terminal="false">--+</metSym>
    <metSym value="+">metrical promiment</metSym>
    <metSym value="-">metrical non-promiment</metSym>
    <metSym value="|">foot boundary</metSym>
    <metSym value="/">metrical line boundary</metSym>
  </metDecl>
  <p>Metrically prominent syllables are marked '+' and other syllables '-'. Foot divisions are marked by a vertical bar, and line divisions with a solidus.</p>
  <p>This notation may be applied to any metrical unit, of any size (including, for example, individual feet as well as groups of lines).</p>
  <p>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.</p>
```

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.

```
<lg type="poem" met="-+ | -+ | -+ | -+ | -+ /">
<head>
<title>Sonnet 17</title>
</head>
<lg type="sonnet" rhyme="abab cdcd efef gg">
<lg type="quatrain">
<l>
<seg type="foot" real="+-"> Who will</seg>
<seg type="foot"> believe</seg>
<seg type="foot"> my verse</seg>
<seg type="foot"> in time</seg>
<seg type="foot"> to come,</seg>
</l>
<l>
<seg type="foot">If it</seg>
<seg type="foot"> were fill'd</seg>
<seg type="foot"> with your</seg>
<seg type="foot"> most high</seg>
<seg type="foot" real="+-"> deserts?</seg>
</l>
<l>
<seg type="foot">Though yet,</seg>
<seg type="foot" real="+-"> heaven knows,</seg>
<seg type="foot"> it is</seg>
<seg type="foot"> but as</seg>
<seg type="foot"> a tomb</seg>
</l>
<l>
<seg type="foot">Which hides</seg>
```
your life and shows not half your parts.

If I could write the beauty of your eyes
And in fresh numbers number all your graces,
The age to come would say 'This poet lies;
Such heavenly touches ne'er touch'd earthly faces.'
So should my paternal<br>ers, owed with their age<br>Be scorn'd like old men of less truth than tongue; And your true rights be term'd a poet's rage, And stretch'd me tre of an antique song. But were some child of yours alive that time, You should
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5. Algernon Charles Swinburne: “Sestina”

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 an @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 the TEI Guidelines section 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.

<lg xmlns="http://www.tei-c.org/ns/1.0" type="sestina">
  <lg type="sestet" rhyme="ababab">
    <l>I saw my soul at rest upon a <rhyme label="a" xml:id="A">day</rhyme></l>
    <l>As a bird sleeping in the nest of <rhyme label="b" xml:id="B">night</rhyme>,</l>
    <l>Among soft leaves that give the starlight <rhyme label="a" xml:id="C">way</rhyme></l>
    <l>To touch its wings but not its eyes with <rhyme label="b" xml:id="D">light</rhyme>;</l>
    <l>So that it knew as one in visions <rhyme label="a" xml:id="E">may</rhyme>,</l>
    <l>And knew not as men waking, of <rhyme label="b" xml:id="F">delight</rhyme>.</l>
  </lg>
  <lg type="sestet" rhyme="ababab">
    <l>This was the measure of my soul's <rhyme label="a" corresp="#F">delight</rhyme>;</l>
    <l>It had no power of joy to fly by <rhyme label="b" corresp="#A">day</rhyme>,</l>
    <l>Nor part in the large lordship of the <rhyme label="a" corresp="#D">light</rhyme>;</l>
    <l>But in a secret moon-beholden <rhyme label="b" corresp="#C">way</rhyme></l>
    <l>Had all its will of dreams and pleasant <rhyme label="a" corresp="#B">night</rhyme>,;</l>
    <l>And all the love and life that sleepers <rhyme label="b" corresp="#E">may</rhyme>.</l>
  </lg>
  <lg type="sestet" rhyme="ababab">
    <l>But such life's triumph as men waking <rhyme label="a" corresp="#E">may</rhyme></l>
    <l>It might not have to feed its faint <rhyme label="b" corresp="#F">delight</rhyme>;</l>
    <l>Between the stars by night and sun by <rhyme label="a" corresp="#A">day</rhyme>,</l>
    <l>Shut up with green leaves and a little <rhyme label="b" corresp="#D">light</rhyme>.</l>
  </lg>
</lg>
Because its way was as a lost star
's <rhyme label="a" corresp="#C">way</rhyme>,
A world's not wholly known of day
or <rhyme label="b" corresp="#B">night</rhyme>,

All loves and dreams and sounds and gleams
of <rhyme label="a" corresp="#B">night</rhyme>
Made it all music that such
minstrels <rhyme label="b" corresp="#E">may</rhyme>,
And all they had they gave it
of <rhyme label="a" corresp="#F">delight</rhyme>,
But in the full face of the fire
of <rhyme label="b" corresp="#A">day</rhyme>,
What place shall be for any
starry <rhyme label="a" corresp="#D">light</rhyme>,
What part of heaven in all the wide sun
's <rhyme label="b" corresp="#C">way</rhyme>?

Yet the soul woke not, sleeping by
the <rhyme label="a" corresp="#C">way</rhyme>,
Watched as a nursling of the large-eyed
night, <rhyme label="b" corresp="#B">night</rhyme>,
And sought no strength nor knowledge of
day, <rhyme label="a" corresp="#A">day</rhyme>,
Nor closer touch conclusive
delight, <rhyme label="#F">delight</rhyme>,
Nor mightier joy nor truer than
dreamers <rhyme label="a" corresp="#E">may</rhyme>,
Nor more of song than they, nor more
light. <rhyme label="b" corresp="#D">light</rhyme>,

For who sleeps once and sees the
secret <rhyme label="a" corresp="#D">light</rhyme>,
Whereby sleep shows the soul a
fairest <rhyme label="b" corresp="#C">way</rhyme>.
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Between the rise and rest of day
and <rhyme label="a" corresp="#B">night</rhyme>,
Shall care no more to fare as all
men <rhyme label="b" corresp="#E">may</rhyme>,
But be his place of pain or
do <rhyme label="a" corresp="#F">delight</rhyme>,
There shall he dwell, beholding night
as <rhyme label="b" corresp="#A">day</rhyme>.

Song, have thy <rhyme label="a" corresp="#A">day</rhyme> and take thy fill
of <rhyme label="b" corresp="#D">light</rhyme>
Before the <rhyme label="b" corresp="#B">night</rhyme> be fallen across
thy <rhyme label="b" corresp="#C">way</rhyme>,
Sing while he <rhyme label="a" corresp="#E">may</rhyme>, man hath no
long <rhyme label="b" corresp="#F">delight</rhyme>.

Example 5. TBE-crafted example encoding of Algernon Swinburne's poem "Sestina" (Swinburne 1924).
BIBLIOGRAPHY


