TEI BY EXAMPLE

MODULE 5: DRAMA

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1. Henrik Ibsen: *The Wild Duck*

The following example is a fragment (the front matter, and pages 102 to 105, belonging to the fifth act) of Henrik Ibsen’s play *The Wild Duck*, encoded and made available by the University of Virginia Library, for their Text Collection.

The text of the play is preceded by front matter, consisting of a title page, and a table of contents.

The body of the play (<body>) consists of 5 acts, in which no further scenes are discerned. Acts are encoded in <div1> elements, with an “act” value for their @type attributes. The first act is preceded by a character list, encoded in a separate <div1> element, of @type “section”. This character list is transcribed as part of the text’s body, in the form of a simple <list>, with role names and descriptions as plain text inside <item> elements. Inside the same <div1> element, the cast list is followed by two paragraphs (<p>). As descriptions of global aspects of the play’s settings, they could have been wrapped in a more expressive <set> element, were they transcribed as part of the text’s <front> part (<set> is only allowed as a child element of <front>). Inside the acts, each speech is marked with <sp>, indicating the speaker as it occurs in the source (<speaker>), without formal reference to the character’s “definition” in the cast list. This link could be provided with a @who attribute on <sp>.

Stage instructions are encoded inside <stage>. The speeches are encoded as prose paragraphs (<p>). Notice, however, how this encoding makes abstraction of physical lines: these are explicitly encoded using the <lb> element.

Besides the regular drama elements, this fragment also contains one footnote, which is transcribed as:

```
<note place="foot" xml:id="note5">
  <seg type="note-symbol">"Livslognen,"</seg>
  <p>literally "the life-lie."</p>
</note>
```

right before the corresponding page break (<pb>). From this encoding it is not clear, however, whether this is a transcribed authorial annotation, or an annotation made by the editor; the @resp attribute could have avoided this confusion. Moreover, as it apparently concerns a translation, the contents of the note could have been encoded more semantically as a <term> - <gloss> pair. The note indicator in the running text is encoded as <ref target="#note5">*</ref> where it occurs in the text.
THE WILD DUCK
THE LEAGUE OF YOUTH
OSMERSHOLM
By HENRIK IBSEN

BONI AND LIVERIGHT, INC. PUBLISHERS — NEW YORK
Printed in the United States of America

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<head>CHARACTERS</head>

<list>
  <item> WERLE, a merchant, manufacturer, etc.</item>
  <item> GREGERS WERLE, his son.</item>
  <item> OLD EKDAL.</item>
  <item> HIALMAR EKDAL, his son, a photographer.</item>
  <item> GINA EKDAL, Hjalmar's wife.</item>
  <item> HEDVIG, their daughter, a girl of fourteen.</item>
  <item> MRS. SORBY, Werle's housekeeper.</item>
  <item> RELLING, a doctor.</item>
  <item> MOLVIK, student of theology.</item>
</list>
<item>GRABERG, Werle's bookkeeper.</item>

<item>PETTERSEN, Werle's servant.</item>

<item>JENSEN, a hired waiter.</item>

<item>A FLABBY GENTLEMAN.</item>

<item>A THIN-HAIRED GENTLEMAN.</item>

<item>A SHORT-SIGHTED GENTLEMAN.</item>

<item>SIX OTHER GENTLEMEN, guests at Werle's dinner-party.</item>

<item>SEVERAL HIRED WAITERS.</item>

The first act passes in WERLE'S house, the remaining acts at HJALMAR EKDAL'S.

Pronunciation of Names: GREGERS WERLE = Grayghers Verle; HIALMAR EKDAL = Yalmar Aykdal; GINA = Cheena; GRABERG = Groberg; JENSEN = Yensen.

ACT FIFTH

Well, you see, I'm supposed to be a sort of a doctor – save the mark! I can't but give a hand to the poor sick folk who live under the same roof with me.

Oh, indeed! Hjalmar Ekdal is sick too, is he!
<speaker>Relling.</speaker>  
<p>Most people are, worse luck.</p>  
</sp>  
<sp>  
<speaker>Gregers.</speaker>  
<p>And what remedy are you applying in Hialmar's case?</p>  
</sp>  
<sp>  
<speaker>Relling.</speaker>  
<p>My usual one. I am cultivating the life-illusion<ref target="#note5">*</ref> in him.</p>  
</sp>  
<sp>  
<speaker>Gregers.</speaker>  
<p>Life-illusion? I didn't catch what you said.</p>  
</sp>  
<sp>  
<speaker>Relling.</speaker>  
<p>Yes, I said illusion. For illusion, you know, is the stimulating principle.</p>  
</sp>  
<sp>  
<speaker>Gregers.</speaker>  
<p>May I ask with what illusion Hialmar is inoculated?</p>  
</sp>  
<sp>  
<speaker>Relling.</speaker>  
<p>No, thank you; I don't betray professional secrets to quacksalvers. You would probably go and muddle his case still more than you have already. But my method is infallible. I have applied it to Molvik as well. I have made him "daemonic." That's the blister I have to put on his neck.</p>  
</sp>  
<sp>  
<speaker>Gregers.</speaker>  
<p>Is he not really daemonic then?</p>  
</sp>  
<sp>  
<speaker>Relling.</speaker>
What the devil do you mean by daemonic! It's only a piece of gibberish I've invented to keep up a spark of life in him. But for that, the poor harmless creature would have succumbed to self-contempt and despair many a long year ago. And then the old lieutenant! But he has hit upon his own cure, you see. </p>

Gregers.</p>

Lieutenant Ekdal? What of him? </p>

Relling.</p>

Just think of the old bear-hunter shutting himself up in that dark garret to shoot rabbits! I tell you there is not a happier sportsman in the world than that old man pottering about in there among all that rubbish. The four or five withered Christmas-trees he has saved up are the same to him as the whole great fresh Hoidal forest; the cock and the hens are big game-birds in the fir-tops; and the rabbits that flop about the garret floor are the bears *Livslognen,* literally "the life-lie." he has to battle with – the mighty hunter of the mountains! </p>

Gregers.</p>

Poor unfortunate old man! Yes; he has indeed had to narrow the ideals of his youth. </p>

Relling.</p>

While I think of it, Mr. Werle, junior – don't use that foreign word: ideals. We have the excellent native word: lies. </p>

Gregers.</p>

Do you think the two things are related? </p>
<sp>
<speaker>Relling.</speaker>
<p>Yes, just about as closely as typhus and putrid fever. </p>
</sp>

<sp>
<speaker>Gregers.</speaker>
<p>Dr. Relling, I shall not give up the struggle until I have rescued Hjalmar from your clutches!</p>
</sp>

<sp>
<speaker>Relling.</speaker>
<p>So much the worse for him. Rob the average man of his life-illusion, and you rob him of his happiness at the same stroke. <stage>(To HEDVIG, who comes in from the sitting-room.)</stage> Well, little wild-duck-mother, I'm just going down to see whether papa is still lying meditating upon that wonderful invention of his.</p>
</sp>

<stage>[Goes out by passage door.]</stage>

<sp>
<speaker>Gregers</speaker>
<stage>(approaches HEDVIG).</stage>
<p>I can see by your face that you have not yet done it.</p>
</sp>

<sp>
<speaker>Hedvig.</speaker>
<p>What? Oh, that about the wild duck! No.</p>
</sp>

<sp>
<speaker>Gregers.</speaker>
<p>I suppose your courage failed when the time came.</p>
</sp>

<sp>
<speaker>Hedvig.</speaker>
<p>No, that wasn't it. But when I awoke this morning and remembered what we had been talking about, it seemed so strange.</p>
</sp>
Strange?

Hedvig.

Yes, I don't know — Yesterday evening, at the moment, I thought there was something so delightful about it; but since I have slept and thought of it again, it somehow doesn't seem worth while.

Gregers.

Ah, I thought you could not have grown up quite unharmed in this house.

Hedvig.

I don't care about that, if only father would come up —

Gregers.

Oh, if only your eyes had been opened to that which gives life its value — if you possessed the true, joyous, fearless spirit of sacrifice, you would soon see how he would come up to you. — But I believe in you still, Hedvig.

[He goes out by the passage door. HEDVIG wanders about the room for a time; she is on the point of going into the kitchen when a knock is heard at the garret door. HEDVIG goes over and opens it a little; old EKDAL comes out; she pushes the door to again.]

Ekdal.

H'm, it's not much fun to take one's morning walk alone.

Hedvig.

Wouldn't you like to go shooting, grandfather?
Ekdal.

It's not the weather for it to-day. It's so dark there, you can scarcely see where you're going.

Hedvig.

Do you never want to shoot anything besides the rabbits?

Ekdal.

Do you think the rabbits aren't good enough?

Hedvig.

Yes, but what about the wild duck?

Ekdal.

Ho-ho! are you afraid I shall shoot your wild duck? Never in the world. Never.

Hedvig.

No, I suppose you couldn't; they say it's very difficult to shoot wild ducks.

Ekdal.

Couldn't! Should rather think I could.
I should take care to shoot them in the breast, you know; that's the surest place. And then you must shoot against the feathers, you see — not the way of the feathers. 

Hedvig.

Do they die then, grandfather?

Yes, they die right enough — when you shoot properly. — Well, I must go and brush up a bit. H'm — understand — h'm.

[Goes into his room.]

[HEDVIG waits a little, glances towards the sitting-room door, goes over to the book-case, stands on tip-toe, takes the double-barrelled pistol down from the shelf, and looks at it. GINA, with brush and duster, comes from the sitting-room. HEDVIG hastily lays down the pistol, unobserved.]


2. Christopher Marlowe: *The Tragedie of Doctor Faustus* (B text)

The following example is a fragment (the front matter, scene 2 of the first act, and back matter) of Christopher Marlowe's *The Tragedie of Doctor Faustus* (B text), encoded and made available by the Perseus Digital Library.
The text of the play is preceded by front matter, consisting of a character list, and a prologue. The character list is encoded as a <castList> structure within a <div> container in the <front> part. The cast list mainly consists of loose descriptions of the roles’ names (<role>) per character (<castItem>); some have a role description in <roleDesc>. The “Sins” are grouped in a labeled <castGroup> element; another <castGroup> groups Charles, Darius, and Alexander without explicit label. The cast list is concluded by a list of minor characters, grouped in a <castItem type="list"> element, which overrides the default value of “role” for the @type attribute on <castList>. The front matter is concluded with a prologue (<prologue>) consisting of a speech (<sp>) of 28 lines (<l>) spoken by the Chorus, as indicated by the @who attribute on <sp>, which refers to the ID code of the Chorus <role> in the cast list.

The play is concluded by an 8 line <epilogue> (spoken by the Chorus), an <epigraph>, and trailing material in <trailer>. These are grouped in the <back> section.

The body of the play (<body>) consists of 20 scenes, grouped into 6 acts. Acts are encoded in <div1> elements, in which the scenes occur as <div2> elements. Each speech is marked with <sp>, containing the indication of the speaker as it occurs in the source text (<speaker>), as well as a formal indication (using the @who attribute). Stage instructions are encoded inside <stage>. Notice how the first 10 speeches contain paragraphs (<p>), while the last 4 are made up of verse lines (<l>).

Finally, notice how this text is encoded as any other text, resulting in the use of many common TEI elements (<name>, <foreign>, <orig>/<reg>, <add>, ...). A system of <milestone unit="page"/> elements is used to mark the page boundaries (as an equivalent to the shorter <pb> element), while each visual line break is explicitly marked with a <lb> element, if it does not coincide with a verse line.¹

¹ In this transcription, the <join> element is used to group the lines of the play in alternative groups, thus overriding the structural organisation in speeches. Although the purpose of this alternative grouping is unknown to us, it could well be for analytical reasons. The <join> element lists pointers to the identification codes of the elements to be grouped as a space-separated list in the @target attribute. The purpose of this element is to formally indicate elements that should be joined. The actual join is supposed to be performed in further processing (e.g., by means of XSLT transformations). For a detailed account of the use of <join>, see section 16.7 Aggregation of the TEI Guidelines.
<castList>
  <head>Dramatis Personae</head>
  <castItem type="role">
    <role xml:id="ch">Chorus</role>
  </castItem>
  <castItem type="role">
    <role xml:id="fau">Faustus</role>
  </castItem>
  <castItem type="role">
    <role xml:id="wag">Wagner</role>
  </castItem>
  <castItem type="role">
    <role xml:id="gang">Good Angel</role>
  </castItem>
  <castItem type="role">
    <role xml:id="bang">Bad Angel, (Spirit)</role>
  </castItem>
  <castItem type="role">
    <role xml:id="vald">Valdes</role>
  </castItem>
  <castItem type="role">
    <role xml:id="corn">Cornelius</role>
  </castItem>
  <castItem type="role">
    <role xml:id="sch1">First Scholar</role>
  </castItem>
  <castItem type="role">
    <role xml:id="sch2">Second Scholar</role>
  </castItem>
  <castItem type="role">
    <role xml:id="luc">Lucifer</role>
  </castItem>
  <castItem type="role">
    <role xml:id="meph"><choice><orig>Mephostophilis</orig><reg>Mephistophilis</reg></choice></role>
  </castItem>
</castList>
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2. Christopher Marlowe: The Tragedie of Doctor Faustus (B text)

```xml
<castGroup>
  <head>Sins</head>
  <castItem type="role">
    <role xml:id="pride">Pride</role>
  </castItem>
  <castItem type="role">
    <role xml:id="cov">Covetousness</role>
  </castItem>
  <castItem type="role">
    <role xml:id="envy">Envy</role>
  </castItem>
  <castItem type="role">
    <role xml:id="wrath">Wrath</role>
  </castItem>
  <castItem type="role">
    <role xml:id="glut">Gluttony</role>
  </castItem>
  <castItem type="role">
    <role xml:id="sloth">Sloth</role>
  </castItem>
  <castItem type="role">
    <role xml:id="lech">Lechery</role>
  </castItem>
  <castItem type="role">
    <role xml:id="dick">Dick</role>, <roleDesc>a clown</roleDesc>
  </castItem>
  <castItem type="role">
    <role xml:id="pope">The Pope</role>
    <roleDesc>(Adrian)</roleDesc>
  </castItem>
</castGroup>
```

Raymond, King of Hungary
Bruno
First Cardinal (of France)
Second Cardinal (of Padua)
The Bishop (of Rheims)
a Friar
a Vintner
Martino
Frederick
Benvolio
The German Emperor
Charles
<roleDesc>The Duke of Saxony</roleDesc>
</castItem>
<castGroup>
  <castItem type="role"><role n="mute">Darius</role>, </castItem>
  <castItem type="role"><role n="mute">Alexander</role>, </castItem>
  <castItem type="role">his Paramour</castItem>
</castGroup>
<castItem type="role">1st Soldier</castItem>
<castItem type="role">2nd Soldier</castItem>
<castItem type="role">a <choice>
  <orig>Horse-corser</orig>
  <reg>Horse-courser</reg>
</choice></castItem>
<castItem type="role">a Carter</castItem>
<castItem type="role">a Hostess</castItem>
<castItem type="role">The Duke of Vanholt</castItem>
<castItem type="role">his Duchess</castItem>
<castItem type="role">a Servant</castItem>
<castItem type="role">Third Scholar</castItem>
<castItem>
  <role n="mute">Helen</role>
  <roleDesc>(of Greece)</roleDesc>
</castItem>
<castItem type="role">
  <role xml:id="om">an Old Man</role>
</castItem>
<castItem type="list">Devils, Bishops, Monks, Friars, Attendants, Soldiers, and two Cupids.</castItem>
</castList>
</prologue>

The Tragicall History of the Life and Death of Doctor Faustus (1616)

Enter <name type="char">Chorus</name>.

Not marching in the fields of Thrasimene, Nor sporting in the dalliance of love,
In
Nor in the pomp of proud audacious deeds,
Intends our Muse to vaunt his heavenly verse.

Onely this, Gentles: we must now performe
The forme of Faustus.
fortunes, good or bad. And now to patient judgements we appeal.

And speak for Faustus in his infancy.

Now is he born, of parents base of stock.

In Germany, within a town called Rhodes:

At riper years.
<reg>years</reg> to <name rend="ital">Wittenberg</name> he went,</l>
<choice>
  <orig>vp</orig>
  <reg>up</reg>
</choice><choice>
  <orig>;</orig>
  <reg>.</reg>
</choice></l>
<choice>
  <orig>Diuinitie</orig>
  <reg>divinity</reg>
</choice></l>,</l>
<choice>
  <orig>grac'd</orig>
  <reg>graced</reg>
</choice><choice>
  <orig>Doctors</orig>
  <reg>Doctor's</reg>
</choice><choice>
  <orig>name,</orig>
  <reg>name,</reg>
</choice></l>
<choice>
  <orig>th'heavenly</orig>
  <reg>th'heavenly</reg>
</choice></l>
<choice> matters of <hi rend="ital">
</hi> <choice>
  <orig>Theologie</orig>
  <reg>theology</reg>
</choice>
</choice>
</choice>
</choice></l>
<choice>
  <orig>swolne</orig>
  <reg>swoll'n</reg>
</choice></l>
<choice> with cunning<choice>
  <orig>,</orig>
  <reg>,</reg>
</choice> Till <choice>
  <orig>swolne</orig>
  <reg>swoll'n</reg>
</choice></l>
<choice> with cunning<choice>
  <orig>,</orig>
  <reg>,</reg>
</choice>
His waxen wings did mount above his reach
And melting, heavens conspir'd his overthrow:
For falling to a devilish exercise,
And glutted now with learning's golden gifts,
He surfets vpon cursed Necromancia.
Nothing so sweet as <choice><orig>Magicke</orig><reg>magic</reg></choice> is to him;
Which he <choice><orig>preferres</orig><reg>prefs</reg></choice> before his chiefest <choice><orig>blisse</orig><reg>bliss</reg></choice>, And this the man that in his study sits.
1. Scholar

I wonder what's become of Faustus that was wont To make our schools ring, with sic probo.

Enter Wagner.

2. Scholar

That shall we presently know, here comes his boy.

How now sirrah?
Where's thy master?

Wag. God in heaven knows.

Why dost not thou know then?
<sp who="#wag">
<lb xml:id="l196"/>
<speaker>
<choice>
<orig>Wag.</orig>
<reg>Wagner</reg>
</choice>
</speaker>
<p>Yes, I know, but that <choice>
<orig>followes</orig>
<reg>follows</reg>
</choice> not.</p>
</sp>

<sp who="#sch2">
<lb xml:id="l197"/>
<speaker>2.  <choice>
<orig>Sch.</orig>
<reg>Scholar</reg>
</choice></speaker>
<p>Go to<choice>
</choice> <choice>
<orig>sirra</orig>
<reg>sirrah</reg>
</choice><choice>
<orig>;</orig>
<reg>/</reg>
</choice> <choice>
<orig>leave</orig>
<reg>leave</reg>
</choice> your <choice>
<orig>jesting</orig>
<reg>jesting</reg>
</choice></p>
</sp>
<orig>&</orig>
<reg>and</reg>
</choice> tell <choice>
<orig>vs</orig>
<reg>us</reg>
</choice> where he is.</p>
</sp>

<sp who="#wag">
<lb xml:id="l198"/>
</sp>

<speaker>
</choice>
<orig>Wag.</orig>
<reg>Wagner</reg>
</choice>
</speaker>

<p>That <choice>
<orig>followes</orig>
<reg>follows</reg>
</choice> not by force of argument, which <lb xml:id="l199"/>you, being <hi rend="ital">
</hi>, should stand <choice>
<orig>vpon</orig>
<reg>upon</reg>
</choice><choice>
</orig>,
<reg>.</reg>
</choice>
<choice>
<orig>therefore</orig>
<reg>Therefore</reg>
</choice><choice>
<orig/>
<reg>,</reg>
</choice>
<choice>
<orig>acknow- ledge your <choice>
<orig>errour</orig>
</choice>
</choice>
<lb xml:id="l200"/>ledge your <choice>
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| join target="#l132 #l133 #l134 #l135 #l136 #l137 #l138 #l139 #l140 #l141 #l142 #l143 #l144 #l145 #l146 #l147 #l148 #l149 #l150 #l151 #l152 #l153 #l154 #l155 #l156 #l157 #l158 #l159 #l160 #l161 #l162 #l163 #l164 #l165 #l166 #l167 #l168 #l169 #l170 #l171 #l172 #l173 #l174 #l175 #l176 #l177 #l178 #l179 #l180 #l181 #l182 #l183 #l184 #l185 #l186 #l187 #l188 #l189 #l190 #l191 #l192 #l193 #l194 #l195 #l196 #l197 #l198 #l199 #l200" scope="root" xml:id="b6"/>

2. Christopher Marlowe: The Tragedie of Doctor Faustus (B text)
Yet if you were not dunces, you would never ask me such a question. For is he not Corpus naturale? And is not that Mobile? Then wherefore should you ask me such a question? But that I am by nature phlegmatic, slow to wrath, and prone to lechery (to love I would say) it were not for you to come within for-
foot of the place of execution, although I do not doubt but to see you both the next . Thus. Thus you, I will set my countenance like a <choice>Precisian</choice>, and begin to speak thus: truly my dear brethren, my master.

2. Christopher Marlowe: The Tragedie of Doctor Faustus (B text)
is within at dinner, with Valdes and Cornelius, as this wine, if it could speak, would inform your worships; and so the Lord bless you, preserve you, and keep you, my dear brethren. Exit.

1. Scholar

2. Christopher Marlowe: The Tragedie of Doctor Faustus (B text)
Faustus, then fear which I have long suspected:

That thou art fallen into that damned art

For which they two are infamous through the world.

Were he a stranger, not allied to me,
The danger of his soul would make me mourn:

The danger of his soul would make me mourn.
But come, let us go, and inform the Rector. It may be his grave counsel may reclaim him.

1. Scholar

I fear me, nothing will reclaim me, nothing will reclaim him now.
Yet let us see what we can do. Exeunt.
That sometime grew within this learned man
Faustus is gone; regard his hellish fall,
Whose fiendful fortune may exhort the wise only to wonder at unlawful things:
Whose deepness doth entice such forward wits.
To practice more

heavenly power permits.

Terminat hora diem, Author opus.

FINIS.
Module 5: Drama


3. Herman Melville: *Moby-Dick or, The Whale*

This example features the first two pages of chapter 40 of Herman Melville’s novel *Moby Dick*:

![Figure 1. Pages 214 and 215 of Moby Dick.](image)

This example nicely illustrates a mixture of different genres. The main structure is a novel, divided in chapters, most of which consist of narrative paragraphs. However, this chapter (recognisable as such by the heading “Chapter XL”), has the form of embedded drama, with speeches (<sp>), containing indications of the speaking characters (<speaker>) and the speech contents. Moreover, some of the speeches of this drama fragment consist
of prose paragraphs (<p>), while others are expressed in verse lines (<l>). The second speech on p. 214 even mixes paragraphs and verse lines. Notice, also, how stage directions (<stage>) occur between speaker indications and speech contents. The first speech of p. 215 contains an embedded stage direction.

Of course, the main structure of this text will have the form of a novel, consisting of chapter text divisions, without any traditional drama front matter (such as cast lists, epilogues, etc.).

<code>
<div xmlns="http://www.tei-c.org/ns/1.0" type="chapter">
  <pb n="214"/>
  <head>CHAPTER XL</head>
  <head>Midnight, Forecastle</head>
  <sp>
    <speaker>Harpooneers and sailors</speaker>
    <stage>(Foresail rises and discovers the watch standing, lounging, leaning, and
liong in various attitudes, all singing in chorus.)</stage>
    <l>Farewell and adieu to you, Spanish ladies!</l>
    <l>Farewell and adieu to you, ladies of Spain!</l>
    <l>Our captain's commanded.--</l>
  </sp>
  <sp>
    <speaker>1st Nantucket sailor.</speaker>
    <p>Oh, boys, don't be sentimental; it's bad for the digestion! Take a tonic, follow me!</p>
    <stage>(Sings, and all follow)</stage>
    <l>Our captain stood upon the deck,</l>
    <l>A spy-glass in his hand,</l>
    <l>A-viewing of those gallant whales</l>
    <l>That blew at every strand.</l>
    <l>Oh, your tubs in your boats, my boys,</l>
    <l>And by your braces stand,</l>
    <l>And we'll have one of those fine whales,</l>
    <l>Hand, boys, over hand!</l>
    <l>So, be cheery, my lads! may your hearts never fail!</l>
    <l>While the bold harpooneer is striking the whale!</l>
  </sp>
  <sp>
    <speaker>Mate's voice from the quarter-deck.</speaker>
  </sp>
</div>

3. Herman Melville: Moby-Dick or, The Whale
Eight bells there, forward!

Avast the chorus! Eight bells there! d'ye hear, bell-boy? Strike the bell eight, thou Pip! thou blackling! and let me call the watch. I've the sort of mouth for that--the hogshead mouth. So, so, (thrusts his head down the scuttle,) Star-bo-l-e-e-n-s, a-h-o-y! Eight bells there below! Tumble up! 

Grand snoozing to-night, maty; fat night for that. I mark this in our old Mogul 's wine; it's quite as deadening to some as filliping to others. We sing; they sleep--ay, lie down there, like ground-tier butts. At 'em again! There, take this copper-pump, and hail 'em through it. Tell 'em to avast dreaming of their lasses. Tell 'em it's the resurrection; they must kiss their last, and come to judgment. That's the way--that's it; thy throat ain't spoiled with eating Amsterdam butter.

Hist, boys! let's have a jig or two before we ride to anchor in Blanket Bay. What say ye? There comes the other watch. Stand by all legs! Pip! little Pip! hurrah with your tambourine!

Don't know where it is.

Beat thy belly, then, and wag thy ears. Jig it, men, I say; merry's the word; hurrah! Damn me, won't you dance? Form, now, Indian-file, and gallop into the double-shuffle? Throw yourselves! Legs! legs!
Example 3. TBE-crafted example encoding of Herman Melville’s novel *Moby Dick* (Melville 1922).

4. William Shakespeare: *Titus Andronicus*

The following example is a fragment (the front matter, and scene 2 of the second act) of William Shakespeare’s *Titus Andronicus*, encoded and made available by the Perseus Digital Library.

The text of the play is preceded by front matter, consisting of a character list, and a prologue. The character list is encoded as a `<castList>` structure within a `<div>` container in the `<front>` part. The cast list consists of `<castItem>` elements, listing the roles (`<role>`) with their description (`<roleDesc>`). Each role is identified with the `@xml:id` attribute. Three named groups of characters are grouped into `<castGroup>` elements; one nameless group of minor characters is listed as `<castItem type="list">`. Notice, how in the latter type of lists, both `<role>` and `<roleDesc>` are used a bit indiscriminate at first sight (e.g., both `<roleDesc>Goths</roleDesc>` and `<role xml:id="tit-11">Goths and Romans</role>` occur). On second sight, however, `<role>` appears to be used for all speaking characters, who are formally identified with an `@xml:id` attribute. The front matter is concluded with a prologue (`<prologue>`) consisting of 28 lines spoken by the Chorus. The cast list is succeeded by a general description of the setting in which the action takes place, in the `<set>` element.

The body of the play (`<body>`) consists of 14 scenes, grouped into 5 acts. Acts are encoded in `<div>` elements, in which the scenes occur as `<div2>` elements. Each speech is marked with `<sp>`, containing the indication of the speaker as it occurs in the source text (`<speaker>`), as well as a formal indication (using the `@who` attribute). Stage instructions are encoded inside `<stage>`. The speeches are encoded as verse lines (`<l>`) Notice, however, how logical lines (`<l>`) are distinguished from typographic lines: the latter are explicitly encoded with the `<lb>` element, occurring inside `<l>`.

Notice, how the `<lb>` elements in this example make use of the `@ed` (edition) attribute, for indicating the specific edition in which the specific line breaks occur. For an explanation of this feature, see section 3.10.3 *Milestone Elements* of the TEI Guidelines.
<div type="act" n="cast" org="uniform" sample="complete">

<head>DRAMATIS PERSONÆ</head>
<castList>
<castItem type="role">
  <role xml:id="tit-22">SATURNINUS</role>
  <roleDesc>son to the late Emperor of Rome and afterwards declared Emperor</roleDesc>
</castItem>
<castItem type="role">
  <role xml:id="tit-4">BASSIANUS</role>
  <roleDesc>brother to Saturninus; in love with Lavinia</roleDesc>
</castItem>
<castItem type="role">
  <role xml:id="tit-25">TITUS ANDRONICUS</role>
  <roleDesc>a noble Roman general against the Goths</roleDesc>
</castItem>
<castItem type="role">
  <role xml:id="tit-15">MARCUS ANDRONICUS</role>
  <roleDesc>tribune of the people and brother to Titus</roleDesc>
</castItem>
<castGroup>
<head rend="braced">sons to Titus Andronicus.</head>
<castItem type="role">
  <role xml:id="tit-13">LUCIUS</role>
</castItem>
<castItem type="role">
  <role xml:id="tit-21">QUINTUS</role>
</castItem>
<castItem type="role">
  <role xml:id="tit-16">MARTIUS</role>
</castItem>
<castItem type="role">
  <role xml:id="tit-18">MUTIUS</role>
</castItem>
</castGroup>
<castItem type="role">
  <role xml:id="tit-14">YOUNG Lucius</role>
</castItem>
</castList>
</div>
<roleDesc>a boy, son to Lucius</roleDesc>
</castItem>
<castItem type="role">
  <role xml:id="tit-20">PUBLIUS</role>
  <roleDesc>son to Marcus the Tribune</roleDesc>
</castItem>
<castGroup>
  <head rend="braced">kinsmen to Titus.</head>
  <castItem type="role">
    <role>SEMPRONIUS</role>
  </castItem>
  <castItem type="role">
    <role>CAIUS</role>
  </castItem>
  <castItem type="role">
    <role>VALENTINE</role>
  </castItem>
</castGroup>
<castItem type="role/>
<castItem type="role">
  <role xml:id="tit-2">AEMILIUS</role>
  <roleDesc>a noble Roman</roleDesc>
</castItem>
<castGroup>
  <head rend="braced">sons to Tamora.</head>
  <castItem type="role">
    <role>ALARBUS</role>
  </castItem>
  <castItem type="role">
    <role xml:id="tit-10">DEMETRIUS</role>
  </castItem>
  <castItem type="role">
    <role xml:id="tit-8">CHIRON</role>
  </castItem>
</castGroup>
<castItem type="role">
  <role xml:id="tit-1">AARON</role>
  <roleDesc>a Moor, beloved by Tamora</roleDesc>
</castItem>
Scene: Rome, and the country near it.

ACT II

4. William Shakespeare: Titus Andronicus
SCENE II

A forest near Rome. Horns and cry of hounds heard.

Enter TITUS ANDRONICUS, Hunters, etc., MARCUS, LUCIUS, QUINTUS, and MARTIUS.

Tit.
The hunt is up, the morn is bright and grey, The fields are fragrant and the woods are green: Uncouple here and let us make a bay And wake the emperor and his lovely bride And rouse the prince and ring a hunter's peal, That all the court may echo with the noise. Sons, let it be your charge, as it is ours, To attend the emperor's person carefully: I have been troubled in my sleep this night, But dawning day new comfort hath inspired. A cry of hounds, and horns winded in a peal. Enter SATURNINUS, TAMORA, BASSIANUS, LAVINIA, DEMETRIUS, CHIRON, and Attendants.

Many good morrows to your majesty; Madam, to you as many and as good: I promised your grace a hunter's peal.
<speaker>Sat.</speaker>

And you have rung it lustily, my lord; <lb ed="G"/> <lb n="719" ed="F1"/>

Somewhat too early for new-married ladies. <lb ed="G"/>

-lb n="720" ed="F1"></l-

</sp>

<sp who="#tit-4">
  <speaker>Bas.</speaker>
  <l>Lavinia, how say you? <lb ed="G"/> <lb n="721" ed="F1"></l-

</sp>

<sp who="#tit-12">
  <speaker>Lav.</speaker>
  I say, no; <lb ed="G"/> <lb n="722" ed="F1"></l-

</sp>

<sp who="#tit-22">
  <speaker>Sat.</speaker>
  Come on, then; horse and chariots let us have, <lb ed="G"/>

</sp>

<sp who="#tit-15">
  <speaker>Marc.</speaker>
  I have dogs, my lord, <lb ed="G"/> <lb n="727" ed="F1"></l-

</sp>

<sp who="#tit-25">
  <speaker>Tit.</speaker>
  And I have horse will follow where the game <lb ed="G"/> <lb n="730" ed="F1"></l-

</sp>

Makes way, and run like swallows o'er the plain. <lb ed="G"/>

> <lb n="731" ed="F1"></l-

</sp>
Chiron, we hunt not, we, with horse nor hound, But hope to pluck a dainty doe to ground. Exeunt.


5. Oscar Wilde: The Importance of Being Earnest

This example features a fragment (the front matter and first page) of Oscar Wilde's The Importance of Being Earnest, a play in three acts. In this transcription, no further scenes are discerned within the acts.
<item>Cecily Cardew</item>
<item>Miss Prism, <emph>Governess</emph></item>
</list>
</div>
<div type="sceneList">
<head>THE SCENES OF THE PLAY:</head>
<stage>
<list>
=item>Act I. Algernon Moncrieff's Flat in Half-Moon Street, W.</item>
=item>Act II. The Garden at the Manor House, Woolton.</item>
=item>Act III. Drawing-room at the Manor House, Woolton.</item>
</list>
</stage>
</div>
<stage type="time">TIME: <emph>The Present</emph></stage>
</front>
<body>
<div1 type="play" xml:lang="en">
<head>The Importance of Being Earnest</head>
<pb n="451"/>
<div2 n="1" type="act">
<head>FIRST ACT</head>
<stage type="setting">Scene <view>
<emph>Morning-room in Algernon’s flat in Half-Moon Street. The room is luxuriously and artistically furnished. The sound of a piano is heard in the adjoining room.</emph>
<emph>Lane is arranging afternoon tea on the table, and after the music has ceased, Algernon enters.</emph>
</view></stage>
<sp>
<speaker>Algernon.</speaker>
<p>Did you hear what I was playing, Lane?</p>
</sp>
<sp>
<speaker>Lane.</speaker>
<p>I didn't think it polite to listen, sir.</p>
</sp>
</div1>
<speaker>Algernon.</speaker>

I'm sorry for that, for your sake. I don't play accurately—anyone can play accurately—but I play with wonderful expression. As far as the piano is concerned sentiment is my <foreign xml:lang="fr">forte</foreign>. I keep science for Life.</p>

<speaker>Lane.</speaker>

Yes, sir.</p>

<speaker>Algernon.</speaker>

And, speaking of the science of Life, have you got the cucumber sandwiches cut for Lady Bracknell?</p>

<speaker>Lane.</speaker>

Yes, sir.</p>

<stage>[<emph>Hands them on a salver.</emph>]</stage>

<speaker>Algernon.</speaker>

<stage>[<emph>Inspects them, takes two, and sits down on the sofa.</emph>]</stage> Oh! ... by the way, Lane, I see from your book that on Thursday night, when Lord Shoreman and Mr. Worthing were dining with me, eight bottles of champagne are entered as having been consumed.</p>

<speaker>Lane.</speaker>

Yes, sir; eight bottles and a pint.</p>

<speaker>Algernon.</speaker>

Why is it that at a bachelor's establishment the servants invariably drink the champagne? I ask merely for information.</p>

<speaker>Lane.</speaker>
<p>I attribute it to the superior quality of the wine, sir. I have often observed that in married households the champagne is rarely of a first-rate brand.</p>

<p>Algernon.</p>

<p>Good Heavens! Is marriage so demoralizing as that?</p>

<p>Lane.</p>

<p>I believe it is a very pleasant state, sir. I have had very little experience of it myself up to the present. I have only been married once. That was in consequence of a misunderstanding between myself and a young person.</p>

<p>Algernon.</p>

<p>[Languidly.] I don't know that I am much interested in your family life, Lane.</p>

<p>Lane.</p>

<p>No, sir; it is not a very interesting subject. I never think of it myself.</p>

<p>!</p>

The actual text is preceded by a character list and a list of the scenes, both encoded as `<div>` elements inside the `<front>` part of the `<text>`, with appropriate values for their `@type` attributes. The character list is encoded as a plain `<list>` structure, containing `<item>` elements for the characters (divided into sub-lists of male and female characters). Role descriptions are encoded with `<emph>` elements. Whereas the specialised `<castList>`, `<castGroup>` and `<castItem>`, `<role>` and `<roleDesc>` elements could have been used, this is a perfectly valid (though less expressive) interpretation and application of the TEI elements. The scenes are listed in a `<stage>` element, which is a bit more controversial, as the TEI Guidelines make a clear distinction between the `<stage>` element (stage directions in or in between speeches) and `<set>` (“a description of the setting, time, locale, appearance, etc., of the action of a play, typically found in the front matter of a printed performance text (not a stage direction”) elements. Because it is wrapped inside a `<div>` structure, this is valid TEI, but the encoding could probably be improved to:

```xml
<front xmlns="http://www.tei-c.org/ns/1.0">
  <set>
    <head>THE SCENES OF THE PLAY:</head>
    <list type="simple">
      <item>Act I. Algernon Moncrieff’s Flat in Half-Moon Street, W.</item>
      <item>Act II. The Garden at the Manor House, Woolton.</item>
      <item>Act III. Drawing-room at the Manor House, Woolton.</item>
    </list>
  </set>
  <set>TIME: <emph>The Present</emph></set>
</front>
```

The play itself is encoded as a `<div>` level text division, in which each act is wrapped in a `<div>` element. Inside the speeches `<sp>`, the speakers are transcribed as `<speaker>`, and the speech as prose paragraphs `<p>`. Stage directions `<stage>` occur between and in the speeches. Notice how at the beginning of the act, the `<view>` element is used inside a stage direction, to describe the visual aspects of the setting. This is probably a liberal interpretation of the semantics of this element, which is more geared to “the visual context of some part of a screen play,” viz. the description of what’s on a screen. The `<view>` element doesn’t seem strictly necessary here: a `<stage type="setting">` would probably convey the same information.
BIBLIOGRAPHY


