TEI BY EXAMPLE



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.

```
<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>
```

```
    <lg type="stanza">
      <l>"Piper, sit thee down and write </l>
      <l>In a book, that all may read." </l>
      <l>So he vanis'd from my sight, </l>
      <l>And I pluck'd a hollow reed, </l>
    </lg>
    <lg type="stanza">
      <l>And I made a rural pen, </l>
      <l>And I stain'd the water clear, </l>
      <l>And I wrote my happy songs </l>
      <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">
      <l>How sweet is the Shepherd's sweet lot! </l>
      <l>From the morn to the evening he strays; </l>
      <l>He shall follow his sheep all the day, </l>
      <l>And his tongue shall be filled with praise. </l>
    </lg>
    <lg type="stanza">
      <l>For he hears the lamb's innocent call, </l>
      <l>And he hears the ewe's tender reply; </l>
      <l>He is watchful while they are in peace, </l>
      <l>For they know when their Shepherd is nigh. </l>
    </lg>
  </div2>
  <pb n="6"/>
  <div2 type="poem" xml:id="d6">
    <head>The Ecchoing Green</head>
    <lg type="stanza">
      <l>The Sun does arise, </l>
      <l>And make happy the skies; </l>
      <l>The merry bells ring </l>
      <l>To welcome the Spring; </l>
      <l>The sky-lark and thrush, </l>
```

```
      <l>The birds of the bush, </l>
      <l>Sing louder around </l>
      <l>To the bells' chearful sound, </l>
      <l>While our sports shall be seen </l>
      <l>On the Ecchoing Green. </l>
    </lg>
    <lg type="stanza">
      <l>Old John, with white hair, </l>
      <l>Does laugh away care, </l>
      <l>Sitting under the oak, </l>
      <l>Among the old folk. <pb n="7"/></l>
      <l>They laugh at our play, </l>
      <l>And soon they all say: </l>
      <l>"Such, such were the joys </l>
      <l>When we all, girls & boys, </l>
      <l>In our youth time were seen </l>
      <l>On the Ecchoing Green." </l>
    </lg>
    <lg type="stanza">
      <l>Till the little ones, weary, </l>
      <l>No more can be merry; </l>
      <l>The sun does descend, </l>
      <l>And our sports have an end. </l>
      <l>Round the laps of their mothers </l>
      <l>Many sisters and brothers, </l>
      <l>Like birds in their nest, </l>
      <l>Are ready for rest, </l>
      <l>And sport no more seen </l>
      <l>On the darkening Green. </l>
    </lg>
  </div2>
  <pb n="8"/>
  <div2 type="poem" xml:id="d7">
    <head>The Lamb</head>
    <lg type="stanza">
      <l rend="indent">Little lamb, who made thee? </l>
      <l rend="indent">Dost thou know who made thee? </l>
      <l>Gave thee life & bid thee feed, </l>
```

```
          <l>By the stream & o'er the mead; </l>
          <l>Gave thee clothing of delight, </l>
          <l>Softest clothing, wooly, bright; </l>
          <l>Gave thee such a tender voice, </l>
          <l>Making all the vales rejoice? </l>
          <l rend="indent">Little Lamb, who made thee? </l>
          <l rend="indent">Dost thou know who made thee? </l>
        </lg>
        <lg type="stanza">
          <l rend="indent">Little Lamb, I'll tell thee, </l>
          <l rend="indent">Little Lamb, I'll tell thee: </l>
          <l>He is called by thy name, </l>
          <l>For he calls himself a Lamb. </l>
          <l>He is meek & he is mild; </l>
          <l>He became a little child. </l>
          <l>I a child & thou a lamb. </l>
          <l>We are called by his name. </l>
          <l rend="indent">Little Lamb, God bless thee! </l>
          <l rend="indent">Little Lamb, God bless thee!</l>
        </lg>
      </div2>
      <!-- ... -->
    </div1>
  </body>
</text>
```

Example 1. Adapted from a TEI P4 encoding of William Blake's anthology *Songs of Innocence and of Experience* (Blake 1789). TEI XML source available from https://xtf.lib.virginia.edu/xtf/view?docId=modern_english/uvaGenText/tei/BlaSong.xml;raw=1.

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 enjamb="yes">And kneel'd and made the cheerless grate</l>
  <l>Blaze up, and all the cottage warm;</l>
  <l enjamb="yes">Which done, she rose, and from her form</l>
  <l>Withdrew the dripping cloak and shawl,</l>
  <l enjamb="yes">And laid her soil'd gloves by, untied</l>
  <l>Her hat and let the damp hair fall,</l>
  <l>And, last, she sat down by my side</l>
  <l>And call'd 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>And spread, o'er all, her yellow hair,</l>
  <l enjamb="yes">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 enjamb="yes">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>
```

```
  <l enjamb="yes">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>
  <l>I am quite sure she felt no pain.</l>
  <l>As a shut bud that holds a bee,</l>
  <l enjamb="yes">I warily oped her lids: again</l>
  <l>Laugh'd the blue eyes without a stain.</l>
  <l>And I untighten'd next the tress</l>
  <l enjamb="yes">About her neck; her cheek once more</l>
  <l>Blush'd bright beneath my burning kiss:</l>
  <l>I propp'd her head up as before,</l>
  <l>Only, this time my shoulder bore</l>
  <l>Her head, which droops upon it still:</l>
  <l>The smiling rosy little head,</l>
  <l>So glad it has its utmost will,</l>
  <l>That all it scorn'd at once is fled,</l>
  <l>And I, its love, am gain'd instead!</l>
  <l enjamb="yes">Porphyria's love: she guess'd not how</l>
  <l>Her darling one wish would be heard.</l>
  <l>And thus we sit together now,</l>
  <l>And all night long we have not stirr'd,</l>
  <l>And yet God has not said a word!</l>
</lg>
```

Example 2. TBE-crafted example encoding of Robert Browing's poem "Porphyria's Lover," as it appeared in *Dramatic Lyrics* (Browning 1842).

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:

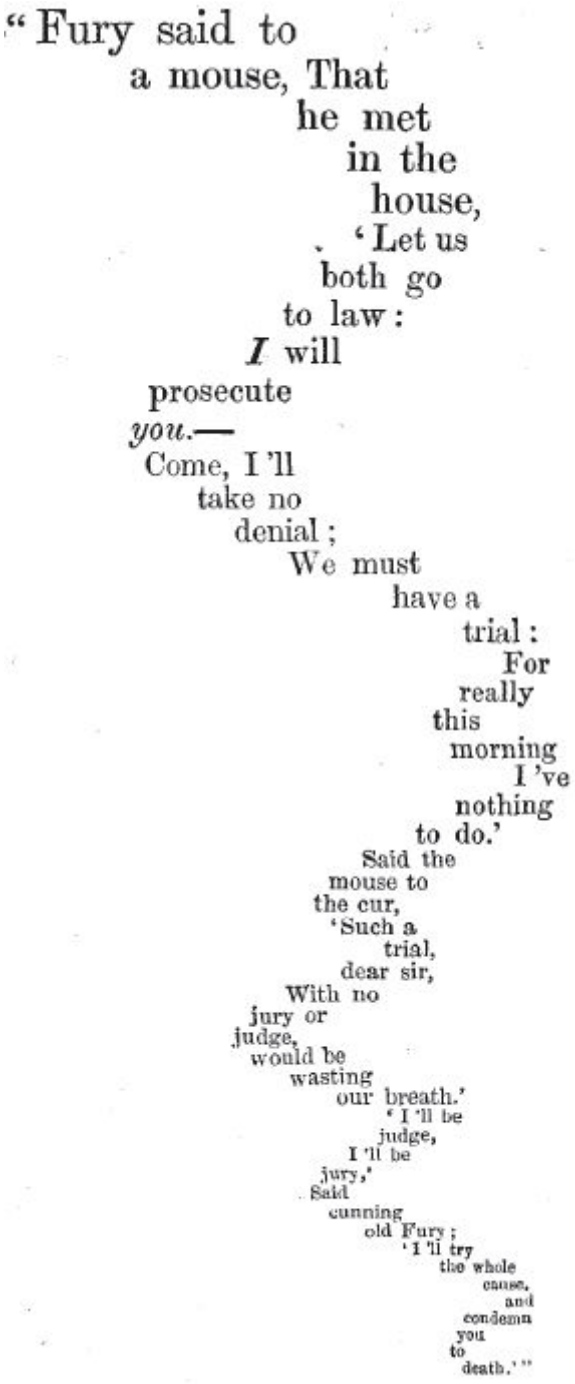


Figure 1. A facsimile of "The Mouse's Tale."

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>
```

```
  <l rend="font-size(80%) indent(70px)">really</l>
  <l rend="font-size(80%) indent(57px)">this</l>
  <l rend="font-size(80%) indent(75px)">morning</l>
  <l rend="font-size(80%) indent(95px)">I've</l>
  <l rend="font-size(80%) indent(77px)">nothing</l>
  <l rend="font-size(80%) indent(57px)">to do.'</l>
  <l rend="font-size(70%) indent(38px)">Said the</l>
  <l rend="font-size(70%) indent(30px)">mouse to</l>
  <l rend="font-size(70%) indent(18px)">the cur,</l>
  <l rend="font-size(70%) indent(22px)">'Such a</l>
  <l rend="font-size(70%) indent(37px)">trial,</l>
  <l rend="font-size(70%) indent(27px)">dear sir,</l>
  <l rend="font-size(70%) indent(9px)">With no</l>
  <l rend="font-size(70%) indent(-8px)">jury or</l>
  <l rend="font-size(70%) indent(-18px)">judge,</l>
  <l rend="font-size(70%) indent(-6px)">would be</l>
  <l rend="font-size(70%) indent(7px)">wasting</l>
  <l rend="font-size(70%) indent(25px)">our breath.'</l>
  <l rend="font-size(60%) indent(30px)">'I'll be</l>
  <l rend="font-size(60%) indent(24px)">judge,</l>
  <l rend="font-size(60%) indent(15px)">I'll be</l>
  <l rend="font-size(60%) indent(2px)">jury,'</l>
  <l rend="font-size(60%) indent(-4px)">Said</l>
  <l rend="font-size(60%) indent(17px)">cunning</l>
  <l rend="font-size(60%) indent(29px)">old Fury;</l>
  <l rend="font-size(60%) indent(37px)">'I'll try</l>
  <l rend="font-size(60%) indent(51px)">the whole</l>
  <l rend="font-size(60%) indent(70px)">cause,</l>
  <l rend="font-size(60%) indent(65px)">and</l>
  <l rend="font-size(60%) indent(60px)">condemn</l>
  <l rend="font-size(60%) indent(60px)">you</l>
  <l rend="font-size(60%) indent(68px)">to</l>
  <l rend="font-size(60%) indent(82px)">death.' "</l>
</lg>
```

Example 3. TBE-crafted example encoding of Lewis Carroll's poem "The Mouse's Tale" as it appeared in *Alice in Wonderland* (Carroll 1865). This encoding was based on the HTML encoding of this poem available at https://bootless.net/mouse.html.

4. William Shakespeare: “Sonnet 17”

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.

```
<TEI xmlns="http://www.tei-c.org/ns/1.0">
  <teiHeader>
    <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 promimence</metSym>
        <metSym value="-">metrical non-prominence</metSym>
        <metSym value="|">foot boundary</metSym>
        <metSym value="/">metrical line boundary</metSym>
      </metDecl>
      <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>
```

```
      <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.</p>
    </metDecl>
  </encodingDesc>
  <!--...-->
</teiHeader>
<text>
  <body>
    <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>
```

```
    <seg type="foot"> your life </seg>
    <seg type="foot">and shows</seg>
    <seg type="foot"> not half</seg>
    <seg type="foot"> your parts. </seg>
  </l>
</lg>
<lg type="quatrain">
  <l enjamb="y">
    <seg type="foot">If I</seg>
    <seg type="foot"> could write</seg>
    <seg type="foot"> the beau</seg>
    <seg type="foot">ty of </seg>
    <seg type="foot"> your eyes</seg>
  </l>
  <l>
    <seg type="foot" real="--">And in</seg>
    <seg type="foot" real="++"> fresh num</seg>
    <seg type="foot">bers num</seg>
    <seg type="foot">ber all</seg>
    <seg type="foot" met="-+-"> your graces,</seg>
  </l>
  <l>
    <seg type="foot">The age</seg>
    <seg type="foot"> to come</seg>
    <seg type="foot"> would say</seg>
    <seg type="foot"> ‘This po</seg>
    <seg type="foot">et lies; </seg>
  </l>
  <l>
    <seg type="foot">Such heaven</seg>
    <seg type="foot">ly touch</seg>
    <seg type="foot">es ne'er</seg>
    <seg type="foot"> touch'd earth</seg>
    <seg type="foot" met="-+-">ly faces’. </seg>
  </l>
</lg>
<lg type="quatrain">
  <l>
```

```
    <seg type="foot">So should</seg>
    <seg type="foot"> my pap</seg>
    <seg type="foot">ers, <caesura/>yell</seg>
    <seg type="foot">owed with</seg>
    <seg type="foot"> their age,</seg>
  </l>
  <l>
    <seg type="foot">Be scorn'd</seg>
    <seg type="foot"> like old</seg>
    <seg type="foot" real="+-"> men of </seg>
    <seg type="foot">less truth</seg>
    <seg type="foot"> than tongue; </seg>
  </l>
  <l>
    <seg type="foot">And your</seg>
    <seg type="foot"> true rights</seg>
    <seg type="foot"> be term'</seg>
    <seg type="foot"> a po</seg>
    <seg type="foot">et's rage,</seg>
  </l>
  <l>
    <seg type="foot">And stretch</seg>
    <seg type="foot">ed me</seg>
    <seg type="foot">tre of </seg>
    <seg type="foot">an an</seg>
    <seg type="foot">tique song. </seg>
  </l>
</lg>
<lg type="couplet">
  <l>
    <seg type="foot">But were</seg>
    <seg type="foot"> some child</seg>
    <seg type="foot"> of yours</seg>
    <seg type="foot"> alive</seg>
    <seg type="foot"> that time,</seg>
  </l>
  <l>
    <seg type="foot">You should</seg>
```

```
            <seg type="foot"> live twice-</seg>
            <seg type="foot">in it,</seg>
            <caesura/>
            <seg type="foot"> and in</seg>
            <seg type="foot"> my rhyme. </seg>
          </l>
        </lg>
      </lg>
    </lg>
  </body>
 </text>
</TEI>
```

Example 4. Adapted from a TEI P4 XML encoding by Mubina Islam (Islam 2004) of William Shakespeare's poem "Sonnet 17" (Shakespeare 1978). TEI XML source not publicly available.

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="abababab">
    <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="abababab">
    <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="abababab">
    <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>
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  <l>Because its way was as a lost star
  's <rhyme label="a" corresp="#C">way,</rhyme></l>
  <l>A world's not wholly known of day
   or <rhyme label="b" corresp="#B">night.</rhyme></l>
</lg>
<lg type="sestet" rhyme="abababab">
  <l>All loves and dreams and sounds and gleams
   of <rhyme label="a" corresp="#B">night</rhyme></l>
  <l>Made it all music that such
   minstrels <rhyme label="b" corresp="#E">may,</rhyme></l>
  <l>And all they had they gave it
   of <rhyme label="a" corresp="#F">delight;</rhyme></l>
  <l>But in the full face of the fire
   of <rhyme label="b" corresp="#A">day</rhyme></l>
  <l>What place shall be for any
   starry <rhyme label="a" corresp="#D">light,</rhyme></l>
  <l>What part of heaven in all the wide sun
  's <rhyme label="b" corresp="#C">way?</rhyme></l>
</lg>
<lg type="sestet" rhyme="abababab">
  <l>Yet the soul woke not, sleeping by
   the <rhyme label="a" corresp="#C">way,</rhyme></l>
  <l>Watched as a nursling of the large-
  eyed <rhyme label="b" corresp="#B">night,</rhyme></l>
  <l>And sought no strength nor knowledge of
   the <rhyme label="a" corresp="#A">day,</rhyme></l>
  <l>Nor closer touch conclusive
   of <rhyme label="b" corresp="#F">delight,</rhyme></l>
  <l>Nor mightier joy nor truer than
   dreamers <rhyme label="a" corresp="#E">may,</rhyme></l>
  <l>Nor more of song than they, nor more
   of <rhyme label="b" corresp="#D">light.</rhyme></l>
</lg>
<lg type="sestet" rhyme="abababab">
  <l>For who sleeps once and sees the
   secret <rhyme label="a" corresp="#D">light</rhyme></l>
  <l>Whereby sleep shows the soul a
   fairer <rhyme label="b" corresp="#C">way</rhyme></l>
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    <l>Between the rise and rest of day
     and <rhyme label="a" corresp="#B">night,</rhyme></l>
    <l>Shall care no more to fare as all
     men <rhyme label="b" corresp="#E">may,</rhyme></l>
    <l>But be his place of pain or
     of <rhyme label="a" corresp="#F">delight,</rhyme></l>
    <l>There shall he dwell, beholding night
     as <rhyme label="b" corresp="#A">day.</rhyme></l>
  </lg>
  <lg type="tercet" rhyme="abbaab">
    <l>Song, have thy <rhyme label="a" corresp="#A">day</rhyme> and take thy fill
     of <rhyme label="b" corresp="#D">light</rhyme></l>
    <l>Before the <rhyme label="b" corresp="#B">night</rhyme> be fallen across
     thy <rhyme label="a" corresp="#C">way;</rhyme></l>
    <l>Sing while he <rhyme label="a" corresp="#E">may</rhyme>, man hath no
     long <rhyme label="b" corresp="#F">delight.</rhyme></l>
  </lg>
</lg>
```

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

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