TEI BY EXAMPLE



MODULE 5: DRAMA

Ron Van den Branden

Edward Vanhoutte

Melissa Terras

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

Last updated September 2020

Licensed under a Creative Commons Attribution ShareAlike 3.0 License

TABLE OF CONTENTS

1. Henrik Ibsen: *The Wild Duck*..... 1

2. Christopher Marlowe: *The Tragedie of Doctor Faustus (B text)*.....10

3. Herman Melville: *Moby-Dick or, The Whale*..... 35

4. William Shakespeare: *Titus Andronicus*.....38

5. Oscar Wilde: *The Importance of Being Earnest*..... 44

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.

```
<text xmlns="http://www.tei-c.org/ns/1.0" xml:id="d1">
  <front xml:id="d2">
    <titlePage xml:id="d3">
      <pb/>
      <docTitle>
        <titlePart type="main"> THE WILD DUCK<lb/> THE LEAGUE OF YOUTH<lb/> R
        OSMERSHOLM<lb/> By HENRIK IBSEN<lb/></titlePart>
      </docTitle>
      <docImprint> BONI AND LIVERIGHT, INC.<lb/> PUBLISHERS — NEW YORK<lb/> Printed
       in<lb/> the United States of America<lb/></docImprint>
    </titlePage>
    <div1 type="contents" xml:id="d4">
      <head> CONTENTS</head>
      <list>
        <item> PAGE</item>
        <lb/>
        <item> THE WILD DUCK</item>
        <lb/>
        <item> ACT I.................. 3</item>
        <lb/>
        <item> ACT II................. 24</item>
        <lb/>
        <item> ACT III................ 48</item>
        <lb/>
        <item> ACT IV................. 74</item>
        <lb/>
        <item> ACT V.................. 98</item>
        <lb/>
        <item> THE LEAGUE OF YOUTH</item>
        <lb/>
        <item> ACT I.................. 123</item>
        <lb/>
        <item> ACT II................. 148</item>
        <lb/>
        <item> ACT III................ 178</item>
        <lb/>
        <item> ACT IV................. 199</item>
        <lb/>
```

```
      <item> ACT V.................. 227</item>
      <lb/>
      <item> ROSMERSHOLM</item>
      <lb/>
      <item> ACT I.................. 251</item>
      <lb/>
      <item> ACT II................. 278</item>
      <lb/>
      <item> ACT III................ 304</item>
      <lb/>
      <item> ACT IV................. 326</item>
      <lb/>
    </list>
  </div1>
</front>
<body xml:id="d5">
  <div1 type="section" xml:id="d6">
    <pb n="2"/>
    <head>CHARACTERS</head>
    <list>
      <item>WERLE, a merchant, manufacturer, etc.</item>
      <lb/>
      <item>GREGERS WERLE, his son.</item>
      <lb/>
      <item>OLD EKDAL.</item>
      <lb/>
      <item>HIALMAR EKDAL, his son, a photographer.</item>
      <lb/>
      <item>GINA EKDAL, Hjalmar's wife.</item>
      <lb/>
      <item>HEDVIG, their daughter, a girl of fourteen.</item>
      <lb/>
      <item>MRS. SORBY, Werle's housekeeper.</item>
      <lb/>
      <item>RELLING, a doctor.</item>
      <lb/>
      <item>MOLVIK, student of theology.</item>
      <lb/>
```

```
      <item>GRABERG, Werle's bookkeeper.</item>
      <lb/>
      <item>PETTERSEN, Werle's servant.</item>
      <lb/>
      <item>JENSEN, a hired waiter.</item>
      <lb/>
      <item>A FLABBY GENTLEMAN.</item>
      <lb/>
      <item>A THIN-HAIRED GENTLEMAN.</item>
      <lb/>
      <item>A SHORT-SIGHTED GENTLEMAN.</item>
      <lb/>
      <item>SIX OTHER GENTLEMEN, guests at Werle's dinner-party.</item>
      <lb/>
      <item>SEVERAL HIRED WAITERS.</item>
      <lb/>
    </list>
    <p>The first act passes in WERLE'S house, the remaining acts at HJALMAR E
    KDAL'S. </p>
    <p> Pronunciation of Names: GREGERS WERLE = Grayghers Verle; HIALMAR EKDAL =
     Yalmar Aykdal; GINA = Cheena; GRABERG = Groberg; JENSEN = Yensen. </p>
  </div1>
  <!-- ... -->
  <div1 type="act" n="5" xml:id="d11">
    <pb n="98"/>
    <head>ACT FIFTH</head>
    <!-- ... -->
    <sp>
      <speaker>Relling.</speaker>
      <p> 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. <pb n="102"/></p>
    </sp>
    <sp>
      <speaker>Gregers.</speaker>
      <p> Oh, indeed! Hialmar Ekdal is sick too, is he! </p>
    </sp>
    <sp>
```

```
  <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>
```

```
  <p> 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>
</sp>
<sp>
  <speaker>Gregers.</speaker>
  <p> Lieutenant Ekdal? What of him? </p>
</sp>
<sp>
  <speaker>Relling.</speaker>
  <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
   *<note place="foot" xml:id="note5">
    <seg type="note-symbol">"Livslognen,"</seg>
    <p>literally "the life-lie."</p>
  </note><pb n="103"/> he has to battle with — the mighty hunter of the
   mountains! </p>
</sp>
<sp>
  <speaker>Gregers.</speaker>
  <p> Poor unfortunate old man! Yes; he has indeed had to narrow the ideals of his
   youth. </p>
</sp>
<sp>
  <speaker>Relling.</speaker>
  <p> While I think of it, Mr. Werle, junior — don't use that foreign word:
   ideals. We have the excellent native word: lies. </p>
</sp>
<sp>
  <speaker>Gregers.</speaker>
  <p> Do you think the two things are related? </p>
</sp>
```

```
<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 Hialmar
   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>
<sp>
  <speaker>Gregers.</speaker>
```

```
  <p> Strange? </p>
</sp>
<sp>
  <speaker>Hedvig.</speaker>
  <p> 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. </p>
</sp>
<sp>
  <speaker>Gregers.</speaker>
  <p> Ah, I thought you could not have grown up quite unharmed in this house. </p>
</sp>
<sp>
  <speaker>Hedvig.</speaker>
  <p> I don't care about that, if only father would come up — </p>
</sp>
<sp>
  <speaker>Gregers.</speaker>
  <p> Oh, if only your eyes had been opened to that <pb n="104"/> 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.</p>
</sp>
<stage>
  <p> [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.</p>
</stage>
<sp>
  <speaker>Ekdal.</speaker>
  <p> H'm, it's not much fun to take one's morning walk alone. </p>
</sp>
<sp>
  <speaker>Hedvig.</speaker>
  <p> Wouldn't you like to go shooting, grandfather? </p>
</sp>
<sp>
```

```
  <speaker>Ekdal.</speaker>
  <p> It's not the weather for it to-day. It's so dark there, you can scarcely see
   where you're going. </p>
</sp>
<sp>
  <speaker>Hedvig.</speaker>
  <p> Do you never want to shoot anything besides the rabbits? </p>
</sp>
<sp>
  <speaker>Ekdal.</speaker>
  <p> Do you think the rabbits aren't good enough? </p>
</sp>
<sp>
  <speaker>Hedvig.</speaker>
  <p> Yes, but what about the wild duck? </p>
</sp>
<sp>
  <speaker>Ekdal.</speaker>
  <p> Ho-ho! are you afraid I shall shoot your wild duck? Never in the world.
   Never. </p>
</sp>
<sp>
  <speaker>Hedvig.</speaker>
  <p> No, I suppose you couldn't; they say it's very difficult to shoot wild
   ducks. </p>
</sp>
<sp>
  <speaker>Ekdal.</speaker>
  <p> Couldn't! Should rather think I could. </p>
</sp>
<sp>
  <speaker>Hedvig.</speaker>
  <p> How would you set about it, grandfather? — I don't mean with my wild duck,
   but with others? </p>
</sp>
<sp>
  <speaker>Ekdal.</speaker>
```

```
      <p> 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. </p>
    </sp>
    <sp>
      <speaker>Hedvig.</speaker>
      <p> Do they die then, grandfather? </p>
    </sp>
    <sp>
      <speaker>Ekdal.</speaker>
      <p> Yes, they die right enough — when you shoot properly. — Well, I must go and
       brush up a bit. H'm — understand — h'm.</p>
    </sp>
    <stage> [Goes into his room.</stage>
    <stage>
      <p> [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 <pb n="105"/> from the shelf, and looks at it. GINA, with brush and
       duster, comes from the sitting-room. HEDVIG hastily lays down the pistol,
       unobserved.</p>
    </stage>
    <!-- ... -->
   </div1>
  </body>
</text>
```

Example 1. Adapted from a TEI P4 encoding of Henrik Ibsen's play *The Wild Duck* (Ibsen, 1918). TEI XML source available from https://xtf.lib.virginia.edu/xtf/view?docId=modern_english/uvaGenText/tei/IbsWild.xml;raw=1.

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 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]

```
<text xmlns="http://www.tei-c.org/ns/1.0">
  <front>
    <div n="castlist" type="DramatisPersonae" org="uniform" sample="complete">
```

.....

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, </role>
    <roleDesc>(Spirit)</roleDesc>
  </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>
<castItem type="role">
  <role xml:id="rob">a Clown (Robin)</role>
</castItem>
<castItem type="role">
  <role xml:id="beel">Beelzebub</role>
</castItem>
<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>
</castGroup>
<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>
<castItem type="role"><role xml:id="ray">Raymond</role>, <roleDesc>King of
 Hungary</roleDesc></castItem>
<castItem type="role">
  <role xml:id="brun">Bruno</role>
</castItem>
<castItem type="role">
  <role xml:id="card1">First Cardinal</role>
  <roleDesc>(of France)</roleDesc>
</castItem>
<castItem type="role">
  <role xml:id="card2">Second Cardinal</role>
  <roleDesc>(of Padua)</roleDesc>
</castItem>
<castItem type="role">
  <role xml:id="bish">The Bishop</role>
  <roleDesc>(of Rheims)</roleDesc>
</castItem>
<castItem type="role">
  <role xml:id="fr">a Friar</role>
</castItem>
<castItem type="role">
  <role xml:id="vint">a Vintner</role>
</castItem>
<castItem type="role">
  <role xml:id="mart">Martino</role>
</castItem>
<castItem type="role">
  <role xml:id="fred">Frederick</role>
</castItem>
<castItem type="role">
  <role xml:id="ben">Benvolio</role>
</castItem>
<castItem type="role">
  <role xml:id="emp">The German Emperor</role>
</castItem>
<castItem type="role">
  <role xml:id="sax">Charles</role>
```

```
    <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">
      <role n="mute">his Paramour</role>
    </castItem>
  </castGroup>
  <castItem type="role">
    <role xml:id="sold1">1st Soldier</role>
  </castItem>
  <castItem type="role">
    <role xml:id="sold2">2nd Soldier</role>
  </castItem>
  <castItem type="role">
    <role xml:id="hc">a <choice>
      <orig>Horse-corser</orig>
      <reg>Horse-courser</reg>
    </choice></role>
  </castItem>
  <castItem type="role">
    <role xml:id="cart">a Carter</role>
  </castItem>
  <castItem type="role">
    <role xml:id="host">a Hostess</role>
  </castItem>
  <castItem type="role">
    <role xml:id="duke">The Duke of Vanholt</role>
  </castItem>
  <castItem type="role">
    <role xml:id="duch">his Duchess</role>
  </castItem>
  <castItem type="role">
    <role xml:id="serv">a Servant</role>
  </castItem>
  <castItem type="role">
    <role xml:id="sch3">Third Scholar</role>
```

```
      </castItem>
      <castItem type="role">
        <role n="mute">Helen</role>
        <roleDesc>(of Greece)</roleDesc>
      </castItem>
      <castItem type="role">
        <role xml:id="om">an Old Man</role>
        <role/>
      </castItem>
      <castItem type="list">Devils, Bishops, Monks, Friars, Attendants, Soldiers, and
       two Cupids.</castItem>
    </castList>
  </div>
  <milestone unit="page"/>
  <prologue n="prol.">
    <head>The <choice>
      <orig>Tragicall</orig>
      <reg>Tragical</reg>
    </choice> History of the Life and Death of <name type="char">Doctor Faustus</name>
     (1616)</head>
    <lb xml:id="l1"/>
    <stage type="entrance">Enter <name type="char">Chorus</name>.</stage>
    <sp who="#ch">
      <l xml:id="l2" n="2">Not marching in the fields of <name rend="ital">
        <choice>
          <orig>Thrasimen</orig>
          <reg>Thrasimene</reg>
        </choice>
      </name>,</l>
      <l xml:id="l3" n="3">Where <name rend="ital">Mars</name> did mate the <choice>
        <orig>warlicke</orig>
        <reg>warlike</reg>
      </choice> <name rend="ital">Carthagens</name>,</l>
      <l xml:id="l4" n="4">Nor sporting in the dalliance of <choice>
        <orig>loue</orig>
        <reg>love</reg>
      </choice></l>
      <l xml:id="l5" n="5">In <choice>
```

```
  <orig>Courts</orig>
  <reg>courts</reg>
</choice> of <choice>
  <orig>Kings</orig>
  <reg>kings</reg>
</choice>, where state is <choice>
  <orig>ouer-turn'd</orig>
  <reg>overturned</reg>
</choice><choice>
  <orig/>
  <reg>,</reg>
</choice></l>
<l xml:id="l6" n="6">Nor in the <choice>
  <orig>pompe</orig>
  <reg>pomp</reg>
</choice> of proud audacious deeds,</l>
<l xml:id="l7" n="7">Intends our Muse to vaunt his <choice>
  <orig>heauenly</orig>
  <reg>heavenly</reg>
</choice> verse<choice>
  <orig/>
  <reg>.</reg>
</choice></l>
<l xml:id="l8" n="8"><choice>
  <orig>Onely</orig>
  <reg>Only</reg>
</choice> this, <choice>
  <orig>Gentles</orig>
  <reg>gentles</reg>
</choice>: we must now <choice>
  <orig>performe</orig>
  <reg>perform</reg>
</choice></l>
<l xml:id="l9" n="9">The <choice>
  <orig>forme</orig>
  <reg>form</reg>
</choice> of <name rend="ital" type="char">Faustus</name><choice>
  <orig/>
```

```
  <reg>'</reg>
</choice> fortunes, good or bad<choice>
  <orig>,</orig>
  <reg>.</reg>
</choice></l>
<l xml:id="l10" n="10">And now to patient <choice>
  <orig>iudgements</orig>
  <reg>judgments</reg>
</choice> we <choice>
  <orig>appeale</orig>
  <reg>appeal</reg>
</choice>,</l>
<l xml:id="l11" n="11">And <choice>
  <orig>speake</orig>
  <reg>speak</reg>
</choice> for <name rend="ital" type="char">Faustus</name> in his <choice>
  <orig>infancie</orig>
  <reg>infancy</reg>
</choice>.</l>
<l xml:id="l12" n="12">Now is he <choice>
  <orig>borne</orig>
  <reg>born</reg>
</choice>, of parents base of <choice>
  <orig>stocke</orig>
  <reg>stock</reg>
</choice>,</l>
<l xml:id="l13" n="13">In <name rend="ital">Germany</name>, within a <choice>
  <orig>Towne</orig>
  <reg>town</reg>
</choice> <choice>
  <orig>cal'd</orig>
  <reg>called</reg>
</choice> <name rend="ital">Rhodes</name><choice>
  <orig>:</orig>
  <reg>.</reg>
</choice></l>
<l xml:id="l14" n="14">At riper <choice>
  <orig>yeares</orig>
```

```
  <reg>years</reg>
</choice> to <name rend="ital">Wittenberg</name> he went,</l>
<l xml:id="l15" n="15">Whereas his kinsmen chiefly brought him <choice>
  <orig>vp</orig>
  <reg>up</reg>
</choice><choice>
  <orig>;</orig>
  <reg>.</reg>
</choice></l>
<l xml:id="l16" n="16">So much he profits in <choice>
  <orig>Diuinitie</orig>
  <reg>divinity</reg>
</choice>,</l>
<l xml:id="l17" n="17">That shortly he was <choice>
  <orig>grac'd</orig>
  <reg>graced</reg>
</choice> with <choice>
  <orig>Doctors</orig>
  <reg>Doctor's</reg>
</choice> name,</l>
<l xml:id="l18" n="18">Excelling all, and sweetly can dispute</l>
<l xml:id="l19" n="19">In <choice>
  <orig>th'heauenly</orig>
  <reg>th'heavenly</reg>
</choice> matters of <hi rend="ital">
  <choice>
    <orig>Theologie</orig>
    <reg>theology</reg>
  </choice>
</hi><choice>
  <orig>,</orig>
  <reg>.</reg>
</choice></l>
<l xml:id="l20" n="20">Till <choice>
  <orig>swolne</orig>
  <reg>swoll'n</reg>
</choice> with cunning<choice>
  <orig>,</orig>
```

```
  <reg/>
</choice> of a <choice>
  <orig>selfe</orig>
  <reg>self</reg>
</choice> conceit,</l>
<l xml:id="l21" n="21">His waxen wings did mount <choice>
  <orig>aboue</orig>
  <reg>above</reg>
</choice> his reach</l>
<l xml:id="l22" n="22">And melting, <choice>
  <orig>heauens</orig>
  <reg>heavens</reg>
</choice> <choice>
  <orig>conspir'd</orig>
  <reg>conspired</reg>
</choice> his <choice>
  <orig>ouer-throw</orig>
  <reg>overthrow</reg>
</choice><choice>
  <orig>:</orig>
  <reg>,</reg>
</choice></l>
<l xml:id="l23" n="23">For falling to a <choice>
  <orig>diuellish</orig>
  <reg>devilish</reg>
</choice> exercise,</l>
<l xml:id="l24" n="24">And glutted now with <choice>
  <orig>learnings</orig>
  <reg>learning's</reg>
</choice> golden gifts,</l>
<l xml:id="l25" n="25">He <choice>
  <orig>surfets</orig>
  <reg>surfeits</reg>
</choice> <choice>
  <orig>vpon</orig>
  <reg>upon</reg>
</choice> cursed <choice>
  <orig>Necromancie</orig>
```

```
        <reg>necromancy</reg>
      </choice><choice>
        <orig>:</orig>
        <reg>.</reg>
      </choice></l>
      <l xml:id="l26" n="26">Nothing so sweet as <choice>
        <orig>Magicke</orig>
        <reg>magic</reg>
      </choice> is to him;</l>
      <l xml:id="l27" n="27">Which he <choice>
        <orig>preferres</orig>
        <reg>prefers</reg>
      </choice> before his chiefest <choice>
        <orig>blisse</orig>
        <reg>bliss</reg>
      </choice>,</l>
      <l xml:id="l28" n="28">And this the man that in his study sits<choice>
        <orig/>
        <reg>.</reg>
      </choice></l>
      <join target="#l1 #l2 #l3 #l4 #l5 #l6 #l7 #l8 #l9 #l10 #l11 #l12 #l13
       #l14 #l15 #l16 #l17 #l18 #l19 #l20 #l21 #l22 #l23 #l24 #l25 #l26 #l27
       #l28" scope="root" xml:id="b0"/>
    </sp>
  </prologue>
</front>
<milestone unit="page"/>
<body>
  <div1 n="1" type="act" org="uniform" sample="complete">
    <!-- ... -->
    <div2 n="2" type="scene" org="uniform" sample="complete">
      <lb xml:id="l189"/>
      <stage type="entrance">Enter two <name type="char">
        <choice>
          <orig>Schollers</orig>
          <reg>Scholars</reg>
        </choice>
      </name>.</stage>
```

```
<sp who="#sch1">
  <speaker>1. <choice>
    <orig>Sch.</orig>
    <reg>Scholar</reg>
  </choice></speaker>
  <p><lb xml:id="l190"/>I wonder what's become
   of <name rend="ital" type="char">Faustus</name> that was
   wont <lb xml:id="l191"/>To make our <choice>
    <orig>schooles</orig>
    <reg>schools</reg>
  </choice> ring, with <foreign xml:lang="la">sic
   probo.</foreign><stage type="entrance">Enter <name type="char">
    <choice>
      <orig>Wag</orig>
      <reg>Wagner</reg>
    </choice>
  </name>.</stage></p>
</sp>
<sp who="#sch2">
  <lb xml:id="l192"/>
  <speaker>2. <choice>
    <orig>Sch.</orig>
    <reg>Scholar</reg>
  </choice></speaker>
  <p>That shall we presently know, here comes his boy.</p>
</sp>
<sp who="#sch1">
  <lb xml:id="l193"/>
  <speaker>1. <choice>
    <orig>Sch.</orig>
    <reg>Scholar</reg>
  </choice></speaker>
  <p>How now<choice>
    <orig/>
    <reg>,</reg>
  </choice> <choice>
    <orig>sirra</orig>
    <reg>sirrah</reg>
```

```
  </choice><choice>
    <orig>,</orig>
    <reg>!</reg>
  </choice> <choice>
    <orig>wherets</orig>
    <reg>Where's</reg>
  </choice> thy <choice>
    <orig>Maister</orig>
    <reg>master</reg>
  </choice>?</p>
</sp>
<sp who="#wag">
  <lb xml:id="l194"/>
  <speaker>
    <choice>
      <orig>Wag.</orig>
      <reg>Wagner</reg>
    </choice>
  </speaker>
  <p>God in <choice>
    <orig>heauen</orig>
    <reg>heaven</reg>
  </choice> <choice>
    <orig>knowes</orig>
    <reg>knows</reg>
  </choice>.</p>
</sp>
<sp who="#sch2">
  <lb xml:id="l195"/>
  <speaker>2. <choice>
    <orig>Sch.</orig>
    <reg>Scholar</reg>
  </choice></speaker>
  <p>Why dost not thou know then<choice>
    <orig>!</orig>
    <reg>?</reg>
  </choice></p>
</sp>
```

```
<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>
    <orig/>
    <reg>,</reg>
  </choice> <choice>
    <orig>sirra</orig>
    <reg>sirrah</reg>
  </choice><choice>
    <orig>,</orig>
    <reg>;</reg>
  </choice> <choice>
    <orig>leaue</orig>
    <reg>leave</reg>
  </choice> your <choice>
    <orig>iesting</orig>
    <reg>jesting</reg>
  </choice><choice>
    <orig>,</orig>
    <reg/>
  </choice> <choice>
```

```
      <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"/>
    <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">
      <choice>
        <orig>Licentiats</orig>
        <reg>licentiates</reg>
      </choice>
    </hi>, should stand <choice>
      <orig>vpon</orig>
      <reg>upon</reg>
    </choice><choice>
      <orig>,</orig>
      <reg>.</reg>
    </choice> <choice>
      <orig>therefore</orig>
      <reg>Therefore</reg>
    </choice><choice>
      <orig/>
      <reg>,</reg>
    </choice> acknow- <lb xml:id="l200"/>ledge your <choice>
      <orig>errour</orig>
```

```
    <reg>error</reg>
  </choice>, and be <choice>
    <orig>attentiue</orig>
    <reg>attentive</reg>
  </choice>.</p>
</sp>
<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"/>
<sp who="#sch2">
  <lb xml:id="l201"/>
  <speaker>2. <choice>
    <orig>Sch.</orig>
    <reg>Scholar</reg>
  </choice></speaker>
  <p>Then you will not tell <choice>
    <orig>vs</orig>
    <reg>us</reg>
  </choice>?</p>
</sp>
<sp who="#wag">
  <lb xml:id="l202"/>
  <speaker>
    <choice>
      <orig>Wag.</orig>
      <reg>Wagner</reg>
    </choice>
  </speaker>
  <p>You are <choice>
    <orig>deceiu'd</orig>
    <reg>deceived</reg>
  </choice>, for I will tell you<choice>
    <orig>:</orig>
    <reg>.</reg>
  </choice> <choice>
```

```
  <orig>yet</orig>
  <reg>Yet</reg>
</choice> if you <lb xml:id="l203"/>were not dunces, you would <choice>
  <orig>neuer</orig>
  <reg>never</reg>
</choice> <choice>
  <orig>aske</orig>
  <reg>ask</reg>
</choice> me such a question<choice>
  <orig>:</orig>
  <reg>.</reg>
</choice> <lb xml:id="l204"/>For is he not <foreign xml:lang="la">Corpus
 naturale</foreign>? <choice>
  <orig>and</orig>
  <reg>And</reg>
</choice> is not that <foreign xml:lang="la">
  <choice>
    <orig>Mobile</orig>
    <reg>mobile</reg>
  </choice>
</foreign>? Then <lb xml:id="l205"/>wherefore should you <choice>
  <orig>aske</orig>
  <reg>ask</reg>
</choice> me such a question? But that I <lb xml:id="l206"/>am by
 nature <choice>
  <orig>flegmatique</orig>
  <reg>phlegmatic</reg>
</choice>, slow to wrath, <choice>
  <orig>&</orig>
  <reg>and</reg>
</choice> prone to <choice>
  <orig>letcherie</orig>
  <reg>lechery</reg>
</choice> <lb xml:id="l207"/>(to <choice>
  <orig>loue</orig>
  <reg>love</reg>
</choice> I would say) it were not for you to come within
 for- <lb xml:id="l208"/><choice>
```

```
  <orig>tie</orig>
  <reg>ty</reg>
</choice> foot of the place of execution, although I do not doubt
 but <lb xml:id="l209"/>to see you both <choice>
  <orig>hangd'd</orig>
  <reg>hanged</reg>
</choice> the next <choice>
  <orig>Sessions</orig>
  <reg>sessions</reg>
</choice>. Thus<choice>
  <orig/>
  <reg>,</reg>
</choice> <choice>
  <orig>hauing</orig>
  <reg>having</reg>
</choice> tri- <lb xml:id="l210"/><choice>
  <orig>umpht</orig>
  <reg>umphed</reg>
</choice> <choice>
  <orig>ouer</orig>
  <reg>over</reg>
</choice> you, I will set my countenance like a <choice>
  <orig>Precisian</orig>
  <reg>precision</reg>
</choice>, <lb xml:id="l211"/>and begin to <choice>
  <orig>speake</orig>
  <reg>speak</reg>
</choice> thus: <choice>
  <orig>Truely</orig>
  <reg>truly</reg>
</choice> my <choice>
  <orig>deere</orig>
  <reg>dear</reg>
</choice> brethren, my <choice>
  <orig>Mr</orig>
  <reg>master</reg>
</choice><choice>
  <orig>.</orig>
```

```
      <reg/>
    </choice> <lb xml:id="l212"/>is within at dinner,
     with <name rend="ital" type="char">Valdes</name>
     and <name rend="ital" type="char">Cornelius</name>, as this
     wine, <lb xml:id="l213"/>if it could <choice>
      <orig>speake</orig>
      <reg>speak</reg>
    </choice>, would <choice>
      <orig>informe</orig>
      <reg>inform</reg>
    </choice> your <choice>
      <orig>Worships</orig>
      <reg>worships</reg>
    </choice><choice>
      <orig>:</orig>
      <reg>.</reg>
    </choice> <choice>
      <orig>and</orig>
      <reg>And</reg>
    </choice> so <lb xml:id="l214"/>the Lord <choice>
      <orig>blesse</orig>
      <reg>bless</reg>
    </choice> you, <choice>
      <orig>preserue</orig>
      <reg>preserve</reg>
    </choice> you, and <choice>
      <orig>keepe</orig>
      <reg>keep</reg>
    </choice> you, my <choice>
      <orig>deere</orig>
      <reg>dear</reg>
    </choice> <lb xml:id="l215"/>brethren. <stage type="exit">Exit.</stage></p>
  </sp>
  <sp who="#sch1">
    <speaker>1. <choice>
      <orig>Sch.</orig>
      <reg>Scholar</reg>
    </choice></speaker>
```

```
  <l xml:id="l216" n="216">O <name rend="ital" type="char">Faustus</name>, then
   I <choice>
    <orig>feare</orig>
    <reg>fear</reg>
  </choice> <choice>
    <orig>yt</orig>
    <reg>it</reg>
  </choice> which I <choice>
    <orig>haue</orig>
    <reg>have</reg>
  </choice> long suspected:</l>
  <l xml:id="l217" n="217">That thou art <choice>
    <orig>falne</orig>
    <reg>fallen</reg>
  </choice> into that damned <choice>
    <orig>Art</orig>
    <reg>art</reg>
  </choice></l>
  <l xml:id="l218" n="218">For which they two are infamous through the
   world.</l>
</sp>
<sp who="#sch2">
  <speaker>2. <choice>
    <orig>Sch.</orig>
    <reg>Scholar</reg>
  </choice></speaker>
  <l xml:id="l219" n="219">Were he a stranger, not <choice>
    <orig>allyed</orig>
    <reg>allayed</reg>
  </choice> to me,</l>
  <l xml:id="l220" n="220">The danger of his <choice>
    <orig>soule</orig>
    <reg>soul</reg>
  </choice> would make me <choice>
    <orig>mourne</orig>
    <reg>mourn</reg>
  </choice><choice>
    <orig>:</orig>
```

```
      <reg>.</reg>
    </choice></l>
    <l xml:id="l221" n="221">But come, let <choice>
      <orig>vs</orig>
      <reg>us</reg>
    </choice> go, and <choice>
      <orig>informe</orig>
      <reg>inform</reg>
    </choice> the <hi rend="ital">Rector</hi><choice>
      <orig>:</orig>
      <reg>.</reg>
    </choice></l>
    <l xml:id="l222" n="222">It may be his <choice>
      <orig>graue</orig>
      <reg>grave</reg>
    </choice> <choice>
      <orig>counsell</orig>
      <reg>counsel</reg>
    </choice> may <choice>
      <orig>reclaime</orig>
      <reg>reclaim</reg>
    </choice> him.</l>
  </sp>
  <sp who="#sch1">
    <speaker>1. <choice>
      <orig>Sch.</orig>
      <reg>Scholar</reg>
    </choice></speaker>
    <l xml:id="l223" n="223">I <choice>
      <orig>feare</orig>
      <reg>fear</reg>
    </choice> me, nothing will <choice>
      <orig>reclaime</orig>
      <reg>reclaim</reg>
    </choice> him now.</l>
  </sp>
  <sp who="#sch2">
    <speaker>2. <choice>
```

```
          <orig>Sch.</orig>
          <reg>Scholar</reg>
        </choice></speaker>
        <l xml:id="l224" n="224">Yet let <choice>
          <orig>vs</orig>
          <reg>us</reg>
        </choice> see what we can do. <stage type="exit">Exeunt.</stage></l>
      </sp>
    </div2>
    <!-- ... -->
  </div1>
  <!-- ... -->
</body>
<milestone unit="page"/>
<back>
  <epilogue n="epil.">
    <lb xml:id="l2113"/>
    <stage type="entrance">Enter <name type="char">Chorus</name>.</stage>
    <sp who="#ch">
      <l xml:id="l2114" n="2114">Cut is the branch that might <choice>
        <orig>haue</orig>
        <reg>have</reg>
      </choice> <choice>
        <orig>growne</orig>
        <reg>grown</reg>
      </choice> full straight</l>
      <l xml:id="l2115" n="2115">And burned is <name rend="ital">
        <choice>
          <orig>Apollo's</orig>
          <reg>Apollo</reg>
        </choice>
      </name><choice>
        <orig/>
        <reg>'s</reg>
      </choice> <choice>
        <orig>Lawrell</orig>
        <reg>laurel</reg>
      </choice> bough<choice>
```

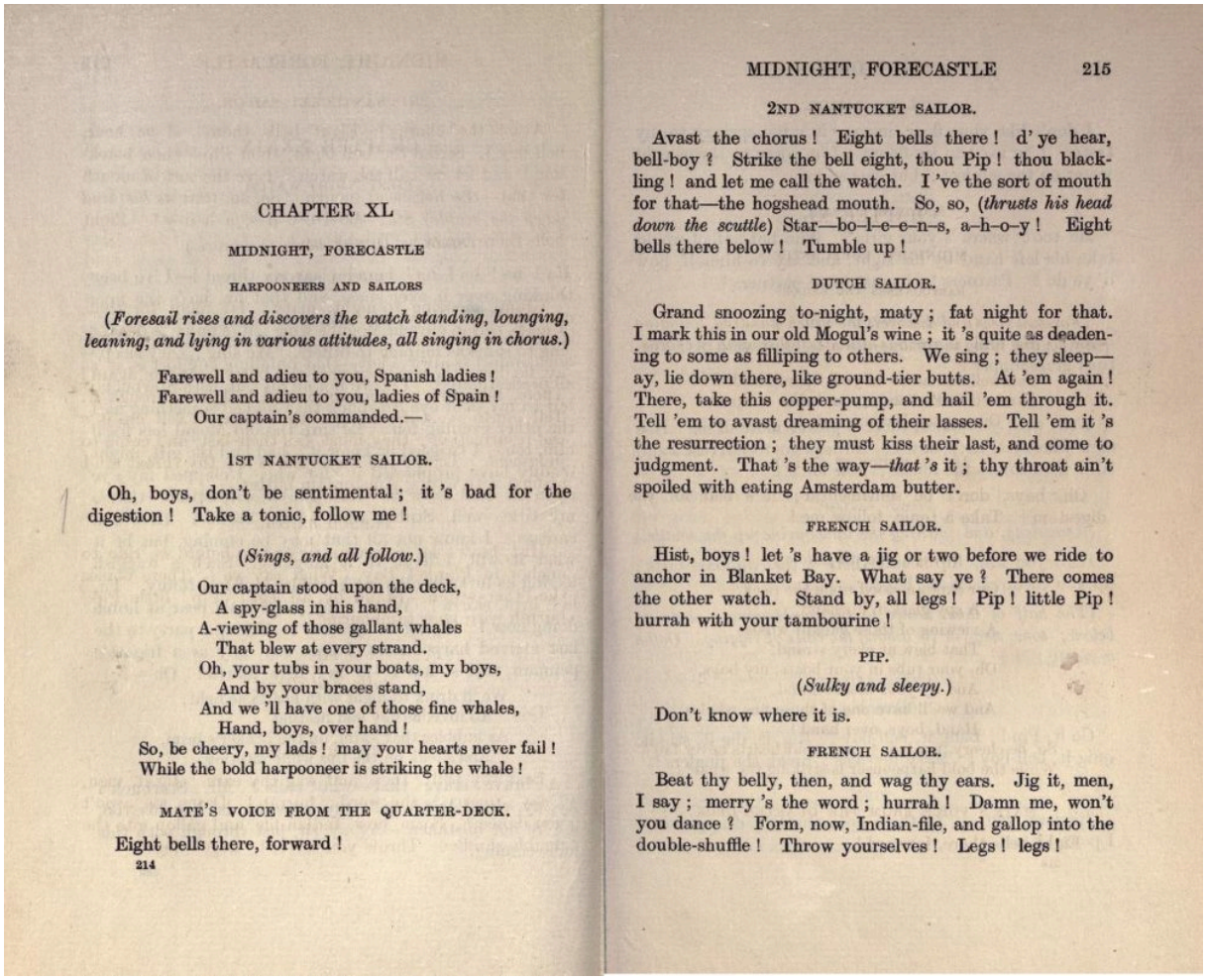
```
  <orig>,</orig>
  <reg/>
</choice></l>
<l xml:id="l2116" n="2116">That <choice>
  <orig>some time</orig>
  <reg>sometime</reg>
</choice> grew within this learned man<choice>
  <orig>,</orig>
  <reg>.</reg>
</choice></l>
<l xml:id="l2117" n="2117"><name rend="ital" type="char">Faustus</name> is
 gone<choice>
  <orig>,</orig>
  <reg>;</reg>
</choice> regard his hellish fall,</l>
<l xml:id="l2118" n="2118">Whose <choice>
  <orig>fiendfull</orig>
  <reg>fiendful</reg>
</choice> fortune may exhort the wise</l>
<l xml:id="l2119" n="2119"><choice>
  <orig>Onely</orig>
  <reg>Only</reg>
</choice> to wonder at <choice>
  <orig>vnlawfull</orig>
  <reg>unlawful</reg>
</choice> things<choice>
  <orig>:</orig>
  <reg>,</reg>
</choice></l>
<l xml:id="l2120" n="2120">Whose <choice>
  <orig>deepnesse</orig>
  <reg>deepness</reg>
</choice> doth <choice>
  <orig>intice</orig>
  <reg>entice</reg>
</choice> such forward wits<choice>
  <orig>,</orig>
  <reg/>
```

```
        </choice></l>
        <l xml:id="l2121" n="2121">To practice more <choice>
          <orig>then</orig>
          <reg>than</reg>
        </choice> <choice>
          <orig>heauenly</orig>
          <reg>heavenly</reg>
        </choice> power permits.</l>
      </sp>
      <join target="#l2113 #l2114 #l2115 #l2116 #l2117 #l2118 #l2119 #l2120
       #l2121" scope="root" xml:id="b74"/>
      <join target="#l2083 #l2084 #l2085 #l2086 #l2087 #l2088 #l2089 #l2090
       #l2091 #l2092 #l2093 #l2094 #l2095 #l2096 #l2097 #l2098 #l2099 #l2100
       #l2101 #l2102 #l2103 #l2104 #l2105 #l2106 #l2107 #l2108 #l2109 #l2110
       #l2111 #l2112 #l2113 #l2114 #l2115 #l2116 #l2117 #l2118 #l2119 #l2120
       #l2121" scope="root" xml:id="bb33"/>
      <epigraph>
        <p>
          <lb xml:id="l2122"/>
          <foreign xml:lang="la">Terminat hora diem,<choice>
            <orig>Terminat</orig>
            <reg>terminat</reg>
          </choice> <choice>
            <orig>Author</orig>
            <reg>auctor</reg>
          </choice> opus.</foreign>
        </p>
      </epigraph>
      <join target="#l2122" scope="root" xml:id="b75"/>
      <trailer>
        <lb xml:id="l2123"/>
        <foreign xml:lang="la">FINIS.</foreign>
      </trailer>
    </epilogue>
  </back>
</text>
```

Example 2. Adapted from a TEI P4 XML encoding of Christopher Marlowe's play *The Tragedie of Doctor Faustus* (Marlowe 1616). TEI XML source available from https://www.perseus.tufts.edu/hopper/dltext?doc=Perseus:text:1999.03.0011.

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:*



CHAPTER XL

MIDNIGHT, FORECASTLE

HARPOONEERS AND SAILORS

(*Foresail rises and discovers the watch standing, lounging, leaning, and lying in various attitudes, all singing in chorus.*)

Farewell and adieu to you, Spanish ladies!
Farewell and adieu to you, ladies of Spain!
Our captain's commanded.—

1ST NANTUCKET SAILOR.

Oh, boys, don't be sentimental; it 's bad for the digestion! Take a tonic, follow me!

(*Sings, and all follow.*)

Our captain stood upon the deck,
A spy-glass in his hand,
A-viewing of those gallant whales
That blew at every strand.
Oh, your tubs in your boats, my boys,
And by your braces stand,
And we 'll have one of those fine whales,
Hand, boys, over hand!
So, be cheery, my lads! may your hearts never fail!
While the bold harpooneer is striking the whale!

MATE'S VOICE FROM THE QUARTER-DECK.

Eight bells there, forward!

214

MIDNIGHT, FORECASTLE 215

2ND NANTUCKET SAILOR.

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!

DUTCH SAILOR.

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.

FRENCH SAILOR.

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!

PIP.

(*Sulky and sleepy.*)

Don't know where it is.

FRENCH SAILOR.

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!

Figure 1. Pages 214 and 215 of *Moby Dick*.

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.).

```
<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
     lying 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>
```

```
  <p>Eight bells there, forward!</p>
</sp>
<pb n="215"/>
<sp>
  <speaker>2nd Nantucket sailor.</speaker>
  <p>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, <stage>(thrusts his head down the
   scuttle,)</stage> Star-bo-l-e-e-n-s, a-h-o-y! Eight bells there below! Tumble
   up!</p>
</sp>
<sp>
  <speaker>Dutch sailor.</speaker>
  <p>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--<emph>that</emph>'s it; thy throat ain't spoiled with eating
   Amsterdam butter.</p>
</sp>
<sp>
  <speaker>French sailor.</speaker>
  <p>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!</p>
</sp>
<sp>
  <speaker>Pip.</speaker>
  <stage>(Sulky and sleepy.)</stage>
  <p>Don't know where it is.</p>
</sp>
<sp>
  <speaker>French sailor.</speaker>
  <p>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!</p>
</sp>
```

```
  <pb n="216"/>
  <!-- ... -->
</div>
```

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 <div1> 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>Romans</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 <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>. 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>.[2]

```
<text xmlns="http://www.tei-c.org/ns/1.0" xml:lang="en">
```

.....

2 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.

```
<front>
  <div1 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>
```

```
    <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>
      <castItem type="list"><role xml:id="tit-7">A Captain</role> <role xml:id="tit
      -26">Tribune</role> <role xml:id="tit-17">Messenger</role> and <role xml:id="tit
      -9">Clown</role> <roleDesc>Romans</roleDesc></castItem>
      <castItem type="list">
        <role xml:id="tit-11">Goths and Romans</role>
      </castItem>
      <castItem type="role">
        <role xml:id="tit-24">TAMORA</role>
        <roleDesc>Queen of the Goths</roleDesc>
      </castItem>
      <castItem type="role">
        <role xml:id="tit-12">LAVINIA</role>
        <roleDesc>daughter to Titus Andronicus</roleDesc>
      </castItem>
      <castItem type="role">
        <role xml:id="tit-19">A Nurse</role>
      </castItem>
      <castItem type="list">
        <roleDesc>Senators</roleDesc>
        <roleDesc> Tribunes</roleDesc>
        <roleDesc> Officers</roleDesc>
        <roleDesc> Soldiers</roleDesc>
        <roleDesc>and Attendants</roleDesc>
      </castItem>
      <castItem type="role"/>
    </castList>
  </div1>
  <set>
    <p>Scene: Rome, and the country near it.</p>
  </set>
</front>
<body>
  <!-- ... -->
  <div1 n="2" type="act" org="uniform" sample="complete">
    <head>ACT II</head>
    <!-- ... -->
    <div2 n="2" type="scene" org="uniform" sample="complete">
```

```
<head>SCENE II</head>
<stage type="setting"> A forest near Rome. Horns and cry of hounds
 heard. </stage>
<lb n="699" ed="F1"/>
<stage type="entrance">Enter TITUS ANDRONICUS, <lb n="700" ed="F1"/>with
 Hunters, etc., MARCUS, LUCIUS, QUINTUS, and MARTIUS.</stage>
<lb ed="G"/>
<lb n="701" ed="F1"/>
<sp who="#tit-25">
  <speaker>Tit.</speaker>
  <l>The hunt is up, the morn is bright and grey, <lb ed="G"/
  > <lb n="702" ed="F1"/></l>
  <l>The fields are fragrant and the woods are green: <lb ed="G"/
  > <lb n="703" ed="F1"/></l>
  <l>Uncouple here and let us make a bay <lb ed="G"/> <lb n="704" ed="F1"/></l>
  <l>And wake the emperor and his lovely bride <lb ed="G"/> <lb n="705" ed="F1"/
  ></l>
  <l>And rouse the prince and ring a hunter's peal, <lb ed="G"/
  > <lb n="706" ed="F1"/></l>
  <l>That all the court may echo with the noise. <lb ed="G"/
  > <lb n="707" ed="F1"/></l>
  <l>Sons, let it be your charge, as it is ours, <lb ed="G"/
  > <lb n="708" ed="F1"/></l>
  <l>To attend the emperor's person carefully: <lb ed="G"/> <lb n="709" ed="F1"/
  ></l>
  <l>I have been troubled in my sleep this night, <lb ed="G"/
  > <lb n="710" ed="F1"/></l>
  <l>But dawning day new comfort hath inspired. <lb n="711" ed="F1"/> <stage>A
   cry of hounds, and horns winded in a peal.</stage> <lb n="712" ed="F1"/
  > <lb n="713" ed="F1"/> <stage type="entrance">Enter SATURNINUS, T
  AMORA, BASSIANUS, LAVINIA, DEMETRIUS, CHIRON, <lb n="714" ed="F1"/>and
   Attendants.</stage> <lb n="11" ed="G"/> <lb n="715" ed="F1"/></l>
  <l>Many good morrows to your majesty; <lb ed="G"/> <lb n="716" ed="F1"/></l>
  <l>Madam, to you as many and as good: <lb ed="G"/> <lb n="717" ed="F1"/></l>
  <l>I promised your grace a hunter's peal. <lb ed="G"/> <lb n="718" ed="F1"/
  ></l>
</sp>
<sp who="#tit-22">
```

```
  <speaker>Sat.</speaker>
  <l>And you have rung it lustily, my lord; <lb ed="G"/> <lb n="719" ed="F1"/
  ></l>
  <l>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>
  <l>I say, no; <lb ed="G"/> <lb n="722" ed="F1"/></l>
  <l>I have been broad awake two hours and more. <lb ed="G"/
  > <lb n="723" ed="F1"/></l>
</sp>
<sp who="#tit-22">
  <speaker>Sat.</speaker>
  <l>Come on, then; horse and chariots let us have, <lb ed="G"/
  > <lb n="724" ed="F1"/></l>
  <l>And to our sport. <stage>To Tamora</stage>Madam, now shall ye
   see <lb ed="G"/> <lb n="725" ed="F1"/></l>
  <l>Our Roman hunting. <lb n="20" ed="G"/> <lb n="726" ed="F1"/></l>
</sp>
<sp who="#tit-15">
  <speaker>Marc.</speaker>
  <l>I have dogs, my lord, <lb ed="G"/> <lb n="727" ed="F1"/></l>
  <l>Will rouse the proudest panther in the chase, <lb ed="G"/
  > <lb n="728" ed="F1"/></l>
  <l>And climb the highest promontory top. <lb ed="G"/> <lb n="729" ed="F1"/
  ></l>
</sp>
<sp who="#tit-25">
  <speaker>Tit.</speaker>
  <l>And I have horse will follow where the game <lb ed="G"/
  > <lb n="730" ed="F1"/></l>
  <l>Makes way, and run like swallows o'er the plain. <lb ed="G"/
  > <lb n="731" ed="F1"/></l>
```

```
      </sp>
      <sp who="#tit-10">
        <speaker>Dem.</speaker>
        <l>Chiron, we hunt not, we, with horse nor hound, <lb ed="G"/
        > <lb n="732" ed="F1"/></l>
        <l>But hope to pluck a dainty doe to ground. <stage>Exeunt.</stage></l>
      </sp>
    </div2>
    <!-- ... -->
  </div1>
  <!-- ... -->
 </body>
</text>
```

Example 4. Adapted from a TEI P4 encoding of William Shakespeare's play *Titus Andronicus* (Shakespeare 1594). TEI XML source available from https://www.perseus.tufts.edu/hopper/dltext?doc=Perseus%3Atext%3A1999.03.0037.

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.

```
<text xmlns="http://www.tei-c.org/ns/1.0" n="E850003-002">
 <front>
  <pb n="450"/>
  <div type="dramatisPersonae">
   <head>THE PERSONS OF THE PLAY:</head>
   <list type="maleParts">
    <item>John Worthing, J.P.</item>
    <item>Algernon Moncrieff</item>
    <item>Rev. Canon Chasuble, D.D.</item>
    <item>Merriman, <emph>Butler</emph></item>
    <item>Lane, <emph>Manservant</emph></item>
   </list>
   <list type="femaleParts">
    <item>Lady Bracknell</item>
    <item>Hon. Gwendolen Fairfax</item>
```

```
      <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>
    <stage type="time">TIME: <emph>The Present</emph></stage>
  </div>
</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>
      <sp>
```

```
  <speaker>Algernon.</speaker>
  <p>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>
</sp>
<sp>
  <speaker>Lane.</speaker>
  <p>Yes, sir.</p>
</sp>
<sp>
  <speaker>Algernon.</speaker>
  <p>And, speaking of the science of Life, have you got the cucumber sandwiches
   cut for Lady Bracknell?</p>
</sp>
<sp>
  <speaker>Lane.</speaker>
  <p>Yes, sir.</p>
  <stage>[<emph>Hands them on a salver.</emph>]</stage>
</sp>
<sp>
  <speaker>Algernon.</speaker>
  <p><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>
</sp>
<sp>
  <speaker>Lane.</speaker>
  <p>Yes, sir; eight bottles and a pint.</p>
</sp>
<sp>
  <speaker>Algernon.</speaker>
  <p>Why is it that at a bachelor's establishment the servants invariably drink
   the champagne? I ask merely for information.</p>
</sp>
<sp>
  <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>
      </sp>
      <sp>
        <speaker>Algernon.</speaker>
        <p>Good Heavens! Is marriage so demoralizing as that?</p>
      </sp>
      <sp>
        <speaker>Lane.</speaker>
        <p>I believe it <emph>is</emph> 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>
      </sp>
      <sp>
        <speaker>Algernon.</speaker>
        <p><stage>[<emph>Languidly.</emph>]</stage> I don't know that I am much
         interested in your family life, Lane.</p>
      </sp>
      <sp>
        <speaker>Lane.</speaker>
        <p>No, sir; it is not a very interesting subject. I never think of it
         myself.</p>
      </sp>
      <pb n="452"/>
      <!-- ... -->
    </div2>
  </div1>
 </body>
</text>
```

Example 5. Adapted from a TEI P3 SGML encoding of Oscar Wilde's play *The Importance of Being Earnest*, in the anthology *Plays, Prose Writings and Poems by Oscar Wilde* (Wilde 1930). TEI SGML source available from https://www.ucc.ie/celt/published/E850003-002.sgml.

The actual text is preceded by a character list and a list of the scenes, both encoded as 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 structure, this is valid TEI, but the encoding could probably be improved to:

```
<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 <div1> level text division, in which each act is wrapped in a <div2> 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

Ibsen, Henrik. 1918. *The Wild Duck*. New York: Boni and Liveright, Inc.. Encoded and made available by the University of Virginia Library, Text Collection at https://etext.lib.virginia.edu/toc/modeng/public/IbsWild.html.

Marlowe, Christopher. 1616. *The Tragedie of Doctor Faustus*. Encoded and made available by the Perseus Digital Library. Available online at https://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.03.0011.

Melville, Herman. 1922. *Moby-Dick or, The Whale*. London, Bombay, Sidney: Constable and Company LTD. p. 214–215.. Facsimile available from Internet Archive at https://www.archive.org/details/mobydickorwhale01melvuoft.

Shakespeare, William. 1594. *Titus Andronicus*. Encoded and made available by the Perseus Digital Library. Available online at https://www.perseus.tufts.edu/hopper/text?doc=Perseus:text:1999.03.0037.

Wilde, Oscar. 1930. "The Importance of Being Earnest." In: *Plays, Prose Writings and Poems*. London: Everyman. Encoded and made available by CELT: Corpus of Electronic Texts: a project of University College, Cork. Available online at https://www.ucc.ie/celt/published/E850003-002/.