

TEI for Critical Editions

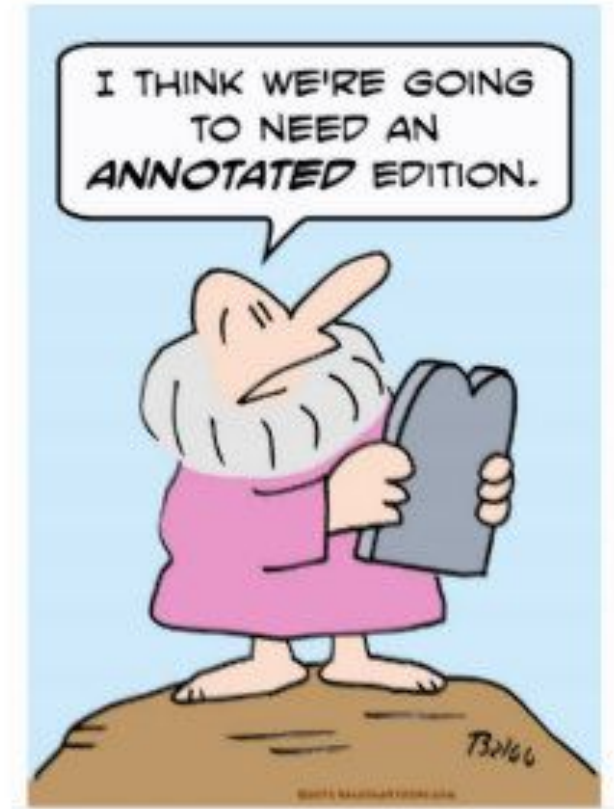
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This lecture

- A bit of background
- The apparatus entry
- Readings, lemmas, and witnesses
- Subvariation in readings
- Fragmentary witnesses
- Lists of witnesses or manuscript descriptions?
- A variety of methods of linking apparatus and text
- Sources rather than witnesses
- Editorial notes
- Critical apparatus toolbox

Background

- What do we mean by a ‘critical edition’?
- An edition (in this sense) is a text that has been prepared for a new publication. Bibliography: new type-setting.
- Critical implies a knowledge of historical versions (‘witnesses’) of a work that have been collated (compared), leading to a ‘new’ text.
- It is usually accompanied by scholarly apparatus: textual variants, contextual notes, other background materials.



Her father and myself, lawful espials,
We'll so bestow ourselves that, seeing unseen,
We may of their encounter frankly judge,
And gather by him, as he is behav'd,
If't be th'affliction of his love or no
That thus he suffers for. 35

Queen. I shall obey you.
And for your part, Ophelia, I do wish
That your good beauties be the happy cause
Of Hamlet's wildness; so shall I hope your virtues
Will bring him to his wonted way again,
To both your honours. 40

Ph. Madam, I wish it may.
[*Exit Queen.*]
Pol. Ophelia, walk you here.—Gracious, so please you,
We will bestow ourselves.—Read on this book,
That show of such an exercise may colour
Your loneliness.—We are oft to blame in this, 45

32. lawful espials] *F*; not in *Q2*. 33. We'll] *Q2*; Will *F*. 38. your] *Q2*; *F*;
my *Q3*. 42 S.D.] *Theobald*; not in *Q2*; *F*. 43. please you] *Q2*; please
ye *F*. 46. loneliness] *F*; loneliness *Q2*.

32. *lawful espials*] The absence of these words from *Q2*, together with the metrical redundancy, has brought them under suspicion. But it may well have been the metrical irregularity that led to their omission. They are most unlike an actor's elaboration and they fit the line as 'Affront Ophelia' does not. *espials*, spies.

38-40. *I do wish . . . wildness*] Having feared that Hamlet's madness has to do with her own conduct (ii.ii.56-7), the Queen would no doubt be glad to be proved wrong; but she is consistently shown as favouring Hamlet's suit to Ophelia (cf. v.i.236-8).

39. *beauties*] For the plural, cf. *Mer.V* iii.ii.157, 'I might in virtues, beauties . . . Exceed account'; *MND* i.i.48.

42. *it*] must be taken to refer in a general way to the whole wish which

Ophelia echoes, not (as in Furness) to warrant emending *beauties* and *virtues* to the singular.

43. *Gracious*] Apparently a vocative. The word is frequent in royal address, though its use without a noun is unparalleled.

44. *Read on this book*] In iconographic convention a solitary woman with a book represented devoutness. Hence ll. 45-7, *exercise, devotion*, etc. Cf. *White Devil*, v.vi, 'Enter Vittoria with a book. . . What are you at your prayers?' The book is of course traditional in pictures of the Annunciation.

45. *exercise*] religious observance (of prayer or meditation).

45-6. *colour Your loneliness*] give plausibility to your being alone. For *colour*, cf. ii.ii.280.

'Tis too much prov'd, that with devotion's visage
And pious action we do sugar o'er
The devil himself.
King. [*aside*] O'tis too true.
How smart a lash that speech doth give my
conscience. 50
The harlot's cheek, beautied with plast'ring art,
Is not more ugly to the thing that helps it
Than is my deed to my most painted word.
O heavy burden!
Pol. I hear him coming. Let's withdraw, my lord. 55
Exeunt [*King and Polonius*].

Enter HAMLET.

Ham. To be, or not to be, that is the question:
Whether 'tis nobler in the mind to suffer

48. sugar] *Q2*; surge *F*. 49. *aside*] As *Capell*; beginning 50 *Pope*. too] *Q2*;
not in *F*. 55. Let's] *F*; not in *Q2*. 55 S.D. *Exeunt*] *F*; not in *Q2*.
King and Polonius] *Capell*; all but *Ophelia* | *Rowe*. *Enter Hamlet.*] *F*; before
55 *Q2*.

47. *prov'd*] testified to by experience.

47-8. *visage . . . sugar*] The mixed metaphor has been objected to, but the sense of providing a deceptively attractive exterior is clear.

50-4.] This is the first clear indication the King gives of his guilt. Dramatically it dispels, if that were necessary, any doubts the audience might have; but more specifically it forewarns them, by revealing the conscience that is to be caught, what the effect of Hamlet's play-acting device (ii.ii.584-601) will be. Thus, even while the King is enacting the plot to spy on Hamlet, expectation of Hamlet's plot to spy on the King gains force. At the same time this glimpse of the guilty conscience looks forward not only to iii.ii but beyond it to iii.iii.

51. *The harlot's . . . art*] A standard object of Elizabethan satire (see l. 144 LN), but in view of borrowings elsewhere (see Intro., pp. 104-6)

there may be a specific echo of *Pierce Penniless*, 'These aged mothers of iniquity will have their deformities new plastered over' (Nashe, i.181). This begins a motif which reappears at ll. 144-6 and v.i.187-8.

52. *to the thing that helps it*] in comparison with that (artificial beauty) which makes good its shortcomings.

53. *painted*] A word appropriate to one half of the comparison is transferred to the other: fair but false in appearance, like the beauty of the painted cheek.

56-88.] LN.

56. *To be*] to have being, to exist. See ll. 56-88 LN.

57-60. *Whether 'tis nobler . . . end them*] The 'question' is restated in amplified form. LN.

57. *in the mind*] 'This is to be connected with "suffer", not with "nobler"' (Dowden); 'This modifies nobler, not suffer' (Kittredge).

- Carefully edited text including editorially supplied material and choices between witnesses
- Critical apparatus notes
- Explanatory notes
- Paratextual apparatus such as line numbers

noluit se laudari pro Christo, dicentibusque quibusdam *‘Ego sum Pauli’* respondit in libertate domini: *Numquid Paulus crucifixus est pro vobis? aut in nomine Pauli baptizati estis?* Ergo dicant martyres in persecutione etiam adulantium: AVERTANTUR STATIM ERUBESCENTES QUI DICUNT MIHI ‘EUGE EUGE’. (6.) Et quid fit cum illi avertuntur et erubescunt omnes, sive qui quaerunt animam meam, sive qui cogitant mihi mala, sive qui perversa et simulata benevolentia lingua volunt emollire quod feriant? cum fuerint et ipsi aversi et confusi, quid fiet? **EXSULTENT ET IUCUNDENTUR IN TE**, non in me, non in illo aut in illo, sed in quo facti sunt lux qui fuerunt tenebrae. **EXSULTENT ET IUCUNDENTUR IN TE OMNES QUI QUAERUNT TE**. Aliud est quaerere deum, aliud quaerere hominem: iucundentur QUI QUAERUNT TE. Non iucundabuntur ergo qui quaerunt te, quos prior quaesisti antequam quaerent te? Nondum quaerebat ovis illa pastorem, aberraverat a grege; et descendit ad eam, quaesivit eam, reportavit in umeris suis: contemnet te iam quaerentem se? Iam ergo quaeris eum, qui prior quaesivit te: fac quod ait: *Quae sunt oves meae, vocem meam audiunt et sequuntur me*. Si ergo quaeris eum qui quaesivit te, et ovis facta es eius et audis vocem pastoris tui et sequeris eum, vide quid tibi de se ostendit, quid de corpore suo, ne in ipso errares, ne in ecclesia errares, ne quis tibi diceret ‘Christus est’, qui non est Christus, aut ‘ecclesia’, quae non est ecclesia. Multi enim dixerunt carnem non habuisse Christum et non in corpore suo resurrexisset Christum: noli sequi voces eorum! Audi vocem ipsius pastoris, qui

indutus est carne, ut quaereret perditam carnem. Resurrexit et ait: *Palpate et videte, quia spiritus ossa et carnem non habet, sicut me videtis habere*. Ostendit se tibi: vocem eius sequere. Ostendit et ecclesiam, ne quis te fallat nomine ecclesiae: *Oportebat inquit Christum pati et resurgere a mortuis tertia die, et praedicari in nomine eius paenitentiam et remissionem peccatorum per omnes gentes incipientibus ab Ierusalem*. Habes vocem pastoris tui: noli sequi vocem latronum et furum! (Vocem latronum et furum) cavebis, si vocem pastoris fueris secutus. Unde autem sequeris? Si nec cuiquam hominum dixeris quasi eius merito ‘EUGE EUGE’, nec cum gratulatione audieris, ne oleo peccatoris pinguescat caput tuum.

EXSULTENT ET IUCUNDENTUR IN TE, OMNES QUI QUAERUNT TE, ET DICANT — quid dicant qui exsultant? **SEMPER MAGNIFICETUR DOMINUS**. Dicant hoc omnes qui exsultant et quaerunt te — quid? **SEMPER MAGNIFICETUR DOMINUS** — **QUI DILIGUNT SALUTARE TUUM**. Non tantum **MAGNIFICETUR DOMINUS**, sed etiam **SEMPER**. Ecce errabas et aversus ab eo eras; vocavit te: **MAGNIFICETUR DOMINUS**. Ecce inspiravit tibi confessionem peccatorum; confessus es, dedit veniam: **MAGNIFICETUR DOMINUS**. Iam coepisti iuste vivere; iam puto quasi iustum est ut et tu magnificeris. Etenim cum te vocaret errantem, magnificandus erat dominus; cum tibi confitenti peccata dimitteret, magnificandus erat dominus; modo iam audiens verba eius coepisti proficere, iustificatus es, pervenisti ad quandam virtutis excellentiam: dignum est ut et tu aliquando magnificeris! **DICANT: SEM-**

62 I Cor. 1,12sq. 6,8 cf. Eph. 5,8 14 cf. Luc. 15,4sq. 19 Ioh. 10,3 31 Luc. 24,39 35 Luc. 24,46sq.

6,8 aut ... illo om. cc 13 te P₁₅; non te F₈ se cett., cc 14 te] *signum interrogationis posui* 17 iam] o ovis P₆ cc; add. sl. S 18 se] qui prior quaesivit contemnentem se et non quaerentem se add. T, cc (cf. 19) | quaerere eum incipe cc 19 te] et reportavit in umeris suis add. S (sl.), cc; et reportavit in umeris suis contemnet te iam quaerentes etiam ergo quaeris eum qui prior quaesivit te add. P₂ 21 qui] prior add. cc 26 ecclesia¹ ecclesia] est add. cc 32 carnem et ossa tr. β C δ ε T, cc 40 latronum¹] alienorum P₂ β δ ε T, cc | furum¹] furem P₂ β S P₁₅ δ ε T, cc | vocem latronum et furum addidi 41 non cavebis P₂; non timebis β δ ε T, cc 50 te ... 51 qui distinxi; te. Quid? Semper ... Dominus, qui cc 60 dimisit γ, cc

The apparatus entry

32. lawful espials] *F*; *not in Q2*. 33. We'll] *Q2*; Will *F*. 38. your] *Q2, F*;
 my *Q3*. 42 S.D.] *Theobald*; *not in Q2, F*. 43. please you] *Q2*; please
 ye *F*. 46. loneliness] *F*; lowlines *Q2*.

- The apparatus entry in a scholarly critical edition provides a specialised notation to record the differences between the edited texts and what the text of the various witnesses being used to prepare the text. The ideal is the ability to ‘reconstruct’ the versions of the text.
- This is a mental data model that we reconstruct in our mind – but holding all of these variations for a whole text in our mind at one time is not practicable.
- The best digital encoding does not merely reproduce the apparatus note, but the mental data model which it is meant to represent

<app>

- <app> provides a container readings and lemmas
- These usually contain short phrases of text or individual words
- More recently entire <div> elements can be added (but here be dragons)

```
<app>
  <rdg wit="#El #Hg">Experience though noon Auctoritee</rdg>
  <rdg wit="#La">Experiment thouh noon auctorite</rdg>
  <rdg wit="#Ra2">Eryment though none auctorite</rdg>
</app>
```

```
<app>
  <lem wit="#El #Hg">Experience</lem>
  <rdg wit="#La" type="substantive">Experiment</rdg>
  <rdg wit="#Ra2" type="substantive">Eryment</rdg>
</app>
```

Readings, lemmas, and witnesses

- Reading: a single instance of textual variation encoded with a `<rdg>` element
- Lemma: a chosen base text for the apparatus, that is the suggested editor's preference (whether this is displayed to end users or not), encoded with a `<lem>` element
- Witness: either a single existing or purported document or a group of them that share significant textual variations. These are detailed elsewhere with a `<witness>` or `<msDesc>` and referenced with the `@wit` attribute.
- The `@wit` attribute can contain as many pointers as needed and can be local or in remote documents.
- Where this falls down: scalability – fine with 10, 20, 50 witnesses, what about 1000s or more?

<lem>, <rdg>, @wit, @varSeq, @cause

- <lem> is entirely optional – think about why you might or might not want to provide this
- <rdg> can be classified with @type, e.g. orthographic or substantive forms of variation
- @varSeq can give a sequence of relationship between readings
- @cause can give a suggested cause for this variation (but @ana could link to a taxonomy)

```
<app>
  <lem wit="#E1 #Hg">Experience</lem>
  <rdg wit="#La" type="substantive">Experiment</rdg>
  <rdg wit="#Ra2" type="substantive">Eryment</rdg>
</app>
```

```
<app>
  <lem wit="#E1 #Ra2">though</lem>
  <rdg wit="#La" type="orthographic">thouh</rdg>
</app>
```

```
<app>
  <rdg wit="#La" varSeq="1">Experiment</rdg>
  <rdg wit="#Ra2" cause="abbreviation_loss"
    varSeq="2">Eryment</rdg>
</app>
```

Subvariation in readings

- `<rdgGrp>` groups two or more readings perceived to have a genetic relationship or any other affinity
- The `<rdgGrp>` elements can cover different granularity of text

```
<app type="substantive">
  <rdgGrp type="subvariants">
    <lem wit="#E1 #Hg">Experience</lem>
    <rdg wit="#Ha4">Experiens</rdg>
  </rdgGrp>
  <rdgGrp type="subvariants">
    <lem wit="#Cp #Ld1">Experiment</lem>
    <rdg wit="#La">Ex<g ref="#per"/>iment</rdg>
  </rdgGrp>
  <rdgGrp type="subvariants">
    <lem resp="#ed2013">Eriment</lem>
    <rdg wit="#Ra2">Eryment</rdg>
  </rdgGrp>
</app>
```

Fragmentary witnesses

- Often witnesses to the same text might be missing portions of text
- If you have completely segmented a text with <app> elements then you could just leave out the witness when it does not have the text
- Or you can indicate it explicitly with <witStart/>, <witEnd/> or <lacunaStart/>, <lacunaEnd/>



Fragmentary Witnesses

- `<witStart/>` indicates the beginning/resumption of the text
- `<witEnd/>` indicates the end/suspension of the text
- `<lacunaStart/>` indicates beginning of a lacuna in mostly complete witness
- `<lacunaEnd/>` indicates the end of a lacuna in a mostly complete textual witness.

```
<app>
  <lem wit="#E1 #Hg">Auctoritee</lem>
  <rdg wit="#La #Ra2">auctorite</rdg>
  <rdg wit="#X">
    <lacunaEnd/>auctorite</rdg>
</app>
```

```
<app>
  <lem wit="#E1 #Hg">Auctoritee</lem>
  <rdg wit="#La #Ra2 #X">
    <lacunaEnd wit="#X"/>auctorite</rdg>
</app>
```

```
<app>
  <lem wit="#E1 #Hg">Auctoritee</lem>
  <rdg wit="#La #Ra2">auctorite</rdg>
  <rdg wit="#X">
    <witStart/>auctorite</rdg>
</app>
```

Witnesses or Descriptions?

- Scholarly editions must document the sources the edition is based upon with full descriptions of witnesses.
- Full manuscript descriptions can be time consuming and for manuscripts well-documented elsewhere, it is sometimes easier just to use an identifying set of information

```
<listWit>
  <witness xml:id="a660">
    A 660, verse embedded in
    letter to Samuel Bowles.
  </witness>
  <witness xml:id="h201">
    H 201, fascicle version of poem.
  </witness>
  <witness xml:id="h72">
    H 72, fascicle version of poem.
  </witness>
  <witness xml:id="p1891">
    Published as poem XXX in the second
    volume of Todd and Higginson's
    <title rend="italic">Poems of Emily
    Dickinson</title>.
  </witness>
  <witness xml:id="l1894">
    Letter to Samuel Bowles published
    in Todd's edition of
    Dickinson's letters.
  </witness>
  <witness xml:id="cp32">
    Published as poem LVI in Martha Dickinson
    Bianchi's <title rend="italic">Complete
    Poems of Emily Dickinson</title>.
  </witness>
  <witness xml:id="ll227">
    Letter to Samuel Bowles published in
    Bianchi's <title rend="italic">The Life
    and Letters of Emily Dickinson</title>.
  </witness>
</listWit>
```

A variety of methods of linking apparatus and text

- The TEI critical apparatus was designed not only to suit those encoding brand new scholarly digital editions, but those retrospectively converting existing print ones. For this reason it has a variety of methods for linking the apparatus with a portion of text, including:
 - Location-Referenced Method
 - Double End-Point Attachment Method
 - Parallel Segmentation Method
- Most TEI editors use Parallel Segmentation (or an out-of-line variation of this)

Location-Referenced Method

- Provides a method based on encoding existing printed apparatus
- The apparatus is linked to the base text by indicating explicitly only the block of text (in this case the metrical line as a whole)
- While useful for retrospective conversion of printed materials, it is a blunt instrument unsuitable for born-digital apparatus

```
<div n="WBP" type="prologue">
  <head>The Prologe of the Wyves Tale
    of Bathe</head>
  <l n="1">Experience though noon Auctoritee</l>
  <l n="2">Were in this world ...</l>
</div>

<!-- elsewhere in document -->
<app loc="WBP:1">
  <rdg wit="#La">Experiment</rdg>
  <rdg wit="#Ra2">Eryment</rdg>
</app>
```

Double End-Point Attachment Method

- Similar to the Location-Referenced Method except that it points to @xml:id's at the start and end of the bit of text being referenced. (Here the word 'Experience')
- Multiple <anchor/> elements are used where an adjacent element (the start of the line here) does not exist

```
<div n="WBP" type="prologue">
  <head>The Prologe ... </head>
  <l n="1" xml:id="WBP.1">
    Experience
    <anchor xml:id="WBP-A2"/> though
    noon Auctoritee</l>
  <l n="2">Were in this world ...</l>
</div>
```

```
<!-- Elsewhere in the document -->
```

```
<app from="#WBP.1" to="#WBP-A2">
  <rdg wit="#La">Experiment</rdg>
  <rdg wit="#Ra2">Eryment</rdg>
</app>
```

Parallel Segmentation Method

- This embeds the apparatus at the site of variation
- The readings can surround as much or little text as needed
- The most popular method for born-digital editions
- From this it is very easy for a processor to generate any individual witness by suppressing the witnesses you do not wish to see

```
<l n="1">
  <app>
    <lem wit="#E1 #Hg">Experience</lem>
    <rdg wit="#La">Experiment</rdg>
    <rdg wit="#Ra2">Eryment</rdg>
  </app>
  though noon Auctoritee </l>
<l n="2">Were in this world ...</l>
```

More Parallel Segmentation

- `<app>` elements can also be nested inside a `<rdg>` to further subdivide a reading
- This gives us a mix of a different reading (Chi3) with 4 others
- One could have also just provided this `<rdg>` merged in with the others, but this highlights its difference

```

<l n="1">
  <app>
    <rdg wit="#Chi3">Auctoritee, though
      none experience</rdg>
    <rdg>
      <app>
        <rdg wit="#El #Hg">Experience</rdg>
        <rdg wit="#La">Experiment</rdg>
        <rdg wit="#Ra2">Eryment</rdg>
      </app>
      <app>
        <rdg wit="#El #Ra2">though</rdg>
        <rdg wit="#Hg">thogh</rdg>
        <rdg wit="#La">thouh</rdg>
      </app>
      <app>
        <rdg wit="#El #Hg">noon Auctorite</rdg>
        <rdg wit="#La #Ra2">none auctorite</rdg>
      </app>
    </rdg>
  </app>
</l>

```

Out-of-line <app> Elements

```
<l n="1">
  <seg xml:id="WBP-so.1.1">Experience</seg>
  though noon Auctoritee
</l>
```

```
<l xml:id="ftln-0001" n="1.1.1">
  <w xml:id="fs-1h4-0000380" n="1.1.1" lemma="so" ana="#av">So</w>
  <w xml:id="fs-1h4-0000400" n="1.1.1" lemma="shake" ana="#vvn">shaken</w>
  <w xml:id="fs-1h4-0000420" n="1.1.1" lemma="as" ana="#acp-cs">as</w>
  <w xml:id="fs-1h4-0000440" n="1.1.1" lemma="we" ana="#pns">we</w>
  <w xml:id="fs-1h4-0000460" n="1.1.1" lemma="be" ana="#vvb">are</w>
  <pc xml:id="fs-1h4-0000470" n="1.1.1">,</pc>
  <w xml:id="fs-1h4-0000490" n="1.1.1" lemma="so" ana="#av">so</w>
  <w xml:id="fs-1h4-0000510" n="1.1.1" lemma="wan" ana="#j">wan</w>
  <w xml:id="fs-1h4-0000530" n="1.1.1" lemma="with" ana="#acp-p">with</w>
  <w xml:id="fs-1h4-0000550" n="1.1.1" lemma="care" ana="#n1">care</w>
  <pc xml:id="fs-1h4-0000560" n="1.1.1">,</pc>
</l>
```

Sources Not Witnesses

- In an edition of a single witness you can record the different editorial versions of these
- Use <app> and <rdg> but instead of a @wit attribute, one uses a @source attribute
- Here editors disagree whether the last two minims showing an abbreviation should be expanded, are an ‘n’ with provided ‘u’ or a ‘u’ with provided ‘n’

```
<l n="105">Virginite is grete
<app>
  <rdg source="#ES">
    perfectio<am><g ref="#ii"/></am>
  </rdg>
  <rdg source="#FJF">
    perfectio<ex>u</ex>n
  </rdg>
  <rdg source="#PGR">
    perfectiou<ex>n</ex>
  </rdg>
</app>
</l>
```


Editorial notes

- The <note> element is available inside many TEI elements
- For example you can have it inside a <p> element as well as just outside
- As such the <note> element is very generic, it can be an editorial note, a marginal gloss, an authorial note, or any other type of note you can conceive
- One can put it inside a <rdg> and be making a note about that specific reading, or inside an <app> and be making a note about all of those readings
- Hence, we usually say what type of note it is with a *@type* attribute
- If transcribing an authorial note we can use the *@place* attribute to say where it appears (e.g. below the line, in the left margin, etc.)



**Critical
Apparatus
Toolbox**

TEI Critical Apparatus Toolbox

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The *TEI Critical Apparatus Toolbox* is a tool for people preparing a natively digital TEI critical edition.

The Toolbox lets you

- **Check your encoding:** offers facilities to display your edition while it is still in the making, and check the consistency of your encoding
- **Display parallel versions:** choose the sigla of the witnesses, and the different versions of the text, following each chosen witness, will be displayed in parallel columns.
- **Print an edition** of a TEI XML edition, with a TEI-to-Latex and PDF transformation
- **Annotate an image:** lets you easily trace zones on an image to prepare a documentary edition
- **Get statistics** on the XML tags effectively used in different parts of your edition, and some word count.

I want to know more!

- Chapter 12: Critical Apparatus


< Text Encoding Initiative >

P5: Guidelines for Electronic Text Encoding and Interchange

Version 3.5.0. Last updated on 29th January 2019, revision 3c0c64ec4

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12 Critical Apparatus

Scholarly editions of texts, especially texts of great antiquity or importance, often record some or all of the known variations among different *witnesses* to the text. Witnesses to a text may include authorial or other manuscripts, printed editions of the work, early translations, or quotations of a work in other texts. Information concerning variant readings of a text may be accumulated in highly structured form in a critical apparatus of variants. This chapter defines a module for use in encoding such an apparatus of variants, which may be used in conjunction with any of the modules defined in these Guidelines. It also defines an element class which provides extra attributes for some elements of the core tag set when this module is selected. In printed critical editions, the apparatus takes the form of highly-compressed notes at the bottom of each page. TEI's critical apparatus module allows variation to be encoded so that such notes may be generated, but it also models the variation so that, for example, interactive editions in which readers can choose which witness readings to display are possible.

Information about variant readings (whether or not represented by a critical apparatus in the source text) may be recorded in a series of *apparatus entries*, each entry documenting one *variation*, or set of readings, in the text. Elements for the apparatus entry and readings, and for the documentation of the witnesses whose readings are included in the apparatus, are described in section [12.1 The Apparatus Entry, Readings, and Witnesses](#). Special tags for fragmentary witnesses are described in section [12.1.5 Fragmentary Witnesses](#). The available methods for embedding the apparatus in the rest of the text, or for linking an external apparatus to the base text, are described in section [12.2 Linking the Apparatus to the Text](#). Finally, several extra attributes for some tags of the core tag set, made available when the additional tag set for text criticism is selected, are documented in section [11.3.1.1 Core Elements for Transcriptional Work](#).

Many examples given in this chapter refer to the following texts of the opening (usually just line 1) of Chaucer's *Wife of Bath's Prologue*, as it appears in each of the four different manuscripts

- Ellesmere, Huntington Library 26.C.9 (E1)
- Hengwrt, National Library of Wales, Aberystwyth, Peniarth 392D (Hg)
- British Library Lansdowne 851 (La)
- Bodleian Library Rawlinson Poetic 149 (Ra2)

12.1 The Apparatus Entry, Readings, and Witnesses

This section introduces the fundamental markup methods used to encode textual variations:

- the `app` element for entries in the critical apparatus: see section [12.1.1 The Apparatus Entry](#).
- elements for identifying individual readings: see section [12.1.2 Readings](#).
- ways of grouping readings together: see section [12.1.3 Indicating Subvariation in Apparatus Entries](#).
- methods of identifying which witnesses support a particular reading, and for describing the witnesses included in the apparatus: see section [12.1.4 Witness Information](#).
- elements for indicating which portions of a text are covered by fragmentary witnesses: see section [12.1.5 Fragmentary Witnesses](#).

» 12.2 Linking the Apparatus to the Text

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