

INTRODUCTION TO TEI

1.04.2022, RISE Crash course

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Presentation online at:

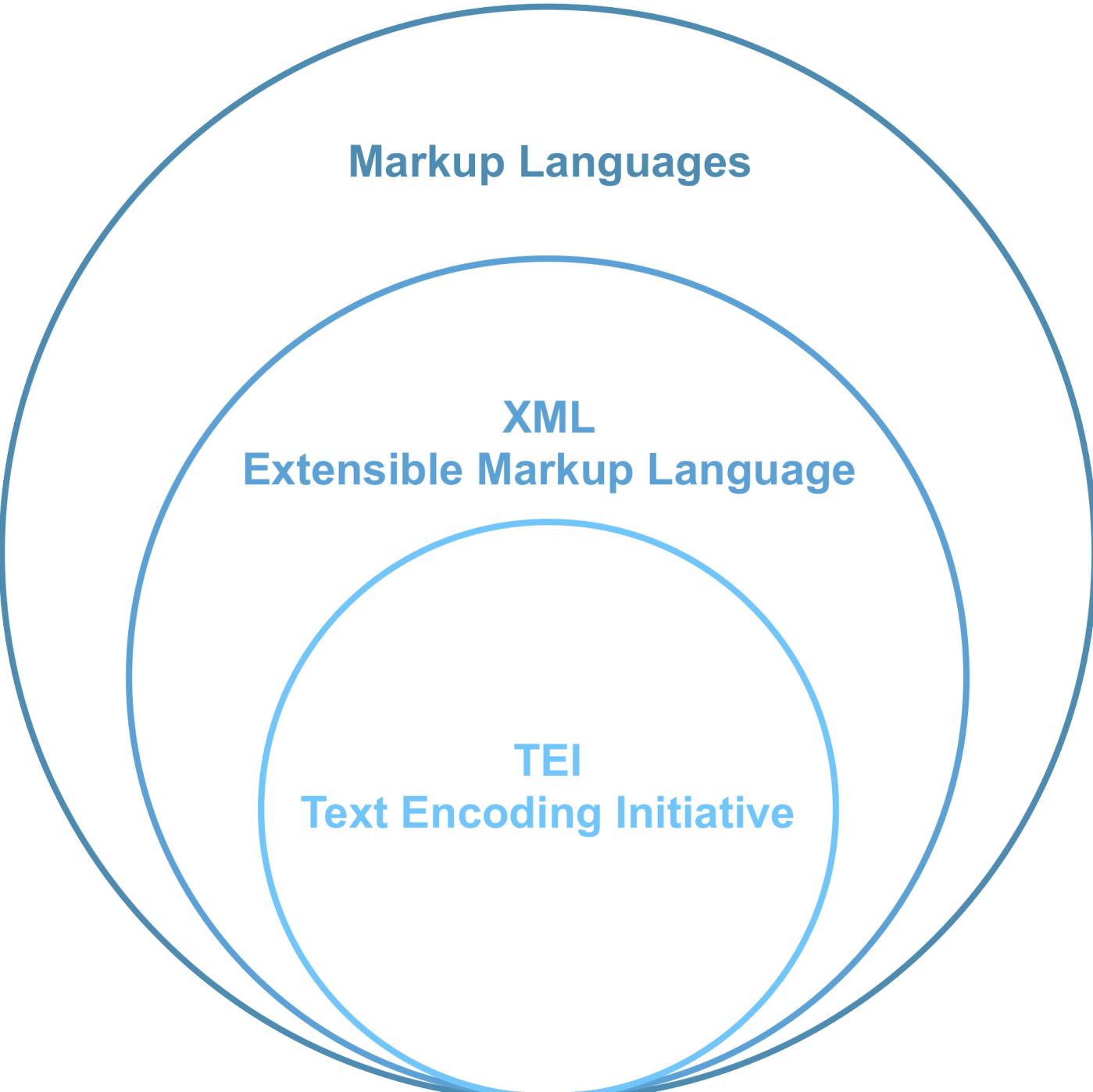
https://elespdn.github.io/talks/20220401_editions_crashCourse/teiIntro.html



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1. MARKUP



Markup Languages

XML
Extensible Markup Language

TEI
Text Encoding Initiative

- Sample Manuscripts throughout the Ages
- ← →
- 16/18
Roman
- 12
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Helv
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Roman
- by Jeff Beck
- ¶ The funny thing about sample manuscripts is that they never really say anything interesting. From the Byzantine period through the Post~~Mod~~ Modern Age, the text usually just repeats the same thing over and over again. Over and over again.
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Make **explicit** (to a machine) what is implicit (to a person).

It is a way of naming and characterizing the parts of a text in a formalized way.

PROCEDURAL MARKUP

```
<bold>Jane Austen</bold> wrote <italic>Price and Prejudice</it
```

DESCRIPTIVE MARKUP

Markup

```
<name>Jane Austen</name> wrote <title>Price and Prejudice</tit
```

Visualization

```
name {font-weight: bold;} title {font-style: italic;}
```

Process

```
<xsl:for-each select="//name">
```

Descriptive markup allows for the
separation of form and content

- multiple forms possible
- easier reuse (in different contexts)
- easier preservation

2. **XML**

XML is **structured data** represented as strings of text

XML is application-, platform-, and vendor-independent

it is used in all fields and is widely supported by a vast range of tools and infrastructures

it facilitates the long-term preservation of data

XML GOLDEN RULES

An element consists of a **start-tag**, optional **content**, and an **end-tag**.

```
<persname>Miguel de Cervantes</persname>
```

An element may have **attributes**, each consisting of a name and a value.

```
<name type="person">Miguel de Cervantes</name>
```

An XML document may contain **processing instructions** or **comments**.

```
<? xmlstylesheet type="text/css" href="visualize-tei-xml.css"
      <!-- This is a comment: here starts the first sonnet -->
```

Elements and attributes are **case sensitive**.

```
<name> ≠ <Name>
```

Empty elements can use a minimized tag syntax.

```
<pb/> = <pb></pb>
```

```
<!--?xml version="1.0"?-->
<greeting xmlns="http://www.example.org/greetings">
    <hello type="jovial" xml:lang="en">hello world!<
        <hello type="jovial" xml:lang="fr">salut monde!<

    </greeting>
```

- the XML declaration
- a namespace declaration
- a root element
- other elements, which might have content and attributes
- attributes, with names and values

3. **TEXT ENCODING INITIATIVE**

“The TEI was established in 1987 to develop, maintain, and promulgate hardware- and software-independent methods for encoding humanities data in electronic form.”

<https://tei-c.org/about/history/>



Since 1999, the TEI is led by a consortium that maintains and develops **guidelines** for text encoding.



TEI-C News

[TEI Meeting 2012: Call for workshops/tutorials](#)

Posted on: 2012-03-26

[TEI Conference and Members' Meeting 2012: Call for Papers](#)

Posted on: 2012-03-22

[Call for Papers: Journal of the TEI 5](#)

Posted on: 2012-04-09

[Issue 2 of Journal of the TEI is published](#)

Posted on: 2012-02-03

[TEI P5 2.0.2 has been released](#)

Posted on: 2012-02-02

[TEI website contact/feedback form](#)

Posted on: 2012-01-22

Other News

[NISO/DCMI Webinar: International Bibliographic Standards, Linked Data, an the Impact on Library Cataloging](#)

Posted on: 2011-08-02

[XML Holland TEI Code Challenge](#)

Posted on: 2011-06-30

[Digital Humanities Workshops at Brown University](#)

Posted on: 2011-06-04

[Balisage Call for Late-breaking News](#)

Posted on: 2011-06-01

[Digital.Humanities@Oxford Summer School 2011](#)

Posted on: 2011-05-12

[Older items...](#)

TEI: Text Encoding Initiative

The Text Encoding Initiative (TEI) is a consortium which collectively develops and maintains a standard for the representation of texts in digital form. Its chief deliverable is a set of Guidelines which specify encoding methods for machine-readable texts, chiefly in the humanities, social sciences and linguistics. Since 1994, the TEI Guidelines have been widely used by libraries, museums, publishers, and individual scholars to present texts for online research, teaching, and preservation. In addition to the Guidelines themselves, the Consortium provides a variety of supporting resources, including [resources for learning TEI](#), information on [projects using the TEI](#), TEI-related [publications](#), and [software](#) developed for or adapted to the TEI.

The TEI Consortium is a non-profit membership organization composed of academic institutions, research projects, and individual scholars from around the world. Members contribute financially to the Consortium and elect representatives to its Council and Board of Directors.

Want to become active in the TEI community? [Become a TEI Member](#), join a [special interest group](#), sign up for the [TEI-L mailing list](#), and come to our [annual conferences and members' meetings](#).



| [HTML View](#)

| [XML View](#)

| [Printable Version](#)

| UDM 4

| sourceforge

| POWERED BY TEI

| [Contact/Feedback](#)

The screenshot shows the homepage of the Text Encoding Initiative (TEI) Guidelines. At the top, there's a blue header bar with the TEI logo and the text "< Text Encoding Initiative >". Below the header is a dark blue navigation bar with links for Home, Guidelines, Activities, Tools, Membership, Support, About, News, and Online Store. A search bar is located below the navigation bar, with a dropdown menu set to "P5 Guidelines — English" and a "Search" button. The main content area has a white background. In the center, the title "P5: Guidelines for Electronic Text Encoding and Interchange" is displayed above a horizontal line. Below the line, it says "Version 2.1.0. Last updated on 17th June 2012." On the left side, under "Front Matter", there's a list of sections: i. Releases of the TEI Guidelines, ii. Dedication, iii. Preface and Acknowledgments, iv. About These Guidelines, v. A Gentle Introduction to XML, and vi. Languages and Character Sets. Under "Text body", there's a long list of numbered sections from 1 to 23, covering topics like The TEI Infrastructure, Default Text Structure, Representation of Non-standard Characters and Glyphs, Verse, Performance Texts, Transcriptions of Speech, Dictionaries, Manuscript Description, Representation of Primary Sources, Critical Apparatus, Names, Dates, People, and Places, Tables, Formule, Graphics and Notated Music, Language Corpora, Linking, Segmentation, and Alignment, Simple Analytic Mechanisms, Feature Structures, Graphs, Networks, and Trees, Non-hierarchical Structures, Certainty, Precision, and Responsibility, Documentation Elements, and Using the TEI. On the right side, under "Back Matter", there's a list of sections: Model Classes, Attribute Classes, Elements, Attributes, Datatypes and Other Macros, Bibliography, Prefatory Notes, and Colophon.

P5: Guidelines for Electronic Text Encoding and Interchange

Version 2.1.0. Last updated on 17th June 2012.

Front Matter

- i. [Releases of the TEI Guidelines](#)
- ii. [Dedication](#)
- iii. [Preface and Acknowledgments](#)
- iv. [About These Guidelines](#)
- v. [A Gentle Introduction to XML](#)
- vi. [Languages and Character Sets](#)

Text body

- 1 [The TEI Infrastructure](#)
- 2 [The TEI Header](#)
- 3 [Elements Available in All TEI Documents](#)
- 4 [Default Text Structure](#)
- 5 [Representation of Non-standard Characters and Glyphs](#)
- 6 [Verse](#)
- 7 [Performance Texts](#)
- 8 [Transcriptions of Speech](#)
- 9 [Dictionaries](#)
- 10 [Manuscript Description](#)
- 11 [Representation of Primary Sources](#)
- 12 [Critical Apparatus](#)
- 13 [Names, Dates, People, and Places](#)
- 14 [Tables, Formule, Graphics and Notated Music](#)
- 15 [Language Corpora](#)
- 16 [Linking, Segmentation, and Alignment](#)
- 17 [Simple Analytic Mechanisms](#)
- 18 [Feature Structures](#)
- 19 [Graphs, Networks, and Trees](#)
- 20 [Non-hierarchical Structures](#)
- 21 [Certainty, Precision, and Responsibility](#)
- 22 [Documentation Elements](#)
- 23 [Using the TEI](#)

[\[English\]](#) [\[Deutsch\]](#) [\[Español\]](#) [\[Italiano\]](#) [\[Français\]](#) [\[日本語\]](#) [\[한국어\]](#) [\[中文\]](#)

TEI Consortium | [Feedback](#)

3.1.

TEI BASIC STRUCTURE

```
<TEI xmlns="http://www.tei-c.org/ns/1.0">
  <teiHeader>
    <!-- required : contains metadata -->
  </teiHeader>
  <facsimile>
    <!-- optional : collection of images of the document-->
  </facsimile>
  <sourceDoc>
    <!-- optional : documentary transcription -->
  </sourceDoc>
  <text>
    <!-- required if no facsimile or sourceDoc -->
  </text>
</TEI>
```

```
<TEI xmlns="http://www.tei-c.org/ns/1.0">
  <teiHeader>
    <! - - . . . - ->
  </teiHeader>
  <text>
    <! - - . . . - ->
  </text>
</TEI>
```

```
<TEI xmlns="http://www.tei-c.org/ns/1.0">
  <teiHeader>
    <fileDesc>
      <titleStmt>
        <title>Title of the electronic edition</title>
      </titleStmt>
      <publicationStmt>
        <p>Information about the publication and distribution of the
electronic edition</p>
      </publicationStmt>
      <sourceDesc>
        <p>Information about the source of the edition</p>
      </sourceDesc>
    </fileDesc>
  </teiHeader>
  <text>
    <body>
      <p>The text of the edition.</p>
    </body>
  </text>
</TEI>
```

```
<TEI xmlns="http://www.tei-c.org/ns/1.0">
  <teiHeader>
    <! -- ... -->
  </teiHeader>
  <text>
    <front></front>
    <body></body>
    <back></back>
  </text>
</TEI>
```


3.2.

EXAMPLES OF TEI ENCODING

And towards our distant rest began to trudge,
Helping the worst amongst us, who'd no boots all
But limped on, blood-shod. All went lame; half-blind;
Drunk with fatigue; deaf even to the hoots
Of tired, outstripped ~~fif~~ five-nines that dropped behind.

<l>And towards our distant rest began to trudge,</l>
<l>
 <subst>
 Helping the worst amongst us
 <add>Dragging the worst amongst us</add>
 </subst>, who'd no boots
</l>
<l>But limped on, blood-shod. All went lame;
 <subst>
 half-
 <add>all</add>
 </subst> blind;</l>
<l>Drunk with fatigue ; deaf even to the hoots</l>
<l>Of tired, outstripped ~~fif~~ five-nines
 that dropped behind.</l>

```
<sp>
    <speaker>Alceste.</speaker>
    <l>Non : j' ai résolu de n' en pas faire un pas.</l>
    <l part="I">J' ai tort, ou j' ai raison.</l>
</sp>
<sp>
    <speaker>Philinte.</speaker>
    <l part="F">Ne vous y fiez pas.</l>
</sp>
<sp>
    <speaker>Alceste.</speaker>
    <l part="I">Je ne remuerai point.</l>
</sp>
<sp>
    <speaker>Philinte.</speaker>
    <l part="F">Votre partie est forte,</l>
    <l part="I">et peut, par sa cabale, entraîner...</l>
</sp>
<sp>
    <speaker>Alceste.</speaker>
    <l part="F">Il n' importe.</l>
</sp>
<sp>
    <speaker>Philinte.</speaker>
    <l part="I">Vous vous tromperez.</l>
</sp>
<sp>
    <speaker>Alceste.</speaker>
    <l part="F">Soit. J' en veux voir le succès.</l>
</sp>
```

3.3.

TEI CUSTOMIZATION

XML document is **well formed** when it complies to XML syntax rules.

XML document is **valid** when it conforms to structural rules defined in a schema.

A **schema** allows to specify:

- which elements can appear as the root element of a document
- which elements and attributes can appear where
- names, datatypes, and default values for all attributes

In practice, a schema allows you to check the consistency of the encoding, for example every chapter must begin with a heading, or every strophe must include lines, or a reference to a persistent ID should be specified for each person.

COMMUNITY-MAINTAINED TEI SCHEMAS

- tei_all
- tei_lite (light and basic encoding)
- tei_drama (performance texts)
- tei_speech (speech and spoken texts)

More at <http://www.tei-c.org/Guidelines/Customization/>

Each project should define its own **schema**, which represents in a structured and formalized way the understanding of and approach towards the text to be encoded (**scientific** choices).

The TEI **modular** system (modules and classes) helps in customizing the schema.

There are different schema languages (DTD, RNG, WSD) and the TEI uses RELAXNG (.rng, .rnc).

3.4.

SOFTWARE FOR WORKING WITH TEI

OXYGEN

XML editor with support for TEI encoding



Roma: generating customizations for the TEI

These pages will help you design your own TEI customization, as a DTD, RELAX NG or W3C Schema.

Create a new or upload existing customization

- Build up: create a new customisation by adding elements and modules to the smallest recommended schema
- Reduce: create a new customization by removing elements and modules from the largest possible schema
- Create customization from template
- Open existing customization

Start

Roma was written by Arno Mittelbach and is maintained by Sebastian Rahtz. Sanity check written by Iain Bernevig. Please direct queries to the [TEI @ Oxford project](#).

TEI MAILING LIST

 **LISTSERV 16.0**
Subscriber's Corner Email Lists  Log In

 **TEI-L Home Page**

TEI-L@LISTSERV.BROWN.EDU

Latest Messages

Fwd: MoEML Post-Doc opportunity	Martin Holmes < [log in to unmask] >	Fri, 29 Jun 2012 09:58:05 -0700
Re: TEI & Drupal, revisited	Franz Fischer < [log in to unmask] >	Fri, 29 Jun 2012 16:04:48 +0200
Summer School "Digitale Editionen – Methoden und Technologien für Fortgeschrittene" 8.–12.10.2012	Georg Vogeler < [log in to unmask] >	Thu, 28 Jun 2012 14:37:51 +0200

TEI-L

TEI (Text Encoding Initiative) public discussion list 

• June 2012
• May 2012
• April 2012
• March 2012
• February 2012
• January 2012
• December 2011
• November 2011
• October 2011
• September 2011
• August 2011
• July 2011
• June 2011
• May 2011
• April 2011
• March 2011
• February 2011
• January 2011
• December 2010
• November 2010
• October 2010
• September 2010
• August 2010
• July 2010

LISTSERV Archives

Search Archives
 Advanced Options  Search

Options

 [Log In](#)
 [Get Password](#)
 [Search Archives](#)
 [Subscribe or Unsubscribe](#)

3.5.

MULTIPLE OUTPUTS

AGAIN ON FORM AND CONTENT

- Print
 - Body of text
 - Indices
 - ...
- Digital
 - Linear text in HTML
 - Linear text in PDF
 - Decomposed text
 - Indices
 - ...



From same
XML source

Ciula and Pierazzo, "Encoding Texts",
in *Medieval/Modern Manuscript Studies in the Digital Age*, London, 2014.

4. **DATA MODELLING**

- The application of markup to a document is a **scholarly** activity
- Markup is never neutral or objective : **interpretation** is needed
- The schema used for a project should result from a detailed analysis of the **properties of the objects** the project aims to use or create

5. TEI IN ACTION

COLLECT AND DESCRIBE SOURCES

Example of digital catalogues of manuscripts: [e-codices](#),
[Manuscriptorium](#), [MANUS](#)



e-codices - Biblioteca virtuale dei manoscritti conservati in Svizzera

Intento di e-codices è rendere accessibili tutti i manoscritti medievali e una scelta dei manoscritti moderni della Svizzera grazie alla creazione di una biblioteca virtuale.

Al momento sono accessibili **1290 manoscritti** da **54 diverse collezioni**. La biblioteca virtuale viene arricchita progressivamente.



Collezioni	
Collezioni svizzere	
Luogo, Biblioteca / Collezione	Documenti
Tutte le biblioteche e collezioni	1290
Aarau, Aargauer Kantonsbibliothek	15
Aarau, Staatsarchiv Aargau	6
Basel, Universitätsbibliothek	37

Novità
Nuovi manoscritti:
19.03.2015
Newsletters precedenti:
<ul style="list-style-type: none">• Numero 19, marzo 2015• Numero 18, gennaio 2015• Numero 17, dicembre 2014• Numero 16, dicembre 2014

Fac-similé: [Une page](#) | [Deux pages](#) | [Miniature](#)



Détails Annotations Bibliographie additionnelle



Pays de conservation:	Suisse
Lieu:	Cologny
Bibliothèque / Collection:	Fondation Martin Bodmer
Cote:	Cod. Bodmer 130
Résumé du manuscrit:	Pétrarque, <i>Triumphi</i>
Caractéristiques:	Parchemin · I + 185 + III ff. · 20.0 x 12.0 cm · Italie (Padoue) · vers 1500
Langue:	Italien, Latin
Titre du manuscrit:	
Description standard:	Réalisé dans les premières années du XVI ^e siècle, alors que l'imprimerie a déjà affirmé son savoir-faire, le CB 130 témoigne d'une maîtrise souveraine de la calligraphie et de l'art pictural. Copié par Bartolomeo Sanvito, qui a exécuté quatre autres manuscrits du <i>Canzoniere</i> et des <i>Triumphi</i> de Pétrarque, il offre une écriture sobre et équilibrée, enrichie d'enluminures raffinées. Trois peintures sur feuille de parchemin marquent le début des parties du livre.
DOI (Digital Object Identifier):	Allegretti Paola, Catalogo dei codici italiani, Cod. Bodmer 130, in "Corona Nova. Bulletin de la Biblioteca Bodmeriana", II (2003), pp. 66-76. Voir la description standard
Lien permanent:	http://www.e-codices.unifr.ch/fr/list/one/fmb/cb-0130
IIIF Manifest URL:	http://www.e-codices.unifr.ch/metadata/iiif/fmb-cb-0130/manifest.json
Comment citer:	Cologny, Fondation Martin Bodmer, Cod. Bodmer 130: Pétrarque, <i>Triumphi</i> (http://www.e-codices.unifr.ch/fr/list/one/fmb/cb-0130).
En ligne depuis:	25.03.2009
Droits:	Images: (Concernant tous les autres droits, voir chaque description de manuscrits et nos conditions d'utilisation)

Cologny, Fondation Martin Bodmer, Cod. Bodmer 130



Allegretti Paola, Catalogo dei codici italiani, Cod. Bodmer 130, in "Corona Nova. Bulletin de la Bibliotheca Bodmeriana", II (2003), pp. 66-76.

[Visione d'insieme](#) [Facsimile](#) [Caricare PDF](#) [Caricare XML](#) [Stampare descrizione](#)**Titolo del codice:** Francesco Petrarca (1304-1374), <Canzoniere> e <Triumphi>**Datazione:** Sec. XV**Supporto materiale:** Membranaceo**Dimensioni:** cc. I (cartacea), 185, I-III (cartacee)**Formato:** mm. 200 x 120

Numerazione delle pagine: Diciannove fascicoli di pergamena bianchissima e liscia, tutti, tranne il primo che contiene la tavola dell'indice, siglati in fine con lettere alfabetiche (A-R). La numerazione antica, predisposta per i rimandi forniti dalla tavola d'indice, ad inchiostro rosso, parte dalla c. 11r, prima carta del secondo fascicolo con cui inizia il <Canzoniere> di Petrarca, e non computa le quattro carte con le miniature.

Tavola alfabetica delle rime disposte, per ciascuna lettera, secondo l'ordine di comparsa; le carte sono indicate secondo il sistema antico a codice aperto (il verso di una carta è dato con il numero della carta *recto* contigua).

Composizione dei fascicoli: Il primo fascicolo è di 8 carte; i fascicoli 2-14 sono di 10 carte; il quindicesimo di 8 carte; i fascicoli 16-17 di 10 carte; i fascicoli 18-19 sono di 8 carte; il diciannovesimo è privo dell'ultima carta.

Condizione: Bianche la c. 8r-8v, fine di tavola e di fascicolo, la c. 184v e la c. 185r-185v. Erasi a c. 70v e 71r-71v (le prime quattro righe), i tre sonetti antiavignonesi (<Rvf> 136-138), di cui rimangono solo le iniziali in oro.

Disposizione della pagina: Specchiatura mm. 150 x 75. Il testo è disposto su colonna centrale di 30 righe, un verso per riga.

Tipo di scrittura e mani: La copia è di una sola mano riconosciuta per quella di Barolomeo Sanvito.

Decorazione:

- Capitale dei testi in oro, capitale di piede, di volte e, per le canzoni, di strofe in inchiostro azzurro.
- A c. 10v, pergamena di color giallo, tutta la pagina è delimitata da un'inquadatura architettonica con due lesene raccordate da una trave superiore con scritta in oro «*FRANCISI PETRARAE FLORENTINI POETAE CLARISSI*» e, al margine inferiore, da una sovrapposizione di cornicioni a sfondo di due putti con ali variopinte seduti su due cornucopie che reggono i mappi di un cappello prelatizio (7 per parte), sopra uno stemma troncato o spaccato: nella divisione superiore uno scoglio che emerge dal mare circondato da arcobaleno e due venti, montato da un'aquila, in quella inferiore un centauro armato su fondo d'oro. All'interno di questa ricca cornice una raffigurazione partita verticalmente dall'alloro sul cui fusto è visibile Laura sormontata da Amore che ha scoccato l'arco verso Francesco Petrarca. Questi è seduto sull'angolo destro con penna e libro aperto, incoronato nell'atto di osservare il dirimpettaio Apollo; dietro di lui paesaggio con selve ed acque ad Avignone (Ventoux). Sull'angolo sinistro Apollo suona la lira sotto una rupe

```
<TEI xmlns="http://www.tei-c.org/ns/1.0" xmlns:xsi="http://www.w3.org/2001/XMLSchema-instance" xmlns:xi="http://www.w3.org/2001/XInclude" xsi:schemaLocation="http://www.tei-c.org/ns/1.0 ..xsd/TEI-P5/1.7/tei-p5-e-codices_1.7.xsd" xml:lang="deu" xml:base="http://www.e-codices.unifr.ch/en/description/fmb/cb-0130" version="5.1" xml:id="eCod_fmb-cb-0130">
  <teiHeader>
    <fileDesc>
      <titleStmt>
        <title>
          <persName role="author" key="pnd_134706749">Francesco Petrarca</persName>
          (
          ), <Canzoniere> e <Triumphi>
        </title>
      </titleStmt>
    <editionStmt>
      <edition>Elektronische Version nach TEI P5.1</edition>
    <respStmt>
      <resp>
        Konvertierung nach TEI:
        <persName>Roberta Padilina</persName>
        <date when="2009-01-27">27.01.2009</date>
      </resp>
      <name>e-codices - Virtual Manuscript Library of Switzerland</name>
    </respStmt>
  </editionStmt>
  <publicationStmt>
    <publisher>e-codices - Virtual Manuscript Library of Switzerland</publisher>
    <availability status="restricted" n="cc-by">
      <licence target="http://creativecommons.org/licenses/by/3.0/">
        <p>Creative Commons Attribution 3.0 Unported (CC BY 3.0)</p>
      </licence>
    </availability>
  </publicationStmt>
  <sourceDesc>
    <bibl>PDF vorhanden</bibl>
    <msDesc xml:lang="ita" xml:id="fmb-cb-0130">
      <msIdentifier>
        <settlement>Cologny</settlement>
        <repository>Fondation Martin Bodmer</repository>
        <idno>Cod. Bodmer 130</idno>
      </msIdentifier>
      <head>
        <title>
          <persName role="author" key="pnd_134706749">Francesco Petrarca</persName>
          (
          ), <Canzoniere> e <Triumphi>
        </title>
        <origDate notBefore="1400" notAfter="1499">Sec. XV</origDate>
      </head>
    </msContents>
    <msItem>
      <author key="pnd_134706749">Francesco Petrarca</author>
      <title>Canzoniere e Triumphi</title>
    </msItem>
    <msItem>
      <locus from="1r" to="7r">cc. 1r-7r</locus>
      <note>Tavola alfabetica</note>
    </msItem>
  </msContents>
</TEI>
```

```
<msDesc xml:lang="ita" xml:id="fmb-cb-0130">
  <msIdentifier>
    <settlement>Cologny</settlement>
    <repository>Fondation Martin Bodmer</repository>
    <idno>Cod. Bodmer 130</idno>
  </msIdentifier>
  <head>
    <title>
      <persName role="author" key="pnd_134706749">Francesco Petrarca</persName>
      (
      <date>1304-1374</date>
      ), <Canzoniere> e <Triumphi>
    </title>
    <origDate notBefore="1400" notAfter="1499">Sec. XV</origDate>
  </head>
  <msContents>
    <msItem>
      <author key="pnd_134706749">Francesco Petrarca</author>
      <title>Canzoniere e Triumphi</title>
      <msItem>
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          Tutta la pagina è racchiusa tra un basamento con putti che reggono la stemma che compare anche nella decorazione della pergamena contigua, ghirlande e delfini, e due assi bronzei a grottesche; nello specchio centrale
          <title>Rvf</title>
          1 tutta scritta in caratteri capitali a colori alternantesi secondo le righe di scrittura: oro, azzurro, oro, rosso, oro, verde, oro, blu, oro, azzurro, eccetera. Nella grande V incipitaria Francesco Petrarca con il libro aperto e il capo appoggiato alla mano.
        </decoNote>
        <bibl>
          <abbr>Rvf</abbr>
          1-263
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          Dentro una tabella orientata verticalmente ad incorniciare tutta la pagina in cui i primi quattro versi di
          <title>Rvf</title>
          264 sono scritti a capitali a righe colorate alterne come a
          <locus from="11r">c. 11r</locus>
          si fa con
          <abbr>Rvf</abbr>
          1.
        </decoNote>
        <incipit>
          <hi rend="uppercase">post mortem laurae io vo pensando</hi>
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        261-268
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Firenze, Biblioteca Medicea Laurenziana, Plutei, Plut.40.14

Scheda manoscritto

[Vedi la descrizione del Fondo](#)

CNMD\0000244757

[Sfoglia le immagini di manoscritto esterne a MOL \(1\)](#)

Manoscritto membranaceo, guardie membranacee; 1326-1350 data stimata; cc. I + 84 + I; numerazione moderna in cifre arabe a matita nel margine superiore esterno; numerazione più antica in cifre arabe in inchiostro bruno nel margine superiore esterno delle cc. 29r, 57r, 84r; bianche le cc. 28v, 56v, 84v.

Dimensioni: mm 379 x 263 (c. 17r).

Fascicolazione:
1/8, 2-3/10 (*Inf.*); 4/8, 5-6/10 (*Purg.*); 7/8, 8-9/10 (*Par.*).

Rigatura:
a secco (Derolez nr. 41).

Specchio rigato:
28 [294] 57 x 32 [78 (23) 79] 51.

Righe:
rr. 46 / ll. 45.

Disposizione del testo:
bicolonnare con iniziali di terzina sporgenti.

Richiami:
al centro del margine inferiore.

Scrittura e mani:
Mano 1 (Copista principale del Cento): bastarda cancelleresca tipo "Cento" (*Commedia*, cc. 1r-84r); Mano 2: *littera textualis* semplificata (annotazioni latine, c. 3v); Mano 3: bastarda (varianti al testo, cc. 52r, 69r); Mano 4: bastarda (annotazioni latine, cc. 54v, 65r-66r); Mano 5: bastarda (annotazioni latine, cc. 64r, 67v).

Decorazione
Databile 1326-1350.
Stemma a c. 1r; non leggibile. Cfr. Storia del manoscritto.

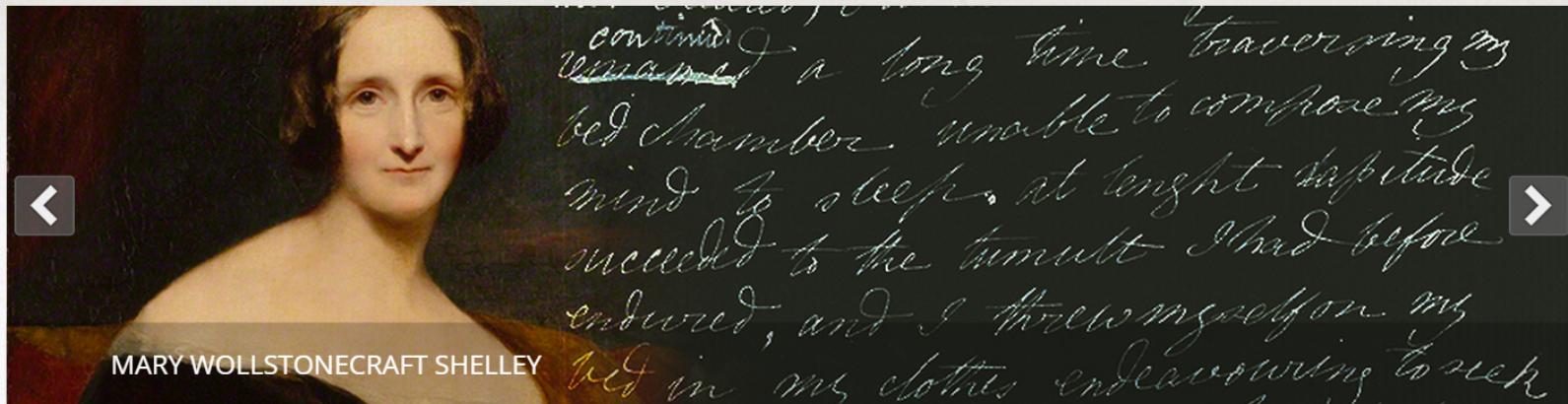
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THE Shelley-Godwin ARCHIVE

BETA

[HOME](#) [ABOUT](#) [FRANKENSTEIN](#) [SEARCH](#) [USING THE ARCHIVE](#)



About the Archive

The Shelley-Godwin Archive will provide the digitized manuscripts of Percy Bysshe Shelley, Mary Wollstonecraft Shelley, William Godwin, and Mary Wollstonecraft, bringing together online for the first time ever the widely dispersed handwritten legacy of this uniquely gifted [family of writers](#). The result of a partnership between the New York Public Library and the Maryland

S-GA in the News

October 30, 2013
The New York Times Arts Beat
['Frankenstein' Manuscript Comes Alive in Online Shelley Archive](#)
by Jennifer Schuessler



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Search

eye

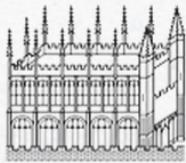


How To Search

Write a query in the search field. All words must appear on a page to be returned. Use *OR* (capitalized) between words to look for any of the words. Enclose a phrase within quotation marks to search for words occurring together.



New York
Public
Library



Bodleian Libraries
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TECHNOLOGY IN THE HUMANITIES

HARVARD UNIVERSITY LIBRARY



THE HUNTINGTON
Library, Art Collections, and Botanical Gardens

BRITISH LIBRARY

REFINE RESULTS

102 Results

SORT: Relevance ▾

Ascending ▾

◀ ◀ 1 2 3 ... ▶ ▶

Notebook

- Draft Notebook B 47
- Draft Notebook A 39
- Fair-Copy Notebook C1 8
- Fair-Copy Notebook C2 8

Hand

- Mary Shelley 97
- Percy Bysshe Shelley 5

Revisions

- Deleted Passages 6

1



Frankenstein - Draft Notebook A. c. 56, fol. 2v Mary Shelley

...^ to a want of skill ^ or fidelity in my instructors. When I was about fifteen my f The natural phænomena that takes place every day before our eyes did not escape my exa n...

2



Frankenstein - Draft Notebook A. c. 56, fol. 6r Mary Shelley

...lively blue eyes dimpled cheeks...

3



Frankenstein - Draft Notebook A. c. 56, fol. 8r Mary Shelley

..., can have departed for ever: T t hat the brightness of a loved eye can have faded been extinguished, and the sound of a voice never so...

4



Frankenstein - Draft Notebook A. c. 56, fol. 9r Mary Shelley

...gushed from the eyes of Elizabeth they proceeded partly from sorrow at my departure, and partly because she reflected that the same journey was to have taken place three months before when a mothers blessing would have accompanied...

5



Frankenstein - Draft Notebook A. c. 56, fol. 10r Mary Shelley

...54 10 and many other reflections during my journey to Ingolstadt which was long and fatiguing at length the steeples of the town met my eyes. I alighted and was conducted to my solitary apartment to spend the...

Draft Notebook A

Author(s) : Mary Shelley

Date Written : [August or
September]-[December] 1816

Title/Literary Work : Frankenstein

View : Frankenstein, Draft

Notebook A

State : draft

Institution : Mary Shelley

Hand(s) : Mary Shelley, Percy

Shelley

Shelfmark : MS. Abinger c. 56

Folio : 2v

Transcription Status: ●●●

Metadata Status: ●●●



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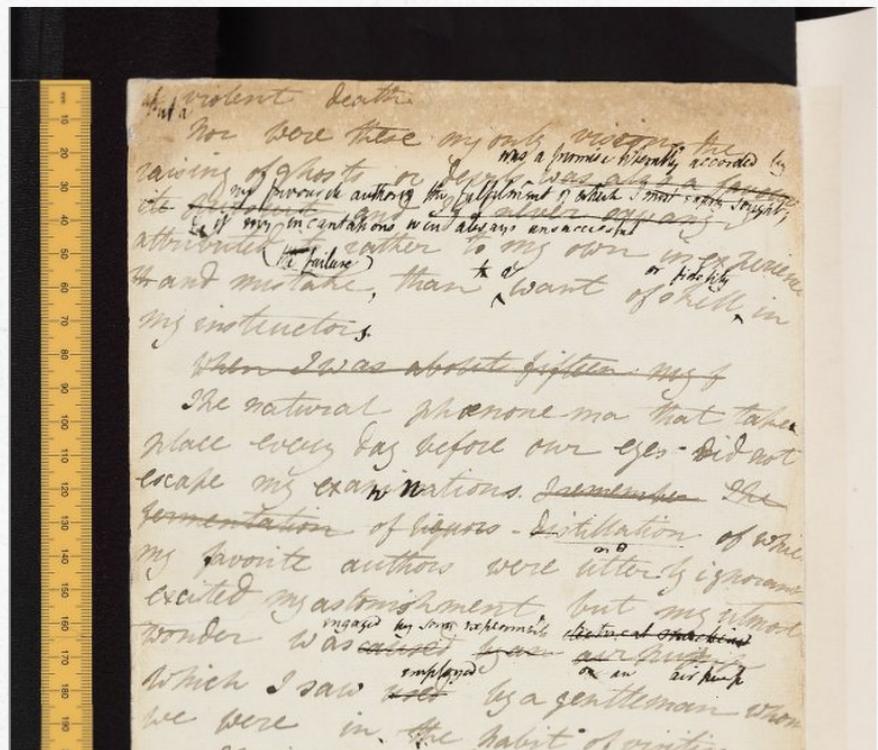


LIMIT VIEW:

All

Mary Shelley

Percy Shelley



b violent death.

ut a

Nor were these my only visions, the

was a promise liberally accorded by

raising of ghosts or devils was also a favour

^

my favourite authors; the fulfilment of which I most eagerly sought;

ite pursuit and if I never saw any

& if my incantations were always unsuccessful

attributed it rather to my own inexperience

the failure

to a or fidelity

th and mistake, than want of skill in

^ ^

my instructor s .

When I was about fifteen my f

The natural phænomena that takes

place every day before our eyes did not

escape my exa n m i m ations. I remember The

fermentation of liquors - di stillation of which

2v

Draft Notebook A

Author(s) : Mary Shelley

Date Written : [August or
September]-[December] 1816

Title/Literary Work : Frankenstein

View : Frankenstein, Draft

Notebook A

State : draft

Institution : Mary Shelley

Hand(s) : Mary Shelley, Percy

Shelley

Shelfmark : MS. Abinger c. 56

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Transcription Status: ●●●

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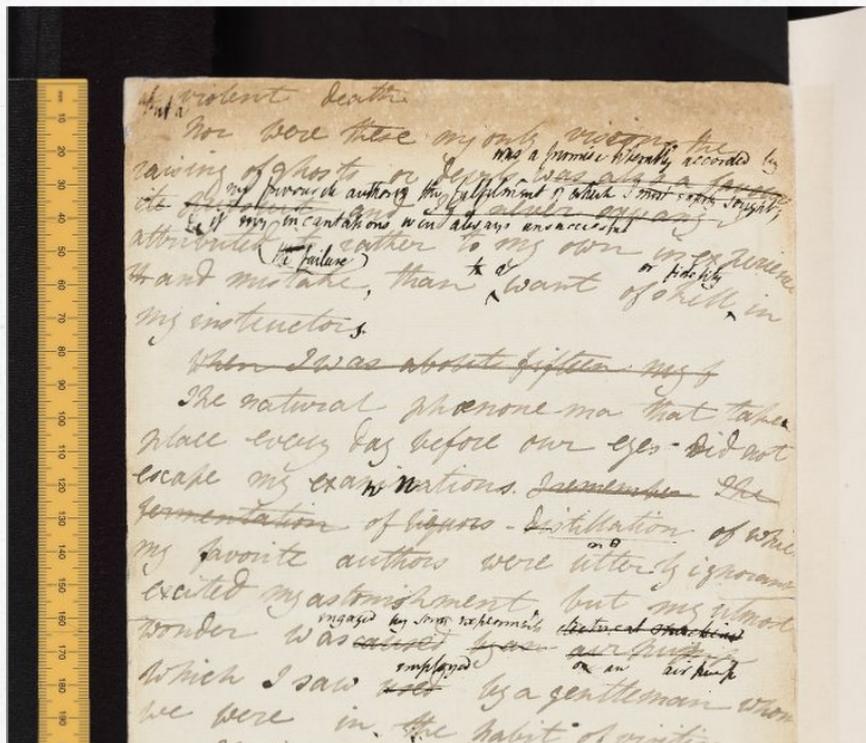


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Percy Shelley



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The natural phænonema that takes place every day before our eyes did not escape my exa m i nn ations. t remember The fermentation of liquors - di stillation of which we were in the habit of visiting.

Draft Notebook A

Author(s) : Mary Shelley

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Notebook A

State : draft

Institution : Mary Shelley

Hand(s) : Mary Shelley, Percy
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Shelfmark : MS. Abinger c. 56

Folio : 2v

Transcription Status: ●●●

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Search



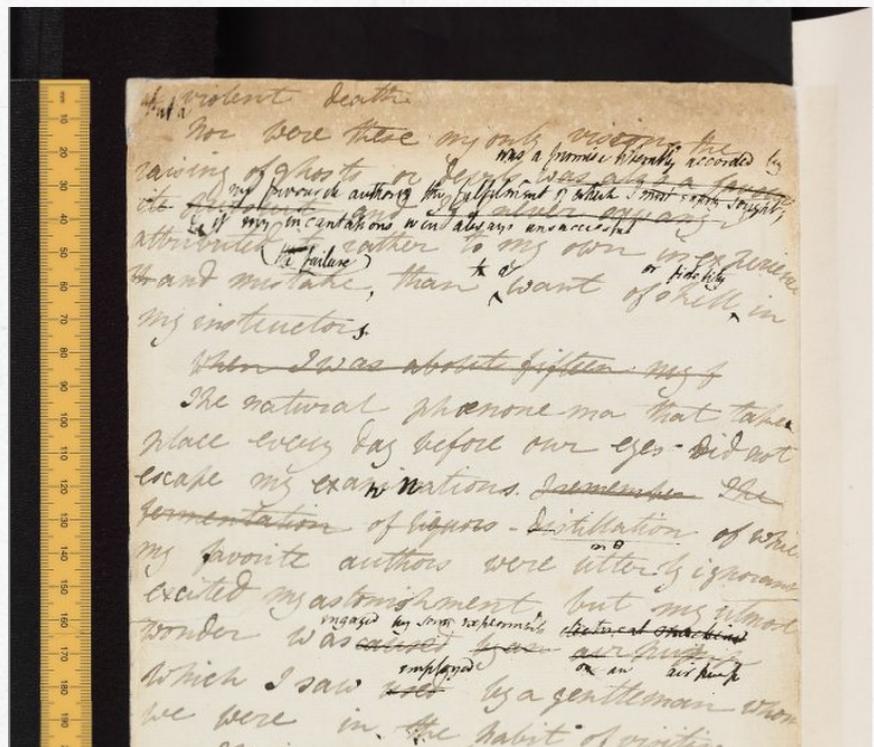
LIMIT VIEW:



All



Percy Shelley



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Nor were these my only visions, the

was a promise liberally accorded by

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^

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attributed it rather to my own inexperience

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to a or fidelity

th and mistake, than want of skill in

^ ^

my instructor s .

When I was about fifteen my f

The natural phænonema that takes place every day before our eyes did not escape my exa n m i m n ations. I remember The fermentation of liquors – di stillation of which we were in the habit of making

2v

Draft Notebook A

Author(s) : Mary Shelley

Date Written : [August or
September]-[?December] 1816

Title/Literary Work : Frankenstein

View : Frankenstein, Draft

Notebook A

State : draft

Institution : Mary Shelley

Hand(s) : Mary Shelley, Percy
Shelley

Shelfmark : MS. Abinger c. 56

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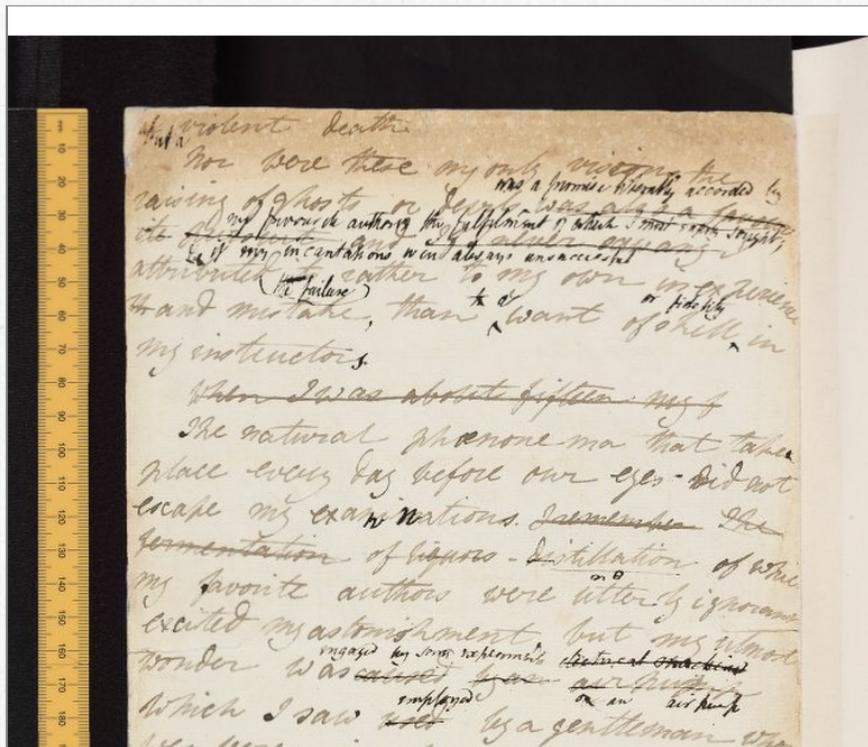


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LIMIT VIEW:

All Mary Shelley Percy Shelley



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Jean Paul – Sämtliche Briefe digital

Über die Edition Briefe Register Daten

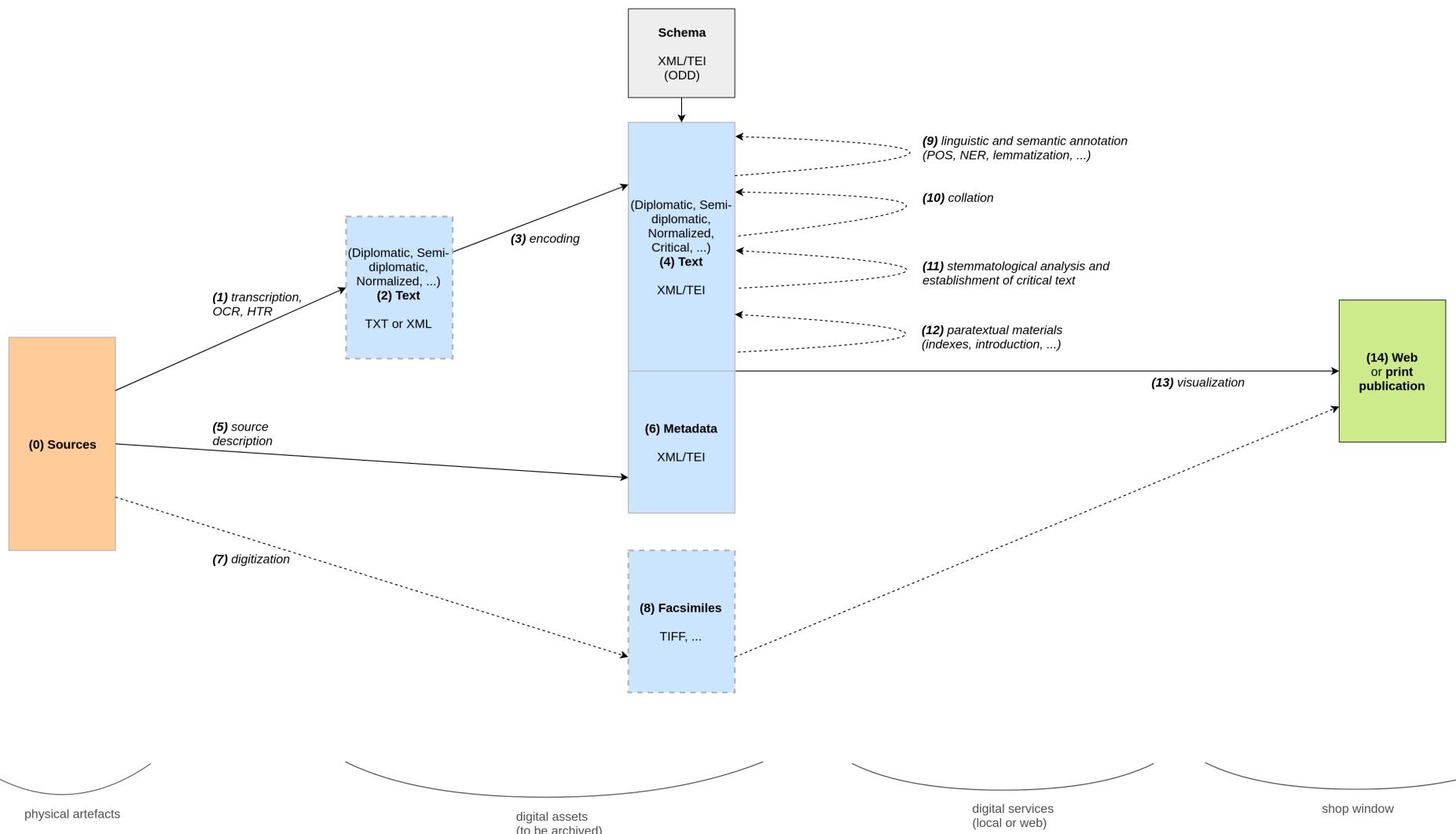
Herausgegeben im Auftrag der Berlin-Brandenburgischen Akademie der Wissenschaften von Markus Bernauer, Norbert Miller und Frederike Neuber (2018–)

[Alle Briefe öffnen](#) [Über die Edition](#)

Korpora

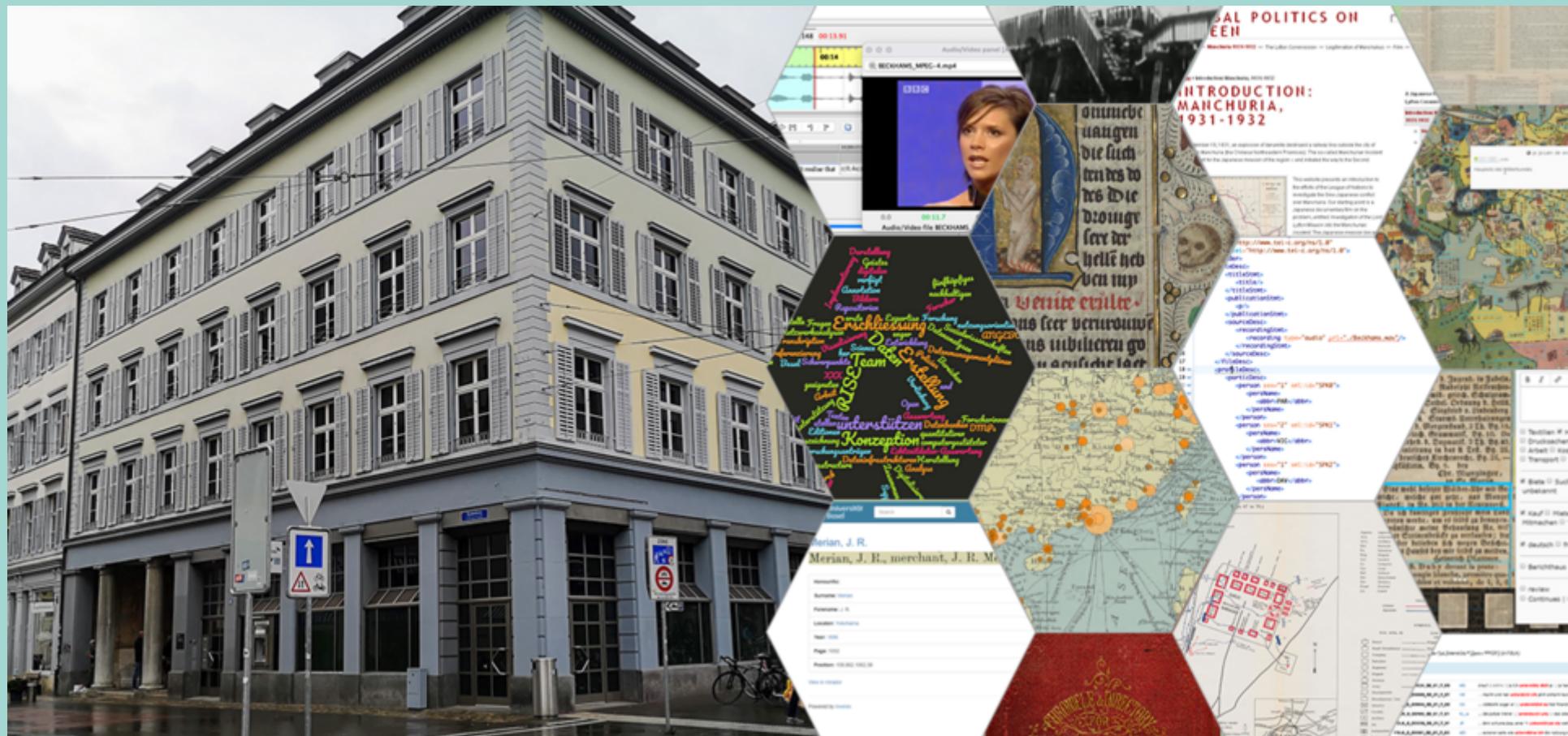
The screenshot shows the homepage of the Jean Paul – Sämtliche Briefe digital website. The header includes navigation links for the edition, letters, register, data, and search. Below the title, a subtitle indicates the project is funded by the Berlin-Brandenburgische Akademie der Wissenschaften. Two buttons are visible: 'Alle Briefe öffnen' (in red) and 'Über die Edition' (in blue). The main content area features a large title, a brief description of the edition's purpose, and three images: a handwritten letter fragment, an illustration of a man in a study, and a row of bound books.

6. **DIGITAL WORKFLOWS**



Thank you.

For more information, contact us at rise@unibas.ch



This presentation reuses materials from:

José Luis Losada Palenzuela, *Markup, XML, TEI*,

https://editio.github.io/presentations/intro_sde_tei, 2021.

Lou Burnard, *What do we mean by markup and why do we do it?*,
DHOXSS 2015.

Lou Burnard, *TEI Basic Structure and Core Elements*, DHOXSS 2015.

TO KNOW MORE

Burnard, Lou. *What is the Text Encoding Initiative? How to add intelligent markup to digital resources*. Marseille : OpenEdition Press, 2014. <http://books.openedition.org/oep/679>.

Burghart, Marjorie, and Elena Pierazzo. *Digital Scholarly Editions: Manuscripts, Texts and TEI Encoding*.
<https://teach.dariah.eu/course/view.php?id=32>.

TEI Consortium. *Learn the TEI*. <https://tei-c.org/support/learn/#section-2>.

[Introduction to TEI](#) by Elena Spadini
(RISE Crash Course, 01.04.2022, University of Basel)

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