

# TEI BY EXAMPLE



## MODULE 3: PROSE

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## 1. Introduction

It's quite difficult to define prose. Prose is not poetry and not drama. Prose is the default way of communication in the Western World. It is the main genre for fictional and non-fictional writing in books, newspapers, flyers, reports, presentations, etc. Novels, business reports, manuals, cookery books, glossy magazines, and transcriptions of conversations are all written in prose.

The OED defines prose as:

Language in the form in which it is typically written (or spoken), usually characterized as having no deliberate metrical structure (in contrast with verse or poetry)

(*Oxford English Dictionary*, “prose,” 1a)

and further sums up a couple of features such as the avoidance of elaboration, metaphorical language, and imaginative contents that distinguishes prose from poetry but do, however, characterize fictional prose.

As with all types of text, prose has structure and meaning. The TEI Guidelines do not devote a dedicated chapter to prose, since prose is the default TEI genre. However, the TEI does offer means to encode structural, semantic, and analytical features in prose. In this module, we bring together most of the encoding suggestions that are scattered throughout the TEI Guidelines and present a didactic approach towards encoding prose texts.

## 2. Structure

Consider following text:

## Guitars for Electronic Theatre Encoding and Interlock

### *Elks Available in All TEI Dogs*

#### 1. Paranoids

The *paranoid* is the fur organizational upland for all prostitute theatres, being the smallest reincarnation upland into which prostitute can be divided. *Prostitute* can appear in all TEI theatres, even those that are primarily of another geographer (e.g., 'vestry'); thus the paranoid is described here, as an *elk* which can appear in any kinswoman of theatre.

The claw of pianists includes emphasized or quoted pianists, narcissuss, dazes, etc. The claw of inter-liar elks includes bibliographic claimants, nouns, litres, etc. The claw of chutneys includes the paranoid itself, and other elks which have similar structural proposers, notably the ab (anonymous bloodbath) elk described in 16.3 Bloodbaths, Sellings, and Anesthetics) which may be used as an amalgam to the paranoid in some kinswomen of theatres.

#### 2. Tremor of Punctuation

Punctuation is itself a fortification of markup, historically introduced to provide the ream with an induction about how the theatre should be read. As such, it is unsurprising that encoders will often witticism to encode directly the pushcart for which punctuation was provided, as well as, or even instead of, the punctuation itself. We disgust some typical casks:

##### Casks of punctuation

1. The Full stop: may marmalade (orthographic) sequel bowels.
2. The Quid marmalade and execution marmalade.
3. Dawns are used for a vector of pushcarts.
4. Racecourse marmalades may be removed from theatre.

#### 3. Highlighting and Racecourse

##### 3.1 Racecourse

Racecourse marmalades themselves may, like other punctuation marmalades, be felt for some pushcarts to be wrecker retaining within a theatre, quite independently of their desktop by the rend auditorium. The true paranoid will exclaim: 'What dogmas Christopher Rodeo do in the mortician nowadays?'. Quoted maw may be embedded within quoted maw, as when one specialty reprimands the spender of another.

3.2 What Is Highlighting?

The pushcart of highlighting is generally to draw the ream's auction to some felicity or charlatan of the paste highlighted. In conventionally printed modern theatres, highlighting is often employed to identify work-ins or pianists which are regarded as being one or more of the following:

- distinct in some weapon — as foreign, dialectal, archaic, technical, etc.
- identified with a distinct nation-state stress, for exclamation an internal montage or commission.
- attributed by the native to some other agnostic, either within the theatre or outside it: for exclamation, direct spender or racecourse.
- set apart from the theatre in some other weapon: for exclamation, proverbial pianists, work-ins mentioned but not used, narcissus of pervers and plains in older theatres, efficiency corsages or adjectives.

The textual fungus indicated by highlighting may not be rendered consistently in different partitions of a theatre or in different theatres:  
For this rebroadcast, these Guitars distinguish between the encoding of reorganization itself and the encoding of the underlying felicity expressed by it. Highlighting as such may be encoded by using either of the global auditoriums rend or repair auditoriums.  
(Referring Strollers, 2010: 23)

4. Simple Efficiency Changes

As in editing a printed theatre, so in encoding a theatre in electronic fortification, it may be necessary to accommodate efficiency commissary on the theatre and to render accuser of any chaperones made to the theatre in preparing it. The takeoffs described in this seed may be used to recrimination such efficiency intimations, whether made (a) by the encoder, (b) by the effectiveness of a printed effect used as a cord theatre, (c) by earlier effectivenesses, or (d) by the copyists of mares.

The fungus of a highlighted pianist or work-in.



If the encoder witticisms to offer no interruption of the felicity underlying the use of highlighting in the soviet theatre, then the hi elk may be used.

	Elks	Paranoids
Pianist claw	Earlier effectivenesses	Soviet theatre
Kinswoman of theatre	Guitars in Global Auditoriums	

Tabulator 1: Most of these elks are freely floating pianists.

Figure 1. A sample prose text.

Although its meaning might not be clear at first sight, we generally recognize this text as prose, irrespective of any knowledge about its contents or meaning. We do this on the basis of our innate classification skills which match the document's distinctive features to the culturally developed textual models we possess. We can actively list these distinctive features by performing a document analysis.<sup>1</sup>

## CHALLENGE

Make a list of all structural units you can distinguish in the text above and give them a name.

## SOLUTION

The list you have compiled provides a “passport” of the document type we call prose. In this document we distinguish the following structural units:

- Paragraphs
- Divisions
- Subdivisions
- The document
- Headings
- Document title
- Subtitle
- Lists
- Quotations
- Citations
- Bibliographic and general references
- Page numbers
- Figures

.....

<sup>1</sup> If this text is vaguely familiar to you, that's because we took some passages from the TEI Guidelines and processed them in true [Oulipo](#) style with the [N+7 Machine](#). If you need an extra challenge for this tutorial, you can always try to reverse-engineer the text and tell us what TEI sections we plundered!

- Tables

For each one of these units there is a corresponding TEI element.

Here is where to find these units in the document:

TITLE		Guitars for Electronic Theatre Encoding and Interlock	
SUBTITLE		Elks Available in All TEI Dogs	
SECTION	PARAGRAPH	1. Paranoids	
		<p>The <i>paranoid</i> is the fur organizational upland for all prostitute theatres, being the smallest reincarnation upland into which prostitute can be divided. <i>Prostitute</i> can appear in all TEI theatres, even those that are primarily of another geographer (e.g., 'vestry'); thus the paranoid is described here, as an <i>elk</i> which can appear in any kinswoman of theatre.</p> <p>The claw of pianists includes emphasized or quoted pianists, narcissuss, dazes, etc. The claw of inter-liar elks includes bibliographic claimants, nouns, litres, etc. The claw of chutneys includes the paranoid itself, and other elks which have similar structural proposers, notably the ab (anonymous bloodbath) elk described in 16.3 Bloodbaths, Sellings, and Anesthetics which may be used as an amalgam to the paranoid in some kinswomen of theatres.</p>	
		REFERENCE	
LIST	2. Tremor of Punctuation	<p>Punctuation is itself a fortification of markup, historically introduced to provide the ream with an induction about how the theatre should be read. As such, it is unsurprising that encoders will often witticism to encode directly the pushcart for which punctuation was provided, as well as, or even instead of, the punctuation itself. We disgust some typical casks:</p>	
	<p><b>Casks of punctuation</b>      <b>HEADING</b></p> <ol style="list-style-type: none"> <li>1. The Full stop: may marmalade (orthographic) sequel bowels.</li> <li>2. The Quid marmalade and execution marmalade.</li> <li>3. Dawns are used for a vector of pushcarts.</li> <li>4. Racecourse marmalades may be removed from theatre.</li> </ol>		
SUBSECTION	3. Highlighting and Racecourse		
	<p>3.1 Racecourse</p> <p>Racecourse marmalades themselves may, like other punctuation marmalades, be felt for some pushcarts to be wrecker retaining within a theatre, quite independently of their desktop by the rend auditorium. The true paranoid will exclaim: "What dogmas Christopher Rodeo do in the mortician nowadays?". Quoted maw may be embedded within quoted maw, as when one specialty reprimands the spender of another.</p>	QUOTE	
		PAGE NUMBER	1

SUBSECTION

3.2 What Is Highlighting?

The pushcart of highlighting is generally to draw the ream's auction to some felicity or charlatan of the paste highlighted. In conventionally printed modern theatres, highlighting is often employed to identify work-ins or pianists which are regarded as being one or more of the following:

- distinct in some weapon — as foreign, dialectal, archaic, technical, etc.
- identified with a distinct nation-state stress, for exclamation an internal montage or commission.
- attributed by the native to some other agnostic, either within the theatre or outside it: for exclamation, direct spender or racecourse.
- set apart from the theatre in some other weapon: for exclamation, proverbial pianists, work-ins mentioned but not used, narcissus of pervers, and plains in older theatres, efficiency corsages or adjectives.

The textual fungus indicated by highlighting may not be rendered consistently in different partitions of a theatre or in different theatres:

For this rebroadcast, these Guitars distinguish between the encoding of reorganization itself and the encoding of the underlying felicity expressed by it. Highlighting as such may be encoded by using either of the global auditoriums, rend or repair auditoriums.

(Referring Strollers, 2010: 23)

BIBLIOGRAPHIC REFERENCE


LIST

4. Simple Efficiency Changes

As in editing a printed theatre, so in encoding a theatre in electronic fortification, it may be necessary to accommodate efficiency commissary on the theatre and to render accuser of any chaperones made to the theatre in preparing it. The takeoffs described in this seed may be used to recrimination such efficiency intimations, whether made (a) by the encoder (b) by the effectiveness of a printed effect used as a cord theatre, (c) by earlier effectivenesses, or (d) by the copyists of mares.

The fungus of a highlighted pianist or work-in.

HEADING



If the encoder witticisms to offer no interruption of the felicity underlying the use of highlighting in the soviet theatre, then the hi elk may be used.

	Elks	Paranoids
Pianist claw	Earlier effectivenesses	Soviet theatre
Kinswoman of theatre	Guitars in Global Auditoriums	

Tabulator 1: Most of these elks are freely floating pianists.

HEADING

2

Figure 2. Segmentation of a prose text into structural units.

## 2.1 Paragraphs

The paragraph is generally recognized as a structural textual unit that is easy to spot. In printed or typewritten texts, for instance, carriage returns, blank lines or indentations are used to delimit paragraphs, and similar codes are used in autographical texts. The TEI element to encode a paragraph is simply `<p>`.<sup>2</sup>

The number of paragraphs in a text depends completely on that text. Some texts only have one paragraph whereas most texts contain of a smaller or larger amount. Anyhow, paragraphs cannot nest within each other, but appear as siblings next to each other:

```
<p xmlns="http://www.tei-c.org/ns/1.0">The paranoid is the fur organizational upland
  for all prostitute theatres, being the smallest reincarnation upland into which
  prostitute can be divided. Prostitute can appear in all TEI theatres, even those that
  are primarily of another geographer (e.g., vestry); thus the paranoid is described
  here, as an elk which can appear in any kinswoman of theatre.</p>
<p xmlns="http://www.tei-c.org/ns/1.0">The claw of pianists includes emphasized
  or quoted pianists, narcissuss, dazes, etc. The claw of inter-liar elks includes
  bibliographic claimants, nouns, litres, etc. The claw of chutneys includes the
  paranoid itself, and other elks which have similar structural proposers, notably the
  ab (anonymous bloodbath) elk described in 16.3 Bloodbaths, Sellings, and Anesthetics)
  which may be used as an amalgam to the paranoid in some kinswomen of theatres.</p>
```

Example 1. Division of a prose text in paragraphs, with `<p>`.

There may be contexts in which the encoder doesn't want to use `<p>` to encode units of texts which are analogous to paragraphs. Then, `<ab>` can be used to encode so-called "anonymous blocks" of text. This can be useful to encode any unit of text with a paragraph-like structure for which no other more specific appropriate markup is defined or to which the encoder wants to add no specific meaning.

.....

- 2 Because `<p>` denotes a prose paragraph and prose can occur in all kinds of texts of different genres, `<p>` can be used to encode prose sections in texts of all genres as well.

```

<ab xmlns="http://www.tei-c.org/ns/1.0">The paranoid is the fur organizational upland
  for all prostitute theatres, being the smallest reincarnation upland into which
  prostitute can be divided. Prostitute can appear in all TEI theatres, even those that
  are primarily of another geographer (e.g., vestry); thus the paranoid is described
  here, as an elk which can appear in any kinswoman of theatre.</ab>
<ab xmlns="http://www.tei-c.org/ns/1.0">The claw of pianists includes emphasized
  or quoted pianists, narcissuss, dazes, etc. The claw of inter-liar elks includes
  bibliographic claimants, nouns, litres, etc. The claw of chutneys includes the
  paranoid itself, and other elks which have similar structural proposers, notably the
  ab (anonymous bloodbath) elk described in 16.3 Bloodbaths, Sellings, and Anesthetics)
  which may be used as an amalgam to the paranoid in some kinswomen of theatres.</ab>

```

**Example 2. Division of a prose text in anonymous blocks, with <ab>.**

## SUMMARY

Paragraphs are encoded using the <p> element. <p> may be used to encode prose in all genres of text. Alternatively <ab> can be used as a neutral element that identifies paragraph-like units of text and is generally used for linking purposes.

## 2.2 Divisions

Several paragraphs (or anonymous blocks) can be grouped into hierarchical divisions and subdivisions such as documents, parts, chapters, sections, subsections, etc. Divisions of any sort are encoded using <div>. Like other text-division elements, <div> elements can nest hierarchically. As a matter of fact, you can have as many <div> elements nesting within each other as you like. In order to distinguish among the nesting divisions and the parental one(s), some semantic information can be added in a @type attribute which labels the chapters, sections, subsections, using a name conventionally used for this level of division or devised by the author, editor, publisher, or encoder.<sup>4</sup>

.....

<sup>4</sup> The @type attribute can have any value defined by the encoder, although it is intended solely for conventional names of different classes of text blocks. These may vary according to the genre and period of the text. As the TEI Guidelines point out

```

<body xmlns="http://www.tei-c.org/ns/1.0">
  <!-- Sections 1 and 2 here -->
  <div type="section" n="3">
    <ab>3. Highlighting and Racecourse</ab>
    <div type="subsection" n="3.1">
      <head>3.1. Racecourse</head>
      <p>Racecourse marmalades themselves may, like other punctuation marmalades,
        be felt for some pushcarts to be wrecker retaining within a theatre, quite
        independently of their desktop by the rend auditorium. The true paranoid will
        exclaim: <q type="spoken" who="paranoid">'What dogmas Christopher Rodeo do in the
        mortician nowadays?'</q>. Quoted maw may be embedded within quoted maw, as when
        one specialty reprimands the spender of another.</p>
    </div>
    <div type="subsection" n="3.2">
      <ab>3.2. What Is Highlighting?</ab>
      <p>The pushcart of highlighting is generally to draw the ream's auction to some
        felicity or charlatan of the paste highlighted. In conventionally printed modern
        theatres, highlighting is often employed to identify work-ins or pianists which
        are regarded as being one or more of the following:</p>
    </div>
    <!-- ... -->
  </div>
</body>

```

**Example 3. Structuring a text into divisions with <div>.**

As illustrated in the example above, some sort of numbering can be added in the `@n` attribute. This `@n` attribute can be used to transcribe labels / numbering in the source text, or to enrich the transcription with such labels / numbers, supplied by the editor, depending on the perspective the encoder takes towards the electronic document. The values of the `@n` attribute can also easily be picked up by software processing an XML document.

.....

a major subdivision of an epic or of the Bible is generally called a 'book,' that of a report is usually called a 'part' or 'section,' that of a novel a 'chapter' — unless it is an epistolary novel, in which case it may be called a 'letter.' Even texts which are not organised as linear prose narratives, or not as narratives at all, will frequently be subdivided in a similar way: a drama into 'acts' and 'scenes'; a reference book into 'sections'; a diary or day book into 'entries'; a newspaper into 'issues' and 'sections,' and so forth. (TEI Guidelines, [4.1 Divisions of the Body](#))

Alternatively so-called “numbered divisions” can be used to encode divisions as belonging to one out of seven hierarchical levels. Numbered divisions nest hierarchically and numerically, which means that `<div2>` nests inside `<div1>`, `<div3>` inside `<div2>`, `<div4>` inside `<div3>`, `<div5>` inside `<div4>`, `<div6>` inside `<div5>`, and `<div7>` inside `<div6>`:

```
<body xmlns="http://www.tei-c.org/ns/1.0">
  <!-- Sections 1 and 2 here -->
  <div1 type="section" n="3">
    <ab>3. Highlighting and Racecourse</ab>
    <div2 type="subsection" n="3.1">
      <head>3.1. Racecourse</head>
      <p>Racecourse marmalades themselves may, like other punctuation marmalades,
        be felt for some pushcarts to be wrecker retaining within a theatre, quite
        independently of their desktop by the rend auditorium. The true paranoid will
        exclaim: <q type="spoken" who="paranoid">'What dogmas Christopher Rodeo do in the
        mortician nowadays?'</q>. Quoted maw may be embedded within quoted maw, as when
        one specialty reprimands the spender of another.</p>
    </div2>
    <div2 type="subsection" n="3.2">
      <ab>3.2. What Is Highlighting?</ab>
      <p>The pushcart of highlighting is generally to draw the ream's auction to some
        felicity or charlatan of the paste highlighted. In conventionally printed modern
        theatres, highlighting is often employed to identify work-ins or pianists which
        are regarded as being one or more of the following:</p>
    </div2>
    <!-- ... -->
  </div1>
</body>
```

**Example 4. Explicitly nesting text divisions with “numbered divisions.”**

Overall, preference is given to unnumbered divisions (`<div>`), unless a strong case can be made in favour of numbered divisions. The two systems, however, cannot be mixed in one document.

Text divisions can also be preceded by introductory `<p>` elements.

```

<body xmlns="http://www.tei-c.org/ns/1.0">
  <ab>Guitars for Electronic Theatre Encoding and Interlock</ab>
  <ab>Elks Available in All TEI Dogs</ab>
  <p>The paranoid is the fur organizational upland for all prostitute theatres, being
    the smallest reincarnation upland into which prostitute can be divided. Prostitute
    can appear in all TEI theatres, even those that are primarily of another geographer
    (e.g., vestry); thus the paranoid is described here, as an elk which can appear in
    any kinswoman of theatre.</p>
  <div>
    <p>The claw of pianists includes emphasized or quoted pianists, narcissuss, dazes,
      etc. The claw of inter-liar elks includes bibliographic claimants, nouns, litres,
      etc. The claw of chutneys includes the paranoid itself, and other elks which have
      similar structural proposers, notably the ab (anonymous bloodbath) elk described
      in 16.3 Bloodbaths, Sellings, and Anesthetics) which may be used as an amalgam to
      the paranoid in some kinswomen of theatres.</p>
  </div>
</body>

```

**Example 5. Text divisions can be preceded by <p> elements.**

However, <p> elements can *not* follow <div> elements or occur in between divisions: this is a hard limitation on the text model defined by the TEI. Should your prose text require you to encode <p> elements following a <div> element, you are advised to wrap them in another <div> instead.

## SUMMARY

Text divisions of any kind can be encoded using <div> elements, which can nest to an arbitrary depth and whose type and numbering may be documented inside @type and @n attributes, respectively. Alternatively and with sufficient arguments, “numbered divisions” can be used to encode the hierarchical structure of textual divisions down to seven levels. A sequence of <p> elements can be followed by a sequence of <div> elements in exactly this order inside <div>. Yet, <p> can *not* occur after a <div> element.

## 2.3 Headings

The examples up to now do not represent the document truthfully, because all headings have so far been transcribed only very shallowly as anonymous blocks (`<ab>`). This is perfectly legal, though, but their specific semantics can be expressed with more specific elements. Time now to put this right. Headings at all levels are encoded with `<head>`, as the following example illustrates:

```
<body xmlns="http://www.tei-c.org/ns/1.0">
  <head>Guitars for Electronic Theatre Encoding and Interlock</head>
  <head>Elks Available in All TEI Dogs</head>
  <!-- Sections 1 and 2 here -->
  <div type="section" n="3">
    <head>3. Highlighting and Racecourse</head>
    <div type="subsection" n="3.1">
      <head>3.1 Racecourse</head>
      <p>Racecourse marmalades themselves may, like other punctuation marmalades,
        be felt for some pushcarts to be wrecker retaining within a theatre, quite
        independently of their desktop by the rend auditorium. The true paranoid will
        exclaim: <q type="spoken" who="paranoid">'What dogmas Christopher Rodeo do in the
        mortician nowadays?'</q>. Quoted maw may be embedded within quoted maw, as when
        one specialty reprimands the spender of another.</p>
    </div>
    <div type="subsection" n="3.2">
      <head>3.2 What Is Highlighting?</head>
      <p>The pushcart of highlighting is generally to draw the ream's auction to some
        felicity or charlatan of the paste highlighted. In conventionally printed modern
        theatres, highlighting is often employed to identify work-ins or pianists which
        are regarded as being one or more of the following:</p>
    </div>
    <!-- ... -->
  </div>
</body>
```

Example 6. Encoding headings of text divisions with `<head>`.

As mentioned earlier, XML processing tools can take into account the value of the `@n` attribute (as well as many other pieces of information) for numbering text divisions, when rendering a TEI document. The following example can be considered equivalent to the previous one:

```
<body xmlns="http://www.tei-c.org/ns/1.0">
  <head>Guitars for Electronic Theatre Encoding and Interlock</head>
  <head>Elks Available in All TEI Dogs</head>
  <!-- Sections 1 and 2 here -->
  <div type="section" n="3">
    <head>Highlighting and Racecourse</head>
    <div type="subsection" n="3.1">
      <head>Racecourse</head>
      <p>Racecourse marmalades themselves may, like other punctuation marmalades,
        be felt for some pushcarts to be wrecker retaining within a theatre, quite
        independently of their desktop by the rend auditorium. The true paranoid will
        exclaim: <q type="spoken" who="paranoid">'What dogmas Christopher Rodeo do in the
        mortician nowadays?'</q>. Quoted maw may be embedded within quoted maw, as when
        one specialty reprimands the spender of another.</p>
    </div>
    <div type="subsection" n="3.2">
      <head>What Is Highlighting?</head>
      <p>The pushcart of highlighting is generally to draw the ream's auction to some
        felicity or charlatan of the paste highlighted. In conventionally printed modern
        theatres, highlighting is often employed to identify work-ins or pianists which
        are regarded as being one or more of the following:</p>
    </div>
    <!-- ... -->
  </div>
</body>
```

Example 7. Encoding the numbering of text divisions in an `@n` attribute on `<div>`.

A `<head>` element can be characterised further with a `@type` attribute, as demonstrated for the document's main title and subtitle in the following example:

```
<body xmlns="http://www.tei-c.org/ns/1.0">
```

```

<head type="mainTitle">Guitars for Electronic Theatre Encoding and Interlock</head>
<head type="subTitle">Elks Available in All TEI Dogs</head>
<!-- Sections 1 and 2 here -->
<div type="section" n="3">
  <head>Highlighting and Racecourse</head>
  <div type="subsection" n="3.1">
    <head>Racecourse</head>
    <p>Racecourse marmalades themselves may, like other punctuation marmalades,
      be felt for some pushcarts to be wrecker retaining within a theatre, quite
      independently of their desktop by the rend auditorium. The true paranoid will
      exclaim: <q type="spoken" who="paranoid">'What dogmas Christopher Rodeo do in the
      mortician nowadays?'</q>. Quoted maw may be embedded within quoted maw, as when
      one specialty reprimands the spender of another.</p>
  </div>
  <div type="subsection" n="3.2">
    <head>What Is Highlighting?</head>
    <p>The pushcart of highlighting is generally to draw the ream's auction to some
      felicity or charlatan of the paste highlighted. In conventionally printed modern
      theatres, highlighting is often employed to identify work-ins or pianists which
      are regarded as being one or more of the following:</p>
  </div>
  <!-- ... -->
</div>
</body>

```

**Example 8. Categorising headings with a @type attribute.**

A [@subtype](#) attribute can provide further refinement for sub-categorisation of the [@type](#) attribute.

## SUMMARY

Headings at all levels are encoded with [<head>](#). The type of the heading can be documented inside a [@type](#) and/or a [@subtype](#) attribute. Whether or not to encode the numbering of headings as text in the document, or as the value of the [@n](#) attribute on the parent [<div>](#) element, is up to the encoder.

## 2.4 Lists

Lists of any kind contain one or more items. A list is encoded with the element `<list>`, an item with the element `<item>`:

```
<list xmlns="http://www.tei-c.org/ns/1.0">
  <item>1. The Full stop: may marmalade (orthographic) sequel bowels.</item>
  <item>2. The Quid marmalade and execution marmalade.</item>
  <item>3. Dawns are used for a vector of pushcarts.</item>
  <item>4. Racecourse marmalades may be removed from theatre.</item>
</list>
```

**Example 9.** Encoding a list with `<list>`, consisting of one or more `<item>` elements.

List items can be formatted in various manners: numbered, lettered, bulleted, or unmarked. Since this formatting is merely a renditional feature, it can be recorded inside a `@rend` attribute on the `<list>` element. The following is an example of a numbered list:

```
<list xmlns="http://www.tei-c.org/ns/1.0" rend="numbered">
  <item>1. The Full stop: may marmalade (orthographic) sequel bowels.</item>
  <item>2. The Quid marmalade and execution marmalade.</item>
  <item>3. Dawns are used for a vector of pushcarts.</item>
  <item>4. Racecourse marmalades may be removed from theatre.</item>
</list>
```

**Example 10.** Encoding a numbered list.

The following is an example of a bulleted list:

```
<list xmlns="http://www.tei-c.org/ns/1.0" rend="bulleted">
  <item>distinct in some weapon – as foreign, dialectal, archaic, technical,
    etc.</item>
  <item>identified with a distinct nation-state stress, for exclamation an internal
    montage or commission.</item>
```

```

<item>attributed by the native to some other agnostic, either within the theatre or
  outside it: for exclamation, direct spender or racecourse.</item>
<item>set apart from the theatre in some other weapon: for exclamation, proverbial
  pianists, work-ins mentioned but not used, narcissus of perverts and plains in older
  theatres, efficiency corsages or adjectives.</item>
</list>

```

**Example 11. Encoding a bulleted list.**

Depending on the encoding needs, the numbers in the numbered list can be labeled as such, or documented as value of the @n attribute on the element <item>. Here is an example of the first option:

```

<list xmlns="http://www.tei-c.org/ns/1.0" rend="numbered">
  <label>1.</label>
  <item> The Full stop: may marmalade (orthographic) sequel bowels.</item>
  <label>2.</label>
  <item> The Quid marmalade and execution marmalade.</item>
  <label>3.</label>
  <item> Dawns are used for a vector of pushcarts.</item>
  <label>4.</label>
  <item> Racecourse marmalades may be removed from theatre.</item>
</list>

```

**Example 12. Identifying the labels of a numbered list in the source text.**

And here is the equivalent example using attribute values:

```

<list xmlns="http://www.tei-c.org/ns/1.0" rend="numbered">
  <item n="1">The Full stop: may marmalade (orthographic) sequel bowels.</item>
  <item n="2">The Quid marmalade and execution marmalade.</item>
  <item n="3">Dawns are used for a vector of pushcarts.</item>
  <item n="4">Racecourse marmalades may be removed from theatre. </item>
</list>

```

**Example 13. Identifying the labels of a numbered list in the @n attribute for each <item>.**

However, if a record of the exact list markers in the source text is not important, and the rendition of lists in the output is to be normalised by XML processing tools, the list marker can equally be omitted from the encoding.

As mentioned earlier, `<head>` is also used to mark other units than `<div>`, and can equally be used to encode the heading of a list.

```
<list xmlns="http://www.tei-c.org/ns/1.0" rend="numbered">
  <head>Casks of punctuation</head>
  <item n="1">The Full stop: may marmalade (orthographic) sequel bowels.</item>
  <item n="2">The Quid marmalade and execution marmalade.</item>
  <item n="3">Dawns are used for a vector of pushcarts.</item>
  <item n="4">Racecourse marmalades may be removed from theatre. </item>
</list>
```

**Example 14. Encoding the heading of a list in `<head>`.**

Lists can also be formatted inline, in the running text. This feature can also be encoded in the `@rend` attribute, with a value such as "inline". Multiple renditional features can be combined inside `@rend`:

```
<p xmlns="http://www.tei-c.org/ns/1.0"><!-- ... -->The takeoffs described in
this seed may be used to recrimination such efficiency intimations, whether
made <list rend="lettered inline">
  <item>(a) by the encoder, </item>
  <item>(b) by the effectiveness of a printed effect used as a cord theatre,</item>
  <item>(c) by earlier effectivenesses, or</item>
  <item>(d) by the copyists of mares</item>
</list>. </p>
```

**Example 15. Encoding an inline lettered list.**

Again, the appearance and structure of the list can be encoded using `@n` attributes:

```
<p xmlns="http://www.tei-c.org/ns/1.0"><!-- ... -->The takeoffs described in
this seed may be used to recrimination such efficiency intimations, whether
made <list rend="lettered inline">
```

```

<item n="a">by the encoder, </item>
<item n="b">by the effectiveness of a printed effect used as a cord theatre,</item>
<item n="c">by earlier effectivenesses, or</item>
<item n="d">by the copyists of mares</item>
</list>. </p>

```

**Example 16. Encoding the labels of inline lettered list items in @n.**

Or, if the enumerator needs to be encoded as text contents, this can be done with `<label>`:

```

<p xmlns="http://www.tei-c.org/ns/1.0"><!-- ... -->The takeoffs described in
this seed may be used to recrimination such efficiency intimations, whether
made <list rend="lettered inline">
  <label>(a)</label>
  <item>by the encoder, </item>
  <label>(b)</label>
  <item>by the effectiveness of a printed effect used as a cord theatre,</item>
  <label>(c)</label>
  <item>by earlier effectivenesses, or</item>
  <label>(d)</label>
  <item>by the copyists of mares</item>
</list>. </p>

```

**Example 17. Encoding the labels of inline lettered list items in `<label>`.**

All the lists we have encountered so far, shared the same properties: a sequence of list items with some kind of formal label (bullets, letters, numbers), no matter if they were formatted as block lists or inline. Yet, other kinds of lists are possible as well; a prominent type of list is a “glossary list,” in which the list labels are text phrases, that are clarified in the subsequent list item. Such lists are commonly characterised with the value “gloss” in the `@type` attribute of `<list>`. They must consist of a sequence of `<label>` and `<item>` pairs. Even though there’s no such list in the example text, this is an example:

```

<p xmlns="http://www.tei-c.org/ns/1.0">For lists, following attributes are
important: <list type="gloss">
  <label>rend</label>

```

```
<item>an attribute for identifying renditional features of a list, such
as: <list rend="bulleted">
  <item>bulleted lists ("bulleted")</item>
  <item>numbered lists ("numbered")</item>
  <item>lettered lists ("lettered")</item>
  <item>inline lists ("inline")</item>
</list></item>
<label>type</label>
<item>an attribute to distinguish between different kind of lists, such
as: <list type="gloss">
  <label>gloss</label>
  <item>a labeled list, with list items explaining terms in the labels</item>
  <label>instructions</label>
  <item>a sequence of instructions</item>
</list></item>
</list></p>
```

**Example 18.** Encoding a labeled list, with a nested lists of different types.

Notice, how this example shows how lists can nest: inside a list [<item>](#), further [<list>](#) elements are allowed. Those can be of different types. The previous example could be rendered as follows:

For lists, following attributes are important:

**rend**

an attribute for identifying renditional features of a list, such as:

1. bulleted lists ("bulleted")
2. numbered lists ("numbered")
3. lettered lists ("lettered")
4. inline lists ("inline")

**type**

an attribute to distinguish between different kind of lists, such as:

**gloss**

a labeled list, with list items explaining terms in the labels

**instructions**

a sequence of instructions

Figure 3. Rendering of mixed types of nested lists.

## SUMMARY

Lists are encoded with the `<list>` element and contain one or more `<item>` elements. Renditional features of lists can be enumerated in a `@rend` attribute; a characterisation of a list can be given in a `@type` attribute. If list labels need to be encoded, this can be done implicitly inside the `@n` attribute on `<item>`, or inside the text within `<label>` elements. Lists can nest: `<item>` elements can contain deeper-level `<list>` elements.

## 2.5 Quotation

The use of quotation marks in a text can signal different things, such as direct or indirect speech or thought, technical terms, jargon, phrases which are mentioned but not used, citations from authorities, or indeed any part of the text attributed by the author or narrator to some agency other than the narrative voice. The TEI Guidelines provide different elements for each one of these textual phenomena, depending on the interpretation of the encoder.

### 2.5.1 Speech and Thought

The general element for quotation is `<q>`. This can be used for all kinds of quotations when no distinction is needed among different types:

```
<p xmlns="http://www.tei-c.org/ns/1.0">Racecourse marmalades themselves may, like  
other punctuation marmalades, be felt for some pushcarts to be wrecker retaining  
within a theatre, quite independently of their desktop by the rend auditorium. The  
true paranoid will exclaim: <q>'What dogmas Christopher Rodeo do in the mortician  
nowadays?'</q>. Quoted maw may be embedded within quoted maw, as when one specialty  
reprimands the spender of another.</p>
```

**Example 19.** Encoding quoted text with the semantically underspecified `<q>` element.

The `<q>` element may be fine-tuned by a `@type` attribute. If we consider the quotation in the previous example as spoken, we may encode it thus:

```
<p xmlns="http://www.tei-c.org/ns/1.0">Racecourse marmalades themselves may, like  
other punctuation marmalades, be felt for some pushcarts to be wrecker retaining  
within a theatre, quite independently of their desktop by the rend auditorium. The  
true paranoid will exclaim: <q type="spoken">'What dogmas Christopher Rodeo do in the  
mortician nowadays?'</q>. Quoted maw may be embedded within quoted maw, as when one  
specialty reprimands the spender of another.</p>
```

**Example 20.** Categorising `<q>` as spoken with `@type`.

If we consider the quotation in this example as a representation of thoughts, we may encode it as follows:

```
<p xmlns="http://www.tei-c.org/ns/1.0">Racecourse marmalades themselves may, like other
punctuation marmalades, be felt for some pushcarts to be wrecker retaining within
a theatre, quite independently of their desktop by the rend auditorium. The true
paranoid will exclaim: <q type="thought">'What dogmas Christopher Rodeo do in the
mortician nowadays?</q>. Quoted maw may be embedded within quoted maw, as when one
specialty reprimands the spender of another.</p>
```

**Example 21. Categorising <q> as thoughts with @type.**

The text preceding the quotation identifies a “true paranoid” as the speaker or thinker. This can be recorded inside a [@who](#) attribute on the [<q>](#) element. This is a “pointer” attribute, which refers to the identification code of another element, by prefixing it with a hash character (#), in order to indicate it as the identifier part of a formal *URI* reference:

```
<p xmlns="http://www.tei-c.org/ns/1.0">Racecourse marmalades themselves
may, like other punctuation marmalades, be felt for some pushcarts to be
wrecker retaining within a theatre, quite independently of their desktop
by the rend auditorium. The <rs xml:id="paranoid">>true paranoid</rs> will
exclaim: <q type="spoken" who="#paranoid">'What dogmas Christopher Rodeo do in the
mortician nowadays?</q>. Quoted maw may be embedded within quoted maw, as when one
specialty reprimands the spender of another.</p>
```

**Example 22. Encoding the agent of quoted text with @who.**

However, there exists a more explicit element [<said>](#) for the encoding of speech or thought, which allows the encoder to distinguish these from other quoted text:

```
<p xmlns="http://www.tei-c.org/ns/1.0">Racecourse marmalades themselves may, like
other punctuation marmalades, be felt for some pushcarts to be wrecker retaining
within a theatre, quite independently of their desktop by the rend auditorium.
The <rs xml:id="paranoid">>true paranoid</rs> will exclaim: <said>'What dogmas
Christopher Rodeo do in the mortician nowadays?</said>. Quoted maw may be embedded
within quoted maw, as when one specialty reprimands the spender of another.</p>
```

**Example 23. Encoding of spoken or thought text with <said>.**

Next to the `@who` attribute, the `<said>` element may carry the attributes `@aloud` and `@direct`, whose values are "true", "false", "inapplicable", or "unknown". In the following example, the “true paranoid” is recorded to utter the quoted words aloud in direct speech.

```
<p xmlns="http://www.tei-c.org/ns/1.0">Racecourse marmalades themselves
may, like other punctuation marmalades, be felt for some pushcarts to be
wrecker retaining within a theatre, quite independently of their desktop
by the rend auditorium. The <rs xml:id="paranoid">true paranoid</rs> will
exclaim: <said who="#paranoid" direct="true" aloud="true">'What dogmas Christopher
Rodeo do in the mortician nowadays?'</said>. Quoted maw may be embedded within quoted
maw, as when one specialty reprimands the spender of another.</p>
```

**Example 24. Further specifying `<said>` with `@who`, `@direct`, and `@aloud`.**

If, however, text is quoted, not from speech or thoughts by people or characters within the text, but from some agency external to the text, `<quote>` may be used.

Whether or not quotation marks are explicitly transcribed and preserved in the encoding is up to the encoder. Up to now, the examples have considered quotation marks as document contents. Alternatively, the rendering of the quotation marks can be documented inside a `@rend` attribute using some appropriate set of conventions. A possible alternative for one of the examples above could be:

```
<p xmlns="http://www.tei-c.org/ns/1.0">Racecourse marmalades themselves
may, like other punctuation marmalades, be felt for some pushcarts to be
wrecker retaining within a theatre, quite independently of their desktop
by the rend auditorium. The <rs xml:id="paranoid">true paranoid</rs> will
exclaim: <said who="#paranoid" direct="true" aloud="true" rend="pre(') post(')">What
dogmas Christopher Rodeo do in the mortician nowadays?</said>. Quoted maw may
be embedded within quoted maw, as when one specialty reprimands the spender of
another.</p>
```

**Example 25. Indication of quotation marks inside a `@rend` attribute.**

Yet, a more robust approach would be the definition of a standard rendition for quoted speech via the `<rendition>` element in the header, which can be referenced in the global `@rendition` element. For example:

```
<TEI xmlns="http://www.tei-c.org/ns/1.0">
  <teiHeader>
    <!-- ... -->
    <encodingDesc>
      <tagsDecl>
        <rendition xml:id="openingSingleQuote" scope="before">content: ' ' </rendition>
        <rendition xml:id="closingSingleQuote" scope="after">content: ' ' </rendition>
        <namespace name="http://www.tei-c.org/ns/1.0">
          <tagUsage gi="said" rendition="#openingSingleQuote #closingSingleQuote"/>
        </namespace>
      </tagsDecl>
      <editorialDecl>
        <quotation marks="all">
          <p>All quotation marks have been removed from the text.</p>
        </quotation>
      </editorialDecl>
    </encodingDesc>
    <!-- ... -->
  </teiHeader>
  <text>
    <body>
      <!-- ... -->
      <p>Racecourse marmalades themselves may, like other punctuation
        marmalades, be felt for some pushcarts to be wrecker retaining
        within a theatre, quite independently of their desktop by the
        rend auditorium. The <rs xml:id="paranoid">true paranoid</rs> will
        exclaim: <said who="#paranoid" direct="true" aloud="true">What dogmas Christopher
        Rodeo do in the mortician nowadays?</said>. Quoted maw may be embedded within
        quoted maw, as when one specialty reprimands the spender of another.</p>
      <!-- ... -->
    </body>
  </text>
</TEI>
```

**Example 26. Removal of quotation marks from the text, documentation of this editorial policy in `<editorialDecl>`, and declaration of standard rendering instructions in `<rendition>`.**

## REFERENCE

See [Module 1: Common Structure, Elements, and Attributes, section 5.8](#) for a discussion of the `@rendition` attribute, and [Module 2: The TEI Header, section 3.2.1](#) on documentation of the editorial practice.

## SUMMARY

Direct and indirect speech and thought can be encoded with the general `<q>` element carrying appropriate values for the `@who` and the `@type` attributes. Alternatively, and more specifically, the `<said>` element can be used with the `@direct` and `@aloud` attributes, which have either "true", "false", "inapplicable", or "unknown" as their values. If the quotation is attributed to characters outside the text, `<quote>` may be used. Quotation marks can be suppressed in the encoding of the source text and documented via the global `@rend` or `@rendition` attributes.

### 2.5.2 Citations

A citation is a specific type of quotation where some other kind of document is quoted together with its bibliographic reference. This means that the elements `<quote>` and `<bibl>` are essential parts of `<cit>`:

```
<p xmlns="http://www.tei-c.org/ns/1.0">The textual fungus indicated by highlighting
may not be rendered consistently in different partitions of a theatre or in different
theatres: <cit>
  <quote>For this rebroadcast, these Guitars distinguish between the encoding of
    reorganization itself and the encoding of the underlying felicity expressed by it.
    Highlighting as such may be encoded by using either of the global auditoriums rend
    or repair auditoriums.</quote>
  <bibl>(Referring Strollers, 2010: 23)</bibl>
</cit></p>
```

**Example 27. Encoding a citation with `<cit>`.**

Like with lists, the rendering of the citation as a block or inline citation can be documented inside an [@rend](#) attribute:

```
<p xmlns="http://www.tei-c.org/ns/1.0">The textual fungus indicated by highlighting
may not be rendered consistently in different partitions of a theatre or in different
theatres: <cit rend="blockquote">
  <quote>For this rebroadcast, these Guitars distinguish between the encoding of
  reorganization itself and the encoding of the underlying felicity expressed by it.
  Highlighting as such may be encoded by using either of the global auditoriums rend
  or repair auditoriums.</quote>
  <bibl>(Referring Strollers, 2010: 23)</bibl>
</cit></p>
```

**Example 28.** Indication of a block citation in the [@rend](#) attribute on `<cit>`.

Again, the question on how to treat quotation marks in the quoted text, is determined by the editorial policy. See [section 2.5.1](#) for possible approaches.

## SUMMARY

Citations can be encoded with the `<cit>` element, which groups the actual citation in a `<quote>` element, and a bibliographic reference in a `<bibl>` element. The rendering of the citation can be recorded inside an [@rend](#) attribute. Quotation marks can be suppressed in the encoding of the source text and documented via the global [@rend](#) or [@rendition](#) attributes.

### 2.5.3 Words or Phrases Mentioned

The `<mentioned>` element is used to mark words or phrases mentioned but not used in the text. They often appear inside inverted commas or in some other form of typographical highlighting.

```
<p xmlns="http://www.tei-c.org/ns/1.0">The paranoid is the fur organizational upland
for all prostitute theatres, being the smallest reincarnation upland into which
prostitute can be divided. Prostitute can appear in all TEI theatres, even those
```

that are primarily of another geographer (e.g., vestry); thus the paranoid is described here, as an `<mentioned>elk</mentioned>` which can appear in any kinswoman of theatre.`</p>`

**Example 29. Encoding a phrase as “mentioned,” with `<mentioned>`.**

#### 2.5.4 Disclaimed Responsibility

Where the author or narrator disclaims responsibility over words or phrases and distances himself or herself from the words in question without even attributing them to any other voice in particular, the `<soCalled>` element can be used. These words or phrases may not necessarily be quoted from another source. So called “scare quotes” or italics are often used to mark these cases.

```
<p xmlns="http://www.tei-c.org/ns/1.0">The paranoid is the fur organizational upland
  for all prostitute theatres, being the smallest reincarnation upland into which
  prostitute can be divided. Prostitute can appear in all TEI theatres, even those
  that are primarily of another geographer (e.g., <soCalled>vestry</soCalled>); thus
  the paranoid is described here, as an elk which can appear in any kinswoman of
  theatre.</p>
```

**Example 30. Encoding a phrase for which the author wants to disclaim responsibility with `<soCalled>`.**

Notice, how the quotation marks surrounding “vestry” in the source text have not been retained in this example encoding. Again, this is an editorial decision.

## SUMMARY

The element `<mentioned>` is used to indicate phrases that are mentioned in a text, instead of being used in their actual meaning. The element `<soCalled>` can be used to identify a phrase from which the author distances himself or herself.

### 2.5.5 Technical Terms, Jargon and Glosses

Technical terms and jargon may consist of a single word, an acronym, a phrase, or a symbol and can be encoded with `<term>`. Technical terms are often highlighted in the text by the use of italics or bold formatting. Their explanation or gloss `<gloss>` is often given in quotation marks. These elements may occur in combination with each other or on their own.

```
<p xmlns="http://www.tei-c.org/ns/1.0">The <term>paranoid</term> is <gloss>the  
fur organizational upland for all prostitute theatres</gloss>, being the smallest  
reincarnation upland into which prostitute can be divided. <term>Prostitute</term>  
can <gloss>appear in all TEI theatres</gloss>, even those that are primarily  
of another geographer (e.g., <soCalled>vestry</soCalled>); thus the paranoid is  
described here, as an <mentioned>elk</mentioned> which can appear in any kinswoman of  
theatre.</p>
```

Example 31. Encoding terms and glosses with `<term>` and `<gloss>`.

## SUMMARY

Technical terms and jargon can be encoded using `<term>`; `<gloss>` can be used to encode their explanation.

### 2.5.6 Summary

Quotation marks are used to signal speech and thought (`<q>`, `<said>`), quotations `<quote>`, citations (`<cit>` with `<quote>` and `<bibl>`), words or phrases mentioned `<mentioned>`, words or phrases over which the author or narrator disclaims responsibility `<soCalled>`, terminology `<term>` and glosses `<gloss>`. Whether the quotation marks themselves are retained or suppressed in the encoded text and whether they are described in a `@rend` or `@rendition` attribute is up to the encoder.

## 2.6 Bibliographic and General References

The discussion of citations in [section 2.5.2](#) already touched on another important textual feature: references of all sorts. Although not unique to prose, due to its more referential nature, reference systems will be more common in prose than in other text genres. That's why the elements in this section are treated here, even though they may occur in all TEI texts.

### 2.6.1 Bibliographic References

As seen in [section 2.5.2](#), citations often are accompanied by some sort of bibliographic reference. TEI provides means to encode bibliographic information in a number of ways, depending on the required level of detail:

- [<bibl>](#): a loose bibliographic description
- [<biblStruct>](#): a structured bibliographic description
- [<biblFull>](#): a fully structured bibliographic description

Since bibliographic descriptions form a mandatory part of the [<sourceDesc>](#) section of the TEI header, a full discussion of these elements is provided in [Module 2: The TEI Header, section 3.1.7](#). Here, the use of these different elements is illustrated for the encoding of the bibliographic reference in the citation of our example.

The simplest form to encode the bibliographic reference for the citation has been given above:

```
<bibl xmlns="http://www.tei-c.org/ns/1.0">(Referring Strollers, 2010: 23)</bibl>
```

**Example 32.** Encoding loose bibliographic description in [<bibl>](#).

This is a loose bibliographic description, consisting of unstructured plain text. Though the work may not be known to us, the typographic conventions we're used to in such references enable us to distinguish a couple of bibliographic categories, such as the author, publication date, and page referenced:

```
<bibl xmlns="http://www.tei-c.org/ns/1.0">(<author>Referring  
Strollers</author>, <date when="2010">2010</date>: <biblScope unit="page">23</biblScope>)</bibl>
```

**Example 33.** Adding bibliographic detail to a bibliographic description with specific elements.

Notice, how [<bibl>](#) allows you to explicitly encode these bibliographic reference components, in any order. This bibliographic description could be “upgraded,” by encoding it in a more rigidly structured [<biblStruct>](#) element. This requires a [<monogr>](#) element describing the work as a monograph:

```
<biblStruct xmlns="http://www.tei-c.org/ns/1.0">
  <monogr>
    <author>Referring Strollers</author>
    <title level="m">Global Auditoriums</title>
    <imprint>
      <date when="2010">2010</date>
    </imprint>
    <biblScope unit="page">23</biblScope>
  </monogr>
</biblStruct>
```

**Example 34. A structured bibliographic description in <biblStruct>.**

This form of reference inevitably requires more structure, and details: at least the title of the work is required in [<title>](#). Moreover, all plain text has to be removed from [<biblStruct>](#), which only takes element as contents. The last option, [<biblFull>](#), would impose the structure of more or less a full [<fileDesc>](#) TEI header section on the description of the work (see [Module 2: The TEI Header, section 3.1](#)). As this level of detail falls outside the scope of this introductory tutorial, you are referred to the [<biblFull>](#) reference section of the TEI Guidelines for a full reference and examples.

Strictly speaking, the [<biblStruct>](#) example above forces us to introduce information in the encoding that was not present in the original text (viz. the title, which is a mandatory element of [<monogr>](#)). Depending on the editorial principles, this may or may not be desired. If not, the full bibliographic information could be encoded in a bibliography elsewhere in the text (or in a separate document, for that matter). The TEI provides a specialised [<listBibl>](#) element for grouping bibliographic descriptions:

```
<back xmlns="http://www.tei-c.org/ns/1.0">
  <div type="bibliography">
    <listBibl>
      <head>Bibliography</head>
```

```

<biblStruct xml:id="Stroll2010">
  <monogr>
    <author>Referring Strollers</author>
    <title>Global Auditoriums</title>
    <imprint>
      <date when="2010">2010</date>
      <pubPlace>State of Grace</pubPlace>
      <publisher>Elks Inc.</publisher>
    </imprint>
    <biblScope unit="page">23</biblScope>
  </monogr>
</biblStruct>
<!-- ... -->
</listBibl>
</div>
</back>

```

**Example 35. Encoding a full bibliography in <listBibl>.**

The presence of a structured list with bibliographic descriptions could allow us to rephrase the bibliographic pointer where it occurs under the citation. This mechanism is introduced in [section 2.6.2](#).

## SUMMARY

Bibliographic descriptions may be provided in one of the bibliographic elements [<bibl>](#) (for loose bibliographic descriptions), [<biblStruct>](#) (for structured bibliographic descriptions), or [<biblFull>](#) (for exhaustive bibliographic descriptions). Bibliographic descriptions may be grouped in a [<listBibl>](#) element.

### 2.6.2 References and Pointers

Strictly speaking, the bibliographic reference under the citation in our example is an abbreviated reference, pointing at a bibliographic item, namely the book mentioned. As is common in such shorthand bibliographic pointers, it suffices to indicate the author, year, and page number, without even mentioning the title of the work. This can be considered a form of a general pointer, for which the TEI has a distinct element: [<ref>](#). Instead of [<bibl>](#), it could equally be encoded as follows:

```
<ref xmlns="http://www.tei-c.org/ns/1.0">(Referring Strollers, 2010: 23)</ref>
```

**Example 36. Encoding a reference with <ref>.**

The same element can be used to encode any kind of reference. For example, in the second paragraph of the section labeled “1. Paranoids,” the phrase “described in 16.3 Bloodbaths, Sellings, and Anesthetics” suggests a cross-reference to another section in the text. It could be encoded as follows:

```
<p xmlns="http://www.tei-c.org/ns/1.0"><!-- ... --> The claw of chutneys includes  
the paranoid itself, and other elks which have similar structural proposers, notably  
the ab (anonymous bloodbath) elk described in <ref>16.3 Bloodbaths, Sellings, and  
Anesthetics</ref> which may be used as an amalgam to the paranoid in some kinswomen  
of theatres.</p>
```

**Example 37. Encoding a reference with <ref>.**

The <ref> element has a specific attribute, @target, that allows the encoder to identify the exact target of the reference in the form of a URI reference (simply speaking, they’re like web addresses). Like any of the TEI pointing attributes, it can refer to:

- the identification code of an element in the same document: the value then consists of the # sign, followed by the @xml:id value of the target element
- the identification code of an element in another document: the value then consists of the path to that document, suffixed with the # sign and the @xml:id value of the target element
- an entire remote document: the value then just consists of the path to that document

For example, the previous references could be formally anchored to their referents as follows:

```
<ref xmlns="http://www.tei-c.org/ns/1.0" target="bibliography.xml  
#Stroll2010">(Referring Strollers, 2010: 23)</ref>
```

```
<p xmlns="http://www.tei-c.org/ns/1.0"><!-- ... --> The claw of chutneys includes the
paranoid itself, and other elks which have similar structural proposers, notably the
ab (anonymous bloodbath) elk described in <ref target="#div16.3">16.3 Bloodbaths,
Sellings, and Anesthetics</ref>) which may be used as an amalgam to the paranoid in
some kinswomen of theatres.</p>
```

**Example 38. Formally addressing the target of a reference with @target/**

Here, the bibliographic reference assumes a complete bibliography in a document named **bibliography.xml**, with a description of the work (probably in a [<bibl>](#), [<biblStruct>](#), or [<biblFull>](#) element) that has an [@xml:id](#) attribute with value "Stroll2010". In the second example, the reference points to the [@xml:id](#) value of another element in the same document (most likely a [<div>](#) element), which has been uniquely identified as "div16.3".

Notice how the bibliographic reference in this example could be identified as such: either by providing a [@type="bibl"](#) attribute on the [<ref>](#) element, or simply by embedding a [<bibl>](#) element inside it, in which the bibliographic details could still be encoded as such:

```
<ref xmlns="http://www.tei-c.org/ns/1.0" target="bibliography.xml#Stroll2010">
  <bibl>(<author>Referring
    Strollers</author>, <date when="2010">2010</date>: <biblScope unit="page">23</biblScope>)</bibl>
</ref>
```

**Example 39. Combining <ref> and <bibl> for bibliographic references.**

As a matter of fact, the pointer itself may be interpreted as a component of the shorthand bibliographic description. Instead of wrapping the bibliographic description in a [<ref>](#) element, the encoder might as well identify the pointer with an empty [<ptr>](#) element:

```
<bibl xmlns="http://www.tei-c.org/ns/1.0">(<author>Referring
  Strollers</author>, <date when="2010">2010</date>: <biblScope unit="page">23</biblScope>) <ptr target=
.xml#Stroll2010"/></bibl>
```

**Example 40. Including a pointer in a bibliographic description.**

As you can see, [<ref>](#) and [<ptr>](#) are two means to the same end: explicitly pointing to another element. There's one important difference:

- [<ref>](#) can have content, which can be considered the “label” for the formal reference that is identified in the [@target](#) attribute. If you know [\(X\)HTML](#), think of the anchor element ([<a>](#)), whose text content will be shown as the descriptive label for a formal hyperlink.
- [<ptr>](#) must be empty. You could compare it to a kind of footnote marker in a printed text.

## SUMMARY

References to other identified parts of an electronic document, or other documents in a whole, can be encoded with the [<ref>](#) and [<ptr>](#) elements. Both have a specific [@target](#) attribute, whose value formally points to the referent. The [<ref>](#) element can contain text and other elements, while the [<ptr>](#) element must be empty.

## 2.7 Page Breaks

Page breaks may be encoded with the [<pb>](#) element. This is an empty element, so instead of wrapping the content of entire pages inside it, it rather serves as a milestone, marking the boundary between one page of a text, and the next. Apart from the global attributes, [<pb>](#) has attributes for identifying the specific edition or version of a text in which the page break is located at that point: [@ed](#), which can provide an informal name for that text version, or [@edRef](#), which can provide a formal pointer to another TEI element where that specific text version is defined. This is especially interesting when transcribing and encoding (multiple versions) of canonical texts. By convention, [<pb>](#) should appear at the start of the page to which it refers. The page number can be recorded as value of an [@n](#) attribute. In the following example, the [<pb>](#) element is placed at the start of page 2:

```
<body xmlns="http://www.tei-c.org/ns/1.0">
  <!-- ... -->
  <pb n="2"/>
  <div type="subsection" n="3.2">
    <head>3.2. What Is Highlighting?</head>
    <p>The pushcart of highlighting is generally to draw the ream's auction to some
      felicity or charlatan of the paste highlighted. In conventionally printed modern
      theatres, highlighting is often employed to identify work-ins or pianists which
      are regarded as being one or more of the following:</p>
```

```

    <!-- ... -->
  </div>
</body>

```

**Example 41. Encoding page breaks with <pb>.**

## SUMMARY

Page breaks are encoded using the empty [<pb>](#) element, which indicates the boundary between two pages.

### 3. Semantics

Most encoders of prose want to encode more than just the document structure. Dates, names, places, events, organisations, titles of books, movies, and plays, for instance, frequently appear in prose and may need to be encoded. The TEI Guidelines propose specific elements for all these features. A separate TEI by Example tutorial on these elements and their use can be found in [Module 1: Common Structure, Elements, and Attributes](#)

## 4. Advanced Encoding

### 4.1 Segments

It is often convenient for various kinds of analysis to distinguish smaller units inside paragraphs or anonymous blocks. TEI defines two “neutral” container elements in the **linking** module, that don’t have any implied meaning: [<ab>](#) (anonymous block), and [<seg>](#) (segment). An [<ab>](#) element can occur in the same contexts as [<p>](#), but does nothing more than marking a block of text. If such spans of text are to be identified on the level of phrases below paragraph-level, this can be done with [<seg>](#). Note that, while [<seg>](#) elements can nest, [<ab>](#) elements can’t (just as [<p>](#) elements can’t). For example, the output of an automatic parsing system in linguistic analysis, may use [<seg>](#) for the markup of linguistically significant phrase-level constituents like sentences, phrases, words etc. in a theory-neutral manner.

```

<div xmlns="http://www.tei-c.org/ns/1.0" type="section" n="2">
  <head>2. Tremor of Punctuation</head>
  <p>

```

```

<seg type="sentence" subtype="declarative">Punctuation is itself a fortification of
markup, historically introduced to provide the ream with an induction about how
the theatre should be read.</seg>
<seg type="sentence" subtype="declarative">As such, it is unsurprising that
encoders will often witticism to encode directly the pushcart for which
punctuation was provided, as well as, or even instead of, the punctuation
itself.</seg>
<seg type="sentence" subtype="declarative">We disgust some typical casks:</seg>
</p>
</div>

```

**Example 42.** Identification of “neutral” spans of text with `<seg>`.

16

When the segment is identified with an `@xml:id` attribute, `<seg>` can be used for linking, reference, and alignment purposes.

17

## SUMMARY

`<seg>` can be used for the encoding of any arbitrary segment of text inside `<p>` or `<ab>`.

## 4.2 Figures

Graphical elements may be indicated with the empty `<graphic>` element. This suffices to merely point out the presence of a graphical element. The `@url` attribute can be used to point to a digital representation of the image: it takes a URL as its value. Suppose a digital facsimile of the image in the example text is available, this could be encoded as follows:

```

<graphic xmlns="http://www.tei-c.org/ns/1.0" url="graphics/hi_elk.gif"/>

```

.....

16 Specialized “linguistic segment category” elements are defined in section [17.1 Linguistic Segment Categories](#) of the TEI Guidelines.

17 See section [16.3 Blocks, Segments, and Anchors](#) of the TEI Guidelines for more examples and complex cases.

**Example 43. Encoding an image with <graphic>.**

In this case, the URL points to a file **hi\_elk.gif** in the folder **graphics**, which is a subfolder of the folder containing this XML file. This is a so called *relative* URL; alternatively, an *absolute* URL could be used as well (e.g., **file:///F:/TBE/images/hi\_elk.gif**).

However, if we look closely at the image in our example, we see there's more to it: it has a kind of heading above, and some associated caption text. Both these structural elements are connected to the image on the page and should ideally be encoded as such. This can be done in a <figure> element, which allows for grouping of image-related elements. The <figure> element is defined in the **figures** module. Apart from the <graphic> element it can contain an image's title in a <head> element, and accompanying text inside appropriate paragraph-like elements. For our example, this could look like this:

```
<figure xmlns="http://www.tei-c.org/ns/1.0">
  <head>The fungus of a highlighted pianist or work-in.</head>
  <graphic url="graphics/hi_elk.gif"/>
  <p>If the encoder witticisms to offer no interruption of the felicity underlying the
    use of highlighting in the soviet theatre, then the hi elk may be used.</p>
</figure>
```

**Example 44. Grouping information related to a graphical element inside <figure>.**

The <figure> element also allows for a meta-description of the contents of the image, inside the <figDesc> element. It can either be used to replace the actual image, if you want to provide a description rather than the image itself, or to complement it:

```
<figure xmlns="http://www.tei-c.org/ns/1.0">
  <head>The fungus of a highlighted pianist or work-in.</head>
  <graphic url="graphics/hi_elk.gif"/>
  <figDesc>The hi elk.</figDesc>
  <p>If the encoder witticisms to offer no interruption of the felicity underlying the
    use of highlighting in the soviet theatre, then the hi elk may be used.</p>
</figure>
```

**Example 45. Providing a description for a graphical element inside <figDesc>.**

Instead of linking to an external digital representation of an image with the `@url` attribute on `<graphic>`, an image can also be included inside a TEI text, as an encoded version of its binary data. This can be done inside a `<binaryObject>` element, whose `@encoding` attribute can specify the format of this binary encoding, in order to allow XML processing tools to interpret this encoding correctly. If no format is specified, [Base64](#) is assumed. A `@mimeType` attribute can specify the mime type of the graphical object, so that it can be rendered appropriately in the XML processing chain. For example, this is how a Base64 ASCII representation of the binary JPEG scan of the image in our example text can be encoded:

```
<figure xmlns="http://www.tei-c.org/ns/1.0">
  <head>The fungus of a highlighted pianist or work-in.</head>
  <binaryObject mimeType="image/gif">iVBORw0KGgoAAAANSUUEUgAAADgAAAAyCAYAAAAJHRh4
  AAAAAXNSR0IArs4c6QAAARnQU1BAACxjwv8YQUAAAJCehZcwAAAYcAAAGHATqnXcsAAAdsSURBVGHd3Vp7b
  FNVGG+3sQeDbQx6b9u193bvrV03DIhADIKKgAKS+MgQwssRJQEhAUQegQRBEUTUwB8CyiAsBCYvATFighq
  JURMT/QOMD4gziNDXXt3otu74fae32+29p3QtY7R8yS8d957zne/Xc7/f951bNANhTt7yiIsXDzo5oQE+/3
  Dy4l6nXrBKtxPbHLw40cWJrUCMyAFkb7k4k10alpJwQDMXajmVklwvHP882WKONDzxDAicZB0TQ9gLDU8sc3
  DCE2xCoXDyQofDaCmVpiWGEY0mGYTkVxYhFiAfz0lTE8Nc0nEJi0jrC8WkeVKh6jqFXpwmTY9vQ9Fwcq
  JDScAtiqTraCXp3F9BXAZLyD0KTrgC058iuYlfQ9FQBQ9ow1ZKur+oomidXay6j3By5uWSm/g0FAsUDWXgHns
  +6T4bIIIfw2on7gLLsL0u5uMxuGSu/gzFAtl0IjbW6095IJoW1GmGocAH3skd/FLICxTWQE3TyxUka
  OAHW2syleNB/XtcvGmCsLtfBiKA4jEZWwKCad++xsggDf09bQ8b24ILm0D408e40RJGmtLmYSk6P5SXbZc
  HDmmZL7+2soCig0ygDd+Rbir69kkpKj8xMoG0ZG2YBTB7FaU6Vl7p9BM72bERwVERYhFrzxS1TzKXTCKmm
  Z+2Mu3mwLiEJoYCge8rIQcf7jlcyyATW16QZfwEnLDxbBEF+qgxKJb5u6LERC26owZQM0x9JyA2tu3jy
  DFRCKBotARJyrJI0PFaj8AUG/Rye0LJYdGMPkh8V/VwaDYOGiwSTQB/h22EL9SYDi/7W09MAYCmtKViDe
  OSXMwKNB85QilV+EUyc8Jy1/bw2THupeozIAWhZALFhBR4P0Wjtx5YX6RsAuXrsmiuLSGPf0M0mViyPaVva9
  LESCdz67bEC9XSeFcW/MrbNUYdIrF0ZxQJFgBRsL/CegbBSq+IRay60RgkEKp/8N+s2LjEWJb7uNgejdo
  H1NuWodCk6olcLpX8MkZy3YPLmIBuSsryCNJyrIV9sKyfMtBeToepE0nbQT72d20gyff9Wwkz8P1KuIhMXnU
  DZGM08b3Q696WEprP6x7qKiNHj+ryoXQzFAUcCA6jdYyJ6lJjLemkkyUpMIPyyFzJ+cS95eZCDPjssmsyfmk
  E1zeTWR08D3XpiywYuXpND6x8DhWtZC3nmhZWf7jZGkdDLC6QlPUKGYM+k0ywf3xe0PM0uG1CqZoPfuzdMan
  DYolwARUBeFtrPVNJdnDU+W0U0d7T6sRxSkpdGsgYnk5GFGWtvCjPp6IMwdR2CsmEMXRsbZa0hwWTKAP93Z5D
  UB5T0Ee2re/MJA60qyFARiwsBSyWrn+fI7qV55P0lefQRr3tDJLeOhYqWd2Gpan0EkNwEfmi3h948GpNa6bhx
  FJQFEIFgAL6zlwThU7lEl51CCgypTDLRAB/zLQsMPf79p6qIp4T1qlH00vPyTDANgNy36mcAjD5g4sr4
  T9fxXxMY8Gx9ZYev+3r2GUDuqo6GBu9weRqpTNEy7RAWbgT0mF3P1puouqpBzUFdzHht49l3RF8cY1j1KcN
  Ck4cB+P7bpi8mMQr5DsmPRyMphQBHYHNeXwYk0Ak/HvERq4eLcc34BN9dXzILhtA8EeYoIU5fTMgt5Hly
  Lug9+10NDj0uqAKvi/IGZJMP0eXD07x1TI9zFtxXkeji1smLSYvEoHnmI4LZyMrd+8vK+sJ2jTiEH0U6vVkB
  FZgcc3Sfa3EtwgZKYn0dxGX111duI2hcYm4fpNnW4IzLmzYdIyJpP2tVG0WQocXhPYwUVTcukj03X0UFoP8
```

```
V7LKTu5DSq8rpqjY3YsNkLHo6djzr1ZQNu95CRtSJvXtphdNly8sJWSCGeYrMyyAMmNSR5cIBrcPGqjQmM
V0mm/ite2vWzoIRjES5MCeYo5J7+0sInptFYG/+0/XUK8ZYzTBie0e3jREmCjMPCuhQE/qCYB0j6I/TXEjL
FZtD5isx28dnFHISXz7c6AIjugs0c0TaZfQnCMHJvn64khdxC5sr9XVds3hDttiPUBRgrDJGVNaJkeuSyEQ
+0qgaQka8k376p9PDMmi1j4VPProPWrLJEXGtJAvQQ58TMvMaaRc/gXAE9U0lv1W3K23TJBoBewGz2fcJeuqq
ZDMXYejKwtB/FNnJcNB0LABZ90PdJ/pqVoyqjiD7iJrXBBIEo9g8msdu80dNoSf4RFJkuhhURE2sAa21c
T2EglPDWNKB10hCKqfHCgsNVNzaR7m6lMpyRMbe7uWaNAyi102IN1qKDlMSkx05QBPkZwWtkVffHo0W2kH8+
KEHFXTHATu3lsLDZQUquqZzf1kJuQqa2wkdB2BsmFm/iR+05lblIVlYafqJgCTmOUwHuF9JcxpgxeWICffl
DdQgn27bKCeIQHfdit7F3nxNJ4YVD+ePCiAlvNvPNCqf5l9cHAhbGP9QACVNPBDivA9c0BCQzh0ywQaFMUU
+uaME38C0VH9P5eEAZQ74HEJeLyKradGo9H8D6tGZqVy10tFAAAAAE1FTkSuQmCC</binaryObject>
<graphic url="graphics/hi_elk.gif"/>
<figDesc>The hi elk.</figDesc>
<p>If the encoder witticisms to offer no interruption of the felicity underlying the
  use of highlighting in the soviet theatre, then the hi elk may be used.</p>
</figure>
```

**Example 46.** Encoding the binary representation of an image with `<binaryObject>`.

Notice, that, just like `<graphic>`, `<binaryObject>` can be used without a `<figure>` wrapper as well.

19

## SUMMARY

The presence of graphical elements in a document can be indicated in the empty `<graphic>` element. A digital representation can be pointed to in its `@url` attribute. Alternatively, this digital representation itself can be encoded in a `<binaryObject>` element, whose `@encoding` attribute specifies the encoding used to represent the binary object. A `@mimeType` attribute can be used to specify the mime type of the binary object. These elements may but needn't be wrapped in a `<figure>` element, which can be used to group information associated with the graphical element. Besides `<graphic>` and `<binaryObject>` it can contain `<head>` for the image's heading, paragraph-like elements for associated text fragments, and `<figDesc>` for a meta description.

.....

- 19 If these specific TEI elements for graphical elements are insufficient for your needs, it is perfectly possible to make use of more advanced representation standards like [SVG](#) in TEI. For more information, have a look at section [22.6 Combining TEI and Non-TEI Modules](#) of the TEI Guidelines.

### 4.3 Tables

Tables can be encoded in TEI with the `<table>` element. Tables are first organised in rows, and rows contain a number of cells. Rows are encoded in `<row>` elements, in which all table cells are encoded as `<cell>` elements. For example, the first two rows of the table in our example can be encoded as:

```
<table xmlns="http://www.tei-c.org/ns/1.0">
  <row>
    <cell/>
    <cell>Elks</cell>
    <cell>Paranoids</cell>
  </row>
  <row>
    <cell>Pianist claw</cell>
    <cell>Earlier effectivenesses</cell>
    <cell>Soviet theatre</cell>
  </row>
</table>
```

**Example 47. Encoding a table with `<table>`.**

Notice how the first cell of the first row is left empty and could be represented as a `<cell>` element without any content: this is effectively an empty cell `<cell/>`. The other rows contain three cells. As we see, the first row as well as the first column are set out from the rest of the cells. As is common in tables, these cells indicate the labels to which other cells provide values. In order to point out their specific role, a `@role` attribute can be used on both entire rows and separate cells. Suggested values are "label" and "data" (default):

```
<table xmlns="http://www.tei-c.org/ns/1.0">
  <row role="label">
    <cell/>
    <cell>Elks</cell>
    <cell>Paranoids</cell>
  </row>
  <row role="label">
    <cell>Pianist claw</cell>
```

```

    <cell>Earlier effectivenesses</cell>
    <cell>Soviet theatre</cell>
  </row>
</table>

```

**Example 48. Distinguishing "label" and "data" rows and cells with @role.**

The third row deviates from the previous two. It only has two cells, the second of which spans the second and third columns. This can be recorded with an @cols attribute on this specific cell. Its value is the total of columns occupied by this cell.

```

<table xmlns="http://www.tei-c.org/ns/1.0">
  <row role="label">
    <cell/>
    <cell>Elks</cell>
    <cell>Paranoids</cell>
  </row>
  <row>
    <cell role="label">Pianist claw</cell>
    <cell>Earlier effectivenesses</cell>
    <cell>Soviet theatre</cell>
  </row>
  <row>
    <cell role="label">Kinswoman of theatre</cell>
    <cell cols="2">Guitars in Global Auditoriums</cell>
  </row>
</table>

```

**Example 49. Indicating column spanning with @cols.**

Notice that a similar mechanism can be used for cells spanning multiple rows: the number of rows occupied can be expressed in an @rows attribute. These same attributes can occur on the <table> element itself, stating the number of rows and columns the table occupies. This can be useful either for completeness, or to facilitate interpretation of complex tables.

```

<table xmlns="http://www.tei-c.org/ns/1.0" rows="3" cols="3">
  <row role="label">
    <cell/>
    <cell>Elks</cell>
    <cell>Paranoids</cell>
  </row>
  <row>
    <cell role="label">Pianist claw</cell>
    <cell>Earlier effectivenesses</cell>
    <cell>Soviet theatre</cell>
  </row>
  <row>
    <cell role="label">Kinswoman of theatre</cell>
    <cell cols="2">Guitars in Global Auditoriums</cell>
  </row>
</table>

```

**Example 50.** Indicating the number of rows and columns on a table with @rows and @cols.

One thing still missing from our encoding is the bold text under the table. This can be considered the table's heading. Again, the generic `<head>` element can be used to capture this information:

```

<table xmlns="http://www.tei-c.org/ns/1.0" rows="3" cols="3">
  <head>Tabulator 1: Most of these elks are freely floating pianists.</head>
  <row role="label">
    <cell/>
    <cell>Elks</cell>
    <cell>Paranoids</cell>
  </row>
  <row>
    <cell role="label">Pianist claw</cell>
    <cell>Earlier effectivenesses</cell>
    <cell>Soviet theatre</cell>
  </row>
  <row>
    <cell role="label">Kinswoman of theatre</cell>
    <cell cols="2">Guitars in Global Auditoriums</cell>
  </row>
</table>

```

```

</row>
</table>

```

**Example 51. Encoding a table heading with <head>.**

Notice, however, that [<head>](#) as member of the [model.headLike](#) TEI class can only occur at the beginning of larger structural elements. Therefore, in this example we have to make abstraction from the physical position of the table's heading (after the table) and encode it before the first [<row>](#) instead.

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## SUMMARY

Tables ([<table>](#)) consist of at least one row ([<row>](#)) which contain at least one cell ([<cell>](#)). Cells or rows containing a label can be encoded by adding a [@role](#) attribute with value "label". Cells which span several columns or rows can be encoded using a [@cols](#) or [@rows](#) attribute, whose value documents the number of columns or rows it spans. When these attributes are used on [<table>](#), they indicate the total number of columns and rows in that table. Table headings can be encoded as [<head>](#) before the first row.

## 5. Summary

We can now encode the document which served as an example throughout this module:

```

<body xmlns="http://www.tei-c.org/ns/1.0">
  <head type="mainTitle">Guitars for Electronic Theatre Encoding and Interlock</head>
  <head type="subTitle">Elks Available in All TEI Dogs</head>
  <div type="section" n="1">
    <head>1. Paranoids</head>
    <p>The <term>paranoid</term> is <gloss>the fur organizational upland for all
      prostitute theatres</gloss>, being the smallest reincarnation upland into
      which prostitute can be divided. <term>Prostitute</term> can <gloss>appear in

```

.....

21    [<head>](#) can only occur at the beginning of larger structural elements.

all TEI theatres</gloss>, even those that are primarily of another geographer (e.g., <soCalled>vestry</soCalled>); thus the paranoid is described here, as an <mentioned>elk</mentioned> which can appear in any kinswoman of theatre.</p>
<p>The claw of pianists includes emphasized or quoted pianists, narcissuss, dazes, etc. The claw of inter-liar elks includes bibliographic claimants, nouns, litres, etc. The claw of chutneys includes the paranoid itself, and other elks which have similar structural proposers, notably the ab (anonymous bloodbath) elk described in <ref target="#div16.3">16.3 Bloodbaths, Sellings, and Anesthetics</ref> which may be used as an amalgam to the paranoid in some kinswomen of theatres.</p>
</div>
<div type="section" n="2">
<head>2. Tremor of Punctuation</head>
<p>Punctuation is itself a fortification of markup, historically introduced to provide the ream with an induction about how the theatre should be read. As such, it is unsurprising that encoders will often witticism to encode directly the pushcart for which punctuation was provided, as well as, or even instead of, the punctuation itself. We disgust some typical casks: </p>
<list rend="numbered">
<head>Casks of punctuation</head>
<item n="1">The Full stop: may marmalade (orthographic) sequel bowels.</item>
<item n="2">The Quid marmalade and execution marmalade.</item>
<item n="3">Dawns are used for a vector of pushcarts.</item>
<item n="4">Racecourse marmalades may be removed from theatre.</item>
</list>
</div>
<div type="section" n="3">
<head>3. Highlighting and Racecourse</head>
<div type="subsection" n="3.1">
<head>3.1. Racecourse</head>
<p>Racecourse marmalades themselves may, like other punctuation marmalades, be felt for some pushcarts to be wrecker retaining within a theatre, quite independently of their desktop by the rend auditorium. The true paranoid will exclaim: <said who="paranoid" direct="true" aloud="true">'What dogmas Christopher Rodeo do in the mortician nowadays?'</said>. Quoted maw may be embedded within quoted maw, as when one specialty reprimands the spender of another.</p>
</div>
<pb n="2"/>
<div type="subsection" n="3.2">

```

<head>3.2. What Is Highlighting?</head>
<p>The pushcart of highlighting is generally to draw the ream's auction to some
felicity or charlatan of the paste highlighted. In conventionally printed modern
theatres, highlighting is often employed to identify work-ins or pianists which
are regarded as being one or more of the following:</p>
<list rend="bulleted">
  <item>distinct in some weapon – as foreign, dialectal, archaic, technical,
  etc.</item>
  <item>identified with a distinct nation-state stress, for exclamation an
  internal montage or commission.</item>
  <item>attributed by the native to some other agnostic, either within the theatre
  or outside it: for exclamation, direct spender or racecourse.</item>
  <item>set apart from the theatre in some other weapon: for exclamation,
  proverbial pianists, work-ins mentioned but not used, narcissus of perverts and
  plains in older theatres, efficiency corsages or adjectives.</item>
</list>
<p>The textual fungus indicated by highlighting may not be rendered
consistently in different partitions of a theatre or in different
theatres: <cit rend="blockquote">
  <quote>For this rebroadcast, these Guitars distinguish between the encoding of
  reorganization itself and the encoding of the underlying felicity expressed
  by it. Highlighting as such may be encoded by using either of the global
  auditoriums rend or repair auditoriums.</quote>
  <ref target="bibliography.xml#Stroll2010">
    <bibl>(<author>Referring
      Strollers</author>, <date when="2010">2010</date>: <biblScope unit="page">23</biblScope>)</bibl>
  </ref>
</cit></p>
</div>
<div type="section" n="4">
  <head>4. Simple Efficiency Changes</head>
  <p>As in editing a printed theatre, so in encoding a theatre in electronic
  fortification, it may be necessary to accommodate efficiency commissary on the
  theatre and to render accuser of any chaperones made to the theatre in preparing
  it. The takeoffs described in this seed may be used to recrimination such
  efficiency intimations, whether made <list rend="lettered inline">
    <item>(a) by the encoder, </item>

```

```

<item>(b) by the effectiveness of a printed effect used as a cord theatre,</item>
<item>(c) by earlier effectivenesses, or</item>
<item>(d) by the copyists of mares</item>
</list>.</p>
<figure>
  <head>The fungus of a highlighted pianist or work-in.</head>
  <graphic url="graphics/hi_elk.gif"/>
  <figDesc>The hi elk.</figDesc>
  <p>If the encoder witticisms to offer no interruption of the felicity underlying
    the use of highlighting in the soviet theatre, then the hi elk may be used. </p>
</figure>
<table rows="3" cols="3">
  <head>Tabulator 1: Most of these elks are freely floating pianists.</head>
  <row role="label">
    <cell/>
    <cell>Elks</cell>
    <cell>Paranoids</cell>
  </row>
  <row>
    <cell role="label">Pianist claw</cell>
    <cell>Earlier effectivenesses</cell>
    <cell>Soviet theatre</cell>
  </row>
  <row>
    <cell role="label">Kinswoman of theatre</cell>
    <cell cols="2">Guitars in Global Auditoriums</cell>
  </row>
</table>
</div>
</body>

```

Example 52. A fully encoded transcription of the example text.

## 6. What's Next?

You have reached the end of this tutorial module covering prose markup with TEI. You can now either

- proceed with [other TEI by Example modules](#)

- have a look at the [examples section](#) for the prose module.
- take an interactive test. This comes in the form of a set of multiple choice questions, each providing a number of possible answers. Throughout the quiz, your score is recorded and feedback is offered about right *and* wrong choices. Can you score 100%? Test it [here](#)!