

# WHAT IS TEXT ENCODING AND WHY SHOULD I CARE?

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# HI!

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Digital Humanities programmer for projects such as *The Map of Early Modern London*, *Linked Early Modern Drama Online*, *The Winnifred Eaton Archive*, and *The Endings Project*





# THIS WORKSHOP

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Brief conceptual introduction to encoding, XML, and TEI

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Examples of projects that use the TEI

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Examples of projects that use the TEI

Pointers to further resources on learning about the TEI



# TEXT ENCODING AND THE TEI

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E.g. different types of punctuation for levels of quotation

And they are subject to varying interpretations

- E.g. I think these quotation marks denote a term, but maybe the author is just being sarcastic...

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# THE CRITICAL STAKES OF ENCODING TEXTS

Reinforcing hegemonic/dominant readings of the text

Colonial understanding of the “text” itself

Texts may not want to be “free”--the problems of open access

# HOW DO WE ENCODE TEXTS?

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# ACTIVITY: PART 1

Handout: John Stow's *Survey of London* (1598) (sig. L2r)

16 options

6 colours

CHOOSE 6 of the ITEMS at the bottom and mark each with a DIFFERENT COLOUR

The next ward towardes the south, is Cornhill warde, so called of a corne market, time out of mind there holden, and is a part of the principall high streete, beginning at the west end of Leaden hall, stretching downe west on both the sides by the south end of Finckes lane, on the right hand, and by the North ende of Birchouers lane, on the left part of which lanes, to wit, to the middle of them is of this ward and so down to the Stockes market, and this is the bounds of this Ward. The vpper, or East part of this Warde, and also a part of Lymestreete warde hath beene (as I saide) a market place, especially for Corne, and since for all kinde of victuals, as is partly shewed in Limestreete warde, yet it appeareth of record, that in the yere 1522. the Rippars of Rie and other places solde their fresh fish in Leaden hall market, vpon Cornhil, but forren Butchers were not admitted, there to sel flesh

## ACTIVITY: PART 2

For each of those 6 things you've checked off, find those in the document and

DRAW BOXES around each item.

DIRECTION = BLUE PUNCTUATION = RED:

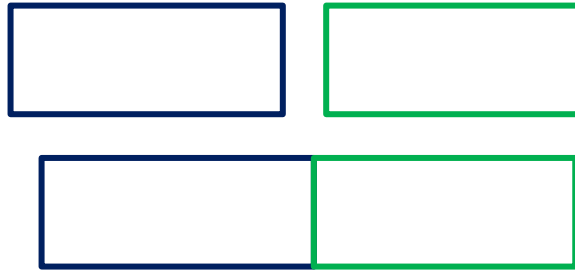
The next ward towards the south,

# RULES

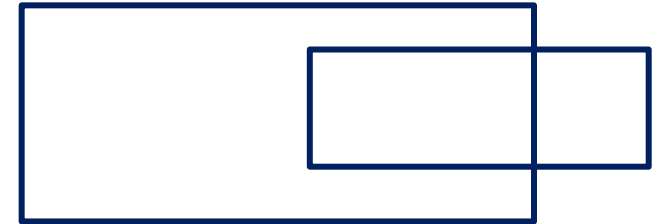
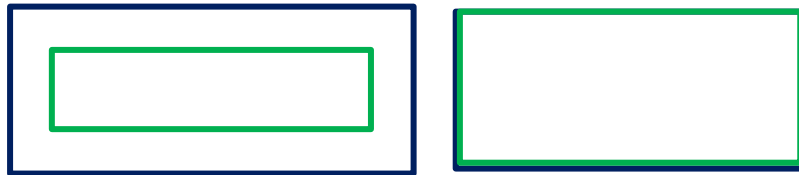
## CORRECT

## INCORRECT

Boxes CANNOT OVERLAP  
(but their edges can touch)



Boxes CAN nest



# STOW'S *SURVEY OF LONDON*

## Cornhill VVarde.



The next ward towarde the south, is Cornhill ward, so called of a corne market, time out of mind there holden, and is a part of the principall high streete, beginning at the west end of Leaden hall, stretching downe west on both the sides by the south end of Finckes lane, on the right hand, and by the north ende of Birchouers lane, on the left part of which lanes, to wit, to the middle of them is of this ward and so down to the Stockes market, and this is the bounds of this Ward. The vpper, or East part of this Ward, and also a part of Lymestrecte ward hath bene (as I saide) a market place, especially for Corne, and since for all kinde of victuals, as is partly shewed in Lymestrecte ward, yet it appeareth of record, that in the yere 1522. the Rippars of Ric and other places solde their fresh fish in Leaden hall market, vpon Cornhil, but forren Butchers were not admitted, there to sel flesh

Cornhill ward

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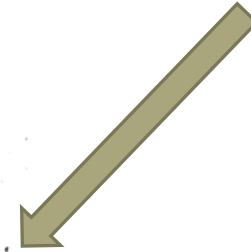
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**XML**

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It is *not necessarily* a presentational format

- Some varieties of XML are (XHTML, SVG, et cetera)

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# XML IS EVERYWHERE

HTML (HyperText Markup Language: Every website)

KML (Keyhole Markup Language: Google Maps)

RDF (Resource Description Framework: Library catalogues)

SVG (Scalable Vector Graphics: Digital Images)

OOXML (Open Office XML: This presentation, word documents, et cetera)



# XML

There is *nothing inherent about the function of XML*

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There is *nothing inherent about the function of XML*

It is purely a structure—a way of organizing

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It is purely a structure—a way of organizing

Anyone can conceive of an XML dialect (e.g. it is *extensible*)

# XML

Think of the hierarchy of the book:



# XML

Think of the hierarchy of the book:

Book

# XML

Think of the hierarchy of the book:

Book

- Chapters

# XML

Think of the hierarchy of the book:

Book

- Chapters
  - Sections

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Think of the hierarchy of the book:

## Book

- Chapters
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## Book

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# XML

Think of the hierarchy of the book:

## Book

- Chapters
  - Sections
    - Paragraphs
      - Sentences
        - Words
          - Letters



**XML**



# XML

<book>

</book>

# XML

```
<book>  
  <chapter>
```

```
    </chapter>  
</book>
```

# XML

```
<book>  
  <chapter>  
    <section type="subsection">
```

```
      </section>  
    </chapter>  
</book>
```

# XML

```
<book>
  <chapter>
    <section type="subsection">
      <paragraph>

          </paragraph>
    </section>
  </chapter>
</book>
```

# XML

```
<book>
  <chapter>
    <section type="subsection">
      <paragraph>
        <sentence>

                                </sentence>
      </paragraph>
    </section>
  </chapter>
</book>
```

# XML

```
<book>
  <chapter>
    <section type="subsection">
      <paragraph>
        <sentence>
          <word>

                                </word>
          </sentence>
        </paragraph>
      </section>
    </chapter>
  </book>
```

# XML

```
<book>
  <chapter>
    <section type="subsection">
      <paragraph>
        <sentence>
          <word>
            <letter></letter>
          </word>
        </sentence>
      </paragraph>
    </section>
  </chapter>
</book>
```



# **XML EXPLAINED**



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All elements have **start** and **end tags**

- E.g. <book> is the start tag and </book> is the end tag

Elements can also have **attributes** and **each attribute must have a value**

- E.g. <book type= “primary”> has a **type attribute with the value of primary**
- (Think of attributes as you would in everyday life; people don’t have “height” or “age” without a value)



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## Elements **nest** and use genealogical terms

- I.e this bit of XML

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<book>
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```
  <chapter></chapter>
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```
</book>
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Can be described as “chapter is a child of book” OR “book is a parent of chapter”

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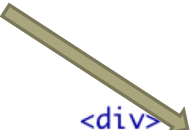
Can be described as “chapter is a child of book” OR “book is a parent of chapter”

## There is **always** a **root** element

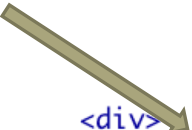
- That is, there is always one element that encloses everything



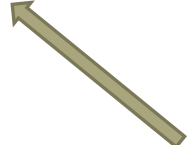
<div>  
 <head><ref target="mol:CORN1">Cornhill VVarde</ref>.</head>  
 <p><hi rendition="#stow\_1598\_CORN1\_dropCap">T</hi>He next ward towards the fourth, is <ref target="mol:CORN1"><hi  
rendition="#stow\_1598\_CORN1\_R">Corn  
 <lb rend="hidden" type="hyphenInWord"/>hill</hi> warde</ref>,<label place="margin-right"><ref target="mol:CORN1">Cornhill  
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 <lb/>out of mind there holden, and is a part of  
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 <lb/>weft end of <ref target="mol:LEAD1">Leaden hall</ref>, ftretching downe  
 <lb/>weft on both the fides by the fourth end of  
 <lb/><hi rendition="#stow\_1598\_CORN1\_R"><ref target="mol:FINC1">Finckes lane</ref>,</hi> on the right hand, and by the  
 <lb/>North ende of <ref rendition="#stow\_1598\_CORN1\_R" target="mol:BIRC1">Birchouers lane</ref>, on the  
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 <lb/>of this Ward. The vpper, or Eaft part of this Warde, and al  
 <lb rend="hidden" type="hyphenInWord"/>fo a part of <ref rendition="#stow\_1598\_CORN1\_R" target="mol:LIME1">Lymeftreete warde</ref>  
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datingMethod="mol:julianSic" calendar="mol:julianSic">1522</date>.the Rippars of <hi rendition="#stow\_1598\_CORN1\_R">Rie</hi> and  
 <lb/>other places folde their frefh fifh in <ref target="mol:LEAD1">Leaden hall</ref> market, vpon  
 <lb/><ref rendition="#stow\_1598\_CORN1\_R" target="mol:CORN2">Cornhil</ref>, but forren Butchers were not  
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 <lb/>  
 <fw type="signature">L 2</fw>  
 <fw type="catchword">till</fw>  
</p>  
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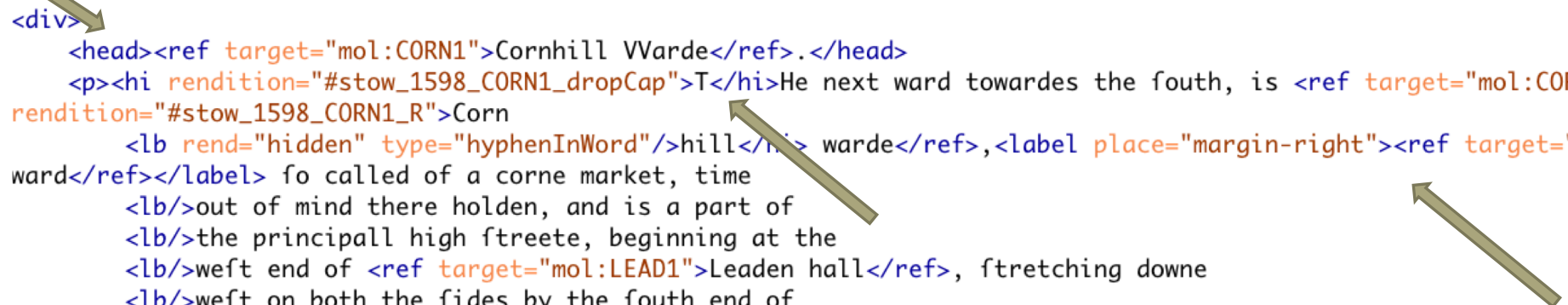


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  <fw type="catchword">till</fw>
</p>
</div>
```



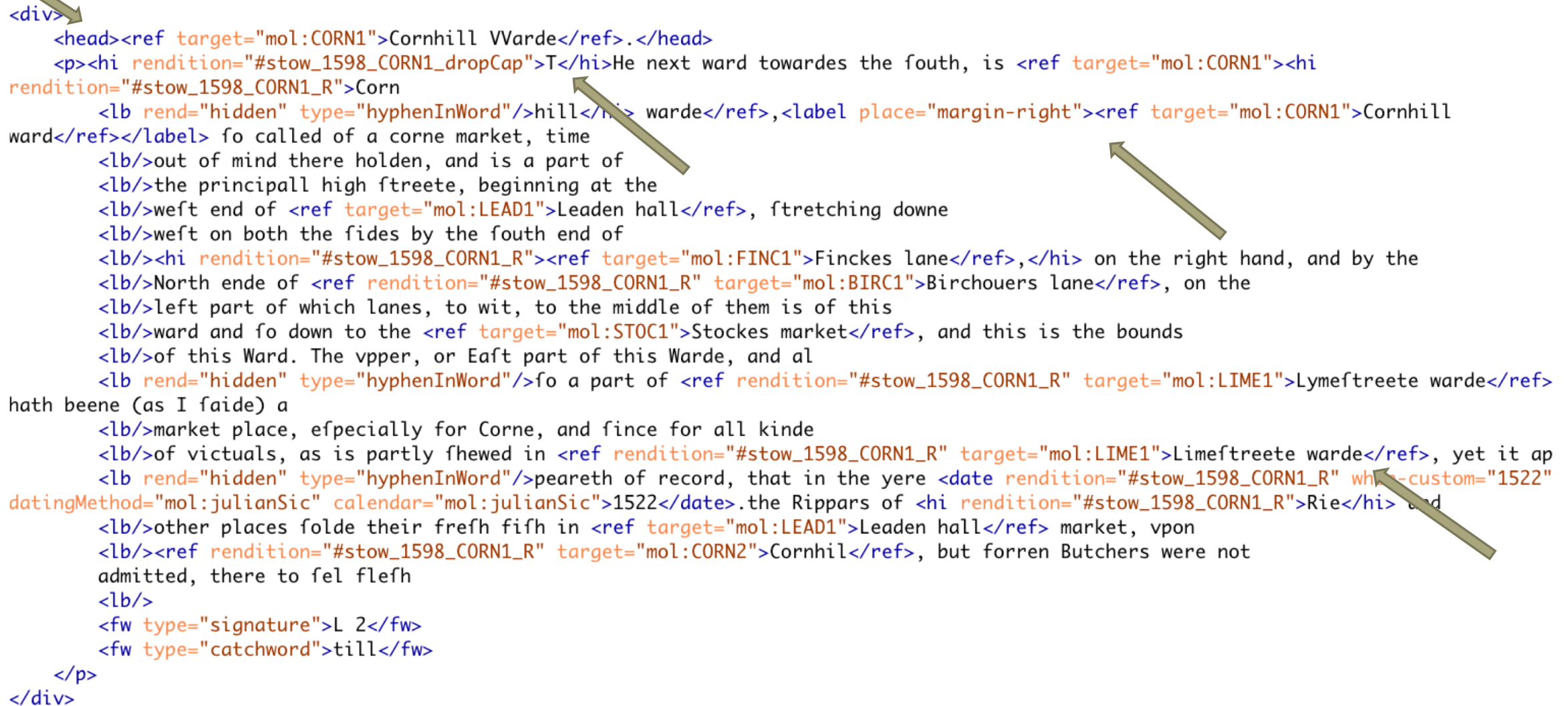
```
<div>
  <head><ref target="mol:CORN1">Cornhill VVarde</ref>.</head>
  <p><hi rendition="#stow_1598_CORN1_dropCap">T</hi>He next ward towards the fourth, is <ref target="mol:CORN1"><hi
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  <lb/>the principall high ftreete, beginning at the
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  <lb/><hi rendition="#stow_1598_CORN1_R"><ref target="mol:FINC1">Finckes lane</ref>,</hi> on the right hand, and by the
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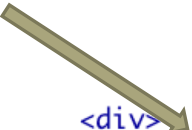



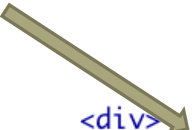


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# WHAT TO ENCODE?

Input  $\neq$  Output

Encode what you care about and what you have time to encode

If you don't encode it, you can't do much with it



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# WHAT TO ENCODE?

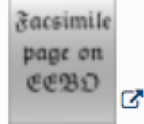
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 <head><ref target="mol:CORN1">Cornhill VVarde</ref>.</head>  
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## Cornhill VVarde.



The next ward towards the south, is *Cornhill warde*, so called of a corne Cornhill ward  
market, time out of mind there holden, and is a part of the principall high  
streete, beginning at the west end of *Leaden hall*, stretching downe west on  
both the sides by the south end of *Finckes lane*, on the right hand, and by the  
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Rippars of *Rie* and other places solde their fresh fish in *Leaden hall* market,  
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# Cornhill VVarde.

Facsimile  
page on  
CC0

T

He next ward towards the south, is *Cornhill warde*, so called of a corne market time out of mind there holden, and is a part of the principall high streete, beginning at the west end of *Leaden hall*, stretching downe west on both the sides by the south end of *Finckes lane*, on the right hand, and by the North ende of *Birchouers lane*, on the left part of which lanes, to wit, to the middle of them is of this ward and so down to the *Stockes market*, and this is the bounds of this Ward. The vpper, or East part of this Warde, and also a part of *Lymestreete warde* hath beene (as I saide) a market place, especially for Corne, and since for all kinde of victuals, as is partly shewed in *Lymestreete warde*, yet it appeareth of record, that in the yere 1522. the Rippars of *Rie* and other places solde their fresh fish in *Leaden hall* market, vpon *Cornhil*, but forren Butchers were not admitted, there to sel flesh

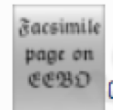
Cornhill ward

L 2

till



## Cornhill VVarde.



T

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THE TEI



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A set of guidelines for encoding text



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Website: <https://tei-c.org/>



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- **Metadata:** various classification schemes, provenance, manuscript description, etc
- ++++++

# QUICK HISTORY OF THE TEI

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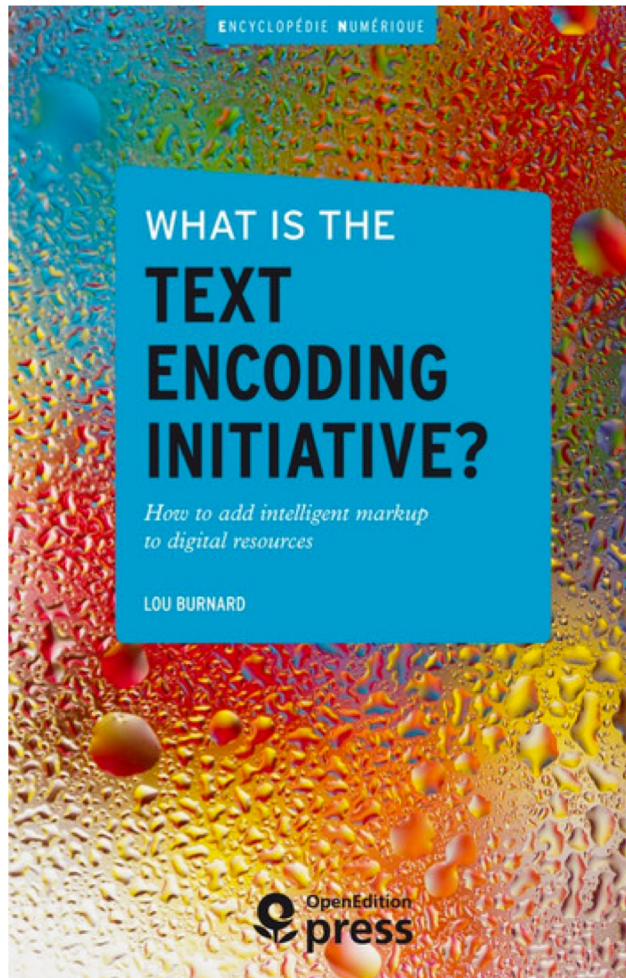
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# QUICK HISTORY OF THE TEI

The Text Encoding Initiative (originally called the Guidelines for Text Encoding and Interchange)

Started in the late 1980s in response to the boom in “humanities computing”

Wanted to provide a framework and a set of principles for encoding texts that could be widely adopted



Within the noisy market place of the *Digital Humanities*, the TEI is a kind of senior member, an annoying parental figure for some, a benevolent one for others, something just too old-fashioned even to be considered for others. Yet, over the last decade, it has become increasingly clear that the TEI is part of what makes the digital humanities happen.

(Burnard, "Conclusion", para. 1)

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- Caveat: There are many, many tools for transforming TEI into other formats (Word documents, PDFs, and, of course, websites)

# THE PROBLEM

What colours did your group use for encoding different things?

The same colours as another group?



# THE PROBLEM

Recall the XML that describes the book from earlier

# XML

```
<book>
  <chapter>
    <section type="subsection">
      <paragraph>
        <sentence>
          <word>
            <letter></letter>
          </word>
        </sentence>
      </paragraph>
    </section>
  </chapter>
</book>
```

# THE PROBLEM

How else could it be written?

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How else could it be written?

```
<book>  
  <ch>  
    <para>  
      <w>  
        <c></c>  
      </w>  
    </para>  
  </ch>  
</book>
```



# THE TEI SOLUTION

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All texts must be called <text>

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All texts must be called `<text>`

All divisions (whether they be chapters, sections, et cetera) must be called `<div>`

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+++

# COMPONENTS OF A (BASIC) TEI FILE

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Root <TEI> element

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Root <TEI> element

A <teiHeader> that describes both the *file* and the *primary source* that you are transcribing (if applicable)

A <text> that contains the text of the document

- Within text, you can have a <front>, <body>, or <back>

# TEI IS FOR DATA AND METADATA

**<TEI>**

<teiHeader>

</teiHeader>

<text>

</text>

**</TEI>**

metadata

data

# BASIC TEI FILE

```
1 <?xml version="1.0" encoding="UTF-8"?>
2 <TEI xmlns="http://www.tei-c.org/ns/1.0">
3   <teiHeader>
4     <fileDesc>
5       <titleStmt>
6         <title>The Most Basic TEI File</title>
7       </titleStmt>
8       <publicationStmt>
9         <p>Not for publication, really.</p>
10      </publicationStmt>
11      <sourceDesc>
12        <p>No source, born digitally for demonstrative purposes.</p>
13      </sourceDesc>
14    </fileDesc>
15  </teiHeader>
16  <text>
17    <body>
18      <p>Hello, world!</p>
19    </body>
20  </text>
21 </TEI>
```





**TEI**

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Note that the TEI is huge (569 elements)

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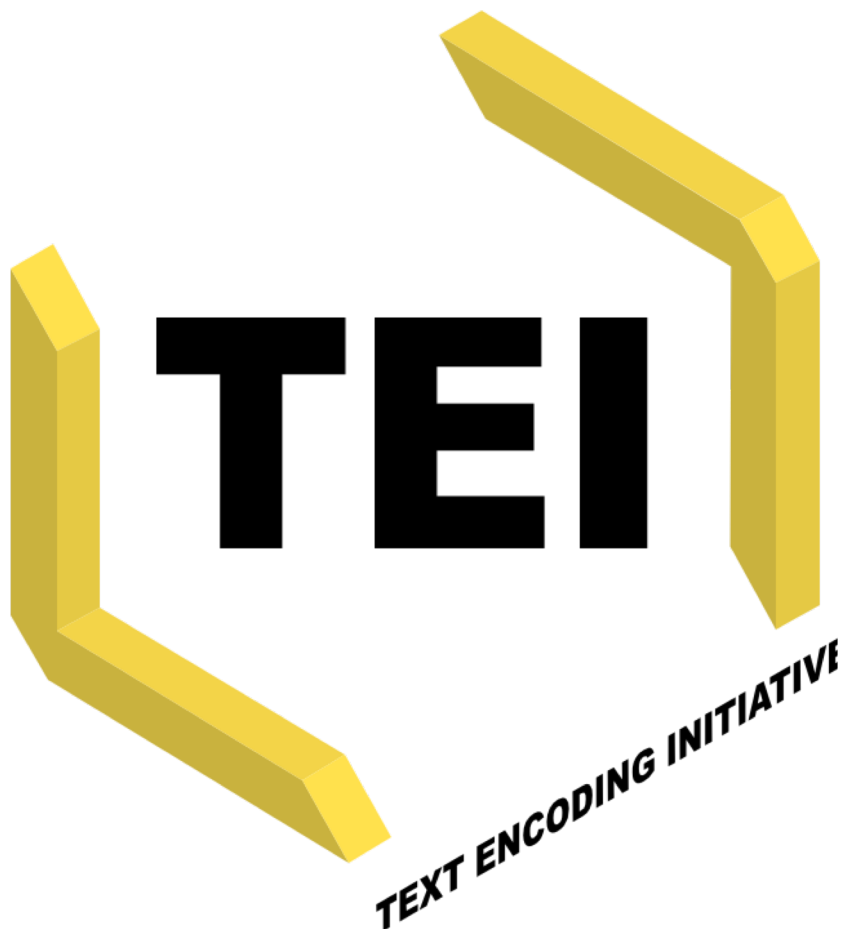
Individual projects *customize* the TEI for their own needs, usually using a small subset of the overall tagset

E.g. Drama projects will use the drama tagset (<sp> for speech, <speaker> for speaker, et cetera) and discard the linguistic/dictionary tagset (<entry> for dictionary entries, <m> for morpheme, etc).



**THAT WAS A LOT OF INFORMATION IN A VERY  
SHORT TIME**

Any questions?



## SAMPLE TEI PROJECTS

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HER JAPANESE LOVER  
BY ONOTO WATANNA

REMINISCENCES BY KAREN B. BLUMBERG



one, after the young Japanese had left her Akiko stood alone in silence, her hands clasped before her, a look of sadness and longing on her face.

She had known him now for some months. He was a student friend of her brother, in whom she had taken an especial interest, not only on account of his nationality, but because he had been an exceptionally clever boy in college. He had spent the summer vacation with them, and she had been through a great deal to his company, so a result of which a strong sympathy and friendship had sprung up between them.

Akiko, who had all the delightful qualities of an American girl, could not help but be attracted to him. For the young man was both interesting and intelligent, and the girl took pleasure in telling him all the news of her home.

He was an exceedingly good-looking Japanese, of medium height, thin but athletic, with fine features, and with eyes wider than the average Japanese eyes; and he carried himself with all the grace and dignity of a Japanese gentleman of the most refined blood.

AKIKO BLANK had encouraged the first timid advances he had made toward her, for she was delighted with the novelty of their friendship. Now he had told her he loved her, and she had not been so in his gentle, earnest way, and had asked her to be his wife.

Akiko had given quite a long time to her thoughts, and when she spoke there was almost a note of despair in her voice. "Oh, Mr. Shimada, you have made me thoughtful. I cannot say 'yes'."

"The last business of him, for the young man's face showed how deeply he was suffering, as he said, 'I am not worthy of you otherwise than as a friend.'"

She had watched him face so bravely, "Anything more than that is impossible."

Shimada had remained silent, his head drooping a little, his face drawn with pain. Then he had turned the room slowly, and passed for a moment at the door.

"You will question me this evening?" he asked.

"Yes," she had given toward him, her sweet blue eyes full of misty tears. "I am so sorry, so sorry!" she kept murmuring. "Don't let it spoil our friendship. I want to be your friend still."

"Thank," he said, smiling a little, and then added, gently, "We will still be friends."

Though there was suffering in his eyes he had bowed with perfect composure and had started slowly out of the room. But even had followed him, but she had been able to restrain her tongue so far words and so in perfect silence on both sides time they had parted.

SOMEONE there left America about immediately after the return of Akiko, and spent some time in Europe. Then he returned to Japan, there to take a position as senior professor in the Imperial University. He had kept up an almost regular correspondence with Akiko, and the genuine liking and admiration for each other seemed not to have altered on either side, nor, perhaps, that the young man had not changed himself to regard her only as a very dear and sweet friend.

He had told her parents about Akiko only a few days after her arrival home. Although Shimada had tried in every way possible to let his parents see the identity of his relationship to Akiko through an American student, nevertheless the two old people could not, and perhaps would not, understand him. They had not their hearts so much as to a young Japanese girl who lived only a short distance from them, and they wondered anxiously whether the years of loneliness they had spent because they had not been able to study was to be recompensed by his loving, but one of his own country-women, but an American girl—a girl whom they, the parents, had never seen.

Now, in all Kyo-to there was no girl so beautiful or charming as Akiko. When she was a little bit of a child Shimada had carried her home on his shoulder, and had announced to his parents that he intended having her for his little wife some day. The idea had pleased and amused them at the time, for Akiko's parents were quite well-to-do people of standing in the city, and, moreover, the girl's disposition and character had delighted them so much that they could not help loving her as her own daughter.

A few days after their son had returned they took him to call on them. They knew of and respected this visit, as she dressed him in her prettiest, most becoming costume, arranged her hair in the most beautiful

manner, and was all ready to meet them with the sweet, little smile given peculiar to the Japanese girl.

Shimada's very arrival had somewhat spoiled his natural love and appreciation of his own home. He had "taken" as much of the rational, progressive spirit of the West that at first he found it hard to settle down to the usual manner of living which the Japanese entertain, and in which they delight.

Yet now, as he sat before Akiko, watching her soft, pretty features as she prepared the tea for him, he felt a sense of contentment and peace such as he had not experienced during the years in America. He was kindly, alive, too, to the girl's beauty and her womanly taste in all things.

She came over and sat down beside him, and the young man was filled with a desire to keep her beside him always, and with a wonder at himself that he should ever have forgotten her.

"We are all glad to see you home, Onoto-san," she told him, very sweetly. He knew she was speaking most for herself, and he smiled at her with quiet pleasure.

Later in the day they went out together and visited one of Shimada's friends where they had spent so many happy hours together in childhood.

"I hope I shall see you soon, Onoto," she said once, very sadly. "I never forget."

He had great, gentle words there to his something of admiration. He bowed down upon the dusty little figure, and then, when the dust was not so near, he turned his head to look at her, and then he saw that there was a smile.

He had been thinking of her, and for the time being, out of his heart the image of Akiko that he had had in his mind, he had been doing wrong to think of her in that way.

"No, I have not forgotten," he whispered, looking her over his shoulder. He had not forgotten her, but he had often told himself, for he did not care.

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length she turned and looked straight into his face with her beautiful, dreamy eyes.

"Do you know," she said, with a bit of wistfully sadness, "I am going to make a confession to you that may seem strange." She paused, looking a little, and for a moment watched the flames from the grate fire as they sprang, wildly roaring, up the chimney. Then she continued: "After you left America—after you left me—"

"I guess she hesitated. She seemed to be choosing her words with difficulty. "We often make mistakes, you know; we do not know ourselves always. Do you follow me?"

"Yes."

The light on her face deepened.

"You make it harder for me. But—I am not the most woman; I cannot keep back that which is in me. I must speak now, even so." She had thought it would be easier to tell him, and that he would understand her, as he always did so readily, but she was faltering painfully.

In the months that had gone the girl's heart had awakened. At first it had seemed to her inconceivable that she should love—and marry—a Japanese. She had thought she was surely interested in him. But lately she had seen him away before she realized that she had made a mistake, that she did love him.

"You are—"

"You are—"

"You are—"

"You are—"

"You are—"

"You are—"

"You are—"

"You are—"

"You are—"

"You are—"

"You are—"

"You are—"

"You are—"

"You are—"

"You are—"

"You are—"

"You are—"

"You are—"

"You are—"

THE WINNIFRED EATON  
ARCHIVE



# THE SHELLEY- GODWIN ARCHIVE

that vanishes among the reewless gales. —  
far, far above, piercing the infinite sky  
Mont Blanc appears, still, snowy & serene,  
to subject mountains their unearthly forms  
like sound it — ice & rock — broad chambers  
of frozen waves, unfathomable deeps  
blue as the overhanging Heaven, that spread  
and wind among the accumulated steep,  
fast descents, peopled by the storms alone  
here when the eagle brings some hunter's horn  
and the wolf watches her — how hideously  
the rocks are heaped around, rude base & high  
hastily & scarred & given — is this the same  
when the old Earthquake domes thought to  
ruin? were these their toys? or did a sea <sup>young</sup>  
fire envelope once this silent snow?  
none can reply — all seems eternal now.  
This wilderness has a mysterious tongue  
which teaches awful doubt, or faith so mild,  
so simple, so serene that man may be  
such a faith with Nature reconciled.

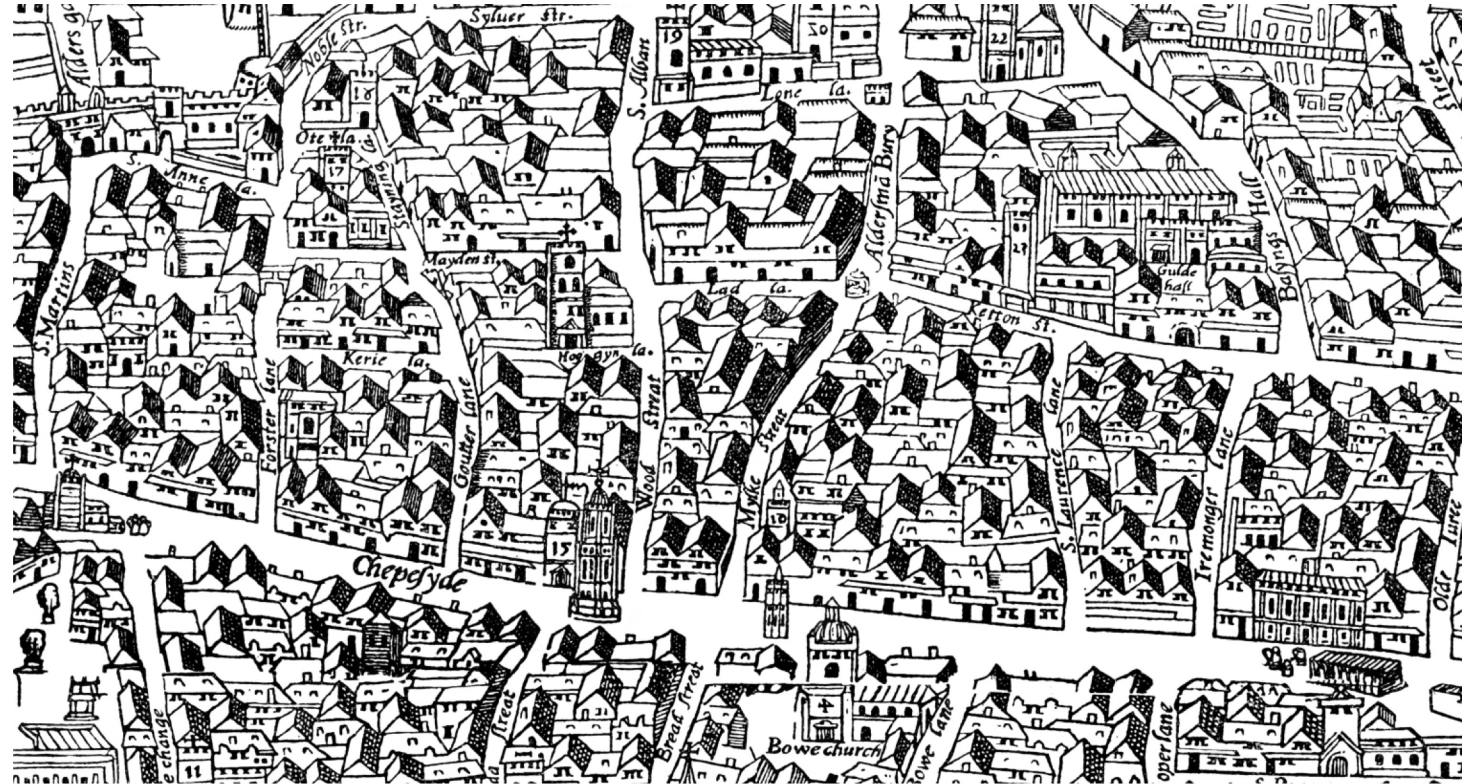
My own, my human mind — which has  
now renders & receives fast influence  
holding an unforeseeing intercourse  
with the clear universe of things  
A legion of swift thoughts, whose way  
now float above the darkness, & now  
near the still cave of the witch Po  
seeking among the shadows that  
ghost of the things that are, some form  
some spectre, some faint image; till  
from which they fled recalls them — the

Some say that gleams of a remoter  
Visit the soul in sleep — that death  
And that it shapes the busy thoughts  
of those who wake & live. I look on  
Has some unknown omnipotence uny  
The veil of life & death? or do  
In dream, & does the mightiest too  
spread far around, & inaccessible  
Its circles? — for the very spirit  
Drown like a homely cloud from steep



# THE MAP OF EARLY MODERN LONDON

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# THE PULTER PROJECT

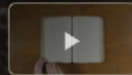
*Poet in the Making*

*A unique leather-bound manuscript, disregarded for centuries.*

*Poems of revolution: political, personal, religious, scientific.*

*We take this material and make something new.*

*We invite you to continue the making.*



# THE PULTER PROJECT

# HE DO THE POLICE IN DIFFERENT VOICES



# RESOURCES

The TEI's website: <https://tei-c.org>

TEI by Example: <http://teibyexample.org/>

Lou Burnard, *What is the Text Encoding Initiative?*:  
<https://books.openedition.org/oep/679?lang=en>

Teach Yourself TEI: <http://www.tei-c.org/support/learn/teach-yourself-tei/>

DHSI @ UVic: <http://www.dhsi.org/courses.php> (Scholarships available through DHSI for UBC students)

# FURTHER READING

Kirschenbaum, Matthew. "What is Digital Humanities and What's It Doing in English Departments?" *ADE Bulletin*, no. 150, 2010.

MacPherson, Tara. "Why are the Digital Humanities So White?" *Debates in the Digital Humanities*, ed. Matthew K. Gold, University of Minnesota Press, 2015. [Both collections (2012, 2016) are very good]

Johnson, Jessica Marie. "Markup Bodies: Black [Life] Studies and Slavery [Death] Studies at the Digital Crossroads." *Social Text*, vol. 36, no. 4, 2018, pp. 57-79.

bianco, jamie skye. "Man and His Tool, Again? Queer and Feminist Notes on Practices in the Digital Humanities and Object Orientations Everywhere." *Digital Humanities Quarterly*, 2015. [This is an interactive article:

<http://www.spikenlilli.com/projects/dhq/queerfemnotes.html>]



# THANKS!

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