

DIGITAL
LIBRARY
OF THE
THEBAN MYTH

—
WITH CRITICAL
EDITIONS AND
TRANSLATIONS

Encoding Guidelines TEI XML

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DIGITAL LIBRARY OF THE THEBAN MYTH

Open-access digital library of critical editions and translations of the Theban myth

Directors

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1 . - F I R S T S T E P S

This is a guide to the tagging system used in editions published as part of the Digital Library of the Theban Myth «Thebarum Fabula», and was produced by the research project Oedipodioniae Thebae. Biblioteca Grecorromana sobre la guerra civil — FFI2015-68599-R (MINECO/FEDER).

Thebarum Fabula uses a personalised version of the standard established by the [Text Encoding Initiative \(TEI\)](#), and incorporates in its critical editions numerous tags of the Critical Apparatus module, as well as those of Drama and Documentation, among others.

Our editions are in XML format, a semantic tagging language that uses tags with angle brackets to indicate the different elements of a text. To prepare an edition with this encoding, it is necessary to have a code editor with TEI-XML support, such as [oXygen](#), which is a paid application. You can also use free code editors such as [Atom](#), which requires the [tei-framework](#) module to be installed to correct the TEI tags and syntax, and the [linter-autocomplete-jing](#) package, which helps to auto-complete the final tags.

All documents published in the *Thebarum Fabula* collection use a schema that checks whether the tags entered are in the right position and have the correct syntax. In general, each tag can only appear in certain contexts, and the schema enforces such restrictions. The code editor used to write the documents will indicate when and where an error has been made, and will help by indicating which tags or attributes are allowed in that context.

This *Tagging Guide* describes the instructions and decisions that have been specified for our collection of digital editions in *Thebarum Fabula*. It is not intended to replace the original TEI documentation, but focuses on how we use the elements defined by the TEI standard to adjust each element we need to encode. For this reason only the elements we use in our editions will be described and detailed.

T E I – X M L T A G S

W H A T I S A T A G ?

A tag is a portion of text enclosed in angle brackets preceding the content node that it tags, and closed at the end of that node with the same tag preceded by a closing slash:

`<note>Text which is the content of the node.</note>`

Every tag must be closed at the end of its node, and modifies only the text contained between the opening and closing tags. There is no point in leaving blank spaces after the opening tag or before the closing tag, and it is better to avoid these.

When a tag contains one or more other tags (which is most of the time), the tags are always nested in an orderly fashion. Always close a tag before closing its parent (immediately higher level) tag, like Russian dolls:

`<div><p>Paragraph <foreign xml:lang="en">with a text in English</foreign> within a division.</p></div>`

This can also be represented in the document with tabulations, to make the structure clearer:


`<div>`

`<p>Paragraph <foreign xml:lang="en">with a text in English</foreign> within a division.</p>`

`</div>`

It does not matter if there are a lot of blank spaces between one label and another, or if they appear to be on different lines: these extra spaces are ignored when generating the final layout of the document and only space one will appear. If you do not want any spaces to appear between two labels, remove all spaces, tabs and line breaks between them.

It is useful to add one more tabulation to each tag that is nested within another, to visually check that the nesting is correct (**for a correct Indent, we will use the oXygen**

Editor icon ). For example, in the case of critical apparatus entries:

`<app>`

```
<lem>Lema</lem>  
<rdg wit="#L">lectura</rdg>  
</app>
```

There are also tags that do not have a content node, so they appear only once and close themselves, but with the closing slash at the end of the tag. For example:

```
<gap/>  
<gap />  
<gap/>
```

represents laguna in the text. The space before the closing slash is optional, but there cannot be more than one.

A T T R I B U T E S A N D V A L U E S

Tags can contain attributes:

```
<div type="book" xml:id="la.3" n="3">contenidos</div>
```

The main thing is the **tag** itself (<div>), which must always go at the beginning of the angle brackets. But it can also contain within it one or more **attributes**, which follow it (@type, @n, @xml:id, @xml:lang, @target, etc.), and which indicate, between commas, the **value** that the attribute has.

The values, depending on the attribute, can be free or limited to a series of possibilities. For example, the value number, @n, will necessarily be different in each tag; whereas the value @type of a <div> must belong to a predetermined list, and can repeat itself ("edition", "translation", "book", etc.).

Many attributes can appear associated with different tags. Others, though, can only be added to a specific tag.

A T T R I B U T E S X M L : I D A N D X M L : L A N G

Of interest are the attributes @xml:id and @xml:lang, which can be added to almost all tags and serve to provide a unique identifier for that element

(*identification*) and to define the language in which this tag and all the content it contains is in (*language*).

@ X M L : I D

The attributes @xml:id have strict rules for their composition:

The cannot contain anything other than letters (capitals and lower case), numbers, full stop (.), hyphen (-), and underscore (_).

They have to begin with a letter.

They must bear the number corresponding to the verse, chapter, language, etc., in order to be meaningful.

If the identifier is to be entered not only in the original text but also in the translations, we need to use the abbreviation of the language of the text as the first part of the identifier. For example,

@xml:id="la.4.236" indicates verse 4.236 of the work that we are tagging, but in its Latin version. The same verse, in Spanish translation, would carry the identifier @xml:id="es.4.236".

When identifiers are used to mark special tags, they must include, as text, that tag or its abbreviation in the identifier. This distinguishes them from other unique identifiers that may be attached to the same verse or paragraph, which all carry the same number.

There are tags that refer to elements previously defined in the document by means of an @xml:id. The attribute that indicates them must cite exactly the value of that @xml:id preceded by the "#" symbol.

@ X M L : L A N G

The @xml:lang serve to define the language in which this tag, plus all that which it contains, is in. For example, a <text> defined thus:

```
<text type="translation" xml:lang="es"> ... Contenidos ... </text>
```

introduces all the translation of our original text, which, in turn, will be identified by:

`<text type="source" xml:lang="grc"> ... Contenidos ... </text>`

The values of the languages that we use in our editions are:

Latin: «la»

Ancient Greek: «grc»

Spanish: «es»

English: «en»

Italian: «it»

German: «de»

Modern Greek: «el»

French: «fr»

Galician: «gl»

Basque: «eu»

Catalan: «ca»

Portugues: «pt»

These language abbreviations will also be of use to us for the @xml:id that we will need to assign to the segments in order to [align text and translation](#).

For a full list of language abbreviations please consult the official webpage of [IANA](#) (Internet Assigned Numbers Authority).

S T R U C T U R E O F A T E I – X M L D O C U M E N T

A TEI XML document is a collection of tags nested within each other with a very clear and defined hierarchical structure. The entire content of a TEI document is framed by the tag `<TEI>`:

`<TEI> </TEI>`

It is the only tag that is entirely in capital letters. The rest of the tags will always be in lower case, or with an internal capital letter if the tag is an abbreviation of two words. The format of each one must always be respected.

The whole TEI XML is always divided into two main parts, the header, or `<teiHeader>` and the text itself, or `<text>`:

```
<TEI>
<teiHeader>
... Content of the document header ...
</teiHeader>
<text>
... The document ....
</text>
</TEI>
```

< T E I H E A D E R >

For full information and instructions on how to complete this, see the chapter on [<teiHeader>](#).

< T E X T >

Since our editions contain original texts aligned with one or more translations in parallel, each of these versions of the text is itself a `<text>`. And for a single XML document to contain several `<text>` it is necessary to group them with the `<group>` tag. This allows you to add as many translations as you wish, without limit.

Thus, the `<text>` of all our editions has the following structure:

```
<text>
<group>
<text type="source" xml:lang="la">
<body>
... Contenidos de la edición crítica: texto original y aparato crítico ...
</body>
</text>
<text type="translation" xml:lang="es">
<body>
```

... Contenidos de la traducción paralela en español, con comentario en forma de notas ...

```
</body>  
</text>  
<text type="translation" xml:lang="en">  
<body>
```

... Contenidos de la traducción paralela en inglés, con comentario en forma de notas ...

```
</body>  
</text>  
</group>  
</text>
```

Note that there are two attributes that must obligatorily be carried by each of the `<text>` within the `<group>`:

@type: there are two possibilities:

“source” if it is a `<text>` that contains the original text and its critical apparatus, and “translation” if it contains the translations.

@xml:lang: we need to indicate the language in which each of these `<text>` is written. See the chapter [@xml:lang](#) for all the language codes available.

< B O D Y >

Each of the `<text>` that comprise the root `<group>` of our editions carries a single tag `<body>`, the *body* of the document.

The `<body>` contains the original text, the apparatus, the translations, and the notes that we wish to add to make the commentary.

Each work will have its own internal structure within its `<body>`: an epic poem does not have the same structure as a tragedy, or a work of prose. To see the

different structures of each type of text, [cf. the tag <div> and the sub-chapters therein](#).

To learn which tags can be used within the <body> in order to compose editions, see the chapter [Important tags](#).

On how to tag original texts and translations in an aligned way, see the chapter [Alignment of original texts and translations](#).

2.- H E A D E R O F E A C H D O C U M E N T : < T E I H E A D E R >

The <teiHeader> is the header of the document, where we include data that, in a paper edition, would appear on the covers and the credits page, as well as in introductions or prefaces.

It has four main sections:

1. <fileDesc>: description of the file we are editing.
2. <encodingDesc>: description of the codification of the file.
3. <profileDesc>: description of the profile of the edited file.
4. <revisionDesc>: description of the revisions history.

Each of these sections is outlined in its own article.

< F I L E D E S C >

The <fileDesc> is the first section of the <teiHeader>. It provides an exhaustive description of the document we are publishing.

It is divided into five large blocks:

<fileDesc>

<titleStmt>...</titleStmt>

<editionStmt>...</editionStmt>

<extent>...</extent>

<publicationStmt>...</publicationStmt>

<sourceDesc>...</sourceDesc>

</fileDesc>

< T I T L E S T M T >

In <titleStmt> we establish the basic data of the document we are presenting.

It contains three main tags, <title>, <author> and <respStmt>.

< T I T L E >

To indicate the title of the edited work, we use, for example:

<title type="main" xml:lang="la">Thebais</title>

The language of the work's title must be indicated. In our collection, all works carry the title only in their Latin version. See the article on [the language tag codes](#).

Titles and authors in Greek should be written in the standard Latin form indicated in our reference edition.

When a work is not published in its entirety, but only in part, it must bear a second title, but this time with @type="sub":

<title type="main" xml:lang="la">Metamorphoses</title>

<title type="sub" xml:lang="la">Libri 3 & 4</title>

Note that to join book numbers, chapter numbers, etc., either a **medium dash** («§ 3–8») or the ampersand sign is used, which is the ligature of the Latin «et»: «3 & 4». As this symbol forms part of the characters used in the code, it must be written using its html entity: &. Do not forget the semicolon (;) at the end.

< A U T H O R >

<author> is used to indicate the name of any author cited as such in the body of the work, and will always have the same structure. But when it is included in the <titleStmt> it identifies the specific author of the work we are publishing. For example:

```
<author>P. Papinius <name>Statius</name></author>
```

This tag is the one we use to generate the index of authors and works we have published, so it is important to indicate the specific word by which we want our author's name to be indexed, using the <name> tag as in the example above.

As in the case of the title, the author's name will always appear in Latin. If the author is Greek, we need to put the latinized version of his name, as this is the canonical one and the one we will use to index it. Even if it is a single word, it is equally necessary to indicate the <name>:

```
<author><name>Euripides</name></author>
```

< R E S P S T M T >

This tag indicates who is responsible for the edition we are publishing: editors, translators and commentators. We distinguish each of these following this example:

```
<respStmt>
<resp>Edición crítica digital de</resp>
<name xml:id="#merkley">Kyle Merkley</name>
</respStmt>
<respStmt>
<resp>Comentario de</resp>
<name corresp="#merkley">Kyle Merkley</name>
```

```
</respStmt>
<respStmt>
<resp>Traducción inglesa de</resp>
<name xml:id="kline">A.S. Kline</name>
</respStmt>
```

As we can see, <respStmt> contains two tags:

<resp> to indicate the type of responsibility that a person has.
<name> with only an @xml:id , which identifies the person the first time they are mentioned, and with an @corresp which points to that @xml:id if it repeats.
The @xml:id in our case is the first surname; if there is any confusion arising from two surnames being the same, the second can be added, without spaces.

As many <respStmt> as necessary can be used to identify all people involved. But they can also be grouped together. The important thing is to provide all the necessary information.

```
<respStmt>
<resp>Edición crítica digital, comentario y traducción española de</resp>
<name xml:id="criado">Cecilia Criado</name>
</respStmt>
<respStmt>
<resp>Traducción inglesa de</resp>
<name xml:id="kline">A.S. Kline</name>
</respStmt>
```

Thus, the <titleStmt> of the first book of the *Tebaida*, would be as follows:

```
<titleStmt>
<title type="main" xml:lang="la">Thebais</title>
<title type="sub" xml:lang="la">Liber primus</title>
<author>P. Papinius <name>Statius</name></author>
<respStmt>
<resp>Edición crítica digital, comentario y traducción española de</resp>
<name xml:id="criado">Cecilia Criado</name>
</respStmt>
<respStmt>
```

```
<resp>Traducción inglesa de</resp>
<name xml:id="kline">A.S. Kline</name>
</respStmt>
</titleStmt>
```

< E D I T I O N S T M T >

In the <editionStmt> we have explained what our edition consists of and who are responsible for its tagging and digital publication.

It has the following structure:

```
<editionStmt>
<edition>Annotated digital edition, with parallel Spanish and English
translations</edition>
<respStmt>
<resp>Conversion to XML-TEI, initial tagging, and correction of code:</resp>
<name xml:id="romano">Sandra Romano</name>
</respStmt>
<respStmt>
<resp>Revision and correction of code </resp>
<name corresp="#Criado">Cecilia Criado</name>
</respStmt>
</editionStmt>
```

It only contains two tags:

<edition>: contains a descriptive text of our edition, which will vary depending on the language of the translation(s) to be published, or the elements to be added. For example, when glosses or other elements are added in the future, this should be indicated here. It is a succinct and informative description of what can be found when opening this document.

<respStmt>: See the structure of this. The tag <resp> in this case indicates the type of digital responsibility that the person has, following the model of the examples above. You can indicate as many responsible people as necessary.

< E X T E N T >

This is a purely informative tag, and tells users the size of the file in kB (Kilobytes). This data will change as content is added to each file, so it is useful to rewrite it from time to time.

```
<extent>≈680kB</extent>
```

Since size is always approximate, we use the Unicode character *almost equal to*, the double tilde that indicates approximation, to indicate this. On a Mac keyboard, insert it using alt+may+=. Its html entity is ≈.

The official abbreviation of «kilobyte» is «kB». A kB contains 1024 bytes. The best way to know the «weight» of our document is to consult the properties of the document in the file navigator.

< P U B L I C A T I O N S T M T >

This part is identical in all our editions, so editors do not have to write anything here. Those of us in charge of digital publications are responsible for completing the necessary data for each edition.

The editorial data of our publication are collected here: publisher, place of publication, date, edition number, ISBN and license under which it is published.

An example:

```
<publicationStmt>  
<publisher>ThebarumFabula.usc.es</publisher>  
<pubPlace>Santiago de Compostela</pubPlace>  
<date>2019</date>  
<idno type="edition">1</idno>
```

<idno type="ISBN">978-84-09-15409-8</idno>

<availability status="free">

<licence target="<http://creativecommons.org/licenses/by-nc/4.0/>"

notBefore="2018-01-01">

<p>This document has a Creative Commons Attribution-NonCommercial 4.0 International (CC BY-NC 4.0) licence, added on 01-01-2018.</p>

</licence>

</availability>

<availability status="restricted">

<licence target="<https://www.poetryintranslation.com/Admin/Copyright.php>"

notBefore="2018-01-01">

<p>The English translation by A.S. Kline is excluded from the CC BY NC 4.0 licence, in accordance with what is indicated on his website.</p>

</licence>

</availability>

</publicationStmnt>

< S O U R C E D E S C >

This section is very important, since we give an account of the reference edition or editions we are using to compose our text, the sources for the translations and commentaries, and, above all, the *conspectus siglorum* that will be referred to in the critical apparatus, plus the fundamental bibliography that you wish to cite, both in the apparatus and in the commentary.

It will therefore contain only bibliographic lists <listBibl> and abbreviation lists <listWit>. There may be more than one of each type, depending on the needs of the edition, and, especially if there are several, we will need to identify them with an @n (*name*) attribute in order to distinguish them.

<LISTBIBL>

It is important always to insert a first <listBibl> with the reference editions that have been used for editing, and a second <listBibl> for translations, if they are not original. But there may be more.

It as the following structure:

```
<listBibl n="refeditions">
<head>Ediciones de referencia</head>
<bibl>
<editor role="ed.">Hall, J.B., Ritchie, A.L & Edwards, M.J.</editor>
<date>2007</date>
<title level="m">P.P. Statius. Thebaid and Achilleid</title>
<pubPlace>Cambridge</pubPlace>
</bibl>
</listBibl>
```

We need to insert a name (@n) inside each bibliography list:

@n="refeditions": for the critical reference editions we include in our edition. Each editor will decide which edition or editions to use.

@n="reftranslations": for translations that are going to be reproduced, whether a translation or translations already published elsewhere. If a new translation is published, it will be indicated as such in the <respStmt> of the <titleStmt>.

It is important always to use these @n for lists of editions and reference translations, since they need to appear in a special format in the final publication of the editions.

But all editions may add other bibliography lists if desired, especially if they are going to be cited in the commentary or are considered important to be included in the edition. Each of these lists can be labelled with the @n of your choice. As you can see, here it contains two tags:

<head>: this is the head or title of the list. We also use <head>, (*heading*), in other parts of our editions. It is necessary to indicate it here, since those lists will be published along with the edition. For each <listBibl> that we need it will be

necessary to indicate a title that clearly explains what this bibliographic list contains (*online* references, complementary bibliography, textual commentaries, etc.).

<bibl>: represents each of the cited bibliographic references that make up the list. See the chapter on

[Bibliographic References](#) to see its structure and the citation rules of our editions.

<LISTWIT>

The lists of witnesses (*list of witnesses*) are among the most important parts of our editions, and they are explained in their [corresponding chapter](#).

<ENCODINGDESC>

This section is identical for all our editions, and it needs to be inserted as it is in all the documents:

<encodingDesc>

<projectDesc>

<p>Proyecto de Investigación «<foreign xml:lang="la">Oedipodoniae Thebae</foreign>. Biblioteca digital grecorromana sobre la guerra civil (Thebas)» - RETOS 2015, FFI2015-68599-R.</p>

<p>Dirigido por Cecilia Criado.</p>

</projectDesc>

<editorialDecl>

<p>Documento XML codificado conforme al estándar <ref type="url" target="http://www.tei-c.org/release/doc/tei-p5-doc/es/html/index.html">TEI P5</ref>.</p>

<p>En esta edición electrónica recogemos el texto establecido por la edición de referencia, seleccionando sólo las principales variantes críticas del aparato.</p>

<p>Todos los contenidos han sido doblemente revisados para garantizar la corrección.</p>

<p>Para el texto latino no siempre mantenemos la ortografía de la edición original.</p>

<p>Se ofrecen traducciones en paralelo a diferentes lenguas modernas.</p>

<p>Marcamos el idioma de los términos que aparecen en lengua distinta del texto principal: <foreign xml:lang="grc">αβγ</foreign> </p>

<p>Para más información sobre las normas de transcripción y codificación usadas, las convenciones tipográficas de los signos diacríticos y demás cuestiones editoriales, véase nuestra <ref type="url" target="http://thebarumfabula.usc.es/guidelines/">Guía de Etiquetado</ref>.</p>

</editorialDecl>

<variantEncoding method="location-referenced" location="internal"/>

<charDecl>

<char xml:id="laquo">

<charName>LEFT-POINTING DOUBLE ANGLE QUOTATION MARK</charName>

<mapping type="Unicode">«</mapping>

</char>

<char xml:id="raquo">

<charName>RIGHT-POINTING DOUBLE ANGLE QUOTATION MARK</charName>

<mapping type="Unicode">»</mapping>

</char>

<char xml:id="lsquo">

<charName>LEFT SINGLE QUOTATION MARK</charName>

<mapping type="Unicode">'</mapping>

</char>

<char xml:id="rsquo">

<charName>RIGHT SINGLE QUOTATION MARK</charName>

<mapping type="Unicode">'</mapping>

</char>

<char xml:id="ldquo">

<charName>LEFT DOUBLE QUOTATION MARK</charName>

```
<mapping type="Unicode">"</mapping>
</char>
<char xml:id="rdquo">
<charName>RIGHT DOUBLE QUOTATION MARK</charName>
<mapping type="Unicode">"</mapping>
</char>
</charDecl>
</encodingDesc>
```

< P R O F I L E D E S C >

The **<profileDesc>**, the description of the profile of the text we are publishing, is very important, and we will need to fill out each of the sections with the specific configuration of each edition.

It has five parts:

<creation>: information on the data relating to the creation of the edited text.

<particDesc>: information on the author or authors of the edited text.

<langUsage>: languages used in the edition. That is, the language of the original text and those of the translations that are added.

<textDesc>: a description to be used to catalogue the type of text that we are publishing.

<textClass>: to indicate the literary genre and the category to which the edited text can be ascribed.

Each of these has its own explanatory article.

< C R E A T I O N >

We give here the date of composition of the work (even if it is approximate), the place where it was published, and the language in which it is written. We write it in Spanish.

A complete example:

```
<creation>  
<date notAfter="0092" notBefore="0091">91–92 d.C.</date>  
<lang>Latín</lang>  
<placeName>Roma</placeName>  
</creation>
```

As we can see, it has three tags:

<date>, <lang> and <placeName>.

< D A T E >

For the date node, <date>, you can put the date of composition of the work that you consider most accurate, with standard texts or numbers or whatever is most convenient. However, one must be as precise as possible with attributes within the tag, so that we are able to classify our works in chronological order. We will see that the same thing occurs with the [dating of authors](#).

The syntax of the dates is fixed, see the detailed description of the tag [<date> in the corresponding chapter](#).

< L A N G >

The <lang> tag indicates the language in which the text is written. The most common possibilities are «Latin» and «Ancient Greek ». But you can specify whatever is necessary, with «Arric», «Dorian», «Koine», «Archaic Latin», «Classical Latin », etc.

If a work contains texts in several languages, they should be indicated here, repeating the <lang> tag for each one.

< P L A C E N A M E >

This tag here indicates the place where the work we are editing is known or believed to have been published or composed.

< P A R T I C D E S C

In this section we indicate those persons who have taken part in the composition of the text, primarily the author. Several people can be added (an editor, a compiler, a scholiast, etc.).

The **<person>** tag is used to indicate each of these profiles, with the @role attribute indicating the nature of their authorship: author, editor, etc.

Example of author, with some data filled out and other information simply describing what content is expected to be found:

```
<particDesc>
<person role="author" xml:id="stadius">
<persName xml:lang="la">P. Papinius <name>Stadius</name></persName>
<birth notAfter="0045">45 d.C.</birth>
<death notAfter="0096">96 d.C.</death>
<floruit>?</floruit>
<nationality>Romano</nationality>
<residence>Lugar o lugares donde vivió</residence>
<sex>varón</sex>
<langKnowledge>
<langKnown tag="la">Latín</langKnown>
</langKnowledge>
<education>Educación recibida</education>
<occupation>Ocupación</occupation>
<faith>¿paganismo?</faith>
</person>
</particDesc>
```

There are data that may be mutually exclusive: we list them all here so that for each edition those that are of interest can be chosen in each case. It is not

necessary for them all to appear. For example, the dates of birth and death can be replaced by the **<floruit>** if only that date is known. But you can put all of them, if you have suspicions about them all and if tradition has also reflected the **<floruit>**.

In the labels indicating dates, the attributes described in the [chapter on <date>](#) are used.

I M P O R T A N T

In the **<person>** tag we have to place an @xml:id that identifies it so as to be able to refer to it from other parts of the edition or commentary. It is best to make it something short and easy to remember.

The rest of the tags are optional, although it is useful to complete as many as possible, so that combined searches can subsequently be made. For example, to search for a particular text in Christian authors, or in authors who have received a certain kind of education.

< L A N G U A G E >

This section must include all the languages used in the document we are publishing, that is, it must include not only those that the edited text contains, but also those of the translations. It is mandatory in all the XML-TEIs.

For example:

```
<langUsage>
```

```
<language ident="la" ana="source">Latín</language>
```

```
<language ident="en" ana="translation">Inglés</language>
```

```
<language ident="es" ana="translation">Español</language>
```

```
</langUsage>
```

It is composed solely of **<language>** tags, which indicate in the node the name of each of the languages in Spanish, and it must contain two attributes:

@ident: this serves to identify the language using the official abbreviation. See the full list in the chapter [@lang:usage](#).

@ana: this is to indicate which version the text corresponds to. It can be the original text (“source”), or one of the translations (“translation”).

It will be necessary to add a `<language>` tag for each of the languages of the edition.

< T E X T D E S C >

In this section we detail the characteristics of the text we are editing. An example that has been filled out:

```
<textDesc n="epic poetry">
<channel mode="w"/>
<constitution type="single"/>
<derivation type="original"/>
<domain type="art"/>
<factuality type="fiction"/>
<interaction type="none"/>
<preparedness type="prepare"/>
<purpose type="entertain" degree="high"/>
</textDesc>
```

The options for the name @n in our classification of the `<textDesc>` are: “epic poetry”, “tragedy”, “mythography”, “history”. We can add other variants as the corpus grows.

The tags contained in `<textDesc>` do not carry a node, only attributed data, which are predefined and need to be selected manually. Nodes can be added if any clarification is required.

`<channel>`: the possible values of the transmission channel are:

- **s** (spoken)
- **w** (written)
- **sw** (spoken to be written) e.g. dictation
- **ws** (written to be spoken) e.g. a script
- **m** (mixed)
- **x** (unknown or inapplicable)

<**constitution**>: indicates the state in which the text is preserved:

- **single** – a single complete text
- **composite** – a text made by combining several smaller items, each individually complete
- **frags** – (fragments) a text made by combining several smaller, not necessarily complete, items
- **unknown** – composition unknown or unspecified

<**derivation**>: nature and degree of originality of the text:

- **original** – text is original
- **revision** – text is a revision of some other text
- **translation** – text is a translation of some other text
- **abridgment** – text is an abridged version of some other text
- **plagiarism** – text is plagiarized from some other text
- **traditional** – text has no obvious source but is one of a number derived from some common ancestor

<**domain**> social context for which the text was composed or created:

- **art** – art and entertainment
- **domestic** – domestic and private
- **religious** – religious and ceremonial
- **business** – business and work place
- education – education
- **govt** – (government) government and law
- **public** – other forms of public context

<**factuality**>: the extent to which the text is fiction or non-fiction:

- **fiction** – the text is to be regarded as entirely imaginative
- **fact** – the text is to be regarded as entirely informative or factual
- **mixed** – the text contains a mixture of fact and fiction
- **inapplicable** – the fiction/fact distinction is not regarded as helpful or appropriate to this text

<purpose>: indicates the purpose or communicative function of the text. Attributes can be free, e.g.:

- **persuade** – didactic, advertising, propaganda, etc.
- **express** – self expression, confessional, etc.
- **inform** – convey information, educate, etc.
- **entertain** – amuse, entertain, etc.

All this data is relevant when classifying documents, and will vary slightly from one work to another, so the editor should complete it carefully.

< T E X T C L A S S >

This final section allows us to classify each edition within the database of our *Library*. It is essential to complete it correctly.

A model:

```
<textClass>  
<catRef scheme="#genre" target="#epic"/>  
</textClass>
```

It contains only one tag

<catRef> (*category reference*), which indicates the category of the text within a textual taxonomy or typology. Two attributes are defined:

@scheme: indicates the schema of classification in which the indicated category is included. In our editions we will only classify our editions according to literary genre, and hence the value of this attribute will always be "#genre". The hash # is obligatory.

@target: in this case, this value indicates the literary genre of the work. In our collection, the options thus far are:

- "#philosophy"
- "#religion"
- "#mythography"
- "#correspondence"
- "#history"

- “#tragedy”
- “#comedy”
- “#epic”
- “#lyric”
- “#satire”

Remember that the has # always precedes the value.

< R E V I S I O N D E S C >

The final section of <teiHeader> is the list of revisions and changes that the document has undergone since its creation. It has a simple structure:

<revisionDesc>

<change who="#romano" when="2018-02-24">Introducción del etiquetado del aparato crítico y las dos traducciones de 1.1–24</change>

<change who="#criado" when="2018-02-22">Manuscritos, siglas, y revisión integral de todo el texto</change>

<change who="#romano" when="2017-10-08">Etiquetado inicial para convertir a XML-TEI el texto latino original.</change>

</revisionDesc>

It contains the single tag <change>, with two important attributes:

@who: identifies the author of the change, which should be one of those responsible individuals defined as <respStmt> in the <fileDesc>, at the beginning of the <teiHeader>. The value @who will indicate the @xml:id assigned to that <respStmt>.

@when: provides information on the date when the changed was made. For the syntax of dates, see the chapter on <date>.

The node must be a succinct description of the changes or additions introduced. Our editions are dynamic, since they allow you to update the published text whenever you wish to add corrections, changes or additions.

It is therefore obligatory to add a **<change>** line whenever a major change is introduced into the edition, especially if it has already been published. This is the only way we have to keep a history of the changes to the file, of the version of the file we are handling, and to locate possible code errors.

3.- THE WITNESSES LIST : <LISTWIT>

The *list of witnesses* or **<listWit>**, which forms part of the **<sourceDesc>**, contains the lists of manuscripts, codices, fragments, papyri and bibliography to be cited in the **critical apparatus** of our edition.

It is appropriate to create a different list for each type of witness, and add to each one its own descriptive header **<head>**. For example:

```
<listWit n="codetfrag">
<head>Codices et fragmenta</head>
<witness xml:id="D">
<abbr type="siglum">D</abbr>
codex Collegii S. Iohannis apud Cantabrigienses D 12 saec. X/XI
</witness>
<witness xml:id="cett">
<abbr type="siglum">cett.</abbr>
ceteri codices aut omnes praeter eos qui separatim laudantur
</witness>
<witness xml:id="N">
<abbr type="siglum">N</abbr>
codex Genauensis Bodmerianus (olim Cheltoniensis) saec. X/XI
</witness>
<listWit copyOf="#N">
<witness xml:id="Nac">
<abbr type="siglum">N<hi rendition="simple:superscript">ac</hi></abbr>
codex Genauensis Bodmerianus (olim Cheltoniensis) saec. X/XI
<desc>lectio codicis ante correctionem</desc>
</witness>
<witness xml:id="Npc">
<abbr type="siglum">N<hi rendition="simple:superscript">pc</hi></abbr>
```

codex Genauensis Bodmerianus (olim Cheltoniensis) saec. X/XI
 <desc>lectio codicis post correctionem</desc>
 </witness>
 </listWit>
 </listWit>
 <listWit n="laudata">
 <head>Opera in apparatu laudata</head>
 <witness xml:id="Alton1923">
 <abbr type="siglum">Alton 1923</abbr>
 <bibl>
 <author>Alton, E.H.</author>
 <date>1923</date>
 <title level="a">Notes on the <title>Thebaid</title> of Statius</title>
 <title level="j">CQ</title>
 <biblScope unit="vol">17</biblScope>
 <biblScope unit="pp">175-187</biblScope>
 </bibl>
 </witness>
 <witness xml:id="Gronouius1653">
 <abbr type="siglum">Gronouius 1653</abbr>
 <bibl>
 <editor role="ed.">Gronouius, F.</editor>
 <date>1653</date>
 <title level="m">P. Papinii Statii Opera</title>
 <pubPlace>Amstelodami</pubPlace>
 </bibl>
 </witness>
 </listWit>

As can be seen in the example, the <listWit> are composed of an initial <head> which describes what the list contains (like the <listBibl>), followed by each of the witnesses or <witness> to be cited in the *critical apparatus*.

S T R U C T U R E O F T H E < W I T N E S S >

The internal structure of each <witness> (testimony to which we will refer from the *critical apparatus* of our edition), must be carefully respected:

```

<witness xml:id="D">
<abbr type="siglum">D</abbr>
codex Collegii S. Iohannis apud Cantabrigienses D 12 saec. X/XI
</witness>
<witness xml:id="Alton1923">
<abbr type="siglum">Alton 1923</abbr>
<bibl>
<author>Alton, E.H.</author>
<date>1923</date>
<title level="a">Notes on the <hi>Thebaid</hi> of Statius</title>
<title level="j">CQ</title>
<biblScope unit="vol">17</biblScope>
<biblScope unit="pp">175-187</biblScope>
</bibl>
</witness

```

They must always have as @xml:id the abbreviation that corresponds to it, if it is a manuscript, and the author's surname if it is an authority. The @xml:id must always be unique, they cannot be repeated in the same document. Each witness must have an exclusive abbreviation. It will be to these @xml:ids that we will refer to from the entries of *critical apparatus*.

First the tag is inserted

<abbr>, where the author's abbreviation or surname will be placed exactly as we want it to appear visible in the published edition. This <abbr> will always have the unique attribute @type="siglum", to differentiate it from other types of abbreviations inserted in the commentary or in other parts of the edition.

If the abbreviation that identifies the manuscript is a text for special formatting (contains superscript or subscript, or is written in a special type of alphabet, etc.), see the explanation in the chapter *Sublists and manuscript variants*. The list of formats of a special nature that can be added within <abbr>

can be found in *Character format <hi>*.

In the node of the tag we place succinctly the name of the manuscript, its location and its dating, always in Latin, or the bibliographical reference of the work cited within a <bibl>, with the structure described in the *Bibliographic References* section.

If the witness is a modern work, it is always useful to add in the `<abbr>` and in the `@xml:id` of the `<witness>` the year of publication after the author's last name, especially if several of their works are cited.

S U B L I S T A N D M A N U S C R I T S V A R I A N T S

When making references to a manuscript from the *apparatus* but when it is necessary to mention different hands or circumstances of the text, we also need to have these versions in the *conspectus siglorum*, creating a sublist that indicates what `<witness>` is referred to.

For these sublists the tag `<listWit>` is also used, but including an `@copyOf` attribute that indicates the `@xml:id` of `<witness>` of which they are a copy:

```
<witness xml:id="N">
<abbr type="siglum">N</abbr>
codex Genauensis Bodmerianus (olim Cheltoniensis) saec. X/XI
</witness>
<listWit copyOf="#N">
<witness xml:id="Nac">
<abbr type="siglum">N<hi rendition="simple:superscript">ac</hi></abbr>
codex Genauensis Bodmerianus (olim Cheltoniensis) saec. X/XI
<desc>lectio codicis ante correctionem</desc>
</witness>
<witness xml:id="Npc">
<abbr type="siglum">N<hi rendition="simple:superscript">pc</hi></abbr>
codex Genauensis Bodmerianus (olim Cheltoniensis) saec. X/XI
<desc>lectio codicis post correctionem</desc>
</witness>
</listWit>
```

The `<listWit>` that collects the different versions of each manuscripts is placed immediately after that of the original `<witness>`, and inherits from it the first part of the `@xml:id`, the abbreviation in `<abbr>`, and the text that identifies the name, location and date of the manuscript.

But it is also necessary to add the superscripts or symbols that identify each version of the manuscript, which are added both to the @xml:id of each secondary <witness> and to the <abbr> that identifies it.

In addition, the tag has a @copyOf included that clearly points to the original manuscript to which it refers. As in all other cases where an attribute points to the @xml:id of another element declared in our document, the @copyOf value must always be prefixed with the # symbol. In the example above, to point to the script N, copyOf="#N" must be written, and so on in all cases.

Thus, following the example above, a manuscript N can be cited from the apparatus in three ways: as #N, and as its two variants listed below: #Nac (*lectio codicis ante correctionem*) and #Npc (*lectio codicis post correctionem*). Other manuscripts may have other variants, described in different ways by the <desc> tag, following the model seen in the example.

The form in which these variants appear in each <witness> variant will depend on each edition. It will be usual to put in superscript or subscript form the abbreviation "ac" or "pc" (or whatever they are), or a number, a Greek letter, or any letter or symbol that each reference editor has chosen to use:

```
<witness xml:id="Nac">  
<abbr type="siglum">N<hi rendition="simple:superscript">ac</hi></abbr>  
codex Genauensis Bodmerianus (olim Cheltoniensis) saec. X/XI  
<desc>lectio codicis ante correctionem</desc>  
</witness>
```

In the @xml:id of each <witness> variant you cannot introduce formatting (superscript or subscript, italics, symbols, etc.), and thus it has to be constructed specifically by adding to the basic abbreviation any desired letters or numbers: Nac, Npc, N2, etc. See the chapter describing the @xml:id to learn more about which values it can contain.

We will refer frequently to this @xml:id in the critical apparatus, every time this manuscript or a variant of it is mentioned, and hence each abbreviation has to be clearly recognisable and easy to insert.

In the internal tag <abbr type="siglum"> of each <witness> variant, these letters or symbols are placed with the format that corresponds conveniently to each abbreviation, as one wants them to appear in the published edition. In the

example, we want the letters «ac» to appear in superscript following the «N», and so they are tagged with `<hi rendition="simple:superscript">`. All the possible formatting options that can be inserted in these `<abbr>` are set out in the chapter [Character formatting: <hi>](#).

After the name of the manuscript, which will be a copy of the name stated in the original `<witness>`, a `<desc>` (description) will be added to indicate what the variant consists of, explaining the complex abbreviation. In the example, this is a *lectio codicis ante correctionem*, but each editor or reference edition we are using will have its own types of variant and names. They should all be in Latin.

A B B R E V I A T I O N S F O R C O N S E N S U S C O D I C U M

Sometimes from the [apparatus](#) we will want to mention that a reading is confirmed by a group of manuscripts or *consensus codicum*, which in traditional editions are usually identified by the abbreviations "cett.", "ω", etc.

To do this, we introduce a `<witness>` in the `<listWit>` of codices, using the abbreviations or the conventions of our reference editions. In this form:

```
<witness xml:id="cett">  
<abbr type="siglum">cett.</abbr>  
ceteri codices aut omnes praeter eos qui separatim laudantur  
</witness>
```

The text describing the manuscript here is replaced by the description explaining what this *consensus* consists of. But if an abstract description such as this does not provide much information about which particular manuscripts are included in it, **then it may be useful to list the manuscripts that comprise this *consensus* one by one, using a cross reference:**

```
<witness xml:id="cett">  
<abbr type="siglum">cett.</abbr>  
  
ceteri codices aut omnes praeter eos qui separatim laudantur: <ref type="cross"  
target="#A"/>, <ref type="cross" target="#B"/> et <ref type="cross" target="#F"/>
```

</witness>

Another type of *consensus* can serve to cite in the witness list a lost manuscript that is reconstructed from others, as for example:

```
<witness xml:id="μ">  
<abbr type="siglum">μ</abbr>
```

amissus codex quidam Patauinus, ex <ref type="cross" target="#S"/>, <ref type="cross" target="#F"/>, <ref type="cross" target="#M"/>, <ref type="cross" target="#N"/> et <ref type="cross" target="#V"/> conflatus

</witness>

The tag <ref> is explained in detail in the section [Links and cross-references](#). In this case the attribute @type="cross" is added, and its @target will be the @xml:id of the <witness> which is included in the *consensus* in question.

See the chapter that describes <witness> to learn more about how to assign a unique

@xml:id

to each manuscript or witness.

4 . - D I V I S I O N S : < D I V >

A <div> is a major division or section of text. It can be a book, a chapter, an episode, a large division of a play, etc. One will need to be created for each of these instances, depending on the structure of the work.

It's the first tag that each <body> contains, and its organisation and structure will depend on the type of text that we are editing.

The <div> tags can be added, that is, there can be sections and subsections up to the level demanded by the text.

Three attributes must always be indicated:

@type: the corresponding term is placed here: “book”, “chapter”, “episode”, etc.

@n: the value here will correspond to the canonical number that this division or section has. It is very important to maintain the traditional numeration of each of the sections of the text that we are editing, so as to make compatibility possible with the rest of the published editions of the same text.

@xml:id: the identifier is needed in order to be able to provide the translations in parallel. The first part of the value must always be the language code, followed by a full stop and the canonical number of the division.

T H E C O N T E N T I N D E X

In order to generate a table of contents for our edition, which will serve to structure the text and allow end users to navigate easily through each work, each main or secondary division that you want to appear in the table of contents must have its own `<head>` (header). This is all explained in the chapter on [Headers: <head>](#).

S T R U C T U R E O F A N E P I C P O E M

An epic text will have this structure:

```
<body>  
<div type="book" n="1" xml:id="la.1">  
</div>  
</body>
```

In our collection, each book of an epic work is published in a separate document, so there will be a single main division within the body of the work.

However, each book will be presented on screen in parallel with its translations, so in order not to load the whole book on a single screen, and to facilitate navigation for users, we need to divide the text into fragments of no more than 60vv. by means of

internal `<div>`, thus:

```
<div type="book" n="1" xml:id="la.1">
```

```

<head>Liber primus</head>
<div xml:id="la.1.div.1">
<head>1-45</head>
<p>
<l n="1">Fraternas acies alternaque regna profanis</l>
<l n="2">decertata odiis sontesque euoluere Thebas,</l>
<l n="3">Pierius menti calor incidit, unde iubetis</l>
... etc. ...
</p>
</div>
<div xml:id="la.1.div.46">
<head>46-113</head>
<p>
<l n="46">Impia iam merita scrutatus lumina dextra</l>
<l n="47">merserat aeterna damnatum nocte pudorem</l>
... etc. ...
</p>
<p>
<l n="88">Talia dicenti crudelis diua seueros</l>
<l n="89">aduertit uultus. Inamoenum forte sedebat</l>
... etc. ...
</p>
</div>
... etc. ...
</div>

```

All the `<div>` in which we divide our document must carry a `<head>` tag (*header*, “title”) which carries in the first place the corresponding header, so that the contents index of our text can be generated (cf. `<head>`).

An epic poem generally doesn’t have canonical divisions within each book, but editors can create groups of verses, in the style of paragraphs, for blocks with a unity of content, which will always be contained within each internal `<div>`. Each of these “paragraphs” will be tagged with `<p>` (*paragraph*, cf. `<p>`). An internal `<div>` can contain a single or various paragraphs, depending on the content. It is very important to look at the `@xml:id` tags of the example which apply to each internal `<div>` of the text. Its value always begins with the language code (cf. `xml:lang`), and is then followed by the canonical numbering into which we have divided the text. Thus, the `<div>` that

contains verses 1 to 46 of book I of the *Tebaida* will carry a @xml:id with the value "la.1.div.1", because it contains the division starting at verse 1 of book I of the Latin version of the text. The second internal <div> of the example carries an @xml:id with value "la.1.div.46", because it contains the division starting at verse 46 of book I of the Latin version of the text. And so on.

It is essential to add all these @xml:ids for text alignment and translations to work, because they will have to be added to the translated versions as well (cf. [Alignment of original text and translations](#)).

S T R U C T U R E O F A W O R K O F D R A M A

Each theatrical work will have its own structure, which will have to be reproduced using internal <div> as necessary in each case. Since each file contains a complete work, it won't be necessary to have a single initial <div>, rather, each section or part that makes up the work will go in its own division.

If the internal divisions of a dramatic work occupy more than 70-100vv it is useful to divide them into shorter sections, so as not to show so much text on a single screen in the web application. We follow the same procedure as described in [Structure of an epic poem](#).

If the theatrical work contains a list of the initial characters, a <div> with the attribute @type="personae" is inserted first, which must contain the tag <castList> (cf. [the chapter on this](#)).

Then, the necessary <div> tags will be inserted, always identified by the @type that corresponds to each one, in English: prologue, scene, episode, choral, strophe, antistrophe, etc.

Thus, the basic structure of a Greek tragedy would be:

```
<body>
<div type="personae" xml:id="grc.personae">
<head>Τὰ τοῦ δράματος πρόσωπα</head>
<castList>
```

```

<castItem>
<role xml:id="grc.Eteocles">Έτεοκλής</role>
</castItem>
<castItem>
<role xml:id="grc.Mensajero">Άγγελος</role>
</castItem>
... etc ...
</castList>
</div>
<div type="prologue" xml:id="grc.prologue">
<head>Πρόλογο (1-77)</head>
<div xml:id="grc.prologue1">
<head>1-29</head>
<sp who="#grc.Eteocles">
<speaker xml:id="grc.Eteocles.1">Έτεοκλής</speaker>
<p>
<l n="»1»>Κάδμου πολῖται, χρῆ λέγειν τὰ καίρια,</l>
<l n="»2»>ὄστις φυλάσσει πρᾶγος ἐν πρύμνῃ πόλεως</l>
... etc ...
</p>
... etc ...
</sp>
</div>
<div xml:id="grc.prologue2">
... contenidos ...
</div>
... etc ...
</div>
<div type="choral" xml:id="grc.choral.1">
... contenidos ...
</div>
... resto de <div> del texto –
</body>

```

Since in dramatic works the text consists of direct speeches by the characters, we need to identify them with a group of specific tags contained in <sp>, to indicate the block of text that a character utters (cf. <sp>).

As in epic texts, a character's speech may be divided into "paragraphs", or their text may be divided into sections in the reference edition. To make these internal divisions, use the tag `<p>` (cf. `<p>`).

The text itself may also be in verse, so each verse will go inside the `<l>` (*line*) tag, with an `@n` indicating the number of the verse (cf. `<l>`).

The example above shows a work written in Greek, so the `@xml:id` of each section into which we divide the text, whether it is canonical or added to create an entry in the document index, must always have the language prefix "grc". The numbering or nomenclature that we add afterwards will depend on the section in question or the number of the verse where the cut is made. This same structure should be conserved entirely in translations, but replacing the language prefix with the one that corresponds to the translation.

At the beginning of a work, we can also add its title (cf. `<head>`) or the annotations in our reference editions (cf. `<stage>`), in this way:

```
<div type="title" xml:id="la.title">
```

```
<head xml:id="la.tit">Phoenissae</head>
```

```
<stage xml:id="la.stage1">Scaena primum prope Thebas in uia, deinde Thebis</stage>
```

```
</div>
```

S T R U C T U R E O F A P R O S E T E X T

In order to include a critical edition of a prose text, we use only divisions `<div>` to mark each of the books, chapters or sections required by the structure of each work according to its canonical numbering. Each section may be further divided into paragraphs `<p>`.

An example would be:

```
<text type="source" xml:lang="grc" xml:id="grc">
```

```
<body>
```

```
<div n="3" type="book" xml:id="grc.3">
```

```
<head>Liber tertius</head>
```

```
<div type="chapter" n="4" xml:id="grc.3.4">
<div type="section" n="1" xml:id="grc.3.4.1">
```

```
<p>Κάδμος δὲ ἀποθανοῦσαν θάψας Τηλέφασσαν, ὑπὸ Θρακῶν ξενισθεὶς, ἦλθεν εἰς
Δελφούς περὶ τῆς Εὐρώπης πυνθανόμενος. ὁ δὲ θεὸς εἶπε περὶ μὲν Εὐρώπης μὴ
πολυπραγμονεῖν, χρῆσθαι δὲ καθοδηγῶ βοῖ, καὶ πόλιν κτίζειν ἔνθα ἂν αὕτη τοιοῦτον
λαβῶν χρησμὸν διὰ Φωκέων ἐπορεύετο, εἶτα ... </p>
```

```
</div>
<div type="section" n="2" xml:id="grc.3.4.2">
<p> ... Contenidos ... </p>
</div>
... Resto de secciones del capítulo 3.4 ...
</div>
<div type="chapter" n="5" xml:id="grc.3.5">
... Contenidos del capítulo 3.5 ...
</div>
</div>
... Resto de libros ...
</body>
</text>
```

Each <div> must have three mandatory attributes:

@type: the type of division in question: chapter, section, paragraph, page, etc.

Whatever the text we are editing needs.

@n: the canonical number of that division. Each work has its own traditional numbering and we must respect the one indicated in our reference edition.

@xml:id: the unique identifier of each division. This is essential for aligning original text and translations. They must always carry the **language prefix** followed by the canonical numbering, and must be identical in all versions of the text that are published, with the exception of the language prefix.

In order to generate a table of contents of the edition (and thus facilitate navigation through the document), we need to insert a title <head>

(cf. <head>) as the first tag within the <div> that we want to appear in the index. Each text will have its own structure.

S T R U C T U R E O F A F R A G M E N T A R Y T E X T

Editions of fragmentary texts usually include the context in which each fragment has been preserved, so it will usually be necessary to cite the work that contains the fragment and reproduce the specific passage. Other extra information about the passage may also be given in the form of notes (cf. <note>).

We will therefore continue to use the system of <div> divisions with the usual attributes (cf. *Structure of a prose text*), for each book and fragment preserved, but in each one, in addition to the text of the fragment, we can also include a <cit> (*cited quotation*) that includes the bibliographical reference (<bibl>) and the quoted text (<quote>). To learn more about the internal structure of this tag and its components, cf. *Quotations*.

Thus, an edition of a fragmentary Greek text in verse would have the following structure:

```
<text type="source" xml:lang="grc" xml:id="grc">
<body>
<div n="1" type="book" xml:id="grc.1">
<head>Thebaidis reliquiae ex libro primo</head>
<div type="fragment" n="1" xml:id="grc.1.1">
<cit>
<bibl><title>Schol. Ad <hi>Il.</hi></title> l.1d, 1.5 Erbse</bibl>
```

```
<quote>ἄειδε: ὅτι κατὰ τὴν ποιητικὴν ἦτοι ἄδειαν ἢ συνήθειαν λαμβάνει τὰ
προστακτικὰ ἀντὶ εὐκτικῶν· καὶ γὰρ Ἡσίοδος φησι (opp. 2)· „δεῦτε δὴ ἐννέπετε,“ καὶ
Πίνδαρος (fr. 150 Sn.)· „μαντεύεο Μοῦσα“, ΑΤ καὶ Ἀντίμαχος ὁ Κολοφώνιος (fr. 1 Μ.)·
„ἐννέπετε - θύγατρεις“.</quote>
```

```
</cit>
<l n=»1»>Ἐννέπετε, Κρονίδαο Διὸς μεγάλοιο θύγατρεις</l>
</div>
<div type="fragment" n="2" xml:id="grc.1.2">
... Contenidos del fragmento 1.2 ...
</div>
</div>
... Resto de libros ...
```

</body>
</text>

If the fragmentary text is in prose, simply replace the <l> (*verse*) tags with <p> (*paragraph*) tags, as in all other prose texts, cf. <p>.

The numbering of the verses will be done, as always, with the attribute

@n, and will respect the numbering established in our base edition (cf. <l>).

5 . - I M P O R T A N T S T A G S

P Á R R A F O S : < P >

A <p> is a prose paragraph. It does not contain each of the sentences that make up a paragraph, but the entire paragraph, up to a full stop and paragraph break. We do not distinguish sentences.

We also use <p> to generate "paragraphs" in verse texts, when in our reference editions such separations are established (cf. *Structure of an epic poem*).

For different chapters or subchapters in prose works, or to mark choral parts (strophe, antistrophe, etc.) in dramatic works, we use divisions

<div>, cf. <div>.

V E R S E S : < L >

Each tag <l> (*line*) includes a single verse, and will always include the attribute @n that indicates its canonical numbering:

<l n="27">Est alius istis noster in siluis locus,</l>

<l n="28">qui me reposcit: hunc petam cursu incito;</l>

<l n="29">non haesitabit gressus, huc omni duce</l>

<l n="30">spoliatus ibo. Quid moror sedes meas?</l>

If you want to make “paragraphs” in a long sequence of verses (in epic texts, for example), you group the <l> using <p> [\(cf. Structure of an epic poem\)](#).

TRASPOSICIONS OF VERSES

In dramatic works, in which each speech of a character is included in its own <sp> [\(cf. <Sp>\)](#), the problem sometimes arises that a verse is shared by two or more characters. We then need to divide the <l> into the required parts with the attribute @part, in this way:

<l n="34">Ejemplo de verso entero</l>

<l n="35" part="I">inicio del verso</l>

<l n="35" part="M">parte media del verso</l>

<l n="35" part="F">final del verso</l>

As can be seen in the example, verse 35 is divided between three different characters, and each one is identified by the value @part:

@part="I": start of verse . If there are only two halves, the first half; if there are three, the first part.

@part="M": middle part of the line. This might not be necessary if the verse is only divided between two characters. It is very unlikely that more than three people will speak in the same line, so we do not include this possibility.

@part="F": final part of the line, either half, a third, or whatever corresponds to the last character.

H E A D I N G S : < H E A D >

Each <head>, (*heading*) indicates either the main title of a work, or its internal sections.

It can contain any text or numbering required, and can be inserted at different points in the document.

If it is the first tag within a <div>, it will be used to automatically add entries in the table of contents of each document. Therefore, all the <div> sections into which we divide our edition and which we want to appear in the table of contents must include a <head> as the first tag immediately after the opening <div>, and prior to the rest of the divisions, paragraphs or verses contained in that <div>:

```
<div n="3" type="book" xml:id="grc.3">  
<head>Liber tertius</head>  
<div type="chapter" n="4" xml:id="grc.3.4">  
<head>3.4</head>  
<div type="section" n="1" xml:id="grc.3.4.1">
```

```
<p>Κάδμος δὲ ἀποθανοῦσαν θάψας Τηλέφασσαν, ὑπὸ Θρακῶν ξενισθεὶς, ἦλθεν εἰς  
Δελφοὺς περὶ τῆς Εὐρώπης πυνθανόμενος. ὁ δὲ θεὸς εἶπε περὶ μὲν Εὐρώπης μὴ  
πολυπραγμονεῖν, χρῆσθαι δὲ καθοδηγῶ βοῖ, καὶ πόλιν κτίζειν ἔνθα ἂν αὕτη τοιοῦτον  
λαβῶν χρησμὸν διὰ Φωκέων ἐπορεύετο, εἶτα ... </p>
```

```
</div>  
<div type="section" n="2" xml:id="grc.3.4.2">  
<p> ... Contenidos ... </p>  
</div>  
... Resto de secciones del capítulo 3.4 ...  
</div>  
</div>
```

As each <head> is always included inside a <div>, and these are nested, it is not necessary to indicate the heading level that each one has, as this is assumed from the nesting level of its <div>.

There will be occasions when the main title of the work will be part of the edition itself, so it will be necessary to insert it in an initial <div> separate from the rest of the divisions of the work, with a @type="title" attribute and an @xml:id with language prefix and unique identifier (cf. [Alignment of original text and translations](#)):

```
<div type="title" xml:id="la.title">  
<head>Phoenissae</head>  
</div>
```

D R A M A T I S P E R S O N A E : < C A S T L I S T >

At the beginning of dramatic texts it is customary to provide a list of the characters in the drama, *dramatis personae*. The TEI has a set of tags that serve to identify this list accurately, and we will use some of these.

The main tag is <castList> (*casting list*), which, as its name indicates, contains the list of characters or <castItem>, with the following structure:

```
<div type="personae" xml:id="grc.personae">
<head>Τὰ τοῦ δράματος πρόσωπα</head>
<castList>
<castItem>
<role xml:id="grc.Eteocles">Ἐτεοκλής</role>
</castItem>
<castItem>
<role xml:id="grc.Mensajero">Ἄγγελος</role>
</castItem>
... etc ...
</castList>
</div>
```

To be visible in the table of contents of the work, the list of characters must be included in a <div> of @type="personae", with a corresponding <head> describing its content. In the example, the header that appears in our reference edition for this *dramatis personae* of a play in Greek is shown, but each work or each translation will have its own header.

This <div> will also have its corresponding @xml:id so that this list can be aligned with the list that will appear in the translations.

The <castList> itself will contain all the <castItem> needed, composed only of the <role> of each one. We need to assign a language-prefixed @xml:id to each <role> because we will refer to it every time character has an intervention throughout the work. For each translation of the work, the @xml:id of the characters will be the same,

simply changing the language prefix. The node of each <role> will be the name of the character in the original language and in the translations.

In case you need to group some of the characters within the general list, you can use the <castGroup> tag, adding an internal <head> that identifies each group:

```
<div type="personae" xml:id="grc.personae">
<head>Τὰ τοῦ δράματος πρόσωπα</head>
<castList>
<castItem>
<role xml:id="grc.Eteocles">Ἐτεοκλής</role>
</castItem>
<castItem>
<role xml:id="grc.Mensajero">Ἄγγελος</role>
</castItem>
<castGroup>
<head>Κωφὰ πρόσωπα</head>
<castItem>
<role xml:id="grc.Eurisakes">Εὐρισάκης</role>
</castItem>
<castItem>
<role xml:id="grc.Pedagogo">Παιδαγωγός</role>
</castItem>
</castGroup>
... etc ...
</castList>
</div>
```

It is advisable always to use @xml:ids that are short and easily identifiable for each character, to facilitate their later inclusion in the body of the work.

S P O K E N T E X T : < S P >

Editions of dramatic texts are not only structured on the basis of <div> for each dialogue or choral part, strophes, antistrophes, episodes, etc., but also include the

specification of which text is uttered by each of the characters. To indicate this, the <sp> tag (spoken text) is used, with the following syntax:

```
<div type="lyric" xml:id="grc.pro.lyr">
<head>τὰ ἀμοιβαῖα (88-201)</head>
<sp who="#grc.Serv">
<speaker>Παιδαγωγός</speaker>
<p>
<l n="88">ῶ κλεινὸν οἴκοις Ἀντιγόνη θάλος πατρί,</l>
<l n="89">ἐπεὶ σε μήτηρ παρθενῶνας ἐκλιπεῖν</l>
<l n="90">μεθῆκε μελάθρων ἐς διῆρες ἔσχατον</l>
<l n="91">στράτευμ' ἰδεῖν Ἀργεῖον ἰκεσίαισι σαῖς,</l>
```

...

```
</p>
```

...

```
</sp>
<sp who="#grc.An">
<speaker>Ἀντιγόνη</speaker>
<p>
<l n="103">ὄρεγέ νυν ὄρεγε γεραιὰν νέα</l>
<l n="104">χεῖρ' ἀπὸ κλιμάκων</l>
<l n="105">ποδὸς ἴχνος ἐπαντέλλων.</l>
</p>
</sp>
```

...

```
</div>
```

The above example illustrates a dramatic passage, including a lyrical part involving two characters. Each character's speech is enclosed in an <sp>, with its @who attribute indicating the @xml:id we have assigned to the character in the <castList> (cf. *Dramatis personae*).

The first tag to be included in each <sp> is <speaker>, which will contain the full name of the character(s) who are speaking. The rest of the speech will be structured based on <p> and <l>, according to the reference edition we are following.

A N N O T A T I O N E S : < S T A G E >

The <stage> tag is used to indicate all the annotations of a dramatic work: entrance and exit of characters, place of the action, etc.:

<stage xml:id="la.stage1">Scaena primum prope Thebas in uia, deinde Thebis</stage>

In our editions we do not give any information about the type of annotation in question, since in most preserved ancient works there are hardly any indications of this type. But we can use them, as in the example, if our reference edition provides information of this type.

They can be inserted anywhere in the work, at any point in the text as considered necessary, always respecting the nesting of the rest of the labels.

They need to contain, like the rest of the elements of our editions, a @xml:id with a language prefix to enable the alignment of the original text with its translations.

Q U O T A T I O N S : < C I T > Y < Q U O T E >

Direct quotations from one text within another, or any quotation in general that needs to be placed in a different paragraph within another, are indicated with the <quote> tag:

<p>ὁ δὲ ἔφη δεκαεννέα μοιρῶν περὶ τὰς συνουσίας οὐσῶν τὴν μὲν ἑννέα ἄνδρας ἤδεσθαι, τὰς δὲ δέκα γυναῖκας. ὅθεν Ἥρα μὲν αὐτὸν ἐτύφλωσε, Ζεὺς δὲ τὴν μαντικὴν αὐτῷ ἔδωκεν.

<quote>

<l>τὸ ὑπὸ Τειρεσίου λεχθὲν πρὸς Δία καὶ Ἥραν.</l>

<l>οἶη μὲν μοῖραν δέκα μοιρῶν τέρπεται ἀνήρ,</l>

<l>τὰς δὲ δέκ' ἐμπίπλησι γυνὴ τέρπουσα νόημα.</l>

</quote>
ἐγένετο δὲ καὶ πολυχρόνιος.</p>

A <quote> can contain any type of text, in prose or verse, and will be tagged with the corresponding structure.

But if, in addition to the quoted text, we need the quotation to include the bibliographic reference of that text, we use the <cit> tag, which will include the <quote> with the text and a <bibl> with the reference (cf. <bibl>). In this way:

<cit>

<bibl><title>Schol. Ad <hi>Il.</hi></title> l.1d, 1.5 Erbse</bibl>

<quote>ἄειδε: ὅτι κατὰ τὴν ποιητικὴν ἤτοι ἄδειαν ἢ συνήθειαν λαμβάνει τὰ προστακτικὰ ἀντὶ εὐκτικῶν· καὶ γὰρ Ἡσίοδος φησι (opp. 2)· „δεῦτε δὴ ἐννέπετε,“ καὶ Πίνδαρος (fr. 150 Sn.)· „μαντεύεο Μοῦσα“, ΑΤ καὶ Ἀντίμαχος ὁ Κολοφώνιος (fr. 1 M.)· „ἐννέπετε - θύγατρεις“.</quote>

</cit>

Editions of fragmentary texts must include one of these <cit> for each edited fragment (cf. [Structure of a fragmentary text](#)). But they can also appear in the context of our commentaries.

The internal order of the <quote> and <bibl> tags within a <cit> is free, and they can appear as needed for each context:

<p>Como aparece referenciado en

<cit><quote>ἄειδε: ὅτι κατὰ τὴν ποιητικὴν ἤτοι ἄδειαν ἢ συνήθειαν λαμβάνει τὰ προστακτικὰ ἀντὶ εὐκτικῶν· καὶ γὰρ Ἡσίοδος φησι (opp. 2)· „δεῦτε δὴ ἐννέπετε,“ καὶ Πίνδαρος (fr. 150 Sn.)· „μαντεύεο Μοῦσα“, ΑΤ καὶ Ἀντίμαχος ὁ Κολοφώνιος (fr. 1 M.)· „ἐννέπετε - θύγατρεις“.</quote> (<bibl><title>Schol. Ad <hi>Il.</hi></title> l.1d, 1.5 Erbse</bibl>)</cit>, aunque otros autores no opinen lo mismo.</p>

N O T E S : < N O T E >

Our editions are completed with a commentary in the form of footnotes inserted in the translations. For this purpose, a <note> tag is added at the point in the text where you want to insert it:

<p>Guía de tu padre ciego y único alivio/> de su cansancio, hija mía,

<note> Aunque no identifique a los personajes con su nombre, Séneca deja clara en estos dos versos la referencia a Edipo y Antígona. En

<bibl><title>Fenicias</title></bibl> la ausencia de nombres propios se compensa con el uso de términos que indican la relación familiar para referirse unos personajes a otros. Con este recurso el poeta busca enfatizar el carácter sacrílego del conflicto.</note>

¡qué valioso es para mí/> el haberte engendrado incluso así!

<note> Antígona había nacido de la unión de Edipo con su madre Yocasta, es decir, de una unión incestuosa.</note>

Abandona a tu infausto padre./> ¿Por qué enderezas mis pasos errantes?/> Deja que me pierda; yo solo encontraré mejor el camino/> que busco, el que me retire de esta vida/> y alivie de contemplar esta infame cabeza mía/> al cielo y a la tierra. ¡Qué poco he hecho yo con mi mano!/> No veo la luz del día, cómplice de mi crimen,/> pero soy visto.

<note> Su mutilación no le ha servido a Edipo para aislarlo del mundo, <foreign xml:lang="la">cf.</foreign> vv. 224-31.</note>

Suelta ya esa mano que me aferra/> y permite a mis ciegos pies ir adonde quieran.</p>

Since they are intercalated in this way, it is not necessary to add any attributes to the tag, as there is no doubt as to which term or phrase they refer to.

The content of each note is free, but it can be divided into <p> if necessary. It is advisable not to make these annotations too long, so as not to hinder the reading of the text on the screen. These are footnotes.

If a text contains translations into several languages, each language can have its own footnotes.

In the example, which represents the prose translation of a text in verse, `<lb/>` (*line breaks*) have also been included to reproduce more or less the verse structure of the original text. [Cf. `<lb/>` to learn more.](#)

D A T E S : < D A T E >

If you want to tag the dates that appear in your edition, both in the `<teiHeader>` data and in your commentary, use the `<date>` tag.

`<date notAfter="0092" notBefore="0091">91–92 d.C.</date>`

There are several ways to indicate a date, with different sets of attributes, even combining them together, as in the examples above:

`@from` and `@to`: for definite start and end dates, if we want to indicate a period.

`@notBefore` and `@notAfter`: for dates with *terminus ante quem* and *post quem*, but which are not definite. They can be used in combination to indicate a period, or individually to indicate a specific date.

`when`: to indicate a single date on which an event takes place, when this is certain.

These attributes have a fixed format: "yyyy-mm-dd". That is: y: year, 4 digits; m: month, 2 digits; and d: day, two digits; separated by a hyphen (-). If only the year is known, only the 4 digits of the year are used. If the year has less than four digits, it is filled on the left with zeros, and a minus sign (hyphen: -) for years before Christ.

The text describing these specific data is free. For example, you can enter "ss. II-I BC". This, in the attributes of `<date>`, should be specified with `notBefore="-0200"`, `notAfter="-0001"`.

L I N K S A N D C R O S S - R E F E R E N C E S : < R E F >

To add a link to a web page or to any internet address, either external or internal to our website, we will use the tag

`<ref>`, con la siguiente estructura:

```
<ref type="url" target="http://elpais.com">Diario El País</ref>
```

```
<ref type="url" target="http://thebarumfabula.usc.es/guidelines/">Thebarum Fabula -  
Guía de Etiquetado</ref>.
```

And if we want to make a cross-reference to any element in our document, we must first make sure that the element has its `@xml:id` set, then we point to it from the `@target` of the `<ref>` (always preceded by #), which here will have a `@type="cross"`.

For example, within a **bibliographic reference** `<bibl>`, thus:

```
<bibl>  
<author>Courtney, C.</author>  
<title level="a">cf. conjectures in <ref type="cross" target="#Hill1983"/></title>  
</bibl>
```

Or within the declaration of a `<witness>` that contains a *consensus codicum* detailing which manuscripts it is composed of:

```
<witness xml:id="cett">  
<abbr type="siglum">cett.</abbr>
```

```
ceteri codices aut omnes praeter eos qui separatim laudantur: <ref type="cross"  
target="#A"/>, <ref type="cross" target="#B"/> et <ref type="cross" target="#F"/>
```

```
</witness>
```

As we can see from the examples, it has two obligatory attributes:

`@type`: the type of link it is. If it is an internet address, the value is "url", and if it is a cross-reference, the value is "cross".

`@target`: the actual address to which the link points. In internet addresses it is enough to cite the complete URL of the linked site; in cross-references the `@xml:id` of the

referenced element is referred to. In the latter case, never forget the initial hash (#) before the @xml:id value itself.

In addition, the tag may or may not have its own content node, as shown in the examples. In the case of internet links it will be the text that you want to be displayed in the final presentation (the name of the linked website or the desired text). In the case of cross-references, the page range cited can be added, if it is a work, as follows:

```
<bibl>
<author>Baehrens, E.</author>

<title level="a">cf. <ref type="cross" target="#Kohlmann1884">pp. xvii-
xviii</ref></title>

</bibl>
```

<ref type="cross"> is very useful to cite in abbreviated form from the apparatus or the commentary any title in the bibliography and witness lists at the head of the document, in the <sourceDesc> section. (cf. <sourceDesc>).

A N C H O R S : < A N C H O R / >

anchors <anchor/> are tags without a content node that can be inserted anywhere in the text to identify that particular location unambiguously. This allows for multiple cross-references and non-hierarchical nestings that we will need in our editions.

It is essential always to use a unique @xml:id that identifies each <anchor/>. The @xml:id that we give it should clearly identify the point where that <anchor> is, by means of the language prefix and the corresponding canonical numbering (book, verse, chapter, subchapter, etc.).

For example, <anchor xml:id="la.1.44"/> means «anchor in the Latin version, in book 1 and verse 44». In this way it will be differentiated from any other anchor at the same point but in the translations, which will be <anchor xml:id="es.1.44"/> o <anchor xml:id="en.1.44"/>.

But, following the example, it could also be that several anchors appear within the same verse, so each one will need to have a different @xml:id. It is always best to number them consecutively at the end of the initial reference, with a system that is easy to remember and can be reproduced well in all translations. For example: <anchor xml:id="la.1.44.a"/>, <anchor xml:id="la.1.44.b"/>, <anchor xml:id="la.1.44.c"/>, and so on.

Care must always be taken to ensure that the @xml:id of an <anchor/> does not match the @xml:ids of the tags containing it. The suffix "an" may be used in such cases:

```
<div xml:id="la.1.44">
```

```
<ln="44">Contenidos del verso <anchor xml:id="la.an.1.44"/> que contiene un anclaje</ln>
```

```
</div>
```

W O R D S I N F O R E I G N L A G U A G E S :
< F O R E I G N >

A word or phrase tagged with <foreign> serves to indicate that this text is written in a different language from the main body. It usually appears in italics in final presentations.

It is not necessary to include it in the titles of works mentioned or cited as bibliography.

We need to indicate which other language the text is in:

```
<p>La palabra <foreign xml:lang="grc">ἄνθρωπος</foreign> es muy frecuente...</p>
```

To learn how to write the attribute

@xml:lang, see the relevant chapter in the current guide.

P L A C E N A M E S : < P L A C E N A M E >

To explicitly mark placenames, both in the original text and in translations or commentary, the `<placeName>` tag is used:

```
<placeName>Rochester, NY</placeName>  
<placeName>  
<settlement type="city">Rochester</settlement>,  
<region type="state">New York</region>  
</placeName>
```

It is not necessary to include too much in this case, the `<placeName>` is open.

See more options and classifications in: [TEI-C Place Names](#).

6 . - E D I T O R I A L D I A C R I T I C M A R K S

Diacritical marks (spurious verses, intercalations, additions, seclusions, etc.), which are usually indicated in traditional critical editions by angle brackets, square brackets, and other symbols (the system of [Leiden Conventions](#)) are not identified in our editions by writing these symbols directly, but rather, each has a label that identifies it semantically: `<supplied>`, `<secl>`, `<unclear>`, `<gap/>`, etc. The symbols themselves will appear in the final presentations as appropriate for each label.

See the listing below for a thorough understanding of each of these diacritical marks.

A D D I T I O N S : < S U P P L I E D >

To indicate that our reference edition restores a text or letter omitted by the textual tradition we use angle brackets: "in my text `<lacking>` that word".

The `<supplied>` tag records these additions to the transmitted text. It has the following syntax:

```
<supplied source="#editorquesea">texto que el editor añade</supplied>
```

The `@source` attribute is optional, but it is useful to specify it if our edition is based on more than one reference edition.

If the <supplied> tag bypasses the nesting hierarchy (within a number of verses, for example), use the system described in

[Syntax of diacritic marks](#), with the attribute @type="supplied" for the tag <milestone/>.

S E C L U S I O N S : < S E C L >

To indicate that our reference edition considers that it is necessary to exclude a text or a letter because it is spurious, erroneous, redundant, superfluous, a repetition, an interpolation, etc., we use braces (curly brackets): "with my song {song} I gladden hearts".

The <secl> tag includes these seclusions in the transmitted text. It has the following syntax:

```
<secl source="#editorquesea">texto que el editor seclude</secl>
```

The @source attribute is optional, but it is useful to indicate it if our edition is based on more than one reference edition.

If the <secl> bypasses the nesting hierarchy (within a number of verses, for example), use the system described in [Syntax of diacritical marks](#), with the attribute @type="secl" for the tag <milestone/>.

L O C I D E S P E R A T I : < U N C L E A R >

To indicate that our reference edition considers a letter, word or passage to be illegible, corrupt, a deturpation or a *locus desperatus*, we use the *crux* symbol: "in this text †spfh† an incomprehensible text".

The <unclear> tag indicates these illegible passages. It has the following syntax:

```
<unclear source="#editorquesea" reason="illegible">text that cannot be understood</unclear>
```

The @source attribute is optional, but it is useful to indicate it if our edition is based on more than one reference edition.

The @reason attribute is also optional, but if you know it, there's no harm in adding it, preferably in English: illegible, inaudible, faded, background_noise, eccentric_ductus, etc.

If the <unclear> tag bypasses the nesting hierarchy (within a number of verses, for example), we need to use the system described in [Syntax of diacritical marks](#), with the attribute @type="unclear" for the tag <milestone/>.

G A P S : < G A P / >

Three asterisks in rectangular brackets are usually used to indicate a gap of any size in a text: [***].

To insert one of these gaps we use the <gap/> tag, always within the corresponding tag:

```
<gap extent="aliquot versuum" reason="lost"/>
<l n="456"><gap/></l>
```

If the extent of the laguna can be indicated, the @extent attribute is used. We will use the term that appears in the reference edition. The same applies to the optional @reason attribute, but this time the definition should preferably be in English: lost, illegible, etc.

When the gap has been added by our reference edition, but does not appear in the editorial tradition, the syntax is as follows:

```
<supplied><gap extent="duo versus"/></supplied>
```

The display on the screen in this case is <***>.

S I N T A X O F T H E D I A C R I T I C A L M A R K S

These labels identifying each type of convention can include a character, a word, a group of words, a whole verse, several verses, a whole paragraph, or any fraction of these units.

The usual rule is to insert the diacritic label within the label containing it, respecting the hierarchy:

<l><secl>arma</secl> virumque cano Troiae qui primus ab oris</l>

<l><secl>arma virumque cano Troiae qui primus ab oris</secl></l>

But if the text we need to highlight doesn't conform to the nesting hierarchy of tags, (for example if the marked text starts in the middle of one line and ends in the middle of the next), we'll need to use a non-hierarchical structuring system to indicate where each mark begins and ends.

To do this we use the <milestone/> tag which uses an <anchor/> placed at the point where that condition ends. Each type of diacritical mark will carry within the <milestone/> the @type attribute that corresponds to its value.

An example with a spurious text:

<p>Párrafo que está solo parcialmente borrado. Hasta aquí el texto se reconoce como auténtico, pero

<milestone type="secl" spanTo="#anclajefinal"/>ésta es la parte a borrar del párrafo.</p>

<p>Este párrafo tampoco es original.</p>

<p>Segundo párrafo que no es original.</p>

<p>Párrafo parcialmente borrado, porque a la mitad del párrafo acaba el texto espurio marcado por este anclaje

<anchor xml:id="anclajefinal"/>

y desde aquí ya sigue ya el texto válido.</p>

Thus, the necessary attributes of <milestone/> are:

@type: each diacritical mark will have its own, which will always correspond to the name of its base tag. For example, if additions are marked with <supplied>, the non-hierarchical nesting with <milestone> will be called <milestone type="supplied"/>. And so on.

@spanTo: this attribute points to the @xml:id of the <anchor/> (always placing the # symbol first), which we have placed at the point where the text we want to indicate with the <milestone> ends. Cf. <anchor> to learn how to write this tag.

7 . - T H E C R I T I C A L A P P A R A T U S O F T H E E D I T I O N

All the editions published in our *Bibliotheca* are accompanied by a critical apparatus of succinct textual variants, taken from our reference edition and completed with any other notable editions that each editor considers appropriate. It could also be a new edition, prepared from scratch by the digital editor.

We do not add apparatus of sources. If the text is to be compared with another source, model or later influence, the notes added to the translation should be used as part of the commentary.

In principle, these will be negative critical apparatuses, and we will only include manuscripts and testimonies that document a reading other than the one offered as a lemma.

The apparatus will be included only in the <text> that includes the original text of our edition. In translations we will only add the commentary and explanatory notes.

To indicate this apparatus we use the standard tags established by the TEI Consortium, namely the <app> tag for each apparatus entry, which will always contain the lemma with <lem>, plus the different readings of the manuscripts and authorities with <rdg>. See the chapter corresponding to each of these regarding their syntax.

These <app> tags will always be inserted at the appropriate point in the original text. This allows us to present them on screen in the form of a pop-up window at the precise corresponding point in the text.

C R I T I C A L D E V I C E I N P U T : < A P P >

Each critical apparatus entry that we want to add to the text is included with the <app> tag, which contains two tags: the <lem> tag, to indicate the lemma in the body of the

text, and the <rdg> (*readings*) to list the different readings that our edition takes into account.

An example in an epic poem might be:

```
<p>
<l n="13">Dicta dies aderat. Cadit ingens rite Tonanti</l>
<l n="14">Gradiuoque pecus, nullisque secundus in extis</l>
<l n="15">pallet et armatis simulat sperare sacerdos.</l>
<l n="16">Iamque suos circum pueri
<app>
<lem>nuptaeque</lem>
<rdg wit="#P #ς">nuptaeque</rdg>
<rdg wit="#ω #Walker #Dübner">innuptaeque</rdg>
<rdg wit="#C">innuptae</rdg>
</app>
patresque</l>
<l n="17">funduntur mixti summisque a postibus obstant.</l>
<l n="18">Nec modus est lacrimis: rorant clipeique iubaeque</l>
<l n="19">triste salutantum, et cunctis dependet ab armis</l>
<l n="20">suspiranda domus; galeis iuuat oscula clausis</l>
<l n="21">inserere amplexuque truces deducere conos.</l>
</p>
```

As we can see in the example, <app> is inserted right at the point in the text where we find the annotated lemma. We do not need to duplicate the text of the lemma, since it appears exactly how we want to publish it inside the <lem>. When the <rdg> ends, the </app> is closed, and the rest of the verse or text continues to the end.

For the syntax and structure of <lem> and <rdg>, see their respective chapters below.

This structure complicates the display of text in code format somewhat, but makes it much easier for us to write the apparatuses and anchors that link the apparatus to the text.

L E M M A S : < L E M >

The first tag to appear within each <app> apparatus entry must always be <lem>, which will include the exact text we publish in our edition:

```
<l n="54">
<app>
<lem>Eumenidas</lem>
<rdg wit="#B #δ #L #μ #v #O #Q">Eumenides</rdg>
</app>
perhibetur aquis;
<app>
<lem>huc</lem>
<rdg wit="#D #δ #μpc #N #vac #O #Qpc #t">hic</rdg>
<rdg wit="#Qac">huic</rdg>
</app>
mergere
<app>
<lem>suetae</lem>
<rdg wit="#P">sueta</rdg>
<rdg wit="#Baehrens #Hall">suetas</rdg>
</app>
</l>
```

In the example you can see that there are three apparatus entries in the same verse. The content of the three <lem> will be that which appears in the body of the published text, which will read, in this case, "Eumenides perhibetur aquis; hoc mergere suetae".

Regarding <lem wit> We do not add the attribute @wit to the <lem> tag to indicate which manuscript or publisher corresponds to this reading, since we always take the reading from our reference edition. If we need to indicate these witnesses for the lemma, a new <rdg> must be created to contain this information (cf. <rdg>).

R E A D I N G S : < R D G >

Each of the readings or apparatus variants of a lemma are indicated with the <rdg> tag. It is the most complex of those that make up each <app>.

A <rdg> tag, in addition to containing the reading in the content node, must always indicate with the attribute @wit (*witness*) the reference to the abbreviations of the

manuscripts or authorities that give this reading, separated by a blank space and with the hash # in front.

It is very important to remember that the values we introduce in the @wit attribute must correspond to the @xml:id we have assigned in the document header, in the <sourceDesc>, to each of our <witness>. Cf. [List of witnesses](#). In the examples below you can see that both <witness> appearing within <listWit> and the <witness> appearing within any other <listBibl> in the header are listed in the same way within @wit.

Each <rdg> can also contain extra information about the witnesses offering that reading with <witDetail> (cf. <witDetail> for more information its syntax). It can also include texts that do not constitute the reading proper, with <term>.

Let us consider some examples:

```
<l n="312">Interea patriis olim uagus exul ab oris</l>
<l n="313">Oedipodionides
<app>
<lem>furto</lem>
<rdg wit="#w #Hill">furto</rdg>
<rdg wit="#b #Hall">furtim</rdg>
</app>
deserta pererrat</l>
<l n="314">Aoniae. iam iamque
<app>
<lem>animis</lem>
<rdg wit="#O #Q #Baehrens">animus</rdg>
<rdg wit="#Σ">animo</rdg>
<rdg wit="#P #W #Müller1882">animi
<witDetail wit="#Müller1882">p. 16</witDetail>
</rdg>
</app>
male debita regna</l>
<l n="315">concipit, et longum signis cunctantibus annum</l>
<l n="316">stare gemit. Tenet una dies noctesque recursans</l>
<l n="317">cura uirum, si quando humilem
<app>
```

```

<lem>decedere</lem>
<rdg wit="#δ #O #rvl #Tvl">descendere</rdg>
</app>
regno</l>

```

Three very common modes of apparatus can be seen in the above passage:

The one in verse 317, the third, has only one variant, and those manuscripts that contain it are indicated in the @wit of the <rdg>. The order in which these abbreviations are placed depends on our reference edition, preferably in alphabetical order, listing first manuscripts and then modern authorities.

The example in verse 313, the first one, lists two variants, but the first indicates which witnesses attest the lemma, so the content node in the <lem> and in the first <rdg> is the same. This case of a positive apparatus is not usually necessary except in exceptional cases.

Verse 314, the second one, has three variants, but the third needs to provide extra information about one of the witnesses giving that reading, and therefore has a <witDetail> with the text that needs to be added.

```

<l n="218">Haec sator astrorum iamdudum
<app>
<lem>e</lem>
<rdg wit="#b #P #Hill1983 #Hall">e</rdg>
<rdg wit="#B #rs #Ts">de</rdg>
<rdg wit="#r #T #ω"><term>om.</term></rdg>
</app>
uertice mundi</l>
<l n="368">inuisus uitaeque nocens
<app>
<lem>haec uulnera</lem>
<rdg wit="#Hall"><term>add.</term> qui</rdg>
</app>
cerno</l>

```

This second example contains two different verses which use the <term> tag to include in the apparatus a text which is not the reading itself, but an explanation or text by the

editor. These terms will be in Latin, and will preferably be identical to those used in our reference edition. It may also be used to insert any further symbols or informative text.

DETAILS OF THE WITNESS : < W I T D E T A I L >

There are occasions when it is necessary to provide additional information or detail about the reading given by a particular manuscript or authority. To add this information, which should be kept as small as possible in our editions, we use the tag

<witDetail>, con esta sintaxis:

```
<I n="314">Aoniae. iam iamque  
<app>  
<lem>animis</lem>  
<rdg wit="#O #Q #Baehrens">animus</rdg>  
<rdg wit="#Σ">animo</rdg>  
<rdg wit="#P #W #Müller1882">animi  
<witDetail wit="#Müller1882">p. 16</witDetail>  
</rdg>  
</app>  
male debita regna</I>
```

As we can see in the example, <witDetail> is always included within the <rdg> to which it refers, after the content node that contains the variant.

Since a reading can be attested by several manuscripts or witnesses, we always need to indicate with the attribute @wit within <witDetail> from which testimony that contains this reading it is that we are giving extra information. In the example we see Müller's 1882 book, which on page 16 suggests this reading for this passage. If it were a critical edition, it would not be necessary to give this information, but it may be about scientific works, articles, books, etc., which do indeed require the full reference or a further explanation.

The content node of <witDetail> is free, you can include there whatever you need to explain about this witness of a reading.

Of course, a <witDetail> can be added for each of the witnesses in the @wit of the <rdg>.

8 . - A L I G N M E N T O F O R I G I N A L T E X T A N D T R A N S L A T I O N S

ks with parallel translations in modern languages. You can add as many languages as you wish, but at least one must be added.

The alignment is done at four levels, which are obligatory:

1. Indicating at the beginning of each file the language template to be used for its presentation.
2. Placing the original text and each of its translations in independent <text> within the <group> of which the initial <text> is composed.
3. Aligning each of the divisions and sections (<div>) into which we have divided the body of the text, so as to display them in parallel on screen next to those same divisions and sections in the translations.
4. Aligning text and translations at the sentence and paragraph level (<seg> segments) so that original text and translation are highlighted on screen simultaneously.

To learn how to implement each of these levels, see the other articles in this section.

V A L I D A T I O N A N D L A N G U A G E T E M P L A T E S

In order for our web application to correctly display the translations included in each edition, we need to add a line of code at the beginning of each TEI-XML document, just before the opening <TEI> tag.

The languages we have enabled thus far are:

An English translation:

```
<?teipublisher odd="bibliotheca.odd" template="editions-en.html"
view="div"?>
```

A Spanish translation:

```
<?teipublisher odd="bibliotheca.odd" template="editions-es.html"
view="div"?>
```

Two translation, English and Spanish:

```
<?teipublisher odd="bibliotheca.odd" template="editions-es-en.html"
view="div"?>
```

Two translation, Spanish and Italian:

```
<?teipublisher odd="bibliotheca.odd" template="editions-es-it.html"
view="div"?>
```

Three translation, Spanish, English and Italian:

```
<?teipublisher odd="bibliotheca.odd" template="editions-es-en-it.html"
view="div"?>
```

As new languages or combinations need to be added, this list will be expanded. As we can see, the name of the template corresponding to each language combination appears in the @template attribute.

The language of the original text is irrelevant for the templates.

Thus, the beginning of a file in our collection will be, for example:

```
<?xml-model href="http://www.tei-c.org/release/xml/tei/custom/schema/relaxng/tei\_all.rng" type="application/xml"
schematypens="http://relaxng.org/ns/structure/1.0"?>
```

```
<?xml-model href="http://www.tei-c.org/release/xml/tei/custom/schema/relaxng/tei_all.rng" type="application/xml"
schematypens="http://purl.oclc.org/dsdl/schematron"?>
```

```
<?teipublisher odd="bibliotheca.odd" template="editions-en.html" view="div"?>
<TEI xmlns="http://www.tei-c.org/ns/1.0">
<teiHeader>
... Rest of the document ...
```

Before the beginning of the TEI-XML file itself, which starts in the <TEI> tag, there are three obligatory lines of code so that our files are displayed properly:

The two references, to the schema on which our documents are validated, and to the structure and to the *schematron*, are obligatory and identical for all files, and must always be included at the beginning of each file.

The third line indicates the document of transformations used (*bibliotheca.odd*), the language template, and the way in which the presentation of the text on screen will be divided (by main divisions, in our case).

Thereafter, the TEI-XML file itself is included.

A L I G N M E N T O F < T E X T >

As we mentioned in the chapter [Structure of a TEI-XML document](#), each translation that is presented in alignment parallel with our text needs to be included in successive <text>, duly identified within the main <group>, in this way:

```
<text>
<group>
<text type="source" xml:lang="la">
<body>
... Contenidos de la edición crítica: texto original y aparato crítico ...
</body>
</text>
<text type="translation" xml:lang="es">
<body>
```

... Contenidos de la traducción paralela en español, con comentario en forma de notas
...

```
</body>  
</text>  
<text type="translation" xml:lang="en">  
<body>
```

... Contenidos de la traducción paralela en inglés, con comentario en forma de notas ...

```
</body>  
</text>  
</group>  
</text>
```

It is important to note the two attributes that each of the <text> within the <group> must have:

@type: there are two options: "source" if it is the <text> that contains the original text and its critical apparatus, and "translation" if it contains one of the translations.
@xml:lang: the language of these <text> must be indicated. See the chapter on [@xml:lang](#) for the languages available.

A L I G N M E N T O F < D I V > D I V I S I O N E S

As explained in the section [Divisions](#), , all our editions are built around <div> sections, which are of two types:

Canonical divisions in which a work is internally structured. If it is an epic poem, in books; if it is a dramatic work, in dialogical parts, chorales, subdivisions of each of these, etc.; if it is a prose work, in books, chapters, subchapters, etc. (cf. [Divisions](#)) That is, the number of <div> main and secondary divisions that structure each work will depend on the internal structure that each work has.

Divisions for the **table of contents** (cf. [Table of contents](#)). These subdivisions will be established by each editor as they wish, in order to create a table of contents that allows easy browsing through each file when viewed on screen. We will always try to match as closely as possible the canonical divisions of each text, but in the case of very long texts (such as epic texts, whose minimum canonical division is the book,

always with more than 500 verses), it will be necessary to create "artificial" divisions, of no more than 50-70 verses, so that excessively long texts do not appear on screen all at once.

All these divisions will have to have a unique and exclusive @xml:id, based on the canonical numbering that corresponds to them, and with the prefix of the language of the text, as we saw in the articles on the [structure](#) of each text type.

In order to establish a correct alignment between the original text and the translations, each of them must include a <div> structure identical to that of the original text, both the canonical divisions and the custom divisions that we have included in the original structure, in the same order and in their entirety.

The @xml:ids of the divisions in the translations must also correspond exactly, and only the language prefix will change in each one.

An example of an edition of a Greek text with two translations, into Spanish and Italian:

```
<text>
<group>
<text type="source" xml:lang="grc" xml:id="grc">
<body>
<div n="3" type="book" xml:id="grc.3">
<head>Liber tertius</head>
<div type="chapter" n="4" xml:id="grc.3.4">
<head>Capitulum quartum</head>
<div type="section" n="1" xml:id="grc.3.4.1">
<head>4.1</head>
```

```
<p>Κάδμος δὲ ἀποθανοῦσαν θάψας Τηλέφασσαν, ὑπὸ Θρακῶν ξενισθεὶς, ἦλθεν εἰς
Δελφούς περὶ τῆς Εὐρώπης πυνθανόμενος. ὁ δὲ θεὸς εἶπε περὶ μὲν Εὐρώπης μὴ
πολυπραγμονεῖν, χρῆσθαι δὲ καθοδηγῶ βοῖ, καὶ πόλιν κτίζειν ἔνθα αὕτη πέση
καμοῦσα. ... </p>
```

```
</div>
</div>
</div>
```

```
</body>
</text>
<text type="translation" xml:lang="es" xml:id="es">
<body>
<div n="3" type="book" xml:id="es.3">
<head>Libro tercero</head>
<div type="chapter" n="4" xml:id="es.3.4">
<head>Capítulo cuarto</head>
<div type="section" n="1" xml:id="es.3.4.1">
<head>4.1</head>
```

<p>Cadmó enterró a Telefasa tras su muerte y, después de ser hospedado por los tracios, se marchó hacia Delfos para indagar sobre Europa. El dios le respondió que no se preocupase por Europa, que era necesario que condujese una vaca y que fundase una ciudad allí donde esta cayese fatigada. ... </p>

```
</div>
</div>
</div>
</body>
</text>
<text type="translation" xml:lang="it" xml:id="it">
<body>
<div n="3" type="book" xml:id="it.3">
<head>Terzo libro</head>
<div type="chapter" n="4" xml:id="it.3.4">
<head>Quarto capitolo</head>
<div type="section" n="1" xml:id="it.3.4.1">
<head>4.1</head>
```

<p>Quando morì Telefassa, Cadmo la seppellì; fu ospitato dai Traci, poi andò a Delfi per chiedere di Europa. Il dio gli disse di non preoccuparsi per lei, ma di prendere come guida una vacca e fondare una città là dove questa, presa da stanchezza, si fosse accosciata. ... </p>

```
</div>
</div>
</div>
```

```
</body>
</text>
</group>
</text>
```

In the example we can see that this prose work is divided into books, chapters and sections. That is, into `<div type="book">`, divided in `<div type="chapter">` that include `<div type="section">`. All these divisions have a canonical numbering (which has to be included in the `@n –number–` attribute), but which, in order for alignment to happen, is detailed in an `@xml:id`.

And each `@xml:id` is identical to its corresponding one in the other languages, but with its own language prefix. Thus, for the book `<div n="3" type="book" xml:id="grc.3">` we have the corresponding translations `<div n="3" type="book" xml:id="es.3">` and `<div n="3" type="book" xml:id="it.3">`, with the same `@xml:id` of the value "3", but with the prefix of the corresponding language: "grc.3", "es.3" and "it.3". This system is used with the rest of the `<div>` into which the text is divided. (Cf. [language codes](#)).

The example also shows that each `<div>` that we want to appear in the table of contents must carry as the first tag `<head>` (cf. `<head>`).

The same system applies to the non-canonical `<div>` into which we divide our text to generate entries in the table of contents. They must also be numbered unequivocally in the `@xml:id` and an identifying `<head>` must be added to them. For example, in the case of a book from Ovid's *Metamorphoses*:

```
<text>
<group>
<text type="source" xml:lang="la" xml:id="la">
<body>
<div type="book" n="3" xml:id="la.3">
<head>Liber Tertius</head>
<div type="tale" n="Cadmus" xml:id="la.3.cadmus">
<head>Cadmus (1-137)</head>
<div xml:id="la.3.cadmus.1">
```

```
<head>1-27<</head>
<p>
<l n="1">Iamque deus posita fallacis imagine tauri</l>
<l n="2">se confessus erat Dictaeaque rura tenebat,</l>
```

...

```
</p>
</div>
</div>
</div>
</body>
</text>
<text type="translation" xml:lang="es" xml:id="es">
<body>
<div type="book" n="3" xml:id="es.3">
<head>Libro Tercero</head>
<div type="tale" n="Cadmus" xml:id="es.3.cadmus">
<head>Cadmo (1-137)</head>
<div xml:id="es.3.cadmus.1">
<head>1-27</head>
```

```
<p>Ya el dios, abandonada la apariencia del engañador toro, había confesado quién
era y se encontraba en los campos Dicteos, ... </p>
```

```
</div>
</div>
</div>
</body>
</text>
</group>
</text>
```

The canonical divisions of Ovid's text end with the book number, then move on to the verse number. But we may want to divide the text into the episodes or tales of which it is composed (<div type="tale" n="Cadmus" xml:id="la.3.Cadmus">, for example), and assign them a @n in order to name them and a @xml:id that identifies them. Each of

these "tales", being composed of hundreds of verses, can be divided into subdivisions as we wish. In the example, the first division goes from verse 1 to 27. And so on.

In this case, the original text is in verse, but the translation is in prose. This is not a problem, since the <div> into which we divide it must be identical in both formats. In prose, the <p> do not have further divisions; in poetry, each verse will always be inside its <l> with its canonical @n. (Cf. <p> and <l>). But since the translation cannot be established completely parallel, verse by verse, we do not create <l> in the translations, since they would never be fully equivalent.

The system is identical, whether they are canonical or custom divisions, and must be constant for all translations of which the edition is composed.

A L I G N M E N T O F < S E G > S E G M E N T S

However, the alignment in our translations goes beyond the general structure of the text. We aim to align the original text and its translations sentence by sentence, so that in all of them each passage is simultaneously highlighted on screen when the cursor moves over them, thus making it easier to locate the exact translation of each one.

To do this, after having established the whole <div> structure with its corresponding @xml:id, we need to divide the text into segments again, adding the <seg> tag. This tag does not indicate canonical divisions of the text, but individual sentences or periods. It is advisable to include at least every complete paragraph, but it is best to make segments within each paragraph by semicolons or by strong pauses.

Each <seg> that we establish in the original text must correspond exactly to those that we insert in the translations, and they will be identified with parallel @xml:id with the same system as the alignment of the <div>. (cf. [Alignment of divisions](#)).

Let's look at an example in verse:

IN THE ORIGINAL TEXT:

```
<div xml:id="la.3.cadmus.85">  
<head><seg xml:id="la.3.cadmus.85.">85-105</seg></head>  
<p>  
<seg xml:id="la.3.85">  
<l n="85">lamque uenenifero sanguis manare palato</l>
```

<l n="86">coeperat et uirides aspergine tinxerat herbas;</l>
 <l n="87">sed leue uulnus erat, quia se retrahebat ab ictu</l>
 <l n="88">laesaque colla dabat retro plagamque sedere</l>
 <l n="89">cedendo arcebat nec longius ire sinebat,</l>
 <l n="90">donec Agenorides coniectum in guttura ferrum</l>
 <l n="91">usque sequens pressit, dum retro quercus eunti</l>
 <l n="92">obstitit et fixa est pariter cum robore ceruix.</l>
 <l n="93">Pondere serpentis curuata est arbor et ima</l>
 <l n="94">parte flagellari gemuit sua robora caudae.</l>
 </seg>
 <seg xml:id="la.3.95">
 <l n="95">Dum spatium uictor uicti considerat hostis,</l>
 <l n="96">uox subito audita est (neque erat cognoscere promptum</l>
 <l n="97">unde, sed audita est): <g ref="#laquo"/>Quid, Agenore nate,
 peremptum</l>
 <l n="98">serpentem spectas? Et tu spectabere serpens<g ref="#raquo"/>.</l>
 </seg>
 <seg xml:id="la.3.99">
 <l n="99">Ille diu pauidus pariter cum colorem </l>
 <l n="100">perdiderat, gelidoque comae terrore rigeabant.</l>
 <l n="101">Ecce uiri fautrix, superas delapsa per auras,</l>
 <l n="102">Pallas adest iubet supponere terrae</l>
 <l n="103">uipereos dentes, populi incrementa futuri.</l>
 </seg>
 </p>
 </div>

IN THE TRANSLATION

<div xml:id="es.3.cadmus.85">
 <head><seg xml:id="es.3.cadmus.85.">85-105</seg></head>
 <p>

<seg xml:id="es.3.85">Entonces la sangre comenzó a brotar de su envenenado paladar y con las gotas impregnó la verde hierba; pero la herida era leve porque ponía el cuello herido hacía atrás cuando recibía el golpe e impedía que la herida se formase al no permitirle entrar más en profundidad. Hasta que el Agerónida, persiguiéndola continuamente, le hundió el hierro en la garganta, al tiempo que una encina le impidió retirarse y del mismo modo su cuello fue clavado en el tronco. Se curvó el árbol con el peso de la serpiente y gimió su tronco al ser golpeado por la parte extrema de la cola.</seg>

<seg xml:id="es.3.95">Mientras el vencedor examina la envergadura del enemigo vencido, se escuchó de repente una voz (no era posible saber de dónde procedía, pero se escuchaba) <g ref="#laquo"/>¿por qué, nacido de Agénor, observas a la serpiente que has destruido? También tú parecerás una serpiente<g ref="#raquo"/>.</seg>

<seg xml:id="es.3.99">Preso largo tiempo del espanto, había perdido el color a la vez que la razón y se le erizaba el cabello de frío pánico. He aquí que Palas, su protectora, deslizándose por las auras celestes, hace acto de presencia y le ordena que, tras labrar la tierra, siembre en la tierra los dientes de la serpiente, semilla de un futuro pueblo.</seg>

</p>
</div>

In the example, a <p> appearing from verse 84 of book 3 of *Metamorphoses*, within the Cadmus episode, has been divided it into three <seg> segments. Each <seg> carries an @xml:id with the canonical numbering of the first verse it contains preceded by the language prefix, so that each one can be different and its location easily recognised.

The <head> also contains its <seg>, with its unique identifying @xml:id.

Note that it is problematic to make a <seg> within each verse, since sentences usually jump from one verse to another, and often end in the middle of a verse. Rarely does the translation of a poetic text correspond to the word and line order of the original. The <seg> must scrupulously respect the hierarchy of the tags, so if they begin and end inside another, they can be placed inside it, but if they do not, then two or more lines must be grouped inside it, as necessary.

The length of the <seg> will depend on each editor. It is preferable to make them as short as possible, but this will involve more work.

It is absolutely essential to check that all the <seg> inserted in the original text correspond exactly to those inserted in the translations, the same number but with the corresponding language prefix, or the alignment will not be correct.

Let's look at an example of a prose text, with critical apparatus included, which follows the same system of strict parallelism as the @xml:ids:

IN THE ORIGINAL TEXT:

```
<div type="section" n="2" xml:id="grc.3.4.2">
```

```
<head><seg xml:id="grc.cap4.sec2.t">4.2</seg></head>
```

```
<p>
```

```
<seg xml:id="grc.3.4.2.1">Κάδμος δὲ ἀνθ' ὧν ἔκτεινεν αἰδίων ἐνιαυτὸν ἐθήτευσεν  
Ἄρει· ἦν δὲ ὁ ἐνιαυτὸς τότε ὀκτῶ ἔτη.</seg>
```

```
<seg xml:id="grc.3.4.2.2">μετὰ δὲ τὴν θητείαν Ἀθηνᾶ αὐτῷ τὴν βασιλείαν  
κατεσκεύασε, Ζεὺς δὲ ἔδωκεν αὐτῷ γυναῖκα Ἄρμονίαν, Ἀφροδίτης καὶ Ἄρεος  
θυγατέρα. καὶ πάντες θεοὶ καταλιπόντες τὸν οὐρανόν, ἐν τῇ Καδμείᾳ τὸν γάμον  
εὐωχούμενοι καθύμνησαν.</seg>
```

```
<seg xml:id="grc.3.4.2.3">ἔδωκε δὲ αὐτῇ Κάδμος πέπλον καὶ τὸν ἠφαιστότευκτον  
ὄρμον, ὃν ὑπὸ Ἥφαιστου λέγουσιν ἄλλοι τινες δοθῆναι Κάδμῳ, Φερεκύδης δὲ ὑπὸ Εὐρώπης·  
ὃν παρὰ Διὸς αὐτὴν λαβεῖν.</seg>
```

```
<seg xml:id="grc.3.4.2.4">γίνονται δὲ Κάδμῳ θυγατέρες μὲν Αὐτονόη Ἰνώ Σεμέλη  
Ἄγαυή, παῖς δὲ Πολύδωρος. Ἰνῶ μὲν οὖν Ἀθάμας ἔγημεν, Αὐτονόη δὲ Ἀρισταῖος,  
Ἄγαυὴν δὲ
```

```
<app>
```

```
<lem>Ἐχίων</lem>
```

```
<rdg wit="#A">ἔχέων</rdg>
```

```
</app>
```

```
./seg>  
</p>  
</div>
```

IN THE SPANISH TRANSLATION:

```
<div type="section" n="2" xml:id="es.3.4.2">
```

```
<head><seg xml:id="es.cap4.sec2.t">4.2</seg></head>
```

```
<p>
```

```
<seg xml:id="es.3.4.2.1">Cadmó, por haberlos matado, debía servir a Ares durante un  
año perdurable, que comprendía ocho años actuales.</seg>
```

```
<seg xml:id="es.3.4.2.2">Después de servir a Ares, Atenea le otorgó el reino, Zeus le  
dió como mujer a Harmonía, hija de Ares y Afrodita, y todos los dioses dejaron el cielo  
y cantaron para celebrar el enlace en Cadmea.</seg>
```

```
<seg xml:id="es.3.4.2.3">A ella Cadmo le regaló un peplo y un collar realizado por  
Hefesto, del cual algunos decían que había sido entregado a Cadmo por Hefesto, otros  
por Europa, a quien se lo habría dado Zeus.</seg>
```

```
<seg xml:id="es.3.4.2.4">Tuvo Cadmo cuatro hijas: Autónoe, Ino, Sémele y Ágave, y un  
hijo: Polidoro. Atamante desposó a Ino, Aristeo a Autónoe, Equión a Ágave.</seg>
```

```
</p>  
</div>
```

IN THE ITALIAN TRANSLATION

```
<div type="section" n="2" xml:id="it.3.4.2">
```

```
<head><seg xml:id="it.cap4.sec2.t">4.2</seg></head>
```

```
<p>
```

<seg xml:id="it.3.4.2.1">Per espiare la loro morte, Cadmo dovette servire Ares per un lunghissimo anno: per "anno" si intendeva, allora, un anno che durava otto degli anni normali.</seg>

<seg xml:id="it.3.4.2.2">Dopo il periodo della servitù, Atena gli assicurò il regno e Zeus gli diede in moglie Armonia, figlia di Ares e di Afrodite. Tutti gli dei lasciarono il cielo per cantare al banchetto di nozze, a Cadmea.</seg>

<seg xml:id="it.3.4.2.3">Ad Armonia, Cadmo donò un peplo e una collana, opera di Efesto: secondo alcuni Cadmo la ricevette da Efesto, secondo Ferecide da Europa, che la ebbe da Zeus.</seg>

<seg xml:id="it.3.4.2.4">A Cadmo nascono quattro figlie, Autonoe, Ino, Semele e Agave, e un figlio, Polidoro. Ino sposò Atamante, Autonoe Aristeo e Agave Echione.</seg>

</p>

</div>

In these cases, as there is no canonical numbering for individual paragraphs or sentences, for the <seg> within each paragraph or sentence, a new consecutive numbering system has been invented, starting from the canonical book, chapter and section numbers above. Each editor can choose the numbering system of the <seg> numbering system as they see fit, always respecting the syntax of @xml:id

(cf. @xml:id). We must scrupulously conserve that numbering in tagging the translations.

9 . - T Y P O G R A P H I C A L F O R M A T T I N G M A R K S

XML-TEI tagging is semantic tagging, not formatting tagging. In other words, the tags indicate the meaning or function of an element within a text, not the expected final appearance or presentation, such as italics, bold, small caps, sizes, spacing, margins, typefaces, etc.

An XML-TEI document contains the text we are editing without any formatting, it is only semantic. The format of the final presentation will depend on the conversion platform you want to use: web page, PDF book, audio book, ePub, etc. Each of these media will apply their own styles and aspects, and our XML-TEI has to be compatible with any type of final presentation.

For example, in traditional publications it is common to italicise titles of works, or words in foreign languages, or terms that want to be highlighted in some way. That is, italics means different things depending on the context, but in itself means nothing.

This ambiguity is resolved by semantic tagging, which, while indicating that a text is a title does not say that it is italicised, but that it is a title with <title>, if it is a term in another language it will be a <foreign>, and if it is a highlighted text it is labelled <emph> . The format in which it is displayed will depend on the style of the final publication, and may be italics or bold or whatever you wish. But the important thing is not that they are italicised, but their actual meaning.

However, there are contexts in which it is necessary to indicate the format, when it is a text highlighted within another, a title within another, or when there is no semantic tag that reflects the meaning of the element.

O P E N I N G A N D C L O S I N G Q U O T A T I O N M A R K S F O R D I R E C T S T Y L E

The tagging of text in quotation marks is a problem, as they often bypass the nesting hierarchy of the tags in which they need to be inserted. For example, when a character's speech is included in an epic text, which usually takes up more than one line, or begins in the middle of one line and ends in the middle of another.

Although there are several tags in the TEI which indicate not only where quotation marks begin and end, but also the meaning of the quoted text (if it is a literal quotation, if it is a bibliographical quotation, if the inverted commas are for emphasis, if it reproduces a direct style, etc.), we are not going to use any of them, since most of the time our quotation marks will serve simply to indicate direct style within structures which do not contain such a style throughout.

We will therefore insert the opening or closing quotation marks directly at the required point in the text using the <g/> (*glyph*), "glyph" or "character" tag, with the

@ref attribute pointing to the declaration of the glyph type in question. The list of glyphs we use in our editions appears in the <charDecl> of the <encodingDesc>, and is the same for all texts (cf. <encodingDesc>).

The <g/> tag does not have a node, and its content is indicated through the attribute @ref. We include the following options:

<g ref="#laquo"/>

left angle quotes, angular double opening quotation marks.

<g ref="#raquo"/>

right angle quotes, angular double closing quotation marks.

<g ref="#lsquo"/>

left single quote, single opening quotation marks.

<g ref="#rsquo"/>

right single quote, single closing quotation marks.

<g ref="#ldquo"/>

left double quotes, double opening quotation marks.

<g ref="#rdquo"/>

right double quotes, double closing quotation marks.

The main quotation marks in our editions will always be double angular quotes, which are traditional for Spanish and Latin and necessary for Greek. Only in the case of having to put a text in quotation marks within another text will we use single quotation marks (double ones in the case of Greek, so as not to confuse them with apostrophes or spirits). In translations into modern languages, we will use the corresponding ones according to the language (cf. [Quotation Marks en Wikipedia](#)).

Thus, an epic text, for example, which contains the speech of a character, would be tagged as follows:

<| n="447">Vix ea, cum mixto clamore obliqua tuentes</|>

<| n="448">incipiunt una: <g ref="#laquo"/>Rex o mitissime Achium,</|>

<| n="449">quid uerbis opus? Ipse undantis sanguine uultus</|>

<| n="450">aspicis?<g ref="#raquo"/> Haec passim turbatis uocis amarae</|>

<| n="451">confudere sonis; inde orsus in ordine Tydeus</|>

<| n="452">continuat: <g ref="#laquo"/>Maesti cupiens solacia casus</|>

<| n="453">monstriferae Calydonis opes Acheloiaque arua</|>

<| n="454">deserui; uestris haec me ecce in finibus ingens</|>

<| n="455">nox operit. Tecto caelum prohibere quis iste</|>

<| n="456">arcuit? An quoniam prior haec ad limina forte</|>

<| n="457">molitus gressus? Pariter stabulare bimembres</|>

<| n="458">Centauros unaque ferunt Cyclopas in Aetna</|>

<| n="459">compositos. Sunt et rabidis iura insita monstris</|>

<| n="460">fasque suum: nobis sociare cubilia terrae...</|>

<| n="461">Sed quid ego? Aut hodie spoliis gausus abibis,</|>

<| n="462">quisquis es. His, aut me, si non effetus oborto</|>

<| n="463">sanguis hebet luctu, magni de stirpe creatum</|>

<| n="464">Oeneos et Marti non degenerare paterno</|>

<I n="465">accipies<g ref="#raquo"/>. <g ref="#laquo"/>Nec nos animi nec stirpis
egentes...<g ref="#raquo"/>.</I>

<I n="466">ille refert contra, sed mens sibi conscia fati</I>

C H A R A C T E R F O R M A T T I N G : < H I >

The <hi> (*highlighter*) tag is used to indicate that a word or words within a text have a special format that cannot be defined by any other tag.

It should only be used in very specific cases: in the abbreviations with which we identify each manuscript, and mainly in the comments, since for the rest of the elements of our editions there are defined tags that identify them semantically without the need to indicate formatting.

When used alone, the system converts it to italic text. But using the @rendition attribute, the following formatting can be inserted at character, word, or even whole paragraph level:

<hi rendition="simple:allcaps">: for characters in capital letters.

<hi rendition="simple:smallcaps">: characters in small caps that maintain capitalisation.

<hi rendition="simple:letterspace">: for spaced characters, that is, where there is space between letters.

<hi rendition="simple:typewriter">: for single-spaced characters, where all letters have the same character width, like on an old typewriter.

<hi rendition="simple:blackletter">: for characters in Gothic script *blackletter* or *fraktur*.

<hi rendition="simple:italic">: for characters in simple italics. For simple italics, it is enough to use <hi> without an attribute.</item>

<hi rendition="simple:cursive">: for characters written in decorative italics which imitates handwriting.

<hi rendition="simple:bold">: for characters in bold.

<hi rendition="simple:normalstyle">: to highlight characters in normal font within text in italics.

<hi rendition="simple:normalweight">: for characters of normal font within bold text.

<hi rendition="simple:larger">: for characters a little larger than the text in which they are inserted.

<hi rendition="simple:smaller">: for characters a little smaller than the text in which they are inserted.

<hi rendition="simple:subscript">: for subscript characters.

<hi rendition="simple:superscript">: for superscript characters.

<hi rendition="simple:underline">: to underline characters with a single line.

<hi rendition="simple:doubleunderline">: to underline characters with a double line.

<hi rendition="puntos">: to underline characters with a line of dots.

<hi rendition="rayas">: to underline characters with a line of underscore dashes.

<hi rendition="simple:wavyunderline">: to underline characters with a wavy line.

<hi rendition="simple:strikethrough">: to strike through characters with a simple line.

<hi rendition="simple:doublestrikethrough">: to strike through characters with a double line.

L I N E B R E A K S : < L B / >

Our paragraphs are always tagged with <p>, which generates a line break at the end of each paragraph, so there is no need to indicate anything.

But there are occasions when we need to force a line break within a paragraph, for example, in prose translations of verse texts, which are not structured with <l> but with <p>. If you want to visually distinguish in the translation where the beginning of each line of verse would be, you can insert a manual line break with <lb/> (*line beginning*).

<p>Guía de tu padre ciego y único alivio
<lb/>de su cansancio, hija mía, ¡qué valioso es para mí
<lb/>el haberte engendrado incluso así! Abandona a tu infausto padre.
<lb/>¿Por qué enderezas mis pasos errantes?
<lb/>Deja que me pierda; yo solo encontraré mejor el camino
<lb/>que busco, el que me retire de esta vida
<lb/>y alivie de contemplar esta infame cabeza mía
<lb/>al cielo y a la tierra. ¡Qué poco he hecho yo con mi mano!
<lb/>No veo la luz del día, cómplice de mi crimen,
<lb/>pero soy visto. Suelta ya esa mano que me aferra
<lb/>y permite a mis ciegos pies ir adonde quieran.</p>

These line breaks do not imply the end of a paragraph in any way, they are simply a form of visual organisation of the content.

1 0 . - B I B L I O G R A P H I C R E F E R E N C E S : < B I B L >

When we include bibliographies in our editions, both in the bibliographic lists in the <sourceDesc> of the header, and in any other part of the document where it is necessary to introduce a bibliographic citation, or to cite an ancient or modern work, the <bibl> tag is used.

This tag can contain the text of the reference directly, without distinguishing between its content:

<note>As included in <bibl>Eurípides, Fenicias 65</bibl>, and in other parts of his work...</note>

But it is recommended that each of its parts be carefully tagged with the corresponding tags, especially in the initial bibliographical listings and whenever its various parts can be distinguished:

<note>As included in <bibl><author>Eurípides</author>, <title>Fenicias</title> 65</bibl>, and in other parts of his work...</note>

To see in detail what tags can contain <bibl> and how to organise and complete them in bibliographic reference lists, see the other articles on this topic below.

B I B L I O G R A P H I C C I T A T I O N R U L E S

PLACE OF EDITION

Always in the language in which it appears in the publication itself.

JOURNAL ABBREVIATIONS

We follow the standard of [L'Année Philologique – Sigles](#).

NAMES OF MODERN AUTHORS AND EDITORS

These are indicated by Surname and initials of the Forenames. They are abbreviated, with no space between initials when they are compound names.

In publications with two or more authors or editors, the names are separated by commas, and the last name is joined with an ampersand (&), to avoid confusion with compound surnames.

If you do not wish to cite all the authors, because there are more than three, the abbreviation *et alii.* can be used. For this, we need to add the attribute `@style="etal"` to the tag `<author>` or `<editor>`. See [the examples of citations](#) that we use.

COMPOUND OR COMPLICATED SURNAMES

Prepositions, articles, conjunctions, etc., are not part of the forename, but of the surname, and must appear in their correct place, albeit in lower case, since the surname is indexed by the head word. Thus, «de la Cosa, M.» is indexed as «Cosa», «von Albrecht, M.» is indexed as «Albrecht». «D'Ors, M.» would be indexed as «D'Ors», since the preposition does not function as such, and will be in capitals. In each case it is best to see how an author cites his or herself in one of their own books.

If the surname is hyphenated, the short hyphen is used, the normal one that is inserted directly from the keyboard, without spaces: «García-López, P.».

OLD PUBLISHED, TRANSLATED OR ANNOTATED WORKS

These are cited by the name of the editor, translator or commentator.

REPRINTS OF WORKS

The two main dates are indicated in the date, that of the first edition and that of the edition we are actually citing, indicating the edition number, separated by a forward slash (/).

TITLES IN ENGLISH

All words are capitalised except for articles, prepositions and conjunctions.

WORDS IN ITALICS

Generally, the elements that tend to appear in italics in a bibliographical reference are the titles of books or periodicals, but in our case it is not necessary to indicate this.

However, it is often necessary to cite the title of an old work within the title of an article or a book, and to avoid nesting one `<title>` tag within another, we simply indicate that this word carries italics with the highlighter `<hi>`. ([Cf. `<hi>` for more information](#)).

PLACES OF PUBLISHING

If there is more than one, they are written separated by a forward slash (/), without spaces.

PAGES AND PAGE NUMBERS CITED

They should not be preceded by «pp.».

The en-dash is used to indicate pagination ranges (*en-dash*): «–», «120–145». On Windows systems it is inserted using the keys Ctrl+- (numerical minus sign); on MacOS systems, it is inserted using alt+- (normal dash). For more information on the correct dashed in each language, see [Dash – Wikipedia](#).

URIS AND DOIS

Whenever they exist and we can locate them, we must indicate the DOI (*Document Object Identifier*) of journal articles and the URI (*Uniform Resource Identifier*) of all publications that we cite, following the [citation models](#) that appear in this guide.

In the case of the DOI, it is important to write only the specific number of the document, not the complete URL.

PUNCTUATION

You do not have to write anything between the tags that identify each part of the bibliographic entry, since the system takes care of putting the necessary punctuation marks in the final representations.

CITATIONS STYLES BY PUBLICATION TYPE

We present here only a collection of models of the most frequently cited types of publication, with the structure and rules that we require in our editions. If it is necessary to cite a work that is not listed here, see other models offered by the TEI-C.

The tag that indicates all bibliographic references is **<bibl>**, and it contains tags such as **<author>** (author), **<editor>** (editors, commentators and translators), **<date>** (publication date), **<title>** (title of book, article, journal, etc.), **<edition>**, (reeditions and editions starting from the second one), **<pubPlace>** (place of publication), **<bibScope>** (page ranges, no. of volume, etc.), **<idno>** (numerical identifiers), etc.

Each of these tags can carry different attributes, indicating, for example, the kind of title it is (a book, an article, a journal, a collection, etc.), or what kind of identifying number

TYPES OF <EDITOR>

The function that they fulfil is indicated with @role:

@role="ed." or @role="eds.": editor or editors.

@role="trad." or @role="trads.": translator or translators.

@role="comm.": commentator or commentators.

These can be combined as necessary: @role="ed., trad., comm."

TYPES OF <TITLE>

@level="a" (analytic). A journal article, book chapter, or any text that is part of a larger publication.

@level="m"(monographic). Monographs such as books, or any other title considered a separate publication, including each volume of a multi-volume work.

@level="j" (journal). Any serial or periodical publication, such as a magazine, journal or newspaper.

@level="s" (series). A series of publications, collection, etc.

@level="u" (unpublished). Unpublished material, including unpublished doctoral theses, conference presentations, etc., which have not been published.

TIPES DE <BIBLSCOPE>

@unit="vol" (volume). Volume number of a journal, multi-volume book, etc.

@unit="pp" (pages). Range of pages cited, or pages occupied by an article, book chapter, etc.

TIPES DE <IDNO>

@type="uri". Static URL of the publication or web address.

@type="doi". DOI of the publication.

SUCCESSIVE EDITIONS OF A WORK

To indicate that the work is a 2nd or subsequent edition, the <date> tag is surrounded by the <edition>tag, adding the edition number at the end, in this format:

```
<edition><date>1975/1980</date>3</edition>
```

JOURNAL ARTICLES

```
<bibl>
```

```
<author>Marshall, A.R.</author>
```

```
<date>2008</date>
```

```
<title level="a">Allusion and Meaning in Statius: Five Notes on <hi>Silvae</hi>  
1</title>
```

```
<title level="j">Mnemosyne</title>
```

```
<bibScope unit="vol">61.4</bibScope>
```

```
<bibScope unit="pp">601–618</bibScope>
```

```
<idno type="doi">10.1163/156852508X252812</idno>
```

```
</bibl>
```

ELECTRONIC PUBLICATIONS

```
<bibl>  
<author>Kiss, D.</author>  
<date>2013</date>  
<title level="m">Catullus Online: an Online Repertory of Conjectures on  
Catullus</title>  
<idno type="uri">http://www.catullusonline.org</idno>  
</bibl>
```

BOOK CHAPTERS

```
<bibl>  
<author>Ariemma, E.M.</author>  
<date>2004</date>  
<title level="a">Lo spettro della fame, l'arsura della sete (Sil. II 461-474)</title>  
<editor role="eds.">P. Esposito & E.M. Ariemma</editor>  
<title level="m">Lucano e la tradizione dell'epica antica</title>  
<pubPlace>Napoli</pubPlace>  
<biblScope unit="pp">153-191</biblScope>  
</bibl>
```

BOOKS

```
<bibl>  
<author>Schubert, W.</author>  
<date>1984</date>  
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