Ontopoetry Ontology facilitates a set of concepts for describing poetic works (poems, poetic drama or plays written in verse and songs). It is the product of a homogenization effort that considers different literary traditions, periods,  poetic genres, and authorship. Additionally, this will enable the comparison of the characteristics and data in this poetry and thus carry out invaluable research in Comparative Literature and Comparative Metrical Studies quantitatively.

Two potential cases of use were the base to define the main Ontopoetry Ontology subdomains (i.e., modules):

1)   **Bibliographic information** search and indexing: tackling the requirements of the poetry scholar community researchers involves the intensive usage of bibliographic information, mainly from the librarian domain. This information is used to differentiate the different conceptual and physical properties of the works yielding the definition of two modules:

i)      **Ontopoetry Core** module represents the abstract idea of the bibliographic information. Entities of works are required to differentiate between the abstract idea of a work and its different expressions (e.g., translations). Therefore, this module includes all the essential information that characterizes works and their expressions, irrespective of their physical materializations.

ii)     **Ontopoetry Transmission module** represents the more tangible side of bibliographic information related to poetic works. It extends the descriptions of the Ontopoetry Core Module by linking the conceptual textual editions or instances of Redaction with appropriate sources, between which we distinguish bibliographic sources and primary sources providing ontological elements to describe the materializations and manifestations of expressions, including ownership, identification, integrity status, dimensions, or material, among others.

2)   **Poetic information annotation and searching**:

i)      **Ontopoetry Poetic Analysis Module** represents different phenomena associated with metrics and prosody, including the textual elements or parts of a poem and the different metrical patterns that analyse those elements. The ontology allows metrical information annotation using scansion symbols for each line and describes each element’s analysis at a metrical syllable, foot, or morae level. In addition, we also include means to annotate the presence of literary devices such as enjambment, synaloepha, and other relevant figures of speech.

Fig. 1. Encapsulation of Ontopoetry Ontology.

In the context of Ontopoetry, a work will be an abstract idea of a poem and may be as complex as the author´s mind considered. In Ontopoetry, a work comes into existence when the author´s mind decides to create it. The work is not associated with anything physical and may have different expressions along its existence as critical editions or translations, each one in turn with its manifestations, that is, their physical items. In this sense, the work is just an author´s intellectual purpose of creation that will characterize all the expressions related to it.    In Ontopoetry, we consider individual works but the aggregation and complex works as well since the conception of the author´s idea may be as complex as he wants, always considering that the work is original and unique. Therefore, a work may be an anthology of poems (i.e., frb:F17 Aggregation work); in this sense, the author had the idea of compiling them because she had an intellectual intention (i.e., evocated their childhood), or she used part of other works in its conception (i.e., frb:F15 Complex Work).