Read the *entire* instructions before you try to follow them. Knowing where you are going will help.

First, **Show Hidden Characters** (ctrl+alt+i) and the **Highlight Override** feature ([a] at the top of the Paragraph Style menu). Don't do anything before turning these on.

Fixing Stanzas by Editing "End of Paragraph" and "Forced Line Breaks"

Typically, verse formatting issues come from the **paraphs** – which are really **end of paragraph** symbols (either **^p** or **\r**) – that show up at the end of each line. Right now, InDesign thinks that every line break is actually a stanza break, so there's an extra space between lines.

Turn all **end of paragraph** symbols into **forced line break** symbols:

❖ Ctrl+F
❖ A menu pops up. In the **Find What** box, select the @ to the right of the box and choose **end of paragraph**.
❖ In the **Change to** box, select the @ to the right of the box and choose **forced line break**. Then select **Change All**.
❖ This transforms all of the text into a single line group (or stanza).

Sample verse before fixing end of paragraph symbols:

Incipit lamentacio domini dalphini
Francie pro morte uxoris sue dicte margarete[1]

Thee myti Makar of the major monde,   mighty Creator of the greater world
Quhilk reuly rollis thir hevinly regions round[2]
About this erd, be mocioune circuler,   earth, in a circular motion
Ger all the cloudis of the hevin habound,   Mak; heaven overflow
5   And souk up all thir watteris hal and sounde,   draw up; waters whole and sound
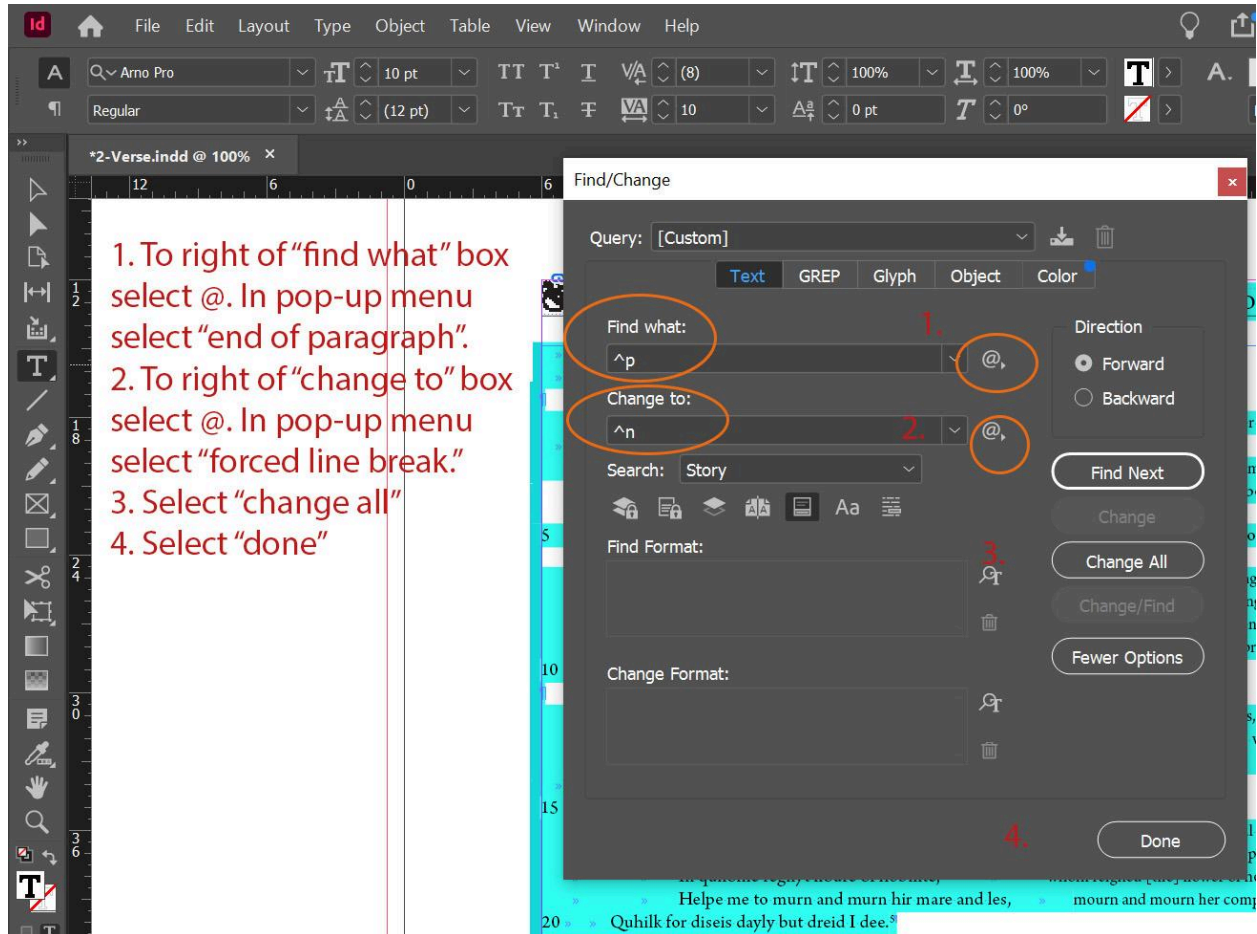Baith of salt sey, of burne, well and revere;   Both; sea; brook; spring; river
Syn to discende in tygglande teris tere,   in trickling [and] distressing tears
To weip with me this wofull waymentyng,   weep; lamentation
This petwys playnt of a princes but peire,   piteous complaint; peerless princess
10 Quhilk dulfull Deed has tane till his duellyng.[3]

Fill burnis, wellis, reveris and fontayns,   Fill up brooks, springs, rivers
Baith stankis and louchis and valeis of montayns,   Both ditches; lochs; valleys
Of cloudis of sorow, of angger and distres,   With
And baith my hart in endles wo that payns,
15 For derfnes and dyspyt of Deed nocht fayns,[4]
Quhilk as us reft so ryal a riches.   Who has stolen from us such royal riches
Wes never yit more gret peté of a princes,   pity for
In quhome regnyt floure of nobilité;   whom reigned [the] flower of nobility
Helpe me to murn and murn hir mare and les,   mourn and mourn her completely
20 Quhilk for diseis dayly but dreid I dee.[5]

[Basic] (working)   1 error

Sample verse after fixing end of paragraph symbols:

Incipit lamentacio domini dalphini
Francie pro morte uxoris sue dicte margarete[1]

Thee myti Makar of the major monde,   mighty Creator of the greater world
Quhilk reuly rollis thir hevinly regions round[2]
About this erd, be mocioune circuler, earth, in a circular motion
Ger all the cloudis of the hevin habound, Make; heaven overflow
5   And souk up all thir watteris hal and sounde, draw up; waters whole and sound
Baith of salt sey, of burne, well and revere; Both; sea; brook; spring; river
Syn to discende in tygglande teris tere, in trickling [and] distressing tears
To weip with me this wofull waymentyng, weep; lamentation
This petwys playnt of a princes but peire, piteous complaint; peerless princess
10 Quhilk dulfull Deed has tane till his duellyng.[3]

Fill burnis, wellis, reveris and fontayns, Fill up brooks, springs, rivers
Baith stankis and louchis and valeis of montayns, Both ditches; lochs; valleys
Of cloudis of sorow, of angger and distres, With
And baith my hart in endles wo that payns,
15 For derfnes and dyspyt of Deed nocht fayns,[4]
Quhilk as us reft so ryal a riches. Who has stolen from us such royal riches
Wes never yit more gret peté of a princes, pity for
In quhome regnyt floure of nobilité; whom reigned [the] flower of nobility
Helpe me to murn and murn hir mare and les, mourn and mourn her completely
20 Quhilk for diseis dayly but dreid I dee.[5]

Ger all the ayre that in the hycht above is, Make; air; sky
And all the wyndis that under the hevyn amovis, are in motion

[Basic] (working)   1 error

Initial Styling and Alignment

First, check the beginning and end of the text for **Incipits** and **Explicits.**

- ❖ If there is an **incipit**, add an **end of paragraph** symbol (aka **press enter**) after the final word or punctuation of the **incipit**. This tells InDesign that that place is the end of a **Paragraph Style**.
- ❖ Click anywhere into the **incipit** and select **Incipit** from the **Paragraph Style** drop-down.
- ❖ Remove the override. Refer to Formatting Reference as needed for overrides.

- ❖ For an explicit, add an **end of paragraph** symbol to the end of the final line (or **gloss**) of the poem.
- ❖ Click into the explicit and select **Paragraph Style: Explicit**.
- ❖ Remove the override. Refer to Formatting Reference as needed for overrides.

Next, check to see if the text has any internal **Headings**.

❖ These may be **Fitts** or **Chapters**. Make sure there is an **end of paragraph** symbol at the end of the stanza before the heading and at the end of the heading itself. All **Headings** within **Texts** should be formatted in small caps, so use **Heading**.

The chapter title is tagged as P. Style "Heading," which applies small caps. Note that there is a single end of paragraph symbol at the end of the heading--this is correct. The end of paragraph symbol ensures separation of the Heading and Line Group P. Styles. Also, the P. Style applies the correct spacing between P. Styles--DON'T ADD EXTRA END OF PARAGRAPH SYMBOLS!!
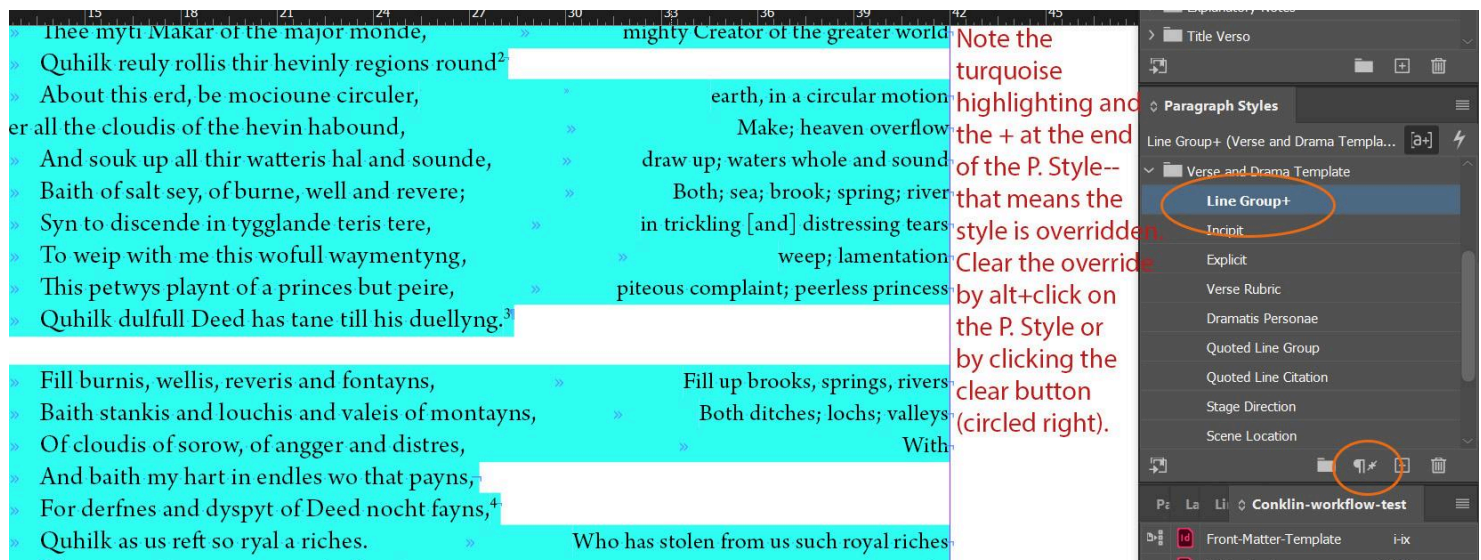
OTUEL·A·KNIGHT#

CHAPTER ONE: STUFF AND NONSENSE¶

fol. 268ra   »   Herkneth, bothe yinge and olde¬
          »   That willen heren of batailles bolde;   »   Who; wish to hear¬

Next, some broad style adjustments. You can't tell if the text is formatted correctly until you clear overrides, and you do not want to format 5,000 lines only to discover that when you remove the override you actually have more formatting to do. Go back to the beginning of the Text.

❖ Set the first chunk of verse as the **Line Group Paragraph Style**.
❖ Clear overrides. Refer to the Formatting Reference for additional information about overrides.

Note the turquoise highlighting and the + at the end of the P. Style-- that means the style is overridden. Clear the override by alt+click on the P. Style or by clicking the clear button (circled right).

» Thee myti Makar of the major monde,   »   mighty Creator of the greater world
» Quhilk reuly rollis thir hevinly regions round²
» About this erd, be mocioune circuler,   ·   earth, in a circular motion
er all the cloudis of the hevin habound,   »   Make; heaven overflow
» And souk up all thir watteris hal and sounde,   »   draw up; waters whole and sound
» Baith of salt sey, of burne, well and revere;   »   Both; sea; brook; spring; river
» Syn to discende in tygglande teris tere,   »   in trickling [and] distressing tears
» To weip with me this wofull waymentyng,   »   weep; lamentation
» This petwys playnt of a princes but peire,   »   piteous complaint; peerless princess
» Quhilk dulfull Deed has tane till his duellyng.³

» Fill burnis, wellis, reveris and fontayns,   »   Fill up brooks, springs, rivers
» Baith stankis and louchis and valeis of montayns,   »   Both ditches; lochs; valleys
» Of cloudis of sorow, of angger and distres,   »   With
» And baith my hart in endles wo that payns,¬
» For derfnes and dyspyt of Deed nocht fayns,⁴
» Quhilk as us reft so ryal a riches.   »   Who has stolen from us such royal riches¬

Paragraph Styles

Line Group+ (Verse and Drama Templa...

Verse and Drama Template
   Line Group+
   Incipit
   Explicit
   Verse Rubric
   Dramatis Personae
   Quoted Line Group
   Quoted Line Citation
   Stage Direction
   Scene Location

Conklin-workflow-test

Front-Matter-Template   i-ix

This should make all of the text the correct font and will fix many of the spacing / tab issues. Unfortunately, it also removes things like italics, but you're going to have to deal with this later.

❖ If your text has more than one long stanza or headings which interrupt the verse, repeat these steps in each stanza.

Alignment Correction:
❖ In your first formatting run-through, you should only look for alignment issues. If your lines still look weird it is likely because there are too many or too few tabs OR because the forced line break is in a weird place. Either of these issues can create strange spacing or split a single line across multiple lines. Work line-by-line, doing the following:
  ➢ First, make sure line numbers are flush with the left margin. You may have to delete a tab. This usually fixes the major issues in a line, so you may be able to skip the next two steps.
  ➢ The lines with numbers automatically format the correct tabs between the line number and the start of the text. Delete or add tabs on other lines to align with these.
  ➢ If your text has additional indentations, refer to Indentations in the Formatting Reference.
  ➢ Delete or add tabs between the end of a line and the gloss to align the gloss with the right margin.
  ➢ Check to make sure that the **forced line break** symbol appears after the last word on each line. This will either be the end of a line of verse or the end of a gloss. If a tab appears between the last word and the forced line break, delete it. Otherwise it can mess up the formatting.
  ➢ Add in any stanza breaks by adding an **end of paragraph** symbol to the end of the stanza. Basically, go to the end of the last line of the stanza (or gloss, if there is one) and press enter. Then delete the forced line break symbol that is at the end of the line.

The first line of verse begins at the top of the text box (the blue line)

Folio numbers and line numbers align left and there is a single tab at the start of each line of verse. This is the standard indentation for all verse. Note, some texts may have additional indentation.

Glosses align right, and the forced line break appears either after the gloss or at the end of unglossed lines.

Note: P. Styles and alignment has been corrected but no C. Styles are applied at this stage.

OTUEL A KNIGHT

fol. 268ra » Herkneth, bothe yinge and olde
         » That willen heren of batailles bolde;   Who; wish to hear
         » And ye wolle a while duelle,   If; abide
         » Of bolde batailles ich wole you telle
5   » That was sumtime bitwene   once
         » Cristine men and Sarazins kene.   fierce
         » There was sumtime a king in France,
         » A doughty man with spere and launce,   valiant
         » And made Sarazins ful tame —
         » King Charles was his name,
         » And was born in Seint-Denys   Saint-Denis
         » Nought bote a litel fram Parys,   Not far from
         » And was a wol treu knight   well
         » And meintenede Cristendom aright.
         » In his time, a king ther was,   During [Charles's] reign
         » An hethene that uncristned was,
         » That was king of Lumbardie,   Lombardy
         » And was yhoten King Garsie.   named
         » Marsile was his also   Marseilles

❖ Keep the original document open as you work through the lines. This will ensure that the line numbers are correct and that you can recognize the correct line breaks and ends of stanzas.

Adding formatting back in to the **Text** (not footnotes or glosses):
❖ Because you deleted all the font characteristics when you deleted the override, you now need to add those back in before you can move on to more advanced tagging. Going line-by-line with the original document open next to your InDesign Document, you will tag the following **Character Styles**:
➢ Language tags (see Style Reference for full list, especially if dealing with French)
➢ **Title** (this is very rare).
➢ Any other formatting that is covered by pure formatting tags with no semantic meaning (see the Style Reference, Character Styles – just formatting)
➢ **Caesura** (see Formatting Reference for full instructions)
➢ Check **em-dashes** (between clauses) and **en-dashes** (between number ranges) for correctness (see Formatting Reference for full instructions)

If you are working with a debate poem, or another long poem that designates speakers in the left margin, you should apply the **Person Name Small Caps** character style.
❖ N.B.: This is a departure from Drama, which requires the **Speaker** character style.

This is a sample of what a long-stanza text should look like before you move on to **Tagging, First Steps**.

The first line of verse begins at the top of the text box (the blue line)

Folio numbers and line numbers align left and there is a single tab at the start of each line of verse. This is the standard indentation for all verse. Note, some texts may have additional indentation.

Note: Glosses are not italicized yet because they have not yet been tagged as C. Style "Gloss"

Glosses align right and forced line breaks appear at the end of the glossed phrase or at the end of the un-glossed line.

Corrected em-dash

Footnote number is tagged as C. Style "footnote number"

OTUEL A KNIGHT#

fol. 268ra

Herkneth, bothe yinge and olde	Who; wish to hear
That willen heren of batailles bolde;	If; abide
And ye wolle a while duelle,	
Of bolde batailles ich wole you telle	
That was sumtime bitwene	once
Cristine men and Sarazins kene.	fierce
There was sumtime a king in France,	
A doughty man with spere and launce,	valiant
And made Sarazins ful tame —	
King Charles was his name,	
And was born in Seint-Denys	Saint-Denis
Nought bote a litel fram Parys,	Not far from
And was a wol treu knight	well
And meintenede Cristendom aright.	
In his time, a king ther was,	During [Charles's] reign
An hethene that uncristned was,	
That was king of Lumbardie,	Lombardy
And was yhoten King Garsie.	named
Marsile was his also,	Marseilles
And manie other londes mo.[1]	such
A swithe gret lord he was,	
In his time non suych ther nas.	There was none such as him
On Jhesu Crist ne levede he nought	did not believe
That him hadde so dere abought.	
He levede al in maumettrie	idolatry
And forsok God and Seinte Marie.	
In alle londes there he wente	where
He slough al that evere he hente	slew; captured
That wolde on Jhesu Crist bileve,	
And tok the lond to his byheve.	benefit
Night and day it was his thout	intent

Line numbers shown: 5, 10, 15, 20, 25, 30

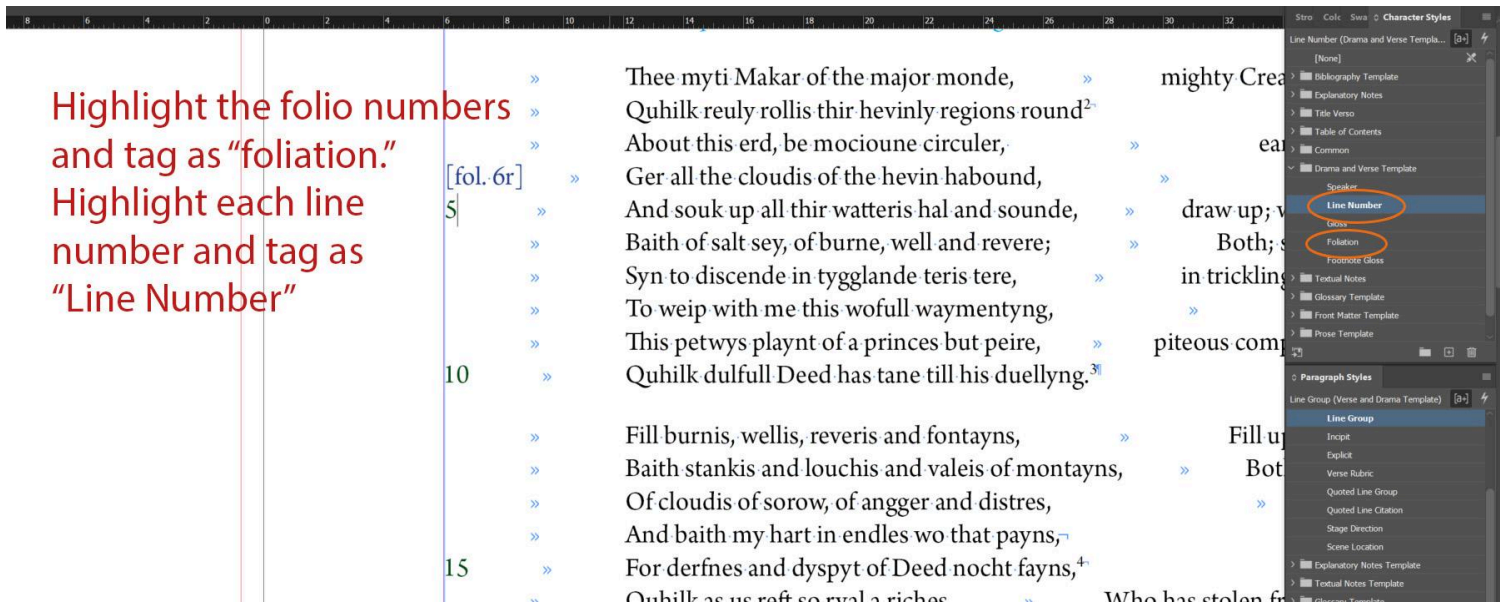❖ You are now ready to move on to **Tagging, First Steps**

Tagging Texts, First Steps

This round requires great attention to detail. This is why it is its own step.
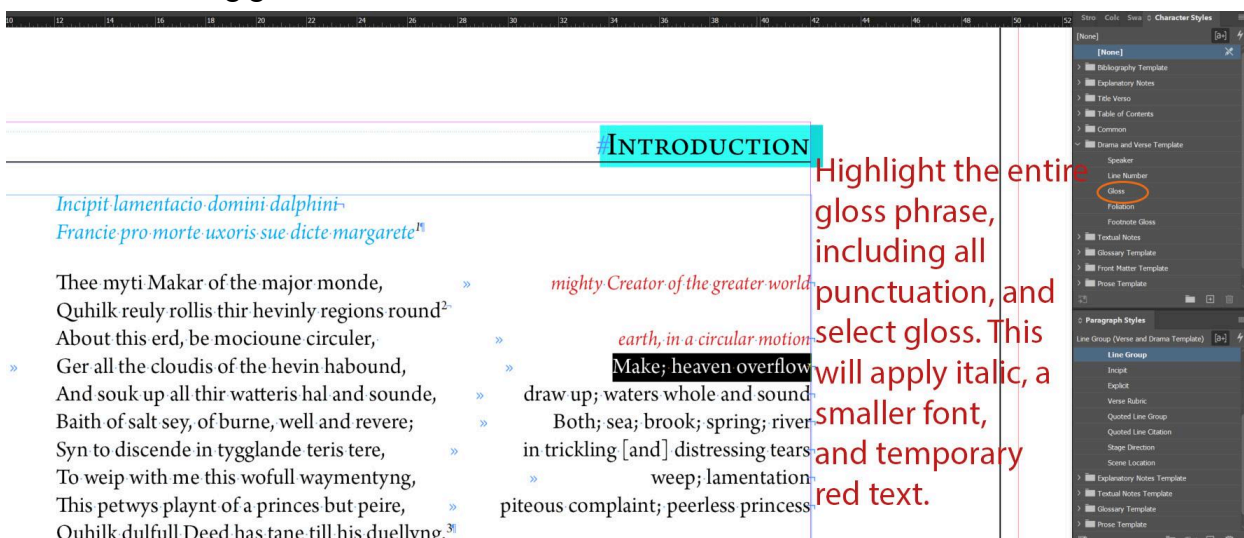
Round One:
   ❖ Tag **Line Numbers** and **Foliation** [fol. 6r]

Highlight the folio numbers and tag as "foliation." Highlight each line number and tag as "Line Number"

[fol. 6r]

5

10

15

Thee myti Makar of the major monde,
Quhilk reuly rollis thir hevinly regions round[2]
About this erd, be mocioune circuler,
Ger all the cloudis of the hevin habound,
And souk up all thir watteris hal and sounde,
Baith of salt sey, of burne, well and revere;
Syn to discende in tygglande teris tere,
To weip with me this wofull waymentyng,
This petwys playnt of a princes but peire,
Quhilk dulfull Deed has tane till his duellyng.[3]

Fill burnis, wellis, reveris and fontayns,
Baith stankis and louchis and valeis of montayns,
Of cloudis of sorow, of angger and distres,
And baith my hart in endles wo that payns,
For derfnes and dyspyt of Deed nocht fayns,[4]
Quhilk as us reft so ryal a riches

mighty Crea
ear
draw up; w
Both; s
in trickling
piteous comp

Fill u
Bot

Who has stolen fr

Round Two:
❖ Tag glosses as **Gloss**

#INTRODUCTION

Incipit lamentacio domini dalphini
Francie pro morte uxoris sue dicte margarete[1]

Thee myti Makar of the major monde,
Quhilk reuly rollis thir hevinly regions round[2]
About this erd, be mocioune circuler,
Ger all the cloudis of the hevin habound,
And souk up all thir watteris hal and sounde,
Baith of salt sey, of burne, well and revere;
Syn to discende in tygglande teris tere,
To weip with me this wofull waymentyng,
This petwys playnt of a princes but peire,
Quhilk dulfull Deed has tane till his duellyng.[3]

mighty Creator of the greater world

earth, in a circular motion

Make; heaven overflow
draw up; waters whole and sound
Both; sea; brook; spring; river
in trickling [and] distressing tears
weep; lamentation
piteous complaint; peerless princess

Highlight the entire gloss phrase, including all punctuation, and select gloss. This will apply italic, a smaller font, and temporary red text.

Round Three:
❖ Tag footnotes as **Footnote Gloss**

25 » » And all thir birdis that syngand heir for luveis, » the birds; here for [their] loves

1 Here begins the complaint of the lord Dauphin of France for the death of his wife, the said Margaret #
2 Who regularly rotates the spherical heavenly realms #
3 Whom distressing Death has taken to his dwelling #
4 Lines 14–15: And bathe my heart that suffers in endless woe, / [one] that does not shrink back before the severity and contempt of Death #
5 I who, without a doubt, daily die on account of distress #

35
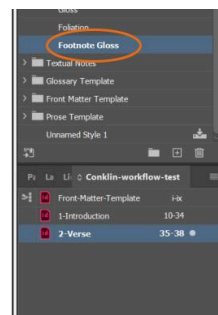
❖ Refer to Formatting Reference as needed for application of **em-** and **en-dashes**.
❖ Clear overrides. Refer to the Formatting Reference for additional information about overrides.

Sample of Long Stanza at the end of this stage / prior to semantic tagging

OTUEL·A·KNIGHT #

fol. 268ra	»	Herkneth, bothe yinge and olde ¬		
	»	That willen heren of batailles bolde;	»	Who; wish to hear
	»	And ye wolle a while duelle,	»	If; abide
	»	Of bolde batailles ich wole you telle ¬		
5	»	That was sumtime bitwene	»	once
	»	Cristine men and Sarazins kene.	»	fierce
	»	There was sumtime a king in France, ¬		
	»	A doughty man with spere and launce,	»	valiant
	»	And made Sarazins ful tame —¬		
10	»	King Charles was his name,		
	»	And was born in Seint-Denys	»	Saint-Denis
	»	Nought bote a litel fram Parys,	»	Not far from
	»	And was a wol treu knight	»	well
	»	And meintenede Cristendom aright. ¬		
15	»	In his time, a king ther was,	»	During [Charles's] reign
	»	An hethene that uncristned was, ¬		
	»	That was king of Lumbardie,	»	Lombardy
	»	And was yhoten King Garsie.	»	named
	»	Marsile was his also,	»	Marseilles
20	»	And manie other londes mo. [1]		
	»	A swithe gret lord he was;	»	such
	»	In his time non suych ther nas.	»	there was none such as him
	»	On Jhesu Crist ne levede he nought	»	did not believe
	»	That him hadde so dere abought. ¬		
25	»	He levede al in maumettrie	»	idolatry
	»	And forsok God and Seinte Marie. ¬		
	»	In alle londes there he wente	»	where
	»	He slough al that evere he hente	»	slew; captured ¬
	»	That wolde on Jhesu Crist bileve, ¬		
30	»	And tok the lond to his byheve.	»	benefit
	»	Night and day it was his thout	»	intent
	»	To bringe Cristendom to nout. ¬		
	»	In hethenesse ther nas no king ¬		
	»	That ne hel of him sum thing	»	didn't hold some property from him [Garcy]

1 And many other lands more. #

Move on to **Semantic Tagging**

Semantic Tagging

_____

This step is much more time-consuming and requires that you read the text for meaning. Do not use **ctrl+f** for this work; see the Formatting Reference if you have questions. Tag only the **text**, not the **glosses** or **footnotes**. The following tags are all **Character Styles**.

Make sure to **tag all parts of the Text**; this includes Rubrics, Incipits, Explicits, etc. if they are **in the original language**. If these appear in **Modern English**, check the Introduction to make sure that they are editor interventions and **do not tag**.

For this round, tag:
- ❖ **Person Name**
    - ➢ Keep the Style Reference open while tagging.
- ❖ **Place**
    - ➢ Keep the Style Reference open while tagging.
- ❖ **Date**
    - ➢ Keep the Style Reference open while tagging.

You may run into issues with nested tagging, where a person's name also includes a place. Refer to the Formatting Reference for instances of **nested tagging**.

Final Pagination Adjustment before Moving on to the next text in a Book

_____

First, make sure that the hashtag that indicates the end of the text appears after the final punctuation on the page. See Formatting Reference for more details.

Pagination should be more or less set before you move onto a new document in a Book. Refer to the Formatting Reference for more information about setting pagination once your document is complete.