

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.

## Cast List

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First, check and see whether the Cast List needs to be in its own InDesign document or if it will be placed above the body text of the play. This will be decided conditionally.

- ❖ If the Cast List is a full page or longer, it should be made into its own InDesign Document.
  - Make sure that this document ends on a verso page, so the Drama text can begin on a recto page as usual.
  - Follow the formatting instructions below.
- ❖ Otherwise, the Cast List is placed at the beginning of the InDesign document for the text

## Fixing Stanzas by Editing “End of Paragraph” and “Forced Line Breaks”

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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.

2. Note all these extra end of paragraph symbols and delete. Text should begin at the top of the text box.

1. Turn on highlight override

3. These end of paragraph symbols are also wrong. Forced line breaks are used btwn lines in the same stanza.

Incipit lamentacio domini dalphini  
 Francie pro morte uxoris sue dicte margarete<sup>1</sup>

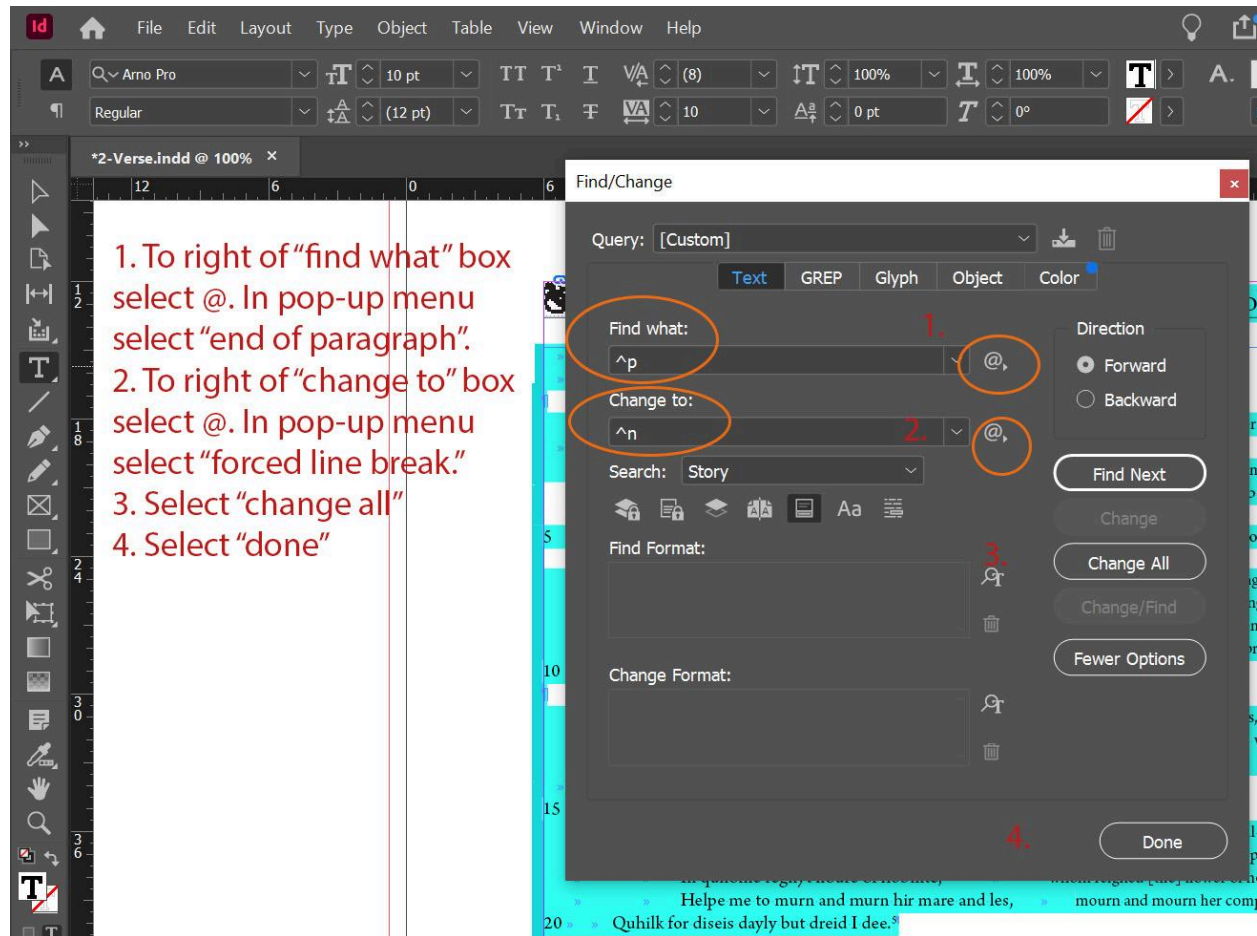
Ther myti Makar of the major monde, mighty Creator of the greater world  
 Quhilk reuly rollis thir hevinly regions round<sup>2</sup>  
 About this erd, be mocioune circular, earth, in a circular motion  
 Ger all the cloudis of the hevin habound, heaven overflow  
 And souk up all thir watteris hal and sounde, 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<sup>3</sup>

Fill burnis, wellis, reveris and fontayns, Fill up brooks, springs, rivers  
 Baith stankis and louchis and valeis of montayns, Both ditches; lochs; valleis  
 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,  
 Quhilk as us reft so ryal a riches. Who has stolen from us such royal riches  
 Wes never yit more gret pete 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

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, selected 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).
- ❖ How you proceed next depends upon the structure of your text



## Sample verse before fixing end of paragraph symbols:

INTRODUCTION

» » Incipit lamentacio domini dalphini  
» » Francie pro morte uxoris sue dicte margarete<sup>1</sup>

» » Thee myti Makar of the major monde, » mighty Creator of the greater world  
» » Quhilk reuly rollis thir hevinly regions round<sup>2</sup>  
» » About this erd, be mocioune circuler, » earth, in a circular motion  
» » Ger all the cloudis of the hevin habound, »  
» » heaven overflow  
5 » » And souk up all thir watteris hal and sounde, »  
» » 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.<sup>3</sup>

» » 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,<sup>4</sup>  
15 » » For derfnes and dyspyt of Deed nocht fayns,<sup>4</sup>  
» » 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.<sup>5</sup>

[Basic] (working) 1 error

## Sample verse after fixing end of paragraph symbols:

INTRODUCTION

» » Incipit lamentacio domini dalphini  
» » Francie pro morte uxoris sue dicte margarete<sup>1</sup>

» » Thee myti Makar of the major monde, » mighty Creator of the greater world  
» » Quhilk reuly rollis thir hevinly regions round<sup>2</sup>  
» » 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  
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» » Fill burnis, wellis, reveris and fontayns, » Fill up brooks, springs, rivers  
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» » And baith my hart in endles wo that payns,<sup>4</sup>  
15 » » For derfnes and dyspyt of Deed nocht fayns,<sup>4</sup>  
» » 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.<sup>5</sup>

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

[Basic] (working) 1 error



## Initial Styling and Alignment

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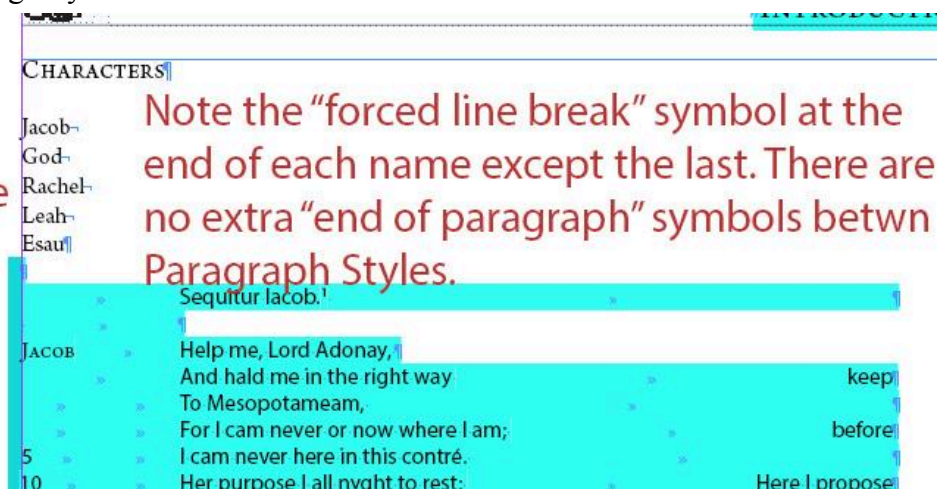
You will format your text one stanza at a time. This will preserve much of the original document's formatting so that you can fix things like stanza spacing and italics at the same time. Much less checking later.

First, fix your **Paragraph Styles**.

- ❖ Start with your **Cast List**, whether it is in its own document or at the top of the text document.
- ❖ Double check that all **end of paragraphs** have been changed into **forced line breaks**, from the last step.
- ❖ If your **Cast List** is inside the text document:
  - Add an **end of paragraph** after the final name within the list.
  - If there is a heading (**Dramatis Personae**) also add an **end of paragraph** symbol there. If there isn't (most old texts will not have a heading) and the Cast List is not transcribed directly from a manuscript, add one and press enter.
  - Click into the heading and select the **Paragraph Style: Heading** to change it to small caps.
  - N.B. If your Cast List is a separate document, then this heading information will be updated later in the Final Steps.
- ❖ Click into the list of names and select the **Paragraph Style: Cast List**.
  - All names should remain flush with the left margin. We will not be including any indentation to represent grouped names or family units.

This is what the beginning of your text should look like:

Characters is a  
small caps  
"Heading" at the  
very top of the  
textbox.

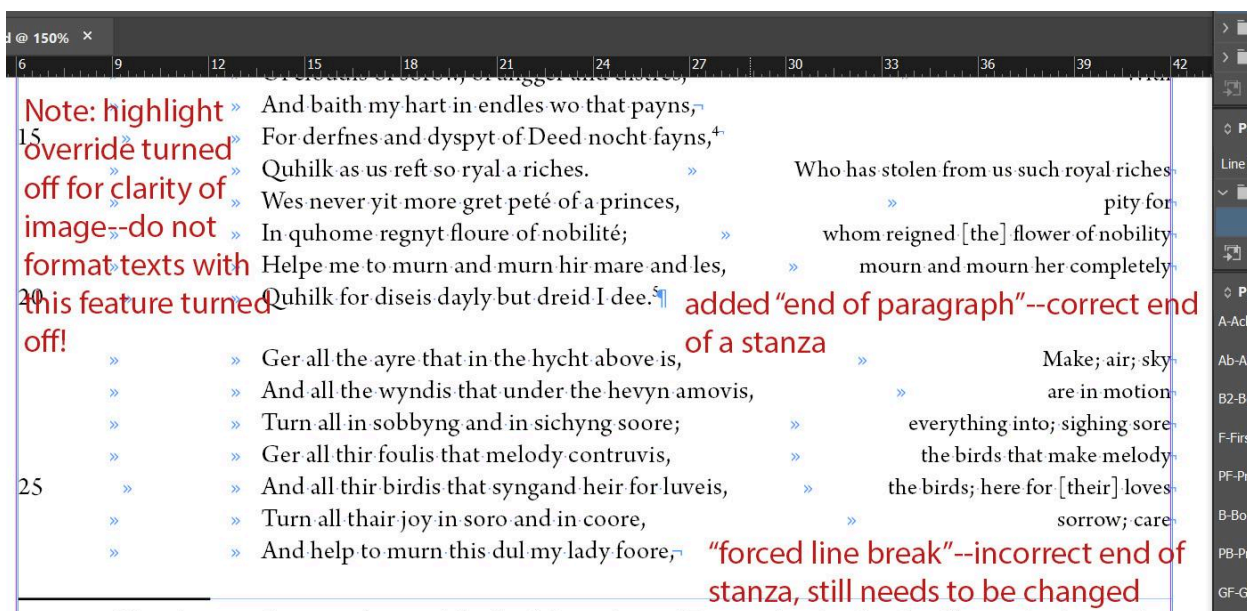


- ❖ **Line Group** should be applied to all stanzas, but this depends on the import options you chose. Since there are **forced line breaks** between all lines, InDesign reads these stanzas as a single **Paragraph Style**. Click into any stanza and change the **Paragraph Style** for all of them. Also, if the import created a new **Paragraph Style**, delete it.

The import made a new P. Style. After re-styling the text to Line Group, I will delete "Normal" because it's not a P. Style we use.

The screenshot shows the Adobe InDesign interface. On the left, a text document titled "INTRODUCTION" contains several stanzas of text, each starting with a line number (e.g., 5, 10, 15, 20). The text is formatted with blue highlights. On the right, the Paragraph Styles panel is visible, showing a list of styles including "Normal+", "First Page", "Master Pages", "Bibliography Template", "Front Matter Template", "Verse and Drama Template", "Explanatory Notes Template", "Textual Notes Template", "Glossary Template", and "Prose Template". The "Normal+" style is circled in red. Below the panel, a table of contents shows the document structure: "Front-Matter-Template" (i-ix), "1-Introduction" (10-34), and "2-Verse" (35).

- ❖ Then, add 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.



- ❖ Check the Text for **Incipits** or **Explicits**. These are **Paragraph Styles** that should be re-styled before you do further formatting.

Make sure there's an "end of paragraph" symbol at the end of the incipit before re-styling it.

*Incipit lamentacio domini dalphini*

*Francie pro morte uxoris sue dicte margarete*

Thee myti Makar of the major monde, mighty Creator of the greater world

Quhilk reuly rollis thir hevynly regions round<sup>2</sup>

About this erd, be mocioune circular, earth, in a circular motion

Ger all the cloudis of the hevyn 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

*Incipit (Verse and Drama Template)*

☐ Verse and Drama Template

Line Group

**Incipit**

Explicit

Verse Rubric

Dramatis Personae

Quoted Line Group

Quoted Line Citation

Stage Direction

Grand Finale

230

Thinke on thisere and all thir mys amend, make amends for your wrong-doing

And pray to Mary, moder virgyn cleyn, the pure virgin mother

That for hir grace scho bryng us to gud end. Amen. through her grace she may bring

*Explicit consolacio racionis ad lamentantem.*<sup>8</sup>

For explicits, make sure that there is an "end of paragraph" at the end of the final stanza of verse and at the end of the explicit before you re-style it.

- ❖ Check the Text for **Stage Directions** and restyle them. They will receive the Paragraph Style Stage Directions and should be flush with left margin.
  - If there are any glosses, insert a footnote and apply the Character Style Footnote Gloss, as in Prose. Each gloss should have its own individual footnote.

Add an "end of paragraph" symbol after each stage direction.

This land that thou slepys in  
I shall thee gif, and thi kyn.

Then, select "Stage Direction" P. Style and clear the override

Hic vigilat.2

JACOB A, Lord, what may this mene? mean

- ❖ Check the Text for **Scene Locations** and restyle them. They will receive the Paragraph Style Scene Location. There should be one tab inserted before any text so the scene location in question is in line with the rest of the text.

» Now lett us sett don alle and make good chyr. » cheer

» [Castle of Magdalene]

Her entyr *Syrus*, the fader of *Mary Maudleyn*.

SYRUS » Emperor and kyngges and conquerors kene, » brave  
50 » Erlys and borons and knytes that byn bold, » barons; knights; are

- ❖ Finally, look for **Headings** within the **Text**. 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 » Herkneith, bothe yinge and olde  
» That willen heren of batailles bolde; » Who; wish to hear

Once those **Paragraph Styles** have been fixed, move on to applying some initial formatting **Character Styles** to each stanza.

- ❖ Begin by restyling names in the **Cast List**.
  - Names should be styled with the Small Caps Character Style. If there is any additional description following the names, it will remain in roman font.



## DRAMATIS PERSONÆ (IN ORDER OF APPEARANCE)

IMPERATOR, Tiberius Caesar  
SERABYL, his scribe  
PROVOST  
SYRUS, lord of Magdalene castle  
his children  
LAZARUS  
MARY MAGDALENE  
MARTHA  
NUNCIUS, messenger to Caesar  
HEROD, lord of Jerusalem  
PRIMUS PHILOSOPHER

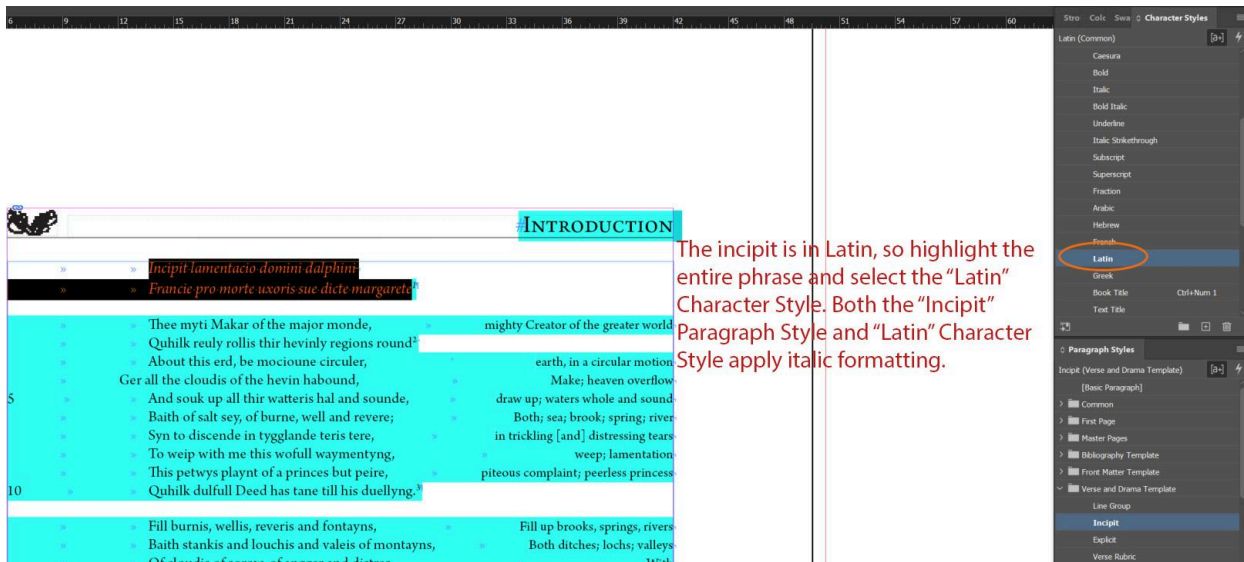
- ❖ Then, move on to restyling speakers. Moving through the text, highlight each speaker's name and restyle as **Character Style: Speaker**.

Highlight each speaker and tag with C. Style "Speaker." This applies small caps to the speaker name. You can see it has been applied because it removed the override over each name (that's why it's white).

|       |                                    |                |
|-------|------------------------------------|----------------|
| JACOB | Help me, Lord Adonay,              |                |
|       | And hald me in the right way       | keep           |
|       | To Mesopotameam,                   |                |
|       | For I cam never or now where I am; | before         |
| 5     | I cam never here in this contré.   |                |
| 10    | Her purpose I all nyght to rest;   | Here I propose |
|       | Under my hede this ston shal ly.   |                |
|       | A nyghtys rest take will I.        |                |
| GOD   | Jacob! Jacob, thi God I am,        |                |
|       | Of thi forfader Abraham            |                |
| 15    | And of thi fader Isaac.            |                |
|       | I shall thee blys for thare sake;  | bless; their   |

Then, move on to applying some initial formatting **Character Styles** to each stanza (ignoring **glosses** and **footnotes**). For each stanza, move through the bullet points below before moving on to the next stanza:

- ❖ Language tags (see Style Reference for full list, especially for 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)

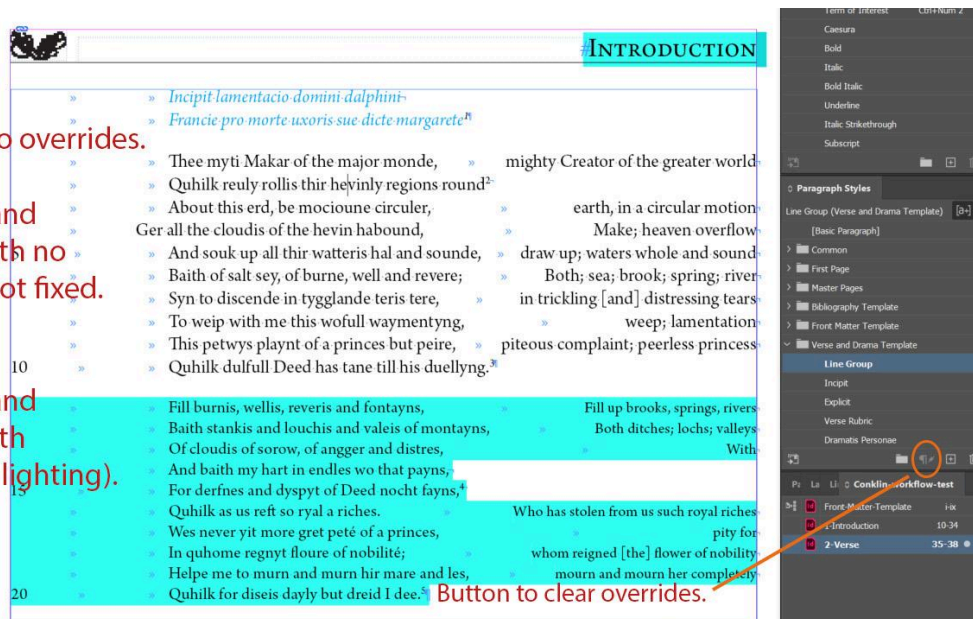


- ❖ Clear overrides. Refer to the Formatting Reference for additional information about overrides.

Example shows:  
Incipit P. Style and  
Latin C. Style with no overrides.

Line Group P. Style and  
Footnote C. Style with no  
overrides but tabs not fixed.

Line Group P. Style and  
Footnote C. Style with  
overrides (blue highlighting).



- ❖ Now fix the tabs. They may be automatically fixed by clearing the override. Or, you might have to delete or add tabs between the line numbers, the line, and the glosses in order to make sure these line up correctly.

The tabs to the left of both the incipit and the first stanza have been corrected. There should only be a single tab at the beginning of every line, barring additional indentations, which are discussed in a later section.

Between the end of each line and the gloss, use as few tabs as needed in order to make the glosses align right; the final word of a gloss should end directly at the edge of the textbox.

| INTRODUCTION   |  |
|--|--|
| » <i>Incipit lamentacio domini d'alphini</i><br>» <i>Francie pro morte uxoris sue dicte margarete</i> <sup>1</sup> |  |
| » Thee myti Makar of the major monde,  | » mighty Creator of the greater world      |
| » Quhilk reuly rollis thir hevinly regions round <sup>2</sup>  |  |
| » About this erd, be mocione circular,   | » earth, in a circular motion              |
| » Ger 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 duffull Deed has tane till his duellyng. <sup>3</sup>   |  |
| » 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, <sup>4</sup>   |  |
| » 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           |
| » Quhilk for diseis dayly but dreid I dee. <sup>5</sup>  |  |

- ❖ If there are additional indentations, refer to Indentations in the Formatting Reference.
  - It helps to have the original Word document open at this point, to make sure that you are preserving any indentations that the editor has included to indicate dialogue between multiple speakers but is only one line of the text.
- ❖ 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.

|    |  |  |
|----|--|--|
| 10 | » Quhilk duffull Deed has tane till his duellyng.          |  |
|    | » 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, <sup>4</sup> |  |
|    | » 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. <sup>5</sup>    |  |

Forced line breaks must appear at the immediate end of unglossed lines, no spaces or tabs.

Forced line breaks on glossed lines must appear immediately after the final gloss, no spaces or tabs.

- ❖ As you complete each stanza, check it against the original before moving on to the next stanza and repeating the steps above.

Overrides have been removed.

<sup>6</sup> Lines 27–28: And help to mourn this sorrow on behalf of my lady, / And [for the] sorrowful Fate, which has banished from France.

Footnotes are tagged as "footnote" and override is removed. En-dashes have been corrected in page ranges. Glosses are not italic because they haven't been tagged yet.

After completing initial formatting of all stanzas, move on to **Tagging, First Steps**.



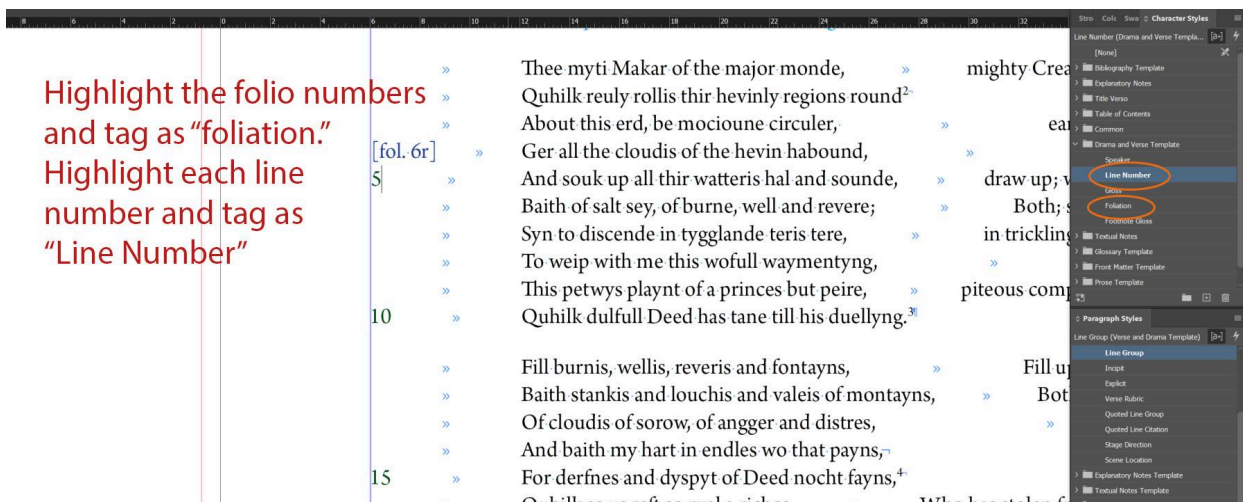
## Tagging Texts, First Steps

This round requires great attention to detail. This is why it is its own step.

Round One:

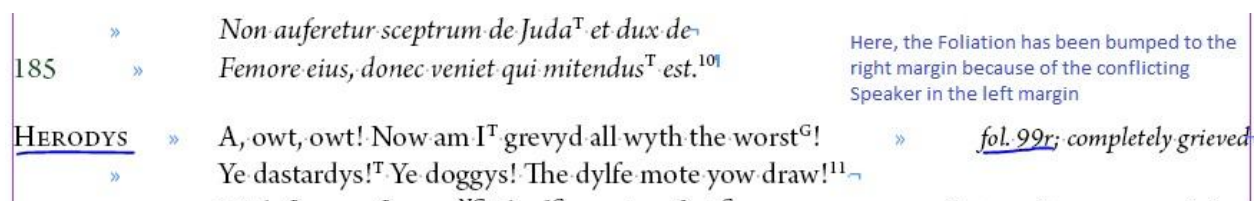
### ❖ Tag Line Numbers and Foliation [fol. 6r]

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

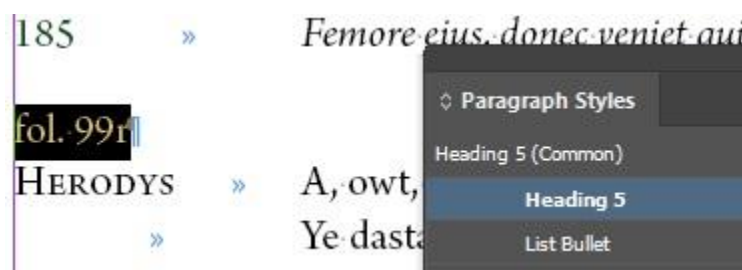


- It is possible that Foliation will coincide with Speaker Name, and in that case Speaker Name takes precedence. If this occurs, style the foliation on an unnumbered line above the Speaker Name.
  - Add a line above the relevant line and style it with the Heading 5 Paragraph Style and the Foliation Character Style.

Before:



After:



- If there is a scene location above the speaker name, add the foliation in the left margin of the Speaker Name.

|           |   |   |  |
|-----------|---|---|--|
| fol. 95r  | » | [ <i>Rome</i> ]                             |  |
| INPERATOR | » | I command sylens, in the peyn of forfeitur, | » <i>Emperor; silence; under penalty of loss</i> |
|           | » | To all myn audyens present general!         | » <i>audience</i>                                |
|           | » | Of my most hvest and mytvest volunté,       | » <i>volition</i>                                |

- Exception: stanzas that are preserved as a unit with speaker changes. In Print, we keep the Foliation with the Glosses. In Export, we will insert the Foliation on a blank unnumbered line and styled Heading 5 paragraph style.

- It is possible foliation will coincide with Stage Directions as well. In these cases, we will also want to put the foliation on an unnumbered line above the Stage Directions and style it with Heading 5 Paragraph Style.

Before:

|           |   |   |
|-----------|---|---|
| fol. 100v |   | Her comyt the emprorys masengyr to <i>Pylat</i> . |
| MESSENGYR | » | Heyll, ryall in rem in robis of rychesse!         |
| 250       | » | Heyl, present thou prynsys pere! »                |

After:

|           |   |  |
|-----------|---|--|
| fol. 100v |   |  |
|           |   | Her <sup>T</sup> comyt the emprorys masengyr to <i>Pylat</i> . |
| MESSENGYR | » | Heyll, ryall in rem <sup>G</sup> in robis of rychesse!         |

Round Two:

- ❖ Tag glosses as **Gloss**

**INTRODUCTION**

*Incipit lamentacio domini dalphini  
Francie pro morte uxoris sue dicte margarete<sup>1</sup>*

Thee myti Makar of the major monde, » *mighty Creator of the greater world*  
 Quhilk reuly rollis thir hevinly regions round<sup>2</sup>  
 About this erd, be mocioune circuler, » *earth, in a circular motion*  
 Ger 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  
 Ouhilk dulfull Deed has tane till his duellvne.<sup>3</sup>

Round Three:

- ❖ Tag footnotes as **Footnote Gloss**

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

<sup>1</sup> \* Here begins the complaint of the lord Dauphin of France for the death of his wife, the said Margaret<sup>#</sup>

<sup>2</sup> \* Who regularly rotates the spherical heavenly realms<sup>#</sup>

<sup>3</sup> \* Whom distressing Death has taken to his dwelling<sup>#</sup>

<sup>4</sup> \* 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<sup>#</sup>

<sup>5</sup> \* I who, without a doubt, daily die on account of distress<sup>#</sup>

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 Short Stanza at the end of this stage / prior to semantic tagging**

The first line of the Text (the Incipit in this instance) begins at the top of the text box (blue line).

The Incipit is tagged with P. Style "Incipit" and C. Style "Latin." There is a single end of paragraph symbol after the incipit--the P. Style supplies correct spacing, so don't add extras!

Folio and line numbers are tagged with "foliation" and "line numbers," respectively.

Folio numbers and line numbers align with the left margin, and there is a single tab between each line of verse and the left margin. Note, this is the standard indentation for all verse, but a text may require additional indentation.

Footnote numbers in the text are tagged with C. Style "footnote number."

There is a single end of paragraph symbol at the end of each stanza--the P. Style supplies the correct spacing, don't add extras!

The footnotes are tagged with P. Style "footnote" and the C. Style "footnote gloss." Note that the line range for footnote 4 is not tagged as "footnote gloss."

INTRODUCTION

|         |   |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |    |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |     |      |
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| fol. 6r | 5 | 10 | 15 | 20 | 25 | 30 | 35 | 40 | 45 | 50 | 55 | 60 | 65 | 70 | 75 | 80 | 85 | 90 | 95 | 100 | 105 | 110 | 115 | 120 | 125 | 130 | 135 | 140 | 145 | 150 | 155 | 160 | 165 | 170 | 175 | 180 | 185 | 190 | 195 | 200 | 205 | 210 | 215 | 220 | 225 | 230 | 235 | 240 | 245 | 250 | 255 | 260 | 265 | 270 | 275 | 280 | 285 | 290 | 295 | 300 | 305 | 310 | 315 | 320 | 325 | 330 | 335 | 340 | 345 | 350 | 355 | 360 | 365 | 370 | 375 | 380 | 385 | 390 | 395 | 400 | 405 | 410 | 415 | 420 | 425 | 430 | 435 | 440 | 445 | 450 | 455 | 460 | 465 | 470 | 475 | 480 | 485 | 490 | 495 | 500 | 505 | 510 | 515 | 520 | 525 | 530 | 535 | 540 | 545 | 550 | 555 | 560 | 565 | 570 | 575 | 580 | 585 | 590 | 595 | 600 | 605 | 610 | 615 | 620 | 625 | 630 | 635 | 640 | 645 | 650 | 655 | 660 | 665 | 670 | 675 | 680 | 685 | 690 | 695 | 700 | 705 | 710 | 715 | 720 | 725 | 730 | 735 | 740 | 745 | 750 | 755 | 760 | 765 | 770 | 775 | 780 | 785 | 790 | 795 | 800 | 805 | 810 | 815 | 820 | 825 | 830 | 835 | 840 | 845 | 850 | 855 | 860 | 865 | 870 | 875 | 880 | 885 | 890 | 895 | 900 | 905 | 910 | 915 | 920 | 925 | 930 | 935 | 940 | 945 | 950 | 955 | 960 | 965 | 970 | 975 | 980 | 985 | 990 | 995 | 1000 |
|---------|---|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|-----|------|

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.

Glosses align right, the entire phrase is tagged as a single "gloss" tag, forced line breaks are either right after the gloss or directly at the end of unglossed lines.

## 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 Cast List, Rubrics, Incipits, Explicit, Stage Directions, Scene Locations, etc. **only 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**

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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.