

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 **paragraphs** – 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 margarete¹

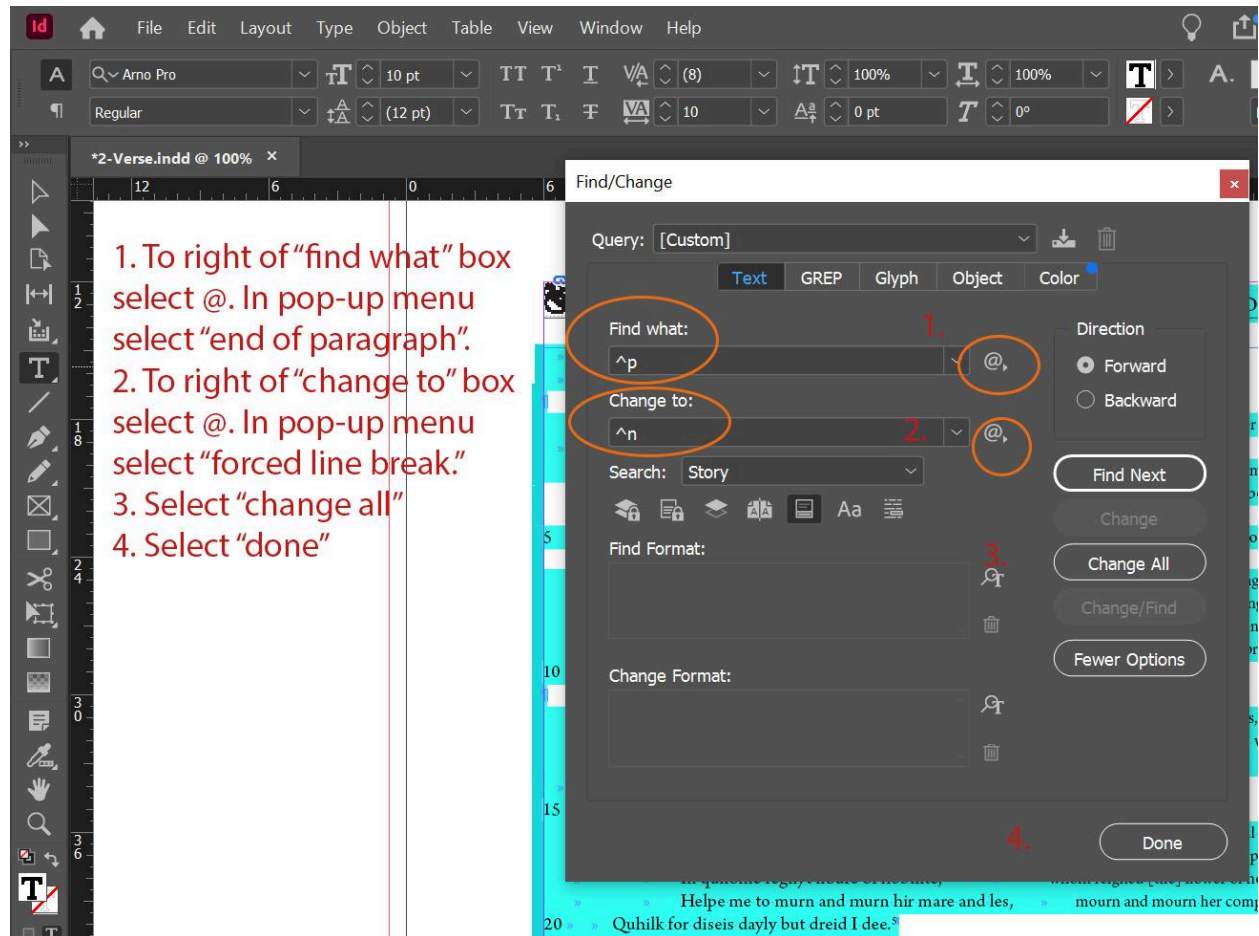
Thee myti Makar of the major monde, mighty Creator of the greater world
Quhilk reuly rollis thir hevinly regions round²
About this erd, be mocioune circular, earth, in a circular motion
Ger all the cloudis of the hevin habound, heaven overflow
And souk up all thir watteris hal and sounde, waters whole 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 duellyng³

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
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

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:

INTRODUCTION

» » Incipit lamentacio domini dalphini
» » Francie pro morte uxoris sue dicte margarete¹

» » 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
» » 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.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,⁴
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:

INTRODUCTION

» » Incipit lamentacio domini dalphini
» » Francie pro morte uxoris sue dicte margarete¹

» » 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
» » 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
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» » Syn to discende in tygglande teris tere, » in trickling [and] distressing tears
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» » 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,⁴
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» » 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 hevyv amovis, » are in motion

[Basic] (working) 1 error

Initial Styling and Alignment

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.

First, fix your **Paragraph Styles**.

- ❖ **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. The main text area contains several stanzas of text, some of which are highlighted in blue. The Paragraph Styles panel on the right shows a list of styles, with "Normal+" selected and circled in red. The text box on the right explains that the import created a new Paragraph Style, and after re-styling the text to Line Group, the "Normal" style will be deleted because it is not a Paragraph Style used in the project.

- ❖ 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.

Note: highlight override turned off for clarity of image--do not format texts with this feature turned off!

added "end of paragraph"--correct end of a stanza

"forced line break"--incorrect end of stanza, still needs to be changed

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

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

added "end of paragraph"--correct end of a stanza

"forced line break"--incorrect end of stanza, still needs to be changed

added "end of paragraph"--correct end of a stanza


- ❖ 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.

» » Think on thisere and all thi mys amend, » make amends for your wrong-doing
 » » And pray to Mary, moder virgyn cleyn, » the pure virgin mother
 230 » That for hir grace scho bryng us to gud end. Amen. » through her grace she may bring
 » » *Explicit consolacio racionis ad lamentantem.*⁸

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.

- ❖ 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

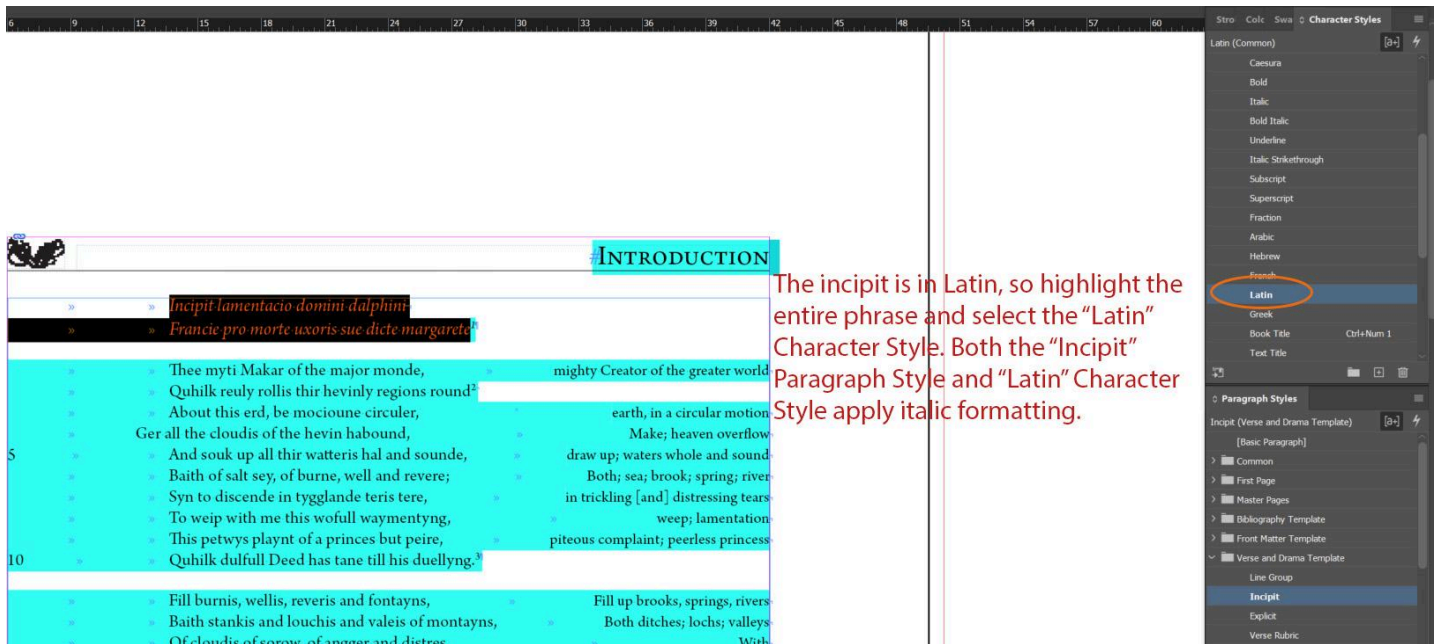
 OTUEL A KNIGHT# spacing between P. Styles--DON'T ADD EXTRA END OF PARAGRAPH SYMBOLS!!

CHAPTER ONE: STUFF AND NONSENSE

fol. 268ra » Herkneth, 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 (not **footnotes** or **glosses**). 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)



The incipit is in Latin, so highlight the entire phrase and select the "Latin" Character Style. Both the "Incipit" Paragraph Style and "Latin" Character Style apply italic formatting.

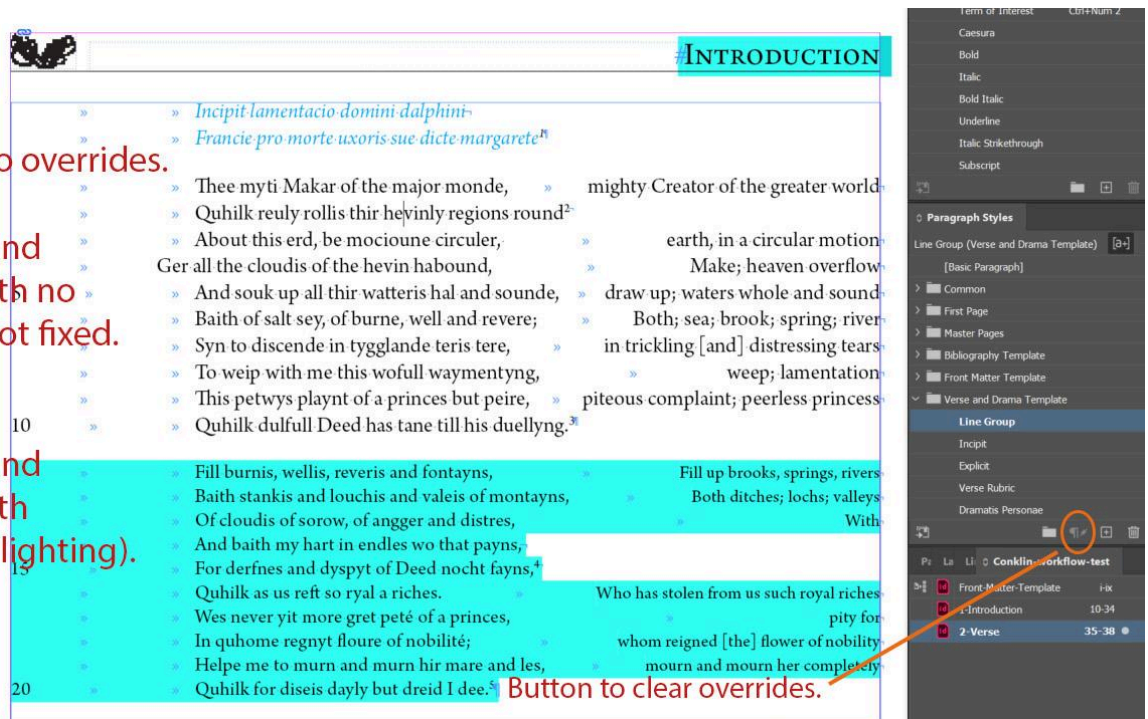
- ❖ Clear overrides. Refer to the Formatting Reference for additional information about overrides.

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).



Button to clear overrides.

- ❖ 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.
- ❖ If your text has additional indentation, refer to Indentations in the Formatting Reference.

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 dalphini</i>
»	<i>Francie pro morte uxoris sue dicte margarete</i> ²
»	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 mocione 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
10 »	This petwys playnt of a princes but peire, » piteous complaint; peerless princess
»	Quhilk duffull 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, ⁴
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

- ❖ 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. 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, ⁴	
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	

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.

Each stanza is tagged as P. Style "Line Group." The tabs have been corrected so that there is a single tab between the beginning of each line and the margin or line number. There are forced line breaks between each line in a stanza and an "end of paragraph" symbol at the end of each stanza (this adds the whitespace between stanzas--do not add extras!).

Footnote numbers are tagged with C. Style "Footnote number," which adds the superscript. There is no additional formatting, but bold, italic, etc. would also be present at this stage.

Overrides have been removed.

155	»	The lust is schort, joy has na day till ende; ⁸	
	»	Welth is oure bland, mysdeide has nan attende;	» too flattering, sin; no heed-
	»	The wykkyt win, and with wraik pass away; ⁹	
	»	Gud men ar lorn, the wykkyt weill ar kend; ⁹	
	»	Mychtt y man counpt for all the gude thai spend,	» account for all the money-
	»	And, quhen thai pass, quhat lordschip mare have thai,	» more territory-
	»	Bot as the pure, that has his lenth of clay?	» poor [man]; length-
	»	Quha maist gud has, nocht heire has bot the name; ⁷	
	»	And blyndis thame that thai ma nocht heire purvay-	
160	»	To graith thaire gait on to thaire longest hame. ¹⁰	
	»	Tak gud confurte and leife in hop of grace,	» live in hope of grace-
	»	And think how scho throu vertu and gudnasse-	
	»	Baith luffit and lovit with God and man has beyn; ⁷	
	»	And think how that X M yeiris that wasse,	» (see t-note)-
225	»	Quhen it is gane semys bot an houre of spasse; ⁷	
	»	Lik till a dreme that we had dremyt yestreyn.	» last night-
	»	Gar haly kirk have mynd on hir and meyn.	» Ensure that-
	»	Thinke on thiselfe and all thi mys amend,	» make amends for your wrong-doing-

Glosses align with right margin. Forced line break symbol appears at end of glossed phrase or at the end of unglossed lines. Note: glosses aren't italic because they aren't tagged as "gloss" yet.

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.

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.

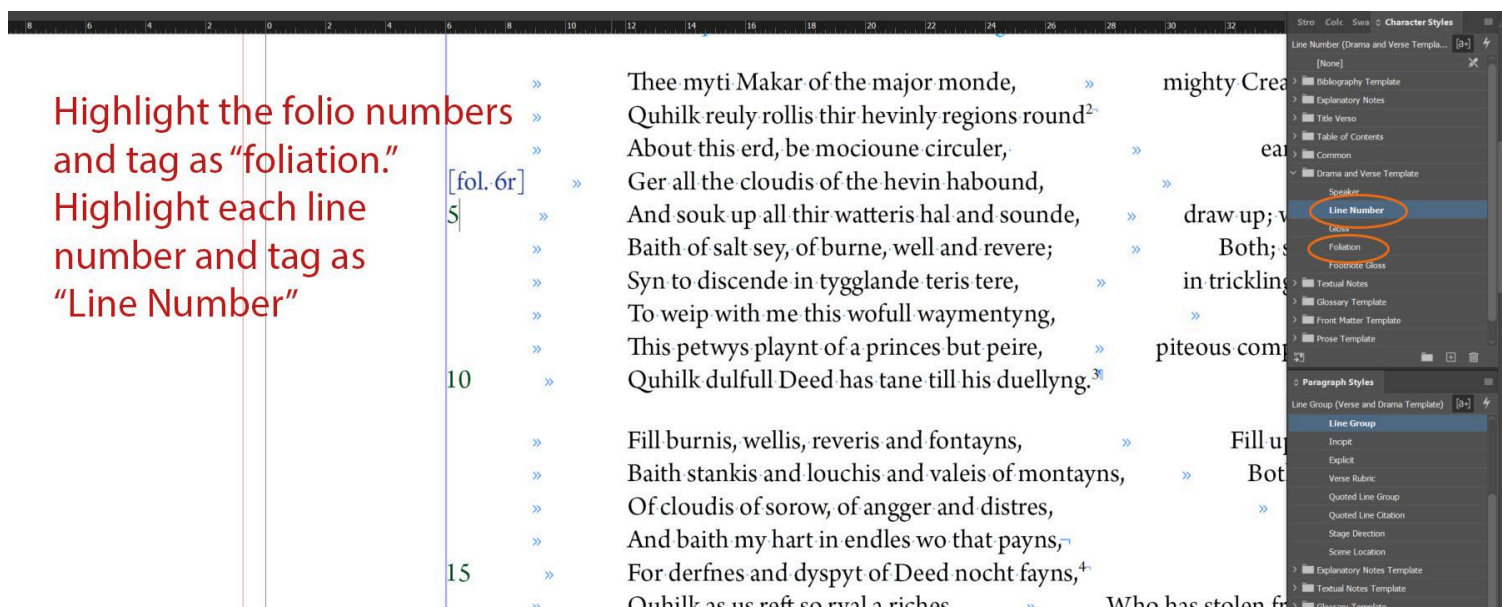
After completing initial formatting of all stanzas, move on to **Tagging, First Steps**.

Tagging Texts, First Steps

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

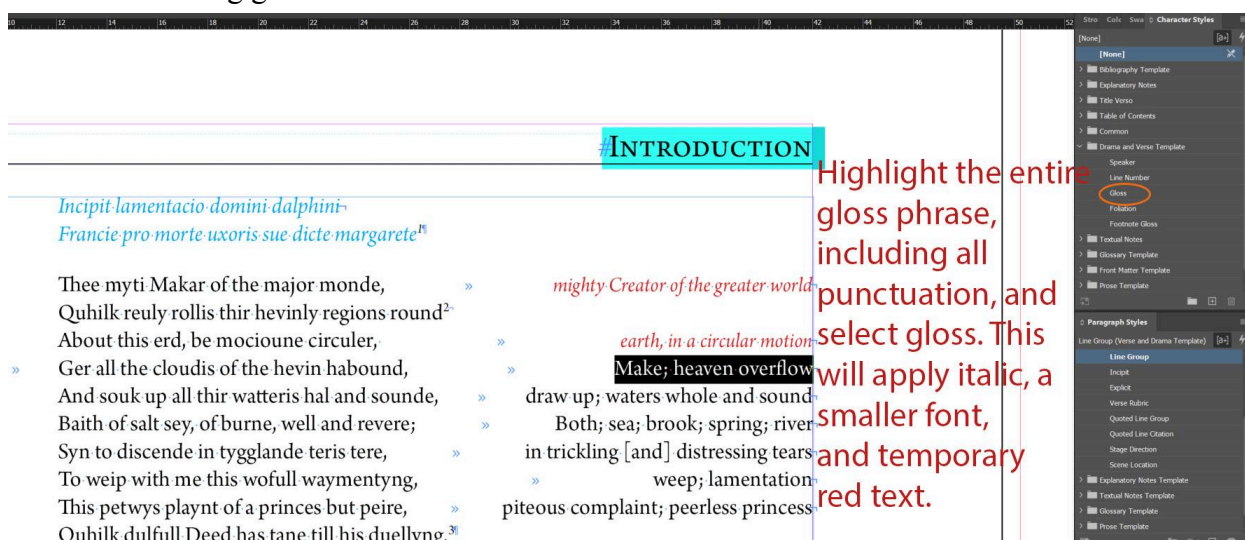
Round One:

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



Round Two:

❖ Tag glosses as **Gloss**



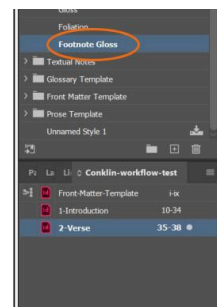
Round Three:

❖ Tag footnotes as **Footnote Gloss**

25 » » » And all thir birdis that syngand heir for lueis, » the birds; here for [their] loves⁵
Footnotes 1-4 have been correctly tagged with the "Footnote Gloss" C. Style.
Note that in footnote 4, the line range has NOT been tagged. Footnote 5 has
not yet been tagged.

- 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#

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- ❖ 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

fol. 6r	5	10	15	20	25	<p>» <i>Incipit lamentacio domini dalphini-</i></p> <p>» <i>Francie pro morte uxoris sue dicte margarete¹</i></p> <p>» Thee myti Makar of the major monde, » <i>mighty Creator of the greater world</i></p> <p>» Quhilk reuly rollis thir hevinly regions round²</p> <p>» About this erd, be mocioune circular, » <i>earth, in a circular motion</i></p> <p>» Ger all the cloudis of the hevin habound, » <i>Make; heaven overflow</i></p> <p>» And souk up all thir watteris hal and sounde, » <i>draw up; waters whole and sound</i></p> <p>» Baith of salt sey, of burne, well and revere; » <i>Both; sea; brook; spring; river</i></p> <p>» Syn to discende in tygglande teris tere, » <i>in trickling [and] distressing tears</i></p> <p>» To weip with me this wofull waymentyng, » <i>weep; lamentation</i></p> <p>» This petwys playnt of a princes but peire, » <i>piteous complaint; peerless princess</i></p> <p>» Quhilk duffull Deed has tane till his duellyng.³</p> <p>» Fill burnis, wellis, reveris and fontayns, » <i>Fill up brooks, springs, rivers</i></p> <p>» Baith stankis and louchis and valeis of montayns, » <i>Both ditches; lochs; valleys</i></p> <p>» Of cloudis of sorow, of anger and distres, » <i>With</i></p> <p>» And baith my hart in endles wo that payns,⁴</p> <p>» For derfnes and dyspyt of Deed nocht fayns,⁴</p> <p>» Quhilk as us reft so ryal a riches. » <i>Who has stolen from us such royal riches</i></p> <p>» Wes never yit more gret peté of a princes, » <i>pity for</i></p> <p>» In quhome regnyt floure of nobilité; » <i>whom reigned [the] flower of nobility</i></p> <p>» Helpe me to murn and murn hir mare and les, » <i>mourn and mourn her completely</i></p> <p>» Quhilk for diseis dayly but dreid I dee.⁵</p> <p>» Ger all the ayre that in the hycht above is, » <i>Make; air; sky</i></p> <p>» And all the wyndis that under the hevyn amovis, » <i>are in motion</i></p> <p>» Turn all in sobbyng and in sichyng soore; » <i>everything into; sighing sore</i></p> <p>» Ger all thir foulis that melody contruvis, » <i>the birds that make melody</i></p> <p>» And all thir birdis that syngand heir for lueis, » <i>the birds; here for [their] loves</i></p>
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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 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.