

Using poemscol for Critical Editions of Poetry

John Burt

Abstract

Critical editions are special versions of literary, legal, or historical texts in which the editors have attempted to reconstruct the text as the author wrote it. Editors of critical editions examine such things as the author's manuscripts, the publisher's galleys, or other published editions of the same work to gather evidence to make arguments for the readings they propose, sometimes engaging in painstaking literary detective work. Critical editions have special typographical features which make them especially suited for T_EX. Poemscol is a critical edition package for L^AT_EX designed around the special requirements of critical editions of poetic texts.

1 What a Critical Edition Is

A critical edition is an attempt to represent what the author of a literary, legal, or historical text actually said, and not what scribes, typesetters, or perhaps even publisher's editors thought it should say or made it say through carelessness. The editor of a critical edition sifts through the available evidence, whether provided by manuscripts, galleys, and authorial correspondence, or through collation of different editions, in order to provide arguments about what seems to be the most accurate and complete representation of the text.

Every scholarly editor has heard the story about how F. O. Matthiessen, in his pathbreaking 1941 book *American Renaissance*, provided an illuminating commentary upon a passage in Melville's *White-Jacket* in which Melville spoke of a sailor falling from a masthead into the ocean, where he brushes a "soiled fish of the sea." Matthiessen brooded at length upon how a fish could

be soiled, unaware that the line is the work of the compositor of the reprint edition he had been reading; in the first edition, it is a coiled fish of the sea that the sailor brushes. Without critical editions, literary critics wind up catching all too many “soiled fish of the sea.”

Making a principled argument about the author’s intention is a key feature of discussions about literary texts such as the works of Shakespeare or the Bible (where the phrase “author’s intention” might take on special meaning), of historical documents (such as the speeches of President Lincoln), and of legal texts. Now terms like “author,” “intention,” and even “text” have recently been subjects of warm dispute, but these disputes have only heightened the need for critical editions, however much they have changed the methods of making them. Current projects are underway using XML which will reflect a new understanding of what kind of thing a text or an edition is, but these will probably not completely solve the conceptual problems, nor will they completely obviate the need for traditional critical editions. Many such texts have been published under the auspices of the Text Encoding Initiative Consortium, which has specified the TEI DTD, shepherded the production of several hundred editions, and provided many sophisticated tools for creating them. (You can find out more about the Text Encoding Initiative at <http://www.tei-c.org>.) Scholars have also sought to broaden the range of texts that are commonly read, and critical editions have been an essential tool of this work. Critical editions, this is to say, play a role in both the most traditional and most avant-garde regions of literary study.

Principally what is required to produce a critical edition is knowledge about how the text was originally written, edited, and typeset, and about how it was revised and produced in subsequent editions. This is sometimes a historical and political issue as much as a literary one. For instance, both Democratic and Republican papers sent stenographers to record Lincoln’s debates with Stephen Douglas in their 1858 Senate race, and Douglas complained, when Lincoln republished the debates during their 1860 presidential race against each other, that Lincoln had published only inaccurate Republican transcriptions of Douglas’ speeches. (The texts aren’t very different, but each side peppered their texts with hilariously partisan stage directions and with catcalls from the audience, and naturally each side recorded only it’s own catcalls.) Modern editions tend to split the difference, using Democratic papers for Douglas’ speeches, and Republican ones for Lincoln’s.

Many of the techniques of critical editions originated with the study of

Shakespeare. Shakespeare made no effort to secure the publication of his plays, so when, after his death, his acting colleagues John Hemminge and Henry Condell put together the First Folio, they had to work from problematic sources, such as corrupt quarto editions, versions reconstructed by actors from memory, the author's "foul papers" or first drafts, or "prompt copies" owned by the theaters. In addition, the typesetters in Isaac Jaggard's print shop altered the text. One, known to history as "Compositor E," but recently identified as someone named John Leason, was apparently an incompetent apprentice, so his errors are for the most part easy to detect. "Compositor B," who was said by Charlton Hinman to show "a careless disregard for the authority of the copy," notoriously rephrased whatever he didn't understand, and changed the meter if it did not strike his ear. Compositors also sometimes rewrote scenes so that they would end at the bottom of a page. (Since the compositors divided up the text into quires before setting, and since the press imposed two pages at a time, the left and right sides of a forme may have contained type for pages as much as sixteen pages apart. Jaggard only owned enough type to print only a few pages without breaking up the formes and redistributing the type back into the cases. Given this, it's perhaps understandable why a compositor would rewrite the page on the occasions when he had made a wrong guess about how much text it could hold, particularly if Jaggard had already printed a thousand copies of the next page.) It takes a certain amount of argument to show that a change between a quarto text and the First Folio is not a revision by Shakespeare but an improvisation by Compositor B.

Critical editions have been the principal means of bringing what authors actually wrote to the public. When Emily Dickinson died, she had published only seven poems, but she left behind her almost two thousand poems, which she instructed her sister Lavinia to destroy. Lavinia fortunately prevailed upon her brother Austin's mistress, the novelist Mabel Loomis Todd, to edit the poetry for publication, and the volumes Todd and Thomas Wentworth Higginson published in the 1890's earned Dickinson a place among American poets. But the volume they published bore only an oblique relationship to what Dickinson actually wrote, because Todd and Higginson smoothed out her jagged rhythms and regularized her deliberately off-kilter rhymes. Further, they replaced the dashes which were her characteristic punctuation with ordinary commas and periods. Later selections of Dickinson's poetry edited by her niece Martha Dickinson Bianchi were even more altered. Only in 1955

did an accurate edition, edited by Thomas H. Johnson, appear.

Perhaps when you were in school you read a Dickinson poem that began this way:

I'm nobody! Who are you?
Are you nobody too?
Then there's a pair of us!
Don't tell! They banish us, you know.

The poem Dickinson wrote went this way:

I'm Nobody! Who are you?
Are you—Nobody—Too?
Then there's a pair of us!
Don't tell! they'd advertise—you know!

The two versions are very different. The main difference is that the first speaker is sweet, vulnerable, and more than a little self-pitying. The second speaker is proud, reclusive, and astringent, much like Emily Dickinson herself.

The publication of Johnson's edition in 1955 hardly settled all of the textual issues around Dickinson's poetry. For one thing, Dickinson collected her poems into little booklets scholars call "fascicles," and some have argued that these provide a better way of organizing the poems than the chronological order Johnson chose. Ralph Franklin's more recent edition preserves Dickinson's misspellings, seeing in them possibly a punning undertone, and at the very least an indication of how she pronounced the words. Johnson also chose to print many of the poems in the form known as "Common Measure," the form of many ballads and hymns, and most of Dickinson's poems that have the common measure sound are written in that form in manuscript. But some of the poems were written on envelopes, slips of note paper, chocolate wrappers, and other narrow pieces of paper, and questions have been raised about whether the line breaks Johnson chose by ear, which differ from the ones on such manuscripts, are the right ones. Perhaps she meant the paper to impose line breaks on her, as A. R. Ammons did when he composed *Tape for the Turn of the Year* on a roll of adding machine tape. Jeanne Holland famously adduced evidence that Dickinson indeed sometimes did do this kind of thing. And since Dickinson didn't in fact prepare her work for formal publication, it is plausible to see her work as Susan Howe did, as a kind of hand-work, in which the peculiarities of a handwritten text are a poetic feature. (Hypertext

editions, which combine facsimiles of holographs with markup to facilitate searching and sorting, have an obvious appeal for editing texts like these). Or perhaps she meant us to *hear* common measure but *see* something else, as poets often do when they quote in a poem written in one form lines from a poem written in another.

Finally, there was the issue of Dickinson's dashes. A lot of commentary turns on her obsession with this punctuation. Consider the ending of the famous poem "I Felt a Funeral in My Brain"

And then a Plank in Reason, broke,
And I dropped down, and down—
And hit a World, at every plunge,
And Finished knowing—then—

That final dash makes it seem as if the poem doesn't so much close as break off, as if, having broken a plank in reason, the speaker doesn't finish what she has to say, but loses the ability to say it, having plunged into silence. The stanza was so problematic to Todd and Higginson that they dropped it entirely.

Other dashes lend themselves to more problematic readings. In the 1970's, after Dickinson's manuscripts were published in facsimile, the theory arose, based on evidence from a 19th century manual of elocution, that the dashes, some of which appear to rise, and some of which appear to fall, were elocution marks, recording how the poet wished the passage to be inflected when recited. Then somebody looked at Dickinson's recipe book, which, like everything she wrote, was also full of dashes, some of which went up, and some of which went down. The question of which aspects of a manuscript or of an edition are meaning-making and which are not remains a live one, and one which nobody is likely to answer soon. (It was my intention in *poemscol* to provide markup for as many meaning-making features as I could think of. But *poemscol* hardly captures everything one might plausibly imagine, and even richer schemes like the SGML markup named TEI, can't register everything, because nobody can agree on what that "everything" is.)

The kind of research that scholarly editors do is reflected in the special typographical features of critical editions. Naturally critical editions include marginal line numbers. They also include several series of notes — either footnotes or endnotes — keyed to those line numbers. Usually footnote marks do not appear in the text, and footnotes or endnotes begin not with a footnote number but with the line number to which the note refers. Critical edi-

tions usually include notes about emendations, places where the editor has changed the text the editor is following. Edward Lathem famously changed the last line of Frost's "Stopping By Woods" to read "The woods are lovely, dark, and deep," adding a comma after "dark," for fussy grammatical reasons. In doing so he changed the meaning of the line, giving the woods three parallel attributes (the woods are lovely, and dark, and deep), when Frost intended "dark and deep" to be a kind of refinement of what he meant by the word "lovely." With the comma, "lovely" just means "pretty." Without the comma, "lovely," means, "charged with the electricity of a slightly dangerous and slightly transgressive fascination." Later editors like Richard Poirier have restored Frost's original line. A critical editor is expected to make an argument for every instance in which he or she has altered the reading of the "copy text," the text that is the basis of the edition. Sometimes an editor will also annotate lines that he or she considered changing but decided upon reflection to leave alone, or will annotate rejected emendations that other editors adopted.

Critical editions will also include notes about textual collations. Ideally, the editor will compare the copy text with the texts that went into its production — the author's fair copy, the galleys, and so on — and with relevant other published versions. These collations can sometimes be daunting tasks. One might want for instance to collate the relatively simple — relatively simple for James, that is — sentences of the first editions of Henry James's novels with the versions he revised for his New York edition, in which he rewrote all of his early novels in his late style. (These versions are in fact so different from each other that a parallel-text edition, with the original version on the verso page and the New York edition on the recto would probably be a better strategy.)

Sometimes the editor will wish to make a distinction between manuscript variants and published variants, since the distinction between them is related to the distinction, sometimes an imprecise one, between the original composition of the text and the author's rethinking of it. The editor also might want to make W. W. Greg's distinction between "substantive" variants (changes in wording, which in a later edition prepared by the author are very likely the author's own revisions), and "accidental" variants (changes in punctuation, which, given how dull reading proof can be, may well be the product not of the author's intentions but of the typesetter's errors). Or the editor might wish to make the (sometimes fraught) distinction between elements that are features of the author's inscription of the text and those that are features of the publisher's typesetting of it. (This is the original sense of Greg's distinction.)

Finally, critical editions will also include explanatory notes, annotating such things as the author's allusions, uses of biographical names, quotations, and so on.

In addition to notes, critical editions will typically include such things as an editorial essay describing the author's choice of copy text, the version that will be the principal basis of the edition. This is always a subject of controversy, because an editor can't just pick the variants that he or she happens to like but must set up reasonable principles that will govern the choice of variants, and different editors, and for that matter different generations, might have very different views about what constitutes a persuasive rationale for a choice of copy text, or reasonable principles for emending it. (The editor might, for instance, choose to give the author's final fair copy priority over versions that have been worked over by the publisher's editor. In Noel Polk's recent edition of Robert Penn Warren's *All the King's Men* Polk argued that Warren had intended to name the governor whose career is at the center of that novel Willie Talos, and that he agreed to change the name of the governor to Willie Stark only at the last minute and only as the result of a great deal of bullying by the publisher's editor, Lambert Davis. Most reviewers seem to have wished that Polk had left well enough alone, but his view is one for which good arguments can be made, and however one might feel about that emendation he has enriched our sense of the novel.)

There is a great deal of contemporary excitement about the possibility that the introduction of hypertext might free the editor from the necessity of making a principled choice of copy text. I don't share that enthusiasm, because I think it will always be the editor's task to provide a reasoned way of ranking variants and to provide an argued-for sense of the shape of the text. A decentered hypertext can be the basis of an edition, but not a substitute for one, because picking variants by whim is not editing. Jerome McGann, in his famous manifesto "The Rationale of Hypertext," made a strong case for decentered hypertext editions of texts which raise insoluble questions about which version is to be regarded as authoritative. Wordsworth shaped and reshaped his autobiographical epic *The Prelude* over four decades, and Cornell University Press has published critical editions of at least three versions, the 1798 "two book" version, the 1805 "thirteen book" version, and the 1850 "fourteen book" version, and it considered, but rejected, publishing an intermediate "five book" version which may have been written in 1803, raising the question of whether the five book version is a distinct version of the text or a

transitional state. So far, the hypertext edition in which one chooses variants at random seems to be a figment of manifestos. More useful perhaps than a completely decentered hypertext edition might be one in which one could apply selection rules to variants to produce editions governed by different editorial principles. Such hypertext editions in which one sees the consequences of principled choices of alternative theories of the text do exist, and McGann's own hypertext archive of material on Dante Gabriel Rossetti is a good example of such an edition.

As McGann also points out, the ability of special markup languages like TEI to register features of the text that a traditional critical edition does not, such as the layout or the choice of font, could also be very important for the study of authors like William Morris, for whom such choices were matters of explicit concern and for whom the boundaries between the literary and typographical features of a text was a porous one, since he not only set but designed the type for his books himself. Interplay between the literary and typographical features of a text is something that goes all the way back to medieval illuminated books, but it has assumed special prominence since Blake, who not only illustrated his own engraved texts, but colored them in with watercolors, choosing different schemes for different copies. Blake's practice has had many more recent followers, not only in Rossetti and Morris but in literary modernism as well.

2 Critical editions and T_EX

Word processors are completely inadequate to the task of producing critical editions, and producing a printed critical edition from word processed sources is becoming prohibitively expensive. Critical editions are a natural niche for T_EX and several fine products already exist. Probably the most well-developed is the EDMAC format written by John Lavagnino and Dominik Wujastyk, which has been widely used since its introduction in the early 1990s. EDMAC has recently been ported into L^AT_EX by Peter Wilson, whose ledmac package extends EDMAC, and whose ledpar package enables ledmac markup to be used to produce parallel-text editions, with different texts on facing pages. Uwe Lück and Christian Tapp's ednotes package follows a different approach, building upon the lineno and manyfoot packages. Paulo Mascellani and Pier Daniele Napolitano have developed MauroT_EX, which is simultaneously a markup language and a formatting package, which they have used for critical

editions of historical texts in mathematics. And David Kastrup is developing bigfoot, which will solve many of the problems involved in setting multiple series of footnotes.

Even texts that are produced in XML according to the Text Encoding Initiative DTD are prepared for final publication using \TeX , by way of Sebastian Rahtz's passivetex package, with TEI encoding the text and \TeX formatting it for paper or PDF publication.

Poemscol differs from all of these in being specifically oriented towards volumes of verse. Now other critical edition packages can typeset verse, and can be adjusted to manage the peculiarities of verse, but poemscol differs in that its markup was designed around the special requirements of verse from the beginning and it handles those features of verse in an intuitive, consistent, and complete way. The main difference between verse and prose is that verse is set in lines, and a verse line is a unit of prosody before it is an element of typesetting. Verse lines may run over several physical lines, for instance, or may be split across several physical lines if, for instance, the speakers change in the poem (or if a single speaker changes tack in mid-line). Verse lines may even cross the boundaries of stanzas or verse paragraphs, so that the first half-line is at the end of one stanza and the second is at the beginning of the next. (This is a common feature of contemporary poetry.) Poemscol will never be tempted to treat the runover portion of a long line as a second line, and it will never treat two half-lines as separate lines. In poemscol all of the line numbers refer to verse lines, not to physical lines, and all of the note series are keyed to verse lines.

Second, poetry often uses, for meaning-making purposes, a variety of special typographical features. For instance, stanzas may be written with a hierarchy of indentations, so that one can see at a glance whether a line is indented once, twice, or three times (or whether it is merely the runover portion of a very long line). Verse also should have a way (provided in \TeX by ``) to set the second half of a broken line flush with the ending of the first half. Poemscol provides these (as do most of the other packages).

A third difference between verse and prose is that verse is usually written with stanza breaks, whether between regular stanzas or between irregular verse paragraphs. In prose one will very rarely fail to see a paragraph break, even when it occurs at the bottom of a page and even when paragraphs are not distinguished by indenting the first line. In verse, on the other hand, a stanza break at the bottom of a page is an easy thing to miss. For this reason,

poemscol automatically marks every occasion where a stanza break falls on a page turn. (You can choose what marks to set for these cases, or whether to set one at all.)

Fourth, there are many kinds of title in poetry. Poems usually have titles, of course, and sometimes sequences of poems have titles as well. It is useful to have many kinds of title macro. For instance, one might want to encourage a page break before a poem title, before a sequence title, and before the title of a section of a sequence. But one would want to forbid page breaks before the title of the first section of a sequence (since that would widow the main title of the sequence). And with very long titles, one might wish to decide whether how the title is broken up on the page is an extrinsic feature of the title (and thus leave it to TEX to decide how to break it up) or an intrinsic feature (in which case one would want to break it up into explicitly marked parts both in the main text and in the table of contents). Dedications, epigraphs, and attributions are all handled in special ways by poemscol.

Finally, the table of contents of a volume of poetry looks rather different from the table of contents of a scholarly book, so poemscol provides its own structures for formatting tables of contents. (These structures are rather rigid, truth be told, and changing them is high on my to do list.)

In addition to these, poemscol provides several other conveniences. Notes sections can be defined either as endnotes or as footnotes, and new species of notes can be defined easily, with a single macro. Prose sections, such as an author's introduction or prose poems, can also be given line numbers (in this case physical line numbers rather than logical ones), and all of the species of notes can be applied to prose sections as well as to poems. (In principle, poemscol can be used for prose works as well as for verse, but it wasn't designed for that purpose, and using it on a really long prose work may reveal limitations in the code that I'm not aware of.) There are commands for pausing and restarting numbering (as for instance around an interpolated prose passage). And of course one can turn line numbering off entirely.

For endnote sections, poemscol automatically produces running headers of the form "Emendations to pp. xx-yy" using the $\backslash\text{mark}\{\}$ mechanism to supply the page numbers. Cross references by line number rather than by page number are available both for verse and for prose. Because poemscol uses line cross references to refer to line ranges in notes, notes can refer to nested or even overlapping ranges of lines. (Notes referring to overlapping ranges of lines are problematic in other critical edition packages, although

workarounds are available in all of them.)

Poemscol has a number of other features for the convenience of the user, such as facilities to make the divider pages in multiple-volume collections, facilities for managing an index of titles and first lines with `MakeIndex`, and several built-in page styles. Poemscol will interact smoothly with `dramatist`, a package for setting drama developed by Massimiliano Dominici. By default poemscol indents the runover portion of long verse lines, but it can be set to flush the runover portion to the right margin. Poemscol also provides some rudimentary macros to help in the production of parallel-text editions.

Although it is principally a set of typesetting macros, poemscol is also a markup language, designed to specify features of the text that might remain ambiguous on the printed page. It might be unclear, for instance, even if runovers are flushed to the right margin, whether something is an indented line or the runover part of a long line. It might be unclear whether something is a formal indentation — part of a stanza form, say — or merely the second half-line of a broken line, intended to be set flush with the end of the first half. The markup provided by poemscol is designed to resolve these ambiguities. As a markup language poemscol is perhaps no substitute for TEI, but it is clear enough to provide an archival record of the editor's intentions, and even readers who do not know \LaTeX should be able to make sense of it.

3 Setting up poemscol

3.1 Dependencies

Poemscol requires `fancyhdr`, `geometry`, `ifthen`, `keyval`, `multicol` (for setting the index), `makeidx`, and `mparhack` (to ensure the correct placement of marginal line numbers). By default, poemscol makes endnotes, with the notes for each poem gathered into a paragraph headed by the poem's title and page number. If you wish to use multi-layer footnotes instead, load `manyfoot` as well, with the “ruled” and “para” options. If you will be annotating prose sections as well, load `lineno`, with the “modulo” option. You can add crop marks with the `crop` package, using the “letter,” “cam,” and “center” options.

3.2 Preamble Commands

To make endnote sections issue `\maketextnotes`, `\makeemendations`, or `\makeexplanatorynotes` in your preamble (as the case may be). (Issue `\puttextnotes`, `\putemendations`, or `\putexplanatory` where you want those sections to appear.) To make an index of titles and first lines (assuming that you have peppered your source with the appropriate `\index` commands), issue `\indexingontrue` in your preamble. To print out the index, issue `\putpoemindex` where you wish it to appear. All of these `\put` commands will automatically place entries for the sections they concern into your table of contents if you are compiling one.

To make a table of contents, issue `\makepoemcontents` (but put it in the body of your text, not in the preamble, for a reason I am just about to explain). To put it into your document, issue `\putpoemcontents`. There is a nuance in the use of these last two commands. `\putpoemcontents` always reads in the table of contents generated by the last run of your file through \LaTeX so you must issue it *before* you issue `\makepoemcontents`, since that command will overwrite your old table of contents and begin to write a new one, which will (if you put your contents where they are usually found) be empty.

If you wish to use footnotes rather than endnotes, issue `\textnotesatfoot`, `\emendationsatfoot`, or `\explanationsatfoot` (as the case may be), and those species of notes will appear at the bottom of the page, with each section divided from the others by a rule. By default, footnotes generated with `\textnote` and `\emendation` are grouped together into block paragraphs, since those notes tend to be very short. Notes that you generate with the `\explanatory` or `\sources` commands will appear as individual notes (since those notes may be written in paragraphs, and block-paragraph notes can't include paragraphs). You can change the defaults by changing the values of the booleans `\ifsourcesfootnotespara`, `\iftextfootnotespara`, `\ifemendationfootnotespara`, or `\ifexplanfootnotespara`.

You can create new kinds of endnote with `\definewnotetype`. This command will create a new note command, new commands for making and printing out the notes sections, an entry for that section in your table of contents, and an external file to hold the new notes as they are being generated. You can create new kinds of footnote as well.

3.3 Marking Up Poems

The `\poemtitle` command sets the title in the text, in the table of contents, and in the textual notes endnotes section if there is one. It prepares an entry for the emendations and explanatory notes section, but does not enter them unless there actually are emendations or explanatory notes for that poem. (Every poem will presumably appear in the textual notes section, since minimally it will have a note accounting for the sources of the text, but not every poem will have an emendation or an explanatory note.) The command will also set penalties to encourage a page break before a title and to discourage one after it. There are related commands for poetic sequences, sections of poetic sequences, sections of poems, first sections of sequences, multi-line titles, and so on, as well as epigraphs, headnotes, attributions, and other top matter of poems. There is also a special command for the titles of prose sections.

Every poem should be enclosed in a `poem` environment. The `poem` environment slightly modifies the \LaTeX `verse` environment, turns off hyphenation (since `verse` should have no need for hyphenation at the end of lines), resets the line counter, and resets various booleans. Every verse paragraph should be enclosed in a `stanza` environment, which sets the booleans which determine whether a page break is falling on a stanza break. The end of every verse line except the last in each stanza should be marked with `\verseline`. (`\verseline` is a command rather than an environment because verse lines sometimes cross the boundaries of stanzas, and overlapping environments are a problem in \LaTeX .) Prose sections should be enclosed in a `prosesection` environment.

If you wish to specify how a long line should be broken up on the page, you may do so with the `\linebend` command. Formal indentations should be marked with `\verseindent`. If a line is to be broken into two half lines, with the second half set flush to the ending of the first, mark the end of the first half line with `\brokenline`, and open the second half of the line with `\versephantom`, giving as an argument to the latter the text of the first half line. If there is to be a stanza break between the first half line and the second, mark it not with `\begin{stanza}` but with `\stanzalinestraddle`. If you wish to set the poem with the overrun portion of long lines flushed to the right margin, put the `rightflushverse` environment inside the `poem` environment, and mark the beginning of each verse line with `\rightversebegin`.

Line cross references are available for both verse and prose, but since their mechanisms are different they are given different commands, `\poemline` and `\proseline`.

and `\proselinelabel` respectively. Both will return the line number when the argument to the label is used as the argument to the standard L^AT_EX `\ref` command.

4 Marking Notes

`\textnote`, `\emendation` and `\explanatory` commands should be entered after the `\verseline` command that closes the line upon which they are comments. (You can put several of each kind of note in a row, and they will all comment upon the same line, so long as they are all after the `\verseline` command that ends the line.) Thus you can have an emendation and a textual note concerning different parts of the same line, or even several textual notes on the same line.) They should have as their argument both the lemma and the commentary for the note. (A *lemma* in a critical edition is the passage upon which a note comments. The usual format of a note in a critical edition is `<line number>: <lemma>] <text of note>`.) If you wish these notes to refer to a range of lines rather than to a single line, issue the note command after the `\verseline` that closes the first line of the range, and give the note command an optional argument, in square brackets. Issue a `\poemlinelabel` command just after the `\verseline` that closes the line range, and use the argument to that label command as the optional argument to the note command at the beginning of the range.

The line ranges of `\textnote`, `\emendation` and `\explanatory` notes can be nested within or overlap the line ranges of other notes. Overlapping line ranges for lemmas are sometimes a problem in other packages. Workarounds exist to solve these problems. But they are not a problem at all in `poemscol`, probably because the note commands are so crude. In `ledmac` you only enter the lemma once, and the program puts the text of the lemma both in the main text and in the notes. In `poemscol` the lemma already exists in the text, and you have to enter it into the note, which means you have to type that passage twice, once to appear in the text, once to appear at the beginning of the note. This is inconveniently repetitive, but it has two good consequences: first, overlapping lemmas are never a problem since the line ranges are set by `\ref` and the lemma itself is just more text for the note, and second, the software does not have to include a way to abbreviate very long lemmas, since you do that yourself by hand when you enter the lemma into the argument of the note.

To put the `~` glyph into your note (used for recording places where the variant and the copy text have the same word, as for instance when recording a variation of punctuation) use `\sameword`. To put the `^` glyph into your text (used for recording places where a punctuation mark is missing in a variant), use `\missingpunct`.

Notes in prose contexts are generated in a different way from notes in verse contexts, since a prose line is a feature of typesetting and a verse line is a feature of versification. `\prosetextnote`, `\proseexplanatory`, and `\proseemendation` each take three arguments. The first argument is optional, and is used for calculating the end of line ranges should the note refer to an extended passage. This argument is treated just like the optional arguments to the verse note commands, and should have as its argument the argument to a `\proselinelabel` command placed at the end of the range. The second argument should be something unique that can be used as a label to mark the beginning of the passage to which the note refers. (You don't need a `\proselinelabel` command to mark the beginning of the note, since `\prosetextnote` and its like will use the second argument to construct such a label.) The third argument should be the lemma and the comment, as in the notes to verse sections.

There are other special varieties of note. `\sources` should appear just after `\poemtitle`, and it should give, as its name implies, the sources of the texts. (`\sources` is essentially a textual note without a line number.) `\accidental` should be used for recording accidental variants. If the boolean `\includeaccidentals` is set to true, the accidentals will be included in your textual notes. You can divert accidentals to a separate endnotes section of their own by setting `\includeaccidentals` to false, and issuing a `\definewnotetype` command to set up the new notes section. Typescript, manuscript, and galley variants can be marked with `\tsvariant`. Setting the boolean `\includetypescripts` to true will include them in your textual notes. They too can be diverted to a separate endnotes section of their own. If a note includes both published and typescript variants, the `\tsentry` command will pick out the variants that concern typescripts. It too is controlled by the boolean `\includetypescripts`.

If you wish to send literal text, such as formatting commands, to the endnotes sections, you can do this with `\literaltextnote`, `\literalemend`, and `\literalexplain`. If you have created a new endnote section with `\definewnotetype`, `\definewnotetype` will create the corresponding

“literal” command for you.

A typical couple of stanzas, marked up with notes, might look like this:

```
\sequencetitle{To a Little Girl, One Year Old, in a Ruined Fortress}
\index{To a Little Girl, One Year Old, in a Ruined
Fortress@\emph{To a Little Girl, One Year Old, in a
Ruined Fortress}}
\dedication{To Rosanna}
\sources{Text: P. Variants: \emph{Partisan Review,} 23 (Spring\ 1955),
pp.~171--78 (as ‘‘To a Little Girl, One Year Old, in Ruined Fortress’’),
SP66, SP75, SP85.}
\sequencefirstsectiontitle{I. Sirocco}
\begin{poem}
\begin{stanza}
To a place of ruined stone we brought you, and sea-reaches.\verseline
\index{To a place of ruined stone we brought you, and sea-reaches}
\emph{Rocca:} fortress, hawk-heel, lion-paw, clamped on a hill.\verseline
\textnote[Philipus]{clamped} set \emph{PR}}
\explanatory{Rocca} La Rocca, an abandoned fortress near Porto Ercole
in Italy. Warren lived there with Eleanor Clark and their new
daughter Rosanna in 1954.}
A hill, no. Sea cliff, and crag-cocked, the embrasures commanding the
beaches,\verseline
\textnote[thistle]{Sea cliff,] Sea-cliff, \emph{PR}, On a sea cliff,
SP66, SP75, SP85. \tentry{PTS reads ‘‘Sea-cliff,’’ but the hyphen is
deleted in pencil.}}
Range easy, with most fastidious mathematic and skill.\end{stanza}

\begin{stanza}
\emph{Philipus me fecit:} he of Spain, the black-browed, the
anguished,\verseline
\poemlinelabel{Philipus}
\accidental{anguished,] \sameword\missingpunct\ English}
For whom nothing prospered, though he loved God.\verseline
His arms, great scutcheon of stone, once at drawbridge, have now
languished\verseline
Long in the moat, under garbage; at moat-brink, rosemary with blue,
thistle with gold bloom, nod.\end{stanza}
```



```
\poemline{label{thistle}}
\end{poem}
```

The textual notes section output from this code fragment looks like this

1 **To a Little Girl, One Year Old, in a Ruined Fortress** Text:
P. Variants: *Partisan Review*, 23 (Spring 1955), pp. 171–78 (as “To a Little Girl, One Year Old, in Ruined Fortress”), SP66, SP75, SP85.

1 **I. Sirocco** 2–5: clamped] set *PR*, Doggett 3–8: Sea cliff,] Sea-cliff, *PR*, On a sea cliff, SP66, SP75, SP85. PTS reads “Sea-cliff,” but the hyphen is deleted in pencil. 5: anguished,] ~ ^ English

You can find a more detailed example of how to encode poetry in the attached file `practexpromises.tex` and a more detailed output example in the attached file `practexpromises.pdf`

5 Conclusion

I have tried to anticipate all of the situations that might arise in the setting of a critical edition of a poet’s collected works, and if you have a problem getting `poemscol` to behave as you wish, or if there is a feature you wish it included, you should feel free to contact me at `burt@brandeis.edu`.

Critical editions are a key part of literary and historical scholarship, but they are becoming increasingly uneconomical to produce using the traditional methods of publication. The different packages for critical edition typesetting available in the \TeX world may make publication of critical editions economically practical again.