Typesetting Poetry Collections with **poemscol**[*]

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Abstract

poemscol provides macros for LaTeX for setting collections of poetry. It is especially suited for setting collections of poetry in which several volumes are combined, such as in a critical edition of a poet's Collected Poems. It provides the structures required to produce a critical edition of the kind specified by the Modern Language Association's Committee on Scholarly Editions, and it automatically marks every occasion where a stanza break falls on a page break.

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[*]This document corresponds to **poemscol** 1.01, dated 25 June 2002.

1 Introduction

poemscol provides the structures necessary for editing a critical edition of a volume
of poems or of a collection of a poet's works. poemscol numbers the lines, and
produces separate, formatted endnote sections for emendations, textual collations,
and explanatory notes, tying each note the number of the line upon which it is a

comment. It also automatically generates a table of contents, an index of titles and first lines, and divider pages for the sections of the volumes. It produces running headers of the form "Emendations to pp. xx-yy" for the note sections. And it marks occasions when a stanza break falls at a page break.

Producing line numbers for verse is something for which LaTeX would seem to be especially suited. A line of verse, after all, is not a carriage return but a logical unit, perhaps running over several physical lines, or perhaps split into half-lines as speakers or subjects change. With poemscol you mark lines, stanzas, and entire poems up as logical units, and LaTeX does your formatting, and your counting, for you. Once you have marked out the logical units of the poem, poemscol will take care of the line numbering, and will automatically mark every textual note, emendation, or explanatory note with the line number.

One advantage of this kind of markup is that even if the appearance of the poem on the page may be ambiguous, the editor's intentions about the logical structure of the poem will be preserved in the LaTeX source. poemscol is designed so that even readers who know no LaTeX can understand your intentions by examining your markup. By manipulating penalties and designing commands even for relatively unusual circumstances, poemscol attempts to make the it possible for your source files to contain markup that is almost entirely content-based, marking the nature of the poetic objects to be set, with only a little markup of an explicitly typographical character. If the content of your volume changes (say, you add or delete poems), poemscol will adjust, so that you (probably) will not have to change any formatting to produce satisfactory text output, notes sections, and tables of contents.

In poetry which does not have a regular stanzaic form, it is useful to be able to mark automatically occasions where there is a stanza break at the bottom of a page which the reader might not notice. Doing this by hand is not only tedious and easy to get wrong, but also a process you will have to start over again if anything about your volume changes, if you add a poem, say, or even decide to break a title across two lines. poemscol takes care of this process, so that the editor need never worry about it, automatically marking cases where the page break coincides with a stanza break with a symbol. Even if you introduce a global change (such as changing the amount of white space between stanzas), poemscol will still be able to mark every case where a stanza break falls on a page break.

Editions of Collected Poetry might also require special structures to reflect the fact that they are made up of the contents of several volumes of poetry. In particular, such editions require special structures for setting up specially formatted divider pages between volumes. They also require tables of contents and other front matter. poemscol provides these structures.

The best features of poemscol are of course simply that it is TeX: it uses TeX's automatic kerning and setting of ligatures, its algorithm for justifying lines (in prose sections), and LaTeX's intelligent way of setting verse.

Using LaTeX to typeset critical editions offers more advantages than simply the ability to automate tedious and easy to fumble tasks. Most modern TeX compilers have the ability to produce output in Adobe pdf format. Adobe pdf output can be used as camera ready copy (which is why poemscol adds cropmarks), saving your publisher time and expense, and perhaps making a marginally economic critical edition a bit easier to bring to press. Furthermore, since typesetting the edition yourself in LaTeX obviates the publisher's own typesetting of your text, it removes another possible source of new errors. (You should expect to work with your publisher on the final design of the book, but LaTeX is a flexible language which

will enable you to reproduce most book designs.) Since your LaTeX sources for your edition are in ASCII, they provide a permanent record of your local intentions at every point in your edition, whether or not those who wish to consult your files have access to a LaTeX compiler, or indeed whether or not they can read LaTeXcode. (I have tried to design the markup so that it will even be intelligible to people who know very little about LaTeX.) Finally, although LaTeX is a typesetting language, not a content markup language, the ability to create new commands which the language offers comes very close to enabling one to realize the ideal of completely separating content markup from formatting. Should you wish later to produce an electronic edition of your work, either using XML or the SGML markup approved by the Text Encoding Initiative, transforming your texts from LaTeX to XML would largely (although not entirely) be a matter of performing a series of global search-and-replaces, and could conceivably be done with a perl script.

poemscol is designed for typesetting lyric and narrative poetry. With a certain amount of fiddling, it could be modified to typeset dramatic verse, although it doesn't provide markup for the special structures for drama (stage directions, speech tags, act and scene environments, and so on) right now. There are, however, LaTeX style files and class files with all of the structures for typesetting drama available on the Comprehensive TeX Archive Network (CTAN — see http://www.tug.org for details), and there is no reason to assume that poemscol could not work in conjunction with them. (That is one reason why poemscol is a style file rather than a document class.) poemscol is not, however, suited for typesetting prose if one seeks to annotate that prose by line number (as in critical editions of prose works), although of course it can typeset prose works if one wishes to use conventional endnotes or footnotes, and it can handle inset prose passages in the midst of verse as well. For critical editions of prose works, the reader would be best advised to use the EDMAC format, a TeX format analogous to but distinct from LaTeX, by John Lavagnino and Dominik Wujastyk. Because EDMAC is known to break a number of LaTeX structures, I assume that EDMAC and poemscol cannot work together. But it is possible that edmacfss, a LaTeX style with many of the features of EDMAC, will work with poemscol.

2   Dependencies

poemscol depends upon several other packages, which you should be sure you have in your search path: fancyhdr for managing the running headers, makeidx and multicol for managing the index, geometry, ifthen and keyval to simplify page geometry, newcropmark to add crop marks, and newmarn to fix a problem with the way LaTeX handles the marginal line numbering. You should make sure that poemscol is the very last package you load in your preamble, or at least is loaded after those packages upon which it depends.

2.1   A note about cropmarks

newcropmarks despite its name, is completely obsolete, and I only include it so that you can produce exactly the output I had. (It's an old, generic TeX macro that I only slightly monkeyed with.) If you don't include the newcropmarks package, LaTeX won't complain, and you can use a more modern crop marks package, such as crop.

2.2 A note about marginal notes

newmarn is Donald Arseneau's marn package, which I deliberately broke so that it would only put marginal notes in the left margin (as my publisher desired), even with twosided output. If you want to put numbers on alternate margins on alternate pages (usually the outside margin), use marn instead. marn is obsolete, but its replacement, mparhack, doesn't work with poemscol

3 Marking up individual poems

First, a word about the command names. The command names may seem ugly and long. And there are separate commands for many tasks that seem closely related, such as a command to mark the title of a section of a poetic sequence, and a separate command to mark a subsection. But the names do describe pretty much what each macro does, and they do specify exactly what the object they mark is supposed to be. The idea is that all of the real typesetting and formatting can be done by the style package files, by poemscol. In the actual body of the edition, the markup should look like content markup, marking objects as a poem title, as a stanza, as a line, and so on. poemscol gives all of these content terms typographical meaning. Although what this package provides is a set of typesetting macros, not content markup in the manner of SGML, I have designed the macros to resemble content markup as much as possible.

There are also many commands for special purposes whose necessity may not seem clear until the editor finds him or herself in the jam the command was designed for. If, for instance, a long poem has several sections whose titles are only roman numerals, the ordinary \poemsectiontitle{} command may be inadequate, since there may be other poems in sections that do the same thing, and \poemsectiontitle{} will confuse the cross-references poemscol uses to set the page numbers that refer to the section in the textual notes. The \poemsectiontitlenocontents{}{} macro below solves this problem by having two arguments, the first for the section title, and the second for the poem title, so that every section simply titled "III" will have a unique cross reference.

3.1 The title of the poem

\poemtitle \poemtitle{}, as its name implies, sets the title of the poem. poemscol gives default values for such things as the font size, the separation between the top of the title and the bottom of the previous poem, the separation between the bottom of the title and the first line, and so on. It also sets penalties in order to encourage page breaks just before a title, and to discourage page breaks between a title and a poem. You can change all these values in your header file by changing the value of the parameters listed below in the implementation section using either \setlength or \renewcommand (depending upon what you are changing). \poemtitlefont globally sets the font size (and leading) for all poem titles in the main text. \contentspoemtitlefont globally sets the font size (and leading) for poem titles in the table of contents. \afterpoemtitleskip sets the vertical separation between a poem and its title. \afterpoemskip sets the vertical separation between the end of a poem and the title of the next poem. \poemtitlepenalty encourages but does not require a page break just before a poem title. A complete

list of all of the special commands for setting font sizes, skips, and penalties, is in section 13.3 below.

In the actual text of the poem, you need only use the `\poemtitle{}` macro to specify the title of the poem. The macro takes one argument — the title, of course. The macro typesets the title in the body of the volume (testing first to see whether there is enough space at the bottom of the page to get the title and a couple of lines of the poem in), typesets the title in the table of contents (with the page number), typesets the title in the textual notes (adding the page number, and checking to see whether there is room enough on the page), and prepares similar entries in the lists of emendations and in the explanatory notes (if you need them). Titles with italics, multiple line titles, titles of subsections of poems, titles of sequences of poems, and titles of the elements of a sequence of poems are all special cases, which will be dealt with below.

`\poemsubtitle`   Subtitles of poems should be issued as the arguments to the `\poemsubtitle{}` macro.

`\titleindent`   For indented parts of titles. In the macros for setting the sections and subsections of poetic sequences, poemscol uses `\titleindent` internally to set up a hierarchy of indentations. (A section of a sequence is indented one `\titleindent`. A subsection is indented two. And so on.)

3.2   The body of the poem

poem   The body of every poem should be placed in a poem environment. Putting the body of the poem between `\begin{poem}` and `\end{poem}` resets the line counter to 1, and puts the poem in a `\verse` environment (to handle run over lines automatically). poemscol slightly modifies the `\verse` environment from the standard LaTeX definition, increasing the indentation used for run over lines, in order to make the difference between the indented run over portion of a long line, on one hand, and an explicitly indented second line, more obvious in the output.

poemscol turns off automatic hyphenation in poetry environments. The idea here is that every hyphen in the printed poem is authorial, obviating the need for you to compile a hyphenated-lines list to distinguish between authorial hyphens and hyphens you added for lineation purposes. (You may wish to change this for your own edition, in order to improve its look; but if you do so you must keep track of added hyphens yourself. This list will be easy to compile, however, because only authorial hyphens will appear in your source code. Automatically added hyphens will appear only in the output. You might even modify the output routine so that automatically added hyphens have a different look. That would be non-trivial, but Donald Knuth has an exercise about doing just that in *The TEXbook*.) poemscol turns automatic hyphenation back on in prose contexts, so if you wish to keep a hyphenation list for such things as authorial prefaces and so on, you must do so yourself manually. (Alternatively, you can turn automatic hyphenation off in those contexts as well, by setting the `\language` to 255. For an example of how to do this, look at the definition of the `\poem` environment in the implementation section below. If you do turn automatic hyphenation off, it would be wise to restrict the change to some particular environment, rather than changing the `\language` globally.)

stanza   Every stanza should be placed in its own stanza environment. Every poem should have at least one stanza. Marking the beginning and end of every stanza (with `\begin{stanza}` and `\end{stanza}`) provides poemscol with a way of de-

tecting cases in which a page boundary falls on a stanza break, since in those cases a page turn happens when one is *inside* a poem environment but *not* inside a stanza environment. Further, marking the beginning and end of every stanza makes the logical structure of the poem (and the editor's intentions about it) clear to readers of your source code. poemscol adds a little bit more white space between stanzas than the standard LaTeX `verse` environment does. (I found that the standard stanza breaks did not leap out on the page as stanza breaks.)

`\verseline` `\verseline` should mark the end of every line, except the last line of every stanza (which should be marked with `\end{stanza}`. `\verseline` marks the end of every line as a prosodic unit (since a line of verse is not simply a carriage return), and advances the line counter. There are commands below for changing the line counter's horizontal placement (how close it is to the left margin of the line) and appearance. (You can change a great deal more by changing the values used by the marn package. For instance, you can change from left numbering to right, "outside," or "gutter" numbering.) To change how often the marginal line number appears (the default is every 10 lines), you need to change the value of a counter called `\lineindexrepeat`. To change `\lineindexrepeat` to print a line number every five lines, issue `\setcounter{lineindexrepeat}{4}` in your preamble. To turn marginal line numbering on (default is on), issue `\makelinenumbers` in your preamble. To turn line numbering off, issue `\global\linenumbersfalse`.

3.3   Special features

`\linebend` poemscol automatically runs over long lines, indenting the run over portion on the next physical line. If you are unhappy with where poemscol has run over a particular line, you can "bend" that line by issuing `\linebend` at the point where you wish it to run over. The run over portion of the line will be indented just as if poemscol had "bent" the line at your selected point. This command only works if you have chosen to bend the line at some point earlier than poemscol would have chosen on its own. If you really do want to extend a line further into the right margin, you can probably do so by using a combination of `\nobreak` and `\hbox{}`, or by turning all of the spaces in that line into unbreakable spaces, marked with ~ in your source. But poemscol will complain if you do this, and rightly so, since the result is likely to be ugly.

You may also wish to use `\linebend` to reproduce how your author broke up long lines on the page (if you know that your author cared about such things and did not leave them up to the typesetter).

I have not yet figured out how to right flush the run over portions of long lines instead of indenting them, but I am sure it can be done.

`\linebend` should only be used for managing run over lines, not for cases in which a line is to be broken into separate half-lines. For cases in which a line is to be broken into half-lines, use the `\brokenline` macro. The two macros do similar (but not identical) things. But a "linebend" is a feature of typesetting, and a "broken line" is a feature of versification, and it seems best to distinguish them logically. (`\linebend`, like `\brokenline`, issues a carriage return without incrementing the line number, but `\linebend` adds indentation to the next line.

To change the indentation for run over lines globally, go to the description of the `\verse` environment in the implementation section below and change the two places where a length is defined as 6 em. Rather than modify poemscol itself you might just copy and modify (with `\renewcommand`) the definition of the verse

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environment below and add the new definition to your preamble. Be sure to add \makeatletter just before and \makeatother just after the redefinition, or LATEX will stop and complain about the "at" signs.

If you globally change the amount of indentation for run over lines in the \verse environment, you should use \renewcommand to change the amount for the \linebend macro as well, since it indents the portion of the line after the "bend" by the same amount that the \verse environment itself uses for the run over portion of bent lines. For example, to change the run over indentation to 4 em for "line bends," issue \renewcommand{\linebend}{\\
\hspace{4em}.

\verseindent   The \verseindent command is to be used for formally indented lines. It should not be used to indent the run over portion of long lines (which poemscol handles automatically anyway). \verseindent indents the line a bit less than the run over portion of long "bent" lines are indented, so that the two cases can be visually distinguished.

\brokenline   \brokenline should be used where you wish to break the line without in-
\versephantom crementing the line counter. Authors often break a line into two half-lines, setting the beginning of the second half-line flush with the end of the first half-line. (Sometimes these broken lines indicate a change of speaker. Sometimes they just indicate a change of subject, usually an abrupt one, a change which calls attention to itself by interrupting a line rather than waiting for a line break or stanza break). \brokenline is normally used with \versephantom{}, which adds white space exactly as long as its argument would have been had it been set in type. \versephantom{} thus provides an easy way of setting the beginning of the second half-line flush with the end of the first, whatever the font size or special formatting of the first line.

The sestet of Yeats's sonnet "Leda and the Swan," has such a broken line:

A shudder in the loins engenders there
The broken wall, the burning roof and tower
And Agamemnon dead.
                      Being so caught up,
So mastered by the brute blood of the air,
Did she put on his knowledge with his power
Before the indifferent beak could let her drop?

To set the broken line properly, issue:

And Agamemnon dead.\brokenline
\versephantom{And Agamemnon dead.} Being so caught up,\verseline

\stanzalinestraddle   Some poets (such as Robert Penn Warren) occasionally introduce a stanza break in the middle of a broken line, considering the line to be a single metrical unit despite the fact that it straddles a stanza break. To record these cases, mark the end of the first half-line with \end{stanza} as usual. But instead of opening the next stanza with \begin{stanza} issue \stanzalinestraddle instead. This will make sure that the line counter counts the straddling line as only one line, despite the stanza break. \stanzalinestraddle is usually used with \versephantom{}.

4   Making a table of contents

\makepoemcontents To make a table of contents for your poems, issue \makepoemcontents in your

preamble. Information for your table of contents will be written to an external file with the extension .ctn. You will need to run your book through LaTeX twice in order to generate a table of contents, the first time to generate the correct page numbers, and the second time to set the table of contents. (Under some circumstances — if you have an index, for instance — you may need three passes rather than two.)

There are several ways of handling this external file. One way is to generate the contents file by running your file through LaTeX once, and then to run LaTeX again, this time reading the contents file back in with an `\input` command. One can print the contents in the proper place simply by issuing an `\input` command in the right place in one's driver file on one's second or final run, as for example `\input{mypoems.ctn}`. (You may also need to adjust the page number for the contents with `\setcounter{page}` just before the `\input`.) If you do wish to read in the contents file at the proper place, be sure that the `\input` command is commented out for the first run, or you will get a series of very bad error messages. Be sure as well that you comment out the `\makepoemcontents` line on the final run, so that you don't overwrite the contents file you have just made with a new (empty) one. Finally, be sure that the `\input` occurs in some context where the page numbering is in small roman numerals and be sure to reset the page counter with `\pagenumbering{arabic}` and `\setcounter{page}{1}` when you get to the body of your poems.

Alternatively, you can take the easy way out and issue the `\finish` command just before your `\end{document}`. `\finish` turns automatic hyphenation back on, closes and reads back in the external files for the emendations, the textual collations, and the explanatory notes (setting them in small type), sets the index of first lines and titles, puts the information about these sections in the table of contents, closes the external file for the contents, and reads it back in. The only disadvantage of this method is that you print the book with the contents at the end, so when you print it you must retrieve the contents pages and put them in the proper place. I found the convenience worth the hassle, but you might not.

If you use `\finish` be sure to comment it out on the first run. You will get an error message if you don't (because it is asking for numbers that are only defined in the .aux file). If you do get this error message, don't worry. Just run LaTeX again. You will have made that .aux file on your first run anyway.

If you don't use the `\finish` macro, you will have to use `\input` for all of the various notes sections. You should be sure to use `\literalcontents{}` (described below) to send the page label information for the notes sections to the contents file.

All of the commands that generate lines in the table of contents are somewhat messy and somewhat rigid. In the long run, I plan to change them to enable them to make use of the table of contents structures LaTeX usually employs.

5 Making an index of titles and first lines

To set up the Index section of your volume, issue `\indexingontrue` in your preamble. This will create the external file for your index information and send that file the typesetting information for its title. You must process this external file (the .idx file) with MakeIndex and run your book through LaTeX again in order to set a properly organized and formatted index. MakeIndex sorts the various multi-

level "index cards" generated by all of the `\index` commands in your source files. Once you have processed your .idx file with MakeIndex, and generated the sorted and formatted .ind file for your book, the `\printindex` command will insert the typeset index where you issue it.

Alternatively, `\finish`, which I describe below, will include the (formatted) index (if it is ready) and send the proper information about the index to the table of contents. poemscol sets up a two-column index with a simple running header. (Setting up a two-column index, however, requires that you include the multicol package in your `\usepackage{}` list.) To turn indexing off, issue `\global\indexingonfalse`. If you don't use `\finish` to read the index in, you will have to be sure to send the contents information about the index to the contents file. The `\index` environment will automatically record the page for the index. To enter the page number for the index section into the contents (if you don't use `\finish`), issue

```
\immediate\write\poemcontents{\string~ / \string~\
\string\pageref{indexpage}\string\par}
```

immediately after issuing `\printindex`. (This command writes its argument on the external file for the contents. Since you want the command just to write out the names of the commands in the argument (such as `\pageref`) on the external file rather than interpreting them as commands, you specify that what follows is not a command but a string with `\string`. Hence all of the funny business with the `\string` command. When the contents file is read back in, all those strings turn into the commands that will be needed to set a contents line that will look like all the other contents lines. This may be a little more (messy) LaTeX than you need to know right now, but I include it just for the curious.)

Enter the individual index entries in the poems as you normally would for use by MakeIndex (say, after each title and first line). One of the nice features of MakeIndex is that every entry has two parts, one for specifying the sort key of the entry (or subentry), the other for specifying the font and typesetting information of the entry (or subentry). This enables you to drop all of the initial uses of "the" in titles for sorting purposes, while still including the "the" in the title. It also enables you to distinguish titles from first lines (by italicizing them), and to include typesetting information (such as italicization) in titles or first lines without messing up their sort order.

6   Collections with multiple volumes

volumetitlepage
maintitlepage

The `\volumetitlepage` environment is an environment for divider pages in collections made up of several volumes. Volume title pages will always appear on recto pages. poemscol will automatically create a blank verso page preceding the volume title page if it necessary. The `\maintitlepage` environment is for the title page of the whole book. The main title page will also automatically always be on a recto page. These divider pages have special page styles, with no page numbers and no running headers.

\wholebooktitle
\volumetitle
\volumetitlefirstline
\volumetitlelastline
\volumesubtitle
\volumesectiontitle

`\wholebooktitle{}` is for the title of the entire collection. The `\volumetitle{}`, `\volumetitlefirstline{}`, and `\volumetitlelastline{}` macros are for the titles of volumes gathered into the collection. (The last two commands are for long titles. You may want to specify how a long title is broken up both in the text

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and in the table of contents.) `\volumesubtitle{}` is for setting the subtitle to a volume. `\volumesectiontitle{}` is for setting the title of a section of a volume. In addition to setting the text in the body of your edition, these commands send the title (and the formatting information about it) to the table of contents file and to the textnotes file.

`\volumeepigraph` `\volumeepigraph{}` and `\volumeattribution{}` are for epigraphs and attri-
`\volumeattribution` butions on the divider pages. `\volumeheader{}` is the right running header for
`\volumeheader` that volume (except for divider pages, the table of contents, the notes sections,
`\leftheader` and other special cases). Normally that is just the name of the particular volume.
`\leftheader{}` is the left running header for the entire book (except for divider pages, the table of contents, the notes sections, and other special cases). Normally that is the name of the entire book.

7 Recording textual notes

7.1 Setup for sections for textual notes, emendations, and explanatory notes.

`\makeemendations` poemscol puts all of the emendations, textual collations, and explanatory notes
`\maketextnotes` in the backmatter of your volume. poemscol opens external files for emendations,
`\makeexplanatorynotes` textual collations, and explanatory notes (with extensions .emd, .ent, and .enx
respectively), and reads them back in at the place you specify with an `\input`
command or at the end (if you use the `\finish` command).

To collect emendations, issue `\makeemendations` in your preamble. To collect textual collations, issue `\maketextnotes` in your preamble. To collect explanatory notes, issue `\makeexplanatorynotes` in your preamble. These commands set up the external files, send to them the commands for typesetting the title of each section (e.g. Explanatory Notes) and modifying the running headers of the notes sections to xx–yy format (e.g. "Explanatory Notes to pp. 55–7").

Issuing `\textnotesatfoot` will set the textual collations as footnotes, using the line number as the footnote number. It should be possible to set the emendations and the explanatory notes as separate sets of footnotes, but I haven't done that.

poemscol opens an entry (headed with the title and page of the poem in the text) in the textual notes section for every poem (since, minimally, you want to include information about the variants and copy text of the poem), but only opens entries in the emendations or explanatory notes sections if you actually have emendations or explanatory notes on that poem. The notes for each poem are set in a block paragraph, with a new paragraph for every `\poemtitle` command, and the line counter for the notes is reset to 1 with every `\begin{poem}`. (For long poems in books or cantos, it would be wise to use `\poemtitle` for the canto names or numbers, setting the volume title in some other way, perhaps with `\volumetitle` described above.)

7.2 Textual notes of various kinds

`\sources` To record information about the copy text, editions and publication history of individual poems, or any information not tied to specific lines in the poem, you should place that information in the argument to the `\sources{}` macro. Typically, you should issue this macro after you have issued `\poemtitle{}` and before you issue

\begin{poem}. If you wish to send information to the textual notes file (such as to force a page break), you can do so by using \sources{}. You can send typesetting information to other sections by using \literalemend{}, \literalexplain{}, or \literalcontents{}. There is also a \literaltextnote{} command, which is equivalent to \sources{}.

\textnote \sameword \missingpunct \emendation \explanatory

\textnote{} is used to capture variants and tie them to the correct line number. You don't have to count line numbers. poemscol keeps track of them for you. Issue \textnote{} immediately after the \verseline command which marks the ending of the line you wish to comment upon. Put the text of your note (which may be simply the recording of a variant in standard notation) into the argument of the macro. You should put both the lemma and the variants or comment in the argument to the \textnote{} macro. To put the ∼ glyph in 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.

\emendation{} and \explanatory{} are used exactly as \textnote{} is. Issue the emendation or the explanatory note as the argument to the command. Place the command immediately after the \verseline that concludes the line to which it is a comment.

If you quote verse *within* a textual note, an explanatory note, or an emendation, you may want to use the normal LATEX markup for verse for that quotation, rather than the special markup for poemscol. poemscol will not complain about this.

If a textual note *ends* with a quotation in verse, you should follow the \textnote{} entry with \quotedversecorrectiontextnote.

\quotedversecorrectionexplanatory and \quotedversecorrectionemendation should follow explanatory notes or emendations that end with snippets of verse. These three commands are an embarrassing kludge on my part. I found that if I quoted verse in the note sections a dirty trick I used to send the notes to the external files would cause the following notes on that poem in the notes sections to be set in a new paragraph. (This is of course not a problem if the quoted verse is the last thing in the notes to that poem, since the next poem will open a new paragraph in the notes anyway. It is also not a problem if more of the individual textnote follows the verse. It's only a problem if the last thing in the note is quoted verse, and it's not the last note on the poem.) These three commands simply send commands to the relevant note sections that prohibit opening a new paragraph. You should issue this command right after the close of the textnote (not in the text of the textnote itself).

\accidental

\accidental{} behaves exactly like \textnote{}. If you wish to distinguish between accidentals and substantives, this provides a way of doing so. If you wish to include these accidentals in your textual collations, issue \global\includeaccidentalstrue in your preamble.

poemscol does not provide for a separate backmatter section for accidentals, but it would be trivial to construct one, creating a \makeaccidentals command on the analogy with \maketextnotes and redefining the \accidental{} macro to divert its output into a new, separate external file.

If you wish to exclude accidentals from your printed output, but to mark them in your source files, so that your published collation consists only of substantives, issue \global\includeaccidentalsfalse in your preamble. Many publishers are

reluctant to publish accidentals, believing that they are, well, less substantive than substantives. Using the `\accidental{}` command allows you to exclude accidentals from the published version should your publisher insist, while preserving the information about them should the publisher's mind change. In the very worst case, if you have marked all the accidentals in this way you can still produce a list of accidentals for later use, and other scholars can search for accidentals in your source files simply by searching for the string `\accidental`.

`\tsvariant`
`\tsentry`
If you wish to distinguish between published variants and typescript, manuscript, or galley variants, this provides a way of doing so. If you wish to include these variants in your textual collations, issue `\global\includetypescriptstrue` in your preamble, in which case `\tsvariant{}` will behave exactly like `\textnote{}`.

To exclude typescript variants, issue `\global\includetypescriptsfalse` in your preamble. (Some publishers may turn up their noses at typescript variants in just the way they turn up their noses at accidentals.)

poemscol does not provide for a separate backmatter section for typescript variants, but it would be trivial to construct one, creating a `\maketypescripts` command on the analogy with `\maketextnotes` and redefining the `\tsvariant{}` macro to divert its output into a new, separate external file.

If you wish to include typescript entries in a single note including those entries in a list with variants from other published versions (as for instance when a comma appears in a typescript but only in the second edition of the published poem), simply issue `\textnote{}` as usual, marking the relevant variant in the list of variants with the `\tsentry{}` macro. If `\global\includetypescriptstrue` appears in your preamble, the entry will be included in that textual note. If typescript variants are excluded, the typescript entry will also be excluded. You can mark individual variants with `\tsentry{}` in the arguments to the `\explanatory{}` and `\emendation{}` commands as well.

Here is a typical use of the `\tsentry{}` command:

```
Of moonlit desert. A stallion, white and flashing, slips,\verseline
\textnote{Of moonlit] Of the moonlit {\em NY\/}\tsentry{\unskip, SP85TS
(revised in black pen to SP85)}}
```

Notice that since the `\tsentry{}` comes in the middle of the list, it begins with a comma. The `\unskip` command is there to prevent LaTeX from adding white space before the comma. It is a bit of a kludge, and it adds formatting information to what I had hoped to make purely content markup. But not every `\tsentry{}` begins with a comma, so one will just have to remember to add the kludge.

8   Pulling it all together

`\finish`
The `\finish` macro is one you will undoubtedly wish to modify. It is designed to be placed just before `\end{document}` (which, in fact, it replaces — but you should still put an `\end{document}` at the end of your document for form's sake). `\finish` closes the external files for the three notes sections and reads them back into the document (turning the automatic hyphenation back on for these sections). It adds entries to the table of contents file for the notes sections. It reads in the formatted index file (which you have made from your raw .idx file using MakeIndex

between LaTeX runs) and adds an entry for the index to the table of contents. Then it closes the external file for the table of contents and reads that in (putting it at the end of the document, as I explained before). Then it adds a page explaining that the * symbol at the bottom of certain pages marks places where a stanza break and a page break coincide. If you have an editor's introduction preceding your notes section, or a list of abbreviations, you may wish to consult the \finish macro for suggestions about how to add the lines to read those files in and add entries for them in the table of contents.

9 Special cases

9.1 Epigraphs, attributions etc.

\epigraph
\headnote
\attribution
\dedication

Set epigraphs, attributions, dedications, and headnotes as arguments to these macros. If you have epigraphs, attributions, dedications on the divider pages of editions that combine several volumes of poetry, use \volumededication{}, \volumeepigraph{}, and \volumeattribution{}.

9.2 Inset prose quotations

\savelinenumber
\restorelinenumber

Sometime you will have inset prose passages, but you will not wish to start the line numbering over after the passage. The way to set this is to issue \end{stanza} at the end of the stanza before the prose insert. Then issue \savelinenumber. Then issue \end{poem}. Insert the prose quotation (perhaps followed by \attribution{}). Then issue \begin{poem} followed by \restorelinenumber and \begin{stanza}. Then begin entering the rest of the poem.

9.3 Multiline poem titles

\poemtitlefirstline
\poemtitlemiddleline
\poemtitlelastline
\poemtitlenocontents
\poemtitlebaretitle

Very long titles present special problems. In the first place, they require special provisions to make sure that page breaks don't happen in the middle of a title, or immediately after a title. In the second place, they raise questions about how the author wished to break them up over several lines. If you think it might matter, these macros make it possible for you to ensure that long titles are broken in exactly the same way in your text and in your table of contents. (I didn't pursue this question for titles in notes sections, and in notes sections these commands simply concatenate a long title.)

If you wish to set the titles differently in the text and in the contents, you can set the title in the text and notes with \poemtitlenocontents{} and send a differently formatted entry to the table of contents file using \literalcontents{}. \poemtitlebaretitle{} simply sets the title in the text, enabling you to use \literalcontents{} and literaltextnotes{} to produce whatever effect you wish.

9.4 Italicized poem titles and empty poem titles

Titles with italics or other special formatting also pose special problems since the typesetting commands gum up how I pass parameters around that I was unable

\poemtitleitalic	to solve using \protect. \poemtitleitalic{}{} takes two arguments. The first is the title of the poem with the italics (or small capitals or what have you, for typesetting, and the second is the title without the commands, for cross reference purposes.
\poemtitlenotitle	\poemtitlenotitle{}, with its paradoxical name, is for poems without formal titles. Usually such poems are referred to by their first lines. This macro does not produce a title in the text, but sets its argument in the table of contents and in the notes. Usually you use the first line as the moral equivalent of a title.
\poemtitlenotitleitalic	\poemtitlenotitleitalic{}{}, with its even more paradoxical name, is for poems without formal titles but with italicized words in their first lines. \poemtitlenotitleitalic{}{} takes two arguments. The first is the first line with the italics (for cross-reference purposes), and the second is the first line without the italics.

9.5 Poems in sections

\poemsectiontitle	\poemsectiontitle{} and its relatives (\poemsubsectiontitle{}, \poemsectiontitlefirstline{}, \poemsectiontitlelastline{}, \poemsectiontitlenocontents{}, and \poemsectiontitlebaretitle{}), as their titles imply, are used for the titles of sections of poems that have titled sections, and for special cases such as long section titles. You can construct variants of these macros for dealing with section titles with italics and whatnot by adjusting the \poemtitleitalic{}{} macro above, or by using \poemsectiontitlebaretitle{} and \literalcontents{} and its siblings.

9.6 Poetic sequences

\sequencetitle \sequencesectiontitle \sequencefirstsectiontitle	Sequences of related poems, perhaps with an over-title, demand special handling in the text, in the notes sections, and in the table of contents. (A moment's thought will show that they are different in some ways from poems in sections. For one thing, a sequence manifests a different relationship between part and whole than a poem in sections does, and often provides stronger experiences of momentary closure between sections.) \sequencefirstsectiontitle{} gives a little more vertical space between the main title and the first section title than \sequencesectiontitle{} gives between adjacent sections later on in the sequence (since the over title for the sequence is in larger type) and adjusts the page breaking penalties to reflect the fact that such titles should not occur near the bottom of a page, since there should be no page break between the sequence title and the title of the first section of the sequence (although page breaks are permissible, indeed even slightly favored, between later sections). There should also never be a page break between a section title and the first or second line of the section. The penalties poemscol sets should take care of these automatically, but you may still have cases which require you to specify a page break with \pagebreak or \newpage. There are a host of other commands, all with self-explanatory titles, that deal with some special situations that arise in setting the elements of poetic sequences. These macros don't of course exhaust the dizzying possibilities, but from them you can construct whatever other macros you may need.

- \sequencetitlefirstline{}, and \sequencetitlelastline{} are for long sequence titles

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- `\sequencesectiontitlefirstline{}`,

  `\sequencesectiontitlemiddleline{}`,

  and `\sequencesectiontitlelastline{}`

  are for long titles of sequence sections.

- `\sequencefirstsectiontitlefirstline{}`,

  `\sequencefirstsectiontitlemiddleline{}`,

  and `\sequencefirstsectiontitlelastline{}`,

  are for long titles of the first section of a sequence.

- `\sequencesectiontitleitalic{}{}`,

  `\sequencesectiontitlefirstlineitalic{}{}`, Others of this kind are easy to construct. Remember to use two arguments — one for the title without the formatting characters and one for the title with the formatting characters.

- `\sequencefirstsectiontitlenonotes{}`,

  and `\sequencesectiontitleitalicnonotes{}{}`,

  `\sequencesectiontitlebaretitle{}` for special cases

- `\sequencesubsectiontitle{}`,

  `\sequencefirstsubsectiontitle{}`,

  `\sequencesubsectiontitlenocontents{}`,

  `\sequencesubsectiontitlefirstline{}`,

  `\sequencesubsectiontitlemiddleline{}`,

  `\sequencesubsectiontitlelastline{}`,

  `\sequencefirstsubsectiontitlefirstline{}`,

  `\sequencefirstsubsectiontitlemiddleline{}`,

  `\sequencefirstsubsectiontitlelastline{}`,

  `\sequencefirstsubsectiontitlenocontents{}`,

  `\sequencefirstsubsubsectiontitlenocontents{}` and so on.

`\sequencefirstsectiontitlenocontents`

`\sequencesectiontitlenocontents` These macros are designed to kludge around situations where the section title is just a number. Obviously you can't just use that number as the label to hold the page number, since there may be other sequences that are organized the same way, and the label "I." might take several meanings. This macro has two arguments. The first is the title of the section. The second is the title of the sequence as a whole. poemscol will combine both arguments to produce a unique label for cross referencing the page number for the section.

9.7 Visual formatting

The ideal in LaTeX is to separate content markup and formatting as completely as possible. In the text itself you simply mark the logical units (a poem, a title, a stanza, a textual note), and a header program like this interprets the meaning of those terms typographically. However, one still winds up having to do some visual formatting. Especially in prose sections, such as in the textual notes, you will sometimes have to enlarge or shrink a page by one line in order to avoid an intractable widow or club line, and when one does so one must be careful to do the same to the other member of the two-page spread of which that page is a part. These commands enable one to wiggle pagelength enough to handle these problems. Since verse sections should be set with \raggedbottom in effect, the commands are not necessary in verse sections.

10 A sample driver file

If you are compiling a collected poems, you are probably preparing your volume from many files. You may (or may not) wish to subdivide your edition by the original volumes. Or you may subdivide by year, or by the significant phases of the poet's career. One way to keep in control of the process is to create a driver file, which calls all the appropriate .sty files and sets the variables globally, and then read in the sections of the edition using \input. Here is a version of the driver file I used for *The Collected Poems of Robert Penn Warren*:

```
\documentclass[10pt,twoside]{article}
\usepackage{fancyhdr,kdgreek,makeidx,times,multicol,newmarn,geometry,}
\usepackage{keyval,ifthen,newcropmark,poemscol}
\begin{document}
\leftheader{The Collected Poems of Robert Penn Warren}
\makeexplanatorynotes
\makeemendations
\maketextnotes
\makepoemcontents
\makelinenumbers
\global\indexingontrue
\global\includeaccidentalstrue
\global\includetypescriptstrue
\input maintitle.tex
\input poems1922_1943.tex
\input thirtysix.tex
\input eleven.tex
\input sp43.tex
\input promises1.tex
\input promises2.tex
\input promises3.tex
\input yeo1.tex.tex
\input yeo2.tex.tex
\input yeo3.tex.tex
\input tale1.tex
\input tale2.tex
\input incarnations.tex
\input audubon.tex
```

```
\input orelse1.tex
\input orelse2.tex
\input arcturus.tex
\input nowthen.tex
\input beinghere.tex
\input rumor1.tex
\input rumor2.tex
\input cj1.tex.tex
\input cj2.tex.tex
\input altitudes.tex.tex
\input poems1943_1989.tex
\input introduction.tex
\finish
```

11   A sample poem markup

Here is a poem Robert Penn Warren wrote in his first volume, *Thirty-Six Poems* (1935). The poem is the first poem of his sequence "Kentucky Mountain Farm." I include the over-title, to demonstrate how to mark up such cases.

```
 \sequencetitle{Kentucky Mountain Farm}
\index{Kentucky Mountain Farm@{\em Kentucky Mountain Farm\/}}
\sources{Text: TSP. Variants: SP43, SP66 (Deletes ``The Cardinal,'' ``The
Jay,'' and ``Watershed''), SP75 (Same sections as SP66), SP85 (Restores
``Watershed''), {\em Helsinki\/} (includes only ``Rebuke of
the Rocks'' and
``At the Hour of the Breaking of the Rocks'').
``The Owl'' (above) was marked as a section of ``Kentucky
Mountain Farm'' when it first appeared in {\em Poetry,\/} but it was never
included in any book version of the entire sequence. The sequence in {\em
Poetry\/} included, in this order, ``The Owl,'' ``The Cardinal,'' and
``Watershed.'' TSP uses lower case Roman numerals in the section
titles. The typescript drafts in the Beinecke Library do not seem to
be setting copies.}
\sequencefirstsectiontitle{I. Rebuke of the Rocks}
\index{Rebuke of the Rocks@{\em Rebuke of the Rocks\/}}
\sources{Text: TSP. Variants: {\em Nation\/}, 11 Jan.\ 1928,
p.~47, {\em Literary
Digest,\/} 28 Jan.\ 1928, p.~32, {\em Vanderbilt Masquerader,\/} 10
(Dec.\ 1933), p.~16, SP43, SP66, SP75, SP85, {\em Helsinki\/},
Broadside: The Press at Colorado College, printed on paper handmade by
Thomas Leech for the American Poetry Society, April~26, 1985. This
poem was not included in SP85 until the second set of galleys, in
which a photocopy of the SP75 text is a stapled insert.}
\begin{poem}
\begin{stanza}
Now on you is the hungry equinox,\verseline
\index{Now on you is the hungry equinox}
O little stubborn people of the hill,\verseline
\accidental{hill,] \sameword--- {\em Nation,\/} {\em Literary Digest\/}
\sameword, {\em Vanderbilt\/} (I include the reading
from {\em Vanderbilt\/}
```

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```
even though it is the same as in TSP, because
{\em Vanderbilt\/} was published
after the other magazine versions but before TSP.)}
The season of the obscene moon whose pull\verseline
Disturbs the sod, the rabbit, the lank fox,\verseline
Moving the waters, the boar's dull blood,\verseline
And the acrid sap of the ironwood.\end{stanza}

\begin{stanza}
But breed no tender thing among the rocks.\verseline
Rocks are too old under the mad moon,\verseline
\accidental{old\missingpunct] \sameword, {\em Vanderbilt\/}}
Renouncing passion by the strength that locks\verseline
The eternal agony of fire in stone.\end{stanza}

\begin{stanza}
Then quit yourselves as stone and cease\verseline
\accidental{stone\missingpunct] \sameword, {\em Vanderbilt\/}}
To break the weary stubble-field for seed;\verseline
Let not the naked cattle bear increase,\verseline
Let barley wither and the bright milkweed.\verseline
\accidental{milkweed.] milk-weed. {\em Vanderbilt\/}}
Instruct the heart, lean men, of a rocky place\verseline
That even the little flesh and fevered bone\verseline
May keep the sweet sterility of stone.\end{stanza}
\end{poem}
```

12   A sample divider page

```
\begin{volumetitlepage}

\volumetitle{Being Here}
\volumeheader{Being Here}
\volumesubtitle{Poetry 1977--1980}
\volumededication{To Gabriel Thomas Penn\\
(1836--1920)}
\bigskip

\volumeepigraph{OLD MAN: You get old and you can't do anybody
any good any more.\\
BOY: You do me some good, Grandpa. You
tell me things.}


\bigskip

\volumeepigraph{There is in short no absolute time standard.}
\volumeattribution{{\em Van Nostrand's Scientific Encyclopedia,\/}\\
Fifth Edition, p. 2203}

\bigskip
```

\volumeepigraph{I thirst to know the power and nature of Time\ldots.}
\volumeattribution{St.\ Augustine: {\em Confessions,\/}}\\
Book {\em XI,\/} Chapter {\em XXIII\/}}\\
Translated by Albert C. Outler}

\bigskip

\volumeepigraph{Time is the dimension in which God
strives to define His own Being.}

\sources{The typescript material in the Beinecke Library
indicates that this
book went through many drafts, and some rethinking about what to
include and how to order the poems. Until a late stage of
production---very late, since the typescript includes a designed
mock-up of the proposed title page---the title of this volume was {\em
Life is a Fable.\/} Indeed, as late as the time the book was set in
galleys it was called {\em Life is a Fable\/}, although the title was
corrected on the galleys. Like {\em Now and Then\/}, the typescript
was assembled from photocopies of re-typed copies of poems made after
their magazine appearance, with annotations giving the name of the
magazine in which they occurred. Unlike {\em Now and Then\/}, the
typescript seems to have been typed in one piece, and the annotations
added for the convenience of the permissions department at
Random House. The page numbers have been added---presumably
later---in blue pen. The copy is marked up in Warren's hand in black
pencil, and in another hand in red pencil. (Unless marked otherwise,
all of the mark-up described here is in black pencil.) \tsentry{Like most
Warren typescripts BHTS is single-spaced. The dedication to Gabriel
Thomas Penn and the dialogue between the old man and the boy appeared
on a separate page, and the three epigraphs appeared on another
separate page. BHTS gives 1838 as the year of Gabriel
Thomas Penn's
birth (the error is corrected on the galleys). In the quotation from
Augustine, the second word is corrected to ``thirst'' from ``yearn,''
and the translator's name is added in pencil, not in Warren's
handwriting.} In one of Warren's own
copies at Western Kentucky University, he has corrected the date of
Gabriel Thomas Penn's birth to 1837 (copy 310). Some revisions in this book
may have come very late
indeed. A letter to Erskine of January 28, 1980, refers to changes
made in a bound manuscript that Warren kept after returning the
copy-edited typescripts. There are revisions not only on the galleys,
but also on the page proofs. There are even some corrections on the
``blues'' for this volume, including some new copy on a card referred
to in a note on the cover of the ``blues'' but now lost. The Secker
and Warburg London edition is, except for the title page, printed from
the American plates. There is a copy of this book, marked up by
Warren with
proposed revisions for Stuart Wright's use on May 25, 1987, in the
Special Collections
Department of the Emory University Library. I quote Warren's

```
notes by permission.
Warren has also marked up, slightly, a copy of this book now in the
Robert Penn Warren Room of the Library of the Kentucky Museum at
Western Kentucky University. I quote that volume too by permission.
The setting typescript for the section of SP85 drawn from this volume
consisted of taped-in photocopies of passages from BH. Because the
revisions for SP85 are sometimes a vexed question, I have indicated
where the SP85 revisions are made on SP85TS.}


\sources{Title Page] SP85 omits the dialogue between the old man and
the young boy. SP85 capitalizes ''time standard'' in the quotation
from Van Nostrand's Scientific Encyclopedia, and does not capitalize
''Time'' in the quotation from Augustine.}



\end{volumetitlepage}
```

13   Implementation

13.1   Page geometry and crop marks

\geometry   There's no reason why you should use the page geometry I specify here. I use
the geometry package, since it's simpler to figure out. I give my page geometry
here chiefly to remind the reader of some important variables that should be kept
track of, such as marginparsep, which controls the separation of the marginal line
numbers from the verse line, marginparwidth, which controls how wide the block
for the marginal line numbers will be, headsep, which controls how far the text will
be from the running headers, and footskip, which controls how far the last verse
line will be from the marker which tells the reader that there is a stanza break at
the end of the page (if there is one). I've also set the odd side margin and the even
side margin for two-sided printing, and defined a set of dimensions to use with
the newcropmarks package, defining with width between the cropmarks, moving
the top and bottom cropmarks around, and defining the width of the cropmark.
Finally, I have set the default handling of page endings to \raggedbottom. Verse
should always be set with a ragged bottom margin, otherwise LaTeX will stretch
the spaces between stanzas to make the bottom perfectly flush. When you enter
prose sections, such as the editor's introduction, you should enter the command
\flushbottom to make sure that the prose sections have flush page bottoms. If you
wish to use a different geometry, you should issue the geometry command in your
preamble. You can change the parameters for the cropmarks with \setlength.

```
1  \geometry{verbose, tmargin= 33pt,
2  textwidth=318.21pt,textheight=550pt,
3  marginparsep=7pt,marginparwidth=10pt,
4  headheight= 12pt,
5  headsep=19pt,
6  footskip=9pt,
7  lmargin=132pt,
8  twosideshift=0pt}
```

```
 9 \setlength{\oddsidemargin}{60pt}
10 \setlength{\evensidemargin}{65.41pt}
11
12 \newdimen\croppagewidth \croppagewidth=6.125in
13 \newdimen\croppadtop
14 \newdimen\croppadbot
15 \newdimen\croppadlr  \croppadlr=0pt
16 \newdimen\croppadright \croppadright=0pt
17 \newdimen\croppadleft  \croppadleft=0pt
18   \newdimen\cropwidth
19   \cropwidth=.25pt
20   \croppadbot=41.2pt \croppadtop=73pt
21   \cropwidth=.25pt
22 \raggedbottom
```

13.2   Special font commands

13.2.1   Redefining normalsize and small

Here again is something you may wish to change for yourself. Normal 10 point
LATEX uses 12 point leading. Strictly to save money, I redefined `\normalsize` to
use 11 point leading. You will probably wish to comment this area out of the style
file, or issue a `\renewcommand` changing the values back to the normal ones (look
in article.cls to see what they are).

If you chose to redefine `\normalsize` or `\small` (or re-redefine them), be sure
to surround your `\renewcommand` with `\makeatletter` and `\makeatother`, lest
LATEX take exception to the "at" signs.

I have left my geometry in here, chiefly to show you how to do the trick if you
need it. I did the same thing for `\small`, which I changed from 9 on 11 to 9 on
10.

`\normalsize`

```
23 \makeatletter
24 \renewcommand\normalsize{%
25    \@setfontsize\normalsize\@xpt\@xipt
26    \abovedisplayskip 10\p@ \@plus2\p@ \@minus5\p@
27    \abovedisplayshortskip \z@ \@plus3\p@
28    \belowdisplayshortskip 6\p@ \@plus3\p@ \@minus3\p@
29    \belowdisplayskip \abovedisplayskip
30    \let\@listi\@listI}

31 \makeatother
32 \normalsize
33 \makeatletter
34 \renewcommand\small{%
35    \@setfontsize\small\@ixpt{10}%
36    \abovedisplayskip 8.5\p@ \@plus3\p@ \@minus4\p@
37    \abovedisplayshortskip \z@ \@plus2\p@
38    \belowdisplayshortskip 4\p@ \@plus2\p@ \@minus2\p@
39    \def\@listi{\leftmargin\leftmargini
40              \topsep 4\p@ \@plus2\p@ \@minus2\p@
41              \parsep 2\p@ \@plus\p@ \@minus\p@
42              \itemsep \parsep}%
43    \belowdisplayskip \abovedisplayskip
```

```
44 }
45 \makeatother
```

13.2.2   Internal font size commands

You will probably never need to use these font commands explicitly. I defined
these for internal use within poemscol, so that a command will always call the
same fonts.

As a way of making global changes to repeated features I have defined var-
ious special fonts for special purposes. For instance, in a Collected Poems in
which the poems are arranged by volume, with divider pages for the beginning
of each volume, the first command sets the font for the volume title on the di-
vider page, using the default font family, setting it in 18 point type on 23 point
leading. The second command, as the name of the command indicates, sets
the font for the subtitle of the volume to be 14 point type on 18 point lead-
ing. You can change these either by changing the values in your (renamed)
style file, or by using \renewcommand. For instance, you can change the font
parameters for the font for setting poem titles from 14 on 18 to 12 on 14 by
issuing \renewcommand{\poemtitlefont}{\fontsize{12}{14}\selectfont} in
your preamble. Notice that there are special fonts for titles in the back matter
and in the table of contents as well.

```
46 \newcommand{\volumetitlefont}{\fontsize{18}{23}\selectfont}
47 \newcommand{\volumesubtitlefont}{\fontsize{14}{18}\selectfont}
48 \newcommand{\poemtitlefont}{\fontsize{14}{18}\selectfont}
49 \newcommand{\sequencetitlefont}{\fontsize{16}{20}\selectfont}
50 \newcommand{\subsectiontitlefont}{\fontsize{12}{14.5}\selectfont}
51 \newcommand{\backmatterheaderfont}{\fontsize{16}{20}\selectfont}
52 \newcommand{\volumetitlesink}{\leavevmode\vspace{23.5pt}}
53 \newcommand{\backmattersink}{\leavevmode\vspace{21.5pt}}
54 \newcommand{\backmatterafterheadersink}{\leavevmode\vspace{11pt}}
55 \newcommand{\backmattertextfont}{\small}
56 \newcommand{\backmatterintrofont}{\normalsize}
57 \newcommand{\backmattervolumefont}{\fontsize{12}{14.5}\selectfont}
58 \newcommand{\backmattervolumesubtitlefont}{\fontsize{11}{13}\selectfont}
59 \newcommand{\contentsvolumefont}{\fontsize{14}{20}\selectfont}
60 \newcommand{\contentsvolumesubtitlefont}{\fontsize{12}{14.5}\selectfont}
61 \newcommand{\contentssequencetitlefont}{\fontsize{10}{14}\selectfont}
62 \newcommand{\contentspoemtitlefont}{\fontsize{10}{14}\selectfont}
```

13.3   Miscellaneous dimensions and constants

poemscol sets relatively large penalties for widows and clubs, both in the main
text, and in the notes sections. There are also special penalties after volume titles
in the notes sections, since one does not want to leave a volume title in the notes
sections stranded at the bottom of a page. (Setting penalties may not automati-
cally solve all the problems, however. You can fix an intractable widow problem in
the contents or in the notes sections by issuing \literalcontents{\pagebreak}
or \literalemend{\pagebreak} just before you issue the \poemtitle{} or
\volumetitle{} that resulted in the problematic title line.) poemscol also ma-
nipulates penalties for places like the space between a poem's title and its first
line. It defines special values for the white space before and after poems and for

the amount of a stanza break. `\contentsindentone`, `\contentsindenttwo`, and so on are amounts to indent different hierarchical levels, say of poetic sequences and subsequences, in the table of contents.

```
63 \widowpenalty=300
64 \clubpenalty=300
65 \newcommand{\notespoemclubpenalty}{\penalty-300}
66 \newcommand{\notessequenceclubpenalty}{\penalty-1500}
67 \newcommand{\notesvolumetitlepenalty}{\penalty-1500}
```

Since the right margin of verse is ragged anyway, I allowed some flexibility for slightly longer lines.

```
68 \hfuzz=2pt
```

For explicitly declared indented lines:

```
69 \newcommand{\verseindent}{\hspace{2em}}
```

A hierarchy of indentations for sequence section titles and subsection titles.

```
70 \newdimen\titleindentamount \titleindentamount=1pc
71 \newcommand{\titleindent}{\hspace{\titleindentamount}}
72 \setlength{\parindent}{\titleindentamount}
```

White space after poem titles, after poems, and after sequence titles.

```
73 \newcommand{\afterpoemtitleskip}{\smallskip}
74 \newcommand{\afterpoemskip}{\bigskip}
75 \newcommand{\aftersequencetitleskip}{\medskip}
```

A little extra white space between stanzas.

```
76 \newcommand{\stanzaskip}{\medskip}
```

A hierarchy of indentations for the table of contents:

```
77 \newdimen\volumetitleshiftamount \volumetitleshiftamount=1pc
78 \newcommand{\volumetitleshift}{\hbox{\hspace{\volumetitleshiftamount}}}
79 \newdimen\voladditionalamount \voladditionalamount=2pc
80 \newdimen\contentsindentoneamount \contentsindentoneamount=24pt
81 \newcommand{\contentsindentone}{\hspace{\contentsindentoneamount}}
82 \newdimen\contentsindenttwoamount \contentsindenttwoamount=42pt
83 \newcommand{\contentsindenttwo}{\hspace{\contentsindenttwoamount}}
84 \newdimen\contentsindentthreeamount \contentsindentthreeamount=60pt
85 \newcommand{\contentsindentthree}{\hspace{\contentsindentthreeamount}}
86 \newdimen\contentsindentfouramount \contentsindentfouramount=72pt
87 \newcommand{\contentsindentfour}{\hspace{\contentsindentfouramount}}
```

Penalties to encourage page breaks before poem titles, before multi-line poem titles, and before sequence titles.

```
88 \newcommand{\poemtitlepenalty}{\penalty-1000}
89 \newcommand{\multilinetitlepenalty}{\penalty-3000}
90 \newcommand{\sequencetitlepenalty}{\penalty-3000}
91 \newcommand{\multilinesequencepenalty}{\penalty-3500}
```

13.4   Verse

The verse environment here is taken from LaTeX, slightly modified to indent run over lines more. The idea is to distinguish the automatic indentation of run over lines from the explicitly declared indentation of indented lines.

```
92 \def\makeatletter{\catcode`\@=11}
93 \def\makeatother{\catcode`\@=12 }
```

```
94 \makeatletter
95 \def\verse{\let\\=\@centercr
96   \list{}{\itemsep\z@ \itemindent -6em\listparindent \itemindent
97           \rightmargin 1sp\leftmargin 1sp\advance\leftmargin 6em}\item[]}
98 \let\endverse\endlist
99 \makeatother
100 \makeatletter
```

13.5 Miscellaneous internal counters

`\linenumber` is the line number, obviously. `\printlineindex` records how many lines have passed since the last marginal line number was output. `\lineindexrepeat` governs how often the marginal line numbers appear.

```
101 \newcounter{linenumber}
102 \newcounter{printlineindex}
103 \newcounter{linenumberscratch}
104 \newcounter{printlineindexscratch}
105 \newcounter{lineindexrepeat} \setcounter{lineindexrepeat}{9}
```

These next two are used to set the page numbers in the running headers of the various notes sections, which are of the form "Textual notes to pp. xx–yy."

```
106 \newcounter{notepageholdertitle} \setcounter{notepageholdertitle}{1}
107 \newcounter{notepageholdernote}  \setcounter{notepageholdernote}{1}
```

13.6 Miscellaneous booleans

Most of these have self-explanatory names.

```
108 \newif\ifinstanza
109 \newif\ifinpoem
110 \newif\ifpoemcontentson
111 \newif\iftextnoteson
112 \newif\iflinenumbers
113 \newif\ifexplanon
114 \newif\ifemendationson
115 \newif\iftextnotesatfoot
116 \global\linenumberstrue
117 \newif\ifindexingon
118 \global\indexingontrue
119 \ifindexingon
120   \makeindex
121 \fi
122 \newif\ifincludeaccidentals
123 \global\includeaccidentalstrue
124 \newif\ifincludetypescripts
125 \global\includetypescriptstrue
126 \newif\ifredundantemendations
127 \global\redundantemendationsfalse
128 \newif\ifnoemendyet
129 \newif\ifnoexplainyet
130 \newcommand{\makelinenumbers}{\global\linenumberstrue}
```

13.7   Page styles

These define several special page styles. To use them you must have the fancyhdr package installed. First, the default running headers: the right side (\volumeheader) is the title of the volume in a multivolume edition, and the left (\leftheader) is the title of the general collection.

\volumeheader
\leftheader

```
131 \newcommand{\volumeheader}[1]{\global\edef\volumeheadervalue{#1}
132 }
133 \newcommand{\leftheader}[1]{\global\edef\leftheadervalue{#1}
134 }
135 \leftheader{\relax}
136 \volumeheader{\relax}
```

The default page style. Note the use of the mark mechanism to keep track of cases where the stanza breaks and page breaks overlap.

\pagestylefancy

```
137 \pagestyle{fancy}
138 \fancyhead{}
139 \fancyfoot{}
140 \fancyhead[RO,LE]{{\small\textrm{\thepage}}}
141 \fancyhead[CO]{{\small{\em \volumeheadervalue}}}
142 \fancyhead[CE]{{\small{\em \leftheadervalue}}}
143 \fancyfoot[L]{{\small \botmark}}
144 \renewcommand{\headrulewidth}{0pt}
145 \renewcommand{\footrulewidth}{0pt}
```

Style for the first page of every volume in a Collected Poems. You don't have to call this style explicitly. It is called by the \volumetitlepage environment. But of course if you want to change the style of those pages, you should do it here.

```
146 \fancypagestyle{volumefirststyle}{%
147 \fancyhf{}
148 \fancyfoot[L]{{\small \botmark}}
149 \renewcommand{\headrulewidth}{0pt}
150 \renewcommand{\footrulewidth}{0pt}
151 }
```

Style for plain pages.

```
152 \fancypagestyle{plain}{%
153 \fancyhf{}
154 \fancyhead[RO,LE]{{\small\textrm{\thepage}}}
155 \renewcommand{\headrulewidth}{0pt}
156 \renewcommand{\footrulewidth}{0pt}
157 }
```

Style for divider pages between volumes

```
158 \fancypagestyle{volumetitlestyle}{%
159 \fancyhf{}
160 \renewcommand{\headrulewidth}{0pt}
161 \renewcommand{\footrulewidth}{0pt}
162 }
```

Here the marks mechanism keeps track of pages from which notes come. Marks are used different in the notes sections and in the body of the volume. In the body, they are used to keep track of cases where a stanza break falls on a page break. In the notes sections, they set the running headers.

\mymarks

```
163 \newcommand{\mymarks}{
164    \ifthenelse{\equal{\firstmark}{\botmark}}
165        {\unskip to p.~\firstmark} % if equal
166        {\unskip to pp.~\firstmark--\botmark}}%if not equal
167 \newcommand{\poemdotfill}{\dotfill}
```

13.8 Marginal line numbers, verse lines

```
168 \renewcommand{\marnfont}{\scriptsize}
169 \newcommand{\@putlinenumber}{\nolinebreak\begin{marginenvironment}
170    \nolinebreak
171    \marn{\hfil\textrm{\thelinenumber}}
172    \nolinebreak
173    \end{marginenvironment}\nolinebreak
174 }
```

\verseline

```
175 \newcommand{\verseline}{\nolinebreak\incrementlinenumber
176 \nolinebreak\\}
177 \newcommand{\incrementlinenumber}{\nolinebreak\addtocounter{linenumber}{1}
178    \addtocounter{printlineindex}{1}
179    \ifnum\theprintlineindex>\thelineindexrepeat
180      \iflinenumbers\nobreak
181        \@putlinenumber\nobreak
182      \fi\nobreak
183      \setcounter{printlineindex}{0}
184    \fi
185 }
```

\linebend   A linebend is a a normal linebreak from LATEX, with no incrementing of the line number counter, but the indentation makes the line look like a run over line. If you change the value of the run over in the definition of the \verse environment, be sure to change it here too. \linebend should be used for tweaking how poemscol runs over long lines.

```
186 \newcommand{\linebend}{\\
187 \hspace{6em}
188 }
```

\savelinenumber and \restorelinenumber are useful for setting prose interjections in the midst of poems.

\savelinenumber
\restorelinenumber

```
189 \newcommand{\savelinenumber}{\setcounter{linenumberscratch}
190    {\value{linenumber}}
191    \setcounter{printlineindexscratch}{\value{printlineindex}}}
192 \newcommand{\restorelinenumber}{\setcounter{linenumber}
193    {\value{linenumberscratch}}
194    \setcounter{printlineindex}{\value{printlineindexscratch}}}
```

<dl>
<dt>\hour</dt>
<dd>

`\hour{}` is useful for typesetting the AM and the PM in the time.

```
195 \newcommand{\hour}[1]{{{\textsc{#1}}\ $\!\!\!\!$}
196 }
```
</dd>

<dt>\brokenline
\versephantom</dt>
<dd>

`\brokenline` and `\versephantom{}` are a pair, useful for setting cases where there is a line break in the midst of a single metrical line.

```
197 \newcommand{\brokenline}{\\}
198 \newcommand{\versephantom}[1]{\leavevmode\phantom{#1}}
```
</dd>
</dl>

13.9 Setup for contents, textual notes, emendations, and explanatory notes

First, the table of contents:

<dl>
<dt>\makepoemcontents</dt>
<dd>

An external file is created with the extension .ctn, and the filename of your driver file. The channel to that file is called `\poemcontents`. The rest of the command is the page style for the contents section. You will notice the running head Contents, and the title of the Contents section. I am assuming that the table of contents starts on page 5, but it may be different in different books. If you want to change that page number (say, to page 3) without messing with this file, issue `\literalcontents{\setcounter{page}{3}` just after you issue `\makepoemcontents`

```
199 \newcommand{\makepoemcontents}{\global\poemcontentsontrue
200   \newwrite\poemcontents
201   \immediate\openout\poemcontents=\jobname.ctn
202   \literalcontents{\flushbottom\normalfont
203 {\par\clearpage{\pagestyle{volumetitlestyle}\cleardoublepage}
204 \pagestyle{fancy}\thispagestyle{volumetitlestyle}}
205 \pagenumbering{roman}
206 \setcounter{page}{5}
207 \fancyhead[RO,LE]{{\small\textrm{\thepage}}}
208 \fancyhead[CO]{{\small{\em Contents}}}
209 \fancyhead[CE]{{\small{\em Contents}}}
210 \fancyfoot{}
211 \backmattersink
212 \begin{center}{\normalfont \backmatterheaderfont
213 CONTENTS}\end{center}
214 \lefthyphenmin=2\backmatterafterheadersink\tolerance=500\language=0}}
```
</dd>
</dl>

Next, the textual collations:

<dl>
<dt>\maketextnotes</dt>
<dd>

Like the `\makecontents` macro, `\maketextnotes` opens an external file with the extension .ent. It makes sure that line numbering is on (since it makes no sense to make notes without numbering the lines, particularly since the `\textnote{}` macro uses the line number). And it makes sure that the notes section is set with a flush bottom line, rather than with the ragged bottom line used for the verse sections. Also, it sets a label for sending the page number of the textual notes to the table of contents.

```
215 \newcommand{\maketextnotes}{\global\textnotesontrue
216   \global\linenumberstrue
217   \newwrite\textnotes
218   \immediate\openout\textnotes=\jobname.ent
```
</dd>
</dl>

```
219    \literaltextnote{\flushbottom{\par\clearpage
220    {\pagestyle{volumetitlestyle}\cleardoublepage}
221 \thispagestyle{volumetitlestyle}}
222 \fancyhead{}
223 \fancyfoot{}
224 \fancyhead[RO,LE]{{\small\textrm{\thepage}}}
225 \fancyhead[CO]{{\small{\em Textual Notes~\mymarks}}}
226 \fancyhead[CE]{{\small{\em Textual Notes~\mymarks}}}
227 \fancyfoot[L]{}
228 \mark{3}
229 \backmattersink
230 \begin{center}{\normalfont \backmatterheaderfont TEXTUAL NOTES}\end{center}
231 \label{textualnotes}
232 \lefthyphenmin=2\backmatterafterheadersink\tolerance=500\language=0
233 \normalfont \backmattertextfont}
234 }
```

Next, the emendations section:

```
235 \newcommand{\makeemendations}{\global\emendationsontrue
236    \newwrite\emendations
237    \global\linenumberstrue
238    \immediate\openout\emendations=\jobname.emd
239    \literalemend{\flushbottom{\par\clearpage
240    {\pagestyle{volumetitlestyle}\cleardoublepage}
241 \thispagestyle{volumetitlestyle}}
242 \fancyhead{}
243 \fancyhead[RO,LE]{{\small\textrm{\thepage}}}
244 \fancyhead[CO]{{\small{\em Emendations~\mymarks}}}
245 \fancyhead[CE]{{\small{\em Emendations~\mymarks}}}
246 \fancyfoot{}
247 \mark{3}
248 \backmattersink
249 \begin{center}{\normalfont \backmatterheaderfont
250 EMENDATIONS}\end{center}
251 \label{emendationnotes}
252 \lefthyphenmin=2\backmatterafterheadersink\tolerance=500\language=0
253 \normalfont \backmattertextfont}
254 }
```

And the explanatory notes:

```
255 \newcommand{\makeexplanatorynotes}{\global\explanontrue
256      \global\linenumberstrue
257      \newwrite\explanations
258      \immediate\openout\explanations=\jobname.enx
259      \literalexplain{\flushbottom{\par\clearpage
260 {\pagestyle{volumetitlestyle}\cleardoublepage}
261 \thispagestyle{volumetitlestyle}}
262 \fancyhead[RO,LE]{{\small\textrm{\thepage}}}
263 \fancyhead[CO]{{\small{\em Explanatory Notes~\mymarks}}}
264 \fancyhead[CE]{{\small{\em Explanatory Notes~\mymarks}}}
265 \fancyfoot{}
266 \mark{3}
267 \backmattersink
268 \begin{center}{\normalfont \backmatterheaderfont
```

```
269 EXPLANATORY NOTES}\end{center}
270 \label{explanatorynotes}
271 \lefthyphenmin=2\backmatterafterheadersink\tolerance=500\language=0
272 \normalfont \backmattertextfont }
273 }
```

Auxiliary commands for note and title sections

```
274 \newcommand{\@poempagetotextnotes}[1]{
275     \immediate\write\textnotes{\string\par\string\argpageref\string{#1\string}}
276 \@pagemarktotextnotes{#1}}
277 \newcommand{\@poemtitletotextnotes}[1]{\literaltextnote{\textbf{#1}}}
278 \newcommand{\@pagemarktotextnotes}[1]
279 {\immediate\write\textnotes{\string\setcounter\string{notepageholdertitle\string}
280 \string{\string\argpageref\string{#1\string}\string}}
281 \immediate\write\textnotes{\string\mark
282 \string{\string\thenotepageholdertitle\string}\string\unskip}}
```

13.10   Book, volume, and volume section titles

`\wholebooktitle`
`\booksection`
```
283 \newcommand{\wholebooktitle}[1]{{\Huge\begin{center}
284 \hbox{#1}\end{center}}
285 }
286 \newcommand{\booksection}[1]{\volumesection{#1}}
```

`\volumetitle`
```
287 \newcommand{\volumetitle}[1]{\volumetitlesink\par
288 {\volumetitlefont\volumetitleshift #1}\par
289   \ifpoemcontentson
290     \literalcontents{\par
291 {\contentsvolumefont #1\vspace{5pt}\par\nobreak}}
292   \fi
293   \iftextnoteson
294 \immediate\write\textnotes{\string\notesvolumetitlepenalty\string\bigskip}
295     \immediate\write\textnotes{\string\goodbreak}
296     \immediate\write\textnotes{\string\par \string\par}
297     \immediate\write\textnotes{\string\backmattervolumefont\ #1}
298 \immediate\write\textnotes{\string\mark\string{\thepage\string}\string\unskip}
299     \immediate\write\textnotes{\string\par \string\backmattertextfont}
300     \immediate\write\textnotes{\string\nobreak}
301   \fi
302   }
```

`\volumetitlefirstline`
`\volumetitlelastline`
`\volumesubtitle`
`\volumesectiontitle`
```
303 \newcommand{\volumetitlefirstline}[1]
304 {\volumetitlesink\par{\volumetitlefont
305 \volumetitleshift #1 \par}
306   \ifpoemcontentson
307     \literalcontents{
308 {\contentsvolumefont #1\par\nobreak}}
309   \fi
310   \iftextnoteson
311     \immediate\write\textnotes{\string\penalty-2000\string\bigskip}
```

```
312      \immediate\write\textnotes{\string\par \string\par}
313      \immediate\write\textnotes{\string\backmattervolumefont\ #1}
314   \fi
315 }
316 \newcommand{\volumetitlelastline}[1]{{\volumetitlefont
317 \volumetitleshift #1 \par}
318   \ifpoemcontentson
319     \literalcontents{{\contentsvolumefont #1\vspace{5pt}\par\nobreak}}
320   \fi
321   \iftextnoteson
322 \immediate\write\textnotes{\string\backmattervolumefont\ #1}
323 \immediate\write\textnotes{\string\mark\string{\thepage\string}\string\unskip}
324      \immediate\write\textnotes{\string\par \string\backmattertextfont}
325      \immediate\write\textnotes{\string\nobreak}
326   \fi
327 }
328 \newcommand{\volumesubtitle}[1]{{\volumesubtitlefont
329 \volumetitleshift #1 \par}
330   \ifpoemcontentson
331     \literalcontents{{\contentsvolumesubtitlefont
332 #1\vspace{3pt}\par\nobreak}}
333   \fi
334   \iftextnoteson
335      \immediate\write\textnotes{\string\backmattervolumesubtitlefont\ #1}
336      \immediate\write\textnotes{\string\par \string\backmattertextfont}
337      \immediate\write\textnotes{\string\nobreak}
338   \fi
339 }
340 \newcommand{\volumesectiontitle}[1]
341 {\clearpage\thispagestyle{volumefirststyle}
342 \begin{center} {\volumesubtitlefont\textbf{#1}}
343 \end{center} \bigskip\bigskip
344   \ifpoemcontentson
345   \literalcontents{\goodbreak{\contentsvolumesubtitlefont #1\par\nobreak}}
346   \fi
347   \iftextnoteson
348      \immediate\write\textnotes{\string\notesvolumetitlepenalty}
349      \immediate\write\textnotes{\string\par \string\begin{bf}}
350      \immediate\write\textnotes{#1 \string\end{bf}}
351      \immediate\write\textnotes{\string\par}
352      \immediate\write\textnotes{\string\nobreak}
353   \fi
354 }
```

13.11   Commands for setting titles of poems and sequences

First, commands for sending labels to the table of contents and to the notes
sections. Since these are internal commands, not intended to be issued in the
body of the text, they might have been marked out with "at" signs to prevent
accidental redefinition. But since they are repeatedly written out to the external
files, it seemed more economical to run the risk of redefinition than to write out
\makeatletter and \makeatother with every note.

```
355 \newcommand{\makepoemlabel}[1]{\label{#1}}
```

356 `\newcommand{\argpageref}[1]{\pageref{#1}}`

13.11.1 Poem Titles

\poemtitle All of the other commands in this section are variations on this one, changing the penalties, the skips, and the fonts, or, in the case of lines with italics, separating a non-italic version of the title for use as a label for page references from the italic version used to actually set the title. The command breaks into three sections. First, the title is set in the text. `\poemtitlepenalty` tests whether there is room for the title and the first couple of lines. `\poemtitlefont` globally sets the fonts for all poem titles. The `\hbox{}` is to make sure that the poem title is not broken across two lines, and the `\label` records the page for the contents and notes sections. `\afterpoemtitleskip` is the amount of white space after a poem title. `\@fulltitle` and `\@compoundlabelscratch` record the title for concatenation later.

Second, the poem is entered in the external file for the table of contents. `\contentsindentone` sets it in one level in the hierarchy of indentations, and `\contentspoemtitlefont` is the type size used for poems in the table of contents. The `\pageref{}` holds the page number of the poem.

Third, a new paragraph is opened in the textual notes for textual collations. `\@poempagetotextnotes{}` sends the page number to the textual notes. `\@poemtitletotextnotes{}` sends the title.

357 `\newcommand{\poemtitle}[1]`
358 `{\poemtitlepenalty{\poemtitlefont \hbox{#1}}\label{#1}`
359 `  \nobreak\par\nobreak\afterpoemtitleskip\nobreak`
360 `   \global\edef\@fulltitle{#1}`
361 `   \global\edef\@compoundlabelscratch{#1}`
362 `  \ifpoemcontentson`
363 `  \literalcontents{\contentsindentone{\contentspoemtitlefont #1`
364 `~/~\pageref{#1}\par}}`
365 `   \fi`
366 `   \iftextnoteson`
367 `  \immediate\write\textnotes{\string\notespoemclubpenalty}`
368 `      \@poempagetotextnotes{#1}`
369 `      \@poemtitletotextnotes{#1}`
370 `   \fi`
371 `}`

\poemtitleitalic Poems with italic titles or other formatting (such as `\hour{}`) take two arguments. The first, with the formatting characters included, is sent to the text and to the contents for setting. The second, without the formatting characters, is used to define the labels used to keep cross references to the page number for this title correct.

372 `\newcommand{\poemtitleitalic}[2]`
373 `{\poemtitlepenalty{\poemtitlefont \hbox{#1}}\label{#2}`
374 `   \nobreak\par\nobreak\afterpoemtitleskip\nobreak`
375 `    \global\edef\@fulltitle{#2}`
376 `    \global\edef\@compoundlabelscratch{#2}`
377 `  \ifpoemcontentson`
378 `     \literalcontents{\contentsindentone{\contentspoemtitlefont #1`
379 `~/~\pageref{#2}\par}}`
380 `    \fi`

```
381    \iftextnoteson
382 \immediate\write\textnotes{\string\notespoemclubpenalty}
383      \@poempagetotextnotes{#2}
384      \@poemtitletotextnotes{#1}
385    \fi
386 }
```

For poem subtitles, see the entry on \sequencesectionsubtitle{}.

\poemtitlefirstline   Next, macros for setting multiline poem titles. Notice the special larger penalty
\poemtitlemiddleline   for page breaks in the middle of multiple line title.
\poemtitlelastline
```
387 \newcommand{\poemtitlefirstline}[1]
388 {\multilinetitlepenalty{\poemtitlefont \hbox{#1}}\label{#1}
389    \nobreak\par\nobreak
390    \global\edef\@fulltitle{#1}
391    \global\edef\@compoundlabelscratch{#1}
392    \ifpoemcontentson
393      \literalcontents{
394 \contentsindentone{\contentspoemtitlefont #1\par\nobreak}}
395    \fi
396    \iftextnoteson
397 \immediate\write\textnotes{\string\notespoemclubpenalty}
398      \@poempagetotextnotes{#1}
399      \@poemtitletotextnotes{#1}
400    \fi
401 }
```

Notice the use of \let and \edef here to concatenate the first and second lines.
```
402 \newcommand{\poemtitlemiddleline}[1]{{\poemtitlefont \hbox{#1}}
403    \nobreak\par\nobreak
404    \let\@titlesofar=\@fulltitle
405    \global\edef\@fulltitle{\@titlesofar\string~#1}
406    \let\@compoundsofar=\@compoundlabelscratch
407    \global\edef\@compoundlabelscratch{\@compoundsofar #1}
408    \ifpoemcontentson
409      \literalcontents{\nobreak\contentsindenttwo
410 {\contentspoemtitlefont #1\par\nobreak}}
411    \fi
412    \iftextnoteson
413      \@poemtitletotextnotes{#1}
414    \fi
415
416 }
417 \newcommand{\poemtitlelastline}[1]{{\poemtitlefont \hbox{#1}}\label{#1}
418    \nobreak\par\nobreak
419    \afterpoemtitleskip\nobreak
420    \let\@titlesofar=\@fulltitle
421    \global\edef\@fulltitle{\@titlesofar\string~#1}
422    \let\@compoundsofar=\@compoundlabelscratch
423    \global\edef\@compoundlabelscratch{\@compoundsofar #1}
424    \makepoemlabel{\@compoundlabelscratch}
425    \ifpoemcontentson
426      \literalcontents{\nobreak\contentsindenttwo{\contentspoemtitlefont #1
```

```
427 ~/~\pageref{#1}\par}}
428    \fi
429    \iftextnoteson
430       \@poemtitletotextnotes{#1}
431    \fi
432 }
```

Titles for sections of poems, and multi-line titles of sections of poems

```
433 \newcommand{\poemsectiontitle}[1]{\par\nobreak
434    {\subsectiontitlefont \hbox{\titleindent #1}}\label{#1}\par\nobreak
435    \afterpoemtitleskip\nobreak
436    \global\edef\@fulltitle{#1}
437    \global\edef\@compoundlabelscratch{#1}
438    \ifpoemcontentson
439       \literalcontents{\nobreak\contentsindenttwo{\contentspoemtitlefont #1
440 ~/~\pageref{#1}\par}}
441    \fi
442    \iftextnoteson
443 \immediate\write\textnotes{\string\notespoemclubpenalty}
444       \@poempagetotextnotes{#1}
445       \@poemtitletotextnotes{#1}
446    \fi
447 }
448 \newcommand{\poemsectiontitlefirstline}[1]{\par\nobreak
449    {\subsectiontitlefont \hbox{\titleindent #1}}\label{#1}\par\nobreak
450    \global\edef\@fulltitle{#1}
451    \global\edef\@compoundlabelscratch{#1}
452    \ifpoemcontentson
453       \literalcontents{
454 \contentsindenttwo{\contentspoemtitlefont #1}\par\noskip}
455    \fi
456    \iftextnoteson
457       \@poempagetotextnotes{#1}
458       \@poemtitletotextnotes{#1}
459    \fi
460 }
461 \newcommand{\poemsectiontitlelastline}[1]{
462    {\subsectiontitlefont \hbox{\titleindent #1}}\label{#1}\par\nobreak
463    \afterpoemtitleskip\nobreak
464    \let\@titlesofar=\@fulltitle
465    \global\edef\@fulltitle{\@titlesofar\string~#1}
466    \let\@compoundsofar=\@compoundlabelscratch
467    \global\edef\@compoundlabelscratch{\@compoundsofar #1}
468    \makepoemlabel{\@compoundlabelscratch}
469    \ifpoemcontentson
470       \literalcontents{\nobreak\contentsindentthree{\contentspoemtitlefont #1
471 ~/~\pageref{#1}\par}}
472    \fi
473    \iftextnoteson
474       \@poemtitletotextnotes{#1}
475    \fi
476 }
```

```
477 \newcommand{\poemsectiontitlenocontents}[2]{
478   \sequencesubsectiontitlenocontents{#1}{#2}}
479 \newcommand{\poemfirstsectiontitlebaretitle}[1]
480 {\par\nobreak\aftersequencetitleskip
481   {\subsectiontitlefont \hbox{\titleindent #1}}\par\nobreak
482   \afterpoemtitleskip\nobreak
483 }
484 \newcommand{\poemsectiontitlebaretitle}[1]{\par\poemtitlepenalty
485   {\subsectiontitlefont \hbox{\titleindent #1}}\par\nobreak
486   \afterpoemtitleskip\nobreak
487 }
488 \newcommand{\poemsubsectiontitle}[1]
489 {{\large \hbox{\titleindent\titleindent #1}}
490     \afterpoemtitleskip\nobreak}
491 \newcommand{\poemtitlenotitle}[1]
492 {\poemtitlepenalty \label{#1}
493   \nobreak\par\nobreak\afterpoemtitleskip\nobreak
494   \global\edef\@fulltitle{#1}
495   \global\edef\@compoundlabelscratch{#1}
496   \ifpoemcontentson
497   \literalcontents{\contentsindentone{\contentspoemtitlefont #1
498 ~/~\pageref{#1}\par}}
499   \fi
500   \iftextnoteson
501   \immediate\write\textnotes{\string\notespoemclubpenalty}
502     \@poempagetotextnotes{#1}
503     \@poemtitletotextnotes{#1}
504   \fi
505 }
506 \newcommand{\poemtitlenotitleitalic}[2]
507 {\poemtitlepenalty\label{#2}
508   \nobreak\par\nobreak\afterpoemtitleskip\nobreak
509   \global\edef\@fulltitle{#2}
510   \global\edef\@compoundlabelscratch{#2}
511   \ifpoemcontentson
512     \literalcontents{\contentsindentone{\contentspoemtitlefont #1
513 ~/~\pageref{#2}\par}}
514   \fi
515   \iftextnoteson
516 \immediate\write\textnotes{\string\notespoemclubpenalty}
517     \@poempagetotextnotes{#2}
518     \@poemtitletotextnotes{#1}
519   \fi
520 }
```

13.11.2 Poetic Sequences: Setting the Main Title

Variants here for multiple line titles and titles with font commands. Also some all-purpose kludges to work around other problems.

```
521 \newcommand{\sequencetitle}[1]{\par\sequencetitlepenalty
522   {\sequencetitlefont
523   \hbox{#1}}\label{#1}\par\nobreak\aftersequencetitleskip\nobreak
```

```
524    \global\edef\@fulltitle{#1}
525    \global\edef\@compoundlabelscratch{#1}
526    \ifpoemcontentson
527      \literalcontents{
528 \par\contentsindentone
529 {\contentssequencetitlefont #1\par\nobreak}}
530    \fi
531    \iftextnoteson
532      \immediate\write\textnotes{\string\notessequenceclubpenalty}
533      \@poempagetotextnotes{#1}
534      \@poemtitletotextnotes{#1}
535    \fi
536 }
```

\sequencetitlefirstline   To set the title of a poetic sequence if it requires two lines to do so.
\sequencetitlelastline

```
537 \newcommand{\sequencetitlefirstline}[1]{\par\multilinesequencepenalty
538    {\sequencetitlefont \hbox{#1}}\label{#1}\par\nobreak
539    \global\edef\@fulltitle{#1}
540    \global\edef\@compoundlabelscratch{#1}
541    \ifpoemcontentson
542      \literalcontents{
543 \contentsindentone
544 {\contentssequencetitlefont #1\par\nobreak}}
545    \fi
546    \iftextnoteson
547      \immediate\write\textnotes{\string\penalty-2000\string\par}
548      \@poempagetotextnotes{#1}
549      \@poemtitletotextnotes{#1}
550    \fi
551 }
552 \newcommand{\sequencetitlelastline}[1]{
553    {\sequencetitlefont \hbox{#1}}
554    \label{#1}\par\nobreak\aftersequencetitleskip\nobreak
555    \let\@titlesofar=\@fulltitle
556    \global\edef\@fulltitle{\@titlesofar\string~#1}
557    \let\@compoundsofar=\@compoundlabelscratch
558    \global\edef\@compoundlabelscratch{\@compoundsofar #1}
559    \makepoemlabel{\@compoundlabelscratch}
560    \ifpoemcontentson
561      \literalcontents{\nobreak\contentsindenttwo
562 {\contentssequencetitlefont #1\par\nobreak}}
563    \fi
564    \iftextnoteson
565      \@poemtitletotextnotes{#1}
566    \fi
567 }
```

13.11.3   Sections of poetic sequences

\sequencesectiontitle   First, the easy case: a simple section of a poetic sequence.

```
568 \newcommand{\sequencesectiontitle}[1]{\par\poemtitlepenalty
569    {\poemtitlefont \hbox{\titleindent #1}}\label{#1}
570    \nobreak\par\nobreak\afterpoemtitleskip\nobreak
571    \global\edef\@fulltitle{#1}
```

36

```
572    \global\edef\@compoundlabelscratch{#1}
573    \ifpoemcontentson
574    \literalcontents{\contentsindenttwo{\contentspoemtitlefont #1
575 ~/~\pageref{#1}\par}}
576    \fi
577    \iftextnoteson
578    \immediate\write\textnotes{\string\notespoemclubpenalty}
579       \@poempagetotextnotes{#1}
580       \@poemtitletotextnotes{#1}
581    \fi
582 }
```

If you don't have any notes on a sequence section, it seems a shame to open an entry in the textual notes for that section:

```
583 \newcommand{\sequencesectiontitlenonotes}[1]{
584 \par\poemtitlepenalty
585    {\poemtitlefont \hbox{\titleindent #1}}\label{#1}
586    \nobreak\par\nobreak\afterpoemtitleskip\nobreak
587    \ifpoemcontentson
588    \literalcontents{\contentsindenttwo{\contentspoemtitlefont #1
589 ~/~\pageref{#1}\par}}
590    \fi
591 }
```

\sequencefirstsectiontitle The first poem in a sequence is a special case.

```
592 \newcommand{\sequencefirstsectiontitle}[1]{\par\nobreak
593    {\poemtitlefont \hbox{{\titleindent #1}}}\label{#1}
594    \nobreak\par\nobreak\afterpoemtitleskip\nobreak
595    \global\edef\@fulltitle{#1}
596    \global\edef\@compoundlabelscratch{#1}
597    \ifpoemcontentson
598       \literalcontents{\nobreak\contentsindenttwo{\contentspoemtitlefont #1
599 ~/~\pageref{#1}\par}}
600    \fi
601    \iftextnoteson
602       \@poempagetotextnotes{#1}
603       \@poemtitletotextnotes{#1}
604    \fi
605 }
```

The following macros are to kludge around situations where the section title is just a number. Obviously you can't just use that number as the label to hold the page number, since there may be other sequences that are organized the same way, and the label "I." might take several meanings. This macro has two arguments. The first is the title of the section. The second is the title of the sequence as a whole.

```
606 \newcommand{\sequencefirstsectiontitlenocontents}[2]{\par\nobreak
607    {\poemtitlefont \hbox{{\titleindent #1}}}\label{#1 #2}
608    \nobreak\par\nobreak\afterpoemtitleskip\nobreak
609    \global\edef\@fulltitle{#2 \string~ #1}
610    \global\edef\@compoundlabelscratch{#1 #2}
611    \iftextnoteson
612       \@poempagetotextnotes{#1 #2}
613       \@poemtitletotextnotes{#1}
```

```
614    \fi
615  }
616  \newcommand{\sequencesectiontitlenocontents}[2]
617  {\par\poemtitlepenalty\goodbreak
618     {\poemtitlefont \hbox{\titleindent #1}}\label{#1 #2}
619     \nobreak\par\nobreak\afterpoemtitleskip\nobreak
620     \global\edef\@fulltitle{#2 \string~ #1}
621     \global\edef\@compoundlabelscratch{#1 #2}
622     \iftextnoteson
623  \immediate\write\textnotes{\string\notespoemclubpenalty}
624       \@poempagetotextnotes{#1 #2}
625       \@poemtitletotextnotes{#1}
626     \fi
627  }
```

If the first section of a sequence is a multiple line title, the following macros can handle the special problems that situation poses.

```
628  \newcommand{\sequencefirstsectiontitlefirstline}[1]{\par\nobreak
629     {\poemtitlefont \hbox{{\titleindent #1}}}\label{#1}
630     \nobreak\par\nobreak
631     \global\edef\@fulltitle{#1}
632     \global\edef\@compoundlabelscratch{#1}
633     \ifpoemcontentson
634  \literalcontents{\nobreak\contentsindenttwo
635  {\contentspoemtitlefont #1\par\nobreak}}
636     \fi
637     \iftextnoteson
638       \@poempagetotextnotes{#1}
639       \@poemtitletotextnotes{#1}
640     \fi
641  }
642  \newcommand{\sequencefirstsectiontitlemiddleline}[1]{
643     {\poemtitlefont \hbox{\titleindent #1}}
644     \nobreak\par\nobreak
645     \let\@titlesofar=\@fulltitle
646     \global\edef\@fulltitle{\@titlesofar\string~#1}
647     \let\@compoundsofar=\@compoundlabelscratch
648     \global\edef\@compoundlabelscratch{\@compoundsofar #1}
649     \ifpoemcontentson
650  \literalcontents{\nobreak\contentsindentthree{\contentspoemtitlefont
651  #1\par\nobreak}}
652     \fi
653     \iftextnoteson
654       \@poemtitletotextnotes{#1}
655     \fi
656  }
657  \newcommand{\sequencefirstsectiontitlelastline}[1]{
658     {\poemtitlefont \hbox{\titleindent #1}}\label{#1}
659     \nobreak\par\nobreak\afterpoemtitleskip\nobreak
660     \let\@titlesofar=\@fulltitle
661     \global\edef\@fulltitle{\@titlesofar\string~#1}
662     \let\@compoundsofar=\@compoundlabelscratch
663     \global\edef\@compoundlabelscratch{\@compoundsofar #1}
664     \makepoemlabel{\@compoundlabelscratch}
```

```
665  \ifpoemcontentson
666  \literalcontents{\nobreak\contentsindentthree{\contentspoemtitlefont #1
667 ~/~\pageref{#1}\par}}
668  \fi
669  \iftextnoteson
670     \@poemtitletotextnotes{#1}
671  \fi
672 }
673 \newcommand{\sequencefirstsectiontitlenonotes}[1]{
674 \par\nobreak\afterpoemtitleskip\nobreak
675   {\poemtitlefont \hbox{\titleindent #1}}\label{#1}
676  \nobreak\par\nobreak
677  \ifpoemcontentson
678  \literalcontents{\nobreak\contentsindenttwo{\contentspoemtitlefont #1
679 ~/~\pageref{#1}\par}}
680  \fi
681 }
```

\sequencesectionsubtitle
\poemsubtitle

```
682 \newcommand{\sequencesectionsubtitle}[1]{{\large \hbox{\titleindent #1}}
683   \nobreak\par\nobreak\afterpoemtitleskip\nobreak
684 }
685 \newcommand{\poemsubtitle}[1]{\sequencesectionsubtitle{#1}
686 }
```

Another kludge for special situations:

```
687 \newcommand{\sequencesectiontitleitalicnonotes}[2]
688 {\par\poemtitlepenalty\goodbreak
689   {\poemtitlefont \hbox{\titleindent #1}}\label{#2}
690   \nobreak\par\nobreak\afterpoemtitleskip\nobreak
691   \global\edef\@fulltitle{#2}
692   \global\edef\@compoundlabelscratch{#2}
693   \ifpoemcontentson
694 \literalcontents{\contentsindenttwo{\contentspoemtitlefont #1
695 ~/~\pageref{#2}\par}}
696   \fi
697 }
```

Italic titles require two arguments.

\sequencesectiontitleitalic

```
698 \newcommand{\sequencesectiontitleitalic}[2]
699 {\par\poemtitlepenalty\goodbreak
700   {\poemtitlefont \hbox{\titleindent #1}}\label{#2}
701   \nobreak\par\nobreak\afterpoemtitleskip\nobreak
702   \global\edef\@fulltitle{#2}
703   \ifpoemcontentson
704 \literalcontents{\contentsindenttwo{\contentspoemtitlefont #1
705 ~/~\pageref{#2}\par}}
706   \fi
707   \iftextnoteson
708     \immediate\write\textnotes{\string\notespoemclubpenalty}
709     \@poempagetotextnotes{#2}
710     \@poemtitletotextnotes{#1}
```

```
711    \fi
712 }
713 \newcommand{\sequencesectiontitlefirstlineitalic}[2]
714 {\par\multilinetitlepenalty\goodbreak
715    {\poemtitlefont \hbox{\titleindent #1}}\label{#2}
716    \nobreak\par\nobreak
717    \global\edef\@fulltitle{#2}
718    \global\edef\@compoundlabelscratch{#2}
719    \ifpoemcontentson
720    \literalcontents{\contentsindenttwo{\contentspoemtitlefont #1\par\nobreak}}
721    \fi
722    \iftextnoteson
723    \immediate\write\textnotes{\string\notespoemclubpenalty}
724        \@poempagetotextnotes{#2}
725        \@poemtitletotextnotes{#1}
726    \fi
727 }
728 \newcommand{\sequencesectiontitlebaretitle}[1]
729 {\par\poemtitlepenalty\goodbreak
730    {\poemtitlefont \hbox{\titleindent #1}}
731    \nobreak\par\nobreak\afterpoemtitleskip\nobreak
732 }
```

For multiple line titles of sequence sections

```
733 \newcommand{\sequencesectiontitlefirstline}[1]
734 {\par\multilinetitlepenalty\goodbreak%\smallskip
735    {\poemtitlefont \hbox{\titleindent #1}}\label{#1}
736    \nobreak\par\nobreak%\medskip\nobreak
737    \global\edef\@fulltitle{#1}
738    \global\edef\@compoundlabelscratch{#1}
739    \ifpoemcontentson
740    \literalcontents{\contentsindenttwo
741 {\contentssequencetitlefont #1\par\nobreak}}
742    \fi
743    \iftextnoteson
744    \immediate\write\textnotes{\string\notespoemclubpenalty}
745        \@poempagetotextnotes{#1}
746        \@poemtitletotextnotes{#1}
747    \fi
748 }
749 \newcommand{\sequencesectiontitlemiddleline}[1]{
750    {\poemtitlefont \hbox{\titleindent #1}}
751    \nobreak\par\nobreak%\medskip\nobreak
752    \let\@titlesofar=\@fulltitle
753    \global\edef\@fulltitle{\@titlesofar\string~#1}
754    \let\@compoundsofar=\@compoundlabelscratch
755    \global\edef\@compoundlabelscratch{\@compoundsofar #1}
756    \ifpoemcontentson
757    \literalcontents{\nobreak\contentsindentthree
758 {\contentssequencetitlefont #1\par\nobreak}}
759    \fi
760    \iftextnoteson
761        \@poemtitletotextnotes{#1}
762    \fi
```

40

```
763 }
764 \newcommand{\sequencesectiontitlelastline}[1]{
765   {\poemtitlefont \hbox{\titleindent #1}}\label{#1}
766   \nobreak\par\nobreak\afterpoemtitleskip\nobreak
767   \let\@titlesofar=\@fulltitle
768   \global\edef\@fulltitle{\@titlesofar\string~#1}
769   \let\@compoundsofar=\@compoundlabelscratch
770   \global\edef\@compoundlabelscratch{\@compoundsofar #1}
771   \makepoemlabel{\@compoundlabelscratch}
772   \ifpoemcontentson
773   \literalcontents{\nobreak\contentsindentthree
774 {\contentspoemtitlefont #1
775 ~/~\pageref{#1}\par}}
776   \fi
777   \iftextnoteson
778     \@poemtitletotextnotes{#1}
779   \fi
780 }
```

13.11.4 Subsections of sequences

\sequencesubsectiontitle Continuing several levels down: macros for setting subsections and subsubsections of sequences. \sequencesubsectiontitlenocontents and its relatives take two arguments. Since the titles of subsections of sequences are often just roman numerals, they don't make good labels for crossreferencing purposes. The second argument of the macro is for the title of the sequence section (or of the sequence), which enables a unique label for that poem to be generated.

```
781 \newcommand{\sequencesubsectiontitle}[1]{
782 \par\poemtitlepenalty\goodbreak
783   {\subsectiontitlefont
784 \hbox{\titleindent\titleindent #1}}\label{#1}\par\nobreak
785   \afterpoemtitleskip\nobreak
786   \global\edef\@fulltitle{#1}
787   \global\edef\@compoundlabelscratch{#1}
788   \ifpoemcontentson
789   \literalcontents{\nobreak\contentsindentthree{\contentspoemtitlefont #1
790 ~/~\pageref{#1}\par}}
791   \fi
792   \iftextnoteson
793 \immediate\write\textnotes{\string\notespoemclubpenalty}
794     \@poempagetotextnotes{#1}
795     \@poemtitletotextnotes{#1}
796   \fi
797 }
798 \newcommand{\sequencesubsectiontitlenocontents}[2]{
799 \par\poemtitlepenalty\goodbreak
800   {\large \hbox{\titleindent\titleindent #1}}
801   \label{#1 #2}\par\nobreak
802   \afterpoemtitleskip\nobreak
803   \global\edef\@fulltitle{#2 \string~ #1}
804   \global\edef\@compoundlabelscratch{#1 #2}
805   \iftextnoteson
806 \immediate\write\textnotes{\string\notespoemclubpenalty}
```

```
807      \@poempagetotextnotes{#1 #2}
808      \@poemtitletotextnotes{#1}
809   \fi
810 }
811 \newcommand{\sequencefirstsubsectiontitlenocontents}[2]{
812 \par\nobreak
813   {\large \hbox{\titleindent\titleindent #1}}\label{#1 #2}\par\nobreak
814   \afterpoemtitleskip\nobreak
815   \global\edef\@fulltitle{#2 \string~ #1}
816   \global\edef\@compoundlabelscratch{#1 #2}
817   \iftextnoteson
818      \@poempagetotextnotes{#1 #2}
819      \@poemtitletotextnotes{#1}
820   \fi
821 }
822 \newcommand{\sequencesubsubsectiontitlenocontents}[2]{
823 \sequencesubsectiontitlenocontents{#1}{#2}
824 }
825 \newcommand{\sequencefirstsubsubsectiontitlenocontents}[2]{
826 \sequencefirstsubsectiontitlenocontents{#1}{#2}
827 }

828 \newcommand{\sequencesubsectiontitlefirstline}[1]{
829 \par\multilinetitlepenalty\goodbreak
830   {\subsectiontitlefont
831   \hbox{\titleindent\titleindent#1}}\label{#1}\par\nobreak
832   \global\edef\@fulltitle{#1}
833   \global\edef\@compoundlabelscratch{#1}
834   \ifpoemcontentson
835   \literalcontents{\contentsindentthree
836 {\contentspoemtitlefont #1\par\nobreak}}
837   \fi
838   \iftextnoteson
839      \@poempagetotextnotes{#1}
840      \@poemtitletotextnotes{#1}
841   \fi
842 }
843 \newcommand{\sequencesubsectiontitlemiddleline}[1]{
844 \par\nobreak
845   {\subsectiontitlefont \hbox{\titleindent\titleindent #1}}\par\nobreak
846   \let\@titlesofar=\@fulltitle
847   \global\edef\@fulltitle{\@titlesofar\string~#1}
848   \let\@compoundsofar=\@compoundlabelscratch
849   \global\edef\@compoundlabelscratch{\@compoundsofar #1}
850   \ifpoemcontentson
851   \literalcontents{\nobreak\contentsindentfour
852 {\contentspoemtitlefont #1\par\nobreak}}
853   \fi
854   \iftextnoteson
855      \@poemtitletotextnotes{#1}
856   \fi
857 }
858 \newcommand{\sequencesubsectiontitlelastline}[1]{
859 \par\nobreak
```

```
860     {\subsectiontitlefont \hbox{\titleindent\titleindent #1}}
861     \label{#1}\par\nobreak
862     \afterpoemtitleskip\nobreak
863     \let\@titlesofar=\@fulltitle
864     \global\edef\@fulltitle{\@titlesofar\string~#1}
865     \let\@compoundsofar=\@compoundlabelscratch
866     \global\edef\@compoundlabelscratch{\@compoundsofar #1}
867     \makepoemlabel{\@compoundlabelscratch}
868     \ifpoemcontentson
869     \literalcontents{\nobreak\contentsindentfour
870 {\contentspoemtitlefont #1
871 ~/~\pageref{#1}\par}}
872     \fi
873     \iftextnoteson
874         \@poemtitletotextnotes{#1}
875     \fi
876 }
877 \newcommand{\sequencefirstsubsectiontitle}[1]{
878 \par\nobreak
879     {\subsectiontitlefont \hbox{\titleindent\titleindent #1}}
880     \label{#1}\par\nobreak
881     \afterpoemtitleskip\nobreak
882     \global\edef\@fulltitle{#1}
883     \global\edef\@compoundlabelscratch{#1}
884     \ifpoemcontentson
885     \literalcontents{\nobreak\contentsindentthree
886 {\contentspoemtitlefont #1
887 ~/~\pageref{#1}\par}}
888     \fi
889     \iftextnoteson
890         \@poempagetotextnotes{#1}
891         \@poemtitletotextnotes{#1}
892     \fi
893 }
894 \newcommand{\sequencefirstsubsectiontitlefirstline}[1]{
895 \par\nobreak
896     {\subsectiontitlefont \hbox{\titleindent\titleindent #1}}
897     \label{#1}\par\nobreak
898     \global\edef\@fulltitle{#1}
899     \global\edef\@compoundlabelscratch{#1}
900     \ifpoemcontentson
901     \literalcontents{\nobreak\contentsindentthree
902 {\contentspoemtitlefont #1\par\nobreak}}
903     \fi
904     \iftextnoteson
905         \immediate\write\textnotes{\string\par}
906         \immediate\write\textnotes{\string\nopagebreak}
907         \@poempagetotextnotes{#1}
908         \@poemtitletotextnotes{#1}
909     \fi
910 }
911 \newcommand{\sequencefirstsubsectiontitlemiddleline}[1]{
912 \par\nobreak
913     {\subsectiontitlefont \hbox{\titleindent\titleindent #1}}\par\nobreak
```

```
914    \let\@titlesofar=\@fulltitle
915    \global\edef\@fulltitle{\@titlesofar\string~#1}
916    \let\@compoundsofar=\@compoundlabelscratch
917    \global\edef\@compoundlabelscratch{\@compoundsofar #1}
918    \ifpoemcontentson
919    \literalcontents{\nobreak\contentsindentfour
920 {\contentspoemtitlefont  #1\par\nobreak}}
921    \fi
922    \iftextnoteson
923       \@poemtitletotextnotes{#1}
924    \fi
925 }
926 \newcommand{\sequencefirstsubsectiontitlelastline}[1]{
927 \par\nobreak
928    {\subsectiontitlefont \hbox{\titleindent\titleindent #1}}
929    \label{#1}\par\nobreak
930    \afterpoemtitleskip\nobreak
931    \let\@titlesofar=\@fulltitle
932    \global\edef\@fulltitle{\@titlesofar\string~#1}
933    \let\@compoundsofar=\@compoundlabelscratch
934    \global\edef\@compoundlabelscratch{\@compoundsofar #1}
935    \makepoemlabel{\@compoundlabelscratch}
936    \ifpoemcontentson
937    \literalcontents{\nobreak\contentsindentfour
938 {\contentspoemtitlefont #1
939 ~/~\pageref{#1}\par}}
940  \fi
941    \iftextnoteson
942       \@poemtitletotextnotes{#1}
943    \fi
944 }
```

   Interjections in sequences, as in Robert Penn Warren's *Or Else.*

```
945 \newcommand{\interjectiontitlefirstline}[2]{
946 \par\multilinetitlepenalty%\smallskip
947    {\poemtitlefont \hbox{\titleindent\titleindent \emph{#1}}}
948    \label{#2}\par\nobreak
949 \afterpoemtitleskip\nobreak
950    \global\edef\@fulltitle{#2}
951    \global\edef\@compoundlabelscratch{#2}
952    \ifpoemcontentson
953    \literalcontents{
954 \contentsindentthree
955 {\contentspoemtitlefont \emph{#1}\par\nobreak}}
956    \fi
957    \iftextnoteson
958 \immediate\write\textnotes{\string\notespoemclubpenalty}
959       \@poempagetotextnotes{#2}
960       \@poemtitletotextnotes{#1}
961    \fi
962 }
963 \newcommand{\interjectiontitlelastline}[1]{
964    {\poemtitlefont \hbox{\titleindent\titleindent \emph{#1}}}
965    \label{#1}\par\nobreak
```

```
966    \afterpoemtitleskip\nobreak
967    \let\@titlesofar=\@fulltitle
968    \global\edef\@fulltitle{\@titlesofar\string~#1}
969    \let\@compoundsofar=\@compoundlabelscratch
970    \global\edef\@compoundlabelscratch{\@compoundsofar #1}
971    \makepoemlabel{\@compoundlabelscratch}
972    \ifpoemcontentson
973    \literalcontents{\nobreak\contentsindentfour{\contentspoemtitlefont
974 \emph{#1}\/~/~\pageref{#1}\par}}
975    \fi
976    \iftextnoteson
977      \@poemtitletotextnotes{#1}
978    \fi
979 }
980 \newcommand{\interjectiontitlemiddleline}[1]{\par\nobreak
981    {\poemtitlefont \hbox{\titleindent\titleindent #1}}\par\nobreak
982    \let\@titlesofar=\@fulltitle
983    \global\edef\@fulltitle{\@titlesofar\string~#1}
984    \let\@compoundsofar=\@compoundlabelscratch
985    \global\edef\@compoundlabelscratch{\@compoundsofar #1}
986    \ifpoemcontentson
987    \literalcontents{\nobreak\contentsindentfour
988 {\contentspoemtitlefont \emph{#1}\par\nobreak}}
989    \fi
990    \iftextnoteson
991      \@poemtitletotextnotes{#1}
992    \fi
993 }
```

13.12 Epigraphs, headnotes, attributions, dedications

Notice that epigraphs to volumes are handled differently from epigraphs to poems.

`\epigraph`
`\headnote`
`\attribution`
`\dedication`
`\volumededication`
`\volumeepigraph`
`\volumeattribution`

```
994 \newcommand{\epigraph}[1]{\nopagebreak\afterpoemtitleskip\begin{epigraphquote}
995    \emph{#1}\end{epigraphquote}\afterpoemtitleskip\nopagebreak}
996 \newcommand{\headnote}[1]{\epigraph{#1}}
997 \newcommand{\attribution}[1]{\nopagebreak\afterpoemtitleskip\begin{epigraphquote}
998  {\small\emph{#1}}\end{epigraphquote}\afterpoemtitleskip\nopagebreak}
999 \newcommand{\dedication}[1]{\nopagebreak\afterpoemtitleskip\begin{epigraphquote}
1000  \emph{#1}\end{epigraphquote}\afterpoemtitleskip\nopagebreak}
1001 \newcommand{\volumededication}[1]{\par\bigskip\begin{volumetitlepagequote}
1002  \emph{#1}\end{volumetitlepagequote}}
1003 \newcommand{\volumeepigraph}[1]{\par\bigskip\begin{volumetitlepagequote}
1004  \emph{#1}\end{volumetitlepagequote}}
1005 \newcommand{\volumeattribution}[1]{\par\smallskip\begin{volumetitlepagequote}
1006  {\small \emph{#1}}\end{volumetitlepagequote}}
```

13.13 Tools used for making note sections

The main tool is a dirty trick borrowed from John Lavagnino's package for end-notes, endnotes, which allows for writing out literal characters to an external file. The trick involves redefining the space character as the newline character and

treating the text of the note as the body of a macro that `\meaning` specifies. The result is that the text is written to the external file in a long ribbon one word wide.

```
1007 \def\strip#1>{}
1008 \newcommand{\literaltextnote}[1]{
1009     \begingroup
1010         \def\next{#1}%
1011         \newlinechar='40
1012         \immediate\write\textnotes{\expandafter\strip\meaning\next}%
1013     \endgroup
1014 }
1015 \newcommand{\literalemend}[1]{
1016     \begingroup
1017         \def\next{#1}%
1018         \newlinechar='40
1019         \immediate\write\emendations{\expandafter\strip\meaning\next}%
1020     \endgroup
1021 }
1022 \newcommand{\literalexplain}[1]{
1023     \begingroup
1024         \def\next{#1}%
1025         \newlinechar='40
1026         \immediate\write\explanations{\expandafter\strip\meaning\next}%
1027     \endgroup
1028 }
1029 \newcommand{\literalcontents}[1]{
1030     \begingroup
1031         \def\next{#1}%
1032         \newlinechar='40
1033         \immediate\write\poemcontents{\expandafter\strip\meaning\next}%
1034     \endgroup
1035 }
1036 \newcommand{\literaltextnoteshort}[1]{
1037         \begingroup
1038         \def\next{#1}%
1039         \immediate\write\textnotes{\expandafter\strip\meaning\next}%
1040     \endgroup}
1041 \newcommand{\literalemendshort}[1]{
1042         \begingroup
1043         \def\next{#1}%
1044         \immediate\write\emendations{\expandafter\strip\meaning\next}%
1045     \endgroup}
1046 \newcommand{\literalexplainshort}[1]{
1047         \begingroup
1048         \def\next{#1}%
1049         \immediate\write\explanations{\expandafter\strip\meaning\next}%
1050     \endgroup}
1051 \newcommand{\literalcontentsshort}[1]{
1052         \begingroup
1053         \immediate\write\poemcontents{\expandafter\strip\meaning\next}%
1054     \endgroup}
1055 \newcommand{\sameword}{$\sim$}
1056 \newcommand{\missingpunct}{${}_{\wedge}$}
```

13.14   Commands to make notes and send info to contents

\textnote   The basic \textnote{} command, on which everything else is based, has several
parts. First, it tests to see whether endnotes or footnotes are required. Second,
If endnotes are required, it writes out a little program on the external endnotes
file which, when it is read back in when the endnotes are typeset, sets a variable
with the value of the page of the line the note is commenting upon and checks to
see whether that value is equal to or greater than that of previous notes on that
page of notes. Depending upon the outcome of that test, it sets the value of \mark
with the correct numbers to print the proper running header of the form "Textual
Notes to pp.xx–yy." Third, it sends the line number of the line it is a comment
upon and the text of the note to the notes section.

```
1057 \newcommand{\textnote}[1]{
1058  \iftextnotesatfoot
1059    \footnotetext[\thelinenumber]{#1}
1060  \fi
1061  \iftextnoteson
1062    \immediate\write
1063 \textnotes{\string\setcounter\string{notepageholdernote\string}
1064 \string{\thepage\string}\string\unskip}
1065    \immediate\write
1066 \textnotes{\string\ifthenelse\string{\string\value\string{notepageholdernote\string}
1067 >\string\value\string{notepageholdertitle\string}\string}}
1068    \immediate\write
1069 \textnotes{\string{\string\mark\string{\string\thenotepageholdernote\string}\string}}
1070    \immediate\write
1071 \textnotes{\string{\string\mark\string{\string\thenotepageholdertitle\string}
1072 \string}\string\unskip}
1073    \immediate\write\textnotes
1074 {\string\unskip\string\relax\ \thelinenumber :\string~\string\nolinebreak}
1075    \literaltextnote{#1}
1076  \fi
1077 }
```

\accidental   Accidentals: As it is, the command just tests to see whether accidentals are being
included or not, and sets the accidental as a textnote if accidentals are being
included. It would not be hard to divert accidentals to another external file in
order to compile a separate list of accidentals.

```
1078 \newcommand{\accidental}[1]{
1079  \ifincludeaccidentals
1080    \immediate\write\textnotes{\string\unskip\string\nobreak}
1081 \textnote{#1}
1082 \immediate\write\textnotes{\string\unskip\string\nobreak}
1083  \fi
1084 }
```

\tsvariant   Typescript variants. Treated like accidentals. If they are being collected, they are
\tsaccidental   sent to the textual notes. Again, it would not be hard to collect them separately.

```
1085 \newcommand{\tsvariant}[1]{
1086  \ifincludetypescripts
1087    \immediate\write
1088 \textnotes{\string\unskip\string\nobreak}
1089 \textnote{#1}
```

```
1090 \immediate\write\textnotes{\string\unskip\string\nobreak}
1091    \fi
1092 }
1093 \newcommand{\tsaccidental}[1]{\ifincludetypescripts\accidental{#1}\fi}
```

\tsentry   Typescript entries. Allows one to to selectively include or exclude typescript entries from lists of variants.

```
1094 \newcommand{\tsentry}[1]{\ifincludetypescripts{#1}\fi\unskip}
```

\sources   \sources{} is essentially a \textnote{} with no line number and no page checking. Useful for typesetting the sources of the text (hence the name) and for sending literal characters to the endnotes file for other purposes.

```
1095 \newcommand{\sources}[1]{
1096 \iftextnoteson
1097    \begingroup
1098       \newlinechar='40
1099       \def\next{#1}%
1100       \immediate\write\textnotes{\expandafter\strip\meaning\next}%
1101    \endgroup
1102 \fi
1103 }
```

13.15   Emendations and explanatory notes

The difference between these kinds of notes and ordinary \textnotes{} is that they must first test to see whether there have been any emendations or explanatory notes for the poem in question. If there have not been prior notes, then a new paragraph must be opened and the page number and title of the poem set in the note section.

\emendation

```
1104 \newcommand{\emendation}[1]{
1105 \ifnoemendyet
1106    \firstemendation{#1}
1107    \global\noemendyetfalse
1108 \else
1109    \ifredundantemendations
1110       \textnote{#1}
1111    \fi
1112    \ifemendationson
1113    \immediate\write
1114 \emendations{\string\setcounter\string{notepageholdernote\string}
1115 \string{\thepage\string}\string\unskip}
1116    \immediate\write
1117 \emendations{\string\ifthenelse\string{\string\value\string{notepageholdernote\string}
1118 >\string\value\string{notepageholdertitle\string}\string}}
1119       \immediate\write
1120 \emendations{\string\unskip\string\relax\ \thelinenumber :\string~\string\nolinebreak}
1121       \literalemend{{#1}}
1122       \immediate\write\emendations{\string\leavevmode\string\nolinebreak}
1123    \fi
1124 \fi
1125  }
```

This next is an internal command, called by \emendation. There's no need to use it explicitly.

```
1126 \newcommand{\firstemendation}[1]{
1127   \ifredundantemendations
1128     \textnote{#1}
1129   \fi
1130   \ifemendationson
1131     \immediate\write\emendations{\string\par}
1132     \immediate\write
1133 \emendations{\string\argpageref\string{\@compoundlabelscratch\string}}
1134     \immediate\write
1135 \emendations{\string\setcounter\string{notepageholdertitle\string}
1136 \string{\string\argpageref\string{\@compoundlabelscratch\string}\string}\string\unskip}
1137     \immediate\write
1138 \emendations{\string\mark\string{\string\thenotepageholdertitle\string}
1139 \string\unskip}
1140     \immediate\write\emendations{\string\textbf\string{\ \@fulltitle\string}}
1141     \immediate\write\emendations{\thelinenumber :\string~\string\nolinebreak}
1142     \literalemend{#1}
1143   \fi
1144 }
```

\explanatory   Again, \firstexplanatory is internal, called by \explanatory.

```
1145 \newcommand{\explanatory}[1]{
1146 \ifnoexplainyet
1147     \firstexplanatory{#1}
1148     \global\noexplainyetfalse
1149 \else
1150     \ifexplanon
1151     \immediate\write
1152 \explanations{\string\setcounter\string{notepageholdernote\string}
1153 \string{\thepage\string}\string\unskip}
1154     \immediate\write
1155 \explanations{\string\ifthenelse\string{\string\value\string{notepageholdernote\string}
1156 >\string\value\string{notepageholdertitle\string}\string}}
1157       \immediate\write
1158 \explanations{\string\unskip\string\relax\ \thelinenumber :\string~\string\nolinebreak}
1159       \literalexplain{#1}
1160       \immediate\write\explanations{\string\leavevmode\string\nolinebreak}
1161     \fi
1162 \fi
1163 }
1164 \newcommand{\firstexplanatory}[1]{
1165 \ifexplanon
1166     \immediate\write\explanations{\string\par}
1167     \immediate\write
1168 \explanations{\string\argpageref\string{\@compoundlabelscratch\string}}
1169     \immediate\write
1170 \explanations{\string\setcounter\string{notepageholdertitle\string}
1171 \string{\string\argpageref\string{\@compoundlabelscratch\string}\string}\string\unskip}
1172     \immediate\write
1173 \explanations{\string\mark\string{\string\thenotepageholdertitle\string}\string\unskip}
1174     \immediate\write\explanations{\string\textbf\string{\ \@fulltitle\string}}
1175     \immediate\write\explanations{\thelinenumber :\string~\string\nolinebreak}
```

```
1176      \literalexplain{#1}
1177  \fi
1178  }
```

13.16 Embarrassing kludges

Because the dirty trick mentioned above writes out textnotes as a ribbon one word wide, quoted poetry in the notes sections will leave a blank line at the end, which will be interpreted as a paragraph break when the file is read back in by LaTeX. These kludges correct that problem.

```
1179  \newcommand{\quotedversecorrectiontextnote}
1180  {\immediate\write
1181  \textnotes{\string\par\string\noindent\string\kern-3pt}}% a bad kludge
1182  \newcommand{\quotedversecorrectionemendation}
1183  {\immediate\write
1184  \emendations{\string\par\string\noindent\string\kern-3pt}}% a bad kludge
1185  \newcommand{\quotedversecorrectionexplanatory}
1186  {\immediate\write
1187  \explanations{\string\par\string\noindent\string\kern-3pt}}% a bad kludge
```

13.17 Finishing up

\finish The \finish macro reads in the notes, the index (previously created from your .aux file by MakeIndex), and the contents sections and sets them. The notes sections send page information to the contents file as they are set. Then the page information for the index is sent to the contents file. Finally the contents file is closed and read in. If you have an editor's introduction or a list of abbreviations, copy this macro, uncomment out the commented out lines, and issue it all as a \renewcommand for \finish. Be sure to have the command \label{editorsintroduction} on the first page of your introduction.

It usually takes three passes to get the table of contents and the index files correct.

The consequence of doing using \finish is that the table of contents comes last. There are ways around this that are described earlier. The notes sections are all typeset in the \small size.

```
1188  \newcommand{\finish}{
1189  \small\bf \hyphenchar\font=45
1190  \small\it \hyphenchar\font=45
1191  \small\rm \hyphenchar\font=45
1192
1193  \ifemendationson
1194      \newpage
1195      \immediate\closeout\emendations
1196      \input \jobname.emd
1197  \fi
1198  \iftextnoteson
1199      \newpage
1200      \immediate\closeout\textnotes
1201      \input \jobname.ent
1202      \newpage
1203  \fi
1204  \ifexplanon
```

```
1205        \immediate\closeout\explanations
1206        \input \jobname.enx
1207        \newpage
1208  \fi
1209  \ifindexingon
1210  \printindex
1211  \fi
1212  \ifpoemcontentson
1213 %        \immediate\write\poemcontents{\string\vspace{10pt}\string\par}
1214 %        \immediate\write
1215 % \poemcontents{\string\contentspoemtitlefont\ Introduction to the Notes}
1216 %        \immediate\write
1217 % \poemcontents{\string~ /  \string~\ \string\pageref{editorsintroduction} \string\par}
1218 %        \immediate\write\poemcontents{\string\par \string\smallskip}
1219 %        \immediate\write\poemcontents{\string\contentspoemtitlefont\ Abbreviations}
1220 %        \immediate\write
1221 % \poemcontents{\string~ /  \string~\ \string\pageref{abbreviations} \string\par}
1222 %        \immediate\write\poemcontents{\string\par \string\smallskip}
1223        \ifemendationson
1224        \immediate\write\poemcontents{\string\contentspoemtitlefont\ Emendations}
1225        \immediate\write
1226 \poemcontents{\string~ /  \string~\ \string\pageref{emendationnotes} \string\par}
1227        \immediate\write\poemcontents{\string\par \string\smallskip}
1228        \fi
1229        \iftextnoteson
1230        \immediate\write\poemcontents{\string\contentspoemtitlefont\ Textual Notes}
1231        \immediate\write
1232 \poemcontents{\string~ /  \string~\ \string\pageref{textualnotes} \string\par}
1233        \immediate\write\poemcontents{\string\par \string\smallskip}
1234        \fi
1235        \ifexplanon
1236        \immediate\write
1237 \poemcontents{\string\contentspoemtitlefont\ Explanatory Notes}
1238        \immediate\write
1239 \poemcontents{\string~ /  \string~\ \string\pageref{explanatorynotes}}
1240        \fi
1241        \ifindexingon
1242        \immediate\write\poemcontents{\string\par \string\smallskip}
1243        \immediate\write
1244 \poemcontents{\string\contentspoemtitlefont\ Index of Titles and First Lines}
1245        \immediate\write
1246 \poemcontents{\string~ /  \string~\ \string\pageref{indexpage}\string\par}
1247        \fi
1248        \immediate\closeout\poemcontents
1249        \input \jobname.ctn
1250  \fi
1251  \clearpage
1252  \thispagestyle{volumetitlestyle}
1253  \vspace{106pt}
1254  \begin{center}
1255  {\poemtitlefont Note}
1256  \end{center}
1257
1258  \noindent The symbol * is used to indicate a space between sections of a poem
```

```
1259 wherever such spaces are lost in pagination.
1260 \cleardoublepage
1261 }
```

13.18   Visual formatting

The ideal in LaTeX is to separate content markup and formatting as completely as possible. In the text itself you simply mark the logical units (a poem, a title, a stanza, a textual note), and a header program like this interprets the meaning of those terms typographically. However, one still winds up having to do some visual formatting. Sometimes you have to enlarge or shrink a page by one line in order to avoid an intractable widow or club line, and when one does so one must be careful to do the same to the other member of the two-page spread of which that page is a part. These commands enable one to wiggle pagelength enough to handle these problems.

```
1262 \newcommand{\longpage}{\enlargethispage{\baselineskip}}
1263 \newcommand{\shortpage}{\enlargethispage{-\baselineskip}}
```

13.19   Environments: poem, and stanza

Here are definitions of the poem and stanza environments, and of the \verseline and \stanzalinestraddle macros.

stanza   Page breaks are slightly encouraged in stanza breaks. Notice that entering a stanza sets the mark to \relax and leaving it sets the mark to *. If you want to use some other symbol for this purpose, put it here.

```
1264 \newenvironment{stanza}{\penalty-100\instanzatrue\mark{\relax}}
1265  {\nobreak\mark{*}\nobreak\incrementlinenumber
1266 \nobreak
1267   \instanzafalse
1268
1269   \stanzaskip
1270 }
1271
1272 \newenvironment{marginenvironment}{}{}
1273 \newcommand{\stanzalinestraddle}
1274     {\begin{stanza}\addtocounter{linenumber}{-1}
1275     \addtocounter{printlineindex}{-1}
1276     }
```

The poem environment. The little trick about setting the language number is designed to suppress automatic hyphenation in the poem environment. The booleans tell the \emendation{} and \explanatory{} macros that there have not yet been emendations or explanatory notes for this poem. The little trick with \mark sets the value of \mark to * if the current location is in a poem but not in a stanza (which is to say, in a stanza break). The \pagestyle for poetry sets the value of \mark in the footer, which is * if the page break happens at a stanza break, and \relax if the page break happens anywhere else.

poem

```
1277 \newenvironment{poem}{\raggedright
1278     \language=255%no hyphenation in verse
```

```
1279        \noemendyettrue
1280        \noexplainyettrue
1281        \setcounter{linenumber}{0}\setcounter{printlineindex}{0}
1282        \nobreak\begin{verse}
1283        \inpoemtrue\nobreak\mark{\relax}}{\end{verse}
1284        \inpoemfalse\mark{\relax}
1285        \goodbreak\afterpoemskip%\bigskip
1286        }
```

13.20   Environments: main title page, divider pages

Environments for the main title page, and for the divider pages for individual volumes in a Collected Poems.

volumetitlepage
  maintitlepage
booksectionpage
```
1287 \newenvironment{volumetitlepage}
1288 {\par\clearpage{\pagestyle{volumetitlestyle}\cleardoublepage}
1289 \thispagestyle{volumetitlestyle}}
1290     {\newpage\thispagestyle{volumetitlestyle}
1291 \cleardoublepage\thispagestyle{volumefirststyle}}
1292 \newenvironment{maintitlepage}
1293 {\par\cleardoublepage\thispagestyle{volumetitlestyle}
1294 }{\newpage\thispagestyle{volumetitlestyle}\cleardoublepage}
1295 \newenvironment{booksectionpage}
1296 {\par\newpage\thispagestyle{volumetitlestyle}}{\newpage}
```

13.21   Special environments: cjquotation and theindex

An environment for special prose quotations within verse as in "Chief Joseph of the Nez Perce"

cjquotation
```
1297 \makeatletter
1298 \newenvironment{cjquotation}
1299                 {\tolerance=2000%
1300                 \vspace{-\bigskipamount}
1301                 \restorelinenumber
1302                 \language=255
1303                 \noindent\relax
1304                 \list{}{\listparindent 0em%
1305                         \itemindent 0em%
1306                         \rightmargin 2em%
1307                         \leftmargin 2em%
1308                         \topsep 0em%
1309                         \parskip 0em%
1310                         \itemindent   \listparindent
1311                         \rightmargin   \leftmargin
1312                         \parsep       \z@ \@plus\p@}%
1313                 \item[]
1314                 }
1315                 {\endlist}
1316 \makeatother
1317
```

```
1318
1319 \makeatletter
```

theindex And the environment for the index:

```
1320 \renewenvironment{theindex}
1321     {{\par\clearpage{\pagestyle{volumetitlestyle}\cleardoublepage}
1322     \thispagestyle{volumetitlestyle}}
1323     \makeatletter
1324     \def\@idxitem{\par\hangindent 1em}
1325     \makeatother
1326 \fancyhead[RO,LE]{{\small\textrm{\thepage}}}
1327 \fancyhead[CO]{{\small{\em Index of Titles and First Lines}}}
1328 \fancyhead[CE]{{\small{\em Index of Titles and First Lines}}}
1329 \fancyfoot{}
1330     \label{indexpage}
1331     \lefthyphenmin=2\tolerance=500\language=0
1332     \normalfont \backmattertextfont
1333             \raggedright
1334             \begin{multicols}
1335 {2}[\backmattersink\begin{center}{\normalfont
1336 \backmatterheaderfont INDEX OF TITLES AND FIRST LINES}\end{center}
1337 \backmatterafterheadersink]%
1338             \let\item\@idxitem}
1339             {\end{multicols}\clearpage}
1340 \makeatother
```

Finally, some other miscellaneous environments.

```
1341 \newenvironment{epigraphquote}{\list{}{\rightmargin 1.5em%
1342                                     \leftmargin  1.5em%
1343                                     \topsep 0pt%
1344                                     \partopsep 0pt%
1345                                     \listparindent 0pt%
1346                                     }%
1347             \item\relax}
1348             {\endlist}
1349 \newenvironment{volumetitlepagequote}{\list{}{\rightmargin \voladditionalamount%
1350                                         \leftmargin \voladditionalamount%
1351                                     \topsep 0pt%
1352                                     \partopsep 0pt%
1353                                     \listparindent 0pt
1354                                     }%
1355             \item\relax}
1356             {\endlist}
```

Change History

Index

Numbers written in italic refer to the page where the corresponding entry is described, the ones underlined to the code line of the definition, the rest to the code lines where the entry is used.

58