

# L<sup>A</sup>T<sub>E</sub>X

## Typesetting critical editions of poetry

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### Abstract

`poemscol` provides macros for L<sup>A</sup>T<sub>E</sub>X 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, such as line numbering of the poems and multiple series of endnotes tied to the line numbers of the poems, and it automatically marks every occasion where a stanza break falls on a page break. It provides running headers of the form "Notes to pp. xx-yy" for the notes sections, and other structures such as the table of contents, the index of first lines and titles, divider pages that separate sections of the book, and automatic adjustment of the running headers for the different sections of a Collected Poems volume.

## 1 Critical editions

### 1.1 What a critical edition is

A critical edition is a special version of a literary work in which the editor has, by collating the manuscripts, typescripts, galleys, or published versions of a text, and by examining other kinds of relevant evidence (such as the author's correspondence with publishers), attempted to produce a text that accurately represents what the author intended to write. While scholars continue to disagree about what constitutes authorial intentions, about what counts as evidence for authorial intentions, and even about whether the concept of authorial intention is ultimately a meaningful one, critical editions remain essential tools for the study of literary works, making literary works available for the next generation, and giving reasoned accounts of the editor's views of what the author did or did not actually say.

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

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

Critical editing, of course, has a long history, stretching back to Renaissance humanists' attempts to determine an accurate text of the Bible, but it assumed its modern form in the middle of the last century, as W. W. Greg, Charlton Hinman and others developed methods to establish the texts of Shakespeare's works. Thomas Tanselle's *A Rationale of Textual Criticism* provides a thorough, if conservative, treatment of the history and method of the scholarly editing of critical editions.

The importance of critical editions is more than merely scholarly. Only since the appearance in 1955 of Thomas Johnson's edition of the poetry of Emily Dickinson (recently superseded by Ralph Franklin's new edition) have readers been able to see how unconventional her poetry is, since only with Johnson's edition were readers finally able to separate what Dickinson wrote from the various ways her early editors altered the texts of her poems to suit their own literary sensibilities, regularizing Dickinson's meters and straightening out her slanted rhymes. Critical editions of historical documents are also important, but the canons of editing them are slightly different from those employed for literary texts.

### 1.2 Features of critical editions

Critical editions have a number of features in common, many of them specified by the Committee on Scholarly Editions of the Modern Language Association. These include such things as an essay describing and defending the editor's choice of copy text (ideally, say, the fair copy of the manuscript that the author sent to the publisher) and an account of the rules the editor employed in emending it, an introduction laying out some of the key literary issues about the text, an index of titles and first lines, and several varieties of notes.

These notes, which may be footnotes or endnotes, typically include several series. Minimally they include a list of emendations, accounting for every instance in which the editor has chosen to depart from the copy text, and a set of explanatory notes, making clear allusions or historical references or other kinds of background information the editor feels to be necessary in order to understand particular passages.

Critical editions also usually include textual collations, sometimes distinguishing what are called

“substantive” variants (which are, roughly speaking, variants in the actual words in the text) and what are called “accidental” variants (which are, roughly speaking, variants in the punctuation of the text). The rule of thumb about substantive and accidental variants is that if a substantive variant appears in a late published version for which the author read proof, it is highly likely to be a considered revision of the text by the author, but an accidental variant in a late version for which the author read proof is less likely to be authorial, since authors are less likely, when reading proof, to notice accidental variants than substantive ones.

In critical editions of prose works, it is the general practice to include an account of hyphenations at the ends of lines, distinguishing between instances in which the hyphen is simply an artifact of a line-ending (whether in the copy text or in one’s own edition) and instances in which the hyphen should be preserved when quoting the text.

### 1.3 Other critical edition packages

Critical editions are time-consuming to prepare and expensive to publish, and  $\text{T}_{\text{E}}\text{X}$  is ideally suited for automating some of the most tedious (and error-prone) tasks, for lowering the cost of producing a published edition, and for removing the publisher’s typesetter, a possible source of new errors, from the production of the document. There are several packages available for critical edition typesetting on CTAN. Of these, the gold standard is undoubtedly EDMAC, a plain  $\text{T}_{\text{E}}\text{X}$  format by John Lavagnino and Dominik Wujastyk. EDMAC is tremendously flexible and tremendously feature-rich; in addition, it has a long history of actual use among publishers of critical editions. Most of EDMAC’s features have been ported to the  $\text{L}^{\text{A}}\text{T}_{\text{E}}\text{X}$  world with `ledmac`, a  $\text{L}^{\text{A}}\text{T}_{\text{E}}\text{X}$  style package by Peter Wilson. A somewhat different approach has been taken by Uwe Lück in the `ednotes` package, which combines existing  $\text{L}^{\text{A}}\text{T}_{\text{E}}\text{X}$  macro packages such as `lineno` and `manyfoot` to meet the needs of critical editions.

## 2 Special markup for poetry

### 2.1 Verse lines and physical lines

`poemscol` differs from these other packages in being specifically designed for verse. At first glance, this means only that it does not use the sophisticated paragraph decomposition technique that EDMAC uses in order to attach line numbers to prose paragraphs. But it also means that `poemscol` pays attention to the key feature that distinguishes prose from verse, which is that a verse line is a unit of versification,

not a unit of typesetting, and may run over several physical lines (if the poet writes long lines, as Whitman did), or may be broken over several physical lines (if the poet, say, shifts speakers or subjects in mid-line). The verse line also has a complicated relationship to the stanza or verse paragraph, with some poets breaking a single line across a stanza break, as Robert Penn Warren often does.

`poemscol` is designed for typesetting lyric and narrative poetry, but it has provisions for poems that interrupt their verse with prose interludes (`poemscol` will not line-number the prose passages, however, although it will remember what the line number was when the verse picks up again). With a certain amount of fiddling, `poemscol` 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,  $\text{L}^{\text{A}}\text{T}_{\text{E}}\text{X}$  style files and class files with all of the structures for typesetting drama available on CTAN, and there is no reason to assume that `poemscol` could not work in conjunction with them.

### 2.2 Marking Logical Units of Poems

With `poemscol` you mark poem titles, lines, stanzas, textual notes, emendations, explanatory notes, and entire poems up as logical units, and  $\text{L}^{\text{A}}\text{T}_{\text{E}}\text{X}$  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  $\text{L}^{\text{A}}\text{T}_{\text{E}}\text{X}$  source. `poemscol` is designed so that even readers who know no  $\text{L}^{\text{A}}\text{T}_{\text{E}}\text{X}$  can understand the editor’s intentions by examining the markup. By manipulating penalties and designing commands even for relatively unusual circumstances, `poemscol` attempts to make 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. Although  $\text{L}^{\text{A}}\text{T}_{\text{E}}\text{X}$  is a typesetting language, not a content markup language,  $\text{L}^{\text{A}}\text{T}_{\text{E}}\text{X}$  comes very close to enabling one to realize the ideal of completely separating content markup from formatting, and I have tried to design `poemscol` with that ideal in mind.

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 L<sup>A</sup>T<sub>E</sub>X 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.

### 2.3 Stanza breaks at page turns

In poetry which does not have a regular stanzaic form, it is useful to be able to mark occasions where there is a stanza break at the bottom of a page which the reader might not notice. When poets submit their typescripts to publishers, they often painstakingly mark every occasion in which a stanza break falls on a page turn, since the typesetter might omit the stanza break otherwise. But the publishers themselves mostly do not mark stanza breaks at page turns, leaving it ambiguous for the reader whether there is a stanza break at that point or not. All publishers of poetry should mark stanza breaks at page turns, but few do. Marking such stanza breaks 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` automatically marks cases where the page break coincides with a stanza break by placing a symbol in the running footer. To do this, `poemscol` changes the value of `\mark` when one is inside a poem environment, but not inside a stanza environment. You can decide to mark cases where there is a stanza break at a page turn, or cases where there is not a stanza break at a page turn, or both, and you can choose what mark to put in the running footer for both cases.

### 2.4 Titles of poems and poetic sequences

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.

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 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.

`\poemtitle{}` (and a host of related commands such as `\sequencetitle{}` and `\sequencesectiontitle{}`) 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. Finally, it sends information about the poem to the external files that manage the table of contents and the various notes sections about the poem.

Tables of contents of collections of poetry are unlike tables of contents of scholarly books, and for that reason I have written macros for making such a table of contents to use in place of the macros from L<sup>A</sup>T<sub>E</sub>X. These macros are rather primitive, and lack many of the better features of tables of contents in L<sup>A</sup>T<sub>E</sub>X, but they do give a consistent look, and some thought has been given to distinguishing volumes, poems, poetic sequences, and sections of poetic sequences in the table of contents.

Every `\poemtitle{}` will also open a new paragraph entry in the “Textual Notes” section (if compiling textual notes is enabled) headed with the page number and title of the poem, since presumably one will want to give information about the publication history of every poem. The `\poemtitle{}` command and its fellows, however, only open new paragraph entries in the “Explanatory Notes” and “Emendations” sections (if compiling these is enabled) if there actually are explanatory notes and emendations for that poem in the text that follows.

There are special commands for titles with multiple lines, for titles with italicized words or other formatting, and for poems without formal titles (which may be listed in the table of contents and in the notes sections by their first lines). There is even a special command for poems without formal titles whose first lines include italicized words. By default, the titles of poems with multiple line titles will be broken the same way in the table of contents that they were broken in the body of the text, but this can be changed by using the `nocontents` or `baretitle` forms of the title commands together with `\literalcontents{}`. In the notes sections, the

titles of poems with multi-line titles will be run in by default, although you could change this using the `nonotes` or `baretitle` forms of the title commands together with `\literaltextnote{}` and its siblings.

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. (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.)

Finally, the elegantly named commands `\poemsubtitle{}`, `\epigraph{}`, `\dedication{}`, and `\attribution{}` are for, well, subtitles, epigraphs, dedications and attributions.

## 2.5 The poem environment

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.

## 2.6 No hyphenation in verse

`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 added for lineation purposes. Since poetry is normally not set with a flush right margin, giving up hyphenation is no hardship. (You may wish to change this for your own edition, 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.)

`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. 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.)

## 2.7 The stanza environment

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 detecting 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` should mark the end of every line, except the last line of every stanza (which should be marked with `\end{stanza}`).

## 2.8 Broken lines of various kinds

`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  $\text{\LaTeX}$  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).

`\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.)

`\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
```

Some poets 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{}`.

## 3 Collations, emendations, and explanatory notes

### 3.1 Initialization of endnote sections

`poemscol` makes textual notes of various kinds. It can set textual collations as footnotes, but it is designed to set collations, emendations, and explanatory notes in separate endnote sections as block paragraphs headed with the page number and title of the poem they concern. `poemscol` will automatically generate a running header of the form “Emendations to pp. xx–yy” for the notes sections. (To do this, `poemscol` uses the `\mark` mechanism. Every time `poemscol` writes a note to one of the external files for notes, it also writes out a string which, when read back in, is a little program which records the page number of the main text that was being set when the note was written out to the external file, compares it to the page number that was written out for the first note on that page in the notes section, and adjusts the `\mark` for the running header accordingly.) To collect these textual notes, issue `\maketextnotes`, `\makeexplanatorynotes`, and `\makeemendations` in your preamble. The notes sections, and the table of contents section, write external files with characteristic extensions. (The code for doing this is borrowed from John Lavagnino’s `endnotes` package.) To set these sections in the proper place, you will either need to `\input` them in your driver file, or use the `\finish` macro.

### 3.2 Recording notes

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 `\literationend{}`, `\literationexplain{}`, or `\literationcontents{}`. There is also a `\literationtextnote{}` command, which is equivalent to `\sources{}`.

`\textnote{}` is used to capture variants and tie them to the correct line number. 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 the 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  $\sim$  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  $\wedge$  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 upon which it is a comment.

### 3.3 Accidentals and typescript variants

`\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 back-matter 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`.

If you wish to distinguish between published variants and typescript, manuscript, or galley variants, `\tsvariant{}` 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\includetypescriptfalse` in your preamble. (Some publishers may turn up their noses at typescript variants in just the way they turn up their noses at accidentals.)

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:

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

In the example, the version of the poem published *The New Yorker* includes a variant, and the variant is shared with the typescript for the 1985 *Selected Poems*, but crossed out on the typescript, and not included in the published version of SP85. If `\includetypescripts` is set to false, then the note in the output will show the variant from *The New Yorker* but not the variant from SP85TS. Notice that since the `\tsentry{}` comes in the middle of the list, it begins with a comma, and there is no white space between that `\tsentry{}` and the previous entry.

## 4 Other structures

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.

### 4.1 The main title page and divider pages

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, and the following verso page will be empty. `poemscol` will also automatically create a blank verso page preceding the volume title page if necessary. `\volumeepigraph{}`, `\volumeattribution{}`, and `\volumededication{}` mark out epigraphs, attributions of epigraphs, and dedications on divider pages or on the main title page. 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, with an empty verso. These divider pages, and their blank versos, have special page styles, with no page numbers and no running headers.

### 4.2 Table of contents

`poemscol` will also create a table of contents. To make a table of contents, issue `\makepoemcontents`. Generating the information for the table of contents will take three passes; one to generate the cross-reference information for the titles, one after running `MakeIndex` to include the index of titles and first lines in the table of contents, and one to set the contents. You will need to `\input` the contents file (with extension `.ctn`) in the proper place, commenting the line out in your driver file until the final run.

### 4.3 Index of titles and first lines

The Index of titles and first lines is generated by `MakeIndex` in the usual way, but `poemscol` provides formatting information for that index, and automatically provides for adding an entry about the index to the Table of Contents.

## 5 Example

Figure 1 shows how a poem with a complex publication history might be marked up with `poemscol`, using the `poemscol` source for 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.” It was included in my edition of *The Collected Poems of Robert Penn Warren*, which was set using `poemscol`. For purposes of example, I include the over-title, all necessary package inclusions and other boilerplate (see the `poemscol` package documentation for more details). Figures 2–5 show the corresponding output.

## 6 Conclusion

Critical editions with all the trimmings, such as the volumes of Herman Melville produced by the Northwestern University / Newberry Library group, or the Thomas More project at Yale, are ambitious undertakings which require large resources and large measures of patience, and publication of such editions is itself highly expensive. But the production of critical editions plays a crucial role not only in giving shape to the oeuvre of established authors, but also in broadening the literary canon to include authors hitherto neglected. The development of inexpensive software, such as the several packages for critical editions found in the  $\text{T}\text{E}\text{X}$  world, can, it is hoped, make critical editions less of a niche product.

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```

\documentclass[10pt,twoside]{article}
\usepackage{fancyhdr,makeidx,multicol}
\usepackage{keyval,ifthen,newmarn}
\usepackage{geometry,poemscol}
\begin{document}
\pagestyle{empty}
\setcounter{page}{35} % for our example
\leftheader{The Collected Poems of
             Robert Penn Warren}
\makeexplanatorynotes
\makeemendations
\maketextnotes
\makepoemcontents
\makelinenumbers
\global\indexingontrue
\global\includeaccidentalstrue
\global\includetypescriptstrue
\sequencefirstsectiontitle{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\}}
[...]
}
\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\},
[...]
}
\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
[...]
ironwood.\end{stanza}
[...] \end{stanza}
\end{poem}
\finish % comment out on first run
\end{document}

```

**Figure 1:** poemscol input example for *Kentucky Mountain Farm*.

Kentucky Mountain Farm

I. Rebuke of the Rocks

Now on you is the hungry equinox,  
O little stubborn people of the hill,  
The season of the obscene moon whose pull  
Disturbs the sod, the rabbit, the lank fox,  
Moving the waters, the boar's dull blood,  
And the acrid sap of the ironwood.

But breed no tender thing among the rocks.  
Rocks are too old under the mad moon,  
Renouncing passion by the strength that locks  
10 The eternal agony of fire in stone.

Then quit yourselves as stone and cease  
To break the weary stubble-field for seed;  
Let not the naked cattle bear increase,  
Let barley wither and the bright milkweed.  
Instruct the heart, lean men, of a rocky place  
That even the little flesh and fevered bone  
May keep the sweet sterility of stone.

**Figure 2:** Output of *Kentucky Mountain Farm*.

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**Figure 3:** Table of Contents.



INDEX OF TITLES AND FIRST LINES	
<i>Kentucky Mountain Farm</i> , 35	<i>Rebuke of the Rocks</i> , 35
Now on you is the hungry equinox, 35	

**Figure 4:** Listing of first lines.

TEXTUAL NOTES
<p>35 <b>Kentucky Mountain Farm</b> Text: TSP. Variants: SP43, SP66 (Deletes “The Cardinal,” “The Jay,” and “Watershed”), SP75 (Same sections as SP66), SP85 (Restores “Watershed”), <i>Helsinki</i> (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 <i>Poetry</i>, but it was never included in any book version of the entire sequence. The sequence in <i>Poetry</i> 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.</p> <p>35 <b>I. Rebuke of the Rocks</b> Text: TSP. Variants: <i>Nation</i>, 11 Jan. 1928, p. 47, <i>Literary Digest</i>, 28 Jan. 1928, p. 32, <i>Vanderbilt Masquerader</i>, 10 (Dec. 1933), p. 16, SP43, SP66, SP75, SP85, <i>Helsinki</i>, 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. 2: hill,] ~— <i>Nation</i>, <i>Literary Digest</i> ~, <i>Vanderbilt</i> (I include the reading from <i>Vanderbilt</i> even though it is the same as in TSP, because <i>Vanderbilt</i> was published after the other magazine versions but before TSP.) 8: old^] ~, <i>Vanderbilt</i> 11: stone^] ~, <i>Vanderbilt</i> 14: milkweed.] milk-weed. <i>Vanderbilt</i></p>

**Figure 5:** Textual notes. The ‘35’ which begins each paragraph refers to the page number where the poem appears.