

# The **attrib** LaTeX package attribution of block elements (Frankenstein's hat)

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## **Abstract**

The `\attrib` macro attributes block elements, for example when citing a reference after a block quotation.

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# Part I

## Discussion

### 1 Attributions

`\attrib` I wrote `\attrib` in order to have an abstract way to attribute the source of quotations of prose or verse in an academic style. The formatting is that recommended by the *Chicago Manual of Style* (University of Chicago Press 1993), except that attributions of block quotations of prose are given flush right, to allow the reader to locate a quotation more quickly when returning to the text.

Use `\attrib {<attribution>}` at the end of any block of text, such as the `quote`, `quotation`, `verse`, and `dialogue` environments (the last is defined in the *dialogue* package, also part of the *Frankenstein* bundle).

For `verse`, you ought to use either a blank line or a final `\\` before your attribution. For `quote`, `quotation`, and `dialogue`, don't leave a blank line.

`\attrib` will place the attribution flush right to the margins of the block. If there is enough room on the last line, the attribution will be given on the last line, otherwise it moves down to a line of its own.

You can put pretty much anything as the text of the attribution, including citations and footnotes.

For those using the *achicago* and *abbrevs* packages (also in the *Frankenstein* bundle), `\citework` works very well. If you're using regular `\cite` or another package, I recommend using the FIX hook below to remove the usual parens or braces around citations that occur within the `\attrib` argument. It makes more sense to me that way.

`\normalcitations` If parens are normally around citations, they are removed when citations occur within attributions. The idea is that you can simply write `\attrib{\cite{key}}` and what normally surrounds the citation will be replaced with `\PreTrib` and `\PostTrib` (which of course could be the same thing, but doing it this way allows attributions to contain things *other* than just a citation and still everything will look right).

Whenever within an attribution you want the normal behavior of citations back, write `\normalcitations`. `\normalcitations` is automatically used within footnotes within attributions; it's used in the *epigraph* package; and occasionally a user will want to invoke it, when the attribution is unusual. I find that most attributions are either just a citation, or they do not have a citation at all. Sometimes I've wanted an attribution consisting of a citation plus some other text, for which cases I provided `\normalcitations` as a user command.

*To do:* Right now the only time there is any concept of "normal" or altered behavior of `\cite` commands is with the *achicago* package. I should make it so that `\attrib` by default leaves off braces, brackets, etc, around citations, for the standard definition of `\cite` also.

### 2 Examples

Following are several examples that use `\attrib`. They should be self-explanatory.

```
\begin{quotation}
```

[My plays] deal with distress. Some people object to this in my writing.

At a party an English intellectual---so called---asked me why I write always about distress. As if it were perverse to do so! He wanted to know if my father had beaten me or my mother had run away from home to give me an unhappy childhood. I told him no, that I had had a very happy childhood. Then he thought me more perverse than ever. I left the party as soon as possible and got into a taxi. On the glass partition between me and the driver were three signs: one asked for help for the blind, another help for orphans, and the third for relief for the war refugees. One does not have to look for distress. It is screaming at you even in the taxis of London.

```
\attrib{\cite[24]{driver:beckett:madeleine}}
\end{quotation}
```

#### LOOKS LIKE:

[My plays] deal with distress. Some people object to this in my writing.

At a party an English intellectual—so called—asked me why I write always about distress. As if it were perverse to do so! He wanted to know if my father had beaten me or my mother had run away from home to give me an unhappy childhood. I told him no, that I had had a very happy childhood. Then he thought me more perverse than ever. I left the party as soon as possible and got into a taxi. On the glass partition between me and the driver were three signs: one asked for help for the blind, another help for orphans, and the third for relief for the war refugees. One does not have to look for distress. It is screaming at you even in the taxis of London. (Driver 1961, 24)

```
\providelength\mtslen
\newcommand\makethisspace [1] {%
  \settowidth{\mtslen}{\#1}%
  \hspace*{\mtslen}%
}
\begin{verse}
\makethisspace{Where Joy for ever dwells:} Hail horrors, hail \\\
Infernal World, and thou profoundest Hell \\\
Receive thy new Possessor: One who brings \\\
A mind not to be chang'd by Place or Time. \\\
The mind is its own place, and in it self \\\
Can make a Heav'n of Hell, a Hell of Heav'n. \\\
What matter where, if I be still the same, \\\
And what I should be, all but less than he \\\
Whom Thunder hath made greater? Here at least \\\
We shall be free; th' Almighty hath not built \\\
Here for his envy, will not drive us hence: \\\
Here we may reign secure, and in my choyce \\\
To reign is worth ambition though in Hell: \\\
Better to reign in Hell, than serve in Heav'n.
```

```

\attrib{\booktitle{Paradise Lost} 1.250--63,
\cite{milton:riverside:paralost}}
\end{verse}

```

LOOKS LIKE:

<p>Hail horrors, hail  Infernal World, and thou profoundest Hell  Receive thy new Possessor: One who brings  A mind not to be chang'd by Place or Time.  The mind is its own place, and in it self  Can make a Heav'n of Hell, a Hell of Heav'n.  What matter where, if I be still the same,  And what I should be, all but less then he  Whom Thunder hath made greater? Here at least  We shall be free; th' Almighty hath not built  Here for his envy, will not drive us hence:  Here we may reign secure, and in my choyce  To reign is worth ambition though in Hell:  Better to reign in Hell, then serve in Heav'n.</p> <p style="text-align: right;"><i>(Paradise Lost 1.250–63, Milton 1998)</i></p>
--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

You can have a footnote inside the attribution. The boxed example below is meant to approximate a whole page (that is, the footnote appears at the bottom of the page, not directly underneath the quotation).

```

\begin{verse}
Jacke boy, ho boy newes,\
\quad the cat is in the well,\
let us ring now for her Knell,\
\quad ding dong ding dong Bell.

```

```

\attrib{\cite[149]{opie:nursery}\footnote {%
Perhaps more familiar is the nursery rhyme that begins ‘‘Ding,
dong, bell, / Pussy’s in the well,’’ which Opie and Opie also cite. It does
not seem clear in that rhyme, however, without contextual knowledge, that the
cat has died and the bell rings its knell.}}
\end{verse}

```

LOOKS LIKE:

<p>Jacke boy, ho boy newes,  the cat is in the well,  let us ring now for her Knell,  ding dong ding dong Bell.</p> <p style="text-align: right;"><i>(Opie and Opie 1952, 149<sup>a</sup>)</i></p> <hr style="width: 25%; margin-left: auto; margin-right: 0;"/> <p><small>“Perhaps more familiar is the nursery rhyme that begins “Ding, dong, bell, / Pussy’s in the well,” which Opie and Opie also cite. It does not seem clear in that rhyme, however, without contextual knowledge, that the cat has died and the bell rings its knell.</small></p>
-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Here is a quotation from Beckett 1953:

```

\newwork\watt{Watt}
\begin{quote}
  One day Watt, coming out from behind a bush, almost ran into Mr~Knott,
  which for an instant troubled Watt greatly, for he had not quite finished
  adjusting his dress. But he need not have been troubled. For Mr~Knott's
  hands were behind his back, and his head bowed down, towards the ground.
  Then Watt in his turn looking down at first saw nothing but the short green
  grass, but when he had looked a little longer he saw a little blue flower
  and close by a fat worm burrowing into the earth. So this was what had
  attracted Mr~Knott's attention, perhaps. So there for a short time they
  stood together, the master and the servant, the bowed heads almost touching
  \lips, until the worm was gone and only the flower remained. One day the
  flower would be gone and only the worm remain, but on this particular day
  it was the flower that remained, and the worm that went. And then Watt,
  looking up, saw that Mr~Knott's eyes were closed, and heard his breathing,
  soft and shallow, like the breathing of a child asleep.
  \attrib{\citework{145--46}{watt}}
\end{quote}

```

#### LOOKS LIKE:

<p>One day Watt, coming out from behind a bush, almost ran into Mr Knott, which for an instant troubled Watt greatly, for he had not quite finished adjusting his dress. But he need not have been troubled. For Mr Knott's hands were behind his back, and his head bowed down, towards the ground. Then Watt in his turn looking down at first saw nothing but the short green grass, but when he had looked a little longer he saw a little blue flower and close by a fat worm burrowing into the earth. So this was what had attracted Mr Knott's attention, perhaps. So there for a short time they stood together, the master and the servant, the bowed heads almost touching . . . , until the worm was gone and only the flower remained. One day the flower would be gone and only the worm remain, but on this particular day it was the flower that remained, and the worm that went. And then Watt, looking up, saw that Mr Knott's eyes were closed, and heard his breathing, soft and shallow, like the breathing of a child asleep. (Watt, 145-46)</p>
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Finally, here's a very simple example from the same book. When the context is clear, you might just want page numbers in the attribution.

```

\begin{quote}
  For Watt now found himself in the midst of things which, if they
  consented to be named, did so as it were with reluctance.\lips Looking at
  a pot, for example, \lips it was in vain that Watt said, Pot, pot. Well,
  perhaps not quite in vain, but very nearly. \lips It resembled a pot, it
  was almost a pot, but it was not a pot of which one could say, Pot, pot,
  and be comforted. It was in vain that it answered, with unexceptionable
  adequacy, all the purposes, and performed all the offices, of a pot, it
  was not a pot. And it was just this hairbreadth departure from the
  nature of a true pot that so excruciated Watt\lips. For he could always
  hope, of a thing of which he had never known the name, that he would

```

learn the name, some day, and so be tranquillized.

```
\attrib{81--82}  
\end{quote}
```

#### LOOKS LIKE:

For Watt now found himself in the midst of things which, if they consented to be named, did so as it were with reluctance. . . . Looking at a pot, for example, . . . it was in vain that Watt said, Pot, pot. Well, perhaps not quite in vain, but very nearly. . . . It resembled a pot, it was almost a pot, but it was not a pot of which one could say, Pot, pot, and be comforted. It was in vain that it answered, with unexceptionable adequacy, all the purposes, and performed all the offices, of a pot, it was not a pot. And it was just this hairbreadth departure from the nature of a true pot that so excruciated Watt. . . . For he could always hope, of a thing of which he had never known the name, that he would learn the name, some day, and so be tranquillized.

(81-82)

Here's an example of use with the `dialogue` environment. Not much different than the others, but the quotes are nice, and I'll demonstrate a use of `\normalcitations`. B's speeches are interspersed through the play with A's and C's, but it's interesting to read them consecutively.

```
\begin{dialogue}  
\speak{b} on the stone together in the sun on the stone at the edge of the  
little wood and as far as eye could see the wheat turning yellow vowing every  
now and then you loved each other just a murmur not touching or anything of  
that nature you one end of the stone she the other long low stone like  
millstone no looks just there on the stone in the sun with the little wood  
behind gazing at the wheat or eyes closed all still no sign of life not a  
soul abroad no sound  
  
\speak{b} all still just leaves and ears and you too still on the stone in a  
daze no sound not a word only every now and then to vow you loved each other  
just a murmur one thing could ever bring tears till they dried up altogether  
that thought when it came up among the others floated up that scene  
  
\speak{b} on the stone in the sun gazing at the wheat or the sky or the eyes  
closed nothing to be seen but the wheat turning yellow and the blue sky  
vowing every now and then you loved each other just a murmur tears without  
fail till they dried up altogether suddenly there in whatever thoughts you  
might be having whatever scenes perhaps way back in childhood or the womb  
worst of all or that old Chinaman long before Christ born with long white  
hair  
  
\speak{b} no sight of the face or any other part never turned to her nor she to  
you always parallel like on an axle-tree never turned to each other just  
blurs on the fringes of the field no touching or anything of that nature  
always space between if only an inch no pawing in the manner of flesh and
```

```

        blood no better than shades no worse if it wasn't for the vows

\ speak{b} \lips on the fringe of the field and every now and then in the great
        peace like a whisper so faint she loved you

\ attrib{\ playtitle{That Time}{ } \ normalcitations \ cite{beckett:csp:that}}
\ end{dialogue}

```

### LOOKS LIKE:

B:	on the stone together in the sun on the stone at the edge of the little wood and as far as eye could see the wheat turning yellow vowing every now and then you loved each other just a murmur not touching or anything of that nature you one end of the stone she the other long low stone like millstone no looks just there on the stone in the sun with the little wood behind gazing at the wheat or eyes closed all still no sign of life not a soul abroad no sound
B:	all still just leaves and ears and you too still on the stone in a daze no sound not a word only every now and then to vow you loved each other just a murmur one thing could ever bring tears till they dried up altogether that thought when it came up among the others floated up that scene
B:	on the stone in the sun gazing at the wheat or the sky or the eyes closed nothing to be seen but the wheat turning yellow and the blue sky vowing every now and then you loved each other just a murmur tears without fail till they dried up altogether suddenly there in whatever thoughts you might be having whatever scenes perhaps way back in childhood or the womb worst of all or that old Chinaman long before Christ born with long white hair
B:	no sight of the face or any other part never turned to her nor she to you always parallel like on an axle-tree never turned to each other just blurs on the fringes of the field no touching or anything of that nature always space between if only an inch no pawing in the manner of flesh and blood no better than shades no worse if it wasn't for the vows
B:	. . . on the fringe of the field and every now and then in the great peace like a whisper so faint she loved you

("That Time" (Beckett 1984))

## 3 Programmer's Interface

You might want to use `\attrib` as part of some other command you define. For example, I wrote a command for epigraphs, `\epigraph {<text>}` attribution, which used `\attrib` internally. For this type of thing, and also in general I suppose, you might want to change the behavior of `\attrib`.

`\AttribMinSkip`     `\AttribMinSkip` is a length, the minimum amount of horizontal space that must come after any previous text and before the attribution. The default value is `2em`.

`\PreTrib`             When you write `\attribattribution`, `\PreTrib` will immediately precede `<attribution>` and `\PostTrib` will immediately follow it. Notice how the attributions in the examples above were in parentheses, but we didn't have to write

them. The default value of `\PreTrib` is a left parenthesis and the default value of `\PostTrib` is a right parenthesis. `\PreTrib` and `\PostTrib` are executed inside a group that doesn't include `)`, and `\PostTrib` is executed in a group all by itself, like this: `{\PreTrib\relax#1}{\PostTrib}`. Honestly I can't tell you right now why it's done this way, but I'm sure I have some good reason for it!

`\AttribInit` `\AttribInit` is an hook, empty by default, that gets executed after some standard setup but before the core of the `\attrib` macro. It is executed within a group that includes `\PreTrib`, `\PostTrib`, and `\AttribInit`, so perhaps it is appropriate for a font style change or something (I haven't made use of it myself).

## Part II

# Implementation

### 4 Version control

```
\fileinfo These definitions must be the first ones in the file.
\DoXUsepackage 1 \def\fileinfo{attribution of block elements (Frankenstein's hat)}
\HaveECitationS 2 \def\DoXPackageS {attrib,dialogue}
\fileversion 3 \def\initelyHaveECitationS {}
\filedate 4 \def\fileversion{v1.1}
\docdate 5 \def\filedate{1999/02/24}
\PPOptArg 6 \def\docdate{1999/02/24}
7 \edef\PPOptArg {%
8 \filedate\space \fileversion\space \fileinfo
9 }
```

If we're loading this file from a `\ProcessDTXFile` command (see the *compsci* package), then `\JustLoadInformation` will be defined; otherwise we assume it is not (that's why the `FunkY Name`).

If we're loading from `\ProcessDTXFile`, we want to load the packages listed in `\DoXPackageS` (needed to typeset the documentation for this file) and then bail out. Otherwise, we're using this file in a normal way as a package, so do nothing. `\DoXPackageS`, if there are any, are declared in the `dtx` file, and, if you're reading the typeset documentation of this package, would appear just above. (It's OK to call `\usepackage` with an empty argument or `\relax`, by the way.)

```
10 \makeatletter% A special comment to help create bst files. Don't change!
11 \ifundefined{JustLoadInformation} {%
12 }{% ELSE (we know the compsci package is already loaded, too)
13 \UndefineCS\JustLoadInformation
14 \SaveDoXVarS
15 \Expand\csname DoXPackageS\endcsname\In {%use \csname in case it's undefined
16 \usepackage{#1}%
17 }%
18 \RestoreDoXVarS
19 \makeatother
20 \endinput
21 }% A special comment to help create bst files. Don't change!
```

Now we check for  $\LaTeX$ 2e and declare the LaTeX package.

```
22 \NeedsTeXFormat{LaTeX2e}
23 \ProvidesPackage{attrib}[\PPOptArg]
24 \RequirePackage{moredefs}
```

### 5 Macros

```
\AttribMinSkip
\PreTrib 25 \newlength{\AttribMinSkip}
\PostTrib 26 \setlength{\AttribMinSkip}{2em}
27 \newcommand\PreTrib {%
28 (%)
```

```

29 }
30 \newcommand\PostTrib {%
31   )%
32 }

```

`\AttribInit` This heart of this code is from the T<sub>E</sub>Xbook (Knuth 1986, 106). If you contribute anything to the horizontal or vertical list before the `\unskip`, it will cancel the effect of the `\unskip`. You probably don't want to do that.

`\at@init`

```

33 \ReserveCS\AttribInit
34 \newcommand\at@init {%
35   \SaveCS\footnote
36   \def\footnote {%
37     \normalcitations\MDSavedfootnote
38   }%
39   \SaveCS\PreCiteWork
40   \SaveCS\PostCiteWork
41   \def\PreCiteWork {%
42     \csname
43   }%
44   \def\PostCiteWork {%
45     \relax\end{lrbox}\usebox{\sc@box@a}%
46   }%
47   \SaveCS\PreCite
48   \SaveCS\PostCite
49   \let\PreCite\ShortEmpty
50   \let\PostCite\ShortEmpty

```

If there's a blank line before the `\attrib`, we want to leave `\parskip` extra space above.

```

51 \ifhmode
52   \unskip
53 \fi
54 \AttribInit
55 }

```

`\normalcitations`

```

56 \newcommand* \normalcitations {%
57   \RestoreCS\PreCite
58   \RestoreCS\PostCite
59   \RestoreCS\PreCiteWork
60   \RestoreCS\PostCiteWork
61 }

```

`\attrib` Knuth says that `\vadjust` is more efficient here than `\hbox`, but I don't understand why: I guess it's simply a trivial non-discardable item on the horizontal list (Knuth 1986, 316).

```

62 \newcommand\attrib [1] {%
63   \begingroup
64   \at@init
65   \nobreak\hfil\penalty50%
66   \hskip\AttribMinSkip
67   \vadjust{}\nobreak\hfil
68   {\PreTrib\relax#1}{\PostTrib}%
69   \parfillskip\z@

```

```
70 \nobreak
71 \finalhyphenemerits0%
72 \par
73 \endgroup
74 }
```

## Part III

# Something you can't use

`\attribstar` There is one macro, `\attribstar`, in this package that you can't use because you don't have a package that I haven't released yet. I don't want to release it because it still has a couple of small but significant problems that can lead to mistakes. If I took `\attribstar` out of this package, however, I'd have to maintain two different versions of *attrib*. So here is a glimpse of a future bright star.

`\DescribeMacro\attribstar`

Use this instead of a standard footnote in an attribution when you want the note to appear on the page of the quotation. That is, it is not a substantive note, but something like “italics mine” or “ellipses in original” which belongs there on the page, not in endnotes, in case footnotes are ever moved there.

```
1 \newcommand\attribstar [2] {%
2   \begingroup
3     \addto@macro\PostTrib {%
4       \normalcitations
5       \starnote{#2}%
6     }%
7   \attrib{#1}%
8 \endgroup
9 }
```

## References

- Beckett, Samuel. 1953. *Watt*. Paris: Olympia Press. Reprint, New York: Grove Press, 1959.
- . 1984. “That Time.” In *Collected Shorter Plays*, 225–35. New York: Grove Press.
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