

Footnotes

This test aims at illustrating footnote-handling capabilities of the renderer. The main text should be rendered in two columns, Helvetica font, size 10 pt; text is double-justified, with first line indent of 0.4 inch and extra space before each paragraph of 6 pt. Margins are 0.7 inch from each side. Column separation is 0.25 inch. Line interval is 1.5.

Starting from the first page, there should also be a header with page number inside it. The header should be placed above the thin gray line surrounding the page body.

After this prelude, we can proceed by testing footnotes. The first **footnote**⁽¹⁾ is inserted after the word "footnote". The footnote reference should look like an integer enclosed in parentheses. It should be drawn as a superscript in a somewhat smaller font size.

Let's now continue adding more and more footnotes, to see their interaction. The second **footnote**⁽²⁾ is inserted after the word "footnote". Since the formatting of this document text is already fully described, the text will progressively become more and more senseless. So you need not read the rest of my writings; just look at the layout and compare it with the above declarations.

The third **footnote**⁽³⁾ is inserted after the word "footnote", as usual. It becomes difficult to invent meaningful phrases to fill the space, and from this point the content becomes an *abracadabra* interspersed by footnotes. The next **footnote**⁽⁴⁾ is put here.

The quick brown fox jumps over a lazy dog, generating one more **footnote**⁽⁵⁾ in the text. Then it goes on jumping over the dog, and jumps, and jumps, and jumps...

To be or not to be - that is a question,⁽⁶⁾
Whether it is nobler in the mind to suffer⁽⁷⁾

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- (1) This is the body of the first footnote. All footnotes are rendered in 9 pt Times font, with line interval of 1.2. Extra space between single footnotes is 6 pt. Footnotes are formatted using a list - the footnote reference becomes a list item label, and the footnote body is placed into a list item body. This technique is recommended in the XSL Specification.
 - (2) This is the body of the second footnote. All footnotes are rendered in 9 pt Times font, with line interval of 1.2. Footnotes are formatted using a list - the footnote reference becomes a list item label, and the footnote body is placed into a list item body. This technique is recommended in the XSL Specification.
 - (3) This is the body of the third footnote. All footnotes are rendered in 9 pt Times font, with line interval of 1.2. Extra space between single footnotes is 6 pt.
 - (4) This is the body of the 4th footnote. All footnotes are rendered in 9 pt Times font, with line interval of 1.2. Extra space between single footnotes is 6 pt.
 - (5) I wonder why jumping over a dog generates footnotes. However, this is the body of the 5th footnote. All footnotes are rendered in 9 pt Times font, with line interval of 1.2. Footnotes are formatted using a list - the footnote reference becomes a list item label, and the footnote body is placed into a list item body. This technique is recommended in the XSL Specification.
 - (6) This is the body of the 6th footnote. All footnotes should be rendered in 9 pt Times font, with line interval of 1.2 - regardless of how the main text flow is formatted. Please note that this footnote refers to a somewhat special text - a citation from a medieval British poet. His verses are rendered in Times Italic 10 pt, which seems more suitable to express poetic texts of that époque. (Normally, we tend to make the content self-explaining about the formatting ascribed to it; but the poet could hardly know about the typeface and the slant of the font given to his rhymes). It is also worth noting that footnotes have become considerably longer; as a consequence, I expect footnote splitting at some point.
 - (7) This is the body of the 7th footnote. This footnote refers to a second line of the same special text - a citation from a medieval British poet. His verses are rendered in Times Italic 10 pt, which seems more suitable to express poetic texts of that époque. (Normally, we tend to make the content self-explaining about the formatting ascribed to it; but the poet could hardly know about the typeface and the slant of the font given to his rhymes). It is also worth noting that footnotes have become considerably longer; as a consequence, I expect footnote splitting at some point.

The slings and arrows of outrageous fortune,⁽⁸⁾
Or to raise arms against a sea of troubles⁽⁹⁾
And by opposing end them - to die - to sleep...⁽¹⁰⁾

⁽⁸⁾ This is the body of the 8th footnote. This footnote refers to a second line of the same special text - a citation from a medieval British poet. His verses are rendered in Times Italic 10 pt, which seems more suitable to express poetic texts of that epoque. (Normally, we tend to make the content self-explaining about the formatting ascribed to it; but the poet could hardly know about the typeface and the slant of the font given to his rhymes). It is also worth noting that footnotes have become considerably longer; as a consequence, I expect footnote splitting at some point.

⁽⁹⁾ I wonder what does he mean by *a sea of troubles*? This is the 9th footnote about the same special text - a citation from a medieval British poet. His verses are rendered in Times Italic 10 pt, which seems more suitable to express poetic texts of that epoque. (Normally, we tend to make the content self-explaining about the formatting ascribed to it; but the poet could hardly know about the typeface and the slant of the font given to his rhymes). It is also worth noting that footnotes have become considerably longer; as a consequence, I expect footnote splitting at some point.

⁽¹⁰⁾ *To sleep - perchance to dream - ay, that's the rub!* This is the 10th footnote - the very last one. All footnotes were rendered in 9 pt Times font, with line interval of 1.2. *Must give us pause...*