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SPECIAL REPORT ON PUBLIC LIBRARIES—PART II

RULES

FOR A

DICTIONARY CATALOG

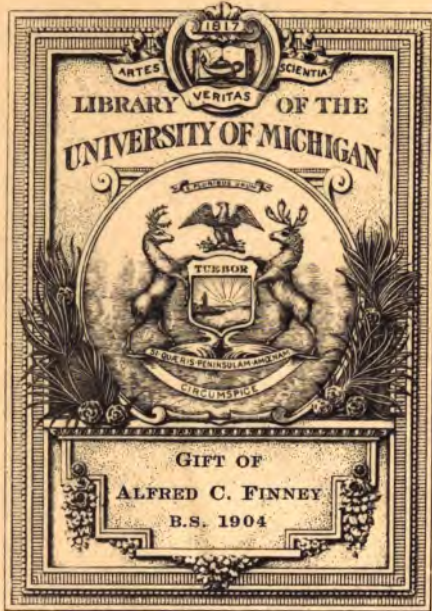
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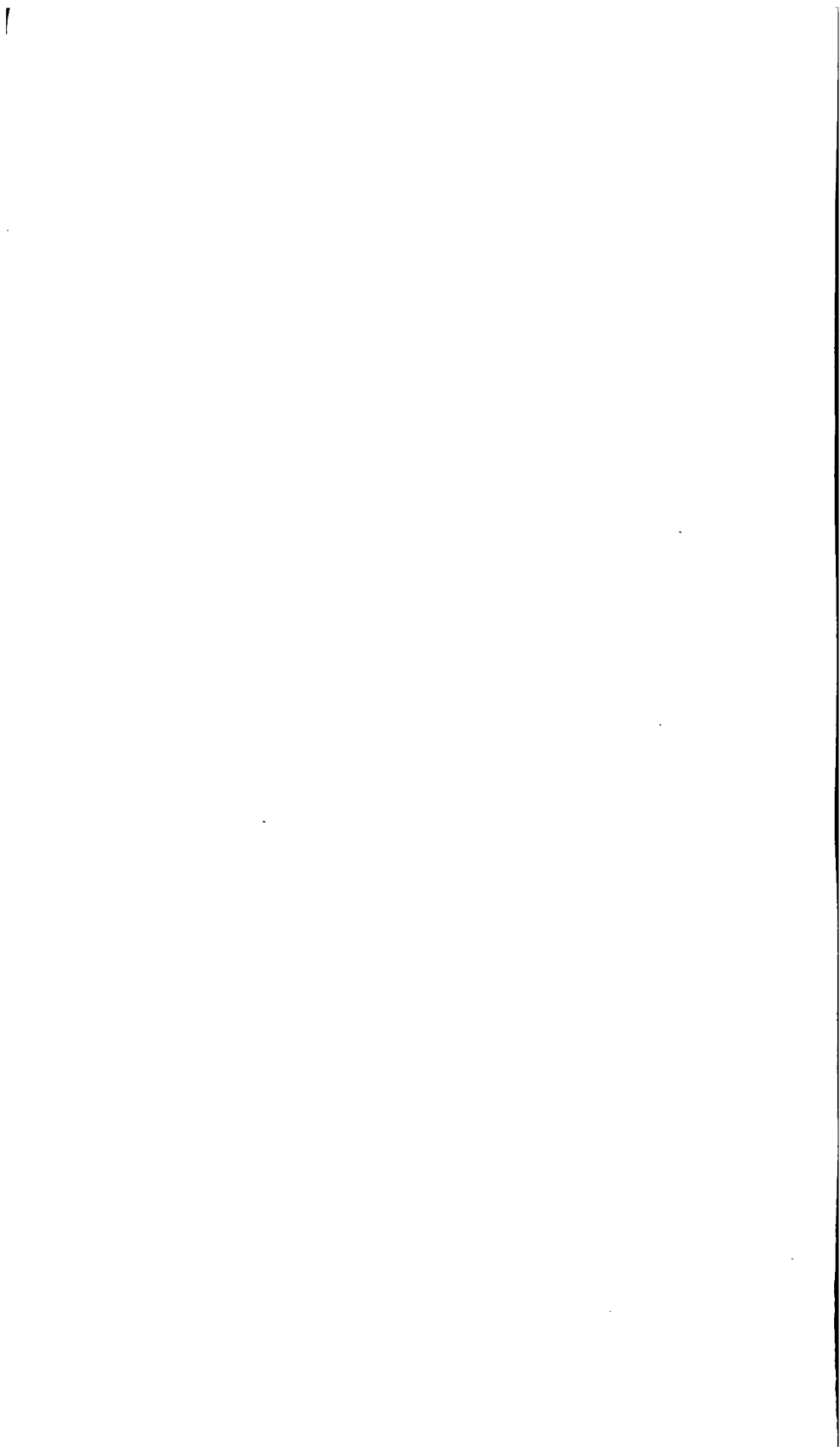
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# RULES

FOR A

# DICTIONARY CATALOG

BY

CHARLES A. CUTTER

LIBRARIAN OF THE FORBES LIBRARY, NORTHAMPTON, MASS.

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FOURTH EDITION, REWRITTEN

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WASHINGTON  
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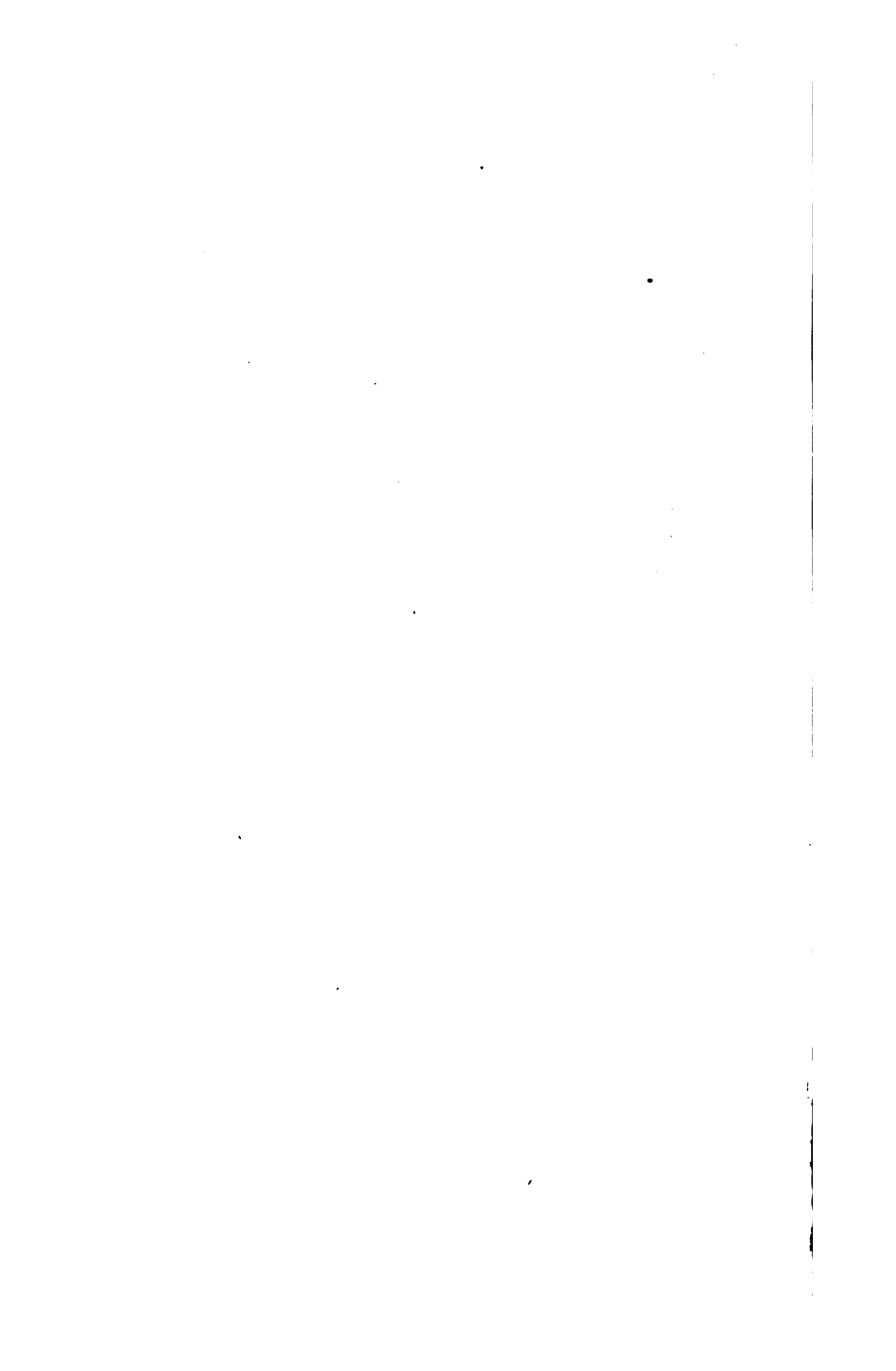
## PREFATORY NOTE TO THE FIRST EDITION, 1876.

There are plenty of treatises on classification, of which accounts may be found in Edwards's *Memoirs of libraries* and Petzholdt's *Bibliotheca bibliographica*. The classification of the St. Louis Public School Library catalogue is briefly defended by W. T. Harris in the preface (which is reprinted, with some additions, from the *Journal of speculative philosophy* for 1870). Professor Abbot's plan is explained in a pamphlet printed and in use at Harvard College Library, also in his "Statement respecting the new catalogue" (part of the report of the examining committee of the library for 1863), and in the *North American review* for January, 1869. The plan of Mr. Schwartz, librarian of the Apprentices' Library, New York, is partially set forth in the preface to this catalog; and a fuller explanation is preparing for publication. For an author-catalog there are the famous 91 rules of the British Museum\* (prefixed to the *Catalogue of printed books*, vol. 1, 1841, or conveniently arranged in alphabetical order by Th. Nichols in his *Handbook for readers at the British Museum*, 1866); Professor Jewett's modification of them (*Smithsonian Report on the construction of catalogues*, 1852); Mr. F. B. Perkins's further modification (in the *American publisher* for 1869), and a chapter in the second volume of Edwards.† But for a dictionary-catalog as a whole, and for most of its parts, there is no manual whatever. Nor have any of the above-mentioned works attempted to set forth the rules in a systematic way or to investigate what might be called the first principles of cataloging. It is to be expected that a first attempt will be incomplete, and I shall be obliged to librarians for criticisms, objections, or new problems, with or without solutions. With such assistance perhaps a second edition of these hints would deserve the title—Rules.

\*Compiled by a committee of five, Panizzi, Th. Watts, J. Winter Jones, J. H. Parry, and E. Edwards, in several months of hard labor.

†To these may now be added: Condensed rules for an author and title catalogue, prepared by the Cooperation Committee, A. L. A. 1883, revised by the Advisory Catalog Committee, 1902; F. B. Perkins's *San Francisco cataloguing* (1884); C. Dziatzko's *Instruction für die Ordnung der Titel im alphabetischen Zettelkatalog der Univ. Bibliothek zu Breslau* (1886), of which an adaptation has been made by Mr. K. A. Linderfelt, Boston, 1890; Melvil Dewey's *Condensed rules for a card catalogue*, with 36 sample cards (published in the *Library notes*, v. 1, No. 2, 1886, and reprinted as *Rules for author and classed catalogs*; with changes, additions, and a *Bibliography of catalog rules* by Mary Salome Cutler, Boston, 1888, and again as *Library School rules*, in four editions, Boston, 1890, 1892, 1894, and 1899); G. Fumagalli's *Cataloghi di biblioteche* (1887); H. B. Wheatley's *How to catalogue a library* (1889); and various discussions in the *Library journal*, the *Neuer Anzeiger*, and the *Centralblatt für Bibliothekswesen*.





## PREFACE TO THE FOURTH EDITION.

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On seeing the great success of the Library of Congress cataloging, I doubted whether it was worth while to prepare and issue this fourth edition of my Rules; but I reflected that it would be a considerable time before all libraries would use the cards of that library, and a long time before the Library of Congress could furnish cards for all books, long enough for the libraries to absorb another edition and use it up in that part of their cataloging which they must do themselves. Still I can not help thinking that the golden age of cataloging is over, and that the difficulties and discussions which have furnished an innocent pleasure to so many will interest them no more. Another lost art. But it will be all the better for the pockets of the public, or rather it will be better for other parts of the service—the children's room and the information desk, perhaps.

In the last two years a great change has come upon the status of cataloging in the United States. The Library of Congress has begun furnishing its printed catalog cards on such liberal terms that any new library would be very foolish not to make its catalog mainly of them, and the older libraries find them a valuable assistance in the cataloging of their accessions, not so much because they are cheaper as because in the case of most libraries they are better than the library is likely to make for itself.

The differences between these rules and those adopted by the Library of Congress are of two classes. The first class of differences is in trifles of punctuation, capitalization, the place of certain items on the cards, and the like. If one already has a catalog with a large number of cards, and merely inserts in it as many of the Library of Congress cards as possible, I see no reason for altering one's own style, either on the past accumulations or on the new cards that one is to write. The two kinds of cards can stand together in the drawers and the public will never notice the difference. But if one is commencing a new catalog, to be composed mainly of Library of Congress cards, I advise following the Library of Congress rules closely. It will save much trouble.

In the second class of differences, those relating to place of entry of the card in the catalog, or of choice of heading, we must note that it is very easy to alter the entry of a Library of Congress card, as there is room enough above the heading on the printed card to write in the one preferred. A librarian who already has a large catalog will therefore find no difficulty in continuing his present heading and need change only if he thinks the Library of Congress practice better. Nevertheless, as it is some trouble to look for differences of practice, and there is always a chance of overlooking one and so getting different entries for similar books, it would be well to adopt the Library of Congress rules unless there is some decided reason against them. The librarian who is just commencing his catalog has still more reason for this course. In the matter of capitalization, on which the advisory committee give no advice, the course I recommend was decidedly favored by the votes of the Catalog Section, at the meeting of the American Library Association at Magnolia in 1902. This course does not agree with the present practice at the Library of Congress.

The convenience of the public is always to be set before the ease of the cataloger. In most cases they coincide. A plain rule without exceptions is not only easy for us to carry out, but easy for the public to understand and work by. But strict consistency in a rule and uniformity in its application sometimes lead to practices which clash with the public's habitual way of looking at things. When these habits are general and deeply rooted, it is unwise for the cataloger to ignore them, even if they demand a sacrifice of system and simplicity.

The rules issued by the advisory catalog committee of the American Library Association are, according to the preface to the printed edition of these rules, expressly designed to be made for the use of a learned library. The old catalogs were not made for children, but the modern ones have to be, especially in a circulating library, for the children are the library's best clients. That the committee has always understood the public's views, estimated correctly its power of changing them, and drawn the line in the right place between a conservative regard for custom and a wish to lead the public toward a desirable simplicity and consistency is too much to assume, but I have at least always looked for the reasons on both sides.

The increase in the number of rules is due chiefly not to making new rules, but to taking out from the long notes many recommendations that were in effect rules, and are more easily referred to and found in their present place. The changes are largely for the sake of greater clearness and of better classification.

Cataloging is an art, not a science. No rules can take the place of experience and good judgment, but some of the results of experience may be best indicated by rules.

C. A. C.

## EDITOR'S NOTE

It is with extreme reluctance that I add one word to those written by the author. It is, however, necessary to explain that no liberties whatever have been taken with the manuscript left by the author, and the additions made are only those necessary on account of the lack of manuscript. The rules for imprint are reprinted from the third edition for this reason. The Appendix has been shortened by the omission of all the other rules and of the list of reference books. The articles on the cataloging of special material have been added.

The death of the author, which occurred on September 6, 1903, removed from among us one whose industry had done much to make the profession what it is in America.

W. P. CUTTER.



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# RULES

FOR A

## DICTIONARY CATALOG.

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### GENERAL REMARKS.

No code of cataloging could be adopted in all points by every one, because the libraries for study and the libraries for reading have different objects, and those which combine the two do so in different proportions. Again, the preparation of a catalog must vary as it is to be manuscript or printed, and, if the latter, as it is to be merely an index to the library, giving in the shortest possible compass clues by which the public can find books, or is to attempt to furnish more information on various points, or finally is to be made with a certain regard to what may be called style. Without pretending to exactness, we may divide dictionary catalogs into short-title, medium-title, and full-title or bibliographic; typical examples of the three being, 1°, the Boston Mercantile (1869) or the Cincinnati Public (1871); 2°, the Boston Public (1861 and 1866), the Boston Athenæum (1874-82); 3°, the catalog now making by the Library of Congress. To avoid the constant repetition of such phrases as "the full catalog of a large library" and "a concise finding-list," I shall use the three words Short, Medium, and Full as proper names, with the preliminary caution that the Short family are not all of the same size, that there is more than one Medium, and that Full may be Fuller and Fullest. Short, if single-columned, is generally a title-a-liner; if printed in double columns, it allows the title occasionally to exceed one line, but not, if possible, two; Medium does not limit itself in this way, but it seldom exceeds four lines, and gets many titles into a single line. Full usually fills three or four lines and often takes six or seven for a title.

The number of the following rules is not owing to any complexity of system, but to the number of widely varying cases to which a few



simple principles have to be applied. They are especially designed for Medium, but may easily be adapted to Short by excision and marginal notes. The almost universal practice of printing the shelf-numbers or the class-numbers renders some of them unnecessary for town and city libraries.

#### OBJECTS.\*

1. To enable a person to find a book of which either
 

(A) the author	}	is known.
(B) the title		
(C) the subject		
2. To show what the library has
 

(D) by a given author
(E) on a given subject
(F) in a given kind of literature.
3. To assist in the choice of a book
 

(G) as to its edition (bibliographically).
(H) as to its character (literary or topical).

#### MEANS.

1. Author-entry with the necessary references (for A and D).
2. Title-entry or title-reference (for B).
3. Subject-entry, cross-references, and classed subject-table (for C and E).
4. Form-entry and language-entry (for F).
5. Giving edition and imprint, with notes when necessary (for G).
6. Notes (for H).

#### REASONS FOR CHOICE.

Among the several possible methods of attaining the OBJECTS, other things being equal, choose that entry

- (1) That will probably be first looked under by the class of people who use the library;
- (2) That is consistent with other entries, so that one principle can cover all;
- (3) That will mass entries least in places where it is difficult to so arrange them that they can be readily found, as under names of nations and cities.

This applies very slightly to entries under first words, because it is easy and sufficient to arrange them by the alphabet.

---

\* *Note to second edition.* This statement of Objects and Means has been criticized; but as it has also been frequently quoted, usually without change or credit, in the prefaces of catalogs and elsewhere, I suppose it has on the whole been approved.

## DEFINITIONS.

There is such confusion in the use of terms in the various prefaces to catalogs—a confusion that at once springs from and leads to confusion of thought and practice—that it is worth while to propose a systematic nomenclature.

*Accession* (verb), to enter in an accession book.

*Accession book*, the business record of books, etc., added to a library in the order of receipt, giving a condensed description of the book and the essential facts in its library history.

A chronological arrangement of the book bills, more or less annotated, can be economically substituted for this book.

*Accession number*, the number given to a volume in the order of its addition to a library.

*Accession stamp*, a numbering stamp used in printing accession numbers in books, on cards, etc.

*Added edition*, another edition of a work already in the catalog.

*Added entry*, a secondary entry, i. e., any other than a main entry.

*Alphabetic subject catalog*, a catalog arranged alphabetically by subject heads, usually without subdivisions.

The term is also used to include alphabetic-classed catalogs.

*Alphabetic-classed catalog*, an alphabetic subject catalog in which the subjects are grouped in broad classes with numerous alphabetic subdivisions. It may also include author and title entries in the same alphabet.

*Analysis*, the registry of part of a book or of a work contained in a collection. (See §§ 193–196.)

*Anonymous*, published without the author's name.

Strictly a book is not anonymous if the author's name appears anywhere in it, but it is safest to treat it as anonymous if the author's name does not appear in the title. Even when the author's name is given in the second or a later volume the work is to be treated as anonymous if the first volume does not give the author's name.

Note that the words are "in the title," not "on the title-page." Sometimes in Government publications the author's name and the title of his work do not appear on the title-page but on a page immediately following. Such works are not to be treated as anonymous.

*Appended*; a work which has a title-page, but is connected with another work by mention on its title-page as part of the volume, or by continuous paging or register, is said to be *appended* to that work.

*Asyndetic*, without cross-references. See *Syndetic*.

*Author*, in the narrower sense, is the person who writes a book; in a wider sense it may be applied to him who is the cause of the book's existence by putting together the writings of several authors (usually called *the editor*, more properly to be called *the collector*). Bodies of men (societies, cities, legislative bodies, countries) are to be considered the authors of their memoirs, transactions, journals, debates, reports, etc.

*Author card*, a card bearing an author entry; usually the main author card.

*Author catalog*, an alphabetic catalog of author entries, and entries under editors, translators, etc. It also usually contains titles, but is then more properly called an author and title catalog. See also *Name catalog* and *Personal catalog*.

*Author entry*, an entry (main or added) under the name of the author (whether personal or corporate) or some substitute for it. (See §§ 1-119.)

*Bibliographee*, one who is the subject of a bibliography.

See note under *Biographee*.

*Bibliography*, a list of the books of a particular author, printer, place, or period, or on any particular theme; the literature of a subject. See also *Catalog*.

*Binder's title*, the title lettered on the binding of a book.

*Biographee*, one who is the subject of a biography.

In general the word "subject" expresses the meaning as well and being shorter should be used in preference.

*Book number*, one or more characters, used to distinguish an individual book from all others having the same class, shelf, or other generic number.

*Bracket* (noun), rectangular inclosing marks [ ].

They are used to enclose words added to a title or imprint or changed in form. Not to be confounded with curves ( ).

— (verb), to inclose between brackets.

*Broadside*, a sheet of paper printed on one side only.

*Ex.* Posters, hand-bills, Thanksgiving proclamations, etc.

*Call-mark*, characters indicating the location of a book on the shelves and distinguishing it from all others in the library. Usually composed of class and book number, or in fixed location, of shelf and book number.

*Caption*, the name of a book (or of part of a book) given at the head of the first page of text.

*Card catalog*, a catalog made on separate pieces of cardboard (by writing, typewriting, printing, or otherwise) and kept in drawers, trays, books, or in any other way that will allow of indefinite intercalation without rewriting.

A catalog on pieces of paper is properly a slip catalog but is often included under the general name of card catalog.

*Catalog*, a list of books which is arranged on some definite plan. As distinguished from a bibliography, it is a list of books in some library or collection. For specific kinds of catalogs see:

Accession book	Dictionary catalog
Alphabetic subject catalog	Name catalog
Alphabetic-classed catalog	Personal catalog
Author catalog	Shelf list
Classed catalog	Subject catalog.

*Check*, a conventional mark indicating that certain work is to be or has been done, or conveying other information.

*Class*, a collection of objects having characteristics in common.

Books are classified by bringing together those which have the same characteristics.\* Of course any characteristics might be taken, as size, or binding, or publisher. But as nobody wants to know what books there are in the library in folio, or what quartos, or what books bound in russia or calf, or what published by John Smith, or by Brown, Jones, and Robinson, these bases of classification are left to the booksellers and auctioneers and trade sales. Still, in case of certain unusual or noted bindings (as in human skin or from Grolier's library) or early or famous publishers (as Aldus and Elzevir) a partial class-list is sometimes very properly made. But books are most commonly brought together in catalogs because they have the same authors, or the same subjects, or the same literary form, or are written in the same language, or were given by the same donor, or are designed for the same class of readers. When brought together because they are by the same author, they are not usually thought of as classified; they form the author-catalog, and need no further mention here except in regard to arrangement. The classes, *i. e.*, in this case the authors, might of course be further classified according to their nations, or their professions (as the subjects are in national or professional biographies), or by any other set of common characteristics, but for library purposes an alphabetical arrangement according to the spelling of their names is universally acknowledged to be the best.

The classification by language is not generally used in full. There are catalogs in which all the English books are separated from all the foreign; in others there are separate lists of French books or German books. The needs of each library must determine whether it is worth while to prepare such lists. It is undeniably useful in almost any library to make lists of the belles lettres in the different languages; which, though nominally a classification by language, is really a classification by literary form, the object being to bring together all the works with a certain national flavor—the French flavor, the German flavor, or it may be a classing by readers, the German books being cataloged together for a German population, the French for the French, and so on. Again, it is useful to give lists not of the belles lettres alone, but of all the works in the rarer languages, as the Bodleian and the British Museum have published separate lists of their Hebrew books. Here too the circumstances of each library must determine where it shall draw the line between those literatures which it will put by themselves and those which it will include and hide in the mass of its general catalog. Note, however, that some of the difficulties of transliterating names of modern Greek, Russian authors, etc., are removed by putting their original works in a separate catalog, though translations still remain to puzzle us.

The catalog by donors or original owners is usually partial (as those of the Dowse, Barton, Prince, and Ticknor libraries). The catalogs by classes of readers are also partial, hardly extending beyond **Juvenile literature** and **Sunday-school books**.

\*This note has little direct bearing on practice, but by its insertion here some one interested in the theory of cataloging may be saved the trouble of going over the same ground.

Of course many subject classes amount to the same thing, the class **Medicine** being especially useful to medical men, **Theology** to the theologians, and so on.

Classification by subject and classification by form are the most common. An example will best show the distinction between them. **Theology**, which is itself a subject, is also a class, that is, it is extensive enough to have its parts, its chapters, so to speak (as **Future Life, Holy Spirit, Regeneration, Sin, Trinity**), treated separately, each when so treated (whether in books or only in thought) being itself a subject; all these together, inasmuch as they possess this in common, that they have to do with some part of the relations of God to man, form the class of subjects **Theology**. Class, however, is applied to **Poetry** in a different sense. It then signifies not a collection of similar subjects, but a collection of books resembling one another in being composed in that form and with that spirit, whatever it is, which is called poetical. In the subject-catalog class it is used in the first sense—collection of similar subjects; in the literary-form catalog it is used in the second—list of similar books.

Most systems of classification are mixed, as the following analysis of one in actual use in a small library will show:

Art, science, and natural history.	<i>Subject.</i>
History and biography.	<i>Subject.</i>
Poetry.	<i>Form (literary).</i>
Encyclopædias and books of reference.	<i>Form (practical).</i>
Travels and adventures.	<i>Subject.</i> (Has some similarity to a Form-class.)
Railroads.	<i>Subject.</i>
Fiction.	<i>Form.</i> ( <i>Novels</i> , a subdivision of <i>Fiction</i> , is properly a Form-class; but the differentia of the more extensive class <i>Fiction</i> is not its form, but its untruth; imaginary voyages and the like of course imitate the form of the works which they parody.)
Relating to the rebellion.	<i>Subject.</i>
Magazines.	<i>Form (practical).</i>
General literature, essays, and religious works.	A mixture: 1. Hardly a class; that is to say, it probably is a collection of books having only this in common, that they will not fit into any of the other classes; 2. <i>Form</i> ; 3. <i>Subject</i> .

Confining ourselves now to classification by subjects, the word can be used in three senses:

1. Bringing books together which treat of the same subject specifically.  
That is, books which each treat of the whole of the subject and not of a part only.
2. Bringing books together which treat of similar subjects.  
Or, to express the same thing differently:  
Bringing subjects together so as to form a class.  
A catalog so made is called a classed catalog.
3. Bringing classes together so as to form a system.  
A catalog so made should be called a systematic catalog.

The three steps are then

1. Classifying the books to make subject-lists.
2. Classifying the subject-lists to make classes.
3. Classifying the classes to make a systematic catalog.

The dictionary stops in its entries at the first stage, in its cross-references at the second.

The alphabetico-classed catalog stops at the second stage.

The systematic alone advances to the third.

Classification in the first sense, it is plain, is the same as "entry;" in the second sense it is the same as "class-entry;" and in the third sense it is the same as the "logical arrangement" of the table on p. 17, under "Classed catalog."

It is worth while to ascertain the relation of subject and class in the subject-catalog. *Subject* is the matter on which the author is seeking to give or the reader to obtain information; *Class* is, as said above, a grouping of subjects which have char-

acteristics in common. A little reflection will show that the words so used partially overlap,\* the general subjects being classes† and the classes being subjects,‡ but the individual subjects§ never being classes.

*Class-entry*, registering a book under the name of its class; in the subject-catalog used in contradistinction to specific entry.

*E. g.*, a book on repentance has class entry under **Theology**; its specific entry would be under **Repentance**.

*Class-mark*, one or more characters showing the class to which a book belongs. In a relative location this also shows its place on the shelves.

*Classed catalogs* are made by class-entry, whether the classes so formed are arranged logically as in the Systematic kind or alphabetically as in the Alphabetic-classed.

A dictionary catalog contains class-headings, inasmuch as it contains the headings of extensive subjects, but under them there is no class entry, only specific entry. The syndetic dictionary catalog, however, recognizes their nature by its cross-references, which constitute it in a certain degree an alphabetic-classed (not a systematic) catalog. Moreover, the dictionary catalog, without ceasing to be one, might, if it were thought worth while (which it certainly is not), not merely give titles under specific headings but repeat them under certain classes or under all classes in ascending series, *e. g.*, not merely have such headings as **Rose, Geranium, Fungi, Liliacæ, Phænogamia, Cryptogamia**, but also under **Botany** include all the titles which appeared under **Rose, Geranium, etc.**; *provided* the headings **Botany, Cryptogamia, Fungi, etc.**, were arranged alphabetically. The matter may be tabulated thus:

Alphabetical arrangement.	}	{ Specific entry. (Common dict. catal.) Specific entry and class reference. (Bost. Pub. Lib., Boston Athenæum.)	} Dictionary catalog.
		{ Specific and class entry. (No example.) Class entry with specific or class subentry. (Noyes.) Class entry with chiefly class subentry. (Abbot.)	

Form	Subject	General
Classes.	Subjects.	Individual

† The subjects **Animals, Horses, Plants** are classes, a fact which is perhaps more evident to the eye if we use the terms **Zoology, Hippology, Botany**. The subdivisions of **Botany** and **Zoology** are obvious enough; the subdivisions of **Hippology** may be themselves classes, as **Shetland ponies, Arabian coursers, Barbs**, or individual horses, as **Lady Suffolk-Justin Morgan**.

‡ Not merely the concrete classes, **Natural history, Geography, Herpetology, History, Ichthyology, Mineralogy**, but the abstract ones, **Mathematics, Philosophy**, are plainly subjects. The fact that some books treat of the subject **Philosophy** and others of philosophical subjects, and that

others treat in a philosophical manner subjects not usually considered philosophical, introduces confusion into the matter, and single examples may be brought up in which it seems as if the classification expressed the form (Crestadoro's "nature") or something which a friend calls the "essence" of the book and not its subject, so that we ought to speak of an "essence catalog" which might require some special treatment; but the distinction can not be maintained. It might be said, for example, that "Geology a proof of revelation" would have for its *subject-matter* **Geology** but for its *class* **Theology**—which is true, not because class and subject are incompatible but because this book has two subjects, the first **Geology**, the second one of the evidences of revealed religion, wherefore, as the **Evidences** are a subdivision of **Theology**, the book belongs under that as a subject-class.

§ It is plain enough that **Mt. Jefferson, John Milton, the Warrior Iron-clad** are not classes. Countries, however, which for most purposes it is convenient to consider as individual, are in certain aspects classes; when by the word "England" we mean "the English" it is the name of a class.

Logical arrangement.  $\left. \begin{array}{l} \text{Class entry. (Undivided classed catal.)} \\ \text{Class entry and subentry and finally specific subentry. (Subdivided classed catal.)} \end{array} \right\} \text{Systematic catalog.}$

Alphabetical arrangement.	
Specific headings in alphabetical order.	Classes in alphabetical order.
A	B
D	C
Specific headings arranged logically in classes.	Classes in logical order.
Logical arrangement.	

Single subjects.

Classes of subjects.

- A, Specific dictionary.
  - B, Specific dict. by its cross-references and its form-entries. Alphabeticoclassed catalog.
  - C, Classed catalog without subdivisions.
  - D, Classed catalog with subdivisions.
  - A, B are alphabetical.
  - C, D are classed.
  - A, B, D contain specific subjects.
  - B, C, D contain classes.
- The specific entries of A and the classes of B, though brought together in the same catalogs (the class-dictionary and the alphabeticoclassed), simply stand side by side and do not

unite, each preserving its own nature, because the principle which brings them together—the alphabet—is external, mechanical. But in D the specific entries and the classes become intimately united to form a homogeneous whole, because the principle which brings them together—the relations of the subjects to one another—is internal, chemical, so to speak.

*Collation*, in library work ascertaining, usually by the examination of signatures or of the page numbers, whether a copy of a book is perfect; in the catalog of a library the statement of the number of volumes, pages, illustrations, maps, etc., of the library's copy of a book; in printed cards for general use the statement of these details as they exist in a perfect copy of the book.

*Collector*, one who makes a work by putting together several works or parts of works. Often called editor. (See §§ 98–107.)

*Colon abbreviations*, abbreviations for the most common forenames formed of the initial followed by : for men and .. for women. (See Appendix III.)

*Colophon*, title and imprint or imprint alone at the end of the book.

*Conjoint authorship*. See *Joint authorship*.

*Continuation*, any part after the first of a publication issued in parts at different times, whether a serial, an irregular publication, or a book.

*Cross reference*, reference from one subject to another.

*Curves*, the upright curves ( ) used to mark off an interjected explanatory clause or qualifying remark; marks of parenthesis; also used to indicate inclusion, as (*In his Soldiers of fortune*. 1876.), (*Arundel Society*).

Not to be confounded with brackets [ ].

A *dash* (an en dash) between numbers (as 16–20) means “to and including”; following a number it is equivalent to etc., sqq., or foll. An em dash before a title takes the place of the previous heading; an em dash followed by an en dash takes the place of a heading and a subordinate heading or a title. (See § 219.)

*Dictionary catalog*, so called because the headings (author, title, subject, and form) are arranged, like the words in a dictionary, in alphabetical order.

*Dictionary and other alphabetical catalogs*. These are differentiated not, as is often said, by the dictionary having specific entry, but (1) by its giving specific entries in all cases and (2) by its individual entry.

Even the classed catalogs often have specific entry. Whenever a book treats of the whole subject of a class, it is specifically entered under that class. A theological encyclopædia is specifically entered under **Theology**, and theology is an unsorordinated class in many systems. The alphabetic-classed catalogs have specific entry in many more cases, because they have many more classes. Professor Ezra Abbot has such headings as **Ink, Jute, Lace, Leather, Life-savers, Locks, Mortars, Perfumery, Safes, Salt, Smoke, Snow, Varnish, Vitriol**. Mr. Noyes has scores of similar headings; but neither of them permits individual entry, which the dictionary-catalog requires. The alphabetic-classed catalog enters a life of Napoleon and a history of England under **Biography** and **History**; the dictionary enters them under **Napoleon** and **England**. This is the invariable and chief distinction between the two. (Since this was written the only alphabetic-classed catalog in existence has arranged its individual biography in the same alphabet with its authors, so far destroying the distinction between itself and the dictionary catalog.)

*Duplicate*, a second copy of a book identical with the first in edition, contents, and imprint (binding and paper may differ).

*Edition*, a number of copies of a book, published at the same time and in the same form.

A later publication of the same book unchanged is sometimes styled a different edition, sometimes a new issue, sometimes a different thousand (4th thousand, 7th thousand).

*Title edition*, one distinguished from another edition of the same book only by a change on the title-page, usually a change of date.

*Editor*. See *Author*.

*Entry*, the registry of a book in the catalog with the title and imprint.

*Author-entry*, registry with the author's name for a heading. (§ 119.)

*Added entry*, any other than the main entry.

*Title-entry*, registry under some word of the title. (§§ 120-160.)

*First-word-entry*, entry made from the first word of the title not an article. (§§ 120-143.)

*Important-word* or *catch-word entry*, entry made from some word of the title other than the first word and not indicative of the subject, but likely to be remembered and used by borrowers in asking for the book. (Not recommended in these Rules.)

*Main entry*, the full or principal entry. (See *Main entry*.)

*Series entry*, entry of a number of separate works published under a collective title or half-title or title-page caption.

Such are "The **English** citizen" series and "American statesmen." The heading is the first word of the name of the series or its collector's name.

*Subject-word-entry*, entry made under a word of the title which indicates the subject of the book. (§ 151.)



*Subject-entry*, registry under the name selected by the cataloger to indicate the subject. (§§ 162–188.)

A cataloger who should put "The insect," by Michelet, under **Entomology** would be making a *subject-entry*; Duncan's "Introduction to entomology" entered under the same head would be at once a *subject-entry* and a *subject-word-entry*.

*Form-entry*, registry under the name of the kind of literature to which the book belongs. (§§ 189–192.)

*Fixed location*, system of marking and arranging books by shelf and book marks so that their absolute position in room, tier, and on shelf is always the same.

*Fold symbol*, a symbol indicating the number of leaves into which a sheet is folded, and thereby approximately the size of the page.

*Form*, applied to a variety of classification founded on the form of the book classified, which may be either *Practical*, as in **Almanacs, Dictionaries, Encyclopædias, Gazetteers, Indexes, Tables** (the form in these being for the most part alphabetical), or *Literary*, as **Fiction, Plays, Comedies, Farces, Tragedies, Poetry, Letters, Orations, Sermons** (the latter with the subdivisions Charity, Election, Funeral, Installation, Ordination, Thanksgiving, etc.)

There are certain headings which belong both to the Subject and the Form family. "**Encyclopædias**," inasmuch as the books treat of all knowledge, is the most inclusive of all the subject-classes; inasmuch as (with few exceptions) they are in alphabetical form, it is a form-class.

*Form* (French *format*), the designation of a book by the fold of the sheet, often called "size."

Folio when the sheet is folded once, quarto when it is folded twice, octavo when it is folded three times, 16mo or 12mo when folded four times.

*Form-entry*, registry of a book under the name of the kind of literature to which the book belongs. (See §§ 189–192.)

*Guide card*, a projecting labelled card inserted in a card catalog to aid in finding a desired place or heading.

*Half-title*. See *Title*.

*Hanging indention*. See *Indention*.

*Heading*, the word by which the alphabetical place of an entry in the catalog is determined, usually the name of the author, of the subject, or of the literary or practical form, or a word of the title.

*Imprint*, the indication of the place, date, and form of printing. (§§ 257–275.)

*Indention*, the setting in of a line by a blank space at the beginning or left hand, as in the first line of a paragraph.

*Hanging indention*, the reverse of this, setting out the first line and indenting the following lines, as in the present list of definitions.

*Individual entry*, entering a book under the name of a person or place as a subject heading; e. g. a life of Napoleon under Napoleon, not under Biography; or a history of England under England, not under History. (See *Specific entry*.)

*Initial, Initials*, a letter or letters used as a substitute for the author's name; e. g., H. H. for Helen Hunt.

*Joint authorship*, writing a book in conjunction, with specification of the part written by each. (§§ 3-4.)

*Lower case letter*, a small letter as distinguished from a capital.

*Main entry*, the full or principal entry; usually the author entry.

In Full it consists of the author's name, the title, and the imprint. In a printed catalog it is distinguished from the added entries by having the *full* contents, which may be abridged or omitted in the subject entry, and all the bibliographical notes, most of which are left out in the added entry.

In a printed-card catalog the entries are of course all alike. Main entry in that case means the one on which is given, often on the back of the card, but sometimes by checks on the face, a list of all the other entries of the book (author, title, subject, reference, and analytical).

*Name catalog*, a catalog arranged alphabetically by names of persons and places, whether used as authors or subjects. A title catalog may be included in the same alphabet.

*Name reference*, a reference to the form of a name selected for use in the catalog from alternative forms.

*Periodical*, a work issued at intervals which are usually regular; it is generally written by many contributors. (For fuller discussion see §§ 133, 192.)

*Personal catalog*, one which gives under a person's name both the books *by* and those *about* him.

E. g. the "author" part of the Harvard University Library's catalog, and of the catalog of the Public Library of New South Wales at Sydney.

*Pseudonym*, a fictitious name assumed by an author to conceal his identity.

*Polygraphic*, written by several authors.

*Polytopical*, treating of several topics.

Will the convenience of this word excuse the twist given to the meaning of *τόπος* in its formation? Polygraphic might serve, as the French use *polygraphe* for a miscellaneous writer; but it will be well to have both words,—*polygraphic* denoting (as now) collections of several works by one or many authors, *polytopical* denoting works on many subjects.

*The question mark* ? following a word or entry signifies "probably."

*Recto*, the right-hand page of an open book; the opposite of verso.

Rectos bear odd, versos even numbers.

*Reference*, partial registry of a book (omitting the imprint) under author, title, subject, or kind, referring to a more full entry under some other heading; occasionally used to denote merely entries without imprints, in which the reference is implied.

The distinction of entry and reference is almost without meaning for Short, as a title-a-liner saves nothing by referring unless there are several references.

In a printed-card catalog added entries often take the place of references, because one thereby gives more information with less work.

*Analytical-reference*, or, simply, *an analytical*, the registry of some part of a book or of some work contained in a collection, referring to the heading under which the book or collection is entered. (See §§ 193-196.)

*Cross-reference*, reference from one subject to another.

*Heading-reference*, from one form of a heading to another.

*First-word-reference*, *catch-word-reference*, *subject-word-reference*, same as first-word-entry, etc., omitting the imprint, and referring.

*Register*, the series of signatures of a printed book.

*Relative location*, an arrangement of books according to their relations to each other and regardless of the shelves or rooms where they are then placed. Relative location, like a card catalog, admits indefinite intercalation; the books can be moved to other shelves or rooms without altering the call numbers. Alphabetic arrangement on the shelves is one form of relative location.

*Running title*. See *Title*.

*Searcher*, the person who ascertains whether books proposed for purchase are already in the library, or already ordered.

*Serial*, a publication issued in successive parts, usually at regular intervals, and continued indefinitely.

*Series entry*, an entry using as heading the first word of the name of a series, or its collector and title, followed by a list of the books in the library belonging to the series.

*Series note*, name of series to which a book belongs, either editor and title or title alone; according to these rules, written in curves ( ) after the imprint.

*Shelf list*, a brief inventory of the books in a library, the entries arranged in the order of the books on the shelves. It is generally for official use only. It forms a subject catalog of the library but without analysis.

*Shelf mark*, in fixed location a letter or number indicating the location of a special shelf; also used as a synonym for call or location mark.

*Signature*, a distinguishing mark, letter, or number placed usually at the bottom of the first page of each form or sheet of a book to indicate its order to the folder or binder. Hence, the form or sheet on which such a mark is placed, considered as a fractional part of a book; as, 'the work is printed in 20 signatures'.

*Size letters*, a series of abbreviations, chiefly single letters, to indicate the sizes of books. Adopted for the use of the A. L. A. in 1878. (Library journal, 3:19.) See Appendix 3.

*Size mark*, one or more characters to designate the size of a book. The most common are the fold symbol and the size letter.

*Size rule*, a metric rule on which are stamped the size letters and the corresponding fold symbols.

*Specific entry*, registering a book under a heading which expresses its special subject as distinguished from entering it in a class which includes that subject.

*E. g.*, registering "The art of painting" under **Painting**, or a description of the cactus under **Cactus**. Putting them under **Fine arts** and **Botany** would be class-entry. "Specific entry," by the way, has nothing to do with "species."

*Subject*, the theme or themes of the book, whether stated in the title or not.

It is worth noting that subjects are of two sorts: (1) the individual, as **Goethe**, **Shakespeare**, **England**, the **Middle Ages**, the ship **Alexandra**, the dog **Tray**, the **French Revolution**, all of which are concrete; and (2) general, as **Man**, **History**, **Horse**, **Philosophy**, which may be either concrete or abstract. Every general subject is a class more or less extensive. (See note on *Class*.) Some mistakes have also arisen from not noting that certain words, **Poetry**, **Fiction**, **Drama**, etc., are subject-headings for the books written about Poetry, Fiction, etc., and form-headings for poems, novels, plays, etc.

*Subject-entry*, *Subject word entry*. See *Entry*.

*Subject catalog*, a catalog of subjects, whether arranged in classes or alphabeted by names of subjects.

*Subject entry*, registry of a book under its subject. (See §§ 161-188.)

*Subject heading*, the name of a subject used as a heading under which books relating to that subject are entered.

*Subject reference*, a reference from one subject to another, either a synonym, an allied heading, a more minute division of the subject, or a more general subject.

*Syndetic*, connective, applied to that kind of dictionary catalog which binds its entries together by means of cross-references so as to form a whole, the references being made from the most comprehensive subject to those of the next lower degree of comprehensiveness, and from each of these to their subordinate subjects, and vice versa. These cross-references correspond to and are a good substitute for the arrangement in a systematic catalog. References are also made in the syndetic catalog to illustrative and coördinate subjects, and, if it is perfect, from specific to general subjects. (§§ 187-188.)

*Title* in the broader sense includes heading, title proper, and imprint; in the narrower (in which it is hereafter used) it is the name of the book given by the author on the title-page. In this sense it is divided into two parts, the title proper, and the second part of the title, which begins with "By" and contains the name of the author, editor, translator, if any, statements about illustrations, appendixes, etc.

The name of the book or the subject of a portion of the book which is put at the top of each page is called the *running-title*. The name of the book put on the leaf preceding the title-page is called the *half-title*, or sometimes *bastard title*; *half-title* is also applied to lines indicating subdivisions of the book and following the title; the name given at the head of the first page of text is the *caption*. That given on the back of the book (the *binder's title*) should never be used for main entry in a catalog which makes the slightest pretensions to carefulness.

The title proper must be followed very closely in cataloging (§ 223); the second part of the title may be treated with much more freedom, the author's name being omitted, omissions not signified by dots, and words abbreviated.

A title may be either the book's name (as "&c.") or its description (as "A collection of occasional sermons"), or it may state its subject (as "Synonyms of the New Testament"), or it may be any two or all three of these combined (as description and subject, "Brief account of a journey through Europe;" name and description, "Happy thoughts;" name and subject, "Men's wives;" all three, "Index of dates").

Bibliographers have established a cult of the title-page; its slightest peculiarities are noted; it is followed religiously, with dots for omissions, brackets for insertions, and uprights to mark the end of lines; it is even imitated by the fac-simile type or photographic copying. These things may concern the cataloger of the Lenox Library or the Prince collection. The ordinary librarian has in general nothing to do with them; but it does not follow that even he is to lose all respect for the title. It is the book's name and should not be changed but by act of legislature. Our necessities oblige us to abbreviate it, but nothing obliges us to make additions to it or to change it without giving notice to the reader that we have done so. Moreover, it must influence the entry of a book more or less; it determines the title-entry entirely; it affects the author-entry, and the subject-entry. But to let it have more power than this is to pay it a superstitious veneration.

*Title entry*, registry of a book under some word of the title. (See § 120-160.)

*Title mark*, that part of the book mark which is used to distinguish different books by the same author; e. g. the book mark for Shakespeare's *Macbeth* is S5ma, of which the first part, S5, stands for Shakespeare and the second part, ma, is the title mark for *Macbeth*.

*Under*; an entry is said to be "under" a word when that word is used as its heading, that is, when the word determines the place of the entry in the catalog.

*Verso*, the left-hand page of an open book; the opposite of *recto*.

*Volume*, a book distinguished from other books or other volumes of the same work by having its own title, paging, and register.

This is the bibliographic use of the word, sanctioned by the British Museum rules. That is, it is in this sense only that it applies to all the copies of an edition as it comes from the printer. But there is also a bibliopegic and bibliopolic use, to denote a number of pages bound together, which pages may be several volumes in the other sense, or a part of a volume or parts of several volumes. To avoid confusion I use "volume" in the present treatise as defined in the Rules of the British Museum catalog and I recommend this as the sole use in library catalogs, except in such phrases as 2 v. bd. in 1, which means 2 volumes in the bibliographical sense united by binding so as to form one piece of matter.

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In the present treatise I am regarding the dictionary catalog as consisting of an author-catalog, a subject-catalog, a more or less complete title-catalog, and a more or less complete form-catalog, all interwoven in one alphabetical order. The greater part, however, of the rules here given would apply equally to these catalogs when kept separate.

These rules, written primarily for a printed catalog, have been enlarged in this fourth edition to include the needs of a card catalog.

**A.—ENTRY: WHERE TO ENTER.****I. AUTHOR-ENTRY.****A. AUTHORS.**

Author, 1. Anonymous, 2.

**1. PERSONAL.***a. Under whom as author.*

Joint authors, 3, 4. Works bound together, 5. Theses, 6. Pseudonyms, 7. Illustrators, 8. Designer, painter, cartographer, engraver, 9. Photographer, 10. Musical works, 11. Booksellers, auctioneers, 12, 13. Commentaries, 14, 15. Continuations, indexes, 16. Epitomes, 17. Revisions, 18. Excerpts, chrestomathies, 19. Concordances, 20. Reporters, translators, editors, 21. Ana, 22.

*b. Under what part of the name.*

Christian name, 23. Surname, 24. Title, 25, 26. Ecclesiastical dignitaries, 27. Compound names, 28. Prefixes, 29. Latin names, 30. Capes, lakes, etc., 31.

*c. Under what form of the name.*

Vernacular, 32. Several languages, 33. Masculine and feminine, 34. Various spellings, 35, 36. Transliteration, 37-39. Changed names, 40. Forenames, 41. Places, 42-44.

**2. CORPORATE.**

General principle, 45. Details, 46-95. Countries and other places, 46-58. Bodies other than countries or smaller places, 59-89. Committees and other subordinates, 90-94. Rulers, 46. Legislating bodies, 47. Departments, etc., 48, 49. Laws on special subjects, 50. Calendars, 51. Works written officially, 52. Name of the office, 53. Messages transmitting, 54. Reports by non-officials, 55. Articles to be inquired of, 56. Congresses of nations, 57. Treaties, 58. Parties, sects, 59. Societies, 60-89. Corporations, 61. International societies, 62. International conferences, etc., 63. Orders of knighthood, 64. English colleges, professional schools, 65. College libraries, 66. College societies, 67. Alumni associations, 68. Public schools, 69. Imperial, royal, etc., 70. Inversion, 71. Guilds, 72. Board, corporation, trustees, 73. Firms, 74. European academies and universities, 75. National and city libraries, museums, galleries, 77. Observatories, 78. Expositions, 79. State universities, historical, agricultural and medical societies, 80. Churches, 81. Cathedrals, 82. Monasteries,

convents, 83. Banks, 84. Local benevolent societies, 85. Y. M. C. A., 86. Private schools, 87. Private libraries, galleries, museums, 88. Buildings, 89. Committees or sections, 90. Committee of citizens, 91. Class of citizens, 92. Conventions, etc., 93. Catholic councils, 94. References, 95.

B. SUBSTITUTES.

Parts of the author's name, 96. Pseudonyms, 97. Collectors, 98-109.

C. REFERENCES, 110-112.

D. ECONOMIES, 113-119.

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A. AUTHORS.

1. Make the author-entry under (A) the name of the author whether personal or corporate, or (B) some substitute for it.

For the *part* of the name used see §§ 23-31, for the *form* see §§ 32-44.

2. ANONYMOUS books are to be entered under the name of the author whenever it is known.

If it is not known with certainty the entry may be made under the person to whom the work is attributed, with an explanatory note and a reference from the first word, or the book may be treated as anonymous and entered under the first word (§§ 120-132), with a note "Attributed to —," and a reference from the supposed author. The degree of doubt will determine which method is best.

For the *form* of the heading see §§ 32-44. For the entry when the author is not known see §§ 120-132.

1. PERSONAL.

*a. Under whom as author.*

3. Enter works written CONJOINTLY by several authors under the name of the one first mentioned on the title-page, with references from the others.

The writers of a *correspondence* and the participants in a debate are to be considered as joint authors.

*Ex. Schiller, J: Christoph F. v. Briefwechsel zwischen S. und Cotta; herausg. von Vollmer. Stuttg., 1876. O.*

— Briefwechsel zw. S. und Goethe. Stuttg., 1829. 6 v. S.

— Briefwechsel zw. S. und W: v. Humboldt. Stuttg., 1830. S.

**Cotta.** Briefwechsel. *See Schiller, J: C. F. v.*

**Goethe, J: W. v.** Briefwechsel. *See Schiller, J: C. F. v.*

**Humboldt, K: W.; Freiherr v.** Briefwechsel. *See Schiller, J: C. F. v.*

On the question of using double or single heading see § 218.

When countries are joint authors it is better to make full entries under each and arrange them as if the country under consideration were the only one. Each country puts its own name first in its own edition of a joint work; and the arrangement proposed avoids an additional complexity under countries, which are confusing enough at the best.

Whether the joint authorship appears in the title or not should make no difference in the mode of entry; if one name appears on the title, that should be chosen for the entry; if none, take the most important.

4. Catalogs which use double headings should distinguish between joint authors of one work and two authors of separate works joined in one volume. In the latter case, if there is no collective title, the heading should be the name of the first author alone and an analytical reference should be made from the second. (See § 110.)

*Ex.* "The works of Shelley and Keats" would be entered in full under **Shelley** (both names being mentioned in the title, but Shelley alone in the heading), and analytically (§ 195) under **Keats**. In such cases a double heading would often mislead.

5. Catalog works which are bound together as if they were separate.

In a printed catalog it is a waste of room to mention the binding together; the shelf mark ensures finding if there is, as there should be, an individual mark for every book-work. In a card catalog also it is not necessary, but as there is plenty of room it is well to make on the cards of the second and following works the note "Bd. with [here give the author and a very brief title and imprint of the first work]. Series of pamphlets may be referred to thus:—(Drama, v. 5) or (Political pam., v. 27 no. 10). Curves should be used as denoting inclusion. The no. of the pamphlet in the volume may be given or not; it is equally efficacious to prefix to each volume a list of its contents numbered.

6. For university THESES or DISSERTATIONS the A. L. A. rule is:

**A. L. A. 69. *Modern dissertations.*** Enter dissertations after 1800 under the respondent, excepting for universities where the old custom was kept up after 1800 (e. g., the Swedish, and of the German, particularly Tübingen). If two respondents are named without præses, and without designating the author, make entry under the first and added entry under the second.

*Earlier dissertations.* Enter dissertations published previous to 1800 under the præses as præses.\* Make an added entry under the respondent when he is known to be the author or is so named in the dissertation. The word "præses" or "respondent" shall be added in the heading.

Dziatzko's rules are:

I. Until about 1750

*a* Unless the respondent is known to be the "auctor" ("auctor et respondens," "scriptor," etc.) enter under the name of the præses, without reference.

*b* If the respondent is "auctor" enter under him, with reference from the præses.

II. After 1750 enter under the respondent, unless it is known that the præses is the author, when his name will be the heading. In neither case refer from the other name.

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\*Treat in the same way dissertations of the universities where the old custom was kept up after 1800, e. g., the Swedish and Finnish universities, and of the German, particularly Tübingen.



For universities where the old custom was kept up beyond 1750, as the Swedish, Rule I applies until the change was made.

Where there are two respondents, neither specified as author, enter under the first, without reference from the second.

7. Enter PSEUDONYMOUS works generally under the author's real name, when it is known, with a reference from the pseudonym; but make the entry under the pseudonym, with a reference from the real name, when the writer habitually uses his pseudonym or is generally known by it.

Put both names on the heading (§§ 204-205).

In the first edition this rule was without limitation, and I added the following note: "One is strongly tempted to deviate from this rule in the case of writers like George Eliot and George Sand, Gavarni and Grandville, who appear in literature only under their pseudonyms. It would apparently be much more convenient to enter their works under the name by which alone they are known and under which everybody but a professed cataloger would assuredly look first. For an author-catalog this might be the best plan, but in a dictionary catalog we have to deal with such people not merely as writers of books, but as subjects of biographies or parties in trials, and in such cases it seems proper to use their legal names. Besides, if one attempts to exempt a few noted writers from the rule given above, where is the line to be drawn? No definite principle of exception can be laid down which will guide either the cataloger or the reader; and probably the confusion would in the end produce greater inconvenience than the present rule. Moreover, the entries made by using the pseudonym as a heading would often have to be altered. For a long time it would have been proper to enter the works of Dickens under **Boz**; the Dutch annual bibliography uniformly uses **Boz-Dickens** as a heading. No one would think of looking under **Boz** now. Mark Twain is in a transition state. The public mind is divided between Twain and Clemens. The tendency is always toward the use of the real name; and that tendency will be much helped in the reading public if the real name is always preferred in catalogs. Some pseudonyms persistently adopted by authors have come to be considered as the only names, as **Voltaire**, and the translation **Melanchthon**. Perhaps George **Sand** and George **Eliot** will in time be adjudged to belong to the same company. It would be well if catalogers could appoint some permanent committee with authority to decide this and similar points as from time to time they occur."

I am now in favor of frequent entry under the pseudonym, with reference from the real name. I recommend the pseudonym as heading in the case of any popular writer who has not written under his own name, provided he is known to the public chiefly by his pseudonym, and in the subject catalog for any person who is so known. Examples are George **Eliot**, George **Sand**, **Gavarni**, **Grandville**, **Cagliostro**, **Cham**, **Pierre Loti**, **Daniel Stern**. In some doubtful cases a card catalog might profitably make entry both under the real and the false name. This elastic practice will give a little more trouble to the cataloger than a rigid rule of entry under the real name, but it will save trouble to those who use the catalog, which is more important.

But entry should not be made under a pseudonym which is used only once or a few times; if the author writes also under his real name, if he is known to the contemporary public or in literary history under his real name, that is to be used for entry. It may sometimes happen that an author is well known under a pseudonym and afterwards is better known by his real name. In that case change the entries from the false to the real name. If any author uses two different pseudonyms enter under each the works written under it, with references both ways, and from the real name, until the real name becomes better known.

It is plain that this practice of entering under the *best known* name, whether real or false, puts an end to uniformity of entry between different catalogs, leads to inconsistency of entry in the same catalog, and will often throw the cataloger into perplexity to decide which name is best known; but for the last objection it must be remembered that the catalog is made for the reader, not for the cataloger, and for the first two that references will prevent any serious difficulty; and in the few cases of nearly equal notoriety, double entry is an easy way out of the difficulty.

The Library of Congress restricts entry under the pseudonym to a few specific cases, e. g. George Eliot, George Sand. A large library and a library used mainly by scholars may very properly show a preference for the real name; a town library will do well to freely choose the names by which authors are popularly known.

8. When the ILLUSTRATIONS form a very important part of a work, consider both the author of the text and the designer—or in certain cases the engraver—of the plates to be author, and make a full entry under each. Under the author mention the designer's name in the title, and vice versa.

Such works are: Walton's Welsh scenery, with text by Bonney; Wolf's "Wild animals," with text by Elliot. Which shall be taken as author in the subject or form entry depends upon the work and the subject. Under **Water-color drawings** it would be Walton; under **Wood-engravings**, Wolf; under **Wales** and **Zoölogy**, the cataloger must decide which illustrates the subject most, the writer or the artist. *E. g.*, under **Gothic Architecture** Pugin is undoubtedly to be considered the author of his "Examples," though "the literary part" is by E. J. Willson; for the illustrator was really the author and the text was subsidiary to the plates. It was to carry out Pugin's ideas, not Willson's, that the work was published.

In a card catalog consider the entry under the writer of the text the main entry, that is, put the list of other entries on that card.

9. The DESIGNER or PAINTER copied is the author of engravings; the CARTOGRAPHER is the author of maps; the ENGRAVER in general is to be considered as no more the author than the editor. But in a special catalog of engravings the engraver would be considered as author; in any full catalog references should be made from the names of famous engravers, as Raimondi, Müller, Steinla, Wollé. An ARCHITECT is the author of his designs and plans.

10. The PHOTOGRAPHER need not in general have an entry, even in a special catalog of photographs.

For photographs and photoprints of paintings, sculptures, maps, engravings, the entry should be under the painter, sculptor, cartographer, engraver (if the engraving would be entered under him). Photographs of a painting, statue, engraving, map whose author (painter, etc.) is unknown cannot have author entry; on its title entry see § 120; on its subject entry see § 182.

11. Enter MUSICAL WORKS doubly, under the author of the words and under the composer of the music.

Short and Medium will generally enter only under the composer; Don Giovanni, for example, only under **Mozart** and not under **Da Ponte**; but even by them references should be made under important authors, as Shakespeare, Tennyson, Omar Khayyam. This economy applies especially to songs. No entry is needed for words taken from the Bible or from a liturgy.

In a card catalog the entry under the composer will be considered the main entry.

12. **BOOKSELLERS** and **AUCTIONEERS** are to be considered as the authors of their catalogs, unless the contrary is expressly asserted.

Entering these only under the form-heading **Catalogs** belongs to the dark ages of cataloging. Put the catalog of a library under the library's name. (§§ 66, 77.)

13. Put the **AUCTIONEER'S** catalog of a public library, gallery, or museum under the name of the library, gallery, or museum, of a private library, gallery, or museum under the name of the owner, unless there is reason to believe that another person made it. In the latter case it would appear in the author catalog under the maker's name, and in the subject catalog under the owner's name.
14. Enter **COMMENTARIES** with the text complete under the author of the text. Make an added entry under the author of the commentary, if the book is entitled "Commentary on \* \* \* and not \* \* \* with a commentary."

In a majority of cases this difference in the title will correspond to a difference in the character of the works and in the expectation of the public; if in any particular case the commentary preponderates in a title of the second of the forms above, a reference can be made from the commentator's name.

15. If the mode of printing (in footnotes or in curves, etc.) shows that the text is of secondary importance enter under the commentator with subject entry under the text.
16. Enter a **CONTINUATION** or an **INDEX**, when not written by the author of the original work but printed with it, under the same heading, with an analytical reference from its own author (§ 110); when printed separately, enter it under each author.
17. An **EPITOME** should be entered under the original author, with a reference from the epitomator.

*Ex.* "The boy's King Arthur" under Sir Thomas **Malory**, with a reference from Sidney **Lanier**.

18. A **REVISION** should be entered under the name of the original author unless it becomes substantially a new work.

There will often be doubt on this point. To determine it, notice whether the revision is counted as one of the editions of the original work, and whether it is described on the title-page as the work of the original author or the reviser, and read and weigh the prefaces. Refer in all doubtful cases.

19. **EXCERPTS** (selections) and **CHRESTOMATHIES** from a single author go under that author, with a reference from the excerptor if his introduction and annotations are extensive, or he has added a lexicon of importance.

*Ex.* **Urlichs' Chrestomathia Pliniana** goes under **Plinius**, with a reference from **Urlichs**. For excerpts and chrestomathies from several authors see § 111, etc.

20. Enter CONCORDANCES both under their own author and the author concorded. The latter entry, however, is to be regarded as a subject-entry.

*Ex.* Cleveland's Concordance to the poetical works of Milton, Brightwell's Concordance to Tennyson, Mrs. Furness's Concordance to Shakespeare's poems.

21. REPORTERS are usually treated as authors of reports of trials, etc.<sup>1</sup>  
 TRANSLATORS and EDITORS are not to be considered as authors.<sup>2</sup>  
 (But see References, § 111.)

<sup>1</sup>A stenographic reporter is hardly more an author than the printer is; but it is not well to attempt to make fine distinctions.

<sup>2</sup>A collection of works should be entered under the translator if he is also the collector (see § 98); but again if he translates another man's collection it should be put under the name of the original collector; Dasent's "Tales from the North" is really a version of part of Asbjørnsen and Moe's "Norske Folkeventyr" and belongs under their names as joint collectors, with a reference from Dasent.

22. ANA and TABLE TALK will usually go under the name of the talker.

*b. Under what part of the name.*

In regard to the author-entry it must be remembered that the object is not merely to facilitate the finding of a given book by an author's name. If this were all, it might have been better to make the entry, as proposed by Mr. Crestadoro, under the part of the name mentioned in the title (which would lead to having Bulwer in one book, Lytton in another, Bulwer Lytton in a third; Sherlock, Th., in that divine's earlier works; Bangor, Th. [Sherlock], *Bp. of*, in later ones; Salisbury, Th. [Sherlock], *Bp. of*, in the next issues; London, Th. [Sherlock], *Bp. of*, in his last works; Milnes, R. Monckton, for "Good night and good morning" and the nine other works published before 1863, and Houghton, Rich. M. M., *Baron*, for the 1870 edition of "Good night and good morning," and for other books published since his ennoblement), or under the name of editor or translator when the author's name is not given. This might have been best with object A; but we have also object D to provide for—the finding of all the books of a given author—and this can most conveniently be done if they are all collected in one place.

23. Put under the Christian or FORENAME:

*a.* SOVEREIGNS<sup>1</sup> other than Greek or Roman, queens whether regnant or not, princes and princesses, except the princes of the French Empire.

<sup>1</sup>This must include popes even before the acquisition and after the loss of the temporal power.

On the *form* of the name see § 32.

*b.* PERSONS CANONIZED.

*Ex.* Thomas [a Becket], *Saint*.

*c.* FRIARS who by the constitution of their order drop their surname.  
 Add the name of the family in brackets and refer from it.

*Ex.* Paolino da S. Bartolomeo [J. P. Wesdin].

*d.* PERSONS KNOWN under their first name only, whether or not they add that of their native place or profession or rank.

*Ex. Paulus Diaconus, Thomas Heisterbacensis.*

Similarly are to be treated a few persons known almost entirely by the forename, as Michelangelo Buonarroti, Raffaello Santi (refer from Raphael), Rembrandt van Rhiijn. Refer from the family name.

*e. ORIENTAL authors, including Jewish rabbis whose works were published before 1700.*

*Ex. Abu Bakr ibn Badr.*

*This rule has many exceptions.* Some Oriental writers are known and should be entered under other parts of their name than the first, as "Abu-I-Kasim, Khalaf ibn Abbas," Firdusi, Abul Kasim, etc., known as, or under some appellation as "al-Masudi," "at-Tabari." Grässe's "Lehrbuch einer allgemeinen Literaturgeschichte" is a convenient guide in this matter; he prints that part of the name by which Arabic writers are commonly known in a heavier type than the rest. Those who have the British Museum catalog may safely follow it in this matter.

In all Oriental names the words of relationship Abu (father), Umm (mother), Ibn, Bin (son), Ahu (brother), though not to be treated as names by themselves, are yet not to be disregarded, as proposed by Dr. Dziatzko. They form a name in conjunction with the word following (*e. g.*, Abu Bakr) and determine the alphabetical place of the entry. But the article al (changed by assonance to ad-, ar-, as-, at-, az-, according to the letter it precedes) is neglected (al-Masudi).

In all Oriental names the cataloger must be careful not to take TITLES, as Emir, Bey, Pasha, Sri, Babu, Pundit, for names. A useful list fills pp. 76-97 of Linderfelt's Eclectic card catalog rules, 1890.

In regard to *East Indian* names, Dr. Feigl (Centralbl. f. Bibl., 4: 120) gives the rule: If there are two names, enter under the first, which is the individual name, with a reference from the second; if there are three or more, enter under the third, which is the family name, with a reference under the first or individual name; the second may be neglected.

#### 24. Put under the SURNAME:

*a. In general, all persons not included under § 23.*

In a few cases, chiefly of artists, a universally-used *sobriquet* is to be taken in place of the family or forename, as Tintoretto (whose real name was Giacomo Robusti). Similar cases are Canaletto (Antonio Canale and also B. Belotto), Correggio (Ant. Allegri), Garofalo (Benvenuto Piero Tisi), Il Sodoma (Giov. Ant. Bazzi), Spagnoletto (Jusepe Ribera, now however oftener called Ribera), Uccello (Paolo Doni). Always refer from the family name. It is safe to follow Champlin's Cycl. of painters, 4 v., N. Y., 1888.

*b. In particular, ECCLESIASTICAL dignitaries. Refer.*

*Ex. Kaye, John, Bishop of Lincoln.*

Lincoln, John, Bishop of. See Kaye.

Bishops usually omit their family name, canons their forename, on their title-pages, as "by Canon Liddon," "by the Bishop of Ripon," "by Henry Edward, archbishop of Westminster," *i. e.*, H: E: Manning. Care must be taken not to treat Canon as a forename or Edward as a family name.

*c. MARRIED women, using the known form. Refer.*

Wives often continue writing, and are known in literature, only under their maiden names (as Miss Freer or Fanny Lewald), or after a second marriage retain for literary purposes the first husband's name. The cataloger should not hurry to make a change in the name as soon as he learns of a marriage. Let him rather follow than lead the public.

Enclose the maiden name in curves, as **Ward, Mrs.** Elizabeth (Phelps). Use the form **White, Mrs.** Julia Charlotte, *wife of J. C.*, when the husband's name is used in the title.

**A. T. A.** rule: Enter married women and other persons who have changed their names under the last form unless an earlier form is *decidedly* better known. The entry is to consist of (a) husband's surname and (b) her own name, the maiden name, when known, to be enclosed in curves, e. g.:

Hopkins, *Mrs.* Sarah (Drake) Garretson.

Stowe, *Mrs.* Emily Howard (Jennings)

Soyaux, *Frau* Frieda (Schanz)

Gasparin, Valérie (Boissier) *comtesse de.*

Women known under husband's name are to be entered as follows: Hinkson, *Mrs.* Katherine (Tynan) "*Mrs.* H. A. Hinkson." Cross reference to be made from the latter form.

**NOTE.**—For a popular library, enter under the best known form, and refer from other forms under which they may be known.

## 25. Put under the highest **TITLE** :

British and foreign noblemen, referring from earlier titles by which they have been known, and, in the case of British noblemen, from the family name.

*Ex. Chesterfield, 4th earl of (Philip Dormer Stanhope).*

*Chesterfield, 5th earl of Philip Stanhope).*

Refer from **Stanhope**.

**Saint-Simon**, Louis de Rouvroi, *duc de.*

Authors should be put under their names. The definition of a name is "that by which a person or thing is known." Noblemen are known by their titles, not by their family names.

## 26. But in the few cases in which the *family name* or a lower title is *decidedly better known*, enter under that and refer from the title.

*Ex. Francis Bacon, baron Verulam; Robert Curzon, 14th baron Zouche; John Napier, baron of Merchiston; Horace Walpole, 4th earl of Orford; likewise the military nobles and princes of the French Empire, as Lucien Bonaparte, Prince de Canino; McMahan, duc de Magenta.*

The British Museum enters British noblemen under the family name. The reasons for entry under the title are that British noblemen are always so spoken of, always sign by their titles only, and seldom put the family name upon the title-pages of their books, so that ninety-nine in a hundred readers must look under the title first. The reasons against it are that the founders of noble families are often as well known—sometimes even better—by their family name as by their titles (as Charles Jenkinson afterwards Lord Liverpool, Sir Robert Walpole afterwards Earl of Orford); that the same man bears different titles in different parts of his life (thus Philip Stanhope published his "History of England from the peace of Utrecht" as Lord Mahon, and his "Reign of Queen Anne" as Earl Stanhope; that it separates members of the same family (Lord Chancellor Eldon would be under **Eldon** and his father and all his brothers and sisters under the family name **Scott**), and brings together members of different families (thus the earldom of Bath has been held by members of the families of Shaunde, Bouchier, Granville, and Pulteney, and the family name of the present Marquis of Bath is Thynne), which last argument would be more to the point in planning a family history. The same objections apply to

the entry of French noblemen under their titles, about which there can be no hesitation. The strongest argument in favor of the Museum rule was that it was well-established and that it was desirable that there should be some uniform rule. But the opposite practice, adopted by the committee of the American Library Association (*Lib. jnl.*, 3:12-19; 8:251-254), and reaffirmed by the Advisory Committee, is now thoroughly established in American cataloging.

27. Enter *ecclesiastical dignitaries*, except popes and sovereigns, under their surnames.

Ecclesiastical dignitaries stand on an entirely different footing from noblemen; there is much more use of the family name and much more change of title.

28. Treat COMPOUND NAMES according to the usage of the author's fatherland, though if it is known that his practice differs from this usage his preference should be followed. Compound names then go:

- a.* if *English*, under the last part of the name, when the first has not been used alone by the author.

*Ex.* Gould, Sabine Baring-; but Halliwell (*afterwards* Halliwell-Phillipps), J. O., and Locker (*afterwards* Locker-Lampson), because the authors wrote much under the first names.

This rule secures uniformity; but, like all rules, it sometimes leads to entries under headings where nobody would look for them. It is advisable therefore to make some exceptions. Refer.

- b.* if *foreign*, under the first part.

Both such compound names as Gentil-Bernard and such as Gentil de Chavagnac. There are various exceptions, when a name has been more known under the last part, as Fénelon, not Salignac de Lamothé Fénelon; Voltaire, not Arouet de Voltaire; Sternberg, not Ungern-Sternberg. Moreover, it is not always easy to determine what is a compound surname in French. A convenient rule would be to follow the authority of Hœfer (*Biog. gén.*) Larousse, Quéard, and Lorenz, in such cases, if they always agreed; unfortunately, they often differ. References are necessary whichever way one decides each case, especially when the second part of a foreign compound name has been used alone, as Merle d'Aubigné (enter under Merle with a reference from Aubigné).

In French a forename is sometimes joined to a surname by a hyphen. In such cases make the entry under the family name with a reference from the forename, *e. g.*, entry, Rochette, Désiré Raoul; reference, Raoul-Rochette, Désiré. See Rochette.

- c.* In foreign compound names of women also, although the first part is usually the maiden name and the second the husband's name, the entry should generally be under the first, with a reference from the second. (*See* 24 *c.*)

*Ex.* Rivé-King, with cross-reference from King, born Rivé.

29. Put surnames preceded by PREFIXES:

- a.* In *French* and *Belgian*, under the prefix when it is or contains an article, **Le, La, L', Du, Des**; under the word following when the prefix is a preposition, *de, d'*.

*Ex.* Des Essarts, Du Cange, La Fontaine, Le Sage, L'Estoille; but Charlevoix, P. F. X. de; Estrées, M<sup>me</sup> d'.

**La** and **Le** are often, **Des** is usually, and **Les** is almost without exception printed as one word with the name following, as **Lafontaine**, **Lesage**, **Lesdiguières**; **de** and **d'** are sometimes so printed; when they are enter under the **D**.

*Ex.* **Debucourt**, **Decamps**, **Delisle**; but **Bucourt**, **A. de**, **Camps**, **C. de**, **Lisle**, **de**.

*b.* In *English*, under the prefix, no matter from what language the name is derived, with references when necessary.

*Ex.* **De Quincey**, **Van Buren**.

*c.* In all *other languages*, under the name following the prefix, with references whenever the name has been commonly used in English with the prefix, as **Del Rio**, **Vandyck**, **Van Ess**.

*Ex.* **Gama**, **Vasco da**. **Goethe**, **J. W. von**.

But when the author prints his name as one word entry is made under the prefix, as **Vanderhaeghen**.

*d.* *Naturalized* names with prefixes are to be treated by the rules of the nation adopting them.

Thus German names preceded by **von** when belonging to Russians are to be entered under **Von**. *E. g.*, **Фонь Визин** is to be entered as **Von Vizin** (not **Vizin**, **von**), as this is the Russian custom. So when Dutch names compounded with **van** are adopted into French or English (as **Van Laun**) the **Van** is treated as part of the family name.

Prefixes are **d'**, **de**, **de La** (the name goes under *La* not *de*), **Des**, **Dr.**, **L'**, **La**, **Le**, **Les**, **St**, **Ste** (to be arranged as if written **Saint**, **Sainte**), **da**, **dal**, **dalla**, **dalle**, **dai**, **dagli**, **del**, **della**, **delle**, **dei** (**dé** or **de**), **degli**, **da**, **dos**, **das**, **ten**, **ter**, **thor**, **Van**, **vander**, **van't**, **ver**, **am**, **auf**, **auf'm**, **aus**, **aus'm**, **in**, **im**, **von**, **vom**, **zu**, **zum**, **zur**, **A'**, **Ap**, **O'**, **Fitz**, **Mac** (which is to be printed as it is in the title, whether **M'**, or **Mc**, or **Mac**, but to be arranged as if written **Mac**).

30. Put names of **LATIN** authors under that part of the name chosen in **Smith's Dictionary of Greek and Roman biography** or **Harper's dict. of classical literature and antiquities**, unless there is some good reason for not doing so. (Follow **Smith** for dates.)

31. Put names of **CAPEs**, **LAKES**, **MOUNTAINS**, **RIVERS**, **FORTS**, *etc.*, beginning with **Cape**, **Lake**, **Mt.**, *etc.*, under the word following the prefix, but when the name is itself used as a prefix, do not transpose **Cape**, *etc.*, nor in such names as **Isle of the Woods**, **Isles of Shoals**; but there is more reason for writing **France**, **Isle de**; **Man**, **Isle of**; **Wight**, **Isle of**.

*Ex.* **Cod**, **Cape**; **George**, **Lake**; **Washington**, **Mt.**; **Moultrie**, **Fort**; but **Cape Breton Island**. When the name of a fort becomes the name of a city, of course the inversion must be abandoned, as **Fort Wayne**.



*c. Under what form of the name.*

32. Give the names, both family and Christian,<sup>1</sup> in the VERNACULAR form,<sup>2</sup> if any instance occurs of the use of that form in the printed publications of the author.<sup>3</sup>

*Except* that the following go under the Latin form: (a) ancient Greek authors, (b) certain medieval names and several from the renaissance and Reformation periods, (c) popes.

<sup>1</sup>This includes the names of sovereigns except popes. In the third edition the rule for sovereigns was, "Use the English form of the name," but I said in a note that this direction "was a concession to ignorance; when it was given, that form was almost alone employed in English books; since then the tone of literature has changed the desire for local coloring has led to the use of foreign forms, and we have become familiarized with Louis, Henri, Marguerite, Carlos, Karl, Wilhelm, Gustaf. If the present tendency continues we shall be able to treat princes' names like any other foreign names; perhaps the next generation of catalogers will no more tolerate the headings William, Emperor of Germany, Lewis XIV than they will tolerate Virgil, Horace, Pliny. In fact, Louis and Marie Antoinette and Carlos (in Prince Carlos) are already naturalized. The change, to be sure, would give rise to some difficult questions of nationality, but it would diminish the number of the titles now accumulated under the more common royal names."

The Advisory Catalog Committee has now adopted, after some hesitation, the rule given above, which will be almost obligatory on libraries using the Library of Congress printed cards. Others can still use the English form, if they fear to startle or puzzle their public.

<sup>2</sup>The vernacular form of most Christian names may be found in Michaelia's "Wörterbuch der Taufnamen," Berlin, 1856. There are also meagre lists in foreign dictionaries. For the forms of mediæval names much assistance can be had from A. Potthast's "Bibliotheca historica mediævi, wegweiser, etc., 2c verm. aufl., Berlin, Weber, 1896," O; also from Alfred Franklin's "Dictionnaire des noms, surnoms et pseudonymes latins de l'histoire littéraire du Moyen Age (1100 à 1530), Paris, 1875," O; and from U. Chevalier's Repertoire des sources historiques du Moyen Age: bio-bibliographie. Paris, 1877-88 Q. (On the Latin names of Greek authors, see § 37; on the names of Greek gods, see § 167.)

<sup>3</sup>This is the British Museum rule. It will obviously be sometimes impossible and often difficult to determine this point in a library of less extent than the Museum; the cataloger must make up his mind to some inconsistency in his treatment of mediæval names, and be consoled by the knowledge that if proper references are made no harm will be done. Against a too great preference for the vernacular Professor De Morgan writes in the preface to his "Arithmetical books:" "I have not attempted to translate the names of those who wrote in Latin at a time when that language was the universal medium of communication. I consider that the Latin name is that which the author has left to posterity, and that the practice of retaining it is convenient, as marking, to a certain extent, the epoch of his writings, and as being the appellation by which his contemporaries and successors cite him. It is well to know that Copernicus, Dasypodius, Xylander, Regiomontanus, and Clavius were Zepernik, Raufhuss, Holtzmann, Müller, and Schlüssel. But as the butchers' bills of these eminent men are all lost, and their writings only remain, it is best to designate them by the name they bear on the latter rather than the former."

The same may be said of Camerarius (Kämmerer), Capito (Kopflein), Mercator (Kramer), Colampadius (Hausschein), where it would be useless to employ the vernacular name; if both forms are in use, as in the case of Pomeranus = Bugenhagen,

the vernacular should have the preference. Reuchlin is much more common than its equivalent, Capnio.

Before the Reformation the presumption is in favor of the Latin form; after it in favor of the vernacular.

Short will consult the convenience of its readers if it uses the English forms of names like **Homer**, **Horace**, **Virgil**, in place of **Homerus**, **Horatius**, **Vergilius**, and of foreign sovereigns, as **Francis**, **Louis**, **William**, instead of **Franciszek**, **Ludvig**, **Guillaume**.

The vernacular names of the Middle Ages often appear in various forms. The form which has survived to the present time is to be preferred (as **Jean** to **Jehan**), unless a name is commonly used in the old form, as in the romances **Jehan de Lançon**. Refer from the one not chosen.

33. If an author has written in *several modern languages*, choose that in which he has written most.
34. In languages which use a *masculine* and a *feminine* form of family names (as **Modjeski** and **Modjeska**), use that which the authoress herself chiefly employs.
35. When an author's name is **VARIOUSLY SPELLED**, select the best authorized form as heading, add the variants in parentheses, and make references from them to the form adopted.

Of course, great care must be taken not to enter separately works in which an author spells his name differently, as Briant and Bryant, Easterbrookes and Estabrook, Erdmann and Erdtmann. On the other hand, different people who spell their names differently should be separated, as Hofmann and Hoffmann, Maier, Mair, Majer, Mayer, Mayr, Meier, Meir, Mejer, Meyer, Meyr, Schmid, Schmidt, Schmeid, Schmiedt, Schmit, Schmitt. (On the arrangement of such names in a card catalogue see § 303.)

In German Christian names there is a want of uniformity in the use of C and K (Carl, Conrad, Karl, Konrad) and f and ph (Adolf, Adolph). Occasionally an author uses both forms in different books, or writing only in Latin (Carolus, Rudolphus), does not show which form he prefers. Where the author thus leaves the point undecided, K and f should be preferred to C and ph (except in Christoph). Swedish f is to be preferred to v, as Gustaf, not Gustav.

36. When family names are written differently by different members, follow the spelling adopted by each, even though it should separate father and son.
37. In **TRANSLITERATION** of names from alphabets of differently formed letters, use the vowels according to their German sounds. (*See Appendix I* for the report of the Transliteration Committee of the American Library Association.)

*I. e.*, a (not *ah*) for the sound of *a* in *father*, e (not *a*) for the sound of *e* in *heir* or of *a* in *hate*, i (not *e*) for the sound of *i* in *mien*, u (not *oo* nor *ou*) for the sound of *oo* in *moon*. This practice makes transliterations that are likely to be pronounced in the main correctly by anyone who knows any language but his own (who would naturally give foreign vowel sounds to foreign names), and will give transliterations agreeing at least in part with those of other nations. In some points, however, we must be careful not to be misled by the practice of foreigners, and when we take a name from Russian, for instance, through the French or German, must see whether the necessities of their alphabet have led them to use letters that do not suit our system. A Frenchman writes for Turgenief *Tourguénef*, and for Golovin *Golovine*, and

uses *ou* for *u*, *ch* for *sh*, *dj* for *j*, *j* for *zh*, *gu* for *g*, and *qu* for *k*. A German for *Derschawin* writes *Derschawin*, and worse than that, is obliged to use the clumsy *ds* where an Englishman can use *j*, as *Dschellaledin* for *Jalal-ad-Din*, and uses *tsch* for *ch* or *tch*, *j* for *y* or *i* (*Turgenjew*), *w* for *v* or *f* in the ending of Russian names.

In *Arabic* names I am advised by good scholars to uniformly write **a** where ordinary Anglicized names have **e**, except for **Ebn** and **Ben**, which become **Ibn** and **Bin**; also **i** for **ee**, and **u** where **o** has been commonly used; in other words, to uniformly represent the vowel fatha by **a**, kasra by **i**, and dhamma by **u**. Thus **Mohammed** becomes **Muhammad**, **Abou ed-Deen** becomes **Abu ad-Din**. Of course references must be made from the corrupt forms under which various Arabic authors have become known in the West, unless it is thought that the altered form has been commonly used that it must be taken for the entry, as perhaps **Avicenna** from **Ibn Sina**, **Averroes** from **Ibn Roshd**.

In *Danish* names if the type **â** is not to be had, use its older equivalent **aa**; in a manuscript catalog the modern orthography, **â**, should be employed. Whichever is chosen should be uniformly used, however the names may appear in the books. The diphthong **æ** should not be written **ae**, nor should **ö** be written **oe**; **ø** not **œ**, should be used for **ø**.

In old *Dutch* names write **y** for the modern **ij** and arrange so.

In *German* names used as headings, write **ä**, **ö**, **ü**, or **ae**, **oe**, **ue**, following the author's practice, but arrange as if written **ae**, **oe**, **ue**.\*

For *ancient Greek* names use the Latinized form, as **Democritus** not **Demokritos**, **Longinus** not **Logginos**. This holds good of translated works as well as of the originals. It will not do to enter an Italian version of the *Odyssey* under **Omero**, or of the *Euterpe* under **Erodoto**, or a French version of the *Noctes Atticæ* under **Aulu-Gelle**. A college library catalog may safely use the more nearly transliterated forms which are coming into use, like **Aiskulos**, **Homeros**, but used in a village-library catalog they would only puzzle and mislead its readers. For that I should prefer the English forms, as **Homer**, **Horace**.

For *modern Greek* names Professor Ezra Abbot proposed the following plan: Works in *Romaic* to be entered in a supplement, the names not transliterated but printed in the Greek type. Translations of works of modern Greek authors to be put under their Greek names in the supplement, with references in the main catalog under the forms (whatever they may be) which their names assume in the translation. Original works written in French, German, English, etc., by modern Greek authors may be treated in the same way if their authors have not become French, German, or English by residence and literary labors, in which case they should be entered under the French, German, or English forms which they have chosen for their names, with cross-references, if necessary, from the Greek supplement to these names. If, however, transliteration is attempted the following table of equivalents may be used:

$\alpha$	æ	$\eta$	i	$\beta$	v	$\kappa$ after $\gamma$	g	
$\alpha\nu$	av	$\eta\nu$	iv	$\gamma$	gh		ξ	
$\epsilon$	ei	$\sigma$	œ	$\gamma$ before $\kappa$	}	n	$\omicron\nu$	u
$\epsilon\nu$	ev	$\nu$	y				$\gamma, \chi, \xi$	$\rho$
		$\nu$	yi	$\delta$	dh		$\chi$	kh

When *Hindus* themselves transliterate their names, use their form, whether or not according to our rules. (Appendix I.)

In *Hungarian* names write **ö**, **ü**, but arrange as if written **oe**, **ue**.

In *Spanish* names use the modern orthography **i** and **j** rather than the ancient **y** and **x**.

\*The Library of Congress arranges **ä**, **ö**, **ü** as if written **ae**, **oe**, **ue**.

In *Swedish* names ä, å, ö, should be so written (not æ, œ), but arranged as if written æ, œ.

Ballhorn's *Grammatography* (London, 1861) will be found very useful on such points.

38. When an author living in a foreign country has transliterated his name according to the practice of that country and always uses it in that form, take that as the heading, referring from the form which the name would have under § 37; but if he has written much in his own language, use the English transliterated form.

*Ex. Bikelas*, Demetrius, with reference from *Vikelas*, Dmitri.

39. If a name which would properly be spelled by the English alphabet has been transliterated into a foreign alphabet, refer from the foreign form.

*Ex. Šifner*. See *Schiefner*.

40. Put the work of authors who CHANGE their name under the BEST KNOWN FORM, provided the new name be permanently adopted.

Do not worry about the proper form of changed and transliterated names, nor spend much time in hunting up facts and deciding. If the necessary references are made, it is of little importance which form is chosen for the main entry, provided, of course, that the library always chooses the same heading.

If the change consist in the addition of a name the new name is to be treated by § 28.

41. FORENAMES are to be used in the form employed by their owners, however unusual, as Will Carleton, Sally (Pratt) McLean, Hans Droysen, Fritz Reuter.

42. Give names of PLACES in the English form. (Refer from the vernacular, if necessary.)

*Ex. Munich* not *Muenchen* or *München*, *Vienna* not *Wien*, *Austria* not *Oesterreich*. This is for the heading not for the imprint.

43. But if both the English and the foreign forms are used by English writers, prefer the foreign form.

*Ex. Dauphiné* rather than *Dauphiny*.

44. Use the MODERN name of a city and refer to it from the ancient, provided its existence has been continuous and there is no doubt as to the identity.

## 2. CORPORATE.

An article in the *Library Journal* (21:493-494) opposed the principle of Corporate authorship as a library superstition and recommended the practice of German libraries, who consider "all works issued by corporate bodies as anonymous, for purposes of entry", when they have no individual author.

Part of my reply is here reprinted from the *Library Journal* (22:432-434):

"I think the American practice of regarding bodies of men as the authors of their own journals, proceedings, etc., and as collecting-editors of the collections issued by them, is preferable to the German practice of dispersing these works throughout the alphabet under the noun which happens to be first in the title.

“The American way is preferable for two reasons: first, because as a matter of fact these bodies *are* the authors not only of their own proceedings but also of their collections regarded as a whole; secondly, because as a matter of convenience, both in the enlargement of the library and in the service of the public, it is better that all the books connected with the name of a society or government should be brought together in one place. It is true that in a dictionary catalog this may be accomplished more or less inappropriately by entry under the name of the society as a subject; but in an author catalog it does not come about at all. If you want to find in Kayser’s list of the books published in Germany in the last five years all the publications of a German learned body you must look under *Abhandlungen, Almanach, Annalen, Arbeiten, Archiv, Aufsätze, Beiträge, Bericht, Bibliothek, Bulletin, Centralblatt, Correspondenzblatt, Ephemeriden, Erläuterungen, Jahrbuch, Jahresbericht, Journal, Kalender, Magazin, Memoiren, Mittheilungen, Monatsblatt, Nachrichten, Preisschrift, Programm, Publicationen, Repertorium, Resultate, Sammlung, Schriften, Sitzungsberichte, Studien, Tageblatt, Tagebuch, Uebersicht, Verzeichniss, Versammlungen, Vierteljahrschrift, Vorlesungen, and Zeitschrift*, because the works may be under any one of these; and if by racking your brain you remember all of them and have patience to look them all up, you yet are not sure that there is not something important hidden away under some other word which you may think of when it is too late—*Verhandlungen*, for instance.

“So much for societies. Government publications fall into two classes—onymous and anonymous. As to the first the Rules catalog all works which have an author under his name. But the Rules direct that if issued by the government they should also appear either in full or by a reference, according to circumstances, under the department of government which issues them. A small library may very well omit this; that is one of the many economies which are permissible to small libraries; but no large library is well cataloged unless it has lists (at least by reference) of all the works for which each department has made itself responsible.

“As to the second class, the anonymous issues, I cannot see the advantage of entering them under the first word. Either (1) they are the journals, reports, etc., of legislative bodies, of which even my objector allows that the government is the author and puts them (unlike the Germans) under the country, or (2) they relate to the country, in which case the objector puts them also under the country, but in a subject division and not under the department, or (3) they do not relate to the country. As to (1) we agree; as to (2) I have no objection whatever to full entry under a country-subject heading alone, provided there is entry by reference under the name of the department. When they come on the same page the reference is perhaps unnecessary. The best place for the full entry depends on the object of the catalog.

“There remains only (3) the few anonymous works published by a department which do not relate to the country. Whether or not they ought to be entered under the first word like any other anonymous work, it seems to me that there should be an entry under the department, which, even more than in the case of works issued with their authors’ names, must be supposed to adopt the opinions of the work and assume responsibility for it.

“Before the ‘Rules for a dictionary catalog’ were made catalogs seemed to me to be chaotic collections of empirical entries. I tried to find a few simple principles around which all desirable practices could be grouped. One of those principles is corporate authorship and editorship. I have as yet seen nothing to convince me that it is not a good one, since it corresponds to fact, inasmuch as societies are the authors of their proceedings and the collectors of their series; it is convenient in practice for complete cataloging; and for incomplete cataloging it admits of economies which produce all the effects of the objector’s rejection of the principle with none of the disadvantages of his method.

"The German practice is to enter anonymous works under the first noun in the title. The practice advocated by my objector, however, was not this but title entry under the society's name, e. g. the writer enters, not under **Proceedings of the Royal Society**, as the Germans would do, but under **Royal Society**, Proceedings of, as a title entry. That is to say he takes the name of the society as it happens to appear on the title-page and inverts the title, so as to get at it first. If it appears as **Academia Caesareo-Leopoldina**, that work will be entered under **Academia**; if in another the same society appears as **Kaiserliche-Königliche Akad.d. Wissenschaften**, that work will be entered under **Kaiserliche**. One German academy would necessarily appear under (1) **Académie Royale** for its early 'Mémoires,' when the French influence prevailed in Germany, (2) **Königliche Akademie** for later works, and (3) **Academia Litterarum Regia** for one of its longest and most important publications. Of course one can partly get over this objectionable dispersion of works that ought to be entered together by putting all societies first under the name of the place where their headquarters are, but even then in those cities where there are many societies there will be a certain amount of mixing up of different ones and tearing apart the works of those which have put their names in different languages or in different forms on the title-page; and if this is avoided by adopting one form for all, what is that but an abandonment of the title-entry idea and a return to author entry?"

*General principle.*

45. Bodies of men are to be considered as authors of works published in their name or by their authority.

The chief difficulty with regard to bodies of men is to determine (1) what their names are, and (2) whether the name or some other word shall be the heading. In regard to (2) the catalogs hitherto published may be regarded as a series of experiments. No satisfactory usage has as yet been established. Local names have always very strong claims to be headings; but to enter the publications of all bodies of men under the places with which the bodies are connected is to push a convenient practice so far that it becomes inconvenient and leads to many rules entirely out of harmony with the rest of the catalog.

*Details.*

*1. Countries and other places.*

46. Enter under places (countries, or parts of countries, cities, towns, ecclesiastical, military, or judicial districts) the works published officially by their RULERS (kings,<sup>1</sup> governors, mayors, prelates, generals commanding, courts,<sup>2</sup> etc.). Refer from the name of the ruler.

<sup>1</sup>Of course this does not affect works written privately by kings, etc., as K. James's "Counterblast."

<sup>2</sup>The relation of courts to judicial districts is a little different from the others, but it is convenient to treat them alike. The opinion or decision of a single judge should have added entry or reference under his name. Digests of the opinions of a judge or court should have main entry under the digester and added entry under the judge or court. -

*Ex. United States. Supreme Court.* Opinions of the judges in the case of Smith vs. Turner, etc.

**Taney**, Roger Brooke. Decision in the Merryman case. *See U. S. Supreme Court.*

A plea printed separately of course goes under the lawyer who makes it.

47. Enter under the place the journals, minutes, acts, laws, etc., of Congress, Parliament, and other **LEGISLATIVE BODIES**.

*Ex. France. Corps Législatif.*

**New York (City).** *Council.*

On the entry of committees of legislatures see § 90.

48. Enter under the place the reports of governmental **DEPARTMENTS**, bureaus, offices, etc., and the works published by them or under their control.

On the arrangement of departments, bureaus, etc., under a country see § 324.

49. Reports by a subordinate office to a department go under the office making the report.

*Ex.* The report of the chief of the Bureau of Insular Affairs to the Secretary of War goes under **United States.** *Bureau of Insular Affairs.*

50. **LAWS** on one or more particular subjects, whether digested or merely collected, must have author-entries both under the name of the collector or digester and (added entry) under the name of the country.

*Ex.* Tilsley's "Digest of the stamp acts" would appear both under **Great Britain** and **Tilsley**. If only one entry is made it should be under the collector or digester.

51. **CALENDARS** of documents, regesta, etc., are to be entered under their maker, with a series-entry under the department which orders the publication.

*Ex. Green, Mrs. M., Anne Everett (Wood).* Calendar of state papers, domestic, Charles II. The series-entry is under **Great Britain.** *Master of the Rolls.*

52. **WORKS WRITTEN OFFICIALLY** are to be entered under the name of the department of government or ecclesiastical district with a reference from the name of the official, if it is thought worth making, or an added entry under it.

Some libraries may refer always; most will refer only when the work has exceptional importance (1) from its subject, (2) from the treatment of its subject, (3) from its literary merits, (4) from the fame of its author, or (5) from having been separately published. Horace Mann's reports, for example, should be cataloged under **Massachusetts.** *Board of Education*, to which heading a reference should be made from **Mann**.

Presidents' messages should appear under **United States.** *President.* Proclamations and all other official writings of kings should appear under the name of the country (division *Crown*, which is better than *King* or *Queen*), arranged by reigns, as,

**Great Britain.** *Crown.*

*Charles I.*

*Charles II.*

*James II.*

*William and Mary.*

**United States.** *President.*

*Buchanan.*

*Lincoln.*

*Johnson.*

*Grant.*

In a card catalog give the date of the proclamation or other writing after the word *Crown* or *President*, to facilitate the arrangement, as **Great Britain.** *Crown.* *Victoria.* 1851.

53. In the entry of Government publications, use for a SUBDIVISION the name of the office rather than the title of the officer, *i. e.*, *Ministère de la Marine*, not *Ministre de la Marine*, *Registry of Deeds*, not *Register of Deeds*.<sup>1</sup> The individual name of the occupant of the office for the time being may be added in curves to the name of the office;<sup>2</sup> and it should be so added when the publication has an individual character.

<sup>1</sup> There are cases, however, where the title of the officer is the only name of the office, as *Illinois. State Entomologist*.

<sup>2</sup> *United States. President.* (Theodore Roosevelt.)

54. Messages of a superior executive officer (as President or Governor) TRANSMITTING to a legislative body or to a higher executive officer the report of an inferior officer should be entered as the report of the inferior officer, provided the message is merely introductory and contains no independent matter; provided, also, there are not three or more reports; if there are, the higher officer is to be regarded as the collector (§ 98), and an analytical is to be made to the superior officer's official title from all the inferior officers whose reports are so transmitted.

55. A REPORT made to a department, or any work prepared for a department, but NOT BY AN OFFICIAL, is to be entered under the author, with an added entry under the department. When many persons make the report it may go under the department as the collector, with analyticals for the authors.

Gould's "Mollusca and shells" and Cassin's "Mammalogy and ornithology of the United States Exploring Expedition under Wilkes" are of this nature; so is "Memorial ceremonies at the graves of our soldiers, collected under authority of Congress, by Frank Moore."

56. "ARTICLES TO BE INQUIRED OF" in ecclesiastical districts should go under the name of the district; but episcopal CHARGES are not to go under the name of the bishopric unless they relate especially to its affairs, in which case they will have a subject-entry.

*Ex. York, Archdeaconry of.* Articles to be enquired of within the A. of Y.

57. Enter CONGRESSES of several nations under the name of the place of meeting (as that usually gives them their name), with references from the nations taking part in them and from any name by which they are popularly known.

*Ex. The Congress of London, of Paris, of Verona, International Peace Congress at the Hague.*

58. Enter TREATIES under the name of each of the contracting parties, with a reference from the name of the place of negotiation, when the treaty is commonly called by that name, and from any other usual appellation.

*Ex. Treaty of Versailles, Barrier treaty, Jay's treaty.*

In a card catalog make the main entry under the country name first appearing on the title-page.



2. *Bodies other than countries or smaller places. Parties and sects.*

59. Enter the official publications of any **POLITICAL party**<sup>1</sup> or **RELIGIOUS denomination or order**,<sup>2</sup> under the name of the party, or denomination, or order.<sup>3</sup>

<sup>1</sup>Platforms, manifestoes, addresses, etc., under **Democratic Party, Republican Party, etc.**

<sup>2</sup>Confessions of faith, creeds, catechisms, liturgies, breviaries, missals, hours, offices, prayer books, etc., under **Baptists, Benedictines, Catholic Church, Church of England, Friends, etc.**

<sup>3</sup>That part of a body which belongs to any place should be entered under the name of the body, not the place; *e. g.*, **Congregationalists in New England, Congregationalists in Massachusetts**, not **New England Congregationalists, Massachusetts Congregationalists**. But references must be made from the place (indeed in cases like Massachusetts Convention, Essex Conference, it may be doubted whether those well-known names should not be the headings). It is to be noticed that this rule is just the reverse of the one given under Subjects, § 163.

60. **SOCIETIES** are authors of their journals, memoirs, proceedings, transactions, and other publications. (On publishing-societies, see § 107.)

Where to enter societies is the most difficult problem in cataloging, so difficult that the Germans evade it, not entering them at all, and the British Museum solves it by putting them in a separate catalog.

GENERAL RULE.

61. Enter corporations and quasi corporations both English and foreign under their names as they read, neglecting an initial article or serial number when there is one.

Refer from any other name by which a society is known, especially from the name of the place where its headquarters are, if it is often called by that name.

SPECIFICATION.

This includes associations, societies, clubs, guilds (§ 72), business firms (§ 74), institutes, private schools (§ 87), colleges and universities (§§ 65, 75, 76, 80), libraries (§ 77), galleries, (§ 77), museums (§ 77), ecclesiastical organizations, churches (§ 81), convents, monasteries (§ 83), and all similar bodies, provided they have an individual name.

INTERPRETATION.

A. (LANGUAGE.)

62. Societies extending through many lands or having authorized names in several languages go under the English form of the name;

(*Ex.* International Conference.)

(a) but if no publications have appeared in English enter under the name in the language in which most of the publications have appeared;

(*Ex.* Comité International des Poids et Mesures; Congrès International des Américanistes; Internationale Erdmessung),

- (b) if publications have appeared successively in various foreign languages, but not in English, use the best known name,  
 (c) if there is no difference in this regard take the name used in the first publication.

63. Enter international meetings, conferences, congresses of private persons (i. e., other than of nations (§ 57) or of societies (§ 93)) under their English name, with the same exceptions as in § 62.

*Ex. International Conference of Libraries, London, 1897.*

For Expositions see § 79.

64. Enter orders of knighthood, both those of medieval times and their honorary modern equivalents, under the significant word of the English title.

*Ex. Garter, Order of the; Malta, Knights of; Templars, Knights; Teutonic Order; Freemasons.* But the American Knights Templars, being merely a division of the Freemasons, belong under *Freemasons*; so of other regular masonic bodies.

B. (SUBORDINATION.)

65. The colleges of an English university and the unnamed professional schools of an American university go under the university's name. Such professional schools if they have a distinctive name, particularly if at a distance from the university or for any other reason less closely connected with it, go under their own name.

*Ex. Oxford University. Magdalen College; Harvard University. Veterinary School; but Barnard College, Columbia University; Radcliffe College, Harvard University; Sheffield Scientific School of Yale University.*

66. College libraries go under the name of the college.

*Ex. Harvard College. University Library.* But the Bodleian Library may be put under *Bodleian*.

67. Local college societies go under the name of the college; intercollegiate societies and Greek letter fraternities under their own names.

*Ex. ΦBK A, of Harvard.*

68. Alumni and Alumnae associations go under the name of the school or college.

*Ex. Harvard Alumni Association of New York.*

69. Schools supported by public taxation go under the name of the city or town maintaining them, whether they have an individual name or not.

On *committees* and *sections* of societies, see § 90.

C. (INDIVIDUAL NAME.)

70. An *individual* name is generally one taken from the name of a person.

Universities, galleries, etc., called merely Imperial, Royal, National and the like are not to be considered as having individual names, except the *National Gallery* in London. (See § 77.)

## EXCEPTIONS TO THE FIRST-WORD RULE.

## 1. INVERSION OF NAME.

## GENERAL PRINCIPLE.

71. When a corporation is much less known by the first words of its name than by a later part enter under the later part.

*Ex.* **Christian Endeavor**, Young People's Society of.

## DETAILS.

72. Enter guilds under the name of the trade.

*E. g.* "**Stationers Company**," not "Master and Keepers or Wardens and Commonality of the Mystery and Art of Stationers of the City of London," which is the corporate title. This exception is adopted because (1) it gives a heading easier to remember, and (2) it is not always easy to ascertain the real name of the London companies.

The **A. L. A.** puts guilds under the name of the city, with subheading for the name of the trade.

73. Enter bodies whose legal name begins with such words as Board, Corporation, Trustees under that part of the name by which they are usually known.

*Ex.* Trustees of the **Eastern Dispensary**; President and Fellows of **Harvard College**; Proprietors of the **Boston Athenæum**; Contributors to the **Asylum for the Relief of Persons deprived of their Reason**. Refer from the first word of the legal name.

74. Enter the name of a firm under the family name rather than the forename and do not fill out the forenames.

*Ex.* Friedlander und Sohn, Raphael, *not* under Raphael; Appleton, D., & Co., *not* Appleton, Daniel, & Co.

The consumer is much more likely to remember the family than the Christian name. Whether the Christian name is written at the end or thus, **Town** (John) and **Bowers** (Henry), all firms should be arranged after all the other entries of the first family name, i. e., Friedlander und Sohn after all the Friedlanders.

This rule might be extended to include corporations, colleges, libraries, etc., whose legal names include forenames. Entry under a forename, as Silas Bronson Library, and especially under initials, as T. B. Scott Public Library, is very awkward. But the public habit is not yet sufficiently settled to justify an exception. I have never heard the Reuben Hoar Library called the Hoar Library nor the Johns Hopkins University called the Hopkins University, though the John Crerar Library is usually called Crerar Library.

On the inversion of orders of Knighthood, see § 64.

## 2. PLACE PREFERRED.

Note that the entries under place in §§ 46-58 are very different from those in §§ 76-84. The former are made because the place (country, city, or town) is the author of the work; in the latter the place is not the author but is taken for heading that the entry may be more easily found.

75. Enter the academies and universities of the European continent and Central and South America under the name of the place.

Refer from the word in their names that follows the article or the prefixed *Kaiserliche*, *Königliche*, *Herzogliche*, etc., which should be abridged (*Herzogl.*, *I. K.*, *K. K.*, *R.*) and disregarded in arrangement, except when these adjectives are the distinguishing parts of the name, as **Berlin**, *Königliche bibliothek*; **Stockholm**, *Kongliga biblioteket*.

*N. B.*—Other foreign societies, following the general rule go under the first word of their name, disregarding the article and *K.*, *K. K.*, etc. In English societies *Royal*, *Imperial*, etc., are not abridged nor disregarded, as **Royal Geographical Society**.

(ALTERNATIVE.)

76. Enter the universities of the European continent and of Central and South America under the name of the place; all other societies under **Königliche**, **Herzogliche**, etc.

Refer from the first word in the university names and from the place of societies.

*N. B.*—A few learned academies, commonly called by the names of the cities where they are established may be entered under the place with a reference from the name. These are **Berlin**, **Göttingen**, **Leipzig**, **Lisbon**, **Madrid**, **Munich**, **St. Petersburg**, **Vienna**.

77. Enter national libraries, museums, and galleries, as well as libraries, museums, and galleries instituted or supported by a city, under the place provided they have not a distinctive name.

*Ex. of place.* **Paris Bibliothèque Nationale**. **Boston Public Library**.

*Ex. of name.* **Berkshire Athenæum**; **Boston Athenæum**; **British Museum**; **Forbes Library**; **Marucceliana**, **Biblioteca**; **Reuben Hoar Public Library**. (See note under § 70.)

A distinctive name is usually one beginning with a proper noun or adjective.

Private libraries go under the owner's name even after incorporation in a public library (§ 88).

78. Enter observatories under the name of the place, except that

*Ex.* **Greenwich**. **Observatory**, **Pulkowa**. **Sternwarte**.

(a) university observatories go under the university.

*Ex.* **Harvard College**. *Astronomical Observatory, at Cambridge.* (Refer from **Cambridge**.)

(b) any observatory having an individual name may go under that.

*Ex.* **Lick Observatory**, **Yerkes Observatory**.

79. Enter expositions under the place where they were held.

*Ex.* **Buffalo**. *Pan-American Exposition, 1901*; **Chicago**. *World's Columbian Exposition, 1893*; **New Orleans**. *World's Industrial and Cotton Centennial Exhibition, 1884-85*; **Philadelphia**. *Centennial Exhibition, 1876*.

Refer from an individual name.

80. Enter American State universities and state historical, agricultural and medical societies whether supported by the state or not under the name of the state; unless they are better known by a distinctive name.

The state's name usually enters into the name of these societies and they are known outside of the state by its name.

Refer when necessary.

**81. Enter churches under the name of the place.**

Single churches have usually been entered under the place, a practice which arose in American catalogs from our way of naming churches "The First Church in —," "The Second Church of —," etc., and applies very well to a majority of English churches, whose name generally includes the name of the parish. It is more in accordance with dictionary principles to limit the local entry of churches to First Church, etc., and those which have only the name of the town or parish, and to put all others (as **St. Sepulchre's**, **St. Mary Aldermansbury**) under their names, as they read, and to treat convents and monasteries in the same way; but the convenience of having a single definite rule has been held to outweigh in this case the claims of consistency.

Of course the parishes of London (as Kensington, Marylebone, Southwark), like the parts of Boston (Dorchester, Roxbury, etc.), or of any other composite city, will be put under their own names, not under the name of the city.

**82. A few cathedrals generally known by some other name may be entered under it: St. Paul's, London; Notre Dame, Paris; St. Peter's, Rome; St. Sophia, Constantinople.**


**83. Put monasteries and convents, like churches, under the place, unless better known by the name.**

**84. National banks designated merely by number (as First National Bank of Northampton) go under the name of the place.**

NOT EXCEPTED.

**85. Purely local benevolent or moral or similar societies are to be entered under their own names.**

It has been usual to enter these under the name of the place, but this is objectionable, because (a) it is an exception to the rule, (b) such societies are known in their home by their own names\* and outside of the place they are seldom known at all. The few cases of local benevolent societies having an outside fame should not be allowed to make the rule.

 The **A. L. A.** rules enjoin entry under the place.

**86. Young men's Christian associations, mercantile library associations and the like are not to have local entry.**

The reasons are the same as in § 85, but it should be noted (a) that there is a general Y. M. C. A. which binds the local societies together and assimilates their case to that of Freemasons, etc., furnishing an additional reason for the name entry; (b) that on the other hand mercantile libraries are known outside of their cities by their place name so that their case is nearer that of state historical societies, from which, however, they differ in not being supported by the city.

**87. Private schools having no distinctive name go under the name of the proprietor.**

**88. Private libraries, galleries and museums go under the name of the proprietor.**

**89. Buildings are for the most part provided for in the above rules as museums, galleries, libraries, churches, etc. Any others should be entered under their names, with a reference from the city.**

\*No one in Northampton, for instance, would ever think of looking for the Smith Chartles or the Home Culture Club under Northampton.

## 3. Committees and other subordinates.

90. Enter reports of COMMITTEES or SECTIONS under the name of the body to which they belong.

*Ex. U. S. Senate. Committee on the Conduct of the War.*

**American Medical Association.** *Ophthalmological Section.*

**American Library Association.** *Publishing Section.*

91. Reports of "a committee of citizens," etc., not belonging to any named body should be put under the name of the *place*.

Use the form **Boston. Citizens.** Report of a committee, etc. Refer from the name of the *writer*, if known, if not, of the *chairman* or equivalent officer, or if that is not given, of the *first signer*. As the French rapporteur.

92. Put the anonymous publications of any CLASS (*not organized*) OF CITIZENS of a place under the place.

*Ex. "Application to Parliament by the merchants of London"* should go under **London. Merchants.**

93. Enter reports, journals, minutes, etc., of CONVENTIONS, conferences, etc., under the names of the bodies<sup>1</sup> holding the conferences, etc. When the body has no exact name<sup>2</sup> enter under the name of the place of meeting.<sup>3</sup> When the name is changed enter under the best known form. (On these names see §§ 60-88.)

<sup>1</sup>Parties, religious bodies, societies.

<sup>2</sup>Some conventions are held by bodies which have no existence beyond the convention. If, however, they have a definite name, use that; *ex.*, **4th National Quarantine and Sanitary Convention**. This holds even if only one convention is held. Often the name is given in different forms. Select that which appears to be the most authentic, and make references from the others.

When the name is changed enter under the best known form.

<sup>3</sup>In any case it is well to refer from the name of the place, and in the case of Presidential conventions it is indispensable.

Put the convention of a county or other named district under the name of the district, with a reference from the town in which it is held, when it is named in the title-page.

94. Enter ecclesiastical COUNCILS of the Catholic Church, both general and special, under the name of the place of meeting. (The Vatican Council under **Vatican**, not **Rome**.)

Councils of other churches are treated by § 93.

95. *Refer* (1) from all the varying forms of the society's name.

(2) from important words in the society's name, when the first word is unlikely to be thought of.

(3) from the name of the city where the society is situated.

(4) from the motto in the names of Dutch societies.

(5) from the names of the royal societies of Berlin, etc.

(6) from colleges to college societies.

(7) from such words as **Gallery, Museum**, etc., to all the galleries, museums, etc., contained in the catalog.

## B. SUBSTITUTES.

Substitutes for the author's name (to be chosen in the following order) are—

## 96. Part of the author's name when only a part is known.

*Ex.* For a book "by J. B. Far...", or "by L. M. P.," or "by Ddg.," or "by—lsd—," the entry is to be made under **Far...**, **J. B.**, **P.**, **L. M.**, **Ddg.**, —**lsd**—. The initials are to be used whether they are in the title or only signed to a preface or to the text or are otherwise known.

If the last initials are plainly, from the style of printing or from other evidence furnished by the book, those of a title, the entry will be under the initial preceding them; thus for books "by B. F., D. D.," or "by M. P. R., Gent.," or "by X. Y. Z., D. D.," the entry is to be made under **F.**, **B.**, **D. D.**, and **R.**, **M. P.**, **Gent.**, and **Z.**, **Y. Y.**, **D. D.** In such case it is safest to have also a reference from the last initial to the one chosen, as **D.**, **X. Y. Z. D.** See **Z.**, **X. Y.**, **D. D.** It is often well to make a reference from the first word (title-reference).

In a printed-card catalog one would always make an added entry under the title by simply erasing the initials from the heading and inserting them in the title if they are not already there.

This mode of entry ensures the easy finding of a particular book, brings together all of an author's works in which the same letters are used, and sometimes leads to the discovery of a real name.

Even mere printer's marks, as \*\*\* or . . . , or !!!, unaccompanied by any letters, though they can not be considered as names, may be used as headings for a reference for the sake of bringing together all the works of an author using them; but each work should also have title entry as if anonymous.

## 97. A PSEUDONYM, when (a) the real name is unknown, (b) the false name is generally used by the writer or is much better known by the public.

**A. I. A. 1 f.** "exclusively used by the writer and."

When both names are known and entry is made under the pseudonym put both names in the heading (§§ 204–205). Refer from the name chosen as a heading to the other.

For a discussion of pseudonymous entry see § 7.

A pseudonym is a false name; a phrase—"One who loves his country," "A friend to peace"—or even a shorter appellation—"A lawyer"—is not a name. References might be made from these to the word under which the book is entered, but they would swell the catalog and rarely be of use. Appellatives beginning with the definite article, like "The Prig," "The Old Shekarry," "The Duchess," are not vague like "A lover of justice," and when constantly used should be treated as names in the way either of entry or reference. Latin phrases, like "Amator patriæ," should be treated as names and the entry made under the last word; as, **Patriæ**, **Amator**. But entry should not be made under patronymic adjectives, or certain words like junior, senior, evidently intended to qualify the name, not to be taken as the name; *i. e.*, the heading for a book "by Phileleutherus Lipsiensis" would not be **Lipsiensis**, **Phileleutherus**, but **Phileleutherus Lipsiensis**; *Vanity Fair Album* by Jehu Junior would go under **Jehu junior**, not **Junior**, **Jehu**. In such cases a reference from the word which is not taken as the heading will be an additional safeguard.

Pseudonyms like Aunt Jane, Cousin Mary, Uncle John, should be entered under the second word, although it is evidently not a family name but a forename; it is all the name that we have.

The word Anonymous may be considered as a pseudonym when used as follows: "Anonymi introductio in," etc.

A foreign article beginning a pseudonym used in an English work is considered as a part of the name; as *El-Mukattem*, *pseud.*

98. COLLECTOR, collecting editor.

That is, the one who is responsible for the existence of a collection.

A collection is made by putting together, with a collective title, three or more works by different authors, so as to make one work.

*Ex.* Buchon's "Collection des mémoires."

99. Several works published together *without a collective title* are to be put under that author's name which appears first on the title-page, even though the collector's name is also there; in other words, he is then to be considered merely as the editor.

100. For the convenience of the public it is better that the catalog's recognition of the collector should in certain cases take the form of reference or added entry rather than of main entry. Therefore entry is made under title not under collector for:

101. *Anonymous collections*, unless the collector's name is well known and the collection is usually called by it.

102. *Periodicals*. Because periodicals are much better known by their names than by their editors' names and change their editors much oftener than they change their titles.

Periodicals include almanacs and other annuals.

103. Collections intended to be indefinitely *continued*.

*Ex.* Some "university studies." The same reason applies here as in the case of Periodicals,—the editor is likely to change. The editor's name should be used for heading only in limited collections, like Thwaites' Jesuit relations.

104. Collections known chiefly by their *titles*.

The older collections, like Grævius's *Thesaurus antiquitatum Romanarum*, Gronovius's *Thesaurus Græcarum antiquitatum*, are known and referred to by their collectors' names, but of late years a swarm of series (American statesmen series, etc.) has arisen which are known wholly by their titles, under which they should be entered in full, with contents, to save the time of the searcher. The entry under the editor is necessary because he is really the author of the series, but it may be brief, with a reference for the "*Contents*" to the title-entry. (For subject entry see § 181.)

Much depends on whether the editor's name or the title is most likely to attract attention and be remembered. A common title, like *Collection des mémoires*, is most likely to be known by the editor's name. A striking title, like *Little classics*, or *The Briton* and the *Boer*, or the *Cambridge modern history*, will catch the eye and the memory.

"Examples of collections which are usually to be entered under the title are: encyclopedias, almanacs, series, the various collections of *Monumenta*, *Scriptores*, *Collectanea*, and *Anecdota*. Under the collector are entered anthologies, chrestomathies, collections of legends, tales, proverbs, etc."—*A. T. A. rules*.

105. When collections are entered under the title refer from the collector (from the editor-in-chief where there are several editors).

106. Enter the separate works forming the collection under their respective authors. (See *Analysis*, § 194.)



107. *Publishing societies* (like the Camden, Chetham, Hakluyt) are collectors of the series of works published by them, of which a list should be given under their names.

But every such work filling one or more volumes should be entered separately under its author or title as if it were published independently, and should have its proper subject-entry. (See § 181.) Works that fill part of a volume are to be entered analytically. (See § 194.) A volume consisting of three or more treatises, put together with a collective title by the society, should be entered under it as collector, if no collector's name is given, or under the title if that is memorable.

108. *Festschriften, i. e.*, collections of dissertations published in honor of a man, may be entered under his name with the addition of *subject*, or *testimonial*, or a similar word.
109. Put manuscripts and facsimiles of mss. of one author under his name; put anonymous mss. and the mss. and facsimiles of mss. of several authors together under the usual name of the collection. If there are two names choose the most usual with a reference from the other or an added entry.

*Ex. Ada-handschrift.*

**Breviario** Grimani.

**Codex** Borbonicus (Mexican).

**Codex** Borgianus (Mexican).

**Codex** Cortesianus (Yucatan).

**Codex** Cospianus.

**Codex** Fernández Léal.

**Codex** Fejérváry-Mayer.

**Codex** Nuttall.

**Codex** Rios.

**Codex** Telleriano-Remensis.

Bringing many together under **Codex** has this great practical merit that if one does not know the exact name one can find the desired ms. by looking through all the entries under **Codex**.

#### TWO PROBLEMS.

By § 21. "The fraternitie of vacabondes, by J. Awdeley; A caueat for common cursetors, by T. Harman; A sermon in praise of thieves, by Parson Haben or Hyberdyne; those parts of The groundworke of conny-catching that differ from Harman's Caueat; ed. by E. Viles and F. J. Furnivall," should be entered not under **Viles**, **E.**, and **Furnivall**, **F. J.**, but under **Awdeley**. This was reissued in 1890 by the New Shakspeare Society with the old title-page preceded by a new title-page: "The rogues and vagabonds of Shakspeare's youth described by Jn. Awdeley [etc.], edited by E. Viles and F. J. Furnivall." This ed. would of course be cataloged as a new issue of the edition of 1869; but there should be a reference from **Viles** and **Furnivall**, because the work would be cataloged under their names if the new title-page were the only or the first one.

The "Special consular reports issued from the Bureau of Statistics, Department of State" may be put under U. S. *Bur. of Stat., Dep't of State*, as the collecting editor or under U. S. *Consuls* on the ground that the body of Consuls is the author of the reports and that the Bureau is not so much the *collecting* as the *issuing* editor. I prefer the heading U. S. *Consuls* both on the theoretical and on practical grounds.

For anonymous works, see Title-entry, §§ 120-132. For trials, see § 116.

## C. REFERENCES.

## 110. Make references

- (§ 2.) From the first word of titles of anonymous works, when entered under the author, and sometimes from other important words.
- (§ 3.) From joint authors (after the first) to the first.
- (§ 6.) From the præses to the respondent or defendant of a thesis, or vice versa.
- (§ 7.) From pseudonyms, initials, and part of names to the author when known; but if the entry is left under the pseudonym refer to it from the author.
- (§§ 8-10.) From important illustrators when not important enough for an entry.
- (§ 11.) From authors of a text to musical composers or vice versa, unless entry is made under both.
- (§ 14.) From commentators who are not entitled to an entry, if the commentary preponderates or for any reason is likely to be looked for under the commentator's name. Where the line of omission shall be drawn depends on the fullness of the catalog.
- (§ 16.) From the authors of continuations, indexes, and of introductions of some length, also in some cases, of epitomes, revisions, and excerpts.
- (§ 21.) From the names of reporters, translators, and editors of anonymous works and of works not anonymous which are commonly known by the name of their editors or translators.

*Ex.* Some translations from the German by Mrs. Wister are wrongly lettered as if she were the author, and are therefore asked for by her name.

- (§ 23 *a.*) From the English form of the names of sovereigns, whenever they are likely to be looked for under that form.
- (§ 23 *b, c.*) From the family name of persons canonized, and of friars who drop the family name on entering their order.
- (§ 23 *e.*) From such parts of Oriental names as require it.
- (§ 24 *b.*) From the names of English sees and deaneries.
- (§ 24 *c.*) From the maiden names or unused married names of wives to the one used in the catalog, provided they have written under the names not used or for any other reason are likely to be looked for under them.
- (§ 25.) From the family names of British noblemen to the titles, or vice versa, if the entry is made under the family name.  
From the family names of foreign noblemen, when they are known by them wholly or in part.  
From any other title by which a man may be better known than by his real name.

As "**Claimant, The.**" The Diary of the Shah of Persia, cataloged under **Nassrad-Din**, requires a reference from **Shah**.

(§ 40.) From the earlier forms of names that are changed.

(§ 28.) From the part of compound names which is not used for entry to the part which is, whenever it seems necessary.

(§ 29.) From the prefixes of foreign names when they have been commonly used in combination with the last part.

*Ex.* From **Vandyck** to **Dyck**, **A. van**, from **Degerando** to **Gerando**, and **D. Candolle** to **Candolle**.

(§ 30.) From the alternative part of Latin names.

(§§ 32-41.) From any alternative, incomplete, inaccurate, or foreign form of a name and indeed from all forms varying either by spelling, translation, or transliteration that do not come into immediate juxtaposition with the one chosen.

This should be done whether the rejected form occurs in the title of a book in the library or not. The object of a reference is to enable the reader to find the works of an author, not merely a particular book, and the reader may have seen the author referred to under the rejected form whether the library has a book with that form or not.

(§§ 46-58.) From the authors of official writings (with discretion).

(§ 57.) From nations taking part in a congress to the place of meeting.

(§§ 63, 93.) From the places where conventions are held to the names of the bodies holding them.

(§§ 93-94.) From the name of an ecclesiastical body to the headings under which the councils of the body are entered.

(§ 96.) From part of the author's name appearing on the title-page to the whole name if discovered.

From the last initial given on a title-page to the one chosen for the entry.

(§ 97.) From a pseudonym to the real name when discovered.

From some phraseological pseudonyms, especially if brief.

*Ex.* From **Lawyer**, when an anonymous work is said to be "by a lawyer." For Full only.

### 111. Refer from editors and translators.

If it is thought worth while to give a complete view of the literary and artistic activity of every author so far as it is represented in the library, of course references from editors, translators, illustrators, cartographers, engravers, etc., must be made. But this completeness is not usually sought even in large libraries. Such references are also undeniably a help in finding books. But they increase the bulk and the cost of a catalog so much and are comparatively of so little use that ordinary libraries must content themselves with a selection, though the best-made selection is certain to occasion complaints that the really useful ones have been omitted and the least important made. The chief classes of necessary references of this sort are—

(1.) From the editors of periodicals to the title-entry, when the periodical is commonly called by the editor's name, as **Poggendorff's Annalen**, **Silliman's Journal**.

(2.) From the names of editors and translators which are habitually mentioned in connection with a work, so that it is as likely to be looked for under the editor's name as under the author's name. When the form is a combination of author's and editor's name, as **Conington's Virgil**, **Bryant's Iliad**, the reference, though conver-

ient, is certainly not necessary, inasmuch as a person of ordinary intelligence could hardly fail, not finding what he wanted under one name, to try the other.

(3.) From the names of those who have made poetical versions, on the ground that their work is something more than mere translation.

(4.) From the translators of anonymous works, because the title of the original will generally be unknown to the searcher. This is less necessary for famous works and for translations by obscure persons; J. Scott's version of the Arabian Nights would be looked for under **Arabian nights** rather than under **Scott**, but for some years at least Burton's and Payne's versions will be associated with their names. In such cases referring makes assurance doubly sure.

(5.) From the names of translators, editors, etc., of Oriental works, because Occidental readers are much more likely to remember these names than those of the authors.

It may be thought that an excessive number of references is recommended, but it is plain that wherever there can be a reasonable doubt among catalogers under what head a book ought to be entered, it should have at least a reference under each head. The object of an author-catalog is to enable one to find the book; if that object is not attained the book might as well not be cataloged at all.

112. Make explanatory notes under such words as **Congress, Parliament, Academies, Societies, Universities, Museums, Galleries, Libraries,** and others in regard to whose entry there is a diverse usage, stating what is the rule of the catalog.

#### D. ECONOMIES.

113. In the title-a-liners references are not an economy; they occupy as much room as an entry, and therefore the imprint may as well be given whenever the reference does not take the place of several titles.

114. In printed-card catalogs a reference for a particular book is made by inserting the whole card with suitable heading and with underlining of such parts of the title or notes as will show why the reference is made.

115. Directories published periodically may be treated as periodicals and entered under the first word, which is often the name of the place. Non-periodical directories must go under the name of the editor, with subject entry under the place name.

Mr. Perkins would catalog directories, state registers, and local gazetteers under the name of the place, omitting the author-entry. This is for Short alone, and should never be done by Medium or Full.

116. Enter trials of crown, state, and criminal cases under the name of the defendant; trials of civil actions under the name of the party to the suit which stands first on the title-page with added entry for the other parties and admiralty proceedings relating to vessels under the name of the vessel (subject-entries of course).

Full and perhaps Medium should make author-entries under the reporter. It may be doubted, however, whether a stenographic reporter is entitled to be considered an author any more than a type-setter.

Collected reports of trials will of course (§ 98) go under the collector; for subject-entry they come under the place over which the court has jurisdiction, and if they relate to a single crime (as murder), under that also.

117. Often in analyses it may be worth while to make a subject-entry and not an author-entry, or vice versa.

118. An economy once in some favor was to omit the entry under the author's name when the library contains only one work by him.

By this practice many famous authors, of whom no small library is likely to contain more than one work (such as Boswell, Dante, Gibbon, Lamb, Macaulay, Milton, indeed almost any of the English poets), would not appear in the catalog; while the man who had written both a First class reader and a Second class reader, or a Mental arithmetic and a Written arithmetic, or two Sunday-school books, was included. It is not necessary to say more to show the absurdity of the rule. If some authors must be omitted, let it be those who the librarian knows are never called for, whether they have written one or fifty works.

119. Another objectionable economy is to put biographies under the name of the subject alone, omitting author-entry, so that there is no means of ascertaining whether the library possesses all the works of a given author.

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## II. TITLE-ENTRY.

First-word entry. (Anonymous works, 120-132; Periodicals, 133, 134; Fiction, 135; What is a first word, 136-143.)

Changed titles, 144-147.

First-word reference. (Plays and poems, 148; other works, 149.)

Catch-word reference. (Anonymous works, 150*a*; other works, 150*b*.)

Subject-word entry. (Anonymous biographies, 151.)

Subject-word reference. (Anonymous works, 152*a*; other works, 152*b*.)

Title-reference to corporate entries, 153.

Title-reference from subtitles, 154.

Title-references for art works, 155.

Double title-pages, 156-159.

Lost title-pages, 160.

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120. Make a *first-word entry* for all<sup>1</sup> ANONYMOUS works. (If the author's name can be ascertained insert it within brackets, and make the main entry under the author<sup>2</sup>.)

<sup>1</sup>Of course there are exceptions to this rule. There are works which are always known by certain names, under which they should be entered, although the title-pages of different editions may not begin with this name, or may not even contain it. The most noteworthy example is the Bible. See § 123.

<sup>2</sup>A catalog of authors alone finds the entry of its anonymous books a source of incongruity. The dictionary catalog has no such trouble. It does not attempt to enter them in the author-catalog until the author's name is known.

121. For ANONYMOUS BIOGRAPHIES, if the title mentions the subject of the life, omit the title entry, leaving only the subject entry.

*Ex.* The life of the Hon. James Buchanan. Lancaster, 1856.

The word *subject* in italics should be added to the heading to show why the entry is made under it.

122. But if the title is remarkable it should have a reference or added title entry. And if the title does not mention the subject of the life, entry should be made under the title.

*Ex.* Our martyr President. Voices from the Pulpit. N. Y., [c. 1865].

The **A. L. A.** rules do not except anonymous biographies from first word entry.

On the other hand small catalogs have been in the habit of excepting "anonymous works relating to a person, city, or other subject distinctly mentioned in the title, which are to be put under the name of the person, city, or subject." In the catalog of a larger library where more exactness ("red tape," "pedantry") is indispensable, biography should be the only exception, the place of entry under subjects and under large cities being too doubtful. And in planning a manuscript catalog, it should be remembered that a small library may grow into a large one, and that if the catalog is made in the best way at first there will be no need of alteration.

123. Enter the BIBLE or any part of it (including the Apocrypha) under the word Bible.

This is the best heading—in an English catalog—for the Bible and for any of its parts in whatever language written and under whatever title published. This is the British Museum rule. It is of a piece with putting all periodicals under the heading **Periodicals** and all publications of learned societies under the head **Academies**. It would be much more in accordance with dictionary principles, but much less convenient, to put the separate books of the Bible each under its own name as given in the revised English version (**Matthew**, Gospel of, not **Gospel of Matthew**), with all necessary references.

References should be made to **Bible from Testament, Old Testament, New Testament, Gospels, Apocrypha, Psalms, Pentateuch**, the names of the single books, and from such well-known names as **Breeches Bible, Speaker's commentary**.

124. Other sacred books, also national and popular anonymous epics, should be treated in the same way.

*Ex.* **Talmud, Avesta, Veda**, and perhaps even the **Koran**, (with a reference from its author **Mohammed**) and the **Adi Granth** (with a reference from its compiler **Arjun Mal**); and for the epics **Edda, Nibelungenlied, Reynard the fox**, etc.

125. In cataloging the anonymous books of the *Middle Ages*, "Incipit" or "Here begins," or "Book the first of," and similar phrases are not to be considered as first words. Thus the history of the Seven Sages appears under the following variety of title:

1. Incipit historia septem sapientū Rome. [Cir. 1475.]
2. In hoc opusculo sunt subtilitates septē sapientū rome valde perutiles. [Later.]
3. Historia septem sapientum Romæ. 1490.
4. Historia calumnie nouercalis que septem sapientū inscribitur. 1490.
5. Ludus septem sapientum. [Cir. 1560.]

And the titles of the versions are equally various:

1. Li romans des sept sages.
2. Li romans de Dolopathos.

3. Les sept sages de Rome.
4. Les sept saiges de romme.
5. Los siete sabios de Roma.
6. Hienach volget ein gar schöne Cronick vñ hystori auss denn Geschichten der Römern.
7. Die hystorie nan die seuen wise mannen van Roman.
8. Hystory of the seuen maysters of Rome.
9. The Hystorie of the seven wise maisters of Rome.
10. The sevin seages.
11. De siu sive mestere.

Of course it will not do to catalog these severally under Incipit, Hoc, Historia, Ludus, Romans, Sept, Siete, Hienach, Hystorie, Hystory, Sevin, and Siu. In this and other prose and poetical romances of the Middle Ages the heading must be taken in general from the subject of the romance; the name appearing of course in the original language, with all necessary references from other forms. In the present case all the editions would be collected under **Septem sapientes**,\* with references from Ludus, Sept sages, Siete sabios, Hienach, and Seven, provided the library has so many editions.

126. Medieval romances whose title begins with Sir go under the word following.

*Ex.* Sir Cleges, Sir Gawain.

127. Collections of papers known by the name of a principal contributor or a previous owner or of the house where they were found should be entered under such name, or, if they must be entered under the name of an editor, should have a reference from such name; *ex.*, Dudley papers, Winthrop papers, etc.

This entry in some cases resembles entry under a collector (§ 98); in some it is like subject entry; in all it is useful.

A title like "The Modern Plutarch" does not imply that the work is written by **Plutarchus**; such a book should be treated as anonymous, unless it had an editor.

128. Anonymous works "*by the author of*" should be cataloged as usual under the first word of each, but it is convenient to make a list of what the library has of any author under the best known title. If there may be doubt which is the best known work give the list under each or refer from each of the others.

*Ex.* **Miss** Toosey's mission. L., 1878.

Other works by the same author are: **Laddie**, **Pomona**, **Tip Cat**.

*Ex.* **Tip Cat**. L., 1886.

For others by the same author *see* **Miss** Toosey's mission.

129. A single *inscription* by an unknown author needs no title entry, but should have subject-entry under the subject of which it treats, or the name of the place where it is found, or both.
130. When the *author's name* is known, it will be enough for Medium to make not an entry under the first word, but a reference from it to the author.

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\*Even if these should be entered under **Sandabad** (Lat. **Syntipas**), the reputed author of the original Indian romance, the example will still serve to show the great variety in mediæval titles, and the inconvenience of following a strict first-word rule.

The shelf-mark or class-mark should always be given with this reference, that the man who merely wishes to get the book need not have to look in two places for the mark. If there are several editions all the marks should be given, which is not satisfactory unless the imprints are also given, that is, unless an entry is made and not merely a reference.

The entry (or reference) for an anonymous work should be made, even if the author's name is given in another edition, or is given in the later volumes of a work of which the first is anonymous.

131. An anonymous work which forms a *part of a larger whole* is to be entered in the place where the whole would be, with a reference from its own title.

*Ex. New testament. See Bible.*  
*Die Klage. See Nibelungenlied.*

132. *Translations* of anonymous works should be entered under the same heading as the original, whether the library possesses the original or not.

*Ex. Gisli's saga.* Story of Gisli the outlaw, from the Icelandic, by G. W. Dasent. So Perron's translation, called by him "Glaive des couronnes," would appear under *Saif-al-tidjan*; and the Arabian nights' entertainments under *Alif laila*.

*Criticisms* of anonymous works must be put under the heading of the work criticised (subject-entry).

133. PERIODICALS are to be treated as anonymous and entered under the first word, not an article or serial number.

*Ex. Popular science monthly, Littell's living age.*

When a periodical *changes its title* the whole may be cataloged under the original title, with an explanatory note there and a reference from the new title to the old; or each part may be cataloged under its own title, with references, "For a continuation, see ," "For the previous volumes, see ."

Treat almanacs and other *annuals* as periodicals.

Do not confound periodicals with *serials*.

The four characteristics of a periodical are: (1) that it be published at intervals usually but not necessarily regular; (2) in general that the publication be intended to continue indefinitely; (3) that it be written by a number of contributors under the supervision of one or more editors; (4) that it consist of articles on various subjects, so that a set of the work does not form an organic whole. The 2d, 3d, and 4th criteria exclude works like Trollope's "The way we live now" (first published serially)," and the *Encyclopædia Britannica*." There are some exceptions to the 3d, as *Brownson's* quarterly review; and to the 4th, as *Masters in art*, Boston, 1900, etc., and the present *Portfolio*, London, which may be considered either as a periodical or as a serial.

Make a reference from the name of the editor when the periodical is commonly called by his name, as in the case of *Silliman's Journal of science*.

The *Memoirs, Proceedings, Transactions* of a society are periodicals in point of (1) occasional publication, (2) indefinite continuance, and—so far as they contain anything beyond the record of the society's meetings—of (4) variety of subject; but they lack the 3d characteristic, variety of authorship, inasmuch as the memoirs or other papers given in addition to "proceedings" proper may be considered as the work of the society acting through its members; the society, therefore, is the author, and the *Transactions*, etc., need not have title-entry. There are, however, some "Journals" published by or "under the auspices of" societies which are really periodicals, and should be so treated in entry, the society being not the author but the editor.



Again, there are works which occupy a borderland between the two classes, in regard to which the puzzled cataloger should remember that it is not of much importance which way he decides, provided he is careful to make all necessary references. Examples of such doubtful cases are "Alpine journal: a record of mountain adventure and scientific observation. By members of the Alpine Club;" which contains nothing of or about the Club itself;—"Journal of the American Institute, a monthly publication devoted to the interest of agriculture, commerce, etc. Edited by a committee, members of the Institute," and "Journal of the Society of Arts and of The Institutions in Union," both of which are journals both in the sense of record of proceedings and of periodical publication.

*Newspaper* titles are troublesome. It is not uncommon for the name of the place to be included in the name on the first page (as *The Boston Ægis*), but to be dropped over the editorial column, or vice versa, or to be used for some years and afterwards dropped, or vice versa. The searcher can not always remember whether it is used or not. It would be well, therefore, to give under each name of a city the title of every newspaper published there which the library has.

134. Collections of *extracts from a periodical* named in the title should go under the name of the periodical.

*Ex. Life*, Verses from.

*Punch*, A bowl of.

If the periodical is not named in the title, make only a reference under the periodical. The work of a single author republished from a periodical will not in general need even a reference from the periodical's name.

135. Make a first-word entry or reference for all works of PROSE FICTION. (Include the author's name in the entry.)

*Ex. Daughter* of Heth; novel, by W. Black. London, 1874. 3 v. O.

The reason is that novels are known more by their titles than by their authors' names. Whether to make an entry or a reference depends on the space at command. An entry means giving the book-marks for every edition. With a reference this may be done; but a reference without them obliges the reader to turn to the author-entry for such details, which is objectionable. It is better to give all the book-marks with the title.

If the name of the hero or heroine enters into the title the entry should be made under that, as it reads; *ex.*, *David Copperfield*, Life and adventures of, by C. Dickens.

136. When a title begins with an ARTICLE, the heading of a first-word entry or reference is the word following the article.

*Ex. The Centaur* not fabulous or *Centaur*, The, not fabulous, not *The* centaur not fabulous. The entry has commonly been made under the first word "not an article or preposition." But it is found to work badly to except the preposition in the titles of novels and plays, and it is awkward to omit or transpose it in any case. One reason for excepting the article—that there would be an immense accumulation of titles under the unimportant words *A, The, Le, Der, Uno*, etc.—is not so strong in the case of prepositions; the other—that it is difficult to remember with what article a given title begins—hardly applies at all to prepositions. The preposition is full as likely to fasten itself in the memory as the word that follows it. The strongest argument in favor of confining preposition-entry to fiction and the drama is that in other cases the word following the preposition will probably be a subject-word, so that one entry will do the work of two. This will occasionally be true, but not often enough, I think, to make much difference.

137. When a FOREIGN PHRASE is used as an English title, refer from the article as well as from the following word.

*Ex.* **El Fureidis** should have references to **Cummins** both under **E** and **F**; **L'arrabiata** both under **L'** and **A** to **Heyse**.

138. When a title begins with a word expressive of the NUMBER which the work holds IN A SERIES the first-word entry or reference is to be made under the next word.

*Ex.* **Collection** of papers, 8th, *not* **Eighth** collection. **Letter**, 1st and 2d, to the Ministry, *not* **First** letter, etc., under **F**, and **Second** letter under **S**. When the numeral comes after a word like **Book** or **Part** (as frequently in Latin after **Liber**, **Pars**, **Tomus**, **Volumen**) both are to be neglected and the word following put into the nominative and used as a heading; *e. g.*, "**Pars prima epistolarum**" is to be entered under **Epistolæ**. Similarly **Evening**, **Morning**, **Daily**, and **Weekly** should be disregarded in titles of newspapers when prefixed to the proper title of the paper, otherwise we should have the morning edition at one end of the catalog and the evening at the other. But in such titles as **The quarterly review**, **The monthly magazine**, **Quarterly** and **Monthly** are the entry words. So "**Appendix to**," "**Continuation of**," "**Supplement to**" (but not "**Reply to**"), are to be disregarded when they are followed by the title of the work continued. "**Reply to**" and similar beginnings are to be put under **Reply**, etc., with a subject-entry under the author of the work replied to.

This rule does not apply to *cardinal* numbers, as "**Four Oxford lectures**."

139. A motto beginning a title may be neglected and the entry made under the first word of the real title following.

140. When the first word of a title is SPELLED unusually, all the editions should be entered under the word spelled in the modern or correct way, with a reference from the form adopted in the title.

*Ex.* The hystorie of the saints would be entered—

**History.**] The hystorie of the saints.

We enter under the common spelling (1) in order to get all editions of a work together, (2) because the reader can not be expected to know exactly how the word is misspelled in the title, and will generally look first under the correct spelling.

Of two spellings equally correct, choose one and refer from the other.

Only one bracket is necessary when the word bracketed begins the entry or begins a title after a dash.

141. When GERMAN usage differs as in the use of **k**, **z**, and **c**, and **t** and **th** prefer **k** and **z** to **c** and **t** to **th**.

*Ex.* **Katalog** not **catalog**, **prozess** not **process**, **mitteilung** not **mittheilung**. This relates to headings not to titles; the spelling of the latter is to be copied.

142. When the first word of a title is in an OBLIQUE CASE, use the nominative as a heading.

*Ex.* Put **Monumentorum antiquæ sculpturæ quæ supersunt** under **Monumenta**.

143. If the title has VARIOUS FORMS in different *volumes* make entry under the first, stating the variations in a note or in contents and referring from any that differ enough to affect the alphabetical order.

This does not apply to periodicals.

144. Works whose **TITLES** are **CHANGED** in *different editions* may be entered under the first, with a reference under the later; but the most satisfactory method is to enter in full in both places.
145. A periodical which changes its name is to be entered under each title.

Each entry will have the imprint that belongs to that title and a note "Preceded by" or "Continued as" or both, as required.

Or the periodical may be cataloged in full under the first title with a note of the changes.

*Ex.* Tilton's journal of horticulture. Vol. 1. 1867-71. 9 v. O.

Vols. 2-9 entitled **American** journal of horticulture.

**American** journal of horticulture. Vol. 2-9. 9 v. O.

Vol. 1 was issued as Tilton's journal of horticulture.

The latter form is the best when the volume numbers are continued through two or more sets.

For the class-mark the most practical rule (though it is one that makes some trouble to classifiers and catalogers) is:

146. Take the class-mark of a periodical that changes its title from the best known title, which is usually the last after it has been running a year or two.
147. Anonymous works that change their titles in *successive volumes* are to be entered under the first title, with a reference from the later, unless the greater part of the work has the later title, or the whole is much better known by the later title, in which case entry should be made under that.
148. Make a first-word reference to the author for all **PLAYS**, and for **POEMS** of some length or importance or notoriety.

*Ex.* **All's well that ends well.** See **Shakespeare, W.**

**Nothing to wear.** See **Butler, W. A.**

Of course entries are better than references for the reader; the latter are recommended here merely for economy, which will be found to be considerable when there are many editions of a play. It is much better to distribute these like any other title-references, through the alphabet, than, as some have done, to collect the titles of novels together in one place and of plays in another. A man not unfrequently wishes to find a book whose title he has heard of without learning whether it was a novel, a play, a poem, or a book of travels

If the catch-word of the title of a novel, poem, or play is the name of a real person who is its subject, it is optional to make a reference, as in § 150, or a biographical entry under the family name, or both. (See § 208.)

*Ex.* **Paul Revere's ride.** See **Longfellow, H. W.**

or **Revere, Paul.** **LONGFELLOW, H. W.** (*In his Tales of a way-side inn.*)

149. Make a first-word reference to the author for **OTHER WORKS** which are likely to be inquired for under the first word of the title, whether because the author-entry of the work is not obvious from the title,<sup>1</sup> because the title does not indicate the subject,<sup>2</sup> or because it is of a striking form,<sup>3</sup> or because the book is commonly known by its title,<sup>4</sup> or for any other good reason.

<sup>1</sup> **Codex Sinaiticus**; ed. Tischendorf (entered under **Bible**).

<sup>2</sup> Cuppé's "Heaven open to all men" needs a *title*-reference, because for its *subject* it would be put under **Universal salvation** or **Future punishment, Duration of.**

Hutton's "Plays and players" is merely an account of the New York stage. Keary's "Nations around" does not suggest any subject at all.

<sup>3</sup> Border and bastille.

<sup>4</sup> Divina commedia.

In a majority of cases, when a subject-word entry is made, no first-word reference is needed; but, if the title is striking, there should be a first-word reference, or a reference from that part of the title which is striking. Title-references should not generally be made from certain common titles, as "Sermons on various subjects," "Essays, historical and literary," and should be made from less common collective words, as "Century of painters," "Century of praise," etc. References should be liberally made to the works of such authors as Brown, Jones, Schmidt, Smith, Wilson; if one has forgotten the Christian name, it is a work of too much time to find the book under the author, and one looks at once for a subject- or a title-entry or reference. And a reference will facilitate the finding of many collections entered properly under the editor; for it is easy to forget an editor's name, and often difficult to determine the subject-entry of a collection.

To sum up, then, make a title-reference when the author's name is common, the title memorable, or the subject obscure.

150. Make a catch-word reference or references—

- a. For all anonymous works which admit of it, if their subject does not appear distinctly from the title. To be made to the author if known, otherwise to the first word.

*Ex.* Scarlet gowns, True and exact account of the. See True. Here Cardinals is the subject, but the word does not occur in the title; True is the first word and is therefore taken for the heading; but Scarlet gowns is a phrase very likely to remain in the memory of anyone who had seen the title, and therefore the reference is made. Books published under a comparatively unknown pseudonym should have either a first-word or a catch-word reference, unless their subject-entry can be easily inferred from the title.

- b. For OTHER WORKS which are likely to be inquired for not under the first word but under the catch-word of the title. To be made to the author.

*Ex.* The fac-simile of the Laurentian ms. of Sophocles might be spoken of or referred to as "The Laurentian ms." simply.

It is not easy to decide when to make such entries nor how many to make. "An account of the baronial mansions of England in the olden time" may be asked for as "Baronial halls" or as "English baronial halls" or perhaps as "Mansions of the olden time." If references are made from all possible headings which might occur to an inaccurate memory, there will be no end to the catalog.

151. Make a subject-word entry for all anonymous biographies and works of a biographical character. (See §§ 121, 122.)  
Add *subject*.

*Ex.* Cromwell, Oliver, *subject*. PERFECT politician, The; life of Cromwell. London, 1681. 8°.

— TREASON'S masterpiece; or, Conference between Oliver and a Committee of Parliament. London, 1860. 8°.

For greater security this latter ought to have also a first-word reference.

Among works of a biographical nature may be reckoned (a) "Specimens from the collections" of a man; (b) catalogs of his library or of other property of his (§ 13); (c) anonymous collections of letters written to him, or of papers owned by him (§ 127).

## 152. Make a subject-word reference—

- a. For all ANONYMOUS works which admit of it, to the author if known, otherwise to the first word.

When the subject-word is the same as the heading of the subject-entry this reference need not be made; but it will not do to omit an important title-entry when there are many titles under the subject-heading or they are much subdivided, so that it would be difficult to find the title-entry there. Thus an anonymous book, "France and the Pope," would no doubt have a subject-entry under some subdivision of France, but as this in a large catalog would be little help towards finding the book, it should also have a reference among the titles which follow the subject France. Of course if there were only a dozen titles under France one entry would be enough.

- b. For OTHER WORKS, when the subject-word is not the same as the name of the subject selected by the cataloger.

In this case, however, a cross-reference, which will answer for all titles, is to be preferred to a collection of subject-word references, being more economical and nearly as convenient to the inquirer. Suppose, for instance, that *Insects* is preferred as a subject-name to *Entomology*. It will be better and more sparing of space to say once for all "*Entomology*. See *Insects*," referring a man to a part of the catalog where he will find not only the book he seeks but many similar ones, than to make number of references like these:

*Entomologie*, Cours de. See *Latreille*, P. A.

*Entomologique*, Bibliographie. See *Percheron*, A.

*Entomology*, Dialogues on. See *Dialogues*.

*Entomology*, Elements of. See *Dallas*, W. S.; *Buschenberger*, W. S. W.;

*Entomology*, Introduction to. See *Duncan*, J.; *Kirby*, W.

which will serve his turn only for the particular book he has in mind, and serve it very little better than the general reference.

## 153. Make title references (first-word, catch-word, or subject-word) for works which are entered under the names of SOCIETIES or of GOVERNMENTS.

*Ex. Consular reports.* See *U. S. Consular Service*.

The reason for this is that the inquirer might not think of looking for such works under those headings or might be unable to find them in the mass of titles under the larger countries, France, Great Britain, United States. But in view of the room which such references would fill, if made from all governmental titles, it seems best to state the rule for the entry of governmental and society publications very distinctly in the preface and then to require and presuppose a certain acquaintance with the plan of the catalog on the part of those who use it, and omit all reference for ordinary official reports, making them only for series like the Consular reports, or for works which have become part of literature, and are likely to be much inquired for; as, the "Astronomical exploring expedition," "Connaissance des temps," "Description de l'Égypte," "Documents inédits," "Philosophical transactions," etc. Of course absolute uniformity can not be secured in this way, but absolute uniformity is not very important. Even if occasionally a reference of this kind fails to be made which might reasonably be required, those which are made will be useful. It is easy to add the reference wanted in a manuscript catalog or in the inevitable supplement of a printed catalog.

154. Title references must sometimes be made from **SUBTITLES** and **HALF-TITLES**.

Because some books are known and referred to by them rather than by the full title. For the same reason the binder's title, used on the original binding, may deserve a reference (never an entry); and also titles commonly given to books though not appearing anywhere in them, as **Breeches Bible**, **Speaker's** commentary.

155. Title references may be made for **ART WORKS**: engravings, paintings, sculptures, photographs, photoprints, music. For anonymous art works the reference will become an entry.

These are usually also subject references. If there is a separate catalog of paintings, etc., the references would be included in that. How far the practice shall be carried depends on the extent and use of the collection. A library which circulates many photographs will find it necessary to refer from the more common titles, such as **Angelus**, **Baby Stuart**, **Sistine Madonna**.

156. If a book has **SEVERAL TITLE-PAGES** use the most general, giving the others, if necessary, in a note or as contents.

This occurs especially in German books. The rule should be followed even when the library has only one of the parts. But under the subject-heading the subtitle which corresponds to that subject may be used, the general title being given in curves after the imprint, so as to preserve the connection of the subject- and title-entries. *Ex. Saxony, House of.* VEHSE, E. Geschichte der Höfe des Hauses Sachsen. Hamburg, 1854. 7 v. 8°. (Vol. 28-34 of his *Gesch. d. deut. Höfe.*)

The rule above applies only when the title-pages come under the same heading. If the several title-pages require *separate entry* (as when one is the title of a series, the other of a work in that series) each title will be used under its own heading.

157. Of an *engraved* and a *printed* title-page the latter is usually to be preferred and always when its date is later.

158. If the title-pages are *equally general* take the first when they succeed one another and the second when they face one another.

159. Of titles and title-pages in *different languages*, use the one that alone is in English or German characters. When both or neither are in English or German use the one in the original language. If neither language is the original follow §§ 244-248. Mention in a note the unused title.

The Library of Congress suggests an exception: When Greek classics have two titles on one title-page, one being in Greek, give both.

For ordinary cataloging a word or two of the Greek is enough to identify the book.

160. If a book's *title-page* is *lost*, and it is impossible to ascertain what it was from other copies or other editions, or from catalogs or bibliographies, use the half-title or the running title, stating the fact; if it has neither, manufacture a title, within brackets.

Such an entry may require many references.

*t. p. w.* = title-page wanting.

## III. SUBJECTS.

## A. ENTRIES CONSIDERED SEPARATELY.

## 1. CHOICE BETWEEN DIFFERENT SUBJECTS.

Between general and specific, 161; Between person and country, 162; Between event and country, 163; Between subject and country, 164, 165; Between subjects that overlap, 166.

## 2. CHOICE BETWEEN DIFFERENT NAMES.

Language, 167; Synonyms, 168-171; Subject-word and subject, 172; Homonyms, 173; Compound headings, 174, 175.

## 3. THE NUMBER OF SUBJECT ENTRIES.

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## 4. MISCELLANEOUS RULES AND EXAMPLES.

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## B. ENTRIES CONSIDERED AS PARTS OF A WHOLE.

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## A. ENTRIES CONSIDERED SEPARATELY.

Some questions in regard to the place of entry are common to the author- and the subject-catalog; because individuals (persons, corporations, countries, cities, towns, etc.) may be at once authors and subjects. For these questions consult Part I, and also § 162 of the present part.

The importance of deciding aright where any given subject shall be entered is in inverse proportion to the difficulty of decision. If there is no obvious principle to guide the cataloger, it is plain there will be no reason why the public should expect to find the entry under one heading rather than another, and therefore in regard to the public it matters not which is chosen. But it is better that such decisions should be made to conform when possible to some general system, as there is then more likelihood that they will be decided alike by different catalogers, and that a usage will grow up which the public will finally learn and profit by, as a usage has grown up in regard to the author-entry of French names containing De, Du, La, etc.

## 1. CHOICE BETWEEN DIFFERENT SUBJECTS.

*a. Between general and specific.*

161. Enter a work under its subject-heading, not under the heading of a class which includes that subject.

*Ex.* Put Lady Cust's book on "The cat" under **Cat**, not under **Zoölogy** or **Mammals**, or **Domestic animals**; and put Garnier's "Le fer" under **Iron**, not under **Metals** or **Metallurgy**.

This rule of "specific entry" is the main distinction between the dictionary-catalog and the alphabetic-classed.

Some subjects have no name; they are spoken of only by a phrase or by several phrases not definite enough to be used as a heading. A book may be written on the movements of fluids in plants, a very definite object of investigation, but as yet nameless; it must be put under Botany (Physiological). But if several works were written on it and it was called, let us say, **Phythydraulics**, it would be seen that, under this rule, it no more ought to be under **Botany** than **Circulation of the blood** under **Zoölogy**. Thirty years ago "Fertilization of flowers" could hardly have been used as a heading; but late writings have raised it to the status of a subject. There are thousands of possible matters of investigation, some of which are from time to time discussed, but before the catalog can profitably follow its "specific" rule in regard to them they must attain a certain individuality as objects of inquiry, and be given some sort of *name*, otherwise we must assign them class-entry.

And it is not always easy to decide what is a distinct subject. Many catalogs have a heading **Preaching**. Is Extempore preaching a sufficiently distinct matter to have a heading of its own? There are a number of books on this branch of the subject. In this particular case the difficulty can be avoided by making the heading "**Preaching without notes.**" Many such questions may be similarly solved, with perhaps more satisfaction to the maker of the catalog than to its users; but many questions will remain.

Then, mixed with this, and sometimes hardly distinguishable from it, is the case of subjects whose names begin with an unimportant adjective or noun,—Arc of the meridian, Capture of property at sea, Segment of a circle, Quadrature of the circle. All that can be said in such cases is that, if the subject be commonly recognized and the name accepted or likely to be accepted by usage, the entry must be made under it. For the fuller discussion of compound headings, see §§ 174, 175.

On the other hand, difficulty arises from the public, or a part of it, being accustomed to think of certain subjects in connection with their including classes, which especially happens to those persons who have used classed catalogs or the dictionary catalogs in which specification is only partially carried out; so that there is a temptation to enter certain books doubly, once under the specific heading to satisfy the rule, and once under the class to satisfy the public. The dictionary principle does not forbid this. If room can be spared, the cataloger may put what he pleases under an extensive subject (a class), provided he puts the less comprehensive works also under their respective specific headings. The objection to this is that, if all the specifics are thus entered, the bulk of the catalog is enormously increased; and that, if a selection is made, it must depend entirely upon the "judgment," *i. e.*, the prepossessions and accidental associations, of the cataloger, and there will be an end to all uniformity, and probably the public will not be better satisfied, not understanding why they do not find class-entry in all cases.

*b. Choice between person and country.*

162. Put under the name of a king or other ruler all his biographies, and works purporting to be histories of his reign; but enter under the country all histories which include more than his reign and accounts of events which happened during the reign, and all political pamphlets not directly criticising his conduct.

The first part of this rule is analogous to that by which the works of a king of a private nature are put under his name, and all his public writings under the country; putting histories of the reign under the king is partly subject- and partly title-entry. Books of this sort have really two subjects and ought to be entered twice (*e. g.*, Bourtalic's "La France sous Philippe le bel"); the rule above is simply an economical



device to save room at the expense of convenience. Perhaps a better practice would be to enter all lives of kings as well as histories of their reigns under the country only, with a reference from the king.

Similarly there are some biographies and autobiographies which have such a very large proportion of history that they ought to appear both under the man and the country. In general we merely refer from the country, but occasionally nothing but double entry will suffice. Whether they shall appear by way of entry or merely be mentioned in a note, must be determined by circumstances.

*c. Choice between event and country.*

163. Events<sup>1</sup> or periods<sup>2</sup> in the history of a country which have a proper name may be entered under that name with a reference from the country; those whose name is common to many countries<sup>3</sup> should be entered under the country.

<sup>1</sup> St. Bartholomew's day.      <sup>2</sup> War of the Roses; Thirty Years' War; Fronde.

<sup>3</sup> Revolution; Restoration; Civil war.

*d. Choice between subject (or form) and country.*

164. The only satisfactory method is double entry under the local and the scientific subject—to put, for instance, a work on the geology of California under both **California** and **Geology**, and to carry out this practice through the catalog, so that the geographical student shall not be obliged to search for works on California under **Botany**, **Geology**, **Natural history**, **Palæontology**, **Zoölogy**, and a dozen similar headings, and the scientist shall not be sent to **California**, **England**, **Russia**, and a score of other places to find the various treatises on geology. But as this profusion of entry would make the catalog very long, we are generally obliged to choose between country and scientific subject.
165. A work treating of a general subject with special reference to a place is to be entered under the place, with merely a reference from the subject.

*Ex.* Put Flagg's "Birds and seasons of New England" under **New England**, and under **Ornithology** say *See also New England*. As **New England ornithology** and **Ornithology of New England** are merely different names of the same specific subject, it may be asked why we prefer the first. Because entry under **Ornithology of New England**, though by itself specific entry, is when taken in connection with the entries that would be grouped around it (**Ornithology**, **Ornithology of America**, **Ornithology of Scotland**, etc.), in effect class-entry; whereas the similar grouping under **New England** does not make that a class, inasmuch as **New England botany**, **New England history**, **New England ornithology** are not parts of **New England**, but simply the individual **New England** considered in various aspects. Of course the dictionary catalog in choosing between a class and an individual prefers the latter. Its object is to show at one view all the sides of each object; the classed catalog shows together the same side of many objects.

There is not as yet much uniformity in catalogs, nor does any carry out this principle so absolutely as the more obvious "specific" rule is obeyed. The Boston Public Library Supplement of 1866, for instance, has under the country *Antiquities*, *Coinage*, *Description and History*, *Language*, *Religion* (subjects), and *Literature*, and

even *Elocution* and *Poetry* (forms), but not *Ballads* nor *Periodicals*, which appear under those words. Yet when *Ballads* are called *Volkslieder* they appear under the country, Germany,—an instance of the independence of the title produced by foreign languages, the English title being entered by form-word, the foreign works having national classification, regardless of the title. There are many other classes that in most existing catalogs, instead of being confined to general works, absorb books which should rather have local entry, as **Vases, Gems, Sculpture, Painting**, and other branches of the fine arts, **Ballads, Epigrams, Plays**, and other forms of literature. In catalogs of merely English libraries this is perhaps as well, but the multiplication of books and the accession of foreign literatures render more system necessary.

To show the procedure under this rule, suppose we have a collection of books on coins. Let the general works go under **Numismatics**; let works on any particular coin, as a **Pine-tree shilling** or a **Queen Anne's farthing**, go under the name of the coin; let works on the coins of a country be put under its name; refer from the country to all the particular coins on which you have monographs, and from **Numismatics** both to all the separate coins and to all the countries on whose coinage you have treatises.

*e. Between subjects that overlap.*

166. Among subjects that overlap choose the one that preponderates, with a reference from the other.

*Ex.* Any complete treatise on domestic animals will cover a large part of the ground of veterinary medicine; but it is unnecessary to enter all the works on domestic animals under **Veterinary medicine**; a note to this effect is sufficient. **Astronomy** and **Geology** overlap in regard to the origin of the earth, **Geology** and **Physical geography** in regard to its present condition. Any particular book must be classified with one or the other subject according as the geological or geographical treatment prevails.

2. CHOICE BETWEEN DIFFERENT NAMES.

General rules, always applicable, for the choice of names of subjects can no more be given than rules without exception in grammar. Usage in both cases is the supreme arbiter,—the usage, in the present case, not of the cataloger but of the public in speaking of subjects.

*f. Language.*

167. When possible let the heading be in English, but a foreign word may be used when no English word expresses the subject of a book.

*Ex.* **Écorcheurs, Émigrés, Raskolnik**. Many terms of the Roman or civil law are not exactly translatable; neither *Fault* nor *Crime* gives the idea of *Culpa*; the *Debitor inops* is not our bankrupt or insolvent; he would have been very glad to have the privileges of a bankrupt. Some other technical terms, and some names of bodies, sects, events, should be left in the original language. The use of the Latin names of Greek deities (*Jupiter, Neptune, Venus*, in place of *Zeus, Poseidon, Aphrodite*) is a manifest inaccuracy. Yet it may be defended on the plea: (1) that the Latin names are at present more familiar to the majority of readers; (2) that it would be difficult to divide the literature, or if it were done, many books must be put both under *Zeus* and *Jupiter, Poseidon* and *Neptune*, etc., filling considerable room with no practical advantage.

On the language of place names, see §§ 42-43, 258.

*g. Synonyms.*

168. Of two exactly synonymous names choose one and make a reference from the other.

*Ex. Poisons and Toxicology; Antiquities and Archæology; Insects and Entomology; Warming and Heating; Pacific Ocean and South Sea.* There are some cases in which separate headings (*Hydraulics and Mechanics of Fluids*), which can not be combined, cover books almost identical in character, so that the inquirer must look under both. This is an evil; but there is no reason for increasing the evil by separating headings that are really synonymous, certainly not for dividing a subject in this way for verbal causes and giving no hint that it has been divided.

It sometimes happens that a different name is given to the same subject at different periods of its history. When the method of study of the subject, or its objects, or the ideas connected with it, are very different at those two periods (as in the case of *Alchemy and Chemistry*), of course there must be two headings. There is not so much reason for separating Fluxions and Differential calculus, which differ only in notation. And there is no reason at all for separating *Natural Philosophy and Physics*. I am told that medical nomenclature changed largely three times within the last century. How is the cataloger, unless he happens to be a medical man, to escape occasionally putting works on one disease under three different heads?

To arrive at a decision in any case one must balance the advantages on the one hand of having all that relates to a subject together, and on the other of making that economical conjunction of title-entry and of subject-entry which comes from following the titles of the books in selecting names for their subjects.

169. In choosing between synonymous headings prefer the one that—

(a) is most familiar to the class of people who consult the library.

A natural history society will of course use the scientific name, a town library would equally of course use the popular name—*Butterflies* rather than *Lepidoptera*, *Horse* rather than *Equus caballus*. But the scientific may be preferable when the common name is ambiguous or of ill-defined extent.

(b) is most used in other catalogs.

(c) has fewest meanings other than the sense in which it is to be employed.

(d) comes first in the alphabet, so that the reference from the other can be made to the exact page of the catalog.

(e) brings the subject into the neighborhood of other related subjects.

It is, for instance, often an advantage to have near any art or science the lives of those who have been famous in it; as, *Arts, Artists; Painters, Painting; Historians, History*. If one were hesitating between *Conjuring, Juggling, Legerdemain, Prestidigitation, and Sleight of hand*, it would be in favor of *Conjuring* or *Prestidigitation* that one could enter by their side *Conjurors* or *Prestidigitators*.

Sometimes one and sometimes another of these reasons must prevail. Each case is to be decided on its own merits.

170. In choosing between two names not exactly synonymous, consider whether there is difference enough to require separate entry; if not, treat them as synonymous.

*Ex. Culture and Civilization, Culture and Education.*

171. Of two subjects exactly opposite choose one and refer from the other.

*Ex.* **Temperance and Intemperance, Free Trade and Protection, Authority (in religion) and Private judgment.** Reasons for choice the same as between synonyms.

To this rule there may be exceptions. It may be best that works on theism and atheism should be put together, perhaps under the heading **God**; but Theists and Atheists as bodies of religious believers ought certainly to go under those two headings, and therefore it is appropriate to put works in defence of theistic doctrines and those in defence of atheistic doctrines under **Theism** and **Atheism**.

*h. Subject-word and subject.*

172. Enter books under the word which best expresses their subject, whether it occurs in the title or not.

It is strange that the delusion ever should have arisen that "a catalog must of necessity confine itself to titles only of books." If it does, it can not enter that very considerable number of books whose titles make no mention or only an obscure or a defective mention of their subjects (§ 149), and it is at the mercy of deceptive titles (*e. g.*, Channing's sermon "On a future life," which treats of Heaven only, Irving's History of New York, Gulliver's Travels; C. Beecher's Eden tableau is not the description of a Parisian music-hall, but treats of the events of Genesis; a work called Sport in the Alps describes Chamois hunting). A man who is looking up the history of the Christian church does not care in the least whether the books on it were called by their authors church histories or ecclesiastical histories; and the cataloger also should not care if he can avoid it. The title rules the title-catalog; let it confine itself to that province.

*i. Homonyms.*

173. Carefully separate the entries on different subjects bearing the same name, or take some other heading in place of one of the homonyms.

*E. g.*, it will not do to confound works on the vegetable kingdom with works on vegetables, in the sense of kitchen-garden plants; the first would be properly entered under **Botany**. Ottley's "Italian school of design" or a work on "Wagner and his school" are not to be put under **Schools**. Special care is of course needed with foreign titles; the cataloger may be easily misled by the sound if he is not on his guard. I have seen Lancelot's "Jardin des racines grecques" classed with works on **Gardening**, Stephanus Byzantinus "De Dodone [urbe Molossidis]" put under **Dodo** with a reference from **Ornithology**, and Garnier "Sur l'autorité paternelle" among the works on the Christian **Fathers**.

*j. Compound subject-names.*

174. The name of a subject may be—

- (a) A single word, as **Botany, Economics, Ethics**,  
Or several words taken together, either—  
(b) A noun preceded by an adjective, as **Ancient history, Capital punishment, Moral philosophy, Political economy**.  
(c) A noun preceded by another noun used like an adjective, as **Death penalty, Flower fertilization**.

(d) A noun connected with another by a preposition, as **Penalty of death, Fertilization of flowers.**

(e) A noun connected with another by "and," as **Ancients and moderns.**

(f) A phrase or sentence, as in the titles "Sur la règle **Paterna paternis materna maternis**" and "De usu paroemias juris Germanici, **Der Letzte thut die Thüre zu;**" where the whole phrase would be the subject of the dissertation.

There are three main courses open:

(1) We can consider the subject to be the phrase *as it reads*, as **Agricultural chemistry, Survival of the fittest**, which is the only possible method in (a) and undoubtedly the best method in (c), (e), and (f), and in most cases of proper names, as **Democratic Party, White Mountains, Missouri River** (but see § 31).

(2) We can make our entry in (b), (c), and (d) under what we consider the most significant word of the phrase, inverting the order of the words if necessary; as, **Probabilities** (instead of **Theory of probabilities**); **Earth**, Figure of the; **Species**, Origin of the, the word Origin here being by itself of no account; **Alimentary canal**, Canal being by itself of no account.

(3) We can take the phrase as it reads in (c), (d), (e), and (f), but make a special rule for a noun preceded by an adjective (b), *first*, that all such phrases shall when possible be reduced to their equivalent nouns, as **Moral philosophy to Ethics** or to **Morals**; **Intellectual or Mental philosophy to Intellect** or **Mind**; **Natural philosophy to Physics**; **Sanitary science to Hygiene**; **Scientific men to Scientists**; **Social science to Sociology**; and, *secondly*, that in all cases where such reduction is impossible the words shall be inverted and the noun taken as the heading, as **Chemistry, Agricultural**; **Chemistry, Organic**; **Anatomy, Comparative**; **History, Ancient**; **History, Ecclesiastical**; **History, Modern**; **History, Natural**; **History, Sacred**.\*

The objection to (1) is that it may be pushed to an absurd extent in the case (b). A man might plausibly assert that Ancient Egypt is a distinct subject from Modern Egypt, having a recognized name of its own, as much so as Ancient history, and might therefore demand that the one should be put under **A** (Ancient) and the other under **M** (Modern)† and similar claims might be made in the case of all subject-names to which an adjective is ever prefixed, which would result in filling the catalog with a host of unexpected and therefore useless headings. Nevertheless the rule seems to me the best if due discrimination be used in choosing subject-names.

The objection to (2) is that there would often be disagreement as to what is "the most important word of the phrase," so that the rule would be no guide to the reader. But in connection with (1) and as a guard against its excesses (2) has its value. The combined rule might read:

175. Enter a compound subject-name by its first word, inverting the phrase only when some other word is decidedly more significant or is often used alone with the same meaning as the whole name.

*Ex. Special providences and Providence, Proper names and Names.*

It must be confessed that this rule is somewhat vague and that it would be often of doubtful application, and that on the other hand (3) is clear and easy to follow. But there are objections to (3). It would put a great many subjects under words where nobody unacquainted with the rule would expect to find them.

\*This rule is proposed by Mr. Schwartz and carried out, with some exceptions, in his catalog of the New York Apprentices' Library.

†Which would be much like putting Williams's "Shakespeare's Youth" under **Youthful Shakespeare**. Individuals should not be divided.

Works on the	would hardly be looked for under
Alimentary canal	Canal.
Dangerous classes	Classes.
Digestive organs	Organs.
Dispensing power	Power.
Domestic economy	Economy.
Ecclesiastical polity	Polity.
Final causes	Causes.
Gastric juice	Juice.
Laboring classes	Classes.
Military art	Art.
Parliamentary practice	Practice.
Solar system	System.
Suspended animation	Animation.
Zodiacal light	Light.

Another objection is that in most cases the noun expresses a class, the adjective limits the noun, and makes the name that of a subclass (as International law, Remittent disease, Secret societies, Sumptuary laws, Typhoid fever, Venomous insects, Whig party, Woolen manufactures), and to adopt the noun (the class) as the heading is to violate the fundamental principle of the dictionary catalog. The rule is urged, however, not on the ground of propriety or congruity with the rest of the system but simply as convenient, as a purely arbitrary rule which *once understood* will be a certain guide for the reader. "If he is told," says Mr. Schwartz, "that he shall always find a subject arranged under its substantive form and never under an adjective he can hardly fail to find it. If, on the other hand, he is told that Comparative anatomy is under **C** and Morbid anatomy under **A**, that Physical geography is under **P** and Mathematical geography under **G**, he will only be bewildered, and accuse the cataloger of making distinctions that it requires too much study to appreciate. Theoretically the distinctions may be justified, but practically the simpler way of using the noun only is more easily grasped by the common mind. And the system of classifying names under the surname is precisely analogous;\* thus

**Smith, John,**  
**Smith, Joseph,**  
**Smith, William,**

seems to me to be arranged on the same principle as

**History, Ancient,**  
**History, Ecclesiastical,**  
**History, Modern,**  
**History, Sacred."** †

This is plausible. If the public could ever get as accustomed to the inversion of subject-names as they are to the inversion of personal names the rule would undoubtedly be very convenient; but it might be difficult to teach the rule. The catalog treatment of personal names is familiar to every one, because it is used in all catalogs, dictionaries, directories, and indexes. But there are less than three hundred subject-names consisting of adjective and noun in a catalog which has probably over 50,000 names of persons. The use of the rule would be so infrequent that it would not remain in the memory. And it should be observed that the confusion caused by the

\*But if analogies are to have any weight, why should we follow that of names of persons, which are inverted, more than that of names of places, which are not? We do not say **Mountains, White; Regions, Antarctic; Sea, Red;** why should we say **Anatomy, Comparative; Arts, fine; System, Brunonian?**—C.

† Schwartz, slightly altered.

different treatment of Morbid anatomy and Comparative anatomy would only occur to a man who was examining the system of the catalog, and not to the ordinary user. A man looks in the catalog for treatises on **Comparative anatomy**; he finds it, where he first looks, under **C**. He does not know anything about the disposition of works on Morbid anatomy, and is not confused by it. Another man looks for works on Morbid anatomy and under **M** he is referred to **Anatomy, Morbid**.\* He finds there what he wants and does not stop to notice that **Comparative anatomy** is not there, but under **C**, consequently he is not puzzled by that. And even those who are taking a general survey of all that the library possesses on anatomy would probably be too intent upon their object to pause and criticise the arrangement, provided the reference from **Anatomy** to **Comparative anatomy** were perfectly clear, so that they ran no risk of overlooking it and had no difficulty in finding the subject referred to.

The specific-entry rule is one which the reader of a dictionary catalog must learn if he is to use it with any facility; it is much better that he should not be burdened with learning an exception to this, which the noun rule certainly is.

It ought also to be noticed that this plan does not escape all the difficulties of the others. In reducing, for instance, Intellectual philosophy or Moral philosophy, will you say **Mind** or **Intellect**, **Morals** or **Ethics**? And the reader will not always know what the equivalent noun is,—that **Physics** = **Natural philosophy**, for example, and **Hygiene** = **Sanitary science**. Nor does it help us at all to decide whether to prefer **Botanical morphology** or **Morphological botany**. These difficulties, which beset any rule, are only mentioned here lest too much should be expected from a plan which at first sight seems to solve all problems.

The practice of reducing a name to the substantive form is often a good one; but should not be insisted upon as an invariable rule, as it might lead to the adoption of some very out-of-the-way names. As a mere matter of form *Nebulæ* is to be preferred for a heading to *Nebular hypothesis*, *Pantheism* to *Pantheistic theory*, *Lyceums* to *Lyceum system*, etc.

In (b), (c), and (d) the same subject can often be named in different ways; as,

(b) **Capital punishment.**

**Floral fertilization.**

(c) **Death penalty.**

**Flower fertilization.**

(d) **Penalty of death.**

**Fertilization of flowers.**

Is there any principle upon which the choice between these three can be made, so that the cataloger shall always enter books on the same subject under the same heading? I see none. When there is any decided usage (*i. e.*, custom of the public to designate the subjects by one of the names rather than by the others) let it be followed; that is to say, if, in the examples given above, the more customary phrases are **Capital punishment**, **Fertilization of flowers**, then we must use those names, preferring in the first case the name which begins with an adjective to its equivalent beginning with a noun, and in the other the name beginning with a noun to its equivalent beginning with an adjective. As is often the case in language, usage will be found not to follow any uniform course.

If usage manifests no preference for either name, we can not employ the two indifferently; we must choose one; and some slight guide to choice in certain cases may perhaps be found. On examination of the phrases above, it appears that they are not all of the same composition. In **Comparative anatomy**, **Capital punishment**, the noun is the name of a general subject, one of whose subdivisions is indicated by the adjective. And **Capital**, **Comparative** have only this limiting power; they do not imply any general subject. But **Ancient history**, **Mediæval history**, etc., may be viewed not only in this way (*History* the class, *Ancient history* and *Mediæval his-*

\*This is on the supposition that *Morbid Anatomy* has been considered by the cataloger not to be a distinct subject, entitled to a name of its own.

tory the subdivisions) but also as equivalent to **Antiquity: History, Middle Ages: History** (as we say **Europe: History**), in which case the adjectives (Ancient, Mediæval) imply a subject and the noun (History) indicates the aspect in which the subject is viewed. Here, then, we choose **Ancient** and **Mediæval** as the heading, on the principle of § 165. So in (b) and (c) each of the nouns in turn may be considered as expressing the more general idea and the other as limiting it; *e. g.*, we can have various headings for Death considered in different lights, among others as a penalty; and we can have headings of various sorts of penalties, among others death. It is evident that this collection of penalties taken together makes up a class, and therefore this belongs to a style of entry which the dictionary catalog is expected to avoid; but the series of headings beginning with the word Death would not make a class, being merely different aspects of the same thing, not different subordinate parts of the same subject.

When an adjective implies the name of a place, as in **French literature, German philosophy, Greek art**, it is most convenient on the whole to make the subject a division under the country. In this way all that relates to a country is brought together and arranged in one alphabetical series of subjects under its name. It is not of the slightest importance that this introduces the *appearance* of an alphabeticoclassed catalog, so long as the main object of a dictionary, ready reference, is attained. Of course **Hebrew language, Latin language, Latin literature, and Punic language** can not be so treated; it is the custom and is probably best not to put **English language and English literature** under **England**, as they have extended far beyond the place of their origin; books on the language spoken in the United States go with those on the English language except the few on **Americanisms**, which are separated, like accounts of any other dialect. Our literature can not be treated satisfactorily. It is never called United States literature, and no one would expect to find it under United States. On the other hand the name American properly should include Canadian literature and all the Spanish literature of South America. It is, however, the best name we have.

### 3. THE NUMBER OF SUBJECT ENTRIES.

It is plain that almost every book will appear several times in the catalog:

Under the author, if he is known.

Under the first word of the title, if the book is anonymous or the title is memorable.

Under each distinct subject.

Under form-heading in many cases.

Under many other headings by way of cross-reference.

And this is necessary if the various objects enumerated on p. 12 are to be attained quickly. But inasmuch as the extent and therefore the cost of the catalog increases with the multiplication of entries, it becomes worth while to inquire whether some of these can not be dispensed with by devices which will suit the inquirer as well or nearly as well.

176. Enter a polytopical book under each distinct subject.

*Ex.* "Travels in **Patagonia and Peru**;" "An art journey in **Italy and Greece**;" "The history of **France and England** compared;" "Handbook of **drawing and engraving**."

But some of the subjects may be omitted if their treatment is so slight that it is not worth while to take any notice of them, which is occasionally the case even when they are mentioned on the title-page. Sometimes an analytical can take the place of a full entry for the less important topics. The points to be considered are: (1) Would this book be of any use to one who is looking up this subject? (2) Is the entry or



reference necessary as a subject-word entry or reference (that is, to one who is looking for this book)?

Some books are polytopical which do not appear to be so at first sight. A collection of portraits of Germans, for example, has the subject **Germans**, and so far as it has any artistic value might be quoted as one of the illustrative works under the subject **Portrait painting or Portrait engraving**.\* If the biographical interest were all, the general collections of portraits would be put under **Portraits** and the national collections (as "American portrait gallery," "Zwei Hundert Bildnisse deutscher Männer") under countries, with references from the general heading to the various countries. If the artistic interest were alone considered, the general titles would be put under **Portraits**, and collections by painters or engravers of particular schools would be put under the names of the schools; which would amount to nearly the same arrangement as the previous.

So in regard to **Hymns**; there are three sources of interest, the devotional, the literary (which would lead to national subdivision), and the denominational; a similar treatment would place general collections under **Hymns**, collections in any language under the national heading, with either a second entry under the name of the denomination or a reference from that to the national heading, specifying which of the collections there enumerated belong to the denomination. But the devotional interest so decidedly preponderates that it has been customary to collect everything under the form-heading **Hymns**.

In Full, almanacs will have form-entry under **Almanacs** and subject-entry under the district about which they give information.

Dictionaries of more than one language should be entered under all of the languages.

Sometimes if an ordinary reference be made from one subject to another the title referred to can not easily be found. A reference from **Architecture** to **Spain**; *Architecture*, is convenient, but a reference to the same heading from **Gothic architecture** is not, because it obliges the inquirer to look through the whole list of Spanish architecture to find perhaps one title on the Gothic. In like manner there would be few entries of works on vases under most countries, so that no division *Vases* would be made, and the inquirer must search for his book among a number of titles on *Art*. And if the reference were made the other way—from the country to **Vases**—the inquirer would be in the same plight. There is no need, however, of double entry. If merely the name of the particular author or authors referred to under any subject be inserted in the reference, the whole difficulty vanishes.

*Ex. Gothic architecture.* [Various titles.] *See also Spain; Architecture (STREET).*

It is to be noted that herein Short has a great advantage; it does not lose so much by double entry and can afford to make it in many cases where Medium must for economy put the reader to some trouble. The notes, too, in such catalogs as the Quincy, or the Boston Public Library history-list, afford a convenient way of briefly inserting considerable double entry where it is thought expedient without any apparent inconsistency.

177. If a book purports to treat of several distinct subjects, which together make the whole or a great part of one more general, it may be put either under each of the special subjects, or under the general subject, and in the latter case it may or may not have analytical references from the specific subjects, according as the treatises are more or less distinct and more or less important.

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\* It also belongs to the class **Portraits**, but that is in the Form-catalog, not the Subject-catalog.

*Ex.* "Travels in North and South America" should be entered under **America**; travels in half a dozen of the United States may be put under **United States** or under the section (**West, South, etc.**) that contains the States traveled in.

"A treatise on anatomy, physiology, pathology, and therapeutics," which might be put under each of those four headings, ought rather to be entered under **Medicine**, in which case, if the separate parts are by different authors, analyticals might very well be made under the four headings; and at any rate an analytical under the first would occasionally be useful as equivalent to a subject-word reference.

Where to draw the line between multiple and single entry must be decided by utility.

178. When a considerable number of books might all be entered under the same two or more headings, entry under one will be sufficient, with a reference from the others.

On the other hand, if in printing it were noticed that under any subject only one or two titles were covered by the cross-references to countries (as from **Sculpture** to **Greece, Italy, Denmark**), it may be thought that double entry under nation and subject would be preferable. A man is provoked if he turns to another part of the catalog to find there only one title. However, it should be remembered that one or two titles repeated under each of many subjects will amount to a considerable number in the whole. The want of uniformity produced by this mixture of reference and double entry is of less importance.

179. When there are many editions of a book, it is allowable to merely refer under the subject to the author-entry. In a college library, for instance, the full entry of all the editions of the classics under their appropriate subjects (as of the *Georgics* under **Agriculture**, of *Thucydides* under **Greek history**, and *Polybius* under **Roman history**) would be a waste of room; it is enough to mention the best edition and refer for other editions and translations to the author's name.

In a card catalog this reference will more surely be noticed if put on with a rubber stamp (§ 348).

180. In a dictionary catalog some books can not profitably have subject-entry because they not only have no one subject but do not even belong to any class of subjects.

#### 4. MISCELLANEOUS RULES AND EXAMPLES.

181. **COLLECTIONS** and **SERIES** are to be entered under the word which expresses their subject or their general tendency. The memoirs, transactions, proceedings, etc., of a society should be entered under the name of the subject with which the society deals.

When there are many societies under one head, it is economical to refer merely; as, from **Agriculture** or **Agricultural societies** to the various names.

182. When the author of a work is not known and there is no substitute for one the title-entry may be omitted and the subject-entry made the main one for

(a) anonymous books about a person (see § 152).

(b) anonymous works of art relating to a person or any other subject. Some would make (a) read "about a person or a place." I should not.

183. Trials relating to a **VESSEL** should be put under its name; Short would make no other entry. Exploring expeditions or voyages in a named vessel should have at least a reference from the name.

*Ex. Jeune Eugénie.* MASON, W. P. Report. Boston, 1822. 8°. *Herald, H. M. S., Voyage of the.* See *Seemann, B.*

184. A **CIVIL ACTION** is to be entered under that party to it who is first named on the title-page, with a reference from the other.

In Short (and in Medium and Full, if the report is anonymous) this will be the only entry,—unless the case illustrates some subject, in which case entry or reference under that will be needed. Patent cases furnish the most common example of subject-entry of trials, but everyone will remember trials in which points of ecclesiastical law, of medical-jurisprudence, etc., have been so fully discussed as to compel reference from those subjects.

185. Enter "REPLY TO," "REVIEW OF," "REMARKS ON," "COMMENTS ON" under the author reviewed, and, if worth while, under the subject of the book reviewed.

186. Enter **WORKS OF FICTION**, dramas, poems under subjects which they illustrate.

Most novels have not enough illustrative value to justify this, but the best historical fiction and novels which describe well the manners and customs of little known countries deserve such entry. The title or a note should state that the work is fictitious. For a card catalog the words **A work of Fiction, A Drama, A Poem**, put with a rubber stamp on any vacant part of the card will prevent misunderstanding.

Several libraries have printed useful lists of historical fiction. These do not, however, wholly take the place of the entry advised above, because if a man is looking under any one subject he may forget to consult the separate list of historical fiction. On the other hand the list fills some wants for which the single entries do not provide at all.

Under **Music** entry would not be necessary, but some such reference as, "The best musical novels are —," or "German musical life is illustrated by —; Italian by —."

A novel devoted to any one composer should be entered under the composer's name.

Treat **art** novels in the same way.

The distinction between **Bibliography** and **Literary history** is, with reference to the books on those subjects, a distinction of more or less; the two classes of books run into each other and it is hard to draw the line between them.

Any theological library will probably contain books which treat—(1) of the four last things, death, judgment, heaven, and hell. (2) of the nature of the life after death, a much more extensive question than (1). (3) whether there is any future life, without regard to its nature. (4) of the retribution after death for the good and for the evil deeds done in this life. (5) whether there is any retribution for evil in a future life. (6) what is its nature. (7) how long does it last. Here are seven questions on nearly the same subject-matter and there are six names for them. (It will be found, by the way, that although there are some books treating of each separately, many of the works overlap as the subjects do, and that the titles are no guide whatever to the contents of the books.) Two main courses are open to the cataloger:

1st. To make one heading, as **Future life**, cover the whole, with subdivisions. In this way the catalog becomes classed to a certain extent. No matter, if that is on the whole the more convenient arrangement;

2d. More consistently, to make four headings: **Eschatology** (covering the 1st question, four last things, with references to each of them), **Future life** (its nature, including retribution both for good and evil, 2d and 4th questions), **Future punishment** (its existence, nature, and duration, and so including Universalism, with references to Purgatory and Hell, covering the 5th, 6th, and 7th questions), **Immortality** (is there any? 3d question).

## B. ENTRIES CONSIDERED AS PARTS OF A WHOLE.

The systematic catalog undertakes to exhibit a scientific arrangement of the books in a library in the belief that it will thus best aid those who would pursue any extensive or thorough study. The dictionary catalog sets out with another object and a different method, but having attained that object—facility of reference—is at liberty to try to secure some of the advantages of classification and system in its own way. Its subject-entries, individual, general, limited, extensive, thrown together without any logical arrangement, in most absurd proximity—**Abscess** followed by **Absenteeism** and that by **Absolution**, **Club-foot** next to **Clubs**, and **Communion** to **Communism**, while **Bibliography** and **Literary history**, **Christianity** and **Theology**, are separated by half the length of the catalogue—are a mass of utterly disconnected particles without any relation to one another, each useful in itself but only by itself. But by a well-devised net-work of cross-references the mob becomes an army, of which each part is capable of assisting many other parts. The effective force of the catalog is immensely increased.

187. Make references from general subjects to their various subordinate subjects and also to coördinate and illustrative subjects.

Cross-references should be made by Full from **C**lasses of persons (Merchants, Lawyers, Artists, Quakers, etc.) to individuals belonging to those classes; from **C**ities to persons connected with them by birth or residence, or at least to those who have taken part in the municipal affairs or rendered the city illustrious; from **C**ountries to their colonies, provinces, counties, cities, etc. (unless their number is so great or the divisions are so well known that reference is useless); also, under the division **H**istory to rulers and statesmen, under **L**iterature to authors, under **A**rt to artists, and so on; from other **S**ubjects to all their parts, and to the names of persons distinguished for discoveries in them or knowledge of them. Short and Medium will make such of these references as seem most likely to be useful.

The construction of this system may be carried on simultaneously with the ordinary cataloging of the library, each book as it goes through the cataloger's hands not merely receiving its author- and subject-entries, but also suggesting the appropriate cross-reference; but when all the books are cataloged the system will not be complete. References are needed not merely to the specific from the general but to the general from the more general and to that from the most general. There must be a pyramid of references, and this can be made only by a final revision after the completion of the cataloging. The best method is to draw off in a single column a list of all the subject-headings that have been made, to write opposite them their including classes in a second column and the including classes of these in a third column; then to write these classes as headings to cards and under them the subjects that stood respectively opposite to them in the list, to arrange the cards alphabetically, verify the references, and supplement them by thinking of all likely subordinate headings and ascertaining whether they are in the catalog, and also by considering what an inquirer would like to be told or reminded of if he were looking up the subject under consideration. In this way a reasonably complete list may be made.

It will, however, often happen that there is no entry under the including subject. Take a simple instance. The catalog, we will suppose, contains twenty histories of towns belonging to seven counties in Connecticut. In the revision described above references have been made both from Connecticut to these counties and to the towns *from* the counties, but only three of the counties have any titles under them. The others would not make their appearance in the catalog at all if there were no cross-references. And as this will happen continually, it follows that the system will very greatly increase the number of headings and therefore the length of the catalog. Such fullness may be allowable in regard to the state which contains the library, which, of course, should be treated with exceptional completeness. It may possibly be worth while for all the States of the Union and for England, but to attempt to do the same for all countries and all subjects is too much. A modification of the plan must be introduced which will make it much less complete but still useful. With many subjects the next heading in the ascending series must be skipped, and the references massed under one still higher; in the supposed case, for example, the references to all the towns will be made under Connecticut and under those counties alone which have any other entry under them.

### 188. Make references occasionally from specific to general subjects.

Of course much information about limited topics is to be found in more general works; the very best description of a single plant or of a family of plants may perhaps be contained in a botanical encyclopædia. This fact, however, must be impressed upon the inquirer in the preface of the catalog or in a printed card giving directions for its use; it is out of the question to make all possible references of the ascending kind. From **Cathedrals**, for example, one would naturally refer to **Christian art** and to **Ecclesiastical architecture**, because works on those subjects will contain more or less on cathedrals. But so will histories of architecture and histories of English, French, German, Italian, or Spanish architecture; so will travels in England, France, Germany, Italy, Spain. And anyone who desired to take an absolutely complete survey of the subject, or who was willing to spend unlimited time in getting information on some detail, would have to consult such books. Yet the cataloger may very excusably not think of referring to those subjects, or if he thinks of it may deem the connection too remote to justify reference, and that he should be overloading the catalog with what would be generally useless.

There are many things that are seldom used, and then perhaps but for an instant, and yet their existence is justified because when wanted they are indispensable, or because they make useful what is otherwise useless: a policy of insurance, life-preservers in a steamer, the index of a book, large parts of the catalog of a library, among others the cross-references. Of such a nature, but much less useful, more easily dispensed with, is a **SYNOPTICAL TABLE** of subjects. I mention its possibility here; I do not advise its construction, because there is little chance that the result would compensate for the immense labor. Mr. E. W. Hulme in the Library Association record, Nov. 1900, calls this "immense labor" a "bogey." I began such a table for the Catalogue of the Boston Athenæum; but as the Committee, being eager to have done with the printing, voted not to include the table, it was never finished. My experience then disposes me to adhere to the phrase "immense labor" and my observation since of the way in which catalogs are used makes me think that little practical utility was lost to the catalog by the Committee's vote. Such a table would be infrequently consulted, and it would be incomplete, as new headings are continually added to the catalog of a growing library. But what is too much for each catalog to undertake may profitably be done for all catalogs. In a way it has been done by the tables and the indexes of two well-known systems of classification; the "Decimal" and the "Expansive," which offer to the persistent inquirer—the only one who would ever use such a table—an opportunity to push his investigations into every ramification of his subject.

## IV. FORM-ENTRY.

Collections, 189. Rarer literatures, 190. Encyclopædias, indexes, etc., 191. Periodicals, 192.

National entry has already been discussed under SUBJECTS (§ 162).

189. Make a form-entry for COLLECTIONS of works in any form of literature.

In the catalogs of libraries consisting chiefly of English books, if it is thought most convenient to make form-entries under the headings **Poetry, Drama, Fiction**, it may be done, because for those libraries Poetry is synonymous with English poetry, and so on; but if a library has any considerable number of books in foreign languages the national classification should be strictly followed; that is to say, entries should be made under **English drama, English fiction, English poetry, Latin poetry**, etc.; only those collections of plays, novels, poems that include specimens of several literatures being put under **Drama, Fiction, Poetry**. Or the English plays, novels, poems, etc., may be entered under **Drama, Fiction, Poetry**, etc., and the dramatic works, etc., of foreign literatures under the names of the several literatures.

The rule above confines itself to collections. It would be convenient to have full lists of the single works in the library in all the various kinds of literature, and when space can be afforded they ought to be given; if there is not room for them, references must be made under these headings to the names of all the single authors; an unsatisfactory substitute, it is true, but better than entire omission. Note, however, that there is much less need of these lists in libraries which give their frequenters access to the shelves than where, such access being denied, borrowers must depend entirely on the catalog. In the case of English fiction a form-list is of such constant use that nearly all libraries have separate fiction catalogs.

It has been objected that such lists of novels, plays, etc., do not suit the genius of the dictionary catalog. The objection is of no importance if true; if such lists are useful they ought to be given. There is nothing in the dictionary plan which makes them hard to use if inserted. But the objection is not well founded. Under the names of certain subjects we give lists of the authors who have treated of those subjects; under the names of certain kinds of literature we give lists of the authors who have written books in those forms; the cases are parallel. The divisions of fiction, it must be understood, are not the authors who have written novels but the different kinds of novels which they have written; they are either such varieties as "Historical fiction," "Sea stories," "Religious novels," or such as "English fiction," "French fiction." The first divisions we do not make for single works because it would be very difficult to do so and of little use; but if there were collections in those classes we should certainly introduce such headings. The second division (by language) is made as it is in Poetry and Drama, both for single works and collections.

There is no reason but want of room why only collections should be entered under form-headings. The first entries of collections were merely title-entries, and Mr. Crestadoro is the only person who has thought that plays, etc., deserve two title-entries, one from the first word, the other from what we might call the form-word. It is interesting to watch the steps by which the fully organized quadruple syndetic dictionary catalog is gradually developing from the simple subject-word index.

190. Make a form-entry for single works in the **RARER LITERATURES**, as Japanese, or Kalmuc, or Cherokee.

References can be substituted, if preferred.

191. Make a form-entry of encyclopædias, indexes, and works of similar **PRACTICAL FORM**, the general ones under the headings **Encyclopædias**, etc., the special ones in groups under their appropriate subjects.

Thus an agricultural dictionary will not be entered under **Dictionaries**, but under **Agriculture**, in a little division *Dictionaries*. Now and then some one asks for "a grammar," "the dictionary." It does not follow that it would be well to jumble together, under a form-heading, **Grammars** or **Dictionaries**, all grammars and lexicons in all languages. Those who inquire so vaguely must be made to state their wishes more definitely. The cataloger does his part if he inserts a note under such headings explanatory of the practice of the catalog; as

**Grammar.** [First a list of works on general grammar, then]

*Note.* For grammars of any language, see the name of the language.

192. Make a form-entry of **PERIODICALS**, either
- a. in one alphabet under **Periodicals**, or
  - b. under the languages, as **English periodicals**, **French periodicals** (or **France**, *Literature*, *Periodicals*), or
  - c. the English periodicals under **Periodicals** and the foreign under the languages.

In such lists the frequency of publication should be stated by abbreviations, as *d.* (daily), *w.* (weekly), *f.* (fortnightly), *m.* (monthly), *b.-m.* (bimonthly), *q.* (quarterly), *s.-a.* (semiannual), *a.* (annual), *b.-a.* (biennial), *ir.* (irregular).

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## V. ANALYSIS.

Work included in set, 193, 194. Second and subsequent authors, 195.  
Date and pages, 196.

193. Enter in full every work, forming a part of a set, which fills a whole volume or several volumes.

*Ex.* **Colombo**, C. Select letters rel. to his four voyages to the New World; tr. and ed. by R. H. Major. London, 1847. 8°. (Vol. 2 of the Hakluyt Soc.)

This does not apply to sets of the works of a single author.

194. Enter **analytically**, that is without imprint—

- a. Every work, forming part of a set, which has a separate title-page and paging, but forms only part of a volume of the set.

*Ex.* **Fairholt**, F. W. The civic garland; songs from London pageants, with introd. and notes. (*In Percy Society*, v. 19. 1845.)

Full must and Medium may make a full entry in this case also. That is to say, Full will draw the line at a separate title-page, Short and perhaps Medium at filling a volume. Those catalogs which give no imprints at all and those which give no imprints under subjects will of course give none for analyticals.

b. Every work which, though not separately paged or not having a title-page, has been published separately, whether before or since its publication in the work under treatment.

*Ex.* Dickens, C. J. F. Little Dorrit. (*In Harper's mag.*, v. 12-15, 1855-57.)

c. Under *author*, (1) every separate article or treatise over <sup>1</sup> pages in length; (2) treatises of noted authors; (3) noted works even if by authors otherwise obscure.

<sup>1</sup>This limit must be determined by each library for itself, with the understanding that there may be occasional exceptions.

d. Under *subject* treatises important either (1) as containing the origin of a science or a controversy or developing new views, or (2) as treating the subject ably or giving important information, or (3) for length.

Absolute uniformity is unattainable; probably no one will be able to draw the line always at the same height. It is most desirable—and fortunately easiest—to make analysis when the subject is well marked, as of biographies or histories of towns, or monographs on any subject. General treatises or vague essays are much harder to classify and much less valuable for analysis. In analyzing collections of essays original articles should be brought out in preference to reviews, which are commonly not worth touching (except in a very full catalog) either under the author of the work reviewed or under its subject. Of course exception may be made for famous reviews or for good reviews of famous works. A work giving a careful literary estimate of an author may be an exception to this remark; reviews of the "Works" of any author are most likely to contain such an estimate. Many reviews, like Macaulay's, are important for their treatment of the subject and not worth noticing under the book reviewed, which is merely a pretext for the article.

Mr. Fletcher's excellent Essay index, if it is continued, will make analysis of this sort less necessary.

e. Make analytical *title*-references for stories in a collection when they are likely to be inquired for separately.

195. Make analyticals for the second and subsequent authors of a book written (*but not conjointly*) by several authors. (See § 4.)

Sometimes it is better to give full entry under two headings than to make the second analytical. *Ex.* A "Short account of the application to Parliament by the merchants of London, with the substance of the evidence as summed up by Mr. Glover," is to be entered under **London. Merchants**, as first author, but as Glover's part is two-thirds of the whole, it should also be entered under him, the entry in each case being made full enough not to mislead.

196. In analyticals it is well to give the *date* of the book referred to and also, though less necessary, to state the *pages* which contain the article. These details will not be noticed by many readers, but they will do no one any harm and will assist the careful student.



**B.—STYLE: HOW TO ENTER.**

## 1. HEADINGS.

Type, 197–202. Italics, 198. Anon., 203. Pseud., 204, 205. Coll. or ed., 206. Cartographer, illustrator, composer, 207. Subject, 208. Owner, 209. Family name, 210. Forename, 211, 212. To distinguish authors of the same name, 213. Titles, 214–216. To distinguish subject headings, 217. Joint authors, 218. Dashes, 219. References, 220.

## 2. TITLES.

Order, 221, 222. Abridgement, 223. Articles, 224, 225. Unnecessary words, 226, 227. Dates, 228. Initials, 229. Abbreviations, 230. Numbers, 231. Position, 232. "Same," 233. Words to be retained, 234–239. Omissions, 224–227, 232, 238. Form of title entry, 240. Analyticals, 241. Exact copying, 242. Lost title, 243. Language, 244. Translations, 245–248. Transliteration, 248. Transposition of the article, 249. Anon., 249–252. Lord, Gen., ed., 253.

## 3. EDITIONS, 254–256.

## 4. IMPRINTS.

The parts of an imprint and their order, 257. Transliteration, 258. Abbreviations, 259. Two or more places, 260. Place differing in different volumes, 261. Publisher's name, 262. Privately printed, 263. Place and date, 264–275.

## 5. COLLATION.

Number of volumes, 276. Number of pages, 277. Illustrations, etc., 278. Size, 279. Size of maps, 280.

## 6. CONTENTS, 281–283, AND NOTES, 284.

## 7. REFERENCES, 285–286.

## 8. LANGUAGE, 287.

## 9. CAPITALS, 288–291.

## 10. PUNCTUATION, ACCENTS, BRACKETS AND PARENTHESES, ITALICS, etc., 291–297.

## 11. ARRANGEMENT.

Order of the English alphabet, 298. *Ä, ö, ü*, 299. Headings, 300–325. Person, place, subject, form, title, 300. Forenames, 301, 302, 305–307. Classification of forenames, 302. Family names nearly alike, 303. Family names the same, 304. Forenames the same, 305.

Forenames not generally used, 306, 307. Titles, sees, 308. Possessive case, 309. Greek and Latin names, 310. Compound names, 311-318. Prefixes, 311. M', etc., 312. Places, 314. Societies, 315. Compound words printed as one, 316. Hyphenated words, 317. Pseudonyms, 318. Incomplete names, 319. Signs, 320. Every word regarded, 321. Figures as first words, 322. Abbreviations, 323. Sub-headings, 324, 325. Titles, 326-337. Under an author, 326-336. Initial articles, 327. Editions, 328, 329. Initial numerals, 330. Translations, 331. Polyglots, 332. Biographies, etc., 333. Criticisms, 334. Analyticals, 335, 336. Under countries, 337. Contents, 338. Subjects, 339-343. Homonyms, 339. Topical arrangement, 340. Chronological arrangement, 341. Classify cross-references, 342. Divisions, 343. Synopses, 344.

## 12. ETCETERA.

Supplement, 345. An economy, 346. Imperfections, 347. Rubber stamps, 348. Guides, 349, 350. Incunabula and other rare books, 351.

## STYLE.

Uniformity for its own sake is of very little account; for the sake of intelligibility, to prevent perplexity and misunderstanding, it is worth something. And it is well to be uniform, merely to avoid the question, "Why were you not consistent?"

### 1. HEADINGS.

197. Print headings in some marked type.

Either **heavy-faced** (best, if it can be had not too black), **SMALL CAPITALS** (handsome), or *italics* (least pleasing); never **CAPITALS** (staring and hard to read). Christian names should be in ordinary type; to make them like the heading is confusing, to have a special type for them would be extravagant.

The underlinings used in preparing catalogs for the printer are: Three lines for capitals, two lines for small capitals, one line for italics, and a wavy line or a red line for heavy-faced type.

198. Italicize titles of honor and similar distinguishing words.

*Earl, Mrs., Rev., of Paris, Alexandrinus, etc.*; also *originally, previously, subsequently, afterwards, wife of, consort of, in full, i. e., king or queen of*; also the subdivisions in subject headings, as **France, History, England, Politics**; also the name of a country or state following the name of a town, as *Wilton, N. H., Cambridge, Eng.*

☞ These words are to be italicized only in the headings and not in the title. They are italicized in the heading to distinguish the name and bring it out clearly; there is no need of such distinction in titles. Do not print **Badeau, Gen. A. Life of Gen. Grant**. Do not bracket these words. If the heading is italicized, the words *Mrs., Earl, etc.*, must be distinguished from it in some other way, as by parentheses.

199. Print the headings of all the four kinds of entry (author, title, subject, form) in the same kind of type.

In some indexes a distinction is made between persons and places or between authors and subjects, but in a catalog varieties of type must be reserved for more important distinctions. The Catalogue of the Library of the Interior Department of 1877 uses a heavy-faced title type for authors and a light-faced antique for other entries, with very satisfactory effect; but such typographical luxuries are not within general reach.

200. Print the whole of an author-, title-, or form-heading in the special type; also an alternative family name and the family name of the second of joint authors, if both authors are put into the heading (§§ 3-4), and the family names of British noblemen.

*Ex.* Cervantes Saavedra, Varnhagen von Ense, Cape of Good Hope, Bicknell & Goodhue, American Antiquarian Society, Comparative anatomy, Political economy; Chasteillon (*Lat. Castalio or Castellio*), S.; Craik, G: L, and Knight, C; Manchester, W: Drogo Montagu, 7th Duke of.

201. In corporate entry print in the special type the name of a body entered under the place where it is situated (§§75, 76-81, 83, 84).

202. Print the first word of a title-entry in the special type.

*Ex.* Rough diamond. But compound words, whether hyphenated or not, should be printed wholly in the heading type; as, Out of door amusements. London, 1864. 8°. This is merely for looks; the kind of type has nothing to do with the arrangement.

203. In a card catalog enclose the name of the author of an anonymous book in brackets.

In a printed book catalog where several titles, some of anonymous, some of anonymous books may be grouped under a single heading, a different mark must be used. It is not well to enclose the dash in [ ] nor to prefix \* or † to the title. It is better to insert [*Anon.*] after the title.

The A. E. A. rules require in addition to the [ ] a note "Published anonymously" or "Anonymous edition," when it is desirable to emphasize the fact.

204. Add *pseud.* to the heading for all sorts of false names of whatever origin.

So much is necessary to prevent mistake on the part of the public; but it is a waste of time for the cataloger to rack his brains to discover which of the ingenious names invented by Pierquin de Gembloux (cryptonym, geonym, phrenonym, etc.) is applicable to each case; for the only result is that readers are puzzled. A list of these terms may be found in the Notice of Quérard by Olphar Hamst [*i. e.*, Ralph Thomas], London, 1867.

Appellations like "A Globe Trotter" may be marked as here by quotation-marks.

The unauthorized assumption of any name should be indicated by such phrases as *called, calling himself*. It is better to use those than the foreign equivalents, *dit, soi disant, se dicente* or *che si dice, que se dice* or *se dicendiose, genannt, genoemd*, etc.

205. When an author uses a single pseudonym add it to his name, unless the entry is made under the pseudonym; when various pseudonyms are used in his works, include each, followed by [*pseud.*], in its respective title.

*Ex.* Clemens, S. L. (*pseud.* Mark Twain).

Twain, Mark, *pseud.* of S. L. Clemens.

Godwin, Wm. The looking-glass; by T. Marcliffe [*pseud.*].

206. Add *coll.* (or *ed.*) to the heading when it is needed to show that a book is merely put together, not written, by the author in hand.
207. Add *cartographer*, *illustrator*, *composer* when entry or reference is made under the names of such persons, unless the title gives this information (§§ 9-11).
208. Add *subject* to the heading when the reason for putting a book under a man's name is not that he wrote it but that it relates to him (§§ 121-122). This applies especially to anonymous biographies entered under the biographee.
209. Add *owner* to the heading of anonymous catalogs of books or other things which are entered under the name of the owner (§ 13).
210. REPEAT the FAMILY NAME for each person.

<i>Ex.</i> <b>Smith</b> , Caleb. Sermon.	}	not	{	<b>Smith</b> , Caleb. Sermon.
<b>Smith</b> , Charles. Address.				——, Charles. Address.
<b>Smith</b> , Conrad. Narrative.				——, Conrad. Narrative.

211. DISTINGUISH authors whose family name is the same BY giving the FORENAME in full or by initials.

In a card catalog the names should always be given in full; in printing, initials are often used to save room; but the saving is small, and the advantages of full names are so considerable that any cataloger who is relieved from the necessity of the greatest possible compression ought to give them. For the more common forenames fullness can be combined with economy by the use of the colon abbreviations (C: = Charles, etc. See Appendix III.) Under subjects it is rare that two persons of even the same family name come together and initials are sufficient; but here also the colon initials should be used. An exception may well be made in the case of men always known by a double name; as, Sydney Smith or Bayard Taylor. Nobody talks of Smith or Taylor. **Taylor**, B., conveys no idea whatever to most readers; **Taylor**, Bayard, they know. When one name alone is usual, as Gladstone, Shakespeare, and when both forms are used, as Dickens and Charles Dickens, initials will suffice. Of course there can be no uniformity in such practice, but there will be utility, which is better.

Forenames used by the author in a diminutive or otherwise varied form should be given in that form.

*Ex.* **Carleton**, Will; **McLean**, Sally; **Reuter**, Fritz.

212. Mark in some way those FORENAMES which are usually OMITTED by the author, and neglect them in the arrangement.

The best form is **Dickens**, Charles (*in full* Charles John Huffam) or (*in full* C: J: Huffam) or, in the form adopted by the Library of Congress (*i. e.* C: J: Huffam).

This is of practical use. The consulter running over the Collinsec is puzzled by the unusual name unless some generally accepted sign shows him that it is unusual. He does not quickly recognize Charles Dickens in **Dickens**, Charles John Huffam; or Leigh Hunt in **Hunt**, James Henry Leigh; or Max Müller in **Müller**, Friedrich Max. Besides, the eye finds the well-known name more quickly if the others are, as it were, pushed aside. Inclosure in parentheses and spacing have been used also: **Guizot**, (François Pierre) Guillaume, or **Guizot**, François Pierre Guillaume. The latter is objectionable as unusual, as taking too much room, and as making

emphatic the very part of the name which one wants to hide. But in those catalogs in which all Christian names are inclosed in parentheses, some other sign must of course be used to mark the less usual names.

Other such names are:

- Agassiz, Louis (*in full* Jean L: Rodolphe).
- Allen, Grant (*in full* C: Grant Blairfindie).
- Caine, Hall (*in full* T: H: Hall).
- Cleveland, Grover (*in full* Stephen Grover).
- Collins, Wilkie (*in full* W: Wilkie).
- Cook, Joseph (*orig.* Flavius Josephus).
- Dobson, Austin (*in full* H: Austin).
- Doré, Gustave (*in full* L: A: Gustave).
- Haggard, Rider (*in full* H: Rider).
- Hall, Newman (*in full* Christopher Newman).
- Harte, Bret (*in full* Francis Bret).
- Hunt, Holman (*in full* W: Holman).
- Lamb, Mary (Ann).
- Matthews, Brander (*in full* James Brander).
- Moulton, Mrs. L.. Chandler (*in full* Ellen L.. Chandler).
- Nye, Bill (*in full* Edgar W:).

to which might be added most modern French authors.

213. DISTINGUISH authors whose family and forenames are the same BY the DATES of their birth and death, or, if these are not known, by some other label.

*Ex. Bp., C. E., Capt., Col., D. D., F. R. S., etc.*, always to be printed in italics.

In a manuscript catalog, in preparing which of course one never knows how many new names may be added, such distinguishers should be given to every name. In printing, if room is an object, they may be omitted except when needed for the distinction of synonymous authors. Note, however, that many persons are commonly known and spoken of by a title-of-honor rather than by their first name, and it is a convenience for the man who is looking, for instance, for the life of Gen. Greene, whose Christian name he does not know, to see at once, as he runs his eye over the list of Greenes, which are generals, without having to read all the titles of books written by or about the Greenes in order to identify him.

For the same reason *senior* and *junior* or their abbreviations may be given if habitually used by the author as part of his name. They are, however, often useless, because a man who had been junior may drop the epithet after a time or even use *senior* in his later years. But when a man is always known as *the younger* or *the elder* these terms or their foreign equivalents (as in *Palma vecchio*) must be used, and *Mrs.* be given with the name of a married woman, whether the forename which follows is her own or her husband's; even when the following form is adopted, "**Hall**, *Mrs. Anna Maria* (Fielding), *wife of S. C.*," which is always to be done when in her book titles she uses her husband's initials. In this case a reference should be made from **Hall**, *Mrs. S. C.*, to **Hall**, *Mrs. A. M.*, and so in similar cases. But it is not necessary to hunt up the husband's name when it is not used in the title, except to distinguish two persons of the same name.

Under subjects, if forenames are represented by their initials, it is well to give *Miss* or *Mrs.* with the names of female authors. The reader who would like to read a book by Miss Cobbe on a certain subject may not feel sure that **Cobbe**, F. P., is Miss Cobbe.

As late as 1760 unmarried women were usually styled *Mrs.*; as, Mrs. Lepel, Mrs. Woffington, Mrs. Blount, and among writers Mrs. Hannah More. There is no objec-

tion to following this practice in cataloging, as the object of the cataloger is not to furnish biographical information but to identify the people whose works are cataloged.

Giving *dates* of birth and death is the surest method of distinguishing persons. They should be added to every personal heading when the information can be found easily in looking up the full name. It is not worth while to spend much time hunting up difficult or deciding doubtful cases, except when two persons of exactly the same name are to be distinguished.

When authorities differ give one date with ? or if there are only two give both. When the exact dates are unknown give at least the decade or the century, as fl. 10th cent., fl. ab. 1370 (*i. e.*, flourished about 1370).

Englishwomen's titles-of-honor are to be treated by the following rules: \*

214. In the matter of titles an Englishwoman in marrying has everything to gain and nothing to lose. If she marries above her own rank she takes her husband's title in exchange for her own, if below her own rank she keeps her own title.

*Titles of married women.*

*a.* The wife of a peer takes her husband's style.

That is, she is Baroness, Viscountess, Marchioness, etc. In cataloging, say **Brasse**y, Annie (Allnut), *Baroness*; not **Brasse**y, Annie (Allnut), *Lady*.

*b.* The wife of a knight or baronet is *Lady*. Whether this title precedes or follows her forename depends upon whether she had a title before her marriage.

That is, if Lady Mary Smith marries Sir John Brown (either knight or baronet), she is Lady Mary Brown, also if Hon. Mary Smith marries Sir John Brown (knight or baronet) she is Lady Mary Brown; but if Miss Mary Smith marries Sir John Brown (knight or baronet), she becomes Mary, Lady Brown.

*c.* A maid of honor retains her Hon. after marriage, unless, of course, it is merged into a higher title.

Thus, if she marries a baronet she is the Hon<sup>ble</sup> Lady Brown, if a peer the Lady So and So, in either case as though she had been a peer's daughter.

*d.* The wife of an earl's (or higher peer's) younger son is never the Hon<sup>ble</sup> Lady; if she used the *Lady* before marriage in her own right she does not, of course, add anything by such marriage, but the wife of a younger son of a lower peer than an earl is Hon<sup>ble</sup> Mrs. (not *Lady*)—the younger children of all peers using, of course, the family name, with or without their forenames, according to their rank.

*e.* If the lady to whom the title Hon. belongs in virtue of her father's rank marries a commoner, she retains her title, becoming Hon. Lady, if she marries a knight or baronet, and Hon. Mrs., if her husband has no title.

None of these courtesy titles are inherited by the children of those who bear them, the third generation of even the highest peer being simply commoners unless raised in rank by marriage or merit.

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\*Prepared by Miss May Seymour and Mr. F. Wells Williams (*Lib. jnl.*, 13: 321, 364).

*Titles of unmarried women.*

- f.* The title *Lady* belongs to daughters of all noblemen not lower than earl.
- g.* The title *Hon.* belongs to daughters of viscounts and barons; also to an untitled woman who becomes a maid of honor to the Queen, and this title is retained after she leaves the service. If a woman who has the title *Lady* becomes maid of honor she does not acquire the title *Hon.*

215. Distinctive epithets are to be in the same language as the name.

*Ex. Kniaz, fürst von, Freiherr zu, duc de Magenta, Bishop of Lincoln, évêque de Meaux;* but *Emperor of Germany, King of France*, not *kaiser* and *roi*, when names of sovereign princes are given in English. Treat in the same way patronymics habitually joined with a person's name; as, *Clemens Alexandrinus*.

216. Prefixes (*i. e.*, titles which in speaking come before the name), as, *Hon.*, *Mrs.*, *Rev.*, etc., should in the heading be placed before the Christian name (as *Smith, Capt. John*), and suffixes as *Jr.*, *D. D.*, *LL.D.*, after it (as *Channing, James Ellery, D. D.*).

Hereditary titles generally follow the Christian name, as *Derby, Thomas Stanley, 1st earl of*; but British courtesy titles (*i. e.*, those given to the younger sons of dukes and marquesses) precede, as *Wellesley, Lord Charles* (2d son of the Duke of Wellington). In other languages than English, French, and German the title usually precedes the forename; as, *Alfieri, Conte Vittorio*. Occasionally a French nobleman uniformly places his title before his forenames; as, *Gasparin, Comte Agénor de*.

*Lord* should be replaced by the exact title in the names of English noblemen, *e. g.*, *Lord Macaulay* should be entered as *Macaulay, 1st baron*. *Lord* in the title of Scotch judges follows the family name; as, *Kames, H. Home, afterwards Lord*.

The title *Baronet* is given in the form *Scott, Sir Walter, bart.*

Patronymic phrases, as *of Dedham*, follow all the names; but they must immediately follow the family name when they are always used in close connection with it, as *Girault de St. Farjeau, Eusèbe*; similarly *atné, fils, jeune*, as *Dumas fils, Alexandre; Didot fils, Ambroise*. Latin appellatives should not in general be separated from their nouns by a comma; as, *Cæsar Heisterbacensis*.

The name of a king's wife should be written thus:

*Charlotte, Queen, consort of George III of England.*

*Anne Boleyn, Queen, 2d consort of Henry VIII of England.*

217. Distinguish two subject-headings which are spelled alike by italicized phrases in curves.

*Ex. Calculus (in mathematics).*

*Calculus (in medicine).*

218. The heading for a joint author entry (§ 3) should be the name of the first author only.

The names of the others may be given in the title when there are only three; if there are more it is better to give them in a note, unless they appear in the Contents; if they are very numerous they need not be given at all; but the fact that there are others should be stated either in the title or in a note.

Many catalogs adopt the form of heading and reference

**Schiller, J:** Christoph F: v., and **Humboldt, K: W:**, *Freiherr* v. Briefwechsel. Stuttg., 1830. S.

**Humboldt, K: W:**, *Freiherr* v. Briefwechsel. See **Schiller, J: C. F: v., and Humboldt, K: W: v.**

**Doe, John, and Roe, Richard,**  
and for three or more,

**Brown, Benjamin, and others.**

Other catalogs use *with* instead of *and* for a correspondence and for other cases use a longer form.

**Grayley, Alfred A., joint author with Kingsbury, H.** Happy hours. 1886.

I much prefer the form given in the rule, especially in a printed catalog, because it leads to a better arrangement.

Even those catalogs that use the double heading will do well to make an exception for countries.

If civil suits are to have a double heading it will be in the forms

**Smith, J:, vs. Wilson, C. B.**

**Wilson, C. B., defendant, vs. Smith, J:**

219. Medium avoids the repetition of the heading with all titles after the first by using a DASH. A second dash takes the place of a subordinate heading or of a title. For the title the word *Same* may be used instead of a dash.

*Ex. Corbett, Wm.* Emigrant's guide.  
— A little plain English. London.  
1795. 8°.  
— *Same.* Phila., 1795.  
8°.  
— Porcupine's works.

**Atheism.** BEECHER, L. Lectures, etc.  
— BENTLEY, R. Confutation of A.  
— — Folly of A. and deism.  
— — Matter and motion.  
— FOTHERBY, M. Atheomastix.

Short usually employs indention, which takes as much room as the dash and is much less clear. There should always be at least a hair-space between the end of the dash and the next letter; indeed that is the rule of all good printing.\*

220. Print in the special type a heading occurring in other parts of the catalog, when a reference is intended

After *See* or *In*, or when in a note some book contained in the catalog is referred to; as, "For a discussion of the authorship, see **Graesse's Lehrbuch.**"

\*After trying several experiments I have settled upon the following as producing the best effect:  
Put

before the second and following lines of a title	3 em quads.
before and after the em dash that denotes repetition	an en quad.
before and after the double dash (an em dash followed by an en dash)	an en quad.
between the parts of the double dash	a 5-em space.
before <i>Same</i> , in addition to the regular en quad	a 5-em space.
before the first line of <i>Notes</i> and <i>Contents</i>	an em quad.
(Do not indent the other lines of <i>Notes</i> and <i>Contents</i> at all.)	
before the place of publication	an em quad.
between the date and the size-mark	an en quad and a 5-em space.



## 2. TITLES.

## 1. ORDER.

## 221. Preserve the order of words of the title.

Short will depart from the order whenever it can not otherwise abridge the title; Medium and Full will do the same, but they will bracket all words introduced out of their original place as much as if they did not occur in the title at all.

## 222. When the title-page begins with the indication of the series to which the book belongs, followed by the title of the book, transpose the series name to a parenthesis after the collation, including the series number, if the series is numbered.

*Ex.* American commonwealths. Virginia; a history of the people, by John Esten Cooke, would be entered **Cooke, J: Esten.** Virginia; a history of the people. Boston, 1883. D. (Amer. commonwealths.)

## 2. ABRIDGMENT.

## 223. The more careful and student-like the probable use of the library the fuller the title should be,—fuller, that is, of information, not of words. Many a title a yard long does not convey as much meaning as two well-chosen words. No precise rule can be given for abridgment. The title must not be so much shortened that the book shall be confounded with any other book of the same author or any other edition of the same book, or that it shall fail to be recognized by those who know it or have been referred to it by title, or that it shall convey a false or insufficient idea of the nature of the work and (under the subject) of its theme and its method of treating its theme.\* On the other hand, it must not retain anything which could reasonably be inferred from the rest of the title or from its position under a given heading.†

**A. L. A.** rule 54 is more rigorous, especially in requiring dots for all omissions. It must be remembered that the **A. L. A.** rules are expressly intended for Full and not at all for Medium or Short.

The title proper is to be an *exact transcript* of the title-page, neither amended, translated, nor in any way altered, except that mottoes, repetitions, and matter of any kind not essential may be omitted and the omissions indicated by three dots (. . .) The titles of books especially valuable for antiquity or rarity are to be given in full,

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\*This clause must be very differently interpreted according to the character of the catalog. It expresses rather the object to be aimed at than the point which an ordinary catalog can expect to reach. To fully describe and characterize every book is impossible for most catalogers. Still by a little management much may be briefly done. The words drama, play, novel, historical novel, poem, retained from or inserted in the title tell a great deal in a little space.

† It must make these omissions not merely that the catalog may be short but that consulting it may be easy. Other things being equal, that title is best which can be taken in at a glance. What has been said in defence of full titles may be true, that "it takes longer to abridge a title than to copy it in full," but it is also true that it takes longer for the printer to set the unabridged title, and longer for the reader to ascertain its meaning, and a long-title catalog, besides being more expensive, is more bulky and therefore less convenient.

with all practicable precision. The phraseology and spelling, but not necessarily the punctuation, of the title are to be exactly copied.

The Library of Congress usually gives the title in full, including the author's name, the punctuation of the title-page being generally followed.

224. Omit the preliminary *article* when it can be done without altering the sense or too much offending the ear.

It will not do even for Short to catalog "On the true, the beautiful, and the good" thus:

Cousin, V. True, beautiful, good;

but a list of Buckstone's plays may as well be printed

— Breach of promise, comedy.	— Dream at sea.
— Christening, farce.	— Kiss in the dark, farce.
— Dead shot, farce.	— Lesson for ladies, com.,

though the meaning of "Christening" and "The christening" is slightly different, and "Kiss in the dark" might be taken for an injunction, whereas "A kiss in the dark" is evidently only a title. Still neither Short nor Medium should hesitate to omit even in these cases. Besides the economy, the alphabetical order is brought out more clearly by this omission. That can also be done awkwardly by transposing the article; as,

— Breach of promise, The; com.	— Dead shot, The; farce.
— Christening, The; farce.	— Dream at sea, The.

and better by capitalizing the noun which follows the article; as,

— The Breach of promise; com.	The Dead shot; farce. )
— The Christening; farce.	The Dream at sea.

225. Short omits articles in the title.

*Ex.* "Observations upon an alteration of the charter of the Bank of England" is abridged: "Alteration of charter of Bank of England," which is certainly not euphonious, but is as intelligible as if it were. Medium usually indulges in the luxury of good English. Perhaps in time a catalog style will be adopted in which these elisions shall be not merely allowed, but required. It may be possible to increase the number of cataloging signs. We have now 8° where we once had octavo, then 8vo. Why not insist upon N. Y. for New York, L. for London, P. for Paris, etc., as a few adventurous libraries have done? Why not make free substitution of commas for words, and leave out articles and prepositions in titles wherever the sense will still remain gleanable?

226. Omit puffs\* and many *descriptive words* which are implied either by the rest of the title † or by the custom of books of the class under treatment, ‡ and those descriptive phrases which, though they add to the significance of the title, do not give enough information to pay for their retention. §

227. Omit all other unnecessary words.

In the following examples I use the double (( )) to indicate what every catalog ought to omit, the single ( ) to indicate what may well be omitted.

Ed. alt. (priore emendator).

2° éd. (augmentée).

\* *Ex.* A (plain) treatise on; an (exact and full) account.

† In "Compendious pocket dictionary," either compendious or pocket is superfluous.

‡ *Ex.* Nekrolog, 1790-1800 (enthaltend Nachrichten von dem Leben merkwürdiger in diesem Jahre verstorbener Personen).

§ "by an American not by birth but by the love of liberty."

2d ed. (with additions and improvements).  
 with ((an appendix containing)) problems.  
 ((a collection of)) papers relating to the war in India.  
 ((a series of)) letters.  
 ((On the)) brick architecture of the north of Italy.  
 (debate) on ((the subject of)) the impressment bill.  
 on ((the question of)) a financial agent.  
 ((being some)) account of his travels.  
 in ((the year)) 1875.

Sermons ((on various subjects)). *N. B.* Must occasionally be retained to distinguish different collections of sermons by the same author.

The grounds of infant damnation ((considered in)) (a) sermon ((preached)) Nov. 5, (1717). Boston, 1717. O.

Sermon (the Lord's day after the) interment of.

Opera ((quæ extant)) (omnia).

Geology ((of the State)) of Maine.

Tables for ((the use of)) civil engineers.

Reflections ((suggested by a perusal of)) \* J. H. Palmer's ((pamphlet on the)) "Causes (and consequences) of the war."

Occasioned by his ((book entitled)) "True narrative."

defended against ((the cavils of)) G. Martin.

Howe during his command (of the King's troops) in North America.

So a "Discourse in Albany, Feb. 27, 1848, occasioned by the death of John Quincy Adams, etc. Albany, 1848. O.," would become Disc., Albany, Feb. 27, death of J. Q. Adams. Albany, 1848. O., in Medium; and Short would probably omit "Albany, Feb. 27."

228. For *chronological phrases* use dates (in arabic numerals).

*Ex.* For "from the accession of Edward III. to the death of Henry VIII.," say [1327-1547].

229. In Short and Medium use *initials* for all Christian names introduced in titles, notes, and contents, and omit the initials altogether for famous men unless there are two of the same name.

*Ex.* Write "Life of C: J. Brown," "ed. by F. J. Furnivall," but "Lives of Cicero, Milton, Tell, Washington;" and distinguish by initials the Bachs, Grimms, Humboldts, Schlegels. Short may as well omit the initials of editors, translators, etc.

*E. g.*, **Dante.** Divine comedy; tr. by Cayley. London, 1851-54. 4 v. S.

— *Same.* Tr. by Wright. London, *Bohn*, 1854. O.

— *Same.* Tr. by Longfellow. Boston, 1867. 3 v. O.

The Cutter colon abbreviations given on p. 157 may be used here; they will assist those who understand them and will not harm those who do not.

230. Abbreviate certain common words always, and less common words in a long title which can not be shortened in any other way.

Abbreviations should suggest the word for which they are used, and should not, if it can be avoided, suggest any other. When one abbreviation is used for two words, if the context does not determine the sense the abbreviation must be lengthened. The most common and useful are Abp. (Archbishop), a. d. Lat. (aus dem Lateinischen), add. (additions), all pub. (all that has been published), Amer. or Am. (American), anon. (anonymous), app. (appendix), Aufl., Ausg., or even A. (Aufgabe, Ausgabe), bibl. (biblical, bibliographical, bibliotheca, etc.), biog. (biographical, biography), Bp. (Bishop), B. S. L., etc. (*Bohn's scientific library, etc.*), Chr. (Chris-

\*Substitute [on.]

tian), class. (classical), col. or coll. (collections, college), com. (commerce, committee), comp. (compiled, compiler), conc. (concerning), dept. (department), dom. (domestic), ed. (edited, edition, editor), encyc. (encyclopædia), ff. (folios or leaves), geog., geol., geom. (geology, geography, geometry), ges. (gesammelte), Ges. or Gesch. (Geschichte), Gr. (Great, Greek), H. F. L. (Harper's family library), hrg. (herausgegeben), imp. (imperfect), incl. (including), int. (intorno), lib. (library), mem. (memoir), mis. or miscel. (miscellaneous), nat. (natural), n. d. (no date of publication), n. p. (no place), n. s. (new series), n. t.-p. (no title-page), nouv. (nouvelle), obl. (oblong), p. pp. (page, pages), priv. pr. (privately printed), pseud. (pseudonym, pseudonymous), pt. (part), pub. (published), rec. (recensuit), rel. (relating, relative), rept. (report), rev. (review, revised), s. or ser. (series), sämm. (sämmtlich), sm. (small), soc. (society), t.-p. mut., t.-p. w. (title-page mutilated, wanting), tr. (translated, traduit, tradotto, etc.), trans. (transactions), u. (und), übers. (übersetzt), v. (volume), v. (von, but give van in full), w. (wanting). For others see Appendix III.

231. Express numbers by *Arabic figures* instead of words.

*Ex.* With 30,000 (not thirty thousand) men; but Charles II., in place of King Charles the Second.

232. In Short omit all that can be expressed by *position*.

*Ex.* In a title-entry

**How to observe.** H. Martineau ..... 9287

and in a subject-entry

**Horse.** CARVER, J. Age of the. Phila., 1818. 12° ..... 9077

MURRAY, W. H. The perfect. Bost., 1873. 8° ..... 1694

If this is thought too disagreeable, use an initial for the heading when it is repeated in the title; as:

**Horse.** CARVER, J. Age of the H. Phila., 1818. 12° ..... 9077

MURRAY, W. H. The perfect H. Bost., 1873. 8° ... 1694

SIMPSON, H. H. portraiture. N. Y., 1868. 12° ..... 7407

233. In cataloging different editions of a book avoid the repetition of the title by using "*Same.*"

*Ex.* Chaucer, G. Canterbury tales; [ed.] by T. Tyrwhitt. London, 1822. 5 v. 8°.

— *Same.* Ed. by T. Wright. London, 1847-51. 3 v. 8°.

The word following *Same* should generally begin with a capital.

A second dash may be used instead of *Same*, but is not so clear.

234. **RETAIN** under the author only what is necessary to distinguish the work from other works of the same writer, but under the subject what is needed to state the subject and show how it is treated.

The preface of an excellent catalog remarks that "the primary object of subject-entries is to inform the reader *who* have written upon a given topic rather than *what* has been written." This is a mistake. The inquirer wishes to know both; in fact he wants to know who have written about it because their character will suggest to him what they have written.

235. Retain both of *alternative titles*. (§ 289, 1 c.)

*Ex.* Knights and sea-kings; or, The Middle Ages.

The reason is that the book may be referred to by either title.

236. Retain in the author entry the *first words* of the title; let the abridgment be made farther on.

Because (1) it facilitates library work, by rendering the identification of the book quicker and surer; (2) if there is no part of the title which must be given, two persons may abridge so differently that not a single word shall be the same in the two abridged titles, so that two works will be made out of one (I have often known this to happen); (3) books are frequently referred to by the first word of the title (Grassi's "Notizie sullo stato presente degli Stati Uniti" may be quoted as Grassi: Notizie). Short, however, can probably not afford to retain first words in all cases. Half the phrases used at the beginning of titles add little or nothing to the meaning, such as "Treatise on," "System of," "Series of lectures on," "Practical hints on the quantitative pronunciation of Latin" (here "Practical hints" belongs in the preface, not in the title, to which it really adds nothing whatever). "History of" must often be retained under the subject. One can say

YOUNG, Sir W. Athens. 3d ed. London, 1804;

but under *Athens* that would not be enough; it would be necessary to write

YOUNG, Sir W. History of Athens,

to distinguish it from such works as Stuart's "Antiquities of Athens," and Leake's "Topography of Athens." But if there are enough titles under Athens to admit of the subheadings *Art, Antiquities, History*, the words "History of" again become unnecessary. Medium ought always to retain first words under author, and may omit them under subject; but such phrases as "Manual of," "Lectures on," do much to explain the character of the book, and for that reason ought often to be retained.

*Mottoes*, however, at the top of the title-page (often separated by a line from the real title) may be neglected. Sometimes such superscriptions are important, generally not. In anonymous books mottoes need not be taken as entry words (§ 139).

When the *author's name* alone or his name and titles are first on the title-page, as is frequently the case in old Latin and modern French books, omit them. *Example*: Jani Jacobi Boissardi Vesuntini de divinatione.

But if the author's name is an integral part of the title retain it. *Example*: **Jenkins, F.** Jenkins's jokes justified.

A custom has grown up of late, particularly in French publications, of putting at the top of the title-page, before the title proper, the name of the *series* to which the work belongs or else what might be called the *classification* of the book. In such cases:

237. The name of the series should be given in curves, after the imprint.

The cataloger may retain or omit the classification at his discretion.

238. Full should always mark the omission of first words by . . .

**A. L. A.** uses . . . for all omissions.

239. Do not by abridgment render the words retained false or meaningless or ungrammatical.

### 3. MISCELLANEOUS RULES AND REMARKS.

240. The form of a title entry in Full is generally

**Daughter** of Heth; by W. Black. L., 1874. 3 v. O.

the form of a reference is

**Daughter** of Heth; by W. Black.

in Short, which refers only, the form is

**Daughter** of Heth. W. Black.

In both the call mark should be given.

In a card catalog the author's name is often inverted; thus

Daughter of Heth.

Black, W.

which brings it out well, but I prefer the form

Daughter of Heth

See Black, W.

241. In *analyticals*, if there are several entries under the author referred to, give the first word or words of the title referred to, so that the entry can easily be found; if there are few entries take one or two words which unmistakably identify the book.

A word or two is enough<sup>1</sup> and those abbreviated if possible;<sup>2</sup> but sometimes, when the article has an insufficient title or none it is well to give more of the title of the book in which it is contained, if that is more communicative; e. g., **Wordsworth, J.** Grammatical introduction. (*In his* Fragments of early Latin. 1874.), where "of early Latin" explains "grammatical introduction." The date should always be given to show in what edition of the work the passage is contained and also to what period the ideas belong. Giving the pages facilitates reference.

<sup>1</sup>(*In* Mueller, F. M. Chips, v. 1. 1867.) *not* (*In* Mueller, F. M. Chips from a German workshop, v. 1. 1867.)

<sup>2</sup>(*In* Grævius. *Thes. Rom. antiq.*, v. 10. 1699.)

242. The title is to be COPIED, so far as it is copied, exactly. *Omissions* may be made without giving notice to the reader, unless by *etc.* when the sentence is manifestly unfinished and by . . . when the first words of the title (motto, etc.) are omitted.<sup>1</sup> *Additions* made to a title are to be marked by inclosing the words in brackets [ ].<sup>2</sup> All additions to be brief and in the language of the title;<sup>3</sup> if this can not be done, put the addition into a note, which should be in English unless consisting of a foreign quotation. After a word spelled wrongly or unusually insert [*sic*] or [./].<sup>4</sup>

<sup>1</sup>The use of . . . is suited only to bibliographies. I do not see why even Full should use this sign, except for very rare or typographically-important books and for first words omitted. The title in a catalog is not intended to be a substitute for the book itself and must leave some questions to be answered by the latter. But if the . . . are used they should be printed as a group, separated from the word or punctuation mark which they follow or precede by a slight space, as . . . or . . .

<sup>2</sup>The use of [ ] is important, both as a check on indiscriminate addition and as an aid to identification. It will not often be of use in the latter respect, but as one can never tell when it will be needed it must be employed always.

"In the printed cards of the Library of Congress square brackets [ ] are used only to indicate matter inserted by the cataloger. When brackets actually occur on the title-page, angle brackets <> are used for purposes of distinction."

<sup>3</sup>The intercalation of English words in a foreign title is extremely awkward.

<sup>4</sup>*Ex.* The beginning end [*sic*] end of drinking. In a card catalog this may be indicated by . . . under the word.

243. If the **TITLE-PAGE** is **LOST** and the title can not be ascertained, use the half-title or the running title, stating that fact; if the book has neither, manufacture a title, putting it in brackets.
244. State in what **LANGUAGE** the book is printed unless it is evident from the title.

*Ex.* **Aelianus.** De natura animalium [Gr. et Lat.].

**Aeschines.** Orationes on the crown [Gr.], with Eng. notes.

245. Retain in or add to the title of a **TRANSLATION** words stating from what language it was made, unless that is evident from the author's name or is shown by its position after the original title.

*Ex.* **Beckford,** Wm. Vathek; [tr. fr. the French].

**Lessing,** Gotthold Ephraim. Laocoon; tr. by E. Frothingham.

**Euripides.** Ἰππόλυτος στεφανηφόρος.

— *Eng.* The crowned Hippolytus; tr. by M. P. Fitz-Gerald.

246. In the entry of translations after the original give the translated title, preceded by the name of the language of the version.

This is for the good of persons unacquainted with the original language, who would not know the book by the foreign title, and also to identify the book, different translations not always having the same title.

**Sand,** George. Le château des désertes.

— *Eng.* The castle in the wilderness.

— L'homme de neige.

— *Eng.* The snow man.

**Dante.** Divina commedia.

*Eng.* Vision of hell, purgatory, and paradise; tr. by Cary.

— — Divine comedy; tr. by Cayley.

This does not apply to a card catalog.

247. Titles in any but Romance or Teutonic languages may be translated in a note.

The **A. E. A.** rule on this point is imperative not permissive, but it is doubtful if the translation will often serve the man who cannot read the language of the book and it is unnecessary for the man who can.

248. When the title is in an alphabet which differs from the English, **TRANSLITERATE** the first few words and add a translation [bracketed].

*Ex.* [Pisni Russkaho naroda; Songs of the Russian people.]

For identification it is necessary that some part of the book's own title should be printed. It is not enough to give merely a made title or a translation. But when the title is in Greek, followed by a Latin translation, it is customary to use the latter alone, and the same may be done in the case of other languages.

249. In anonymous titles entered under the first word put the **TRANSPROPOSED ARTICLE** after the first phrase.

*Ex.* **Ame** en peine, Une, *not* **Ame**, Une, en peine.

250. Under the author distinguish the titles of **ANONYMOUS** books.

Enclosing the dash in brackets is ugly [—]; enclosing the title in brackets is misleading, as if the title were false. Stars (\*) or daggers (†) are sometimes prefixed to the title, but they are often used for other purposes and they throw the titles out of

ine. [*Anon.*] may be used between the title and the imprint; † in the same position would take less room and as soon as accepted would be equally intelligible; it has occasionally been used.

251. In the preliminary card catalog enclose in brackets the name of the author of an anonymous or pseudonymous work. This may be extended to cases where the name is only implied.

*Ex.* "By the Bishop of Ripon," "M. Tullii oratio," meaning M. Tullii Ciceronis Oratio, or Cat. used in old editions for Catullus.

252. In the title-entry of an anonymous work insert the author's name in brackets.

*Ex.* Colloquies of Edw. Osborne; [by M. A. Manning]. London, 1860. S.

253. Words like Lord, Gen., Rev., King, ed., tr., occurring in the title are NOT to be ITALICIZED.

### 3. EDITIONS.

254. The *edition* is to be considered as a part of the title. It is to be given in the language of the book and in the order of the title-page, except that customary abbreviations may be used.

255. Distinguish editions by the number, the name of the editor, translator, etc., and by mentioning in curves (not brackets) after the imprint the collection, library, series, to which it belongs, or the name of the society by which it is published.

*Ex.* 4th ed., New ed., ed. by T. Good, (Bohn's standard library), (Weale's series, v. 20), (Camden Soc., v. 3). It is shorter and nearly as useful to give Bohn, Weale, etc., as publishers in the imprint,—London, *Bohn*, 1867. O.

The various editions of different volumes may be stated thus:

Hales, Stephen. Statical essays. (Vol. 1, 3d ed.) London, 1738, 33. 2 v. O.

Write 2d, 3d, not 2nd, 3rd. When extreme compression is desired use the German style of writing ordinals (4. = 4th, 5. = 5th). If there are many different editions in a long set it is enough for Short and Medium to mention the earliest and latest, as 2d-4th ed.

The specification of edition is necessary: (1) for the student, who often wants a particular edition and cares no more for another than he would for an entirely different work; (2) in the library service, to prevent the rejection of works which are not really duplicates. And the number of the edition is a fact in the literary history of the author worth preserving under his name; under the subject it is some guarantee for the repute, if not for the value, of the work. Nevertheless it is not worth while for any but Full to note 10th thous. or the like, which usually is simply an advertisement and does not imply any change in the work.

256. Full will note carefully whether there is any change in a new edition, or whether it is merely what the Germans call a title-edition (the same matter with a new title-page). Medium and Short generally content themselves with noting the number of the edition. Short often takes no notice of the edition.



## 4. IMPRINTS.

257. The imprint consists of place of publication, publisher's name, date, number of volumes, number of pages, number of maps, engravings, and the like, and typographic form, which are to be given in the above order.

Washington, 1875. 2 v. 7, 441 (12); 4, 424 p. O.; 20 engr., 24 photographs, 4 maps. The imprint proper consists merely of place, date, form, and number of volumes (Wash., 1875. 2 v. O). The other details are given by Medium in particular cases. Full gives them always, but it may be doubted whether their use is frequent enough to pay for the very considerable increase in the trouble of cataloging. It is worth while to show by some sign (as *pm.*) that the pages are less than 100 or than 50 (40 is the limit of the French Bibliothèque Nationale), for the fact is easily ascertained, and the mark fills little space and may prevent some one sending for a book he does not care to look at. It is not an exact designation, but many things are useful which are not exact. On the other hand an inquirer might occasionally fail to see the best treatise on his subject, thinking it too short to be of any value. Neither Short nor Medium should give the exact number of maps, plates, etc., but it is well worth while, especially for a popular library, to add the word *illus.* to the titles of books in which the illustrations are at all prominent, and, under **Biography**, to note the presence of portraits.

Imprints are indispensable in a catalog designed for scholars, that is for college libraries, for historical or scientific libraries, and for large city libraries. They may not be of much use to nine persons in ten who use those libraries, but they should be inserted for the tenth person. But in the majority of popular city and town libraries neither the character of the readers nor of the books justifies their insertion. Their place may be much better filled (as in the Quincy catalog) with more important matter—with "*Illus.*" or "*Portraits,*" or a word or two explaining an obscure title. But the number of volumes should invariably be given. And the year of publication is important under subjects.

Epithets like "Large paper," which are applicable, generally, to only a part of the copies of a book, should be mentioned after all the details which apply to the whole edition (place, date, number of volumes, etc.).

258. Do not translate the name of the place of publication, but if it is not in a Roman alphabet transliterate it.

Göttingen, not Gottingen; München, not Munich; Wien, not Vienna; Londini, not London; Lisboa, not Lisbon, when the first are the forms on the title-page. So [Moskva], Moskau, Moscou, Moscow, according as the imprint is in Russian, German, French, or English.

259. Use abbreviations and even initials for names of the most common places of publication.

*Ex.* Balt., Berl., Bost., Camb., Cin., Cop. or Copenh., Göt., L. (London), Lisb., Lpz., Madr., N. O., N. Y., Oxf., P. (Paris), Phila., St. P. (St. Petersburg), Ven., Wash.; and use the ordinary abbreviations for state names. (A list is given in Appendix III.)

260. If there is more than one place of publication Short and Medium should give only one.

If the places are connected by "and," as London and Edinburgh, New York and London, take the first; if they are unconnected, as

Berlin                      Paris                      Genève  
H. Baillière

take that which proves on examination to be the real place of publication. In this

economy there is some danger of cataloging the same book at different times with different imprints, and making two additions out of one; but a little watchfulness will prevent this.

261. If the place differs in the different volumes, state the fact.

*Ex.* History of England. Vol. 1-2, Boston; 3-5 N. Y., 1867-69. 5 v. O.

262. Print publishers' names, when it is necessary to give them, after the place.

*Ex.* London, Pickering, 1849; Antwerpen, bi mi Claes die Graue. The publisher's name must not be mistaken for the place. I have seen a dozen books cataloged as "Redfield, 185-", Redfield being a New York publisher who had a fancy for making his name the most prominent object in the imprint of his books.

263. **A. I. A.** In books privately printed the name of the printer or the press is to be followed by the abbreviation "priv. print." before the date.

264. If the place or date given elsewhere in the book differs from that on the title-page, or if place or date are given elsewhere only, they should be given in brackets.

*Ex.* Augsb., 1525 [*colophon* Nuremb., 1526]. Phila., 1878 [c. 1873].

265. When the date of publication is not on the title-page, supply the date of copyright if known.

*Ex.* [c. 1892].

266. In early works the date is sometimes given without the century, as "im vierten Jahre," *i. e.*, 1604. Of course the century should be supplied in brackets.

267. Masonic dates should be followed by the date in the usual form.

*Ex.* 5834 [1834]. O.

268. Chronograms should be interpreted and given in Arabic numerals.

*Ex.* Me DuCit ChrIstVs = 1704.

269. When the place or date is given falsely, whether intentionally or by a typographical error, add the true place or date in brackets, if it can be ascertained.

*Ex.* London, 1975 [1775]. O. Boston, 1887 [1886]. O.

Paris, 1884 [mistake for 1874]. O. En Suisse [Paris], 1769.

270. When the place or date is not given, supply it in brackets, if it can be ascertained. If neither is discoverable, write *n. p.* (= no place), *n. d.* (= no date), to show that the omission of place and date is not an oversight.

*Ex.* *n. p.*, *n. d.* O.

271. But avoid *n. d.*, and if possible give the decade or at least the century, even if an interrogation point must be added.

*Ex.* London, [17—]. Q.

Phila., [182-?]. O.

272. Print the date in Arabic numerals.

*Ex.* 1517 for M D XVII or CIO IO XIIIIX.

When the subarrangement of the catalog is by dates (as in that of the Amer. Philos. Society), it may be well to place the date uniformly at the end of the line in this order: O. Wash., 1864. Otherwise the best order is to put the place and date immediately after the title, because like it they are taken from the title-page. The form, which is not copied but is the cataloger's own assertion, then comes last. The dates can be made prominent in a chronological arrangement by printing them in heavy type, as in Prof. Abbot's "Literature of the doctrine of a future life." In Very Short the German style of printing dates should be adopted, 742 (*i. e.*, 1742), 875 (*i. e.*, 1875).

273. When different volumes of a work were published at different times, give the extreme dates.

*Ex.* Paris, 1840-42. O. Sometimes Vol. 1 is of the 2d ed. and its date is later than that of Vol. 2. This is in Medium: (Vol. 1, 2d ed.) 1874, 69-73. 5 v. O; in Short merely 1869-74.

274. In cataloging reprints, Full should give the date of the original edition.

*Ex.* Ascham, R. Toxophilus, 1545. London, 1870. O. (Arber's reprints.)  
or 3d ed. London, 1857 [1st ed. 1542]. O.

The labor of always hunting up the original date is so great that Medium may be allowed to give it when it can easily be ascertained and omit it in other cases.

In a printed catalog, if the first edition is in the library, of course its date need not be given with the subsequent editions.

275. In analyticals Medium and Full should give the date of the work referred to, and the number of pages; Short should specify at least which volume is meant.

The date, if it be that of original publication, tends to show the style of treatment; if it be that of a reprint or of "Works" it shows which of the various editions in the library is meant. The number of pages will help the reader to decide whether the reference is worth looking up.

The Birmingham Free Library has an ingenious way of printing analyticals. The title is in long primer type, the parentheses in pearl, of which two lines will justify with one of the long primer.

Fossils. Recent and fossil shells by Woodward (<sup>Weale's Series,</sup> vol. 27.)  
Gleig, G. R. Eminent military commanders (<sup>Lardner's Cyclo-</sup> <sup>pædia, vols. 19-31.</sup>)

By this arrangement the analytical nature of the reference is made much clearer and often a line is saved; but it is very troublesome to the printer.

## 5. COLLATION.

276. Give the number of volumes.

An imperfect set can be cataloged thus:

Vol. 2-4, 6-7. Bost., 1830. 5 v. O, or

Bost., 1830. 7 v. (v. 5 w.). O.

7 v. O means Vol. 1-7 if nothing is said to the contrary, and any number of missing volumes can be enumerated in the second of these forms; but as the first volumes of periodicals are often missing, the exception may be made of always cataloging them in the first form. Whatever Short may be forced to do by its system of charging books, Medium and Full ought to give the number of volumes bibliographically; that is to say, they should count only that a volume which has its own title, paging, and register. If the parts of a work have a continuous register or a continuous paging

they form one volume; but if they are called Vol. 1, Vol. 2 on the title-page they may be described as 1 v. in 2. For the bibliographical cataloger binding has nothing to do with the matter. That the binder has joined two or more thin volumes or divided a thick one ought to be recorded in the accessions-book and in the shelf-list, but if not worth notice in the catalog; if mentioned at all it should be in such a way that the description of the accidental condition of a single copy in a particular library shall not be mistaken for an assertion applicable to a whole edition (thus 1 v. bd. in 2, or 2 v. bd. in 1, as the case may be). A work which has a title-page, but is connected with another work by mention on its title-page as part of the volume, or by continuous paging or register, is said to be *appended* to that work.

277. **A. L. A.** The number of **PAGES** is to be indicated by giving the last number of each paging, separating the numbers by a comma. The addition of unpagged matter may be shown by a +, or the number of pages, ascertained by counting, may be given in brackets. When there are more than three pagings it is better to add them together and give the sum in brackets. Preface or introductory paging is to be given in Arabic or Roman figures, according to the book.

278. **A. L. A.** Illustrations, plates, portraits, maps, etc. Give number of plates, maps, etc., when the number is easily ascertained.

The words "illustrations," "plates," "portraits," etc., are to be abbreviated.

279. For anything but exact bibliographical description take no account of the fold of the sheet, but either give the size in centimeters or use the notation of the American Library Association, which is founded on measurement. (See Appendix II.)

Let the signs f°, 4°, 8°, etc., if used, represent the fold of the sheet as ascertained from the signature, not be guessed from the size.

In the older books this is important, and in modern books the distinction between the octavo and the duodecimo series is so easily ascertained that it is not worth while to be inaccurate. The size may be more exactly indicated, if it is thought worth while, by l. or sm., sq., obl., prefixed to the fold, as l. 8°, sm. 4°. The "vo" or "mo" should be represented by a superior ° if it can be had, otherwise a degree-mark °, though manifestly improper, must be employed; it has abundant usage in its favor.

Another method of giving the form is f° (8), 4° (2), 8° (4), in which f°, 4°, 8° indicate the apparent form of the book as the terms folio, quarto, octavo are generally understood, and the figures within the parentheses show the number of leaves intervening between the successive signatures.

"In the folio the sheet of paper makes two leaves or four pages, in the 4° four leaves, in the 8° eight, in the 12° twelve, and so on. When a sheet of paper is folded into six leaves, making what ought to be a 6° book, it is called a 12° printed in half sheets, because such printing is always done with half-sized paper, or with half-sheets, so as to give a 12° size. From a very early period it has been universal to distinguish the sheets by different letters called signatures. At present a sheet has A on the first leaf or A1 on the first leaf and A2 on the second, which is enough for the folder's purpose. But in former times the signatures were generally carried on through half the sheet, and sometimes through the whole. Again, in modern times, no sheet ever goes into and forms part of another; that is, no leaf of any one sheet ever lies between two leaves of another. But in the sixteenth century, and even later in Italy, it was common enough to print in quire-fashion, the same letter being

used for the whole quire, and the leaves of the quire distinguished as they were successively placed inside of one another by the figures 2, 3, 4, so that a book actually printed in folio might have the signatures of a modern octavo. In exact bibliography such books are sometimes described as 'folio in twos,' 'folio in fours.' Rules are given for determining the form of printing by the water-lines of the paper and by the catchwords. It is supposed that the latter are always at the end of the sheet, and also that the water-lines are perpendicular in folio, octavo, and decimo-octavo books, horizontal in quarto and duodecimo. But in the first place a great many old books have catchwords at the bottom of every page, many have none at all; and as to the rule of water-lines, there are exceptions to every case of it.\*

280. Maps may be identified either by giving the scale or by measurement.

The measure (in centimeters) should be taken from the inner margin of the degrees, unless the map extends beyond it, in which case measure to the farthest point; pictures at the side are not to be included in the measure unless they come within the degree-mark. The perpendicular measure to be stated first, then the horizontal.

## 6. CONTENTS AND NOTES.

281. Give (under the author) a list of the contents of books containing several works by the same author, or works by several authors, or works on several subjects, or a single work on a number of distinct subjects,<sup>1</sup> especially if the collective title does not sufficiently describe them.<sup>2</sup>

<sup>1</sup>As a collection of lives.

<sup>2</sup>Only Full can give the contents of all such works, including the memoirs, transactions, etc., of all the learned societies. And in an analytical catalog this is much less important. When every separate treatise is entered in its proper places under the names of its author and of its subject, why should it be given again in a long column of fine type which few persons will ever read? Because, if analysis is not complete, contents supplement it; and one who has forgotten author and subject may occasionally recall them by looking over a "contents;" and this list is, so far as it goes, a substitute for a classed catalog in this respect. Moreover, the "contents" is needed to fully explain the character of the subject-entry (see § 4). In the division *Biography* under countries we have many such titles as "Memoirs of eminent Englishwomen," "British senators," "Political portraits." It is an advantage to the reader, though perhaps neither a great nor a frequent advantage, to be able to find out from the catalog what Englishwomen and what British senators he shall find described in the books. No catalog can be considered complete that omits such information.

For collected works of any author "contents" have been found so useful that even Short often gives them, especially of late, and strange to say, not rarely prints them in the most extravagant style, allowing a line for each item. One may sometimes see a quarter of a page left bare from this cause.

282. When a single work fills several volumes give the contents under the author, provided the division is definite and easily described.

Object, that the inquirer may know which volume he wants; application, chiefly to dictionaries and historical works; method, in general, giving dates and letters of the alphabet, which take little room. It is particularly important also to fully describe in this way very bulky works; Walton's Polyglott is a good example, in consulting which, without such a guide, one may have to handle ten gigantic folios.

\*De Morgan, altered.

283. Under the subject repeat so much of the contents as is necessary to show how the subject is treated or what part is treated in the different volumes.

This is particularly desirable in works with an insufficiently descriptive title which treat of several subjects, for which under each heading will be given its appropriate part of the contents. For example, Hugo's "Jus civile Antejustinianum" contains the originals of Antejustinian law, but this does not appear from its title, and if it did, it would be hardly worth while to save a few lines by obliging the reader to turn to Hugo to ascertain just what is in the book. On the other hand, the contents of Pertz's "Monumenta Germaniae historica" is so long that only Fullest can afford to give it under Germany as well as under Pertz. In such a case the reader feels it to be more reasonable that he should be referred.

The contents is often more useful under subject-heading than under author; but it is best that there should be one uniform place where it can always be found, and where the whole of it can be found, and that place should be the author-catalog.

284. Put into notes that information which is not given in the title but is required to be given by the plan of the catalog.

Notes have several objects:

1. To give any information about the author, the form of his name, his pseudonyms, etc., about the different editions or places of publication, or about the gaps in a set (especially of periodicals), which can not be included in the title without making it disproportionately long. Short, especially if without imprints, can get many of these into the title; which it is well to do, for a short note is not economical.

2. To explain the title or correct any misapprehension to which it might lead. In a popular library the boys take out "The cruise of the Betsy," imagining it to be another "Cruise of the Midge."

3. To direct the attention of persons not familiar with literature to the best books. The main principles of such annotating are simple. (a) The notes should characterize the best books only; to insert them under every author would only confuse and weary; if few they will arrest attention much better. Dull books and morally bad books should be left in obscurity. Under some of the poorer works which have attained unmerited popularity a brief protest may be made; it will probably be ineffectual; but it can do no harm to call Mühlbach unreliable or Tupper commonplace. (b) They should be brief and pointed. Perhaps after this direction it is necessary to add that they should be true.

4. To lay out courses of reading for that numerous class who are desirous of "improving their minds," and are willing to spend considerable effort and time but know neither where to begin or how to go on.

5. To state what is the practice of the catalog in the entry of the publications of Congress, Parliament, Academies, Societies, etc., the notes to be made under those words.

## 7. REFERENCES.

285. In references use the word *See* when there is no entry under the heading from which the reference is made: *See also* when there is one.

*Ex. Death penalty. See Capital punishment.*

*Horticulture. LINDLEY, J. Theory of H.*

*See also Flowers;—Fruit.*

Not *Vide*; the language of an English catalog should be English.

## 286. References must be brief.

Yet the convenience of the public must not be sacrificed to brevity. If, for instance, several authors had used the same pseudonym, the titles of their respective works should be given in the references that the reader may know under which of the authors he will find the work he is in search of, and not have to turn to all three.

**Detlef, Carl, pseud.** See **Baur, C.**

is the usual form of reference; but it is not enough for Hamilton.

**Hamilton, pseud.** Essay on a congress of nations. See **Whitman, G. H.**

**Hamilton, pseud.** Hamilton. No. 1, etc. See **Carey, M.**

Analytical references to treatises of the same author or on the same subject, contained in different volumes of the same work, may be made thus:

**Charles, A. O.** Reformatory and refuge union. (*In National Assoc. Prom. Soc. Sci. Trans.*, 1860.)—Reformatory legislation. (*In Trans.*, 1861.)—Punishment and reformation in America. (*In Trans.*, 1863.)

**Comets.** **PEIRCE, B.** Connection of comets with the solar system. (*In Amer. Assoc., Proc.*, v. 2. 1850.)—**HUBBARD, J. S.** Biela's double comet. (*In v. 8.*)—**KIRKWOOD, D.** Mean distances of the periodic comet. (*In v. 12.* 1859.)

The signs < > have been used instead of ( ) in analytical references to mean "contained in." They are more conspicuous,—unnecessarily so.

References are frequently printed in smaller type than the rest of the catalog. This is well when there are enough not to be overlooked; but a single reference from one form of a name to another, or from one subject-name to its synonym, should be in the title type, not in the note type, *e. g.*

**Bell, Acton, pseud.** See **Brontë, Anne.**

**Gardening.** See **Horticulture.**

Similarly notes explaining the practice of the catalog (§§ 112, 284 no. 5) should be made typographically conspicuous.

## 8. LANGUAGE.

## 287. The language of the compiler's part of an English catalog should be English.

Therefore all notes, explanations, and such words as *in, see, see also, note, contents, called, calling himself, and* (between joint authors), *and others, n. p., n. d.*, should be English; however, *etc., i. e., q. v., and sic* may be used. For *sic* the Library of Congress uses [!].

For the language of HEADINGS, see §§ 32, 42, 167.

In the entry of Government publications the name of the country or city will have the English form (§§ 42, 43), but the name of the department should usually be in the language of the country, *e. g.*

**Italy.** *Ministero di Agricoltura.*

But for countries like Russia, Turkey, Japan, where the vernacular name could not easily be ascertained, an English form may be used. If the vernacular form is used give also a translation unless the name can be conjectured by a person acquainted only with languages usually known.

For TITLES see §§ 159, 244–248; put the specifications of the EDITION in the language of the title, also the IMPRINT (§ 258), CONTENTS, NOTES, and REFERENCES.

## 9. CAPITALS.

288. Capitals are to be avoided, because in the short sentences of a catalog they confuse rather than help the eye. For this reason it is better not to capitalize names in natural history whether English or Latin (*bee, rana pipiens, liliaceæ, etc.*). It is com-

mon now not to use capitals for German nouns. The Boston Public Library formerly went to an extreme in its avoidance of capitals, not using them for such proper names as methodists, protestant episcopal church, royal society, etc., but now conforms to ordinary usage.

289. In *English* use an initial capital

1. for the first word

*a.* of every sentence and so of every title.

*Ex.* The first edition was prepared, etc.

The first word after an article in the title of a periodical is to be capitalized.

*Ex.* The Times, The Nation.

When an article beginning a title is retained for clearness or for euphony the word following may also have a capital initial.

*Ex.* The Cloister and the hearth, A Woman beyond compare. The object is to make the arrangement of titles under an author and of title entries of a card catalog more easy to the arranger and more comprehensible to the public both in printed and card catalogs.

*b.* of every title quoted

*Ex.* Women of the Bible, Index to the Times.

The word following the initial article of the title quoted is capitalized but not the initial article.

*Ex.* Reply to the Essay on the discovery of America.

*c.* of every alternative title

*Ex.* *Institutio legalis*; or, Introduction to the laws of England.

2. for all proper names (each separate word not an article or preposition)

*a.* of persons and places

*Ex.* John Smith, Cape May, Charles River, the Bight of Benin. This will include North, South, etc., when commencing the name of a section, but not when meaning the compass-points, e. g. North America, the South, but not the south part of the town.

*b.* of bodies

**NOTE.**—This includes religious denominations and political parties, whether the name is used as noun or adjective (see § 59).

*Ex.* Society for Promoting the Diffusion of Useful Knowledge, Third Congregational Church, Democrat, Jew. Also the abbreviation of such names used when the full name has already been mentioned or is well known, as the Bureau, the College, the Synod.

*c.* of noted events and periods

*Ex.* Boston Massacre, French Revolution, Gunpowder Plot, Middle Ages.

*d.* of months, days, holidays, and holy periods and ceremonies

*Ex.* February, Friday, Fourth of July (in titles better written 4th of July), Advent, Halloween, Holy Week, Lent, Lord's Supper, Thanksgiving.

*e.* but not of genera, species, etc., in the animal and vegetable kingdoms

*Ex.* *digitalis purpurea*, *raia batis*, the horse.

In an ordinary catalog these should not be capitalized.



## 3. for adjectives and other derivatives from proper names.

*Ex.* French, Oriental, Australian, Homeric.

But not when they have become common nouns or adjectives, as calico, cashmere, champaign, quixotic, utopian.

There is a borderland of doubt.

## 4. for epithets

*a.* used as substitutes for proper names

*Ex.* The Pretender, the Defender.

*b.* for epithets affixed to a name

*Ex.* Richard the Lion-hearted, Alexander the Great, Henry the Second (better Henry II).

## 5. for personal titles

*Ex.* Mr., Mrs., Miss, Sir, Dr., Lord, Lady.

## 6. for titles of honor standing instead of a proper name

*Ex.* The Queen of England, the Bishop of Ripon, the Earl of Derby (but John Stanley, earl of Derby), the Doctor, the Colonel, the Speaker.

## 7. for titles of honor or distinction immediately prefixed to the name of a person or used in direct address

*Ex.* The country seat of Earl Russell, Prof. Strong, Mrs. Richards, Mr. President.

In English hyphenated titles capitalize both words.

*Ex.* Lieutenant-Colonel, Major-General.

290. In *foreign* languages use initial capitals

## 1. for 1a, 1b, 1c (the first word of each sentence, each title quoted, and each alternative title)

## 2. for proper names

*a* and *b* (persons and places, bodies)

In the Danish names of bodies and of events and periods only the nouns are capitalized and adjectives when they begin the name.

*Ex.* Société de l'Histoire de France.

*c.* Events and periods may be capitalized for the sake of uniformity with the English or not capitalized after the prevailing custom in foreign languages.

*d.* Months, days, holidays, holy periods and ceremonies are not to be capitalized.

## 3. for adjectives and other derivatives from names of persons

*a.* in Danish, Dutch, German, and Latin

*Ex.* Die Homerische Frage

*b.* but not in Greek, the Romance languages (Italian, French, Spanish, Portuguese) and Swedish

*Ex.* Les Français, *but* le peuple français.

In Italian names of institutions the adjective is to be capitalized when used alone for the complete name

*Ex.* La Vaticana (biblioteca), La Marucelliana, La Laurenziana.

4. but not for those taken from names of places,

*e. g.* Die griechischen Scholien,

*a.* however, German indeclinable adjectives formed from place names by adding *er* are capitalized

*Ex.* Berliner, Pariser.

*b.* personal names formed from place and other proper names are capitalized

*Ex.* Gregorius Turonensis, Bassano Montavano.

5. for epithets affixed

*Ex.* Alexandre le Grand, Friedrich der Grosse, Sixte-Quint.

6. for personal titles prefixed

*Ex.* Monsieur, Madame, Mademoiselle (M., Mme., Mlle.), Signor (Sig.), Signora, Signorina, Don, Dofia, Herr, Frau, Fräulein, Fru, etc.

7. but not for titles of honor standing instead of a proper name

*Ex.* le roi de France, der könig von Preussen.

8. nor for titles of honor or distinction prefixed to the name of a person

*Ex.* graf Hammerstein, la comtesse Greuze.

9. nor for names of languages in the Romance languages

*Ex.* Traduit de l'anglais, in francese.

291. In appearance small capitals are much to be preferred to capitals for numbers after the names of sovereigns, princes, and popes (Charles XIII, Henry IV, rather than Charles XIII, Henry IV) and for single-letter abbreviations (A. D., B. C., H. M. S., F. R. S. E. rather than A. D., B. C., H. M. S., F. R. S. E.). Both are sufficiently justified by usage. But *n. p.* no place, *n. t. p.* no title-page, may be in lower-case letters or small capitals, and *b.* born, *d.* died, *ms.* manuscript, *mss.* manuscripts, should be in lower case.

#### 10. PUNCTUATION, ETC.

292. Let each entry consist of four (or five) sentences:

- |   |   |
|---|---|
| 1. the heading,   | Cicero, Marcus Tullius.                               |
| 2. the title, including editors }<br>and translators, }   | Brutus de claris oratoribus; erkl.<br>von O. Jahn.    |
| 3. the edition,   | 2e auf.   |
| 4. the imprint, as given by }<br>the book, }              | Berlin, 1856. (On the publisher's<br>name see § 262.) |
| 5. the part of the imprint }<br>added by the cataloger, } | O.  |

Which, if not the first title under Cicero, would read:

— Brutus de claris oratoribus; erkl. von O. Jahn. 2e Aufl. Berlin, 1856. O.

Separate by a ; the title proper from the phrase relating to the editor, translator, etc. This requires a minimum of capitals. It will occasionally happen that the title can not be thrown into one sentence, but that should always be done when possible. It is usual to separate 4 and 5; the French, however, make one sentence of them (Paris, 1864, in-12). This has the advantage of agreeing with the best form of quoting a title ("see his Memoirs, London, 1874, O, in which," etc.). It is useless for one who abridges titles to make any attempt to follow the punctuation. The spelling should be retained, but it is hardly worth while for Short or Medium to imitate the old printers in their indiscriminate use of i and j, u and v.

A library may have a collection of books or a few volumes which from their rarity deserve to be cataloged with every bibliographical nicety, with the most exact copying of punctuation, spelling, and forms of letters, and even with marks to show where the lines of the title end. Such collections are the Prince and the Ticknor books in the Boston Public Library, such single books are fifteneers or the rarest Americana. Yet it may be questioned whether a library does well to redescribe books already fully described by Hain, Coppinger, Harris, Thiele, Trömmel, Stevens, or Sabin. A simple reference to these works will generally suffice.

293. Supply the proper accents if they are not given in the title.

In French and Greek titles printed in capitals the accents are often omitted. In the titles of rare books, copied exactly, accents should not be supplied.

294. Use [ ] only for words added to the title, and ( ) to express inclusion.

*Ex.* Talbot, E. A. Five years' residence in Canada, [1818-23].

Maguire, J. F. Canada. (*In his Irish in America.* 1868.)

Bale, J. Kinge John, a play; ed. by J. P. Collier. Westm., 1838. 4<sup>o</sup>.  
(Camden Soc., v. 2.)

295. If any title contains [ ] or ( ) Medium and Short may omit them, using commas instead.

One sign should never be used to express two things, if that can be avoided; each should have one definite meaning. Also alter — into , or ; or . as the context may require. The Library of Congress use < > for [ ] occurring in a title.

296. Use italics for the words *See* or *See also* in references, *In* and *In his* in analyticals, for *Same*, *Note*, *Contents*, and *Namely*, and for *etc.* when used to indicate omission of part of the title, also for subdivisions of subjects (as **France**, *History*), and for departments, bureaus, etc., under countries (as **United States**, *Department of State*; **U. S.**, *Bureau of Education*); also for titles-of-honor in headings (not in titles), and for other distinguishing words.

297. In long *Contents* make the division of the volumes plain either by heavy-faced volume-numbers or by giving each volume a separate paragraph.

Anyone will recoil from the labor of looking through a long undivided mass of small type; moreover the reader ought to be able to determine at once in what volume any article whose title he is reading is contained.

## 11. ARRANGEMENT.\*

298. Arrange entries according to the English alphabet, whatever the order of the alphabet in which a foreign name might have to be entered in its original language.

Treat **I** and **J**, **U** and **V**, as separate letters; *ij*, at least in the older Dutch names, should be arranged as *y*; do not put Spanish names beginning with **Ch**, **Ll**, **Ñ**, after all other names beginning with **C**, **L**, and **N**, as is done in the dictionary of the Spanish Academy, nor **ä**, **å**, **æ**, **ö**, **ø** at the end of the alphabet, as is done by the Swedes and Danes.

299. Arrange German names spelled with the vowels **ä**, **ö**, **ü**, as if they were spelled **æ**, **œ**, **ue**, but spell them as they are spelled by their owners, using **æ**, **œ**, **ue**, when the owners use both spellings.

In previous editions I advocated, chiefly on philological grounds, arranging the German **ä**, **ö**, and **ü** as **a**, **o**, and **u**. The two forms are used interchangeably by the Germans, but the increasing emigration of Germans and their habit of spelling their names with the *e* when carried to a foreign country make it expedient to arrange the German names also as if they contained the *e*.

For the sake of uniformity the Swedish, Danish, Hungarian, and Finnish names may be treated in the same way.

When there are several such names together a card catalog should have guide cards giving the two names together, as

**Mueller** and **Müller**.

In a printed-card catalog notes should be made to prevent mistakes, thus

**Müller** is arranged as **Mueller**.

Often this treatment of the umlaut will not affect the order at all; when it does if the guide card or note is not used the matter should be made clear to the eye thus,—

**Nöldeke** (=Noeldeke), Emil.

If there are several such names it is enough to do this with the first or the first and last.

## a. HEADINGS.

300. When the same word serves for several kinds of heading let the order be the following: person, place, followed by subject (except person or place), form, and title.

Arrangement must be arbitrary. This order is easy to remember, because it follows the course of cataloging; we put down first the author, then the title. The subject and form, expressed sometimes in more than one word, and the title, almost always having more than one word, must be arranged among themselves by the usual rules. Of course, the person considered as a subject can not be separated from the person as author. As the place may be either author or subject or both, it may come between the two.

<i>Ex.</i> <b>Washington</b> , George. (person)	<b>Homes</b> , H. A. (person)
<b>Washington</b> , D. C. (place)	<b>Homes family</b> . (persons)
	<b>Homes</b> . (subject)
	<b>Homes and shrines</b> . (title)

\*On this subject consult p. 46 of Linderfelt's Eclectic card catalog rules, based on Dziatzko's "Instruction."

## 301. Forenames used as headings precede surnames.

<i>Ex.</i> <b>Christian II.</b> <b>Christian, James.</b> <b>Christian art.</b>	<b>Francis II.</b> <b>Francis, Abraham.</b> <b>Francis and Jane.</b>
--	--

302. Headings like Charles, George, Henry, when very numerous, must be divided into classes, in this order: Saints, Popes, Emperors, Kings, Princes and Noblemen, others. The Saints are subarranged by their usual appellatives, the Popes by their number, Sovereigns and Sovereign princes in alphabetical order of countries, and under countries numerically. Other persons are subarranged by their usual appellatives, neglecting the prepositions.<sup>1</sup>

<i>Ex.</i> <b>Peter, Saint.</b> <b>Peter, Pope.</b> <b>Peter the Great, Emperor of Russia.</b> <b>Peter II. of Aragon.</b> <b>Peter III. of Aragon.</b> <b>Peter I. of Portugal.</b> <b>Peter, Duke of Newcastle.</b>	<b>Peter; of Groningen, enthusiast. See Pieter.</b> <b>Peter, John Henry.</b> <b>Peter, Lake.</b> <b>Peter, Mt.</b> <b>Peter-Hansen, Erik.</b> <b>Peter Lewis, a true tale.</b>
---	--

<sup>1</sup> So that **Thomas de Insula** and **Thomas Insulanus** may not be separated.

When there are two appellatives coming in different parts of the alphabet, refer from the rejected one, as **Thomas Cantuariensis**. See **Thomas Becket**.

## 303. Arrange in two alphabets names that differ slightly in spelling and come close together in the alphabet.

*Ex.* Brown and Browne, and the French names beginning with Saint and Sainte. As readers may not always know the spelling of the authors name references should be made.

*Ex.* Brown. See also Browne.

## 304. Arrange by the forename headings in which the family name is the same.

No attention is to be paid to prefixes, as *Bp.*, *Capt.*, *Dr.*, *Hon.*, *Sir*, *Fräulein*, *Mis*, *Mlle.*, *Mme.*, *Mrs.*, or to suffixes, as *D. D.*, *F. R. S.*, *LL. D.*, etc. In regard to *Hungarian* names, observe that the name appears on the title-page as it does in a catalog, the family name first, followed by the Christian name; as, "Elbeszélések; írta báró **Eötvös Jozsef**."

## 305. When the forenames are the same arrange chronologically.

Again, no attention is to be paid to the titles *Sir*, etc.; to arrange alphabetically by them could be of no use here because no one can know beforehand which of many possible titles we have taken to arrange by, whereas some one may know when the author whom he is seeking lived. Of course

**Bart**, T. L., comes before  
**Bart**, Thomas, for the same reason that  
**Bart** comes before  
**Barta**.

## 306. Forenames not generally used should be neglected in the arrangement.

When an author is generally known by one of several forenames he will be looked for by that alone, and that alone should determine the arrangement, at least in a card catalog. The form should be

**Harte, Bret** (*in full* Francis Bret), or **Harte, Bret** (*i. e.* Francis Bret).

Make references whenever the omission of a name will change the alphabetical arrangement, as from **Müller, F: Max**, to **Müller, Max**.

But if they are counted in arranging they should be spaced or put into curves, because when there are several persons with the same family name the spacing or the curves assist the eye in picking out the right one. Thus if we have

**Franklin, John, d. 1759,**  
**Franklin, Sir John, d. 1863,**  
**Franklin, John Andrew,**  
**Franklin, John Charles,**  
**Franklin, John David,**

the reader not knowing of the name David would expect to find the last among the simple Johns, but seeing the David spaced would understand that it was a rarely used name. This supposes that he knows the system, but one can not have a condensed catalog without obliging the reader to learn how to use it.

307. If an author uses both the shorter and the longer forms in different works and yet is decidedly better known by the shorter, arrange by that.

**A. E. A.** "Note." When in such cases it is deemed safer to retain the full name the following form of entry may be adopted, e. g., **Levasseur, Emile i. e. Pierre Emile**.

308. Arrange a nobleman's title, under which entry is made, and the name of a bishop's see, from which reference is made to the family name, among the personal names, not with the places.

*Ex.* **London, Alfred.**  
**London, David, bp. of.**  
**London, John.**  
**London, Conn.**  
**London, Eng.**  
*not* **London, John.**  
**London, David; bp. of.**  
**London, Conn.**  
*nor* **London, John.**  
**London, Conn.**  
**London, David, bp. of.**  
**London, Eng.**

**Danby, John.**  
**Danby, Thomas Osborne, earl of.**  
**Danby, Wm.**  
**Danby, Eng.**  
**Holland, C.**  
**Holland, 3d baron (H:R. Vassal Fox).**  
**Holland, 4th baron (H:E. Vassal Fox).**  
**Holland, [the country].**

309. The possessive case singular should be arranged with the plural.

The alphabet demands this, and I see no reason to make an exception which can not be made in foreign languages.

**Bride of Lammermoor.**  
**Brides and bridals.**  
**Bride's choice.**

**Boys' and girls' book.**  
**Boy's King Arthur.**  
**Boys of '76.**

310. Arrange Greek and Latin personal names by their patronymics or other appellatives.

*Ex.* **Dionysius.**

**Dionysius Areopagita.**

**Dionysius Chalcidensis.**

**Dionysius Genuensis.**

311. Arrange English personal and place names compounded with *prefixes* as single words; also those foreign names in which the prefix is not transposed (see § 29).

*Ex.* **Demonstration.**

**De Montfort.**

**Demophilus.**

**De Morgan.**

**Demosthenes.**

Other such names are Ap Thomas, Des Barres, Du Chaillu, Fitz Allen, La Motte Fouqué, Le Sage, Mac Fingal, O'Neal, Saint-Réal, Sainte-Beuve, Van Buren.

This is the universal custom, founded on the fact that the prefixes are often not separated in printing from the following part of the name. It would, of course, be wrong to have **Demorgan** in one place and **De Morgan** in another.

312. Arrange proper names beginning with **M'**, **Mc**, **St.**, **Ste.** as if spelled **Mac**, **Saint**, **Sainte**.

Because they are so pronounced. But **L'** is not arranged as **La** or **Le**, nor **O'** as if it stood for **Of**, because they are not so pronounced.

313. Arrange personal names compounded of *two names* with or without a hyphen after the first name but before the next longer word.

*Ex.* **Fonte, Bart. de.**

**Fonte Resbecq, Auguste.**

**Fontenay, Louis.**

**Fontenay Mareuil, François.**

314. Arrange compound names of *places* as separate words, except those beginning with prefixes.

*Ex.* **New, John.**

**New Hampshire.**

**New legion of Satan.**

**New Sydenham Society.**

**New York.**

**Newark.**

**Newfoundland.**

**Newspapers.**

*not* **New, John.**

**New legion of Satan.**

**Newark.**

**Newfoundland.**

**New Hampshire.**

**Newspapers.**

**New Sydenham Society.**

**New York.**

315. Arrange names of *societies* as separate words.

See **New Sydenham Society** in the list above.

316. Arrange as single words compound words which are *printed* as one.

*Ex.* **Bookseller, Bookplates.** Sometimes such words are printed on title-pages as two words; in such case do the same in copying the title, but if the word is used as a heading follow the authority of a dictionary; each library should select some one dictionary as its standard.

317. Arrange *hyphenated* words as if separate.

*Ex.* **Happy home.**

**Happy-Thought Hall.**

**Happy thoughts.**

**Home and hearth.**

**Home rule.**

**Homely traits.**

**Homer.**

**Sing, *pseud.***

**Sing, James.**

**Sing, James, *pseud.***

**Sing-Sing Frison.**

**Singapore.**

**Singing.**

**Grave and Reverend Club.**

**Grave County.**

**Grave Creek.**

**Grave-digger.**

**Grave-mounds.**

**Grave objections.**

**Grave de Mézeray, Antoine.**

**Gravel.**

**Gravestone.**

**Graveyard.**

**Out and about.**

**Out in the cold, a song.**

**Out-of-door Parliament.**

**Outer darkness, The.**

Follow some standard dictionary in determining when hyphen is to be used.

318. Arrange *pseudonyms* after the corresponding real name.

*Ex.* **Andrew, *pseud.***

**Andrew, St.**

**Andrew, St., *pseud.***

**Andrew. John.**

**Andrew, John, *pseud.***

**Andrew, John Albion.**

319. Arrange *incomplete* names by the letters. When the same letters are followed by different signs, if there are no forenames, arrange in the order of the complexity of signs; but if there are forenames arrange by them. *I. e.*, put a dot before a line, a line before a star (three lines crossing), etc.

*Ex.* **Far from the world.**

**Far . . .**

**Far\*\*\***

**Far\*\*\*, B. F.**

**Far. . ., J. B.**

**Farr, John.**

## 320. If signs without any letters are used as headings (§ 96) (as . . . or † † †) put them all before the first entries under the letter A.

## 321. The arrangement of title-entries is first by the heading words; if they are the same, then by the next word; if that is the same, by the next; and so on. Every word, articles and prepositions included, is to be regarded; but not a transposed article.

*Ex.* **Uncovenanted mercies.**

**Under a cloud.**

**Under the ban.**

**Under the greenwood tree; a novel.**

**Under the greenwood tree; a poem.**

**Under which king.**

**Undone task, The.**

**Undone task done.**

Here the transposed **The** is non-existent for the arranger.



It makes no difference whether the words are connected with one another in sense or not; the searcher should not be compelled to think of that. Let the arrangement be by words as ordinarily printed. Thus **Home** rule is one idea but it is two words, and its place must be determined primarily by its first word **Home**, which brings it before **Homeless**. If it were printed **Homerule** it would come after **Homeless**. Similarly **Art** amateur is one phrase, but as the first word **Art** is followed by a word beginning with *am*, it must come before **Art** and artists, although its parts are more closely connected than the parts of the latter phrase.

The French *d'* and *l'* are not to be treated as part of the following word:

<i>Ex.</i> Art d'économiser.	<i>not</i> Art de faire.
Art d'être grandpère.	Art de linguistique.
Art d'instruire.	Art de l'instruction.
Art de faire.	Art d'économiser.
Art de l'instruction.	Art des mines.
Art de linguistique.	Art d'être grandpère.
Art des mines.	Art digne.
Art digne.	Art d'instruire.

322. Arrange titles beginning with numeral figures (not expressing the number of the work in a series, § 330) as if the figures were written out in the language of the rest of the title.

*Ex.* 100 deutscher Männer = Ein hundert deutsche Männer; 1812 = Mil huit cent douze.

323. Arrange abbreviations as if spelled in full; but elisions as they are printed.

*Ex.* Dr., M., Mlle., Mme., Mr., Mrs., as Doctor, Monsieur, Mademoiselle, Madame, Mister, Mistress.

*But* Who'd be a king?

Who killed Cock Robin?

Who's to blame?

The arrangement recommended in §§ 311-319 suits the eye best and requires as little knowledge or thought as any to use. The exception made in § 311 is required by universal practice and by the fact that a very large part of the personal names beginning with prefixes are commonly printed as one word. Names of places beginning with *New*, *Old*, *Red*, *Blue*, *Green*, etc. (which might be likened to the prefixes *De*, *Des*, *Du*, etc., and made the ground of a similar exception), are much less frequently printed as one, and when they are the accent is often different. Moreover, the words *New*, *Old*, etc., have an independent meaning and occur as personal names, first words of titles, or of the names of societies, as in the examples in § 314, which can not be said of the prefixes. The reason for separating *New Hampshire* and *Newark* in the first example is patent to every consulter at a glance; the reason for the different positions of *New legion* and *New York* in the second example would not be clear and would have to be thought out; and it is not well to demand thought from those who use the catalog if it can be avoided.

#### b. SUBHEADINGS.

324. In arranging government publications make all necessary divisions but avoid subdivision.

It is much clearer—and it is the dictionary plan—to make the parts of a division themselves independent divisions, referring from the including division to the subordinate one. *E. g.* (to take part of the headings under **United States**):

*Subordination (not recommended).*

<b>United States.</b>	<i>Department of the Interior.</i>	
	<i>Department of the Interior.</i>	<i>Bureau of Indian Affairs.</i>
	<i>Department of the Interior.</i>	<i>Patent Office.</i>
	<i>Department of the Interior.</i>	<i>Pension Office.</i>
	<i>Department of the Interior.</i>	<i>Public Land Office.</i>
	<i>Department of the Navy.</i>	
	<i>Department of the Navy.</i>	<i>Bureau of Navigation.</i>
	<i>Department of the Navy.</i>	<i>Bureau of Navigation. Hydrographic Office.</i>
	<i>Department of the Navy.</i>	<i>Bureau of Navigation. Naval Academy.</i>
	<i>Department of the Navy.</i>	<i>Bureau of Navigation. Naval Observatory.</i>
	<i>Department of the Navy.</i>	<i>Bureau of Navy-Yards and Docks.</i>
	<i>Department of the Navy.</i>	<i>Bureau of Navy-Yards and Docks. Naval Asylum.</i>
	<i>Department of War.</i>	
	<i>Department of War.</i>	<i>Adjutant-General's Office.</i>
	<i>Department of War.</i>	<i>Bureau of Engineers.</i>
	<i>Department of War.</i>	<i>Bureau of Topographical Engineers.</i>
	<i>Department of War.</i>	<i>Commissary-General's Office.</i>
	<i>Department of War.</i>	<i>Freedmen's Bureau.</i>
	<i>Department of War.</i>	<i>Military Academy.</i>

*Better order.*

<b>United States.</b>	<i>Adjutant-General.</i>
	<i>Commissary-General.</i>
	<i>Engineers, Bureau of.</i>
	<i>Freedmen's Bureau.</i>
	<i>Hydrographic Office.</i>
	<i>Indian Affairs, Bureau of.</i>
	<i>Interior, Dep't of.</i>
	<i>Military Academy.</i>
	<i>Naval Academy.</i>
	<i>Naval Asylum.</i>
	<i>Naval Observatory.</i>
	<i>Navigation, Bureau of.</i>
	<i>Navy, Dep't of.</i>
	<i>Navy Yards and Docks, Bureau of.</i>
	<i>Patent Office.</i>
	<i>Pension Office.</i>
	<i>Public Lands.</i>

or instead of inversion the distinctive word of the title may be distinctively printed, as

- United States.** *Adjutant-General.*  
*Bureau of Engineers.*  
*Military Academy.*  
*Bureau of Navigation.*
- or **United States.** **Naval Observatory.**  
**Bureau of Navigation.**  
**Navy Department.**  
**Bureau of Navy Yards and Docks.**

This system should be adopted for all countries.

There are, however, certain divisions or sections which have no independent existence and should be subordinated, as *Division of Statistics* under several departments or bureaus, and the various divisions of the Library of Congress (as *Catalog division*, *Order division*).

The subordination of bureaus and offices to departments is adopted simply for convenience, and is changed from time to time as the exigencies of the public service demand. There is no corresponding convenience in preserving such an order in a catalog, but inconvenience, especially in the case of the above-mentioned changes. The alphabetical arrangement has here all its usual advantages without its usual disadvantage of wide separation.

When there are many sub-headings, as under United States, there should be a guide card for each, even if there are only single cards under some. These cards should include the name of the department to which the bureau is subordinate, as:

U. S. *Freedmen's Bureau* (War Dep't). In a printed catalog the same information should be given in the heading.

325. Similarly subdivisions are to be avoided in subject sub-headings under countries.

- Ex. Not France. Description and Travel.—Gazetteers.*  
**France.** *Description and Travel.—Guide books.*  
**France.** *Description and Travel.—Maps.*
- but **France.** *Description and Travel.*  
**France.** *Gazetteers.*  
**France.** *Guide books.*  
**France.** *History.*  
**France.** *Maps.*

#### c. TITLES.

326. Under an author's name adopt either the order:

- (1) Complete (or nearly complete) collections of his works.
- (2, 3) His other works whether by him alone or written in conjunction with another author including selections, (4) Works about him; or

- (1) Complete (or nearly complete) collections, (2) Extracts from the complete collections, (3) Single works, whether by him alone or written in conjunction with another author, (4) Works about him.

Nos. 1-3 come first as belonging to the author-catalog; 4 comes last as belonging to the subject-catalog.

It is better to let the smaller collections come in their alphabetical place with the single works.

The single works of a voluminous author (as Aristotle, Cicero, Homer, Shakespere) should be so printed that the different titles will strike the eye readily.

If the "contents" of the collected works are not printed alphabetically, it is well to insert under the titles of the chief single works a reference to the particular volumes of the collections in which they are to be found. (See Boston Athenæum catal., art. Goethe.)

Two works published together are arranged by the first title, with reference from the second.

*Extracts* from single works come immediately after the respective works.

A *spurious* work is arranged with the single works, but with a note stating the spuriousness. But if the author's name is used as a pseudonym by another person the entry should have a separate heading after all the works; as,

**Browne, H.** History.

**Browne, H.,** *pseud.* Stones from the old quarry. See **Ellison, H.**

Whether both of two *joint authors* appear in the heading or only the first, the entry should be arranged among the works written by the first author alone. When there are more than two authors, if any notice is taken of the others in the heading, the form should be **Smith, John, and others**. The usual practice hitherto has been to arrange entries by joint authors *after* the works written by the first author alone, and this was recommended in the first edition in regard both to the form of the heading and the arrangement; but although it is pleasing to a classifying mind, it is practically objectionable because a reader, not knowing that the book he is looking for is a joint production, and not finding it in the first series of titles, may suppose that it is not in the library. This danger is greatest in a card catalog, where it entirely overweighs the somewhat visionary advantage of the separate arrangement. The arrangement of a card catalog should be as simple as possible, because the reader having only one card at a time under his eyes can not easily see what the arrangement is. On the printed page, where he takes in many titles at a glance, more classification can be ventured upon; there the danger is confined to the more voluminous authors; where there are few titles the consulter will read them all and so will not miss any. On the printed page, too, the mixing in of joint authors interrupts to the eye the alphabetical order of titles; *e. g.*,

**Dod, T.** Anamites and their country.

— *and others.* Barracouta.

— Carriboo, a voyage to the interior.

— *and White, E.* Dahomey and the slave trade.

— Elephanta, its caves and their images.

This trifling inconvenience can be easily avoided, however, by including the second name in the title (which method I decidedly prefer); *e. g.*,

**Dod, T.** Anamites.

— Barracouta, by D. [and others].

— Carriboo.

— Dahomey, by Dod and E. White.

— Elephanta.

When the form **Smith, John, and others** is used, Full will give a list of the "others" in a note. They should not be put into a heading because there is not room for many names on the first line of a card, and in a printed catalog the information looks better in a note than in a very long heading.

327. In the order of titles take account of every word except initial articles. If two titles have the same words arrange by date of imprint, the earliest first.

- Ex.* **Address** of Southern delegates in Congress.  
**Address** of the people of Great Britain.  
**Address** of twenty thousand loyal Protestant apprentices.  
**Address** on national education. 1874.  
**Address** on national education. 1902.  
**Address** to a provincial bashaw.  
**Address** to Christians, recommending the distribution.  
**Husson, F.** Vie d'une grande dame.  
— Vie dans le Sahel.  
**Mason, T.** The corner stone.  
— A wall of defence.

328. Arrange different editions of the same works chronologically.

- Ex.* **Homerus.** Carmina [Gr.]; cum annot., cur. C. G. Heyne. Lips., 1802. 8 v. 8°. — *Same.* [Gr.]; cum notis et proleg. R. P. Knight. Londini, 1820. 4°. — *Same.* [Gr.]; ed. J. Kekker. Bonnae, 1858. 2 v. 8°. **Bartlett, John.** Collection of familiar quotations. 3d ed. Camb., 1860. 12°. — *Same.* 4th ed. Boston, 1863. 12°. — *Same.* 8th ed. Boston, 1882. 16°.

329. Undated editions should have the date supplied as nearly as may be; absolutely undatable editions should precede dated editions.

330. Disregard numerals commencing a title before such words as Report, Annual report.

- |                          |                            |
|--------------------------|----------------------------|
| <i>Not</i> First report, | <i>but</i> General account |
| Fourth report,           | 1st, 2d, 4th report.       |
| General account,         |                            |
| Second report.           |                            |

331. Arrange translations immediately after the original, prefixing the name of the language into which they are made; if there are several, arrange the languages alphabetically.

- Ex.* **Cicero.** De officiis. [Various editions, arranged chronologically.]  
— *Same.* Erkl. von O. Heine. Berlin, 1857. 8°. — *Eng.* Offices; tr. by C. R. Edmonds. London, 1850. 8°. — *French.* Les offices; tr. par [G. Dubois]. Paris, 1691. 8°.

If the original is not in the library the translation may be arranged either by the first words of its own title or by the first words of the original title prefixed in brackets. The latter order is to be preferred when most of the other titles are in the original language. When the list of entries is long a reference should be made from any title of a translation which is alphabetically much separated from its original back to the original title under which it is to be found.

- Ex.* **Hofland, Mrs. B.** (W. H.). [The son of a genius. *French.*] Ludovico; tr. par Mme. de Montolieu.  
**Dudevant.** L'homme de neige.  
— *Eng.* The snow man.  
[58 titles interposed.]  
— The snow man. *See, back,* L'homme de neige.

An original text with a translation is to be arranged as if alone, but if there are many editions make a reference from among the translations to the original. If there are translations into two languages in a volume, arrange by the first, and, if necessary, refer from the second.

332. Polyglots precede all other editions.
333. Divide the works *about* a person when numerous by collecting the titles of lives into a group.
334. When a writer is voluminous insert the criticisms or notes on or replies to each work after its title; otherwise give them according to § 326, at the end of the article.
335. Arrange analyticals, when there are several for the same article, chronologically, as being different editions.

*Ex. Pretty, F.* Prosperous voyage of Sir T. Cavendish. (*In Purchas, S. Pilgrims*, v. 1, b. 2. 1625; — *Harris, J. Col.*, v. 1. 1705; and v. 1. 1764; — *Callander, J. Terra Austr.*, v. 1. 1768; — *Hakluyt, R. Col.*, v. 4. 1811.)

336. If the library has a work both as part of another work and independently, arrange in the probable order of publication.

*Ex. Cutter, C: A.* Common sense in libraries. (*In Library journal*, v. 14. 1889.)  
 — *Same.* (*In American Library Assoc. Proceedings* at St. Louis, 1889.)  
 — *Same, separated.*  
 — *Same.* [Boston, 1889.] Q.

337. Under countries arrange titles as under any other author.

That is, put first the country's own works (governmental publications), then the works about the country; and as we put the criticisms on a voluminous author after the separate writings to which they respectively apply, so we put accounts of or attacks upon any branch of government after the entry of the branch.

This analogy ought to have some weight. Yet there are very strong reasons of convenience in favor of mixing the two classes (works of the government and works about the country) in one alphabet, as:

**U. S. Census.**

- *Commerce.*
- *Description and Travels.*
- *Education.*
- *Education, Bureau of.*
- *History.*
- *Industry.*
- *Interior, Dep't of the.*

## d. CONTENTS.

338. Arrange *contents* either in the order of the volumes or alphabetically by the titles of the articles.

*Alphabetical order, as usually printed.*

*Contents.* Argentile and Curan; a legendary drama, v. 2.  
 Art of painting, by Du Fresnoy, v. 3.  
 Caractacus; a dramatic poem, v. 2.  
 Chronological list of painters to 1689, v. 3.  
 Dryden's preface to his translation of Du Fresnoy, v. 3.  
 Elegies, v. 1.  
 Elfrida; a dramatic poem, v. 2.  
 English garden, The, v. 1.  
 Epitaphs and inscriptions, v. 1.  
 Essay on the meaning of the word angel, as used by St. Paul, v. 4.  
 Essays on English church music, v. 3.  
 Examination of the prophecy in Matthew 24th, v. 4.  
 Hymns and psalms, v. 1.  
 Musæus; a monody to the memory of Mr. Pope, v. 1.  
 Odes, v. 1.  
 Pygmalion; a lyrical scene, v. 2.  
 Religio clerici, v. 1.  
 Sappho; a lyrical drama, v. 2.  
 Sermons, v. 4.  
 Sonnets, v. 1.

*Volume order.*

*Contents.* Vol. 1. Musæus, a monody to the memory of Mr. Pope.—Odes, sonnets, epitaphs and inscriptions, elegies.—The English garden.—Religio clerici.—Hymns and psalms. 2. Elfrida, a dramatic poem.—Caractacus, a dramatic poem.—Sappho.—Argentile and Curan, a legendary drama.—Pygmalion, a lyrical scene. 3. Du Fresnoy's art of painting.—Dryden's preface to his translation of Du Fresnoy.—Chronological list of painters to 1689.—Essays on English church music. 4. Sermons.—Essay on the meaning of the word angel, as used by St. Paul.—Examination of the prophecy in Matthew 24th.

It is evident how much more compendious the second method is. But an alphabetical "contents" also might be run into a single paragraph, though the fact that it is alphabetical will be less evident.

The titles of novels and plays contained in any collection ought to be entered in the main alphabet; it is difficult then to see the advantage of an alphabetical arrangement of the same titles under the collection. Many other collections are composed of works for which alphabetical order is no gain, because the words of their titles are not mnemonic words, and it is not worth while to take the trouble of arranging them; but there are others composed of both classes, in which such order is very convenient.

## e. SUBJECTS.

339. Care must be taken not to mix two subjects together because their names are spelled in the same way.

Thus **Grace** before meals, **Grace** of body, **Grace** the musical term, and **Grace** the theological term, must be four distinct headings.

340. Under subject-headings group titles topically when it can be done, otherwise arrange them by the authors' names.

Alphabetical arrangement by authors' names is useful when a subject-entry is a substitute for a title-entry, but otherwise is as useless as it is inappropriate. If the author's name is known the book should be looked for under that, not under the subject; if it is not known, what good can an arrangement by authors do? Sometimes, if one has forgotten the Christian name of an author, it may be easier to find him under a subject than in a crowd of Smiths or Joneses or Müllers, and this use of a subject-heading is impaired by grouping or by chronological order; but such use is infrequent, and the main design of a subject-entry should not be subordinated to this side advantage.

It is even urged that it is harder to find a work treating of the subject in any special way among subdivisions than when there is only one alphabet, which is absurd. On the one hand one must look over a list of books embracing five or six distinct divisions of a subject and select from titles often ambiguous or provokingly uncommunicative those that seem likely to treat of the matter in the way desired. On the other plan he must run over five or six headings given by another man, and representing that man's ideas of classification, and decide under which of them the treatise he is in search of is likely to be put. Which system gives the least trouble and demands the least brain-work? Plainly the latter. In three cases out of four he can comprehend the system at a glance. And if in the fourth there is a doubt, and he is compelled after all to look over the whole list or several of the divisions, he is no worse off than if there were no divisions; the list is not any longer. The objection then to subdivisions is not real, but fanciful. The reader at first glance is frightened by the appearance of a system to be learned, and perversely regards it as a hindrance instead of an assistance. But if anyone has such a rooted aversion to subdivisions it is very easy for him to disregard them altogether, and read the list as if they were not there, leaving them to be of service to wiser men.

As the number of titles under each heading increases in number so does the opportunity and need of division. The first and most usual groups to be made are *Bibliography* and its companion *History*, and the "practical-form" groups *Dictionaries* and *Periodicals*. Under countries the first grouping will be *Description and Travels, History and Politics, Language and Literature*, followed by *Natural history*, etc. For examples of further subdivisions see the longer catalogs. It is not worth while in a printed catalog to make very minute divisions. The object aimed at,—enabling the enquirer to find quickly the book that treats of the branch of the subject which *he* is interested in,—is attained if the mass of titles is broken up into sections containing from half a dozen to a score. Of course there are masses of titles which can not be so broken up because they all treat of the same subject in the same way, or at least show no difference of treatment that admits of classification. The general works on the Fine Arts in a library of 100,000 volumes may number 100 titles, even after *Periodicals* and *Dictionaries* have been set aside.

There is one objection to grouping,—that books can seldom be made to fill any classification exactly, their contents overrunning the classes, so that they must be entered in several places, or they will fail to be found under some of the subdivisions of which they treat. Thus in the chronological arrangement of *History*, whether we arrange by the first date, the average, or the last date of each work, the books cover periods of such various length that one can never get all that relates to one period together.

There is another objection,—that it is much harder to make a catalog with subdivisions, which of course require a knowledge of the subject and examination of the books; and the difficulty increases in proportion to the number of the books and the minuteness of the divisions.



341. The subarrangement in groups will often be alphabetical by authors; but in groups or subjects of a historical character it should be chronological, the order being made clear by putting the dates first or by printing them in heavy-faced type.

Thus under countries the division *History* will be arranged according to the period treated of, the earliest first; so under *Description*, for England as seen by foreigners in the days of Elizabeth was a very different country from the England seen by Prince Pückler-Muskau in 1828, or satirized by Max O'Rell in 1883. Other divisions, to be so treated when they are long enough, are *Antiquities*, *Commerce*, *Finance*, *Politics*, and *Social life and customs* under countries and large cities, also under the city or town and the State in which the library is situated.

In a card catalog call attention to the chronological order by using a rubber stamp (§ 348) with the words "Period treated" to be followed by the date in writing.

342. When there are many cross-references classify them.

*Ex. Architecture.* See also **Arches**; — **Baths**; — **Bridges**; — **Cathedrals**; — **Fonts**; — [and many other things built];  
*also* **Carpentry**; — **Drawing**; — **Metal-work**; — **Painting**; — [and many other means or methods of building];  
*also* **Athens**; — **Berlin**; — **Boston**; — **Milan**; — **Rome**; — **Venice**; — **Verona**; — [and many other cities whose buildings are described];  
*also* **Arabia**; — **Assyria**; — **Egypt**; — **France**; — **Greece**; — **India**; — **Italy**; — [and many other countries whose architecture is described];

343. When the titles are numerous under a subject-heading divide them, but avoid subdivision.

It may not be best to adopt strictly the same method in the subdivisions under countries that was recommended for government publications. There are advantages in both the following plans. The second is the dictionary plan pure and simple; the first is a bit of classification introduced for special reasons into a dictionary catalog, and perhaps out of place there. It is, however, the one which I adopted for the catalog of the Boston Athenæum.

[Name of country.]	Administration. Agriculture. Antiquities. Architecture. Army. Art. Biography. Botany. Calendar. Ceremonies. Charities. Climate. Colonies. Commerce and Trade. Costume. Description and Travels. Ecclesiastical history. Education. Entomology. Finance.
--------------------	--

[Name of country.]	Administration. Agriculture. Antiquities. Architecture. Army. Art. Ballads and songs. Bibliography. Botany. Calendar. Ceremonies. Charities. Climate. Colonies. Commerce. Composition. Conversation and Phrases. Correspondence. Costume. Description and Travels.
--------------------	---

[Name of country.] Folk-lore.	[Name of country.] Dialects.
Foreign relations.	Dialogues.
Geology.	Dictionaries.
Heraldry.	Drama.
Herpetology.	Ecclesiastical history.
History.	Education.
Bibliography.	Eloquence or oratory.
General works.	Entomology.
Chronological arrangement.	Etymology.
Ichthyology.	Epigrams.
Industry.	Epitaphs.
Language.	Epithets.
Bibliography.	Exercises.
General and miscellaneous works.	Fables.
Composition.	Fairy tales.
Conversation and Phrases.	Fiction.
Correspondence.	Finance.
Dialects.	Foreign relations.
Dictionaries.	Geology.
Epithets.	Grammar.
Etymology.	Heraldry.
Exercises.	Herpetology.
Grammar.	History.
Historical grammars.	Bibliography.
History.	General works.
Homonyms.	Chronological arrangement.
Pronunciation and spelling.	Homonyms.
Prosody.	Ichthyology.
Readers (for foreign languages).	Language.
Rhymes.	Bibliography.
Synonyms.	History.
Law.	General and miscellaneous works.
Bibliography.	Law.
History.	Bibliography.
General works.	History.
Literature.	General and miscellaneous works.
Bibliography.	Legends.
History (including lives of authors).	Letters.
Collections.	Literature.
Manuals.	Bibliography.
Selections for reading and speaking.	History.
Ballads and songs.	General and miscellaneous works.
Dialogues.	Collections.
Drama.	Malacology.
Eloquence or oratory.	Manufactures.
Epigrams.	Medicine.
Epitaphs.	Mineralogy.
	Money.
	Music.

[Name of country.]	Essays.	[Name of country.]	Names.
	Fables.		Natural history.
	Fairy tales.		Navy.
	Fiction.		Naval history.
	Legends.		
	Letters.		Numismatics.
	Parodies.		Ornithology.
	Periodicals.		Palæontology.
	Poetical romances.		Parodies.
	Poetry.		Periodicals.
	Popular literature.*		Philosophy.
	Prose romances.†		Poetical romances.
	Satire.		Poetry.
	Sonnets.		Politics.
	Wit and humor.		Popular literature.*
	Malacology.		Population.
	Manufactures.		Pronunciation.
	Medicine.		Prose romances.†
	Mineralogy.		Prosody.
	Money.		Public works.
	Music.		Registers.
	Names.		Religion.
	Natural history.		Rhymes.
	Navy.		Sanitary affairs.
	Naval history.		Satire.
	Numismatics.		Science.
	Ornithology.		Social distinctions.
	Palæontology.		Social life, Manners and cus- toms.
	Philosophy.		
	Politics.		Social science.
	Population.		Sonnets.
	Public works.		Spelling.
	Registers.		Statistics.
	Religion.		Synonyms.
	Sanitary affairs.		Technology.
	Science.		Theatre.
	Social distinctions.		Theology.
	Social life, Manners and cus- toms.		Wit and humor.
			Zoölogy.
	Social science.		Etc.
	Statistics.		
	Technology.		
	Theatre.		
	Theology.		
	Zoölogy.		
	Etc.		

\* Not meaning novels, but broadsides, chap-books, and the like,—the literature of the people in times past.

† Again not meaning novels, but the romances of chivalry, etc.

Note, however, that if the subordination under Language and Literature is objected to, it is very easy to make them independent headings in the main alphabet, having instead of the headings

**Italy.** *Description.*  
*History.*  
*Language.*  
*Literature.*  
*Natural history.*

**Italian language.**  
**Italian literature.**  
**Italy.** *Description.*  
*History.*  
*Natural history.*

Of course different countries will require different divisions, e. g., *Ecclesiastical history, Mythology, Religion, Theology* will not often be required for the same country. And often it will be expedient to combine those divisions in which there are very few titles into one more general; thus *Botany, Herpetology, Ichthyology, Zoölogy*, would join to give *Natural history* a respectable size, and *Geology, Mineralogy, Palæontology, Physical geography* would combine, or in very small countries all these would go together under *Description*. Under some countries other divisions will be required; in the list are given only those in actual use; but the arrangement is elastic and admits of new divisions whenever they are needed. In regard to a few (such as *Epitaphs, Fables, Names, Proverbs*) there is room for doubt whether they ought to be under countries; whether the subject cohesion is not much stronger than the national cohesion. Many others are not usually put here (as *Numismatics, Philosophy, Religion, Science, Theology, Zoölogy*). The former usage was to put under the country only its history, travels in it, and the general descriptive works; and books that treated of the Art, Architecture, Ballads, Botany, Drama, etc., of that land were put with the general works on Art, Architecture, etc. But the tendency of the dictionary catalog is towards national classification; that is, in separating what relates to the parts of a subject, as is required by its *specific* principle, it necessarily brings together all that relates to a country in every aspect, as it would what relates to any other individual.

It may be asked (1) why the parts of *Natural history* are here separated and the parts of *Language* and *Literature* not; and (2) why we do not divide still more (following out the dictionary plan fully), so as to have divisions like *Liliaceæ, Cows, Horses*. As to (2), in a library catalog of a million volumes it would no doubt be best to adopt rigidly this specific mode of entry for the larger countries; for a catalog of one or two hundred thousand, arrangement in classes is as well suited to quick reference and avoids the loss of room occasioned by numerous headings. With few books minute division has a very incomplete appearance, specialties occurring only here and there, and most of the titles being those of general works. This may be compared to the division of a library into alcoves. One of from 10,000 to 20,000 volumes has an alcove for Natural History; from 20,000 to 50,000 it has alcoves for Botany and for Zoölogy; from 50,000 to 100,000 it has alcoves for Birds, Fishes, Insects, Mammals, Reptiles, but it must be either very large or very special before it allows to smaller divisions of Zoölogy separate apartments. On an expansive system it is easy to make new alcoves as they are wanted; a similar multiplication by fission is possible in the successively enlarging editions of a printed catalog. A card catalog, designed for continuous growth, should have more thorough division than can be put into print, because it must look into the future, while the printed catalog has no future.

As to (1) I can only say that the divisions of *Language* seem to me too intimately connected to be dispersed in catalogs of the present size, but that those of *Literature* have a more substantive existence and ought to be separated sooner. A double sub-division, however, ought to be avoided. Under *Language* there should be only one alphabet. It is better to arrange

<b>Greece.</b>	<i>Language.</i>	
	<i>Accents.</i>	than <i>Dictionaries.</i>
	<i>Dictionaries.</i>	<i>Etymology.</i>
	<i>Ellipses.</i>	<i>Grammar.</i>
	<i>Etymology.</i>	<i>Accents.</i>
	<i>Grammar.</i>	<i>Ellipses.</i>
	<i>History.</i>	<i>Particles.</i>
	<i>Particles.</i>	<i>Pleonasm.</i>
	<i>Pleonasm.</i>	<i>Pronunciation.</i>
	<i>Pronunciation.</i>	<i>Syntax.</i>
	<i>Syntax.</i>	<i>History.</i>

Any subdivision of the groups under countries has been strongly opposed as being troublesome to make, useless, and even confusing, or as being an unlawful mixture of classed and dictionary cataloging. But suppose you have four or five hundred titles under **France**. *History*. Will you break them up into groups with such headings as *House of Bourbon, Revolution, Empire, Restoration*, etc., with references and other devices for those works which treat of several periods, all of which it must be confessed is a little formidable at first glance, or will you leave them in one undivided mass, so that he who wants to find the history of the last half of the 15th century must read through the 500 titles, perhaps, to find even one and certainly to find all? You would divide of course. It is true that grouping may mislead. The inquirer must still be careful to look in several places. The history of France during the ascendancy of the House of Valois is to be found not merely under that heading but in the comprehensive histories of the country. The inquirer may be a little less likely to think of this because the titles of these two groups are separated from the many other titles which have nothing to do specially or generally with the House of Valois, but if he does think of it he is greatly assisted by such segregation.

f. SYNOPSIS.

344. Insert a synopsis of the arrangement whenever there are enough titles under a heading to require it.

This applies chiefly to the larger countries (as **France, Great Britain, United States**), the more voluminous authors (as **Cicero, Shakespeare**), one title-entry (**Bible**), and possibly some subjects not national. The arrangement of titles under **Bible** will be governed by § 328, 329, 331, 332, etc.; but it can best be understood from an example in some catalog which has many titles under that heading. The synopsis in the Boston Athenæum catalog is as follows:

Whole Bibles (first Polyglots, then single languages arranged alphabetically).

Works illustrating the whole Bible (under the heads Analysis, Antiquities, Bibliography, Biography, Canon, Catechisms, historical and theological, Commentaries, Concordances, Criticism, Dictionaries, Evidences, authority, etc., Geography, Hermeneutics, History, Inspiration, Introductions, Natural history, Science and the Bible, Theology, morals, etc., Miscellaneous illustrative works).

Selections from both Testaments.

Prophetical books of both Testaments.

Old Testament.

Illustrative works.

Parts of the Old Testament (arranged in the order of the English version), and works severally illustrating them.

Apocrypha.

New Testament.

Illustrative works.

Parts of the New Testament, and works illustrating them.

Under each part the order is: Editions of the original texts chronologically arranged;—Versions, in the alphabetical order of the languages;—Illustrative works.

## 12. ETCETERA.

345. In a supplement, catalog the *whole* of a CONTINUED set, not merely the volumes received since the first catalog.

*Ex.* If v. 1-4 are in the catalog and v. 5-10 are received later, enter all 10 v. in the supplement. It takes no more room, and it is useless to make the reader look in two places to ascertain how much of the work the library has. But this should not be done when it will take up much space, as would often be the case with periodicals, owing to details of change of name, number of volumes missing, etc. Nor should Contents be repeated; it is enough to refer.

346. When there are MANY EDITIONS of a work under any subject-heading omit the titles and merely refer to the author-entry.

Much space may thus be saved at little inconvenience to the reader.

*Ex.* Gaul. CÆSAR, C. J. Commentarii [B. C. 58-49]. See Cæsar, C. J. (pp. 441, 442). Here two lines do the work of forty.

347. Marks for IMPERFECTIONS are:

T. P. W. = title-page wanting, to be preceded by the presumed title in brackets and followed by the presumed place and date, in brackets.

*Imp.* or, if exactness is desirable, *wanting p.* —, or *maps wanting*, or the like, as the case may require.

Imperfections should also be noted by the abbreviation *Imp.* in the margin of the copy of the printed catalog or on the top line of a card in the card catalog which is used by the accession department; so that if a perfect copy comes into the library it may not be put among the sale duplicates but may be substituted for the imperfect copy. If the imperfection is great enough to justify buying another copy at auction or otherwise, doubly underline the word *Imp.*

348. In a written or type-written catalog it is better to use a RUBBER STAMP than a pen to add certain notes, not to save time, but to make the note conspicuous. Such are

See next card

used when the matter fills more than one card;

A work of Fiction      A Drama      A Poem

used in the subject entries given to works of the imagination under Biography, or History, or Geography, etc.<sup>1</sup> (§ 186);

Period treated

followed by the date; this is used in historical sections, whether chronologically arranged or not;<sup>2</sup>

Other editions under author

used to save space under subjects (§ 179);

For full contents see author-card

used when partial contents is given under a subject (§ 283);

In Children's Room      in Ref. Room

used for books taken out of the regular classification.

<sup>1</sup> If there are many such entries under one subject they may be collected under a sub-heading, as *Shakespeare, William. Fiction. Colombo, Cristoforo. Poetry.*

<sup>2</sup> It should be used (for all works whose title does not define the period) in the following divisions under all countries: *Antiquities, Commerce, Description and Travels, Finance, History, Politics, Social life and customs*; also in *Description and History* under large cities, also under the city in which the library is and the state and the capital of the state. It need not be used in the division *History* under non-local subjects; except that it should be used in *Literature. History.*

349. GUIDES. A *printed catalog* should show in the running title at the head of each page what part of the alphabet (or of the classification in a classed catalog) is on the page.

Two methods are used: (1) printing the first name on the page on the left and the last name on the right, (2) printing both (the first over the other) on the outer corner of each page, i. e., on the left for the left hand pages and on the right for the right hand pages. (2) strikes the eye better than (1).

The page-number and the library's name should be at the foot of the page, not to interfere with the quick reading of the guides.

350. GUIDES. In a *card catalog* there should be guide cards (or blocks or zines) at distances never much exceeding an inch.

If there are many cards under a country it is best to have a guide for every subject division and every department, even if at first there is only one card after each guide.

Guides for subjects should make the character of the following class evident. If there is not room on the guide card put a fuller explanation on the next card.

## 351. Rare books.

American libraries and especially town libraries seldom have any books sufficiently rare to deserve great particularity of description. If for any reason it is thought necessary to give a minute account of a book or of a collection, good models may be found in Trömel's *Biblioth. amér.*, Lpz., 1861, 8°; Stevens's *Historical nuggets*, Lond., 1862, 2 v. 16°; Weller's *Repertorium bibliographicum*, Nördlingen, 1864, 8°; HARRISSE'S *Biblioth. Amer. vetustissima*, N. Y., 1866, 8°; Tiele's *Mém. bibliog. sur les journaux des navig. néerlandaises*, Amst., 1867, 8°; Pellechet's *Catalog général des incunables, des bib. pub. de France*, P., 1897, etc.; Copinger's *Supplement to Hain's Repertorium*, L., 1895-1902; W. M. Voynich's *Book lists*, L., 1900, etc. 8°; the titles of the rarer books in Sabin's *Dict. of books rel. to America*, N. Y., 1868, etc., and in the printed card catalog of the Library of Congress. For the convenience of those who have not these works at hand a few examples are given here.

**Leonardus de Utino or de Belluno.** *F1. Sermones aurei de sanctis.* [*Colophon:*] *Explicūt Sermones aurei | de sanctis per totū annum q̄\* | cōpilauit magister Leonardus de Vtino sacre theologie | doctor . . . | . . . Ad instantiam & cōplacentiā magnifice cōitatis | Vtinensis . . . | . . . | M. cccc. xlvi . . . | . . . | . . . | . . . | . . . ! [Colonisæ per Ulr. Zell,] M. cccc. Lxxiiij. f°. Registrum (47) pp. (4) pp. blank, Tabula (1) p., (244) ll. In 2 coll. of 36 lines.*

This copy has the leaves numbered in ms. and a *Tabula* prefixed to the 2d part by a contemporary hand. The work being very thick was probably in general bound in two parts and is rarely complete; Santander describes only the 1st part, the duc de la Vallière had only the 2d. The name of the printer, Zell, is found in only three or four of his numerous publications. This is shown to be his by the type, which is the same as that used in the *Sermones* of R. Caracciolus de Lizio issued in the same year. The present work went through 10 editions in 8 years. According to Graesse it is probably the first book printed out of Italy which contains a line of Italian poetry, "Trenta foglie ha la rosa", at the end of the 1st part.

Brunet v. 1022, Graesse vi. ii. 232, Hain no. 16128, Copinger, i. 486.

(47) pp. means 47 unnumbered pages, ll. means leaves. Italicizing the *um* in *Registrum* signifies that those letters are expressed in the caption by a contraction which the printer of the catalog has no type for.

**Huon de Bordeaux subject.** *Les gestes et faitz | merueilleux du noble Huon de Bordeaux Per de France, Duc de Guyenne. Nouuellement redige en bon | Francoys: et Imprime nouuellement a Paris pour Jean Bonfonds | . . . | . . . | [Woodcut] [Ending] Lequel liure & | hystoire a este mis de rime en prose | . . . | . . . | . . . | . . . | . . . lequel fut fait & parfait le vinte | neufiesme iour de Januier. Lan | mil. cccc. liiii | . . . | . . . | . . . | . . . Imprime a Paris pour Jan | Bonfonds . . . | . . . n. d. 4°.* (8), 264 ll. @ 40 lines. With 14 woodcuts in the text, and the printer's mark.

On the eighth leaf is written "Jehan Moynard me possidet 1557," which is probably not far from the date of publication. The 1st dated edition appeared in 1516. Brunet mentions two other editions before recording the present, one 1556, one undated.

Sold, Essling 95 fr., Giraud 199 fr.

## OTHER CATALOGS.

Books ordered, 352. Accession, 353. Periodicals, Serials, and Continuations, 354. Cataloger's author-list, 355. Shelf-list, 356. Imperfect books, 357. Pamphlets, 358. Duplicates for sale, sold or exchanged, books condemned as worn out, infected, etc., 359. Note-worthy imprints, 360. Specimens of printing, 361. Specimens of



binding, 362. Books with autographs, 363. Portraits, 364. Engravings, photographs, photoprints, 365. Manuscripts, 366. Music, 367. Maps, 368. Statues, busts, carvings, paintings, curios, 369.

So far we have been considering only the catalog by which the library communicates with the public; but a librarian needs several others for library service.

### 352. Order list.

There are many good ways of keeping the order list. I give one which I have liked.

The titles of books proposed for purchase are written or type-written on slips of stiff paper, which should be of the same size as the cards used by the library so that if desired they could be inserted in the catalog.

In the following specimen the roman letters represent the printed part of the form, the italics the written filling.

Author <i>Montaigne, Michel de</i>		Asked <i>8 S 1902</i>
Title <i>Essays; tr. by Cotton; ed. by Hazlitt</i>		Not found <i>8 S '02</i>
		Or'd <i>9 S '02</i>
Place of pub. <i>L.</i>	Publisher <i>Reeves</i>	of <i>Sotheran</i>
Date of pub. <i>1902</i>	No. of vols. <i>4</i> Size	No. <i>1223</i>
Wanted by <i>R. Smith</i>	Cost <i>42s.</i>	Rec'd <i>7 Oct. '02</i>
Remarks		

A searcher ascertains whether the library already has the book; if it has, the card is destroyed or sent with this information to the person who asked for the book; if not, the searcher puts her initials and the date after the words "Not found." If books are bought by a book committee, these request cards are now submitted for their judgment. Those which are rejected are kept in a drawer by themselves. Those which are accepted are sorted into parcels for the American, English, French, or German agents; and an order is written, the writer first making sure, by looking among the cards of previous orders, that none of the books has already been sent for. In the order a running number is given to each title and a corresponding number is put on the card.

The name of the author is entered in a book opposite the running number, and the date is put there against the first number of each order.\* The cards are then all stamped on the right with the date, and put away in a drawer alphabetically with other cards of books ordered. When a box of books comes, the corresponding cards are picked out and stamped with the date of reception. They receive the class-number when the books are placed, and are corrected when the books are cataloged; for, having usually been written from advertisements, these cards are often incorrect. They are then put away alphabetically in drawers, and form the index of the accession-book. When a duplicate volume is exchanged or sold the date, its price, and receiver may be noted on the order card.

\* Jan. 1, 1875. 1497 Black.  
1498 Hammond.  
1499 Grenville.  
1500 Sampson.

The system is economical. One card serves many purposes and with little writing answers all the questions likely to come up: Has this book been proposed to the Book Committee? Has it been approved? Ordered? When? From whom? Who is responsible for the error if it turns out a duplicate? When was it received? Where is it entered in the Accession-catalog (that we may ascertain its price and condition)? Where was it first located? If any one of the questions is not to be asked then the corresponding process can be dispensed with. The list, of which an example is given in the note, is not necessary but convenient.

### 353. Accessions.

Books are sold containing a ruling specially designed for the accession record. But the usual practice of giving a line to each volume so that the number shall show at once how many volumes have been received is wasteful. Several libraries now have discarded the accession book and attain the same end at much less cost by filing the bills. My method is this: Stamp each bill with the accession date; if two or three bills fall on the same day add *a* and *b* to the date. Number the titles. Stamp the date on the inner margin of the book at the side of the first page of print, adding the number of the title. File the bills in chronological order in press-board covers or manila envelopes, each containing a month or two according to the number to be filed. Or the bills may be pasted in blank books. There is no accession number. The date stamped in the book and afterwards stamped on the shelf list takes its place as a reference to the accession list.

This method may not answer so many questions as the ordinary accession book, but (if imperfect bills are filled out) it answers all that are really necessary and it consumes much less time.

354. Records of the receipt of periodicals, serials and continuations are best kept on specially designed slips or cards. Each library can best plan its own form of record.
355. The cataloger's author list, kept alphabetically, prevents duplication of work. It is a record of the form of name (in full) which has been adopted, with a note of the authorities consulted and of their variations.
356. The shelf-list, or stock-list, ought to be so made (*a*) that the entry of each book in the catalog can be readily found from it; (*b*) that the book can be readily identified with the entry on the shelf-list; (*c*) that at the annual examination or taking account of stock the shelf-reader shall know at once what book is meant as each title is read by the list-reader. For these reasons the list should contain the author's name (or first word, etc., if the book is anonymous), part of the real title, the binder's title (which will generally be the same as the real), and the place and date of printing. If the author's name, or any part of the title, is not on the back of the book it should be inclosed in parentheses.

*Ex.* Appuleius. *Metamorphoses*, tr. Head. L. 1851. 1  
(Reinhardt. *Artist's journey*.) Bost. 1872. 1

A briefer shelf-list can be made by merely entering the book's number and the accessions-number, so that the full title can be found if needed by referring to the accessions-book.

357. A card list of imperfect books may be useful in obtaining perfect copies, or, in some instances, the missing portion.
358. The pamphlet list is a list of the tracts contained in bound volumes, by which the abstraction of any particular tract can be ascertained, or the extent of the loss if the whole volume disappears.

All this might be entered on the shelf-list, but it is more convenient to keep the record of the tract-volumes together. Sometimes part of a tract-list is inserted in the public catalog. You may see collections of pamphlets on various subjects by various authors recorded under a made-up heading **Tracts**, or **Pamphlets**, a style of entry that is nearly useless. The whole of the Prince catalog of 1848 was made in this absurd way. A number of tracts by a single author may indeed for economy be cataloged under him in one mass like a "contents," and the same may be done for tracts on a single subject, though there are objections even to this; but to catalog the writings of several authors under an arbitrary heading (as **Plays**, **Speeches**, **French Revolution**), to which references merely are made under the authors, is to be economical at altogether too great an expense of trouble to the public,—to say nothing of the incongruity of a form or subject heading for an author-entry.

359. The duplicate list is best kept on cards or slips. Suitable blanks are on sale.
360. The list of noteworthy imprints may be confined to the early printing in the place where the library is located, if the place is large, or may include all of the issues of its press if it is small; it may be extended to cover the neighboring towns or the state or the country or the world, according to the means and objects of the library. It may include the product of presses famous for the perfection of their work, or for their historical significance. The products of private presses, or of printing clubs, may be included if desired.
361. A catalog of specimens of printing may be combined with that of noteworthy imprints, or a separate catalog may be made.
362. The catalog of bindings may well be divided into:
- a. Bindings by famous binders, as Padeloup, Clovis Eve, Derome, Roger Payne.
  - b. Bindings notable as being made for some person.
  - c. Bindings representing certain styles or periods.
  - d. Bindings where unusual material is used.
363. The catalog of books with autographs should be arranged alphabetically by the names of the persons whose autographs appear in them. Where two autographs appear, of course added entry or reference may be made.
364. The catalog of portraits in books and periodicals will be superseded in large part by the list of portraits in collections and in other books which the Publishing Section of the American Library Association is now preparing. Yet even after that is issued the librarian may find it necessary to supplement it by

record of portraits in books subsequently published, or omitted in the A. L. A. list. A librarian who could not think of making a complete list of the portraits in his library may find it worth while to make notes of some that are often called for or occur in out of the way places. Analytical author-and-subject catalog of engravings, photographs, and photoprints contained in collections, lives of artists, and other works (with such headings as Holy Family, Madonna and child, Madonna, Flight to Egypt, etc.), will be very useful, particularly to libraries that minister to art clubs or have exhibitions.

365. The catalog of engravings may be well arranged by the subject or by the artist. The first method has the advantage from the standpoint of subject illustration, the latter where the chief desire is to develop the knowledge of the work of an individual or school.

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## CATALOGING SPECIAL PUBLICATIONS AND OTHER MATERIAL.

### 1. MANUSCRIPTS.

[Prepared by Worthington C. Ford.]

366. Manuscripts as a whole do not lend themselves to bibliographical treatment. They have no title, no place of publication, no imprint, and the number of pages conveys no idea of the contents, or their importance. Therefore they require special treatment, and in describing this treatment we may divide them into three classes: 1. Separate volumes of distinct material, such as orderly books, journals of exploration, or a formal report of government. 2. A collection of the correspondence of a public character, or of a public office. 3. Loose papers which have no connection with one another and are occasional in their nature.

1. As to the first class, they approach nearest to a printed volume, and will give the name of the author and a general title, such as diary, journal, or orderly-book, and a date. They can be treated in cataloging here much as a volume would be, even giving the number of pages, and the size of the book. It should also be stated whether it is an original or a transcript; complete or incomplete; and such circumstances attending its preparation as can be learned either from the writing itself or from outside sources.

2. A classification of correspondence can also be described by the general entry, such as the Papers of George Washington, or Papers of the Continental Congress. Unless a library has

quite a collection of manuscript material, a single entry of that description will be sufficient. Indeed, very few libraries go outside of a single entry. The proper treatment to be given, however, involves first, the arrangement according to some system, and second, the calendaring, which consists in giving a general description of the contents of each letter, together with the names of the writer and the person to whom it was written, and the date and place of writing. Two systems of arrangement offer themselves: one alphabetical, which brings together all letters written by one man, and the other chronological, which arranges the material without respect to writer, but according to the time of writing. For personal information the alphabetical arrangement is the simpler; but for historical purposes, and all large collections possess a greater historical than personal interest, the chronological arrangement offers more distinct advantages.

I append examples of calendaring which will illustrate the methods used and the principles which are intended to be embodied. Of course, all calendaring should be done on the card system, as that has an elasticity which no other system possesses. It enables also full cross references to be made, and it is little trouble to arrange the cards both on the chronological and alphabetical systems. By duplicating the more important entries the calendar when printed may be printed chronologically, but also have an alphabetical list of the writers.

3. Loose documents are to be calendared as though they belonged to some such collection as has just been described; but a distinction in the final form of the papers can be made. The correspondence of one man, for example, will readily lend itself to being bound in volumes; loose papers, on the other hand, cannot be bound without involving too great expense, in the first place, and too great awkwardness in handling any accessions that may be made. A single card for each loose document, with cross references, will fulfill catalog requirements. The documents themselves may be filed still loose, either on the alphabetical plan or on the chronological. Unless the collection is very large, it will hardly be necessary to classify them by subject. In the case of a large collection, classification becomes necessary. The different states of the Union constitute a necessary division; the War of the Revolution, or that of 1812, or political contests, offer other convenient divisions; but any classification must depend upon the size of the collection and upon its solidarity. Local history should always receive much attention, both in the arrangement and in the calendaring, or cataloging, because the larger number of questions will naturally relate to local matters.

The methods of preserving manuscripts range over a wide territory, according to the amount of money available for the purpose. A valuable document demands the most careful treatment; whereas a general correspondence of secondary interest may be kept in a loose state, against the ordinary ravages of damp, dust, mice, or collectors.

*Examples.*

1777. [Rocatelle, Floberque de la.] *Late engineer in chief, chevalier of the Royal Military Order of St. Louis.* [Toul, France.] Memorial to Gen. [George] Washington [Schuylkill Falls, Pennsylvania]. Evils of an excessive number of officers in the organization of an army; French army an illustration; plan for organizing the department of artillery and engineering; (1) regiment of experts in these branches to be formed; of this regiment one corps to be a bureau of construction and repair; (2) the other to consist of experts in offensive operations; (3) such an organization essential to give military instruction in peace and efficient leadership in war; (4) it should be able to furnish detachments, to plan routes of march, make maps, repair forts, etc., in any campaign; (5) importance of such work in America; (6) only such few foreigners as are necessary to inaugurate the movement should be allowed in this branch of the service; (7) a school for such instruction should be opened; Congress to select young men 16 or 18 years old for admittance; outline of course; (8) to decrease expense only half of regiment need serve each year; (9) all should have experimental knowledge of conditions in each state ["province"]; (10) note to be kept of work done by each man under direction of supervising board; (11) necessity of fortifications and of familiarity with local conditions; necessity of having well trained men; plan given will secure both, simply and cheaply. A. D. 6 pp. F°.

In French. Enclosed in Rocatelle, Floberque de la, Letter to George Washington 1777, Aug. 5.

1755. Washington, George. *Col. and aid-de-camp to Maj. Gen. Edward Braddock.* Feb. 26-June 17. Orderly book of Maj. Gen. Edward Braddock, containing the orders issued between Feb. 26 and June 17, 1755, while in command of the expedition against the French. The orders cover the period from the departure of the expedition from Williamsburg [Virginia] to the illness of Washington at Little Meadows [Pennsylvania]. Three notes were added at a later date: (a) explaining the character of the work, (b) the omission of orders for June 15 and 16, and (c) giving directions to copyist for transcribing the work. A. D. 2 vols. Q°. pp. 109, 13.

Printed: Lowdermilk, Hist. of Cumberland, Washn., 1878, Appendix pp. II-LIX.

1782. S. G. *Secret agent near New York.* June 3. Letter to [John Bolton?]. Lines planned by [Lt.] Gen. [Sir Henry] Clinton "between Brookline Church & the Ferry" not to be executed; [Lt.] Gen. [Sir Guy] Carleton wishes them more extensive; new plans; fleet of 50 transports fell down to [Sandy] Hook May 28th; some say it is to sail for Halifax; more probably to Carolina; will sail soon and convoy is weak; town committee has asked Carleton if he intends to evacuate the city; latter could not reply; boats that were to have come on Saturday [June 1st] have not arrived. A. L. S. 2 pp. Q°.

1775. **Thomas, John.** *Brig. gen., Continental army.* Roxbury [Massachusetts].  
 Dec. 8. Letter [to Gen. George Washington, Cambridge]. Capt. [Israel?] Chapin was arranged with Col. [Artemas] Ward's regiment; not successful in recruiting and for some other reason has handed in the enclosed resignation; Capt. [Simeon?] Hazleton in same regiment, assigned to Col. Jonathan Brewer's regiment, is dissatisfied; well recommended by Col. [John] Fellows and others; hopes he can be allowed to take Chapin's place. L. S. 1 p. Q<sup>c</sup>.  
 Answer granting request is printed: Force, Amer. Arch. 4th. Ser., 4, 221.

## 2. MUSIC.

[Prepared by O. G. Sonneck.]

367. Music cataloging and book cataloging are essentially the same. The differences between the two are few and do not really affect the principles of bibliographical description. They either find their explanation in musical terminology or in traditional peculiarities of composers and publishers.

### AUTHOR.

Enter musical works under composer, with added entry for the author of words in case of operas, oratorios, cantatas, etc. Librettos enter under librettist with added entry for composer.

### TITLE.

Music issued in book form generally has a regular title page. If published in sheets, however, it often has what may be termed a collective title page, i. e., the page is filled above the imprint with several titles by different composers, or with several titles by one composer. The publisher, in order to identify the particular piece, underscores its title on this page. Such titles, as a rule, are too short for cataloging purposes. Instead, either the cover title or the caption title should be used, with a note to that effect.

### IMPRINT.

Music publishers, with very few exceptions, do not give the date of publication in the imprint. This practice may be due to some strong commercial consideration, but it certainly is very annoying to those who have to pay bibliographical attention to music, and often more than it is worth. As the finding of the date of publication has its many and tiresome difficulties it is generally either omitted by bibliographers, or given with the wide margin of centuries; f. i. [18-?].

In recent years publishers, though not compelled by law to do so, add the date of U. S. copyright. This is obviously the next best to the real date of publication and should be used without hesitation,

perhaps in this form, c1903, or in brackets if required. Other means for accurately or approximately fixing the imprint date depend upon the bibliographical resources of the cataloger.

By consulting Hofmeister's *Handbuch* the dates of the majority of European compositions published during the last sixty years may be ascertained within a decade, and [187-?] looks decidedly less awkward than [18-?].

By using thematic catalogs, etc., and by referring to back numbers of musical periodicals a cataloger may even succeed in finding the exact dates.

If the composition be an opera, oratorio, or the like, the year of first performance, which is easily ascertained, may be added to some advantage, if a closer date is not obtainable. Perhaps in this manner: [p1866].

An indirect method of fixing the date of publication takes the publisher's (plate) number as a starting point. (It is usually to be found at the bottom of the pages. It should be kept in mind, however, that this number does not always coincide with the edition number given by the publisher in his catalog. Beer-Walbrunn, *Deutsche Suite*, has "Edition Peters 8718" at the bottom of the pages, whereas the title page and the catalog give it as "Edition Peters No. 2037.") By comparing the different dated issues of the publisher's catalog, the latest or earliest possible date of publication of certain compositions may be found. It will, for example, appear that nos. 1-3000 were published before 1879, nos. 5000-7000 after 1889. Consequently nos. 3001-4999 must have been published between 1880 and 1889.

This method will prove to be of particular value in cataloging full scores of modern operas. In fact, it will frequently be the only means of approximately fixing their date of publication, as many of them are neither on the open market, nor advertised for sale, nor otherwise recorded.

## NOTES.

As far as the cataloger's notes deal with pagination, contents, size, etc., music hardly calls for special rules, but it is advisable to state whether the cover or caption title were used, and to distinguish sheet music with an s. For purposes of identification the publisher's number should always be entered, and also the kind of voice for which the composition was written or the key in which the composition stands. The latter rule applies especially to song literature. Care should also be taken to distinguish clearly between the different kinds of scores and parts, if the title lacks sufficient information of this character, which is often the case. The term *score* may be used with safety for chamber music, whereas for orchestral and dramatic music, for concertos, etc., *full score* is to be preferred. *Orchestral score* is too narrow for a certain class of literature, as is *Vocal score* for such



arrangements as really are *vocal scores with pianoforte accompaniment*. *Pianoforte score* designates an arrangement of the entire score for pianoforte, and should retain this meaning; but it seems hopeless to suggest a fixed terminology in these confused matters.

Chamber music for pianoforte and other instruments is published almost exclusively in parts, but the pianoforte part is nowadays invariably—and this for good reasons—printed to resemble a score. However, to remark in a note, as generally is done, "Score and parts," is obviously incorrect and misleading. Either one will have to say simply *Parts*, or *Piano, violin, and violoncello parts*. He who knows needs not to be instructed that the pianoforte part offers advantages similar to the real score, and he who does not know very probably will never disturb the tranquillity of his mind by pondering over the difference between scores and parts.

*Examples.*

Chadwick, G[eorge] W[hitfield] 1854—

. . . Quintett für pianoforte, 2 violinen, viola & violoncell, von G. W. Chadwick . . . Boston & Leipzig, A. P. Schmidt [c1890]

69, 11, 11, 11, 11 p. 35 × 26½<sup>cm</sup>.

Publisher's no., A. P. S. 2569-2569 D

Parts.

Gaynor, Mrs. Jessie L[ove (Smith)]

Cradle song. Words by T. B. Aldrich. Music by Jessie L. Gaynor.

[Chicago, C. F. Summy, c1903]

Caption title, 2-3 p. 34½ × 26<sup>cm</sup>. s.

Publisher's no., C. F. S. Co. 182 d.

Mez. sop. (Violin or cello obligato ad lib.)

Götz, Hermann, 1840-1876.

Der widerspänstigen zähmung. Komische oper in 4 akten nach Shakespeare's gleichnamigem lustspiel frei bearbeitet von Joseph Viktor Widmann.

Musik von Hermann Goetz . . . Leipzig, F. Kistner [187-?]

1 p. l. 283 p. 36½ × 28<sup>cm</sup>.

Publisher's no. 4520 (Overture, 4520, 4569)

Full score.

MacDowell, Edward [Alexander] 1861—

Six idyls after Goethe, composed for the pianoforte by Edward MacDowell . . .

Opus 28. Newly revised and augmented edition. Boston, New York, A. P. Schmidt, c1901.

19 p. 31 × 24<sup>cm</sup>. (Edition Schmidt, no. 57)

Publisher's nos., 5639<sup>a</sup>-17-5639<sup>f</sup>-17.

Contents.—In the woods.—Siesta.—To the moonlight.—Silver clouds.—Flute idyl.—The bluebell.

### 3. MAPS AND ATLASES.

[Prepared by P. Lee Phillips.]

368. The cataloging of maps and atlases differs very little from the cataloging of ordinary books. For published statements of the methods which have been devised for the Library of Con-

gress see the "New York Tribune" for November 26, 1899, which contains an article on "Preservation of maps. How they are classified, preserved and cataloged. The method employed in the Library of Congress." Extracts from this article were printed in the "Library Journal," January, 1900, v. 25, pp. 15-16. Also see Part II (Manual, Constitution, Organization, Methods, etc.) of the "Report of the Librarian of Congress for the fiscal year ending June 30, 1901," at pp. 263-266 and 344-350. On page 264 is a brief summary of the Classification.

Supplementary to the information contained in the above article, it may be stated that for cataloging maps and atlases both author and subject cards are made. The general items contained on these cards are, for sheet maps, (*a*) Author with full name, (*b*) title of map, (*c*) scale, (*d*) edition, (*e*) measurement in inches within the borders of the map from top to bottom and from side to side (the top of the map is determined by placing the map in proper position to read the title as printed), (*f*) place of publication, (*g*) publisher, (*h*) date of publication.

When the title appears on the margin of the map, or when there is a small extension of the map on the margin or as a folding flap, these are not included in the measurements, but are mentioned in a note. Extensive notes are very often necessary to bring out the peculiar features of each map. An inset map is a map within a map, often in one corner of the larger map. Where these occur, they should be mentioned in a note, and where they are of importance, should be cataloged separately, using the word "Inset", instead of the word "In" (as in the ordinary analytic) to show that the map appears upon the face of the larger map.

Subject cards are made for geographical divisions, such as the name of a country, state, river, or mountain. These headings are capable of great manipulation to serve the needs of any particular library. Headings may thus be added to bring together cards representing maps of a similar character, such as geological maps, physical maps, road maps, hydrographic maps, historic maps. In the arrangement of the geographical subject heading the name which determines the alphabeting should always be that of the largest geographical division in which the region covered by the map is situated. Thus, a map of Rio Janeiro would be headed, "South America. Brazil. Rio Janeiro (City of)." This brings together all cards relating in any way to South America, and makes the card catalog serve the purpose of a shelf list. This system necessitates occasional cross-reference cards where it would be difficult to tell offhand in which geographical division an insignificant place is situated.

Maps in books, periodicals, or atlases, when cataloged separately, require the same items as have just been discussed, together with the

following in brackets [ ]: (a) the word "In", (b) author of book, etc., (c) short title, (d) size of book, (e) place of publication, (f) publisher, (g) date of publication, (h) page in the book where the map is to be found. The cataloging of a map is therefore very often bibliographical as well as cartographical.

The cataloging of atlases requires very great minuteness in examination. They are much more often than are ordinary books compilations rather than original productions. Their cataloging requires attention to the same items as the cataloging of maps and of ordinary books, and in addition the following peculiarities are to be noted: Where no author is known, the publisher's name takes place as author, due to the fact that he is responsible for the issue of the atlas. Map makers have often been their own publishers. Often the publisher has merely collected maps by many map makers, and has had them reengraved. In this case a cross reference should be made from the engraver's name to the main card. Also, in this case, a list of contents containing a short title and the author when known of each map should be given. In important atlases, especially those relating to America, each map should also be cataloged separately. Many of the old atlases contain maps by a number of well-known cartographers. Often also, the separate maps have no author indicated, but contain the name of the engraver. In this case proper reference should be made to his name, in order that in case the map should be presented in sheet form, having been removed from the atlas, it can be identified.

The collation of atlases is often very complex. In the early atlases, the maps were often not numbered at all, or very irregularly numbered. Text is often interspersed between the maps or printed upon their backs, and a separate pagination given to each. The collation is indicated as in ordinary books, but for the above reasons it is often necessary to supplement the statement by an explanatory note.

I have found it advantageous to make one extra entry for each atlas, on which the usual subject heading is preceded by the word "Atlas", so that all atlases in the division are represented in continuous list.

Illustrations of the points indicated above are given below. Numerous examples may also be found in "A list of maps, charts and views of the Philippine Islands in the Library of Congress. By P. Lee Phillips," which has recently been published.

In the Map Division I have found it impracticable to compute the scales of maps where no natural scale is indicated. In ordinary cases, however, this should be done.

NOTE.—The author entries are arranged alphabetically. The subject entries are arranged in a subject-chronological order, the date of a map or atlas being placed in the upper right hand corner of the card so that it can be conveniently seen. That is, in the arrangement, the cards should be (1) according to subject, and (2) according to date.

*Examples.*

## 1. Atlas. Author entry.

**Arrowsmith, Aaron, 1750-1823.**

A new general atlas, constructed from the latest authorities . . . Exhibiting the boundaries and divisions, also the chains of mountains and other geographical features of all the known countries in the world. Comprehended in fifty-three maps from original drawings. 2 p. l. 53 maps. 1 l. at end. 4°. Edinburgh, A. Constable & co. 1817.

NOTE.—Verso of each map is blank.

The following maps relate to America: 1. The world. 2. The world on Mercator's projection. 48. North America. 49. Canada. 50. United States. 51. Mexico. 52. West Indies. 53. South America.

## 2. Atlas. Subject entry.

**World.**

1817.

Arrowsmith, Aaron, 1750-1823. A new general atlas, constructed from the latest authorities . . . Exhibiting the boundaries and divisions, also the chains of mountains and other geographical features of all the known countries in the world. Comprehended in fifty-three maps from original drawings. 2 p. l. 52 maps. 1 l. at end. 4°. Edinburgh, A. Constable & co. 1817.

NOTE.—Verso of each map is blank.

The following maps relate to America: 1. The world. 2. The world on Mercator's projection. 48. North America. 49. Canada. 50. United States. 51. Mexico. 52. West Indies. 53. South America.

**Griffith (Dennis).**

Map of the state of Maryland laid down from an actual survey of all the principal waters, public roads and divisions of the counties therein; describing the situation of the cities, towns, villages, houses of worship and other public buildings, furnaces, forges, mills and other remarkable places; and of the federal territory; as also a sketch of the state of Delaware; shewing the probable connexion of the Chesapeake and Delaware bays; by Dennis Griffith. June 20th 1794. Engraved by J. Thackara & J. Vallance. Scale of miles 68 9/10 to a degree. 30 × 53. Philadelphia, published by J. Vallance engraver, June 6th, 1795.

NOTE.—Inset—Plan of the city of Washington and territory of Columbia. Scale of poles 200 to an inch. 16 × 16.

**Maryland.**

Griffith (Dennis). Map of the state of Maryland laid down from an actual survey of all the principal waters, public roads and divisions of the counties therein; describing the situation of the cities, towns, villages, houses of worship and other public buildings, furnaces, forges, mills and other remarkable places; and of the federal territory; as also a sketch of the state of

Delaware; shewing the probable connexion of the Chesapeake and Delaware bays; by Dennis Griffith. June 20th 1794. Engraved by J. Thackara & J. Vallance. Scale of miles 68  $\frac{9}{10}$  to a degree. 30×53. Philadelphia, published by J. Vallance engraver, June 6th, 1795.

NOTE.—Inset—Plan of the city of Washington and territory of Columbia. Scale of poles 200 to an inch. 16×16.

Griffith (Dennis).

Plan of the city of Washington and territory of Columbia. Scale of poles 200 to an inch. 16×16.

[Inset to his Map of the state of Maryland. 30×53. Philadelphia, published by J. Vallance engraver, June 6th, 1795].

Washington, D. C.

1794.

Griffith (Dennis). Plan of the city of Washington and territory of Columbia. Scale of poles 200 to an inch. 16×16.

[Inset to his Map of the state of Maryland. 30×53. Philadelphia, published by J. Vallance engraver, June 6th, 1795].

Churchman (James).

The eagle map of the United States engraved for Rudiments of national knowledge. 1833. I. W. Moore, sc. [anon.] 16  $\frac{1}{2}$ ×21. [In Churchman (Joseph). Rudiments of national knowledge. By a citizen of Pennsylvania. [anon.] 12°. Philadelphia, E. L. Carey & A. Hart, 1833. bet. pp. 252–253].

NOTE.—The map copyrighted by James Churchman as author, the book by Joseph Churchman as author.

United States.

1833.

Churchman (James). The eagle map of the United States engraved for Rudiments of national knowledge. 1833. I. W. Moore, sc. [anon.] 16  $\frac{1}{2}$ ×21. [In Churchman (Joseph). Rudiments of national knowledge. By a citizen of Pennsylvania. [anon.] 12°. Philadelphia, E. L. Carey & A. Hart, 1833. bet. pp. 252–253].

NOTE.—The map copyrighted by James Churchman as author, the book by Joseph Churchman as author.

Vallance (John, engraver).

See Griffith (Dennis). Map of the state of Maryland. 1794.

Moore (Isaac W. engraver).

See Churchman (James). The eagle map of the United States. 1833.

**Arrowsmith (Aaron, 1750-1823).**

A new general atlas, constructed from the latest authorities . . . Exhibiting the boundaries and divisions, also the chains of mountains and other geographical features of all the known countries in the world. Comprehended in fifty-three maps from original drawings. 2 p. l. 53 maps. 1 l. at end. 4°. Edinburgh, A. Constable & co. 1817.

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The following maps relate to America:—

1. The world.
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48. North America.
49. Canada.
50. United States.
51. Mexico.
52. West Indies.
53. South America.

**World.****1817.**

Arrowsmith (Aaron, 1750-1823). A new general atlas, constructed from the latest authorities . . . Exhibiting the boundaries and divisions, also the chains of mountains and other geographical features of all the known countries in the world. Comprehended in fifty-three maps from original drawings. 2 p. l. 53 maps. 1 l. at end. 4°. Edinburgh, A. Constable & co. 1817.

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The following maps relate to America:—

1. The world.
2. The world on Mercator's projection.
48. North America.
49. Canada.
50. United States.
51. Mexico.
52. West Indies.
53. South America.

**Atlas. World.****1817.**

Arrowsmith (Aaron, 1750-1823). A new general atlas, constructed from the latest authorities . . . Exhibiting the boundaries and divisions, also the chains of mountains and other geographical features of all the known countries in the world. Comprehended in fifty-three maps from original drawings. 2 p. l. 53 maps. 1 l. at end. 4°. Edinburgh, A. Constable & co. 1817.

NOTE.—Verso of each map is blank.

The following maps relate to America:—

1. The world.
  2. The world on Mercator's projection.
  48. North America.
  49. Canada.
  50. United States.
  51. Mexico.
  52. West Indies.
  53. South America.
- 

#### 4.—MISCELLANEOUS MATERIAL.

369. Material which is of a character such as to fit it for a museum, such as paintings, drawings, statuary, porcelain, carvings, curios, etc., may have entries made similar to those in a library catalog; the ordinary library has little to concern itself here. Should such property be acquired, however, at least an inventory should be kept, with a record of the source.

## APPENDIX I.

### A.—REPORT OF THE A. L. A. TRANSLITERATION COMMITTEE.

[See § 248. This Report was made to the American Library Association in 1885, and printed in the Proceedings of the Lake George Conference, and in the *Library Journal*, 10: 302-8.]

In determining the principles of transliteration it must be remembered that a catalog is not a learned treatise intended for special scholars, and bound to an erudite consistency, at whatever cost of convenience. It is simply a key to open the doors of knowledge to a partly ignorant and partly learned public, and it is very important that such a key should turn easily. A good catalog, therefore, will be a compromise between the claims of learning and logic on the one hand, and of ignorance, error, and custom on the other. Speaking generally, that form of name must be chosen with which people now are, and *in the future will be*, most familiar. This reference to the future is important. The catalog must not be in advance of its age; but, on the other hand, it will not be well that it should be behind the next generation. If, therefore, there is an evident current of progress in any direction the makers of the catalog will do well to be a little before the present practice, in the hope that the world will soon catch up with them, not to pass them before the catalog itself has been superseded by another. The larger the catalog, therefore, and the less likely to be soon reprinted, the more may it venture to be ahead of the times. Nevertheless the maker will do well to remember that the future is very uncertain.

One evident current of progress there is,—in favor of adopting the continental value of the vowels, representing the *ou* sound, for instance, not by *ou* nor by *oo* (as does Dr. Thomas), but by *u*; writing, therefore, Butan, not Boutan, nor Bootan, Turgeneff and not Tourgueneff; using also *a* and not *ah* for the sound of *a* in father, papa (I speak as a New Englander); using the *i* for the English *e* sound; and giving what are unfortunately called the corresponding short sounds by doubling the following consonant; thus Nānā would be spelt with one n, but Nanny with two. This tendency, which has been gathering strength for some time, has at last received the sanction of an influential body, the Royal Geographical Society, and can be followed with safety.

The following notes are taken mostly from Mr. Heilprin's articles in the *Nation*:

1. For ancient *Greek* names use the Latin forms, *e. g.*, Homerus not Homeros, Plato not Platon, Philippus not Philippos. But where two forms are in common use choose that which is nearest the Greek.

2. For *Egyptian* names known to us through the Greek, both the Greek and the Egyptian forms (as Cheops and Shufu) should be given, with a reference from the one which is not chosen for the main entry.

3. *Biblical* names are to be written as we find them in the English Bible, and the names of post-Biblical Jews, if derived from the Scriptures, should retain their Anglicized form. On the other hand, a strict transliteration is demanded of rabbinical and other more or less pure Hebrew names which are not taken from Scriptures, and therefore have no popular English forms, to which, again, there is an exception in the case of a few celebrated Jewish authors, as Maimonides, where an un-Hebrew form has been fully adopted in English literature.

East *Indian* names have such long-accepted forms that it might well be doubted whether it will do to use any others. Cashmere, Mooltan, Jellaleddin, Punjaub, have taken their places in literature and in the popular mind. Nevertheless, as the better system which writes Kashmir, Multan, Jalal ud Din, Punjab, is now adopted in



most histories, in all official documents, among others in Hunter's great statistical dictionary of Bengal, it is evident that it is the coming method, and, in accordance with the principles already laid down, we are inclined to recommend this spelling rather than the clumsy English fashion of the last generation.

All other *Asiatic* and *African* names should be transliterated according to the rules of the Royal Geographical Society, which we quote here from their Proceedings for August, 1885 (pp. 535, 536).

The Council of the Royal Geographical Society have adopted the following rules for such geographical names as are not, in the countries to which they belong, written in the Roman character. These rules are identical with those adopted for the Admiralty charts, and will henceforth be used in all publications of the society:—

1. No change will be made in the orthography of foreign names in countries which use Roman letters: thus, Spanish, Portuguese, Dutch, etc., names will be spelled as by the respective nations.

2. Neither will any change be made in the spelling of such names in languages which are not written in Roman characters as have become by long usage familiar to English readers: thus, Calcutta, Cutch, Celebes, Mecca, etc., will be retained in their present form.

3. The true sound of the word, as locally pronounced, will be taken as the basis of the spelling.

4. An approximation, however, to the sound is alone aimed at. A system which would attempt to represent the more delicate inflections of sound and accent would be so complicated as only to defeat itself.

5. The broad features of the system are, that vowels are pronounced as in Italian and consonants as in English.

6. One accent only is used—the acute—to denote the syllable on which stress is laid.

7. Every letter is pronounced. When two vowels come together each one is sounded, though the result, when spoken quickly, is sometimes scarcely to be distinguished from a single sound, as in *ai*, *au*, *ei*.

8. Indian names are accepted as spelt in Hunter's *Gazetteer*.

The amplification of the rules is given below:

Letters.	Pronunciation and remarks.	Examples.	Letters.	Pronunciation and remarks.	Examples.
a	<i>ah</i> , <i>a</i> as in <i>father</i> .....	Java, Banána.	ei	is the sound of the two Italian vowels, but is frequently slurred over, when it is scarcely to be distinguished from <i>ey</i> in the English <i>they</i> .	Beirút, Beirútl.
e	<i>eh</i> , <i>e</i> as in <i>benefit</i> .....	Tel-el-Kebír, Oléleh, Yezo, Medina, Le- vúka, Peru.	b	English <i>b</i> .	Celebes.
i	English <i>e</i> ; <i>i</i> as in <i>ravine</i> ; the sound of <i>ee</i> in <i>beet</i> . Thus, not <i>Feejee</i> , but	Fiji, Hindi.	c	is always soft, but is so nearly the sound of <i>s</i> that it should be seldom used. (If <i>Celebes</i> were not already recognized it would be written <i>Selebes</i> .)	
o	<i>o</i> as in <i>mote</i> .....	Tokio.	ch	is always soft as in <i>church</i> .	Chingchin.
u	long <i>u</i> , as in <i>flute</i> ; the sound of <i>oo</i> in <i>boot</i> . Thus, not <i>Zooloo</i> , but	Zulu, Sumatra.	d	English <i>d</i> .	
	All vowels are shortened in sound by doubling the following conso- nant. Doubling of a vowel is only necessary where there is a distinct rep- etition of the single sound.	Yarra, Tanna, Mecca, Jidda, Bonny.	f	English <i>f</i> . <i>ph</i> should not be used for the sound of <i>f</i> . Thus, not <i>Haiiphong</i> , but	Halfong, Nafa, Galápagos.
ai	English <i>i</i> as in <i>ice</i> .....	Shanghai.	g	is always hard. (Soft <i>g</i> is given by <i>j</i> .)	
au	<i>ow</i> as in <i>how</i> . Thus, not <i>Foochow</i> , but	Fuchau.	h	is always pronounced when inserted.	
ao	is slightly different from above.	Macao.	j	English <i>j</i> . <i>Dj</i> should never be put for this sound.	Japan, Jinchuen.

Letters.	Pronunciation and remarks.	Examples.	Letters.	Pronunciation and remarks.	Examples.
k	English <i>k</i> . It should always be put for the hard <i>c</i> .		r		
kh	Thus, not <i>Corea</i> , but the Oriental guttural ....	Korea.	s	as in English.	
gh	is another guttural, as in the Turkish.	Khan. Dagh, Ghazi.	t	.....	Sawákin.
l	as in English.		v		
m			w	is always a consonant, as in <i>yard</i> , and therefore should never be used as a terminal, <i>t</i> or <i>e</i> being substituted.	
n			x	Thus, not <i>Mikindiny</i> but	Mikindáni.
ng	has two separate sounds, the one hard as in the English word <i>singer</i> , the other as in <i>singer</i> . As these two sounds are rarely employed in the same locality, no attempt is made to distinguish between them.		y	not Kwaly, but English <i>z</i> .....	Kwale. Zulu.
p	as in English.		z	Accents should not generally be used, but when there is a very decided emphatic syllable or stress, which affects the sound of the word, it should be marked by an <i>acute</i> accent.	Tongatábu, Galápagos, Paláwan, Saráwak.
q	should never be employed; <i>qu</i> is given as <i>kw</i> .	Kwangtung.			

A few points need to be emphasized. Of course the consonantal sound in *üch* should never be expressed in transliteration by the Polish *cz*, nor by the German *tch*. *Tch* has been much used for this sound; but the *t* is hardly necessary if, as the Geographical Society recommend, *ch* is always used with this sound only and never with the sound *sh*. Of course there is no reason why *ch* should be used in foreign names with the sound *sh* any more than *j* with the sound *zh*. All that was needed to prevent ambiguity was for some competent authority to make a rule; and these rules of the Geographical Society will no doubt soon be copied into all manuals and followed by the majority. In this connection we express our regret that a new edition of Dr. Thomas's excellent Dictionary of Biography continues to give his support to what we believe is an obsolescent system of transliteration.

Nor should the consonantal sound in *judge* be rendered by the English *dg*, nor the French *dj*, nor the German *dsch*, but by *j* alone. Likewise the consonantal sound in *she* is not to be written after the French style, *ch*, nor as the Germans do, *sch*. The sound which the French transliterate by *j* we must express by *zh* (e. g., Nizhni Novgorod). *Tz* is best to use in Semitic and Slavic names, and *ts* in Japanese and Chinese. For the Semitic "yod" *y* is the proper equivalent, and not the German *j*. But after a consonant in the same syllable it is usual to change the *y* to *i* (Biela not Byela), and in Russian names *ai*, *ei*, *oi*, *ui* are used instead of *ay*, *ey*, *oy*, *uy* (Alexei not Alexey). After *i* the *y* is dropped (Dobni not Dobniy). *W* is to be used rather than *i* in Arabic names (e. g., Moawiyah). But the Russian, Serb, Bulgarian, and Wallach contain no such sound or letter as *w*, and we must write Paskevitch, Vasili, not as do the Germans, Paskewitch, Wasili. In the last syllable of names of places (Azov, Kiev) *ev* and *ov* are to be used, because the Russians use the corresponding letter, though they pronounce *ef* and *of* (in the nominative cases). But in the last syllable of family names, similarly pronounced, *of* and *ef* may be used, because the Russians sign their names *off* and *eff* when using Roman characters. The last *f*, which they use, may be omitted as being plainly not required to express the sound, and not corresponding to the Russian character. *Kh* represents the full guttural, which the Germans make *ch* and the Spanish *j* in Slavic and Oriental names. *H* answers to the softer guttural as well as to the Hebrew *he*. *K* answers to the Semitic *Kaph* and *Koph*.

The use of *ei* for the sound of *a* in fate, *ea* in great, *ai* in trait, is not altogether satisfactory. It is not easy to see why *e* was not used to represent this sound, and

the short *e*, like the short *a*, *i*, *o*, and *u*, indicated by doubling the following consonant, as Yeddo, Meddina.

The general rule, then, is to use the consonants with their English value, the vowels with their continental, or, to speak more exactly, their German and Italian value, for the French value of *u* should never be used, and the short French *a* requires of us a doubled consonant after it. Their *ou* and our *oo* is quite unnecessary to express the sound of the last syllable of Timbuctu or Khartum.

C: A. CUTTER.

C. B. TILLINGHAST.

W: C. LANE.

MICHAEL HEILPRIN.

Professor Toy, of Harvard University, furnished to the committee a transliteration table for Semitic languages,\* Professor Lanman, of the same University, one for Sanskrit, and Mr. Heilprin, of the committee, one for Russian.

Professor LANMAN remarked on his table:

1. It will be observed that each of the five rows numbered 1 to 5 consists of five letters; the second and fourth in each, *i. e.*, the aspirates, are often written, especially in older works, thus, *k', g', c', j', t', d', t', d', p', b'*; that is, the rough breathing takes the place of the *h*.

2. Write long vowels with a macron, thus, *ā, î, ū, ē*, and not with a circumflex.

3. Wherever you find the combination *ri*, with a dot under the *r*, reduce it to simple *r*, since it is a simple unitary sound.

4. The palatals (row 2) are often written by means of the gutturals and an accent: thus, we find *k' k'h g' g'h;*

for *c ch j jh*

and in some German books *c* (which has the sound of *ch* in *church*) is written *tsh*, and *j* (= *j* in *judge*) in like manner *dsch*. Further, *c* and *ch* are written in some English works as *ch* and *cch*, a useless waste of labor.

5. When the third palatal is written by *g*, it is common among the Germans to write the first semi-vowel by *j*. The last semi-vowel is often written *w* (instead of *v*).

6. The transliteration of the *first two sibilants* is very fluctuating. My *ç*, is written *š* by Monier Williams in his dictionary.

The second sibilant is often written *sh*, sometimes *š*, by me as *ş*, like the other linguals.

7. Finally an *s* at the end of a Sanskrit word is converted into an aspiration called *visarga*, and written thus : , and in transliteration is written in this manner, *h*. The nasality of a vowel is marked by *ñ* or *m̃* which appears in the Sanskrit as a dot above the body of the consonant.

For a brief and lucid discussion of these matters and a defense of the system of Professor Whitney, of Yale, which is followed in his grammar and in Lanman's Reader, see The Proceedings of the American Oriental Society, October, 1880, p. xvii.

\* For the transliteration of Hebrew and Arabic, use the system indicated in Jewish Encyclopædia, v. 2, N. Y., 1902, pp. ix-x.

Sanskrit	Vowels		Sanskrit		Standard system of transliteration of the Sanskrit alphabet				
	Short	Long	Consonants	Consonants	voiced	voiceless aspirate	nasal		
क	अ	आ	क	क	g	gh	ṅ		gutturals 1
ख	इ	ई	ख	kh	g	gh	ṅ		
ग	उ	ऊ	ग	g	j	jh	ṅ		palatals 2
घ	ए	ऐ	घ	gh	j	jh	ṅ		
ङ	ओ	औ	ङ	ṅ	z	zh	ṅ		linguals 3
च	अ	आ	च	ch	d	dh	n		
छ	इ	ई	छ	ch	d	dh	n		dentals 4
ज	उ	ऊ	ज	j	d	dh	n		
झ	ए	ऐ	झ	jh	d	dh	n		labials 5
ञ	ओ	औ	ञ	ñ	b	bh	m		
य	अ	आ	य	y	l	lh	v		semi-vowels
र	इ	ई	र	r	l	lh	v		
ल	उ	ऊ	ल	l	l	lh	v		fricatives and aspirates
ळ	ए	ऐ	ळ	ḷ	l	lh	v		
श	ओ	औ	श	ś	l	lh	v		
ष	अ	आ	ष	ṣ	l	lh	v		

less some other non-  
that vowel is written,  
it a is always  
applied.

<u>Arabic</u>	<u>Hebrew</u>	<u>Syriac</u>	<u>Ethiopic</u>	<u>English</u>
ا	א	ܐ	አ	ɒ
آ	א	ܐ	አ	ɒ
إ	א	ܐ	አ	ɒ
ع	.	.	.	ɒ (th in <u>thin</u> )
ج (ج)	ג (ג)	ܓ (ܓ)	ገ (ገ)	g in Arab <u>checkmate</u>
ح			አ	h
خ	ח	ܚ	አ	h
د	ד	ܕ	አ	h
ذ	ז	ܙ	አ	z (th in <u>thin</u> )
ر	ר	ܪ	ረ	r
ز	ז	ܙ	ረ	r
س	ש	ܫ	ረ	r
ش	ש	ܫ	ረ	r (s sh)
ص	ש	ܫ	ረ	r
ض	ז	ܙ	ረ	r
ط	ט	ܛ	ረ	r
ظ	ט	ܛ	ረ	r
ق	ק	ܩ	ረ	r
ك	כ	ܩ	ረ	r
ل	ל	ܠ	ረ	r
م	מ	ܡ	ረ	r
ن	נ	ܢ	ረ	r
ه	ה	ܢ	ረ	r
و	ו	ܘ	ረ	r
ز	ז	ܙ	ረ	r
ح	ח	ܚ	ረ	r
ج	ג	ܓ	ረ	r
خ	ח	ܚ	ረ	r
د	ד	ܕ	ረ	r
ذ	ذ	ܙ	ረ	r
ر	ر	ܪ	ረ	r
ز	ز	ܙ	ረ	r
س	س	ܫ	ረ	r
ش	ش	ܫ	ረ	r
ص	ص	ܫ	ረ	r
ض	ض	ܫ	ረ	r
ط	ط	ܛ	ረ	r
ظ	ظ	ܛ	ረ	r
ق	ق	ܩ	ረ	r
ك	ك	ܩ	ረ	r
ل	ل	ܠ	ረ	r
م	م	ܡ	ረ	r
ن	ن	ܢ	ረ	r
ه	ه	ܢ	ረ	r
و	و	ܘ	ረ	r
ز	ز	ܙ	ረ	r

ai ( Аи )

( Харков ).

yi on the termination of family names (because so used <sup>abroad</sup> by the Russians themselves), yi ( Сорочаи ).

generally y, in foreign words, yi ( Аи ); in adj. comp. y ( России, of the Russian... ).

at the beginning of words, ye ( Герасимеи, Гераси ); in the middle, e ( Фергана ), regardless of the varying pronunciation after staccato, ye ( Красног ).

zh ( Нижи, not Ниж; Воронеж ).

i ( not ei; Нижи ).

i ( Хитковски, not Хитковскы or Хитковскыи; Васили ).

o, even when unaccented and pronounced e ( Ленинск ); oi ( Полски, Полски ).

i ( Васили, not Васили ).

ss ( Россиа, Руски ).

u, not oo or ou ( Тула, Углич ).

ui ( Шуи ).

kh ( Харков, Хорсон ).

tz ( Царина ).

tch ( Черкасск, Углич, Парович ).

shch ( Шчепов ).

not to be rendered ( Берг, not Бергг ).

y ( язык )

y ( течерны )

i, if to be rendered at all ( Пагол, деи ).

ye ( уезд ); after consonants, at the beginning of words, ie ( виет )

ye ( уез ); " " " " " " ie ( Пиет )

ye ( Ано-Дарга ); " " " " " " ia ( Пиет )

## B.—REPORT OF A. L. A. COMMITTEE ON TRANSLITERATION OF SLAVIC LANGUAGES.\*

The committee appointed by the American Library Association to propose a scheme for the transliteration of the Slavic alphabets, after having examined the systems in use in the principal libraries and scientific periodicals, offers the following as the result of its labors. It seems at present impossible to offer a strictly scientific scheme; recognition must be made of custom prevalent in the large libraries of this country and Europe. The committee has taken for a base the Latin alphabet of the Croatsians with some variations, and the substitution of i for j. Alternatives are suggested for use in any libraries which deem it inadvisable to employ special accented characters.

S. A. CHEVALIER, *Chairman*,  
ARCHIBALD CARY COOLIDGE, } *Committee.*  
A. V. BABINE,

Table for transliteration of Slavic alphabets.

		Serbo-Croatian			
A = A	J = J, I	T = T	*In foreign names, instead of G for Г, follow the original spelling. † The characters Ž, H, C, Č and Š represent the Serbo-Croatian method of transliterating Ж, Х, И, Ч, and Ш. For English-speaking people we should undoubtedly prefer Zh, Kh, Ts, Tch and Sh.		
Б = B	Њ = Dž, Dzh	У = U			
В = V	Њ = Č	Ф = F			
Г = G*	Ђ = Dj, Di	Х = Ht, Kh			
Д = D	Љ = Lj, Li	Ц = Ct, Ts			
Е = E	В = Nj, Ni	Ч = Čt, Tch			
Ж = Žt, Zh	—	Ш = Št, Sh			
З = Z	Old Bulgarian	Щ = Ščt, Shtch			
И = I	after Leskien,	Ъ = Disregard			
І = I	Handbuch . . .	Ы = Y			
Ї = Ī	2. Auflage, 1886, al-	Ь = ' or ' or			
К = K	lowing variants ac-	disregard			
Л = L	ording to the pre-	Ѣ = Ie, E			
М = M	ceding scheme, and	Ѣ = E			
Н = N	substituting i for	Ю = Iu, U			
О = O	German j.	Я = Ia			
П = P		Ѧ = F, Th			
Р = R		Ѧ = Y			
С = S					

\* This report was presented at the Montreal meeting of the American Library Association, June 11, 1900.

## APPENDIX II.

### REPORT ON BOOK SIZES.

A Special Committee on Book Sizes of the American Library Association reported (*Library journal*, 3: 19, 20) the following rule:

Give the outside height in centimeters, using fractions (decimals) where extreme accuracy is desired. For books of special forms, prefix sq., ob., or nar., to indicate square, oblong, or narrow, or else give the actual width after the height. Add a small "h" to the figures giving the height, except when followed by the width. In the latter case connect height and width with the ordinary symbol ×, always giving the height first. If fractions are not used, give the first centimeter above, *e. g.*, all books between 18 and 19 mark 19<sup>h</sup>, because they fall in the 19th centimeter. For the width, measure the board from the hinge to the edge, not including the round. If desirable to give the size of the paper or letter-press, prefix the measurement with p(aper) or t(ype), including in the type neither folio nor signature lines.

For those preferring to use the common designations, the following rule was unanimously recommended:

Designate each size by its initial letter or letters (followed, if preferred by the cataloger, by its final letter "o," superior "°") assigning the size by the following table, and prefixing sq., ob., nar., if the books be square, oblong, or narrow. Give the exact measurement of all size-curiosities, whether very large or very small.

Numerical symbol formerly used.	Abbreviation to be used.	Limit of outside height, centimeters.
48°	Fe	10
32°	Tt	12.5
24°	T	15
16°	S	17.5
12°	D	20
8°	O	25
4°	Q	30
f°	F	40
"	F <sup>s</sup>	50
"	F <sup>o</sup>	60
"	F <sup>r</sup>	70
"	etc.	etc.

Any cataloger desiring to use the term E (18°) may do so by calling the smaller S (16°). This causes no confusion, for either E or S is between 15 and 17½ cm. in height. Books from 20 to 40 cm. high may



be called sm. Q, Q, and l. Q when of the square form, but O, l. O, and F, or sm. F, when of the ordinary form. Books smaller than 20 cm., and of the quarto form, are marked sq. D, etc. \* \* \*

The plan of giving the height in centimeters has the advantage that, once stated, it will never be forgotten. By it the size is more easily determined, more quickly recorded, much more definite in its description, and, most important of all, is understood by all users of catalogs after the first time, while the other systems are intelligible only to those familiar with books. The committee therefore recommends the plan of *indicating the size by giving the size.*

### APPENDIX III.

#### ABBREVIATIONS.

The list of abbreviations originally given on p. 57, § 116, of the first edition of this work, was enlarged in the report of the committee on catalog rules of the American Library Association (*Library journal*, 3: 16-19). It there included the abbreviations for the most usual forenames formed by the initial followed by a colon for men and by two periods for women (as J:=John, M..=Mary), devised by C: A. Cutter and first published in the *Library journal*, 1: 405 and 5: 176. It was republished, classified, but with many omissions and additions, by Melvil Dewey in *Library notes*, 1: 206-211, and also on a convenient card. It is here reprinted in full with his additions.

A list of abbreviations used in describing bindings, prepared by E. H. Woodruff, was published in the *Library journal* for May, 1887.

The shortest abbreviations may be used in library records (accession book, lost list, exchange and sale book, accounts, etc.) but on catalog cards give abbreviations in ordinary use (Jan. not Ja., Sat. not St.), avoiding what might puzzle or mislead. The colon abbreviations, however, may be employed even here if otherwise one would have only initials.

#### FOR FORENAMES.

Aaron	Aar.	Arnold	Arn.
Abraham	Ab.	Arthur	Arth.
Adam	Ad.	August, Augustus	A:
Adelbert	Adlb.	Augusta	A: a
Adolf	Adf.	Augustin	A: in
Adrian	Adr.	Augustinus	A: inus
Aegidius	Aeg.	Aurelius	Aur.
Albert	Alb.	Austin	Anst.
Albrecht	Albr.		
Alexander, Alexandre	Alex.	Baldwin	Bald.
Alfonso	Alf.	Balthasar	Balt.
Alfred	Alfr.	Baptiste	Bapt.
Alphonse	Alph.	Barbara	Barb.
Amadeus	Amad.	Barnard	Barn.
Ambrose, Ambrosius	Amb.	Bartholomäus, Bartholomew	Bart.
Anastasius	Anast.	Basilius	Bas.
Andreas, Andrew	And.	Beatrice	B..
Anna	A..	Beatrix	Bx.
Anselm	Ans.	Belinda	Bel.
Anthony, Antoine, Anton	Ant.	Benedict	Bened.
Archibald	Arch.	Benjamin	B:

## FOR FORENAMES—continued.

Bernard	Bern.	Elijah	Elij.
Bernhard	Bernh.	Elizabeth	E..
Berthold	Brth.	Emanuel	Em.
Bertram	Bert.	Ephraim	Eph.
Boniface	Boni.	Erdmann	Erdm.
Bruno	Bru.	Erhard	Erh.
Burchard	Bch.	Eric, Erich	Er.
		Ernest, Ernst	Ern.
Cadwallader	Cadwal.	Eugen, Eugene	Eug.
Caleb	Clb.	Eusebius	Eus.
Calvin	Calv.	Eustace, Eustachius	Eust.
Camillus	Cam.	Evelina	Evel.
Camilla	Cma.	Ezechiel	Ezech.
Carl, Carlo, Charles	C:	Ezra	Ez.
Caroline	Caro.		
Casimir	Cas.	Fanny	F..
Caspar	Csp.	Felix	Fel.
Catharine	Cath.	Ferdinand	Fd.
Charlotte	C..	Fitz William	Fitz W.
Christian	Chr.	Flavius	Flav.
Christlieb	Chli.	Florence	Flo.
Christoph	Cp.	Francis	Fs.
Clarence	Clar.	Frances	Fcs.
Claude	Cl.	Frank	Fk.
Claudius	Cls.	Franz	Fz.
Clemens, Clement	Clem.	Frederic, Friedrich	F:
Conrad	Conr.	Fürchtegott	Fchtg.
Constantin	Const.		
Cordelia	Cord.	Gabriel	Gbr.
Cornelius	Corn.	Gamaliel	Gam.
Crispian, Crispin, Crispus	Crsp.	Gasparo	Gsp.
		Gaston	Gast.
		Gebhard	Gbh.
Daniel	Dan.	Geoffrey	Geof.
David	D:	Georg, George, Georges	G:
Deborah	Deb.	Gerald	Ger.
Detlev	Dtl.	Gerhard	Gh.
Delia	D..	Gershom	Gersh.
Diana	Di.	Gertrude	Gert.
Dietrich	Dt.	Giacomo	Giac.
Dominicus	Dom.	Giam Battista	Gi. bat.
Donald	Don.	Gian Giacomo	Gi. Giac.
Dorothy	Dor.	Gian Pietro	Gi. P:
Duncan	Dunc.	Gideon	Gid.
		Gilbert	Gilb.
Ebenezer	Eb.	Giovanni	Gi.
Eberhard	Ebh.	Giuseppe	Giu.
Edgar	Edg.	Godfrey	Godf.
Edmund	Edm.	Gottfried	Gf.
Edouard, Eduard, Edward	E:	Gotthard	Gthd.
Edwin	Edn.	Gotthelf	Ghf.
Egbert	Egb.	Gotthold	Ghld.
Ehrenfried	Ehrfr.	Gottlieb	Gli.
Elias	El.		

## FOR FORENAMES—continued.

Gottlob	Glo.	Józef	Jósz.
Gottschalk	Gk.	Jules, Julius	Jul.
Grace	G..	Julia	Jla.
Gregor, Gregory	Greg.	Juliet	Jlt.
Guillaume	Guil.	Justin, Justus	Just.
Günther	Gth.		
Gustav, Gustavus	Gst.	Karl	K:
Hannah	Ha.	Kaspar	Ksp.
Hans	Hs.	Katharine	K..
Harold	Har.	Konrad	Konr.
Harriet	Ht.		
Hartmann	Htm.	Laurence	Laur.
Hartwig	Htw.	Lawrence	Lawr.
Hector	Hect.	Lazarus	Laz.
Hedwig	Hedw.	Leberecht, Lebrecht	Lbr.
Heinrich, Henri, Henry	H:	Lemuel	Lem.
Helen	H..	Leonard	Leon.
Herbert	Herb.	Leonhard	Lh.
Herrmann	Hm.	Leopold	Lp.
Hezekiah	Hzk.	Lewis	Lew.
Hieronymus	Hi.	Louis, Ludwig	L:
Hippolyte	Hip.	Louise	L..
Horace	Hor.	Lobegott	Lbg.
Hubert	Hub.	Lorenz	Lor.
Hugh	Hu.	Lothar	Lth.
Hugo	Hg.	Louisa	L..
Humphrey	Hum.	Ludolf	Ldf.
Ignatius, Ignaz	Ign.	Malachi	Mal.
Immanuel	Im.	Marcus	Mcs.
Innocenz	Inn.	Margaret	Marg.
Isaac	I:	Maria	Mar.
Isabella	I..	Marc, Mark	M:
Israel	Isr.	Martin	Mt.
		Mary	M..
Jacob	Jac.	Mathäus, Matthew	Mat.
Jakob	Jak.	Matilda	Mta.
James	Ja.	Maurice	Maur.
Jane	J..	Max, Maximilian	Mx.
Jasper	Jasp.	Mehitabel	Mehit.
Jedediah	Jed.	Melchior	Mlch.
Jemima	Jem.	Michael	Mich.
Jeremiah, Jeremias, Jeremy	Jer.	Moriz	Mor.
Joachim	Joac.	Moses	Mos.
Joel	Jl.		
John, Johann, Jean, <i>masc.</i>	J:	Nancy	N..
Johannes	Js.	Napoleon	Nap.
Jonathan	Jona.	Nathan	Nat.
Joseph	Jos.	Nathaniel	Natl.
Josepha	Josa.	Nehemiah	Neh.
Josephine	Jose.	Nepomuk	Np.
Joshua	Josh.	Nicodemus	Nicod.

## FOR FORENAMES—continued.

Nicolas, Nicolaus, Nicole	N:	Solomon	Sol.
Noah	No.	Sophia	So.
Norman	Norm.	Stanislas	Stan.
		Stephen	Ste.
Obadiah	Ob.	Susan	Su.
Octavius	Oct.		
Octavia	Octa.	Tabitha	Tab.
Oliver	Ol.	Temperance	Temp.
Olivia	O..	Thaddeus	Thad.
Orlando	Orl.	Theobald	Thbd.
Oscar	Osc.	Theodor	Thdr.
Oswald	Osw.	Theophilus	Thph.
Ottmar	Ottm.	Theresa	T..
Otto	O:	Thomas, Tomas, Tomaso	T:
		Tiberius	Tib.
Patrick	Pat.	Timotheus, Timothy	Tim.
Paul	Pl.	Titus	Tit.
Pauline	P..	Tobias, Tobiah	Tob.
Peter, Pierre	P:	Traugott	Trg.
Philip	Ph.		
Phineas	Phin.	Ulrich	U:
Priscilla	Pris.	Ursula	U..
Rachel	Ra.	Valentine	Val.
Raimund, Raymond	Rmd.	Veit	Vt.
Raphael	Rapl.	Victor	Vct.
Rebecca	R..	Victoria	V..
Reginald	Reg.	Vincentius	Vinc.
Reinhard	Rhd.	Virginia	Virg.
Reinhold	Rhld.	Volkmar	Volkm.
Reuben	Rhub.		
Richard	R:	Waldemar	Wald.
Robert	Rob.	Walther, Walter	Wa.
Rodolph	Rod.	Washington	Wash.
Roger	Rog.	Wenzel	Wz.
Roland	Rol.	Werner	Wr.
Rudolf	Rud.	William, Willem, Wilhelm	W:
Rufus	Ruf.	Wilhelmina	W..
Rupert, Ruprecht	Rup.	Winfred	Winf.
		Winifred	Winif.
		Woldemar	Wold.
		Wolfgang	Wolfg.
Salomon	Sal.		
Salvator	Salv.	Xaver, Xavier	X:
Samuel	S:	Xenophon	Xen.
Sarah	S..	Xerxes	Xerx.
Severen	Sev.		
Sebastian	Seb.	Zacharias, Zachary	Zach.
Siegfried	Siegf.	Zebadiah, Zebedee	Zeb.
Sigismund	Sgsm.	Zechariah	Zech.
Sigmund	Sigm.	Zenobia	Z..
Simeon, Simon	Sim.	Zephaniah	Zeph.

## COLON ABBREVIATIONS FOR FORENAMES.

(To be used when only initials would otherwise be used.)

Augustus	A:	Anna	A..
Benjamin	B:	Beatrice	B..
Charles	C:	Charlotte	C..
David	D:	Delia	D..
Edward	E:	Elizabeth	E..
Frederick, Frederic	F:	Fanny, Fannie	F..
George	G:	Grace	G..
Henry	H:	Helen	H..
Isaac	I:	Isabella	I..
John	J:	Jane	J..
Karl	K:	Katharine, Kate	K..
Louis, Lewis	L:	Louise, Louisa	L..
Matthew	M:	Mary	M..
Nicholas	N:	Nancy	N..
Otto	O:	Olivia	O..
Peter	P:	Pauline	P..
Richard	R:	Rebecca	R..
Samuel	S:	Sarah	S..
Thomas.	T:	Theresa.	T..
Uriah.	U:	Ursula.	U..
Victor.	V:	Victoria.	V..
William.	W:	Wilhelmina.	W..
Xavier.	X:	Zenobia.	Z..
Zachary.	Z:		

Here C: is used both for Charles and Carlo, H: for Henry, Henri, and Heinrich, and so on. Mr. Dewey for greater distinctness advises the following:

Where : and . . is used in English names, use ; and . , for the German form, and ; and , . for the French.

## FOR HEADINGS.

<i>abridger*</i>	<i>abr.</i>	<i>pseudonym</i>	<i>pseud.</i>
<i>afterwards</i>	<i>aftw.</i>	<i>publisher</i>	<i>pub.</i>
<i>annotator*</i>	<i>annot.</i>	<i>subject*</i>	<i>subj.</i>
<i>born</i>	<i>b.</i>	<i>superintendent</i>	<i>supt.</i>
<i>collector*</i>	<i>col.</i>	<i>translator</i>	<i>tr.</i>
<i>company</i>	<i>co.</i>	United States	U. S.
<i>commentator*</i>	<i>comment.</i>	<i>veuve</i>	<i>vve.</i>
<i>compiler*</i>	<i>comp.</i>	<i>wittve</i>	<i>wwe.</i>
<i>continuer*</i>	<i>contin.</i>	include maiden name of	
<i>died</i>	<i>d.</i>	married woman.	( )
<i>department</i>	<i>dept.</i>	include words or parts of	
<i>editor</i>	<i>ed.</i>	words supplied.	[ ]
Great Britain	Gr. Br.	probably, perhaps	? after a word.

\* These are better unabridged.

Use also the common abbreviations for political, military, professional, and honorary titles.

## FOR IMPRINTS AND NOTES.

Auflage, Ausgabe	Auf., Ausg.	photographs	phot.
all that has been published	all pub.	portrait of group	por. of gr.
Band	Bd.	portrait, portraits	por.
Bohn's scientific library	B. S. L.	privately printed	priv. pr.
copyright	c.	Roxburgh	rxb.
e. g., 1882 [c '80].		square	sq.
edited, -ion, -or	ed.	tables	tab.
fac-similes	fac-sim.	title-page	t.-p.
folios	f.	title-page mutilated, wanting	
group of portraits	gr. of por.	ing	t. p. m., t. p. w.
Harper's family library	H. F. L.	unbound	unbd.
illustrated, -ions	il.	unpaged	unp.
leaves	l.	volume, volumes	v. (in the imprint), Vol. (in the title).*
mutilated	mut.		
no date of pub.	n. d.	various dates	v. d.
no place of pub.	n. p.	various places of pub.	v. p.
no title-page	n. t. p.	with (before words)	w.
page, pages	p.	wanting (after words)	w.
pamphlet, pamphlets	pam.		

In notes the abbreviations in all these lists may be used.

## FOR BINDINGS.

bazil, red sheep	baz.	half morocco	hf. mor.
bound	bd.	morocco	mor.
boards	bds.	paper	pap.
calf	cf.	parchment	parchm.
calf, extra	cf. extr.	parts	pts.
cloth, muslin	cl.	roan	ro.
duck	dk.	Roxburghe style of binding	Roxb.
forel, parchment	for.	russia	russ.
gilt edges	g. e.	sewed	sd.
gilt	glt.	sheep	sh.
half	hf.	unbound	unbd.
half bound	hf. bd.	uncut	unct.
half calf	hf. cf.	vellum	vel.

## FOR BOOK TITLES.

abridged	abr.	aus dem Lateinischen	a. d. Lat.
abbreviations	abbr.	born	b.
account	acct.	biblical, bibliographical,	
additional, -ons	add.	bibliotheca, etc.	bibl.
American	Amer. or Am.	biographical, -phy	biog.
analysis, -tical	anal.	book	bk.
anonymous	anon.	Christian	Chr.
appended, -ix	app.	chronological	chron.

\* *I. e.*, Vol. I, but 2 v.

FOR BOOK TITLES—continued.

classical	class.	medical, -ine	med.
collected, -ions, college, colored	col.	memoir	mem.
commerce, -ial, committee	com.	miscellaneous	misc.
compiled, -er	comp.	manuscript, -ts	ms., mss.
concerning	conc.	national, natural	nat.
containing, contents, con- tinued	cont.	new series	n. s.
copy, copyrighted	cop.	nouvelle	nouv.
corrected	cor.	number, -s	no., nos.
crown, <i>size of book</i>	cr.	oblong	obl.
cyclopædia	cyc.	preface, -ed, prefixed	pref.
Danish	Dan.	pseudonym, -ous	ps.
died	d.	part	pt.
department	dept.	published, -er	pub.
domestic	dom.	recensuit, record	rec.
elementary, -ts	elem.	relating, relative	rel.
encyclopædia	encyc.	report	rept.
English	Eng.	review, revised, -ion	rev.
engraved, -er, -ings	eng.	Roman	Rom.
enlarged	enl.	Russian	Rus.
fiction	fict.	sämtlich	sämm.
folios, <i>i. e.</i> , leaves	ff.	science, scientific	sci.
from	fr.	selected, -ions	sel.
French	Fr.	separate	sep.
geography	geog.	series	s. or ser.
geology	geol.	small	sm.
geometry	geom.	society	soc.
German	Germ.	supplement, -ary, -ing	sup.
gesammelte, gesamt	ges.	Swedish	Swed.
Geschichte	Ges. or Gesch.	theology	theol.
grammar, -tical	gram.	transactions	trans.
great	gr.	translated, -or, traduit, tra- dotto, etc.	tr.
Greek	Gr.	übersetzt	übers.
half	hf.	und	u.
historical, -y	hist.	vocabulary	vocab.
homœopathic	homœop.	von	v.
herausgegeben	hrsg.	van to be given in full.	
illustrated, -ions	il.	in, contained in	( )
imperfect,	imp.	words added to the title	[ ]
improved	impr.	to and included in, or con- tinued	—
including	incl.	matter omitted	...
increased	incr.	probably, perhaps	?
intorno	int.	end of line on title-page	
introduction, -ory	introd.	transition to another title- page	
Italian	Ital.	vo, mo, to, in octavo, duo decimo, quarto	°
juvenile	juv.		
Latin	Lat.		
library	lib.		
literary, -ture	lit.		



## FOR PLACES OF PUBLICATION.

Use first form on cards. In accession and all official records use shortest form.

Albany	<b>Alb.</b>	London	<b>L. or Lond.</b>
Amsterdam	<b>Amst.</b>	Leyden	<b>Ley.</b>
Baltimore	<b>Balt.</b>	Leipzig	<b>Lpz.</b>
Berlin	<b>Ber.</b>	Lugduni Batavorum	<b>Lug. Bat.</b>
Boston	<b>B. or Bost.</b>	Milano	<b>Mil.</b>
Braunschweig	<b>Brns.</b>	München	<b>Mün.</b>
Cambridge	<b>Camb. or Cb.</b>	New Orleans	<b>N. O.</b>
Chicago	<b>Chic. or Ch.</b>	New York	<b>N. Y.</b>
Cincinnati	<b>Cin.</b>	Oxford	<b>Oxf.</b>
Copenhagen	<b>Copng.</b>	Paris	<b>P. or Par.</b>
Edinburgh	<b>Edin. or Ed.</b>	Philadelphia	<b>Ph. or Phil.</b>
England	<b>Eng.</b>	St. Louis	<b>St. L.</b>
Firenze	<b>Fir.</b>	St. Petersburg	<b>St. Pet. or St. P.</b>
France	<b>Fr.</b>	San Francisco	<b>San Fran. or S. F.</b>
Germany	<b>Germ.</b>	Stuttgart	<b>Stut.</b>
Glasgow	<b>Glasg. or Gl.</b>	Torino	<b>Tor.</b>
Gotinga	<b>Got.</b>	United States	<b>U. S.</b>
Göttingen	<b>Göt.</b>	Venice	<b>Ven. or V.</b>
Kjöbenhavn	<b>Kjöb.</b>	Washington	<b>W. or Wash.</b>

Also the common abbreviations for the States. Use for all languages when the equivalent name contains these letters.

## TITLES, STATES, ETC.

bachelor of arts	<b>A. B.</b>	baronet	<b>bart.</b>
archbishop	<b>abp.</b>	before Christ	<b>B. C.</b>
year of our Lord	<b>A. D.</b>	bishop	<b>bp.</b>
adjutant	<b>adjt.</b>	brigadier general	<b>brig. gen.</b>
admiral	<b>adm.</b>	California	<b>Cal.</b>
Alabama	<b>Ala.</b>	captain	<b>capt.</b>
Master of Arts	<b>A. M.</b>	Colorado	<b>Col.</b>
American	<b>Am. or Amer.</b>	Confederate States of	
associate of the Royal		America or C. S. army	<b>C. S. A.</b>
Academy	<b>A. R. A.</b>	C. S. navy	<b>C. S. N.</b>
attorney	<b>atty.</b>	Connecticut	<b>Ct.</b>
bachelor of arts	<b>B. A.</b>		

On catalog cards use the usual abbreviations for months and days; in official records use the following which are unmistakable and more compact.

## MONTHS.

Ja. F. Mr. Ap. My. Je. Jl. Ag. S. O. N. D.

## DAYS.

Su. M. Tu. W. Th. F. St.

SIZE NOTATION.

<i>Fold symbol.</i>	<i>Size letter.</i>	<i>Outside height.</i>
Never use for size.	Never use for fold.	In centimeters.
48°	Fe	Up to 10
32°	Tt	10 " 12.5
24°	T	12.5 " 15
16°	S	15 " 17.5
12°	D	17.5 " 20
8°	O	20 " 25
4°	Q	25 " 30
f°	F	30 " 35
	F <sup>4</sup>	35 " 40
	F <sup>5</sup>	40 " 50

Prefix *nar.* if width is less than  $\frac{3}{4}$  height.

" *sq.* " " more "  $\frac{3}{4}$  "

" *ob.* " " more than height.

For all books over 35<sup>cm</sup> high the superior figures show in which 10<sup>cm</sup> of height the book falls, e. g., F<sup>3</sup> is between 70 and 80<sup>cm</sup> high.

*Actual size method.*

Give all sizes in cm (for greater accuracy adding decimals), leaving the old symbols and names, 8° and Octavo to indicate fold only. Give height first, followed by h, or by x and width, e. g., 23<sup>h</sup> or 23 x 14. 23<sup>h</sup> means between 22 and 23, i. e., in 23<sup>d</sup> cm. All measures are taken outside the cover. Width is from hinge to edge not including the round. To measure paper or letter-press, prefix p(aper) or t(ype) to figures, including in type neither folio nor signature lines.



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