

# MARC21 BIBLIOGRAPHIC SUMMARY FOR RARE BOOKS

- 040 \_\_ #a Original cataloging agency #b eng #e dcrmb #c Transcribing agency #d Modifying agency
- 100 1 #a Surname, Forename(s) ‡q (expanded initials) #c (Occupation), ‡c title or phrase, ‡d dates, #e relationship designator.
- 240 10 #a Uniform title. #l language
- 245 1x #a Title proper : #b other title information : subsequent other title information statements / #c statement of responsibility ; subsequent statement of responsibility *and/or* subsequent other title information statement.
- 246 xx #i Display text : #a Varying form of title  
 1st indicator: use '1' if you want the 246 to display a note; use '3' if you don't  
 2nd indicator: Type of title  
 # - No type specified    5 - Added title page title    7 - Running title  
 0 - Portion of title       6 - Caption title                    8 - Spine title  
 1 - Parallel title
- 250 \_\_ #a Edition statement / #b statement of responsibility relating to the edition and naming person or corporate body.
- 260 \_\_ #a Place of publication, distribution, etc. : #b Name of printer(s), publisher(s), booksellers(s), #c date of publication #e (Place of manufacture : #f Name of manufacturer, #g date of manufacture).
- 264 xx #a Place of publication etc. #b Name of publisher etc., #c date of publication, etc.  
 1st indicator: Sequence of statements  
 # - Not applicable/No information provided/Earliest    2 - Intervening    3 - Current/Latest  
 2nd: 1 – Publication    2 – Distribution    3 – Manufacture    4 – Copyright notice date
- 300 \_\_ #a Extent of letterpress, extent of plates : #b illustration description (method of illustration) ; #c dimensions (format)
- 546 \_\_ #a Language note.
- 500 \_\_ #a General note.
- 510 4\_ #a Reference citation, #c number
- 505 x\_ #a Formatted contents note — 2nd title : other title information / statement of responsibility — 3rd title ...  
 First Indicator: display constant  
 0 – Contents    1 – Incomplete contents    2 – Partial contents
- 655 \_7 #a Form/genre term #2 vocabulary code #5 institution code, if copy-specific
- 700 1\_ #a Personal name access point, #e relator term. #5 institution code, if copy-specific
- 710 xx #a Corporate name access point, #e relator term. #5 institution code, if copy-specific
- 730 0x #a Added entry – uniform title.
- 740 0x #a Uncontrolled added related/analytical title added.  
 2nd indicator: blank for no information, '2' for analytical title
- 752 \_\_ #a Country name #b First order political division [for G.B., U.S. & Canada] #d city name.
- 752 \_\_ #a Country name #d City name.



## The Rare Book Cataloger's Reference Library

### I. Cataloging and General Resources

*Descriptive Cataloging of Rare Materials (Books)*. Washington, D.C.: Library of Congress. Third printing with corrections, 2011  
<http://rbms.info/dcrm/dcrmb/>

*Examples to Accompany Descriptive Cataloging of Rare Materials (Books)*  
<http://www.loc.gov/cds/desktop/documents/DCRMBex/>

Available for free via Cataloger's Desktop from the Library of Congress. A subscription is not necessary to see the examples, but is required in order to have integrated access to hyperlinks between documents.

*Standard Citation Forms for Rare Materials Cataloging* <http://rbms.info/scf/>

*RBMS Controlled Vocabularies*

[http://rbms.info/committees/bibliographic\\_standards/controlled\\_vocabularies/index.shtml](http://rbms.info/committees/bibliographic_standards/controlled_vocabularies/index.shtml)

*Library of Congress Genre/Form Terms*

<http://id.loc.gov/authorities/genreForms.html>

[http://www.loc.gov/catdir/cpsd/genre\\_form\\_faq.pdf](http://www.loc.gov/catdir/cpsd/genre_form_faq.pdf)

*Art & Architecture Thesaurus* <http://www.getty.edu/research/tools/vocabularies/aat/>

*LC Thesaurus for Graphic Materials II: Genre and Physical Characteristic Terms*

<http://www.loc.gov/pictures/collection/tgm/>

*English Short Title Catalogue* <http://estc.bl.uk>

*Karlsruher Virtueller Katalog* [http://www.ubka.uni-karlsruhe.de/kvk\\_en.html](http://www.ubka.uni-karlsruhe.de/kvk_en.html)

*Universal Short Title Catalogue (European printing through the 16th century)*

<http://www.ustc.ac.uk/>

*VIAF: The Virtual Interlational Authority File* <https://viaf.org/>

DCRM-L <https://listserver.lib.byu.edu/mailman/listinfo/dcrm-l>

ExLibris-L <https://list.indiana.edu/sympa/info/exlibris-l>

*RBMS Directory of Web Resources for the Rare Materials Cataloger* <http://lib.nmsu.edu/rarecat/>

RBMS Bibliographic Standards Committee Web Site

[http://rbms.info/committees/bibliographic\\_standards/index.shtml](http://rbms.info/committees/bibliographic_standards/index.shtml)

Folgerpedia "List of cataloging articles"

[http://folgerpedia.folger.edu/List\\_of\\_cataloging\\_articles](http://folgerpedia.folger.edu/List_of_cataloging_articles)

Folgerpedia "List of resources of use in cataloging"

[http://folgerpedia.folger.edu/List\\_of\\_reference\\_sources\\_of\\_use\\_in\\_cataloging](http://folgerpedia.folger.edu/List_of_reference_sources_of_use_in_cataloging)

## II. Resources Related to Rare Books and Bibliography

Bowers, Fredson T. *Principles of Bibliographic Description*. Introduction by G. Thomas Tanselle. Winchester: St. Paul's Bibliographies; New Castle, Del.: Oak Knoll Press, 1994.

Carter, John. *ABC for Book Collectors*. 7th ed., with corrections, additions and an introduction by Nicholas Barker. New Castle, Del.: Oak Knoll Press, 1995.

Gaskell, Philip. *A New Introduction to Bibliography*. Winchester: St Paul's Bibliographies; New Castle, Del.: Oak Knoll Press, 1995.

Glaister, Geoffrey Ashall. *Encyclopedia of the Book*. 2nd ed., with a new introduction by Donald Farren. New Castle, Del.: Oak Knoll Press, 1996.

McKerrow, R.B. *An Introduction to Bibliography for Literary Students*. Introduction by David McKitterick. Winchester: St. Paul's Bibliographies; New Castle, Del.: Oak Knoll Press, 1994.

## III. Bookbinding

Greenfield, Jane. *ABC of Bookbinding*. New Castle, Del.: Oak Knoll Press; New York: Lyons Press, 1998.

Ligatus Bookbinding Bibliography <http://www.ligatus.org.uk/bibliography>

Ligatus Language of Bindings <http://www.ligatus.org.uk/node/712>

In progress for a number of years, this long-awaited thesaurus of binding terms has recently been unveiled.

Pearson, David. *English Bookbinding Styles 1450-1800*. New Castle, Del.: Oak Knoll Press, 2005.

Roberts, Matt T. and Don Etherington. *Bookbinding and the Conservation of Books: a Dictionary of Descriptive Terminology*. Washington, D.C.: Library of Congress, 1982. Searchable web version available at <http://cool.conservation-us.org/don/don.html>

Storm von Leeuwen, Jan. *Dutch Decorated Bookbinding of the Eighteenth Century*. 't Goy-Houten, The Netherlands: HES & DE GRAAF Publishers, 2006. 3v. in 4

#### IV. Pseudonyms and antonyms

Barbier, A.A. *Dictionnaire des Ouvrages Anonymes*. 3. éd. rev. et augm. Paris: G.P. Maisonneuve & Larose, 1964.

Halkett, Samuel and John Laing. *Dictionary of Anonymous And Pseudonymous English Literature*. 3rd rev. and enl. ed., John Horden, ed. Harlow: Longman, 1980-

Holzmann, Michael and Hanns Bohatta. *Deutsches Anonymen-Lexikon, 1501-1850*. New York: G. Olms, 1984.

Melzi, Gaetano. *Dizionari di Opere Anonime e Pseudonime di Scrittori Italiani*. New York: B. Franklin, 1960.

Quérare, Joseph-Marie. *Les Supercherie Littéraires Dévoilés*. 2. éd., considérablement augm., publiée par Gustave Brunet et Pierre Janet. Hildesheim: G. Olms, 1960.

#### V. False and Fictitious Imprints

Brunet, Gustave. *Imprimeurs Imaginaires Et Libraires Supposés*. New York: B. Franklin, 1963.

Parenti, Marino. *Dizionario Dei Luoghi di Stampa Falsi, Inventati O Suppositi in Opere Di Autori E Traduttori Italiani*. Firenze: Le lettere, 1996.

Weller, Emil Ottokar. *Die Falschen und Fingierten Druckorte*. 2. verm. und verb. Aufl. Hildesheim; New York: G. Olms, 1970.

Woodfield, Denis B. *Surreptitious Printing in England, 1550-1640*. New York: Bibliographical Society of America, 1973.

#### VI. Illustration

Gascoigne, Bamber. *How to Identify Prints*. New York, N.Y.: Thames and Hudson, 1995.

#### VII. General history, for further reading

Chappell, Warren. *A Short History of the Printed Word*. 2nd ed., rev. & upd. Point Roberts, WA: Hartley & Marks, 2000.

Eisenstein, Elizabeth L. *The Printing Press As An Agent of Change*. Cambridge: Cambridge University Press, 1979.

Levarie, Norma. *The Art & History of Books*. With a foreward by Nicholas Barker. New Castle, Del.: Oak Knoll Press, 1994.

Last revised 2015-06-11

## HOW TO HANDLE RARE BOOKS

- ♦ Make sure your hands are clean. Be sure especially to wash hands after eating. Gloves are not recommended for use with rare books, because they reduce tactile sensitivity to the degree that the paper is in greater danger of being torn.
- ♦ Handle rare books as little as possible
- ♦ Let the condition of the book be your guide in handling. Use common sense: if you think it might damage the book, DON'T DO IT!
- ♦ Most books should be stored upright, supported with a bookend. Very large books should be stored horizontally. Never store a book on its board edges, spine up; storage with the spine down is acceptable for brief periods if necessary due to space limitations.
- ♦ Never grasp or pull a book by the head of the spine; when removing a book from a shelf, either 1) carefully ease apart the books on either side, and grasp the sides of the volume you want; 2) push back the books alongside and grasp the sides of the book; 3) reach over and push the book out toward you; or 4) if nothing else will do, using the fingers of both hands, press down on the head of the text block and carefully pull toward you.
- ♦ Support an open book gently in your hand or on an adjustable cradle, preferably open to not more than a 120° angle. Let the state of the binding be your guide. Use a book snake or frog to hold open a page; close a book when not in use.
- ♦ The hinges are often the most fragile part of the book; be gentle.
- ♦ Turn pages carefully, never more rapidly than the condition and quality of the paper will allow. Be especially careful of corners and brittle paper.
- ♦ In collating a rare book, take special care when examining watermarks, conjugacy, &c., not to pull at the sewing or otherwise damage the structure of the book.
- ♦ Use acid-free paper sleeves inside of envelopes for pamphlets. Do not pull the item in and out of the sleeve, but pull the sleeve in and out of the envelope.
- ♦ Do not use a book as a writing surface.
- ♦ If shelfmark notations or other notes must be made, do it in a soft (no. 1) pencil; erase with non-abrasive eraser such as Magic Rub® or Staedtler Mars®. Make sure nearby pens and markers are capped.
- ♦ Do not eat, drink, or keep cut flowers in water near rare books.
- ♦ Never use paper clips, rubber bands, or post-it notes with rare books. Do not affix barcodes directly onto rare items. Permanent tags used with rare books should be on acid-free paper or Mylar bands.
- ♦ If your workflow requires that extraneous items such as notes, catalog record worksheets or print-outs be put in rare books, put such items in the center of the text block, taking care not to jam them into the gutter margin.
- ♦ Video: Handling Rare Materials at the Folger: <https://www.youtube.com/watch?v=5NWYruNYILw>
- ♦ Video: How not to handle rare books: <https://www.youtube.com/watch?v=CwOrp6Q7kCE>

# PCC RDA BIBCO Standard Record (BSR) Metadata Application Profile

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Program for Cooperative Cataloging  
Washington, D.C.  
2015  
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## Introduction

The BIBCO Standard Record (BSR) is a combination of RDA “Core,” RDA “Core if,” “PCC Core,” and “PCC Recommended” elements applicable to archival materials, audio recordings, cartographic resources, electronic resources (if cataloged in the computer file format), graphic materials, moving images, notated music, rare materials, and textual monographs. The RDA BSR also incorporates supplemental requirements for these resource types when presented in digital formats, and it can be used to describe digital reproductions. Instructions in the RDA BSR should be read in conjunction with the LC-PCC Policy Statements (LC-PCC PSs) that are integrated into the RDA Toolkit. When describing online resources, catalogers may also consult the [PCC RDA Provider-Neutral guidelines](#). When describing continuing resources, catalogers should consult the [PCC RDA CONSER Standard Record \(CSR\)](#).

The BSR follows [RDA 0.6.4](#) in its approach to the concept of core: “As a minimum, a resource description for a work, expression, manifestation, or item should include all the core elements that are applicable and readily ascertainable.” The “PCC Recommended” elements are *not* core; their inclusion is encouraged but discretionary.

The BSR is a model for bibliographic monographic records using a single encoding level (Ldr/17=‘blank’) in a shared database environment. Catalogers satisfy BSR requirements when creating and/or modifying bibliographic records, and determine the level of fullness that best suits the resources in their collections and the needs of their users. The BSR establishes a baseline set of elements that emphasize access points over descriptive data. The standard seeks to ensure inclusion of the essential data elements necessary to meet user needs; it is a solid “floor” description of a resource that can be built upon in a shared environment. The standard also does not preclude the use of any data in a bibliographic description representing more extensive cataloging treatment.

Authority records must support controlled access points in an RDA BIBCO record. The mapping to MARC fields included in the BSR is intended to be a general guide. For specific instructions on recording data in the MARC format, please refer to official [MARC 21](#) documentation, [OCLC Bibliographic Formats and Standards](#), and the MARC-to-RDA/RDA-to-MARC mappings in the [RDA Toolkit](#). BSR elements not directly related to RDA (e.g., classification; access points for subjects), or data treated in MARC control/fixed fields, are included in separate tables at the end of this document.

## Timeframe for RDA BSR Implementation

The RDA BSR was initially released for use by the PCC community in BIBCO-coded records on January 1, 2013, and was fully implemented two years later. As of January 1, 2015, all new BIBCO-coded records must follow the RDA BSR. The guidelines and requirements in the RDA BSR have been revised periodically and will continue to evolve as the PCC evaluates their

effectiveness, as modifications are made to *Resource Description & Access*, and as other RDA-related policies are developed within the PCC and other communities (e.g., development of various *DCRM* standards for rare materials). Any comments or suggestions for improving the BSR should be submitted to [BIBCOmail@loc.gov](mailto:BIBCOmail@loc.gov).

### Explanation of symbols in the “RDA Instructions & Elements” column of the BSR table:

- An asterisk (“\*”) identifies a general instruction not limited to a particular bibliographic element.
- A “T” in parentheses identifies a transcribed element per RDA instructions (“take what you see”) or per LC-PCC Policy Statement (LC-PCC PS) for that instruction.
- A plus sign (“+”) identifies additional elements, beyond the RDA “Core” and RDA “Core if” elements, selected to be “PCC Core” elements for the BIBCO program.
- An “R” in parentheses identifies additional elements that, while not core in RDA or the BSR, the PCC recommends and encourages catalogers include when the element may be useful to support user tasks (find, identify, select, and obtain).
- The absence of a plus sign (“+”) and an (R) means RDA already defines the element as core.

### Instructions for rare materials (books, notated music, and graphics):

The rare materials provisions in the BSR are closely aligned with the provisions of *Descriptive Cataloging of Rare Materials (DCRM)* and may be used with any resources deemed rare by the cataloging agency. This includes resources that may require additional details of description to permit the ready identification of copies (e.g., as editions, impressions, or issues) and provide more exact descriptions of them as artifacts. Typically, resources produced before the advent of mechanized printing and papermaking processes in the early 19th century are more likely to require these additional details, but the BSR rare materials provisions may be used if necessary with resources from any period.

As is the case with the general provisions of the BSR, the rare materials provisions represent a floor on which other elements can be built. They are not intended to reproduce or replace *DCRM*, and elements in *DCRM* not in the BSR can certainly be included in the record. The BSR rare materials provisions generally call for expanded treatment of elements within the BSR or deem certain RDA elements to be core that are not considered core for other types of materials. Two cases call for *different* treatment rather than simply expansion of the description. These are: 1.7.1 alternative 1, which invokes the option of using *DCRM* as the designated published style manual in place of RDA 1.7.2-9 for transcribing; and 3.4, which calls for applying *DCRM* conventions

when recording extent rather than RDA conventions. These were singled out by the rare community as areas where there were valid rare materials reasons for departing from the general guidelines.

It is intended that the rare materials provisions be usable with any format. However, one of the stipulations of applying the rare materials provisions is the recording of the appropriate “dcrm” code in 040 in addition to “rda” in order to label the record as following the BSR rare materials provisions. For the moment, the rare materials provisions in the RDA BSR, especially 1.7.1 alternative 1 and 3.4, should only be used with printed books, graphics, and notated music (employing the codes “dcrmb” for rare books, “dcrmg” for rare graphics, and “dcrmm” for rare notated music). As other *DCRM* modules (e.g., cartographic materials) are published, the rare provisions of the BSR will become available to other formats and may be expanded. In the meantime other rare materials can certainly be cataloged using the BSR, including rare provisions that call for going beyond the floor of the general BSR, but they should be coded “rda” only in 040 and should follow the general RDA guidelines for 1.7.1 and 3.4.

*Note:* Earlier iterations of the rare books BSR excluded resources produced before 1500. The rare materials provisions of the current BSR do not contain this exclusion and may be used with resources from any period.

\* General instruction; (T) Transcribed element; + PCC Core element; (R) PCC Recommended element

## RDA Core & PCC Core Elements

RDA INSTRUCTIONS & ELEMENTS	RDA NO.	NOTES	MARC ENCODING
<b>Identifying Manifestations and Items</b>			
General guidelines on transcription *	<a href="#">1.7.1 Alternative (1st)</a>	<b>Rare materials:</b> use <i>Descriptive Cataloging of Rare Materials</i> as the “designated published style manual” in place of the instructions given under RDA 1.7.2-1.7.9 for transcribing punctuation, numerals, symbols, abbreviations, etc.	Varies
Numbers expressed as numerals or as words *	<a href="#">1.8.1</a>	<b>Rare materials:</b> apply the RDA alternative for early printed resources.	Varies
Form of numerals *	<a href="#">1.8.2</a>	<b>Rare materials:</b> apply the first alternative to record numerals in the form in which they appear on the source of information (for example, roman).	Varies
Recording titles (T) +	<a href="#">2.3.1.4</a>	<b>Archival materials:</b> most titles will be devised by the cataloger, per RDA 2.3.2.1.1. Additional guidance on the formulation of titles may be found in DACS 2.3. <b>Rare materials:</b> generally do not abridge titles.	Varies
Title proper (T)	<a href="#">2.3.2</a>		245
Collective titles and titles of individual contents +	<a href="#">2.3.2.6.1</a>	<b>Audio recordings, notated music, rare music, and moving images:</b> apply the optional addition when feasible. See also 25.1 below.	505, 7XX
Parallel title proper (T) +	<a href="#">2.3.3</a>	Record all.	245
Other title information (T) +	<a href="#">2.3.4</a>		245

\* General instruction; (T) Transcribed element; + PCC Core element; (R) PCC Recommended element

RDA INSTRUCTIONS & ELEMENTS	RDA NO.	NOTES	MARC ENCODING
Variant title (T) (R) +	<a href="#">2.3.6</a>	PCC <i>recommends</i> additional variant titles that are deemed important to identification or access, according to cataloger judgment and/or local policy. <b>Rare materials:</b> this element is PCC Core for rare materials; record variant titles that are required by the appropriate DCRM module.	246
Later title proper (T) +	<a href="#">2.3.8</a>		246
Statement of responsibility relating to title proper (T)	<a href="#">2.4.2</a>	If more than one, only the first recorded is required by RDA, but catalogers are encouraged to transcribe (or record in a note) any other statements of responsibility that aid in resource discovery, identification, and selection. <b>Rare materials:</b> generally transcribe all statements of responsibility relating to title proper found in the preferred source of information. <b>Rare books, rare music:</b> If a title and statement of responsibility as recorded have been transposed from their presentation in the source, see also 2.17.3.	245
Designation of edition (T)	<a href="#">2.5.2</a>	<b>Rare music:</b> Transcribe as an edition statement the music presentation statement as defined by DCRM(M) 3B.	250
Statement of responsibility relating to the edition (T) +	<a href="#">2.5.4</a>	PCC Core for <b>rare materials</b> .	250
Designation of a named revision of an edition (T)	<a href="#">2.5.6</a>		250
Date of production	<a href="#">2.7.6</a>	Record date of production for a resource in unpublished form. <b>Archival materials:</b> additional guidance may be found in DACS 2.4.	264

\* General instruction; (T) Transcribed element; + PCC Core element; (R) PCC Recommended element

RDA INSTRUCTIONS & ELEMENTS	RDA NO.	NOTES	MARC ENCODING
Place of publication (T)	<a href="#">2.8.2</a>	For cataloging purposes, all online resources are considered published. If more than one, only the first recorded is required. Also transcribe current place if it differs (for multipart monographs). <b>Rare materials:</b> generally transcribe all places of publication (see DCRM(B,G,M) 4B6). If a place of publication is known to be fictitious or incorrect, supply a correction in square brackets (see DCRM(B,G,M) 4B9).	264
Publisher's name (T)	<a href="#">2.8.4</a>	If more than one, only the first recorded is required. Also transcribe current publisher if it differs (for multipart monographs). <b>Rare materials:</b> generally transcribe all publishers' names (see DCRM(B,G,M) 4C6). If a publisher's name is known to be fictitious or incorrect, supply a correction in square brackets (see DCRM(B,G,M) 4C5).	264
Date of publication	<a href="#">2.8.6</a>	Record the publication date(s) found in the resource, supply date(s) in brackets, or record "[date of publication not identified]." <b>Rare materials:</b> <i>transcribe</i> date(s) found in the resource (see DCRM(B,G,M) 4D1). If a date of publication is known to be fictitious or incorrect, supply the correct year in square brackets (see DCRM(B,G,M) 4D2.4).	264
Place of distribution (T) +	<a href="#">2.9.2</a>	PCC Core for <b>rare materials</b> when present in the resource. Generally transcribe all places of distribution (see DCRM(B,G,M) 4B6). If a place of distribution is known to be fictitious or incorrect, supply a correction in square brackets (see DCRM(B,G,M) 4B9). If no place of distribution appears in the resource, supplying the place of distribution or recording "[place of distribution not identified]" is not required.	264



\* General instruction; (T) Transcribed element; + PCC Core element; (R) PCC Recommended element

RDA INSTRUCTIONS & ELEMENTS	RDA NO.	NOTES	MARC ENCODING
Distributor's name (T) +	<a href="#">2.9.4</a>	PCC Core for <b>rare materials</b> when present in the resource. Generally transcribe all distributors' names (see DCRM(B,G,M) 4C6). If a distributor's name is known to be fictitious or incorrect, supply a correction in square brackets (see DCRM(B,G,M) 4C5). If no distributor's name appears in the resource, supplying the distributor's name or recording "[distributor's name not identified]" is not required.	264
Date of distribution +	<a href="#">2.9.6</a>	PCC Core for <b>rare materials</b> when present in the resource. Generally <i>transcribe</i> all dates of distribution (see DCRM(B,G,M) 4D1). If a date of distribution is known to be fictitious or incorrect, supply the correct year in square brackets (see DCRM(B,G,M) 4D2.4). If no date of distribution appears in the resource, supplying the date of distribution or recording "[date of distribution not identified]" is not required.	264
Place of manufacture (T) +	<a href="#">2.10.2</a>	PCC Core for <b>rare materials</b> when present in the resource, if appropriate. Generally transcribe all places of manufacture if appropriate (see DCRM(B,G,M) 4E). If a place of manufacture is known to be fictitious or incorrect, supply a correction in square brackets. If no place of manufacture appears in the resource, supplying the place of manufacture or recording "[place of manufacture not identified]" is not required.	264
Manufacturer's name (T) +	<a href="#">2.10.4</a>	PCC Core for <b>rare materials</b> when present in the resource, if appropriate. Generally transcribe all manufacturers' names if appropriate (see DCRM(B,G,M) 4F). If a manufacturer's name is known to be fictitious or incorrect, supply a correction in square brackets. If no manufacturer's name appears in the resource, supplying the manufacturer's name or recording "[manufacturer's name not identified]" is not required.	264
Date of manufacture +	<a href="#">2.10.6</a>	PCC Core for <b>rare materials</b> when present in the resource, if appropriate. Generally <i>transcribe</i> all dates of manufacture if appropriate (see DCRM(B,G,M) 4G). If a date of manufacture is known to be fictitious or incorrect, supply the correct year in square brackets. If no date of manufacture appears in the resource, supplying the date of manufacture or recording "[date of manufacture not identified]" is not required.	264



\* General instruction; (T) Transcribed element; + PCC Core element; (R) PCC Recommended element

RDA INSTRUCTIONS & ELEMENTS	RDA NO.	NOTES	MARC ENCODING
Copyright date (R)	<a href="#">2.11</a>	<b>Rare materials:</b> PCC <i>recommends</i> recording the year of copyright when present in the resource. If a full transcription of the copyright statement is desired, record it in a note.	264
Title proper of series (T)	<a href="#">2.12.2</a>		490
Other title information of series (T) +	<a href="#">2.12.4</a>	PCC Core for <b>rare materials</b> .	490
Statement of responsibility relating to series (T) +	<a href="#">2.12.6</a>	PCC Core for <b>rare materials</b> .	490
ISSN of series +	<a href="#">2.12.8</a>		490
Numbering within series (T)	<a href="#">2.12.9</a>		490
Title proper of subseries (T)	<a href="#">2.12.10</a>		490
ISSN of subseries +	<a href="#">2.12.16</a>	Record both ISSN of series and ISSN of subseries if both are present.	490
Numbering within subseries (T)	<a href="#">2.12.17</a>		490
Mode of issuance +	<a href="#">2.13</a>		Ldr/07
Identifier for the manifestation	<a href="#">2.15</a>	<b>Rare music:</b> record publisher & plate numbers for rare notated music; record issue numbers for rare audio.	020, 024, 026-028, 074, 088
Preferred citation +	<a href="#">2.16</a>	PCC Core for <b>archival materials</b> .	524
Note on title +	<a href="#">2.17.2</a>	Make a note giving the source of title, if applicable. <b>Online resources:</b> always give this note using a MARC 588 field. See <a href="#">PCC Provider-Neutral E-Resource MARC Record Guide: P-N/RDA Version</a> for full explanation. <b>Rare graphics:</b> Always make a note giving the source of title.	500, 588

\* General instruction; (T) Transcribed element; + PCC Core element; (R) PCC Recommended element

RDA INSTRUCTIONS & ELEMENTS	RDA NO.	NOTES	MARC ENCODING
Note on statement of responsibility +	<a href="#">2.17.3</a>	<b>Rare books, rare music:</b> this element is PCC Core if a title and statement of responsibility as recorded have been transposed from their presentation in the source. Make a note indicating the transposition.	500
Note on issue, part, or iteration used as the basis for identification of the resource +	<a href="#">2.17.13</a>	PCC Core for all online monographs. PCC Core for print multipart monographs, when applicable.	588
Custodial history of item +	<a href="#">2.18</a>	PCC Core for <b>archival materials</b> ; additional guidance may be found in DACS 5.1.	561
Immediate source of acquisition of item +	<a href="#">2.19</a>	PCC Core for <b>archival materials</b> ; additional guidance may be found in DACS 5.2.	541
<b>Describing Carriers</b>			
Media type +	<a href="#">3.2</a>		337
Carrier type	<a href="#">3.3</a>	Always record Carrier type in 338. For some resource types, 007 field(s) will also be required, including the Specific Material Designation (007/01) for resources other than textual monographs.	007; 338
Extent	<a href="#">3.4</a>	Always record extent, even though RDA only considers extent to be core if the resource is complete or the total extent is known. Use RDA elements under 3.4.1-3.4.6, as appropriate to the resource. <b>Online resources:</b> record extent as “1 online resource” followed by either pagination (for textual materials) or format-specific terminology when applicable (e.g., vocal score, videodisc, slide, atlas). Record the subunits only if readily ascertainable and considered important for identification. Example: 1 online resource (1 vocal score (28 pages)). <b>Cartographic resources:</b> include accompanying material (\$e), if applicable. <b>Rare materials:</b> apply <i>Descriptive Cataloging of Rare Materials</i> (DCRM) conventions when recording extent; however, do not use abbreviations.	300

\* General instruction; (T) Transcribed element; + PCC Core element; (R) PCC Recommended element

RDA INSTRUCTIONS & ELEMENTS	RDA NO.	NOTES	MARC ENCODING
Dimensions +	<a href="#">3.5</a>	PCC Core for audio recordings, notated music, moving images, still images, cartographic resources, direct-access electronic resources, and rare materials (for rare graphic materials, always specify what was measured). Use RDA elements under 3.5-3.5.3, as appropriate to the resource.	007; 300, 340
Base material (R) +	<a href="#">3.6</a>	PCC Core for graphic materials. PCC <i>recommends</i> for historical audio recordings.	007/04; 300, 340
Applied materials +	<a href="#">3.7</a>	PCC Core for graphic materials.	300, 340
Mounts +	<a href="#">3.8</a>	PCC Core for graphic materials.	007/05; 300, 340
Production method for manuscript +	<a href="#">3.9.2</a>	PCC Core for rare music when applicable.	340, 500
Layout +	<a href="#">3.11</a>	PCC Core for cartographic resources.	300
Book format (R)	<a href="#">3.12</a>	<b>Rare books, rare music:</b> PCC <i>recommends</i> this element when it is applicable and can be determined.	300, 340
Sound characteristic +	<a href="#">3.16</a>	PCC Core for audio recordings.	300, 344
Video characteristic +	<a href="#">3.18</a>	PCC Core for moving images, when applicable.	300, 346
Digital file characteristic +	<a href="#">3.19</a>	PCC Core for cartographic resources. Use RDA 3.19.1-3.19.8 as appropriate to the resource.	300, 347, 352
File type +	<a href="#">3.19.2</a>	PCC Core for audio recordings, notated music, and moving images, when applicable.	300, 347
Encoding format +	<a href="#">3.19.3</a>	PCC Core for audio recordings and moving images, when applicable.	300, 347
Regional encoding +	<a href="#">3.19.6</a>	PCC Core for moving images, when applicable.	300, 347
Digital representation of cartographic content +	<a href="#">3.19.8</a>	PCC Core for digital cartographic resources.	300, 347, 352

\* General instruction; (T) Transcribed element; + PCC Core element; (R) PCC Recommended element

RDA INSTRUCTIONS & ELEMENTS	RDA NO.	NOTES	MARC ENCODING
Equipment or system requirement (R)	<a href="#">3.20</a>	See 3.20.1.3. Use judgment to determine whether systems requirements go beyond the normal or obvious.	340, 538
Contact information +	<a href="#">4.3</a>	PCC Core for <b>archival materials</b> .	852
Restrictions on use +	<a href="#">4.5</a>	<b>Archival materials:</b> PCC Core for archival materials; absence of restrictions should be noted.	506
Uniform Resource Locator +	<a href="#">4.6</a>	Do not record URLs that are restricted for use at a specific institution (e.g., proxy URLs) in a master utility record unless it is the only URL available.	856
<b>Identifying Works and Expressions</b>		The authorized access point for principal creator (if any) is required for use in conjunction with the work and expression attributes listed in this section (see also RDA 19.2 below). If a formal authorized access point for a work or expression is also included in the BSR, its form should be established following NACO policies.	
Preferred title for the work	<a href="#">6.2.2</a>		130, 240, 7XX
Form of work	<a href="#">6.3</a>	Record if needed to differentiate.	130, 240, 380, 7XX
Date of work	<a href="#">6.4</a>	Record if needed to differentiate.	046, 130, 240, 7XX
Place of origin of the work	<a href="#">6.5</a>	Record if needed to differentiate.	130, 240, 7XX
Other distinguishing characteristic of the work	<a href="#">6.6</a>	Record if needed to differentiate.	130, 240, 381, 7XX
Content type	<a href="#">6.9</a>	Always record Content type in 336. Also record as part of an access point if needed to differentiate.	Ldr/06; 130 \$h, 240\$h, 336, 7XX \$h
Date of expression	<a href="#">6.10</a>	Record if needed to differentiate. May include 046 for differentiation purposes.	046, 130, 240, 7XX

\* General instruction; (T) Transcribed element; + PCC Core element; (R) PCC Recommended element

RDA INSTRUCTIONS & ELEMENTS	RDA NO.	NOTES	MARC ENCODING
Language of expression	<a href="#">6.11</a>	Record if needed to differentiate. Also code in 008/35-37, 041/546.	008/35-37; 041, 546; 130, 240, 7XX
Other distinguishing characteristic of the expression	<a href="#">6.12</a>	Record if needed to differentiate.	130, 240, 381, 7XX
Preferred title for a musical work	<a href="#">6.14.2</a>		130, 240, 7XX
Medium of performance	<a href="#">6.15</a>	Record if needed to differentiate. See also <a href="#">RDA 7.21</a> .	130, 240, 382, 7XX
Numeric designation of a musical work	<a href="#">6.16</a>	Record if needed to differentiate.	130, 240, 383, 7XX
Key	<a href="#">6.17</a>	Record if needed to differentiate.	130, 240, 384, 7XX
Other distinguishing characteristic of the expression of a musical work	<a href="#">6.18</a>	Record if needed to differentiate.	130, 240, 7XX
Date of a treaty	<a href="#">6.20.3</a>		130, 730
<b>Describing Content</b>			
System of organization +	<a href="#">7.8</a>	PCC Core for <b>archival materials</b> ; additional guidance may be found in DACS 3.2.	351
Dissertation or thesis information +	<a href="#">7.9</a>		502

\* General instruction; (T) Transcribed element; + PCC Core element; (R) PCC Recommended element

RDA INSTRUCTIONS & ELEMENTS	RDA NO.	NOTES	MARC ENCODING
Summarization of the content (R) +	<a href="#">7.10</a>	PCC core for <b>archival materials</b> ; additional guidance may be found in DACS 3.1.  PCC <i>recommends</i> for other resource types when useful to support user tasks.	520
Date of capture (R)	<a href="#">7.11.3</a>	PCC <i>recommends</i> for <b>audio recordings</b> .	033, 518
Language of the content (R)	<a href="#">7.12</a>	PCC <i>recommends</i> for all resources when the language of the described resource is not apparent from the rest of the description.	546
Script +	<a href="#">7.13.2</a>	PCC Core for resources in some languages (see examples at <a href="#">LC-PCC PS 7.13.2.3</a> ).	546
Form of musical notation +	<a href="#">7.13.3</a>		500, 546
Format of notated music +	<a href="#">7.20</a>		008/20; 300, 500
Medium of performance of musical content +	<a href="#">7.21</a>		048, 382, 500
Duration +	<a href="#">7.22</a>	PCC Core for <b>audio recordings and moving images</b> when readily available.	008; 300, 306, 500
Scale	<a href="#">7.25</a>	PCC Core for <b>cartographic resources</b> . Use RDA elements under 7.25.1-7.25.5, as appropriate to the resource (7.25.3 and 7.25.4 are always core under RDA for cartographic resources).	034, 255
Horizontal scale of cartographic content	<a href="#">7.25.3</a>		034, 255
Vertical scale of cartographic content	<a href="#">7.25.4</a>		034, 255
Projection of cartographic content +	<a href="#">7.26</a>		255

\* General instruction; (T) Transcribed element; + PCC Core element; (R) PCC Recommended element

RDA INSTRUCTIONS & ELEMENTS	RDA NO.	NOTES	MARC ENCODING
<b>Persons, Families, and Corporate Bodies Associated with a Work</b>			
Relationship Designator	<a href="#">18.5</a>	Follow <a href="#">PCC Training Manual for Applying Relationship Designators in Bibliographic Records</a> – 1XX/7XX \$e \$i or \$j as appropriate	1XX, 7XX
Creator	<a href="#">19.2</a>	If more than one, only the creator having principal responsibility named first in resources embodying the work or in reference sources is required; if principal responsibility is not indicated, only the first-named creator is required.  After satisfying the RDA core requirement, catalogers may provide additional authorized access points for creators according to cataloger's judgment.  <b>Archival materials:</b> additional guidance for recording creators may be found in DACS 9.	1XX  7XX
Other person, family, or corporate body associated with a work	<a href="#">19.3</a>	Include if the authorized access point representing that person, family, or corporate body is used to construct the authorized access point representing the work.  After satisfying the RDA core requirement, catalogers may provide additional authorized access points according to cataloger's judgment.	1XX  7XX
<b>Persons, Families, and Corporate Bodies Associated with an Expression</b>			
Contributor (R)	<a href="#">20.2</a>	PCC <i>recommends</i> cataloger's judgment for providing authorized access points for contributors.	7XX

\* General instruction; (T) Transcribed element; + PCC Core element; (R) PCC Recommended element

Related Works			
Related work (R)	<a href="#">25.1</a>	<p>PCC <i>recommends</i> providing a contents note (no limit on number of works in the contents note unless burdensome). Give an analytical authorized access point for the predominant or first work in the compilation. Additional access points for other related works may also be included at the discretion of the cataloger. See section above for elements used to identify works and expressions.</p> <p><b>Moving images and audio recordings:</b> give a full contents note and/or analytical authorized access points for all works in a compilation, when feasible.</p> <p>If local institutional cataloging policy is to trace a series, use the authorized access point form of the series established in the LC/NACO Authority File.</p> <p><b>Archival materials:</b> provide a reference to finding aids describing the collection, either through notes, access points, and/or URLs, as appropriate.</p> <p><b>Rare materials:</b> citation notes and references to published descriptions are encouraged. Record in the form prescribed by <a href="#">Standard Citation Forms for Rare Materials Cataloging</a>. For notated music, see also Appendix H of <i>DCRM(M)</i>.</p>	5XX, 7XX  7XX  8XX, 856  510
Related Expressions			
Related expression (R)	<a href="#">26.1</a>	<p>Give a contents note (no limit on number of expressions in the contents note; use cataloger's judgment). Give an analytical authorized access point for the predominant or first expression in the compilation. Additional access points for other related expressions may also be included at the discretion of the cataloger. See section above for elements used to identify works and expressions.</p> <p><b>Audio recordings, notated music, rare music:</b> give a full contents note and/or analytical authorized access points for all works in a compilation, when feasible.</p> <p>If local institutional cataloging policy is to trace an expression of a series, use the authorized access point form of the expression of the series established in the LC/NACO Authority File.</p>	5XX, 7XX      8XX



\* General instruction; (T) Transcribed element; + PCC Core element; (R) PCC Recommended element

<b>Related Manifestations</b>			
Related manifestation (R)	<a href="#">27.1</a>	Record for <b>reproductions</b> . <b>Rare materials:</b> if making separate descriptions for resources that were issued together by the publisher, make a reference to the related manifestation in a “with” note.	5XX, 76X-787
<b>Related Items</b>			
Related item (R)	<a href="#">28.1</a>	Make for reproductions, bound-withs, and for special relationships for rare materials if warranted. <b>Rare materials:</b> if making separate descriptions for resources bound together after publication, make a reference to the related item in a local “with” note.	5XX, 76X-787 501 + \$5 or 590

## Rare Materials (Books, Graphics, and Notated Music)

ELEMENT	NOTES	MARC ENCODING
<b>Leader</b>		
Type of record	<b>Rare books:</b> Use “a” or “t” <b>Rare graphics:</b> Use “k” <b>Rare music:</b> Use “c” or “d”	Ldr/06
Bibliographic level	<b>Rare books, rare music:</b> Use “m” <b>Rare graphics:</b> Use “m” or “a”	Ldr/07
Encoding level	Use ‘blank’ value	Ldr/17
Descriptive cataloging form	Use “i”	Ldr/18
<b>Variable Control Fields – Physical Description Fixed Field</b>		
Category of material	Use for rare graphics and for microform reproductions of rare materials.	007/00
Specific material designation		007/01
Color	(Rare graphics only)	007/03
Primary support material	(Rare graphics only)	007/04
<b>Variable Control Fields – Fixed-Length Data Elements</b>		
Type of date/publication status		008/06
Date 1		008/07-10
Date 2		008/11-14
Place of publication, production, or execution		008/15-17

Required Non-RDA and MARC Data (Rare Materials)

ELEMENT	NOTES	MARC ENCODING
Format of music	(Rare music only)	008/20 (Music)
Form of item		008/23 (Books, Music) 008/29 (Visual materials)
Language		008/35-37
Modified record		008/38
Cataloging source	Use “c” or ‘blank’	008/39
<b>Variable Fields</b>		
Cataloging source: Language of cataloging	Always specify that the language of cataloging is English. Use “eng”.	040\$b
Cataloging source: Description conventions	<b>Rare materials:</b> use “rda” and the appropriate authorized dcrmm code (currently, “dcrmb”, “dcrmg”, or “dcrmm”). Other codes may be used as they become authorized upon publication of their respective <i>DCRM</i> module. Always place \$e rda directly after the language of cataloging (\$b).	040\$e
Language code	PCC Core for all resources if necessary to record more language codes than 008/35-37 allows. See also BSR instructions under <a href="#">RDA 7.12</a> .	041
Authentication code	Use “pcc”	042
Subject and genre/form access	Use judgment in assessing each resource. As appropriate, assign a complement of access points that provide access to at least the primary/essential subject and/or form of the work at the appropriate level of specificity. Assign such access points from an <a href="#">established thesaurus, list, or subject heading system</a> . <b>Rare books:</b> adding genre/form terms from one of the <a href="#">Rare Books and Manuscripts Section (RBMS) Controlled Vocabularies</a> is strongly recommended. Assign terms from other thesauri as appropriate.	6XX

## Summary of Sources of Information and Transcription Guidelines

Area	MARC Tag	Source of Information	Operative Principles	What this means	Comment
1 - Title and Statement of Responsibility	245	Chief source	Representation	Indicate misprints within element; make notes about incorrect information (0G7)	Statements of responsibility not appearing on chief source are given in a note
2 - Edition	250	Chief source, other preliminaries, colophon, dust jacket	Representation	Indicate misprints within element; make notes about incorrect information (0G7, 2B1)	
4 - Publication, Distribution, Etc.	260 264	Chief source, colophon, other preliminaries, dust jacket;	Representation Accuracy	Make corrections to misprints and incorrect information within the element (0G7, 4A4, 4B9, 4D2.4)	May take information from different sources, as long as element integrity is maintained. Missing information may be supplied in square brackets
6 - Series	490	Series title page, monograph title page, cover, dust jacket, rest of publication	Representation	Indicate misprints within element; make notes about incorrect information (0G7, 6A3)	
5 - Physical Description	300	Entire publication	Representation Accuracy	Make corrections to misprints and incorrect information within the element (5B1.2, 5B7.2)	

## Summary of Sources of Information and Transcription Guidelines

What's going on, and how do we come to this conclusion?

0G (the general section on transcription) instructs us to "[t]ranscribe information in the form and order in which it is presented in the source ... unless instructed otherwise by specific rules," while 0G7 tells us what to do when we find misprints (indicate or correct them within the element).

In order to do anything other than transcribe as found but correct misprints, we would have to be instructed specifically to do so. Those instructions are found only for publication information (4A4, 4B9, 4C5, 4D2.4).

For the statement of extent, 5B1.2's instruction to "[r]ecord the complete number of leaves, pages, or columns in accordance with the terminology suggested by the volume" is modified by 5B7.2, requiring that if the sequences as recorded do not accurately reflect the complete extent, make corrections within the element.

## APPENDIX C. CAPITALIZATION

### C1. Introduction

DCRM follows the rules for capitalization found in AACR2 Appendix A. For convenience, many of the general rules for capitalization in that appendix are summarized here. Unless otherwise instructed, capitalize according to the rules for the language involved. For rules on the capitalization of names of persons, corporate bodies, and places, and for rules that apply only to specific languages, consult AACR2 Appendix A.

### C2. Title and statement of responsibility area

#### C2.1. General rule

Capitalize the first word of a title (title proper, chief title, alternative title, parallel title, part title, section title, etc.).

An epistle from William Lord Russell to William Lord Cavendish

Weighed & found wanting, or, The effects of a summer's ramble

King Henry the Eighth ; and, The tempest

Shakespeare's play of A midsummer night's dream

Fables = Fabulae

De symbolis heroicis libri IX

Dramatische und andere Gedichte

Description de la ville de Dresde

#### C2.2. Titles preceded by grammatically inseparable statements of responsibility

Do not capitalize the first word of a title if it is preceded by a grammatically inseparable statement of responsibility or statement of publication, distribution, etc.

Salomon Gessners episches Schäfergedicht der erste Schiffer

Eileen Ford's a more beautiful you in 21 days

Cassell's illustrated Shakespeare

Bancroft's map of the Washoe silver region of Nevada Territory

M. Tullii Ciceronis de natura deorum libri tres

### **C2.3. Titles preceded by dashes indicating incompleteness**

Do not capitalize the first word of a title if it is preceded by a dash indicating that the beginning of the phrase from which the title was derived has been omitted.

--where often you and I upon faint primrose-buds were wont to lie,  
emptying our bosoms of their counsel sweet

### **C2.4. Certain titles of bibliographic resources that have merged or been absorbed**

When one resource absorbs or merges with another and incorporates that resource's title with its own, do not capitalize the first word of the incorporated title unless the rules for the language involved require its capitalization for another reason.

Carlisle arrow and red man *not* Carlisle arrow and Red man

### **C2.5. Grammatically independent titles of supplements and sections**

If the title proper of a resource that is supplementary to, or a section of, another resource consists of two or more parts that are not grammatically linked, capitalize the first word of the title of the second and subsequent parts.

Faust. Part one

Ishpiming, residence of Mr. Wm. S. Corby. Elevation facing north

Études et documents tchadiens. Série B

### **C2.6. General material designation**

Do not capitalize the general material designation.

[graphic]

[cartographic material]

### **C2.7. Other title information**

Do not capitalize words except as instructed in the rules for the language involved.

: a descriptive poem

: in two volumes

: to His Most Sacred Majesty King George

## C2.8. Statement of responsibility

Capitalize as instructed in the rules for the language involved all personal and corporate names; titles of nobility; terms of address, honor, or distinction; and initials of societies, etc., accompanying personal names. In general, do not capitalize other words.

/ by Henry Brown, M.A., Vicar of Nether-Swell, in Gloucestershire

/ by John Alphonsus Turretin, Pastor, professor of divinity and  
ecclesiastical history, and deputy rector of the University

/ drawn by Mrs. Ellen B. Mason, from a photograph

/ by Alfred, Lord Tennyson

/ by the late Sir Thomas Fitzosborne, bart. ...

/ by a Lady of Quality

/ by Henry Fielding, Esq.

/ translated from the Latin of Tertius Quartus Quintus

## C3. Edition area

If an edition statement (or a statement relating to a named revision of an edition) begins with a word or an abbreviation of a word, capitalize it.

The second edition

Nouvelle édition, revue & corrigée

Dritte Auflage

[State 2 of 2]

## C4. Material (or type of publication) specific details

### C4.1. General rule

If the material (or type of publication) specific details area begins with a word or an abbreviation of a word, capitalize it.

### C4.2. Books

Not applicable.



### **C4.3. Cartographic materials**

Capitalize the word “Scale” in a statement of scale and the word “Vertical” in a statement of vertical scale or exaggeration.

Scale 1:500,000

Scale 1:250,000. Vertical scale 1:25,000. Vertical exaggeration 10:1

; transverse Mercator proj., central meridian 35°13'30"E

### **C4.4. Graphic materials**

Not applicable.

### **C4.5. Manuscripts**

Not applicable.

### **C4.6. Music**

Capitalize the first word of a musical presentation statement (including parallel music statements).

Miniature score

Partitura = Partition

; vollständiger Klavierauszug vom Componisten

### **C4.7. Serials**

Capitalize the first word of the numeric or alphabetic designation of the first volume or issue of a serial.

Number 1-number 6

Band I-Band XXV

Issue for 1849-

The first part-

-vol. V

## C5. Publication, distribution, etc., area

### C5.1. General rule

Capitalize the names of places, publishers, distributors, and manufacturers as instructed in the rules for the language involved. In general, if an element begins with a word or abbreviation not an integral part of the name of the place, publisher, distributor, manufacturer, etc., capitalize the word or abbreviation. Capitalize only the s of “s.l.” Do not capitalize “s.n.”

In Venetia

Den Haag *but* s'-Gravenhage

Gedruckt zu Franckfort am Mayn

: Printed by J. Bentham, printer to the University

: Chez la veuve Duchesne, libraire, rue Saint-Jacques

: H. Langlois fils et cie, libraires, rue d'Anjou-Dauphine, no 13

: Printed & published by T. & I. Elvey

: Bey Orell, Gessner, Füsslin und Compagnie

: Printed for Archibald Constable and Company, 1818 (Edinburgh :  
Printed by James Ballantyne and Co.)

[S.l.] : [s.n.]

Do not capitalize the first word of date elements in the publication, distribution, etc., area unless instructed to do so in the rules of the language involved.

, printed in the year MDCLXXXIX [1689]

, an sixième de la République [1798?]

, anno Domini Mdiij [1503]

, im Jahr 1715

### C5.2. Addresses and signs in publisher, distributor, manufacturer, etc., statements

Capitalize the name of a sign associated with a publisher, distributor, manufacturer, etc. Capitalize other words as instructed in the rules of the language involved.

: Printed by W.W. for John Starkey, at the Mitre within Temple-Bar

- : Printed by Adam Islip and Edward Blount, and are to be sold in Pauls Church-yard at the signe of the Blacke Beare
- : Chez Charles Savreux, libraire juré, au pied de la tour de Nostre-Dame, à l'enseigne de Trois Vertus
- : Gedruckt und zu finden bey Johannes Bayrhoffer, auf der kleinen Gallengass
- : Pubd in Ryders Court and to be had at the sign of the Pannel Painter in Cheapside, or at the bust of Impudence alias the Brazen Head in Leicester Square

## C6. Physical description area

Capitalize proper nouns and certain technical terms appearing in this area as instructed in the rules for the language involved. Do not capitalize other words, including those appearing first in the elements in this area. Record roman numerals in uppercase or lowercase as they appear.

XLI, [3], 276 p., [12] leaves of plates  
 ca. 10 drawings on 1 sheet : watercolors  
 : col. ill. (Baxter prints)

## C7. Series area

### C7.1. General rule

Capitalize the title proper, parallel titles, other title information, and statements of responsibility of a series as instructed in C2.

### C7.2. Terms used in conjunction with numbering

Do not capitalize a term such as “v.,” “no.,” “pl.,” that is part of the series numbering unless the rules for a particular language require capitalization.

Cries of London ; 2nd series of 25, no. 13  
 The novelist's library ; vol. VIII  
 Die neue Reihe ; Band 8

## **C8. Note area**

Capitalize the first word of each note or an abbreviation beginning a note. If a note consists of more than one sentence, capitalize the first word of each subsequent sentence. See C2.1–C2.5 for the capitalization of titles.

## **C9. Standard number and terms of availability area**

Capitalize letters that are part of a standard number.

ISBN 1-59005-168-8

Do not capitalize qualifiers added to a standard number or to a price.

ISBN 9-879-78770-6 (set)

Capitalize the first word of statements giving the terms on which the resource is available if the statement appears without a price.

Premium picture for subscribers to The Christian

# Anglo-American Cataloguing Rules — Appendixes —

## Appendix A. Capitalization — Selections

### *English Language*

#### **A.2. Headings for Persons, Places, and Corporate Bodies**

##### A.2A. General rule

###### **A.2A1.**

In general, capitalize the first word of each heading and subheading. For corporate names with unusual capitalization, such as names spelled without an initial capital letter, or with a capital letter or letters following a lower case letter or letters, follow the capitalization practice of the body. Capitalize other words in personal, place, and corporate names used as headings and corporate names used as subheadings as instructed in the rules for the language involved.

Alexander, of Aphrodisias  
De la Mare, Walter  
Musset, Alfred de  
Cavour, Camillo Benso, conte di  
Third Order Regular of St. Francis  
Société de chimie physique  
Ontario. High Court of Justice  
Norske Nobelinstitutt  
El Greco Society  
eBay (Firm)  
netViz Corporation  
hHead (Musical group)  
hEARd (Organisation)  
drkoop.com, Inc.

##### A.2B. Words or phrases characterizing persons

###### **A.2B1.**

Capitalize a word, or the substantive words in a phrase, characterizing a person and used as a heading (see also 22.11D and A.13H). Capitalize proper names contained in such a phrase as instructed in the rules for the language involved. Capitalize a quoted title within a personal name heading as instructed in A.4A.

Physician  
Lady of Quality  
Citizen of Albany  
Author of Early impressions

## A.2C. Additions to certain headings for persons

### A.2C1.

Capitalize additions to headings for persons made according to the instructions in certain rules (e.g., 22.11, 22.12, 22.15A, 22.19) as instructed in the rules for the language involved. If the addition is given in parentheses (see 22.11A and 22.19A), capitalize the first word of the addition and any proper name.

Moses, Grandma  
Deidier, abbé  
Alfonso XIII, King of Spain  
John, Abbot of Ford  
Thomas (Anglo-Norman poet)  
Brown, George, Rev.

## A.2D. Additions to names of corporate bodies

### A.2D1.

Capitalize the first word of each addition to the name of a corporate body. Capitalize other words in the addition as instructed in the rules for the language involved.

Bounty (Ship)  
Knights Templar (Masonic order)  
Regional Conference on Mental Measurement of the Blind (1st : 1951 : Perkins Institution)

## A.4. Title and Statement of Responsibility Area

### A.4A. Title elements (general rule)

#### A.4A1.

In general, capitalize the first word of a title (title proper, alternative title, parallel title, quoted title, etc.). If the first word of a title is a compound term beginning with a lower case letter or letters (e.g., “e” for electronic) followed by one or more letters in upper case, capitalize only the secondary element of the compound term immediately following the introductory letter(s), whether or not the elements are separated by a hyphen. For a title that begins with an Internet address (or part of an Internet address), do not capitalize the first element if it is not capitalized on the resource. If the title

includes a corporate name with unusual capitalization, follow the capitalization practice of the body. Capitalize other words as instructed in the rules for the language involved. See A.20 for the capitalization of names of documents.

The materials of architecture  
The 1919/1920 Breasted Expedition to the Far East  
Les misérables  
IV informe de gobierno  
Eileen Ford's a more beautiful you in 21 days  
Journal of polymer science  
Sechs Partiten für Flöte  
Still life with bottle and grapes  
The Edinburgh world atlas, or, Advanced atlas of modern geography  
Coppélia, ou, La fille aux yeux d'émail  
Strassenkarte der Schweiz = Carte routière de la Suisse = Carta stradale della Svizzera = Road map of Switzerland  
The greenwood tree : newsletter of the Somerset and Dorset Family History Society  
Quo vadis? : a narrative from the time of Nero  
King Henry the Eighth ; and, The tempest  
An interpretation of The ring and the book  
Selections from the Idylls of the king  
... / by the Author of Memoirs of a fox-hunting man  
A dictionary of American English on historical principles  
Les cahiers du cinéma  
The anatomical record  
"Reprinted from The anatomical record, vol. 88, Jan.-Mar. 1944"  
A supplement to The journal of physicals and chemistry of solids  
Separate from La revista de derecho, jurisprudencia y administración

#### A.4D. Grammatically independent titles of supplements and sections of an item

##### A.4D1.

If the title proper of an item that is supplementary to, or a section of, another item consists of two or more parts that are not grammatically linked (see 1.1B9, 12.1B4, and 12.1B5), capitalize the first word of the title of the second and subsequent parts.

Faust. Part one  
Advanced calculus. Student handbook  
Journal of biosocial science. Supplement  
Acta Universitatis Carolinae. Philologica

If the title of the part is introduced by an alphabetic or a numeric designation beginning with a word, capitalize also that word.

Progress in nuclear energy. Series 2, Reactors

#### A.4F. Statement of responsibility

##### A.4F1.

In the statement of responsibility element, capitalize as instructed in the rules for the language involved all personal and corporate names; titles of nobility; terms of address, honour, and distinction; and initials of societies, etc., accompanying personal names. In general, do not capitalize other words.

. . . / by Mrs. Charles H. Gibson

. . . / by Walter de la Mare

. . . / by Alfred, Lord Tennyson

. . . / by a Lady of Quality

. . . / International Symposium on the Cataloguing, Coding, and Statistics of Audio-Visual Materials ; organised by ISO/TC 46 Documentation in collaboration with IFLA and IFTC, 7-9 January 1976 in Strasbourg

### A.13. Personal Names

#### A.13A. General rule

##### A.13A1.

Capitalize the name of a person (including initials).

D.H. Lawrence

H.D.

John the Baptist

Benjamin Franklin

C. Day-Lewis

#### A.13B. Names with prefixes

##### A.13B1.

If a name includes a prefix from a language other than English (e.g., de, des, la, l', della, von, von der), follow the usage of the person with regard to capitalization of the prefix. In case of doubt, capitalize it.

Daphne du Maurier; du Maurier

Eva Le Gallienne; Le Gallienne

Mark Van Doren; Van Doren



Mazo de la Roche; de la Roche

#### A.13C. Titles preceding the name

##### A.13C1.

Capitalize any title or term of honour or address that immediately precedes a personal name.

Dame Judi Dench  
Field Marshal Sir Michael Carver  
Gen. Fred C. Weyand  
Grandma Moses  
John Henry Cardinal Newman  
Mrs. Humphry Ward  
Pope Paul VI  
President Carter  
Prime Minister Pierre Trudeau  
Queen Elizabeth II  
Rabbi Stephen Wise  
Senator Hubert H. Humphrey  
Sir Gordon Richards  
Sister Mary Joseph

#### A.13D. Ordinal numerals following names of sovereigns and popes

##### A.13D1.

Capitalize an ordinal number expressed as a word(s) used after the name of a sovereign or pope to denote order of succession.

King George the Sixth  
John the Twenty-third

#### A.13E. Titles following a name or used alone in place of a name

##### A.13E1. Royalty, nobility, baronets

Capitalize a title of royalty or nobility.

Elizabeth II, Queen of the United Kingdom; the Queen  
Charles, Prince of Wales; the Prince of Wales; the Prince  
Frank Pakenham, Earl of Longford; the Earl of Longford; the Earl

Do not capitalize bart.

Sir Thomas Beecham, bart.  
(*A baronet is not a member of the nobility*)

### **A.13E2. Religious titles**

Capitalize a religious title.

His Holiness Paul VI, Pope; the Pope

Most Rev. and Rt. Hon. Frederick Donald Coggan, Archbishop of Canterbury;  
the Archbishop of Canterbury

the Reverend Michael O'Sullivan, Pastor of Saint Peter's Church; the Pastor  
the Dalai Lama

### **A.13E3. Civil and military titles**

Do not capitalize a civil or military title.

Jimmy Carter, president of the United States; the president of the United  
States; the president

James Callaghan, prime minister; the prime minister

the Hon. Walter Stewart Owen, lieutenant-governor of British Columbia; the  
lieutenant-governor of British Columbia; the lieutenant-governor

Warren Earl Burger, chief justice of the United States; the chief justice  
of the United States; the chief justice

Gen. Bernard A. Rogers, chief of staff, U.S. Army; the general

James F. Calvert, rear admiral, USN

Hubert H. Humphrey, senator from Minnesota, the senator from Minnesota; the  
senator

Kingman Brewster, ambassador to the United Kingdom; the ambassador to the  
United Kingdom; the ambassador

### **A.13E4. Professional and academic titles**

Capitalize the title of a named professorship. In general, do not capitalize other professional and  
academic titles.

W. Carson Ryan, Kenan Professor of Education; the professor

Robert Paul Bergman, associate professor of fine arts; the professor

R.F. Bennett, president of the Ford Motor Company of Canada; the president

Olga Porotnikoff, secretary, IFLA Committee on Cataloguing

### **A.13F. Certain other terms following names**

#### **A.13F1.**

Capitalize the name or abbreviation of an academic degree, honour, religious order, etc.

C.D. Needham, Fellow of the Library Association

R.C. Strong, Ph.D., F.S.A.

Father Joseph Anthony Barrett, S.J.

Ralph Damian Goggens, Order of Preachers

Capitalize esquire, junior, or senior (and their abbreviations) following a name.

John Mytton, Esq.

John D. Rockefeller, Jr.

### A.13G. Terms of honour and respect

#### A.13G1.

Capitalize a term of honour or respect.

Her Majesty

His Royal Highness

His Holiness

Your Excellency

Your Grace

Your Honour

### A.13H. Epithets

#### A.13H1.

Capitalize an epithet occurring with, or used in place of, a personal name.

the Iron Chancellor

Old Hickory

Bonnie Prince Charlie

Elroy "Crazy Legs" Hirsch

Jerome H. (Dizzy) Dean

Abraham Lincoln, the Great Emancipator

### A.13J. Personifications

#### A.13J1.

Capitalize a personification.

A dialogue between Death and a beautiful lady

Let Fame sound the trumpet

## A.15. Place Names

### A.15A. Geographic features, regions, etc.

#### A.15A1.

Capitalize the name of a geographic feature, region, etc. Do not capitalize a descriptive adjective not part of an accepted name.

Arctic Circle

Arctic Ocean

Asia; Asian continent

Atlantic; South Atlantic; southern Atlantic  
Central America; central European ( Central Europe )  
Cheviot Hills  
the Continent (i.e., Europe); continental Europe; the European continent;  
Continental customs  
East; the Orient; Far East(ern); Near East(ern); Middle East(ern); Eastern  
customs; oriental (adjective); eastern Europe ( Eastern Europe ); the East  
(U.S.)  
Great Lakes  
Great Slave Lake  
Isthmus of Suez  
Mississippi Delta  
North Temperate Zone  
Sea of Marmara  
South America; South American continent  
Southeast Asia; southern Asia  
Strait of Dover  
Tropic of Capricorn; the tropics  
the West, Far West, Middle West, Midwest (U.S.); western, far western,  
midwestern

#### A.15B. Political divisions

##### A.15B1.

Capitalize the name of a political division (e.g., a country, state, province, city). Capitalize a word such as *empire*, *kingdom*, *state*, *country*, and *city* following a proper name if it is a commonly accepted part of the name. Do not capitalize such a word when used alone to indicate a political division.

Austrian Empire; the empire  
Eleventh Congressional District; the congressional district  
New York City; the city of New York  
Simcoe County; the county  
Sixth Precinct; the precinct  
Washington State; the state of Washington

#### A.15C. Popular names

##### A.15C1.

Capitalize a popular name of a place, or the name of a legendary place.

Atlantis  
Bay Area  
Benelux

the Channel (English Channel)  
City of Brotherly Love  
Erin  
Eternal City  
Latin Quarter  
Middle Earth  
New World  
Old World  
the Nutmeg State  
Old Dominion  
Panhandle  
the Potteries  
South Seas  
the Village  
the West End

## **A.16. Names of Structures, Streets, Etc.**

### **A.16A.**

Capitalize the name of a building, monument, or other structure; and the name of a road or street. Do not capitalize words such as *avenue*, *bridge*, *hotel*, and *park* when they are used alone. See [A.18E](#) for the capitalization of names of buildings in which religious bodies meet.

the Capitol  
Central Park; the park  
Cleopatra's Needle  
Drury Lane Theatre; the theatre  
Forty-second Street  
Hoover Dam; the dam  
Iroquois Lock  
Jacques Cartier Bridge; the bridge  
Oxford Circus; the circus  
Pyramid of the Sun; the pyramid  
Royal Air Force Memorial

## **A.18. Names of Corporate Bodies**

### **A.18A. International organizations and alliances**

#### **A.18A1.**

Capitalize the name of an international organization or alliance.

Central Treaty Organization

Common Market

Hanseatic League; Hansa

Holy Alliance

International Monetary Fund

Little Entente

Organization of African Unity

Triple Alliance, 1882

United Nations; United Nations Security Council; the Security Council; the council

World Health Organization

### **A.18B. Government bodies**

#### **A.18B1.**

Capitalize the full name of a legislative or judicial body; administrative department, bureau, or office; armed force (or component part of an armed force); or an accepted shortened form of its name. Do not capitalize other incomplete designations (except abbreviations) or adjectives derived from such a name.

Agency for International Development

Atlantic Fleet

Canadian Armed Forces

Canadian Citizenship Branch

Central Office of Information

Circuit Court of the United States; the federal Circuit Court

Commission on Post-Secondary Education in Ontario

Congress; the Ninety-fifth Congress; congressional

Court of Appeals of the State of Colorado

Department of State; State Department

District Court for the Southern District of New York; district court

Division of Education for the Disadvantaged

Domestic Council Committee on Illegal Aliens

First Army; the First

First Infantry Division

House of Commons  
House of Representatives; the House; the lower house of Congress  
Juvenile and Domestic Relations Court; juvenile court; domestic relations court  
Middlesex Regiment; the Diehards; the regiment  
Ministry of Agriculture, Fisheries, and Food  
Parliament; parliamentary  
Peace Corps  
President of the United States (i.e., the office)  
Prime Minister (i.e., the office)  
Queen's Bench Division of the High Court of Justice  
Royal Air Force  
Royal Gloucestershire Hussars  
Twenty-first Regiment of U.S. Infantry  
United States Court of Appeals for the Second Circuit; court of appeals  
United States Navy

#### A.18C. Political parties

##### A.18C1.

Capitalize the name of a political party and of its members.

Communist Party of Great Britain; Communist(s)  
Democratic Party; Democrat(s)  
Liberal Party; Liberal(s)  
Nazi Party; Nazi(s)

#### A.18E. Other corporate bodies

##### A.18E1.

Capitalize the name of an institution, association, conference, company, religious denomination or order, local church, etc. (see A.19D for the names of religions), or of a department or division. Do not capitalize an article preceding the name, even when a part of the official name. Do not capitalize a generic word (e.g., society, company, conference) when used alone or with an article.

Abbey of Mont Saint-Michel  
American Library Association  
the Board of Regents of the University of California  
Boy Scouts of America; a Boy Scout; a Scout  
Canadian National Railways  
Church of England  
Christian Brothers

Church of the Redeemer  
Conference, 1980 Advances in Reactor Physics and Shielding  
Congregation Anshe Mizrach  
Fifty-second Annual Meeting of the American Historical Association  
First Baptist Church  
Garrick Club  
General Council of the United Church of Canada  
General Foods Corporation  
Green Bay Packers; the Packers; the team  
Independent Order of Odd Fellows; IOOF; an Odd Fellow  
Iowa Falls High School  
League of Women Voters  
Midwest Baptist Conference  
Mosque of Sidi Okba  
National Bank of New Zealand, Ltd.  
National Dance Theatre Company of Jamaica  
Order of Preachers  
Presbyterian Church in Canada  
Printed Circuit World Expo '81 West  
Reference Section of the Canadian Library Association  
Second Vatican Council; Vatican II  
Society of Jesus; Jesuits; a Jesuit  
Special Session on Ordered Fields and Real Algebraic Geometry  
Synod of Whitby  
Temple Israel  
Textile Workers Union of America; the union  
Toronto Symphony Orchestra  
Young Men's Christian Association

## **A.19. Religious Names and Terms**

### **A.19A. Deities**

#### **A.19A1.**

Capitalize the name of a deity and any term referring to the Christian Trinity.

Adonai

Allah

the Almighty



Astarte  
Brahma  
Christ  
the Father  
the First Cause  
Hera  
Holy Ghost  
Holy Spirit  
Jehovah  
King of Kings  
Lamb of God  
Mars  
Messiah (Jesus Christ)  
Minerva  
the Omnipotent  
Prince of Peace  
Providence  
Son of God  
Son of Man  
the Supreme Being  
Vishnu  
the Word  
Yahweh  
Zeus

**A.19A2.**

Do not capitalize a pronoun referring to the name of a deity unless capitalization is necessary to avoid ambiguity.

God as I understand him  
The appearance of Christ after his resurrection

*but*

God gives man what He wills  
Trust Him who doeth all things well

**A.19A3.**

Do not capitalize words derived from the names of deities.

God's fatherhood, kingship, omnipotence  
Jesus' sonship  
godlike

messianic hope  
christological *but* Christ-like

#### A.19B. Names of Satan

##### A.19B1.

Capitalize a word specifically denoting Satan.

the Devil  
His Satanic Majesty  
Lord of the Flies  
Lucifer

*but*

a devil; the devils  
devilled eggs  
the devil's advocate

#### A.19C. Revered persons

##### A.19C1.

Capitalize an appellation of a revered person such as a prophet, guru, saint, or other religious leader.

the Apostle to the Gentiles  
the Baptist  
the Beloved Apostle  
the Blessed Virgin  
Buddha  
the Fathers; church fathers  
the Mahatma  
Mother of God  
Our Lady  
Panchen Lama  
the Prophet (i.e., *Mohammed*)  
the Twelve  
the Virgin (i.e., *Mary*)

#### A.19D. Religions

##### A.19D1.

Capitalize the name of a religion, sect, or specific religious movement. Capitalize also a name describing its members and any adjective derived from such a name. See [A.18E](#) for the names of denominations, orders, local churches, etc.

Anglicanism; an Anglican; Anglican communion  
Arianism; Arian heresy  
Buddhism; a Buddhist; Buddhist ideas  
Catholicism; a Catholic  
Christian Science; a Christian Scientist  
Dissenter  
Islam; Islamic; Muslim  
Judaism; Orthodox Judaism; Reform Judaism; an Orthodox Jew  
Lutheranism; a Lutheran  
Protestantism; a Protestant  
Shinto  
Theosophy; Theosophist  
Vedanta  
Zen; Zen Buddhism  
Zoroastrianism

#### **A.19E. Religious events and concepts**

##### **A.19E1.**

Capitalize the name of a major Biblical or religious event or concept.

Armageddon  
the Assumption of the Virgin  
the Captivity (Babylonian)  
the Crucifixion  
the Enlightenment (Buddhism)  
the Hegira  
Judgement Day  
the Last Supper  
Redemption  
the Second Advent

#### **A.19F. Creeds and confessions**

##### **A.19F1.**

Capitalize the name of a creed or confession.

Augsburg Confession  
Nicene Creed  
the Thirty-nine Articles

## A.19G. The Eucharist

### A.19G1.

Capitalize a term referring to the Eucharist.

Communion  
the Divine Liturgy  
Holy Communion  
the Lord's Supper  
the Mass

## A.19H. Sacred Scriptures

### A.19H1.

Capitalize the title of a sacred scripture, one of its divisions, a group of books, or an individual book.

Holy Bible  
Holy Scriptures  
Sacred Scriptures  
New Testament  
Old Testament  
New Covenant  
Gospels  
Acts of the Apostles  
Apocalypse of John  
Epistles of Paul  
Apocrypha  
Five Scrolls  
Historical Books  
Minor Prophets  
Pentateuch  
History of Susanna  
Song of Songs  
Koran  
Qu'ran  
Zend-Avesta  
Talmud Yerushalmi

### A.19H2.

Capitalize book when it refers to the entire Bible; otherwise, do not capitalize it.

the Book

*but*

the book of Proverbs  
the book of the Prophet Isaiah  
the second book of Kings

#### A.19J. Special selections from the Bible

##### A.19J1.

Capitalize the first word of the name of a special selection from the Bible that is commonly referred to by a specific name.

the Beatitudes  
the Decalogue  
the Lord's prayer  
the Miserere  
the Nunc dimittis  
the Shema  
the Sermon on the mount  
the Ten commandments

#### A.19K. Versions of the Bible

##### A.19K1.

Capitalize the name of a version of the Bible (see 25.18A11).

Authorized Version  
Confraternity Version  
Jerusalem Bible  
New American Standard Bible  
New English Bible  
Septuagint  
Vulgate

#### A.20. Names of Documents

##### A.20A.

Capitalize the formal, or conventional, name of a document such as a charter, constitution, legislative act, pact, plan, statement of policy, or treaty.

Articles of Confederation  
Atlantic Charter  
Bill of Rights

British North America Act  
Civil Rights Act of 1964  
Constitution of Virginia; the constitution  
Declaration of Independence  
Fourteenth Amendment (U.S. Constitution)  
Magna Charta  
Marshall Plan; the plan  
Reform Bill  
Third Five Year Plan (India)  
Treaty of Versailles; the treaty  
Universal Copyright Convention; the convention

In case of doubt whether the title of a document is its formal or conventional name, capitalize the title according to other rules in this appendix.

An act to amend the constitution and to prohibit taxes on property . . .

### A.31. Hyphenated Compounds

#### A.31A.

If the rules require the capitalization of a hyphenated compound, capitalize the first part, and capitalize the second, etc., part if it is a noun or a proper adjective or if it has the same force as the first part.

Twentieth-Century  
Basket-Maker  
Blue-Black  
Secretary-Treasurer

#### A.31B.

Do not capitalize the second part if it modifies the first part or if the two parts constitute a single word.

French-speaking  
Twenty-five  
Co-ordinate

## ***Foreign Languages***

### **A.33A.**

Apply the rules for the capitalization of English (A.12-A.32) to the capitalization of a foreign language unless a contrary rule is provided in a section below treating that language or unless the romanization table for the language adopted by the cataloguing agency provides otherwise.

## **A.39. French**

### **A.39A. Proper names and their derivatives**

#### **A.39A1.**

Do not capitalize names of members of religious groups, sects, religious orders, political and other organizations, names of religions, and names of languages: *les jésuites; les démocrates; le bouddhisme; l'anglais* (the English language).

#### **A.39A2.**

Do not capitalize adjectives derived from names of members of religious groups, sects, religious orders, political and other organizations, names of religions, names of languages, geographic names, and adjectives denoting nationality: *la religion catholique; la région alpine; le peuple français*.

#### **A.39A3.**

Capitalize nouns denoting nationality: *les Français*.

#### **A.39A4.**

Do not capitalize a common noun used as a generic word in a geographic name: *la mer du Nord; l'île aux Oiseaux*.

### **A.39B. Names of corporate bodies**

#### **A.39B1.**

In general, capitalize the first word, any adjectives preceding the first noun, the first noun, and all proper nouns in the names of [corporate bodies](#): *Société de chimie physique; Grand Orchestre symphonique de la R.T.B; Église réformée de France*. Notable exceptions: *Société des Nations; Nations Unies*.

#### **A.39B2.**

Capitalize the nouns and adjectives in hyphenated corporate names: *le Théâtre-Français*.

### **A.39C. Prefixes in names of persons**

#### **A.39C1.**

Capitalize prefixes consisting of an article or a contraction of an article and a preposition: *La Fontaine; Du Cange*.

#### A.39D. Titles of persons

##### A.39D1.

Do not capitalize titles designating rank or office: *le roi; le ministre; le pape Léon X.*

##### A.39D2.

Capitalize titles of address and titles of respectful address or reference: *Monsieur; Mme de Lafayette; Son Éminence; Sa Majesté le roi de France.*

##### A.39D3.

Do not capitalize *saint* (*sainte*, etc.) when it refers exclusively to a person; otherwise capitalize it: *saint Thomas More*; but *la cathédrale Saint-Lambert; l'été de la Saint-Martin.*

#### A.39E. Personal pronouns

##### A.39E1.

Do not capitalize a personal pronoun.

#### A.39F. Names of calendar divisions

##### A.39F1.

Do not capitalize the names of days of the week and of months.

#### A.39G. Miscellaneous

##### A.39G1.

Do not capitalize *rue* and its synonyms: *rue de la Nation; avenue de l'Opéra.*

##### A.39G2.

Do not capitalize *église* when it indicates a building: *l'église Notre-Dame*. Capitalize it when it refers to the Church as an institution.

##### A.39G3.

Capitalize *état* when denoting the nation: *le Conseil d'État.*

### A.40. German

#### A.40A. Nouns

##### A.40A1.

Capitalize all nouns and words used as nouns: *das Buch; das Geben; die Armen; das intime Du* (reference to the word *du*); *Not tun; ausser Acht lassen; aufs Neue; fürs Erste; im Voraus; die Übrigen; heute Mittag; im Prossen und Ganzen; das Hundert; das Tausend* (but *hundert* or *tausend* when used as cardinal numbers; see A.40D1b).



#### A.40B. Proper names and their derivatives

##### A.40B1.

In general, do not capitalize proper adjectives: *die deutsche Sprache*.

##### A.40B2.

Capitalize adjectives that consist of a personal name followed by an apostrophe and the ending -sche (including its inflected forms): *die Darwin'sche Evolutionstheorie*; *das Wackernagel'sche Gesetz*; *die Goethe'schen Dramen*. Do not capitalize other adjectives containing a personal name: *die platonische Liebe*; *eine kafkaeske Stimmung*.

##### A.40B3.

Capitalize indeclinable adjectives derived from geographic names: *Schweizer Ware*; *die Zürcher Bürger*.

##### A.40B4.

Capitalize adjectives, pronouns, and numerals used as parts of a name or title: *Alexander der Grosse*; *das Schweizerische Konsulat*; *Seine Excellenz*; *Friedrich der Zweite*; *Bund der Technischen Angestellten und Beamten*; *der Erste der Klasse* (expressing rank). See also [A.40D1b](#).

#### A.40C. Pronouns

##### A.40C1.

Do not capitalize *ich*.

##### A.40C2.

Capitalize *Sie* and *Ihr* and their inflected forms when used in formal address.

#### A.40D. Miscellaneous

##### A.40D1.

Do not capitalize the following:

- a) pronouns (see also A.40C): *jemand*, *ein jeder*, *der eine . . . der andere*, *die beiden*, *die meisten*
- b) cardinal numbers under one million: *hundert*, *tausend*, *an die zwanzig*, *wir zwei*, *alle drei*, *bis drei zählen*
- c) Adverbs: *mittags*, *anfangs*, *morgen*, *montags*
- d) verbal phrases: *preisgeben*, *teilhaben*, *wundernehmen*, *zuteil werden*, *zumute sein* (but *zu Mute sein*), *schuld sein* (words such as *schuld* or *leid* are considered to be adjectives when used in conjunction with the verbs *sein*, *werden*, or *bleiben*)
- e) Adjectives modifying nouns that are implied if the noun has been expressed elsewhere in the same sentence: *Hier ist die beste Arbeit*, *dort die schlechteste*.

f) fractions, when they directly precede a noun or a cardinal number: ein viertel Kilogramm (but um ein Viertel vor acht).

## A.42. Italian

### A.42A. Proper names and their derivatives

#### A.42A1.

Do not capitalize names of members of religious groups, sects, religious orders, political and other organizations, names of religions, and names of languages: *i protestanti; i benedettini; un democratico; il buddhismo; il francese* (the French language).

#### A.42A2.

Do not capitalize adjectives derived from names of members of religious groups, sects, religious orders, political and other organizations, names of religions, names of languages, geographic and personal names, and adjectives denoting nationality: *la religione cattolica; la flora alpina; il popolo italiano; iconografia dantesca*.

#### A.42A3.

Capitalize nouns denoting nationality: *gl'Italiani*.

### A.42B. Names of corporate bodies

#### A.42B1.

In general, capitalize only the first word, proper nouns, religious terms, and the word following an adjective denoting royal or pontifical privilege in the names of corporate bodies: *Istituto nazionale di fisica nucleare; Accademia nazionale de Santa Cecilia; Università cattolica del Sacro Cuore; Pontificio Seminario francese; Chiesa evangelica italiana*. Notable exceptions: *Società delle Nazioni; Nazioni Unite; Croce Rossa*.

### A.42C. Titles of persons

#### A.42C1.

Do not capitalize titles of persons except for ceremonial titles consisting of a possessive pronoun and a noun expressing an abstract quality: *signora; il signor Donati; il duca d'Aosta; Umberto I, re d'Italia*; but *Sua Santità; Sua Altezza Reale il principe Umberto; le LL. MM. il re e la regina*.

#### A.42C2.

Do not capitalize *san* (*santo*, etc.) when referring exclusively to a person; capitalize it when it is abbreviated and when it is an integral part of the name of a place, a building, etc.: *san Francesco d'Assisi*; but *S. Girolamo; Castel Sant'Angelo*.

### A.42D. Personal pronouns

#### A.42D1.

Do not capitalize *io*.

#### A.42D2.

Capitalize the pronouns of formal address: *Ella; Lei; Loro*.

#### A.42E. Names of calendar divisions

##### A.42E1.

Do not capitalize the names of days of the week and of months.

#### A.42F. Names of centuries

##### A.42F1.

Capitalize the proper names of centuries: *il Cinquecento*; *il Seicento*; but *il sedicesimo secolo*.

#### A.42G. Miscellaneous

##### A.42G1.

Do not capitalize *via* and its synonyms: *via Vittorio Veneto*; *corso Umberto I*.

##### A.42G2.

Do not capitalize *chiesa* when it indicates a building: *la chiesa di S. Maria degli Angeli*. Capitalize it when it refers to the Church as an institution.

##### A.42G3.

Capitalize *stato* when denoting the nation: *Consiglio di Stato*.

### A.43. Latin

#### A.43A.

Follow the instructions in A.12-A.32. [i.e., the rules for English]

### A.51. Spanish

#### A.51A. Derivatives of proper names

##### A.51A1.

Do not capitalize derivatives of proper names: *las mujeres colombianas*.

##### A.51A2.

Do not capitalize adjectives used substantively: *los franceses*.

#### A.51B. Titles of persons

##### A.51B1.

Capitalize titles of honour and address only when they are abbreviated: *señor, Sr.; doctor, Dr.; general, Gral.*

**A.51B2.**

Capitalize *Su Excelencia*, *Su Majestad*, etc., when used alone, whether written out or abbreviated. Do not capitalize these words when they are used with a name or another title: *su majestad Juan Carlos*; *su majestad el Rey*.

A.51C. Personal pronouns

**A.51C1.**

Do not capitalize *yo*.

**A.51C2.**

Capitalize the pronouns of formal address: *Vd.*, *Vds.* (*Ud.*, *Uds.*)

A.51D. Religious terms

**A.51D1.**

Capitalize *iglesia* when it refers to the Church as an institution.

A.51E. Names of calendar divisions

**A.51E1.**

Do not capitalize the names of days of the week and of months.

A.51F. Questions within a sentence

**A.51F1.**

In general, do not capitalize the first word of a question occurring within a sentence: *Cuando viene la noche ¿cómo se puede ver?*

## FINDING THE NOMINATIVE OF LATIN PERSONAL NAMES

1st Declension (-a, -ae):

Nom.	Mari- <b>a</b>
Gen.	Mari- <b>ae</b>
Dat.	Mari- <b>ae</b>
Acc.	Mari- <b>am</b>
Abl.	Mari- <b>a</b>

2nd Declension (-us, -i):

Nom.	Nicola- <b>us</b>	Alexander
Gen.	Nicola- <b>i</b>	Alexandr- <b>i</b>
Dat.	Nicola- <b>o</b>	Alexandr- <b>o</b>
Acc.	Nicola- <b>um</b>	Alexandr- <b>um</b>
Abl.	Nicola- <b>o</b>	Alexandr- <b>o</b>

3rd Declension:

Nom.	Joannes	Leo	Caesar
Gen.	Joann- <b>is</b>	Leon- <b>is</b>	Caesar- <b>is</b>
Dat.	Joann- <b>i</b>	Leon- <b>i</b>	Caesar- <b>i</b>
Acc.	Joann- <b>em</b>	Leon- <b>em</b>	Caesar- <b>em</b>
Abl.	Joann- <b>e</b>	Leon- <b>e</b>	Caesar- <b>e</b>

A few more guidelines ...

- Latin masculine names are predominantly 2nd or 3rd declension (but there are a few exceptions that are 1st declension and they should end in -a). Feminine names are generally 1st declension.
- Two major practices seem to be present in the formation of masculine names in Latin:
  - Either a name is Latinized into a standard 2nd declension form (e.g. Henricus, Iacobus, etc.), causing it to have the usual -us form in the nominative
  - Or else it keeps its usual form in the nominative case and is declined only in the other cases either following 2nd declension (e.g. Alexander, -dri) or, more often, the 3rd declension (e.g. Joannes, -is, or Leo, -nis, etc.).
- Names seem to usually only follow the first three declensions.

## Calculating Roman Numerals

**Addition.** In general, Roman numerals can be converted mathematically by simply assigning a numerical value to each letter, according to the chart below, and calculating a total:

M=1000

D=500

C=100

L=50

X=10

V=5

I=1

Although the historical practice has varied, the modern convention has been to arrange the letters from left to right in order of decreasing value; the total is then calculated by adding the numerical values of all the letters in the sequence. For example,

MDCLXVI = 1000 + 500 + 100 + 50 + 10 + 5 + 1 = 1666.

**Subtraction.** A lower numeral appearing before a higher one is subtracted from the higher value, not added to the total. For example, IX is the Roman numeral for 9 (that is, 10-1). In the same way XIX represents the number 19 (X + IX, or 10 + 9) rather than 21, which is written as XXI (10 + 10 + 1). Likewise the Roman numeral for the year 1995 is usually written as MCMXCV (M + CM + XC + V, or 1000 + 900 + 90 + 5).

**Apostrophic forms.** Some continental printers used an ancient Roman symbol called an "apostrophus"--shaped like a backwards C--in forming the **M** and **D** in dates. A combination of **C**, **I**, and the apostrophus could be used to create a deliberately archaic look. Transcribe as **M** and **D**; you may make a note indicating that the date is rendered in an apostrophic form.

**cIbIbCc v** = MDCCV = 1705

*Taken largely from [http://www2.inetdirect.net/~charta/Roman\\_numerals.html](http://www2.inetdirect.net/~charta/Roman_numerals.html)*

# BLACK LETTER

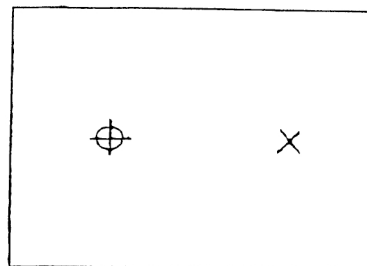
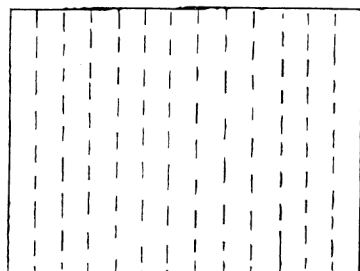
Alte Schwabacher	Fraktur	Roman	Alte Schwabacher	Fraktur	Roman
A	A	A	a	a	a
B	B	B	b	b	b
C	C	C	c	c	c
D	D	D	d	d	d
E	E	E	e	e	e
F	F	F	f	f	f
G	G	G	g	g	g
H	H	H	h	h	h
I	I	I	i	i	i
J	J	J*	j	j	j
K	K	K	k	k	k
L	L	L	l	l	l
M	M	M	m	m	m
N	N	N	n	n	n
O	O	O	o	o	o
P	P	P	p	p	p
Q	Q	Q	q	q	q
R	R	R	r	r	r
S	S	S	, s	f, s	s
T	T	T	t	t	t
U	U	U*	u	u	u
V	V	V	v	v	v
W	W	W	w	w	w
X	X	X	x	x	x
Y	Y	Y	y	y	y
Z	Z	Z	z	z	z
			ß	ß	ss

\* Pre-modern black letter or gothic fonts do not distinguish between capital I and J, nor between U and V. In any case, DCRM(B) requires the transcription of upper-case gothic as always I or V.

## Visual Guide to Bibliographical Format

Compiled by Randal Brandt, The Bancroft Library, University of California, Berkeley.

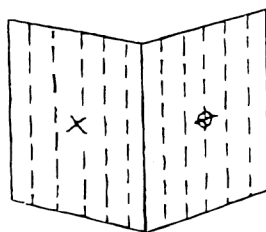
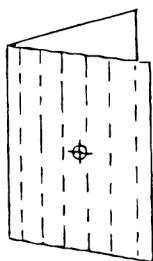
Illustrations from: Belanger, Terry. "Descriptive Bibliography,"  
in *Book Collecting : A Modern Guide*. R. R. Bowker, 1997.



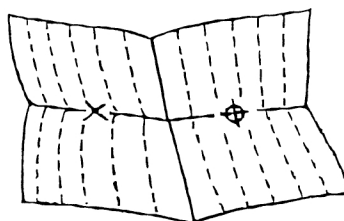
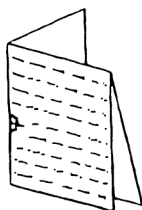
⊕ = watermark

X = countermark

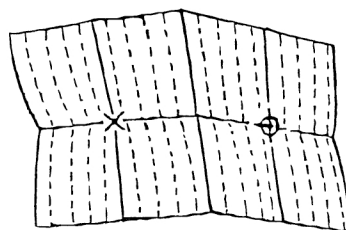
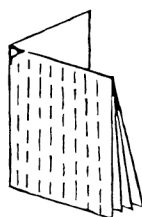
### Folio (fol.)



### Quarto (4to)



### Octavo (8vo)





## GUIDE TO THE MOST COMMON FORMATS

For more information, consult Philip Gaskell, *A new introduction to bibliography*.

fol. (folio, 2°)		
	min. height	25 cm.
	chainlines	vertical
	watermark	center of the leaf
	leaves per gathering	2, 4, 6, 8, or 10

4to (quarto, 4°)		
	min. height	16 cm.
	chainlines	horizontal
	watermark	middle of the spine
	leaves per gathering	4, 2, or 8

8vo (octavo, 8°)		
	min. height	12 cm.
	chainlines	vertical
	watermark	head of the spine
	leaves per gathering	8 or 4

*Note: 18c English books not uncommonly match these characteristics, but with horizontal chain-lines. The paper used for these were likely made on a double-mold; they are still 8vo, but add a note indicating that the item has horizontal or 'turned' chainlines*

12mo (twelvemo, duodecimo, 12°)		
	min. height	11 cm.
	chainlines	horizontal
	watermark	fore-edge
	leaves per gathering	12, 6, or 8 and 4

16mo (sixteenmo, 16°)		
	min. height	9.5 cm.
	chainlines	horizontal
	leaves per gathering	8 or 16

18mo (eighteenmo, 18°)		
	min. height	10 cm.
	chainlines	vertical
	leaves per gathering	6 or 12

24mo (twenty-fourmo, 24°)		
	min. height	9.5 cm.
	chainlines	horizontal
	leaves per gathering	12 (usually English) or 8 (usually continental)

long 24mo (long twenty-fourmo, long 24°)		
	min. height	10 cm.
	chainlines	vertical
	leaves per gathering	8 or 16; or 6 or 12; shape is long and narrow

## Signature/Pagination Table

*A table for figuring out the number of pages from the gatherings*

Number of gatherings	Signatures	2's	4's	6's	8's	12's	8/4's
1	A	4	8	12	16	24	16
2	B	8	16	24	32	48	24
3	C	12	24	36	48	72	40
4	D	16	32	48	64	96	48
5	E	20	40	60	80	120	64
6	F	24	48	72	96	144	72
7	G	28	56	84	112	168	88
8	H	32	64	96	128	192	96
9	I/J	36	72	108	144	216	112
10	K	40	80	120	160	240	120
11	L	44	88	132	176	264	136
12	M	48	96	144	192	288	144
13	N	52	104	156	208	312	160
14	O	56	112	168	224	336	168
15	P	60	120	180	240	360	184
16	Q	64	128	192	256	384	192
17	R	68	136	204	272	408	208
18	S	72	144	216	288	432	216
19	T	76	152	228	304	456	232
20	U/V	80	160	240	320	480	240
21	X	84	168	252	336	504	256
22	Y	88	176	264	352	528	264
23	Z	92	184	276	368	552	280
24	2A	96	192	288	384	576	288
25	2B	100	200	300	400	600	304
26	2C	104	208	312	416	624	312
27	2D	108	216	324	432	648	328
28	2E	112	224	336	448	672	336
29	2F	116	232	348	464	696	352
30	2G	120	240	360	480	720	360
31	2H	124	248	372	496	744	376
32	2I/J	128	256	384	512	768	384
33	2K	132	264	396	528	792	400
34	2L	136	272	408	544	816	408
35	2M	140	280	420	560	840	424
36	2N	144	288	432	576	864	432
37	2O	148	296	444	592	888	448
38	2P	152	304	456	608	912	456
39	2Q	156	312	468	624	936	472
40	2R	160	320	480	640	960	480
41	2S	164	328	492	656	984	496
42	2T	168	336	504	672	1008	504
43	2U/V	172	344	516	688	1032	520
44	2X	176	352	528	704	1056	528
45	2Y	180	360	540	720	1080	544
46	2Z	184	368	552	736	1104	552

## Technical Terms and Abbreviations Used in Illustrations

after	original design by
a.f., aqua forti	etched it
caelavit	engraved it
composuit	designed it
delin(eavit), delineator	drawn by
exc., excud(it)	published by
f., fec(it)	etched (also engraved) it
figuravit	drew it
formis	published it
imp(ressit)	printed it
inc., incid(it)	engraved it
inv., inven(it)	designed it
pictor	painter
pinx(it)	painted it
sc., sculp(sit)	engraved (also etched) it
sculptor	engraver
Published according to Act of Parliament	refers to various Acts of Parliament from 1735 onwards which outlawed unauthorized copying of engravings

Compiled by Elisabeth Fairman, Curator of Rare Books and Archives, Yale Center for British Art.

# SPECIAL FILES AND ACCESS POINTS

Resource	Qualifying term	MARC field	Source code	Organization code usage
<i>Genre Terms</i>	none	655 _7 ††††††††	†2 rbgenr	†5 MARC org code only for copy-specific genres
<i>Binding Terms</i>	(Binding)	655 _7 ††††††††	†2 rbbin	†5 MARC org code [Required for hand-press]
<i>Paper Terms</i>	(Paper)	655 _7 ††††††††	†2 rbpap	†5 MARC org code only for copy-specific papers
<i>Printing &amp; Publishing Evidence</i>	(Printing) or (Publishing)	655 _7 ††††††††	†2 rbpri or †2 rbpub	†5 MARC org code only for copy-specific aspects
<i>Provenance Evidence</i>	(Provenance)	655 _7 ††††††††	†2 rbprov	†5 MARC org code [Required]
<i>Type Evidence</i>	(Type)	655 _7 ††††††††	†2 rbtyp	†5 MARC org code only for copy-specific types
<i>Art &amp; Architecture Thesaurus</i>	none	655 _7 ††††††††	†2 aat	†5 MARC org code only for copy-specific types
<i>LC Genre/Form Terms</i>	none	655 _7 ††††††††	†2 lcgt	†5 MARC org code only for copy-specific aspects
<i>LC Thesaurus for Graphic Materials II: Genre and Physical Characteristic Terms</i>	none	655 _7 ††††††††	†2 gmGPC	†5 MARC org code only for copy-specific aspects
<i>Relationship designators</i>	n/a	100/110 †† 700/710 ††	n/a	
<i>Relator codes (MARC Code Lists for Relators, Sources, Description Conventions)</i>	n/a	100/110 †† 700/710 ††	n/a	

## Elements of a Basic Binding Description

Do not go beyond what you know or can reasonably surmise. Indicate uncertainty in your statements with a question mark. For books of the hand-press era, all bindings are copy-specific. Books of the machine era are usually issued in bindings by the publisher. Use terms from the *Binding Terms* thesaurus.

1. Age
  - Adjectives: contemporary (for a binding within about 50 years of an item's publication), early, old, modern, recent, by century or period
2. Structure
  - Regular binding: boards attached to the text block by its cords and the skin stretched around and glued to the boards. Always hand-made.
  - Case binding: a binding prepared separately in one piece, attached to the text block through cords or by glue, with a crease on the front and back covers to allow them to open. Primary categories are laced-case vellum bindings (hand-made); perfect bindings; publishers' cloth bindings.
  - Stitched. A small text block is stabbed and stitched into paper wrappers. Usually meant to provide temporary covering until a book could be bound. A book in contemporary wrappers, especially if it is untrimmed, is very interesting to bibliographers.
3. Style
  - 1/4, 1/2, 3/4 bound; panelled, Cambridge-style, &c.
4. Material
  - Skin: identify the skin only if you are certain; otherwise, use "leather". Mention color if the skin has been dyed, speckled, mottled, or has been decorated with acid to form a tree shape ("tree calf," "tree sheep").
  - Cloth: Those in cloth are usually publishers' cloth bindings, but there still exist early velvet, linen, or embroidered cloth bindings.
  - Paper: for the hand-press, can be in the original temporary paper wrapper; decorated paper was often used to cover the boards in 1/4, 1/2, or 3/4 leather bindings
5. Features
  - Decorated (usually marbled) endpapers
  - Printed or manuscript waste used in the binding
  - Clasps, remains of clasps, ties, or bosses
  - Enclosed in decorative case
6. Decoration
  - Covers: tooling, stamping, rolling, filleting, gilding
  - Edges: gilt, dyed, speckled, gaufered, painted (especially fore-edge painting)
7. Labelling and Signing
  - Spine or cover labels

- Signed by binder. Usual places to look are top or bottom turn-in of the boards; top or bottom of the fly-leaves; colophon. Signed publishers' cloth bindings usually indicate binding designer rather than the binder.

8. Examples (See the section on copy notes in this workbook)

- Laced-case vellum binding
- Blind-tooled sprinkled leather (sheep?), rebacked, edges stained red
- In contemporary polished calf binding
- Stitched into grey paper wrappers
- 1/2 bound in early blue goat over marbled paper boards
- Contemporary Cambridge-style binding with edges stained yellow
- Bound in 1 v. in contemporary pigskin over beech boards with elaborate blind-rolled and tooled frames and panels; ms. title on spine; working clasps
- Bound in full blue goatskin, gold-tooled spine, filleting, and dentelles, stamped in gold: Rivière & Son
- Late 17th-century binding in red goatskin, gold-tooled and -stamped with brown goatskin spine label and red-speckled edges
- Original green publisher's cloth binding, with binder's ticket: W.F. Smith & Sons, Binders
- Spine, three compartments, point-in-circle tool within diagonal fillets; two double raised bands and at head and foot, extending to enclose head- and tailbands. Edges, re-sewn, perhaps once dyed with saffron; double fillet on bevelled turn-ins. White laid endpapers. (from Aldine Press 52.5)

## Separating the Sheep from the Goats For the Advanced Cataloger

Notes on binding materials (based on conversation with Jan Storm van Leeuwen)

Standard sheep follicles are in little groups, like clouds

Standard goat follicles follow bent lines

However, there are different varieties both of sheep and goat, which obscure the follicle patterns. There is also something called "hair sheep," whose follicle patterns fill the middle ground between goat and sheep. It becomes more like a continuum.

Sheepskin could be grained, boarded, or embossed to look like goat. If glazed, it is almost impossible to see any follicle pattern. Sheep could also be burnished and stained and glazed to look like calf. "Tree sheep."

The best way to tell sheep from goat is if you see it peeling in layers.

On terminology: "Morocco" in C20-21 does mean goatskin. In earlier periods, however, it was frequently used for hairsheep or even sheep tanned [with a particular substance]

From Etherington & Roberts:

Morocco: A vegetable tanned leather having a characteristic pinhead grain pattern developed either naturally or by means of graining or boarding, but never by embossing. The most common and characteristic grain pattern is known as "hard grain."

By long usage, the term "morocco" is taken to denote a goatskin, tanned by any vegetable tannage, and boarded in the wet condition; in a more strict interpretation, however, morocco is defined as a goatskin tanned exclusively with SUMAC, and boarded in the wet condition. Leather made from vegetable tanned goatskin having a grain pattern resembling that of genuine morocco, but produced other than by hand boarding, is more properly termed "morocco grained goat" or "assisted morocco."

## COPY NOTES IN RARE MATERIALS CATALOGING

- Be clear. Succinctness is no longer the virtue it was once, although don't be unnecessarily verbose, either.
- Even though notes are natural language, use standard terms (e.g., from RBMS Controlled Vocabularies) and phrases as often as possible; this helps with keyword searches.
- There are several valid means for locating and tagging copy notes. Every copy note should be identified by name or code with the specific institution. I encourage you to identify the library in the text of the note, even if you are using a ‡5 to identify yourself.

590 [+ name of organization and/or ‡5 MARC organizational code]

590 Morgan Library copy: <...> ‡5 NNPM

590 Library's copy <...> ‡ UPB

500 [+ ‡5 MARC organizational code]

500 Library of Congress copy slightly cropped. ‡5 DLC

541, 561 [+ ‡5 MARC organizational code]

561 1 Bequest of William K. Richardson, 1951. ‡5 MH-H

852 ‡z [since this note is necessarily tied to a particular copy, no further identification is necessary]

852 8 ‡b DeckC-Rare <...> ‡x DJL 2015-07 ‡z Autograph: Henry Williams Esq.

### Imperfect Copies

Notes on imperfections should come first. Do not normally note the condition of an item, except when it affects something printed. brevity, note the location of the missing or affected areas. Use the prefatory word "Imperfect" to indicate something missing, using a question mark if you are unsure whether the copy is actually imperfect.

Imperfect: lacking title page.

Imperfect: title page mutilated, with partial loss of imprint.

Imperfect: wanting the list of subscribers.

Imperfect: wanting all after page 104. [When the full extent of a perfect copy is not known]

Imperfect: wanting pages 69-86. [When the extent is known]

Wanting final blank leaf.

Title page closely cropped, affecting printed border.

Worm holes on 643-664, with slight loss.

If the description is based on an imperfect copy and no reliable description of a perfect copy can be obtained, make a **general** note (500) note with an identification of the copy.

500 Description based on severely imperfect copy, consisting of the title leaf only. ‡5 DFO

When the text is complete but the item is misbound, a note may be made; such an error should not be labeled "imperfect."

Pages 45-54 misbound between 10-11.



## Limited Editions

Notes about limited editions are general, not copy-specific, notes. Make a 500 note about the edition, quoting if possible. When the statement of the limitation of the edition is complex or lengthy, refer to (or quote) only that part which includes the characteristics of the copy being cataloged. If the total number of copies in the edition is known, include that number in the note.

500 "750 copies printed"--Colophon.

500 Edition of 59 signed and numbered copies.

500 "Five lettered copies printed on vellum and signed by the author," of an edition of 300--Title page verso.

Make a copy note in addition to the general note described above if the copy being cataloged has a number or letter, or if the edition has been described as numbered but the copy being cataloged is unnumbered.

Number 27 of the limited edition.

Numbers 27, 82 and 13 respectively of the limited edition. [For 3 v. of a set]

Unnumbered. [For an unnumbered copy of a numbered edition.]

Unnumbered, "h.c." [For a copy of a numbered edition lettered "h.c." [hors commerce] and not meant for sale]

## Provenance

Note any inscriptions, signatures, stamps, bookplates, tickets, or other marks of ownership on the piece. Make a note for the mark(s) of each owner. Do not normally make notes about book dealers or donors from whom the book was acquired unless provenance evidence is present. Since the word "sign" can also mean a printed signature (as in "Preface signed by Wilberforce Wilkins"), use either "autograph" or "signed in manuscript" for manuscript signatures in provenance notes. "Inscribe" usually implies donor and a recipient. Use the name as it appears in the inscription, with bracketed interpolations or additions as necessary for clarification, using the conventions described in 0G6.

Autograph: Miss Elizabeth Scott, Edinburgh, 1723.

Author's manuscript corrections and annotations.

Author's presentation copy. [Not autographed by the author, but with an indication of presentation, such as a card "with the author's compliments."]

Stamps: Yale University Library, withdrawn.

Sir Leicester Harmsworth copy. [No mark of ownership present. Generally a note like this is made when you want to trace a donor].

When an inscription or signature is illegible or very difficult to read, make an educated guess if possible, using brackets and questions marks to indicate uncertainty. The uncertain part of the transcription should be with the question mark inside the square brackets, while the certain parts should be outside the brackets. If a guess cannot be made, generally do not make a note.

Autograph: George Will[oughby?]

Autograph: James [Peell?] his booke, Iuly 1596. Autograph: [J?] S[?]. [Here, it is uncertain whether the first letter is a J., and the S of the surname is certain but not the rest of it.]

## **Bookplates and bindings indicating provenance:**

Note all bookplates, transcribing as much as possible. Identify armorial bookplates as such. Generally, do not describe bookplates, but transcribe mottoes when present. Briefly describe bindings that indicate provenance.

### *Examples:*

Bookplate: Francis Thomas De Grey Cowper, Earl Cowper.

Armoial bookplate (motto: Non immemor beneficii): Holcombe Ingleby.

Anonymous armorial bookplate (motto: Le bon temps viendra) of the Harcourt family of Stanton Harcourt and Nuneham Courtenay, Oxfordshire

Bound in red goatskin, with the Windsor arms on both covers.

## **Clippings and Other Items Inserted after Publication**

In accordance with local policy, briefly note clippings and other added items when they relate to the piece being cataloged or when they are themselves significant. Use judgment when added items relate to a previous owner. Sometimes an added item is significant enough to warrant separate cataloging. Do not note miscellaneous non-bibliographical items such as pressed flowers or bacon strips (the things you'll find ...). Consult Carter (under "insert" and "tipped in") for terminology; consult Carter (under "abbreviations") for guidance on manuscript and other unpublished material. Describe extra-illustrated volumes as such.

Author's obituary (New York times, 5/28/1887) laid in.

Autograph letter to John Carter from the author, tipped in.

Vol. 1 is extra-illustrated with an aquarelle by D. Etcheverry; portraits of Ambroise Thomas, J. Faure and J. Mounet-Sully; autograph musical piece by Ambroise Thomas; one autograph letter of Ambroise Thomas; portrait of Faure as Hamlet; signed musical piece of Faure; portrait of Mounet-Sully as Hamlet.

## **Bindings**

Local policy should cover whether all bindings or just notable examples are to be described. If the binding is signed, include the binder's name in the note. Optionally, note when the item is in its original wrappers. Note the presence of a dust jacket, but do not describe unless it is very unusual. Note the presence of a slipcase. See also notes on Binding Description in this workbook.

Bound in modern quarter leather, marbled paper boards, red-speckled edges, with binder's ticket: Bound by F. Remnant & Sons.

Gold- and blind-ruled old leather binding.

In original printed wrappers.

In slipcase, as issued.

Unbound; stab-holes visible.

Disbound.

### **Sammelbands ("bound-withs")**

Follow the guidelines in AACR2 or DCRM(B) as appropriate for making notes about items bound together. Very few situations call for a 501 "With" note; see 7B18. If items have been published separately but bound together subsequent to publication, each item should receive its own cataloging with copy-specific bound-with notes (except in the case of a collection-level record). If two or more items were issued together, follow the appropriate rules for creating a single cataloging record.

Bound with Leslie, Charles. A short and easie method with the deists.  
London: Printed for Geo. Strahan, [1715?]  
Bound second in a volume of 15 sermons.

### **Added Copies**

In general, make separate notes for each copy. Identify the copy by its shelfmark or call number at the beginning of its note. Optionally, identify all copy-specific notes by its shelfmark or copy number whether there are added copies or not. When there are no significant differences between copies, no added copy notes are needed.

#### *Examples:*

Copy 1 autographed by the translator.  
Copy 2: Author's presentation inscription to Ralph Hodgson.  
DA470.B48 1758: Imperfect: wanting final advertisement leaf and plate VII.

### **Miscellaneous**

Note any other features of the copy that would be useful.

Bound in 1 v. [For a 2 v. set]  
Illustrations are hand-colored.  
Ms. note on title page verso: 1701.  
Ms. note on title page attributes to Henry Sacheverell.

# EARLY LETTER FORMS AND ORTHOGRAPHY

Excerpt from  
“Transcription of Early Letter Forms in  
Rare Materials Cataloging”

<http://www.folger.edu/bsc/dcrb/wg2LeslieGriffin.doc>

Deborah J. Leslie and Benjamin Griffin  
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Many new catalogers of early printed materials, that is, materials of the fifteenth through eighteenth centuries, are daunted by the unfamiliar symbols and spellings they find on title pages; the earlier the printing, the more archaic the look and the more daunting the task of transcription. Even experienced rare materials catalogers may find themselves at a loss in dealing with unfamiliar abbreviations or contractions. Letter forms and spelling conventions have both changed over time, and the intention in DCRM to provide a relatively faithful representation of the title page requires it to provide clear instructions for transcription of pre-modern letter forms and orthography.

We can identify three general types of differences between early printed texts and modern ones that must be taken into account by the rare book cataloger: 1) graphical differences, 2) orthographic changes, and 3) contractions, ligatures, and digraphs.

## 1. Graphical differences: letter forms and punctuation.

Certain letter forms have changed over time, but the general trend has been toward fewer special forms. Obsolete letter forms nevertheless generally have unambiguous modern equivalents. Indeed, letter forms we consider archaic coexist side-by-side with modern forms of the same letter in the same word.

Let us take, for example, **s** and **f**, which are different shapes, or “graphs” (definition of the graph: what it looks like) of the letter **s**, convention governing which form was used where. An **f** was rarely used at the end of a word, for example; that was the place for **s**. But there was and is no confusion about their natures—they are two graphs of the letter **s**.

Conventions governing the use of punctuation marks were evolving during the hand-press period until they finally settled down into general regularity in the 19<sup>th</sup> century.<sup>1</sup> Before the 17<sup>th</sup> century especially, notions on the use of commas, semi-colons, and colons were subject to a certain amount of individual preference. A virgule, preferred by early black letter printers over the comma, looks like a slash or vertical line and is equivalent to a comma. The hyphen as a

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<sup>1</sup> We have relied on A.C. Partridge, *Orthography in Shakespeare and Elizabethan Drama*, London, 1964, Appendix VIII, “The historical development of punctuation marks” for this discussion of punctuation marks.

single straight line was in regular use by the 12<sup>th</sup> century in manuscripts, but some early printers, notably Gutenberg, preferred a double-stroke hyphen (not an equal sign) for word-breaks.

The primary problem here is that it is not a matter of archaic forms of punctuation, but rather of inconsistent conventions for the various symbols—we have both a straight-line hyphen then as now, but they also had a double-stroke hyphen. The modern equal sign is equivalent in form to the double-stroke hyphen, but entirely different in function; modern convention for separating words is by single-stroke hyphen. Although punctuation is normalized in transcription, we must have instructions for transcribing pre-modern punctuation uses for the occasions when punctuation is an integral part of a word.

The graphical differences and changes associated with the letters **i/j**, **u/v** and **vv/w** pose particular difficulties, and will be considered separately in the next section.

## 2. Orthographic changes.

Spelling of certain words in all European languages has changed over time. And of course, spelling in general before the later 17<sup>th</sup> century was not so standardized as it is now. **Vertue**, **justifiez**, **zwey** are common examples of changed orthography in English, French, and German respectively.

Since original spelling is to be preserved in transcription, pre-modern orthography in itself does not present a transcription problem. It is only when the cataloger is faced with pre-modern use of **i/j**, **u/v** and **vv/w** that it becomes necessary to sort out whether something, say the lowercase form of the word “DIVERS,” provides an instance of a graphical difference or an orthographic one, and the answer depends on when and where you ask it. But more on that later. For the time being, while we’re talking about orthography alone, it is enough to say that regarding orthographic changes, the primary task for a cataloger upon encountering an oddly-spelled word is to recognize whether it is a valid spelling of the time or whether it is a typographical error. The latter is to be noted or corrected, most often using “[sic],” while the former is transcribed without comment. A secondary difficulty is the brain’s tendency to see what it expects, tempting the cataloger to unconsciously supply modern spelling in place of archaic.

## 3. Contractions, ligatures, and digraphs

*Contractions.* Contractions and abbreviations are largely a feature of Latin, Greek, and Church Slavic books of the 15<sup>th</sup> and 16<sup>th</sup> centuries, continuing the custom of manuscript contraction. DCRB instructs the cataloger to expand the contractions, with the supplied letters within square brackets (0J2). Although it can be a difficult task for a cataloger unfamiliar with the language, contractional expansions do not generally provoke substantial difficulty. Lists of common contractions and other symbols, such as that found in McKerrow’s *Introduction to Bibliography*<sup>2</sup>, are generally sufficient as a guide to the cataloger in expanding contractions. Some problems recur, however, for which it would be beneficial to give specific guidance.

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<sup>2</sup> R.B. McKerrow, *An introduction to bibliography for literary students*, New Castle, DE, 1994, p. p. 319-324.

*Ligatures and digraphs.* A ligature is a single type-body containing two or more letters. Its transcription is an easy proposition: transcribe it into its component letters. Digraphs, on the other hand, are two letters written as one and considered to be a single letter and/or sound; sometimes also called diphthongs. This distinction between ligature and digraph is not made in cataloging rules, and both are called “ligatures.” The difficulty for transcription here are the rules instructing us to separate ligatures into their component letters, even though the common ligatures are available in the character set, and the fact that the instruction in the Library of Congress’ rule interpretations to AACR2, repeated in DCRB, instruct us to make exceptions by retaining ligatures in certain circumstances. For example, when faced with a title page with “Ædipus,” the transcription as “Ædipus” or “Oedipus” or possibly “OEdipus” would depend on whether the title page was in French or English.

### III. I/J, U/V, and VV/W

Without going far into the territory of historical linguistics, we may begin with the fact that European orthography presents us with a problem of terminology as regards “letters.” We may ask, of any given period, “Were **i/j** **u/v** considered different letters?”; but what does it mean for them to be “different letters”? A 16<sup>th</sup>-century Englishman would agree that **u** (for example) was “a letter,” but would deny that **v** was “a different letter”. He would also not be able to say what sound the letter **u** makes without reference to its immediate context. The mere fact of the **w**’s English name “double u” is only the most obvious relic in our language of the earlier usage, when the name of a free-standing **v** was pronounced “you” and the **vv** as “double you”.

To the modern mind, **u** and **v** (and **i** and **j**, henceforward, unless otherwise specified) are different letters because they represent different sounds. Since our discussion must consider both the archaic and the modern usage, it will be all right sometimes to refer to “letters,” and sometimes necessary to refer to “graphs”. The **u** graph is pronounced differently in different periods and contexts, but it remains the **u** graph throughout. For obvious reasons, these points are more easily grasped in writing than they are in speech. The determination of whether at any given time we are dealing with **u** and **v** as different graphs of the same letter or two different letters determines whether we are dealing with orthographic differences (which must be preserved in transcription) or graphical differences (which are not).

The best brief historical overview of the use of **u/v** can still be found in the work of R.B. McKerrow.

McKerrow helpfully provides a field guide to “the practice of the earliest printers” -- that is to say, printers of black-letter incunables:

1. There was an upper-case letter approximating in shape in Gothic fonts rather to the modern **J** than to **I** [**J**], but serving indifferently for modern **I** and **J**.

2. An upper-case letter approximating in shape in Gothic fonts to **U** [U], and serving indifferently for modern **U** and **V**.
3. A lower-case **i**, serving for both modern **i** and **j**.
4. A lower-case **j**, used for the second of two **i**'s in words like "perij," and in Roman numerals as "viiij."
5. A lower-case **u**, serving for both modern **u** and **v**, but only used medially or finally.
6. A lower-case **v**, serving for both modern **u** and **v**, but only used initially.<sup>3</sup>

The situation is much the same for printing in the later Roman fonts, except that in the Roman capitals, letters looking more like **I** and **V** replace the Gothic types looking like **J** and **U**; their function is the same as the Gothic types (that is, each form serves indifferently as consonant or as vowel, and its use is dependent only on position). McKerrow notes that in Italian (Roman-font) books, lowercase **u** is used in the initial position by several printers.

In this earliest printing, therefore, differences between **u** and **v** were simply graphical; they were different shapes for the same letter whose use depended on the position in the word, with some variation by convention. These graphical differences are analogous to the differences between **f** and **s**.

If the **u/v** problem were only that of graphical differences, we would have a 23-letter alphabet and our way as catalogers would be easy. Instead, the period between the cradle of printing and the mid-17<sup>th</sup> century witnessed the gradual differentiation between **u** and **v** as representing different sounds, in particular, **u** (and **i**) as vowels, and **v** (and **j**) as consonants. And if representing different sounds, they represent different letters—graphical differences transforming into orthographical differences (and in a most disorderly fashion). Our alphabet has 26 letters, and our way as catalogers is complicated.

We are indebted to McKerrow for his investigation of the historical movement through which the **u/v** forms came to stand for a phonetic difference. He found an example of the phonetic (modern) usage from a Dutch book of 1492, thus dating from the incunable period. The modern system was "the usual thing" on the Continent by about 1620.

In England from about 1570 there were apparent attempts to use the modern distribution, which would only become standard around 1630. But admixtures of the two "systems" and ad-hoc irregularities persist until a surprisingly late date; and commonly at that period there are differences, within the one book, between lowercase and uppercase usage. As late as 1660, one can find a printer using **v** initially at all times – but alternating between initial **i** and **j**. (Wing J541A)

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<sup>3</sup> R.B. McKerrow, "Some notes on the letters i, j, u and v in sixteenth-century printing," *Library*, 3rd ser., no. 1 (1910), 239-259, p. 25-26.

As for the letter **w** and its analogues, scant attention has been paid compared to that given **i/j** and **u/v**. McKerrow states without making a point of it that “In early founts this is often represented by **vv**. In later times the same is often found in founts of extra large size ... and in ordinary founts when there happened to be a run on **w** and the compositor had not enough.”<sup>4</sup> (p. 312). The implication by McKerrow, borne out by our extensive experience with pre-1801 English books, is that from the very beginning **vv** has represented **w**, and thus can be considered a graphical variant rather than an orthographical one. We are not suggesting necessarily that a **vv** should be transcribed as **w**, but we do want to question how **VV** is to be transcribed, whether it is retained in capitals or converted to lowercase.

In printing there are three ways of forming **w** and its analogues: **w** as a single type-body looking perfectly like a modern **w**; **vv** as two distinct type-bodies placed adjacent to each other with normal kerning; and a hybrid: two type-bodies with one of the pieces (usually the left) filed or rubbed away allowing the two pieces to sit more closely to each other. For the last, the intention seems clearly to form a **w**; one assumes that the font being used wanted enough **w** types, as McKerrow wrote. We assert that this is much more the case with uppercase types. That is, one is much likelier to find lowercase **w** as a single type-body than one finds an uppercase **W**, and we suggest that the majority of cases in which there is a mixture of distinct **VV** and filed-down **VV** with **W** in one piece shows a corresponding distribution of uppercase for the former two and lowercase for the last.

There is not much historical progress regarding these representations of **w**. In our examination of early title pages using examples to hand of early uses of **u/v**, we find a 1513 work<sup>5</sup> using **w** consistently (all lowercase), and a 1648 work<sup>6</sup> using a filed **VV** and a distinct **VV** (both uppercase). We believe all this is evidence that **vv** and **w** have always been equivalent, unlike the gradual transformation of **u/v** from graphical to phonetic differences. The consequences of such an understanding will be discussed below, with our recommendations.<sup>7</sup>

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<sup>4</sup> R.B. McKerrow, *An introduction to bibliography for literary students*, New Castle, DE, 1994.

<sup>5</sup> The hystorye, sege and dystruccyon of Troye (STC 2<sup>nd</sup> ed. 5579)

<sup>6</sup> The full truth of the Welsh-affaires (ESTC R204754)

<sup>7</sup> Notes: Search of Hamnet “uu” retrieved 31 records, in which all but one were Italian or Latin forms of the word of “uulgo”. The exception was German “uund”. In all cases at least one of the **u**’s was needed to function as a vowel. Conclusion: no examples in European languages of **uu** representing **vv**. In the Folger ESTC database, 10 records were retrieved. Aside from the Dutch “uut,” the remaining English words were all typographical errors for **un**, as in “uutruths.” Conclusion: no English words with **uu**. Folger ESTC **vv** = 2951 entries. All English words with **vv** show it used as a consonant corresponding with modern **w**. We do find examples of English Latin printing of Reginald Wolfe’s in the accusive as “Vuolfium.”



## Rare Book Cataloging: Making Decisions, Setting Priorities

The Context -- Deborah J. Leslie

RBMS Preconference, 25 June 2008

Los Angeles, California

Imagine this scene. You're chatting at a cocktail party and it comes up what you do for a living. What's the first thing you're asked? If you're like many people who work with rare books, the first question is "What is a rare book?" For me, the first question is actually, "So, who *really* wrote Shakespeare," but the second question is "What is a rare book?" with "What is cataloging?" following closely on its heels. We need to keep both questions firmly in mind when considering how to make the very best use of the resources we have when it comes to providing bibliographical control for the rare materials and special collections under our care.

What is a rare book? Lots of specific considerations are involved in deciding what makes a rare book rare, but they can be folded into a single basic definition: a rare book is a book valued to some extent for its physical characteristics. As an artifact, the book may carry as much or even more value than the text it contains.

A note on terminology: I'll use "rare book" throughout this talk, which is meant to encompass printed textual material that you've chosen to treat differently from general collections by the way you collect them, house them, preserve them, or provide access to them.

Let's turn our attention now to the second question, the nature and purpose of cataloging. At its foundational level, the catalog provides an inventory of what the library owns. All other functions, such as end-user access, collection management, security, and the growing use of the catalog itself as a research tool, all flow from that basic function. Inventories must provide enough detail so you know what you have without sending the troops down for reconnaissance.

Ay, there's the rub. How do we settle on how much detail, how much time and effort to expend in order to provide responsible bibliographic control over our rare books? How do we balance these responsibilities with those for providing responsible bibliographic control over other collections? The first thing is to recognize that not all rare books are equal, and the second is to recognize that there are meaningful options about cataloging depth, even within a fully respectable full-level DCRM(B) cataloging record.

The late Peter Graham some years ago published an article likening cataloging options to Volkswagens and Mercedes Benz. Volkswagens and Mercedes are both very well-made machines. A Volkswagen will reliably get you to where you're going; a Mercedes will reliably get you to where you're going in style and comfort. So with cataloging records: even if they never go beyond the basic, get-you-there level, they ought to at least get you there.

There's been a lot of talk about the problem of hidden special collections in the last few years. It is a real problem: what's the point of paying to collect, preserve, and shelve items if knowledge of them is buried so deep no one knows they're there? Uncataloged backlogs of tens

or even hundreds of thousands of items are not unheard of. I include in this category, by the way, books whose existence is only recorded in an on-site card catalog. I highly recommend the white paper compiled by Barbara Jones entitled *Hidden Collections, Scholarly Barriers*. It's freely available on the web. If you're interested in this topic, which I assume you are, or else you've stumbled into the wrong seminar, it's definitely worth a read.

A Voltaire quote almost always comes up at least once in discussions of hidden collections: "The perfect is the enemy of the good." I agree with that, if your definition of "perfect" is a rigid insistence on Mercedes-Benz cataloging for every single item in your rare collection. And then there's the hyperbole that's also usually trotted out, something to the effect that "What good is it to have one single perfectly-cataloged book and everything else left uncataloged." It's maybe dramatic as a rhetorical question, but meaningless at best, and misleading at worst, because the question never has been all or nothing, it's how much here and how much there, and what price you pay for choosing there over here.

One significant outcome of good cataloging is to save the time of the researchers, the staff, all the users of the catalog. The less the information provided in cataloging records, the more the work is shifted onto the backs of the catalog users. This is an observation, by the way, not an argument that all catalog records should contain all possible information. If the information provided gets the user where she or he wants to go, it's good enough. And quite frankly, good-enough cataloging is what we should be shooting for, keeping in mind all the while that what's good enough for one item or collection or repository will be nowhere good enough for another.

So, how do you figure out what good enough cataloging is for your special collections? What follows is my take on a section added to DCRM(B), called "Pre-cataloging decisions." This section, like this seminar, is directed toward those making decisions about cataloging policy and priorities. I believe that collaboration between curators, special collections administrators, public services staff, and catalogers is absolutely vital to maximizing resources. I can hardly say it often enough: researchers are not the only, or even the primary, users of the catalog; any cataloging policy that ignores this fact is setting itself up for cataloging failure. Let me hasten to add, before I alienate all the catalogers in the room, that I mean cataloging failure as systemic failure rather than the failure of an individual cataloger.

Curatorial input is essential because of their collection management needs. If a curator buys an unintended duplicate, or fails to buy a desired variant, that is a failure of cataloging. If she or he has to go down to the shelves to see what it is exactly that the library owns, that is a failure in cataloging. It doesn't get you there.

Public services input is essential because of their expert knowledge of what kind of information researchers want, coupled with their expert knowledge of how the researchers actually use, (or fail to use) the catalog to achieve their purposes. And, as mediators of the collections, public services staff have their own particular needs of the catalog. If a reference librarian cannot direct a researcher to prime materials because the librarian doesn't know it's there, or knows it's there but can't find it, that is a failure in cataloging.

Cataloging managers have the knowledge of the specifics: national standards, backlogs, the particular skills and strengths of the cataloging staff, as well as its weaknesses.

The catalogers need to be involved, because, well, they're the ones actually doing the work. They often have valuable perspectives on the process of wrestling information out of the rare books themselves, the relative time it takes for certain aspects of cataloging, and may have the very best knowledge of national standards, cataloging rules, and what other catalogers are doing.

Special collections administrators should be involved, although certainly not to the same level of detail as the other groups, because of their overall responsibility for institutional priorities and budgets. I've been wondering where to stick in an observation about how backlogs are created. At the most basic level, they are created by an imbalance of resources devoted to acquiring material, and those devoted to processing them. There are no simple solutions, except, if your backlogs are growing, you need to redress that imbalance in whatever terms makes most sense for your situation.

Let's move on to the decisions that need to be made about cataloging policy, with some suggestions on how to make them. Only when you have a clear understanding of the following questions will you make sound decisions, and provide good-enough cataloging that will get you there without expending resources to provide information that is not necessary to get you there.

- Why do you own the material?
- Why is it in your rare book instead of general collection?
- How does it fit into your institution's mission?
- Who uses it? For what?
- Does it have public relations' value or come with donor conditions?
- Is it renowned? Is it important?
- Is your institution collecting deeply in the area?
- Do you need to reveal bibliographic variants?
- Does it need to be protected from excessive handling?
- What are your staffing levels, their expertise and workload?

Collection-level cataloging of rare printed materials has been getting a lot of press lately as a solution to the backlog problem, and in many cases, it *is* a good solution, but certainly no panacea. Collection-level cataloging applied without very careful consideration of the nature of the materials, the needs of the users, and the design of the project, you're in very real danger of just shifting rare materials from unprocessed to underprocessed. Time and energy will have

been wasted, and items inappropriately cataloged as collections will be only marginally less hidden.

Some categories of printed material are *better* served by collection-level than item-level cataloging. Collections of ephemera are the prime example--when an individual item doesn't have much value in itself, but as part of a collection, it carries a lot of value. Tracts encouraging sunbelt immigration, menus, train schedules, pamphlet wars, and playbills are examples of the whole being greater than the sum of its parts. Low-priority items that share certain characteristics are also good candidates for collection-level treatment. My sense is that a lot of backlogs were created or exacerbated when large collections were acquired because of a few high-priority items. DCRM(B)'s Appendix B gives guidelines for preparing collection-level cataloging of printed materials. One thing I would add is an encouragement to provide some sort of item-level access, if only minimal; finding aids are good for that. Even with materials crying out for collection-level treatment, the ability to review the specific titles without pawing through the collection can save a lot of time, aggravation, and wear and tear.

Not everything in your rare book collection merits full DCRM(B) treatment. Normal, AACR2 cataloging will get you there with materials of value to you for their text alone. It's good enough.

Most of the items in your rare book collection will probably, however, merit item-level rare book cataloging, that is, cataloging designed for deeper and more faithful description of a book's physical aspects. Instructions for minimal- and core-level DCRMB cataloging are available, but even within full-level DCRMB records, there are lots of descriptive options that can reduce or increase cataloging depth.

The most time-consuming parts of rare book cataloging, according to me, are authority control and making notes. Don't skimp on authority control; your catalog will descend into chaos without it. (In fact, consider joining the NACO program if your institution hasn't already, and contribute authority records to the national file.) Volkswagen cataloging contains authorized headings for the primary agents involved in the work. Mercedes-Benz cataloging also contains authorized headings for the artifactual aspects: printers and booksellers, engravers, bookbinders, and former owners.

Notes are a different matter; you *may* skimp on notes. Some notes are required in certain circumstances, but most notes are optional. You need to determine what type of notes to include or refrain from, based on whether you need Volkswagen or Mercedes-Benz cataloging for a group of books.

- Signature statements
- Description of illustrative elements
- Notes on a work's importance, history, or bibliographical relationships

- Notes on an item's contents, such as subsections, appendixes, presence of bibliographical citations, advertisements and errata
- Notes on running and caption titles
- Notes on mispaginations and other peculiarities
- Bibliographical citations

I don't mean to imply that all of these notes are expendable, just that they're optional, and that some or all are definitely worth the time, depending on how you've answered those questions I listed earlier. One example: the time it takes to look up, verify, and add the citation of a book's description in a standard bibliography will often be a good investment, because it may save the time of those looking for a specific item, and may save the cataloger's time, too, by reducing the need for supplying additional cataloging detail. It's a good idea to define in advance groups of material for which different approaches are appropriate. One of the worst things you can do is leave it up to the individual cataloger to decide item-by-item which cataloging code to use and how much cataloging depth to provide.

Take a look at Barbara Jones' paper on hidden collections, read through the DCRM(B) pre-cataloging decisions, write a rare book cataloging policy with the participation of various people in your institution. The papers by E.C. Schroder and Alvan Bregman will provide you with case studies of how two different institutions have considered these questions and come up with approaches and policies for good-enough cataloging. They also haven't heard me use the term "good-enough cataloging," which they may object to, but we'll have time at the end of the session for discussion and dispute.

# University of Illinois Urbana-Champaign

## UIUC Rare Book Cataloging Policy

Approved by the Cataloging Policy Committee, 10/18/2004

### MATERIALS COVERED BY THIS POLICY

Materials that are distinguished by notable characteristics of age, high value, format or production (particularly items printed on the hand-press), or by their inclusion in discrete collections of materials with these characteristics, should be cataloged according to this policy. The Rare Book and Special Collections library has guidelines (see Appendix 1) which may be extended (but not reduced) by other cataloging units.

### OBJECTIVES

The Bibliographic Standards Committee of the Rare Books and Manuscripts Section of ACRL has enumerated the following objectives of rare materials cataloging.

- 1) *Users shall be able to distinguish clearly between different manifestations of an expression or work.* For this reason, separate catalog records are required for different **editions** and **issues** of a title, and important differences of **state** should be recorded when possible.
- 2) *Users shall be able to perform most identification and selection tasks independently of direct access to the materials.* For preservation purposes, descriptive cataloging should be sufficiently detailed to represent the work independently.
- 3) *Users shall be able to investigate physical processes and post-production history and context exemplified in materials described.* This means that physical characteristics of the work should be recorded in detail, since users will be interested in groups of material generally unrelated to each other in terms of their content.
- 4) *Users shall be able to access materials whose production or presentation characteristics deviate from modern conventions.* Descriptive cataloging should include information of a technical nature, which may not be familiar to contemporary users, but which is crucial for identification and advanced bibliographical purposes. Examples include signature statements, identification of bibliographic format, and illustration techniques.

**In addition, accurate cataloging of rare materials is essential for security reasons. The catalog should record copy-specific information that would uniquely identify the library's copy or copies from other copies of the same title for legal purposes.**

### **DCRB**

In order to meet these special objectives and user needs, rare materials (see Appendix 1) should be cataloging using the manual, *Descriptive Cataloging of Rare Books (DCRB)*, 2<sup>nd</sup> ed. (Washington, DC: Library of Congress Cataloging Distribution Service, 1991) in addition to AACR2r. DCRB is available online at <http://www.itsmarc.com/crs/rare0170.htm>. Also consult *Examples to Accompany Descriptive Cataloging of Rare Books*, 2nd ed. (Chicago: ACRL, 1999).

The following features of DCRB rules should be noted:

#### **245 Field:**

- The first six words of the title must always be transcribed.
- Transcription should be as literal as possible: Spelling should not be modernized nor words abridged.
- Information that is not transcribed is always indicated by a mark of omission (ellipsis).
- Transposition of information is rarely done and always noted.
- Statements of responsibility should maintain words and phrases indicating the title of nobility, address and profession of the author(s).
- Transcription of I/J and U/V should be done according to DCRB instructions, with 246 fields added to record variants likely to be used in searching.

#### **250 Field:**

- The edition statement should not be abbreviated.

#### **260 Field:**

- Imprint information should not be abbreviated, unless it is extremely lengthy.
- Transcribe all places of publication.
- Transcribe words associated with dates, e.g., "anno"
- Transcribe publishers addresses in full whenever the item is undated. In such cases, also add information about printers found in the volume.

### **300 Field:**

- Provide pagination and foliation statements that account for every page or leaf in the book.
- Provide an indication of bibliographical format (e.g., folio, quarto, octavo, duodecimo) when possible. This can sometimes be difficult to determine and may require the assistance of someone with special expertise. Do not guess.

### **500 Field: Mandatory notes:**

- Source of information if not the chief source of information
- Any deviation from a strict transcription of evidence
- Presence of errata
- Presence of subscriber's lists
- Presence of wrappers or dust jackets
- Presence of half-title pages.
- Indications of imperfection.

## **REFERENCES**

Make identifying references to standard bibliographies in the **510 field**, according to *Standard Citation forms for Rare Book Cataloging* (Washington: Library of Congress, 1982).

- For English books, always provide STC or Wing and ESTC record numbers.
- For American books, always provide Evans or Shaw/Shoemaker numbers.

## **COPY-SPECIFIC NOTES**

In addition to notes called for by DCRB, make copy-specific notes using 500 field, adding \$5 IU.

### **500 Field (with subfield \$5 IU), with form of note prefix:**

- Bound with statements.
- Presence and extent of annotations.
  - Autograph:
  - Authors' presentation inscription: [followed by transcription of inscription]
  - Inscription: [for non-authorial inscriptions of all kinds]
- Bookplates
  - Armorial bookplate: [include motto in transcription]
  - Bookplate:
  - Bookseller's label:



- Binder's ticket:
  - Stamp:
- Description of binding.
  - Binding:
- Imperfect copies
  - Imperfect:
- Limitations statements.
- Insertions (prospectuses, clippings, etc.)
- Provenance information, including donors, endowed funds, etc.

## **NAMES OF COLLECTIONS**

### **590 field:**

Notes naming the collection in which an item is a part should appear in the 590 field (no \$5 subfield required).

## **GENRE AND OTHER DESCRIPTORS**

### **655 Field:**

Use the 655 Field to make reference to features included in the special Thesauri developed by the RBMS Bibliographic Standards Committee and published by ACRL. The most used thesauri are listed below (print only).

The indicators for the 655 field are "#7", to allow for a source code subfield at the end of the field, as follows:

Genre Terms:	655 #7 \$a term. \$2rbgenr
Binding Terms:	655 #7 \$a term (Binding). 2rbbin
Provenance Evidence	655 #7 \$a term (Provenance) \$2rbpro
Printing & Publishing Evidence:	655 #7 \$a term (Printing). 2rbpri
Printing & Publishing Evidence:	655 #7 \$a term (Publishing). 2rbpub

The following genre headings will be used, where appropriate, for rare and special items:

- Acting editions
- Artists' books
- Almanacs
- Booksellers' advertisements
- Booksellers' catalogs
- Emblem books
- Fables
- Festival books
- Herbals
- Illustrated works [where illustrative matter comprises 30% or more of the work, or when the work is otherwise significant for its illustrations]
- Promptbooks
- Prospectuses
- Publishers' advertisements
- Publishers' catalogs
- Writing books

See <http://www.library.yale.edu/BeinCatM/genre.htm> for the Beinecke Library's list of form and genre terms, based on these thesauri.

## **RELATOR TERMS**

### **7xx Fields:**

With name added entries, use the relator terms developed by the RBMS Bibliographic Standards Committee, available at <http://www.folger.edu/bsc/relators.html>

Make references to donors and important previous owners of the copies being cataloged.

## **TRAINING**

The best course in rare book cataloging is offered by the Rare Book School at the University of Virginia (<http://www.virginia.edu/oldbooks/>). All those involved with cataloging rare materials are urged to take this course (<http://www.virginia.edu/oldbooks/bulletin/libraries.html#leslie>).

## QUESTIONS

Further details on best practice may be found by consulting:

- North Carolina State University Descriptive Cataloging procedures:  
[http://www.lib.ncsu.edu/cataloging/policies/spec\\_general.htm](http://www.lib.ncsu.edu/cataloging/policies/spec_general.htm)
- The Folger Shakespeare Library Cataloging Policy (print only)
- The Beinecke Library (Yale) cataloging manual:  
<http://www.library.yale.edu/BeinCatM/contents.html>

Questions regarding this policy may be addressed to Alvan Bregman, Rare Book Collections Librarian ([abregman@uiuc.edu](mailto:abregman@uiuc.edu)).

## APPENDIX I:

### General Policies Governing Materials under the Care of the Rare Book and Special Collections Library

Books belonging to any of the following categories are to be sent to the Rare Book and Special Collections Library:

1. Early imprints issued **prior** to the dates indicated below:

Europe: **1801**

Asia: **1801**

English language imprints from any location: **1801**

United States and Possessions: **1851 except**

Alaska 1901	Arizona 1891	Arkansas 1871	Boston 1821
California 1876	Chicago 1872	Colorado 1877	Florida 1861
Hawaii 1861	Idaho 1891	Iowa 1861	Kansas 1876
Minnesota 1866	Montana 1891	Nebraska 1876	Nevada 1891
New Mexico 1876	New York City 1821	North Dakota 1891	Oklahoma 1871
Oregon 1876	Philadelphia 1821	South Dakota 1891	Texas 1861
Utah 1891	Washington 1876	Wyoming 1891	

Confederate States imprints: **1860-1865**

Africa: **1851**

Australia: **1851**

Canada: **1851, except**

Alberta 1901

British Columbia 1901

Manitoba 1901

Saskatchewan 1901

Latin America: **1851**

Note: In the case of periodical, newspaper and other serial sets started prior to and continued after the dates indicated above, only those “early imprint” volumes known to be rare are to be sent to the Rare Book and Special Collections Library.

2. Works of high market value (generally over \$1,000 per volume).
3. Works printed in editions of 100 copies or less.
4. Exceptionally finely produced books, including superfine facsimiles.
5. Examples of private press publications.
6. Ephemeral works of special importance (e.g., scarce pamphlets or broadsides)
7. Delicate works whose storage or use requires special care or mediation.
8. Works with important provenance or association (e.g., presentation copies signed by important authors).
9. Manuscripts, except those within the scope of the University Archives or the Illinois Historical Survey.
10. Books with movable parts, e.g., pop-up books.
11. Material that may enhance one of the named special collections or collection areas of the Rare Book and Special Collections Library (e.g., Wells, Sandburg, Merwin, Mark Twain, Proust, Milton). For a complete list of named special collections see <http://www.library.uiuc.edu/rbx/speccoll.htm>.
12. The archival copy of all University theses.

## **I. General Principles**

### **I. 1. Houghton Library Mission Statement**

Houghton Library supports research and instruction by acquiring, cataloging, securing, and preserving significant literary, historical, and visual materials. The library facilitates and promotes scholarship by providing open access, expert knowledge, and informed service. The library supplements FAS academic programs through exhibitions, lectures, seminars, and publications. In fulfilling our mission, we are committed to honoring the values of Houghton Library.

### **I. 2. Catalogers' Principles**

- 1) Houghton's collections are extraordinarily rich and diverse, and they contain many unique or nearly unique items. Preserving the intellectual record, physical evidence, and history of these collections is a high priority.
- 2) It is impossible to predict which materials acquired today will be most highly valued by future generations.
- 3) Houghton's collections are highly significant for their copy-specific features. For many items, their research value lies more in these features than in the text.
- 4) Houghton's collections are rich in duplicates and near-duplicates, potentially affording exceptional opportunities for bibliographical comparison and discovery.
- 5) Houghton has a long tradition of supporting bibliographical scholarship, both by staff and by researchers.
- 6) Because Houghton is a closed-stack collection, researchers rely heavily on Houghton catalogers to make the library's riches known to them. The more thorough and accurate the information in HOLLIS, the more useful it will be to researchers, the more they will be able to do for themselves, both in advance of their visits and on-site, and the more cost-effective it will be for Houghton to serve them. Conversely, access to Houghton collections will be significantly impaired by items cataloged improperly or to minimal standards.
- 7) HOLLIS is not only a local finding aid, but a major bibliographical resource accessed worldwide by innumerable individuals who will never visit Harvard's libraries or use its collections.
- 8) HOLLIS gives off-site researchers considerable help in identifying precisely which items they need to consult and in planning research visits. The more thorough and accurate the information in HOLLIS, the more useful it will be to researchers, the more they will be able to do for themselves, and the more cost-effective it will be for Houghton to serve them.
- 9) Houghton Library benefits greatly from its participation in cooperative cataloging activities and adherence to Harvard and national standards. Likewise, it benefits greatly from its connections to the international community of scholars and librarians.

## **II. Harvard Library Standards and Documentation:**

## **II.1. Harvard University Library *Bibliographic Standards***

The Department of Technical Services catalogs printed materials for all Houghton Library units, with limited exceptions. Cataloging standards and practice are governed by the Harvard University Library policy document, *Bibliographic Standards*

[http://hul.harvard.edu/cmtes/haac/HUL\\_Bibliographic\\_Standards.pdf](http://hul.harvard.edu/cmtes/haac/HUL_Bibliographic_Standards.pdf)

as modified and extended by Houghton local practice as set out in this manual.

## **II.2. Aleph documentation**

The Office of Information Systems (OIS) provides an online Aleph Documentation Center which has links to policy guides, code lists, and procedural documents, as well as a link to the Aleph Support Center.

<http://hul.harvard.edu/ois/systems/aleph/docs.html>

### **III. Houghton Library Policies:**

In this manual, “Houghton” should be interpreted as comprising Houghton Library, the Harvard Theatre Collection, the Poetry Room, and all other collections administered by Houghton Library, unless specific exception is made.

#### **III. 1. Standards:**

In general, the rules set forth in DCRM:B (*Descriptive Cataloging of Rare Materials: Books*) are used in cataloging rare books, pamphlets, and single-sheet publications printed before 1821. Post-1820 rare publications are cataloged according to AACR2 as modified by LCRIs, though DCRM:B may be employed at the cataloger’s discretion. Standards and level of detail will vary depending on the material and the level of cataloging chosen for it, as not all rare materials will receive the fullest treatment. Non-rare materials are cataloged according to AACR2.

Graphic materials are cataloged according to Elizabeth Betz Parker, *Graphic Materials: Rules for Describing Original Items and Historical Collections*.

#### **III. 2. Catalogs:**

All cataloging for Houghton Library printed materials is added to the HOLLIS online catalog. Catalogers generally create and enhance records in HOLLIS, though at their option they may import records from OCLC after creating/enhancing these there.

#### **III. 3. AACR2 Optional Practices:**

Following are some of the more significant Houghton Library local practices not covered by, or varying from, AACR2 and the LCRIs (AACR2 references are to the 2002 revision), as well as a reminder of rules easily overlooked:

##### **AACR2**

- 1.1C. General material designation: do not use “microform”.  
Due to Harvard’s policy of using a single bibliographic record for multiple versions, microform holdings are generally added to the bibliographic record for the print original.
- 1.2B4. Edition known but not stated: do not apply the optional rule/LCRI for earlier/rare books; apply for 20<sup>th</sup>-21<sup>st</sup> century imprints  
For rare books, this information (and accompanying rationale) is better placed in a 500 note.
- 1.4C7. Publisher’s address: do not apply the LCRI  
The “issued in the current three years” rule in the LCRI has little relevance in the Harvard environment.
- 1.4F5. see 1.4G4 below

- 1.4G4. Place, name, date of manufacture: apply IF the information is considered important
- 1.6. Series area: given recent rule revisions, be sure to consult LCRIs for guidance
- 1.7B21. “With” notes: restrict these to their prescribed use, i.e. two or more works “contained in the physical item at the time of publishing, release, issue, or execution” (cf. MARC21 documentation, 501 field); for works bound together subsequent to publication, place this information in a 562 note (see Section V.3.).
- 2.0B2. Prescribed sources of information:
  - For publication, distribution, etc.: the cover is also considered a prescribed source of information; though catalogers may, at their option, make a note indicating the cover as the source of information
  - For series: if information comes from the text and series is not already established, make a note
- 2.2B3. Edition known but not stated: see 1.2B4 above
- 2.5B20. Pagination of multivolume sets: apply the optional rule if the set is in 2-3 v.
- 2.7B21. see 1.7B21 above
- 21.28A1. Librettos: please be sure to apply alternative rule in footnote 7!

### III. 4. Originals vs. Reproductions

It often happens that Houghton will hold an original copy of an item for which another Harvard library owns a microform. Per Harvard policy, all formats generally appear on a single bibliographic record (which describes the **original** print version), with information about the physical characteristics of the reproduction stored in the appropriate holdings record. However, when the card catalog was converted, many of Houghton’s original printed editions were added to records for microforms, and many duplicate records for microforms were entered in HOLLIS. When upgrading these bibliographic records, delete duplicates where possible and edit the bibliographic record to reflect the print original. Some Houghton holdings records will have “papercopy” in an 866 field—this field should be deleted.

HOLLIS now contains an ever-growing number of records for networked resources, such as EEBO. These records should not be deleted, though they may be edited. If Houghton acquires a paper original for an item for which there is only a networked resource record in HOLLIS, create a new bibliographic record for the print version rather than adding it as a separate holding to the networked resource record.

### III. 5. Duplicate Records:

Houghton staff are responsible for cleaning up duplicate bibliographic and holdings records in HOLLIS. Catalogers should add a status field (i.e. STA field with value DELETED), to any duplicate bibliographic record for which all linked



holdings/item/order records belong to a Houghton sublibrary, as well as to any holdings records belonging to a Houghton sublibrary; item records must also be deleted.

Existing holdings records should not be relinked to different bibliographic records. Instead, new holdings records should be created. Bibliographic records with item records attached should not be altered, but, instead, they should be referred to the Head of Technical Services for resolution.

Duplicate bibliographic records may be created in HOLLIS if useful for specific purposes. An example: the stub records created for Hyde Collection books prior to their arrival. Normally such records will be given an STA field with value SUPPRESSED so that they will not display in the OPAC.

When duplicate bibliographic records include holdings/item/order records for non-Houghton sublibraries, refer these to the Head of the Rare Books Team.

For more on the cleanup of duplicate records, see:

<http://hul.harvard.edu/ois/systems/Aleph/docs/cat-duplicate-bibs.pdf>

### **III. 6. Duplicate Copies:**

The Houghton collections are full of “duplicate” copies which vary in some copy-specific or bibliographically significant way. In the past Houghton actively deaccessioned *genuine* duplicates, either on its own or in cooperation with the former Gifts & Exchange unit of HCL. Duplicate copies are not being deaccessioned at present. Catalogers have two options when given duplicate items for cataloging:

- Add as a copy B, C, etc. (and designating the first as copy A)
- Add to a different classification, e.g., class per the Houghton scheme if there is already a copy in Typ, or class for translator, former owner, etc.

In general, reclass and recatalog duplicate copies in the Widener transfer classes and Accessions section. But if the copy is imperfect or otherwise undistinguished, if there is insufficient evidence to determine the issue or state of a modern imprint, if there are knotty provenance or copy-specific problems to resolve, or if an item is on deposit, it may be left as is. In other words, try to avoid getting bogged down by handling only what can be done with reasonable dispatch. Given Houghton’s serious space constraints, duplicates should be sent to HD when appropriate. In all cases, potential “duplicates” should be compared directly with other copies and appropriate notes added to the record as to issue/state, completeness, provenance, and condition.

It would be useful to flag records of genuine duplicates in some non-public way to facilitate their retrieval in future, and catalogers are encouraged to do so. (See Section IV.7)

### **III. 7. Multiple Printings/Impressions:**

In general, use the date on the title page, or, in its absence, the publication/copyright date on the t.p. verso, as the publication date for the bibliographic record. If the copy in hand belongs to a later printing/impression (as per notice on the t.p. verso), include this information in a 562 note in the holdings record. All printings/impressions should be added to the same bibliographic record unless another aspect makes it desirable to create separate record(s).

### **III. 8. Enhancing OCLC records:**

When possible, we are encouraged to enhance OCLC records that we intend to export into Aleph. The degree to which the record is enhanced is at the cataloger's discretion, but the cataloger should be mindful not to spend more time enhancing the OCLC record than would be spent upgrading the record in Aleph.

## CATALOGING PRACTICUM INSTRUCTIONS

Prepare cataloging records for your assigned books according to full DCRM(B) using MARC tagging.

*Concentrate on:*

- Proper transcription of title, edition, publication areas
- Title added entries
- Full DCRM(B) statement of extent, including format
- Notes
  - Source of transcription if outside chief source
  - Transposition of elements
  - Signature statement: check against pagination/foiliation
  - ESTC citation notes for all pre-1801 English imprints
  - Copy notes: annotations, bookplates, basic binding description, binders' titles
- Form/genre terms: use at least one, even if you have dig deep into the thesauri.
- Added name entries (entries for printers, publishers, illustrators, provenance)
- Hierarchical place name (752)

# L-30. Rare Book Cataloging

## Deborah J. Leslie

Aimed at catalogers who find that their present duties include (or shortly will include) the cataloging of books in their rare materials or special collections and want to be trained in applying *Descriptive Cataloging of Rare Materials (Books)*. Heavy emphasis will be placed on books of the hand-press era, with some consideration of 19th- and 20th-century books in special collections

- application of codes and standards, especially DCRM(B)
- transcription, collation, and physical description
- concepts of edition, impression, issue, state
- genre/form terms, relationship designators, other special files
- copy-specific description
- cataloging policy in institutional contexts

This course is restricted to working catalogers experienced in AACR2 and/or RDA and MARC 21, and general cataloging principles and practices. No prior knowledge of early books is necessary. The goal of the course is to provide instruction and practice in each of the primary elements of the rare book catalog record, so that students will be equipped to catalog their institution's rare books and special collections materials to national standards. Please note that this course covers printed monographs only--not serials, manuscripts, maps, music, graphics, or scrapbooks.

Special note on RDA: instruction emphasis is for classic DCRM(B), that is, DCRM(B) as published, which has its basis in AACR2. However, RDA-compliant DCRM(B) will be addressed throughout the course and will be accommodated in classroom exercises.

**Requirements:** In their personal statement, applicants should describe their experience with machine-readable AACR2 and/or RDA cataloging, provide a brief description of the types and date range of materials they expect to catalog with DCRM(B), and whether they are expected to produce RDA-compliant records at their home institutions. **In addition, applicants are required to submit 1-3 typical bibliographic records of materials they are currently cataloging, preferably original cataloging of modern books.**