

THE  
Concise  
AACR2

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FOURTH EDITION

MICHAEL GORMAN

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Concise  
AACR2

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FOURTH EDITION

*Based on AACR2*

*2002 Revision*

*2004 Update*

*Prepared by*

MICHAEL GORMAN

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*To the memory  
of my father*

PHILIP DENIS GORMAN  
1903–1980

*my mother*

ALICIA F. GORMAN  
1918–1998

*and of my friend*

HUGH CRAIG ATKINSON  
1933–1986



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# Contents

Joint Steering Committee for Revision of AACR	vii
Foreword	ix
Acknowledgements	xi, xiii, xv, xvii
General introduction	1

## **PART 1** *Description*

	Introduction	5
<b>Rules 0–11</b>	The description of library materials	7

## **PART 2** *Headings, Uniform Titles, and References*

	Introduction	60
<b>Rules 21–29</b>	Choice of access points	61
<b>Rules 30–44</b>	Headings for persons	95
<b>Rules 45–47</b>	Geographic names	115
<b>Rules 48–56</b>	Headings for corporate bodies	119
<b>Rules 57–61</b>	Uniform titles	133
<b>Rules 62–65</b>	References	140
	Appendices	
<b>I</b>	Capitalization	149
<b>II</b>	Glossary	152
<b>III</b>	Comparative table of rule numbers	160
	Index	163



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# Joint Steering Committee for Revision of AACR

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## Foreword to 1981 Edition

The idea of a concise text of the *Anglo-American Cataloguing Rules* is older than the idea of a second edition of the Rules (*AACR2*) itself. Michael Gorman first began work on what was then thought of as an “abridged edition” of the British Text of AACR 1967 almost two years before the Joint Steering Committee for Revision of AACR (of which I had the privilege to be the first chairperson) was set up to carry out the task of producing *AACR2*.

The principal stimulus to that first project was the need expressed by librarians in third-world countries for a set of basic rules, stated in simple English, that could be used by relatively untrained personnel for relatively small and uncomplicated catalogues; and that would be compatible with a progress to the use of the full *Anglo-American Cataloguing Rules* as staff grew in training and experience and as the catalogues grew in size and complexity. Accordingly, Michael Gorman set to work with a small steering group consisting of Philip K. Escreet and Geoffrey E. Hamilton (both of whom also served later on the Joint Steering Committee for Revision of AACR). Indeed, the project was within sight of completion when he laid it aside to take on a larger task, as one of the two editors of *AACR2*.

One of the main objectives of *AACR2*, attained by its publication in 1978, was to bring together the separate North American and British texts of 1967; and another was to reorganize and express the rules in a simpler and more direct way. So most of the earlier work on the abridgement was nugatory—or, rather, it was used in other ways than originally planned, in *AACR2* itself. However, the Joint Steering Committee soon perceived that the potential was even greater than had previously been estimated for a version of *AACR2* that would meet the needs of the many practitioners and students in our own countries, as well as elsewhere in the world, to whom the full and comprehensive text of *AACR2* tells more than they need to know, or wish to hear, about standards and procedures for catalogue making and the organization of bibliographic records at a particular time in the development of their own libraries, of their own bibliographic services, or of their own studies.

Our main concern was that the quest for simplicity and conciseness in the smaller or less complex library and bibliographic environments should not be impeded by the full text's need to provide in some detail for the whole range of conditions and complexities in the largest or most fully developed libraries and services. We were convinced, too, that the principles and practice set out in *AACR2* were, in general terms, equally valid at both ends of the spectrum of development of library services, and, to change the metaphor, that a clearance of the least familiar trees from the thickly planted wood we call *AACR* would enable everyone who has a need to enter it to see the wood more easily as a whole and to find his or her way through it safely and surely.

These were the aims that led the Joint Steering Committee to seek and obtain approval from its parent bodies, the authors of *AACR2*, for the creation and publication of a concise text, making use of Michael Gorman's dual experience in preparing the earlier abridgement and editing *AACR2*, and of the reconstituted Joint Steering Committee as the authoritative advisory group to ensure the most effective relationship between the concise and the full texts.

These are what the authors now have every confidence and belief has been accomplished in the *CONCISE AACR2*. It is a high quality working tool of practical value in all kinds of libraries and in many countries, and it embodies the essence of the *Anglo-American Cataloguing Rules* in their most up-to-date form, with all the benefits that signifies in the wide world of national standards and international harmonization.

PETER R. LEWIS  
*Director General*  
Bibliographic Services Division  
The British Library

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## Acknowledgements (1981)

Acknowledgements are due, in the first instance, members of the cataloguing rules committee of the Library Association from 1968 onwards. This shorter edition of the *Anglo-American Cataloguing Rules* has been twelve years in the making. In encouraging me to attempt to produce a standard, though abridged, set of rules, the British cataloguing rules committee is responsible for the present publication in ways which its then members may not be aware. More recently, the Joint Steering Committee for Revision of AACR (JSC) has given me complete support and encouragement. In particular, I wish to thank Peter Lewis (the chair of JSC from 1976 to 1980), Ronald Hagler, Fran Hinton, and Ben Tucker for their interest, comments, and unfailingly helpful suggestions. Many members of the American Library Association's Catalog Code Revision Committee and, subsequently, Cataloguing Committee—Description and Access, have provided me with advice and information.

The following individuals have helped me with comments, criticism, examples, and suggestions: Liz Bishoff, John Byrum, Karen Lunde Christensen, Neal Edgar, Anne Gorman, Eric Hunter, Arnold Wajenberg, Jean Riddle Weihs. My thanks are due my graduate assistants at the University of Illinois (1978–80), Elvira Chavaria and Anne Reuland. Wendy Darre, who typed the many drafts of these rules with her inimitable competence and dispatch, was of invaluable assistance. I am grateful to Helen Cline (managing editor, ALA) for the expertise, care, and hard work that she brought to the task of editing this work for publication. Last, I wish to recognize my daughters, Emma and Alice, without whose unfailing help and encouragement this whole enterprise would have been completed sooner.

MICHAEL GORMAN



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## Acknowledgements (1989)

I wish to reiterate my gratitude to all those named in the acknowledgements in the first edition of the *CONCISE AACR2*. In particular, I am grateful for the continuing help and encouragement of Helen Cline, Ronald Hagler, and Jean Weihs. I would also like to thank my assistants at the University of Illinois (Lisa Boise and Anne Phillips) and my assistant at CSU–Fresno (Janet Bancroft). I wish to express my appreciation to the many teachers of cataloguing that have used the *CONCISE AACR2* in their classes, especially to Ellen Koger who passed on many useful comments. My thanks for many things are due to Karen Schmidt. My special thanks go to Ken Bakewell for all the hard work he has put into compiling the excellent indexes to both editions to this book. My daughters, Emma and Alice, are now grown women of whose accomplishments I am excessively proud. They still think that the editors of cataloguing codes are strange, and who am I to say them nay?

M.G.



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## Acknowledgements (1998)

I wish to reiterate my gratitude to those named in the acknowledgements in the first two editions of the *CONCISE AACR2*. In particular, the continuing interest and friendship of Ronald Hagler has meant much to me for many years. I would like to thank Marlene Chamberlain of ALA Publishing for her advice and assistance during the process of creating this edition. My assistant at California State University—Fresno—Susan Mangini—has been her usual indispensable self. I would be lost without her tactful but relentless reminders of deadlines. I am grateful to Jean Weihs for compiling the index to this edition.

The love of my daughters—Emma and Alice—is more important to me than I can say, and Emma’s son, Louis, is a light in my life.

M.G.





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## Acknowledgements (2004)

I wish to reiterate my gratitude to those named in the acknowledgements in the first three editions of the *CONCISE AACR2*. I owe all the people named therein a great debt accumulated over the more than three decades of involvement with the making and interpreting of cataloguing rules, a pursuit that still intrigues and involves me. I have been inspired by the work of the late Seymour Lubetzky (1898–2003) and, in all humility, hope that the *CONCISE AACR2* embodies the principles he advocated so successfully. I repeat my thanks to Marlene Chamberlain and add thanks to Mary Huchting, both of ALA Editions. My assistants, Susan Mangini and Bernie Griffith, of the Madden Library, California State University, Fresno, combine to keep me on the straight and narrow path. I owe many things to my wife, Anne Christine Reuland.

I am eternally sustained by the love of my daughters, Emma Celeste Gorman and Alice Clara Singer, and the love I have for my grandchildren, Louis Dexter Gorman (1996– ), Bess Rosa Gorman (2000– ), and Leo Benjamin Singer (2004– ).



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# General Introduction

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This book is intended to convey the essence and basic principles of the second edition of the *Anglo-American cataloguing rules (AACR2)* without many of that comprehensive work's rules for out-of-the-way and complex materials. Those rules from the full text that have been retained have been rewritten, simplified, and, usually, supplied with new examples. This rewriting is intended to highlight the rules for commonly encountered library materials and to make them even more accessible. Although the method of presentation is different, the end result of the cataloguing process should be the same whether one is using the full or the concise text. In other words, the CONCISE AACR2 prescribes the same cataloguing practice as the full text, but presents only the more generally applicable aspects of that practice and presents them in different terms. The user of the CONCISE AACR2 is referred to the full text for guidance on problems not covered by the concise text and for fuller explanation of rules contained in the concise text. To assist reference between the two texts, a table is given (appendix III) that relates the rules in the concise text to their equivalents in the full text.

The CONCISE AACR2 is intended for cataloguing students, cataloguers in a number of different situations, and other librarians. Persons working in small libraries, especially "one-person" libraries, will be able to do standard cataloguing without the necessity of learning all the details of structure and content of the full text. Beginning students of cataloguing, especially those who wish to learn about cataloguing but not to be cataloguers, will find the CONCISE AACR2 a good introduction to the national cataloguing standard. Paraprofessionals engaged in copy cataloguing by use of catalogue records supplied by national libraries or members of bibliographic networks will find the CONCISE AACR2 an accessible guide to standard cataloguing practice. Public service librarians who wish to understand new developments in descriptive cataloguing practice will find the CONCISE AACR2 a relatively brief summary of that practice. Last, cataloguers

working in a non-English-language environment will be able to use the CONCISE AACR2 as a readily comprehensible summary of AACR2 practice.

In practical application, the CONCISE AACR2 is likely to be most useful in small general libraries, though it can be used for basic cataloguing in large general libraries and for cataloguing in multimedia resource centres and in nonarchival specialist libraries.

The style and spellings used in the CONCISE AACR2 follow those of the full text in that they generally follow the *Chicago manual of style*<sup>1</sup> and Webster's *New international dictionary*.<sup>2</sup> Where Webster's permits a British spelling as an alternative, that spelling is followed. As with the full text, care has been taken in the CONCISE AACR2 to avoid sexist language and sexist implications in the rules and examples.

The order of rules in the CONCISE AACR2 follows the usual and recommended sequence of cataloguing, in that part 1 deals with the description of the item being catalogued and part 2 deals with the establishment of access points (name headings and uniform titles) to be added to those descriptions, and references to be made to those access points. Separate introductions to part 1 and part 2 begin on pages 5 and 60, respectively.

These rules are based on the idea that one main entry is made for each item described and that this is supplemented by added entries. If, in your catalogue, no distinction is made between main and added entries, use rules 21–29 to decide all the access points to be added to a description and ignore the distinction between main access points and other access points.

Distinguish the headings and/or uniform titles added to the description by giving them on separate lines above the description. If any entry begins with a title proper (that is, the first element of the description—see rule 1B), give the description alone *or* repeat the title proper on a line above the description.

---

1. The Chicago manual of style. — 15th ed. — Chicago : London : University of Chicago Press, 2003.

2. Webster's third new international dictionary of the English language, unabridged. — Springfield, Mass. : Merriam-Webster ; Harlow, Essex : Distributed by Longman Group, c1986.

*Example of entry with heading:*

Basbanes, Nicholas A.  
 A splendor of letters : the  
 permanence of books in an impermanent  
 world. -- New York : HarperCollins, 2003.  
 -- 444 p. -- ISBN 0-06-008287-9

*Example of one style of entry under title proper:*

Thayer Birding Software's Birds of  
 North America. -- Cincinnati : Thayer  
 Birding Software, 1996. -- 1 computer  
 optical disc: col., sd. + 1 user's guide

The entries in many online catalogues (OPACs) are in a format in which each area of the entry (heading, title area, publication details, etc.) is presented on a different line and is often labeled. However, even in OPACs, areas should be presented in the order given in these rules and with the prescribed internal punctuation.

*Example of one style of entry in an OPAC:*

Author	Jones, Norah, 1979-
Title	Come away with me
Publisher	Los Angeles : Blue Note, 2002
Description	1 CD
Standard no.	7243-5-32088-2-0

Some rules or parts of rules are designated as *optional*, or are introduced by the word *optionally*, or are presented as an *either/or* choice. Decide which option is to be used and in which circumstances. Base your decision on your judgement of what is best for your catalogue and its users. Make a record of such decisions.

Sometimes a cataloguer needs to exercise judgement and decide on an interpretation. The need for these is indicated in the CONCISE AACR2 by words and phrases such as *if appropriate*, *important*, and *if necessary*. Apply judgements and interpretations consistently within one catalogue, and, when possible, record each exercise of judgement.

Rules on capitalization and a glossary are given as appendices I and II.

The examples used throughout the CONCISE AACR2 have been chosen to illustrate commonly encountered cases. Examples drawn from a variety of media and from modern English-language items have been preferred. Remember that examples only illustrate the rules and are not intended to expand on the rules unless a rule specifically says so.

## Introduction

A bibliographic resource (often referred to as an “item”) is a manifestation of a work that forms the basis for a bibliographic description. A bibliographic resource can be a book or other printed document; a Website, database, or other electronic resource; a graphic such as a poster or art work; a video or film; a CD or other sound recording; or any other means by which recorded knowledge and information are communicated. This part of the *CONCISE AACR2* contains instructions on how to make a description of such a resource that has been acquired by your library or to which your library gives access (as in the case of remote electronic resources). The description is displayed in a catalogue after having been retrieved by the use of one or more access points established for the item according to the instructions in part 2.

The rules are based on those in part I of the full text of *AACR2*. In the *CONCISE AACR2* only the usual case is dealt with. For more difficult materials or for out-of-the-way problems, see the full text.

The *CONCISE AACR2* deals with all materials in one chapter (as opposed to the analytical structure of part I of *AACR2* in which each type of library material is dealt with separately as far as description is concerned). Thus, for example, all the rules on physical description will be found in rule 5 and its subrules.

In describing library materials according to these rules, a basic principle is that you describe the actual bibliographic resource in the format acquired by your library or to which your library gives access. For example, a manuscript reproduced as a book is described as a book; a book reproduced on microfilm is described as a microfilm; a text that has been digitized is described as an electronic resource. Do not describe what something was; describe what something is.

The generalizing of the descriptive rules in the *CONCISE AACR2* has led to the loss of some nuances of the original text. None of these



details affects access to the descriptions. For example, the rules on sources of information in this text may lead to a diminished use of square brackets in the entry. This small loss of a few refinements will not affect the user of a catalogue in which CONCISE AACR2 entries are found.

Not all the elements set out for the description of materials will be needed for a particular item or for a particular catalogue. See rule 0E for a specification of the minimum elements needed. In particular, any detail described as *optional* need not necessarily be included in a description. Most notes (see rule 7) are optional; a note should only be made if it is necessary to the understanding or identification of the item being described, *or* if rule 7 indicates that it is required.

Some measurements prescribed in rule 5D are not metric. Use metric measurements in their place if they are more suitable for the material or the country in which the cataloguing is being done.

If you are cataloguing in a non-English-speaking country or region, substitute your language or your language abbreviations for the English terms or abbreviations specified in these rules. However, do not translate data transcribed from the item being catalogued.

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# The Description of Library Materials

## *Contents*

- 0. GENERAL RULE
  - 0A. Sources of information
  - 0B. Several chief sources of information
  - 0C. The description
  - 0D. Punctuation of the description
  - 0E. Levels of detail in the description
- 1. TITLE AND STATEMENT OF RESPONSIBILITY AREA
  - 1A. Preliminary rule
    - 1A1. Punctuation
  - 1B. Title proper
  - 1C. General material designation
  - 1D. Parallel titles
  - 1E. Other title information
  - 1F. Statements of responsibility
  - 1G. Items without a collective title
- 2. EDITION AREA
  - 2A. Preliminary rule
    - 2A1. Punctuation
  - 2B. Edition statement
  - 2C. Statements of responsibility relating to the edition
- 3. SPECIAL AREA FOR SERIALS, MAPS AND OTHER CARTOGRAPHIC MATERIALS, AND MUSIC
  - 3A. Serials
    - 3A1. Punctuation
    - 3A2. Designation of first issue
    - 3A3. Date
    - 3A4. No designation
    - 3A5. Ceased serials
    - 3A6. Successive designations

- 3A7. More than one system of designation
- 3A8. New serial
- 3B. Maps and other cartographic materials
  - 3B1. Punctuation
  - 3B2. Scale
  - 3B3. Projection
- 3C. Music (Scores, etc.)
  - 3C1. Punctuation
  - 3C2. Musical presentation statement
- 4. PUBLICATION, DISTRIBUTION, ETC., AREA
  - 4A. Preliminary rule
    - 4A1. Punctuation
  - 4B. General rule
  - 4C. Place of publication, distribution, etc.
  - 4D. Name of publisher, distributor, etc.
  - 4E. Date of publication, distribution, etc.
- 5. PHYSICAL DESCRIPTION AREA
  - 5A. Preliminary rule
    - 5A1. Punctuation
  - 5B. Extent
  - 5C. Other details
  - 5D. Dimensions
  - 5E. Accompanying material
- 6. SERIES AREA
  - 6A. Preliminary rule
    - 6A1. Punctuation
    - 6A2. Sources of information
  - 6B. Title proper of series
  - 6C. Statements of responsibility relating to series
  - 6D. Numbering within series
  - 6E. Subseries
  - 6F. More than one series
- 7. NOTE AREA
  - 7A. Preliminary rule
    - 7A2. Punctuation
    - 7A3. Sources of information
    - 7A4. Form of notes

- 7B. Notes
  - 7B1. Special notes for serials and electronic resources
  - 7B2. Nature of the item
  - 7B3. Language
  - 7B4. Adaptation
  - 7B5. Titles
  - 7B6. Credits and other statements of responsibility
  - 7B7. Edition and history
  - 7B8. Publication, etc.
  - 7B9. Physical details
  - 7B10. Accompanying material and supplements
  - 7B11. Audience
  - 7B12. Other formats available
  - 7B13. Summary
  - 7B14. Contents
  - 7B15. Copy being described, library's holdings, and restrictions on use
  - 7B16. "With" notes
  - 7B17. Serials, integrating resources, and multipart resources: basis for the description
- 8. STANDARD NUMBER
  - 8A. Preliminary rule
    - 8A1. Punctuation
    - 8A2. Sources of information
  - 8B. Standard number
- 9. SUPPLEMENTARY ITEMS
- 10. RESOURCES MADE UP OF MORE THAN ONE TYPE OF MATERIAL
- 11. FACSIMILES, PHOTOCOPIES, AND OTHER REPRODUCTIONS

## 0. GENERAL RULE

### 0A. Sources of information

Most bibliographic resources acquired by a library or to which a library gives access belong to one of the following types of publication. For each type the chief source of information is:

TYPE OF MATERIAL	CHIEF SOURCE OF INFORMATION
Books, pamphlets, and other printed texts (including atlases)	Title page
Electronic resources	The resource itself
Graphic materials (pictures, posters, wall charts, etc.)	The item itself
Maps and other cartographic materials (other than atlases)	The item itself
Microforms	Title frame
Motion pictures and video-recordings	The item itself
Printed music	Title page
Sound recordings	
Discs (CDs)	The disc itself and label
Discs (LPs, EPs, etc.)	The disc itself and label (if two, both taken together)
Tapes	The tape itself and its label(s)
Three-dimensional objects (models, dioramas, games, etc.)	The object itself

The chief source for a *serial* is the chief source of the first issue, or in its absence, the earliest available issue.<sup>1</sup> The chief source of information for an *integrating resource* is the current iteration of the resource.

---

1. The chief source for a printed serial with no title page is (in this order):

- |  |                        |
|--|------------------------|
| a) the title page for part of the serial | e) the editorial pages |
| b) the cover                             | f) the colophon        |
| c) the caption                           | g) other pages         |
| d) the masthead                          |                        |

If the chief source is, in fact, two or more sources, prefer information from the first listed to the others. For example, prefer the tape itself to its label in the case of tapes.

Use information found in the chief source in preference to information found elsewhere. If the necessary information cannot be found in the chief source, take it from:

- 1) any other source that is part of the bibliographic resource itself  
*or*
- 2) any other source that accompanies the bibliographic resource and was issued by the publisher or issuer (for example, online documentation, a container, a printed insert).

If all else fails, take the information from any available source (for example, a reference work) *or* compose it yourself.

If you have taken the information from outside the bibliographic resource *or* have composed it yourself, enclose it in square brackets and indicate the source in a note (see rule 7B5).

## **0B. Several chief sources of information**

**0B1. Single part.** If a unitary bibliographic resource has more than one chief source of information, choose the chief source according to the following rules.

- a) Use the chief source of information with the latest date of publication.
- b) If one chief source treats the resource as a single item and the other as part of a multipart resource, use the source that corresponds to the way in which the item is being catalogued (for example, use the multipart source if you are describing all the parts in one description).
- c) If the resource contains words (written, spoken, or sung) all in one language, use the source in the language of the resource (for example, use an English title page for a book in English).
- d) If the resource is in a number of languages, use the source in the language occurring first in the following list: English, the first occurring source in any other language using the roman alphabet, the first occurring source in any other language.

**0B2. Multipart resources** (for example, books in two or more volumes). If a resource is in a number of separate parts, use the chief source for the first part. If there is no first part, use the chief source that gives the most information. If the information differs in the chief sources of the other parts, and if the difference is important, make a note (see rule 7B5).

### 0C. The description

The description is divided into the following areas:

title and statement of responsibility  
 edition  
 special area (*only for* serials; maps, etc.; music)  
 publication, etc.  
 physical description  
 series  
 notes (a repeatable area)  
 standard number

### 0D. Punctuation of the description

Separate the areas listed in rule 0C by using one of the following methods. *Either* introduce each area (except the first) by a full stop, space, dash, space (. —) as set out here:

Title and statement of responsibility. --  
 Edition. -- Special area. -- Publication,  
 etc. -- Physical description. -- Series.  
 -- Note. -- Note. -- Standard number

*or* begin a new paragraph for certain areas as set out here:

Title and statement of responsibility.  
 -- Edition. -- Special area. --  
 Publication, etc.  
 Physical description. -- Series  
 Notes  
 (*each note occupies a separate paragraph, though  
 notes may be combined—see rule 7A1*)  
 Standard number

*or* if the description is to appear in an online catalogue in which each area is labeled, use only the punctuation that is internal to each area.

Within each area, introduce each element (a part of an area), except the first, by special punctuation as set out at the head of the rules in this part for that area (1A1, 2A1, etc.).

Omit any area or element that does not apply to the item being catalogued. Omit also its introductory punctuation.

Here are examples of simple descriptions (one for a book, one for a sound disc). Each is set out in the ways specified above.

*Example 1. First layout*

The fair garden and the swarm of beasts  
: the library and the young adult /  
Margaret A. Edwards. -- Rev. and  
expanded. -- New York : Hawthorn, c1974.  
-- 194 p. ; 22 cm. -- Previous ed. 1969

*Example 1. Second layout*

The fair garden and the swarm of  
beasts : the library and the young adult  
/ Margaret A. Edwards. -- Rev. and  
expanded. -- New York : Hawthorn, c1974  
194 p. ; 22 cm.  
Previous ed. 1969

*Example 1. Online catalogue*

Title	The fair garden and the swarm of beasts : the library and the young adult.
Edition	Rev. and expanded.
Publisher	New York : Hawthorn, c1974.
Description	194 p. ; 22 cm.
Notes	Previous ed. 1969.

*Example 2. First layout*

The way I should [sound recording] /  
Iris DeMent. -- Burbank, Calif. : Warner  
Bros., c1996. -- 1 sound disc : digital,  
stereo. ; 4 3/4 in.



*Example 2. Second layout*

The way I should [sound recording] /  
Iris DeMent. -- Burbank, Calif. : Warner  
Bros., c1996.

1 sound disc : digital, stereo. ;  
4 3/4 in.

*Example 2. Online catalogue*

Title	The way I should [sound recording] / Iris DeMent.
Publisher	Burbank, Calif. : Warner Bros., c1996.
Description	1 sound disc : digital, stereo. ; 4 3/4 in.

**0E. Levels of detail in the description**

As a basic minimum, include *at least* the areas and elements (provided that they apply to the bibliographic resource) set out in this illustration:

Title proper / first statement of  
responsibility<sup>2</sup>. -- Edition statement. --  
Special area for serials, maps, music. --  
First named publisher, etc., date. --  
Extent of item. -- Required note(s). --  
Standard number

Include further information as set out in rules 1–8 when appropriate for your catalogue or your library.

---

2. If the person or body named in this statement is recognizably the same as the person or body chosen as the main entry heading (see rules 23–28) and there are no other words or only the word “by” (or its equivalent in another language) in the statement, you may omit the statement.

## 1. TITLE AND STATEMENT OF RESPONSIBILITY AREA

### *Contents:*

- 1A. Preliminary rule
- 1B. Title proper
- 1C. General material designation
- 1D. Parallel titles
- 1E. Other title information
- 1F. Statements of responsibility
- 1G. Items without a collective title

### 1A. Preliminary rule

#### 1A1. Punctuation

Precede the title of a separate part, supplement, or section by a full stop, space ( . ).

Enclose the general material designation in square brackets ([ ]).

Precede a parallel title by a space, equals sign, space ( = ).

Precede other title information by a space, colon, space ( : ).

Precede the first statement of responsibility by a space, diagonal slash, space ( / ).

Precede each other statement of responsibility by a space, semi-colon, space ( ; ).

### 1B. Title proper

**1B1.** Transcribe the title proper exactly as it is found in the chief source of information except that the punctuation and the capitalization found there need not be followed. See appendix I for rules on capitalization.

Gone with the wind

The big money

White mansions

McAuslan in the rough and other stories

16 greatest original bluegrass hits

The 4:50 from Paddington

The Fresno bee

Britannica online

WordStar

The electronic journal of analytical philosophy

Index to the Columbia edition of the works of John Milton

Washingtonpost.com

Supplement to The journal of physics and chemistry of solids

Son of the black stallion

Map of Middle Earth

Elvis is dead, & I'm not feeling too good myself

Les amants

However, do not transcribe introductory words that are not intended to be part of the title.

Sleeping Beauty

*not* Disney presents Sleeping Beauty

NASA quest

*not* Welcome to NASA quest

**1B2.** If the name of an author, publisher, etc., is an integral part of the title proper, record it as such. Do not repeat the name in a statement of responsibility (see rule 1F1).

The Rolling Stones' greatest hits

The most of P.G. Wodehouse

The complete Firbank

Geographia A1 road atlas of London

The new Oxford book of English verse

CNN interactive

When hearts are trumps by Tom Hall /

Will H. Bradley

(a poster by Bradley advertising a play by Hall)

Proceedings of the Annual Workshop on  
School Libraries

**1B3.** If the title proper consists solely of the name of the person or body responsible for the bibliographic resource or work of which it is a manifestation, give that name as the title proper.

Byron

(a book of poems)

Waylon Jennings

(a sound recording of performances by Jennings)

Amazon.com

(the online company's Website)

International Conference on the Law of  
the Sea

(proceedings of the conference)

**1B4.** If the bibliographic resource being catalogued is a part of a larger bibliographic entity (for example, a volume of a multivolume set, a disc that is part of a set of discs, a serial that is a continuing part of another larger serial)

*or* is a supplement to another publication

*and* the title proper consists of the title of the larger publication  
and an indication of the part or supplement

*and* the two parts of the title are not linked grammatically,

give the title proper as the title of the larger entity followed by the indication of the part.

Faust. Part 1

Stocks & bonds today. Supplement

The music of the masters. 1850-1889

**1B5.** If the title proper of a serial includes a date or numbering that varies from issue to issue, omit this date or numbering. Indicate the

omission by “...” unless the date or numbering occurs at the beginning of the title.

Report on the ... Conference on AIDS and  
Alternative Medicine

(*chief source reads*: Report on the Second Conference  
on AIDS and Alternative Medicine)

*but* Annual report

*not* ... annual report

(*chief source reads*: 1987 Annual Report)

**1B6.** If there is no chief source of information (for example, a book without a title page), supply a title proper (in this order of preference) from the rest of the bibliographic resource, from its accompanying material, or from elsewhere (for example, a reference source). If no title can be found anywhere, make up a brief descriptive title yourself. Give a supplied or made-up title in square brackets and make a note (see rule 7B5).

[Map of Australia]

[Photograph of Kenneth Williams]

[City of Portolina Website]

**1B7.** If the title appears in two or more languages, use the one that is in the main language of the bibliographic resource as the title proper. If there is more than one main language, use the title that appears first.

**1B8.** If the title proper of a multipart resource changes between parts, retain the title proper of the first or earliest part, and give the later title in a note (see also rule 22B).

**1B9.** If the title proper of a serial changes, make a new description, and give the earlier title in a note (see also rule 22C). Close the earlier description.

**1B10.** If the title proper of an integrating resource changes, replace the former title proper with the new title proper and give the earlier title in a note (see also rule 22D).

**1C. General material designation. *Optional addition***

**1C1. General rule.** If you want to use a general material designation as an “early warning” to the catalogue user, give a term from the following list immediately following the title proper.<sup>3</sup>

activity card	flash card	picture
art original	game	realia
art reproduction	kit	slide
braille	manuscript	sound recording
cartographic material	microform	technical drawing
chart ( <i>not</i> a map)	microscope slide	toy
diorama	model	transparency
electronic resource	motion picture	videorecording
filmstrip	music	

The San Joaquin Valley [diorama]

RLG diginews [electronic resource]

Exploring the human body [kit]

HealthWorld online [electronic resource]

The New York times [microform]

Black and blue [sound recording]

For material for the blind and visually impaired, add “(braille)”, “(large print)”, or “(tactile)” to any of the above terms when appropriate.

The banks of green willow [music (braille)]

Camden [map (large print)]

**1C2.** If the bibliographic resource is a reproduction in another form (for example, a book in microform; a map on a slide; an online encyclopedia), give the general material designation appropriate to the reproduction (for example, in the case of a map on a slide, give “[slide]”).

---

3. This list reflects North American and Australian practice as set out in AACR2, rule 1.1C.

**1C3.** Because they are *optional*, general material designations are not given in the rest of the examples in this part (except as needed to illustrate another issue). Do not take this as implying that they should or should not be used in a particular case.

### 1D. Parallel titles

If the title appears in the chief source of information in two or more languages, choose one of these as the title proper (see rule 1B7). Give one other title (the one appearing first or the one following the title proper) as the parallel title.

Dansk-Engelske ordbog = Danish-English  
dictionary

Road map of France = Carte routière de  
la France

### 1E. Other title information

**1E1.** Transcribe other title information (for example, a subtitle) appearing in the chief source of information.

Bits of paradise : twenty-one  
uncollected stories

Aspects of Alice : Lewis Carroll's  
dreamchild as seen through the critics'  
looking-glasses, 1865-1971

Annie Hall : a nervous romance

The gate : the Bay Area's home page

The devil's dictionary : a selection of  
the bitter definitions of Ambrose Bierce

**1E2.** If there is more than one subtitle (or unit of other title information) appearing in the chief source of information, give them in the order in which they appear there.

Clawhammer banjo : the return of the  
clawhammer banjo : twenty Irish, English,  
and American tunes

**1E3.** If the other title information is lengthy and does not contain important information, omit it.

**1E4.** If the title proper needs explanation, make a brief addition as other title information.

Shelley : [selections]

Conference on Aesthetic Values and the  
Ideal : [proceedings]

## **1F. Statements of responsibility**

**1F1. First statement of responsibility.** Always give the statement of responsibility that appears first in the chief source of information, unless the name of the author, publisher, etc., has already appeared as part of the title (see rule 1B2) or other title information.

Hangover Square / by Patrick Hamilton

Cruising / Jonathan Raban

Honky tonk heroes / Waylon Jennings

Shoot low, lads, they're ridin'

Shetland ponies / Lewis Grizzard

Proceedings / International Conference  
on Nematodes

The monocled mutineer / William Allison  
and John Fairley

American literature : a representative  
anthology of American writing from  
colonial times to the present / selected  
and introduced by Geoffrey Moore

Amazing universe CD-ROM / produced by  
Hopkins Technology

*but* The portable Oscar Wilde

*not* The portable Oscar Wilde / Oscar Wilde



*but* Lady Windermere's fan : the film of the Old Vic's presentation of Oscar Wilde's play

*not* Lady Windermere's fan : the film of the Old Vic's presentation of Oscar Wilde's play / Oscar Wilde

**1F2. Other statements of responsibility.** Give other statements of responsibility that appear in the chief source of information in the form and order in which they appear there. If the order is ambiguous, give them in the order that makes the most sense.

Snow White and the seven dwarfs : a tale from the Brothers Grimm / translated by Randall Jarrell ; pictures by Nancy Ekholm Burkert

A saint in America : John Neumann / Raymond C. Kammerer and Carl R. Steinbecker ; made by Creative Sights & Sounds

Plats du jour / Patience Gray and Primrose Boyd ; illustrated by David Gentleman

Xmag : screen magnification program / written by Danny Shapiro ; ported to Motif by Philip Schneider

Dougal and the blue cat : original soundtrack of the Nat Cohen-EMI film / original story written and directed by Serge Danot ; English version by Eric Thompson ; music by Joss Baselli

**1F3.** Give the statements of responsibility after the title information even if they appear before the title in the chief source of information.

Only the lonely / Roy Orbison  
(disc label reads: ROY ORBISON  
Only The Lonely)

**1F4.** If no statement of responsibility appears in the chief source of information, do not supply one. If such a statement is necessary to make the description complete, give it in a note (see rule 7B6).

**1F5.** If a single statement of responsibility names more than three persons or bodies, omit all but the first named. Indicate the omission by “. . .” and add “et al.” in square brackets.

London consequences : a novel /  
 edited by Margaret Drabble and B.S.  
 Johnson ; the work also of Paul  
 Ableman . . . [et al.]  
 (*second statement names fifteen other persons*)

**1F6.** Omit statements of responsibility relating to persons or bodies with minor responsibility for the item. Such minor responsibility includes:

- writing an introduction to a book
- performing in a motion picture (see also rule 7B6)
- playing a subsidiary role in producing a motion picture (for example, assistant director, make-up artist, editor)
- being responsible for the physical production of the item.

**1F7.** Omit titles, qualifications, etc., attached to personal names in statements of responsibility unless omitting them makes the statement unintelligible or misleading.

The larks of Surinam / by Robert  
 Antrobus  
 (*name appears as: Dr. Robert Antrobus*)

Koalas : our friends from Down Under /  
 by S.K. Arline  
 (*name appears as: S.K. Arline, F.R.N.Z.S.*)

*but*

The prisoner of Chillon / Lord Byron  
 Fruitful and responsible love / Pope  
 John Paul II  
 Horton hears a Who! / by Dr. Seuss

**1F8.** Add a word or phrase to the statement of responsibility only if it is necessary to make the statement clear.

Denmark : a film / [produced and  
directed by] Eigil Kongsted

The best man / Tomi Ungerer ; [designed  
by] Bob Cox

Strikeout and other simulation games /  
[collected by] Jim Good

*but*

Red headed stranger / Willie Nelson

Catalogue / Liverpool Public Library

## 1G. Items without a collective title

**1G1. With predominant part.** If a bibliographic resource contains two or more separately titled parts and lacks a collective title, make a single description if one of the parts is predominant. Use the title of that part as the title proper and name the other parts in a note. When appropriate, make added entries for the other parts.

Cello concerto in E minor, op. 85 /  
Elgar

*Note:* In the south: concert overture,  
op. 50 and Elegy for strings, op. 58  
also on CD

**1G2. Without predominant part.** If no one part predominates:

*either* make a separate entry for each part (see also rule 7B16)

*or* give all the titles in the order in which they appear in the chief source and make added entries for all the parts other than the first named as instructed in rule 29B8.

If you are making one entry for the bibliographic resource and all the parts are manifestations of works by the same person(s) or body (bodies), separate the titles by a space, semicolon, space ( ; ).

The Brandenburg concertos no. 2 &  
no. 6 ; The clavier concerto in D minor  
/ Bach

Grand Teton ; Yellowstone National Park  
(maps on same sheet)

A survey of spending on foreign  
language teaching ; Foreign language  
teaching resources / principal  
investigator J.L. Pianko

If you are making one entry for the bibliographic resource and the parts are manifestations of works by different persons or bodies, give the titles and statements of responsibility in the order in which they appear in the chief source. Separate the titles and statements of responsibility of one part from those of another by a full stop followed by two spaces (. ).

Rosaceae : twelve hand-coloured  
etchings / by Fenella Wingift. Liliaceae  
: twelve hand-coloured etchings / by  
Pandora Braithwaite

## 2. EDITION AREA

*Contents:*

- 2A. Preliminary rule
- 2B. Edition statement
- 2C. Statements of responsibility relating to the edition

### 2A. Preliminary rule

#### 2A1. Punctuation

Precede this area by a full stop, space, dash, space (. —).

Precede a statement of responsibility following an edition statement by a space, diagonal slash, space ( / ).

**2A2.** Take information for this area from the chief source of information (see rule 0A) or from any formal statement made by the publisher or issuer either in the bibliographic resource or in material that accompanies it (for example, a container, a record sleeve, online documentation).

Enclose information taken from anywhere else in square brackets.

**2B. Edition statement**

Give the edition statement as found except:

1) replace words with standard abbreviations

and

2) replace words with numbers where appropriate.

New ed.

*(appears in item as: New Edition)*

Rev. ed.

*(appears in item as: Revised edition)*

Version 3.8

3rd ed.

*(appears in item as: Third edition)*

Windows 95 ed.

*(appears in item as: Windows 95 edition)*

TryoPoly. -- Chicago ed.

*(a game with different versions for different cities)*

The international herald-tribune. --

Airmail ed.

**2C. Statements of responsibility relating to the edition**

**2C1.** If a statement of responsibility relates to one or some editions but not to all, give it after the edition statement if there is one. Follow the rules in 1F.

A dictionary of modern English usage /  
by H.W. Fowler. -- 2nd ed. / revised by  
Ernest Gowers

Anglo-American cataloguing rules. --  
2nd ed. / prepared by the American  
Library Association ... [et al.] ; edited  
by Michael Gorman and Paul W. Winkler

Version 2.4, corr. / with diagrams by  
Harry Weeks

**2C2.** If there is no edition statement, give such a statement of responsibility in the title and statement of responsibility area.

Little Dorrit / Charles Dickens ;  
edited by John Holloway

From Atlanta to the sea / William T.  
Sherman ; edited with an introduction by  
B.H. Liddell Hart

**2C3.** If there is doubt about whether a statement of responsibility applies to all editions or only to some, give it in the title and statement of responsibility area.

### 3. SPECIAL AREA FOR SERIALS, MAPS AND OTHER CARTOGRAPHIC MATERIALS, AND MUSIC

#### 3A. Serials (in all formats)

##### 3A1. Punctuation

Precede this area by a full stop, space, dash, space (. —).

Follow the designation and/or date of the first issue by a hyphen.

Enclose a date following the designation of the first issue in parentheses (()).

Precede a new series of numbering, etc., by a space, semicolon, space ( ; ).

**3A2. Designation of first issue.** Give the designation (volume, part, numbering, etc.) of the first issue of a serial. Replace words with standard abbreviations. Replace words with numbers where appropriate.

Inside sports. -- Vol. 1, no. 1-

Private eye. -- No. 1-

**3A3. Date.** If the first issue of a serial is designated only by a date, give that date. Replace words with standard abbreviations. Replace words with numbers where appropriate.

Master's theses in education. --  
1951-

If the first issue is identified by both numbering, etc., and a date, give the numbering, etc., before the date.

ALCTS network news. -- Vol. 1, no. 1  
(May 13, 1991)-

**3A4. No designation.** If the first issue lacks a designation or date, give “[No. 1]- ”. If, however, later issues adopt a numbering, follow that.

[Pt. 1]-  
(*later issues numbered: Part 2, Part 3, etc.*)

**3A5. Ceased serials.** If the serial has ceased publication, give the designation and/or date of the first issue or part followed by the designation and/or date of the last issue.

Quarter horse newsletter. -- No. 1 (May 1973)-no. 17 (Sept. 1974)

**3A6. Successive designations.** If a serial starts a new system of designation without changing its title, give the designation of the first and last issues under the old system, followed by the designation of the first issue under the new system.

Language/art/language. -- Vol. 1, no. 1-vol. 3, no. 7; no. 32-

**3A7. More than one system of designation.** If a serial has more than one separate system of designation, give each in the order in which it appears in the chief source of information. Separate the designations by an equals sign, space (= ) *or*, if the serial has ceased, by a space, equals sign, space ( = ).

English review. -- Vol. 1, no. 1-= no. 11-

Syrian studies. -- Vol. 1, no. 1-vol. 5, no. 3 = Issue 1-issue 19

**3A8. New serial.** If the title proper of a serial changes (see rule 22C), make a new description and close the old description (see rule 3A5).

### 3B. Maps and other cartographic materials

#### 3B1. Punctuation

Precede this area by a full stop, space, dash, space (. — ).

Precede a projection statement by a space, semicolon, space ( ; ).

**3B2. Scale.** Give the scale of a cartographic resource if it is found on the resource or if it can be determined easily (for example, from a bar graph). Give the scale as a representative fraction.<sup>4</sup>

Precede the scale by “Scale”.

Scale 1:500,000

Scale 1:63,360

(*appears on item as: One inch to a mile*)

If the scale appears as a representative fraction and in words, give the representative fraction only.

Scale 1:253,440

(*also appears as: One inch to four miles*)

If the scale does not appear on the cartographic resource and cannot easily be determined, do not give a scale statement.

If the description is of a multipart cartographic resource with two or more scales that are given, give the statement *Scales differ*.

**3B3. Projection.** Give the statement of projection if it is found on the cartographic resource. Replace words with standard abbreviations.

; transverse Mercator proj.

(*scale given*)

Transverse Mercator proj.

(*scale not given*)

---

4. 1/2 in. to a mile = 1:126,720

2 in. to a mile = 1:31,680

1 in. to a mile = 1:63,360

4 in. to a mile = 1:15,840

If the scale is given in centimetres (cm.) to kilometres (km.), multiply the km. by 100,000. For example, 1 cm. to 2.5 km. equals 1:250,000 as a representative fraction.



### 3C. Music (Scores, etc.)

#### 3C1. Punctuation

Precede this area by a full stop, space, dash, space (. —).

**3C2. Musical presentation statement.** If a statement indicating the physical presentation of the music appears separately in the chief source of information, give it here. Typical musical presentation statements include “Miniature score”, “Playing score”, and “Full score”.

```
Symphony in B flat for concert band /  
Hindemith. -- Miniature score
```

## 4. PUBLICATION, DISTRIBUTION, ETC., AREA

*Contents:*

- 4A. Preliminary rule
- 4B. General rule
- 4C. Place of publication, distribution, etc.
- 4D. Name of publisher, distributor, etc.
- 4E. Date of publication, distribution, etc.

### 4A. Preliminary rule

#### 4A1. Punctuation

Precede this area by a full stop, space, dash, space (. —).

Precede a second place of publication, etc., by a space, semicolon, space ( ; ).

Precede the name of a publisher, etc., by a space, colon, space ( : ).

Precede the date of publication, etc., by a comma, space ( , ).

**4A2.** Take information for this area from the chief source of information (see rule 0A) or from any formal statement made by the publisher or issuer either on the bibliographic resource or in material accompanying the resource (for example, container, record sleeve, accompanying documentation). Enclose information taken from anywhere else in square brackets.

**4B. General rule**

**4B1.** In this area, give information relating to the publisher, distributor, etc., and the date of its publication, distribution, etc.

**4B2.** If a bibliographic resource has two or more places of publication, distribution, etc., *and/or* two or more publishers, distributors, etc., give the first named place and publisher, distributor, etc. If another place and publisher, distributor, etc., is more prominent in the chief source of information, also give that place and publisher, distributor, etc.

If a place and/or publisher, distributor, etc., in your country is named in a secondary position, *optionally* add that place and publisher, distributor, etc.

Oxford ; New York : Oxford University Press  
(*if you are cataloguing in the United States*)

New York : Dutton ; Toronto : Clarke, Irwin  
(*if you are cataloguing in Canada*)

Burbank, Calif. : Warner Bros. ;  
London: Butterfly Records  
(*if you are cataloguing in the United Kingdom*)

**4C. Place of publication, distribution, etc.**

**4C1.** Give the place of publication as it appears.

London

Los Angeles

Tolworth, England

Supply the name of a country, state, province, etc., if it does not appear but is necessary to identify the place.

London [Ont.]

**4C2.** If a publisher, distributor, etc., has offices in more than one place, always give the first named place. *Optionally*, give any other place that is in your country. Omit all other places.

New York ; London  
(*if you are cataloguing in the United Kingdom*)

London ; Melbourne  
*(if you are cataloguing in Australia)*

London ; New York  
*(if you are cataloguing in the United States)*

**4C3.** If the place of publication, distribution, etc., is uncertain or unknown, leave out this element.

**4D. Name of publisher, distributor, etc.**

**4D1.** Give the name of the publisher, distributor, etc., in the shortest form in which it can be understood and identified. Omit accompanying wording that implies the publishing function.

London : MacGibbon & Kee

Berkeley : Kicking Mule Records

Rochester, N.Y. : Modern Learning Aids

London : Cape

*not* London : Jonathan Cape

London : Allen & Unwin

*not* London : Published by Allen & Unwin

*but* London : W.H. Allen

*not* London : Allen

*(avoids confusion with other publishers called Allen)*

**4D2.** If the name of the publisher, etc., is unknown, leave out this element.

**4D3.** If the person or body named here is a distributor, *optionally* add “distributor” in square brackets.

San Diego Interactive Data Corporation  
 [distributor]

**4E. Date of publication, distribution, etc.**

**4E1. Resources other than serials, integrating resources, and multi-part resources.** Give the year of publication, distribution, etc., of the edition named in the edition area (see rule 2B). Ignore dates of later

issues of the same edition. If there is no edition statement, give the year of first publication of the item you are describing. Give the year in arabic numbers.

Ottawa : Canadian Library Association,  
1985

**4E2. Serials, integrating resources, and multipart resources.** Give the beginning date of a serial, integrating resource, or multipart resource that is not yet completed. Follow the date by a hyphen.

1999-

Give the beginning and ending dates of a serial, integrating resource, or multipart resource that is completed.

2000-2003

If the beginning and ending dates of a serial, integrating resource, or multipart resource are not known, omit them and, *optionally*, make a note (see 7B8).

**4E3.** If no date of publication is found on the item, give (in this order of preference):

- a) the year of publication found on material accompanying the bibliographic resource

London : Virgin, 1998  
*(found on CD container)*

- b) the latest copyright year found on the bibliographic resource, preceded by “c” or, for some sound recordings, “p”

New York : Knopf, c1954

New York : Polydor, p1979

- c) an approximate year preceded by “ca.” and enclosed in square brackets.

Toronto : Scaramouche, [ca. 1950]  
*(no date found but probably around 1950)*

## 5. PHYSICAL DESCRIPTION AREA

### *Contents:*

- 5A. Preliminary rule
- 5B. Extent
- 5C. Other details
- 5D. Dimensions
- 5E. Accompanying material

### **5A. Preliminary rule**

#### **5A1. Punctuation**

Precede this area by a full stop, space, dash, space ( . — ) or start a new paragraph (see rule 0D).

Precede the other details (i.e., other than extent or dimensions) by a space, colon, space ( : ).

Precede the dimensions by a space, semicolon, space ( ; ).

Precede the statement of accompanying materials by a space, plus sign, space ( + ).

**5A2. Source of information.** Take information for this area from any source, but prefer information taken from the item itself.

### **5B. Extent**

**5B1. Bibliographic resources other than books and atlases.** Record the number of parts of a resource by giving the number of pieces, etc., in arabic numbers and the name of the resource or parts taken from the following list.

- a) *Art pictures.* Use “art original”, “art print”, or “art reproduction”, as appropriate.

3 art prints

1 art reproduction

- b) *Charts, etc.* Use “chart”, “poster”, “flip chart”, or “wall chart”, as appropriate.

3 charts

2 posters

- c) *Electronic resources.* If you are cataloguing an electronic resource that is only available remotely, leave this element blank.

If you are cataloguing an electronic resource that is available locally in a physical carrier, give the number of physical units and one of the following terms, as appropriate:

computer chip cartridge  
 computer disk  
 computer optical disc  
 computer tape cartridge  
 computer tape cassette  
 computer tape reel

1 computer disk  
 2 computer optical discs  
 1 computer chip cartridge

*Optionally*, use a term in common usage to name the specific format.

1 CD-ROM  
 2 DVDs

- d) *Filmstrips and filmstrips.* Use “filmstrip” or “filmstrip”, as appropriate.

1 filmstrip

- e) *Maps, globes.* Use “map” or “globe”, as appropriate.

3 maps  
 1 globe

- f) *Microforms.* Use “microfiche”, “microfiche cassette”, or “microfilm”, as appropriate. Add “cartridge”, “cassette”, or “reel”, as appropriate, to “microfilm”.

7 microfiches  
 1 microfilm reel

*Optionally*, if you have used the general material designation “microform”, omit “micro” from the statement of extent.

7 fiches

1 film reel

- g) *Motion pictures*. Use “film cartridge”, “film cassette”, “film loop”, or “film reel”, as appropriate.

4 film reels

*Optionally*, if you have used the general material designation “motion picture”, omit “film” from the statement of extent.

4 reels

- h) *Music*. Use “score” and/or “part”, as appropriate.

1 score

2 parts

1 score + 12 parts

- i) *Slides*. Use “slide”.

3 slides

- j) *Sound recordings*. Use “sound cartridge”, “sound cassette”, “sound disc”, or “sound tape reel”, as appropriate.

2 sound cassettes

*Optionally*, if you have used the general material designation “sound recording”, omit “sound” from the statement of extent.

2 cassettes

- k) *Three-dimensional objects*. Use an appropriate term (for example, “diorama”, “game”, “model”, “toy”).

1 diorama

2 jigsaw puzzles

1 paperweight

- l) *Videorecordings*. Use “videocartridge”, “videocassette”, “videodisc”, or “videoreel”, as appropriate.

1 videodisc

*Optionally*, if you have used the general material designation “videorecording”, omit “video” from the statement of extent.

1 disc

- m) *Graphic materials other than those specified above*. Use an appropriate term (for example, “flash card”, “photograph”).

3 photographs

1 technical drawing

1 activity card

2 pictures

If the bibliographic resource has a playing time that is stated on it or its container *or* that can be ascertained easily, add the playing time in parentheses.

1 sound disc (35 min.)

2 videoreels (88 min.)

8 film reels (105 min.)

5 sound cassettes (30 min. each)

**5B2. Extent of books, atlases, and other printed items. Single volumes.** Record the number of pages in the main numbered sequence.

327 p.

If there is more than one main numbered sequence, give the number of pages in each sequence in the order in which the sequences appear in the item.

320, 200 p.

Ignore unnumbered sequences and minor sequences.

327 p.      *not*      [32], 327 p.



119 p.      *not*      xii, 119 p.

300 p.      *not*      12, 300 p.

If there are no numbered sequences or a great many numbered sequences, give “1 v.”.

**5B3. Extent of books, atlases, and other printed resources (including completed printed serials). More than one volume.** Record the number of volumes in a multivolume book or in a “dead”<sup>5</sup> printed serial.

3 v.

200 v.

19 v.

**5B4. Incomplete resources.** If a multipart bibliographic resource is incomplete or if it is a “live”<sup>6</sup> serial, give one of the terms listed in 5B1 or “v.” (for printed materials).

maps

film reels

v.

### 5C. Other details

Give other details as set out here.

- 1) *Books, pamphlets and other printed text; microforms; music; printed serials.* If the bibliographic resource contains illustrations, give “ill.”. If the illustrations are numbered sequentially, give the number in arabic numerals.

320 p. : ill.

320 p. : 37 ill.

1 score : ill.

3 microfiches : ill.

5. A serial that has ceased publication.

6. A serial that is still being issued.

If all the illustrations are coloured, give “col. ill.”. If some of the illustrations are coloured, give “ill. (some col.)”.

320 p. : col. ill.

320 p. : ill. (some col.)

- 2) *Electronic resources*. If you are cataloguing an electronic resource that is only available remotely, leave this element blank.

If a local electronic resource is stated to produce sound or is known to produce sound, give “sd.”.

1 computer optical disc : sd.

If a local electronic resource displays in two or more colours or is known to produce two or more colours, give “col.”.

1 computer optical disc : col.

- 3) *Graphic resources (two-dimensional)*. If the resource is coloured, give “col.”.

3 filmstrips : col.

7 posters : col.

If a filmstrip or slide set has integral sound, give “sd.”.

3 filmstrips : col., sd.

48 slides : col., sd.

If, however, a sound recording merely accompanies the filmstrip or slide set, treat it as accompanying material (see rule 5E) or, if appropriate, as part of a kit (see rule 10C).

- 4) *Maps, globes*. If the map or globe is coloured, give “col.”.

1 globe : col.

3 maps : col.

- 5) *Motion pictures and videorecordings*. Indicate whether the motion picture or videorecording is sound or silent by giving “sd.” or “si.”.

1 videocassette (74 min.) : sd.

1 film reel (30 min.) : si.

If the motion picture or videorecording is in colour give "col."

14 film reels : sd., col.

- 6) *Sound recordings.* For analog discs, give "analog" and the playing speed in revolutions per minute (rpm).

2 sound discs : analog, 33 1/3 rpm

For all other sound recordings, give "analog" or "digital",<sup>7</sup> as appropriate.

2 sound discs : digital

2 sound cassettes : analog

For all sound recordings, give the number of sound channels if the information is readily available. Use one of the following terms.

mono. (*for monaural recordings*)

stereo. (*for stereophonic recordings*)

quad. (*for quadraphonic recordings*)

2 sound cassettes : analog, stereo.

1 sound disc (30 min.) : analog,  
33 1/3 rpm, stereo.

1 sound disc (70 min.) : digital,  
stereo.

- 7) *Three-dimensional objects.* Give the material(s) of which the object is made, unless the materials are numerous or unknown.

2 paperweights : glass

1 diorama : papier mâché

1 game : wood & plastic

1 toy : wool & cotton

---

7. A digital recording is one in which the sound is digitally encoded on the item (for example, a "compact disc").

If the object is black and white, give “b&w”. If the object is in one or two colours, give the name(s) of the colour(s). If it is in three or more colours, give “col.”.

1 box : wood & metal, b&w

1 vase : porcelain, blue & white

1 paperweight : glass, col.

## 5D. Dimensions

Give the dimensions of the bibliographic resource as set out here.

- 1) *Books, pamphlets, and other printed texts; music; printed serials.* Give the outside height in centimetres (cm.) to the next centimetre up.

325 p. : ill. ; 27 cm.

3 v. : col. ill. ; 25 cm.

1 score ; 24 cm.

- 2) *Filmstrips and filmstrips.* Give the gauge (width) in millimetres (mm.).

1 filmstrip : col. ; 35 mm.

- 3) *Globes.* Give the diameter of the globe in centimetres.

1 globe : col. ; 12 cm. in diam.

- 4) *Maps and two-dimensional graphic items (except filmstrips, filmstrips, and slides).* Give the height and width in centimetres to the next centimetre up.

1 map : col. ; 25 × 35 cm.

1 poster : col. ; 30 × 38 cm.

- 5) *Microfiches.* Give the height and width in centimetres to the next centimetre up, unless they are the standard dimensions (10.5 cm. × 14.8 cm.). In the latter case, do not give the dimensions.

3 microfiches ; 12 × 17 cm.

- 6) *Motion pictures and microfilm reels.* Give the gauge (width) in millimetres.

1 film reel (12 min.) : sd. ; 16 mm.

1 microfilm reel ; 16 mm.

- 7) *Slides.* Do not give the dimensions if they are  $5 \times 5$  cm.

- 8) *Sound discs and electronic discs/disks.* Give the diameter in inches.

1 sound disc : analog, 33  $\frac{1}{3}$  rpm,  
stereo. ; 12 in.

1 sound disc (49 min.) : digital,  
stereo. ; 4  $\frac{3}{4}$  in.

1 computer disk : 3  $\frac{1}{2}$  in.

- 9) *Sound cassettes and cartridges.* Do not give dimensions.

- 10) *Three-dimensional objects.* Give the height, *or* the height and width, *or* the height, width, and depth (as appropriate) in centimetres.

1 sculpture : marble ; 110 cm. high

1 quilt : cotton, red & white ; 278 ×  
200 cm.

If the object is in a container, name the container (for example, “in box”) and add the dimensions of the container.

1 diorama ; in box 30 × 20 × 17 cm.

## 5E. Accompanying material

**5E1. Definition.** “Accompanying material” is material issued with, and intended to be used with, the bibliographic resource being catalogued. It is often, but not always, in a different physical form. Examples include: a slide set with an accompanying book; a book with an accompanying atlas; a filmstrip with an accompanying sound recording.

**5E2.** Give the number of physical units and the name of any significant accompanying material. Use the terms listed in rule 5B when possible.

323 p. : ill. ; 24 cm. + 6 maps  
 3 v. : ill. (some col.) ; 27 cm. + 1  
 set of teacher's notes  
 1 score ; 26 cm. + 1 sound cassette  
 1 filmstrip : col. ; 35 cm. + 1 sound  
 disc  
 1 computer optical disc : sd., col. ;  
 4 3/4 in. + 1 sound cassette

If the accompanying material is minor, *either* describe it in a note (see rule 7B10) *or* ignore it.

## 6. SERIES AREA

### *Contents:*

- 6A. Preliminary rule
- 6B. Title proper of series
- 6C. Statements of responsibility relating to series
- 6D. Numbering within series
- 6E. Subseries
- 6F. More than one series

### 6A. Preliminary rule

#### 6A1. Punctuation

Precede this area by a full stop, space, dash, space (. —).

Enclose each series statement in parentheses (()).

Precede a statement of responsibility relating to a series by a space, diagonal slash, space (/).

Precede the numbering within a series by a space, semicolon, space (;).

Precede the title of a subseries by a full stop, space (. ).

**6A2. Sources of information.** Take information recorded in this area from the bibliographic resource or its container. Do not give series information taken from any other source.

**6B. Title proper of series**

**6B1.** Transcribe the title proper of the series as found on the bibliographic resource or its container. See rule 1B for instructions on how to record titles proper.

(About Britain ...<sup>8</sup>

(Penguin crime fiction ...

(A1 street atlas series ...

(Family library of great music ...

(Interactive digital computer teaching models ...

**6B2.** If more than one form of the series title is found on the bibliographic resource and its container, give the form found on the resource itself. If more than one form appears on the resource or if the variant forms appear only on the container, give the form that best identifies the series.

(Carrier cookery cards ...

(*appears on the item as: Cookery cards and as Carrier cookery cards*)

**6C. Statements of responsibility relating to series**

Only give statements of responsibility about persons or corporate bodies responsible for the series if they appear on the bibliographic resource or its container *and* if they are necessary to identify the series. See rule 1F for instructions on how to record statements of responsibility.

(Works / Thomas Hardy ...

(Sound cassettes / Institute for the New Age ...

(Collected software / American University, English Language Institute ...

---

8. The three dots here and in the other examples in rule 6 indicate that other elements (for example, numbering) may be necessary to complete the series statement.

Do not record statements relating to editors of series.

(Society and the Victorians ...  
*not* (Society and the Victorians / general  
 editor John Spiers ...

#### **6D. Numbering within series**

**6D1.** Give the numbering or other designation of the bibliographic resource within the series if that numbering appears on the item or its container. Give the numbering or other designation as it appears. Use standard abbreviations (for example, use “no.” for “number” and “v.” for “volume”).

(Collectors pieces ; 14)  
 (VideoClassics ; 312)  
 (Family library of great music ; album 5)  
 (Computer simulation games ; module 5)  
 (Sounds of the seventies ; no. 54)  
 (Polyphony ; v. E)  
 (Art and the modern world ; 1981A)

#### **6E. Subseries**

If the bibliographic resource is part of a series that is itself part of a larger series *and* both series are named on the resource or its container, give the details of the larger series before the details of the smaller series.

(Science. The world environment)  
 (Music for today. Series 2 ; no. 8)

#### **6F. More than one series**

If the bibliographic resource belongs to two or more separate series *and* both are named on the resource or its container, give the details of each series separately. Give the series statements in the order in which they appear.

(Video marvels ; no. 33) (Educational  
 progress series ; no. 3)



## 7. NOTE AREA

*Contents:*

7A. Preliminary rule

7B. Notes

### 7A. Preliminary rule

**7A1.** Give useful descriptive information that cannot be fitted into the rest of the description in a note. A general outline of types of notes is given in rule 7B. If a note seems to be useful, give it even if it is not in that general outline. When appropriate, combine two or more notes to make one note.

### 7A2. Punctuation

Precede each note by a full stop, space, dash, space (. — ) *or* give each note as a separate paragraph (see rule 0D).

Separate any introductory word(s) of a note (for example, “Contents”, “Summary”) from the rest of the note by a colon, space (: ).

**7A3. Sources of information.** Take notes from any suitable source.

### 7A4. Form of notes

**Order.** Give notes (if there is more than one note) in the order in which they are given in the general outline (see rule 7B).

**References to other works.** When referring to another work or bibliographic resource, give those of the following elements that are relevant:

Title / statement of responsibility.  
Edition. Place : publisher, date.

Give them in that order and with that punctuation.

Revision of: Understand the law /  
J.P. Smith. 3rd ed.

Originally published: London : Jampton  
& Hardwycke, 1888

Facsimile reprint of: New ed.,  
with additions. Oxford : Printed for  
R. Clements, 1756

**Formal notes.** Use formal notes (those with the same introductory word(s)) if they can be easily understood and if they save space.

**Informal notes.** When writing your own notes, make them as brief and clear as possible.

## 7B. Notes

### 7B1. Special notes for serials and electronic resources

**Frequency.** If the resource being described is a serial, give the frequency of issue as the first note unless the frequency is obvious from the title (for example, “Annual report”, “Monthly digest”).

Annual

Weekly

Issued every month except August

Six issues yearly

Updated daily

Irregular

Note changes in frequency.

Weekly (1968-1981), monthly (1982- )

**Local electronic resources. System requirements.** Always make a System requirements note when describing an electronic resource that is available locally. Give the make and model of the computer(s) on which it will run *and* any other system requirements that are important to its use (for example, amount of memory, name of the operating system, peripherals). Precede the note with “System requirements:”.

System requirements: Macintosh

System requirements: UNIX workstation  
with Mosaic software

System requirements: IBM PC; 64K;  
colour card; 2 disk drives

**Remote electronic resources. Mode of access.** Always make a mode of access note for a remote electronic resource. Precede the note

with “Mode of access:”. If the mode of access is the Web, give the address.

Mode of access: CSUNet

Mode of access: Lexis system. Requires subscription

Mode of access: World Wide Web  
[www.ala.org](http://www.ala.org)

**7B2. Nature of the item.** Make a note giving the nature, scope, or artistic form of the bibliographic resource if it is not obvious from the rest of the description.

Documentary

Comedy in two acts

Original recordings from 1921 to 1933

Spreadsheet with word processing and graphics capabilities

Interactive adventure game

**7B3. Language.** Make a note on the language(s) of the bibliographic resource if it is not obvious from the rest of the description.

Commentary in English

French dialogue, English subtitles

**7B4. Adaptation.** If the bibliographic resource is a manifestation of a work that is an adaptation of another work, make a note about the other work.

Based on short stories by P.G.  
Wodehouse

Spanish version of: Brushing away tooth decay

Translation of: Dona Flor e seus dois maridos

**7B5. Titles.** Make notes on important titles borne by the bibliographic resource that are different from the title proper.

Title on container: Butterflies and moths

Disc 3 entitled: This amazing world

If the title of a serial or integrating resource varies slightly, say so.

Title varies slightly

If each issue of a serial has an individual title, say so.

Each issue has its own title

If you have supplied the title from other than the chief source of information, indicate the source.

Title taken from: List of Chicago jazz recordings, 1940-1950 / B. McEnroe

Title from script

**Electronic resources.** Always give the source of the title proper of an electronic resource.

Title from title screen

Title from CD-ROM label

Title from title screen (viewed Jan. 20, 2003)

Title based on contents viewed August 6, 2004

**7B6. Credits and other statements of responsibility**

**Cast.** List featured players, performers, narrators, or presenters.

Presenter: Wallace Greenslade

Cast: Diane Keaton, Woody Allen, Michael Murphy, Mariel Hemingway, Karen Ludwig, Meryl Streep

**Credits.** List persons (other than the cast) who have made an important contribution to the artistic or technical production of a motion picture, sound recording, videorecording, etc., and are not named in the statements of responsibility.

Credits: Producer, Peter Rogers;  
director, Gerald Thomas

Credits: Guitar and vocals, Eric  
Clapton; keyboards, Dick Sims; vocals,  
Marcy Levy; guitar, Georgy Terry; bass  
guitar, Carl Radle; drums, Jamie Oldaker

Backing by the Amazing Lost Cowboys

Piano: Gerald Moore

**Other statements of responsibility.** Give the names of any person(s) or body (bodies) not named in the statement of responsibility with an important connection with the bibliographic resource.

Attributed to Aubrey Beardsley

Based on music by Fats Waller

Programmer, Leslie Larsen; reference  
manual, Oleg Kanjorski

Systems designer, Henry James; sound,  
J&J Acoustics

**7B7. Edition and history.** If the bibliographic resource is a revision or reissue, make a note about the earlier item.

Formerly available as: Those rockin'  
years

Reprint of the August 30th 1938 issue

Republished on the Internet, 2002

Rev. ed. of: The portable Dorothy  
Parker

Electronic version of the print  
 publication, London : Fortune Press,  
 1956

**Serials.** Make a note linking the serial being described to another serial if it is continued by or continues another serial

*or* is supplementary to another serial

*or* has any other significant relationship to another serial.

Continued by: The Irish history  
 newsletter

Continues: Bird watcher's gazette

Supplement to: The daily collegian

Absorbed: New society, 1988

**Integrating resources.** If the title of an integrating resource changes, give the earlier title(s).

Former title: Washington newspapers  
 database

**7B8. Publication, etc.** Give important details of the publication or distribution of the bibliographic resource that cannot be given in the publication, etc., area.

Distributed in Canada by: West Coast  
 Enterprises

Journal first issued in the mid 1960s,  
 ceased publication in 1981 or 1982

**7B9. Physical details.** Give important physical details that cannot be given in the physical description area.

Magnetic sound track

In two containers

Collage of wood, fabric, & paper

Unmounted

Pattern: Fannie's fan

Distributed as a Zip file

Database also on CD-ROM

Still image compressed using JPEG

**7B10. Accompanying material and supplements.** Give important information about accompanying and supplementary material that cannot be given elsewhere in the description.

Consists of clear plastic model and accompanying tape/slide set and instructional booklet (16 p.)

Set includes booklet: The Dada influence. 32 p.

Slides with every 7th issue

Sunday issue includes magazine supplement

**7B11. Audience.** If the intended audience bibliographic resource is not apparent from the rest of the description, state it here.

Intended audience: Grades 3-5

For adolescents

Intended audience: Post-graduate engineering students

**7B12. Other formats available.** Give details of other formats in which the content of the bibliographic resource has been issued.

Issued also on cassette tape

Issued also as cassette (VHS)

Online version of the print publication:  
Icarus

Also issued electronically via World Wide Web in PDF format

**7B13. Summary.** Give a brief summary of the content of a bibliographic resource if it is required by the policy of your library.

Summary: Melissa and her friends discover a hidden treasure and defeat a gang that wants to steal it

Summary: Episodes from the novel about a corrupt library administrator, read by the author

Summary: A brief historical account of the discovery of antibiotics

Summary: A reading exercise presenting some aspects of Native American culture

Summary: An interactive multimedia tool for studying the human anatomy

**7B14. Contents.** If the bibliographic resource consists of a number of named parts, list those parts in the order in which they occur if the policy of the library requires such listings. Separate the names of the parts by a space, dash, space ( — ).

Contents: Polonaise in F sharp minor, op. 44 -- Polonaise in A flat, op. 53 -- Polonaise in A, op. 40, no. 1 -- Nocturne, op. 27, no. 1 -- Etude, op. 10, no. 3 -- Mazurka in B flat, op. 7, no. 1

Contents: Queen Lucia -- The male impersonator -- Lucia in London

Contents: Trent's last case -- Trent's own case / with H. Warner Allan -- Trent intervenes

Contents: CD-ROM data (1:29) -- The young person's guide to the orchestra (16:27) -- Extra audio examples (55:43)



If the bibliographic resource contains an important part that is not evident from the rest of the description, note that here.

Includes some poems  
(*title is:* Collected prose works)

Includes three études and two mazurkas  
(*title is:* Chopin's polonaises)

Includes bibliographical references

**7B15. Copy being described, library's holdings, and restrictions on use.** Make notes on:

- a) important descriptive details of the copy being described

Library's set lacks slides 7, 8, and 9

Library's copy signed by the author

- b) your library's holdings of an incomplete multipart resource

Library has vol. 1 and vols. 3-8

- c) any restrictions on use.

Available to faculty and graduate students only

Resource closed until March 6th, 2011

**7B16. "With" notes.** If the bibliographic resource being catalogued lacks a collective title *and* the title given in the title and statement of responsibility area applies to only part of that resource (see rule 1G) because you are making a separate entry for each of the parts of the item, make a note beginning "With:" and listing the titles of the other parts in the order in which they occur.

With: Symphony no. 5 / Beethoven (side B)

With: Aimless love / J.M. Morgan --  
Headwinds / Joe M. Philipson

**7B17. Serials, integrating resources, and multipart resources: basis for the description.** If the first issue of a serial, first iteration of an integrating resource, or first part of a multipart bibliographic

resource is not the basis for the description, give details of the issue, iteration, or part that is. For remote access resources, always give the date on which the resource was viewed.

Description based on: Vol. 5, no. 1  
(March/April 1997)

Description based on printout of screen  
display of: Vol. 17, no. 1 (Mar. 1994)

Description based on home page dated  
August 9, 1998

Description based on source viewed  
September 2, 2003

## 8. STANDARD NUMBER

*Contents:*

- 8A. Preliminary rule
- 8B. Standard number

### 8A. Preliminary rule

#### 8A1. Punctuation

Precede this area by a full stop, space, dash, space ( . — ) *or* start a new paragraph (see rule 0D).

**8A2. Sources of information.** Take standard numbers from any suitable source.

### 8B. Standard number

**8B1.** Give the International Standard Book Number (ISBN), or International Standard Serial Number (ISSN), or any other internationally agreed standard number of the bibliographic resource being described. Precede that number with the standard abbreviation (ISBN, ISSN, etc.) and use standard hyphenation.

ISBN 0-8389-3346-7

ISSN 0002-9869

**8B2.** If the resource has more than one such number, give the one that applies specifically to the entity being described.

ISBN 0-379-00550-6

*(this is the ISBN for the set being described; volume 1 also carries an ISBN for that volume; do not record it)*

## 9. SUPPLEMENTARY ITEMS

### 9A. Supplementary bibliographic resources described independently

If a supplementary bibliographic resource has its own title *and* can be used independently, make a separate description. Link it to the bibliographic resource to which it is supplementary by making a note (see rule 7B7).

Hye sharzhoom : the newspaper of the  
California State University, Fresno  
Armenian Students Organization and  
Armenian Studies Program. -- Vol. 2,  
no. 1 (Nov. 1979)-. -- Fresno : Armenian  
Studies Program, CSUF, 1978-

v. : ill. ; 44 cm.

Quarterly

Title also appears in Armenian script

Vol. 1 consisted of unnumbered "special  
issues"

Supplement to: The daily collegian

### 9B. Supplementary bibliographic resources described dependently

If a supplementary bibliographic resource has no independent title *or* cannot be used independently:

*either* record it as accompanying material (see rule 5E)

5 v. : ill. ; 32 cm. + 1 v.

*or* make a note (see rule 7B10).

*Note:* Accompanied by supplement (37 p.)  
issued in 1969

## 10. RESOURCES MADE UP OF MORE THAN ONE TYPE OF MATERIAL

**10A.** Apply this rule to bibliographic resources that are made up of two or more parts, two or more of which belong to separate material types (for example, a book and a sound recording).

**10B.** If the resource has a main component, make a description based on that main component and give details of the secondary component(s):

*either* as accompanying material (see rule 5E)

47 slides : col. + 1 sound tape  
reel

*or* in a note (see rule 7B10).

3 v. : ill. ; 30 cm.

*Note:* Sound disc (12 min. : digital,  
stereo. ; 4 3/4 in.) in pocket at  
end of v. 3

**10C.** If the resource has no one main component, follow the rules below as well as the other rules in this part.

**10C1. General material designation.** If you are using general material designations (see rule 1C), *and* the bibliographic resource has a collective title, give “[kit]”.

Multisensory experience for the  
preschooler [kit]

If the resource has no collective title, give the appropriate designation after each title.

Telling the time [filmstrip]. The  
story of time [sound recording]

**10C2. Physical description.** *Either* give separate physical descriptions for each part or group of parts belonging to each distinct class of material, starting a new paragraph with each physical description

Tomato growing [kit] : a multimedia  
presentation / concept, Dion Garber ;

programmer, Trev Baxter. -- Dallas :  
 Thraxton Multimedia, 1997  
 46 slides : col.  
 1 sound disc (15 min.) : digital,  
 stereo. ; 4 3/4 in.  
 1 electronic disk : col. ; 3 1/2 in.  
 (AgriMedia ; A32)

*or* give a general term as the statement of extent for bibliographic resources with a large number of different materials. Add the number of pieces if that number can be ascertained easily.

various pieces

36 pieces

**10C3. Notes.** Make notes on each of the particular parts as the first note(s).

Tape cassette also available as  
 disc. -- Slides photographed in Death  
 Valley, Calif.

## 11. FACSIMILES, PHOTOCOPIES, AND OTHER REPRODUCTIONS

In describing a facsimile, photocopy, or other reproduction in eye-readable or microform, describe the facsimile, etc., and not the original. Give data relating to the original in a single note.

Demos : a story of English socialism /  
 George Gissing ; edited with an introduction  
 by Pierre Coustillas. -- Brighton, Sussex  
 : Harvester Press, 1972.

477 p. ; 23 cm. -- (Society and the  
 Victorians)

Facsimile reprint of: New ed. London :  
 Smith Elder, 1897

Alice's adventures under ground / by  
Lewis Carroll. -- New York : Dover, 1965.  
91 p. : ill. ; 22 cm.

Complete facsimile of the British  
Museum manuscript of: Alice's adventures  
under ground

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PART 2 **Headings, Uniform Titles,  
and References**

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## Introduction

When you have made a standard description according to rules 0-11, add access points (name headings and/or titles) in accordance with the rules in this part to that description to create a catalogue entry. The rules that follow deal with the choice of access points (21–29), with their form (30–61), and with the making of references (62–65). General rules precede specific rules. If you cannot find an appropriate specific rule, use the preceding general rule.

The rules in this part apply to all forms of library materials (printed, audiovisual, electronic, etc.) and to monographic, serial, and integrating resources.

Rules 40–43, 46B, and 51 deal with additions to access points. Always make these additions (if possible) if they are necessary to differentiate between otherwise identical access points in the same catalogue. For example:

Robertson, John, 1903-1971

Robertson, John, 1918-

If you wish, make such additions even if they are not needed now, so that future conflicts can be avoided.

As in rules 0–11, the examples in the following rules are supposed only to illustrate the rule, not to add to it. In cases of doubt, always prefer the rule as guidance rather than the examples.

The presentation of examples is intended to help you to understand the rules. It is not intended to imply a certain form of presentation in your catalogue. The transcriptions from the source of information are set out in ISBD style (see part 1). In a few instances (see, for example, rule 25C2), more information than is required for a standard description is included to demonstrate the rule fully.

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# Choice of Access Points

## *Contents*

- 21. INTRODUCTION
  - 21A. Main and added entries
  - 21B. Sources for determining access points
  - 21C. Form of examples
- 22. CHANGES IN TITLES PROPER
  - 22A. Definition
  - 22B. Monographs
  - 22C. Serials
  - 22D. Integrating resources
- 23. GENERAL RULE
  - 23A. Works of personal authorship
  - 23B. Entry under corporate body
  - 23C. Entry under title
- 24. WORKS FOR WHICH ONE PERSON OR CORPORATE BODY IS RESPONSIBLE
  - 24A. Works by one person
  - 24B. Works for which one corporate body is responsible
- 25. WORKS FOR WHICH TWO OR MORE PERSONS OR CORPORATE BODIES ARE RESPONSIBLE
  - 25A. Scope
  - 25B. Principal responsibility indicated
  - 25C. Principal responsibility not indicated
- 26. COLLECTIONS OF WORKS BY DIFFERENT PERSONS OR BODIES
  - 26A. Scope
  - 26B. With collective title
  - 26C. Without collective title
- 27. WORKS OF MIXED RESPONSIBILITY
  - 27A. Scope



- 27B. Modifications of existing works
- 27C. New works
  
- 28. RELATED WORKS
- 28A. Scope
  
- 29. ADDED ENTRIES
- 29A. General rule
- 29B. Specific applications
  - 29B1. Two or more persons or corporate bodies involved
  - 29B2. Examples of added entries
  - 29B3. Other related persons or bodies
  - 29B4. Related works
  - 29B5. Titles
  - 29B6. Special rules for translators and illustrators
  - 29B7. Series
  - 29B8. Analytical added entries

## **21. INTRODUCTION**

### **21A. Main and added entries**

Use rules 23–29 to decide the access points (name headings and/or titles) that are to be added to the bibliographic description (see rules 0–11) so that the description can be added to, and retrieved from, a catalogue.

Use rules 23–28 to decide which access point is the heading for the main entry (other access points being headings for added entries). If, however, your library does not distinguish between main entries and added entries, treat all access points as equal and use rules 23–29 to tell you which and how many access points to make.

Generally, each rule and its example(s) only cover certain added-entry access points. Additional added-entry access points (for example, series and title headings) may be required by the general rule on added entries (see rule 29).

### **21B. Sources for determining access points**

Prefer the chief source of information (see rule 0A) to other sources, but also take into account any relevant information found elsewhere on

the bibliographic resource and, when necessary, in accompanying material and reference sources.

### **21C. Form of examples**

The examples in rules 24–29 indicate only the access points to be made without showing their complete form. Use rules 30–61 to establish the complete form.

When an example is followed by “Main entry under title” or “Added entry under title”, it usually means the title proper (see rule 1B). In a few cases it may mean the uniform title (see rules 57–61).

## **22. CHANGES IN TITLES PROPER**

### **22A. Definition**

Except for multipart resources (see rule 22B) and integrating resources (see rule 22D), make a new catalogue entry for a work if its title changes (see rule 22C). A title proper has changed if:

- 1) any word other than an article (for example, “the,” “a,” “le”), a preposition (for example, “to,” “de,” “of ”), or a conjunction (for example, “and,” “but,” “aber”) is added, deleted, or changed

*or*

- 2) there is a change in the order of the first five words (six if the title begins with an article).

*However*, do not make a new catalogue entry if the change is:

- 1) in the representation of a word or words (for example, ignore a change from “Trout and salmon news” to “Trout & salmon news”)
- 2) after the first five words (six if the first is an article) and does not change the meaning of the title (for example, ignore a change from “The journal of the antiquities of Bootle and surroundings” to “The journal of the antiquities of Bootle and its environs”)
- 3) the addition or deletion of the name of the issuing body at the end of the title (for example, ignore a change from “The

journal of the cuisine of provincial Indiana of the League of Hoosier Gourmets” to “The journal of the cuisine of provincial Indiana”)

*or*

- 4) the addition, deletion, or change of punctuation (for example, ignore a change from “Boot, shoe, sandal news” to “Boot/shoe/sandal news”.

## **22B. Monographs**

If the title proper of a monograph in more than one physical part (for example, a multivolume book) changes from one part to another, use the title proper of the first part as the title proper of the whole monograph. Make a note (see rule 7B5) about the other title(s).

The romance of the tomato : a seven part instructional film / devised and presented by Gervase Scudamore. -- London : Hamberger & Pollock, 1987  
7 film cassettes (20 min. each) : sd., col. ; standard 8 mm.  
Cassettes 6 and 7 entitled: The tomato and you

## **22C. Serials**

If the title proper of a serial changes, make a separate main entry for each title. Link these entries with notes (see rule 7B7).

## **22D. Integrating resources**

If the title proper of an integrating resource changes, replace the former title proper with the new title proper. Give the earlier title in a note (see rule 7B7).

## **23. GENERAL RULE**

### **23A. Works of personal authorship**

**23A1. Definition.** A personal author is the person who is chiefly responsible for the content of a work. Examples are:

writers of texts  
 composers of music  
 artists (sculptors, painters, etc.)  
 photographers  
 compilers of bibliographies  
 cartographers (makers of maps)  
 creators of electronic resources

In some cases (see rule 27B1g), treat performers as the authors of sound recordings.

**23A2.** Enter a work by one person under the heading for that person (see rule 24A).

Enter a work by two or more persons under:

the principal personal author (see rule 25B1)

*or*

the person named first (see rules 25B2, 25C1, and 27)

*or*

its title (see rules 25C2 and 26B).

Make added entries as instructed in rule 29.

### **23B. Entry under corporate body**

**23B1. Definition.** A corporate body is an organization or group of persons that has a name. If you are in doubt as to whether words indicating a particular body constitute a name, treat them as a name if they have initial capital letters *and/or* if they begin with the definite article (for example, “The,” “Le”). For example, “The British Museum” is a name and “a group of concerned citizens” is not; “The Modern Jazz Quartet” is a name and “seven rock superstars” is not. In other cases of doubt, do not regard the phrase as a name.

Examples of corporate bodies are:

business firms  
 governments (local and national)  
 government agencies (local and national)  
 churches  
 associations (for example, clubs, societies)  
 institutions (for example, museums, libraries,  
 schools)

international agencies  
 conferences  
 exhibitions, expeditions, and festivals  
 performing groups

Some corporate bodies are subordinate to (part of) other bodies. For example, the Henry Madden Library is a part of the California State University, Fresno; the Home Office is part of the government of the United Kingdom.

**23B2.** Enter a work issued by a corporate body or originating from a corporate body under the heading for that body (see rule 24B) if it is one or more of the following:

- a) an administrative work dealing with:
  - the corporate body itself (for example, an annual report)
  - or* its policies, procedures, operations, etc. (for example, a policy statement, a staff manual)
  - or* its finances (for example, a budget, a financial report)
  - or* its personnel (for example, a staff list)
  - or* its resources or possessions (for example, a catalogue, an inventory, a membership directory)
- b) a law or collection of laws, an administrative regulation, a treaty (*for detailed guidance on these materials, see the full AACR2*)
- c) a report of a committee, commission, etc. (provided that the report states the opinion of the committee, etc., and does not merely describe a situation objectively)
- d) a liturgical text for which a particular church, denomination, etc., is responsible (*for detailed guidance on these materials, see the full AACR2*)
- e) a collection of papers given at a conference (provided that the conference is named in the item being catalogued); the report of an expedition (provided that the expedition is named in the item being catalogued)
- f) a sound recording, videorecording, or film created *and* performed by a group
- g) a map or other cartographic material created by a corporate body.

If such a work originates from two or more bodies, see also rules 25–27.

If a work does not fall into one of the types listed above, or if you are in doubt about whether it does, enter it under a person's name or under title as appropriate. In addition, make added entries under the names of prominently named corporate bodies as instructed in rule 29B2e.

### **23C. Entry under title**

Enter a work under its title when:

- 1) the author is unknown *and* no corporate body is responsible (see rule 23B2)
- 2) the work has more than three authors *and* none of them is the principal author (see rule 25C2) *and* no corporate body is responsible (see rule 23B2)
- 3) it is a collection *and* has a collective title (see rule 26B)
- 4) it is not by a person or persons *and* is issued by a corporate body *but* is not one of the types of publication listed in rule 23B2
- 5) it is a sacred scripture (such as the Bible, the Koran, or the Talmud) *or* an ancient anonymous work (such as *Beowulf* or the *Arabian nights*).

## **24. WORKS FOR WHICH ONE PERSON OR CORPORATE BODY IS RESPONSIBLE**

### **24A. Works by one person**

Enter a work by one person under the heading for that person even if he or she is not named in the bibliographic resource being catalogued.

The good soldier / by Ford Madox Ford  
Main entry under the heading for Ford

I.F. Stone's newsletter  
Main entry under the heading for Stone

Wavelength / Van Morrison  
*(a sound recording composed, produced, and  
 performed by Morrison)*

*Main entry under the heading for Morrison*

Don Quixote  
*(a print by Picasso)*

*Main entry under the heading for Picasso*

Collins Italian gem dictionary :  
 Italian-English, English-Italian /  
 Isopel May

*Main entry under the heading for May*

Newts in the wild : London ponds /  
 made by Norma McEachern  
*(a filmstrip)*

*Main entry under the heading for McEachern*

Ecstasy and me : my life as a woman /  
 Hedy Lamarr  
*(the "ghosted" autobiography of a movie star,  
 "ghost-writer" not named)*

*Main entry under the heading for Lamarr*

Enter a collection of, or selections from, works by one person under the heading for that person even if she or he is not named in the bibliographic resource being catalogued.

The Brandenburg concertos / J.S. Bach  
*Main entry under the heading for Bach*

The poems of John Keats / edited by  
 Jack Stillinger  
*Main entry under the heading for Keats*

The sweet singer of Penge  
*(a collection of poems published anonymously but  
 known to be by Eric Lancaster)*  
*Main entry under the heading for Lancaster*

Selected essays / George Orwell  
*Main entry under the heading for Orwell*

**24B. Works for which one corporate body is responsible**

If a work originating from a single corporate body falls into one or more of the categories listed in rule 23B2, enter it under the heading for the body.

*Entry under corporate heading**Administrative works*

Annual report of the Institute for the  
Furtherance of Psychic Studies  
*Main entry under the heading for the Institute*

Additions to the Library / H.D. Timpson  
Library, Branksome  
*Main entry under the heading for the Library*

Rules and regulations of the Chicago  
Board of Trade  
*Main entry under the heading for the Board*

*Laws, etc.*

The health and safety at work act 1974  
(a British law)  
*Main entry under the heading for the United Kingdom*

Rules, regulations, and by-laws  
relating to the storage and sale of fish  
/ City of Minneapolis  
*Main entry under the heading for Minneapolis*

*Committee, etc., reports*

Report and recommendation to the  
Governor and the General Assembly /  
Illinois Commission on the Status of  
Women  
(a serial)  
*Main entry under the heading for the Commission*



Hartford Civic Center Coliseum roof  
collapse : final report / Common Council  
Committee to Investigate the Coliseum  
Roof Failure

*Main entry under the heading for the Committee*

*Liturgical works*

Rite of marriage. -- Washington :  
United States Catholic Conference  
*Main entry under the heading for the Catholic Church*

*Conference, etc., proceedings*

Abstracts of the annual meeting /  
Free Thought Society  
*Main entry under the heading for the Society's meeting*

Proceedings / Conference on the  
Mass Media and the Black Community,  
Cincinnati, 1969 ; sponsored by the  
Pen and Paper Club of Cincinnati  
*Main entry under the heading for the Conference*

*Works created and performed by a group*

Bridges to Babylon / the Rolling Stones  
(a sound recording composed, produced, and  
performed by the rock group)  
*Main entry under the heading for the group*

Free South Africa! : an improvisational  
video performance / the Children of the  
Universe  
*Main entry under the heading for the group*

*Maps created and published by a corporate body*

Fresno & Fresno County. -- Modesto, Ca.  
: Compass Maps, 1986  
*Main entry under the heading for Compass Maps*

*Entry not under corporate heading*

Italians in America / made and released  
by the Anti-Defamation League of B'nai  
B'rith

*(a filmstrip)*

*Main entry under title*

*Added entry under the heading for the League*

Symphony no. 8 in B minor (Unfinished)  
/ Schubert

*(a sound recording by the Philadelphia Orchestra)*

*Main entry under the heading for Schubert*

*Added entry under the heading for the Orchestra*

Bulletin / Pinner Ornithological  
Society

*Main entry under title*

*Added entry under the heading for the Society*

California library directory : listings  
for public, academic, special, state  
agency, and county law libraries /  
Library Development Services Bureau,  
California State Library

*Main entry under title*

*Added entry under the heading for the Bureau*

Costs and revenue of national  
newspapers / National Board for Prices  
and Incomes

*Main entry under title*

*Added entry under the heading for the Board*

Near Eastern art in Chicago collections  
/ the Art Institute of Chicago, November  
17, 1973-January 20, 1974

*(a catalogue of an exhibition)*

*Main entry under title*

*Added entry under the heading for the Institute*

The political lighthouse / owned,  
operated, and maintained by Starlight  
(*an electronic resource*)

*Main entry under title*

*Added entry under the heading for Starlight*

## **25. WORKS FOR WHICH TWO OR MORE PERSONS OR CORPORATE BODIES ARE RESPONSIBLE**

### **25A. Scope**

Apply this rule to:

- 1) works produced by two or more persons (joint authors, collaborators, etc.)
- 2) works for which two or more persons have prepared separate contributions (including the records of debates and discussions)
- 3) works consisting of letters, etc., exchanged by two or more persons
- 4) works issued by, or originating from, two or more corporate bodies *and* that fall into one or more of the categories listed in rule 23B2.

For works consisting of collections of, or selections from, already existing works (such as anthologies), see rule 26.

For special types of collaboration, see rule 27.

### **25B. Principal responsibility indicated**

**25B1.** If the layout or wording of the chief source of information of a bibliographic resource that is a manifestation of a work by two or more persons or bodies indicates clearly that one person or body is chiefly responsible, enter under the heading for that person or body. Make added entries under the headings for the other persons or bodies if there are not more than two of them.

The Taylor system in Franklin  
management : application and results /  
by George D. Babcock in collaboration  
with Reginald Trautschold

*Main entry under the heading for Babcock*

*Added entry under the heading for Trautschold*

Unknown horizons : visions of the  
distant future : a video experience /  
Maude LaFarge with the help of Simon,  
Paul, and Janette

*Main entry under the heading for LaFarge*

Technical services in libraries :  
acquisitions, cataloging, classification,  
binding, photographic reproduction, and  
circulation operations / by  
Maurice F. Tauber and associates

*(the seven associates are named on the leaf following  
the title leaf)*

*Main entry under the heading for Tauber*

**25B2.** If two or three persons or bodies are shown as being principally responsible, enter under the heading for the one named first. Make added entries under the headings for the others.

Elementary differential equations  
with linear algebra / Ross L. Finney,  
Donald R. Ostberg with the assistance  
of Robert G. Kuller

*Main entry under the heading for Finney*

*Added entry under the heading for Ostberg*

## **25C. Principal responsibility not indicated**

**25C1.** If, in the case of a work by two or three persons or bodies, no one person or body is clearly principally responsible (see rule 25B), enter under the heading for the one named first. Make added entries under the headings for the others.

Women artists, the twentieth century /  
authors Karen Petersen, J.J. Wilson

*(a slide set)*

*Main entry under the heading for Petersen*

*Added entry under the heading for Wilson*

The basement tapes / Bob Dylan & the Band  
*(sound recording of songs written and performed by  
 Dylan and the rock group the Band )*

*Main entry under the heading for Dylan*

*Added entry under the heading for the Band*

PolicyWonk.com : tools and resources  
 for policy mavens / by Shane Heiser and  
 Ken Zimmerman

*Main entry under the heading for Heiser*

*Added entry under the heading for Zimmerman*

General college mathematics / W.L.  
 Ayres, Cleota G. Fry, H.F.S. Jonah

*Main entry under the heading for Ayres*

*Added entries under the headings for Fry and Jonah*

**25C2.** If, in the case of a work by four or more persons or bodies, none of the persons or bodies is clearly principally responsible (see rule 25B), enter under the title. Make an added entry under the heading for the first person or body named in the chief source of information.

Outlaw country / Willie Nelson, Waylon  
 Jennings, David Allan Coe, Hank Williams, Jr.  
*(sound recording; all four performers named on  
 the labels)*

*Main entry under title*

*Added entry under the heading for Nelson*

The art of Gauguin / Richard Brettell,  
 Françoise Cachin, Claire Fréches-Thory,  
 Charles F. Stuckey

*(exhibition catalogue; all four authors named on  
 title page)*

*Main entry under title*

*Added entry under the heading for Brettell*

The modern age / edited by Boris Ford  
*(essays by various people produced under the  
 editorship of Ford )*

*Main entry under title*

*Added entry under the heading for Ford*

## 26. COLLECTIONS OF WORKS BY DIFFERENT PERSONS OR BODIES

### 26A. Scope

Apply this rule to:

- 1) collections of independent works, or extracts from individual works, by different persons or bodies (for example, anthologies)
- 2) works consisting partly of independent works and partly of contributions by different persons or bodies.

Do not apply this rule to works covered by rule 23B2 (for example, conference proceedings).

### 26B. With collective title

If a bibliographic resource belongs to one of the types listed in rule 26A *and* has its own collective title, enter it under that title.

If the resource has one, two, or three editors or compilers named in the chief source of information, make added entries under the headings for each of them. If there are four or more editors or compilers named in the chief source of information, make an added entry under the heading for the one named first.

The new Oxford book of English light  
verse / chosen by Kingsley Amis  
*Main entry under title*  
*Added entry under the heading for Amis*

The family of man ... / created by  
Edward Steichen  
(collection of 503 photographs by various people)  
*Main entry under title*  
*Added entry under the heading for Steichen*

Why a duck? : visual and verbal gems  
from the Marx Brothers movies / edited  
by Richard J. Anobile  
*Main entry under title*  
*Added entry under the heading for Anobile*

## 26C. Without collective title

If a bibliographic resource belongs to one of the types listed in rule 26A *and* has no collective title, enter it under the heading for the first work named in the chief source of information. If the resource lacks a chief source of information, enter it under the heading for the first work in the item.

Make added entries under the headings for editors, compilers, and/or contributors as instructed in rule 26B.

Make an analytical added entry (see 29B8) for each of the works in such a resource.

A John Field suite / Harty. A dance  
in the sunshine / Bax. A Shropshire  
lad, etc. / Butterworth. There is a  
willow grows aslant a brook / Bridge  
*Main entry under the heading for Harty*  
*Added entries (name/title; see rule 29B4) under the headings*  
*for Bax, Butterworth, and Bridge*

## 27. WORKS OF MIXED RESPONSIBILITY

### 27A. Scope

A work of mixed responsibility is one that involves the collaboration of two or more persons or bodies (see rule 23B2 for cases in which a corporate body is responsible) *and* to which the persons and/or bodies make different kinds of contribution. Examples of the different kinds of contribution are: writing, adapting, illustrating, editing, arranging, translating, and performing.

Typical instances of mixed responsibility are:

- a work with text by one person and illustrations by another
- a work created by one person and adapted by another
- a work by one person with a commentary by another
- a work by one person translated by another
- a law for which a corporate body is responsible with a commentary by a person
- an electronic resource created by one person with software written by another

- a musical work by one person arranged by another
- a musical work by one person performed by another person or by a performing group.

This rule divides all cases of mixed responsibility into two types. These are:

- 1) modifications of existing works (see rule 27B)
- 2) new works produced by the collaboration of different persons and/or bodies making different intellectual or artistic contributions (see rule 27C).

## **27B. Modifications of existing works**

**27B1.** Enter a work that is a modification of an existing work under the heading for the new work and make a name/title added entry (see rule 29B4) for the original work *if* the nature and content of the original has been changed substantially *or if* the medium of expression has changed.

Examples of such change are:

- a) paraphrases, rewritings, adaptations for children, and versions in a different literary form of written works

Jump! : the adventures of Brer Rabbit  
/ by Joel Chandler Harris ; adapted by  
Van Dyke Parks and Malcolm Jones  
(*adaptation of Harris's Adventures of Brer Rabbit*)  
*Main entry under the heading for Parks*  
*Added entry under the heading for Jones*  
*Added entry (name/title) under the heading for Harris*

Robert Fitzgerald reads from his Iliad  
(*sound recording, read by the poet, of his modern  
version of Homer's Iliad*)  
*Main entry under the heading for Fitzgerald*  
*Added entry (name/title) under the heading for Homer*

- b) revisions of texts when the reviser(s) is named in the chief source *and* the original author(s) *either* is no longer named in the title and statement of responsibility area *or* is named only in the title proper



The law of Ireland / G. Fenn  
 (“a complete revision of Innes and Montgomery’s Irish  
 law”—*title page*)

*Main entry under the heading for Fenn*

*Added entry (name/title) under the heading for Innes*

Roget’s Thesaurus of English words and  
 phrases. -- New ed. / completely revised  
 and modernized by Robert A. Dutch

*Main entry under the heading for Dutch*

*Added entry (name/title) under the heading for Roget*

- c) commentaries when the bibliographic resource is presented as a  
 commentary

The Theaetetus of Plato: a commentary /  
 by Spenser Sayers

*(contains the Greek text of the Theaetetus)*

*Main entry under the heading for Sayers*

*Added entry (name/title) under the heading for Plato*

- d) adaptations of graphic art works from one medium of the  
 graphic arts to another

Courbet’s The painter’s studio / an  
 engraving by M.M.C.

*Main entry under the heading for M.M.C.*

*Added entry (name/title) under the heading for Courbet*

- e) reproductions of art works with text when the writer of the text  
 is represented as the author of the work in the chief source of  
 information

William Morris wallpapers and chintzes  
 / Fiona Clark

*(reproductions of Morris’s designs with an annotated  
 catalogue by Clark)*

*Main entry under the heading for Clark*

*Added entry under the heading for Morris*

- f) alterations (free transcriptions, etc.), paraphrases, and varia-  
 tions of musical works

Rhapsody on a theme by Paganini : for  
piano and orchestra / Rachmaninov  
*Main entry under the heading for Rachmaninov*  
*Added entry under the heading for Paganini*

- g) sound recordings of works by different persons performed by a principal performer or performers<sup>1</sup>

Contrary to ordinary / Jerry Jeff Walker  
(ten songs, each by a different composer, performed by  
Walker)  
*Main entry under the heading for Walker*

James Galway plays Song of the seashore  
and other melodies of Japan  
(compositions by various Japanese composers,  
performed by Galway)  
*Main entry under the heading for Galway*

The fine art of surfacing / the  
Boomtown Rats  
(songs, by various members of the band, performed by  
a rock group)  
*Main entry under the heading for the band*

- h) novels, etc., based on motion pictures, television shows, etc.

Star wars: the novel of the smash hit  
movie / by E.B. Knowles  
*Main entry under the heading for Knowles*  
*Added entry under the heading for the motion picture*

The laugh was on Lazarus: a novel  
based on the ABC television series The  
avengers / John Garforth  
*Main entry under the heading for Garforth*  
*Added entry under the heading for the television series*

---

1. Consider such a sound recording to have a principal performer or principal performers when the wording, layout, typography, etc., of the chief source of information clearly present the activity of the performer(s) as the major purpose of the recording.

- i) motion pictures, television shows, electronic resources, etc., based on novels and other texts.

The charmer / by Allan Prior  
*(six-part television play based on Patrick Hamilton's  
 novel Mr. Stimpson and Mr. Gorse)*

*Main entry under title*

*Added entries (name/title) under the headings for Prior and  
 Hamilton*

Romeo & Juliet / producer Chris  
 Jennings. -- Version 1.00c  
*(an electronic interactive multimedia resource based on  
 the Shakespeare play)*

*Main entry under title*

*Added entry under the heading for Jennings*

*Added entry (name/title) under the heading for Shakespeare*

**27B2.** Enter any other modification of an existing work under the heading for the original work.

Examples of modifications entered under the headings for the original works are:

- a) musical works by one person performed by another

Willie Nelson sings Kris Kristofferson  
*(songs by Kristofferson, performed by Nelson)*

*Main entry under the heading for Kristofferson*

*Added entry under the heading for Nelson*

- b) translations

Twenty love poems and a song of  
 despair / Pablo Neruda ; translated by  
 W.S. Merwin

*Main entry under the heading for Neruda*

*Added entry under the heading for Merwin (see rule 29B6)*

True history ; and Lucius, or, The ass  
 / Lucian ; translated from the Greek by  
 Paul Turner

*Main entry under the heading for Lucian*

*Added entry (name/title; see rule 29B8) under the heading  
for Lucian for Lucius, or, The ass*

*Added entry under the heading for Turner (see rule 29B6)*

c) arrangements of musical works

Original motion picture soundtrack, The  
sting / featuring the music of Scott  
Joplin ; adapted and arranged by Marvin  
Hamlisch

*Main entry under the heading for Joplin*

*Added entry under the heading for Hamlisch*

d) texts with commentary when the item is presented as an edition  
of the text

Plato's Republic : with a commentary /  
by Roderick Wolfe

*Main entry under the heading for Plato*

*Added entry under the heading for Wolfe*

e) abridgements of, and excerpts from, existing works

Great scenes from Pickwick  
(*excerpts from Dickens' Pickwick papers*)

*Main entry under the heading for Dickens*

My life with Sherlock Holmes :  
conversations in Baker Street / edited  
by J.R. Hamilton

(*selections from Arthur Conan Doyle's Sherlock  
Holmes stories*)

*Main entry under the heading for Doyle*

*Added entry under the heading for Hamilton*

f) illustrated works.

The world of Pooh : the complete Winnie-  
the-Pooh and The house at Pooh Corner /  
by A.A. Milne ; with decorations and new  
illustrations in full colour by E.H. Shepard

*Main entry under the heading for Milne*

*Added entry under the heading for Shepard (see rule 29B6)*

### **27C. New works produced by persons or bodies making different intellectual or artistic contributions**

Enter a work produced by two or more persons or bodies making different intellectual or artistic contributions under the heading for the person or body given prominence by the wording or layout of the chief source of information of the bibliographic resource being catalogued. If there are two or three collaborating persons or bodies, make an added entry under the heading(s) for the other(s).

If no one person or body is given prominence *and* there are two or three persons or bodies named, enter under the heading for the person or body named first in the chief source. Make an added entry under the heading(s) for the other(s).

If no one person or body is given prominence *and* there are more than three persons or bodies named, enter under title. Make an added entry under the heading for the person or body named first.

Goodbye baby & amen : a saraband for  
the sixties / David Bailey & Peter Evans  
(*photographs by Bailey, text by Evans*)

*Main entry under the heading for Bailey*

*Added entry under the heading for Evans*

Duffy and the devil : a Cornish tale /  
retold by Harve Zemach ; with pictures  
by Margot Zemach

*Main entry under the heading for H. Zemach*

*Added entry under the heading for M. Zemach*

## **28. RELATED WORKS**

### **28A. Scope**

Apply this rule to a separately catalogued work that has a relationship to another separately catalogued work.

Typical examples of related works are:

continuations and sequels  
supplements

indexes  
 concordances  
 screenplays, scenarios, etc.  
 collections of extracts from serials  
 subseries  
 special numbers of serials

For adaptations, revisions, translations, etc., see rule 27.

**28B.** Enter a related work under its own heading according to the rules on entry (rules 23–27). Make the appropriate added entries according to those rules and rule 29.

Make an added entry under the name heading *or* name/title (see rule 29B4) *or* title, as appropriate, of the work(s) to which it is related.

Colonel Sun / Robert Markham  
*(a sequel to Ian Fleming's series of James Bond novels)*  
*Main entry under the heading for Markham*  
*Added entry under the heading for Fleming*

Index of characters and events in the  
 Pickwick papers / Nigel Appleby  
*(an index to the novel by Dickens)*  
*Main entry under the heading for Appleby*  
*Added entry (name/title) under the heading for Dickens*

Blue / writers, Meade Roberts,  
 Ronald M. Cohen  
*(the screenplay of the motion picture Blue)*  
*Main entry under the heading for Roberts*  
*Added entries under the headings for Cohen and the motion  
 picture*

English art, 1970: a special number of  
 Eclectic art review  
*Main entry under title*  
*Added entry under Eclectic art review*

Alice's wonders / adapted from "Alice  
in Wonderland" by Wilford Hagers

*(a computer program based on the Lewis Carroll work)*

*Main entry under the heading for Hagers*

*Added entry (name/title) under the heading for Carroll*

Writing for love or money : thirty-five  
essays reprinted from the Saturday review  
of literature

*Main entry under title*

*Added entry under Saturday review of literature*

Carleton journalism review

*(distributed with Content: Canada's national news  
media magazine)*

*Main entry under title*

*Added entry under Content*

## 29. ADDED ENTRIES

### 29A. General rule

**29A1. Scope.** Rule 29 gives general guidance on the making of added entries. Use it to supplement the specific instructions in rules 23–28.

**29A2.** Make an added entry under the heading for a person or corporate body or under a title if some users of the catalogue might look under that heading or title rather than under the main entry heading. If in doubt as to whether to make an added entry, make it.

**29A3.** Construct a heading for an added entry according to the instructions in rules 30–61.

For instructions on name/title added entry headings, see rule 29B4.

**29A4.** If the reason for an added entry is not apparent from the description (for example, if a person or body used as the basis for an added entry heading is not named in a statement of responsibility or in the publication details), make a note giving the name of the person or body (see rule 7B6) or the title (see rule 7B4).

## 29B. Specific applications

**29B1. Two or more persons or corporate bodies involved.** If the following subrules and examples refer to only one person or body, and two or three persons or bodies are involved in the work that you are cataloguing, make added entries under the headings for each.

If four or more persons or bodies are involved in a particular instance, make an added entry under the heading for the one named first in the chief source of information of the bibliographic resource being catalogued.

**29B2. Examples of added entries.** Typical examples of name added entries are:

a) collaborators

The basement tapes / Bob Dylan & the Band  
(songs written and performed by Dylan and the rock  
group the Band )

*Main entry under the heading for Dylan*

*Added entry under the heading for the Band*

Captions courageous, or, Comments from the  
gallery / by Bob Reisner and Hal Kapplow

*Main entry under the heading for Reisner*

*Added entry under the heading for Kapplow*

What I think : weekly column / by  
R.H. Wheatley and/or Lila Hoffman-Thome  
(an online resource)

*Main entry under the heading for Wheatley*

*Added entry under the heading for Hoffman-Thome*

Banned books 287 B.C. to 1978 A.D.  
... / by Anne Lyon Haight ; updated and  
enlarged by Chandler B. Grannis

*Main entry under the heading for Haight*

*Added entry under the heading for Grannis*

The Oxford book of wild flowers /  
illustrations by B.E. Nicholson ; text by  
S. Ary & M. Gregory

*Main entry under the heading for Nicholson*

*Added entries under the headings for Ary and Gregory*



Roman and pre-Roman glass in the Royal  
Ontario Museum : a catalogue / John W.  
Hayes

*Main entry under the heading for the Museum (see rule 23B2)*

*Added entry under the heading for Hayes*

b) editors, compilers, revisers, etc.

The Penguin book of animal verse /  
introduced and edited by George MacBeth

*Main entry under title*

*Added entry under the heading for MacBeth*

Views of the Solar System / compiled  
and maintained by Calvin J. Hamilton  
(*an online archive of photographs, data, text, graphics,  
and videos*)

*Main entry under title*

*Added entry under the heading for Hamilton*

The novels of Jane Austen / the text  
based on collation of the early editions  
by G.W. Chapman

*Main entry under the heading for Austen*

*Added entry under the heading for Chapman*

c) original authors

Hoyle's rules of games ... / edited  
by Albert H. Morehead and Geoffrey  
Mott-Smith

*Main entry under the heading for Morehead*

*Added entry (name/title; see rule 29B4) under the heading  
for Hoyle*

*Added entry under the heading for Mott-Smith*

The new Roget's thesaurus of the  
English language in dictionary form / by  
Norman Lewis

*Main entry under the heading for Lewis*

*Added entry (name/title; see rule 29B4) under the heading  
for Roget*

## d) performers

James Galway plays Mozart  
*(accompanied by the London Symphony Orchestra)*  
 Main entry under the heading for Mozart  
 Added entries under the headings for Galway and the  
 Orchestra

To Lefty from Willie  
*(sound recording of Lefty Frizzell's songs performed by  
 Willie Nelson)*  
 Main entry under the heading for Frizzell  
 Added entry under the heading for Nelson

## e) corporate bodies with responsibility beyond that of publishing.

A field guide to the birds ... / text  
 and illustrations by Roger Tory Peterson.  
 -- 2nd rev. and enl. ed. / sponsored by  
 the National Audubon Society  
 Main entry under the heading for Peterson  
 Added entry under the heading for the Society

Desalination: a tape/slide presentation  
 / Creative Media, Inc. for the  
 Desalination Company  
 Main entry under title  
 Added entries under the headings for the two companies

Fifty years of modern art, 1916-1966 /  
 Edward B. Henning. -- Cleveland :  
 Cleveland Museum of Art  
*(catalogue of a loan exhibition)*  
 Main entry under the heading for Henning  
 Added entry under the heading for the Museum

Sex and the Californian / Present  
 Topics, Inc.  
*(a videorecording)*  
 Main entry under title  
 Added entry under the heading for Present Topics

The bird web / maintained by Paul Doyle  
at the Conoco Natural History Centre  
(*an online resource*)

*Main entry under title*

*Added entries under the headings for Doyle and for the Centre*

The Paris Commune of 1871 / by Frank  
Jellinek

(*a "Left Book Club edition"*)

*Main entry under the heading for Jellinek*

*Added entry under the heading for the Club*

Closing the catalog: proceedings of the  
1978 and 1979 Library and Information  
Technology Association institutes

*Main entry under title*

*Added entry under the heading for the Association*

Hampstead past and present / issued  
with the approval of the Hampstead  
Borough Council

*Main entry under title*

*Added entry under the heading for the Council*

**29B3. Other related persons or bodies.** If the heading will provide an important access point, make an added entry under the heading for any person or body that has a relationship to a work not covered in rules 23–28 or in the preceding parts of rule 29.

A short title catalogue of the Warren N.  
and Suzanne B. Cordell collection of  
dictionaries

(*catalogue of a special collection held by the  
Cunningham Library, Indiana State University*)

*Main entry under the heading for the Library*

*Added entries under the headings for W.N. and S.B. Cordell*

Currents in anthropology : essays in  
honor of Sol Tax / edited by Robert  
Hinshaw

*Main entry under title*

*Added entries under the headings for Tax and Hinshaw*

**29B4. Related works.** Make an added entry under the main entry heading for a work to which the work being catalogued is closely related (see rules 26C, 27, and 28 for guidance in specific cases).

Make such entries in the form of the heading for the person or corporate body or title under which the related work is, or would be, entered. If the heading is for a person or corporate body, *and* the title of the related work differs from the title of the work being catalogued, add the title of the related work to the heading to form a name/title added entry heading.

Gore Vidal's Caligula : a novel based  
on Gore Vidal's original screenplay / by  
William Howard

*Main entry under the heading for Howard*

*Added entry under the heading for the motion picture Caligula*

*Added entry (name/title) under the heading for Vidal*

The long riders : original motion  
picture sound track / music composed and  
arranged by Ry Cooder

*Main entry under the heading for Cooder*

*Added entry under the heading for the motion picture The  
long riders*

If appropriate, substitute a uniform title (see rules 57–61) for a title proper in a name/title or title added entry heading.

Adventures of Tom Sawyer / by Mark  
Twain ; rewritten for young readers by  
Felix Sutton

*Main entry under the heading for Sutton*

*Added entry (name/title) under the heading for Twain*

*followed by the uniform title Tom Sawyer*

**29B5. Titles.** Make an added entry under the title proper of every item entered under a personal heading, a corporate heading, or a uniform title.

Make an added entry also for any other title (cover title, caption title, running title, etc.) if it is significantly different from the title proper.

Dental model / H.J. Brandon

*(title on container: Elementary dental work)*

*Main entry under the heading for Brandon*

*Added entries under title proper and Elementary dental work*

**29B6. Special rules for translators and illustrators**

- a) *Translators.* If the main entry is under the heading for a corporate body *or* under a title, make an added entry under the heading for a translator.

Proceedings of the 6th Annual Conference  
of Italian School Administrators /  
translated by L. Del Vecchio  
*Main entry under the heading for the Conference*  
*Added entry under the heading for Del Vecchio*

The New Testament ... : a translation  
... / by Ronald A. Knox  
*Main entry under the heading for the New Testament*  
*Added entry under the heading for Knox*

If the main entry is under the heading for a person, make an added entry under the heading for the translator if:

- i) the translation is in verse

The sonnets of Michelangelo /  
translated by Elizabeth Jennings  
*Main entry under the heading for Michelangelo*  
*Added entry under the heading for Jennings*

- or* ii) the work has been translated into the same language more than once

The betrothed (I promessi sposi): a  
Milanese story of the seventeenth century  
/ by Alessandro Manzoni ; translated by  
Daniel J. O'Connor  
(*one of a number of English translations of I promessi  
sposi*)  
*Main entry under the heading for Manzoni*  
*Added entry under the heading for O'Connor*

- or* iii) the wording of the chief source of information implies that the translator is the author.

Thumbelina / Anne Smythe  
(*a translation of H.C. Andersen's Tommelise*)

*Main entry under the heading for Andersen*

*Added entry under the heading for Smythe*

- b) *Illustrators*. Make an added entry under the heading for an illustrator if:
- i) in the chief source of information, the illustrator's name is given equal prominence with, or more prominence than, the name of the person or body used in the main entry heading

Insects : a guide to familiar American insects / by Herbert S. Zim and Clarence Cottam ; illustrated by James Gordon Irving

*(all names given on the title page in the same size of type)*

*Main entry under the heading for Zim*

*Added entries under the headings for Cottam and Irving*

- or ii) the illustrations occupy half or more of the bibliographic resource

Hans Christian Andersen's The nightingale / designed and illustrated by Nancy Ekholm Burkert

*(Burkert's name not given equal prominence; the illustrations occupy more than half of the volume)*

*Main entry under the heading for Andersen*

*Added entry under the heading for Burkert*

- or iii) the illustrations are considered to be an important part of the work.

Handley Cross / by the author of Mr. Sponge's sporting tour ; with seventeen coloured illustrations and one hundred woodcuts by John Leech

*(Leech's name not given equal prominence; most of the book is text; Leech is one of the most famous Victorian book illustrators)*

*Main entry under the heading for the author (Surtees)*

*Added entry under the heading for Leech*

**29B7. Series.** Make an added entry under the heading for a series for each separately catalogued bibliographic resource in the series *if* the added entry provides a useful grouping of entries. *Optionally*, add the numeric or other designation of each work in the series.

The natural history of Selborne /  
Gilbert White ... (The world's classics ;  
no. 22)

*Main entry under the heading for White*

*Added entry under:* World's classics or World's classics ;  
no. 22

Piano concerto no. 2 in B flat, op. 83  
/ Brahms ... (Family library of great  
music ; album 4)

*Main entry under the heading for Brahms*

*Added entry under:* Family library of great music or Family  
library of great music ; album 4

Kitagawa Utamaro (1753-1806) / text by  
Ichitaro Kondo ; English adaptation by  
Charles S. Terry ... (Library of Japanese  
art ; no. 5)

*Main entry under the heading for Kondo*

*Added entry under:* Library of Japanese art or Library of  
Japanese art ; no. 5

The golden key / by George MacDonald ;  
with pictures by Maurice Sendak ... (A  
yearling book)

*Main entry under the heading for MacDonald*

*Added entry under:* Yearling books

International distribution of catalogue  
cards : present situation and future  
prospects / R.S. Giljarevskij ... (Unesco  
manuals for libraries ; 15)

*Main entry under the heading for Giljarevskij*

*Added entry under:* Unesco manuals for libraries or Unesco  
manuals for libraries ; 15

Books do furnish a room : a novel /  
 Anthony Powell ... (The music of time /  
 Anthony Powell ; 10)

*Main entry under the heading for Powell*

*Added entry under:* Powell, Anthony. Music of time *or*  
 Powell, Anthony. Music of time ; 10

**29B8. Analytical added entries.** An analytical entry is an entry for:

a separately titled section of a work

*or*

a separate work contained in a collection.

Make analytical entries as required by your library's policy.

Two methods of making analytical entries are given here. Choose the more appropriate for the item that you are cataloguing.

- a) *Name/title added entry headings.* Make an analytical entry by using the name/title or title heading of the part as an added entry heading.

Melville, Herman  
 Billy Budd  
 Great short novels : an anthology /  
 by Edward Weeks. -- New York :  
 Literary Guild of America, c1941  
 999 p. ; 26 cm.  
 Contains twelve short novels by  
 English and American writers

- b) "*In*" entries. If you require more detail in the analytical entry, make an "*In*" entry. Such entries consist of:

*For the part*

the name/title *or* title heading

the title proper and statement(s) of responsibility (see rule 1)

*and, if relevant,*

the edition statement (see rule 2)

the publication, etc., details (see rule 4)



the extent, other physical details, dimensions (see rule 5)  
notes (see rule 7)

the word *In*

and, *for the whole item*

the name/title *or* title heading

the title proper and statement(s) of responsibility (see  
rule 1)

*and, if relevant,*

the edition statement (see rule 2)

the publication, etc., details (see rule 4).

Eliot, George

The lifted veil / George Eliot. --  
p. 198-246 ; 26 cm.

In Eliot, George. Silas Marner ; The  
lifted veil ; Brother Jacob. -- London :  
Oxford University Press, 1906

Dickens, Charles

A Christmas carol / by Charles  
Dickens. -- p. 171-234 : ill. (some  
col.) ; 24 cm.

In Once upon a time : the fairy tale  
world of Arthur Rackham. -- London :  
Heinemann, 1972

Tolkien, J.R.R.

Guide to the names in the Lord of  
the rings / J.R.R. Tolkien. -- p. 168-  
216 ; 20 cm.

In A Tolkien compass / edited by  
Jared Lobdell. -- New York :  
Ballantine, 1980

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# Headings for Persons

## *Contents*

- 30. INTRODUCTION

## *Choice of Name*

- 31. GENERAL RULE
- 32. CHOICE BETWEEN DIFFERENT NAMES
  - 32A. Persons using pseudonyms
    - 32A1. One pseudonym
    - 32A2. More than one pseudonym
  - 32B. Persons not using pseudonyms

## *Entry Element*

- 33. GENERAL RULE
  - 33A. Order of elements
- 34. ENTRY UNDER SURNAME
  - 34A. General rule
  - 34B. Part of the name treated as a surname
  - 34C. Compound surnames
  - 34D. Surnames with separately written prefixes
- 35. ENTRY UNDER TITLE OF NOBILITY
  - 35A. Definition
  - 35B. General rule
- 36. ENTRY UNDER GIVEN NAME, ETC.
- 37. ENTRY OF ROMAN NAMES
- 38. ENTRY UNDER INITIALS, LETTERS, OR NUMERALS
- 39. ENTRY UNDER PHRASE

### *Additions to Personal Names*

40. TITLES OF NOBILITY
41. ADDITIONS TO NAMES THAT DO NOT APPEAR TO BE NAMES

### *Additions to Distinguish Identical Names*

42. ADDITIONS TO NAMES CONTAINING, OR CONSISTING OF, INITIALS
43. DATES

## **30. INTRODUCTION**

In making a heading for a person, take the following three steps.

*First*, choose the name that will be the basis for the heading. Most persons are only known by one name. In some cases, however, a person is identified by two or more names *or* by two or more forms of the same name. For example, the same woman is known as *Jacqueline Kennedy* and *Jacqueline Onassis*, and the same man is known as *Herblock* and *Herbert Block*.

*Second*, decide which part of the chosen name should be the first word in the heading (the “filing element”). Again, in the majority of cases this is simply the surname.<sup>1</sup> In some cases, however, the choice is not so obvious. For example, should it be *Gaulle, Charles de* or *De Gaulle, Charles*?

*Third*, make references from different names for the same person or from different parts of the chosen name. For example, you should refer from *Geisel, Theodore* to *Seuss, Dr.*; from *Clay, Cassius* to *Ali, Muhammad*; and from *Da Vinci, Leonardo* and *Vinci, Leonardo da* to *Leonardo, da Vinci*.

Rules 31–44 deal with the first two steps and with their associated problems. Rule 63 deals with the third.

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1. “Surname,” as used in these rules, includes any name used as a family name.

*Choice of Name***31. GENERAL RULE**

**31A.** Choose, as the basis for the heading, the name by which a person is commonly known. It may be the person's real name, pseudonym, nickname, title, name in religion, initials, or any other type of name. For persons using pseudonyms, see also rule 32A.

**31B.** Apply the following subrules to decide the form of name by which a person is commonly known.

**31B1. Names containing surnames.** If a person is identified by a name that contains a surname:

- a) use the form of name that appears in the chief sources of information (see rule 0A) of manifestations of works by that person in his or her language

Clara Jones

Willie Nelson

Lester Del Rey

Elinor M. Brent-Dyer

Studs Terkel

D.H. Lawrence

*not* David Herbert Lawrence

P.G. Wodehouse

*not* Pelham Grenville Wodehouse

*not* Pelham Wodehouse

Morris West

*(form of name most commonly found in chief sources)*

*not* Morris L. West

*(form of name found occasionally)*

Bertrand Russell

*not* Bertrand, third Earl Russell

Sebastien Japrisot  
(*pseudonym*)

*not* Jean-Baptiste Rossi  
(*real name*)

George Eliot  
(*pseudonym*)

*not* Mary Ann Evans  
(*name before marriage*)

*not* Mary Ann Cross  
(*married name*)

Duke Ellington

*not* Edward Kennedy Ellington

- b) if the chief sources of information are of little or no help (as, for example, with painters, sculptors, and choreographers), *or* if the person is not primarily known as a creator of works (as, for example, with politicians and motion picture actors), use the form found in reference sources, other books, and articles issued in the person's language or country of residence or activity.

Ben Nicholson  
(*painter*)

Aristide Maillol  
(*sculptor*)

Okumura Masanobu  
(*print maker*)

Kirk Douglas  
(*film star*)

*not* Issur Danielovitch Demsky  
(*real name*)

Rita Hayworth  
(*film star*)

*not* Margarita Carmen Cansino  
(*real name*)

Harry S. Truman

Jimmy Carter  
*not* James Earl Carter

**31B2. Names not containing surnames.** If a person is identified by a name that does not contain a surname:

- a) use the name by which he or she is identified in English-language reference sources

Pope John XXIII  
*not* Joannes Papa XXIII

Saint Francis  
*not* San Francesco

Confucius  
*not* K'ung-tzu

Horace  
*not* Quintus Horatius Flaccus

Alexander the Great  
*not* Alexandros ho Megas

Saint Joan of Arc  
*not* Sainte Jeanne d'Arc

White Antelope  
 (*Cheyenne chief*)

Queen Elizabeth II

- b) if you cannot find the name in English-language reference sources available to you, use the form of name that appears in the chief sources of information (see rule 0A) of manifestations of works by that person in his or her language.

A. E.  
 (*pseudonym*)  
*not* George William Russell  
 (*real name*)

Howling Wolf  
 (*blues singer*)

LL Cool J  
*(rapper)*

Herblock  
*not* Herbert Block

Ximenes  
*(crossword puzzle creator)*  
*not* Derek Macnutt  
*(real name)*

**31C.** Include any titles of royalty or nobility (see also rule 40) that usually appear as part of the name.

Duchess of Windsor  
 Diana, Princess of Wales  
 Lady Jane Grey

**31D.** If the name contains a surname, omit terms (other than those of royalty or nobility, see rule 31C) that appear with the name.

Karen Schmidt  
*not* Doctor Karen Schmidt  
 Jane Lavelle  
*not* Lieutenant Jane Lavelle

If the name does not contain a surname *or* if it consists of only a surname and a word or phrase, include any terms that normally appear as part of the name.

Sister Mary Hilary  
 Thomas the Rhymer  
 Geoffrey of Monmouth  
 Brother Antoninus  
 Grandma Moses  
 Dr. Seuss

## 32. CHOICE BETWEEN DIFFERENT NAMES

### 32A. Persons using pseudonyms

**32A1. One pseudonym.** If all the works by a person appear under one pseudonym, choose the pseudonym. Make a reference (see rule 63A) from the real name if you know it.

Martin Ross  
*not* Violet Frances Martin

Henry Green  
*not* Henry York

Woody Allen  
*not* Allen Stewart Konigsberg

Bryher  
*not* Anne Winifred Ellerman  
     *(name before marriage)*

*not* Anne Winifred McAlmon  
     *(married name)*

*not* Anne Winifred Macpherson  
     *(married name)*

If two or more collaborators use a single pseudonym, choose that pseudonym. Make references from the names of the collaborators if they are known.

Emma Lathen  
     *(pseudonym of Mary J. Latis and Martha Hennisart)*

**32A2. More than one pseudonym.** If a person uses more than one pseudonym *or* his or her real name and one or more pseudonym(s) *and* if the person has

*either* established separate bibliographic identities (that is, has published groups of similar works under one name and groups of similar works under one or more other names)

*or* is a contemporary author

choose, as the basis for the heading for each work, the name found in the chief sources of information of manifestations of that work. Make references (see rule 63B) to connect the names.



Lewis Carroll  
 Charles Lutwidge Dodgson  
*(separate bibliographic identities)*

Rampling, Anne  
 Rice, Anne  
 Roquelaure, A.M.  
*(pseudonyms used by the same person)*

Molly Keane  
*(real name used in some works)*

M.J. Farrell  
*(pseudonym used in some works)*

Denys Watkins-Pitchford  
*(real name used in some works)*

BB  
*(pseudonym used in some works)*

Gore Vidal  
*(real name used in most works)*

Edgar Box  
*(pseudonym used in some works)*

If different names for such a person appear in different editions of the same work *or* if two or more names appear in the same edition, choose (in this order of preference):

the name that has most frequently appeared in editions of the work

the name appearing in the latest edition of the work.

Terror by day / by John Creasey  
 writing as Gordon Ashe  
*(all previous editions published as: by Gordon Ashe)*  
 Choose Gordon Ashe as the basis for the heading for this work

Belinda / Anne Rice writing as Anne  
 Rampling  
*(one earlier edition published as: by Anne Rampling)*  
 Choose Anne Rice as the basis for the heading for this work

If a person using more than one pseudonym *or* his or her real name and one or more pseudonym(s):

*neither* has established separate bibliographic identities

*nor* is a contemporary author

choose the name by which that person has come to be identified in later editions of manifestations of his or her works, in critical works, and/or in reference sources.

William Thackeray  
*not* Michael Angelo Titmarsh  
*not* Mr. Yellowplush

### **32B. Persons not using pseudonyms**

If a person, other than one using one or more pseudonyms (see rule 32A), is known by more than one name *or* more than one form of a name, choose the name or form of name (if there is one) by which the person is clearly most commonly known (see rule 31B).

Otherwise, choose (in this order of preference):

- 1) the name that appears most frequently in manifestations of the person's works
- 2) the name that appears most frequently in current reference sources
- 3) the latest name.

Gerald R. Ford  
*not* Gerald R. Gardner  
*not* Leslie King  
 (*earlier names*)

Bob Hope  
*not* Leslie Townes Hope

Jacqueline Onassis  
*not* Jacqueline Bouvier  
*not* Jacqueline Kennedy  
 (*earlier names*)

W.H. Auden  
*not* Wystan Hugh Auden

- Tony Benn  
*not* Anthony Wedgewood Benn  
       (*fuller form*)
- not* Lord Stansgate  
       (*disclaimed peerage*)
- Muhammad Ali  
*not* Cassius Clay  
       (*earlier name*)
- Alicia Markova  
*not* Alice Marks  
       (*earlier name*)
- Anton Dolin  
*not* Patrick Healey-Kay  
       (*earlier name*)

### *Entry Element*

## **33. GENERAL RULE**

If a person's name (chosen in accordance with rules 31 and 32) consists of more than one part, choose one of the parts as the entry element (the part under which the heading is filed and/or by which it is retrieved). Choose the entry element by following rules 34–39.

### **33A. Order of elements**

**33A1.** If the entry element is the first part of the name, enter the name in direct order.

Ram Gopal  
 Mobutu Sese Seko

**33A2.** If the entry element is not the first part of the name, transfer the parts that precede it to follow the entry element. Follow the entry element by a comma (,).

Ronstadt, Linda  
       (*name: Linda Ronstadt*)

Procter, Adelaide Ann  
(*name*: Adelaide Ann Procter)

Griffith-Joyner, Florence  
(*name*: Florence Griffith-Joyner)

**33A3.** If the entry element is the proper name in a title of nobility, see rule 35.

Winchilsea, Anne Finch, Countess of  
(*name*: Anne Finch, Countess of Winchilsea)

## 34. ENTRY UNDER SURNAME

### 34A. General rule

Enter a name containing a surname or consisting of a surname under the surname unless the name is to be entered under a title of nobility (see rule 35).

Fonda, Jane  
Harris, Emmy-Lou  
Gorman, R.C.  
Waters, Muddy  
Mantovani

### 34B. Part of the name treated as a surname

If the name does not contain a surname but contains an element that identifies the person and functions as a surname, enter under that element.

X, Laura

### 34C. Compound surnames

**34C1. Preliminary rule.** Apply the following subrules to names that contain, or appear to contain, compound surnames (those consisting of two or more proper names). Apply the subrules in the order in which they appear.

**34C2. Hyphenated surnames.** If the parts of the compound surname are usually or sometimes hyphenated, enter under the first element of the compound surname.

Williams-Ellis, Amabel

Ffrangcon-Davis, Gwen

**34C3. Unhyphenated surnames. Some married women.** Apply this rule to the names of married women with unhyphenated surnames consisting of the surname before marriage and the husband's surname.

Enter under the first element of the surname if the woman's language is Czech, French, Hungarian, Italian, or Spanish.

Bonacci Brunamonti, Alinda  
(*Italian*)

Enter under the husband's surname if the woman's language is other than those listed above.

Wilder, Laura Ingalls  
(*American, English speaker*)

Larsson, Inger Olson  
(*Swedish*)

**34C4. Unhyphenated surnames. Others.** Enter under the first element of the compound surname unless the person's language is Portuguese.

Johnson Smith, Geoffrey

Strauss und Torney, Lulu

*but*

Silva, Ovidio Saraiva de Carvalho e  
(*Portuguese*)

**34C5. Nature of surname uncertain.** If the name appears to contain a compound surname but you are not sure:

- a) enter under the last part of the name if the person's language is English or one of the Scandinavian languages

Robertson, E. Arnot

Jenkins, Florence Foster

- b) enter under the first part of the apparent compound surname if the person's language is neither English nor one of the Scandinavian languages.

Gonzalez Valdés, Selene

### 34D. Surnames with separately written prefixes

**34D1. Articles and prepositions.** If the surname includes an article (for example, "le") *or* a preposition (for example, "van") or a combination of the two (for example, "de la," "della"), enter under the part of the surname that is most commonly used as the entry element in listings in the person's language or country of residence. See the list of languages and language groups below. For languages not included in this list, see the full AACR2.

If a person has used two or more languages, enter the name according to (in order of preference):

- a) the rule for the language of most of his or her works
- b) the rule for English (if English is one of the languages)
- c) the rule for the language of the country of his or her residence
- d) the rule for the language of the name.

### Languages and language groups

ENGLISH. Enter under the prefix.

De Mornay, Rebecca

De la Rue, Elaine

L'Amour, Louis

Le Gallienne, Eva

Du Bois, Cora Alice

Van Alstyne, Carol

Von Braun, Wernher

FRENCH. If the prefix consists of an article (for example, "le") or of a contraction of an article and a preposition (for example, "du"), enter under the prefix.

Le Bordays, Christiane

Du Guillet, Pernette

Des Rosiers, Rachel

Otherwise enter under the part of the name following the preposition.

Graffigny, Françoise de

La Bois, Ghislaine de

GERMAN. If the prefix consists of an article or of a contraction of an article and a preposition (for example, "Vom"), enter under the prefix.

Am Ende, Eva

Zum Wald-Mertens, Wera

Otherwise enter under the part of the name following the prefix.

Goethe, Johann Wolfgang von

Beethoven, Ludwig van

ITALIAN. Enter a modern name under the prefix.

D'Amato, Nicola

Da Caprile, Nello

Dell'Arte, Antonietta

For mediaeval and early modern names, see the full AACR2.

SPANISH. If the prefix consists of an article only, enter under it.

Las Heras, Elvira

Enter all other names under the part following the prefix.

Casas, Bartolomé de las

**34D2. Other prefixes.** If the prefix is not an article, *or* preposition, *or* a combination of the two, enter under the prefix.

Abu Jaber, Kamel

Ap Rhys, Angharad

Ben Gurion, David

O'Casey, Sean

FitzGerald, Mary

Ní Chuilleanáin, Eiléan

## 35. ENTRY UNDER TITLE OF NOBILITY

### 35A. Definition

A person of modern times identified by a title of nobility has a name that consists of:

forename(s)—for example: Anne; George Gordon

surname—for example: Finch; Byron

title—for example: Countess of Winchilsea; Baron Byron

Consider those persons who *either* use their titles rather than their surnames in manifestations of their works *or* are listed under their titles in reference sources<sup>2</sup> to be commonly identified by their titles.

### 35B. General rule

If a person is commonly identified by a title, enter under the proper name in his or her title of nobility. Follow the proper name by the person's forename(s) and surname (in that order) and by the term of rank<sup>3</sup> in the person's language.

Byron, George Gordon Byron, Baron  
(*name appears in his works as: Lord Byron*)

Nairne, Carolina Nairne, Baroness  
(*name appears in her works as: Baroness Nairne or Lady Nairne*)

---

2. Disregard reference sources that list members of the nobility *either* all under title *or* all under surname.

3. The terms of rank in the United Kingdom peerage are Duke, Duchess, Marquess (Marquis), Marchioness, Earl, Countess, Viscount, Viscountess, Baron, and Baroness.



Pompadour, Antoinette Poisson, marquise de  
*(name appears in reference works as: Madame de  
 Pompadour)*

Russell of Liverpool, Edward Frederick  
 Langley Russell, Baron  
*(name appears in his works as: Lord Russell of  
 Liverpool)*

Enter a person with a title who is not commonly identified by his or her title under surname (see rules 34 and 40) *or* given name (see rules 36 and 40) as appropriate.

**35C.** If a person acquires a title of nobility, gives up such a title, or acquires a new title of nobility, follow the instructions in rule 32B in choosing the name to be used as the basis for the heading.

Caradon, Hugh Foot, Baron  
*(previously Hugh Foot)*

Benn, Tony  
*(previously Viscount Stansgate; title given up)*

### **36. ENTRY UNDER GIVEN NAME, ETC.**

Enter a person with a name that does not include a surname *and* who is not commonly identified by a title of nobility under the part of the name under which the person is listed in reference sources. Include in the heading any words or phrases that are usually associated with the name. Precede such words or phrases by a comma (,).

Bryher

Emma, of Rheims

John, the Baptist

White Antelope, Cheyenne chief

Leonardo, da Vinci

Teresa, of Avila, Saint

Mary, Queen of Scots

Mary II, Queen of England and Wales

Margaret, Princess, Countess of Snowdon

John XXIII, Pope

### 37. ENTRY OF ROMAN NAMES

Enter a Roman of classical times (before 476 of the Common Era) under the part of the name most commonly used as entry element in modern reference sources.

Messalina, Valeria

Cicero, Marcus Tullius

### 38. ENTRY UNDER INITIALS, LETTERS, OR NUMERALS

Enter in direct order a name consisting of initials, letters, or numerals.

BB

H.D.

110908

### 39. ENTRY UNDER PHRASE

**39A.** Enter in direct order a name that consists of a phrase that does not include a forename (see rule 36).

Dr. X

Father Time

Enter in direct order a name that consists of a forename *and* a word or phrase that is *neither* a title (for example, “Lady”) *nor* a term of address (for example, “Aunt”).

Boy George

**39B.** If a name consists of a phrase that contains a surname, enter under the surname.

Moses, Grandma

If a name consists of a forename and *either* a title *or* a term of address, enter under the forename.

Pierre, Chef

Emma, Aunt

### *Additions to Personal Names*

#### **40. TITLES OF NOBILITY**

In the case of the name of a nobleman or noblewoman not entered under title (see rule 35), add the title of nobility in the person's language *if* the title or part of the title commonly appears with the name in works by the person or in reference sources.<sup>4</sup> In case of doubt, omit the title.

Orczy, Emmuska, Baroness

*but*

Buchan, John

*(title Baron Tweedsmuir not used in most works)*

#### **41. ADDITIONS TO NAMES THAT DO NOT APPEAR TO BE NAMES**

If the name by which a person is identified does not appear to be the name of a person, add a suitable English designation in parentheses.

Taj Mahal (Musician)

Madonna (Singer/actress)

---

4. Disregard reference sources dealing only with the nobility and gentry.

*Additions to Distinguish Identical Names***42. ADDITIONS TO NAMES CONTAINING,  
OR CONSISTING OF, INITIALS**

If the name by which a person is identified contains, or consists of, initials *and* the fuller form is known, add the spelled-out form (in parentheses) if necessary to distinguish between names that are otherwise identical.

Smith, Joan E. (Joan Elaine)

Smith, Joan E. (Joan Eleanor)

K.M. (Kate Maclellan)

K.M. (Karen Morgan)

**43. DATES**

Add the years of birth and/or death as the last element of a heading if the heading is otherwise identical to another. Give the dates in the form shown below.

Smith, Joan, 1924-  
(*living person*)

Smith, Joan, 1837-1896  
(*both dates known*)

Smith, Joan, 1837?-1896  
(*year of birth probably 1837*)

Smith, Joan, b. 1825  
(*year of death unknown*)

Smith, Joan, d. 1859  
(*year of birth unknown*)

Smith, Joan E. (Joan Elaine), 1894-1957

Smith, Joan E. (Joan Elaine), 1941-

**44.** If *neither* a fuller form of name *nor* dates are available, do not add anything and interfile the headings.

Andrew, Janet

Constructing balsa-wood models ...  
1956

Andrew, Janet

She was only a gentleman's toy ...  
1904

Andrew, Janet

A story of the Indian jungles ...  
1857

---

# Geographic Names

## *Contents*

- 45. INTRODUCTION
- 46. GENERAL RULE
- 46A. Choice of name
- 46B. Additions to geographic names
- 47. CHANGES OF NAME

## **45. INTRODUCTION**

The names of places are used:

- a) to distinguish between corporate bodies with the same name

Labour Party (Ireland)

Labour Party (New Zealand)

- b) as additions to other corporate names (for example, conferences)

Conference on the Problems of the  
Rain Forest (1988 : San Francisco,  
Calif.)

- c) often, as headings for governments.

Denmark

California

Tyne and Wear

Chicago

## 46. GENERAL RULE

### 46A. Choice of name

Give the name of a place in the form found in (in this order of preference):

- 1) current English-language gazetteers and atlases
- 2) other current English-language reference sources.

Denmark  
*not* Danmark

Vienna  
*not* Wien

Mexico City  
*not* Ciudad de México

Switzerland  
*not* Helvetia  
*not* Schweiz  
*not* Suisse  
*not* Svizzera

Rio de Janeiro

Ciudad Juárez

Amsterdam

Sri Lanka

### 46B. Additions to geographic names

**46B1. No addition.** Do not add the name of a larger place to the name of a country

Andorra  
*not* Andorra (Europe)

Peru  
*not* Peru (South America)

or a state, province, territory, etc., of Australia, Canada, Malaysia, or the U.S.

British Columbia  
*not* British Columbia (Canada)

Nevada  
*not* Nevada (U.S.)

*or* any of the following parts of the British Isles: England, the Republic of Ireland, Northern Ireland, Scotland, Wales, the Isle of Man, the Channel Islands.

**46B2. Addition.** Add to the name of a place, other than one of those listed above, the name of the appropriate larger place in which it is located. Use standard abbreviations for the names of the larger places.

If the place name is being used as an entry element, make the addition in parentheses.

Birmingham (Ala.)  
 Birmingham (England)

If the place name is being used as an addition, precede the larger place by a comma.

Regents College (London, England)  
 Conference on Knowledge Science (1987 :  
 Chicago, Ill.)

Examples of appropriate additions are:

*Cities*

Hyde Park (Chicago, Ill.)

*States, territories, provinces, etc.*

Newcastle (N.S.W.)  
 Vancouver (B.C.)  
 Vancouver (Wash.)  
 Paris (Ill.)  
 Urbana (Ill.)  
 Urbana (Ohio)



*Parts of the British Isles*

Dorset (England)  
 Glasgow (Scotland)  
 Bangor (Wales)  
 Bangor (Northern Ireland)  
 Waterville (Ireland)

*Countries*

Formosa (Argentina)  
 Lucca (Italy)  
 Odense (Denmark)  
 Paris (France)  
 Kiev (Ukraine)

**47. CHANGES OF NAME**

If the name of the place changes, use the latest name

Namibia  
*not* South-West Africa  
 Congo  
*not* Zaïre

unless you are referring to the place at a time when it used the earlier name. For example, use “Gold Coast” if you are referring to the place before March 6, 1957, and “Ghana” for the place since that date.

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# Headings for Corporate Bodies

## *Contents*

- 48. INTRODUCTION
- 49. GENERAL RULE
  - 49A. Form of heading
  - 49B. Direct or indirect entry
  - 49C. Changes of name
- 50. VARIANT NAMES
  - 50A. Language
  - 50B. Governments
  - 50C. Other variant names
- 51. ADDITIONS TO CORPORATE NAMES
  - 51A. General rule
  - 51B. Names of countries, states, etc.
- 52. CONFERENCES, CONGRESSES, MEETINGS, ETC.
  - 52A. General rule
  - 52B. Omissions
  - 52C. Additions to individual conference names
  - 52D. Series of conferences

## *Subordinate Bodies*

- 53. SUBORDINATE BODIES ENTERED DIRECTLY
- 54. SUBORDINATE BODIES ENTERED SUBORDINATELY
- 55. GOVERNMENT AGENCIES ENTERED SUBORDINATELY
  - 55A. General rule
  - 55B. Government officials

- 56. DIRECT OR INDIRECT SUBORDINATE ENTRY
- 56A. General rule
- 56B. Armed services

## 48. INTRODUCTION

In making a heading for a corporate body, take as many of the following five steps as are applicable.

*First*, choose the name that will be the basis for the heading.

Most bodies are known by only one name. In some cases, however, a body is identified by two or more names (see rules 49–50).

*Second*, decide whether the name needs an addition to distinguish it from other names (see rule 51).

*Third*, if the body is a conference, other meeting, exhibition, fair, etc., make the omissions and additions set out in rule 52.

*Fourth*, if the body is part of another body or is an agency of government, decide whether the body is to be entered directly or subordinatedly (see rules 53–56).

*Fifth*, make references from different names for the same body or from different parts of the chosen name (see rule 64).

## 49. GENERAL RULE

### 49A. Form of heading

Decide the form of name of a corporate body (see rule 23B1) from (in this order of preference):

- 1) bibliographic resources issued by the body in its language
- 2) reference sources (including books and articles about the body).

If the name contains (*or* consists of ) initials, omit or include full stops according to the predominant usage of the body.

### 49B. Direct or indirect entry

Enter a corporate body directly under its own name *unless* rule 54 provides for entering it under the name of a higher or related body *or* rule 55 provides for entering it under the name of a government.

A-400 Group  
American Library Association  
California State University, Fresno  
Church of England  
Cleveland Orchestra  
Cowboy Junkies  
*(musical group)*  
F.W. Woolworth Company  
George Fry & Associates  
International Wildlife Conference ...<sup>5</sup>  
Juilliard Quartet  
Microsoft  
Museum of Modern Art  
Oral Roberts University  
Royal Automobile Club  
Scripture Union  
Twentieth Century-Fox  
University of Iowa  
Valley of Peace Lutheran Church

#### **49C. Changes of name**

If the name of a corporate body has changed, establish a new heading under the new name for works appearing under that name. Refer from the old heading to the new and from the new heading to the old.

Ohio College Library Center  
see also the later heading: OCLC

---

5. For additions to the names of conferences, see rule 52C.

OCLC

see also the earlier heading: Ohio  
College Library Center

## 50. VARIANT NAMES

### 50A. Language

If the body's name appears in different languages, use the form in the official language of the body.

Société historique franco-américaine  
*not* Franco-American Historical Society

If there is no official English form, use:

*either* the form in a language familiar to the users of your catalogue

*or*, if the body's name is in a language unfamiliar to the users of your catalogue, a documented translation of the name into English.

Japan Productivity Centre  
*not* Nihon Seisansei Hombu

### 50B. Governments

Use the conventional English name of a government<sup>6</sup> as the heading. The conventional name is the geographic name (see rules 45–47) of the area over which the government has jurisdiction.

France  
*not* République française

Sweden  
*not* Konungariket Sverige

---

6. "Government," as used in these rules, means any body (national, federal, regional, or local) that has jurisdiction over a particular area: country, state, province, county, city, municipality, etc.

Puerto Rico  
*not* Commonwealth of Puerto Rico

Dorset  
*not* County of Dorset

Rhode Island  
*not* State of Rhode Island and Providence  
 Plantations

### 50C. Other variant names

**50C1.** If, in the same period of time, a body uses different names in bibliographic resources issued by it, use the name that appears in chief sources of information (see rule 0A) rather than forms found elsewhere.

**50C2.** If different forms appear in the chief sources of information, use (in this order of preference):

- a) the form not linked to other words in the chief source

Champaign County Museum  
*not* County Museum  
*(appears as County Museum in book titles, for example, Victorian furniture in the County Museum)*

- b) the predominant form

Pierpont Morgan Library  
*(predominant form)*  
*not* Morgan Library  
*(occasional form)*

Association of College and Research  
 Libraries  
*(predominant form)*  
*not* ACRL  
*(occasional form)*

- c) the brief form

AFAS  
*not* Air Force Aid Society

AFL-CIO

*not* American Federation of Labor and  
Congress of Industrial Organizations

Unesco

*not* United Nations Educational, Scientific,  
and Cultural Organization

d) the later or latest form.

Hendon Natural History Association

*not* Hendon Naturalists Association  
(*two items issued; the first under* Hendon Naturalists  
Association, *the second under* Hendon Natural History  
Association)

## 51. ADDITIONS TO CORPORATE NAMES

### 51A. General rule

If two or more bodies have the same name, make additions in parentheses as instructed below. Use standard abbreviations for the names of larger places added to place names.

### 51B. Names of countries, states, etc.

If the body is identified with a country, state, province, etc., rather than with a local place, add the name of that country, state, province, etc.

National Portrait Gallery (United Kingdom)

National Portrait Gallery (U.S.)

Republican Party (Ill.)

Republican Party (Mo.)

### 51C. In the case of all other bodies, add, as appropriate:

the name of the local place in which the body is located

Roosevelt Junior High School (Eugene, Ore.)

Roosevelt Junior High School (Fresno, Calif.)

Royal Hospital (Chelsea, London)

Royal Hospital (Victoria, B.C.)

United Methodist Church (Urbana, Ill.)

United Methodist Church (Urbana, Ohio)

*or the name of the institution in which the body is located*

Newman Club (Brooklyn College)

Newman Club (University of Maryland)

*or the year of founding or the years of the body's existence*

Scientific Society of San Antonio  
(1892-1894)

Scientific Society of San Antonio  
(1904- )

*or any other appropriate word or phrase in English.*

Church of God (Adventist)

Church of God (Apostolic)

Congo (Democratic Republic)

Congo (Brazzaville)

St. James' Church (Manhattan, New York,  
N.Y. : Catholic)

St. James' Church (Manhattan, New York,  
N.Y. : Episcopal)

## **52. CONFERENCES, CONGRESSES, MEETINGS, ETC.**

### **52A. General rule**

Give the name of a conference as it appears in chief sources of information. If different forms of the name of the same conference appear in chief sources of information, see rule 50.



**52B. Omissions**

Omit words that denote the number, frequency, or year of the conference.

- Symposium on the Pre-Raphaelites
- not* Annual Symposium on the Pre-Raphaelites
- Conference on Co-ordination of Galactic Research
- not* Second Conference on Co-ordination of Galactic Research
- Workshop on Cataloguing Rules and Principles
- not* 1987 Workshop on Cataloguing Rules and Principles

**52C. Additions to individual conference names**

Add to the heading for an individual conference:

- its number (if there is one)
- the year in which it was held
- the location (city or institution) in which it was held.

- Conference on the Central Nervous System and Behavior (2nd : 1959 : Princeton University)
- Conference on Solid Earth Problems (1970 : Buenos Aires, Argentina)
- Colloquium on Law and Ethics (1987 : University of Chicago)
- Conference on Third World Debt (2nd : 1988 : Cambridge, Mass.)
- Clinic on Library Applications of Data Processing (13th : 1976 : Urbana, Ill.)

**52D. Series of conferences**

If the heading is for a number of conferences, do not add the number, date, or location to the heading.

Symposia on Old Growth Forests

***Subordinate Bodies*****53. SUBORDINATE BODIES ENTERED DIRECTLY**

Enter a subordinate body<sup>7</sup> (including a body created or controlled by a government) directly under its own name *unless* it does not have an individualizing name (see rule 54) *or* it is a government agency to be entered under the name of the government (see rule 55).

Henry Madden Library  
*not* California State University, Fresno.  
 Henry Madden Library

Harvard Medical School  
*not* Harvard University. Medical School

Illini Union  
*not* University of Illinois at Urbana-  
 Champaign. Illini Union

Library and Information Technology  
 Association  
*not* American Library Association. Library  
 and Information Technology  
 Association

Symposium on Protein Metabolism ...  
*not* Nutrition Symposium. Symposium on  
 Protein Metabolism

---

7. "Subordinate bodies," as used in these rules, include related bodies. A related body is one that, though not an administrative part of a higher body, is closely related to it. Examples of related bodies are: "friends" groups; staff associations; staff clubs.

- Humboldt State University  
*not* California State University. Humboldt  
 Campus
- British Library  
*not* United Kingdom. British Library
- Amtrak  
*not* United States. Amtrak
- Canada Institute for Scientific and  
 Technical Information  
*not* Canada. Institute for Scientific and  
 Technical Information
- Exmoor National Park  
*not* United Kingdom. Exmoor National Park
- University of Montana  
*not* Montana. University
- Dundee Harbour Trust  
*not* United Kingdom. Dundee Harbour Trust

#### **54. SUBORDINATE BODIES ENTERED SUBORDINATELY**

Enter a subordinate body (other than a body created or controlled by a government, see rule 55) as a subheading of the higher body if:

the name of the subordinate body includes the whole name  
 of the higher body

American Legion. Auxiliary  
 (*name:* American Legion Auxiliary)

Friends of the Earth. Camden Friends  
 of the Earth  
 (*name:* Camden Friends of the Earth)

OCLC. Illinois OCLC Users Group  
 (*name:* Illinois OCLC Users Group)

University of Southampton. Mathematical  
Society  
(*name*: Mathematical Society of the University of  
Southampton)

*but*

BBC Symphony Orchestra

*not* British Broadcasting Corporation.  
Symphony Orchestra

*or* the subordinate body has a name that is general in nature.

California State University, Fresno.  
College of Arts and Humanities

International Council on Social  
Welfare. Canadian Committee

Sondley Reference Library. Friends of  
the Library

Arthur Wondley Corporation. Research  
Division

California Home Economics Association.  
Orange District

Dartmouth College. Class of 1980

In case of doubt, enter the body directly.

Human Resources Centre (London, England)

*not* Tavistock Institute of Human Relations.  
Human Resources Centre

## **55. GOVERNMENT AGENCIES ENTERED SUBORDINATELY**

### **55A. General rule**

Enter the name of a body created or controlled by a government under the heading for that government when it belongs to one or more of the following types.

TYPE 1. An agency with a name that is general in nature.

Vermont. Department of Water Resources

United States. Division of Wildlife  
Service

Canada. Royal Commission on Banking and  
Finance

Fresno County (Calif.). Board of  
Supervisors

In case of doubt, enter the body directly.

National Portrait Gallery (United  
Kingdom)

*not* United Kingdom. National Portrait  
Gallery

TYPE 2. An agency that has no other agency above it (for example, a ministry).

Australia. Ministry of the Interior

United Kingdom. Home Office

United States. Department of State

TYPE 3. A legislative body (for example, a parliament, city council, or state legislature).

United Kingdom. Parliament

United States. Congress

Virginia. General Assembly

San Francisco (Calif.). Board of  
Supervisors

TYPE 4. A court.

United States. Supreme Court

United Kingdom. High Court of Justice

United States. District Court  
(Delaware)

Queensland. Supreme Court

TYPE 5. A major armed service (see also rule 56B).

Australia. Royal Australian Navy

United Kingdom. Army

United States. Marine Corps

TYPE 6. An embassy, consulate, etc.

Canada. Embassy (U.S.)

Canada. Embassy (Ireland)

Canada. Consulate (Los Angeles, Calif.)

## **55B. Government officials**

Enter heads of state and other government officials who are not identified with the name of a particular agency as instructed below.

**55B1. Sovereigns, presidents, heads of state, etc.** Give the name of the government followed by the name of the office, the dates of incumbency, and the brief name of the person.

United Kingdom. Sovereign (1936-1952 :  
George VI)

United States. President (1993-2001 :  
Clinton)

California. Governor (1999-2003: Davis)

**55B2. Other government officials.** Give the name of the government followed by the name of the office.

Canada. Prime Minister

New Zealand. Governor-General

Philadelphia (Pa.). Mayor

## 56. DIRECT OR INDIRECT SUBORDINATE ENTRY

### 56A. General rule

If a subordinate body or government agency to be entered subordinately (see rules 54–55) is part of another subordinately entered body or agency, omit the intervening body or bodies *unless* the heading would not provide adequate identification without them.

United States. Office of Human  
Development Services  
*not* United States. Department of Health,  
Education, and Welfare. Office of  
Human Development Services  
*but*  
United Kingdom. Home Office. Personnel  
Division  
*not* United Kingdom. Personnel Division

### 56B. Armed services

If a government agency is part of a major armed service, enter it as a subheading of that major armed service.

United Kingdom. Army. Middlesex  
Regiment  
United States. Army. Corps of Engineers  
United Kingdom. Army. Infantry  
Regiment, 57th  
United States. Navy. Torpedo Squadron 8

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# Uniform Titles

## *Contents*

- 57. INTRODUCTION
- 58. GENERAL RULE
- 59. INDIVIDUAL TITLES
  - 59D. Sacred scriptures
- 60. COLLECTIVE TITLES
  - 60A. Complete works
  - 60B. Selections
  - 60C. Works in one form
- 61. ADDED ENTRIES AND REFERENCES
  - 61A. Works entered under uniform title
  - 61B. Works entered under a name heading

## **57. INTRODUCTION**

**57A.** A uniform title is a title that brings together entries for two or more manifestations of the same work, when those manifestations have different titles proper. It is also used to identify a work when the title by which it is known is different from the title proper of the manifestation. Use of uniform titles is *optional*, and the need for them will vary from catalogue to catalogue and from work to work.

**57B.** If the entry is under a name heading, place the uniform title between the name heading and the title proper, and enclose the uniform title in square brackets.

Shakespeare, William  
[Hamlet]  
Shakespeare's Hamlet



Shakespeare, William  
 [Hamlet]  
 The tragedy of Hamlet, Prince of  
 Denmark

If there is no name heading, give the uniform title as the heading.

Arabian nights  
 The book of a thousand nights and a  
 night

Arabian nights  
 Stories from the Arabian nights

**57C.** Omit an initial article from a uniform title.

Dickens, Charles  
 [Pickwick papers]  
*not* Dickens, Charles  
 [The Pickwick papers]

Hugo, Victor  
 [Misérables]  
*not* Hugo, Victor  
 [Les misérables]

## 58. GENERAL RULE

**58A. Use uniform titles when:**

- 1) you have two or more manifestations of the same work in your library *and* those manifestations have different titles

Dickens, Charles  
 [Oliver Twist]  
 The adventures of Oliver Twist

Dickens, Charles  
 [Oliver Twist]  
 Oliver Twist, or, The parish boy's  
 progress

- 2) the bibliographic resource that you are cataloguing has a title that is unlikely to be looked for by the users of your catalogue

Melville, Herman  
 [Moby Dick]  
 The whaling story from Moby Dick

Seuss, Dr.  
 [Grinch that stole Christmas]  
 Dr. Seuss's The grinch that stole  
 Christmas

Potter, Beatrix  
 [Story of Mrs. Tiggywinkle]  
 Die Geschichte von Frau Tiggywinkle

- 3) you are cataloguing an ancient work or a sacred scripture (see rule 59D)

Beowulf  
 The story of Beowulf

Talmud  
 New edition of the Babylonian Talmud

- 4) you are cataloguing a collection of, or selections from, the works of a person (see rule 60).

**58B.** Do not use uniform titles for revisions of works, even when those revisions have different titles.

Wodehouse, P.G.  
 Three men and a maid

Wodehouse, P.G.  
 The girl on the boat  
 (*a revised edition of* Three men and a maid)

## 59. INDIVIDUAL TITLES

**59A.** If you use a uniform title, choose the title by which the work is best known. Decide this by consulting reference sources (including

other catalogues) *and* other manifestations of the same work. If you are in doubt as to which title is the best known, use the earliest title.

**59B.** Choose a title in the original language, unless you are cataloguing an older work originally written in a nonroman alphabet language (see rule 59C).

- Dickens, Charles  
 [Martin Chuzzlewit]  
 The life and adventures of Martin  
 Chuzzlewit
- Swift, Jonathan  
 [Gulliver's travels]  
 The travels of Lemuel Gulliver
- Mozart, Wolfgang Amadeus  
 [Don Giovanni]  
 Il dissoluto punito
- Hemingway, Ernest  
 [Sun also rises]  
 Fiesta
- Wodehouse, P.G.  
 [Right ho, Jeeves]  
 Brinkley Manor  
 (Brinkley Manor *is the American title of the earlier  
 British publication* Right ho, Jeeves)
- Malory, Thomas  
 [Morte d'Arthur]  
 King Arthur and the knights of the  
 Round Table
- Caesar, Julius  
 [De bello Gallico]  
 Caesar's Gallic wars

**59C.** If an older work was originally in a language not written in the roman alphabet (Russian, Greek, Arabic, etc.), choose the title by which the work is best known in English-language reference sources.

Arabian nights  
 The book of 1001 nights

Homer  
 [Iliad]  
 The sacking of Troy

Aristophanes  
 [Frogs]  
 A literal translation of  
 Aristophanes' The frogs

#### **59D. Sacred scriptures**

Use the uniform title "Bible" for the Bible.

Bible  
 The Holy Bible

In cataloguing a part of the Bible, add "N.T." or "O.T." and, if appropriate, the name of the part.

Bible. N.T.  
 The New Testament of Our Lord and  
 Saviour Jesus Christ

Bible. N.T. Gospels  
 The Gospels of Matthew, Mark, Luke,  
 and John

Bible. O.T. Genesis  
 The book of Genesis

For sacred scriptures other than the Bible, use the form of title found in English-language reference sources.

Talmud

Avesta

Book of Mormon

## 60. COLLECTIVE TITLES

### 60A. Complete works

Use the uniform title “Works” for the complete works of a person.

Shakespeare, William  
[Works]  
The complete works of Shakespeare

Shakespeare, William  
[Works]  
Shakespeare’s works

### 60B. Selections

Use the uniform title “Selections” for selected works, or extracts from works, in more than one form by the same person.

Burns, Robert  
[Selections]  
Poems and letters of Robert Burns

### 60C. Works in one form

Use an appropriate uniform title in English for a collection of all the works in one form by one person.

Scott, Walter  
[Novels]  
The Waverley novels

Beethoven, Ludwig van  
[Symphonies]  
Beethoven’s symphonies

## 61. ADDED ENTRIES AND REFERENCES

### 61A. Works entered under uniform title

Make an added entry (see rule 29B5) under the title proper of each bibliographic resource entered under a uniform title.

Arabian nights  
 The thousand and one nights  
*Added entry under:* Thousand and one nights

### **61B. Works entered under a name heading**

Make a reference from the name heading and the title proper, *and* make an added entry under the title proper, of each bibliographic resource entered under a name heading and a uniform title.

United States  
 [Constitution]  
 Your rugged Constitution  
*Reference from:* United States. Your rugged Constitution  
*Added entry under:* Your rugged Constitution

Twain, Mark  
 [Tom Sawyer]  
 The adventures of Tom Sawyer  
*Reference from:* Twain, Mark. Adventures of Tom Sawyer  
*Added entry under:* Adventures of Tom Sawyer

Scott, Walter  
 [Novels]  
 The Waverley novels  
*Reference from:* Scott, Walter. Waverley novels  
*Added entry under:* Waverley novels

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# References

## *Contents*

- 62. GENERAL RULE
  - 62A. “See” references
  - 62B. “See also” references
- 63. NAMES OF PERSONS
  - 63A. “See” references
  - 63B. “See also” references
- 64. NAMES OF CORPORATE BODIES
  - 64A. “See” references
  - 64B. “See also” references
- 65. TITLES
  - 65A. “See” references
  - 65B. “See also” references

## **62. GENERAL RULE**

### **62A. “See” references**

Apply this rule to a person *or* corporate body *or* work when he, she, or it is known by a name *or* form of name *or* title that differs from the one used as the heading for that person *or* body *or* as the uniform title for that work.

Make a “see” reference from the variant form to the one used. Do not make a reference, however, if that reference would file in your catalogue so close to the heading as to be unnecessary.

Make additions to variant names as necessary (see rules 40–43, 51, and 52C).

### **62B. “See also” references**

If two headings or titles are closely related, make “see also” references to connect them (see rules 63B, 64B, and 65B).

## 63. NAMES OF PERSONS

### 63A. "See" references

**63A1.** Refer from a name *or* form of name used by a person *or* found in reference sources, if it differs significantly from that used in the heading for that person.

Typical instances are:

#### *Pseudonym to real name*

Yellowplush, Mr.  
see Thackeray, William

Titmarsh, Michael Angelo  
see Thackeray, William

#### *Real name to pseudonym*

Montgomery, Bruce  
see Crispin, Edmund

Munro, Hector Hugh  
see Saki

#### *Secular name to name in religion*

Kiernan, Bridget  
see De Lourdes, Sister

#### *Earlier name to later name*

Barrett, Elizabeth  
see Browning, Elizabeth Barrett

Spencer, Diana  
see Diana, Princess of Wales

Bouvier, Jacqueline  
see Onassis, Jacqueline

Kennedy, Jacqueline  
see Onassis, Jacqueline



*Fuller name to briefer name*

Mozart, Johann Chrysostom Wolfgang  
Amadeus

see Mozart, Wolfgang Amadeus

Davies, William Henry

see Davies, W.H. (William Henry)

Ciccione, Madonna Louise

see Madonna (Singer/actress)

Doolittle, Hilda

see H.D.

*Briefer name to fuller name*

Embleton, G.A.

see Embleton, Gerry

**63A2.** Refer from elements of a name other than the entry element (see rules 33–39) if a person might be sought under that other element. Typical instances are:

*Different elements of a compound name*

West, Vita Sackville-

see Sackville-West, Vita

*Part of surname following a prefix*

Maurier, Daphne du

see Du Maurier, Daphne

*Prefix*

De Graffigny, Françoise

see Graffigny, Françoise de

*Part of a name not containing a surname*

Gopal, Ram

see Ram Gopal

Muhammad Ali

see Ali, Muhammad

*Inverted form of name consisting of initials*

A., N.J.  
see N.J.A.

*Direct form of name*

Dr. Seuss  
see Seuss, Dr.

**63B. “See also” references**

If the same person is entered under two or more headings, make “see also” references to connect those headings.

Stewart, J.I.M.  
see also Innes, Michael

Innes, Michael  
see also Stewart, J.I.M.

Hibbert, Eleanor  
see also  
 Carr, Philippa  
 Holt, Victoria  
 Kellow, Kathleen  
 Plaidy, Jean  
 (*make similar references under each of the other headings*)

**64. NAMES OF CORPORATE BODIES****64A. “See” references**

**64A1.** Refer from a name *or* form of name used by a body *or* found in reference sources if it differs from that used in the heading for the body.

Typical instances are:

*Different name*

Common Market  
see European Union

European Community  
see European Union

Quakers  
see Society of Friends

United States. State Department  
see United States. Department of  
State

*Different language*

Croix rouge  
see Red Cross

*Briefer form*

H.M.S.O.  
see Her Majesty's Stationery Office

American Red Cross  
see American National Red Cross

Gestapo  
see Germany. Geheime Staatspolizei

*Fuller form*

International Business Machines  
see IBM

Religious Society of Friends  
see Society of Friends

European Atomic Community  
see Euratom

*Different spelling*

Rumania  
see Romania

*Inverted form of name*

Woolworth (F.W.) Company  
see F.W. Woolworth Company

Madden (Henry) Library  
see Henry Madden Library

*Initials to acronym*

U.N.E.S.C.O.  
see Unesco

**64A2.** Refer to a name entered directly from the name as a subordinate entry.

California State University, Fresno.  
 Henry Madden Library  
see Henry Madden Library

American Library Association. Library  
 and Information Technology  
 Association  
see Library and Information  
 Technology Association

United States. Amtrak  
see Amtrak

United States. Tennessee Valley  
 Authority  
see Tennessee Valley Authority

**64B. “See also” references**

Make “see also” references between independently entered but related corporate bodies. If necessary, explain the relationship in the reference.

Freemasons  
see also  
 Royal and Select Masters  
 Scottish Rite (Masonic order)  
*(make similar references under each of the other  
 headings)*

Radio Writers Guild  
see also the later heading:  
 Writers Guild of America, West

Screen Writers' Guild  
see also the later heading:  
 Writers Guild of America, West

Writers Guild of America, West  
see also the earlier headings:  
 Radio Writers Guild  
 Screen Writers' Guild

England  
see also (for 1536-1706)  
 England and Wales  
and (for 1707 to 1800)  
 Great Britain  
and (for 1801 to date)  
 United Kingdom  
*(make similar references under each of the other headings)*

## 65. TITLES

### 65A. "See" references

**65A1.** Make a "see" reference from the name heading and the title proper of each item to the name heading and the uniform title of the work (see also rule 61).

Dickens, Charles  
 The personal history of David  
 Copperfield  
see Dickens, Charles  
 David Copperfield

**65A2.** Make a "see" reference from variants of the title (other than titles proper of items being catalogued, see rule 61) to the uniform title *or* name heading and uniform title.

Thousand and one nights  
see Arabian nights

Carroll, Lewis  
 Alice's adventures in Wonderland  
see Carroll, Lewis  
 Alice in Wonderland

**65A3.** Make a "see" reference from the name heading (where applicable) and collective title of a work, the parts of which are catalogued separately, to the heading and title *or* title of each part.

Tolkien, J.R.R.  
 Lord of the rings. 2, Two towers  
see Tolkien, J.R.R.  
 Two towers

Arabian nights. Sindbad the sailor  
see Sindbad the sailor

**65A4.** Make a "see" reference from the title of a part of a work to the heading and/or title of the work catalogued as a whole.

Old Testament  
see Bible. O.T.

Pentateuch  
see  
 Bible. O.T. Pentateuch  
 Bible. O.T. Genesis  
 [etc.]

**65B. "See also" references**

Make "see also" references to connect related works (see rule 28).

Kerr, Orpheus C.  
 The cloven foot  
see also Dickens, Charles  
 Edwin Drood

*(the Kerr work is an adaptation of Edwin Drood)  
 Added entry under Dickens (see rule 28) makes "see also"  
 reference from Dickens unnecessary*

Bart, Lionel

Oliver!

see also Dickens, Charles

Oliver Twist

*(the Bart work is based on the novel by Dickens)*

*Added entry under Dickens (see rule 28) makes "see also"  
reference from Dickens unnecessary*

**a. HEADINGS**

**a1. General rule**

Capitalize personal and corporate names used as headings and corporate names used as subheadings in accordance with normal usage in the language. For example, capitalize all nouns, adjectives, and verbs in English names. Always capitalize the first word in a name.

John, the Baptist

H.D.

De la Mare, Walter

Beauvoir, Simone de

Physician

Third Order Regular of St. Francis

Société de chimie physique

Ontario. High Court of Justice

**a2. Additions to headings for persons**

Capitalize additions to headings for persons (see rules 40–42) in accordance with normal usage in the language. If the addition is given in parentheses, capitalize the first word of the addition and any proper noun or adjective.

Moses, Grandma

Deidier, abbé

Emma, of Rheims



Taj Mahal (Musician)

Smith, Joan E. (Joan Eleanor)

### **a3. Additions to names of corporate bodies**

Capitalize the first word of each addition to the name of a corporate body.

Bounty (Ship)

Knights Templar (Masonic order)

Nine Inch Nails (Rock group)

Middlesex (England : County)

## **b. TITLE AND STATEMENT OF RESPONSIBILITY AREA**

### **b1. Title elements (general rule)**

Capitalize the first word of a title proper, an alternative title, or a parallel title (including quoted titles). Capitalize other words, including the first word of any other title information element, in accordance with normal usage in the language. In English, capitalize only proper nouns and proper adjectives.

The perils of Pauline

The 1919/20 Breasted Expedition to the  
Near East

Les enfants du paradis

IV informe de gobierno

Shakespeare's The two gentlemen of  
Verona

Time out of mind

Journal of bat studies

Introduction to the World Wide Web

Still life with bottle and grapes

The Edinburgh world atlas, or, Advanced atlas of modern geography

Strassenkarte der Schweiz = 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 Idylls of the king

Supplement to The Oxford companion to Canadian history and literature

## **b2. Titles preceded by dashes**

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.

-- loved I not honour more

## **b3. Grammatically independent titles of supplements and sections**

If the title proper of a supplement or section consists of two or more parts not linked grammatically, capitalize the first word of the title of the second and any subsequent part.

The Travelling Wilburys. Part one

Ecology. Student handbook

Journal of biosocial science.  
Supplement

Progress in nuclear energy. Series 2,  
Reactors

This glossary contains definitions of some of the more important cataloguing terms used in these rules. The terms have been defined only within the context of the rules. For definitions of other terms, consult the full AACR2, or standard glossaries of bibliographic and library terms, or technical dictionaries.

*Access point.* A name, title, word, or phrase under which a bibliographic record may be searched and identified. *Also known as* Heading.

*Accompanying material.* Material issued with, and intended to be used with, the bibliographic resource being catalogued.

*Activity card.* A card printed with words, numbers, and/or pictures used as the basis for a specific learning activity. Usually issued in sets. *See also* Game, Kit.

*Added entry.* An entry, other than the main entry, by which a bibliographic resource is represented in a catalogue. *See also* Main entry.

*Alternative title.* The second part of a title proper that consists of two parts joined by the word *or* or its equivalent in another language (for example, *Crushed violet, or, A servant girl's tale*).

*Analytical entry.* An entry for a part of a bibliographic resource for the whole of which an entry has also been made.

*Anonymous.* Of unknown authorship.

*Area.* A major section of the bibliographic description (see rule 0C). *See also* Element.

*Art original.* An original work of art.

*Art print.* An engraving, etc., printed from the plate prepared by the artist.

*Art reproduction.* A mechanical, photographic, or computer-produced copy of a work of art, generally as part of a commercial edition.

*Atlas.* A volume of maps, plates, engravings, tables, etc., with or without descriptive text. An atlas may be an independent publication, or it may have been issued to accompany one or more volumes of text.

*Author.* The person chiefly responsible for the intellectual or artistic content of a work.

*Author/title added entry.* See Name/title added entry.

*Author/title reference.* See Name/title reference.

*Bibliographic resource.* A manifestation of a work that forms the basis for bibliographic description. Sometimes referred to as an “item,” a bibliographic resource could be a book or other printed document, an electronic resource, a graphic such as a poster or art work, a video or film, a sound recording, or any other means by which recorded knowledge and information are communicated.

*Cartographic material.* Any material representing the whole or part of the Earth or any other celestial body. A map, globe, atlas, cartographic chart, etc.

*Catalogue.* A list of library materials contained in part of a library’s collection, a whole library collection, or the collections of a group of libraries, arranged according to some definite plan.

*Chart.* An opaque sheet containing graphic or tabular data (for example, a wall chart).

*Chart (cartographic).* A map designed for navigation.

*Chief source of information.* The source in a bibliographic resource preferred as the source from which data given in the bibliographic description are taken.

*Collaborator.* A person who works with one or more associates to produce a work. For collaborators who make the same kind of contribution, see rule 25. For collaborators who make different kinds of contribution, as in the case of collaboration between an artist and a writer, see rule 27. See also Joint author, Mixed responsibility, Shared responsibility.

*Collective title.* A title proper for a bibliographic resource containing two or more works.

*Coloured illustration.* An illustration in two or more colours.

*Compiler.* A person who produces a collection by putting together material from the works of two or more persons or bodies. See also Editor.

*Compound surname.* A surname consisting of two or more proper names, sometimes connected by a hyphen.

*Computer file.* See Electronic resource.

*Conference.* 1. A meeting for the purpose of discussing and/or acting upon a topic. 2. A legislative or governing meeting of the representatives of a corporate body.

*Container.* A box, record sleeve, folder, etc., in which a bibliographic resource is issued.

*Corporate body.* An organization or group of persons that is identified by a particular name (for example, an association, government, government agency, religious body, local church, conference).

*Cross-reference.* See Reference.

*Diorama.* A three-dimensional representation of a scene created by placing objects, figures, etc., in front of a two-dimensional background.

*Distributor.* An agent or agency (other than a publisher) that markets an item.

*Edition: Books, etc.* All copies of a printed resource produced from essentially the same type image and issued by the same entity.

*Edition: Other materials.* All copies of a bibliographic resource containing essentially the same content and issued by the same entity.

*Edition: Unpublished items.* All copies made from the same production (for example, the original and carbon copies of a typescript; the copies of a homemade videotape).

*Editor.* A person who prepares other people's work for publication. See also Compiler.

*Electronic resource.* Material (data and/or program(s)) encoded for manipulation by a computer. This material may require the use of a peripheral directly connected to a computer (e.g., CD-ROM drive) or a connection to a computer network (e.g., the Internet).

*Element.* A word, phrase, or group of characters representing a distinct unit of bibliographic information and forming part of an area of the description. See also Area.

*Entry.* A record of a bibliographic resource in a catalogue. See also Heading.

*Filing title.* See Uniform title.

*Filmstrip.* A length of film containing a succession of images intended for projection one at a time.

*Flash card.* A card or other opaque material printed with words, numerals, or pictures and designed for rapid display.

- Game.* A set of materials designed for play according to rules. *See also* Activity card, Kit.
- General material designation.* A term indicating the broad class of material to which a bibliographic resource belongs (for example, “sound recording,” “electronic resource”). *See also* Specific material designation.
- Globe.* A model of the Earth or another celestial body depicted on the surface of a sphere.
- Heading.* A name, word, or phrase placed at the head of a catalogue entry to provide an access point. *Also known as* Access point.
- Impression.* All copies of an edition of a book or other printed material printed at one time. *See also* Reprint.
- Integrating resource.* A bibliographic resource that is added to or changed by updates that are integrated into the whole. Loose-leaf publications and Websites are examples of integrating resources. *See also* Serial.
- International Standard Book Number (ISBN).* *See* Standard number.
- International Standard Serial Number (ISSN).* *See* Standard number.
- Item.* *See* Bibliographic resource.
- Joint author.* A person with shared responsibility for a work. *See also* Shared responsibility.
- Kit.* 1. A bibliographic resource containing two or more categories of material, no one of which is identifiable as being predominant; also called “multimedia item.” 2. A bibliographic resource consisting of a package of textual materials (for example, a “lab kit”). *See also* Activity card, Game.
- Main entry.* A catalogue entry for which the access point is the main entry heading (see rules 21–28). *See also* Added entry.
- Manuscript.* A text, musical score, map, etc., that is inscribed, handwritten, typewritten, or, in some cases, printed from a computer.
- Masthead.* The statement of title, ownership, editors, etc., of a newspaper or periodical. In the case of newspapers it is often found on the editorial page or at the top of page 1. In the case of periodicals, it is often found on the contents page.
- Microform.* Any medium, transparent or opaque, bearing microimages. Microforms include microfilms, microfiches, micro-opaques, etc.

*Microscope slide.* A slide holding a minute object to be viewed through a microscope or by a microprojector.

*Mixed authorship.* See Mixed responsibility.

*Mixed responsibility.* A work of mixed responsibility is one in which different persons or bodies contribute to the intellectual or artistic content by performing different kinds of activities (for example, adapting or illustrating a work written by another person). See also Shared responsibility.

*Model.* A three-dimensional representation.

*Monograph.* A bibliographic resource that is (1) complete (in one or more parts), or (2) intended to be completed in a stated number of separate parts.

*Multimedia item.* 1. A kit. See Kit, first definition. 2. A bibliographic resource made up of two or more media of communication (e.g., a textual, video, and sound electronic resource).

*Multipart item.* A monograph consisting of two or more physical pieces. See also Monograph.

*Name/title added entry.* An added entry with an access point consisting of the name of a person or corporate body and a title.

*Name/title reference.* A reference in which one or both parts consist of the name of a person or a corporate body and a title.

*Numbering.* The identification of each of the successive items of a bibliographic resource. It can include a numeral, a letter, any other character, or the combination of these with or without an accompanying word (volume, number, etc.) and/or a chronological designation.

*Other title information.* Any title borne by a bibliographic resource other than the title proper, alternative title, or parallel title (for example, a subtitle). Other title information does not include variations on the title (for example, spine titles, sleeve titles).

*Parallel title.* The title proper in another language and/or script.

*Part.* One of the units into which a bibliographic resource has been divided by the author, publisher, or manufacturer.

*Personal author.* See Author.

*Picture.* A two-dimensional visual representation accessible to the naked eye. Use as a specific material designation (see rule 5B) when a more specific term (for example, “art original,” “photograph”) is not appropriate.

*Predominant name: Corporate bodies.* The name or form of name of a body that appears most frequently in (1) bibliographic resources that are issued by the body or with which the body is connected *or* (2) reference sources. Prefer the name or form of name that appears in the first to those in the second.

*Predominant name: Persons.* The name or form of name of a person that appears most frequently in (1) bibliographic resources that are manifestations of the person's works or to which the person has contributed *or* (2) reference sources. Prefer the name or form of name that appears in the first to those in the second.

*Pseudonym.* A name assumed by an author.

*Realia.* The general material designation (see rule 1C) for actual objects (artefacts or specimens) as opposed to replicas.

*Reference.* 1. A "See" reference is a direction from one form of a name or title to another. 2. A "See also" reference is a direction from one access point to another. *See also* Name/title reference.

*Reference sources.* Publications (not just reference works) from which authoritative information may be obtained.

*Related body.* A corporate body that has a relation to another body other than that of subordination. Related bodies include those that are founded but not controlled by other bodies; those that provide financial and/or other types of assistance to other bodies, such as "friends" groups; those whose members are also members of other bodies, such as employees' associations and alumni associations.

*Reprint.* 1. A new printing of a book or other printed material made from the original type image. 2. A new issue of a book or other printed material with substantially unchanged text.

*Romanization.* Conversion of words not written in the roman alphabet to roman-alphabet form.

*Section (serials).* A separately published part of a serial with its own designation.

*Serial.* A bibliographic resource in any format that is issued in successive parts (usually bearing numerical or chronological designations) *and* intended to be continued indefinitely. Examples are periodicals; electronic journals; newspapers; annuals (reports, yearbooks, etc.); the journals, memoirs, proceedings, transactions, etc., of societies; and monographic series. *See also* Integrating resource.



*Series.* A group of separate bibliographic resources related to one another by the fact that each bears, in addition to its own title proper, a collective title applying to the group as a whole.

*Shared responsibility.* Collaboration between two or more persons or bodies performing the same kind of activity in the creation of the intellectual or artistic content of a work. *See also* Collaborator, Joint author.

*Slide.* Transparent material, usually held in a mount, on which there is a two-dimensional image and that is designed for use in a projector or viewer.

*Specific material designation.* A term indicating the special class of material to which a bibliographic resource belongs (for example, “sound disc,” “computer optical disc”). *See also* General material designation.

*Spine title.* The title that appears on the spine of a book.

*Standard number.* The International Standard Number (ISN) (for example, International Standard Book Number or ISBN, International Standard Serial Number or ISSN, or any other internationally agreed upon number that identifies a bibliographic resource uniquely).

*Statement of responsibility.* A statement, transcribed from the item being described, relating to authors *or* to corporate bodies issuing the bibliographic resource *or* to persons or corporate bodies responsible for the performance of the content of the bibliographic resource.

*Subordinate body.* A corporate body that is an administrative part of a larger body.

*Subseries.* A series within a series.

*Subtitle.* *See* Other title information.

*Supplement.* A separately issued bibliographic resource that brings up-to-date or otherwise continues an already published bibliographic resource.

*Supplied title.* The title provided by the cataloguer for a bibliographic resource that lacks a title proper.

*Surname.* A family name or name used as a family name.

*Technical drawing.* A drawing made for use in a technical context (for example, engineering).

*Title.* A word, phrase, character, or group of characters naming a bibliographic resource or the work of which it is a manifestation.

*Title page.* A page at or near the beginning of a book, atlas, musical score, etc., bearing the title proper. The title page does not include the page on the back of the title leaf (sometimes called the title page verso).

*Title proper.* The chief name of a bibliographic resource, including any alternative title but excluding parallel titles and other title information.

*Title screen.* The first or one of the first screens seen when using an electronic resource. It bears the fullest statement of the title of the resource and may bear statements of responsibility, etc.

*Toy.* An object designed for imaginative play or amusement.

*Transparency.* A sheet of transparent material bearing an image and designed for use with an overhead projector or a light box. It may be mounted in a frame.

*Uniform title.* 1. The title by which a work that has appeared under varying titles is to be identified for cataloguing purposes. 2. A conventional collective title (for example, "Works").

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APPENDIX III **Comparative Table  
of Rule Numbers**

This table lists the rules in *AACR2* that correspond, or correspond most nearly, to the rules in the *Concise AACR2*. In Part 1, also consult any correspondingly numbered rules in *AACR2* chapters 2–12 if you need detailed guidance. For example, if the reference is to *AACR2* rule 1.1A1, you may wish to consult 2.1A1, 3.1A1, etc.

<i>Concise AACR2</i> PART 1	<i>AACR2</i> PART I	<i>Concise AACR2</i> PART 1	<i>AACR2</i> PART I
0A	1.0A1, 1.0A2, 1.1A2, and .0B rules in chapters 2–12	4D	1.4D
		4E	1.4F
		5	1.5
0B	1.0A3	5A1	1.5A1
0C	1.0B	5B	1.5B
0D	1.0C	5B2	2.5B1–2.5B15
0E	1.0D	5B3	2.5B16–2.5B21
1	1.1	5B4	1.5B5
1A1	1.1A1	5C	1.5C
1B	1.1B	5D	1.5D
1C	1.1C	5E	1.5E
1D	1.1D	6	1.6
1E	1.1E	6A1	1.6A1
1F	1.1F	6B	1.6B
1G	1.1G	6C	1.6E
2	1.2	6D	1.6G
2A1	1.2A1	6E	1.6H
2B	1.2B	6F	1.6J
2C	1.2C	7	1.7
3	1.3	7A2	1.7A1
3A	12.3	7A3	1.7A2
3B	3.3	7A4	1.7A3
3C	5.3	7B1	12.7B1 and 9.7B1
4	1.4	7B2	1.7B1
4A1	1.4A1	7B3	1.7B2
4B	1.4B	7B4	1.7B2
4C	1.4C	7B5	1.7B3–1.7B5, and 9.7B3

<i>Concise AACR2</i> PART 1	<i>AACR2</i> PART I	<i>Concise AACR2</i> PART 2	<i>AACR2</i> PART II
7B6	1.7B6	27C	21.24–21.27
7B7	1.7B7	28	21.28
7B8	1.7B9	29A	21.29
7B9	1.7B10	29B1	21.30A
7B10	1.7B11	29B2	21.30B–21.30E
7B11	1.7B14	29B3	21.30F
7B12	1.7B16	29B4	21.30G
7B13	1.7B17	29B5	21.30J
7B14	1.7B18	29B6	21.30K
7B15	1.7B20	29B7	21.30L
7B16	1.7B21	29B8	21.30M and 13.1– 13.6
8	1.8	31	22.1
8A	1.8A	32A	22.2B and 21.6D
8B	1.8B	32B	22.2A and 22.2C
9	1.9	33	22.4A
10	1.10	33A	22.4B
11	1.11	34A	22.5A
		34B	22.5B
		34C	22.5C
		34D	22.5D–22.5E
		35	22.6
		36	22.8
		37	22.9A
		38	22.10
		39	22.11
		40	22.12
		41	22.11A
		42	22.18
		43	22.17
		44	22.20
		45	23.1
		46	23.2 and 23.4– 23.5
		47	23.3
		49	24.1
		50A	24.3A–24.3B
		50B	24.3E
		50C	24.2
		51A	24.4A
		51B	24.4C2
		51C	24.4C1 and 24.4C3– 24.4C7
<i>Concise AACR2</i> PART 2	<i>AACR2</i> PART II		
21A	21.0A		
21B	21.0B		
21C	21.0C		
22	21.2		
22A	21.2C2		
22B	21.2A		
22C	21.2C		
22D	21.2B		
23A	21.1A		
23B	21.1B		
23C	21.1C		
24A	21.4A		
24B	21.4B		
25A	21.6A		
25B	21.6B		
25C	21.6C		
26A	21.7A		
26B	21.7B		
26C	21.7C		
27A	21.8		
27B	21.9–21.23		

<i>Concise AACR2</i> PART 2	<i>AACR2</i> PART II	<i>Concise AACR2</i> PART 2	<i>AACR2</i> PART II
52A	24.3F	59B	25.3
52B	24.7A	59C	25.4
52C	24.7B	59D	25.17–25.18
52D	24.7B4	60A	25.8
53	24.12	60B	25.9
54	24.13	60C	25.10
55A	24.18	61	25.2E and 26.4
55B	24.20	62	26.1
56A	24.14 and 24.19	63	26.2
56B	24.24	64	26.3
57	25.1	65	26.4
57B	25.2A	Appendix I	Appendix A
57C	25.2C	Appendix II	Appendix D
58	25.1A		

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# Index

The index covers the Introduction, rules, and Appendices, but not examples or works cited in any of the rules or appendices. Index entries beginning “Introduction” refer to page numbers. Index entries beginning with numerals refer to rule numbers. Index entries beginning App. refer to the appendices. Footnotes are indicated by *n* after the rule number.

The index is alphabetized word by word, disregarding punctuation.

## A

### AACR2

- examples in, 1C3, 21C
- relation of Concise AACR2 to,  
Introduction p. 1, App. III

### Abbreviations

- in edition statement, 2B

### Abridgements of works, entry, 27B2(e)

### Abridgement of information, *see* Omissions

### Access, mode of (electronic resources), notes on, 7B1

### Access points

- definition, App. II, *see also*  
Headings; Uniform titles
- use of, Introduction p. 2

### Accompanying material, *see also*

- Related works
- definition, 5E1, App. II
- described dependently, 1.9B
- notes on, 7B10
- physical description, 5E

### Acronyms, corporate names, references, 64A1

### Activity cards

- definition, App. II
- general material designation,  
1C1

### Actors and actresses, *see*

- Performers and performance  
groups

### Adaptations

- art works, 27B1(d)
- literary forms, 27B1(a)
- motion pictures, etc., based on  
novels, 27B1(i)
- musical arrangements, 27B2(c)
- notes on, 7B4
- novels based on motion pictures,  
27B1(h)

### Added entries, 29, *see also* Main entries; Name/title added entries

- analytical added entries, 29B8
- choice of, 21A
- definition, App. II
- other related persons or bodies,  
29B3
- two or more responsible persons or  
bodies, 29B1
- works entered under uniform title,  
61A

### Additional title information, *see* Other title information

### Additions to headings, *see* Corporate bodies, headings; Personal names, headings

### Additions to titles, 1E4

- Address, terms of, *see* Terms of address
- Administrative divisions, *see*  
Subordinate bodies
- Administrative regulations, 23B2(a),  
24B
- Agencies, government, *see* Govern-  
ments and government bodies
- Air forces, *see* Armed forces, headings
- Alternative formats, 7B12
- Alternative titles  
capitalization, App. I b1  
definition, App. II
- Ambiguous names, *see* Names that do  
not appear to be names, additions to
- Analysis  
“in” analytics, 29B8(b)  
name/title added entries, 29B8(a)
- Analytical entries, definition, App. II
- Anglo-American Cataloguing Rules*, *see*  
AACR2
- Anonymous works  
definition, App. II  
entry, 23C
- Area of description, definition, 0C,  
App. II
- Armed forces, headings, 55A(type 5),  
56B
- Arrangements, musical, 27B2(c)
- Art originals and art works, *see also*  
Graphic resources; Three-dimen-  
sional objects  
adaptations, 27B1(d), *see also* Art  
reproductions  
definition, App. II  
extent, 5B1(a)  
general material designation, 1C1
- Art prints  
definition, App. II  
extent, 5B1(a)
- Art reproductions, *see also* Graphic  
resources; Three-dimensional  
objects  
definition, App. II  
entry, 27B1(e)  
extent, 5B1(a)  
general material designation, 1C1
- Articles (part of speech)  
initial, *see* Initial articles  
in surnames with prefixes, 34D1
- Artistic form of item, *see* Nature of  
item, notes on
- Atlases  
definition, App. II  
extent, 5B2
- Audience, notes on, 7B11
- Australian place names, 46B1
- Author, original  
added entries, 29B2(c)  
and revised texts, 27B1(b)
- Author statement, *see* Statements of  
responsibility
- Authors and authorship, *see also*  
Corporate bodies, entries; Personal  
authors, entry; Statements of  
responsibility  
definition, App. II  
of mixed character, *see* Mixed  
responsibility, works of  
more than three, 23C(2)  
as part of title proper, 1B2–1B3, 1F1  
shared, *see* Shared responsibility,  
works of  
unknown, *see* Anonymous works
- Author/title added entries, *see*  
Name/title added entries
- Author/title references, *see* Name/title  
references
- B**
- b&w*, use of with three-dimensional  
objects, 5C(7)
- Bible, uniform title, 59D
- Bibliographic citations in notes, 7A4
- Bibliographic identities, separate,  
32A2, *see also* Pseudonyms
- Bibliographic resources, definition,  
App. II
- Birth, date of, added to distinguish  
identical names, 43
- Black and white in three-dimensional  
objects, 5C(7)

- Books, *see also* Monographs, definition  
 illustrations, 5C(1)  
 multivolumed, extent, 5B3, *see also*  
 Multipart resources  
 single volume, extent, 5B2  
 sources of information, 0A  
 “Bound with” notes, *see* “With” notes  
 Braille works, general material designa-  
 tion, 1C1  
 British Isles, place names, 46B1
- C**
- Canada, place names, 46B1  
 Capitalization, App. I  
 in identification of corporate names,  
 23B1  
 Caption title as source of information  
 for serials, 0An1, *see also* Variant  
 titles  
 Cartographic resources, *see* Maps and  
 cartographic resources  
 Cartridges  
 computer chip, extent, 5B1(c)  
 computer tape, extent, 5B1(c)  
 film, extent, 5B1(g)  
 microfilm, extent, 5B1(f)  
 sound, *see* Sound cartridges  
 Cassettes  
 computer tape, extent, 5B1(c)  
 film, extent, 5B1(g)  
 microfiche, extent, 5B1(f)  
 microfilm, extent, 5B1(f)  
 sound, *see* Sound cartridges  
 Cast (motion pictures, sound record-  
 ings), notes on, 7B6  
 Catalogues (library), definition, App. II  
 CD-ROMs, *see* Optical discs  
 CDs, *see* Optical discs; Sound discs  
 Ceased serials  
 extent of, 5B3  
 numbering area, 3A5  
 Channel Islands, place names, 46B1  
 Charts (cartographic resources), defini-  
 tion, App. II, *see also* Maps and  
 cartographic resources  
 Charts (graphic resources)  
 definition, App. II  
 extent, 5B1(b)  
 general material designation, 1C1  
 Chief source of information, *see also*  
 Sources of information  
 choice of, 0A, 0B  
 definition, App. II  
 resource lacking title proper, 1B6  
 Chip cartridge, computer, extent,  
 5B1(c)  
 Christian names, *see* Forenames (given  
 names)  
 Cities and towns, *see* Places, local  
 Civil titles, *see* Titles of position or  
 office  
 Collaborations, *see* Shared responsi-  
 bility, works of  
 Collaborators, *see also* Joint authors,  
 definition  
 added entries, 29B2(a)  
 definition, App. II  
 Collections, *see also* Selections as  
 uniform title; “With” notes  
 analytical added entries, 29B8  
 with collective title, entry, 26B  
 without collective title, *see*  
 Collective title, items without  
 sound recordings, 27B1(g)  
 uniform titles, 58A(4), 60A  
 works by different persons, 26  
 works by the same person, 24A,  
 60A  
 Collective title, items without, *see also*  
 Collective titles  
 entry, 26C  
 general material designations, multi-  
 media resources, 10C1  
 with no predominant part, 1G2  
 with predominant part, 1G1  
 “With” notes, 7B16  
 Collective titles, *see also* Collective  
 title, items without  
 collections with, 23C(3), 26B  
 definition, App. II  
 references, 65A3



- Colophon as source of information,  
serials, 0A*n*1
- Colour, *see also* Coloured illustrations  
cartographic resources, 5C(4)  
electronic resources, 5C(2)  
graphic resources, 5C(3)  
motion pictures, 5C(5)  
three-dimensional objects, 5C(7)
- Coloured illustrations  
definition, App. II  
in description, 5C(1)
- Commentaries on texts  
presented as commentary, 27B1(c)  
presented as edition of text, 27B2(d)
- Commissions (corporate body), reports,  
23B2(c), 24B
- Committee reports, 23B2(c), 24B
- Compact discs, *see* Optical discs;  
Sound discs
- Compilations, *see* Collections
- Compilers, *see also* Editors  
added entries, 29B2(b)  
collections, 26B, 26C  
definition, App. II
- Compound surnames, 34C, *see also*  
Surnames  
definition, App. II  
hyphenated, 34C2  
married women, 34C3  
nature of surname uncertain, 34C5  
references, 63A2  
unhyphenated names, 34C4
- Computer chip cartridge, extent, 5B1(c)
- Computer disks  
diameter, 5D(8)  
extent, 5B1(c)
- Computer files, *see* Electronic  
resources
- Computer optical discs, *see* Optical  
discs
- Computer tape cartridges, 5B1(c)
- Computer tape cassettes, 5B1(c)
- Computer tape reels, extent, 5B1(c)
- Conferences  
additions to names, 52C  
definition, App. II  
entry, 23B2(e), 24B  
headings for, 52  
omissions from names, 52B
- Conflict resolution, *see* Identical names,  
distinguishing
- Congresses, *see* Conferences;  
Legislative bodies, headings
- Conjectural information, *see entries*  
*beginning Unknown*
- Consulates, headings for, 55A(type 6)
- Containers  
definition, App. II  
three-dimensional objects,  
5D(10)
- Content, summary of, 7B13
- Contents notes, 7B14
- Continuing resources, *see* Integrating  
resources; Serials
- Conventions, *see* Conferences
- Copies, *see* Reproductions
- Copy being described note, 7B15
- Copyright date, 4E3
- Corporate bodies, entries, 23B2, 24B,  
*see also* Authors and authorship;  
Corporate bodies, headings  
added entries, 29B2(e)  
definition, 23B1, App. II  
title entry for works from, 23C(4)
- Corporate bodies, headings, 48–56, *see*  
*also* Corporate bodies, entries;  
Subordinate bodies  
additions to names, 51  
capitalization, App. I a1, App. I a3  
changes of name, 49C  
construction of, 48  
direct or indirect entry, 49B  
geographic names added to, 45(a),  
45(b)  
language, 50A  
references, 64
- Correspondence, *see* Shared responsi-  
bility, works of
- Countries, *see also* Geographic names  
corporate names, added to, 51B  
place names, added to, 46B2
- Courts, headings, 55A(type 4)

- Cover as source of information, serials,  
0An1
- Credits (motion pictures, etc.), notes on,  
7B6
- Cross-references, *see* References
- Czech compound surnames of married  
women, 34C3
- D**
- Dashes at beginning of titles, capitaliza-  
tion of words following, App. I b2,  
*see also* Punctuation of description
- Date of birth, death, etc., added to dis-  
tinguish identical names, 43
- Date of conference in corporate head-  
ings, 52B, 52C, 52D
- Date of founding in corporate names,  
51B
- Date of publication, 4E  
not found on resource, 4E3  
serials, integrating resources, and  
multipart resources, 4E2
- Date of viewing (remote access  
resources), 7B17
- Dates added to distinguish identical  
names, 43
- Dates of incumbency for heads of state,  
55B1
- Dates of reign for sovereigns, 55B2
- Death, date of, added to distinguish  
identical names, 43
- Departments, *see* Subordinate bodies
- Description of resource, Introduction  
p. 5–6, *see also specific types  
of resources*  
basis of, 0A  
general rules, 1
- Diffuse authorship, *see* Mixed  
responsibility, works of; Shared  
responsibility, works of
- Digital graphic representation of carto-  
graphic resources, *see* Maps and  
cartographic resources: Special  
area for scale and projection
- Dimensions, 5D  
filmstrips and filmstrips, 5D(2)  
globes, 5D(3)  
graphic resources, 5D(4)  
maps, 5D(4)  
microfiches, 5D(5)  
motion pictures, 5D(6)  
printed monographs, 5D(1)  
slides, 5D(7)
- Dioramas  
definition, App. II  
general material designation, 1C1
- Discs (electronic resources), *see* Optical  
discs
- Discs (sound recordings), *see* Sound  
discs
- Discs (videorecordings), *see*  
Videodiscs, extent
- Disks, computer, *see* Computer disks
- Distinction, titles of, *see* Terms of  
honour and respect
- Distributors  
added to publication details, 4D3  
definition, App. II
- Divisions, *see* Subordinate bodies
- Doubtful information, *see entries  
beginning Unknown*
- Dramatizations, *see* Adaptations
- Drawings, technical, *see* Technical  
drawings
- Duration (playing time), 5B1
- DVDs, *see* Optical discs; Videodiscs,  
extent
- E**
- Earlier titles (integrating resources),  
notes on, 1B10
- Earlier titles (serials), notes on,  
1B9
- Edition area, 2
- Edition (books), definition, App. II
- Edition (other materials), definition,  
App. II
- Edition (unpublished items), definition,  
App. II

- Editions, *see also* Edition area  
     with commentaries, 27B1(b)  
     definitions, App. II  
     notes on, 7B7
- Editors, *see also* Compilers  
     added entries, 29B2(b)  
     collections, 26B, 26C  
     definition, App. II  
     series, 6C
- Electronic resources, *see also* Remote  
     access resources  
     definition, App. II  
     extent, 5B1(c)  
     general material designation, 1C1  
     note area, 7B1  
     sound or colour in, 5C(2)  
     sources of information, 0A  
     title, notes on, 7B5
- Element, definition, App. II
- Embassies, headings for, 55A(type 6)
- England, place names, 49B1
- English language  
     compound surname uncertain,  
         34C5(a)  
     surnames with prefixes, 34D1
- Entries, definition, App. II, *see also*  
     Headings
- Excerpts, *see* Parts of works; *Selections*  
     as uniform title
- Expeditions, 23B2(e)
- Explanatory words or phrases, *see*  
     Words or phrases
- Extent of resource  
     general rules, 5B  
     multimedia resources, 10C2
- Extracts, *see* Collections; Parts of  
     works; *Selections* as uniform title
- F**
- Facsimile reproductions, *see*  
     Reproductions
- Family names, *see* Surnames
- Fiches, *see* Microfiches
- Files, computer, *see* Electronic  
     resources
- Filing element in personal names, 30
- Filing titles, *see* Uniform titles
- Film cartridges, extent, 5B1(g)
- Film cassettes, extent, 5B1(g)
- Film loops, extent, 5B1(g)
- Film reels, extent, 5B1(g)
- Films, *see* Motion pictures
- Filmslips  
     dimensions, 5D(2)  
     extent, 5B1(d)
- Filmstrips  
     definition, App. II  
     dimensions, 5D(2)  
     extent, 5B1(d)  
     general material designation, 1C1  
     sound in, 5C(3)
- Flash cards  
     definition, App. II  
     general material designation, 1C1
- Flip charts, extent, 5B1(b)
- Floppy disks, *see* Computer disks
- Forenames (given names)  
     entry under, 36  
     with words or phrases, 39A
- Form, artistic, notes on, *see* Nature  
     of item, notes on
- Formal notes, 7A4
- Formats, other available, 7B12
- Forms of name, *see* Variant names
- French language  
     compound surnames of married  
         women, 34C3  
     surnames with prefixes, 34D1
- Frequency of serials, notes, 7B1
- Fullness of names  
     corporate and place names, refer-  
         ences, 64A1  
     personal names, choice among,  
         42  
     personal names, references, 63A1
- G**
- Games  
     definition, App. II  
     general material designation, 1C1

- General material designation, 1C, *see also* Extent of resource definition, App. II  
 and microforms, extent of, 5B1(f)  
 and motion pictures, extent of, 5B1(g)  
 multimedia resources, 10C1  
 and sound recordings, extent of, 5B1(j)  
 and videorecordings, extent of, 5B1(l)
- Generally named subordinate bodies, government agencies, 55A(type 1)
- Geographic names, 45–47, *see also entries beginning Place of*  
 additions to, 46B  
 as additions to corporate names, 45(a), 45(b)  
 changes of name, 47  
 choice of name, 46A  
 corporate names, added to, 51B, 51C  
 as headings for governments, 45(c), 50B
- German surnames with prefixes, 34D1
- Given names, *see* Forenames (given names)
- Globes  
 definition, App. II  
 dimensions, 5D(3)  
 extent, 5B1(e)
- GMD, *see* General material designation
- Government officials, headings, 55B
- Governments and government bodies  
 armed forces, *see* Armed forces, headings  
 choice of name, 50B  
 courts, 55A(type 4)  
 definition, 50B n6  
 entered subordinately, 55  
 legislatures, 55A(type 3)  
 officials, 55B
- Graphic resources, *see also* Art originals and art works  
 adaptations in another medium, 27B1(d)  
 colour in, 5C(3)  
 dimensions, 5D(4)  
 extent, 5B1(m)  
 sources of information, 0A
- Great Britain, place names, *see* British Isles, place names
- Groups  
 performance, *see* Performers and performance groups  
 unnamed, works by, *see* Anonymous works
- H**
- Headings, *see also* Access points, definition; Added entries; Corporate bodies, headings; Geographic names; Main entries; Personal names, headings; Uniform titles definition, App. II  
 display of, Introduction p. 2–3, 0D
- Heads of government, 55B
- Heads of state, headings, 55B1, *see also* Royalty, headings
- Height, *see* Dimensions
- History of resource, notes on, 7B7
- Honour, terms of, *see* Terms of honour and respect
- Hungarian compound surnames of married women, 34C3
- I**
- Identical names, distinguishing  
 corporate bodies, 45(a), 51  
 no distinguishing characteristics, 44  
 personal names, 42–44  
*if appropriate and if necessary in*  
 AACR2, definition, Introduction p. 3
- Illustrated texts  
 description, 5C(1)  
 entry, 27B2(f)
- Illustrators, added entries, 29B6(b)  
*important in AACR2*, definition, Introduction p. 3

- Impressions, definition, App. II  
 “In” analytics, 29B8(b)  
 Incomplete multipart resources, extent,  
   5B4, *see also* Copy being  
   described note  
 Informal notes, 7A4  
 Initial articles  
   in identification of corporate names,  
     23B1  
   omitted from uniform titles, 57C  
 Initialisms, corporate names, refer-  
   ences, 64A1  
 Initials, personal names  
   entry under, 38  
   and fuller form of name, 42  
 Integrating resources  
   basis of description note, 7B17  
   changes in, 22D  
   chief sources of information, 0A  
   dates of publication, 4E2  
   definition, App. II  
   title changes, 1B10, 7B8  
 Intellectual level (audience), 7B11  
 International Standard Book Number  
   (ISBN), 8B1  
 International Standard Serial Number  
   (ISSN), 8B1  
 Internet resources, *see* Remote access  
   resources  
 Ireland, place names, 46B1  
 Isle of Man, place names, 46B1  
 Italian names  
   compound surnames of married  
     women, 34C3  
   surnames with prefixes, 34D1  
 Item, *see* Bibliographic resources,  
   definition
- J**  
 Joint authors, definition, App. II, *see*  
   *also* Collaborators; Mixed respon-  
   sibility, works of; Shared respon-  
   sibility, works of  
 Journals (periodicals), *see* Serials  
 Judicial bodies, *see* Courts, headings
- K**  
 Kits, *see also* Multimedia resources  
   definition, App. II  
   general material designation, 1C1,  
     10C1
- L**  
 Lack of title, *see* Collective title, items  
   without  
 Language  
   corporate names, 50A  
   corporate names, references, 64A1  
   notes on, 7B3  
   of personal names, *see specific*  
     *language*  
   place names, 46A  
   title proper, 1B7  
   uniform titles, 59B  
 Large print materials, general material  
   designation, 1C1  
 Laws, 23B2(b), 24B  
 Legislative bodies, headings,  
   55A(type 3)  
 Letters (alphabetic) as names, 38  
 Level of description, 0E  
 Library’s holdings, notes on, 7B15  
 Literary form, adaptations of, *see*  
   Adaptations  
 Liturgical works, 23B2(d), 24B  
 Long titles in other title information,  
   1E3  
 Loops, film, extent, 5B1(g)  
 Loose-leaf publications, *see* Integrating  
   resources
- M**  
 Machine-readable data files, *see*  
   Electronic resources  
 Main entries, *see also* Access points,  
   definition; Added entries  
   choice of, 21A  
   concept of, Introduction p. 2  
   definition, App. II  
 Malaysia, place names, 46B1

- Manuscripts  
 definition, App. II  
 general material designation, 1C1
- Maps and cartographic resources, *see*  
*also* Charts (cartographic  
 resources), definition  
 from corporate bodies, 23B2(g),  
 24B  
 dimensions, 5D(4)  
 extent, 5B1(e)  
 general material designation, 1C1  
 physical description area, colour in,  
 5C(4)  
 sources of information, 0A  
 special area for scale and projection,  
 3B
- Marines, *see* Armed forces, headings
- Married women with compound sur-  
 names, 34C3
- Masthead  
 definition, App. II  
 as source of information, 0An1
- Material designations, *see* Extent  
 of resource; General material  
 designation
- Material of object, 5C(7)
- Material specific details area  
 maps, *see* Maps and cartographic  
 resources: special area for scale  
 and projection  
 music, *see* Music: musical presenta-  
 tion statement  
 serials, *see* Serials: numbering area
- Mathematical data area (cartographic  
 resources), *see* Maps and carto-  
 graphic resources: special area for  
 scale and projection
- Measurements, units of, Introduction  
 p. 6
- Metric measurements, Introduction  
 p. 6
- Microfiches  
 dimensions, 5D(5)  
 extent, 5B1(f)
- Microfilms, extent, 5B1(f)
- Microforms  
 definition, App. II  
 extent, 5B1(f)  
 general material designation, 1C1  
 illustrated, 5C(1)  
 sources of information, 0A
- Microscope slides  
 definition, App. II  
 general material designation, 1C1
- Military forces, *see* Armed forces,  
 headings
- Military titles and offices, *see* Titles of  
 position or office
- Ministries, government, 55A(type 2),  
*see also* Subordinate bodies
- Mixed authorship, *see* Mixed responsi-  
 bility, works of
- Mixed material resources, *see* Kits;  
 Multimedia resources
- Mixed responsibility, works of, *see also*  
 Joint authors, definition; Shared  
 responsibility, works of  
 corporate entries for, 23B2  
 definition, 27A, App. II  
 entry, 27  
 modifications of existing works,  
 27B  
 new collaborations, 27C
- Mode of access of electronic resources,  
 notes on, 7B1
- Models (three-dimensional objects), *see*  
*also* Toys  
 definition, App. II  
 general material designation, 1C1
- Modifications of works of mixed  
 responsibility, 27B  
 adaptations, *see* Adaptations  
 art works, *see* Art reproductions  
 with commentary, 27B1(c)  
 dramatic presentations, 27B1(h)  
 graphic resources, 27B1(d)  
 music, 27B1(f)  
 novels, 27B1(i)  
 revisions of texts, *see* Revisions  
 sound recordings, 27B1(g)

- Monographic series, *see* Series
- Monographs, definition, App. II, *see also* Books
- Monophonic recordings, 5C(6)
- Motion pictures  
 dimensions, 5D(6)  
 extent, 5B1(g)  
 general material designation, 1C1  
 by performance group, 23B2(f)  
 sound in, 5C(5)  
 sources of information, 0A
- Mrs.*, *see* Married women with  
 compound surnames; Terms of  
 address
- Multilingual resources  
 source of information, 0B1
- Multilingual resources, title proper,  
 1B7, *see also* Language; Parallel  
 titles
- Multimedia resources, 10, *see also* Kits  
 definition, App. II  
 with no predominating component,  
 10C  
 physical description area, 10C2  
 with predominating component,  
 10B
- Multipart resources, *see also* Series  
 basis of description note, 7B17  
 chief source of information, 0B2  
 copy described note, 7B15  
 dates of publication, 4E2  
 definition, App. II  
 extent, 5B3  
 title changes in, 1B8, 22B  
 title proper of individual parts, 1B4  
 uniform titles, *see* Parts of works
- Multivolume works, *see* Multipart  
 resources
- Music  
 adaptations, 27B1(f)  
 arrangements, 27B2(c)  
 extent, 5B1(h)  
 general material designation, 1C1  
 illustrated, 5C(1)  
 musical presentation statement, 3C2  
 printed, sources of information, 0A
- N**
- Name, change of, *see also* Pseudonyms;  
 Variant names  
 personal names, 32B  
 place names, 47  
 references, 63A1
- Names, *see* Corporate bodies, headings;  
 Geographic names; Personal  
 names, headings; Statements of  
 responsibility  
 change of, *see* Name, change of  
 with particles, *see* Prefixes,  
 surnames with
- Names that do not appear to be names,  
 additions to, 41
- Name/title added entries  
 analysis, 29B8  
 definition, App. II  
 related works, 29B4
- Name/title references  
 collective titles, 65A3  
 definition, App. II  
 uniform titles, 61B, 65A1
- Nature of item, notes on, 7B2
- Navies, *see* Armed forces, headings
- New Testament, uniform titles, 59D
- Nobility, titles of, *see* Titles of nobility
- Nonroman scripts, works in, uniform  
 titles, 59C
- Northern Ireland, place names, 46B1
- Note area, 7  
 added entries, justification for, 29A4  
 facsimiles, 11  
 multimedia resources, 10C3  
 optional nature, Introduction p. 6  
 order of information, 7A4  
 on other editions, 7A4  
 punctuation, *see* Punctuation of  
 description: note area  
 sources of information for, 7A3
- Novelizations, *see* Adaptations
- Numbering area (serials), *see* Serials:  
 numbering area
- Numbering, definition, App. II, *see also*  
 Series area: numbering

- Numbers  
 in edition statement, 2B  
 in headings for conferences, 52C, 52D
- Numerals as personal names, 38
- O**
- Objects, *see* Realia
- Office, title of, *see* Titles of position or office
- Old Testament, uniform titles, 59D
- Omissions  
 from names of conferences, 52B  
 other title information, 1E3  
 from statements of responsibility, 1F5–1F7
- OPACs  
 display of records in, Introduction p. 3  
 punctuation in, 0D
- Optical discs  
 diameter, 5D(8)  
 extent, 5B1(c), 5B1(l)
- optional rules in AACR2, Introduction p. 3, 6
- Originals, notes on, 11
- Other title information  
 definition, App. II  
 general rule, 1E
- P**
- Pagination, *see* Extent of resource
- Pamphlets, *see* Books
- Parallel titles, 1D  
 capitalization, App. I b1  
 definition, App. II
- Paraphrases, *see* Adaptations
- Part (music), extent, 5B1(h)
- Particles, names with, *see* Prefixes, surnames with
- Parts of works  
 definition, App. II  
 references, 65A3  
 title proper for, 1B4
- Performers and performance groups  
 added entries, 29B2(d)  
 entries for, 23B2(f), 24B  
 of musical works by one person, 27B2(a)  
 of works by many persons, 27B1(g)
- Periodicals, *see* Serials
- Personal authors, entry, 23A, *see also* Authors and authorship; Personal names, headings  
 definition, 23A1  
 works by a single person, 24A  
 works by two or more persons, 23A2
- Personal names, headings, 30–43, *see also* Compound surnames; Forenames (given names); Pseudonyms; Surnames  
 capitalization, App. I a1, App. I a2  
 choice of, 30  
 different names or forms of the same name, 32B  
 entry element, 33  
 identical names, distinguishing, 42–44  
 initials, expansion of, 42  
 initials, letters, or numerals as, 38  
 order of elements, 33A  
 in other languages, *see specific language*  
 pseudonyms, 32A  
 references, 63  
 surname, entry under, 34  
 titles of nobility, 35  
 words or phrases as names, 31D
- Photocopies, *see* Reproductions
- Phrases, *see* Words or phrases
- Physical description area, 5  
 multimedia resources, 10C2  
 notes on, 7B9
- Pictures  
 definition, App. II  
 extent, 5B1(a)  
 general material designation, 1C1
- Place names, *see* Geographic names
- Place of conferences, 52C, 52D



- Place of publication, distribution, etc., 4C  
 country, state, province, etc., added to, 4C1  
 multiple, 4B2  
 uncertain or unknown, 4C3
- Places, local  
 added to corporate names, 51B  
 added to place names, 46B2
- Playing speed (sound recordings), 5C(6)
- Playing time, 5B1
- Poetry, *see* Verse, translators of
- Policy statements, entry, 23B2(a)
- Portuguese compound surnames, 34C3
- Position, title of, *see* Titles of position or office
- Posters, extent, 5B1(b)
- Predominant name  
 definitions, App. II  
 personal names, 32B
- Prefixes, surnames with  
 headings for, 34D  
 references, 63A2
- Prepositions in surnames with prefixes, 34D1
- Prescribed sources of information, *see* Sources of information
- Presidents, headings, 55B1
- Printed resources, *see* Books
- Prints (art), *see* Art prints
- Proceedings (conferences), *see* Conferences
- Projection (cartographic resources), 3B3
- Provinces, *see* States, names of
- Pseudonyms, 32A, *see also* Words or phrases: as names  
 choice among several, 32A2  
 definition, App. II  
 one pseudonym, 32A1  
 references, 63A1
- Publication date, *see* Date of publication
- Publication, distribution, etc., area, 4  
 more than one, 4B2  
 notes on, 7B8
- Publishers, distributors, etc., 4D  
 more than one, 4B2  
 as part of title proper, 1B2  
 unknown, 4D2
- Punctuation of description, 0D  
 cartographic resources special area for scale and projection, 3B1  
 edition area, 2A1  
 musical presentation statement, 3C1  
 note area, 7A1, 7A3  
 physical description area, 5A1  
 publication, distribution, etc., area, 4A1  
 serials numbering area, 3A1  
 series area, 6A1  
 standard number area, 8A1  
 title and statement of responsibility area, 1A1  
 title proper, 1B1  
 uniform titles, 57B
- Q**
- Quadraphonic recordings, 5C(6)
- Qualifiers to names, *see* Identical names, distinguishing
- R**
- Rank, titles of, *see* Terms of honour and respect; Titles of nobility
- Realia, *see also* Three-dimensional objects  
 definition, App. II  
 general material designation, 1C1
- Recordings, sound, *see* Sound recordings
- Records (sound recording), *see* Sound discs
- Reels  
 computer tape, 5B1(c)  
 microfilm, extent, 5B1(f)  
 motion picture, extent, 5B1(g)  
 sound tape, 5B1(j)
- Reference sources, definition, App. II

- References, 62–65, *see also* Name/title references  
 corporate names, 64  
 definition, App. II  
 personal names, 30, 63  
 uniform titles, 65A1  
 and uniform titles, 61A
- Related corporate bodies, definition, 53n7, App. II, *see also* Subordinate bodies
- Related works, 28, *see also* Accompanying material; Adaptations; Revisions  
 added entries for, 28B, 29B4  
 definition, 28A
- Religion, names in, references, 63A1
- Remote access resources  
 date of viewing note, 7B17  
 and extent, 5B1(c)  
 notes on mode of access, 7B1  
 sound or colour in, 5C(2)
- Reports of corporate bodies, 23B2(e), 24B
- Reprints, definition, App. II
- Reproductions, *see also* Art reproductions  
 description of, 11  
 general material designation, 1C2
- Republic of Ireland, place names, 46B1
- Resources made up of several types of material, *see* Kits; Multimedia resources
- Respect, terms of, *see* Terms of honour and respect
- Responsibility, statements of, *see* Statements of responsibility
- Restrictions on use note, 7B15
- Revisions  
 entry for, 27B1(b)  
 original author added entry, 29B2(c)  
 uniform titles not used for, 58B
- Roman names, 37
- Romanization, definition, App. II, *see also* Nonroman scripts, works in, uniform titles
- Royalty, headings, 31C, *see also* Titles of nobility  
 as heads of state, 55B1
- Rules, *see* Administrative regulations
- S**
- Sacred scriptures  
 entry, 23C(5)  
 uniform titles, 58A(3), 59D
- Scale of cartographic resources, 3B2
- Scandinavian compound surnames, 34C5(a)
- Scope, notes on, *see* Nature of item, notes on
- Scores, extent, 5B1(h), *see also* Music
- Scotland, place names, 46B1
- Scriptures, *see* Sacred scriptures: uniform titles
- Sections (serials), definition, App. II, *see also* Subseries
- Sections (subordinate body), *see* Subordinate bodies
- Secular names, references, 63A1
- “See also” references, *see also* References  
 corporate headings, 64B  
 general rule, 62B  
 personal names, 63B  
 related works, 65B
- “See” references, *see also* References  
 corporate names, 64A  
 personal names, 63A  
 titles, 65A
- Selections* as uniform title, 60B
- Serials  
 basis of description note, 7B17  
 ceased serials, 3A5, 5B3  
 chief sources of information, 0A  
 dates of publication, 4E2  
 definition, App. II  
 designations for, 3A6–3A7  
 first issues, 0A, 3A2–3A4  
 frequency notes, 7B1  
 illustrated, 5C(1)

- Serials (*cont.*)
- notes on related serials, 7B7
  - numbering area, 3A
  - numbering as part of title, 1B5
  - printed, 5B3, 5B4
  - title changes, 1B9, 3A8, 22C
- Series, *see also* Multipart resources
- added entries, 29B7
  - definitions, App. II
- Series area, 6
- multiple series, 6F
  - numbering, 6D
  - statements of responsibility, 6C
  - subseries, *see* Subseries
  - title proper, 6B
- Shared authorship, *see* Shared responsibility, works of
- Shared responsibility, works of, *see also* Joint authors, definition; Mixed responsibility, works of
- corporate entries for, 23B2
  - definition, App. II
  - entry, 25
  - by more than three persons or bodies, 25C2
  - principal responsibility indicated, 25B
  - principal responsibility not indicated, 25C
- Size, *see* Dimensions
- Slides
- definition, App. II
  - dimensions, 5D(7)
  - extent, 5B1(i)
  - general material designation, 1C1
  - sound in, 5C(3)
- Sound
- electronic resources, 5C(2)
  - filmstrips or slide sets, 5C(3)
  - motion pictures, 5C(5)
- Sound cartridges
- dimensions, 5D(9)
  - extent, 5B1(j)
- Sound cassettes
- dimensions, 5D(9)
  - extent, 5B1(j)
- Sound discs
- diameter, 5D(8)
  - extent, 5B1(j)
  - sources of information, 0A
- Sound recordings
- extent, 5B1(j)
  - general material designation, 1C1
  - mixed responsibility, 27B1(g)
  - other physical description, analog or digital, 5C(6)
  - by performance group, 23B2(f)
  - source of information, 0A
- Sound tapes, *see also* Sound cassettes
- reels, extent, 5B1(j)
  - sources of information, 0A
- Sources of information, 0A, 0B
- access points, 21B
  - for choice of name, 31B1
  - corporate names, 50C1
  - edition area, 2A2
  - for form of corporate names, 49A
  - note area, 7A3
  - publication, distribution, etc., area, 4A2
  - series area, 6A2
  - standard number area, 8A2
- Sovereigns, *see* Royalty, headings
- Spanish names
- compound surnames of married women, 34C3
  - surnames with prefixes, 34D1
- Special area for serials, maps, and music, *see* Maps and cartographic resources: special area for scale and projection; Music: musical presentation statement; Serials: numbering area
- Specific material designation, definition, App. II, *see also* Extent of resource; General material designation
- Spellings, variant, corporate names and place names, 64A1
- Spine title, definition, App. II
- Standard number area, 8
- definition, App. II
  - multiple, 8B2

- Statements of responsibility, 1F  
 absence of, 1F4  
 additions, explanatory, 1F8  
 definition, App. II  
 edition area vs. title area, 2C2–2C3  
 more than one, 1F2  
 with more than three names, 1F5  
 notes on, 7B6  
 omissions from, 1F5–1F7  
 as part of title proper, 1B2–1B3, 1F1  
 position of, 1F3  
 relating to edition, 2C  
 relating to series, 6C
- States, names of  
 added to corporate names, 51B  
 added to place names, 46B1
- Stereophonic recordings, 5C(6)
- Subordinate bodies  
 definition, 23B1, 53*n*7, App. II  
 entered directly, 53  
 entered subordinately, 54, 55, 56  
 government bodies, 55  
 references, 64A2
- Subseries, 6E, *see also* Series  
 definition, App. II  
 entry, *see* Related works
- Subtitles (texts), *see* Other title information
- Summary of content, notes on, 7B13
- Supplements, *see also* Accompanying material; Related works  
 definition, App. II  
 described dependently, 9B  
 described independently, 9A  
 notes on, 7B10  
 title, capitalization of, App. I b3  
 title proper for, 1B4
- Supplied titles  
 definition, App. II  
 as title proper, 1B6
- Surnames  
 choice of form of name, 31B1  
 compound, *see* Compound surnames  
 definition, 30*n*1, App. II  
 elements functioning as, 34B  
 entry under, 34  
 names without, 31B2  
 nature of surname uncertain, 34C5  
 with prefixes, *see* Prefixes, surnames with  
 with words or phrases, 39B
- System requirements for electronic resources, notes on, 7B1
- T**
- Tactile materials, general material designation, 1C1, *see also* Braille works, general material designation
- Tape cartridges  
 computer, 5B1(c)  
 sound, 5B1(j)
- Tape cassettes, 5B1(c), *see also* Sound cassettes
- Tape reels  
 computer, 5B1(c)  
 sound, 5B1(j)
- Tapes, sound, *see* Sound tapes
- Technical drawings  
 definition, App. II  
 general material designation, 1C1
- Terms of address, *see also* Terms of honour and respect; Titles of nobility; Titles of position or office  
 with forenames, 39B  
 in personal names, 31D
- Terms of honour and respect, *see also* Terms of address; Titles of nobility; Titles of position or office in personal names, 31D  
 in statement of responsibility, 1F7
- Text (printed materials)  
 with art reproductions, entry, 27B1(d)  
 modifications of, *see* Adaptations; Revisions
- Three-dimensional objects, *see also* Realia  
 cartographic resources, *see* Globes  
 dimensions, 5D(10)  
 extent, 5B1(k)  
 material or colour of object, 5C(7)  
 sources of information, 0A

- Title, *see also* Alternative titles;  
Caption title as source of information for serials; Collective titles; Other title information; Parallel titles; Supplied titles; Title proper; Uniform titles; Variant titles  
definition, App. II  
entry under, *see* Title entry  
preceded by dashes, capitalization, App. I b2
- Title added entries, *see* Title proper: added entries
- Title and statement of responsibility area, 1, *see also* Collective title, items without; General material designation; Other title information; Parallel titles; Statements of responsibility; Title proper  
capitalization, App. I b
- Title entry  
main entry, 23C  
works of shared responsibility, 25C2
- Title page, definition, App. II
- Title proper, 1B  
added entries, 29B5  
capitalization, App. I b1  
changes in, entries for, 22  
definition, App. II  
explanatory additions, 1E4  
lack of, *see* Collective title, items without  
notes on, 7B5  
references, 65  
series, 6B, *see also* Series area  
transcription of, 1B1  
and uniform titles, 61A  
variations in, *see* Variant titles  
works entered under, *see* Title entry
- Title screen (electronic resources), definition, App. II
- Titles of nobility, *see also* Royalty, headings  
added to names, 40  
changed or not used by person, 35C  
definition, 35A  
entry under, 35  
in names of persons, 31C  
in statement of responsibility, 1F7  
United Kingdom, 35Bn3
- Titles of position or office, *see also*  
Terms of address; Terms of honour and respect  
with forenames, 39B
- Towns, *see* Places, local
- Toys, *see also* Models (three-dimensional objects); Realia  
definition, App. II  
general material designation, 1C1
- Translation of cataloguing data, Introduction p. 6
- Translations, 27B2(b)
- Translators, added entries, 29B6(a)
- Transparencies  
definition, App. II  
general material designation, 1C1
- Type of publication specific details area, *see* Maps and cartographic resources: special area for scale and projection; Music: musical presentation statement; Serials: numbering area
- ## U
- Uncertain information, *see entries beginning Unknown*
- Undifferentiated names, headings for, 44, *see also* Identical names, distinguishing
- Uniform titles, 57–61  
in added entries for related works, 29B4  
choice of, 59A  
complete works, 60A  
definition, 57A, App. II  
display of, Introduction p. 2–3, 57B  
general rule, 58  
references, 65A1  
sacred scriptures, 58A(3), 59D  
selections, 60B  
works in a single form, 60C

- United Kingdom
  - place names, *see* British Isles, place names
  - terms of nobility, 35B*n*3
- United States, place names, 46B1
- Unknown authorship, *see* Anonymous works
- Unknown date of publication, distribution, etc., 4E3
- Unknown publisher, distributor, etc., 4D2
- Unnamed groups, works by, *see* Anonymous works
- Updating loose-leaf publications, *see* Integrating resources
  
- V**
- Variant forms of title, *see* Variant titles
- Variant names, *see also* Name, change of
  - corporate bodies, 50
  - corporate bodies and places, reference, 64A1
  - persons, references, 63A1
  - “see” references, 62A
- Variant spellings, references, corporate names and place names, 64A1
- Variant titles, *see also* Uniform titles
  - added entries, 29B5
  - references, 65A2
  - series, 6B2
- Verse, translators of, 29B6(a)
- Videocartridges, extent, 5B1(l)
- Videocassettes, extent, 5B1(l)
- Videodiscs, extent, 5B1(l), *see also* Optical discs
- Videorecordings, *see also* Motion pictures
  - extent, 5B1(l)
  - general material designation, 1C1
  - by performance group, entry, 23B2(f)
- Vidoreels, extent, 5B1(l)
- Visually impaired users, works for, *see* Braille works, general material designation
- Volumes, multiple, *see* Multipart resources
  
- W**
- Wales, place names, 46B1
- Wall charts (graphic resources), extent, 5B1(b)
- Web sites, *see* Integrating resources; Remote access resources
- Width, *see* Dimensions
- “With” notes, 7B16
- Wives, *see* Married women with compound surnames
- Words or phrases
  - added to titles, 1E4
  - in entry under given name, 36
  - as names, 39, *see also* Pseudonyms
  - in personal names, 31D
  - with statements of responsibility, 1F8
- Works* as uniform title, 60A
- World Wide Web sites, *see* Remote access resources
- Writers, *see* Personal authors, entry

