

# INTRODUCTION

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## I. Scope and purpose

### I.1. Descriptive Cataloging of Rare Materials

DCRM(MSS) is one of a family of manuals providing specialized cataloging rules for various formats of rare materials typically found in rare book, archival, manuscript, and special collection repositories. The term "rare materials" refers to any materials that repositories have chosen to distinguish from general materials by the ways in which they house, preserve, or collect them. Rarity in the narrow sense of "scarcity" may or may not be a feature of these materials. Together, these manuals form Descriptive Cataloging of Rare Materials (DCRM), an overarching concept rather than a publication in its own right.

### I.2. Descriptive Cataloging of Rare Materials (Manuscripts)

DCRM(MSS) provides guidelines and instructions for the description of individual textual manuscripts. The term "manuscript" includes unpublished textual items in handwriting, typescript, or computer printout. For manuscript maps and manuscript music, it is recommended to use standards specific to those materials, applying relevant aspects of DCRM(MSS) as appropriate. DCRM(MSS) is intended to serve as a companion standard to *Describing Archives: A Content Standard* (DACS), which is primarily for collection-level description, and as a modern counterpart to *Descriptive Cataloging of Ancient, Medieval, Renaissance, and Early Modern Manuscripts* (AMREMM), which is primarily for describing manuscripts of the pre-modern, scriptorium era. Printed books, as well as serials, graphic materials, maps, and music, are out of scope. For these types of materials, use DCRM(B), DCRM(S), DCRM(G), DCRM(C), and DCRM(M) respectively.

### I.3. Need for special rules

Individual manuscripts present unique challenges not ordinarily encountered in the description either of printed books or archival and manuscript collections. Descriptive standards developed mainly for published materials assume the

presence of publisher-supplied information presented in conventional form; they do not fully support the description of manuscripts, which are always unique, and usually non-self-describing artifacts. At the same time, descriptive standards for groups or collections of manuscripts do not support the detailed level of description appropriate for individual manuscripts.

#### **I.4. Scope of application**

DCRM(MSS) is appropriate for the item-level description of individual manuscripts, including photographic or digital reproductions of individual manuscripts. This includes individual, stand-alone manuscripts; individual manuscripts within an archival collection; or small groups of related manuscripts for which more detailed description is warranted.

Examples of the types of manuscript material covered by DCRM(MSS) include handwritten, typewritten, or otherwise unpublished letters, diaries, miscellanies, deeds, wills, treatises, devotional or literary works, drafts of works intended for publication, galley or page proofs, copies of published works, legal papers, and screenplays.

For mechanically produced items whose publication status is ambiguous, such as family newsletters or dissertations, different institutions may designate their status in different ways, applying DCRM(MSS) or a standard intended for published material, such as DCRM(B) or DCRM(S), accordingly.

In the case of mixed-material items, such as scrapbooks, printed forms completed by hand or keyboard, or photograph albums with manuscript captions, the cataloger will need to use judgment to determine whether DCRM(MSS) or another standard, such as DCRM(G) or DCRM(B), is most appropriate.

#### **I.5. Application within the bibliographic record or archival description**

**These rules contain instructions for the descriptive elements in bibliographic records or archival descriptions only. They do not address the construction and assignment of controlled headings used as access points, although brief instructions relating to headings and other access points do appear throughout (e.g., Appendix F is entirely devoted to recommendations for uncontrolled title added entries).**

## **II. Relationship to other standards**

### **II.1. DCRM(B), DACS, AMREMM, APPM, and other cataloging documentation**

DCRM(MSS) draws upon the principles and vocabulary of Descriptive Cataloging of Rare Materials (Books) (DCRM(B)) and Describing Archives: A Content Standard (DACS), and is informed by both Archives, Personal Papers,

and Manuscripts (APPM)<sup>1</sup> and Descriptive Cataloging of Ancient, Medieval, Renaissance and Early Modern Manuscripts (AMREMM). In matters of style, presentation, wording, and subarrangement within areas, DCRM(MSS) largely follows DCRM(B), deviating only to the extent required by differences between published and manuscript materials. DCRM(MSS) is closer to DACS in its emphasis on context, its reliance on cataloger-supplied information rather than on transcription, and in its preference for spelled-out rather than abbreviated terms. Additionally, DCRM(MSS) follows DACS in providing considerable latitude for cataloger's judgment and local policy. The Rare Books and Manuscripts Section of the Association of College and Research Libraries, American Library Association, authorizes DCRM(MSS) as its standard for describing modern and early modern manuscripts. The Society of American Archivists (SAA) endorses DCRM(MSS) as a companion standard to DACS.

The relationship between the DCRM manuals and *Resource Description and Access* (RDA) is evolving. Current guidelines and other information can be found on the RBMS website at <http://rbms.info/dcrm/rda/>.

Refer to other standards for guidance and instructions on matters of description not covered in DCRM(MSS). The relevant sections of RDA and LC-PCC Policy Statements must be consulted for rules governing name and uniform title headings to be used as access points for authors, collectors, compilers, interviewees and interviewers, etc. For subject headings, numerous controlled vocabularies are available; within the United States, the subject headings of the Library of Congress are widely used. Institutions that assign classification-based call numbers to manuscripts should consult classification documentation and local policies. For genre/form headings, consult RBMS Controlled Vocabularies or other controlled vocabularies as appropriate. Terms from other authorized thesauri (e.g., the *Art & Architecture Thesaurus*) may also be used as appropriate.

## II.2. MARC 21 and EAD

*MARC 21 Format for Bibliographic Data* is the presumed format for presentation and communication of machine-readable cataloging; *Encoded Archival Description* (EAD) is the presumed format for presentation and communication of machine-readable finding aids. Use of DCRM(MSS), however, need not be restricted to a machine environment, and MARC 21 and/or EAD is not mandatory. Most examples in the body of DCRM(MSS) are shown using ISBD punctuation; MARC 21 encoding and/or EAD tagging appears only in some of the appendixes. Archivists and catalogers using MARC 21 should follow MARC 21 documentation for input, and be aware of how their bibliographic systems interpret MARC 21 codes to automatically generate display features. If using EAD, they should follow EAD documentation for input, and be aware of how their local style sheets interpret EAD tags to automatically generate display features. In both cases, this usually means, for example, that the

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<sup>1</sup> APPM was superseded by DACS in 2004 as the standard for describing archival materials.

archivist/ cataloger omits punctuation between areas, and certain words prefacing formal notes.

### **III. Objectives and principles**

The instructions contained in DCRM(MSS) are formulated according to the objectives and principles set forth below. These objectives and principles seek to articulate the purpose and nature of specialized descriptive rules for manuscripts and are informed by two disparate descriptive traditions, the bibliographic and the archival.

Like all the DCRM modules, DCRM(MSS) is influenced by the bibliographic cataloging tradition exemplified in the *Anglo-American Cataloguing Rules*, second edition (AACR2) and in the *Functional Requirements for Bibliographic Records* (FRBR). It assumes some familiarity with terminology used in each. However, since AACR2 and FRBR were developed for describing published materials, they are of limited usefulness for the description of manuscripts, which are almost always unpublished and unique.

DCRM(MSS) also serves the archival community, and consequently draws upon concepts and principles of archival description as articulated in DACS. However, since DACS was developed for describing archival collections, it is of limited usefulness for the detailed description of individual manuscripts.

These objectives and principles will provide catalogers, archivists, and administrators from both descriptive traditions with a better understanding of the underlying rationale for DCRM(MSS) instructions.

#### **III.1. Functional objectives for describing manuscripts at the item level**

The primary objectives in describing individual manuscripts, like the objectives in describing other types of material, focus on meeting user needs to find, identify, select, and obtain materials. However, users of manuscripts often bring specialized requirements to these tasks that cannot be met by existing descriptive rules. In addition, the standard production practices assumed in general cataloging rules developed for the description of published material do not apply to manuscripts. The following DCRM(MSS) objectives are designed to accommodate these important differences. For overarching objectives relating to the DCRM suite of manuals in general, see the Introduction to DCRM(B), III.1.

##### **III.1.1. Users must be able to discern readily from the description that an item is a manuscript**

The ability to identify an item as a manuscript is critical to the user tasks of finding, identifying, selecting, and obtaining manuscript resources. Whether users wish to study the manuscript as an artifact, or because it represents a different version of a published work, or because the work exists only as a single

manuscript exemplar, they must be able to easily discern from the description that the item is a manuscript rather than a printed publication.

### **III.1.2. Users must be able to perform most identification and selection tasks without direct access to the materials**

Users of manuscripts perform identification and selection tasks under circumstances that require a detailed description of the item as an initial point of entry (e.g., consultation from a distance, limited access due to the fragile condition of the item, inability to physically browse collections housed in restricted areas, or absence of readily available information in standard bibliographies or catalogs). Accuracy of description increases subsequent efficiency for both users and collection managers. The same accuracy contributes to the long-term preservation of the materials themselves, by reducing unnecessary circulation and examination of materials that do not precisely meet users' requirements.

### **III.1.3. Users must be able to find, identify, select, and understand a manuscript based on the description of its context**

Users often rely on contextual information to find, identify, select, and understand a manuscript. Context may include subject content, genre/form, biographical or historical information, and archival level of description.

Subject content and genre/form are often important tools for finding, identifying, selecting, and understanding a manuscript. Many of the works in manuscripts are untitled, and many are by obscure or unidentified persons, so users must often rely on topical and/or genre/form searches to find them. For example, someone doing research on Gold Rush diaries might not search for the diarists' names (since most are not well known), but by topic or genre/form.

In addition, users must be provided with information about the individuals, families, organizations, transaction(s), and process(es) that generated, assembled, accumulated, or maintained the manuscript, where that is key to finding, selecting, identifying a manuscript and/or understanding its content.

If the manuscript is part of a larger archival collection, users must be able to place it within the appropriate level of the hierarchical description of the collection, e.g., series, subseries, folder, or item.

### **III.1.4. Users must be able to investigate physical processes and post-production history exemplified in materials described**

Users of manuscripts routinely investigate a variety of artifactual and post-production aspects of materials. Users wish to know about the material aspects of the manuscript such as writing support, method of physical production, script, alterations, housing, etc. They may want to locate materials that are related by such aspects as binding style and structure, former owner(s), or other

provenance information. The ability of users to identify materials that fit these criteria depends upon full and accurate descriptions and upon the provision of appropriate access points.

### **III.2. Principles for describing manuscripts at the item level**

To meet the objectives listed above, DCRM(MSS) relies upon the following six principles. These principles are influenced by the general principles of archival and bibliographic description. For overarching principles relating to the DCRM suite of manuals in general, see the introduction to DCRM(B), III.2.

#### **III.2.1. Rules provide guidelines on constructing an accurate description of a manuscript**

Most manuscripts are not self-describing, and when they are, the information appearing on the item is often illegible, incomplete, misleading, inaccurate, or recorded in an abbreviated or non-standard form. It is generally necessary for the cataloger or archivist to supply a description rather than to only transcribe identifying information from the item. The supplied description is based on a combination of internal and external evidence. The primary elements in a description of a single item manuscript are a title, creator (if known), date (if known), and contextual information relating to its content or physical attributes. This principle is related to all of the objectives stated above.

#### **III.2.2. Rules provide guidance for describing a manuscript as a unique artifact**

Manuscripts are unique artifacts. Manuscript description focuses on the nature and purpose of the manuscript as a unique item rather than distinguishing it from other manifestations. Therefore, transcription plays a much smaller role in manuscript cataloging than in the cataloging of published materials. This principle is related to all of the objectives stated above.

#### **III.2.3. Rules provide guidance for the inclusion of physical descriptions**

There is no such thing as a typical manuscript. Manuscripts vary widely in their physical characteristics such as material type, medium, support, script, extent, and housing. An accurate physical description is important for finding, identifying, selecting, obtaining, and interpreting manuscript materials. This principle relates to objective 4 above.

#### **III.2.4. Rules provide guidelines for describing subject matter, genre/form, and biographical, historical, or administrative context**

Manuscripts are often of an ephemeral nature, generally not intended for publication, and frequently separated from the context of their original physical production. Additionally, the creators or compilers of manuscripts are often unidentified or not well known. Therefore, an accurate description of a manuscript often must include not only elements of bibliographical significance

(e.g., subject matter, genre/form), but also the manuscript's biographical, historical, or administrative context. This principle relates to objective 3 above.

### **III.2.5. Rules provide for the description of an individual manuscript within different discovery environments (e.g., finding aids or bibliographic records in a catalog)**

DCRM(MSS) can be used to create item-level descriptions of individual manuscripts in the form of either elements in a hierarchical finding aid or stand-alone bibliographic records. This principle relates to objective 3 above.

### **III.2.6. Rules are adapted from DCRM(B) and DACS**

DCRM(MSS) draws upon the relevant aspects of DCRM(B) and DACS whenever possible, deviating from them only to the extent required by the fundamental difference between published and manuscript materials on the one hand, and between individual manuscripts and archival and manuscript collections on the other.

## **IV. Options**

Available options are indicated in one of two ways.

*“Optionally”* introduces an alternative treatment of an element.

*“If considered important”* indicates that more information may be added, and thus signals choices for more or less depth in the description. This phrase covers the entire range between best practice on the one end, and highly specialized practices on the other.

The describing agency may wish to establish policies and guidelines on the application of options, leave the use of options to the discretion of the cataloger, or use a combination of the two.

## **V. Language preferences – delete rule; renumber the rest of Intro.**

## **VI. Spelling and style**

DCRM(MSS) uses the most recent edition of *Merriam-Webster's Collegiate Dictionary* as its authority in matters of spelling and the most recent edition of the *Chicago Manual of Style* as its authority in matters of style.

## **VII. Acronyms**

AACR2	<i>Anglo-American Cataloguing Rules</i> , second edition
ALA	American Library Association

AMREMM	<i>Descriptive Cataloging of Ancient, Medieval, Renaissance, and Early Modern Manuscripts</i>
APPM	<i>Archives, Personal Papers, and Manuscripts</i>
DACS	<i>Describing Archives: A Content Standard</i>
DCRM	Descriptive Cataloging of Rare Materials [the overarching concept]
DCRM(B)	<i>Descriptive Cataloging of Rare Materials (Books)</i>
DCRM(C)	<i>Descriptive Cataloging of Rare Materials (Cartographic)</i>
DCRM(G)	<i>Descriptive Cataloging of Rare Materials (Graphics)</i>
DCRM(M)	<i>Descriptive Cataloging of Rare Materials (Music)</i>
DCRM(MSS)	<i>Descriptive Cataloging of Rare Materials (Manuscripts)</i>
DCRM(S)	<i>Descriptive Cataloging of Rare Materials (Serials)</i>
FRBR	<i>Functional Requirements for Bibliographic Records</i>
ISAD(G)	<i>General International Standard Archival Description</i>
ISBD	<i>International Standard Bibliographic Description</i>
LC	Library of Congress
LC-PCC PS	Library of Congress-PCC Policy Statements
NACO	Name Authority Cooperative Program of the PCC
PCC	Program for Cooperative Cataloging
RBMS	Rare Books and Manuscripts Section, Association of College and Research Libraries, American Library Association
RDA	<i>Resource Description and Access</i>
SAA	Society of American Archivists
SACO	Subject Authority Cooperative Program of the PCC

## **VIII. Examples and notes**

### **VIII.1. Examples**

The examples are not in themselves prescriptive, but are meant to provide a model of reliable application and interpretation of the rule in question. A word, phrase, element, or entire area may be illustrated; ISBD punctuation is given as needed only for the portion illustrated.

### **VIII.2. Notes**

The instructions and guidelines in Area 7 are written in imperative form. This does not imply that all notes are required; on the contrary, many notes are not required (see 7A1.4). Consult the other areas of DCRM(MSS) in order to ascertain what is required and what is optional in any given situation (see 7A1). The conventions for notes included as part of the examples are as follows.

- “*Note*” indicates that the note is required if applicable. Consult the index under “Required notes” for a full list.
- “*Optional note*” indicates that the note is not required. The labeling of a note as “optional” in these rules carries no judgment about its importance (see introductory section IV); certain notes designated as “optional” may in fact be almost universally applied.



- “*Comment*” prefaces details needed to adequately explain the example. Such comments are not to be confused with notes appearing within the cataloger’s description of a manuscript.

## **IX. Precataloging decisions**

Before a bibliographic record or an archival description can be created for a manuscript, appropriate decisions must be made regarding the array of descriptive options available to the cataloger. These precataloging decisions include: determining whether DCRM(MSS), DACS, AMREMM, AACR2, or RDA rules will govern the description, choosing the level of description that will be applied (i.e., minimal vs. full), and determining the extent to which various options in the rules will be exercised.

Because DCRM(MSS) was written to address the special needs of users of manuscripts, it is likely to be the appropriate descriptive code for the majority of individual manuscripts held in archives and special collections. However, for some categories of materials the descriptive objectives (see introductory section III) may be met by use of DACS or by minimal-level DCRM(MSS) description (see Appendix D). Full-level DCRM(MSS) descriptions that employ all possible descriptive options will not necessarily be the best choice for every item.

The following section provides guidance for catalogers, archivists, and administrators faced with these decisions and identifies some of the institutional and contextual factors that should be taken into consideration. It assumes that certain routine choices will already have been made, such as whether the encoding standard for the description will be MARC 21 or EAD and whether individual items within a larger collection will be cataloged at the item level.

Institutions may promote efficiency by setting descriptive policies for specific categories of materials in their collections rather than making decisions on an item-by-item basis. For example, an institution may decide to describe all literary manuscripts applying all relevant options in DCRM(MSS), or to create minimal-level descriptions for all post-1900 manuscripts. It may decide that collection-level description is sufficient for collections of modern personal papers. A mechanism for easily making exceptions to general descriptive policy is desirable as well. If, for example, an institution buys a manuscript notable for its unusual format or handwriting style, description of and access to these features ought to be given in the bibliographic record or archival description, even if it is not the institution’s usual policy to describe them.

### **IX.1. Decisions to make before beginning the description**

#### **IX.1.1. Item-level vs. collection-level description**

Determine whether the manuscript(s) will receive item-level description, collection-level description, or some combination of the two.

Item-level description represents the normative application of the DCRM(MSS) rules. Guidelines for creating collection-level descriptions are found in DACS. Item-level description is far more time-consuming than collection-level description, but provides significantly more detail, fuller access, and better security.

A combination approach would entail individual description of all or selected items in the collection in addition to the creation of a collection-level record. Such an approach may involve phased processing, whereby the cataloger creates a collection-level record to provide immediate basic access to the collection, and then later creates item-level records for priority items as time and resources permit.

### **IX.1.2. Descriptive standard: DCRM(MSS), DACS, AMREMM, AACR2, or RDA**

Determine which standard will govern the description. Each of these standards contains optional rules in addition to the required ones, and each allows varying levels of cataloging depth.

DACS is particularly appropriate for collection-level description of personal papers and archives. Although it can be used for item-level entries in a finding aid, it does not focus on detailed description of individual manuscripts. AMREMM is best suited to describing manuscripts from the pre-modern, scripatorium era at a very high level of detail, addressing the specialized codicological, paleographical, or art historical issues that they present. The use of AACR2 or RDA results in a description that emphasizes transcription and plays down the manuscript nature of the item. DCRM(MSS) is a flexible standard designed to accommodate a wide range of manuscript types from different eras, and allows for varying levels of descriptive detail at the item level.

### **IX.1.3. Encoding level: DCRM(MSS) minimal vs. full**

Determine whether the description will be done at a minimal or full level. Each level has its particular uses with attendant advantages and disadvantages.

**DCRM(MSS) minimal-level descriptions** contain only a title, date, and extent, and therefore can be produced quite quickly. Because name and subject access points may be lacking, the materials represented by these descriptions may be inaccessible through all but known-item searches, and so should be used only after careful consideration. DCRM(MSS) minimal level may be suitable when a description with few or no access points is acceptable, or when particular language expertise among current cataloging staff is insufficient for proper subject analysis. For further information on creating DCRM(MSS) minimal-level descriptions, see Appendix D.

**DCRM(MSS) full level descriptions** encompass a range of potential levels of detail. Full-level descriptions provide for a summary of content and contextual

information as appropriate, a complete physical description, and faithful transcription if a formal title is present. Although some notes are required (e.g., a note on the presence of a non-roman or coded writing system in the manuscript), most are optional and can be applied selectively depending on the nature of a collection or an institution's needs. For example, descriptions of illustrative elements, additional information on place and date of physical production, and particular attributes of the item in hand may be included or omitted as desired.

Although treatment of headings is outside the scope of DCRM(MSS), full-level descriptions typically contain a full complement of name and subject headings. In addition to those typically given to general materials, DCRM(MSS) full-level descriptions may contain headings for compilers, collectors, recipients, illustrators, former owners, binders, signers, etc. The name headings need not be established using authority records, although full authority work, especially if contributed to the LC/NACO Authority File, will result in greater consistency of headings and improved access.<sup>2</sup>

The addition of genre/form headings is particularly encouraged in full-level descriptions. These may be used to provide access by genre (e.g., Diaries, Account books) or by physical form (e.g., Scrolls, Armorial bindings). Terminology used in controlled vocabularies issued by the RBMS Bibliographic Standards Committee, or terms from other controlled vocabularies such as the *Art & Architecture Thesaurus*, may be used as appropriate.

## **IX.2. Factors to consider in making precataloging decisions**

Consider the following factors when determining appropriate levels of description and access for materials awaiting cataloging. These factors will help to identify items that might deserve more detailed descriptions or higher priority treatment.

### **IX.2.1. Institution's mission and user needs**

Evaluate the relevance of the items awaiting description to the institution's mission and the needs of its users. Ideally, the institution will have developed internal documentation that will facilitate such an evaluation, including a mission statement, collection development guidelines, and a listing of constituent users and their anticipated needs. The needs of both patrons (researchers, teachers, students, etc.) and staff (collection development, reference, technical services, etc.) should be taken into consideration.

### **IX.2.2. Institutional and departmental resources**

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<sup>2</sup> If an institution is a BIBCO participant contributing full-level records as part of the Program for Cooperative Cataloging (PCC), all name and title headings must be established in the LC/NACO Authority File and all subject and genre/form headings must come from an established thesaurus, list, or subject heading system recognized by the MARC 21 Format for Bibliographic Data.

Evaluate institutional and departmental resources, especially staffing levels, expertise, and current workloads.

- Is staff able to keep up with the inflow of new materials?
- Is there a reasonable balance between resources devoted to acquiring materials and those devoted to processing them?
- Is current staff expertise in languages, subject areas, descriptive standards, and encoding standards adequate for implementing and / or completing proposed work plans?
- Is staff able to work concurrently with more than one code and / or description level?
- Are funding and space available for hiring new temporary or permanent staff with the necessary qualifications?
- Are adequate reference sources available for staff use?
- How many other projects are in process and what are their requirements and priorities?

The regular review of cataloging priorities is highly recommended and should include discussions with curatorial, public services, technical services, and preservation staff.

### **IX.2.3. Market value and conditions of acquisition of the item**

- Consider the conditions of acquisition and the estimated market worth of the item awaiting cataloging.
- Does the monetary or public relations value of the material justify a fuller description than would otherwise be created?
- Have any access requirements or restrictions been imposed by a donor as part of the terms of acquisition?
- Is the item accompanied by descriptions that will facilitate cataloging?

### **IX.2.4. Intellectual and physical characteristics of the item**

Finally, evaluate the intellectual and physical characteristics of the items awaiting cataloging.

- Does the item have particular intellectual or research value?

- Does the item have a topical focus that has recently acquired importance or urgency (e.g., due to a scholarly conference or exhibition hosted by the institution or the hiring of a new professor with a particular specialty)?
- Was the item purchased primarily for its content?
- Does the item have particular artifactual value?
- Is the item renowned?
- Is the institution collecting deeply in the area?
- Are detailed descriptions likely to help in the acquisition of similar materials?
- Is the item vulnerable to theft or vandalism?
- Would a more detailed description help prevent unnecessary handling by staff and researchers?
- Does the item have local significance?
- Is the item scheduled for reproduction, digitization, conservation, exhibition, or loan?

## **0. General Rules**

Contents:

0A. Scope

0B. The basic description

0C. Source of information

0D. Prescribed punctuation

0E. Descriptive conventions

0F. Language and writing system of the description

0G. Transcription

### **0A. Scope**

These rules provide instructions for cataloging individual textual manuscripts at the item level. They cover instructions for the descriptive areas in bibliographic records and archival descriptions (see also introductory sections I-II) but not for the formulation of access points.

Types of manuscripts include, but are not limited to, letters, diaries, ledgers, wills, minutes, speeches, theses, creative works (both drafts and marked or corrected proofs), and legal and financial documents. They may take the form of codices, scrolls, or single or multiple sheets. They may exist as handwritten or typescript originals, letter-press transfers or carbon copies; mechanical or photographic reproductions, including mimeographs, photostats, or microfilm; or digitized versions of analog originals. The rules do not cover published facsimile editions of manuscripts or born-digital manuscripts.

### **0B. The basic description**

#### **0B1. Required elements**

The description must always include the following elements, regardless of the completeness of the information available:

- › title
- › date
- › extent

Also include other elements of description as set out in the following rules, if available and appropriate to the chosen level of description.

#### **0B2. Basis of the description**

Base the description on the manuscript in hand.

## 0C. Source of information

The source of information for a manuscript description is the manuscript itself. If the manuscript alone does not provide sufficient information for the description, supplement the source of information with one or all of the following:

- reliable information from the manuscript's housing or accompanying materials (e.g., dealer description, accession record, notes or correspondence by previous owner)
- reference source(s)
- appropriate external source(s)

Only formal titles and statements of responsibility have a prescribed source of information: title page, colophon, or caption.

## 0D. Prescribed punctuation<sup>3</sup>

Precede each area, other than the first, by a period-space-dash-space (. -- ) unless the area begins a new paragraph.

Precede or enclose each occurrence of an element of an area with standard punctuation as indicated in the "prescribed punctuation" sections of these rules.

Precede each mark of prescribed punctuation by a space and follow it by a space, with the following exceptions: the comma, period, closing parenthesis, and closing square bracket are not preceded by a space; the opening parenthesis and opening square bracket are not followed by a space.

End paragraphs with normal punctuation (usually the period).

If an entire area or element is omitted from the bibliographic description (e.g., because it is not present in the source), also omit its corresponding prescribed punctuation. Do not use the mark of omission.

## 0E. Descriptive conventions

**0E.1. Square brackets.** Do not enclose supplied information in square brackets. For the use of square brackets in transcribed titles and statements of responsibility, and quotations in notes, see 0G, 1C, 1E, and 7A4.2.

**0E.2. Abbreviations and acronyms.** In general, avoid abbreviations, except for terms of address (e.g., Dr., Mme, Mr.) and name suffixes (e.g., Jr., Ph.D., S.J.).

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<sup>3</sup> This section describes prescribed punctuation for bibliographic (ISBD) records. This punctuation is not prescribed for archival descriptions created according to ISAD(G)).

Spell out months, days of the week, place names, units of extent, etc. (March not Mar., Thursday not Thurs., Illinois not IL, volume not vol., pages not pp.). Do not use descriptive initialisms such as ALS (autograph letter signed), TPS (typed postcard signed); for instructions on recording material-type designations, see 1D. For the use of abbreviations and acronyms in transcribed titles and statements of responsibility, and quotations in notes, see 0G, 1C, 1E, and 7A4.2.

## 0F. Language and writing system<sup>4</sup> of the description

### 0F1. General rule

**0F1.1.** In general, create the description in the language and writing system of the cataloging agency.

**0F1.2.** For the following elements, transcribe information from the manuscript in the language and writing system (wherever feasible) in which it appears there:

- formal title<sup>5</sup>
- statements of responsibility

**0F1.2.1.** Give interpolations to the transcription of these elements in the language and writing system of the transcription. If the transcription is romanized, give interpolations according to the same romanization.

### 0F2. Romanization

**0F2.1.** If it is not feasible to transcribe from the manuscript using a nonroman writing system, romanize the text according to the *ALA-LC Romanization Tables*. Do not enclose the romanized text within square brackets. Make a note to indicate that the romanized text appears in a nonroman writing system in the manuscript (see 7B8.2).

Source: ADD SOURCE

Transcription: To kata Markon Hagion Euangelion

Note: Title transliterated from the Greek

Source: ΔΙΟΝΥΣΙΟΥ ΟΙΚΟΥΜΕΝΗΣ περιήγησις

Transcription: Dionysiou oikoumenēs periēgēsis

Note: Title transliterated from the Greek

Source: ADD SOURCE

---

<sup>4</sup> DCRM(MSS) uses the term “writing system” where other DCRM modules use the term “script.” In the context of manuscripts, “script” refers to the handwriting style, such as bastard secretary or Gothic cursive.

<sup>5</sup> If nonroman text has been transcribed within the first five words of the title proper, provide additional title access for a romanized form of the title proper (see Appendix F).



Transcription: Vinaya sangaha

*Note: Pali language, Burmese/Myanmar writing system*

**0F2.2.** *Optionally*, if it is feasible to transcribe from the manuscript using a nonroman writing system, also provide parallel romanized fields using the *ALA-LC Romanization Tables*. Do not enclose the romanized text within square brackets, but indicate in a note that the romanization does not appear on the source.

*Note: Romanization supplied by cataloger*

## **0G. Transcription**

Transcription is required only for formal titles and statements of responsibility. Transcribe information in the form and order in which it is presented in the source, according to these general rules, 0B-0G, unless instructed otherwise by specific rules.<sup>6</sup>

### **0G1. Letters, diacritics, and symbols**

**0G1.1. Letters and diacritics.** In general, transcribe letters as they appear. Do not add accents or other diacritical marks not present in the source. Convert earlier forms of letters and diacritical marks to their modern form (see Appendix G2). If the source uses a writing convention that does not distinguish between uppercase I and J or between uppercase U and V, and there is no need to convert the letters to lowercase (see 0G2.2), transcribe them as I and V respectively, even if the actual letterforms will more closely resemble a modern J and a modern U (see Appendix G4.1). In most languages, including Latin, transcribe a ligature by giving its component letters separately. Do not, however, separate the component letters of æ in Anglo-Saxon; œ in French; or æ and œ in ancient or modern Scandinavian languages. If there is any doubt as to the correct conversion of letters and diacritical marks to modern form, transcribe them from the source as exactly as possible.

**0G1.2. Symbols, etc.** Replace symbols or other matter that cannot be reproduced using available typographical facilities with a cataloger's description in square brackets. Make an explanatory note if necessary.

### **0G2. Capitalization and conversion of case<sup>7</sup>**

**0G2.1. General rule.** Convert letters to uppercase or lowercase according to the rules for capitalization in Appendix C and AACR2, Appendix A. Do not convert case when transcribing roman numerals.

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<sup>6</sup> Note that transcription in the DCRM modules is not the same as semi-diplomatic transcription, which is the usual standard for scholarly editing of manuscripts.

<sup>7</sup> "Majuscule" and "minuscule" are the equivalent terms for uppercase (or capital letters) and lowercase (or small letters) when referring to medieval and early modern manuscripts.

**0G2.2. Letterforms I, V, i, j, u, v.** If the rules for capitalization require converting I or V to lowercase, or i, j, u, or v to uppercase, follow the pattern of usage in the manuscript to determine which letterform to use in the transcription.<sup>8</sup>

EXAMPLE NEEDED

**0G2.3. Final capital "I" in Latin.** Do not convert to lowercase a final capital I in Latin texts when the final I is uppercase and the immediately preceding letters in the word are lowercase or smaller capital letters, since the capital "I" in this case represents "ii" and therefore affects meaning.

M. AccI Plauti quae supersunt Comoediae

### **0G3. Punctuation in the source**

**0G3.1. General rule.** Do not necessarily transcribe punctuation as it appears in the source. Instead, follow modern punctuation conventions, using common sense in deciding whether to include the punctuation, omit it, replace it, or add punctuation not present.

Source: La nascita vita gesta costvmi e morte del Sig.  
Card. Giulio Mazzarino [MN--check]

Transcription: La nascita, vita, gesta, costumi e morte del  
Sig. Card. Giulio Mazzarino

NEED MORE EXAMPLES

**0G3.2. Apostrophes.** Transcribe apostrophes as found. Do not supply apostrophes not present in the source.

The frolick's, or, The lawyer cheated

**0G3.3. Hyphens.** Transcribe hyphens used to connect the constituent parts of compound words, normalizing their form as necessary (see Appendix G2). Do not supply hyphens not present in the source.

NEED EXAMPLE

**0G3.4. Punctuation within roman numerals.** Do not transcribe internal marks of punctuation appearing within roman numerals. Omit them without using the mark of omission.

NEED NEW EXAMPLE?

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<sup>8</sup> For information on early letterforms as they pertain to the transcription of I, J, U, V, i, j, u, and v, and guidance on how to determine the pattern of usage, see Appendix G4. If any letterform within the first five words of the title proper has been converted from I to j, from j to I, from V to u, or from u to V, provide additional title access using alternative forms of the title proper as needed (see Appendix F).

The bye-laws and regulations of the Marine Society,  
incorporated in MDCCLXXII

**0G3.5. Ellipses, square brackets, and virgules.** Do not transcribe ellipses ... or square brackets [ ] when present in the source; replace them with a dash -- and parentheses ( ) respectively or omit them, as appropriate. Replace a virgule (/) with appropriate modern punctuation. Provide a semi-diplomatic transcription in a note, if considered important.

NEED MORE EXAMPLES

Source:

A man could stand up ...

Transcription:

A man could stand up--

**0G3.6. Line endings.** Do not transcribe a hyphen or other mark of punctuation used to connect a single word divided between two lines; transcribe as a single word, ignoring the punctuation. If the function of the hyphen is in doubt (e.g., if it might form part of a compound word), transcribe it.

NEED NEW EXAMPLE

Source (showing line endings):

I DISCORSI DI NICO-

LO MACHIAVELLI, SO-

PRA LA PRIMA DECA DI

TITO LIVIO

Transcription:

I discorsi di Nicolo Machiauelli, sopra la prima deca di  
Tito Liuiο

Do not supply virgules to indicate line endings when transcribing the title in the title element.

**0G3.7. Punctuation substituting for letters.** Transcribe as hyphens any hyphens, dashes, or underscore characters used in the source as a substitute for one or more letters in a word or an entire word. If the values of the missing letters are known, provide the information in a note, if considered important.

Source: ADD SOURCE(HW check exactly what the line looks  
like, W.b.464, fol. 35)

The manager, an epistle from G-k at London to Q-n at Bath

Transcription:

The manager, an epistle from G-k at London to Q-n at Bath

Optional note: G-k is (David) Garrick and Q-n is (James) Quin

Source: ADD SOURCE

Transcription:

An epigram On Sir M---ke W---ls receiving three letters by the same post acquainting him with the death of his wife, mistress and favourite horse

*Optional note: Sir M---ke W---ls is Sir Marmaduke Wyvill, bart.*

Transcribe asterisks as asterisks.

NEED NEW EXAMPLE? (DD AND EOK)

par Mr. B\*\*\*

## 0G4. Spacing

**0G4.1. Spacing within words and numbers.** In general, follow modern spacing conventions when transcribing from the source. Make no attempt to preserve full or irregular spaces between letters within words. If a word is divided between the end of one line and the beginning of the next, transcribe it as a single word, ignoring the line-break.

Omit internal spaces when transcribing numbers (including roman numerals).

NEED MORE ENGLISH EXAMPLES (MATTHEW LUMB DIARY: DD)

Source: G R AE C AE GRAMMATICES

Transcription: Graecae grammatices

Source (showing line endings): DE LAVDI BVS VRBIS ETRVRIAE ET ITALIAE

Transcription: De laudibus urbis Etruriae et Italiae

**0G4.2. Spacing between words.** If spacing between words in the source is ambiguous, or lacking, include spaces in the transcription to separate the words as needed.<sup>9</sup>

NEED NEW EXAMPLE?

Source: LAMORTE D'ORFEO

Transcription: La morte d'Orfeo

**0G4.3. Variant spellings.** Do not insert spaces within single words that merely represent variant or archaic spellings.<sup>10</sup>

NEED NEW EXAMPLE

Source: Newhampshire & Vermont ALMANAC

Transcription: Newhampshire & Vermont almanac

**0G4.4. Initials, etc.**

**0G4.4.1.** Transcribe initials, initialisms, and acronyms without internal spaces, regardless of how they are presented in the source of information.

NEED NEW EXAMPLE

Pel batesimo di S.A.R. Ludovico ... KL Ianuarius habet  
dies xxxi Monasterij B.M.V. Campililioru[m] J.J. Rousseau

**0G4.4.2.** Treat an abbreviation consisting of more than a single letter as if it were a distinct word, separating it with a space from preceding and succeeding words or initials.

NEED NEW EXAMPLES (but keep Ph.D.) I.C. (iurisconsultus:  
JKN)

Ph. D.

Ad bibliothecam PP. Franciscan. in Anger

Mr. J.P. Morgan

Robert M. La Follette Jr.

**0G4.4.3.** If two or more distinct initialisms (or sets of initials), acronyms, or abbreviations appear in juxtaposition, separate them with a space.

---

<sup>9</sup> If the missing spaces occur in the first five words of the title proper, provide additional title access for the form of title as it appears in the source, without the spaces (see Appendix F).

<sup>10</sup> If the variant or archaic spellings occur in the first five words of the title proper, provide additional title access for the form of the title with the spacing inserted (see Appendix F).

NEED NEW EXAMPLES

M. J.P. Rabaut  
(*Comment*: The first initial stands for Monsieur)

## 0G5. Omissions

**0G5.1. General rule.** Indicate omissions in the transcription or in a quoted note by using the mark of omission. When using the mark of omission, generally give it with a space on either side. However, give a space on only one side if the mark comes at the end of an area, is preceded by an opening parenthesis or opening square bracket, or is followed by a closing parenthesis, closing square bracket, or comma.

Source: To the Congress of the United States: Elias C. Boudinot, who has heretofore submitted his memorial for your consideration and action, now respectfully submits the following Brief in support of that memorial

Transcription: To the Congress of the United States: Elias C. Boudinot, who has heretofore submitted his memorial ...

**0G5.2. Information not considered part of any area.** Omit from the transcription, without using the mark of omission, grammatically separable information not considered part of any area. Such information may include pious invocations, quotations, devices, announcements, epigrams, mottoes, etc. If such information is a grammatically inseparable part of an area, however, transcribe it as such. If considered important, give the omitted information in a note.

## 0G6. Interpolations

**0G6.1. General rule.** Indicate an interpolation in the transcription or in a quoted note by enclosing it in square brackets. If transcribing text with missing or obscured letters or words that can be reconstructed with some certainty, include these in the transcription, enclosing them in square brackets. Make an explanatory note, if considered important.

amico[rum]  
(*Comment*: The word ends with a [symbol meaning “-rum”])

**0G6.2. Conjectural and indecipherable text.** Indicate a conjectural interpolation by adding a question mark immediately after the interpolation, within the square brackets. Supply a question mark enclosed in square brackets for each indeterminable word or portion of word. Make a note to justify the interpolations, provide explanations, or offer tentative readings of indecipherable portions of text, if considered important.

NEED NEW EXAMPLE?

amico[rum?]

(*Comment:* The word ends with a symbol of contraction that is conjectured to be a ["-rum" symbol] )

amico[?]

(*Comment:* The symbol of contraction at the end of the word cannot be determined)

El[speth?] [?] McWhorter

(*Comment:* An autograph with some conjectured letters in the forename and an indecipherable middle initial, transcribed in a note)

**0G6.3. Missing and illegible text.** If text is illegible or missing from the manuscript owing to damage, trimming, or other causes, supply the missing characters in square brackets. If the original reading cannot be recovered, or if at least a conjectural reading cannot be supplied, substitute the mark of omission, enclosed in square brackets ([...]). Make a note indicating the nature and/or extent of the lacuna(e), if considered important.

NEED NEW EXAMPLE

En Barcelo[na] : Por Sebastian Mateu[...]

*Note: Title page torn with partial loss of imprint*

## **0G7. Misspellings, variant spellings, archaic spellings, etc.**

Transcribe misspellings, variant spellings, archaic spellings, etc., as they appear in the manuscript. Follow such a variant spelling either by “[sic]” or by the abbreviation “i.e.” and the normalization within square brackets.<sup>11</sup>

Of the knowledg [sic] whiche maketh a wise man

The notted [i.e. noted] history of Mother Grim

Do not correct words spelled according to older or non-standard orthographic conventions, e.g., “françoise” for “française,” or “antient” for “ancient.”

## **0G8. Abbreviations and contractions**

**0G8.1.** When transcribing from the manuscript, do not abbreviate any words not abbreviated in the source.

**0G8.2.** If special marks of contraction are present in a formal title or statement of responsibility, expand affected words to their full form and enclose supplied letters in square brackets (see Appendix G3). Make an explanatory note, if considered important. If a contraction standing for an entire word appears in the source, supply instead the word itself enclosed in square brackets. Enclose each expansion or supplied word in its own set of square brackets. Transcribe the

---

<sup>11</sup> If the misspelling, variant spelling, archaic spelling, etc., occurs in the first five words of the title proper, provide additional title access for the form of title without the interpolation and for the form of title as if it had been written in its normalized form (see Appendix F).

Tironian sign [give symbol] as a coordinating conjunction in the language of the manuscript (e.g., “et” in Latin, “and” in English, “und” in German, “et” in French), enclosing it in square brackets. However, transcribe an ampersand as such, without enclosing it in square brackets.

NEED NEW SUPPLYING “ET” OR “UND” OR “AND” FOR TIRONIAN SIGN

Esopus co[n]structus moralizat[us] & hystoriat[us] ad  
vtilitate[m] discipulo[rum]

**If the meaning of a contraction is conjectural or unknown, apply the bracketing conventions given in 0G6.2.**

### **0G9. Superscripts and subscripts**

Transcribe superscript and subscript characters on the line unless the sense would be affected (e.g., in a mathematical formula).

NEED NEW EXAMPLE

Source: M.<sup>r</sup> J.<sup>as</sup> McAdam

Transcription: Mr. Jas. McAdam



## **1. TITLE AND STATEMENT OF RESPONSIBILITY AREA**

Contents:

1A. Preliminary rule

1B. Devised title

1C. Formal title

1D. Material type (physical, creative, and intellectual status of manuscript)

1E. Statements of responsibility

1F. Manuscripts without a collective title

### **1A. Preliminary rule**

#### **1A1. Prescribed punctuation<sup>12</sup>**

For instructions on the use of spaces before and after prescribed punctuation, see 0E.

Do not use square brackets for devised titles.

Precede each unit of other title information by a colon.

For formal titles, precede the title of a supplement or section (see 1C2.3) by a period.

Precede the material type by a colon.

Precede the first statement of responsibility by a diagonal slash.

Precede each subsequent statement of responsibility by a semicolon.

#### **1A2. Sources of information**

The source of information for the title and statement of responsibility elements is the manuscript itself, the manuscript's housing or accompanying materials, reference sources, or appropriate external sources. Record in a note the source of this information and/or the evidence on which it is based, if considered important.

#### **1A3. Form and order of information**

The title is the first element of the description. [SUGGESTED CHANGE: For manuscripts without a formal title, see 1B; for manuscripts with a formal title, see 1C and restructure section (per Nina's PBWorks comment)]

##### **1A3.1. Items without a formal title**

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<sup>12</sup> This section describes prescribed punctuation for bibliographic (ISBD) records. This punctuation is not prescribed for archival descriptions created according to ISAD(G).

**1A3.1.1.** For a bibliographic (ISBD) description of a manuscript without a formal title, there is no prescribed form or order of information. Devise a title that accurately identifies the item (see 1B).

Esther Waters fragment

Deed of property to Samuel Mather

**1A3.1.2.** For an archival (ISAD(G)) description of a manuscript without a formal title, there is no prescribed form or order of information. Devise a title that accurately identifies the item, either at a single level or within the context of a multilevel description such as a finding aid (see 1B).

Death certificate of Anna Ivanovna Lebedev  
(*Comment:* Title in a single-level description)

Death certificate  
(*Comment:* Title for item within the subseries "Family File-Lebedev (Kvitko), Anna Ivanovna" within the "Biographical File" series within the Nikolai Nikolaevich Lebedev Papers)

## **1A3.2. Items with a formal title**

**1A3.2.1.** For a bibliographic description of a manuscript with a formal title, transcribe the title and statement of responsibility in the form and order in which it is presented in the source (see 1C), unless instructed otherwise by specific rules (see 1C1.2.3).

Histoire de la famille Bonheur jusqu'au 1849

Rudyard Kipling, a memoir / by Edmonia Hill

**1A3.2.2.** For an archival description of a manuscript with a formal title, transcribe the title (see 1C), unless instructed otherwise by specific rules (see 1C1.2.3), or unless the information is reflected in a series or subseries title at a higher level of the description.

Our town  
(*Comment:* Formal title from title page used as *subseries* title in a finding aid. *Item* descriptions in this finding aid consist of devised titles, usually including material type and date, e.g., "First draft, 1939," "Second script, 1939," "Final script, 1940")

A restless temper  
(*Comment:* Formal title transcribed as item description. Author information appears as "Pound, Ezra" at the subseries level)

## **1B. Devised title**

**1B1. General rule.** For manuscripts without a formal title (for formal titles, see 1C), devise a brief title, in the language and script of the cataloging agency, that

concisely characterizes the item being described while containing sufficient information to identify the item. Avoid creating the appearance of a formal title whenever possible. Make a note that the title is devised, if considered important. Do not enclose the devised title in square brackets.

In devising a title, the exact order of the components listed below is not prescribed, but required components normally precede optional components, unless the rules for correspondence, legal documents, or verse (1B2-1B4) instruct otherwise. Phrase the devised title so as to avoid ambiguity. Formulate the title in a coherent and consistent manner according to the rules of the individual institution.

The following are required components:

- › Form or genre (e.g., diary, sermon, account book, play)
- › Creator, if known (for formulation of creator name, see 1B1.1)

Diary of John Ward

Henry Miller account book

Sermon

The following are optional components, but are strongly recommended if the required components do not provide sufficient information to identify the item (for optional and required components for correspondence and legal documents, see 1B2-1B3):

- › Subject or other distinguishing feature of material
- › Place of intellectual creation<sup>13</sup> (for formulation of place names, see 4B)
- › Date of intellectual creation<sup>14</sup> (for formulation of dates, see 4C)

Scrapbook of Libbie Maltbie about Alaska vacation, 1909

John Mortimer article about Broadwater Farm Riots and Errol  
Ellis-Carr  
(*Comment:* Title on manuscript is illegible)

Minute book of the I Don't Know Debating Society, London,  
England, 1894-1899

Sermons written at Bexley and delivered at Bexley and  
Fairford, 1719-1736

Play about the English civil war, circa 1650  
(*Comment:* No title present on manuscript itself, accompanying material,  
including housing, or in reference or other sources)

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<sup>13</sup> For sermons, speeches, etc., place of delivery may be used for place of intellectual creation.

<sup>14</sup> For sermons, speeches, etc., date of delivery may be used for date of intellectual creation.

*Optionally*, include the word “untitled” in the title statement if there is potential ambiguity about whether the title is authorial or cataloger-devised.

Untitled account of growing up in Iowa by Tabitha Stennett,  
1905

or Tabitha Stennett untitled account of growing up in Iowa,  
1905

Untitled treatise on Catholic view of heresy and miracles,  
1610

Untitled comedy by Thornton Wilder

Untitled short story about dogs

**1B1.1. Creator names in devised titles.** Formulate creator names using the most succinct form of the name that identifies the person, family, or corporate body, including any disambiguating information, if available. If considered important, provide further explanation concerning the creator’s name in a note (see 7B5).

## **1B2. Correspondence (including petitions)**

The following are required components:

- › Form (e.g., letter, postcard, email, petition)
- › Creator(s) (or petitioner(s)), if known
- › Recipient(s), if known
- › Date(s) of intellectual creation, if known

John Cournos letter to Alfred Kreyborg, 1921 June 6

Letter from David Garrick to Albany Wallis, 1768 April 21

Brigham Young letter to an unidentified recipient, 1864 May  
24

Miners’ petition, 1853

Oneida Nation petition to Jasper Parrish, 1816

The following are optional components:

- › Creator’s address or place of writing, if known. Record the address or place in the briefest form that clearly distinguishes the item from other similar items; transcribe the full address in a note, if considered important.
- › Recipient’s address, if known. Record the recipient’s address or place in the briefest form that clearly distinguishes the item from other similar items; transcribe the full address in a note, if considered important.

› Subject or other distinguishing feature of material

Letter from Peter Garrick, Lichfield, to Mrs. Garrick,  
London, 1793 October 30

Letter from an unidentified British officer about Wayne's  
campaign, 1794 March

Samuel T. Freeman and Company, New York, to Freeman and  
Company, San Francisco, California, 1855 June 4

Cablegram from Henry Irving, London, to Viola R. Winter  
Brown, Los Angeles, 1904 June 20

Letter from William Winter, New Brighton, Staten Island, to  
Richard Aldrich, Barrytown-on-Hudson, New York, 1909  
September 18

*Optional note: Addressed from "#17 Third Avenue, New Brighton,  
S.I."*

Petition from Fernando del Valle for land in Texas, 1869  
April 9  
(*Comment: Petition recipient unknown – DD will check*)

C.E. Hewitt letter on letterhead of the New Jersey Steel  
and Iron Company  
(*Comment: Letter is undated and recipient is unidentified*)

### 1B3. Legal and administrative documents

The following are required components:

- › Form of document (bond, contract, deed, etc.). Consult RDA or AACR2 for uniform titles for laws, proclamations, or treaties.
- › Major parties and/or jurisdiction(s), if known
- › Date(s) of intellectual creation, if known

Last will and testament of Pietro Biagio

Contract between Thomas L. McKinney and J.T. Bowen

Bill of lading made out to S. Buckingham

Engagement contract between Lillie Langtry and John Malone,  
1888 December 29

Arrest warrant for Enoch Greenleaf, 1717 December 18

Inventory of the goods and chattels of Sarah Birch

Proceedings in the House of Commons and the Earl of  
Bristol's speech

Treaty of peace between the United States and the Delaware Nation, 1778

NEED EXAMPLE WITH JURISDICTION (JKN: ASK KAREN BECK (HARVARD) FOR LEGAL MANUSCRIPT EXAMPLE)

The following are optional components:

- › Occasion of document
- › Place of intellectual creation (recorded in the briefest form that clearly distinguishes the item from other similar items; record the full place name in a note, if considered important)

Deed of purchase by Mme de Pompadour of a house in Passy in Paris, 1761 January 23

Contract between Stephen Van Rensselaer and Elisha Berry Jr. about the sale of a plot of land, 1787 November 6

Subsidy roll for Buckinghamshire, England, 1603

NEED EXAMPLE WITH JURISDICTION

NEED EXAMPLE WITH PLACE OF INTELLECTUAL CREATION

If the document contains a blank space or spaces intended to be filled in, as is common in forms and certain government documents, see Appendix F for instructions on formulating the title.

**1B4. Verse.** For a single poem, song, hymn, or other work in verse that lacks a formal title, use as the title proper the first line of the text. Make a note on the source of the title.

Dear friend, thou may'st confide

*Note: Title from first line of poem*

Oh God! whose dread and dazzling brow

*Note: Title from first line of hymn*

**1B5. Manuscript known by a byname in reference or other sources.** If a manuscript is known by a byname that is readily available from reference sources, use that name in the title proper, adding required components as necessary (see 1B1), and make a note on the source of the title. However, if the byname is misleading or not sufficiently descriptive, devise a title and record the byname in a note.

Zimmermann telegram

or

Telegram from Arthur Zimmermann, German foreign minister,  
to Venustiano Carranza, president of Mexico, 1917 January  
19

*(Comment: Commonly known as the "Zimmermann telegram" but can also be treated according to rules for correspondence (see 1B2) to provide a more useful title)*

Trevelyon miscellany

*(Comment: Commonly known as "Trevelyon commonplace book," a misleading former nickname)*

Three morality plays

or Macro manuscripts of three morality plays

*(Comment: Commonly known as "Macro manuscripts" and "Macro plays" in reference to Cox Macro, former owner)*

Ten poems by William Blake

or Pickering manuscript of ten poems by William Blake

*(Comment: Commonly known as the "Pickering manuscript" in reference to the name of the bookseller; required form and author components added)*

## **1B6. Manuscript containing two or more untitled works and lacking a collective title**

If a manuscript contains two or more untitled works and lacks a collective title, devise a brief descriptive title in the language and writing system of the cataloging agency that concisely characterizes the item being described. Give more detailed information about the contents in a note, if considered important.

Anti-Catholic prose works

*(Comment: Volume containing seven short pieces, all untitled)*

Talks on arms and ammunition

*(Comment: Volume contains a number of untitled talks)*

## **1C. Formal title**

### **1C1. Preliminary rule of formal titles**

**1C1.1. Sources of information.** A formal title typically appears on the manuscript's title page, colophon, or caption. It may also appear elsewhere in the manuscript or in accompanying material, including housing; or in reference or other sources. Use titles that appear on the manuscript's title page, colophon, or caption, in that order of preference. Absent a title in these locations, use titles that appear elsewhere in the manuscript or in accompanying material, including housing, or in reference or other sources, in that order of preference. Make a note on the source of the formal title (title page, docket title, reference source, etc.).

**1C1.2. Transcription.** Transcription is required only for formal titles that appear on the title page, colophon, or caption (for instances when transcription is not appropriate, see 1C1.2.3). Use judgment as to whether to transcribe or paraphrase titles from other sources. When transcribing the title, do so exactly as to wording, order, and spelling, but not necessarily as to punctuation or capitalization. Make a note when the title is transcribed. If the title information is in a script or hand different from, or later than, the main body of text of the manuscript, or in a different medium (pencil, ink, etc.), make a note, if considered important.

NEED EXAMPLES

A brief history of the Biggs Hospital Service Committee of the Tompkins County Health Association : presented at a meeting of the Hospital Service Committee

Note: Title transcribed from caption.

**1C1.2.1. Abbreviations or omissions.** If the formal title contains abbreviations or omits parts of key words, transcribe the title as it appears. For instructions on providing additional title access for the expanded form of the title, see Appendix F.

Epigram On Sir M---ke W---ls receiving three letters by the same post acquainting him with the death of his wife, mistress and favourite horse

Vita del molto rev.do padre Fra Girolamo Savonarola

State of the journals of the House of Commons from Edw. VI to 10 Geo. IV

**1C1.2.2. Pre-modern or irregular spelling, or misspelling.** Transcribe the title as it appears (see 0G7). Provide an additional access point for the modern or corrected spelling of the title (see Appendix F) if the spelling of the manuscript's formal title renders the meaning of the title obscure, or if the manuscript could reasonably be expected to be searched under the title's modern or correct spelling.

EXAMPLES NEEDED

Traicté de la philosophie naturelle

Additional access point: Traité de la philosophie naturelle

Marie Glovers late woefull case



Additional access point: Marie Glover's late woeful case

### 1C1.2.3. When title transcription is not appropriate

**1C1.2.3.1.** If the formal title is illegible, inaccurate, or misleading, devise a title (see 1B). Make a note indicating the presence of a formal title, if considered important.

Miscellany

Note: Title on red half-morocco case is "Byron's Note Book"  
(*Comment:* Attribution to Byron now known to be inaccurate)

Kipling scrapbook

Optional note: *Spine title: Kipling, the end*  
(*Comment:* Item is the last in a series of scrapbooks of newspaper clippings concerning Rudyard Kipling)

**1C1.2.3.2.** If a formal title is struck out or partially illegible, use judgment as to whether to devise a title or use the existing title. If devising a title, make a note indicating the presence of a formal title, if considered important. (For additional notes to make concerning titles, see 7B3-4.)

FIND ENGLISH LANGUAGE EXAMPLES OF TITLES THAT ARE:  
ILLEGIBLE, MISLEADING, INACCURATE TITLES

Murder on Russian hill

Note: Title from title page; original typewritten title "A little game of murder" crossed out by author, with final title, "Murder on Russian hill," written above in author's hand

Reise von Saint-Louis nach dem "Fort Gibson" im "Indian Territory, Che-rokee Nation," und von dort weiter ... im Sommer 1850

Optional note: Words following "von dort weiter" are illegible

NEED A BETTER EXAMPLE OF A TRUE PARTIAL TITLE, IN ENGLISH,  
WHERE EITHER CHOICE WOULD BE WORKABLE

## 1C2. Title proper

**1C2.1. Words considered part of the title proper.** The title proper is the first element of the formal title. Title information preceding the chief title is considered part of the title proper. If the chief title is preceded or followed in the source by other elements of information, transpose these elements to their appropriate areas in the description (or give them in a note) unless case endings would be affected, the grammatical construction of the information would be disturbed or the text is otherwise grammatically inseparable from the title proper. In the latter cases, transcribe the information as part of the title proper.

Make a note to indicate the original position of transposed elements in the source, if considered important.

NEED ENGLISH EXAMPLE

Geruasij Tilberiensis, De necessarijs scaccarij  
obseruantijs, dialogus

NEED EXAMPLES with apostrophe, like "William Shakespeare's  
complete works" [chief title would be "complete works"]

**1C2.2. Alternative title.** Transcribe as part of the title proper an alternative title from the title page, colophon, or caption. For instructions on providing additional title access for alternative titles, see Appendix F.

The frolick's, or, The lawyer cheated

L'adoption, ou, La maçonerie des dames

**1C2.3. Title proper with supplementary or section designation or title**

**1C2.3.1. General rule.** If the title proper for a work that is supplementary to, or a section of, another work appears in two or more grammatically separable parts, transcribe the title of the main work first, followed by the designation(s) and/or title(s) of the supplement(s) or section(s) in order of their dependence. If considered important, make a note to indicate the original position on the title page of any transposed elements.

Lady Windermere's fan. Act III

Leben und Schicksale des Weibes. 1. Das entweihte Weib

Faust. The second part

The Bible of Amiens. Chapter III, The lion tamer

**1C2.3.2. Part information not present.** If the part information does not appear on the item, but can be inferred (as in the case of some fragments, or works whose chapter or part divisions were named subsequent to the version in hand), supply the part information in a note. Do not supply the part information in the title. Supply an additional access point including the title and part information, if considered important.

**1C2.4. Abridgments of the title proper**

**1C2.4.1. General rule.** Abridge a long title proper only if it can be done without loss of essential information. Do not omit any of the first five words. Indicate omissions by the mark of omission. Transcribe the remainder of the title in a note, if considered important.

A list of the principal of Mr. Wright's historical pictures and landscapes ...

*Optional note: Title continues: arranged nearly in the order in which they were painted, with the names (in many instances) of the persons for whom they were painted*

A remonstrance deliuered to His Maiestie in writinge ...

*Optional note: Title continues: after the inhibicon given by him to the Lower Howse of Parliament as well by word of mouth as by tres not to proceede in examyninge his right to impose without assent of Parliament*

Catalogue of the works of the periodical essayists of the 18th century ...

*Optional note: Title continues: taken from the lists compiled by John Nichols (published in his Literary History of the 18th century) compared with Drake's list with additions & corrections*

**1C2.4.2. Abridgment of an alternative title.** If the title proper contains an alternative title, do not omit any of the first five words of the alternative title.

NEED ENGLISH EXAMPLE

Scuta scutarum, or, The geographie and armes of the empires, kingdomes, principalities ... and free-estates ... of Europe, as also the Orders of Knighthood

Clavicula Salomonis, seu, Occulta occultorum id est orationes semiforas liber ...

*Optional note: Title continues: de secretis secretorum mundi septem altitudines et de duodecim altitudinibus Salomonis*

**1C2.5. Title proper from title page, colophon, or caption**

**1C2.5.1. General rule.** Transcribe the title proper from the manuscript's title page, colophon, or caption, in that order of preference, according to the instructions in 1C1.2.

Sketches from the uncivilized races of men

Complot d'Arnold et de Henry Clinton contre les Etats Unis

Voyage of the embassy of the Dutch East India Company to the Emperor of China in the years 1794 and 1795

Histoire de la famille Bonheur jusqu'au 1849

Institutiones philosophicae in Collegio St. Edmundi Duaci

People of the Cumberland

**1C2.6. Title proper from elsewhere in the manuscript or from accompanying**

## material

**1C2.6.1. General rule.** If there is no title page, colophon, or caption, but a title proper appears elsewhere in the manuscript or in accompanying material, including housing, treat it as a formal title. Use judgment as to whether to transcribe the title (1C1.2) or to devise one, taking into consideration the title's utility and accuracy, whether the work is commonly known by a certain title, and information from reference sources, if any. Make a note on the source of the title, if considered important. Also, if considered important, make a note if the title information is in a script or hand different from, or later than, the main body of text of the manuscript, or written in a different medium (pencil, ink, etc.).

NEED EXAMPLE

**1C2.6.2.** If the manuscript bears several different titles in different places, none of which is the title page, colophon, or caption, treat as a formal title the one that is the most prominent, the most descriptive of the work, or the earliest title if the others were clearly added later. Make a note about any of the other titles present, if considered important.

Duke of Manchester's manuscript of the House of Commons,  
1621

*Optional note: Spine title: Manchester ms. Commons 1621*  
*(Comment: Title from the title page, added later, of the first volume)*

NEED NEW EXAMPLES

## 1C2.7. Title proper from reference or other sources.

If a title proper is not present or legible on the manuscript or in accompanying material, but a title is readily available from reference sources, treat that title as a formal title. Make a note that the title is not present on the manuscript. Also make a note citing the source of the title, if considered important.

I have a dream speech

*Note: Manuscript is untitled; title from first printed edition*

## 1C3. Other title information

**1C3.1. Order and source of other title information.** Transcribe other title information in the order indicated by the sequence on, or layout of, the source.

That same poor man : a romance

Die Wredows, oder, Berliner Mysterien : Criminal-Roman in  
zwei Abtheilungen und sechs Büchern

A memorial of respectful affection : a compilation of all  
the records relating to Her Royal Highness Charlotte  
Augusta, Princess of Wales

New and curious treatises on coffee, on tea, and on chocolate : a work equally necessary to physicians, & to all those who care for their health

News from nowhere, or, An epoch of rest : being some chapters from a Utopian romance

Christmas carol in prose : being a ghost story of Christmas

### **1C3.2. Other title information beginning with prepositions, conjunctions, etc.**

**1C3.2.1.** Transcribe title information that appears following the title proper as other title information, even if it begins with a preposition, conjunction, prepositional phrase, etc.

A collection of curious & important questions in natural and revealed religion : with the solutions by the most eminent divines and others

Supernatural & natural philosophy : to which is added, a small tract of geography

**1C3.2.2.** If this other title information appears following the statement of responsibility, treat it as a subsequent statement of responsibility (see 1E13.2).

### **1C3.3. Abridgment of other title information**

*Optionally*, if other title information is very lengthy and can be abridged without loss of essential information, omit less important words or phrases, using the mark of omission. If considered important, transcribe omitted words or phrases in a note.

### **1C3.4. Other title information with grammatically inseparable elements**

If the other title information includes a statement of responsibility or an element belonging to another area, and the element is a grammatically inseparable part of the other title information according to one or more of the conditions enumerated in 1C2.1, transcribe it as other title information.

## **1D. Physical, creative, and intellectual status of the manuscript**

**1D1. General rule.** For bibliographic (ISBD) records, material type follows all other title information, but precedes the statement of responsibility, if one exists. For multi-level archival (ISAD(G)) descriptions, this information may be omitted, if considered redundant. Precede the material type element by a colon. Use some or all of the following components as appropriate, but always include at least the method of physical production and, if applicable, the method of reproduction, whether it be manuscript, mechanical, photographic, or digital:

- › method of physical production (e.g., manuscript, typescript, printout) (see

1D1.1)

- › method of reproduction (e.g., copy, fair copy, photocopy, mimeograph, facsimile, microfilm, digital reproduction) (see 1D1.2)
- › autograph status (e.g., autograph, signed, initialed) (see 1D1.3)
- › status of manuscript within creative process (e.g., draft, revised draft, fair copy, galley proof, synopsis) (see 1D1.4)
- › physical or intellectual state of completion or intactness (e.g., fragment, unfinished, incomplete) (see 1D1.5)

**1D1.1. Method of physical production.** Record the method of physical production of the item. Reserve the term “manuscript” for handwritten items.

California nerve remedy : manuscript

Descriptions of buildings in Sacramento, California :  
typescript

Claudii Galeni Pergameni Operibus supplementum : manuscript  
and printed text

**1D1.2. Method of reproduction.** Record the method of manuscript, mechanical, photographic, or digital reproduction, if applicable. If the item is a handwritten or typewritten copy, include the word “copy” as part of the material type element. If the copyist of a manuscript copy is known, make a note, if considered important.

Isabella, or, The pot of basil : manuscript copy  
*Optional note: In the hand of Richard Woodhouse*

Magic : cyclostyle typescript

FIND EXAMPLE OF DIGITAL REPRODUCTION (I.E. PDF, link to  
persistent URL, etc.)

**1D1.3. Autograph status.** Record that the manuscript is in the creator’s hand using the term “autograph.” Also record if it is signed or initialed by the creator.

Legal brief by Abraham Lincoln : autograph manuscript

Letter from Charles Emerson Cook, New York City, to Viola  
Allen : signed typescript

Epilogue : autograph manuscript signed

Dear friend, thou may'st confide : autograph manuscript

**1D1.4. Status of the manuscript within the creative process.** If known, record the particular stage in the creative process.

Who's afraid of Shakespeare? : corrected typescript

The ambassadors : manuscript outline

Eyeless in Gaza : typescript synopsis, with autograph corrections

NEED "DRAFT" EXAMPLE

The Bridge of San Luis Rey : galley proof, with autograph corrections and annotations

Oh! my lonely, lonely, lonely pillow! : autograph manuscript, fair copy

The story of King Alfred : galley proofs

For guidance on explaining the relationship of the manuscript to the published version(s) of the text, see 7B7.

**1D.1.5. Indication of the state of completeness or intactness.** Record that the item is a fragment, incomplete, or unfinished, if applicable.

Letter from Isabella Lucy Bird to Mrs. Macfie : autograph manuscript signed, fragment

Journal containing receipts and payments of George Garrick : incomplete manuscript

Treatise on herbs and fruits : manuscript fragment

Swinburne's poems & ballads : a criticism : autograph manuscript signed, fragment

Edward III : manuscript copy, fragment

Flora of Shakespeare : unfinished manuscript

Our Town : first full script, Act II missing

*Note: Title from annotation by Isabel Wilder*

**1D1.5.1.** If the title statement includes a part designation for a larger work (e.g., acts 1 and 2), note the state of incompleteness only if the parts themselves are incomplete.

Excerpt from William Shakespeare's Macbeth : manuscript copied and signed by Julia Marlowe Sothern

*Note: Quote of Lady Macbeth from act 1, scene 5*

## 1E. Statements of responsibility<sup>15</sup>

**1E1. General rule.** Treat creator information as a statement of responsibility only when it appears with a formal title on a title page, colophon, or caption. For instructions on how to record creator information from a source other than a title page, colophon or caption, see 1B1.1 for creator names in devised titles and 1E14 for recording creator names in notes for formal titles.

### 1E2. Transcription of statements of responsibility

**1E2.1.** Transcribe statements of responsibility in the form and order in which they appear.

An inventory of sundry effects, the property of the late Rt. Honble. Lord Byron, taken July 31st 1824 : manuscript copy / prepared by William Fletcher

Memoires pré sentez au roy de France : manuscript / par les députez au Conseil royal de commerce

De gelijkenis der wijze en dwaze maagden : calligraphic manuscript / geschreven door Dick Dooijes

**1E2.2.** If the name(s) of the person or persons in the statement of responsibility is abbreviated, unclear, or known to be a pseudonym, make an explanatory note.

The frolick's, or, The lawyer cheated : an new comedey, the first cobby : manuscript / written by Mrs. E.P.

*Note: Manuscript by Elizabeth Polwhele*

Medea : a tragedy from the Greek : autograph manuscript / by a non-Togalus student who attended the private Greek class, Session MDCCXCV-VI

*Note: By Thomas Campbell*

Charles Dickens at home : autograph manuscript / by his daughter

*Note: By his daughter Mamie Dickens*

Arthuriana, or, Odds & ends : being a miscellaneous collection of pieces in prose & verse : autograph manuscript signed / by Lord Charles A.F. Wellesley

*Note: Charlotte Bronte used the pseudonym Lord Charles Wellesley for her juvenile works*

---

<sup>15</sup> Statements of responsibility are seldom transcribed in archival (ISAD(G)) descriptions. The creator's name is generally normalized and does not necessarily appear at the same level in the description.



**1E2.3.** Make a note if the statement of responsibility is struck out, written in a different or later hand than the rest of the manuscript, or written in a different medium (pencil, ink, etc.).

**1E2.4.** If the statement of responsibility is partially or wholly illegible, transcribe as much of the statement as is legible in the statement of responsibility element, and indicate lacunae with the mark of omission. Make a note explaining the omissions.

NEED EXAMPLE

### **1E3. Transposition of statements of responsibility**

If a statement of responsibility precedes the formal title in the source, transpose it to its required position unless it is a grammatically inseparable part of the title proper according to one or more of the conditions enumerated in 1C2.1. When transposing the statement of responsibility, do not use the mark of omission.

NEED EXAMPLE OF A SITUATION WHERE WE DO TRANSPOSE IT; THESE ARE ALL EXAMPLES OF THE EXCEPTION RATHER THAN THE MAIN RULE

Francisci Petrarchae Septem psalmi poenitentiales

Goethes Briefwechsel mit einem Kinde

Dr. Bargrave's account of himself from the MS C C C

### **1E4. Single statements of responsibility with two or more names**

**1E4.1.** If a single statement of responsibility contains the names of two or more persons or corporate bodies, transcribe all names as a single statement, regardless of whether they perform the same function or different functions.

The ascent of F6 : manuscript / by W.H. Auden and Christopher Isherwood

Universa philosophiae elementa ordine naturali exposita et ad usum scholarum accomodata ... : manuscript / omnia scripsit Joannes Antonius Lavoisier, auditor Ludovici Benet

*Note: Notes on lectures by Louis Benet on philosophy and science at Paris, taken by Jean-Antoine Lavoisier*

**1E4.2.** If a respondent and praeses (i.e., moderator) are given for an academic disputation, treat both names and the words indicative of their function as part of a single statement of responsibility (unless grammatically inseparable from the title proper or other title information).

NEED EXAMPLE

### **1E5. Omission of names in statements of responsibility**

When a single statement of responsibility names more than one person or corporate body performing the same function or with the same degree of responsibility, transcribe all the names mentioned. *Optionally*, if the responsible persons or bodies named in a single statement are considered too numerous to list exhaustively, all after the third may be omitted. Indicate the omission by the mark of omission, and supply after it in square brackets a phrase in the language and script of the cataloging agency to convey the extent of the omission.

Notes on trigonometry and the theory of equations :  
manuscript / by Profrs Oliver, Wait and Jones

Robinson Crusoe : burlesque : typescript / by H.T. Byron,  
W.S. Gilbert, T. Hook, H.S. Leigh, Arthur Sketchley, and  
"Nicholas"

or Robinson Crusoe : burlesque : typescript / by H.T.  
Byron, W.S. Gilbert, T. Hook ... [and 3 others]

### **1E6. Two or more statements of responsibility**

If there are two or more statements of responsibility, transcribe them in the order indicated by the sequence on, or by the layout of, the title page, colophon, or caption. If the sequence and layout are ambiguous or insufficient to determine the order, transcribe the statements in the order that makes the most sense.

An almanac of twelve sports : autograph manuscript / by  
William Nicholson ; words by Rudyard Kipling

Poems : corrected proofs / by Walt Whitman ; selected and  
edited by William Michael Rossetti

Traité de logique : autograph manuscript / redigé  
d'après le cours de philosophie de M. Gergonne, Doyen de  
la Faculté des sciences de l'Académie de Montpellier ;  
avec des notes par J. Mill

Stories for Miss Cecilia Charlotte Esther Burney, aged five  
years : manuscript / written by Sophia Burney ; printed by  
Frances Burney  
(*Comment: "Printed" refers here to the non-cursive style of handwriting*)

### **1E7. Terms of address, etc., in statements of responsibility**

Include titles and abbreviations of titles of nobility, address, honor, and distinction that appear with names in statements of responsibility.

La Pucelle d'Orleans : poeme heroe-comique : manuscript /  
par Mr. de Voltaire

A monody to the memory of the Right Honourable the Lord  
Collingwood : manuscript copy / by Lady Champion de  
Crespigny

### 1E8. Qualifications in statements of responsibility

Qualifications such as initials indicating membership in societies, academic degrees, and statements of positions held may be omitted from the statement of responsibility, using the mark of omission, unless:

the qualifications are necessary grammatically

- or* the qualifications are necessary for identifying the person or are useful in establishing a context for the person's activity (initials of religious orders, phrases, or adjectives denoting place names, etc.)
- or* the statement of responsibility represents the author only by a pseudonym, a descriptive phrase, or nonalphabetic symbols.

The Corsair in the war zone : typescript / by Ralph D. Paine ...

(*Comment:* Title page reads: by Ralph D. Paine, author of 'The Fighting Fleets')

Phrenological character of Oliver Wendell Holmes : manuscript / by L.N. Fowler, professor of phrenology

Quaestio proemialis in Physicam Aristotelis : manuscript / auctore R.P. Paulo Bombino ... ; excipiebat Romae F. Ioannes Haberbosch

LIZ to find out what was omitted from the SOR

Report on Santa Fe electrification : typescript copy / by P.M. Lincoln, electrical engineer

Be still, my fears, suggest no false alarms : autograph manuscript, fair copy / R. Hurd, M.A., Fellow of Emmanuel College

NEED PSEUDONYM EXAMPLE

### 1E9. Ambiguous statements of responsibility

If the relationship between the title of a work and the person(s) or body (bodies) named in the statement of responsibility is not clear, make an explanatory note.

Systematic lectures on midwifery : Surgeon's Hall, Edinburgh, summer session : manuscript / by Dr. Berry Hart

*Note:* Manuscript notes of Sutherland Simpson on lectures given by Dr. Hart

### 1E10. Nouns and noun phrases

Treat a noun or noun phrase occurring in conjunction with a statement of responsibility as other title information if it is indicative of the nature of the

material. In case of doubt, treat the noun or noun phrase as part of the statement of responsibility.

Dr. Johann Faust : Volksschauspiel : manuscript / vom  
Plagwitzer Sommertheater

The frolick's, or, The lawyer cheated : an new comedey, the  
first copy : manuscript / written by Ms. E.P.

A Christmas carol in prose : being a ghost story of  
Christmas : autograph manuscript / by Charles Dickens ; the  
illustrations by John Leech

### **1E11. Persons or bodies not explicitly named in statements of responsibility**

Transcribe a statement of responsibility as such even if no person or body is explicitly named in that statement. In general, such statements will contain words like "translated," "edited," "compiled," etc.

Detection of the doeings of Marie Queene of Scottes  
touching the murther of her husband ... : manuscript copy /  
translated out of the Latten which was written by G.B.

Faust. The second part : a tragedy : manuscript /  
translated in the original metres

### **1E12. Statements of responsibility with grammatically inseparable elements**

If the statement of responsibility includes information belonging to another area, and the information is grammatically inseparable from the statement of responsibility according to one or more of the conditions enumerated in 1C2.1, transcribe it as part of the statement of responsibility.

NEED EXAMPLE

### **1E13. Phrases about notes, appendixes, etc.**

**1E13.1.** Transcribe phrases about notes, appendixes, and other such accompanying matter in the order indicated by the sequence on the title page. If such information appears before the statement of responsibility, transcribe it as other title information (see 1C3).

GET NEW EXAMPLES IF POSSIBLE

**1E13.2.** If such information appears after the statement of responsibility, transcribe it as a subsequent statement of responsibility, whether or not it names a person or body.

NEED EXAMPLE

**1E13.3.** *Optionally*, if the phrases are very lengthy and can be abridged without loss of essential information, omit less important words or phrases, using the mark of omission. If considered important, transcribe omitted phrases in a note. If the phrases are actually titles of other works given equal prominence with the title of the first work, see 1F.

NEED EXAMPLE

## **1E14. No formal statement of responsibility**

Do not supply a statement of responsibility for a manuscript lacking this element. If the creator information appears in the manuscript in a location other than the title page, colophon, or caption, or is taken from reference sources, record the information in a note, indicating its location or source. For instructions on recording creator information for devised titles, see 1B1.1.

NEED EXAMPLE WITH UNKNOWN CREATOR

Rokeby : autograph manuscript

*Note: With a note on the flyleaf by Archibald Constable, dated Edinburgh, 18 April 1821: "This is the original manuscript of Rokeby by Sir Walter Scott Bart.--the whole in his own handwriting--some few of the notes excepted which appear to have been copied by Henry Weber ..."*

Our mutual friend : autograph manuscript signed

*Note: Text of the novel is preceded by a list (10 pages) of chapter headings and a blank page with Dickens's signature (Comment: Dickens's signature is not transcribed in the statement of responsibility)*

Remarks on several parts of Italy in 1701 : manuscript copy

*Note: "Addison Remarks on Italy" -- Gilt tooled on spine*

Sagan af Grishillde Polenmödu

*Note: Translation of Petrarch's Historia Griseldis from Danish to Icelandic, ascribed to Jó n Þorlá ksson by H.E. Wium*

## **1F. Manuscripts without a collective title**

### **1F1. Two or more works with formal titles**

**1F1.1. By same person or body.** If the manuscript has no collective title and the title page bears the titles of two or more individual works, other than supplementary matter, that are contained in the manuscript, transcribe the titles of the individual works in the order in which they appear on the title page. Separate the titles by a space-semi-colon-space if the works are all by the same person(s) or body (bodies), even if the titles are linked by a connecting word or phrase.

NEED NEW EXAMPLE

*Optionally*, devise a collective title (see 1B6).

**1F1.2. By different persons or bodies.** If the individual works are by different persons or bodies (or different combinations thereof), or the authorship is in doubt, precede each title other than the first by a period and one space, unless a linking word or phrase is already present. Precede each statement of responsibility by a space-slash-space. [NB: **DCRM steering committee is planning to reword this instruction. Liz to follow up and provide us new text**]

NEED EXAMPLES FOLLOWING THESE PATTERNS

Title A / by X. Title B / by Y

Title A [unknown author]. Title B / by Y

Title A / by X and Title B / by Y

*Optionally*, devise a collective title (see 1B6).

*Optionally*, make a separate description for each separately titled work, linking the separate descriptions with "With" notes (see 7B16).

## **1F2. Multiple title pages**

If the manuscript has no collective title and contains two or more works, each with its own title page, devise a collective title (1B6). Record the title and statement of responsibility of each work in a note, if considered important.

Edmonia Hill essays on Rudyard Kipling

Optional note: Title pages read: Rudyard Kipling, a memoir by Edmonia Hill. Kipling and his India by Edmonia Hill

## **1F3. One or more works not named on the title page or colophon**

If the manuscript has no collective title, and one or more works contained in the manuscript is not named on the title page, colophon, or caption:

devise a collective title (see 1B6)

Acts of Parliament enacted in 1732

*or* transcribe the title and statement of responsibility for the first work, and name the other work(s) in a contents note (see 7B15)

*or* make a separate description for each separately titled work, linking the separate descriptions with "With" notes (see 7B16).

NEED EXAMPLE(S)

## **2. EDITION AREA**

No general use of this area is made for manuscripts. For information on the status of the manuscript within the creative process (e.g., draft, revised draft, fair copy, galley proof, synopsis), see 1D1.4. [Also, if we talk more about the inapplicability of this area to mss in the introduction, “see” there as well.]

### **3. MATERIAL (OR TYPE OF PRODUCTION) SPECIFIC DETAILS AREA**

No general use of this area is made for manuscripts.



## **4. PLACE AND DATE OF PHYSICAL PRODUCTION AREA**

Contents:

- 4A. Preliminary rule
- 4B. Place of physical production
- 4C. Date of physical production

### **4A. Preliminary rule**

#### **4A0. Scope**

Use this area to record the place of physical production, if known, and date of physical production. Record the place and/or date of physical production in this area even if a place and/or date of intellectual creation is also recorded in the title area (see 1B1-3).

If the item is a mechanical, photographic, or digital reproduction of a manuscript, record in this area the place of reproduction, if known, and date of reproduction. Make a note on the place and date of physical production of the original, if known.

#### **4A1. Punctuation<sup>16</sup>**

For instructions on the use of spaces before and after prescribed punctuation, see 0E.

Precede this area by a period-space-dash-space.

Precede a second or subsequently named place of physical production by a semicolon.

Precede the date of physical production by a comma.

#### **4A2. Sources of information**

Take information recorded in this area from any source, including the manuscript itself, the manuscript's housing or accompanying materials, reference sources, or appropriate external sources. Record in a note the source of this information and/or the evidence on which it is based, if considered important.

---

<sup>16</sup> This section describes prescribed punctuation for bibliographic (ISBD) records. This punctuation is not prescribed for archival descriptions created according to ISAD(G).

**4A3. Form and order of information.** This is not a transcription area. Record information according to the form and order recommended in the rules, not necessarily the form and order found on the item.

## **4B. Place of physical production**

ADD EXAMPLES FOR HOW THIS WOULD APPEAR IN A FINDING AID  
(ISADG)

**4B1.** Give the place of physical production as accurately and fully as available evidence permits. For sources of information, see 4A2. Assume that the place of physical production is the same as the place of intellectual creation, unless there is reason to suspect otherwise. (If they differ, see 4B4.) Use a modern form, if there is one, of the place name in the language of the cataloging agency, and include the name of the larger jurisdiction (e.g., country, state, or similar designation), if considered necessary for identification. Do not abbreviate names of jurisdictions. Transcribe the place name as it appears on the item in a note, if considered important.

Minneapolis

Springfield, Illinois

Leipzig, Germany

Springfield, Ohio

(*Comment:* Item only says "Springfield" but is known to have been written in Springfield, Ohio)

Saratoga, New York

*Note:* Letter reads "From camp"

Nairobi, Kenya

*Note:* Letter reads "On safari, Nairobi"

At sea

(*Comment:* Place of physical production cannot be identified more precisely)

**4B2.** Record neighborhoods, street names and numbers, and /or house and building names, if considered important. *Optionally*, record this information in a note instead, if considered important.

Marlborough House, London

Wall Street, New York

10 Downing Street, London

(*Comment:* Official residence of the Prime Minister)

Santa Catalina, Bogotá, Colombia

Venice, Italy

*Optional note: Written from the Giudecca quarter*

#### **4B3. Multiple places of physical production**

**4B3.1.** If the manuscript was produced in more than one place (e.g., a travel diary or ship's log), use judgment as to whether to record:

[not sure how to apply the style for correct indentation cf DCRM(B) 1E8]

the widest shared geographical area

*or* all the places of physical production

*or* some of the places of physical production, supplying a phrase in the language and script of the cataloging agency to convey the omission.

Make a note listing additional places of physical production, if considered important.

Beijing ; Shanghai

New York ; Connecticut

Concord, Massachusetts ; New York ; London

Paris ; London ; Berlin ; various other places (find new example)

*or* Paris ; London ; Berlin ; and 5 other cities

Africa

*Optional note: Diary begins in South Africa and ends in Egypt*

United States

*(Comment: Journal of a cross-country trip)*

#### **4B4. Place of physical production different from place of intellectual creation**

If the place of physical production is known, or strongly suspected, to be different from the place of intellectual creation, record the place of physical production in this area. Record the place of intellectual creation in a note, if considered important. (For instances when the place of intellectual creation is recorded as part of the title element, see 1B1-1B3.)

NEED EXAMPLE OF COPY OF DOCUMENT (i.e., forgery)

#### **4B5. Fictitious or incorrect places of physical production**

**4B5.1.** If the place of physical production appearing on the manuscript is known to be fictitious or incorrect, and the actual place of physical production is known,

supply the actual place of physical production in this element. Record in a note the place given in the manuscript, along with the basis of the correction.

Japan

*Note: Address reads "Co. 'B' Eta Jima Spec School, APO354 c/o P.M. San Francisco, California"*

*(Comment: Eta Jima Specialist School is located in Japan)*

Rockingham Castle, Northamptonshire

*Note: Address reads "Loft over Stable"*

*(Comment: Dickens is writing in the character of a stable boy)*

#### **4B6. Place of physical production uncertain or unknown**

**4B6.1.** If the place of physical production is uncertain, supply the name of the probable place of physical production with a question mark, using a modern form, if there is one, of the name in the language of the cataloging agency.

England?

Tokyo?

Sheffield, England?

*(Comment: City certain, country uncertain)*

Sheffield?, England

*(Comment: City uncertain, country certain)*

**4B6.2.** If the justification for the conjecture of the place of physical production is not apparent from the rest of the description, make an explanatory note.

OLD EXAMPLE

*Note: Place of publication suggested by Alden*

**4B6.3.** If no place of physical production can be determined, omit the place of physical production element from the description, or *optionally* state "place of production not identified" (do not use "s.l." (sine loco) or "n.p." (no place)).

#### **4C. Date of physical production**

**4C1. General rule.** Record the date(s) of physical production of the manuscript in this element. Record the date(s) as fully as possible, in the language of the cataloging agency, in the order: year, month, day. For sources of information, see 4A2. Assume that the date of physical production is the same as the date of intellectual creation, unless there is reason to suspect otherwise.

NEED EXAMPLE

**4C2. Manuscripts containing date(s) of physical production.** Normalize the date(s) of physical production appearing on the manuscript by expanding contracted years, converting ordinal to cardinal numbers, and converting roman to arabic numerals. Do not abbreviate months. Do not include words and phrases such as "in the year" and "anno" or days of the week as part of this element. Transcribe dates as they appear in the manuscript in a note, if considered important. If the month and/or day appears on the manuscript but the year does not, record the month and/or day. Supply a conjectural year or range of years (see 4C4).

NEED EXAMPLE WITH MONTH/DAY AND CONJECTURAL YEAR

, 1749 July 23

, 1902 September 26

*Optional note: Date appears as "Sept. 26th, 1902"*

, 2001

, 1945 December 25

*Optional note: Date appears as "Christmas Day, 1945"*

, 1760 July 4

*Optional note: Date appears as "July 4 MDCCLX"*

, 1600 June 9

*Optional note: Date appears as "ixth of June 1600"*

, 1698 July 20

*Optional note: Date appears as "the 20th of July, anno Dom. 1698"*

, 1656

*Optional note: Date only expressed in chronogram on title page:  
Monte tonans De CLaro VIRgo trophaea serenat et Mons rotat  
arDentes prae CLarVs In aëra-sphaeras*

, 1542 - DD TO REPLACE THIS WITH 1674 PADUA DIPLOMA; MN HAS  
CHARTER FOR CORNELL UNIVERSITY

*(Comment: Date appears as "anno millesimo quingentesimo quadagesimo  
secundo") - THIS IS FAKE. NEED REAL EXAMPLE OF WRITTEN-OUT DATE*

**4C2.1.** Do not include time of day, unless it serves to distinguish between two or more manuscripts with the same title and date. Record time of day in a note, if considered important.

, 1950 February 11

*Optional note: Date appears on item as "Reno Nev Feb 11 1139A"*

, 1863 March 6

*Optional note: Date appears as "Friday Evening, March 6, '63"*

**4C2.2.** If the date is grammatically inseparable from information transcribed as part of a formal title, according to one or more of the conditions enumerated in 1C2.1, transcribe it within that element and also record it in the date element, as prescribed in 4C2.

NEED MODERN EXAMPLE

, 1730

(*Comment:* Formal title is “Italy review'd in 1729 & 1730, in two parts”)

**4C2.3.** If the date of physical production differs from the date of intellectual creation, record the date of physical production as part of the date element. For devised titles, include the date of intellectual creation as part of the devised title, if considered important. The date of intellectual creation is required in the devised title for correspondence and for legal and administrative documents (see 1B1-1B3). For formal titles, record the date of intellectual creation in a note, if considered important.

, circa 1806

Optional note: Letters from Madame de Sévigné to various friends, mainly to Madame de Grignan, dated 1671-1690, copied by Madame Lavoisier from manuscripts owned by Abbé Barthellemé. Notes at bottom of some pages refer to an 1806 edition of the letters

NEED EXAMPLES (CAN BE MANUSCRIPT COPY OF PRINTED WORK, FORGERY, ETC. EOK: KEATS COPIED BY WOODHOUSE)

, 1865

*Optional note: Copy of The Life and Death of William Longbeard (London: 1593)*

**4C2.4. Fictitious or incorrect dates.** If the date of physical production present on the item is known to be fictitious or incorrect, supply the actual date (see 4C4). In a note, transcribe the fictitious or incorrect date and explain the discrepancy.

, 1730

*Note: Date appears in manuscript as 1703, but letter is signed using correspondent's married name; date of marriage in 1729*

**4C2.5. Julian/Old Style, Gregorian/New Style<sup>17</sup> and calendars with start dates other than January 1**

**4C2.5.1. Julian/Old Style and Gregorian/New Style dates.** If a manuscript has a single date identified as either Julian/Old Style (“O.S.”) or Gregorian/New Style

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<sup>17</sup> The Gregorian calendar, which is still the internationally accepted civil calendar, was introduced by Pope Gregory XIII in 1582, and gradually adopted by western European countries during the sixteenth and seventeenth centuries; Great Britain adopted it in 1752.

("N.S."), record the date in the normalized form according to 4C2. Do not convert Old Style to New Style dates.

, 1691 August 28

*Optional note: date appears as "Aug.t 28, 1691 N.S."*

, *NEED OLD STYLE EXAMPLE W/ NOTE SAYING HOW IT APPEARS ON MS IS OLD STYLE*

If, however, the manuscript is double-dated to reflect both Julian/Old Style and Gregorian/New Style, record both dates, separated by a slash, in the normalized form, with the Julian/Old Style date first. Transcribe the date in a note, if considered important.

, 1601 May 4/14

*Optional note: Date appears as: "May 4th/14th O.S./N.S. 1601"*

, 1649/1650 January 19/29

*Optional note: Date on manuscript appears as "Paris this 29/19 January 1650 stylo novo"*

*(Comment: Because the letter originated in France, the New Style date appeared before the Old Style, but the date in the description reflects Old Style/New Style ordering conventions)*

, 1610/1611 January 29/February 8

**4C2.5.2. Calendars with start dates other than January 1.** If the year of physical production is based on a calendar in which the new year begins on any day other than January 1, such as Lady Day (the feast of the Annunciation, March 25), double-date the year to reflect both the year as it appears on the item and the year according to the modern calendar, if different. Separate the two years by a slash. In case of doubt, only record the year found on the manuscript. Transcribe the date in a note, if considered important.

, 1588/1589 February 8

*Optional note: Date appears as: "Februar. 8. anno 1588"*

, 1603/1604 March 15

*Optional note: Date appears as: "decimo quinto die Martij Anno domini 1603 Primo Jacobi Regis"*

**4C2.6. Dates in other calendar systems.** If the date of physical production is based on a calendar other than the Julian or Gregorian calendar, convert it to the Gregorian calendar and record the date according to 4C2. Transcribe the date in a note, if considered important. These calendars include, but are not limited to:

a) Regnal calendars

, 1444

*Optional note: Date on manuscript expressed as "22 Henry VI"*

*NEED EXAMPLE FROM A REGNAL DATE NOT ENGLAND (DYNASTY, ETC.)*

b) Hebrew calendar

, 1866 or 1867

Optional note: *Date appears in manuscript as "shenat 627"*

c) French Revolutionary calendar

, 1798 or 1799

Optional note: *Date appears in manuscript as "an VII"*

, 1794 between January 20 and February 18

Optional note: *Date appears in manuscript as "pluviôse 1794"*

d) Islamic calendar

, between 1700 and 1720

Optional note: *Copy undated, but was produced between 1700/1112 when the poem was written and the year 1720/1132 when the author wrote, alongside his stamp, that he corrected the volume*

**4C2.7. Dates that are illegible, ambiguous, indecipherable, or otherwise difficult to interpret.** If the date of physical production is difficult to interpret for any reason, supply a date according to 4C4-4C5.

NEED EXAMPLES

**4C3. Inclusive and bulk dates**

**4C3.1.** If a manuscript was created over a period of time, whether it is a single sheet, multiple sheets, volume, multiple volumes or parts, record the first date of intellectual creation and the last date of intellectual creation and connect them with a hyphen.

, 1849-1852

, 1821-1836

(*Comment: Formal title is: "Memoranda, from a journal of tours made upon the continent at various periods beginning in 1821 : with illustrations sketched upon the spot"*)

, 1790 January 1-July 3

(*Comment: Formal title is: "Log of H.M.S. Atalanta"*)

**4C3.2. Dates absent or uncertain.** If a manuscript was created over a period of time, but the first date of intellectual creation, the last date of intellectual creation, or both, are not present on the manuscript, or are uncertain, follow the rules for supplied dates in 4C4-4C5 and connect the dates with a hyphen.

, 1897-1915

, circa 1915-circa 1918



, 1700s-1800s

**4C3.3. Bulk dates.** If a manuscript was created over a period of time, but the bulk of the manuscript was created over only part of the time, also include the bulk dates, if considered important.

, 1920-1956 (bulk 1920-1923)

**4C3.4. Dates of parts, volumes, etc.** Record the date(s) of each volume, part, etc., in a note, if considered important.

, circa 1929-1945

*Optional note: Address books, the first from circa 1929-1933, the second from 1940-1944, the third from circa 1940-1945*

**4C4. Manuscripts not containing date(s) of physical production.** If the date(s) of physical production does not appear on the manuscript, supply a date. A supplied date must include a year or a range of years.

**4C4.1.** Supply a date based on any reliable information available. Indicate the basis for the date in a note, if considered important.

, between 1815 and 1828

*Optional note: Watermark dated 1815*

*(Comment: Scope and contents note reads: "Transcription possibly made for John Nichols, who printed the work in *The Progresses of King James* in 1828")*

, 1616 July 1

*Optional note: Undated, date from *The works of Sir Walter Raleigh*, 1829, volume 1, page 473*

, 1614 February 25

*Optional note: Dated "25 de Febrier." Letter would have been one of Winwood's last acts as a diplomat*

*(Comment: Title is "Autograph letter signed from Sir Ralph Winwood, Newmarket, to Christiaan Huygens, Secretary to the Council of the United Province." Biographical note about Winwood's service at The Hague has him leaving The Hague in September 1613 and leaving his post in March 1614)*

, 1906 April 23

*Optional note: Dated: Apr. 23, year extrapolated from subject of letter*

*(Comment: Letter is an eye-witness account of the San Francisco earthquake)*

**4C4.2.** If the only dates appearing on the manuscript bear no relationship to the date of physical production, do not record these dates in the date element. Instead, supply a date. Transcribe the misleading dates appearing on the manuscript in a note, if considered important.

, circa 1700

*Note: Annotation on front pastedown: "28 November 1933"; this date likely refers to an auction or acquisition date*

(*Comment:* Undated manuscript copy of Anne Wharton poems in early 18th century hand)

#### 4C5. Patterns for supplying a date

Supply a date or period of physical production according to one of the patterns shown in the examples below. Give any explanation in a note, if considered important.

, 1845? January 11	year probable, month and day certain
, 1736?	probable date
, circa 1849	approximate date
, circa 1703?	probable approximate date
, not before 1875	initial date
, not after 1916 July 16	terminal date
, 1814 or 1815	one year or the other
, between 1618 and 1648	span certain
, between 1711? and 1749	span beginning probable
, between 1711 and 1749?	span end probable
, between circa 1750 and circa 1810	span approximate
, 1890s	decade certain
, 1730s?	decade probable
, between 1900 and 1909	first decade of century
<i>(Comment: Use instead of 1900s)</i>	
, 1800s	century certain
, 1700s?	century probable

**4C6.** If no date or approximate date can be established (i.e., if even the century is uncertain), use “undated” or “date unknown” (do not use “s.a.” (sine anno) or “n.d.” (no date)).

#### 4C7. Copyright dates

**4C7.1.** If a copyright date appears on a manuscript and reflects the date of physical production, record it as the date according to 4C2. Make a note that the

physical production date is derived from the copyright date, if considered important.

, 2007

*Optional note: Manuscript note on first leaf: "Copyright reserved 2007. Not to be reproduced without permission"*

**4C7.2.** If the copyright date appearing on a manuscript does not reflect the date of physical production, do not record it as the date. Instead, follow the rules for supplied dates in 4C4-4C5.

**4C7.3.** If the copyright date appearing on a manuscript reflects the date of intellectual creation of a printed work of which the manuscript is a copy, record that date in a note. Follow the rules in 4C2 for recording the date(s) of physical production of the manuscript.

## 5. PHYSICAL DESCRIPTION AREA

Contents:

- 5A. Preliminary rule
- 5B. Extent
- 5C. Other physical details (optional element)
- 5D. Size and format (optional element)
- 5E. Accompanying material (optional element)

### 5A. Preliminary rule

#### 5A1. Prescribed punctuation<sup>18</sup>

For instructions on the use of spaces before and after prescribed punctuation, see 0E.

Precede this area by a period-space-dash-space or start a new paragraph.

Precede a statement on other physical details by a colon.

Precede the size by a semicolon.

Precede a statement of accompanying material by a plus sign.

Enclose physical details of accompanying material in parentheses.

#### 5A2. Sources of information

Take information for this area from the manuscript itself, reliable information from the manuscript's housing or accompanying materials, or reference sources concerning the manuscript.

#### 5A3. Basis of the physical description

Describe the manuscript (and housing, if including it in the description) in its current physical state. Make a note about a previous state, if considered important.

### 5B. Extent

**5B1. General rule.** Record the extent in terms of the number of physical units,

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<sup>18</sup> This section describes prescribed punctuation for bibliographic (ISBD) records. This punctuation is not prescribed for archival descriptions created according to ISAD(G)).

choosing a term from the following list: item(s), volume(s), roll(s), microfilm reel(s), microfiche(s).

1 item

1 roll

5 volumes

3 microfiches

2 items

(*Comment:* Two letters from the same correspondent to the same recipient)

2 microfilm reels

(*Comment:* Proceedings originally in 5 manuscript volumes now available only on microfilm)

If considered important, record in a note the number of physical units in which the manuscript is housed, if the number differs significantly from the number of physical units of the manuscript.

1 item

*Optional note:* Mounted in 121 glass panes

11 volumes

*Optional note:* Housed in 8 cloth cases

## 5B2. Fuller extent (optional)

**5B2.1. Leaves, pages, etc.** If considered important, record in parentheses the exact total number of leaves, pages, etc. *Optionally*, provide an approximate total number of leaves, pages, etc., preceding the number with the word "approximately."

Include in the count tipped-in and blank leaves, pages, etc. For laid-in leaves, pages, etc., envelopes, or any other accompanying materials (e.g., loose clippings, photographs), see 5E. Do not include leaves added as part of the binding or the binding itself.

If the manuscript is foliated or paginated throughout, record its extent accordingly in terms of leaves or pages. If the manuscript contains sequences of both leaves and pages, or is unnumbered, record the extent in terms of leaves or pages in keeping with institutional practice. Record in a note anomalies in foliation or pagination, if considered important (see 7B10.5).

1 item (375 leaves)

3 volumes (476 pages)

(*Comment:* Total page count of all three volumes is 476; each volume is paginated separately)

1 volume (approximately 400 leaves)

1 volume (220 pages)

*Optional note: Manuscript was foliated incorrectly in brown ink in a contemporary hand; correct pagination was subsequently supplied in pencil*

FIND EXAMPLE WHERE THERE ARE MULTIPLE FOLIATIONS/PAGINATIONS AND YOU CAN'T TELL WHICH ONE IS CONTEMPORARY

1 item (4 pages)

*Optional note: Last page is blank*

*(Comment: Letter written on three of the four pages)*

1 roll (5 membranes)

*(Comment: One roll consisting of 5 parchment membranes attached together)*

**5B2.2.** *Optionally*, for manuscripts that consist of more than one physical unit, give separate counts of pages, leaves, etc., for each physical unit.

3 volumes (126, 215, 135 pages)

*(Comment: Page count of each volume recorded separately)*

2 items (6, 3 pages)

*(Comment: Two letters, page count of each recorded separately)*

If considered important, record the precise pagination and/or foliation in a note (see DCRM(B), 5B for instructions on recording a precise extent statement).

1 volume (470 pages)

*Optional note: Numbering: 44, [4], 422 pages*

*(Comment: Two works in one manuscript, each paginated separately with four unnumbered pages between them)*

**5B2.3.** *Optionally*, if a significant portion of the manuscript is blank, indicate this in a parenthetical phrase, e.g., "mostly blank," "partially blank," "some blank," etc. Make a note giving the details, if considered important.

1 item (partially blank)

1 volume (238 pages, mostly blank)

*Optional note: Text is on pages 22-46*

**5B2.4.** If the manuscript is not intact, but the missing portions can be determined, identify them in a note.

1 item (52 pages)

*Note: The manuscript is missing pages 39-40*

*(Comment: The intact manuscript consisted of 54 pages, of which 2 are missing)*

**5B2.5.** If the manuscript is intact, but the number of physical units or subunits of the manuscript or its housing differs from the number of units originally produced, record this information in a note, if considered important.

10 volumes

*Optional note: Originally bound as one volume; rebound for conservation purposes in 2004*

1 volume

*Optional note: Originally bound as three volumes*

1 item (24 leaves)

*Optional note: Mounted on 21 sheets*

1 item (2 leaves)

*Optional note: Mounted together on a single sheet*

## **5C. Other physical details (optional element)**

### **5C1. Support (optional)**

Record the material that serves as the writing support for an item.

: paper

: parchment

: paper

: birch bark

: silk

Record the secondary support in a note, if considered important.

: parchment

*Optional note: Manuscript mounted on cardboard*

### **5C2. Illustration**

If considered important, indicate the presence of illustration, or other non-verbal content.

**5C2.1 General rule.** To indicate the presence of illustration, use the term “illustration” or “illustrations” after the statement of extent.<sup>19</sup> Do not regard minor illustrations or decorative elements as illustrations. If considered important, these may be mentioned in a note.

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<sup>19</sup> In an ISAD(G) description, record this information in the appropriate element (e.g., in a note at the folder level).

: illustrations

*Optionally*, add the graphic process or technique in parentheses, preferably using a term found in a standard vocabulary.<sup>20</sup> Give more detailed descriptions of the illustration(s) in a note, if considered important.

: illustrations (watercolors)

: illustrations (drawings)

: illustrations (photographs)

## 5C2.2. Types of illustrations

**5C2.2.1.** *Optionally*, specify instead the particular type or types of illustration. Use in alphabetical order one or more such terms as the following: coats of arms, diagrams, facsimiles, forms, genealogical tables, maps, music, plans, portraits (use for single or group portraits), samples.

: coats of arms, maps

**5C2.2.2.** Replace “illustration” or “illustrations” with terms specifying particular types of illustrations if the particular types are the only illustrations in the manuscript.

: maps

: portraits

**5C2.2.3.** Precede terms specifying particular types of illustrations with “illustration” or “illustrations” if the particular types are not the only illustrations in the manuscript.

: illustrations, maps, plans

: illustrations (wood engravings), maps (lithographs)

## 5C2.3. Color illustrations

**5C2.3.1.** Describe color illustrations as such using the word “color.”

: color illustration

: illustrations, color maps, portraits (some color)

: illustrations (some color), maps, plans

: color illustrations (drawings)

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<sup>20</sup> Vocabularies useful for this purpose include the *Art & Architecture Thesaurus Online* (AAT) and the *Thesaurus for Graphic Materials* (TGM).



**5C2.3.2.** If the illustrations are in a single color, do not describe them as "color." Make a note to indicate the color, if considered important.

: illustrations  
*Optional note: Drawings in green ink*

: illustrations (cyanotypes)

(Comment: Cyanotypes are blue)

#### **5C2.4. Number of illustrations**

*Optionally*, record the number of illustrations.

: 94 illustrations

: illustrations, 8 facsimiles

: 3 illustrations, 1 map

: 1 illustration (engraving)

#### **5C2.5. Manuscripts consisting chiefly of illustrations<sup>21</sup>**

If a manuscript consists chiefly of illustrations, account for this fact by specifying "chiefly illustration(s)." *Optionally*, when the illustrations are all or chiefly of a particular type (see 5C2.2), replace "illustration" or "illustrations" with the term specifying the particular type.

: chiefly maps

: chiefly illustration  
(Comment: Historiated initial excised from a manuscript)

: chiefly illustrations (cyanotypes)  
(Comment: Bound volume of cyanotypes annotated by the photographer)

### **5D. Size and format (optional element)**

#### **5D1. General rule**

**5D1.1.** Give the height and width of the manuscript in centimeters, rounding a fraction of a centimeter up to the next full centimeter. Record the dimensions as height x width. If a manuscript measures less than 10 centimeters in height or width, give the height in millimeters.

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<sup>21</sup> Vocabularies useful for this purpose include the *Art & Architecture Thesaurus Online* (AAT) and the *Thesaurus for Graphic Materials* (TGM). If a manuscript consists entirely of non-textual content, apply the relevant DCRM module (e.g., DCRM(G), DCRM(C), DCRM(M)); see Introduction, I.2.

; 18 x 12 cm

(*Comment:* Manuscript measuring 17.1 centimeters in height and 11.6 centimeters in width)

; 89 x 127 mm

(*Comment:* Manuscript measuring between 88 and 89 millimeters in height and between 126 and 127 millimeters in width)

; 120 x 95 mm

**5D1.2. Folded manuscripts.** If a manuscript is folded, give the dimensions according to the orientation in which it is meant to be used. If considered important, give both the unfolded and the folded dimensions, in that order. Make an explanatory note, if considered important.

; 22 x 14 cm

(*Comment:* Letter written on a 28 x 22 cm sheet of paper that was folded in half to create leaves measuring 22 x 14 cm)

; 28 x 22 cm

*Optional note:* Letter was folded after receipt to 10 x 22 cm, presumably for filing purposes

; 28 x 195 cm, folded to 28 x 66 cm

*Optional note:* Chart is folded to be tipped into a bound volume

; ## x ## cm, folded to 90 x 55 mm (HW TO FIND REAL EXAMPLE)

*Optional note:* Letter folded into a packet for sending

**5D1.3. Bound manuscripts.** If a manuscript is bound, measure the height and width of the binding. If the height and width of the manuscript differs significantly from the height and width of its binding, specify both, if considered important.

; 20 x 12 cm

(*Comment:* Height and width of binding)

; 12 x 8 cm bound to 20 x 15 cm

(*Comment:* Height and width of manuscript and height and width of binding)

**5D1.4. Other housing or secondary support.** If a manuscript is housed in a container or mounted on a secondary support, measure the height of the manuscript (see 5D1.1-5D1.2). If the height of the container or secondary support differs significantly from the height of the manuscript itself, specify both, if considered important.

; 25 x 14 cm housed in box 31 x 20 cm

; 76 x 183 mm mounted on larger leaf 330 x 240 mm

; 25 x 14 cm housed in box

## 5D2. Differing sizes

**5D2.1.** To indicate that the various parts of a manuscript differ in size, give the dimensions of the largest part, followed by the words "or smaller." Record the size of each part in a note, if considered important. *Optionally*, use the term "various sizes."

NEED EXAMPLES

**5D3. Format (optional).** For pre-nineteenth-century manuscripts consisting of one or more quires, add the bibliographical format of the item(s) in parentheses following the size statement. If the item consists of only two conjugate leaves, describe it as a bifolium or half-sheet bifolium. *Optionally*, give the format for modern manuscripts, if it can be determined.

3 volumes ; 18 x 13 cm (octavo)

1 item ; 16 x 12 cm (bifolium)

(*Comment:* Seventeenth-century letter consisting of two conjugate leaves)

1 volume (234 leaves) ; 36 x 24 cm (folio)

## 5E. Accompanying material (optional element)

### 5E1. General rule

**5E1.1.** If a manuscript has accompanying material, give the number of physical units of this material, and the type(s) of material, at the end of the physical description. *Optionally*, use the term "accompanying material." Record the details of the material in a note, if considered important.

NEED REAL EXAMPLES

; 24 x ?? cm + 1 funeral card

; 25 x 17 cm + 1 laid-in leaf

*Optional note: Laid-in leaf is replacement first page of Far from the Madding Crowd - DD WILL GET REAL EXAMPLE*

; 23 x ?? cm + 1 envelope

; 31 x ?? cm + accompanying material

*Optional note: Accompanying material includes 5 clippings, 3 photographs, and 1 map*

**5E1.2.** *Optionally*, give the physical description of accompanying material in parentheses following its name:

NEED REAL EXAMPLES

DCRM(MSS), 9/30/14 - 68

; 21 x ?? cm + 1 atlas (38 pages, 19 leaves of plates :  
color maps ; 37 cm)

; 25 x ?? cm + 1 map (color ; 65 x 40 cm)

*or* mention it in a note;

*or* describe the accompanying material independently.

**6: SERIES AREA**

No general use of this area is made for manuscripts.

## **7. NOTES AREA**

Contents:

7A. Preliminary rule

7B. Notes

### **7A. Preliminary rule**

#### **7A1. General instructions**

**7A1.1.** The use of notes is common and abundant in the description of manuscripts. Notes can deal with any aspect of the manuscript, including its content, context, provenance, and conditions of use. Notes also qualify and amplify the formalized areas of description, and are especially important for recording types of information not accounted for in other areas of the description.

**7A1.2.** Notes, by their nature, cannot be enumerated exhaustively, but can be categorized in terms of the areas of description to which they pertain. In addition to notes relating to these areas, there are notes that do not correspond to any area of the formalized areas of description. Occasionally it may be useful to group together notes that refer to more than one area in a single note.

**7A1.3.** Notes may also be made to justify access points for personal or corporate names, titles, genres/forms, physical characteristics, provenance, etc.

**7A1.4.** In general, notes are not required, but some notes are required in particular situations and are so indicated in previous rules, e.g., 1B4, 1C2.7, or 4C2.4, and in some of the rules for this area.<sup>22</sup>

#### **7A2. Punctuation<sup>23</sup>**

Start a new paragraph for each note. End each paragraph with a period or other mark of final punctuation.

Separate introductory wording from the main content of a note by a colon followed but not preceded by a space.

#### **7A3. Sources of information**

Take information recorded in notes from any suitable source.

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<sup>22</sup> A complete list of required notes may be found in the Index under "Required notes."

<sup>23</sup> This section describes prescribed punctuation for bibliographic (ISBD) records. This punctuation is not prescribed for archival descriptions created according to ISAD(G)).

#### 7A4. Form of notes

**7A4.1. Order of information.** If information in a note corresponds to information found in the title and statement of responsibility, place and date of physical production, or physical description areas, usually give the elements of information in the order in which they appear in those areas. Notes below (in 7B) are listed in the order in which they would appear in a bibliographic record. Use prescribed punctuation in such cases, except substitute a period for a period-space-dash-space.

**7A4.2. Quotations.** Record quotations from the manuscript or from other sources in quotation marks. If quoting from the manuscript, cite the folio or page number if there is one. If quoting from another source, follow the quotation with an indication of its source. Do not use prescribed punctuation within quotations. Enclose interpolations within quoted material in square brackets.

"Generally considered to be by William Langland"--Harvey,  
P. Oxford companion to English literature

NEED EXAMPLE WITH ABBREVIATIONS OR ACRONYMS WITHIN  
QUOTATION (OF2 REFERS PEOPLE HERE)

NEED QUOTED EXAMPLE WITH "[SIC]" OR OTHER INTERPOLATION

**7A4.3. Formal notes.** Use formal notes employing an invariable introductory word or phrase or a standard verbal formula when uniformity of presentation assists in the recognition of the type of information being presented, or when their use provides economy of space without loss of clarity.

Binding: Half calf with blind tooling

**7A4.4. Informal notes.** When making informal notes, use statements that present the information as briefly as clarity, understandability, and good grammar permit.

#### 7A5. Notes citing other works and other versions of the same work.

In citing other works and other versions of the same work, give enough information to identify the work or version cited. This may include the creator, title, edition statement, or date. Arrange the information provided in the form that makes most sense in the particular case. Abridge the information as needed without using the mark of omission.

Printed in 1641 as A parallel between Robert Devereux, Earl  
of Essex, and George Villiers, Duke of Buckingham (Wing  
W3647)

First draft of the poem; library also owns the draft  
produced in 1815

Manuscript copy of: 2nd edition, 1869

## **7B. Notes**

Some of the most common types of notes are listed below; other notes than those provided for may be made if considered important. Specific applications of many of these notes are provided in the preceding sections. Make notes as called for in the following subrules, and, generally, in the order in which they are listed here. If a particular note is of primary importance, it may be given first, regardless of its order in this list. When appropriate, combine two or more notes to make one note.

### **7B1. Biographical/Historical/Administrative Context**

Make notes on the creators or other entities associated with a manuscript, when useful to amplify or explain historical or contextual information.

John Taylor was the editor of the newspaper *The Sun*, and author of a memoir titled *Records of my life*. Thomas Hill was the editor of the *Monthly Mirror*. The title page of this manuscript claims that Hill was also believed to have been the original Paul Pry, "so admirably portrayed on the stage by Liston"

Elisha Harris was a farmer, the son of Joseph and Susanna Bates Harris of Cranston, Rhode Island. He became a Quaker in 1777. His wife, Freeloove (Dyer) Harris, was the daughter of Deacon John Dyer and Freeloove Williams Dyer, also of Cranston, Rhode Island. Elisha Harris and Freeloove Dyer married in 1767

The newsletters in this collection were addressed to three successive generations of the Newdigate family of Arbury Hall, Warwickshire: Sir Richard Newdigate, first baronet (1602-1678), Sir Richard Newdigate, second baronet (1644-1710), and Sir Richard Newdigate, third baronet (1668-1727)

Mail route between Texas and California was known as the "Giddings and Doyle route" and the "Jackass line." Henry Skillman, noted Texas scout, guide and Confederate spy, was one of the drivers

The Heywood Brothers & Company began making chairs in 1826 in Gardner, Massachusetts, and eventually expanded to include sales around the United States including California

Trier was made an archbishopric in 815. Its archbishops were electors in the Holy Roman Empire from the late 12th century until 1801



## **7B2. Scope and content (Nature, scope, or form)**

**7B2.1. General rule.** Make a note on the nature, scope, form, genre, subject, or contributors to the intellectual creation or physical production of the manuscript, if not adequately explained elsewhere in the description.

Play in two acts

At least two typescripts, cut up and mounted; heavily revised in William Winter's autograph

Manuscript volume of apparently original poetry, heavily corrected and annotated in an unknown hand

Letter to parents describing business and farming conditions in and near Prairie du Sac, Wisconsin

Deed, conferring on Samuel Mather a tract of land in Windsor, Connecticut. Signed by Samuel Gibbs and Mary Gibbs, and by witnesses Samuel Fox Ward, Nathan Gillet, and Josiah Grant

Chronology, in German, covering the years 1457-1503. On the verso of each leaf is the year and Brant's age that year; on the recto are the events of that year. Most of the events noted are births or deaths of contemporaries of Brant's, mainly Germans

Bound manuscript of poems by Drewe, dated "New York, 1777" on the title page, followed by newspaper clippings containing poems, anecdotes, and epigrams. The newspaper clippings were evidently added by another person who took over the volume following Drewe's death in 1793. A resolution written by this person on the back pastedown, dated February 3, 1794, says, "Let me regularly cut out all that is curious or pleasing from n.[ews]papers or magazines, & stick them with this book"

**7B2.2. Manuscript containing two or more works described together.** Make a note transcribing the titles of, or describing, works that do not appear elsewhere in the description.

NEED ONE MORE EXAMPLE

Also includes: To ----, My soul is awakened, A hymn, A captive dove, The consolation, 'Tis strange to think, A word to the Calvinists, Night

**7B2.3. Manuscript containing two or more works described separately.** Make a note indicating that the works are described separately, listing the other titles or indicating where they can be found.

Bound with The whole book of psalms (Cambridge, 1628),  
cataloged separately

NEED MODERN EXAMPLE OF TWO OR MORE MANUSCRIPTS BOUND  
TOGETHER

### **7B3. Manuscripts with a devised title**

**7B3.1. Note on devised title.** Make a note that the title is devised, if considered important.

Title devised by cataloger

**7B3.2. Source of devised title.** Make a note on the source of the title and/or the evidence on which it is based, if considered important.

Title from a later typewritten note, tipped in

**7B3.3. Address, place of physical production, jurisdiction.** If the address, place of physical production, and/or jurisdiction in the devised title is taken from a source other than the manuscript itself, see 7B9.1; if it differs from what appears on the manuscript, see 7B9.2.

**7B3.4. Date.** If the date in the devised title is taken from a source other than the manuscript itself, see 7B9.1; if it differs from what appears on the manuscript, see 7B9.3.

**7B3.5. Verse.** When using the first line of a poem, song, or hymn as the title, make a note on the source of the title.

Title from first line

**7B3.6. Formal title not transcribed in the title area.** If devising a title for the manuscript because the formal title is inaccurate, misleading, struck out, illegible, or uninformative, make a note indicating the presence of a title.

Manuscript title on leaf 1 crossed out: "A ledger for the  
Accoumpte of Maurice Wynn"

(*Comment:* Title on manuscript is misleading; the volume was never used as a ledger but instead contains the poems of Katherine Philips)

The notebook is marked "Notes for New Woodcuts" and leaves  
1 and 2 contain notes about woodcuts to illustrate  
Halliwell-Phillipps' Outlines of the life of Shakespeare,  
but its primary and intended subject matter is parish  
registers

(*Comment:* Devised title is: Notes on parish registers of the London area by J.O. Halliwell-Phillipps)

The diary is written in a blank book titled The ladies  
memorandum book for the year 1796 (London : R. Baldwin,  
[1795])

(Comment: Devised title is: Diary of Jane Porter)

DIANE HAS 20TH CENTURY EXAMPLE THAT SHE AND KAREN USED FOR  
A CLASS

**7B3.7. Devised title for a manuscript known by a byname.** Make a note on a manuscript's byname if it was not used as the title.

Known as: Zimmerman telegram

Formerly known as: Trevelyon commonplace book

#### **7B4. Manuscripts with a formal title**

**7B4.1. Source of formal title.** Make a note on the source of a formal title.

Title from title page

Title from caption on first page of work, which appears  
approximately halfway through volume, after p. 118 of item  
1

Title from published version of poem

**7B4.2. Transcription.** Make a note when the title is transcribed.

**7B4.3. Original position of transposed title elements.** If elements in the formal title have been transposed in the description, make a note of their original position.

"Act III" at head of title

**7B4.4. Title in a different hand or different medium.** Make a note if the title information is in a different or later script or hand from the main body of text of the manuscript, or if written in a different medium (pencil, ink, etc.).

Title in a later hand

**7B4.5. Part information.** Make a note on part information that does not appear in the title.

Manuscript consists of chapter 4 of Potiphar Papers

**7B4.6. Abridged title.** Transcribe the full title proper or other title information in a note, if considered important.

Title continues: & ye worship due to Him, the immortality  
of ye soul, a state of future rewards & punishments, an  
account also of their philosophy & morality

Title reads in full: Breve raccolta di varie notizie contro  
le operazioni, e pregiudizi che risultano dal preteso, e

non mai conosciuto Tribunale del S. Offizio che servir  
possono per istruzione d'ogni Deputato Eletto contro del  
medesimo

**7B4.7. Title variants.** Make a note on any titles not chosen as the formal title.

Spine title: Speeches in Parliament, 1627-1628

Also known as the Muster roll of the Sons of Liberty

Published as: Elegy to the memory of an unfortunate lady in  
Pope's works of 1717

The original title on the title page, Hollingsworth: a  
romance, was crossed out by Hawthorne

**7B5. Persons, families, or corporate bodies associated with the manuscript**

**7B5.1. Creator information.** If the basis for the creator information is not immediately apparent, or requires further explanation, make a note; if considered important, include the source.

Charlotte Bronte used the pseudonym Lord Charles Wellesley  
for her juvenile works

Signed "Stormont"  
(*Comment:* Courtesy title of the eldest son of the Earl of Mansfield)

Manuscript commonplace books attributed to Courtois (no  
first name given)

NEED EXAMPLE GIVING A SOURCE (I.E., FOR CREATOR  
ATTRIBUTION)

**7B5.1.1. Make notes on forgeries, or on incorrect attributions appearing in the manuscript itself, in the bibliographical literature, or in library catalogs.**

Formerly attributed to Sir Francis Bacon

Said to be 4th century manuscript, but actually 19th  
century forgery

Undated Collier forgery in alleged autograph of Sir George  
Buc

Manuscript Spanish translation of the Secretum secretorum,  
falsely attributed to Aristotle (described as his advice to  
Alexander the Great)

Originally thought to be in the hand of Byron or his wife,  
and given to Byron's sister

**7B5.2. Creator(s) unknown.** Make a note if the creator of the manuscript is unknown, if considered important.

Author unknown

Sermons by at least two unidentified members of the Rowdon family

**7B5.3. Persons, families, or corporate bodies not named elsewhere in the description.** Record the names of significant persons, families, or corporate bodies connected with the content of the manuscript, or its physical production (e.g. illustrators, editors, copyists, scribes, secretaries, recipients, signers, witnesses, binders, etc.), if they have not already been named in the description; give the authority for the information, if necessary.

Copied by the "Feathery Scribe" with his distinctive, light, ornamented hand

Signed also by H. B. Legge and James Oswald. Signed also by a Royal tax official, the local head of the monastic order and others. Corneille signs as an official witness to the transaction

Society for the Relief of Indigent Comedians is part of the Drury Lane Theatrical Fund

Endorsed by Jefferson on the reverse

A scribal transcript of the original unrevised version, transcribed by Richard Robinson (see H.R. Woudhuysen, *Sir Philip Sidney...*, 1996, especially page 203)

In the hand of his secretary Friedrich John

**7B5.4. Statement of responsibility.** Make a note to explain the statement of responsibility if the name or names are abbreviated, ambiguous, pseudonymous, fictitious, incorrect, written in a different hand, illegible, struck out, etc. If considered important, include the source of the information.

NEED EXAMPLES

**7B5.5. Provenance and custodial history.** Make a note to describe details of a manuscript's provenance, if considered important. In less detailed descriptions, it is advisable to summarize provenance information, without providing exact transcriptions or descriptions of the evidence. Include the names of former owners or other individuals of interest and approximate dates, whenever possible. Names of former owners or other individuals of interest may be listed earliest first or most recent first, according to institutional practice.

John E. Pritchard (bookplate)

The Carter Burden Collection of American Literature

"R.C.S., 1822" (the astrologer R.C. Smith, known as "Raphael")

From the collections of Sir Edmund Knyvett, John Walpole, George Mason, William Cavendish, Duke of Devonshire  
(*Comment*: Former owners are listed in chronological order, earliest first)

More detailed descriptions of provenance might include such additional features as: exact dates, when known; dealer or auction details; exact transcriptions of autographs, inscriptions, bookplates, stamps, shelfmarks, etc. (and their locations in the manuscript); descriptions of bookplates using standardized terminology; descriptions of unidentified heraldic bookplates according to heraldic blazon or motto; references to published descriptions of the collections of former owners of the manuscript, particularly if the manuscript is cited in the source, etc.

Emperor Maximilian (armorial bookplate); J.M. Andrade Collection (bookplate)

Heraldic bookplate with motto "Sublimia Curo" on back of title page

Formerly owned by Sir Thomas Phillipps (Phillipps MS 4190); bookplate of José Solano y Bote; bookplate of Paul Mellon

Former call number: Berkeley, CA, The Robbins Collection, UC Berkeley School of Law, KJV642 .R44

Owned by W.J. Thoms; sold at his sale (Sotheby's 9 February 1887) to Halliwell-Phillipps

Sold by Sotheby, Wilkinson & Hodge (December 10, 1923, lot 170, 'Property of a Gentleman') -- Sold by Maggs (catalog no. 456, 1924, lot 155) -- Purchased by Lessing Julius Rosenwald from Parke-Bernet Galleries (J. Pierpont Morgan Sale, March 21, 1944, lot 208)

**7B5.6. Immediate source of acquisition.** Make a note on the immediate source of acquisition of the manuscript, if considered important.

Gift of Pauline M. Rubens

Purchased by J. Pierpont Morgan in 1910

Transferred from the Yale Numismatics Collection  
(*Comment*: Note records a transfer from Sterling Memorial Library to the Beinecke Library)

Purchased from Bernard Quaritch (Sotheby's London sale, 2001 May 25, lot 101) on the Edwin J. Beinecke Book Fund, 2001

Acquired from the University of Wyoming, American Heritage Center, 2005

**7B6. Larger collection of which this manuscript is a part.** If the manuscript being described is part of a larger collection, record the name of the collection in a note, if not apparent from the rest of the description. Provide an additional access point for the name of the collection, if considered important.

Part of the Eisenlohr Collection in Egyptology and Assyriology

Forms part of the Rudyard Kipling collection

In the E.B. White collection, #4619

Collecting program: Human Sexuality Collection

Forms part of the Eastern Wine and Grape Archive

Forms part of: French Revolution Manuscript Collection

Forms part of the H.H. Bancroft Collection

**7B7. Relationship of the manuscript to published versions of the text.** Make a note describing the relationship of the manuscript to published versions of the text, if considered important.

Predates the 1641 printed version

Unpublished

(*Comment:* Work by a well-known author that users might reasonably expect to have been published)

Typescript manuscript used as prompt copy for the original production in London, 1894. The original title, Alps and Balkans, still appears in this copy. The title later changed to Arms and the man in the first published edition in 1898

Shaw's handwritten manuscript draft of his play, Getting married, with revisions. Complete to the last part of the play, corresponding to page 284 of the first English edition

Autograph copy, on a postcard addressed to Willard Fiske, of a sonnet, which had earlier been printed by G. Ferrari, Parma, 1874

Apparently notes on lectures based on Mesmer's Aphorismes. The 142 selections are equivalent to the first 235 aphorisms, in the first 12 of 17 chapters in Mesmer's book

Contains mining, mineralogical, and gazetteer information. Includes data collected by Lavoisier and Guettard during 1767 trip in various sections of France. These volumes were probably used by Guettard in his *Atlas et description minéralogiques de la France* (1780)

"Constitutes the original material from which was made the 'fair copy' used ... for the book ... published in 1928"--leaf 2. The preface is the original one by Cameron, which in the printed edition was replaced by one written by W.F. Willoughby

A note on the cover of volume 1 reads: "This typescript, in five bound sections, represents the next to final draft of Robert Ruark's novel *Uhuru*, and if compared with the printed work will reveal the character and massive proportions of the author's cutting technique"

The text was later published by L. Chiala in the *Rivista contemporanea*, Turin, 1855, volume 4, pages 539-584. It was subsequently translated into French and annotated by C. Moreau in his *Histoire anecdotique de la jeunesse de Mazarin*, Paris, 1863

Written for the *Revue des deux mondes* but never published there

This revised edition, continued by Robert Wheaton after Henry Wheaton's death, was never published

Manuscript copy of the book printed at London by William Jones, 1628. Pencil note on title page verso reads: "No copy of this work being known to exist in this vicinity, it is here reprinted from a transcript procured by Professor Sparks in England & communicated by F. C. Gray"

Manuscript fair copy of an English translation of a book by Károly Jenő Ujfalvy de Mező-Kövesd, neatly written in the hand of Horace Kephart. Kephart translated only a part of the original work, *Principes de phonétique dans la langue finnoise*, published in 1870. "Constitutes the original material from which was made the 'fair copy' used ... for the book ... published in 1928"--leaf 2. The preface is the original one by Cameron, which in the printed edition was replaced by one written by W.F. Willoughby

Typescript of *Last Post*, the last novel of the Tietjens tetralogy, with corrections in the author's hand. An ink inscription on the title page in Ford's handwriting reads: "This is the original typescript--my own typing--from which the English edition was printed. F.M.F."



Evidently a manuscript copy of a book with imprint Jena:  
Johann Carl Wesselhöft, 1815, with "2nd edition" pencilled  
on the title page in a later hand

## **7B8. Language, writing systems, and script**

**7B8.1. Language.** Make a note on the language of the manuscript, or on the fact that it is a translation, unless this is apparent from the rest of the description.

In French

In Turkish

Handwritten translation into English of the original 1630  
document in Latin

**7B8.2. Writing systems.** Always note the presence of nonroman or coded writing systems in the manuscript.

In shorthand

Partly in cypher

In Pali, with commentaries in Burmese written in Burmese  
script

In Northern Thai written in Tai Tham (Lanna) script

In Ottoman Turkish and Arabic, written in Nasta'liq script

In German and Arabic; some text in Arabic script

In Turkish; Armenian script

**7B8.3. Script(s).** Make a note describing the script in which the manuscript is written, if considered important.

In Gothic libaria script

In Sütterlin script

In English secretary hand  
(*Comment:* The commonly used term for this script)

In italic script

## **7B9. Place and date of physical production**

**7B9.1. Source of information.** Make notes on the source(s) of information for the place and/or date of physical production, and/or the evidence on which they are based, if considered important.

Place of production from annotations on front pastedown

Place of production supplied by bookseller

Dates taken from the end of the text

Dated 1788 on page 402

Date taken from docket

Undated, date from The works of Sir Walter Raleigh, 1829, volume 1, page 473

**7B9.2. Place of physical production.** Transcribe in a note the place information as it appears on the manuscript when it differs from the form of the name as given elsewhere in the description, if considered important.

Place name appears as "Mpls."

(Comment: "Minneapolis" is supplied in the place of production element)

Place of production given as "Salmurii" on title page

(Comment: "Samur" is supplied in the place of production element)

Letter sent from "60 West 28th St., New York, NY to Mrs. Geo Hambrecht, c/o Messr. Wipperman & Hambrech, Grand Rapids, Wisconsin"

Written at "Sunnyside," Washington Irving's house

(Comment: "Tarrytown, New York" is supplied in the place of production element)

Letterhead: Executive Mansion, Washington

(Comment: "Executive Mansion" omitted from the place of production element)

Winter writes that he is traveling to Mentone, California, and is currently "3 hours east of Chicago"

Address appears as "At sea"

Address appears as "Superior Court of Cook County"

(Comment: "Chicago, Illinois" is supplied in the place of production element)

FIND REAL EXAMPLE FROM COOK COUNTY VEL SIM.

**7B9.2.1. More than one place of physical production.** Make notes listing places of physical production omitted from the place of physical production element, if considered important. If the place of physical production element gives only the wider geographic area encompassing the places of physical production, list the specific places in a note, if considered important.

Ong's travels were mostly in France, but also the United States, Ireland, England, Scotland, Spain, Portugal, Italy, Switzerland, Austria, East Germany, West Germany, the Netherlands, and Belgium

(Comment: "United States ; Europe" is supplied in the place of physical production element)

Diary begins in South Africa and ends in Egypt  
(Comment: "Africa" is supplied in the place of physical production element)

**7B9.2.2. Fictitious or incorrect place of physical production.** If supplying the correct place of physical production, record the place given in the manuscript in a note, along with the basis of the correction.

Address appears as "Loft over stable"  
(Comment: "Rockingham, England" is supplied in the place of physical production element)

Address misspelled as "Heron Hill"  
(Comment: Correct spelling of address is "Herne Hill")

**7B9.2.3. Uncertain place of physical production.** Make a note providing justification for the conjectured place of physical production if it is not apparent from the rest of the description.

Though postmarked from Windsor, letter was probably written at Salinger's home in Cornish, New Hampshire, which is nearby

**7B9.3. Date.** Transcribe in a note the date as it appears on the manuscript when it differs from the date as given elsewhere in the description, if considered important (see 4C).

"Sunday morning"

"Friday 12:45 pm"

"14 germinal, XIII"  
(Comment: French revolutionary calendar, inaugural year 1792)

"May 1, Anno XV"  
(Comment: Italian Fascist calendar, inaugural year 1922)

JULIAN, OLD STYLE/NEW STYLE, ETC. DD HAS SEVERAL

**7B9.3.1. Fictitious or incorrect date.** If the date on the manuscript is known to be fictitious or incorrect, make a note explaining the fictitiousness or error, if considered important, and provide a transcription of the fictitious or incorrect date (see 4C2.4).

NEED EXAMPLE OF FICTITIOUS DATE (WE HAVE TRIED TO FIND ONE; IF NO ONE CAN FIND ONE, WE CAN DELETE "FICTITIOUS" AND NAME THIS SECTION SIMPLY "INCORRECT DATE")

Misdated as "1856 Oct 12-13"  
(Comment: Correct year is 1865)

**7B9.3.2 Inclusive or bulk dates.** If a manuscript was created over a period of time, and inclusive and/or bulk dates are recorded in the date element, record the date(s) of each volume, part, etc., in a note, if applicable and if considered important.

NEED EXAMPLE - AEB

**7B9.3.3 Supplied date.** Make a note providing the basis for a supplied date, if considered important.

NEED EXAMPLE FOR HISTORICAL OR LIFE EVENT (DD: PERSON  
ASCENDING TO OFFICE (ROYAL NAVY))

Watermark is dated 1826

Date taken from postmark

**7B9.3.4 Manuscript copy of a printed work.** Make a note explaining that the date appearing on a manuscript reflects the publication or copyright date of a printed work of which the manuscript is a copy.

LOOK FOR TRANSCRIBED TITLE PAGE IN COPIED EDITION (JKN,  
LOK, DD)

## **7B10. Physical description**

**7B10.1. General rule.** Make notes on physical details that are not already included in the physical description area, including whether the material is damaged, fragile, or heavily restored, if considered important.

Filing hole at top of leaf

Verso has offset of Philaster (1652), of which this is probably the first leaf

Typewritten on adding machine tape

Paper has wormholes

Written in gold ink on a support covered in lead white

Written on mourning stationery

Folio in fours

Gilt edges

Portion of the page has been burned away, evidently by a cigarette

Written on institutional letterhead

Paper embossed with calligraphic letter K

Remnant of wax seal

Text heavily foxed

**7B10.2. Original and/or previous physical condition.** Make a note about the manuscript's original or previous condition if its current state differs, if considered important.

Before conservation treatment in 2006, the two-sided fragments were pasted into the scrapbook, obscuring the verso sides

Formerly folded together and tied in the middle with red ribbon, in green marbled paper wrapper

Manuscript torn in half and rejoined

**7B10.3. Multi-part manuscripts.** Record the precise pagination and/or foliation if the manuscript is in more than one physical unit, if considered important.

**7B10.4. Manuscripts that are partly or mostly blank.** Make a note giving the extent details if the manuscript is being described as "mostly blank," "partly blank," etc., if considered important.

NEED MORE EXAMPLE (DD)

Blank leaves 1-7, 13, 19, 22-49  
(*Comment:* Manuscript has 49 leaves)

**7B10.5. Anomalies in foliation or pagination.** Record any anomalies in foliation or pagination, if considered important.

Volumes 1-10 foliated continuously 1-4772 (with a least 1 jump in foliation, from 4307-4388). Towards end of volume 10, foliated leaves 4567-4772 are also paginated (only on leaves with manuscript writing) 1 through 404, and apparently page 405 is lacking as volume 11 picks up with page 406. Volumes 11-12 paginated only

Written on the rectos of 125 folios, about 20 of which are also written on the verso. Part First foliated 1-35; with 1 additional folio between 20 and 21 labeled 20A. Part Second foliated 1-87; with 1 additional folio between 39 and 40 labeled 39 1/2, and 1 additional folio between 84 and 85 labeled 84 1/2

**7B10.6. Discrepancies in extent.** If the number of physical units of the manuscript in hand differs from the number of units originally produced, record this information in a note, if considered important.

Originally a single volume, now bound as ten volumes after conservation treatment

**7B10.7. Bibliographic signatures.** Make a note giving details of the signatures of a manuscript, if considered important. Give these signature details according to DCRM(B), 7B9. Preface this note with the word "Signatures" and a colon.

Signatures: B-L<sup>6</sup>

**7B10.8. Illustrations.** Give fuller details of the illustrations in a note, if considered important.

Illustrated with printed plates, photographic prints, and other illustrations mounted on paper

Illustrated with wood engravings from publications, pencil sketches and watercolors

**7B10.9. Bindings or containers.** Make a note to describe details of the binding of a bound manuscript or the container the manuscript is stored in, if considered important.

Bound in red 3/4 morocco with marbled endpapers and gilt on spine. The upper cover bears the initials S.G.L. in gilt. Each volume has a wax seal at the upper left of the front pastedown

Bound in full dark brown morocco with silk damask doublures and inner gilt dentelles, by Rivière. In morocco slipcase

Leather-covered wooden box lined with paper covered with shorthand notes

### **7B11. Accompanying material**

Make notes for any accompanying material not recorded in the physical description area. Give the location of accompanying material, if considered important.

A letter by the author is tipped in at the beginning of volume 1

Also includes 5 clippings, 3 photographs, and 1 map

Accompanied by: "Star guide" (1 sheet ; 12 x 36 cm); previously published separately in 1744

**7B12. Location of other portions of the manuscript.** Make a note about the location of other portions of a manuscript.

The remaining manuscript fragments of the work are at the University of Virginia and the New York Public Library

Fifty-eight leaves of the original manuscript survive in three collections: Pierpont Morgan Library. MS M.564; Germanisches Nationalmuseum Nürnberg (MS no. 27932); and the Stadtbibliothek Nürnberg (Fragment 1, folio 1-8)

Location of missing volumes unknown [NEED REAL EXAMPLE - DD 19<sup>TH</sup> CENT TRAVEL DIARIES]

Remaining extant pages of the manuscript were given in 1850 to the Advocates Library, Edinburgh. In 1925 this collection was transferred to the National Library of Scotland

### **7B13. Mechanical, photographic, or digital reproductions**

**7B13.1. Originals.** If the manuscript consists wholly or partially of a mechanical, photographic, or digital reproduction made after the original manuscript was produced, make a note describing the original item, if known and if not apparent from the rest of the description. If the originals are no longer extant, record this information, if considered important.

Original in 3 volumes  
(*Comment:* Item being described is 1 microfilm reel)

Originals destroyed after filming

NEED FULLER EXAMPLES

**7B13.2. Location of originals/duplicates.** Record the name of the individual or repository with custody of the originals or duplicate copies of the manuscript, if known and if considered important. Record other identifying information, if considered important.

Rotograph copy of British Library Harley 1601, folios 1-56

Original held by the U.S. Land Office

Original located in: Vatican City, Biblioteca apostolica vaticana

Copy of letter from Locke to Nicholas Toinard, present location of original unknown

**7B13.3. Additional physical format available.** Make a note to record information about the additional (i.e., different) physical format(s) in which the item is available.

Also available on microfilm

Also available as a digital reproduction

## **7B14. Terms of access, use, and reproduction**

**7B14.1. Restrictions on access.** When the material is not generally or immediately available to researchers, or when access and handling are restricted, make a note explaining the nature and extent of the restrictions.

Restricted. Permission of curator needed for use

Access by permission of donor

RESTRICTED: Closed until November 15, 2017

STORED OFF-SITE: Advance notice required for use

RESTRICTED. Use digital reproduction or facsimile. Original available by special permission only

Restricted fragile material. May not be seen without permission of curator

*Optionally*, always note terms of access, even when access is unrestricted.

Material is open for research use

No restrictions on access

**7B14.2. Limits on use and reproduction.** When limits are placed on use or reproduction of the material, make a note explaining the nature and extent of the limits.

RESTRICTED: Literary rights are retained by the donor

May not be reproduced without the permission of the holder of the original

Permission of donor required in order to cite, quote, or reproduce

COPYRIGHT RESTRICTION: No part may be quoted for publication without permission of the director of the library

**7B15. Preferred citation.** Make a note providing the preferred citation for the manuscript, if considered important and if not apparent from the rest of the description.

Cite as: Richard Le Gallienne, *The Haunted Restaurant*. General Collection, Beinecke Rare Book and Manuscript Library, Yale University

Preferred citation: Luzerne Bartholomew agreement to sell a grizzly bear : Albany, New York?, to Charles C. Norton and



B.W. Johnson, 1854 December 19, BANC MSS 2010/29, The Bancroft Library, University of California, Berkeley -  
CHECK TITLE AGAINST OUR RULES FOR LEGAL DOCUMENTS

Cite as: Pietro Maria Passerini, De electione Pontificum (Robbins MS 164). The Robbins Collection, University of California, Berkeley, School of Law

## **7B16. References to published descriptions**

**7B16.1.** Give references to published descriptions in bibliographies or other authoritative reference sources if these have been used to supply elements of the description. Prefer the form and punctuation conventions recommended by *Standard Citation Forms for Published Bibliographies and Catalogs Used in Rare Book Cataloging*. Begin the note with the word "References" and a colon.

References: Garrick, D. Letters of David Garrick, 1344

References: Scholes, R. Cornell Joyce collection, 63

**7B16.2.** Make other references to published descriptions, if considered important. Such references may substantiate information provided by the cataloger or provide a more detailed description of the manuscript being cataloged.

Described in Lawrence W. Levine, "William Shakespeare and the American People: A Study in Cultural Transformation," *American Historical Review* 89 (February 1984)

Laetitia Yeandle contributed a number of Notes to *Shakespeare quarterly* concerning the Ward diaries including SQ, 8 (1957): 460, 520, 526; SQ 11 (1960): 493-494

**7B16.3.** A general note may be made if a description of the manuscript being cataloged does not appear in a specific bibliographic reference source. Make such a note only if the manuscript fits the scope for that source and the source purports to be comprehensive for its scope. Preface the general note with the words "Not in" and a colon.

Not in: Knapp, M.E. Checklist of verse by David Garrick

## **7B17. Contents**

**7B17.1. General rule.** Make a note further describing the contents of a manuscript, either selectively or fully, if it is considered necessary to show the presence of material not described in the Scope and Content note (see 7B2) or elsewhere. It may also be used to describe more fully components of particular importance or to provide additional titles in a manuscript compendium.

Includes index

Notes and pen trials on front flyleaf

NEED ONE MORE EXAMPLE

**7B17.2.** Transcribe contents from the title page if they are presented there formally and have not been transcribed as part of the title and statement of responsibility area. If a formal statement of contents is not present on the title page, take contents from the head of the parts to which they refer, or, if this is not feasible, from any contents list, etc., that is present. For a manuscript in two or more volumes, transcribe the volume or part designations as found. In all of these cases, follow the word "Contents" with a colon and a parenthetical phrase indicating the source of the contents, e.g., "(from title page)," "(from chapter headings)," "(from caption titles)," if considered important.

Contents: I. Dominion of the sea -- II. State of the colonies in North America -- III. Naval statutes

Contents: (from title page) I. The good housewife's coat of arms -- II. The spinning-wheels glory -- III. The tailor disappointed of his bride -- IV. The changeable world

### **7B18. "With" notes**

**7B18.1.** If the description is limited to one part of a manuscript that is made up of two or more distinct intellectual units, all or some of which are described separately, make a note beginning "With" or "Bound with" followed by a colon. List the other intellectual units of the manuscript in the note, in the order in which they are found.

**7B18.2.** For each work listed, give at least the elements listed below:

a) name of the creator, when known; normally give this element first, usually in catalog-entry form (e.g., with inversion of personal names under surname, but not necessarily including personal birth/death dates, corporate qualifiers, etc.)

b) the title for the work (devised or formal), including material type; long titles may be shortened

c) the date

Bound with: Dryden, John, The state of innocence : manuscript, circa 1677

Bound with: Jones, William, Sir, Selima, an Arabian eclogue : manuscript, 1700s

**7B19. Related materials.** Make a note naming related materials in the collecting repository or a different repository.

Related materials are held in the Ben Grauer Collection and the Pamphlets and Graphics components of the French Revolution Collection in the repository

**7B20. Exhibition history.** If considered important, record where and when the material has been exhibited.

Exhibited: Fooles and Fricassees: Food in Shakespeare's  
England, Folger Shakespeare Library, Washington, D.C.,  
September 10-December 30, 1999

## **APPENDIX F. TITLE ACCESS POINTS**

PROPOSED: For instructions on providing title access points, see DCRM(B) Appendix F.

Add crosswalk between DCRM(MSS) and DCRM(B) rule numbers?

### F1. Introduction

Title access plays an important role in enabling users to identify and locate manuscripts. This appendix lists specific situations, commonly encountered by archivists and manuscripts catalogers, in which the provision of title access points is likely to be useful.

This appendix is not intended as an exhaustive list of all instances in which title access points may be made. Use judgment in determining which forms of access will be most useful for the manuscript.

### F2. Rules relevant to the provision of title access points

The list is presented in DCRM(MSS) rule number order. Title access points considered optional are labeled as such.

#### 0B1. Title proper

Provide access for the entire title proper exactly as recorded, whether devised or transcribed, disregarding initial articles as required by filing rules. [BRING THIS ISSUE TO STEERING GROUP. SINCE THIS APPLIES TO THE WORLD OF CATALOG CARDS, IS REALLY NECESSARY ANYMORE]

#### 0G2.1. Title in nonroman script

If nonroman text has been transcribed within the first five words of the title proper, provide additional title access for a romanized version of the title proper using the ALA-LC Romanization Tables.

Transcription:

平家物語

Additional title access:

Heike monogatari

#### 0G2.2. Title proper with converted letters i/j or u/v

If any of the first five words in the title proper contains a letter i/j/u/v that has been converted to uppercase or lowercase according to a pattern of usage that follows pre-modern spelling conventions, provide additional title access for the form of the title proper that corresponds to modern orthography (i.e., using i and u for vowels, j and v for consonants, and w for consonantal vv).

If it differs from title access points already provided, also provide title access for the form of the title proper that corresponds to the graphical appearance of the letters in the source, converting the letters i/j/u/v into uppercase or lowercase without regard for the pattern of usage in the publication being described.

Source:

LES OEVVRES MORALES DE PLVTARQVE

Transcription:

Les oeuvres morales de Plutarque

Additional title access (normalized modern):

Oeuvres morales de Plutarque

Additional title access (converted graphical):

Oevvres morales de Plvtarqve

0G2.3. Latin title proper with final capital I representing ii

If any of the first five words in the title proper is a Latin word with a final capital I that has been retained in the transcription, provide additional title access for the form of title proper with the final capital I converted to ii.

Source:

M. AccI Plauti quae supersunt Comoediae

Transcription:

M. AccI Plauti quae supersunt Comoediae

Additional title access:

M. Accii Plauti quae supersunt Comoediae

0G3.7. Title proper containing characters as substitutes for letters (Optional)

If a title proper contains hyphens or other characters as substitutes for letters, and the meaning of the characters is known, provide additional access to the decoded form of the title.

0G4.2. Title proper with inserted spacing

If any spacing has been inserted in the transcription of the first five words of the title proper, provide additional title access for the form of title with the words closed up.

Source:

LAMORTE D'ORFEO

Transcription:

La morte d'Orfeo

Additional title access:

Lamorte d'Orfeo

0G6.4. Title proper with an interpolated blank

If a blank space intended to be filled in manuscript has been transcribed within the first five words of the title proper as the word "blank" enclosed in square brackets, provide additional title access for the form of title proper without the interpolated blank.

Transcription:

This certifies that [blank] by a contribution of [blank] is a member for life of the American Tract Society

Additional title access:

This certifies that by a contribution of is a member for life of the American Tract Society

0G6.4 was moved from area 0 because forms and such will always require devised titles. Rewrite this section here in Appendix F

0G6.4. Blank spaces. If transcribing a manuscript or typescript text containing a blank space intended to be completed, as is common in forms and certain government documents, supply the word "blank" enclosed in square brackets. If the blank space has been completed in the item being described, transcribe the completed text without using square brackets. Make note identifying the completed portion(s), if considered important.

NEED EXAMPLE (last will and testament, baptismal certificates, birth certificate, deeds, etc.)

0G7.1. Title proper with corrected misprint

If any of the first five words in the title proper contains a misprint that has been corrected in the transcription through the insertion of [i.e. ...], provide additional title access for the form of title proper as it appears in the source, without the correction. In addition, provide title access for the form of title as if it had been printed correctly.

Source:

The notted history of Mother Grim

Transcription:

The notted [i.e. noted] history of Mother Grim

Additional title access (without interpolation):

Notted history of Mother Grim

Additional title access (with correct spelling):

Noted history of Mother Grim

If any of the first five words in the title proper contains a misprint that has been qualified in the transcription by the insertion of [sic], provide additional title access for the form of title proper without the [sic]. In addition, provide title access for the form of title as if it had been printed correctly.

Source:

Of the knowledg whiche maketh a wise man

Transcription:

Of the knowledg [sic] whiche maketh a wise man

Additional title access (without interpolation):

Of the knowledg whiche maketh a wise man

Additional title access (with correct spelling):

Of the knowledge whiche maketh a wise man

0G7.1. Title proper with non-standard orthography (Optional)

If the title proper contains words spelled according to older or non-standard orthographic conventions, provide additional title access for the title spelled according to modern orthography.

0G7.2. Title proper with approximated letters

If any of the first five words in the title proper contains two letters used to approximate a third letter, provide additional title access for the form of title proper with the letters transcribed as set.

Source:

Die rveysse der Messz vnnd Geniessung des hochwirdigē Sacraments

Transcription:

Die Weyssse der Messz vnnd Geniessung des hochwirdige[n] Sacraments

Additional title access:

Rveysse der Messz vnnd Geniessung des hochwirdigen Sacraments

0G8.2. Title proper with special marks of contraction (Optional)

If the title proper contains a cataloger's expansions of special marks of contraction, provide additional title access for the title as it appears in the publication, ignoring the marks of contraction. In addition, provide title access for the transcribed form of the title proper, but without the square brackets.

Transcription:

Sermones Bertra[n]di de tempore et de sanctis

Additional title access (without expansion):

Sermones Bertradi de tempore et de sanctis

Additional title access (without square brackets):

Sermones Bertrandi de tempore et de sanctis

0G10. Title proper with initials, etc. (Optional)

If the title proper contains initials, initialisms, or acronyms with internal spaces, provide additional title access for the title with the spaces closed up. Conversely, if the title proper contains initials, initialisms, or acronyms without internal spaces, provide title access for the title with the spaces inserted.

1B1.1. Title proper with transposed elements (Optional)



If an element appearing before the title proper on the title page has been transposed, provide additional title access for the title inclusive of the preceding element. If the preceding element has not been transposed, so that the title proper includes it, provide additional title access for the title without the preceding element.

1B3.2. Title proper inclusive of an alternative title (Optional)

Provide additional title access for an alternative title.

1B6. Title proper with supplementary or section title (Optional)

Provide additional title access for a title that is supplementary to, or a section of, another work when both titles, whether or not grammatically separable, are recorded together as the title proper. If the supplement or section title is a title such as "Supplement" or "Chapter one," however, and so is indistinctive and dependent for its meaning on the main title, generally do not provide additional access.

1C. Parallel titles (Optional)

Provide additional title access for a parallel title.

1E14. Phrases about notes, appendixes, etc. (Optional)

Provide additional title access for phrases concerning notes, appendixes, etc., if the phrase is distinctive and the additional access seems useful.

1F1-1F2. Titles of additional works (Optional)

For other than supplementary matter, provide access for the titles of additional works named on a title page without a collective title. Also, selectively provide access for titles of additional works found in such a publication although not named on the title page.

1G1-1G8. Titles of works on single-sheet publications (Optional)

Provide additional access for titles of individual works on a single-sheet publication, whether or not the publication has a collective title. Also provide access for at least the first five words in the first line of printing if they have not been transcribed as part of the title proper.

6B1. Title proper of series (Optional)

Provide access for the series title proper exactly as it appears on the publication, unless title access is provided using a uniform series title.

7B4-7B5. Title variants and other titles (Optional)

Provide additional access for cover titles, added title page titles, caption titles, half titles, running titles, spine titles, and significant other title information.

7B11. Titles of accompanying material (Optional)

Provide additional access for any separate title on accompanying material deemed useful.

7B19. Copy-specific titles (Optional)

Provide additional access for copy-specific titles, such as a binder's title.