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Information Analysis and Organization
ILS506-70
Dr. Sierpe
Assignment 2: Shelflisting and Subject Analysis
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PQ7519.D3A12 1923

Darío, Rubén, 1867-1916.
    Baladas y canciones / prólogo de Andrés González-Blanco. --
Madrid : [Biblioteca Rvbén Darío hijo, 1923].
    1. González-Blanco, Andrés, 1886-1924, ed.

PQ7519.D3A125 1950

Darío, Rubén, 1867-1916.
    Obras completas / [preparó esta edición M. Sanmiguel
Raimúdez]. -- Madrid : A. Aguado, 1950-55.

PQ7519.D3A17 1949

Darío, Rubén, 1867-1916.
    Antología poética / selección, estudio preliminar,
cronología, notas y glosario de Arturo Torres Rioseco. --
Berkeley : Univ. of California Press, 1949.

PQ7519.D3A17 1966

Darío, Rubén, 1867-1916.
    Antología poética / prólogo y selección por Guillermo de
Torre. -- Buenos Aires : Editorial Losada, [1966].

PQ7519.D3A222 2001

Darío, Rubén, 1867-1916.
   [Poems. Spanish & English]
    Selected poems of Rubén Darío : a bilingual anthology /
edited, translated, and with an introduction by Alberto Acereda
and Will Derusha. -- Lewisburg : Bucknell University Press,
c2001.
    Translation of: Poems.

PQ7519.D3A226 2002

Darío, Rubén, 1867-1916.
   [Selections. English & Spanish]

Stories and poems = Cuentos y poesías / Rubén Darío ;
edited and translated by Stanley Appelbaum. -- Mineola, N.Y. :
Dover Publications, c2002.
        Translation of: Selections.
        1. Darío, Rubén, 1867-1916. Translations into English

PQ7519.D3A24 2005

Darío, Rubén, 1867-1916.
    [Selections. English & Spanish]
        Selected writings / Rubén Darío ; edited with an
introduction by Ilan Stavans ; translated by Andrew Hurley, Greg
Simon and Steven F. White. -- New York : Penguin Books, c2005.
        Translation of: Selections.

PQ7519.D3A26 1988

Darío, Rubén, 1867-1916
    [Poems. English]
        Selected poems of Rubén Darío / translated by Lysander Kemp
; prologue by Octavio Paz ; illustrations by John Guerin. --
Austin : University of Texas Press, 1988.
        Translation of: Poems.

PQ7519.D3A6 2000

Darío, Rubén, 1867-1916.
        Y una sed de ilusiones infinita / Rubén Darío ; edición e
introducción de Alberto Acereda. -- 1. ed. -- Barcelona :
Editorial Lumen, 2000.
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PQ7519.D3A6 2010

Darío, Rubén, 1867-1916.
    [Poems]
        Sonetos completos / Rubén Darío ; edición de Ricardo
Llopesa. -- Madrid : Visor Libros, [2010].

PQ7519.D3A98 1968

Darío, Rubén, 1867-1916.
        Azul -- 15. ed. -- Madrid : Espasa-Calpe, [1968].

PQ7519.D3A9833 1993

Arellano, Jorge Eduardo.
        Azul-- de Rubén Darío : nuevas perspectivas / Jorge Eduardo

Arellano. -- Washington, D.C. : Organización de los Estados Americanos, c1993.
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PQ7519.D3A98332 1988

Coloma González, Fidel, 1926-.
    Introducción al estudio de Azul / Fidel Coloma González. -- Managua, Nicaragua : Editorial Manolo Morales, 1988
    1. Darío, Rubén, 1867-1916. Azul.

PQ77519.D3A98334 1988

    Costa Rica en el centenario de Azul / presentación, selección y notas de Guillermo Malavassi V. y Pedro Rafael Gutiérrez ; texto integro de Azul-- de Rubén Darío -- San José, Costa Rica : Universidad Autónoma de Centro América, 1988.
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PQ7519.D3A9837 2004

Rodríguez Rodríguez, Marlene del Rosario.
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PQ7519.D3A98372 1958

Silva Castro, Raúl, 1903-.
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PQ7519.D3C36 1945

Darío, Rubén, 1867-1916.
    El canto errante / Rubén Darío -- 1. ed. -- Buenos Aires : Espasa-Calpe argentina, 1945.

PQ7519.D3C37 1940

Darío, Rubén, 1867-1916.
    Cantos de vida y esperanza. -- Buenos Aires : Espasa-Calpe Argentina, [1940].

PQ7519.D3C37113 2004

Darío, Rubén, 1867-1916.
   [Cantos de vida y esperanza. English & Spanish]
     Songs of life and hope = Cantos de vida y esperanza / Rubén
Darío ; [edited and translated by Will Derusha and Alberto
Acereda]. -- Durham : Duke University Press, 2004.
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         Translation of: Cantos de vida y esperanza.

PQ7519.D3C3732 1968

Ghiano, Juan Carlos.
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PQ7519.D3C6533 1965

Caso Muñoa, Concepción.
     Coloquio de los centauros [de] Rubén Darío. -- México,
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PQ7519.D3P76 1964

Darío, Rubén, 1867-1916.
     Prosas profanas. -- 5. ed. -- [Madrid] : Espasa-Calpe,
[1964].

PQ7519.D3Z4623 1966

Darío, Rubén, 1867-1916.
     Autobiografía. -- 3. ed. -- Mexico : Editora Latino
americana, S.A., 1966 printing.
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PQ7519.D3Z53 1981

Arellano, Jorge Eduardo.
     Contribuciones al estudio de Rubén Darío / Jorge Eduardo
Arellano. Investigaciones en torno a Rubén Darío / José Jirón
Terán. -- Managua : Dirección General de Bibliotecas y Archivos,
1981.
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PQ7519.D3Z54 1967

Castro, Humberto de.
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Editora de los Andes, 1967.
    1. Darío, Rubén, 1867-1916.

PQ7519.D3Z55 1967

Congreso Internacional de Literatura Iberoamericana (13th :
1967-1968 : Los Angeles, Calif., and Caracas, Venezuela)
    Homenaje a Rubén Darío (1867-1967) : memoria del XIII
Congreso Internacional de Literatura Iberoamericana (Primera
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(18-21 de enero, 1967). Edición al cuidado de Aníbal Sánchez-
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PQ7519.D3Z56 1968

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PQ7519.D3Z72 1972

    Ruben Dario centennial studies / edited by Miguel Gonzalez-
Gerth and George D. Schade. -- [Austin] : Dept. of Spanish and
Portuguese, Institute of Latin American Studies, University of
Texas at Austin, c1970, 1972 printing.
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PQ7519.D3Z73 1998

    Rubén Darío : estudios en el centenario de Los raros y
Prosas profanas / Alfonso García Morales (ed.). -- [Seville,
Spain] : Secretariado de Publicaciones de la Universidad de
Sevilla, 1998.
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    2. Darío, Rubén, 1867-1916. Raros.
    3. Darío, Rubén, 1867-1916. Prosas profanas.

PQ7519.D3Z75 1978

    Rubén Darío, vida y libros : con dos antologías de poemas
nicaragüenses / [director editorial, Mario Blandón Reyes]. --
Managua, Nicaragua : Ediciones Ciclo : Ediciones M.B., 1978.
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    2. Darío, Rubén, 1867-1916. Poetry.
    3. Authors, Nicaraguan. 20th century. Biography.

The Limitations of P-PZ40: Background Knowledge and Mixing Subjects

The *Table for Literary Authors with One Cutter Number: P-PZ40*, while being of great help in organizing materials has some limitations. The chart does not provide instructions and does not make reference to other materials that will be necessary during its usage. Some sections of the chart are open to the users' interpretation. A user would need a great deal of background knowledge relating to the author and foreign languages to successfully create call numbers. Also, when the chart is used correctly there are still some sections where subjects will be mixed.

A person creating a shelflist using P-PZ40 will need to have some background knowledge of the author's body of work. The table requires that works be divided between collected works, selected works, and separate works. If the person creating the shelflist does not know the names of specific works or books by an author, she will not be able to divide the author's works into categories such as selected works and separate works. You cannot tell if a book is a selected work unless you know the titles of the author's books and can then look at the new text to see if two or more of these books have been combined into one volume. During assignment 2, I encountered an example of someone assigning catalog numbers when they were not familiar with an authors' works. I found a record for *Prosas profanas* by Rubén Darío that had been numbered as though it were "Collected poems." When beginning the assignment, I visited Biography.com to learn about Darío and find a list of his major works so that I could be sure to include them in my shelflist. *Prosas profanas y otros poemas* was one work that was listed (A+E Television Networks, 2012). If a user does not have extensive knowledge of an author, then they will need access to a bibliography of the authors' works and some background information about the author.

Successful use of the P-PZ40 Table also requires knowledge of foreign languages or access to tools and individuals who can successfully identify or understand languages. In order for works to be divided by language, the person preparing the shelflist must either recognize the language a book is written in or rely completely on a record that was written by someone else without knowing their skills. As I was preparing my shelflist, based on the records I collected, I had to assume that the records contained information that was accurate. I am not referring to the call number, which I had to change

anyway, but to other sections of the records. The creator of the records would have had to type what they were seeing, but that can become difficult in an unfamiliar language. Some of the cards that I was using showed that people who did not understand Spanish and did not have access to basic translation software. For example, one record has this as the entry for the publisher: "[Biblioteca Rvbén Darío hijo, 1923]." I would be surprised if there was a publisher named Rubén Darío son (junior) Library. I suspect that this is actually the series name, but that the person preparing the record did not speak Spanish and was basing the catalog card on how the book visually appeared. Many other records appeared to be written by non-Spanish speakers because the edition numbers were listed as "15. ed" etc., which is listed in section C.8D. of the AACR as the default if you cannot determine how ordinal numbers should be listed in a language (The Joint Steering Committee for Revision of AACR, 2005). Fortunately on the table P-PZ40 all of the translations of collections are grouped together. If a language were misidentified the researcher may still be able to find the book. This did not pose a problem during the assignment since all of the records I located were for works in English or Spanish. Also, since people recognize the languages that they can read a researcher would realize very quickly if a book had been mislabeled.

In some sections, the *Table for Literary Authors with One Cutter Number: P-PZ40* is open to interpretation. That could result in books being given different locations in different libraries if the people creating the shelflists for both libraries did not interpret the table in the same way. How do you decide to shelve something with collected works that are sorted by date or collected works that are sorted by editor? The professional creating the shelflist is relying on information provided by the publisher in the book they are working with or on the information they are given in a record that was created by an unknown person. If a book is listed as a collection under .x or a collection with a named editor under .xA11-13 seems to be open to interpretation because a number of terms can be used to describe the role of a person in the production of a book. Which of these terms are equivalent to an editor? For example, one record that I used had "[preparó esta edición M. Sanmiguel Raimúdez]" as the statement of responsibility. In Consuls, this work was listed as PQ7519.D3 meaning that it had no editor. However, M. Sanmiguel Raimúdez

could be the editor since the statement says, "prepared this edition M. Sanmiguel Raimúdez." This is open to interpretation.

Also, some of the distinctions between the categories in the table are open to interpretation. For example, what is the difference between "Collected poems" and "Selected work"? If an author published several books of poetry and they were all combined into one new printing it may look like a selected work while it is actually collected poems. This would not be a large problem if the two types of works were shelved next to each other, but they are not. I had difficulty deciding based on the records in MARC format, which books of poetry were "collections" and which were "Selected works." The records made no mention of which works had been combined. In this situation, the cataloguer also must rely on the information provided by the publisher. Does the title or something else in the work imply that it is a complete collection? If the shelflist is being constructed based on the MARC records, did the creator of the entry include something to make it clear that it should be collected works? A book titled "Baladas y canciones" (Balads and songs) (see PQ7519.D3A12 1923) would not appear to be a collected work except that it is part of a series titled "Obras completas" (Complete works). During the assignment I encountered two different works titled "Anotología poética" (Poetical anthology). These are two separate works prepared by two different editors. One was listed as .xA6 as "Selected works." The other was listed as .xA17 under "Collected poems." Two different libraries own these books, but no other major differences are apparent from records for the books. I question if both books should not be listed as .xA17 because the statement of responsibility of both records mentions "Selección" or selection. In a book of collected poems, there would be very little to select, all of the poems by Darío would be included.

Another limitation to P-PZ40 is that even if you are successful in using it in a library, patrons still might miss sources that would be beneficial. Criticism of a separate work should be on the shelf after all of the editions of the original work and its translations. However, if a book offers criticism of more than one separate work it will not be on the shelf immediately after the work that it criticized. Criticism of multiple works and general criticism of an author's work will be put in the "General works" section. This section would be apart from the "Separate works" after indexes, autobiographies, and letters. Without

training or assistance from a librarian, a researcher or patron might completely miss many books that would be helpful to them. The "General works" section is also a jumble of many different materials. There are biographies, criticism of multiple works and essays that were prepared for conferences all mixed together. They are not separated by subject, but are included in the shelflist in alphabetical order by their main entry. In my shelflist, there are two books of criticism between two biographies.

Some other limitations of the table are in its layout. The table does not contain instructions. At the beginning when I was first trying to understand what to do with the table I had no idea what the x's represented. It would be very useful for an actual example to accompany the table. There is also no mention made of how many decimal places can or should be used. At first, I thought that ".xA11-13" meant that you could only have three separate entries in that category .xA11, .xA12, and .xA13. When I thought about it more, I realized that since we are using decimals .xA115, .xA123 and many other numbers are also possible.

The table does not mention how to order the separate works. It says that they should be sorted by title, but does not mention that translations, criticisims and selections should be listed after each separate work. Also, it does not tell how "General works" should be sorted. The chart for translations and a list of cutter numbers also are not noted. If someone had not taken a course specifically to learn how to use the table they would be completely unaware of the supplemental materials that are needed. A user might believe that they have succeeded in shelving their books according to Library of Congress Classification, but be completely wrong. In *Manheimer's Cataloging and Classification*, students are told not to end a call number with a 0 or 1 (Saye & Bohannan, 2000, p.191). P-PZ40 does not address that rule.

At this time, I still think that the *Table for Literary Authors with One Cutter Number: P-PZ40* is beneficial despite its limitations. Once I had learned the definition of each of sections of the table, such as "Selected works" and "General works." It was easy to determine where some materials would go in the shelflist. Putting the "Separate works" in the correct order was the simplest since I could use a cutter table and had a short list of Darío's most important works. Dividing "Selected works" and "Collected poems" was still extremely difficult because it was hard to determine the contents of books without actually

seeing the books themselves. In that situation, you have to trust that whoever wrote the record for an item understood what they were reading and did not misinterpret the publisher's format.

I am beginning to understand how a college librarian could benefit from the ability to read more than one language. When I went on a fieldtrip to the Historic New England Library and Archives in Boston, Massachusetts, the Librarian / Archivist told me that knowing more than one language would be good in an academic library (A. Kardos, personal communication, December 8, 2011). I can see that it would certainly make it easier to classify books and sort them by language. You would not have to rely on translation software to determine what category a work is included in and would be able to shelflist it appropriately. I did notice a downside to speaking Spanish while doing this assignment. Since I could actually read all of the titles in the records, I was constantly second guessing the information that I was given. Possible errors would catch my attention. For each record that I was using I wondered if the person who wrote the record had understood the material. This was made worse when I noticed things such as edition numbers written in a general format rather than following the traditional pattern in Spanish of 1^a or 1° like in the Italian example that is given in the AACR under C.8B. I wondered if this was because the creator of the records did not speak Spanish or because the AACR had changed.

The major limitation to the *Table for Literary Authors with One Cutter Number: P-PZ40* is the amount of background knowledge that is required to use it successfully. It requires that a library professional must either know the works of an author or have access to a bibliography. They must also have knowledge of foreign languages or have tools or co-workers that can identify and translate them. The table also requires a large amount of training in its usage since it contains no instructions, examples, or lists of other tools that should be consulted. If used correctly, the table will lead to a well-organized shelflist however certain materials will still be mixed together. This will require researchers to be taught how to use a library or consult with a librarian.

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