

ISTITUTO CENTRALE PER IL CATALOGO UNICO DELLE BIBLIOTECHE ITALIANE  
E PER LE INFORMAZIONI BIBLIOGRAFICHE

# Italian Cataloguing Rules

REICAT

Chapters 0-3, 8-14



Regole italiane di catalogazione  
[Italian cataloguing rules]  
(REICAT)

*edited by the*

Commissione permanente per la revisione delle regole italiane di catalogazione  
[Permanent Committee for the Revision of Italian Cataloguing Rules]

English Version (Partial)

August 2009

The "Commissione permanente con il compito di curare il costante aggiornamento e le eventuali semplificazioni delle regole per la compilazione del catalogo alfabetico per autori nelle biblioteche italiane" has been appointed by the Ministero per i beni e le attività culturali. It is chaired by Giovanna Merola and includes Alberto Petrucciani (editor), Maria Angarano, Laura Bonanni, Pino Buizza, Fernanda Canepa, Gloria Cerbai, Maria De Panicis, Roberto Di Carlo, Cristina Magliano, Fiorella Romano.

The text was edited by Alberto Petrucciani.

### **Design**

Tommaso Petrucciani

GEO Graphic sdf

© ICCU 2009

Istituto centrale per il catalogo unico delle biblioteche italiane  
e per le informazioni bibliografiche

Viale Castro Pretorio 105

00185 Roma

tel. +39 06 49210425

[www.iccu.sbn.it](http://www.iccu.sbn.it)

ISBN 978-88-7107-127-5

*Forewords* [omitted]

*Report of the Committee* [omitted]

*Table of contents*

## ITALIAN CATALOGUING RULES

### 0. Introduction

#### PART I BIBLIOGRAPHIC DESCRIPTION AND COPY-SPECIFIC INFORMATION

1. Objects and modes of bibliographic description
2. General guidelines for bibliographic description
3. Sources of information
4. Areas and elements of the description [omitted]
5. Description of multipart publications and analytic description [omitted]
6. Description of unpublished documents [omitted]
7. Information related to specific copies [omitted]

#### PART II WORKS AND EXPRESSIONS

8. Work and expression
9. Uniform titles
10. Expressions of the same work
11. New works related to pre-existing works
12. Works contained in a publication and assignment of uniform titles
13. Access from other titles

#### PART III RESPONSIBILITIES

14. Responsibility relationships
15. Uniform headings for persons [omitted]
16. Uniform headings for corporate bodies [omitted]
17. Responsibility for the work [omitted]
18. Responsibility for the expression [omitted]
19. Responsibility for publishing and manufacturing [omitted]
20. Responsibility related to specific copies [omitted]

#### APPENDICES [omitted]

- Appendix A. Abbreviations and symbols
- Appendix B. Capitalization and numerals
- Appendix C. General material designation
- Appendix D. Specific material designation
- Appendix E. Music formats
- Appendix F. Transliteration or transcription of non-Latin scripts
- Appendix G. Uniform titles for editions of the Bible
- Appendix H. Genre terms for collective uniform titles

Index [omitted]

0. Introduction.....	20
0.1. Object of the rules .....	20
0.1.1. Scope and structure of the rules .....	20
0.1.2. Definitions.....	20
0.1.2.1. <i>Publication</i> .....	20
0.1.2.2. <i>Copy</i> .....	20
0.1.2.3. <i>Work and expression</i> .....	20
0.1.2.4. <i>Responsibility</i> .....	20
0.1.3. Functions of the catalogue .....	20
0.1.4. Destination and application of the rules .....	21
0.1.5. Levels of detail in catalogue records.....	22
0.2. Bibliographic records and other types of records .....	22
0.2.1. Types of records .....	22
0.2.2. Bibliographic records.....	22
0.2.3. Authority records.....	22
0.3. Bibliographic description and copy-specific information.....	22
0.3.1. Bibliographic description.....	22
0.3.2. Information related to the copy .....	23
0.4. Access and selection elements.....	23
0.4.1. Access from titles .....	23
0.4.2. Access from identification numbers or codes.....	23
0.4.3. Controlled access elements .....	23
0.4.3.1. <i>Uniform titles</i> .....	23
0.4.3.2. <i>Headings</i> .....	23
0.4.3.3. <i>Uniform heading</i> .....	24
0.4.3.4. <i>Main heading</i> .....	24
0.4.3.5. <i>Qualifiers</i> .....	24
0.4.3.6. <i>References</i> .....	24
0.4.3.7. <i>Optional headings and uniform titles</i> .....	24
0.4.3.8. <i>Other controlled access elements</i> .....	25
0.4.4. Selection elements .....	25
0.4.4.1. <i>Date</i> .....	25
0.4.4.2. <i>Type of material</i> .....	25
0.4.4.3. <i>Type of publication and bibliographic level of the record</i> .....	25
0.4.4.4. <i>Country of publication</i> .....	25
0.4.4.5. <i>Language of the publication</i> .....	26
0.4.5. Alternative treatment .....	26
0.4.6. Justification of access elements .....	26
0.5. Languages and scripts.....	26
0.5.1. Language and script of the catalogue .....	26
0.5.2. Order of preference of languages.....	26
0.5.3. Transliteration or transcription from other scripts .....	27
0.5.4. Parallel forms in different languages or scripts.....	27
0.6. Abbreviations and symbols.....	27
0.7. Punctuation.....	27
0.8. Notice.....	28
0.8.1. Conventional signs and abbreviations used in the rules .....	28
0.8.2. Cross-references .....	28
0.8.3. Examples.....	28
 PART I BIBLIOGRAPHIC DESCRIPTION AND COPY-SPECIFIC INFORMATION .....	 29
1. Objects and modes of bibliographic description .....	30
1.1. Object of the bibliographic description .....	30

1.2. Analysis of the item.....	30
1.2.1. Incomplete or imperfect copies.....	31
1.2.2. Manipulated or heterogeneous items.....	31
1.3. Types of material.....	31
1.3.1. Applications of the rules to different types of material .....	31
1.3.2. Applications of the rules to older publications.....	31
1.4. Mode of publication or issuance.....	32
1.4.1. Publications with separate parts or pieces .....	32
1.4.2. Multipart publications.....	32
1.4.3. Integrating publications .....	33
1.4.4. Accompanying material .....	34
1.4.5. Supplements.....	34
1.4.6. Publications issued or marketed together.....	35
1.5. Types of publications (monographs and serials).....	35
1.5.1. Monographic publications.....	35
1.5.2. Serial publications.....	36
1.5.3. Series .....	37
1.5.3.1. <i>Definition</i> .....	37
1.5.3.2. <i>Sections and subseries</i> .....	38
1.5.3.3. <i>Treatment</i> .....	38
1.6. Modes of description .....	39
1.6.1. Comprehensive, multilevel, analytic description.....	39
1.6.2. Description of ongoing publications .....	39
1.6.3. Description of uncompleted publications .....	39
1.7. Variations or changes requiring a new description.....	39
1.7.1. Variations between groups or series of copies .....	39
1.7.1.1. <i>Variants</i> .....	39
1.7.1.2. <i>Unaltered or slightly altered reprints</i> .....	40
1.7.1.3. <i>Issues with variations in identification elements</i> .....	40
1.7.1.4. <i>Reprints with variations in content or identification elements</i> .....	40
1.7.1.5. <i>Versions on alternative carriers or formats</i> .....	41
1.7.1.6. <i>Reproductions</i> .....	41
1.7.2. Changes among units of a monographic publication .....	42
1.7.3. Changes among units of a serial publication.....	42
1.7.3.1. <i>Variations and minor changes</i> .....	42
1.7.3.2. <i>Changes requiring a new description</i> .....	45
2. General guidelines for bibliographic description .....	47
2.1. Areas and elements of description.....	47
2.2. Selection and rearrangement of information .....	47
2.3. Conventional punctuation.....	47
2.4. Language and script of the description .....	48
2.5. Transcription .....	49
2.5.1. Special characters and graphic peculiarities.....	49
2.5.2. Capitalization.....	50
2.5.3. Accents and diacritical marks .....	51
2.5.4. Numbers .....	51
2.5.5. Abbreviations and contractions .....	51
2.5.6. Initials and acronyms .....	52
2.5.7. Symbols, logos, etc. ....	52
2.5.8. Punctuation.....	54
2.6. Omissions and abridgements .....	56
2.6.1. Omissions.....	56
2.6.2. Abridgements and abbreviations .....	56
2.7. Errors .....	56

3. Sources of information .....	58
3.1. Order of preference of sources .....	58
3.2. Primary source.....	58
3.2.1. Title page .....	58
3.2.2. Title-page substitute for printed publications.....	59
3.2.2.1. <i>Title-page substitute for modern monographic publications</i> .....	60
3.2.2.2. <i>Title-page substitute for older and oriental publications</i> .....	60
3.2.2.3. <i>Title-page substitute for serial publications</i> .....	60
3.2.3. Primary source for other types of publications.....	61
3.2.4. Publications with multiple title pages (or primary sources) in the same unit.....	62
3.3. Primary source and basis of description for multipart publications .....	65
3.3.1. Monographic multipart publications .....	65
3.3.2. Serial publications.....	66
3.3.3. Integrating publications .....	66
3.4. Sources complementary to the primary source .....	66
3.5. Prescribed sources.....	67
4. Areas and elements of the description .....	68
4.1. Title and statements of responsibility area .....	68
4.1.0. General instructions .....	68
4.1.0.1. <i>Elements</i> .....	68
4.1.0.2. <i>Prescribed sources of information</i> .....	68
4.1.0.3. <i>Transcription</i> .....	68
4.1.0.4. <i>Prescribed punctuation</i> .....	68
4.1.0.5. <i>Order of information and use of prescribed punctuation for older publications</i> .....	68
4.1.1. Title .....	68
4.1.1.0. <i>Definition</i> .....	68
4.1.1.1. <i>Transcription</i> .....	68
4.1.1.2. <i>Alternative title</i> .....	68
4.1.1.3. <i>General title and part, section or supplement title (common title and dependent title)</i> .....	68
4.1.1.4. <i>Collective title and titles of individual works</i> .....	68
4.1.1.5. <i>Titles of individual works without collective title</i> .....	68
4.1.1.6. <i>Publications without any title</i> .....	68
4.1.1.7. <i>Variant titles</i> .....	68
4.1.2. Other title information.....	68
4.1.2.0. <i>Definition</i> .....	68
4.1.2.1. <i>Transcription</i> .....	68
4.1.2.2. <i>Distinction between title and other title information</i> .....	68
4.1.2.3. <i>Other title information appearing before the title</i> .....	68
4.1.2.4. <i>Multiple statements of other title information</i> .....	68
4.1.2.5. <i>Other title information relating to different titles</i> .....	68
4.1.2.6. <i>Variations in other title information</i> .....	68
4.1.2.7. <i>Other title information not given in the primary source</i> .....	68
4.1.3. Statements of responsibility.....	68
4.1.3.0. <i>Definition</i> .....	68
4.1.3.1. <i>Transcription</i> .....	68
4.1.3.2. <i>Distinction between title (or other title information) and statements of responsibility</i> .....	69
4.1.3.3. <i>Titles, qualifications and other information accompanying a name</i> .....	69
4.1.3.4. <i>Statements of responsibility naming more than one person or corporate body</i> .....	69
4.1.3.5. <i>Multiple statements of responsibility</i> .....	69
4.1.3.6. <i>Statements of responsibility relating to different titles</i> .....	69
4.1.3.7. <i>Interpolations in statements of responsibility</i> .....	69
4.1.3.8. <i>Variations in statements of responsibility</i> .....	69
4.1.3.9. <i>Statements of responsibility not given in the primary source</i> .....	69



4.1.4. Parallel titles and other parallel elements .....	69
4.1.4.0. <i>Definition and punctuation patterns</i> .....	69
4.1.4.1. <i>Parallel titles</i> .....	69
4.1.4.2. <i>Parallel other title information (or with parallel titles)</i> .....	69
4.1.4.3. <i>Parallel statements of responsibility (or with parallel titles or parallel other title information)</i> .....	69
4.1.4.4. <i>Incomplete parallel elements</i> .....	69
4.2. Edition area .....	69
4.2.0. General instructions .....	69
4.2.0.1. <i>Elements</i> .....	69
4.2.0.2. <i>Prescribed sources of information</i> .....	69
4.2.0.3. <i>Transcription</i> .....	69
4.2.0.4. <i>Prescribed punctuation</i> .....	69
4.2.0.5. <i>Order of information, transcription and use of prescribed punctuation for older publications</i> .....	69
4.2.0.6. <i>Edition statements in multipart publications</i> .....	69
4.2.1. Edition statement .....	69
4.2.1.0. <i>Definition</i> .....	69
4.2.1.1. <i>Transcription</i> .....	69
4.2.1.2. <i>Edition statement not given in prescribed sources</i> .....	69
4.2.2. <i>Statements of responsibility relating to the edition</i> .....	69
4.2.3. <i>Additional edition statement</i> .....	69
4.2.4. <i>Parallel edition statement and other parallel elements</i> .....	69
4.3. Material or type of publication specific area .....	69
4.3A. Music format area .....	70
4.3A.0. General instructions .....	70
4.3A.0.1. <i>Elements</i> .....	70
4.3A.0.2. <i>Prescribed sources of information</i> .....	70
4.3A.0.3. <i>Transcription</i> .....	70
4.3A.0.4. <i>Prescribed punctuation</i> .....	70
4.3A.1. Music format statement .....	70
4.3A.1.0. <i>Definition</i> .....	70
4.3A.1.1. <i>Transcription</i> .....	70
4.3A.2. <i>Parallel music format statement</i> .....	70
4.3B. Mathematical data area .....	70
4.3B.0. General instructions .....	70
4.3B.0.1. <i>Elements</i> .....	70
4.3B.0.2. <i>Prescribed sources of information</i> .....	70
4.3B.0.3. <i>Transcription</i> .....	70
4.3B.0.4. <i>Prescribed punctuation</i> .....	70
4.3B.1. Statement of scale .....	70
4.3B.1.0. <i>Definition</i> .....	70
4.3B.1.1. <i>Transcription</i> .....	70
4.3B.1.2. <i>Statement of scale in different form or not given in prescribed sources</i> .....	70
4.3B.1.3. <i>Multiple statements of scale</i> .....	70
4.3B.2. <i>Statement of projection</i> .....	70
4.3B.3. <i>Statement of coordinates and equinox</i> .....	70
4.3B.4. <i>Parallel statements of mathematical data</i> .....	70
4.3C. Numbering area.....	70
4.3C.0. General instructions.....	70
4.3C.0.1. <i>Elements</i> .....	70
4.3C.0.2. <i>Prescribed sources of information</i> .....	70
4.3C.0.3. <i>Transcription</i> .....	70
4.3C.0.4. <i>Prescribed punctuation</i> .....	70
4.3C.1. Numbering.....	71
4.3C.1.0. <i>Definition</i> .....	71

4.3C.1.1. Transcription .....	71
4.3C.1.2. Subsequent series or sequences of numbering.....	71
4.3C.1.3. Alternative systems of numbering or chronological designation.....	71
4.3C.1.4. Incorrect numbering.....	71
4.3C.1.5. Missing or incomplete numbering.....	71
4.3C.1.6. Variations and irregularities in numbering or publication .....	71
4.3C.1.7. Additional issues.....	71
4.3C.1.8. Numbering of the first or last issue unknown or uncertain.....	71
4.3C.2. Parallel numbering.....	71
4.4. Publication, production and distribution area.....	71
4.4.0. General instructions .....	71
4.4.0.1. Elements .....	71
4.4.0.2. Prescribed sources of information.....	71
4.4.0.3. Transcription.....	71
4.4.0.4. Prescribed punctuation .....	71
4.4.0.5. Order of information, transcription and use of prescribed punctuation for older publications .....	71
4.4.1. Place of publication or distribution.....	71
4.4.1.0. Definition .....	71
4.4.1.1. Transcription.....	71
4.4.1.2. Multiple places of publication.....	71
4.4.1.3. Change of place of publication in multipart publications.....	71
4.4.1.4. Place of publication not given .....	71
4.4.1.5. False, incorrect or imaginary place of publication .....	71
4.4.2. Name of publisher, distributor, bookseller, etc.....	71
4.4.2.0. Definition .....	71
4.4.2.1. Transcription.....	71
4.4.2.2. Statements of non-commercial publishers, distributors, booksellers, printers, etc. ....	71
4.4.2.3. Multiple publishers.....	71
4.4.2.4. Change of publisher in multipart publications.....	71
4.4.2.5. Name of publisher not given .....	72
4.4.2.6. False, incorrect or imaginary name of publisher .....	72
4.4.3. Parallel statements of place of publication and publisher .....	72
4.4.4. Date of publication.....	72
4.4.4.0. Definition .....	72
4.4.4.1. Transcription.....	72
4.4.4.2. Copyright, printing or manufacture dates equivalent to the date of publication.....	72
4.4.4.3. Date of publication not given.....	72
4.4.4.4. False, incorrect or imaginary date of publication .....	72
4.4.4.5. Multiple or variant dates in single-part publications .....	72
4.4.4.6. Multiple dates in multipart publications.....	72
4.4.5. Place of printing or manufacture, name of printer or manufacturer and date .....	72
4.4.5.1. Place of printing or manufacture and name of printer or manufacturer.....	72
4.4.5.2. Date of printing or manufacture .....	72
4.5. Physical description area.....	72
4.5.0. General instructions .....	72
4.5.0.1. Elements .....	72
4.5.0.2. Prescribed sources of information.....	72
4.5.0.3. Formulation .....	72
4.5.0.4. Prescribed punctuation .....	72
4.5.0.5. Publications in more than one unit, with separate parts or accompanying material.....	72
4.5.1. Specific material designation and extent .....	72
4.5.1.0. Definition .....	72
4.5.1.1. Number of units and specific material designation.....	72
4.5.1.2. Specific material designation for printed publications.....	72

4.5.1.3. <i>Specific material designation for written music publications</i> .....	72
4.5.1.4. <i>Specific material designation for cartographic publications</i> .....	72
4.5.1.5. <i>Other information on material and extent</i> .....	72
4.5.1.6. <i>Number of pages, leaves, images, etc.</i> .....	72
4.5.1.7. <i>Incorrect, incomplete or absent numbering</i> .....	72
4.5.1.8. <i>Plates and other illustrative material not included in pagination</i> .....	72
4.5.1.9. <i>Pagination and plates in multipart publications</i> .....	73
4.5.1.10. <i>Playing time</i> .....	73
4.5.1.11. <i>Extent of electronic publications</i> .....	73
4.5.1.12. <i>Publications consisting of different materials</i> .....	73
4.5.2. <i>Other physical details</i> .....	73
4.5.2.1. <i>Information on base or applied material of the physical carrier</i> .....	73
4.5.2.2. <i>Technical details of graphic and cartographic material</i> .....	73
4.5.2.3. <i>Technical details of microforms and still images</i> .....	73
4.5.2.4. <i>Illustrations</i> .....	73
4.5.2.5. <i>Colours</i> .....	73
4.5.2.6. <i>Technical details of sound</i> .....	73
4.5.3. <i>Dimensions</i> .....	73
4.5.3.0. <i>Definition</i> .....	73
4.5.3.1. <i>Measurement</i> .....	73
4.5.3.2. <i>Dimensions of modern printed publications</i> .....	73
4.5.3.3. <i>Bibliographic format and dimensions for older publications</i> .....	73
4.5.3.4. <i>Dimensions of cartographic publications</i> .....	73
4.5.3.5. <i>Dimensions of other types of publications</i> .....	73
4.5.3.6. <i>Variations in dimensions for multipart publications</i> .....	73
4.5.3.7. <i>Dimensions of a container</i> .....	73
4.5.4. <i>Accompanying material</i> .....	73
4.5.4.0. <i>Definition</i> .....	73
4.5.4.1. <i>Specific designation of the accompanying material</i> .....	73
4.5.4.2. <i>Physical description of the accompanying material</i> .....	73
4.6. <i>Series area</i> .....	73
4.6.0. <i>General instructions</i> .....	73
4.6.0.1. <i>Elements</i> .....	73
4.6.0.2. <i>Prescribed sources of information</i> .....	73
4.6.0.3. <i>Transcription</i> .....	73
4.6.0.4. <i>Prescribed punctuation</i> .....	73
4.6.0.5. <i>Series statements in multipart publications</i> .....	73
4.6.1. <i>Title of series</i> .....	74
4.6.1.1. <i>Transcription</i> .....	74
4.6.1.2. <i>Series title made up of a common title and a dependent title</i> .....	74
4.6.1.3. <i>Incorrect or missing series title</i> .....	74
4.6.2. <i>Other title information of series</i> .....	74
4.6.3. <i>Statements of responsibility relating to series</i> .....	74
4.6.4. <i>International Standard Serial Number (ISSN)</i> .....	74
4.6.5. <i>Numbering within series</i> .....	74
4.6.5.1. <i>Transcription</i> .....	74
4.6.5.2. <i>Incorrect or missing numbering</i> .....	74
4.6.5.3. <i>Numbering with subseries</i> .....	74
4.6.5.4. <i>Numbering of multipart publications</i> .....	74
4.6.6. <i>Parallel titles and other parallel elements</i> .....	74
4.6.7. <i>Multiple series</i> .....	74
4.7. <i>Note area</i> .....	74
4.7.0. <i>General instructions</i> .....	74
4.7.0.1. <i>Elements</i> .....	74

4.7.0.2. Prescribed sources of information.....	74
4.7.0.3. Formulation .....	74
4.7.0.4. Prescribed punctuation .....	74
4.7.0.5. Variations in multipart publications.....	74
4.7.0.6. Relationship to other publications .....	74
4.7.1. Notes on the title and statements of responsibility area.....	74
4.7.1.1. Bibliographic references for older publications .....	74
4.7.1.2. Notes on frequency for serials .....	74
4.7.1.3. Notes relating to translations or to the original title of the work.....	74
4.7.1.4. Notes on the nature, genre, scope and occasion of the publication.....	74
4.7.1.5. Notes on relationships to other works.....	74
4.7.1.6. Notes on earlier title of serials.....	74
4.7.1.7. Notes on mode of publication or issuance .....	74
4.7.1.8. Notes on the content or on additional contents.....	74
4.7.1.9. Notes on the source of the title .....	75
4.7.1.10. Notes on variant titles, graphic peculiarities or errors .....	75
4.7.1.11. Notes on title variations in multipart publications.....	75
4.7.1.12. Notes on parallel titles and other parallel information.....	75
4.7.1.13. Notes on other title information and related information.....	75
4.7.1.14. Notes on statements of responsibility.....	75
4.7.1.15. Notes on language of the publication.....	75
4.7.2. Notes on the edition and the bibliographic history of the publication .....	75
4.7.2.1. Notes on the source of edition statements and their changes.....	75
4.7.2.2. Notes on edition statements not given in prescribed sources .....	75
4.7.2.3. Notes on the publication (or original) reproduced.....	75
4.7.2.4. Notes on issues and variants.....	75
4.7.2.5. Notes on other editions .....	75
4.7.3. Notes on the numbering area .....	75
4.7.4. Notes relating to publication, production and distribution.....	75
4.7.5. Notes relating to physical description.....	75
4.7.5.1. Notes on requirements and technical details.....	75
4.7.5.2. Notes on unit numbering and extent.....	75
4.7.5.3. Notes on other physical details.....	75
4.7.5.4. Notes on typographical details of older or rare publications .....	75
4.7.5.5. Notes on illustrations .....	75
4.7.5.6. Notes on dimensions .....	75
4.7.5.7. Notes on accompanying material or other additional material .....	75
4.7.5.8. Notes on containers and cases .....	75
4.7.6. Notes relating to series .....	75
4.7.7. Notes on standard numbers and other numbers or identifiers .....	75
4.7.8. Notes on availability .....	75
4.7.9. Notes on later titles of serials and other successor publications .....	75
4.7.10. Notes on the basis of description.....	75
4.7.11. Notes on use or access restrictions .....	75
4.7.12. Summary note .....	75
4.8. Identification numbers area.....	76
4.8.0. General instructions .....	76
4.8.0.1. Elements .....	76
4.8.0.2. Prescribes sources of information .....	76
4.8.0.3. Formulation .....	76
4.8.0.4. Prescribed punctuation .....	76
4.8.0.5. Identification numbers in multipart publications.....	76
4.8.1. Standard numbers.....	76
4.8.1.1. Invalid standard numbers .....	76

4.8.1.2. Multiple standard numbers .....	76
4.8.1.3. Qualification of a single standard number.....	76
4.8.1.4. Changes in standard numbers .....	76
4.8.1.5. Key title associated to the ISSN.....	76
4.8.2. Publisher's numbers .....	76
4.8.2.1. Publisher's numbers and plate numbers for written music.....	76
4.8.2.2. Publisher's numbers of audiovisual or multimedia publications .....	76
4.8.2.3. Other identifiers .....	76
4.8.3. Fingerprint for older publications .....	76
5. Description of multipart publications and analytic description.....	77
5.1. Description of multipart publications.....	77
5.2. Multilevel description.....	77
5.2.0. General instructions .....	77
5.2.0.1. Areas and elements of multilevel description .....	77
5.2.0.2. Prescribes sources of information .....	77
5.2.0.3. Unit or part designation.....	77
5.2.1. Title and statements of responsibility area .....	77
5.2.1.1. Title.....	77
5.2.1.2. Other title information.....	77
5.2.1.3. Statements of responsibility .....	77
5.2.1.4. Parallel titles and other parallel elements .....	77
5.2.2. Edition area .....	77
5.2.3. Material or type of publication specific area .....	77
5.2.4. Publication, production and distribution area.....	77
5.2.5. Physical description area.....	77
5.2.6. Series area .....	77
5.2.7. Note area .....	77
5.2.8. Identification numbers area .....	77
5.3. Description at more than two levels.....	77
5.4. Description of accompanying material and separate parts or pieces.....	77
5.4.1. Description of accompanying material.....	77
5.4.2. Description of separate parts or pieces .....	77
5.5. Description of monographic units of serials .....	77
5.6. Analytic description.....	77
5.6.0. General instructions .....	77
5.6.0.1. Components of analytic description .....	77
5.6.0.2. Prescribes sources of information .....	77
5.6.1. Description of the component part .....	78
5.6.2. Information on the host item .....	78
5.6.3. Location of the component part .....	78
5.6.4. Multipart components.....	78
6. Description of unpublished documents.....	79
6.0. Definition and scope.....	79
6.0.1. Documents produced in multiple copies for limited circulation .....	79
6.0.2. Dissertations and theses .....	79
6.0.3. Originals .....	79
6.0.4. Unpublished reproductions.....	79
6.0.5. Collections and miscellanies.....	79
6.1. Title and statements of responsibility area .....	79
6.2. Edition area .....	79
6.3. Material or type of publication specific area .....	79
6.4. Production area .....	79
6.5. Physical description area.....	79

6.5.1. Specific material designation and extent .....	79
6.5.2. Other physical details .....	79
6.5.3. Dimensions .....	79
6.6. Series area .....	79
6.7. Note area .....	79
6.8. Identification numbers area.....	79
7. Information related to specific copies .....	80
7.1. Reprints, variants and reproductions .....	80
7.1.1. Impressions, printings, etc. ....	80
7.1.2. Variants and states .....	80
7.1.3. Numbered editions .....	80
7.1.4. Local reproductions .....	80
7.2. Serials holdings .....	80
7.3. Completeness, mutilations and imperfections.....	80
7.4. Other physical details .....	80
7.4.1. Physical details of the carrier .....	80
7.4.2. Illustration, ornamentation, decoration .....	80
7.4.3. Dimensions .....	80
7.4.4. Binding .....	80
7.5. Notes of ownership, other elements of provenance and annotations .....	80
7.5.1. Notes of ownership, provenance, gift, etc.....	80
7.5.2. Other elements related to provenance and owners.....	80
7.5.3. Marginal notes and other handwritten annotations .....	80
7.5.4. Enclosures .....	80
7.6. Information on physical conditions and conservation.....	80
7.7. Availability information and housekeeping data.....	80
PART II WORKS AND EXPRESSIONS.....	81
8. Work and expression .....	82
8.1. Work .....	82
8.1.1. Definition .....	82
8.1.2. Works resulting from collaboration.....	82
8.1.3. Works resulting from particular activities.....	83
8.1.4. Collections.....	83
8.1.5. Parts of a work.....	84
8.1.6. Additional contributions .....	84
8.2. Expression .....	85
8.2.1. Definition .....	85
8.2.2. Expressions of the same work and new works related to pre-existing works.....	85
9. Uniform titles.....	86
9.0. Definition and scope.....	86
9.0.1. Definition .....	86
9.0.2. Purpose of uniform titles .....	86
9.0.3. Use of uniform titles .....	86
9.0.4. Conventional additions to uniform titles .....	86
9.0.5. Collective uniform titles .....	87
9.0.6. Display of uniform titles .....	87
9.1. Choice of a uniform title .....	87
9.1.1. Title most frequently used .....	87
9.1.1.1. <i>Acronyms and other abbreviated forms</i> .....	89
9.1.1.2. <i>First words of the text</i> .....	89
9.1.2. Works known by traditional or conventional titles .....	90

9.1.2.1. Ancient or medieval works and classics known by traditional titles .....	90
9.1.2.2. Manuscripts or documents known by traditional or conventional titles.....	91
9.1.2.3. Sacred scriptures.....	92
9.1.2.4. Liturgical works and other religious works .....	92
9.1.2.5. Constitutions, codes, laws, regulations, etc.....	94
9.1.2.6. Treaties, international conventions, etc. ....	96
9.1.2.7. Musical works.....	96
9.1.3. Variant forms of a title .....	100
9.1.3.1. Forms in different languages.....	100
9.1.3.2. Forms in different scripts .....	101
9.1.3.3. Graphic variations and errors .....	102
9.1.4. Parts of a work, works related to other works or belonging to cycles .....	103
9.1.4.1. Parts of a work .....	103
9.1.4.2. Parts of the Bible or other sacred scriptures .....	104
9.1.4.3. Works related to other works.....	104
9.1.4.4. Independent works belonging to cycles .....	104
9.2. Elements of uniform title and their order.....	105
9.2.1. Initial articles .....	105
9.2.2. Introductory or final phrases.....	106
9.2.3. Numbers in the title .....	106
9.2.4. Statements of responsibility linked to the title.....	107
9.3. Qualifiers and other elements used to differentiate identical titles.....	107
9.3.1. Work type or genre .....	108
9.3.2. Additional elements used to differentiate identical titles .....	108
9.4. Conventional additions to uniform titles .....	110
9.4.1. Elaborations of musical works and librettos .....	111
9.4.2. Language.....	111
9.4.3. Form of realization.....	112
9.4.4. Selections or anthologies.....	112
9.4.5. Date and other identification elements of editions .....	112
9.5. Collective uniform titles .....	112
9.5.1. Collections of works by the same author (or by authors in collaboration) .....	113
9.5.2. Collections of normative, administrative or documentary works of corporate bodies .....	114
9.5.3. Collective titles for groups of independent works of the same kind.....	114
9.6. References.....	114
9.6.1. See references .....	114
9.6.2. See also references .....	114
10. Expressions of the same work .....	116
10.1. Variant editions and alternative versions.....	116
10.2. Abridgements and selections.....	117
10.3. Enlarged, revised or updated versions .....	118
10.4. Translations .....	119
10.5. Transcriptions of musical works.....	120
10.6. Reproductions .....	121
10.7. Versions in different forms of representation or realization .....	121
10.8. Recordings of performances.....	121
11. New works related to pre-existing works .....	123
11.1. Rewritings, remakes, etc.....	123
11.2. Free translations and paraphrases .....	124
11.3. Compendia and epitomes .....	124
11.4. Independent elaborations of narrative themes .....	125
11.5. Official texts related to or derived from others.....	125
11.6. Concordances, indexes, summaries and other practical or didactic elaborations.....	126

11.7. Musical works based on pre-existing works.....	126
11.8. Musical interpretations .....	126
11.9. Remakings or derivations of graphic or three-dimensional works.....	127
11.10. Transpositions of genre or style.....	127
11.11. Transpositions in different forms of art or expression.....	128
11.12. Continuations, appendices and supplements .....	129
11.13. Works serving or related to the realization or use of other works.....	130
12. Works contained in a publication and assignment of uniform titles .....	133
12.1. Publications containing a single work .....	133
12.2. Publications containing parts of a work .....	133
12.2.1. Publications containing a single part of a work.....	133
12.2.2. Publications containing more than one part of a work.....	133
12.3. Publications containing more than one work by the same author .....	134
12.4. Collections of more than one work with a collective title .....	135
12.4.1. Collections of works by different authors (or of anonymous works).....	135
12.4.2. Collections including pre-existing works and original contributions.....	136
12.5. Publications containing more than one work or additional contributions .....	136
12.5.1. Choice of the principal work.....	136
12.5.2. Additional contributions .....	138
12.6. Component parts of a work.....	139
12.7. Publications containing more than one expression of the same work.....	139
13. Access from other titles .....	141
PART III RESPONSIBILITIES.....	142
14. Responsibility relationships.....	143
14.1. Definition and scope.....	143
14.1.1. Responsibility for the conception and realization of a work and of its expressions.....	143
14.1.2. Responsibility of a corporate body .....	143
14.1.3. Attributed, erroneous and fictitious responsibility .....	143
14.1.4. Indirect responsibility .....	143
14.1.5. Responsibility for publication and manufacture .....	143
14.1.6. Responsibility related to single copies.....	143
14.2. Levels, degrees and types of responsibility .....	144
14.2.1. Responsibility for the work and responsibility for its expressions.....	144
14.2.2. Authorship and other kinds of responsibility.....	144
14.2.3. Principal, coordinate and secondary responsibility .....	144
14.2.4. Types of responsibility .....	145
14.2.5. Alternative treatments.....	145
15. Uniform headings for persons .....	146
15.1. Choice of name.....	146
15.1.1. Most frequently used name .....	146
15.1.1.1. Pseudonyms, assumed names and nicknames .....	146
15.1.1.2. Shared pseudonyms and conventional names appearing as names of persons .....	146
15.1.1.3. Traditional designations and descriptive phrases .....	146
15.1.2. Change of name.....	146
15.1.2.1. Latest name used.....	146
15.1.2.2. Sovereigns, popes and heads of religious groups.....	146
15.1.3. Variant forms of a name .....	146
15.1.3.1. Forms in different languages.....	146
15.1.3.2. Forms in different scripts .....	146
15.1.3.3. Variations in fullness .....	146



15.1.3.4. Grammatical variations.....	146
15.1.3.5. Graphic variations and errors.....	146
15.2. Elements of the name and their order.....	146
15.2.1. Names of persons lived in ancient or medieval age .....	146
15.2.1.1. Names in direct order.....	146
15.2.1.2. Name in inverted form.....	146
15.2.1.3. Roman names.....	146
15.2.2. Names of persons lived in modern or contemporary age .....	146
15.2.2.1. National usage for the choice of the first element.....	146
15.2.2.2. Surnames with prefixes .....	146
15.2.2.3. Compound surnames .....	146
15.2.2.4. Names of persons identified by a title of nobility .....	146
15.2.2.5. Pseudonyms, assumed names or nicknames with more than one element .....	146
15.2.2.6. Initials.....	146
15.2.3. Titles and other terms of distinction .....	146
15.3. Qualifiers .....	146
15.3.1. Dates .....	147
15.3.2. Names used as qualifiers .....	147
15.3.3. Profession, status or field of activity.....	147
15.3.4. Homonyms not distinguished.....	147
15.3.5. Alternative treatments.....	147
15.4. References .....	147
15.4.1. See references .....	147
15.4.2. See also references .....	147
16. Uniform headings for corporate bodies.....	148
16.0. Definition and scope.....	148
16.0.1. Definition .....	148
16.0.2. Name of the corporate body .....	148
16.0.3. Change of name.....	148
16.0.3.1. Minor changes .....	148
16.0.3.2. Changes originating distinct headings.....	148
16.1. Choice of name .....	148
16.1.1. Most frequently used name .....	148
16.1.1.1. Acronyms and other abbreviated forms .....	148
16.1.1.2. Particular denomination or location.....	148
16.1.2. Variant forms of a name .....	148
16.1.2.1. Forms in different languages.....	148
16.1.2.2. Forms in different scripts .....	148
16.1.2.3. Grammatical variations.....	148
16.1.2.4. Graphic variations .....	148
16.1.3. Subordinate or related bodies.....	148
16.1.3.1. Subordinate bodies entered under their own name .....	148
16.1.3.2. Subordinate bodies entered subordinately .....	148
16.1.3.3. Related bodies.....	148
16.1.4. Territorial authorities.....	148
16.1.4.1. Choice between geographic name and official or traditional name .....	148
16.1.4.2. Qualifiers for territorial authorities.....	148
16.1.4.3. Change of name or form of government.....	148
16.1.4.4. Organs of territorial authorities.....	148
16.1.5. Religious bodies.....	148
16.1.5.1. Churches, religious groups and organizations.....	148
16.1.5.2. Religious orders and societies.....	148
16.1.5.3. Ecclesiastical districts and religious bodies having territorial jurisdiction.....	148
16.1.5.4. Local religious institutions.....	149

16.1.5.5. Subordinate religious bodies and organs of religious bodies .....	149
16.1.5.6. Councils, synods and meetings of religious bodies .....	149
16.1.6. Occasional corporate bodies.....	149
16.1.6.1. Name identifying an occasional corporate body .....	149
16.1.6.2. Choice of name .....	149
16.1.6.3. Ordinal number and qualifiers of occasional corporate bodies .....	149
16.2. Elements of the name and their order.....	149
16.2.1. Initial articles .....	149
16.2.2. Names of persons in the name of a corporate body .....	149
16.2.3. Legal terms and other initial or final elements of the name .....	149
16.2.4. Numbers in the name of a corporate body.....	149
16.2.5. Location or territorial ambit.....	149
16.3. Qualifiers .....	149
16.3.1. Full form of the name for acronyms .....	149
16.3.2. Place .....	149
16.3.3. Dates .....	149
16.3.4. Type of body .....	149
16.4. References .....	149
16.4.1. See references .....	149
16.4.2. See also references .....	149
17. Responsibility for the work.....	150
17.0. Anonymous works and works of controversial authorship.....	150
17.0.1. Works of unknown authorship.....	150
17.0.2. Works of authorship not sufficiently identified or identifiable.....	150
17.0.3. Works of controversial authorship or erroneously attributed .....	150
17.1. Works of single authorship.....	150
17.1.1. Works of known authorship .....	150
17.1.2. Works generally attributed to an author .....	150
17.1.3. Erroneous or fictitious attributions of works of known authorship.....	150
17.2. Works in collaboration.....	150
17.2.0. Variations in responsibility .....	150
17.2.1. Works with one or more authors represented as principal authors.....	150
17.2.2. Works in collaboration between two or three authors .....	150
17.2.3. Works in collaboration between more than three authors .....	150
17.2.4. Special types of collaboration .....	150
17.2.4.1. Narrator and writer or editor .....	150
17.2.4.2. Interviews and conversations.....	150
17.2.4.3. Correspondence .....	150
17.2.4.4. Academic theses and dissertations.....	150
17.2.4.5. Images and text .....	150
17.2.4.6. Music and text.....	150
17.2.5. Responsibility of the editor, director, etc.....	150
17.3. Collections and series .....	150
17.3.1. Collections.....	150
17.3.2. Series .....	150
17.4. Responsibility of corporate bodies .....	150
17.4.0. Works of official nature and other kinds of works entered under a corporate body .....	150
17.4.0.1. Works of normative and administrative character.....	150
17.4.0.2. Other works of official nature .....	150
17.4.0.3. Works of documentary and informative character.....	151
17.4.0.4. Other kinds of works entered under a corporate body .....	151
17.4.1. Responsibility of the corporate body and responsibility of members or officers .....	151
17.4.1.1. Members of a corporate body.....	151
17.4.1.2. Persons holding office in a corporate body .....	151

17.4.1.3. <i>Popes and other ecclesiastical officials</i> .....	151
17.4.1.4. <i>Compilers, drafters and editors</i> .....	151
17.4.2. Works involving more than one corporate body or more than one organ .....	151
17.4.2.1. <i>Treaties and agreements</i> .....	151
17.4.2.2. <i>Acts of a corporate body approved or emanated by a different body</i> .....	151
17.4.2.3. <i>Works involving organs of a corporate body or subordinate bodies</i> .....	151
17.4.2.4. <i>Works produced by a corporate body for another body</i> .....	151
17.4.2.5. <i>Changes of the corporate body responsible for a work</i> .....	151
17.4.3. Serials, collections and series .....	151
17.4.4. Conferences, exhibitions and other events .....	151
17.4.4.1. <i>Proceedings and documents of conferences or other meetings</i> .....	151
17.4.4.2. <i>Catalogues and other publications of exhibitions</i> .....	151
17.4.4.3. <i>Publications of other events</i> .....	151
17.5. Indirect responsibility for a work .....	151
18. Responsibility for the expression .....	152
18.0. Definition and scope .....	152
18.1. Responsibility for different editions or versions .....	152
18.2. Responsibility for translations .....	152
18.3. Responsibility for performances .....	152
18.4. Responsibility for collections of works by the same author or without collective title .....	152
18.5. Responsibility for additional contributions .....	152
18.5.1. Illustrations .....	152
18.5.2. Introductions and prefaces .....	152
18.5.3. Commentaries, notes and other additional material .....	152
18.6. Multiple responsibilities for the expression .....	152
18.7. Responsibility for previous expressions and indirect responsibility .....	152
19. Responsibility for publishing and manufacturing .....	152
19.0. Definition and scope .....	152
19.1. Recording responsibilities for publishing and manufacturing .....	152
19.2. Headings .....	152
20. Responsibility related to specific copies .....	152
20.0. Definition and scope .....	152
20.1. Recording responsibilities related to specific copies .....	152
20.2. Headings .....	152
Appendix A: Abbreviations and symbols .....	153
Appendix B: Capitalization and numerals .....	153
Appendix C: General material designation .....	153
Appendix D: Specific material designation .....	153
Appendix E: Music formats .....	153
Appendix F: Transliteration or transcription of non-Latin scripts .....	153
Appendix G: Uniform headings for editions of the Bible .....	153
Appendix H: Genre terms for collective uniform titles .....	153

# 0. Introduction

## 0.1. OBJECT OF THE RULES

### 0.1.1. Scope and structure of the rules

These rules provide indications for cataloguing publications of any kind and on any medium or carrier (par. 0.1.2.1) and of unpublished documents to be included in the catalogue (Ch. 6).

They include rules for the bibliographic description and the recording of copy-specific information (Part I), for the assignment of uniform titles that identify the works and, if applicable, their expressions contained in the publications (Part II), and for the assignment of headings for persons and corporate bodies bearing responsibilities for the work or their expressions and, if applicable, for publishing or for single copies (Part III). They also include some indications on other components of the bibliographic record of a publication (or a part thereof) and on other types of records (par. 0.2).

They do not include rules concerning access elements of a semantic nature (subject headings or strings, classification notations or other indexing systems by subject, topic or genre).

### 0.1.2. Definitions

#### 0.1.2.1. Publication

*Publication* means any document intended for public use through reading, listening, viewing or touching, manufactured or reproduced in multiple copies by any process and on any carrier or made available through remote access (transmission via a computer network), whatever the publishing, distribution or issuance mode. The definition includes commercial publications as well as those issued free of charge, to the general public or to specific categories, outside an exclusively private circulation.

A publication may be made of multiple units or parts that are physically separate and may contain components or contributions that are not physically separate.

Manuscripts and other material manufactured manually and singly are considered as unpublished documents even when they are intended for the market or, in some cases, are “serially produced”.

#### 0.1.2.2. Copy

*Copy* (or item) means a single physical object manufactured and circulated as support to a publication, or the integral or partial digital copy of a remote-access electronic publication, transmitted through a computer network.

One copy may be different from other copies of the same publication, either from the time of manufacture or following successive events or actions. Moreover, information related to ownership, availability, location, etc., refer to the individual copy.

#### 0.1.2.3. Work and expression

*Work* means an intellectual or artistic creation represented by a text, a piece of music or any other form of expression (a ballet, a motion picture, etc.) or by a physical or manufactured object (a drawing, a sculpture, etc.).

All realizations that, according to the rules, are considered versions or modifications (*expressions*) that do not originate a new work separate from the pre-existing one (Ch. 8) constitute the same work.

#### 0.1.2.4. Responsibility

*Responsibility*, for cataloguing purposes, means the relationship that links a *work* or one of its *expressions* to one or more *persons* or *corporate bodies* that conceived, composed, produced, modified or performed it (Ch. 14).

Publishing and manufacturing activities (par. 14.1.5 and Ch. 19) and activities related to single copies (par. 14.1.6 and Ch. 20) may also be treated as responsibilities.

### 0.1.3. Functions of the catalogue

**0.1.3 A.** The purpose of the catalogue is to:

- 1) enable to *find a given publication*, through one or more characteristics that are sufficient to identify it;
- 2) enable to *find all the publications* that have *one or more significant characteristics* in common (e.g. the editions of a given work, those of the works by a given author, those of works on the same subject or topic, those published in the same series, in the same place or in the same year, etc.);

- 3) supply information that is useful to *identify* or *select* the publications (or other entities) found, i.e. to verify that a given record refers to the desired item and not to a similar or homonymous one, or to choose the entities that meet one's needs among a number of others, excluding those with undesired characteristics (e.g. for content, language, format, date, etc.);
- 4) supply information that is useful to *access* to a copy of the sought or selected publication (e.g. its location and availability in a library or its remote accessibility through a computer network);
- 5) supply the indications and the means needed to carry out an effective search (e.g. to re-direct it, restrict or extend it, or to view related records)<sup>1</sup>.

**0.1.3 B.** The rules have been defined in particular to ensure the following functions, established in the *Statement of Principles* adopted by the International Conference on Cataloguing Principles (Paris 1961):

- 1) to enable to find *a given publication*;
- 2) to enable to find *all the editions of a given work*;
- 3) to enable to find *all the works of a given author*.

The *first function* should be fulfilled at least as regards searching by the title of the publication or of the work it contains (or its variant forms) and/or the names of the authors or other persons or corporate bodies bearing a relevant responsibility for it, and if possible through other elements, alone or in combination (cf. Ch. 13, 17 and 18).

The *second function* should be fulfilled at least for the editions of a work that have been published separately, or for publications presenting the work as the main component or with particular emphasis (cf. Ch. 12). What is considered optional, on the other hand, is the recording of works published with many others (by the same author or by different authors) in a collection and of the components of a broader work or of a work consisting of various separate contributions.

The *third function* should be fulfilled at least for the autonomous editions of works whose only or main author is one person or one corporate body, and in other cases when the person or the body bears a relevant responsibility, e.g. as editor or director (cf. Ch. 17 and 18). There is no obligation to record exhaustively the works of an author including the writings contained in collections and serials and contributions that do not entail principal responsibility (e.g. translations, illustrations, etc.). In such cases access may be required by specific rules or may in any case be added when considered useful (e.g. for special categories of material, of contributions or of authors, or case by case).

In many rules, the recording of elements of the same type (titles, responsibilities, etc.) is indicated as mandatory for up to a maximum of *three*, for economic reasons, whereas when there are more than three elements of the same type, the recording of the first or the main one is indicated as mandatory, while the recording of the others is optional.

**0.1.3 C.** Usually, in electronic catalogues, further elements (or all the information recorded) can be used for search or selection purposes, even in partial form or combined together. In special catalogues or for special categories of material, other access elements are often provided to select the publications sharing other specific characteristics. For access and selection elements see par. 0.4.

#### **0.1.4. Destination and application of the rules**

**0.1.4 A.** The rules are intended for libraries of all types and size and for other institutions of any kind which collect, preserve or record any type of publication on any type of medium. They are mainly meant for the creation of general catalogues, including any type of material.

The rules take special account of the detailed, rigorous and uniform cataloguing needed by the catalogues of library systems and cooperation networks (where data are input by many cataloguers autonomously operating from various institutions or offices) and of large libraries.

Some indications may prove to be unnecessary or difficult to apply in small libraries or where adequate reference tools and information technology are lacking. Inversely, specialized institutions may require more detailed rules for special material or types of publications.

**0.1.4 B.** The rules provide for the recording of information considered useful for a reasonably complete description and to guarantee searches based on the most significant elements. Single institutions may increase the information included, concerning both the bibliographic description and the access elements, according to their individual needs. In many cases, in addition to mandatory information, the rules indicate further optional information that may be of some interest but not deemed necessary to be included in the catalogue for all libraries and for all material (cf. par. 0.4.3.7).

---

<sup>1</sup> The definition is based on the results of the study on the *Functional requirements for bibliographic records (FRBR)*, including later work, and on the IFLA *Statement of international cataloguing principles*.

### 0.1.5. Levels of detail in catalogue records

Bibliographic records, or their components, may be created at different levels of detail, concerning both the bibliographic description and the access or selection elements. However, at least the elements that are indispensable to meet the functions of the catalogue should be included.

When a level of detail is specified, this means that:

- a) further information should be added when this is necessary to differentiate entities that would not be distinguishable otherwise (e.g. different publications or different editions);
- b) it is always possible to add further information when considered appropriate (either for special categories or types of material or for individual cases).

## 0.2. BIBLIOGRAPHIC RECORDS AND OTHER TYPES OF RECORDS

### 0.2.1. Types of records

The information related to a *publication* is usually assembled in a *bibliographic record* including the *bibliographic description* (par. 0.3), *controlled access elements* (par. 0.4.3) and further data of other kinds, e.g. selection elements (par. 0.4.4) and housekeeping information.

Information related to a *copy* is usually assembled in a special part of the *bibliographic record* or, preferably, in a *copy record* linked to the bibliographic record (par. 0.3.2).

If possible, information related to a *work* and its *expressions* is assembled in an *authority record* (par. 0.2.3), which should include the responsibility relationships and those with related works and is linked to bibliographic records.

Information related to a *person* or a *corporate body* responsible for works or for their expressions (or for specific publications or copies) is, if possible, assembled in an *authority record* (par. 0.2.3), linked to the authority records for the works (or their expressions) and/or to the bibliographic records.

Authority records are also used for information related to other entities: e.g. places of publication, publishers and printers when recorded in controlled form, concepts used as indexing terms or in subject headings, classification numbers, etc.

### 0.2.2. Bibliographic records

Each separate *publication* (and each unpublished document included in the catalogue) should be represented by a *bibliographic record*.

When appropriate, other bibliographic records linked to the record for a publication are created for its *parts*, whether physically separate or not (Ch. 5).

However, when it is necessary for internal needs or when it is considered appropriate, *collective records* may be created, which refer to a number of separate publications or documents (par. 6.0.5).

### 0.2.3. Authority records

*Authority records* assemble information related to an entity (person, corporate body, work, etc.) whose name or title is a controlled access element (par. 0.4.3). They include the names or titles (and their variant forms) by which the entity is indicated or known, other information that is useful to identify it (e.g. the date of birth and death of a person and his profession or activity) and possible relationships with other entities. Moreover, they usually include an indication of the sources consulted, or from which the information is taken, and of the rules applied.

## 0.3. BIBLIOGRAPHIC DESCRIPTION AND COPY-SPECIFIC INFORMATION

### 0.3.1. Bibliographic description

The *bibliographic description* represents each publication (or any other type of document) to be included in the catalogue and is made up of all the information needed for two functions:

- 1) to identify the publication, distinguishing it from other editions of the same work and from similar or related publications;
- 2) to indicate its most significant characteristics, related both to the intellectual or artistic content and to the physical form and the technical characteristics (in order to compare, choose, access, use, etc.).

The description is usually based on the examination of at least one copy, if possible complete and perfect. The information for the description is taken from predetermined sources and is presented in a pre-established order and with conventional punctuation, following the rules included in Part I, which are based on the ISBD (International Standard Bibliographic Description).

Some information present or implicit in the description is generally recorded also in other parts of the bibliographic record in a standardized or coded form (cf. par. 0.4).

The description of unpublished documents is as similar to the bibliographic description of publications as possible and includes also specific rules (Ch. 6).

### 0.3.2. Information related to the copy

Information related to the copy (Ch. 7) includes the elements required to:

- 1) identify the copy itself;
- 2) specify its characteristics that are relevant for use (e.g. its incompleteness or imperfection);
- 3) indicate its peculiar characteristics, both from the material point of view and for passed events or undergone actions (e.g. its provenance, previous owners, presence of annotations, etc.).

Along with this information, other data of housekeeping interest may also be recorded.

## 0.4. ACCESS AND SELECTION ELEMENTS

In electronic catalogues, all information included in the bibliographic records (or in records of any other type) should constitute an *access element* (or access point), and be freely searchable as it is, individually or in combination, and if possible in partial or truncated form, etc., and with the option of specifying or excluding special types of information (e.g. particular controlled access elements or elements of the bibliographic description).

The rules indicate which access elements should be provided. Other elements, of the same or of a different type, may also be added when considered useful or for special requirements.

For controlled access elements see par. 0.4.3; for information suitable as selection elements for searching in electronic catalogues see par. 0.4.4.

### 0.4.1. Access from titles

All *titles* that may be used (or cited) to identify a publication or a work (or one of its expressions), and especially the main title and other titles that appear prominently in the publications (e.g. in other languages or in different places), should constitute access elements (Ch. 13).

This includes the *titles of the series* to which a publication belongs, that should be a direct or indirect access element (in the record of each publication and/or through the link between this record and the record for the series as a whole).

### 0.4.2. Access from identification numbers or codes

The identification numbers or codes assigned to publications or other entities (e.g. to works or copies, to libraries, etc.), should constitute access elements, both when they are recognized by international or national standards and when they are commonly used (cf. par. 4.8). When there is more than one number or code, even incorrect ones, each of them should be recorded for searching.

### 0.4.3. Controlled access elements

The rules include the control of all access elements consisting of *titles* or *names of persons or corporate bodies* responsible for a work or for one of its expressions. For this aim, the controlled access elements are respectively:

- a) *uniform titles* (par. 0.4.3.1) and titles referenced to them;
- b) *uniform headings* (par. 0.4.3.3) and headings referenced to them.

For title or heading references and for cross-references between related titles or headings see par. 0.4.3.6.

Other access elements may be controlled in a similar way (par. 0.4.3.8).

#### 0.4.3.1. Uniform titles

*Uniform title* means the title by which a work or one of its parts is identified for cataloguing purposes (Ch. 9).

Identical titles referring to different works are differentiated by means of qualifiers (par. 0.4.3.5) or other appropriate elements, when the display of the main heading is not sufficient (par. 0.4.3.4).

Other titles or variant forms of the title adopted as the uniform title are recorded as title references (par. 0.4.3.6). For parallel forms in more than one language or script see par. 0.5.4.

#### 0.4.3.2. Headings

*Heading* means the expression established in order to become a controlled access element to one or more records, to allow their collocation and to make their filing easier. It consists of a name (or an appellation), which may be accompanied by other elements.

In the rules, the term *heading* is used to indicate the expression identifying a *person* or a *corporate body* in the catalogue. It is not used to refer to *titles*, even if they are controlled access elements.

**0.4.3.3. Uniform heading**

*Uniform heading* means the expression chosen to represent a *person* or a *corporate body* unequivocally. Each person and each body should be represented by a single heading and this heading should refer to a single entity. If a person or a body is known by more than one name or form of name, only one name or one form is chosen for the heading.

Identical headings referring to different persons or corporate bodies are differentiated by means of qualifiers (par. 0.4.3.5).

Names not chosen as the uniform heading are recorded as references (par. 0.4.3.6). For parallel forms in more than one language or script see par. 0.5.4.

**0.4.3.4. Main heading**

**0.4.3.4 A.** The rules distinguish between *three degrees of responsibility relationships* for a work (principal, coordinate and secondary responsibility) which correspond to three types of link between the *uniform title* of the work and the *uniform heading* for a person or a corporate body, which may lead to different treatments: *main heading*, *coordinate headings*, *secondary headings* (par. 14.2.3).

The *main heading* is always unique but may be absent (in this case, traditionally, the title serves as the main heading). The main heading, if present, may be accompanied by one or two *coordinate headings*.

The rules indicate which element is to be chosen as the main heading for a work in the different situations (Ch. 17). If a publication includes more than one work the rules indicate which work is considered the main one (Ch. 12).

For systems that do not identify a main heading or do not distinguish three degrees of responsibility see par. 14.2.5.

**0.4.3.4 B.** The choice of a main heading is indispensable for catalogues and lists alphabetically ordered by author and title in which each publication appears only once in full form, or when a publication or a work must be recorded under a single access element (e.g. in the subject heading representing the work).

Moreover, the main heading is usually displayed before the bibliographic description or the title and may be used to arrange lists of records or in the display of a single full record, to help the user understand or recognize the entry.

The main heading linked to the uniform title of a work makes it possible to identify the work itself in a clearer and more effective way, both for the user and for the management of the catalogue, solving most cases of identical titles for different works.

Finally, adopting a main heading makes it easier to standardize bibliographic citations.

**0.4.3.5. Qualifiers**

Qualifiers are elements added to the title of a work in a uniform title or to the name of a person or a corporate body in a heading to differentiate them from others with the same title or name.

**0.4.3.6. References**

References (*see*) refer to a uniform title or a uniform heading from a title or a name different from the adopted one and are therefore one-way.

Cross-references (*see also*) link two or more uniform titles or uniform headings that are related to each other (e.g. the uniform titles of two works derived one from the other or the names of two corporate bodies connected to each other). They are usually mutual but, when appropriate, they may be made one-way.

**0.4.3.7. Optional headings and uniform titles**

The rules indicate the uniform titles and headings to be considered *mandatory* to ensure satisfaction of the functions of the catalogue as stated in par. 0.1.3 B.

Uniform titles and headings that increase the information offered by the catalogue but are not considered necessary under all circumstances or for all types of publications are indicated as *optional*. Many rules, however, mention optional uniform headings or titles that may be appropriate to add.

It is not deemed indispensable to create uniform titles for all the works contained in a publication (e.g. in the case of collections) or secondary headings for all the persons or corporate bodies whose names are recorded in the bibliographic description when these names are not an access element important for searching or when they do not indicate major responsibilities. For the sake of uniformity and clarity, however, it may be desirable to follow the rule of thumb of always assigning a secondary heading to all persons and corporate bodies whose names are recorded as responsible in the bibliographic description.



#### 0.4.3.8. *Other controlled access elements*

When it is considered appropriate, places of publication and names of publishers, printers and any other entity linked to the physical manufacture, the publication or the distribution may also be treated as controlled access elements (Ch. 19). This treatment is recommended for older publications and for other material (e.g. musical publications) for which this type of element is considered useful for search purposes.

#### 0.4.4. *Selection elements*

Certain types of information, because of the number of records they usually refer to, are particularly suitable to be used as selection (or exclusion, or “filter”) elements for searches in electronic catalogues. For bibliographic records, these include:

- a) the *date* of publication, or production, distribution, etc. (par. 0.4.4.1);
- b) the *type of material* (par. 0.4.4.2);
- c) the *type of publication* and the *bibliographic level* of the record (par. 0.4.4.3);
- d) the *country* of origin of the publication (par. 0.4.4.4);
- e) the *language* (or languages) of the content of the publication (par. 0.4.4.5).

For special types of publications, it is also desirable to use standard *genre codes*. Other selection elements are often used for specific types of material (e.g. the scale and the coordinates for cartographic documents or the frequency for serials) or for special physical or content characteristics. Similar elements should be provided also for records of other types (e.g., in authority records, the dates of birth and death of a person or the country to which the person belongs).

Elements of this type are often recorded in coded form. The rules show the form that is preferred for users in catalogues and do not contemplate coded forms, for which it is recommended to use standard international or national codes, if any (e.g. ISO codes for countries and languages).

##### 0.4.4.1. *Date*

In a search or selection by date it should be possible to specify a single year, a span of years or a period up to a certain year (included) or from a certain year (included) on. Moreover, the treatment of extreme, contrasting or uncertain dates, and or approximate indications and periods, should be taken into account.

##### 0.4.4.2. *Type of material*

In a search or selection by type of material it should be possible to specify (or exclude) one or more types (see *Appendix C: General material designation*).

If it is possible to indicate only one type of material in the record, preference should be given to the appropriate term for the predominant content. For multipart publications (or accompanying material made up of different types), access should be guaranteed, if possible, from the terms appropriate for each unit or part (cf. Ch. 5).

This information may be represented by a symbol, so long as its verbal equivalent is available (e.g. as an attribute of the image or as a legend).

##### 0.4.4.3. *Type of publication and bibliographic level of the record*

Bibliographic records are divided, if possible, into the following categories:

- a) monographic publications (*Monographs*) (cf. par. 1.5.1);
- b) serial publications (*Serials*) (cf. par. 1.5.2);
- c) series (*Series*) (cf. par. 1.5.3);
- d) contributions that are not autonomous and are contained in monographic or serial publications (*Analytics*) (cf. par. 5.6);
- e) possibly, unpublished collections described in collective records (*Collections*) (cf. par. 6.0.5).

##### 0.4.4.4. *Country of publication*

In a search or selection by country of publication (or production, distribution, etc.) it should be possible to specify (or exclude) one or more countries.

The country to which the place of publication currently belongs (or multiple countries for multiple places of publication) is recorded, even if at the time of publication the place belonged to a different country.

If only one country can be recorded:

- a) if there are multiple places of publication in different countries, the country to which the place indicated first in the bibliographic description belongs is recorded (par. 4.4.1.2);
- b) if the place of publication given is false, incorrect or imaginary, or if no place is given, the real, certain or probable country of publication is recorded (par. 4.4.1.5);
- c) otherwise, if it is not possible to indicate a probable country, the country indicated in the publication itself, if any, is recorded (even if it is probably false or imaginary), or the country is recorded as indeterminable.

#### 0.4.4.5. *Language of the publication*

In a search or selection by language of the publication it should be possible to specify (or exclude) one or more languages.

All the languages of the content of the publication (written, spoken or recited, sung, etc.) are recorded, if possible, including those of partial or additional contents (e.g. abstracts or subtitles). If it is not possible to record them all, at least the main (or the first) one should be recorded, with an indication that the publication is multilingual.

Multiple languages are usually recorded in the order of appearance in the description (e.g. according to the sequence of titles if the description includes parallel titles, or according to their mention in a note), except when it is clearly preferable to choose another order based on the actual presence of the various languages in the content of the publication.

#### 0.4.5. *Alternative treatment*

Various types of information are considered in the rules both as elements of the bibliographic description and as access and selection elements or as links between separate records.

In these cases, usually it is desirable for the bibliographic description to include complete and explicit information, as provided in the rules (e.g. when specifying the relationship linking two publications, or indicating that standard numbers are incorrect or refer to different components).

If full information may be given in another part of the record, or together with the link to other records, it may be omitted in the description. E.g., usually identification numbers (par. 4.8) and the most typical relationships between different publications (e.g., for serials, *Continues: ...* and *Continued by: ...*) are treated as data elements not forming part of the bibliographic description.

However, it is useful to record the information both in the description and in other parts of the record, or with the links between records, when these cannot include complete and explicit information.

#### 0.4.6. *Justification of access elements*

Access elements are usually justified by information supplied in the bibliographic description. E.g., when secondary headings are assigned to a person or a corporate body, their name normally appears in the description (even in a form other than that chosen for the uniform heading), or, in some cases, it is clearly implicit in it (e.g. for editions of legislative and liturgical texts). The information used as selection element also usually appears in the bibliographic description or is implicit in it (e.g. the languages of the publication, which can be inferred from the transcribed elements or are specified in a note).

However, for economic reasons, access elements not individually justified in the description may be created:

- a) secondary headings for persons and corporate bodies, when there are many, if possible with an indication of their role (cf. par. 14.2.4);
- b) uniform titles for works contained in a publication (or for component parts or contributions), when there are many, if possible only if the titles appearing in the publication itself coincide with the uniform titles.

In these cases, justification of the access elements should be supplied by a generic indication in the description (e.g., for an opera libretto, by a note like *On p. 3 characters and cast*) or should be clearly implicit, in the title of the publication (e.g. *Complete plays* or *Essays in honour of ...*, implying that the content consists of a number of works or contributions with their own titles) or because of their nature (e.g. motion pictures, usually including frames for the credits and the cast).

### 0.5. LANGUAGES AND SCRIPTS

#### 0.5.1. *Language and script of the catalogue*

These rules are aimed primarily at the catalogues of Italian institutions, or institutions using the *Italian language* as their preferred working language.

Therefore, they adopt as favourite script the *Latin script*, including modified letters and special marks used in different languages or for transliteration or transcription from other scripts, if available (cf. par. 2.5).

Institutions using another language as preferred language (e.g. because their target is not Italian-speaking) will use it instead of Italian when the rules indicate a language preference. For institutions using two or more languages (or scripts) equally (e.g. institutionally bilingual libraries), see par. 0.5.4.

For the treatment of other languages and scripts see the following sections.

#### 0.5.2. *Order of preference of languages*

In various cases the rules provide a choice according to a language (or script) preference among equivalent information in different languages or scripts. In these cases, the *Italian language* and the *Latin script* are preferred.

If there is no Italian form (e.g. no Italian title or no name in Italian, among titles or names in various languages), a general order of preference among languages is followed:

- 1) Latin;
- 2) English;
- 3) French;
- 4) Spanish;
- 5) German;
- 6) other Romance languages (e.g. Portuguese or Romanian);
- 7) other languages using the Latin alphabet (e.g. Danish or Hungarian);
- 8) Greek;
- 9) Russian;
- 10) other languages using the Cyrillic alphabet (e.g. Bulgarian);
- 11) other languages using alphabetic scripts (e.g. Hebrew or Arabic);
- 12) non-alphabetic scripts (e.g. Chinese).

Between different languages included in the same position of the list, preference is given to the one best known in Italy.

### 0.5.3. Transliteration or transcription from other scripts

Information that should be recorded or supplied in languages using non-Latin scripts is given, if possible, both in the *original script* and in a form *transliterated or transcribed into the Latin script*.

According to the cases and the systems used, information in different scripts may be recorded sequentially or in different parts of the bibliographic record. It is recommended to show the information in both forms and to allow searches indifferently, instead of offering a starting choice between different ways of displaying or searching, or of showing one or the other alternatively.

For transliteration or transcription from non-Latin scripts, it is recommended to follow the provisions in *Appendix F*.

In examples involving non-Latin scripts, the transliterated or transcribed form is always presented, and in some cases, for the sake of demonstration, it is accompanied by the form in the original script.

### 0.5.4. Parallel forms in different languages or scripts

When it is possible and useful (e.g. for bilingual or multilingual institutions or services) headings and uniform titles may be recorded in the original language and in the Italian form (or in the Italian form and in another specific language) as parallel access elements (instead of recording one form as the uniform one and the other or others as references), adjusting their display as needed. Forms in the original script and transliterated or transcribed forms may also be treated as parallel forms.

When parallel uniform titles or parallel headings are used it is recommended, as far as is possible, to show all the parallel forms (changing their order when necessary), rather than showing only the requested or the preferred one, according to searching or displaying options.

In these rules, the examples of parallel forms in different scripts are presented with the form in the Latin script followed by equals sign (=) and by the form in the original script.

## 0.6. ABBREVIATIONS AND SYMBOLS

The use of *abbreviations* is restricted to a small number of cases, listed in *Appendix A*, in order to facilitate searches and comprehension of the information to users not having a deep knowledge of the language or not familiar with cataloguing and bibliographic practices.

It is recommended not to use other abbreviations (except the transcription of abbreviated forms appearing in the sources), if not strictly necessary, e.g. for lack of available space.

For *symbols* of units of measurement, the standard forms (International System of Units and ISO 31) are recommended: see *Appendix A* for the most common cases.

For abbreviations and symbols used in the examples of these rules (but not to be used in catalogues) see par. 0.8.1.

## 0.7. PUNCTUATION

**0.7 A.** In many cases, the rules provides that information be presented with prescribed and uniform punctuation marks (*conventional punctuation*). The punctuation marks adopted are the conventional ones defined at international level, where these exist, and, in the other cases, a preferred conventional punctuation.

Where there is no agreed international convention, the rules admit, in various sections, the use of punctuation marks different from those indicated (see the footnotes in par. 9.3, 9.4, 15.2.3, 15.3, 16.1.3, 16.1.6.3, 16.2.4 and 16.3).

Punctuation marks with their ordinary value, taken from the source or included by the cataloguer, are also used (usually inside one element), as indicated by specific rules (par. 2.5.8).

**0.7 B.** The following punctuation is used with the same value in various parts of the rules:

- a) *mark of omission* ( ... ), preceded and followed by a space, to indicate the omission of part of an element, in the cases specified in the rules;
- b) *square brackets* ( [ ] ), to enclose information taken from sources different from the prescribed ones, as well as additions, corrections or other interpolations.

## 0.8. NOTICE

### 0.8.1. Conventional signs and abbreviations used in the rules

**0.8.1 A.** In addition to the abbreviations to be used also in catalogues (*Appendix A*), some abbreviations are used in the rules for the display of examples:

<i>c.h.</i>	coordinate heading
<i>coll.u.t.</i>	collective uniform title
<i>m.h.</i>	main heading
<i>s.h.</i>	secondary heading
<i>u.t.</i>	uniform title

**0.8.1 B.** The rules also adopt internationally used conventional signs for references (par. 0.4.3.6):

>	see reference
<	see from
>>	see also reference
<<	see also from

In the examples, only the references leading to the form presented in the example itself are shown (not the inverted ones).

### 0.8.2. Cross-references

For convenience, when the text refers to a situation or a type of treatment, an element of the description, etc., the related chapter or section is indicated (e.g. *Ch. ...*, *par. ...*, *cf. par. ...*, *see par. ...*).

### 0.8.3. Examples

**0.8.3 A.** The aim of examples is to illustrate the rules and they are often accompanied by legends giving further information on the case or explaining the reasons behind the solution shown.

The examples are formulated on the basis of the rules as a whole, not only of the section in which they appear, and in some cases they include elements treated in following sections, to which they refer.

The rules also include complex or controversial examples, suggesting interpretations and application approaches. However, the legends are meant as an help for rules interpretation and do not constitute further rules or extensions of the rules.

**0.8.3 B.** The examples usually include only the elements that are relevant to the rule or that are necessary for the sake of comprehension. Omissions within the elements recorded, if any, are indicated with three spaced dots ( . . . ), while the dots without internal spaces correspond to the mark of omission that will appear in the catalogue too.

Full details of the publications used in examples are not given, but they can usually be found in major Italian catalogues accessible on the web, using the elements provided. In many cases (e.g. in the title examples) the information provided apply to a number of editions, whose differences are not relevant for the example.

The elements given are presented according to the rules in Part I but are not meant to be a full bibliographic description. The examples have been compiled usually by direct inspection of the publications, but in some places bibliographic records taken from catalogues have been used.

If successive examples present similar situations the legend accompanying the first one is not repeated.

**0.8.3 C.** In examples of uniform titles and headings, the qualifiers appear when they are required in the specific case or, for demonstration purposes, when their use will be necessary in many catalogues because of frequent homonyms. For the relevant rules see par. 9.3, 15.3 and 16.3.

References between uniform titles or headings are shown only when it is necessary for the sake of comprehension or to illustrate the rule and are not exhaustive. For the relevant rules see par. 9.6, 15.4 and 16.4.

# PART I

## BIBLIOGRAPHIC DESCRIPTION AND COPY-SPECIFIC INFORMATION

# 1. Objects and modes of bibliographic description

## 1.1. OBJECT OF THE BIBLIOGRAPHIC DESCRIPTION

**1.1 A.** The object of a bibliographic description, as a rule, is each autonomous and separate *publication*, i.e. the set of copies produced using basically the same matrix (or a copy or a derivation of it) and issued by the same publisher, or another corporate body or person (or by more than one publisher, manufacturer, distributor, etc.). Copies may be produced also upon request or individually (print on demand) or, for remote-access electronic publications (not distributed or disseminated on a physical carrier), may be made of full or partial digital copies transmitted to the computer requesting them via a network.

**1.1 B.** For printed textual publications, the object of the bibliographic description, as a rule, is the *edition*, i.e. the set of copies produced by using the same physical composition of text, even if at different times and with corrections, modifications or additions.

For other types of publications the object of the bibliographic description is, similarly, the set of copies produced on the basis of the same physical realization of the content.

However, an edition may be made up of multiple sets of copies, produced at different times or with different characteristics, for which, if they present significant variations in content or in identification elements, the creation of separate bibliographic descriptions is appropriate (par. 1.7).

**1.1 C.** All copies of the same publication generally share the same characteristics as regards the intellectual or artistic content and the physical form and present the same identification elements used for the description. However:

- a) they may present differences that are not detected as they do not affect the information included in the bibliographic description (e.g. textual variants);
- b) they may present minor variations in elements included in the bibliographic description, for which the creation of a separate description it is not worthwhile: therefore, these variations are indicated in the notes (par. 4.7.2.4) or, for reprints (par. 1.7.1.2), in the information related to the copy;
- c) they may present significant differences in the content, for which the creation of separate descriptions is appropriate.

**1.1 D.** The bibliographic description takes into account the type of material to which the publication belongs, the mode of issuance and its condition as regards completeness (par. 1.3-1.6).

The description may be created at different levels (par. 1.6) and may be connected to others (cf. par. 0.4.5 and 4.7.0.6).

## 1.2. ANALYSIS OF THE ITEM

**1.2 A.** The bibliographic description should be based on the inspection of at least one copy, complete and perfect if possible, to record the characteristics of the publication correctly, as it was originally produced and issued. Characteristics that are specific to the individual copy should be separated from those common to any perfect copy of the publication and be recorded separately from the bibliographic description. For older publications and other material involving special problems, the analysis of the item should always be verified, as far as possible, in bibliographic sources and, if necessary, on other copies. For imperfect, incomplete and manipulated copies see par. 1.2.1 and 1.2.2.

**1.2 B.** In case of publications that cannot be accessed without the use of equipment (in microform, to be projected, to be reproduced in audio or video form, to be decompressed, installed or processed, etc.) the description may be based on information readable to the naked eye, if there is any, or on the information that appears with the equipment needed, according to the indications in par. 3.2.3.

For remote-access electronic publications, the description is based on the information obtained by accessing the publication itself (more precisely, in the case of complex or multipart publications, on access to the information or the components of greater significance for the description).

**1.2 C.** The bibliographic description refers to the publication as it was originally produced and issued. Parts or elements not belonging to the publication as it was originally produced or issued (e.g. a owner's binding or manuscript titles) are not taken into account for the bibliographic description. In case of doubt about a characteristic, it is considered related to the item.

Variations characterizing groups of copies of the same edition, usually in older publications, are mentioned in a note, when separate descriptions are not created (see par. 1.7.1.1); for different issues, reprints or impressions see par. 1.7.1.

Anomalies and peculiarities of a single copy, on the other hand, are to be indicated along with the other information related specifically to it (Ch. 7).

### 1.2.1. Incomplete or imperfect copies

**1.2.1 A.** If the available copy is incomplete or imperfect, the complete bibliographic description of the publication is created all the same, in so far as it is possible, on the basis of other copies or a published or available description. In this case, preference is given to the bibliographic description found in standard reference works for the period, the country or place, the genre, etc.

Square brackets are only used when they are prescribed also for the description of a perfect copy (see par. 2.2 A and 2.3 C).

The source used for the description is specified in a note (par. 4.7.10); the note is deleted or modified when the description is revised on the basis of a complete or perfect copy. For details about the incompleteness or the imperfection of the copy see par. 7.3, for gaps in the holdings of serial publications see par. 7.2 B.

**1.2.1 B.** If a complete or perfect copy or a description is not available, or if available information is insufficient to establish to which edition a mutilated item belongs, the description is created on the basis on the available elements.

Incomplete or uncertain elements (concerning their correspondence to the description of a perfect item) are recorded in the description in square brackets and the condition of incompleteness on which the description is based is specified in a note. The description may be corrected or integrated later. For details about the incompleteness or the imperfection of the copy see par. 7.3.

### 1.2.2. Manipulated or heterogeneous items

If the available item is made up of parts of different publications (e.g. a mutilated item whose gaps are filled with sheets belonging to another edition or a copy of a publication with volumes belonging to different editions) an independent description is created, as a rule, for each separate publication, as provided in par. 1.2.1.

If the item includes integrations by means of handwriting or reproductions (photographs, photostats, etc.), or even of printing (done purposely and not using parts of other editions), or if it was created by putting together parts of different copies of the same edition, the fact is specified in copy information (par. 7.3).

## 1.3. TYPES OF MATERIAL

### 1.3.1. Applications of the rules to different types of material

The rules apply, so far as possible, to any type of published material to be included in a general catalogue. For the types of material considered see *Appendix C: General material designation*, for individual materials see *Appendix D: Specific material designation*.

Where necessary, the rules include additions and clarifications relating to specific materials or types of publications (par. 1.4 and 1.5). For publications belonging to multiple categories of material (e.g. a cartographic publication on CD-ROM or an electronic journal), all the applicable indications are taken into account.

In some cases, the rules warn that for certain types of materials or publications, preference is given to a special treatment that differs from the general rules but is applied in specific contexts and for special catalogues.

### 1.3.2. Applications of the rules to older publications

Many rules include additions, exceptions and clarifications for older publications. These indications refer to the description of older publications in general catalogues, while requirements and modes of description may vary in different contexts or for different purposes (e.g. in special catalogues or in bibliographies).

The indications for older publications apply to material that has the characteristics and presents the problems referred to, in other words, generally, to hand-printed publications. While hand-printing can only be limited chronologically in a very rough manner and with many exceptions, for the sake of uniformity of description, it is recommended to set the limit at the year 1830 (included). It is also recommended to apply the rules for older publications also to those beyond this limit, right down to those currently produced, whenever they present the same problems or it is considered appropriate.

The rules for older publications apply also to published or unpublished counterfeits and reproductions (par. 1.7.1.6), when reproduced elements are to be transcribed or recorded in a note: e.g., the original title page or colophon of an older publication without a title page of the reproduction (see par. 3.2.1 C and 4.7.2.3). However, in these cases, the information may be simplified or recorded with omissions, as for modern publications.

## 1.4. MODE OF PUBLICATION OR ISSUANCE

### 1.4 A. A publication may be issued:

- a) as a *single unit* (e.g. a one-volume book, a motion picture on a Video-DVD), or
- b) in *separate units published together*, or published (or intended to be published) *at subsequent times* (par. 1.4.2).

Publications made up of or that include parts or pieces that are physically detached but that are not considered autonomous units are also considered a single unit (par. 1.4.1).

Publications that have an independent character even if they are issued or marketed together are considered separate publications and not components of a single publication (par. 1.4.6).

A publication in one or more units may be updated in an integrating mode (par. 1.4.3).

Publications connected to each other (e.g. an encyclopaedia and the volumes that update it or a serial publication and its facsimile reproduction) may have different modes of publication.

### 1.4 B. For older publications, that usually do not have a publisher's binding, and for other material for which there may be doubts about how the publication was originally presented, the description is based on relevant statements appearing in the publication (e.g. on the indication of volumes or tomes appearing on the title page).

Publications that are issued autonomously or as parts of a broader publication, with their own title page and autonomous signatures (par. 4.5.1.2 D), may be described in both ways, according to the item, either specifying the peculiarity in a note or linking the related descriptions.

### 1.4 C. Remote-access electronic publications are considered as a single unit, usually, even if they are made up of a number of files, made available at the same time or in an integrating mode (par. 1.4.3) and accessible through a single homepage (or similar element) which is an integral part of them.

ISBD(M) : International standard bibliographic description for monographic publications / International Federation of Library Associations and Institutions. – 2002 revision / recommended by the ISBD Review Group ; approved by the Standing Committee of the IFLA Section on Cataloguing  
(remote-access electronic publication, consisting in a single PDF file)

Catalogo aperto dei manoscritti malatestiani  
(remote-access electronic publication, consisting of multiple files with a general homepage)

#### 1.4.1. Publications with separate parts or pieces

A publication in a single unit (or one unit of a multipart publication) usually is a single object, but:

- a) it may be made up of parts that are physically detached (e.g. an artist's book made of loose sheets in a folder or a pack of playing cards) that are not destined to be issued or used alone and usually do not have any autonomous identification elements (see par. 4.5.0.5);
- b) it may be made of physically detached parts possibly published at subsequent moments but destined to be bound or linked together, and also usually not intended to be used alone and lacking autonomous identification elements (e.g. an encyclopaedia published in instalments or issues);
- c) it may be accompanied by a separate container (box, envelope, case, etc.) or by similar subsidiary components (e.g., for a book, the dust jacket or publisher's blurb);
- d) it may include accompanying material (par. 1.4.4);
- e) it may be followed or accompanied by physically separate supplements (par. 1.4.5).

Recueil de toutes les uniformes qui se sont signalé durant le siege de la ville de Genes ...  
(facsimile reproduction consisting of loose sheets in a folder)

Il politecnico / diretto da Elio Vittorini  
(facsimile reproduction of the issues of the serial, in a container)

Da una fessura di abbaino / Alfredo Rizzardi ; con una nota di Mario Petrucciani e cinque acqueforti di Walter Piacesi  
(publication consisting of folded sheets, not sewn)

Lettere e parole  
(game made up of multiple parts housed in a box)

Storia illustrata di Modena  
(published in instalments, usually corresponding to a chapter and bearing their own title)

#### 1.4.2. Multipart publications

##### 1.4.2 A. Multipart publications:

- a) may or may not be intended to be completed (par. 1.5);
- b) may bear a numbering of units (or letters or other designations), or else the unit may bear only their own title (or, exceptionally, have no distinctive elements at all);
- c) may be made up of materials or carriers of the same type or different types (e.g. a book and a CD-ROM, or a DVD and a CD-ROM).



The individual units may contain parts of the same work (e.g. a novel in two volumes or a motion picture in two videocassettes), different works (e.g. three motion pictures published together, each on a DVD) or additional components (e.g. a volume for the text and another for illustrations or critical apparatus, or a DVD with a motion picture and a DVD with additional material), of equal importance or presented or numbered with equal status (see par. 4.5.0.5). They may have their own title, different responsibilities or other special identification elements that may need to be recorded, and they may present the identification elements of the whole publication in variant forms.

The publication or one or more units may have accompanying material (par. 1.4.4) or may be followed or accompanied by supplements (par. 1.4.5).

For the description of multipart publications see Ch. 5.

#### 1.4.2 B. The following are not to be treated as multipart publications:

- a) independent publications that are simply issued or marketed together (par. 1.4.6);
- b) those made of a single unit with separate but not autonomous parts (par. 1.4.1) or with accompanying material (par. 1.4.4);
- c) those originally published as a single complete unit (cf. par. 1.5.1) to which later an appendix, a supplement, etc. was added, even if presented as *vol. 2* or in a similar way (cf. par. 1.4.5 and 5.2.0.3 B);

Museo del Risorgimento : catalogo / compilato da Achille Neri

Museo del Risorgimento : catalogo / compilato da Achille Neri. Seconda parte

*(the first publication is presented as complete in one unit, not as the first part of a multipart publication)*

Trasmissione dei testi a stampa nel periodo moderno : I Seminario internazionale : Roma, 23-26 marzo [i.e. giugno] 1983

Trasmissione dei testi a stampa nel periodo moderno. Vol. 2, II Seminario internazionale : Roma-Viterbo 27-29 giugno 1985

*(the first publication is independent and complete; for the incorrect date see par. 2.7)*

Cataloghi delle mostre librerie italiane : contributo bibliografico 1861-1970 / Maria D'Addezio

Cataloghi delle mostre librerie italiane : contributo bibliografico 1971-1983 / Maria D'Addezio

*(independent publications)*

Diario 1935-1944 / Giuseppe Bottai

Diario 1944-1948 / Giuseppe Bottai

*(independent publications)*

- d) those published as a single unit with a part indication, if the indication is related to the content and there appear to be no other parts or explicit statements as to the parts forming a multipart publication.

Nozioni di diritto penale. Parte speciale

*(a Parte generale does not exist)*

Ricerche storico-critiche delle antichità di Este. Parte prima, Dalla sua origine fino all'anno MCCXIII dell'era cristiana

*(facsimile reproduction of the work, not followed by other parts)*

Historia Augusta. Parte prima, Le edizioni

*(work not followed by other parts)*

Classificazione decimale universale : edizione completa italiana. Classe 1 Filosofia, Psicologia

Classificazione decimale universale : edizione completa italiana. Classi 50 Opere di carattere generale riguardanti la scienza pura, 51 Matematica, 52 Astronomia, Geodesia, 53 Fisica

Classificazione decimale universale : [edizione completa italiana]. Classi 55/56 Geologia, Meteorologia, Idrologia, Paleontologia

*(each publication is presented as independent)*

Lecture leopardiane. Primo ciclo

Lecture leopardiane. Secondo ciclo

*(the numbering refers to the content, not to the units of a single publication)*

#### 1.4.2 C. Publications intended to be in multiple parts, but of which only one part was published, are described, preferably, as single-unit publication.

Catalogo dei periodici correnti delle biblioteche lombarde. A-Archives e titoli collegati

*(not followed by other parts and superseded by a new edition)*

Le biblioteche d'Italia. 1

*(not followed by other parts and superseded by a new edition in a single volume)*

Annuario delle biblioteche italiane. Aggiornamento. Umbria

*(not followed by other parts and superseded by a new edition)*

Gli incunaboli dell'Ambrosiana. A

*((not followed by other parts))*

Storia delle biblioteche civiche genovesi. [2] / Giuseppe Piersantelli

*(second volume of a monograph, marked with two asterisks; the first volume, by Luigi Marchini, was never published)*

#### 1.4.3. Integrating publications

**1.4.3 A.** *Integrating* (or *integrated*) *publication* means a publication that is extended or modified through updates that are integrated into it (or are intended to be integrated into it), rather than being subsequent or additional parts that remain separate: e.g. a publication in one or more units in loose sheets with updates to be inserted or replaced, or a remote-access data base or web site whose contents are updated over time.

The basic (or starting) publication and subsequent parts or updates, that are added to or replace those already present, may not be available or kept separately, while usually at any time the updated version is available or accessible.

The updating may be done with or without a predetermined frequency.

Subject cataloging manual. Subject headings / prepared by the Office of Subject Cataloging Policy, Library of Congress  
(*looseleaf publication, updated until the release of a new edition*)

Il codice dell'IVA comunitaria  
(*looseleaf publication, with bimonthly updates*)

Italinemo : riviste di italianistica nel mondo  
(*online database, with frequent updates*)

**1.4.3 B.** Publications made up of units incorporating the content of the previous parts, possibly with modifications, additions or deletions, are not to be treated as integrating publications: e.g. a printed directory published annually in updated editions or a serially-published cumulated bibliography on CD-ROM. In these cases, indeed, the new unit replaces the previous ones for the everyday use, enclosing their contents in an updated form, but the units remain physically separate and unmodified.

BNI : Bibliografia nazionale italiana  
(*cumulative publication on CD-ROM, to be treated as a serial*)

Il Morandini : dizionario dei film ...  
(*serial publication, issued in printed volume and in CD-ROMs*)

#### 1.4.4. Accompanying material

**1.4.4 A.** A publication in one or more units (or a single unit) may have *accompanying material*, i.e. additional parts that are physically separate but issued together with the main component of the publication. The accompanying material may be made up of different material (e.g. a video recording or a CD-ROM accompanying a book) and have less importance (e.g. a brochure or a poster accompanying a book or a disc, or a user manual issued with a CD-ROM bibliography). They may be indicated in the publication with different expressions, e.g. as inserts or even as supplements. Accompanying material does not include detached subsidiary parts (e.g. a container or a dust jacket, par. 1.4.1) and ephemeral or promotional material (e.g. advertising or communications from the publisher) that may accompany the item but does not constitute an integral part of the publication.

For the description of accompanying material see par. 4.5.4.

Partigiani a Roma / a cura di F. Grimaldi, L. Soda, S. Garasi  
(*printed publication accompanied by a videocassette*)

**1.4.4 B.** Separate parts presented with equal status as the main unit or units, in the overall presentation (e.g. when the publication is presented as made up of a number units or materials) or in the numbering of the units, are not to be considered accompanying material (see par. 4.5.0.5).

**1.4.4 C.** Publications that are marketed or issued with others are not to be considered accompanying material, even if they are indicated by this term (or as supplements, inserts, etc.), if they are not linked from the point of view of the contents or not to be considered as an integral part of a single publication (par. 1.4.6). Objects and material of other kinds (e.g. gadgets and advertising inserts) issued together with the publication are usually ignored.

**1.4.4 D.** If accompanying material is issued together with some copies of the publication but not all (e.g. a book issued also with an accompanying disc or with an original print, or a textbook issued also with a teacher's guide), it is possible to:

- a) create separate descriptions for the publication with and without the accompanying material, *or, if preferred,*
- b) create a single description and specify in a note that the accompanying material is issued with some but not all copies (par. 4.7.5.7) and mention its presence or absence in copy information (par. 7.3 B).

Bibliografia romana, 1989-1998  
(*printed publication issued with or without a CD-ROM*)

#### 1.4.5. Supplements

A publication in one or more units may have supplements, i.e. physically separate publications, issued subsequently or at the same time, that update or continue a previous publication or that integrate or accompany a basic publication or are related to it. An autonomous bibliographic description is created for this type of publications and the relationship with the basic publication is indicated in a note (par. 4.7.1.7), if it does not appear elsewhere in the description. For the relationship to be established between the uniform titles see par. 11.12.

For supplements published together with the basic publication as accompanying material see par. 1.4.4, for those placed as an appendix to a publication see par. 4.1.3.1 B, letter f, and 4.7.1.8 C. For independent publications issued or marketed together (often indicated as supplements) see par. 1.4.6.

Per una bibliografia musicale : testi trattati spartiti  
*(supplement to Le edizioni italiane del XVI secolo)*  
 Supplemento al Dizionario teologico della vita consacrata  
 Catalogo dei periodici esistenti in biblioteche di Roma. Supplemento  
 Nuovi studi cateriniani : supplemento annuale alla Rivista di ascetica e mistica  
 Itinerari di ricerca storica. Supplementi

#### 1.4.6. Publications issued or marketed together

Publications issued or marketed together but not connected by a common title, or that do not appear to be part of a single publication, are considered independent publications and not multipart publications or publications with accompanying material (even when this term, or supplement, insert, etc., is used in the publication itself).

In particular, the following are treated as independent and separate publications:

- a) those issued together in a container or case, with no indication or bearing a title, if the publications contained are independent and bear no indication of being part of a set (usually because they are also issued separately);
- b) those distributed with another publication or combined for sale, but not meant to be kept and used together.

Serial publications issued together with others, e.g. as supplements or inserts, but with their own title and with their own numbering, are included, even if they are not physically separate.

Each publication is described individually, with an explanatory note about the issuance (par. 4.7.1.7 and 4.7.8 A, letter c).

If the container in which a number of independent publications is issued bears a title, a comprehensive description may be created, if this solution is preferred. In any case, the title of the container should be recorded in the description of the publications contained and it should be an access element (Ch. 13).

Biblioteche in Piemonte  
*In area 7:* Pubblicato anche in custodia (titolo: Biblioteche, musei, parchi in Piemonte) con: Musei in Piemonte; Parchi in Piemonte  
*(issued both as an independent publication as in a container with two other books)*  
 Curzio Malaparte : la rivolta del santo maledetto / a cura di Carmine Di Biase  
*In area 7:* Pubblicato anche in custodia (titolo: Malaparte) con: Curzio Malaparte : il narratore, il politologo, il cittadino di Prato e dell'Europa  
 Genio e materia : contributi per una definizione del mestiere d'arte / a cura di Paolo Colombo  
*In area 7:* In custodia con: L'intelligenza della mano  
 Gazzetta del Mincio e dei tre laghi di Mantova  
*In area 7:* Pubblicato in: Gazzetta del Po  
*(serial issued as insert to another serial)*  
 TCR : Toscana Consiglio regionale  
*In area 7:* Dal 2007 pubblicato in: Il Consiglio  
 Enciclopedia biografica universale  
*In area 7:* Distribuito con La Repubblica e L'espresso

### 1.5. TYPES OF PUBLICATIONS (MONOGRAPHS AND SERIALS)

Publications are split into *monographic* and *serial* according to whether:

- a) they are already complete at the time of publication, or intended to be completed by a number of units published over time (usually with a predetermined number of units and conclusion), *or else*
- b) they are published in sequential units, over time, without an end (or conclusion) being determined.

Some publications issued in sequential units without a planned completion, but having a time limit or a predetermined extent, are also considered serials (par. 1.5.2 B).

For integrating publications (par. 1.4.3), account is taken of the nature of the basic publication (not of the updates, whose characteristics may be mentioned in a note).

A monographic publication may remain uncompleted (par. 1.6.3) and a serial publication may cease because its units are no longer published.

Related publications may belong to different types (e.g. an encyclopaedia and a yearbook updating it, or a serial and its reproduction or a related series).

#### 1.5.1. Monographic publications

A publication is *monographic* if:

- a) it is complete in one (single) unit, *or*
- b) it is complete in a number of units all published together or at the same time, *or*
- c) it is complete in a number of units published in different times, *or*

<sup>1</sup> For the rules concerning the note area (area 7) see par. 4.7.

*d)* it is designed or intended to be completed with the publication of a certain number of units issued in different times.

In the last case, the nature of the publication may be inferred from the list of the planned parts, from the programme or from information taken from internal (e.g. a preface) or external sources (e.g. advertising), or even from the presence of a numbering and the breakdown of the contents or the subject (e.g. an alphabetical or chronological sequence). The number of units may be predetermined or predictable at least approximately and may be subject to variations.

In cases *b)*, *c)* and *d)*, the publication is a multipart publication (par. 1.4.2 and Ch. 5).

Il giardino dei Finzi-Contini  
(*novel in a single volume*)

Il giardino dei Finzi Contini  
(*motion picture in a single cassette*)

Dizionario generale degli autori italiani contemporanei  
(*monograph in two volumes, published together*)

The 9 symphonies / Ludwig van Beethoven  
(*monograph in 5 CD, published together*)

Indice generale degli incunaboli delle biblioteche d'Italia  
(*multipart monograph, completed over time*)

Inventari dei manoscritti delle biblioteche d'Italia  
(*multipart monograph, to be completed over time*)

### 1.5.2. Serial publications

**1.5.2 A.** *Serial publication* (or *serial*) means a publication made up of multiple units published (or intended to be published) over time and indefinitely, without a predetermined end or conclusion. The units of a serial publication are usually numbered (or have chronological designations or similar identification marks) and this characterizes them and orders them in a sequence.

Serial publications include periodicals in the strict sense and other publications not having a predetermined frequency, or having unitary content, but falling under the previous definition. E.g., newspapers, magazines, e-journals, proceedings of scientific academies and societies, yearbooks and directories published periodically or even without a predetermined frequency, and annual reports, are all serial publications. *Series* also usually have a serial nature, but with individual peculiarities (par. 1.5.3).

The proceedings of a corporate body's congresses, as well as reports and documents of other kinds that, though appearing individually as monographs, are published in succession with a title that varies only for a numerical or chronological designation, and other monographic publications (autonomous and complete in one or more units) that are published with a predefined frequency (e.g. annually) or at least frequently and that have a numeric or chronological designation, even if it is associated with the word *edition* or similar terms, may also be treated as serials.

Corriere della sera

Rivista di studi danteschi

Annuario statistico italiano

Studi noniani

(*the publication looks like a book, published in a monographic series, but the content shows that it is not a multipart monograph, but a serial publication without a predetermined frequency or conclusion*)

Atti del ... Congresso della Società italiana di medicina interna

(*series of conference proceedings of a corporate body issued under the same title, with variation of the number only, treated as a serial*)

La tecnologia della informazione in Italia : rapporto ...

(*series of reports published annually*)

Professionisti : IVA e imposte dirette ... / Raffaele Rizzardi

(*monograph published annually in updated editions, with the year in the subtitle and the number given as edition statement, that may be treated as a serial*)

**1.5.2 B.** Serials include some publications issued in subsequent units having a predetermined *time limit* or *extent*, but bearing the bibliographic characteristics of a serial publication: e.g. daily newspapers or bulletins to be published only for the duration of an event (congress, exhibition, sports competition, electoral campaign, etc.). Publications presented as "one-off" issues are also included if, as a matter of fact, they form a series distinguished e.g. by a chronological indication; those published in a single occasion, even if in the shape of a newspaper or magazine, are excluded.

Il Cidneo : giornale illustrato dell'Esposizione di Brescia. – N. 1 (28 mag. 1904)-n. 20 (16 ott. 1904)

(*weekly magazine with a predetermined conclusion*)

Unità di classe : numero unico della FIM CISL, FIOM CGIL e UILM UIL di Brescia. – [Ott. 1970?-Set. 1975?]

(*journal presented as a "one-off" issue, without a fixed frequency, with the same title and variations in the subtitle; for the numbering statement, uncertain, see par. 4.3C.1.8*)

**1.5.2 C.** One or more units of a serial publication may be presented as independent monographs. In this case, if possible, they are described also as monographs, linked to the description of the serial (par. 5.5).

Quaecumque recepit Apollo : scritti in onore di Angelo Ciavarella  
*(monograph issued as volume 7 (1993) of the serial Bollettino del Museo Bodoniano di Parma)*  
 Storia della cultura ligure / a cura di Dino Puncuh  
*(monograph in 4 volumes issued as the year 2004 and 2005 of the serial Atti della Società ligure di storia patria)*

**1.5.2 D.** A serial publication may be a sort of continuation of a monographic publication (e.g. a series of yearbooks updating an encyclopaedia, or a current serial bibliography continuing a retrospective bibliography, a serially-published directory or guide following a first monographic publication). These publications are considered separate but related (cf. par. 4.7.0.6 and 4.7.1.5).

Enciclopedia della scienza e della tecnica  
*(multipart monograph)*  
 Scienza & tecnica ... : annuario della EST, Enciclopedia della scienza e della tecnica  
*(serial)*  
 Storia d'Italia  
*(multipart monograph)*  
 Storia d'Italia. Annali  
*(serial)*

### 1.5.3. Series

#### 1.5.3.1. Definition

**1.5.3.1 A.** *Series* (or *collection*) means a set of independent publications (mostly monographs, but in some cases also serials), usually published at following times by the same publisher with homogeneous material characteristics and genre affinities, that is identified by its own title. Publications that have autonomous identification elements (usually identified by their title and other special data without it being necessary to indicate the ensemble to which they belong), complete from the point of view of their content and of their use and usually issued individually are considered independent publications.

Series usually have the characteristics of a serial publication (par. 1.5.2), but their units do not necessarily have a numbering (or any other sequential indication) but do have their own titles. In some cases, the publications that belong to a series may come out at the same time, at subsequent moments, or the series may have a predetermined end (par. 1.5.3.1 B).

The title of the series may appear in variant forms or, exceptionally, may be missing in some publications that are part of it (par. 4.6.1.3 B).

Collezione di poesia  
 Collana di testi e critica  
 BVE quaderni  
 ISTISAN congressi  
 Rapporti AIB  
 McGraw-Hill electrical and electronic engineering series  
 Great recordings of the century  
 Grandi film  
 Enciclopedia del libro  
 Lectio divina per la vita quotidiana / a cura di Giorgio Zevini, Pier Giordano Cabra

**1.5.3.1 B.** A series may be made up of a predetermined number of publications (e.g. a predetermined number of volumes or a general plan) or may have predetermined contents (e.g. a series in which each volume is devoted to one of the regions of Italy or a series devoted to the complete works of a deceased author), if the components are autonomous monographs presented as independent publications.

In particular, monographs that appear as independent publications on the title page (or other primary source, Ch. 3) or because of their content, while the set does not have an explicitly defined plan, or its details (title and numbering, if any, or other elements) appears only in parts of the publication of minor importance (e.g. on the cover or the dust jacket), are treated as monographs belonging to a series and not as units of a multipart publication.

I luoghi della fede  
*(series made up of 25 volumes with a predetermined content)*  
 Collana di bibliografie geografiche delle regioni italiane  
*(series with a predetermined conclusion, e.g. the publication of the volumes for all twenty regions)*  
 Einaudi biblioteca giovani  
 Opere complete di Alberto Moravia  
*(series with a predetermined plan for the first volumes, but published in the lifetime of the author and open to his new works)*  
 Opere di Romano Guardini  
*(series of independent monographs, by the same author, without a general plan)*  
 Opere di Ippolito Nievo  
*(the series statement appears only on the flap of the dust jacket)*  
 Il grande cinema di Alberto Sordi

**1.5.3.1 C.** Publications in which some units appear as monographs belonging to a series and others as issues of a serial, bearing a numbering only, are treated as serials (for the included monographs see par. 5.5).

Moreover, a series may turn into a serial publication, or vice versa.

Atti della Società ligure di storia patria

Studi ellenistici

*(serial publication: the first volumes bear only a number, while most later volumes are presented as monographs belonging to a series)*

Tharros felix

*(serial treatment is preferred, because the second volume bears only a number)*

Arché

*(series, transformed from no. 13 in a serial)*

**1.5.3.1 D.** Indications of a commercial nature, relating to destination or other affinities (e.g. subject matter, characters or narrative cycles), that appear in a number of independent publications, are not to be considered titles of a series unless they identify a homogeneous set, formally defined from the publisher's point of view or numbered.

Ce la possiamo fare, Charlie Brown!

*In area 7: Prima del titolo: Peanuts*

*(the statement appearing over the title is not a series statement)*

Il naufrago del tempo

*In area 7: In copertina: Star Trek, the next generation*

*(the statement appearing on cover title is not a series statement)*

L'ascesa dei Deryni

*In area 7: In copertina: Il primo libro della Saga dei Deryni*

### 1.5.3.2. Sections and subseries

A collection may be divided into sections and it may contain subseries. A collection is considered to be made up of *sections* if the title that is common to all the sections never appears alone, but always together with the title or the designation of a section. A series contains one or more *subseries*, on the other hand, if it appears autonomously (that is if there are publications that belong to the series but not to the subseries), or with the title or the designation of a subseries. Both the sections and the subseries may be indicated, in the publications, with various expressions (sections, parts, etc.). For the description of sections and subseries see par. 4.6.1.2.

La nuova scienza. Serie di linguistica e di critica letteraria

*(series divided into sections)*

Teoria e pratica del diritto. Sezione 4, Diritto amministrativo

Biblioteca nazionale. Serie dei classici greci e latini. Testi con commento filologico. Nuova serie

Einaudi stile libero. Noir

*(subseries)*

### 1.5.3.3. Treatment

According to the needs, series may be treated in two ways:

*a)* simply as an element of the description of the individual publications belonging to it (par. 4.6), if possible ensuring the identification of the series and the retrieval of all publications belonging to the same series even in the case of variations in the title or of homonymy with other series or publications of different kind, *or*

*(Einaudi biblioteca giovani ; . . .)*

*(series area in the description of a monograph belonging to the series: cf. par. 4.6)*

*(Atti dei Convegni / Associazione di studi tardoantichi ; . . .)*

*b)* also as object of an separate record (linked to those of the publications belonging to the series), with a complete description, as for serial publications, or recording only the essential elements for their identification, and assigning the appropriate uniform title and headings (Parts II and III).

Einaudi biblioteca giovani. – Torino : Einaudi, 1975-1977

*(description limited to the essential identification elements)*

*or*

Einaudi biblioteca giovani / [collezione a cura di Giulio Bollati]. – 1-50. – Torino : Einaudi, 1975-1977. – 50 volumi ; 22 cm

*(full description)*

Atti dei Convegni / Associazione di studi tardoantichi. – Napoli : D'Auria, 1989-

*(description limited to the essential identification elements)*

Voci di repertorio : piccola collana di testi teatrali italiani / diretta da Angela Guidotti. – 1- . – Lucca : Maria Pacini Fazzi, 1988- .

– volumi ; 17 cm

*(full description)*

## 1.6. MODES OF DESCRIPTION

### 1.6.1. Comprehensive, multilevel, analytic description

The bibliographic description may be created:

- a) as a single *comprehensive* (or *overall*) description, for all kinds of publications, that may include information on its contents or possibly on its units or parts (par. 4.7.1.8) and be linked to other descriptions, or
- b) as *multilevel description*, in a single record or in a number of linked records, for publications in more than one unit or part, when it is considered useful to describe the units, or group of them, individually (par. 5.1).

Moreover, when considered appropriate,

- c) *analytical descriptions* may be created for the components not published separately and requiring the indication of the publication they belong to in order to be identified (par. 5.6).

For special needs, *collection-level descriptions* may also be created, to record cumulatively and in a synthetic form a number of independent and separate publications, or other materials, that it is not possible or is not considered worthwhile to describe individually with the normal procedures (par. 6.0.5).

### 1.6.2. Description of ongoing publications

A publication planned to have multiple units or parts (monographic or serial), or an integrating publication, may be:

- a) *ongoing* (*being published*), when not all the planned parts have been published, or, in the case of a serial or an integrating publication, until new units or updates are published, or
- b) *finished* (*completed or ceased*) when all its units or parts have been published or when the publication or the updating has ceased or is interrupted.

The description of a publication that is still under way cannot be completed, i.e. it remains “open”; it is completed when the publication is finished.

A publication described as finished or interrupted may subsequently be resumed; its description is modified accordingly.

### 1.6.3. Description of uncompleted publications

If the publication of a multipart monograph is ceased or interrupted before its completion, its description is completed, with an indication, if possible, of the published units or parts, their publication dates and, in a note, the date of cessation (par. 4.4.4.6 and 4.7.5.2A).

## 1.7. VARIATIONS OR CHANGES REQUIRING A NEW DESCRIPTION

### 1.7.1. Variations between groups or series of copies

**1.7.1 A.** Sets of copies belonging to the same edition that do not have variations in content but only differences concerning the physical manufacture or external or technical characteristics do not require, as a rule, separate bibliographic descriptions. This includes:

- a) *variants* (par. 1.7.1.1);
- b) *reprints* (new impressions, print runs, etc.), if unaltered or in any case without apparent variations in content (par. 1.7.1.2);
- c) in some cases, *alternative formats or carriers* of electronic publications or of other types of publications requiring special equipment for their use (par. 1.7.1.5).

However, for special needs (e.g. in catalogues of exhibitions or special collections), or when full information about the edition is lacking, the description may refer directly to the variant or the reprint to which the copy belongs.

**1.7.1 B.** Sets of copies belonging to a same edition, however, require separate descriptions if they present important variations from the point of view of content, medium or format, or of the main identification elements.

Usually the following are included:

- a) *issues* with variations in identification elements (par. 1.7.1.3);
- b) *new impressions* of older publications (par. 1.7.1.4, letter c);
- c) *reprints* with variations in content or in identification elements (par. 1.7.1.4);
- d) *versions on alternative carriers or formats* (par. 1.7.1.5).

*Reproductions* are also included (par. 1.7.1.6).

#### 1.7.1.1. Variants

Variations in the text or other content, which may be found in copies belonging to the same edition (or, rather, in parts of an individual copy) do not give rise to a separate bibliographic description, as a rule, unless accompanied by a new title page

(or its substitute) or by variations in the main identification elements of the publication. The *states* of older publications and of prints are included.

Variations relating to information recorded in the description (e.g. textual variations or mistakes in the elements transcribed from the title page or from other parts, or in the numbers recorded in the extent element) are mentioned in a note (par. 4.7.2.4). Any other known variation may be mentioned in a note. If the variant is identified (with a number, a letter, etc.) in reference works or other sources, this indication is added, if possible; otherwise, where necessary (e.g. in collective catalogues), the variants are identified by capital letters, starting with B.

When the bibliographic description indicates the existence of variants, their presence is indicated in copy information (par. 7.1.2).

Variante B: primo fascicolo ricomposto  
(note in the description of an older publication)

Variante B: marca di Jacques Giunta sul frontespizio  
(in most copies the title page bears another device)

#### 1.7.1.2. *Unaltered or slightly altered reprints*

*Reprints* (or new impressions, or print runs) of the same edition do not usually lead to a separate bibliographic description, even if they are indicated with the word *edition* (cf. par. 4.2), when they are unaltered or have small variations in contents (e.g. the correction of misprints) or in appearance (e.g. a different cover), which are not indicated or do not affect the elements of description (excluding the date).

They require a separate description (par. 1.7.1.4), however, if:

- a) they include variations in content (e.g. additional contributions or corrections), indicated in the primary source of information or in complementary sources (cf. Ch. 3), or evident from the inspection of the publication (e.g. a foreword or preface to the reprint), or
- b) they present variations in the main identification elements or in the extent (e.g. in pagination), or
- c) available information about the correspondence with the first publication (i.e., about the reprint being unaltered) or the identity of the latter (e.g. its date of publication) is insufficient.

For the recording of this information see par. 4.2.1 and 7.1.1.

Prismi : saggi sulla critica della cultura / Theodor W. Adorno. – Torino : Einaudi, 1972  
(on the page facing the title page: Seconda edizione; in the colophon: Ristampa identica alla precedente dell'8 luglio 1972)  
In copy information: 2<sup>a</sup> ed. (ristampa), 1972

Il pendolo di Foucault / Umberto Eco. – Milano : Bompiani, 1988  
(on title page verso: I edizione Bompiani ottobre 1988, II edizione Bompiani ottobre 1988)  
In copy information: 2<sup>a</sup> ed., 1988

La lingua italiana per stranieri . . . – 4<sup>a</sup> ed. – Perugia : Guerra, 1985  
(the title page verso bears the number of the impression, without any verbal statement, and the year)  
In copy information: 5<sup>a</sup> ristampa, 2004

#### **but**

Eliduc / Maria di Francia ; riveduto nel testo, con versione a fronte, introduzione e commento a cura di Ezio Levi. – Nuova tiratura. – Firenze : Sansoni, 1949  
(unaltered reprint, in all likelihood, of the first edition, issued in 1924: however, the first edition is not mentioned in the publication itself)

#### 1.7.1.3. *Issues with variations in identification elements*

*Issue* means a set of copies of the same publication (usually of a particular impression or print run) that are presented explicitly as a separate group, or a special form of the edition, as a rule with a new title page and variations in content.

Different issues of the same publication, with a new title page or with variations in the identification elements (e.g. in the title, in the statements of responsibility or in the name of the publisher), as a rule are given a separate bibliographic description. If possible, an indication of the relationship with the basic edition is given (par. 4.7.2.4).

However, variations in the date of publication only or textual variants in the title page, usually made as stop-press corrections, are preferably treated as variants (par. 1.7.1.1).

La libreria del Doni : con alcune Nouelline piaceuoli & esemplari, dellequali il lettore in molte sue occorrenze potrà preualersi  
In area 7: Nuova emissione dell'edizione di Venezia : Francesco Marcolini, 1551, con il fasc. A ricomposto e l'ultimo privo delle due carte finali  
(reissue, with a new title page, of La seconda libreria del Doni)

Alessandro Bonvicino il Moretto da Brescia / Pier Virgilio Begni Redona  
(publication circulated in two issues, with the same date (1988), to be described separately: the marketed issue bears the name of the publisher La Scuola, the other bears the name of the Banca San Paolo of Brescia)

#### 1.7.1.4. *Reprints with variations in content or identification elements*

*Reprints* (new impressions, print runs, etc.) usually lead to a separate description:



- a) if they contain *additional contributions or parts*, indicated in the primary source of information or in complementary sources (cf. Ch. 3), or evident from the inspection of the publication (e.g. a foreword or preface to the reprint), or apparent from the extent, *or*
- b) if they include *corrections or other variations* in the text or the content, declared together with the reprint indication or in the primary source or in complementary sources, *or*
- c) in the case of *older publications*.

Moreover, a separate description is created for reprints with unaltered contents, as a rule, if there are variations:

- a) in the title, in the other title information or in the statements of responsibility, *or*
- b) in the publisher's name (excluding variations in the form of the name of a same publisher and the addition, deletion or change of other names, e.g. the distributor or the printer), *or*
- c) in the series statement or in the series numbering, *or*
- d) in the pagination or in any other indication of extent.

On the other hand, it is not usually necessary to create a separate description (par. 1.7.1.2) where there is simply a reprint indication (even if the word *edition* or its equivalents are used) or variations in date, in dimensions, in binding or in standard numbers. In this case, the relevant information may be recorded in a note in the description of the publication (par. 4.7.2.4) and is included in copy information (par. 7.1.1).

La papirologia / Orsolina Montevocchi. – Ristampa riveduta e corretta con Addenda. – Milano : Vita e pensiero, 1988  
(*reprint to be described separately*)

Classificazione decimale Dewey ridotta. – Ed. 11 / a cura di Benjamin A. Custer, ed. italiana / diretta da Luigi Crocetti, ristampa corretta. – Roma : Associazione italiana biblioteche, 1989  
(*reprint with corrections, to be described separately*)

Short-title catalogue of books printed in Italy and of Italian books printed in other countries from 1465 to 1600 now in the British Museum. – London : Trustees of the British Museum, 1958  
Short-title catalogue of books printed in Italy and of Italian books printed in other countries from 1465 to 1600 now in the British Library. – London : The British Library, 1986  
(*reprint with variation in the title, to be described separately*)

Il documento contemporaneo : diplomatica e criteri di edizione / Paola Carucci. – Roma : NIS, 1987  
Il documento contemporaneo : diplomatica e criteri di edizione / Paola Carucci. – 1ª ristampa. – Roma : Carocci, 1998  
(*reprint with change in the name of the publisher, to be described separately*)

Le fonti archivistiche : ordinamento e conservazione / Paola Carucci. – Roma : NIS, 1983. – 239 p. ; 24 cm. – (Aggiornamenti ; 36)  
Le fonti archivistiche : ordinamento e conservazione / Paola Carucci. – 3ª ristampa. – Roma : NIS, 1989. – 239 p. ; 24 cm. – (Beni culturali ; 10)  
(*reprint in a different series, to be described separately*)

La noia : romanzo / di Moravia. – Milano : Bompiani, 1960. – 346 p.  
La noia : romanzo / di Moravia. – 4ª ed. – Milano : Bompiani, 1960. – 347 p.  
(*unaltered reprint, to be described separately because the numbering of the last page vary*)

#### 1.7.1.5. Versions on alternative carriers or formats

For publications produced and issued on alternative carriers or formats (e.g. a sound or videorecording published as a disc or a cassette), as a rule, separate descriptions are created.

If the identification elements are the same in the different carriers or formats, the description may be based, as an alternative, on the preferred carrier or format, according to needs, and the existence of other carriers or formats is stated in a note (par. 4.7.8 B). The existence of different versions, equivalent for certain aspects (e.g. electronic versions or digitizations) may also be recorded in a note.

However, if a single publication is made up of components on different carriers, even if the content is the same (e.g. a reference publication with print and CD-ROM versions sold together), see par. 4.5.1.12 and 5.1 D.

I sistemi museali in Toscana : primi risultati di una ricerca sul campo / a cura di Luciana Lazeretti. – Firenze : Firenze University Press, 2006. – 232 p. ; 24 cm. – (Monografie. Scienze sociali ; 12). – ISBN 88-8453-381-3  
In area 7: Pubblicato anche in Internet (ISBN 88-8453-380-5), URL: <http://digital.casalini.it/8884533805>

Functional requirements for bibliographic records : final report / IFLA Study Group on the Functional Requirements for Bibliographic Records ; approved by the Standing Committee of the IFLA Section on Cataloguing. – München : Saur, 1998. – viii, 136 p. ; 24 cm  
In area 7: Disponibile anche in Internet, URL: <http://www.ifla.org/VII/s13/frbr/frbr.pdf> oppure <http://www.ifla.org/VII/s13/frbr/frbr.htm>

Il corsivo : notiziario del censimento delle edizioni italiane del XVI secolo / a cura del Laboratorio per la bibliografia retrospettiva  
In area 7: Disponibile anche in Internet, URL: [http://edit16.iccu.sbn.it/web\\_iccu/container.htm?content=il\\_corsivo.htm&lang=it](http://edit16.iccu.sbn.it/web_iccu/container.htm?content=il_corsivo.htm&lang=it)

#### 1.7.1.6. Reproductions

**1.7.1.6 A.** For publications which are the reproduction (facsimile) of a pre-existing publication, with or without the addition of other material, issued by a publisher other than the original one or in a different form, a separate description is created. The relationship with the reproduced publication is indicated in a note (par. 4.7.2.3).

However, a separate description may not be created, as indicated in section C, if, for a multipart publication, only some units are owned in reproduction to fill gaps in the holdings of the original publication. In this case, the parts owned in reproduction are identified in copy information (par. 7.2 D and 7.3 D).

Origini della città e del comune di Prato / Ferdinando Carlesi. – Ristampa anastatica. – Bologna : Forni, 1973  
*In area 7: Riproduzione dell'edizione: Prato : Alberghetti, 1904*

Encyclopédie, ou Dictionnaire universel raisonné des connoissances [sic] humaines / [mis en ordre par] Fortuné-Barthélemy de Félice. – Erlangen : Fischer, 1993. – 257 microfiche  
*In area 7: Riproduzione dell'edizione di Yverdon, 1770-1780*

**1.7.1.6 B.** Reproductions issued by the same publisher as the original publication and in the same form are also described separately if they appear explicitly and obviously to be reproductions. Otherwise, they may be treated like reprints (par. 1.7.1.2 and 1.7.1.4), irrespective of the technical process used to produce them.

Il politecnico / diretto da Elio Vittorini. – [Torino] : Einaudi, [1975]  
*In area 7: Riproduzione facsimilare dei n. 1 (29 set. 1945)-39 (dic. 1947)*  
*(complete reproduction of the journal, issued by the original publisher)*

Dizionario bio-bibliografico dei bibliotecari e bibliofili italiani : dal sec. XIV al XIX / Carlo Frati ; raccolto e pubblicato da Albano Sorbelli. – Ristampa. – Firenze : Olschki, 1999  
*In area 7: Riproduzione dell'edizione del 1933, data che figura sul frontespizio*  
*(reproduction issued by the same publisher: bears only the originale title page and the date is taken from the colophon)*

Le classificazioni : idee e materiali per una teoria e per una storia / Alfredo Serrai. – Firenze : Olschki, 2002  
*In area 7: Riproduzione dell'edizione del 1977, data che figura sul frontespizio*

**1.7.1.6 C.** Reproductions of all kinds of publications, produced in a single copy by or for the institution or in any case unpublished as such, may be described as unpublished documents (Ch. 6); otherwise, the description of the original publication may be used, pointing out in copy information that the item is a reproduction and giving there any information about it (par. 7.1.4, 7.2 D e 7.3 D).

The second solution is usually preferred when the reproduction integrates gaps in the copy or in the holdings of a multipart publication, or when the original is also owned.

## 1.7.2. Changes among units of a monographic publication

A multipart monographic publication receive a single bibliographic description, as a rule, even if in the units bear variations or changes in the identification elements relating to the publication as a whole.

The variations are mentioned in a note to the comprehensive description, as indicated in the rules (see e.g. par. 4.1.1.7 B, 4.1.2.6 B, 4.1.3.8 B, 4.5.3.6 A, 4.7.0.5 and 4.7.1.11) and the variations are recorded in the description of the individual units (par. 5.2), if any. Minor variations (e.g. in the form of name of the same publisher) may be disregarded.

For integrating publications, the rules for serial publications are followed (par. 1.7.3).

## 1.7.3. Changes among units of a serial publication

A *single bibliographic description* is created for serials as well as integrating publications, when there are minor variations or changes to the identification elements appearing in the individual units or parts (par. 1.7.3.1).

Whereas, a *new description* is created if there is a change in title, or if the corporate body responsible changes when the title is a generic expression, and if there are significant variations in the edition statement or in the the type of material (par. 1.7.3.2). If, after a title change (or in the other cases listed), the publication goes back to the title used at the beginning, a new description is created.

Minor variations of the title are recorded in the description as indicated in the rules (see e.g. par. 4.1.1.7 B, 4.7.0.5 and 4.7.1.11) and, if they do not have an identical value for searching, they should be an access element (Ch. 13). The descriptions of publications in succession should be linked together (cf. par. 4.7.1.6 and 4.7.9).

### 1.7.3.1. Variations and minor changes

**1.7.3.1 A.** Minor changes to the title of a serial publication, *not* requiring separate bibliographic descriptions, include:

a) the addition, deletion or variation in articles, prepositions, conjunctions and punctuation marks;

La lepisma  
*(title of the first issue, to be used as basis of the description: cf. par. 3.3.2)*  
 Lepisma  
*(later title, to be recorded in a note)*

Lo spirito parrocchiale di Sabbio Chiese  
 Lo spirito parrocchiale, Sabbio Chiese

De' lavori accademici del R. Istituto d'incoraggiamento alle scienze naturali economiche e tecnologiche di Napoli nell'anno ...  
 Lavori accademici del R. Istituto d'incoraggiamento alle scienze naturali economiche e tecnologiche di Napoli nell'anno ...

b) grammatical variations (e.g. between the singular and the plural);

Quaderno cecchettiano  
Quaderni cecchettiani

c) spelling variations, e.g. different spellings for the same word, or the use of compound or hyphenated word (even with morphologic variations), or of symbol or special sign and of the corresponding verbal expression, or of numbers or dates expressed in letters or in arab or roman numerals;

Centralblatt für Bibliothekswesen  
Zentralblatt für Bibliothekswesen  
*(the first spelling was in use from the beginning of the serial (1884) to the 1903 volume, the second from 1904 to the end of the publication, in 1990)*

Archivio storico per le provincie parmensi  
Archivio storico per le province parmensi

La Terra Santa  
Terrasanta

Atti della Società lombarda di scienze medico-biologiche  
Atti della Società lombarda di scienze mediche e biologiche  
*(variant title used for some years; later returned to the first form)*

Accademie e biblioteche d'Italia  
Accademie & biblioteche d'Italia

d) the substitution of an acronym (or any other abbreviated form) for the full form, or vice versa, both when this constitutes the title and when it is a part of the title (e.g. indicating the corporate body responsible for the publication), if the numbering is continuous;

Journal of the American Society for Information Science  
JASIS : Journal of the American Society for Information Science  
Journal of the American Society for Information Science : JASIS  
*(minor changes, with continuous numbering)*

Bianco e nero  
BN : Bianco e nero  
B & N  
Bianco & nero  
B/n : Bianco e nero  
*(minor changes, with continuous numbering)*

La ricerca folklorica  
Errefe : La ricerca folklorica  
*(abbreviated form, other than an acronym; the numbering is continuous)*

Voce amica, S. Giacomo Ponte Mella  
Voce amica, S. Giacomo Ponte M.

e) the addition, deletion or variation of a grammatical link to the numbering and of connected expressions related to coverage;

Dati statistici per gli anni ... / Ministero delle comunicazioni, Ispettorato generale ferrovie tramvie automobili  
Dati statistici per l'anno ... / Ministero delle comunicazioni, Ispettorato generale ferrovie tramvie automobili  
Dati statistici per il biennio ... / Ministero delle comunicazioni, Ispettorato generale ferrovie tramvie automobili

Annuario per l'anno scolastico ... / R. Università degli studi di Sassari  
Annuario per gli anni scolastici ... / R. Università degli studi di Sassari  
Annuario per l'anno accademico ... / R. Università degli studi di Sassari  
Annuario per gli anni accademici ... / R. Università degli studi di Sassari

f) the addition, deletion or shift (but *not* changes) of a descriptive term of the type of publication, even if it is the first word in the title, so long as there is no grammatical link and the numeration continues.

Informazioni IBC  
IBC informazioni  
*(minor change; the numbering continues as Nuova serie, anno 3, fasc. 1)*

**but separate descriptions for**

IBC Informazioni  
IBC  
*(the change is not considered a minor variation because the serial starts a new numbering, with Anno 1, n. 1)*

Annuario delle statistiche culturali  
Statistiche culturali  
*(major change, because the descriptive term is grammatically linked to the rest of the title; the numbering is continuous)*

I quaderni di Avallon  
Avallon

La critica  
Quaderni della Critica

Office journal  
Office magazine  
*(major change, because a different descriptive term is introduced; the numbering is continuous)*

**1.7.3.1 B.** Additions, deletions or variations in a grammatical link between the title and the name of the corporate body responsible are considered minor changes.

For variations in the name of corporate body, even when it is part of the title, see par. 1.7.3.1 F.

Notiziario / Comitato nazionale per l'energia nucleare

Notiziario del CNEN

*(the addition of the grammatical link between the title and the name of the corporate body and the use of the acronym are minor changes; the numbering is continuous)*

Informazioni / Istituto per i beni artistici culturali naturali della Regione Emilia-Romagna

Informazioni IBC

*(the numbering continues as Nuova serie, anno 1, fasc. 1/2)*

Bollettino del Centro di studi filologici e linguistici siciliani. Supplemento

Bollettino / Centro di studi filologici e linguistici siciliani. Supplementi

*(for the change from the singular to the plural see par. 1.7.3.1 A, letter b)*

**1.7.3.1 C.** Additions, deletions or substitutions of words in the title, not falling within the cases described above, or changes in their order, are also considered minor changes, that do *not* require separate description, so long as the first five words (excluding an initial article) of the title remain unaltered and its meaning or indication of the subject matter does not change.

The quarterly journal of nuclear medicine

The quarterly journal of nuclear medicine and molecular imaging

*(the addition does not change substantially the subject matter; the numbering is continuous)*

Rivista italiana delle essenze e profumi

Rivista italiana delle essenze, dei profumi e delle piante officinali

Rivista italiana essenze, profumi, piante officinali, olii vegetali, saponi

Rivista italiana essenze, profumi, piante officinali, aromi, saponi, cosmetici

Rivista italiana essenze, profumi, piante officinali, aromi, saponi, cosmetici, aerosol

*(the addition or deletion of prepositions or conjunctions and of words following the fifth are minor changes; the numbering is continuous)*

Annali universali di statistica, economia pubblica, storia e viaggi

Annali universali di statistica, economia pubblica, storia, viaggi e commercio

Annali universali di statistica, economia pubblica, geografia, storia, viaggi e commercio

Annali universali di statistica, economia pubblica, legislazione, storia, viaggi e commercio

Annali universali di statistica, economia pubblica, legislazione, storia, viaggi e commercio e degli studj morali e didattici

**but separate descriptions for**

Annali universali di viaggi, geografia, storia, economia pubblica e statistica

Annali universali di statistica, economia pubblica, storia e viaggi

*(change in the fourth word of the title)*

Atti dell'Accademia di scienze lettere e arti di Udine

Atti dell'Accademia udinese di scienze lettere e arti

**1.7.3.1 D.** If a publication has titles in different languages, the change of their order is considered a minor change, that does *not* require separate descriptions, if the new title appeared as a parallel title from the beginning. A separate description is created, however, if the new title did not appear from the beginning.

The use of titles in different languages according to a regular pattern or occasionally is also considered a minor change.

Rivista internazionale di economia dei trasporti = International journal of transport economics

International journal of transport economics = Rivista internazionale di economia dei trasporti

*(the order of titles changes from 1983; the numbering is continuous)*

FID publication

Pubbl. FID

FID-Publ.

*(numbered series of publications of a corporate body: the series statement appears in different languages according to circumstances, sometimes abbreviated and sometimes in the expanded form)*

**but separate descriptions for**

Rivista di merceologia

Journal of commodity science = Rivista di merceologia

*(the English title did not appear from the beginning as a parallel title; the numbering is continuous)*

**1.7.3.1 E.** Variations not falling within the previous sections and consisting in the use of variant titles for different units or parts according to a recurrent pattern (e.g. every two issues, or for the first or the last of the year or of the month, or for the Sunday or the Monday issue of a newspaper) or occasionally (e.g. for special events or occasions), are also considered minor changes, if the variant titles do not have autonomous numbering.

La gazzetta del Mezzogiorno

La gazzetta del Mezzogiorno lunedì

*(the Monday issue is included in the numbering)*

La ola

La ola giallorossa

La ola biancazzurra

*(the title with the adjective is used every two weeks, while the briefer title appears in the issue Speciale derby only; the numbering is continuous)*

Notiziario delle provincie invase  
 Notiziario delle provincie liberate  
*(title used only in the last issue, ceasing the publication)*

I radiatori  
 Radiatori  
 La voce della Radiatori  
 La Radiatori  
*(variant titles of a trade union magazine; the third form is used only once and may be recorded simply as a reference)*

**but separate descriptions for**

Il Tirreno  
 Il Tirreno del lunedì  
*(the two newspapers are separately numbered)*

**1.7.3.1 F.** If the name of a corporate body is part of the title, the changes specified as minor for the names of corporate bodies in par. 16.0.3.1 A and B, as well as those falling within the previous sections, are considered minor changes. If the title is a generic expression (*Bulletin, Proceedings, Yearbook*, etc.), that should be accompanied by the name of the corporate body responsible, the same rules are followed.

If the heading for the corporate body remains unchanged, the addition, deletion or variation of the name of a higher body is also considered a minor change (par. 16.0.3.2 B and 16.1.3).

Annali della Biblioteca governativa e Libreria civica di Cremona  
 Annali della Biblioteca statale e Libreria civica di Cremona  
*(minor change in the name of the corporate body, with continuous numbering)*

Bollettino del R. Istituto di patologia del libro  
 Bollettino dell'Istituto di patologia del libro  
 Bollettino dell'Istituto di patologia del libro Alfonso Gallo  
*(minor changes in the name of the corporate body, with continuous numbering)*

**but a separate description for**

Bollettino dell'Istituto centrale per la patologia del libro Alfonso Gallo  
*(major change in the name of the corporate body, with continuous numbering)*

Bollettino dell'Istituto centrale per la patologia del libro Alfonso Gallo  
 Bollettino dell'Istituto centrale per la patologia del libro  
*(minor change in the name of the corporate body, with continuous numbering)*

Notiziario / Comitato nazionale per l'energia nucleare  
 Notiziario / Comitato nazionale energia nucleare  
*(minor change in the name of the corporate body, with continuous numbering, for a number of years; later returned to the first form)*

Notizie / Istituto centrale per il catalogo unico delle biblioteche italiane e per le informazioni bibliografiche  
 Notizie / Ministero per i beni culturali e ambientali, Istituto centrale per il catalogo unico delle biblioteche italiane e per le informazioni bibliografiche  
*(the addition of the name of the higher body is a minor change)*

**but separate descriptions for**

Bollettino dei Musei civici veneziani  
 Bollettino / Civici musei veneziani d'arte e di storia  
*(major change in the name of the corporate body; the numbering continues as XXV N. S.)*  
 Bollettino dei Musei civici veneziani  
*(major change in the name of the corporate body, with regard to the next preceding title; the numbering continues as III serie, 1)*

**1.7.3.2. Changes requiring a new description**

**1.7.3.2 A.** Separate bibliographic descriptions are required when the variation of the title of a serial publication consists in:

a) changes (additions, deletions or substitutions) of at least one significant word in the title (excluding articles, prepositions and conjunctions), including initials, acronyms and the name of the corporate body responsible when it is an integral part of the title, excluding the cases indicated in par. 1.7.3.1;

Hi-tech industria  
 Hi-tech industria chimica  
 Rivista delle biblioteche  
 Rivista delle biblioteche e degli archivi  
 Report of the Librarian of Congress  
 Annual report of the Librarian of Congress  
 Corriere della sera  
 Il nuovo corriere della sera  
 Corriere della sera  
 Italian journal of sports traumatology  
 Journal of sports traumatology and related research  
 European journal of sports traumatology and related research  
 Soviet studies in history  
 Russian studies in history  
 Notiziario del CNEN  
 Notiziario dell'ENEA

Atti / Società savonese di storia patria  
 Atti e memorie / Società savonese di storia patria  
 Nascite e decessi  
 Nascite  
 Decessi  
*(splitting of the serial Nascite e decessi)*  
 British journal of applied physics  
 Journal of physics. D, British journal of applied physics  
 Journal of physics. D, Applied physics  
 Il telegrafo della sera  
 Il telegrafo. – Ed. della sera

b) changes in the order of the words in the title, excluding the cases indicated in par. 1.7.3.1;

Nuova antologia di scienze, lettere ed arti  
 Nuova antologia di lettere, scienze ed arti  
*(change in the fourth and the fifth word)*

c) changes in the language of the title, excluding the cases indicated in par. 1.7.3.1. D.

Giornale italiano di psicopatologia  
 Italian journal of psychopathology = Giornale italiano di psicopatologia

**1.7.3.2 B.** If the title is a generic expression (*Bulletin, Proceedings, Yearbook*, etc.), that should be accompanied by the name of the corporate body responsible, separate descriptions are created if the corporate body changes or its name undergoes a change not considered to be minor (par. 1.7.3.1 F and, in Part III, par. 16.0.3.1 and 16.0.3.2).

Notiziario / Comitato nazionale per le ricerche nucleari  
 Notiziario / Comitato nazionale per l'energia nucleare  
 Annali / Istituto Giangiacomo Feltrinelli  
 Annali / Fondazione Giangiacomo Feltrinelli

**1.7.3.2 C.** Separate descriptions are created also when the edition statement changes (cf. par. 4.2), unless it is a formal variation that does not indicate substantially different characteristics.

For different editions published simultaneously (e.g. local editions of newspapers) see par. 4.2.1.

Il mattino. – [Ed. di Avellino-Benevento]  
 Il mattino. – Avellino  
 Il mattino. – Benevento  
*(the newspaper splits into two distinct editions)*

**1.7.3.2 D.** Separated descriptions are created also when the type of material changes, e.g. from a printed publication to a publication on CD-ROM or to a remote-access publication. However, changes in carrier or format of the same type (e.g. between a floppy disk and a CD-ROM or between TXT and HTML or PDF format) are considered minor changes, if the numbering is continuous.

Fibrosi cistica  
*(printed serial, issued from 1996 to 1999)*  
 Fibrosi cistica  
*(CD-ROM serial, beginning in 2000 with Volume V, CDROM 1)*  
 Bibliotime  
*(printed serial, issued from 1990 to 1993)*  
 Bibliotime  
*(online serial, beginning in 1998 with N. s., anno I, n. 1)*

## 2. General guidelines for bibliographic description

### 2.1. AREAS AND ELEMENTS OF DESCRIPTION

The elements of the bibliographic description are presented in a constant order and are divided into eight areas containing homogeneous information:

- 1) *Title and statements of responsibility area*,
- 2) *Edition area*,
- 3) *Material or type of publication specific area* (only for certain materials),
- 4) *Publication, production and distribution area*,
- 5) *Physical description area*,
- 6) *Series area*,
- 7) *Note area*,
- 8) *Identification numbers area*.

Areas and elements that do not apply to the publication are omitted. The description, however, should contain at least areas 1, 4 and 5, with some of their elements (cf. par. 4.5.0.1), as indicated in the specific rules.

### 2.2. SELECTION AND REARRANGEMENT OF INFORMATION

**2.2 A.** The information used for the bibliographic description is taken from the publication itself (and, if necessary, from other sources) as regards the elements taken into account listed in the rules (see Ch. 3).

Information appearing in the publication, even prominently, but not pertinent to description elements or to data to be recorded (e.g. mottoes, epigraphs, dedications or advertising announcements) is ignored, without indicating the omission, unless it is linguistically linked to an element of the description or is deemed worthy of mention.

Information taken from external sources, as a rule, is used when the publication does not bears the necessary indications or when it is necessary to complete or correct them. This information is added in square brackets or in a note, as specified in the rules, mentioning the source from which it has been taken, if appropriate.

**2.2 B.** The elements of the description are recorded in the order established by the rules even if in the publication they appear in a different order. However, information that is an integral element from the linguistic point of view is recorded, even if it concerns different elements, and it is not repeated in other places to which it would be pertinent, unless otherwise specified.

The order of one or more elements in the publication is mentioned in a note if this is required in a specific rule (see e.g. par. 4.1.0.5 and 4.2.0.5) or if it is deemed useful.

The rearrangement of information, however, is limited to what is strictly necessary to respect the order of the elements of description. The order of information of the same type or of various occurrences of the same element is not modified (e.g., no reordering is made to subtitles or to statements of responsibility present on the title page, even if a different order seems more logical).

**2.2 C.** Elements transcribed from the publication are usually recorded as they appear, but in some cases the rules provides for the recording of information in a simplified or standardized way from the formal point of view (e.g. the date of publication and other elements given in arabic numerals even if they appear in a different form). For transcription see par. 2.5.

### 2.3. CONVENTIONAL PUNCTUATION

Areas and elements of the description are separated from each other and, to a certain extent, marked by a conventional punctuation.

**2.3 A.** Areas of the description are closed by a full stop and are separated from each other by a dash ( – ), preceded and followed by a space. The same punctuation is used when an area is repeated and to separate each standard number or different identification elements in area 8.

If the last element of an area ends with a dot (e.g. for an abbreviation), or a question or exclamation mark, or with the mark of omission, no further dot is added.

If an area is presented in a distinct paragraph, or in any case separated from the others, usually the dash is omitted.

**2.3 B.** In each area, the elements that follow the first one are preceded by a conventional punctuation mark.

The conventional punctuation includes:

- a) the *comma* ( , ), followed by a space;
- b) the *colon* ( : ), preceded and followed by a space;
- c) the *semicolon* ( ; ), preceded and followed by a space;
- d) the *point* ( . ), followed by a space;
- e) the oblique *slash* ( / ), preceded and followed by a space;
- f) the *parentheses* or round brackets ( ( ) ), with a space before the open parenthesis and a space after the closed parenthesis (unless it is followed by a point or a comma);
- g) the *equals* sign ( = ), preceded and followed by a space;
- h) the *plus* sign ( + ), preceded and followed by a space;

Parentheses, in areas 4 and 6, may enclose more than one element.

A single space shall be put between two punctuation marks both of which should be followed and preceded by a space.

When an element is repeated, the appropriate punctuation mark is also repeated.

ISBD standards are followed when using conventional punctuation in scripts read from right to left, or for descriptions including elements written from right to left.

The conventional punctuation may be omitted if one or more elements appear separately and marked in another way (e.g. preceded by an explanatory term or arranged in columns).

**2.3 C.** The following marks are also used:

- 1) *mark of omission* ( ... ), preceded and followed by a space, to indicate the omission of a part of an element, in the cases specified in the rules;

Lettere di Tullio Crali, Valentino Danieli, Fortunato Depero ... (1929-1939)  
(the list of names is very long and only the first three names are transcribed)

- 2) *square brackets* ( [ ] ), with a space before the open bracket and a space after the closed bracket (unless it is followed by a point or a comma), to enclose information found outside the prescribed sources, integrations and corrections.

Consecutive elements in the same area, or that constitute the entire area, are enclosed in a single pair of square brackets, if possible.

[S.l. : s.n.], 1970  
(for the abbreviations S.l. and s.n. see par. 2.6.2)

[S.l. : s.n., 2008?]

Il mare colore del vino / [un racconto di Leonardo Sciascia ; con tre acqueforti di Bruno Caruso]. – [Verona] : Cento amici del libro, 1984

**2.3 D.** If an element is recorded in more than one language or script (including dialects or older forms of the same language), the information in each language or script (*parallel elements*) is separated with the equals sign ( = ).

When two or more consecutive elements of the same area are recorded in different languages or scripts, the sequences of elements in each language are separated from each other by the equals sign, while for the individual elements in each language the appropriate conventional punctuation are used. For incomplete parallel elements see par. 4.1.4.4.

World directory of human rights research and training institutions = Répertoire mondial des institutions de recherche et de formation sur les droits de l'homme = Repertorio mundial de instituciones de investigación y de formación en materia de derechos humanos

Toscana-Stati Uniti d'America : uno speciale rapporto culturale e sociale = Tuscany-United States of America : a special cultural and social relationship

Rischio e previsione : atti della riunione intermedia 2007 : Università Ca' Foscari Venezia, 6-8 giugno 2007 : sessioni invitate, sessioni spontanee = Risk and prediction : proceedings of the 2007 intermediate conference : June 6-8, 2007 : invited sessions, contributed sessions  
(the statements in the same language are recorded all together, even if they appear always alternate)

**2.3 E.** In the bibliographic description, punctuation marks are also used according to their ordinary value, when they appear in the publication itself or when they have to be added by the cataloguer (par. 2.5.8). Since conventional punctuation is mandatory (with the exceptions indicated for older publications in par. 4.1.0.5 and 4.2.0.5), the description may, under certain circumstances, contain double punctuation (e.g. a question mark or exclamation mark that is part of the title followed by a colon conventionally preceding other title information).

Chi l'ha detto? : tesoro di citazioni italiane e straniere, di origine letteraria e storica

**2.4. LANGUAGE AND SCRIPT OF THE DESCRIPTION**

**2.4 A.** Information included in areas 1, 2, 3, 4 and 6 is transcribed from the publication, as a rule, and is recorded in the language (or languages) and, if possible, in the script in which it appears.



Interpolations (integrations, corrections, etc.), if any, are formulated in the same language of the context, if possible, unless otherwise indicated (par. 2.6.2). In cases of special difficulty or doubts as to the correct form, the Italian language is used.

The Italian language is used for all other information, except in case of quotation of titles or other elements in different languages.

**2.4 B.** Information in scripts other than the Latin alphabet is recorded in the original script and, if possible, is integrated with the transliterated or transcribed form into the Latin script, if not already present (see par. 0.5.3 and 0.5.4).

If it is not possible to use the original script, information is transliterated or transcribed into the Latin script, without enclosing it in square brackets, and an explanatory note is added (par. 4.7.1.10 B).

Στράβων Περί γεωγραφίας = Strabo De situ orbis  
In area 7: Titolo traslitterato: Strávōn Peri geōgrafías

or

Strávōn Peri geōgrafías = Strabo De situ orbis  
In area 7: Titolo in greco, traslitterato

Όνοσάνδρου Στρατηγικός = Onosandri Strategicus, siue De imperatoris institutione. Accessit Οὐρβικίου Ἐπιτίδευμα  
In area 7: Titoli traslitterati: Onosándrou Stratigikós ; Ourvikíou Epitídeuma

or

Onosándrou Stratigikós = Onosandri Strategicus, siue De imperatoris institutione. Accessit Ourvikíou Epitídeuma  
In area 7: Titoli in greco, traslitterati

Άγωγή : atti della Scuola di specializzazione in archeologia  
In area 7: Titolo traslitterato: Agōgí

or

Agōgí : atti della Scuola di specializzazione in archeologia  
In area 7: Titolo in greco, traslitterato

Библиотека

In area 7: Titolo traslitterato: Biblioteka

or

Biblioteka

In area 7: Titolo in russo, traslitterato

中国历代人名大辞典 = Zhongguolidai renming dacidian

In area 7: Titolo trascritto in alfabeto latino: Zhongguo lidai renming da cidian

or

Zhongguo lidai renming da cidian = Zhongguolidai renming dacidian

In area 7: Titolo in cinese, trascritto in alfabeto latino

(the title appears in the forms on the title page)

'siləns 'lɪsən tu: ðə ʃəʊ = [Silence, listen to the show]

or

Silence, listen to the show

In area 7: Titolo in alfabeto fonetico

(on the title page the title appears in the phonetic alphabet; the form in the Latin alphabet appears on the spine, on the back cover and on the title page verso)

De nominibus propriis tou Pandektou Florentini

In area 7: Le parole tou Pandektou sono in caratteri greci

## 2.5. TRANSCRIPTION

Transcription of the elements in areas 1, 2, 3, 4 and 6 (and in the case of quotations in area 7) is faithful from the point of view of language and spelling, but not necessarily from the point of view of capitalization, punctuation and graphic peculiarities, as indicated in the following sections.

### 2.5.1. Special characters and graphic peculiarities

**2.5.1 A.** Words are transcribed in the spelling in which they appear, even if it is not used anymore (for errors see par. 2.7), but ligatures (e.g. *æ* and *œ* for *ae* and *oe*) and special graphic forms of individual letters (e.g. the long *f* or *s*) are ignored. Modified letters used in languages other than Italian, however, are recorded, if possible (e.g. *ç*, *ñ*, *ß*, *ø*, *ł*, *ı*).

In modern publications, *u* for *v*, *v* for *u* and *vv* for *w* are transcribed according to current language use; for older publications see par. 2.5.2 D. Forms of *ſ* (e.g. *ſ*) and the Tironian note (7) are transcribed as *ſ*. For abbreviations and contractions see par. 2.5.5.

If necessary, special graphic forms may be simplified. For older publications, however, special graphic forms (e.g. *Æ* *æ* *ſ* *f*) may be recorded, if desired, so long as they are available.

It should be recalled that special graphic forms and the use of characters other than the 26 letters of the Latin alphabet in their modern form (e.g. characters such as *æ* or *ſ*) may lead to search failures: it is always appropriate, therefore, to allow for searching with the most simple and modern spelling.

Dux

(work by Margherita Sarfatti: the title is usually printed as DVX)

Res Tudertinae  
*(series, appearing in the form RES TVDERTINÆ)*  
 Maßstab 1:100 000  
*(scale statement, with the first word printed as Maßstab)*  
 Libellus de sublimitate / Dionysio Longino fere adscriptus ; recognovit brevis adnotatione critica instruit D. A. Russell  
*(the title page of the publication, issued in 1968, reads: LIBELLVS DE SVBLIMITATE DIONYSIO LONGINO FERE ADSRIPTVS RECOGNOVIT BREVIQVE ADNOTATIONE CRITICA INSTRVIT D. A. RUSSELL)*  
 Itali@oggi.it  
*(serial title: access should also be provided from the form Italiaoggi.it)*  
 Dante De la volgare eloquenzia  
*In area 7: Nel titolo è usato l'omega invece della lettera o (1529 edition)*

**2.5.1 B.** Other graphic peculiarities that are not easily reproduced in the description (e.g. the use of colours or of characters of different face or size) or that do not correspond to the use of the language (e.g. spaced words or words separated by changes in colour or shape instead of a space) are ignored. For older publications, or when considered appropriate, the peculiarity may be mentioned in a note.

When different transcriptions are possible, access should be provided also from those not chosen (Ch. 13).

Amoressia  
*(on the title page and in other parts of the publication the letter m in the title is graphically differentiated from the rest of the word)*  
 Poker  
*(series title, with the letter k printed in italics; on cover the same letter is printed in colour)*  
 Restituzioni 2006 : tredicesima edizione  
*(on the title page the first t of the title and the first letter of tredicesima are represented by a single character, of larger size, extending over both lines)*  
 Donne livornesi  
*(on the title page the word livornesi is printed upside down)*  
 Practical neurology  
*(serial title: on the primary source the two words are separated only by a change of colour)*  
 Baldini & Castoldi  
*(name of a publisher, printed on the title page as Baldini&Castoldi, without spaces)*  
**but**  
 Dellamorte Dellamore  
*(at the end of the text the same title appears as Della morte dell'amore, but the form used as main title correspond to two names appearing in the work)*  
 Il valzer dei povericristi  
*(povericristi appears always as a single word; in these cases a reference from the ordinary form is appropriate)*  
 Lenuvole  
*(series title, appearing always as a single word)*  
 Pohepagine  
*(series title, appearing always as a single word)*

## 2.5.2. Capitalization

**2.5.2 A.** For capitalization, the usage of each language is followed, as a rule, irrespective of the graphical forms of the source (that may, e.g., give all information in capital letters or in lower case characters, or use both in different ways). Capitals are used only where necessary, but if both forms are acceptable, lower case letters are preferred. For capitalization in initials and acronyms see par. 2.5.6.

Crimini e memorie di guerra : violenze contro le popolazioni e politiche del ricordo / a cura di Luca Baldissara e Paolo Pezzino  
*(the title page is printed all in lower case letters, even for the names of the editors)*  
 Già e non ancora. Arte  
*(series title, appearing as già e non ancora)*  
 Associazione italiana biblioteche, Sezione Toscana  
*(publisher statement, appearing as Associazione Italiana Biblioteche, sezione toscana)*

**2.5.2 B.** The following words are capitalized:

- a) the first word of each area (but cf. par. 4.5.1.1 C);
- b) the first word of a title – including alternative and parallel titles as well as the titles of parts or sections, etc. (par. 4.1) – in whatever position, even inside another title or a different element;
- c) the first word after a full stop or dots not used as abbreviation marks;
- d) proper names and other words for which capitalization is the practice in the language used (see *Appendix B*).

**2.5.2 C.** However, the initial lower case letter is retained, even where the rules require a capital letter, if modifying it makes the expression difficult to recognize or understand. In particular, lower case letters are retained if they are the initial letter of:

- a) names, initials or compound expressions that have one or more upper case letters;

e-Italia  
iPod e iTunes  
(*this names are always written with a initial lower case letter*)

b) Internet addresses or their parts, or expressions imitating them.

www.cambiamento.pa  
(*title of a printed book, imitating an Internet address*)

**2.5.2 D.** In older publications, when upper case letters have to be recorded in lower case, for the transcription of *V* and *VV*, preference is given to the form used in the publication itself (i.e. the form used inside, in the text). In particular, if the publication uses the letter *v* for initial letters and *u* inside the word, irrespective of pronunciation, or if it uses *V* as the upper case letter and *u* as the lower case, *V* and *VV* are transcribed following that usage. If the publication follows the modern practice (*u* or *v* according to pronunciation, be it at the beginning or the middle of the word), or if the usage is unclear or if it is not possible to determine it, upper case *V* and *VV* are transcribed according to the modern language usage (par. 2.5.1 A).

The Gothic letter *U* is transcribed as *V*.

The letters *I* and *J* are transcribed as they appear (including the final larger upper case *I*, to be retained as a capital), except the Gothic upper case *J* which is transcribed as *I*.

Letters with a numeric value in a chronogram or in the text are retained as upper case letters.

### 2.5.3. Accents and diacritical marks

Accents and diacritical marks that in the original, for graphic reasons (usually because of the use of all capitals) do not appear or appear in a modified form (e.g. as apostrophes) are added according to the usage of the publication itself (or, if it is not possible to determine it, according to the ordinary usage of the language of the text).

However, accents and diacritical marks are not added for older publications (except for upper case letters transcribed as lower case, according to usage of the publication itself), or when they are simply not used in the text.

Diacritical marks (or their combinations) that are not available may be omitted.

Madrid : Razón y fe  
(*on the title page the name of the publisher appears as RAZON Y FE; the form with the accent is found inside*)

Statuto della Facoltà di giurisprudenza  
(*the title page, in capitals, reads STATUTO DELLA FACOLTA' DI GIURISPRUDENZA*)

Εὐγένια / Teodoro Montselese  
*In area 7: Titolo traslitterato: Eugéna*  
*or*  
Eugéna / Teodoro Montselese  
*In area 7: Titolo in greco, traslitterato*  
(*the title page, in capitals, reads EYFENA; the lower case form with accent and breathing appears in other parts of the publication*)

La magia delle campagne e la stregoneria dei pastori / Eliphas Levi  
(*the author is presented in the publication as Eliphas Levi, without accents; the correct spelling Éliphas Lévi will be used in the heading*)

L'espion dans les cours des princes chrétiens, ou Lettres et memoires d'un envoyé secret de la Porte dans les cours de l'Europe ...  
(*the accents retained appear on the title page, while the word memoires is printed without the accent*)

### 2.5.4. Numbers

Numbers, as a rule, are recorded as they appear (in arabic or roman numerals, or in letters, with abbreviations, etc.), except when otherwise indicated for specific elements (e.g. the edition statement, the date of publication, the series numbering).

Stampe dell'800  
Roma Firenze Venezia Napoli con 50mila lire al giorno  
Carta della vegetazione potenziale del Friuli-Venezia Giulia 1:100.000 tramite l'utilizzo di una banca dati floristica e vegetazionale, sistemi informativi territoriali e telerilevamento  
Cronica di Firenze di Donato Velluti : dall'anno M.CCC. in circa fino al M.CCC.LXX.

### 2.5.5. Abbreviations and contractions

**2.5.5 A.** Abbreviations through truncation, followed by a dot (or a colon, in older publications, or with a doubling of the last letter), are recorded as they appear, using capitals or lower case letters according to the usage of the language. When usage accepts both forms, preference is given to a lower case letter.

Contracted forms, with or without a dot, are retained and all letters that may be overwritten are recorded on the line.

For initials, acronyms or other expressions made up of a number of abbreviated words, see par. 2.5.6.

S. or s. (for Santo or santo, Santa or santa)  
R. or r. (for Regno, Regio or regio, Regia or regia, Reale or reale, etc.)  
SS. or ss. (for Santi or santi, etc.)  
rr. (for regi, regie, reverendi, etc.)

Gio:				(for Giovanni)			
d.	p.	f.	fr.	(for don or dom, dominus, padre, frate, frater, etc.)			
dott.	dott.ssa	Dr	D.r	etc.			
sig.	sig.ra	Sr	S.r	Mr	Mlle	etc.	
Rep.	mag.	ven.	ecc.mo	ill.mo	ser.ma	etc.	

**2.5.5 B.** Abbreviations and contractions that include modified letters or signs that are no longer used, usually found in older publications, are replaced by the full form, if possible. Abbreviations with an overwritten line or with special signs (e.g.  $\mathbb{R}$  or the marks resembling the figures 9 and 2), the modified forms of *p* and *q*, etc., are included. The presence of abbreviations may be indicated, usually in generic form, in a note (par. 4.7.1.10 C).

If the expanded form is uncertain or unknown, the added letters are enclosed in square brackets, with a question mark, or else the expression is recorded as it appears, so far as possible, accompanied by a question mark in square brackets.

For older publications, the integrated letters may in any case be enclosed in square brackets (not preceded or followed by a space), ensuring the retrieval of the word concerned as if it were written in full without brackets.

Questiones quolibetales ex quattuor Sententiarum voluminibus

*In area 7 (optional): Nel titolo forme contratte*

*(the title includes two contracted words: S[ente]n[t]iar[um] voluminib[us])*

Impressum Venetijs : opera Iacobi Pentij de Leuco, 1506 die 7 Martij

*(colophon, including two contracted words: Imp[re]ssum Venetijs op[er]a Iacobi Pentij ...)*

### 2.5.6. Initials and acronyms

Initials of names followed by dots are recorded as they are, and are separated by a space if they are not linked by a hyphen. If they do not present dots, the dots are added for the sake of clarity.

Other initials and acronyms are recorded as they appear, with or without dots and with an initial upper-case letter either for all the letters or just for some (see par. 2.5.2), but without spaces between letters or groups of letters.

Other abbreviations made up of the initials of a single expression (e.g. the acronyms of religious orders, H.R.H., I.C., Ph.D., etc.) are also recorded without spaces. However, separate abbreviations, or abbreviations whose meaning is unknown or uncertain, are separated by a space.

Antologia di J. R. R. Tolkien

Prolegomena to library classification / by S. R. Ranganathan

*(on the title page the initials are not followed by dots)*

A.L.A. glossary of library terms

Ce.Ri.Fo.P., Centro di ricerca per la formazione permanente

di L. C. p.a.

*(statement of responsibility, corresponding to Luigi Corvetto pastore arcade)*

Votum M. Sebastiani Cassinelli J.C. redditum illustrissimis d. d. Supremis Sindicoribus in causa nullitatis & excessus . . .

Carlos del Saz-Orozco SJ

*(statement of responsibility: the initials of the religious order appear without dots or spaces)*

**but**

tradotta dall'idioma spagnuolo nell'italiano dal p. f. Pietro Francesco da Como

Deiparae Virgini sapientiae matri Stephanus de Cruce venerandi Seminarii alumnus se, suasque philosophicas theses d. d. d.

Giovanni di S. Sansone, O. Carm.

del C. P. T. B.

*(statement of responsibility: the expanded form is not known)*

### 2.5.7. Symbols, logos, etc.

**2.5.7 A.** Symbols and non alphabetic signs (e.g. mathematical or chemical signs) are recorded as they appear if they can be reproduced. Otherwise, they are replaced by their verbal equivalent, enclosed in square brackets, and an explanation is given in a note, unless it is superfluous (par. 4.7.1.10 C).

Asterisks and other signs used instead of an ordinal number, however, are replaced by the corresponding arabic numeral, in square brackets, as indicated for specific elements (see e.g. par. 4.2.0.3 and 5.2.0.3 A).

For some signs, allowing for searches both in the original form and through the verbal equivalent is appropriate.

L'arte di fare 1 + 1 = 3

Due + due non fa quattro

Qualità = profitto

I.V.A. 9% : tabelle per il calcolo immediato : iva in sottrazione (fino a lire 1.000.000)

Programmare in MFC e Win 32® : Microsoft® Visual C++™ : versione 2.0

C# e la piattaforma .NET

I\*GED : Informazioni sulla gestione elettronica dei documenti  
*(the asterisk may be omitted, if necessary)*  
 Febbre a 90'  
 H2O : una biografia dell'acqua  
 Salvatore Bertolasio (†1912)  
 Handbuch der Urkundenlehre für Deutschland und Italien / von Harry Bresslau †  
 200 modi per risparmiare 2000 € all'anno  
 Le gioie del  $\pi$   
*(or, if the symbol is not available, Le gioie del [pi greco])*  
 Tutto, e di più : storia compatta dell' $\infty$   
*(or, if the symbol is not available, Tutto, e di più : storia compatta dell'[infinito])*  
 [Abbasso] Sacchi W Sacchi  
*In area 7: La prima parola del titolo è rappresentata dal segno W capovolto*  
 Parliamo italiano?  
*In area 7: La prima parola del titolo è preceduta da una S cancellata*  
 Chistes para desorientar a la poesía  
*In area 7: Sul frontespizio para è corretto da parra, poesía da policía*

**2.5.7 B.** Words and other signs appearing in a special graphic form (e.g. the reproduction of a signature or the logo of a corporate body) are recorded as if they were written normally if they are meant for this purpose and they are clearly readable.

Words and expressions represented by symbols or signs in which the words or expressions themselves do not appear, however, are recorded in square brackets.

If the symbols (or logos, etc.) go with written information they are ignored, even if they contain words.

Poesie / Umberto Saba ; i svensk tolkning av Anders Österling  
*(both names appear as signatures)*  
 Net  
*(the title page presents only the publisher's device, but the word Net is clearly readable)*  
 Siracusa : Istituto nazionale del dramma antico  
*(the name of the publisher and the place of publication appears inside the logo)*  
 [Comune di Milano], Cultura e musei, Settore biblioteche, Biblioteca comunale  
*(the coat of arms of the city does not include its name)*  
 I [love] school  
*(title of an Italian book: the word love is represented by a heart)*  
 World ball : esercizi base : perché la ginnastica è una... [palla]  
*(the word palla is represented by a picture)*  
 [Ankh]  
*(series title, represented by a hieroglyph: the verbal equivalent is given on the flap)*

**but**

Laterza  
*(the name of the publisher is preceded by the logo, including the initials GLF)*  
 Libera università di Bolzano  
*(the name of the corporate body is preceded by the logo, including the name in four languages)*

**2.5.7 C.** Words in which one or more letters are represented by signs or images of a shape similar to the letter and appear to be clearly readable are recorded as if they were written in the ordinary way. The peculiarity may be mentioned in a note (par. 4.7.1.10 C).

The same treatment is reserved to engraved initials and those represented by a guide letter (even if a lower case letters to indicate a capital) or simply by a blank space. The two latter cases are mentioned in a note, as well as possible doubts about the omitted letter. The integrated letter may also be enclosed in square brackets (not preceded or followed by a space, e.g. “[I]nterea”), with an explanatory note and allowing searches for the word concerned as if it were written in the ordinary way.

Asfalto  
*(series title: the letter a is represented by a grey triangle)*  
 Download magazine  
*(the first o is represented by a CD-ROM)*  
 Winebar  
*(the letter i is represented by a bottle)*  
 Killer hair  
*(the letter i in hair is represented by an aerosol bomb)*

### 2.5.8. Punctuation

**2.5.8 A.** Punctuation marks appearing in the publication may be omitted, modified or integrated when it is necessary for the sake of comprehension or so as not to interfere with conventional punctuation. Otherwise it is transcribed as it appears.

For older publications, it is possible to record entirely and exclusively the original punctuation in areas 1 and 2 (par. 4.1.0.5 e 4.2.0.5) or to indicate in a note, specifically or in generic terms, if the original punctuation has been modified, integrated or omitted.

**2.5.8 B.** Punctuation marks that in the original separate two consecutive elements in the description (or, in cases indicated by specific rules, two components of an element) are usually replaced by the prescribed sign.

Antonio Santin : un vescovo del Concilio vaticano II  
*(on the title page the title is separated from the subtitle by a colon: the conventional spacing is added)*

Riforma universitaria e rivoluzione dei media : una sfida per le biblioteche universitarie  
*(on the title page the title is separated from the subtitle by a dash)*

/ a cura dell'Istituto Gramsci, Sezione Toscana  
*(on the title page the name of the corporate body is separated from the name of the section by a slash)*

Il bicordo : quaderni di poesia  
*(the title is separated from the subtitle by a slash)*

Tempo libero ; 18  
*(the title is separated from the number by a slash)*

**2.5.8 C.** Punctuation marks appearing inside an element (e.g. the title) are usually recorded as they appear, except when they interfere with conventional punctuation or with the readability of the description. In particular:

*a)* square brackets are replaced by parentheses (but they are omitted when they enclose the title or multiple elements completely);

(P. Vergili Maronis) Moretum  
*(the name of the author appears in square brackets)*

(Ηρώδου) Περὶ πολιτείας  
*In area 7: Titolo traslitterato: (Ἰρόδου) Perì politeías*  
*or*  
*(Ἰρόδου) Perì politeías*  
*In area 7: Titolo in greco, traslitterato*  
*(the name of the author appears in square brackets)*

Storia della letteratura francese : dal 1789 ai nostri giorni (1936)  
*(the date is enclosed in square brackets)*

Trattati sul Vangelo di Matteo : (che rimangono)  
*(the other title information appears in square brackets)*

**but**

Il valore del brand  
*(the whole title is enclosed in square brackets)*

*b)* parentheses are retained when they are inside an element and when they enclose other title information or a statement of responsibility, while they are omitted in other cases;

Almeno un libro : gli italiani che (non) leggono  
 Con Renzo e con Lucia (e con gli altri)  
 Bibliothèque(s)  
 De regulis iuris / Iohannes Bassianus (ut aiunt)  
 Trattato di architettura militare / (Baldassarre Peruzzi)  
 I parroci di campagna tra '700 e '800 : (dai documenti dei Georgofili)

**but**

Officina romanica / collana diretta da Aurelio Roncaglia ; 19. Sezione di studi e testi antico-francesi ; 2  
*(series statement: the second numbering appears in parentheses)*

*c)* question marks and exclamation marks are retained (and may be followed by a lower case letter);

Que sais-je?  
 ¿De dónde venimos y a dónde vamos?  
 XII Concerto di Vivaldi (?)  
*(the title appears as such)*  
 Addio, signora Miniver!  
 Film!  
*(series title)*

*d)* the mark of omission is retained, but transcribed without a preceding space;

103 colpi di spatola prima di andare a...  
 Marionette, che passione!... : tre atti con un preludio

... E poi cambia la vita  
(on the title page the first word is in lower case)

e) the colon is retained when it is necessary (usually inside a title), whereas it is omitted if not necessary for comprehension (e.g. inside a statement of responsibility);

Primo: non leggere  
Professione: rivoluzionaria  
Gesù disse: alzati e cammina  
Convegno sul tema: I diritti umani nella scuola, oggi: come viverli e come insegnarli

**but**

traduzione di Gerolamo Fiori e Rodolfo Jannaccone Pazzi  
(the word di is followed by a colon)  
compiled and edited by Penny Farmer  
(the word by is followed by a colon)  
Letteratura italiana / [direzione Alberto Asor Rosa]  
(the statement of responsibility appears on the page facing the title page, as Direzione: Alberto Asor Rosa)

f) dashes, hyphens, slashes and other signs (e.g. asterisks and dots) are replaced by commas when their only function is to separate information usually of the same kind (e.g. the names of multiple authors or topics in a list), while they are retained when their replacement would alter the meaning; hyphens are retained when their purpose is to join words or their parts;

/ Luciana Bigliazzi, Lucia Bigliazzi  
(on the title page the names are separated by a hyphen)  
/ Giuliana Dassenno, Graziano De Munari  
(on the title page the names are separated by a slash)  
Pietro Paolo di Gerardo da Todi, orefice (... 1399-1445)  
(on the title page the word orefice is preceded by a slash)  
Pisa e Accon : l'insediamento pisano nella città crociata, il porto, il fondaco  
(on the title page the subtitle is printed as L'insediamento pisano nella città crociata. Il porto. Il fondaco)  
Linguaggio, poesia, interpretazione  
(on the title page the first two words are separated by a dash, the third follows on the next line)

**but**

Euro-librarianship  
Pensieri d'un vecchio stampatore-libraio  
D'Ancona-Gnoli  
(on the title page the hyphen is preceded and followed by spaces)

g) the oblique slash, if retained, is transcribed without spaces (but in older publications is replaced by a comma, if used with this value);

S/Z  
(title of a work by Roland Barthes)  
Pensare/classificare  
International Congress on Environment/Climate  
Sc/10  
(series title)

h) commas and semicolons are retained, usually, if they do not interfere with conventional punctuation;

Io, Pavarotti  
Omero, Iliade  
(title of a work by Alessandro Baricco)  
Libro,  
(the title of the work by Michel Melot is presented as such)  
Seconda repubblica? Sì, ma bene

i) inverted commas are retained if they are necessary for comprehension or to avoid distortion of the meaning of the title, otherwise they are omitted.

Minima  
(series title, enclosed in inverted commas in the source)  
Biblioteca dell'Archivum Romanicum  
(the inverted commas enclosing Archivum Romanicum can be omitted)  
La fontana dell'amor verace : (da L'Astrée)  
(on the title page the subtitle appears as [Da «L'Astrée»])  
Una questione di principio : la rivista Poesia nel 1920  
(on the title page the word Poesia is enclosed in inverted commas)  
Postuma : Il canto dell'odio e altri versi "proibiti"  
Ungaretti, Pea e altri : lettere agli amici "egiziani" : carteggi inediti con Jean-Léon e Henri Thuile

**2.5.8 D.** Punctuation marks not present in the original are not added unless prescribed by the rules, or when they are essential for comprehension or to avoid distortion of the presentation of information in the source. In these cases, if possible, a comma is used (e.g. to separate expressions that are separated by the layout in the original).

Sentimenti dell'aldiqua : opportunismo paura cinismo nell'età del disincanto  
(commas are not added in the subtitle, appearing as transcribed and not requiring commas to be understood)

Dizionario dei simboli : miti sogni costumi gesti forme figure colori numeri  
(the subtitle appears without commas)

Poesie 1886-1933  
(the dates immediately follow the word Poesie and no punctuation mark is added)

Dall'esilio alla Repubblica : lettere 1944-1957  
(the dates immediately follow the word lettere and no punctuation mark is added)

**but**

Conversazioni con Claude Lévi-Strauss, Michel Foucault, Jacques Lacan  
(on the title page the three names appears in three separate lines, without punctuation marks: for the sake of clarity two commas are added)

Jacques Callot, 1592-1635 : Musée historique lorrain, Nancy, 13 juin-14 septembre 1992  
(on the title page the subtitle is divided in three lines, without punctuation marks: for the sake of clarity two commas are added)

Il maestro e Margherita : Cristo Pilato Giuda Satana, Mosca anni Trenta  
(on the title page the subtitle is divided in two lines and for the sake of clarity a comma is added; commas are not added between the four names)

Dieci anni di architettura spagnola : 1987-1996  
(on the title page the dates appear in two lines, divided by a horizontal rule: in the description the rule is replaced by a hyphen)

## 2.6. OMISSIONS AND ABRIDGEMENTS

### 2.6.1. Omissions

Elements of the description transcribed from the publication are recorded as they appear, without omissions, except where indicated in the rules for specific areas or elements. In these cases, the omissions are indicated with three dots ( ... ) when prescribed by the rules.

### 2.6.2. Abridgements and abbreviations

Abridgements present in the original are recorded as they appear, if they do not involve graphic peculiarities (par. 2.5.5).

No other abridgements or abbreviations are used except when prescribed for specific areas or elements. The abbreviation *i.e.* (that is, from the Latin *id est*) may be used in all areas of the description, to precede a correction in square brackets (par. 2.7). Other abbreviations are prescribed for special elements: e.g. [*et al.*] in statements of responsibility (areas 1, 2 and 6), [*s.l.*], [*s.n.*] and [*etc.*] in area 4. For the list of abbreviations to be used see *Appendix A*.

## 2.7. ERRORS

Words misspelled in the publication are transcribed as they appear. The incorrect form is followed by the correct form, in square brackets, preceded by *i.e.*, or, when the error is irrelevant for comprehension and searching (or when an incorrect or nonexistent form is purposely used), by *sic*. Missing letters or figures are not interpolated inside a word or a number, rather the entire word is repeated as a correction<sup>1</sup>.

However, for multipart publications, errors appearing in the primary source of the first part (or in that on which the description is based) but corrected in following parts, or in other places in the first part, are not recorded in the transcription, but mentioned in a note (par. 4.7.1.11).

Obsolete, archaic or dialect forms are recorded without any addition.

For initial letters left blank in older publications see par. 2.5.7 C.

Esercitazioni di complementi [*i.e.* complementi] di matematica

I trenta giorni di Hitler : come il nazismo [*i.e.* nazismo] arrivò al potere

Corte costituzionale e diritti fondamentali / a cura di Lucia [*i.e.* Licia] Califano

La saga dei Fey. La resistenza / Kristine Kathryn Rush [*i.e.* Rusch]

Louis David, son école & et [*sic*] son temps

La porta aporta [*sic*]

*In area 7:* Nella o di aporta è inserita una e

**but**

Descrizione delle immagini dipinte da Raffaello d'Urbino nelle camere del Palazzo apostolico vaticano / di Gio. Pietro Bellori  
(older publication)

<sup>1</sup> If preferred, the inaccuracy may be pointed out by [!], or the correction recorded in different ways, but searching should be possible by both the inaccurate and the corrected form and both should be displayed to the user.



I pazzi per progetto : operetta in un atto / musica del celebre maestro cavaliere Gaetano Donizzetti  
*(1873 edition, in which Donizetti's name appears in a spelling often used in the XIXth century)*

Tra una film e l'altra : materiali sul cinema muto italiano, 1907-1920

Gambaglabra + calza di seta = tensionellllanguente : parole in libertà

### 3. Sources of information

The information to be used for the description is taken from a primary source and from other sources according to a mandatory *order of preference* (par. 3.1 and 3.2).

For multipart and integrating publications, one or more units or parts are identified as *basis for the description* (par. 3.3).

For each area the *prescribed sources* from which the information will be taken are specified (par. 3.5).

#### 3.1. ORDER OF PREFERENCE OF SOURCES

The information to be used for the description is taken from definite sources, inside or outside the publication, in the following *order of preference*:

- 1) a source chosen as the *primary source* (or chief source, or main source of information, par. 3.2);
- 2) other prominent parts of the publication, which carry out functions that are complementary to the primary source (*complementary sources*, par. 3.4);
- 3) the rest of the publication;
- 4) *sources outside* the publication (e.g. bibliographies, catalogues, encyclopaedias or other reference works, information supplied by the publisher, data ascertained in specific studies or in some cases established or conjectured by the cataloguer himself).

*Internal sources* also include detached parts (e.g. the dust jacket, the container or the case) and accompanying material (e.g. user manual of an electronic publication), in any, that are part of the publication as issued.

*External sources* also include materials that may be acquired together with the publication (e.g. publisher catalogues and advertising) but are not an integral part of it.

Internal sources do not include components or inscriptions that are not original parts of the publication, as it was produced and published: e.g. a binding other than a publisher's binding, manuscript titles or labels not originally affixed by the producer or the publisher of the publication (see par. 1.2 and, e.g., par. 4.4.0.2).

The description is based on a source outside the publication only if there is no usable information in the publication itself. However, the use of external sources is often appropriate (or required) to correct or integrate information recorded in the description. For older publications and other material involving special problems, the description is verified in bibliographic sources whenever possible.

In various cases, the rules require that the source of an information, if it is not the primary source, be specified in a note.

#### 3.2. PRIMARY SOURCE

The primary source for the description of a publication is the part of it formally presenting the title, usually together with other essential information, prominently and before the contents.

For printed publications the primary source, as a rule, is the title page (par. 3.2.1).

For other types of publications that do not have a prevalence of printed text readable without the use of equipment, the primary source is where possible the part that carries out the corresponding functions (par. 3.2.3).

##### 3.2.1. Title page

**3.2.1 A.** *Title page* means the page of a printed publication dedicated to the formal display of the title and usually placed before the beginning of the text. Together with the title, it usually includes other relevant information on the publication itself (or on the works that it presents, or in any case on its contents), the main responsibilities and, in full or in part, the imprint (place of publication, publisher and date).

In multipart publications (monographic or serial), it usually also includes numeric or chronologic designations or other information relating to the individual unit (title, responsibility, etc.).

In the following rules, the page presenting the title is considered to be a title page, even if it lacks all or almost all other elements (but for oriental publications see par. 3.2.2.2 B). The title page may be entirely or partly engraved (or made with other graphic techniques) and not typeset.

Title page does not include:

- a) the *cover*, i.e. an external part, usually printed separately on a different material;
- b) the *half-title*, i.e. a page bearing a title (and possibly other information) but followed, on the next leaf, by a title page with more complete data;
- c) an initial *table of contents* page, even if it bears the title (see, for serials, par. 3.2.2.3);

d) the first page of the text, even if it bears the title (*caption title*, see par. 3.2.2.1-3.2.2.3).

For the presence of multiple title pages in the same unit see par. 3.2.4; for multipart publications see par. 3.3.

Report on preventive conservation of documents in Finland, France, Italy, Spain and the United Kingdom  
(the title page does not include other information; the cover mentions the general project and includes the imprint)

Quinti Horatii Flacci Opera  
(engraved title page, without a typeset title page)

Les images de tous les saints et saintes de l'année . . .  
(engraved title page of a volume of prints)

**3.2.1 B.** In some cases, the information normally presented on the title page is distributed graphically on two facing pages, usually without repetitions, which are considered together as the title page. Exceptionally, the same information may be distributed on three or more pages. This peculiarity may be mentioned in a note (par. 4.7.1.10 C).

However, cases in which the title page, on the right hand side, is accompanied by a facing page presenting another title page (e.g. in a different language or script, or of a previous edition) or a frontispiece, or bearing subsidiary information, like a half-title or a title page verso (cf. par. 3.2.4), are to be excluded.

Moreover, under certain circumstances, multiple separate title pages are treated as a single primary source (par. 3.2.4 B).

La voce della luna / Federico Fellini ; a cura di Lietta Tornabuoni  
In area 7 (optional): Frontespizio su due pagine  
(the title and the author's name begin on the left page and end on the right page)

Lessico dei simboli medievali / testo di Olivier Beigbeder ; fotografie di Zodiaque  
In area 7 (optional): Frontespizio su due pagine  
(the right page bears the title, the left page bears both statements of responsibility)

Pindaro, Bacchilide, Simonide : lirica corale greca / versioni, introduzione e note di Bruno Gentili  
In area 7 (optional): Frontespizio su due pagine  
(the right page bears the chief title and the imprint, the left page bears other title information and the statement of responsibility)

My pretty pony  
In area 7 (optional): Frontespizio su tre pagine  
(the first of the three pages only bears the first word of the title, the two following pages the rest of the title)

**3.2.1 C.** A page reproducing entirely or partly the title page of a previous publication (or of a manuscript or another pre-existing source), e.g. in facsimile reproductions, without a new title page, is also considered the title page.

However, a different kind of source (e.g. a cover or a case) is preferred to a reproduced title page if it supplies more complete data on the publication, as regards its title, other title information and responsibilities, if any.

Information present on the title page but that does *not* apply to the publication to be described (e.g. the name of the publisher and the date or the series statement of the original) is recorded in a note, when required (par. 4.7.2.3), and *not* in other areas of the description.

Le chiese di Roma : dalle loro origini sino al secolo XVI / del professore cav. Mariano Armellini  
(facsimile reproduction bearing only the original title page; the reproduction is indicated in the colophon only)  
Die Lehre von den Privaturkunden / von Dr. Otto Posse . . . – Photomechanischer Nachdruck. – Berlin ; New York : de Gruyter, 1974  
(facsimile reproduction bearing only the original title page, with the addition of the imprint of the reproduction at foot)

I promessi sposi / Manzoni ; con le illustrazioni originali di Francesco Gonin  
(facsimile reproduction bearing the original title, not mentioning the illustrations; the cover is preferred, because it is more complete and appropriate)

**3.2.1 D.** For publications without a title page, another part of the publication is chosen as the primary source for the description and it is used as a *title-page substitute* (par. 3.2.2).

A title-page substitute is used also for publications having one or more title pages that are not suitable for use as a primary source, e.g. because they do not bear a collective (overall) title.

Le pergamene dell'Archivio municipale di Montelparo / a cura di Giovanni Cicconi. Le pergamene dell'Archivio domenicano di S. Lucia di Fabriano / a cura di Romualdo Sassi. L'Accademia Georgica di Treia / relazione del dott. Fortunato Benigni ; a cura di Giuseppe Meloni  
In area 7: Titolo della copertina  
(the title page lists only the first two works and is followed by an half-title for the third work, explaining his addition when printing was in progress; therefore the cover, listing all three works, is preferred as primary source)  
Il primo libro col tuo nome in copertina! / [R. D'Agostino]  
In area 7: Titolo dal colophon  
(the title page bears only the name of the publisher, in the usual position: the title is indicated only in the colophon)

### 3.2.2. Title-page substitute for printed publications

**3.2.2 A.** For printed publications without a title page (or if a different source must be selected as primary source), the part that carries out its functions is considered the *title-page substitute*, according to the following criteria:

- a) for modern monographic publications, including notated music (par. 3.2.2.1);
- b) for older and oriental publications (par. 3.2.2.2);

c) for serial publications (par. 3.2.2.3).

For single-sheet publications (printed on one or both sides), with the sheet not folded like in a brochure, the entire sheet is considered the title page.

For graphic and cartographic publications see par. 3.2.3.

**3.2.2 B.** Only one part of the publication may be used as a title-page substitute. When a cover, folder or container is used as a title-page substitute, only the part formally bearing the title (usually the front side) is considered, while the other parts (e.g. the back side or the spine) are considered complementary sources (par. 3.4).

Elements transcribed from the title-page substitute are recorded like those transcribed from the title page, without square brackets.

The part of the publication chosen as title-page substitute is mentioned in a note (par. 4.7.1.9 A) in the following cases:

- a) if the publication has more than one part that could have been selected for this purpose (e.g. both the cover and a caption title, or a caption title and a colophon);
- b) if the publication has one or more title pages, not used because not suitable as primary sources (par. 3.2.1 D), or a page that could be considered a title page.

#### **3.2.2.1. Title-page substitute for modern monographic publications**

For modern monographic publications (including musical publications) without a title page, the title-page substitute is chosen according to the following order of preference:

- 1) the *cover*, including a detached folder or case;
- 2) the *caption title*, i.e. the title (possibly accompanied by other information) appearing at the top or at the beginning of the first page of the text;
- 3) the *colophon*, i.e. the page or part of a page at the end of the publication giving information on the publication itself (usually about printing).

For printed musical publications, the first page of music is usually preferred to the cover if it bears more complete information.

Il libro : avvertenze per l'uso / a cura di Maurizio Accardi  
*(publication without a title page: the cover is used as title-page substitute and the flap must be opened to read the subtitle in full)*  
 Millelibri in viaggio : biblioteca itinerante di libri per ragazzi : bibliografia  
*(publication made up of loose sheets in a folder, without a title sheet: the folder is used as title-page substitute)*  
 La stamperia Paperini e l'edizione fiorentina delle commedie di Goldoni / Renato Pasta  
*(offprint: the cover bears only the title of the volume and therefore the caption title is used as primary source)*

#### **3.2.2.2. Title-page substitute for older and oriental publications**

**3.2.2.2 A.** For older publications without a title page (including an initial page bearing only a brief title) the part that gives information of the publication in the most complete, prominent and formal way is chosen as title-page substitute: e.g. the caption title, or more rarely the colophon, the *incipit* or *explicit* (i.e. the opening or closing sentences referring to the published work or text), or more recently, an original cover. The chosen source is mentioned in a note (par. 4.7.1.9 A).

Avviso al pubblico  
*(pamphlet lacking a title page and a cover: the caption is used as title-page substitute)*

**but**

Mamotrectus super Bibliam  
*(the title page bears only the title)*

Terentius  
*(the title page bears only this title and the printer's device)*

**3.2.2.2 B.** In oriental publications in non-Latin scripts, a page bearing only the title, or the title and other elements in calligraphic form or in a Western language while the complete information is in the colophon, is not considered a title page. In these cases, as a rule, the colophon is taken as the primary source. If there is no colophon, the guidelines for older publications are followed (par. 3.2.2.2 A) and the chosen source is mentioned in a note (par. 4.7.1.9 A).

#### **3.2.2.3. Title-page substitute for serial publications**

For serial publications without a title page, the title-page substitute is chosen according to the following order of preference:

- 1) the *cover*;
- 2) the *caption title*, i.e. the upper part of the first page of a newspaper or any other similar publication, bearing the title and usually also the numbering, the date and other editorial information (e.g. the price, the director and the publisher, the frequency, the place of publication), even when it is followed by the contents instead of the beginning of the text;

- 3) the *masthead*, i.e. the page or, more often, the part of a page bearing the title, information on ownership, manager, editor, etc.; it that may be in various places, e.g. on the same page as the table of contents, under the caption title, in preliminary or editorial pages;
- 4) the *contents page* and other *editorial pages*, if any;
- 5) the *colophon*;
- 6) other preliminary pages;
- 7) information present in the margin of the text pages (e.g. a statement printed at the foot of the first page or a running title);
- 8) information present in the text itself.

The chosen source is mentioned in a note when it is not the cover or the caption title and when the choice between various sources may be uncertain.

### 3.2.3. Primary source for other types of publications

**3.2.3 A.** For publications that do not contain mainly printed text and that are readable without the use of equipment, the primary source to be used for the description is generally the part that carries out the functions of the title page, formally presenting the title, usually with the related statements of responsibility, and, in full or in part, the imprint.

**3.2.3 B.** A *source readable to the naked eye*, if correct and sufficient for the description, is preferred to a *source requiring the use of equipment* (e.g. for videorecordings or electronic publications issued on discs or cassettes). It is recommended to use the appropriate equipment, if possible, to check the information recorded against the sources not readable to the naked eye and the contents of the publication.

Between various sources that are readable to the naked eye, preference is given to *sources that are not separate from the carrier* (e.g. engraved or impressed inscriptions or labels fixed or intended to be fixed to it), rather than to a *detached source* (e.g. a container) and accompanying material (e.g. an explanatory brochure or an instruction manual). A container in which the carrier (film, tape, disc, etc.) is placed originally and which it should not be taken out of in order to be used (e.g. a sound or videocassette or cartridge or a floppy disk) are considered inseparable from the carrier.

If there are no sources that are readable to the naked eye, or if they are insufficient or incorrect, for documents meant to be projected or viewed on a monitor, the *main source presenting the information needed, in written form, with the appropriate equipment* is to be taken as primary source, and the fact is mentioned in a note (par. 4.7.1.9).

Sound sources are used only if written sources are insufficient or incorrect.

**3.2.3 C.** In particular, for *audio, video and electronic documents* issued on carriers requiring an equipment (discs, cassettes, cartridges, etc.), preference is given to *information presented on the carrier or the labels or other inseparable parts*, if correct and sufficient.

However, if the information presented on the carrier is just the title (possibly with identification details), while more complete information concerning the title (and other title information, if any) and the responsibilities appear on the front part of the container (including the sheet or brochure inserted in the container as a cover), then preference is given to the latter as primary source.

The container is preferred as primary source also when the information on the carrier does not refer specifically to the publication to be described but rather to an earlier publication or is common to various publications (e.g. when on DVD bears the original title or the titles of a motion picture in different languages, while the container bears the Italian title, usually with other information specifically related to the edition issued in Italy).

**3.2.3 D.** Subordinately to the above rules, the following are preferred as primary sources:

- a) for material consisting of *text and/or still images* divided in various sheets, images, frames or screens (e.g. atlases, microform publications, electronic publications divided into pages or with initial or access screens, series of images or slides), the page, sheet, image or screen of the title, if present;
- b) for material consisting in *one still image* (or various images that are visible together or on a single sheet, or a single image spread over various sheets), the entire content and preferably the part dedicated to the presentation of the title and related information (e.g. a panel in a map, a title area or a caption above or under the image);
- c) for material consisting in *moving images* (e.g. videorecordings or motion pictures and similar electronic publications), the image containing the title together with the sequence it belongs to (series of frames or screens, usually in the form of "credits").

If the prescribed source is missing or insufficient, it is replaced by:

- 1) for *graphic and cartographic documents*, a cover, or folder, envelope, container or case (including the frame and the stand of a globe), or if the data are insufficient, the accompanying documentation;

- 2) for *audio, video and electronic documents distributed on a physical carrier*, the container or subordinately, the accompanying documentation;
- 3) for *remote-access electronic publications*, the information presented formally at the beginning of the file, the metadata included or linked to the contents, or if the data is insufficient, the documentation (in printed or electronic form) issued or made available with the publication.

If there is more than one source of the same type, the preference criteria indicated in par. 3.2.4 are followed.

For multipart publications see par. 3.3.

### 3.2.3 E. The chosen source is mentioned in a note:

- a) if the publication presents a source that is readable by the naked eye and a source that is readable by the appropriate equipment (e.g., usually, in the case of videorecordings and electronic publications distributed on a physical carrier);
- b) if the source used is separate from the carrier (e.g. a container or accompanying documentation);
- c) if the publication presents a number of sources of the same type, of equal importance or between which the choice could be uncertain.

The term *label* is used also for inscriptions impressed or engraved directly onto the carrier (disc, cassette, etc.), the term *container* for containers or cases of all kinds, including the printed sheets or brochures inserted in the container itself and visible from the outside (like the front cover and often the back cover), irrespective of the fact that they are mentioned as accompanying material in the description (par. 4.5.4). However, the parts that are not visible from the outside of the sheets or brochures inserted in the container as a cover are not included.

The concert in Central Park / Simon & Garfunkel  
(*sound recording: the label is used as primary source*)

Walzer und Polkas = Waltzes and polkas = Valses et polkas / Johann & Josef Strauss  
(*sound recording: the label is used as primary source; the container bears a variant title, Walzer & Polkas*)

Dark side of the moon / Pink Floyd  
*In area 7: Titolo del contenitore*  
(*sound recording, bearing on the compact disc label only the content list; the collective title and the name of the group appear on the spine of the container*)

Wonsaponatime : selections from Lennon anthology / John Lennon  
*In area 7: Titolo del contenitore*  
(*sound recording, bearing on the compact disc label the title only: the container, presenting also a subtitle and the statement of responsibility, is preferred*)

Il terzo uomo / un film di Carol Reed  
*In area 7: Titolo dell'etichetta*  
(*videocassette, bearing on the front side of the container the names of the leading actors but not the name of the director*)

Piece of my heart / Janis Joplin  
*In area 7: Titolo del contenitore*  
(*videorecording on DVD: the label bears only a picture and technical details*)

Addio alle armi  
*In area 7: Titolo del contenitore*  
(*the DVD label only bears, in very small characters, the copyright and the original title, A farewell to arms*)

L'uomo che uccise Liberty Valance  
*In area 7: Titolo del contenitore. Titolo sull'etichetta: The man who shot Liberty Valance*  
(*the DVD label, not specific to this edition, bears the original title only*)

C'è post@ per te  
*In area 7: Titolo del contenitore. Titolo sull'etichetta: You've got mail = C'è post@ per te = Vous avez un mess@ge*  
(*on the DVD label, not specific to this edition, the title appears in three languages*)

Encyclopédie, ou Dictionnaire universel raisonné des connoissances humaines : De Felice, Yverdon, 1770-1780  
*In area 7: Titolo dell'etichetta. Titolo nella schermata iniziale: Encyclopédie d'Yverdon*  
(*publication on one DVD-ROM*)

La letteratura italiana : storia, critica e opere integrali dal Medioevo al Novecento  
*In area 7: Titolo del contenitore. Titolo sull'etichetta: La letteratura italiana in CD-ROM. Titolo nella schermata iniziale: LI : La letteratura italiana*  
(*publication made up of 6 CD-ROMs*)

### 3.2.4. Publications with multiple title pages (or primary sources) in the same unit

**3.2.4 A.** If a publication in a single unit has multiple title pages (or other primary sources of the same type), the title page specifically related to the publication to be described is chosen: e.g. the new title page in a facsimile reproduction or in a new edition instead of the original or earlier title page, the monograph title page rather than the series title page (or the opposite for the description of the series), the comprehensive title page rather than those related to a single component of the contents. If the units of a multipart publication are described individually, an appropriate primary source for each one is selected (par. 5.2.0.2).

For publications with multiple title pages (or other primary sources) related to single components, without a comprehensive title page, see par. 3.2.4 B.

Li scrittori della Liguria / Raffaele Soprani

*(title page of the facsimile, followed on the next leaves by the frontispiece and title page of the original edition)*

Un anno sull'altipiano

*(licensed edition, bearing the title page of the original edition on the facing page)*

**3.2.4 B.** If the publication has multiple title pages (or primary sources) each related to a *different component of its contents* (e.g. a title page for each work in publications containing multiple works or the labels on the two sides of an audio disc that indicate only the contents of the side on which they are affixed), without a comprehensive or overall title page:

1) the primary source (title page substitute) to choose is an internal source of a different type, e.g. a container, if existing and bearing a comprehensive title (not just the titles of the single components), with an explanatory note (par. 3.2.1 D and 3.2.2) *or*

2) if there is no internal source presenting a comprehensive title, it is necessary to consider the primary source as being made up of the series of title pages related to the various components, in the order in which they appear or are to be considered.

For *tête-bêche publications*, or whenever the order of the components of the publication or the related sources is doubtful, account is taken of any material element indicating which component is to be considered first (e.g. the series numbering or other numbering, the inscription of the spine, the presence or absence and the layout of preliminaries or publishing or printing information or, if there are no other differences, the extent).

For *sound discs and other media usually presenting two labels*, each one related to the side on which it is affixed, the labels are to be considered a single source and the information present on the first label is completed so far as possible (without square brackets) with the information of the second one; the repeated elements are ignored.

However, publications that have the following elements are not considered lacking a comprehensive primary source:

a) a general title page (or other primary source), even if it does not refer to all contents (e.g. if it does not mention appendices or other secondary components having their own title page), *or*

b) multiple title pages (or primary sources) in different languages or scripts with corresponding information (par. 3.2.4 C), even if each title page precedes the part in that language (e.g. in *tête-bêche publications* or when versions in different languages follow each other with their respective title pages), *or*

c) multiple title pages (or other primary sources) for the different components bearing also the comprehensive information on the publication (e.g. the labels on the two sides of a disc, both of which bear the comprehensive title, possibly with other information concerning the publication as a whole, and the contents of the side they are on); in this case, so far as possible, the rules for multipart monographic publications are followed (par. 3.3.1).

Big hits : (High tide and green grass) / The Rolling Stones

*In area 7: Titolo della busta*

*(sound disc bearing on the labels the list of contents only: the collective title appears on the sleeve)*

Altitalienische Gitarrenkonzerte / Vivaldi, Carulli, Giuliani ; Siegfried Behrend ; I Musici

*In area 7: Titolo della busta*

*(sound disc bearing on the labels the list of the included works and the names of the performers; the collective title appears on the sleeve)*

La principessa di Clèves / Madame de La Fayette ; traduzione di Sibilla Aleramo. La fontana dell'amor verace : (da L'Astrée) / Honoré d'Urfé ; traduzione di Riccardo Bacchelli

*(the second work follows the first one and each work bears its own title page; the spine bears the name of the two authors)*

Popolo di plastica : poesie = Plastic people : a collection of poems / Myriam S. Pierri ; prefazione = prefazione D. Valli, B. Copello, J. Serra ; tradotto in inglese da = translated into English by S. Pezzani, G. Campisi, A. Davis. Dialogando con Dio : poesie = Talking to God : a collection of poems / Giovanni Campisi ; prefazione = prefazione A. Davis, B. Copello, P. M. Vena, J. Serra ; tradotto in inglese da = translated into English by S. Pezzani, G. Campisi, A. Davis

*(the second work follows the first one and each work bears its own title page; the cover repeats both titles but do not present a collective title, and therefore is not chosen as primary source; for incomplete parallel elements see par. 4.1.4.4)*

Sabbia negli occhi / Nantas Salvalaggio. Il letto in piazza / Nantas Salvalaggio

*(the second work follows the first one and each work bears its own title page; the cover repeats both titles but do not present a collective title)*

Enrico Parnigotto (Padova 1908) : Ritmi nello spazio : antologica di opere su carta (1929-1996) : Civica galleria di piazza Cavour, 20 dicembre 1997-25 gennaio 1998 / a cura di Albertino Parnigotto e Giorgio Segato. Carlo Travaglia (Arezzo 1918) : I sensi del segno : antologica di opere su carta (1940-1997) : Civica galleria di piazza Cavour, 20 dicembre 1997-25 gennaio 1998 / a cura di Giorgio Segato e Mino Travaglia. — . . . — (Di segni / 1/2)

*(tête-bêche publication, without a collective source; the two sides are numbered in the series and this order is followed in description)*

Vocali / Umberto Eco. Soluzioni felici / Paolo Domenico Malvinni

*(tête-bêche publication, without apparent differences between the two sides: however, the work by Eco is described as the first one, because the other work is not followed by the list of other books in the same series)*

Lungo viaggio di Natale / Vasco Pratolini. Calcutta / Anna Vinci

*(tête-bêche publication, in the same series; the list of other books in the same series begins at the end of the Pratolini's work)*

La Regione del Veneto e l'editoria : rassegna delle collane e delle pubblicazioni promosse dalla Giunta regionale / a cura di Romano Tonin. Gli editori veneti : catalogo delle realtà editoriali presenti nel Veneto / a cura di Romano Tonin

*(tête-bêche publication, presenting the components with equal status: the first one is selected on the basis of the extent)*

Concierto de Aranjuez : para guitarra y orquesta ; Fantasia para un gentilhombre : para guitarra y pequeña orquesta / Joaquín Rodrigo ; Narciso Yepes, Guitarré ; Orquesta Sinfónica R. T. V. Española ; Dirigent Odón Alonso  
(*sound disc, bearing on each label only the title of one of the two works*)

Sheherazade, op. 35 : suite sinfonica da Le mille e una notte ; Capriccio spagnolo, op. 34 / Nicolai Rimski-Korsakov ; Erich Gruenberg, violino solo ; London Symphony Orchestra ; direttore Igor Markevitch  
(*sound disc: the side 1 label presents the first three parts of the first work, the side 2 label the last part of the same work and the second work*)

**but**

I vizi e le virtù / Maria Grazia Cavagnero  
(*tête-bêche publication with the same title on both sides*)

Ungarische Tänze : (Fassung für Orchester) / Johannes Brahms ; Wiener Philharmoniker ; Dir. Claudio Abbado  
(*sound disc bearing on both labels the collective title and the statements of responsibility; each label also bears information about the specific contents and responsibilities*)

Paolo Riccardi modenese (1854-1924) precursore della sociologia dell'educazione / Edo Mario Gianni  
(*the principal work is followed by a work by Riccardi, Antropologia e pedagogia, but the title page is considered as a general title page*)

**3.2.4 C.** If the publication has multiple title pages (or other primary sources) *in different languages or scripts*, with basically equivalent information, preference is given to:

- 1) the one in the language of the contents or the script of the publication (or of the main contents);
  - 2) the one that is prominent, and precedes the contents if the other or others are placed inside (e.g. after the text in another language);
- or, if the criteria above are not applicable or not sufficient (e.g. because the content does not use language or is in different languages or scripts equally),
- 3) the title page (or other primary source) in Italian, if there is one, or otherwise, the one in the preferred language according to the order prescribed in par. 0.5.2.

However, if the title page to be preferred according to 1) and 2) is in a non-Latin script and a title page in the Latin script is also present, the latter may be used as primary source, giving an explanatory note.

For the mention or the transcription of titles in other languages or scripts see par. 4.1.4.1.

I prefissi dei verbi russi : natura, significati, uso / E. Sottofattori

*In area 7: Altro frontespizio in russo*

(*text in Italian only: the two title pages are printed on facing pages, the Italian one on the right side*)

Research on physics education : proceedings of the International School of Physics Enrico Fermi : Course CLVI : Varenna on Lake Como, Villa Monastero, 15-25 July 2003 / edited by E. F. Redish and M. Vicentini

*In area 7: Altro frontespizio in italiano*

(*text in English only, with two facing title pages: the English title page, printed on the right side, is preferred*)

Sulle tracce di Pencio Slavejkov in Italia / Alexi Bekiarov

*In area 7: Segue altro frontespizio e testo in bulgaro*

(*the title page and text in Italian are followed by another title page and the text in Bulgarian*)

Il museo della pipa e degli oggetti da tabacco di Losanna / fotografie di Attilio Boccazzi-Varotto ; testo di Antoinette Schmied-Duperrex

*In area 7: Altro frontespizio e testo in inglese*

(*text in both languages; the English title page follows the Italian title page, on the recto of the next leaf*)

Inni / Proclo

*In area 7: Altro frontespizio in greco*

(*Greek text and Italian translation on facing pages; the Italian title page, printed on the recto page, is chosen, while the facing Greek title page is mentioned in a note or may be transcribed as provided in par. 4.1.4.1*)

Catalogo dei libri giapponesi dei periodi Edo e Meiji / Biblioteca nazionale centrale Vittorio Emanuele II ; a cura di Yukio Fujino

*In area 7: Altro frontespizio in giapponese*

(*the Italian title page is preferred; the Japanese title page is printed on the facing page*)

Le Elegie romane di Gabriele D'Annunzio novamente impresse = [Gabrielis Nuncii Elegiae Romanae / Latinis versibus expressit Caesar De Titta]

(*the Italian title page is preferred; the Latin title page is printed on the facing page, as the texts*)

Notizie dall'arcipelago : l'informazione in Italia / Claudio Di Benedetto = [News from the archipelago : information in Italy / Claudio Di Benedetto]

*In area 7: Pubblicazione bifronte*

(*tête-bêche publication, lacking a title page: on cover the two components are presented with equal status*)

The Tel Aviv mosaic / Enzo Cucchi

*In area 7: Pubblicazione bifronte con altro frontespizio e testo in ebraico*

(*tête-bêche publication: the two components are presented with equal status and the English title page is preferred*)

Catalogo aperto dei manoscritti malatestiani

(*online publication, available on the web, with homepages and texts in Italian, English and German: the Italian homepage is preferred*)

**3.2.4 D.** In other cases and when all other conditions are equal, preference is given to:

- a) a typeset title page rather than a non-typographic source (e.g. a letterpress title page rather than a frontispiece, whatever their order or position, but an engraved title page if there is only a typeset half-title);



Vite de' pittori, scultori, ed architetti genovesi / di Raffaello Soprani  
*(letterpress title page, to be preferred to the engraved frontispiece, bearing a different publisher statement)*

Le mille e una notte : novelle arabe / tradotte in francese da Antonio Galland ; versione italiana nuovamente emendata e  
 corredata di note  
*(letterpress title page, to be preferred to the engraved title page, lacking the statement of responsibility)*

b) when there are two facing title pages, the one on the right (recto), except when the two pages are to be considered together as the title page (par. 3.2.1 B);

John Henry Newman : theologian and cardinal : symposium 9-12 October 1979  
*(monograph issued in the series Studia Urbaniana, bearing two facing title pages: they are not treated as a single title page because most information is repeated, sometimes with variations)*

c) if there are two or more title pages in succession, the one that appears first.

### 3.3. PRIMARY SOURCE AND BASIS OF DESCRIPTION FOR MULTIPART PUBLICATIONS

For multipart publications the primary source chosen is, if possible, the primary source of a single unit, according to the indications below. The chosen unit supplies the basis of the description for the elements referring to the publication as a whole, to be completed with information supplied by other units as provided in the rules. Variations between the units, if any, are mentioned as provided in specific rules.

For publications lacking a comprehensive title on the primary sources of the individual units see par. 3.3.1.

#### 3.3.1. Monographic multipart publications

For the overall description of monographic multipart publications (published together or subsequently) the primary source to be chosen is the one that bears the elements of the title and statements of responsibility area for the publication as a whole.

If the comprehensive title and related information are presented on the primary source for the individual units, as a rule the primary source of the first unit is used. If the units are published in separate parts (instalments, issues, etc.) intended to be bound together, preference is given to the title page of the first complete unit (volume), not of the first instalment or issue.

If the elements of the title and statements of responsibility area for the publication as a whole are not in the primary source for the individual units but on a complementary source dedicated to their presentation (e.g. the page facing the title page or the half-title) the latter is used as primary source, using the first unit as the basis in case of variations. A source of this type is preferred to the primary source of the unit (e.g. the title page of the first volume bearing the comprehensive title as well as the title of the volume itself) when it provides more complete information on the publication as a whole; in this case the chosen source is mentioned in a note (par. 4.7.1.9 A).

Otherwise, if the individual units do not present the overall information in the primary source or in a dedicated complementary source, a comprehensive source of a different type is used, usually a container (or accompanying documentation), and the fact is mentioned in a note (par. 4.7.1.9 A).

Preference is given to a comprehensive source (usually a container) even if the units are published together and the related primary sources are less complete or present variations (e.g. in the responsibilities).

If, in addition to the comprehensive description, separate descriptions for the individual units are also created, the appropriate primary source is identified for each one (par. 5.2.0.2).

La canzone epico-lirica nell'Italia centro-meridionale / Giovanni B. Bronzini  
*(the collective title appears on the title page; the two volumes are distinguished by a number only)*

Il mulino del Po : romanzo storico / Riccardo Bacchelli  
*(the collective title appears on the title page, followed by the number and title of the volume)*

Edizione nazionale delle opere di Antonio Vallisneri  
*(the collective title is printed at head of the volume title page)*

Storia del Banco di Napoli / a cura della Direzione generale in occasione del IV centenario  
*(the collective title is printed on the page facing the volume title page)*

ACOLIT : autori cattolici e opere liturgiche : una lista di autorità = catholic authors and liturgical works : an authority list / diretto da = edited by Mauro Guerrini  
*In area 7: Titolo dell'occhietto  
 (for the comprehensive description the half-title of the first volume is chosen, because the volume title page presents the title ACOLIT without other title information and the statement of responsibility)*

Concerti / Fiorella Mannoia  
*(the publication is made up of two compact discs, bearing the collective title and their number)*

Concertos for piano and orchestra / Mozart  
*(the publication is made up of two compact discs, bearing both the collective title and specific designations, and therefore the label of the first disc is selected as a primary source; the container bears a variant title, Great piano concertos, and another variant appears on the spine)*

Musiche italiane del Seicento e del Settecento

*In area 7: Titolo del contenitore*

*(the publication is made up of two compact discs, bearing their number and their own title, without the collective title: the container, presenting a collective title, is therefore selected as primary source)*

Die Zauberflöte = The magic flute = La flûte enchantée = Il flauto magico / Mozart ; Edith Mathis, Karin Ott, Janet Perry, Anna Tomowa-Sintow, Agnes Baltsa, Hanna Schwarz, Francisco Araiza, Gottfried Hornik, José van Dam ; Chor der Deutschen Oper Berlin ; Berliner Philharmoniker ; Karajan

*In area 7: Titolo del contenitore*

*(the publication is made up of three compact discs and the statements of responsibility vary on each label: the container is therefore selected as primary source)*

2 film di Oliver Stone su Fidel Castro

*In area 7: Titolo del contenitore*

*(the publication is made up of two DVDs, containing the movies, and one printed volume; the collective title appears on the container)*

Delitto al ristorante cinese ; Delitto sull'autostrada ; Delitto in formula 1 : tre film di Bruno Corbucci con Tomas Milian

*In area 7: Titolo del contenitore*

*(the publication is made up of three DVDs, containing three motion pictures, with the overall information on the container)*

Frankenstein

*In area 7: Titolo del contenitore*

*(the publication is made up of a printed volume and a videocassette; the collective title – in this case the same as the specific titles of the units – only appears on the spine of the container, to be used as primary source)*

Librarsi : idee per la promozione della lettura

*In area 7: Titolo del contenitore*

*(the publication is made up of two videocassettes, one CD-ROM and one printed volume)*

### 3.3.2. Serial publications

For serial publications the title page (or its substitute) of the first unit or part (first volume, issue, etc.) is selected, if possible, as the primary source.

If the units or parts are intended to form larger units (e.g. issues to be bound in a volume) preference is given to the primary source of the first published part (e.g. the first issue, not the first volume).

If the first unit or part is not available, the rules in par. 1.2.1 are followed, specifying in a note the source used or the unit or part on which the description is based (par. 4.7.10).

L'eco delle cancellerie e segreterie giudiziarie : pubblicazione bimensile / di Pessani Giov. Claudio. – Vol. 1, fasc. 1 e 2 (1 e 16 nov. 1871)- . . .

*In area 7: Titolo sul frontespizio del vol. 1: L'eco delle cancellerie e segreterie*

*(the title of the first issue is preferred to the general title page of the first volume)*

Novelle letterarie dell'anno ... – N. 1 (1 gen. 1740)- . . .

*In area 7: Titolo sul frontespizio del tomo 1: Novelle letterarie pubblicate in Firenze l'anno MDCCXXX*

### 3.3.3. Integrating publications

The description of integrating publications usually reflects the current situation of the publication itself, with further information on its beginning or earlier periods, and it is updated over time. Therefore, the primary source to be chosen is that of the current update.

The unit or part on which the description is based, or the date to which the description refers, are specified in a note (par. 4.7.10).

## 3.4. SOURCES COMPLEMENTARY TO THE PRIMARY SOURCE

**3.4 A.** Sources *complementary to the primary source*, in the different types of publications, are the prominent parts in which, usually, information that is similar or complementary to the primary source is presented. Complementary sources may not be present and they may have more or less prominence than the primary source (e.g. in a book usually the cover has more prominence than the title page and the verso of the title page and the colophon have less prominence).

Complementary sources do not include components or inscriptions that are not original parts of the publication, as it was produced and published (e.g. owner's bindings or not original cases).

**3.4 B.** The following are complementary sources for *printed books and pamphlets*, in order of preference:

- 1) the *preliminaries*, i.e. the pages preceding the first page of the text (or of the preface, the table of contents, etc.): includes the half-title and its verso, the verso of the title page, and, in some cases, the recto of the leaf following the title page, if it has information of the kind usually presented on the verso of the title page;
- 2) the *cover*, including the back cover and any flaps, and, if any, the dust jacket, the case or other containers;
- 3) the *colophon* (or the page or part of the page bearing information about publishing and printing).

The preliminaries includes any other title page not chosen as the primary source (par. 3.2.4) and, when the cover is used as a title-page substitute, its verso (par. 3.2.2).

Complementary sources for printed monographic publications do not include the caption title and the running title.

For *serial publications*, complementary sources include also the caption, the masthead, the table of contents page and other editorial pages, if any, and the running title.

For single-sheet printed publications, with the sheet not folded like in a brochure, see par.3.2.2 A.

Complementary sources are used in the order indicated above. As regards preliminaries, preference is given to the page facing the title page rather than to the half-title, and to the half-title rather than to the title page verso. Preference is given to the front cover rather than to the spine, and to the spine rather than to the back cover, to the the outside part rather than to the inside part, and to the cover itself rather than to the dust jacket or the case.

**3.4 C.** The following are complementary sources for *printed music*, in order of preference:

- 1) the *preliminaries*, as indicated for printed books,
- 2) the *first page of music*,
- 3) the *cover*, as indicated for printed books,
- 4) the *colophon*, as indicated for printed books.

**3.4 D.** The following are complementary sources for *material of other types*, in order of preference:

- 1) the parts of the publication that are dedicated to presenting the information about it, *readable by the naked eye on the carrier or directly for remote-access publications* (e.g. phrases that are prominent or graphically separate from the contents, or labels, or homepages), preferably those appearing before the content rather than those appearing at the end or to be displayed purposely by the user (e.g. credits pages accessible via a menu, an icon or a link);
- 2) the parts dedicated to presenting information about the publication on a separate *container* (e.g. a folder, box, envelope or case), in any, including the printed sheets and brochures inserted in it and visible from the outside, or the frame and the stand of a globe and other similar objects;
- 3) brochures, sheets or other *accompanying documentation*;
- 4) the parts dedicated to presenting information about the publication, which require the *use of equipment* to be read (e.g. the “credits” at the beginning or the end), when there are also sources readable by the naked eye.

If accompanying material or other documentation is used, care should be taken to the possibility that some of the information therein (e.g. the edition statement, the place of publication or the date) may refer to the printed material itself and not to the main component of the publication (disc, cassette, globe, etc.).

### 3.5. PRESCRIBED SOURCES

For the various areas and elements of the description, the rules specify which sources are to be preferred (*prescribed sources*).

When the rules include a number of sources among those prescribed, these should be used in the order of preference indicated above: e.g. information appearing both in the publication and in external sources should be taken from an internal source, information appearing both on the title page and in complementary sources should be taken from the title page, and if there are various complementary sources, the prescribed order of preference should be followed.

Information that is not taken from one of the prescribed sources for the area or the element should be enclosed in square brackets or mentioned in a note, as provided in specific rules.

In some cases, the rules provides that the source from which the information was taken be mentioned in a note, if it is different from the title page or its substitute. Usually the source is specified when it is a physically separate part (e.g. a case, a dust jacket or a brochure attached to a disc) or a part that may be replaced or eliminated (e.g. the cover or the spine of a book).

## 4. *Areas and elements of the description*

### 4.1. TITLE AND STATEMENTS OF RESPONSIBILITY AREA

#### 4.1.0. General instructions

##### 4.1.0.1. *Elements*

##### 4.1.0.2. *Prescribed sources of information*

##### 4.1.0.3. *Transcription*

##### 4.1.0.4. *Prescribed punctuation*

##### 4.1.0.5. *Order of information and use of prescribed punctuation for older publications*

#### 4.1.1. Title

##### 4.1.1.0. *Definition*

##### 4.1.1.1. *Transcription*

##### 4.1.1.2. *Alternative title*

##### 4.1.1.3. *General title and part, section or supplement title (common title and dependent title)*

##### 4.1.1.4. *Collective title and titles of individual works*

##### 4.1.1.5. *Titles of individual works without collective title*

##### 4.1.1.6. *Publications without any title*

##### 4.1.1.7. *Variant titles*

#### 4.1.2. Other title information

##### 4.1.2.0. *Definition*

##### 4.1.2.1. *Transcription*

##### 4.1.2.2. *Distinction between title and other title information*

##### 4.1.2.3. *Other title information appearing before the title*

##### 4.1.2.4. *Multiple statements of other title information*

##### 4.1.2.5. *Other title information relating to different titles*

##### 4.1.2.6. *Variations in other title information*

##### 4.1.2.7. *Other title information not given in the primary source*

#### 4.1.3. Statements of responsibility

##### 4.1.3.0. *Definition*

##### 4.1.3.1. *Transcription*

**4.1.3.2. *Distinction between title (or other title information) and statements of responsibility*****4.1.3.3. *Titles, qualifications and other information accompanying a name*****4.1.3.4. *Statements of responsibility naming more than one person or corporate body*****4.1.3.5. *Multiple statements of responsibility*****4.1.3.6. *Statements of responsibility relating to different titles*****4.1.3.7. *Interpolations in statements of responsibility*****4.1.3.8. *Variations in statements of responsibility*****4.1.3.9. *Statements of responsibility not given in the primary source*****4.1.4. *Parallel titles and other parallel elements*****4.1.4.0. *Definition and punctuation patterns*****4.1.4.1. *Parallel titles*****4.1.4.2. *Parallel other title information (or with parallel titles)*****4.1.4.3. *Parallel statements of responsibility (or with parallel titles or parallel other title information)*****4.1.4.4. *Incomplete parallel elements*****4.2. EDITION AREA****4.2.0. General instructions****4.2.0.1. *Elements*****4.2.0.2. *Prescribed sources of information*****4.2.0.3. *Transcription*****4.2.0.4. *Prescribed punctuation*****4.2.0.5. *Order of information, transcription and use of prescribed punctuation for older publications*****4.2.0.6. *Edition statements in multipart publications*****4.2.1. Edition statement****4.2.1.0. *Definition*****4.2.1.1. *Transcription*****4.2.1.2. *Edition statement not given in prescribed sources*****4.2.2. *Statements of responsibility relating to the edition*****4.2.3. *Additional edition statement*****4.2.4. *Parallel edition statement and other parallel elements*****4.3. MATERIAL OR TYPE OF PUBLICATION SPECIFIC AREA**

**4.3A. MUSIC FORMAT AREA****4.3A.0. General instructions****4.3A.0.1. *Elements*****4.3A.0.2. *Prescribed sources of information*****4.3A.0.3. *Transcription*****4.3A.0.4. *Prescribed punctuation*****4.3A.1. Music format statement****4.3A.1.0. *Definition*****4.3A.1.1. *Transcription*****4.3A.2. Parallel music format statement****4.3B. MATHEMATICAL DATA AREA****4.3B.0. General instructions****4.3B.0.1. *Elements*****4.3B.0.2. *Prescribed sources of information*****4.3B.0.3. *Transcription*****4.3B.0.4. *Prescribed punctuation*****4.3B.1. Statement of scale****4.3B.1.0. *Definition*****4.3B.1.1. *Transcription*****4.3B.1.2. *Statement of scale in different form or not given in prescribed sources*****4.3B.1.3. *Multiple statements of scale*****4.3B.2. Statement of projection****4.3B.3. Statement of coordinates and equinox****4.3B.4. Parallel statements of mathematical data****4.3C. NUMBERING AREA****4.3C.0. General instructions****4.3C.0.1. *Elements*****4.3C.0.2. *Prescribed sources of information*****4.3C.0.3. *Transcription*****4.3C.0.4. *Prescribed punctuation***

**4.3C.1. Numbering****4.3C.1.0. Definition****4.3C.1.1. Transcription****4.3C.1.2. Subsequent series or sequences of numbering****4.3C.1.3. Alternative systems of numbering or chronological designation****4.3C.1.4. Incorrect numbering****4.3C.1.5. Missing or incomplete numbering****4.3C.1.6. Variations and irregularities in numbering or publication****4.3C.1.7. Additional issues****4.3C.1.8. Numbering of the first or last issue unknown or uncertain****4.3C.2. Parallel numbering****4.4. PUBLICATION, PRODUCTION AND DISTRIBUTION AREA****4.4.0. General instructions****4.4.0.1. Elements****4.4.0.2. Prescribed sources of information****4.4.0.3. Transcription****4.4.0.4. Prescribed punctuation****4.4.0.5. Order of information, transcription and use of prescribed punctuation for older publications****4.4.1. Place of publication or distribution****4.4.1.0. Definition****4.4.1.1. Transcription****4.4.1.2. Multiple places of publication****4.4.1.3. Change of place of publication in multipart publications****4.4.1.4. Place of publication not given****4.4.1.5. False, incorrect or imaginary place of publication****4.4.2. Name of publisher, distributor, bookseller, etc.****4.4.2.0. Definition****4.4.2.1. Transcription****4.4.2.2. Statements of non-commercial publishers, distributors, booksellers, printers, etc.****4.4.2.3. Multiple publishers****4.4.2.4. Change of publisher in multipart publications**

**4.4.2.5. *Name of publisher not given***

**4.4.2.6. *False, incorrect or imaginary name of publisher***

**4.4.3. *Parallel statements of place of publication and publisher***

**4.4.4. *Date of publication***

**4.4.4.0. *Definition***

**4.4.4.1. *Transcription***

**4.4.4.2. *Copyright, printing or manufacture dates equivalent to the date of publication***

**4.4.4.3. *Date of publication not given***

**4.4.4.4. *False, incorrect or imaginary date of publication***

**4.4.4.5. *Multiple or variant dates in single-part publications***

**4.4.4.6. *Multiple dates in multipart publications***

**4.4.5. *Place of printing or manufacture, name of printer or manufacturer and date***

**4.4.5.1. *Place of printing or manufacture and name of printer or manufacturer***

**4.4.5.2. *Date of printing or manufacture***

**4.5. *PHYSICAL DESCRIPTION AREA***

**4.5.0. *General instructions***

**4.5.0.1. *Elements***

**4.5.0.2. *Prescribed sources of information***

**4.5.0.3. *Formulation***

**4.5.0.4. *Prescribed punctuation***

**4.5.0.5. *Publications in more than one unit, with separate parts or accompanying material***

**4.5.1. *Specific material designation and extent***

**4.5.1.0. *Definition***

**4.5.1.1. *Number of units and specific material designation***

**4.5.1.2. *Specific material designation for printed publications***

**4.5.1.3. *Specific material designation for written music publications***

**4.5.1.4. *Specific material designation for cartographic publications***

**4.5.1.5. *Other information on material and extent***

**4.5.1.6. *Number of pages, leaves, images, etc.***

**4.5.1.7. *Incorrect, incomplete or absent numbering***

**4.5.1.8. *Plates and other illustrative material not included in pagination***



**4.5.1.9. *Pagination and plates in multipart publications*****4.5.1.10. *Playing time*****4.5.1.11. *Extent of electronic publications*****4.5.1.12. *Publications consisting of different materials*****4.5.2. Other physical details****4.5.2.1. *Information on base or applied material of the physical carrier*****4.5.2.2. *Technical details of graphic and cartographic material*****4.5.2.3. *Technical details of microforms and still images*****4.5.2.4. *Illustrations*****4.5.2.5. *Colours*****4.5.2.6. *Technical details of sound*****4.5.3. Dimensions****4.5.3.0. *Definition*****4.5.3.1. *Measurement*****4.5.3.2. *Dimensions of modern printed publications*****4.5.3.3. *Bibliographic format and dimensions for older publications*****4.5.3.4. *Dimensions of cartographic publications*****4.5.3.5. *Dimensions of other types of publications*****4.5.3.6. *Variations in dimensions for multipart publications*****4.5.3.7. *Dimensions of a container*****4.5.4. Accompanying material****4.5.4.0. *Definition*****4.5.4.1. *Specific designation of the accompanying material*****4.5.4.2. *Physical description of the accompanying material*****4.6. SERIES AREA****4.6.0. General instructions****4.6.0.1. *Elements*****4.6.0.2. *Prescribed sources of information*****4.6.0.3. *Transcription*****4.6.0.4. *Prescribed punctuation*****4.6.0.5. *Series statements in multipart publications***

**4.6.1. Title of series****4.6.1.1. *Transcription*****4.6.1.2. *Series title made up of a common title and a dependent title*****4.6.1.3. *Incorrect or missing series title*****4.6.2. Other title information of series****4.6.3. Statements of responsibility relating to series****4.6.4. International Standard Serial Number (ISSN)****4.6.5. Numbering within series****4.6.5.1. *Transcription*****4.6.5.2. *Incorrect or missing numbering*****4.6.5.3. *Numbering with subseries*****4.6.5.4. *Numbering of multipart publications*****4.6.6. Parallel titles and other parallel elements****4.6.7. Multiple series****4.7. NOTE AREA****4.7.0. General instructions****4.7.0.1. *Elements*****4.7.0.2. *Prescribed sources of information*****4.7.0.3. *Formulation*****4.7.0.4. *Prescribed punctuation*****4.7.0.5. *Variations in multipart publications*****4.7.0.6. *Relationship to other publications*****4.7.1. Notes on the title and statements of responsibility area****4.7.1.1. *Bibliographic references for older publications*****4.7.1.2. *Notes on frequency for serials*****4.7.1.3. *Notes relating to translations or to the original title of the work*****4.7.1.4. *Notes on the nature, genre, scope and occasion of the publication*****4.7.1.5. *Notes on relationships to other works*****4.7.1.6. *Notes on earlier title of serials*****4.7.1.7. *Notes on mode of publication or issuance*****4.7.1.8. *Notes on the content or on additional contents***

**4.7.1.9. Notes on the source of the title****4.7.1.10. Notes on variant titles, graphic peculiarities or errors****4.7.1.11. Notes on title variations in multipart publications****4.7.1.12. Notes on parallel titles and other parallel information****4.7.1.13. Notes on other title information and related information****4.7.1.14. Notes on statements of responsibility****4.7.1.15. Notes on language of the publication****4.7.2. Notes on the edition and the bibliographic history of the publication****4.7.2.1. Notes on the source of edition statements and their changes****4.7.2.2. Notes on edition statements not given in prescribed sources****4.7.2.3. Notes on the publication (or original) reproduced****4.7.2.4. Notes on issues and variants****4.7.2.5. Notes on other editions****4.7.3. Notes on the numbering area****4.7.4. Notes relating to publication, production and distribution****4.7.5. Notes relating to physical description****4.7.5.1. Notes on requirements and technical details****4.7.5.2. Notes on unit numbering and extent****4.7.5.3. Notes on other physical details****4.7.5.4. Notes on typographical details of older or rare publications****4.7.5.5. Notes on illustrations****4.7.5.6. Notes on dimensions****4.7.5.7. Notes on accompanying material or other additional material****4.7.5.8. Notes on containers and cases****4.7.6. Notes relating to series****4.7.7. Notes on standard numbers and other numbers or identifiers****4.7.8. Notes on availability****4.7.9. Notes on later titles of serials and other successor publications****4.7.10. Notes on the basis of description****4.7.11. Notes on use or access restrictions****4.7.12. Summary note**

**4.8. IDENTIFICATION NUMBERS AREA****4.8.0. General instructions****4.8.0.1. *Elements*****4.8.0.2. *Prescribes sources of information*****4.8.0.3. *Formulation*****4.8.0.4. *Prescribed punctuation*****4.8.0.5. *Identification numbers in multipart publications*****4.8.1. Standard numbers****4.8.1.1. *Invalid standard numbers*****4.8.1.2. *Multiple standard numbers*****4.8.1.3. *Qualification of a single standard number*****4.8.1.4. *Changes in standard numbers*****4.8.1.5. *Key title associated to the ISSN*****4.8.2. Publisher's numbers****4.8.2.1. *Publisher's numbers and plate numbers for written music*****4.8.2.2. *Publisher's numbers of audiovisual or multimedia publications*****4.8.2.3. *Other identifiers*****4.8.3. Fingerprint for older publications**

## *5. Description of multipart publications and analytic description*

### **5.1. DESCRIPTION OF MULTIPART PUBLICATIONS**

#### **5.2. MULTILEVEL DESCRIPTION**

##### **5.2.0. General instructions**

###### *5.2.0.1. Areas and elements of multilevel description*

###### *5.2.0.2. Prescribes sources of information*

###### *5.2.0.3. Unit or part designation*

##### **5.2.1. Title and statements of responsibility area**

###### *5.2.1.1. Title*

###### *5.2.1.2. Other title information*

###### *5.2.1.3. Statements of responsibility*

###### *5.2.1.4. Parallel titles and other parallel elements*

##### **5.2.2. Edition area**

##### **5.2.3. Material or type of publication specific area**

##### **5.2.4. Publication, production and distribution area**

##### **5.2.5. Physical description area**

##### **5.2.6. Series area**

##### **5.2.7. Note area**

##### **5.2.8. Identification numbers area**

### **5.3. DESCRIPTION AT MORE THAN TWO LEVELS**

### **5.4. DESCRIPTION OF ACCOMPANYING MATERIAL AND SEPARATE PARTS OR PIECES**

#### **5.4.1. Description of accompanying material**

#### **5.4.2. Description of separate parts or pieces**

### **5.5. DESCRIPTION OF MONOGRAPHIC UNITS OF SERIALS**

### **5.6. ANALYTIC DESCRIPTION**

#### **5.6.0. General instructions**

##### *5.6.0.1. Components of analytic description*

##### *5.6.0.2. Prescribes sources of information*

**5.6.1. Description of the component part**

**5.6.2. Information on the host item**

**5.6.3. Location of the component part**

**5.6.4. Multipart components**

## *6. Description of unpublished documents*

### **6.0. DEFINITION AND SCOPE**

#### **6.0.1. Documents produced in multiple copies for limited circulation**

#### **6.0.2. Dissertations and theses**

#### **6.0.3. Originals**

#### **6.0.4. Unpublished reproductions**

#### **6.0.5. Collections and miscellanies**

### **6.1. TITLE AND STATEMENTS OF RESPONSIBILITY AREA**

### **6.2. EDITION AREA**

### **6.3. MATERIAL OR TYPE OF PUBLICATION SPECIFIC AREA**

### **6.4. PRODUCTION AREA**

### **6.5. PHYSICAL DESCRIPTION AREA**

#### **6.5.1. Specific material designation and extent**

#### **6.5.2. Other physical details**

#### **6.5.3. Dimensions**

### **6.6. SERIES AREA**

### **6.7. NOTE AREA**

### **6.8. IDENTIFICATION NUMBERS AREA**

## *7. Information related to specific copies*

### **7.1. REPRINTS, VARIANTS AND REPRODUCTIONS**

#### **7.1.1. Impressions, printings, etc.**

#### **7.1.2. Variants and states**

#### **7.1.3. Numbered editions**

#### **7.1.4. Local reproductions**

### **7.2. SERIALS HOLDINGS**

### **7.3. COMPLETENESS, MUTILATIONS AND IMPERFECTIONS**

### **7.4. OTHER PHYSICAL DETAILS**

#### **7.4.1. Physical details of the carrier**

#### **7.4.2. Illustration, ornamentation, decoration**

#### **7.4.3. Dimensions**

#### **7.4.4. Binding**

### **7.5. NOTES OF OWNERSHIP, OTHER ELEMENTS OF PROVENANCE AND ANNOTATIONS**

#### **7.5.1. Notes of ownership, provenance, gift, etc.**

#### **7.5.2. Other elements related to provenance and owners**

#### **7.5.3. Marginal notes and other handwritten annotations**

#### **7.5.4. Enclosures**

### **7.6. INFORMATION ON PHYSICAL CONDITIONS AND CONSERVATION**

### **7.7. AVAILABILITY INFORMATION AND HOUSEKEEPING DATA**



## PART II

### WORKS AND EXPRESSIONS

## 8. *Work and expression*

### 8.1. WORK

#### 8.1.1. Definition

**8.1.1 A.** *Work* means an intellectual or artistic creation represented by a text, a piece of music or any other form of expression (a motion picture, a ballet, etc.) or by a material object or artefact (a drawing, a sculpture, etc.). The term includes the works conceived and published in a single unit or intended to be completed in a definite number of separate parts, and those published without a predetermined conclusion (e.g. serials), ceased or ongoing, and of any type (textual, musical, graphic, audiovisual, etc.). For the *parts* of a work and for additional *contributions* see par. 8.1.5 and 8.1.6.

Each work is identified in the catalogue by means of a *uniform title* (Ch. 9).

Orlando furioso  
Costituzione della Repubblica italiana  
Manuale dell'ingegnere  
Corriere della sera  
Paperinik e altri supereroi  
Atlante Zanichelli  
La nascita di Venere  
Le quattro stagioni  
Sgt. Pepper's Lonely Hearts Club Band  
Amarcord

**8.1.1 B.** A work does not necessarily need to be original from the standpoint of its content, but it may be produced by writing down, collecting or assembling, in a given form, public-domain information or pre-existing works or parts thereof, to which a title is assigned that identifies it.

A collection of works by different authors (or of anonymous works) is considered to be a single work, for cataloguing purposes, if it is identified as a whole by a title (par. 8.1.4).

Tavole dei logaritmi : con tavole aritmetiche e trigonometriche  
Archivio biografico italiano  
Corpus Christianorum. Series Latina

**8.1.1 C.** All realizations that, according to the following rules, are considered to be versions or modifications (*expressions*) that do not originate a new work, distinct from the pre-existing one (par. 8.2), represent the same work. Therefore, a work may be represented by more than one expression, realized by the author(s) or by others, and each expression may be recorded or reproduced and made available in one or more different publications (*editions* or *manifestations*).

#### 8.1.2. Works resulting from collaboration

A work may be the result of the *collaboration* of, or of *contributions* by, more than one person or corporate body, performing the same or different functions, for the entire work or only for some of its parts or for specific aspects. The outcome of these activities is considered to be a single work if it identified as a whole by a title.

The work may result from merged contributions (e.g. a single text written by two or more coauthors), or it may consist of materially distinct parts or contributions (par. 8.1.5), of the same kind (e.g. the chapters of a book) or of different kinds (e.g. the lyrics and the music of a song). When they are distinct, the components may either be intertwined in such a way that they are inseparable for fruition (e.g. the questions and the answers of an interview or the drawings and the text of a comic strip), or they may be published and used also separately.

For the responsibility of individual authors or collaborators see par. 17.2.

L'amante senza fissa dimora / Carlo Fruttero, Franco Lucentini  
Manifest der kommunistischen Partei / Karl Marx, Friedrich Engels  
Per capire il 730 : manuale per approfondire la normativa e le circolari ministeriali / Giuliana Dassenno, Graziano De Munari  
Astérix chez les belges / texte de Goscinny ; dessins de Uderzo  
Studi di biblioteconomia e storia del libro in onore di Francesco Barberi  
Enciclopedia italiana di scienze, lettere ed arti  
Giornale storico della letteratura italiana  
Il mio canto libero / Lucio Battisti ; testi di Mogol  
Banana Republic / Lucio Dalla, Francesco De Gregori

Blade runner

### 8.1.3. Works resulting from particular activities

A work may consist in the result of activities different from the conception and composition of a text (or of a piece of music, a graphic work, etc.), but which evidently is the object of a publication, as indicated by its title and other elements of its presentation.

The object of the publication may be the result of a specific ability or interpretational skill, or a set of texts or other materials gathered and presented with a sense or function that is different from the function each item would have taken separately or in ordinary circumstances, or even, through reproduction, a document or piece of writing considered as a material or artistic product rather than as the carrier of a text.

Manuale tipografico / del cavaliere Giambattista Bodoni  
(*the work consists mainly of type specimen*)

Campionario caratteri e fregi tipografici / Ditta Nebiolo & Comp.  
(*specimen book of the foundry*)

Libro illeggibile MN 1 / di Bruno Munari  
(*book without text*)

La moderna coltura calligrafica a mano posata e volante / opera di Biagio e Costantino fratelli Santerini  
(*only includes examples of calligraphy*)

Codex purpureus Rossanensis : Museo dell'Arcivescovado, Rossano Calabro  
(*the manuscript, reproduced in a facsimile edition, is to be considered as a work in itself, regardless of the text it contains*)

Quaderno di traduzioni / Eugenio Montale  
Quaderno di traduzioni / Sergio Solmi  
(*the title presents the content as a composite work of the translator, not as a collection of works of a particular genre, period, etc.*)

La ricerca delle radici : antologia personale / Primo Levi  
(*selections from the most influential works in the writer's life, presented as a work by Levi and to be considered as such*)

Mina canta i Beatles  
(*the work, as the title shows, consists in the performance, by Mina, of some well-known songs recorded by the musical group; includes a song by George Harrison, nine songs by John Lennon and Paul McCartney e one by McCartney alone*)

Live at Wembley '86 / Queen  
(*recording of the concert at Wembley Stadium, 12 July 1986*)

**but**

Oratio dominica in CLV. linguas versa et exoticis characteribus plerumque expressa  
(*even if the publication was also intended to show the variety of Bodoni's oriental fonts, the title presents it as a polyglot edition of the Pater noster*)

L'infinito : manoscritto autografo (1829) : (Napoli, Biblioteca nazionale) / G. Leopardi ; foto E. Caracciolo  
(*postcard reproducing the autograph of the poem, to be considered as an edition of the text*)

La Bibbia Amiatina = The Codex Amiatinus : complete reproduction on CD-ROM of the manuscript Firenze, Biblioteca Medicea Laurenziana, Amiatino 1  
(*the manuscript is identified as a carrier of a particular work, the Bible*)

Glenn Gould plays Beethoven  
(*the title includes the name of the performer but clearly indicates that the publication presents a selection of works by the composer*)

### 8.1.4. Collections

**8.1.4 A.** A collection of two or more pre-existing works (or parts or excerpts) by different authors (or of anonymous works), gathered into a single publication, is considered to be a work if it is identified as a whole by a collective title. A collection may be subject to changes originating new expressions and each expression may be made available in more than one publication.

For collections of works or parts of works by the same author (or in collaboration by the same two or three authors) see par. 9.5 and 12.3.

Poesia italiana del Novecento / a cura di Edoardo Sanguineti

Donne in scena / [testi di] Goldoni, Ibsen, Verga

Raccolta di scelti pezzi classici trascritti per clarinetto ad uso di studi meccanici e melodici  
(*includes compositions by Schubert, Chopin, Scarlatti and Campagnoli*)

**8.1.4 B.** A *collective title* is a title that indicates the contents of the collection, or its character, so that it may be identified as a whole. The collective title may include the titles of one or more works, or the names of one or more authors included in the collection. Collective titles include the traditional titles by which some collections are commonly cited or reissued (e.g. *Scriptores rei rusticae*, *Scriptores Historiae Augustae*), even if these titles do not appear in the editions or in some of them.

Drammi satireschi / Eschilo, Sofocle, Euripide  
(*collection with a collective title*)

Poeti maledetti dell'Ottocento francese : (Villiers de l'Isle-Adam, Tristan Corbière, Lautréamont, Paul Verlaine, Arthur Rimbaud, Stéphane Mallarmé)

Eirik il Rosso e altre saghe vichinghe

Sonetti del Burchiello del Bellincioni e d'altri poeti fiorentini alla burchiellesca

#### 8.1.4 C. Collective titles suitable for the identification of the collection as a work do not include:

a) lists of the titles of the works included in the collection (or of the names of their authors), presented separately or linked only by punctuation marks or conjunctions (or, in older publications, inserted in phrases like *In hoc volumine continentur...*);

La giòstra a pé 'nt èl cul / Oscar Barile. La sposa dël tecc ross / Remigio Bertolino. La ca dla rol / Antonio Borghese (Tòni Borghèis). Ciau pais / Marco Gosso  
(the title page simply lists the included works and their authors)

Candido, ovvero Un sogno fatto in Sicilia / Leonardo Sciascia. Candido, ovvero L'ottimismo / Voltaire  
(the titles of the works are printed on facing pages)

Il Fiore e il Detto d'amore  
(the title of the publication consists only of the title of two works, of dubious authorship, linked by a conjunction)

La Teogonia di Esiodo e tre inni omerici

Pindaro, Bacchilide, Simonide  
(the names of the three authors alone do not constitute a collective title suitable for the identification of the collection)

b) generic expressions, even if linguistically connected to the names of the authors of the works included in the collection.

Commedie / Giovanni Aurelio Schioppi, Anton Francesco Raineri

Scritti scelti di Giordano Bruno e di Tommaso Campanella

L'opera completa di Bramantino e Bramante pittore

The drawings of Leonardo and Michelangelo

For the publications including works by different authors (or anonymous works) without a collective title, suitable for the identification of the collection as a work, see par. 12.5.

8.1.4 D. The works that, for their very nature or purpose, include works or excerpts from works by various authors (or from anonymous works), even if predominant in bulk, are not considered to be collections: e.g. school books, legislation manuals for specific sectors, essays or reference works based on examples or quotations.

Spazio lettura : antologia italiana per il biennio della scuola superiore / Paola Dagna Campagnoli  
(school manual introducing and commenting excerpts from a number of writers)

Codice delle biblioteche italiane / Ugo Costa  
(includes, in the text or in appendices, various laws and other documents)

Chi l'ha detto? : tesoro di citazioni italiane e straniere, di origine letteraria e storica / ordinate e annotate da Giuseppe Fumagalli  
(illustration of many famous quotes and sayings, anonymous or by various authors)

#### 8.1.5. Parts of a work

A work may consist of more than one *component part or contribution*, which may or may not have a title sufficient to identify them (par. 9.1.4). The parts making up a work may be by the same author(s) or by different authors; they may have been produced for that work or they may be pre-existing works, selected and gathered in a collection.

A component part or contribution is a portion or section (or a set of sections) of text, images, etc., that may be identified by its own title, or through a generic designation or numerical identifier added to the indication of the work or of other contributions. A component contribution may occupy a continuous section (e.g. a chapter in a book or a song in an audiorecording) or it may be materially distributed in several portions intertwined with other material (e.g. footnotes or illustrations in a book).

The activities that do not result in a materially distinct part are not to be considered component contributions but types of responsibility: e.g. the activities of the editor of a text, of the director and of actors in a motion picture, of a singer or a musician in a musical performance.

The component parts or contributions may be subject to changes originating a new expression, either on the occasion of changes to the overall work or independently, and may be made available in separate publications, unchanged or with modifications.

For contributions serving to the production of a more elaborate work of a different type (e.g. librettos or other lyrics for music or soundtracks for motion pictures) see par. 11.13.

#### 8.1.6. Additional contributions

A work may be issued with *additional or subsidiary contributions* that are not an integral part of the work as originally conceived or published, or of one of its expressions: e.g. forewords or introductions, footnotes and comments, illustrations, appendices, indexes.

Those activities which do not result in a materially distinct part of the publication are not to be considered as additional or subsidiary contributions but as types of responsibility (see Ch. 18): e.g. the activities of the translator of a text, of the editor of a specific edition or of the performers of a musical composition.

Additional contributions are not usually intended for separate publication and they either have no title or have a generic title (*Introduction, Preface, Indexes*, etc.) insufficient for their autonomous identification. However, these contributions may in some case be published autonomously, usually assigning to them a title suitable for their identification.

In particular publications, other works, parts of works or collections may have the function of additional or subsidiary contributions (par. 12.5).

## 8.2. EXPRESSION

### 8.2.1. Definition

*Expression* means the specific intellectual or artistic form that a work has taken on in a specific realization. In the strict sense, all realizations of a work involving any difference in the textual (musical, visual etc.) content may be considered to be distinct expressions. However, since even minute differences are almost always found in different publications, and often even in groups of items belonging to the same edition (e.g. reprints) or in individual copies, especially in hand-printed books, only the realizations or sets of similar (albeit not identical) realizations should be considered to be distinct expressions, which may be practically and usefully identified in a catalogue.

As a rule, the following may be identified and differentiated as distinct expressions of the same work:

- a) expressions formally differentiated in the publication itself (e.g. by an edition statement);
- b) expressions that may be differentiated on the basis of evident characteristics of the publication (e.g. by the language of the text or by the form of realization or representation);
- c) expressions commonly identified in secondary literature (e.g. the main versions of the *Bible* or the notoriously different versions of classical works);
- d) expressions characterized by other elements of considerable importance for the users and easily identified (e.g. integral or evidently abridged texts, original texts of legislative acts and modified texts in force at a given date, drafts and final versions of documents).

The expressions considered to deserve being distinguished are identified in the catalogue through appropriate additions to the uniform title of the work (par. 9.0.4). However, in general it is not desirable to make additions to the uniform title if the information about the versions of the work have already been recorded formally in the bibliographic description (in the edition area or in other areas), unless this is necessary for uniformity with respect to other expressions, differentiated by additions to the uniform title, or to ensure a more effective arrangement or display.

### 8.2.2. Expressions of the same work and new works related to pre-existing works

**8.2.2 A.** Any modifications to a work, or alternative versions, that preserve the nature and the character of a work, but have the purpose of ensuring its fruition (reading, listening, viewing, etc.), or of expanding and extending the possibility of fruition, are *expressions of the same work*: e.g. versions in other languages or other forms of reproduction, revised, enlarged or abridged versions, or simply in different forms (Ch. 10).

*Distinct works* are those that result from changes in the nature, character or genre of a pre-existing work or that are formally presented as new works (Ch. 11).

When a change gives rise to a new work, a cross-reference is made from and to the work from which it derives (par. 9.6.2).

**8.2.2 B.** The conception of realizations to be considered as *expressions of the same work*, intended to its fruition, and not as new works distinct from a pre-existing work, may vary for different art forms and in different historical periods.

In the performing arts, recordings of *performances of plays or music* presented as performances of a *dramatical or musical written text*, which by its very nature is intended to be performed, are considered as realizations (*expressions*) of one or more *pre-existing works* (par. 10.8), whose title and author(s) are as a rule prominently mentioned.

The *recordings of music or shows* consisting mainly in the exhibition of the ability of the *performers* (e.g. singers or bands), to whom the title of the recording or of the performance is associated and referred, are considered, as a rule, as *new works*. In this case the texts, musical compositions and any other materials used for the show or the recording (usually indicated in brief form and not prominently displayed in the publications) are considered as *distinct and related works*, e.g. like the script for a motion picture (par. 11.8 and 11.13).

*Copies, remakes or reproductions of figurative arts works* are considered differently depending on the aims and means used or available: e.g. a poster or a postcard with the photograph of a painting are considered to be a *reproduction of the original work of art* (not of a photographic work, unlike photographs of other genres), while an engraving deriving from the same painting is considered to be a *new work*, even though when it was produced it had similar purposes (see par. 10.6 and 11.9).

## 9. Uniform titles

### 9.0. DEFINITION AND SCOPE

#### 9.0.1. Definition

A *uniform title (u.t.)* is the title by which a work, or one of its parts, is identified for cataloguing purposes. It usually coincides with one of the titles used in publications of the work, or with the traditionally used or cited title, or it may be formulated by the cataloguer on the basis of the indications given below.

The uniform title may be used also to indentify, by means of the addition of other elements, different expressions of the same work and its editions (par. 9.0.4).

#### 9.0.2. Purpose of uniform titles

Uniform titles have the following functions:

- a) identifying a work, distinguishing it from other works, if any, bearing the same title;
- b) grouping together the editions of a work published using different titles or variations of the title, in the same language or in other languages, or on different media and forms of realization;
- c) allowing an orderly and structured display of the works of an author and of the editions of each work;
- d) allowing the opportunity to highlight the relationships between distinct but related works.

#### 9.0.3. Use of uniform titles

Each work should be represented by only one uniform title and each uniform title should refer to a single work. If a work is known by more than one title, or by more than one form of the title, only one of the titles or forms of the title is adopted as uniform title.

Identical titles referring to different works are differentiated by qualifiers or other appropriate elements, when the display of the main heading is not sufficient (par. 9.0.6 and 9.3).

Other titles or variants of the title adopted as uniform title are recorded as title references (par. 9.6.1)<sup>1</sup>.

The use of uniform titles is mandatory for all works, with or without an author's name as main heading.

The recording of a uniform title is mandatory even when it does coincide with the title of the publication. If only one edition of the work is known, bearing a title suitable for its identification, the title of the publication may be used also as uniform title. For works published in many editions without title variations, the uniform title groups together all relevant bibliographic records and distinguishes them from the records of other publications bearing identical titles<sup>2</sup>.

#### 9.0.4. Conventional additions to uniform titles<sup>3</sup>

To identify, group together and order the various expressions or sets of expressions (versions, translations, etc.) of a work, or their editions, additional elements may be added to the uniform title of the work.

The *conventional additions to the uniform title* are statements about the main characteristics of expressions or sets of expressions of a work (type of expression or version, language, etc.), or of publications or sets of publications (date, place, publisher or printer, format, etc.), formulated by the cataloguer in a standard way (par. 9.4).

The use of conventional additions to the uniform title is *optional*.

Conventional additions to uniform titles may be used to:

- a) identify individual expressions or sets of expressions of a work, differentiating it from all others;
- b) group together the editions of a work presenting a specific expression (or an expression belonging to a specific set);
- c) allow for an orderly and structured display of the expressions or sets of expressions of a work and of their editions;
- d) allow the indication of relationships between different expressions or sets of expressions of the same work, or between an expression or set of expressions of a given work and a distinct but related work (or one of its expressions or set of expressions).

<sup>1</sup> Currently the titles of individual publications, and any variant forms appearing in them, are usually treated in catalogues as direct access elements to the bibliographic record. Recording them also as references to the uniform title, however, is appropriate for the completeness and search effectiveness of files or lists of uniform titles.

<sup>2</sup> In catalogues in which a uniform title is not assigned for all works, the title lists or indexes should include both uniform titles and significant titles of the publications which have not been assigned a uniform title.

<sup>3</sup> Rules for the identification of the individual expressions of a work may be added in a later version.

### 9.0.5. Collective uniform titles

*Collective uniform titles*, or conventional uniform titles, are collective titles formulated by the cataloguer in a standard way to record and organize, in the catalogue, collections of works by the same author or a number of works or independent publications that need to be treated collectively or to be connected as a group.

The use of collective uniform titles is *optional* but recommended when several collections of works by the same author exist.

Collective uniform titles may be used to:

- a) allow an orderly and structured display, among the works of an author, of complete or partial collections (par. 9.5.1 and 9.5.2);
- b) record and group together collections of works or independent publications, even anonymous works or works by different authors, that are treated collectively (par. 9.5.3);
- c) connect works or independent publications of the same genre, when this is deemed appropriate for retrieval or control (par. 9.5.3).

### 9.0.6. Display of uniform titles

The uniform title is to be displayed in such a way as not to be confused with the title of the individual publication (e.g. accompanied by an explanatory phrase, placed in a different position or, when it precedes the latter immediately, enclosed in square brackets).

In lists or indexes, uniform titles that have a main heading should be displayed in conjunction with it (cf. par. 9.3 and Part III). The uniform title and the heading may be displayed in distinct positions, accompanied by explanatory phrases, or may follow each other, separated by a slash<sup>4</sup>. The main heading for the author of the work may be followed by the headings of co-authors, if any (cf. par. 14.2.3 and 17.2.2).

Collective uniform titles should be displayed, if possible, enclosed in square brackets and kept separate from the uniform titles referring to individual works.

## 9.1. CHOICE OF A UNIFORM TITLE

The uniform title for a work is based on the title by which the work is generally identified. It may be the original title, chosen by the author or assigned upon the first publication of the work, a variant of this title or a title adopted in later editions, the initial words of the text (*incipit*), or a traditional or conventional title or any other commonly used designation. In some cases it may be necessary to devise a title (cf. par. 9.1.2.5 and 9.2).

The title by which a work is generally identified is usually the title by which it is published and is established on the basis of the editions of the work itself in its original language. For non-linguistic works, the titles attributed by the author or in his language or in the language of the country of origin of the work are considered. In some cases in choosing between various titles or forms of title, the form generally used in reference works is taken into account.

If a work is indicated by different titles, or different forms of the title, or in any case it is known by various titles or designations, the uniform title is chosen as follows:

- a) as a rule, the title or form of title most frequently used (predominant title) is used (par. 9.1.1);
- b) for ancient or medieval works, and for other works generally known with a traditional or conventional title, the latter is preferred (par. 9.1.2);
- c) among variant forms (in different languages or scripts or with spelling variations or errors) the preference criteria indicated in par. 9.1.3 are followed;
- d) for parts of works and works related to other works the criteria indicated in par. 9.1.4. are followed.

For the elements of the uniform title and their order see par. 9.2.

References are made from the titles not adopted as the uniform title (par. 9.6.1).

For collections of works or excerpts of works by the same author (or with the same main heading) and for independent works or publications by different authors, or anonymous, that are treated collectively see par. 9.5.

### 9.1.1. Title most frequently used

**9.1.1 A.** The title by which a work is most frequently presented in its editions in the original language is adopted as uniform title even if it is not the original title, the title attributed by the author or the title used in the first publication, or the most complete form. However, if the work is generally known by a traditional or conventional title, this title is to be preferred (par. 9.1.2).

<sup>4</sup> In the examples of this Part (Ch. 9-12), the uniform title is accompanied by the main heading, preceded by a slash, only when necessary for understanding.

References should be made from other titles, not adopted as uniform title, and from commonly used Italian titles, if the uniform title is in another language.

**Le avventure di Pinocchio**

< Pinocchio

**Il libro del Cortegiano**

< Il Cortegiano

< Il Cortigiano

< Il libro del Cortigiano

**Le confessioni d'un italiano**

*(title most frequently used in recent editions)*

< Le confessioni di un ottuagenario

*(title of the first edition, published after the death of the author)*

< Le confessioni di un italiano

**Il Novellino**

*(title by which the work is generally issued and known)*

< Le cento novelle antiche

*(title of the first edition, spelled Le ciento nouvelle antike)*

< Libro di novelle e di bel parlar gentile

**Hamlet**

*(Shakespeare's tragedy)*

< Hamlet, prince of Denmark

*(title used occasionally)*

< Amleto

**The Pickwick papers**

*(title by which the work is mostly issued)*

< The posthumous papers of the Pickwick club

< Il circolo Pickwick

< Le avventure di Pickwick

< Documenti postumi del circolo Pickwick

**Gulliver's travels**

*(title generally used in publications of the work by Jonathan Swift; the first edition bears the title Travels into several remote nations of the world ... by Lemuel Gulliver)*

< Travels into several remote nations of the world

< I viaggi di Gulliver

**The Cambridge economic history of Europe**

< Storia economica Cambridge

< Storia economica di Cambridge

**And then there were none**

*(title by which the work is mostly issued)*

< Ten little niggers

*(title of the first edition and of other British editions)*

< Ten little indians

*(title used in various editions, mostly American)*

< Dieci piccoli indiani

< ... E poi non rimase nessuno

**Dialektik der Aufklärung**

< Philosophische Fragmente

*(title of the first edition of the work by Horkheimer and Adorno)*

< Dialettica dell'illuminismo

**Bringing it all back home**

*(title generally used in the editions of the album by Bob Dylan)*

< Subterranean homesick blues <album>

*(title used in some editions, identical with the title of the first song; for the qualifier see par. 9.3)*

**Raiders of the lost ark**

< Indiana Jones and the raiders of the lost ark

*(title used in some editions)*

< I predatori dell'arca perduta

< Indiana Jones e i predatori dell'arca perduta

**9.1.1 B.** In case of doubt as to which is the predominant title, the title of the first publication is to be preferred, unless there is a clear will to adopt a new title for the work.

**Condizioni della industria delle trecce e dei cappelli di paglia nella provincia di Firenze**

*(title of the original edition, issued in 1896)*

< Condizioni della industria fiorentina delle trecce e dei cappelli di paglia nel 1896

*(title of the facsimile reprint, issued in 2003)*

**but**

**Le educande**

< Le educande di Poggio Gherardo

*(title used in the first edition of the novel by Clotilde Margheri, shortened in the second edition)*

**Il coraggio di sfidare la mafia**

< Faccia a faccia con la mafia

*(title used in the first edition of the work by Gigi Moncalvo and replaced in the later edition of the same year)*



**Annali della Biblioteca statale e Libreria civica di Cremona**

&lt; Annali della Biblioteca governativa e Libreria civica di Cremona

*(serial with minor change in the title (par. 1.7.3.1): the later title is to be preferred)*

**9.1.1 C.** For works published simultaneously with different titles in the same language, in different countries or places, as a rule the title used in the author's country or in the place of origin of the work is preferred. For titles in different languages see par. 9.1.3.1.

**Murder is easy***(novel by Agatha Christie, published in the same year as Murder is easy in Great Britain and as Easy to kill in the United States)*

&lt; Easy to kill

&lt; È troppo facile

**9.1.1 D.** If priority among editions in the same language with different titles cannot be established for lack of information, the title of the first-catalogued edition is adopted as uniform title.

**Le minoranze nazionali in Europa**

&lt; La guerra è qui

*(titles of two editions or printings of the same work, issued without date, probably in 1984)***9.1.1.1. Acronyms and other abbreviated forms**

**9.1.1.1 A.** The uniform title may consist of an acronym or other abbreviated form, or it may contain it, if this is the most used form. In case of doubt the expanded form is preferred.

Acronyms are given as they appear as far as capital letters and dots (or other punctuation marks) are concerned, omitting spaces between letters or groups of letters. In case of doubt the dots are omitted. For filing and searching purposes the acronym with or without dots is considered to be a single word.

References are made from variant forms and, when appropriate, from the expanded form, even if it may not appear in the publications.

**M\*A\*S\*H***(title used in the publications of the motion picture directed by Robert Altman)***ER** <serie televisiva>

&lt; E.R. medici in prima linea

**Storia del PCI***(title of the work by Giorgio Galli)*

&lt; Storia del Partito comunista italiano

*(optional reference from the expanded form)***L.A. confidential**

&lt; Los Angeles strettamente riservato

**S. Gimignano dalle belle torri***(title used in the publications of the work)*

&lt; San Gimignano dalle belle torri

*(form with the first word written in full, as it is read)*

**9.1.1.1 B.** If the acronym is usually followed by the full form, the latter is included in the uniform title, separated by a colon (:), preceded and followed by a space (see par. 9.2 and, in Part I, par. 4.1.2.1).

**DOP** : Dizionario d'ortografia e di pronunzia*(work originally published with the expanded title and in later editions with the acronym followed by the full form)*

&lt; Dizionario d'ortografia e di pronunzia

**CLIO** : Catalogo dei libri italiani dell'Ottocento (1801-1900)

&lt; Catalogo dei libri italiani dell'Ottocento (1801-1900)

&lt; Catalogue of nineteenth century Italian books (1801-1900)

*(parallel title)***U & C** : Unificazione & certificazione

&lt; U e C : Unificazione e certificazione

&lt; Unificazione &amp; certificazione

**9.1.1.1 C.** A reference is made from the acronym if it appears in editions of the work, but is not adopted as uniform title. A reference may be made also from acronyms or short forms not used in the editions, if the work is commonly known in that way.

**Dizionario italiano ragionato**

&lt; Dir : Dizionario italiano ragionato

*(the acronym does not appear on the title page but precedes the expanded form on cover)***Regole italiane di catalogazione per autori**

&lt; RICA

*(the acronym does not appear in the publication but is commonly used in references to the work)***9.1.1.2. First words of the text**

If a work is generally known by the opening words of the text (*incipit*), used as title, these are adopted as uniform title.

**Populorum progressio**

(encyclical letter by Pope Paul VI, cited and usually issued with the first words as title, but published also with other titles)

- < Enciclica Populorum progressio
- < Lettera enciclica Populorum progressio

**Unigenitus**

(constitution by Pope Clemens XI, generally cited with the first word of the text)

- < Constitutio Unigenitus
- < Bulla Unigenitus
- < Unigenitus Dei filius
- < Costituzione Unigenitus
- < Bolla Unigenitus

**but****Confessionale Defecerunt**

(work by Saint Antoninus published with various titles but known and identified in reference works as Confessionale Defecerunt)

- < Defecerunt
- < Summula confessionalis
- < Summa confessionalis
- < Summa confessionis
- < Confessorum refugium atque naufragantium portus tutissimus

**9.1.2. Works known by traditional or conventional titles**

For ancient or medieval works and other works or collections known by a traditional or conventional title, this title is adopted as uniform title, even though it is not the most frequently used in the editions, in accordance with the following rules.

**9.1.2.1. Ancient or medieval works and classics known by traditional titles**

For ancient or medieval works and other classical works in languages using Latin characters, the traditional title in the original language by which they are identified in reference works is usually preferred<sup>5</sup>. In case of doubt the title most frequently used in modern editions is preferred.

For the works in languages using non-Latin scripts see par. 9.1.3.2.

**Ars amatoria**

(title by which Ovid's work is generally identified)

- < Ars amandi
- < De arte amatoria
- < De arte amandi
- < L'arte d'amare
- < L'arte di amare

**Satyricon**

- < Satyrica
- < Satiricon
- < Le Satire

**Scriptores rei rusticae**

- < De re rustica
- < Libri de re rustica
- < Opera agricolationum
- < Rei rusticae auctores Latini veteres
- < Scriptores rei rusticae veteres Latini

**Acta martyrum**

- < Atti dei martiri
- < Atti e passioni dei martiri

**Florio e Biancofiore**

- < Il cantare di Florio e Biancofiore
- < Fiorio e Biancofiore
- < Florio e Biancofiore
- < Historia de Florio e Biancofiore
- < Historia de lo innamoramento de Florio e Biancofiore
- < Lo innamoramento de Florio e Biancofiore
- < Storia di Florio e Biancofiore

**Regina Ancroia**

- < Ancroia
- < Lancroia
- < Libro della regina Ancroia

<sup>5</sup> For the medieval works of unknown or uncertain author in European languages (the so-called "anonymous classics"), the following guidelines are recommended: International Federation of Library Associations and Institutions, *Anonymous classics : a list of uniform headings for European literatures*, 2nd ed. revised by the Working Group set up by the IFLA Standing Committee of the Section on Cataloguing, 2004 (available also on the IFLA website), and its updates or later editions.

**Nibelungenlied**

- < Nibelungensage
- < Das Lied der Nibelungen
- < Die Nibelungen
- < I Nibelunghi
- < I Nibelungi
- < La canzone dei Nibelunghi
- < La canzone dei Nibelungi

**Edda**

- < Eddukvaeði
- < Eldre Edda
- < Il canzoniere eddico

**Regimen sanitatis Salernitanum**

- < Regimen sanitatis
- < Medicina Salernitana
- < Flos medicinae Salerni
- < Flos medicinae Scholae Salerni
- < Schola Salernitana
- < Regola sanitaria salernitana
- < Regola salernitana

**I trionfi**

- < Triumph
- < Triomphi

**Cronica**

*(work by Salimbene da Parma)*

- < Cronaca
- < Cronica fratris Salimbene de Adam Ordinis Minorum

**Lazarillo de Tormes**

- < La vida de Lazarillo de Tormes y de sus fortunas y adversidades
- < Le avventure di Lazarillo de Tormes
- < Lazzarino del Tormes
- < La vita di Lazarillo de Tormes
- < La vita di Lazzariglio del Torme
- < Vita e avventure di Lazzarino da Tormes

**La baronessa di Carini**

*(Sicilian anonymous poem of the XVIth century)*

- < La barunissa di Carini
- < Storia della barunissa di Carini

**9.1.2.2. Manuscripts or documents known by traditional or conventional titles**

**9.1.2.2 A.** For the editions of manuscripts or documents, or collections thereof, generally known and published with a traditional or conventional designation that is not strictly speaking the title, this title is adopted as uniform title, if possible in the original language.

**Codice atlantico**

*(designation by which Leonardo da Vinci's manuscript preserved in the Biblioteca Ambrosiana is known and published)*

**Book of Kells**

*(manuscript preserved at Trinity College in Dublin, commonly cited and published by this designation)*

- < Il libro di Kells
- < Evangeliario di Kells

**9.1.2.2 B.** If they are known by traditional or conventional titles in the various modern languages, while there is no title in the original language or an original title is not used, the Italian title by which they are most commonly referred to is preferred as uniform title, if possible. A reference is made from the other most common forms.

**Il libro dei morti**

*(designation by which the Egyptian collection of funerary texts is commonly known and published)*

- < Il libro dei morti degli antichi egizi
- < Il libro dei morti degli antichi egiziani
- < The Egyptian book of the dead
- < Book of the dead
- < Livre des morts

**Lo gnomone dell'idiologo**

*(collection of directions for the Egyptian administration in the Roman age)*

- < Der Gnomon des Idios Logos

**Rotuli del Mar Morto**

*(group of manuscripts in Hebrew or Aramaic discovered in 1946 near Qumrān, on the shore of the Dead Sea)*

- < Rotoli del Mar Morto
- < Manoscritti del Mar Morto
- < Manoscritti di Qumrān
- < Megillot Midbar Yehudah
- < Dead Sea scrolls

**9.1.2.3. Sacred scriptures**

**9.1.2.3 A.** For works considered to be sacred scriptures by a religious group, the uniform title should be the title commonly used in Italian. For parts of the *Bible* and of other sacred scriptures see par. 9.1.4.2.

**Bibbia**

- < Sacra Bibbia
- < Biblia
- < Biblia sacra
- < Bible
- < Bibel

**Corano**

- < Al-Qur'ān = القرآن
- < Qoran
- < Quran
- < Alcoran
- < Alcoranus
- < Coranus
- < Koran
- < Coran

**Libro di Mormon**

- < The book of Mormon

**9.1.2.3 B.** If there is no currently used Italian title, the title in the original language is adopted.

**Veda****Upaniṣad**

- < Upanishad

**Avesta**

- < Zend-Avesta

**9.1.2.3 C.** For apocryphal books related to the *Bible*, but which are not part of its canons, the traditional title by which they are commonly cited is adopted as uniform title, if possible in Italian.

**Protoevangelo di Giacomo**

- < Protovangelo di Giacomo
- < Protevangelo di Giacomo
- < Protevangelo di Jacopo
- < Protoevangelium Iacobi
- < Protevangelium Iacobi
- < Protevangelium Jacobi

**Vangelo dell'infanzia di Gesù**

- < Vangelo arabo dell'infanzia
- < Vangelo arabo dell'infanzia di Gesù
- < Evangelo arabo dell'infanzia
- < Evangelium infantiae Arabicum
- < Evangelium infantiae Salvatoris Arabicum

**9.1.2.4. Liturgical works and other religious works**

*Liturgical works* are the official works, intended for worship, produced by a religious group, e.g. a Church as a whole or one of its local organizations, a religious order or a religious community. Adaptations of official texts and unofficial prayer books are not regarded as liturgical works.

**9.1.2.4 A.** For the official liturgical works of the Latin rites of the Catholic Church, the traditional title in the original language is adopted as uniform title<sup>6</sup>. Related works are linked by *see also* references.

**Breviarium Romanum / Chiesa cattolica<sup>7</sup>**

(*liturgical work of the Catholic Church, published in the official form after the Council of Trent, but already in use*)

- < Breviario / Chiesa cattolica
- < Breviario romano / Chiesa cattolica
- < Officium divinum <1568> / Chiesa cattolica

<sup>6</sup> For the official liturgical works of the Latin rites of the Catholic Church, from the Council of Trent onwards, the following guidelines may be useful: International Federation of Library Associations and Institutions, *List of uniform titles for liturgical works of the Latin rites of the Catholic Church*, recommended by the Working Group on Uniform Headings for Liturgical Works, 2<sup>nd</sup> ed. revised, London : IFLA International Office for UBC, 1981, available also on the IFLA website and in an updated French translation with parallel English text: *Liste des titres uniformes pour les livres liturgiques des rites latins de l'Église catholique : recommandations du Groupe de travail sur les vedettes titres uniformes pour les livres liturgiques*, traduction française et mise à jour de la 2<sup>de</sup> édition anglaise, Paris : Bibliothèque nationale de France, 2001 (available also on the website of the BnF), and their updates or later editions. For more information on Catholic liturgical works see also *ACOLIT*, Vol. 3: *Opere liturgiche*, Milano : Editrice bibliografica, 2004.

<sup>7</sup> In the examples under sections A and B, for the sake of clarity, uniform titles are always accompanied by the main heading (cf. par. 17.4.0.2). For the qualifiers appearing in some examples see par. 9.3.

**Liturgia horarum** / Chiesa cattolica

*(liturgical work replacing the Breviary after the Second Vatican Council)*

< Officium divinum <1971> / Chiesa cattolica

< Liturgia delle ore / Chiesa cattolica

**Liturgia delle ore** / Conferenza episcopale italiana

*(official liturgical work of the Italian Church)*

< Liturgia delle ore secondo il rito romano / Conferenza episcopale italiana

< Ufficio divino / Conferenza episcopale italiana

**Liturgy of the hours** / National Conference of Catholic Bishops <Stati Uniti d'America>

**Ordo divini officii** / Chiesa cattolica

< Ordo officii divini / Chiesa cattolica

< Ordo officiorum / Chiesa cattolica

< Ordinarium divini officii / Chiesa cattolica

< Liber ordinarius / Chiesa cattolica

< Ordinario / Chiesa cattolica

**9.1.2.4 B.** The official versions for particular orders, local organizations, etc., retain, as far as possible, the same uniform titles, differentiated by the main heading.

**Breviarium Romanum** / Cappuccini

*(official breviary for a specific religious order, following the Roman rite)*

< Breviarium Romano-Seraphicum / Cappuccini

**Breviarium Romanum** / Diocèse de Vienne

< Breviarium sanctae Viennensis Ecclesiae / Diocèse de Vienne

< Breviarium Viennense / Diocèse de Vienne

**Liturgia horarum. Proprium** / Servi di Maria

*(for the form of the title see par. 9.1.4)*

< Proprium officiorum / Servi di Maria

**Liturgia delle ore. Proprio** / Arcidiocesi di Firenze

< Proprio della santa Chiesa fiorentina / Arcidiocesi di Firenze

**but**

**Breviarium Ambrosianum** / Chiesa cattolica

*(the Ambrosian rite is an official rite of the Catholic Church, distinct from the Roman rite)*

< Breviario Ambrosiano / Chiesa cattolica

< Breviarium Romanum / Arcidiocesi di Milano

**9.1.2.4 C.** For parts of liturgical works commonly published in separate editions and identified by a specific title, the latter is adopted as uniform title. References are made from the uniform title of the work from which they are taken, followed by the title of the part (cf. par. 9.1.4).

**Psalterium**

*(part of the Breviary)*

< Psalmorum liber

< Psalmista

< Liber Psalmorum <libro liturgico>

< Salterio

< Salmista

< Breviarium Romanum. Psalterium

**Hymnarium**

*(part of the Breviary)*

< Innario

< Hymnarius

< Hymni

< Liber himnarius

< Breviarium Romanum. Hymnarium

**Horae Beatae Mariae Virginis**

< Officium parvum Beatae Mariae Virginis

< Officium Beatae Mariae Virginis

< Ufficio della Beata Vergine Maria

< Breviarium Romanum. Officium parvum Beatae Mariae Virginis

**but**

**Liturgia delle ore. Diurnale**

< La preghiera del mattino e della sera

< Preghiere del mattino e della sera

< Ufficio diurno

< Diurnale <Liturgia delle ore>

< Diurno <Liturgia delle ore>

**9.1.2.4 D.** For the official liturgical works of the Oriental rites of the Catholic Church the traditional title is adopted as uniform title, if possible in the original language.

**Psaltirion** = Ψαλτήριον

*(for titles in non-Latin scripts see par. 9.1.3.2)*

< Psalterium <rito greco>

< Psaltirion

**Hōrológion = Ὡρολόγιον**

- < Orologion
- < Diurnale <rito greco>
- < Diurnum <rito greco>
- < Horologium

**9.1.2.4 E.** For the official liturgical works of other religious groups the traditional title is adopted as uniform title, if possible in the original language.

**Book of common prayer****Hagadah = הגדה**

- < Hagadah šel Pesah = הגדה של פסח
- < Haggadah
- < Haggada
- < Hagada
- < Haggadah di Pesach
- < Haggadà di Péssach

**9.1.2.4 F.** For the unofficial versions of liturgical works and for other official or unofficial religious works, their traditional title in the original language is adopted as uniform title. If there is no traditional title, the title most frequently used in the editions is adopted, in accordance with the general rules.

**Catechismus Romanus**

*(official catechism)*

- < Catechismus Romanus ex decreto sacrosancti Concilii Tridentini
- < Catechismus ex decreto sacrosancti Concilii Tridentini
- < Catechismus ex decreto Concilii Tridentini
- < Catechismus ex decreto Concilii Tridentini ad parochos
- < Catechismus Concilii Tridentini
- < Catechismus ad parochos
- < Catechismus <1566>
- < Cathechismus <1566>
- < Catechismo romano
- < Catechismo tridentino

**Catechismus Catholicae Ecclesiae**

*(official catechism)*

- < Catechismus <1992>
- < Catechismo della Chiesa cattolica
- < Catechismo <1992>

**Catechismus catholicus**

*(catechism written by Cardinal Pietro Gasparri)*

- < Catechismo cattolico

**Catechismo disposto secondo l'ordine delle idee**

*(unofficial catechism by Antonio Rosmini)*

- < Catechismo

**De nieuwe katechismus**

- < Il nuovo catechismo olandese
- < Il catechismo olandese

**Piccolo messale delle feste**

*(unofficial version, by don Anselmo Tappi Cesarini)*

**Salterio quotidiano**

*(unofficial version, by father Paolino Beltrame Quattrocchi, of the Liturgia delle ore)*

**9.1.2.5. Constitutions, codes, laws, regulations, etc.**

For constitutions, codes, laws, decrees and other regulations having the force of law or similar texts, the traditional or conventional title by which they are generally cited, and usually also published, is adopted as uniform title, in the original language. If there is no traditional or conventional title, the title mostly frequently used in the editions is adopted.

**9.1.2.5 A.** For constitutions, codes, laws and other regulations, statutes, customs, etc., published prior to the mid-19<sup>th</sup> century, that are commonly identified by a traditional title, this title is adopted as uniform title, if possible in the original language.

**Basilika**

- < Basilicorum libri LX
- < Basilica
- < Vasiliká = Βασιλικά
- < Basilici
- < Libri basilici

**Lex Salica**

- < Legge salica

**Lex Romana Visigothorum**

- < Lex Romana Visigothorum
- < Breviarium Alaricianum
- < Bréviaire d'Alaric

**Magna Carta**

&lt; Magna Charta

**Carta de logu**

&lt; Carta de logu d'Arborea

**Leges novae Reipublicae Genuensis***(title by which the 1576 laws are generally known and published)*

&lt; Leges nouae Reipublicae Genuensis

*(title as spelled in the original editions)*

&lt; Genuensis Reipublicae leges anni MDLXXVI

&lt; Leggi nuove della Repubblica di Genova

&lt; Leggi nuoue della Repubblica di Genoua

&lt; Nuove leggi de la Repubblica di Genova

&lt; Nuoue leggi de la Repubblica di Genoua

*(titles of the Italian translations)*

&lt; Leggi di Casale

*(currently used designation)***Code Napoléon**

&lt; Code civil des français

&lt; Codice Napoleone

**9.1.2.5 B.** If there is no established traditional title, the title most frequently used in recent editions is adopted as uniform title. If there are no recent editions, the title most frequently in older editions is adopted (but, for graphic variants, see par. 9.1.3.3).

**Statuti di Figline****Statuti civili e criminali del loco di Loano***(predominant title)*

&lt; Statuti civili e criminali del luogo di Loano

*(variant title)***Statuta, decreta, et ordines Marchionatus Finarii**

**9.1.2.5 C.** If there is no title that identifies the law or regulation in the publications, a title is formulated in a uniform way using essential identification elements expressed, so far as possible, as they appear in the text.

**Editto del S. Ufficio di proibizione della Lettera miracolosa mandata da N. S. Gesù Cristo ad un fanciullo, 16 luglio 1703***(proclamation bearing the generic title Editto del S. Ufficio: the specific object is taken from the text)*

&lt; Editto del S. Ufficio &lt;16 luglio 1703&gt;

**Regolamento sui panni di seta, 9 dicembre 1721***(proclamation bearing only the name of the corporate body: Presidente, e Magistrato della Seta per la Serenissima Repubblica di Genova)*

**9.1.2.5 D.** For contemporary constitutions and codes, laws and decrees, regulations, etc., the title by which they are generally cited and identified is adopted as uniform title, if possible in the original language. A reference is made from the official title, omitting the day and month of promulgation or enactment if they are not necessary for identification.

If there is no title by which they are generally cited and identified, the official title is adopted as uniform title, with a reference from the title included in the full designation and from any currently used designation.

For collections of laws or other regulations see par. 9.5.2.

**Codice di procedura civile****Codice dei beni culturali e del paesaggio**

&lt; Decreto legislativo 2004 n. 42: Codice dei beni culturali e del paesaggio, ai sensi dell'articolo 10 della legge 6 luglio 2002, n. 137

**Codice della strada <1992>**

&lt; Decreto legislativo 1992 n. 285: Nuovo Codice della strada

&lt; Nuovo Codice della strada

**Codice della strada <1959>**

&lt; Decreto del Presidente della Repubblica 1959 n. 393: Testo unico delle norme sulla circolazione stradale

&lt; Testo unico delle norme sulla circolazione stradale

&lt; Testo unico delle norme sulla disciplina della circolazione stradale

**Testo unico della Legge comunale e provinciale <1934>**

&lt; Legge comunale e provinciale &lt;1934&gt;

&lt; Regio decreto 1934 n. 383: Approvazione del testo unico della Legge comunale e provinciale

**Legge 1991 n. 125: Azioni positive per la realizzazione della parità uomo-donna nel lavoro**

&lt; Azioni positive per la realizzazione della parità uomo-donna nel lavoro

&lt; Legge sulle pari opportunità

*(designation often used for this law)***Legge 1997 n. 127: Misure urgenti per lo snellimento dell'attività amministrativa e dei procedimenti di decisione e di controllo**

&lt; Misure urgenti per lo snellimento dell'attività amministrativa e dei procedimenti di decisione e di controllo

&lt; Legge Bassanini

*(designation often used for this law)*

**Código penal** <1995>*(Spanish criminal code)*

&lt; Ley orgánica del Código penal

&lt; Ley orgánica 10/1995

&lt; Nuevo Código penal

&lt; Il Codice penale spagnolo

*(title of the Italian translation)***Ley de educación** <1970>*(Spanish law)***Public Libraries and Museums Act 1964***(law of the United Kingdom, in the official citation form)***9.1.2.6. Treaties, international conventions, etc.**

For international treaties, concordats, conventions and agreements the title currently used to identify them is adopted as uniform title, in the Italian form, if any. If possible, the year in which they were signed or approved is added as a qualifier (par. 9.3). A reference is made from the other forms by which they are known or published.

**Pace di Nimega** <1678-1679>

&lt; Trattati di Nimega &lt;1678-1679&gt;

**Trattato di Campoformio** <1797>

&lt; Trattato di Campoformido &lt;1797&gt;

**Patti lateranensi** <1929>

&lt; Trattato del Laterano &lt;1929&gt;

&lt; Trattato tra la Santa Sede e l'Italia &lt;1929&gt;

&lt; Concordato del Laterano &lt;1929&gt;

&lt; Concordato tra la Santa Sede e l'Italia &lt;1929&gt;

**Trattato di Roma** <1957>

&lt; Trattato istitutivo della Comunità economica europea &lt;1957&gt;

&lt; Trattato che istituisce la Comunità economica europea &lt;1957&gt;

&lt; Trattato della Comunità economica europea &lt;1957&gt;

&lt; Traité instituant la Communauté économique européenne &lt;1957&gt;

**Trattato di Roma** <1957>. Protocolli*(protocols to a treaty; for the form of the uniform title see par. 9.1.4.3)***Trattato di Maastricht** <1992>

&lt; Accordi di Maastricht &lt;1992&gt;

&lt; Trattato dell'Unione europea &lt;1992&gt;

&lt; Trattato sull'Unione europea &lt;1992&gt;

**Trattato contro la proliferazione nucleare** <1968>

&lt; Trattato per la non proliferazione delle armi nucleari &lt;1968&gt;

&lt; Trattato di non proliferazione nucleare &lt;1968&gt;

&lt; Treaty on the non-proliferation of nuclear weapons &lt;1968&gt;

&lt; Nuclear nonproliferation treaty &lt;1968&gt;

&lt; Traité sur la non-prolifération des armes nucléaires &lt;1968&gt;

**Convenzione di Berna per la protezione delle opere letterarie e artistiche** <1886>

&lt; Convenzione di Berna sulla proprietà letteraria &lt;1886&gt;

&lt; Convenzione di Berna &lt;1886&gt;

&lt; Convention de Berne pour la protection des oeuvres littéraires et artistiques &lt;1886&gt;

&lt; Convention de Berne &lt;1886&gt;

**Convention on insider trading** <1989>*(European convention, lacking a commonly used Italian title)*

&lt; Convention sur les opérations financières des initiés &lt;1989&gt;

**Trattato di commercio concluso dalla serenissima Repubblica con sua maestà il Re di Danimarca** <1756>*(treaty between the Republic of Genoa and the Kingdom of Denmark, lacking a commonly-used designation)***9.1.2.7. Musical works**

**9.1.2.7 A.** For musical works the uniform title is chosen as follows:

a) the title by which the work is most frequently identified, in accordance with the general rules, if this title is not just the name of a musical form (par. 9.1.2.7 B), or

b) a conventional uniform title formulated in accordance with the following rules, if the work is identified by a title that simply indicates the musical form, even if accompanied by other specifications (medium of performance, identification numbers, epithets, etc.) (par. 9.1.2.7 C), or

c) for vocal compositions without a title or with a generic or formal title, the textual *incipit* (par. 9.1.2.7 H).

Formal titles includes titles indicating a liturgical musical form, usual combinations of two forms and diminutives or further specifications (e.g. *Canzone a ballo*, *Canzone alla francese*). Didactic works (methods, collections of exercises, etc.) with descriptive titles are treated in the same way.

Titles consisting of a formal term qualified by an adjective or other expression added by the composer to identify the work by a particular title, or of an unusual combination of forms, are not considered formal titles. In case of doubt, the time of composition and the production of the author should be taken into account.



Concerto in do minore per pianoforte e orchestra op. 37  
 Sonatina no. 1 in F major  
 Symphonie Nr. 1 D-Dur  
 Messe in h-Moll, BWV 232  
 Streichquartett op. 3  
 Preludio e fuga in re maggiore  
 Il quarto libro de' madrigali a cinque voci  
 Metodo per pianoforte  
*(titles consisting of the name of a musical form, with the addition of other elements)*

**but**

**Piccola suite**

*(musical work by Giacomo Manzoni with a specific title)*

**Capriccio italien**

*(musical work by by Čajkovskij)*

**Concert champêtre**

*(musical work by Francis Poulenc)*

**Barcarola et scherzo**

*(musical work by Alfredo Casella: the combination of musical forms is unusual)*

**9.1.2.7 B.** For musical works with non formal titles, the title by which they are mostly identified is adopted the as uniform title, in the original language. The original title attributed by the author is usually preferred, except when there is a traditional title that has generally been adopted<sup>8</sup>. If available, the number of the thematic catalogue is added to the title, separated by a comma and preceded by the acronym used to cite it.

For epithets commonly used to refer to a musical work on the basis of its character (or occasion, destination, etc.), but not adopted in uniform titles, see par. 9.1.2.7 I.

**Gradus ad Parnassum**

*(work by Muzio Clementi)*

**Nina, o sia La pazza per amore, R 178**

< Nina pazza per amore, R 178

< La pazza per amore, R 178

**Die Entführung aus dem Serail, KV 384**

< Il ratto dal serraglio, KV 384

< Il ratto del serraglio, KV 384

< L'enlèvement au sérail, KV 384

< The abduction from the Seraglio, KV 384

**Guillaume Tell**

*(title of the original version, in French, of Rossini's work)*

< Guglielmo Tell

**Nabucco**

*(title by which Verdi's work is generally identified)*

< Nabucodonosor

*(original title)*

**Don Giovanni, KV 527**

*(title by which Mozart's work is generally identified, followed by the thematic catalogue number)*

< Il dissoluto punito, ossia Il Don Giovanni, KV 527

*(original title)*

< Don Juan, KV 527

**Il viaggio a Reims**

*(title adopted in reference works e in most editions)*

< Il viaggio a Reims, ossia L'albergo del Giglio d'oro

*(title used in some editions)*

**9.1.2.7 C.** For musical works identified with titles that simply indicate the musical form, the uniform title is made up of the term (or the combination of terms) indicating the *musical or liturgical form*, followed by the *medium of performance*, the *identification numbers* and the *key or mode*, if applicable, in this order, separated by commas (see the following sections).

The musical form is given in standard terms<sup>9</sup>, if possible in Italian, in the singular<sup>10</sup>. However, the plural is used when it applies even to a single composition (e.g. *Variations*) and for collections (par. 9.5).

For liturgical compositions see par. 9.1.2.7 G.

**Concerto, pianoforte, orchestra, n. 23, KV 488, la maggiore**

**Valzer, pianoforte, op. 34 n. 2, la minore**

<sup>8</sup> To identify the title by which a work was originally published and its most common variants, reference to the thematic catalogue of the author, if any, or to specialized indexes that offer the catalogue of works of each composer, is recommended.

<sup>9</sup> For a glossary of music forms with normalized terms to be preferred see *Unimarc field 128 – musical forms : codes and definitions*, <<http://www.iaml.info/en/activities/cataloguing/unimarc/forms>>.

<sup>10</sup> If preferred, the terms of form may be used in the plural (i.e. in the same form used for collections), in accordance with the predominant tradition at the international level. However, the singular is used for agogic terms (*Adagio*, etc.) and for those that indicate liturgical books (*Antifonario*, *Graduale*, etc.).

**Suite, pianoforte, violoncello, op. 20**

**9.1.2.7 D.** The indication of the *medium of performance* synthetically specifies the voices and/or instruments for which the composition was originally conceived. The voices and soloists or the groups of instruments are given, preceded, if needed, by their number in arabic numerals, or the overall number of voices and instruments, in the following order, and within each group from the highest to the lowest register: solo voices, vocal groups, woodwinds, brasses, strings, plucked string instruments, keyboard instruments, percussion instruments, thorough bass, instrumental ensembles. The medium of performance is omitted when it is implied, as typical of the musical form (e.g. orchestras for symphonies), or when it was not indicated, is variable or is particularly complex.

**Duetto, soprano, contralto, basso continuo**

**Quartetto, archi**

**Quartetto, violino, viola, violoncello, pianoforte**

**Studi giornalieri, oboe**

**9.1.2.7 E.** Numeric designations are recorded in arabic numerals, in the following order:

- 1) the *serial number*, preceded by the abbreviation *n.*, if commonly used in the editions or if there is no other numeric designation, or the number of books devoted to compositions of the same genre;
- 2) the *thematic catalogue number*, if any, preceded by the abbreviation generally used in citations;
- 3) the *opus number*, preceded by the abbreviation *op.*, if there is no thematic catalogue number.

Numeric designations not included in the uniform title may be recorded in references, when appropriate, and in authority records.

**Metodo, violino, op. 6**

**Madrigali, 5 voci, libro 1**

**9.1.2.7 F.** For instrumental music and liturgical compositions, the *key* is recorded, as the last element: degree of the scale (C, D, E, F, G, A, B), alteration (*flat, sharp*) and mode (*major or minor*). Abbreviations or symbols are not used.

The key is not given for operas, oratorios, cantatas or non tonal compositions.

**Sinfonia, n. 5, do diesis minore**

**Trio, flauto, violino, pianoforte, op. 69, la maggiore**

**Quintetto, 2 violini, viola, 2 violoncelli, G 265, la maggiore**

**Quintetto, 2 violini, 2 viole, violoncello, G 391, do maggiore**  
(*string quintets by Boccherini*)

**Settimino, tromba, 5 archi, pianoforte, op. 65, mi bemolle maggiore**

**9.1.2.7 G.** For masses and other liturgical compositions the uniform title, as a rule, is made up of the term indicating the liturgical form, followed by the medium of performance, the numeric designations and the key or mode, if applicable, as specified in par. 9.1.2.7 C-F. For incomplete masses or short masses the term *Mass* is followed by the designation of the sections, preceded by a point and separated by commas; compositions consisting of a single section, however, are given in direct form. The name of the form may be followed by a specification of the liturgical occasion, festivity, etc., in uniform terms.

For compositions on versets (hymns, psalms, etc.) the *incipit* of the text is adopted as uniform title.

For the epithets by which some works of this type are known, see par. 9.1.2.7 I.

**Messa, 5 voci, coro, orchestra, BWV 232, si minore**

**Messa di Requiem, 4 voci, coro, orchestra**

< Messa da Requiem, 4 voci, coro, orchestra

< Requiem, 4 voci, coro, orchestra

**Messa. Kyrie, Gloria, 4 voci, coro, orchestra, BWV 234, la maggiore**

**Gloria, 3 voci, coro, orchestra, RV 589, re maggiore**

(*Vivaldi's work consists in a single section of the mass*)

**Litanie del Sacro Cuore, tenore, basso, organo**

**Messa. Proprio di san Giovanni Battista, 5 voci, coro**

**Qui sedes, soprano, organo, fa maggiore**

**Beata Mater, soprano o tenore, organo o harmonium, op. 22**

(*alternative voices and instruments are indicated*)

**9.1.2.7 H.** For vocal works without a title or with a generic or formal title, or with a title related to an occasion (circumstance, dedicatee, etc.), e.g. cantatas and other brief secular compositions, the *incipit* of the text is adopted as uniform title. The number of the thematic catalogue, if any, is added, separated by a comma.

**Ein feste Burg ist unser Gott, BWV 80**

< Cantate am Reformations Feste, BWV 80

(*generic title, indicating the circumstance of composition*)

**9.1.2.7 I.** An epithet is an expression (adjective, motto, inscription, etc., often together with form terms) commonly used to refer to a musical work, on the basis on its character, occasion or destination: e.g. *Sonata patetica* (or *Patetica*), *Sinfonia italiana*, *Concerto per la notte di Natale*, *Missa Papae Marcelli*. Programmatic titles, given by the author, are not included: e.g. *Capriccio sopra la lontananza del fratello diletteissimo* (by Bach) or *Symphonie phantastique* (by Berlioz).

Epithets are added at the end of the uniform title, in angle brackets, only if necessary to differentiate two or more works, when the other elements included in the uniform title are insufficient. The form of the epithet used in special reference works is preferred.

References are made from the epithets when they may be useful for search purposes.

**Messa, 4 voci** <L'homme armé>

<Messa L'homme armé

<Missa L'homme armé

<L'homme armé

**Messa, 4 voci** <Ave regina caelorum>

<Messa Ave regina caelorum

<Missa Ave regina caelorum

<Ave regina caelorum

(works by Guillaume Dufay)

**Messa, 6 voci** <Papae Marcelli>

<Missa Papae Marcelli

<Messa di papa Marcello

**Messa, 6 voci** <De Beata Virgine>

<Missa de Beata Virgine

<De Beata Virgine

(works by Giovanni Pierluigi da Palestrina)

**but**

**Sinfonia, n. 1, op. 25, re maggiore**

<Sinfonia classica

**Sonata, pianoforte, n. 14, op. 27 n. 2, do diesis minore**

<Sonata quasi una fantasia, op. 27 n. 2

<Quasi una fantasia, op. 27 n. 2

<Chiaro di luna, op. 27 n. 2

<Al chiaro di luna, op. 27 n. 2

<Mondschein Sonate, op. 27 n. 2

<Moonlight sonata, op. 27 n. 2

**Messa, 4 voci, coro, orchestra, op. 123, re maggiore**

<Missa solemnis, op. 123

**Sonata, violino, basso continuo, B g5, sol minore**

<Il trillo del diavolo, B g5

<Sonata del diavolo, B g5

**9.1.2.7 K.** The collections of works by the same author commonly known by a traditional title or published by the author himself as a special work are considered as single works (see par. 9.5.1 D).

For the parts of a unitary work published separately see par. 9.1.4.1; for independent works belonging to cycles or other sets see par. 9.1.4.4.

**Winterreise, D 911**

<Viaggio d'inverno, D 911

<Voyage d'hiver, D 911

<The winter journey, D 911

**Brandenburgische Konzerte, BWV 1046-1051**

(the collection of concertos by Johann Sebastian Bach is generally identified by this traditional title)

<Concerti brandeburghesi, BWV 1046-1051

<Brandenburg concertos, BWV 1046-1051

<Concerts à plusieurs instruments, BWV 1046-1051

<Six concerts à plusieurs instruments, BWV 1046-1051

<Die sechs Brandenburgischen Konzerte, BWV 1046-1051

**9.1.2.7 L.** For musical works based on pre-existing themes or compositions (fantasias, paraphrases, variations, etc.), to be considered as new works (par. 11.7):

a) if they have a special title, or are based on multiple works or refer generically to the works of an author, the title by which they are mainly identified is adopted as uniform title (par. 9.1.2.7 B);

**Valse à capriccio sur deux motifs de Lucia et Parisina, R 155**

(title of the work in Liszt's thematic catalogue)

**Pot pourri variato per piano forte sopra vari migliori motivi delle più recenti opere di Rossini**

**Variazioni sopra un tema di Paganini in sib min, op. 1**

(the abbreviation is recorded as it appears)

b) if they have a generic title, indicating the musical form and the composition to which they refer, or they present only the title of the latter, the uniform title is made up of the term indicating the musical form (or type of adaptation) followed by a

semicolon and the title of the original composition, accompanied by the name of its author. If there is no accepted formal term the word *Paraphrases* is preferably adopted. For the other elements of the uniform title, the rules provided in par. 9.1.2.7 C-F are applied.

For transcriptions, arrangements and reductions or similar elaborations, that are considered different expressions of the same work (par. 10.5), see par. 9.4.1.

**Variazioni: Nel cor più non mi sento di Paisiello, contrabbasso, pianoforte, op. 23**

< Nel cor più non mi sento

**Fantasia: Un ballo in maschera di Verdi, pianoforte a 4 mani, op. 8**

< Fantasia su Un ballo in maschera, op. 8

< Pensieri sull'opera Un ballo in maschera di G. Verdi

**Divertimento: Rigoletto di Verdi, pianoforte a 4 mani**

< Divertimento sul Rigoletto

### 9.1.3. Variant forms of a title

Variant forms of a title include titles in different languages or scripts and graphic variations or incorrect forms. References are made from variant titles when they may be useful for search purposes.

#### 9.1.3.1. Forms in different languages

**9.1.3.1 A.** The uniform title is given, as far as possible, in the original language of the work, according to the general rule.

**Index librorum prohibitorum**

< Indice dei libri proibiti

**Handbuch der bibliographischen Nachschlagewerke**

< Manuale internazionale di bibliografia

**Roman holiday**

< Vacanze romane

**9.1.3.1 B.** For classical Greek and Byzantine works that are known with a Latin form of their title, the latter is adopted as uniform title. References are made from the Italian forms and from the Greek title, if possible in the original script, with its transliteration if different from the Latin form.

**De sublimitate**

< Peri hýpsous = Περί ὕψους

< Libellus de sublimitate

< Del sublime

< Il sublime

**Ilias = Ἰλιάς**

< Iliade

**but**

**Ékphrasis tîs Anastáseōs tou Christou̐ = Ἐκφρασις τῆς Ἀναστάσεως τοῦ Χριστοῦ**

(the work by Matthaëus Philadelphiensis is not known by a Latin form of the title)

< Ekphrasis tes Anastaseos tou Christou

< Ekphrasis per la festa di Pasqua

**9.1.3.1 C.** If a work is published in more than one language with different titles and it is not possible to establish which is the original language, the Italian title is preferred. If there is no Italian title, the title in the language of the main heading is adopted, or, if this criterion is not applicable, the uniform title is chosen according to the general order of language preference (par. 0.5.2).

References are made from the titles in other languages or, if they are many, from the most known languages.

**Pellegrini nel cuore di Roma**

(publication of the Comunità di Sant'Egidio issued simultaneously in Italian, English, French and Spanish editions)

< Pilgrims in the heart of Rome

< Pèlerins au coeur de Rome

< Peregrinos en el corazón de Roma

**Processioni in Valle d'Aosta**

(publication issued simultaneously in Italian and French editions)

< Processions en Vallée d'Aoste

**Seminario FRBR**

(tête-bêche publication: the Italian title is preferred)

< FRBR Seminar

**I libri della rivoluzione**

(catalogue of an exhibition: the Italian title follows, as a parallel title, the French title)

< Les livres de la révolution

**Gazzetta ufficiale dell'Unione europea**

(serial issued in all languages of the Union)

< Official journal of the European Union

< Journal officiel de l'Union européenne

< Diario oficial de la Unión Europea

**Dichiarazione universale dei diritti dell'uomo** <1948>*(predominant form of the title in Italian)*

&lt; Dichiarazione universale dei diritti umani &lt;1948&gt;

&lt; The universal declaration of human rights &lt;1948&gt;

**Unesco bulletin for libraries***(serial issued in English and French editions: the English title is preferred)*

&lt; Bulletin de l'Unesco à l'intention des bibliothèques

**Catalogue of the manuscripts of the Library of the Collegio rabbinico italiano, Rome, Italy***(title from the title page in Latin characters; the other title page is in Hebrew)*

&lt; Rešimat kitbe ha-yad šebe-Sipriyat Bet ha-midraš le-rabanim ha-İtalqi, Roma

**9.1.3.2. Forms in different scripts**

**9.1.3.2 A.** For works in languages using non-Latin scripts, the form in the original language and script is adopted, if possible, together with the transliterated or transcribed form into Latin characters (see par. 0.5.3 and 0.5.4). For Greek and Byzantine classical works that are known by a Latin form of the title, however, see par. 9.1.3.1 B.

References are made from the Italian forms and from other currently used forms (including variant transliterations or transcriptions).

**Slovo o polku Igoreve** = Слово о полку Игореве

&lt; Cantare della gesta di Igor

&lt; Canto dell'impresa di Igor

&lt; Cantare di Igor

**Vojna i mir** = Война и мир

&lt; Guerra e pace

&lt; La guerra e la pace

**Bardo thödol**

&lt; Il libro tibetano dei morti

&lt; Libro dei morti tibetano

&lt; Bardo tödöl

&lt; Bardo thötrol

&lt; Bar do t'os sgrol

**Al-Urgūzah fi-al-ṭibb** = الأرجوزة في الطب*(work by Avicenna, known in the past by the Latin version but now published from the Arabic original text)*

&lt; Urjuzah fi al-tibb

&lt; Cantica

&lt; Il poema della medicina

**9.1.3.2 B.** The currently used Italian form is preferred, however, if the original one is unknown or cannot be determined, or if it is not commonly used. References are made from the original form and from its transliteration or transcription, if possible, and from other currently used forms.

**Codice di Hammurabi***(Italian title by which the work is commonly known and published)*

&lt; Codex Hammurabi

*(Latin title used in various editions)*

&lt; Codex Hammurapi

&lt; Code de Hammurabi

&lt; Code de Hammurapi

&lt; Code of Hammurabi

&lt; Law of Hammurabi

**Le mille e una notte**

&lt; Alf laylah wa-laylah = أَلْفُ لَيْلَةٍ وَلَيْلَةٍ

&lt; Arabian nights

&lt; The thousand nights and one night

&lt; The thousand and one nights

&lt; Les mille et une nuits

**I protocolli dei savi Anziani di Sion**

&lt; I protocolli dei Savi di Sion

&lt; Protokoly Sionskih mudrecov = Протоколы сионских мудрецов

&lt; Protocols of the Wise men of Zion

&lt; Protocols of the learned Elders of Zion

&lt; Protocols of the Elders of Zion

&lt; Protocoles des sages de Sion

&lt; Protocols des sages de Sion

**Il sogno della camera rossa**

&lt; Honglou meng = 红楼梦

*(original title transcribed into Latin characters)*

&lt; Hong lou meng

&lt; Hung lou meng

**but**

**Jin Pingmei = 金瓶梅***(original title transcribed into Latin characters)*

&lt; Chin P'ing Mei

*(title commonly used in Italian editions)*

&lt; Jin Ping Mei

&lt; Jinpingmei

&lt; Kin P'ing Mei

**Yi jing = 易经***(original title transcribed into Latin characters)*< I king<sup>11</sup>

&lt; I ching

&lt; Yijing

&lt; Yi king

&lt; Yiking

&lt; Il libro dei mutamenti

**9.1.3.3. Graphic variations and errors**

**9.1.3.3 A.** If the title of a work presents or admits spelling variants, the current modern form or the most used form is preferred. References are made from the other forms.

**Il devoto della Madonna di Montevergine***(title of the latest edition)*

&lt; Il divoto della Madonna di Montevergine

*(title used in previous editions)***Affetti scambievoli tra la Vergine santissima, e suoi devoti**

&lt; Affetti scambievoli tra la Vergine santissima, e suoi divoti

&lt; Affetti scambievoli tra' la Vergine santissima e' suoi diuoti

&lt; Affetti scambievoli tra' la Vergine santissima, e' suoi deuoti

*(variant titles found in the editions of the work, in their original spelling)***Zentralblatt für Bibliothekswesen**

&lt; Centralblatt für Bibliothekswesen

*(spelling used from the first (1884) to the 20th (1903) volume of the serial)***Anglo-American cataloguing rules***(British spelling, predominant in the editions)*

&lt; Anglo-American cataloging rules

*(American spelling, less used)***La vita di Gabriello Sermini da Siena***(title in modern spelling)*

&lt; La uita di Ghabriello Sermini da Siena

*(title as printed in the only known edition of the work by Achille Cerretani)***but****A treatise of good taste in the art of musick***(the work by F. S. Geminiani is usually published under this title, even in modern editions)*

&lt; A treatise of good taste in the art of music

**9.1.3.3 B.** If, in the title of a work, two or more words appear or may appear also as one word, the predominant form used in publications is adopted, with a reference from the other.

**Amores perros**

&lt; Amoresperros

*(the title of the motion picture in some editions is written as one word)***Spider-man***(the title of the motion picture includes a hyphen)*

&lt; Spiderman

**9.1.3.3 C.** If a title presents errors (e.g. misprints) but may be corrected with certainty, the correct form is adopted as uniform title, with a reference from the other.

**Le cattedre ambulanti in agricoltura**

&lt; Le cattedere ambulanti in agricoltura

*(the incorrect title appears on the title page, the correct form on cover)***Osservazioni sul senso della storia nel Dantons Tod**

&lt; Osservazioni sul senso della storia nel Dantos Tod

*(the title is misprinted on the title page)***Atti del XVIII Congresso nazionale di chirurgia toracica**

&lt; Atti del XVII [i.e. XVIII] Congresso nazionale di chirurgia toracica

*(on the title page the number of the Congress is incorrect)*


---

<sup>11</sup> The first word is not an article.

**9.1.4. Parts of a work, works related to other works or belonging to cycles****9.1.4.1. Parts of a work**

For the parts of a work published separately the uniform title is made up of the title of the work followed by the title of the part (or by its designation or numbering) in the following cases:

- a) if the part lack a title and is identified simply by a number or other kind of designation (but for independent works distinguished by a number see par. 9.2.3);
- b) if the part has a generic title;
- c) if the parts are mostly published with the common title, even if they have a title sufficient to identify them;
- d) if the parts or individual works are mostly published together (in one or more units, even if described in independent records), even if they have a title sufficient to identify them;
- e) in the case of sacred scriptures (par. 9.1.2.3 and 9.1.4.2).

The title of the part is preceded by its numerical (or alphabetic) designation, if it exists and is commonly used. The numerical designation, expressed as a rule in arabic numerals, may be preceded, when appropriate for clarity, by a term indicating the part, usually in Italian.

A reference is made from the title of the part if it is not generic.

For the parts of a work that are not published autonomously see par. 12.6.

**Ilias.** Libro 1

*(uniform title for a book of the poem, published separately)*

**Divina Commedia.** Paradiso

*(the three parts of the work usually are not numbered)*

< Paradiso

**Divina Commedia.** Inferno. Canto 5

**Satyricon.** Cena Trimalchionis

< Cena Trimalchionis

< La cena di Trimalchione

< La cena di Trimalcione

**Corpus iuris civilis.** Digesta

< Digesta

< Digestum

< Pandectae

< Digesto

< Pandette

**La traviata.** Atto 3. Preludio

< La traviata. Preludio all'atto terzo

**La traviata.** Parigi o cara

< La traviata. Atto 3. Parigi o cara

**Sonata, pianoforte, n. 14, op. 27 n. 2, do diesis minore.** Adagio sostenuto

**Ungarische Rhapsodien, R 106.** N. 6

**Brandenburgische Konzerte, BWV 1046-1051.** N. 3, BWV 1048

< Concerto, 3 viole, 3 viole da gamba, 3 violoncelli, basso continuo, BWV 1048, sol maggiore

**Suite bergamasque.** Clair de lune

*(piano work by Claude Debussy, in four movements)*

< Clair de lune

< Chiaro di luna

**Trois couleurs.** Bleu

*(first motion picture of the trilogy by Krzysztof Kieslowski, published separately but with the common title)*

< Bleu

< Tre colori. Film blu

< Film blu

**The lord of the rings.** 2, The two towers

< The two towers

< Il signore degli anelli. 2, Le due torri

< Le due torri

**À la recherche du temps perdu.** 7, Le temps retrouvé

< Le temps retrouvé

< Il tempo ritrovato

< Alla ricerca del tempo perduto. 7, Il tempo ritrovato

**À la recherche du temps perdu.** 1, Du côté de chez Swann. Un amour de Swann

*(part of the first novel, published also separately)*

< Du côté de chez Swann. Un amour de Swann

< Un amour de Swann

< Un amore di Swann

**9.1.4.2. Parts of the Bible or other sacred scriptures**

**9.1.4.2 A.** For the parts of the *Bible*, the general title is adopted as uniform title followed by *Old Testament* or *New Testament* and by the title of the part. For the uniform titles of individual books or groups of books see *Appendix G*. References are made from the title of the individual books (or groups of books, or other parts).

**Bibbia.** Nuovo Testamento. Apocalisse  
 < Bibbia. Apocalisse  
 < Apocalisse  
 < Libro dell'Apocalisse  
 < Apocalisse di Giovanni  
 < Apocalypse  
 < Apokálypsis Ioánnou = Ἀποκάλυψις Ἰωάννου

**9.1.4.2 B.** The numbers of the chapters and of the verses are indicated in arabic numerals, separated by a full stop, where appropriate. An autonomous uniform title is adopted, however, for prayers or other texts taken from the *Bible* that are often published separately and are commonly identified by their own title.

**Bibbia.** Nuovo Testamento. Vangelo secondo Giovanni. 1.1-18  
 < In principio era il Verbo  
 < In principio erat Verbum

**but**

**Pater noster**  
 < Oratio dominica  
 < Padre nostro  
 < Bibbia. Nuovo Testamento. Vangelo secondo Matteo. 6.9-13  
 < Bibbia. Nuovo Testamento. Vangelo secondo Luca. 11.2-4

**9.1.4.2 C.** For the parts of other sacred texts, the general title is adopted as uniform title, followed by the title of the part, as provided for the *Bible*. A reference is made from the title of the part.

**Veda.** Rgveda  
 < Rgveda  
 < Rg-Veda  
 < Rgveda-samhita  
 < Rigveda  
 < Rig-Veda

**Corano.** Sura 99  
 < Al-Zalzala = سورة الزلزلة  
 < Il tremito della terra

**9.1.4.3. Works related to other works**

For works referring to other works (supplements, appendices, indexes, etc.) and bearing only a generic designation, the uniform title is made up of their own title preceded by the title of the work to which they refer (cf. par. 4.1.1.3).

Their own title is adopted as uniform title if it is sufficient to identify them or if it includes, in a single expression, the title of the basic work or publication. The titles are linked by *see also* references.

**Catalogo dei periodici esistenti in biblioteche di Roma.** Supplemento  
**Grande dizionario enciclopedico UTET.** Appendice  
**Giornale critico della filosofia italiana.** Quaderni  
 (series)  
**Il venerdì di Repubblica**  
 (supplement to the newspaper La repubblica)  
 << La repubblica  
**Appendice al Catalogo della raccolta foscoliana donata alla Biblioteca comunale di Treviso**  
 << Catalogo della raccolta foscoliana donata alla Biblioteca comunale di Treviso  
**Supplementi al Bollettino dell'Atlante linguistico italiano**  
 << Bollettino dell'Atlante linguistico italiano  
**Quaderni della Rivista italiana di musicologia**  
 << Rivista italiana di musicologia

**9.1.4.4. Independent works belonging to cycles**

Works belonging to cycles (sagas, trilogies, etc.) or similar series or collections but are mostly published in independent form have their own title as uniform title.

A reference is made from the title of the cycle followed by the title of the individual work, with its numerical designation, if any. If there is no title identifying the cycle as a whole, the titles of the individual related works (e.g. sequels or continuations) are linked by *see also* references (par. 9.6.2; cf. also par. 9.5.3).

For independent works that are differentiated from a previous work by a number in the title, see par. 9.2.3.



**Deryni checkmate***(second novel of a trilogy by Katherine Kurtz)*

&lt; Deryni chronicles. 2, Deryni checkmate

&lt; La sfida dei Deryni

&lt; Saga dei Deryni. 2, La sfida dei Deryni

**Les trois mousquetaires**

&lt; I tre moschettieri

&lt;&lt; Vingt ans après

**Vingt ans après**

&lt; Vent'anni dopo

&lt;&lt; Les trois mousquetaires

**Katartiko 3***(last work of a "trptych" by Flavio Oreglio, lacking a common title; the number appears as an exponent)*

&lt;&lt; Il momento è catartico

&lt;&lt; Bis

**Das Rheingold, WWV 86A**

&lt; Der Ring des Nibelungen, WWV 86. Das Rheingold

&lt; L'oro del Reno, WWV 86A

&lt; L'anello del Nibelungo, WWV 86. L'oro del Reno

**Goldberg-Variationen, BWV 988**

&lt; Variazioni Goldberg, BWV 988

&lt; Goldberg variations, BWV 988

&lt; Aria mit 30 Veränderungen, BWV 988

&lt; Aria con 30 variazioni, BWV 988

&lt; Variazioni, clavicembalo, BWV 988

&lt; Clavier-Übung. 4. Teil

**9.2. ELEMENTS OF UNIFORM TITLE AND THEIR ORDER**

When there is no traditional or conventional title, the uniform title is based, as a rule, on the title most frequently used in the publications, except for the following cases. If the title consists of more than one word or element, they are given in the order in which they usually appear. For the titles of parts of works or works that refer to other works, recorded as compound titles (cf. par. 4.1.1.3), see par. 9.1.4.

The alternative title (see par. 4.1.1.2) is included in the uniform title, separated by a comma, if the work is mostly presented in this form.

If the title consists of an acronym or an abbreviated expression, the full form is included in the uniform title if it usually follows the other form (par. 9.1.1.1 B).

Other title information (par. 4.1.2) is not included in the uniform title, except when it is used instead of a qualifier to differentiate identical titles of different works lacking a main heading (par. 9.3.2). Other title information, when included in the uniform title, is separated from the title by a semicolon ( : ), preceded and followed by a space.

Lengthy titles may be abridged or reduced to their essential parts, when appropriate, even if in the description the titles on which they are based are given in a fuller form, provided their meaning is clear and the grammar correct.

In the linguistic and graphic formulation of uniform titles, the rules for recording titles in the bibliographic description are followed, as far as possible, except for the use of square brackets (see par. 9.1.3.3 C).

If there is no traditional or conventional title and if the titles of the publications is not suitable to identify the work (e.g. if there are only publications without a title, with or without a text), the uniform title is formulated by the cataloguer, applying as far as possible the rules for the formulation of a in the bibliographic description (par. 4.1.1.6).

**9.2.1. Initial articles**

If the title usually begins with a definite or indefinite article, not declined, it is retained in its position, but it is not considered for sorting, except in the following cases:

- a) the articles that are the first element of the name of a person, body or place (e.g. *La Malfa*, *La Spezia*);
- b) the pronoun *un*, *uno*, *una* and its equivalents in other languages (but not the corresponding numerical adjective when it is identical to the indefinite article).

**Un anno sull'altipiano***(filed under anno)***Un uomo da marciapiede***(filed under uomo)***Una sola bandiera***(filed under sola)***but****Uno, nessuno e centomila***(filed under the numeral, as the following titles)***Una come tutte****L'un contro l'altro armati**

### 9.2.2. Introductory or final phrases

Expressions at the beginning or at the end of the title which have the only function of introducing it, of indicating the extent of the work or of distinguishing or connecting its parts, are omitted, if this is grammatically possible without altering the other words. A reference is made from the full form of the title as it appears.

**De oratore**

*(the title sometimes appears as De oratore libri tres)*

**Sermones familiares**

*(the work by Pieter Scholier (Petrus Scholirius) was published under this title and as Sermonum familiarium libri III)*

< Sermonum familiarium libri III

**Utile dialogo amoroso**

*(work by Bernardino Corio, also known as Dialogo amoroso)*

< Incomincia il libro chiamato: Utile dialogo amoroso

*(title appearing in the only one recorded edition)*

< Incomincia il libro chiamato Utile dialogo amoroso

< Dialogo amoroso

**but**

**Criminalium iurium Civitatis Genuensis libri duo**

< Criminalium iurium Ciuitatis Genuensis libri duo

< Criminalium iurium Civitatis Genuae libri duo

< Criminalium iurium Ciuitatis Genuae libri duo

< Criminalium iurium Civitatis Genuae libri quatuor

< Criminalium iurium Ciuitatis Genuae libri quatuor

< Delli statuti criminali di Genova libri dui

< Delli statuti criminali di Genoua libri dui

< Statuti criminali di Genova

**Scriptorum rerum Bohemicarum tomus I-III**

< Scriptores rerum Bohemicarum e Bibliotheca Ecclesiae metropolitanae Pragensis

*(title appearing on the half-title)*

**Questa è una farsa recitata a gli excelsi signori di Firenze**

*(the full title is Questa è vna farsa recitata a gli excelsi signori di Firenze. Nella quale si dimostra che in qualunque grado che l'homo sia non si puo quietare et viuere senza pensieri et prima in luogho di prolagho di proemio et argomento vno in sulla lira dice)*

< Farsa recitata a gli excelsi signori di Firenze

**Sette libri de cataloghi a' varie cose appartenenti, non solo antiche, ma anche moderne**

< Sette libri de cataloghi a' varie cose appartenenti, non solo antiche, ma anche moderne

< Cataloghi a' varie cose appartenenti, non solo antiche, ma anche moderne

< Cathaloghi a' varie cose appartenenti, non solo antiche, ma anche moderne

### 9.2.3. Numbers in the title

**9.2.3 A.** If the title of a work consists of numbers, or includes numbers, the predominant form in which they appear is respected (arabic or roman numerals, or spelled-out words). A reference is made from the other forms used if they are arranged differently or if they do not have an identical value for the search.

For titles beginning with a numeral that is identical to the indefinite article (*uno, un, una* or their equivalent in other languages) see par. 9.2.1. For numeric designations of musical works see par. 9.1.2.7, for numbers that indicate parts of a work see par. 9.1.4.

**Nineteen eighty-four**

*(predominant title in the editions of the novel in the original language)*

< 1984

< Millenovecentottantaquattro

**8 1/2**

*(predominant title in the editions of the motion picture)*

< Otto e mezzo

**2001: a space odyssey**

< 2001: odissea nello spazio

< Duemilauno odissea nello spazio

**Les quatre cents coups**

*(the title of the motion picture in some editions is written in figures)*

< Les 400 coups

< I 400 colpi

< I quattrocento colpi

**Cento colpi di spazzola prima di andare a dormire**

*(the title of the novel is written in letters on the title page and in figures on cover)*

< 100 colpi di spazzola prima di andare a dormire

**Three men in a boat**

*(in some editions the first word of the title is written in figures)*

< 3 men in a boat

< Tre uomini in barca

**2 fast 2 furious**

*(title of the sequel of the movie The fast and the furious, including a pun based on the numbers written in figures)*

**XIII**

(*serial, with the subtitle* bollettino del XIII Congresso dell'Unione internazionale delle scienze preistoriche e protostoriche, Forlì, Italia, 1996)

< Tredicesimo

< Tredici

**XIII**

(*comic books series by William Vance and Jean Van Hamme, issued under this title*)

< Treize

< Tredici

< Tredicesimo

**9.2.3 B.** The numbers distinguishing independent works are given as they appear. If the works form a sequence their uniform titles may be linked by *see also* references (cf. par. 9.1.4 and 9.6.2).

**Figures II**

(*work by Gérard Genette, published after Figures and followed by Figures III, Figures IV and Figures V*)

< < Figures

**XXI Giornate mediche di Montecatini**

(*title of the proceedings of a conference*)

**Led Zeppelin II**

(*title of the second album of the group; a link with the first album is unnecessary*)

**Jaws 2**

(*sequel taking up the title of the first motion picture*)

< Lo squalo 2

**but**

**LIZ** : Letteratura italiana Zanichelli

(*the title may be followed by numbers, e.g. LIZ 4.0 : Letteratura italiana Zanichelli, but numbering refers to editions of the same work, not to different works; a reference from the form with the number may be made*)

**9.2.4. Statements of responsibility linked to the title**

**9.2.4 A.** Statements of personal responsibility included in the title, or grammatically linked to it, are omitted when they are not an integral part of the title.

**De architectura**

(*the name of the author and the extent of the work may be omitted, leaving other words unaltered*)

< Marci Vitruvii Pollionis De architectura libri decem

< Vitruvii De architectura libri decem

< De architectura libri decem

< I dieci libri dell'architettura

< Dell'architettura

< L'architettura

**Discorsi di guerra**

< Discorsi di guerra del signor Ascanio Centorio diuisi in cinque libri

(*predominant title in the editions: the name of the author and the extent of the work may be omitted*)

**Brief lives**

(*the work is often published as Aubrey's Brief lives but the form without the author's name is also used*)

< Aubrey's Brief lives

< Vite brevi di uomini eminenti

**but****Livio Ober racconta la sua Trento fiorita**

(*the author's name cannot be dissociated from the title*)

**The autobiography of Malcolm X**

(*the name is an integral part of the title*)

< Autobiografia di Malcolm X

**Hitlers Tischgespräche im Führerhauptquartier**

< Conversazioni di Hitler a tavola

**9.2.4 B.** Statements of corporate responsibility included in the title, or grammatically linked to it, are retained if this is the predominant form of the title.

**Costituzione della Repubblica italiana**

< Costituzione italiana

**Codice civile**

< Codice civile del Regno d'Italia

< Codice civile italiano

**Statuto della Regione siciliana**

**Atti della Conferenza intergovernativa europea sullo Statuto di Roma istitutivo della Corte penale internazionale**

**9.3. QUALIFIERS AND OTHER ELEMENTS USED TO DIFFERENTIATE IDENTICAL TITLES**

If two or more uniform titles (including title references) referring to different works are identical, and if there is no main heading (cf. par. 9.0.6) or the heading is insufficient to differentiate them, one or more qualifiers are added.

Qualifiers are added at the end of uniform titles, in angle brackets<sup>12</sup>. Multiple qualifiers are separated by a semicolon ( ; ), preceded and followed by a space, within a single pair of brackets.

In certain cases, however, identical titles referring to different works are differentiated by other title information (par. 9.3.2).

Anyway, all information useful to identify a particular work with certainty (language and country of origin of the work, date or time of composition or production, names of related persons or bodies, genre or subject matter, etc.), should be recorded in an authority file.

### 9.3.1. Work type or genre

**9.3.1 A.** If two or more uniform titles (including title references) referring to different works are identical, the type or genre of the work, if the works bearing the same title are of different types or genres (e.g. a literary work and a motion picture, or a short story and a play), and, if the title occurs in more than one language or literature (e.g. for the so-called “anonymous classics”), the literature to which the work belongs, are added as qualifiers<sup>13</sup>.

**La passione di Gesù Cristo** <drama>

**La passione di Gesù Cristo** <sacra rappresentazione>

**The lord of the rings.** The return of the king <film>

**The lord of the rings.** The return of the king <gioco elettronico>

**Merlin** <poema tedesco>

**Merlin** <romanzo francese>

**Merlin** <romanzo inglese>

**Merlin** <romanzo spagnolo>  
(reference to Estoria de Merlin)

**La dolce vita** <film>

**La dolce vita** <periodico>

**Ettore Fieramosca** <biografia>

(anonymous work)

**Ettore Fieramosca** <film>

**Ettore Fieramosca** <periodico>

**but**

**DOC** : Divertimento opinione cultura

(serial)

**DOC** : Dizionario delle opere classiche

(qualifiers are not required because the two titles are differentiated by the expanded form, recorded as prescribed in par. 9.1.1.1 B)

**Storia della letteratura italiana** / Allodoli, Ettore

**Storia della letteratura italiana** / Apollonio, Mario

**Storia della letteratura italiana** / Azzarone, Pietro

(qualifiers are not required because the titles are linked to different main headings)

**Manuale di diritto privato** / Gazzoni, Francesco

**Manuale di diritto privato** / Torrente, Andrea

**Book of common prayer** / Church of England

**Book of common prayer** / Episcopal Church

**9.3.1 B.** When one work between two or more with the same title is not differentiated by the main heading, a qualifier is added if it helps to identify it.

**Ettore Fieramosca** / Azeglio, Massimo d'

**Ettore Fieramosca** / Borioli, Umberto

**Ettore Fieramosca** / Salini, Luigi

**Ettore Fieramosca** <film>

(the addition of a qualifier for the last title is useful, even if the catalogue does not include other identical title without a main heading, for a clear identification of the work)

**but**

**Bibbia**

**La Bibbia** / Colombi, Cesare

**Bibbia** / Fontana, Andrea

(the first work is clearly identified and does not need a qualifier)

### 9.3.2. Additional elements used to differentiate identical titles

If qualifiers indicating the work type or genre are not applicable or are insufficient to differentiate identical uniform titles, other qualifiers (or other title information) are added, as follows<sup>14</sup>:

<sup>12</sup> There being no internationally accepted agreement, the punctuation being suggested is not mandatory.

<sup>13</sup> For special needs, qualifiers indicating the type of work may be added to the uniform titles of non-textual works, even if the catalogue does not include identical titles.

<sup>14</sup> The following rules provide a guide for selection and formulation of qualifiers based on the most relevant elements for the user in different cases. As an alternative, or for certain categories, the use of differentiation elements already included in the catalogue record, to be added automatically according to

- 1) for *works known by traditional or conventional titles* (classical, liturgical, legislative or normative works, etc.) and for *non-textual works*, the year of first publication (or for musical works the year of composition, if known), or, in the case of ancient or medieval works, their epoch;
- 2) for other *textual works* (excluding serials and collections), in the following order of preference:
  - a) other title information, if any, accompanying the title in most editions,
  - b) the statement of the director or editor of the work, or similar statements of responsibility, if they generally accompany the title, in the same form used in the description (cf. par. 4.1.3),
  - c) the name of the publisher,
  - d) the year and place of first or only publication;
- 3) for *series*, the name of the publisher;
- 4) for *serials*, the year in which the original numbering began (see par. 4.3C) and the place of publication.

If even these elements are insufficient, another appropriate element that may differentiate the works is chosen.

**Codice di procedura penale** <1931>

**Codice di procedura penale** <1988>

**Codex iuris canonici** <1917>

**Codex iuris canonici** <1983>

**The parent trap** <1961>

**The parent trap** <1998>

(*motion pictures with the same title*)

**Bibbia** : catalogo di edizioni a stampa 1501-1957

(*publication issued by the Istituto centrale per il catalogo unico, lacking a main heading and differentiated by the subtitle, recorded as provided in par. 9.2*)

**Hamlet** : new critical essays

(*collection of essays by various authors, edited by Arthur F. Kinney, differentiated from identical titles by the other title information*)

**El Salvador** : squadre della morte

(*publication issued by Amnesty International, without a main heading*)

**El Salvador** : terra in cerca di pace

(*publication issued by the Centro solidarietà internazionale Nord-Est Milano, without a main heading*)

**El Salvador** : war and health

< El Salvador : guerra e salute

(*publication issued by the COPROSAL, Comité de profesionales de la salud de El Salvador, also translated into Italian, without a main heading*)

**Storia della letteratura italiana** <diretta da Enrico Malato>

**Storia della letteratura italiana** <direttori Emilio Cecchi e Natalino Sapegno>

(*the works lack a main heading and other title information: the statement of the director is used as a qualifier*)

**Storia di Roma** / Bonghi, Ruggiero

**La storia di Roma** / Fertonari, Bruno

**Storia di Roma** / Frascchetti, Augusto

**Storia di Roma** / Livius, Titus

(*reference to Ab Urbe condita / Livius, Titus*)

**Storia di Roma** / Michelet, Jules

(*reference to Histoire romaine / Michelet, Jules*)

**Storia di Roma** / Mommsen, Theodor

(*reference to Römische Geschichte / Mommsen, Theodor*)

**Storia di Roma** / Montanelli, Indro

**Storia di Roma** / Pareti, Luigi

(*work by Luigi Pareti and Paolo Brezzi: the name of the co-author may be displayed after the name of the first author*)

**Storia di Roma** / Velleius Paterculus

(*reference to Historia romana / Velleius Paterculus*)

**Storia di Roma** / Ziolkowski, Adam

(*reference to Dzieje starożytne / Ziolkowski, Adam*)

**Storia di Roma** <direzione di Arnaldo Momigliano e Aldo Schiavone>

**Storia di Roma** <Istituto di studi romani>

**Enciclopedia** <Einaudi>

< Enciclopedia <direzione Ruggiero Romano>

(*the work is differentiated through the name of the publisher; the statement of the director does not appear on the title page*)

**Enciclopedia** : il magico primario in Europa

**Storia d'Italia** <diretta da Giuseppe Galasso>

< Storia d'Italia <UTET>

**Storia d'Italia** <Einaudi>

< Storia d'Italia <coordinatori Ruggiero Romano e Corrado Vivanti>

(in the second work the statement of the director does not appear on the title page, the first is often identified through the name of the publisher)

**Rivista delle biblioteche** <1888 ; Firenze>

**Rivista delle biblioteche** <1947 ; Roma>

(the word *periodico* is not included in the qualifier if it is not necessary)

**Eva** / Castiglioni, Ida

**Eva** / Chase, James Hadley

(reference to *Eve* / Chase, James Hadley)

**Eva** / Dickinson, Peter

**Eva** / Fogazzaro, Antonio

**Eva** / Verga, Giovanni

**Eva** <periodico ; 1901 ; Rovigo>

**Eva** <periodico ; 1933 ; Milano>

**Eva** <periodico ; 1987 ; Milano>

**Letteratura italiana** / Petrocchi, Giorgio

**Letteratura italiana** <a cura di Piero Cudini>

**Letteratura italiana** : aggiornamento bibliografico

< L.I.A.B.

**Letteratura italiana** <Bulzoni>

(series; the title is followed by the subtitle *studi e testi*)

**Letteratura italiana** <Edizioni scientifiche italiane>

(series)

**Letteratura italiana** <Einaudi>

< Letteratura italiana <direzione Alberto Asor Rosa>

(multipart work)

**Letteratura italiana** <Marzorati>

(multipart work)

**La letteratura italiana** <Ricciardi>

(series; the title is followed by the subtitle *storia e testi*)

**Letteratura italiana** <UTET libreria>

(series)

**Studi di storia dell'arte** / Ferrari, Maria Luisa

**Studi di storia dell'arte** <All'insegna del Pesce d'oro>

(series)

**Studi di storia dell'arte** <Bulzoni>

(series)

**Studi di storia dell'arte** <Istituto italiano per gli studi filosofici>

(series)

**Studi di storia dell'arte** <periodico>

#### 9.4. CONVENTIONAL ADDITIONS TO UNIFORM TITLES<sup>15</sup>

To differentiate and arrange the different expressions or sets of expressions (versions, translations, etc.) of a work, conventional additions may be appended to the uniform title identifying the work, in the following order:

a) for *musical works*, the indication that the publication presents an *elaboration* (transcription, arrangement, etc.) of the original composition, or, when music and text are by the same author, that only the text is included (par. 9.4.1);

b) the *language* (or languages) of the publication, if different from the original language of the work or if there are original versions in more than one languages (par. 9.4.2);

c) the statement of the *medium or form of realization*, if in the publication the work is presented in a medium or form of realization other than the original (sound recording of a written text, sound or videorecording of a musical work, etc.) (par. 9.4.3);

d) the indication that the publication includes only *some parts or excerpts* from the work (par. 9.4.4).

These additions are *optional*<sup>16</sup>. Their use is recommended for uniform titles giving access to several bibliographic records (the *Bible*, classical works and other works often reissued or available in various forms, etc.).

To differentiate and arrange records with the same uniform title, in case of need, the year of publication may be added, and/or any other element useful for differentiating the editions (par. 9.4.5).

The additions follow the uniform title (and its qualifiers, if any) and are enclosed in parentheses<sup>17</sup>. Two or more additions are separated by a semicolon (;), preceded and followed by a space, within a single pair of parentheses.

<sup>15</sup> See note to par. 9.0.4.

<sup>16</sup> The rules are formulated as mandatory, however, to distinguishing the rules to be followed when these additions are used from optional suggestions. The use of only some of the different types of additions (e.g. only the language statement) is allowed. It should be remembered, moreover, that the elements considered in this section may be used also, or alternatively, as selection elements. (par. 0.4.4).

<sup>17</sup> There being no internationally accepted agreement, the punctuation suggested is not mandatory.

**9.4.1. Elaborations of musical works and librettos**

**9.4.1 A.** If the publication is an elaboration of the original work, the uniform title is followed by a statement of the type of elaboration (transcription, reduction, arrangement, etc.), followed by the medium of performance in summary form (see par. 9.1.2.7 D), if applicable, separated by a comma. For elaborations considered as expressions of the same musical work see par. 10.5.

**Orfeo ed Euridice** (reduction, voices, piano)

**Suite, liuto, BWV 1006a, mi maggiore** (transcription, guitar)

**Preludio e fuga, organo, BWV 532, re maggiore** (orchestration)

**9.4.1 B.** If music and text are by the same author (or authors) and if the publication includes only the text, the appropriate statement is added to the uniform title (e.g. *libretto* or *texts*). For texts due to a different author from the author of the music, to be considered as distinct and connected works, see par. 11.13.

**Tristan und Isolde, WWV 90** (libretto)

**9.4.2. Language**

**9.4.2 A.** If the work is published in a language other than the original language (e.g. a translation or a dubbed motion picture) a language statement is added to the uniform title. Italian dialects are indicated in the same way.

**Chanson de Roland** (in Italian)

**Canti orfici** (in Spanish)

**Citizen Kane** (in Italian)

**Bibbia. Nuovo Testamento** (in Friulan)

**Gerusalemme liberata** (in Genoese)

**Tristan und Isolde, WWV 90** (libretto ; in Italian)

**9.4.2 B.** For translations into an old form of a modern language, or from an old form to the modern form of the same language, an appropriate statement may be added<sup>18</sup>.

**Bibbia** (in French, old French)

**Metamorphoses** (in English, middle English)

**Bibbia. Nuovo Testamento. Vangeli** (in German, old high German)

**Pèlerinage de Charlemagne** (in modern French)

**9.4.2 C.** If the work is published in more than one language and there is no original language, or it cannot be determined, the preferred language (see par. 9.1.3.1 C) is considered as the original language and a language statement is added for other versions.

**Gazzetta ufficiale dell'Unione europea**

(serial issued in all languages of the Union: the Italian title is adopted as uniform title, as prescribed in par. 9.1.3.1 C, without the addition of the language)

**Gazzetta ufficiale dell'Unione europea** (in French)

**Gazzetta ufficiale dell'Unione europea** (in English)

**9.4.2 D.** If the publication contains the same text in two or more languages, multiple uniform titles are formulated, each with a language statement (except for the original or preferred language, as indicated above). If the languages are more than three, a single uniform title with the addition (*multilingual*) may be given.

Multiple uniform titles or language statements are not used, however, if the work consists of parts in different languages or if the text in other languages is partial or subsidiary (e.g. introductions, abstracts or subtitles).

**Metamorphoses**

**Metamorphoses** (in Italian)

(uniform titles for an edition of Ovid's work with the Italian translation, or for an Italian edition with parallel Latin text)

**but**

**Book production and letters in the Western European Renaissance**

(collection of essays including contributions in English, Italian and French)

**9.4.2 E.** In the case of the *Bible* the language is indicated even if it is the original language. If the Ancient Testament is in Hebrew and the New Testament is in Greek the addition (*in Hebrew and in Greek*) is given. In all other cases of multilingual editions of the *Bible* or of its parts, separate uniform titles are formulated, each with only one language statement. If the languages are more than three, a single uniform title with the addition (*polyglot*) – instead of *multilingual* – may be given.

<sup>18</sup> For the old forms to be indicated and their relevant periods, see the list of standard language codes published as an appendix to *Guida alla catalogazione in SBN. Pubblicazioni monografiche, Pubblicazioni in serie*, 2ª ed., Roma : ICCU, 1995, p. 265-310.

**Bibbia.** Nuovo Testamento (in Greek)  
**Bibbia.** Nuovo Testamento (in Latin)  
*(uniform titles for an edition of the Novum Testamentum Graece et Latine)*

### 9.4.3. Form of realization

If the publication presents the work on a medium or form of realization other than the original, an appropriate statement is added to the uniform title<sup>19</sup>. For the media or forms of realization that constitute expressions of the same work see Ch. 10.

The following statements are used:

- (sound recordings)* for sound recordings of written texts or music
- (braille)* for braille publications
- (electronic documents)* for electronic versions of works originally produced in other forms (generally as printed texts or graphic works), excluding sound and videorecordings even if produced by electronic or digital technologies
- (videorecordings)* for recordings including images and sound (reading of written texts, musical or dramatic performances, etc.).

**Bibbia**  
*(uniform title for the work)*  
**Bibbia** (in Italian ; braille)  
*(uniform title with the addition of language and medium)*

**Iter Italicum**  
*(uniform title for the work by Paul Oskar Kristeller)*  
**Iter Italicum** (electronic documents)  
*(uniform title with addition, for the CD-ROM or online version)*

**Così fan tutte, KV 588**  
*(uniform title for the score of Mozart's work)*  
**Così fan tutte, KV 588** (sound recordings)  
**Così fan tutte, KV 588** (videorecordings)

**Filumena Marturano**  
*(uniform title for the play by Eduardo De Filippo)*  
**Filumena Marturano** (sound recordings)  
**Filumena Marturano** (videorecordings)

**The da Vinci code**  
*(uniform title for the novel)*  
**The da Vinci code** (sound recordings)

### 9.4.4. Selections or anthologies

If the publication does not contain the entire work but a selection of more than three of its parts or excerpts, that cannot be indicated cumulatively, the statement (*selections*) is added to the uniform title.

For publications including two or three parts of a single work, or multiple parts that may be referred to cumulatively, see par. 12.2.2.

**Corano** (in Italian ; selections)  
**Encyclopédie, ou Dictionnaire raisonné des sciences, des arts et des métiers** (in Italian ; selections)  
**Rigoletto** (sound recordings ; selections)

### 9.4.5. Date and other identification elements of editions

In order to differentiate and arrange several records under the same uniform title, in case of need (e.g. when the ordinary arrangement is unsatisfactory) the year of publication of each edition may be added. If the year is the same (or the date is uncertain or approximate) other elements may be added to differentiate several editions: e.g. place of publication, name of publisher or printer, format, number of lines per page, or typeface.

## 9.5. COLLECTIVE UNIFORM TITLES

Collective uniform titles (par. 9.0.5) are formulated by the cataloguer, if possible in Italian, according to the following rules. To differentiate them from the uniform titles for individual works they are enclosed, if possible, in square brackets. Collective titles also may be followed by conventional additions (par. 9.4).

<sup>19</sup> As an alternative, or for certain categories, elements already included in the catalogue record may be used automatically, according to predefined rules (e.g. the automatic display of the type of material). In this case the indication of the type of material (par. 0.4.4.2) may be used independently from the distinction between works realized originally in a given form (e.g. a motion picture or an original multimedia publication) and realizations in a form other than the original form of the work (e.g. the recorded performance of a piece of music or the electronic version of a printed index).



**9.5.1. Collections of works by the same author (or by authors in collaboration)**

**9.5.1 A.** For publications that include the complete works of an author, or a selection of more than three of his works (or excerpts from different works), the collective uniform title *Opere* is used.

The same applies to the collections of works by two or three authors which are at least partially in collaboration between them, the collection of works entered under a collective pseudonym to be treated as a personal author, and, as far as possible, the collections of works by literary, artistic and musical groups or other types of corporate bodies. For normative, administrative and documentary works of corporate bodies, and for those to which in any case the indications provided in this section should not be applied, see par. 9.5.2.

**9.5.1 B.** If the publication contains only works of the same genre, an appropriate statement may be added to the collective title *Opere*. The genre statement is not added, however, if it applies to all works of the author (excluding letters, diaries, practical or occasional writings and other minor material).

[**Opere.** Poesia]

[**Opere.** Discorsi]

**9.5.1 C.** If the collection contains exclusively parts or excerpts of works, the statement (*selections*) may be added to the collective title. This addition is not used for a selection of works published in full (e.g. a selection of short stories or speeches or of piano sonatas).

[**Opere**] (selections)

[**Opere.** Poesia] (in Italian ; selections)

**9.5.1 D.** Tuttavia, le raccolte comunemente note e citate con il loro titolo tradizionale e quelle pubblicate dallo stesso autore come un'opera particolare, con un titolo che le identifica tra le altre, si considerano come un'opera singola, senza ricorrere al titolo collettivo. In caso di dubbio, o quando non si conosce l'origine della raccolta, la si considera come opera singola se ha un titolo sufficiente a distinguerla. Per le interpretazioni musicali vedi il punto successivo.

**9.5.1 D.** However, collections commonly known and cited by a traditional title, and those published by the author as an individual work, with a title that identifies them among the others, are considered as a single work and collective titles are not applied. In case of doubt, or when its origin is unknown, the collection is considered a single work if it has a title that is sufficient to distinguish it. For musical interpretations see the next section.

**Canzoniere**

(title by which the collection of Petrarch's poems is most frequently published)

< Rerum vulgarium fragmenta

< Rime

**Per una storia del libro**

(collection of essays by Francesco Barberi, published by the author in 1981)

**Trois contes**

(work by Flaubert, published by the author in 1877)

< Tre racconti

**Otto studi**

(collection of essays by Carlo Bo, published by the author in 1939)

**Essais critiques**

(collection of essays by Roland Barthes, published by the author in 1964)

< Saggi critici

**Antología personal**

(selections from the works of Jorge Luis Borges, published by the author himself)

< Antologia personale

**Vier ernste Gesänge**

(work by Johannes Brahms, published as op. 121)

**Elephant and other stories**

(collection of stories by Raymond Carver: if its origin is unknown, it is considered as a single work on the basis of its title)

< Chi ha usato questo letto

**but**

Poesie di Giosue Carducci

(the collection of poems issued in 1901, even if edited by the author himself, it is not presented as an individual work with its own title)

coll.u.t. [**Opere.** Poesia]

Opere varie di Alessandro Manzoni

(collection published by the author in 1845)

coll.u.t. [**Opere**]

**9.5.1 E.** As regards musical interpretations (par. 11.8), the sound recordings including unpublished compositions or interpretations are considered as single works, even if they have a non-significant title (e.g., just the name of the musician or

of the group or a descriptive or formal term) and collective titles are not used. Collections including only published interpretations are also considered as single works if they are published by the author or performer with a significant title.

**David Byrne**

*(the title consists of the name of the musician only)*

**Tales of a librarian**

*(collection issued by Tori Amos with a significant title)*

**Tra un manifesto e lo specchio**

*(collection issued by Francesco De Gregori with a significant title)*

**but**

The best of the best of Chuck Berry

coll.u.t. [Opere]

### 9.5.2. Collections of normative, administrative or documentary works of corporate bodies

As regards collections of more than three works of normative, administrative or documentary character (or parts or excerpts thereof) by corporate bodies of any kind, and for those to which the indications of par. 9.5.1 are not appropriate, collective uniform titles are formulated on the basis of the type of material.

The rules of par. 9.5.1 should be applied, as far as possible, to the collections of works by literary, artistic and musical groups (including photographic, graphic, architecture partnerships, etc.) or corporate bodies of any other kind, that do not have a normative, administrative or documentary character.

Collective uniform titles of this kind may be applied also to factitious collections or to groups of independent publications by the same corporate body (or related to it) when they are treated collectively.

### 9.5.3. Collective titles for groups of independent works of the same kind

When considered appropriate, collective uniform titles reflecting the nature of the material may be formulated also to connect, through a grouping element, several uniform titles established for individual works of the same genre or related: e.g. apocryphal works related to the *Bible*, devotional works, beatification processes, sacred representations, almanacs, sale catalogues, stories about the same character or event, documents from political, social or religious movements that do not make up organizations identified by a specific name, international treaties, photographs.

Collective titles of this type may apply also to factitious collections or groups of works published independently, anonymous or by different authors, that are dealt with collectively.

## 9.6. REFERENCES

### 9.6.1. See references

*See* references refer to the uniform title from a title, or from a form of the title, other than the adopted title. The rules for the uniform title apply also to the formulation of *see* references.

References from the titles of catalogued publications are mandatory, but may be replaced by direct access to their bibliographic records through the main title and other titles (e.g. variant titles appearing on the cover or spine) of individual publications (par. 9.0.3 and 13).

It is in any case appropriate to record the titles listed below as references to the uniform title, even when they already are an access element as titles of the publications:

- a) the titles by which a work is generally known or is indicated in usual reference works;
- b) the title(s) commonly used in Italian, if the uniform title is in another language;
- c) the title in the original language, or if this is not available or cannot be determined, the titles or conventional designation in the most known languages, when a uniform title in Italian is adopted for works or collections whose original language is not Italian.

Record also minor graphic variations through a reference is recommended, because they may lead to search failures.

If a simple *see* reference may be unclear, explanatory expressions are added.

### 9.6.2. See also references

**9.6.2 A.** *See also* references refer from a uniform title to the uniform title of a related work (e.g. a literary work and its adaptation, a motion picture and its sequel or remake, a journal and a related series) and are generally two-way.

**Breviarium Romanum**

*see also* **Liturgia horarum**

**Little women**

*see also* **Good wives**

*(cross-reference between the novel by Louisa May Alcott and its sequel)*

**9.6.2 B.** If a simple *see also* reference may be unclear, explanatory expressions are added. Predefined explanatory expressions, or expressions formulated on a case by case basis, may in any case be used to specify the relationship between the works.

*Part of: . . .*

*Adaptation of: . . .*

*Continued by: . . .*

*Supplement to: . . .*

**9.6.2 C.** Depending on the needs and systems used, one or more *see also* references may be replaced by one or more *see* references, and vice versa.

**Deryni chronicles.** 2, Deryni checkmate

*see* **Deryni checkmate**

*or*

**Deryni chronicles**

*see also* **Deryni checkmate**

**Bollettino dell'Atlante linguistico italiano**

*see also* **Supplementi al Bollettino dell'Atlante linguistico italiano**

*or*

**Bollettino dell'Atlante linguistico italiano.** Supplementi

*see* **Supplementi al Bollettino dell'Atlante linguistico italiano**

## 10. Expressions of the same work

The versions or modifications of a work, realized by the author (or authors) or by others, that preserve the nature and character of the work and are intended to enabling, expanding or extending its fruition, are considered to be *expressions* of the same work. They include:

- a) versions or realizations, and their drafts, produced by the author (or authors) himself, if they are not re-elaborations generally identified by different titles (par. 10.1);
- b) the versions, editions or realizations intended to restore or make available the original text (or other type of content), according to the author's will or different editorial choices (par. 10.1);
- c) abridged or enlarged, updated or revised versions, intended to different levels of fruition of the original work or to preserve its function over time (par. 10.2 and 10.3);
- d) translations, transcriptions, reproductions and performances intended to enabling the fruition of the work in another language or notation and using different media (par. 10.4-10.8).

For modifications giving rise to new works, distinct from pre-existing works, see Ch. 11.

### 10.1. VARIANT EDITIONS AND ALTERNATIVE VERSIONS

**10.1 A.** Critical editions and editions with variant texts (by the author, editor, publisher, etc.) are considered to be expressions of the same work.

La Commedia : secondo l'antica vulgata / a cura di Giorgio Petrocchi  
(critical edition)

u.t. **Divina Commedia**

Canti orfici / Dino Campana ; edizione critica a cura di Giorgio Grillo

u.t. **Canti orfici**

Orlando furioso di Ludovico Ariosto : secondo le stampe del 1516, 1521, 1532 rivedute dall'autore / riproduzione letterale a cura di Filippo Ermini

u.t. **Orlando furioso**

Concerto per violino principale, due violini, viola e basso, F 1,239, RV 761 / Antonio Vivaldi ; edizione critica a cura di Paul Everett e Michael Talbot

(full score)

u.t. **Concerto, violino principale, 2 violini, viola, basso, RV 761, do minore**

**10.1 B.** These include, when they are presented as editions of the original work, the modernized or simplified versions from the standpoint of the language (e.g. spelling, grammar or breadth of lexicon) music, or technical characteristics (e.g. motion pictures with added sound or colour).

For translations from the old to the modern form of the same language see par. 10.4; for remakes or rewritings in the same language see par 11.1.

Il mondo magico de gli heroi / Cesare della Riviera  
(edition of the 1605 text with modernized spelling)

u.t. **Mondo magico de gli heroi**

The phoenix / by Thomas Middleton ; a critical, modernized edition [by] John Bradbury Brooks

u.t. **The phoenix**

The hound of the Baskervilles / by Sir Arthur Conan Doyle ; simplified by Alan Ronaldson

u.t. **The hound of the Baskervilles**

Nocturne (si bem. min.) : (op. 9 n.° 1) / di F. Chopin ; edizione semplificata da M. Tarenghi

u.t. **Notturmi, pianoforte, op. 9 n. 1, si bemolle minore**

La febbre dell'oro

(sound version of the silent motion picture of 1925)

u.t. **The gold rush**

**but**

Treasure Island / Robert Louis Stevenson ; retold in simple language by Joyce Faraday ; with illustrations by Dennis Manton

(the text is not a simplified version of the original work but a short story for children, to be considered as an adaptation, par. 11.10)

u.t. **Treasure Island** / Faraday, Joyce

<< Treasure Island / Stevenson, Robert Louis

**10.1 C.** Alternative editions or versions, with or without differences in the title and content, published in different forms and for a different audience, are also considered to be expressions of the same work.

For versions in different languages see par. 10.4; for alternative versions using different representation or realization media (braille, audio, etc.) see par. 10.7.

Corriere della sera. – Ed. romana  
(*local edition of a newspaper*)  
u.t. **Corriere della sera** <periodico ; 1959 ; Milano>

Eurotax caravan-camper. – [Ed. gialla/vendita]  
Eurotax caravan-camper. – [Ed. blu/compera]  
(*serials issued in two editions*)  
u.t. **Eurotax caravan-camper**

Bibliografia nazionale italiana  
Bibliografia nazionale italiana. Catalogo alfabetico annuale  
(*monthly printed publication and annual cumulation*)  
u.t. **Bibliografia nazionale italiana**

DIB : Dizionario di base della lingua italiana / T. De Mauro, G. G. Moroni  
(*opera pubblicata a stampa nel 1996 e, in seconda edizione, nel 1998*)  
u.t. **DIB** : Dizionario di base della lingua italiana

DIB : Dizionario di base della lingua italiana / T. De Mauro, G. G. Moroni ; progetto e realizzazione multimediale Studio Livio srl  
(*CD-ROM edition, published in 1998*)  
u.t. with additions<sup>1</sup> **DIB** : Dizionario di base della lingua italiana (electronic documents)

Avvenire : quotidiano di ispirazione cattolica  
(*newspaper published in Milan from the merging of L'avvenire d'Italia with L'Italia*)  
u.t. **Avvenire** <periodico ; 1968 ; Milano>

Avvenire  
(*online edition, presented also as Avvenire on line*)  
u.t. with additions **Avvenire** <periodico ; 1968 ; Milano> (electronic documents)  
< Avvenire on line<sup>2</sup>

Il sole 24 ore CD-ROM  
(*CD-ROM version of the newspaper*)  
u.t. with additions **Il sole 24 ore** (electronic documents)

The complete National geographic : 109 years of National geographic magazine on CD-ROM  
(*reproduction of the serial on CD-ROM*)  
u.t. with additions **National geographic** (electronic documents)

Fibrosi cistica : aggiornamento bibliografico : bollettino quadrimestrale  
(*serial issued from 1996 to 1999 in printed form and from 2000 on CD-ROM*)  
u.t. **Fibrosi cistica** <periodico ; 1996 ; Torino>

#### **but**

Il manifesto  
(*monthly journal published from June 1969 to summer 1971*)  
u.t. **Il manifesto** <periodico ; 1969 ; Bari>

Il manifesto : quotidiano comunista  
(*newspaper, published from 28 April 1971, with the same title of the journal, but to be considered a distinct work*)  
u.t. **Il manifesto** <periodico ; 1971 ; Roma>

## 10.2. ABRIDGEMENTS AND SELECTIONS

Abridged or condensed, expurgated or censored versions or editions, and in any case non integral editions and selections or excerpts from a work, are considered to be expressions of the same work.

For epitomes, digests, summaries, re-elaborations or adaptations, that constitute new works, distinct from the original, see par. 11.3 and 11.6. For editions of one or more parts of a single work see par. 12.2.

Platero / J. R. Jimenez. – Ed. ridotta dall'autore  
u.t. with additions **Platero y yo** (in Italian)

Il mulino del Po : il romanzo della vita di Lazzaro Scacerni / Riccardo Bacchelli. – Ed. ridotta / a cura di Fabio Mantegazza  
u.t. **Il mulino del Po**

Storia del teatro drammatico / Silvio D'Amico. – Ed. ridotta / a cura di Sandro d'Amico  
u.t. **Storia del teatro drammatico**

Profili istituzionali di diritto pubblico / Francesco Brignola. – 5<sup>a</sup> ed. (editio minor)  
u.t. **Profili istituzionali di diritto pubblico**

Vocabolario inglese-italiano, italiano-inglese / Luciano Sani. – Ed. minore  
u.t. **Vocabolario inglese-italiano, italiano-inglese**

Il conte di Montecristo / A. Dumas ; a cura di F. Ghidoni  
(*abridged translation, not prominently indicated as such*)  
u.t. with additions **Le comte de Monte-Cristo** (in Italian)

Il vocabolario Treccani. Il conciso  
u.t. **Il vocabolario Treccani**

Classificazione decimale Dewey ridotta / ideata da Melvil Dewey. – Ed. 12, ed. italiana / a cura di Daniele Danesi  
u.t. with additions **Dewey decimal classification and relative index** (in Italian)<sup>3</sup>

<sup>1</sup> If additions (par. 9.4) are not used, only the uniform title of the work is recorded.

<sup>2</sup> If additions (par. 9.4) are not used, a reference may be made to the uniform title of the work.

<sup>3</sup> References from the original title (*Abridged Dewey decimal classification and relative index*) and from the Italian title (*Classificazione decimale Dewey ridotta*) may be made to the uniform title for the abridged version, as a distinct expression of the work, if established.

Don Carlo : opera in quattro atti / parole di Joseph Méry e Camille Du Locle ; musica di Giuseppe Verdi (1813-1901) ; versione ritmica italiana di A. De Lauzières e A. Zanardini  
*(four-acts version, with the deletion of Act I and of the ballet)*  
*u.t. with additions* **Don Carlo** (in Italian)

Le Confessioni di sant'Agostino : le più belle pagine di un capolavoro immortale / introduzione di Giuliano Vignini  
*u.t. with additions* **Confessiones** (in Italian ; selections)

Passi scelti dalla Cronica delle cose occorrenti ne' tempi suoi / Dino Compagni ; introduzione e commento per cura di Augusto Vicinelli  
*u.t. with additions* **Cronica delle cose occorrenti ne' tempi suoi** (selections)

Il politecnico : antologia / a cura di Marco Forti e Sergio Pautasso  
*(selections from a journal)*  
*u.t. with additions* **Il politecnico** <periodico ; 1945 ; Milano> (selections)

### 10.3. ENLARGED, REVISED OR UPDATED VERSIONS

Enlarged, revised or updated versions or editions (by the original authors or by others) are considered to be expressions of the same work if they are formally presented as versions or editions of the original work – even if wholly reworked – and not as new works, identified as a rule by a new title and/or by a new principal responsibility (see, in this case, par. 11.1).

Title variations that do not constitute substantial changes are not considered indications of a new work: e.g. the preference between an acronym and the extended form or between parallel titles, the addition of expressions characterizing particular versions or highlighting their features, the omission or variation of secondary parts of the title.

The versions or editions including additions (supplements, continuations, etc.) or integrated updates are also considered to be expressions of the same work. For continuations, appendices, supplements, etc., that are added to a pre-existing work without incorporating or replacing it, hence constituting new and distinct works, see par. 11.12.

Geografia elettorale nell'Italia del dopoguerra / Carlo Brusa. – Ed. aggiornata ai risultati delle elezioni politiche 1983  
*u.t.* **Geografia elettorale nell'Italia del dopoguerra**

Lo smeraldo : romanzo / Mario Soldati. – Ed. riveduta e corretta dall'autore / con una nota di Pier Paolo Pasolini e una lettera di Enzo Giachino  
*u.t.* **Lo smeraldo**

L'Italia d'oggi / Bolton King e Thomas Okey. – 2ª ed. italiana / riveduta dagli autori  
*u.t. with additions* **Italy today** (in Italian)

Istituzioni di ragioneria / Alberto Ceccherelli. – Nuova ed. completamente rifatta / a cura del prof. Dino Tangocci  
*u.t.* **Istituzioni di ragioneria**

Istituzioni di diritto civile / Alberto Trabucchi. – 42ª ed. / a cura di Giuseppe Trabucchi  
*(updated edition issued after the death of the author of the work)*  
*u.t.* **Istituzioni di diritto civile**

Costituzione della Repubblica italiana : con le modifiche al titolo V della parte II, introdotte con la Legge costituzionale 18 ottobre 2001, n. 3, Modifiche al titolo V della parte seconda della Costituzione  
*u.t.* **Costituzione della Repubblica italiana**

Educazione alla libertà / Mauro Laeng. – 3ª ed. ulteriormente riveduta e ampliata  
*(new edition of Educazione alla libertà : civile, morale, religiosa)*  
*u.t.* **Educazione alla libertà**

Introduzione allo studio del diritto penale comparato / Alberto Cadoppi. – 2ª ed.  
*(new edition with modified title of Materiali per un'introduzione allo studio del diritto penale comparato)*  
*u.t.* **Introduzione allo studio del diritto penale comparato**  
 < Materiali per un'introduzione allo studio del diritto penale comparato

Parcelle per geometri. – Nuova ed. adeguata all'euro  
*(new edition with modified title of Parcella per geometri)*  
*u.t.* **Parcelle per geometri**  
 < Parcella per geometri

Assistenza di base alla persona : elementi per il tecnico di radiologia / [a cura di] Arlene M. Adler, Richard R. Carlton ; edizione italiana a cura di Alessandro Beux, Marco A. Ciccone ; presentazione di Paola Di Giulio. – 3ª ed.  
*(translation of the 3rd American edition of Introduction to radiologic sciences and patient care; in previous editions the title was Introduction to radiography and patient care)*  
*u.t. with additions* **Introduction to radiologic sciences and patient care** (in Italian)  
 < Assistenza di base alla persona  
 < Introduction to radiography and patient care

Vocabolario della lingua italiana / Nicola Zingarelli. – 10ª ed. / rielaborata a cura di 109 specialisti diretti e coordinati da Miro Dogliotti, Luigi Rosiello, Paolo Valesio  
 Il nuovo Zingarelli : Vocabolario della lingua italiana / di Nicola Zingarelli. – 11ª ed. / a cura di Miro Dogliotti e Luigi Rosiello  
 Lo Zingarelli : Vocabolario della lingua italiana / di Nicola Zingarelli. – 12ª ed. / a cura di Miro Dogliotti e Luigi Rosiello  
 Lo Zingarelli 2002 con CD-ROM : Vocabolario della lingua italiana / di Nicola Zingarelli  
*(the publications are presented as updated editions of the original work and keep its original title and the author's name, preceded by a new brief title)*  
*u.t.* **Vocabolario della lingua italiana**  
 < Il nuovo Zingarelli  
 < Lo Zingarelli

Apocalypse now redux  
*(new version of the 1979 motion picture Apocalypse now, released in 2001)*  
*u.t. with additions* **Apocalypse now** (in Italian)

BNI : Bibliografia nazionale italiana

(cumulative CD-ROM version of the monthly bibliography)

u.t. with additions **Bibliografia nazionale italiana** (electronic documents)

World guide to libraries. – 9th ed.

(directory issued under this title from the 5th edition (1980); formerly the English title appeared as a parallel title after the German title: Internationales Bibliotheksadreßbuch in the first edition (1966) and Internationales Bibliotheks-Handbuch from the 2nd edition, issued in 1968)

u.t. **World guide to libraries**

< Internationales Bibliotheksadreßbuch

< Internationales Bibliotheks-Handbuch

World guide to libraries plus

(CD-ROM version of the same directory, pubblicata a partire dal 1996, con cadenza annuale)

u.t. with additions **World guide to libraries** (electronic documents)

< World guide to libraries plus

Nuovo dizionario dei comuni e frazioni di comune : con le circoscrizioni amministrative ... – 30<sup>a</sup> ed. completamente rifatta, aggiornata ed ampliata / a cura di Luca Della Valle

u.t. **Nuovo dizionario dei comuni e frazioni di comune**

< Nuovo dizionario dei comuni e frazioni di comune con le circoscrizioni amministrative

< Nuovo dizionario dei comuni e frazioni di comune della Repubblica italiana

< Nuovo dizionario dei comuni e frazioni di comune del Regno d'Italia

< Nuovo dizionario dei comuni del Regno d'Italia

< Dizionario Voghera dei comuni

**but**

Manuale dell'ingegnere civile e industriale / + Giuseppe Colombo. – 80<sup>a</sup> ed., 10<sup>a</sup> ristampa riveduta ed aggiornata / a cura del + dott. ing. Carlo Rossi ; con la collaborazione del dott. ing. Luigi Cucco

(work published in several updated editions, for many years after the death of the original author)

u.t. **Manuale dell'ingegnere civile e industriale**

Manuale dell'ingegnere : nuovo Colombo. – 83<sup>a</sup> ed.

(title adopted from the 81st edition (1985): the edition statement includes the editions of the Manuale dell'ingegnere civile e industriale by Giuseppe Colombo ma the original author is no more presented as such)

u.t. **Manuale dell'ingegnere**

<< Manuale dell'ingegnere civile e industriale / Colombo, Giuseppe

DISC : Dizionario italiano Sabatini Coletti

(work published in 1997)

u.t. **DISC : Dizionario italiano Sabatini Coletti**

Il Sabatini Coletti : dizionario della lingua italiana

(new title adopted from 2003)

u.t. **Il Sabatini Coletti**

<< DISC : Dizionario italiano Sabatini Coletti

Portavo allora un eskimo innocente : Francesco Guccini si racconta a Massimo Cotto

(new updated and enlarged version, published in 2007, of the work Un altro giorno è andato : Francesco Guccini si racconta a Massimo Cotto, issued in 1999)

u.t. **Portavo allora un eskimo innocente**

<< Un altro giorno è andato

## 10.4. TRANSLATIONS

**10.4 A.** Translations or versions in different languages, including translations from the old form of a language or from and into a dialect, are considered to be expressions of the same work.

Febbre a 90' / Nick Hornby ; traduzione di Federica Pedrotti e Laura Willis

u.t. with additions **Fever pitch** (in Italian)

Funzioni e oggetti della catalogazione per autore e titolo : un contributo alla teoria della catalogazione / Ákos Domanovszky ; edizione italiana a cura di Mauro Guerrini ; traduzione di Barbara Patui, Carlo Bianchini e Pino Buizza

u.t. with additions **Functions and objects of author and title cataloguing** (in Italian)

Bollettino dell'Unione europea / Commissione europea

(monthly journal issued for some years in parallel editions in the various languages of the Union)

u.t. **Bollettino dell'Unione europea**

Bulletin of the European Union / European Commission

u.t. with additions **Bollettino dell'Unione europea** (in English)

National geographic : rivista ufficiale della National Geographic Society. – Italia

(serial originally issued in English, with editions in Italian and other languages)

u.t. with additions **National geographic** (in Italian)

Le voyage de Charlemagne à Jérusalem et à Constantinople / traduction critique par Madeleine Tyssens

(anonymous work of the XIth century translated from old into modern French)

u.t. with additions (optional) **Pèlerinage de Charlemagne** (in modern French)

Il Cortigiano / di Baldassar Castiglione ; Carmen Covito e Aldo Busi traducono

(translation into modern Italian)

u.t. with additions (optional) **Il libro del Cortegiano** (in modern Italian)

Le avventure di Pinocchio / Carlo Collodi ; tradotto in lingua napoletana da Roberto D'Ajello

u.t. with additions **Le avventure di Pinocchio** (in Neapolitan)

Quarto potere / con Orson Welles ... [et al.] ; regia Orson Welles

(dubbed version of the American motion picture Citizen Kane)

u.t. with additions **Citizen Kane** (in Italian)

**10.4 B.** For works in verse, translations using for specific circumstances a form different from the original (e.g. translations into a different metre, in blank verse or even in prose) are also considered to be expressions of the same work. For transpositions into a different literary genre, however, see par. 11.10.

Il Paradiso perduto / di Giovanni Milton ; recato dallo sciolto inglese nella nostra ottava rima da Lorenzo Mancini  
u.t. with additions **Paradise lost** (in Italian)

Le Metamorfosi / di P. Ovidio Nasone ; tradotte in ottava rima da Luigi Goracci  
u.t. with additions **Metamorphoses** (in Italian)

I primi sei libri dell'Odissea : traduzione letterale con ampio commento specialmente morfologico, sintattico e dialettale / [a cura del] prof. Lorenzo Rocci  
(prose translation; for the indication of Books see par. 12.2.2)  
u.t. with additions **Odyssea**. Libri 1-6 (in Italian)

**10.4 C.** The translations with adaptations or updates, or described as free, are also considered to be expressions of the same work if they are formally presented as translations of the original work and retain its author statement, if any.

For paraphrases and free translations that are considered to be new and distinct works from the original, see par. 11.2.

Piccola storia universale : (Breve storia del mondo) / H. G. Wells ; tradotta e aggiornata con due capitoli aggiuntivi da Antonella Perugini  
u.t. with additions **A short history of the world** (in Italian)

La demografia / Georges Tapinos ; traduzione ed adattamento dell'edizione italiana di Carlo Maccheroni  
(the adaptation consists in adding some passages about Italy)  
u.t. with additions **La démographie** (in Italian)

Farmaci e anziani / Organizzazione mondiale della sanità ; l'edizione italiana è stata tradotta e adattata da Albano Del Favero ... [et al.]  
u.t. with additions **Drugs for the elderly** (in Italian)

L'epopea di Gilgamesh  
(the Avvertenza describes the text as a "free translation", in prose, of the Accadic poem)  
u.t. with additions **Gilgameš** (in Italian)

L'epopea di Gilgameš : versione lirica parafrasata / [a cura di] Mario Pincherle  
u.t. with additions **Gilgameš** (in Italian)

## 10.5. TRANSCRIPTIONS OF MUSICAL WORKS

The transcriptions of musical compositions and the reductions or elaborations comparable to transcriptions are considered to be expressions of the same work. They include written versions of originally unwritten music, transcriptions from one notation system or method (usually old and no longer in use, e.g. neumatic or tablature) into another, reductions or arrangements for an instrument or ensemble other than that envisaged for the original composition, transpositions into another key, simplifications (or facilitated versions). Transcriptions presented as "free" are also included if they retain the indication of the original work and of its author. These modifications may include the addition of new parts or of an instrumental accompaniment.

For elaborations presented as "fantasias", "reminiscences", "potpourris", etc., that are considered as new works, distinct from the original, see par. 11.7.

Il primo libro de' madrigali a cinque voci / Agostino Scozzese ; trascrizione in notazione moderna di Maria Teresa Degli Atti  
u.t. **Madrigali, 5 voci, libro 1**

Concerto in do minore per pianoforte e orchestra op. 37 / L. van Beethoven ; riduzione per due pianoforti, riduzione e revisione di Gino Tagliapietra  
u.t. with additions **Concerto, pianoforte, orchestra, n. 3, op. 37, do minore** (reduction, 2 pianos)

Il combattimento di Tancredi e Clorinda / Claudio Monteverdi ; libera trascrizione per orchestra di Alceo Toni ; riduzione per canto e pianoforte  
u.t. with additions **Il combattimento di Tancredi e Clorinda** (reduction, voices, piano)

Il barbiere di Siviglia : sinfonia / Rossini ; per fisarmonica (Colombo)  
(reduction for accordion, by Rita Colombo)  
u.t. with additions **Il barbiere di Siviglia**. Sinfonia (reduction, accordion)

Ave Maria / Charles Gounod ; trascrizione ed arrangiamento per violino e chitarra di Nunzio Cannavò  
u.t. with additions **Ave Maria** (transcription, violin, guitar)

'O sole mio : trascritta per chitarra / G. Capurro, E. Di Capua ; arrangiamento di Fabio Massimo Lazzari  
(the statement of transcription is connected to the title)  
u.t. with additions **'O sole mio** (transcription, guitar)

Il divo del cinemà : operetta brillante in tre atti : per maschi e femmine / parole e musica di Marcello Cagnacci  
Il divo del cinemà : operetta brillante in tre atti : per soli maschi / parole e musica di Marcello Cagnacci  
(different versions by the same author)  
u.t. with additions **Il divo del cinemà** (libretto)

Marcia alpina delle Tofane / di ignoto ; riesumazione musicale e parole di Enrico Jahier  
(transcription of unwritten music)  
u.t. **Marcia alpina delle Tofane**



## 10.6. REPRODUCTIONS

The reproductions of graphic works (paintings, drawings, engravings, photographs, etc.) and of three-dimensional works (sculptures and other artefacts, constructions, etc.) by mechanical, photographic or electronic means are considered to be expressions of the same work. Reproductions of cartographic or calligraphic works, or of pictures or texts of any kind, are also included.

For remakes and derivations of graphic or three-dimensional works by artistic or manual techniques, that are considered as new works, distinct from the original, see par. 11.9.

Le carceri / Giovan Battista Piranesi  
(reproduction of the series of engravings published by the artist as Carceri d'invenzione and mostly reissued with a briefer title)  
u.t. **Le carceri**

La battaglia di San Romano / Paolo Uccello  
(photographic reproductions of the paintings)  
u.t. **La battaglia di San Romano**

Carta mappamondo / di Andreas Walsperger  
(facsimile reproduction of the map preserved in the Vatican Library)  
u.t. **Mappa Mundi**

Il codice sul volo degli uccelli  
(reproduction of Leonardo's manuscript on CD-ROM)  
u.t. **Codice sul volo degli uccelli**

Encyclopédie, ou Dictionnaire universel raisonné des connoissances [sic] humaines / [mis en ordre par] Fortuné-Barthélemy de Félice  
(reproduction of the original edition on microfiche)  
u.t. **Encyclopédie, ou Dictionnaire universel raisonné des connoissances humaines**

Encyclopédie, ou Dictionnaire universel raisonné des connoissances humaines : De Felice, Yverdon, 1770-1780  
(reproduction of the original edition on DVD-ROM)  
u.t. **Encyclopédie, ou Dictionnaire universel raisonné des connoissances humaines**

## 10.7. VERSIONS IN DIFFERENT FORMS OF REPRESENTATION OR REALIZATION

The versions that use a different representation medium (e.g. braille instead of black printing) or different forms of realization (e.g. oral instead of written) and are intended to the fruition of the original work by impaired persons or, anyway, in a different form of realization, are considered to be expressions of the same work. Audiobooks for the visually impaired or for the general public and recordings of readings or recitations of written texts are included.

For recordings of performances of dramatic or musical works, or other works intended for performance, see par. 10.8; for publications that contain two or more versions in different forms of realization (e.g. the same text in printed form and as a sound recording), see par. 12.7.

Costituzione della Repubblica italiana  
(braille transcription)  
u.t. with additions **Costituzione della Repubblica italiana** (braille)

Uno, nessuno e centomila / Luigi Pirandello ; lettura di Giancarlo Previati  
(unabridged audiobook on a MP3 compact disc)  
u.t. with additions **Uno, nessuno e centomila** (sound recordings)

Harry Potter e la pietra filosofale / J. K. Rowling  
(unabridged audiobook on 7 sound cassettes)  
u.t. with additions **Harry Potter and the philosopher's stone** (in Italian ; sound recordings)

Emma / by Jane Austen ; read by Dame Peggy Ashcroft  
(abridged audiobook on 2 sound cassettes)  
u.t. with additions **Emma** (sound recordings)

La Divina Commedia / Dante Alighieri ; lettura di Giorgio Albertazzi ... [et al.]  
(sound recording on 12 compact discs)  
u.t. with additions **Divina Commedia** (sound recordings)

Gassman legge Dante : Divina Commedia / regia di Rubino Rubini  
(includes selected cantos, on 6 DVDs)  
u.t. with additions **Divina Commedia** (videorecordings ; selections)

## 10.8. RECORDINGS OF PERFORMANCES

The performances of musical or dramatic works, or of other works intended for performance (ballets, mimes, etc.), sound or videorecorded by any technical process and on any carrier, are considered to be expressions of the same work.

However, the recordings of musical interpretations presenting as predominant the role of the principal performer (singer, group, etc.), as it is usually the case for some genres (light music, jazz, folk, pop, etc.), are considered to be new works, as a rule, rather than performances (expressions) of the original works, if the performers are not the authors of the original compositions (par. 8.2.2 B and 11.8).

Don Giovanni / Wolfgang Amadeus Mozart ; Bryn Terfel, Renée Fleming, Ann Murray, Michele Pertusi ; London Philharmonic Orchestra ; Sir Georg Solti  
(sound recording)  
u.t. with additions **Don Giovanni, KV 527** (sound recordings)

La buona novella / Fabrizio De André  
(sound recording of the singer-songwriter)  
u.t. with additions **La buona novella** (sound recordings)

Symphony no. 9 : Choral / Ludwig van Beethoven ; Herbert von Karajan ; Berliner Philharmoniker  
(videorecording of the Berlin performance of 1983, issued on DVD)  
u.t. with additions **Sinfonia, n. 9, op. 125, re minore** (videorecordings)

Guglielmo Tell / Gioacchino Rossini ; Riccardo Muti ; Luca Ronconi ; Orchestra e Coro del Teatro alla Scala  
(videorecording on DVD of the Milan performance of 1988)  
u.t. with additions **Guillaume Tell** (in Italian ; videorecordings)

Coriolano / William Shakespeare  
(partial recording, on two compact discs, of the staging by Strehler in the Piccolo Teatro of Milan, 1957)  
u.t. with additions **Coriolanus** (in Italian ; sound recordings ; selections)

Vestire gli ignudi / di Luigi Pirandello ; con M. Melato, L. Diberti, R. Scarpa  
(videorecording of the 1986 television performance)  
u.t. with additions **Vestire gli ignudi** (videorecordings)

Gli esami non finiscono mai : [una commedia in un prologo e tre atti / di Eduardo De Filippo]  
(videorecording of the 1976 television performance)  
u.t. with additions **Gli esami non finiscono mai** (videorecordings)

Giselle / Adolphe Adam ; [The Kirov Ballet]  
(videorecording of a 1983 performance)  
u.t. with additions **Giselle** (videorecordings)

I corti  
(videorecording of the show by Aldo, Giovanni and Giacomo, Ferrara, March 28-29, 1996)  
u.t. with additions **I corti** (videorecordings)

## 11. New works related to pre-existing works

The following are considered to be new works, distinct from pre-existing works:

- a) remakes or re-elaborations (paraphrases, compendia, etc.) which, by presenting major changes in contents albeit not in genre, are formally presented as new works, with a different title from the original or with a different statement of responsibility (par. 11.1-11.3);
- b) autonomous elaborations of narrative themes or other genres that cannot with certainty be related to a single pre-existing work (par. 11.4);
- c) official texts connected to or deriving from other texts and non official works related to official texts (par. 11.5);
- d) changes in the character or genre of the work: elaborations with practical or didactic functions, adaptations, transpositions, etc. (par. 11.6-11.11);
- e) supplements (or sequels, appendices, etc.) to a pre-existing work, if characterized by their own identifying title (par. 11.12).

Works that constitute a finished product, albeit functional, complementary or in any case related to the realization of another work of different nature, are considered to be distinct works (par. 11.13).

Related works are linked through *see also* references (par. 9.6.2).

### 11.1. REWRITINGS, REMAKES, ETC.

Works that are presented as new works because they are the result of a remake, rewriting or re-elaboration are considered to be distinct works from those from which they derive, even though they remain within the same genre. These include:

- a) drafts that are re-elaborated by the same author but which are commonly identified with different titles;
- b) remakes or rewritings, by different authors, that are not presented as updated editions or updated versions of the original work (e.g. literary and motion picture remakes) or that are given a new title.

The following are excluded:

- a) editions bearing different titles but without any major difference in content or form;
- b) modernized or simplified versions from the linguistic, musical or technical point of view (par. 10.1 B);
- c) updated or re-elaborated versions that preserve the title of the work and the author statement, if any (par. 10.3);
- d) translations (par. 10.4).

For autonomous re-elaborations of narrative or other themes, see par. 11.4; for re-elaborations of musical works see par. 11.7; for copies or remakes of works of art or graphic works see par. 11.9.

Fermo e Lucia / Alessandro Manzoni

*(first draft, published after the death of the author, of the novel reworked later under the title I promessi sposi)*

u.t. **Fermo e Lucia**

<< I promessi sposi

L'amore guasta il mondo : romanzo / Furio Monicelli

*(rewriting with a new title, published in 2000, of the 1961 work I giardini segreti)*

u.t. **L'amore guasta il mondo**

<< I giardini segreti

Bestiario segreto / Alfredo Cattabiani

*(rewriting, with new chapters, of the work Bestiario by the same author)*

u.t. **Bestiario segreto**

<< Bestiario

Dizionario storico dei gerghi italiani : dal Quattrocento a oggi / Ernesto Ferrero

*(revision and enlargement of a previous work by the same author, I gerghi della malavita dal Cinquecento a oggi)*

u.t. **Dizionario storico dei gerghi italiani**

<< I gerghi della malavita dal Cinquecento a oggi

Orlando innamorato di Matteo M. Boiardo / rifatto da Francesco Berni

*(linguistic and stylistic rewriting of the original text by Boiardo, with a number of additions)*

u.t. **Orlando innamorato** / Berni, Francesco

<< Orlando innamorato / Boiardo, Matteo Maria

Armonia evangelica / Antonio Mazzucotelli

u.t. **Armonia evangelica**

Il nuovo Pirona : vocabolario friulano / Giulio Andrea Pirona, Ercole Carletti, Giov. Batt. Corgnali

*(reworking of the Vocabolario friulano by Jacopo Pirona)*

u.t. **Il nuovo Pirona** / Pirona, Giulio Andrea

<< Vocabolario friulano / Pirona, Jacopo

Nuove linee di biblioteconomia e bibliografia / Guerriera Guerrieri. – Ed. riveduta, aggiornata ed ampliata / a cura di Giuseppe de Nitto

*(revision, with a modified title, of the work Linee di biblioteconomia e bibliografia by the same author)*

u.t. **Nuove linee di biblioteconomia e bibliografia**

<< Linee di biblioteconomia e bibliografia

Excel 97 per Windows for dummies / Greg Harvey

u.t. with additions **Excel 97 for Windows for dummies** (in Italian)

<< Excel 2000 for Windows for dummies

Excel 2000 per Windows for dummies / Greg Harvey

u.t. with additions **Excel 2000 for Windows for dummies** (in Italian)

<< Excel 97 for Windows for dummies

<< Excel 2002 for dummies

Excel 2002 for dummies / Greg Harvey

u.t. with additions **Excel 2002 for dummies** (in Italian)

<< Excel 2000 for Windows for dummies

*(revisions referring in the title to different versions of the program)*

Gloria / un film di Sidney Lumet ; [con] Sharon Stone

*(remake of the motion picture directed by J. Cassavetes, with the same title)*

u.t. **Gloria** <film ; 1999>

**but**

Sardegna come un'infanzia / di Elio Vittorini

*(the work, originally published as Nei Morlacchi, has been reissued many times under the new title)*

u.t. **Sardegna come un'infanzia**

< Nei Morlacchi

Lacrime impure : (Il gesuita perfetto) : romanzo / Furio Monicelli

*(reissue with a new title of the 1960 work Il gesuita perfetto)*

u.t. **Lacrime impure**

< Il gesuita perfetto

Lutero : l'uomo e il pensiero fino alla Dieta di Worms (1483-1521) / Giovanni Miegge

*(new unaltered edition of the work originally published as Volume I of a larger work, then as Lutero giovane in 1964 and, revised, in 1977)*

u.t. **Lutero**

< Lutero giovane

Orlando innamorato / del signor Mateo Maria Boiardo conte di Scandiano ; insieme co i tre libri di Nicolo de gli Agostini ; nuouamente riformato per messer Lodouico Domenichi

u.t. **Orlando innamorato** / Boiardo, Matteo Maria

## 11.2. FREE TRANSLATIONS AND PARAPHRASES

Free translations and paraphrases that are presented as new works are considered to be distinct works, even though they retain the statement of responsibility of the work on which they are based.

For translations that present themselves as such, even if with adaptations or updates, see par. 10.4. For transpositions and versions adapted for children see par. 11.10.

Parafrasi della Repubblica / Averroè ; nella traduzione latina di Elia Del Medigo

*(paraphrases of Plato's work)*

u.t. with additions **Gawāmi' siyāsah Aflāṭūn** (in Latin) / Averroes

<< Respublica / Plato

La foresta dei mille demonii : ovvero una libera traduzione di Ogboju ode ninu igbo irunmale, di D. O. Fagunwa / Wole Soyinka ; traduzione di Mario Biondi

u.t. with additions **The forest of a thousand daemons** (in Italian) / Soyinka, Wole

<< Ogboju ode ninu igbo irunmale / Fagunwa, D. O.

Intimità, dolce intimità / Noël Coward ; libera traduzione e riduzione di Carlo Terron

u.t. **Intimità, dolce intimità** / Terron, Carlo

<< Private lives / Coward, Noël

## 11.3. COMPENDIA AND EPITOMES

Compendia or epitomes that summarize the contents of pre-existing works in a special form and generally with a new title and a different statement of responsibility are considered to be new works. For summaries or abstracts for didactic purposes see par. 11.6. For short or abridged versions that are simply expressions of the same work see par. 10.2.

Il Capitale di Karl Marx : compendio / di Carlo Cafiero

Compendio del Capitale / Carlo Cafiero

u.t. **Compendio del Capitale**

<< Das Kapital

Storie filippiche : epitome da Pompeo Trogo / Giustino

u.t. with additions **Epitoma Historiarum Philippicarum Pompei Trogi** (in Italian)

Epitome della Hypnerotomachia Poliphili / Luigi Bandiera

u.t. **Epitome della Hypnerotomachia Poliphili**

<< Hypnerotomachia Poliphili

### 11.4. INDEPENDENT ELABORATIONS OF NARRATIVE THEMES

Autonomous elaborations of narrative or other kind of themes that cannot be unquestionably traced back to a single pre-existing work, or that are based on lost or unknown works, are considered to be distinct works. Medieval works revolving around the same theme (character, event, etc.) in different languages or literatures are generally treated as autonomous elaborations rather than as translations or versions of a single pre-existing work. Related works may be linked by *see also* references or by an appropriate collective uniform title (see par. 9.5.3).

For remakes of a specific work see par. 11.1.

Tristano e Isotta / Thomas ; traduzione di Fabio Troncarelli  
(*Italian translation of the version by Thomas*)  
u.t. with additions **Le roman de Tristan** (in Italian) / Thomas  
<< Tristano

Tristano e Isotta / Gottfried von Strassburg  
(*Italian translation of the version by Gottfried von Strassburg*)  
u.t. with additions **Tristan** (in Italian) / Gottfried von Strassburg  
<< Tristano

Le roman de Tristan et Iseut / renouvelé par Joseph Bédier  
u.t. **Le roman de Tristan et Iseut** / Bédier, Joseph  
<< Tristano

Fierabras : anonimo in prosa : Parigi, B. N. mss. 2172, 4969 / a cura di Maria Carla Marinoni  
(*edition of a French version of the poem*)  
u.t. **Fierabras**  
<< Fierabbraccia e Ulivieri

### 11.5. OFFICIAL TEXTS RELATED TO OR DERIVED FROM OTHERS

Official (legislative, normative, administrative, liturgical, etc.) works whose status changes, irrespective of changes in content (e.g. a law with respect to law decree which it has converted; a code or statute with respect to the proposal or draft on which it is based; a statute or by-laws that entirely replace the previous version; a regulatory or liturgical text adopted by a corporate body, on the basis of a similar text of another body or of a model, with respect to the original text) are considered to be new works.

Unofficial works deriving from an official work, or vice versa, and related official texts of different nature, are also considered to be distinct works.

For modifications or updates of the same official work see par. 10.3.

Condono tributario e sanzioni penali : testo integrale del Decreto legge 10 luglio 1982, n. 429, convertito con modificazioni dalla Legge 7 agosto 1982, n. 516 : con note illustrative ed esemplificative ed ampi richiami a testi legislativi  
u.t. **Legge 1982 n. 516: Conversione in legge, con modificazioni, del decreto-legge 10 luglio 1982, n. 429, recante norme per la repressione dell'evasione in materia di imposte sui redditi e sul valore aggiunto e per agevolare la definizione delle pendenze in materia tributaria, Delega al Presidente della Repubblica per la concessione di amnistia per reati tributari**

<< Decreto-legge 1982 n. 429: Norme per la repressione della evasione in materia di imposte sui redditi e sul valore aggiunto e per agevolare la definizione delle pendenze in materia tributaria

Progetto del Codice penale per il Regno d'Italia : preceduto dalla relazione ministeriale / presentato alla Camera dei deputati nella tornata del 22 novembre 1887 dal ministro di grazia e giustizia e dei culti Zanardelli

u.t. **Progetto del Codice penale per il Regno d'Italia**  
<< Codice penale <1889>

Codice giudiziario barbacoviano, 1788  
(*facsimile edition of the Progetto d'un nuovo codice giudiziario nelle cause civili by Francesco Vigilio Barbacovi, published in three editions between 1785 and 1788 and, in the same year 1788, officially enacted and published as Codice giudiziario nelle cause civili pel Principato di Trento*)

u.t. **Progetto d'un nuovo codice giudiziario nelle cause civili**  
<< Codice giudiziario nelle cause civili pel Principato di Trento

Codice di Napoleone il Grande pel Regno d'Italia : traduzione ufficiale colle citazioni delle leggi romane  
u.t. **Codice di Napoleone il Grande pel Regno d'Italia** / Regno d'Italia <1805-1814>  
<< Code Napoléon / Francia

Il nuovo Concordato tra Stato e Chiesa in Italia : legge 25 marzo 1985, n. 121 (S.O.G.U. n. 85 del 10-4-85) : ratifica ed esecuzione dell'accordo, con protocollo addizionale, firmato a Roma il 18 febbraio 1984, che apporta modificazioni al Concordato lateranense dell'11 febbraio 1929, tra la Repubblica italiana e la Santa Sede

u.t. **Legge 1985 n. 121: Ratifica ed esecuzione dell'accordo, con protocollo addizionale, firmato a Roma il 18 febbraio 1984, che apporta modificazioni al Concordato lateranense dell'11 febbraio 1929, tra la Repubblica italiana e la Santa Sede**

<< Accordo che apporta modificazioni al Concordato lateranense <1985>

Breviarium diuini officij secundum ritum & consuetudinem Ecclesie Placentine

u.t. **Breviarium Romanum** / Diocesi di Piacenza  
<< Breviarium Romanum / Chiesa cattolica

Regole per la compilazione del catalogo per autori : testo presentato il 26 aprile 1976 al Ministero per i beni culturali  
(*draft of the Regole italiane di catalogazione per autori*)

u.t. **Regole per la compilazione del catalogo per autori**  
<< Regole italiane di catalogazione per autori

Bozza di statuto all'approvazione dell'assemblea straordinaria dell'11 gennaio 1972 / Unione industriale pisana  
*(draft of the Statutes, later approved and published)*  
 u.t. **Bozza di statuto all'approvazione dell'assemblea straordinaria dell'11 gennaio 1972**  
 << Statuto

### 11.6. CONCORDANCES, INDEXES, SUMMARIES AND OTHER PRACTICAL OR DIDACTIC ELABORATIONS

The works in which the content or text of a pre-existing work is re-elaborated for a different function from the original one, usually instrumental or didactic, for study purposes or for reference, are considered to be new works. Concordances, rhyming dictionaries, indexes, glossaries, summaries, outlines and similar didactic works are included.

Concordanza dei Canti orfici di Dino Campana : testo, concordanza, liste di frequenza, indici / Giuseppe Savoca  
 u.t. **Concordanza dei Canti orfici di Dino Campana**  
 << Canti orfici

Indici e concordanze delle Orazioni inaugurali di Giambattista Vico / Marco Veneziani  
 u.t. **Indici e concordanze delle Orazioni inaugurali di Giambattista Vico**  
 << Orazioni inaugurali su i fini degli studi adatti alla natura umana, i fini politici, il fine cristiano

Rimario della Commedia di Dante Alighieri / Arianna Punzi  
 u.t. **Rimario della Commedia di Dante Alighieri**  
 << Divina Commedia

Indice dei Principia philosophiae di René Descartes : indici lemmatizzati, frequenze, distribuzione dei lemmi / Franco Aurelio Meschini  
 u.t. **Indice dei Principia philosophiae di René Descartes**  
 << Principia philosophiae

Riassunto de I promessi sposi : riassunto generale del romanzo, riassunti dei singoli capitoli, commenti, personaggi, temi svolti / Tomis, Bruni  
 u.t. **Riassunto de I promessi sposi**

I Malavoglia : vita e opere di Giovanni Verga, riassunto de I Malavoglia, dizionarietto dei personaggi, antologia critica: i personaggi / a cura di Mario Santagata  
 u.t. **I Malavoglia** / Santagata, Mario

Guida-glossario alla Costituzione italiana / Carlo Fusaro  
 u.t. **Guida-glossario alla Costituzione italiana**

La tutela della salute nei luoghi di lavoro : commento ragionato, con glossario, al Decreto legislativo n. 626/94 / Stefano Farris ... [et al.] ; a cura di Gianni Loy

u.t. **La tutela della salute nei luoghi di lavoro**  
 << Decreto legislativo 1994 n. 626: Attuazione delle direttive 89/391/CEE, 89/654/CEE, 89/655/CEE, 89/656/CEE, 90/269/CEE, 90/270/CEE, 90/394/CEE e 90/679/CEE riguardanti il miglioramento della sicurezza e della salute dei lavoratori sul luogo di lavoro

### 11.7. MUSICAL WORKS BASED ON PRE-EXISTING WORKS

Musical works that freely re-elaborate pre-existing compositions or themes (generally presented as variations, paraphrases, fantasias, divertissements, etc.) are considered as new works.

For transcriptions, even if presented as free, and comparable elaborations (arrangements, harmonizations, simplifications, etc.) that are considered to be expressions of the original work, see par. 10.5.

Variazioni canoniche (1950) : sulla serie dell'op. 41 di Arnold Schönberg / Luigi Nono  
 u.t. **Variazioni canoniche**  
 << Ode to Napoleon Buonaparte

Capriccio per pianoforte sull'opera Rigoletto di Verdi / di F. Bucellati  
 u.t. **Capriccio: Rigoletto di Verdi, pianoforte**  
 << Rigoletto

Fantasia su Un ballo in maschera, op. 8 : per pianoforte a 4 mani / Giuseppe Martucci  
 u.t. **Fantasia: Un ballo in maschera di Verdi, pianoforte a 4 mani, op. 8**  
 << Un ballo in maschera

La bohème di G. Puccini : due trascrizioni per pianoforte a quattro mani / di A. Buzzi-Peccia  
 u.t. **Fantasia: La bohème di Puccini, pianoforte a 4 mani**  
 << La bohème

Nel cor più non mi sento : (arietta di G. Paisiello) : tema e variazioni : per contrabbasso e pianoforte / Bottesini  
 u.t. **Variazioni: Nel cor più non mi sento di Paisiello, contrabbasso, pianoforte, op. 23**  
 << L'amor contrastato. Nel cor più non mi sento

### 11.8. MUSICAL INTERPRETATIONS

Musical interpretations (recorded in sound or audiovisual form by any technical process and on any type of carrier) presenting as predominant the role of the principal performer (singer, group, etc.), to whom the title is generally associated and referred, as it is usually the case for some genres (light music, jazz, folk, pop, etc.), are considered to be new works (cf. par. 8.2.2 B). However, the performance of a musical work by the author himself (cf. par. 8.2.2 B) is excluded and the performances of the same composition by the same performer are considered to be expressions of the same work.

For recordings of performances of musical compositions and representations of plays or other works intended for the stage, that are considered to be expressions of the original work, see par. 10.8.

Kind of Porgy & Bess / Paolo Fresu  
(based on the work by Gershwin)

u.t. **Kind of Porgy & Bess**  
<< Porgy and Bess

Milva canta Brecht  
(Milva sings some texts by Brecht with music by Hanns Eisler or Kurt Weill)  
u.t. **Milva canta Brecht**

Mazzini canta Battisti / Mina  
u.t. **Mazzini canta Battisti**

Pino Daniele, Francesco De Gregori, Fiorella Mannoia, Ron in tour  
(videorecording including some of the songs released in the album with the same title)  
u.t. with additions **Pino Daniele, Francesco De Gregori, Fiorella Mannoia, Ron in tour** (videorecordings)

**but**

Ballads for little hyenas / Afterhours  
(English version of the album Ballate per piccole iene of the musical group, with a bonus track)  
u.t. with additions **Ballate per piccole iene** (in English)

### 11.9. REMAKINGS OR DERIVATIONS OF GRAPHIC OR THREE-DIMENSIONAL WORKS

The remakings and derivations of graphic works (paintings, drawings, engravings, etc.) or of three-dimensional works (sculptures, constructions, etc.) achieved by artistic or in any case manual techniques (engravings deriving from a painting, copies or other realizations of a painting or sculpture, models or reproductions in scale or using other material of a building or artefact, etc.) are considered to be new works.

For reproductions made using mechanical, photographic or electronic processes, that are considered to be expressions of the original work, see par. 10.6; for sketches, preparatory drawings and other works that serve or are related to the realization of a different work see par. 11.13.

La Fornarina di Raffaello / Raffaello Sanzio d'Urbino dip. ; Francesco Fontana dis. ; Pietro Fontana inc. in Roma  
(engraving)  
u.t. **La Fornarina di Raffaello** / Fontana, Pietro

Cardinal Guido Bentivoglio / Ant. van Dyck pinxit ; Fran. Petrucci del. ; Ioan Dom. Picchianti sculp.  
(engraving based on the Ritratto del cardinale Guido Bentivoglio by van Dyck)  
u.t. **Cardinal Guido Bentivoglio** / Picchianti, Giovanni Domenico

[Madonna della Cesta] / P. P. Rubens pin. ; Fran. Petrucci del. ; C. Mogalli sculp.  
(engraving based on the Sacra famiglia con santa Elisabetta e san Giovannino by Rubens, also known as Madonna della Cesta)  
u.t. **Madonna della Cesta** / Mogalli, Cosimo

### 11.10. TRANSPOSITIONS OF GENRE OR STYLE

The following are considered to be new works:

- a) transpositions from one literary genre to another (e.g. from a narrative work to a poetic work or vice versa);
- b) transformations of style or register (parodies, imitations, etc.);
- c) adaptations for children, even though they appear with the title and statement of responsibility of the work from which they derive.

For transpositions into a different art form or expression medium (e.g. from a narrative text to a drama or a motion picture), see par. 11.11.

Il Vangelo secondo san Frediano : versione del Vangelo in versi con note e osservazioni dell'autore / Andrea Fabbricatore  
u.t. **Il Vangelo secondo san Frediano**  
<< Bibbia. Nuovo Testamento. Vangeli

Parafrasi del Vangelo di s. Giovanni. Canto XX / Nonno di Panopoli ; introduzione, testo critico, traduzione e commento a cura di Domenico Accorinti  
u.t. **Paraphrasis Evangelii secundum Ioannem**. Canto 20  
other u.t. with additions **Paraphrasis Evangelii secundum Ioannem**. Canto 20 (in Italian)  
<< Bibbia. Nuovo Testamento. Vangelo secondo Giovanni

L'Orlando innamorato raccontato in prosa / Gianni Celati  
u.t. **L'Orlando innamorato raccontato in prosa**  
<< Orlando innamorato

Omero, Iliade / Alessandro Baricco  
u.t. **Omero, Iliade**  
<< Ilias

Il signore dei tranelli : romanzo / The Harvard Lampoon [Henry N. Beard, Douglas C. Kenney]  
(translation of the parody of Tolkien's The lord of the rings)  
u.t. with additions **Bored of the rings** (in Italian)  
<< The lord of the rings

Balle spaziali / [con] Mel Brooks, John Candy, Rick Moranis ; un film di Mel Brooks  
(parody of the 1977 motion picture Star wars by George Lucas, released in 1987)  
u.t. with additions **Spaceballs** (in Italian)  
<< Star wars

Le tigri di Moonpracer : adattamento fantascientifico del romanzo di Emilio Salgari Le tigri di Mompracem / Gianni Padoan

*u.t.* **Le tigri di Moonpracer**

<< Le tigri di Mompracem

Il meraviglioso viaggio di Ulisse : l'Odissea narrata ai ragazzi / da Elena Micheli

*u.t.* **Il meraviglioso viaggio di Ulisse**

<< Odissea

La Divina Commedia di Dante Alighieri / narrata da Dino Provenzal

*(narrative account, for children, of the content of Dante's work, published in the series La scala d'oro)*

*u.t.* **La Divina Commedia di Dante Alighieri**

<< Divina Commedia

La storia di Peter Pan : fiaba di J. M. Barrie / narrata da Rosa Errera

*u.t.* **La storia di Peter Pan**

<< Peter Pan

Alice nel paese delle meraviglie / Lewis Carroll ; versione per i bambini di Annamaria Vaccari

*u.t.* **Alice nel paese delle meraviglie** / Vaccari, Annamaria

<< Alice's adventures in Wonderland / Carroll, Lewis

Alice nel paese delle meraviglie / Lewis Carroll ; traduzione e riduzione di Roberto Piumini

*u.t.* **Alice nel paese delle meraviglie** / Piumini, Roberto

<< Alice's adventures in Wonderland / Carroll, Lewis

### 11.11. TRANSPOSITIONS IN DIFFERENT FORMS OF ART OR EXPRESSION

Transpositions in a different forms of art or in a different expression medium are considered to be new works. This includes transpositions of a literary work in a graphic, musical, multimedia work or motion picture, etc., or vice versa, and transpositions from one of these forms of art in another. Drama, radio and television adaptations of literary works or of works of other genres are also included.

The recordings of performances of musical works, plays or other works intended to be performed, do not constitute a change of form of art or expression.

For remakings and derivations of graphic works or art works using different techniques (e.g. engravings derived from a painting) see par. 11.9. For works that serve for the realization of other works of different kinds, like stories and screenplays for motion pictures, see par. 11.13.

#### *Dramatic works based on literary works:*

Storia di Pablo : libero adattamento dal romanzo Il compagno di Cesare Pavese / Sergio Velitti

*u.t.* **Storia di Pablo** / Velitti, Sergio

<< Il compagno / Pavese, Cesare

Il diario di Anna Frank = The diary of Anne Frank : commedia in 2 tempi e 10 quadri / tratta dal libro omonimo da Frances Goodrich e Albert Hackett

*u.t. with additions* **The diary of Anne Frank** (in Italian) / Goodrich, Frances

<< Het achterhuis / Frank, Anne

#### *Graphic works based on literary works:*

Cenere : trasposizione a fumetti dell'omonimo romanzo di Grazia Deledda / Simone Sanna

*u.t.* **Cenere** / Sanna, Simone

<< Cenere / Deledda, Grazia

Il mago di Oz : versione integrale a fumetti dal libro omonimo di Lyman Frank Baum / realizzata da Anna Brandoli e Renato Queirolo

*u.t.* **Il mago di Oz** / Brandoli, Anna

<< The wonderful wizard of Oz / Baum, L. Frank

#### *Musical works or ballets based on literary works:*

La secchia rapita : dal poema eroicomico di Alessandro Tassoni / opera comica in tre atti di Renato Simoni ; musica di J.

Burgmein ; opera completa per canto e pianoforte, riduzione dell'autore

*(transposition of a literary work into a musical work; J. Burgmein is a pseudonym of Giulio Ricordi)*

*u.t. with additions* **La secchia rapita** (reduction, voices, piano) / Ricordi, Giulio

<< La secchia rapita / Tassoni, Alessandro

Tristano e Isotta : opera in tre atti / testo e musica di Richard Wagner (1813-1883) ; versione ritmica italiana di Pietro Floridia

*u.t. with additions* **Tristan und Isolde, WWV 90** (libretto ; in Italian) / Wagner, Richard

<< Tristan / Gottfried von Strassburg

Le baccanti : (libera riduzione de Le baccanti di Euripide) : un prologo, 3 atti e 5 quadri / Tullio Pinelli ; per la musica di Giorgio Federico Ghedini

*(libretto, presented in other editions as "free translation")*

*u.t.* **Le baccanti** / Pinelli, Tullio

<< Bacchae / Euripides

Notre Dame de Paris : opera tratta dal romanzo di Victor Hugo / musiche Richard Cocciante ; versione italiana Pasquale Panella ; libretto e liriche Luc Plamondon

*(musical based on the novel)*

*u.t. with additions* **Notre-Dame de Paris** (reduction, voices, piano ; in Italian) / Cocciante, Riccardo

<< Notre-Dame de Paris / Hugo, Victor

#### *Motion pictures or television works based on literary works:*



L'uomo dagli occhiali d'oro : sceneggiatura liberamente tratta dal racconto di Giorgio Bassani Gli occhiali d'oro / Nicola Badalucco, Antonella Grassi, Giuliano Montaldo

(screenplay for a motion picture)

u.t. **L'uomo dagli occhiali d'oro** / Badalucco, Nicola

<< Gli occhiali d'oro / Bassani, Giorgio

Io non ho paura / un film di Gabriele Salvatores

(motion picture based on the novel with the same title by Niccolò Ammaniti)

u.t. **Io non ho paura** <film>

<< Io non ho paura / Ammaniti, Niccolò

Il signore degli anelli / [directed by Ralph Bakshi]

(cartoon movie based on the novel by Tolkien)

u.t. **The lord of the rings** <film ; 1978>

<< The lord of the rings / Tolkien, J. R. R.

Il ladro solitario / con Gino Cervi ; regia di Mario Landi

(videorecording of an episode of the television series Le inchieste del commissario Maigret, based on the novel Maigret et le voleur paresseux by Georges Simenon)

u.t. **Il ladro solitario** <telefilm>

<< Maigret et le voleur paresseux / Simenon, Georges

#### *Motion pictures or television works based on dramatic or musical works:*

Romeo e Giulietta / [directed by Franco Zeffirelli]

u.t. **Romeo & Juliet** <film>

<< Romeo and Juliet / Shakespeare, William

William Shakespeare Romeo + Giulietta / [con] Leonardo DiCaprio, Claire Danes ; [regia di Baz Luhrmann]

u.t. **William Shakespeare's Romeo + Juliet**

<< Romeo and Juliet / Shakespeare, William

(both motion pictures are transpositions of Shakespeare's work)

La leggenda del pianista sull'oceano / un film di Giuseppe Tornatore

u.t. **La leggenda del pianista sull'oceano**

<< Novecento / Baricco, Alessandro

Il diario di Anna Frank / [prodotto e diretto da George Stevens]

(motion picture based on the play)

u.t. with additions **The diary of Anne Frank** <film> (in Italian)

<< The diary of Anne Frank / Goodrich, Frances

Don Giovanni / di Joseph Losey

u.t. with additions **Don Giovanni** <film ; 1979> (in Italian)

<< Don Giovanni, KV 527 / Mozart, Wolfgang Amadeus

<< Don Giovanni / Da Ponte, Lorenzo

#### *Motion pictures or television works based on graphic works or works of other genres:*

Sin City / diretto da Robert Rodriguez & Frank Miller ; special guest director Quentin Tarantino

u.t. **Sin City** <film>

<< Sin City / Miller, Frank

Resident evil / [con] Milla Jovovich, Michelle Rodriguez ; [written and directed by Paul W. S. Anderson]

(motion picture based on the videogame)

u.t. **Resident evil** <film>

#### *Literary or dramatic works based on motion pictures or television works:*

La freccia spezzata : dal film L'amante indiana / Carola Prosperi

(novelization of the motion picture Broken arrow, in Italy L'amante indiana)

u.t. **La freccia spezzata** / Prosperi, Carola

<< Broken arrow <film ; 1950>

#### *Works of other genres based on literary works or motion pictures:*

La guerra dell'anello : Il signore degli anelli : gioco ufficiale basato sulle opere letterarie di J. R. R. Tolkien

(strategy game on CD-ROM based on Tolkien's novel)

u.t. with additions **War of the ring** (in Italian)

<< The lord of the rings / Tolkien, J. R. R.

Il signore degli anelli. La terza era

(role-playing game on DVD-ROM based on Peter Jackson's motion pictures)

u.t. with additions **The lord of the rings. The third age** (in Italian)

<< The lord of the rings <film ; 2001-2003>

Il signore degli anelli : gioco di battaglie strategiche

(printed manual of a game based on the motion pictures by Peter Jackson)

u.t. **The lord of the rings strategy battle game** (in Italian)

<< The lord of the rings <film ; 2001-2003>

## 11.12. CONTINUATIONS, APPENDICES AND SUPPLEMENTS

Works that continue or add to pre-existing works (continuations, appendices, supplements, sequels, etc.) and are identified by their own title are considered to be new works. Works that add retrospectively to a pre-existing work, for previous periods or events (e.g. "prequels"), are included.

For works that update pre-existing works, including the relevant contents instead of adding to them, see par 10.3; for continuations or appendices that do not have their own title, to be treated as part of the basic work, see par. 9.1.4.3.

Supplement to Hain's Repertorium bibliographicum, or Collections towards a new edition of that work ... / by W. A. Copinger  
(*supplement identified by his own title*)

*u.t.* **Supplement to Hain's Repertorium bibliographicum, or Collections towards a new edition of that work**  
<< Repertorium bibliographicum

Lo schema corporeo in psicomotricità : supplemento a Appunti di psicomotricità / Ciro Pisaturo

*u.t.* **Lo schema corporeo in psicomotricità**  
<< Appunti di psicomotricità

Formamente : la rivista del lifelong learning

(*supplement to the serial FOP of the Ministry of labour and social policies*)

*u.t.* **Formamente**  
<< FOP

Pericoloso a sé e agli altri : violenza, suicidio e disturbi mentali / a cura di Mario Di Fiorino

(*monograph published as supplement to the serial Psichiatria e territorio*)

*u.t.* **Pericoloso a sé e agli altri**  
<< Psichiatria e territorio

Journal of librarianship and information science. – Vol. 23, n. 1 (Mar. 1991)-

(*continuation of the Journal of librarianship, issued from 1969 to 1990*)

*u.t.* **Journal of librarianship and information science**  
<< Journal of librarianship

Journal of commodity science = Rivista di merceologia. – Vol. 36, issue 3 (July-Sept. 1997)-

(*continuation of the Rivista di merceologia, issued from 1978 to June 1997; the numbering includes also the first title of the serial, Quaderni di merceologia, used from 1962 to 1977*)

*u.t.* **Journal of commodity science**  
<< Rivista di merceologia

Libri del tempo Laterza

(*series, with change of title but continuous numbering*)

*u.t.* **Libri del tempo Laterza**  
<< Libri del tempo

Il ritorno del signore dei tranelli : romanzo / Collettivo autonomo rumentente

(*sequel, written by different authors, of the parody of Tolkien's novel*)

*u.t.* **Il ritorno del signore dei tranelli**  
<< Bored of the rings

Mi presenti i tuoi? / [con] Robert De Niro, Ben Stiller, Dustin Hoffman, Barbra Streisand ; [directed by Jay Roach]

(*sequel, issued in 2004, of the motion picture Ti presento i miei? (Meet the parents), issued in 2000*)

*u.t.* **Meet the Fockers**  
<< Meet the parents

Dominion : prequel to The exorcist / a Paul Schrader film

(*motion picture*)

*u.t.* **Dominion**  
<< The exorcist <film>

Bibliografia nazionale italiana. Musica a stampa. Recupero pre 1995

(*retrospective volume related to the current national bibliography of printed music, issued inside the section Monografie*)

*u.t.* **Bibliografia nazionale italiana. Musica a stampa. Recupero pre 1995**  
<< Bibliografia nazionale italiana. Musica a stampa

### 11.13. WORKS SERVING OR RELATED TO THE REALIZATION OR USE OF OTHER WORKS

Works that serve for the realization of a different and generally more elaborate work, and in any case complementary or related to it, are considered to be distinct works. These include:

- a) works that serve for the realization of another work of which they are not a part (e.g. stories and screenplays for motion pictures or similar works and sketches or drafts for works of art or architecture), usually not intended for publication;
- b) works that make up a complementary, distinct and separable part of the work for which they are intended (e.g. librettos and other musical texts<sup>1</sup> and music for motion pictures or similar works, usually called "soundtrack"), often published separately;
- c) works that serve or are complementary to the use of another work of which they are not an integral part (e.g. teacher's manuals related to a school book, if they are not an integral part of it);
- d) works that serve as an illustration, documentation or promotion, or other similar function, in any case connected to the realization of a different type of work (e.g. graphic materials, photographic books, trailers or clips related to a motion picture or to its realization or circulation, hall programs or other materials related to a performance but not being an edition of the work itself, textual or musical publications related to an audio or videorecorded show, announcements or programs related to publications already produced or to be produced, on subscription, etc.).

*Stories and screenplays for motion pictures or similar works:*

<sup>1</sup> If the music and the lyrics are by the same author(s), however, they are considered to be components of a single work (par. 9.4.1 B).

Il portaborse : soggetto originale del film / Franco Bernini, Angelo Pasquini  
(*story of the 1991 motion picture by Daniele Luchetti, with the same title*)

u.t. **Il portaborse** / Bernini, Franco

<< Il portaborse / Petraglia, Sandro

<< Il portaborse <film>

Il portaborse : sceneggiatura / di Sandro Petraglia e Stefano Rulli ; con la collaborazione di Daniele Luchetti  
(*screenplay for the same motion picture*)

u.t. **Il portaborse** / Petraglia, Sandro

<< Il portaborse / Bernini, Franco

<< Il portaborse <film>

Il portaborse / Daniele Luchetti ; sceneggiatura di Sandro Petraglia, Stefano Rulli, con la collaborazione di Daniele Luchetti  
(*other edition of the same screenplay: the name of the movie director appears as the first statement of responsibility*)

u.t. **Il portaborse** / Petraglia, Sandro

<< Il portaborse / Bernini, Franco

<< Il portaborse <film>

Ultimo tango a Parigi / Bernardo Bertolucci

(*on title page verso: Questo libro è la sceneggiatura del film omonimo. Soggetto di Bernardo Bertolucci. Sceneggiatura di Bernardo Bertolucci e Franco Arcalli*)

u.t. **Ultimo tango a Parigi** / Bertolucci, Bernardo

<< Ultimo tango a Parigi <film>

#### Sketches, projects, etc.:

Picasso, Guernica

(*facsimile edition of the sketches for the painting*)

u.t. **Guernica**. Disegni

<< Guernica

#### Librettos and other texts for music:

Aida : opera in quattro atti / versi di Antonio Ghislanzoni ; musica di G. Verdi  
(*edition of the libretto*)

u.t. **Aida** / Ghislanzoni, Antonio

<< Aida / Verdi, Giuseppe

Otello / Giuseppe Verdi ; dramma lirico in quattro atti di Arrigo Boito  
(*edition of the libretto*)

u.t. **Otello** / Boito, Arrigo

<< Otello / Verdi, Giuseppe

#### Music for motion pictures or television productions:

Pat Garrett & Billy the Kid : original soundtrack recording / Bob Dylan

(*music for the motion picture with the same title*)

u.t. **Pat Garrett & Billy the Kid** / Dylan, Bob

<< Pat Garrett and Billy the Kid <film>

The lord of the rings. The return of the king : original motion picture soundtrack / music composed, orchestrated and conducted by Howard Shore

u.t. **The lord of the rings. The return of the king** / Shore, Howard

<< The lord of the rings. The return of the king <film>

O brother, where art thou? : music from the motion picture

(*soundtrack of the motion picture – in Italian Fratello dove sei? – consisting of pre-existing songs by various groups*)

u.t. **O brother, where art thou?** <colonna sonora>

<< O brother, where art thou? <film>

#### Works serving or related to the use of another work:

La lingua dei greci. Guida per l'insegnante / M. Raffaella Calabrese De Feo

u.t. **La lingua dei greci**. Guida per l'insegnante

(*teacher's manual published separately; for the form of the uniform title see par. 9.1.4.3*)

<< La lingua dei greci / Raffaelli, Lucia M.

#### Illustration, documentation works, etc.:

Il signore degli anelli : cinealbum n. 1 / da J. R. R. Tolkien ; traduzione dall'inglese di Francesco Saba Sardi ; oltre 110 illustrazioni tratte dal film della Fantasy Film, produzione di Saul Zaentz, regia di Ralph Bakshi ; testo basato sulla sceneggiatura del film  
(*illustrated book based on the 1978 motion picture*)

u.t. with additions **The filmbook of J. R. R. Tolkien's The lord of the rings** (in Italian)

<< The lord of the rings <film ; 1978>

Il signore degli anelli : la guida ufficiale al film / Brian Sibley

(*guide to the motion pictures by Peter Jackson*)

u.t. with additions **The lord of the rings official movie guide** (in Italian)

<< The lord of the rings <film ; 2001-2003>

Il signore degli anelli. La compagnia dell'anello : guida fotografica al film

(*guide to the first of the three motion pictures by Peter Jackson*)

u.t. with additions **The lord of the rings. The fellowship of the ring : photo guide** (in Italian)

<< The lord of the rings. The fellowship of the ring <film>

Il signore degli anelli. Il ritorno del re : beyond the movie

(*documentary on the motion picture by Peter Jackson*)

u.t. **The lord of the rings. The return of the king : beyond the movie**

<< The lord of the rings. The return of the king <film>

Fiorella Mannoia, Belle speranze

*(printed music: includes the songs, by various authors, of Fiorella Mannoia's album Belle speranze)*

*u.t.* **Belle speranze**

<< Belle speranze / Mannoia, Fiorella

## *12. Works contained in a publication and assignment of uniform titles*

Each publication is assigned one or more uniform titles on the basis of the works it contains. The publication may contain:

- a) a single work (par. 12.1);
- b) one or more parts of a work (par. 12.2);
- c) two or more works by the same author (or by two or three co-authors), with or without a collective title (par. 12.3);
- d) a collection of two or more works (or parts of different works) by different authors, or anonymous, with a collective title sufficient to identify it (par. 12.4);
- e) a work (or parts of a work or a collection) accompanied by other works or by additional contributions, by different authors or anonymous, without a collective title including them all (par. 12.5).

A work (including parts of a work and collections):

- 1) may be made up of several parts or component contributions (par. 12.6);
- 2) may be presented in a single expression or, within the same publication, in two or more different expressions (par. 12.7).

It is mandatory to assign a uniform title to the principal work (or the work to be considered as such) contained in the publication and to other works presented with equal emphasis or prominently, in accordance with the following rules. Assigning further uniform titles, e.g. for works included in a collection with a collective title and not mentioned in the primary source, is optional.

For the corresponding responsibilities see Part III.

### 12.1. PUBLICATIONS CONTAINING A SINGLE WORK

If the publication contains a single work, in its entirety, an appropriate uniform title for it is assigned.

La Gerusalemme liberata / Torquato Tasso

*u.t.* **Gerusalemme liberata**

Rigoletto / melodramma di F. M. Piave ; posto in musica dal m.<sup>o</sup> G. Verdi

*u.t.* **Rigoletto**

Puerto Escondido / un film di Gabriele Salvatores

*u.t.* **Puerto Escondido** <film>

### 12.2. PUBLICATIONS CONTAINING PARTS OF A WORK

#### 12.2.1. Publications containing a single part of a work

If the publication contains a single part of a work, an appropriate uniform title for that part is assigned (cf. par. 9.1.4).

La morte di Ettore : (Iliade XXII) / Omero

*(includes the Greek text and the Italian translation)*

*u.t.* **Ilias**. Libro 22

*other u.t. with additions* **Ilias**. Libro 22 (in Italian)

Vangelo di Matteo / nuovissima versione dai testi originali di Angelo Lancellotti

*u.t. with additions* **Bibbia**. Nuovo Testamento. Vangelo secondo Matteo (in Italian)

La monaca di Monza / Alessandro Manzoni

*(includes some chapters from Fermo e Lucia, usually published under this title)*

*u.t.* **Fermo e Lucia**. La monaca di Monza

Madamina! il catalogo è questo : (dall'opera Don Giovanni) : per canto e pianoforte (basso) / Mozart  
*(printed music)*

*u.t. with additions* **Don Giovanni, KV 527**. Madamina! il catalogo è questo (reduction, bass, piano)

I cataloghi delle biblioteche italiane : estratto dai volumi I-VI, 1927-1933 della rivista Accademie e biblioteche d'Italia

*u.t.* **I cataloghi delle biblioteche italiane**

#### 12.2.2. Publications containing more than one part of a work

When the publication contains more than one part of the same work:

- 1) if the parts may be indicated cumulatively, a uniform title for the work is assigned, followed by the cumulative designation of the parts;
- 2) if the parts are two or three and cannot be indicated cumulatively, an appropriate uniform title for each part is assigned;
- 3) if the parts cannot be indicated cumulatively and are more than three, a uniform title for the work is assigned, with the optional addition of (*selections*) (par. 9.4.4).

I primi sette canti de La Divina Commedia di Dante Alighieri : in dialetto veronese / Carlo Alberto Bendinelli  
(the parts may be indicated cumulatively)

u.t. with additions **Divina Commedia**. Inferno. Canti 1-7 (in Veronese)

Il libro primo e il secondo dell'Eneida di Virgilio / ridotti in ottava rima da Giovanni Andrea dell'Anguillara

u.t. with additions **Aeneis**. Libri 1-2 (in Italian)

Ester e Rut : due libri della Bibbia

(the parts cannot be indicated cumulatively)

u.t. with additions **Bibbia**. Antico Testamento. Ester (in Italian)

u.t. with additions **Bibbia**. Antico Testamento. Rut (in Italian)

Inno e Marcia trionfale : (dall'opera Aida) : per pianoforte / Verdi

(the parts are often issued together, but are also published separately)

u.t. with additions **Aida**. Inno (reduction, piano)

u.t. with additions **Aida**. Marcia trionfale (reduction, piano)

Le avventure di Sindbâd, Aladino, Hasan di Basra : altre storie dalle Mille e una notte

(the parts cannot be indicated cumulatively)

u.t. with additions **Le mille e una notte** (in Italian ; selections)

I doni di Dio : brani scelti dalle Confessioni / sant'Agostino

u.t. with additions **Confessiones** (in Italian ; selections)

Boccaccio / a cura di Annamaria Andreoli e Gabriella Magni

(extracts from the Decameron)

u.t. with additions **Decameron** (selections)

### 12.3. PUBLICATIONS CONTAINING MORE THAN ONE WORK BY THE SAME AUTHOR

For publications containing more than one work or excerpts from works by the same author (also in co-authorship with others, or by two or three co-authors), with or without a collective title:

a) if the works contained are two or three an appropriate uniform title for each work is assigned;

b) if the works contained are more than three, a collective uniform title is assigned (par. 9.5.1) or, in the case of two or three co-authors, a collective uniform title for each author.

Additional uniform titles are assigned for works corresponding to a whole physical unit of the publication, even if the units are not described individually (Ch. 5). Uniform titles for the individual works, if more than three, and for additional works (e.g. appendices) not mentioned in the primary source, are optional.

For collections published by the same author as an individual work or commonly known by their traditional titles, to be considered a single work, see par. 9.5.1 D. If collective uniform titles are not used, for collections having a collective title the predominant title used in the editions of the collection, considered as a single work, is adopted as uniform title.

Tre commedie / Eduardo De Filippo

(includes Le bugie con le gambe lunghe, La grande magia, Bene mio e core mio)

u.t. **Le bugie con le gambe lunghe**

u.t. **La grande magia**

u.t. **Bene mio e core mio**

I diari della grande guerra : Kobilek e La ritirata del Friuli, con i taccuini inediti / Ardengo Soffici

u.t. **Kobilek**

u.t. **La ritirata del Friuli**

Piano concerto in D minor, K. 466 ; Piano concerto in C minor, K. 491 / Wolfgang Amadeus Mozart

u.t. with additions **Concerto, pianoforte, orchestra, n. 20, KV 466, re minore** (sound recordings)

u.t. with additions **Concerto, pianoforte, orchestra, n. 24, KV 491, do minore** (sound recordings)

Alceste ; Medea ; Baccanti / Euripide

u.t. **Alceste**

other u.t. with additions **Alceste** (in Italian)

u.t. **Medea**

other u.t. with additions **Medea** (in Italian)

u.t. **Bacchae**

other u.t. with additions **Bacchae** (in Italian)

Confessioni di un oppiomane ; Suspiria de profundis ; La diligenza inglese / Thomas De Quincey

(on the title page the first title is printed in a larger font)

u.t. with additions **Confessions of an English opium-eater** (in Italian)

u.t. with additions **Suspiria de profundis** (in Italian)

u.t. with additions **The English mail coach** (in Italian)

L'animale del tempo ; seguito da Lettera agli attori, Per Louis de Funès / Valère Novarina

u.t. with additions **L'animal du temps** (in Italian)

u.t. with additions **Lettre aux acteurs** (in Italian)

u.t. with additions **Pour Louis de Funès** (in Italian)

Il mio paese e il mondo / Andrei Sakharov ; in appendice Progresso, coesistenza e libertà intellettuale

(the second work, by the same author, is presented as an appendix)

u.t. with additions **O strane i mire = О стране и мире** (in Italian)

u.t. with additions **Razmyšlenija o progresse, mirnom sosuščestvovanii i intellektual'noj svobode = Размышления о прогрессе, мирном сосуществовании и интеллектуальной свободе** (in Italian)

Live in Roma 2005 ; con il libro Biografia di una voce / Fiorella Mannoia  
*(multipart publication including a DVD and a printed volume; uniform titles are assigned to individual units, if described in separate records)*

u.t. **Live in Roma 2005**

u.t. **Biografia di una voce**

Filippo ; Saul ; Sonetti / Vittorio Alfieri

u.t. **Filippo**

u.t. **Saul**

u.t. with additions **Rime** (selections)

Il ritratto di Dorian Gray e Tutti i racconti / Oscar Wilde

u.t. with additions **The picture of Dorian Gray** (in Italian)

coll.u.t. with additions [**Opere**. Racconti] (in Italian)

Il pozzo e il pendolo e altri racconti / Edgar Allan Poe

coll.u.t. with additions [**Opere**. Racconti] (in Italian)

u.t. with additions **The pit and the pendulum** (in Italian)

La scoperta de l'America e altri sonetti / Cesare Pascarella

coll.u.t. [**Opere**. Poesia]

u.t. **La scoperta de l'America**

Il teatro e il suo doppio ; con altri scritti teatrali e la tragedia I Cenci / Antonin Artaud

u.t. with additions **Le théâtre et son double** (in Italian)

u.t. with additions **Les Cenci** (in Italian)

coll.u.t. (optional) with additions [**Opere**] (in Italian)

I quattro codici : civile e di procedura civile, penale e di procedura penale : con le disposizioni di attuazione e transitorie, la Costituzione della Repubblica italiana, vaste appendici di leggi usuali e ampio indice analitico-alfabetico  
*(the recording of the five works listed on the title page – the four codes and the Constitution – is optional)*

coll.u.t. [**Codici**]

< I quattro codici

optional u.t. for the individual codes, the Constitution and the collection of laws

Il nuovo Codice penale e le leggi complementari / a cura di Luigi Alibrandi

*(the title mentions only one individual work)*

u.t. **Codice penale** <1930>

Per conoscere Ungaretti : antologia delle opere

coll.u.t. with additions [**Opere**] (selections)

L'opera completa di Leonardo pittore

coll.u.t. [**Opere**. Pittura]

The complete symphonies / Brahms ; Berliner Philharmoniker ; Herbert von Karajan

coll.u.t. with additions [**Sinfonie**] (sound recordings)

Lettere agli amici lucchesi / Giovanni Pascoli

coll.u.t. [**Opere**. Lettere]

Alcune poesie di Hölderlin / tradotte da Gianfranco Contini

coll.u.t. with additions [**Opere**. Poesia] (in Italian ; selections)

L'arte della conversazione / Peter Burke

*(partial translation with the addition of two other essays by the same author; the additional contributions are not mentioned on the title page)*

u.t. with additions **The art of conversation** (in Italian)

Scritti sull'arte / Karl Marx, Friedrich Engels

*(includes excerpts from writings by the first author, by the second author and in collaboration between them)*

coll.u.t. with additions [**Opere**] (in Italian ; selections) / Marx, Karl

coll.u.t. with additions [**Opere**] (in Italian ; selections) / Engels, Friedrich

Obras completas en colaboración / Jorge Luis Borges

*(includes works in collaboration with various persons)*

coll.u.t. [**Opere**]

## 12.4. COLLECTIONS OF MORE THAN ONE WORK WITH A COLLECTIVE TITLE

### 12.4.1. Collections of works by different authors (or of anonymous works)

If the publication contains more than one pre-existing works (or parts or excerpts thereof) by different authors, or anonymous, the collective title that identifies the collection is adopted as uniform title (par. 8.1.4).

Additional uniform titles may be assigned for the works included in the collection, especially if they are not many or if they are also published separately. Uniform titles for works indicated in the primary source, if no more than three, and for works corresponding to a whole physical unit of the publication, even if the units are not described individually (Ch. 5), are mandatory.

For collections including also original works or contributions produced for the publication itself see par. 12.4.2. For publications containing two or more works without a collective title sufficient to identify the collection as a work, see par. 12.5.

Il teatro greco : tutte le tragedie / a cura di Carlo Diano

u.t. **Il teatro greco**

Poeti del Duecento / a cura di Gianfranco Contini

u.t. **Poeti del Duecento**

Lettere inedite dei macchiaioli / a cura di Piero Dini

*u.t.* **Lettere inedite dei macchiaioli**

Cielito lindo : il meglio delle canzoni messicane

*(sound recording; the collective title takes up the title of one song and, if necessary, will be differentiated as shown in par. 9.3.2)*

*u.t.* **Cielito lindo** : il meglio delle canzoni messicane

The great masters of Italian art = I grandi maestri dell'arte italiana

*(CD-ROM)*

*u.t.* **I grandi maestri dell'arte italiana**

Eirik il Rosso e altre saghe vichinghe

*(collection with a collective title including the title of one of the works)*

*u.t.* **Eirik il Rosso e altre saghe vichinghe**

*u.t. with additions* **Eiriks saga rauða** (in Italian)

Il libro dei vagabondi : lo Speculum cerretanorum di Teseo Pini, Il vagabondo di Rafaele Friano e altri testi di "furfanteria"

*(collection with a collective title followed, on the title page, by the titles of the two main works included)*

*u.t.* **Il libro dei vagabondi**

*u.t.* **Speculum cerretanorum**

*u.t.* **Il vagabondo, ovvero Sferza de' bianti e vagabondi**

Inezie : 3 pezzi di teatro americano

*(collection of three works in Italian translation: includes Inezie by Susan Glaspell, Aria da capo by Edna St. Vincent Millay and Macchinale by Sophie Treadwell)*

*u.t.* **Inezie**

*u.t. with additions* **Trifles** (in Italian)

*u.t. with additions* **Aria da capo** (in Italian)

*u.t. with additions* **Machinal** (in Italian)

Quattro volti di Otello : William Shakespeare, Arrigo Boito, Francesco Berio di Salsa, Jean-François Ducis / a cura di Marco Grondona e Guido Paduano

*(collection of four works)*

*u.t.* **Quattro volti di Otello**

*u.t. (optional) with additions* **Othello** (in Italian) / Shakespeare, William

*u.t. (optional)* **Otello** / Boito, Arrigo

*u.t. (optional)* **Otello, ossia Il Moro di Venezia** / Berio di Salsa, Francesco

*u.t. (optional)* **Othello, ou Le More de Venise** / Ducis, Jean-François

Raccolta graduale di arie d'opera di Donizetti Galuppi Mascagni Mozart Paisiello Rossini : per soprano : per il primo anno di studio

*(collection with a collective title including the names of the authors)*

*u.t.* **Raccolta graduale di arie d'opera di Donizetti Galuppi Mascagni Mozart Paisiello Rossini**

Raccolta di brani celebri per clarinetto e pianoforte / [a cura di] Salvatore Zoccolo

*(includes compositions by Mendelssohn and others)*

*u.t.* **Raccolta di brani celebri per clarinetto e pianoforte**

#### 12.4.2. Collections including pre-existing works and original contributions

A publication with a collective title containing both a collection of pre-existing works (or parts of pre-existing works) and one or more original works or contributions, is recorded according to the predominant component. Additional uniform titles are assigned, when appropriate, for the other component(s).

Libri, editori e pubblico nel mondo antico : guida storica e critica / a cura di Guglielmo Cavallo

*(includes two pre-existing studies and a new essay)*

*u.t.* **Libri, editori e pubblico nel mondo antico**

Angela Vinay e le biblioteche : scritti e testimonianze

*(includes a section of Studi e testimonianze by various authors and a selection of Scritti e interventi di Angela Vinay 1967-1989, printed respectively on p. 33-199 and 201-331)*

*u.t.* **Angela Vinay e le biblioteche**

*coll.u.t.* **[Opere]** / Vinay, Angela

### 12.5. PUBLICATIONS CONTAINING MORE THAN ONE WORK OR ADDITIONAL CONTRIBUTIONS

#### 12.5.1. Choice of the principal work

If the publication contains works or contributions by different authors (or anonymous), presented on the same level or with different emphasis, but is not a collection with a collective title sufficient to identify it, a uniform title is assigned which is appropriate to the principal work.

If the works included in the publication are two or three, uniform titles are assigned also to the other works. Uniform titles are also assigned to the works that correspond to an entire separate physical unit of the publication, even though the units are not described individually (Ch. 5). The assigning of uniform titles to the other works contained therein is optional, instead, if the works are more than three or if they are additions (e.g. appendices) and are not mentioned in the primary source.

The principal work is the work presented as such in the publication, through the graphics and the statement of content and responsibilities in the primary source:

- a) if there is a main title, the work to which the title refers or is most appropriate;
- b) if two or more works are presented on the same level, the one listed or placed first;



c) if in the publication there is no sequence of presentation, or there is more than one, the work that in the bibliographic description is indicated first (see par. 3.2.4 B and 4.1.1.5).

If these criteria are not applicable or insufficient, the predominance of content is taken into account.

For works published with contributions that are evidently subsidiary or additional, see par. 12.5.2.

*Publications that present a work with special emphasis with respect to the other works:*

Ciò che resta dell'Inghilterra / Derek Jarman

(printed book including, as accompanying material, the DVD of the motion picture released in Italy with the same title)

u.t. with additions (for the printed text) **Kicking the pricks** (in Italian)

u.t. (for the videorecording) **The last of England**

Le vacanze di Nicola / Jean Jacques Sempé, René Goscinny ; traduzione di Alix Tardieu Turolla. Le vacanze di Nicola / J. J. Sempé, R. Goscinny. Supplemento / realizzato da C. Biet ... [et al.] ; tradotto e adattato da Giampaolo Mauro

(tête-bêche publication; the second work is presented as supplement)

u.t. with additions **Les vacances du petit Nicolas** (in Italian)

u.t. with additions **Les vacances du petit Nicolas**. Supplément (in Italian)

Orlando furioso di Ludovico Ariosto / raccontato da Italo Calvino ; con una scelta del poema

u.t. **Orlando furioso di Ludovico Ariosto**

u.t. with additions **Orlando furioso** (antologie) / Ariosto, Ludovico

Norme di prevenzione incendi : raccolta delle circolari e lettere-circolari emanate dal Ministero dell'interno dal 1948 a ottobre 1998 : i decreti e le leggi più importanti in tema di sicurezza e prevenzione

coll.u.t. **[Circolari]** / Italia. Ministero dell'interno

coll.u.t. (optional) **[Leggi]** / Italia

*Publications presenting more than one work on the same level or with equal status:*

Le avventure di Pinocchio / Carlo Collodi. Il cammino verso l'umanità di Pino Occhio / Luciano Chiesa

(the two works, listed side by side on the title page, are printed on facing pages)

u.t. **Le avventure di Pinocchio**

u.t. **Il cammino verso l'umanità di Pino Occhio**

Vocali / Umberto Eco. Soluzioni felici / Paolo Domenico Malvinni

(tête-bêche publication)

u.t. **Vocali**

u.t. **Soluzioni felici**

Vita di Massaroni : briganti, carbonari ed austriaci ai confini del Regno di Napoli (1820-1821) / Aldevis Tibaldi. Life of Massaroni : an Italian bandit / Bartolomeo Pinelli

(tête-bêche publication: only the first work has a title page and title-page verso with usual information; the other component is a facsimile reprint of the original edition, issued in 1823 as Events of the life of Massaroni, an Italian bandit)

u.t. **Vita di Massaroni**

u.t. **Events of the life of Massaroni, an Italian bandit**

Requiem / Gabriel Fauré. Pavane pour une infante défunte / Maurice Ravel

u.t. with additions **Messa di Requiem, 2 voci, coro, organo, orchestra, op. 48** (sound recordings)

u.t. with additions **Pavane pour une infante défunte** (sound recordings)

La giòstra a pé 'nt èl cul / Oscar Barile. La sposa dël tecc ross / Remigio Bertolino. La ca dla rol / Antonio Borghese (Tòni Borghèis). Ciau pais / Marco Gosso

(collection of four works, listed on the title page)

u.t. **La giòstra a pé 'nt èl cul**

u.t. (optional) **La sposa dël tecc ross**

u.t. (optional) **La ca dla rol**

u.t. (optional) **Ciau pais**

Enrico Parnigotto (Padova 1908) : Ritmi nello spazio : antologica di opere su carta (1929-1996) : Civica galleria di piazza Cavour, 20 dicembre 1997-25 gennaio 1998 / a cura di Albertino Parnigotto e Giorgio Segato. Carlo Travaglia (Arezzo 1918) : I sensi del segno : antologica di opere su carta (1940-1997) : Civica galleria di piazza Cavour, 20 dicembre 1997-25 gennaio 1998 / a cura di Giorgio Segato e Mino Travaglia

(tête-bêche publication)

u.t. **Enrico Parnigotto (Padova 1908)**

u.t. **Carlo Travaglia (Arezzo 1918)**

6ª Triennale italiana della medaglia d'arte. Antologica della medaglia friulana dal '400 al '900. Rassegna della placchetta dal XV° al XVII° secolo : Chiesa di San Francesco, 12 maggio-17 giugno 1984

u.t. **6ª Triennale italiana della medaglia d'arte**

u.t. **Antologica della medaglia friulana dal '400 al '900**

u.t. **Rassegna della placchetta dal XV° al XVII° secolo**

2 film di Oliver Stone su Fidel Castro

(includes two movies on DVD and a printed volume; if the units are described separately, uniform titles are assigned to their records only)

u.t. **Comandante**

u.t. **Looking for Fidel**

u.t. **Fidel revisited**

L'opera completa di Bramantino e Bramante pittore / presentazione di Gian Alberto Dell'Acqua ; apparati critici e filologici di Germano Mulazzani

(publication lacking a significant collective title: includes works by the two artists, with additional contributions by two scholars, and the collection of the works of the first painter is to be treated as the principal work)

coll.u.t. **[Opere]** / Bramantino

coll.u.t. **[Opere. Pittura]** / Bramante, Donato

Massimario completo della giurisprudenza del Consiglio di Stato e della Corte costituzionale, 1972-1981

coll.u.t. **[Giurisprudenza]** / Italia. Consiglio di Stato

coll.u.t. **[Giurisprudenza]** / Italia. Corte costituzionale

Lettere di Tullio Crali, Valentino Danieli, Fortunato Depero ... (1929-1939) / a cura di Danilo Presotto  
(collection of letters by a number of artists, listed on the title page, without a significant collective title)

coll.u.t. **[Opere. Lettere]** / Crali, Tullio

optional coll.u.t. for other authors

#### *Publications including works or contributions of different types:*

Primo Mazzolari nella storia del Novecento / Mariangela Maraviglia

(includes a selection of writings by don Mazzolari, longer than the essay)

u.t. **Primo Mazzolari nella storia del Novecento**

coll.u.t. **[Opere]** / Mazzolari, Primo

Max Ernst / a cura di David Larkin ; introduzione di A. W. Rossabi ; traduzione di Luca M. Venturi ; ricerca iconografica di Celestine Dars

(the publication presents itself as a collection of works by the artist, with an introduction)

coll.u.t. **[Opere]** / Ernst, Max

Edizione critica delle rime del canzoniere di Ludovico Ariosto : tesi di dottorato / di Maria Finazzi ; tutore S. Albonico

(Ph.D. thesis, including the text of Ariosto's poems)

u.t. **Edizione critica delle rime del canzoniere di Ludovico Ariosto**

u.t. **Rime** / Ariosto, Ludovico

La Bibbia di Gerusalemme

(includes the text of the Bible, in the official Italian version of the Episcopal Conference, with notes and comments from La Bible de Jérusalem, translated and adapted by a group of Italian scholars: the text of the Bible is to be treated as the principal work)

u.t. with additions **Bibbia** (in Italian)

u.t. with additions **La Bible de Jérusalem** (in Italian)

Messalino festivo dell'assemblea : testi ufficiali completi con breve commento alle letture e orientamenti per la preghiera e per la vita

(includes the texts of the Missal for holidays, in the official Italian version, and the comments of the Missel dominical de l'assemblée edited by a group of French Benedictines, translated and adapted in Italian: the text of the Missal is to be treated as the principal work)

u.t. **Messale romano. Domeniche e feste**

u.t. with additions **Missel dominical de l'assemblée** (in Italian)

#### **12.5.2. Additional contributions**

Additional or subsidiary contributions (par. 8.1.6) include:

- a) introductions, forewords and afterwords, prefaces, introductory notes, accompanying essays or studies, etc.;
- b) footnotes and comments or annotations to a text;
- c) illustrations accompanying a text;
- d) appendices, supplements, bibliographies, indexes, etc., accompanying a text or another type of work.

Additional contributions are those which do not appear to be an integral and constituent part of the work as originally conceived or realized, even if present in the first publication.

The additional or subsidiary contributions which are indicated with their title in the primary source are recorded separately if their title is sufficient to identify them. If they are not mentioned or are indicated generically, the uniform title is optional; a secondary heading for the author of the contribution, however, may be mandatory (par. 18.5).

For additional or subsidiary contributions without a title sufficient to identify them see par. 18.5; alternatively, if desired, an appropriate uniform title may be formulated for the contribution.

La fabbrica del consenso / Noam Chomsky, Edward S. Herman ; traduzione di Stefano Rini ; con il saggio Lo specchio in pezzi, di Alberto Leiss e Letizia Paolozzi

(the title of the additional contribution appears on the title page)

u.t. with additions **Manufacturing consent** (in Italian)

u.t. **Lo specchio in pezzi**

Edizione nazionale delle opere di Cesare Beccaria / diretta da Luigi Firpo

Vol. 1: Dei delitti e delle pene / Cesare Beccaria ; a cura di Gianni Francioni ; con Le edizioni italiane del Dei delitti e delle pene, di Luigi Firpo

coll.u.t. (for the collection as a whole) **[Opere]**

u.t. (for vol. 1) **Dei delitti e delle pene**

u.t. (for the additional contribution in vol. 1) **Le edizioni italiane del Dei delitti e delle pene** / Firpo, Luigi

Nuovo Testamento e mitologia : il manifesto della demitizzazione / Rudolf Bultmann ; saggio introduttivo di Italo Mancini Oltre Bultmann

(includes three essays by Bultmann, in Italian translation: Nuovo Testamento e mitologia, Sul problema della demitizzazione and Intorno al problema della demitizzazione)

u.t. with additions **Neues Testament und Mythologie** (in Italian)

u.t. (optional) with additions **Zum Problem der Entmythologisierung** <1952> (in Italian)

u.t. (optional) with additions **Zum Problem der Entmythologisierung** <1961> (in Italian)

u.t. **Oltre Bultmann** / Mancini, Italo

Rime / Francesco Petrarca ; a cura di Guido Bezzola ; con un saggio di Andrea Zanzotto

(the title of the contribution appears on cover and inside)

u.t. **Canzoniere**

u.t. (optional) **Petrarca fra il palazzo e la cameretta** / Zanzotto, Andrea

Canzoniere / Francesco Petrarca ; introduzione di Ugo Foscolo ; note di Giacomo Leopardi  
*(the introduction, Saggio sopra la poesia del Petrarca, is the Italian translation of an essay written in English by Foscolo)*  
 u.t. **Canzoniere**  
 u.t. (optional) with additions **An essay on the poetry of Petrarch** (in Italian) / Foscolo, Ugo

Canzoniere / Francesco Petrarca ; testo critico e introduzione di Gianfranco Contini ; annotazioni di Daniele Ponchirolì  
 u.t. **Canzoniere**

Il nome della rosa / di Umberto Eco  
*(the accompanying material, non mentioned on the title page, bears the title Postille a Il nome della rosa / di Umberto Eco)*  
 u.t. **Il nome della rosa**  
 u.t. (optional) **Postille a Il nome della rosa**

## 12.6. COMPONENT PARTS OF A WORK

If a work consists of more than one component part or contribution (par. 8.1.5), in addition to assigning a uniform title to the work as a whole, additional uniform titles appropriate to the individual parts or contributions with a significant title, to be registered independently, may be assigned (see par. 9.1.4).

Appropriate uniform titles are mandatory for the parts that constitute an entire physical unit of the publication (excluding accompanying material) and for those indicated in the primary source, if no more than three, when they have a significant title and a main heading different from that of the work as a whole (see Part III). If the units or parts of a publication are described individually (Ch. 5), as a rule each uniform title is assigned only to the record to which it is directly referred. For components that serve to realize the work but that constitute a different type of work (e.g. librettos and other texts for music or soundtracks for motion pictures, par. 11.13) *see also* references between uniform titles are preferred.

For component parts or contribution published separately see par. 12.2; for pre-existing works or parts of works included in a collection see par. 12.4.

Dalla pieve alla cattedrale nel territorio di Alessandria / Diocesi, pievi, parrocchie e monasteri nel territorio di Alessandria, secoli X-XIII, [di] Geo Pistarino ; Arte romanica nel territorio di Alessandria, [di] Alberto Fumagalli ; fotografie di Mario Carrieri  
 u.t. (for the work as a whole) **Dalla pieve alla cattedrale nel territorio di Alessandria**  
 u.t. (for the first contribution) **Diocesi, pievi, parrocchie e monasteri nel territorio di Alessandria, secoli X-XIII**  
 u.t. (for the second contribution) **Arte romanica nel territorio di Alessandria**

L'Ambrosiana / Storia dell'Ambrosiana, di Angelo Paredi ; I dipinti e le sculture, di Gian Alberto Dell'Acqua ; I disegni e le stampe, di Lamberto Vitali  
 u.t. (for the work as a whole) **L'Ambrosiana**  
 u.t. (for the first contribution) **Storia dell'Ambrosiana**  
 u.t. (for the second contribution) **I dipinti e le sculture**  
 u.t. (for the third contribution) **I disegni e le stampe**

Eduardo / la vita e le opere in un volume di Anna Barsotti ; le immagini e la voce dell'artista in una videocassetta di Rai educational  
 Eduardo / Anna Barsotti  
 Eduardo racconta Eduardo / a cura di Maurizio Giammusso ; regia di Nello Pepe  
 u.t. (for the work as a whole) **Eduardo**  
 u.t. (for the printed text) **Eduardo** / Barsotti, Anna  
 u.t. (for the videorecording) **Eduardo racconta Eduardo**

Trattato di storia romana / Giulio Giannelli, Santo Mazzarino  
 Vol. 1: L'Italia antica e la repubblica romana / a cura di G. Giannelli  
 Vol. 2: L'Impero romano / a cura di S. Mazzarino  
 u.t. (for the work as a whole) **Trattato di storia romana** / Giannelli, Giulio  
 u.t. (for vol. 1) **L'Italia antica e la repubblica romana** / Giannelli, Giulio  
 u.t. (for vol. 2) **L'Impero romano** / Mazzarino, Santo

Storia d'Italia / diretta da Giuseppe Galasso  
 Vol. 21: La crisi di fine secolo e l'età giolittiana / Franco Gaeta  
 u.t. (for the work as a whole) **Storia d'Italia** <diretta da Giuseppe Galasso>  
 u.t. (for vol. 21) **La crisi di fine secolo e l'età giolittiana** / Gaeta, Franco

Il linguaggio della biblioteca : scritti in onore di Diego Maltese / raccolti da Mauro Guerrini  
 u.t. (for the work as a whole) **Il linguaggio della biblioteca**  
 optional u.t. for the contributions

## 12.7. PUBLICATIONS CONTAINING MORE THAN ONE EXPRESSION OF THE SAME WORK

If the publication contains two or more expressions of the same work (or of its parts or excerpts, or of more than one work), more than one uniform title may be formulated, with appropriate additions for each expression (par. 9.4). If additions are not used, only the uniform title for the work is assigned.

La ballata del vecchio marinaio / Samuel Coleridge ; con 42 illustrazioni di Gustave Doré ; traduzione di Mario Luzi con testo a fronte ; introduzione di Giampaolo Dossena  
 u.t. **The rime of the ancient mariner**  
 other u.t. with additions **The rime of the ancient mariner** (in Italian)

Lesbia napolitana : cinquanta carmi di Catullo in napoletano / [a cura di] Renato Casolaro  
*(with parallel Latin text)*  
 u.t. with additions **Carmina** (selections)  
 other u.t. with additions **Carmina** (in Neapolitan ; selections)

Lo cunto de li cunti / Giambattista Basile ; a cura di Michele Rak  
(with parallel Italian version)

u.t. **Lo cunto de li cunti**

other u.t. with additions **Lo cunto de li cunti** (in Italian)

La cena di Trimalcione / di Petronio ; con testo a fronte, introduzione e traduzione di Saverio Vollaro

u.t. **Satyricon**. Cena Trimalchionis

other u.t. with additions **Satyricon**. Cena Trimalchionis (in Italian)

Antidetti / Giuseppe Pontiggia ; [intagli di] Raymundo Sesma

(in black and in braille)

u.t. **Antidetti**

other u.t. with additions **Antidetti** (braille)

Autobots fight back / written by John Grant ; illustrated by Mike Collins and Mark Farmer

(book and audiocassette belonging to the series The Transformers, for children, with the same text)

u.t. **Autobots fight back**

other u.t. with additions **Autobots fight back** (sound recordings)

## 13. Access from other titles

Other titles that may be useful for searching should constitute access elements besides one or more uniform titles, in accordance with the above rules, and the main title of the publication:

- a) titles other than the main title, and variant titles, that are emphasized in other parts of the publication (other title pages, cover, spine, half-title, label, container, case, etc.) (par. 4.1.1.7 A);
- b) variations of the title in multipart publications (par. 4.1.1.7 B);
- c) the alternative title (par. 4.1.1.2), if it is used also on its own to refer to the work;
- d) parallel titles, or if they are more than three, at least those in the more widespread languages (par. 4.1.4.1);
- e) subtitles (par. 4.1.2), when they consist in the expanded form of an acronym or when they could be regarded or searched as the main title;
- f) expressions preceding or introducing the title, or avant-titres, when they could be regarded as part of the title or as the main title (par. 4.1.1.1 E, 4.1.2.3 and 4.6.1.1 B);
- g) a part of the title after the first word(s) (internal title), when given its prominence or for the introductory nature of the first words, it could be regarded as the main title (par. 4.1.1.1 D);
- h) graphic variations of the title: e.g. titles with old or alternative spelling, words that may appear united or separated, different transcriptions of special characters, symbols and non-alphabetic signs or graphic peculiarities (par. 2.5), or different transliterations or transcription into Latin characters (par. 2.4 and *Appendix F*);
- i) titles consisting of a common title and one or more dependent titles, also when in the description the common title is followed by other title information or statements of responsibility (par. 4.1.1.3, 4.1.2.5 C e 4.1.3.6 D);
- j) the title of a part of a work published separately, or of a subseries or section, when it is not generic and it is preceded by the common title in the description (par. 4.1.1.3 and 4.6.1.2) or in the uniform title (par. 9.1.4);
- k) the titles of the works following the first one in publications without a collective title (par. 4.1.1.5).

Also the titles of collections should be access elements, together with their variants or alternative forms and, in accordance with the above indications.

These titles, or variations of the title, may be recorded as references to the uniform title or as access elements to the bibliographic records involved, or in both capacities (cf. par. 9.0.3 and 9.6.1).

It is not necessary to create other access elements from variant forms having the same value for filing and searching (e.g. *The Bible* vs *Bible*, *MASH* vs *M\*A\*S\*H*).

## PART III

### RESPONSIBILITIES

## 14. *Responsibility relationships*

### 14.1. DEFINITION AND SCOPE

#### 14.1.1. Responsibility for the conception and realization of a work and of its expressions

*Responsibility*, for cataloguing purposes, is the relationship between a *work* or one of its *expressions* and one or more *persons* or *corporate bodies* that conceived, composed, realized, modified or performed it. Persons and corporate bodies having formally taken on these responsibilities are included even though they did not materially carry out these activities.

#### 14.1.2. Responsibility of a corporate body

The responsibility of a corporate body may derive:

- a) from an activity carried out collectively by a group of persons adopting a name to identify itself (see par. 16.0.1-16.0.2), or
- b) from formal or informal procedures through which a corporate body approves or adopts and emanates or diffuses in its name or by its authority works produced by one or more persons or derived from other sources.

The procedures according to which the activities of a corporate body are carried out may be complex, for some documents (e.g. the laws of a State or a charter), and may involve more than one organ of the same body or different bodies.

#### 14.1.3. Attributed, erroneous and fictitious responsibility

Responsibility relationships include relationships with persons or corporate bodies that are indicated as responsible, even erroneously or fictitiously, in one or more publications of a work or in reference works.

#### 14.1.4. Indirect responsibility

The activities of persons and corporate bodies concerning the circumstances in which a work or one of its expressions were realized, or characteristics or components that are not present in the work (or in its expression) as it is published, may also be included in responsibilities. Such activities may be related to an event (conference, exhibition, performance, ceremony, etc.) that the work documents: e.g. a corporate body promoting a conference, the participants in an academic discussion or the parties to a legal proceeding, or the actors, musicians, set designers, etc. of a show that is documented by a publication (e.g. a program or a libretto) in which their contribution is indicated but not actually recorded.

Relationships between a person or a corporate body and a work (or one of its expressions), not included among those indicated here or in the scope of subject indexing, may also be treated as responsibilities, usually specifying their nature (par. 14.2.4), when considered appropriate as access elements: e.g. the dedicatee of a work or of one of its editions, or the person or corporate body to whom a work is addressed or offered.

#### 14.1.5. Responsibility for publication and manufacture

Responsibilities for the *material realization or production, publication and distribution* of the publications (publisher, printer, distributor, book designer, bookbinder, etc.) may be subject to systematic and controlled recording, like responsibilities for works and expressions (Ch. 19). This treatment is recommended at least for older and musical publications.

The distinction between responsibility for the works and expressions and responsibility for the material realization or production of the publications, however, is not always sharp and may depend on the nature of the work: e.g. complex or specialized works in which the publisher has also a significant role in the work itself, or graphic works or artefacts produced by processes in which the realization of the work cannot be dissociated from its material production. For responsibility relative to the material realization of a manuscript or other object produced in a single exemplar see par. 14.1.6.

#### 14.1.6. Responsibility related to single copies

Persons and corporate bodies may be responsible for activities that concern individual copies of a publication, both with regard to their intellectual or artistic characteristics (textual corrections, marginal notes, additional illustrations or decoration, fine bindings, etc.) and to their ownership or preservation (purchase, sale, gift, shelf marking, restoration, etc.). However, the distinction between activities relative to a single copy, activities relative to a set of copies of the same publication, and activities relative to the publication as such (or to a subset of all copies produced, e.g. a distinct impression or issue) is not always clearcut or may not be ascertainable.

These responsibilities may be recorded in a systematic and controlled way, like responsibilities for works and expressions and for material production (Ch. 20). This treatment is recommended at least for older and rare publications.

## 14.2. LEVELS, DEGREES AND TYPES OF RESPONSIBILITY

### 14.2.1. Responsibility for the work and responsibility for its expressions

The rules distinguish responsibilities at the level of the work from responsibilities relative to specific expressions of the work. *Responsibilities at the level of the work* include the conception, composition or realization of the work in its original form. *Responsibility at the level of the expression*, instead, concerns the expressions deriving from the original work (revised or updated editions, translations, performances, etc.).

The first publication of the work, as a rule, is considered the original form or expression, irrespective of modifications that the author or others may have made before publication. However, in special circumstances (posthumous or unfinished works, underground circulation, etc.), it may be necessary to consider the first publication as a derived expression: e.g. for a work issued in translation before the first publication in the original language. A work may exist in more than one original form, or considered as such when their derivation is not known or cannot be ascertained.

Responsibilities recorded at the work level are not, in general, assigned also for the expression level. Similarly, responsibilities at the expression level are not assigned to persons or bodies having a responsibility for the work, even if of a different type (e.g. an edition revised by the author of the original work or a performance of a piece of music by the composer himself), unless this is necessary to specify the type of responsibility (par. 14.2.4).

When an expression is based on a previous derived expression (e.g. the translation of a revised edition or a musical performance based on a specific transcription), relative responsibility is assigned without taking into account the fact that it specifically concerns the new expression (e.g. the translation or the performance) or that it derives from the previous expression (the revised edition or the transcription).

### 14.2.2. Authorship and other kinds of responsibility

Persons and corporate bodies who have conceived and composed or realized the work in its original form, or have taken on these functions, are considered to be *authors*. Authorship may concern the entire work or some of its parts or component contributions (e.g. chapters of a textual work, text and music or text and images).

More than one person or body may have equal responsibility as authors (*co-authors*, par. 17.2.2) or different degrees or "weights" of authorship (*principal authors* and *collaborators*, par. 17.2.1).

Responsibilities other than authorship are the responsibility for *editing* or *directing* (planning, coordinating, etc.) the realization of a work by more than one author or collaborator, including the editor himself (par. 17.2.5), and the responsibility for the *collection* of works or parts of works, by the same author or by different authors (par. 17.3 and, in Part II, par. 8.1.4).

Responsibility other than authorship lies also with persons or bodies who are responsible for modification of a work in a particular expression, which is not considered to be a new work, distinct from the pre-existing work: e.g. translators, editors of a specific edition of a text, transcribers of a musical composition (Ch. 18).

### 14.2.3. Principal, coordinate and secondary responsibility

**14.2.3 A.** The rules differentiate responsibility for a work into *three degrees* that correspond to three types of relationships between the uniform title for the work and the uniform heading for a person or corporate body:

- a) *principal* (or primary) *responsibility*, for the person or body which is the sole or principal author of the work, or the first among no more than three co-authors;
- b) *coordinate responsibility*, for persons or bodies having equal responsibility for the work with respect to the person or body to whom principal responsibility is assigned;
- c) *secondary* (or subordinate) *responsibility*, for persons or corporate bodies whose responsibility for the work is of a lesser degree than the previous case (editors, directors, etc.), or is shared among more than three co-authors, or is uncertain or erroneously attributed.

Responsibility for specific expressions are considered always to be *secondary*, without further distinction of degree (e.g. in the case of an edition with one principal editor assisted by a number of collaborators).

**14.2.3 B.** The three degrees of responsibility correspond with:

- 1) the *main heading* (*m.h.*);
- 2) *coordinate headings* (*c.h.*);
- 3) *secondary headings* (*s.h.*).

The main heading is always unique and may be absent. In this case in order to arrange several records into a single alphabetical series the uniform title is used directly.

Coordinated headings may be one or two and are applicable only in the presence of a main heading.

Secondary headings may be present or absent and may concern one or more persons and corporate bodies.



**14.2.4. Types of responsibility**

If desired, responsibilities of any degree and at any level may be specified through codes or designations stating the activity or function performed by the person or corporate body (translator, illustrator, performer, motion picture director, set designer, etc.). In this case the same person or body may be assigned more than one responsibility, differentiated by the designation of function.

**14.2.5. Alternative treatments**

In catalogues in which it is not possible to link each responsibility to the entity to which it refers (e.g. in the case of a publication containing more than one work) and at the appropriate level (for the work, for a specific expression, for a given publication or for a single copy), all responsibilities may be treated at the level of the bibliographic record or, if possible, distinguished between the level of the bibliographic record (for the work, the expression and the publication) and the level of the holdings record.

If each responsibility is not linked to the appropriate entity, principal or coordinate responsibilities for a given work may be treated as secondary responsibilities for the publication (e.g. when a work is published as accompanying material in respect to a principal work).

In catalogues that do not distinguish three degrees of responsibility:

- a)* if only principal and secondary responsibilities are differentiated, coordinate responsibilities are recorded as secondary responsibilities;
- b)* if distinctions are not made between principal and secondary responsibility, all persons or corporate bodies with any degree of responsibility are recorded as alternative responsibility (undifferentiated).

## 15. *Uniform headings for persons*

### 15.1. CHOICE OF NAME

#### 15.1.1. Most frequently used name

##### *15.1.1.1. Pseudonyms, assumed names and nicknames*

##### *15.1.1.2. Shared pseudonyms and conventional names appearing as names of persons*

##### *15.1.1.3. Traditional designations and descriptive phrases*

#### 15.1.2. Change of name

##### *15.1.2.1. Latest name used*

##### *15.1.2.2. Sovereigns, popes and heads of religious groups*

#### 15.1.3. Variant forms of a name

##### *15.1.3.1. Forms in different languages*

##### *15.1.3.2. Forms in different scripts*

##### *15.1.3.3. Variations in fullness*

##### *15.1.3.4. Grammatical variations*

##### *15.1.3.5. Graphic variations and errors*

### 15.2. ELEMENTS OF THE NAME AND THEIR ORDER

#### 15.2.1. Names of persons lived in ancient or medieval age

##### *15.2.1.1. Names in direct order*

##### *15.2.1.2. Name in inverted form*

##### *15.2.1.3. Roman names*

#### 15.2.2. Names of persons lived in modern or contemporary age

##### *15.2.2.1. National usage for the choice of the first element*

##### *15.2.2.2. Surnames with prefixes*

##### *15.2.2.3. Compound surnames*

##### *15.2.2.4. Names of persons identified by a title of nobility*

##### *15.2.2.5. Pseudonyms, assumed names or nicknames with more than one element*

##### *15.2.2.6. Initials*

#### 15.2.3. Titles and other terms of distinction

### 15.3. QUALIFIERS

**15.3.1. Dates**

**15.3.2. Names used as qualifiers**

**15.3.3. Profession, status or field of activity**

**15.3.4. Homonyms not distinguished**

**15.3.5. Alternative treatments**

**15.4. REFERENCES**

**15.4.1. *See* references**

**15.4.2. *See also* references**

## 16. *Uniform headings for corporate bodies*

### 16.0. DEFINITION AND SCOPE

#### 16.0.1. Definition

#### 16.0.2. Name of the corporate body

#### 16.0.3. Change of name

##### 16.0.3.1. *Minor changes*

##### 16.0.3.2. *Changes originating distinct headings*

### 16.1. CHOICE OF NAME

#### 16.1.1. Most frequently used name

##### 16.1.1.1. *Acronyms and other abbreviated forms*

##### 16.1.1.2. *Particular denomination or location*

#### 16.1.2. Variant forms of a name

##### 16.1.2.1. *Forms in different languages*

##### 16.1.2.2. *Forms in different scripts*

##### 16.1.2.3. *Grammatical variations*

##### 16.1.2.4. *Graphic variations*

#### 16.1.3. Subordinate or related bodies

##### 16.1.3.1. *Subordinate bodies entered under their own name*

##### 16.1.3.2. *Subordinate bodies entered subordinately*

##### 16.1.3.3. *Related bodies*

#### 16.1.4. Territorial authorities

##### 16.1.4.1. *Choice between geographic name and official or traditional name*

##### 16.1.4.2. *Qualifiers for territorial authorities*

##### 16.1.4.3. *Change of name or form of government*

##### 16.1.4.4. *Organs of territorial authorities*

#### 16.1.5. Religious bodies

##### 16.1.5.1. *Churches, religious groups and organizations*

##### 16.1.5.2. *Religious orders and societies*

##### 16.1.5.3. *Ecclesiastical districts and religious bodies having territorial jurisdiction*

**16.1.5.4. *Local religious institutions*****16.1.5.5. *Subordinate religious bodies and organs of religious bodies*****16.1.5.6. *Councils, synods and meetings of religious bodies*****16.1.6. Occasional corporate bodies****16.1.6.1. *Name identifying an occasional corporate body*****16.1.6.2. *Choice of name*****16.1.6.3. *Ordinal number and qualifiers of occasional corporate bodies*****16.2. ELEMENTS OF THE NAME AND THEIR ORDER****16.2.1. Initial articles****16.2.2. Names of persons in the name of a corporate body****16.2.3. Legal terms and other initial or final elements of the name****16.2.4. Numbers in the name of a corporate body****16.2.5. Location or territorial ambit****16.3. QUALIFIERS****16.3.1. Full form of the name for acronyms****16.3.2. Place****16.3.3. Dates****16.3.4. Type of body****16.4. REFERENCES****16.4.1. *See* references****16.4.2. *See also* references**

## *17. Responsibility for the work*

### **17.0. ANONYMOUS WORKS AND WORKS OF CONTROVERSIAL AUTHORSHIP**

#### **17.0.1. Works of unknown authorship**

#### **17.0.2. Works of authorship not sufficiently identified or identifiable**

#### **17.0.3. Works of controversial authorship or erroneously attributed**

### **17.1. WORKS OF SINGLE AUTHORSHIP**

#### **17.1.1. Works of known authorship**

#### **17.1.2. Works generally attributed to an author**

#### **17.1.3. Erroneous or fictitious attributions of works of known authorship**

### **17.2. WORKS IN COLLABORATION**

#### **17.2.0. Variations in responsibility**

#### **17.2.1. Works with one or more authors represented as principal authors**

#### **17.2.2. Works in collaboration between two or three authors**

#### **17.2.3. Works in collaboration between more than three authors**

#### **17.2.4. Special types of collaboration**

##### ***17.2.4.1. Narrator and writer or editor***

##### ***17.2.4.2. Interviews and conversations***

##### ***17.2.4.3. Correspondence***

##### ***17.2.4.4. Academic theses and dissertations***

##### ***17.2.4.5. Images and text***

##### ***17.2.4.6. Music and text***

#### **17.2.5. Responsibility of the editor, director, etc.**

### **17.3. COLLECTIONS AND SERIES**

#### **17.3.1. Collections**

#### **17.3.2. Series**

### **17.4. RESPONSIBILITY OF CORPORATE BODIES**

#### **17.4.0. Works of official nature and other kinds of works entered under a corporate body**

##### ***17.4.0.1. Works of normative and administrative character***

##### ***17.4.0.2. Other works of official nature***

**17.4.0.3. Works of documentary and informative character****17.4.0.4. Other kinds of works entered under a corporate body****17.4.1. Responsibility of the corporate body and responsibility of members or officers****17.4.1.1. Members of a corporate body****17.4.1.2. Persons holding office in a corporate body****17.4.1.3. Popes and other ecclesiastical officials****17.4.1.4. Compilers, drafters and editors****17.4.2. Works involving more than one corporate body or more than one organ****17.4.2.1. Treaties and agreements****17.4.2.2. Acts of a corporate body approved or emanated by a different body****17.4.2.3. Works involving organs of a corporate body or subordinate bodies****17.4.2.4. Works produced by a corporate body for another body****17.4.2.5. Changes of the corporate body responsible for a work****17.4.3. Serials, collections and series****17.4.4. Conferences, exhibitions and other events****17.4.4.1. Proceedings and documents of conferences or other meetings****17.4.4.2. Catalogues and other publications of exhibitions****17.4.4.3. Publications of other events****17.5. INDIRECT RESPONSIBILITY FOR A WORK**

## *18. Responsibility for the expression*

### **18.0. DEFINITION AND SCOPE**

#### **18.1. RESPONSIBILITY FOR DIFFERENT EDITIONS OR VERSIONS**

#### **18.2. RESPONSIBILITY FOR TRANSLATIONS**

#### **18.3. RESPONSIBILITY FOR PERFORMANCES**

#### **18.4. RESPONSIBILITY FOR COLLECTIONS OF WORKS BY THE SAME AUTHOR OR WITHOUT COLLECTIVE TITLE**

#### **18.5. RESPONSIBILITY FOR ADDITIONAL CONTRIBUTIONS**

##### **18.5.1. Illustrations**

##### **18.5.2. Introductions and prefaces**

##### **18.5.3. Commentaries, notes and other additional material**

#### **18.6. MULTIPLE RESPONSIBILITIES FOR THE EXPRESSION**

#### **18.7. RESPONSIBILITY FOR PREVIOUS EXPRESSIONS AND INDIRECT RESPONSIBILITY**

## *19. Responsibility for publishing and manufacturing*

### **19.0. DEFINITION AND SCOPE**

#### **19.1. RECORDING RESPONSIBILITIES FOR PUBLISHING AND MANUFACTURING**

#### **19.2. HEADINGS**

## *20. Responsibility related to specific copies*

### **20.0. DEFINITION AND SCOPE**

#### **20.1. RECORDING RESPONSIBILITIES RELATED TO SPECIFIC COPIES**

#### **20.2. HEADINGS**



*Appendix A: Abbreviations and symbols*

*Appendix B: Capitalization and numerals*

*Appendix C: General material designation*

*Appendix D: Specific material designation*

*Appendix E: Music formats*

*Appendix F: Transliteration or transcription  
of non-Latin scripts*

*Appendix G: Uniform titles for editions of the Bible*

*Appendix H: Genre terms for collective uniform titles*