Library of Congress Classification

Module 12.4
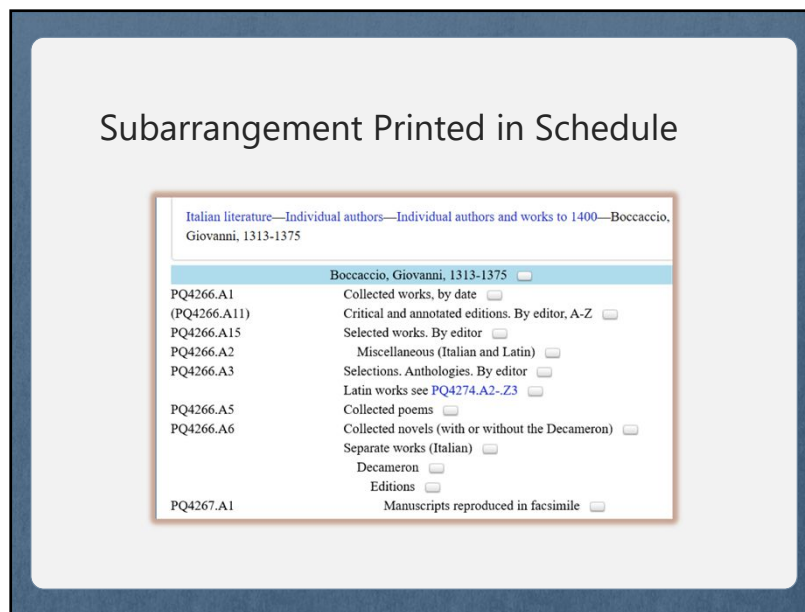## Subarranging Literary Authors

Policy, Training, and Cooperative Programs Division
Library of Congress
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Introduction

- In the previous modules
  - Classification of all works by and about a literary author in one place
    - Exception: authors who write in multiple languages
  - Creating and assigning a literary author number
- In this module
  - Introduction to the use of tables to subarrange literary authors

In the previous two modules, we explained that works by and about literary authors are classified together in one place, with the exception of authors who write in more than one language. We also explained how to create a literary author number when one has yet to be assigned to an author.

In this module, we will introduce you to the tables that are used to subarrange literary author numbers.

In some cases, the entire subarrangement for works by and about an individual literary author is printed in the schedules.

This is most common for major authors who lived many decades or even centuries ago. These subarrangements can be extensive.

For example, the subarrangement for Boccaccio, the author of the *Decameron*, covers several screens in Classification Web. The image on your screen is just the beginning.

Subarrangement Printed in Schedule

French literature—Old French literature—Individual authors and works—(14th-) 15th century (to ca. 1525)—René I, d'Anjou, king of Naples and Jerusalem, 1409-1480

PQ1577.P87-.P873	Purgatoire d'amours Table P-PZ43
PQ1577.R34	Raffaele, da Verona, fl. 1379-1407 Table P-PZ40
PQ1579	René I, d'Anjou, king of Naples and Jerusalem, 1409-1480
PQ1579.A1	Collected works. By date
PQ1579.A6-.A79	Separate works
PQ1579.A8-Z	Criticism

Other authors, like King René I, have much shorter developments.
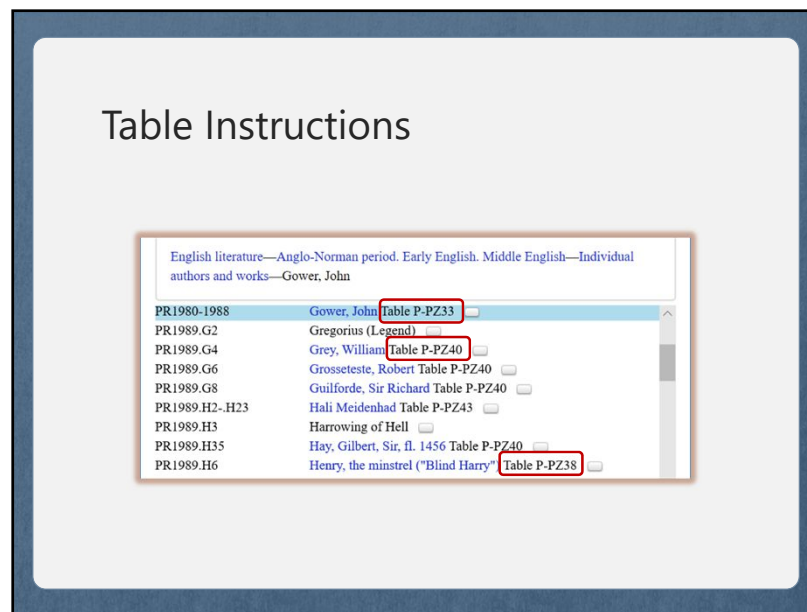
Most of the time, though, literary authors are subarranged by tables, and only the single literary author number, or span of numbers, is printed in the schedule.
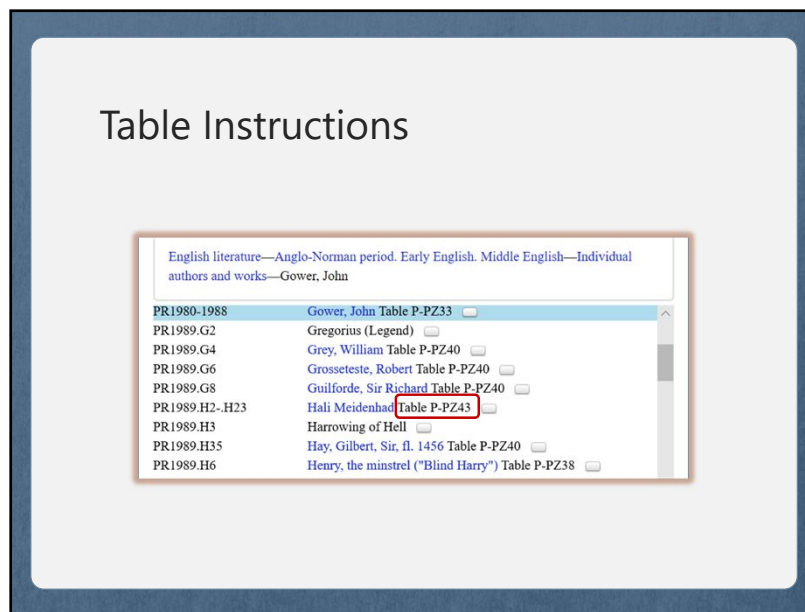
You might recall that we are to use internal and external tables *only* when we are told to use them, and we are to use only the specific table that we are told to use.

In this short excerpt from the list of early English and Middle English authors, we see three different table instructions.

John Gower is subarranged with Table P-PZ33.
William Grey is subarranged with Table P-PZ40.
And Henry the Minstrel is subarranged with Table P-PZ38.

Table Instructions

English literature—Anglo-Norman period. Early English. Middle English—Individual authors and works—Gower, John

PR1980-1988	Gower, John Table P-PZ33
PR1989.G2	Gregorius (Legend)
PR1989.G4	Grey, William Table P-PZ40
PR1989.G6	Grosseteste, Robert Table P-PZ40
PR1989.G8	Guilforde, Sir Richard Table P-PZ40
PR1989.H2-.H23	Hali Meidenhad Table P-PZ43
PR1989.H3	Harrowing of Hell
PR1989.H35	Hay, Gilbert, Sir, fl. 1456 Table P-PZ40
PR1989.H6	Henry, the minstrel ("Blind Harry") Table P-PZ38

You probably noticed that Table P-PZ43 is also used in this excerpt.

Hali Meidenhad is an anonymous work, not a literary author, and P-PZ43 is used to subarrange individual literary works that have been assigned two cutters.

In addition, PR1989.G2 and PR1989.H3 do no include a table instruction.
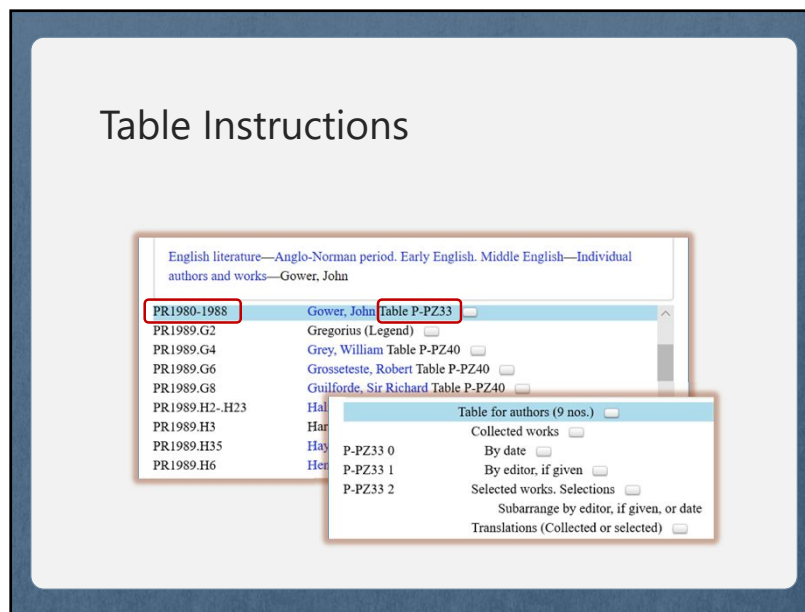
The table instruction is based on the amount of numbers, and the type of numbers, that are assigned to an individual author.

John Gower's span, PR1980-1988, is nine numbers long.

P-PZ33 is a table for authors with 9 numbers (the image on the screen, however, only shows the beginning of the table).
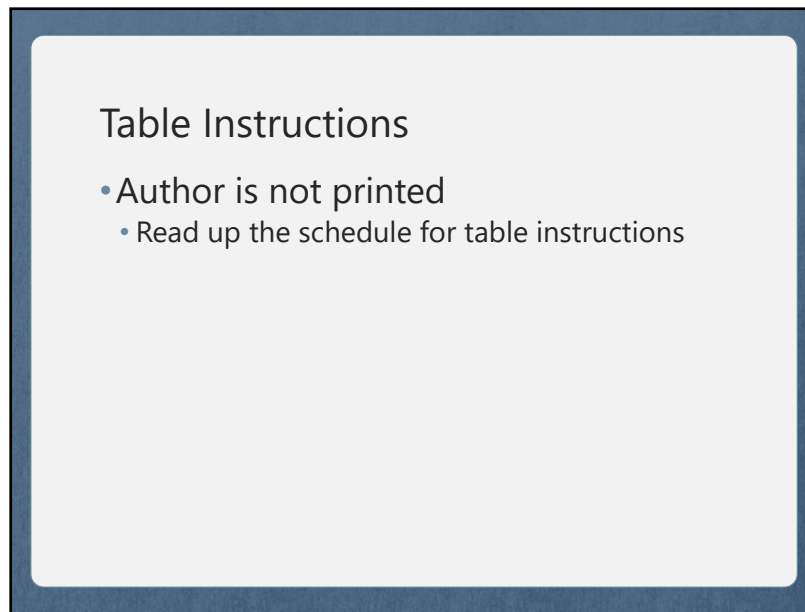
Table Instructions

English literature—Anglo-Norman period. Early English. Middle English—Individual authors and works—Gower, John

PR1980-1988	Gower, John Table P-PZ33
PR1989.G2	Gregorius (Legend)
PR1989.G4	Grey, William Table P-PZ40
PR1989.G6	Grosseteste, Robert Table P-PZ40
PR1989.G8	Guilforde, Sir Richard Table P-PZ40
PR1989.H2-.H23	Hali Meidenhad Table P-PZ43
PR1989.H3	Harrowing of Hell
PR1989.H35	Hay, Gilbert, Sir, fl. 1456 Table P-PZ40
PR1989.H6	Henry, the minstrel ("Blind Harry") Table P-PZ38

William Grey and Henry the Minstrel both have a single cutter, but use different tables. The emphasis of the two tables is different.

P-PZ40 provides more space for works by the author than it does for commentaries and biography about the author.

P-PZ38 is the opposite: more space is provided for critical and biographical resources than for literary works by the author.
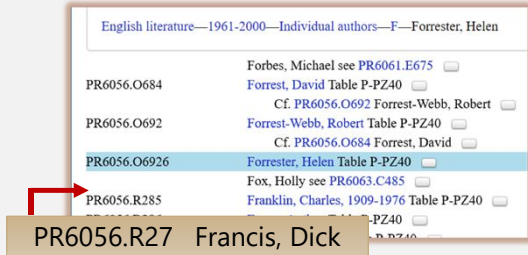
As you know, most authors are not printed in the schedule. How do you know what table to use when the author's name is not printed with a table instruction?

Table Instructions

- Author is not printed
  - Read up the schedule for table instructions

Well, the answer is simple! You have to read up the schedule for instructions.

Dick Francis was a British mystery writer, who began to publish during the second half of the 20th century. His literary author number is PR6056.R27, but his name is not printed in the schedule.

All of the authors around him are subarranged by Table P-PZ40, which is a good indication of the table that we should use to subarrange him, too. However, it is *better* to read up the schedule than to simply assume that we use the same table.

If we click through the hierarchies, we find instructions under **Individual authors**.

"Subarrange each author by Table P-PZ40 unless otherwise specified."

In order to specify otherwise, the author's name would have to be printed in the schedules.

We should use Table P-PZ40 to subarrange the literary works by Dick Francis, as well as resources about him.

Comparison of Tables

- Ten tables for subaranging literary authors

P-PZ31	49 numbers	P-PZ37	1 number
P-PZ32	19 numbers	P-PZ38	1 cutter number
P-PZ33	9 numbers	P-PZ39	1 number
P-PZ35	5 numbers	P-PZ40	1 cutter number
P-PZ36	2 numbers	P-PZ44	2 cutter numbers

There are ten separate tables used to subarrange literary authors, and they serve different purposes.

For example, P-PZ31 is used for authors who have been assigned a range of 49 numbers, while P-PZ44 is applied to authors who have two cutter numbers.

Some of these tables are used hundreds or even thousands of times, while others are used more sparingly.

Comparison of Tables

- Ten tables for subaranging literary authors

P-PZ31	49 numbers	P-PZ37	1 number
P-PZ32	19 numbers	P-PZ38	1 cutter number
P-PZ33	9 numbers	P-PZ39	1 number
P-PZ35	5 numbers	P-PZ40	1 cutter number
P-PZ36	2 numbers	P-PZ44	2 cutter numbers

Never assume that you should use Table P-PZ40!

The table that is most commonly used to subarrange literary authors is P-PZ40, and it tends to be the table that catalogers apply whether or not they should. You should never assume that you should use Table P-PZ40. Always check the schedule for specific instructions!

The tables are superficially the same, because for the most part they employ the same captions in the same order, but the values of those captions can be quite different.

Comparison of Tables

	Translations (Collected or selected)
	Where the original language is English, French or German, omit numbers for original language in .xA2-.xA49 below
P-PZ38 .xA2-.xA29	English. By translator, if given, or date
P-PZ38 .xA3-.xA39	French. By translator, if given, or date
P-PZ38 .xA4-.xA49	German. By translator, if given, or date
P-PZ38 .xA5-.xA59	Other. By language
P-PZ38 .xA6	Selected works. Selections. By date
P-PZ38 .xA61-.xA78	Separate works. By title

	Translations (Collected or selected)
P-PZ40 .xA199	Modern versions of early authors in the same language. By date
P-PZ40 .xA1995	Polyglot. By date
P-PZ40 .xA2	English. By date
P-PZ40 .xA3	French. By date
P-PZ40 .xA4	German. By date
P-PZ40 .xA5-.xA59	Other. By language (alphabetically) and date
P-PZ40 .xA6	Selected works. Selections. By date
P-PZ40 .xA61-.xZ458	Separate works. By title

These are excerpts from two tables, P-PZ38, and P-PZ40, which are both used to subarrage literary authors that have been assigned a single cutter number.
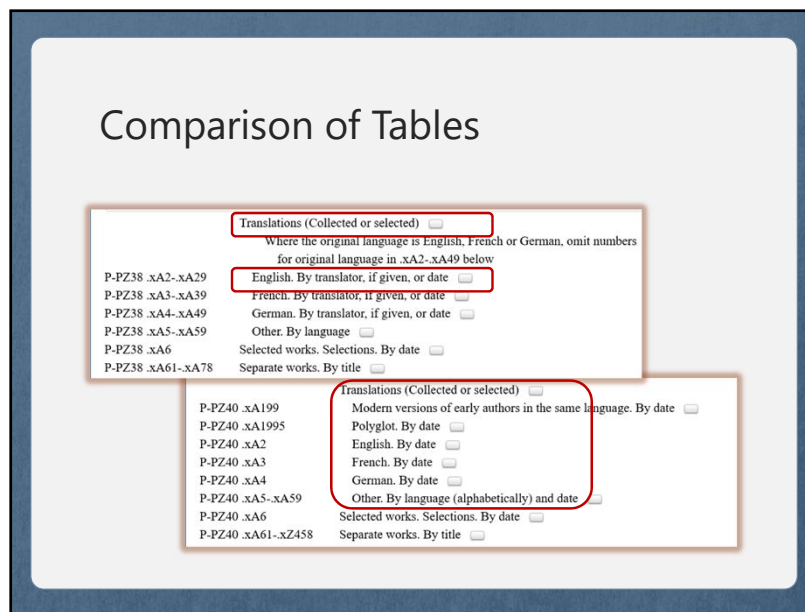
They both have a section called **Translations (Collected or selected)**, and specific lines for English, French, and German, and another line for other languages.

They both have a line reading **Selected works. Selections. By date** and they also both have a line reading **Separate works. By title.**

Comparison of Tables

Translations (Collected or selected)
Where the original language is English, French or German, omit numbers
for original language in .xA2-.xA49 below

P-PZ38 .xA2-.xA29	English. By translator, if given, or date
P-PZ38 .xA3-.xA39	French. By translator, if given, or date
P-PZ38 .xA4-.xA49	German. By translator, if given, or date
P-PZ38 .xA5-.xA59	Other. By language
P-PZ38 .xA6	Selected works. Selections. By date
P-PZ38 .xA61-.xA78	Separate works. By title

Translations (Collected or selected)

P-PZ40 .xA199	Modern versions of early authors in the same language. By date
P-PZ40 .xA1995	Polyglot. By date
P-PZ40 .xA2	English. By date
P-PZ40 .xA3	French. By date
P-PZ40 .xA4	German. By date
P-PZ40 .xA5-.xA59	Other. By language (alphabetically) and date
P-PZ40 .xA6	Selected works. Selections. By date
P-PZ40 .xA61-.xZ458	Separate works. By title

However, the cutters assigned to translations into English, French, and German are different.

So is the range of cutters assigned to **Separate works**.

And Table P-PZ40 has two captions that P-PZ38 does not.

Table P-PZ38 includes a note that P-PZ40 does not.

We will discuss how to interpret these instructions in a few minutes.

For now, our point is that even tables that are superficially very similar cannot be used interchangeably.

Comparison of Tables

- Ten tables for subaranging literary authors

Never assume that you should use Table P-PZ40!

We have said it before, and we will say it again: Never assume that you should use Table P-PZ40. Always check the schedule for instructions!

Although the ten tables used to subarrange literary authors are all different, they use standard captions that have the same meaning across tables.

This is table P-PZ36, which is used for authors who were assigned a range of two numbers, and the standard captions are circled. They are: **Collected works**; **Translations**; **Selected works. Selections**; **Separate works**; and, **Biography and criticism**.

We will explain the purpose for each of these captions, beginning with **Collected works**.

Standard Captions

- Collected works
  - The complete literary works of the author in the original language
  - Use only when a conventional collective title is present

    Entered under: Maugham, W. Somerset (William Somerset), 1874-1965. **Works**
    Title: The complete works of Maugham

Collected works is used for the complete literary works of the author in the original language, and can be used only if a conventional collective title has been assigned.

W. Somerset Maugham wrote both fiction and plays, and this hypothetical compilation is a collection of both.

Collected works is also used for complete editions of works in a single form, even for authors who write in more than one form.

T. S. Eliot was an essayist, playwright, and poet. **Collected works** would be used for complete editions of all of his works; that is, an edition that includes all of his poetry, all of his essays, *and* all of his plays. It would also be used for a complete edition of his poetry, *or* a complete edition of his essays, *or* a complete edition of his plays.

Standard Captions

- Collected works
  - The complete literary works of the author
    - Including complete literary works in one form

Eliot, T. S. (Thomas Stearns), 1888-1965

Table for authors (1 Cutter no.)	

Works
Essays
Plays
Poems

	Table for authors (1 Cutter no.)
	Collected works
	Including collected works in specific genres
P-PZ40 .x date	By date
(P-PZ40 .xA11-.xA13)	By editor
	Subarrangement by editor has been discontinued by the Library of Congress.
	Beginning in 2005, all collected works are subarranged by date
(P-PZ40 .xA14-.xA19)	Collected prose, poetry, plays, etc.
	For collected genres see P-PZ40 .x date

The conventional collective titles may vary, therefore.

Standard Captions

- Collected works
  - The complete literary works of the author
    - Including complete literary works in one form

Angelou, Maya

Table for authors (1 Cutter no.)

	Table for authors (1 Cutter no.)
	Collected works
	Including collected works in specific genres
P-PZ40 .x date	By date
(P-PZ40 .xA11-.xA13)	By editor
	Subarrangement by editor has been discontinued by the Library of Congress.
	Beginning in 2005, all collected works are subarranged by date
(P-PZ40 .xA14-.xA19)	Collected prose, poetry, plays, etc.
	For collected genres see P-PZ40 .x date

Maya Angelou is an American poet, and a complete edition of her poetry would be classed with **Collected works**.

Sometimes authors whose entire array is printed in the schedules have separate numbers for collected works in one form. Boccaccio has such an arrangement.

His collected poems are classified in PQ4266.A5, his collected novels are in PQ4266.A6, and editions that include every one of his literary works are in PQ4266.A1.

Some of the tables provide for subarrangement by either date of the collection or by editor. Use the caption **By editor**, if the editor of the collection can be determined.

Standard Captions

- Selected works
  - Collections that contain two or more complete works of the author, but not the author's entire literary output
    - Includes collections in a single form
  - Use only when a conventional collective title is present

    Works. Selections
    Plays. Selections

Selected works is used for collections that contain two or more complete works of the author, but not the author's entire literary output. The collection may be a mixture of forms. For example, a selected work may include a few of Eliot's plays and poems. Or, as with **Collected works**, **Selected works** is used for collections in a single form, so a selection of Eliot's poetry would be classed using this caption.

Also like **Collected works**, **Selected works** cannot be used unless a conventional collective title has been assigned.

Standard Captions

- Selections. Extracts. Passages
  - Collections that consist of isolated excerpts, quotations, etc., from two or more works of the author
  - Use only when a conventional collective title is present

    Works. Selections
    Plays. Selections

Selections. Extracts. Passages is a different caption. It is used for collections that consist of isolated excerpts and passages from two or more works of the author. Once again, this caption can be used only when a conventional collective title is assigned.

The wording of this caption may vary slightly, as is the case with this caption from Table P-PZ31: **Selections. Anthologies. Extracts**.

It is much more common for selected works and selections to appear in the same caption. In that case, it is used for both.

As always, you can use it only if a conventional collective title is present.

Standard Captions

- Translations (Collected or selected)
  - Translations of collected works, selected works, and selections
    - Including collections that contain texts in the original language
    - Not for translations of individual works

The caption, **Translations (Collected or selected)** is used for the collected works of the author in translation, and also for translations of selected works and selections. It also includes collections that contain the texts in the original language along with the translations.

We cannot stress enough that the translation caption is not to be used for translations of individual works, such as a translation of a novel.

Do not use the Translation Table with these numbers, because there are other instructions.

Table P-PZ31 says **By language, A-Z**. That means you should assign a cutter based on the name of the language in English.

Standard Captions

- Translations (Collected or selected)
  - Arranged by language
    - Do not use the Translation Table

Table for authors (49 nos.)—Translations (Collected or selected). By language, A-Z	
P-PZ31 3	Selections. Anthologies. Extracts
	Subarrange by editor, if given, or date
P-PZ31 4.A-Z	Translations (Collected or selected). By language, A-Z
	Subarrange by translator, if given, or date
P-PZ31 5-22	Separate works. By title
	Subarrange each title by Table P-PZ41 or P-PZ43

.F7   French
.J3   Japanese

For example, French might be .F7, and Japanese, .J3.

You need to consult the catalog to determine whether a cutter has already been assigned to that language, for translations of that literary author.

Other tables, like P-PZ40, provide cutters. Polyglot is for translations into two or more languages, while English, French, and German are provided with their own cutter numbers.

Other languages of translation come next, and they are arranged alphabetically by language. The cutters for those languages all have to fit between A5 and A59.

Standard Captions

- Translations (Collected or selected)
  - Arranged by language
    - Do not use the Translation Table

	Translations (Collected or selected)
P-PZ40 .xA199	Modern versions of early authors in the same language. By date
P-PZ40 .xA1995	Polyglot. By date
P-PZ40 .xA2	English. By date
P-PZ40 .xA3	French. By date
P-PZ40 .xA4	German. By date
P-PZ40 .xA5-.xA59	Other. By language (alphabetically) and date

.A54   Dutch
.A55   Japanese

A Dutch translation might be assigned .A54 and Japanese might be assigned .A55.

We want to point out that some tables, such as P-PZ40, are used for literary authors who write in all time periods and in hundreds of languages.

The first caption "Modern versions of early authors in the same language" is clearly used only for authors who wrote in an early version of a modern language.

And clearly, if the author writes in one of the languages listed as a language of translation in a table – such as English, French and German here – there will not be any translations into that language.

Standard Captions

- Translations (Collected or selected)
  - Arranged by language
    - Do not use the Translation Table

	Translations (Collected or selected) ▭
	Where the original language is English, French or German, omit numbers for original language in .xA2-.xA49 below
P-PZ38 .xA2-.xA29	English. By translator, if given, or date ▭
P-PZ38 .xA3-.xA39	French. By translator, if given, or date ▭
P-PZ38 .xA4-.xA49	German. By translator, if given, or date ▭
P-PZ38 .xA5-.xA59	Other. By language ▭
P-PZ38 .xA6	Selected works. Selections. By date ▭
P-PZ38 .xA61-.xA78	Separate works. By title ▭

That is what the instruction "Where the original language is English, French or German, omit numbers for original language in .xA2-.xA49 below" means. If the author writes in German, for example, there will not be any German translations. Therefore, A4 will not be used for that author, and A4 cannot be repurposed for translations into any other language, either.

Remember that tables must be generalized enough to cover all eventualities; therefore, just ignore the captions that are not pertinent to a particular author.

Standard Captions

- Translations (Collected or selected)
  - Use only when a conventional collective title is present
    - Must include a language

As with the captions we have already reviewed, the **Translations (Collected and selected)** caption can be used only when a conventional collective title is present.

In this case, the language of translation must be included as part of that title. It could be an additional access point.

Standard Captions

- Translations (Collected or selected)
  - Use only when a conventional collective title is present
    - Must include a language

    Entered under: Angelou, Maya Poems. French
    Title: Les poèmes de Maya Angelou.

If the collection consists of translations into a single language, the collection is entered under the name of the author and the conventional collective title.

Standard Captions

- Translations (Collected or selected)
  - Use only when a conventional collective that title is present
    - Must include a language

  Entered under: Angelou, Maya.
  Title: The poems of Maya Angelou = Les poèmes de Maya Angelou.
  Additional entries:
      Angelou, Maya. Poems.
      Angelou, Maya. Poems. French

If the collection consists of either two languages of translation, or the original language and at least one language of translation, then the conventional collective title appears in additional entries.

In this example, the collection consists of the poems in the original language – English – and one language of translation – French. Because it consists of works in two languages, the languages are brought out with additional entries. This collection is treated as a French translation.

Standard Captions

- Biography and criticism
  - Criticism of two or more works of the author
  - Criticism of compilations classified as collected works, selected works, or selections
    - Including collected and selected translations
  - Biographical resources about the author

Biography and criticism is used for criticism and commentaries about two or more literary works of the author. It is also used for criticism and commentaries of individual resources when those resources are classified in the captions that we have already discussed: **Collected works**, **Selected works**, and **Selections**. It also includes criticism and commentaries of resources that are classed in the **Translation (Collected and selected)** area.

Finally, general biographical resources about the literary author are classed there, including biographical resources that the literary author wrote.
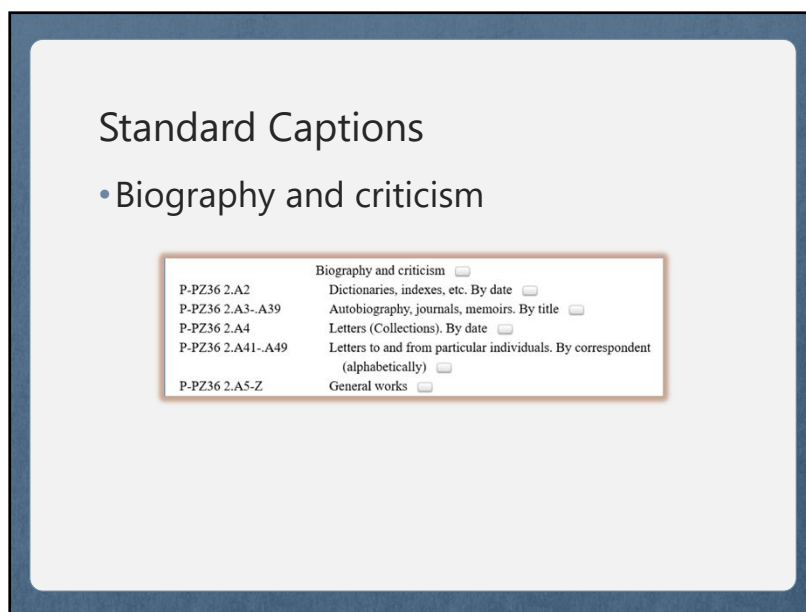
This excerpt from Table P-PZ36 is typical.

The first category is dictionaries and indexes and other similar resources.

The next category is for autobiographies, diaries, journals, and memoirs written by the literary author.

Then are two categories for correspondence. The first is for collections to and from multiple people, and the second is for collections – or even individual letters – written to a single person.

The meaning of the final category, **General works**, may not be obvious.

If the resource you are cataloging is about the literary author's life or works, and was not written *by* the literary author, *and* it is not a dictionary or index, *then* it is classed here. Therefore, all biographies of the literary author are classed in **General works.** They are intermixed with criticism about two or more works of the literary author.

For example, a resource about the theme of war in T. S. Eliot's poetry would be classed here. So would a resource that critiques his word choices or imagery. So would a resource that compares and contrasts two or more of his works. So would a biography of Eliot. And so on. If the resource was written by someone other than Eliot, and is about his life or about two or more of his literary works, then it is classed here.

Remember from Unit 11 and CSM instruction sheet G 320 that **General works** under **Biography and criticism** is not a biography number. You cannot use the Biography Table. Instead, follow the instructions for classifying biographies in general class numbers. Those instructions are provided in section 2 of instruction sheet G 320.

The Translation Table can be used for translations of resources that are classed in **General works**. Perhaps someone wrote a criticism about characters in the novels of the literary author. It would be classed here. So would a translation of that criticism, and the Translation Table would employed.

Criticism and commentary about a resource that was classed here is arranged according to the instructions in CSM instruction sheet G 340. For example, if someone writes a negative critique about a biography of a literary author, the critique would be classed here, alongside the biography.

Standard Captions

- Biography and criticism

	Biography, etc.
P-PZ33 6.A1-.A19	Periodicals. Societies. Serials
P-PZ33 6.A2-.A3	Dictionaries, indexes, etc.
P-PZ33 6.A31-.A39	Autobiography, journals, memoirs. By title
P-PZ33 6.A4	Letters (Collections). By date
P-PZ33 6.A41-.A49	Letters to and from particular individuals. By correspondent (alphabetically)
P-PZ33 6.A5-Z	General works
	Criticism
P-PZ33 7	General works
P-PZ33 8.A-Z	Special, A-Z
	For list of Cutter numbers not given below, see Table P-PZ32 17
P-PZ33 8.L33	Language
P-PZ33 8.S8	Style

Some tables distinguish between biography and criticism, as P-PZ33 does. If that is the case, follow the table's instructions.

Standard Captions

- Separate works. By title, A-Z
  - All editions, translations, selections, and criticism of an individual work of the author
    - Includes compilations that are not assigned a conventional collective title

Finally, the **Separate works. By title, A-Z** caption is used for every single edition of an individual work, every translation of that work, every selection or abridgment of that work, and every criticism that is about that work.

It is also used for compilations that are not assigned a conventional collective title because the compilation has become known by its title, such as *Leaves of Grass* by Walt Whitman.

Standard Captions

- Separate works. By title, A-Z
  - Assign each separate work a unique cutter
    - Subarrange according to the general rules
      - G 65, Preferred Shelflist Order
      - G 140, Dates
      - G 145, Editions
      - G 150, Translations/Texts in Parallel Languages
      - G 340, Criticism/Commentaries

Assign a unique cutter to each separate work, and follow CSM instruction sheet G 65, Preferred Sheflist Order, for further subarrangement.

Additional information can be found in specific instruction sheets.
- Instructions for appending the date to monographs can be found in G 140.
- Instructions for completing call numbers for editions are found in G 145.
- The Translation Table and instructions for its use are found in G 150.
- And instructions for assigning complete call numbers to criticism and commentaries are found in G 340.

Exercises

Click when you are ready to begin