

BIBLIOGRAPHY

in theory
and Practice

M. L. Chakraborti

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IN
THEORY AND PRACTICE**

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To
The Sacred Memory
of
My Father

PREFACE

Since I started teaching Library Science in 1956, I was for a long time thinking of writing a text-book on Bibliography. Both as a student and a teacher of Bibliography, I have realised the difficulties of the students of Library Science, especially in India, in collecting materials on the subject. A suitable text-book on Bibliography covering its theoretical and practical sides as also its various ramifications—physical and historical, analytical and systematic—has been for long the crying need of the students of the subject in India. There is indeed no comprehensive book by any Indian author, in the field, so far. Books have of course been written on the subject by eminent foreign authors and specialists but none of them is comprehensive, most of them being either sketchy or restricted to a particular branch of the subject. Moreover, almost all of them are conspicuously silent on Indian topics and consequently students of Library Science in India and also foreign students seeking information on Indian topics have to hunt for relevant materials from many scattered sources. I have, therefore, tried my best to make the book as comprehensive as possible by including in its scope not only the general conspectus of the subject but also its various branches. I have also tried my best to collect materials on Indian topics from widely scattered sources and to present them in as simple and plain a style as possible for the convenience of readers at all levels. I have exhaustively dealt with the theory of Bibliography in the Introductory chapter, physical and historical bibliography in the chapters from 2 to 8, analytical bibliography in the chapters from 9 to 12 and systematic bibliography in chapters 13 and 14 in which I have discussed not only the principles and methods of arrangement but also shown their practical application. In the concluding chapter I have discussed the need of Bibliographic organisation and control, methods of such organisation and bibliographical services now available both nationally and internationally. I have thus tried to give the book both a theoretical and a practical bias so that this single volume may serve at once as a compendium of theory and a practical guide not only for students of Library Science and future librarians but also for those already in the profession. Some of the chapters in the book, I think, will also prove highly useful to students of Ancient Indian History and Culture and probably to students of literature also. I shall consider my labour amply rewarded if the book meets the needs of those for whom it is intended. I

shall gratefully accept suggestions for improvement and shall make necessary corrections and revisions in the later editions of the book.

The book, I must admit, makes no claim to originality of thought. Writing from the Indian standpoint, I am deeply indebted to many great Indologists and eminent bibliographers whose works I have freely consulted. The frequency with which the names of some authors occur in the text or in footnotes will indicate my indebtedness to them. But the treatment in the main is entirely my own. The arrangement of topics in the book has been largely determined by their order in the syllabi for the B.Lib.Sc. and M.Lib.Sc. courses prescribed by different Indian Universities in one of which I have been teaching for nearly a decade. Though written primarily for the use of students, it is not a book of the sort that encourages superficial learning or cramming for I have tried to give in each chapter as comprehensive a view of each topic as possible. I have also inserted at the end of each chapter, a reading list for the guidance of those who may seek more information on the subject.

My first and deepest acknowledgement in this regard is to my revered teacher Sri B. S. Kesavan, Librarian, National Library, Calcutta to whose teaching alone I owe all my interest in Bibliography and who, in spite of his various preoccupations, has done me a great favour by writing a 'foreward' to this book. I also take this opportunity of expressing my gratitude to my friend and colleague Dr. A. K. Ohdedar, Chief Librarian, Jadavpur University, for his kindness in reading the manuscript and making numerous suggestions for improvement of the book. I am also indebted to my teachers Prof. S. K. Mukherjee, Head of the Department of Library Science, Calcutta University and to Prof. A. K. Mukherjee, formerly Head of the Department of Library Science, Jadavpur University for their constant encouragement and valued help. I am thankful also to my old pupil Sri Tapan Kumar Sengupta, Assistant Librarian, British Council, Calcutta for his kindly drawing a few sketches and designs, used in the book for purposes of illustration, to Sri Parijat Guha, Principal, School of Printing technology, Calcutta for lending me two blocks used in the chapter on Illustration, to Sri Sunil Behari Ghose, Assistant Editor, Indian National Bibliography for his kind help in bibliographic compilation, to Sri Sanat Kumar Gupta for his help in preparing the index and to my wife Sm. Renu

Chakraborti for her assistance in correcting proofs. My thanks are finally due to Sri Prakash Chandra Bhattacharjee and Sri Sripati Bhattacharjee of the World Press Private Ltd. for the kind interest they have taken in piloting the book through the press.

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M. L. CHAKRABORTI

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FOREWORD

Shri Mukundalal Chakravarty, an old student of mine, has requested me to contribute a foreword to his very painstaking book on Bibliography. As he very rightly says, he pretends to no originality in the writing of this book, but he is satisfied if his labours in digesting the extensive literature on the subject within the compass of 330 pages or so, prove useful to the students of Bibliography in the various Universities of this country.

Early writing materials, paper, the evolution of writing, the Indian language scripts, block-books, the history and principles of printing and its development in Germany, France, England and India, book illustration covering the gamut of processes from wood-cut to collotype, book binding, a very brief account of paper-backs, the structure of the printed book, textual editing, systematic bibliography with types and examples and a survey of bibliographical organisation—are all dealt with in this book. As is natural with any book outlining for itself an omnibus scope like this, the treatment of each aspect dealt with has to be somewhat brief to the point of being perfunctory. But it is to the credit of Shri Chakravarty that he has managed to compress quite a lot of information without being far too sketchy. As a primary guide to students of bibliography taking their first Degree in Librarianship, this effort of Shri Mukundalal Chakravarty is certainly most useful. Unlike many books recently published in our field in this country, Shri Mukundalal Chakravarty has very faithfully acknowledged the sources he has been indebted to, and the rehearsal of titles at the end of every chapter contains a very judicious selection of material on which he has built his chapters. It is an honest book, not raising our sights too high by grandiloquent titles, as has been the case too frequently in books on Librarianship in this country, but fulfilling the promise of its preface adequately. He claims for it the status of a text-book for students and nothing more. It does not seek either to be the substance of the subject nor the foundations of it. It is an honest-to-goodness text-book, and I think it succeeds well in its objective.

National Library,
Calcutta.
The 27th February, 1971.

B. S. KESAVAN,
Librarian

CHAPTER I

INTRODUCTORY

Bibliography—its Definition

The word 'Bibliography' originated in post-classical Greek times. It has been derived from the Greek work 'Bibliographia' which means 'books and graphine to write'. Greek 'biblion' means books and 'graphein' means 'to write'. So etymologically bibliography means 'writing of books'. The Greek 'Bibliographos' was thus a copyist of manuscripts and bibliography was, therefore, originally defined as 'the mechanical writing and transcription of books, but not their composition. The term was expanded still further in later years to include composition as well. Now, this meaning of the term 'Bibliography' was retained almost as late as the 18th century. Even in Fennings' English Dictionary published in 1761 a bibliographer has been defined as one who writes or copies books. But when the study of the theory of bibliography became very popular in France in the latter half of the 18th Century, the term 'bibliography' took on a decidedly different significance. The meaning of the word 'bibliography' was then changed from 'writing of books' to 'writing about books'. It was in this sense that the great German bibliographer Ebert defined bibliography as 'the science that deals with literary productions'. This definition was further modified later on as 'the science of books'. Since then to denote bibliography new and new terms came into use but none of them resulted in any clarity. For example, such terms as 'book arts', 'bibliology', 'Bibliognosy', 'lexicon', thesaurus', repertorium, calendar etc., were freely used from time to time, but none of them could fully explain the meaning and purpose of bibliography. They only made confusion worse confounded.

Bibliography as the science of books has of course a wide connotation and in its broader sense it includes not only the technique of book-building, but also the history of printing, book-binding, book-illustration and description of books. It is really surprising that people to-day are inclined to restrict the province of bibliography to printed books only. But everybody knows that a written book is as much a book as a printed book. Dr. W. W. Greg defined bibliography as 'the study of books as

CHAPTER II

EARLY WRITING MATERIALS

Early writing materials commonly used before the invention of paper were many and varied. Probably the 'first writing material was stone, the first writing an inscription and the first pen a chisel'.¹ Indeed the earliest writing material was rock or stone on which rude scratchings were at first traced by scribes and then actually cut by stone-cutters who probably had no idea of their meaning. These rock or stone inscriptions seem to have been the world's early writings the evidence of which is still found on the pyramids in Egypt and on hill sides, columns and pillars of stone in India. The instrument with which this writing was done was a metal tool called chisel which had a sharp edged end. But as these stone blocks were rather heavy and could not be easily carried from one place to another, the need of something lighter and more portable than stone as writing material was felt and as a result bricks or clay tablets came into common use at the hands of the Chaldeans, a semitic tribe that flourished in ancient Babylonia. They used to impress the characters with some kind of stamp or stylus into the tablets of soft clay which could then be baked in order to give the writing permanence. One of the specimens of such claybooks, now in the British Museum, is an account of the flood and this is perhaps the oldest existing example of writing which is believed to have been inscribed about the year 4000 B. C. Besides, there were other kinds of Chaldean clay tablets which either dealt with wars or hymns or with such subjects as agriculture, politics and astrology. Some of these clay books were discovered by Sir Henry Layard and other Assyriologists in Chaldea.

Jade, bone and pottery were also used as writing materials in China in the early stage of her picture-writing and later on in the 5th century B.C. in the days of the great philosopher Confucius literature and ethics were written on tablets made of bamboo fibre and wood pulp. These tablets were often scratched with a pointed stylus and sometimes they were painted with India-ink. The Chinese also wrote books on silk. Metals like

¹ Esdaile, A., *A Student's Manual of Bibliography*, Chapter II, Para I.

CHAPTER III

PAPER

Paper—Its Short History

Like all objects of antiquity paper has also a fascinating and exciting story to tell and the story is rather old, though not as old as that of other writing materials of yore. For the introduction of paper was itself an improvement upon that of other varieties which needed in course of time a suitable substitute for a variety of reasons. Nevertheless paper is of a great antiquity. Its very name has a distinctive Egyptian flavour. For the word 'paper' has come from the Egyptian 'papyrus', though papyrus, as we have seen, was no genuine paper. The real paper came into use only in the early part of the 2nd century A.D. and tradition says that it was invented in China. It is said that in about 105 A.D., the invention of paper was first officially reported to the Chinese emperor by a courtier named Tsai-Lung. He is therefore, regarded as the father of the invention of paper in Chinese history. The Chinese kept the secret to themselves for quite a long period of time. But the secret somehow leaked out from Korea, then a Chinese province. It is said that Dokyo, a Buddhist monk who carried the secret with him from Korea introduced it into Japan in 610 A.D. and was handsomely rewarded for it. He later on rose to be the physician to the Japanese empress. But while paper was made of rags in China, in Japan it was manufactured from the bark of mulberry trees.

The next country to acquire the secret was Turkestan. In 751 A.D. a battle took place between the Chinese and the Turks which resulted in the defeat of the former and the capture at the hands of the Moors of quite a large number of prisoners of war among whom there were several paper-makers. These paper-makers were forced into work and with their help the first paper mill was set up at Samarkand in 751 A.D. and another at Baghdad in 793 A.D. Here paper was, however, made of linen-rag and was, therefore, both fine and lasting. The Moors also zealously guarded the secret and practically enjoyed the monopoly of paper-making till the middle of the 12th century. It was with the growth of Muslim power and civilisation that paper started moving to the West by crossing the Mediterranean and the first

CHAPTER IV

THE ROMANCE OF WRITING

The history of literature really began long before men learned to write. Primitive men who were mostly hunters danced in joy round their camp-fire after the defeat and slaughter of their enemies. They yelled and shouted as they danced and in course of time their shouts entered into a harmony and caught the measure of their dancing feet. Probably in this way the first war-song came to be sung. But literature in the form of prayer came still later, for until and unless man could solve the baffling problem of food and shelter he had no leisure to apply his mind to anything else. It was only when he had sufficient surplus food and security of life and property that the idea of God or of gods dawned on his mind and prayers were framed. Gradually these songs and prayers became traditional and were repeated from one generation to another, each succeeding generation adding something new. Gradually there appeared other types of literature like myths, legends and ballads.

The origin of myths and legends is still more amazing. The pre-historic man living a hard life in a bewildering world had to be confronted with certain queer phenomena which he could not ordinarily explain. Unlike modern man he had no sense of superiority to other creatures and so he began to believe that all living creatures had souls and even the inanimate objects had distinct personalities. And with this knowledge he set out to solve the puzzling problems that confronted him. The answer to these questions naturally took the form of stories which were then called myths and legends. These myths formed the basis of literature and were concerned with the creation of the universe, with the sun, the moon and the stars, with death and finally with the romance of sex-love and the relation between man and woman.

So far as ballads and folksongs are concerned they were the first artistic expression of emotion and were thus the beginning of all poetry. The myths and legends apart, the biographies of the national heroes, the history of their clans and families were other topics which the first literary men profitably exploited by means of popular songs. These songs soon drew popular fervour and unforgettable as they were, they were handed down from one

CHAPTER V

THE STORY OF THE BLOCK-BOOKS AND THE INVENTION OF PRINTING

An early manuscript is a thing of beauty and hence it is a joy for ever to all, particularly to collectors and lovers of books. It is prized not so much for its rarity, nor always for its contents but probably for its superb penmanship and brilliant illumination. Though most of the ancient classical manuscripts, notably those of the Library at Alexandria, the Pythagorean schools in Italy and the heathen temples almost everywhere became from time to time targets of attack at the hands of the vandals and barbarians and faced almost complete destruction, the world has not still been swept clean of them. The barbarity and ignorance in almost every age have thus undoubtedly done some incalculable harm to the world of knowledge by effacing a great majority of the most important manuscript documents of antiquity, but they could not annihilate them all. Those that have escaped ravage and destruction are now found in the great public institutions of the world. Though most of these surviving manuscripts are noted for their penmanship and illumination, the oldest ones are found to be the least decorated. Indeed as a matter of rule the earlier the writing the plainer and neater it was. Books began to be illuminated and embellished since the early years of the 5th century when Christianity held the whole of Europe under its sway. Lofty churches and impressive monasteries were erected on one hand and magnificent devotional books were written on the other as if to match the splendour of the former. The twin arts of writing and painting which thus characterized the period have, therefore, left their indelible impression on almost every work of the time. As the monasteries and religious houses were the centres of missionary activities as well as of prayer and study, they had to produce such manuscripts for the benefit of every class of the people in society. Some of these manuscripts were valued most for their contents, but the majority of them were mere picture-books containing pictures of saints and Biblical events intended for laymen who being unable to read the text could, however, understand the subject-matter by seeing the pictures with which the books were adorned.

CHAPTER VI

PRINTING—ITS ORIGIN AND DEVELOPMENT IN MANY LANDS

Printing in Ancient China

The story of printing which commonly implies the story of the invention and use of movable type has a romance of its own and for its beginnings as for the origin of most of the objects of antiquity we must look to the Orient, specially to China, the sacred birth-place and nursling of a rich and ancient culture. Just as China showed the way to the rest of the world as far back as the 9th century by printing from wood-blocks so also did she perform the most pioneering work by inventing the art of printing from movable type in less than two hundred years since her earlier invention. The father of this invention was one Pi-Sheng who, it is said, fashioned separate letters or types out of clay, baked them in an oven till they were hard and then set them in a frame for taking impression from them on paper sometime between the years 1041 and 1049 A.D. It was this rudimentary printing which through the evolution of centuries paved the way for the advent of what are now in common use—metal types and monotypes. However crude these clay types may appear to-day, there is no gainsaying the fact that they heralded a new age and constituted a great achievement in those days when the whole of Europe was still groping in the dark. It was nearly four hundred years later that Europe came to learn of it and began to practise it. Humanity, therefore, owes a debt of gratitude to China for her great contribution to the cause of education and culture—their enrichment and diffusion throughout the world.

The Place of the Actual Invention of Printing in Europe

As regards the inventor of printing from movable type in Europe nothing certain can be ascertained even now. It is still a riddle of which no entirely satisfactory answer can yet be given. There are two serious claimants to this distinction one of them being Johann Gutenberg of the City of Mainz in Germany and the other Laurens J. Coster of the city of Haarlem in the Netherlands. There are, however, arguments both in favour and against the claim of each of the contenders and they are at times

CHAPTER VII

ILLUSTRATION

Books have been decorated or as we say, illustrated by drawings and paintings from the earliest times. The ancient Egyptian manuscripts of the Book of the Dead, the ancient Greek MSS like Herbals were brilliantly illustrated. The illuminated manuscripts of Homer, Virgil and Terence dating not later than the 4th century A.D. and surviving even now suggest what older manuscripts were perhaps like. All these manuscripts belong to the realm of beautiful things. We can also derive from their illustrations a very good idea of the art of the period, its social condition, manners and customs, costumes and dresses and also its style of architecture. Some of them again have provided us with the most authentic portraits of some celebrated persons, the work of the illuminators themselves but for which the world would have perhaps never come to know of their likeness. The portrait of Chaucer, an instance in point, thus first appeared as a painted illustration in a manuscript. But decoration or illustration was no regular feature of the early manuscripts. It was only in the middle ages that the regular form of book decoration took place. What contributed mostly to the progress of the art of illumination as a distinct branch of pictorial ornamentation were the sumptuous taste of Byzantine society observable in the early Byzantine manuscripts and the spread of Pergamene vellum which being solid provided a more opaque ground for gold and colours than papyrus. Most of these books are often prized not so much for their contents as for their art—the art of decoration and illumination. In fact they contained all sorts of decorations such as baboons, birds, freaks, creatures such as ‘a rat with the head of a crow’, ‘a fish with a woman’s head’ (Mermaid), ‘a winged horse’ etc., all illuminated in the colours of the rainbow, gold and silver. The early manuscripts generally contained three types of decorations :—

- (i) Rubrication, i.e., painting of capital letters commonly called Initials in red and blue.
- (ii) Illumination, i.e., painting of the letters in liquid gold and silver in the early period and after the 13th century from burnished leaf.

CHAPTER VIII BINDING

THE CRAFT, MATERIALS AND METHODS Evolution of the Form of the Book

Books to-day have a puritan simplicity and dignity of appearance. The form in which they appear to-day was not so in the early days of book production. The earliest books as they were written on papyrus consisted of long rolls prepared by pasting several sheets together in order to form a continuous length. They thus looked very much like modern maps. The text was written on one side only and a wooden stick bearing the title was attached at each end so that the book could be easily folded for storage and despatch. Later on the text was written along the roll, but was divided into narrow columns, generally two or three inches wide, so that the readers could read them easily. This was the earliest form of the true book and was what the Romans called a '*volumen*'. Homer's Iliad was probably written on such twenty-four different rolls. But rolls caused considerable inconvenience to a reader because he had to unroll the book each time he had to refer to a particular passage. Hence in course of time the shape of the book had to be changed for practical necessity. The roll was, therefore, folded concertina-wise down the space between the columns of text thus forming individual pages, each page containing one column of written matter. The blank backs of these pages were then pasted together so that wherever the book was opened only written matter could be seen. The written sheets were then pierced with holes down the left-hand side and bound either by passing strips of leather or strips of cord through these holes. A book thus formed was known as an '*Oribon*'. When vellum came to be used as the writing material, this kind of stabbing was found unsuitable and hence a different method of binding was adopted. The sheets of vellum cut to size were folded down the middle and fitted inside each other to form a 'gathering' or 'quire'. A gathering or quire thus made of four leaves was called a '*quaternion*' (Latin *quaternio* means a group of four), a gathering made of five leaves was called a '*quinternion*' and so on. To preserve their correct order the leaves in each gather-

CHAPTER IX

THE STRUCTURE OF THE PRINTED BOOK AND ITS VARIOUS PARTS

Need of Different Parts in a Printed Book

Books are not abstract things like knowledge or thought-content embodied in them. They are concrete objects having various parts, though to average readers and learners a book means simply the body of the text commencing with the introduction or the first chapter and ending with the last. But in a modern printed book there are other matters as well such as the title page, the dedication page, the preface, the table of contents, the index and so on. Though all these definitely fall outside the limits of the true text, they are not absolutely unnecessary. It is now a matter of common knowledge that neither the books of the manuscript period nor the early printed books of the incunabula class contained these auxiliary matters. But as they were later additions to books, they were evidently intended to improve upon the earlier books and unless they were considered to be absolutely essential, probably they would have never evolved. In fact these auxiliaries helped the readers in various ways. For example, some of them saved the reader's time by pointing out what he should read and wherefrom he should start reading, some served him as aids to his eye, some helped the author to make his own estimate of the value of his contribution and some again enabled the reader to verify a fact or check his memory. All these indicate that these subsequent additions are no useless matter. They rather serve as vital aid to the study of the text proper. Indeed but for these auxiliary matter the study of a book would have taken much time and labour, caused much discomfort to the eye and created monotony and dullness. That is why they now form parts of a printed book.

Importance of the Study of the Book's Structure

Modern librarians and bibliographers should study the anatomy of every printed book, that is, its various parts as closely as possible because this will yield to them a good deal of technical knowledge necessary for their work.

CHAPTER X

THE COLLATION OF BOOKS

The primary duty of a bibliographer or a cataloguer is to make entries of books individually. Hence he must be able to describe books and in order to do that he must understand the processes of book-building. Whenever a volume comes to his hand, he asks himself and has to answer certain questions relating to it: first, what work or works does this volume contain? Secondly, of what recension and of what edition is this work? That is to say, who is the editor of the work and when, where and by whom was this printed? Thirdly, is this copy perfect? Now, the briefest catalogue entry may answer these questions and the difference between it and the Standard Description is in fact very much insignificant. For it is a difference of degree of detail rather than of kind. All this sounds easy enough, but the difficulty arises when the book does not bear on its face such facts as the author's name, order of edition, date, place of printing and perfection of copy. In such cases it is often by much experience and research that the bibliographer can ascertain and establish such facts.

How to Identify a Work

To identify a work the bibliographer has normally to study as carefully as possible the title-page, the colophon and the *Incipit* or Latin, "Here beginneth" one after another for either of them is sure to reveal necessary facts leading to its identification. But to identify a work sometimes presents really a puzzling problem, particularly when the author's name appears only as a signature to the dedication or when it lies half-concealed in an anagram, i.e., in a word constructed out of another word by transposing the letters as in the famous example of the *Hypnerotomachia Poliphili* (Venice, 1499) in which Francesco Colonna's name appears in this way with the name of his lady Polia. In such cases the bibliographer has to ascertain the facts by the application of his intellect, commonsense and knowledge of the technique of book-building. There are again certain books which are either pseudonymous or completely anonymous. To identify such works often presents no difficulty at all. To attribute such works one

FRAUD, AUTHENTICITY AND EDITING

Bibliographical Fraud and How it can be Detected

One of the most important purposes of bibliographical study is to establish the priority of one edition over another because the first edition of a work is likely to contain the most accurate copy of the author's manuscript. This is not of course true in those cases where several editions of a work have appeared in the life-time of an author because he may have made several alterations in the text from time to time. But in the case of an author who is dead it is particularly necessary to establish, if possible, whether the book was printed from the manuscript or from an earlier edition, whether this was the original edition or something fake. It is surely very difficult to ascertain this fact, but an experienced bibliographer who knows all about paper, printing, book-binding, illumination, collation and description of books, can very quickly narrow down the field of enquiry sufficiently to make special search possible. There are evidences of piracies and forgeries, particularly of literary works in the world of book production as there are in the everyday world. For there has always been among the literary enthusiasts and book collectors a craze for the first edition of a book and this has often created a market. Hence books have often been falsely dated to create an impression that they have been the first editions. The so-called original 1847 edition of Mrs. Browning's *Sonnets from the Portuguese* seems to have been for that very purpose piratically printed by some one who had no right to print it and sold it to some book-sellers and book-lovers more or less surreptitiously at high prices. There are also examples of type-facsimile forgeries and they are mostly of short pieces by Tennyson, George Eliot and Swinburne printed for circulation among friends. Let us now see how bibliographical knowledge and investigation led to the unearthing of the fraud of the so-called first edition of Mrs. Browning's '*Sonnets from the Portuguese*'.

This poem was first published to the world in the Second Edition of her '*Collected Poems*' which was supposed to conceal the intimate nature of the feeling that inspired them. But the world did not take long to realise that they were in fact the expression of her love for Robert Browning written during that

CHAPTER XII

BIBLIOGRAPHICAL DESCRIPTION

After a bibliographer examines a book and comes to know of its identity, its contents and history, i.e., how it has been printed, constructed and bound and of what materials it has been made, he is to record the knowledge that he thus obtains either for himself or for others who have no easy access to the book itself. This is what goes by the name of bibliographical description. A bibliographical description is, therefore, nothing but the complete picture of a book drawn in words and symbols, showing the relationship between the making of the book and the transmission of the text. Fredson Bowers calls it the true bibliography. A bibliography which fails to give a definite account of a book and does not record every known variant is at best a bibliographical catalogue according to him. Schneider also practically says the same thing about it though he gives to it a somewhat different name 'bibliophilic' bibliography. This bibliography according to him is primarily concerned with rare and antiquarian items which often require to be so collated that their identity in case of doubt may be established. Description in such cases should, therefore, be more detailed than is required for most contemporary works.

The complete bibliographical description of a book is an invaluable tool for the textual study of the book. Hence a bibliographer who does not record or ignores to record in his description the existence of a cancel or an interpolated page, if there be any, may thus shut out information of great value from the scholars because such things may reveal on one hand the transformation of the author's thought into print and on the other their textual and physical relationship to other parts of the book. It is, however, needless to say that all books do not require to be described so elaborately. The degree of details of entry depends in fact upon the nature of the documents and the dates of their production. For example, the incunabula, i.e., books printed in the 15th century, the cradle period of printing require to be described more elaborately than books printed in the 17th & 18th centuries and even in modern times. It is simply impracticable and perhaps useless to describe all books of all

CHAPTER XIII

SYSTEMATIC BIBLIOGRAPHY : TYPES AND EXAMPLES

Bibliography as a subject has three principal branches namely analytical, historical and systematic of which the last named is the true bibliography to the average readers. Though the first two are also useful and important, they are not as useful and important as systematic bibliography to a great majority of modern readers, for while the first two relate to books, rare and antiquarian, systematic bibliography principally relates to contemporary literature which generally concerns the average readers. Then again, while analytical and historical bibliography are primarily concerned with higher form of intellectual activity and advanced research into old and rare records, systematic bibliography is concerned with all levels of intellectual activity, high and low. The importance of systematic bibliography is great even with regard to old and rare records, for while analytical as well as historical bibliography helps the literary scholars to establish the authenticity of their texts or the chronological order of the different editions of works which present some doubt or confusion about their texts or edition number, the results of their search will remain outside the pale of other scholars unless they are recorded and systematically arranged according to some recognised principle. It is the business of systematic bibliography to undertake the work of compilation of the lists of all written and printed records whether they are old or new, antiquarian or modern on a given subject. In fact a bibliography is not complete or fully useful unless it reveals the whole field of knowledge on a given subject.

Systematic bibliography has been variously defined by different authorities on the subject. George Schneider, for example, has defined it in his famous work *Handbuch de Bibliographie* as the "preparation of lists of books". This definition, though it very nearly approaches the subject, is inadequate in the sense that it suggests no principle or order in which the lists are to be prepared nor does it suggest how materials are to be selected and how the selected materials are to be described. If his definition be accepted as the standard one, then any list of authors and titles brought out by any publisher or book-seller for purposes of advertisement becomes a bibliography and so too is a library catalogue, though neither of them is a bibliography

CHAPTER XIV

BIBLIOGRAPHIES : MECHANICS OF COMPILATION AND METHODS OF ARRANGEMENT

Bibliographies generally are of two forms—retrospective and current. A current bibliography, as its name implies, lists the records of all kinds currently published on a given subject while a retrospective bibliography maintains a comprehensive record of only the past production. In the case of a retrospective bibliography it is, therefore, desirable that a date must be clearly laid down so that records published afterwards are not included in it. A retrospective bibliography can, however, be made current by bringing out from time to time or at regular intervals the supplements to the same. But whether a bibliography is current or retrospective the method of compilation is generally the same. If the field, for example, be vast and the materials available are too numerous to be included, it may be necessary either to reduce the period or to omit certain classes of materials altogether. Then again, whether the bibliography should be extensive or selective depends upon the size of the subject as well as the quantity of materials available on it. In case the bibliography is to be made selective the compiler should be himself a subject specialist or must consult an expert so that he may not omit any important item by mistake or on prejudice. At any rate he must not work on personal bias or out of ignorance.

As regards the forms of materials to be included there are books, pamphlets, periodicals, periodical articles, manuscripts, gramophone records, films and so on. To include all such materials may be ideal, but in practice this is seldom done. For most of the bibliographies are generally confined to books and include no other form of materials simply because they are too numerous to be included. In the case of a highly advanced field in science and technology this should by no means be done. A bibliography of a highly advanced scientific field, *Electronics* or *Atomic Physics*, for instance, will lamentably fail to serve any useful purpose unless it records periodical articles on the subject because all current researches in any branch of science first make their appearance in learned periodicals and not in book form. The periodicals are no less important even in humanities though researches in such fields are generally published directly in the form of books. In the case of an author bibliography or

CHAPTER XV

BIBLIOGRAPHIC ORGANISATION

What it means

There is now such a frightful abundance of books and other records of communication that it has now become virtually impossible for the librarians to meet the bibliographic needs of scholars and researchers, artists and technicians and the general public. Hence there is the need of some quicker method by which the knowledge contained in the whole mass of existing literature can be easily transmitted to their users and the way by which this can be done is not only to organise these materials but also to make them physically available to their consumers. This is what is known as Bibliographic organisation. Bibliographic organisation naturally does not include in its scope the great bulk of the media of mass communication such as radio, newspapers, motion pictures unless news and views provided by them are available in the form of some historical documents.

It is of course difficult to say what is exactly meant by bibliographic organisation. Different authorities have given different definitions of which the one given by V. W. Clapp very nearly hits the mark. "Bibliographic Organisation may be defined", he says, "as the pattern of effective arrangement which results from the systematic listing of the records of human communication of all kinds whether they are in written or printed form should be so effectively arranged that they serve some definite purpose. Bibliographic organisation, as such, is not much different from bibliographic control since the latter has also been defined in the UNESCO/Library of Congress Survey as "the mastery over written and published records which is provided by and for the purposes of Bibliography".²

Need of Bibliographic Organisation

There was a time when it was possible for a diligent scholar virtually to read all records of learning. Though this may sound

¹ Bibliographic Organisation, p. 4.

² Bibliographic Services, their present state and possibilities of improvement, p. 1.

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