

INDEX.

SPECK COLLECTION

Condensed scheme of classification	p. i
Introduction	p. 1-4
Classification, A-Y	p. 5-51
Subject subdivisions under Schiller	p. 49-50
Author headings used for Goethe	p. 52-53
Author headings used for Faust	p. 54
Arrangement for Faust	p. 55
Subject subdivisions under Goethe	p. 56-61
Subject subdivisions under Faust	p. 62-63

Music.

Rules for Musical classification	p. 64-65
Special arrangements for voluminous scores	p. 66
Notes for special treatment of music	p. 67
Faust Music headings	p. 68-69
Analytical Music Index	p. 70-71

Views. - Classification for places p. 72-87

Notes on Speck catalogues	p. 88-92
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VON FABER COLLECTION p. 93-100

LANGUAGE TABLES p. 101-102

CONDENSED SCHEME.

A	Periodicals and Societies	p. 5
B	Bibliography	p. 6
C	Biography and Criticism of Goethe	p. 7-10
D	History of Criticism and Appreciation of Goethe (incl. Goethe's literary relations, and relation to special fields of knowledge) <i>(Rezeptionsgeschichte)</i>	p. 11-16
E	Correspondence and Conversations	p. 17-19
H	Goethe's Collected works	p. 20
I-Q	Goethe's Individual works	p. 21-28
R	Goethe's Faust (TEXT)	p. 29-39
S	Works about Goethe's Faust	p. 40-42
T	Occult sciences	p. 43-45
U	Works of others, edited, translated, etc., by Goethe	p. 46
X	Classification for Schiller	p. 47-48
Y	Works by various authors	p. 51
	MUSIC	p. 64-71

Introduction.

In 1945, with the addition of the von Faber du Faur Collection, the problem of crowding in the Speck Rooms grew very acute and the supervision of the rooms had become more and more difficult because of lack of personnel. By the time 1958 had come around, the situation clearly needed remedying. And so, at the instigation of the University Librarian, Mr. Babb, a plan was put into effect to relegate a large group of secondary literature in the Goethe Collection to the Sterling Library stacks. This resulted in more shelf space and also released the modern biographies and critiques of Goethe for free use by faculty and students. The year of the foundation of the Goethe-Gesellschaft at Weimar, 1885, was taken as the crucial date of departure.

It had been the practice in the Goethe collection to represent in the Speck card files all works by and about Goethe acquired in Sterling and other libraries at Yale, so that the catalogue supplied for scholars a ready reference of all Goethe holdings anywhere on the Campus. This practice was discontinued in 1963.

Except for the very rare books which were locked behind grilled doors, the shelves in the room were open to inspection by readers, and thus, the curators' (Mr. Speck's and later Prof. Schreiber's) original intention, namely to provide a complete working collection for Goethe scholars, was fulfilled and for many years happily maintained. But from now on the collection became a true rare book collection of chiefly first and early editions and translations of texts and only early biography and criticism.

The von Faber Collection has been catalogued as a separate unit, being a straight author collection with only original texts, very few translations, and no secondary literature to speak of, except bibliography.

With the removal, in December 1963, of the two collections to the new, more spacious quarters in the Beinecke Library, two problems were automatically solved: the lack of space and the supervision, for now some of the services to the collection

were taken over by the circulation desk personnel. From now on free access to the books by users was no longer possible.

At the time of moving the catalogues and books to the new building, it became apparent that there was no accommodation for the file of large cards in the catalogue room. These large cards constituted a classed file, with the arrangement in shelf list order, representing the main card for each work with the fullest bibliographical description so necessary for rare books. The cards contained copious notes, as well as the tracings for all secondary entries. On the verso the bibliographical authorities consulted in identifying the edition, etc. are found set down. The employment of a classed card file was a departure from the usual cataloguing practice at Yale; it offered many advantages for a one-man-collection such as the Goethe library is. The arrangement made it possible to bring out several aspects of a work of this versatile author in various classes, which, of course, was very useful especially for the secondary literature then still kept in the collection; also, the classification could be much more closely applied in order to distinguish the many editions of collected sets and individual works one from the other.

Although the case with the large cards, after much urging, was eventually moved over from Sterling and installed in the corridor leading to the tunnel, the information on the cards is now out of reach of the public. True enough, the large cards - at least the recto of the cards - have been reproduced on small cards in order to create a proper shelf-list, but the text is reduced to such a degree that on many cards it is barely legible, and, of course, tracings for secondary entries and notes of authority on the verso were not copied. But at least there is now a shelf card which can be used for inventory purposes.

At the time of cataloguing the Goethe collection, small author cards were made for an alphabetical file (called index file) in a radically abbreviated form. The

information on these cards was barely enough to identify the work, often omitting the name of the publisher, the collation and edition statement. They held tracings of secondary entries only for those cards to be made for this index file, disregarding the representation in the Sterling catalogues completely. It is fervently hoped, that some day the large cards will be re-typed on small ones with all the information on recto and verso, in order to provide the most complete description to users of the collection.

With the addition of the von Faber collection, several other aspects had to be considered. His library overlapped in many respects the Goethe collection. For instance, Mr. Speck had not only collected works by German and foreign authors who had some connection with Goethe, such as works edited or translated by him, or those reviewed by, or attributed to him, but also collections by associates of Goethe in general and a few individual works (Class Y) which by contents had really no connection with him. The most outstanding author in this category is, of course, Schiller (Class X). All works by him and those about him which did not include references to Goethe, or had no other relation to him, were reclassified in the von Faber collection. For the most part this was also done for almanacs (Class Yx) and other periodicals published during Goethe's life time (Class Yz). A few have, however been left standing in the Speck collection, since the transfer involved too much labor at the time.

It will be noted that some classes in the Speck collection contain very meager holdings and the classification scheme appears quite minute for them. One must keep in mind that the scheme was designed for a much larger collection of books at a time when modern biography and criticism and all Goethe holdings in other Yale libraries had been included and non-Goethe material kept in the classes X and Y. The latter works are now more apt to be referred to the von Faber collection, even though

they may include minor references to Goethe, in which case classed cards may be made for Speck and the Goethe contents noted on the face of all cards.

The transitions which the Goethe collection has undergone over the years make a thorough revision of the classification scheme necessary. The copious notes and additions on the sheets of the old scheme, so long in use, are more confusing by this time than helpful, and so here follows a new outline, which, I hope, will cover every aspect of the Speck collection.

July 1970.

Hedwig S. Dejon

5

CLASSIFICATION SCHEME FOR THE
WILLIAM A. SPECK COLLECTION OF
GOETHEANA.

Periodicals and Societies.

A - Periodicals, Societies. (A-Z)

General Goethe serials class here.

Almanacs containing works by Goethe class in Yx.

Periodicals contemporary with Goethe class in Yz.

Faust periodicals class in T.

Note: Single volumes or two or more odd volumes of
a long set will in general classify as books ac-
cording to the article of significance in the volume.

Ak - Dictionaries and encyclopedias, general and Goethe.

Bibliography.

Ba - General bibliographies and dealers' catalogues.

This includes bibliographies from the von Faber Collection.

Eb - Goethe bibliographies and dealers' catalogues that relate only to Goethe.

Bc - Bibliography of Goethe's individual works (Cutter numbers for each work)

These should probably be developed further by dividing the books by subject matter,

e.g. Faust in art. (So far this has not been deemed necessary)

Bd - Art (Portraits, illustrations, etc.)

Be - Music.

Bf - Medals, coins.

Bh - Autographs, manuscripts.

Bx - Bibliography of individuals other than Goethe (Cutter numbers for each)

By - History of the book in the Goethezeit

) This includes bibliography
)
) from the von Faber Collection
)
)
)

Book numbers consist of date of publication followed by initial of author.

C

Biography and Criticism of Goethe up to 1885.

Works published after 1885 go to Sterling Library.

1933 - Arranged by date of first edition unless otherwise noted.

C - General biography, life and works, including collections of biographies when Goethe's name appears in the title.

C1 - Miscellaneous slight biographical articles and books that have only chapters or pages on Goethe.

C4 - Youth, baptism, birth.

C6 - Old age, death, and health

Ca - Friends, associates, contemporaries (general and German)

Ca1 - Individuals, subdivided by Cutter numbers (A-Z)
(Schiller Ca3; see also X) (Women Ca4) (Family Ca5-6)
(Fürstenhaus Ca7-9)

Note: Books about friends and contemporaries of Goethe class in Ca1, even though they may contain references to Goethe (which would otherwise put them in C1). All works by these people, which do not relate specifically to Goethe or to one of his works, class in Zg.

Class here: 1. Personal relations of Goethe with Germans not noted in a special field;

2. Biography of friends and associates not noted in a special field;

3. Biography of all contemporary German belles-lettres authors regardless of Goethe relationship; (Schiller see X or Zg; relations with Goethe see Ca3)

4. Correspondence of all friends and contemporaries which is not with Goethe.

Note: Personal relations with non-Germans class by country with literary relations, unless the person is noted in some special field, in which case personal relations are attracted to the field with the person's life and works.
(e.g. Lavater in Physiognomy)

Literary relations with German authors class in Da3.
Personal and literary relations in the same book class with the predominant interest.

Biographies of "Forscher", including translators, commentators, who are noted in no other field class in D5 with Forscher.

Biographies of anti-Goethe critics class with history of individual anti-Goethe criticism in D4.

Biographies of contemporaries, noted in some special field (e.g. science, music) class with the field (De-Dk). Reference cards are made for these under Cal.

Ca3 - Goethe & Schiller (comparative studies and personal relations)
(For Schiller apart from relations with Goethe see X and, chiefly, Zg)

Ca4 - Relations with women (general)

(A-Z) individual women (Cutter numbers)

All feminine friends and contemporaries of Goethe, unless noted in some special field, class in Ca4. (Exception is Bettina von Arnim, whose relations with Goethe class in Eb.A61)

Ca5 - Family. Works by and about, except correspondence with Goethe.
(A-Z) individual members (Two Cutter numbers for each: first for works about, second for works by)

Ca6 - Miscellany of family (general)

(A-Z) individual members (Cutter numbers)

Ca7 - Works about Fürstenhaus and Karl August (except correspondence and conversations with Goethe, for which see Ed)

Ca8 - Works by Karl August

Ca9 - Works about and by other members of the Fürstenhaus (except correspondence with Goethe, for which see Ed (A-Z)

(A-Z) individuals (Two Cutter numbers for each: first for works about, second for works by)

Cb - Goethe's personality and character, also psychology (Goethe's own psychology; subject: G. - Psychology. For Goethe's knowledge of, and views on psychology see Df3; same subject)

Cb1 - External appearance

Cb2 - Professional relations (see also Dj, Dk) Goethe as official.

Cb3 - Various personal interests.

Cd - Goethe as a mason.

Ce - Homes and haunts

Ce1 - Frankfurt

Ce2 - Leipzig & Dresden

Ce3 - Strassburg, Elsass-Lothringen, and Rheinpfalz

Ce4 - Wetzlar

Ce5 - Thuringia & Saxony

Ce6 - Weimar (For Weimar theatre see Dk)

Ce8 - Journeys

Includes maps, history, description & travel (incl. Goethe's)
of all places not listed above. (For Italian journey see Ng)

Cf - Monuments, portraits, busts, medals of Goethe and collections
which include Goethe portraits.

Cf1 - Portraits of Goethe's contemporaries and collections which
do not include Goethe.

Cg - Goethe celebrations, anniversaries. (Use date of celebration
rather than publication in second line of call number)

Primarily for programs of celebrations, Festschriften,
collections, speeches, poems on the occasion.
Festschriften or collections for only one subject, or
which have a very strong subject interest, may class
with the subject, with extra classed card in Cg.
Speeches which do not plainly state that they were de-
livered for a Goethe celebration class with subject with-
out extra card in Cg.
Books by one or two authors class with subject. Extra
card should be made for Cg, if the book plainly states
that it is published in honor of a celebration.

Cg1 - Goethe institutions, museums, collections and exhibitions.
Also general exhibitions that have Goethe items in them
cf. A - Societies and Periodicals.

Ch - Goethe in literature (Fiction, drama, poetry about Goethe)	) See also Zg.
Ci - Dedications to Goethe (i.e. Books dedicated to Goethe)	) Those in Zg are
	) to be repres.in
	Speck catalogue

Ck - Literary criticism of Goethe up to 1885 (general); his value and relation to literature (cf. Goedeke's *Geltung und Wirkung*); textual criticism.

Ck1 - Miscellaneous slight articles and books that have only chapters or pages on Goethe

Ck5 - Adverse criticism

Ck7 - Stage history of Goethe's works (general; for individual works see under each work). Includes movies.

Ck8 - Characters and motifs from Goethe's works (except Faust)

Ck9 - Illustrations to Goethe's works (general)

Ck91 - Illustrations to individual works (A-Z)

Ck99 - Faust in art (including Faust illustrations before Goethe, and caricatures by several artists)

History and criticism and collections by several artists take date and author's initial in second line.

Illustrations to Faust by individual artists (A-Z)

Ck99a - Related material (i.e. illustrated books having slight Faust connection) e.g. Corrodi, August. *Deutsche Reime* ... (Last plate contains 2 line quotation from Faust)

History of Criticism and Appreciation of Goethe up to 1885.

Goethe's Literary Relations.

Arranged by date of imprint.

- D2 - History of criticism, Goethe scholarship, etc. (German and general). Collected criticism made to illustrate history of criticism (not miscellaneous collections of lectures, etc., which class with Goethe criticism in Ck)
- D3 - *Rezeptionsgeschichte + Kritik + Daten*
- D4 - History of adverse criticism (as selected by Goedeke)
(Adverse criticism itself classes in Ck5)
A-Z Individual adverse critics (History of individual criticism and biography of critics)
- D5 - Individual German Goethe "Forscher" A-Z (Curators, collectors, publishers, bibliographers of Goethe's works)

Here are classed: a) all history of individual criticism;
b) criticism of special editions of Goethe's complete works. Reviews or criticism of a work about a single work of Goethe's class with the work under 6, see table (except Faust, Sa4-Sa5)
c) Criticism of individual biographies of German authorship. Criticism of correspondence classes in E.
d) biography and general criticism of "Forscher" who are noted only as "Forscher" and not in some other field (e.g. belles-lettres, music, science, etc.)

Note: Class "Forscher" of other countries by country.

Biography and criticism of "Forscher" who are noteworthy in some special field will class with the field (e.g. belles-lettres, music, etc.), but a work that deals only with such a person's criticism of Goethe classes here (see a) above.

In actual practice very little is classed here, as most of the "Forscher" have outstanding rank in other fields which attracts their biography to those fields. This class will take almost nothing except history of individual biography and criticism of Goethe.

Biography and criticism of William A. Speck, Carl F. Schreiber, and Curt von Faber du Faur class here.

D6 - Goethepreis der Stadt Frankfurt a.M.

Goethe's Literary Relations up to 1885.

(Goethe's value and relation to literature (general and German)
is not to be separated from Goethe criticism. It will class in Ck)

Da2 - Goethe's knowledge of literature (general and German). Works dealing specifically with this subject class here. Works combining this subject with his value in literature or with criticism of Goethe class in Ck. Class here Goethe's critical opinions of literature and literary people, general and German. (Includes lists of Goethe's own library)

Da3 - Goethe's literary relations to German authors. A-Z.

Class here: a) Works on Goethe's relation

b) Comparison of Goethe's and author's works

c) Biography of non-contemporary authors.

d) Essays on Goethe
by other authors
known chiefly for
their belles-lettres -
(e.g. Hegel, Mann, etc.)

Note: Biography of contemporary authors classes in Cal (regardless of Goethe's relation to such authors). General criticism of the works of German authors classes in Y. Only comparative criticism of Goethe and a German author classes here.

Dbl-9 - Goethe and other literature (by country)

Under each: a) History of Goethe criticism - general and individual

b) Goethe's indebtedness to country's literature
Goethe's knowledge of country's literature
Goethe's influence on country's literature
Goethe's criticism of country's literature

c) Individual belles-lettres authors A-Z

Under each: 1) Goethe's literary and personal relation to author
2) Biography and criticism of author.

Note: Works of these authors which are not about Goethe or related to an individual work of Goethe's, class in Zg.

Authors noteworthy in some field outside Belles-lettres class with the field.

Dbl - Goethe and classical literature.

2 - Goethe in England.

3 - Goethe in America.

4 - Goethe in France.

5 - Goethe in Italy, Switzerland.

6 - Goethe in Spain.

7 - Goethe in Denmark, Sweden, Norway, Holland, Belgium.

8 - Goethe in eastern Europe (Poland, Esthonia, Lithuania,
Russia, Rumania, Serbia, Czechoslovakia, Hungary)

9 - Goethe in the Orient and Hebrew Literature.

Note: For general works, second line of call number takes date of
imprint and letter for author, editor, etc.

For works concerning individual authors, second line of
call number: Cutter number for author; third line, date
of imprint and letter for author, editor, etc.

Dc - Dk

Goethe in Relation to Special Fields of Knowledge.

Class here: 1. Goethe's knowledge of the subject.

2. Goethe's relation to other people in the field (personal or professional)
3. Biography and criticism of individuals important in the field.
4. Works of these people not dealing with Goethe or related to one of his works.
5. Criticism of Goethe's scientific works, in Dg.

Note: Under each, general works have date of imprint, and works dealing with an individual have Cutter number.

Dc - Goethe in special aspects (general)

Ddl - Esthetics

- 2 - Language
- 3 - Technique and style
- 4 - Music
- 5 - Goethe's drawings
- 6 - Goethe and art, including criticism of Goethe's drawings and relations to artists.

De - Religion and ethics

Df - Philosophy (general)

- 2- Naturphilosophie
- 3- Psychology
Goethe's knowledge of, and views on. (His own psychology classes in Cb)
One subject for both: Goethe - Psychology.
- 4- Individual philosophers (A-Z)
- 5- Physiognomy (for Lavater see next leaf)

Classification for Lavater.

Df5.L31 - Biography and criticism, including correspondence,
Rhine trip with Goethe

L33 - Works on Goethe's contributions to the
Physiognomische Fragmente

L39 - Related material (e.g. biography of Swiss artists
which include painters of Goethe portraits
and other associates)

Note: The Lavater material in the Speck collection which
included the collected works and many editions of the
Physiognomische Fragmente and other individual works,
was largely transferred to Zgl8.L410-414 to join the
books by Lavater collected by Prof. von Faber du Faur. -
In the Speck-Lavater class only material with a close
Goethe interest remains. - See folder "Weeding Speck
Collection" in vertical administration file.

- Dg - Science. (Subject: Goethe - Knowledge - Science)
- Dgl - Natural history, botany, zoology, biology, evolution, anatomy, morphology. (Subject G. - Knowledge - Natural history or G. - Knowledge - Botany [etc.])
- 3 - Physics, electricity, meteorology, geography, geology, mineralogy, chemistry, medicine, mathematics, astronomy, alchemy. (Subject: G. - Knowledge - Science or G. - Knowledge - Physics, [etc.]) Includes criticism of Die Farbenlehre.
- 4 - Technology. (Subject: G. - Knowledge - Industrial arts)
- Dh - Political and social views, including philosophy of history.
- Dj - Goethe as educator.
- Dk - Goethe as theatre director, including relations to actors and actresses.
- Note: For Goethe as official see Cb2.
- Dl - Goethe's knowledge of, and views on, subjects not covered by the above.
- Dm - Study and teaching of Goethe.
- Dp - Curiosa.

Goethe's Correspondence and Conversations.

E - Correspondence - Collections.

Arranged by date of first edition wherever it is obvious that there is more than one edition of the collection. If, however, it is not obvious, give date of imprint, even for collections having the same publisher.

Translations have language letter following date of first edition. If the edition from which the translation is made cannot be ascertained, give date of imprint. Criticism has y following date.

Note: Collections of letters which are primarily Goethe's correspondence class here. Goethe's letters, or extracts from his letters, collected to demonstrate his views on particular subjects, or to illustrate his characteristics, class here. e.g. his Correspondence. 1852. Goethe in Briefen und Gesprächen. (Extra classed card for subject to be made if subject aspect is important)

Letters of others class either with the biography of their writers or with the subject treated. e.g. Bode, W. Goethe in vertraulichen Briefen. D2
918b

If such collections contain letters by or to Goethe, of importance, though these do not form the chief interest of the book (in Speck), extra class cards should be made for E.

Letters reporting personal interviews with Goethe class in Ek.

In general, Goethe's correspondence with three or more individuals classes here. Letters to several members of one family class in Eb-Ec.

Eb - Goethe's correspondence with individuals.

(+A-Z, with date of imprint for both original language and translations. Criticism has y before date)

+Special scheme for Bettina von Arnim: A61 Biography and relations with Goethe
 62 Authentic letters
 63 Fictitious letters
 64 Works. Collections
 64d Dies Buch gehört dem König
 64da Gespräche mit Dämonen
 64g Gündertode
 69 Criticism. General
 (Criticism of an individual work has y before date)

Note: Letters of an individual to Goethe class here. Collected letters of an individual which contain many letters to others than Goethe, class with the biography of the writer and have extra class card for Eb. e.g. Goethe's mother. Correspondence. Ca5 Extra card Eb
 G59 G59
 880 880

Class here Goethe's correspondence with various members of one family (except with members of the Fürstenhaus, Ec-Ed) If his correspondence with an individual member is published separately, this should be given next Cutter number.

Extra class reference cards should be made for each individual in the class for his biography

Ec - Goethe's correspondence with members of the Fürstenhaus. Collections. (Arranged by date of first edition if this can be ascertained.) See note under E.

Ed - Goethe's correspondence with Karl August (Arranged by date of imprint. Translations, letter before date; criticism, y before date.)

Ed (A-Z) - Goethe's correspondence with individual members of the Fürstenhaus. (Arranged by date of imprint. Translations, letter before date; criticism, y before date.)

Note: Extra class reference cards should be made for each individual in his biography class.

Ek - Conversations or Personal interviews. Collections.
(Arranged by date of first edition if this can be
ascertained. See note under E)

Note: Reports of interviews, also letters containing
such reports class here, if this is their chief
interest for the Speck Collection; otherwise
class with point of chief interest. If the book
is classed elsewhere, extra class cards may be
made for Ek.

El - Conversations with Eckermann. (Arranged by date of im-
print. Translations have language letter preceding date)

Em - Biography of Eckermann and related material to his Con-
versations. Collected works and diary. (Arranged by date
of imprint and author's initial. Translations with lang-
uage letter preceding date)

En - Conversations or Interviews of various individuals with
Goethe. A-Z, date of imprint.

Note: Wherever the arrangement is by Cutter number,
the language letter precedes the date.

H

Goethe's Collected Works.

- H - Complete editions, or those nearly complete.

The arrangement here, and under each of the following divisions in H, is by date of imprint. If there are two or more editions in the same year give b, c, d, etc. after date. Translations have language letter before date; give a for English.

- Ha - Selected works. Partial collections, prose and poetry.

These should contain whole works, or very long passages; brief passages and Sprüche class in Hdy

- Hb - Prose works.

- Hc - Dramatic works.

- Hd - Poems.

- Hdy - Selections, Sprüche.

Class here Sprüche and selected brief passages.

- Hf - Parodies of Goethe's Works. Collections.

- Hk - Texts of sources of Goethe's works. Collections.

Note: In general, three or more works class in the H groups, while two works class with individual works. Certain distinct groups, as the Sesenheimer Lieder and Leipziger Liederbuch are classed with individual works.

SWISS TRAVELS (Goethe's texts)

Classification.

- Is41-7 takes collected texts of Goethe's Schweizer Reise (1775, 1779, 1797) and works which contain texts of any two periods as Briefe aus der Schweiz 1.Abth. (1775) and 2.Abth. (1779)
- Is51-4 Briefe aus der Schweiz. 1.Abth., or any texts concerning his journey of 1775.
- Is61-4 Briefe aus der Schweiz, 2.Abth., and other texts about Goethe's Swiss journey in 1779.
- Is651-4 Schweizer Reise (1797)

Reference made from Is51, Is61, Is64 to Is41 for texts published in collected editions. Note the nos. Is51, Is61, Is64 to be used for texts of the journeys of the individual years 1775, 1779, 1797, respectively.

References also made from Ks32 and Ms41.

Note: An extra classed card should be made for all texts of Briefe aus der Schweiz, 1.Abth. (1775) [Anhang zum Werther] Jc0.

Cataloguing.

Collected editions take heading:

Goethe, Johann Wolfgang von, 1749-1832. Schweizer Reise (1775), 1779, 1797)

Texts of any two journeys take date of journeys, e.g.

Goethe, Johann Wolfgang von, 1749-1832. Schweizer Reise (1775, 1779).

Texts of any one journey take date of that journey, e.g.

Goethe, Johann Wolfgang von, 1749-1832. Schweizer Reise (1775).

References to be made (under Goethe) from all specific titles.

I - Q

Goethe's Individual Works, except Faust.

In general, arrangement is in a sequence by date of composition, according to the order given in Goedeke. For arrangement under each work see Table following this outline of classes.

Goedeke
Paragraph

236

(to autumn 1775)

I Cutter numbers for works: (List of important titles only)

Ic5 - Claudine von Villa Bella

Ie7 - Erwin und Elmire

Ig5 - Götter, Helden und Wieland

Ih3 - Heideröslin

Il1 - Labores juveniles

Il3 - Die Leane des Verliebten

Il42 - Leipziger Liederbuch

Im6 - Die Mitschuldigen

Ip6 - Positiones juris

Ip8 - Prometheus (Drama)

Ip9 - Prometheus (Poem)

Is3 - Sesenheimer Lieder

Is4 to Is6 For Schweizer Reisen see leaf 21

Is8 - Stella

Iv8 - Von deutscher Art und Kunst

237

J Cutter number for works, except

Ja - Goetz von Berlichingen

Jb - Clavigo

Jc - Werther (See table)

238

(1775-1789)

K Cutter numbers:

Kf4 - Der Fischer

Kf5 - Die Fischerin

Goedeke
Paragraph
238
(continued)

- Kf55 - Erbkönig
- E6 -
- Kg3 - Die Geschwister
- Kh3 *Hansens in Winter*
- Kj2 - Jery und Bätely
- Kt7 - Triumph der Empfindsamkeit

239

- Lb - Iphigenie auf Tauris
- Lba - Iphigenie auf Delphos
- Lbc - Elpenor
- Lbd - Nausikaa
- Lc - Egmont *-(Lc 8. historical Egmont)*
- Ld - Torquato Tasso

240
(1790-1814)

- Lf - Reineke Fuchs (by Goethe)
- Lg - Reineke Fuchs (other versions)
- Lh - Hermann und Dorothea
- M - Cutternumbers:
- Ma2 - Achilleis
- Ma3 - Alexis und Dora
- Mb8 - Der Bürgergeneral
- Md3 - Der Zauberflöte zweiter Theil
- Me5 - Elegien
- Me6 - Epigramme. Venedig 1790
- Me9 - Die erste Walpurgisnacht
- Mg8 - Der Gross-Cophta
- Mg9 - Die guten Frauen
- Mm2 - Das Märchen
- Mn2 - Die natürliche Tochter
- Mpl - Paläofron und Neoterpe
- Mp2 - Pandora
- Mp5 - Philipp Hackert

Goedeke
Paragraph
240
(Continued)

- Mp9 - Propyläen
- Ms 3 - *Der Schatzgräber*
- Mt1 - Tagebuch (Poem)
- Mu6 - Unterhaltungen deutscher Ausgewanderten
- Mw1 - Wahlverwandtschaften
- Mw74 - Winckelmann
- Mx3 - Xenien

241

- Na - Wilhelm Meisters theatralische Sendung
- Nb - Wilhelm Meisters Lehrjahre
- Nb5
- M6 - Mignon
- Nc - Wilhelm Meisters Wanderjahre
- Nd - Wilhelm Meister (complete text)
- Nf - Dichtung und Wahrheit
- Ng - Italienische Reise
- Nh - Zweiter römischer Aufenthalt
- Ni - Über Italien
- Ni5
- R5 - Römischer Carneval
- Nj - Nachträge zur Zweiten Reise
- Nk - Kampagne in Frankreich
- Nl - Belagerung von Mainz
- Nm - Am Rhein
- Nn - Annalen
- Np - Biographische Einzelheiten
- Nr - Tagebücher

242-243
(1815-1832)

- P - Cutter numbers, except
- Pz - Über Kunst und Altertum
- Pn8 - Die Novelle
- Pt7 - Trilogie der Leidenschaft
- Pw5 - West-östlicher Divan

Goedeke
Paragraph
244

- Q - Cutter numbers, except
- Q - Scientific Works. Collections.
- Qb4 - Beyträge zur Optik
- Q13 - Bergbau zu Ilmenau
- Qm - Mitteilungen aus der Pflanzenwelt
- Qu3 - Über den Granit
- Qv6 - Versuch die Metamorphose der Pflanzen zu erklären
- Qz6 - Zur Farbenlehre. (For criticism see Dg3)
- Qz7 - Zur Naturwissenschaft überhaupt
- Qz8 - Zur Morphologie

I - Q

Tables for Goethe's Individual works, except Faust.

0. UR. Paralipomena. Fragments

Arrange by date of imprint.

1. TEXT.

Arrange by date of imprint. Various forms of the text, such as prose, verse, stage, etc., may be distinguished by a letter, a, b, c, before date, if necessary. In some works the prose form precedes the verse, and in others the verse precedes the prose, so that a, b, c, etc., could not be applied with the same meaning in all works. In most cases, no differentiation is necessary.

2. TRANSLATIONS.

Note: 3 may also be used for translations, as in Werther, where there are a great many English translations.

Arrange by date of first edition of each translation, with initial of translator following date. English without language letter, others with language letter following class number on first line.

Examples: Lh2 English translation by Holcroft
80lh

Lh3i French translation by Bitaubé
800b

In Werther: 2 for English translations; no translation letter.
3 for other languages, with translation letter following the 3.

Criticism of translations classes in 6.

4. PARODIES, WORKS INSPIRED BY, etc.

Cutter numbers for author in second line. "A" for anonymous parodies, for which no author can be found.

German parodies (no letter following 4 in top line)

English parodies (a following 4)

Other languages (translation letter following 4)

Translations have translation letter before date in third line.

Criticism have y before date in third line.

Parodies of a selection class with the work parodied in 5.

4. PARODIES. (Continued)

Examples: Jc4 German parody
P2
895

Jc4a English parody
K3
895

Jc4i French parody
F5
895

Jc4a French translation of English parody
K3
1898

Jc4a Criticism of English parody
K3
y899

5. SELECTIONS.

An edition of a large part of the text, though not a complete text, classes in 1.

Collected selections, arrange by date of imprint.

Individual poems.

Cut number for poem in second line, followed by the numbers of the table 1-7 on same line.

1.Text. (Date of imprint)

Example: Nb5 German text of Mignon
M61
799

2.Translation. (Translation letter following the 2, except English, which has no translation letter)
Date of first edition followed by initial of translator.

Example: Nb5 English translation of Mignon
M62
799k

Nb5 French translation of Mignon
M62i
799p

5. SELECTIONS. (Continued)

4. Parodies.

German parodies (no letter following 4)
 English parodies (a following 4)
 Other languages (translation letter following 4)

Translations have translation letter before date in third line.
 Criticisms have y before date in third line.

Examples:	Nb5 German parody	Nb5 English parody
	M64 of Mignon	M64a of Mignon
	799	799
	Nb5 French parody	Nb5 French translation
	M64i of Mignon	M64a of English parody
	799	i799
		Nb5 Criticism of
		M64a English parody
		y799

6. Criticism.

Example: Nb5 Criticism of
 M66 Mignon
 851c

6. CRITICISM (Includes stage history)

Arrange by date of first edition.

7-8. SOURCES AND RELATED MATERIAL.

Arrange by date of first edition, if easily ascertainable,
 otherwise by date of imprint.

Unless there is a great deal of material, no distinction is
 to be made between source and related material. If there
 is so much material that it seems best to distinguish:

7 Source

8 Related material

7 Where no distinction is made.

GOETHE'S FAUST.

Arranged by date of publication.

R - Texts.

Ra1 - Urfaust.

Individual selections from Urfaust if also in Faust are to class with Faust: (e.g. König von Thule)

Ra2 - Fragment (1790)

Ra3 - Translations of Urfaust.

Ra4 - Works about Urfaust and Fragment.

Rb1 - Faust I.Theil. (1808) (Exclusive of school editions)

Rb2 - Helena. (1827)

Rb2 - Translations of Helena (Translation letter after Rb2 on top line, before date of first edition on second line)

Rb21 - Works about Helena, and criticism of special editions and translations of Helena text.

Rb31 - Faust. II.Theil. (1833) (Exclusive of school editions)

Rb41 - Faust. I. and II.Theil published together. (Exclusive of school editions)

Rb42 - Faust. Selections. (From either part)

When the whole of Faust or of the first or second part has been translated, a selection from such a translation classes with the translation in Rc-Rz.

Rb42(a-z) Translation of selections (date of first edition, and initial of translator)

Passages from translations which class in Rc-Rz are classed with the whole work in Rc-Rz.

Rb51 - Faust Paralipomena.

Rb54 - Works about Faust Paralipomena.

Rb61 - School editions. (Both parts)

TRANSLATIONS OF FAUST.

Rc - Rz.

The following list contains all the translations given by Goedeke, and others, which are in the Speck collection but not in Goedeke.

All the translations which are in Speck in any edition have a check mark.

When selections only have been translated, these class in Rb42. References in the following list have been made to Rb42, where a class card is found, even though the book may stand in some other location.

Translations of the Urfaust and Helena are classed in Ra3 and Rb2, respectively.

For criticism of special translations see Sc4.

Collections by various translators take date of publication in second line. Translators are given individual class numbers, according to the chronological sequence of the translations (dates in the following tables are dates of first edition).

Under each translator arrange:

- | | | |
|--|----|-----------------------------|
| 1. 1st Teil | (a | before date of publication) |
| 2. 2d " | (b | " " " " |
| 3. Complete Faust | (c | " " " " |
| 4. Selections [i.e. parts from the translations which class in Rc-Rz...] | (d | " " " " |

English translations:

Taylor, W. (1810) see Rb42

From the French of Staël-Holstein (1813) see Rb42

Shelley (Prose exercise composed 1815, first pub. 1886?) see Rb42

Shelley (Walpurgisnacht, 1822)see Rb42

Shelley (Prolog im Himmel, 1824)..... See Rb42
Coleridge? (See Goedeke 3,4,III, p.629, no.4)

Rcl6-Anster (1820)

Soane (Prose extracts to accompany Retzsch's outlines, 1820) See Ck99

- Soane (Poetical translations
composed 1822, first pub.
1904 See Rb42
- Rc17 - Anon. (1820)
- Rc19 - Anon. (1821)
- Carlyle (1823) See Rb42a
- Anon. (1823) See Rb42
- Rc22 - Gower (Ellesmere)
(1823) See Rb42
- Page (1828)..... See Rb42
- Moore, Thom. (1828). See Rb42
- Carlyle (1828) See Rb42
- Anon. (1829?) Newberry
fragment See Rb42
- G.G.F. (1830) See Rb42
- Anon. (1831) See Rb42
- Robinson (1832) ... See Rb42
- Collier (1871) [Old man's
diary 1832/33].. See Rb42
- Austin (1833) See Rb42
- Rc25 - Hayward (1833)
- Rc27 - Syme (1834)
- Rc28 - Blackie (1834)
- Rc29 - Davies, Warburton, supposed
tr. (1834)
- Flügel (1835) See Rb42
- Rc3 - Talbot (1835)
- Hodges (1836) See Rb42
- Anon. (1836) See Rb42
- Rc32 - Taylor, Arthur (1838) See Rb42
- Rc33 - Macdonald, Bell (1838)
(Macdonald, Wm. Bell)
- Rc35 - Bernays, L.J. (1839)
- Naylor (1839) See Rb42
- Rc37 - Birch, J. (1839)
- Rc38 - Hills, John (1839)
- Reade, J.W. (1840) See Rb42
- Duckett & Burrows (1845)
(Composed 1841) See Rb42
- Rc43 - Filmore, Lewis (1841)
- Rc44 - Lefèvre (1841)
- Rc46 - Gurney, A. (1842)
- Rc48 - Knox (1847)
- Rc5 - Swanwick (1850)
- (A Gem fancier) [i.e. Halleck,
Fitz-Greene] (1852) ... See Rb42a
- Anon. (A German lady)
(1852 See Rb42
- Bowring (1833)..... See Rb42
- Filmore (1853) See Rb42
- Peithmann (1854) See Rb61
Goedake, 4th lists 25 Engtr, p. 635, 53
- Martin, Helena (1858)... See Rb2
- Rc54 - Galvan (1860)
- Rc57 - Beresford (1862)
- Rc575 - Cartwright (1862)
- Garnett (1862) ,,,..... See Rb42a
- Rc58 - Martin (1863)
- Rc6 - Clarke, W.B. (1865)
- Rc62 - Grant, J.W. (1867)
- Frère (1874) See Rb42
- Rc64 - Paul, Kegan (1873)
- Hoole, C.H. (1875) See Rb42a
- Rc67 - Bowen, C.H. (1878)

Rc68 - Colquhoun (1878)

Rc7 - Scoones, W.D. (1879)

Rc72 - Webb, Thomas E. (1880)

Rc73 - Birds, J.A. (1880)

Rc74 - Anon. (1886)

Rc76 - Huth (1889)

McLintock (1895)
Goedeke no. 77 in der Eng.-tr.
initial only

Rc78 - Beta (1895)

Rc8 - Latham, A.G. (1896)

Rc82 - McIntock (1897)

- Anon. (1906) Goedeke no. 22a
Übersetzung?

Rc85 - Buchanan, C. (1908)

Webb, G. L. (1912)Rb42

Rc9 - Todhunter (1924)

Rc95 - Cookson (1927)

Rc98 - Shawcross (1934)

Rc984 - DeLeon (1948)

Rc985 - Wayne (1949)

Rc986 - McNeice (1949)

American translations:

- Anon. (1828) See Rb42

P.B. (1834) See Rb42

S. (1835) See Rb42

Clarke, J.F. (1836) See Rb42

Anon. (1839) See Rb42

Haven, G.W. (1839) See Rb42

Anon. (1842) See Rb42

Everett, A. H. (1845) ... See Rb42

Helfenstein (1846) See Rb42

P. (Anon.) (1850) See Rb42a

Re2 - Brooks, C.T. (1856)

Thomas, W.G. (1859) See Rb42

Re3 - Taylor, Bayard (1871)

Hooper (1871) See Rb42a

Calvert (1872) See Rb42a

Re45 - Arnold, T.J. (1877)

Lazarus, E. (1882) See Rb42

Re5 - Claudy, Frank (1883)

Re6 - Boyesen (1885)

Hepner (1897) See Rb42a

Re7 - Anon. (1901)

Re75 - Anon. (1911)

Losch (1913) See Rb42a

Re8 - Van der Smisen (Canadian,
(1926)

Re9 - Andrews, W. Page (1929)

Re92 - Raphael, Alice (1930)

Re94 - Priest (1932)
 Re95 - Coxwell (1932)
 Re97 - McIntyre (1941)
 Re98 - Schmidt, F.G.G. (1935)
 Re985 - Raschen (1949)
 Re986 - Diez (1949)

Re991 - Morgan, B.Q. (1957)
 Re993 - Jessup, B.E. (1958)
 Re994 - Jarrell (1959)
 Re995 - Kaufmann, W.A. (1961)

Re996 - Salm, P. (1962)
 Re997 - Passage, C.E. (1965)

Re 998 - Arndt (1976)
 Re 999 Greenberg (1992)

French translations:

- Staël-Holstein (1810) ... See Rb42
 Géraud (1822) See Rb42
 Guttinguer (1824) See Rb42
 Rgl3 - Stapfer (1823)
 Rgl4 - Louis-Clair de Beaupoil (1823)
 Valéry (1826)..... See Rb42
 Rgl6 - Gérard de Nerval (1828)
 Rgl7 - Lesguillon (1829) or Rb42?
 Ampère (1833) See Rb42
 Colet (1840) See Rb42
 Rg20 - Lespin (1830)
 Rg21 - Blaze de Bury (1840)
 Peithmann (1840) See Rb42
 Rg22 - Ungedruckte Prosalübersetzung (1841)
 Morrin (1857) See Rb42i
 Rg24 - Polignac (1859)
 Rg25 - Porchat (1860)
 Braunhard (1860) See Rb42i
 Hubert, A. (1862) See Rb42
 Amiel, H.F. (1863) See Rb42
 Rg28 - Anon. (1863)
 Anon. (or by Napoleon III?) (1863)
 See Rb42
 Rg30 - Poupart de Wilde (1863), 2d pt. (1866)
 Rg32 - Transl. by Nerval, Stapfer & Beaupoil
 comp. by Rodleinmann (1868)
 Rg33 - Mazière (1869)
 Rg34 - Bacharach (1872)

- Rg35 - Laya (1873)
- Rg36 - Monnier (1875)
- Rg37 - Maussenet (1878)
- Rg38 - Daniel (1881)
- Rg39 - Gross (1881)
- Rg40 - Riedmatten (1881)
- Rg41 - Anon. (1889)
- Rg42 - Benoit (1891)
- Rg43 - Pradez (1895)
- Rg44 - Sabatier (1893)
- Rg45 - Paquelin (1903)
- Rg46 - Schropp (1905)
- Rg48 - Boutarel (tr. of scenes
for Schumann's music)
- Rg49 - Masclaux (1911)
- Rg51 - Wyzewa (1919)
- Rg52 - Lichtenberger (1920)
- Rg53 - Mortier (1922)
- Rg55 - Buriot-Darsiles (1925)
(fragments of pt.2)
- Rg57 - Guenser (1930)
- Rg59 - Autran (1932)
- Baldensperger (1932)..... Rb421
- Rg65 - Arnoux et Biemel (1940?)

Italian translations:

- M.S. (1831)..... See Rb42
- C[antu] (1833) See Rb42
- Rh11 - Scalvini (1835)
- De Sanctis (1853?)... See Rb42
- Baffi (1858) See Rb42
- Rh12 - Rota (1860)
- Baffi (1861) See Rb42
- Rh13 - Persico (1861)
- Rh14 - Guerrieri (1862)
- Rh15 - Maffei (1866)
- Gubernatis (1868)See Rb42
- Boglietti (1871) See Rb42
- Gnoli (1875) See Rb42
- Rh16 - Anon. (1883)
- Canini (1885) See Rb42
- Contaldi (1888) See Rb42
- Rg17 - Teza (1895) Unpublished
- Marmorito (1895) See Sj4
- Rh19 - Biagi (1900)
- Croce (1903) See Rb42
- Kerbaker (1903) See Rb42

Rh25

R122 - Larrea (1925)

Rh25 - Manacorda (1932)

R129 - Cansino Assens (1945?)

Rh44 - Scalero (1933)

Portuguese translations:

Rh51 - Errante (1940-42)

Rj11 - Ornellas (1867)

Rj12 - Castilho (1872)

Vasconcellos (1872) See Sc4

Rudino (1947) See Rb42o

Catalan translations:

Rk11 - Maragall (1904) See Sg3w

Spanish translations:

R111 - Briz (1864)

R112 - Anon. (1865)

R113 - Cobos (1866)

R114 - Casas y Barbosa (1878)

R1145- Llorente (1882)

R115 - Anon. (1886)

R116 - Aquarone (1886)

R118 - Anon. (19--?)

R119 - Roviralta Borell (1924)

Rumanian translations:

R2 - Soricu (1925?)

Icelandic translations :

Rm11 - Jonsson (1920)

Danish translations:

- Rn11 - Bech (1847)
 Rn13 - Hansen (1881)
 Rn14 - Koch (1902)
 Rn2 - Michaëlis (1926) See H.

Norwegian translations:

- Rol4 - Gjertsen (1873)
 Rol9 - Arctander (1908)

Swedish translations:

- Rpl1 - Andersson (1853)
 Rpl2 - Melin (1872)
 Rpl3 - Rydberg (1876)

Flemish - Dutch - Friesian translations:

- Rsl1 - Vleeschouwer (1842) (Flemish)
 Ghert, (1851) (Dutch) See Rb42
 Brouwer (1852) (Dutch) ... See Rb42
 Johansen (1862) (Friesian). See Rb42
 Rsl2 - Kate (1863)

Rsl3 - Frijlink (1865) (Dutch)

Rsl4 - Steenbergen (1868) (Dutch)

Bakker (1881) (Friesian).
 See Rb42

Rsl6 - Müller, H.C. (1910) (Dutch)

Rsl7 - Scheltema (1911) (Dutch)

Rsl8 - Suchtelen (1929) (Dutch)

Russian translations:

Pushkin (1827) See Rb42
 Schewürew (1827) See Rb42

Wenewitinow (1829) .. See Rb42

Gribojedof (1830) ... See Rb42

Rtl5 - Huber (1838)

Rtl6 - Anon. (1840) Huber?

Rtl7 - Anon. (1859) Huber?

Rtl8 - Wrontschenko (1844)

Turgenjew (1844) See Rb42

Rt20 - Owtschinikoff (1851)

Rt21 - Strugowschtschikoff (1855)

Rt22 - Fet (1882)

Rt23 - Anon. (1889)

Rt24 - Trunin (3d ed. 1896)

Rt25 - Cholodkowsky (2d ed. 1894)

Rt26 - Maklezoff (1897)

Rt27 - M.J. (1897)

Rt28 - Golovanoff (1898)

Rt29 - Anon. (1900)

Rt30 - Gudinoŧ (1900)
 Rt31 - Certedeva (1901)
 Rt32 - Sokoloff (1902)
 Rt33 - Anon. (1903)
 Rt34 - Mamontow (1903)
 Rt35 - Weinberg (1904)
 Rt36 - Briusov (1928)
 Rt42 - Pasternak (1955)

Polish translations:

Rul1 - Walicki (1844)
 Rul2 - Paszkowski (1845)
 Rul3 - Krajewski (1857)
 Rul4 - Jezierski (1880)
 Rul5 - Jenike (1887)

Bielowski; Gecewicz;
 Grozy; Przecławski;
 Szubranski; Zielinski;
 Mrowczyński
 Feldmanowski (1883)

Rul8 - Czermak (1896)

Single selections:

Mickiewicz (Prolog) is lost.
 See Rb42
 Rozniatowski (1880) See Rb42
 Zyglińskiego (1852) See Rb42
 Wolski (1871) See Rb42

Nowosielski (n.d.) ... See Rb42
 Garczyński (n.d.) See Rb42
 Gorczyński, A. (n.d.). See Rb42

Ru20 - Wachholz (1923)

Ru21 - Kościelski (1926)

Czech and Bohemian translations:

Rv11 - Kolára (1863) (Bohemian)
 Rv12 - Vlcek (1890) (Bohemian)
 Rv13 - Vrchlicky (1891) (Czech)

Kvapil (1906) (Czech) .. See Sg

Bulgarian, Esthonian, Kroatian, Lettish,
 Lithuanian, Ruthenian, Serbian,
 Slavonian, Ukrainian translations:

Vukotinović (1859) (Kroatian)
 See Rb42

Rx - Valaitas (1934) (Lithuanian)

Franke, J. (1882) (Ruthenian)
 See Rb42

Rx Vedušek (1955?) (Slovenian).

Rx - Savič (1885) (Serbian)

Rx - Odavić (1928) (Serbian)

Rx - Mandelc (1894, not printed)
 (Slavonian)

Rx - Pliekšans (1936) (Lettish)

Rx - Aspasija & Rainis (1899)
(Lithuanian)

Rx - Balabanoff (1927)
(Bulgarian)

Rx - Zagul (1919)

Rx - Velikanovic (1932?)
(Croatian)

Rx - Jürgenstein (1920?)
(Esthonian)

Rx - Oras, A. (1955-62)
(Esthonian)

Latin and Greek translations:

Rz - Anon. (1856) (Greek)
Richter (1870) (Latin)
..... See Rb42

Haupt (1861) (Latin). See Rb42

Bikelas (1872) (Greek) " Rb42

Rz - Probelegios? (1887) (Greek)

Basilikos? (Greek)

Chatzopoulos? (Greek)

Grypares? (Greek)

Wyllie (1933) (Greek ..See Rb42)

Modern Greek translations:

Rza - Strateges (1887)

Rza - Mermenkes (1935)

Hungarian translations:

Rzb - Nagy (1860)

Rzb - Dóczy (1873)

Rzb - Komáromy (1887)

Rzb - Varadi (1887)

Rzb - Szabó (1888)

Rzb - Palágyi (1909)

Rzb - Kozma (1924-25)

Armenian and Gorgian translations:

Rzc - Tigranians (1899) (Georgian)

Rzc - Barchudarianz (1902) (Armenian)

Rzc - Merianaschwili (1909) (Georgian)

Finnish translations:

Rzd - Forsman (1884)

Rzd - Manninen (1934-36)

Yiddish translations:

Rze - Kupermann (1920)

Hebrew, Arabic, Hindu translations:

Rzf - Letteris (1865) (Hebrew)

Rzf - 'Aud (1929) (Arabic)

Rzf - 'Abid Husain (1931)
(Hindustani)

Rzf - Kahan (1945) (Hebrew)

Japanese and Chinese translations:

Rzg - Kuo-Mo-jö (1928) (Chinese)

Rzg - Mori Rintaro (1915)
(Japanese)

Rzg - Chow Hsio P'u
Chou, Hsüeh-p'u (1935)

Turkish translations:

Bilbin (1946)

Shorthand editions of German texts:

Rzm - Krieg (1866)

Faulmann (1883)

Clemens (1904)

Esperanto translations:

Rzp - Bartelmes (1923)

Works about Faust.

Arranged by date of publication, unless otherwise noted.

- Sa1 - Dictionaries, indexes, etc.
- Sa3 - Study and teaching.
- Sa4 - Criticism and interpretation, including history of criticism (Both parts) (Date of first edition) [Old classification was by date of imprint, not to be corrected at present]*
- Sa5 - Miscellaneous and minor criticism, including history of criticism. Includes also books having only chapters or pages on Faust) Special topics go with the topic.

- Sb - Criticism and interpretation of Part I. (Date of first edition)*

Sb11-23 Special acts, scenes, etc. (Divided as in Goedeke)
(Special characters see Sd; special topics see Se)

- Sb11 Zueignung und Vorspiel auf dem Theater.
- Sb12 Prolog im Himmel.
- Sb13 Nacht (Fausts erster Monolog, Erdgeist. Wagner.
Zweiter Monolog. Glockenklang und Chorgesang)
- Sb14 Vor dem Thor.
- Sb15 Studierzimmer. Die Wette. Schülerszene.
- Sb16 Auerbachs Keller.
- Sb17 Hexenküche.
- Sb18 Strasse. Ein Gartenhäuschen.
- Sb19 Wald und Höhle.
- Sb21 Gretchens Stube. Dom.
- Sb22 Walpurgisnacht.
- Sb23 Trüber Tag. Nacht. Offen Feld. Kerker.

- Sc - Criticism and interpretation of Part II. (Date of first edition)*

Sc1 Special acts, scenes, etc.
(Special characters see Sd; special topics see Se)
(No subdivision for individual selections)

Sc4 Criticism of special editions and translations of Faust, both parts or either part). (Helena see Rb21)

- Sd - Special characters. (Both parts, or either part)
(Mephistopheles see also T)

Special topics. (Both parts, or either part)

- Se1 Religion and ethics. (Philosophy see Se4)
- Se4 Other. (Law, philosophy, cabbala, symbolism, magic, Eros, music, military, political interests, nature
- Se8 Comparison of Goethe's Faust with other treatments of Faust (not necessarily Faust in name)
Cutter numbers and dates for special treatments.
See also Tp, Tp2.

Sg - Stage adaptations of Goethe's Faust, (pt.I and/or II), parodies, etc.

Sg1 German adaptations Entry under Goethe. Faust. Stage adaptations.
 +(Date of first edition) Name of adapter. e.g.: Goethe, Johann Wolfgang
 von, 1749-1832. Faust. Stage adaptations.
 Sg2 English adaptations Wollheim.
 +(Date of first edition)

Sg3 (a-z) Adaptations in
 other languages.

Sg7 Drama based on Goethe's Faust

1) Stage adaptations which have departed so far from Goethe's text
 as to become the work of the adapter.

Entry under Adapter.

Added entry: Goethe, Johann Wolfgang von, 1749-1832. Faust.
 Stage adaptations. Name of adapter.

No subject.

2) Dramatic adaptations, paraphrases, imitations, that
 are not made especially for the stage.

Entry under author.

Subject: Goethe, Johann Wolfgang von. Faust - Imitations,
 tales, etc.

Sg7 German texts
 Sg7 (a-z) Other languages (Cutter number and date)

Sg8 Parodies (including humorous continuations)

Subject: Goethe, Johann Wolfgang von. Faust - Parodies,
 travesties, etc.

Sg8 German texts
 Sg8 (a-z) Other languages (Cutter number and date)

Sg9 Continuations of Goethe's Faust. (See also Sg8)

Sg9 German texts
 Sg9 (a-z) Other languages (Cutter number and date)

Sh - Stage history and theory, general. (Date of first edition)

Sh1 - Criticism of special adaptations.

Sh2 - Criticism of special productions. (Cutter number for the place)

Proposed productions class in Sh2 with date only.

(Includes also criticism of Faust films. [Date of release of film])

Sh5 - Special actors and roles. (Cutter number for the role and date)

+ 1933- Date of first edition. (Old classification had date of imprint, not
 to be corrected at present)

- Si2 - Fiction and poetry treating of the Faust story and based on Goethe's Faust: paraphrases, tales, imitations, etc.
(Cutter number and date)

Subject: Goethe, Johann Wolfgang von. Faust - Imitations, tales, etc.

See also Sm, Minor poems inspired by Goethe's Faust.

- Sj1 - Works about Goethe's Faust in music. (For criticism of the work of one composer, Cutter number for composer and date)
(For musical compositions see class Music)

Subjects: 1. Goethe, Johann Wolfgang von. Faust - Music.
2. Composer.

- Sj2 - Librettos. Opera. (Cutter number for composer and date)
(For parodies add 4 to Cutter number:
e.g. Gounod's Faust -G6
parody on it G64)

Subject: Goethe, Johann Wolfgang von. Faust - Librettos.

- Sj3 - Librettos. Ballet and pantomime, including Faust ballets, etc., that are not necessarily based on Goethe's Faust. (Date of publication)

Subject: Goethe, Johann Wolfgang von. Faust - Librettos.

- Sj4 - Librettos for operas using Goethe's text. (Cutter number for composer and date)

Entry: Goethe, Johann Wolfgang von, 1749-1832. Faust.
Libretto. Name of composer.

Subject: Goethe, Johann Wolfgang von. Faust - Librettos.

- Sm - Minor poems inspired by the reading of Goethe's Faust.
(For poems treating of the Faust story see Si2; Faust in art see Ck99)

T

Occult Sciences, Faust Legend, etc.

Arranged by date of publication unless otherwise noted.

- T - Occult sciences, including history and criticism of magic that does not mention Faust; Faust periodicals.
(Monographs by date; Faust periodicals by Cutter number)
- T2 - Faust-Splitter and books about Faust up to 1800.
(Arranged by date of first edition)
- T3 - History and criticism of Faust; Faust literature written after 1800.
- T4 - Collections of miscellaneous local legends containing sections on Faust.
- T5 - Faust and parallel legends.
- T6 - Volksbücher (German)
 - 61 Spiess
 - 62 Rhymed version
 - 63 1589 edition
 - 64 Widmann
 - 65 Christlich Meynende
 - 66 Others

Entry: Faust. Date of publication.
e.g. Faust. 1800.
- T72 - Faust books (English)
- T72 - (a-z) Other languages.
Translation letter in first line.

Entry: Faust. Language. Date of publication.
e.g. Faust. English

- T81 - Wagner Volksbuch.

Entry: Faust (Wagner) Date of publication.

- T83 - Volkslieder.
- T83 - About Volkslieder.
y(date)
- T91 - Höllenzwang.
- T92 - Teufelsbündner material related to Höllenzwang. (Jenaische Christnachtstragödie)
- T93 - Books on magic consulted by Dr. Faust.
(Cutter number for magician)
- T94 - Other magical writings. (cf. T - History of magic)

Ta3 - Faust dramas. (For Librettos see Ta7)

Ta3.Z9- Puppet-plays.

Use table for Goethe's individual works, e.g.

.Z91 German text

.Z92 English texts

.Z93 (a-z) Text in other languages (Language letter in second line)

.Z96 History and criticism

.Z97 Miscellaneous slight references and mentions of special performances.

Ta4 - Faust stories, novels, etc.)

) Cutter number for author

Ta5 - Faust poetry.)

Ta7 - Faust librettos

(Cutter numbers for composer) } Subject: Faust. Librettos

} Criticism: Faust - Music

Td - Mephistopheles (German))

Td1 - Mephistopheles (English))

) Cutter number for author

Td2 - Mephistopheles (a-z Other languages))

(Translation letter in first line))

Te - Lilith.

Tf - Works that are connected in name only.

Tk-Tm - Legends.

Tk2 Virgilius

3 Ahasverus

Der ewige Jude

4 Simon der Magier

5 Albertus Magnus

6 Merlin

Immermann's Merlin

7 Theophilus

8 Robert der Teufel

Scribe's Robert der Teufel

9 Pietro von Abano

Tl2 Don Juan (In general)

Tirso de Molina's Don Juan

Molière's Le Festin de Pierre

Da Ponte's (Mozart's) Don Juan

Hoffmann's Phantasiestücke

Byron's Don Juan

3 Mariken von Nymwegen

4 Twardowski

5 Der Marschall von Luxembourg

6 Friar Bacon

7 Friar Rush

8 Parsifal

9 Prometheus

- Tm1 Cyprianus
- 2 Job
- 3 Savva-Grudtsin

Tk-Tm arrange each by the following table; the numbers 1, 2, etc., following Tk2-Tm3 on first line; versions of the legend take Cutter number on second line; date of publication followed by editor's initial on third line; criticism & related material take date followed by author's initial on second line.

- 1. Source material
- 2. German versions or original versions of a real text, e.g. Robert le Diable
- 3. English versions
- 3. (a-z) Versions in other languages
- 4. Parodies (Parodies of a special version class with the version)
- 6. Criticism
- 7. Related material

In some cases where the material was slight, the table was modified. In Tk5, T23,4,5,6:
1=Original version; 2=German; 3=English; etc.

TP - Tales, dramas, etc. related to the Faust theme. (Alphabet by author)
(cf. Engel's "Seitenstücke") Table 1-7 as individual works I-Q.

TP2 Where character is a Faust parallel. (Alphabet by character)

Tr - Collection of books used by Mrs. Alice Raphael for her Faust translation and other works on Goethe, occult science, oriental religions, freemasonry, alchemy, psychology, theosophy, eschatology, mythology, etc. To be kept together.
Cutter number for author, date of publication.

U

Works of Others, edited, translated, etc., by Goethe, and
Works attributed to Goethe.

Ub Works translated or edited by Goethe.
Works with introductions, notes, etc., by Goethe.
(A-Z, date of imprint; use table as in I-Q)

Note: Editions in Speck, other than those edited or translated by Goethe, are now chiefly classed in Zg.

Translations by Goethe, which are so changed from the original that they may be considered as his own works, are classed with his individual works, e.g. Tancréd.
(Make references from chronological place)

Adaptations, parodies, etc., by Goethe class with his individual works.

Uf Criticisms by Goethe. (A-Z, date of imprint)

Note: Works criticized in Y.

Uh Works of others attributed to Goethe, and works attributed to Goethe where authorship is doubtful, e.g. Joseph.

Cutter number for known author.
A for unknown author.

Classification for Schiller

Here are classed chiefly works which have Goethe contents or other connection with Goethe. Schiller alone classes in Zg.

Actually very few books will stand in these classes. Classed cards are made for these groups mainly to bring out Schiller aspects in works which treat of both Goethe and Schiller. A few works stand here to which Goethe contributed, e.g. Goethe's introduction to Carlyle's biography of Schiller and Goethe's poem on Schiller's skull. These have extra class cards in their respective places among Goethe's individual works I-Q. [In a few cases a second copy of Goethe-Schiller biography is placed here; a copy of Schiller's Wallenstein from Goethe's own library is here, while another copy stands in Zg18.]

Books containing biographies and criticisms of both Schiller and Goethe class with Goethe, but should have a card under X.

For personal relations with Goethe see Ca3.

Arranged by date of publication.

X - Biography

Xa3 - Anniversaries, celebrations, etc. (Date of anniversary)

Xa5 - Criticism and interpretation.

(Comparative criticism of Goethe and Schiller
classes in Ca3)

Xa6 - Illustrations to Schiller's works

Manuscript forgeries (Gerstenbergk) class in Zg

Xb - Correspondence.

General; date of imprint.

With individuals, A-Z (Except with Goethe: Eb.S28)

Xc - Collected works.

Xc2 - Collected works - Drama.

Xc3 - Collected works - Poems.

Xd - Individual drama.

Translations take translation letter preceding date of publication.
Criticisms take y preceding date of publication.

Xd1 - Räuber

Xd2 - Fiesko

Xd3 - Kabale und Liebe

Xd4 - Don Karlos

Schiller
(incl. subjects)

Xd5 - Wallenstein
Xd51 - Wallenstein. School editions.
Xd6 - Maria Stuart
Xd7 - Die Jungfrau von Orleans
Xd8 - Die Braut von Messina
Xd9 - Wilhelm Tell
Xd91 - Wilhelm Tell. School editions.
Xd92 - Die Huldigung der Künste
Xd94 - Demetrius

Xe - Individual poems

Xe1 - Xenien, see Mx32
Xe3 - Lied von der Glocke.
Xe9 - Minor poems. (A-Z)

Xf - Individual prose works

Xf2 - Abfall der Niederlande - Dreissigjähriger Krieg
Xf9 - Minor prose works (A-z).

SUBJECT HEADINGS FOR SCHILLER, Johann Christoph Friedrich von, 1759-1805

- Anniversaries, etc.
Subdivided by date of anniversary; e.g.,
Schiller ... - Anniversaries, etc., 1859
- Appreciation
- Appreciation - (Name of country)
- Bibl.
- Biog.
- Biog. - Ancestry
- Biog. - Character
- Biog. - Death and burial
- Biog. - Youth
- Characters
- Contemporaries
- Contemporaries - (by indiv.)
- Criticism and interpretation
- Dictionaries, indexes, etc.
- Esthetics
- Fiction see Schiller in fiction, drama, poetry, etc.
- Friends and associates
- Friends and associates - (by indiv.)
- Homes and haunts
- Homes and haunts - (by place)
- Iconography
- Illustrations
- Influence
- Influence - (by indiv.)
- Journeys
- Journeys - (by place)

Schiller subjects (continued)

- Knowledge
- Knowledge - Literature
- Knowledge - Science
- Language
- Manuscripts
- Monuments, etc.
- Museums, relics, etc.
- Music
- Parodies, travesties, etc. For collections.
For parodies of individual works include
name of work after Schiller's name.
- Personal appearance see Biog. - Personal appearance
- Philosophy
- Poetry see Schiller in fiction, drama, poetry, etc.
- Political and social views
- Portraits, etc.
- Religion and ethics
- Skull
- Societies, periodicals, etc.
- Sources
- Stage history
- Study
- Study - Outlines, syllabi, etc.
- Style
- Technique
- Translations
- Translations - (By language: English, etc.)
- Versification

Schiller in fiction, drama, etc.

Y

Works by Various Authors.

Collected works of other authors, German and non-German, as well as individual works which have no connection with Goethe have been transferred to Zg. In General very little will class here, outside of collected works of an author, containing a work related to one of Goethe's, and a work by another author which Goethe criticized (the criticism itself classes in Uf), or books with Goethe provenance, etc. Yw, German "Lesebücher", have mostly gone to Sterling or Palmer-Schreiber Library; two used by Mr. Speck were kept.

If the works contain translations of Goethe's works, they are classed with Goethe's works.

Criticism of German authors, exclusive of their relations with Goethe class in Yb. For literary comparison of German authors with Goethe see Da3. Criticism of authors of other nationalities classes in Db2-9. (Schiller and Goethe Ca3; criticism of Schiller Zg)

Ya - Collections by several authors.

Yb - German	) A-Z, date of imprint.
	) Translations take translation letter before date; a for English.
Yc - English	) Criticism takes y before date.
)
Yd - American	) The classification within the language group is according to the
	) chief interest of the work from the Goethe standpoint, e.g.:
Yf - French	) An English work is not necessarily classed with Yc. If the chief
	) interest is in a German tr. or edition or musical composition,
Yn - Russian	) work classes in Yb with Cutter number for translator, editor,
	) composer.

Yw - German "Lesebücher", etc. (A-Z)

Yx - Almanacs. (A-Z)

Yz - Periodicals published during Goethe's lifetime.

A-Z; criticism y following Cutter number.

Note: Periodicals (Yx Almanacs, and Yz Periodicals during Goethe's lifetime) have been transferred to Zg when they were purely literary and contained contributions by various German authors. Almanacs published after 1870, containing Goethe or Faust items are being kept here, if important enough, otherwise transferred to Main Library.)

Goethe, Johann Wolfgang von, 1749-1832.

Divided as follows:

I. Manuscripts. (To be used for facsimiles of manuscripts in Goethe's hand. For works about Goethe's manuscripts see subject subdivision Autographs)

II. Collected Works.

A. Works. (Date of publication for German texts; translations alphabetically by language, using the phrase Eng.tr., French tr., etc., and the name of the translator or the date of publication if anonymous or by various translators)

This heading is to include complete collections and also partial collections which include more than one of the following divisions.

B. Works. Drama. (Same arrangement as for Works)

For collections and partial collections of dramas.

C. Works. Drama. Musical settings. (Subdivided for collections by different composers by date; by one composer, by name of composer)

The subdivision Musical settings to be used where text is present (no subject is to be made in this case). Where there is no text, the subject subdivision Music is to be used directly after Goethe's name: e.g. Goethe, Johann Wolfgang von - Music.

D. Works. Poems. (Same arrangement as for Works)

For collections and partial collections of poems. See also individual collections with definite titles: Annette. Chinesisch-deutsche Jahres- und Tageszeiten. Gesellige Lieder. Leipziger Liederbuch. Sesenheimer Lieder. Xenien, etc.

E. Works. Poems. Musical settings. (Same arrangement as for Works)

F. Works. Prose. (Same arrangement as for Works)

For collections and partial collections of prose.

Note: A partial collection is any collection containing three or more works or long passages of three or more works.

G. Selections. (Same arrangement as for Works)

This division is used only for minor selections and "Sprüche", not for selected works which are considered as partial collections and take the subdivision Works. Selections classed in Ha-Hd take subdivision Works, those in Hdy Selections.

H. Conversations. (Subdivided by date of first edition if this can be ascertained for conversations with various individuals; conversations with one individual subdivided by the name of the individual; with two, by name of the first, with an added entry for Goethe. Conversations. Name of second. See also note under Ek in Classification scheme)

I. Correspondence. (Same arrangement as for Conversations)

III. Individual works.

The name of the work follows Goethe's name in the heading, e.g. Goethe, Johann Wolfgang von, 1749-1832. Werther

Date of publication for German texts. Translations alphabetically by language using the phrase Eng.tr., French tr., etc., and the name of the translator or date of publication if anonymous.

A single poem is given title of poem if it has a distinctive name and reference is made from Goethe. First line of poem, e.g. Goethe, Johann Wolfgang von, 1749-1832. Mignon. With reference from Goethe, Johann Wolfgang von, 1749-1832. Kennst du das Land. First line is given if there is no distinctive title.

Subdivisions used under individual works. (For Faust see special list)

Selections. (Same arrangement as for Works)

In dramas, or works containing poems, this subdivision has been used for a collection of poems or scenes or passages. Its use has been made necessary chiefly on account of the Musical settings of such works. Selections from prose works, e.g. Dichtung und Wahrheit, take no such subdivision.

A single poem from a larger work is given name or first line of poem directly after Goethe's name. Reference should be made from the Work. Selections. e.g. Wilhelm Meisters Lehrjahre. Selections. Mignon. see his Mignon.

Musical settings. (Subdivided by date for collections by various composers; by name of composer, for work by one composer)

Note: Any of the above forms when used as subject should have dates omitted; e.g. Goethe, Johann Wolfgang von. Conversations. Eckermann.

Author Headings to be used for Goethe's Faust.

Goethe, Johann Wolfgang von, 1749-1832. Faust.

Divided as follows:

Whole Faust.

Faust (date) for German texts.

Faust translations alphabetically by language - under each by translator (e.g. Faust. Eng.tr. Martin) Anonymous translations by date of first edition.

First part of Faust.

Faust. 1.Th. (Same arrangement as for complete Faust)

Second part of Faust.

Faust. 2.Th. (Same arrangement as for complete Faust)

Faust. Fragment.)	
Faust. Helena.)	
Faust. Paralipomena.	)	(Same arrangement as for complete Faust)
Faust. Urfaust.)	

Faust. Libretto. Name of composer)

Faust. Selections. (Used for selections from whole or either part)

Faust. Selections (Individual scene or song)

Faust. Stage adaptation. (Used for whole or either part) (Name of adapter)

For Faust music headings see special sheet.

Faust.

- I. Under this heading are entered editions of the chapbook ("Volksbuch") first published Frankfurt 1587 under title Historia von D. Johann Fausten.

They are arranged by date of imprint. Special versions have name of editor in parentheses after date of imprint, e.g. Faust. 1599. (Widman)

Facsimiles and reprints have designation of original edition in parentheses, e.g. Faust. 1868. (Spiess, 1587)

Translations are arranged by language and date of imprint, e.g. Faust. English. 1620. Translations of special editions have date of original in parentheses following date of imprint, e.g. Faust. English. 1900 (1592)

- II. The "Wagner Volksbuch" (from Wagner, famulus of Faust) has title in the English version "Second report of Doctor John Faustus." It is entered under the heading Faust (Wagner) followed by date of imprint, e.g. Faust (Wagner) 1594

Translations are arranged by language and date of imprint, e.g. Faust (Wagner) English. 1907. Reprints, facsimiles, etc., of a special edition have also date of the original in parentheses following date of publications, e.g. Faust (Wagner) English. 1925 (1594)

- III. Editions of the puppet-play are entered under the heading Faust (Puppet-play). Translations are arranged by language, e.g. Faust (Puppet-play) Bohemian.

Note: "No copy of the older popular drama has as yet been found. An attempt to restore it on the basis of the puppet-play versions has been made by R. Kralik, Das Volks-Schauspiel von Dr. Faust, erneuert, Wien, 1895. cf. Payer von Thurn's introduction to P. Weidmann, J. Faust, Wien, 1911, p.1 at end. cf. also F. Bobertag, Volksbücher des 16. Jahrhunderts in Deutsche National-Litteratur, hrsg. v. J. Kürschner, 25.Bd." - copied from note in Library of Congress catalogue.

- IV. Certain books of magic supposed to have been written by "Dr. Faust" are entered under Faust, attributed author.

The printer who is sometimes confused with the legendary character is Fust, Johann, ca.1400-1466.

SUBJECT SUBDIVISIONS USED UNDER GOETHE.

1749-1832

Goethe, Johann Wolfgang von - Addresses, essays, lectures.

*include dates in
subject entries -
memo from Mrs. Huntington
11/4/75*

Allusions.

Anecdotes.

Anniversaries, etc.

Subdivided by date of anniversary; e.g.
Goethe ... - Anniversaries, etc., 1916.

Appreciation.

Appreciation - (Name of country)

Autographs.

For books about Goethe's handwriting.
Facsimiles of Goethe's handwriting are
entered under the author heading: Goethe,
Johann Wolfgang von, 1749-1832. Manuscripts.

Bibl.

Biog.

Biog. - Ancestry.

- Character.

- Death and burial.

- Ennoblement.

- Health.

- Marriage.

- Old age.

- Personal appearance.

- Youth.

Books and reading.

Calendars, etc.

Characters.

Characters - Women.

Contemporaries.

Contemporaries - (Name of individual)

Goethe
Subject headings

Goethe, Johann Wolfgang von - Correspondence see under author heading: Goethe,
Johann Wolfgang von, 1749-1832. Correspondence.

Criticism, Textual.

Criticism and interpretation.

Curiosa and miscellany.

Dedications (For works dedicated to Goethe)
Not to be used in YUL.

Dictionaries, indexes, etc.

Drama see Goethe in fiction, drama, poetry, etc.

Esthetics.

Ethics see subdivision Religion and ethics.

Exhibitions see subdivision Museums, relics, etc.

Family.

Fiction see Goethe in fiction, drama, poetry, etc.

Friends and associates.

Friends and associates - (Name of individual)

Handbooks, manuals, etc.

Homes and haunts.

Homes and haunts (Name of place)

Illustrations.

Influence.

Influence - (Name of person influenced by Goethe)
For country use subdivision - Appreciation.

Journeys.

Journeys - (Name of place)

Knowledge - Alchemy.

- America.

- Anatomy.

- Architecture.

- Art.

- Astrology.

- Bible.

Goethe, Johann Wolfgang von - Knowledge - Biology.

- Bookbinding see Industrial arts
- Botany.
- Chemistry.
- Civilization, Ancient.
- Classical literature.
- Finance.
- France.
- Genealogy.
- Geography.
(See also names of individual countries)
- Geology.
- German folk songs.
- History.
- Industrial arts.
- Insanity.
- Language.
- Law.
- Legends.
- Literature.
(See also subdivision Books and reading.)
- Medicine.
- Military art.
- Mineralogy.
- Music see Goethe, Johann Wolfgang von
- Music.
- Mythology.
- Natural history see - Knowledge - Science
- Numismatics.
- Pharmacy.

Goethe, Johann Wolfgang von - Knowledge - Philosophy see Goethe, Johann Wolfgang von - Philosophy.

- Physical geography.

- Physics.

- Psychology see Goethe, Johann Wolfgang von - Psychology.

- Science.

(See also Goethe, Johann Wolfgang von - Knowledge - (Name of specific science))

- Sports

(See also Goethe as sportsman)

Knowledge and learning.

Language.

Library.

Manuscripts see Autographs

(For facsimiles of Goethe's handwriting see under Author heading Goethe Manuscripts)

Medals.

Monuments, etc.

Moving pictures.

Museums, relics, etc.

Music.

I. To be used as a subdivision directly under Goethe's name for

- a. Books about Goethe and music, his appreciation, knowledge, of, etc.
- b. General criticism of musical compositions to Goethe's works.
- c. Musical compositions of collected dramas or poems without words take the subdivision Music directly after Goethe's name, e.g. Goethe, Johann Wolfgang von - Music. If words are present, no subject is used but the author heading Goethe. Works. Dramas. or Works. Poems. subdivided by the phrase Musical settings.

II. For individual works (except Faust)

both for criticism and musical compositions where no words are present, e.g. Goethe, Johann Wolfgang von. Egmont - Music; where words are present, make added entry Goethe ... Name of work. - Musical settings. date or name of composer if known.

Goethe as artist see Goethe, Johann Wolfgang von - Knowledge - Art

Goethe as educator.

Goethe as freemason.

Goethe as lawyer see Goethe, Johann Wolfgang von - Knowledge - Law

Goethe as librarian.

Goethe as minister of state

Goethe as sportsman (See also Goethe ... Knowledge - Sports)

Goethe in fiction, drama poetry, etc. (See also Goethe ... Faust - Poetry)

Parodies, travesties, etc. (For collections)
For parodies of individual works, include
title of work after Goethe's name.

Patriotism.

Periodicals see subdivision Societies, periodicals, etc.

Personal appearance see Biog. - Personal appearance

Philosophy.

Philosophy - (Name of philosopher)

Poetry see Goethe in fiction, drama, poetry, etc.

Political and social views.

Portraits, etc.

Prizes.

Prohibited books.

Psychology.

Relations with women.

Relations with women - (Name of individual
woman) See form in catalogue.

Religion and ethics.

Societies, periodicals, etc.

Sources.

Stage hist.

Stage hist. - (Place subdivision)

Study.

Study - Outlines, syllabi, etc.

Style see subdivision Technique.

Superstition.

Technique.

Translations.

Translations - (By language)

Versification.

SUBJECT HEADINGS FOR GOETHE'S FAUST.

Goethe, Johann Wolfgang von. Faust. 1.Th.

Faust. 2.Th.

Faust. - Adaptations see Imitations, tales, etc.

Appreciation.

Astrology.

Bibl.

Characters.

Characters - (Name of character)

Concordances.

Continuation see Imitations, tales, etc.
and Parodies, travesties, etc.

For Criticism, Textual and Criticism and
interpretation see Faust (no subdivision)

Dictionaries, indexes, etc.

Illustrations.

Imitations, tales, etc.

Language.

Law.

Librettos.

Magic.

Music (For history & criticism only)

Musical compositions (For all compositions, with or without words)

Natural history

Paraphrases, tales, etc. see
Imitations, tales, etc.

Parodies, travesties, etc.

Philosophy.

Poetry (For poems inspired by reading
Goethe's Faust)

Goethe, Johann Wolfgang von. Faust - Politics.

Religion.

Science.

Sources.

Stage adaptations see author heading
Goethe. Faust. Stage adaptation.
(Name of adapter)

Stage history.

Study.

Study - Outlines, syllabi, etc.

Symbolism.

Tales see Imitations, tales, etc.

Translations.

Versification.

Musical classification.

Music items in the von Faber collection were added. Large cards were made for all in "Music" file. Items containing compositions to works by Goethe were represented on small cards in the general book catalogue.

Musical compositions are kept together in one file alphabetically by composer.

History and criticism of music, or biography of musicians, class in Dd4 (general), Sjl (Faust music).

Bibliography of music classes in Be.

The notation for musical compositions consists of a stamp "Music" followed on second line by Cutter number for composer. The third line (book number) is developed as follows:

All compositions having opus numbers take that number as a book number, followed by letters b, c, d, etc., for various editions. If we have only one edition and do not know definitely what edition it is, use opus number without letter. Individual or collected selections from a larger work bearing an opus number take letter x after opus number (followed by date if necessary to distinguish editions, or different selections. If only one edition, use without date.)

Compositions having no opus numbers take as third line of call number the initial letter of the work followed by imprint date.

Collections of a given composer, not bearing an opus number, are kept together at end of a composer's individual works by using y preceding date of imprint. General collections where the Speck interest is in only one composer (e.g. Choice German melodies, which contains several Goethe songs composed by Reichardt) are classed with the composer taking z before date of imprint.

TRANSCRIPTIONS.

There are two kinds of transcriptions.

1. Those in which the original composition has simply been rescored for a different instrument (these enter under original composer)

2. Those in which the original composition has been used as a theme and expanded into virtually another work. (These enter under transcriber and usually bear an opus number under his name) cf. Liszt's transcription of Schubert's Erlkönig.

In the Speck collection all transcriptions class with the original composer, with extra classed card under the transcriber for those entering under the transcriber. In classing this material, use the opus number of the original work followed by y and a fourth line consisting of Cutter number for

65
the transcriber, adding b,c,d, etc., for various editions (e.g. S56 = Liszt's transcription of Schubert's Erlkönig.

ly
L5

Transcriptions of compositions without opus numbers take initial of transcriber following initial of work: e.g. S57 for work, S57 for transcription. (Date in call number is date of imprint)
e835 e8910

A collection of transcriptions from a given composer classes after composer's own works taking a succeeding Cutter number, followed by date if a collection by various transcribers, or Cutter number for transcriber if only one. (cf. S57 for Liszt's transcriptions of Schubert)

L5

Thus a composer might have under his Cutter number any or all of the following notations:

S57 opus
2 number

S57 selection
2x from
930 preceding

S57 transcription
2y of
L5 preceding

S57 individual work
f830 without
opus number

S57 selection
fa910

S57 transcription
fx910

S57 collection by composer
y850

S57 general collection where Speck
z860 interest is only in one composer

S58 collection of transcriptions
898 by several transcribers

S58 collection of transcriptions
L5 by individual transcriber
891

Collections of songs by more than one composer class at beginning of music using notation All-A50 assigned arbitrarily but endeavoring to keep an alphabetical arrangement of titles. (Cutter numbers in A take two letters and begin therefore with Aa)

Anonymous compositions class with collections in A51-99.

SPECIAL ARRANGEMENT FOR VOLUMINOUS SCORES. Follow for all where possible.

Gounod. Faust. G57

Full score. (Words and music, with or without accompaniment)

Original: (French) date without letter.

German: a followed by date.

English: b followed by date.

Other languages: c-s followed by date.

(No special order. Not enough to warrant one)

Transcription of whole work. (Instrumental; no words)

t followed by date.

Selections. (Vocal and instrumental in one file)

x followed by date.

Transcriptions of selections; e.g. Waltz from Faust. G58

Second line Cutter number for transcriber.

Third line date.

Parodies G59

Cutter number for composer.

Spohr. Faust. Two act version. S77

60

Full score.

German: third line, date without letter.

English: third line, a followed by date.

French: third line, b followed by date.

Other languages: third line, c-s followed by date.

(No special order)

Transcription of whole work.

Third line, t followed by date.

Three act version. S77 (Same arrangement)

60b

Selections from either version. S77 (Date in third line)

60x

Transcription. S77 (Third line, date for collections or

60y Cutter number for individual transcriber)

MUSIC.

(Notes of special treatment)

There are several classes of music from the standpoint of Goethe interest.

1. Compositions for Goethe's works.

a. Separate works. (Except Faust, see special sheet)

1. Containing text.

Take added entry: Goethe (the work) Musical settings. (composer)
e.g. Goethe. Erlkönig. Musical settings. Schubert. (Do not make added entry for ~~translator~~ translator (if any) if we already have text or translator without music.

2. Without text. (e.g. Overtures, symphonies, etc.)

Take subject: Goethe. (the work) - Music.

b. Collections of Goethe compositions.

1. By one composer.

With text take added entry: Goethe. Works. Poems. Musical settings. (composer). Without text take subject: Goethe - Music.

2. By several composers.

Take added entry: Goethe. Works. Poems. Musical settings. (date)

c. General collections containing some Goethe compositions.

These would ordinarily have an added entry traced for Speck only, for the Goethe items; but since we are making a special index to music under titles of Goethe-works it seems unnecessary to make any special added entries for Speck only. (Index explained below)

2. Material directly or indirectly related to Goethe's works.

a. The Faust material is the best example of this. There are compositions inspired by Goethe's Faust that have nothing to do with the text. (Take subject: Goethe. Faust - Musical compositions.) There are compositions to other Faust legends (e.g. Don Juan; Manfred; Klingemann's Faust) (take subject: Faust - Musical compositions) And there are compositions connected in name only (e.g. Mephistopheles polka; Faustus, a musical romance)

b. Music to parodies of Goethe or to works inspired by one of his works.

c. Compositions written for Goethe celebrations. Take subject: Goethe - Anniversaries, etc. (date) and extra classed card in Cg.

d. Compositions dedicated to Goethe. No subject for Goethe, but extra classed card in Ci.

e. Compositions dedicated to other important people (e.g. Carl August). Extra classed card; no subject.

f. Compositions where composer himself is the only important thing (e.g. compositions by Goethe's grandson) Extra classed card.

g. Compositions to Schiller's works. Extra classed card.

h. Compositions to works where Goethe is a character. Take subject: Goethe in fiction, drama, poetry, etc.; and extra classed card in Ch.

1. Operas using Goethe's text as libretto.

- a. Enter libretto alone under Goethe. Faust. Libretto. (Name of composer) with the subject 1. Goethe. Faust - Librettos.
- b. Enter music with or without words under composer and give subject 1. Goethe. Faust - Musical compositions.

Note: No added entry is to be made for the text of the words or translator when published with the music.

For publications of words and music (for which we have no separate libretto) make reference; e.g.

Goethe. Faust. Libretto. Zöllner.
Faust. Musikdrama ...
For music, with or without libretto,
see
Zöllner, Heinrich, 1854-

2. Operas using librettos by authors other than Goethe, but based on Goethe's Faust.

- a. Enter libretto alone under Librettist and make subject: Goethe. Faust - Librettos.
Make also a reference from composer; e.g.

Gounod, Charles François
Faust
For libretto alone
see
Barbier, Jules

Note: This reference need not be made for compositions already in catalogue which have note "For editions without music see ..."

- b. Enter music with or without words under composer and make subject: Goethe. Faust - Musical compositions.
In future make reference from Librettist; e.g.

Barbier, Jules
Faust
For music, with or without libretto,
see
Gounod, Charles François

Note: This reference need not be made for librettos already in catalogue which have note "For editions with music see ..."

3. Operas which have no Goethe basis.

Enter librettos under librettist and make subject: Faust - Librettos.

Enter music under composer and make subject: Faust - Musical compositions.

67
Make same subject for music to special Faust dramas such as Marlowe's, Lessing's, etc.

References from librettist and composer to be made in future as noted above.

Make title references in future from operas; e.g.

Il Don Giovanni. (Opera)

For music see

Mozart, Wolfgang Amadeus

For libretto alone see

Da Ponte, --

4. Songs and scenes from Goethe's Faust. (Collections)

Enter under composer and make subject: Goethe. Faust - Musical compositions. Make added entry for text; e.g. Goethe. Faust. Selections (date) or Goethe. Faust. Selections. Eng.tr. (translator)

5. Separate songs and scenes.

Enter under composer and make subject: Goethe. Faust - Musical compositions. If words accompany music, make added entry Goethe. Faust. Selections. (title of selection or group). Date.

6. Parodies of Goethe's Faust. (Musical versions)

Take subjects: Goethe. Faust - Parodies, travesties, etc.
Goethe. Faust - Musical compositions.

Parodies of special operas (e.g. Gounod's) take subjects:

1. Gounod. Faust - Parodies, travesties, etc.

2. Goethe. Faust - Musical compositions.

Subject 1 should be given to the version with music and not to the libretto alone if we have both versions.

7. Stage adaptations, dramatic paraphrases of Goethe's Faust for which music has been composed.

Take subject: Goethe. Faust - Librettos for editions without music and Goethe. Faust - Musical compositions for editions with music

Editions without music have an x made from composer if he is easily identified; e.g.

Lang, Adolf

Faust

For libretto alone

see

Williams, Arthur

Music Index.

A special analytical index of titles to Goethe's works in the music collection has been made on cards in a separate file, according to the following rules:

1. All separately published compositions are represented there under the title of Goethe's work for which music was composed.
2. All general collections containing some Goethe songs have been indexed under each of Goethe's works contained therein.
3. All small collections of Goethe compositions (e.g. Six songs from Goethe) have been indexed under titles of the separate songs.
4. All larger collections of Goethe songs published during his lifetime have been indexed under individual titles. (Unfinished, 11/29/33)
5. Later collections have not been indexed.

Note: The index is only to titles of Goethe's works and does not index the composer of songs in the large collections. Such an index would be helpful.

Arrangement of cards is as follows:

1. Separate songs indexed under title. Goedeke has been used as authority for title and references have been made from first line and from variant titles.
2. Songs from larger works (e.g. Das Veilchen from Erwin und Elmire, Clärchen's Lied from Egmont) are indexed under the work from which they are taken, with references from titles of the songs. This is contrary to the practice in the regular catalogue and has been done to enable Mr. Schreiber to gather quickly the selections from a given work for the printed catalogue, since the classification does not group them together as it does in the book classification. The rule is broken, however, for Der Erlkönig, which is indexed under its own title rather than under Die Fischerin, since it is so well known.

Under all of such larger works except Faust, the cards are arranged all together by composer regardless of the selection set, but the selection is indicated on each card so that they can be rearranged by separate selection if necessary.

Under Faust the cards are in groups according to the following order:

1. Faust. (The whole opera and collected scenes)
2. Selections. (Collected songs)

3. Separate songs alphabetically by title or first line.
4. Parodies.
5. Music inspired by Goethe's Faust (without words). This includes music inspired by special scenes.
6. Faust puppet-play.
7. Faust parallels (e.g. Don Juan, Lenau's Faust, Merlin, etc.) Arranged separately according to each title.
8. Miscellaneous inspirational music or connected by name only - not directly related to Goethe's Faust.

Classification for Views.

A U S T R I A

A-

Austria

A-Bo7

Bozen

A-

A-Ig4

Igel

Views - Classif.

C Z E C H O S L O V A K I A

C - B3

Bilin

C-E3

Eger

C-E&2

Elbogen

C-F4

Franzensbad

C-K1

Karlsbad

C-M3

Marienbad

C-T2

Tepl

C-T3

Teplitz

C-T5

Triblitz

C-M-C

Czechoslovakia - Miscellaneous - Costumes

C-M-Cu

Czechoslovakia - Miscellaneous - Costums

FRANCE

F-C4

Champagne

F-L6

Longwy

F-Sa

Savoie

F-St8

Strasbourg

F-V3

Verdun

GERMANY

G-	Germany
G-A8	Altdorf
G-A25	Alexandersbad
G-A27	Allstedt
G-A28	Altenau
G-A29	Altenberg
G-Ar7	Artern
G-As8	Assmannshausen
G-Au4	Augsburg

G-B2	Ballenstedt
G-B4	Berka
G-Be4	Berlin
G-B5	Biebrich
G-Bi5	Bingen
G-B26	Blankenburg
G-Bo4	Bonn
G-Bo6	Bornheim
G-Br6	Braunau
G-Br7	Breslau
G-Bu8	Buchsweiler

G-C5	Clausthal
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GERMANY

G-D2	Darmstadt
G-D4	Dessau
G-D7	Dornburg
G-D8	Drakendorf
G-Dr8	Dresden
G-Dü8	Düsseldorf
G-Eh7	Ehrenbreitstein
G-E17	Eisenach
G-Et2	Elberfeld
G-Et3	Elfeld
G-Em6	Emmendingen
G-Em8	Ems
G-Er3	Erfurt
G-F6	Frankfurt - Complete View
G-F6l	Frankfurt - Separate scenes & Streets
G-F6lc	Frankfurt - Catharinen-Pforte
G-F6le	Frankfurt - Eschenheimer Tor
G-F6lf	Frankfurt - Fahrgasse
G-F6lg	Frankfurt - Gerbermühle
G-F6lt	Frankfurt - Lieb-Frauenberg
G-F6lr	Frankfurt - Römer & Römerberg
G-F6lro	Frankfurt - Rossmarkt
G-F6ls	Frankfurt - Sachsenhauser Warte
G-F6lv	Frankfurt - View from Riverbank

GERMANY

G-F612	Frankfurt - Zeil
G-F62	Frankfurt - Churches & Cemeteries, etc.
G-F62d	Frankfurt - Dom
G-F62di	Frankfurt - Dom-Inneres
G-F62p	Frankfurt - Paulskirche
G-F63	Frankfurt - Goethehaus
G-F63h	Frankfurt - Goethehaus- Hof
G-F63ig	Frankfurt - Goethehaus - Inneres - Geburtszimmer Goethes
G-F63is	Frankfurt - Goethehaus - Inneres - Studierzimmer
G-F64f	Frankfurt - Forsthaus
G-F64k	Frankfurt - Kaisersaal
G-F64p	Frankfurt - Rathaus
G-F64r	Frankfurt - Rothes Haus
G-F64s	Frankfurt - Senckenbergisches Stift
G-F64w	Frankfurt - Weidenhof
G-F65t	Frankfurt - Taxisches Palais
G-F65w	Frankfurt - Willemer Häuschen
G-F69s	Frankfurt - Steinerne Brücke

G-G1	Garbenheim
G-G3	Giebichenstein
G-G13	Giessen
G-G4	Göttingen
G-G5	Goslar
G-G6	Gotha

GERMANY

G-H1	Halberstadt
G-Ha7	Halle
G-Ha6	Hamburg
G-H2	Harz
G-H3	Heidelberg
G-H4	Heilbronn
G-He4	Hessen
G-H6	Hirschberg
G-H7	Höchst
G-Ho7	Hohenheim
G-Il2	Ilfeld
G-Il7	Ilmenau
G-In6	Inntal
G-J4	Jena
G-J4c	Jena - City
G-J4s	Jena - Surroundings
G-J7	Johannisberg

GERMANY

G-K1	Karlsruhe
G-K3	Kassel
G-K5	Koblenz
F-Ko5	Kochberg
G-K6	Köln
G-L1	Lahneck
G-L2	Lahnstein
G-La2	Langensalza
G-L3	Lauchstädt
G-L5	Leipzig
G-L51m	Leipzig - Markt
G-L51p	Leipzig - Petersthor
G-L51r	Leipzig - Ranstädter Thor
G-L52n	Leipzig - Nicolai Kirche
G-L52p	Leipzig - Pauliner Kirche
G-L53f	Leipzig - Feuerkugel
G-L54au	Leipzig - Auerbachs Hof
G-L54r	Leipzig - Richters Kaffeehaus
G-L56p	Leipzig - Fleissenburg
G-L58r	Leipzig - Reichelscher Garten
G-L59o	Leipzig - Orangerie
G-L59p	Leipzig - Parfuss Pforte
G-L5-S	Leipzig - Surroundings

GERMANY

G-L6	Lobeda
G-L7	Löbstedt
G-L8	Ludwigsburg
G-La2	Lengensalza

G-M2	Mainz
G-M3	Mannheim
G-M5	Maulbronn
G-M7	Mittenwald
G-M8	München

G-N1	Nassau
G-N3	Neuburg
G-N4	Neuwied

G-N5	Niederröden
G-N8	Nürnberg

G-Ob3	Oberrossla
G-Od3	Odilienberg
G-Of3	Offenbach
G-Os5	Osmannstedt
G-Oy	Oybin

GERMANY

G-P6	Pössneck
G-P8	Pyrmont
G-R3	Regensburg
G-R7	Rüdesheim
G-R8	Rudolstadt
G-Ru8	Ruhla
G-Se2	Sesenheim
G-St6	Stuttgart
G-St64k	Stuttgart - Karlsakademie
G-St65s	Stuttgart - Schloss
G-Su5	Sulzbach an der Saar
G-T2	Taunus
T-T8	Tübingen
G-V2	Vallendar
G-V4	Volpertshausen
G-W3	Weimar
G-W31	Weimar - Separate scenes, streets
G-W31b	Weimar - Burgplatz
G-W31k	Weimar - Karlsplatz

GERMANY

G-W32	Weimar - Churches & Cemeteries
G-W32f	Weimar - Fürstengruft
G-W32j	Weimar - Sankt Jacobskirche
G-W32k	Weimar - Kassengewölbe
G-W32s	Weimar - Stadtkirche
G-W33g	Weimar - Goethes Garten
G-W33gh	Weimar - Goethes Gartenhaus
G-W33h	Weimar - Goethes Haus
G-W33ha	Weimar - Goethes Haus - Arbeitszimmer
G-W33hg	Weimar - Goethes Hausgarten
G-W33hi	Weimar - Goethes Haus - Inneres
G-W34a	Weimar - Armbrustschliesshaus
G-W34b	Weimar - Bibliothek
G-W34bü	Weimar - Bürgerschule
G-W34h	Weimar - Hauptwache
G-W34l	Weimar-Loge [Amalia or Freimaurerloge]
G-W34r	Weimar-Rathaus
G-W34t	Weimar - Tempelherrenhaus
G-W34th	Weimar - Theater
G-W35b	Weimar - Bertuchs Haus
G-W35f	Weimar - Falks Haus
G-W35h	Weimar - Herders Haus

GERMANY

G-W35r	Weimar - Residenz Schloss
G-35s	Weimar - Schillers Haus
G-35u	Weimar - Steins Haus
G-35v	Weimar - Wielands Haus
G-35w	Weimar - Wilhelmsburg
G-35x	Weimar - Wittumspalais
G-W38	Weimar - Parks, Squares, Monuments
G-W39s	Weimar - Stützerbach
G-W395 + date	Weimar - Celebrations 1808 1825 1849 1932, etc.
G-W-S	Weimar - Surroundings
G-WS-B	Weimar - Belvedere
G-WS-E	Weimar - Ehringsdorf
G-WS-Et	Weimar - Ettersburg
G-WS-K	Weimar - Kromsdorf
G-WS-O	Weimar - Oberweimar
G-WS-S	Weimar - Schiephaus
G-W-T	Weimar - Tiefurt

GERMANY

G-W4 Wernigerode

G-W6 Wetzlar

G-W7 Wiesbaden

G-W17 Winkel

G-W8 Wörlitz

G-Z2 Zabern

G-Z3 Zellerfeld

I T A L Y

I-	Italy
I-A&2	Albano
I-C3	Campi Flegrei
I-C4	Caserta
I-C5	Castel Gandolfo
I-F5	Frascati
I-G4	Girgenti
I-M3	Malcesine
I-N1	Napoli
I-P3	Padova
I-P4	Palermo
I-P5	Pesto
I-P6	Pompei
I-P9	Pozzuoli
I-R6	Roma
I-Se3	Segesta
I-Se4	Selinunte
I-S12	Sicilia
I-So6	Sorrento

ITALY

I-T2	Taormina
I-T5	Tivoli
I-T7	Torbole
I-T8	Trieste

I-V4	Venezia
I-V5	Verona
I-V6	Vesuvio

SWITZERLAND

S-	Switzerland
S-A16	Altorf
S-C3	Cascade de Pissevache
S-C6	Chamouny - Vallée de Glace
S-Ei6	Einsiedeln
S-F5	Fluelen
S-G6	Sankt Gotthard
S-G7	Grindelwald
S-K8	Küssnacht
S-L4	Leuker Bad
S-L6	Luzern
S-R4	Rigi
S-Sc1	Schaffhausen
S-Sc3	Schindellegi
S-Sc6	Schwanau
S-Sc9	Schwyz
S-St2	Stäfa
S-St4	Stans
S-St7	Staubbach
S-Z6	Zürich

CATALOGUES AND RECORDS IN THE GERMAN LITERATURE COLLECTION

The keeping up of the following catalogues and records is the responsibility of the Librarian of the Collection:

OUTSTANDING ORDERS FILE.

When ordering from a dealer's catalogue, a card is made for each item and filed in the Outstanding Orders File. Care must be taken that when the ordered item arrives the card for it is removed.

DESIDERATA FILE.

Kept separately for von Faber and Goethe collection. When a report comes in that an order was not filled, the record of this order must be removed from Outstanding Orders File and filed in the Desiderata file.

ACCESSIONS FILE.

Kept separately for von Faber and Goethe collection. When the order is filled, the accession slip which usually comes with the book is filed in the Accessions file. If no accession slip is with the volume, one is made at this time and filed. This also applies to gifts received from various sources.

Note: No accessions records are made for the items selected for the German Literature Collection from gifts or purchases in lots which are not listed individually in the Main Accessions File in YUL.)

Music, Portraits, Pictures, etc., Manuscripts, Miscellaneous are filed at the end of the Accessions File under these captions.

Current accessions are marked with a flag for a current year. At the end of the academic year these flags are removed.

DONOR FILE.

A record on larger cards is made under donor for all gifts sent especially to the Collections. The Donor File is arranged in two alphabets:

1) Current (academic) year; 2) Dead file: 1930-
(A donor card is moved forward into the Current file if a new gift can be added to an existing donor card)

The donor cards records:

Donor
Date of gift
Address of donor
Name of book or description of item or record, of of sum of money.

No records are made under donor for items selected from the stacks or large gifts for the Goethe Collection.

Newly arrived books, after they have been accessioned and searched in Sterling Library, are forwarded to the Librarian of the Collection with a blue slip inserted. Dust jackets are now to be kept on the volumes. Formerly these were retained and filed in special boxes according to the call no. of the book.

Cards are to be made for the following catalogues:

I. THE SPECK CLASSED CATALOGUE.

A large card, filed by shelf number of book, was once the main card in Speck, and still is to be made to keep this file complete. Since December 1963, when the collections were moved to the Beinecke Library, a small card is the main card, filed in with all the holdings in this building. (For further information on the functions of the large card see p.2 of the introduction in this volume.)

For all rare books by or about Goethe published during his lifetime, rare book cataloguing is followed, giving end-lines and capitalization of t.-p., full imprint, collation, signatures, etc. Modern Speck books may be catalogued according to the new rules.

Large and small main cards contain tracings for all other cards in set, and checking for authorities.

Extra classed cards are made to bring out various important aspects of the book. The extra call number is typed or written in red, followed by word see and shelf number of book, e.g.

Ca5
894w (in red)
see
E66
894w

A note should be given to show the reason for the extra class card, if this is not obvious.

(NOTE: When Goethe is the author, the title of the work should be changed in the heading to agree with classification, for which the extra class card is made. References for this work should be traced on the extra classed card as well as on the main card.

(NOTE: Additions to the classes H-Q, Ub-Uh, and Music (except Faust) are to have typed above the entry the note:
NOT IN PRINTED CATALOGUE
in order that the supplement to vol.1 of the printed catalogue can be compiled)

II. THE MAIN CATALOGUE (on small cards)

The former "Index Card" is now the main card carrying all information and tracings for secondary entries.

These cards contain entries for all printed material catalogued and classed (Books, Enblattdrucke, Maps, Music). Each item catalogued is represented in the Beinecke Library book file by main, added author, title and series entries (with necessary references), personal (including Goethe), institutional, and topical subject entries. Tracings are for all entries made for this file.

NOTE: Added entries are made for all editions when Goethe is the author. For official and public main catalogues the general rule of making added entries for only one edition is made (Cf. Catalogue Department, Routines)

NOTE: Series added entries are always made for series traced as I.Ser., but may also be made for certain ones selected as important from a Goethe aspect.

III. MAIN AND OFFICIAL CATALOGUES.

Each item catalogued for YCGL is represented in the Main and Official catalogues (except analytics which have Goethe connection only, and some minor pamphlets, reprints, etc.)

Subjects, added entries and references are assigned and traced for the Official and Main catalogues according to general rules of the Library, with a complete representation of subject entries under Goethe. (Cf. Check list of "Subject subdivisions under Goethe" in Classification Scheme). Note, that books which have been selected for the Collection for special reasons (i.e. books dedicated to Goethe, or a general work containing an item by or about Goethe, etc.) are represented in the Main catalogue according to the general subjects only. Analytics made for the Speck catalogue for such works are not represented in the Main Library.

IV. SHELF LIST.

Small shelf list cards are made for the Speck Collection.

V. GOETHE IN AMERICA CHECK LIST.

An extra card (small) is made for every item by or about Goethe published in America. (This Check list may not be complete; it is being compiled in anticipation of a volume "Goethe in America" to be published in the future.)

OTHER CATALOGUES.

1) Medals. (Cf. Bibliography and Vocabulary compiled by Mrs. Shiras)

The catalogue of medals is to be kept up by the Librarian of the Collection. Cards for the artists are interfiled with the "Artists File". See catalogue for form of subject and artist cards.

2) Portraits. (cf. Bibliography compiled by Mrs. Shiras)

The Catalogue of Portraits is arranged in two alphabets
1. under subject of portrait
2. under artists and engravers (now filed in Artists file)
and is to be kept up by the Librarian of the Collection.

(NOTE: Only important portraits are to be catalogued.)

3) Goethe Portraits.

- (1) Busts (not catalogued)
- (2) Masks (not catalogued)
- (3) Monuments (not catalogued)
- (4) Goethe Portraits*
- (5) Silhouettes (Uncatalogued)
- (6) Statuettes (uncatalogued)
- (7) Goethe im Bild (Fanciful pictures of Goethe
or Goethe in group pictures) (uncatalogued)

* Goethe portraits arranged by artists. (The cards for engravers are in the "Artists File".) - This work has not been revised. (Some cards are still in the folders with the pictures).

(Note: For purposes of convenience all Goethe portraits for which cards have not been made have been sorted according to artist and put into folders marked "Uncat. Material". It may be that some of these portraits should be catalogued.)

4) Views.

The Catalogue of Views is arranged under two alphabets:

1. under place
 2. under artists and engravers (filed in "Artists File")
- and is to be kept up by the Librarian of the Collection. Only important plates are catalogued. The classification is included in this book: p.

5) Illustrations to Goethe's Works. (Plates)

Important illustrations to Goethe's works are catalogued by the Librarian of the Collection. The Catalogue of Illustrations to Goethe's works is arranged in two alphabets:

1. under the title of works illustrated
2. under artists and engravers (filed in "Artists File")

(NOTE: Illustrations published as volumes are classed in Ck9)

(NOTE: Illustrated editions are indexed under artist and engraver in the Main Catalogue in Beinecke and catalogued and classed according to text)

5a) ARTISTS FILE.

Artists, engravers, etc. for all of the foregoing are put together in one file.

6) Theater Programs.

Theater programs have been listed under author (Goethe preceding all others) and by title of play (incl. commemorative productions for Goethe anniversaries, etc.)

7) Manuscripts.

For treatment of manuscripts in the German Literature Collection see Anglo-American Cataloging Rules and folder "Manuscripts - Cataloguing."

8) Music.

Printed music for works by Goethe as well as the music from the von Faber Collection is listed in one file. The v. Faber items are marked in lower right hand corner on large card. The shelf list is at the end of the Speck Collection shelf list. All other cards for music are interfiled in Beinecke Library book catalogue and the YUL catalogues. For classification of music see p.

9) Binder's Charge File.

Duplicate green slips giving call number, author and short title (as they are to be given on spine of book) are made for all books sent to the binder - one to be sent with the book, one kept in file in Zg Office. The making of these charges and the discharging of the books is the responsibility of the Librarian of the collection.

CLASSIFICATION OF PAMPHLETS

UNCATALOGUED PAMPHLETS

Pamphlets (reprints, dissertations and slight books under 100 p., clippings, offprints) are stored in the Vertical Pamphlet files (oversizes in the large flat cases) in the stacks. In general all separately published items have been catalogued; only a few of the significant reprints in the pamphlet file have been fully catalogued.

(NOTE: There is no reference in the classed catalogue to the uncatalogued pamphlets. The classing and cataloguing of the pamphlets is the responsibility of the Librarian of the collection.)

Conference on cataloguing of the German Literature Collection.

January 17, 1949.

Copies for: Mr. Babb
Mrs. Livingston
Miss Strout
German Literature Collection Files

DEFINITION OF THE GERMAN LITERATURE COLLECTION: A rare book collection.

Rare German books at present in the stacks and Rare Book Room are to be transferred to the Collection unless they have some other association which is more important. The curators should, in the course of cataloguing the von Faber Collection, decide which items are not rare and which should therefore be excluded.

CATALOGUING AND CLASSIFICATION OF von FABER COLLECTION:

1. Reference books, bibliographies, catalogues to be fitted into Speck classification and shelved together.
2. Periodicals to be classed together and set up at the beginning of the classification scheme; Exception: On-man-periodicals to be classed with the man.
3. Translations into German to be classed with the translator unless the translator is unknown or unimportant.
4. 18th century authors: Collected works, individual works, and biography and criticism to be classed together; individual works to be classed by date of first edition.
5. Works of Goethe's contemporaries now in Speck Collection: transfer of Schiller's works from Speck* to the von Faber Collection or to the stacks held in abeyance; works of other authors, if not numerous, may be put in Zg or sent to main library.*

* Now done. - 1958.

THE CATALOGUING OF RARE BOOKS BEFORE 1800 (1832 for Speck)

I. Fullness.

The purpose of the catalogue card is to tell the reader that a particular work (and what edition of it) is in the Library; beyond this the card does not need to copy the title-page. Omissions (indicated by three dots) should be employed much more extensively than is done by Library of Congress. (Titles of subordinate parts of the volume should be mentioned, according to the general rules, i.e. if important for contents, subject, or added author entries, or for literary or bibliographical relationship).

II. Transcription.

No typed card can give any useful typographical picture of the appearance of a title-page, and no scholarly reader would dare accept a card without examining the book. Therefore, the general rules on capitalization are to be followed. [Exception: When the existence of a variant is known or suspected, the transcription may be elaborated to indicate the difference; but observe that a very brief note can often indicate the difference more clearly than a long transcription.]

III. Imprint.

In general, give complete imprint, following the order as it appears in the book, since the juxtaposition of names is an important part of publishing history. [Exception: (a) when a book is fully described in a bibliography, use the conventional form; (b) when a list of names is included, as in some of the co-operative undertakings, use "[etc., etc.]" after the first name. Use arabic numerals for date unless the reproduction of the roman numerals has significance.

IV. Collation.

A reference to an authoritative modern bibliography in which a full description is found is often sufficient to identify the book. (This is the normal procedure for Incunabula). The form "[Fully described in ... [author's or authors' surname, initials (if a common name), brief title, date]" is to be used when the book agrees with the printed description and the note of signatures may be omitted.

When Yale's copy does not agree with the printed description, especially if the differences may be the result of errors in the bibliography, the form "Cf. ..." may be used.

The record of differences between copies, if complicated, may be noted on a sheet laid in the book.

When no bibliographical description is available, the signatures will normally be given on the face of the card. (They may be omitted at the discretion of the cataloguer; e.g. for small leaflets.) [Note: In transferring books from the stacks to the Rare Book Room, it is not necessary to collate the book according to signatures, unless a problem of edition arises in recataloguing.] Cancells or other peculiarities, when noted in collating are recorded on the face of the cards. A cancel is a revision of a signature as it was originally printed, and the collation by signatures is intended to be an explanation of how the book was printed, as well as a guarantee of completeness. [Note: The recording of cancells is not, however, a guarantee that the book contains no cancells other than those recorded, and the cataloguer should ordinarily not make a desperate search for cancells.]

V. Bibliographical notes.

When a significant variation (of edition or issue) is known and not made clear by the statement on the title-page, a brief note should be added indicating the chief distinction between editions; e.g. "The second printing of 1521, with the device of J. Petit."

To indicate a resetting of type use the form:

-- -- Another edition
Printed from different setting of type.

To indicate minor typographical differences, not indicative of issues, use the form:

-- -- Variant copy. [This is a revision in terminology.]

Minor typographical variations found in the different copies may be noted on a slip laid in the book. A thorough search to discover all such minor variations need not be made.

Title vignette, borders, headpieces, initials, kind of type - these usually need not be mentioned.

Binding variants (chiefly for later books) are only to be mentioned when the volume is kept because of differences in publisher's bindings. [Note: Binding variants of works published in author's lifetime should usually be kept, in the field of belles-lettres, even though the books are shelved in the stacks]. An interesting collector's binding (often signed by the binder) may be noted on the back of the card, and a card made for the file of "Binding specimens" which will be kept in the Bibliography Room.

VI. Association.

An Author's presentation copy should be recorded on the face of the card, and also the name of an eminent owner - especially when the book was purchased or presented because of its association value. Other owners can be put on back of card, and copied by typist on the face of the Rare Book Room card.

VII. The date 1800 is to be interpreted elastically: many books printed before 1800 need not be described fully, and an occasional book printed later may deserve full description with careful collation by signatures or notes of cancels. Note that an unrecorded work, or an unrecorded edition of an important author or significant period of printing, should be more fully described than a work which is bibliographically described elsewhere.

VIII. It is not necessary to correct printed or mimeographed cards to fit Yale's practice of noting capitals, omissions, et al. These rules apply only when the cataloguing is initiated at Yale. [Note: Cards from the Folger Library are frequently too elaborate and confusing to be used for reproducing. These should be shortened. Printed or mimeographed cards for other editions or issues should always be left intact in the Library of Congress Depository, even though they may be used as

"copy" for reproducing.]

IX. Individual books will always present special problems that no general plan can cover. A good explanatory note is often clearer than any rigid adherence to a formula of description. An intelligent decision in each case is more important than, and will take precedence over, formal rules in recording bibliographical descriptions.

Anna M. Monrad
Allen T. Hazen

March 14, 1941.