

International perspective and national reality in the *Principi di Catalogazione e regole italiane* di Diego Maltese*

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ABSTRACT

The Paris Principles of 1961, resulting from a meeting between the leading librarians of the day, and the Florentine experience with the *Bibliografia nazionale italiana* (BNI), a site subject to international pressures and at the heart of Italian cataloguing policy, are at the basis of the concept of *Principi di catalogazione e regole italiane*. Maltese was of the view that the Italian code of 1956 should be completely overhauled, leading to a “consistent system of clearly formulated basic principles”. The quotation of A.D. Osborn “Cataloging is an art, and as an art it is technical. Its basic rules are actually rather few and simple, and, in so far as the rules are kept few and simple, it is a delightful art to practice” (*The Library Quarterly*, 11 (1941) pp. 394–305) is the key to the reading of the work. Osborn (writing in 1941, twenty years before the Paris Principles), was hoping for rules that did not relate simply to particular cases, and that were unburdened by non-essential questions; Maltese’s reference to Osborn relates above all to the general method that he wishes to adopt: the abandonment of a legalistic code that proceeds case by case and is, hence, always “behind” with regard to the concrete manifestation and evolution of various types of publication; both are, instead, in favour of a code consisting of a small number of principles, serving as a guide, given the impossibility of foreseeing, recognizing and providing for every bibliographic eventuality. This philosophy takes maximum advantage of the professionalism and discernment of the cataloguer; the cataloguer, in fact, is called upon to use both competency and good sense – based on principles incorporated in “few and simple” rules – to adopt the solution that is most effective for the concrete context in which the catalogue is placed. The volume issues a powerful call for a return to responsible cataloguing and to the use of precise terminology. In this way, Maltese accords significant recognition to the profession, a testimony that marks a stimulating period in its history which, in the eighties and nineties, was subject to attempts at disruption, with drastic cutbacks in cataloguers and the widespread notion that anyone was capable of cataloguing.

KEYWORDS

Cataloguing; Paris Principles; Diego Maltese; Principi di catalogazione e regole italiane.

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* Traduzione di Eugenie Greig.

“The catalogue must serve the needs of the user”

Diego Maltese

To my mentor

In infinite gratitude

The demand for a comparison between cataloguing codes and relevant national traditions, which arose at the International Conference on Cataloguing Principles (ICCP),¹ was dictated by the objective of arriving at common ground limited to the choice and form of headings in the author catalogue.² The conference affirmed within the library sector, a *modus operandi* which was becoming more and more widespread internationally – in 1961 within Unesco and IFLA, and increasingly within the scope of IFLA, an association universally recognized as a standards-setting body of excellence.

Fernanda Ascarelli, Francesco Barberi and Diego Maltese, upon returning to Italy,³ shared the idea of incorporating the *Final resolutions* of the conference, referred to as the *Paris Principles*, into Italian cataloguing standards.⁴ If Barberi and Ascarelli (albeit with differing emphases) considered it sufficient to revise the *Rules* of 1956, correcting or eliminating those few that they held to be inconsistent with the *Principles*, Diego Maltese was of the view that the Italian code should be completely overhauled, leading to a “consistent system of clearly formulated basic principles”.⁵

Maltese questions, in commenting on the work of the Conference: “What is the value of and what significance is to be attributed to the document issued by the Conference? Its validity rests essentially on the fact that it deals with a definition of cataloguing *principles*, not with a universal code of rules, even one limited to a just few points; and in fact, this is what has been achieved – above all, a gesture of good will heading towards effective international cataloguing cooperation, for which the time is now perhaps ripe.” According to Diego Maltese: “A sounding board and a means of rapid circulation of the modified or more in-depth rules should be the *Italian national bibliography* itself, which would then immediately become aligned with other national bibliographies, thus satisfying one of the most pressing recommendations of the Conference”.⁶

¹ Sponsored by FIAB/IFLA with the support of various international organizations, which took place in Unesco, Paris, from October 9 to 18, 1961.

² This was certainly not a new objective, but one which required further attention, given the need to standardize procedures for handling bibliographic data as the result of automation.

³ Barberi 1984, 176; the volume was edited by Diego Maltese, although his name does not appear on it.

⁴ Maltese was a member of the Italian delegation representing the AIB; at the Conference he met the leading librarians of the day, among them Domanovzky, Chaplin, Lubetzky, Ranganathan. He subsequently took part, at the invitation of the IFLA Committee for the Unification of Cataloguing Rules, in the International Meeting of Cataloguing Experts (IMCE) which took place in Copenhagen from 22 to 24 August 1969; he was speaker of the Ministerial Commission which developed the *Regole italiane di catalogazione per autori* (RICA), edited in 1979 (Ascarelli, 1965).

⁵ Maltese 1965a, 283.

⁶ Maltese 1961, 220–221; for historical background information see Mauro Guerrini, *Il dibattito in Italia sulle norme di catalogazione per autori dalla Conferenza di Parigi alle RICA: una prima ricognizione*, in: *Il linguaggio della biblioteca: scritti in onore di Diego Maltese*, a cura di Mauro Guerrini. Milano: Editrice Bibliografica, 1996, p. 626-675; now [also] in: *De*

The concept of the book

The *Paris Principles*, resulting from a meeting between the leading librarians of the day, and the Florentine experience with the *Bibliografia nazionale italiana* (BNI), a site subject to international pressures and at the heart of Italian cataloguing policy, are at the basis of the concept of *Principi di catalogazione e regole italiane*, which appears in 1965 as number 2 of the Olschki series *Biblioteconomia e bibliografia. Saggi e studi*, edited by Francesco Barberi.⁷ Barberi was very keen to publish the text, which he had read in the form of a typescript working document for internal use at the National Library. With the published volume came a blurb – anonymous, but drafted by Emanuele Casamassima – which now cannot be found, even in the Olschki archives.⁸

All of which bears witness to the importance attributed to the work, even before its publication, by those who were in a position to know the intellectual qualities and the abilities, both theoretical and applied, of the thirty-seven-year-old librarian who had by then become an authority.

The volume presents an epigraph of Osborn in exergue:

Cataloging is an art, and as an art
it is technical. Its basic rules are actually
rather few and simple,
and, in so far as the rules are kept few and simple,
it is a delightful art to practice.

A.D. Osborn, in “The Library Quarterly”, 11 (1941) pp. 394–305⁹

The quotation is the key to the reading of the work. Osborn (writing in 1941, twenty years before the *Paris Principles*), was hoping for rules that did not relate simply to particular cases, and that were unburdened by non-essential questions; Maltese’s reference to Osborn relates above all to the general method that he wishes to adopt: the abandonment of a legalistic code that proceeds case by case and is, hence, always “behind” with regard to the concrete manifestation and evolution of various types of publication; both are, instead, in favour of a code consisting of a small number of principles, serving as a guide, given the impossibility of foreseeing, recognizing and providing for every bibliographic eventuality. This philosophy takes maximum advantage of the professionalism and discernment of the cataloguer; the cataloguer, in fact, is called upon to use both competency and good sense – based on principles incorporated in “few and simple” rules – to adopt the solution that is most effective for the concrete context in which the catalogue is placed.

Bibliothecariis. Persone, idee, linguaggi, a cura di Tiziana Stagi. Firenze: Firenze University Press, 2017, with title *Diego Maltese nel dibattito italiano sulle norme di catalogazione per autore. Dalla Conferenza di Parigi alle RICA*, pp. 127–162.

⁷ The series was commenced in 1964 with the title: *La lettura pubblica in Sardegna. Documenti e problemi*, by Luigi Balsamo.

⁸ Of the book, “a thousand copies were printed (a standard quantity in those days). The year after it was published”, Daniele Olschki remarks, “the Arno made a bulk acquisition of all copies”: from the flood of 4 November 1966, very few copies were saved. I acquired one subsequently on my subscription to the *Scuola speciale per archivisti e bibliotecari* of the University of Rome La Sapienza, in 1977, which had traces of mud on the cover. REICAT 7.5., second printing, devotes a note to the question of the flood-damaged books: a publisher’s note is inserted: “Not in perfect condition... following the flooding of the Arno on 4 November 1966” (from a publication of the publisher Olschki in 1964).

⁹ Osborn 1941, 393–411; Revelli and Osborn 2001, 44–51.

The volume issues a powerful call for a return to responsible cataloguing and to the use of precise terminology. In this way, Maltese accords significant recognition to the profession, a testimony that marks a stimulating period in its history which, in the eighties and nineties, was subject to attempts at disruption, with drastic cutbacks in cataloguers and the widespread notion that anyone was capable of cataloguing.¹⁰

The author welcomes the *Paris Principles* unreservedly and without compromise. Continuous reference to international literature (Panizzi, Cutter, Pettee, Strout, Osborn, Jolley, Dunkin, Ranganathan, and above all, Lubetzky, reading of whose work forms the most fertile ground, together with that of Cutter) contributes to a reconnection of Italian cataloguing with international tradition and to the establishment of a modern method of cataloguing analysis; to the *great tradition* one should also add Eva Verona, author of a 1959 essay which has become a classic, *Literary unit versus bibliographical unit*¹¹ and of 1971 comments on the *Principles*.¹² Maltese cites the inconsistencies of the 1956 code and proposes a harmonized text, or rather a set of rules that can be derived from one and the same principle. The norms are to be considered as specific applications of principles which are valid for all analogous problems. The *Statement of Principles* is, in short, the theoretical frame of reference for the examination of the 1956 rules and for their reorganisation. Maltese, in fact, writes: “For the revision of the Italian rules I constantly drew inspiration from the document drawn up by the International Conference on Cataloguing Principles, ICCP, chosen as the guideline for the revision of the Italian rules”.

Hence, the new code:

- * must be founded on a few clear, widely accepted principles;
- * must not be prescriptive, and must not offer *ad hoc* solutions for specific cases, leaving to the intelligence and experience of the librarian, the choice of the best solution in each and every individual cataloguing context. “Cataloguing,” writes Maltese, “is underpinned by the intelligence and expertise of the librarian and the rules cannot be a prescription, only an aid”;
- * must “discourage the search for a solution to a single problem in any one given clause”.

Structure of the book

In the introduction Maltese maintains the necessity, in Italy, too, for a re-thinking of the aims and functions of the catalogue, given its ineffectiveness in satisfying the reader’s requests for information. He therefore constructs a framework to accompany the reader on a rigorous and informed revisitation of the *Codice di regole per la compilazione del catalogo alfabetico nelle biblioteche governative italiane* of 1956.

Part I of the volume is dedicated to cataloguing principles and problems, a theoretical preamble introducing the reasons for and logic of the hoped-for, indeed essential, overhaul of Italian cataloguing codification.

¹⁰ Revelli 2004, 7–15.

¹¹ Verona 1959, 79–104.

¹² *Statement of Principles adopted at the International Conference on Cataloguing Principles* 1961. Maltese always considered Eva Verona’s ideas interesting, going so far as to translate into Italian (for his private use) the introduction to the Yugoslav cataloguing rules prepared by the Croatian librarian.

Citing Leonard Jolley, Maltese affirms that the catalogue, as an instrument of communication, is the product of an assiduous and careful analysis of the historical and cultural context, in which it serves to mediate between the collection and the reader; its criteria and its structure find their own rationale in the habits and requirements of its readers, as well as in the efficacy of that same process of mediation. It serves the needs of the user in a concrete way and it is in that sense that the catalogue performs a social function. This is the assumption of successive elaboration, both theoretical and practical. It follows that: “For every change in practice, there must follow not the introduction of various exceptions, but a general re-thinking of the structure of the catalogue and of the principles by which it is organised”.¹³

The functions of the catalogue, in accordance with the main thrust leading from Osborn to Lubetzky, are twofold: to permit the reader to know whether 1) the library possesses the required book; and 2) which works the library possesses by a given author and which editions or translations of a given work.¹⁴ Lubetzky, cited in a note in *Cataloging rules and principles*, 1953, affirms, in fact, that the two objectives of the catalogue are:

- 1) To facilitate the location of a particular publication, that is, of a particular edition of a work present in the library;
- 2) To group and show together the editions that a library possesses of a specific work and the works that it possesses by a given author.

“These – Michael Gorman will later remark – are, naturally, re-affirmations of Cutter’s *objects*, but they are not limited solely to Cutter’s concern for “the convenience of the public”. [...] The objectives are also important in that they draw a clear distinction between “publications” (that is, bibliographic units which form the basis for the description) and “works” (abstractions, of which “publications” are manifestations and which are the basis for assigning headings/access points used in order to achieve both objectives). [...] This impression was reinforced by the first draft of the *Code of cataloging rules* of 1960 and by the International Conference on Cataloguing Principles of 1961, which became known informally as the *Paris Principles*. The draft of 1960 was, of course, written by Seymour Lubetzky and the 1961 principles were substantially based on this work”.¹⁵

Over and over, in *Cataloging rules and principles*, Lubetzky posed a question as simple as it was extremely modern: “Is this rule necessary?”, thus affirming the need for codes that were brief and consistent. Maltese comments: “The fundamental criterion for cataloguing, in order for the two functions of the catalogue to be satisfied is, then, to be found in a method that ensures the stability and permanence of the heading” as a mechanism for arrangement and retrieval of entries, so that “the same work, whatever the particular aspect or form or edition in which it appears, is registered at one point in the catalogue”. The cataloguer, in fact, “cannot substitute for the bibliographer in the strict sense of the word and even less for the biographer or registry official”. Headings must comply with widely-shared principles (Cutter’s common usage) that interpret that which the user can legitimately and correctly ask of the catalogue. The *Regole italiane*, however, appear to be dominated by learned

¹³ Maltese 1965b, *passim*; also in citations following.

¹⁴ Gorman 2000, 6; extract from: *The future of cataloging: insights from the Lubetzky Symposium*, edited by Tschera Harkness Connell, Robert L. Maxwell. Chicago; London: American Library Association, 2000; now also in: *De Bibliothecariis. Persone, idee, linguaggi*, pp. 317–324.

¹⁵ Gorman 2000, 7.

preoccupations that complicate the uniform heading (which should be the simplest, current form of the name and of the title) with elements which are not indispensable for its identification.

The new rules, according to Maltese, must, therefore:

1. be re-organised so as to treat choice and form of heading in distinct parts of the *corpus*, thus remedying the present confusion, which arises from providing for both questions within the same rule;
2. establish clearly when a collective body may be considered the author of a publication;
3. accurately define terminology; for example, added entries and analytical entries are essentially the same thing and, therefore, it is a matter of creating a secondary entry, as specified in the *Statement of principles*, along with the main entry and references.

Maltese endorses the teaching of Ranganathan, when he emphasizes that the catalogue is not created on immutable principles, which would have to be accompanied by exceptions inevitably arising from changes in historical and environmental conditions – but, rather, on standards which are formulated on the basis of a system of bibliographic references that changes over time. That is why he affirms the importance of recourse to a form of name that reflects the most common usage in the editions of works.

The two functions of the catalogue, as formulated by the *Declaration of principles* – that is, to establish if a work is held by a library and to make it possible to determine which works by an author and which editions of a work are held by the library – drive bibliographical analysis and guarantee its coherence, validity and efficacy.

Based on the assumption by which, in the West, ways of transmission of bibliographic information turn on intellectual responsibility, the author, or the one indicated as such, is considered to be the most significant and stable element for the identification of a work; hence, the author is the most reasonable choice for the main entry heading. Maltese adds a clause derived from Ranganathan's canons: for the purposes of cataloguing, the author must be the element that actually fills the role of identifier of the work; if such an element is missing or proves unable to guarantee stability and permanency of association with the work, one must resort to a title heading. The author, therefore, is the most important element for the identification of a work; it is the identifying element most constantly associated with the work; author or title and no other search element (*canon of purity*). Between the two choices, one must prefer the one that better serves the condition of intellectual responsibility and of stability. In this sense the author catalogue is the most precise and most important instrument for the retrieval of publications.

Author catalogues which include identifying elements unconnected with the author-title paradigm would increase the complexity of the system and would undermine the stability and linearity of the facility. For this reason, Maltese holds that recourse to conventional titles is to be avoided or at least limited; he excludes form headings, unless no other solution will guarantee the unique identification of a work – while, however, always considering how the application of such a criterion should not lead to the *a priori* identification of categories, so much as to a specific publication which cannot be identified otherwise. Maltese introduces the principle of “constant association”, a criterion very new at the time. Italian (and German) tradition placed the focus on the authorship principle: Lubetzky's thinking, on the other hand, had shifted it onto the interconnection between a name (title) and, where it existed, another name (author) if structurally connected in editions and in bibliographical

stratification. From here, a complex grid in which, rather than a set of rules, in theory endlessly expandable, one's attention shifts to a limited number of *bibliographical situations*.

The form of the heading is crucial, because it is through this that the catalogue guarantees the uniformity necessary for creating relations between works, thus guaranteeing delivery of the aims of the author catalogue. To ensure the stability and permanence of the identifying element, criteria must be adopted that guide the cataloguer in the choice between possible alternatives: the variants chosen by the author – or with which he is presented – and the criterion that Maltese calls *currency*, or the way in which the author is most frequently known – not forgetting, however, that the librarian is not a bibliographer and must take into account the context in which the catalogue arises. The choice of form is made on the basis of the forms which are encountered in the editions of the works, not on the basis of *a priori* processing; hence, the cataloguer's action is based on relativistic and pragmatic criteria.

The strict adherence of Maltese's approach to the international dimension is evident: the names quoted – Jolley, Lubetzky, Ranganathan – are, in fact, some of the major figures in the ICCP.

Revision of the 1956 Rules

Part II presents the *Project for revision of the Italian rules*, by means of a point-by-point comparison between the rules and the *Statement*. In the margin of the text, Maltese cites the various sections of the *Paris Principles* as justification for his proposed deletions and amendments.

His interventions are limited in extent and can be recognized, because deletions are enclosed in square brackets, substitutions and additions are in cursive script, and are followed by the verbal explanation for the modification. Maltese writes: "I have attempted to respect the formal fabric of the sections, being content to indicate an inconsistency, rather than to propose a more satisfactory and definitive wording for a rule". He is mindful that his contribution represents a provisional scheme and hopes that it will soon be overtaken by a more in-depth and authoritative revision of the code.

There are frequent references to "Lubetzky's code" and to the Italian tradition: the "Rules of 21" and the even earlier "code of Fumagalli".

Maltese makes it clear that his own objective in revising the *Italian rules* – as distinct from that envisaged by Lubetzky in *Cataloging rules and principles* – is not meant to open up discussion about the need for the individual rules in the code, but rather to examine their consistency with regard to basic principles and to modify them accordingly. He stresses that in the Italian code there are elements of inconsistency in relation to structure and conceptual terminology; in breaking down the text he points out rules characterized by the commingling of the two aspects of choice and form of entry headings.

The present code does not even distinguish, under the single expression "entry-word", between the heading, understood as a string of the name placed at the head of the entry, and the entry-word proper, in the sense of the first element of the name, the one which determines its filing arrangement. Maltese encounters a final element of inconsistency in the treatment of intellectual responsibility in relation to corporate bodies: there are, in fact, cases allowed of authorship, which fall outside of the definition of author as formulated in article 5, which covers only physical persons. For corporate bodies, he points out that the code departs, furthermore, from the principle of the uniform heading. It, in fact, prescribes creation of the heading following, in every single case, the form appearing on

the publication, the opposite to that which should be done to guarantee the second function of the catalogue. To the uniform heading are often added qualifiers that are unnecessary for distinguishing between identical headings, qualifiers that respond rather to what Maltese defines as “erudite preoccupations”, formulated in languages and forms alien to the catalogue as a tool.

A further inconsistency is found in the approach to the choice of the author’s name. The same principle should apply, whether for separate works, for works written in collaboration or for collections of works. Maltese identifies in the criterion of principal author and in the distinction between work and edition, the guidelines of the decision-making process for guaranteeing uniformity. The work is catalogued under the one who in common usage is most stably linked with it, considering, in the case of collections, whether the texts have been gathered together for the purpose of presenting an edition that stands alone in its own right. If it is true, in fact, that the compiler of a collection contributes to the way in which the works are presented, intellectual paternity is to be ascribed to the one who compiles the collection with the aim of presenting not a particular edition of those texts, but rather a subsequent elaboration which constitutes a different work.

Lastly, Maltese prescribes that secondary entries must meet the effective aims of the catalogue, but that entries created according to reasonings which are outside the functions of the mediating instrument, running counter to its structural logic, only introduce a further element of confusion.

The revision undertaken by Maltese, based on the *Declaration of principles* and, even further back, on the reflections and codes of Lubetzky and Fumagalli, is focussed on the maintenance of a consistency derived from the application of principles already substantially shared by the Italian rules; because of which there is no need for an overhaul, but rather for the readjustment of the code, with some streamlining of the rules: the cataloguer is recognized as having a crucial role within the decision-making process, by virtue of having the capacity to actively and precisely evaluate individual cases, so as to guarantee a uniformity of application that can spring only from informed adherence to shared principles. The modifications introduced – without removing whole rules, the number of which therefore remains unchanged (as much as, in cases such as article 95, Notarial documents, the author would have liked to see them removed) permit the cataloguer to have access to some ideas, albeit not definitive, designed for immediate use in current cataloguing.

Reform in figures

Thanks to the notes that Maltese made in the margin of the modified paragraphs, it is possible to observe which areas required the most attention.

Of the three hundred and three marginal notes relative to sections of the code, eleven (3.6%) are concerned with the functions of the catalogue, four (1.3%) the structure of the catalogue, forty-six (15.2%) types of entry, thirty (9.9%) use of multiple entries, seventeen (5.6%) function of the type of entry, one (0.3%) choice of uniform heading, forty-two (13.9%) single personal author, eighty (26.4%) works entered under corporate body, forty-two (13.9%) multiple authors, twenty-six (8.6%) works catalogued under title, four (1.3%) entry-word for names of persons.

Of the 303 marginal notes relative to sections of the code, 11 (3.6%) are concerned with the functions of the catalogue, 4 (1.3%) the structure of the catalogue, 46 (15.2%) types of entry, 30 (9.9%) use of multiple entries, 17 (5.6%) function of the type of entry, one (0.3%) choice of uniform heading, 42 (13.9%) single personal author, 80 (26.4%) works entered under corporate body, 42 (13.9%)

multiple authors, 26 (8.6%) works catalogued under title, 4 (1.3%) entry-word for names of persons. The majority of cases for attention, with the exception of those linked to the mainly terminological question of the type of catalogue entry, concern the redefinition and rationalisation of particular cases related to corporate bodies (on the basis of their inclusion in the definition of author) and of rules for which qualifiers were prescribed in headings. Then follow measures dedicated to the systematization of qualifiers included in headings, which all too often become separated from their function, and also to the creation of secondary entries to link the author with any editions which do not indicate the author's intellectual responsibility on the title-page.

The other areas for attention include multiple authorship, in particular the insertion into the code of the concept of principal author and, consequently, headings for main entries, as well as the use of multiple entries, destined for the treatment of variants in the form of the author or the title.

Part III: Appendix, contains the *Definition of Principles approved by the International Conference on Cataloguing Principles*, Paris, October, 1961, translated by the author.

Final reflections

Maltese prepared a rigorous and timely analysis of the aims to which the catalogue is called upon to respond; he organizes and codifies existing practice in accordance with normative, logical and coherent principles (canons of Ranganathan) – principles in a concrete, pragmatic sense. He follows the subject up with numerous essays in the period immediately following.¹⁶

The work has a vision open to theoretical debate, to experiences of cooperation and to documents elaborated in an international context. With such complexity of reflection, *Principi di catalogazione e regole italiane* is the first book to open up Italian cataloguing culture to debate on an international scale. “Something new is stirring at an international level in the field of cataloguing”, writes Diego “in research into effective techniques for speedier cooperation. Let us not remain outside and become isolated.” Timely words, even today. This tension is evident in footnotes where Maltese makes frequent reference to Lubetzky and his *Code of cataloging rules* (CCR), which was taken up as the basis for its work by the Catalog Code Revision Group of the A.L.A., from which AACR will emerge. “In the revision – Diego Maltese writes – I have specially kept in mind the code of Lubetzky, from which I have borrowed several examples”. His draft is described as “the most extraordinary document in the history of cataloguing”.¹⁷ Furthermore: Maltese asserts that the codes of the *great tradition* are brief, written in straightforward English and based on principles, as Osborn hoped for: rules reduced in number, and simple. The paragraphs of the new rules, above all, must be drawn up with constant, coherent criteria; they are not to be “interpreted in isolation”, but rather as a whole, because they constitute a unified code and not a list of rules.

Principi di catalogazione e regole italiane was taken up as the starting point for the publication of a new Italian code by the Commissione per la revisione delle regole di catalogazione instituted in 1968, and cited in a preparatory document for the Copenhagen conference of 1969, which was devoted to

¹⁶ Maltese 1965a; Maltese 1966a, 209–223; Maltese 1966b, 69–71.

¹⁷ *Statement of Principles adopted at the International Conference on Cataloguing Principles 1961*, ix-x.

descriptive cataloguing. After the lengthy gestation of *RICA*, appearing in 1979,¹⁸ the failure to appoint a permanent commission to maintain and update the rules rendered the Italian code static, deprived of the necessary resources that would have put it in line with national codes which were international in standing.

Principi di catalogazione e regole italiane is the book which Diego Maltese values most of all his writings – unfortunately little known today, but one which cataloguers ought to be keeping close by them; a work still fundamental for the vital spark which pervades it and which springs from the theoretical stimuli of the ICCP and from the extensive reading of books, repertories and periodicals (Anglo-Saxon and German in particular) that Maltese pursued after-hours in the “little Via Tripoli palace” of the Biblioteca Nazionale, being able to count on a well-stocked professional library; an indispensable resource for one who is concerned with the politics and techniques of cataloguing – first and foremost for one who considers the work of cataloguing to be the heart of bibliographic activity, an art and a science that requires broad cultural awareness; constant study; intimate knowledge of many and varied bibliographic situations; humility; technological expertise.

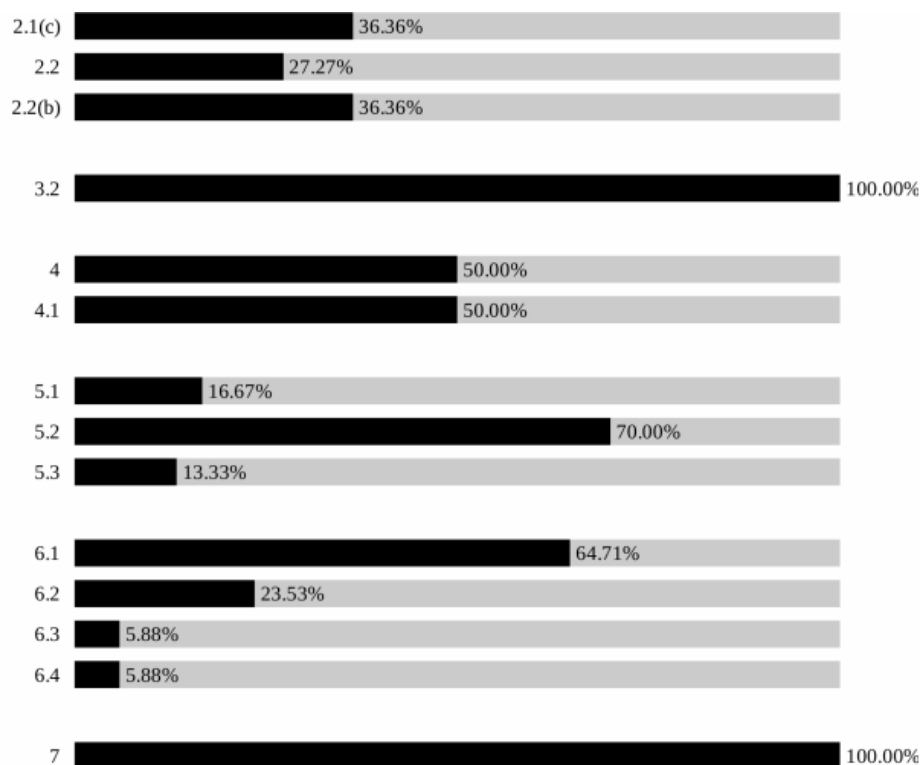
My thanks to Pino Buizza, Gloria Cerbai, Giulia Ciampolini, Andrea Fabbrizzi, Dario Mangione, Laura Manzoni, Franco Neri, Daniele Olschki, Graziano Ruffini and Erica Vecchio, who have made suggestions, and have read and commented on the text.

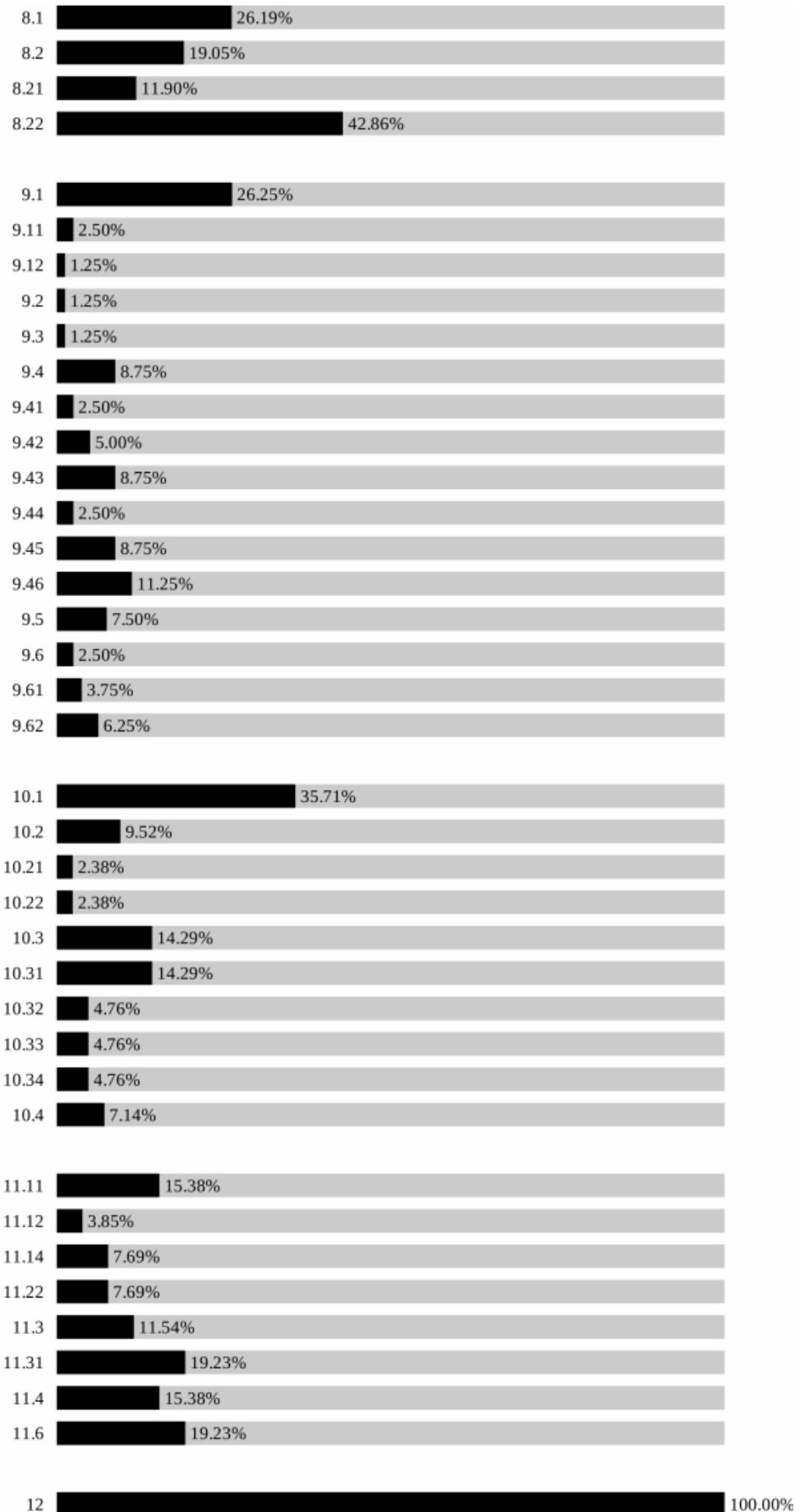
¹⁸ It would be interesting to study the evolution of the Maltese text from 1965 to the *RICA* of 1979.

Tables edited by Dario Mangione

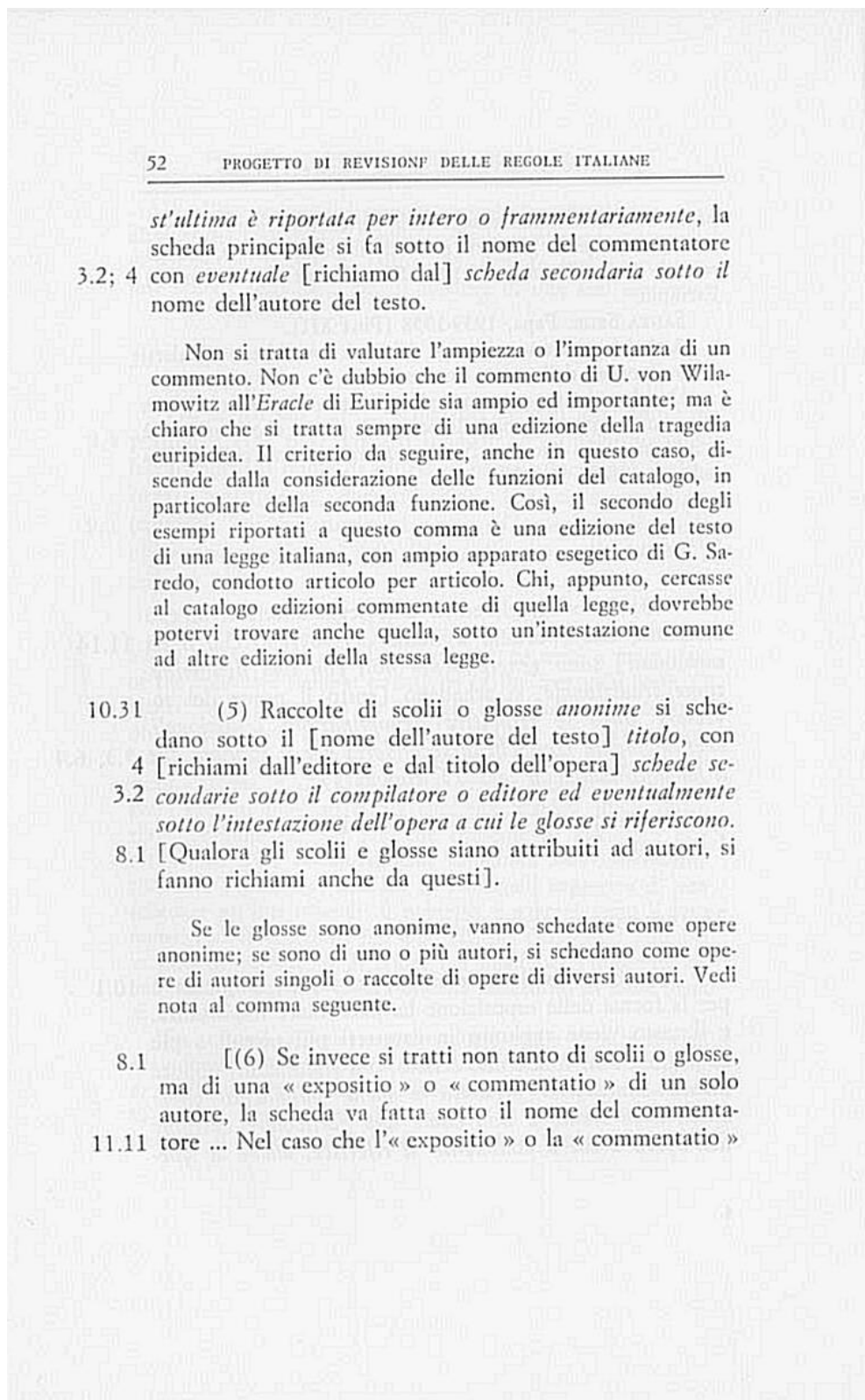
Summary of the proportionate impact of ICCP's *Statement of principles*, 1961, on choice and form of access points in the *Codice di regole per la compilazione del catalogo alfabetico nelle biblioteche governative italiane* [1956]

The percentages in these tables indicate the extent to which various parts of the Italian rules (1956 code) were affected with regard to ICCP's deliberations. For example, under 8, Single personal author, four sections of the rules for personal authors were affected, in particular section 8.22.





Extract from Diego Maltese's *Principi...* showing how he illustrated the impact of his proposed changes, by "superimposing" his suggested new text on the equivalent sections of the 1956 *Regole*.



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