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Information Analysis and Organization
ILS 506-S70
Professor Sierpe
Assignment 2
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Part 1: Shelflist for Doris Lessing

PR6023.E833 A15 1980

Lessing, Doris May, 1919-
Stories / Doris Lessing. -- 1st Vintage Books ed. -- New York :
Vintage Books, 1980, c1972.

PR6023.E833 A6 1988

Lessing, Doris May, 1919-
The Doris Lessing reader / Doris Lessing. -- 1st ed. -- New York
: Knopf, 1988.

PR6023.E833 A627 1981

Lessing, Doris May, 1919-
African stories / by Doris Lessing. -- 1st Touchstone ed. -- New
York : Simon and Schuster, 1981.

PR6023.E833 A63 2008

Lessing, Doris May, 1919-
Alfred and Emily / Doris Lessing. -- 1st U.S. ed. -- New York :
Harper, c2008.

PR6023.E833 C4534 1980

Holmquist, Ingrid, 1943-
From society to nature : a study of Doris Lessing's Children of
violence / by Ingrid Holmquist. -- Gothenburg, Sweden : Acta
Universitatis Gothoburgensis, 1980.
1. Lessing, Doris May, 1919- -- Children of violence.

PR6023.E833 C57 2007

Lessing, Doris May, 1919-
The cleft / Doris Lessing. -- London : Fourth Estate, 2007.

PR6023.E833 D59 1984

Lessing, Doris May, 1919-
Documents relating to the sentimental agents in the Volyen Empire
/ Doris Lessing. -- 1st Vintage Books ed. -- New York : Vintage Books,
1984, c1983.

PR6023.E833 F54 1988

Lessing, Doris May, 1919-
The fifth child / Doris Lessing. -- London : Cape, 1988.

PR6023.E833 F58 1953

Lessing, Doris May, 1919-

Five : short novels / by Doris Lessing. -- London : Michael Joseph, 1953.

PR6023.E833 G65 1984

Lessing, Doris May, 1919-

The golden notebook / Doris Lessing. -- New York : Simon and Schuster, 1984, c1962.

PR6023.E833 G6515 1978

Lessing, Doris May, 1919-

[The golden notebook. German]

Das goldene Notizbuch : Roman / by Doris Lessing ; translated by Iris Wagner. -- Frankfurt am Main : Goverts, 1978.

Translation of: The golden notebook.

PR6023.E833 G65155 1978

Lessing, Doris May, 1919-

[The golden notebook. Hebrew]

Mahberet ha-zahav / Doris Lessing ; translated by Anglit G. Aryokh. -- Tel Aviv : Am oved, 1978.

Translation of: The golden notebook.

PR6023.E833 G6533 1989

Approaches to teaching Lessing's The golden notebook / edited by Carey Kaplan & Ellen Cronan Rose. -- New York : Modern Language Association of America, 1989.

1. Lessing, Doris May, 1919- -- Golden notebook.

PR6023.E833 G6534 1996

Danziger, Marie A.

Text/countertext : postmodern paranoia in Samuel Beckett, Doris Lessing, and Philip Roth / Marie A. Danziger. -- New York : P. Lang, c1996.

1. Lessing, Doris May, 1919- -- Golden notebook.

PR6023.E833 G69 2003

Lessing, Doris May, 1919-

The grandmothers : four short novels / Doris Lessing. -- 1st U.S. ed. -- New York : HarperCollins Publishers, 2003.

PR6023.E833 G7339 1990

Volpato, Chiara.

Per una psicologia sociale della letteratura : relazioni intrapersonali e intergruppi in L'erba canta di Doris Lessing / Chiara Volpato, Alberta Contarello. -- 1st ed. -- Bologna, Italy : Patron editore, 1990.

1. Lessing, Doris May, 1919- -- Grass is singing.

PR6023.E833 I38 1984

Somers, Jane, 1919-

If the old could / Jane Somers. -- London : Michael Joseph, 1984.

PR6023.E833 M4168 1990

Lessing, Doris May, 1919-

[The memoirs of a survivor. Polish]

Pamiętnik przetrwania / Doris Lessing ; translated by Bogdan Baran. -- Krakow : Wydawnictwo Literackie, 1990.

Translation of: The memoirs of a survivor.

PR6023.E833 P37 2000

Lessing, Doris May, 1919-

Particularly cats / Doris Lessing. -- Short Hills, NJ : Burford Books, 2000.

PR6023.E833 R48 1956

Lessing, Doris May, 1919-

Retreat to innocence / Doris Lessing. -- London : Michael Joseph, 1956.

PR6023.E833 S55 1979

Lessing, Doris May, 1919-

Shikasta : re, colonized planet 5 : personal, psychological, historical documents relating to visit by Johor (George Sherban) emissary (grade 9) 87th of the period of the last days / Doris Lessing. -- 1st American ed. -- New York : Knopf, 1979.

PR6023.E833 S76 2005

Lessing, Doris May, 1919-

The story of General Dann and Mara's daughter, Griot, and the snow dog / Doris Lessing. -- London ; New York : Fourth Estate, 2005.

PR6023.E833 S814 1981

Lessing, Doris May, 1919-

[The summer before the dark. French]

L'ete avant la nuit : roman / Doris Lessing ; translated by Marianne Veron. -- Paris : A. Michel, 1981.

Translation of: The summer before dark.

PR6023.E833 T46 1972

Lessing, Doris May, 1919-

The temptation of Jack Orkney and other stories / by Doris Lessing. -- 1st American ed. -- New York : Knopf, c1972.

PR6023.E833 Z463 1994

Lessing, Doris May, 1919-

Doris Lessing : conversations / edited by Earl G. Ingersoll. -- Princeton, N.J. : Ontario Review Press, c1994.

1. Lessing, Doris May, 1919- -- Interviews.

PR6023.E833 Z467 1974

Lessing, Doris May, 1919-

A small personal voice / [by] Doris Lessing ; essays, reviews, interviews edited and introduced by Paul Schlueter. -- 1st ed. -- New York : Knopf, 1974.

1. Lessing, Doris May, 1919- -- Interviews.

PR6023.E833 Z477 1995

Lessing, Doris May, 1919-

Under my skin / Doris Lessing. -- 1st HarperPerennial ed. -- New York : HarperPerennial, 1995.

1. Lessing, Doris May, 1919- -- Biography.

PR6023.E833 Z5825 2002

Bucher, Britta.

A wordless statement : die Rolle der Darstellung in Doris Lessings space-fiction / Britta Bucher. -- Frankfurt am Main ; New York : Lang, 2002.

1. Lessing, Doris May, 1919- -- Criticism and interpretation.

PR6023.E833 Z583 1987

Budhos, Shirley.

The theme of enclosure in selected works of Doris Lessing / by Shirley Budhos. -- Troy, N.Y. : Whitston, 1987.

1. Lessing, Doris May, 1919- -- Criticism and interpretation.

PR6023.E833 Z59 1984

Dahlhaus-Beilner, Barbara.

Wahnsinn : Symptom und Befreiung : Funktion und narrative Vermittlung extremen Irrationalismus im Werk Doris Lessings / von Barbara Dahlhaus-Beilner. -- Amsterdam : Gruner, 1984.

1. Lessing, Doris May, 1919- -- Criticism and interpretation.

PR6023.E833 Z597 1986

Doris Lessing / edited and with an introduction by Harold Bloom. -- New York : Chelsea House, 1986.

1. Lessing, Doris May, 1919- -- Criticism and interpretation.

PR6023.E833 Z63 1983

Draine, Betsy, 1945-

Substance under pressure : artistic coherence and evolving form in the novels of Doris Lessing / Betsy Draine. -- Madison, Wis. : University of Wisconsin Press, 1983.

1. Lessing, Doris May, 1919- -- Criticism and interpretation.

PR6023.E833 Z64 1994

Fahim, Shadia S.

Doris Lessing : Sufi equilibrium and the form of the novel / Shadia S. Fahim. -- New York : St. Martin's Press, 1994.

1. Lessing, Doris May, 1919- -- Criticism and interpretation.

PR6023.E833 Z675 2003

Garcia Navarro, Carmen.

La vejez como material literaria en la narrativa de Doris Lessing / Carmen Garcia Navarro. -- Almeria, Spain : Universidad de Almeria, Servicio de Publicaciones, 2003.

1. Lessing, Doris May, 1919- -- Criticism and interpretation.

PR6023.E833 Z73 1990

In pursuit of Doris Lessing : nine nations reading / edited by Claire Sprague. -- New York : St. Martin's Press, 1990.

1. Lessing, Doris May, 1919- -- Criticism and interpretation.

PR6023.E833 Z735 1984

Knapp, Mona.

Doris Lessing / Mona Knapp. -- New York : Frederick Ungar, c1984.

1. Lessing, Doris May, 1919- -- Criticism and interpretation.

PR6023.E833 Z88 1973

Schlueter, Paul, 1933-

The novels of Doris Lessing / with a pref. by Harry T. Moore. -- Carbondale, Ill. : Southern Illinois University Press, [1973].

1. Lessing, Doris May, 1919- -- Criticism and interpretation.

PR6023.E833 Z92 1978

Thorpe, Michael.

Doris Lessing's Africa / Michael Thorpe. -- New York : Africana, 1978.

1. Lessing, Doris May, 1919- -- Criticism and interpretation.

PR6023.E833 Z94 2006

Waterman, David F.

Identity in Doris Lessing's space fiction / David Waterman. -- Youngstown, N.Y. : Cambria Press, c2006.

1. Lessing, Doris May, 1919- -- Criticism and interpretation.

PR6023.E833 Z95 1988

Whittaker, Ruth.

Doris Lessing / by Ruth Whittaker. -- New York : St. Martin's Press, 1988.

1. Lessing, Doris May, 1919- -- Criticism and interpretation.

Part 2: Commentary

Classification systems have the important job of organizing a seemingly endless number of items. There must be a clear method of classifying existing works while allowing for additions at a future date. Also, the system must make sense to both the cataloger and the person using the catalog. The Table for Literary Authors with One Cutter Number (P-PZ40) attempts to fulfill these criteria, but it falls short in my shelflist for Doris Lessing.

Doris Lessing's own Cutter number, that is, PR6023.E833, is already established, so there is no trouble there. However, when trying to classify works by her and about her, it is the expansion upon her Cutter number that makes the process tricky.

In my shelflist, I have one book under collected fiction (.xA15). *Stories* implies a collection of fictional stories. The MARC record cites a publisher's description in the 856 field at <http://catdir.loc.gov/catdir/description/random045/79022320.html> and, when examined, provides the following: "All of Doris Lessing's short fiction other than the stories set in Africa." To me, this validates the use of .xA15. However, in both the Library of Congress catalog and CONSULS, the call number for *Stories* is PR6023.E833 S8 1980. The use of one Cutter number indicates an earlier classification, which can be adjusted as more works are added. The use of "S8," however, places *Stories* in the area for separate works. The use of this number made sense to the original cataloger of this work, but it does not make sense to me, the user, based upon the publisher's description. While the P-PZ40 table helps create order within an author's Cutter number, it has no explicit instructions as to what should go where. I reclassified the work in .xA15, but I did so because it seemed logical, not because I was following an instruction manual. It seems that classifying based on each cataloger's sense of a work does not make for a clear method of classification. The table provides guidelines, but no clear method.

That being said, why does *Stories* belong in collected fiction while *African stories* falls under separate works (.xA61-Z458)? Interpretation figures large in my shelflist because the rules seem to be rather loose. In addition to interpreting the P-PZ40 table, I had to interpret the author's intention and how she viewed her work. It was not possible to read each individual work and then catalog it. If that were

the method, there would be a large backlog of materials waiting to be cataloged. And even then, the work would be subject to each cataloger's interpretation. The P-PZ40 table appears to be systematic to an extent, but the order of the works can so easily be manipulated based on one interpretation. My shelflist only works for *my* Doris Lessing library. One could not rely on the classification in another library matching the way I have organized the works here.

Compression of numbers is another peculiarity of the P-PZ40 table. Without knowing that compression is necessary, it is all too easy to assign incorrect Cutter numbers. The method in the basic Cutter Table indicates that the earliest letters of the alphabet are assigned the lowest numbers. However, for separate works in the P-PZ40 table, the lowest number possible is .xA61. Initially, I cuttered incorrectly and *African stories* and *Alfred and Emily* ended up in the section for collected translations. If the P-PZ40 table followed with the basic Cutter Table, then cuttering for titles beginning with A or Z would be more intuitive and the classification system would make sense to the cataloger and the user. However, this is not the case and compression is necessary. Compression is not regulated by its own Cutter Table, so the assignment of compressed Cutter numbers is left to the cataloger. In my shelflist, I tried to leave space for expansion by assigning .xA627 to *African stories* and .xA63 to *Alfred and Emily*. While these numbers work for the items I have in my shelflist, the numbers could point someone to two entirely different works in another's shelflist. I have to trust that there are not a number of works by Doris Lessing that begin with the letter "A" that will render my cuttering too rigid to allow for them to be included at a later date.

Establishing a Cutter number for Lessing's *The golden notebook* was rather straightforward. I found two criticisms about *The golden notebook* that I included in my shelflist. They had the same Cutter number to begin with, that is, .xG6533. They were two entirely different books, though, not two different editions of the same work. For Marie Danziger's *Text/countertext*, I changed the last digit to a 4 even though that is a loose interpretation of the Cutter Table. I figure that, with *The golden notebook* being one of Lessing's best-known works, I could take a liberty with the Cutter Table to ensure that there would be ample space for further criticisms of the work. If one follows the Cutter Table to the letter, it would seem

that *Text/countertext* has an author whose last name begins with “E.” While I feel my use of 4 as the last digit of the Cutter number is justified, it could seriously throw off a user who was relying on the integrity of the basic Cutter Table.

The area of the P-PZ40 table that I find the most limiting is the area for biography and criticism. Specifically, the area for general works organized by main entry is rather vague. While I verified the numbers I found in the individual MARC records and reconciled them with my own shelflist, I cannot track back and figure out how they were constructed. The area of .xZ5-999 allows for ample additions, but it is left rather undetermined. As stated in the lecture notes for unit 8, “If you are intrigued about the numbers assigned to works residing in the .xZ5-999 area, do not even think about trying to relate them to the Cutter Table (p. 191 of *Manheimer’s*) character by character. They will not match because numbers in the .xZ5-999 area are compressed and assigned almost entirely by feel.” Without having a method, one has to rely on the work of others and trust that there are no critical mistakes. While the numbers can be adjusted as needed (for example, if a work just does not fit properly), I do not think that compressing and assigning a number by “feel” constitutes a legitimate classification method.

Another part of the biography and criticism section I found to be awkward was the area for interviews, or rather, the lack thereof. The P-PZ40 table is comprehensive in that it has areas for just about everything except interviews. It seems to be a gross error for the interviews area to be missing. While the guidelines in the unit 9 lecture notes say, “The only logical remaining choice would be Autobiography, journals, memoirs, etc.,” I feel that interviews are entirely different in that they are the author *speaking to* another person, not the author writing down their own thoughts. An interview is an interpretation written down by the interviewer. Lessing’s *A small personal voice* is in my shelflist and has the subject heading for an interview. However, the record in CONSULS has the call number of PR6023.E833 Z52 1974. The Cutter number “Z52” places this work in the general works area, but it is an interview and should be placed in the range of .xZ46-479. I assigned the Cutter number Z467 to achieve this. The only explanation for *A small personal voice* going in the general works area is that it is

not just interviews, but reviews and essays as well. The subject heading indicates interviews, though, so that is where I thought it belonged in my shelflist.

Despite its limitations, there are some positive aspects of the Table for Authors with One Cutter Number. I find the table's handling of separate translations to make particular sense. First, the number of languages that a work will be translated into is rather finite. One would not find a work by Doris Lessing translated into some obscure, long-forgotten language. Also, the suggested numbering on the translation table follows alphabetically. The chance of the suggested numbers matching one's shelflist is rather high. In this way, the classification found in my shelflist may closely match another's, providing some consistency.

Another area of the P-PZ40 table that works well is the area for separate works—ones that do not have to be compressed. The basic Cutter Table provides a solid framework on which to build the proper numbers for the titles, and that combined with the author's own Cutter number makes the classification easier to do and to follow, therefore making sense to the cataloger and the user.

One work in my shelflist, *If the old could*, is attributed to Jane Somers. Jane Somers is a pseudonym used by Doris Lessing. Like the example of Gabriela Mistral used in the lecture notes for unit 7, despite the Cutter number not matching the name, it is still applied because it is a pseudonym. I find this extremely useful because, no matter how many names an author writes under, they will all be collected together. One does not have to go off to multiple sections of a library in order to find all the works by one author.

It is clear that there are some shortcomings in the P-PZ40 table. The classification of a work in a single area is highly subjective. Also, the Cutter numbers relate to a specific shelflist and cannot in good conscience be applied to any other collection other than the one the user is examining. Compression of the Cutter numbers for the letters A and Z in the separate works area can be complicated because there has to be space for additions at a later date. The basic Cutter Table cannot be followed and there is no supplement to help with number compression. I do not like the loose application of the basic Cutter Table because I think that it may be confusing to the user. While it makes sense to the cataloger at the time,

most library users (those that are not in library school) do not know much about how a work is cataloged. If they are using multiple libraries and the numbers do not carry from one to the next, I think it would be a frustrating experience.

The lack of an area for interviews is another problem in the Table for Literary Authors with One Cutter Number, as is the general works area of biography and criticism. Interviews seem to have been totally overlooked and, even though they may be classified with autobiographies, are a different genre altogether. They merit their own section. Cuttering for biography and criticism general works begins at .xZ5 through .xZ999 and it is unclear how one assigns these numbers when, like the compression of separate works, there is no method for translating the basic Cutter Table to fit these different starting points.

Classification should make sense to the user and the cataloger, be flexible, and allow for growth. The underlying problem is that a rather rigid structure is being applied to a fluid medium, that is, a library collection. While a number may fit in the beginning of developing a collection, it may not work once the collection is added to. The Table for Literary Authors with One Cutter Number attempts to leave space for growth, but in doing so, the numbers found in one collection may not follow those of another collection. The method of cuttering is applied loosely and can be confusing for the user. If there are no records from the original shelflist, there is no way to figure out why a work was put in a particular category when it could easily fit into another. The highly subjective application of Cutter numbers to a stiff framework like the P-PZ40 table is ripe for misinterpretation. While the P-PZ40 table begins rather logically, it becomes more obscure as all the possible categories are filed together.

As indicated in the lecture notes for unit 6, "...the LCC was never developed as a universal system of classification of human knowledge nor was it developed for libraries other than the Library of Congress." However, the LCC has been applied to academic libraries and has thus become rather universal. Some subjects in the LCC are treated entirely differently than others and it is not easily expanded. In my shelflist for Doris Lessing, the application of these different categories is evident and ends up being subjective, with no overall clarity. There is no perfect classification system, obviously.

The LCC and, more specifically, the Table for Literary Authors with One Cutter Number, demonstrates this.