

CLASSIFICATION
of
Marathi Literature

S. R. RANGANATHAN, M.A., L.T., F.L.A

Librarian, Madras University Library
Secretary, Madras Library Association
President, Indian Library Association

2:51N30155

H5
028214

Price : Re 1/4

POONA
N. K. PUBLISHING HOUSE
1945

**THE KAIKHUSHRU TARAPOREWALA
MEMORIAL SERIES IN LIBRARY SCIENCE**

General Editor

P. M. JOSHI, M.A., Ph.D. (London),

Librarian, Bombay University Library,

Vice-President, Indian Library Association and

Member of the Council of the Imperial Library Committee, Calcutta.

TO FOLLOW

3. REFERENCE SERVICE IN LIBRARIES, by R. S. Parkhi, CERT. LIB. SC. (Madras), Asstt. Librarian, Bai Jerbai Wadia Library, Fergusson College, Poona 4.
 4. ELEMENTS OF LIBRARY CLASSIFICATION, (Bombay Talks), by Rao Saheb S. R. Ranganathan, Librarian, Madras University Library, Madras.
 5. LIBRARY AND LIFE (Poona Talks), by Rao Saheb S. R. Ranganathan, Librarian, Madras University Library, Madras.
 6. CLASSIFICATION OF HISTORY, by K. S. Hingwe, B.A., DIP. LIB. SC. (Madras), Librarian, Deccan College Post-Graduate and Research Institute, Poona.
 7. CLASSIFICATION OF ECONOMICS, by P. K. Garde, B.A., DIP. LIB. SC. (Madras), Librarian, Podar College of Commerce, Dadar, Bombay.
 8. CLASSIFICATION OF MARATHI LITERATURE, by Rao Saheb S. R. Ranganathan, Marathi translation, by V. P. Kolhatkar, B.A., B.T., DIP. LIB. SC. (Madras), Librarian, Nutan Marathi Vidyalaya Library, Poona.
 9. CLASSIFICATION OF EDUCATION, by V. P. Kolhatkar, B.A., B.T., DIP. LIB. SC. (Madras), Librarian, Nutan Marathi Vidyalaya Library, Poona.
-

CLASSIFICATION
of
Marathi Literature

S. R. RANGANATHAN, M.A., L.T., F.L.A.

Librarian, Madras University Library
Secretary, Madras Library Association
President, Indian Library Association

POONA
N. K. PUBLISHING HOUSE
1945

No. 151

251q.N330155
H5

**THE KAIKHUSHRU TARAPOREWALA
MEMORIAL SERIES IN LIBRARY SCIENCE**

General Editor

P. M. JOSHI, M.A., Ph.D. (London),

Librarian, Bombay University Library,

Vice-President, Indian Library Association and

Member of the Council of the Imperial Library Committee, Calcutta.

1. **THE DECIMAL AND THE COLON CLASSIFICATIONS :
A SUMMARY AND A COMPARISON, 1945.**
Cr. 8vo. Pp. 164
2. **CLASSIFICATION OF MARATHI LITERATURE, 1945.**
Cr. 8vo. Pp. 44.

**Printed by :—S. R. Sardesai, B.A., LL.B., Navin Samarth Vidyalaya's
Samarth Bharat Press, 41 Budhwar, Poona 2.**

**Published by :—S. V. Damle, B. Com., for N. K. Publishing House,
Poona 2.**

ACKNOWLEDGMENTS

The author acknowledges his gratefulness to the following institutions and persons :—

(1) To Mr. R. S. Parkhi for supplying me with the necessary books in the history of Marathi Literature and for selecting the chief authors and books in the different forms of literature for inclusion in the illustrative schedule given in chapter 8 ;

(2) To Prof. R. S. Joag for his kind help in seeing the booklet through the press ;

(3) To Mr. S. G. Date for reading the proofs for the author ;

(4) To Dr. P. M. Joshi for including this booklet in the Kaikhushru Taraporewala Memorial Series in Library Science ;

(5) To Mr. S. V. Damle, the proprietor of the N. K. Publishing House for kindly taking up the whole responsibility of publishing this book ;

(6) To the management of the Samarth Bharat Press for the efficient, expeditious and obliging way in which the printing was done.

CONTENTS

Chap.		Page
1.	Marathi Literature	5
2.	Science of Library Classification ...	6
3.	Propositions of the Science of Library Classification	8
4.	Existing Schemes of Library Classification	15
5.	Practical Classification	20
6.	Works on an Author or a Work ...	23
7.	Book Numbers	25
8.	Illustrative Schedule of 174 Fully Worked Examples	28
9.	Conclusion	42

CHAPTER I

MARATHI LITERATURE

In this pamphlet, 'Marathi Literature' is not taken in its general sense of the body of all writings produced in Marathi. It is used in the restricted sense of the Marathi writings which have claim to consideration on the ground of beauty of form or emotional appeal. The traditional forms of literature in this sense are 'Poetry', 'Drama', 'Fiction' and 'Prose'.

The restriction put on the term 'Literature' will stand out even sharper, if the definition of these forms is considered. Poetry, for example, is composition in verse or metrical language, or in some equivalent patterned arrangement, usually also with choice of elevated words and figurative uses and option of a syntactical order, differing more or less from those of ordinary speech or prose-writing. In this sense, poetry in its lowest form may be identified with verse. But anything in verse is not to be classified as poetry. A book on Arithmetic composed in verse should not be classified as poetry but as Arithmetic. To exclude versifications whose primary object is expounding technical matter or information, it is usual to stress that, with reference to function, poetry is the embodiment of beautiful or elevated thought, imagination or feeling, in language adapted to stir them both immediately and also through the harmonic suggestions latent in or implied by the words or combinations of them actually used.

Prose as a form of literature is similar to poetry in function and differs only in not having metrical pattern.

The peculiarity of fiction as a literary form is that it is concerned with the narration of imaginary events and the portraiture of imaginary characters and comprehends usually prose novels and stories.

Drama has been defined as composition in prose or verse, adapted to be acted upon stage, in which a story is related by means of dialogue and action, and is represented with accompanying gesture, costume and scenery as in real life.

CHAPTER 2

SCIENCE OF LIBRARY CLASSIFICATION

We shall next describe the function and nature of library classification in general, so that the value of its application to Marathi Literature may be seen in a helpful perspective.

21 Aim of Library Classification

Library Classification is not an end in itself. It is only a means to an end. The end sought is the furtherance and facilitation of the use of books. To help every reader to find his book, to find its reader for every book and to save the time of the reader and of the staff—this is what is aimed at in a library; this is what is demanded by the Laws of Library Science; and this is what has, therefore, to be achieved by library technique. Various are the means employed to achieve this end. Open access; shelf-guides; library catalogue; and so on. One of such means is to arrange the books in a helpful order; this is fundamental and the efficiency of most of the other means, including the vital one of reference service, depends on it. The arrangement has to be maintained with ease, no matter what new books are added from time to time or how readers disturb the books while

browsing amidst them. The art of fixing and maintaining the preferred order is based on the science of Library Classification.

22 Assumption in Library Science

The basic assumption of the science of library classification is :

Subject-approach is the most popular approach among readers.

Author-approach comes only as a distant second to subject-approach. Arrangement by subjects has, therefore, to be preferred to arrangement by author or by any other factor. While proceeding to arrange books by their subjects, we must clarify and sharpen our idea of the 'Subject of a Book'.

23 Concept of Specific Subject

It is found from experience that it is not sufficient to define the 'Subject of a Book' in a broad manner.

Ex. 1. It is not sufficient if the subject of Gangadhar Balkrishna Sardar's *Arvachin Marathi gadyachee purvapeethika, 1800-1874* is taken as 'Literature' or as 'Marathi literature' or even as 'History of Marathi literature'. It is necessary to take it as 'History of Marathi literature brought up to 1870's'. This is its Specific Subject.

Ex. 2. Consider Dhondo Balakrishna Sahasrabudde's *Eknath Maharajance charitra* (1883). Subjects like 'Literature', and 'Eknath' are too broad and more extensive than the content of this book. It is co-extensive only with 'Biography of Eknath'; and this has, therefore, to be taken as its Specific Subject.

Ex. 3. Similarly the Specific Subject of W. B. Patvardhan's *Tukaramachya abhanganchi charcha* should be taken as 'Criticism of Tukaram'.

Ex. 4. Consider Hari Narayan Apte's *Mi*. Subjects like 'Literature', 'Marathi fiction' and even 'Hari Narayan Apte' are more extensive than its specific subject. *Mi* is a standard novel and forms a Specific Subject by itself.

Ex. 5. Gopal Vishnu Tulpule's *Haribhaunca 'Mi'* ('*Mi' hya kadambarica savistar rasasvada*) will not admit even *Mi* as its Specific Subject as its content is less extensive. Its specific subject has really to be taken as 'Criticism of *Mi*'. For this alone is co-extensive with its contents.

Ex. 6. Consider Shrikrishna Keshav Kshirasagar's *Vyakti ani vangmaya*. Subjects like 'Literature', 'Marathi literature' and even 'Criticism of Marathi literature' are more extensive than the content of the book. For it is a book in applied criticism having in its purview certain Marathi authors, the youngest of whom is Yashvant, *pseud.*, who was born in 1899. Its specific subject has, therefore, to be taken as 'Criticism of Marathi literary authors, the youngest of whom was born in the 1890's'.

CHAPTER 3

PROPOSITIONS OF THE SCIENCE OF LIBRARY CLASSIFICATION

31 First Proposition

The first proposition in the science of library classification is :—

Books should be arranged according to their specific subjects.

This means that all the books on a specific subject should be kept together without any book on any other specific subject intervening between them. Here are the

particular enunciations of this proposition as applied to the examples considered in section 23.

Ex. 1. All the histories of Marathi literature bringing up the history to the 1870's should be kept together, whoever be their author, and whatever be their language or year of publication.

Ex. 2. All the biographies of Eknath should be kept together, whoever be their author and whatever be their language or year of publication.

Ex. 3. All the criticisms of Tukaram should be kept together, whoever be their author and whatever be their language or year of publication.

Ex. 4. All the editions and translations of *Mi* should be kept together.

Ex. 5. All the criticisms of *Mi* should be kept together, whoever be the author etc.

Ex. 6. All the criticisms of Marathi literature which reach up to those born in the 1890's should be kept together, whoever be the author, and whatever be the language and year of publication.

32 Second Proposition

The result of the first proposition is that books would get grouped by their specific subjects. There will, therefore, be obviously as many groups formed as there are specific subjects. The problem that arises next is : In what order should these groups be arranged ? In other words, in what order should specific subjects be arranged among themselves ? The answer to this question is provided by the Second proposition of the science of library classification, which is :

Specific subjects should be arranged among themselves in a filiatory order.

‘In a filiation order’ means ‘In an order which respects the degree of mutual relation between the specific subjects’. This is a very involved and profound concept. It is difficult to define ‘Filiation order’ in general terms. We can at best state some principles by which we can determine priority among any two specific subjects. Here are some of them :—

Principle 1. If one of the specific subjects is a sub-class of the other, the more extensive should have priority.

Ex. ‘Marathi literature’ should have priority over ‘Marathi poetry’.

Principle 2. If one of the specific subjects relates to an earlier period than the other, that which relates to the earlier period should have priority.

Ex. 1. Sirdar’s *Arwachin Marathi Gadyachi Purvapithika* should have priority over M. K. Nadkarni’s *Short History of Marathi Literature* as the former brings the history only upto the 1870’s while the latter brings it up to the 1920’s.

Ex. 2. Eknath should have priority over Tukaram as the former was born in 1533 while the latter was born in 1608.

Ex. 3. Of the 22 novels of Hari Narayan Apte, *Madhali Sthiti* was the first and it was published in 1885, while *Mi* was published in book form years later in 1916. Therefore, the former should have priority over the latter.

Principle 3. If two specific subjects are genetically related, the earlier to evolve should have priority over the other.

Ex. Gopal Vishnu Tulpule’s *Haribhaunca Mi* depended for its existence on the earlier evolution of *Mi* itself. The latter should, therefore, have priority over the former.

Principle 4. If one of the specific subjects is more fundamental and abstract and the other is an application of it and is more concrete, the former should have priority over the latter.

Ex. Keshav Narayan Watve's *Rasa vimarsa* should have priority over S. K. Kshirasagar's *Vyakti ani vangmaya*, as the former's focus of attention is the Principles of Criticism of Marathi Literature, while the latter is to turn these on specific authors.

Principle 5. If one of the specific subjects is a preliminary auxiliary or a work of reference relating to the other it should have priority.

Ex. A bibliography or concordance or biography of an author should have priority over his works.

Principle 6. Specific subjects, to which special principles like the above are not applicable, may be arranged in traditional order, if one such can be found, or, otherwise, in any arbitrary order.

Ex. It is usual to arrange the forms of literature in the canonical order: Poetry, Drama, Fiction and Prose.

33 Third Proposition

To peruse the book and determine its specific subject *ab initio* on each occasion when it has to be replaced after removal by readers and to determine its correct filiationary place among the other specific subjects would require a very learned man. Even for him, the task will be arduous and will require much time. Nor is he likely to be consistent with himself or with others in his judgment. Further in a library of some size, the task of replacing would require the services of many men. This would be criminally uneconomical. Surely, it must be possible to leave the arrangement and replacement of books in the hands of juniors and even sub-normal men. Even in

a large library, one such junior must be able to maintain arrangement by working at it only for an hour or two each day. This would be possible only if there be no need to read the books to determine their filiator place but use some mechanical device. This gives us the third proposition of the science of library classification :

Arrangement of specific subjects and books in a filiator order should be mechanised.

34 Fourth Proposition

The fourth proposition of the science of library classification is a negative one. It is :

Alphabetisation by the names of specific subjects cannot serve as a means of mechanising their filiator arrangement.

A single example is sufficient to demonstrate this negative proposition. Twelve specific subjects involved in the examples cited in the preceding sections will fall into the following order if alphabetised by their names :

1. Apte (Hari Nārayan).
2. Biography of Eknath.
3. Criticism of Marathi literature.
4. Criticism of *Mi*.
5. Criticism of Tukaram.
6. Eknath.
7. History of Marathi literature brought up to the eighteen-seventies.
8. History of Marathi literature brought up to the nineteen-twenties.
9. *Madhali Sthiti*.
10. Marathi fiction.
11. *Mi*.
12. Tukaram.

Surely this is far from being an arrangement according to the degree of mutual relation between the twelve

specific subjects. In fact, it is no exaggeration to say that alphabetisation has indiscriminately scattered the specific subjects without any regard to their relation or filiation. If we name the specific subjects in Marathi we shall get yet another scattering. The second proposition wants the following filiatory arrangement for these twelve specific subjects:—

1. History of Marathi literature brought up to the eighteen-seventies.
2. History of Marathi literature brought up to the nineteen-twenties.
3. Tukaram.
4. Criticism of Tukaram.
5. Biography of Eknath.
6. Eknath.
7. Marathi fiction.
8. Apte (Hari Narayan).
9. *Madhali Sthiti*.
10. *Mi*.
11. Criticism of *Mi*.
12. Criticism of Marathi literature.

The filiatory order is thus obliged to ignore alphabetical order. It is, in fact, quite independent of the language in which the specific subjects may be named. It is also independent of the particular words which may be used in the names of specific subjects: for example, whether we say ' Life ' or ' Biography.'

35 Fifth Proposition

Since the common tool of arrangement, *viz.* alphabetisation, fails us, what other tool are we to use? The answer is obvious: the other traditional tool employed for mechanising arrangement is the ' Ordinal Number.' Its very name implies that its function is to show the order of arrangement. It is employed for that purpose in

many situations in life. Thus, the fifth proposition of the science of library classification is :

To mechanise the filiatory arrangement of specific subjects, they should be represented by ordinal numbers.

36 Sixth Proposition

It may be hastily said, "The twelve subjects mentioned at the end of section 34 may be numbered 1,2,3..... 10,11,12 respectively. If the correct number be put on the backs of books, their arrangement would be mechanised." In practice, however, such simple ordinal numbers will not work. The Fifth Law of Library Science, which is "A library is a growing organism," will soon disable such simple ordinal numbers. For as time goes on, new specific subjects will have to be interpolated between them :—

Ex. 1 History of Marathi literature brought up to 1900's will have to be put before 1.

Ex. 2 Marathi drama will have to be interpolated between 6 and 7.

Ex. 3 *Pan lakshyant kon ghetu* will have to be interpolated between 9 and 10, as Hari Narayan Apte brought it out in 1893 whereas he published *Madhali Sthiti* in 1885 and *Mi* in 1916.

As knowledge grows and as library grows, such interpolations will go on increasing indefinitely in number. Simple ordinal numbers, even if backed by the equally simple trick of leaving some gaps to accommodate newcomers, will fail us sooner or later. The science of library classification, therefore, demands the designing of a carefully thought-out new system of ordinal numbers, which will permit of an infinity of interpolations between any two of them.

In fact, it has been found from experience that the best plan is to conceive of such a consistent system of ordinal numbers as constituting an artificial symbolic language. We may call it "Classificatory Language". We may also call its ordinal numbers 'Class Numbers'. This experience has led to the following as the sixth proposition of the science of library classification :

To mechanise the filiatory arrangement of all specific subjects—past, present and future, and known as well as yet-to-be known—an artificial symbolic language made of ordinal numbers and called classificatory language is needed to represent them.

A classificatory language should have its own grammar, morphology, syntax, dictionary and rules of composition. The name of each specific subject should be translated into that language. The process of such a translation is 'Classification' and its result is the 'Class Number' of the specific subject. The dictionary of a classificatory language is called its 'Schedule or Scheme of Classification'.

The efficiency of a scheme of classification is measured by the degree to which it fulfils the purpose of providing a distinct or different class number for each specific subject, however many they may be, and securing a filiatory order among the specific subjects when arranged by their class numbers.

CHAPTER 4

EXISTING SCHEMES OF LIBRARY CLASSIFICATION

41 The Six Schemes

A person who designs a scheme of classification is a Classificationist and one who applies it and classifies books is a Classifier. The work of the classificationist is of the creative order. One natural consequence of this is that

the number of modern schemes of classification brought into use till now is only six. They are the following :—

Scheme	Author	Year	Country
1. Decimal Classification	Melvil Dewey	1876	United States
2. Expansive Classification	C. A. Cutter	1891	Do.
3. Congress Classification	Library of Congress	1904	Do.
4. Subject Classification	J. D. Brown	1906	Great Britain
5. Colon Classification	S. R. Ranganathan	1933	India
6. Bibliographic Classification	H. E. Bliss	1934	United States

The first of these has all the advantages and disadvantages of a pioneer. The credit of having established the art of library classification goes to Dewey. He cut new ground and his intuition and creative ability were of a remarkably high order. But seventy years' surge of modern thought has overpowered the scheme and disclosed its utter inadaptability to meet the present needs. Further, it was conceived as a scheme for America and for occidental culture and its adaptation to India is difficult.

The Expansive and the Subject Classifications have not been kept up; and yet they had many new features which showed the way to later classificationists.

The Congress Classification is being maintained by a Government organisation. While this secures for it both influence and permanence, it has all the defects of impersonal origin. Its ordinal numbers do not admit of infinite interpolation—a serious defect. Being impersonal, it has had no chance of being forged by intuition and has all the defects of a prosaic compilation without any inherent potentiality, vigour and compactness—it runs through several volumes.

The last two schemes have much in common, since their creation was stimulated by the same cause, *viz.* the notational primitiveness of the Congress Classification and

the hypertrophy of the Decimal Classification which disclosed certain notational defects fatal to its rehabilitation.

A comparison of the Colon and the Decimal Schemes will show the advance made in classificatory thought since Dewey initiated it. Looking at schemes of classification as artificial languages is itself an advance. This concept will readily clarify the fundamental difference between the two schemes.

42 Colon and Decimal Languages Compared

The book *Decimal classification* corresponds only with the dictionary of the Decimal Language. Further, it seeks to give the Decimal Number for as many specific subjects as possible. This is something like a Marathi-English dictionary seeking to give the English translation of as many Marathi sentences as possible. But normally no Marathi-English dictionary does so. It only gives the English equivalents of Marathi words and occasionally of Marathi phrases and idioms. It is the business of the translator to possess a knowledge of the grammars of the two languages and work out the English translation of Marathi sentences with the aid of the Marathi-English dictionary.

Unlike the *Decimal classification*, the book *Colon classification* gives the grammar of the Colon Language in Part 1 and the dictionary in Part 2. In the dictionary part again it does not give ready-made Colon Number to every possible specific subject. It only gives the Colon Equivalents of certain fundamental concepts, which correspond with the words of a sentence. Just as a sentence is made up of words, the name of a specific subject is made up of the names of certain fundamental concepts.

This feature enables us to construct the Colon Numbers of newer and many more specific subjects than can

be anticipated, enumerated and provided with Decimal Numbers.

43 Illustration

Let us illustrate with Marathi Literature. The Decimal Number for Marathi literature is 891·46. A note at the head of Table 5 at the end of the *Decimal classification* enables us to arrive at the following classes :

- 891·461 Marathi poetry
- 891·462 Marathi drama
- 891·463 Marathi fiction
- 891·464 Marathi prose

But even the 14th edition published in 1942 does not go further. To crowd all the books of Marathi literature into these four groups is quite unhelpful. It ceases to be arrangement. However, we may proceed two more steps on the analogy of what the Decimal Classification has done for 'English Literature'. We shall illustrate by sub-dividing poetry :

- 891·4611 Beginnings. Till 1350 A.D.
- 891·4612 Mediaeval period. 1350-1620
- 891·4613 Sivaji period. 1620-1720
- 891·4614 Pre-British period. 1720-1820
- 891·4615 Victorian period. 1820-1900
- 891·4616 Modern period. 1900-

In each of these groups, we can individualise 8 poets, but should crowd all the rest in the 9th group. Let us illustrate with the Victorian period :

- 891·46151 Hamsarajaswami 1798-1855
- 891·46152 Daptardar (Vithoba Anna) 1813-1873
- 891·46153 Chiplunkar (Krishashastrri Hari)
1824-1878
- 891·46154 Kunte (Mahadev Moreshwar) 1835-1888
- 891·46155 Oka (Vaman Daji) 1845-1897

- 891-46156 Chintamanipetkar (Pandurang Vyankatesh)
1851-1879
891-46157 Kanitkar (Govind Vasudev) 1854-1918
891-46158 Mogare (Gangadhar Ramchandra)
1857-1915
891-46159 Others.

The last mentioned class has to accommodate dozens of poets, without individualising them and thus fails to effect arrangement.

The poverty of the Decimal Language is manifest at different levels. It can individualise only 48 Marathi poets till now. The rest have to be left in heaps without individualisation. Even in the case of the 48 poets who get co-extensive Decimal Numbers, their several works cannot be individualised. The same is the case with the books on them, say critical works, bibliographies, biographies and so on. Taking Moropant, for example, the names of the works by him and on him will have to be translated into the same Decimal Number 891-46144 which is obviously more extensive than every one of them. Hence the Moropant group will be a hotch-potch without any helpful internal arrangement.

The richness of the Colon Language and its capacity to provide distinctive Colon Numbers co-extensive with each author, each work of him and each type of work on him, will be seen in the next chapter.

In the meantime, it must be remembered that against all the injunctions of Dewey, we have taken the liberty of improving the Decimal Classification by defining periods and by selecting the 8 poets to be individualised in a period. No classifier has the freedom to do so. He must wait for these to be done by the classificationist. But though seventy years have elapsed he has not been able, however, to reach Marathi literature. That is the handi-

cap of a scheme which seeks to give ready-made class numbers. In such a scheme, the classificationist does not share any of his work with the classifiers. The work of the latter, therefore, fails to have even a trace of creative element and the charm that goes with it ; it becomes too mechanical and wooden. The damage which this factor does to the personality of the classifier is as harmful as the inadequacy or the poverty of the Decimal Language at the various levels we have indicated.

CHAPTER 5

PRACTICAL CLASSIFICATION

We shall next demonstrate the practical classification of Marathi literature by the Colon Scheme. In what follows, ' Rules ' and ' Schedules ' refer to the rules and the schedules in the first part (grammar) and the second part (dictionary) respectively of the *Colon classification*.

51 Preliminary

Looking up the schedule in the first chapter, we get ' O ' as the Colon Equivalent of ' Literature '. The first few rules of ' Chapter 7 ' and the formula of characteristics or facets at the head of the schedule in ' Chapter O ' help us to analyse any specific subject of the Main Class ' Literature ' into its constituent fundamental concepts. The formula is

$$O (L) : (F) (A) : (W)$$

i.e. O (Language) : (Form) (Author) : (Work)

Looking up the language schedule in ' Chapter 3 ', we get ' O 155 ' as the Colon Equivalent of Marathi literature. Looking up the schedule of forms in ' Chapter O ', we get the following Colon Equivalents :

- O155:1 Marathi poetry
- O155:2 Marathi drama
- O155:3 Marathi fiction
- O155:6 Marathi prose

Rule 61 lays down the syntax that the Language Facet (155) and the Form Facet (1 or 2 or 3 or 6 as the case may be) are to be coupled by a ':'. The formula of facets also indicates it. Further, Rule 7102 lays down that the 'Language Number' need not be written and may be taken as understood in a library in which the Favoured Language is Marathi. In such libraries we get the following shortened forms of Colon Numbers :

- O:1 Marathi poetry
- O:2 Marathi drama
- O:3 Marathi fiction
- O:6 Marathi prose

52 Further Stage

Rule 7301 tells us that the name of the author is to be replaced by his year of birth and 'Schedule 5' and the Rules of 'Chapter 5' show how to translate a year into Colon Number. Finally, Rule 7401 gives a very simple prescription to translate the name of a work into its Colon Number. Let us illustrate by showing the results at the different stages of the systematic procedure of translating the name of a work in Marathi literature. The systematic procedure is that laid down in Rule 222C of my *Library classification: fundamentals and procedure*.

Ex. 1 Oka (Vaman Daji). Padyaratnamala

1. O
2. O (L) : (F) (A) : (W)
3. O (Language) : (Form) (Author) : (Work)
4. O (Marathi) : (Poetry) (V. D. Oka) : (Padyaratnamala)

5. O (Marathi) : (Poetry) (1845) : (First Poem)
6. O155:1M45:1

In a library in which the Favoured Language is Marathi, this may be shortened to

O:1M45:1

The numbers for the other Marathi poetical works of V. D. Oka will be got by proceeding similarly. They will be :

Ex. 2 O:1M45:2 V. D. Oka. Ganapatinidhanavilapa

Ex. 3 O:1M45:3 V. D. Oka. Madhavanidhana

Ex. 4 O:1M45:4 V. D. Oka. Krishna Kumari

Ex. 5 O. Kanitkar (Narayan Bapuji). Taruni sikshana natika

1. O

2. O (L) : (F) (A) : (W)

3. O (Language) : (Form) (Author) : (Work)

4. O (Marathi) : (Drama) (N. B. Kanitkar) : (Taruni sikshana natika)

5. O (Favoured Language) : (Drama) (1852) : (Fourth Drama)

6. O:2M52:14

Note that N. B. Kanitkar wrote 12 dramas. As the number is more than 8, the Work Number has to be constructed on the basis of two digits. The dramas are to be divided into groups of eight. First write down the number of the group and then the number of the drama within the group. The drama in this example being the fourth, it falls into the first group and it is the fourth in that group. Thus its Work Number is 14.

Ex. 6 Sane (Gita Janardan). Latika

1. O

2. O (L) : (F) (A) : (W)

3. O (Language) : (Form) (Author) : (Work)

4. O (Marathi) : (Fiction) (G. J. Sane) : (Latika)
5. O (Favoured Language) : (Fiction) (1907) : (Third novel)
6. O:3N07:3

53 Co-extensiveness Without Exception

These examples are sufficient to show that any author, past, present or future, can be individualised and his distinctive Colon Number can be constructed by any classifier without waiting for the number to be furnished by the classificationist himself. The works of every author also get individualised. The Colon Number reaches strict co-extensiveness in all the cases. But it is not given ready-made. It has to be constructed by a systematic process of analysis and translation, as illustrated in the examples worked out.

CHAPTER 6

WORKS ON AN AUTHOR OR A WORK

61 Auxiliary Works

The Colon Classification goes even further and provides for the construction of distinctive and co-extensive class numbers for the different types of works on an author or on any of these works—like bibliography, concordance, biography, collected works, selections, anthologies and criticism—auxiliary works as we may call them. This is beyond the capacity of the Decimal Classification as stated towards the end of section 43.

62 Secondary Phase

The procedure to deal with such auxiliary works is given in "Part 3 Phase Analysis" of my *Library classification: fundamentals and procedure*.

The class number developed upto the point of individualising an author or a work of his, as the case may

be, is in this connection called Primary Phase. The further development of the Class Number to make it co-extensive with an auxiliary aspect is called Secondary Phase. Schedule 2 entitled 'Common Subdivisions' and Chapter 2 of the Rules of the *Colon classification* are designed to work out such a secondary phase of a class number.

63 Examples

It would make this tract too big if all the details of the procedure are reproduced here. We shall, therefore, leave this chapter giving a few examples to show how effective this further step in classification is in featuring, so to speak, the resources of a library on a particular author. The specific subjects are given in the order in which their Colon Numbers arrange them and it can be seen how truly filiatory the arrangement is.

<i>Ex</i> : O:1L29aM7	Bibliography of Moropant brought upto 1870's
O:1L29aN0	„ „ 1900's
O:1L29aN4	„ „ 1940's
O:1L29e	Index to first lines of Moropant's poems
O:1L29k	Concordance to Moropant
O:1L29w	Life and letters of Moropant
O:1L29x	Collections and selections from Moropant
O:1L29z4	Parodies of Moropant
O:1L29:9	Criticism of Moropant
O:1L29:90P	Linguistic study of Moropant
O:1L29:90P:5015	The use of Sanskrit words by Moropant
O:1L29:90R	Philosophy of Moropant

In the last three examples, the class number has developed even a third phase. In the last case, for

example, "O:1L29" is the primary phase. The secondary phase is "9". "R" is the tertiary phase and 0 is the connecting symbol by which it is attached to what goes before. A phase like this using "0" as connecting symbol is called a Bias Phase.

It is the concept of Facets and Phases that has added considerably to the enrichment of the Colon Language. It is they that enable the Colon Classification to produce class numbers which are co-extensive with and therefore, individualise any specific subject, however deep its intention. It is again they that make the schedule of the Colon Classification so short and yet so charged with potentiality to individualise any specific subject and to venture into and achieve successfully what is quite beyond the capacity of the Decimal Classification.

The more fundamental concept, which is behind these facets and phases even, is that of looking upon Classification as translation into a symbolic language of ordinal numbers designed to individualise specific subjects and to mechanise their filiator arrangement. This concept gives great autonomy to classifiers. They need not depend on the classificationist to classify a new author and the works by him and on him.

CHAPTER 7 BOOK NUMBERS

71 Book Number and Call Number

Translating the names of specific subjects into class numbers, which mechanise their arrangement, is only half the battle in library classification. This would only form several groups of books and arrange the groups. But what about the arrangement of the several books within a group? Their arrangement too must be helpful; and it too must be mechanised. The extra ordinal

number used for this purpose is called ' Book Number '. The book number is written on the backs of books just below the class number. It is written in continuation of the class number with a double space intervening between them in catalogues and lists of all other kinds. The combination of class number and book number is called Call Number.

72 Colon Book Number

Unlike the Decimal Classification, the Colon Classification has provided rules for the construction of book numbers in organic relation with class numbers. The Colon book number seeks :

- (1) to separate the books in a specific subject into linguistic groups ;
- (2) to arrange the books in each linguistic group by their years of publication, so that the latest books come together at the end of the group ; and
- (3) to keep together in proper sequence the several volumes of a multi-volumed book.

A book number may, therefore, have, in order, a language part, a year part and a volume part. The language part is got by translating the name of its language with the help of the language schedule in Chap. 4. The year part is translated with the aid of the following schedule :

A	before 1880	E	1910-1919
B	1880-1889	F	1920-1929
C	1890-1899	G	1930-1939
D	1900-1909	H	1940-1949

Thus each letter, but A, stands for a decade. To get a year in it, we add the digit of the year after it. Thus C2 = 1892; D0 = 1900; H4 = 1944. The first volume of a book of 1944 is H4.1, the second is H4.2 and so on.

In the case of books in Marathi literature, the language number need not be written if the book is in

Marathi and a book number without language part has priority over one that has.

732 Illustrations

- Ex. 1.* O:1K08x D1 Tukaram. Abhanganchi gathā. 1901. *Poona.*
 O:1K08x D2 T u k a r a m. Abhanganchi gatha. 1902. *Poona.*
 O:1K08x D3 Tukaram. Abhanganchi gatha. 1903. *Bombay.*
 O:1K08x D5 Tukaram. Abhanganchi gatha. 1905. *Poona.*
 O:1K08x D8 Tukaram. Abhanganchi gatha. 1908. *Poona.*
 O:1K08x 111D9 Tukaram. Abhanganchi gatha. The poems translated and rearranged with notes and introduction by J. Nelson Frazer and K.B. Marathe. 1909. *Madras.*

Note how the English translation is distinguished from the editions in the original Marathi by the prefixing of "111" the number for English to the year number while constructing the book number.

- Ex. 2.* O:1K09w D3 Athalye (Krishnaji Narayan). Ramadas Swaminchen samagra charitra. 1903. *Bombay.*
 O:1K09w D7 Dev (Sankar Srikrishna). *Ed.* Samarthanchni don junin charitren. 1907. *Dhulia.*
 O:1K09w E0 do. Edn. 2. 1910. *Dhulia.*
 O:1K09w E01 Hanumantaswami. Samartha Ramadasa Swami. 1910. *Bombay.*
 O:1K09w E3 A t m a r a m a. Dasavisramadhama. 1913. *Dhulia.*

- Note* (1) how the different biographies of Ramadasa-Swami get arranged by their years of publication and
 (2) how two different biographies published in the same year, *viz.* 1910, get differentiated by the use of book numbers.

- Ex. 3.* O:1K15x A.1-A.1-3 Vamana Pandita. Prakarānen. 3V. 1878. *Poona.*
 O:1K15x B9.1-B9.4 V a m a n a Pandita. Grantha. 4V. 1889-91. *Bombay.*
 O:1K15x C4.1-C4.3 Vaman Pandita. Kavita-sangraha. 3V. 1894-1901. *Bombay.*

- Note* how the different volumes of the same edition are distinguished by the addition of Volume Number in the Book Number.

CHAPTER 8

ILLUSTRATIVE SCHEDULE OF 174 FULLY WORKED EXAMPLES

81 Notes

- Note. 1.* The examples 3-14 and the last 6 ones represent actual books. They illustrate Call Numbers *i. e.* Class Numbers *plus* Book Numbers.
- Note. 2.* The remaining 156 examples give only a schedule of Class Numbers for 132 authors and for 22 different works - of one of them and 2 are those of periodicals.
- Note. 3.* Class Numbers are given as for a library whose favoured language is Marathi.
 In other libraries the language number 155 for Marathi must be inserted between O and:.

Note. 4. In the case of Hari Narayan Apte, the novelist, the Class Numbers of his individual novels are given to illustrate the construction of Work Numbers when the number of works of an author exceeds 8.

Note. 5. A decimal point must be understood before each of the Class Numbers. That is, the Place-Values of the digits of a Class Number are as in decimal fractions.

Note. 6. The absolute values of the digits are such that they fall in the following ascending order :—

a, b, ... y, z, 0, :, 1, 2, ... 8, 9, A, B, ..., Y, Z, with the proviso that a Class Number followed by a small letter has priority over the bare Class Number.

The examples given stand arranged in the order of their Class Numbers or Call Numbers as the case may be.

O: Marathi Literature

O:*m* Literary periodicals

- O:*m*2:N27 Maharashtra—sahitya—patrika,
[Begun in 1927].
- O:*m*2:N43 Abhiruci [Begun in 1943].
- O:*v* History
- O:τ2:L9 D0 Bhave (Vinayaka Lakshmana).
Maharashtra sarasvata. 1900.
- O:τ2:N0 D6 Oka (Vinayaka Kondadev).
Maharashtra vangmaya. 1906.
- O:τ2:M7 G9 Sardar (G. B.). Arvacheen marathi
gadyachi purva-peethika. 1939.
- O:τ2:N2 111F1 Nadkarni (M. K.). Short history
of Marathi literature. 1921.

- O:x Selections
- O:x0R4 F8 Kirloskar (Shankar Vasudev). *Ed.*
Manasika gutika. 1928.
- O:xN1 G2 Bhide (N. M.) and Dev (N. V.).
Ed. Sahitya-toran. 1932.
- O:1 Poetry
- O:1xN1 F4 Potdar (Gopal Gangadhar).
Kavya kaumudi. 1924.
- O:1xK6 111F9 Macnicol (Nicol). *Tr.* Psalms of
Marathi saints. 1929.
- O:1:9 Criticism of Poetry
- O:1:9 F1 Patvardhan (Vasudev Balvant).
Kavya ani kavyodaya. 1921.
- O:1:9 G0 Joag (Ramchandra Shripad).
Abhinava kavyaprakasa. 1930.
- O:1:9 G1 Kelkar (Dattatray Keshav)
Kavyalocana. 1931.
- O:1:90P G7 Patvardhan (M. T.). Chandoracana.
1937.
- O:1 Marathi Poets
- Beginnings
- O:1G50 Mukundaraj.
- O:1G71 Dnyaneshwar.
- O:1G75 Namdev.
- Mediæval Period
- O:1G48 Eknath.
- O:1J51 Dasopanta.
- O:1J60 Ranganath Swami.
- O:1J70 Ananda Tanaya.
- O:1J80 Raghunath Pandit.
- Shivaji Period
- O:1K08 Tukaram.
- O:1K09 Ramdas.
- O:1K10 Mukteshwar.

- O:1K15 Vaman Pandit.
 O:1K78 Shridhar.
 O:1K80 Madhvamuni.

Pre-British Period

- O:1K98 Amritaray.
 O:1L14 Sohiroba.
 O:1L15 Mahipati.
 O:1L29 Moropant.
 O:1L44 Anant Phandi.
 O:1L55 Prabhakar.
 O:1L62 Ramjoshi.

Victorian Period

- O:1L98 Hamsarajaswami.
 O:1M13 Vitoba Anna Daptardar.
 O:1M24 Krishnashastri Hari Chiplunkar.
 O:1M35 Mahadev Moreshwar Kunte.
 O:1M38 Bajaba Ramchandra Pradhan.
 O:1M381 Keshav Sadashiv Risbud.
 O:1M382 Ganpatrav Harihar Patvardhan.
 O:1M41 Vinayak Kondadev Oka.
 O:1M44 Pandurang Govindshastri Parkhi.
 O:1M45 Vaman Daji Oka.
 O:1M50 Shivaram Ramkrishna Nijasure.
 O:1M511 Vitthal Bhagavant Lembhe.
 O:1M512 Pandurang Vyankatesh Chintamani-
 Petkar.
 O:1M54 Govind Vasudev Kanitkar.
 O:1M56 Purushottam Balakrishna Joshi.
 O:1M57 Gangadhar Ramchandra Mogare.
 O:1M58 Vasudev Vaman Khare.
 O:1M61 Vidyadhar Vaman Bhide.
 O:1M63 Eknath Ganesh Bhandare.
 O:1M64 Mahadeo Hari Modak.
 O:1M65 Krishnaji Keshav Damle.

Modern Period

- O:1M71 Chandrashekhar Shivaram Gorhe.
O:1M72 Narasimha Chintaman Kelkar.
O:1M83 Vinayak Damodar Savarkar.
O:1M831 Sadhudas. *Pseud.* (*i. e.* Gopal Govind Mujumdar).
O:1M852 Govindagraj. *Pseud.* (*i. e.* Ram Ganesh Gadkari).
O:1M87 Eknath Pandurang Rendalkar.
O:1M90 Narayan Keshav Behere.
O:1M901 Balakavi. *Pseud.* (*i. e.* Trimbak Bapuji Thombare.)
O:1M93 Girish. *Pseud.* (*i. e.* Shankar Keshav Kanetkar).
O:1M94 Vasudev Govind Maydev.
Q:1M95 Kavyavihari. *Pseud.* (*i. e.* Dondo Vasudev Gadre).
O:1M98 Keshavakumara. *Pseud.* (*i. e.* Pralhad Keshav Atre).
O:1M99 Ajnatavasi. *Pseud.* (*i. e.* Dinkar Gangadhar Kelkar).
O:1M991 Yashvant. *Pseud.* (*i. e.* Yashavant Dinkar Pendharkar).
O:1N01 Anila. *Pseud.* (*i. e.* Atmaram Raoji Deshpande).
O:1N03 Nishigandha. *Pseud.* (*i. e.* Ramchandra Shripad Joag).
O:1N04 Anant Atmaram Kanekar.
O:1N21 Ramchandra Narayan Natu.

O:2 Drama

Victorian Period

- O:2M18 Vishnu Pant Bhawe.
O:2M22 Mahadev Govind Kolhatkar.
O:2M25 Ganesh Sadashiv Lele.

- O:2M35 Sokar Bapuji Trilokekar.
O:2M38 Bajaba Ramchandra Pradhan.
O:2M40 Kashinath Govind Natu.
O:2M401 Vinayak Janardan Kirtane.
O:2M41 Anna Martand Joshi.
O:2M43 Balawanta Pandurang Kirloskar.
O:2M47 Krishnaji Parasaram Gadgil.
O:2M50 Shankar Moro Ranade.
O:2M51 Vishnu Moreshwar Mahajani.
O:2M511 Vitthal Bhagvant Lembhe.
O:2M52 Narayan Bapuji Kanitkar.
O:2M54 Vasudev Narayan Dongre.
O:2M55 Govind Ballal Deval.
O:2M62 Mahadev Narayan Patankar.
Modern Period
O:2M71 Shripad Krishna Kolhatkar.
O:2M72 Narsimha Chintaman Kelkar.
O:2M76 Yashvant Narayan Tipnis.
O:2M85 Bhargavram Vitthal Varerkar.
O:2M851 Mahadev Narayan Joshi.
O:2M852 Govindagraj. *Pseud.* (i. e. Ram Ganesh Gadhkari).
O:2M86 Girjabai Kelkar.
O:2M90 Gangadhar Vishvanath Gokhale.
O:2M94 Narayan Sitaram Phadke.
O:2M98 Pralhad Keshav Atre.
O:2N011 Shantaram Gopal Gupte.
O:2N04 Anant Atmaram Kanekar.
O:2N041 Purushottam Ganesh Sahasrabuddhe.
O:3 Fiction
Victorian Period
O:3M38 Bajaba Ramchandra Pradhan.
O:3M40 Govind Shankarshastri Bapat.
O:3M41 Narayan Sadashiv Risbud.

- O:3M43 Ramachandra Bhikaji Gunjkar.
 O:3M44 Pandurang Govindshastri Parkhi.
 O:3M45 Anandrav Sakharam Barve.
 O:3M61 Vidyadhar Vaman Bhide.
 O:3M62 Dhanurdhari. *Pseud.* (i. e. Ramchandra
 Vinayak Tikekar)
- O:3M64 Hari Narayan Apte.
 O:3M64:11 Madhali Sthiti.
 O:3M64:12 Pan lakshant kon ghetto.
 O:3M64:13 Jag hen asen ahe.
 O:3M64:14 Gad ala pan simha gela.
 O:3M64:15 Chandragupta.
 O:3M64:16 Rupanagarchi Rajakanya.
 O:3M64:17 Canakshapanaca kalasa.
 O:3M64:18 Ushah kal.
 O:3M64:21 Mayeca bajar.
 O:3M64:22 Vajraghat.
 O:3M64:23 Yashwantrao Khare.
 O:3M64:24 Mi.
 O:3M64:25 Suryodaya.
 O:3M64:26 Keval Swarajya Sathin.
 O:3M64:27 Ganapatrao.
 O:3M64:28 Bhayankar Divya.
 O:3M64:31 Karmayoga.
 O:3M64:32 Ajaca.
 O:3M64:33 Mhaisurca Vagh.
 O:3M64:34 Kalkut.
 O:3M64:35 Madhyanha.
 O:3M64:36 Suryagrahan.

Modern Period

- O:3M71 Shripad Krishna Kolhatkar.
 O:3M72 Narsimha Chintaman Kelkar.
 O:3M82 Nath Madhav. *Pseud.* (i. e. Dwarakanath
 Madhav Pitale).

- O:3M83 Vaman Malhar Joshi.
O:3M85 Bhargavram Vitthal Varerkar.
O:3M91 Narayan Mahadev Patwardhan.
O:3M92 Chintaman Vinayak Joshi.
O:3M94 Narayan Sitaram Phadke.
O:3M941 Vasudev Vinayak Joshi.
O:3M96 Raghunath Vaman Dighe.
O:3M981 Vishnu Sakharam Khandekar.
O:3N00 Gajanan Tryambak Madkholkar.
O:3N012 Yashvant Gopal Joshi.
O:3N06 Gangadhar Bhaurao Nirantar.
O:3N07 Gita Janardan Sane.
O:3N071 Vishnu Vinayak Bokil.

O : 6 Prose

Victorian Period

- O:6M27 Vishnu Shastri Pandit.
O:6M40 Govind Shankarshastri Bapat.
O:6M41 Vinayak Kondadev Oka.
O:6M50 Vishnu Krishna Chiplunkar.
O:6M52 Gopal Ganesh Agarkar.
O:6M55 Moro Ganesh Londhe.
O:6M69 Narayan Govind Chapekar.

Modern Period

- O:6M72 Narasimha Chintaman Kelkar.
O:6M85 Bhargavram Vitthal Varerkar.
O:6M861 Shripad Mahadev Mate.
O:6M94 Narayan Sitaram Phadke.
O:6M97 Vinayak Lakshman Barve.
O:6M98 Pralhad Keshav Atre.
O:6M981 Vishnu Sakharam Khandekar.
O:6N013 Shripad Ramchandra Parasnis.
O:6N04 Anant Atmaram Kanekar.
O:6N041 Purushottam Ganesh Sahasrabuddhe.
O:6N06 Gangadhar Bhaurao Nirantar.

- O:9 Literary Criticism (Principles)
- O:9G8 Phadke (Narayan Sitaram).
Pratibhasadhan. Edn. 2. 1938.
- O:9H2 Watve (Keshav Narayan). Rasa-vimarsha.
1942.
- O:9H3 Joag (Ramchandra Shripad). Soundarya-
shodha ani ananda-bodha. 1943.
- O:9 Literary Criticism (applied)
- O:9M9G7 Kshirsagar (Shrikrishna Keshav).
Vyakti ani vangmaya. 1937.
- O:9M9G71 Madkholkar (Gajanan Trimbak).
Vangmaya vilasa. 1937.
- O:9N0G5 Chapekar (Narayan Govind).
Sahitya samikshana. 1935.
-

83 INDEX TO AUTHORS' NAMES

A

Agarkar (Gopal Ganesh)	O:6M52
Ajnatavasi. <i>Pseud.</i>	O:1M99
Amritaray	O:1K98
Anand Tanaya	O:1J70
Anant Phandi	O:1L44
Anila. <i>Pseud.</i>	O:1N01
Apte (Hari Narayan)	O:3M64
Atre (Pralhad Keshav). As dramatist	O:2M98
— As poet	O:1M98
— As prose-writer	O:6M96

B

Balkavi. <i>Pseud.</i>	O:1M901
Bapat (Govind Shankarshastri).	
As novelist	O:3M40
— As prose-writer	O:6M40
Barve (Anandarav Sakharam)	O:3M45

Barve (Vinayak Lakshman)	O:6M97
Behere (Narayan Keshav)	O:1M90
Bhandare (Eknath Ganesh)	O:1M63
Bhave (Vishnu pant)	O:2M18
Bhide (Vidyadhar Vaman). As novelist	O:3M61
— As poet	O:1M61
Bokil (Vishnu Vinayak)	O:3N071

C

Chapekar (Narayan Govind)	O:6M69
Chintamanipetkar (Pandurang Vyankatesh)	O:1M512
Chiplunkar (Krishnashastry Hari)	O:1M04
Chiplunkar (Vishnu Krishna)	O:6M50

D

Damle (Krishnaji Keshav)	O:1M65
Daptardar (Vitoba Anna)	O:1M13
Dasopant	O:1J51
Deshapande	O:1N01
Deval (Govind Ballal)	O:2M55
Dhanurdhari. <i>Pseud.</i>	O:3M62
Dighe (Raghunath Vaman)	O:3M96
Dnyaneshwar	O:1G71
Dongre (Vasudev Narayan)	O:2M54

E

Eknath	O:1J48
--------	--------

G

Gadgil (Krishnaji Parashuram)	O:2M47
Gadkari (Ram Ganesh). As dramatist	O:2M852
— As poet	O:1M852
Gadre (Dhondo Vasudev)	O:1M95
Girish. <i>Pseud.</i>	O:1M93
Gokhale (Gangadhar Vishvanath)	O:2M90

Gorhe (Chandrashekhar Shivaram)	O:1M71
Govindagraja. <i>Pseud.</i> As dramatist	O:2M522
— As poet	O:1M852
Gunjekar (Ramchandra Bhikaji)	O:3M43
Gupte (Shantaram Gopal)	O:2N011

H

Hamsarajaswami	O:1L98
----------------	--------

J

Joag (Ramchandra Shripad)	O:1N03
Joshi (Anna Martand)	O:2M41
Joshi (Chintaman Vinayak)	O:3M92
Joshi (Mahadev Narayan)	O:2M851
Joshi (Purushottam Balakrishna)	O:1M56
Joshi (Vaman Malhar)	O:3M83
Joshi (Vasudev Vinayak)	O:3M941
Joshi (Yashvant Gopal)	O:3N012

K

Kanekar (Ananta Atmaram).	
— As dramatist	O:2N04
— As poet	O:1N04
— As prose-writer	O:6N04
Kanetkar (Shankar Keshav) As poet	O:1M93
Kanitkar (Govind Vasudev)	O:1M54
Kanitkar (Narayan Bapuji)	O:2M52
Kavyavihari. <i>Pseud.</i>	O:1M95
Kelkar (Dinkar Gangadhar)	O:1M99
Kelkar (Girijabai)	O:2M86
Kelkar (Narsimha Chintaman).	
— As dramatist	O:2M72
— As novelist	O:3M72
— As poet	O:1M72
— As prose-writer	O:6M72
Keshavkumara. <i>Pseud.</i>	O:1M98

Khandekar (Vishnu Sakharam).	
—	As novelist O:3M981
—	As prose-writer O:6M981
Khare (Vasudev Vamanshastri)	O:1M58
Kirloskar (Balwanta Pandurang)	O:2M43
Kirtane (Vinayak Janardan)	O:2M40
Kolhatkar (Shripad Krishna)	
—	As dramatist O:2M71
—	As novelist O:3M71
Kolhatkar (Mahadev Govind)	O:2M22
Kunte (Mahadev Moreshwar)	O:1M35
L	
Lele (Ganesh Sadashiv)	O:2M25
Lembhe (Vithal Bhagvant).	
—	As dramatist O:2M511
—	As poet O:1M511
Londhe (Moro Ganesh)	O:6M55
M	
Madhvamuni	O:1K80
Madkholkar (Gajanan Trimbak)	O:3N00
Mahajani (Vishnu Moreshwar)	O:2M51
Mahipati	O:1L15
Mate (Shripad Mahadev)	O:6M96
Mayadev (Vasudev Govind)	O:1M95
Modak (Mahadev Hari)	O:1M64
Mogare (Gangadhar Ramchandra)	O:1M57
Moropant	O:1L29
Mujumdar (Gopal Govind)	O:1M831
Mukteshwar	O:1K10
Mukundaraj	O:1G50
N	
Namdev	O:1G75
Nath Madhav. Pseud.	O:2M40

Natu (Kashinath Govind)	O:2M40
Natu (Ramchandra Narayan)	O:1N21
Nijasure (Shivaram Ramkrishna)	O:1M50
Nirantar (Gangadhar Bhaurao).	
— As novelist	O:3N06
— As prose-writer	O:6N06
Nishigandha. <i>Pseud.</i>	O:1N03

O

Oka (Vaman Daji)	O:1M45
Oka (Vinayak Kondadev). As poet	O:1M41
— As prose-writer	O:6M41

P

Pandit (Vishnu Shastri)	O:6M27
Parkhi (Pandurang Goyindashastri).	
— As novelist	O:3M44
— As poet	O:1M44
Parasnis (Shripad Ramchandra)	O:6N013
Patankar (Mahadev Narayan)	O:2M62
Patvardhan (Ganapatrao Harihar)	O:1M382
Patvardhan (Narayan Mahadeo)	O:3M91
Pendberkar (Yashwant Dinkar)	O:1M991
Phadke (Narayan Sitaram).	
— As dramatist	O:2M94
— As novelist	O:3M94
— As prose-writer	O:6M94
Pitale (Dwarakanath Madhav)	O:3M82
Prabhakar	O:1L55
Pradhan (Bajaba Ramchandra).	
— As dramatist	O:2M38
— As novelist	O:3M38
— As poet	O:1M38

R

Raghunath Pandit	O:1J80
------------------	--------

Ramdas	O:1K09
Ramjoshi	O:1L62
Ranade (Shankar Moro)	O:2M50
Ranganath Swami	O:1J60
Rendalkar (Eknath Pandurang)	O:1M87
Risbud (Keshav Sadashiv)	O:1M381
Risbud (Narayan Sadashiv)	O:3M41

S

Sadhudas. <i>Pseud.</i>	O:1M831
Sahasrabuddhe (Purushottam Ganesh)	
As dramatist	O:2N041
— As prose-writer	O:6N041
Sane (Gita Janardan)	O:3N07
Savarkar (Vinayak Damodar)	O:1M83
Shridhar	O:1K08
Sohiroba	O:1L14

T

Thombare (Trimbak Bapuji)	O:1M901
Tikekar (Ramchandar Vinayak)	O:3M62
Tipnis (Yashvant Narayan)	O:2M76
Trilokekar (Sokar Bapuji)	O:2M35
Tukaram	O:1K08

V

Vaman Pandit	O:1K15
Varerkar (Bhargavram Vitthal).	
As dramatist	O:2M85
— As novelist	O:3M85
— As prose-writer	O:6M85

Y

Yashvant. <i>Pseud.</i>	O:1M991
-------------------------	---------

CHAPTER 9 CONCLUSION

91 Decimal's Way

It must be remembered that the schedule and index of 105 authors given in the last chapter are but illustrative and not by any means exhaustive. The number of authors already known is said to exceed 4,000; and it will increase from year to year. But the Decimal Classification cannot provide distinctive places for more than 288. The rest must, therefore, be huddled together in about 32 large inclusive classes.

Even in the case of the 288 so called 'major authors' the several works by and on each of them will have to be huddled together and the result will be the very negation of arrangement.

In spite of this inadequacy, the Decimal Schedule for authors will extend to about 10 pages.

And yet as works of contemporary and future authors come into the library, the classifiers cannot classify them until the classificationist fixes numbers for them. This would mean holding up books from use for an indefinitely long time.

All this trouble is traceable to the Decimal Classification leaving nothing for the classifier and its seeking to provide ready-made class numbers to individual authors—the Decimal Dictionary seeking to provide translations of sentences rather than of words.

92 Colon's Way

The Colon Classification does not do so. It provides only a short set of schedules for constituent ideas—corresponding to words in a sentence. The schedules are the following:

<i>Main Class</i>	<i>Geographical Division</i>
O Literature	2 India
<i>Common Subdivisions</i>	
a Bibliography.	
c Index of titles.	
e Index of first lines.	
k Concordance.	<i>Chronological Divisions</i>
m Periodical.	G 1200-1299 A. D.
v History.	H 1300-1399.
w Biography.	I 1400-1499.
x Collection,	J 1500-1599.
Selection.	K 1600-1699.
z4 Parody.	L 1700-1799.
:9 Criticism.	M 1800-1899.
	N 1900-1999.

Literature—Forms

- 1 Poetry.
- 2 Drama.
- 3 Fiction.
- 6 Prose.

These occupy less than a page. These are to be combined in accordance with the Rules in Chapters 2, 5, 6 and 7 of the *Colon classification*. The application of the rules to construct class numbers is fully illustrated in chapters 5 and 6 of this pamphlet.

With the aid of a good history or biographical dictionary or *Who's who* of Marathi literature any classifier can construct the Colon Number of any author—past, present or future—and of any work by him or on him.

The Colon Numbers so constructed will be absolutely co-extensive with the classes they represent and there will be no huddling in any broad class.

93 Its Value

The fact is that the Decimal Classification seeks to reproduce in its schedule the *Who's who* of Marathi Literature and it fails. The Colon Classification does not want to enter into the sphere of the *Who's who*. It recognises its existence, respects its value and seeks to encourage its use. It, therefore, confines its own work merely to show how the *Who's who* is to be used by classifiers to construct Class Numbers. If it does not list a new contemporary author, the classifier can find his year of birth by writing to him.

One result is that the Colon Schedule continues to be as slim as at the beginning. Another result is that any author and any literary work gets absolutely individualised, *i. e.* gets a distinctive number. A third result is that the classification of no book in Marathi Literature, however new its author, needs to be held up pending instruction from the classificationist regarding the number to be given to it.

More than all this, the Colon Classification respects the creative urge in the classifier, treats him as a human being and leaves something real to be done by him instead of merely copying from a schedule of ready-made class numbers. Great value inheres in the autonomy thus granted to classifiers.

ERRATA

Page	Line	Read
13	12-15	3 Biography of Eknath 4 Eknath 5 Tukaram 6 Criticism of Tukaram
30	26	Read O : 1 J 48 Eknath

BOOKS BY THE SAME AUTHOR

TO FOLLOW

1. Classified Catalogue Code, Second edition.
2. Library Buildings and Furniture.
3. Library Cataloguing—
Fundamentals and Procedure.
4. Comprehensive Tamil Bibliography, 5, v.
5. Elements of Library Classification
(Bombay Talks).
6. Library and Life (Poona Talks).

Nos. 1 to 4 will be published by the Madras Library Association, Madras and Nos. 5 and 6 by the N. K. Publishing House, Poona 2.

ERATTA

Page	Line	Read
13	12—15	3 Biography of Eknath 4 Eknath 5 Tukaram 6 Criticism of Tukaram
30	26	Read O : 1143 Eknath

OTHER BOOKS BY THE SAME AUTHOR

1. The Five Laws of Library Science, 1931.
Out of print.
2. Colon Classification, 1933. *Out of print.*
3. Classified Catalogue Code, 1934.
4. Library Administration, 1935.
5. Prolegomena to Library Classification, 1937.
6. Theory of Library Catalogue, 1938.
7. Colon Classification,
Second edition (Revised). 1939.
8. Reference Service and Bibliography, V. I. 1940.
9. " " " V. II. 1941.
10. School and College Libraries, 1942.
11. Library Classification—Fundamentals and
Procedure, 1944.
12. Post-war Reconstruction of Libraries in India,
1944.

Nos. 1 to 11 are the publications of the Madras Library Association, Triplicane, Madras; No. 12 is the publication of the Punjab Library Association, Forman Christian College Library, Lahore.