

Russo-Serbian Orthography: Cataloging Conundrum and a Proposed Solution

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Abstract: The author discusses the problem of cataloging books written in Russo-Serbian script, a mixed Russian, Serbian, and Church Slavic script used for Serbian in the 19th century. He gives a brief overview of the historical-linguistic context, and then offers a solution which includes a proposal for a systematic transliteration (romanization) scheme.

Keywords: Russo-Serbian script; Serbian language; Cyrillic script, Book cataloging

Introduction

As University of Kansas Libraries' Slavic cataloger I recently completed cataloging most of the Libraries' legacy backlog of Slavic materials. During the process of reviewing the materials, I had set aside several hundred pre-20th century books that would need preservation attention and possible relocation to the Kenneth Spencer Research Library, which houses our rare books. Many of these items are antiquarian Yugoslavica that had been purchased by the late George Jerkovich, a former KU Slavic librarian, on book-buying trips to Yugoslavia in the 1960's. When I began to catalog these older materials, I came across many 19th century Serbian books, and I immediately became aware that cataloging them according to the prevailing rules and practices would

be difficult. In this article I will present a brief historical overview and suggest a “best practices” approach for addressing the problem.

Historical Background

The Serbian, Croatian, and Bosnian languages¹, formerly frequently referred to as Serbo-Croatian, and now often referred to by the initialism BCS, present a number of complexities for catalogers. Despite the very close linguistic relationship between these languages there remain a number of differences in orthography, pronunciation, grammar, and vocabulary among them. For the purposes of the discussion of cataloging using the Anglo-American Cataloging Rules (currently 2nd ed., 2002 revision) in the OCLC WorldCat database, the orthography and pronunciation will be most important.

While Croatian, due to Croatia's close association with western Christianity and the western political sphere, has traditionally employed various manifestations of the roman alphabet (*latinica*), the Serbian Cyrillic alphabet (*ћирилица* = *ćirilica*) developed under the influence of the Eastern Orthodox Church and as such had considerable influence from the Church Slavic and Russian Orthodox traditions. The modern Serbian Cyrillic alphabet is a distinct Cyrillic script that does not correspond exactly to either the Church Slavic alphabet or the Russian (pre- or post-Revolutionary) alphabets, having several letters for sounds that do not exist in either Church Slavic or Russian, and lacking sounds for which the other languages have distinct characters. It is an extremely phonetic and economic script, where in all cases each phoneme is represented by one and only one letter. In addition to *ćirilica*, since the formation of Yugoslavia and continuing today, *latinica* has also been an officially coequal script in Serbia and Montenegro. Since the major difference in pronunciation between standard Croatian and standard Serbian relates to the development of the historic Common Slavic² vowel *yat*³, which developed differently in the Croatian and Serbian standards, even otherwise identical words in

Serbian and Croatian will be transcribed differently in *latinica*. For example the word for “time” in standard Croatian is **vrijeme**, while in standard Serbian it will be **време** (*ćirilica*) and *vreme* (*latinica*). Dialects of either may have **vrime**. These forms that vary based on the presence of **(i)je**⁴, **e**, or **i** are called *jekavian*, *ekavian*, or *ikavian* respectively. In Serbia and Montenegro books are published in one or the other, or both scripts, at the discretion of the author and publisher. This particular vowel accounts for much of the regional differentiation for both Croatian and Serbian, although a preferred form is codified in the Croatian and Serbian standards.

What I have just described above reflects the modern state of Croatian and Serbian orthography. In the 19th century, the orthographies of these languages were not nearly as settled as they are today. Serbian Cyrillic orthography especially went through several different phases. The earlier phase was the so-called Slavonic-Serbian (roughly mid 18th century to early 19th century), where vocabulary and orthography were heavily influenced by the Church Slavic language. The Church Slavic of this time should not be confused with Old Church Slavic (or Old Church Slavonic) which was a South-East Slavic language (essentially Old Bulgarian/Macedonian), spoken in the 9-10th centuries in the Thessaloniki region of Greece. The Church Slavic spoken of here was essentially a stylistic Russian used for liturgical purposes and which contained a great deal of Old Church Slavic vocabulary, archaic grammatical features, and orthographic features.⁵ The later phase, with which this paper specifically deals, is the Russo-Serbian phase (early to mid 19th century), where vocabulary and orthography in the written language were heavily influenced by more recent cultural ties with Russia, resulting in a style less influenced by the Church Slavic tradition, and more by the modern Russian of that time,⁶ but nevertheless preserving some archaic features from Slavonic-Serbian.

Understandably, the distinction between these two styles is not always clear-cut.

In my discussion I will concentrate on the problems associated with the orthography encountered in publications from this later Russo-Serbian period, of which

there exist many more printed works than in the Slavonic-Serbian one. The period of Russo-Serbian style and orthography is problematic for a number of reasons. While the orthographic situation is somewhat less complicated than in the earlier Slavonic-Serbian period⁷, written Serbian from this time is often very stilted, inconsistent from writer to writer, and replete with learned Russian vocabulary that replaces native Serbian lexical items for no compelling reasons other than style. The orthography from this period is of a somewhat haphazard, mixed variety and, in retrospect, is hard to justify from a linguistic perspective. In many instances the attempt seems to be to merely imitate the spelling of the Russian loanword rather than to faithfully represent the actual pronunciation (cf. *старый* in my example Старый пчелар below). This language will stand in stark contrast to the much more natural written form of the language that was advocated and promulgated first by the Serbian monk Dositej Obradović (1742?-1811) and then by the Serbian philologist and language reformer Vuk Stefanović Karadžić (1787-1864). Karadžić's motto *Piši kao što govoriš a čitaj kako je napisano* (Write as you speak, and read as it is written) became the emblem and inspiration for further reforms later in the century.⁸

The Cataloging Implications

Those of us whose work in cataloging goes back to the period when Library of Congress catalog cards and their facsimiles in the National Union Catalog⁹ were still regularly consulted, will remember that index cards for many non-roman script bibliographic records, for example Cyrillic languages such as in Russian, Serbian, Bulgarian, as well as other languages, e.g. Arabic, had bibliographic descriptions in the vernacular script printed on the card in addition to the tracings for the transliterated headings. It was not without a considerable sense of loss that we were then to see vernacular scripts disappear from the cataloging environment at the dawn of library

computer automation and the computer catalog, and to remain missing in action for nearly three decades. The reliance exclusively on transliteration was an imperfect solution and a considerable disadvantage for the researcher, who, although perfectly competent in the language in which he was conducting his research, was uncomfortable with transliteration. It is also important to note, that while the ALA-Library of Congress transliteration schemes for non-roman languages¹⁰ are widely used in North American catalogs, a variety of very different schemes have been used in European and other world libraries, in both printed and online catalogs, presenting great challenges to international researchers trying to navigate information resources.

While transliteration allows headings in catalogs for books in non-roman languages to file in one alphabetical index, transliteration itself results in various degrees of distortion of the information, depending on the language. Some transliteration schemes are completely convertible with the vernacular script, e.g. Russian and Arabic, allowing for simple machine conversion if correctly transliterated, while some others are not, e.g. Thai.¹¹ Any such distortion violates, in a sense, the spirit of the descriptive function of the descriptive portions of the cataloging record as defined in the Anglo-American Cataloging Rules (AACR2), the predominant cataloging code for North American Libraries.¹² AACR2 stipulates the recording of several important bibliographic items, principally, title and statement of responsibility (MARC field 245), and place of publication and publisher (MARC field 260), as they actually appear in the book. The finding and collocation functions are then fulfilled with cataloger-supplied controlled headings under “authority control”, e.g. personal and corporate name headings, series headings, a variety of possible kinds of subject headings, and very importantly for this discussion, uniform titles.

In the pre-computerized catalog environment as we saw in the National Union Catalog and in physical Library of Congress cards, the descriptive elements were typically reflected in the vernacular script, while the required authorized headings were

supplied in the transliterated form to allow for alphabetic filing. In this environment, the cataloger was not always confronted with the need to transliterate a script for which no specific scheme had been developed. When we fast forward to the automated age and MARC bibliographic formats, where transliterating non-roman descriptive elements became mandatory, there was not a great deal of difficulty applying the transliteration scheme for the modern Cyrillic languages which had, for the most part, stable orthographies. Nevertheless there remained several categories of older materials, some never previously cataloged, for which no appropriate transliteration scheme for their mixed orthographies had been developed. A scan of older OCLC WorldCat catalog records for books from this period demonstrates that there was a great deal of confusion and hesitation in how to transliterate these inconsistent and mixed orthographies such as the Russo-Serbian discussed in this paper. This results in a somewhat substandard record that often hampers access, either through title or keyword searching. Further exacerbating the problem is the fact that many such catalog records frequently lack uniform titles that might alleviate the situation.

In dealing with non-roman cataloging there are two major focuses in the cataloging practices currently followed by the Library of Congress and most other North American academic libraries. One is the necessity for having transliterated “tracings” for non-roman information, as described above. The second is also crucial, but unfortunately has not been consistently applied over the years in WorldCat. This is the Library of Congress Rule Interpretation for books: 25.3A (Works created after 1500), which states the following for countries that have undergone orthographic reform: “For monographs, on the bibliographic record for any edition of a work whose title proper contains a word in the old orthography, provide a uniform title reflecting the new orthography, although no edition with the reformed orthography has been received.”¹³ While one can see that this application was not as crucial in the pre-computer catalog period when the vernacular scripts could be faithfully reproduced on the catalog card, it became very

important in the non-vernacular computer environment as a means of providing an access point which would actually be findable by a modern user.¹⁴ However it was also understandably difficult to apply, as it requires the cataloger to have an intimate knowledge of the language which often takes historical-linguistic aspects into consideration. The ability to just apply a transliteration chart is not necessarily sufficient.

And so, the cataloger encountering a 19th century book in mixed Russo-Serbian Cyrillic orthography had, in the absence of any definitive direction, a difficult decision to make when required to transliterate the information. We will concentrate here first on transcribing the title proper, as this is one of the most crucial identifying elements for most books.¹⁵ The cataloger basically had three choices. (1) If he was very knowledgeable in modern Serbian, he could transcribe it based on his knowledge of the modern language. There are several problems with this approach. First, the form of Cyrillic might have several characters in Russian (modern and pre-Revolutionary) Cyrillic not found in modern Serbian (these will generally be **ђ, і, ї, ы, я, ю, џ, њ, ѣ, ѿ, ѡ**).¹⁶ These characters might appear in native Serbian words or in Russian loanwords not found in natural Serbian. So how does he transcribe them all into something that approaches modern Serbian? Secondly, any result would seriously distort the information as found on the book. The *yat* (**ѣ**) is especially problematic here as the cataloger would not necessarily be able to predict whether the author is a ekavian or jekavian speaker and thus would have hesitation determining whether to transliterate **ѣ** as **je (ije)** or **e**; (2) He could decide to just go with the transliteration scheme for Russian. That seems to work until he comes across the several letters in Serbian Cyrillic that have no equivalent in Russian Cyrillic (from this period this will mainly be **ћ = č** in *latinica*, but later also **ѣ = dž, њ = đ, љ = lj, њ = nj**); or (3) He could use the translation scheme for Church Slavic. This presents a similar problem to the above approaches. The Church Slavic alphabet lacks several characters found in both Russian and Serbian Cyrillic. In any case it would

be a logical error to try to treat the Serbian of the 19th century as if it were equivalent to the archaic Church Slavic language spoken nearly a millennium previously.

Again, scanning OCLC WorldCat for records for books from this period, I see that all these approaches have been attempted, with no apparent consistency. Many of these records are also minimum-level, indicating a degree of uncertainty about their execution. This is understandable due to the lack of direction in the cataloging rules and literature concerning the problem of mixed non-roman orthographies. We were all dutifully admonished as beginning catalogers to “catalog by the rules, not by example,” however neither approach would be effective in this situation. It sometimes takes a certain amount of imagination to find these records in the database. On some catalog records multiple title tracings (MARC 245 and 246s¹⁷) to accommodate several different transliteration schemes have been added in a valiant attempt to make the record findable.¹⁸ The frequent absence of uniform titles that might help, further complicates the issues. This coupled with the absence of the Cyrillic vernacular scripts in online catalog records until recently, has resulted in cataloging records which poorly reflect the actual item.

In 2005 OCLC converted the WorldCat database to Unicode and made it possible to add matching vernacular non-roman script fields to MARC records in the Connexion cataloging software. These upgrades now enable us to propose a satisfactory solution to the problem of Russo-Serbian. While I have not encountered enough documents in Slavonic-Serbian to thoroughly test my approach, I believe it should work well with that category as well. I hope my suggestions may serve as a “best practice” for other catalogers encountering this challenging category of materials. At the end of this article I present a suggested transliteration scheme to use for Russo-Serbian for those fields of the cataloging record that require transliteration. My approach in formulating this chart is to recognize that Russo-Serbian script is a truly mixed script, and therefore neither the Church Slavic, Russian, nor the Serbian Cyrillic ALA-LC Romanization Tables charts

suffice individually. For letters that exist in pre- and post-Revolutionary Russian but not the modern Serbian (ѣ, і, ї, ы, я, ю, ъ¹⁹, ѳ, ѵ, ѵ), I suggest they be transliterated according to the scheme for Russian (і, ї, ї, y, і̄а̄, і̄ӯ, " [but omitted in word-final position], і̄е̄, f', and ѱ). I have made an exception for the Russian letter ѱ, as it would be awkward to transliterate it as **shch** when we will be transliterating (see below) ѱ as **š** and Ѵ as **č**.

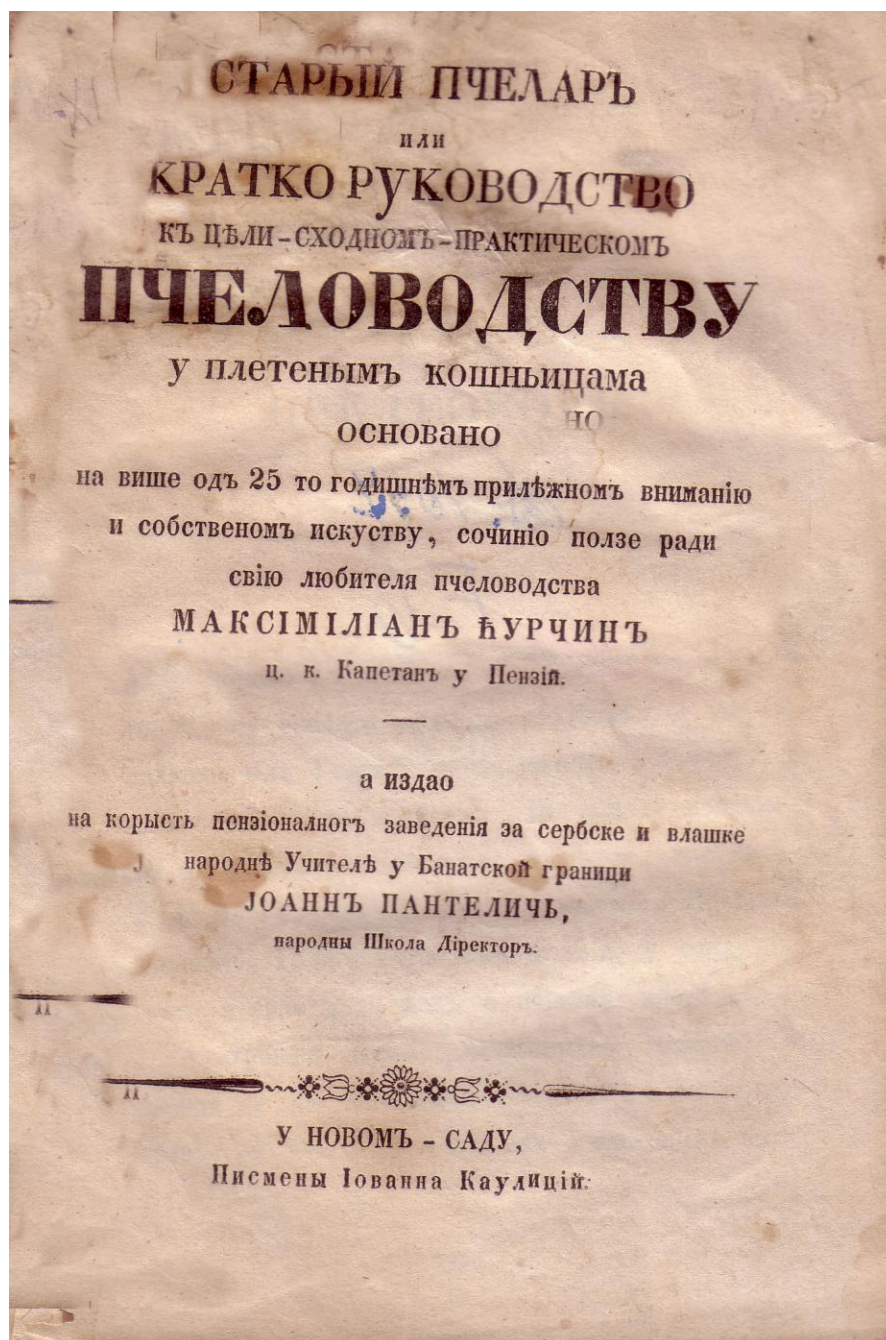
Those letters that occur only in the Serbian Cyrillic script (ћ, џ, ѧ, ѡ, Ѣ) should be transliterated according to the accepted *latinica* equivalent (ć, dž, đ, lj, nj). Any of the letters that exist in both Russian and modern Serbian Cyrillic should be translated according to the Serbian *latinica* if they transliterate different than the Russian (e.g. ѱ and Ѵ will transliterate as **sh** and **ch** in Russian, but **š** and **č** in Serbian. The archaic letters typical of Church Slavic (mostly limited to Ѣ, Ѥ, Ѧ, Ѩ and Ѭ in Russo-Serbian) should be transliterated according to the scheme for Church Slavic (ē, ē, і̄ē̄, q, and і̄q̄)²⁰. All descriptive fields should be transliterated in this manner. I would argue that this approach is the best for the following reasons. First, it allows for the creation of an unambiguous scheme that can be applied consistently for the various permutations of Russo-Serbian used by different authors during this period. Secondly, now that we are able to enhance the WorldCat MARC record with vernacular scripts and all characters discussed here have Unicode equivalents, the above treatment allows the transliterated field to parallel the vernacular field as closely as possible. While there is no definitive declaration that it is mandatory to have matching fields be exactly parallel, it is clearly understood to be a preference.²¹

Having solved the problem of the title proper and other descriptive elements, we must now turn to the somewhat messier discussion of what to do about the uniform title (MARC field 130 or 240 depending on the absence or presence of an author main entry). As mentioned above, the Library of Congress Rule interpretation requires this access point in cases of orthographic changes. When viewing the evolution of Russo-Serbian

into modern Serbian, we clearly have a case of change in orthography. However in addition, in Russo-Serbian we also have many examples of Russian vocabulary that has permeated the language. While there is little difficulty reinterpreting the native Serbian element of Russo-Serbian in such a way as to transcribe a close modern approximation for the uniform title, transcribing the Russian elements is more problematic. In addition to the purely orthographic issues, there are grammatical complications as well. Some Russo-Serbian authors of this period were in the habit of using archaic Church-Slavic style grammatical endings that will have to be reconciled when forming a uniform title. I regret I can only suggest a partially satisfactory solution here and it will of necessity require the cataloger to have an excellent knowledge of the Serbian language. To create the uniform title I suggest reinterpreting the title proper in the closest approximation of modern Serbian, in its *latinica* form, as possible. For those words that are clearly purely Russian words, I nevertheless suggest using the modern Serbian phonetic equivalents I present in the third column of the chart. This seems to me preferable to trying to mix Serbian *latinica* and Russian transliteration together in the uniform title. This will in some cases unavoidably create a very artificial looking title, however most uniform titles are by nature artificial, and this approach will at least allow for some key-word searching ability based on the modern form of the words. Fortunately, most titles for which a uniform title is necessary are mercifully short.

In conclusion, I offer the example below, a Russo-Serbian pamphlet from 1844 which translates as: “The Old beekeeper, or, a short guide with the goal of being a fitting guide to practical beekeeping in woven beehives.” This example below highlights several of the problems associated with Russo-Serbian, 1) mixture of pre-Revolutionary Russian Cyrillic with Serbian Cyrillic, 2) the use of purely Russian words, and 3) use of archaic grammatical endings. Applying my proposed transliteration scheme, which follows the example, the 245 is easily formulated in an unambiguous transliteration which is parallel to the Cyrillic matching field (880/245). In this case at least, by

applying my suggestions for creating the uniform title, we end up with a uniform that is fairly comprehensible in terms of modern Serbian. Regrettably in other cases it might be more difficult to achieve a natural result.



The transliterated title proper

245 Staryĭ pčelar, ili, kratko rukovodstvo k celi shodnom praktičeskom pčelovodstvu u pletenym košn'icama osnovano na više od 25 to godišniĕm priliežnom vnimaniĕ i sobstvenom iskustvu / sočinio polze radi sviĕbiteliĕ pčelovodstva Maksĕmĕlian Ćurčin.

The artificially created uniform title

240 Stari pčelar, ili, kratko rukovodstvo k celi shodnom praktičeskom pčelovodstvu u pletenim košnjicama osnovano na više od 25 to godišnjem priliežnom vnimaniju i sobstvenom iskustvu

The OCLC Connexion matching vernacular field for title proper

880/245 Старый пчелар, или, кратко руководство к цѣли сходном практическом пчеловодству у плетеным кошњицама основано на више од 25 то годишнѣм прилѣжном вниманію и собственном искуству / сочинію ползе ради свию любителя пчеловодства Максиміліан Турчин.

Language note

546 Serbian (Russo-Serbian Cyrillic script)²²

Suggested Transliteration Chart for Russo-Serbian

The chart below is my recommendation for transliterating Russo-Serbian. I present first the Russo-Serbian characters, the transliteration, and the modern Serbian equivalent roman (*latinica*) equivalent. This third column is intended to aid in formulating the uniform title. Those letters in the third column that differ from the transliterated form have *

For Russo-Serbian letters that also correspond to the Russian alphabet:

Cyrillic Letter	Transliteration	Modern equivalent
а	a	a
б	b	b
в	v	v
г	g	g
д	d	d
е	e	e
ж	ž	ž
з	z	z
и	i	i
і	ī	*j
ї	ï	*ij (see also below)
й	ÿ	*j
к	k	k
л	l	l
м	m	m

н	n	n
о	o	o
п	p	p
р	r	r
с	s	s
т	t	t
у	u	u
ф	f	f
х	h	h (see also below)
ц	c	c
ч	č	č
ш	š	š
щ	šč	št
ы	y	*j
ь	'	*see below
ъ	"	*see below
ѣ	īē	*see below
ю	īū	*ju
я	īā	*ja
ѐ	f̄	t̄ (see also below)
ѣ ²³	ý	*j

ї This letter will mostly appear in native Russian words. Some writers of this period use **ї** in the same contexts. It does however also occur in a few native Serbian words, e.g. **нїе** = nije (also appears as **нѣ**).

ѡ When following **н** or **л** these will in most cases correspond to the modern *latinica* **nj** and **lj**. However in some cases it will merely be an etymological vestige, e.g. **дань**, pronounced as **dan**, then as now.

ѣ Cataloging convention is to omit transliterating the “hard sign” character in word final position when not pronounced as vowel²⁴. While I personally disagree with that approach (see also note 17), most will probably chose to omit it. Those wishing to transcribe it should transliterate as “

н Some writers whose dialect lacks the /h/ phoneme regularly omitted this character, e.g. **нѣюв** (njiov) rather than **нѣхов** (njihov). For the purposes of the uniform title it should be transcribed where it appears today in the standard language.

Ѧ This is, of course, the Greek *theta*, and occurs mostly with words and names of Greek origin. While Russian pronounces this as **Ѧ**, in Serbian this will be pronounced as **Ѧ**. I am choosing to leave the transliteration as **Ѧ**, since both the Russian and Church Slavic transliterate it in this way.

Ѣ Finally, the letter **Ѣ** (*yat*) is perhaps the most problematic character for the uniform title. In some cases **Ѣ** will correspond to **je** or **ije**, even in *ekavian* Serbian, e.g. **нѣ** (nije). When following **л** (**l**), **н** (**n**), and sometimes **д** (**d**), it will indicate palatalization of the preceding consonant, representing **љ** (**lj**), **њ** (**nj**), and **ђ** (**đ**), consolidated letters which some Serbian writers shunned. In other cases it will go back the Common Slavic /*ä*/, and thus will be pronounced by Serbs as **ije** (**je**), **e**, or **i**, depending on their regional pronunciation. Since this letter obscures the actual

pronunciation, it is often impossible to tell by the text whether the writer is jekavian, ekavian, or ikavian. Furthermore, jekavian speakers then as now are not always in total agreement whether **ѣ** should be vocalized as **je** or **ije** in certain cases. I therefore suggest that in all cases, except for those where **ѣ** can only be **ije** (as in **Нѣ-- nije**), or it represents **lj**, **nj**, or **đ**, that this letter be transcribed as the ekavian standard **e** in the uniform title.

For Russo-Serbian letters that correspond to Modern Serbian Cyrillic:

Since these letters continue in modern Serbian today, the transliteration and modern equivalent are one and the same.

Cyrillic Letter	Transliteration
ћ	ć
ђ	đ
ј	j
љ	lj
њ	nj
џ	dž

For Russo-Serbian letters that correspond only to Church Slavic

Cyrillic Letter	Transliteration	Modern equivalent
ѣ	ě	je
ѧ	ę	ja
ѧѣ	i-ě	ija

Ѹ	Ѳ	Ѹ
ѹ	ѳ	ѹ

For my printable PDF chart for Russo-Serbian, please go to
<http://hdl.handle.net/1808/3935>

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- 1 Some linguists prefer to refer to them as “variants” rather than distinct languages. Some also will refer to a Montenegrin language as well. This is a political rather than a linguistic issue and will possibly never be completely solved to anyone's mutual satisfaction.
 - 2 Common Slavic is a reconstructed proto-Slavic language which predates all known Slavic languages, including Old Church Slavic.
 - 3 Assumed by historical linguists to have been pronounced as /ä/ a high front vowel **a** in **man**. In standard Croatian it has normally developed into **je** or **ije** in most environments. In standard Serbian it has developed as **e**. Many Serb speakers speak *jekavian* dialects, where it had developed as **je** or **ije** as in standard Croatian. In several Croatian and Serbian dialects it has developed as **i**.
 - 4 Whether the historic *yat* develops into **je** or **ije** is too complicated to go into in this article.
 - 5 Thomas Butler, “Origins of the War for a Serbian Language and Orthography,” *Harvard Slavic Studies*, vol. 5 (1970), 37-38.
 - 6 Petar Đorđić. *Istorija srpske cirilice*, 2. izd. (Beograd: Zavod za udžbenike i nastavna sredstva, 1987), 194.
 - 7 The Church Slavic alphabet contained even an inventory of letters for sounds which have no equivalent in Serbian. More of these archaic Old Church Slavic letters were preserved in the Slavonic-Serbian period. The Russo-Serbian script generally employs fewer of these archaic letters.
 - 8 Vuk Stefanović Karadžić, *Pismenica srpskoga jezika po govoru prostoga naroda*, (Vienna: Peč. G. Ioanna Shniner, x; Reprint in *Sabrana dela Vuka Karadžića*), vol. 12 (Beograd: Prosveta, 1965), 31.

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- 9 *The National Union Catalog, Pre-1956 Imprints; a Cumulative Author List Representing Library of Congress Printed Cards and Titles Reported by Other American Libraries.* (London: Mansell, 1968).
 - 10 *ALA Romanization tables* (<http://www.loc.gov/catdir/cpsd/roman.html>).
 - 11 The transliteration system for Thai is a compromise between the Thai orthography and the actual pronunciation of the individual graphemes depending on their location in the syllable and word.
 - 12 *Anglo-American Cataloging Rules.* 2nd ed., 2002 Revision. (Chicago: American Library Association), 2002.
 - 13 *Library of Congress Rule Interpretations* <http://www.itsmarc.com/crs/LCRI0369.htm>
 - 14 The uniform title is not normally needed if the change of orthography only effects letters which will regularize identically for computer purposes, such as pre-Revolutionary Russian **ѣ** (transliterated as **i**) and **ѣ** (transliterated as **i**).
 - 15 Rules for formulating the personal name of the author, which is a controlled element, are very different and out of scope for this paper.
 - 16 The Russian letters **ѣ**, **ѣ**, **ѣ**, and **ѣ** actually served a very pragmatic function in Russo-Serbian, as the use of the letter **ѣ** to indicate the “y glide” sound or indicate palatalization of the preceding consonant, and which was borrowed from *latinica*, was not yet in wide use in the Cyrillic script.
 - 17 This is, strictly speaking, not an appropriate use of the 246 field, which is generally intended to record variant titles found on the piece,
 - 18 For a good example of this please see OCLC#77522908. The 245 is a mixture of transliteration for Church Slavic and Serbian Cyrillic, while the 246 is a mixture of transliteration for pre-Revolutionary Russian and Serbian Cyrillic.
 - 19 While it is general practice to eliminate final **ѣ** (yor or “hard sign”) in languages in which this letter is not pronounced, I have never agreed with this decision. I firmly believe it should be included at least in matching Cyrillic fields, as the intent is to reflect the information as it appears on the piece and is not concerned with pronunciation.
 - 20 Fortunately most of these archaic letters also appear on both the Russian and Church Slavic ALA-LC Romanization tables and are transliterated the same in both.

21 *White Paper: Issues related to non-Latin characters in name authority records*

(<http://www.loc.gov/catdir/cpsa/nonlatin.pdf>), 3.

22 It is unfortunate, but WorldCat does not index the **546** field, although it is searchable in most other catalogs. I will general put this language notes in a **500** so will be searchable in WorldCat.

23 This letter generally occurs in words of Greek origin.

24 In some language such as Bulgarian and Old Church Slavic, this letter represents a sound similar to shwa.