



Access

News from the University Libraries

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THE DEATH OF BOOKS

DETERIORATION OF STOCK PLAGUES LIBRARIES

Academic libraries have, within the last fifty years, been confronting a problem: the destruction of their book stock. In the 1870's, the manufacturers of books in Europe and America began to use a paper which had a high content of residual chemicals, usually sulfites employed in the paper-making process. At the time of manufacture, the books seemed sturdy and the new paper-making process seemed an improvement. One hundred years later, we know it was a disaster, at least for libraries.

These unhappy facts of book manufacture are half of the substantial problem academic libraries face in preserving their collections. The other half is, of course, the wear and tear inflicted on books by those who use them. Deterioration of our library books is an aspect of the University Libraries at Notre Dame of importance to all of us, professor, student and librarian alike.

There are two basic causes of deterioration of library books as mentioned above: the wear and tear of heavy use, and the slow, steady aging of the materials that make up the book. The first sort of wear is easy to identify; since the book will only receive such wear if it is used a great deal, it should be spotted fairly soon by someone using the book. The second sort is less noticeable, because it generally shows up only in books that are not used too often. A book must get old to let the aging process take its toll; the book that gets enough use to wear out will not decay because of age.

What are the signs of wear and tear? They are both obvious and less visible. Torn or loose pages, rips in the book cover, loose contents that appear ready to fall out of the binding, these are easy to spot. Signs of weak bindings or damage that is just starting are harder to detect. This kind of deterioration takes place more frequently in books that are oversize or of unusual format (the large art books or the folio volumes) because the size and weight of these volumes put extra strain on the structure of the book. Much can be done in the way of repair, both in the library and at the bindery, when a book is damaged in this way. The damage must be noticed and called to the attention of the library staff, however, if a rescue is to be undertaken.

When a book gets old, it can literally crumble away. This is due to the nature of the materials used in book production (as mentioned above) and to the conditions under which it is stored. Too much heat, too much light, too much humidity, and the book can become useless within a few years. If the paper contains acids left over from the paper-making process, the paper will turn yellow or brown and become brittle. High heat, light and humidity speed this process and will reduce clean, white paper to yellow, fragile leaves ready to crumble at a touch.

It should be noted that all books do not age at the same rate. Some volumes printed in 1900 are in better condition than books that came off the press in 1940. This is

due to the variation in the quality of the materials (paper, thread, glue) used in manufacture. Books from the early 19th, the 18th or even the 17th Centuries, made before the introduction of the sulfite process, will often be found to be in excellent condition, their paper lasting much longer provided they are protected from dampness, heat or mildew.

There have been a number of studies made, supported by foundation grants, of the chemical processes underlying book deterioration. From these studies, techniques have been devised for the "de-acidification" of books. In one of these the books are placed in a small autoclave and subjected to a gas which reacts with the sulfites in the paper to lower the pH of the material. Although quite successful on a limited scale, the procedure is expensive and it can do nothing for the book that has already turned brittle.

When a book gets in this condition, three things can be done. It can be replaced, if a replacement is available; it can be discarded without replacement, if it is felt

that the title is not worth keeping; or it can be reproduced from the brittle copy by microfilm or xerography, if it must be kept and there is no replacement available. At Notre Dame, all three options are possible.

Perhaps the most difficult aspect of the "brittle books" problem is simply identification of the books that need treatment. Worn books are books that are used and handled, and their identification is obvious. Books that sit on the shelf and quietly crumble away have to be found. To help the University Libraries with this problem, a Preservation Officer has been designated, Mr. Richard Smyers. In that role, he is anxious to hear from all faculty who discover brittle books in their use of the Library.

If you see a battered or decaying book on the shelves of the library, and your experience tells you that it is worth keeping in the collection, please bring it to the attention of a member of the library staff. In this way we will have an opportunity to preserve a precious record from destruction.

Richard P. Smyers

UNITED STATES PRESIDENTIAL PAPERS

NEW ACQUISITIONS COMPLETE THE COLLECTION

In 1957, the Library of Congress undertook a project to organize, microfilm and index the papers of twenty-three American Presidents held by its Manuscript Division. It was hoped that the wide distribution of microfilm copies of the papers would provide for their greater security, and make them readily available for study and research.

With the filming of the Thomas Jefferson Papers, the Presidential Papers Program is now complete. The size and complexity of the sets of papers vary greatly. One set contains under 1,000 documents and is arranged in simple chronological order. Another contains over 700,000 documents and is divided into twenty-six series, each with a different internal arrangement. The papers cover far more than the Presidents' terms of office, with documents, for ex-

ample, covering up to 345 years included in the Washington collection.

All twenty-three sets of Presidential Papers are now available on microfilm at Notre Dame. A complete list with date spans and reels is provided below:

<u>President</u>	<u>Dates</u>	<u>Reels</u>
George Washington	1592-1937	124
Thomas Jefferson	1606-1889	65
James Madison	1723-1859	28
James Monroe	1758-1839	11
Andrew Jackson	1775-1860	78
Martin Van Buren	1787-1868	35
William H. Harrison	1734-1939	3
John Tyler	1691-1918	3
James Polk	1775-1891	67
Zachary Taylor	1814-1831	2
Franklin Pierce	1820-1869	7

<u>President</u>	<u>Dates</u>	<u>Reels</u>
Abraham Lincoln	1833-1917	97
Andrew Johnson	1814-1900	55
Ulysses Grant	1840-1908	32
James Garfield	1848-1881	177
Chester Arthur	1843-1926	3
Grover Cleveland	1826-1945	164
Benjamin Harrison	1787-1938	151
William McKinley	1847-1902	98
Theodore Roosevelt	1759-1919	485
William Taft	1810-1930	658
Woodrow Wilson	1786-1944	540
Calvin Coolidge	1921-1929	190

A wide variety of material is included: correspondence, letter books, speeches, minutes of meetings, reports, personal memoirs, photographs, drafts of messages and publications, scrapbooks, press releases, diaries, business papers, calling cards and other memorabilia, cartoons, military records, financial papers, etc.

Each set of papers is accompanied by an index designated primarily as a means of ascertaining what documents exist in the collection, and where they may be found on the microtext reproduction. Each is essentially a name index, first listing the names of writers and recipients of letters alphabetically (including organizations and government

agencies), and then chronologically when the same name appears more than once. Speeches and similar documents are usually indexed under the President's name with a subheading for location. Miscellaneous items for which no name appears are listed under a subject title.

Both the microfilm and the indexes for the Presidential Papers are housed in the Microtext Reading Room on the second floor of Memorial Library. A staff is available to assist in the location and use of this material. Photocopies of documents can be made from the microfilm, barring copyright violations.

The Library of Congress Presidential Papers represent an invaluable source of manuscript material on the history of the American Presidency and the lives of twenty-three individuals who have held the position. There are numerous other examples of both manuscript and published documents on U.S. Presidents in the collections at Notre Dame. A workshop is being planned for February 1981, where these resources will be described and experiences in conducting research on American Presidents will be recounted.

James G. Neal

GILBERT KEITH CHESTERTON

CELEBRATION OF AN ANNIVERSARY HIGHLIGHTS UNUSUAL COLLECTION

On November 14th and 15th of this year, Notre Dame commemorated the visit to Indiana, fifty years ago, of G. K. Chesterton, the great English Catholic writer.

The memory of this luminary of the Catholic revival in English letters is kept green at Notre Dame by a small but active society of scholars, the Chestertonians of Notre Dame, under whose aegis the meeting in November took place. The work of Chestertonians is also mightily supported by the presence at Notre Dame of the greatest collection of Chestertoniana in the New World, the John Bennett Shaw Collection in the Memorial Library.

By all reports, the Chesterton Celebration was an unqualified success. Over one hundred persons attended the sequence of seminars, performances, receptions and banquets recalling Chesterton's visit to Notre Dame in 1930. Mr. Frank Sheed, publisher and founder of Sheed & Ward and one of Chesterton's editors, graced the proceedings with his presence, and present also were the editors of The Chesterton Review, Rev. Ian Boyd, C.S.B. and Father Joseph A. Quinn. Those attending the meetings came from all parts of the United States and Canada and included representatives from the two other centers of Chesterton studies in this country, Wheaton College, Wheaton, Ill., and Nazareth College of Rochester, N.Y.

Ungirding the scholarly activity of this commemorative event is a collection of books, journals, manuscripts, sketches and memorabilia of Chesterton which is considered one of the best ever assembled. This collection is the gift of Notre Dame of an alumnus, John Bennett Shaw of Sante Fe, New Mexico, who has spent his life in the antiquarian and specialty book trade and who has bestowed many riches on the University Libraries, the Chesterton materials among them.

The University houses its collection of Chestertoniana in the Department of Special Collections in the Memorial Library. It is part of a larger gift of Catholic Literary works presented to the University Libraries in the 1960's by Shaw comprising over two thousand items when received; additional items have since been acquired by purchase and by further gifts by Mr. Shaw.

The Chesterton collection includes works by Chesterton, books to which he made a contribution, holdings of periodicals and journals with which Chesterton had an association as editor, works about Chesterton, some manuscripts, photographs, samples of Chesterton's art work, music, voice recordings and miscellaneous memorabilia.

In a recent review of Notre Dame's collection published in The Chestertonian Review (vol. VI, no. 2) by Charles L. Higgins, it was pointed out that the Shaw Collection holds well over ninety percent of the separately published works by Chesterton. Many of the works that are extremely rare are among these, and the collection often includes both the British and American editions together. In addition, Mr. Shaw's vocation in the book trade has given him a particular advantage in pursuing editions of his author and he has assembled with the English works a large collection of foreign language translations of Chesterton. Over two hundred such translations are present ranging from Braille to Esperanto; some sixty items are in Spanish and over twenty are in Danish. Mr. Shaw's effort to be inclusive is much to be admired.

That part of the Shaw Collection made up of works to which Chesterton contributed a preface, an introduction, an essay or other is also admirable. These include a large

number of titles published in the regular book trade and a considerable number of special editions such as the Limited Edition Club issues. Of the latter, there are Thackeray's Vanity Fair, Dicken's Pickwick Papers, Smollett's Peregrine Pickle, where Chesterton contributed an introduction. Among these partial works is a delightful verse, "The Rolling English Road," found in Full and By, a volume in praise of drinking edited by Cameron Rogers.

Chesterton had a long association with a number of journals where he served as editor or as a frequent contributor. The Shaw Collection has impressive holdings of these writings. There are runs of Eye Witness and of New Witness, although the latter lacks the earlier volumes. G. K.'s Weekly and The Defendent are complete, and there are also present the nine issues of The Listener in which are reprinted Chesterton's radio broadcasts. In addition, there is a large collection of separate issues of journals to which Chesterton made an occasional contribution, Acorn, The Bibliophile, The Beaufort Abbey Chronicle, Ellery Queen's Mystery Magazine, and The Shakespeare Review among others. Finally, there are three loose-leaf notebooks containing about seven hundred and fifty mounted clippings of articles by and about Chesterton from the newspaper press.

Works about Chesterton are well represented in the Shaw Collection. Over two hundred works of biography and criticism are present ranging from separately published monographs to single chapters or essays on Chesterton. To these must be added a large collection of separate issues of journals with articles about Chesterton, including such titles as The Tablet, The Bookman, The New Republic, The Dalhousie Review, and Ave Maria.

The published materials on Chesterton in the Shaw Collection are enriched by the presence of examples of Chesterton manuscripts. Among these are both typescripts and holographs, both letters and manuscripts of articles later published. An interesting example is a typescript letter from Cecil Chesterton announcing his call to military service; another is a typescript of the stage version of Napoleon of Notting Hill.

Graphic materials are among the most interesting of the Chestertoniana at Notre Dame. There are photographs of Chesterton, a charcoal drawing by Thomas Bert, a small pen-and-ink sketch by Lovat Fraser, and Thomas Derricks's pencil caricature of Chesterton done in 1930, the year of his visit to Notre Dame. Chesterton's own art work is also represented by several good examples of pen-and-ink sketches, among them a self-portrait and caricature. Seven initialed pencil drawings are also found.

Miscellanea in the Chesterton materials include some interesting ventures in the field of music publishing, a 78 rpm. photodisc

of Chesterton's "The Donkey" with music by Hageman, and voice recordings of "The Golden Treasury of Catholic Verse." Prayer cards, playbills and Christmas cards round out the collection.

Fifty years ago, Notre Dame was uniquely favored by a visit from this giant of English Catholic letters. Time has but increased Chesterton's amply stature, and has brought to Our Lady's university the wealth of John Bennett Shaw's devoted interest in this great Catholic writer.

David E. Sparks

RULES AND BOOKS

LIBRARIES STRUGGLE TO REFORM CATALOGS

Library cataloging is the fine art of describing books and of arranging such descriptions in a searchable file, that is, in a catalog.

The earliest library catalogs were written in cuneiform on clay; among the recent discoveries at Ebla, southwest of Damascus, are cuneiform lists of documents, a catalog, found among the more than 12,000 tablets of the Royal Archives. Callimachus, librarian of the great Ptolomaic library at Alexandria, produced a catalog of the library (actually a bibliography of all extant Greek literature) in 120 papyrus volumes.

The great libraries of Western Europe, during the Renaissance and in the modern period, all produced and published catalogs of their collections. Such catalogs were in the form of books. They listed the works held in the library, and were often supplied with indexes. Their production was a scholarly effort of some dimensions, sometimes occupying the lifetime of several scholars seriatim.

The trouble with book-form catalogs is their obsolescence. They are out of date as soon as new works are added to the collection and they must then be fitted with supplements or reissued in expanded form. Updating problems were solved in the early 1900's when the Library of Congress changed its catalog

to a new format: a file of 3 x 5 cards. The modern library catalog as we know it today is the further development of this structural change made almost eighty years ago.

There are two fundamental elements of a library catalog: the descriptions and the key words or "rubrics" under which the description is filed, or "entered" in the catalog. Both of these elements require some sort of editorial control, especially in very large catalogs. Such control is usually exercised through the promulgation of editorial rules.

Theoretically, every library is free to set its own cataloging rules and to build its catalogs accordingly. In practice, cooperation between libraries and standardization of cataloging rules saves much money and is widely followed, usually as a national program in most countries. Recent developments are pushing standardization of cataloging rules to an international level in a world-wide program of bibliographical control.

The impetus to develop international standards of cataloging was first felt following World War II. Seymour Lubetzky of the Library of Congress published in 1953 a critique of the rules then in use. Under UNESCO sponsorship several years later an International Conference on Cataloging

Principles, held in Paris in 1961, set forth fundamental principles for library catalogs. A series of international meetings to implement the "Paris Principles" resulted in the publication of the Anglo-American Cataloging Rules in 1967, and these were adopted by the Library of Congress and by the British Museum Library.

Between 1967 and 1977, AACR (as the new rules were called) were tested in limited application by the Library of Congress and the British Museum. This experience, coupled with growth changes that require the cataloging of new forms like video-tapes, computer programs, etc., showed the need for revision and extension of the AACR, and this was accomplished in 1978 and 1979 in a series of international conferences. The resulting set of cataloging rules, AACR2, is now ready to be put to use.

Notre Dame faculty may view these arcane matters as of little interest, but they will be affected by the change of catalog rules. The economics of our day force university libraries to depend heavily on the Library of Congress for shared cataloging to reduce input costs. Shared cataloging simply means that we use Library of Congress descriptions and entry rubrics, purchased or acquired through a computer cataloging network. When those descriptions and entry rubrics change format at the Library of Congress, our catalog will be affected by the change. January 2, 1981 is the date those changes are to take place.

What will happen at Notre Dame with the advent of AACR2? Little change will be seen at first, but as time goes on the user of our Public Catalog will notice a new appearance to the familiar catalog card and more particularly, some differences in the way those cards are entered and filed in the catalog. For example, the old rules used the Latin names of popes (Joannes XXII); these will now appear in their English form (John XXII). Again, where the old rules had Eliot, Thomas Sterns, the AACR2 rules will have Eliot, T.S. (Thomas Sterns).

In some cases, like that of Eliot, the difference between the two formats is negligible and cards in the two forms will simply be interfiled. In other cases, where there is a substantial difference in entry line between AACR2 and the old rules (like John/Joannes) the two filing sequences will be kept separate, but will be linked by cross references and guide cards.

Users of the Public Catalogs at Notre Dame should be aware that these cataloging changes are afoot, and should be prepared to extend their searches to accommodate the new style of cataloging. Library staff will, of course, be available to provide assistance.

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