

Access

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ALEPH 500: The Future Is Now

by J. Douglas Archer

Many of you have heard that the University Libraries have acquired the ALEPH 500 library management system from Ex Libris. However, most of you probably have not heard about what ALEPH will be able to offer you. The ALEPH OPAC (online public access catalog) is scheduled to replace UNLOC (the University of Notre Dame Libraries' Online Catalog) in August of 1998. The last decade has seen major strides in the design of library catalogs. ALEPH is a state-of-the-art system which will bring these developments directly to your desktop. Ignoring all of the powerful technical advances that lie behind and beneath ALEPH's OPAC, here are several new features which you should find quite helpful.

First and foremost, ALEPH is a Web catalog. You should be able to use any computer using any operating system with any browser to access the catalog as long as they support "frames." Netscape 3.0 and Internet Explorer 3.0 do so. Of course the quality of displays will depend on the capabilities of your equipment. But we are making every effort to customize the OPAC so that the most people possible will be able to use it from the Libraries, computer clusters, residence halls and office desktops, from home and away, offsite and on.

There are many additional advantages to a Web catalog. Since you will already be on the Web when you use it, you will be able to link directly to other resources outside of the OPAC (URLs around the world) or within it (cross references to other materials owned by the University Libraries and listed within the catalog). For instance, authors, series titles and subject headings will all be hot-linked to other items with the same entries. If the Libraries have an electronic subscription to a journal you will be able jump directly to the text of that journal. When in the future we add collections of images (e.g., works of art) or the full text of documents to ALEPH, you should be able to display them on your monitor with a single click of the mouse if your software will display such images.

Of course, before you can retrieve a record or display an item, you must find it. The ALEPH search capabilities are simply superior. You will have all of those capabilities which are now present in UNLOC. In some cases they will be expressed in slightly different ways but they will be there. In addition you will gain several new features. For example, if you are doing a simple author, title or subject search, you will be able to select your

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From the Director

by Jennifer A. Younger

I am delighted to be here at the University Libraries of Notre Dame. Since I arrived only a few short months ago, faculty and staff in the University community have welcomed me many times over, and it has been astonishingly easy to become a part of the Notre Dame family.

This is a wonderful time to join the Libraries. The foundation is solid and the opportunities for the future are bold and visionary. In the introduction to *What is Written Remains*, a series of historical essays on the University Libraries, editors Maureen Gleason and Katharina Blackstead write that the circumstances of a library's founding and subsequent development often reflect the vision and values of a university's leaders. We are indeed fortunate, at this juncture, that the report of the University's *Colloquy for the Year 2000* sent such a clear and strong message on the significance of the Libraries to scholarship at Notre Dame.

To impart order on the diverse and numerous challenges ahead, we have identified four major directions. The first, which is immediately familiar but nonetheless important, is to focus greater attention on developing library collections and information resources. The increasing costs of electronic resources as well as the continuing demand for retrospective purchases exemplify some of the challenges in this area. The second is to make desktop access to electronic information resources via the network (Internet) a primary mode of delivery.

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category from a menu, type in your term(s) and click. Several other features which are obscure in the current system will become obvious, e.g., searching by publisher or range of publication dates. Keyword searching will be even more powerful than it is now since you will be able to more precisely or more broadly specify the targets of your searches. Lastly, you will be able to use a Web-like relevancy search. While this is rudimentary in its current form, it promises one more means of access to the resources in the University Libraries.

Once you have retrieved a set of records which match your search statement, you will be able to choose from several alternate forms of record display including a custom display. The latter will allow you to choose as many or as few elements for display as you wish. You will also be able to sort the results of your search by one of several criteria such as date of publication, title or author. You may then save (download) or e-mail the results of your search from within ALEPH. Search histories are maintained and search results may be further modified or "filtered" to refine your search.

Another feature of ALEPH which may become extremely helpful to researchers in the future is its ability to display a variety of character sets. The default is Latin (Roman/Western). In addition, the system supports the input and display of Hebrew, Arabic, Greek or Cyrillic. Alternate language interfaces (French, German, etc.) are available and could be implemented at a later time. ALEPH uses Common Command Language (CCL), the international standard, in its keyword searching. As Notre Dame expands its role as an international university, these three features will become increasingly significant.

One underlying technical capability of ALEPH is the ability to customize displays and features without programming. This will allow us to be more responsive to new needs expressed by the Notre Dame community. In the reasonably near future you will be able to initiate interlibrary loan requests, review your library accounts and forward comments or suggestions to us directly from within the catalog.

Finally, ALEPH is compliant with Z39.50, an international standard for the electronic exchange of bibliographic data. From within the catalog you will be able to search other Z39.50-compliant catalogs and databases no matter what system they use or where they are located. Early on, this will mean links to Indiana sites and other selected libraries. In the future we should be able to greatly expand the available choices. The only drawback to this feature at the moment is the need to use only basic search commands ("and," "or," and "not"), a "least common denominator" type of search. The revolutionary factor with phenomenal potential is the ability to search another database regardless of the brand of the vendor.

As migration progresses during the spring and summer, please feel free to send your comments and suggestions to the OPAC Screen Design Committee, c/o Doug Archer (219-631-6656), Reference Department, Hesburgh Library, University of Notre Dame, Notre Dame, IN 46556 (archer.1@nd.edu).

Libraries Acquire *Chaucer's Works (1561)*

by Dolores Warwick Frese
Department of English

*Vertue florisheth in Chaucer still,
Though death of hym, hath wrought his will*

With this sententious motto -- at once elegiac, nostalgic and triumphal in its asserted connection between the poet's dead body and the perduring vitality of his poetic corpus -- the 1561 edition of *Chaucer's Works*, recently acquired for the Department of Special Collections, arrests the reader with a title page designed to entice the literate consumer. Edited by John Stowe and printed by Jhon Kyngston three years before Shakespeare's birth, this precious book affords rare insights and hard-copy evidence, for the culturally important, sometimes recondite, and always fascinating process of literary canon formation. Here the crucial link between Chaucer's late 14th-century poetic enterprise and the entrepreneurial talents of later 16th-century editors and printers comes clear. Stowe, an antiquarian whose interests were shrewdly furthered by the business acumen of an early modern printer like Kyngston, appears eager to exploit the new technology of moveable type and black letter printing, as well as the marketing strategies that were to emerge with the burgeoning business of mass producing books rather than hand-copying them, one-by-one.

The same title page that displays the motto above, and presents an elaborate heraldic device featuring Chaucer's coat-of-arms, also announces infusions of novelty offered alongside the complete Chaucerian *oeuvre*: *The woorkes of Geffrey Chaucer, newly printed with diuers addicions, whiche were neuer in printe before: with the siege and destruccion of the worthy citee of Thebes, compiled by Jhon Lidgate, Monke of Berie. As in the table more plainly dooeth appere.* The table of contents that follows constitutes a virtual history of taste and mentality characteristic of courtly life under Henry VIII, as Chaucer's *Works* are deliberately mixed with those of others, many offered anonymously, even as the governing thematics of amorous angst and service prove, in the end, to dramatize the striking imaginative and aesthetic distance separating Chaucer's art from most of his contemporaries and virtually all of his successors.

Stowe's Chaucer is surrounded by a phalanx of literary friends and relations, some of them poor. Late 20th-century readers, accustomed to reading Chaucer in editions based on new transcriptions of manuscript sources, will be able to see firsthand the earlier "Chaucer traditions" that emerged from miscellanies like the present printed one. Here we find the clearly spurious "Plowman's Tale," inserted as the penultimate fiction of the *Canterbury Tales*, and the equally erroneous attribution to Chaucer of "The Court of Love" with "The Craft of Lovers" also supposedly "compiled by Chaucer." These intrusions appear alongside Lydgate's "Balade of Good Counsel," Hoccleve's "Letter of Cupid," Usk's "Testament of Love," Ros' "La Belle Dame Sans

Mercy," various short verses by Lydgate, Gower and Scogan, the anonymous "Lamentation of Mary Magdaleyn" and a wide array of balades whose descriptive titles indicate the combination of political turbulence and social nostalgia that masked as a body of courtly lore connecting the medieval to the renaissance moment: "teching what is gentilnes," "agaynst women unconstaunt," "in the praise, or rather dispraise, of women for ther doublenes," "A Prouerbe agaynst couitise and negligence," "The ix Ladies worthie" and "The x commaundementes of Loue," among others.

Students interested in tracing the descent of Chaucer's works into and through succeeding centuries will find Stowe's *Chaucer* an invaluable resource, not only for Chaucer's works, but for works about Chaucer. "A Praise and commendacion of master Geffray Chaucer for his golden eloquence" and a Latin *Epithaphium Galfridi Chaucer* ... poetically supplement the flourishing prose of the dedicatory epistle "To the kinges highnesse, my most gracious soveraigne lorde, Henry the eight, by the grace of God, kinge of Englande, and of Fraunce, defensor of the faithe, and lorde of Irlande, &c." wherein the "noble and famous clerke Geffray Chaucer" is lauded for "his excellent lerninge, in all kindes of doctrines and sciences," as well as for his "frutefulnesse in wordes, well accordinge to the mater and purpose," for his "swete and plesaunte sentences," his "perfection in metre," his "fresshnesse of inuencion," and "compendiousnesse in narration."

The role of Chaucer as the savior of literary English -- "soch an excellent Poete in our tong" -- during the supposedly unilluminated period of the 'Dark Ages' is here inscribed as "a thinge right rare and straunge, and worthy perpetuall laude." Furthermore, this Preface itself, reproduced by Stowe for his edition of *Chaucer's Works*, represents an interesting moment in the process of transmission and transition from manuscript to print culture. For it first appears in the original *Collected Works* of Chaucer, printed in 1532 by Thomas Godfray, having been edited and assembled from prior print and manuscript sources by William Thynne, Chief Clerk of the King's Kitchen and subsequently Master of the Household for Henry VIII.

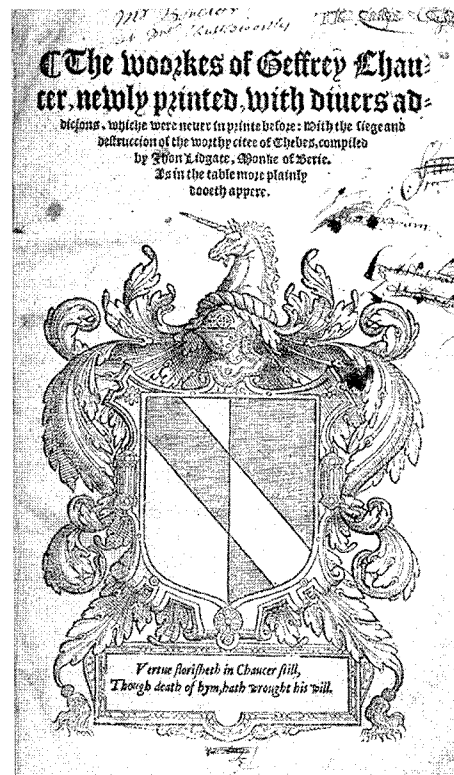
Thynne's dedicatory request for royal protection in his design of collecting all the *Works* into a single volume, however, appears to have been composed by Sir Brian Tuke, the King's Postmaster, though we learn this not from Stowe, who uses Thynne as a basis for his own 'new and improved' miscellany, but from a note in Tuke's own hand that survives at the top of a Godfray copy of Thynne's Chaucer, surviving in the library of Clare College, Cambridge: "This preface I sir Bryan Tuke knight wrot at the request of Mr Clarke of the Kechyn then being taryng for the tyde at Grenewich." (Walter W. Skeat, "Introduction," *The Works of Geoffrey Chaucer and Others, Being A Reproduction in Facsimile of the First Collected Edition 1532 from the Copy in the British Museum*. London: Henry Frowde, Oxford U.P., 1904, xxi-xxii.)

In addition to its value as a rare source for the history of Chaucerian reception, the Stowe *Chaucer* also presents

graphic evidence of early print's transitional desire to imitate or "counterfeit" the medieval manuscripts that were the basis for Chaucer incunabula. Interestingly, the early printed page also shows the compositor, who replaces the scribe, struggling with similar problems of unstable orthography, abbreviations deployed in deference to spatial restrictions, eye-skips and accidental repetitions, some resulting in misreadings and introducing new errors into the text.

Readers of this book have also left their trace in numerous marginal markings, many *nota bene* entries with the pointing finger drawn to the appropriate passage, more frequently than not a sententious saying, moral apothegm or quotable quote whose descent into popular culture might best be imagined as a high-toned bumper sticker. That two dozen or more such entries occur in the *Romaunt of the Rose*, where readers' remarks are found in French as often as in English, also bespeaks a comfortably bilingual audience.

The programme of illustration for Stowe's edition of *Chaucer's Works* presents an equally fascinating study in textual transmission, as many of the portraits of the "General Prologue" have been illustrated by woodcuts previously used by Thynne as headers for the individual "Tales." Certain portraits have been altered or replaced: Stowe's Miller has a mill added in his background; the Wife of Bath, dressed in a big hat and lace-up bodice in Thynne, appears in Stowe as an identical twin to the well-wimpled Prioress; Thynne's plump Squire is replaced by a leaner, less elaborately dressed and equipped model in Stowe, whose Summoner also appears as a notably younger man. The ornamental borders for all pilgrim depictions are a decorative addition in Stowe.



Title page of *The Woorkes of Geffrey Chaucer* (1561)

The history of these woodcuts furnishes another subject of meditation and investigation, for many of them first appeared in Caxton's second edition of the *Canterbury Tales* (1483). Many of the decorative borders surrounding title pages in Thynne's edition, some of which reappear in Stowe, had first belonged to Pynson, the King's Printer, and were then transferred to Berthelet, his successor. The reemergence of these borders in Thynne's first folio demonstrates the fact of printing relations between Berthelet and Godfray, Thynne's printer, in a process analogous to the traceable sharing of exemplars between Thynne and Stowe that makes the textual tracing of genealogical trees so fascinating.

Chaucer himself had an attestable love for old texts. His reading the "olde bok toterne" of Macrobius, for example, is rewarded by his dream vision that becomes "The Parliament of Fowls." That Chaucerian love for old books should inspire reciprocal, devoted attention to this remarkable new acquisition at Notre Dame, while inaugurating many rewarding projects here for faculty and students pursuing medieval and renaissance studies.

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The third closely related goal is to use the network to deliver library services as well, including interlibrary loan, course reserves and instruction. This year will see the migration from the current online system (NOTIS) to one chosen for its state-of-the-art client/server architecture and ability to support extended functionality. This system, about which you will read more in this issue, will support existing library services, such as circulation and the online catalog. These services, however, mark only the beginning of a campus-wide information system (CWIS) that will support textual, numeric and image databases from academic departments as well as from the Libraries.

Finally, the fourth goal is to extend our ability to provide the University community with access to information and services via cooperative endeavors with other academic and research libraries in the state and region.

While all of these directions are evident in current activities, more importantly, they exemplify important future initiatives. Next year we will address the renovation of the Hesburgh Library. Opened to the University more than 30 years ago, it remains modern and functional, yet we have outgrown the building's capacity. Shelving, group and individual study areas, offices and expanded reference resources are needed to support the needs of users and staff and to accommodate expanded collections.

Our directions and goals are ambitious and far-reaching, yet there is every indication that they are achievable. The culture of the Libraries is reflective of an outstanding service orientation. Individually and collectively, the library faculty and staff are knowledgeable, innovative and poised to move forward in our continuing efforts to ensure that the appropriate information and knowledge resources are in place to serve the needs of the University community.

Licensing: a Substitute for Copyright?

by Maureen Gleason

In the last issue of *Access* we examined the controversial efforts to revise the provisions of copyright and the potential threats to scholarly use of electronic resources these revisions present. But the producers of electronic resources are not relying exclusively on copyright to protect their investments. The recent report of the President's National Information Infrastructure Working Group on Copyright suggested that access to electronic information will be increasingly governed, not by copyright law, but by licenses. Anne Jennings, writing in *Against the Grain*, reported that at the 1997 American Association of Law Libraries meeting "much of the discussion of copyright and 'fair use' was replaced by the issue of licensing..." It behooves those of us concerned with providing and using electronic resources in an academic environment to educate ourselves about trends in licensing and the nature of the contract law which governs it.

Copyright and licensing differ in several important respects. Copyright is a law that applies uniformly and restricts or permits the reproduction of materials; the law has traditionally attempted to strike a balance between protecting the rights of creators and furthering knowledge. Licensing in the electronic environment means a contract between producer and purchaser which governs not only reproduction of materials but their cost, conditions of access, mode of archiving, terms of disclosure and more. Libraries which own indexes, journals and reference works in paper form are free to retain them, lend them, resell them and copy from them, restrained only by the fair use provision of the Copyright Law. The ease with which electronic resources can be made available simultaneously to large numbers of users changed the conditions for producers of information sources, and they increasingly resort to license agreements to control access to their products. Most of the databases to which the University Libraries subscribe, such as *Expanded Academic Index*, *JSTOR*, *Britannica Online*, etc., are licensed and it is those licenses which determine whether 25 individuals can use the resource simultaneously (*Encyclopaedia Britannica*), or only one (*Biological Abstracts*), or whether it can be widely used on the campus network through a site license (*JSTOR*). What the Libraries pay for such access is part of the contract, with site licenses significantly more expensive for most products.

A contract, or electronic product license -- since it is an agreement entered into by two parties -- implies negotiation, and in such negotiations several issues demand close attention. Among these are the definition of the user population (does it include, for instance, those in distance learning programs?); how authorized users are validated, especially if they are not using the campus network; restrictions on uses of information (interlibrary loan, for instance); provisions for monitoring use; ownership rights to data to which access has been purchased, not only in cases of cancellation but for archival purposes. These are in addition to the usual contract

provisions dealing with warranties and indemnities, payment, performance obligations, confidentiality, length of contract and remedies. To meet these new challenges libraries are seeking assistance from several sources. The Association of Research Libraries (ARL) has issued a booklet, *Licensing Electronic Resources*, to guide those responsible for negotiating contracts. Critical questions are listed, such as: *Whom does the library wish to serve by making these materials available? From what location will your users want to access the information? What will users want to do with the information?* If licensing restrictions make it impossible to achieve the expectations revealed by the answers to these questions, the desirability of acquiring the product is dubious. *Principles for Acquiring and Licensing Information in Digital Formats*, written by the California Libraries System-wide Collection Development Committee, suggest that the key objective in negotiations should be to own the content of the electronic resource and to guarantee its archiving and preserving. The establishment of the principle of fair use is also important, and negotiators should see the rationale for the pricing scheme. Such schemes can be very complex, as well as costly. Site licenses are desirable since they eliminate the need to estimate the numbers wanting to use the product simultaneously with the consequent risk of shutting users out, and the University Libraries are attempting to acquire them whenever possible. However, for some products they are prohibitively expensive. Other modes of pricing are also troubling: for instance, the American Chemical Society's Publications Package, with a base price of \$26,123, charges \$2,036 for access from each additional subnet. Our science and engineering buildings span 10 subnets. Often pricing is based on conditions of continuing subscriptions (as in the "no cancellation" clauses in a package offered by Elsevier) or subscribing to a total package of a publisher's journals. Specially negotiated pricing for consortia is increasingly common; this may impose an additional burden on those universities not part of a major consortium, as Notre Dame is not.

Help in understanding what is involved in acquiring electronic resources is provided by numerous workshops and by a listserv managed by Ann Okerson, associate university librarian at Yale, through which experiences are exchanged and advice sought. Yale also has a Web page, *Licensing Terms and Descriptions* [<http://www.library.yale.edu/~license/table.shtml>] which is valuable in providing an overview of all facets of contracts, with examples of good and bad wording. The latter is exemplified by the following:

To the extent permitted by applicable copyright law and not further limited or prohibited by this Agreement, users may make copies...: By signing this the library may be surrendering claims to the fair use provisions of the Copyright Law.
...Licensor may terminate this agreement...if...the cumulative effect of material breaches of the usage restriction by Authorized Users or other Library patrons justify such termination: the library may be agreeing to unworkable policing of users.

Customer grants [Licensor] right to enter the Authorized Site to conduct periodic audits...to monitor use of Licensed Products: the library may be granting licensor *carte blanche* to access its records and facilities.

As in the case of copyright, licensing is affected by ongoing legal activity, particularly by the insertion of a new article in the Uniform Commercial Code (Article 2B) on the licensing of information. If adopted, this article will be binding in all 50 states and cannot help but have an effect on the availability and use of electronic information. Troubling provisions of the current draft include its endorsement of so-called "mass market licenses" whereby the user automatically agrees to the terms of the contract by opening the shrink wrap of a product or clicking on an icon on its Web site. It also seems to preclude any transfer of the item purchased and to permit the making of a permanent copy of the work only if specifically authorized by the contract, thus negating fair use. Discussion of Article 2B will continue, and current developments on it and other information policy issues may be found on the ARL web site: <http://www.arl.org/info/>.

Developments in licensing practices have enormous implications for academic libraries and the students and faculty who depend on them, now and in the future. We are just now learning what those implications might be and are beginning to explore ways in which we might better shape them to our advantage. We urge the University community to support this effort, through individual interest and through your professional societies and journals.

According to Mr. Hitchcock: Collecting Architectural Americana

by Jane Devine

When the noted historian Henry-Russell Hitchcock compiled his bibliography, *American Architectural Books*, he wrote that it was "intended to serve students of American architecture...as well as institutions and individuals who collect American architectural books."¹ Thomas Gordon Smith, chair of the School of Architecture, has long been interested in colonial and 19th-century architecture through his own study of the sources of Grecian design in America. His research led to familiarity with many of the titles Hitchcock had documented and to the conviction that students at Notre Dame would benefit from exposure to these influential writings. Smith envisioned a collection that "reflected the roots of American architecture" and represented the early sources of architectural theory and communication in America.² Inspiration also came from the Avery Library at Columbia University as a model of collecting in the field. Once plans for the School of Architecture's renovation

moved ahead in 1994-95, Smith designed a rare book room within the new library to house the future Hitchcock Collection. During several years of careful searching and acquisition from a number of antiquarian bookdealers, he assembled over 140 volumes for the library. Graduate student assistant George K. Punnoose helped to organize a desiderata list emphasizing the earlier Hitchcock titles, while library specialist John Melczer researched Notre Dame's existing holdings. By concentrating on the early material, it was possible to combine those titles with Notre Dame's own acquisitions, which began in the late 19th century, to form the collection that now encompasses some 250 of the 1,460 titles on the Hitchcock List, many of them very rare editions.

Donors Mary O'Shaughnessy and Gwen and John Burgee endorsed the project from the beginning and provided acquisitions funding over several years. John Burgee is a distinguished architect who graduated from the School in 1956, while Mary O'Shaughnessy, a trustee of the I.A. O'Shaughnessy Foundation, holds a master's degree in architecture from the University of Illinois at Chicago, is a member of the Snite Museum of Art Advisory Council, and runs her own Chicago art gallery. At the official inauguration of the collection on October 15, 1997, library staff and architecture faculty and students had a welcome opportunity to thank these sponsors for their generosity and support for the founding of the Rare Book Room. Last spring, the Library also celebrated its first major rare book acquisition, the Ryan Family Collection of the Park List: 74 architecture books known to have been in the Colonies before 1776. This gift was funded by the Ryan Companies through James and Colleen Ryan, Tim and Mary Gray, and Pat and Ann Ryan in honor of the four brothers Francis, Russell, Edward and John Ryan.

Among the most outstanding books in the Hitchcock Collection is the 1798 second edition of Asher Benjamin's *Country Builder's Assistant*, the first original architectural book published in America.³ The library now holds 11 of the 13 unique editions of Benjamin's 7 titles. Given the rarity of these volumes, it is remarkable to have acquired so many in a relatively brief period of collecting. Benjamin, himself a builder, addressed his books to fellow carpenters who needed to gain practical knowledge of the classical orders of architecture in order to expand upon their understanding of traditional design principles learned through apprenticeship. His books also showed architectural details such as doorways, windows, moldings and staircases, each with precise measurements. Present-day architects involved in restoring historic buildings often find builders' guides like Benjamin's very valuable for determining the exact proportions of the architectural elements used two centuries ago.

Other notable titles are Andrew Jackson Downing's *Cottage Residences; or a Series of Designs for Rural Cottages and their Gardens and Grounds Adapted to North America* (1842) and Alexander Jackson Davis' *Rural Residences* (1837).⁴ These two are among the first American house pattern books and were written for architects' clients, rather than the rural builders who were the intended audience of Benjamin's early works. Downing's appealing descriptions and

illustrations of country homes were meant to instill notions of taste and elegance in the growing middle class whose affluent members commissioned such houses. This change in the approach to architectural writing marks the shift in the 1840s from buildings designed and constructed by master builders to those created by the new professional architect. The Hitchcock Collection also includes a book remarkable for two reasons: as the first historical survey published in the United States and as the first book of its kind written by a woman, Louisa Tuthill's *History of Architecture from the Earliest Times* (1848). Mrs. Tuthill dedicated her book "to the ladies of the United States of America, the acknowledged arbiters of taste," an interesting reflection of the growing influence of Victorian women on domestic architecture and interior design.⁵ It is also possible to trace the shift from the Georgian to Grecian to picturesque styles of architecture by studying the details and proportions documented in Benjamin's books, then the presentation of complete designs with exterior views and building floor plans depicted by Downing and others. Each of these books represents a different phase in the evolution of architectural publishing in America: from builders' guides to pattern books to historical appreciations, and mirrors the growing sophistication of the discipline, as designer-builders were gradually supplanted by academically trained architects.

The ultimate goal for the Architecture Library's Rare Book Room is to form a comprehensive collection in American architecture from the colonial period, represented by the Ryan Family Collection of the Park List, to the end of the 19th century, embodied by the Hitchcock List. This outstanding collection is relevant both to students in the School's classically oriented program and to researchers interested in American architectural history, the history of printing and American material culture. It allows students to appreciate books written by American architects and builders and reminds them of the important integration between scholarship and practice. From one significant title in the collection, Asher Benjamin's *Practice of Architecture* (1833), they can discover how even fairly unschooled builders used written sources to develop their designs. Its owner, a young carpenter named Hiram Cook Carlton, expressed how precious his book was to him when he wrote on its flyleaf in 1834: "Use this book carefully leaste you should get it dirty/ If I lend this book to eny person please to return this book as quick as dun with it./ Then I shall know whare it is when I want it/ I do not calculate to lend this Book to every one that wants it/ For if I do it will soon be an old one."⁶ Sadly, very few architects' libraries remain from the period before 1895, most of them dismantled as individuals died or firms and professional societies disbanded. This collection therefore reassembles many of the sources available to builders and architects through guild and subscription libraries in larger cities like Boston and Philadelphia.

For architecture students, visual documentation of building designs and details is just as important as descriptive texts and historical accounts. The interest of the Hitchcock List books lies therefore not only in their written content, but also in their illustrations, which exemplify early printing

methods in America and the evolution of techniques from simple woodcuts to engravings to photography by the century's close. Influential writer and architect Minard Lafever stressed the importance of current printing techniques used in his *Modern Builder's Guide* (1841) by adding the subtitle "illustrated by eighty-seven copperplate engravings."⁷

Books such as these show how ideas and design concepts derived from British sources were disseminated through the copying of images and adapted to the unique American context. Across New England and the Midwest, there are many remaining examples of fine architecture from the Grecian period that were the product of these writings and published plans: private houses, churches, schools and other public buildings. In addition to the recent acquisitions in early American architecture which now form an important scholarly resource, future plans for the Rare Book Room include improving access by cataloging the newly acquired Hitchcock titles and seeking funding for the collection's further development. There is also the possibility of establishing a complementary collection of 19th-century British books on architecture, which would support the study of influences and the transfer of ideas from England to the United States using the appropriate historical sources.

For an appointment to consult titles from the Hitchcock Collection or the Ryan Family Collection of the Park List in the Rare Book Room, please call the Architecture Library (219-631-6654). Microfilm copies of all the books in the Hitchcock bibliography, including those the Library does not hold, are also available for consultation.

1. Henry-Russell Hitchcock, *American Architectural Books: a List of Books, Portfolios, and Pamphlets on Architecture and Related Subjects Published in America before 1895* (1962; reprint, with a new introduction by Adolf K. Placzek, New York: Da Capo Press, 1976).
2. Interview with T.G. Smith, February 10, 1998.
3. Asher Benjamin, *The Country Builder's Assistant....* (Boston: printed by Spotswood and Etheridge, 1798).
4. Andrew Jackson Downing, *Cottage Residences; or a Series of Designs for Rural Cottages and their Gardens and Grounds Adapted to North America....* (New York: Wiley & Putnam, 1842) and Alexander Jackson Davis, *Rural Residences, etc., Consisting of Designs, Original and Selected, for Cottages, Farmhouses, Villas, and Village Churches....* (New York: the author, 1837).
5. Louisa Caroline Tuthill, *History of Architecture from the Earliest Times; its Present Condition in Europe and the United States....* (Philadelphia: Lindsay and Blakiston, 1848).
6. Asher Benjamin, *The Practice of Architecture, Containing the Five Orders of Architecture....* (Boston: the author and Carter, Hendie & Co., 1833).
7. Minard Lafever, *The Modern Builder's Guide* (New York: William D. Smith, 1841).

Virtually Yours... the Wired Library

by Carole Richter

Virtual library! Library without walls! Digital library! Information superhighway! These phrases conjure up visions of convenient computer access to traditional library resources as well as non-traditional information. "Virtual" implies access from wherever you are -- office, residence hall or home -- without time constraints or loss of information quality. The "library" connection suggests reliable information and a user-oriented interface designed and organized to facilitate logical exploration and navigation.

Until recently, an online catalog and a variety of on-line and CD-ROM citation databases defined electronic research at Notre Dame. Databases were necessarily grouped by format, not by subject. DOS, Windows and Web databases resided on separate computers. UNLOC, the online catalog, was a separate entity, serving a few tape-loaded databases through its own interface. The result was much like finding books organized by color rather than by subject. Our goal of providing resources in logical, meaningful categories was hindered by the limitations posed by dissimilar technologies. With the exception of UNLOC and a few databases, most electronic resources could only be used from computer workstations inside one of the libraries.

The foundations of something very like a virtual library are materializing at Notre Dame. Using the World Wide Web both as a unifying interface and an infrastructure for information delivery, growing numbers of research databases and full-text collections are being made available by the University Libraries. The number of Web databases available has soared from about 12 to over 50 during the past year, and more are coming! Faculty, students and staff can access these resources by selecting "Article Indexes/Databases" from the Libraries' home page [<http://www.nd.edu/~ndlibs>]. *Britannica Online* (complete *Encyclopaedia Britannica* with yearbooks and selected Web links), *Expanded Academic Index* which includes many full-text journals, and resources such as the *PsycINFO* database back to 1887 are only a few examples. The databases are divided into broad subject categories, including access information for non-Web databases, to facilitate exploration of electronic research possibilities. The Libraries' collection of electronic journals and selected Internet resources are also linked from the home site.

What Web features have driven the information environment beyond earlier electronic efforts? "Platform independence" is a unique virtue of the Web interface. Web browsers for Windows, Macintosh and Unix operating systems can display the same information. Internet access allows seamless remote connectivity from the user's desktop, whether in a University library, office or overseas. Another powerful function of the Web as overall 'menu' interface is the hypermedia design. Related information, images, audio and video can be linked to resource connections. Notre Dame librarians are taking advantage of these features by adding

links to database descriptions, guides, title lists and directions for users' convenience. Interactive Web "forms" for book purchase recommendations, interlibrary loan requests and reference assistance enhance virtual library services to our users.

In early 1997 the Libraries moved over 25 stand-alone CD-ROM databases to a server in their systems office. The NT@ND implementation has allowed these locally networked databases to make the electronic leap to desktops in libraries, offices and computer clusters. From an NT computer connected to the Notre Dame network, users can do research using databases loaded on the CD server as well as the growing number of remote-host Web databases. Results, including images and audio clips, can be pasted into NT networked applications such as word processors, spreadsheets or presentation programs. Access to locally networked CD-ROM databases is still limited to direct campus network connection. In this respect DOS/Windows/Macintosh programs are still far more limiting in terms of remote access than Web resources. The Libraries are moving to Web versions of databases whenever feasible, and information providers are competing to provide information in Web format.

So, have we arrived? Even as we are empowered by this progress, we admit to symptoms of change overload. Change, driven by the myriad possibilities opened up by Web technologies, will continue to be the overriding theme for libraries. The Libraries are in the process of migrating to a new online catalog which will be fully Web-compatible. This move will allow smooth integration of electronic databases and journals within the catalog of books and journals in the Libraries' collections. From the single interface, Web resources, whether

subscription or free, can be identified in the catalog and viewed or opened with a mouse click.

In the fearless prediction category, the near future will offer many more full-text databases of academic value. These will include journal collections and digitized texts, created by commercial providers and the academic community. More special collections, many including unique image content and multimedia, will be made available via the Web. Examples of such databases created by the academic community include the *Perseus Project* from Tufts University, the *Vincent Voice Collection* from Michigan State University and Paris Commune images from Northwestern University. The *Medieval Feminist Index* is an example of a high quality indexing effort with a unique literature focus, initiated and sustained by librarians and scholars.

We are excited by the new research vistas opening before us and look forward to sharing these resources with you. We certainly hope to go on seeing faculty, students and staff in the University Libraries, but we are also delighted to be supporting the convenience and power of virtual research!

Sites referenced:

"Databases by Subject":

<http://www.nd.edu/~crichter/nd/electres.htm>

Perseus Project: <http://hydra.perseus.tufts.edu>

Vincent Voice Collection: <http://www.msu.edu/vincent/>

The Siege and Commune of Paris:

<http://www.library.nwu.edu/spec/siege/>

Medieval Feminist Index:

<http://www.haverford.edu/library/reference/mschaus/mfi/mfi.html>

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