Comprehensive Serials Review Begins
By Robert C. Miller, Director of Libraries

It will come as a surprise to no one, I am sure, that university libraries throughout the country are facing extreme financial pressures on acquisitions budgets because of the twin specters of inflation and dollar devaluation. These problems have received widespread attention in both specialized media such as the Chronicle of Higher Education and in the general press, such as the New York Times. Journal costs have been especially hard hit. Individual price increases of 20% to 150% are not uncommon and overall, a 15% to 30% increase in total serials costs for research libraries is anticipated. Since other areas of universities are also faced with rising prices, it has not been possible for budgets to keep pace. Many universities have already undertaken major cutbacks in acquisitions programs, particularly in the area of serials. Indiana University has completed a cut of between 10% and 15% in its serials and is contemplating additional cuts. Analogous cuts have been made or are in process at most research libraries. And all of this happened prior to “Black Monday,” which jeopardized a good part of the income base of many universities.

Fortunately, at Notre Dame the situation is far less serious than elsewhere. In recognition of the long-range problem, a modest number of serials were cancelled in the spring of 1987. None of these were of immediate impact on the academic program. On the other hand, because of the larger than anticipated inflation during 1986-87, the budget base for 1987-88 may prove inadequate in several areas. Fortunately, the Provost and the University administration are well aware of the situation. While final figures for 1988-89 are not yet available, it would at this point appear that a major increase in the libraries’ budget will shelter Notre Dame from much of the trouble confronting other libraries. Nonetheless, some problems do remain: current discretionary funds are very limited, legitimate demands for new materials continue to grow, expenditure levels for the current fiscal year may exceed projections, and price increases for 88-89 are still at best “guessimates.”

Therefore, in order to improve the flexibility of the libraries in meeting new demands and to deal with any fiscal realities that develop, the libraries must be prepared for any contingency. This preparation must actively involve the teaching and research faculty if the impact of any cuts on teaching and research programs is to be minimized. To complicate matters, and in order to meet reasonable deadlines, any necessary cuts must be made before or during the summer when many faculty are not available for consultation.

Accordingly, the University Libraries, working in conjunction with the University Committee on Libraries, are developing plans to deal with the situation. At this point it seems clear that while alternative cutbacks may be possible to a limited extent, a serious comprehensive serials review program will need to be part of the overall strategy.

Serials are a critical element in the libraries’ overall program. They

The Ambrosiana Archive in the Medieval Institute
by Robert Randoif Coleman

I have been asked on numerous occasions by friends, colleagues, and visitors to the Medieval Institute about the Biblioteca Ambrosiana, its special relationship with Notre Dame, and my experiences working there.

For some, the word Ambrosiana conjures up visions of a rare Olympian elixir. More accurately, the Ambrosiana is an Italian adjective derived from Ambrogio (in English, Ambrose, in Milanese dialect, Ambreuse), referring to Sant’Ambrogio (339-397), Latin Church Doctor, Bishop of Milan, and patron saint. The library named in his honor is housed together with a picture gallery (the Pinacoteca), and the two are collectively known as the Ambrosiana.

For over fifteen hundred years, Milan has been a rich historical and cultural center. During the late Middle Ages and early Renaissance periods, the Visconti, Sforza, and Borromeo families ruled. The noble Borromeo family (which still survives) produced the most notable of all Tridentine reformers, Cardinal Archbishop of Milan, Carlo Borromeo (canonized in 1610). It was his cousin, Cardinal Federico Borromeo (1564-1631), who founded the Biblioteca Ambrosiana. Inspired by Roman culture and learning while resident in Rome during the last decades of the 16th

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century, Federico returned to Milan where he established one of Europe's earliest and most prestigious public libraries. Federico sent agents to the major cities of Italy, the Low Countries, Germany, Spain, Greece, Syria, and elsewhere to acquire precious books and manuscripts. By the time construction began on the library in 1605, Borromeo had already amassed a collection of approximately 15,000 manuscripts and 30,000 printed books.

Borromeo's commitment to the visual arts was equally profound. He was an important contributor and Cardinal Protector of the Accademia di San Luca, founded in Rome in 1593 for the education of promising young artists. In 1625, Borromeo established a similar institution in Milan, the Accademia del Disegno, attached to the Ambrosiana. The Cardinal's own collection of paintings and drawings, donated to the Ambrosiana in 1618, formed the nucleus of what was to become the Pinacoteca. Thereafter, the Ambrosiana's collection grew dramatically. In 1625, Raphael's cartoon for the School of Athens, designed for the fresco in the Vatican, was purchased, and in 1637, 12 manuscripts by Leonardo da Vinci were added, including the famed Codex Atlanticus.

The Ambrosiana accumulated a large number of drawings by artists of the Lombard-Milanese school who had been associated with the Accademia del Disegno. In the 18th century, additional important drawings were acquired from the renowned-collector Padre Sebastiano Resta (1635-1714). Resta's legacy includes important old master drawings by artists of the Italian, French, German, and Flemish schools. Significant works of art continued to be collected throughout the 19th and 20th centuries. Marchese Federico Fagnani (who died in 1840) bequeathed an exceptional collection to the Ambrosiana containing nearly 23,000 volumes of rare books and manuscripts, over 4,000 drawings, and 16,000 prints by old masters, including a substantial group of drawings and watercolors by the great German Renaissance artist Albrecht Dürer.

Notre Dame's Medieval Institute, on the seventh floor of the Hesburgh Library, houses the Ambrosiana Archive comprising photographic reproductions of the Ambrosiana's entire manuscript collection. The plan to reproduce the holdings of the Ambrosiana was conceived in 1960, when Cardinal Giovanni Battista Montini, Archbishop of Milan (the future Pope Paul VI) came to the University to receive an honorary degree. Former Director of the Medieval Institute Dr. Astrid L. Gabriel coordinated the project whereby the Institute acquired positive and negative microfilms of all Ambrosiana manuscripts, and positives and negatives of all drawings and manuscript illuminations. These materials are now known as the Frank M. Folsom Ambrosiana Microfilm Collection and the Mary M. Davis Collection of Ambrosiana Drawings.

As an art historian, I was invited to join the Medieval Institute as archivist in charge of the computerized cataloging and indexing of all the old master drawings conserved in the Ambrosiana. To date, over 3,000 drawings have been indexed, and this information is available to any scholar or student upon request. This is the first time—on either side of the Atlantic—that a comprehensive assessment of the invaluable contents of the Ambrosiana collection has ever been attempted. It is an enormous and complex task. I consider each photograph in turn. Perhaps the latest one depicts a Virgin and Child and bears an 18th-century inscription attributing it to Raphael. Careful analysis of the style of the drawing and the artist's treatment of subject suggest that it may be by an anonymous Lombard master active during the last half of the 16th century. This ascription may then be confirmed by viewing the original in the Ambrosiana.

There are many ways in which this project of classification and description will assist (and has already assisted) scholars in their research. For example, a musicologist with an interest in the historical development of the violin wrote to us. Musical instruments are often depicted in old master drawings. Since each catalog entry includes a full description of a drawing, all drawings in which violins are cited can be retrieved through a computer search. In another case, we were able to supply an art historian researching the drawings of the Genoese Renaissance painter Luca Cambiaso with an accurate list of all the drawings bearing an attribution to Cambiaso.

Each year I have the pleasure of staying briefly in Milan to work on the project, obtaining codicological information regarding each drawing and consulting with colleagues, notably Dr. Giulio Borzì of the Università degli Studi di Milano, one of the foremost specialists in the area of Lombard art and old master drawings. Recently, when I returned to the States and related my experiences in the Ambrosiana, a friend remarked that it sounded like stepping back into the time evoked by Umberto Eco's Name of the Rose. In fact, while the Ambrosiana, like much of the center of Milan, was badly damaged in 1943 by Allied air raids, the place itself seems not to have changed since Federico Borromeo's time. As with many of Europe's oldest libraries, the main reading room is airless and dimly lit, and it is immediately obvious that modern temperature and humidity controls are nonexistent. But the room is beautiful, with stained glass windows, oversize bronze and marble statuary, and salmon-colored walls. Librarians, dressed in black smocks, scurry about bringing a select number of books or drawings to eager and often impatient scholars or students. To the uninformed, these materials have the most unusual call numbers. I once requested a book with the call number A.S. IV 2-12, and I have no idea where the librarians could have found it. In fact, the staff always jokes about the strange call numbers (knowing full well that only they know their hidden meaning). Furthermore, one cannot simply ask for a drawing by Leonardo da Vinci on a whim. Like most of the rarest materials, they are protected.
The Sala della Rosa, where the drawings are conserved, is a sanctum sanctorum. This room is guarded by Librarian Sig. Pietro Nurechi, who is not only responsible for its precious contents, but whose daily duties include cataloguing rare books and attending to the correspondences left for him by the Prefect of the Ambrosiana, Mons. Galbiati, a scholar of Coptic, Aramaic, and Hebrew studies. I am fortunate in being permitted to conduct my research in this room where ordinary visitors are not allowed. Like the books and manuscripts, the drawings have call numbers, which are also inventory numbers. Once, all of the drawings were pasted into albums and were kept with the manuscripts on upper and lower shelves designated "superior" or "inferior." The volumes were then individually marked A to Z. Today, the drawings have been separated from the books and manuscripts, and for reasons of conservation, most of them have been removed from the albums.

For many tourists, Milan is a detour on the way to Florence, Venice, or nearby Switzerland. It means a quick stop to see Leonardo da Vinci's Last Supper in the refectory of Santa Maria delle Grazie, the extraordinary Gothic Cathedral begun around 1386 and not completed until 1813 under Napoleon's direction, or to the nearby Galleria of Vittorio Emanuele II, through which one may enter the Piazza della Scala facing the world's most important opera house.

But there is more to see. Recalling Notre Dame's unique relationship with one of Europe's finest institutions, visit the Ambrosiana Library. Climb the stairs to the Piazzetta and enjoy its beautiful paintings. And then fill the interlude between an afternoon at the Ambrosiana and an evening's opera or concert at La Scala with a leisurely repast, sampling the exceptional cuisine of Lombardy's greatest city.

Editorial Viewpoint: The Card Catalog and UNLOC
by Patrick Max

Some issues are better broached under the protection of a white flag, claiming no hidden agenda, and, at the same time, disavowing the shielding anonymity of third person narration. Let me begin by saying, that although I am charged ex officio with training for UNLOC/NOTIS, the libraries' new automated system, I am a traditionalist (the greater part of my academic training is in early American literature), not a "computer person." I do not think of electric knives as the "cutting edge" of a new technology. Machines that complicate life unnecessarily—the "electric knife syndrome"—undercut any reasonable notion of a modestly effective technological progress. So do those that both complicate life and fail to perform a promised service—"the electric hand dryer syndrome." (Pertinent here is the perennial and hand-interpolated step 4: "wipe hands on pants.") Having said all of this, I should identify the topic that has motivated such circumspection—the relationship between the paper and the electronic "card" catalogs.

The first observation to make regarding the card catalog is that it is not now (and perhaps never was) a simple, problem-free tool for scholars and students. It is a quite complicated research mechanism (a technology, if you will) that library patrons use with varying degrees of success. On the most elementary level, uninformed patrons find or don't find information quite by chance. Information on Shakespeare is filed under "Shakespeare" in the subject catalog; works by McCullers are not filed under McCullers.

On a second level, patrons with some sophistication, patrons who have acquired some catalog skills over a period of years (often not without great frustration) can use the catalog with a modest amount of success. Such researchers usually realize for example, that:

1. The order of filing in the subject catalog is: a general topic followed by "dash" subdivisions, followed by "comma" subdivisions, followed by "parenthetical" subdivisions, followed by "phrase" subdivisions (e.g., cookery; cookery—bibliography; cookery, Creole; cookery (apples); cookery for arthritis).

2. Works of voluminous authors are arranged by filing title; the order is: a. complete works; b. selected works; c. single works; d. miscellaneous works.

3. Conflicting sets of rules in the card catalog mean that JAMA (the Journal of the American Medical Association) files under "JAMA" as an abbreviation at the beginning of the "J" and that FMLA (the Publication of the Modern Language Association) files under "Modern Language Association. Publication."

An awareness of these sets of rules, when found in a broader context of knowledge and experience, will stand a scholar in good stead through many research/catalog problems.

But "drink deep or taste not the Pierian spring." The most bitter draught of all is the discovery that the "simple" card catalog is governed by literally thousands of rules (concerning main entry, subject headings, filing order, alphabetization, etc.) found only in the 620-page second edition of the Anglo-American Cataloguing Rules (AACR2) and the 187-page Filing Rules for the Dictionary Catalogs of the Library of Congress. Few researchers are aware of many of these rules. Any one of which may result in failure to find a critical book or journal that is in fact held by a library.

To punctuate this perception of the card catalog as "unsimple," I will relate my first and last experience as an attendee at catalogers' conference. During the meeting (which frequently was concerned with the more esoteric rules of AACR2) a cataloger would identify a rule or an aberration by a keyword, phrase, or number, and to my amazement, the room would suddenly be convulsed in laughter. It reminded me of nothing so much as the joke about the bewildered visitor to the prison cafeteria: one convict calls out a number and the rest of the convicts laugh uproariously. (The bewildered visitor is finally directed to a numbered joke book to which these prisoners have been referring.) Regarding the card catalog, you and I are often the ignorant and dumbfounded...
visitors to the prison cafeteria. How many AACR2 rules do you know? How many can you cite verbatim? Or how many are you ignorant? By how many of these latter does your research been compromised? To complicate matters further, very few catalogs follow these rules with complete consistency. Cards extant before these rules were placed in force were in some cases not revised to comply with this latest set of standards.

To be forthright, the card catalog has not been all that ineffective a research tool. People have often found the information they needed, especially with the assistance of a dedicated and assiduous “pit-bull” of a librarian. But “not that bad” is not a satisfactory recommendation to a future generation of scholars, nor is it an acceptable benchmark for current research. Those who remember how frustrating it was to come to grips with the present system, would not, I think, wish to pass on this experience to posterity. I hope that such scholars would be interested in exploring the possibilities of an online system.

The new computerized library system is not bad technology—not part of the “electric hand dryer syndrome.” It uses the computer to organize, link, and communicate information and repetitive tasks that were formerly done by hand and isolated by department. The result generally is a streamlining of these tasks into a system that has already resulted in better service for the patron. The libraries have taken care to think about our researchers, and to change and adapt the system to make it as simple and reasonable as possible. It appears as if greater funds and efforts were put into this crucial area at Notre Dame than at other schools we have seen. Moreover, librarians at Notre Dame were determined to make this an effective system for the patrons, not just an efficient internal system for librarians.

The most visible part of the NOTIS system is the online “card” catalog which permits simple author, title and subject searching. There are ancillary benefits to this catalog—printouts and remote access, for example. Eventually other features will be added to the catalog such as circulation information, acquisitions information and possibly gateways to other libraries’ online catalogs.

Although such catalogs as ours are often billed as “user-friendly,” this is not quite true. Any system (paper or electronic) designed to handle sophisticated research queries is going to contain some difficult elements, and that is true of UNLOC as well. However, on its most elementary level (parallel to the card catalog), UNLOC is reasonably easy to use. On the level of the keyword and Boolean module, the search protocol and logic range from easy to difficult, but this function of UNLOC is of immense help in doing research. It provides the sort of access not available in a card catalog and is well worth the time spent in learning to use it effectively. Moreover, with a single one hour class in UNLOC, the system becomes much easier to use. (Incidentally, introductory UNLOC sessions will be repeated throughout the spring semester.)

All that having been said, it should also be noted that librarians should not become apologists for defective systems. There are problems with UNLOC; these shortcomings, even now, are not as extensive as those evidenced in the existing paper catalog. For any real problem, librarians should provide a real solution and not fall back on a lame ‘that is just the way the system works’ response. In a University that prides itself on its theology research, finding Thomas Aquinas in the online catalog should not be made an insurmountable problem. On such matters there should be communication among researchers, librarians, and systems personnel. Right now the online catalog represents real and reasonable progress and such reasonableness will hopefully mark the future development of this catalog.

**Ongoing Relations with NOTIS**

**by Robert Wittorf**

After about six months of public use of UNLOC, the University of Notre Dame online public access catalog, and a year after the purchase of the software which drives UNLOC, the University Libraries are continuing their association with NOTIS Systems Inc. through the purchase of a maintenance contract. The latter provides for the receipt of future enhancements to the NOTIS system and help with any current problems in setting the system up and running it.

NOTIS is an evolving system, and NOTIS Systems Inc. has undertaken an ambitious program of ongoing development. One outstanding example of its program of development is the keyword/Boolean search capability currently on the system. At this point, many patrons apparently are familiar and comfortable with entering “k =” and retrieving all the index entries containing those keywords. Yet this facility was added only shortly before the University implemented the system. Indeed, the University of Notre Dame was among the first of the NOTIS institutions to have this system up and operational.

It is a significant aspect of the NOTIS system that it was Vanderbilt and Brigham Young Universities that did the on-site testing for keyword/Boolean searching and not Northwestern University, the university which originally developed NOTIS. It is also indicative of broad-based support and communication between the NOTIS member institutions and NOTIS Systems Inc. In just a few short years, NOTIS has taken a leadership position in the academic library systems market with installations at more than 70 university libraries including Harvard, Rice, and Vanderbilt. Within Indiana, Indiana State University at Terre Haute has been using the system for several years. Recently, Indiana University at Bloomington and Purdue University have stated their intention to purchase the software for their libraries.

Because of the widespread nature of its user community, NOTIS Systems and its members are engaged in an ongoing dialogue through several channels. Each institution, including the University of Notre Dame, has direct contact with the parent organization through account representatives who deal with software issues and library matters. The library frequently contacts its representatives for advice on procedure in the areas of
both technical system operation and functioning within the library. Through the account representatives, the library can also relay its comments back to the NOTIS organization.

NOTIS*, the house journal of NOTIS Systems Inc., is distributed about once each month with articles by both NOTIS personnel and by NOTIS customers. Librarians from member libraries write articles of interest to the NOTIS community about their in-house software development or about how they present the system within their library. Recently, NOTIS* published an article by Joseph Hueber, the chair of the Notre Dame Libraries' screen design committee about this committee's work in redesigning the help screens for our library.

Indeed, member libraries doing significant software development work in-house might have that work adopted for distribution and support as part of the regular NOTIS software package. One of the more outstanding examples of this member-contributed software was Harvard University's acquisitions system which NOTIS distributes for use by its members.

NOTIS meets annually with its users. These meetings are attended by all its operational personnel and by representatives from member libraries. They cover a wide range of issues about the system and its users, and include discussions on software, and library and service issues. Because of the size of the group (about 400 participants in the last meeting), there has been a tendency for those with special interests to form separate interest groups. Currently, these are specialized groups which have formed across professional lines, geographic lines, and functional lines.

In addition, NOTIS hosted meetings at the American Library Association midwinter meeting with groups representing the Missouri Users Group, the Research Libraries Information Network/NOTIS group, documentation, serials, booking and reservations, public libraries, training, authority control in cataloging, and the use of the system by library consortia. These meetings help keep everyone apprised of the state of the system development and enable NOTIS customers to contribute to the evolution of a more efficient and effective product.

SERIALS continued from page 1

Libraries in reviewing and approving the final list of any cancellations. Among the factors that should be taken into account in considering individual titles for possible cancellation are quality of the title, actual use, the adequacy of alternate modes of access, cost, centrality to current programs, and relationship to existing collection commitments.

Given what we know about funding levels for 1988-89 and some rough estimates on expenditures for 1987-88, at this point we anticipate that it may be necessary to cancel something in the neighborhood of 4 to 6% of the dollar volume of current subscriptions, or $48,000 to $75,000. The final amount will be dependent on actual 1987-88 expenditures which will not be known until the end of this fiscal year.

The prospect of any serials cancellations is as unpleasant for the University Libraries as it is for the faculty. We have recognized for some time that this particularly serious weaknesses of our collections in this area and in recent years have devoted major attention and dollars to improve the situation. We are fortunate, indeed, that we are not faced with the major cutbacks being experienced by our colleagues elsewhere. Yet it does seem clear that some action will be necessary. To be unprepared would be grossly irresponsible, and to attempt to deal with the problem without the active involvement of the teaching faculty would be equally so. Thus, we face a necessary if unhappy task, the negative impact of which will be minimized only through the diligent and thoughtful participation of all. Our thanks to all for their cooperation in this program.

Friends of the Library Coming Programs

March 15 (Tuesday) Irish Day
7:00-11:00 p.m. Lecture by Professor
Special Collections
and followed by traditional music
Faculty Lounge and refreshments

April 14 (Thursday) 7th Annual Friends of the
Library Colloquium:
Library Auditorium
or The Informed Citizen and the
Faculty Lounge Free Enterprise System
Professor Ellen Deteljeson
Robert Willard
Director of Government Markets
Mendel Data

April 15 (Friday) Fr. Leo R. Ward Memorial
Program
"Romanticism"
Professor Greg Kuech
and
Professor John Matthias

Call x5252 for further details
WILSONDISC: A New Electronic Reference Tool
by G. Margaret Porter

In order to broaden access to journal literature and to take advantage of new technology, a new CD-ROM (compact disc-read only memory) system, WILSONDISC, has been installed in the Reference Department of the Hesburgh Library. The system currently consists of two work stations (a microcomputer, compact disc player and printer) and four databases on compact discs. The workstations can be used for other compact disc products as well.

The databases are familiar to most library users since they are electronic versions of the familiar H.W. Wilson indexes: Readers' Guide to Periodical Literature (January 1983 to present), Business Periodicals (June 1982 to present), Humanities Index (February 1984 to present), and Social Sciences Index (April 1983 to present). Other Wilson indexes available on CD-ROM are: Art Index, Biography Index, Cumulative Book Index, Education Index, General Science Index, Applied Science and Technology Index, Index to Legal Periodicals, and Library Literature. It should be noted that although this latter group of indexes is not yet available on compact disc in the Hesburgh Library, they can be searched by Reference staff through a remote online approach. They are also available in paper format. If funding becomes available, the University Libraries will subscribe to additional compact disc indexes. As noted above, coverage varies for each database, but all are updated on a quarterly basis.

The most current citations can be obtained online through the Reference staff. The H.W. Wilson Company is not planning to add retrospective coverage to their electronic formats. WILSONDISC provides four modes of searching: BROWSE and WILSEARCH aimed at the inexperienced end user and WILSONLINE and Expert WILSONLINE for trained or experienced searchers. However, help screens can be viewed in all four search modes by using an F1 function key. Menu options are also available at the bottom of each screen.

BROWSE mode

Browse mode is the most basic WILSONDISC level; it emphasizes ease of use, allowing the user to search by Wilson subject headings only. Helpful cross references are provided in this mode.

WILSEARCH mode

The WILSEARCH mode is the second level of WILSONDISC searching. This level is designed to simplify the otherwise somewhat complicated keyword/Boolean approach. When the WILSEARCH mode is selected, a screen designed as a search form displays. The user fills in as many (or as few) of the search fields needed to describe the search. This mode allows for limited Boolean capabilities. The Boolean "and" is implicit (all terms will be "anded" together) unless synonyms or related terms are preceded with "any" in which case the Boolean "or" is used. Search statements that use both the Boolean "and" and "or" can be constructed. However, the Boolean operator "not" cannot be used in WILSEARCH mode. WILSONLINE and Expert WILSONLINE

These modes are command driven and have the capabilities of online searching such as Boolean and adjacency operators, truncation, limiting to language and publication year, and displaying alphabetically related terms (and a subject heading thesaurus). Expert WILSONLINE in addition to the above features provides "windowing" capabilities as well as a continuous view of the search strategy.

All search modes use function keys extensively and offer a menu of options at the bottom of the screen. Citations, which may be displayed and/or printed, are displayed in reverse chronological order.

Because of these varied levels of searching and a variety of databases, WILSONDISC will be a useful reference tool for a wide spectrum of library uses.

Access: news from the University Libraries
at Notre Dame (ISSN 0743-2151) is published triannually and is distributed to the teaching and research faculty of the University. It is available by subscription upon written request.

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Access (ISSN 0743-2151)
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