Bringing Byzantine Studies to Notre Dame
by David Jenkins

The acquisition and subsequent arrival of the Milton V. Anastos Library of Byzantine Civilization in August 1997 has given the University of Notre Dame the library resources to become an international research center in Byzantine studies. This rare opportunity is due to the size and focus of this remarkable private collection and to the history and strength of Notre Dame’s commitment to the study of the Middle Ages. The collection significantly enhances the resources of the University’s Medieval Institute, the recently created program in Early Christian Studies and the departments of theology, philosophy and classics. Long a center of excellence in the study of the history of Western Christian culture, Notre Dame is now poised to broaden its focus to include Eastern Christianity as well.

The product of a long career of active scholarship, the Anastos Library numbers over 40,000 volumes and 7,000 offprints and articles. It is particularly strong in the primary sources of classical and medieval scholarship and adds to Notre Dame’s holdings complete runs in more than 50 new journal titles. The collection is temporarily housed in three storage locations as its contents are gradually cataloged and added to the University Libraries’ holdings. Each cataloged volume is provided with an Anastos bookplate, designed by Professor Anastos himself, and a note is added to each bibliographic record, “From the Milton V. Anastos Library of Byzantine Civilization.” Standing orders for journals and monographic series have been established, and complete backruns of new journal titles are now appearing on Hesburgh Library shelves. The reference collection has been isolated and organized and will form the core of an anticipated reference room for Byzantine, Early Christian and Classical studies. The University continued on page 2

From the Director: An Update
by Jennifer A. Younger

On behalf of the University Libraries, it is a great pleasure to note the recognition brought to the Libraries in November 1999 with the official bestowal of the endowed director’s chair. The Edward H. Arnold Director of University Libraries was endowed in 1997 with a gift from Edward H. Arnold, a 1961 Notre Dame graduate. Ed is chairman, chief executive officer and president of Arnold Industries, Inc., a transportation and logistics holding company in Lebanon, Pennsylvania. He has been involved in many community and civic activities and has been a member of Notre Dame’s Advisory Council for University Libraries since 1991. He is also on the board of trustees at Lebanon Valley College. He has served as vice president at large of the American Trucking Association and as chairman of the Regular Common Carrier Conference. In addition to the endowed directorship, Ed has established a library collection in Germanic studies at the University. From now on, the designation "Edward H. Arnold Director of University Libraries" will be used as the title for all directors of libraries, present and future, at the University of Notre Dame.

As was true last year, there are many outstanding achievements in regard to the four directions outlined in my April 1998 continued on page 3
Byzantine continued from page 1

is currently seeking an endowment to fund both the continued growth of the Anastos collection and an academic program in Byzantine studies. A program equal to the strength and opportunity of this collection would include graduate fellowships, visiting lecturers, Web initiatives, conferences and a publication series.

Milton Anastos (1909-1997) was one of America’s leading Byzantinists. He was educated at Harvard, studying the classics as an undergraduate and earning graduate degrees in law, theology and history. He served for three years as the librarian of Harvard’s Divinity School before joining the faculty of Dumbarton Oaks, Harvard’s renowned center for Byzantine studies in Washington, D.C. There he helped amass Dumbarton Oaks’ great library, one of only two Byzantine collections larger than his own (the other is in Harvard’s Widener Library). He moved on to UCLA in 1964 and was instrumental in creating a program in Late Antique and Byzantine studies. His library grew to mythic proportions, and he is remembered fondly for his generosity with its use. Anastos remained an active scholar his entire life and was working on a comprehensive Byzantine intellectual history at the time of his death.

If the reputation and size of the Anastos collection present us with an admittedly unique opportunity, we should perhaps also admit that Byzantine studies is a discipline often overlooked and misunderstood by those of us in the West. What do we mean when we say “Byzantine studies”? The word “Byzantine” is the obvious place to start, but of course a problematic one as well, understood more often to mean “convoluted” and “incomprehensible” than to refer to a medieval civilization. But if we do understand it to refer to the latter and identify that civilization as the Greek East complementary to our more familiar Latin West, we are struck by the fact that the geographic center of Byzantine civilization was not Greece at all but what is today Turkey, and that the inhabitants of that civilization did not refer to themselves as Greeks but as Romans. How did a culture of Greek-speaking Romans living in Turkey become a pejorative adjective?

Byzantine civilization does indeed trace its origins to Rome. In 296 CE, under the strain of barbarian invasion from the East, the Emperor Diocletian divided the Roman Empire into two halves, East and West. This decision became one of world historical significance in 324 CE when the Emperor Constantine moved the imperial city itself to the East, to the site of ancient Byzantium and renamed his new capital, Constantinople (today, Istanbul). The history of Byzantine civilization is often dated from the founding of this great city to its fall at the hands of the Ottoman Turks over a thousand years later in 1453. Referred to by Byzantine historians as the Queen of Cities, Constantinople was the heart of Byzantine culture and knew no peer in the Medieval West. The city became the hub of Mediterranean trade and commerce, and its population numbered nearly a half million in the 11th century, at least four times the size of Paris.

While the Western half of the Roman Empire fell in the fifth century, the Eastern (Byzantine) half survived for more than a thousand years. Its fortunes were revived in the sixth century under the Emperor Justinian and again in the seventh under Heraclius. Torn by religious controversy in the eighth and ninth, the Byzantine Empire reached its apogee under the Macedonian Emperors of the tenth and eleventh centuries, its borders encompassing southern Italy, the Balkans, Anatolia (Turkey) and Armenia. Under the Comnenoi the Empire flourished culturally but declined politically. In 1204 Latin crusaders sacked Constantinople. For the next 60 years the Byzantines were in exile from their capital, and though they reclaimed it in 1261, its fortunes never recovered. The history of the Empire in its final two centuries is one of decline and civil war, its borders eventually nothing more than the city walls of Constantinople. On May 29, 1453, after a siege of two months, a Turkish force ten times the size of Constantinople’s defenders overran the city and brought an end to Byzantine history.

The assessment of Byzantine civilization begins with its unique fusion of Christianity with the cultures of Greece and Rome. Byzantine culture was Christian from its inception; the Emperor Constantine himself made the toleration of Christianity throughout the Roman Empire official in 313 CE, and the Empire he founded in Constantinople was celebrated as the earthly analog to the Kingdom of God in heaven. Orthodox formulation of the duality of Christ and of God’s fullness in the Trinity, established at the Council of Chalcedon in 451, informed and directed the mystical experience of God throughout the Byzantine period and provided the fundamental structure to subsequent Christian theology. Byzantine Christians possessed a mystical and liturgical sensibility of great beauty, and their achievements in iconography and hymnography are renowned.

Although many cultures and languages existed within the boundaries of its empire, Byzantine civilization was fundamentally Greek-speaking, and the Greek language carried a culture based on its ancient achievement, a proud and lucid humanism that lies at the heart of Western civilization. The poetry of Homer was read, memorized and recited by generations of Byzantine children, and the philosophy of Plato, now systematized as Neoplatonism, challenged Byzantine thought throughout its history. Under the spell of this ancient culture, the Byzantines preferred to write in an ancient dialect of Greek. Consequently, their literature is often dismissed as inimical though the remarkable mastery of this imitation is hardly understood, much less appreciated.

The Byzantines referred to themselves as Romans and their great city, Constantinople, as New Rome. They were Roman citizens and the heirs of Rome’s universal ambition, an earthly legacy now wed to the eternity of Christ’s rule in Heaven. Their empire was the mirror of God’s eternal empire, and their Emperor the mirror of Christ himself. The vicissitudes of their history did little to shake the Byzantines’
faith in their divinely ordained destiny. Though by the seventh century a culture thoroughly Greek, their law and civil government reflected their origins in the particular genius of Rome.

The richness of this cultural fusion was lost to the West for centuries. But throughout the 14th century enthusiasm for ancient Greek literature grew, and by the fall of Constantinople in 1453 Greek manuscripts and learning were fueling the Renaissance in Italy. Specifically Byzantine texts were collected, edited and translated into Latin, and by the 17th century French scholars had compiled a corpus of Byzantine historical texts. They also standardized the use of the term “Byzantine” (from the ancient name of Constantinople) to distinguish this period of Greek literature from the ancient one. However, in the 18th century, under the spell of the Enlightenment, European scholars turned against the Christian and religiously conservative culture of Byzantium. The attacks on its achievements by Voltaire, Montesquieu and above all Gibbon are well known and reflect a prejudice for classical humanism. It is from this period that the term “Byzantine” takes on its pejorative meaning, a time when intellectuals dismissed Byzantine culture completely and focused only on the intrigue and violence of the court at Constantinople as proof of its worthlessness.

Byzantine studies have struggled with this verdict for two centuries. It is the achievement of the last century of scholarship to have reestablished the particular historical context of Byzantine civilization. While this effort has revealed a vital and resilient culture, the appreciation of that culture still labors under the genius of its ancient ancestors. For unlike the dynamic humanism of ancient Greece, a sensibility readily apparent in our own time, Byzantine culture was Christian and static, often imitative and anachronistic. Byzantines believed that their earthly society, embodied in their Emperor, was the perfect image of God’s heavenly kingdom. For them the world had reached its fulfillment, and the strength of this conviction permeates their art and literature. But it is precisely the sensibility necessary to maintain this apparently static equilibrium, on the one hand the force of transcendent faith, on the other the pride of world empire, that is still of interest today. The fact that Byzantine culture could be so static for so long is itself an historical achievement. And perhaps it is an achievement more apparent than real since we know that just beneath the surface of this perfect balance lived the dynamism of ancient Greek thought and the insistence that within the equilibrium of God and world, man, too, deserved a place.

Milton Anastos’ lifetime of scholarship and book buying has given Notre Dame an opportunity to achieve both academic excellence and a deeper understanding of its own Catholic character. East and West formed one universal catholic church for more than 11 centuries. Byzantine culture is the “other” story of Christianity’s origin and growth and perhaps a partner again of some larger future. Please visit our Web site at:

www.byzantine.nd.edu.
Looking at Jim Wruck, one finds it hard to imagine that he has completed 30 years of service to the University of Notre Dame. It is easy, however, to see that he is now eagerly stepping into retirement. Bouncing might be the better word.

Jim's retirement is set for March 31, 2000. A life-long administrator, he has already established three retirement goals: to become more active in Kiwanis International, giving first priority to the Club Excellence Program designed to revitalize Kiwanis clubs; to lower his golf handicap enough to qualify for the United States Golf Association’s Senior Open; and, to return to pole-vaulting.

As Jim steps into his future, people throughout the University will sorely miss him. As an administrator, team leader, colleague and friend, he has affected many lives and nurtured many projects. Though Jim has long been identified as a systems person, a technologist and a computer engineering expert, many of his primary accomplishments have had a non-techie touch. Although he knows his field well, his greatest satisfaction has come from his work with people. Whether he is talking about recruiting, assigning tasks or creating teams, his interest is in recognizing talent and investing people in projects that pay off.

In reflecting on his long career, Jim expresses the most pride in the accomplishments of the innumerable teams that have worked with him. Serving in a variety of roles, from sponsor to unofficial advisor, Jim has worked with a series of teams from the OIT (Office of Information Technologies), its predecessors, the Computing Center and Office of University Computing (OUC), and the University Libraries. The University still benefits from the work done by the computing teams during the 1970s and 1980s. Some of Jim's fondest OUC memories are of working with: the team that established the campus network infrastructure and Internet connection, whose members included: Roger Gulbranson, Shawn Sexton, Mark Eggers, Gerald Benson; the systems and operations groups which introduced time sharing to the University, supported it through its early instabilities and endured the criticism of delivering "mainframe computing" (Lou Joseph, Tom Scharle, H Campbell, Leo Judy, Bill Hartman, Bob Duszynski, Charlie Underly, Ed Gill); the group that developed AFS into a standard campus resource, including Rich Sudlow, Milind Saraph and Paul Go; and early user support staffs made up of people such as Rebecca DeBoer, John Bentley, Mark Johnson, Clyde Dawson, Charles Stanton and Kelly Havens.

Shortly after Jim joined the University Libraries in 1994, he began his team-building campaign. Donuts, shirts, outings, training and coaching were part of his efforts to create the Systems Team. In his five years as the University Libraries' assistant director for systems, Jim has worked with a variety of excellent teams, two of which have transformed library operations and services. The first selected and implemented the ALEPH integrated library system (Sue Dietl, Doug Archer, Sylvia Frost, Mary English, Tom Lehman, Steve Hayes, Doug McKeown, Laura Sill, Bob Konicek, Kate Ward, Phil Andrzejewski, Carolyn Berzai and Lorry Zeugner). The second team was less formal, but equally important. Facilitating desktop computing within the Libraries, Andy Boze and Bill Sill worked with Electronic Resources (Carole Richter and Donna Stevenson) and an array of departmental computing consultants including Steve Hamilton, Mandy Havert, Elaine Savely, Catherine Kubitschek, Lucas Livingston, Sandy Stellem, Sandra Collins, Scott Gaglio, Clara Enriquez, David Williams and Linda Doversberger.

As these long lists of names reveal, Jim is quick to attribute accomplishments to the work of teams. Each team member knows, however, just how much Jim contributed in vision, encouragement, spirit and support.

Beyond the Notre Dame community, others know well Jim's values and commitments. He has long been an active member of Kiwanis, last year serving as the district chair for the Kiwanis World Wide Service Project. Co-sponsored by UNICEF, this group's goal is to eliminate iodine deficiency disorder from the face of the earth.

Jim and wife Debbie have two children, Michelle and Christi, who reflect their father's energy and commitment to service. Michelle is currently spending six months in Angola, working with war refugees. Her assignments include basic health and AIDS education and establishing a small library. While managing a triple major at Northland College, Christi works during the summers for the National Forest Service. Her ambition is to help fight forest fires.

At home and work, Jim's ideals and dreams are evident. Although we will miss his leadership and spontaneous office visits, we will long benefit from his 30 years of service to the University. From plans to cables to people, he has left us a network that will serve us well even as he is vaulting into new ventures.
University Libraries
Implement Electronic Reserves
by Thomas Lehman

During 1999 the University Libraries of Notre Dame took an important step towards the goal of offering digital access to their resources whenever possible, by automating one of the last remaining manual operations—reserves. Although other parts of the Libraries’ operations, such as acquisitions, circulation and interlibrary loan, have been automated since the 1980s, NOTIS, the integrated library system in use in the Libraries at the time, lacked functionality needed for reserves. One outcome of its late adoption of automation was that when the Reserve Book Room gained the capability to offer electronic access to its resources, it became the only Notre Dame library operation capable of offering online access to virtually all its resources.

What is electronic reserve and why should instructors and students be interested in it? In electronic reserves, course readings are digitized and placed online, making them available to students electronically, either over a campus network or over the Internet. Students are then able to access the readings from any computer capable of accessing the network. The documents may be read online, or, more typically, printed out.

The advantages over traditional paper reserves are significant. In the traditional reserves operation, instructors place books or journals, or photocopies of articles, chapters, past exams, solution sets, etc., on reserve for the use of students enrolled in a course. The loan period for items on reserve is much shorter than for other library materials, in order to make them accessible to more of the students enrolled in the course, by ensuring that no one person can check out the items for the duration of the course. However, paper reserves suffer from a number of inherent limitations. Only one student at a time can consult a course reading on reserve. To get a paper reserve reading, students must go to the library. Paper reserves are subject to wear and tear and loss. Paper reserves require maintenance, readings must be refilled or reshelved after use, statistics must be kept manually, etc.

Electronic reserves eliminate many of the disadvantages of paper reserves. Since the readings are available online over the Internet, students can consult them from any computer capable of accessing the Internet. This access is available to students 24 hours a day, 7 days a week, not just during the hours the library is open. Further, online readings are available anywhere the student has access to the Web, not just in the library. There is no limitation on how many students can consult a given reading at the same time. Electronic course readings are not subject to being lost or damaged, as are paper readings. An advantage for Reserve Book Room staff is that electronic course readings do not need to be refilled after students have finished using them.

At Notre Dame, electronic reserve was implemented through a pilot project involving 11 classes with 808 students. All course readings for each of the pilot classes were placed online. Readings were scanned and converted to PDF format. The PDF format was chosen because it offered the advantages of preserving the page format, the Acrobat reader is widely available at no cost, and files could be passed through an optical character recognition program (OCR), which converts the file from the scanned graphic format to an ASCII text file. The OCR process greatly reduces the file size, which has significant advantages: overall needs for file storage, as well as the time required to download and print the readings, are lessened.

The software program chosen to make the scanned course readings available online was WebCT (Web Course Tools). This software package provides a number of tools instructors can use to place courses online. WebCT offered several advantages for use in the Electronic Reserve Pilot Project: in addition to being supported 24 hours a day, 7 days a week by the OIT (something the Libraries are not currently equipped to undertake), WebCT offers the capability of mounting electronic files in most common file formats (PDF, Word, Excel, PowerPoint, etc.), is fully featured, powerful and flexible, and is already familiar to students whose instructors currently use WebCT.

One of the most important issues faced in the course of implementing the pilot project was the issue of copyright. U.S. law gives the creator of a work—the author, composer, artist, etc.—exclusive rights to it, including the right to reproduce the work. In scanning a work for the purpose of placing it on electronic reserve, the library is reproducing the work. While, to the author’s knowledge, library copying of a work for the purpose of placing it on reserve has not been contested in court, courts have ruled against defendants for unauthorized copying in other situations, most notably against Kinko’s for its course pack service (since discontinued), and against Texaco for unauthorized photocopying of journal articles by a Texaco research scientist. To avoid legal liability for copyright infringement when copying a work for electronic reserve, libraries have two options: 1) seek permission from the copyright holder, which is time consuming and may involve paying royalties, or, 2) rely on the fair use provisions of the copyright law.

Under the fair use provisions of the copyright statute, one does not have to request permission or pay royalties for copying done for several specified purposes, including teaching. Notre Dame is choosing to rely on the fair use exemption to cover its copying of works being placed on electronic reserve, as are many other academic libraries in the U.S.

To make sure that access to course readings is restricted to instructors and to students enrolled in a course, thus ensuring that the copying is protected by fair use provisions of the copyright statute, all course readings on electronic reserve are password protected.

At the end of the fall 1999 semester, students enrolled in courses participating in the Electronic Reserve Pilot Project evaluated their experience. The results were largely positive, with typical student comments being
"Extremely helpful," "It was much more convenient to access readings from anywhere on campus than always having to go to the library to get them," and "All courses should use this." Not all students had positive experiences: some had trouble following the instructions on entering passwords, others had trouble accessing the Acrobat Reader on some cluster PCs, while still others complained of poor print quality on some readings or experienced slow printing on certain printers.

The University Libraries are addressing these problems and have moved forward with expanded electronic reserves for the spring 2000 semester. As of this writing, 30 classes have signed up to participate. If the experience with electronic reserves at other libraries holds true at Notre Dame, the number of courses participating will continue to grow, making electronic reserves an increasingly important part of the University Libraries’ goal of delivering resources to users’ desktops.

Additional information on electronic reserves, including instructions, sample readings, and submission guidelines and procedures are available at the following URL: http://www.ereserves.nd.edu, or can be obtained by calling the Hesburgh Library Reserve Book Room at 631-7578.


Music Preservation
by Richard Jones

Of all the subject areas in which a library collects materials, music is the one in which the biggest discrepancy occurs between the aims of the library and the aims of the producers of our resources (i.e., the music publishers and recording/video manufacturers, not the composers and musicians). Generally speaking, music publishers and distributors -- whether of printed music on paper or on the Internet, or of recorded music in analog or digital form -- intend that their products should not be amenable to long-term preservation.

From about the middle of the 17th century, long before such practices became widespread among book publishers, music was printed on the cheapest, usually the most highly acidic paper. Wishing to underwrite the very expensive costs of engraving plates necessary for the initial printing of a piece of music, music publishers wanted to ensure a continuous and repetitive demand for their products. By printing music on paper that would disintegrate with normal usage, they assured that musicians would need to replace their scores regularly. Today, the paper looks and feels better, but, in most cases, the acidity factor remains. The better looking paper is used largely because it is harder and harder to find the “cheap” stuff.

Binding practices for music reflect a similar history. The pages were either left loose -- and thus easily lost -- or fastened together by staples (of the “immediate rust” variety) or with pastes that were of three types: (1) those which dried up before the music left the publisher and allowed pages to fall out before it was sold; (2) those which were highly corrosive and started the paper and binding degradation process before the purchaser got his or her hands on it; and (3) those which were so hard and tight that getting any page to lie open on a music-stand or table required “breaking the spine” and thus defeated the purpose of binding. The state of music binding by the publishers is often a little better today, but, again, largely because the self-degrading pastes are no longer easily available; rusty staples and loose, unbound publications still abound.

In the second half of the 20th century, a few publishers began publishing scores, the intent of which was preservation of the music contained therein. These publications, the scholarly “monumental” editions of music -- usually described by musical scholars and librarians as Gesamtausgaben (i.e., “Complete Works”) and Denkmäler (i.e., “Historical Collections”), require gigantic amounts of time and money to produce. They are printed on high quality paper paired with bindings that allow for the appropriate placement of music on a table for research or a music stand for performance. Yet not all publishers of such celebrated musical sets consistently match the quality of their content to quality in the presentation. The first such set -- the Bach Gesellschaft (the first volume was published in 1851) -- was printed on paper that, less than 15 years later, was flaking away and was held together with bindings that barely supported the weight of the cheap paper. A number of major contemporary publishers of these essential “monuments of music” still maintain this earlier lack of standards in the quality of their publications. Further, only one of the publishers of the scholarly, monumental editions publishes “practical” (i.e., less expensive works intended for regular use by performers) editions that match the scholarly ones in quality of production.

The developers of “digital books” seem completely uninterested in developing a similar system for distributing music. They specifically mention the difficulties of dealing with the time factor (music is “sound controlled in time”) and the lack of a market sufficient to offset the development costs. Currently some composers issue their works online, but this, it would seem, is more a reaction to the vagaries and financial risks of the music publishing industry than the precursor of a new musical distribution system. Most musicians would find using electronic music parts very difficult, and many musicians, when confronted by electronically stored music,
simply convert the electronic symbols to symbols on paper for study and performance. Music libraries that wish to preserve music distributed in this format probably will need to follow suit for some time into the future, and, thus, it seems likely that music will be a paper-based collection. We need to develop storage and preservation systems that will reflect the nature of the materials and their use and maintain them while many other subject areas may be very much different.

Music that is recorded, as opposed to printed, reflects similar problems in preservation. Digitally recorded sound is a wonderful medium for reproduction and short-term storage, and it makes distribution much easier. Storing digital music, however, requires tremendous amounts of space -- even with the greatest compression systems -- and the use of compression systems can diminish the quality of the sound. Sound quality is not merely "important" but rather "essential" to any serious study.

Compact discs were welcomed as a long-term preservation medium for sound. Long-term maintenance, however, was never the intent -- quite the reverse! Recent published materials by SONY engineers indicate that support for the development of CD technology almost disappeared for fear that the market for recording sales would diminish because CDs might "last forever." Fortunately for the technology, the recording industry marketers pointed out that longevity of a recording was irrelevant in most of the sales: rarely was a record popular for long enough to be concerned about preservation (obviously they were not considering the library market!). So they went ahead, believing that preservation was irrelevant; it certainly was never their intent to develop a medium that would last. Indeed, as tests of aging and normal use demonstrate, it was not their achievement either.

Good digital recorded music distribution systems will be available to music libraries in the future, but they will need to have a lot of storage space and emphasize a much different type of signal compression, greater sampling rates and full maintenance of sound quality, not simply distribution. All of this is useless, of course, unless it is used to address preservation of older analog recordings -- discs, tapes, cassettes, wires. These were mediums in which even proper, careful use degraded the sound quality and fidelity, but the musical performances thus recorded must be preserved for study and historical documentation. We cannot depend on the record industry to re-release all of its older materials.

The lack of consideration given to longevity of their products by many music publishers and recording manufacturers, the special stress that appropriate use (both performance and study) puts on a music collection, and the nature of a collection that is and will be based on paper and online printed music and on analog and digital recordings place the long-term accessibility of a music collection in jeopardy. It is necessary to develop special binding, storage, housing and preservation techniques that recognize and take into account these factors. We describe this approach as "programmatic music preservation."

Programmatic music preservation implies that preservation decisions are integral to the music program. Preservation considerations, then, develop from collection development decisions, which are, of course, based on use patterns and curricular considerations. In practical terms, this means that each item is considered and treated for preservation as it is acquired and with reference to the collection development program of the area. The University Libraries of Notre Dame have developed just such a policy; that is, a preservation policy for the music collection that mirrors the collection development policy. In doing so, the properties of the "usual" form of each type of music and musical format were considered: What does a set of parts for a string quartet have in common with parts for other chamber music combinations? Are all string quartets alike? Do piano sonatas usually fall into a common format? What are the usual characteristics of an opera vocal score? The conclusions were examined and helped to shape a decision paper that outlined the nature of each area and the possible preservation procedures to be applied to each area and format of the collection. Now, every new item added to the collection can be appropriately treated -- with rare exceptions (also provided for in the decision paper) -- in accordance with the decisions made. The principles of programmatic preservation are two:

1. A preservation decision must be made about every newly acquired item, and that decision should be based on the collection development policy for the area. (The decision can be a negative one: we need this for this year only, so don't do anything);

2. The decision should be based on two considerations:
   a. Anything intrinsic to the item that would mitigate against or for the item's being preserved -- paper quality, stress factors, bindings, etc., as well as the nature of the music; and
   b. The potential expected use to which the item will be put.

In this regard, we must admit that the distinction between "scholarly" and "practical" editions is an artificial one. While it is true that "complete works" and "monuments of music" sets are published with an ultimate goal of making the music more accessible for research, sometimes these Gesamtausgaben and Denkmäler are the only available performance source. Although we may insist that performers use photocopies rather than the original, these really are performance publications also. On the other hand, often an inexpensively edited, "slap-dash" edition of a work may be the only score available for research, analysis or study: it has become "nonpractical" if you will. We must remember that all music has the potential to be used differently than we, as librarians, intend that it should.

Once the preservation decision paper had been written and implemented for new acquisitions, its policies
were applied retrospectively also. Almost immediately, Preservation Department personnel began work on the existing collection. They “swept” through the music stacks, examining each item in the collection (books, journals, and music) and listing what needed to be done. Piece by piece, they addressed each set of problems in an almost production line manner: poor bindings were replaced; acidic publications were reformatted; missing or damaged pages were replaced; loose parts were bound for the first time, etc. Brittish items were gathered for examination by the music librarian and evaluated as if being considered for initial purchase. Some items were deemed irreplaceable and sent for reformattting; others could be easily replaced and new copies were purchased; these then entered the preservation process as new acquisitions. Six years ago, when the project began, the collection looked to be 150 years old and seemed to be falling apart; now it looks as if we just acquired it.

The Libraries are beginning to attack the recorded music collection in a similar manner. Using the printed music decision paper as a model, similar decisions will be made about each type of musical recording. The intent is to create two digital copies of each analog recording. One copy will be retained on a long-lasting storage medium as a preservation copy; the other will be stored on a server for patron use. The use copy will be “tied” by URL-type links to the bibliographic description in the library catalog. Students, faculty and library patrons will be able to retrieve the recorded sounds by “clicking” on an appropriate symbol in the catalog record and have the sounds delivered in a quality sound environment to their own computer. Of course, this must be accomplished in an atmosphere that recognizes and respects the copyright of the original materials.

As an art, music is a subject area in which printed notes, whether paper or digital in form, and recorded sound never lose their importance, regardless of the technology used to deliver them to the listener. An understanding of the nature of a piece of music is a culmination of all of the manuscripts, scores and performances -- live and recorded -- of the past and of the future. A “definitive” score or performance is one that culminates all of what has gone before it and meets the aesthetic standards of the current day; it will be replaced at some later time by a new “definitive” performance or score that incorporates all that is good in all that has preceded it. There is no score, no matter how “unscholarly” or “idiosyncratic,” and no performance, no matter how “old-fashioned” or “inauthentic,” that does not add measurably to our knowledge and understanding of the nature of the music itself. It is the intent of the University Libraries of Notre Dame that the music collections shall, within the scope of our collecting policies, maintain and preserve a comprehensive picture of “the music” for the scholar and the performer. With the mutual cooperation of the Preservation Department and the Music Collections Office and the support of the library administration, this can and will be accomplished.

Marmion to Head Information Systems and Access

Daniel K. Marmion has been named associate director for the Information Systems and Access Division in the University Libraries. The appointment was effective April 1. Marmion has served since 1995 as assistant dean of library technology and systems at Western Michigan University. He holds a B.A. in history and social sciences and an M.S. in information science, both from the University of North Texas.

Marmion is currently editor of Information Technology and Libraries, a refereed journal published quarterly by the Library and Information Technology Association, a division of the American Library Association. He is the author of numerous articles and reviews in the field of library automation. Marmion is a frequent speaker at regional, national and international library conferences, and has been a member of and chaired numerous professional committees. The newly configured Information Systems and Access Division includes the Business Information Center (BIC), Desktop (Computing) and Network Services, the Electronic Resources Department, the Library System (ALEPH) Department and the Serials Department.
Why Purchase Facsimiles?

by Marina Smyth

The practice of reproducing text or images is a commonplace of modern life. We think nothing of putting copies of artwork on our walls, of photocopying selections of books we need to read and of sending a fax (that is, a facsimile, a “make-alike”) of documents to distant destinations. In all cases the copy serves some specific function, whether to give aesthetic pleasure or to fulfill some very practical utilitarian purpose. In all cases, the benefit is provided by the increased ease of access to some essential element in the original being reproduced.

This holds true also for the facsimile of a manuscript of the Middle Ages, that is, for a copy which is as close as technologically possible to the original handwritten book produced sometime during the period ranging approximately from AD 500 to 1500. There is of course nothing like the real thing, and the University Libraries of Notre Dame own some 20 medieval books (or codices) originating from western Europe, which are put to good use in training medievalists of the future in the reading, study and careful handling of these wonderful artifacts which transmit to us the culture of the past. It remains that manuscripts are one of a kind and cannot be replaced, that they are dispersed throughout the world, and have become very costly, typically beyond the reach of academic institutions -- though the Medieval Institute at Notre Dame participates in collaborative purchases in order to keep as many as possible of these precious items in libraries where they will be available to scholars. For their better preservation, manuscripts also need to be handled with great care and cannot be freely consulted by non-experts. It follows that the individual interested in the Middle Ages must generally be content to see, at best, a couple of pages opened in a glass case, and is therefore deprived of the possibility of comprehending what a medieval book is really like.

The modern facsimile obviates these problems by giving far more generous access to the contents of these wonderful books. To give a simple example: undergraduates must come to the Rare Book Room to be shown one of Notre Dame's medieval manuscripts, but a professor can bring the facsimile of some manuscript from the Vatican Library to his class across the campus, where the students can be allowed to turn the pages freely, after they have been taught a modicum of caution in handling the item. In fact, the professor might wish to bring to class the facsimiles of several manuscripts preserved in different libraries, as could be required for comparative purposes in an art class or in a class on the history of the book. The collection of facsimiles now available in the Medieval Institute Library makes such comparisons readily possible.

Facsimiles come in many forms, but the typical modern facsimile reproduces a codex in the exact same size and coloring as the original, even attempting to replicate the thickness and texture of the parchment of the original folios, as well as the flaws it may contain. Some of these flaws were there at the time the manuscript was written, and showing students that the text was sometimes written on obviously defective sheets -- simply avoiding holes, for instance -- is an effective way of conveying the high cost of parchment production in the Middle Ages. Producing examples in a facsimile of illuminations which have clearly been mutilated by some previous owner of the original, who wanted nice tidy edges to the pages of the codex he was rebinding, is a good warning to students to be on the lookout for such practices: at some future time, they may have to work with a manuscript which is lacking vital marginal notations for this very reason.

Tacuinum Sanitatis.
Österreichische Nationalbibliothek (Vienna, Austria), Codex Vindoboniensis 2396, fol. 7v. Facsimile edition by Akademische Druck- u. Verlagsanstalt, Graz/Austria, 1984.

Allowing a young person to turn the pages of a facsimile is a powerful means of arousing wonder at the skill and patience of those early scribes who copied page after page of text, and for the artists who decorated their work. It is also possible to show how a codex is assembled, how it typically contains several texts which are sometimes related by content or date, sometimes not, and which occur very often in completely different scripts. Sometimes, on the contrary, a
New at the Wired Libraries: Academic Press IDEAL!

by Carole Richter

A notable expansion of electronic journal holdings by the University Libraries was gained with the recent subscription to the IDEAL (International Digital Electronic Access Library) package of 175 Web-based research journals published by Academic Press. Titles fall into broad subject categories across many disciplines, including biomedical sciences, business and law, computer science, economics and finance, engineering, life sciences, mathematics, physical and environmental sciences and social sciences.

The NorthEast Research Libraries consortium (NERL) was formed several years ago specifically to take advantage of the Academic Press electronic journal offer to library consortia. NERL institutions include Yale, Columbia, Dartmouth, Brown, the University of Pennsylvania, Cornell, Massachusetts Institute of Technology, the University of Massachusetts, Princeton and Harvard. The University of Notre Dame (the one geographic outsider) was invited to join this prestigious group two years ago in recognition of shared interest in negotiating access to research-level electronic resources. Electronic databases acquired by the University Libraries under NERL auspices include the highly desired Web of Science (including extension of the backfile to 1975), Current Contents (January 2000), a number of full-text Chadwyck-Healey literature databases (Literature Online), as well as Historical Index to the New York Times, Acta Sanctorum and Art Theorists of the Italian Renaissance.

Electronic access to journal literature allows researchers the convenience of working from home, office, residence halls or remote locations using the University proxy server (see 'Access for Remote Users' on the Libraries' Electronic Resources page: http://www.nd.edu/~ndlibs/eresources/gateway/). Researchers can browse tables of contents, search article abstracts, titles or subjects. Full-text articles can be viewed using the Adobe Acrobat Reader software, a standard component of campus-wide OIT supported software. Articles can be printed, or downloaded and saved in the user’s personal AFS space or computer storage. An ‘Alert’ feature allows any authorized user to register for e-mail notification of Table of Contents updates for specific titles.

Thanks to financial support from both the Provost’s Office and the Graduate School, Academic Press journals include complete full-text content back to 1993. IDEAL journals are available from the Libraries’ homepage, from the Electronic Journals section of the Electronic Resources gateway and from the individual records for these titles in the Libraries’ online catalog. Future enhancements may include article links to online indexes such as Web of Science, Biological Abstracts, PsycINFO, MathSciNet and others.

The University Libraries already subscribe to the JSTOR and Project Muse electronic journal packages and

http://www.nd.edu/~medvlib/facsimiles.html
have links to the electronic versions of many titles which we currently receive in print. The wave of the future appears to be more publisher options for electronic access to complete packages at some percentage of print cost. Several “trial” options are currently available from the Libraries’ homepage, including a NERL-sponsored trial for Elsevier Science Direct Electronic Journals (more than 1,100 titles). Please take a look at these and help us think about the potential gains and pitfalls as we move toward an increasingly digital serials collection.

Kanzler New Instructional Coordinator

After four years as instructional service librarian at the University of Southern Indiana, Joni Kanzler joined the library faculty in early January as coordinator of library instruction. Kanzler earned a B.A. in library media education with minors in Spanish and secondary education from Western Kentucky University in 1994 and an M.L.S. from the Indiana University (Bloomington) School of Library and Information Science in 1995.

Truitt Heads ALEPH Department

On February 14 Marc Truitt joined the University Libraries as systems librarian and will serve as head of the Library System (ALEPH) Department within the newly configured Information Systems and Access Division. Truitt comes to Notre Dame from Kansas City, Missouri, where he has held a dual position since 1998 as head of both the Systems Department at Linda Hall Library and the Leonardo Project, an automation partnership of the Linda Hall Library and the Spencer Art Reference Library, Nelson-Atkins Museum of Art. He holds a B.A. in Russian and East European studies from Yale, an M.A. in history from Stanford and an M.S. in library science from Columbia. In addition to his extensive systems expertise, Truitt brings experience gained in various library technical services units at both Yale and Princeton, including acquisitions and original cataloging.

In her brief career Kanzler has been professionally active in both the American Library Association and the Indiana Library Federation. She is currently a member of the latter’s Bibliographic Instruction/User Education Steering Committee. In addition, she has written successful grant applications and published in the area of library instruction. Kanzler is already working collaboratively with the First Year Writing Program and the First Year of Studies in reviewing and eventually restructuring the University Libraries’ instructional program. She is particularly interested in promoting active learning through student and faculty participation.
On March 6 Cheryl Smith joined the University Libraries’ faculty as education/psychology reference librarian. Smith holds a B.A. in psychology from Earlham College and an M.L.S. from Indiana University, Bloomington. She also earned her teacher certification at IU. In addition to offering assistance at the Hesburgh Reference Desk, Smith is assuming subject liaison responsibilities for both psychology and education. She can be reached at 219/631-4271 or by email at Cheryl.S.Smith.454@nd.edu.