

MOVEABLE TYPE

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Collaborate and Merge: Orbis Cascade Alliance

By Lizabeth (Betsy) A. Wilson

A COUPLE OF YEARS back, advertisements for J.D. Edwards began appearing in magazines such as *Time* and *Forbes*. A businessman stands on a busy street corner.



Betsy A. Wilson

Crowds rush by him. He holds a sign that reads "Collaborate or die."

"Collaborate or die" may be a bit of an overstatement. Collaboration may not pose a life or death choice, but it is a requirement if libraries and librarians are going to provide the breadth of quality information and services that their users need in the 21st century. Collaboration is the air that librarians breathe. For decades, libraries have been working together to share their collections and bring users the materials they need through traditional services such as interlibrary loan. In the 1970s library visionaries like Hugh Atkinson demonstrated that all libraries, the largest as well as the smallest, benefited from shared catalogs and delivery systems. The stakes are now higher given the burgeoning amount of information and new formats, and the approaches that libraries use are much more sophisticated.

This year marked the merger of Orbis and Cascade, two successful academic library consortia, and a new era in library collaboration in the Pacific Northwest. The resulting Orbis Cascade Alliance (<http://libweb.uoregon.edu/orbis/>) is a private and public collaborative venture serving the faculty, staff, and the equivalent of more than 174,000 full time students enrolled at 27 member colleges, universities, and community colleges. The Alliance provides service to an estimated 95 percent of all students enrolled in higher education in Washington and Oregon.

Founded in 1993 with funds provided by the Meyer Memorial Trust, the Orbis library consortium had grown from five to 20 members. The Cascade consortium was founded in

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Old Meets New: Collection Development in the Electronic Age

By Joni R. Roberts and Ford Schmidt

The current world of collection development is complex, confusing, irritating and at the same time, exciting. The increasing cost of periodicals in light of stagnant budgets, the interplay between print and non-print, and the question of access vs. ownership, are all interesting dilemmas that libraries must confront. With all of the challenging collection issues facing librarians, it is doubly exciting to focus our attention on electronic resources of a different nature from electronic journals or periodical indexes, full text resources such as *Early English Books Online*, *Evans Digital Edition*, and *Original Sources*.

Early English Books Online (EEBO) is a digital version of *Early English Books I*, 1475-1640 (Pollard and Redgrave, Short-Title Catalogue I), *Early English Books II*, 1641-1700 (Wing, Short-Title Catalogue II), *Early English Books Tract Supplement*, 16th and 17th centuries, and the *Thomason Tracts*, 1640-1661. These materials were originally filmed by UMI (University Microfilms) starting in 1938 and made available on 5,295 microfilm reels. For a small liberal arts college, providing the resources and space for purchasing, storing, processing, maintaining, and providing access to such a collection was difficult. Convincing undergraduate researchers to use such documents on microfilm was another stumbling block. *EEBO* allows us to offer easy, convenient access to documents not usually made available to students and faculty at liberal arts colleges without requiring us to buy multiple microfilm cabinets.

When digitization is complete, *EEBO* will include over 125,000 titles and will be of particular interest to students and faculty in history, the history of science, politics, philosophy, religion, arts, music, and English. It offers access to literary treasures such as the First Folio edition of Shakespeare's plays and the earliest edition of Chaucer's *Canterbury Tales*. It contains books by Boyle, Newton and Galileo. It includes almanacs, broadsides, calendars, pamphlets, sermons, ballads, carols, auction catalogs, letters, proclamations, and much more. The *Thomason Tracts* contains about 80 percent of what was published during an important and tumultuous time in British history, 1640-1661, and includes political speeches, religious tracts, court gossip, ser-

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University Librarian Retires

LARRY R. OBERG, UNIVERSITY LIBRARIAN OF THE Mark O. Hatfield Library and editor of *Moveable Type*, will retire at the end of December 2003 after 11 years at Willamette University. Under Larry's guidance, the Hatfield Library has expanded its collections, embraced technology, and opened the library to the Salem community. Larry has fostered innovation through charter membership in Orbis, a Pacific Northwest consortium, and he was instrumental in the library being awarded membership in the Oberlin Group. He is well known for his longstanding advocacy of library support staff. Throughout his career, Larry has played an active role in the library profession; particularly noteworthy are his many insightful and frequently cited articles and other writings. Larry's many talents and expertise will be sorely missed by the Hatfield Library staff, the campus community and by the profession as a whole. ■

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1995 with state funding and offered similar services to Washington's six public baccalaureate institutions. Both consortia realized that by merging they could create much more value for their universities and colleges, and ultimately to the entire region. In this case, bigger is definitely better.

Over the past year, representatives of the two consortia crafted a Memorandum of Understanding, which has been signed by the library directors and presidents of the 27 member institutions. The Orbis Cascade Alliance held its first meeting of library directors in spring 2003. While students and faculty were away for summer break, the Alliance merged the two consortial catalogs to form Summit. Literally overnight access went from 11 million to 22 million items at one's fingertips without additional cost.

Summit (<http://summit.orbiscascade.org/>) is the unified catalog of member libraries in Oregon and Washington. Through Summit, students and faculty have access to books, sound recordings, films, videotapes, and more. With a single search, users can view and borrow materials from the collections of 27 libraries. Summit is a fully integrated database that is easy to use and features continually updated circulation information.

Faculty, students, and staff at member institutions have on-site and automated borrowing privileges at any Alliance library. Requested materials are delivered to a campus of the individual's choice within 48 hours. This service is made possible by the Innovative Interfaces INN-Reach union catalog computer system coupled with a courier network. Last year Alliance requests exceeded 154,000, and are expected to set a record this coming year.

The Alliance doesn't just zip books around the Pacific Northwest. The Alliance uses its collective financial power to purchase and license digital resources such as electronic journals, commercial databases, and reference tools. The Alliance pools technical and licensing expertise and leverages the advantage of a large group for negotiating low prices and favorable terms.

Through the Orbis Cascade Alliance, academic libraries across two states are collaborating and merging their collections and services for the benefit of their respective communities. These pioneering libraries have moved beyond the warning to "collaborate or die" and are demonstrating how to "collaborate and thrive" in the 21st century. ■

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A View from the Library

Between Tradition and Innovation:

Library Leadership in a Period of Change

By Michael W. Spalti

Over the past decade, the convergence of computer technology and telecommunication has incited numerous, McLuhanesque pronouncements about a new culture of information. Today, calls for computer literacy, information literacy, and multimedia literacy abound. Animated conversations about the role of multimedia literacy within the curriculum are beginning to occur among faculty. The trend overall is positive and exciting.

Yet we have also learned, over the past decade, to be cautious about predictions, especially catchy predictions of inevitable change. Even the most thoughtful discussions of transformation within academic discourse remind us, sometimes in spite of themselves, that the order of the day is uncertainty rather than inevitability. Indeed, we all know that change is afoot. But sweeping prediction, by its very nature, requires an oracular voice that obscures the complexity of the present moment.

As a roadmap to the future, the incremental lessons learned through practice are the most reliable guides that we have, and a fundamental fact of academic life today is the critical role that the practice of librarianship plays in the process of change. Librarians rely on theory, of course. And we make conscious and careful assumptions about the nature and direction of our enterprise. But in libraries, as in the classroom, theory is constantly under the tutelage of practice.

Step into an academic library today and you will see evidence of both tradition and innovation. On the side of tradition, books still line the shelves, and new books are being added constantly. Students use these materials in quiet study areas, much as they have for generations. They consult a library catalog designed to organize this printed material, and, through interlibrary loan and consortial lending, they request books and journal articles in large numbers. Librarians guide students to reference works that are similar in structure and intent to works of the eighteenth and nineteenth centuries. Reading, writing, and textual literacy predominate.

In this same library you will also see students consulting Internet resources from wireless laptops. Locating and navigating Web sites is a more frequent activity than navigating the reference collection, and links between citations and online full-text articles have streamlined the research process dramatically. The bookish library catalog has been stretched to include records for thousands of online materials. Librarians help students not only to access this information, but also to evaluate it in ways that would not have been necessary a decade ago. An increasing amount of the content sought is non-textual.

It is tempting to look at these two, juxtaposed realities and see them in terms of a simple transition, a one-to-one substitution of the old for the new. But so far, at least, this does not appear to be the case in practice. We live in a hybrid reality that stubbornly resists simplification. And within this reality the intellectual capital required to manage the library is increasing over time. Should the library reinforce its traditional place in academic culture? Should it work to redefine its role? If both are necessary, where do we find the required time and resources? Where should our priorities lie?

Answers to these questions touch the core of the University's teaching and research mission. It is the continuing challenge of library leadership to address these issues directly, in a way that is sensitive to local needs and possibilities, and Willamette University is fortunate to have had library leadership that is up to this difficult challenge.

Mary McCarthy once quipped that "the mark of the historic is the nonchalance with which it picks up an individual and drops him into a trend ...". In contrast to McCarthy's studied indifference, Larry Oberg's tenure at Willamette and his years within the profession are measured by the degree to which he has defined the trend, through leadership, sensitivity, and clear-headed dialog about college librarianship. In the pages of this and other publications and in countless conversations, meetings, and public events, the University Librarian has asked difficult questions and provoked us to consider the proper balance between tradition and innovation. Under Larry's leadership, the Mark O. Hatfield Library is finding its way through a period of significant change. He leaves the library a far better, and far wiser, place than he inherited eleven years ago. ■

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A Most Un-Digital Man:

Charles Evans and the *Evans Digital Edition*

By Seth A. Cotlar

Ever wondered what an eighteenth century cookbook looked like? Curious about what might lay between the covers of a 1796 joke book entitled *Tom Paine's Jest*s? These are just two of the over 36,000 texts from seventeenth and eighteenth century America that are now instantly accessible through the *Evans Digital Edition* at the Hatfield Library. Until this year this collection was stored on tens of thousands of microfiche cards and they could be accessed at only three libraries in Oregon (the University of Oregon, Oregon State, and Lewis and Clark). But now, thanks to the support of the Whipple family, the full text of every book, pamphlet, and broadside printed in North America between 1639 and 1800 can be searched, read and printed from any computer hooked up to the Willamette University system.

This collection will be an invaluable resource for students of history, religion, politics, literature and many other fields. The cookbook mentioned above – *The frugal housewife, or Complete woman cook. Wherein the art of dressing all sorts of viands, with cleanliness, decency, and elegance, is explained in five hundred approved receipts ...* – is just one example of the unpredictable riches contained in this collection. While the collection of course overflows with sermons, hymnals, almanacs, and political tracts, it also contains innumerable plays, novels, games, dictionaries, children's books and even acrostics. The Evans homepage has an index listing dozens of genres, so with one click you can immediately delve into whatever sort of text piques your curiosity.

This digital collection culminates a process of information collection and dissemination that began over a hundred years ago as the pet project of a most un-digital man, Charles Evans. Born in 1850 and orphaned at the age of nine, Evans spent his childhood at the Boston Asylum and Farm School for Indigent Boys. Evans discovered the world of books when a wealthy benefactor offered him a job as a library assistant at the Boston Athenaeum. Despite the Athenaeum's wealth and prestige, its catalog – comprised of little strips of paper pasted into deteriorating books – was essentially useless. Within a few years Evans developed an uncanny ability to find almost any book in the library's poorly organized collection of over 100,000 volumes. It was this attention to detail and virtually encyclopedic mind that suited Evans well for what would become his life's (scantly paid) work, the creation of a bibliography containing the publication details of everything printed in North America before 1800.

Starting in the mid-1890s when he took a job at the Newberry Library in Chicago, Evans began keeping track of every early American publication he came across, jotting down the relevant bibliographical information on three-by-five slips of paper that he cut in half and then stored in corset boxes. He went public with his first volume (covering the years 1639-1729) in 1902. After accumulating about

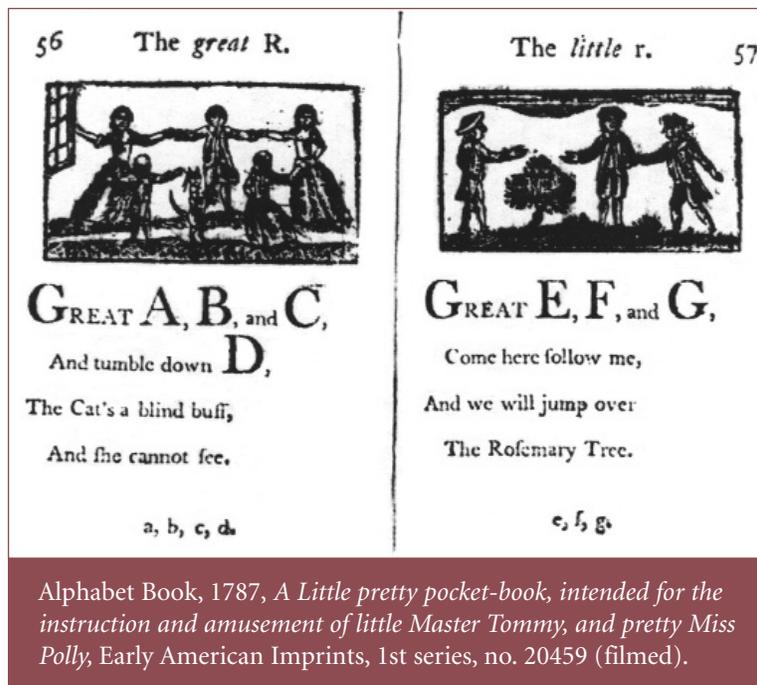
200 subscriptions, he had 500 copies printed up (on paper that he personally chose) and bound (in English red buckram that he procured through the Newberry). Evans had these finished copies stacked neatly in the front hall of his house, and over the course of several days he signed each one, packaged it for delivery, and then personally took it to the post office. Evans had the time to micro-manage every

aspect of his publication because the Chicago Historical Society (the last of his many employers) had fired him for the "obstinacy of [his] disposition."¹ Indeed, the very personality traits that made him an excellent bibliographer (we might call it obsessive compulsive disorder today) made him a miserable employee.

The first volume of his *American Bibliography* was received with much surprise and skepticism. Evans was a virtual unknown in the world of bibliography (he had publicly criticized and shunned the newly formed American

Bibliographic Society), and librarians had little reason to trust the thoroughness of his work. Since no comparable work had ever been attempted, let alone produced, however, librarians across the nation purchased the book and quickly began marveling at its scope and quality. Over the next thirty years Evans produced twelve more volumes of his bibliography, and even though scholars have uncovered several thousand texts that Evans did not include and have exposed hundreds of small mistakes, it remains today the standard work in the field.

In producing his bibliography, Evans primarily had book collectors and librarians in mind. Each listing included the names of the libraries that owned each text and how much they had sold for at the most recent book auction. It was not until 1955, twenty years after Evans's death, that the Readex Corporation used his bibliography as the basis for a micro-opaque collection that included the full text of the documents Evans had catalogued. This technology was obsolete by the late 1970s, and in 1983 Newsbank transferred this collection onto more easily readable and printable microfiche. The recent leap into the world of digital reproduction, thus, is just another step in a process that



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New Databases Abound

ALTHOUGH RECENT YEARS HAVE SEEN A slowing in the acquisition of online resources, in a flurry of activity just weeks before the beginning of the fall 2003 semester, the Hatfield Library acquired several new databases.

Original Sources is a searchable, full-text collection of primary resources in history, literature, mathematics and science, social sciences, religion and philosophy, language, and political science and law.

ARTFL contains nearly 2,000 texts, ranging from classic works of French literature to non-fiction prose and technical writing.

Chronologically, it covers the eighteenth, nineteenth and twentieth centuries, with a smaller selection of seventeenth century texts as well as some medieval and Renaissance texts.

L'Année Philologique is the online version of the standard analytical and critical bibliography for the study of Greek and Roman antiquity. The database contains over 375,000 bibliographic records for the years 1969 to 2001, with 12,500 new records to be added each year. Over 1,500 periodicals as well as 500 articles in collections and conference papers are analyzed each year.

Iter: Gateway to the Middle Ages and Renaissance offers a bibliography of close to 550,000 records for articles, essays, books, and reviews of great use to scholars interested in the Middle Ages and Renaissance periods (400-1700). It includes *Iter Italicum*, a listing of uncataloged manuscripts in Italian, as well as the full text of the *Renaissance Quarterly*.

Columbia Granger's World of Poetry is the online version of several classic print resources indexing works of poetry, including the *Columbia Granger's Index to Poetry in Anthologies* and the *Columbia Granger's Index to Poetry in Collected and Selected Works*. It also provides biographical information about many of the poets included in the database.

Literature Resource Center, produced by Gale, provides access to biographies, bibliographies, and critical analyses of authors from every age and literary discipline. It contains the full text of many of Gale's print literary criticism sets including *Dictionary of Literary Biography*, *Contemporary Authors*, and *Contemporary Literary Criticism*.

Oxford Reference Online was actually added to the collection last spring, but late enough that few researchers were able to make use of

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St. Nicholas (Un)Preserve Us!

Pickled Boys Resurrected in the

By Ann M. Nicgorski

One of the great treasures of the Hatfield Library is a rare illuminated manuscript from the second quarter of the 15th century, a Flemish Book of Hours (Tournai use) that is known to the Willamette community by the Latin title on its red, 19th-century calfskin binding, *Praeces Piae*, literally "Pious Prayers." The manuscript was most likely donated to the library during the 1940s or 50s by Mr. Charles E. McCulloch, then chairman of the Board of Trustees. Other past owners of the book include Madame van Huerne de Puyenbeke, née de Schietere de Lophem (*ex libris*), and Marie Frasois (?) Treau, according to an inscription dated 1678. These women may well be descendants of the original, probably female, owner, since wealthy women typically received small Books of Hours as dowry presents and then passed them down to later generations as heirlooms.

The Hatfield Library's *Praeces Piae* is a very good example of this type of Book of Hours that derives its name from the eight different times or hours of the day (Matins, Lauds, Prime, Terce, Sext, None, Vespers, and Compline) when conventional prayers were recited. Although Books of Hours are incredibly varied, certain texts and illustrations are typically found together. Here, the text is in Latin and French and the sections include a Calendar (listing important feast days throughout the year); Hours of the Cross, of the Holy Spirit, and of the Virgin; Psalms; Gospel Lessons; the Office of the Dead; Prayers to Male and Female Saints; as well as five large and eight small, hand-painted miniatures. Typical scenes include a

Crucifixion for the Hours of the Cross, a Pentecost for the Hours of the Holy Spirit, an Annunciation for the Hours of the Virgin, and a Funeral at the start of the Office of the Dead. The general style and ornamentation of these images as well as the specific liturgical content of the associated texts (which vary from town to town and from region to region) has led P.W. Parshall (p. 18) to identify this text with others written for the major diocese of Tournai (in modern Belgium). Despite the number of miniatures and the copious use of gold leaf, however, the images of the Hatfield Library's *Praeces*

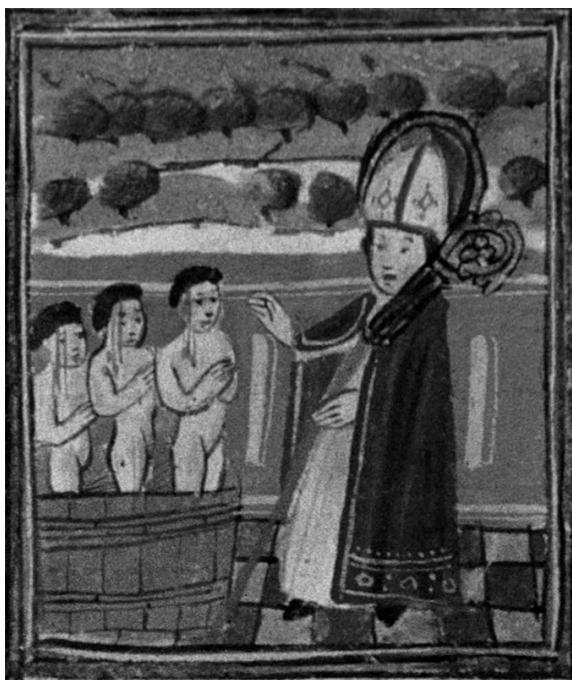


figure 1

Piae are surprisingly awkward and provincial in style, a fact that might be explained by shifting values (quantity of images and rich materials over subtlety and preciousness of style) within the broader context of the increasingly commercial society of Flanders in the early 15th century.

One way that Books of Hours were personalized was by the inclusion of prayers to special saints and illuminations of selected favorites. The Hatfield Library's *Praeces Piae* features six miniatures of saints including Sts. Catherine, Agatha, Barbara, Sebastian, Anthony, and Nicholas. Recently, on the occasion of curating an exhibition entitled "Discovering the Real St. Nicholas: Orthodox Icons from American Collections" (November 1, 2003 through January 3, 2004, in the Study Gallery at the Hallie Ford Museum of Art, Willamette University), I had the opportunity to re-examine the image of St. Nicholas from this manuscript (Figure 1). Identified by A. Birnbaum (p. 4) as a scene of St. Nicholas blessing three injured mariners, the scene is actually more sinister in nature depicting what has

Hatfield Library's *Praeces Piae*

become known as the "Legend of the Pickled Boys." In the earliest extant literary source for this tale, a "miracle play" preserved in an 11th- or 12th-century manuscript from Hildesheim now in London (British Museum MS. Add. 22414, fos. 3-4), three young scholars are traveling to a religious school when they stop for the night at a desolate inn. The innkeeper, along with his wife, kills them for their money, but St. Nicholas, who appears in disguise, invokes God's assistance and resurrects them. Over time, the story becomes more gruesome. During a famine, three young boys are lost in the woods. An evil innkeeper kills them and places their dismembered bodies

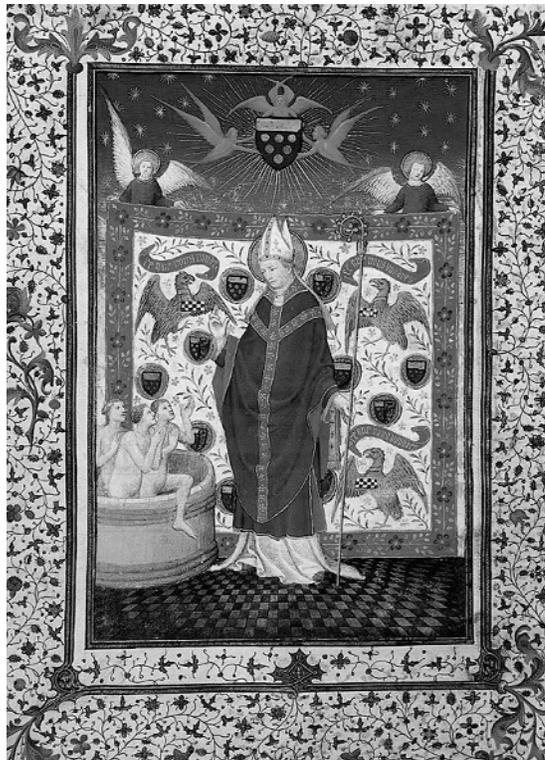


figure 2

in a salting tub in order to have some meat to serve to his guests. St. Nicholas arrives at the inn, orders dinner, and perceiving what he has been served, resurrects the children from the pickle barrel. It is this version of the story that we find, for example, in Benjamin Britten's well-known cantata "St. Nicholas" (op. 42), composed 1948, where three choirboys, playing the part of the Pickled Boys, sing "Alleluia" as they rise up from the brine tub. The story may also be familiar to some readers from the once popular children's book, *The Dutch Twins* (1911), by Lucy Fitch Perkins.

Where and how, you might be wondering, did this rather absurd story become associated with St. Nicholas of Myra and Bari, a bishop of the 4th century? Well, it seems that no one really knows. All that is certain is that the story is unknown in the Orthodox East but very popular in France, England, and Northern Europe from the 12th century onwards. Some scholars have speculated unconvincingly that the story arose from iconographic confusion, while others have argued that the tale was inspired by the famines of the early 11th century when cannibalism did occur – a theory that may indeed explain the story's popularity, but not the particular association with St. Nicholas. C.W. Jones (p. 136f.) argues, however, that the story may have arisen from the practice of medieval hymnologists who sought to find phrases that would suggest in one locution a variety of disparate myths. Indeed, many of these hymns to St. Nicholas refer in such a vague way, e.g., to the story of the three soldiers saved from wrongful execution by St. Nicholas that medieval congregations could easily imagine a legend other than the one intended. Since it seems that stories about murdering innkeepers who dismembered their guests were fairly common, and that similar tales of divine intervention in such cases are associated with Sts. Menas and George, for example, it seems entirely possible, if not provable, that the "Legend of the Pickled Boys" may have arisen in this context. The ambiguity about the three innocent victims in medieval hymnology may also have led to the association of the legend with an antecedent Old Testament type that is also considered a prefiguration of Christ's resurrection, i.e., Daniel's story of the three Hebrews in the fiery furnace (Ch. 3). This tale was remembered in a canticle ("Song of the Three Boys") then sung at every mass directly after the Epistle and was a staple of the nativity season, which began with the feast of St. Nicholas on Dec. 6 and continued through Innocent's Day (marking Herod's puericide) on Dec. 28 (Jones, p. 138). The most significant legacy of the Pickled Boys, however, is that St. Nicholas becomes known as a special patron or protector of children, an important aspect of his later transformation into Santa Claus.

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LexisNexis and Westlaw: Online Legal Databases for Colleges and Universities

By Tim Kelly

For years, two commercial online legal databases, LexisNexis and Westlaw, have dominated the research market for lawyers, law students and law libraries. Now, both LexisNexis and Westlaw offer simpler and smaller campus versions of their products for undergraduate and graduate students, called *LexisNexis Academic* and *Westlaw Campus*, respectively.

The two services are not direct competitors because of differences in coverage. *LexisNexis Academic*, which has been around longer, is an all-purpose online service with news, business and the law, while *Westlaw Campus* specializes in only the law. This article compares the legal databases of the two services.

Both contain ample primary source material necessary for legal research, including the congressional statutes, administrative regulations and court decisions of the federal government, and the statutes and court decisions of all 50 states. *Westlaw Campus* includes state administrative codes and *LexisNexis Academic* includes state attorney general opinions.

LexisNexis Academic includes Canadian, European Union, United Kingdom, Australian, Mexican, Irish, Hong Kong, South African and Gatt legal materials, and also offers a database of patents issued by the U.S. Patent and Trademark Office.

While both services offer full text search engines using terms and connectors, such as "or" and "and," *Westlaw Campus* provides the additional option of what they call "natural language," the ability to search documents by frequency of terms, thereby increasing the possibility of relevance. *LexisNexis Academic* allows sorting documents by relevance. In addition, you may retrieve documents with citations to legal documents, i.e., 220 U.S. 300, using either service.

Westlaw Campus adopts the same key number system as Westlaw that lawyers and law students know so well, a system of organizing and linking headnotes of cases with topics and key numbers. *LexisNexis Academic* has its own version of numbered headnotes, but without hypertext links.

Keycite on *Westlaw Campus* allows cite checking for all cases and statutes. Cite checking is the art of making sure your case or statute is still good law, and lawyers have been sued for malpractice for not

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Library Technology Trends

THE SYSTEMS DIVISION HAD A BUSY summer upgrading the library's computer labs. In addition to adding six new computers and two new networked printers, all lab computers were upgraded to the Windows XP operating system. Software support was extended to include the *SciFinder* research database, and six new licenses were acquired for SPSS statistical analysis software. The Library Instruction Room migrated from a heterogeneous mix of Windows-based software to a more uniform Linux-based environment that is similar to the InfoStations, the library's public research workstations.

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It contains 100 well-known and trusted Oxford University Press dictionaries and reference books, plus an encyclopedia, in a single cross-searchable Web database. Interdisciplinary in range, it includes sources dealing with language, quotations, science, medicine, humanities, the social sciences and business.

In addition, two core databases, *Academic Search Elite* and *Business Source Elite*, have been upgraded. *Academic Search Premier* has expanded by over 2,000 titles the full text offerings that *Academic Search Elite* held, and *Business Source Premier* has tripled the number of full text titles that *Business Source Elite* contained. ■

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properly cite checking. *LexisNexis Academic's* cite checking product, Shepard's, is available only for U.S. Supreme Court cases.

LexisNexis Academic and *Westlaw Campus* contain hundreds of law reviews for secondary source research, while *Westlaw Campus* also includes *West's Legal Encyclopedia*, *American Jurisprudence*, and the *American Law Reports*.

LexisNexis Academic and *Westlaw Campus* bring entire basic law libraries to your fingertips. The main advantages for *Westlaw Campus* are its famous Key Number system, Natural Language searching, and broader coverage for cite checking with Keycite. *LexisNexis Academic's* strengths include foreign legal documents and specialized coverage in patents.

For schools and colleges, either service does the job for researching up-to-date and reliable United States law. For more information, go to <http://www.lexisnexis.com/academic/universe/> and <http://www.westlaw-campus.com>. ■

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mons, and news accounts of battles and negotiations. The wide variety of primary documents provided by *EEBO* is an amazing resource for Willamette researchers.

Users of *EEBO* have a variety of search options including keyword in any field, author keyword, title keyword, subject keyword and bibliographic number. Advance options include the ability to search for illustrations such as coat of arms, genealogical table, music, or portrait and to limit a search by date, collection, source library, or language.

Evans Digital Edition, 1639-1800, is the digital version of the *Early American Imprints* (Evans, Series I). It was first published in microform by Readex in cooperation with the American Antiquarian Society. The electronic edition will include more than 36,000 works and 2,400,000 images upon completion. *Evans* will be of interest to those researching American history, philosophy, religion, politics, literature, music and more. Users can search by citation text, all text, title, subjects, genres, author, place of publication, publisher, document number, or year of publication. The genre groupings include such interesting categories as advertisements, alphabet books, burlesques, cookbooks, hymns, imaginary voyages, and our personal favorite, library rules, where one can view in its entirety this riveting document from 1750: *Rules of the society for erecting a library, and raising a fund for an academy at Charles-Town in South-Carolina*. Users can also browse by various categories such as genre, author, history of printing, place of publication, language and subject, which includes economics and trade, government, health, history, labor, languages, law and crime, literature, military, peoples, philosophy, politics, religion, science, society, manners and customs, and theology. (See Seth Cotlar's article on *Evans* for a faculty researcher's views on the value of this resource).

Original Sources is different in scope than *EEBO* or *Evans* in that it is not a cohesive collection, but rather a more eclectic compilation of primary sources, available because they are no longer bound by copyright. Organized into subject collections, including United States history, world history, literature, language, mathematics and science, religion and philosophy, and politics and law, *Original Sources* includes such varied resources as the public papers of the U.S. presidents (Washington through Taft; Hoover through Clinton), as well as works by Darwin, Pythagoras, Shakespeare, Kate Chopin, Martin Luther, Marcus Aurelius, and Sigmund Freud, among the myriad authors represented. It can be browsed using its subject categories, or searched by keyword as well.

Much of what we have collected electronically in the past has been traditional reference sources, such as periodical indexing/abstracting databases. A logical extension of these indexes/abstracts are the addition of full text in the same databases, or electronic journal packages that provide full text of the scholarly publications many libraries collected in print. What *EEBO*, *Evans* and *Original Sources*, as well as a variety of other (in general, historically-oriented) full text electronic collections signify is a marked move toward the acquisition of electronic research collections, which, barring electronic access, would usually be outside the scope and financial ability of most liberal arts college libraries to collect and maintain.

In the past, materials contained in these collections might have been physically limited to one library or a library might have some portions of the collection but not all of it. Another scenario would be that a library might have the collection available in microform, clumsy to use, and therefore, often daunting to the undergraduate researcher. The electronic format makes these databases more attractive and accessible to users, particularly student researchers raised in the era of computers. The advanced searching capabilities provide better access points and the ease of downloading and printing are other positive features. The databases also provide interesting classroom benefits – librarians and faculty can demonstrate the many resources available on *EEBO* or *Evans* to the whole class by using a computer and display monitor. An additional bonus of these digital editions is that several students can examine the same resource at the same time.

Collections such as *EEBO* and *Evans Digital Edition* provide easy access to rare materials. This next generation of electronic products offers untold riches and expands the research horizon for students and faculty alike. The Hatfield Library is pleased to be able to offer these databases and we look forward to adding more of these unique and valuable resources in the years ahead. Let the research begin! ■

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The image of St. Nicholas and the Pickled Boys that is found in the Hatfield Library's *Praeces Piae* (Figure 1) is fairly typical of the scene, which becomes a very common depiction of St. Nicholas in Western Europe from the 12th century onwards. St. Nicholas is shown in full episcopal vestments with crozier, right hand raised in blessing over three nude boys standing in a round wooden tub. Blood streams from the boys' heads as an indication of their wounds, a detail that is included in other manuscript illuminations of this scene (cf., the 14th-



figure 3

century *Breviary of Chertsey Abbey*, University of Oxford, Bodleian Library MS. Lat. liturgy. d. 42, fol. 39r). As is typical of the Hatfield Library's *Praeces Piae*, the setting for the scene consists of a flooring of alternating light and dark tiles rendered with some perspective, a low wall or balustrade and a stylized landscape beyond. The immediate prototype for this particular scene of St. Nicholas and the Pickled Boys may very well be the famous French *Hours of the Maréchal de Boucicaut* (Paris, Musée Jacquemart-André MS. 2, fol. 33v), which was illustrated by the Boucicaut Master in ca. 1405-08. The image of St. Nicholas and the Pickled Boys from this fine manuscript (Figure 2), although iconographically very similar, is surely more sophisticated in style. St. Nicholas is an elegant, elongated figure (arms altered) with flowing Gothic draperies, standing on a floor of alternating light and dark tiles rendered in precise linear perspective. Careful perspective is also used in the rendering of the pickling barrel from which the resurrected boys emerge with much more expressive gestures. One boy's leg is even lifted out over the edge of the tub in a pose that is strongly reminiscent of the manner in which Christ is typically portrayed emerging from his sarcophagus in scenes of the Resurrection. The background here, however, consists of a tapestry decorated with the family coat of arms and the Maréchal de Boucicaut's motto, 'ce que vous voudre', held up by angels. In the star-spangled sky above, three seraphim hold aloft another family crest.

Over the years, the image of St. Nicholas with three boys in a barrel has persisted in printed versions of the Book of Hours, such as the Hatfield Library's Book of Hours (Langres Use), printed ca. 1502 by Philippe Pigouchet for Simon Vostre. Here St. Nicholas and the Pickled Boys originally appeared twice in a woodcut image (Figure 3) on the calendar page for May (celebrating the translation of St. Nicholas' relics from Myra to Bari which took place on May 9, 1087) and for December (a page now missing from the Hatfield copy). The scene of St. Nicholas and the Pickled Boys also appears frequently in paintings, stained glass and sculpture – where it enjoyed a special popularity during the Middle Ages on baptismal fonts produced, not coincidentally it seems, at Tournai, and exported throughout Europe. In more recent times, the image of St. Nicholas with boys in a tub has become a popular motif in holiday chocolate moulds, first produced by Anton Reiche A.G. (Dresden, Germany) beginning in 1905, and presently by B.V. Vormenfabriek (Tilberg, The Netherlands). Until recently, such chocolates were a staple of the Godiva chocolate company during the Christmas season. Yum, yum! ■

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The St. Nicholas page (fol. 73v) from the Hatfield Library's *Praeces Piae* will be on display in the Study Gallery of the Hallie Ford Museum of Art, Nov. 1, 2003 through Jan. 3, 2004. The entire manuscript can be viewed online at: <http://library.willamette.edu/project/>

Illustrations

Figure 1: St. Nicholas Resurrecting Three Pickled Boys, from the *Praeces Piae* (Tournai Use), ca. 1425-1450. Salem, Oregon, Mark O. Hatfield Library MS. 1, fol. 73v. Photograph: J. Sparks.

Figure 2: Boucicaut Master, St. Nicholas Resurrecting Three Pickled Boys, from the *Hours of the Maréchal de Boucicaut* (Paris Use), ca. 1405-08. Paris, Musée Jacquemart-André MS. 2, fol. 33v. Photograph: Institut de France, Musée Jacquemart-André.

Figure 3: St. Nicholas Resurrecting Three Pickled Boys, from *The Hours of the Usage of Langres*, ca. 1502. Salem, Oregon, Mark O. Hatfield Library. Photograph: B. Kelm and A. Nicgorski.

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MOVEABLE TYPE

Moveable Type is published by the Mark O. Hatfield Library, Willamette University, 900 State Street, Salem, Oregon 97301. Editor: Larry R. Oberg, University Librarian; Associate Editor, Joni R. Roberts, Associate University Librarian for Public Services and Collection Development; Graphic Designer, Alex Dukalskis. Contributors to this issue include Salvador Peralta, Ford Schmidt and Julie Sparks. *Moveable Type* is available in preprint and Adobe Acrobat versions on the Hatfield Library's home page at <http://library.willamette.edu/home/pub/mt>

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Evans could have never foreseen – a process of making these early American texts both ever more abstracted from their original materiality and more accessible to a wider range of readers.

From what we know of Evans, he probably would have resisted both of these developments. Like many conservative Yankees in the age of Social Darwinism and mass immigration from southern and eastern Europe, Evans romanticized the colonial era as a time when the nation was populated by virtuous and pious Anglo-Saxons. In the introduction to his first volume Evans described the book as “an earnest endeavor to present in a fitting and enduring manner a faithful record of the literary activities of the true Founders of the American Republic, and to inspire in their descendants the love and veneration for their names and literary achievements which are their due.”²

Likewise, in the introduction to the volume covering the years of the American Revolution, Evans marveled at the “high principles and lofty spirit which animated the writers.”³ Much like the Daughters and Sons of the American Revolution (organizations that were created at the same time Evans was preparing his bibliography), his was an unapologetically patriotic, even filio-pietistic project aimed at placing the biological descendents of the founding elite at the center of the nation’s past and future. Had he lived into post-WWII era of social and cultural history, Evans would have looked on in horror as an army of scholars (fewer and fewer of whom fit the Anglo-Saxon mold of his Puritan forefathers) put forward new, critical interpretations of the very texts he loved, interpretations that rendered obsolete the constricted, nativist view of the nation’s past that had so motivated his work.

If Evans loved anything more than the colonial and revolutionary founders, it was the materiality and peculiarities of the books they produced. The irregularities of the 17th and 18th century world of print were a source of endless fascination for Evans. He paid close attention to the different bindings, printers’ mis-strikes, and broken type that made each early American book – even ones with the same title, printer,

and publication date – subtly different from the next. If there is one drawback to the mass reproduction of these texts, it is that we lose a sense of how these books were actually experienced and used as material objects by their early American readers. This is certainly a small price to pay for increased access, but it is a loss that we should be aware of for it places us at even one more remove from the subjects we hope to understand by reading the texts of their era.

By this point the ironies embedded in the phrase “Evans digital” should be apparent, but I can’t resist including one final detail. In 1934 at the age of 84 Evans dedicated the final volume of his American Bibliography to Calvin Coolidge, that great American “whose life was an inspiration to the State, and to the Nation” and whose “sterling characteristics” mirrored those of “our Puritan ancestors whose teachings form the enduring basis of our

government.”⁴ At a time when America was constructing a modern welfare state and had just emerged out of the “roaring 20s”, Evans could still, with a straight face, describe silent, stodgy, Republican Cal and the writings of 17th century Calvinists as embodying the soul of the nation. Few people share Evans’s vision of the nation’s past anymore. And it is perhaps the greatest irony of all that this more inclusive and critical understanding was in part made possible by this curmudgeonly, reactionary Yankee who trudged from library to library, overstuffed corset boxes under each arm. ■

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¹ Edward G. Holley, Charles Evans: *American Bibliographer* (Urbana, 1963), 194.

² Charles Evans, *American Bibliography*, v. 1 (Chicago, 1903), vii.

³ Charles Evans, *American Bibliography*, v. 5 (Chicago, 1909), vii.

⁴ Charles Evans, *American Bibliography*, v. 12 (Chicago, 1934), v.

“If Evans loved anything more than the colonial and revolutionary founders, it was the materiality and peculiarities of the books they produced.” ∞

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