The gift of John Harvard
A Message from Robert Darnton

When I was a freshman at Harvard in 1957, I discovered that undergraduates were allowed in Houghton Library. Summoning up my courage, I walked in and asked if, as I had heard, they possessed Melville’s copy of Emerson’s Essays. It appeared on my desk in a matter of minutes.

Because Melville had written extensive notes in the margins, I found myself reading Emerson through Melville’s eyes—or at least, attempting to do so.

One bit of marginalia has remained fixed in my memory. It had to do with Melville’s experience of rounding Cape Horn in what must be the roughest water in the world. At that time I thought the world in general was pretty rough, so I was primed to sympathize with a caustic note next to a passage about stormy weather. Emerson had been extolling the world soul and the transient nature of suffering, which, as any sailor could testify, would blow over like a storm. Melville wondered in the margin whether Emerson had any idea of the terror faced by sailors at the Horn. I read it as a lesson about the polyannish side of Emerson’s philosophy.

Back in Harvard a half century later, the memory suddenly surfaced, accompanied by a question: Had I got it right? Never mind the opportunity to experiment with déjà vu. At that time I thought the world in general was pretty rough.

The opportunity to experiment with déjà vu does not often occur. Here is the result, a passage on p. 216 of “Prudence” in Emerson’s Essays:

“...the terrors of the storm are chiefly confined by R. W. Emerson to the parlour and the cabin. The drover, the sailor, buffets it all day, and his health renews to the parlour and the cabin. The terrors of the storm are chiefly confined to the sailor and the drover. The terror, the sailor, the sailor, it still aright, not his health in his parlour, but the terror of the storm...”

“The opportunity to experiment with déjà vu, a reader can compile all the references to Cape Horn in thousands of texts. But there is nothing like holding an old copy of Emerson’s Essays in your own hands and working through it from cover to cover, while situating Cape Horn in the mental geography of transcendentalism.

To do that, you have to go to Houghton. Of course, Houghton’s reading room can hold only a dozen readers, and there are thousands far from Houghton who might like to attempt reading Emerson as Melville did. With proper digitizing, we can make that thought experiment possible. Better yet, we can bring whole swaths of Harvard’s special collections within the range of readers. Thanks to a generous grant from the Arcadia Fund, we are doing exactly that. Harvard’s Open Collections Program, now six years old, makes its richest holdings accessible, online and free of charge, by aggregating them around themes such as Women Working, Immigration to the United States: 1789–1930, Contagion: Historical Vectors of Diseases and Epidemics, and Expeditions and Discoveries: Sponsored Explorations and Scientific Discovery in the Modern Age.

Our newest project will be reading itself. We will digitize antique primers from the Gutsman Library in Harvard’s Graduate School of Education, which show how reading was taught; diaries from the Schlesinger Library at the Radcliffe Institute, which capture the intimate experience of reading; registers from the Andover–Harvard Theological Library at Harvard Divinity School, which reveal reading habits of students; commonplace books from Widener, which include extracts of passages that readers considered especially significant; and books with marginalia like Melville’s from Houghton.

Reading has become one of the hottest subjects in the humanities, perhaps because it seems especially intriguing now that so much of it has shifted from the printed page to the computer screen. It can be studied best at points where disciplines converge—in history, literary theory, sociology, educational psychology, and cognitive studies. Several Harvard professors—David Hall in the Divinity School, Ann Blair in the History Department, Leah Price in English, Susan Suleiman in Romance Languages—have made reading a central theme of their research; and they have incorporated their research in their teaching. You have to hustle if you want to reserve the seminar room in Houghton, because it is a favorite place for professors who use books as pedagogical tools—that is, as physical objects to permeate with clues about how they conveyed meaning to readers at different points in the past.

We have progressed from book learning to learning about books. Our libraries are not museums, where books can be admired under glass, but centers of research and teaching, where they can be used to unlock the mysteries of reading.

If Emerson and Melville are looking down at us from some cloud, I think this kind of study would delight both the transcendentalist who wrote “The American Scholar” and the sailor who noted in Moby Dick that “a whole ship was my Harvard and my Yale.”

Robert Darnton

Our libraries are not museums, where books can be admired under glass, but centers of research and teaching, where they can be used to unlock the mysteries of reading.

Photo by Rick Friedman
Collections, Services, Knowledge

The Harvard Libraries began in 1638, when John Harvard left his library and half of his estate to the college that would bear his name. The goal of the fledgling institution was to create a “learned ministry” in the New World, and printed books were the clear basis for all knowledge in any such institution.

By 1780, the Commonwealth of Massachusetts had recognized Harvard as a university. Medical instruction, which commenced in 1781, led to the founding of a medical school in 1782, and to the establishment in 1803 of a separate medical library. The faculties of divinity and law established separate collections, in 1812 and 1817 respectively, serving their own specific needs.

By 1828, the Corporation had identified the need for a catalog of all library holdings within Harvard University—an enterprise that continues to this day. Between 1900 and 1986, the faculties of business, design, government, and education established their own libraries. Radcliffe—whose former undergraduate library is part of today’s Harvard College Library—established its specialized Schlesinger Library on the History of Women in America in 1943.

The collections come to life in the dynamic stewardship of Harvard’s librarians, archivists, curators, and IT professionals whose task it is to serve the scholars of today and to prepare for the scholars of tomorrow. These professionals increasingly engage in the teaching process through activities that range from offering customized research sessions for individual academic courses to creating subject-specific research guides, from collaborating on course web sites to providing training in the use of such tools as RefWorks, EndNote, and Zotero.

While individual research consultations—for academic papers, conference presentations, theses, or dissertations—have always been of paramount importance, the advent of technology and the explosion of digital resources have made these interactions increasingly complex—and more crucial than ever.

With extraordinary change and a high velocity, Harvard librarians constantly need new resources—time, training, and personnel—and a high level of imagination to meet these continuing challenges. Online library tools for discovery and delivery developed around particular media—HOLLIS for books, VIA for visual materials, and HGL for geospatial information, to name just a few examples. It is incumbent on the Harvard Libraries to consolidate tools and to simplify the library environment over time.

It is implicit in these last challenges that the Harvard Libraries must work to better understand the current and future base of users; their content needs; their service expectations; and their methods of working with information resources through surveys, focus groups, and other research techniques.

The collections and develops vital services that reflect the work of a particular faculty or program. With the advent of the Internet, users increasingly can experience the complex world of the Harvard Libraries as a seamless whole.
A Dialogue with R.J. Jenkins and Laura Farwell Blake: Teaching the Novel of Manners

“Harvard’s electronic and print collections are a treasure trove best explored with a knowledgeable guide. That’s what we help provide in the tutorials.”

Laura Farwell Blake

R.J. Jenkins
I teach an honors junior tutorial that explores the well-known but not particularly well-defined genre called the “novel of manners.” We begin with Jane Austen, Thackeray, and Edith Wharton, and end with Desperate Housewives and Gossip Girl. I ask that my students engage not only with the texts on the syllabus, but also with the world in which those texts were created, produced, and consumed. To help me connect my students to that world, I rely on the expertise of Harvard's world-class research librarians.

Laura Farwell Blake
As the library’s liaison to the English Department, I have the pleasure of meeting with all honors junior tutorials. Working with the faculty and with tutorial leaders like R.J. brings me into the students’ experience at an important moment: their first opportunity to be independent researchers as they prepare a significant piece of writing on a topic they’ve chosen.

R.J. Jenkins
Introducing my students to Laura is perhaps the most important thing I do for them. I know the material; Laura knows the collections. Together, we not only introduce students to the incredible richness of 19th-century print culture, but also model for them something very important for them to see: collegial collaboration. By teaching alongside Laura, my students begin to understand that Harvard’s libraries boast not only a wealth of print resources, but a wealth of human ones as well.

Laura Farwell Blake
My goal is to lead the students into the print and electronic collections and to enrich their experience of the texts. R.J. invites them to frame questions they want to explore further, and as they begin their research, I show them how to identify and locate authoritative contextual and critical sources. In a world of information overload, it’s important for us to concentrate on helping students to assess sources and to see how they speak to one another.

R.J. Jenkins
I’m always intrigued by how many of my students, despite being avid, talented readers, have never really used a library. Yes, they’ve checked out a few books or have dropped in to read for an hour or two between classes, but surprisingly few have ever truly utilized the library as a tool for academic research. I look forward every semester to watching their jaws drop when they realize the magnitude of the resources available to them at Harvard.

Laura Farwell Blake
Harvard’s libraries, including Widener, are magnificent. But with the richness of the collections comes complexity—even the most intrepid student can feel overwhelmed. Harvard’s electronic and print collections are a treasure trove best explored with a knowledgeable guide. That’s what we help provide in the tutorials.

R.J. Jenkins
Students are often surprised to learn that the novels they consume in paperback did not always exist; instead, they existed as two- and three-volume novels, as cheap booklets and, quite wonderfully, as bits of print in magazines and other periodicals. In Widener, these artifacts sit right on the shelves. The experience is immediate, unmitigated. It’s browsing at its very best.

Laura Farwell Blake
I also present bound 19th-century journals from the stacks so that students can see how the texts they’re reading looked to their first readers. For undergraduates of a digital age, it’s often an eye-opening experience.

I share a mission with R.J., and with the faculty and tutorial leaders, to give these remarkable students the tools they need to utilize our collections to the fullest, tools that will serve them well beyond their undergraduate studies. Teaching students how to conduct academic research—how to find answers to their questions—are skills that will help them not only in their courses, but also, more importantly, in their lives as educated citizens.

R.J. Jenkins
In a PhD candidate and teaching fellow in English, and a resident tutor in Lowell House.

Laura Farwell Blake
is interim head of Research Services at Widener Library and the College Library’s liaison to the English Department.

Four of Thackeray’s illustrations are reproduced here through the courtesy of Houghton Library. Illustrations from the upper left: the title page of the first British edition; “Rebecca’s Farewell,” in which Becky Sharp tosses Johnson’s Dictionary out the window of her conveyance; “The Triumph of Clytemnestra,” showing which Becky Sharp—now Mrs. Rawdon Crawley—in the first of her appearances in Agamemnon; and “Lieutenant Osborne Agamemnon” and his ardent love letters”—“Poor little Emmy—dear little Emmy. How fond she is of me,” George said, as he perused the missive—“and Gad, what a headache that mixed punch has given me!”

“Together, we not only introduce students to the incredible richness of 19th-century print culture, but also model for them something very important for them to see: collegial collaboration. By teaching alongside Laura, my students begin to understand that Harvard’s libraries boast not only a wealth of print resources, but a wealth of human ones as well.”

R.J. Jenkins
Darwin evidently is being used to represent far more than the man himself. He’s come to embody not only the theory of evolution but many of the ideals of modern science. The clarity and impact of The Origin of Species has explanatory power that still resonates 150 years later, and its key principles remain foundational text. Much has been written of this concept in the 1960s, and current controversies in evolutionary biology, both with and without Darwin.

Janet Browne

Rethinking the Darwinian Revolution

Course Description: History of Science 238
Few scientists have been studied as exhaustively as Charles Darwin. This year also marks the bicentenary of Darwin’s birth and the 150th anniversary of publication of his Origin of Species. Our class takes the opportunity to think carefully about why and how the figure of Darwin carries such a power today. For history tells us that Darwin was neither the first nor the only one to think of evolution. We will explore the idea of a “Darwinian revolution” and ask why this concept is still so important. We shall cover the political, social, and scientific commitments involved in constructing the concept of a “Darwinian revolution,” the deconstruction of this concept in the 1960s, and current controversies in evolutionary biology, both with and without Darwin.

Janet Browne

Overview of the Exhibition
Two hundred years after his birth, Charles Darwin is still a household name. One hundred and fifty years after its publication, The Origin of Species (1859) remains a foundational text. Much has been written in the last two centuries about Darwin, his work, and the so-called revolution that bears his name. His impact has been felt beyond the boundaries of science. Many have found his biological language important in explaining the trajectory of industrial development and the triumph of one man over another. Both historians and scientists have attempted to unearth every detail about the naturalist and his life and times. They have also endeavored to unravel myths about Darwin and his work. For some, Darwin’s name symbolizes controversies over evolution, religion, and the nature of man. For others, Darwin represents the birth of modern biological thought, influencing global intellectual, cultural, and political debates. What are we to make of the mountain of scholarship on Darwin and his theory that has amassed since 1859? In rethinking Darwin, his contribution, and the ways in which his work has become so embedded in our society, our exhibition begins to open up this question.

Jeremy Blatter, Melissa Lo, Jenna Tonn

Darwin’s Finches
Many people believe that Darwin’s evolutionary eureka moment occurred while observing the variety of finch species living in the Galápagos. Darwin, however, did not realize that the finches were an evolutionary example until after he returned to England. Much of what we now know about these finches comes from the work of David Lack, a 20th-century evolutionary biologist. Lack suggested that a single finch species arrived in the Galápagos from the mainland and then evolved into different species across the archipelago. Darwin’s finches remind us that much of scientific discovery is a retrospective act.

Myrna Perez

This “cheap reprint” of The Origin of Species was published in England by the Rationalist Press Association, which made the work of influential Victorians like Charles Darwin, Thomas Huxley, and John Stuart Mill available to working people at only sixpence. England by the Rationalist Press Association, which made “the cheap reprint” of The Origin of Species was published in 1860. Janet Browne’s exhibition assignment in History of Science 238.

Janet Browne

For this exhibition, the student curators chose Volume V of The Fundamentals from the holdings of the Henry E. and Elise Whitney Wilder Memorial Library.

The Fundamentals

The twelve-volume evangelical series called The Fundamentals (1910–1915) placed evolution alongside socialism, Christian Science, and Mormonism as just another secular trend plaguing modern America. In the 1920s the growing American fundamentalist movement and the Scopes “Monkey” Trial transformed the evolution-creation discussion into an often-heated public debate.

Jenna Tonn

The Harvard–Yenching Library acquired this 1905 Japanese edition of The Origin of Species in response to Professor Janet Browne’s exhibition assignment in History of Science 238.

The Origin of Species in Japanese

In Japan, Darwinism was absorbed more easily, but quickly evolved into popular Social Darwinist ideas about race and eugenics. Across Asia, age-old eastern tenets and the novel ideas of evolution blended to create new philosophies that were at once modern and rooted in history.

Nan Ni

Illustration from David Lack’s 1947 volume entitled Darwin’s Finches. From the holdings of the Ernst Mayr Library of the Museum of Comparative Zoology.

The Harvard–Yenching Library acquired this 1905 Japanese edition of The Origin of Species in response to Professor Janet Browne’s exhibition assignment in History of Science 238.

The Student Curators
Jeremy Blatter
Heather Brink-Roby
Melissa Lo
Miranda Mollendorf
Lastf Nasser
Nan Ni
Myrna Perez
Jenna Tonn

Librarians, Archivists, Curators
Amy Boucher
Fred Burchsted
Judy Chupasko
Diana Fisher
Linda Ford
Olivia Herschensohn
Reed Lowrie
Barbara Meloni
Michele Morgan
Constance Rinaldo
Megan Sniffin-Mannoff
Robert Young

Harvard Libraries, Archives, Museums
Cabot Science Library
Harvard University Archives
Harvard–Yenching Library
Ernst Mayr Library Museum of Comparative Zoology
Peabody Museum of Archaeology and Ethnology
Henry E. and Elise Whitney Wilder Memorial Library

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Nan Ni
The day was warm, and I went to sleep—I held a Jewel in my fingers—To an admiring Bog!

To tell one’s name—the livelong June—How public—like a Frog—Don’t tell! They’d advertise—you know!

Are you—Nobody—too?

I’m Nobody! Who are you?

The Gem was gone—I woke—and chid my honest fingers, I said, “Twill keep”—

I hold a Jewel in my fingers—And went to sleep—The day was warm, and winds were prosy—

I’m Nobody! Who are you?

iv

The Emily Dickinson Collection came to Harvard’s Houghton Library in 1950, the gift of Gilbert H. Montague “in happy memory” of his wife, Amy Angell Collier Montague. Mr. Montague, a distant cousin of the Dickinsons, purchased the collection from Alfred Hampson, who inherited it from Martha Dickinson Bianchi, the poet’s niece. Hampson was eager that the manuscripts be available for research at a major university, and Montague knew his alma mater would provide the proper environment to nurture the reputation of Emily Dickinson.

The collection has formed the basis for the standard print publications in the field, and an electronic Poems and Letters is now in the planning stage. Harvard and Boston-area faculty use the Dickinson Collection regularly in teaching literary history and criticism, and creative writing.

The Dickinson Collection is not a static memorial, but the center of an active research community.

Each day I teach young poets, and scholars of poetry, from a desk within sight of the Houghton Library. There is a large tree, a series of lower trees, an expanse of grass, and then a delicate door behind which reside the handwritten original drafts of the very poems I am often teaching, as if they were written this morning, in my small well-lit office.

To begin with, the sensation of her consciousness there, her only actual “living” presence, her words on her pages, physically within sight, acts, for me, as a tonic moral compass regarding humility, a measuring rod regarding the rarity and mystery of genius, a crucial “proof” or physical reminder, in this age of the virtual, that the United States actually exists as a series of souls, each taking the natural and civic life of the place into its inwardness, and creating a culture which will be known through the ages of human species on this planet as “the American Soul.”

Finally, in many ways most moving, those pages in their folders act as a reminder of what is always potentially going on in each and every small community of this strange nation, whether it be during its Civil War, or during its current terrible fears. There she is, I think, the voice known as Emily Dickinson who will speak to later peoples, if they are lucky enough to remove sand and silt, after the rivers have risen, and dig up a place once known as the Houghton Library, and find those pages I have held in my hands. Pages on which the handwriting—whether in pencil or ink—is so pale as to make one feel the degree to which “in-scription” was almost a betrayal to this woman who felt so deeply that “He exists, somewhere, in silence,” who would have perhaps preferred to leave no trace on the silence of the empty page, but was compelled, in order to communicate to Him and to us, to put down a stain of language by which to mark the human reality in relation to the passage of time and the end of time.

Watching Houghton’s Leslie Morris open those folders and hand me one of those pages, the very first time, was as heartbreakingly an event as I could have imagined; and yet it only grew in its magnitude as the presence of those pages settled as a constant into my everyday life—there to be hurried past to an appointment, there to be hurried past again to keep out of rain, or late for class, hearing the bell, holding the sense of them there at the very core of the heart of Harvard.

And the pages themselves: sometimes slightly stained here and there by household chores, a touch of lard or oil, a stain from other kitchen work... For these pages, any woman artist will tell you, are often folded in such a way as to be carried about in one’s apron as one does those household chores for which one is accountable, all the while casting a glance outside at the light, holding the meaning or sensation of time, of mortality, of the end of day, hurrying against time both as a mortal soul and as a baker of goods in a wood oven.

When I watch people moving past Houghton, around the yard, on their cellphones, listening to music, meeting a person who might become a friend, shy, lost, exhilarated, awakening, I always watch them go down the walk, and when I see them turn in to the Houghton, and go up its stairs, I think, there they go, they shall see a page, and she shall sit at her desk again today, very still, lift her pen, and speak to the newest one to walk into her room. I see her looking up at them. I see them being received.

Jorie Graham

“...The Emily Dickinson Collection is not a static memorial, but the center of an active research community...”

Final Thoughts on the Dickinson Collection:

I think, there they go, they shall see a page, and she shall sit in her desk again today, very still, lift her pen, and speak to the newest one to walk into her room. I see her looking up at them. I see them being received.

Jorie Graham

Boylston Professor of Oratory and Rhetoric,
Faculty of Arts and Sciences

I see her looking up at them. I see them being received.

Jorie Graham
Walter Friedman on Forecasting—and the Evolution of Economic Thought:
The History of Economic Forecasting

For the past few years, I’ve been researching the history of economic forecasting in the Harvard Libraries in order to write a book on the subject. The chronology of the field is preserved at Baker Widener and the University Archives in the form of stock-market charts, economic models, statistical tables, weekly forecasting newsletters, and the personal papers of economists, businessmen, and politicians.

Over the course of my research, the correspondence I’ve most enjoyed is an exchange of letters, written during the 1920s, between economists John Maynard Keynes, at the University of Cambridge, and Harvard’s Charles Jesse Bullock, on the subject of business cycles. Bullock had started an economic forecasting agency, the Harvard Economic Service, and asked Keynes for his opinion on several matters.

Bullock’s colleague, Warren Persons, developed the agency’s forecasting model through a painstaking study of historical trends. Persons discerned that major fluctuations in speculation (measured by, among other things, the price of railroad and industrial securities) seemed to precede shifts in general business (measured by pig-iron production, commodity prices, and other data) by several months. In turn, trends in general business seemed to foreshadow fluctuations in banking (measured by interest rates, loans, and deposit levels in New York banks), also by several months.

This forecasting method, an early leading indicator model, was more rigorous than any other currently on the market. Businesspeople, often with little academic training, were the pioneers in the forecasting industry. Wellesley-based entrepreneur Roger Babson began selling Babson’s Reports a year after the panic of 1907. James H. Brookmire, the son of a prominent St. Louis grocer, became captivated by economic chart-making and produced large and colorful forecasting charts a few years later. Two other ventures were launched by Wall Streeters John Moody, of Moody’s Standard Statistics Bureau (which merged in 2001 with Moody’s Investors’ Service), and Luther Blake, of the Standard Statistics Bureau (which merged in 1939 with Poor’s Publishing Company to form Standard & Poor’s).

Unlike these early entrepreneurs, who seldom described their forecasting methods in detail, Bullock corresponded with economists throughout the world on the workings of the Harvard group’s model—and, indeed, the method was adopted by economists in several countries. Bullock’s liveliest exchanges were with Keynes, who was initially intrigued by the Harvard group and even formed a similar organization (the London–Cambridge Economic Service) with partners from the London School of Economics. But, by the mid-1920s, Keynes and Bullock had reached different conclusions about economic fluctuation, and Keynes was expressing deep reservations about Persons’s forecasting model:

I am afraid that our difference of opinion may ultimately depend upon my taking a different view about the past which inductive enquiry can play in the analysis of the Trade Cycle. I do not believe that the shape of the curve can be determined by the investigation of past events. I do not regard it as something unalterable in its broad outlines and independent of policy. I think that it could be largely eliminated and that it certainly depends on such things as the policy of the Federal Reserve Board more than anything else. I get the impression that Persons, on the other hand, is more inclined to liken it to a natural phenomenon such as the tides.

This passage is highly suggestive in several ways, as it shows the evolution of Keynes’s thinking a decade before he wrote The General Theory of Employment, Interest and Money. The letter highlights a distinction between those who thought economic prediction entailed the mastery of past trends and those who sought to form timeless economic models that did not arise from historical observation. Finally, the letter raises questions about the nature of the economy itself: Was it like a great atmosphere that Persons, on the other hand, is more inclined to liken it to a natural phenomenon such as the tides.

This letter and many other items stored in the Harvard Libraries reveal how the forecasting industry emerged and grew into the powerful actor it is today, affecting businesses, policymakers, journalists, households, and, well, everyone. It is a story that has become all the more pressing and immediate with the onset in 2008 of the current world financial crisis.

Walter Friedman
Today, Harvard students experience the library as a seamless whole that is at once physical and virtual.

Wendy Gogel

The advent and subsequent explosion of technology has brought a myriad of changes to research libraries. Technology has also brought about profound shifts in the ways that students understand libraries and relate to information.

While the demand for traditional materials in print continues to grow, the importance of information online cannot be overstated. Today, Harvard students experience the library as a seamless whole that is at once physical and virtual.

Harvard's investment in technology supports the delivery of library services as well as library collections online. Both are available 24 hours a day. For example . . .

You are an undergraduate studying Arnold Schoenberg's Opus 15 Buch der hängenden Gärten ("The Book of the Hanging Gardens"), his 15-part song cycle set to poems by Stefan Anton George. You have a paper due in 24 hours. Right now, it is 3 am, and you're not sure where to begin. What can the Harvard Libraries do for you online?

A quick visit to the College Library web site brings to light more than 200 online research guides. For a paper on Schoenberg, "Online Resources of Music Scholars" is a good first choice, while "Finding Concert Reviews" may give insights into the reaction of Schoenberg's audience.

By visiting E-Research @ Harvard Libraries, you find 240 Schoenberg recordings online, including a 2002 recording of Das Buch der hängenden Gärten made at the Warehouse, London, with soloists Sarah Connolly and Iain Burnside.

Through E-Research, you can also locate biographies of Schoenberg in the Oxford Dictionary of Music or Grove Music Online, along with related photographs in the AP Multimedia Archive (AccuNet).

The HOLLIS Catalog offers 21 search results, including six editions of Schoenberg's score, eleven sound recordings, and four books. These include an analysis published in 1986 in microform, a holograph of the original 1908 manuscript score in the Pierpont Morgan Library, and a bound copy of the Universal Edition of the music score, published in Germany in 1914, that can be checked out from the Loeb Music Library, studied at Houghton Library, or viewed online, as well as a variety of different recorded performances housed in the Lamont and Loeb Music libraries.

You can link directly from HOLLIS to the score, or you could choose to access it by searching or browsing the Virtual Collection of Music Scores from Loeb Music Library. Digital reproductions of this and thousands of additional scores, stored in Harvard's Digital Repository Service (DRS), can be viewed using the Page Delivery Service (PDS), where you can leaf through the whole volume from cover to cover.

You can access the poems in German by Stefan Anton George in the 1899 "Ordinary paper edition; Bound in original cream cloth lettered in gilt on spine and front covers; top edges gilt" at Houghton Library, or the Widener version digitized by and available through Google Book Search for Harvard.

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By following links in the faceted "refine search" section in HOLLIS, you can locate works where “Schoenberg” and “George” are the subject or the author.

Wendy Gogel is the Librarian for the Digital Projects Program in the Office of Information Systems, Harvard University Library.
The Harvard Libraries share strategic programs and services in information technology, digital acquisitions and collections, scholarly communication, high-density storage, and preservation. There is, however, an increasing need for additional forms of collaboration that reflect significant issues faced by research libraries throughout the world.
## Facts and Figures


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<th>FY 2007</th>
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<td>Serial Titles</td>
<td>110,463</td>
<td>110,628</td>
</tr>
<tr>
<td>Expenditures</td>
<td>$147,408,623</td>
<td>$159,456,816</td>
</tr>
</tbody>
</table>

Source: Office of the Director/Harvard University Library

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### Legendary Collections

Since 1638, generous support of alumni/ae and friends has been key to building and sustaining Harvard’s library collections. Nearly 375 years after John Harvard’s bequest, Harvard University is the steward of one of the five great libraries of the world. Today, the Harvard collections are peerless in magnitude, global reach, and overall breadth. Throughout history, the strength of the Harvard collections has been derived from visionary gifts that support acquisitions and collections.

### Collecting for the Future

To reflect the complex world of scholarship and information in the 21st century, the Harvard Libraries must acquire, disseminate, and preserve information in all the forms in which it is created. Today’s acquisitions range from traditionally published books to “born digital” objects that exist only in cyberspace. The Harvard Libraries provide the University’s faculty, students, and researchers—now and in the future—with comprehensive access over time to all of these materials.

New levels of support are needed to strengthen traditional as well as digital collections and to acquire the full range of materials worldwide.

### Unique Materials

Harvard’s library holdings embrace thousands upon thousands of individual items that are historical, rare, or unique. These materials range from illuminated manuscripts and the earliest of printed books to photographs gathered since the dawn of photography, as well as personal papers and organizational records, cartographic holdings from around the world, and much more. The experience of working with these materials is an irreplaceable part of a Harvard education.

Increasing access to unique materials demands increased investment in preservation and digitization.
In this report, contributions of $1,000 or more that were received between July 1, 2007, and June 30, 2008, are acknowledged.

Radcliffe Institute for Advanced Study

Gifts to the Arthur and Elizabeth Schlesinger Library on the History of Women in America

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as of June 30, 2008

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