

HARVARD UNIVERSITY LIBRARY *letters*

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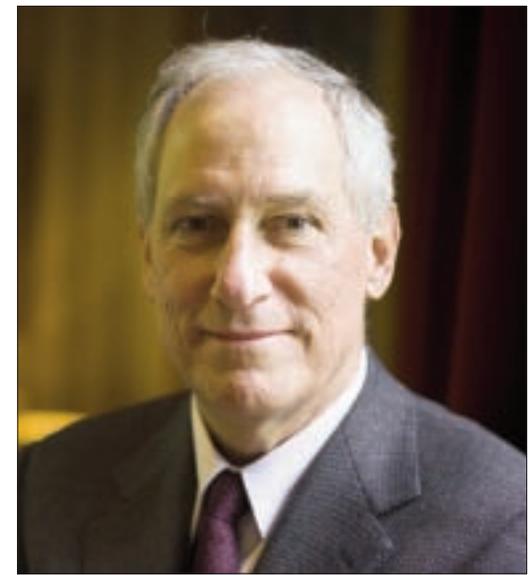
A Costume Design for Benvenuto Cellini

As a ballet with choreography by Andrea Palladino and music by Giuseppe Giaquinto, *Benvenuto Cellini* was performed at the Teatro di San Carlo in Naples in 1859. The present design—for Benvenuto Cellini himself—is one of 24 watercolors, 23 x 19 cm or smaller, from the Naples production that are included in the John Milton and Ruth Neils Ward Collection of Italian Ballet in the Harvard Theatre Collection in Harvard's Houghton Library.

The historical Benvenuto Cellini—goldsmith, sculptor, adventurer, and popular figure of romance—flourished in Florence between 1500 and 1571. His life and adventures have inspired a range of entertainments created by artists from Berlioz (whose 1838 opera of *Benvenuto Cellini* predates the Palladino/Giaquinto ballet by some 20 years) to Kurt Weill and Ira Gershwin, whose *Firebrand of Florence* appeared on Broadway with limited success in 1945.

TS 239.318.68
Harvard Theatre Collection

A Letter from Robert Darnton



Robert Darnton is Harvard's Carl H. Pforzheimer University Professor and Director of the University Library.

Dear Friends,

Someone tried to corner me in a conversation recently by asking, "If you had to pick one word to describe the direction in which you would like to take the library, what would it be?" My answer was "openness."

That won't do as a description of either strategy or tactics, but I think it can stand as a shorthand version of a direction set by Sidney Verba several years ago and that I intend to continue. In 2002, with support from the William and Flora Hewlett Foundation, Sid decided to open up the richest collections throughout the library system by digitizing documents related to select themes and making them available, free of charge, to Internet users everywhere. He created an Open Collections Program to execute the plan, beginning with the themes of women at work and immigration to the United States. At that point, the Arcadia Trust provided funding; the themes expanded in scope; and I tried to extend the expansion into new areas—from "Contagion," a collection of sources on disease and epidemics, and the forthcoming "Expeditions and Discoveries: Sponsored Exploration and Scientific Discovery in the Modern Age," a program about scientific missions to remote parts of the globe, to the projected "Reading," a compendium of documents about the endlessly varied experience of making sense of texts.

Last February, the Faculty of Arts and Sciences voted to make the entire output of scholarly articles by the faculty available free of charge in an open-access repository. (Although all faculty members are subject to this binding resolution, any of them can opt out in order to publish with a journal that refuses to comply with open access.) Now we are trying to persuade the other faculties of the University to adopt the same policy, and we are hiring students to help professors who consider themselves "digitally challenged" to submit their articles to the repository. We intended to call the students Open Access Fellows, until we realized that the title could be reduced to an unfortunate acronym. But the OAFs embraced the name as well as the cause, just as colonials turned the epithet "Yankee" from a derisive slur to a rallying cry during the American Revolution.

Our OAFs don't qualify as revolutionaries, but they want to change the world, or at least the world of information. They are helping Harvard's initiative to spread, and they are also receptive to other OA projects that arrive from other places. They have no use for a Harvard that turns its back to the outside and lives off its own riches.

I did my graduate work at Oxford, where the colleges were shut off from the outside world by high walls topped with spikes and

continued

jagged glass. In my college, St. John's, the gates slammed shut at ten o'clock in the evening. If you were outside after ten, you could ring a bell and pay a fine, or try to scale the wall—a daunting experience, unless you were tipped off by a fellow student who knew of some clandestine passage by way of a lamppost and a low-hanging roof, a gap in the spikes, or some other chink in the fortifications—which the dean of students left unguarded, according to an implicit contract allowing boys to be boys (there were no women in the all-male colleges during my time).

The barriers to outsiders combined with the insider knowledge about how to break the rules reinforced a general sense of exclusiveness. If the architecture were not enough to get across the message, you could read about it in *Jude the Obscure*, which describes Jude's attempts to penetrate into the world of learning behind Oxford's forbidding barrier of walls. I haven't reread the novel in years; but as I remember it from discussions in St. John's, Jude never set foot in a college, and his son succumbed to the curse on the outsider by murdering the other children and then hanging himself in a room of the Lamb and Flag, a pub located just outside a spot in the wall of the college where I used to climb in.

Harvard's neo-Georgian houses hardly lend themselves to that kind of melodrama, but they can appear exclusive. To the outside world, Harvard has often epitomized exclusiveness. To insiders, the University sometimes needs opening up. I write this after having received a delegation of OAFs, two intense young women who want to digitize more than the articles of their professors. They are eager to populate our open-access repository with undergraduate theses, graduate dissertations, texts of lectures and concerts, videos of special events—everything, in fact, that is generated by the energy within the University's walls.

Will they turn Harvard into an “open university,” like the university without walls in Britain, which operates by mail and e-mail? Certainly not. They want to share its intellectual wealth, but that will not stop them from cheering for our side at the Harvard–Yale game. Open access and “Ten thousand men of Harvard seek victory today”—they hardly harmonize, but openness leaves room for all sorts of jangling and ill-assorted causes.

Robert Darnton



A page from the keyboard score of “Mr. Slingsby's Hornpipe” from Giuseppe Agus's *The Allemands Danced at the King's-Theatre in the Hay-Market* (1767). The score is included in the John Milton and Ruth Neils Ward Collection in the Harvard Theatre Collection—Houghton Library.

Courtesy of the Harvard Theatre Collection—Houghton Library

Palfrey Takes the Helm at Harvard Law School Library

Harvard Law School (HLS) has announced the appointment of John G. Palfrey '94 as vice dean of library and information resources and Henry N. Ess III Professor of Law. Palfrey succeeds Harry S. Martin III as the head of the world's largest law library.

In his new position, he will be responsible for expanding the library's reach and services and finding new ways to use digital technologies to enhance the Law School's scholarship, teaching, and other activities. He will continue to serve as executive director of the Berkman Center for Internet and Society.

“John is the perfect person to ensure that the Harvard Law School Library is as important an institution in the 21st century as it has been in the past,” said HLS Dean Elena Kagan. “His extraordinary understanding of how digital technologies can facilitate scholarship and teaching, his deep commitment to making information and knowledge accessible, and his inspired leadership of research institutions all make him uniquely qualified to assume this great responsibility.”



John G. Palfrey '94

Palfrey joined the Harvard Law faculty as a lecturer on law in 2003. Prior to coming to HLS, he practiced law at Ropes and Gray, where he worked on intellectual property, Internet law, and private equity transactions. Palfrey has also served as a special assistant at the US Environmental Protection Agency. He holds an AB from Harvard and an MPhil from the University of Cambridge in addition to his JD.

Stephanie Mitchell/Harvard News Office

Shieber Leads Harvard's Office for Scholarly Communication

Stuart M. Shieber '81, Harvard's James O. Welch, Jr., and Virginia B. Welch Professor of Computer Science, will serve as director of the University's new Office for Scholarly Communication (OSC). Harvard University Provost Steven E. Hyman made the appointment, which he announced on May 22 with Robert Darnton, Carl H. Pforzheimer University Professor and Director of the Harvard University Library (HUL).

“With Stuart at the helm,” Provost Hyman noted, “Harvard's Office for Scholarly Communication has the potential to exert worldwide leadership in promoting open access and in moving the academic world toward a more sustainable publishing system.”

Shieber's primary research field is computational linguistics—the study of human languages from the perspective of computer science. Shieber received an AB in applied mathematics summa cum laude from Harvard in 1981 and a PhD in



Stuart M. Shieber '81

computer science from Stanford University in 1989. He joined the Harvard Faculty of Arts and Sciences in 1989, and was named John L. Loeb Associate Professor of Natural Sciences in 1993, Gordon McKay Professor of Computer Science in 1996, Harvard College Professor in 2001, and James O. Welch, Jr., and Virginia B. Welch Professor of Computer Science in 2002.

Kris Snibb/Harvard News Office

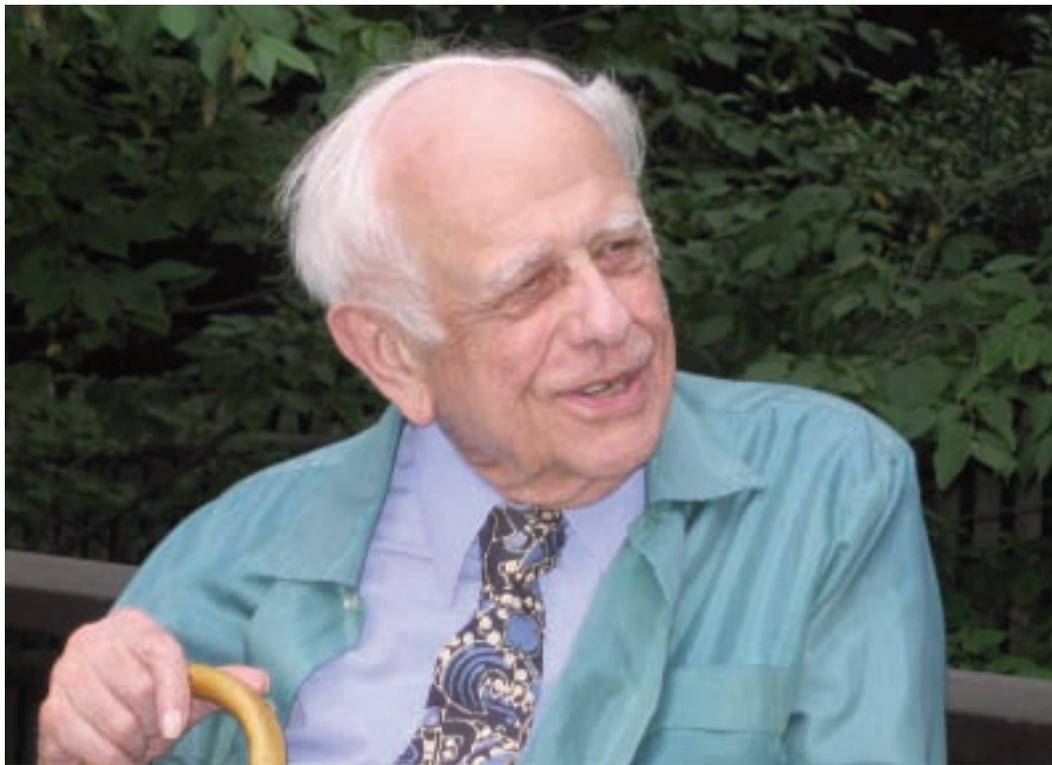
The John Milton and Ruth Neils Ward Collections: Unique Holdings in Opera, Ballet, Operetta, Musical Theatre, and Popular Song and Dance

Early Years at Harvard

John and Ruth Ward came to Harvard in 1955 when Professor Ward joined the faculty—which he served until retirement in 1985—as a musicologist shortly after earning his PhD from New York University. Years later, Professor Ward described the Harvard he first encountered for the *Harvard Library Bulletin*: “There was no Music Library. Music scores were shelved in Widener, an advantageous arrangement for students, who could check out volumes of the *Denkmäler der Tonkunst*, the collected works of Bach, Beethoven and the like—and did so. Witness the first edition of *Le Sacre du Printemps*, an arrangement for four hands, full of the penciled markings of student performers.”

When construction of Harvard’s Eda Kuhn Loeb Music Library was finished in 1956, collections were consolidated, bringing together for the first time in one place 27,725 books and scores from Widener Library, which had initiated its music collection in 1870; more than 8,000 scores and books from the Music Department collection that was begun in 1898; and the books and scores from the estate of Richard C. Aldrich, Class of 1885, a well-known music critic and music editor

In the Harvard Theatre Collection, in the Loeb Music Library, and in Houghton—Harvard’s legendary rare-book and manuscript library—the vast and varied collections contributed by Professor John Milton Ward and the late Ruth Neils Ward defy efforts at easy description. What Professor Ward has, with extraordinary understatement, called “filling up Harvard’s shelves” has ensured that Harvard’s holdings in music, musical theatre, opera, and ballet are completely world-class.



John G. Cavelli

John Milton Ward joined Harvard’s music faculty in 1955 and served as the William Powell Mason Professor of Music from 1961 until 1985.



Courtesy of the Harvard Theatre Collection—Houghton Library

On the left, the cover page for “The Sontag Polka”—a popular composition arranged by Charles D’Albert after a theme in Donizetti’s *Lucia di Lammermoor*—and, on the right, the parody that it inspired, “The Hippopotamus Polka” by St. Mars. Both pieces were published in 1850.

of the *New York Times* and an avid music collector who amassed a significant library of music books and scores, as well as autograph manuscripts now in Houghton Library.

Within a few years, lifelong collectors John and Ruth Ward began a painstaking project researching Harvard’s needs, discussing opportunities, finding rare and unique materials, and presenting those materials as a series of extraordinary benefactions to the University that they both came to love and which he served as William Powell Mason Professor of Music until 1985.

Gifts to Loeb Music

John and Ruth Ward’s gift of 10,000 recordings transformed a spotty, if international, collection into today’s renowned Archive of World Music. Certain of the Ward benefactions—the Ruth Neils and John M. Ward Collection of Opera Scores, for example—were made to fill in gaps in the collection. In giving the University more than 8,000 piano-vocal scores, the aim, Ward says, “was to make Harvard’s collection of opera scores truly distinguished.”

“For many great collectors,” observes Royal Academy of Music Principal Curtis Price, “especially those whose main

interest is printed materials and manuscripts, the drive to acquire is almost an addiction. It can take over one’s life and require constant and increasingly indiscriminate feeding. This is not the case with John Ward, who is a musicologist first, a collector second.”

Transformative Teaching,

Transformative Gifts

As a musicologist, John Ward’s particular interests are rooted in the 16th century—in the instrumental music of England and Spain and in Elizabethan music in general. But as a scholar/collector, his interests reflect a transformative view of musicology and its nature, which itself has led to transformative gifts to the Harvard Libraries.

Ward’s Harvard courses and their locations within the curriculum offer insights here. His Seminar in Music History and his courses on Monteverdi and Music in Elizabethan England always rested solidly within the established curricular boundaries of the Music Department. But later offerings—Music and Poetry in England, 1550–1650; Music in the Oral Tradition; Music and Ritual; a seminar entitled Music and Dance—extended his reach beyond musicology and earned him an esteemed place in the nascent General Education curriculum of the ’60s and ’70s. Ward’s



Courtesy of the Harvard Theatre Collection—Houghton Library

In this hand-colored caricature dated February 1808, John Bull is “settling the opera disputes” between the joint proprietors of the King’s Theatre, William Taylor and Edmund Waters, while the singer Angelica Catalani (as a cat) departs for Paris holding bags of money acquired from performing at their opera house. John Bull, of course, is a time-honored personification of Great Britain, and his role in this imagined scene reflects the seriousness with which London audiences viewed the opera. The caricature is included in *The King’s Theatre Collection: Ballet and Italian Opera in London 1706–1883* from the John Milton and Ruth Neils Ward Collection. This detailed and beautifully illustrated catalog was published by Houghton Library of the Harvard College Library in 2006.

forward-looking Music and Narrative course may have raised a few eyebrows: the course examined, among other matters, film scores.

Unique Gifts

Ward’s lifelong interests—which continue to inform the numerous Ward collections—are exceptional in their breadth and depth. The Wards donated an admirable range of materials to the Loeb Music Library to ensure that Harvard has “the music library that it ought to have.”

But it is the Wards’ extraordinary gifts to the Harvard Theatre Collection in Houghton Library that have brought entirely new dimensions to Harvard’s library holdings. These holdings embrace popular song and social dance from the 16th through the 20th centuries as they embrace the Renaissance motet, and they reflect a passion for popular forms—for operetta, musical theatre, and pre-19th-century ballet.

“I’ve been lucky,” John Ward states with characteristic modesty. “I’ve been able to get a few things.”

These “few things” translate into thousands that document the phenomenon of performance and its connections with the audience. “It’s the theatre of it!” he says over and over again as we survey rare and unique materials from the King’s Theatre Collection that he’s collected with care and donated to Harvard with conviction. “Performance is not written in stone. It wasn’t so fixed as we might think.”

With the advent of the Ward collections, Harvard is unusually well situated for researchers of performance practices in opera, ballet, operetta, musical theatre, and popular song and dance from the 17th century to the present day. In Ward’s words, the collections reflect “the life of music on the ground.”

As University Library Director Robert Darnton observes, “The Ward collections transcend traditional holdings of scores and scripts by providing unique and essential documentation for the performances themselves, together with additional materials on the audiences that they reached and moved. Scholars across the generations will benefit from the foresight of the Wards in gathering these materials and their generosity in bringing them to Harvard. Undoubtedly, the John and Ruth Ward collections will stand as a demonstration that collecting itself is a vital form of scholarship.”

In a crowning act of generosity, Ward provides continuing financial support for two cataloging positions—currently filled by Ruth Tucker and Andrea Cawelti—to ensure that the Ward materials are as accessible as possible to scholars, now and in the future.

“Because these are such important collections,” Cawelti says, “having the long-term support, funding someone in my position to process these materials and make them fully available is actually as important as the collections themselves. Otherwise, it could take more than a generation to bring the Ward collections to our students and researchers.”

Selected Holdings:

The King’s Theatre Collection

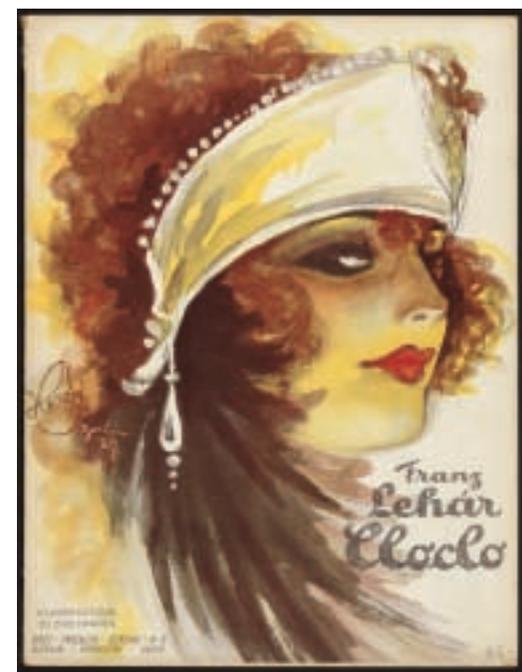
John and Ruth Ward’s King’s Theatre Collection sheds unique light on ballet and Italian opera as it was performed under Royal license in London from 1706 to 1833. The Ward collection ranges from scores and songs to caricatures in the popular press to records of box-holders at the King’s Theatre Pantheon. The materials are held in the Harvard Theatre Collection.

As the Royal Academy’s Curtis Price has noted, “The London opera establishment was far too unstable, too commercially driven to have worried much about archiving its inheritance. Only now, thanks to John Ward’s Herculean efforts and the long-term vision of Houghton Library, is this legacy being reclaimed.”

Selected Holdings:

The Italian Ballet Collection

John and Ruth Ward’s Italian Ballet Collection provides extraordinary holdings on the history and development of theatrical dance in Italy from 1637 to



Courtesy of the Harvard Theatre Collection—Houghton Library

Cover image for vocal selections from Franz Lehar’s rather racy 1924 operetta, *Cloclo*. Thanks to John Milton and Ruth Neils Ward, Harvard’s collection of Lehar may be the finest in the world.

1977. The collection includes a significant number of opera libretti and ballet scenarios. These documents not only summarize plot and character, but served as the equivalent of a program or playbill, received or, more often, purchased by members of the audience. Additional materials include costume designs (such as the illustration for Benvenuto Cellini on the cover of this publication) and choreographers’ notes, as well as monographs about and portraits of performers. The materials are held in the Harvard Theatre Collection.

The Ward Catalog Series

With the Ward catalogers in place, Professor Ward has collaborated with the staff in Houghton Library on a series of detailed and beautifully illustrated catalogs that document particular aspects of the Ward holdings. To date, catalogs for *The King’s Theatre Collection: Ballet and Italian Opera in London 1706–1883* and *Italian Ballet, 1637–1977* are already in print. A forthcoming catalog on French ballet and opera in context is expected in 2009.

The Ward catalogs are available from the Harvard University Press at their bookstore in Holyoke Center or online at www.hup.harvard.edu/books/PER_general.html.

Beginning with John Harvard's 1638 bequest of 400 books, gifts have proven essential to the growth of the Harvard Libraries. Today, the generosity of alumni/ae, friends, foundations, corporations, and other organizations is a dynamic and inspiring force among the University's libraries, their services to students, and their renowned collections.

Much More Than Books

The need for library support is greater than ever. The expansion of resources to include photographs and other visual images, music, poetry, and other audio recordings, as well as a growing number of resources that exist only in digital formats, has placed increasing demand on the Harvard Libraries. In addition to acquisition of both traditional and new formats, today's library must preserve its collections and make them accessible both in reading rooms and online.

Unique Opportunities

A gift to the Harvard Libraries gives you the unique opportunity to make a gift to an area of personal interest or intellectual commitment. The extent of Harvard's library collections, in combination with evolving faculty and student needs, creates an almost limitless array of gift opportunities.

Harvard seeks to increase funding for the Libraries in four crucial areas:

- preservation and conservation
- access and technology
- collections
- positions

Examples of current needs in the Harvard Libraries include

- support to digitize library resources and make them freely available on the web
- acquisition funds for resources in new areas of study and research, including South Asia and Africa, life sciences, and jazz
- gifts designated to preserve Harvard's rare and unique materials, including illuminated medieval and Renaissance manuscript collections

Meaningful Gifts

The Harvard Libraries will work with you to create a gift that is meaningful to you and meets true needs. Endowment opportunities begin at \$25,000. Gifts of any size are greatly appreciated for current support. If you are an alumnus/a, you will receive full class credit for your library gift or pledge.

All gifts to Harvard's libraries are tax deductible under the full extent of the law. You may receive additional tax benefits by making a gift of securities. Please contact the Harvard Management Company at 866.845.6596 or security_gifts@hmc.harvard.edu.

Giving to Harvard Libraries

You may make your gift online by visiting the web site <http://www.haa.harvard.edu>, clicking on "Make a Gift," and selecting the appropriate option.

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Thank you for your generosity.
Please send your gift or pledge commitment to:

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We start the year in the midst of sobering times. Fierce storms from the tropics have been followed by seismic waves on Wall Street and now in Washington, where policymakers confront a set of financial challenges that many experts consider as unsettling as any our nation has faced in decades. These events will affect us, as an institution and as individuals, in ways we are only beginning to know.

As members of a learning enterprise more than 370 years old, one that has weathered all manner of storms, we can look forward to the year ahead with what I hope will be a shared appreciation for the remarkable resilience and creative power of universities in the face of unpredictability and change. They root us in our knowledge and experience of the past, keeping us attentive to the long term and offering a perspective on the future that we especially need in turbulent times. In calm or storm, they present us with opportunities to contribute what we can to a better, more humane, more intelligible world.

—Drew Gilpin Faust
President
*from a letter to the Harvard
community dated September 24, 2008*

Harvard University Library Letters

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