The new Harris Music Library, named after alumni donors Nan (BMC ’51) and Bill (HC ’47) Harris, will open its doors this fall. The Library, part of the Music Building Project funded by the Lives That Speak campaign, will be located in the renovated lower level of Roberts Hall. William Rawn Associates designed the new building and the general contractor is Whiting-Turner, which most recently built the Lutnick Library. A dedication ceremony is being planned for spring 2022.

This expansion and renovation project will permit the College’s music collection to reside entirely within the Music Library for the first time in Haverford’s history. Previously the music collections were divided between the main library, where music books were housed, and the music library, where scores and audio-visuals were located. Because the Harris Music Library will feature a sizable compact shelving area, the totality of the collection—comprising regular, miniature, and oversized scores; books, CDs, LPs, and DVDs; collections including Urtext Scholarly Editions, complete works, and our robust monuments collection; and the new Thomas Lloyd Choral Music Collection featuring choral music commissioned by the world-renowned The Crossing and Lyric Fest choirs—will be easily accessible in one place. This change alone will exponentially benefit all research and study of music for our students, faculty, staff, and community.

The Harris Music Library will feature modern and technologically

From the Librarian

BY TERRY SNYDER

The COVID-19 pandemic continues to significantly influence our world. We have lost friends, neighbors, and loved ones; we mourn those losses as well as those brought on by the national tragedies of hate crimes, violence, and structural racism. In the midst of that mourning, we have reconciled ourselves to new habits of safety and community engagement. Conversations over the last year have shifted between “when we get back to normal” to life in “the New Normal.” No doubt, we are in a difficult, challenging, and important liminal space of change. In the immediacy of our uncertainty, the Libraries continue to advance learning and cultural understanding in both physical and virtual spaces.

We are doing that in the simplest form by being open. Through our intense commitment to service, the Libraries are providing robust access to spaces, collections, and expertise throughout the academic year at each of our facilities—the Lutnick Library, the White Science Library, the Music Library, and the Observatory Library—as well as in virtual spaces. Adherence to protocols permits safe use of the Libraries by those on campus. In the virtual world, many of our colleagues seem to live on

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From the Librarian
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Zoom, and they are teaching and providing research and collection support to students near and far. My colleagues bring a spirit of curiosity and generous compassion to their interactions; they impress and teach me daily.

In this issue, you’ll read about some strategic initiatives that the Libraries are advancing and, in some instances, how the current “New Normal” is influencing that programming. As we excitedly think about the possibility of a full return to campus next fall, the pandemic, as well as the call to change, has given us the opportunity to pivot, develop new and modify older practices, and consider lessons for the future. With luck, and some creativity and dedicated hard work, we are looking forward to a new, newer normal yet. Our expectation is that the future will yield exciting opportunities for our students and for the Haverford community. We hope the same is true for you.

—Terry Snyder is librarian of the College

Writing the Modern World

On March 1, 2021, an exciting new exhibit opened in the Rebecca and Rick White Gallery at Lutnick Library—Writing the Modern World: Wallace Stevens, William Carlos Williams, and Science and Technology in the United States. Curated by Charlotte Scott ’21, the Joseph O’Donnell Research Intern, the exhibit focuses on the ways Williams and Stevens, two eminent modernist poets, engaged with the dramatic scientific and technological developments of their times. American society was fundamentally transformed in the late 19th–early 20th centuries through the acceleration of machine culture, which boosted mass production and industrial standardization. At the same time, scientific discoveries made by Albert Einstein, Max Planck, Marie Curie, and others changed the way reality was perceived and understood. This exhibit places Stevens and Williams firmly within those contexts, demonstrating how their works, at the level of both content and form, responded to and interrogated the great upheavals that modernity ushered in. With their distinct aesthetics, Stevens and Williams each had his own particular way of coming to grips with those upheavals, but what this exhibit shows is that the work they produced was indelibly marked by the modern world.

This rich and fascinating story is told through an impressive array of first editions, manuscripts, photographs, autograph letters, and much more. These materials were generously provided by Alan M. Klein ’81, whose collection was previously featured in his 2019 exhibit on Williams and Stevens at the Grolier Club in New York.

The exhibit opening took place on March 4 with an online event moderated by Sarah Horowitz, curator of rare books and manuscripts and head of Quaker and special collections, and featuring talks by Charlotte and Alan. Charlotte described how she conceived the exhibit and the themes it illustrates, while Alan discussed his genesis as a collector

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Manumitted: The People Enslaved by Friends

BY DAVID SATTEN-LOPEZ

Since January 2020, I’ve worked with Quaker manumissions as the Anne T. and J. Morris Evans Post-Baccalaureate Fellow. Manumissions are legal documents that enact, or promise to enact, a release from enslavement. The manumissions in Haverford’s archive come from Quaker Meeting Minutes with Mid-Atlantic regional provenances including Blackwater Monthly Meeting, Evesham Monthly Meeting, Philadelphia Quarterly Meeting, and Philadelphia Monthly Meeting. The dates of signing for these manumissions typically fall between 1765 and 1790.

A primary aspiration of this project is to center the Black people who are mentioned in these manumissions and their stories. This goal becomes complicated when facing certain limitations of the manumissions. Manumissions tend to be sparse and formulaic. Often, they are preprinted forms with “fill in the blanks” for names, dates, and locations. Even when handwritten, they often mimic the same language as the preprinted forms.

How does one center Black people when working with historical materials written entirely by white people, and typically by the white people who enslaved them? Beyond the manumissions being an incomplete record, Kristen Block states that historical materials have probably been destroyed by guilty nineteenth-century Quakers: Modern historians who persist in digging for the past’s ugly realities about this era of Quaker slaveholding are challenged by many archival silences—of obliviousness, arrogance, shame, or a simple neglect to express in writing one’s thoughts on noneconomic “essentials”—and probably intentionally thwarted by nineteenth-century Friends’ embarrassment of their Society’s early complicity in Atlantic Slavery.1

What information can be found in the manumissions—the filled-in blanks—can serve, cautiously, as clues for researchers and genealogists. With this hope in mind, my work has taken two main forms: the gathering, transcription, and calculation of key data points (dates, names, locations, ages, roles) and the (re-)presentation of these data points on a new web platform through streamlined viewing options, clear groupings of individuals and the roles they performed, data visualizations,


Pardon Our Digital Dust!

The Libraries recently underwent another renovation and move, but this time we didn’t need to break out the hard hats and safety vests! Haverford, along with our counterparts at Bryn Mawr and Swarthmore, has migrated our digitized manuscript and archival collections to a new system called Islandora. The move gives us better control over our digital collections of enduring value, and provides web visitors with a better user experience.

The migration to Islandora is the culmination of more than five years of research and discussions among staff of the Tri-College Libraries. Two working groups tasked with identifying stakeholder needs and researching the merits of various digital repository systems determined that Islandora, an open-source digital repository system, best suited our goals of centralizing digital preservation mechanisms, improving user experience, and increasing search functionality. We also concluded that choosing an open-source system would give us more development flexibility and control over our digital assets as well as prevent the vendor lock-in that accompanies choosing proprietary software.

As with every strategic TriCo endeavor, the migration to Islandora involved tremendous collaborative effort. The project was managed by the (continued on p. 5)
BY RACHEL HOCHBERG

As strange as it seems now, the virtual lectures and community gatherings we’ve come to know were a mostly untapped resource when the pandemic struck in March 2020. Due to COVID-19, travel and hosting visitors quickly became impossible, and a number of events had to be cancelled or indefinitely postponed as the Libraries worked to adjust our workflows and the vital services we provide.

Of course, the ever-changing landscape caused by the pandemic couldn’t put a damper on the Libraries’ programming for long. By July 2020, Sarah Horowitz, curator of rare books and manuscripts and head of Quaker and special collections, and College photographer Patrick Montero had created a video tour of Crossing Borders: From Slavery to Abolition, 1670–1865, the exhibit that opened just a week before lockdown in the Rebecca and Rick White Gallery. Mike Zarafonetis, coordinator of digital scholarship and research services, quickly added it to the Libraries’ already robust exhibit website. Planning for the fall 2020 and spring 2021 semesters shifted course nimbly as well, as we made space for rescheduled events among the talks already planned.

We approached fall 2020 with a number of new questions: Our events would be virtual, but how would that change the timing? The marketing? The attendance? Since a large segment of the community would be back on campus, we put up posters with QR codes linked to Zoom information. Our lunchtime talks and evening presentations generated strong attendance in spite of Zoom fatigue. We opened a new exhibit, Romanticized Japan: Contextualizing Japan Through the Western Gaze, with its own website and video tour, and virtually hosted a lecture in our relatively new Perspectives series.

At the same time, the Libraries’ staff was engaged, as a whole, in creating our next Strategic Plan; as a part of this process, we developed goals around streamlining programming workflows and planning with more specific attention paid to diversity and inclusion.

In spring 2021, staff members Bruce Bumbarger, Rachel Hochberg, and Semyon Khokhlov formed the Libraries Programming Committee, even as the previous programming team of Librarian of the College Terry Snyder and Rachel Hochberg moved forward with a full slate of events over the course of the spring semester. We returned to several of our long-running series, including three Faculty Scholarship Talks and a Young Academic Alumni Lecture. We virtually and physically opened another exhibit, Writing the Modern World: Wallace Stevens, William Carlos Williams, and Science and Technology in the United States, curated by Charlotte Scott ’21 from the collection of Alan Klein ’81, and held a panel and poetry reading associated with the exhibit in early May. We made space for more rescheduled events as well, on research data management and internet privacy.

Our largest event of the spring was with Loretta Ross, an award-winning, nationally-recognized expert on racism and racial justice, women’s rights, and human rights.

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Peer-to-Peer Library Service During COVID

◆ BY BRIE GETTLESON

COVID-19 has changed a lot of things in students’ lives, including how they learn and do research: many classes are being taught over Zoom this year, and students learning remotely are accessing needed library materials through the mail or in electronic form. One thing that hasn’t changed is the availability of friendly and knowledgeable help from the Library Student Liaisons.

The Libraries employ approximately 50 liaisons each year. They provide essential peer-to-peer services for their fellow students and other library patrons. They are trained and capable of assisting with preliminary research, locating library materials and services, and other basic yet important functions such as printing course readings and finding available study space. They also provide the essential service of connecting patrons to full time library staff who can assist with more complex questions.

Library Student Liaisons can still be found in person in the Lutnick, Union Music, and White Science Library locations, physically separated from patrons by safety plexiglass and markings to maintain social distancing. The liaisons who were asked to provide comments for this article agreed that they felt safe and comfortable working in the Libraries, and that patrons have generally been observant of the College’s safety measures. Liaisons help their fellow students understand how to safely use the Libraries’ socially-distanced and occupancy-limited study spaces. Small changes to library services due to safety, such as contactless pickup and electronic-only reserves, make the availability of liaisons—both remote and in person—as important as ever.

Not all the liaisons are working in the Libraries’ buildings: during the spring semester, seven out of the Libraries’ nearly 50 liaisons were living, studying, and working away from campus. In order to meet the needs of all student patrons living off campus or isolating on campus, the Libraries launched its first peer-to-peer online chat service. Featured on the front page of Tripod and the Libraries’ homepage, this chat platform allows library patrons to ask questions of on-shift library liaisons and receive immediate assistance from the comfort of their family homes or campus housing. Off campus liaisons also appreciate the opportunity to continue working for the Libraries and helping patrons.

The pandemic has made it more difficult for students to interact with peers outside of Zoom classrooms, making the role of the liaisons not only one of providing assistance with library services, but also one of offering connection to fellow students. Liaisons have mentioned that they appreciate the opportunity that working in the Libraries provides to see students, faculty, and staff they don’t otherwise encounter with remote coursework and limited in-person activities. With many of the library staff working from home this academic year, the liaisons’ support of in-person research activities and of providing a welcoming environment is more important than ever.

—Brie Gettleson is social science librarian

Manumitted: The People Enslaved by Friends

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...and a downloadable Excel file. Data visualizations have been especially exciting to me as they offer a mechanism for identifying trends and answering questions such as: Where and when did most manumissions occur? At what age did manumissions usually occur? How did gender affect manumission?

Hearing the echoes of enslaved Black people in these manumissions will likely require an assemblage of archival materials, previous scholarship, oral histories, a certain compassion and witnessing, and a methodological awareness of the limits of traditional documentation. Astute scholars, writers, genealogists, and poets have been doing this work, demonstrated in seminal publications like Scenes of Subjection by Saidiya Hartman, Zong! by M. NourbSe Philip, and Demonic Grounds by Katherine McKittrick. These texts were my first introduction to a critical grounding in the archive and its silences, which I seek to bring forward in our presentation of the manumission collection.

I humbly hope our project is helpful in tending to this history and its effects today.

—David Satten-Lopez is Anne T. and J. Morris Evans post-baccalaureate fellow
The blog series for the Ticha Project (ticha.haverford.edu)—an online, digital explorer for a corpus of Colonial Zapotec texts, led by Haverford linguistics professor Brook Lillehaugen with contributions from Mike Zarafonetis, coordinator of digital scholarship and research services—was named “Digital Humanities Blog of the Year” for 2020 by the Digital Humanities Awards (dhawards.org). Mike, who designed the Ticha Project site along with Professor Lillehaugen, former Libraries colleague Laurie Allen, and others, contributed a blog entry, “Lowering Barriers to Access by Raising Understanding,” in October as part of this series of posts by the Ticha Project team.

—Mike Persick is head of acquisitions & serials

The 2020 blog series for the Ticha Project (ticha.haverford.edu)—an online, digital explorer for a corpus of Colonial Zapotec texts, led by Haverford linguistics professor Brook Lillehaugen with contributions from Mike Zarafonetis, coordinator of digital scholarship and research services—was named “Digital Humanities Blog of the Year” for 2020 by the Digital Humanities Awards (dhawards.org). Mike, who designed the Ticha Project site along with Professor Lillehaugen, former Libraries colleague Laurie Allen, and others, contributed a blog entry, “Lowering Barriers to Access by Raising Understanding,” in October as part of this series of posts by the Ticha Project team.

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The Wedge by William Carlos Williams, on display as part of the Writing the Modern World exhibition. Photo by Patrick Montero

and shared his insights into the lives and works of Williams and Stevens. It was a stimulating event, culminating in a Q&A that brought out further nuances of the exhibit and the poets at its center.

Programming around the exhibit continued with two virtual events on May 1. In the first event, scholars Lisa Steinman, Mark Morrission, kitt price, and Dan Grin participated in a moderated discussion about the intersection of science, technology, and poetry in the work of Williams and Stevens. The later event included a poetry reading featuring Terrance Hayes, Alex Dimitrov, and Jennifer Soong. Each poet selected and read some poems by Williams and Stevens followed by some of their own work. The event concluded with a moderated conversation among the poets reflecting on the works they chose to read and the role of Williams and Stevens in their own poetical thinking and, more generally, in the world of contemporary poetry.

The exhibit will be up until July 16, 2021. Come on out and see it!

—Semyon Khokhlov is research & instruction librarian

The blog series for the Ticha Project (ticha.haverford.edu) was named “Digital Humanities Blog of the Year” for 2020

Writing the Modern World (continued from p. 2)

The Wedge by William Carlos Williams, on display as part of the Writing the Modern World exhibition. Photo by Patrick Montero
The Nan and Bill Harris Music Library
(continued from p. 1)

robust spaces, including state-of-the-art digitizing tools for preservation and transfer of analog formats to digital; a work/studio room housing a dedicated MIDI controller; digital audio workstations (Avid Pro Tools, Logic Pro, Reaper, Cakewalk by Bandlab); virtual instruments and audio interfaces for electronic music creation and recording; and a suite of music notation software from Sibelius, Finale, and NoteFlight. The entire music collection is RFID tagged for use with the Libraries’ self-checkout system. The quiet reading room has ample seating areas for studying and learning, plus four dedicated computer workstations with robust software capabilities. This space will also house our physical reference collection, which complements extensive online resources such as the Répertoire International de Littérature Musicale (RILM), Abstracts of Music Literature, Oxford Music Online, nkoda, Alexander Street Press Music Online, Met Opera, and more. The open reading room on the main level will connect the new Michael Jaharis Recital Hall to Roberts Hall and serve as a social hub for all visitors.

Our music collection supports both performance and scholarly research for the music curriculum, with particular attention to theory and composition, music history, musicology, performance practice, and cross-disciplinary music studies. The new library also brings ample space for continued growth of the collection, particularly in emerging areas of interest such as American popular music, musical theater, blues, jazz, rock, and film music.

The new Nan and Bill Harris Music Library will support our music program’s richness, fostering the College’s commitment to academic excellence, all inspired by the beautiful new and updated spaces for research, study, and collaboration. We offer our deep and abiding gratitude to Nan and Bill Harris for their support of the Music Library, and we invite you to join us in celebrating this fantastic news!

—Guillermo Gómez is music librarian & coordinator of user experience

Lobby view of the Michael Jaharis Recital Hall from the corridor leading into the Harris Music Library. Rendering courtesy of William Rawn Associates

Programming in the Pandemic
(continued from p. 4)

Loretta Ross

Her workshop and keynote talk, “Calling in: Listening in Love and Moving Us Forward,” was a collaborative effort between The Scattergood Foundation, the Libraries, the Office of the Provost, the Office of the Dean, and the Center for Peace and Global Citizenship.

The Programming Committee has already begun planning for the 2021–22 academic year, looking toward continuing and reimagining our lecture series, increasing outreach and collaboration with the rest of the College community, and eventually returning to in-person events while carrying forward some of the accessibility advantages of our virtual efforts. We look forward to seeing you at our future programs!

—Rachel Hochberg is senior administrative assistant
“Trislandora Group,” composed of representatives from Haverford, Bryn Mawr, and Swarthmore libraries, as well as the two TriCo Digital Library Developers. To ensure a successful migration, the TriCo Libraries partnered with Born-Digital, who provided us with development, design, and project management support. Born-Digital previously worked with Mount Holyoke, Smith, and Hampshire colleges to build Five College Compass, a consortial digital repository also used by Amherst College and the University of Massachusetts.

In order to make the most of this move, members of the Trislandora Group have improved the description of our current digital collections and added links to finding aids and collection guides wherever possible. We hope this work will improve discovery and access, and allow users to more easily match digitized materials to their counterparts in our manuscript and archival collections. We are also adding newly-digitized materials to the repository, including selections from the Rufus M. Jones papers and archival records of our recent student strike.

The TriCo Islandora website offers visitors a number of advantages, including improved faceted searching, date range filters, and the ability to download high-resolution images. It features embedded image viewers and audio/visual players, allowing users to view and play media from the repository website. Islandora also gives the TriCo Libraries a greater ability to meet web accessibility standards and streamlines our digital preservation process, allowing us to store preservation and access copies of digital files in one location.

The new repository website officially launched in January 2021. Please visit digitalcollections.tricolib.brynmawr.edu to see what's new!

—Liz Jones-Minsinger is College archivist & records manager