

Gettysburg College
Musselman
Library
friends



FROM THE DEAN

By Robin Wagner

When I was a child, I loved to go to the museum. I grew up just outside Pittsburgh and we had the Carnegie Museum at our doorstep. My parents would drop us off on a Saturday morning with a sandwich and nickel to buy milk from the museum cafeteria; they would come back for us six hours later. This was their once-a-month break from the five of us.

We were free to roam and explore wherever we wanted within the museum. I was not as enthusiastic as my siblings were about the dinosaur hall, displays of woodland animals, and cases of insects, birds, shells, and gemstones. I usually headed to the third floor where the exhibits of human history and culture were located.

There was a room with an Egyptian sarcophagus, slightly cut away so you could peer into the interior. Right beside were resin models of mummies, and an array of mummy accoutrements buried with them—all visible under glass.

There was a large hallway with politically incorrect and culturally insensitive dioramas of Native American life, full of baskets, rattles, clay pottery, woven textiles, beads, and relics obtained on archaeological digs; again, all visible under glass.

In another section were models depicting Eskimo life—for example, an ice fisherman poised to harpoon a fabricated seal. My personal favorite was a depiction of mealtime in an igloo, with an Inuit family roasting reindeer in the middle of their ice-

block house. Nearby were glass cases displaying additional harpoons, spears, wood and ivory carvings, and everything imaginable made from the pelts of polar mammals.

The museum also had a section on eighteenth- and nineteenth-century Americana, with many items of clothing and household items locked under glass. Adjacent was a corridor displaying clocks, compasses, spyglasses, and early navigation equipment. I could go on. It was a sea of interesting objects, all visible but tantalizingly out of reach.

My childhood encounters with historical artifacts were far different from the offerings of modern museums, with their interactive displays and invitations to touch and handle many objects. So too is the practice in Musselman Library's Special Collections and College Archives, where providing a hands-on experience is the rule, not the exception.

Students visiting the Reading Room are encouraged to peruse the rare books and decipher historical manuscripts—objects in hand. Tim Shannon's Colonial History students page through our 1753 edition of *Poor Richard's Almanac*. Mercedes Valmisa Oviedo places our antique maps, swimming with sea creatures, in front of students in her first-year seminar. R.C. Miessler invites his students to try out one of our nineteenth-century stereoscopic viewers.

continued on page 19



Front Cover: Okimono ivory carving of Japanese monk Shuho Myocho (1282-1337). Myocho was the founder of the Daitoku-ji Zen temple in Kyoto and embraced a modest life of striving for inner peace. This small decorative carving (6 cm high) is from Prof. Frank Kramer's Asian Art Collection. Image by Chris Becker, Creekside Digital.

Back Cover: *Fishpond* by Robert Patierno. 2010. Watercolor.



We enjoy hearing from library Friends. Our Spring 40th anniversary issue generated a few additional reminiscences.

Shelving Expert

I just finished reading the amazing Special 40th Anniversary issue of the newsletter. As a work-study student in Schmucker Library from 1978–1981, I was tapped to help with the library move to Musselman. I remember having an armband designating me as a shelving expert, to make sure the books got on the right shelves, in the right order, as they came into the new building.

Exhaustion must have overtaken me from the steady stream of incoming books, because I don't remember any bands playing or food being served. I probably went back to my dorm room and collapsed at the end of the day! – *Beth Jacoby, Class of 1982*

Basement Memories

The library that I remember best was the old Schmucker Library. I had almost forgotten about the Asian art collection in cages on the third floor. And the photo on Page 11 is so familiar to me. For some reason, I would meet with friends in the balcony area.



I worked in Schmucker during the summer of 1970. Lillian Smoke hired me to type orange book cards for art books that we were moving from closed stacks in the basement to open stacks. I was delighted to be sent to the basement where I typed those cards on an old manual typewriter. I was sharing an apartment with friends in the Tudor

House, just across the street, where we did not have an air conditioner, so I appreciated the coolness of the Schmucker nether world. I also enjoyed perusing the art books.

I also remember the day of the Great Flood. I guess a pipe must have burst, and there were a few inches of water in some areas in the basement. I was happy to have an excuse to escape orange book cards for a while. I cheerfully kicked off my shoes and socks, and started hauling books to drier climes. Thereafter, Lillian Smoke sang my praises, because I had been a “first responder” down there in that basement. – *Kerry Bryan, Class of 1972*

Compromise

I enjoyed remembering the move to the new library and thought you might like a story about the funding. The donor, Jack Houser, had a series of problems with the design of the library and so I finally decided to have a meeting with Jack and Hugh Newell Jacobson. It took place in the dining room of the President's Home. It was memorable.

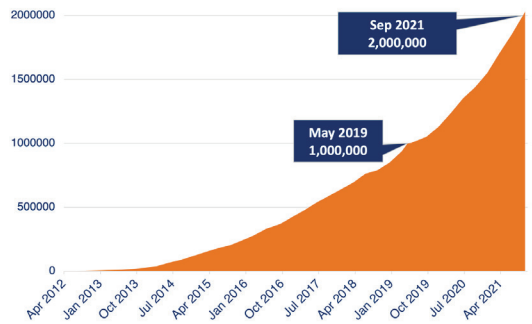
There were many things to discuss and those two egos were fun to watch. But I kept them at it for more than an hour, and it finally came down to the location of the library and the shape of the tower. Hugh agreed to move the building from the edge of campus to Stine Lake (which I was in favor of, and was happy to agree, and that saved Jack). Hugh, however, stated flatly that the tower was “the most beautiful tower ever designed.”

It was clear he was not going to budge, but Jack finally accepted the compromise (keep the tower but change the location). The entire drawing of the building had to be redone, *but* we had our funding and got our library. – *Charles Glassick (College President, 1977–1989)*

By the Numbers

The Cupola: Scholarship at Gettysburg College is the College's institutional repository and home to faculty scholarship, exemplary student work, and other exceptional content created by members of the Gettysburg College community. Works in *The Cupola* are freely available to download at any time and from anywhere in the world.

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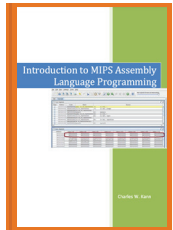
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THE CUPOLA BY THE NUMBERS

6

**STUDENT-RUN
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JOURNALS**



Gettysburg Social Sciences Review



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A Moveable Feast: The Art of Robert Patierno

Library staff members curated an exhibition of prints and paintings by Robert Patierno at the Majestic Theater Gallery. Patierno founded the Pennsylvania College of Art and Design. He also taught as an adjunct for the Gettysburg College Art Department.

"Art making is my attempt to make order of chaos, so in this sense, my work is observational in nature," said Patierno. The tradition of block print helps him maintain control of his ideas. "Within the process of the relief print, I find limitations that inspire me. No matter how many blocks I print, I expect the print image to be direct and maintain clarity." On exhibit through December 2, 2021.



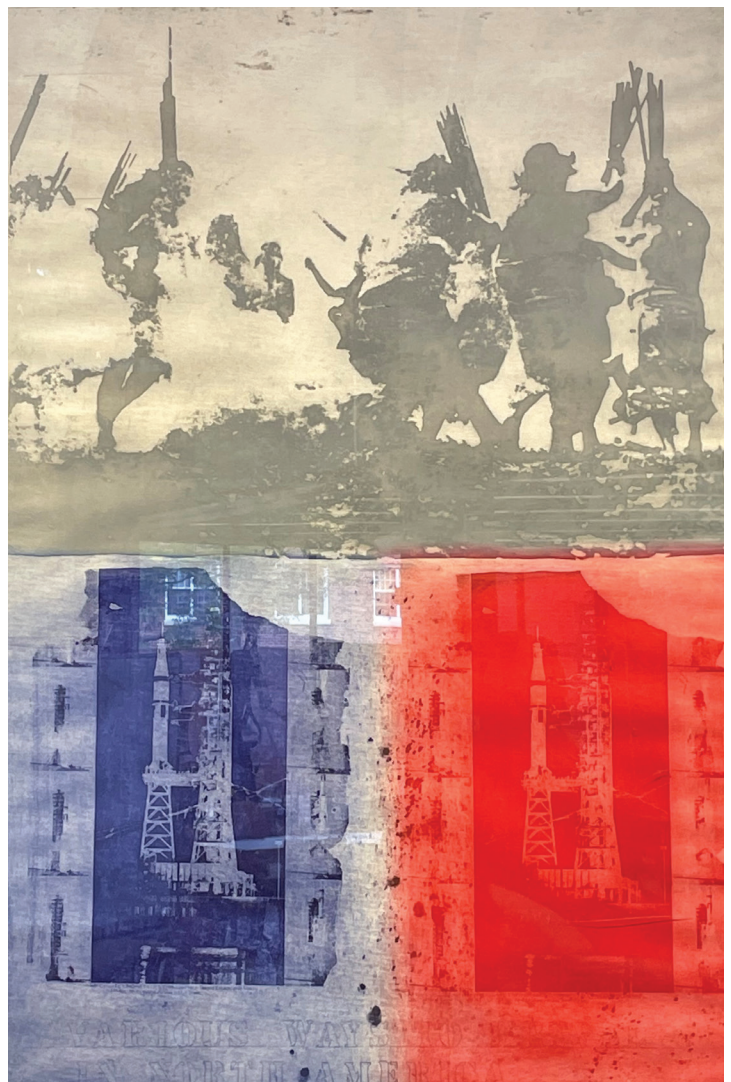
Robert Patierno
Gourds with Cat; watercolor

Selections from *The Columbus Suite*

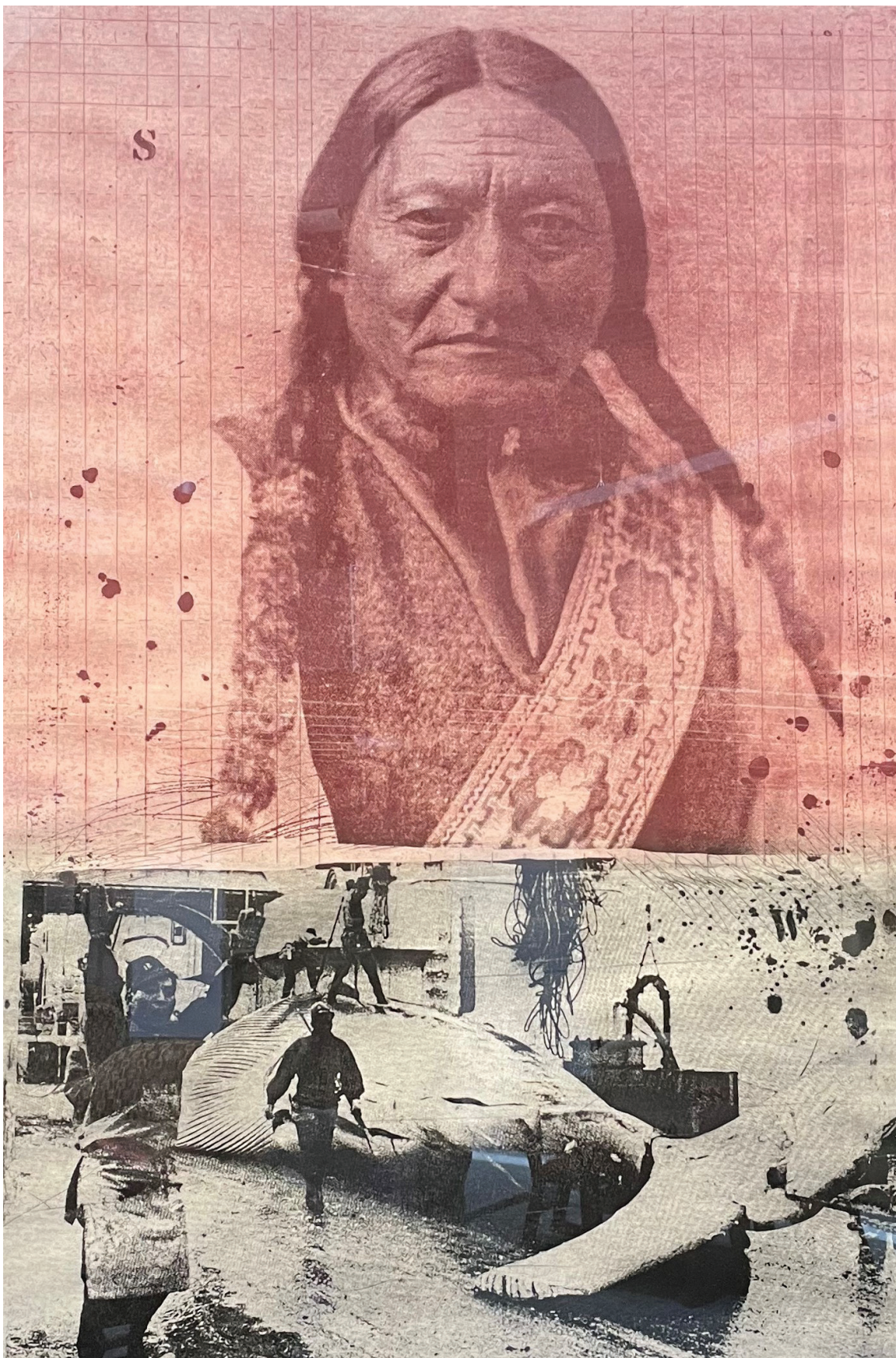
Explore the artwork of groundbreaking First Nations artist Carl Beam. His multimedia art includes photo-emulsion steel engraving, text on canvas, oil, acrylic, pottery, and installations.

From 1989 to 1992, Beam created a series of juxtaposed images, *The Columbus Suite*, which coincided with the 500th anniversary of Columbus arriving in the Americas.

This series addresses the legacy of European colonization in the Americas, including personal and tribal references, and his deep concern for the environment. On exhibit through June 2022, Library Main Level.



Etching. *Various Ways to Travel in North America*
by Carl Beam, 1990.
Gettysburg College Fine Arts Collection.



Etching. *Sitting Bull and the Whale* by Carl Beam, 1990.
Gettysburg College Fine Arts Collection.

Reclaiming the Story: Reflections on Carl Beam

By Keira Koch '19

Art can move and shape us. Art connects us across mediums and times. Ojibwa artist Carl Beam understood this, using his art to challenge audiences to rethink the ways our histories are told.

I was excited to hear about the library's decision to curate an exhibit featuring Carl Beam. I was first introduced to Beam's work during my senior year while curating an exhibit for the Schmucker Art Gallery entitled "Face to Face: Carl Beam and Andy Warhol."

Born in West Bay on Manitoulin Island, Canada, in 1943, Beam received both a traditional Indigenous education and a Western one. As required by Canadian law at the time, he was sent to the Garnier Indian Residential School as a young child.

After boarding school, he studied art at the University of Victoria in 1973 and later received his MFA at the University of Alberta in 1976. Beam used his experience in both traditional and Western education systems as subject matter for his art. We see these themes explored in his print *Sitting Bull and Whale* (p. 6, left).

In this work, we notice Beam's decision to place an archival image of Sitting Bull, a famous Lakota leader, with a contemporary image of a slaughtered whale. The size of Sitting Bull's image addresses his leadership and importance, as well as themes of history and knowledge. Slightly tinted red and then overlaid with a mathematical grid, Sitting Bull's portrait symbolizes Native knowledge systems, whereas the grid superimposed on the photograph represents Western knowledge systems.

The decision to pair Sitting Bull with a contemporary image of a whale allows Beam to draw a parallel between the slaughtered whale and the historical and continual treatment of Indigenous peoples.



By pairing the two photographs, Beam conveys a multifaceted view of history and colonialism which centers the Native voice.

Sitting Bull and Whale challenges us to reexamine our notions of Indigenous people and history. Beam reclaims the colonial narrative as his artwork writes a distinctly Indigenous story. Through his art, Beam decolonizes and indigenizes colonial spaces.

As you walk past Beam's prints in the library, I encourage you to take your time with his work. Engage in the story he is telling you. Reflect on the space you hold and the land you inhabit.

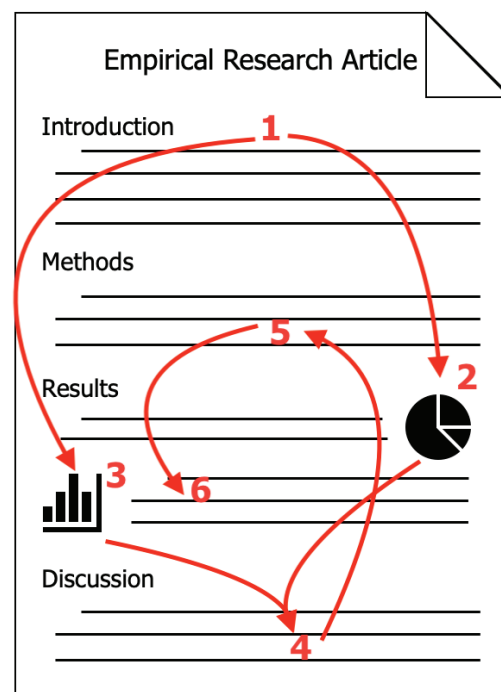
Koch majored in Indigenous Studies with minors in History and Public History. She currently lives in Juneau, Alaska, where she works as an Education Program Coordinator at Sealaska Heritage Institute. While a student at Gettysburg College, Keira was a Digital Scholarship Fellow in Musselman Library.

Librarians Guide Bio Blitz Week

This fall, students in Biology 111 participated in an annual rite of passage—wading through two central-Pennsylvania stream systems to collect water samples. Their goal was to identify the kinds of macroinvertebrates (small, but not microscopic, critters) living in the creeks. They also measured the water temperature, dissolved oxygen levels, and flow rate. Then it was time to make sense of their data.

Enter librarians. To appreciate the data's significance fully, the librarians need to start by understanding how other researchers have studied stream health in the northeastern United States.

This is Bio Blitz Week at Musselman Library, an early-October maelstrom of activity where Research & Instruction librarians connect with every student taking this beginning-level course. It perennially has one of the highest enrollments at Gettysburg College. Librarians visited 14 labs over the course of four days, helping all 200 students learn how to find original scientific articles.



Discovering and accessing articles is actually the easier part for students. The challenging part is helping them to appreciate scientific methodology, and to identify the impact of the literature. “Focusing on the impact allows students to begin seeing the big picture and, specifically, grasp how professional researchers provide relatively small insights that help shape the larger understanding of stream ecology,” said Kevin Moore, librarian liaison for biology.

Writing a lab report represents an important shift in how students see themselves. Instead of passively paraphrasing information that already exists, the lab report requires students to practice the act of sharing new scientific understanding like a professional researcher.

“Lattes” Program Branches Out

With students returning to a full residential experience, the Research and Instruction librarians were excited to bring back “Lattes with a Librarian,” an outreach project co-sponsored by the Office of Multicultural Engagement. Designed to provide research help services for students outside the library, librarians selected three different locations to offer “office hours” with the incentive of a free coffee mug for everyone who stopped by and asked a question.

Librarians Eyoel Delessa, Kevin Moore, and Meggan Smith spent time in the Mosaic House (home to the Office of Multicultural Engagement), the Jaeger Athletic Center, and The Ugly Mug Café, a local coffee shop.

The Ugly Mug, located near campus on Carlisle Street, is a favorite among Gettysburg College students. It is owned and operated by Gettysburg

Check It Out: Exploring Careers in Libraries

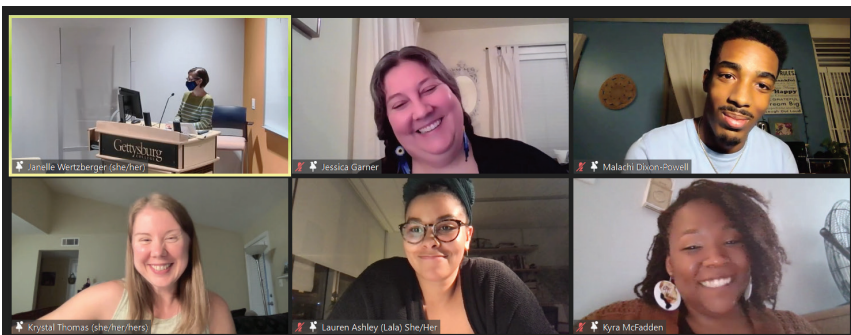
Musselman Library is launching a newly reconfigured Holley Internship this year. The Holley Internship for Current Students is a one-semester, paid internship designed to help undergraduate students learn more about twenty-first-century careers in academic libraries. Students will rotate through all five departments, in order to learn all facets of library work. The cohort of 3-4 interns will engage in hands-on activities, explore topics together in weekly discussion, and design individual projects tailored to each intern's interest. The internship will take place in the Spring 2022 semester.

As part of our promotion and recruitment activities in Fall 2021, we organized an alumni panel of five Gettysburgians. Each worked in Musselman Library as a student, and/or went on to a professional career in libraries or archives. They spoke to current students about their careers.

- **Malachi Dixon-Powell '21** completed the Diane Werley Smith internship in Special Collections in Summer 2021, and is currently planning to pursue a graduate degree in Library Science and Information Management.
- **Lauren Bradford '18** earned an MA in European History, Politics, and Society, and is currently a second-year PhD student at the Strassler Center for Holocaust and Genocide Studies at Clark University in Worcester, Massachusetts.
- **Kyra McFadden '16** earned an MEd in Counseling and Human Service, and is using her research skills as a clinician specializing in working with women of color, young males with autism experiencing anger and aggression, and people working through transgenerational trauma.
- **Krystal Thomas '07** completed an MSI in Archives and Records Management, and is now Digital Archivist at Florida State University Libraries.
- **Jessica Garner '06** earned an MS in Library and Information Science, and is currently Special Collections Librarian and Archivist at Lincoln University in Pennsylvania.

During the event, panelists shared what they did in the library as students, and how those experiences connect with their current job duties. Bradford commented, "In every department of the library, I was able to gain some skill that I am now benefiting from." Thomas noted, "Librarianship is a profession that's better learned by doing," underscoring the importance of experiences like internships.

A question about racial diversity in the profession prompted lively responses. Dixon-Powell observed: "Libraries are spaces where communities gather. When you walk into a space and you don't see people like you, that space might not become safe." All spoke about how increased racial diversity in librarianship would better serve library users in all demographics.



Check It Out: Exploring Careers in Libraries was a hybrid event, with remote speakers and a combination of in-person and virtual audiences. A recording of this event can be accessed at this link: <https://www.youtube.com/watch?v=IQNUtr86UQI>

IS THIS PLAGIARISM?

John hates writing conclusions. Instead of summarizing the paper himself, he reads his paper aloud to his friend and then asks her to briefly sum it up. John writes down exactly what she says. After making a couple of grammatical changes, he includes this at the end of his paper. Is this plagiarism?

In her opinion, Lindsay feels that she has a lot to say; at the same time, she feels that she can never find the right words to express her thoughts. All her sentences are the same length and start in the same way. She calls upon her mother, a retired teacher, to rework her paper so it sounds more academic. “She only touches the grammar and stuff like words and punctuation,” Lindsay says. “The ideas are mine. That’s the important part.” Is this plagiarism?

Research and Instruction Librarian Kevin Moore and Writing Center Director Melissa Forbes have created a flipped-classroom activity that faculty can use to guide a discussion about what students consider plagiarism. It consists of an online tutorial that helps students articulate their conceptions of plagiarism, and includes supplementary materials for follow-up conversation with their professor during the next class session.

“We all have assumptions about what constitutes plagiarism, and these assumptions help shape how we decide whether someone has plagiarized an existing work,” said Moore.

Their questionnaire asks students to decide which choices and behaviors they consider clear plagiarism, which choices are understandable but iffy, and which choices aren’t problematic at all.

In the tutorial, students will provide numerical plagiarism ratings for 10 hypothetical writing scenarios. They have taken the examples from a study by Phillip Marzluf, which he shared in a 2013 chapter in *Critical Conversations about*

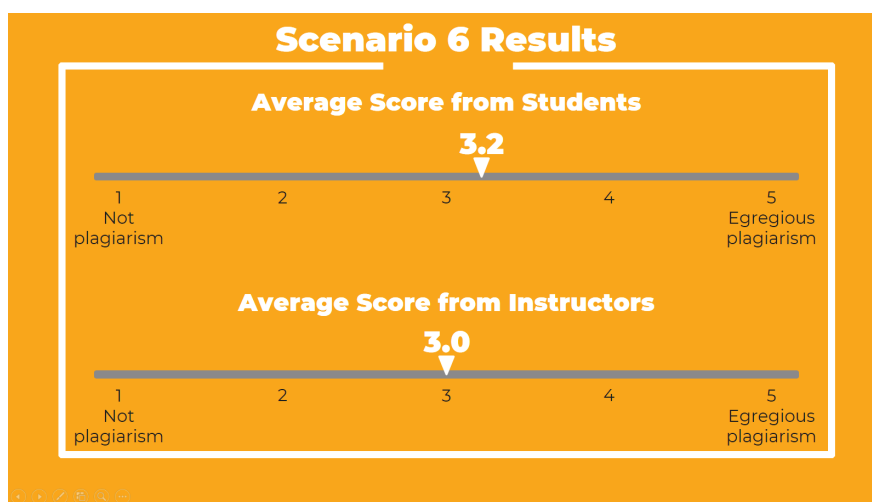
Plagiarism, of student and instructor attitudes toward plagiarism.

After class members rate each scenario, they will be provided

with the average student and instructor scores from Marzluf’s original study for comparison and discussion in class.

“It is our hope that students will be able to articulate what practices they believe do and do not constitute plagiarism and why,” said Forbes. She pointed out that this exercise will be useful for jumpstarting conversations about academic honesty and what it looks like to use others’ words and ideas responsibly. Getting students and faculty members talking about areas of agreement and divergence in their own conceptions is a solid first step.

“We all have assumptions about what constitutes plagiarism . . .”



NEW FACES

Librarian Responds to Changing Student Needs

The library has a new Director of User Services. Kerri Odess-Harnish, who joined the library staff in 2002 as a Research and Instruction librarian, stepped in to fill a recent vacancy. “I had been in Research and Instruction for my entire time at Musselman Library, including six years as department head, and I was ready to explore a different aspect of academic librarianship,” said Odess-Harnish. “Learning the systems and behind-the-scenes workflows of interlibrary loan and course reserves was of particular interest after so many years of teaching members of our community how to navigate and use these services.”



User Services encompasses a broad array of library functions that are critical to student success — circulation, course reserves, interlibrary loan, stacks management, building maintenance, and the supervision of a large contingent of student employees. As in all areas of librarianship, nothing in User Services is stagnant; systems evolve and students’ needs and use patterns change. “Responding to in-the-moment requests from our users while also considering long-term impact is an aspect of User Services librarianship that can be challenging, but ultimately very rewarding,” said Odess-Harnish. She is also interested in exploring issues related to equitable access to library services and spaces as we continue to navigate the COVID-19 pandemic.

There are some learning curves, even for someone who has worked in Musselman Library for nearly two decades. The library is installing a new interlibrary loan system, for instance, and Odess-Harnish will be part of that implementation. She said, “Becoming proficient in all back-of-house processes that keep the library running smoothly is an immediate challenge, but one that I am enjoying.”

Odess-Harnish has appreciated experiencing Musselman Library from a different vantage point. “To be on the systems and policy side of services that I have used and promoted for so long is really exciting.”

The First-Year Experience is Key

Librarian positions aimed at helping first-year students with their research are growing in academic libraries. Eyoel Delessa is Musselman Library’s very first first-year-experience librarian. He’s working to establish a trust relationship between the first-year students and the library. “We cannot assume students are coming into their first year knowing what resources are available at the library,” he says. “We need an outreach effort to increase awareness.”



The library’s Research and Instruction department, of which Delessa is a member, has offered an array of programs that serve first-year students this semester in collaboration with campus partners. For starters, they conducted library tours for the first three weeks of the semester as part of the extended orientation programming. The tours were designed with one goal in mind — to introduce students to the library as a place. Librarians have found that feeling comfortable about your surroundings is a good first step in a positive academic experience, and there’s no better time to begin than the first year.

Along with exposing students to the library space, Delessa and his colleagues also worked with the Office of Residential and First-Year Programs and the Office of Multicultural Engagement to host Research 101 events throughout the fall semester. These programs introduced students to the vast number of online and physical resources available for their academic research. Topics included citations and paraphrasing, searching the databases, research paper topic development, and working with software like RefWorks and Zotero to help manage the process. In an effort to reach first-year students outside of the library, Delessa hosted a few of our Research 101 programs in the Office of Multicultural Engagement.

Delessa hopes to become a familiar face and resource for first-year students. “There is a real opportunity to create a lasting impact in working with first-year students,” said Delessa who began working in the library in July. “It was one of the highlights that attracted me to the position.”

Delessa believes that knowing how to best approach a research question and gather evidence helps students with their assignments and in everyday life. “Beginning that skill-building process in the first year of college is imperative in making that sort of connection possible. I believe in the power of libraries to shape lives, and I’m excited to be in this role and to see that empowerment play out for our first-year students.”

Night Owl Finds Satisfying Role as Mentor

Amna Zigic, Class of 2021, joined the library staff as User Services Assistant in July, where she supervises student assistants at the circulation desk, fulfills interlibrary loan requests, and oversees the five-story building until 11 p.m. As a self-proclaimed night owl, she enjoys the late hours.

No stranger to Musselman Library, Zigic worked at the circulation desk as a student and was promoted to student supervisor her junior year. In spite of her experience, Zigic noted the challenges of supervising, especially when being so close in age to the current students, many of whom she knew when she was a student.



Zigic sees her role as that of a mentor, offering advice on time management—which often got the better of her when she was a student. In addition to working in the library for four years, she was a Digital Scholarship Fellow, was involved in many clubs, and served as president of the Muslim Student Association. “Finding the time to balance academics, clubs, a social life, a solid sleep schedule, and work is something that all students must master,” she said.

At Gettysburg, Zigic majored in Political Science and minored in Peace and Justice Studies. Those choices were greatly influenced by her parents, who, like her, are Bosnian refugees. “I am dedicated to restorative justice efforts in post-genocidal nations, specifically in Bosnia and Herzegovina,” said Zigic. Currently she is enrolled in the Masters of Library and Information Science (MLIS) program at Clarion University, specializing in the digital aspects of librarianship.

Bringing Hidden Collections into the Spotlight

By Beth Carmichael

We are excited to introduce “Library Spotlight,” three semi-permanent book displays highlighting distinctive genres and disciplines, previously hidden away in the stacks. Each specially-curated collection occupies one side of a designated reading alcove on the Main Level of the library. This cozy nook has comfortable chairs, a window view of Penn Hall, and more than 300 recommended titles to explore. “Library Spotlight” currently showcases the following topics:

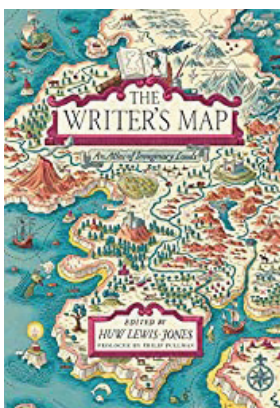
Coffee Table Collection

These lavishly illustrated oversize books cover every subject from A to Z. Some of our favorites include books on art, architecture, animals, botany, cartography, design, textiles, and fashion. There are also king-size volumes featuring stunning photography of every geographical region imaginable. Here are a few to whet your appetite.



The Life and Love of the Sea by Lewis Blackwell

This book of photographs and essays is a breathtaking exploration of the ocean waters and the life that lives in its depths. Captivating views of coral reefs, waves, dolphins, fish, and other sea creatures fill its pages. For more on the allure of the natural world, check out *Marvelous Microfossils: Creators, Timekeepers, Architects* by Patrick De Wever. You'll never think of paleontology in the same way after viewing the elegant details of these intricate and diminutive fossils.



The Writers' Map: An Atlas of Imaginary Lands by Huw Lewis-Jones

In this unconventional atlas, maps transport you to the imaginary lands and geographic features of well-known and beloved tales, the places where favorite characters live and explore. Narnia, Middle Earth, Walden Pond, Treasure Island, the Hundred Acre Wood—in these carefully rendered and often colorful sketches and maps, literature crosses all boundaries.

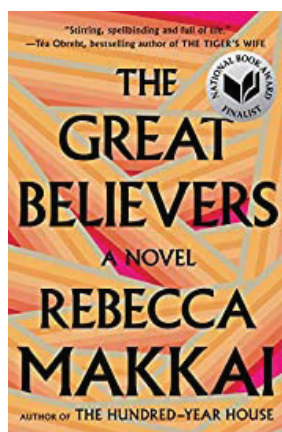
Scarves by Nicky Albrechtsen and Fola Solanke

Attractive and functional, scarves became an integral part of the mid-twentieth-century wardrobe. Worn for warmth and protection as well as for glamour and self-expression, they document both cultural and social history. This book explores major scarf producers, patterns and decorative styles, textiles, and the way in which scarves reflected popular trends.



Award Winners

Each year the library purchases numerous award-winning books representing a range of literary prizes and awards for subject or genre-specific titles, such as the Edgar Award (mystery); the Lambda Literary Awards (LGBTQ); and the Newbury Medal (children's books). Here are a few to check out.



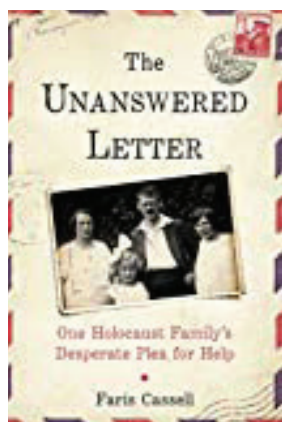
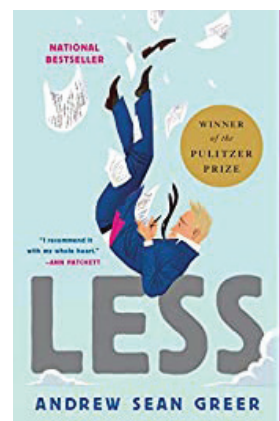
The Great Believers by Rebecca Makkai

Centered on an art gallery director and his friends, this sprawling novel chronicles the AIDS epidemic in Chicago in the 1980s and its generational reverberations in modern-day Paris. It's a story of friendship and love in the midst of fear and tragedy. Winner of the Stonewall Barbara Gittings Literature Award (LGBTQIA+), 2019.

Less by Andrew Sean Greer

A clever, whimsical satire, this is the story of a failed novelist approaching fifty and seeking happiness by traveling around the world and avoiding his ex-partner's wedding. Winner of the Pulitzer Prize for Fiction, 2018. Other recent Pulitzer

winners include *Night Watchmen*, Louise Erdrich; *Nickel Boys*, Colson Whitehead; and *Overstory*, Richard Powers.

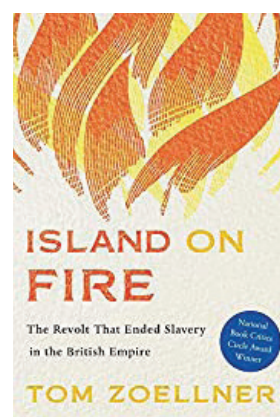


The Unanswered Letter: One Holocaust Family's Desperate Plea for Help by Faris Cassell

By chance, a 1939 letter from a couple urgently seeking to escape from the Nazis in Vienna is given to a journalist decades later. This impeccably researched book traces the author's haunting journey to unearth the truth about what happened to the Berger family when their desperate plea went unanswered. Winner of the National Jewish Book Award/Holocaust Award, 2020.

Island on Fire: The Revolt that Ended Slavery in the British Empire by Tom Zoellner

This is a deeply researched and dramatic account of the 1831–32 uprising of enslaved people in Jamaica led by Samuel Sharpe. It brings the story of this brutal fight for freedom to life, and connects the rebellion to the subsequent end of slavery across the British Empire. Winner of the National Book Critics Circle Award for Nonfiction, 2020.



Food

Food and beverages have shaped every aspect of human life, affecting trade and economics, innovation and industry, philosophy, agriculture, social justice, and even foreign policy. A special feature on food-related books will be in the Spring 2022 issue.

GettDigital: The Virtual Reading Room

Many of our GettDigital Collections center on a collector, a theme, or an era. For example, if we digitize a Civil War diary, we will place it in our Civil War Era GettDigital Collection. However, many fascinating primary sources do not neatly fit into an established category. For those items, like the 900-page *Letters from Abroad* by Louisa Augusta Webb, the Virtual Reading Room is the perfect home. The Special Collections staff explain how this works.

Why call it the Virtual Reading Room?

The criteria for inclusion in the Virtual Reading Room is that we shared the physical object with students during a class visit to our Reading Room.

We digitize it to provide additional access. If we have shown an item in person and it does not fit into one of our themed collections, we place the digitized version in our Virtual Reading Room GettDigital Collection. That way students can visit it 24/7.

What kind of materials are in this collection?

The Virtual Reading Room features a wonderfully eclectic variety of primary sources. Travel narratives, artwork featuring Native American chiefs, nineteenth-century trade cards, and *Poor Richard's Almanac* all have entries in the VRR.

Describe a particular object, artifact, or letter that our readers might like to know more about.

For the armchair traveler, Louisa Augusta Webb's *Letters from Abroad* is a glorious read. Webb traveled through Europe on several trips during the years 1862–1868 and wrote letters back to her aunts in England. Later those letters were transcribed as fair copies, and bound

together in a gorgeous binding and illustrated with Webb's hand-drawn sketches of Italy.

Working remotely during the pandemic, interns Elizabeth Hobbs '21, Christopher Lough '22, and Shannon Zeltmann '21 transcribed all the letters, just in time for Magdalena Sánchez's fall 2021 senior history seminar to see them. (See related article, Supplement, p.4.)

What is the most popular item in the Virtual Reading Room?

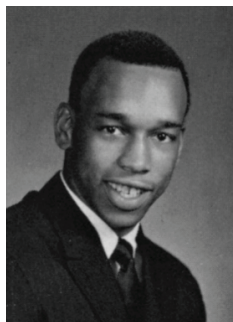
We direct students most often to a 10-volume set titled *Japan: Described and Illustrated by the Japanese*, from 1897. In addition to art history and anthropology courses, students in the Gettysburg College Japan Club have enjoyed these volumes.



African-Americans at Gettysburg College: An Oral History Project

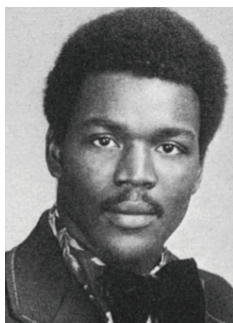
In our Fall 2020 newsletter, we highlighted our African-American Oral History Project with excerpts from several interviews conducted since 2019. Thanks to enthusiastic response, the collection of transcripts is growing. All African-American alumni are invited to contribute, and as part of the library's commitment to this ongoing project, we will continue to share new excerpts in upcoming issues.

Here are some recent interviews:



BRUCE GORDON '68; Trustee, 1983–1995, 1999–2005

- “When I arrived, there was me plus two others. Three Black students on a campus of 1,800.”
- “In those days, the Black community was on two blocks, on Washington Street up above the square. There was a Black [American] Legion hall, and the members always knew when there was a Black student coming onto the campus. It was a safe place. Those times when I just needed to be around my people, that’s where I went.”
- “Being home for the summers with the kids I grew up with, versus being on campus in the fall and winter and spring with the kids I went to school with—one had nothing to do with the other. You couldn’t help but be aware of that. But there was never any doubt in my mind as to who I was.”
- “When people say ‘What did you major in,’ one answer is, ‘I majored in diploma.’ What was my mission? Graduate. Get out of this place. The other answer I give, depending upon the audience: I tell people I majored in white folks.”



MICHAEL AYERS '75

- “When I was a sophomore, our quarterback got hurt. We didn’t have a backup, so they put me at quarterback, just in case. [Some people] thought it was a joke, like, ‘How can *he* play quarterback?’ No big deal. No big deal. And I’ll say that to say this. I told you I was really good in Latin. One day at practice, this guy says, ‘Mike, you’re so smart in Latin. How do you do that?’ It made me feel good to let him know that I was more than just a jock. That was one of the best feelings I had at Gettysburg—when somebody recognized that I was good at something other than football.”

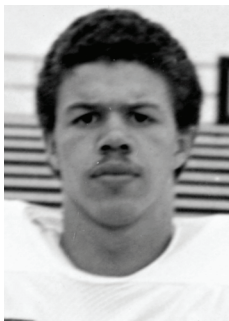


KIRBY SCOTT '77

- “In certain fraternities, no Blacks were allowed in. Yet I was allowed to go in all the time, because I was an athlete, and the guys knew me. Should I have done those things at the fraternities where I knew that Blacks weren’t allowed, or not? Was I not as proactive with understanding the severity of certain things at the time? As you get older, you look back at things like that and you wonder.”
- “A professor asked me to stay after. Then he gets up, and he puts his hand in my hair. He rubbed his hand through my hair and asked, what was I? I said, ‘I’m mixed—

I'm half Cherokee and half Black.' He said, 'Well, your hair's . . .' I mean, dude, I just want to get through school. [Laughs] I walked away from that."

- "Gettysburg was one of my good places. It still is, because I'm coaching track. It's an opportunity for people to be exposed to an African-American person as a mentor, and that's what I want to put forward."



TONY PIERCE '83

- "I took a modern dance course because Lynn Swann, who used to play for the Pittsburgh Steelers, said he was taking dance classes. I was doing whatever I needed to do to prepare myself for that next step in playing pro football. Dance helps you with your balance, it helps you with your confidence, and I think it just helps you in life, with your spirit."
- "What I'm finding out is that you become political based on what you see in life. It's 2021, and I can *still* leave Savannah, drive south to Jacksonville, and see a giant Confederate flag hanging over Route 95. You know what they used that flag for.

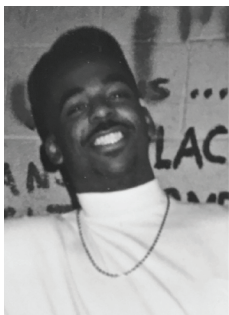
They just used it two weeks ago in D.C., along with Nazi flags. Why do we have to tell you not to fly that flag? Why does my friend have to hear 'Jews will not replace us'? Stop being so afraid of Black people. Stop being so afraid of Jewish people. Stop being so afraid of white people who have Black friends. And now you want to call it 'liberal' because they believe that all people have a right to be heard? You end up being political when you don't want to be."



MELISSA MITCHELL MORRIS '91

- "I remember walking my parents out, and as they were leaving, my mom said, 'If you don't want to go [here], you can come home now.' I was like, 'It's too late now.' I remember going back into the living room of the dorm and just kind of crying some. I remember that very vividly."
- "[In Project Gettysburg-León], I spent a week with this family, and of course they didn't speak English at all, so it was me trying to communicate as much as possible in Spanish. The kids gravitated to me, asking me to go outside to play with them; we would play ball and things like that. It was an eye-opener to how privileged

you are, even if you're low-income in America. I came with my toilet paper, and that was something they didn't have. [They had] a pipe coming out of the wall for a shower, and no hot water. They treated me like I was royalty."



ANTHONY NICHOLSON '91

- "Socially, the African-American males integrated seamlessly. My instincts tell me it was a little tougher for the African-American females. Academically, they were all strong, impressive young women. They seemed to mature faster. But I want to say there were a few incidents on campus involving African-American females that were disturbing. We would go to fraternity parties, socialize, do everything we wanted to do. I don't think the females had the same type of opportunity. I don't think they felt quite comfortable."

- “I met Bruce Gordon during my junior year. One of the most dynamic and powerful men I’ve ever met. He helped me get an internship at Bell Atlantic the summer between my junior and my senior year. And it was crazy—once people figured out that I went to Gettysburg College and I knew Bruce Gordon, they treated me totally differently. I was like, man, that’s what influence means.”



DONNA BOURKE '92

- “For me, it was interesting that there were a lot of Confederate flags there. Especially during the summer, when they reenacted the war. A lot of times I had to question: Do they not know that the North won?”
- “Sometimes when you were on campus, you had to put up some walls. You feel like you’re constantly being questioned or judged and put to a different standard, and wondering from conversations you’ve had with other students, or even with professors, ‘Was I brought here because I can do the work, or was I brought here in order to check a box, in terms of getting an African-American on the campus?’”
- “Navigating through Gettysburg gave me a preview of how work was going to be in managing different types of people from different types of backgrounds, whether it’s those people who have come from privileged backgrounds or those who have not. I think Gettysburg allowed me the flexibility to be able to do that.”

Full transcripts of these and other interviews are available at GettDigital. If you are interested in participating in this project, please contact Archives Assistant and Oral History Program Manager Devin McKinney at dmckinne@gettysburg.edu.

FROM THE DEAN (continued from page 2)

Joanne Myers has her students make a book in our conservation studio. In Special Collections, materials are handled, not hidden.

Librarians regularly fill the tables with Asian art, including jade figurines, ivory carvings, porcelain bowls, bronze vases, brass rubbings, and woodblock prints, so that art students can select an object for an exhibition-catalog project. For this newsletter, we have devoted a separate supplement to answering the question: What’s special about Special Collections?

In this issue, we will share news about activities and exhibitions. We will update you on our African-American Alumni Oral History project, and preview a new publication about former College Chaplain John Vannorsdall. In addition, we will tell you about recent endowments to support library collections, programs, and internships. Thank you to all who have established endowments for the library, and to those of you who so generously contribute to them.



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