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Cover Story

Libraries Acquire Historic Collection of Whistleblower Daniel Ellsberg

Plus

Visibility for Disability
Know The Public Domain
Du Bois Falcons Free to Fly
Mural (R)Evolution
Since he revealed the Pentagon Papers in 1971, Ellsberg’s contribution to American democracy is legendary. With great moral courage, he brought to the public’s attention how the war in Vietnam was霏Benjamin Chavis Jr.

Edward Snowden during the height of NSA data gathering, and, now, the unidentified whistleblower who exposed Trump’s potentially impeachable actions in withholding a security aid package to Ukraine until an investigation was opened into Trump’s main political rival, former Vice President Joe Biden. As Daniel Ellsberg explained, whistleblowers are just one “link in a chain” of actions that expose government wrongdoing. “There’s millions of people who marched against the war who contributed in this context,” he said. “But there were dozens to hundreds of people who each took an action that was necessary without which it wouldn’t have happened.” Newspapers like The New York Times, The Washington Post, and The Boston Globe, whose editors had great courage to publish the Pentagon Papers, are no small link in the chain. An example was long-time Boston Globe reporter Tom Oliphant, sitting just a few rows from the stage, where Ellsberg and I sat that night. Oliphant’s scoop on the secret government papers, Ellsberg said, inspired him and his wife, Patricia Marx-Ellsberg, to make copies of the papers, which, in turn, made it possible for the newspapers to keep the story going. For me, that was a major takeaway from the conversation with Ellsberg: whistleblowing, as a safety valve for democracy, requires a strong and independent press to bring government wrongdoing to the public’s attention.

As Ellsberg recalled, he brought the papers first to a select group of progressive senators, but they sat on the information, instead waiting for Ellsberg to do it himself. “And ultimately… I came to a point that Chelsea Manning and Ed Snowden… came to express 30 years later, in almost the same words that came to me: ‘This information should be out. No one else is going to do it. So, I’ll do it,’” Ellsberg recalled. He went to the newspapers with the story and changed the course of American history.

And our nation is better for it, and owes Daniel Ellsberg an enormous debt of gratitude.
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By making time in our lives to pay attention, on purpose, and without judgment we can change our brains for the better

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For extra digital content, visit: bookmark.library.umass.edu
Ken Gloss ’73 and Joyce Kosofsky ’75 regaled Library friends with tales from their travels with Antiques Roadshow and other fun-filled adventures in their 40+ year stint as owners of the Brattle Book Shop. The couple, who met through UMass Amherst connections, described aspects of their business during a Library event at the UMass Club in Boston. From making house calls all over New England to decades-long relationships with quirky collectors, the stories flowed. Following the talk, Joyce and Ken offered on-the-spot appraisals of items guests had brought with them. Ken and Joyce will come to Amherst in the spring, stay tuned!
Those words wove a melodic incantation that reverberated throughout the Fine Arts Center as Rachel Bagby, award-winning performance artist, author and poetic innovator, gave the moving invocation to open the Radical Aliveness and Belonging Symposium in September. The symposium brought together some of the foremost thinkers and activists who engage their spiritual life in the fight for social justice. The three-hour discussion included singing, meditation, poetry, and a keynote by 93-year old Brother David Steindl-Rast, revered spiritual leader in the interfaith dialog movement, who traveled from his monastery in Austria to spend the week at UMass Amherst.

The longstanding collaboration between the Libraries’ Special Collections and University Archives (SCUA) and A Network for Grateful Living continues to bear fruit. The organization founded by Brother David Steindl-Rast, whose papers are in SCUA, co-sponsored this symposium highlighting SCUA’s many collections that document the intersections of spirituality and social change. At the close of the symposium, Kristi Nelson ’03, A Network for Grateful Living’s executive director, announced the Brother David Steindl-Rast Spirituality and Social Change Fellowship, which will annually fund a visiting scholar to conduct research in SCUA’s collections that document engagement in spirituality and social change.

Read more about Brother David Steindl-Rast.
Jody Daniels MS ’93, PhD ’97 (Computer Science) and Maxwell Newman ’19 (Music) were both at McGuirk Stadium in early May as UMass Amherst celebrated its 149th Commencement Ceremonies. Jody was there for Chancellor Kumble R. Subbaswamy to personally award her a third UMass degree, this one honorary, in recognition of Daniels’ service to America. Daniels is the Commander of the U.S. Army Reserve’s 88th Readiness Division based at both Fort McCoy, WI and Fort Snelling, MN, and the Senior Commander of Fort McCoy. Maxwell Newman was among the 5,500 undergraduates receiving bachelor’s degrees; a music major and percussionist, he was a member of the Marching Band’s drumline for four years. After Commencement, Daniels went back to being a major general, and Newman stayed on campus, joining the Libraries’ Development and Communication Department as a media production assistant while pursuing a performance certificate through Continuing & Professional Education. We invited them to learn about each other’s experiences.

Q&A

Maxwell: Why did you get into the field of computer science?

Jody: I was exposed to computers when I was in high school and loved being able to create programs to do things that were hard for humans to do. I also enjoyed playing some of the early computer games.

M: What was your PhD thesis project?

J: I was interested in trying to merge the strengths of case-based reasoning and information retrieval to find relevant information inside sentences versus finding relevant documents. I was trying to find techniques to find specific pieces of information within documents.

M: What skills that you developed through studying computer science carried over into your military career?

J: Being able to think through tasks in a logical manner, to decompose a large problem into smaller ones, and leveraging strengths from across a variety of approaches were useful in my military career.

M: What was the most difficult part of your time at UMass Amherst?

J: Returning to school after being in the Army for seven years was quite challenging. My math and computer science skills had atrophied. There were times during that first semester back that I didn’t think I’d make it to graduation.

M: What was your favorite moment of Commencement?

J: Seeing the audience’s “rock star” reaction to Chancellor Subbaswamy was incredible! It’s obvious that he cares for UMass, its students, its faculty, and its success.

M: What was yours?

Maxwell: My favorite part of the ceremony was playing the snare drum roll leading up to the tassel-turning.

J: What’s your funniest band memory?

Maxwell: One day last fall, as we pulled into the parking lot at Gillette Stadium on a show day, I realized I had forgotten to bring my black marching shoes. Luckily, I hadn’t forgotten my black socks. I pulled them over my sneakers and it was… passable.

M: Where is home for you?

J: There is an expression: “Home is where the Army takes you.” That has proven to be the case for me. As a child I lived in three states and overseas, and in eight different homes. Moving every three years (or less) has always seemed normal. My favorite location is Stuttgart, Germany. It is a great city where we made terrific friends. It is super easy to travel from there to any number of European and African countries, and it isn’t terribly long to get back to the United States.

M: Why do you support the Libraries (among other things) at UMass?

J: My parents encouraged reading for pleasure throughout my childhood. I still enjoy reading fiction to give me a break from more serious work topics. I support the Libraries so that others may have access to the same excellent resources as I did.

What led you to take a position at the Libraries?

M: I have a few friends who have worked there. I spent a lot of time there during my college career, so when it came time to look for a summer job, it was one of the first places I looked.

J: How do you see the Libraries changing over the next decade to continue to support music?

M: I’m already impressed by the resources available to musicians at the Libraries! There’s almost an entire floor dedicated to music collections that has books, scores, and more. The Digital Media Lab is also a great resource for musicians. There’s audio software, soundproof booths to record in, microphones to borrow, it’s great. I think the best thing is just to add to these already-great resources!
Visibility for Disability
Documenting Disability in America

By Nathalie McCormick ’89

Handwritten letters, research notes, testimonies before Congress, poetry, essays, editorials, and photographs. An array of documents, filling boxes on shelves and carts that crowd the Department of Special Collections and University Archives (SCUA) on Floor 25 of the W. E. B. Du Bois Library, awaits digitization. These boxes hold evidence of the lives of people who lived with disabilities, many of whom also fought for the rights of their fellow citizens living with some type of physical or mental disability.

“The very concept of disabilities is inherently complicated. What counts as abled or disabled is so bound to a particular culture, a particular moment in time,” says Rob Cox, Head of Special Collections. “What we’re doing here is dropping a little tiny sand grain into an ocean of a very complicated culture. We hope it’ll get people talking about some of the issues.”

Together with Danielle Kovacs, Curator of Collections; Aaron Rubenstein, University and Digital Curator of Collections; Aaron Rubenstein explains that archivists describing the archival materials must understand the historical context and the contemporary context and the historical context—be willing to be flexible and change if we’ve gone down a wrong path.” Kyle Boyd points out, “Most of what we have, people wrote about themselves, and so the terms they used for themselves are useful.”

Cox observes, “The great thing about this project, about these collections, is that they bring together all these different strands. It’s an important history that has really not, until very recently, gotten told in a way that is respectful to people who lived through these institutions and these experiences.”

Digital Extras: Explore the digitized collections related to disabilities.

SCUAs collections span the years between 1863 and 2016 and, while rooted mainly in New England, include the papers of nationally recognized activists such as the late Judi Chamberlin, a pioneer in the psychiatric survivors’ movement, and Elmer Bartels, a key figure in creating early statutes regarding civil rights for persons with disabilities. There are records about facilities such as the Belchertown State School and the Clarke School for the Deaf. Documents chosen for digitization help illustrate “the struggle for full civic participation for persons with physical disabilities and the struggle for rights for persons with psychiatric disabilities,” according to the grant narrative.

Chamberlin (1944-2010), voluntarily and involuntarily committed to psychiatric hospitals during her life, was influenced by the civil rights movement and was active in the disability rights movement for 39 years. The Chamberlin Papers—38 boxes—help tell the story of her work and how she encouraged other activists. In a letter to Anne Boldt, dated May 14, 1985, she wrote, “From what I hear, you are unhappy with the way things have been going in the movement. I hope that you … and others who are dissatisfied will somehow become part of the ongoing dialog. We need your input.”

Other collections include the papers of Lucy Gwin (1943-2014), a civil rights activist. Left with a traumatic brain injury after a head-on collision with a drunk driver, she endured a grueling and demoralizing stay at a brain rehabilitation center and subsequently put her organizing skills to work in the disability rights movement. Portions of the papers of the late Massachusetts State Representative Silvio O. Conte, who fought for the disabled, will also be part of the digitization project.

In discussing the Libraries’ collections, Cox said that when he came to UMass Amherst to head Special Collections 15 years ago, the most notable collection was the W. E. B. Du Bois Papers. “There was a little bit of a lot…not a ton in any one area,” says Cox. As he and Kovacs considered how to grow the department, they realized that while Du Bois was an important figure in the history of civil rights and racial justice, “he wasn’t just a civil rights guy, and wasn’t just a racial justice guy,” as Cox puts it. “In fact, one of the most important contributions that Du Bois made was his recognition that movements of social justice are often very deeply intertwined.”

In the years since, Special Collections has added considerably to its social justice and civil rights collections, and over the past several years they began to be approached by people in the disability rights movement. “Many of them saw themselves in the broad tradition of civil rights or civil liberties movements—human rights movements,” according to Cox. So, their focus turned toward disability rights collections, which “fit conceptually very well,” he said. Highlighting parts of 19 collections by digitizing them and making them freely available online will help facilitate a deeper understanding of the experience of disability, disability history, and disability rights history in this country.

Aaron Rubenstein explains that archivists describing historical items strive to do so accurately while being sensitive to the ways language has changed and continues to change. Many terms related to disability issues have fallen out of favor or been superseded, such as the once-common "institutionalization," which has been more or less replaced by "involuntary hospitalization." Rubenstein notes, "In my experience, the number one thing that has been listening to people; there's no dictionary or guidebook. We really have to understand how people think about themselves, how they want to talk about themselves—the
What is the ‘Public Domain’?
“Public domain is essentially the intellectual repository of everything that humanity has created that is not locked up under a legal regime that restricts copying and sharing,” explains Laura Quilter, Copyright and Information Policy Librarian at the UMass Amherst Libraries. “When works enter the public domain, they can be fully and freely used, reused, distributed, modified, and built on by anybody, without copyright restrictions.”

What’s all the fuss about it?
In 1998, the Copyright Term Extension Act extended U.S. copyright protections for an additional 20 years; for example, under this law, new works are now in copyright for 70 years after the life of the author instead of 50, and for works-made-for-hire, they are now in copyright for 95 years from publication instead of 75. “Even the most maximalist of rights holders have acknowledged that this last extension went too far,” Quilter says. “It has really benefited rights-holding corporations and a relatively small number of profitable rights holders have acknowledged that this last extension went too far,” Quilter says. “It has really benefited rights-holding corporations and a relatively small number of profitable

What does ‘Entering the Public Domain’ mean for a work?
To illustrate this point, Quilter points to a set of papers by Paul J. Heald. In “How Copyright Keeps Works Disappeared,” Heald analyzed books available from Amazon.com and showed a stark drop-off of available editions of works for instance, Heald analyzed books available from Amazon.com and showed a stark drop-off of available editions of works under this law, new works are now in copyright for 70 years after the life of the author instead of 50, and for works-made-for-hire, they are now in copyright for 95 years from publication instead of 75. “Even the most maximalist of rights holders have acknowledged that this last extension went too far,” Quilter says. “It has really benefited rights-holding corporations and a relatively small number of profitable

Why a Traveling Exhibit?
“I know from my work as a Northfield Public Library trustee that public libraries are always looking for exhibits, and this is kind of a low-cost way of doing outreach and educating people on the public domain,” says Borrego, who has been overseeing SEL’s art installations since early 2009. The exhibit has already been to the South Hadley Public Library in May and Borrego has made plans for the exhibit to travel to the Leverett Public Library in early 2020, where it will remain throughout February before moving to the Northfield Public Library in the spring. The exhibit is customizable, allowing each library to choose the images they would like to display. Borrego provides them with editable signage, and she and Quilter can both be contacted by patrons who want to learn more about public domain and copyright issues.

“I’m excited about it,” says Quilter. “The UMass Amherst Libraries are also a public library, so I think it’s really nice to further our relationship with our colleagues across the state and also help to strengthen public library’s abilities to serve their patrons.”
Danie1 Ellsberg went on trial for his part in copying and distributing the Pentagon Papers in January 1973, just days after chief bibliographer Siegfried Feller first visited Brooklyn to survey a cache of papers from W. E. B. Du Bois, intended for the UMass Amherst Libraries. Facing decades of prison time, Ellsberg waged a resilient defense over the next four months, as shipments of Du Bois papers poured into Amherst from New York, California, and as far away as Cairo. As the legend of Daniel Ellsberg took root in the courtroom, the legend of W. E. B. Du Bois was being consolidated in a place of public scholarship.

This slender thread connecting the Pentagon Papers, Du Bois, and the Libraries’ Department of Special Collections and University Archives (SCUA) may be little more than a curiosity, but as a curiosity, it has grabbed our archival attention. As the fiftieth anniversary of the start of Ellsberg’s famous photocopying spree looms, we have the privilege of announcing that his papers are following in the path of Du Bois and wending their way to Amherst, shipment by shipment. Another large and important slice of American history will soon be available for research.

But in the blank spaces between the busywork of counting boxes and arranging shipments, the odd symmetries between Du Bois and Ellsberg, each of whom proudly bore the label “the most dangerous man in America,” seem only to be growing. The two were, no doubt, a perfect symmetry of peril to the comfort of the powerful and a particular peril to those who would threaten freedom of speech and press. The symmetries go on. Both Du Bois and Ellsberg are profound scholars, decked out in Harvard degrees; both are fluent writers and incisive, synthetic thinkers on peace, democracy, and social justice. Sharp analytical skills give each an unusual breadth and depth in any subject they confront, and their dangerous sides have ensured that both would become targets of governmental reprisal. Facing that deluge, both remained true to their innate moral sense, aware of the personal cost that might ensue, and willing to accept the consequences with joy and resolution.

Although, so unlike one another in so many ways, Du Bois and Ellsberg together create an archival bulwark for the study of some of the major moral and ethical issues of the twentieth century.

Ellsberg’s career
In his singular career, Ellsberg traced an arc from Cold Warrior to antinuclear activist. Initially, he seemed primed for the soft chair of the academy. As an undergraduate at Harvard, he produced a brilliant thesis in economics on “Theories of Rational Choice under Uncertainty,” which fed decades of further research—his own and others—on the questions of ambiguity and decision-making. A prestigious year as a Woodrow Wilson Fellow at Cambridge would ordinarily have led to the next logical step toward an academic coronation, a doctorate at Harvard, but with his educational deferment running out and conscription looming, Ellsberg applied to become an officer in the Marine Corps. By the time he resumed doctoral research (on game theory), he had acquired a personal understanding of the military from the perspective of a platoon leader that would in the years to come leaven his scholarship.

As he wrapped up his dissertation, Ellsberg accepted a position with the RAND Corporation, placing him in the cold heart of where Cold Warriors honed their thoughts. An analytical mind and keen insight into decision-making fit neatly into the demands of understanding the problems of command and control in nuclear war. At RAND, Ellsberg found himself drawn into assignments such as the formal review of the Cuban Missile Crisis of 1962, which he conducted as a consultant to the Pentagon. What he witnessed from the privileged perch of top-level clearance was unsettling: he saw a shocking and persistent gap between what the best intelligence indicated and what the political establishment said and did.

Vietnam emerged as a particular focal point for Ellsberg in 1964, establishing a powerful symmetrical concern with the nuclear threat that had been consuming his days. That summer, Ellsberg was attached to the Pentagon to assist in a strategic analysis to contribute to escalating the war, beginning his assignment ominously on the day of the Gulf of Tonkin incident. Less than a year later, he traveled to Vietnam as a high-level official of the State Department to work under Maj. Gen. Edward Lansdale, tasked with reviewing “pacification” efforts in the provinces. This was no desk job, nor would he be a mere observer. For much of 1966, Ellsberg traveled the country, machine gun in hand, often engaging in forward combat operations with U.S. forces. By the time he returned to RAND, his experiences had led him to conclude that the war was simply not, as many had argued, a civil war in which the U.S. had intervened, but a war of foreign aggression—American aggression. Having been an official of both the Defense and State Departments for years and having had high-level, authorized access, he had a unique perspective on the backdrop of official dishonesty, of secrets and lies and pro-war manipulations on the part of the military and political establishment, and he began to find common cause with the antiwar movement.

The germ of what would become the Pentagon Papers was planted at a War Resisters League conference at Haverford College in 1969, when Ellsberg encountered a draft resistor, Randy Kehler (whose papers are also ensconced in SCUA). Kehler’s deliberate, direct confrontation of the system and his unstinting, willing acceptance of the consequences were moving, and by October, Ellsberg lit upon the idea of copying the secret, and deeply revealing.
reports on the war that he was reviewing for RAND. He knew well that if discovered, his actions could result in decades behind bars. For several weeks, Ellsberg and his colleague Anthony Russo surreptitiously photocopied a trove of 47 volumes and thousands of individual pages of sensitive documents that clearly revealed the extent to which four presidents over two decades had concealed and misrepresented the war and its dim prospects in the hopes, in part, of gaining electoral advantage and out of fear for being seen as the man who lost the war.

Initially, Ellsberg sent copies of the Pentagon Papers to the Senate Foreign Relations Committee and sympathetic members of Congress in the hope of creating a political momentum against the war from within the system. None spoke up. Only when the strategy of drawing congressional support failed did Ellsberg leak copies to the media—nineteen newspapers in all. To make a long (and frequently cinimatized) story short, The New York Times struck first, publishing excerpts from the papers beginning on June 13, 1971, leading to the first four injunctions in American history constituting prior restraint against publication, and ultimately to prevailing in the Supreme Court over by the end of the month, voiding those injunctions. To make another long (and frequently cinematized) story short, Ellsberg set off a chain of events that played a catalytic role in the Watergate scandals and the undoing of President Richard Nixon.

All of this returns us to those first months of 1973, when Ellsberg was on trial and Du Bois was entering the archive. Having survived the full force of the governmental onslaught, Ellsberg, like Du Bois before him, persisted. With the charges against him dismissed on the grounds of governmental misconduct, he returned to the front lines of opposition to tackle nuclear weapons, war, and governmental secrecy. He speaks, writes, and educates in the cause almost continuously, and he has taken part in protests and civil disobedience at sites such as the Pentagon, the Department of Energy, the Rocky Flats Nuclear Production Facility, and the Lawrence Livermore Laboratories.

The papers

If the holdings in the Libraries’ Special Collections have not already been called the Songs of Experience, they ought to be. SCUA’s focus on the history and experience of social change in America has led us to document a broad community of organizations and individuals enmeshed in the cause of improving the world, each using their particular understanding of justice, democracy, and civil society to create real change. Although the Ellsberg Papers are still in transit, and many details may change, we know already that the collection is massive and exceptionally rich. If you will bear with a shift to a metaphor, archivists, like...
paleontologists, are excavators, and thoroughly used to digging up materials that, at the end of the day, we know to be incomplete. We may hope to unearth more than just an incisor or claw, but it is a rare day that we find the full skeleton of a fossil tyger.

Dan Ellsberg is that tyger. His home office is like an archival tar pit, lined with an extensive library of heavily annotated books and filled with box upon box of archival materials that can be reassembled into a fully fleshed-out record of a long and varied career. He kept student papers from his Harvard years, and letters and photographs from his time in the Marines, in Vietnam, and since. His research files from his analysis of the Cuban Missile Crisis are gold to anyone interested in how decisions were made in those heated days, and his voluminous files from his years in the antinuclear movement are primary testimony to a powerful grassroots resistance. A habitual notetaker, Ellsberg kept reams of notes on legal pads that reveal the evolution of his raw thoughts on subjects of interest, and drafts of speeches and articles add further flesh to the bones of those ideas. There are, of course, voluminous legal files assembled during his defense in 1973. For a person indelibly linked to purloining archival materials (at least in the mind of the government), there is something satisfying in seeing how much he is contributing back to the archive.

With remarkably generous support from the Chancellor, an anonymous donor, and the Libraries, SCUA will make the Ellsberg Papers public as soon as they arrive, opening the way for years of research to come. In a nation still hesitant to embrace the vision of W. E. B. Du Bois, and still reluctant to follow the logic and heart of Daniel Ellsberg, we can see that both are as dangerous now as ever. Ellsberg has garnered public praise with honors such as the Right Livelihood Award (2006) and Sweden’s Olof Palme Prize (2019) for “his profound humanism and exceptional moral courage,” and he has been “rebuilt” in the minds of some of his onetime critics who cite him as an example of a whistleblower who did things right. But the work remains. As the names of Edward Snowden, Chelsea Manning, Occupy, and Black Lives Matter suggest, and as even a casual glimpse at the state of American politics demonstrates beyond doubt, the fundamental issues that these two most dangerous men confronted have never been more dangerous. The radical ethical commitments that Ellsberg and Du Bois represent and the fundamental issues they engage, remain as vital in 2019 as they were fifty or a hundred years ago—and as discomfiting to those in power.

View a glimpse of the archive.
This page: Daniel Ellsberg Collection items. Center: L to R: Dolores Root, David Levering Lewis, Patricia Ellsberg, Daniel Ellsberg. Bottom: Daniel Ellsberg with his papers in Special Collections and University Archives.

A Homecoming

Daniel Ellsberg’s two-hour keynote address for the Libraries’ 21st annual Fall Reception in October packed the Campus Center Auditorium. An enthusiastic audience of more than 700 students, faculty, staff, alumni, and friends gave the father of whistleblowing two standing ovations bookending his personalized history lesson on nuclear invention and armament, and the tactics of modern wars. “My wife, Patricia, and I and were very impressed when vice chancellor Bob Feldman flew across the country almost immediately after hearing the possibility of getting my archive here,” said Ellsberg. He said that to have his legacy at UMass Amherst “feels wonderful,” and in readying 500 boxes of materials, “one thing I realized is that it covers my life history, and that my life is coextensive with the nuclear era. Thinking that, I’m surprised I’m still here.”

Ellsberg’s address on the threat of nuclear omnicide, as outlined in his book The Doomsday Machine (Bloomsbury Publishing, 2017), was a moving capstone to a weeklong series of events heralding the arrival of his expansive personal and professional archive to Special Collections & University Archives in October. In his introduction, Chancellor Subbaswamy explained how the papers came to UMass, beginning with a rumor on the economics grapevine as to their existence to engaging an anonymous donor to help UMass with the purchase. “Given this university’s longstanding commitment to social justice and accessibility, and our fundamental mission as a stronghold for freedom of expression, it is our deep privilege to receive the papers of Dan Ellsberg,” said Subbaswamy. “As guardians of this exceptional collection, the university is committed to making the work of Dan Ellsberg’s life broadly accessible, ensuring it remains in the public sphere, informing our discourse for decades to come.”
THE VISION
Special Collections and University Archives (SCUA)

Cultural Heritage Research Center

Floor 26: Multi-use space for seminars, colloquia, CHRC partners and programs
Floor 25: Reading Rooms, Teaching Space, Archivists
Floor 24: Secure Storage
Floor 23: Archivists, Audio Lab, Digital Production Suite
Floor 22: W. E. B. Du Bois Center

Your contributions are the key and every gift matters.

Why now?

Over the past decade, SCUA has earned a wide reputation for the quality of collections, the quality of services offered, and the innovative use of digital technologies. We create opportunities for research and learning that are available to anyone, anywhere, any time of the day, while also preserving the legacy physical materials that gain in value as more digital content becomes available.

The Special Collections and University Archives Cultural Heritage Research Center builds the reputation of the Archive of Social Change at UMass Amherst and recognizes our excellence in creating digital open access for Special Collections.

SCUA documents the whole lives of people who create social change and the whole communities in which they work, all with an eye toward providing the richest possible context for future researchers. We place a priority on preserving unpublished materials such as letters and diaries, minutes of meetings, ephemera, photographs, sound and video recordings, hoping to lay a foundation for understanding the ebb and flow of ideas, individuals, and organizations that comprise the larger stories of how lasting social change is created and experienced.

SCUA is widely known for distinguished collections of W. E. B. Du Bois, Daniel Ellsberg, Kenneth R. Feinberg ’67, Brother David Steindl-Rast, Theodore Allen, and the New England Yearly Meeting of Friends, and there are hundreds of other collections for important activists, organizers, analysts, thinkers, writers, and doers. In addition to the personal and professional papers of individuals, the collections include the records of a wide range of organizations and groups, including the International Center for the Disabled, the Liberation News Service, and the National Organization for the Reform of Marijuana Laws.

Of special note, SCUA has become a center for visual documentation of social change, both in still photography and, increasingly, film and video. Notable collections include Jeff Albertson, Diana Mara Henry, Janet Knott, Peter Simon, and Rowland Scherman.

The UMass Amherst Libraries are in the top five of all academic contributors to the Digital Public Library of America (DPLA); the others are: Harvard University, University of Michigan, University of Southern California, and The University of California system. The Libraries’ DPLA presence is solely the product of SCUA; while the other four top institutions’ contributions include those made by their entire library system.

Delegates from Junior NAACP Divisions at the Cleveland Conference, 1929; W. E. B. Du Bois (center, front) presented with “Miss Ohio,” William Pickens, and Roy Wilkins.

Join SCUA as a fellow traveler in preserving the history of social change. We offer excellent long-term care for collections, a robust digitization program, and superior service for scholars, students, and communities who wish to learn from their pasts.

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“You see an extremely rapid decline in native communities,” Bradley says. “That cascades up, it affects the animals and the native insects, and the birds and the bees and stuff like that too.”

Go Big (Data) Or Go Home
Bradley met me on a sunny July afternoon in a conference room on the Floor 16 of the W. E. B. Du Bois Library to explain her research. After admiring the aerial view of Old Chapel and the Holyoke Range in the distance (which never gets old), Bradley recalled the start of the project. Groundbreaking research like Bradley’s does not occur overnight, or in a silo. “It was more, I guess, tortoise-paced, a slow and steady type of thing,” she says. Essentially, a meta-analysis is performed by combining data from multiple studies—in Bradley’s case, hundreds, or “plowing through bazillions of papers,” as she puts it—to learn something from the pooled data.

Every morning while the associate professor was on sabbatical in South Africa and Israel, she and her team sifted through a couple of studies a day, collecting information on “all the species we could find.” Once the data was extracted, the team loaded it into a single database, populating around 50,000 rows of information. The results confirmed the researchers’ anticipated hypothesis that more invasive plants and animals mean fewer natives, yet the results indicated that these declines occur at a much higher rate than expected. The magnitude of the results shocked Bradley and her team.

Introducing an invasive plant species generally leads to a 25 percent decline in native plant diversity in that community, the team found. If it’s an invasive animal, there is a 50 percent decline in native animal diversity. The results confirmed the researchers’ anticipated hypothesis that more invasive plants and animals mean fewer natives, yet the results indicated that these declines occur at a much higher rate than expected. If you introduce an invasive species at a higher trophic level than a native species—say, a fish that eats another fish—there will be a nonlinear relationship between them. In other words, the more abundant an invasive species, the more drastic a decline in native diversity. In the course of their research, Bradley and a team of 12 researchers combed through 201 publications—94 on invasive plants and 107 on invasive animals—to construct the world’s first meta-analysis on the impact that invasive species have on native ones.

The summer before her first year as an organismic and evolutionary biology student, Laginhas searched studies for raw data and sometimes emailed authors to request it. “It was one of the very first things that I did here at UMass,” she says. “It was a good chunk of my time during the summertime.” Even after classes began, Laginhas chipped away at the studies, striving to reach a monthly goal. “Each paper is species-specific or context-specific, and you’re trying to strip that all away and see if there’s a general pattern,” she explains. Once the data was extracted, the team loaded it into a single database, populating around 50,000 rows of information. Why conduct research this way? The result is something like a super-study, Bradley says. When you have more than 50,000 data samples, “that’s way more powerful than any one study by itself. And it gives us more confidence that the pattern we’re seeing is more representative of invasion ecology as a whole.”
Invasive Species 101

What should you do with that knottweed (Polygonum cuspidatum) in your garden? How does the knowledge gained from “Disentangling the Abundance—Impact Relationship for Invasive Species” benefit native plants and animals?

“For animals, it really emphasizes the point that early detection and rapid response are super important if you’re talking about an animal, whether vertebrate or invertebrate,” says PhD candidate Eve Beauty ’24, an organismic and evolutionary biology student who currently works with Bradley.

What many people don’t realize, Beauty says, is that a lot of invasive plants are introduced into our own gardens. Plant native, she advises. Multiflora roses may be beautiful, but they they are considered invasive in thirteen states, including Massachusetts. They can form dense thickets that invade pastures and crowd out native species.

Imported plants also bring the threat of invasive pathogens, or “tiny, leaf-munching bugs,” hitchhiking a ride, as Bradley puts it. “We are responsible for most of the [species] getting put other places,” says Beauty.

For example, red-eared slider turtles, which are native to the southeastern United States, have posed a threat in other parts of the country ever since the “Teenage Mutant Ninja Turtles” were doing it, says Beauty. “We’ve been doing a lot of research on identifying—at least for plants—what those species are that are likely to emerge,” says Bradley.

Ecologists are eager to know what will show up in our communities this season. “We’ve been doing a lot of research on identifying—” at least for plants—what those species are that are likely to emerge, says Beauty.

Concerning and restoring native biodiversity is a good way to keep non-native species out, says Bradley, adding that vigilance and early management are key.

In addition, climate change affects growing seasons, causing some species to sprout up sooner and stick around longer than they normally do. And in some cases, climate change can make managing invasive species more difficult.

Some techniques for battling invasive species, such as herbicides, become less effective with high amounts of carbon dioxide in the atmosphere.

But there is hope for preventing the spread of invasive species, Bradley asserts. “Conserving and restoring native biodiversity is a good way to keep non-native species out,” says Beauty, adding that vigilance and early management are key.

Bradley’s is the first meta-analysis of this kind in the world—and not a bad first project for a graduate student, Lagnihas says; she had never read about or worked on a meta-analysis, but she ended up “collaborating with many amazing, prominent researchers in the field.”

“Disentangling the Abundance—Impact Relationship for Invasive Species” was published in May and is available on ScholarWorks (scholarworks.umass.edu), the campus’s institutional repository maintained by the Libraries. Also within ScholarWorks is a centralized repository for UMass Amherst’s data, created in 2017 by Erin Jerome, Open Access Institutional Repository Librarian, and Thea Arwood, Data Services Librarian. [Click here to see the data.]

Bradley was one of the first UMass Amherst researchers to approach Jerome about depositing data, not long after Jerome joined the Libraries in May 2016. Now about 100 data sets have been uploaded, most focusing on environmental conservation. Of the 201 papers that Bradley’s team reviewed, only one had data posted in a public archive. If more data had been publicly available, it might have saved the team about a year of work.

“There’s a movement toward what we call open data,” Jerome explains, meaning data that the public can access free of cost, without any barriers such as affiliation with an institution. “The emphasis is on reproducibility. If that data are available, you can prove or disprove an argument.”

“I think sharing data is good citizen behavior for researchers,” Bradley says. “Progress happens much faster. If a researcher’s data are available for public use, others can analyze it from a different perspective, or build upon it. Researchers, academics, and curious minds from all over the world can view datasets uploaded to ScholarWorks.

In fact, 114 institutions—mostly academic—have viewed datasets uploaded to ScholarWorks. Of the 201 papers that Bradley’s team reviewed, one had data posted in a public archive. If more data had been publicly available, it might have saved the team about a year of work.

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In fact, 114 institutions—mostly academic—have viewed Bradley’s meta-analysis, Jerome points out, noting, “a lot of Bethany’s data is in the top 10 most downloaded.”

On the ScholarWorks website, Jerome shows a map of downloads of all the data sets within the repository, since 2017. While most downloads come from the northeastern United States, map pins light up showing downloads in the Middle East, Europe, South America, Africa, and even one in Iceland.

The Libraries have reconfigured ScholarWorks so that UMass researchers can submit data sets. Under the updated system, UMass researchers can submit datasets from anywhere in the world. “We want to see what else is out there,” Jerome says about broadening the fields of study featured in ScholarWorks. She envisions scholars uploading data from every field; in addition to environmental science, early adopters at UMass Amherst have included political science and classics—the quest for knowledge is endless, and access to data should support that quest.

“The thing that I dislike hearing most is when a faculty member says, ‘Oh, no one would be interested in my data.’ Because you don’t know!” says Arwood, who has worked in the Libraries for more than five years, originally as a science librarian. “It’s impossible to predict who will connect with data or how it can be used, she stresses. And Bradley’s meta-analysis is a prime example.

Did you know?

In the original "Teenage Mutant Ninja Turtle" comic book series, by Mirage Studios, Leonardo, Raphael, Donatello and Michelangelo were all mutated red-eared sliders?

Photos: Japanese beetle, multiflora rose, red-eared slider turtle.

Open access to data or public access to data can help make science more approachable... having our own repository dedicated to data helps the whole world see what researchers here are doing. It helps showcase the story of UMass Amherst.”

“Open access to data or public access to data can help make science more approachable,” Arwood says. “It can help improve trust around science.” In what Arwood calls her ideal world, all data generated on campus would be captured in ScholarWorks. “I think that having our own repository dedicated to data helps the whole world see what researchers here are doing. It helps showcase the story of UMass Amherst.”

As for the meta-analysis, Bradley hopes readers will come to understand just how aggressive and damaging invasive species are in native communities. “We knew that they were bad, but we never had an estimate of how bad before,” she says, proud that her institution is at the forefront of this discovery.

In the meantime, researchers like Bradley will continue to produce work that librarians like Arwood and Jerome can share with the world—one groundbreaking step at a time.

Read the article here.
Caws to Celebrate

Falcon Season 2019

By Lauren Weiss

The first real spring morning after an extended Western Massachusetts winter, May 6, saw a small group of equipment-laden workers trek up to the roof of the Du Bois Library. Sunlight reflected off hard hats and power tools, blocked occasionally by the swift shadows of swooping falcon parents overhead, their dissatisfied caws reverberating off the high concrete walls. Although they paused every now and then to admire the pair, the workers—collectively known as the Falcon Team [see sidebar]—had a camera to install, and the sooner they accomplished their task, the sooner the falcons could return to theirs: caring for two newly hatched chicks.

The camera, a brand new model made possible by the generosity of Library donors, would offer clearer images and improved streaming capabilities: all the better to capture the white fluffy chicks wobbling around the nest box on too-large feet and flopping down next to each other for frequent naps in what might be best described as a “falcon huddle puddle.”

The Du Bois Falcon family’s activities were closely monitored by the Team as well as by thousands of falcon aficionados worldwide: more than 10,000 viewers tuned in to the Falcon Cam’s livestream, and hundreds more interacted with photos and video clips posted to the Libraries’ social media. The falcons have had their own Twitter account since 2013, and with the recent deployment of falcon camera setups at the University of California, Berkeley, the Du Bois Falcon Team reached out to coordinate a coast-to-coast Twitter pen pal program. Pictures, jokes, and lots of celebratory emojis were Tweeted (or cawed?) back and forth across the platform, with the hope that more falcon cam accounts would join in the fun next season.

By the end of May, the chicks began shedding their white fluff for brown juvenile feathers, and a date for banding had to be set. Banding allows the Massachusetts Division of Fisheries and Wildlife—and serious birdwatchers—to identify individual birds at a distance and document data about the species. On June 4, the Falcon Team again made their way to the roof, accompanied by Tom French and David Paulson ’10 from MassWildlife. Proudly displaying their Banding Day buttons—a clever illustration of a falcon in a UMass Marching Band uniform—the group watched as French and Paulson carefully removed the chicks from the nest and fitted the legs of each with special black and green auxiliary markers, as well as the silver federal ones. The male chick was banded as BU 69, and the female chick as BV 77.

Several days later, the chicks decided to debut their new MassWildlife accessories by venturing outside of the nest box for the first time and beginning flapping exercises in preparation for fledging. However, while showbirding for his sister, BU 69 lost his footing on the wooden perch and flapped down to the ground. The Team found him outside Old Chapel the following morning, completely fine but looking a little sheepish that he had not fledged but fludged. To ensure his safety and that his parents could continue to reach him in a safe location, Falcon Team members Richard Nathhorst ’79, Chris Messier ’12, and Lauren Weiss scooped him up in a cardboard box and took him on a memorable elevator ride back up to the nest box, where he inevitably bragged to his sister about his (mis)adventures.

June 13 dawned dark and cloudy, with gray skies stretching far past the mountains visible from the top of the Du Bois Library. It was hardly a good day for any outdoor activities, but the chicks were determined; amidst intermittent summer showers, they spread their rain-Becked wings and sailed across the rooftop. Both nestlings-turned-fledglings proved competent fliers—although BU 69 tried once again to outdo his sister, and the entire falcon family looked on with amusement as the hapless Superman impersonator, caught in an updraft, flapped frantically as the gust of wind kept him briefly hovering a few feet above the roof.

A few more days of practice saw both juveniles’ flying skills improve further. They began leaving the rooftop for extended flights and lessons from their parents, returning occasionally for a quick “hello” to their camera audience, until they finally took off to find their own territories in early fall.

Top: BU 69 before rescue; Bottom: fledgling testing wings. Facing page from top: web camera; “falcon huddle puddle”; pen pals on Twitter.
Richard Nathhorst '79, Research Facilities Manager, Research and Engagement, UMass Amherst Facilitator & liaison with MassWildlife (Massachusetts Division of Fisheries and Wildlife), Richard has a degree in biology and a lifelong interest in birds and the environment and was a farm kid. He has been involved with the program since 1985 and started the falcon program with MassWildlife and the Libraries. “My favorite part,” he says, “is seeing people become fascinated with falcon behavior and the web of life.

Hollie Sutherland G’23, Department of Environmental Conservation, and Graduate Assistant, Student Parent Programs Hollie is co-Tweeter on @DuBoisFalcons and science communications advisor.

“I have been interested in ornithology since I was around four years old and have been a birder ever since,” says Hollie. “I have studied birds through my undergraduate and graduate studies and have a passion for all raptors, especially peregrine falcons. Now I am teaching my two-year-old daughter all about birds; she even has her first pair of binoculars!” She adds, “When I first visited campus, I noticed the peregrines flying around the Library, and when I started in my department, I was told about the camera and instantly wanted to get involved, so I contacted Carol Connaire from the Libraries and everything went from there.” Before coming to UMass Amherst, Hollie worked at the Cornell Lab of Ornithology as the communications specialist for the Bird Cams project, “which is one of the best jobs I have ever had, so I was very excited to learn about the birds and how I might get involved.”

She has been volunteering on the camera every year since spring 2016, when she first recommended the streaming move to YouTube to enable playback capabilities and easier video editing. She also introduced Glip, an online communications platform, to the team. These are tools that she used at the Cornell Lab.

“My favorite part about the program is watching the successful fledging of a young bird, whose species in the area has previously been dramatically impacted and on the decline for many years due to DDT and is now recovering, thanks to the reduction in use of pesticides and amazing work by MassWildlife and U.S. Fish and Wildlife,” she says. “I also love teaching people about the birds and how awesome they are. If someone has learned something new from a Tweet I have posted then I feel like I have done my job.”

Allan Krantz, Windows System Administrator, UMass Amherst Libraries Lead camera operator since the web camera went up in 2012, Allan became interested in falcons “when there was talk about putting a camera on the roof to watch the birds, it seemed like an interesting thing to make happen—and then, just watching and learning about the birds became really interesting.” Allan was in charge of spec’ing out the camera, arranging for its purchase, and configuring all the “technical stuff to make it run.” He also runs the camera daily during the season: zooming, focusing, following the birds, and taking pictures and video with it. Allan’s favorite part is “seeing the little babies hatching and growing up; they change so fast. One of the fun parts is also seeing people’s comments on social media—how much they enjoy it and how they’re learning about the birds, and when you see other people appreciate the work you do, even if they don’t know who you are, it’s kind of cool.”

David Paulson ’10, Senior Endangered Species Biologist, Natural Heritage and Endangered Species Program, Massachusetts Division of Fisheries and Wildlife MassWildlife contact for the Du Bois Falcons, David does monitoring and banding of the chicks. “I have always had a deep interest in the outdoors and conservation, especially the biodiversity of New England,” he says. “The peregrine falcon is a charismatic species; its agility and tenacity make it fascinating to watch. Their recovery is also an incredible conservation success story.”

David first became interested when he observed the UMass falcons while attending graduate school. “The walk between Holdsworth Hall and Morrill allowed for impromptu birding opportunities,” he recalls. David has been involved with MassWildlife’s monitoring and banding effort since 2011. His favorite part is “the ability to study and aid in the recovery of such an incredible species. Further, the opportunity to engage with the public and raise awareness of and support for rare species conservation.”

Lauren Weiss, Marketing and Outreach Assistant, UMass Amherst Libraries Social media manager, lead falcon publicist, @DuBoisFalcons co-Tweeter, and camera co-operator, Lauren became interested in falcons when she started working for the Libraries and joined the Falcon Team in 2017.

“It’s one of the best parts of my job! The other team members have been incredibly welcoming,” she says. “Allan made me a camera co-operator, so between the two of us, we’re able to capture a lot of great falcon moments. Hollie is a great co-Tweeter, and she and Richard have been teaching me more about falcons so I can post and publicize them properly.”

Lauren loves being able to engage with the falcon fan community on the Libraries’ social media pages, whether it’s through posting updates, images, and video from the camera, or fan Photoshopped falcon pictures. This year, she initiated a Twitter pen pal system with the falcon team at the University of California, Berkeley. “It was so much fun communicating with them throughout the season and celebrating each other’s nests as the chicks hatched and fledged. I’d love to involve more falcon cameras in that conversation next year.”
Imagine a library research instruction session is about to begin at the W. E. B. Du Bois Library. Undergraduate students in the architecture program bustle in from other classes, exams, time with friends. The room is awhirl in technological and social interactions: conversations are at a fever pitch; backpacks thump to the floor; texts fly from phones; laptops flip open. Most of these students have never been in the Calipari classroom, one of the Library’s state-of-the-art classrooms with 32 computer workstations, and they’ve never met me, the librarian who supports their department. This scenario isn’t very conducive to launching my only session with them; I’ll have about an hour in which to impart a raft of information, including time for hands-on learning. And so, when there’s a lot of learning to fit into a short session, my pedagogical approach is to “grow the container.” In other words, I help the students increase their own capacity for learning.

Instead of diving right into database searches, citation management, and registering for interlibrary loan, I first invite the students to place their feet flat on the floor. In front of each student is a piece of paper on which a labyrinth is printed. Next, I invite them to trace the labyrinth with their finger or the end of a pen. Heads lower, eyes focus, and hands flutters, surges of energy on top of tightening of the chest, stomach flutters, surges of energy on top of the head.

College students in the U.S. today face considerable stressors due to academic demands, rising tuition costs, and navigating a fast-paced world of technological and social pressures.

In their foundational text, Contemplative Practices in Higher Education: Powerful Methods to Transform Teaching and Learning, Daniel P. Barbezat and Mirabai Bush note that as students “find more of themselves in their courses,” they will make meaningful and lasting connections to their learning. The practices described in the book (such as journaling, nature walks, paired exercises) cultivate attention, foster compassion, stimulate creative problem-solving, and enhance students’ ability to hold contradiction, which is fundamental to integrating their learning into action in the world. Evidence-based practices, such as those offered through Berkeley’s Greater Good in Action) demonstrate that by practicing mindfulness—making time in our lives to pay attention, on purpose and without judgment—we can actually change our brains in ways that reduce stress and shift our tendency toward worry, stress, fear, anger, depression, and anxiety to flexibility, calmness, self-regulation, informed decision-making, and peacefulness. Equally important is the positive effect these practices can have on day-to-day interactions among members of a community. When UMass Amherst faculty and librarians harness these pedagogical approaches, they and their students contribute to the creation of a more compassionate world, dovetailing with the campus’s Diversity Matters efforts, Building a Community of Dignity and Respect.

College students in the U.S. today face considerable stressors due to academic demands, rising tuition costs, and navigating a fast-paced world of technological and social pressures. According to the Fall 2018 National College Health Assessment (from the American College Health Association), more than 60 percent of college students said they experienced “overwhelming anxiety.” More than 40 percent said they felt so depressed they had difficulty staying the course is imperative. This contemplative practice brings a fresh perspective to the start of our session. Other contemplative practices I deploy in my instruction sessions (as well as in one-on-one consultations) are mind mapping, free writing, and pauses in which students can check in with themselves: Can you stay open to swerves in your research and still stay on track? Can you embrace the messiness of digging and sorting through information? What feelings are bubbling up—frustration, excitement, anxiety? From a somatic perspective, where are these feelings showing up in your body—tightening of the chest, stomach flutters, surge of energy on top of the head?

By Madeleine Charney

The Mindful Librarian

By making time in our lives to pay attention, on purpose, and without judgment we can change our brains for the better.

By Madeleine Charney
Life. In this new position, Cracco will lead and provide strategic direction for programs and services supporting the psychological and physical well-being of students, as well as demonstrate the impacts of these programs on campus student success goals. Cracco explains, “We often orient toward managing crises in these arenas, as well as we should. However, to create lasting and substantive change, we will move upstream and look at the genesis of these concerns.” Cracco’s work with the Center for Counseling and Psychological Health, the Center for Health Promotion, Disability Services, and Campus Recreation mirrors the University’s strategic plan, recognizing that students’ goals and expectations are holistic in nature and include wellness and a sense of belonging. She refers to this holistic strategy as “hopeful and exciting work before us as a campus—to look beyond self-care models toward analysis of the ways in which structures and systems connect, authenticity, and well-being.”

The need for a shift in strategy is illustrated by the story of Honors College alumnus Lauren Crociati ’18. When she first arrived on campus, she had had little exposure to mental health matters. As her relationships deepened, several of her close friends shared with her their struggles with mental health. Combining her concern and curiosity with her love of journalism, she created Mind Magazine with her senior thesis project. Fellow undergraduate students contributed their personal stories about mental health, including perspectives on campus culture, levels of comfort and authenticity, and well-being.”

Graduate students face similar pressures. A PhD candidate who wishes to remain anonymous sent me an email expressing gratitude for the pop-up open meditation space offered this summer in Bartlett Hall. “To have a space to practice during school hours is a great source of respite and has helped me immensely with my productivity,” wrote the student. “Prior to the knowledge about the space, I tried to practice mindfulness exercises in the bathroom or on staircases where there would be no interruption from people. It was awkward, uncomfortable, and definitely unhelpful. The room in Bartlett, to me, is an oasis of tranquility on campus.”

The transformation of the classroom into this “oasis of tranquility” was brought about using the cushions originally procured through a Campus Climate Improvement grant. The grant supported Mindfulness for All, an eight-week series offered at the Du Bois Library in Fall 2018. Each session featured activities such as body scan, silent sitting, breath work, gratitude practice, contemplative listening, walking meditation, compassion meditation, and visualization. The welcoming atmosphere and accessible setting—hosted by faculty, staff, and student practitioners of mindfulness from across disciplines and departments—invited unbiased and compassionate awareness. Participants were encouraged to apply these skills in their living-learning-working environments, again reinforcing the Dignity and Respect campaign on campus.

Many of those participants expressed a desire for a permanent meditation space on campus. Plans are now underway for such a space in the soon-to-be-completed Worcester Commons, while nascent plans are unfolding for meditation space in the Learning Commons of the Du Bois Library.

Meditation spaces, mindfulness programs, and resources are becoming increasingly common in campus libraries, which often function as a “third space” in a community. Neither workplace nor home, this in-between space in a library offers fertile ground for self-discovery, collaboration, and lifelong learning. In Merrimack College’s library, students use exercise bicycles fitted for laptop use, check out houseplants for their dorm rooms, and borrow kits for birdwatching, yoga, gardening, and sound healing. The library at Humboldt State University offers “Brain Booths,” which house biofeedback machines, therapy lights, virtual reality goggles, and sound machines—all intended to wash away mental fatigue and make room for deeper learning.

My personal mindfulness journey emerged in 2016 when my anxiety around climate change rose to a debilitating crescendo. After suffering for too long, I dusted off my little-used meditation cushion and began a regular practice of silent sitting. The result: my stomach has stopped churning constantly. I’m a more even-keeled person. I am able to focus on the present moment more consistently, and many other benefits. Most importantly, meditating allows me to face the disturbing realities of climate change (and other issues) with a greater capacity to regulate my nervous system and behavior. Operating from a more stable place, I’m better equipped to engage in change-making activities, and that feels empowering—a feedback loop! Discovering many studies about the prevalence of mental health challenges related to climate change has helped me feel less alone with my worries. This led me to participate in various groups that use deep listening and dialogue, another form of mindfulness, to process emotions around climate change and build social resilience, including Good Grief Network, Safe Circle, and Council on the Uncertain Human Future. In the words of Joanna Macy and Chris Johnstone, coauthors of Active Hope: How to Face the Mess We’re in without Going Crazy, “The most radical thing any of us can do at this time is to be fully present to what is happening in the world.” It’s not easy.

Integrating mindfulness into my teaching, I have found camaraderie and inspiration in various forums and settings. I regularly attend meetings of the Contemplative Pedagogy Working Group, which is administered by the Center for Teaching and Learning. As instructors and graduate students across a wide range of disciplines, we take turns leading contemplative practices, share and co-create resources, discuss specific readings, and compile best practices in Contemplative Pedagogy course design and teaching. This past year we discussed The Slow Professor by Maggie Berg and Barbara Seeger and learned from visiting scholars including Michelle Charman (University of the District of Columbia), who gave a talk on “Blackness and Mindfulness: The Intersection of

Pause a Moment Exercise

Do you find your time is often ruled by your cell phone? Take a short break and try this eye-opening exercise.

• Think about your cell phone. Just think about it—don’t even take it out. Notice what’s happening in your mind and body.

• Take out your phone and just hold it.

• Open up or unlock your phone. Look at your email, but don’t actually read anything yet.

• Open and read a message, and possibly respond to it.

• Shut down your cell phone and put it away.

At each of those steps, notice your breath, posture, emotional reaction, and the quality of your attention. What is the pattern that you see? What does it tell you about your relationship to your cell phone? Does that suggest any ways that you might want to use it a bit differently? We all have strong reactions and maybe even a somewhat unconscious relationship to our cell phone.

From David Levy’s Mindful Tech - bicycle.org/digitallife/mindfultech/
Contemplation
Thoughtful observation; full or deep consideration; reflection; purpose or intention.

Free writing
Technique in which the student writes continuously for a set period of time without regard to spelling, grammar, or topic; produces raw, often unusable material, but helps jump-start ideas and overcome apathy or self-doubt.

Mind map
A nonlinear, intuitive diagram that represents tasks, words, concepts, or items arranged around a central concept or subject.

Mindfulness
Paying attention in a particular way: on purpose, in the present moment, and nonjudgmentally.

Pedagogy
A method and practice of teaching, especially as an academic subject or theoretical concept.

Somatic
Relating to the body, especially as distinct from the mind.
D "...someone's concept and expression. Whether it is my third time to go down the stairs of the Du Bois Library for more than a dozen years, passing a work of art every sixteen steps, give or take, each work of someone's conceptual and expression. Whether it is my third or even someone's concept and expression. Whether it is my third or even 300th pass by a particular mural—there are currently 51 existing murals, all rendred by students' hands and hearts since 1986—I am always caught for at least a moment. While the Du Bois murals may not all be Leonardos or Cassatts, the colors and designs intrigue, adding at turns wonder or introspection to an otherwise routine journey between floors. I often think about how each mural belongs to someone, someone with a story. The murals program originated as part of the student-funded library space-up scheme of the mid-1980s, called Mass Transformation, and the majority of the murals in those early years were created by art students invited to submit ideas. Mural painting activity fell off in the mid-1990s and had a resurgence about a decade ago. I caught up with one of the earliest muralists over the summer to learn her story. Brenda Wiberg '89 comes from a long line of Rockport, Massachusetts, painters; if you've been to this artists' colony on Cape Ann, you're likely familiar with the buoy-covered red fishermen's shack on the wharf known as "Motif #1." Wiberg's grandfather had a studio on the adjoining Bearskin Neck and would paint portraits for tourists at street level; upstairs, after hours, he was less briddled, creating abstracts or "controlled accidents." His daughter, Wiberg's mother, Betty, also became a portrait painter, often rendering the children of her father's former subjects, now grown with families of their own. Brenda displayed the Wiberg talent for painting but had not intended to join the family business; she set out for UMass Amherst to find her calling—and soon realized it was art, after all. Her undergraduate years flew by one art class after another, and as she neared graduation, she answered the invitation to submit a library mural idea. For Wiberg, the concept was easy; she walked into the stairwell, and "it was a small, enclosed cement area," she recalls. "The idea was there right away. I'm in a cave, I've entered a cave." Wiberg had learned that cave artists left their handprints as signatures, so she did, too, in her Rhino Hunt (1988), which evokes a prehistoric cave painting of people and animals. After UMass, Wiberg lived for a few years in the Pioneer Valley before returning to the coast; some health issues led her to discover and practice polarity therapy and, ultimately, to choose her artistic journey. Wiberg has continued to paint murals. "There's something about your being a wall. It's a little nerve-wracking because you are very committed, it's up there, it's on the wall," she says, "but it's fun to have that open space, it's not so small of a boundary." Some of Wiberg's recent works include the Seven Days of Creation—hold paper collages for her church, Swedenborg Chapel in Cambridge, Mass.—and intricate spirit masks of clay and found objects that fit in the palm of your hand. Robert Levine '89, who painted Singer (1988), a Steven Tyler-inspired portrait, remembers being part of a group of artists painting in the library at the same time. "For a number of weeks, we each worked diligently in our own curved corner of the stairwell. It was great to walk by and see my friends translating their images onto this unorthodox canvas," he recalls, "I don't think any of us had ever tackled anything like this, but we all figured it out." Levine now has his own design and illustration company, specializing in a type of illustration called bird's-eye perspective, used in five murals in his hometown of Ashland, Mass., called Bird's Eye Ashland. The mural was removed due to water damage but Levine has agreed to return to repaint it. In January 1992, a brochure called "Student Art in the University Library" was issued, probably the first complete public guide to the murals. Over the years, some murals have been removed for renovation or repairs; more than once, leaking pipes caused enough damage that they had to be painted over. The Du Bois mural program is far from static: new ones are painted annually in recent years, and MuralMondays are a social media hit. Stairwell murals have appeared in Library publications (Ancient Character, from 1987; by Shan Shan Sheng '87) and on holiday greeting cards (University Fugue, from 1991, by Shannon Watson '91). Still, a complete and up-to-date listing of all the murals has apparently not been maintained; how can we reliably recreate information about all the ones that have been removed? This year, as we mark the 45th anniversary of the dedication of the Tower Library (it opened in 1973, was dedicated in 1974, and named for W. E. B. Du Bois in 1994), we've set out to compile as much information on the murals as possible. Longtime UMass Amherst photographer Ben Barnhart worked his way up and down the stairwells in July to capture all existing artwork and provide the most complete visual record to date of what exists. We've reached out to every muralist for whom we can find contact information and asked them to provide missing information via a questionnaire. We've begun collecting videos of muralists who are willing to share memories on camera. We created an online catalog, where retrospective artist statements and images can be found online, and with our Libraries' Digital Scholarship Center colleagues, we'll continue to build out the catalog—and the stories—of the Du Bois Library murals. Reconnecting with the muralists has been the most interesting part of this project. We have been humbled to learn what inspired them, what they recall of making their murals, and how art remains part of their lives. Inspiration ranges from academic studies to nature at hand: Jean (née Lafond) '86 Crossman's Imaginary Tropical Garden (1986) was inspired by the Durfee and Smith College greenhouses, which she sketched avidly as a student. Still at UMass, she currently works as program coordinator in the Department of Architecture. "Our students go through the same Foundations Program I did," says Crossman. Deb Tompkins Smith '88 remembers she wanted to do something abstract. Looking at her work, Blue Tropism (1986), with fresh eyes, she admits, "I may
have been influenced by Pac-man-esque shapes. To this day, blues are still my favorite color scheme. Nowadays, Smith is a user experience architect, designing the front end of digital experiences.

For all of the muralists, the process was an adventure. Dana Evernden '12, spent three eight-hour sessions in 2010 working on a tribute mural to George Parks, the late beloved UMass Amherst bandleader, finishing it just in time to move out of Amherst for the summer. "A word of advice: do it during a break when there won't be tons of people walking up and down the stairs," said Evernden. Thea Kearney '86, working on Untitled (1988), remembers gathering the materials for her mural and hauling cans of paint and a small stepladder from her apartment in Northampton. "It was so long ago, I honestly don't know how I managed," she said. "I must have taken the bus or had a friend drop me off at the campus." (Nowadays, the supplies are bought and provided by the Libraries.)

For many, it proved a learning experience. "I had to learn the process for transferring a small 11x17 image to a large wall. I also had to learn color matching in order to purchase latex paint colors that matched the gouache that I had used for the illustration," says Charlene Maguire '92, who painted Untitled (1990). Her career has taken her into other artistic materials and media, including creating and illustrating an oracle card deck, *The Language of Heart Alchemy*, and publishing two coloring books.

"I was unable to spray paint indoors for this piece, so I had to re-create many of the techniques I previously relied upon with a paint brush," Toby Armstrong '16 remembers. His Untitled (2016) "was one of the first acrylic paintings I ever completed, and quite a huge one at that, so much of the time spent painting was trial and error as I experimented with the new medium. The whole process took close to 24 hours, though much of that time was painting over failed experiments. The whole experience was like a boot camp in acrylics, and it jump-started my interest in the medium. Now they’re all I paint with."

We are thankful to the Du Bois Library muralists who have generously enhanced the Library stairwells, and the lives of those who travel them, with their art. As part of our outreach to learn their stories, we also asked muralists if they wanted to share any advice with future artists. Charlene Maguire’s words of wisdom resonate both for muralists and for those who encounter the murals on their journey: “Have fun, and let the process teach you things about yourself.”

Are you, or do you know, a Du Bois Library muralist? If so, please contact Carol Connare: cconnare@umass.edu, 413-545-0995.

From top: Blue Tropism, Dae Tempkins Smith (1988); George Parks, Dana Evernden (2010); Untitled, Toby Armstrong (2016); Untitled, Theo Kearney (1988).
Imaginary Tropical Garden by Jean (née Lafond '86) Crossman (1986). Jean, who works on campus came by recently to touch up her mural.
Quotable Du Bois

2019 Andrew W. Mellon Fellows share their favorite Du Bois words

“You are not and yet you are: your thoughts, your deeds, above all your dreams still live.”
Chosen by Freeden Blume Oeur, associate professor of sociology and education, Tufts University; 2019 Du Bois Post-Doctoral Fellow

“We say easily, for instance, ‘The ignorant ought not to vote.’ We would say, ‘No civilized state should have citizens too ignorant to participate in government,’ and this statement is but a step to the fact: that no state is civilized which has citizens too ignorant to help rule it.”
—W. E. B. Du Bois, “Of The Ruling of Men,” Ch. VI in Darkwater: Voices from Within the Veil (1920)
Chosen by Adam Dahl, assistant professor of political science, UMass Amherst; 2019 Du Bois Post-Doctoral Fellow

“Between me and the other world there is ever an unasked question: unasked by some through feelings of delicacy; by others through the difficulty of rightly framing it. All, nevertheless, flutter round it. They approach me in a half-hesitant sort of way, eye me curiously or compassionately, and then, instead of saying directly. How does it feel to be a problem? they say. I know an excellent colored man in my town; or, I fought at Mechanicsville; or, Do not these Southern outrages make your blood boil? At these I smile, or am interested, or reduce the boiling to a simmer, as the occasion may require. To the real question, How does it feel to be a problem? I answer seldom a word.”
—W. E. B. Du Bois, The Souls of Black Folk (1903)
Chosen by Jay Cephas, assistant professor of architecture and urbanism, Northeastern University; 2019 Du Bois Post-Doctoral Fellow

“The slave went free; stood a brief moment in the sun; then moved back again toward slavery.”
Chosen by Alexandria Russell, postdoctoral fellow in history, Rutgers University; 2019 Du Bois Post-Doctoral Fellow

Read more Fellows’ favorite Du Bois quotes online.
Saida Grundy
Assistant Professor of Sociology and African American Studies
Boston University

Saida Grundy is a feminist sociologist of race & ethnicity studies. She began her appointment as Assistant Professor of Sociology & African American Studies at Boston University in 2015 with an additional courtesy appointment in Women’s & Gender Studies. Her research to date has focused upon gender and sexuality within the Black middle class—specifically men, as well as issues of campus sexual assault, race, and masculinity. Her current work examines graduates of Morehouse College, the nation’s only historically Black college for men and asks how, in light of an ongoing national reality and discourse about young Black men in crisis, the men of Morehouse experience gender and manhood at an institution that attempts to groom them as solutions to this crisis. Her current book manuscript tentatively titled Manhood Within the Margins: The paradoxes of making masculinity at the historically Black college for men is forthcoming with University of California Press.

Save the Date
26th annual W. E. B. DU BOIS LECTURE
Friday, February 21, 2020
Old Chapel, UMass Amherst

Launching the Mass Aggie Seed Library
by Lauren Weiss

The UMass Amherst Libraries are well known for offering a variety of resources for patrons to access—and now, thanks to the work of biology major Gabriella Bosco ’20, these resources include the first-ever Mass Aggie Seed Library.

The inspiration for the project came from one of Bosco’s friends. “His community college in Florida had a tiny seed library,” she says. “The concept was so cool, and I thought, why don’t I start one here?”

At its core, a seed library is a community-focused effort to make gardening more accessible. People can “check out” donated seeds for free, just like books, plant them in their own gardens, and, hopefully, from the plants that grow, collect new seeds to bring back to the library for others to use. To Bosco, having such a setup at UMass Amherst seemed a natural extension of the campus’s expanding sustainability efforts.

Of course, Bosco realized that in order to make this happen, she would need some willing campus partners. She first reached out to members of the Garden Share Project, a sustainable gardening initiative started by UMass Amherst undergraduates in 2001, who directed her to Madeleine Charney, the research services librarian who serves as liaison to the School of Earth and Sustainability as well as Sustainable Food and Farming. Charney then connected her with Paulina Borrego, of the Science and Engineering Library (SEL), who immediately jumped on board.

A SIGNIFICANT SEMICENTENNIAL
About 150 people gathered to stand “here on sacred ground,” declared Whitney Battle-Baptiste, director of the W. E. B. Du Bois Center, who led a ceremony on October 18 to commemorate the 50th anniversary of the dedication of the Du Bois Boyhood homesite, in Great Barrington, MA. “This is the anchor by which this great man went from here to Harvard and out to the world.” The homesite on Route 23 is a national landmark owned and maintained by UMass Amherst and has nature paths and interpretative signage. In 1969, social change luminaries like Julian Bond and Ossie Davis presided over the tenuous event that was unsuccessfully fought off by the town. A crowd of 800 gathered peacefully to dedicate the park despite FBI and law enforcement presence. Now, 50 years later, town selectman participated in the commemoration and a permanent town Du Bois Legacy committee has been incorporated by the town.

Gabriella Bosco ’20 (above) created the hand-drawn logo for the Seed Library.
“For me, I was really interested in this project because of our roots,” Borrego says, referring to the land-grant beginnings of UMass Amherst, originally known as the Massachusetts Agricultural College, or “Mass Aggie” for short. As she recently changed her liaison duties to service the agricultural sciences, Borrego was convinced that working with Bosco on the seed library was an excellent way to learn more about her new departments as well as highlight the rich agricultural history of the university and surrounding Pioneer Valley.

Together, Bosco and Borrego developed plans for a seed library to open in the Science and Engineering Library toward the end of the spring 2019 semester. Bosco spent several months contacting various agricultural companies and local stores to procure donations of more than 500 seed packets and, with Borrego, applied for a grant from the campus Sustainability, Innovation, and Engagement Fund (SIEF) to cover the costs of purchasing additional items: seed-saving tools that could also be checked out, as well as books, promotional materials, and furnishings for the designated space in SEL.

“Gabriella is a real powerhouse,” Borrego says. “I think of myself as a doer, but she really gave me a run for my money!”

“We brought him on because we thought that the Permaculture Initiative would be really interested in such a project that would tie in with sustainability on campus,” Bosco explains. “The whole idea of not having to buy seeds every year because you save your own seed ties in with that perfectly. Dan has been helping us narrow down our goals and synergize with other parts of campus.”

According to Bensonoff, the project is a perfect fit for UMass Amherst. “Historically, UMass is an agricultural institution, and I think that there's been a huge resurgence of interest in regenerative and sustainable agriculture in the last 10 or 15 years. A lot of students come here because they are interested in learning about sustainability, land care, and food systems, so I think we need to offer them as many opportunities to do so as possible.”

For his part, Bensonoff has also agreed to collect seeds from the campus’s five gardens at the end of the season to donate back to the Seed Library. Aside from preserving specific plants valuable to the gardens and promoting open-pollinated, organic, heirloom varieties, returning seed helps to replenish, sustain, and expand the collection—something that he, Borrego, and especially Bosco are very eager to see.

“I'd like to see the Seed Library grow—literally,” Bosco laughs. “I'd like to offer more varieties, and we're hoping to host some workshops next school year on seed saving and other aspects of gardening. I'd also love to foster a community of people getting together and building their own networks—even people who have never grown anything before. I think this is a perfect opportunity for them to pick out some seeds that are easy for beginners. We'll have some materials that they can use for planting or for seed saving, and then just maybe they'll find a new passion.”

With funding from the SIEF grant, Borrego put her interior design skills to work, transforming an unused area into a gardener's oasis. Framed flower illustrations line the grass-green walls above a computer workstation, shelving for the seed-saving tools, and a repurposed atlas case containing containing gardening books, small flowerpots with Bosco and Borrego’s upcycled business cards, and a paper checkout binder. The Seed Library itself is housed in a refurbished wooden card catalog, with each drawer holding different varieties of edible and decorative plants, from ferns to tomatoes and everything in between.

In addition to Borrego, Bosco collaborated with Daniel Bensonoff, Sustainability Coordinator of Campus Gardens with the UMass Permaculture Initiative, and Jonathon Carr, owner of Carr’s Seva Tower, co-founder and farmer at Nutwood Farm, an agroforestry project, and Dan Bensonoff.

For the fifth consecutive year, UMass Amherst has been named to the Princeton Review’s list of Top 50 Green Colleges; ranked no. 30 this year out of the 413 schools profiled. The review cited the role of UMass in the launch of an automated electric assist bike share program called ValleyBike; more than one million square feet of LEED-certified building space; the nation’s No. 1 ranked dining service, which purchases 25 percent of all food and beverages from third-party verified (organic or humane) or community-based/sources; the largest campus solar project in New England and more than 15,000 photovoltaic panels. The Princeton Review also cited the university’s AASHE STARS gold rating in its formal sustainability committee; and the free campus shuttle.

Thanks to donors, the Libraries:

RAISED: More than $8,000 last year. To date: the Sustainability Fund have raised more than $362,000.

AWARDED: Four Undergraduate Sustainability Research Awards totaling $3,300 in scholarships. At the celebration, award recipients gave presentations after featured speaker Abrah Dresdale, author of Regenerative Design for Change Makers: A Social Permaculture Guidebook, provided an exploration of the transformative social aspects of permaculture design principles.

SPONSORED: Roy Scranton’s reading, “We’re Doomed. Now What?” part of the Philip Glass weekend of events co-sponsored with Fine Arts Center, Humanities and Fine Arts, and School of Earth and Sustainability.

SCREENED: Fire and Flood: Queer Resilience in the Era of Climate Change documentary screening followed by facilitated discussion with Crystal Nieves of the Stonewall Center at UMass Amherst.

HOSTED: A Cool Climate (low carbon) Meal at the Hampshire Dining Commons in October, with local experts like Eric Toensmeier, author of The Carbon Farming Solution, and lecturer at Yale, Seva Tower, co-founder and farmer at Nutwood Farm, an agroforestry project, and Jonathon Carr, owner of Carr’s Ciderhouse, one of the few organic orchards in the area.

UNDERWROTE: Paperback Literary Magazine, including graduate student staff salaries (see excerpt page 52).
$1.8M+ Raised

Thank you to
1,283
Friends of the Libraries who donated
We couldn’t have done it without YOU

The library as a physical and virtual space for discovery is on the front line of education. Today, teaching and learning are multimodal, using combinations of speech, text, video, images, illustration, and other media, in the classroom and online, to engage learners. The Libraries must respond in equally revolutionary ways, and this impact report gives a glimpse of the kinds of things we do to support students and faculty, thanks to your generosity.

Simon Neame
Dean of UMass Amherst Libraries

LIBRARY EXPENDITURES FY19

46% Personnel
42% Collections
12% Operations

TOTAL $21,071,226

COLLECTIONS EXPENDITURES FY19

82% Subscriptions
Print and Electronic
13% Books
5% Other

$241,845

Libraries Awarded

National Leadership Project Grant
The Libraries, along with the University of Texas at Arlington (UTA) and the University of Nevada-Reno, were awarded a $241,845 National Leadership Project Grant from the Institute of Museum and Library Services to fund the development of an immersion program to train faculty and instructors on how to integrate the use of makerspaces, dedicated spaces with technological resources and equipment for project-based collaboration, into their courses.

$1,8M+ Raised

Who Gave to the Libraries

4% FACULTY
14% PARENTS
54% UNDERGRAD ALUMNI
14% GRADUATE ALUMNI
10% FRIENDS

Who Gave to the Libraries

1,283

Thank you to
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We couldn’t have done it without YOU
Last year, visitors to the East Boston Greenway were able to visually experience the projected flood levels expected to occur within the neighborhood as a result of climate change. A temporary art exhibit crafted out of a woven assortment of colorful spheres, wire, and lights set to activate as people walked by brought the reality of the future into the present in a glittering representation of the floodwaters’ surface. Designed by Carolina Aragón, Assistant Professor of Landscape Architecture at the University of Massachusetts Amherst, the art installation, titled “FutureWATERS | AGUASfuturas,” went live on the East Boston Greenway in November and December of 2018.

Professor Aragón’s growing reputation as a climate artist in Boston began after her first installation in 2016, titled “High Tide.” Since then, she has continued to explore this challenging and abstract subject through sculptures that evoke moments of beauty and wonder. “The installation is a way to help me better understand and process a future landscape affected by climate change,” says the artist in a statement shared by the Boston Society of Landscape Architecture. “My goal is to bring accessible understanding to this difficult subject in a way that is engaging and playful rather than threatening.”

Friends of the East Boston Greenway, the Boston Society of Landscape Architecture, and University of Massachusetts Amherst students. The Paperbark team interviewed Professor Aragón to learn more about climate art and why public art installations are a valuable tool for communicating the impacts of climate change.

“My goal is to bring accessible understanding to this difficult subject in a way that is engaging and playful rather than threatening.”
of many of Frost’s poems in magazines, special editions, nearly all of Frost’s works, along with first appearances passed away on January 29, 2019, survived by his children. Dr. Benjamin Franklin Lewis

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her time, never diminished but became a light for everyone to catch up. She read the world deeply and made the world always going ahead and then waiting patiently for the rest—her students. Dr. Masha K. Rudman Issues in Children’s Literature. In 2009, she donated a taxonomic system for the organization and discovery of the world of comparative literature to generations of students. He amassed a collection of more than 8,000 books to the role of women, indigenous peoples, and the place of developing nations in the field of world literature. With a love of libraries, Sally established an endowment to support library acquisition of books on comparative literature and, more broadly, the humanities. She is survived by her husband of 63 years, Professor Gilbert W. Lawall. Also in March, we bid farewell to Dr. Benjamin Franklin Lewis, a mentor, friend, sister, mom, best friend to her students. Library, occupying a place of honor in the collection housed at Floor 21 of the Du Bois Library. The Masha K. Rudman Issues in Children’s Literature Collection is housed on Floor 21 of the Du Bois Library. The Lenvilles wanted the collection housed at a public repository with wide access, to light the world with a discerning eye. Most of his books are in immaculate condition and he took great pains to repair and retain its distinctive organizational scheme to this day. Masha’s long-time friend, author Jane Folan, remembers that in all ways. Masha was “bigger than life—

Dr. Sally N. Lorial, who passed away in March, 2019, was distinguished professor of Comparative Literature and French at UMass Amherst beginning in 1965. Sally was born in Newton and grew up in Wellesley Hill. She attended Oberlin College, where she majored in French, studied piano at the conservatory, and met her husband-to-be, Gilbert. After graduation, she pursued a doctoral degree in Comparative Literature at Yale University where she received in 1961. She and Gilbert moved to Amherst in 1965. She was a passionate lover of libraries and print culture and a person dedicated to promoting the centrality of the library in the intellectual life of the university community. Her scholarly editorial work on The Norton Anthology of World Literature opened the world of comparative literature to generations of undergraduate students and gave long overdue attention to the role of women, indigenous peoples, and the place of developing nations in the field of world literature. With a love of libraries, Sally established an endowment to support library acquisition of books on comparative literature and, more broadly, the humanities. She is survived by her husband of 63 years, Professor Gilbert W. Lawall. Also in March, we bid farewell to Dr. Benjamin Franklin Lewis, a mentor, friend, sister, mom, best friend to her students. Library, occupying a place of honor in the collection housed at Floor 21 of the Du Bois Library. The Masha K. Rudman Issues in Children’s Literature Collection is housed on Floor 21 of the Du Bois Library. The Lenvilles wanted the collection housed at a public repository with wide access, to light the world with a discerning eye. Most of his books are in immaculate condition and he took great pains to repair and retain its distinctive organizational scheme to this day. Masha’s long-time friend, author Jane Folan, remembers that in all ways. Masha was “bigger than life—

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Save the Date

Saturday, February 29, 2020
6:00 P.M.
Old Chapel, UMass Amherst

Join the Libraries for an evening of food, fun, and music celebrating the Valley Light Opera’s 45th anniversary. VLO’s archives are housed in Special Collections and University Archives.

Selections from
PIRATES OF PENZANCE
performed by
VALLEY LIGHT OPERA

In partnership with Humanities and Fine Arts, Valley Light Opera, and the UMass Amherst Libraries.

Sing along, costumes welcome!