ADDRESS BY
PAULINE MAIER

It is, I think, appropriate that a historian was invited to give testimony on this occasion. Historians are perhaps the greatest beneficiaries of research institutions like the Clements. As I explain to my MIT students when they ask why I’m not in my office all the time, libraries are historians’ “labs,” the places where we acquire new knowledge of our field. And I feel personally honored to be the historian chosen to speak. Others, I know, have worked for more hours in its collections, but no scholar, I suspect, developed so quickly a deep and enduring delight in the place as I did in early June 1995, when I first visited the Clements.

Rather than “giving testimony” in a predictable way, let me come at my subject by asking a question that might have crossed your minds — or that you have been called upon to answer. In this technological age, do we really need institutions like the Clements? And has its purpose changed from what it seemed to be 75 years ago?

I did a little research for this talk in my usual “lab,” Harvard’s Widener Library. There I found speeches from the library’s founding ceremony, where William L. Clements himself explained what end he thought the library would serve. It was not, of course, meant for undergraduates, but for scholars engaged in “advanced research,” persons who had “exhausted the facilities of the General Library” and who also could appreciate the difference between “counterfeits,” which is what he called facsimiles and perhaps also reprints of old books, and the real thing. “But few are privileged to hold a copy of Hariot’s Virginia,” he said, “for but six copies are known; yet it is the ‘first folio’ of the territory of what is now the United States, and so truthful in narrative, and so beautiful in execution, that it bespeaks the conditions of the time. From him who has no sentimental or aesthetic interest, rare books should be carefully guarded.”

I found, too, an address by William Warner Bishop, the University of Michigan librarian, who saw in the newly founded Clements Library a great opportunity for creating at Michigan a new “school” of American history and rekindling an enthusiasm for the remote past of the United States. Since the passing of Parkman, Prescott, and John Fiske, all noted historians of the nineteenth century, “there has risen no great historian of America’s earlier day to inspire alike the respect of scholars and the enthusiasm of the reading public,” Bishop said. “. . . Our professed and professional — not to say professorial — historians have lost the romance of America in their multifarious monographs and theses on little themes. Here [at the Clements] are to rest the true and vital materials out of which that romance may be re-created.”

Little, one might conclude, came of Bishop’s dream. If there was a “Michigan School” of American history over the past 75 years, I’m afraid I missed it. The work of John Shy, a Michigan historian, is, in my opinion, the most innovative and important scholarship on the Revolutionary War done in my time, and Shy drew heavily on the Clements holdings. But one man is not a “school.” And Bishop’s lament
about professional historians sounds remarkably familiar. Today, more than ever, critics bemoan the "little themes" that historians so often address, and those "little themes" often concern private lives or "forgotten" groups of people, and have very little to do with the "romance" of the nation's past. In that sense, not much has changed. Bishop's idea that the founding of the Clements might transform the writing of American history seems fanciful at best.

And what of William L. Clements' emphasis on serving those who had a "sentimental or aesthetic interest" in seeing the genuine articles, in holding one of six extant copies of Harriot's Virginia, not some "counterfeit"? Many specialized libraries today in fact give readers not "the real thing," but microfilmed copies of them. I understand. When I was a graduate student, I read the Boston Gazette in Harvard's Houghton Library, and as I turned the pages little pieces of the 18th century crumbled onto my clothes. Several hundred graduate students later, there might be no Boston Gazette left; so now readers are, I believe, asked to read a microfilmed copy. Is that so bad? And if you want to know what Harriot said, to appreciate his "truthful" narrative and the way he bespoke "the conditions of the time," as Clements put it, wouldn't a reprint serve your purpose? If so, however, why do scholars flock to research libraries?

The answer, as many of you know, is that by far the greatest part of a good research library's holdings are not on film or in facsimile, and can often be read nowhere else. Just look at the book One Hundred and One Treasures from the Collections of The William L. Clements Library published for this anniversary, and marvel at the range of the library's collections. They go from an account by Christopher Columbus of his discoveries printed in Rome in 1493, through the postmortem photograph of a 19th-century woman; from a 1692 written accusation of witchcraft that came, of course, from Salem, to a broadside reprinting of the Declaration of Independence and the first American cookbook, from the title page of Thomas Harriot's, A Briefe and True Report of the New foundland of Virginia (London, 1588), which so delighted Clements, through an issue of the Police Gazette. In one way or another these illuminate the American past — and also sometimes answer questions about the present that you might never have thought to ask, such as why so many Americans, particularly those who live west of the Appalachians, drive to and from work with the sun in their eyes. (Check out A Nation of Squares, pp. 101-104.)

It struck me, however, that I might best convey the importance of these collections by telling you what I found here three years ago. (That approach, as Norman Fiering probably realizes, owed some debt to a book like the Clements' book of One Hundred and One Treasures that his own library, the John Carter Brown, published, entitled I Found it at the JCB.) I came to Ann Arbor not expecting to do any research. I was on the program of a historical conference that met here. John Dann saw my name on the program and asked if I might like to give a talk at the Clements the night before the conference opened. I did. Then I came back the next day, and the next. In fact, I attended very little of the conference. Instead I spent my time at the Clements.

This is the premier archive in the world for students of the Revolutionary War. The original Clements collection of Americana included the papers of the Earl of Shelburne, who negotiated the peace that ended the war. Then, not long after its founding, the Clements acquired, and the library later purchased, the papers of the British generals Thomas Gage and Henry Clinton and the cabinet minister George Germain. Since I was here, I figured I'd have a look.

Then this senior historian, who'd been studying the American Revolution for over three decades, "discovered" in Michigan the story of Lexington and Concord, which occurred a few miles from my home in Massachusetts. I knew, of course, the basic narrative, as do you. I also have no illusion that my few hours with the Gage papers, which have been carefully studied by one military historian after another, uncovered previously unknown historical facts. Nonetheless, the story of Lexington and Concord came alive for me when I read a letter that Gage — then commander of the British army in North America and military governor of Massachusetts — wrote the British Secretary of War, Lord Viscount Barrington, on the 22nd of April, 1775. I have now "nothing to bother your Lordship with," it said, "but of an Affair that happened here the 19th Instant." He went on to tell how "troops retreatin from Concord received Fire from every Hill, Fence, House, Barn &c." The whole country, he said, has "Assembled in Arms with Surprising expedition and several Thousand are now Assembled about the Town, threatening an Attack, and getting up Artillery, and we are very busy in making preparations to oppose them." In short, the British army in Boston was under seige. Nothing to trouble you with, my lord, indeed.

Then I learned a fascinating detail in a letter that the American Secretary, Lord Dartmouth, sent Gage on the first of June. Four days after Gage sent off...
his dispatches, it seems, an American ship with accounts of the battle provided, Dartmouth suspected, by the Massachusetts Provincial Congress, set to sea “in ballast” out of Salem. It beat Gage’s ship to Southampton, and by so much time that the American version of the Battle — which made the most of every alleged British atrocity — circulated through the country before the ministry had any information whatsoever on what had happened. So there was the King’s minister, bewildered, with nothing he could use to counteract these highly wrought news stories, waiting with “great Impatience” for Gage’s reports. You can just feel his frustration.

Finally, I was struck by an intercepted letter that Joseph Warren, president of the Massachusetts Provincial Congress, wrote in mid-May of 1775, after Ethan Allen and Benedict Arnold had seized Ticonderoga and almost a month after Lexington and Concord. A “war has begun,” he said, “which I have frequently said...would if not timely prevented, overturn the British Empire.” Then, he added, “I hope after a full conviction both of our Ability and resolutions to Maintain our Rights, Britain will act with that Wisdom which is so absolutely Necessary for her preservation. This I most heartily wish as I feel a warm Affection still for the Parent state.”

Suddenly a familiar and somewhat simple story became a complex drama, with a cast of distinctive characters — a deferential general, afraid, it seems, to come right out and “trouble” his superior with this unfortunate development, the beginning of what was coming to look like a nasty war; a set of wily provincials, who knew even then that getting their story out first would make a difference, and had the technical skill to make it happen; a “rebel” leader who hoped the whole crisis could be settled because he still felt affection for Britain. And the story itself seemed more vivid in those letters, written at the time, as events unfolded, by men who had no idea how it would all turn out. Of course, the rough, ivory-colored eighteenth-century paper, the browned, iron-based ink — all that helped. These were the real things, not “counterfeits.” Maybe William Clements had it right, after all.

What the Clements did for me it does day after day for scholars interested in questions big, like the causes of American Independence, or small, such as how meals were prepared in 18th-century households. And it does that, so far as I can see, with a style all its own. I’ll hold in my heart forever the memory of John Dann, the director of this esteemed library, personally helping and papers, which were so long in private hands, readily available to the intellectually curious. The Clements holdings are literally invaluable. As they say of land, they’re no longer making documents of the 15th through 19th centuries. And, unlike land, those historical materials aren’t just everywhere, and certainly cannot be read on the Internet. I cannot read the Gage papers, for example, at my more usual “labs,” the Harvard Library, the Massachusetts Historical Society, or even the American Antiquarian Society, although those East Coast repositories are centuries older than the Clements. They have their own treasures, of course. But the Gage papers are only at the Clements.

That explains why for people like me, the Clements is what makes the University of Michigan distinctive even among great universities. Its holdings are unique, and will continue to increase in value when this year’s football team is, as they say, “history,” and when all of our new computers are hopelessly obsolete (in about five years, I’m told). To me, the Clements is the jewel in Michigan’s crown, as one speaker after another has said tonight; it is the institution that puts Ann Arbor on my map, the best show in town, and a lasting testament to the University of Michigan’s role in sustaining people who, as John Dann’s predecessor, Howard Peckham, put it, “find fun in intellectual pursuits.”

In conclusion, let me congratulate the University of Michigan and the outside supporters who have helped build and sustain the Clements on behalf of all of us, historians and readers of history, who have benefitted so richly from your insight and generosity. I want also to express my gratitude for the opportunity to “give testimony” on the wonders of a place that has managed to be at once very serious — and a lot of fun.

— Pauline Maier
Kenan Professor of American History
Massachusetts Institute of Technology
ADDRESS BY
DAVID VAISEY

It is an honour to be here as the only representative from an institution in Great Britain asked to speak at a celebration for a library which contains so much material from, or related to, those islands.

At this 75th anniversary, I feel institutionally as old as Methuselah: or, perhaps, on second thoughts, not quite as old as that. Methuselah was, I believe, 969 years old when he died: indeed he was 187 before he began having children! As a recent grandfather, I feel for him. But I do feel old in library terms in this company since this year is also an important one for the history of my library. It marks the 400th anniversary of the letter which the founder of the Bodleian Library, Sir Thomas Bodley, wrote in 1598 to the Vice-Chancellor of Oxford University offering to provide Oxford with a great research library. It was the sort of letter which all University presidents long to receive: the sort that begins, “Dear Sir, you do not know me but I am an alumnus of your university who has made good and it is my wish to provide the funds which will give you a new library…”

The resulting library eventually opened in 1602, so that our real 400th anniversary is not until 2002. And a lot happened in the intervening four years — so that the Development Officers amongst you will see that we will have many occasions over a four-year period in which to proclaim, and capitalize on, our age.

One of those occasions will be in the year 2000, which will celebrate the 400th anniversary of the appointment of the first holder of the post that I held for a decade, that of Bodley’s Librarian — the Library’s Director. Since 1600 that position has been held by only 23 people. I will leave you to do the mathematics: but being Bodley’s Librarian is clearly good for your health. Here at the Clements you bid fair to do even better: Only three Directors, and very distinguished Directors they have been, in 75 years. We were on to our fifth when we reached 75. I look forward to coming back in the year 2423 to see how our numbers compare then.

Celebrating anniversaries is a major industry these days and we are here celebrating three today: a 50th (of the Clements Library Associates), a 75th (of the Library itself), and a 100th (of Mr. Clement’s book-buying activities). In my years as Bodley’s Librarian scarcely a day went by without someone coming into my office to complain that we had just missed this or that anniversary and that we should have been celebrating it in an exhibition. I used, occasionally, to wonder why. Is it, as the Librarian of Congress has suggested, that we all feel a particular need to see things from the past whenever changes in the present fill us with fear and misgivings for the future? Or is it, as a London Times leader suggested in 1987 in commenting on the proposed English national exhibition to commemorate the defeat of the Spanish Armada in 1588 that “anniversary festivities should properly be concerned with projecting myths, not recording facts”? I would not subscribe to that cynical view but anniversaries can pose problems for directors of libraries.

1988 was a good example. There were good reasons for my library to mount an exhibition on St. Dunstan (died 988), the Armada (1588), the so-called Glorious Revolution (1688), Lawrence of Arabia (born 1888), and several others. We rejected them all in favour of the 500th anniversary of our oldest building, Duke Humphrey’s Library, which opened in 1488. In 1985 we solved another problem in a different way: almost every musical composer one had ever heard of had some kind of anniversary in that year and so we swept thirteen of them — from Thomas Tallis (died 1585) through Marbeck (died 1585), Bach, Handel, and Scarlatti (all born in 1685) to Jerome Kern (born 1885) — into one big exhibition.

I often muse as to when it was that people began to accumulate years in numbers greater than one and then celebrate only some of them. Why, for instance, 75 rather than 68? Did the Vikings who counted in 12’s celebrate the 144th anniversary of things? Was the Norman Conquest commemorated in 1166? But not all commemorations are based on such convenient numbers. The strangest request I ever received was whether I would lend a manuscript to a provincial French town which was commemorating the 158th anniversary of the introduction of the giraffe into France.

But these stories are tangential to our presence here tonight. We are here to celebrate, and certainly not to project any myths about the 75th anniversary of a jewel in the crown of one of the great American universities, and it is fitting that we should. Libraries such as the Clements Library, attracting scholars from the “Republic of the learned” and from all over this continent and indeed the world, are not some kind of optional extra in a properly-conducted university of stature. They are absolutely fundamental to it. In some ways they define it. Libraries such as the Clements Library are the arsenals of the ammunition of historical scholarship. To switch the metaphor they provide the fuel that drives the whole academic process in the humanities, which is a process of teaching, absorbing, and researching: a process of converting data and information into knowledge (and, whatever Bill Gates and his like say, these are not the same.

Duke Humphrey’s Library restored in 1602. Its book presses and painted ceiling are perfectly preserved.
thing), and distilling, with luck, knowledge into wisdom. In this celebration tonight we honour in William Clements, a truly remarkable benefactor to this University, and one who worked closely with the Library’s first Director to get the Library established in the last 11 years of his life.

The founder of the library in which I have spent my professional life, Sir Thomas Bodley, was, in his way the best and the worst of benefactors. He devoted his wealth (or, rather, his deceased wife’s wealth) to giving his alma mater a great library; but then he continually interfered with how it was run. This must have been terribly hard on the Librarian number one. Sir Thomas lived in London and the library was in Oxford; and a by-product of Sir Thomas’s interference (if I can call it that) was that a constant stream of letters, written in the language of Shakespeare, with whom he was a contemporary, travelled from London to Oxford, and many of them have survived. They are marvellous letters for those with an interest in library history. They cover all subjects: what to collect; how to catalogue; how to dress properly as a librarian; how to greet visitors; how to commemorate benefactors; whether librarians should marry; what the furniture polish should smell like (rosemary was his preferred scent), and so on. For us today, the letters compare with the description given by a schoolboy of Shakespeare’s Hamlet — a series of good quotations loosely strung together to make a plot. I will resist the temptation to treat you to too many. Two, however, are relevant to this occasion.

First, he wanted his library to house alongside current literature, rarities and what we would now call “special collections”: “For I have been persuaded,” he wrote, “that the better credit it carrieth for store and worth of books, the sooner most men will be drawn, not only to affect it but to advance and enrich it with some of their best and rarest authors — as well to manifest their love unto the university as to bring such a place of public study to a state of singularity.”

The Clements Library, following Sir Thomas’s path, does indeed, make its parent University a singular place. It acts as a magnet drawing original materials into its collections, scholars to its campus, and benefactors to its doors; raising the University’s profile yet further in the academic community; and, as the magnificent commemorative volume One Hundred and One Treasures shows, adding to its lustre. John Dunn pointed out in the Spring issue of the Quarto that because of Mr. Clements’ original collecting policy, the Clements and modes of thinking were modernised (Protestantism replaced Roman Catholicism). It is a chilling tale in which a great library of medieval culture was simply allowed to decay before being swept away.

And a second quotation to end with, this time from Sir Thomas Bodley’s autobiography. Reflecting on his foundation and on its early years he wrote: “I found myself furnished in a competent proportion of such four kinds of aids, as unless I had them all there was no hope of good success. For without some kind of knowledge, as well in the learned and modern tongues, as in sundry other forms of scholastical literature, without some purse-ability to go through with the charge, without very great store of honorable friends to further the design, and without special good leisure to follow such a work, it could but have proved a vain attempt and inconsiderate.”

These four things are still those that special libraries like the one we are here to celebrate tonight require, and many people here tonight have played their part in ensuring that the William L. Clements Library has them. It has had time (what Bodley called ‘leisure’) — 75 years in fact — and has built collections to rival any in its field to put it on a national and international footing; its three Directors and their staff have provided it with the knowledge fitting to its status; the University has seen, whenever it can, to its basic “purse-ability” by funding its staff and its premises, and we can help there too, by contributing to its 75th anniversary appeal; and its Associates have provided magnificently over the years and are indeed that “great store of honorable friends” without whom, to use Sir Thomas’s words, the whole enterprise would be in vain. Together, all of you and your predecessors have created something truly remarkable over 75 years. May the next 75 years, and the next, and the next, prove more remarkable still.

— David Vaisey CBE
Bodley’s Librarian Emeritus
Oxford University

Sir Thomas Bodley, 1545-1613

Library is, and always has been, a national rather than a local library. The University of Michigan has here a national treasure and is to be congratulated by all of us tonight on maintaining, and continuing to maintain, its eminence in this field at times when, as we all know, hard choices have often to be made by University presidents and provosts, and the song of those wishing to move quickly and at great expense into new and fashionable areas can be very seductive.

Again, a lesson from the past. The reason why the Bodleian Library had to be founded at all was that the University of Oxford had failed to keep faith with an earlier library when the technology changed (printing replaced manuscript)
A FIRST-YEAR SEMINAR COMES TO THE CLEMENTS

A voluptuous "America," was produced by the brothers Edmund and Elijah Kellogg, lithographers of Hartford, Connecticut, who found an eager market for their fancy portraits of romantic young women.

Typical of the fashion plates found in 19th-century ladies magazines is this 1880s advertisement for Butterick dress patterns.

The quality of undergraduate education is being given top priority at the University of Michigan. Administrators, faculty, libraries, and museums have been exploring new ways to use the University's wealth of resources to enrich the undergraduate experience.

In the fall of 1994, the College of Literature, Science, and the Arts launched the First-Year Seminar Program as part of a campus-wide effort to improve undergraduate education.

The seminar program was designed to place freshmen in small, interactive courses taught by tenured and tenure-track faculty. Although undergraduate seminars have long been a part of the Michigan curriculum, they had been available to only a minuscule part of the student body. The new program offers enough seminars so that every entering freshman can have at least one. From the beginning, the response has been outstanding. Faculty have found teaching the seminars stimulating.

As David Schoem, assistant dean for undergraduate education notes, "Freshmen are very passionate. They really want to learn and find out answers and think through questions. It's their first taste of college. In that sense, it's very exciting. They have not been intellectually socialized as to how the discipline thinks about issues, so they bring a whole range of questions." Students have praised the seminars, "They create an excellent atmosphere for learning because of their small class size, the teacher's enthusiasm and knowledge of the subject, the emphasis on group discussions, and on research as well as reading and writing." Often the first-year Seminar has given freshmen the intellectual and emotional support they needed to bridge the gap between high school and university.

First-year seminars are bringing undergraduates into the Clements in unprecedented numbers. University faculty members, particularly from the departments of History, English, American Culture, and Art History, are using the collections in new, creative ways. This fall, the Clements staff has had the pleasure of working with Rebecca Zurier, assistant professor, Department of History of Art, University of Michigan, as she develops a new first-year seminar. A specialist in nineteenth-century American Art, Professor Zurier's publications include Art for the Masses: A Radical Magazine and Its Graphics, 1911-1917, and Metropolitan Lives: The Ashcan Artists and Their New York. She has been identifying and selecting material from the Clements collections to incorporate into the class syllabus and individual student research projects. Describing her new course, Professor Zurier explains:

This fall I'm offering a new class, History of Art 194.02, a First-Year Seminar: Art and Life in Nineteenth-Century America. This is one of a series of courses I've been working on since arriving at Michigan that proposes to integrate a traditional survey of American painting, sculpture, and architecture into a broader look at visual and material culture from all parts of the country, including some of the work that results from contact between settlers and Native peoples. In doing so, we can redefine what "American" and what "art" might be to encompass the visual and material world made by all manner of people on the North American
continent. Much of this material—the visual culture of everyday life—is hard to find in art museums but amply represented at the Clements Library. The nineteenth century saw the rise of the middle class and the expansion of print and photographic media that made images accessible to more people than ever before—two trends that come to life as one browses the collections at the Clements. The Art Museum can show us the unique, high-style objects but the Clements provides insight into the images seen and used by many more people.

In the intimate context of the first-year seminar, a class of 25 students, I can pursue another important pedagogical goal: giving students hands-on experience with original works of art. This year’s class meets in the media room of the University of Michigan Museum of Art, which allows us to leave the slide projectors behind and get out into the galleries to analyze actual works of painting and sculpture. We’ll also make ample use of the rich materials at the Clements and Bentley libraries. Physical contact with original objects makes the past come alive in a way that the Internet or lecture never can.

As students peruse the pages of an illustrated magazine or turn the leaves in a family photograph album they can imagine the people who held these same objects a hundred years ago.

In addition to our class visits to view materials at the Clements, students will return to pursue original research in primary sources at the Library. One group will be assigned to explore the visual world of nineteenth-century ladies magazines. Another will investigate Gift Books, the elaborately illustrated albums of literature, essays, and art that were a fixture in cultivated households at mid-century. Another will study the different ways that photographs of the West were presented to the public. In each case, students will have the opportunity to move beyond the isolated images presented in textbooks and lectures, and consider images as part of sets and series, surrounded by texts that shaped the meanings these images conveyed. Working with Arlene Stry, we have assembled an array of telling artifacts from the Clements collections for the students to examine—sheet music, mass produced prints, photographs, games, magazines, books on etiquette, household management, child rearing, interior decoration, and domestic architecture.

In a conventional course on nineteenth-century American art or cultural history, students might read about the “feminization of American culture” in Ann Douglas’ book by that name, or run across the description of a shabbily elaborate decorated parlor in Huckleberry Finn, or look at one of the many paintings of home scenes popular at the time. But their visit to the Clements Library will add new dimensions to their understanding of “parlor culture” as they see the illustrated sheet music that families kept on the piano, the Carrier and Ives prints they hung on the wall, or the ornately bound photograph albums and gift books they displayed on their heavily draped parlor tables.

Since the mid-1970s, Clements Library Directors have been developing collections with the social historian’s wide-ranging interests in mind. Howard Peckham laid the foundation by acquiring a large collection of nineteenth-century etiquette and household management books, the Corning Sheet Music Collection, works on American domestic architecture, travel accounts, and personal narratives. John Dann, in developing the Library’s holdings in areas like urban and regional history, crime, immigration, travel, and leisure activities, has concentrated on nineteenth-century visual material—graphic art, prints, drawings, photographs, ephemera, county atlases, city directories, illustrated books and magazines—exactly the type of historical evidence that Professor Zurier is using so imaginatively in her First-Year Seminar: Art and Life in Nineteenth-Century America.

From 1840 through the early 1900s, color lithographs made their way into every American household. The portrait of a dandy, “Single,” from a series by Saryony and Major (New York, 1846), is typical of this mass produced, sentimental art.
A ge indeed has its rewards.
The Clements Library's 75th Anniversary Celebration on June 19 was a resounding success. Following a week of rain and pessimistic forecasts, the sun emerged four hours before the event, providing perfect weather for the garden party reception at the Library that began the celebration. Nearly three hundred guests, a distinguished gathering of University of Michigan officials, directors of the country's leading rare book libraries, and devoted Clements Library Associates made their way from a reception at the Clements to the Michigan League for the banquet dinner, some by chartered bus, but many walking in a festive procession across the campus.

Welcoming remarks from Associates Board Chairman John D. Wheeler were followed by greetings from Michigan Governor John Engler, conveyed by Michigan State Senator John Schwarz.

Three honored guests whose personal memories together span the Library's 75 years, spoke briefly: William Clements Finkenstaedt, Jr., descendant of William L. Clements, Thomas Randolph Adams, son of the Library's first director, and Wilbur K. Pierpont, University of Michigan Vice President Emeritus.

It was an evening of delightful surprises. First, Dorothy Peckham, wife of Howard H. Peckham, the Library's second director, presented an exquisite silver pitcher signed by Paul Revere, a cherished wedding anniversary gift from the Peckham's collection of eighteenth-century silver. It will be treasured by the Library alike for its association with Howard and Dorothy Peckham and with the famed Revolutionary War Patriot. Next, David Upton announced a $50,000 matching grant from the Frederick S. Upton Foundation, made in honor of Harriet Skinner Upton, Chairman of the Associates Board, 1979-1985. With a champagne toast by Walter Hayes, chairman of the 75th Anniversary Campaign, and comments by University of Michigan President Lee Bollinger, our guest speakers Pauline Maier and David Vaisey presented two memorable addresses. We are grateful to them both for permitting us to reprint them here for your enjoyment.

I would like to thank all of the Library's friends for your enthusiasm and generosity. It has been your devoted support, your commitment to helping us save our nation's historical heritage, that has sustained the Clements Library. As David Vaisey remarked at the end of our glorious evening, "You and your predecessors have created something truly remarkable over 75 years. May the next 75 years, and the next, and the next, prove more remarkable still."

— John C. Dann
Library Director
75TH ANNIVERSARY CAMPAIGN UPDATE

The Frederick S. Upton Foundation has made a $50,000 matching grant to celebrate the Library's 75th Anniversary, given in memory of Harriet Skinner Upton, CLA Board Chairman from 1979 to 1985. David Upton, in announcing the grant, expressed his hope that other Associate Board Chairmen might be honored by similar contributions from family members and friends. The Upton Foundation has given us a challenge — we must meet it by July 29, 1999!

Although the celebration is behind us, our 75th Campaign continues. Through your support, a number of the exciting 75th Anniversary purchases have been completed: the Eaton-Shirley Civil War Collection; the Van Swearingen-Bedinger Virginia Frontier Collection; the eighteenth-century British Indian Agency Archive; a forty-five year run of Leslie's Illustrated News.

We are excited by the Campaign's progress. Only three of the 75th Anniversary Acquisitions remain to be secured. All were described and illustrated in the Fall 1997 Quarto, but should you want to see these collections or have more information about them, the Director and Curators would be happy to talk with you.

- The Letterbooks of William Henry Lyttelton, colonial governor of South Carolina, written in 1756-1759. We need to raise $84,000.
- Topographical drawings by British officer Charles Forest, showing St. Lucia in 1780-1781, when French and British fleets battled for control of the West Indies. We need to raise $10,000.
- The magnificent Thomas Smith watercolor sketchbook, ca. 1820, which gives a rare view of the American landscape as it was being transformed from wilderness to cultivation. Because the late President Harlan Hatcher so enthusiastically endorsed the Associates' purchase of the Smith watercolors at the last Board meeting he attended, we hope to make this acquisition a tribute to his long, devoted service to the Library. We need to raise $125,000.

A limited edition, full color print of Thomas Smith's watercolor, "Niagara, ca. 1823," with a biographical sketch of the artist, is available to contributors of $100 or more to the Clements Library's 75th Anniversary Campaign.
ROBERT P. BRIGGS
1903-1998

Robert P. Briggs, Regent and Vice President of the University of Michigan, Clements Library Trustee and Chairman of the Associates Board of Governors, died peacefully on September 2, 1998 at his home in Elk Rapids, Michigan. He was 95.

A graduate of the University of Michigan School of Business Administration, he joined its faculty in 1927 and retired as professor of accounting in 1951. During World War II, he interrupted his teaching career to serve with the Detroit Ordinance as chief of the General Office Division. When he returned to the Ann Arbor campus in 1945 as vice president for business and finance, the University was struggling to prepare for the thousands of veterans who were returning from service. Faced with shortages of classrooms, offices, and student housing, the Regents mandate to extend the University’s facilities became Robert Briggs’ challenge. With the business acumen and driving energy that marked his entire professional career, during his four years in office, he oversaw the construction of Alice Lloyd Hall, South Quadrangle, the Business Administration School, and the Administration Building on State Street.

In 1951, Robert Briggs left the University to become vice president and director of Consumers Power. He would also become a director on the Chicago Federal Reserve Board and founding president of the Michigan State Chamber of Commerce. As Wilbur K. Pierpont, his longtime colleague recalled, “Bob Briggs was a very close friend. He was my professor, my predecessor as University Vice President, a Regent of the University of Michigan, and a long-term corporate executive and state banking commissioner. In all these activities he was unusually successful. He expected of himself and those with whom he worked high standards of performance. He was an individual with wonderful personal habits and characteristics, and a devoted family man. He lived a long life of great service to the State, the University of Michigan, and many other public and private institutions.”

Robert Briggs’ loyalty to his alma mater was legendary. In 1976 he received the Distinguished Alumni Service Award for his many contributions to the UM Alumni Association. He brought the same dedication to the Clements Library, serving as a member of the Committee of Management, 1979-1984, and as Chairman of the Associates Board, 1972-1979. “He loved American history,” Library Director John Dunn remembers. “He told me that as a school boy growing up in Lansing, Michigan, he had been fascinated by the Civil War uniforms and weapons he saw displayed in the Capitol basement. He never lost his enthusiasm. Bob Briggs was a great fund-raiser. When he got involved, he didn’t accept anything but success. The 50th Anniversary Celebration and the Hack Atlas Campaign were his personal triumphs.” Both Robert and his wife Maxine, who preceded him in death in 1989, were avid gardeners. He acknowledged their mutual love of flowers with gifts of rare botanical books to the Library in her honor.

Above: Robert P. Briggs, Vice President of the University of Michigan, with an architectural model for the central campus, in 1949.

Left: One of the most beautiful, important eighteenth-century botanical works on America, drawings by Nicolaus Jacquin, was Robert Briggs’ gift to the Library in 1964.
The Library's 75th anniversary is a fitting moment to recall that the American Revolution was much more than a crucial moment in the early history of the United States; it was a major event for the whole Atlantic world. From the first emergence and firm establishment by 1815 of a new republic, the struggle for American independence deeply involved and affected Europe, Africa, the Caribbean, and those newer British colonies that would become the eastern core of the Canadian commonwealth. The Library's collections from the outset, with remarkable holdings of British manuscripts, have reflected the perspective from outside the emergent American republic. Later additions have expanded the scope of these external perspectives on the origins of the United States.

Between 1750 and 1815, the Western world underwent a massive upheaval. Central to that upheaval was the emergence of the United States in the first episode of what has been called an Age of Democratic Revolutions. Too often, we see the American Revolution only as a great moment in United States history, when in fact the Revolution had vital links across the Atlantic, and major repercussions for the histories of Europe, Africa, the Caribbean, and South America. Examining these links and repercussions from a perspective outside America, from the first rumblings about 1750 of the trouble that led to the Declaration of Independence down to the fall of the Napoleonic Empire in 1815, is the aim of this exhibit of historical evidence drawn from the collections of the Clements Library.

The theme, American Independence in Atlantic Perspective, will be further explored in a series of informal lectures by noted historians of early America. All will take place at the Clements Library, at 4 o'clock in the afternoon.

October 6 • “American Independence in Atlantic Perspective” Professor Emeritus John Shy, University of Michigan Department of History

October 23 • “Irish, African, and American Dimensions of the Despard Conspiracy of 1803,” Professor Peter Linebaugh, University of Toledo Department of History

November 13 • “The Connecting Hands: Caribbean Revolutionaries and the Contested Legacy of the American Revolution,” Professor Julius Scott, University of Michigan History Department

November 20 • “The New Republic Faces the World,” Professor Emeritus Bradford Perkins, University of Michigan Department of History

December 4 • “American Independence, Rochambeau’s Army, and the French Revolution,” Professor Sam Scott, Wayne State University History Department

December 11 • “The Significance of the Seven Years War in American History,” Professor Fred Anderson, University of Colorado at Boulder

Below: French recognition of American independence is celebrated in this allegorical print dedicated to the United States Congress. L’Amerique Indépendante, engraved by Borel, Paris, 1778. Franklin, in Roman costume, stands beside the kneeling Indian maiden who represents America. She is embracing a pedestal on which the statue of Liberty stands, while Minerva, above them all, rushes to guard Franklin with sword and shield. Prudence stands close to Franklin, while Courage has pushed both Britain and Neptune into the water. At the left, Commerce and Agriculture watch the proceedings with satisfaction. The emblem of a harp encircled by thirteen links, at the bottom, was taken from Continental paper money.
CALENDAR OF EVENTS

October 6 - Cle ments Library Associates Fall Program. Lecture and Exhibit Opening “American Independence in Atlantic Perspective,” Professor Emeritus, John Shy, 4 pm at the Library.
Reception

Reception.

October 15 - December 23 Michigan Book Artists 1998 Exhibit, featuring art works in book form, using a variety of styles and techniques. Special Collections, Hatcher Library, Mon-Fri, 10-5, Sat. 10-12.

October - December 20 Applications accepted for the 1999 Price Visiting Research Fellowships. Awards to be announced in January 1999.

Reception.

Reception.

December 4 - Lecture, “From Yorktown to Valmy: The Transformation of the French Army in an Age of Revolution,” Professor Sam Scott, 4 pm at the Library.
Reception.

December 11 - Lecture, “The Significance of the Seven Years War in American History,” Professor Fred Anderson, 4 pm at the Library.
Reception.