FROM THE DIRECTOR

“A lovely little library, newly opened for graduate students, the Clements Library, deserves a visit of its own.”

When Ora B. Cole stopped in Ann Arbor in 1924 as part of a driving tour of the Midwest, the Clements Library had been open for less than a year. Although her reaction to the Library, privately printed in a little volume Cole called *The Book of Dorothy and Me*, got our initial audience wrong (Mr. Clements did not want either undergraduate or graduate students using his collection), it set a reverential tone that has held true for nearly ninety years. Visitors to the Clements know as soon as they walk up the front steps and into the Great Room that ours is a special building, one that matches the elegance and ambience of the world’s great libraries. With modern American library architecture increasingly dotting the landscape with steel-and-glass rectangles reminiscent of the finest apartment complexes of Stalin’s Russia, the beauty and elegance of the Clements becomes more noteworthy every day. It is rare for such remarkable collections to inhabit such a wonderful structure, and my WLCL colleagues and I are thankful indeed that we get to do our daily work here.

This issue of *The Quarto* looks at the architecture and three-dimensional collections of the Library. We sprinkled illustrations of the building’s architectural details throughout our new book, *An Americana Sampler: Essays on Selections from the William L. Clements Library*, and assembling those pictures made us realize that the subject merits more attention. Clayton Lewis writes about architect Albert Kahn and his efforts to bring Mr. Clements’s vision to life, painstaking work that Kahn’s son later said resulted in his father’s favorite...
among his hundreds of commissions. Mary Pedley provides details on the Library’s small but impressive collection of globes, which Mr. Clements once sent to the library an ample supply. We do not know what else to do with it. Miss Steere, who has served the longest-serving employee, tells readers about our efforts to preserve the physical condition of all our treasures. And a photo section offers a glimpse of the good, the bad and the ugly three-dimensional items any library that has been collecting for eighty-eight years inevitably accumulates.

Some things we get are wonderful compliments to the paper collections, but others, alas, are not. The minutes of the June 10, 1937, Committee of Management meeting records, “The gifts of furniture from Mrs. Clements give the library an ample supply. We do not know what to do with one small, beautiful oak desk (ca. 1890) which Mr. Clements once sent to Ann Arbor because he did not know what else to do with it. Miss Elizabeth Steere, who has served the Clements and the Library long and faithfully, offers $10 for the desk, because she wants it as a memento of Mr. Clements. A second hand dealer has appraised it at $2. The Director recommends that the Committee present it to Miss Steere.” The record is silent on the committee’s decision on this momentous administrative matter, but you have to hope they went along with Dr. Adams’s recommendation.

This issue’s focus on the building comes at an appropriate time. The Library and the University have begun serious planning for a renovation project that will restore the look and feel of the structure and bring our plumbing, wiring, fire suppression, security, climate-control, and other systems into the twenty-first century. If planning goes well and if the $10 million the University has set aside for the project is sufficient, we might expect to begin in the spring or summer of 2012—but if the cost estimates are higher than $10 million, the Library must raise the balance before work can start. When all is ready to go, we will have to move everything out of the building, and the architects tell us it will be at least eighteen months before we return. The logistics of moving out, of maintaining services to researchers while we are restricted to a structure four miles south of 909 South University, and of moving back will be complicated, to the point that some Clements staff members are now investing in time-machine schemes to jump them four or five years into the future so they can skip all the turmoil. When the renovations are done, however, and we return to this wonderful structure, it will work better—for the staff, for visitors, for researchers, and for generations of our successors. That will make it all seem worthwhile, my friends.

— J. Kevin Graffagnino
Director

George Washington’s coat of arms, displayed high on the loggia façade, was inaccurately rendered in stone. Mr. Clements recognized the error but never told architect Albert Kahn.

The Renaissance-Revival details are evident in this construction drawing. Courtesy, Bentley Historical Library, University of Michigan.

The gifts of furniture from Mrs. Clements give the library an ample supply. We do not know what to do with it. Miss Elizabeth Steere, who has served the Clements and the Library long and faithfully, offers $10 for the desk, because she wants it as a memento of Mr. Clements. A second hand dealer has appraised it at

S2. The Director recommends that the Committee present it to Miss Steere.” The record is silent on the committee’s decision on this momentous administrative matter, but you have to hope they went along with Dr. Adams’s recommendation.

This issue’s focus on the building comes at an appropriate time. The Library and the University have begun serious planning for a renovation project that will restore the look and feel of the structure and bring our plumbing, wiring, fire suppression, security, climate-control, and other systems into the twenty-first century. If planning goes well and if the $10 million the University has set aside for the project is sufficient, we might expect to begin in the spring or summer of 2012—but if the cost estimates are higher than $10 million, the Library must raise the balance before work can start. When all is ready to go, we will have to move everything out of the building, and the architects tell us it will be at least eighteen months before we return. The logistics of moving out, of maintaining services to researchers while we are restricted to a structure four miles south of 909 South University, and of moving back will be complicated, to the point that some Clements staff members are now investing in time-machine schemes to jump them four or five years into the future so they can skip all the turmoil. When the renovations are done, however, and we return to this wonderful structure, it will work better—for the staff, for visitors, for researchers, and for generations of our successors. That will make it all seem worthwhile, my friends.

— J. Kevin Graffagnino
Director

George Washington’s coat of arms, displayed high on the loggia façade, was inaccurately rendered in stone. Mr. Clements recognized the error but never told architect Albert Kahn.

The Renaissance-Revival details are evident in this construction drawing. Courtesy, Bentley Historical Library, University of Michigan.

The gifts of furniture from Mrs. Clements give the library an ample supply. We do not know what to do with it. Miss Elizabeth Steere, who has served the Clements and the Library long and faithfully, offers $10 for the desk, because she wants it as a memento of Mr. Clements. A second hand dealer has appraised it at
Kahn believed that architecture an aesthetic interest” and “for advanced study. He carefully guarded from him who has no concept of what his collection of rarities represented and how it was to be used, “carefully guarded from him who has no aesthetic interest” and “for advanced research on the part of scholars already well equipped.”

Designed as a rare book library, the building was quickly filled by the pressure of the work. The walls of the porch were painted in a horizontal red and white stripes, not unlike the American flag, and again in 1912, sketching and photographing architecture, including the Farnese villa casi-no.  The space on State Street now occupied by the art museum expansion and the president’s residence on South University Avenue. A site adjacent to the president’s house was 715,000$ according to the Clements gift agreement. The Library opened in 1923 and was immediately recognized as one of the most attractive buildings in the city. The defi-
cacy and security.

The Library is still everything that William Clements envisioned but also quite a bit more. Over the years, the types of source material deemed suitable for serious historical scholarship have broadened immensely as have the Library’s policies about who may access them. Serious scholars at every level can now be found in the Clements reading room, which frequently operates at or near capacity. The reading room contin-
tually serve to the very top scholars in their fields, but they may be seated next to ambitious undergraduate students. All this points to the need for a physical reconfiguration of the Clements to fully embrace twenty-first-century scholarship. Questions about the artifacts on display or tucked away within the building come almost as frequently as those asked about the architecture and the col-
lections. The Clements regards three-dimensional objects in much the same way as it regards printed and manuscript paper in that it is first and foremost a research library that seeks content-rich materials. For practical reasons we nor-

The Great Room, circa 1940. Most of these furnishings are in use today, including the display cases.

The Library is still everything that William Clements envisioned but also quite a bit more. Over the years, the types of source material deemed suitable for serious historical scholarship have broadened immensely as have the Library’s policies about who may access them. Serious scholars at every level can now be found in the Clements reading room, which frequently operates at or near capacity. The reading room continues to serve the very top scholars in their fields, but they may be seated next to ambitious undergraduate students. All this points to the need for a physical reconfiguration of the Clements to fully embrace twenty-first-century scholarship. Questions about the artifacts on display or tucked away within the building come almost as frequently as those asked about the architecture and the collections. The Clements regards three-dimensional objects in much the same way as it regards printed and manuscript paper in that it is first and foremost a research library that seeks content-rich materials. For practical reasons we normally shy away from acquiring decorative objects and museum pieces, as they take up needed space and require growth of the staff from just three to over twenty. Unduplicated materials are now stored off campus. Necessary upgrades for disabil-

The Great Room, circa 1940. Most of these furnishings are in use today, including the display cases.
A GALLERY OF REALIA

The Clements Library is filled with interesting objects in addition to the books, documents, maps, and images that make it a premier research institution. These items include furnishings, of course, but also pieces of "realia," a librarian’s peculiar term for three-dimensional objects other than its regular collecting media. Most Clements Library realia is associated with manuscript collections—eyeglasses, items of apparel or adornment, writing implements, weapons, and so on—each holding some sentimental value to the family members who preserved the letters and documents. Over the years some realia has also been given to the Library, while on rare occasions an object might have been purchased for a specific purpose, such as display. This informal gallery provides a brief glimpse of some of the Clements Library’s realia.
TO BEAUTIFY THE LIBRARIES AT THE CLEMENTS

A globe produced in London by George and John Cary in 1838 graces the Rare Book Room.

By the time of the Renaissance the globe—used as an instrument for finding not just places but also the routes of famous voyages of the recent period (e.g., Cook, La Perouse, and Vancouver)—was an area in which we actively wish to peering inside the sphere, we may see the inner workings of a globe’s construction, a process that had changed little since the Renaissance. This globe’s imprint is undamaged and provides a clear title and date: Globo Terrestre / Delimitado / Sulle Ultime Osservazioni Con le ultime scoperte e viaggi / del Cap. Cook Inglese. / In Roma / 1789.

Although the author’s name appears, the Italian title, place, and date as well as the general style of engraving allow us to attribute it to Giovanni Battista Cassini (1745-ca. 1824), an engraver who had worked for the great engraver G.B. Piranesi, who became a map publisher in Rome. Cassini’s Nuovo atlante geografico universale delineato sulle ultime osservazioni (1792) contains the gores of his terrestrial and celestial globes, usually dated 1790 and 1792 respectively. If the Clements globe is indeed by Cassini, it would be the earliest known example of a Cassini’s date, the firm of John Cary advertised how much a globe like this cost. Ten years prior to our example’s date, the firm of John Cary advertised their wares in Cary’s New (1828) —the twelve-inch globe in a “black frame” (the desk stand) was priced at three pounds nineteen shillings and sixpence. In contemporary values, that is about the wages for seven days of a craftsman or for a one-quarter measure of wheat.

While the Cary example demonstrates how a globe should be made and enrich a library’s surroundings, to the casual observer our nineteen-inch Italian globe might seem ready for the dustbin. Broken into its constituent halves, badly damaged in a number of places by cracks and biffs, which have chipped away the plaster finish, this globe in fact allows us to see something rarely visible to a user or the ordinary classifier.

Our globe, which is composed with such skill, are hard to believe if one has not tasted the sweetness of the experience. For, certainly this is the only one of all instruments whose frequent usage delight astrometers, leads geographers, confirms historians, enriches and confirms historians, enriches and illumines and is indescribably useful and necessary for everyone.

The Clements Library does not have a large globe collection, nor is there an area in which we actively wish to collect; nonetheless, its small group comprises examples both various and representative. In brief, the Clements holdings boast a terrestrial and a celestial globe from the late-nineteenth century, a similar pair from the nineteenth, a globe from 1789, and a portable “umbrella” globe from the late-nineteenth century, the period’s popular way to transport a personal globe without the bulk.

The allure of the globe lies in its replication of the earth, without distortion of scale or relationship of place. It gives us the world in a single glance, in a form that can be held, sometimes in the palm of one hand. Its ancient origins as a symbol of the world were instilled in their acquisition of maps and charts, which William L. Clements and all his directors liked, loved, and used. The globe, however, is a world of its own.

Globes were used in a thousand different ways, from religious to political to military purposes. The globe was a symbol of power, a way to assert one’s knowledge, and a way to assert one’s authority. The globe was also a way to educate the public, to provide them with a visual representation of the world. The globe was a way to connect the public to the world, to connect them to the knowledge of the world. The globe was a way to assert one’s authority, to assert one’s knowledge, and to assert one’s power.
Specimen of the thirty-sixth part of a merationis lege annunciatur. Description / complete & Sub praenu- nec non Globe Coelestis construction / Trigesimae sextae partis ex Globo Specimen Latin, is somewhat daunting: something of a rarity. Its full title, in Clements owns one gore, which is of the late seventeenth century, the from the famous, large Coronelli globes ed onto globes. In addition to facsimiles of course, created to be cut out and past- gores. Globe gores are found relatively divided a sphere into equal sinusoidal exposed areas of the plaster coating to which the gores were affixed. Right: a fine view of its construction. Above: a religous tract. The layering is visible as are for a pair of globes three feet in diame- 1749). This served as an advertisement for a small booklet Nuremburg in 1749. This gore was printed to accompany a small booklet written by Lowitz. Description complète ou Second Avertissement sur les Grands Globes Terrestres et Célestes (Nuremburg, 1749). This served as an advertisement for a pair of globes three feet in diame- ter, which the author proposed to make and mount in elegant stands. His book- lett describes precisely and in mathemati- cal detail how this gore was designed to fit on the globe without a wrinkle. The gore also demonstrates the careful engraving promised by Lowitz and a sense of the orthography he proposed to use; a mixture of Latin, French, Dutch, and English may be found in just this one segment. The Clements undoubted- ly acquired this gore for the serendipi- nous fact that it depicts the east coast of North America and the Caribbean. The remaining examples in the Clements collection are a celestial globe with no date or legible imprint but prob- ably of Italian origin and of the eight- teenth century based on the visible constellations, and another celestial globe, the Spheres Céleste / Métrique of 1860, published by the Paris firm of Andriveau-Goujon, which displays the stars without the constellation figures. These celestial examples are joined by a terrestrial conrade that never fails to delight beholders: Betts’s Patent Portable Globe. This “umbrella”-style globe was obviously designed for the traveler, teacher, or scholar on the run, who needed one Betts’s Patent Portable Globe. in the twentieth century. The collections are a choice and provides examples of every phase of production, manufacture, and use, satisfying any denizen of the library who “looveth, getteth, and useth globes.” — Mary Spensberg Pedley Assistant Curator of Maps CONSERVING OUR COLLECTIONS

Treatments range from providing proper conservation projects, the conservator consults with each curator regarding a specific item’s value. The curator’s assessment of the kind of value an item has (historical, research, archival, sen- timental, etc.) and how it will be used is of paramount importance in selecting the most appropriate conservation plan. Treatments range from providing proper environmental and shelving/storage con-ditions to more involved paper mending and the re-sewing and re-backing of books. The Clements is not only a library; it is a historic building as well. As such, it is very difficult to establish and maintain optimum environmental conditions. Storing items in acid-free boxes protects them from light and helps lessen the impact of major fluctuations in temperature and humidity, which can accelerate the deterioration of paper.
Individual manuscripts, maps, prints, and photographs are housed in either acid-free folders or polyester sleeves/encapsulations and then in acid-free boxes. Many prints are matted between sheets of acid-free board with a polyester cover sheet protecting the window opening so they are supported and protected but are also in a “ready” state for use by researchers. Then they are stored in acid-free boxes as well. These steps are taken to insure proper storage away from light and extreme environmental fluctuations as well as to shield individual items from wear and tear. Not only does this help preserve the item for its own “life,” but it also secures its condition so that it can be used. It is worth noting here that Library staff members evaluate each and every item requested for research and determine if its condition will permit it to be handled. Bound manuscript diaries and ledgers and printed books also are at risk from environmental forces. Spines and cover boards can readily fade from overexposure to light as well as be vulnerable to surface wear and abrasion. Considerable time and attention is spent making custom-fitted enclosures, wraps, and tray cases for bound materials. Preserving the binding protects the integral structure and sewing, which in turn holds the precious contents together. A stable physical condition protects the content of a volume and ensures its availability for research use. Tears often mar centuries-old manuscripts, maps, prints, and text-bound paper. Mending tears or completely lining or consolidating paper items helps to preserve the document’s physical condition, which preserves its text, imagery, and other content. Stabilizing such material usually makes it available for research or exhibit display. Paper mending/lining treatments occur before the items are placed in folders or encapsulated and boxed. Subsequent to repairs, they are available for use.

Some of the most in-depth treatments performed involve re-sewing and re-binding of books. Bindings are designed to protect the text block, and they receive the brunt of abuse and mishandling over centuries of use. The type and quality of materials can also contribute to the degradation of the binding. Bindings can reveal additional information about a book’s history and its content, so the original parts are re-used or saved in the re-binding process. Sometimes a volume with valuable content might already have been re-bound in the twentieth century yet its binding is falling off. A curator may request that a new binding be constructed for it. In another case, a book may be in its original leather cover, but the boards have been broken off. The sewing may or may not be broken. The curator may then request that the book be re-bound using its original cover boards. If that is not structurally possible, new cover boards are made, but the old ones are saved and stored with the book in a special tray case/clamshell box. Sometimes the curator may request that no action be taken because the binding itself is valuable or might hold clues or information regarding the text. In such an instance the conservator constructs a special fitted box. In any of these situations, if the sewing of the text is broken the book requires re-sewing with possible reinforcement of the signature folds.

Preservation is also a consideration in preparing Clements Library exhibits. Last year we increased the amount of exhibit space in the Great Room. In addition to the original alcorve display cases, smaller, supplemental exhibits are now presented in the glass cupboard at the east end of the room and in four newly made cases beneath the center chandelier. The conservator prepares acid-free, custom-fitted mounts to protectively hold each item while it is on display. Carefully measured cradles support a book’s spine and hinges/joints while it rests open. Flat manuscripts, prints, photos, and maps are mounted to custom-cut mat board and secured with polyester corners, strips, or sleeves. Blocks and wedge-like ramp pieces are constructed to elevate flat material at different angles to physically vary the planes of the objects on display and give more “body” to the exhibit. This physical variety of items in space engages the viewer’s attention, helps to group like-themed objects, and maximizes the amount of space available for display use.

The conservation department also considers education a part of its mission. One way this is accomplished is by training a work-study student, typically one from an archives program. It is a great way for them to obtain experience and firsthand knowledge regarding our cataloging styles, our collections, and our conservation procedures. The Clements also welcomes volunteers interested in the field of conservation. The conservator makes presentations and also engages upper elementary, middle, and high school students to impart or share book history and book-making lessons. In a world of growing technological replacement of the book form, the intimacy of holding, making, or appreciating an original volume from an earlier time has significant educational and emotional value.

— Julie Frumeth
Conservator
In this issue of The Quarto we introduce some of the interesting three-dimensional objects housed at the Clements and the captivating history of the building itself. With that in mind, I would like to share a few thoughts about the importance of supporting the Library by enhancing its collections and making them accessible to an ever-increasing audience.

Over the past two years, we have received a number of donations to help purchase and conserve collections through our Adopt-a-Piece-of-History program. Recent gifts have helped pay for an 1857 broadside engraving of William Penn’s Treaty With the Indians and an 1836 map of the lands assigned to the emigrant Indians west of the Arkansas and Mississippi rivers. We are now working to preserve a rare, fabric map of North America printed circa 1836-45 and purchased in 2010 with funds donated in honor of Ronsell Wheat. The Clements holds the only known copy of this map, which depicts the Rio Grande to the Canadian border and westward to the Rocky Mountains. Unique materials such as this are not available anywhere else, and they will be of interest to researchers well into the future. A gift to our Conservation Fund will offset the cost of preserving these rare slices of American history so they can be studied or exhibited. If you would like to help with this effort, please contact me for more information.

Generous donors who have already given to the Clements might wish to consider a legacy gift to help the Library fulfill its mission of making accessible primary sources that illuminate the early heritage of North America. Recently, Wilford Butler, a Clements Library Associate, left an estate gift that helped us expand our Civil War holdings. Mr. Butler shared a fascination with the events of 1861-65 with his good friend James S. Schuff, whose collection forms the basis of our Civil War materials. With Mr. Butler’s bequest we were able to purchase a diverse group of newspapers, books, letters, and prints that provide a multi-faceted look at both the battlefield and the home front. These include a rare print of Camp Randall in Madison, Wisconsin, and all three issues of “The Old Flag, Camp Food Tyler Smith, Taylor County, Texas,” a handwritten newspaper published by a Yankee prisoner of war in Tyler, Texas. These donors understood the importance of stewarding the resources we hold for tomorrow’s researchers. Please, if you have donated a collection in the past, consider a legacy gift to help preserve and process the historic materials so they keep them accessible to future scholars.

Elsewhere in this issue we announce the first results of generous gifts from the Earhart Foundation and the Frederick S. Upton Foundation that provide several long-term, post-doctoral fellowships. These build on the success of our Jacob M. Price Visiting Research Fellowships for graduate students. This year, the Clements will welcome fifteen Price, Peckham, Upton, and Earhart Fellows, all of which will use our primary materials to examine important topics in early American history. During the last year, noted historians such as Natalie Zemon Davis, Nathanial Philbrick, and Peter Wood have used Clements collections to further their research. The graduate and postgraduate fellows who will come to the Library will be the accomplished historians of the future. A gift to our fellowship funds will help us attract top-ranked and promising scholars to the Clements and to the University of Michigan.

The Clements needs the financial support of its Associates to ensure the preservation of its collections, to purchase important materials, to enhance the quality of available research holdings, and to support the researchers who will use them to create insightful historical analyses. I hope you will consider making a gift for any of these purposes. For more information about preserving our extraordinary materials, leaving a legacy gift, or contributing to our fellowship funds, call me at (734) 647-0864 or email me at asrock@umich.edu.

— Ann Rock
Director of Development

DEVELOPMENTS

FIRST POST-DOCTORAL FELLOWSHIPS AWARDED

Five post-doctoral fellows will be in residence at the Clements Library during 2011 thanks to awards made from four recently established fellowships. These are intended to support extended research in the Library’s outstanding collections. This is our first class of post-doctoral fellows, and we look forward to the books that will result from their visits. Many thanks to the foundations, individual donors, and to the University of Michigan for its support has made these fellowships possible.

Prof. William A. Hay of Mississippi State University is the recipient of the Howard H. Peckham Fellowship on Revolutionary America for his book topic, “King George’s Generals.” With Mr. Butler, a Clements Library Associate, left an estate gift that helped us expand our Civil War holdings. Mr. Butler shared a fascination with the events of 1861-65 with his good friend James S. Schuff, whose collection forms the basis of our Civil War materials. With Mr. Butler’s bequest we were able to purchase a diverse group of newspapers, books, letters, and prints that provide a multi-faceted look at both the battlefield and the home front. These include a rare print of Camp Randall in Madison, Wisconsin, and all three issues of “The Old Flag, Camp Food Tyler Smith, Taylor County, Texas,” a handwritten newspaper published by a Yankee prisoner of war in Tyler, Texas. These donors understood the importance of stewarding the resources we hold for tomorrow’s researchers. Please, if you have donated a collection in the past, consider a legacy gift to help preserve and process these historic materials so they keep them accessible to future scholars.

Elsewhere in this issue we announce the first results of generous gifts from the Earhart Foundation and the Frederick S. Upton Foundation that provide several long-term, post-doctoral fellowships. These build on the success of our Jacob M. Price Visiting Research Fellowships for graduate students. This year, the Clements will welcome fifteen Price, Peckham, Upton, and Earhart Fellows, all of which will use our primary materials to examine important topics in early American history. During the last year, noted historians such as Natalie Zemon Davis, Nathanial Philbrick, and Peter Wood have used Clements collections to further their research. The graduate and postgraduate fellows who will come to the Library will be the accomplished historians of the future. A gift to our fellowship funds will help us attract top-ranked and promising scholars to the Clements and to the University of Michigan.

The Clements needs the financial support of its Associates to ensure the preservation of its collections, to purchase important materials, to enhance the quality of available research holdings, and to support the researchers who will use them to create insightful historical analyses. I hope you will consider making a gift for any of these purposes. For more information about preserving our extraordinary materials, leaving a legacy gift, or contributing to our fellowship funds, call me at (734) 647-0864 or email me at asrock@umich.edu.

— Ann Rock
Director of Development

An Americana Sampler

NEW PUBLICATION HIGHLIGHTS SCOPE OF LIBRARY’S COLLECTION

The Clements Library is proud to introduce its latest publication, An Americana Sampler: Essays on Selections from the William L. Clements Library. This beautiful book includes eighteen contributions by Library staff and University of Michigan historians. The 185-page, cloth-bound volume presents examples of collections and topics dating from the sixteenth to the early twentieth century. The essays suggest the wealth and variety of the Clements holdings and the opportunities for research they provide. Beautifully designed by Kathy Horn, the volume includes more than 190 full-color photographs of the Library and its collections. Publication of this book was made possible by the generous support of the McGregor fund of Detroit. Copies are available from the Clements for $40.00 (ISBN 978-0-615-46683-5). Call 734-764-2347 for further details.

ANNOUNCEMENTS

2011 JACOB M. PRICE VISITING RESEARCH FELLOWS

The Library did not offer its popular Price Fellowships in 2010, so it is a particular pleasure to report that we have made awards to ten promising young scholars for 2011. All will visit to consult our collections in support of their research.


David T. Flihaut, University of Virginia, for his dissertation, “British Visions of Empire and the Aggressive Imperial Project for the North American Frontier, 1713-1783.”

M. Scott Heerman, University of Maryland, College Park, for his dissertation, “The Nations of This Continent”: Slavery and Making the American Republic in the Mississippi Valley, 1750–1840.”

Trenton Cole Jones, Johns Hopkins University, for his dissertation, “Deprived of Their Liberty: Prisoners of War and American Military Culture, 1775–1783.”

Andrew F. Lang, Rice University, for his dissertation, “Liberators, Occupiers, and Protectors: The Culture of Soldering Behind the Lines During the American Civil War.”

Christopher F. Mitty, University of Stirling, for his dissertation, “Popular Loyalty and Counter-Revolution in the British Atlantic World, c. 1776–1800.”


Aaron Sullivan, Temple University, for his dissertation, “In the Jaws of the Lion: The British Occupation of Philadelphia and the Disaffected Center of Revolution.”
CALENDAR OF EVENTS

June 13, 2011–October 7, 2011:
Exhibit: “The Games We Played: Sports in Nineteenth-Century America.” Weekdays, 1:00–4:45 p.m. Closed Fridays, Memorial Day to Labor Day.

July 20–21, 2011: Great Room exhibits open during Art Fair. 10:00 a.m.–4:45 p.m.

October 4, 2011: Clements Library Associates Board of Governors Meeting.

October 17, 2011–February 17, 2012:
Exhibit: “Death and Bereavement in Eighteenth- and Nineteenth-Century America.” Weekdays, 1:00–4:45 p.m.