THE QUARTO

NO. 37 THE CLEMENTS LIBRARY ASSOCIATES SPRING-SUMMER 2012

READING, WRITING, AND 'RITHMETIC

Some long-time friends of the Clements Library know that *The Quarto* debuted in July 1943. "Prepared in the Interests of Book Collecting at the University of Michigan." The first issue and its wartime successors consisted of four pages on off-white paper, an 8" x 11" trim size, no illustrations, and a three-column text. Although Director Randolph G. Adams was the editor, *The Quarto* began as a publication of the University's Libraries Advisory Committee, so content from other U-M libraries sometimes made its way into the early numbers. That practice soon ceased, and by Number 10 (November 1945) the colophon read, "Issued Occasionally by the Clements Library." "Occasionally" meant biannually in most of the early years, but Number 70 (September 1965) announced a change to a quarterly schedule that lasted for fifteen years. The March 1948 issue (Number 15) added "for the Clements Library Associates," then in their first year of existence, to the masthead. Although afew illustrations crept in by the late 1940s, experiments with glossy paper and photographic reproductions in the following decade failed to stick, presumably due to budget constraints. Through issue Number 140 (Fall 1984) *The Quarto* remained as it had begun—four pages, letter-size, matte paper, text-heavy, offering short articles and snippets of information about the Library's holdings of early paper Americana.

The Quarto went on hiatus for ten years after Number 140, with *The American Magazine and Historical Chronicle* filling the gap from 1985 to 1989. When Volume 1, Number 1 of *The Quarto's* "New Series" came off the press in 1994, it was a different breed of serial. Director John C. Dann, editor Arlene P. Shy, and designer Kathleen Horn expanded the trim size, added pages, introduced longer articles, and made a mix of text and illustrations a standard feature of every issue. Brian Dunnigan succeeded Arlene Shy as editor in 1999, with John C. Harriman joining him as assistant editor, and Kathy Horn continued her efforts as designer *extraordinaire*. Working with the Library's curators and a changing cast of other contributors, they made the magazine a window on the depth and breadth of the Library's collections. Today, nearly seventy years after the first issue and nearly two decades into its revamped incarnation, *The Quarto* receives regular praise as one of the best research library magazines in the country.

Sheet music for The Boarding School: A Descriptive Divertimento *by John H. Hewitt (Baltimore, 1852) featured the Baltimore Collegiate Institute for Ladies as a cover illustration.*

In the past twenty years *The Quarto* has looked at a wide range of subjects. National historical anniversaries—the War of 1812, the Civil War, the French & Indian War, the City of Detroit's tercentenary in 2001, the Hudson-Champlain quadricentennial three years ago—have consumed entire issues, as have celebrations of Clements Library chronological milestones and memorable personnel. Attention to the ebb and flow of early American historical scholarship has led to *Quartos* on women, recreation, culinary history, travel, Native Americans, the graphic arts, local history, and the West Indies. Number 16 (Fall 2001) highlighted the Library's outstanding in-kind donors and reminded readers that a great antiquarian collection maintains and extends its reach far more through gifts than purchases, a message that Number 22 (Fall-Winter 2004) repeated just in case some of you needed to hear it twice Occasionally we've mixed things up a little by offering issues with multiple themes that let the curators show off their favorite pieces. Last year, as we began planning for the renovation of this magnificent structure, we focused on the building and the extraordinary

beauty of Albert Kahn's design. The net result of 36 "new" *Quarto* issues, we hope, has been to keep the Clements Library Associates well informed and to make them proud of the Library.

This issue of *The Quarto* takes early American education as its theme. The Library's holdings in this important area of social history are quite extensive. Mary Pedley looks at Emma Willard and her schools for young women as pioneers "in the use of maps for teaching American history." The Clements has an outstanding collection of early American schoolbooks, and Book Curator Emi Hastings provides a good overview of them. Terese Austin mines our rich holdings of tune books to look at William Billings and other early proponents of music education for American youth. Curatorial Assistants Naomi Herman-Aplet and Erin Platte survey our holdings in correspondence between teachers and students, student essays/assignments, documents about subscription schools, and other manuscripts relating to early education. Articles of this length only skim the surface, of course, but they should suffice to let readers know that if their field is the history of American education, the Clements has a remarkable assortment of primary sources ready for their use.

— J. Kevin Graffagnino
Director

MAPS AND EDUCATION

"In history I have invented the map," wrote Emma Hart Willard (1787–1870) to a friend in November 1848. Willard was referring to her *Series of Maps to Accompany Willard's History of the United States* (1829, 1831), copies of which form part of the Clements atlas collection. These novel maps told the story of the United States (or, as Willard put it, the Republic of America) in a graphic and geographic way, providing the young reader with simple, easy-to-read maps of the territory from the Atlantic to just beyond the Mississippi River at different points in the development of the colonies and young Republic.

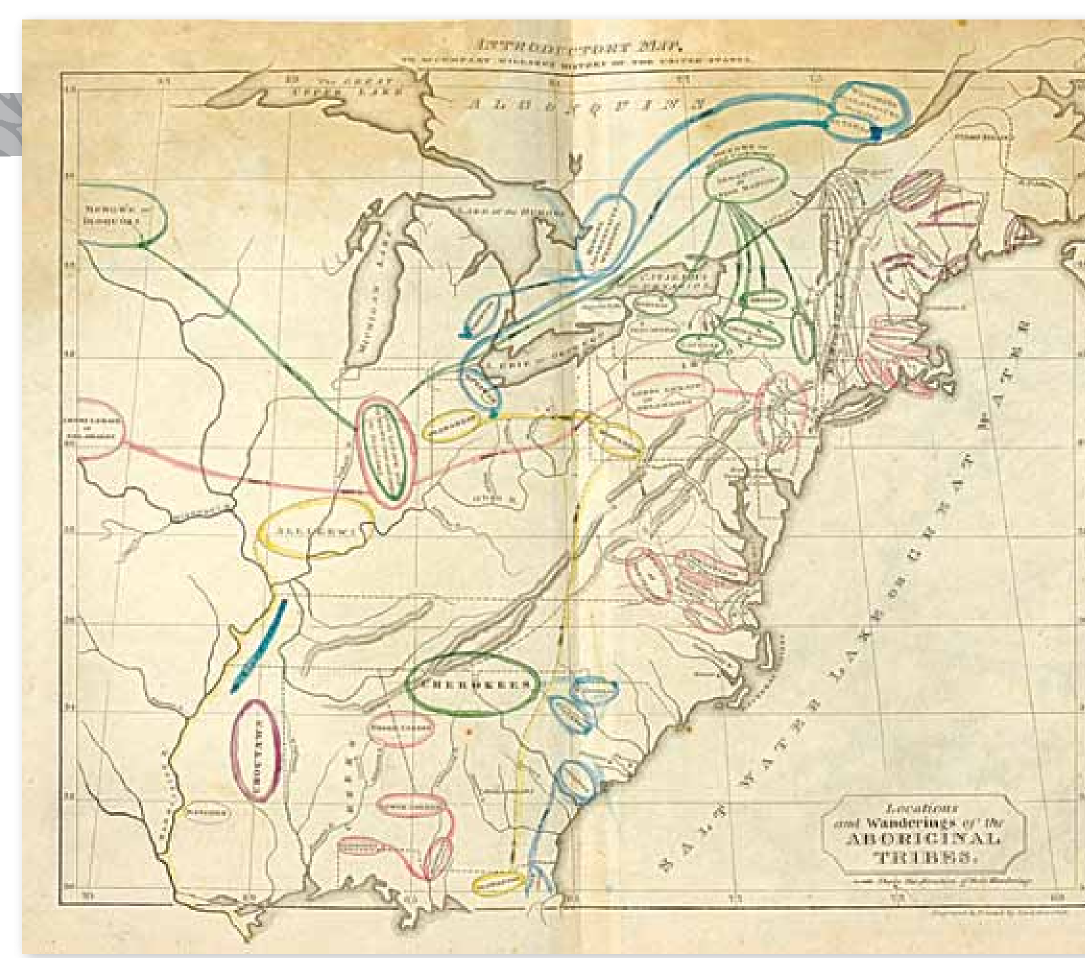
Willard's maps were the first American cartographic productions prepared especially to follow a single historical theme closely, carefully, and consistently. They reflect her resourceful, innovative approach to all matters of pedagogy as she became one of the most articulate advocates not only of education for women but of new approaches to the construction and teaching of American history. Her Troy Female Seminary (now the Emma Willard School), with its curriculum that emphasized the sciences and social sciences as well as the arts, profoundly influenced both women's education and general education for many generations. She was adored by her students, as letters in the Cole Family Papers at the Clements attest: "She is the most perfect model of female perfection I ever beheld" (MaryAnn Cole about Mrs. Willard in 1821).

Willard's enthusiasm for instructing with maps and her advocacy of a graphic approach to teaching history in itself neglects its own historical roots. Using maps in education, and especially for understanding history, is a practice nearly as old as maps themselves. Ancient Greeks displayed three-dimensional models of the universe in public places to which students had access; celestial globes were exhibited in schools for the edification of students learning the constellations. Roman writers and educators such as Eumenius in the third century advocated the study of geography by using world maps *(mappaemundi)* displayed in the porticos of schools: "Let the boys and girls see on the colonnades all the lands and all the seas."

Louis de Courcillon included a blank map of France in his Nouvelle Methode de géografie historique pour apprendre facilement et retenir longtemps *(Paris, 1697). The map,* Grandes Rivieres qui se jettent dans la mer, *was intended for use by students and shows only the courses of major rivers and provincial boundaries.*

By the Renaissance and the expanding use of printing to disseminate knowledge, the map and the school atlas were soon in the hands of students. Abraham Ortelius (1527–98) designed a special set of maps to illustrate history, known as the *Parergon*. The early atlases of Mercator were prepared in small portable editions, suitable for carrying to school. By the seventeenth century, atlas makers were already specializing in the school atlas format, with map publishers such as Pierre Duval (1619–82) creating the small format atlases in duo-decimo or quarto sizes for schools. "No student was well received by his professor if he was not armed with his Duval," wrote the geographer Didier Robert de Vaugondy in describing the standard-issue atlas for eighteenth-century French students. Like Ortelius, Duval's cartography was designed to illuminate ancient history, with maps of the voyages of Ulysses and the Trojan War, but it also included maps illustrating more recent itineraries and discoveries, such as that showing travels and discoveries in "French Florida" in the 1560s.

Another type of school atlas that is still used today, and certainly advocated by Mrs. Willard, was the blank map, to be filled in by the student. The Clements holds an unusual example of just such a "work-book" atlas. Though lacking a title page, the volume appears to be the work of Louis de Courcillon l'abbé de Dangeau, titled *Nouvelle méthode de géographie historique pour apprendre facilement et retenir long-temps (A New Method of Historical Geography for Learning Easily and Retaining for a Long Time,* Paris, 1697), sentiments of which Mrs. Willard would heartily approve. The maps in the Clements copy of the Dangeau atlas exhibit only France; they are *"cartes muettes"* (mute maps, i.e., empty maps), which are created for the students to fill in with different features of French geography and history, such as rivers, cities, provinces, and administrative districts. Each map is only partially labeled, leaving the student to add such information as the teacher might require.



Emma Willard represented Native American history in A Series of Maps *(New York, 1829) by an* Introductory Map: Locations and Wanderings of the Aboriginal Tribes.

Atlases such as this, with blank maps and areas awaiting color, were staples of continental European schools. The expectation of the student being able to draw a map independently and label it appropriately is made clear by Willard in the preface to her *History of the United States:* "The class are each furnished with a black board, about two feet in length, and nearly the same in breadth. The lesson being given out, each scholar is required, in addition to studying it in the book, to draw with chalk, as large as her board will admit, a sketch of that part of the country which is the seat of the portion of history the lesson contains; marking slightly the track of navigators and march of armies." Her approach was not always encouraged by early school atlases in the fledgling United States, which tended to follow a more traditional format, comprising maps of the world, followed by the continents, with larger scale maps of regions or individual countries. The school atlases of Mathew Carey (1760–1839) and John Melish (1771–1822) of Philadelphia were designed for the general study of geography based on location, not on history; their atlases only contained one or two maps focused on North America and the United States. The use of maps for teaching American history in the early Republic was unique to Emma Willard and emerged from her own education, which had depended heavily on the work of Jedidiah Morse (1761–1826) especially *Geography Made Easy.*

Concern and support for education in North America had its roots in the Northwest Ordinance (1787), which guaranteed public education in the states of the Northwest Territory with the famous sentence: "Religion, morality, and knowledge, being necessary to good government and the happiness of mankind, schools and the means of education shall forever be encouraged." With public education came a rapidly increased demand for texts, for readers, and for maps and atlases. Jedidiah Morse's geography books and Noah Webster's dictionaries, spellers, and grammars filled the gap. Emma Willard drank deep from the well of rote learn-

Naval and military events of the American Revolution are the subject of Willard's Eighth Map or Map of 1789 *in* A Series of Maps *(New York, 1829).*

ing demanded by these works, but she longed for something more that would not just require memory but would also engage and illustrate. "I should labor to make my pupils by explanation and illustration understand their subject, and get them warmed to it, by making them see its beauties and its advantages," she wrote in 1859. Thus Willard turned early to theories of education that were rooted in the ideas of Jean-Jacques Rousseau and Johann Pestalozzi—that the child was a subject to be engaged in the pursuit of knowledge, not an object on which knowledge was to be inscribed. She also understood that graphic images imprinted information on the young mind more effectively than words.

The subject of "American history" was very new indeed in the 1820s, when the Republic was barely fifty years old. There were very few written histories available even for an adult market and none for schools. Mrs. Willard's ambitious *History of the United States, or Republic of America* (New York, 1828) set out to create a narrative that developed the story of the United States from before its discovery, by dedicating the first chapter to the indigenous peoples who lived in North America, and carrying it to the present day. The maps that formed the outline upon which the text was built were published first separately in a small atlas titled *Series of Maps to Willard's History of the United States or Republic of America, Designed for Schools and Private Libraries* (New York, 1829); the maps were engraved and printed by Samuel Maverick of New York. Two years later the same small atlas was published again in a slighter, smaller format, with corresponding reduction in detail. In later editions of Willard's *History* (e.g., 1853, 1855) the maps were incorporated in the textbook and again reduced in size, more cheaply engraved, with corresponding loss of detail.

Like her historical writing, Willard's maps, though simple in design, are dynamic in their fine features. For example, her *Introductory Map* reminds young students that the United States is only a political construct covering a land whose inhabitants pre-dated the first Europeans by many thousands of years. She notes, "It seems also proper that the earliest inhabitants of the country should receive the first notice of the historian." The map, *Locations and Wanderings of the Aboriginal Tribes,* uses graphic devices such as different types of lettering, color-coding, and arrows to show location and movement of the indigenous peoples. Similarly, the *Eighth Map or Map of 1789* shows the closing events of the War of Independence with images of ships and their tracks, dotted lines tracing movement of troops and leaders, and dates that anchor chronology. These elements combine to show the important role played by naval forces, emphasizing the power of the sail for both land and sea personnel.

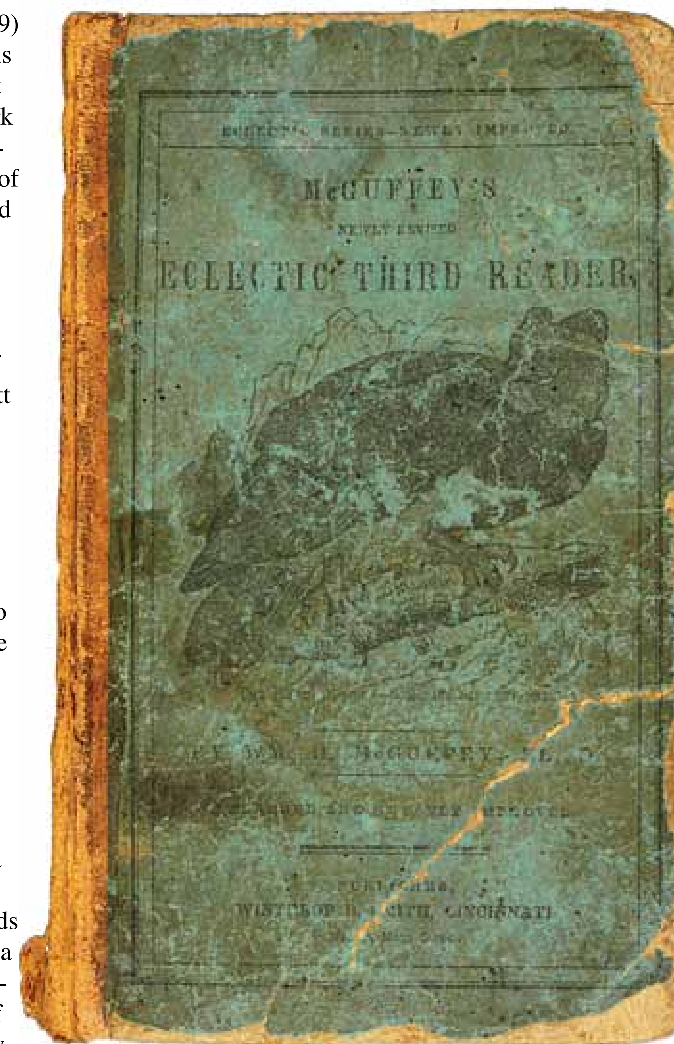
Emma Willard's contribution to the study of history was to make maps an integrated visual means to put the historical record into a spatial context and to capture the imaginations of young readers. Maps, with pictures, color, line, and symbol, could create devices that helped the learner absorb the lessons of the text and mental images that would last a lifetime. For American history she had, indeed, "invented the map."

— Mary Sponberg Pedley
Assistant Curator of Maps

Pierre Duval's, La Floride Françoise, *was one of the maps in his* Diverses cartes et tables pour la géographie *(Paris, 1665).*

AMERICAN SCHOOLBOOKS

Edgar Allan Poe (1809–49) is best known today for his short stories and poetry, but perhaps his most popular work during his lifetime was a textbook about the classification of seashells. Desperately in need of funds, Poe agreed to lend his name to the title page of *The Conchologist's First Book* (Philadelphia, 1839), an adaptation of *A Manual of Conchology* by Thomas Wyatt (New York,1838). He also wrote the introduction and extensively edited the condensed text. The first edition sold out within two months, and a second was issued in 1840, the only book by Poe to go into a second edition in the United States during his lifetime. Intended as a cheap, concise edition for the use of schools, *The Conchologist's First Book* has been credited with popularizing and simplifying an esoteric subject for a general audience.



The Clements Library's copy of McGuffey's Third Reader bears evidence of heavy use.

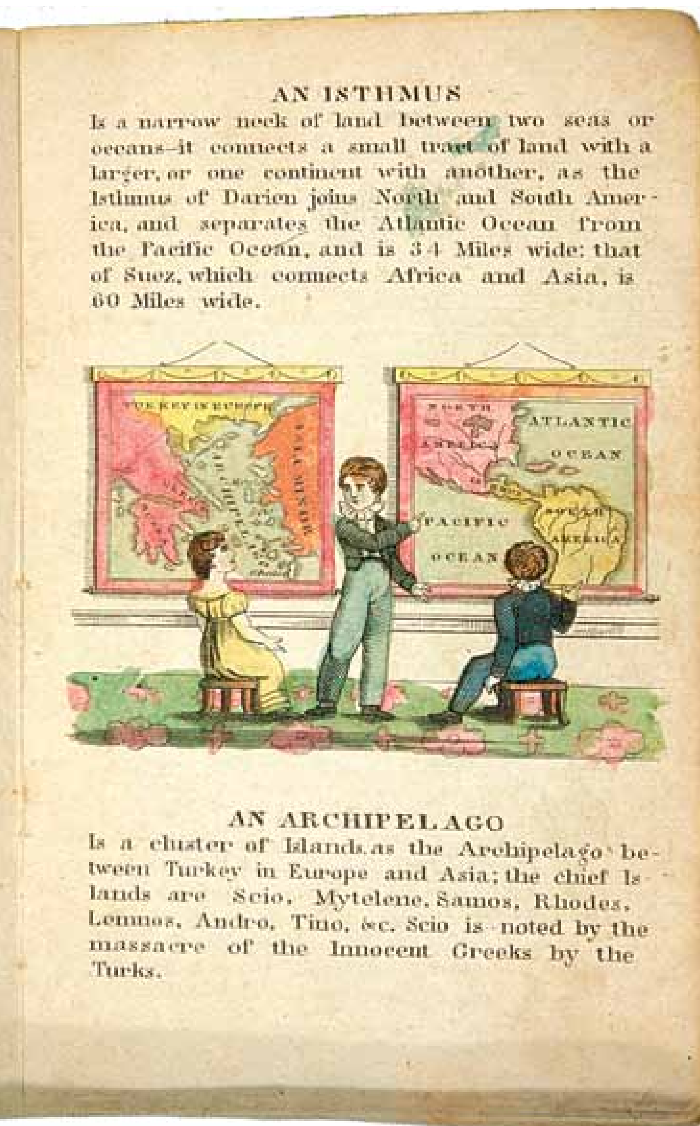
The Book Division holds early American textbooks on a variety of subjects, from readers and spellers to manuals of arithmetic, geography, history, and more. The first schoolbooks used in the colonies were generally imported from Britain or reprinted by American presses. With a scarcity of affordable textbooks during the colonial period, students often took turns using the books to study and recite in school or used substitutes like handwritten texts. Often the Bible served as a textbook in schools. By the mid-nineteenth century, a thriving American publishing industry produced the vast majority of textbooks used in schools.

Missionaries to the Native Americans produced some of the first textbooks in America. In 1669, John Eliot (1604–90) published *The Indian Primer, or The Way of Training Up of Our Indian Youth in the Good Knowledge of God, in the Knowledge of the Scriptures, and in an Ability to Read*. Only one copy survives, at the library of the University of Edinburgh. Eliot believed that teaching Native Americans to read was the first step in converting them to Christianity. He developed a written language for the Massachusett Indians and translated the Bible into it. This monumental work, the first Bible printed in North America, was published in 1663. Another notable early textbook for Native Americans was Daniel Claus's *A Primer for the Use of the Mohawk Children* (Montréal, 1781). Other Indian primers were compiled and printed in various parts of the country.

One of the most prominent early American schoolbooks was the *The New England Primer,* an influential children's reader that was widely used in multiple editions. The Clements collection includes a sampling of more than twenty different editions from 1786 to the end of the nineteenth century. It was originally developed from *The Protestant Tutor,* first published in London in 1607. The first American printing of *The New England Primer* may have been in 1685 by Benjamin Harris, but few early copies have been preserved. The primer included an illustrated alphabet with religious themes, lists of spelling words, and story lessons in later editions. The verse "Now I lay me down to sleep" appeared for the first time in America in the 1737 Boston edition. As might be expected from the title, it was much more widely used in the North than in the South.

The New England Primer and its successors were composite texts covering general subjects, not exclusively reading lesson-books. Other examples include the *American Primer, Southern Primer, M'Carty's American Primer,* and *The Illustrated Primer*. One noteworthy title in the Library's collection is T*he British Instructor, or The First Book For Children,* published in London in 1763. The preface notes that it was designed "for the use of the poor Negroes and others abroad, especially in Virginia and South Carolina." It was apparently intended to be exported to the colonies and may have been written by someone connected with the Thomas Bray's Associates, an organization concerned with the education of African Americans in the early 1760s.

As education in the United States became more structured, there was a greater demand for specialized readers, spellers, and grammars. Noah Webster (1758–1843), creator of the first American dictionary, was also a



AN ISTHMUS
Is a narrow neck of land between two seas or oceans—it connects a small tract of land with a larger, or one continent with another, as the Isthmus of Darien joins North and South America, and separates the Atlantic Ocean from the Pacific Ocean, and is 34 Miles wide: that of Suez, which connects Africa and Asia, is 60 Miles wide.

AN ARCHIPELAGO
Is a cluster of Islands, as the Archipelago between Turkey in Europe and Asia; the chief Islands are Scio, Mytelene, Samos, Rhodes, Lemnos, Andro, Tino, &c. Scio is noted by the massacre of the Innocent Greeks by the Turks.

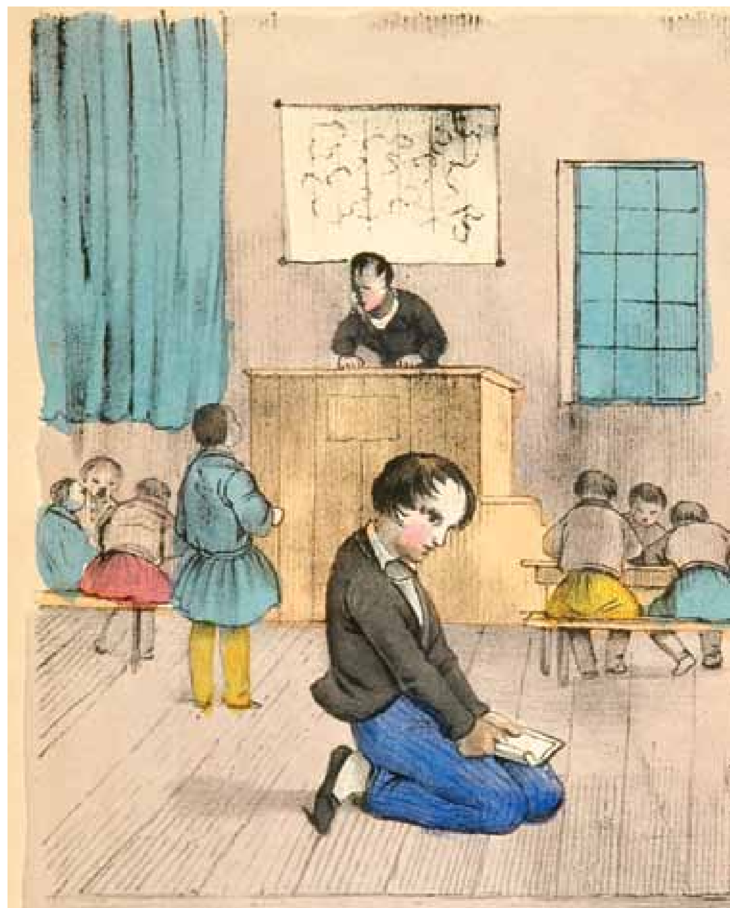
Students consult a map while discussing the characteristics of an isthmus. From The Elements of Geography Made Easy *(Philadelphia, 1825).*

pioneering textbook author. In 1782, while teaching in New York, he compiled his first spelling book, titled *The Grammatical Institute of the English Language, Part One*. The unwieldy title was the result of advice from Yale College President Ezra Stiles and a reference to the theologian John Calvin's *Institutes of the Christian Religion*. In later editions Webster changed the title to *The American Spelling-book* and then to *The Elementary Spelling-book*. It was an immediate success and remained the most popular American speller for many decades. With this book, Webster's became the American standard for language reform and simplified spelling. Since early editions were usually bound in thin boards with blue paper pasted on the covers, the book was affectionately known as "The Old Blue-back." Webster's speller probably contributed to the nineteenth-century craze for spelling contests. Students competed for prizes, and spelling bees even became a common recreation for the whole community during winter evenings.

The first English grammar written by an American was *An Accidence to the English Tongue* by Hugh Jones, printed in London in 1724. Several others issued before the Revolution were not widely adopted in schools. Noah Webster's *Grammatical Institute of the English Language, Part II,* published in 1784, gained more attention and set the pattern for later American grammars. Caleb Bingham, a bookseller and publisher in Boston, published *The Young Lady's Accidence: or, a Short and Easy Introduction to English Grammar* in 1785, originally compiled for his Boston school for girls. Lindley Murray's *English Grammar*, first published in the United States in 1800, became quite popular in both Britain and the United States, although Webster accused Murray of plagiarizing from his own work.

The first American school reader, compiled by Noah Webster, was the *Grammatical Institute of the English Language, Part III*. The title was later changed to *An American Selection of Lessons in Reading and Speaking*. Bingham also published a number of popular readers, including *The American Preceptor* and *The Columbian Orator*. *The American Preceptor,* first published in 1794, went through sixty-eight editions. In the first half of the nineteenth century, Webster and Bingham were surpassed in popularity by Lindley Murray's *English Reader* (1799), *Sequel to the English Reader* (1801), and *Introduction to the English Reader* (1805). However, nothing could compare to the impact of the McGuffey readers in the mid-nineteenth century.

In 1836 the publisher Truman and Smith approached William Holmes McGuffey (1800–73), a professor at Miami University in Ohio, to produce a series of readers, a primer, and a speller. The McGuffey *First Reader* was published in 1836, soon followed by the *Second, Third,* and *Fourth Readers*. *The Fifth* was issued in 1844, and the *Sixth* in 1857. Together they became the nation's best-known textbook series, selling at least 122 million copies between 1836 and 1920 and turning McGuffey into a household name. The McGuffey *Readers* were among the first to use a graded system, becoming progressively more advanced with each volume. The series was heavily revised in 1879 to remove religious content and bring the books up to date with competitors in the market.

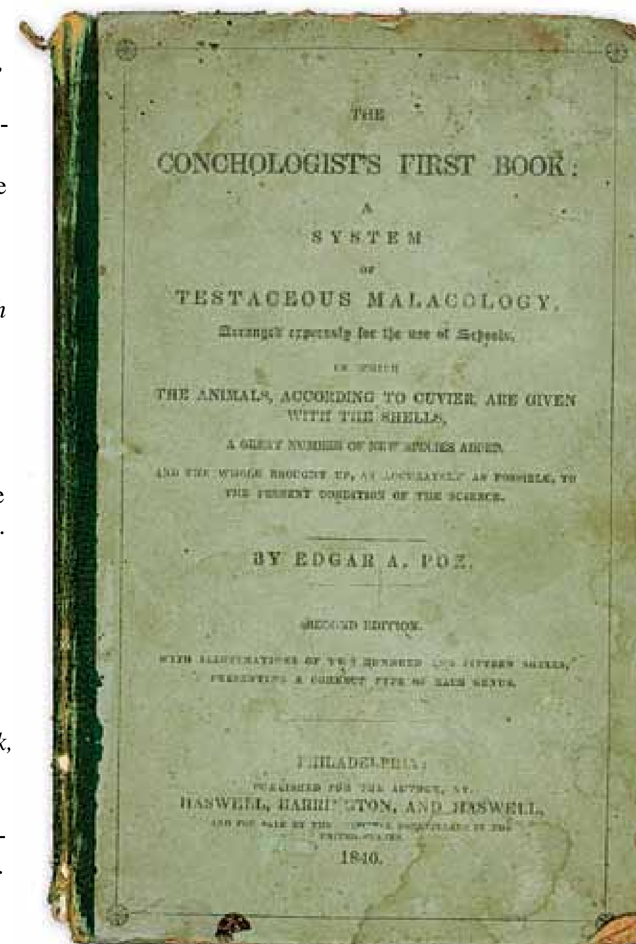


Victor Adam's Idleness and Industry *(Guchen, Germany, 184–?) used a character named Felix to demonstrate the moral superiority of the latter trait. Sent off to boarding school, the incorrigible Felix was particularly unhappy because "no day passed, without his being punished for his idleness."*

Schoolbooks in the Clements collection sometimes contain signatures, annotations, and other traces of their former owners. One book, a copy of *Five Little Peppers and How They Grew,* includes an inscription "To Lizzie Wittle for regular attendance in school," from "her teacher, Annie S. Brown, June 1891." Perhaps the most famous name can be found in the Library's copy of *The Teacher's Assistant in English Composition*, by John Walker (1808). This book contains the signature of one of the Founding Fathers, Tench Coxe, dated 1810. Coxe was a Pennsylvania delegate to the Continental Congress in 1788.

While early schools focused on reading and writing, they also usually taught basic arithmetic. The first arithmetic written and published by an American was Isaac Greenwood's *Arithmetick, Vulgar and Decimal* (Boston, 1729). It included lessons on addition, subtraction, multiplication, division, and fractions. Greenwood was professor of mathematics and philosophy at Harvard. Nicholas Pike's *New and Complete System of Arithmetick* (1788) was the first text to be generally accepted. The most widely used arithmetic of the early nineteenth century was Nathan Daboll's *Schoolmaster's Assistant,* first published in 1800. This practical book was particularly useful to an American audience because a large part of the text was devoted to the new American dollar currency.

History was not widely taught in American schools until the nineteenth century. Until Noah Webster's *History of the United States* was included in his revised grammar of 1787, there were no schoolbooks of American history. Jedidiah Morse (1761–1826), a minister in Massachusetts, published the first American geography in 1784, which included a historical chronology at the end of the volume. It was titled "An Improved Chronological Table of Remarkable Events, Discoveries, and Inventions; Comprehending in One View the Analysis, or Outlines of General History, from the Creation to the Present Time." The Clements Library holds a first edition of this rare textbook. More comprehensive textbooks of American history began to be produced in the 1820s, often compiled by well-regarded historians.



THE
CONCHOLOGIST'S FIRST BOOK:
A
SYSTEM
OF
TESTACEOUS MALACOLOGY,
Arranged expressly for the use of Schools,
IN WHICH
THE ANIMALS, ACCORDING TO CUVIER, ARE GIVEN
WITH THE SHELLS,
BY EDGAR A. POE.
SECOND EDITION.
PHILADELPHIA:
HASWELL, BARRINGTON, AND HASWELL.
1840.

Edgar Allen Poe's most successful book during his lifetime surely had his longest title.

The Civil War signaled a break in the national textbook publishing industry. Soon after hostilities commenced, the Confederate states began to issue their own books for the use of Southern children. Those in charge of the schools preferred not to use books written by Northern authors or published in the North, the vast majority of pre-war textbooks. Works like the *Confederate Primer* and the *Dixie Speller* were rushed into print early in the war, often hastily bound in pamphlet form with oddly matched illustrations pulled from other works. Given the shortage of paper in the South, some were even bound in wallpaper. While most of the Confederate textbooks had some regional bias, perhaps the most infamous example was L. Johnson's *Elementary Arithmetic* of 1864. In addition to the usual arithmetic, it included a section on the use of Confederate currency and contained problems such as "If one Confederate soldier can whip 7 Yankees, how many soldiers can whip 49 Yankees?"

After the Civil War, reforms in education spurred changes in the textbook industry. Instead of clerics and college professors, professional educators began to write the schoolbooks. Texts became standard-ized and written in a more accessible manner for young learners. Printing technologies improved, allowing the use of color and detailed illustrations in textbooks. In the late-nineteenth century, there was also more interest in other subjects for schools beyond the so-called "Three R's" of reading, writing, and 'rithmetic. Schoolbooks on subjects such as penmanship, drawing, and music instruction flourished.

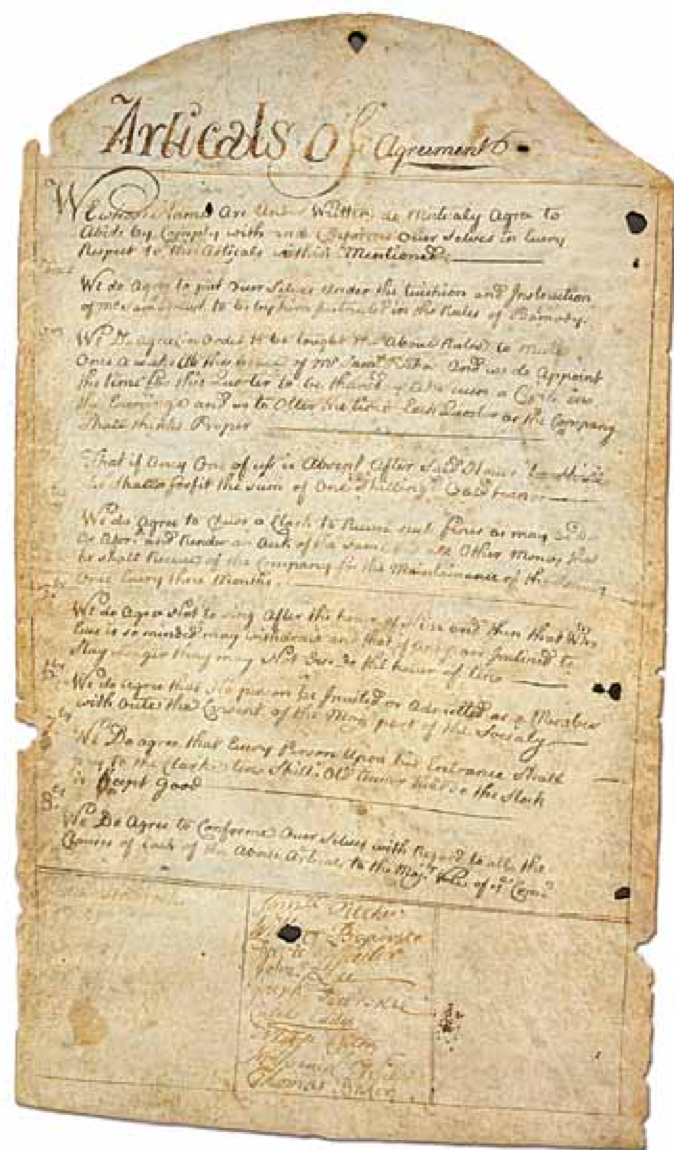
The Clements Library's book collection provides a sampling of American textbooks of the eighteenth and nineteenth centuries. Most of the books intended for younger children are housed in the juvenile collection, while those for older students are shelved with the main book collection. These include some of the most famous and widely reprinted books, such as *The New England Primers* and McGuffey *Readers,* as well as more obscure titles that may be known in only a few examples. Taken together, they provide valuable insights into the changing methods of teaching in American schools from colonial times to the end of the nineteenth century.

— *Emiko Hastings*
Curator of Books

SONS OF HARMONY

Many of us have experienced music class in school. Memorizing the lines on the staff (Every Good Boy Does Fine); reading notes; playing "Hot Cross Buns" on the recorder. But the music that became an accepted part of the public school curriculum is very different from the folk music of early America. The evolution of musical tastes in New England—the region that initiated public education reform—shaped the nature of what became widespread music education. The progression from unique, lively congregation-centered singing to informal singing schools, and finally to a European-style music curriculum took place in little over a century. A window into the early years of American music and music education and key stages of its evolution are well represented in the Clements Library's collections.

The earliest European settlers were a musically inclined culture before they traveled to America, and they brought religious music books with them to the New World. Over the following decades, perhaps due to lack of time and energy (hacking a living out of virgin forest leaves little time for leisure), the ability to read music was lost among the general population. But the singing of psalms was considered an important part of religious worship, and religious worship was central to the lives of the early Americans. To retain psalm-singing as an element of worship in the face of widespread musical illiteracy, the practice arose of "lining" or "deaconing" in church, whereby the congregation would repeat psalms, line by line, as sung out by the deacon. This could be somewhat tedious. To liven things up, some congregants added their own vocal ornaments and quavers, or proceeded at their own tempos regardless of their fellows and in general created a cacophony of sound. While some may have considered this stimulating, several ministers objected to the corruption of what they considered a form of prayer, and in the early 1700s they made their complaints in print.



Articals of Agreement

We whose Names Are Under Written do mutualy Agree to Abide by Comply with and [illegible] Our Selves in Every Respect to the Articals within Mentioned

We do agree to put Our Selves Under the tuition and Instruction of Mr [illegible] to be by him Instructed in the Rules of Harmony

[illegible]

We Do agree that Every Person Upon his Entrance Shall [illegible]

We Do agree to Conform Our Selves with Regard to all the [illegible] of Each of the Above Articals to the Major Part of ye Company

The Clements holds the only known pre-Revolution contract for establishing a singing school. Samuel Holbrook committed himself to do so in Boston about 1745.

Thomas Walter (1696–1725), grandson of Increase Mather and nephew of Cotton Mather, was one minister who promoted the return to singing based on note-reading in his *Sweet Psalmist of Israel* (Boston, 1722), a rare sermon held by the Clements. According to Walter, the method of learning music by note "will instruct us in the right and true singing of the Tunes that are already in use in our Churches, which, when they first came out of the hands of the Composers of them, were sung according to the Scale of Musick, but are now miserably tortured and twisted, and quavered, in some Churches, into an horrid Medley of confused and disorderly voices." In response to this and to other complaints, the eighteenth century saw a gradual proliferation of published tunebooks containing instruction on proper singing procedure applied to both existing and original compositions.

William Billings (1746–1800) was one of the early music publishers, instructors, and so-called Yankee composers. Born in Massachusetts, he was a tanner by trade but became an outstanding member of the first generation of American composers. The Clements Library holds Billings's first work, *The New-England Psalm Singer* (Boston, 1770), along with *The Singing Master's Assistant* (Boston, 1778), and several other publications. Lame in one leg, blind in one eye, and with a withered arm, Billings was by all accounts a character and a true Patriot beyond his unique American musicality. A friend of Samuel Adams and Paul Revere (who engraved the frontispiece for *The New-England Psalm Singer*), Billings delayed publication of his book for eighteen months until he could acquire enough American—as opposed to English—paper for the print run. His most famous song, "Chester," was included in *The Singing Master's Assistant:*

Paul Revere engraved the frontispiece of the 1770 edition of The New-England Psalm-Singer *by William Billings.*

Let tyrants shake their iron rod,
And Slav'ry clank her galling chains,
We fear them not, we trust in God,
New England's God forever reigns.

Howe and Burgoyne and Clinton too,
With Prescot and Cornwallis join'd,
Together plot our Overthrow,
In one Infernal league combin'd.

"Chester" was second in popularity only to "Yankee Doodle" and became an anthem for the Revolutionary War.

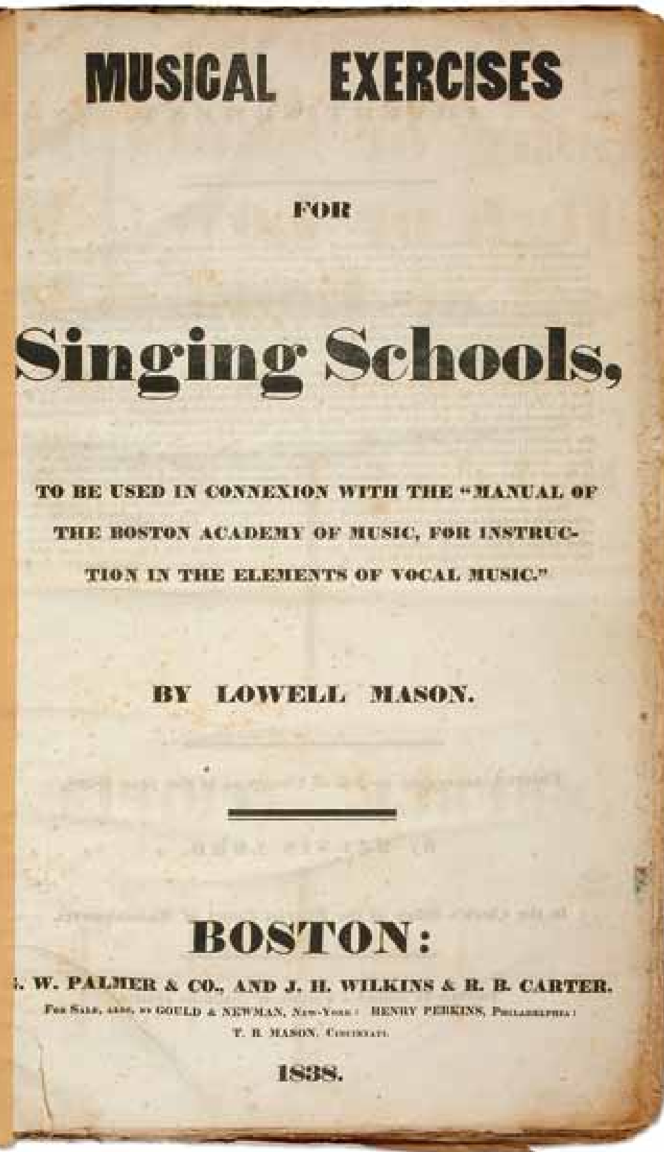
Yankee composers such as William Billings and his contemporaries—Supply Belcher, Daniel Read, and Oliver Holden, to list some whose works are also held by the Clements—were largely self-taught, and their music was distinctively their own. Billings's compositions are known for rhythmic vitality, straightforward harmonies, and an affinity for the minor key. A musical form strongly associated with Billings, although not created by him, is the fuging tune. All vocal parts begin the psalm together, but at a later point, the parts come in one after another, creating an interesting harmonic line. "There is more variety in one piece of fuging music than in twenty pieces of plain song . . . Each part seems determined by dint of harmony and strength of accent, to drown his competitor in an ocean of harmony, and while each part is thus mutually striving for mastery, and sweetly contending for victory, the audience are most luxuriously entertained, and exceedingly delighted . . . Now the solemn bass demands their attention, now the manly tenor, now the lofty counter, now the volatile treble, now here, now there, now here again O enchanting! O ecstatic. Push on, push on ye sons of harmony" (*The Continental Harmony:* Boston, 1794).

William Billings was an American original, unfettered by Continental musical traditions. Many of his tunebooks include, in addition to music scores and instruction, his sometimes eccentric views on the "science" of producing sound and his theory of composition. "[F]or my own Part, as I don't think myself confin'd to any Rules for Composition laid down by any that went before me, neither should I think (were I to pretend to lay down Rules) that any who came after me were any ways obligated to adhere to them, any further than they should think proper: So in fact, I think it is best for every Composer to be his own Carver. Therefore, upon this Consideration, for me to dictate, or pretend to prescribe Rules of this Nature for others, would not only be very unnecessary, but also a great Piece of Vanity" (*New-England Psalm Singer*).

These early tunebooks also provided the text for an important element of music reform—the singing school. Singing masters, often self-educated, would travel from town to town, advertising their services and trying to amass a group of subscribers who, for a fee, would gather once or twice a week to learn note-reading and vocal music theory and practice. The music teachers would earn their money from the subscriptions and also by charging their pupils for tunebooks, which were the basis for instruction. Billings was a singing master, as was another New England composer and publisher, Andrew Law. The Andrew Law Papers, held by the Clements Library, contain the correspondence and business papers of this early publisher of tunebooks, itinerant singing-school instructor, important composer, and litigious and difficult personality, who was also a key transitional figure between Billings's brand of American composition and the European-centered works that followed.

A Connecticut-born Congregational and Presbyterian minister, Andrew Law turned to music as his

chosen path. His early tunebooks (he first published in the 1770s) included the distinctive American forms of musical composition, including fuging tunes. However, in the years after the Revolution, Law's musical taste, and that of his fellow New Englanders, began to change. More Europeans traveled to the United States, bringing their musical talents and Continental styles of composition. Over time, Law's tunebooks included more and more European-style songs, and he grew to disparage the old Yankee style, referring to it in *The Art of Singing* (Cambridge, Mass., 1803) as "lifeless and insipid" or "frivolous and frolicksome," and lamenting that "the ever varying vigor of Handel, of Madan, and of others alike meritorious, are, in a great measure, supplanted by the pitiful productions of numerous composists whom it would be doing too much honour to name." European music was in vogue, and the singing masters whose fare tended to be more provincial gradually lost favor. They were derided as unsophisticated and forced out of New England and into the South and West, where they remained active through the nineteenth century. It was at this period, in the early 1800s, that the tendency in New England to favor European music merged with a growing regional movement to reform and improve public education.


MUSICAL EXERCISES

FOR

Singing Schools,

TO BE USED IN CONNEXION WITH THE "MANUAL OF THE BOSTON ACADEMY OF MUSIC, FOR INSTRUCTION IN THE ELEMENTS OF VOCAL MUSIC."

BY LOWELL MASON.

BOSTON:

. W. PALMER & CO., AND J. H. WILKINS & R. B. CARTER.

For Sale, also, by GOULD & NEWMAN, New-York; HENRY PERKINS, Philadelphia; T. H. MASON, Cincinnati.

1838.

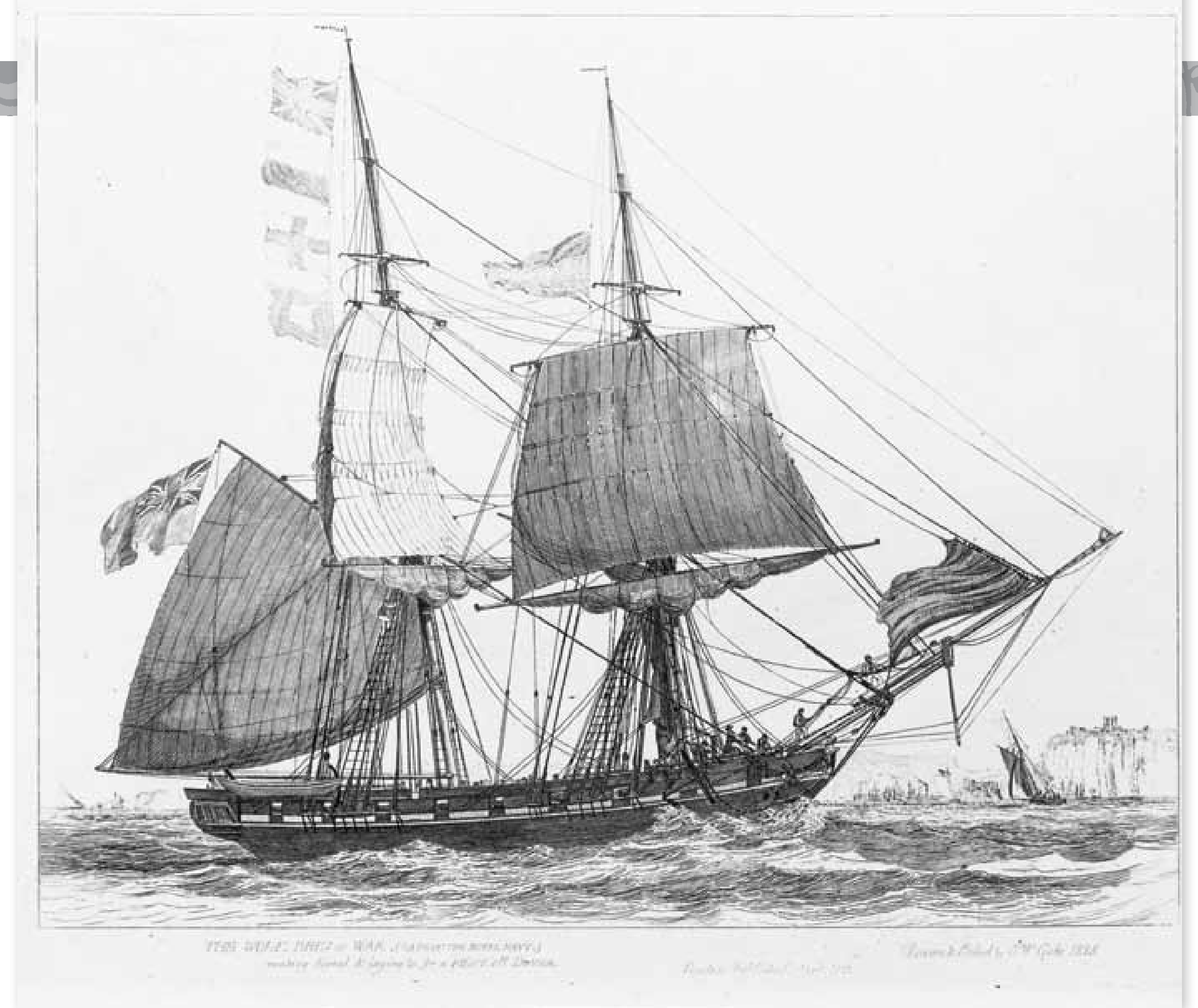
The 1830s brought the presidency of Andrew Jackson, the "era of the common man," and an interest in improving the common lot. Massachusetts was at the forefront of the push for meaningful public education, and the first effective state board of education was created there in 1837. By this time, Lowell Mason (1792–1872) had made his reputation as a credible music educator in Boston and was uniquely situated to ensure that music was part of the curriculum.

Lowell Mason was born in Medfield, Massachusetts. He lived in Savannah for a short time and worked as a bank clerk, although he was also choirmaster and organist at a Presbyterian Church. Mason took music lessons from a German native, and eventually felt a need to compile a collection of religious tunes in the European fashion. His music was published by the Boston Handel and Haydn society in 1822, although Mason wasn't credited at the time. In 1827, Mason returned to Massachusetts where he taught vocal music. In 1834, he published the *Manual of the Boston Academy of Music, for Instruction in the Elements of Vocal Music on the System of Pestalozzi*. Whether it was actually an accurate reflection of the methods of the Swiss education reformer, Johann Pestalozzi, or merely a translation of an existing work by G.F. Kubler (not credited by Mason), it was a popular text, going through several editions until 1861.

While in Boston, Mason saw an opening to exploit the vogue for European-style music. His system was ingenious and multi-faceted. He began by teaching singing school in Boston, where children received free lessons as long as they committed to attend for at least a year. They would then perform for the public, by all accounts admirably, increasing interest in his teaching methods. This created a market for his *Manual of the Boston Academy* and other published works. During the same period, he began offering a two-week lecture course to train music teachers, which became increasingly popular over the next several years. In the meantime, Mason and his allies worked behind the scenes to have music education accepted in the public schools. In 1837 the Boston City Council recommended that experiments in teaching music be offered in four schools in the city. Although no funds were appropriated, Mason saw an opportunity, and seized it. He offered to provide services in one of the schools on a volunteer basis, and by 1838, his success was such that he was put in charge of music for all the schools in Boston and given direct hiring powers. At this time, he also published *Musical Exercises for Singing Schools, to be Used in Connexion with the "Manual of the Boston Academy of Music, for Instruction in the Elements of Vocal Music"* (Boston, 1838), to be purchased by schools and used as a teaching aid. Gradually, schools around the country followed the lead of Massachusetts in adopting music as part of the public school curriculum.

The early era of American musical creativity was eclipsed by the Lowell Mason system, which copied European musical norms. In the realm of music, unlike politics, the upstart American rebels were defeated by entrenched European power. In recent decades, there has been a renewed interest in the old composers and native music traditions of the United States. As musical scholarship rediscovers its roots in the school of Yankee composers, the Clements Library offers rich contextual resources.

— Terese M. Austin
Library Assistant



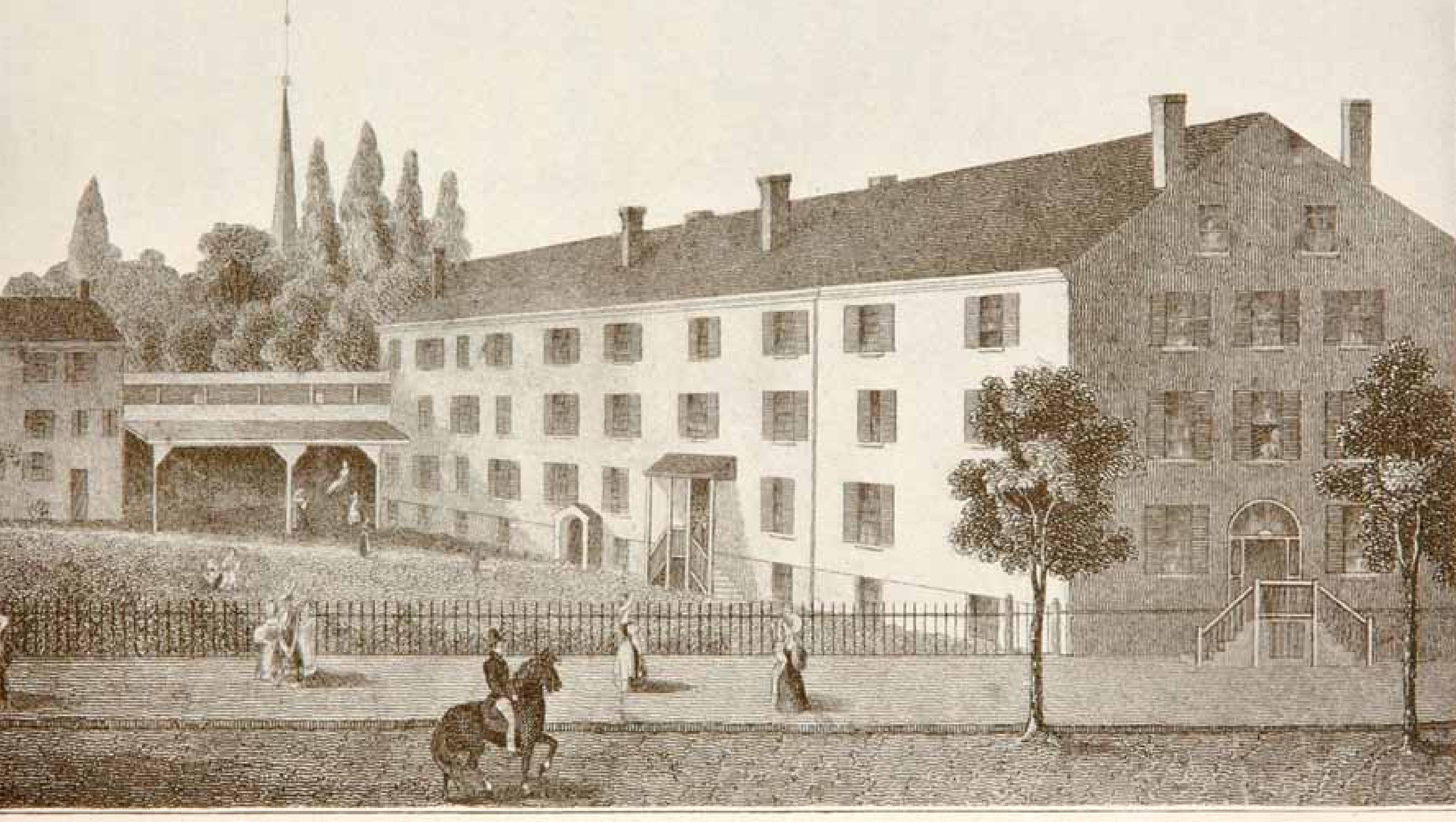
LEARNING FROM THE PAST

On May 23, 1830, Captain A.B. Pinkham (b. 1792), aboard the brig *Clio*, sat down to write a letter to Sir Isaac Coffin (1759–1839), administrator of his floating school. Pinkham was the lead instructor aboard the ship, operating an experimental program associated with the Coffin School on Nantucket Island. British Admiral Sir Isaac Coffin had founded the school in 1826 upon realizing that most of the children on the island were related to him through his grandfather, Tristram Coffin. When Sir Isaac arrived at Nantucket, no public schools existed; he found his distant relatives uneducated and felt obligated to correct the error. Sir Isaac purchased the *Clio*, a former English man-of-war, and put her under the command of young Alexander B. Pinkham. By all accounts, Pinkham was able and charismatic. He was not, however, an experienced teacher.

Pinkham's lengthy letter to Coffin, written over the course of a week, recounts the ship's second voyage, to Brazil. The crew, composed of young male students, faced the dual challenge of traditional schooling and nautical instruction. The crew's maiden voyage to Québec had raised a lot of eyebrows on Nantucket, and Pinkham responded to a great deal of criticism on the part of the students' families. He described failed plans, student misbehavior, and instructional faux pas. He had built up expectations for the ceremony of crossing of the equator, only to have missed "the line" and been informed thus by disappointed students holding their atlases. In another incident Pinkham had provoked a British ship by refusing to lower the American flag. He had established a pseudo-democratic behavioral structure wherein boys were punished according to a panel of their peers. Even though Pinkham wrote in defense of his actions, and with pride in what he believed he had accomplished, he exemplified the unprepared, anxiety-ridden, first-year teacher, despite the fact that he admittedly faced odds of international proportions.

A.B. Pinkham's report is only one of the many recent acquisitions of the William L. Clements Library that features education. The Manuscripts Division has numerous collections that showcase teaching and learning within a variety of contexts in eighteenth- and nineteenth-century America, including freedmen's schools, military academies, female seminaries, primary and secondary schools, theological institutions, boarding schools, colleges, and universities. Making them known to the public has been an ongoing challenge. This is now being addressed thanks to a generous two-year grant from the National Historical Publications and Records Commission (NHPRC). With the commission's support, we are now process-

Above, *A British brig-of-war similar to the school ship* Clio. *From E.W. Cooke,* Sixty Five Plates of Shipping and Craft *(London, 1829).*



Emma Willard's Troy Female Seminary as it appeared in 1822. From Emma Willard and Her Pupils *(New York, 1898).*

ing these collections and creating on-line finding aids. They will provide dramatically improved access to our collections so topics such as the role of education in American history can be more fully explored.

The Caroline F. Putnam Papers illustrate educational opportunities available to freedmen after the Civil War. Putnam (1826–1917) was a young abolitionist and student at Oberlin College when she met fellow abolitionist Sallie Holley (1818–93). The women left Oberlin in 1851, when Holley embarked on a lecture tour promoting abolition. In the years following the Civil War, Putnam adjusted her efforts to aid recently freed slaves. In 1868 she moved to Lottsburg, Virginia, to open her own school for freed slaves, The Holley School for Freedmen, named after Sallie. Though Holley did not found the school with Putnam, she eventually joined its teaching staff. Putnam taught year round, holding classes for children during the day, and instructing their parents at night. She remained at the school until her death in 1917, though she officially retired in 1903.

Putnam's papers include personal letters written to Holley and to Emily Howland. The collection covers the early years of the school, starting in 1868 with her first days in Lottsburg, through 1895. In her letters, Putnam reflected on aspects of running a school, as well as on the struggles her students faced. At night, adult freed slaves attended the school after working all day. Putnam often displayed compassion for and wonder at the experiences of her adult students, as she described on November 17, 1868: "Last night thirty men & women came and read & spelled & wrote. It was so curious to teach these simple rudiments to people who know so much else. One lesson was in proverbs, no need of explanations for they were as wise as Solomon himself." Putnam noted the responses of the community, both African American and white, to the school. On November 21, 1868, she copied the words of an African American preacher: "I was looking out last evening & said (seeing it was going to rain) *the children are coming home from school worn* and then I thought how strange that did sound, for when ever before, anything was said about school children, it did not mean of *our color*!"

In addition to sharing her experiences, Putnam urged her friends to join her cause: "You will love dearly to be here & teach them—wonder hundreds of women don't come." The Holley School did not bring opportunities only to its students, but also to the college-educated women of Putnam's generation who sought purpose.

The Hastings Family Papers focus on two different kinds of female education for white children in the North and the South in the mid-nineteenth century. Mary Ann Hastings (b. 1822) graduated from the Troy Female Seminary near Albany, New York, in 1845 and later returned in 1848 to teach mathematics and science. She proved to be an innovative and groundbreaking teacher, as she was one of the first female instructors to offer laboratory lectures, complete with experiments. Mary Ann remained at the school until 1859, when she left to become the head of the female seminary in Hamilton, New York. Meanwhile, her younger sister Ruth (b. 1831) became a student at Troy in 1848, but later, at the advice of Emma Willard, founder of the Troy Female Seminary and friend to both sisters, Ruth took a one-year teaching position with the wealthy family of Colonel John N. Williams in Society Hill, South Carolina.

The Hastings Family Papers contain correspondence between Mary Ann and Ruth Hastings as well as with other members of the family. The letters between the sisters detail their daily lives, but in her personal diaries Mary Ann describes her experiences working at the Troy Female Seminary. She was acutely aware of the drain that teaching could be on an instructor; she mentioned reading a book that warned against a teacher investing more than a total of eight hours every day in teaching, otherwise the teacher would burn out. While she devoted her life to the instruction of young girls, Mary Ann often experienced feelings of fatigue and discouragement. On January 6, 1854, she wrote: "it seems to me that I am no longer capable of teaching—my dignity is gone . . . I cannot bear it. I would die sooner—and to these young creatures, for the honor of the cause of education—for the honor of womanhood which depends on teaching as its highest profession."

While Mary Ann was struggling in the North, her sister was facing her own difficulties in the South. In 1852 Ruth Hastings left Troy to take up a teaching position in South Carolina. Ruth felt very unsure of her teaching abilities and expressed her lack of confidence to her family. In a letter of July 25, 1852, to her sister, she stated: "You will think I ought to have been better informed in teaching, since I have taught before, but that has been of very little service in teaching these little ones who were never trained in school as those at the North always are." As time progressed Ruth grew more confident and began to reform her ideas about teaching: "To be a good teacher is worthy of high ambition but to give up all idea of being useful to, or making no one happy except your scholar, to be as I feel a cipher when all are giving their share of information for the general amusement and profit is dreadful" (December 18, 1852). In 1853 Ruth returned to Troy Seminary where she taught music and continued her career until her marriage to Horace Kimball Jones in 1860. While Mary Ann and Ruth faced many struggles and emotional obstacles in their careers, both acknowledged the importance and high calling of teaching.

Two related eighteenth-century collections are the college papers of Timothy Green and those of his brother William, included in the David P. Harris Collection. Timothy and William graduated from the College of Rhode Island (later renamed Brown University) in 1786 and 1798, respectively, and their papers provide a glimpse of academic life at the college. Some students wrote compositions on varying subjects for their courses, while others composed and performed orations, which they delivered from memory on a stage in front of the president and tutors. Other weekly events at the college were disputes, for which each student prepared an opening presentation on a pre-assigned topic and dialogues, which were brief plays written and performed by a small cast of students. While the documents found in this collection reveal much about the academic life of the Green brothers, many of the orations and disputes discuss the recent war for independence from Great Britain, including two entitled "The Necessity of Our Independence" and "Is There a Nation." The papers of Timothy and William Green present a unique view of college life in America just after the Revolution.

Rebecca, Augusta, and Rosa were emancipated slaves from New Orleans. Sales of their 1863 photograph were devoted "to the education of colored people in the Department of the Gulf."

The Clements also has many individual items that provide insight into eighteenth- and nineteenth-century education in America. Early nineteenth-century school assignments attributed to Rosalinda Fowler of the Franklin Academy include debate essays and speeches on the difference between public and private education. The author argued that teacher attention is greater in private schools, because public schools presented more distractions. She admitted, in 1806, however, that the distractions were at times a benefit, as private schools were often "dull and insipid."

Another example of individual items relating to education are documents about subscription schools, for which parents paid monthly fees to teachers who were responsible for finding a space to rent for instruction. Two of these documents are in the Duane Norman Diedrich Collection. One is a subscription list from Evan Evans, dated October 27, 1817, for a school to be opened by Ephraim Jackson. Another is a letter signed by the founders of a school in West Springfield, Massachusetts, in 1776. Next to each signer's name is the number of children in the family who would attend. Subscription documents show one way that early American education was funded.

In A.B. Pinkham's letter to Sir Isaac Coffin, he betrayed his inexperience with tales of student pranks and utter disorganization aboard the *Clio*. He wrote directly about those persons in Nantucket who slandered his ability to teach and to manage the ship of boys: "My conduct in this undertaking must stand the test of twenty years. I mean that twenty years must elapse before my conduct can be impartially examined." As a result of the grant from the NHPRC, scholars will now be able to read Pinkham's story, just as he had hoped. The partnership of the William L. Clements Library and the NHPRC will bring to the surface personal narratives and other materials that will contribute to the study of education throughout American history from the point of view of those who experienced it.

— Naomi Herman-Aplet & Erin Platte
Curatorial Assistants, Manuscripts Division

DEVELOPMENTS

As Brian Dunnigan writes in *An Americana Sampler,* "The Clements Library holds an unequalled collection of maps charting the history of the Americas from European discovery through the nineteenth century." In an age when global positioning system devices briefly were a navigational "must-have"—until they were replaced by apps on smart phones—it is easy to forget the important role that maps played in creating history and determining the future.

The Clements Library is fortunate to possess a rare 1773 manuscript map of Florida by noted cartographer Bernard Romans (1741?–ca. 1784). "A Map of West Florida and Part of E[as]t Florida" is not just any map. At six by eight and one-half feet, its size alone makes it unique. But it is the content and context that make the map both breathtaking and historically important. It displays the region from Florida to the Gulf of Mobile, which Spain had ceded to Britain by the Treaty of Paris (1763). John Stuart (1718–79), Indian superintendent for the Southern District of the colonies ordered it drawn. Stuart, a Scot by birth and a South Carolina merchant by occupation, knew the value of good maps for acquiring information and planning strategies. His superiors at the Board of Trade shared his views and encouraged the surveys that formed the basis of this large map. Stuart directed surveyors Bernard Romans, David Taitt, and George Gauld to map West Florida and the Choctaw country, the Creek country, and the Gulf Coast. Once executed in pencil and ink on thin paper, the map was sent to General Thomas Gage, among whose papers it remained.

This map is of interest on a number of fronts. It represents knowledge about territory based on the observations and measurements of trained surveyors. It provided information to colonial administrators about Native American groups, their names, and the locations of their villages at a precise and delicate moment in history. Each surveyor was responsible for particular Indian territories, and the coastal outlines represented years of surveying by George Gauld. The map ordered by John Stuart displays a strategic part of British North America in the years immediately prior to the Revolution. Still on its linen backing, with fittings to hang on a wall, it exemplifies the valued role of maps in colonial administration.

The Romans map is a one-of-a-kind document that sheds light on many aspects of American history, including the homelands and trade networks of Indian groups of the Southeast. Because of its age and fragility it is sorely in need of conservation so that it can be available for future research in both its original state and in digital format.

In 2010, through the generosity of an anonymous donor, our Clements Associates matched a $150,000 challenge to purchase the Henry Strachey Papers. Now, we are fortunate to have another donor who is issuing a challenge to raise funds to conserve the Romans map. He has offered up to $12,500 to match each dollar directed toward its conservation. That would provide up to $25,000 to offset expenses. Our cost estimates go a little beyond that, so the Clements Library will also be "adding to the pot."

Please consider making a gift that will be matched dollar-for-dollar to conserve this important map. If you would like to learn more about this effort, please contact me at (734) 358-9770 or annrock@umich.edu. You can designate your gift for the "Romans map conservation" and mail it to the Clements Library.

— Ann Rock

Director of Development

The ornate title cartouche of the Romans map of Florida is partially obscured by a thin layer of silk added to reinforce the original paper.

ANNOUNCEMENTS

2012 POST-DOCTORAL FELLOWS

Thanks to the generosity of the Earhart Foundation, the Upton Foundation, William Reese & Company, and several anonymous donors, the Clements Library has been able to fund nine post-doctoral fellows during 2012.

Prof. Ruma Chopra of San José State University is the recipient of the Howard H. Peckham Fellowship on Revolutionary America for her topic, "The Logic of British Rule in Canada, in the Caribbean and in India."

Dr. Matthew P. Dziennik of The New School University has been selected for an Earhart Foundation Fellowship for his topic, "Our Sovereign Lord the Mob: Committee and Community in Revolutionary America."

Prof. Ian Finseth of the University of North Texas has been granted an Earhart Foundation Fellowship on Civil War America for his topic, "Born in Flame: Civil War Mortality and the Making of Modern America."

Prof. Gregory D. Smithers of Virginia Commonwealth University will receive an Earhart Foundation Fellowship for his topic, "The Cherokee Diaspora: A History of Indigenous Identity."

Prof. Mary Stockwell of Lourdes University is the recipient of an Earhart Foundation Fellowship for her topic, "Confessions of a Mad General: The Life and Times of Anthony Wayne."

Prof. Brooke N. Newman of Virginia Commonwealth University has been granted an Upton Foundation Fellowship for her topic, "Island Masters: Gender, Race, and Power in the Eighteenth-Century British Caribbean."

Dr. Teagan Schweitzer of the University of Pennsylvania will receive an Upton Foundation Fellowship for her topic, "Defining American Cuisine: An Exploration of American Identity Through Examination of Early American Foodways."

Dr. Karen Marrero, an independent scholar (and former Price Fellow), has been selected for the Earhart Foundation Fellowship on American History for her topic, "Making New Nations: Natives, Métis, and Euro-Americans and the Reconfiguration of the Midwest in the Nineteenth Century."

Dr. Uriel Heyd of The Hebrew University of Jerusalem has been chosen as the first recipient of the Reese Fellowship in the Print Culture of the Americas for his topic, "The Culture of Newspaper Reading in the British Atlantic."

2012 PRICE FELLOWS

A record number of young scholars will receive Jacob M. Price Visiting Research Fellowships during 2012. Our Price Fellows represent a diverse range of countries, schools, and topics of research. The Clements Library is delighted to welcome:

Stephanie Bergman, The College of William and Mary, for her research project, "The Colonial Landscape of Material Improvement: An Archaeological and Historic Study of St. Nicholas Abbey Sugar Plantation, Barbados, WI."

Michael Leonard Cox, University of California, Riverside, for his dissertation, "Wyandot Communities and the War of 1812."

Christine Alice Croxall, University of Delaware, for her dissertation, "Holy Waters: Lived Religion, Identity and Loyalty Along the Mississippi River, 1780–1830."

Dr. Huw W. Davies, King's College, London, for his book topic, "Institutional Memory in the British Army, 1781–1815: Military Lessons from the British Strategic Defeat in the American Revolutionary War."

Prof. Jonathan Den Hartog, Northwestern College, for his book topic, "Transatlantic Anti-Jacobinism."

Vincent J. Denis, University of Paris III, Sorbonne, for his article, "A British Commissioner in Paris: The Letters of William Mildmay (1750–1755)."

Prof. James J. Gigantino, University of Arkansas, for his book topic, "Freedom and Slavery in the Garden of America: African Americans and Abolition in New Jersey, 1775–1861."

Dr. Lawrence B. A. Hatter, University of Nevada, for his book topic, "A People in Between: The Laurentine Trade and the Making of an American State, 1763-1825."

Donald F. Johnson, Northwestern University, for his dissertation, "Occupied America: Politics and Society in Revolutionary Cities Under British Rule, 1774–1783."

Jacob F. Lee, University of California, Davis, for his dissertation, "Imaginary Empires; Natives, Newcomers, and Networks in the Illinois Country, 1550–1840."

Paul Lee, Texas A&M University, for his dissertation, "Soldiers in the Southeast: British Troops, Colonists, Indians, and Slaves in Southeastern North America, 1756–1763."

Christopher R. Pearl, Binghamton University, for his dissertation, "For the Good Order of Government: The American Revolution and the Creation of the Commonwealth of Pennsylvania, 1740–1790."

Bryan Rosenblithe, Columbia University, for his dissertation, "Where Tyranny Begins: British Imperial Expansion and the Origins of the American Revolution, 1759–1766."

Simon Andre Thode, The Johns Hopkins University, for his dissertation, "The Observational Sciences and Their Use in the Development of the Early United States, 1770–1820."

Matthew Wyman-McCarthy, McGill University, for his dissertation, "Empire After America: The American Revolution and the Origins of British Abolitionism, ca. 1775–1793."

OKSANA'S LIST

The latest publication of the Clements Library is *"Our Intentions are Good": Publications by the William L. Clements*

Library, 1914–2011. Compiled by **Oksana Linda,** our rare book cataloger, the twenty-eight-page booklet offers an impressive list of Library publications, from Mr. Clements's 1914 effort to describe his rare book collection to *An Americana Sampler* published in 2011. The titles speak to the wealth of the collection and the talents of the Library staff. Copies can be obtained by contacting the Library.

HANCOCK RECEIVES GUGGENHEIM

U-M professor of history **David J. Hancock** has been awarded a prestigious Guggenheim Fellowship for his research for "The Cosmopolite: William Petty-Fitzmaurice, 2d Earl of Shelburne, and the End of Enlightenment." Professor Hancock is a frequent reader at the Clements, which holds Shelburne's public papers.

NHPRC PROJECT ARCHIVIST JOINS STAFF

Megan Hixon, a University of Michigan School of Information graduate and former Clements work-study student, has joined the Library staff as project archivist under a two-year processing grant provided by the National Historical Publications and Records Commission. Meg is writing finding aids for 1,661 manuscript collections, coding them for on-line viewing, and creating records in Mirlyn, the U-M electronic catalog. Welcome back, Meg, and we again thank the NHPRC for its generous support.

HASTINGS WINS GROLIER FELLOWSHIP

Clements Library book curator **Emi Hastings** has been awarded a Grolier Club Library William H. Helfand Fellowship. The fellowship supports research in the library's areas of strength. Emi will use it to pursue her study of women book collectors.

CALENDAR OF EVENTS

June 11, 2012 – October 5, 2012: Exhibit at Clements Library: "Murder Most Foul: Homicide in Early America." Weekdays, 1:00–4:45 p.m. (Monday–Thursday in summer).

September 22, 2012 – January 13, 2013: Exhibit at U-M Museum of Art: "Benjamin West: General Wolfe and the Art of Empire."

September 22, 2012 – January 13, 2013: Exhibit at U-M Museum of Art: "Discovering Eighteenth-Century British America: The William L. Clements Library Collection"

October 2, 2012: Clements Library Associates Board of Governors Meeting.

October 15, 2012 – February 15, 2013: Exhibit at Clements Library: "The Geometry Of War: Fortification Plans from 18th-Century America." Weekdays, 1:00–4:45 p.m.

October 15, 2012 – February 18, 2013: Exhibit at Harlan Hatcher Graduate Library: "Proclaiming Emancipation: Slavery and Freedom in the Era of the Civil War."

Clements Library Director
J. Kevin Graffagnino

Committee of Management
Mary Sue Coleman, Chairman; Paul N. Courant;
Robert N. Gordon; Susan Juster; J. Kevin Graffagnino, Secretary

Clements Library Associates Board of Governors
Peter N. Heydon, Chairman
John R. Axe, John L. Booth II, Judith K. Christie, William H. Dance, Duane N. Diedrich, Candace Dufek, Thomas M. Dziuszko, William G. Earle, Charles R. Eisendrath, William C. Finkenstaedt, Jr., John L. Fox, Paul Ganson, Robert N. Gordon, Helen C. Hall, Keith B. Hook, Joseph L. Hudson IV, Sally Kennedy, James M. Klancnik, Joan Knoertzer, Thomas C. Liebman, Charles Lowenhaupt, Janet Mueller, Dr. M. Haskell Newman, Drew Peslar, Jacob M. Price, Anne Marie Schoonhoven, Martha R. Seger, Harold T. Shapiro, Arlene P. Shy, James P. Spica, Bradley L. Thompson II, Benjamin Upton, Leonard A. Walle, David B. Walters, Margaret W. Winkelman, Clarence Wolf, J. Kevin Graffagnino, Secretary

Clements Library Associates share an interest in American history and a desire to ensure the continued growth of the Library's collections. Funds received from Associate memberships are used to purchase historical materials. Annual Membership Contributions:
Student $5, Donor $40, Associate $75, Patron $100, Fellow $250, Benefactor $500, Contributor $1000 and above.
Contributions are tax deductible in accordance with current federal and state law and may be made by check or credit card.

Published by the Clements Library • University of Michigan
909 S. University Avenue • Ann Arbor, Michigan 48109-1190
phone: (734) 764-2347 • fax: (734) 647-0716
email: clements.library@umich.edu
Internet: http://www.clements.umich.edu
Brian Leigh Dunnigan, Editor, briand@umich.edu
Kathleen Horn, Designer, Blue Skies Studio

Regents of the University
Julia Donovan Darlow, Ann Arbor; Laurence B. Deitch, Bingham Farms; Denise Ilitch, Bingham Farms; Olivia P. Maynard, Goodrich; Andrea Fischer Newman, Ann Arbor; Andrew C. Richner, Grosse Pointe Park; S. Martin Taylor, Grosse Pointe Farms; Katherine E. White, Ann Arbor; Mary Sue Coleman, *ex officio*

Nondiscrimination Policy Statement
The University of Michigan, as an equal opportunity/affirmative action employer, complies with all applicable federal and state laws regarding nondiscrimination and affirmative action. The University of Michigan is committed to a policy of equal opportunity for all persons and does not discriminate on the basis of race, color, national origin, age, marital status, sex, sexual orientation, gender identity, gender expression, disability, religion, height, weight, or veteran status in employment, educational programs and activities, and admissions. Inquiries or complaints may be addressed to the Senior Director for Institutional Equity, and Title IX/Section 504/ADA Coordinator, Office of Institutional Equity, 2072 Administrative Services Building, Ann Arbor, Michigan 48109-1432, 734-763-0235, TTY 734-647-1388. For other University of Michigan information call 734-764-1817.