

Foreword

The University of Michigan (U-M) has sought to advance knowledge and understanding since our founding in 1817 as one of the nation's first public universities.

Our mission is to serve the people of Michigan and the world through preeminence in creating, communicating, preserving, and applying knowledge, art, and academic values, and in developing leaders and citizens who will challenge the present and enrich the future.

The university's extraordinary museum, library, and art collections reflect our unique public origin. Like the university, they exist to better society.

For decades, they have thrived as a vital component of our character, with impact that is virtually immeasurable. They serve as centers for top scholarship, enhance the education of our students, foster cultural appreciation, and provide a platform for meaningful interaction between the university and people in our communities.

We are proud that our collections are as old as the state itself.

When the state of Michigan was formed in 1837, legislative action established the first collections at the university. The state's House of Representatives set up the organization and government of the university and provided for the Board of Regents to create a philosophical apparatus, a library, and a "Cabinet of Natural History."

These acts made the University of Michigan, in essence, the first public museum in the brand new state.

The ambition from the beginning was for the University of Michigan's collections to be a national resource for public engagement and the pursuit of knowledge.

Professor of botany and zoology Asa Gray was given \$5,000 and purchased 3,400 books during a

trip to Europe for the "philosophical apparatus." The fledgling Geological Survey of Michigan made the university a repository for its work. Early contributions from the survey included geological, mineralogical, botanical, and zoological specimens found during explorations of the state.

The first university president, Henry Tappan, made the collections a focus of his leadership. In his inauguration speech in 1852, he laid out his vision, which would shape the modern American university.

"We need first of all to provide the full material of learning," he said. "Our library must be enlarged so as to furnish all the helps of learning which are to be found in books; we need an observatory and a complete philosophical apparatus; our collections in natural history need to be extended; and collections in the fine arts to be begun and carried to a point to furnish the necessary models for artistic works."

In the decades since, U-M's public mission has been the bedrock principle on which our collections have been enhanced and curated.

Today our collections include more than twenty million specimens, housed in museums, libraries, and special exhibits across our campus. They capture the amazing breadth of our university, spanning eons of natural history and some of the most transformative periods in American life, and contribute to the excellent education we provide for our students and research opportunities for scholars around the world.

Public collections this large and accessible are rare and of tremendous value to society. They allow us to meet our special obligation, as a public institution, to extend the reach of our teaching and research across the full breadth of our society.

More than four hundred thousand people



enjoy our collections each year. Our visitors include schoolchildren from the region, U-M students and faculty, and campus and international researchers.

The University of Michigan's collections give life to the remarkable history of our world and provide incredible opportunities for the scholars who will create the exciting new knowledge of tomorrow.

As we move forward into our third century, our collections will continue to serve as an enduring and treasured resource for the academy and our community, state and nation.

Mark S. Schlissel

President

University of Michigan



INTRODUCTION

Kerstin Barndt and Carla M. Sinopoli

When Professor Alexander Winchell, chair of geology, zoology, and botany and museum curator on the Ann Arbor campus, filled out a questionnaire for the federal Bureau of Education about the “Museum of the University of Michigan” in 1873, he noted 1838 as its date of inception (fig. 1). The same year also marked the beginning of the University Library with the acquisition of John James Audubon’s *Birds of America*, a work of immense artistic and research value that would provide a lasting bond between library and museum. The inauguration of both institutions, however, was only possible due to the weight that the university’s charter placed on the building of collections. The original 1817 university charter was visionary in this sense as it explicitly empowered presidents and professors to establish not only colleges and schools but also “libraries, museums, atheneums [sic], botanic gardens.”¹ This commitment was further strengthened in 1837 when the university was established in Ann Arbor and the newly constituted Board of Regents approved the creation of a Cabinet of Natural History.²

The 1873 questionnaire grants us insights into the nature of the university’s first collections: natural history, ethnology, geology, medicine, and art. While the Board of Regents and professors of various departments were responsible for the collections, the Museum of the University of Michigan, as it was then called, provided an institutional home for the university’s diverse and growing collections.

As Winchell was compiling the questionnaire, recent law school graduate Joseph Beal Steere, who had always had a passion for natural history, was in the middle of his ambitious five-year collecting expedition to South America and Asia, from where he shipped boxes filled with thousands of

objects from the realms of nature and culture—bird skins, mammals, ferns, pottery, ethnographic objects, and musical instruments—to campus. Due to Steere’s and others’ collecting efforts, President James B. Angell could boast in his 1873 annual report about the growth of the collections: “we have 30,733 entries and 105,499 specimens, and, as is believed, the museum of only one of our institutions of learning surpasses ours in the number.”³ In the Gallery of Fine Arts, *Nydia, the blind Flower Girl of Pompeii*, a sculpture by Randolph Rogers, proved to be the most popular exhibit; other displays drew crowds as well, more than ten thousand per year: “The rooms of the Museum are regularly flooded with visitors from all around the country.”⁴

Viewed from the current landscape of over twenty on-campus collections, libraries, and museums, Winchell’s 1873 snapshot invites us to consider the common historical ground from which the early collections expanded: a young state university in the making with a pioneering spirit that founded one of the earliest and most comprehensive *public* university museums and libraries in the United States. In revisiting this history, the contributors to this volume address the defining transformation from the cross-disciplinary University Museum of the nineteenth century to the multiple and specialized research museums and libraries of the twenty-first century.

Over the last two hundred years, the University of Michigan has amassed research collections of enormous breadth and scope. These collections have served the university and its scholars as essential infrastructure for basic and applied research, teaching, and academic reputation. Few other North American university collections compare in size to Michigan’s. The university’s

(FORM 21.)

BUREAU OF EDUCATION.

1873.

INQUIRIES RESPECTING MUSEUMS OF NATURAL HISTORY.

Dep for University of Mich.

Name of museum? *Museum of Univ. of Mich.*

Location — { City? *Ann Arbor.*
 County? *Washtenaw Co.*
 State? *Michigan*

By whom now owned? *University of Michigan*

When founded? *1838*

By whom founded? *University of Michigan*

For what purpose? *Educational*

Nature of collections? *Natural History, Ethnology, Geology, Medical, & Art.*

How governed? *Board of Regents and Professors of Various Depts.*

Title of governing board? *None*

Title of chief officer? *None*

Titles of assistants? *Assistant Curator of Museum*

Income for past year — { From endowments? *None*
 From State or municipal grants? *None*
 From donations? *None*
 From legacies? *None*
 From members' fees? *None*
 From admission fees? *None*
 Total amount for past year? *None*
 Total amount for last five years? *None*

Salaries and wages? *\$550,00*

Collections, viz: { Vertebrates?
 Articulates?
 Mollusks?
 Radiates?
 Protozoans?

Expenditures for past year —

All the funds of this Museum are derived from special appropriation of the Board of Regents of the University.

Fig. 1. Federal Inquiry about University Museums, 1873; filed by Alexander Winchell. Bentley Historical Library.



Fig. 2. University of Michigan Botanical Garden and Old General Library, 1900, postcard. The Botanical Garden had its home on Central Campus before it was moved off campus in 1906. Opened in 1883, the Library also housed the Art Gallery. Bentley Historical Library.

treasures encompass world-class zoological and botanical collections with over sixteen million specimens that afford the study of global biodiversity; fossils in the Museum of Paleontology reach back millions of years and yield important data for the survey of life on earth; the archaeological collections assembled in the Kelsey Museum of Archaeology and the Museum of Anthropological Archaeology store knowledge about the long history of human culture and everyday life from around the globe; the galleries of the Museum of Art display paintings, prints, and sculpture spanning two millennia and four continents; and the University Library provides access to over twelve million volumes of scripts, papyri, books, and folios.

We take the university's bicentennial celebration as an important threshold to consider the role that collections have played in the history of the university and to recognize the centrality of museums and libraries to the university's teaching and research mission. Despite the importance and

breadth of the University of Michigan collections, no publication exists that both summarizes them and considers their significance. *Object Lessons* takes important steps to address this lacuna and shows how on-campus collections and museums have provided an essential pillar for the university's ascent to one of the world's leading research universities. Further, while bound locally to the history of the university and the state of Michigan, the collections have also connected the university to other academic institutions via collegial networks and specimen exchanges; to major museums, including the Smithsonian Institution in Washington, DC, which early on recognized the University Museum as a partner institution; and to the world at large through global research expeditions.

The essays assembled here consider collections with astonishing continuity, well cared for over the course of almost two hundred years. They also consider lost collections and paths not taken. With *Object Lessons*, we engage multiple layers of

knowledge and time embedded in the university's collections: the history of contact and colonialism that binds Michigan's European settlers and its indigenous populations to one another; traces of deep geological time and ecological crisis; and the history of science, culture, and the arts.

In this introductory chapter, we call attention to some of the lessons learned through our collective explorations of the history of the University of Michigan collections. We also briefly note some of the many stories not told in this book, left out not because they don't merit telling but due to constraints of organization and space. Our goal in this volume, however, is not merely to look backwards. We also address the continued and, indeed, growing relevance of the collections to today's university and the challenges they face. We consider both their ongoing potential for innovative scholarship and the new ways that the university's collections are being studied and disseminated in the age of big data and rapidly changing digital technologies. We conclude our introduction with a brief overview of the structure of *Object Lessons*.

CONNECTED HISTORIES

Today the University of Michigan's museums, archives, and collections consist of many distinct, administratively separate organizations, with varied reporting structures and administrative homes.⁵ The catalog in the third part of this book presents on twelve museums, including the university's living collections housed in the botanical garden and arboretum, five libraries and special collections, and four important art collections, each with its own rich history. As we have noted, this is not how the university's collections began. In the early decades of the university, there were two divisions: the library and the museum. The first held books and the second objects. Now, of course, these boundaries have also blurred: our libraries and archives contain photographs, DVDs, maps, papyri, artworks, and artifacts; and our museums count documents, books, images, digital art, and sound recordings among their collections.

When Winchell wrote his response to the Bureau of Education survey in 1873, he accurately described a single university museum, located in the recently remodeled Mason Hall.⁶ It exhibited geological and biological specimens alongside casts of classical sculptures and objects made by Michigan's indigenous Anishinaabe communities. By the early 1880s, when the first dedicated museum building was opened (figs. 2, 3), the art and classical archaeology collections did not accompany the natural history collections into the new space. Instead, they were soon displayed in a gallery in the new university library, launching a trajectory of division that would ultimately lead to the many museums and collections that exist today.

Given this history of "descent with modification," it is not surprising that the majority of our campus museums claim their origins in the initial 1837 Cabinet of Natural History. Nor is it inaccurate. Moreover, long after that founding moment, numerous ties have continued to connect the university's many museums and collections. Some of these ties are, as we elaborate below, the result of the actions of specific individuals. Professor of Latin language and literature Francis Kelsey, for example, discussed by John Griffiths Pedley in this volume, built the papyrology collections that are now part of the Special Collections Library and the archaeological collections that are housed in the museum named in his honor. He also offered the first anthropology course taught at the university, and played an important role in the creation of the Museum of Anthropology.

Other bonds that link collections across today's many museums and archives result from the ambitious scope of scientific research prior to the disciplinary differentiations that accelerated in the late nineteenth century. This broadly conceived idea of natural history still characterized nineteenth-century scientific expeditions. Early U-M naturalist Joseph Beal Steere studied and collected the entire natural—and cultural—world and brought large and wide-ranging collections back to campus.

Over time, as disciplinary boundaries became more clearly drawn and the museums and the



Fig. 3. Museum of Natural History with plaster cast of Apollo Belvedere at its center in the North Wing (former Mason Hall) of University Hall, c. 1875, photo print. Bentley Historical Library.

scientists who worked in them became ever more specialized, these early collections were divided. Thus, today, the University Herbarium, Museum of Zoology, and Museum of Paleontology each hold materials from the 1837 Geological Survey Collection discussed by Mackenzie Caple and Brian Williams in the first part of the volume. Many of the geological specimens themselves, however, that were long curated by the Depart-

ment of Geology (now Earth and Environmental Sciences) have recently been transferred to the A. E. Seaman Mineral Museum at Michigan Technological University.⁷ Similarly, spectacular Asian ceramics, textiles, and other objects, sometimes collected by the same individual, are found in both the Museum of Art and the Museum of Anthropological Archaeology.

In addition to the connections among collec-

tions within the university, numerous ties link them with larger national institutions and global networks. We have already noted the exchanges between the University Museum and the Smithsonian Institution that began in the early 1860s. And although the university lay on the frontier of the young United States and the even younger state of Michigan at its founding, it is nonetheless possible to trace how University of Michigan geologists and biologists were drawn into the tempestuous debates on evolution brought on by Charles Darwin's 1859 publication of *On the Origin of Species*. In her essay on the collections housed in Mason Hall and the first University Museum building, Kerstin Barndt discusses the relationship that bound religion to natural history in the early nineteenth century. She investigates how this relation changed throughout the century allowing the University Museum building that opened in 1881 to embrace and popularize the theory of evolution through exhibits and public programming. The focus on evolution was then carried into the University Museums Building, which opened in 1928 and whose central exhibition space has centered on the Hall of Evolution ever since (see Sinopoli and essay on Museum of Natural History, this volume).

Other connections thrust University of Michigan scientists into global politics, including the US history of colonialism and imperialism, in unexpected ways. Steere's exposure to the biological diversity in the Philippines during the 1870s so intrigued him that he returned to the archipelago a decade later, this time with several undergraduate students of zoology. One of these students was Dean C. Worcester (see Mark Rice this volume). Worcester also became fascinated by the Philippines and eventually advanced to secretary of the interior of the US colony after the Spanish-American War. Worcester's ties to the university contributed to the extraordinary relations our campus has had with the Philippines for more than a century, and to the remarkable Philippine collections in the Special Collections Library, Bentley Library, Museum of Zoology, Herbarium, and Museum of Anthropological Archaeology.

The chapters in this book work to reconstitute some of these lost connections, reminding us of shared origins and common stories. They also allow us to explore how the division of collections both echoed and played a role in the division of the academy into ever more specialized and, often, more isolated disciplines and departments. And they allow us to consider how, in today's era of growing commitment to inter- and transdisciplinary teaching and scholarship, and to hands-on, experiential, and engaged learning, the university's collections again serve as a medium to reexamine seemingly disparate materials and shape new research agendas.

NETWORKS: INDIVIDUALS, COLLECTIONS, AND INSTITUTIONS

The transformation of Michigan's original multidisciplinary University Museum into differentiated research museums with associated disciplines confirms established accounts regarding the history of science. Around 1900, human, social, and natural sciences established new protocols, methodologies, and disciplinary borders. Museum collections played an important part in this process, especially in the first decades of the twentieth century.⁸ Museum historian Samuel Alberti, moreover, insists on the sociopolitical context in which disciplinary changes occurred. For museum disciplines "were enacted not only in the material culture of the collections, but also through personnel and administrative structures."⁹ In this vein, we approach the networks through which collections and museums evolved and changed on the Ann Arbor campus—networks and relations between objects, curators, regents, administrators, and scholars as well as local and state politics.

The second part of *Object Lessons*—"Collectors, Archivists, and Curators"—presents thirteen men and women who laid the foundations for diverse university's collections. Many other people could have been featured and alternative stories could have been told. We chose to focus largely on key individuals in the early building of collections



Fig. 4. Collection Facility Research Museums Center, 2016. Photo by Carla Sinopoli.

and on men and women whose work spans their breadth. Connecting collecting subjects to the objects of collections, these biographies reflect on the life cycle of particular museums. They thus bring biographies and museums into close proximity, examining their relationships.¹⁰

Besides being builders of collections, archivists, and curators, museum-based researchers also were distinguished outside of their museums and archives. As scholars of national reputation, they shaped their disciplines through the founding of professional organizations, the building of top-ranked graduate programs, and the hiring of promising young scholars (often their own students in the early decades) to succeed them. To name but a few of the leadership positions held by a small number of the individuals discussed in this volume, we note that Carl Guthe, first director of the Museum of Anthropology, helped found

the Society for American Archaeology; Museum of Paleontology director Ermine Cowles Case served as president of both the Michigan Academy of Science and the Paleontological Society; and Francis Kelsey served as president of the American Philological Association and the Archaeological Institute of America (see catalog entries and biographies for additional information).

In addition, many of the individuals discussed in this volume (and many whom we did not have room to include) remind us of the importance of visionary leadership—such as Alexander Ruthven, William Warner Bishop, Ermine Cowles Case, Francis Kelsey, Harris Harley Bartlett, Carl E. Guthe, and Lewis George Vander Velde, among many others—to define and create institutions and disciplines that have enduring legacies. Nonacademics, such as industrialist and regent William L. Clements, art collector Margaret Watson

Parker, and radical activist Agnes Inglis, also made remarkable contributions to the collections: the first two in their donations to the Clements Library and Museum of Art, respectively, and the latter in her efforts to care for and expand the University Library's extraordinary Labadie Collection.

Given our focus, we have largely emphasized key historic and founding figures for the shaping of our collections. However, we acknowledge that, with rare exceptions, the collections and institutions featured continue to thrive as centers of innovative research and teaching, thanks to the generations of distinguished successors to these founding figures and not least the curators, archivists, collection managers, exhibition preparators, and other professional staff who work in them today, many of whom have contributed to this book as authors or important advisors.

Stories Not Told (Enough)

This is a large book that covers substantial ground. Nonetheless, there are some important topics that we have only touched upon within the scope of this project and that certainly deserve further research.

While *Object Lessons* explores the history that resulted in the University of Michigan's remarkable collections, our goal has not been to be merely celebratory. Instead, we have sought to cast a critical scholarly eye on this history. Two themes that have particularly interested us are how early collection building and museum displays at the university intersected with the creation of the state of Michigan as a political and territorial entity and concomitantly, how the latter marginalized, and worked to objectify (literally) Michigan's Native populations.

Unlike many states, Michigan does not have an official state museum. The simultaneous creation of the university and the state in 1837 resulted in U-M becoming the de facto state museum as the primary recipient of the Michigan Geological Survey specimens. In the early twentieth century, the Museum of Zoology became the repository for the collections of the renewed Biological Survey overseen by Alexander Ruthven (see Rachel

Miller, this volume). Similarly, the Museum of Anthropology became the repository for collections and records of the Michigan Archaeological Society. The ways that these close ties between state-making and university-making shaped the university's collections and distinctive institutional structure are discussed in Caple and Williams's essay on the Geological Survey as well as in Barndt's article on the first university museum and buildings, but certainly call for further scholarly study.

The university's complex history of relations with Michigan's Native American residents, as it involves collections and more, also merits far greater discussion than provided in this volume. Some aspects of this history have garnered recent publication attention, if not yet scholarly analysis.¹¹ Thus, in the early twenty-first century, the Museum of Natural History removed its mid-twentieth-century Native American dioramas following a period of intense controversy and critique of their context (in a "natural" history museum) and content. And critiques of the Museum of Anthropology's archaeological collections of ancestral human remains and burial objects excavated from Anishinaabe burial sites across Michigan have been the focus of protests and fierce debates from the 1970s on. Repatriation processes are underway for these and other Native American collections at the university that fall under the federal Native American Grave Protection and Repatriation Act (NAGPRA).¹²

While we feature catalogue and biographical entries about the Clements Library, the Bentley Library, the Gerald R. Ford Presidential Library and Museum, and the University Library's Special Collections, we have not attempted to cover the full scope of the University Library. Doing justice to the riches kept under the umbrella of the University Library would have doubled the length of this volume, and certainly merits its own book. Our expertise, as museum studies scholars and practitioners, is toward museums. We hope we have given the nonmuseum collections their due, but fear that our biases show in the hard decisions that had to be made about what and who to cover.

Looking Forward

Even as we look back over the history of the university's collections on the occasion of the bicentennial, we also hope that *Object Lessons* will be considered an important first step and inspire future enquiries into the riches of U-M's collections and museums. University collections are immense assets that remain relevant to present and future research, knowledge production, and object-based pedagogy. Exhibitions in campus museums, moreover, attract tens of thousands of visitors per year from local, regional, and global communities. Tightening budgets and spatial constraints have indisputably squeezed university museums in the United States and elsewhere, including our own. At the same time, the museums have begun to work more closely together, to build international databases and to share concepts as to how the cross-disciplinary classroom may engage with museum collections.¹³ At the Universities of Oxford, Berkeley, Göttingen, Humboldt, and Harvard, to name just a few, recent research and museum projects, symposia, and anniversaries have sparked renewed interest in the diversity of research collections found on each campus and their place in the university's respective mission.¹⁴ In Ann Arbor, the university museums have kept up with these international developments in the midst of dramatic change, expansion, and reorganization.

This period began several years ago with the construction of new wings on the university's Museum of Art and Kelsey Museum of Archaeology and will culminate in 2019 with the opening of a thoroughly reconceptualized Museum of Natural History in the new Biological Sciences Building. The recently renovated and expanded Clements Library has made one of the premier archives of American history more accessible to researchers and the public. Other important changes are occurring in the university's research museums, as more than twenty million objects and specimens from the Museums of Paleontology, Zoology, and Anthropological Archaeology are being moved from central campus to join

the University Herbarium in a new storage and research facility—the Research Museums Center—on Varsity Drive (fig. 4).

At the same time that the physical accessibility of these collections to the central campus community is lessening, virtual accessibility to the collections has dramatically increased through collaborative digitization efforts that will bring the biological collections of the Museums of Zoology and Paleontology, the University Herbarium, Matthaei Botanical Gardens, and Nichols Arboretum into a single database structure. Similarly, the Kelsey Museum of Archaeology, Museum of Anthropological Archaeology, and Museum of Art will also be using a common database system. And information on all of the collections will be searchable online.

Object Lessons puts these changes into perspective as it provides a long view of expansion, revisions, and reorganizations. Momentous though they now appear, these current transformations form part of a larger dynamic that has bound together research, collecting, and teaching at the University of Michigan over the past two centuries and will continue to do so in the future.

OBJECT LESSONS IN THREE PARTS

As already alluded to, our book is divided into three main parts: a collection of essays that frame the book, a series of biographical entries, and a catalogue of the university's museums, collections, and special libraries.

The essays in the first part, "Museum Disciplines and Histories," provide the historical and conceptual foundation for *Object Lessons*, exploring central periods of change with an eye on how academic practices, pedagogical regimes, and disciplines have shaped collections and vice versa.

Chapters by Francis X. Blouin Jr. and Mackenzie Caple and Brian Williams take us back to the founding decades of the university and collections. Blouin describes the distinctive vision of Henry Philip Tappan, the university's first president, to create an "apparatus of learning" on campus

and considers the role of collections in Tappan's Prussian-inspired model for U-M as a new kind of public research university. Caple and Williams examine the role that the First Geological Survey played in the foundation of the state and the University of Michigan's earliest museum collections.

In their respective chapters, Barndt and Sinopoli summarize the history of the university museums by focusing on the campus's first three museum buildings. Barndt begins with the first collections in Mason Hall (1841–80) and traces their move and reconceptualization to the first independent University Museum building (1881–1927). Sinopoli picks up this narrative in the early 1900s, when the collections moved again to the Ruthven University Museums Building (1928–present) to be transformed into the research and public museums we know today. Reconstructing the story of these three buildings allows us to trace the history of university collecting more generally—and natural history collecting in particular—from a single museum to multiple and differentiated research museums. This trajectory both parallels and plays a role in the development and separation of distinct academic disciplines over the last two centuries. It also anchors our exploration of the place that museums and collecting have occupied within the larger frameworks of the university's history and the history of Michigan.

Similarly, David Choberka focuses on the genesis of the campus art collections and the birth of the University of Michigan Museum of Art (UMMA), placed against the backdrop of university reforms and academic differentiation. Choberka discusses the growth of the art collections from the acquisition of the university's first art works in 1854 to the opening of the Frankel Family Wing in 2009. He finds surprising echoes between the collection's anchoring function within the university's first classical and liberal arts curriculum and the museum's expanding vision and activities in engaging the campus community today.

While Choberka's essay explores a museum that is growing and thriving, Peter M. McIsaac

traces the history of campus museums that no longer exist: the historically important medical collections of medical models, anatomical and pathological specimens, and slides through which generations of students acquired their medical knowledge and faculty relied on in their research. These museums (along with a pharmacy museum, chemistry museum, and the first dentistry museum) were dissolved in the mid-twentieth century as medical training changed and specimen collections lost their pedagogical value. Only small remnants of what once were large and important collections of specimens and instruments now remain on campus.

As described above, the second part of the book zooms in on individual actors: museum and library directors, curators, explorers, and founders who built not only collections but also global networks of scholarship, research, and exchange.

Many museum researchers and archivists who followed the footsteps of the founding generation featured in the second part are included in the catalog of collections that compose the third part of *Object Lessons*. Here, readers find brief but comprehensive accounts of today's on-campus museums, libraries, and collections, describing their breadth and depth, development over time, and present usages. Information on opening hours, addresses, and contact information for collections that are not open to the general public are also included. While we hope that *Object Lessons* inspires further research into the linked histories of scholarship, teaching, and collecting in higher education, we would be delighted if it also sparked expanded interest among the general public in the riches on display across the university's many public exhibitions and museums.

Between the second and third parts of *Object Lessons*, photographs by internationally renowned artist Richard Barnes show museum spaces and objects in transition. As the research collections move from the Ruthven Museums Building with its long history into their new fully climate controlled home on Varsity Drive, layers of time seem to drift apart under the mounted birds' curious gaze. In her contribution to our volume, Amanda

Krugliak reads Barnes's striking photographic series as a meditation on time, loss, and transformation. "Barnes' photographs chart the velocity of change, the sense of displacement we experience as the momentum shifts, first meandering, and then speeding up. They measure the recession of our own stories into the distance."¹⁵ With his photographic essay, Barnes brings an aesthetic temporality to this volume to accompany us as we move further into the twenty-first century of scientific collecting and curating.

Notes

1. University Act, August 26, 1817, signed by Acting-Governor William Woodbridge and Judges A. B. Woodward and John Griffin of the Michigan Territory. Cited in Burke Hinsdale, *History of the University of Michigan*, 1906, 9. The original handwritten copy of the Act is preserved in the University Library.
2. *Proceeding of the Board of Regents* University of Michigan. 1837–1864 (PBR), June 1837, 2; and November 1837, 17.
3. PBR, 1870–1876, October 1873, 310.
4. Alexander Winchell, "Report of Operations in the Museum of the University of Michigan for the Year Ending September 21, 1869," PBR 1864–1869, 356–66.
5. Indeed, the six museums in the College of LSA fall under four different divisions: Natural Sciences (Paleontology, Herbarium, Zoology), Humanities (Kelsey Museum of Archaeology), Social Sciences (Museum of Anthropological Archaeology), and Undergraduate Education (Museum of Natural History), and report to four different associate deans (and for the Herbarium and Museum of Zoology, a department chair).
6. In 1872, Mason Hall was integrated into the newly built University Hall with a large auditorium at its center. This remodeling opened new museum space in Mason Hall for the natural history and art collections on display. See Barndt, this volume.
7. *The University Record*, May 13, 2015. <https://record.umich.edu/articles/u-m-partners-michigan-tech-historic-mineral-collection>
8. For eloquent accounts of the role of museum collections played for the foundation of academic disciplines at institutions in the United States and Great Britain, see Steven Conn, *Museums and the American Intellectual Life, 1876–1926*, Chicago: University of Chicago Press, 1998, and Samuel J. M. M. Alberti, *Nature and Culture. Objects, disciplines and the Manchester Mu-*

seum, Manchester: Manchester University Press, 2009, 31–81.

9. Alberti, *Nature and Culture*, 3.
10. See *Museums and Biographies. Stories, Objects, Identities*, ed. Kate Hill, Woodbridge: The Boydell Press, 2012.
11. Though see, Amy Lonetree, *Decolonizing Museums: Representing Native America in National and Tribal Museums*. Chapel Hill: The University of North Carolina Press, 2012, especially chapter 4, and Raymond Silverman and Carla M. Sinopoli, "Besieged! Contemporary Political, Cultural, and Economic Challenges to Museums in the Academy as Seen from Ann Arbor," *University Museums and Collections Journal (UMACJ)*, vol. 4 (2011), 19–31.
12. Native American Grave Protection and Repatriation Act of 1990; see <http://nagpra.umich.edu/about-nagpra> for information on U-M NAGPRA activities.
13. In April 2000, representatives of collections and museums of several European universities found the network Universeum. The objective of the network is to share knowledge and experiences among its members and to undertake joint projects with the aim of enhancing access to the collections at all levels. See <http://www.universeum.it>; the ICOM committee UMAC (University Museums and Collections) of which the U-M research museums are members, is also maintaining a worldwide database of university museums and collections: <http://publicus.culture.hu-berlin.de/collections>
14. At the University of Oxford, the Pitt Rivers Museum reopened after substantial renovation in 2009. It showcases the university's collections of anthropology and archaeology and finds itself only a block away from the Ashmolean Museum, which was established in 1683 as one of the oldest (university) museums in the world. In 2014, Harvard University reopened its three art museums, the Fogg, Busch-Reisiger, and Arthur M. Sackler, under one expanded roof, and Julie Buckler and Yukio Lippit organized a conference interrogating the "University as Collector" at Harvard's Radcliff Institute for Advanced Study (April 2015). The collections of Berlin's Humboldt University are documented in *Teatrum Naturae and Artis—Theater der Natur und Kunst. Wunderkammern des Wissens*, eds. Horst Bredekamp, Jochen Brüning, Cornelia Weber, Berlin: Henschel, 2000. From 2019 on, the collections of Humboldt University will be displayed in a new museum building, the Humboldt Forum, alongside with three other major Berlin museums.
15. Amanda Krugliak, "Richard Barnes/Taking Inventory" this volume.