



THE INAUGURATION OF
CLAYTON S. ROSE



THE INAUGURATION OF CLAYTON S. ROSE

FIFTEENTH PRESIDENT OF
BOWDOIN COLLEGE



Saturday, October 17, 2015
10:30 a.m.

Farley Field House
Bowdoin College
Brunswick, Maine



BRICKS

The pattern of brick used in these materials is derived from the brick of the terrace of the Walker Art Building, which houses the Bowdoin College Museum of Art. The Walker Art Building is an anchor of Bowdoin's historic Quad, and it is a true architectural beauty.

It is also a place full of life—on warm days, the terrace is the first place you will see students and others enjoying the sunshine—and it is standing on this brick that students both begin and end their time at Bowdoin.

At the end of their orientation to the College, the incoming class gathers on the terrace for their first photo as a class, and at Commencement they walk across the terrace to shake the hand of Bowdoin's president and receive their diplomas.

Art by Nicole E. Faber '16

ACADEMIC
PROCESSION

BAGPIPES

George Pulkkinen
Pipe Major

GRAND MARSHAL

Thomas E. Walsh Jr. '83
President of the Alumni Council

STUDENT MARSHAL

Bill De La Rosa '16

STUDENT DELEGATES

DELEGATE MARSHAL

Jennifer R. Scanlon
*Interim Dean for Academic Affairs and
William R. Kenan Jr. Professor of the Humanities
in Gender, Sexuality, and Women's Studies*

DELEGATES

COLLEGE MARSHAL

Jean M. Yarbrough
Gary M. Pendy Sr. Professor of Social Sciences

FACULTY AND STAFF

TRUSTEE MARSHAL

Gregory E. Kerr '79
Vice Chair, Board of Trustees

BOARD OF TRUSTEES

OFFICERS OF INVESTITURE

PRESIDENT CLAYTON S. ROSE

The audience is asked to remain seated during the processional.



EXERCISES OF
INAUGURATION

PROCESSIONAL

"Remembering Tilly"

A Medley of Five Songs of Bowdoin College

Arranged by T. D. Stenberg '56

Bowdoin Orchestra

OPENING DECLARATION OF THE MARSHAL

Thomas E. Walsh Jr. '83

INVOCATION

Robert E. Ives '69

Director of Religious and Spiritual Life

WELCOME

Deborah J. Barker '80

Chair, Board of Trustees

GREETINGS

FOR THE FACULTY

Thomas W. Baumgarte

Professor of Physics

FOR THE STUDENTS

Bill De La Rosa '16

FOR THE TOWN

Sarah Brayman

Chair, Brunswick Town Council



EXERCISES OF
INAUGURATION

INTERLUDE

"The Diviner"

Shiyani Ngcobo (1953–2011)

Chamber Choir

FOR THE STATE

George J. Mitchell '54, H'83

Former United States Senator

FOR THE ACADEMY

Hanna Holborn Gray

*Harry Pratt Judson Distinguished Service Professor Emerita of History
and President Emerita, University of Chicago*

INVESTITURE INTO OFFICE

Deborah J. Barker '80

INAUGURAL ADDRESS

Clayton S. Rose

President of the College

CLOSING DECLARATION

Thomas E. Walsh Jr. '83

RECESSIONAL

"Hoe-Down," from *Rodeo*

Aaron Copland (1900–1990)

Bowdoin Orchestra

MUSICAL PERFORMANCES

NOTES ON THE MUSICAL SELECTIONS

REMEMBERING TILLY

Terry Douglas Stenberg '56, a retired educator whose avocation is musical arranging, composed this medley of five traditional Bowdoin songs and made a gift of the score to Bowdoin College. The Portland Symphony Orchestra recorded a premiere of the arrangement in 2013, and they included the piece in that year's "Stars and Stripes Spectacular" Fourth of July concert on Portland's Eastern Promenade. Stenberg's medley is a tribute to Frederic Erle Thornlay "Tilly" Tillotson (1897-1963), who was a renowned concert pianist, composer, and conductor who taught music at Bowdoin from 1936 until his death in 1963. Tillotson organized the Bowdoin Music Club, the a cappella double quartet Meddiebempsters, and the Interfraternity Sing; directed the Bowdoin Glee Club; and ushered in an era in which Bowdoin was known as "a singing college."

THE DIVINER

An arrangement of a song from the maskanda tradition, which is sung by current-day Zulu minstrels, "The Diviner" refers to a Zulu healer, or "isangoma," who has a transformative experience that causes her to enter into the study of connecting with ancestral spirits. The composer, Shiyani Ngcobo, was an internationally celebrated performer and composer who taught maskanda guitar at the University of KwaZulu-Natal.

HOE-DOWN

"Hoe-Down" is the celebratory concluding movement from *Rodeo*, a ballet written by Aaron Copland, choreographed by Agnes de Mille, and commissioned by the Ballet Russe de Monte Carlo. A love story about a cowgirl in the pioneer Midwest, *Rodeo* is famous as a celebration of American pluck and character, and the score is an example of the "American" school of classical music that Copland wished to create, drawing on American sources for material rather than emulating European forms. "Hoe-Down" is based on Kentucky fiddler Bill Stepp's version of the folk song "Bonaparte's Retreat." In his version, Stepp changed the usual tempo of the folk song from a march to an uptempo, virtuosic hoe-down, and Copland, inspired by Ruth Crawford Seeger's 1937 Library of Congress field recording of Stepp, incorporated the piece into the finale for the ballet. Copland later rearranged the score into *Four Dance Movements from Rodeo* for symphony orchestra, which premiered in 1943 in a performance by the Boston Pops.

BOWDOIN ORCHESTRA

Directed by George Lopez
Beckwith Artist in Residence

Roya Moussapour '17, *violin, co-concertmaster*
Hanna Renedo '18, *violin, co-concertmaster*

Carolyn E. Brady '19, *violin*
Anderson J. Chang '19, *violin*
Melissa W. Cusanello '18, *violin*
Allegra E. Hill '19, *violin*
Max Jordan, *community, violin*
Simone N. Laverdiere '19, *violin*
Phillip E. D. Maier '18, *violin*
Miranda O. Miller '19, *violin*
Benjamin A. Ratner '19, *violin*
Devlin Shea '18, *violin*
Jehwoo Ahn '16, *viola*
Dylan I. Devenyi '17, *viola*
Lauren E. Hallenbeck '17, *viola*
Michaela D. Helble '16, *viola*
Benjamin A. Hoxie '19, *viola*
Sheng Ge '16, *cello*
August R. Posch '18, *cello*
Holly E. Rudel '17, *cello*
Ana G. Timoney-Gomez '18, *cello*
Andrew Walter-McNeill '19, *cello*
Elena M. Schaef '16, *bass*
Scout Gregerson '18, *flute*
Catherine Liu '19, *flute*
Joy L. Huang '19, *flute*
Emily S. Brown '19, *piccolo*
William R. Britton '18, *oboe*
Angela M. Dahl '18, *oboe*
Inho Hwang '16, *clarinet*
Natalie L. LaPlant '16, *clarinet*
Kevin F. Chen '19, *bass clarinet*
David S. Morrison '19, *bassoon*
Olivia Williams, *community, bassoon*
David W. Berlin '19, *horn*
Garrett L. English '16, *horn*
Nicholas Mitch '18, *trumpet*
Jeffrey D. Okamoto '19, *trumpet*
Chandler G. Tinsman '16, *trombone*
Arindam P. Jurakhan '17, *trombone*
Christopher H. Li '19, *trombone*
Gideon S. Moore '19, *trombone*
Hugh C. Cipparone '19, *tuba*
Sophie Blair, *community, percussion*
James M. Hughes '18, *piano*

BOWDOIN CHAMBER CHOIR

Directed by Robert Greenlee
Professor of Music

SOPRANOS

Emily E. Cormier '16
Christina M. Davis '16
Lindsey W. Duff '18
Alessandra A. Laurent '18
Sarah K. Levy '16
Emma Moesswilde '18
Charlotte H. Nash '19
Elizabeth R. Schwartz '19
Anna C. Schwartzberg '17
Victoria Wu '19

ALTOS

Amber Z. Barksdale '18
Virginia L. Barr '16
Evelyn R. V. Beliveau '19
Sabine Y. Berzins '16
Rose Etzel '19
Scout Gregerson '18
Emma K. Kane '18
Grayce A. Niles '18
Summer Xia '16
Jae Min Yoo '19

TENORS

Maurice Asare '19
Tomas Donatelli Pitfield '16
Tyrelle D. Johnson '15
William T. H. Kenefake '16
Louis D. Mendez '19
Skylen C. Monaco '16
Simon J. Moushabeck '16
Ryan Riveros '15
Cesar D. Siguencia Jr. '18
Giap H. Vu '16

BASSES

Ethan G. Barkalow '18
Benjamin P. Haile '15
Hanzhao Li '18
Daniel C. J. Lulli '18
Shan J. Nagar '16
David M. Reichert '18
Lucas C. Shaw '16
David E. Spezia-Lindner '18
David R. Vargas '16

ACCOMPANISTS

George Lopez, *piano*
Ryan P. Fowler '15, *bass*
Simon J. Moushabeck '16, *accordion*
Skylen C. Monaco '16, *guitar*
Devlin Shea '18, *fiddle*



ALPHEUS SPRING PACKARD GATEWAY

A gift by two members of the Class of 1876, this gateway is dedicated to Alpheus Spring Packard, Collins Professor of Natural and Revealed Religion and acting president at the time of his death in 1884, at age eighty-six. Packard, class of 1816, taught at Bowdoin for sixty-five years. The gate was positioned across the street from his home (now the John Brown Russwurm African American Center), and its view frames the original building of the College, Massachusetts Hall.

Art by Kelsey E. Gallagher '17

ROSTER OF DELEGATES

HARVARD UNIVERSITY (1636)

Sandra J. Sucher

Professor of Management Practice

YALE UNIVERSITY (1701)

Lee Corbin

Alumna

UNIVERSITY OF PENNSYLVANIA (1740)

Marc B. Garnick

Alumnus

PRINCETON UNIVERSITY (1746)

James Parmentier

Alumnus

WASHINGTON AND LEE UNIVERSITY

(1749)

Steven M. Johnson

Alumnus

BROWN UNIVERSITY (1764)

Anne Collins Goodyear

Alumna

DARTMOUTH COLLEGE (1769)

William M. Clark

Senior Managing Director of Leadership Giving

DICKINSON COLLEGE (1773)

Shiloh Theberge

Alumna

AMERICAN ACADEMY OF ARTS

AND SCIENCES (1780)

Richard E. Cavanagh

Fellow

FRANKLIN & MARSHALL COLLEGE (1787)

Margaret L. Hazlett

Dean of the College

UNIVERSITY OF NORTH CAROLINA (1789)

Scott Bailey

Alumnus

HAMILTON COLLEGE (1793)

Michael D. Seitzinger

Alumnus

WILLIAMS COLLEGE (1793)

Jay S. Loeffler

Alumnus

MIDDLEBURY COLLEGE (1800)

Jeffrey S. Munroe

Professor of Geology

COLBY COLLEGE (1813)

David A. Greene

President

UNIVERSITY OF MICHIGAN—

ANN ARBOR (1817)

Morton Achter

Alumnus

CENTRE COLLEGE (1819)

David Widmer

Alumnus

COLGATE UNIVERSITY (1819)

Ronald A. Joyce

Alumnus

AMHERST COLLEGE (1821)

William O'Malley

Alumnus

GEORGE WASHINGTON UNIVERSITY

(1821)

Danielle M. Conway

Alumna

MCGILL UNIVERSITY (1821)

Alan W. Boone

Alumnus

TRINITY COLLEGE (1823)

Susan L. Tananbaum

Alumna

LAFAYETTE COLLEGE (1826)

Matthew S. Hyde

Dean of Admissions

DENISON UNIVERSITY (1831)

Wendy Wolf

Alumna

ROSTER OF DELEGATES

WESLEYAN UNIVERSITY (1831)

Leana E. Amaez

Alumna

OBERLIN COLLEGE (1833)

H. Roy Partridge

Alumnus

WHEATON COLLEGE (1834)

Alison Grant Small

Alumna

MOUNT HOLYOKE COLLEGE (1837)

Kevin McCaffrey

Director of Government and Community Relations

DUKE UNIVERSITY (1838)

James P. McDonald

Alumnus

COLLEGE OF THE HOLY CROSS (1843)

Gwenn A. Miller

Associate Professor, History

BUCKNELL UNIVERSITY (1846)

William A. Torrey

Alumnus

GRINNELL COLLEGE (1846)

Hugh Tozer

Alumnus

NORTHWESTERN UNIVERSITY (1851)

Melissa K. Wells

Alumna

RIPON COLLEGE (1851)

Zachariah P. Messitte

President

UNIVERSITY OF THE PACIFIC (1851)

Edward G. Poole

Alumnus

TUFTS UNIVERSITY (1852)

Jon Oxman

Alumnus

WASHINGTON UNIVERSITY

IN ST. LOUIS (1853)

Jennifer Rabb Wells

Alumna

BATES COLLEGE (1855)

Matthew R. Auer

Dean of the Faculty

SEWANEE: THE UNIVERSITY

OF THE SOUTH (1857)

Janice A. Jaffe

Alumna

COLUMBIA LAW SCHOOL (1858)

David E. Warren

Alumnus

BOSTON COLLEGE (1863)

Joseph M. Herlihy

General Counsel

UNIVERSITY OF MAINE—

FARMINGTON (1864)

Kathryn A. Foster

President

CORNELL UNIVERSITY (1865)

Christina M. Finneran

Alumna

CARLETON COLLEGE (1866)

David S. Holman

Alumnus

SMITH COLLEGE (1871)

Kathleen A. Dunn

Alumna

MACALESTER COLLEGE (1874)

Nancy E. Jennings

Alumna

WELLESLEY COLLEGE (1875)

Laura A. Henry

Alumna

UNIVERSITY OF COLORADO—

BOULDER (1876)

Robert L. Hohlfelder

Professor of History Emeritus

ROSTER OF DELEGATES

MAINE COLLEGE OF ART (1882)
Rebecca Swanson Conrad
Vice President of Institutional Advancement

BRYN MAWR COLLEGE (1885)
Barbara Kates-Garnick
Alumna

STANFORD UNIVERSITY (1885)
J. Craig Weakley
Alumnus

CORNELL LAW SCHOOL (1887)
Peter B. Webster
Alumnus

POMONA COLLEGE (1887)
Martha E. Arterberry
Alumna

BARNARD COLLEGE (1889)
Margaret Broaddus
Alumna

UNIVERSITY OF CHICAGO (1890)
Sunil Kumar
Dean, Booth School of Business

THOMAS COLLEGE (1894)
Laurie G. Lachance
President

HUSSON UNIVERSITY (1898)
Patricia B. Bixel
Dean, School of Science and Humanities

SIMMONS COLLEGE (1899)
Richard B. Lyman
Professor of History, Emeritus

SKIDMORE COLLEGE (1903)
Sibyl Waterman Haley
Alumna

CONNECTICUT COLLEGE (1911)
Lawrence A. Vogel
Professor of Philosophy

UNIVERSITY OF CALIFORNIA—
LOS ANGELES (1919)
Lynn Anderson Poole
Alumna

SAINT JOSEPH'S COLLEGE (1912)
James E. Kelley
Alumnus

REGIS COLLEGE (1927)
Ruth Kingsbury
Alumna

MAINE COMMUNITY COLLEGE
SYSTEM (1946)
Ronald Cantor
President, Southern Maine Community College

UNIVERSITY OF MAINE
SCHOOL OF LAW (1962)
Danielle M. Conway
Dean

UNITY COLLEGE (1965)
Stephen Mulkey
President

COLLEGE OF THE ATLANTIC (1969)
Bridget D. Mullen
Alumna

STUDENT DELEGATES

CLASS OF 2016
Daniel A. Mejia-Cruz
Abby E. Roy

CLASS OF 2017
Joseph P. Lace
Diamond R. Walker

CLASS OF 2018
Abdul-Latif Armiyaw
Katherine R. Kerrigan

CLASS OF 2019
Shawn R. Bayrd
Tsering Dolkar



CLAYTON S. ROSE

Clayton S. Rose is the fifteenth president of Bowdoin College. He began his presidency on July 1, 2015, having been elected by a unanimous vote of the Bowdoin College Board of Trustees in January 2015, following an eight-month international search.

Rose previously served as a member of the faculty at the Harvard Business School (HBS) where he taught and wrote on the responsibilities of leadership, managerial values and ethics, and the role of business in society. He joined the faculty at HBS in 2007 and was named professor of management practice in 2009. His courses at HBS included, among others, an elective course exploring business engagement with society's larger problems (Reimagining Capitalism), a required course on ethics (Leadership and Corporate Responsibility), and an elective titled The Moral Leader. He was also engaged administratively at HBS, dealing with issues of community values and standards and the school's honor code, and he was part of a faculty group advising on improving the experience of women faculty and students. He was recognized at HBS for innovation in teaching and for service to the community.

Originally from San Rafael, California, Rose earned his undergraduate degree (1980) and M.B.A. (1981) at the University of Chicago. In 2003, following a highly successful twenty-year leadership and management career in finance, he enrolled in the doctoral program in sociology at the University of Pennsylvania to study issues of race in America, earning his master's degree in 2005 and his Ph.D. with distinction in 2007.

Rose is a member of the Board of Trustees of the Howard Hughes Medical Institute, the nation's largest private supporter of academic biomedical research, having joined in 2009. He previously served on the board of the National Opinion Research Center at the University of Chicago. He is also a member of the board of directors of XL Group.

His wife of thirty-two years, Julianne H. Rose, originally from Rosemont, Pennsylvania, earned her undergraduate degree in biology *magna cum laude* at Boston College and her M.B.A. at the University of Chicago. She began her career in finance, held elected office at the municipal level for many years, and now owns J.Rose, a retail store in Wells, Maine.

The Roses have two sons: Garrett, a graduate of the University of Chicago and the University of Chicago Law School; and Jordan, a graduate of Dartmouth College and Harvard Business School. Garrett and his wife, Meredith, reside in Washington, DC, and Jordan lives in New York City.



THE CHAPEL AND MAINE HALL

Designed by Richard Upjohn, who also designed Brunswick's First Parish Church and St. Paul's Episcopal Church, the Chapel was completed in 1855 by President Woods. Before construction of Hubbard Hall and the Walker Art Building, the chapel housed the Peucinian and Athenaeum libraries, a study for the president, and the College's art collections. Until 1966, students were required to attend daily chapel meetings, and Sundays featured full services, with lectures by faculty, administrators, or guests. Extensive cleaning and restoration work of the interior took place during the tenure of President Edwards, and President Mills completed a major structural restoration of the two towers in 2004. The building now houses the Joseph McKeen Center for the Common Good, named for Bowdoin's first president.

Maine Hall, seen behind the chapel, was twice destroyed by fire after it was built in 1808, first in 1822 and again in 1836. Running water was not installed in Maine Hall until 1892, under President Hyde.

Art by Elijah B. Ober '15

A BRIEF HISTORY OF BOWDOIN

The idea of Bowdoin College originated in the years following the American Revolution among a group of men who wished to see established in the District of Maine the sort of civil institution that would guarantee republican virtue and social stability.

After six years of arguments over the site, a college was chartered on June 24, 1794, by the General Court in Boston, for Maine was until 1820 a part of the Commonwealth of Massachusetts. The college was to be built in the small town of Brunswick, as the result of a geographic compromise between strong Portland interests and legislators from the Kennebec Valley and points farther east. It was named for Governor James Bowdoin II, an amateur scientist and hero of the Revolution, well remembered for his role in putting down Shays' Rebellion. Established by Huguenot merchants, the Bowdoin family fortune was based not only on banking and shipping but on extensive landholdings in Maine. The new college was endowed by the late governor's son, James Bowdoin III, who was a diplomat, agriculturalist, and art collector, and by the Commonwealth, which supported higher education with grants of land and money, a practice established in the seventeenth century for Harvard and repeated in 1793 for Williams College. Bowdoin's bicameral Governing Boards, changed in 1996 to a single Board of Trustees, were based on the Harvard model.

Original funding for the College was to come from the sale of tracts of undeveloped lands donated for the purpose by townships and the Commonwealth. Sale of the wilderness lands took longer than expected, however, and Bowdoin College did not open until September 2, 1802. Its first building, Massachusetts Hall, stood on a slight hill overlooking the town. To the east the campus was sheltered by a grove of "whispering" white pines, which were to become a symbol of the College. The inauguration of the first president, the Reverend Joseph McKeen, took place in a clearing in that grove. McKeen, a liberal Congregationalist and staunch Federalist, reminded the "friends of piety and learning" in the District that "literary institutions are founded and endowed for the common good, and not the private advantage of those who resort to them for education." The next day, classes began with eight students in attendance.

For the first half of the nineteenth century, the Bowdoin curriculum was essentially an eighteenth-century one: a great deal of Latin, Greek, mathematics, rhetoric, Scottish Common Sense moral philosophy, and Baconian science, modestly liberalized by the addition of modern languages, English literature, international law, and a little history. Its teaching methods were similarly traditional: the daily recitation and the scientific demonstration. The antebellum College also had several unusual strengths. Thanks to bequests by James Bowdoin III, the College had one of the best libraries in New England and probably the first public collection of old master paintings and drawings in the nation. A lively undergraduate culture centered on two literary-debating societies, the Peucinian (whose name comes from the Greek word for "pine") and the Athenaeum. And there were memorable teachers, notably the internationally known mineralogist Parker Cleaveland, the psychologist (or "mental philosopher," in the language of his day) Thomas Upham, and the young linguist and translator Henry Wadsworth Longfellow (1825).

Finances were a problem, however, especially following the crash of 1837. The College also became involved in various political and religious controversies buffeting the state. Identified with the anti-separationist party, the College faced a hostile Democratic legislature after statehood in 1820 and for financial reasons had to agree to more public

control of its governance. For the most part Congregationalists, the College authorities found themselves attacked by liberal Unitarians on the one side and by evangelical “dissenters” on the other (notably by the Baptists, the largest denomination in the new state). The question of whether Bowdoin was public or private was finally settled in 1833 by Justice Joseph Story in *Allen v. McKeen*, which applied the Dartmouth College case to declare Bowdoin a private corporation beyond the reach of the Legislature. The more difficult matter of religion was settled by the “Declaration” of 1846, which stopped short of officially adopting a denominational tie but promised that Bowdoin would remain Congregational for all practical purposes. An ambitious new medical school had been established at Bowdoin by the state in 1820—and was to supply Maine with country doctors until it closed in 1921—but plans in the 1850s to add a law school never found sufficient backing.

For a college that never had an antebellum class of more than sixty graduates, Bowdoin produced a notable roster of pre-Civil War alumni. The most enduring fame seems that of Nathaniel Hawthorne (1825), who set his first novel, *Fanshawe*, at a college very like Bowdoin. Even better known in his day was his classmate Longfellow, a beloved poet whose “*Morituri Salutamus*,” written for his fiftieth reunion in 1875, is perhaps the finest tribute any poet ever paid to his alma mater. But it was in public affairs that Bowdoin graduates took the most laurels: among them, Franklin Pierce (1824), fourteenth president of the United States; William Pitt Fessenden (1823), abolitionist, US senator, cabinet member, and courageous opponent of Andrew Johnson’s impeachment; John A. Andrew (1837), Civil War governor of Massachusetts; Oliver Otis Howard (1850), Civil War general, educator, and head of the Freedmen’s Bureau; Melville Fuller (1853), chief justice of the US Supreme Court; and Thomas Brackett Reed (1860), the most powerful Speaker in the history of the US House of Representatives. John Brown Russwurm (1826), editor and African colonizationist, was Bowdoin’s first African American graduate and the third African American to graduate from any US college.

The old quip that “the Civil War began and ended in Brunswick, Maine,” has some truth to it. While living here in 1850–51, when Calvin Stowe (1824) was teaching theology, Harriet Beecher Stowe wrote *Uncle Tom’s Cabin*, some of it in her husband’s study in Appleton Hall. Joshua L. Chamberlain (1852), having left his Bowdoin teaching post in 1862 to lead the 20th Maine, was chosen to receive the Confederate surrender at Appomattox three years later.

The postwar period was a troubled one for Bowdoin. The Maine economy had begun a century-long slump, making it difficult to raise funds or attract students. The new, practical curriculum and lower cost of the University of Maine threatened to undermine Bowdoin admissions. As president, Chamberlain tried to innovate—a short-lived engineering school, a student militia to provide physical training, less classical language and more science, even a hint of coeducation—but the forces of inertia on the Boards were too great, and a student “rebellion” against the military drill in 1874 suggested that it would take more than even a Civil War hero to change the College.

But change did arrive in 1885, in the form of William DeWitt Hyde. By the College’s centennial in 1894, Hyde had rejuvenated the faculty, turned the “yard” into a quad (notably by the addition of McKim, Mead and White’s Walker Art Building), and discovered how to persuade alumni to give money. Where Bowdoin had once prepared young men for the public forum, Hyde’s college taught them what they needed to succeed in the new world of the business corporation. Much of this socialization took place in well-appointed fraternity houses; Bowdoin had “secret societies” as far back as the 1840s,

but it was not until the 1890s that they took over much of the responsibility for the residential life of the College. In the world of large research universities, Hyde—a prolific writer in national journals—proved that there was still a place for the small, pastoral New England college.

Kenneth C. M. Sills, casting himself as the caretaker of Hyde's vision, shepherded the College through two World Wars and the Great Depression. Among his major accomplishments were bringing the athletic program into the fold of the College and out of the direct control of alumni, gradually making Bowdoin more of a national institution and cementing the fierce loyalty of a generation of graduates. His successor, James S. Coles, played the role of modernizer: new life was given to the sciences, professional standards for faculty were redefined, and the innovative "Senior Center" program was put in operation in the new high-rise dorm later named Coles Tower. Coles was succeeded in 1967 by Acting President and Professor of Government Athern P. Daggett, a member of the Class of 1925.

In 1969, Roger Howell Jr. '58 was inaugurated at the age of thirty-three. The youngest college president in the country and a highly respected scholar in the field of seventeenth-century British history, Howell ushered in an era of rapid change. The turmoil of the Vietnam era was reflected in the student strike of 1970 and in early debate about the fraternity system. The decision in 1970 to make standardized tests optional for purposes of admission, the arrival of coeducation in 1971, an eventual increase in the size of the College to 1,400 students, and a concerted effort to recruit students in the arts and students of color all significantly altered the composition of the student body and began an impetus for curricular change that continued through the 1980s under the leadership of President A. LeRoy Greason.

During the Greason presidency, the College undertook to reform the curriculum, expand the arts program, encourage environmental study, diversify the faculty, and make the College more fully coeducational. By 1990, Bowdoin was nationally regarded as a small, highly selective liberal arts college with an enviable location in coastal Maine and a strong teaching faculty willing to give close personal attention to undergraduates.

President Robert H. Edwards came to Bowdoin in 1990. He reorganized the College administration, strengthened budgetary planning and controls, and developed processes for the discussion and resolution of key issues. In 1993-94, he presided over the College's celebration of the two hundredth anniversary of its founding. A capital campaign brought in additional endowment for faculty positions and scholarships and funds for an ambitious building program that included the transformation of the former Hyde Cage into the David Saul Smith Union; construction or renovation of facilities for the sciences including Druckenmiller Hall, renovation of Cleaveland Hall and Searles Hall, and construction of terrestrial and marine laboratories at the Coastal Studies Center; expanded facilities for the arts and restoration of and improvements to the Chapel; construction of new residence halls, Stowe and Howard Halls in 1996, and Chamberlain Hall in 1999. Expanded dining facilities in Wentworth Hall were completed in 2000, and the hall was renamed Thorne Hall.

In 1996-97, the Board of Trustees established a Commission on Residential Life to review all aspects of residential life. The commission recommended, and the trustees unanimously approved, a new conception of residential life for Bowdoin based on a model of broad House membership that replaced the system of residential fraternities, which were phased out in May 2000. During the Edwards presidency, the enrollment of

the College was expanded to approximately 1,600 students, and the College's endowment grew from \$175 million to approximately \$500 million. In addition, the student-faculty ratio was reduced from 11:1 to 10:1.

Bowdoin's 200th academic year began with the inauguration of Barry Mills '72 as the fourteenth president and the fifth alumnus to lead the College. Mills, who worked with the faculty to redefine a liberal arts education for the twenty-first century, led the first major curriculum reform at Bowdoin since the early 1980s. Under his leadership, the College also successfully recommitted itself to the goal of expanding ethnic, religious, and socioeconomic diversity among students and employees, and to building resources for financial aid. The student-faculty ratio was further reduced to 9:1. Meanwhile, the Bowdoin campus expanded significantly, with the acquisition of nearly 175 acres of developable land at the former Brunswick Naval Air Station. The arts were a major focus of the Mills administration, with a major expansion and renovation of the Bowdoin College Museum of Art and a conversion of the former Curtis Pool building into the Studzinski Recital Hall and 280-seat Kanbar Auditorium. The College also acquired and converted the former Longfellow Elementary School into the new Robert H. and Blythe Bickel Edwards Center for Art and Dance. Student residential life was improved through the construction of new residence halls and the renovation of existing residential facilities. The College established the Joseph McKeen Center for the Common Good, and built the Sidney J. Watson Arena and the Peter Buck Center for Health and Fitness.

Bowdoin's endowment nearly tripled in value during the Mills years, surpassing the \$1 billion mark for the first time in June 2013. The College was also able to maintain its financial equilibrium during the economic downturn that began in 2008. That same year, the College announced that it would replace student loans with grants for all students receiving financial aid, beginning with the 2008-09 academic year. Mills also emphasized sustainability efforts at the College through the construction of "green" facilities and other conservation and sustainability efforts.

Clayton S. Rose was elected Bowdoin's fifteenth president in January 2015 and began serving on July 1, 2015.

PRESIDENTS OF BOWDOIN COLLEGE

Joseph McKeen 1802-1807
Jesse Appleton 1807-1819
William Allen 1820-1839
Leonard Woods Jr. 1839-1866
Samuel Harris 1867-1871
Joshua L. Chamberlain 1871-1883
William DeWitt Hyde 1885-1917
Kenneth C.M. Sills 1918-1952
James S. Coles 1952-1967
Roger Howell Jr. 1969-1978
Willard F. Enteman 1978-1980
A. LeRoy Greason 1981-1990
Robert H. Edwards 1990-2001
Barry Mills 2001-2015

SYMBOLS OF INAUGURATION

The ceremony of inauguration, like other rituals of our academic and private lives, achieves its purpose through words and symbols, some borrowed from other rites and procedures, some conceived especially for the occasion. In inaugurating Clayton S. Rose as its fifteenth president, Bowdoin calls on some traditions that span its whole history and on others that were added for one or another of his predecessors in that office.

As we invest Clayton S. Rose in the role he began this July, we present him with the College Charter, Seal, and Keys, following a precedent that began with President McKeen in 1802.

The College Charter dates from 1794, when the General Court of Massachusetts passed "an Act to establish a College in the Town of Brunswick and the District of Maine, within this Commonwealth." The Charter was signed into law by Governor Samuel Adams on June 24 of that year and passed to Maine following its transition to statehood in 1820.

The original charter specifies that the college corporation, in the persons of the president and trustees, shall have "one common seal, which they may change, break, or renew at their pleasure," and that all deeds made in their corporate name shall be sealed with the seal. The original design for a College Seal has been used with relatively little change for the 221 years of Bowdoin's existence. An attempt was made in 1898 to redesign the Seal as a classical revival adaptation of a head of the sun-god Helios, but the new version failed to gain acceptance, and the familiar old sun has since then smiled with assurance on Bowdoin diplomas, gates, and presidents.

The Presidential Medallion worn by President Rose takes the ceremonial place of the original Seal. The medallion was presented to Roger Howell Jr. '58 by his classmates for his inauguration in 1969 as Bowdoin's tenth president, and it has been worn by each of the succeeding presidents as a seal of office.

The Keys, now mounted on a brass ring, may possibly include one or more of the keys presented to President McKeen at the first Bowdoin inauguration on September 2, 1802. All of them fitted locks in one or another of the College's earliest buildings.

The gavel used in today's ceremony was made from the original Thorndike Oak, a tree planted on the Bowdoin Quad by George Thorndike, a member of the Class of 1807.

The format of the ceremony has changed little over the years. The remarks and speeches, though perhaps more numerous, are no longer delivered in Latin, and the new president's inaugural address remains the centerpiece of the occasion. Musical selections, generally performed by students and faculty, add a festive note to the proceedings.

HOOD BORDER COLORS

HOOD BORDER COLORS INDICATING FIELDS OF LEARNING

AGRICULTURE, *Maize*

ARTS, LETTERS, HUMANITIES, *White*

COMMERCE, ACCOUNTANCY, BUSINESS, *Drab*

DENTISTRY, *Lilac*

ECONOMICS, *Copper*

EDUCATION, *Light Blue*

ENGINEERING, *Orange*

FINE ARTS, INCLUDING ARCHITECTURE, *Brown*

FORESTRY, *Russet*

JOURNALISM, *Crimson*

LAW, *Purple*

LIBRARY SCIENCE, *Lemon*

MEDICINE, *Green*

MUSIC, *Pink*

ORATORY (SPEECH), *Silver Gray*

PHILOSOPHY, *Dark Blue*

PHYSICAL EDUCATION, *Sage Green*

PUBLIC ADMINISTRATION, INCLUDING FOREIGN SERVICE, *Peacock Blue*

PUBLIC HEALTH, *Salmon Pink*

SCIENCE, *Golden Yellow*

SOCIAL WORK, *Citron*

THEOLOGY, *Scarlet*

VETERINARY SCIENCE, *Gray*

ACADEMIC APPAREL

The formal academic attire that distinguishes faculty and graduates at academic ceremonies is a symbol at once vertical and horizontal. It stretches back into history, to the roots of academic institutions, while at the same time it forms a bond of union among contemporary academic scholars.

The gown, cap, and hood, which would certainly seem quaint today if worn on our city streets, were originally the ordinary apparel of our medieval ancestors. The gowns varied in elegance according to the rank and wealth of the owners, and the hood had the practical function of being pulled over the head for warmth. Many of the medieval universities had strict rules on the subject; at Oxford, for example, the master of arts had to swear that he owned the dress prescribed for his degree and that he would wear it on all proper occasions. Undergraduates were required to wear their gowns whenever they appeared in public. After the sixteenth century in Europe, different styles prevailed, but the older style was retained for certain legal, official, clerical, and, especially, academic use.

In America the gown has been used to some extent since colonial times. It was only in the late nineteenth century, however, that widespread interest—sparked perhaps by the observance in 1886 of the 250th anniversary of the founding of Harvard—brought about several developments. In 1887 an enterprising member of the graduating class of Williams College designed academic gowns for the graduates to wear at the Commencement ceremony. The garb was significant and dignified; it was both traditional and democratic; it answered a need, and it quickly became popular. In 1895 an intercollegiate code, standardizing the design and the color of each part of the academic regalia, was accepted by nearly all American colleges and universities.

The gown is usually black, and the cut of the sleeves differs for bachelors, masters, and doctors. In addition, the doctor's gown has panels of velvet (usually black) down the front and on the sleeves.

The cap is generally black, with a tassel that is either black or the color of the field of study; a doctor's may be gold. The most common style of cap is the Oxford "mortar board," with a square flat top, but some variations are permitted.

The hood is the most distinctive part of the costume. It is made of black and trimmed with velvet. Both the length of the hood and the width of the trim vary with the level of the degree, the doctor's being the longest and having the widest velvet border. The color of the velvet indicates the field of study in which the degree is received: for example, white for arts and letters (bachelor of arts), dark blue for philosophy, brown for fine arts, golden yellow for science, scarlet for theology. The lining of the hood is the color and style of the university that confers the degree; these are all specified in the standard code of the American Council on Education. Bowdoin College's lining is white and green to symbolize the Bowdoin pines.

Whatever the degree or university, those who don the gown and hood symbolically take their places in the long procession of scholars who have pursued truth and learning and passed it on to others. The consciousness of that fellowship is at once a reward for past efforts and an inspiration for the future.



THE SOUTHWEST CORNER OF THE QUAD

This corner of campus features connections to many Bowdoin presidents. Hubbard Hall, constructed in 1903 by President Hyde, contains a portrait gallery of previous presidents. The Memorial Flagpole, erected in 1930, was originally planned to be located where lines from Hubbard and the Walker Art Building would intersect in the quadrangle, and students unhappy with that idea famously moved the flagpole into the chapel in protest. President Sills oversaw first its removal and then the decision to erect it in its current location opposite Gibson Hall, built during the era of President Coles.

Also in view is Hawthorne-Longfellow Hall, which houses the Office of the President, and the memorial to members of the College who served in World War II, Korea, and Vietnam dedicated by President Edwards in 1994. Finally, not in view here but very much a part of this corner is the renovated Bowdoin College Museum of Art, housed in the Walker Art Building and entered through the new Pavilion, a complex undertaking completed by President Mills in 2007.

Art by Associate Professor of Art James Mullen

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PRESIDENTIAL SEARCH COMMITTEE

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