

1982 Bail sent us \$5,000 requesting that he be sent annual reports on the progress of the fund. It would have pleased him, one supposes, had he received the last accounting (made only four days after his death) at which his endowment stood at \$21,585.

Ham became the senior member of the Society on August 13, 1987, upon the death of John H. G. Pell, who had been elected to membership in AAS in April 1930. Ham responded firmly to the news of his ascendancy with regret at John Pell's passing, but promised to faithfully fulfill the duties of our senior member. In June 1989, however, his letter of acceptance of the minute bearing the Society's council's congratulations and thanks for his fifty years of distinguished membership in the society was written by an amanuensis. He personally signed it, 'Ham,' as in former days. At his death in the summer of 1997, Ham Bail had been a member of the Society for fifty-eight years.

Hamilton Vaughan Bail is survived by his daughter Barbara Bail Collins (Mrs. Frederick A.) of Essex, Connecticut, two grandchildren, and four great-grandchildren.

Marcus A. McCorison

STEPHEN DAVIES PAINE

Stephen Davies Paine, a preeminent collector of printed ephemera and a retired partner and senior vice-president of the Wellington Management Company, died on November 8, 1997, at the age of sixty-five, from complications of post-polio syndrome.

Raised in Brookline, Massachusetts, he attended Deerfield Academy, from which he graduated in 1950. He received the B.A. from Williams College in 1954 and then entered the United States Air Force. While in the service, he contracted polio. During his long period of recuperation he developed a deep and abiding love for contemporary American art. In recent years he served on the boards and committees of the Institute for Contemporary Art and the Museum of Fine Arts in Boston, the

Sterling and Francine Clark Art Institute, the Williams College Museum of Art, and the Whitney Museum of American Art in New York. He is remembered by all of these institutions for his steadfast support of American artists and for furthering the study and appreciation of American art.

But it was Stephen Paine's other collecting interest that intersected with the Society's—printed and engraved ephemera. His collection started with posters advertising agricultural implements and later grew to document the growth of business and manufacturing in general. To him, this collection of cultural artifacts provided windows into the history of American free enterprise. His discerning eye for quality resulted in an important collection of examples in fine condition with elegant typography and impeccably engraved vignettes. His sense of order and understanding of the conservation needs of these fragile documents was apparent. The small trade cards and billheads were securely housed in Mylar enclosures in notebooks. Each notebook was devoted to a different business or trade—agriculture, banking, insurance, mining, printing, and transportation are just a few of the headings that could be searched in his extensive collection. Large lithographed advertisements were also a part of his collection. In addition, he obtained city directories and reference works of all kinds to provide the context for his collection of artifacts. This hobby was as serious a passion as his collection of paintings. All in all, he assembled a stunning collection, one that he was happy to talk about and share with specialists.

In 1980 the Ephemera Society of America was founded by a group of collectors and dealers, and Mr. Paine served on its board from 1982 to 1994. In the fall of 1993, the Ephemera Society met in Worcester in conjunction with the American Game Collectors Society. We were pleased that Mr. Paine was able to join in the fun of learning about games, a form of ephemera. Among his friends in the Ephemera Society, he was known as a fierce competitor, a giant in his field, and a true connoisseur. He was recognized posthumously by this organization at its annual meeting in

March 1998, when his accomplishments were commemorated with the presentation of the Maurice Rickards Award.

One of the speakers on that occasion noted that Mr. Paine learned several precepts at Deerfield Academy, including 'don't cut corners' and 'be mobile.' In his collections, he and his wife Susan never cut corners. And, in spite of the paralysis caused by polio, he managed an important business career, served many cultural organizations with distinction, and led an active life as a collector. He had the perseverance to overcome tremendous physical obstacles. His accomplishments were acknowledged by Williams College, which conferred on him an honorary L.H.D. in 1972.

Stephen Paine was elected to membership in AAS in 1990. He maintained an interest in the Society's activities and proved a generous host when I visited him in the fall of 1996. A visit intended to be a short morning call continued through lunch and well into the early afternoon. A gift of a half-dozen advertising posters soon followed. Several months later, Ellen Dunlap and I visited the Paines together so that Ellen could learn first-hand about their remarkable collection. Scheduling a visit for the Paines to the Society took some time, but finally we were able to share our treasures with him. As I recall, the building remained open well after closing time that day as we enjoyed seeing treasures from the AAS collection of ephemera.

In addition to serving as an active trustee of many museums, Mr. Paine was a member of the Massachusetts Historical Society, the Walpole Society, the American Bugatti Club, and the Victorian Society. He was a director of the Charles River Broadcasting Company (the parent of radio station WCRB) for many years. In Boston, he was a director of Urban Arts and a member for many years of the Boston Arts Commission. His death is a great loss to all the institutions he served so well.

In 1962 he married Susan Gittings Woods, who shares his love of the fine arts and his commitment to serving the cultural community. Susan was elected to membership in the Society just be-

fore her husband's death. He is also survived by two sisters, Priscilla P. Fuller of Minneapolis and Sarah P. O'Brien of Scottsdale, Arizona.

Georgia Brady Barnhill

LILLIAN B. MILLER

Lillian B. Miller, a distinguished American historian and a member of the American Antiquarian Society for the past decade, died at the age of seventy-four after a brief illness on November 27, 1997, at Georgetown University Hospital in Washington, D.C. She is survived by her husband, Professor Nathan Miller, their son and two daughters, four sisters, and six grandchildren.

Born in Boston to an immigrant family in modest circumstances, Lillian was the first of her family to attend college, made possible by a minuscule scholarship and a job as secretary to the noted astronomer, Harlow Shapley. Thereafter, she acknowledged Dr. Shapley as a major influence in her intellectual life. She graduated *magna cum laude* from Radcliffe in 1943 in the history and literature program and taught American literature for three years at Bard College, resigning to accept a two-year ACLS fellowship to complete a Ph.D. in history. She received her A.M. in 1948 and her Ph.D. in 1962 from Columbia University. Her appointment in 1961 as associate professor at the University of Wisconsin-Milwaukee, where her husband served as professor, broke the barrier prohibiting married couples from serving in the same department in the entire Wisconsin system. She gave up her associate professorship in 1971 to move to Washington as historian of the Smithsonian's National Portrait Gallery.

I had known her writing but met her for the first time when she arrived in Washington, while I was working at the Library of Congress. In 1982 I moved to the National Portrait Gallery, and we became friends and colleagues. I cannot recall meeting anyone with a greater zest for research than Lillian Miller. She arrived at

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