R
cognizing the importance of graphic materials as historical evidence, over the past two decades the Clements Library has actively collected the pictorial record of America’s past. Beginning with a rather random accumulation of illustrated books and eighteenth-century engraved views, Revolutionary War caricatures, a few engraved British portraits, and a scattering of historically important pictures, the Library eventually acquired a sizeable collection of prints. But it was not until building renovations were completed in 1980 that it was possible to provide the specialized care they deserved. The Library’s original reading room was converted to the Print Division and I agreed to be its first curator, to organize a disparate gathering of graphic material, attend to its conservation needs, and begin a catalog. It would be a seductive assignment, frustrating only in the lack of time I could devote to it, given my other Library responsibilities.

No longer an afterthought, prints were given new priority in acquisitions. The Library developed a collecting policy that included a far broader range of graphic material—from rare colonial prints to nineteenth-century pulp magazine woodcuts, from fine mezzotints to mass-produced lithographs, from posters to prints on fabric. Every genre was included—portraits, views, representations of historical events, allegorical and satirical works, commercial graphic art, and ephemera of every kind. Hundreds of illustrated sheet music covers were transferred to the Print Division, a gold mine of pictorial evidence for social historians working in the nineteenth and early twentieth centuries. In creating the Print Division, Library Director John Dann pursued the same strategy he has used so successfully to develop the Library’s other collections—concentrate on one area, then use every opportunity to build on that strength.

As the Library’s Print Division has developed over the past two decades, we have been responding to the changing needs of our clientele. A growing number of scholars in a variety of fields in the humanities are exploring new ways in which visual evidence can be used to study historical, literary, and cultural questions. University courses are offering undergraduates far more opportunities to do research in primary sources, including visual images. At the same time, educators and publishers are incorporating more graphic material in instructional publications, whether in traditional print form or in electronic formats. Television producers and writers, responding to the surge in popularity of
documentary history programs, have sought fresh, compelling images to dramatize a familiar historical narrative or to explore new ground.

Curators in rare book libraries are used to finding what other people are looking for, not indulging their own passions. Yet anyone who spends a career working with rare and beautiful artifacts develops an affectionate, intimate relationship with the treasures under her care. Over the years, the greatest pleasure has come from helping others explore the Clements’ resources, for whether I was helping a student or working with a professor, cataloging a print or designing an exhibit, preparing a talk for UM Alumni or even editing the *Quarto*, I was really conducting my own education in this extraordinary collection. When John Dann invited me to do an exhibit of graphic art as a retirement farewell, his only words were, “Choose the things you love most.” And so I have! A selection from “My Favorite Things” is offered in the hope that our readers will enjoy a brief glimpse across five centuries of graphic art.

— Arlene Shy, Head, Reader Service

— Photography by Patrick Young
Opposite page, top:
Caius Julius Solinus
De Situ Orbis Terrarum et
Memorabilibus quae Mundi
Ambitu Continentur Liber
Venice, 1473

Incunabula, books printed before 1501, have a unique beauty. These earliest printed books closely imitated manuscripts, not only in reproducing gothic characters but also in the use of abbreviations, ligatures, and in the arrangement of words on the page. Printers solved the problem of rubrication by having it added by hand with a pen in red and blue ink, but after 1480 they devised a way to do it mechanically. Illumination was done with fine brushes using a full range of colors as well as gold and silver.

The Renaissance used ancient texts, like this by Solinus, a third-century Roman, as authorities on geography. A compiler of marvels, Solinus told wondrous tales of the riches of India and Ceylon, of fabulous animals, exotic plants, and strange people.

Opposite page, bottom:
James I, King of England
Letters Patent, Westminster, 1622

The finest elements of manuscript illumination can be seen in this seventeenth-century document, Letters Patent, by which James I raised Sir Edward Rich to the peerage as Baron Kensington of Kensington in Middlesex, dated Westminster, 1622. The Latin text, written in a chancery hand in brown ink on vellum, is surrounded by a fine illuminated border containing the Royal Arms, peacocks, and exotic birds, two coronets with lions, and a profusion of flowers. The King’s portrait, within the initial “J” of gold and blue strapwork design, shows James enthroned, in ermine-lined robe, against a purple scrolled background.

The family of Sir Edward Rich (1590-1649) were among the early investors in the Virginia Company. The year this patent was granted, 1622, the struggling settlement at Jamestown was devastated by an Indian massacre and soon after swept by a plague, leaving probably no more than 300 survivors out of a population of 5,000 English colonists in Virginia.

Above:
James Sayers
Mr. Bird and Miss Snow
Published by Bretherton, London, 1783 aquatint

A very thin man and a very fat lady ride side by side. Viewed from the back, the horses are perfectly proportioned to their riders. Elegantly drawn, this social satire is the work of attorney James Sayers (1748-1823), a gentleman-amateur whose engravings would hold their own with his famous professional counterparts Gillray and Rowlandson.
Benjamin West, history painter to George III and president of the Royal Academy, returned to his American origins in this intimate family scene. West’s father and step-brother, recently arrived in London, their sober expressions and Quaker dress in stark contrast to the warmth and elegance of the young family, appear to be “sitting for a few minutes in silent meditation, which will soon be ended by the old man taking off his hat and offering up a prayer for the mother and infant.”

When West exhibited the original at the Royal Academy in 1777, critics found the subject too personal but the public adored it. Popular demand for this engraving made it one of West’s best-known pictures, especially in France, where angloomania found expression in the vogue for collecting English stipple engravings.

Right:
William Pether, after Joseph Wright
A Philosopher Giving a Lecture on the Orrery
Published by John Boydell, London, 1768

One of the great mezzotints of eighteenth-century England, A Philosopher Giving a Lecture on the Orrery, was the result of the collaboration of two friends, the artist Joseph Wright of Derby and engraver William Pether. Wright was fascinated with candlelight, with the use of concentrated light to create dramatic effects. Pether had perfected his mezzotint technique, producing a fine, velvety ground perfectly suited to Wright’s remarkable composition.

In an age when prints were the main source of visual information, the public was hungry for pictures that were both beautiful and informative. Prints that reproduced paintings were in demand, all the more so if their subject was an exciting new scientific experiment.
The Swiss artist Karl Bodmer (1809-1893) travelled in America from 1832 to 1834 as illustrator on the scientific expedition to the upper Missouri conducted by the German naturalist Maximilian, Prince of Wied-Neuwied. Arriving in the last years before the western landscape was transformed by the great mass migration overland to Oregon and California, Bodmer’s watercolor sketches and aquatints offer a unique visual record of an unspoiled American frontier. In their sensitivity and meticulous detail, they provide the first accurate picture of the far western Indians.

Bodmer and Maximilian spent the winter of 1833-34 at Fort Clark, the American Fur Company’s outpost on the Missouri, near modern Bismarck, North Dakota, in the territory of the Mandans and Hidatsas. Living in a hastily built shack with no chimneys between the logs, in cold that reached 46 degrees below zero, these months were the hardest but the most rewarding part of their entire expedition. They came to know the Indians intimately, observing them as had no other outsiders. Maximilian’s studies and Bodmer’s drawings are the primary account of these tribes and their culture, soon to be destroyed by the great smallpox epidemic of 1837.

Bodmer’s Fort Clark is a masterpiece of western landscape, a spectacular view across the frozen Missouri. The Mandan village Mih-Tut-ta-Hang-Kusch and the stockade of Fort Clark are barely visible on the bluffs, set against a leaden gray sky. In the foreground, Indian women gather wood, the men sit on horses, stumped against the cold, a line of Indian figures stretches into the distance.

The beauty of Bodmer’s aquatints, among the finest of nineteenth-century color plates, is due in part to the artist’s direct involvement in their production. Partly printed in color, these aquatints had color and varnish added by hand, a process that closely imitates the quality of the original watercolors.

Right:
James Gilray
Shakespeare Sacrificed: -or-
The Offering to Avarice
Published by Hannah Humphrey, London, 1789
etching with aquatint colored by hand

By the late 1780s, James Gilray was the acknowledged master of savage personal satire. Here he attacks John Boydell, London’s leading publisher of prints and the elite Royal Academy. Boydell had started the Shakespeare Gallery claiming he wanted to promote an “English school of history painting.” Leading artists were commissioned to do paintings of Shakespearean plays, which would be exhibited by Boydell, then engraved and sold by him. Gilray was enraged—greed, not patriotism, was Boydell’s motive.

In Gilray’s satire, Shakespeare’s statue is obscurred by smoke from Boydell burning the plays, flames are fanned by a figure of Folly from Benjamin West’s King Lear. Other figures from paintings by Barry, Fuseli, Reynolds, and Northcote are seen in the billowing clouds of smoke. Gilray’s anger with his own exclusion from the Royal Academy is expressed by two figures in the foreground—a boy with a palette pushing a boy with an engraver’s tool outside the magic circle of the Academy.
Rice continued to produce low comedy-variety shows for the popular touring circuits, often writing the text, lyrics, and music himself. When HMS Pinafore took the country by storm in 1879, Rice’s Travestie Company presented its own risqué version. He then started a new company, Rice’s Surprise Party, picking up a variety of performers from other burlesque troupes. Over the years, Rice managed an exceptionally large number of performers. Among the stars he discovered was Lillian Russell, who appears in the poster as a beautiful blonde in a blue tunic, center right. Rice’s Party toured successfully for many years, playing a repertoire of burlesques and farce comedies like Horrors, or the Maharajah of Zogobad.

Theater posters, like the burlesques they promoted, were colorful, amusing, titillating, and utterly irresistible. The entire company of Rice’s Surprise Party beckons, promising an array of thrilling entertainment. Each performer would have been easily recognized from this poster. Lithographer A. Hoen and Company regularly employed artists who were famous for their skill in drawing portraits from life directly onto stones.

ATLANTIC PERSPECTIVES ON AMERICAN INDEPENDENCE 1750-1815

Committed to gathering evidence about the earlier history of what would become the United States, the Clements Library, from its beginning, acquired a built-in bias. Seeking material about America, not simply by Americans, has led it to a wealth of evidence originating outside the United States, beyond the usual boundaries of “American history.” Nowhere has this bias generated more value than in the era of the American Revolution—from the outset a great strength of the Library’s holdings. In those decades when the restless English colonies fought free of British rule, when the United States emerged, and when the new Republic nailed down its independence in a second war with Britain, Europeans as well as other non-Americans were fascinated by American developments. Never was American history more closely interwoven with events elsewhere around the Atlantic rim, in Europe, Africa, the Caribbean, and South America. Europeans saw here the ripe fruit of basic ideas of the Enlightenment—freedom, natural equality, justice, and the possibility of human happiness. And the pursuit and partial realization of these enlightened ideals by an independent America inspired and guided—and frightened—many others in the Atlantic world. The Clements collections richly document this broader, unconventional perspective on a crucial moment in American history. It was therefore fitting to offer as the final event of the Clements 75th birthday party in Fall 1998 a series of lectures by historical experts exploring various aspects of the broadly ramifying, “Atlantic” version of the American Revolution.

Professor Fred Anderson of the University of Colorado tackled the issue raised by the most valuable document owned by the Library—Benjamin West’s 1776 painting of The Death of General Wolfe. West’s depiction of the British conquest in 1759 of French Canada reminds us of how deeply the origins of the American Revolution were imbedded in what was essentially a European war, 1756-1763, the Seven Years War as known to Europeans, or French and Indian War as called in American textbooks. Professor Anderson has just completed a major work on that subject, and he gave to his Clements audience the essence of his findings and argument. Never, he believes, was the British Empire in more peril than at the moment of its greatest victory, in the annus mirabilis of 1759, when British power, territory, and trade simply exploded to undreamed heights. The arrogance of victory, catalyzed by bitter memory of defeats suffered in the early years of the war, induced a postwar compulsion to dominate and control, wrecking the delicate balance of forces in America that had given the prewar empire its remarkable strength and resilience. Britons and Americans, proud to be
fellow victors, violently resisted this war-created redefinition of the imperial relationship. Nor would it be accepted by the original Americans, the Indians, who fought back at every turn, against both American colonists and British authority. Professor Anderson locates the American Revolution in the experience and aftermath of a European war involving Russia, Prussia, the Austrian empire, and Spain as well as the global, competitive empires of France and Britain.

In 1776, a year after the contest with British rulers had turned violent, the American colonies declared themselves united and independent states. Until then, Americans had left relations with foreign nations to British authorities in London, and had looked to British seapower for the protection of their rights under international law. But with the Declaration of Independence began the history of American foreign policy, and the difficult and contentious early years of American diplomacy were filled with surprising and unforeseen consequences. Bradford Perkins, history professor emeritus at Michigan and a dean of American diplomatic historians, carefully traced some of the most important of these consequences, particularly in the realm of American constitutionalism, which even at that time was exerting a global influence in other struggles for freedom. From the decision to establish a new, independent nation-state in 1776 to the movement for a stronger federal government in the 1780s, foreign relations were a critical factor. The treaty-making power and military role of the Presidency in the 1787 Constitution reflected the concern of the Philadelphia framers with the Great Powers poised across the Atlantic. Later, in the 1790s, embittered disputes over American policy toward the French Revolution drove the creation of the first two national political parties, whose partisanship would drag the United States into the War of 1812.

An early, crucial result of the new American venture in foreign relations had been military and economic support from Britain's archenemy—the French monarchy. Clandestine French aid and a trickle of French volunteers, none more famous than the young Marquis de Lafayette, were followed in 1778 with a formal Franco-American alliance, and the dispatch of French land and sea forces to aid the American cause. Only six years after the treaty that ended the Revolutionary War and recognized American independence, France itself experienced revolution in 1789. Did the American Revolution somehow cause the French Revolution? It is a plausible question, and Professor Samuel Scott of Wayne State University shared with the

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Clements audience his own answer, contained in a forthcoming book. By meticulous research in French military archives, Professor Scott laid finally to rest one intriguing answer that has been circulating for about a half-century, to the effect that the thousands of French soldiers and sailors who served in the American war for independence carried home with them the virus of liberal revolution. Tracing the career of almost every French officer who served in the American Revolutionary War, and of many of the soldiers, Professor Scott concludes that there is little reason to think that the "American regiments" were any more inclined to support revolution in France than any other elements of the largest army in Europe. Lafayette was briefly a hero of the Revolution, commanding the French National Guard, modeled on the American militia, before he turned against the Revolution when it overthrew and executed Louis XVI. But otherwise there is no reason to see a single one-to-one link between French military experience in the American Revolution and the eruption in 1789 of peasant insurrections and military mutinies in France. Yet the question remains whether the example of America had subtly encouraged the idea that reform of the French monarchy might be accomplished without the upheaval and violence that actually ensued.

Ireland may not spring as readily to mind as France in connection with the American Revolution, but perhaps it should. Professor Peter Linebaugh, a specialist in British history at the University of Toledo, focused his lecture on a single remarkable but little known individual, linking revolutionary America and revolutionary Ireland. Edward Marcus Despard was an Irish protestant and a British army officer who served in the American War for Independence. Transferred to Jamaica near the end of the war, Despard went on to Nicaragua and Honduras, where Britain fought the forces of Spain, France's chief ally. Serving with Black and Indian soldiers, Colonel Despard left America a changed man, passionately sympathizing with oppressed peoples everywhere. In fact, he had been kicked out of Belize by planters angry with his efforts to give land to Indians and former slaves and by his marriage to an African-American woman. At home, he joined the United Irish—Protestants and Catholics, clearly inspired by the American example, seeking self-government and justice for Ireland under British rule. Jailed repeatedly as a dangerous radical, he was implicated in the 1798 failed and bloody rebellion of the United Irish. A fugitive in England, he was again arrested after an abortive rebellion in London, where he was tried, convicted, and beheaded in 1803 despite the heroic efforts of his wife to save him. Despard was not unique. Lord Edward Fitzgerald died of wounds suffered resisting arrest in 1798.

The Irish rebellion in 1798 took place in the context of yet another British war with France—the war against the French Revolution. Irish rebels, like Colonel Despard and Edward Fitzgerald, looked for French military aid, and the savage British response in 1798 and later

—continued on back page
Picturing a Vanished Detroit

Little more than two years remain before Detroit observes the 300th anniversary of its founding as a permanent place of settlement. One of the oldest of the large American cities, predating even many on the East Coast, Detroit has developed from a cluster of stockaded villages—French and Native American—into a sprawling regional metropolis. It has grown from a military post and fur trade center into the place most closely associated with the twentieth-century automotive revolution.

Such a long history has been characterized by constant and sometimes cataclysmic change. The most important transformations, to be sure, have been economic and demographic, but these in turn spurred continuous physical growth and alteration as the town accommodated new industries, diverse populations, and greater numbers of residents. These developments, along with less fortunate events such as the great fire of 1805, have ensured that no visible physical remains survive from the first one hundred years of Detroit's history aside from place and street names, a few property lines, and the occasional archaeological discovery. Even the city that rose from the ashes after 1805 has largely been replaced and surrounded by later nineteenth and twentieth-century Detroit, leaving only place names and the kernel of the modern street plan. All visible architecture from the years before Michigan achieved statehood in 1837 has disappeared.

As the tercentennial year of 2001 approaches, however, an effort is underway at the Clements Library to bring this vanished but historically significant town back to life. This will be accomplished by collecting, interpreting, and publishing all known surviving visual evidence of early Detroit from its establishment in 1701 until 1837. The project is being undertaken by Brian Dunnigan, Curator of Maps, but it builds on past research by Randolph G. Adams, the Library's first director. Adams had developed an interest in how Detroit appeared in its younger days, and during the 1930s and early 1940s he searched numerous collections for images with which to compile a prephotographic iconography of the city.

Lieutenant John Montresor's Plan of Detroit with its Environs is based on a survey made in October 1763 at the end of Pontiac's siege. Montresor inscribed this copy to Sir Jeffery Amherst.
Adams worked at a time when many early maps and views were being rediscovered and acquired by North American institutions such as the Clements Library and the Burton Historical Collection in Detroit. He was inspired, in part, by Isaac Newton Phelps Stokes' massively comprehensive *The Iconography of Manhattan Island, 1498-1909*. All told, Adams' efforts identified about sixty images—maps, plans and views—depicting the early settlement, military post and town from 1701 to 1837. Sadly, he produced only one brief article, entitled “Iconography of Old Detroit,” published in 1942. Randolph Adams' research has languished since that time in a pair of large notebooks preserved at the Clements Library.

At the urging of current director John Dann, Dunnigan revived the iconography project soon after joining the staff in the autumn of 1996. With Detroit's tricentennial approaching and many new sources made available in the half century since the termination of Adams' research, the time was opportune to complete the job. Dunnigan has so far identified more than 150 images of Detroit held by thirty institutions and three private collectors in the United States, Canada, Great Britain, and France. Many are maps of the river and surrounding countryside or plans charting the progress of the growing town. Other images include sketches or views of the place which often show the activities of inhabitants or ships in the river. There are architectural renderings of early buildings as well as simple property plats. Among the more unique survivals are engraved renderings of the fort on powder horns and a scene of the 1830s waterfront on a blue Staffordshire platter. There is even a wampum belt of ca.1720 commemorating a treaty between the Ottawa, Chippewa, Potawatomi, and Huron who lived along the Detroit River. Figures on the belt represent their respective villages which coexisted near the stockaded French town.

The cartographic and architectural evidence of early Detroit is complemented by much documentation. Manuscript and printed accounts left by European and American military officers, explorers, missionaries, traders, travelers, captives, spies, residents, and Native Americans (the latter through speeches recorded at councils) provide a rich description of Detroit and its people. This documentation also helps to verify images and place them in proper context. In some cases, no visual evidence survives to represent the town at a particular period (as for 1766-1779), and the written record must suffice to reconstruct its appearance. The same information can help date maps or plans, and in many cases the letter transmitting a particular drawing to higher authority has survived to provide further details on how or why the cartographic or artistic work was undertaken.

The portraits of some important Detroiter of 1701-1837 will also appear in this study. Images of town and country are to be supplemented by as many contemporary or near-contemporary portraits as possible. Some of these people were pictured on the spot, such as local Native American leaders drawn by Lieutenant Governor Henry Hamilton about 1778. The artist himself is represented in a portrait done by a professional artist as are other notables such as commandants Henry Gladwin, Arent DePeyster, and Moses Porter. Even some of the engineers and artists whose work is included in the city's iconography will be represented, among them Joseph-Gaspard Chaussignes de Léry, John Montresor, and Alexander Macomb.

A comprehensive, critical iconography of Detroit will be useful in a number of ways, not the least of which will be to identify and distinguish authentic and accurate work from the many later maps and drawings purporting to depict the place at various times in its history. Many such images made their way into historical and popular literature in the nineteenth and twentieth centuries and are still often seen today, used in place of the originals. But most of all, an iconography of the “City of the Straits” will answer the question posed by Randolph Adams in 1942: “What did Detroit look like when it was young?”

This fine Georgian officers quarters was undoubtedly the most impressive building of eighteenth-century Detroit. It was designed by John Montresor, constructed in 1765, and destroyed in the great fire of 1805. This drawing of its east facade was made by Captain David William Smith in 1790.
The last view of Detroit before the catastrophic 1805 fire was drawn by British military surgeon Edward Walsh. The town is seen across the river. The road in the foreground is today the Canadian approach to the Ambassador Bridge, and the site of the Huron church is now part of Assumption College.

Major John Rivardi was a Swiss professional soldier in the service of the United States. His untitled plan of Detroit, drawn at Niagara in March 1799, presented the town and fort as Rivardi knew them in 1796-97.

That the project originates from the Clements Library is appropriate, for our collection includes a significant portion of the original iconography of Detroit. Twenty of the images identified to date are from the Clements. Some, such as John Montresor’s detailed 1763 plan of the fortified town and its environs and Rivardi’s depiction of the place at the time United States troops arrived in 1796, will be familiar to Clements Library Associates and historians. Others, such as a 1790 architectural rendering of the impressive officers quarters, have rarely been seen. The Library also holds a large amount of the documentation on early Detroit, ranging from published travel accounts to letters written by post commandants and engineers and preserved among the Gage papers.

The results of this study will be available in time for Detroit’s 2001 celebration. The images of town and residents, as well as the story of how this important but poorly understood and nearly forgotten frontier metropolis grew between 1701 and 1837, will be published in a large format by Wayne State University Press as part of its Great Lakes Books series. The images of Detroit—from the colorful to the workmanlike—will put a new face on an old and very historic American city.

—Brian Leigh Dunnigan, Curator of Maps
In 1710, while serving in Europe on board HMS Kent, a Boston-born sailor, Joshua Benjamin, helped himself to a blank, vellum-bound book from a captured French ship. It was to become his prized, personal log book and diary for twenty-four years of sailing in the far-reaching Anglo-American maritime world. It is a document of unique historical importance.

Born at Cambridge, Massachusetts, in 1685, Benjamin was probably impressed into the service of the Royal Navy. He served six years before returning to Boston in 1713, and then, as an officer and captain, embarked upon and recorded dozens of voyages between 1713 and 1734: to London, Spain, Newfoundland, the Mediterranean and the Baltic, the Carolinas, the Chesapeake, and throughout the Caribbean. His ships carried sugar, slaves and shingles, grain, and slaves. He tried fishing on the Grand Banks. He encountered terrible storms, volcanoes, Indians, whalers, privateers, and pirates. One of his vessels foundered miles off Jamaica, and he survived immense seas for several days in a small boat, saving little more than the log book itself.

Unlike naval log books, which are to a large degree legal documents and exercises for captains and would-be captains, Captain Benjamin’s log is essentially a personal reference book of cumulative nautical wisdom about harbors and currents, how to pick up the Gulf Stream, avoid dangerous shoals, or take advantage of prevailing winds in different seasons of the year. Benjamin was a well-educated man, remarkably scientific in approaching his calling, and the log is as interesting for the insight it gives into the early eighteenth-century mind as it is for the wonderful details on the places and people he encountered. Very few American logs exist for this early period—only a century after the Pilgrims had landed at Plymouth—and we are aware of none which so thoroughly documents one man’s entire career. In addition to numerous coastal profiles, the journal contains one of the very earliest American sailing charts, illustrated above.

The Joshua Benjamin Log Book has been acquired as a result of a generous and timely gift from Mr. and Mrs. Donald Malloure of Birmingham, Michigan.

— John Dann, Director
to Despard’s rebellion in London, were part of wartime and anti-revolutionary hysteria. The French Revolution of 1789 had induced such hysteria throughout Europe and, eventually, in the United States itself, where the French attack on Christianity was as shocking as confirmed reports of the Reign of Terror. Perhaps even more shocking, especially to southern planters, was news from the French colony of Saint-Domingue (modern Haiti), where the abolition of slavery by the Assembly in Paris triggered a ferocious civil war in the Caribbean island, a war pitting white, black, and mulatto against one another. Professor Julius Scott of the University of Michigan Department of History, a specialist in Afro-American and maritime history, took his audience on a journey to the Caribbean, along the track of revolutionary ideas as they spread to Haiti and other island colonies, where slave societies produced sugar and spices for insatiable European markets. Among his trenchant observations was that the newly independent nation of Haiti got more support from the pro-British Federalist administrations of George Washington and John Adams than it would get from the pro-French administration of Thomas Jefferson. Power politics proved more potent than conservative and liberal sympathies. But the impulse for liberty swept onward through the Caribbean and on to the South American mainland, where Indian and African people felt its call most strongly. Later wars for independence in Latin America would meet, as had Haiti, an ambiguous set of responses from the United States.

Today, we take for granted the global importance of American developments, but these five Clements lectures effectively recalled the time, two centuries ago, when what happened in America reverberated throughout the Atlantic world, and back again, often with amplified effect, into American politics and culture.

— Professor Emeritus John Shy, University of Michigan Department of History

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CALENDAR OF EVENTS

My Favorite Things: Treasures of Graphic Art in the Clements Library. Weekdays, 12:00 noon - 4:45 p.m.

May 4 - Clements Library Associates Board of Governors Meeting, 10:00 a.m. - 12:00 noon. Lunch following.

MAY 12 - Michigan Map Society Meeting at the Clements Library. Chris Lane will speak on “Collecting Antique Maps.” The Map Society meets four to five times annually, usually at the Clements Library. Those interested in joining the Society are invited to contact Brian Dunnigan, Map Curator, for information: 734-764-2347.

May 16 - 21st Annual Ann Arbor Antiquarian Book Fair. Benefit for the Clements Library, Michigan Union Ballroom, 11:00 a.m. - 5:00 p.m. Admission: $4.00.

ANNOUNCEMENTS

1999 Price Fellowships

The Library is pleased to announce the 1999 Price Visiting Fellows and their research projects: Kirk Davis Swinehart, Yale University, “Savage Connoisseur: Sir William Johnson Among the Mohawks, 1738-1824”; Chandra Miller, Harvard University, “What This Cruel War Was Over: Why Union and Confederate Soldiers Thought They Were Fighting the Civil War”; Woody Holton, Bloomsburg University, “Perfect Union: Red, White, and Black Rebellions and the Adoption of the United States Constitution”; Gail Danvers, University of Sussex, “Contact, Conflict, and Cultural Dislocation on the New York Colonial Frontier: The Iroquois and Sir William Johnson, 1744-74.”