Americans like historical anniversaries. Like most of the staff of the Clements Library, many of our Associates are old enough to remember the enthusiasm for the centennial of the Civil War in the early 1960s, the 250th anniversary of England’s North American military victories in the French & Indian War; and the bicentennial of Robert Fulton’s steamboat and the birth of Abraham Lincoln. With the sesquicentennial of the Civil War and the bicentennial of the War of 1812 on fronts, of course. We own splendid copies of the 1613 and 1632 editions of Champlain’s Voyages, complete with maps, illustrations, and original full vellum bindings, each in a custom-made Riviere & Company tray case. On the early Dutch presence in

The rugged Highlands near West Point are an example of the dramatic scenery along the Hudson River-Lake Champlain corridor. English businessman and amateur artist Thomas Smith (d. 1864) painted this watercolor view sometime in the early 1820s.

national bicentennial in the mid-’70s, the observances for the 50th anniversary of Pearl Harbor, and so on. In that commemorative sense, 2009 is a rich year. We have the quadricentennial of the discoveries of Henry Hudson and Samuel de Champlain; the horizon, this is a good time for reenactors, history buffs, scholars and popular authors, historic sites, documentary filmmakers, and historical libraries in America.

The Clements Library has remarkable strengths on all of these anniversary Manhattan, we have favorable and critical contemporary accounts of the West-Indische Compagnie’s work in the 1630s and ’40s, as well as Adriaen van der Donck’s 1650 Vertoogh van Nieuw-Neder-Land and both the 1655 and 1656 editions of his Beschryvinge van Nieuw-
Nederiant, all acquired decades ago at prices to make today’s collectors weep with envy. Members of the Associates know that Clements has one of the great collections of French and Indian War sources, from Benjamin West’s heroic painting, “The Death of General Wolfe,” to exhaustive holdings of the printed eighteenth-century narratives, accounts, and maps of the North American campaigns of the conflict. Scholars of the War of 1812 know that our holdings on that subject are sizeable, varied, and impressive. When the Library opened in 1923 the Civil War was not on our collecting radar, but beginning with remarkable donations from James S. Schoff in the 1960s and ’70s, and continuing since, we have accumulated an extraordinary collection of Civil War manuscripts, images, and printed materials. In short, the historical backgrounds for this year’s and the upcoming commemorations are well documented at 909 South University Avenue.

This issue of the Quarto offers readers a selection of articles relevant to the Hudson-Champlain corridor, focus of several of the 2009 anniversaries. Clayton Lewis writes about images of the Hudson River Valley, and Cheney Schopieray discusses Benedict Arnold’s treasonous attempt to sell West Point to the British. Brian Dunnigan looks at the Champlain Valley, which was so important as a military arena in the eighteenth-century wars on this continent. Proving again that culinary history provides insights into all aspects of human existence, Jan Longone delves into Dutch food ways and their lasting impact on life in America. In addition, our new director of development, Ann Rock, outlines some of the Library’s plans for raising the money we need to keep our momentum, and there are the usual updates, news notes, and other notices for a membership publication like ours.

Members of the Associates know that this is my first issue of the Quarto as Director of the Library. As I type this column, I’ve just passed my six-month anniversary here, and, as I’ve told everyone who’s asked, it’s been a great experience for me. I’m well aware that I have big shoes to fill in living up to the accomplishments and standards of my three predecessors in this position, but I see the varied aspects of that challenge as an exhilarating set of opportunities for me and for the Library. The conditions here—incredible Americana collections, as good as any on the planet; terrific colleagues at the Library and across the campus; wonderful support from a first-rate university; a great college town; an active and generous friends group—are all positive and encouraging. The skeptics among us who prefer Eeyore to Tigger and see enthusiasm as proof of an unsophisticated worldview will have to forgive me if my passion for this work and this institution bubbles over. I am delighted to be here, my friends, and I look forward to working with all of you to ensure that the future of the Clements Library is as bright and proud as its past.

—J. Kevin Graffagnino
Director

Ticonderoga is perhaps the best-known place on Lake Champlain. The fort guarded the outlet of Lake George, located behind the mountains. James Van Cleve (1808–88) captured this view of the ruins from the north about 1826.
It seems so simple. You buy the "how to draw" book, copy the lessons within, and, in a few short weeks, you can draw like Raphael! Perhaps you've seen the ads in the comic books or browsed the books on display in art supply stores. As a child, I certainly did (particularly the publications featuring lessons on how to draw ships and boats), but none of the "how to draw" books in my experience compare to the first fully American manual, the lavish Lucas' Progressive Drawing Book, in Three Parts...: Consisting Chiefly of Original Views of American Scenery, and Embracing the Latest and Best Improvements in the Mode of Instruction, published in Baltimore in 1827 by Fielding Lucas, Jr. (1781-1854). Ostensibly intended for improving one's artistic skills, it has great value as a small but remarkable collection of prints, including important views of the Hudson River by top-rank artists and artisans.

From about 1825 to 1870 the Hudson River Valley was the laboratory of what has been described as the first distinctly American style of art, the Hudson River School of painting. This movement is credited with bringing new meanings and allegories to American landscape motifs to create larger nationalistic themes. Hudson River School artists like Thomas Cole, Asher B. Durand, and Albert Bierstadt created what are now widely considered to be the finest American landscape oil paintings. Lucas' Progressive Drawing Book also recognizes the Hudson as iconic American scenery, but independent of the Hudson River School. It was Lucas's intent to make a distinctly American instruction manual, free of the English or European examples used by others, and it is significant that he turned to views of the Hudson and Susquehanna rivers to do this.

Fielding Lucas, Jr., was a pioneer publisher, cartographer, and artist in Baltimore. His early work included art instruction books based on typical English or European examples, a fine drawing book on flowers, a treatise on architectural perspective drawing, as well as atlases and maps. All of these productions featured fine quality printing and plates and were considered "high-end" market publications. Lucas' Progressive Drawing Book reached higher still and is now considered to be one of the most sumptuous and rare of American nineteenth-century color-plate books.

Carefully crafted, etched plates that replicate the varied techniques of pencil, ink, and watercolor drawing are at the heart of Lucas' Progressive Drawing Book: Line etching, soft-ground, and aquatint processes are utilized selectively to create printed plates that have a very strong resemblance to hand-drawn art. The watercolor demonstration plates were colored by hand, using the exact pigments recommended in the text. The designs are often charming and occasionally stunning. The lessons are "progressive" in that they build, step-by-step, from drawing simple forms to the construction of complex designs built from careful line drawing and finished with ink and watercolor tints. The contents are divided into three sections: pencil drawing, shading with ink and watercolor, and perspective drawing. Special lessons in the rendering of foliage, architecture, and balanced landscape composition are included, with minimal space given to drawing human figures and animals.

Then, as now, illustrations often drove the sales of books. The plates in Lucas' Progressive Drawing Book are both instructive and decorative, with the most impressive examples being the views of the Hudson and Susquehanna. These hand-colored etchings are minor works of art in themselves, made more interesting by their attribution to the Latrobe family. Many are signed with the name E. Van Blon, a pseudonym for John Hazlehurst Borneal Latrobe (1803-91), son of the eminent artist and architect of the United States Capitol, Benjamin Henry Latrobe (1764-1820). John H.B. Latrobe studied at Georgetown College and St. Mary's in Baltimore and was a cadet at West Point until the time of his father's death in 1820. Shortly after, Latrobe passed the bar but mostly worked as an artist and writer. Many of these designs are believed to have been based on original sketches done by his illustrious father, who often sketched while traveling.

Another notable involved in this publication was John Hill (1770-1850), master of the difficult aquatint etching process. In the time of line etching and engraving, the soft tonal ranges of brush painting were nearly impossible to re-create in print form. The aquatint process, named for its ability to simulate aqueous ink and watercolor in black and white prints, was developed in Europe and became an English printing specialty in the late eighteenth century. Hill studied the process in London and immigrated to Philadelphia in 1816. As the aquatint was almost nonexistent in the United States,
Hill found his technical skills to be in great demand. His production of plates for _Picturesque Views of American Scenery_ (Philadelphia, 1820–21) and the _Hudson River Portfolio_ (New York, 1821–25) would establish Hill as one of the leading printers of views in the nation. When Fielding Lucas commissioned John Hill, he commissioned the best.

The plates with a strong resemblance to pencil drawing are in fact soft-ground etchings, done by Joseph Cone. Cone is primarily known as a Philadelphia portrait engraver but clearly had excellent command of the landscape. He used a special etching plate covered with wax and then paper (hence the “soft ground”) that replicated drawing with an ordinary pencil.

All of these attributes and associations made _Lucas' Progressive Drawing Book_ a very costly publication, not likely in the price range of anyone other than artists of the leisure class. One has to wonder how many copies were purchased for parlor decoration compared to those actually used by artists in training.

Typical of art training of its time, this publication encourages rote copywork. Copying, whether from old master paintings or from contemporary lessons, was once considered to be as fundamental as direct observation of nature or conceptual understanding of art. This tradition has essentially vanished from formal art training today.

From an art historical perspective, it is interesting to consider that, as Lucas’s very methodical, “progressive” lessons were being published, the revolution in art that would completely dismiss such techniques was being born. As generally taught at the time, and in _Lucas’ Progressive Drawing Book_, watercolor technique was essentially tinted drawing. This approach was abandoned by English Romantic painters like J.M.W. Turner, who advanced watercolor to a full-fledged painting style, independent of any drawing whatsoever. Late nineteenth-century American impressionist Maurice Prendergast broke all the “progressive” rules with his brilliantly splotty watercolors, unsupported by tone and line.

Of interest to collectors and bib-liophiles, the Clements Library’s copy of _Lucas’ Progressive Drawing Book_ contains the bookplate of Charles E. Goodspeed, the “Yankee bookseller” of Boston. Goodspeed was noted as a top dealer in antiquarian American literature and historical Americana and for his appreciation of fishing stories and John James Audubon prints. His superb reprints of early American engravings are widely sought after. As acquired, the Clements’s copy suffered from weak binding, with the covers detached. Careful restoration was done by yet another master craftsman, James Craven, who has performed such duties for the University of Michigan for many years. The restored and well-preserved copy of _Lucas’ Progressive Drawing Book_ is a wonderful thing to experience. As a veteran practicing artist and instructor, I thought I was finally past the point of copying from “how to draw” manuals, but paging through _Lucas’ Progressive Drawing Book_ is irresistible, and the compulsion is creeping up on me again.

— Clayton Lewis
Curator of Graphic Materials

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Plate XV. Scenery on the Hudson, N.Y. is a hand-colored aquatint by John Hill from a drawing by E. Van Blon (John H.B. Latrobe). Another example of distance rendering, this time using contrasting hues of color. Note the color-neutral basis, with warm foreground colors and cool blues and greens in the distance.

A POST OF SO MUCH IMPORTANCE

The course of the Hudson River is interrupted some sixty miles north of its mouth by two right-angle turns, sharply diverting its flow eastward before continuing on its southerly path. Forming the eastern bank of this turn is Martler's Rock (now Constitution Island) and across the river is West Point. Although now recognized as the site of the United States Military Academy (founded in 1802), West Point was a vital military post during the American Revolution. And no sets of events so clearly indicate its strategic significance as those surrounding the treason of Benedict Arnold.

In 1926, William L. Clements acquired the papers of Sir Henry Clinton, consisting largely of headquarters correspondence from Clinton's service as commander-in-chief of the British army in North America, 1778-82. Within these voluminous papers are sixty-six letters between Major General Benedict Arnold, British adjutant general John André, British headquarters, and other concerned parties. These letters, with additional related manuscripts, provide critical information about the infamous Arnold and his dealings with the British, which culminated in his attempt to sell them the post of West Point in September 1780. Carl van Doren's Secret History of the American Revolution (1941) provides an extensive study of the correspondence between Arnold and André, with transcriptions of the letters by Clements Library manuscripts curator (later Director) Howard Peckham.

West Point was of particular importance to the Continental Army's defense of the Hudson. High banks on either side of the river were suitable for the construction of fortifications; the width of the river was at a minimum—around 1,400 feet; and the current, tides, and bends made navigation difficult. These factors made West Point an ideal location for laying chains and booms of logs across the water to prevent the passage of enemy craft. Both armies were aware of the strategic significance of West Point. British control would severely restrict communications and supply along the Hudson River.

In the fall of 1780, however, control of the river held an even greater significance as Comte de Rochambeau had arrived in Rhode Island with French troops. Had Arnold succeeded in selling West Point, Washington might not have been able to bring his forces together with Rochambeau’s, and the Yorktown campaign might have been delayed or rendered impossible.

By the time Benedict Arnold offered his services to the British, he was a capable and seasoned officer, who had served the Continental Army at Ticonderoga, Québec, and Saratoga. George Washington appointed him military governor of Philadelphia in June 1778. In January of 1779, conflicts between Arnold and the Pennsylvania council led to Arnold's resignation from his post. Whatever his motives—whether resultant from his own debt and expenses or out of resentment against civil authorities for questioning his accounting and command—in May 1779 Arnold began treasonous communications with the British. A letter

Corresponding plan and “perspective section” of the Highlands of the Hudson at West Point, 1756. The view is to the south. West Point is opposite Martler’s Rock (Constitution Island) and to the left of the spot identified as “Highlands.” The map and drawing are from the Germain Papers.
from John André to intercessory Joseph Stansbury dated May 10, 1779, established schemes for covert letter transmission. They would utilize dictionary substitution codes, and innocuous letters from Arnold’s wife, Peggy Shippen Arnold, would be interlineated with invisible ink.

The earliest reference to West Point in the Arnold-André correspondence dates near the end of July, 1779: André encourages Arnold to “procure an accurate plan of West Point, with the new roads, New Windsor Constitution &c.” By Stansbury, Arnold responded that “He had not the plan of West point being only in Gen: Washington hands and the Engineers who made the draught. It had many new Works and he could when there make a drawing of it easily...” Providing information to the British did not adequately satisfy Arnold’s monetary interests, however, so, the following year, he sought the command of West Point and a more lucrative agreement by its surrender. In a June 16, 1780, letter to Lieutenant General Knyphausen’s aide, Captain George Beckwith, Arnold described the provisions at and condition of the works and garrison at West Point: “It is surprising a Post of so much importance should be so totally neglected. The works appear to me (though well executed) most wretchedly planned to answer the purpose designed, vizt to maintain the Post and stop the passage of the River.” Once in command, Arnold would continue this neglect and inefficiently scatter his troops to help facilitate surrender.

On July 15, 1780, before having been named to the post, Benedict Arnold (using the pseudonym Moore) sent a coded letter to John André (Mr. Anderson), offering the sale of West Point for £20,000. He secured the assignment to command West Point on August 3, and, on the 24th, Arnold received news that the British had accepted his price. On September 20, 1780, John André boarded the British sloop of war Vulture near Teller’s (Croton) Point on the Hudson River. A local Tory, Joshua Smith, took André ashore near Haverstraw, New York, on the night of September 21 to meet with General Arnold. After their meeting, the Vulture was unable to transport André, and the decision was made that he would return by land. On the 23rd of September, he was detained by New York militiamen near Tarrytown. Sir Henry Clinton’s narrative of the affair quotes a letter by Colonel John Jameson respecting the contents of incriminating papers found on André’s person: “He

The distinctive double bend in the Hudson River at West Point shows to good advantage in this detail of an untitled manuscript map from the Clinton Papers. The fortifications and barracks of West Point are on the left, with those of Constitution Island at right. The upstream progress of a British warship is blocked by the boom and chain linking the two banks.
had a Parcel of Papers taken from under his Stockings . . . They contain the Number of Men at West Point and its Dependencies; the Number of Cannon &c, the different Pieces of Ground that command each Fort, & what Distance they are from the different Forts, the Situation of each Fort, and which may be set on Fire with Bombs and Carcasses, and which are out of Repair . . .” (September 23, 1780). André was tried and executed as a spy, despite Clinton’s efforts to secure his freedom.

The Arnold-André correspondence was written by the persons directly involved in the plans and actions as they unfolded. Since an objective of the Clements Library is to gather collections that document the attitudes, opinions, and reactions of Americans to historical events, we also have supporting materials for the Arnold-André affair. The letterbook of American officer Benjamin Gilbert provides an example of contemporary sentiments towards Arnold’s betrayal. On October 8, 1780, Lieutenant Gilbert wrote to his father and stepmother, partially quoting Nathanael Greene’s general orders of September 26:

“Treason of the blackest dye was discovered on the 25th of last month. General Arnold who commanded at West Point, lost to every sentiment of honour of private and publick obligation, was about to deliver up that important post into the Enemy. such an event must have given the American cause a deadly wound if not a fatal stab. happily the treason has ben timely discovered to prevent the fatal misfortune . . . I leave you to consider the consequence if he had succeeded. we should at once been deprived of all communications with the N[ew] England State and must have perished or distressed the inhabitants.”

Following the American Revolution, West Point became an army storehouse and a place of military instruction, developed in part by Anne-Louis de Tousard, whose papers were donated to the Clements Library by his descendant, Phoebe Swain. Similar to James S. Schaff’s Civil War collections, which serve well to document the experiences of the common soldier, the Clements Library’s growing collection of West Point manuscripts sheds light on the everyday life of military students—and of the officers who ran the institution. Thanks to the generosity of Clements Library Associates board member Duane N. Diedrich, our West Point manuscripts now stretch from pre-Academy instruction in the 1790s to Douglas MacArthur’s years as superintendent following World War I.

— Cheney Schopieray
Assistant Curator of Manuscripts
Four hundred years ago this summer, French explorer Samuel de Champlain first looked upon the waters of the magnificent lake that bears his name. Champlain, accompanied by two French companions, had joined a war party of Native Americans—Algonkins, Hurons, and Montagnais—in a foray from Canada against their Iroquois enemies, who inhabited the region south of this lake. The party was looking for trouble, and it did not take long to find it.

Although Champlain was a prolific writer, who chronicled and published most of his North American explorations of the first third of the seventeenth century, he had relatively little to say about his new surroundings. Entering the lake from its outlet, the Richelieu River (called by Champlain the “river of the Iroquois”), he noted only that it was said to be eighty to one hundred leagues long and that four large islands distinguished its northern end. These were all well forested with fine, large trees. The surrounding waters abounded in many varieties of fish. Later in his narrative, published in 1613, Champlain briefly described the mountains that frame the lake on three sides. Those visible at some distance to the east were “very high...on the tops of which there was snow.” The mountains to the south and west came close to the shore but were not quite so high and had no snow on their peaks.

The Indians told Champlain that the southern mountains marked the Iroquois homeland, and that another body of water in that direction (Lake George) led to a portage to a river that flowed to the sea. Henry Hudson would voyage up that waterway later in the summer of 1609. The two explorers—one French and the other sailing for the Dutch—did not meet, but they were observing opposite ends of the same strategic water route across a corner of the North American continent.

Game was plentiful along the shores of Champlain’s lake, but the country was devoid of inhabitants. Champlain’s Native American compan-
ions told him that the islands, like the banks of the Iroquois River, had formerly been inhabited by Indians but had been abandoned "since they have been at war against each other." The beautiful valley had become a no-man's land between the homelands of the Iroquois and the Indians of Canada. Later in the month, somewhere near modern Crown Point or Ticonderoga, Champlain's war party encountered a force of Iroquois and fought a skirmish in which the firearms of the three Frenchmen surprised their enemies and quickly carried the day. Champlain and his allies returned victorious to Canada.

In his brief account, the explorer touches on themes that would distinguish the history of Lake Champlain for the next two hundred years. It was a region of great beauty, and the waters provided a natural route between the Hudson Valley and Canada. But it was also a corridor of conflict along which war parties and armies moved and clashed in a series of Indian and colonial wars, the American Revolution, and the War of 1812. It was with good reason that the Native American population had abandoned the lake in Champlain's time, just as Canadian settlers would in the 1740s. In time of war, habitations along such a convenient water highway were far too exposed to hostile forces.

Lake Champlain is a narrow, 110-mile-long, north-south cleft, broadest along its northern two-thirds. At Crown Point, not far from where Champlain fought the Iroquois, the lake contracts to the width of a broad river until it terminates at modern Whitehall, New York. About fifteen miles south of Crown Point, this narrow section receives the discharge of Lake George through the La Chute River at Ticonderoga, a place the French called Carillon because of the musical sound of its waterfall. A portage into Lake George, and another from its southern end to the upper Hudson River, made the connection that Champlain had only heard about and allowed a rigorous but practicable route between Canada and the Atlantic Ocean.

Champlain's encounter with the Iroquois was only a preliminary to a long series of conflicts in which the contestants utilized Lake Champlain and its links to the Hudson as a route for warfare. The seventeenth-century wars with the Iroquois gave way to colonial conflicts of the eighteenth century, and opposing armies traveled both ways in the French and Indian War until the British used the waterway as an avenue in the conquest of Canada in 1760. American forces invaded Canada by the lake in 1775 and the British counterattacked over its waters in 1776 and 1777, when John Burgoyne passed on his way to defeat at Saratoga. The waters of Lake Champlain floated small navies too. These clashed at Valcour Island in 1776 and Plattsburgh Bay in 1814. The wars also caused the construction of fortifications at strategic points, notably the narrows of Crown Point and Ticonderoga.

The conclusion of the War of 1812 ended fighting in the region, and Lake Champlain soon became primarily a waterway of commerce and, eventually, tourism and recreation. Today, the natural beauty remains, and the shores of the lake are sprinkled with historic sites and structures. The ruins of the forts at Crown Point and Ticonderoga have been preserved or restored.

Ironically, most visitors to Lake Champlain's historic sites arrive by

On July 29, 1609, Champlain's war party confronted a large body of Iroquois warriors. This well-known woodcut from his Voyages... (Paris, 1613) depicts Champlain and two companions firing their harquebuses at the Iroquois.
The Crown Point peninsula is the spot at which the narrow, southern part of Lake Champlain suddenly broadens. The site was fortified by the French in 1759 and captured by the British in 1776. Brunswick officer Charles Wintersmith recorded the ruins of the small French fort and its later and larger British counterpart in this detail from his "Plan of Part of Lake Champlain ..." of 1777. The ruins are preserved today in a New York state park.

automobile and first see these places from the land. Very few come by water, where they would have the same impression as Champlain and his successors. What a difference that makes. Years ago, in 1981, I had the opportunity to cruise up the lake in a small boat, seeing each site from the perspective of seventeenth- and eighteenth-century travelers. From water level everything made sense. Cumberland Head shields Plattsburgh Bay, where Commodore Macdonough's American squadron anchored in 1814 to await the British; Valcour Island hides the defensive anchorage selected by Benedict Arnold for his warships in 1776; Crown Point, seen from the north, dominates the spot at which the lake suddenly broadens as it flows north; and Ticonderoga commands the route to the south and covers the river flowing from Lake George. It was a revealing and educational experience in historical topography.

A personal project on the same trip proved less successful. Having read many first-hand descriptions of Lake Champlain, it seemed that a diary of my own might provide an interesting comparison. Unfortunately, I had not considered the speed at which even a slow, twentieth-century powerboat moves compared to eighteenth-century canoes, bateau, and sailing vessels. More details rushed by than could be absorbed and described in the time available, and my diary had little more to say than Champlain's own, all-too brief narrative.

Of course, many of the written or visual impressions of Lake Champlain are preserved in the historical record, and the collections of the Clements Library include a generous selection in a variety of formats. Published travelers' accounts, beginning with Champlain's own Voyages of 1613 and continuing through nineteenth-century guidebooks, describe the lake and its many points of interest. Maps, both printed and manuscript, chart the growth of knowledge about the waterway and record the locations of events, towns, and military posts. Among these is a fine manuscript copy from the Germain Papers of William Brasier's grand survey of the lake as it was in 1762. The Clements map collection also includes plans of fortifications, army camps, and the battles fought at Ticonderoga, Valcour Island, and Plattsburgh. Manuscript letters and documents in the Gage Papers record events at the British posts on the lake in the 1760s and early 1770s. Drawings, prints, and photographs visually document travel, places, and events. There is much on the history and cartography of Lake Champlain to be found in the Clements Library.

— Brian Leigh Dunnigan
Curator of Maps and Head of Research & Publications
A BEAUTIFUL AND FRUITFUL PLACE:
DUTCH CONTRIBUTIONS TO THE AMERICAN TABLE

Early literature of the colony of New Netherland offers an opportunity to examine the contributions the Dutch made to America in the five brief decades of their hegemony (1614–64 and 1673–74). These are many and in all spheres. As the colony grew, so did customs and usages that would influence American culture—little things, meaningless in themselves, that indicate that the Dutch

Hudson explored the river that now bears his name, he called the surrounding area “a beautiful and fruitful place.” Among the foodstuffs he and his crew marveled at were fish that streamed thickly around them: salmon, mullet, and rays. They talked of the oysters and of grapes and blue plums. With explorers’ hyperbole, Hudson declared the land “the finest for cultivation that I ever in my life set foot upon.”

known for their perfection in breeding, high yields and quality of milk production, and excellent round cheeses. They brought this knowledge to New Netherland.

In 1658 a meat market, the “Broadway Shambles,” was established in New Amsterdam. Among the butchers was Asser Levy, one of twenty-three Jews who arrived in New Amsterdam in 1654. They had fled Dutch Brazil, colony never really died out but became part of something larger. We will concentrate on several of the surprisingly large number relating to food and food ways. Among the many items the Dutch are credited with introducing to America are cookies, crullers, doughnuts, waffles, coleslaw, the first kosher Jewish butcher shop in New York, and dairy and cheese-making techniques.

In September 1609, when Henry

The “Columbian Exchange,” that is, the introduction of Old World foodstuffs to the New World and vice versa, began immediately. By 1625 the first Dutch cattle were imported from Holland by the Dutch West India Company, and the foundation was laid for an exceedingly valuable breed of animal. Dairy farming was a highly important branch of industry in Holland at a very early date, and the Dutch were

which had been retaken by the Portuguese. Not wanting to risk a New World Inquisition after already escaping the Old World’s, the Jews were on their way to Holland when they were captured by pirates and rescued by a French privateer, who brought them to New Amsterdam. When the governor, Peter Stuyvesant, tried to have them expelled, the directors of the Dutch West India Company overruled him, and he reluc-
constantly accepted the Jews into New Amsterdam. Levy went on to become the first kosher butcher in New York in the first Jewish community in America.

American cooking has always been replete with sweets, desserts, and baked goods—no surprise given our British, Dutch, and German heritages. The question of why we call our cookies “cookies” rather than biscuits, as do the British, has puzzled culinary historians. The answer is that the word “cookies” is from the Dutch koekjes, pronounced “cook-yehs”—literally little cakes. The municipal authorities in New Amsterdam proclaimed numerous rules for the many bakers residing there. In 1661, for example, they issued an order to the bakers to restrict themselves to baking bread and “not to bake any more koekjes, jumbles or sweet cakes.” More than a century later, in 1796, Amelia Simmons produced her American Cookery, the first American cookbook, which would lock in print what had by then become standard usage. She called the treats “cookies” or “cookeys.”

Between 1748 and 1751, Peter Kalm, the Finnish-Swedish scientist, traveled in North America, sent by his friend and mentor, the famed botanist Carl Linnaeus, to investigate, record, and collect seeds of plants that might prove useful for agriculture and industry. When Kalm returned to Sweden he devoted most of his remaining years to caring for, studying, and lecturing about the American plants he brought home and compiling his invaluable treatise, *En Resa til Norra America*. First published in Stockholm from 1753 to 1761, it was later translated into many languages, including English (1770–71) and Dutch (1772).

Although botany was his main reason for traveling, Kalm trained his scientist’s eye on all aspect of American culture and his careful and dispassionate observations show colonial settlement in great detail. His *Travels and Diaries* contain much on the food and food ways of the various ethnic groups then inhabiting the areas he visited. The following entry of his first encounter with cabbage salad, prepared for him in Albany in 1749 by his Dutch landlady, is often cited as evidence that the Dutch introduced coleslaw to America. The recipe is obviously our ubiquitous coleslaw, derived from the Dutch kooslaw, or cabbage salad.

“My landlady, Mrs. Visher, prepared to-day an unusual salad which I never remember having seen or eaten. She took the inner leaves of a head of cabbage . . . and cut them into long, thin strips, about 1/12 to 1/6 of an inch wide, seldom more. When she had cut up as much as she thought necessary, she put them upon a platter, poured oil and vinegar upon them, added salt and some pepper while mixing the shredded cabbage so that the oil etc. might be evenly distributed, as is the custom when making salads. Then it was ready. In place of oil, melted butter is frequently used. This is kept in a warm pot or crock and poured over the salad after it has been served. This dish has a very pleasing flavor and tastes better than one can imagine. She told me that many strangers who had eaten at her house had liked this so much that they not only had informed themselves of how to pre-

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The ornate frontpiece of Peter Kalm, *Reis door Noord Amerika* (Utrecht, 1772) hints at the bounty of the American colonies witnessed by the author during his travels in 1749–51.
Dutch communities of New York had a strong appreciation of their long heritage. When Mrs. Hyman Rosa's Holland Cook Book was produced for the First Reformed Protestant Dutch Church of Kingston, New York, in 1887 the text included facsimiles of the signatures of successive ministers from 1660 to 1880.

The Dutch architectural flavor of New Amsterdam is evident in this view of the seaport town inset on the third state of John Seller's A Map of New Jersey in America (London, ca. 1677).
A TRADITION OF GIVING

In David Hackett Fischer’s recent book, *Champlain’s Dream*, we learn about the convergence of finance and exploration. It seems that Samuel de Champlain was an artful fundraiser, who understood the importance of financial support to meet his many goals. Throughout his numerous voyages, Fischer writes, “Champlain needed the support of the Crown, the Catholic Church, its monastic orders, great nobles, ministers, court officials, provincial parliaments, towns, courts of law, merchants, commercial companies, lawyers, and others.” Champlain’s investors were central to his success. Only with their backing could he work to realize his dreams of a society bettered by exploration and settlement.

Great vision often requires external financial support. This holds true for the history of the Clements Library as well. Over the past eighty-six years, the support of the University of Michigan and the generosity of many donors have made it possible for the Clements and its collections to come to represent excellence in the study of American history. With this strong foundation in place, we are now preparing to write the story of the Library in the twenty-first century.

Our Associates, Director, and curators have a vision that includes endowed curatorial positions, prestigious research fellowships, better service to the public, more speakers and exhibits, and, in the long term, additional space to house our growing collections, an expanded reading room, state-of-the-art climate controls, and improved accessibility to our holdings. Over the next five years, as we begin to put these improvements in place, our ability to serve those who seek to create knowledge will grow exponentially. Only with these enhancements will the Clements maintain its reputation as one of the nation’s finest research libraries.

The University of Michigan has already shown its commitment to the future of the Library by providing new curatorial and development positions and funding a long-needed renovation of our historic building. We who use and admire the collections have the responsibility of showing our dedication by contributing to this effort. Over the next three to five years, we will be working together to raise funds for the Clements Library. As the new director of development, I can’t think of a greater honor than to be surrounded by these collections and to work with our curators and researchers. I hope you will join us, learn more about our goals, and give your support to ensure that in the twenty-second century the Clements will stand proud as a collection, a library, and a research institution.

While building support for our long-term vision, we are also offering more immediate ways to help the Library. A new program, “Adopt a Piece of History,” asks donors to fund purchases and conservation efforts. We are always in need of additional support to add books, manuscripts, maps, and visual materials to the collection. And, some of our existing collections are in need of repair. Please consider a gift to conserve an item or purchase something new. Generous donors have already funded the purchase or conservation of several items. Here are some acquisitions or conservation projects that are still available:

1. Peter Henry Musty manuscript collection, 1862-65. Recent purchase: $5,400.
2. 1/6 plate daguerreotype by Glenalvin J. Goodridge. Unknown male sitter, ca.1847-51. Recent purchase: $1,200.

My phone number is 734-358-9770, and my email is annrock@umich.edu. Please call or email me with your ideas and thoughts. Also, please contact me if you want to support our Adopt a Piece of History effort. I look forward to getting to know you and working with you to ensure the peerless reputation of the Clements Library and to realize our vision for the future.

— Ann Rock
Director of Development

Glenalvin J. Goodridge’s daguerreotype of an unknown male sitter, ca. 1847-51, is a new addition to the Clements Library’s growing collection of American photography.
William Bennett's engraving, View of the Ruins After the Great Fire in New-York. Decr. 16th & 17th. 1835 (1836), is a recently acquired companion piece to his View of the Great Fire of New-York that appeared in the Spring-Summer 2008 issue of the Quarto. Both prints are based on paintings by Nicolino Calyo (1799–1884).

ANNOUNCEMENTS

2009 PRICE FELLOWSHIPS
Eight promising, younger scholars have been awarded 2009 Jacob M. Price Visiting Research Fellowships. These are offered to graduate students and junior faculty to defray the expenses of a trip to Ann Arbor to utilize the resources of the Clements Library. This year’s topics of research are as diverse as the collections that will provide critical documentation for the fellows’ dissertations or books.

Christopher Childers, Louisiana State University, for his dissertation, “Popular Sovereignty, Slavery in the Territories, and the South, 1819–1860.”

Dr. Afua Cooper, Simon Fraser University, for her book, Voice of a Fugitive: Henry Bibb in History.


Jesse John Gant, University of Wisconsin, Madison, for his dissertation, “James G. Birney and the Cincinnati Abolitionists.”

Dr. Natalie Joy, Georgia State University, for her book, Wronged Red Man: Removal and the Problem of Slavery.

Prof. Nathaniel Millett, Saint Louis University, for his book, Slave Resistance During the Age of Revolution: The Maroon Community at Prospect Bluff, Spanish Florida.

Nicholas Trajano Molnar, Rutgers University, for his dissertation, “The Fluidity of Race: The American-Mestizos in the Philippines Throughout the 20th Century.”


WELCOME NEW STAFF
Five new staff members have recently joined the Clements Library, thanks to generously increased support from the Office of the Provost for Academic Affairs or to fill vacant positions. Ann Rock started in February as the Library’s first-ever director of development. She was formerly director of foundations and government relations for the Detroit Symphony Orchestra. In May, Anne Bennington-Helber began assisting her in the part-time position of development assistant. Also joining the Clements team in February was Kari Tant, who replaces John Torgersen as our part-time information technology specialist.

Cheney Schopieray is our new assistant curator of manuscripts. He has
been with the Library for six years, serving in a variety of temporary positions in the Manuscripts Division. Cheney assumed his new post as of May 1.

Emiko Hastings joined the Book Division as assistant curator on June 1. Emi has worked in the Manuscripts Division over the past two years as both a volunteer and as a graduate student assistant. She received her M.S. degree from the School of Information this spring.

DICK RYAN

Many Associates will remember Dick Ryan, Clements Library curator of books from 1978 to 1993. Not long after the last issue of the Quarto went to press, we learned that Dick had passed away in Ohio on February 26, 2008. Dick was a dedicated and outstanding book curator who in the late 1980s helped the Clements take its first steps toward online cataloging by suggesting that it join RLIN, a bibliographic utility that greatly facilitated book cataloging.

DAVID UPTON

We also note the passing, on January 31, of former Clements Library Associates board member David Upton. Dave was a long-time supporter of the University of Michigan and of the Clements, where he served on the CLA Board from 1985 to 2005. Dave was known for his commitment to developing Michigan’s wine industry, and he particularly enjoyed being a part of projects that brought the Clements to more audiences. He was also a most generous supporter of the growth of the Library’s unmatched collections.

CALENDAR OF EVENTS

June 8—October 9, 2009: Exhibit: “1759: Britain’s Year of Victories.” Weekdays, 1:00-4:45 p.m. Closed Fridays, July–Labor Day.

October 6, 2009: Clements Library Associates Board of Governors Meeting.

October 19, 2009—February 19, 2010: Exhibit: “Reframing the Color Line: Race and the Visual Culture of the Atlantic World.” Weekdays, 1:00-4:45 p.m.