All readers of *The Quarto* know the Clements Library’s shelves contain a wonderful array of primary sources on the history of North America from 1492 through the nineteenth century. The scholars who write books and articles based on our holdings; the undergraduate and graduate students who fill the Reading Room during the academic year; members of the general public who come to see our exhibits and attend our programs—all, or nearly all, can rattle off the areas of early American history in which the Library’s collections are broad, deep, and rich. These include exploration and discovery, the American Revolution, culinary history, Native Americans, the Civil War, religion and reform movements, women’s history, slavery and antislavery, and almost any other aspect of our pre-1900 heritage. The letterhead we use for our shrinking number of non-electronic communications has long displayed “A Library of Early Americana” above our 909 South University Avenue address, and that modest descriptor fits this institution well. We’re proud of that, and we hope the Clements Library Associates, for whom we publish *The Quarto*, are as well.

This issue focuses on a Clements specialty that might not be as well known as our other strengths. Glancing through book curator Emiko Hastings’ *Books Based on the Clements Library Holdings*, which came out last year and which lists some five hundred noteworthy scholarly volumes published since 1923 that have drawn significantly on sources here, I see that few of those titles deal directly with the West Indies. Since 1970, in fact, only five—David Syrett’s *The Siege and Capture of*...
TAKING HAVANA

The Durnford views begin with depictions of the fording fortifications protecting Havana, capturing the expanse of the harbor and city from high vantage. Two of the six prints take us into the central city at ground level—close enough to sense that we are interacting with the Spanish colonial architecture and the diverse Cuban population. The natural fertility of the region and wealth of the city are evident throughout. Few reminders of the recent siege are evident—some wrecked ships in the harbor and British troops on parade in the market square. Peace and prosperity reign. Children play in the street next to occu-

pied soldiers. The tri-lingual captions demonstrate Britain’s growing influence as an exporter of printed images and British pride in showing off the spoils of victory to the rest of Europe.

The artist on the scene, Elias Durnford of the Engineers, was also aide-de-camp to the commander of the expedition to Havana, Lieutenant General George Keppel, 3rd Earl of Albemarle (1724–72), to whom he dedi- cated the series. Several writers have pointed out that most creators of early

American landscape views were British military men. The curriculum of mili-
tary academies of the eighteenth century included practical training in topograph-
ic drawing and the rendering of fortifications and architecture. Long before there was a Hudson River School or any clear American identity expressed in landscape art, officers like Durnford were delineating the scene for English and European audiences.

Durnford’s detailed renderings of street life in Havana rise above mere practical notations and are both informa-
tive and aesthetically charming. A team of engravers—Peter (Pierre Charles?) Brittanic Majesty’s Ships and Forces, Against the Havannah. Published by Lieutenant Philip Orbdige (d.1766), also in 1764. The Durnford series shows us Havana as a tranquil Caribbean trading paradise. The Orbdige images display the military conquest, step by step. Typical of eight-
teenth-century graphics, these print series report carefully observed facts layered with some revisionism.

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the British Navy and Army.” The contents list adds further credibility, giving the officers’ names plus their respective ranks and experience. The artist and publisher of Britannia’s Triumph, Lieutenant Philip Orsbridge, also carried the authority of an eyewitness, having participated in the assault on Havana. Orsbridge assembled a wealth of talent for his publication. Marine painter Dominic Serres (1719-93), originally from Gascony, had served as a common sailor and then sailing master in the merchant trade between Europe and Cuba. Serres settled in England after being captured by a British frigate in 1758. He rose to become Marine Painter to King George III. French-born and trained engraver Pierre-Charles Canot (1707-77) worked in England. He was a member of the Royal Academy and specialized in maritime and landscape engravings. Eminent engraver James Mason (1710-80) was primarily known for landscape work, reproducing the great paintings of Poussin, Claude, Hobema, and others.

Serres worked up sketches done by Orsbridge into magnificent oil paintings, now at the National Maritime Museum in Greenwich, England. The engravers Canot and Mason together produced twelve large, detailed copper plates. The whole production took a relatively short fifteen months, given the amount of labor involved. Print publishing was sometimes very profitable and at other times a money loser as there were many up-front expenses. Orsbridge was likely planning on making money directly, but given that the dedications in the captions of the prints are to superior officers of the expedition, he was clearly thinking about advancing his military career as well.

The twelve prints recreate the siege step-by-step. The vintage point is as if you, the viewer, are in the “crow’s nest,” high on the mast of a ship, where Orsbridge very well may have been at times. The first two prints combine to give a panoramic view of the massive expeditionsary fleet under the command of Vice Admiral Sir George Pocock (1706-92) as it lay off Barbados. The other scenes depict the dangerous navigation through the shoals of the West Indies, close action against two Spanish frigates, the preliminary bombardments of El Morro, the amphibious landings, the eventual capture of El Morro, and the fall of the city of Havana. The series compresses, simplifies, and sanitizes a long, chaotic, bloody siege in which thousands died both from military action and disease.

Orsbridge’s precisely drawn spaces and multiple viewpoints give a vivid cinematic quality to the whole. The neat ordering of the engravings implies the same precision in the action and makes the end result—British imperial domination—appear almost predetermined. Typical of ambitious publishing ventures of the time, Britannia’s Triumph was paid for in advance by subscribers (two guineas) and issued in installments. Orsbridge found a sizable market for these imperial images among the thousands who participated in the campaign.

These wonderful, celebratory images tapped and fed British enthusiasm for the spoils of victory. But the political reality was that George III wanted the long, costly war to end, and Spain wanted Cuba back. Havana was worth more to Spain than to England, as Havana’s wealth was due in part to the flow of riches from Spanish Central and South America to Spain, riches diverted elsewhere during the British occupation. Florida was attractive to Britain as a geographic link to her colonies in North America. Spanish King Carlos III refused to agree to a treaty that would permanently cede Cuba. Nor would the British Parliament ratify a treaty that did not in some way respect British territorial gains made during the war.

While the printed views of Havana were in production, the 1763 Treaty of Paris reset the table in the Western Hemisphere, with Spanish Florida going to Britain and Cuba returning to Spain. What Spain failed to hold during wartime, it successfully recuperated by negotiation. George III and his ministers celebrated with fireworks at Green Park in London. The conflicted feelings of much of the British public were expressed in an anonymous poem, published in London in 1764, and excerpted here:

**The Crisis: On the Reduction and Surrender of The Havannah**

From Britain’s annals blot the fatal day, when her degenerate statesmen gave away,
half the rich fruits of all her battles won, in war triumphant, and by peace undone . . . .
A barren clime, ne’er water’d with a shower.
A Florida—without a single flower. Where famish’d Indians never plow nor sow,
Where famish’d Indians never plow nor sow,
All flame above, and burning sands below.

Aspects of the Treaty of Paris also inflamed British colonial subjects in North America, setting them on the path to rebellion and independence. In Cuba, the British military occupation brought revolutionary ideas. Antoni Kapcia writes, in Cuba, Island of Dreams, “From 1762 . . . access to non-Spanish shipping, the import of slaves, the tantalizing access to North American markets, and the impact of new ideas of free trade, freethinking, freemasonry, private property, and compensation—all broke the stranglehold of a monopolistic colonialism.” “British occupation set in train developments that would change Cuba irrevocably.”

The Cuban independence movement, initially contained, became impressible in the following century. George III, who willingly negotiated away hard-won Havana at the end of the Seven Years’ War, would never reconcile himself to the loss of his North American colonies in the coming Revolution. Left behind in the wake of these large events, we have these fabulous engravings to remind us of the moment in time when Britain ruled Cuba.

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Canot, Edward Rooker, W. Elliot, and T. Morris—produced copper printing plates full of visual information. The six Dannford prints of Havana are part of a larger grouping of twenty-eight views titled Scenographia Americana. This spectacular set of engravings visually defined the riches and vast scale of British holdings in America after the Seven Years’ War with a virtual tour from the St. Lawrence River in Canada to Guadeloupe in the Caribbean. Included are views of the important American cities of Quebec, Boston, New York, Charleston, and Havana as well as major rivers and waterfalls and a detailed depiction of an idealized North American frontier farm. Scenographia Americana was published as a set in London in 1768 and sold collectively by the city’s top print vendors for four guineas, the equivalent of about three to five hundred U.S. dollars today. Scenographia came with an added title page and contents list. The subsets were priced separately with the Havana group selling for one pound, one shilling. Although clearly priced for the upper crust, these views would have been publicly displayed in urban print shops that attracted non-paying audiences from across class lines.

Shrewd buyers of eighteenth-century prints were likely aware that invented views of real places and imagined portraits of actual people were plentiful. The Scenographia title page emphasizes the accuracy of the reporting with the portraits of actual people were plentiful. The twenty-eight views titled Scenographia Havana are part of a larger grouping of plates full of visual information.
ers made up only about ten percent of the population of the colony, while slaves and Maroons (runaway slaves living in the hills) comprised the rest. This severe imbalance of race and class created a climate of fear among the planters and a constant state of racial tension.

The Toussards’ approximately 120 Congolose and Senegalese slaves undertook the manual work necessary to cultivate the coffee plants. In 1786, Marie-Reine managed the plantation, an overseer, one Monsieur Janette, supervised their slave labor. Janette’s severity and apparent delight in punishing disobedient slaves made Marie apprehensive. Two runaway slaves, Toulon and Jean Baptiste, were recaptured and beaten severely. She wrote: “the punishments are beginning to hurt me a heartache. He is radiant and I think this man is really cruel. How can one be so pleased when he is on the point of inflicting such pain. I stop writing. I cannot continue with the noise of the whips. The white overseer of these wretches gives me a heartache” (June 4, 1789).

In the same letter she hinted at the fear prevalent in the planter class even amidst these sadistic scenes: “he has now handicapped them and it is no longer afraid of them . . . in spite of the handcuffs on the mulatto when he puts him his hand trembles and his face was white as a sheet.” Nevertheless, Marie followed the conventions of her society. The management of the plantation required that she request chains, handcuffs, and collars and punish runaways. She wrote respecting the punishment of a slave: “he is in chains although I do not wish to know why. I have done it to punish him. He is quite humiliated. I hope that the wound will not fester.” The runaway slave Antoine had “come back. I have shown mercy on the condition that he behaves, but if he acts the rogue he will pay every time” (January 8, 1788). Despite her husband’s assurances that slave desertions would eventually stop, they did not, and the race and class divisions in St. Domingue soon became irrevocable.

The island’s planters were frustrated by France’s “Clichy” legislation, which prevented them from trading goods outside the French empire. The ideals of liberty, equality, and fraternity heralded by French revolutionaries in Europe inspired notions of equality in St. Domingue’s free colored population. Hostility between whites, free blacks, Maroons, and slaves reached a boiling point in 1791. The Haitian Revolution began with an organized revolt in August, when slaves rose up against their masters, killing and driving white French inhabitants out of the northern plains of the colony. The insurgents organized into a formidable military and political body with goals of abolition and equality. On October 16 and 17, 1791, Marie Tousard wrote from the Valière plantation: “It seemed from the letters that peace is not so certain on that island, as they had before reported . . . The mutinies are rising and threatening . . . I have no appetite and a headache. I feel weak and do not know when I shall recover my health.”

De Tousard died in 1821. Other manuscript groups, such as our Haiti Collection, further document the plight of难民 refugees, military activity, the effect of the conflict on trade, and international relations. The French National Assembly sent civil commissioners, including Léger-Félicité Sonthonax, to St. Domingue in 1792 to enforce legislation granting citizenship rights to free blacks. When France declared war on Great Britain in 1793, St. Domingue planters hastened to ally themselves with the British, who seemed to be the most sympathetic to the preservation of slavery. The arrival of St. Domingue planter and newly appointed Governor General François-Thomas Gallaudet de Fort in motion a chain of events culminating in a violent confrontation between the French commissionnaires and Gallaudet at the northern port town of Cap Français in June 1793. To bolster his forces, Sonthonax declared that slaves who joined the army of France, the French Republic would receive their freedom. Under the command of Toussaint L’Ouverture, a leader in the 1791 uprising, the black army joined forces with the French.

The Haiti Collection also includes a manuscript deposition with contemporary notes related to the experiences of Comte Alexandre François-Auguste de Grasse, son of Admiral François de Grasse, commander of the French fleet at the Battle of the Chesapeake during the American Revolution. Alexandre traveled to St. Domingue in 1789 as a soldier in the French Army and witnessed the violence at Cape François in 1791. According to de Grasse, the black revolutionaries “entered from all parts in the city of the Cape, having the Chiefs at their head. The pillage, the massacre, the flames became frightful. Men, women, children were slain, massacred, and they endured every imaginable horror. The unfortunate every sex, of every age, who tried to save themselves in gaining embarcations, or by swimming were shot in the water.” De Grasse was arrested for crimes against humanity and received a public hearing in 1793 in Philadelphia, and was later transported to France. He returned to the United States, where he was commissioned in the U.S. Army, served from 1795 to 1801, and paced the first American artillery manual. Toussaint died in 1821.
L’Ouverture had gained control of St. Domingue, ousted his Jeremie it must fall" (August 31, 1797). By 1801, Toussaint numerous that if ever they make one successful attempt on mortality among our troops is so great and the brigands so Regaud [André Rigaud] a Mulatto, had nearly taken it. the ty of one of the Tousard plantations], the French General in St. Domingo... At the last attack on Jeremie [the vicini-
ty of one of the Tousard plantations], the French General 
writes by British soldier L. Ditcher, records the state of the conflict in “the Devil’s own Country” (Cape Saint Nicholas
an ambitious business in trading dry goods between England, the United States, and the West Indies. William Leckie’s
Papers, document mercantile activity in the West Indies. Traders kept a close eye on news related to St. Domingue
overturned as their soldiers were called back to Jamaica to
maintain order there. Another letter in the Haiti Collection,
written by British soldier L. Ditcher, records the state of
the British quickly grasped the econom-
ic value of sugar. Production on the
island during the seventeenth, eighteenth, and early nineteenth centuries. Annual exports from the British sugar islands
increased from 11,700 to 27,400 tons between 1669 and 1700. By 1730
exports had reached 51,000 tons and, by 1774, 125,587 tons. In part this was due to
increasing acreage planted in sugar, but there were also advances in under-
standing of the cultivation of cane and elaboration and refinement of produc-
tion technology and techniques. Increased output went to supply
rising demand. Sugar was consumed as part of three newly popular hot beverag-
es—chocolate, coffee, and tea—and
found its way into other foodstuffs as well. Cookbook published throughout the
seventeenth and eighteenth centuries increasingly featured recipes that depended on sugar as well as multiply-
ing kinds of preparations for sweetmeats and confections and growing numbers of recipes for cakes, puddings, and other
desserts. Barbados, the first British sugar colony, is the setting for our first book. During the 1620s and ‘30s Barbadian
planters tried a succession of cash crops. Tobacco, ginger, cotton, and indigo each had its day but failed to prove consis-
tently profitable. In the 1640s the plant-
ers turned to sugar. Richard Ligot’s A Tree & Exact History of the Island of Barbados relates his voyage and sojourn there from 1647 to 1650. His account, published in 1657, was written at a time when Barbados had the attention of the British public as a newly successful sugar colony. Ligot witnessed the changes on Barbados as it settled into what would become the typical pattern for sugar colonies. He saw the beginning of sugar monoculture and the transition from small-holdings worked by owners with some slave or indentured labor to large plantations farmed by gangs of slaves under overseers. Ligot pro-
vides considerable detail about the cultivation and production of sugar, making him a valuable source on the technology and practices at the beginning of the planta-
tion period. A particular value are his diagrams of a mill and boiling house, as well as his descriptions of sugar-
making apparatus. He also describes the changes made by one planter in his lands, equipment, and slaves and the subsequent value of this plantation gave us a record of the eco-
nomics of sugar at this early stage. Ligot’s account reveals planters still determining how best to cultivate cane and make sugar. During his time on the island, Ligot learned, both by trial and error and through visits to the more advanced plantations in Brazil, how to tell when the canes were fully ripe, how to man-
age the boiling of the sugar-cane juice, how to cure the resulting sugar, and how to treat it to make it whiter and thus more marketable. Our second book is from Grenada in the last quarter of the eighteenth cen-
tury. Grenada had an eventful history, passing back and forth between the

United States and other West Indian islands. In 1793, with the support of the remaining planters, the British launched a series of offensives against the French on St. Domingue. Initial British successes were eventually overturned as their soldiers were called back to Jamaica to
Haitian leader Toussaint L’Ouverture (ca. 1743–1803) as depicted in an 1818 Paris lithograph by Nicolas-Eustache Mouren (1790–1850).
After the Treaty of Paris confirmed Grenada as a British possession for the second time. The advertisement that begins this work warns the reader not to expect a comprehensive treatise on planting but rather a collection of observations of particular use to the novice planter. However, it supplies more technical details than Ligon's book. The specifics it includes, particularly about cultivation in different types of soil, show us the increasing understanding of the variables a planter had to take into account. The "Kalendar," with the state of the crops and activities for each month, gives a detailed picture of the planter's year. Despite having much to say about the equipment used, the book despairs of conveying exactly what's needed in production: "It is impossible, I believe, by any rules to explain or illustrate the method of manufacturing the sugar, which can only be acquired by close application and attendance in the boiling-house, at least for one crop."

The author was Gordon Turnbull, who also published An Apology for Negro Slavery: or the West India Planters Vindicated from the Charge of Inhumanity in 1786, and A Narrative of the Revolt and Insurrection of the French Inhabitants in the Island of Grenada in 1795. We don't know much about Turnbull, but if he was an old planter on Grenada, we can assume a certain amount about his life. He would have acquired his lands between 1762, when the British captured the island, and 1779, when the French took it back. He was perhaps attracted to Grenada from one of the more established sugar islands by the prospect of fertile, uncultivated land not yet spoiled by the rapid deforestation and uninterrupted cropping common on other islands. If Turnbull survived as a planter into the economic uncertainty caused by the Revolutionary War, he either had exceptional luck with his crops, production, and sales or was a big enough planter to have access to credit to see him through. After the war, Turnbull, like other large planters, probably took advantage of the fact that smallholders were bankruptcy and bought up their holdings.

As we might expect from the author of An Apology for Negro Slavery, Turnbull goes into some detail about the treatment of slaves. Typical of pro-slavery writers, who saw (or at least portrayed) themselves as humane and compassionate, he admonishes his readers that it's in the planter's best interest to maintain the health of his slaves. He even goes a step farther and adds their happiness to the mix. As with other apologists of slavery, he moves easily from this topic to the care of the plantation's draft animals and other stock, putting them both on a level. He places great weight on the argument, much relied upon by slavery's defenders, that the slaves were no worse off than peasants in many parts of the world.

The third book, The Jamaica Planter's Guide: or, A System for Planting and Managing a Sugar Estate, was published in 1823, between Britain's abolition of the slave trade in 1807 and its emancipation of the slaves in 1834. This was a period when the Jamaica plantations, like others in the British West Indies, were beset by difficulties of various sorts: poor yields due to soil exhaustion, a shortage of labor, and fluctuating sugar prices. The author, Thomas Roughley, identifies himself as a planter with twenty years of experience and has much to say about the liabilities of running a plantation. He is particularly specific about what can go awry, picking out, for instance, the consequences of choosing the wrong workers for positions of responsibility and all the steps where neglect of the equipment will fail to produce "sparkling, strong-grained, fair-coloured, marketable Muscovado sugar."

This is the most specific of the three books, offering cautions and admonitions at every step. The author's advice for addressing the growing problems of sugar production is to seek success through scrupulous attention to detail, controlling as many of the variables as possible. Despite this, his prescriptions for successfully growing and making sugar still rely heavily on the experience and judgment of the workers.

This stands in marked contrast to a work published a mere ten years later, Benjamin Silliman's Manual on the Cultivation of the Sugar Cane and the Fabrication and Refinement of Sugar, which places much more emphasis on quantitative measures and on the technology of production than on individual judgment and expertise.

Taken separately, these three books give us snapshots of production and the attitudes that surrounded it at three different stages in the history of the sugar island colonies. Taken together, they show the increasing sophistication of sugar production as knowledge was acquired and shared among planters. At the same time, they chart the trajectory of the British sugar colonies from their initial stages, as the planters worked out cultivation and production techniques, through their most prosperous period, to the beginning of their decline.

— JJ Jacobson
Curator for American Culinary History
On closer examination, our maps of the West Indies also reveal far less pleasant aspects of life on these lovely islands. From the time of the first visits by Christopher Columbus in the 1490s, the islands of the West Indies were the setting for acts of violence and strife rivaling anything to be found in the history of any other part of North America. The native population was soon enslaved and largely annihilated by European colonists and diseases. Captive Africans were imported to replace them and provide labor for a developing plantation economy. Slavery remained prevalent in the West Indies until its abolition in the mid-nineteenth century, and these involuntary workers enabled the large-scale cultivation of lucrative cash crops such as sugar, coffee, indigo, and tropical fruits.

The West Indian islands were also important elements of the colonial empires of several European powers—Spain, France, Britain, the Netherlands, and Denmark—and, as such, they were inevitably affected by the wars fought between their parent nations from the seventeenth to early nineteenth centuries. Most of the islands changed hands more than once, and their commercial value made them bargaining chips at peace negotiations. Fortifications large and small dotted the islands, while their harbors served as bases for men-of-war, privateers, and pirates. Land and sea battles were fought at many locations, and the West Indies saw especially heavy military and naval activity during the Seven Years’ War, the American War for Independence, and the Napoleonic Wars.

And then there was the scourge of tropical diseases, which haunted the islands. Yellow fever, malaria, and other maladies proved particularly deadly to troops fresh from Europe and contributed to the reputation of the West Indies as a graveyard for soldiers and sailors.

Having disabused oneself of modern, romantic, and cinematic impressions of the West Indies, a careful examination of the many maps of the Clements’s rich collection reveals numerous minute details that provide evidence of land ownership and use, slavery, production of sugar and other commodities, military architecture and activity, urban life, and occasionally even disease.

The great majority of our West Indian maps depict the dramatic topography of these volcanic islands. Steep slopes and elevated positions influenced agriculture and the locations of fortifications and towns. Few of our maps illustrate the relationship of topography to land use as comprehensively as P. F. Martin’s manuscript composition “St. Eustatia Topographically Drawn,” prepared soon after the capture of the Dutch island in February 1781 by British Admiral Sir George Brydges Rodney (1718–92) and General John Vaughan (ca. 1731–95), to whom the map was dedicated. Included in this careful composition are buildings, fence lines, roads, and the names of proprietors. Seldom is a map so inclusive and realistic in its details.

Documentation of property ownership and land use is a feature of many of the West Indies maps. Land boundaries are often depicted, sometimes enclosing the name of the proprietor or a number keyed to a table or a separate text. Surveyor John Byres directed an effort to plat the islands ceded to Britain by France by the 1763 Treaty of Paris. Several of his maps were published in 1779, and the Clements collection includes those of Begaia, Dominica, St. Vincent, and Tobago, all done in the same style. Other compositions, such as Patrick Browne’s A New Map of Jamaica (London, 1755), forego boundaries but associate the names of owners with a symbol representing their houses or plantations. The architecture of plantation life is frequently depicted on maps. Browne’s Jamaica includes symbols for towns, churches, “sugar works,” ginger, coffee and indigo operations, “Gentlemen’s Seats” (plantation manor houses), taverns, barracks, and roads.

Daniel Paterson’s A New Plan of the Island of Grenada (London, 1780) identifies water-powered and ox-driven sugar-cane mills and distinguishes coffee and cacao plantations from those growing sugar cane. Even more visually striking is Jens Beck’s Tilforladelig Kort Over Eylandet St. Croix udi America by Jens Beck (Copenhagen, 1754/1767) identifies property boundaries, owners’ names, and sugar-cane mills. Windmills are easily distinguished from those turned by horses.

The devil is in the details.
ensigns; the British by red.

a deck officer of the ship-of-the-line 9–12, 1782. Martineau, author of a three-sheet Neatly drawn ships illustrate the movements of the French and British “crawls”—hog or slave pens. Several may be seen at top left in the parish of Vere on the island’s south coast.

The key to Patrick Browne’s A New Map of Jamaica (London, 1755) identifies symbols for different types of structures including “cabins”—hut or slave pens. Several may be seen at top left in the parish of Vere on the island’s south coast.

Our map collection includes signs of slavery on the French islands as well. Neatly spaced rows of black squares appear on named private holdings on René Phelipeau’s Plan de la plaine du Cap François en l’Ile St. Domingue (Paris, 1786). These represent slave cabins on the plantations in the most productive part of France’s wealthiest sugar colony. Slave housing is sometimes shown in even greater detail, often in connection with sugar-processing complexes. Two neat rows of incomplete, penciled rectangles, surely slave cabins, march away from the main group of buildings that includes the house and sugar-cane mill of Aimé-Benjamin Fleuriau as surveyed about 1755. His plantation, located near Port-au-Prince on St. Domingue (Haiti), is drawn in extraordinary detail.

Warfare also makes its appearance on our maps of the West Indies. Plans of every important harbor town include their protective forts or batteries, ranging from small earthworks to huge fortresses and walled cities as depicted in Henry Mercier’s beautifully colored manuscript “Plan of the Havana” (ca. 1676). Mercier shows the city under bombardment by British artillery in 1762. Military and naval action appears again on George Vaughan Hart’s “A Sketch of Part of the Island of St. Lucia” documenting the contest for St. Lucia between British and French troops in December 1778. Even more graphic is a three-sheet, pictorial manuscript plan of the Battle of the Saints drawn and colored by a French officer named Martinieu. This full-scale fleet encounter on April 9–12, 1782, broke French naval power in the Americas though it was six months too late to save Cornwallis’s army from its fate at Yorktown.

The Clements Library holds cartography, both print and manuscript, of virtually every major island of the Caribbean from Cuba to Grenada. Phelipeau’s Plan de la plaine du Cap François en l’Ile St. Domingue (Paris, 1786) was a deck officer of the ship-of-the-line Gontiers, shown identified at “C” in this detail. French vessels are identified by white naval ensigns; the British by red.

o October 5, 2011, University of Michigan President Mary Sue Coleman presented her vision for the next one hundred years. She did this by first outlining a saying, “When Henry Tappan was named the University’s first president in 1852, he laid out a remarkable vision for a university that by the time had fewer than three hundred students. He called for robust teaching of science, medicine, literature, and the arts. He proposed libraries, museums, laboratories, and an observatory.”

Looking to the future, President Coleman spoke of the need to create “transformative learning experiences” and “scholarship without borders.” In keeping with this vision, the staff of the Clements has worked diligently to redefine and broaden our reach.

One of the most important things we can do is encourage faculty to use our collections for teaching. This is the gateway to attracting young students to the Clements. In November, the Clements and other museums and libraries on campus participated in a Provost’s Seminar to talk with faculty about incorporating the information available in our collections into their course work. Mark Clague, associate professor of museology, captured the spirit of the program when he said, “The human aspects in documents—the passion, the exclamation marks, the emotional language—are more apparent to students today than they were when I was the student.”

“The human aspects in documents—the passion, the exclamation marks, the emotional language—are more apparent when working with original documents. They have a resonance for students, who usually only see documents reproduced in textbooks or electronic scans.”

We are also broadening our online reach to connect with a new generation of researchers. We have created an electronic newsletter that highlights Clements collections that tie into current issues in historical research, and we now send it to over 2,000 researchers nationwide. We have established a blog, created a Facebook page, and begun to build a following on Twitter. We have completely revamped our website to make it more user-friendly and responsive to younger generations. We now post virtual versions of all of our original exhibits online in addition to creating some, like The Barbary Wars at the Clements, safely in electron-ic form to make our collections accessible worldwide.

We expanded our research fellow-ship program significantly in 2011 and now offer seven postdoctoral fel-lowships in addition to the well-estab-lished Price Fellowships. In 2012 the Clements will host its first Reese Fellow in the Print Culture of the Americas. Funded by the William Reese Company, this fellowship encourages research in the history of the book and other print formats, bibliography, and print culture from the sixteenth century to 1900. This is a great honor bestowed on the Library, and we are looking forward to the scholarship that will come of the effort.

To serve researchers who cannot travel, we digitize items from our holds-ings, and members of the Clements staff make frequent appearances on radio and TV to talk about American history, collect-ing, and the Library’s holdings. In the past three years, our curators have gone across the country to present more than one hundred historical talks in states such as Florida, New York, Colorado, Michigan, Ohio, Delaware, California, and Pennsylvania. Our audiences have included local historical societies, book clubs, alumni, academic conferences, professional library meet-ings, civic groups, retirement communi-ties, collector organizations, and high school students.

And we are expanding audiences within our building as well. In 2008 we instituted a series of monthly public lec-tures on American history topics. Audience response to programs such as William Cronon on environmental histo-ry, Wes Cowan on the Americas auc-tion world, Nicholas Basbanes on book collecting, and Peter Wood on Winslow Homer’s Civil War has been enthusias-tic. Since 2008 we have doubled our exhibit-case capacity, refined our sched-ule of changing exhibits, and worked to create shows that combine academic and popular appeal. International researchers and visitors from China, Canada, Great Britain, Australia, France, Germany, New Zealand, Japan, and Spain, and Americans from more than forty states now use the collections, attend lectures, or view exhibits. The Clements Library continues to grow as a lively center of discussion, dissemina-tion, and discourse about early America. Proud scholarly traditions remain a vital part of our mission, but now an enthusi-aistic focus on engaging broader audi-ences has breathed new life into this venerable institution. – Ben Bock, Director of Development

British batteries pound Havana and its defenses during the 1762 siege of Spain’s West Indian commercial metropolis. Detail from Henry Mericur’s 1767 plan of the city and environs.
ANNOUNCEMENTS

John D. Wheeler
The Clements Library lost one of its most devoted friends and boosters on May 19 with the death of John D. Wheeler. A member of the Clements Library Associates Board of Governors since 1979, John served as Chairman from 1991 to 1998. Among his many historical interests were the French and Indian War and one of its most colorful characters, Robert Rogers.

Library Receives NHPRC Grant
The National Historical Publications and Records Commission has awarded the Clements a two-year Basic Processing Grant to hire an archivist to create finding aids and catalog records for over 1,500 manuscript collections and 125 photograph albums. These represent many topics of research, including commerce, education, sports and leisure, anti-slavery movements, Native American history, military conflicts and much more. We thank the NHPRC for its generous support. When the project is completed in the fall of 2013, all of the Library’s manuscript collections will be processed, and the finding aids will be online.

Jan Longone Receives Amelia Award
On November 10 the Culinary Historians of New York honored Clements Library Curator of American Culinary History Janice Bluestein Longone with its 2011 Amelia Award. Named for Amelia Simmons, author of the first American cookbook (1796), the award cites Jan’s “extraordinary lifetime achievement in culinary history,” her work at the Clements, and her donations to the Library. The presentation was made at the New York Public Library and was followed by Jan’s lecture on the social and political impact of charity cookbooks.

Library Given ca. 1842 Daguerreotype
Clements Library Associates board member Len Walle has presented the Library with what might well be the earliest photograph taken in the State of Michigan. The daguerreotype captures Detroit millionaire Eber Brock Ward (1811–75) with his wife and infant son. Research suggests a date of ca. 1842 for this image, which strengthens the Library’s growing photography collection. Many thanks, Len.

Correction
The Spring-Summer 2011 issue of The Quarto mistakenly credited the 2003–04 refurbishing of the Library’s Great Room to a grant from the Earhart Foundation. The work was, in fact, made possible by generous support from the Elizabeth E. Kennedy Fund. We apologize for the error.

CALENDAR OF EVENTS

**October 17, 2011 – February 17, 2012:** Exhibit: “‘So Once Were We’: Death in Early America.” Weekdays, 1:00–4:45 p.m.

**February 27, 2012 – June 1, 2012:** Exhibit: “The War of 1812: A Bicentennial Exhibition.” Weekdays, 1:00–4:45 p.m.

**March 8, 2012:** Lecture by Curator of Maps Brian Leigh Dunnigan: “Troubled Waters: The Great Lakes Frontier on the Eve of the War of 1812.” 4:00–6:00 p.m.

**March 29, 2012:** Founder’s Day Lecture. TBA. 4:00–6:00 p.m.

**May 1, 2012:** Clements Library Associates Board of Governors Meeting.