

# THE QUARTO

NO. 51

THE CLEMENTS LIBRARY ASSOCIATES

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## OUR FAVORITES

Archivists and curators look after the items in their charge with the care and attention of a parent tending a beloved child. And the response when asked if they have a favorite collection item often echoes that of a parent asked to name a favorite child – a bit guilty at the admission, but eager to share the unique attributes that have touched their heart. In this issue of *The Quarto*, curators, catalogers, and other members of the Clements staff write about a favorite item, collection, or particular aspect of collecting that stirs their interest and affection.

For my part, nothing compares with the awesome power and stature—literal stature—of the *Atlantic Neptune*. At 82 centimeters (almost three feet) tall, this monumental four-volume atlas contains maps, charts, and views of the East Coast of North America. Surveyed by British Army officers and carried out between 1764 and 1775, the maps in manuscript form were transported to London, engraved, and published beginning in 1777. They encapsulate for me both the strengths and weaknesses of the British Empire at that point in time. Having just won territory following the Seven Years Wars, the British government

authorized the surveys as a way of officially claiming that territory, using maps to prepare for its (presumed) successful settlement and governance of the colonies. The effort needed to complete the surveys was immense, requiring the resources of an empire to fund, provision, and execute. The overall conception of the project, however, proved problematically short-sighted. In focusing on the coastlines, Britain was “fighting the last war,” failing to anticipate that in the near future, the issue of American independence would be decided by battles fought in the continent’s interior.

In addition to serving as a lens for viewing political and military aims, I

find the *Atlantic Neptune* surveys and views objects of great beauty, both in themselves, and as a testament to the harsh weather, long voyages, and physical hardship endured by the surveyors who made them.

On another topic, please bear with me as I find my sea legs as the new editor of *The Quarto*. I have learned at the feet of a master; all mistakes are my own. With the help of the very talented Clements Staff, it is my hope and intent that *The Quarto* will continue its run with the highest quality in both writing and production.

—Terese Austin  
Head of Reader Services



The rugged and windswept coast of Nova Scotia, depicted in this detail of an *Atlantic Neptune* chart, led frustrated surveyor Joseph F. W. des Barres to describe it as “so much intersected with bays, harbours and creeks . . . and the offing of it is so full of islands, rocks and shoals as are almost innumerable.”



## A COMMONWEALTH OF BEAVERS

Behold the beaver! His industry makes dams that can “stay the course of a rivulet in order to form a great lake.”

The Indians of North America say that beavers “have an intelligible jargon, by means of which they communicate their sentiments and thoughts to one another . . . they consult among themselves about what things they must do to maintain their houses, their dams and their lakes and about everything that concerns the preservation of their Commonwealth.” These are the words of Louis-Armand de Lom d’Arce, Baron de Lahontan (1666-ca. 1716), as translated in his *New Voyages to North America* (London, 1703). The cooperation and organization of the beaver community, often numbering hundreds of animals, sufficiently impressed the baron to devote several pages and two engraved plates to the detailed description of their prodigious efforts in creating the dams and pools that were vital for their subsistence and the “order settled in their little Commonwealth.”

The engraver of the maps for *New Voyages*, Herman Moll, transformed Lahontan’s words and rudimentary drawings into a more vivid graphic vignette which he prominently placed on his large map of 1715: *A New and Exact Map of the Dominions of the King of Great Britain on ye Continent of North America Containing Newfoundland, New Scotland, New England, New York, New Jersey, Pensilvania, Maryland, Virginia and Carolina*. So arresting is this image that this Moll map has become known as the “Beaver Map” among collectors and bibliographers. The beaver image has generally been seen as a symbol of the fur trade, the riches from which awaited colonial settlement in territories recently secured from the French by the terms of the Peace of Utrecht of 1713, which ended military hostilities in Europe and the Americas. The industry and diligence of the beavers are also

seen to symbolize rewards for hard work, endured by animals and colonizers alike. Yet in studying the map both as a whole and in its constituent parts, we might ask if the beavers do not strike a more cautionary note regarding the relation of the King’s Dominions with the commonwealths of the colonies.



Moll’s map of the Dominions of the King employed a layout and design that does not emphasize the vastness of North America but shoves the narrow strip of seaboard that the Dominions occupied to the left side of space taken up largely by ocean. Though the map is often interpreted as a call for imperial expansion, there is little space into which to expand, except as represented in the smaller maps printed as insets at the bottom of the *New and Exact Map*. These inset maps focus on southern Carolina and are taken from *A Compleat Description of the Province of Carolina in 3 Parts* published by Edward Crisp, a merchant trading to Carolina, in 1711. Crisp’s maps in turn are based on the surveys of Maurice Mathews (d. 1694), surveyor-general of Carolina and commissioner to the Indians, and John Love, surveyor and author of *Geodaesia: or, the Art of Surveying* (London, 1688), which

described “how to lay out New Lands in America.” Both Crisp and Moll included information from the writings and map of Captain Thomas Nairne, an Indian agent and judge advocate in the Carolinas, whose original map and memorandum, as sent to the Secretary of State in 1708, described South Carolina as a bulwark against French and Spanish domination, advocated an aggressive policy of frontier expansion including alliances with the Indians, and urged the establishment of “factories” for the fur trade with the Indians as essential to the future of the colonies. The small map based on Nairne’s work cautiously points out the number of fighting men on the frontier. Added to the three Carolina insets is Moll’s own view of the whole of North America, which supports Nairne’s prescriptions. The unobtrusive “A Map of the Principal part of North America” depicts a large continental North America with the thin narrow strip of British dominions from Newfoundland to Carolina labelled “British Emp.,” that is, British Empire, a markedly small buttress against expansive French and Spanish claims.

So what does this map tell the reader? The *Dominions of the King of Great Britain on ye Continent of North America* extend from the northern banks of Newfoundland, to which the French were allotted fishing rights by the terms of the Utrecht Treaty, as described on the map, a net loss for Britain. The postal service in the colonies is described in the text in the top right corner, and some post roads are shown (from Philadelphia and from Boston), emphasizing the need for better communication. The colonies along the east coast of the continent are given generous western boundaries that swell and butt up against the St. Lawrence River and two of the Great Lakes: Frontignac (Ontario) and Errie (Erie). Massachusetts, unlabeled, becomes “New England” on the map; next to it

“New Scotland” extends from nearly the banks of the St. Lawrence south to a broad Acadia that incorporates the modern day peninsula of Nova Scotia. Moll justifies the insets of Carolina geography on the main map “to avoid to [sic] great a Contraction of the Scale, Part of Sth Carolina is continued in the Little Map under here,” guiding the reader to the insets below. Thus the King’s Dominions are slim coastal land holdings that barely protect the small British Empire against the French in the west and indeed the Spanish in Florida and beyond the Mississippi.

And the beavers? The beavers are numerous, well organized, employ a sophisticated communication network, and are the purveyors of wealth. They are a commonwealth. They are the Native Americans, the colonists who style themselves patriots and commonwealthsmen, and the merchants and planters who have resisted the rule of empire and authority emanating from London. They are the Yamasees who turned on Thomas Nairne in 1715 during the great southern Indian War and burned him at the stake. They are the independently minded colonists who resisted the establishment of the Dominion of New England in the 1680s and chafed against the Navigation Acts. They are the planters, merchants, and renegade officers in Antigua who brutally murdered the governor general of the Leeward Islands in 1710, the Virginia-born military officer Daniel Parke. Moll dedicated his map to Parke’s successor, Walter Dowglass (Douglas), appointed by the Queen in 1711 to the same post of governor general and sent to Antigua to restore order and find, prosecute, and if possible pardon the assassins in order to defuse further unrest.

Moll does not underestimate the perilous challenges of Empire: local populations—native, creole, or colonial—like the beaver, are industrious and organized; they have sharp teeth and formidable strengths. The *Map of the Dominions of the King* presents the imperial cocktail of opportunity and warning: Behold the beaver, but do not break the dam.

—Mary Pedley  
Assistant Curator of Maps

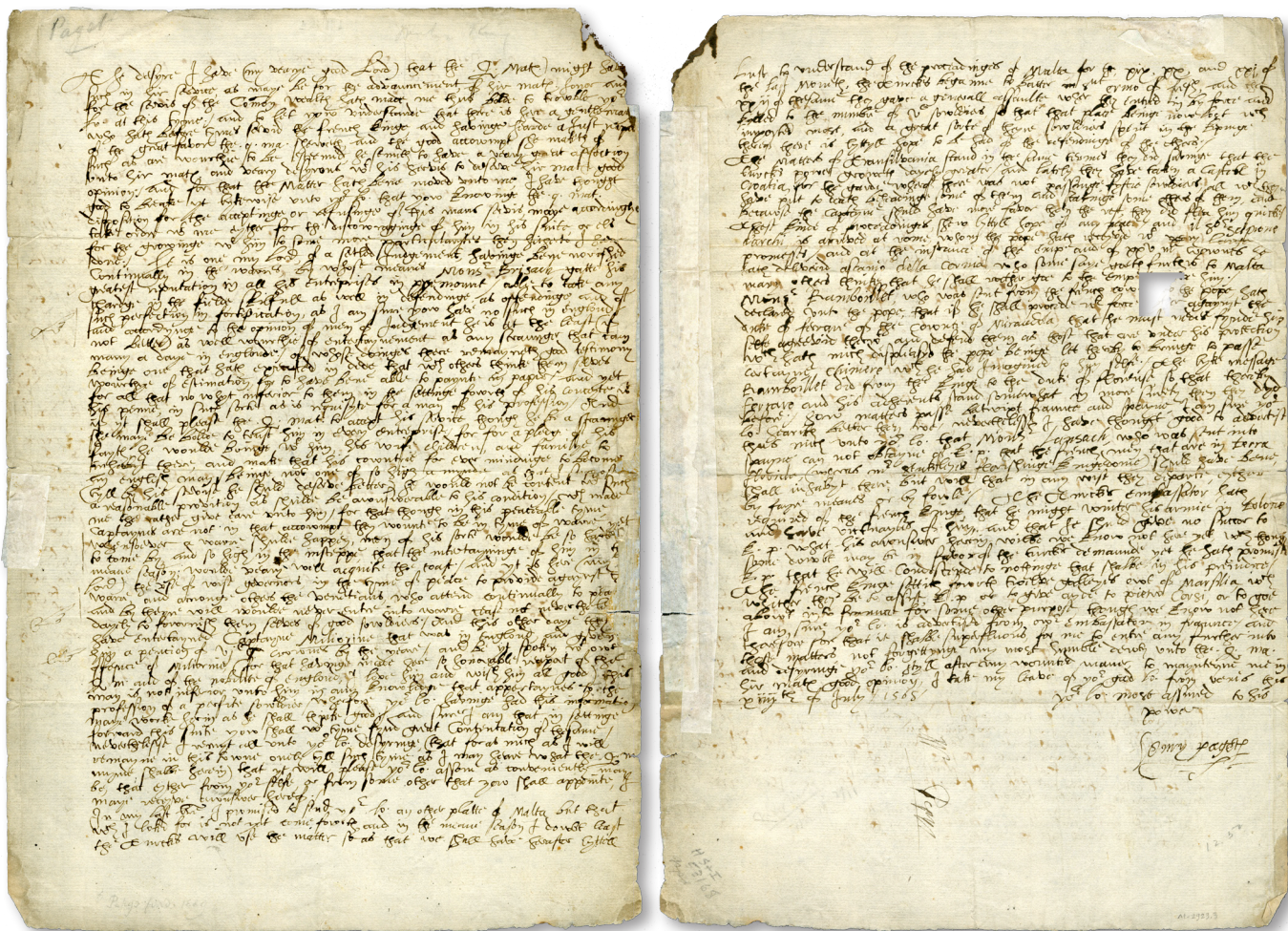


# HISTORICAL ANOMALY: AN ELIZABETHAN RUFFIAN IN THE AMERICAN ARCHIVE

While the First World War and American visual culture are my two main areas of interest at the Clements Library, this was not always the case. Medieval and Early Modern Europe was my area of study while at Kalamazoo College, and I have always retained a soft spot for English history from the War of the Roses to the Restoration. Therefore, I jumped at the opportunity to highlight one of the rare pieces of sixteenth-century English manuscript material we have here at the Clements. The item in question is a letter written by Henry, 2nd Baron Paget (ca. 1539-1568) from Venice on July 14,

1565, to an unnamed recipient. Paget begins, “The desyre I have (my yearely good Lord) that the Q[ueen] Ma[jes]te might have such in hir service as may be for the advauncement of hir Ma[jes]te honor and for the servis of the Com[m]onwealth hath made me thus bold to trouble yo[u]r Lo[rds]hip at this tyme.” In the first part of the letter, Paget recommends an unnamed “straunger” [foreigner] to serve Queen Elizabeth who is “able to take any charge in the field skilful as well in defendinge as offeindinge and of such perfection in fortification, as I’m sure yow have no such in england.” He then describes the latest news about the Ottoman siege of Malta, including that the Turks “gave a general

assaulte wher they entered in by force and killed to the number of V<sup>c</sup> [500] sowldiers.” Paget also gives an account of the relations “betwixt fraunce and spayne,” including the line “Mons[ieu]r Lansack [a French diplomat], who was sent into spayne can not obtayne of k[ing] p[hilip] that the french men that are in terra florida, (whereas M<sup>r</sup> Stukleyes flourishinge kingedome) shuld have bene, shall inhabyt there, but will that in any wise they departe, eyther by fayre meanes or by fowle.” The Spanish and French tension discussed by Paget refers to the colony founded in the summer of 1564 by René Goulaine de Laudonnière (ca. 1529-1574), a French Huguenot, who received 50,000 crowns



Elizabethan handwriting can look both beautiful and foreign to a modern English reader. The same was true by 1665, when Samuel Pepys wrote in his diary about viewing Dudley’s letters in John Evelyn’s possession: “Lord! how poorly, methinks, they wrote in those days.”



*This engraving by Theodor de Bry depicts Athore, son of the native Timucuan chief Saturiwa, conversing with Laudonnière in "Terra Florida."*

from Charles IX, along with three ships and three hundred colonists to settle in Florida. In the autumn of 1565, the colony was attacked by a Spanish expedition led by Pedro Menéndez de Avilés (1519-1574) and destroyed, with many of the Huguenots executed as heretics, though Laudonnière managed to escape.

The "florishing kingedome" mentioned by Paget, refers to English mercenary Thomas Stukley [aka Stucley] (ca. 1525-1578) and his proposal to set up a colony in Florida. A few years before Paget's letter, Stukley convinced Queen Elizabeth to supply a ship with one hundred men to complement his own private fleet of five vessels, ostensibly to go to the New World to claim Florida for England. Instead, he went to Ireland where he went privateering against the French, Spanish, and Portuguese ships in the area. Because of this duplicity, Elizabeth renounced Stukley, and sent a naval force to arrest him. Stukley, who the historian William Camden (1551-1623) described as a "ruffian, a riotous spendthrift and a vapourer," fled to Spain and then to Rome in 1568 when

facing arrest for treasonous activities with Catholic Irish rebels, but not before declaring that he "set not a fart" for Elizabeth. He fought for the Holy League at the Battle of Lepanto in 1571, and died while fighting for the Portuguese at the Battle of Alcácer Quibir in Morocco in 1578. I cannot do justice to the life of Stukley, a sixteenth-century Alcibiades, but I highly recommend anyone interested in learning more to read the detailed biography of him in volume one of Richard Simpson's 1878 edition of *The School of Shakespeare*, which you can find in digital form on the Internet Archive. You will not be disappointed.

When this manuscript came to the Clements, it was not clear to whom the letter was addressed, but I am confident that this letter was intended for Elizabeth's favorite, Robert Dudley (1532-1588), the Earl of Leicester. Other similar letters from Paget to Dudley survive from this period, and from textual clues within the Clements manuscript, it seems almost certain that Dudley was the recipient. The Clements's Paget let-

ter was in the possession of J. Eliot Hodgkin in the late nineteenth century. Hodgkin bought a collection of the famous diarist Samuel Pepys's papers in 1889, and this manuscript was included in the sale. Why would a Dudley letter be connected with Samuel Pepys (1633-1703)? Well, it turns out that another famous diarist and contemporary of Pepys, John Evelyn (1620-1706), inherited a collection of Dudley papers through his wife's family. Evelyn loaned these letters to Pepys in 1681, and they were never returned. Most of the Dudley papers in Pepys's possession ended up in the Pepys Library at Magdalene College, Cambridge, but some were evidently still on the market in the late nineteenth century when Hodgkin acquired the manuscript now at the Clements. This connection with Pepys may explain why the Paget letter in our possession has "Mr Pepys" scrawled in a different hand on its verso.

—Louis Miller  
Curatorial Assistant

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## A RUSSIAN ON THE AMERICAN FRONT

*S*ome books I remember long after I finish cataloging them. One is *Chickamauga* by John B. Turchin (Chicago, 1888). A few years ago I cataloged it for the James S. Schoff Civil War Collection and got curious about the author, identified on the title page as “Late Brigadier-General United States Volunteers: Formerly Colonel of the General Staff (*État-Major*) in the Imperial Guards of Russia.” I wanted to learn how this Russian officer became a general in the United States Army. The reason for curiosity in this case was my own origin. Being an immigrant from Russia, I wanted to know about my famous ex-countryman.

Thousands of foreign-born men served during the American Civil War. Some were immigrants from Russia who enlisted in the Union Army. According to the preface to *Chickamauga*, the author John Basil Turchin (his Russian name was Ivan Vasil’evich Turchaninov) was born in 1822 on the Don River in Russia and had the most remarkable military career in both his native country and the United States. Turchin/Turchaninov graduated from the Imperial Military Academy in St. Petersburg and eventually rose to become a colonel in the Imperial Guard. He took part in the Russian campaigns during the Hungarian war of 1848-49 and the Crimean War of 1853-56. In 1856 while serving in Poland he married Nadezhda Lvova, the daughter of his commanding officer. Later that year the couple unexpectedly immigrated to the United States. There was no apparent reason for the decision to immigrate. Turchaninov already had a brilliant military career and his prospects for the future in Russia were great. Perhaps they were just young, idealistic, and adventurous.

Initially their life in the new country was difficult. The couple lived in New York and Philadelphia, unsuccessfully tried to farm, and eventually settled in the Chicago area, where Turchaninov obtained a job as topographical engineer for the Illinois Central Railroad. Around then Ivan Vasil’evich Turchaninov changed his name. He became John Basil Turchin and his wife Nadezhda took the name Nadine.

At the beginning of the Civil War, Turchin resigned from the Illinois Central Railroad and joined the Union Army with the rank of colonel. Turchin received a commission to lead the 19th Illinois Infantry. He was a talented commander and his regiment became known as the best-drilled military unit in the Army of the Cumberland. Eventually he was given command of the entire 8th Brigade, which comprised the 19th and 24th Illinois, 18th Ohio, and the 37th Indiana infantry regiments. Colonel Turchin led his troops through campaigns in Missouri, Kentucky, Tennessee, and Alabama. Nadine Turchin accompanied her husband on these campaigns.



*John B. Turchin, engraved from an 1867 photograph. His division commander, Absalom Baird, remarked that Turchin was “one of the most thoroughly educated and scientific soldiers in the country, and a more devout patriot than most of those born on our soil.”*

She became a military nurse in her husband’s brigade and kept diaries of her experiences.

John Turchin openly criticized General Don Carlos Buell (1818-1898) for his so-called “guarding-potato-patches” policy of conducting the war. In *Chickamauga*, Turchin described that policy as “gently fighting the rebels in the field, and at the same time preserving their property from the uses of the army” and “the greatest military absurdity that was ever practiced in the prosecution of war.” That approach, as well as Turchin’s outspoken attitude against slavery, put him in conflict with General Buell, who brought Turchin before a court martial in July 1862. This resulted from Colonel Turchin’s alleged actions in Athens, Alabama, on May 2, 1862, when he allowed his men to loot the town after reestablishing Union control. General Buell charged Turchin with neglect of duty, conduct unbecoming an officer, and disobedience of orders. Turchin pleaded not guilty to all these charges except the violation of an order prohibiting wives of officers from the battlefield. Although the court martial found Colonel Turchin guilty, a clemency was recommended. Buell refused to be lenient and ordered Turchin dismissed from the army. President Lincoln himself overruled the sentence and promoted Colonel Turchin to brigadier general.

After his trial and promotion, General Turchin reported to General William S. Rosecrans (1819-1898), who had replaced Buell as commander of the Army of the Cumberland, and was given command of the 3rd Brigade of the 4th Infantry Division, 14th Army Corps. His troops played important roles on the battlefields of Chickamauga and Missionary Ridge. Bold bayonet charges led by General Turchin and his own personal bravery were famous in the army.

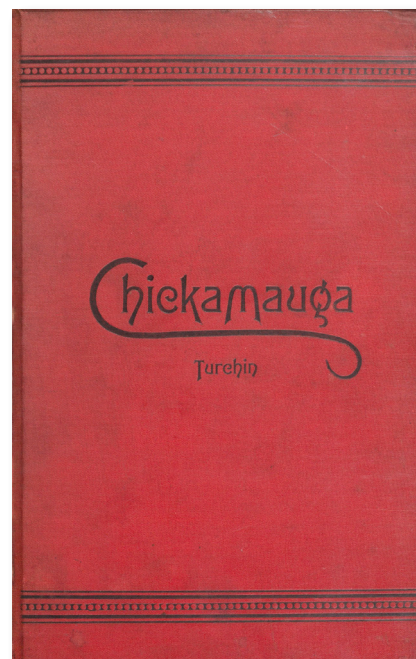
General George H. Thomas (1816-1870) recommended Turchin for a promotion to major general for his “gallantry and skillful conduct” during Chickamauga. General Turchin also participated in the Atlanta Campaign and fought as far as the Chattahoochee River, within 10 miles of Atlanta. That summer he suffered heatstroke and had to take a medical leave of absence. General Turchin officially retired from the army in October 1864, ending his military career.

After the war, Turchin and his wife returned to Chicago. He worked as an engineer at the Illinois Central Railroad and as a patent solicitor. In 1873 he obtained permission from the railroad to start a colony of Polish immigrants, called Radom after the city in Poland.

The colony was established on empty land in Washington County, Illinois, that belonged to the railroad. Turchin moved to Radom and lived on a farm there for the rest of his life. He authored numerous articles and two books: *Military Rambles* (1865) and *Chickamauga* (1888).

Turchin’s failing health was the cause of grave financial difficulties later in his life. General Turchin died at the age of 79 on June 19, 1901, and was buried in the National Soldiers’ Cemetery at Mound City, Illinois. Nadine Turchin lived for three more years. She died on July 17, 1904, at the age of 78 and was buried next to her husband.

—Oksana Linda  
Rare Book Cataloger



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BATTLE OF CHICKAMAUGA.

*Turchin firmly believed in taking the offense in battle, and relied on the effectiveness of fighting with the bayonet. He led his brigade in a successful charge at the Battle of Chickamauga, capturing 250 Confederate prisoners.*

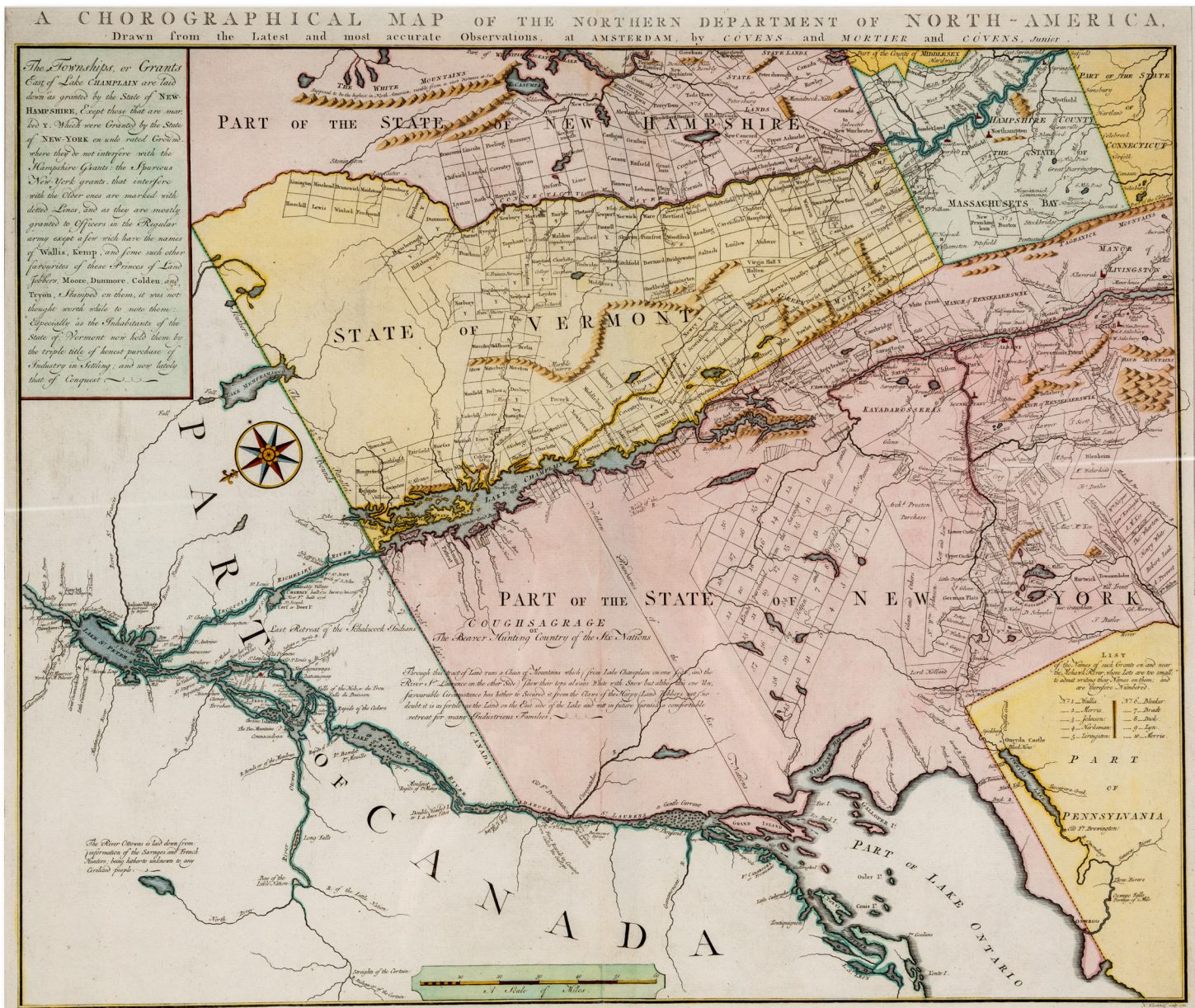
## YEOMAN FARMERS AND PRINCES OF LAND JOBBERS

For the last forty years, whenever I've visited a collector in his or her home I've asked the same hypothetical question: "The house is on fire. What do you save first?" In four decades, no collector has ever replied, "My spouse," or "My children"; instead, each of them has identified the one special book, map, print, manuscript, or other antiquarian treasure he or she would carry to safety before attending to the safety of other collectibles and then, perhaps, the household bipeds and quad-

rupeds. This perspective, which all collectors understand implicitly, has deep roots in our field. There is a nice frontpiece to Barton Wood Currie's 1931 *Fishers of Books* that illustrates the point. A collector stands on his front lawn amid teetering piles of books, gesturing to his wife as she stands in a second-story window while flames engulf their home. "Great work, dear!" he shouts to her. "Just the Johnson Dictionary now, the Brontës, the Austens, and the Trollopes. The fire brigade should arrive presently."

Collectors look at that picture and say to ourselves, "Yes, that makes sense to us."

When I tell Clements Library visitors my story about posing the hypothetical to collectors, some of them ask me, "So what would you save first in a crisis here at the Library?" If we're in my office, I point to a map that has hung beside my desk since I arrived here in November 2008. "I'm from Vermont," I say, "and as a good Green Mountain Boy I'd save that map over everything else. It's far from the rarest or most valuable piece of Americana in this





building, but to a Vermonter like me it takes first place in the contest for ‘favorite’ item in our holdings.” I always have to explain myself, since so few of our visitors are from Vermont, but with a patient audience I can usually make a case that’s slightly convincing if not entirely compelling.

The map in question is Bernard Romans’s *A Chorographical Map of the Northern Department of North-America*. The first edition came out in 1778 in New Haven, Connecticut. The Clements owns a beautiful hand-colored copy of the 1780 second edition, printed in Amsterdam by Covens, Mortier & Covens, Jr., one of a number of “piracies” the Amsterdam firm produced of American maps during the Revolution. Once twenty-first-century viewers get used to the directional orientation, in which north is on the left side rather than at the top, what makes the map important for a Vermonter are the words “State of Vermont” running in large type from left to right in the middle of the state. A faction of the settlers in the area known as the New Hampshire Grants had declared independence from New Hampshire on the east and New York on the west in January 1777, first as New Connecticut and then as Vermont the following summer. The Romans map was the first to show Vermont as an independent entity, and Romans’s placement of the new state in the center of his map undoubtedly added legitimacy to Vermont’s shaky claim to a status few American or European observers thought it could maintain for long.

Bernard Romans was an interesting figure in eighteenth-century America. Born in the Netherlands and educated in England, he came to America during the French and Indian War as a British military surveyor. He worked in the southern colonies after the war and published

*A Concise Natural History of East and West Florida* in 1775. At the start of the American Revolution he enlisted in the Ethan Allen-Benedict Arnold expedition that seized Fort Ticonderoga in May 1775, and the following winter he apparently helped Henry Knox move the Ticonderoga cannon to Boston for use in the siege that forced the British to evacuate the city. Romans resigned a commission in the 1st Pennsylvania Company of Artillery in June 1778 and spent some time in Wethersfield, Connecticut, preparing several of his maps for publication. He rejoined the Continental forces in 1780 and set sail for South Carolina to join the American army there, but the British captured the vessel on which he was traveling and he spent the rest of the war on a prison ship in Montego Bay, Jamaica. The British released Romans in 1783, and he headed back to the United States; however, he died at sea under mysterious circumstances before making it back to his adopted country. Apparently an irascible and difficult person, Romans was also quite talented, and the Clements is fortunate to own several of his manuscript maps, including a remarkable 6 by 9 foot plan of the Gulf Coast that offers excellent detail on Native American villages in Mississippi, Alabama, Georgia, and Florida.

To a twenty-first-century eye Romans’s *Northern Department* is an impressive propaganda piece for Vermont. We don’t know exactly what led Romans to highlight Vermont on the map, but many of the fledgling state’s leaders were from central and western Connecticut towns near his 1777-78 Wethersfield residence. Having served with Ethan Allen in the assault on Ticonderoga in 1775, Romans might have absorbed some of the anti-New York enthusiasm that Yankee settlers in

the Vermont region displayed in adapting the national model of revolution against British authority for local application between the upper Hudson and Connecticut Rivers. Whatever his reasons, Romans left no room for doubt about his position on the Yankee vs. Yorker feud. In case the large “State of Vermont” at the center of his plan might not suffice, Romans added a text block in the upper left-hand corner of the map. There he wrote, “The Townships, or Grants East of Lake Champlain are laid down as granted by the State of New-Hampshire, Except those that are marked Y. Which were Granted by the State of New-York on unlocated Ground, where they do not interfere with the Hampshire Grants: the spurious New-York grants that interfere with the Older ones are marked with dotted Lines, and as they are mostly granted to Officers in the Regular army except a few which have the names of Wallis, Kemp, and some such other favourites of these Princes of Land Jobbers, Moore, Dunmore, Colden, and Tryon, Stamped on them, it was not thought worth while to note them: Especially as the Inhabitants of the State of Vermont now hold them by the triple threat of honest purchase of Industry in Settling; and now lately that of Conquest.” Vermont would wait until 1791 to gain admission to the Union as the fourteenth state, but in the meantime the Romans map served as a bold statement of Vermont independence and the determination of its inhabitants to resist the efforts of “these Princes of Land Jobbers” to exert New York authority over them.

—J. Kevin Graffagnino  
Director

## FAIRY FLOWERS FROM CHILDHOOD'S GARDEN

I am not going to make anything very elaborate or literary," William Brunton explained as he began the journal he was writing for his young son, Herbert, in 1880, "it is simply for your own use and amusement—Some of the fairy flowers that grew in your childhood's garden. They will only be brief notes from time to time of simple incidents that may befall you, or the cunning speeches you may make, the pleasant ways that may strike me with their happiness, but they will keep from oblivion the passing events that memory refuses to keep though the heart would fain store them in the chambers of her love." A Unitarian minister from Boston, Brunton didn't document grand events or political movements, but rather he recorded the small beauties that peppered his days with his child. He wrote of how he used to hold Bertie to the window to gaze upon the stars. "You liked to see them very much," he recalled. "One day you wanted me to get you the crescent moon out of the sky." When I read the entry, I very much believe that if he could have lassoed the moon for Bertie, he would have done so. For this reason, I have always cherished this small, unassuming notebook. It feels so tender and urgent, the desire to hold



*Margaret June Alexander,  
"3 yrs, 8 mo 11 days."*

onto the bright moments of childhood, to record and share a parent's love, to celebrate the mundane poetry that filled their days. We catch glimpses of minnows captured in jam jars, chairs rearranged into a pretend boat for them to captain, a young boy snipping pictures from newspapers. "I am writing & you are in the kitchen singing like a little bird . . .". I can practically hear Bertie trilling in the other room.

Accounts of childhood are poignant to me for many reasons. The narratives are often undergirded by a parent's intense love; they are firmly rooted in daily life and provide intimate looks into the home; and they give a truly remarkable opportunity to bear witness to a person blossoming through the years. In 1894, Myrilla Alexander gave birth to her first child, a daughter, Margaret June. In short accounts in a small journal in our Alexander Family Papers, we see the baby develop and change.

"Jan. 17. Warm sun-shining. Baby born three to five P.M."

"Aug 17 Frid. Seven months old to day and two little sharp teeth peeping through, the lower ones . . . Puts her little arms to come to you in a perfectly irresistible way."

"Oct 7. Sun. Margaret June now weighs eighteen pounds and can pull her self up by things—keeping us in hot water for fear of tumbles."

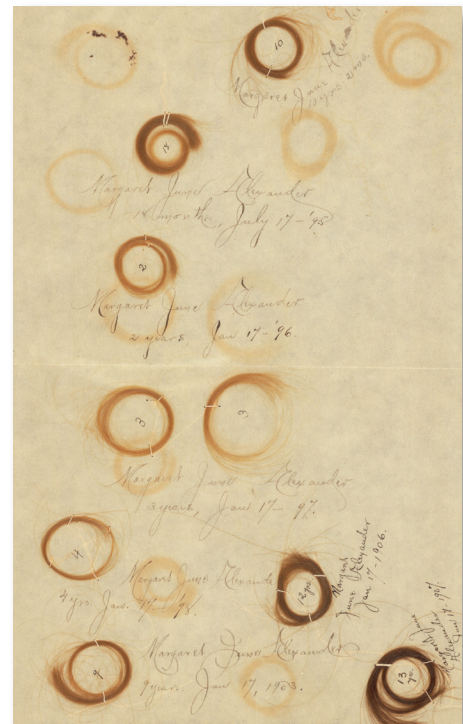
"Sat May 26 . . . She can't let a door stay open—goes around closing them all."

"July 29 Mon. . . . the other night I rocked her to sleep with her little face pressed close to mine, if I attempted to raise my head, up would go her little hand to pull me down again."

"Sun Sep. 8 . . . Her papa took her out in the hammock and when I went out they were both just singing away. So I sat down & we all sang for quite a little while until M. J.'s eyes refused to stay open."

The journal includes a special sheet of paper tipped in, where Myrilla carefully sewed locks of her daughter's hair to the page. The Clements also has pho-

tographs of Margaret, both as a toddler and a grown woman when she became a professional musician. Having read these accounts of her infancy, touched her soft, blond child's hair, it's easy to connect to the mother's frame of mind, seeing the baby even as you admire the grown woman, wondering at the passage of time.



*Hair clippings from  
Myrilla Alexander's journal.*

In letters and diaries, a parent often acts as a narrator or amanuensis, mediating the child's story, even if done lovingly. On occasion, however, we see and hear from the child directly. Our Abbot Family Papers are especially powerful for this. Marcia Abbot wrote frequently to her husband Charles while he served in the Army during the Spanish-American War and beyond. In her letters, we see her actively encouraging their young daughter, Grace, to write directly to her father. From the time she was three years old, Grace was "writing" her own letters, making requests for her father to draw her pictures, and carefully storing the letters she received in return in a "little white washstand in the spare room . . . the favorite deposit for

her dearest treasures.” Grace even set up her own writing desk and chair, featuring an assemblage of pens, pencils, and pilfered items she loved, along with “a writing pad, ready always to receive an indictment to Daddy.” Over the years, we get to see her evolve—her scribbled imaginary writing morphs into block letters, which in turn become cursive. “HELLO DAD,” she writes when she is five. “I LOVE YOU—AND SOMEDAY I WILL LEARN TO WRITE NICELY TO PLEASE YOU.” In her own hand and in her own words, we get the chance to see the young girl she was becoming.

In so many historical accounts, children fade to the background or aren’t mentioned at all, and yet they’re always present, growing too quickly and thinking big thoughts and doing weird things. Seeing those moments in the historical record feels important, as they suddenly come into focus. Even in collections not primarily focused on home life, children still shine through. The Brownell Family Papers, for example, include letters written by Ned Brownell, a doctor living in Plaisance, Louisiana, in the 1850s. Many of his letters back to his family in New England comment on business, hunting, local news, and his medical practice. Amidst those details, however, we also get to hear about the misadventures of his young son, Frank, who was born around 1854. “He wakes up at 4 or 5 o’clock in the morning & raises Cain generally till day light, crawls over and over one, pulls my hair, hides under the bed clothes, turns somersets, & other like agreeable pastimes, just when one feels most like sleeping . . . He gets into the foot tub, with his clothes on, & brushes

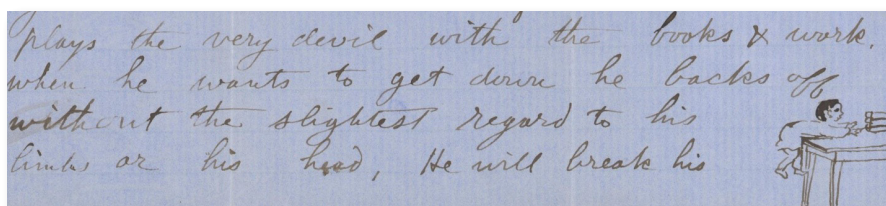


*Selections from the Abbot Family Papers show Grace’s evolving letters to her father.*

his head with my tooth brush, & makes it an invariable rule to drop the soap into the wash basin.” Written over 160 years ago, the familiar, chaotic glee of an energetic toddler still resonates today. By 1858, Ned related how “Frank grows in size & mischief. He has a horrible climbing propensity which keeps me in a constant state of agitation and suspense.” He went on to describe how Frank climbed on tables, played “the very devil with the books & work,” and “back[ed] off without the slightest regard to his limbs or his head.” The delightful pen-and-ink illustration the (undoubtedly exhausted) Ned drew of his young son brings the whole story to life. The determined child barreling through the house, books and safety be damned, are right in front of us all these years later.

My relationship to these charming accounts of childhood changed when I gave birth to my own son in the fall of 2016. As I emerged from the fog of those early, sleepless newborn days, I was inspired by Brunton’s “work of pure love” to write my own journals to remember those small, bright moments. Like Ned’s drawings of the fearless Frank, I, too, include manuscript sketches to illustrate the memories. My list of my son’s first words looks remarkably similar to the one Myrilla Alexander wrote of Margaret June’s early babblings, where her verbalizing *please* is noted as sounding like the “escape of steam.” Collections that document childhood at the Clements not only give us insight into evolving trends in parenthood, child development, toys and play, gender and daily life. At their heart, they are also a reminder to record our own histories, glory in our own small moments in time, and to cherish the everyday poetry that children bring into our lives, past, present, and future.

—Jayne Ptolemy  
Assistant Curator of Manuscripts



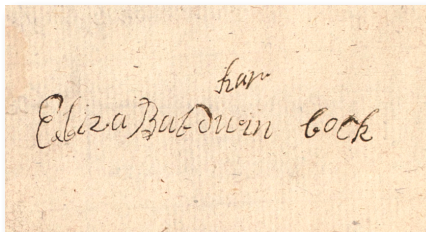
*Ned Brownell’s pen-and-ink illustration of his young son Frank backing off a table “without the slightest regard to his limbs or his head.”*

## “HUR BOOK”: ARTIFACTS OF OWNERSHIP

Some of my favorite items in the collection are those that document the history of women’s reading and book ownership. Evidence such as inscriptions, bookplates, and homemade repairs and book covers can help to illuminate women’s experiences with print culture over the centuries.

Sometimes I serendipitously come across an interesting example while browsing the catalog or retrieving a book for another purpose, and for the past year or so, I have been keeping an informal list of books in the collection that contain women’s ownership inscriptions or bookplates, which now numbers almost three hundred entries. I’m sure that a systematic search would reveal many more women’s names that have not yet been described in catalog records or located in my preliminary browsing of the stacks. More than anything, my perusal of the shelves has revealed that women’s ownership of books was far more common than one might initially assume. We can learn so much from the traces of ordinary readers, whose signatures, bookplates, and marginal notations reveal fascinating and varied engagements with books and reading in different moments.

Inscriptions in books can range from simple statements of ownership to elaborate dedications, poetry, and more. Some of the earliest examples I found were the plainest, such as “Eliza Baldwin hur book,” written in a shaky hand on the front flyleaf of John Dod’s *A Plaine and Familiar Exposition of the Tenne Commandements* (Leiden, 1617). “Elizabeth Wallingford’s book,” “Sally Frothingham her book,” and “Abigail Hastings her book” continue the pattern, appearing respectively in Wadsworth’s *Hearty Submission and Resignation to the Will of God* (Boston, 1716), Foxcroft’s *The Pleas of Gospel-Impenitents Examin’d & Refuted* (Boston, 1730), and Scottow’s *Old Men’s Tears for Their Own Declensions* (Boston, 1733).



“Eliza Baldwin hur book.” John Dod, *A Plaine and Familiar Exposition of the Tenne Commandements* (Leiden, 1617).

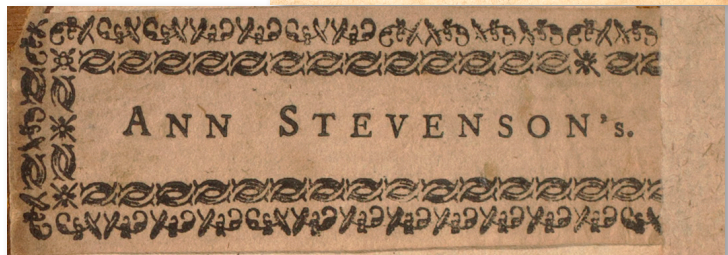
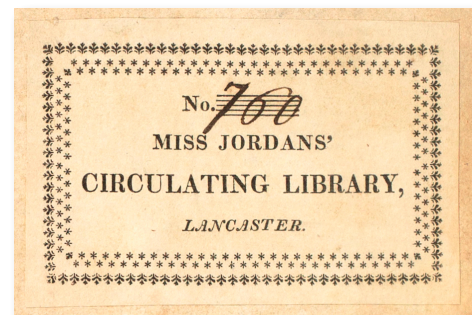
In this simple phrase, “her book,” one can see the owner’s care for a treasured possession, perhaps one of a handful of books she regarded as her own. Few British or American women are known to have collected books extensively prior to the nineteenth century, but it seems that many literate women had at least a few books which were their own property. The most famous early example is Frances Wolfreston (1607-1677), whose inscription “Frances Wolfreston hor bouk” can today be found on over two hundred books in library collections around the world.

Longer inscriptions can reveal more about the former owner and the circumstances under which she received the book. Most appropriately, a copy of William Dodd’s *Reflections on Death* (Boston, 1773) is inscribed: “March th 7: 1775 this book given to Mrs Mercy Davis at the Funeral of Elizabeth Coburn.” Anna Maria Hutton gave to her granddaughter and namesake, Anna Maria Hutton Blauvelt, a copy of *Divine and Moral Songs, in Easy Language, for the Use of Children* (Hudson, N.Y., 1805). She noted also that the small pamphlet-sized book, in tattered blue wrappers, had been “sewed with home spun thread,” perhaps a point of pride. A copy of *Five Little Peppers and How They*

*Grew* (Boston, ca. 1891) has been inscribed: “To Lizzie Wittle for regular attendance at school this book is given with the love of her teacher, Annie S. Brown, June 1891.”

Priscilla M. Trebou, of Woodstock, Vermont, was concerned that her copy of *The Fashionable Letter Writer, or Art of Polite Correspondence* (Rochester, 1822), might be lent to friends and not returned, a common fear of book owners. Under her name on the flyleaf, she wrote: “This Book was bought for good intent. Pray bring it home when it is lent” followed by a series of pen flourishes. Young Ada DeBlond of Grand Rapids, Michigan, scrawled her name several times throughout her schoolbook, Willson’s *Second Reader* (New York, 1860). She also wrote a cautionary poem to would-be book thieves: “Steal not this book for fear of life, for the owner carries a two cent knife.”

Several Pennsylvania German books in the collection contain elaborate fraktur folk art inscriptions by women. Indeed, of the dozen or so fraktur inscriptions known in the book collection, at least eight can be identified as women’s names, and they are often the most decorative and colorful. Creating artistic ownership inscriptions on the blank flyleaves of their books indicates



Book labels are simple statements of ownership, often pasted onto the front endpaper—smaller and less elaborate than their bookplate cousins.



Fraktur ownership inscription, "Susana Oberly, hir gesang buch." In *Das Gemeinschaftliche Gesangbuch* (Baltimore, 1817).

a strong connection between these women and their books.

Evidence of ownership can also be found in a printed book label or bookplate, a likely sign of a serious booklover. Anyone who has gone to the trouble of designing and printing bookplates for their books must be regarded at least somewhat in the light of a collector. Ann Stevenson placed her printed book label inside a book inscribed to her by Mr. Ellison in 1788. Other bookplates indicate a more public form of book circulation, such as the bookplate for "No. 760, Miss Jordan's Circulating Library, Lancaster," in Mead's *Mississippi Scenery, A Poem* (Philadelphia, 1819).

Readers and owners of books leave other physical traces less easily identified, from pressed flowers and clippings between the pages of their books to handmade slipcovers and folk repairs of bindings and torn pages. One reader, possibly the same "Mrs. J. H. Smith"

who left her name in blue pencil, filled the pages of *The Complete Letter Writer* (New York, 1851) with 29 fabric swatches, including silks, muslins, bro-



Possibly contemporary homemade overcover of printed fabric.

*The Southern Reader, or, Child's Second Reading Book. 2nd ed.* (Richmond, 1845).

cares, and embroidered ribbons.

Another diligent young book lover, Mary R. Tatnall, age nine, embellished the *Youth's Picture Book of Trades* (London, ca. 1806) with a stick drawing of a woman and colored in many of the illustrations. Two different women, Virginia S. N. Thomas and Nancy Thomas, owned *The Southern Reader, or, Child's Second Reading Book* (Richmond, 1845). Perhaps one of them sewed the contemporary handmade cover of colorful printed fabric which protects the fragile binding within. I love to find these traces of ordinary women readers and book owners throughout the book collection. Their reading experiences and evident love of books continue to delight me each time I find a new example. It affirms my own interest in studying the history of book collecting and the ways in which women historically read, owned, and interacted with their books.

—Emiko Hastings  
Curator of Books

## SWEET TOOTH

*It is the question I always dread. It surfaces at nearly every public program or tour that I present on behalf of the Clements Library. “What’s your favorite item in the collection?” some member of the audience will inevitably pipe up from the back row. This immediately sets my mind all a-jumble with thoughts of the hundreds of thousands of historical tidbits hidden in the manuscript and book collections and all of the visual treats of the map and graphics collections. I find these days that, when I answer the questioners, I tell them that I do not have any one favorite or that my favorite constantly changes as new wonders are added to the Library’s holdings.*

The incredibly detailed 68-sheet manuscript “Murray Atlas” of Canada had long been my favorite in the Map Division, when suddenly, in July 2017, the Library acquired from Parisian map seller Librairie Le Baile a huge plan of a sugar plantation in France’s richest colony. St. Domingue (today Haiti) was a center for growing and processing sugar—the increasingly popular sweet that had taken Europe by storm. This colorful manuscript plan is titled “Plan

De L’Habitation De Monsieur De La Porte-Lalanne Située au Quartier du Cul de Sac, Dependence de Port au Prince . . . 12 Mars 1753.” Frankly, it is one of the most beautiful maps I have ever seen.

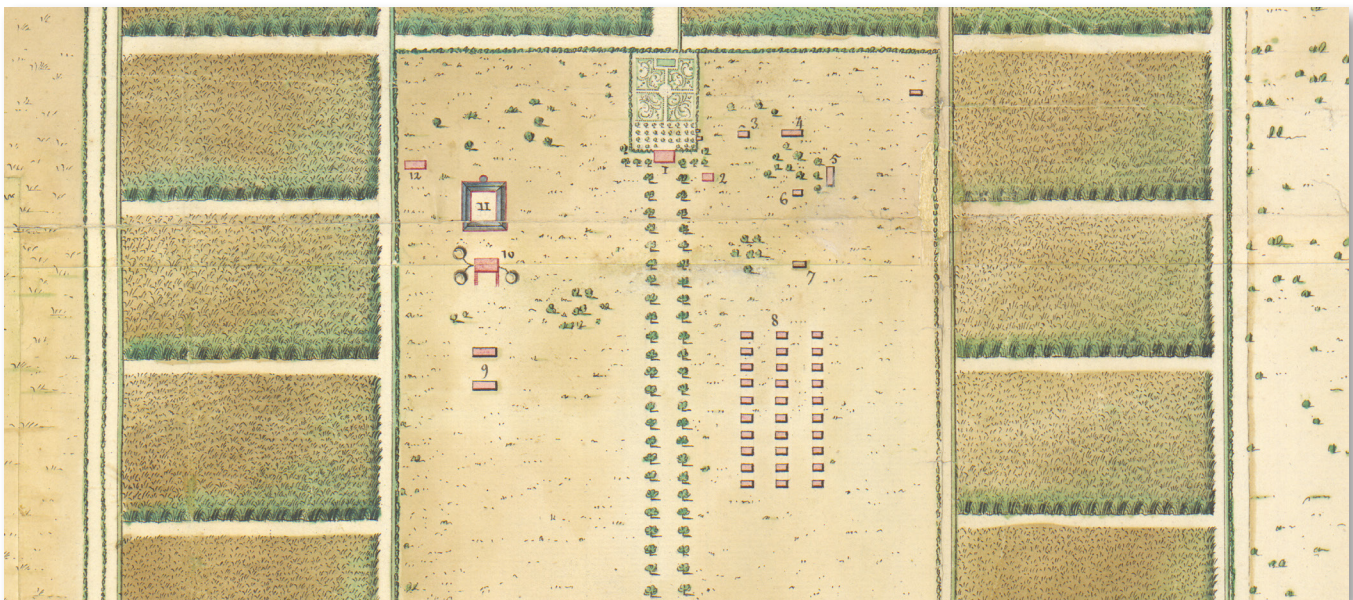
M. La Porte-Lalanne’s plantation was located on an extensive plain roughly thirty miles east of the colonial city, Port au Prince. The 16,800 square mile depression was known as the Cul de Sac, and it runs for over thirty miles, straddling the southern boundary between Haiti and Spanish Santo Domingo. The main road to Port au Prince ran past La Porte’s gate so he could ship his product from that seaport.

The sugar production operation that so engrossed the anonymous author of this plan took the literal information and laid out the whole process cartographically in some detail. The plantation’s 28 cane fields surrounded an administrative block that was the center of farm operations during most of the year. The ripening sugar cane is so delicately drawn and colored that it almost seems to be waving gently in the wind, while the buildings in the heart of farm operations are precisely rendered and identified to provide a sense of the organization and

processes needed to convert the raw cane into sugar. Each major function of the plantation has its own space—the owner’s residence and formal gardens (1) are at the top of the treeless square. A tree-lined lane connects with the main road to Port au Prince. The kitchen, chicken coops, carriage house, food preparation spaces, and storage areas (2-5) are all in relatively close proximity to the house. The forge, hospital, and 28 plots of sugar cane occupy the greatest amount of ground. To the left of the house is the sugar-processing area—grinding mill, boiler, and other equipment.

Sadly, the beauty and prosperity reflected in this map was based on the labor of enslaved human beings. We do not know how many, although the substantial number of slave barracks (30) suggests a large work force. Thirty-five years after this plan was drawn, the French and Haitian revolutions were looming and most of what is shown here would be swept away leaving only documents that survived to reside in the Clements and similar institutions.

—Brian Leigh Dunnigan  
Associate Director & Curator of Maps



*A table of references at lower right identifies structures and plantation buildings including the slave quarters, “Cazes de Negres,” depicted as three columns of rectangles in this detail.*

# PLAN DE L'HABITATION De Monsieur DE LA PORTE-LALANNE Située au Quartier, du Cul-de-Sac Dependance du Port-au-Prince

En L'Etat ou elle se trouve, Ce jour d'uy, 12 mars 1753

Echelle de 600 Pas de 3-6  
Echelle de 550 Toises

## TERRAIN

acquis

## PAR LE ROY

du f<sup>r</sup> Morel

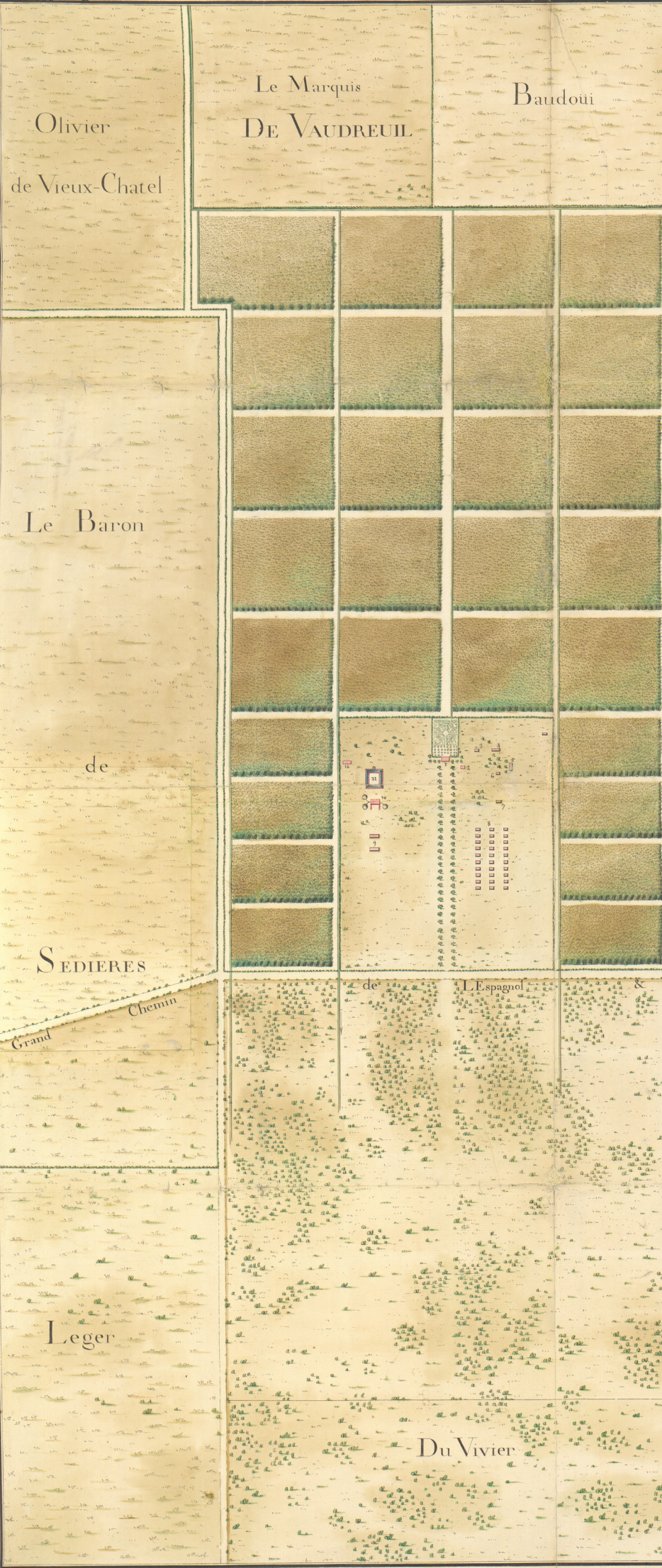
Chambrun

Terrain Acquis

## PAR M<sup>r</sup> DE LALANNE

du f<sup>r</sup> Lemeilleur

- Revey des chiffres pour l'explication des batimens qui sont dans la suavene
- |                                |                                  |
|--------------------------------|----------------------------------|
| 1 Maison principale, et Salles | 8 Cases a Negres                 |
| 2 Cuisine                      | 9 Cases a Negres, et Souffleries |
| 3 Remises                      | 10 Seneurs, et Moulins           |
| 4 Poulaiors                    | 11 Furgues, et Rafines           |
| 5 Magasin, au grain            | 12 Cul d'oreilles                |
| 6 Ferges                       |                                  |
| 7 Hospitals                    |                                  |



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## “TEMPERANCE, EXERCISE, & CHEERFULNESS”: THE LETTER BOOK OF JOHN HUGHES



asures of the Manuscripts Division take many different forms.

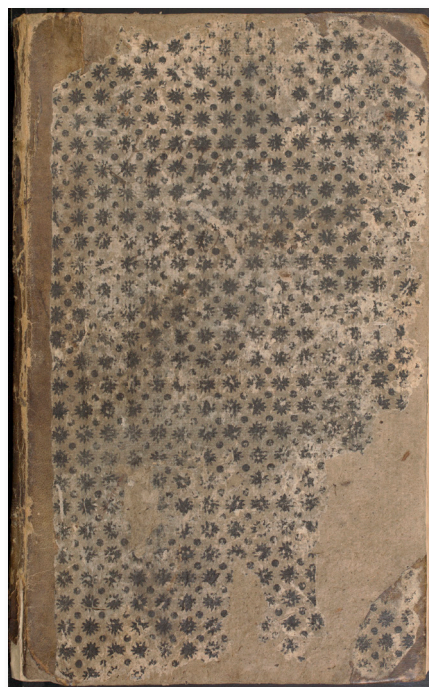
Some are awe-inspiring letters written by historical giants; some are documents that reflect key parts of pivotal historic events; and some are treasures because of their rarity. They might be handwritten items by persons who rarely produced such records, such as enslaved men and women, the bitterly poor, semi-literate individuals, or others. Few of such items were created, fewer survived to the present day, and fewer still are found in libraries like the Clements. The John Hughes Letter Book is a rarity of this sort, providing a vivid first-person account of a mind troubled by significant mental health issues. Early manuscript materials pertinent to mental health often take the form of clinical documentation, writings by those who interacted with afflicted persons, or literary productions. In an unusual fashion, John Hughes illuminated his own 22-year struggle with hallucinations, alcoholism, paranoia, and religious conflict in a collection of 101 retained letters to his siblings and business contacts between February 20, 1826, and May 13, 1830.

John Hughes (ca. 1780-1831) was a farmer, brick manufacturer, limekiln owner, and landlord who raised hogs and grew wheat, corn, and tobacco on his “Locust Level” property near Frederick, Maryland, in the first decades of the nineteenth century. Hughes had a wife or common-law wife named Mary Anne Naylor (1800-1847) and they had seven children. John Hughes owned multiple properties, but maintained debts in the realm of multiple thousands of dollars, in part it seems from his propensity for gambling. He engaged civically, canvassing and running for local office. He was fiercely anti-Jackson and not afraid to engage in physical confrontations over politics.

John Hughes was a heavy and chronic drinker. In some letters to his brother James in Kentucky, he stated that he went on a “frolic” (a multi-day binge) twice annually, but in others that he imbibed almost daily. His drunken

sprees tended to end in injury to himself or in the loss of money (by pickpocket, he claimed). After these occasions, he would tender promises to his brother and to himself to remain dry. In his words: “this last weakness will have the effect of soberising me for the future.” During periods of sobriety, he ruminated on honesty, industriousness, personal responsibility, future opportunities, and difficulties associated with stigma. He proclaimed that the prosperity of Locust Level depended on “temperance, exercise, & cheerfulness.” Then, he resumed drinking, and the cycle of addiction continued.

John Hughes suffered from regular auditory and visual hallucinations, or “imagination” as he called them. They were often terror-inducing visions of a religious nature, in which devils attempted to entice him into selling his soul under threat of death and worse. At times, the enemies seeking to destroy him were his brother, his wife, or mercantile associates, heightening Hughes’s



*The letter book of John Hughes is comprised of Hughes’s outgoing business and personal correspondence (1826-1830), including private communications with his brother James about his hallucinations and alcoholism.*

fear and paranoia. To his brother, he wrote of “Men wishing to kill me who had sold themselves to the Devil & could come in any shape they pleased even through a Key hole & destroy me . . . & unfortunately this time I thought you were one of them.” Hughes also had premonitions of the end of the world, a time when devils would murder the inhabitants of earth before setting fire to the planet.

The relationship between alcohol and Hughes’s false perceptions is not entirely clear. In multiple cases, hallucinations followed bouts of drunkenness, suggesting perhaps an alcohol-induced psychotic disorder. He wrote at different times that frolics “brot. on the imaginations” and that dissipation was the “only cause” of his “deranged” mind. On January 17, 1830, however, he suggested that he drank to keep the hallucinations at bay, that he “never had those imaginations *while* drinking.” On another occasion, he identified a set of visions as stemming from an “unknown cause.” Through Hughes’s letter book, we have the rare privilege of witnessing his illness from Hughes’s own at times shifting understanding of what he was going through. This content is in contrast to the sort of limited information found in doctors’ interpretations, nurses’ notes, family members’ observations, or temperance propaganda.

In one lengthy letter to his brother James in 1830, John Hughes suggested that his “imagination” began around 1808. He recalled that two of his friends took him through the air to Tripolet’s Alley, in Baltimore’s fourth ward. There, in a floorless log cabin, he joined a group of men he knew, headed by merchant Charles Bohn, who entreated him to join in a “devil’s dance” around a fire set in the middle of the room. They assured him of riches, freedom to choose the time of his death, invincibility, and telepathy. Hughes agreed to join their society, but upon the presentation of a document to sign in his own blood, so transferring his soul to the Devil, he refused and violently attacked Bohn. Hughes spent





An engraving shows one of the 38 drunkards of Wilmington, North Carolina ("The Glorious 38"), in a deathbed fury, "certain that a legion of devils was about to dash at him, and drag, reluctant as he was, in all his sins, to met [sic] his God, and his doom," while his doctor and his tormented wife and children look on.

the next year or so sober, but as the memory of his "dream or imagination" faded, he began drinking regularly again. This continued into the early 1820s, when one day he imagined that the men from Tripolet's Alley claimed Hughes belonged to them for having seen too much of the Devil's work. They told him that he must sign away his soul and if he refused, they would murder him, bring him back to life, and murder him again, in perpetuity. So utterly terrified was Hughes that he demanded his hired hands remain with him night after night in a locked bedroom, where he lay armed with pistols and a dirk. Some nights he fled Locust Level to Frederick for protection at family members' homes or into the care of Jesuit priest John McElroy, who allowed Hughes to stay with him.

The imaginations continued. At times, Hughes saw himself in worlds beyond the moon and other times conversing with the Devil in Hell. In April 1824, "after dissipating," he imagined that his brother James became the King of Hell and of other kingdoms of great wealth. Wishing John Hughes to serve as second in command, his brother sent him ships, by air, for travel and for the transportation of goods. At this point in Hughes's narrative, he appears to begin describing not just hallucinations, but also actual events. Expecting the arrival of the ships, John called on town merchants to prepare silks, satins, and fine muslin together, along with bills of sale.

Against the will of Mary Anne, he pulled their daughters Victoria and Rosanna from school (apparently to bring them along). When neighbors protested the removal of the girls from class, Hughes declared that his brother James "would destroy Fredk. & every inhabitant of the whole United States if they offered to thywart [sic] me in any way." Concerned neighbors sought help and Dr. John Baltzell arrived on the scene,

along with Hughes's brother-in-law Samuel Fleming. John Hughes heard the salute of shipboard cannons and saw the smoke rising, but Dr. Baltzell could see nothing in the sky where he pointed. Fleming consulted with the merchants and, as they had not yet cut or packed any of the goods, they did not charge Hughes for them.

John Hughes's struggles had profound negative effects on his friends and family, particularly his partner Mary Anne. John and Mary had their first child when Mary was around 16 years old and they had their sixth child by 1823. Hughes came to believe that his wife was one of the devils

who sought to harm him and so, according to John, they stopped sleeping together in 1828. Around the same time, he confided to a friend that he believed he was the father of only their two oldest children. In hallucinations, he saw his brother James select a new wife for him, picturing Mary as merely a servant. Their relationship concluded in the spring of 1830, when Mary gave birth to a red-haired child. In the final letter of John Hughes's letter book, he wrote to a friend, charging Mary with infidelity, claiming that their Irish gardener was the father, and accusing two physicians of fathering their other children. Mary pleaded with him, telling him that the Devil told him lies, that she was innocent of his accusations. Whatever the truth of their circumstances, Mary moved to Frederick with their children and a hired slave woman, while John remained at Locust Level. According to family lore, Mary worked as a housekeeper for Father McElroy, who had ministered to John Hughes, until her death in 1847.

Despite continuing to manage his business affairs with moderate success, John Hughes's disordered mind and addictive behaviors ultimately resulted in his death. In October 1831, at around 1:00 in the morning, Hughes left a Baltimore boarding house without boots, hat, or coat. Four or five days later, his corpse, severely disfigured by fish, washed into the dock at the foot of Bond Street, Fell's Point. In his pockets were a few bank notes and his pocket pistols. The obituary notes, "It is supposed that, laboring under mental derangement, he met his melancholy end by falling into the basin." The internal struggles of persons with mental health issues in the early United States are rarely preserved in the historic record. Hughes's suffering and the suffering he caused others would look and feel very different if documented through the eyes of others. That he was self-aware and candid enough to share such intimate and troubling thoughts with his brother makes Hughes's letter book an absolute treasure of the Manuscripts Division.

—Cheney J. Schopieray  
Curator of Manuscripts

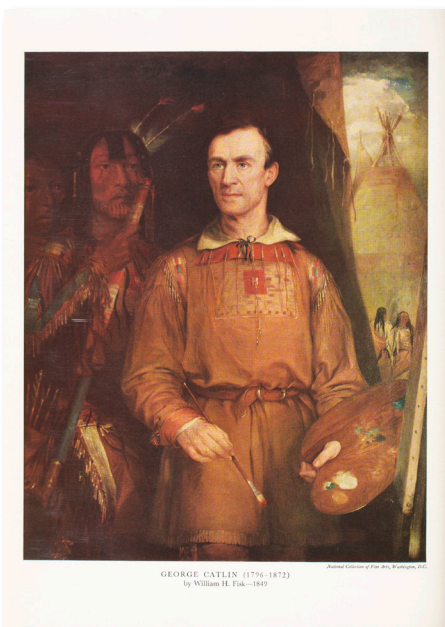


T. P. Hunt's *Death by Measure* (1846), decries the death-dealing liquor distributors.

## “GO AND LIVE AMONG THEM”

Before working at the Clements Library, I was not overly familiar with the life and artistry of George Catlin (1796-1872). That changed after I was tasked with cataloging a set of prints from a disbound copy of Catlin's *North American Indian Portfolio: Hunting Scenes and Amusements of the Rocky Mountains and Prairies of America* (London, 1844). This magnificent set of twenty-five colored lithographs captured my attention immediately and has remained at the top of my list of favorite Clements collections ever since.

Catlin's fascination with Native Americans began at an early age and was strongly influenced by his mother Polly. She would recount harrowing tales of the western frontier, including how she had been taken prisoner by a tribe in her youth. These stories evidently left a lasting impression on Catlin. From 1830 to 1838, he managed to visit no less than fifty Native American tribes of the Great Plains and painted hundreds of individual portraits, natural landscapes, and scenes of daily tribal life and customs.



George Catlin was painted by William Fisk (1796-1872) while Catlin's works were on exhibit in London. Fisk shows him with two Blackfoot Indians based on Catlin's depictions.



“Buffalo Hunt, Chase.” North American Indian Portfolio, No. 6.

Before being forced to sell his entire gallery in 1852 after running into debt, Catlin attempted to generate income by releasing publications based on his original paintings, including the *North American Indian Portfolio*. The *Portfolio* contained dramatic scenes of buffalo hunts, in which Native Americans used techniques including “chase” and “surround.” The “surround” was one of the most effective hunting methods, practiced by virtually all Great Plains tribes since horses had first been introduced in the seventeenth century. Supposedly, one particular “surround” witnessed by Catlin resulted in the deaths of hundreds of buffalo (the entire herd) within a quarter of an hour, enacted strictly with “the blades of arrows and lances, without the firing of a gun.”

Of all the tribes Catlin visited, none appear to have captured his heart or his rather active imagination more than the Mandan. “Archery of the Mandans” shows a group of Mandan men engaged in an archery game during which contestants would fire as many arrows as possible before their first arrow hit the ground. The strategy employed for this “game of the arrow” as described in *The North American Indians* (Edinburgh,

1841)—essentially a memoir of Catlin's travels based on his own letters, diary entries and memories—involved launching one's first arrow high in the air before firing the “eight to ten arrows clenched in the left hand with the bow.” Participants had to pay an “entrance fee,” such as a shield, a robe, a pipe, or other article” before taking their turn, with the winner receiving all of the prizes at the end.

The final print of the series, titled “Wi-Jun-Jon: An Assiniboian Chief - Going to Washington - Returning to His Home” is perhaps one of the finest portraits Catlin ever painted. Displayed in a before-and-after format showing the chief dressed both in native attire as well as European garb acquired during a visit to Washington, D.C., in 1832, Catlin's representation of Wi-Jun-Jon is rife with symbolism regarding the negative aspects of what Catlin perceived as western corruption of Native American culture. In particular, one notices the two whiskey bottles hanging out of the back pockets of Wi-Jun-Jon's U.S. Army coat. Catlin remarked in *The North American Indians* that Wi-Jun-Jon spent a great deal of time “lecturing on the manners and the customs of the ‘pale

faces' . . . his theme seemed to be exhaustless, and he, in the estimation of his tribe, to be an unexampled liar." According to Catlin, Wi-Jun-Jon was soon afterwards made a medicine man for his ability to "invent and conjure up for their amusement such an ingenious fabrication of novelty and wonder," but was later assassinated by his own people for ultimately being viewed as an "imposter." However, Catlin appears to have been exaggerating Wi-Jun-Jon's fate (other sources claim the chief was shot by a white trader in 1872).

George Catlin seemed to have held a genuine (albeit patronizing by modern standards) respect for the Native American peoples he encountered and was remorseful that their

ways of life were being systematically dismantled by American westward expansion. His feelings on bridging the divide between the "savage" and the "civilized" worlds can be summed up by the following passage from *The North American Indians*: "The reader will therefore see, that we mutually suffer in each other's estimation from the unfortunate ignorance, which distance has chained us in; and (as I can vouch, and the Indian also, who has visited the civilized world) that the historian who would record justly and correctly the character and customs of a people, must go and live among them."

—Jakob Dopp  
Graphics Cataloger



"Wi-Jun-Jon."  
North American Indian Portfolio, No. 25.



"Archery of the Mandans." North American Indian Portfolio, No. 24.

## DEVELOPMENTS

Like many of my colleagues, I have enjoyed the challenge of thinking about my favorite item in the collection. Of course, as a fundraiser, I also start thinking about my favorite donations. Rather than choosing just one, I'd like to tell you three stories of generosity that have made a difference recently.

I love nothing more than a big idea! Map dealer Barry Ruderman delighted us by suggesting that it would be wonderful to see all of our Revolutionary War maps online and then sponsoring the scanning of our Clinton Revolutionary War Maps. You will be able to view these newly digitized maps soon in the Clements Library Image Bank. Because of Barry's enthusiasm and partnership, we are seeking out more sponsors to help increase our rate of digitization.

Our online projects enable scholars to "discover" research materials from afar, but nothing can compare to seeing

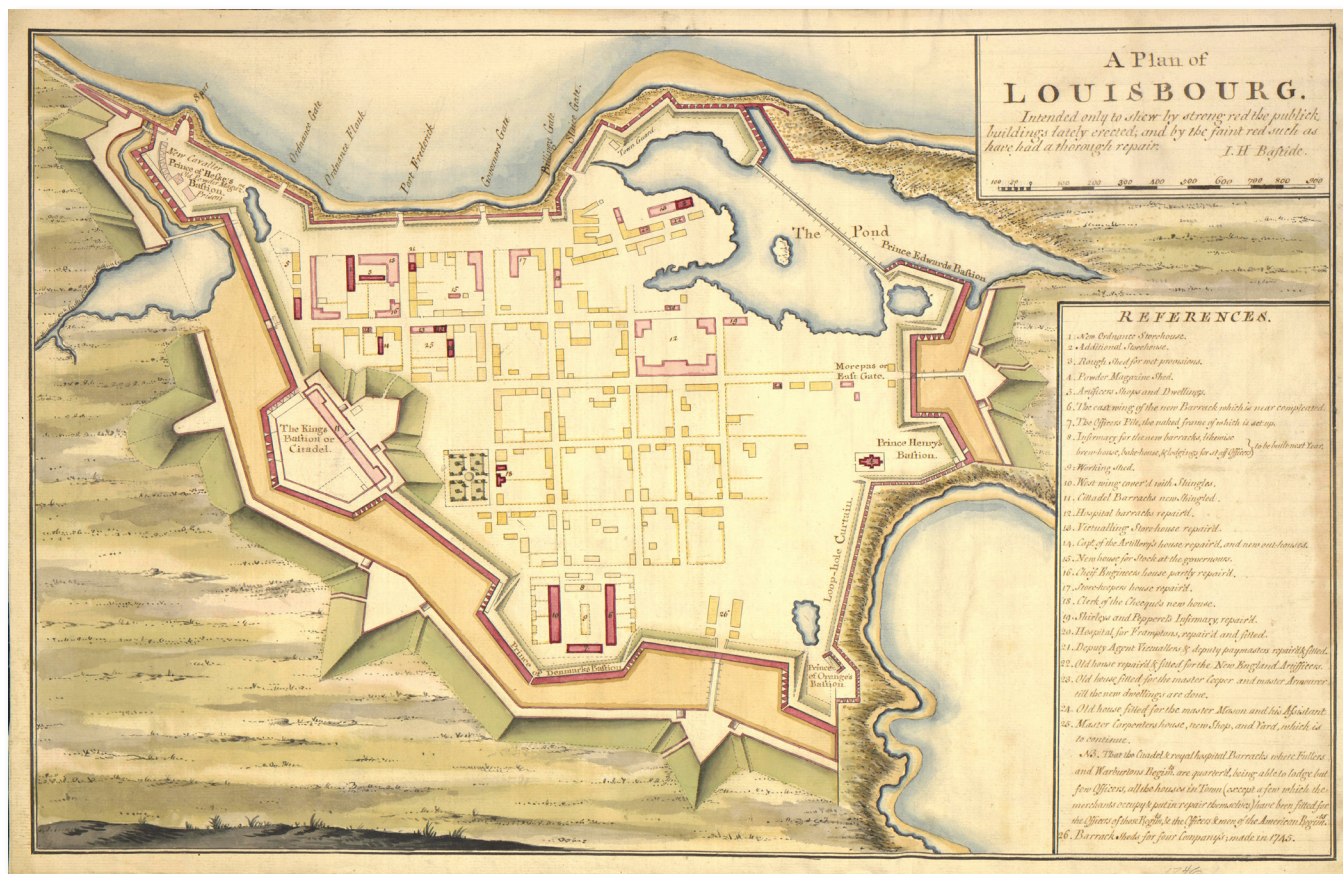
the actual items and viewing them in context. The number of applications for our research fellowships continues to increase every year. We were able to add to our fellowship offerings this year because of many donors. Our board members kicked off an endowed fund in honor of retiring map curator Brian Dunnigan, establishing our first cartographic fellowship. Donations of all sizes have made this a success. Board member Richard Marsh attends many of our events and has seen the books and lectures made possible through support of academic research, so he established a new endowed fellowship, the Richard & Mary Jo Marsh Fellowship. Steve and Faith Brown made a gift to create a 2019 long-term fellowship.

While hosting tours and staffing our programs, I have the opportunity to get to know a lot of people and to hear their stories. The very personal letters written by average soldiers featured in our last exhibit prompted many conversations

about family-held letters and papers. I recently had the opportunity to meet with Jim and Linda Wilson. Seeing the items that have been passed down in the Wilson family and hearing stories about Jim's grandfather's participation in WWI was a beautiful way to spend an afternoon. Collections, family papers, photographs, and artwork are always an extension of a personal narrative and the Clements is honored to house and care for these items.

I love the material objects at the Clements Library, but what I really like most is how they connect us to people—from the content telling about the life of someone long ago to the interaction it creates today with the researcher, collector, or family member. It is a great privilege to string those stories together.

—Angela Oonk  
Director of Development



This beautifully detailed plan of Louisbourg (ca. 1746-1747) by John Henry Bastide (ca. 1700-1770) is now available online due to the generous sponsorship of Barry Lawrence Ruderman Antique Maps.

## 2019 SHORT-TERM FELLOWS

### JACOB M. PRICE FELLOWSHIP

**Chris Baldwin** - University of Toronto, *An Empire of Plunder: Slavery and Prize-Taking in the British Caribbean, 1739-1763*

**Patrick Barker** - Yale University, *Slavery and Its Shadow: Race, Labor, and Environment in the Southern Caribbean, 1776-1876*

**Dr. Adrian Finucane** - Florida Atlantic University, *Founding Georgia: Labor, Migration, and Utopianism in an American Borderland*

**Sean Gallagher** - University of California, Davis, *Working the Master's Revolution: Enslaved Life and Labor in the Revolutionary South*

**Nina Halty** - Harvard University, *From Slaves to Subjects: Forging Freedom in the Canadian Legal System*

**Yoav Hamdani** - Columbia University, *Uncle Sam's Slaves: Slavery in the United States Regular Army, 1797-1865*

**Alexey Krichtal** - Johns Hopkins University, *Liverpool, Slavery, and the Atlantic Cotton Frontier, 1763-1833*

**Dr. David Hope** - Newcastle University and University of London, *Exploiting Fur: Companies, Commerce, and Consumers in the British Atlantic World, 1783-1821*

**Dr. Jonathan Lande** - The New School and Weber State University, *Black Rebels in Union Blue and the Struggle for Freedom During the Civil War*

**Morgan McCullough** - College of William and Mary, *Material Bodies: Race, Gender, and Women in the Early American South*

**Dr. Edward Noel Smyth** - University of California, Santa Cruz, and Carbrillo College, *The Natchez Diaspora: A History of Indigenous Displacement and Survival in the Atlantic World*

**Joseph Wallace** - Johns Hopkins University, *'The Architects of their Fortunes': The Rise of Financial Capitalism in Baltimore, 1760s-1840s*

### RICHARD & MARY JO MARSH FELLOWSHIP

**Brandon Clark** - University of Utah, *Eroding Empire: Environmental Challenges to British Colonialism in the Americas, 1750-1770*

**Randal Grant Kleiser** - Columbia University, *Ruining the Golden Rock: British Commercial Imperialism in the 1766 Free Port Act*

### MARY G. STANGE FELLOWSHIP

**Madeline Zehnder** - University of Virginia, *Pocket-Sized Nation: Cultures of Portability in America, 1790-1840*

### BRIAN LEIGH DUNNIGAN FELLOWSHIP IN THE HISTORY OF CARTOGRAPHY

**Yasmine Espert** - Columbia University, *The Cinema of Social Dreamers: Artists and Their Imaginations Return to the Caribbean*

### FELLOWSHIP FOR DIVERSITY, EQUITY, AND INCLUSION IN AMERICAN HISTORY

**Dr. Arad Gigi** - Florida State University, *The Materiality of Empire: Forts, Labor, and the Colonial State in the French Lesser Antilles, 1661-1776*

### HOWARD H. PECKHAM FELLOWSHIP ON REVOLUTIONARY AMERICA (SHORT-TERM)

**Dr. Sarah Swedberg** - Colorado Mesa University, *The Folly and Madness of War, 1775-1783*

## 2019 POST-DOCTORAL FELLOWS

### HOWARD H. PECKHAM FELLOWSHIP ON REVOLUTIONARY AMERICA (LONG-TERM)

**Dr. Huw Davies** - King's College, London, *Military Knowledge Networks and the Military Enlightenment in the Eighteenth Century British Army*

### EARHART FELLOWSHIP ON AMERICAN HISTORY

**Dr. Thomas Abowd** - Tufts University, *'Indian Removal' and Colonial Knowledge Production in the Michigan Territory, 1805-1837*

### REESE FELLOWSHIP IN THE PRINT CULTURE OF THE AMERICAS

**Dr. Phillip Troutman** - George Washington University, *'Incendiary Pictures': The Radical Visual Rhetoric of Early Abolition*

### NORTON STRANGE TOWNSHEND FELLOWSHIP

**Dr. Jean Franzino** - Beloit College, *Dis-Union: Disability Cultures and the American Civil War*

### FAITH AND STEVEN BROWN FELLOWSHIP

**Dr. David Hsiung** - Juniata College, *Environmental History and Military Metabolism in the War of Independence*

## CELEBRATING BRIAN DUNNIGAN



In June 11, Clements staff joined with donors, friends, and colleagues to congratulate Brian Dunnigan on his illustrious 23-year career as Clements Library map curator. Brian began his official retirement on July 1. We will miss Brian both for his deep knowledge of the map collection, the advice and support he was always willing to give our researchers, and for his thoughtfulness, generosity, and good humor as a universally beloved colleague.

Brian began his journey with maps by earning both a B.A. and M.A. in history at the University of Michigan. The Cooperstown Graduate Program provided Brian with his second M.A. in history museum training and launched him on his career as director at Historic Fort Wayne, Indiana, and then at Old Fort Niagara in New York. Arriving full circle back in Ann Arbor, Brian was hired by the Clements Library as map curator in 1996 and his curatorship and collecting acumen have drastically expanded the cartographic collection. Brian's expertise includes manuscript military maps and plans of the eighteenth and early nineteenth centuries, town and fortification plans, and the mapping of the Great Lakes.

Significant additions to the map division under Brian's watch include John Fitch's *Map of the North West Parts of the United States* (1785), an item which had occupied one of the top spots on the



*Held in the business school's lovely Blau Colloquium, our program honoring Dunnigan was generously sponsored by John & Cheryl MacKrell and Marlee Brown & Dan Musser of The Grand Hotel.*

Clements's "most wanted" list. Acquired in honor of former director John Dann's retirement, the Fitch map is among the rarest of American maps, and the first to focus on the "Old Northwest." Another gem acquired more recently during Brian's tenure is the "Rough Scetch of the King's Domain at Detroit" (1790), a hitherto unknown manuscript plan of Detroit with details not seen in other examples from the period. Although Brian credits the acquisition to coincidence or serendipity—an historian

emailed him on behalf of an acquaintance with questions about the map—it is also without doubt a testament to Brian's friendly relations and contacts within the map world, his integrity, and his unmatched expertise in the field that prompted that initial email.

Among his many publications, two stand out as prime examples of thorough scholarly research and beautifully illustrative text and images. *Frontier Metropolis: Picturing Early Detroit, 1701-1838* (2001) and *A Picturesque*



*Left: The event featured reflections and remarks presented by Brian as well as guest speakers (pictured L-R): Librarian Emerita Arlene Shy, former Director John Dann, Director Kevin Graffagnino, Map Librarian Karl Longstreth (Stephen S. Clark Library), and Assistant Curator of Maps Mary Pedley. Center: Designer Kathy Horn was also recognized with an award honoring her years of work for the Clements Library. Right: A special custom cake from Baker's Nook in Saline featured one of Brian's favorite maps from the Murray Atlas of Canada.*

*Situation: Mackinac Before Photography, 1615-1860* (2008) have taken their places as indispensable reading for anyone—historian or otherwise—interested in the history of Detroit and Mackinac Island, and indeed Michigan and the Great Lakes region in general.

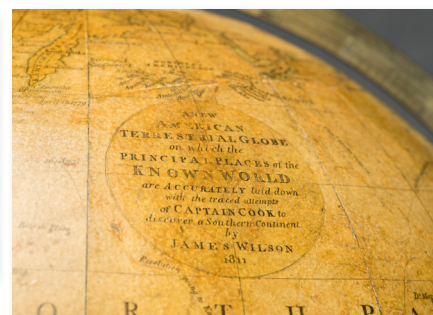
In addition to caring for the map collections and publishing research, Brian widened his duties to serve as the Clements's Interim Director in 2007-2008 and was named Associate Director in 2010. He also provided leadership for our fellowship programs and served as editor of *The Quarto*, the bi-annual publication of the Clements Library Associates.

Academic accolades aside, Brian's geniality, unending patience, and supportive presence contributed greatly to the joys of working at the Clements. He will continue to be an essential resource to scholars as we direct research queries his way. It has been a privilege to spend so much time with him and to share in his professional life. We wish him a blissful retirement, best of luck on his continuing research projects, and we hope to hear from him often.

Cheers, Brian!



*Brian and his wife Candice Dunnigan*



**The Wilson Globes, ca. 1810-1811, created by the first globe-maker in North America. Purchased in honor of Brian Leigh Dunnigan's retirement through the generous support of**

John C. Dann	George M. Jones III	Richard A. Pohrt, Jr.
Charles R. Eisendrath	Donald F. Melhorn, Jr.	Bradley L. Thompson II
J. Kevin Graffagnino	Drew Peslar	J. Thomas Touchton

**The Wilson Globes will remain on exhibit in the Avenir Foundation Room at the Clements Library.**



*Brian and our inaugural Dunnigan Fellow Yasmine Espert*



*At a special exhibit viewing at the Clements on June 11, two map-engraved powder horns were gifted by Dr. Margaret Harrington in honor of Brian's retirement.*

**Contributions to date endowing the Brian Leigh Dunnigan Fellowship in the History of Cartography**

- |   |                                       |                                  |
|---|---------------------------------------|----------------------------------|
| Anonymous                               | Margaret Harrington                   | Alice Nigoghosian                |
| Douglas Aikenhead and Tracy Gallup      | Daniel and Deanna Harrison            | Sandra Nigoghosian               |
| Michael and Suzan Alexander             | Rex Hauser                            | Robin Obata and John Hastings    |
| Marian Armour-Gemmen and Randall Gemmen | Sally Heffentreyer                    | Jeffrey Ogden and Shifrah Nenner |
| John and Linda Axe                      | Sharon and Michael Hegarty            | Angela and Matthew Oonk          |
| Barbara and Daniel Balbach              | Margaret Higley                       | Mary and John Pedley             |
| David and Robyn Barrie                  | Doug and Katharine Johnson            | Karen and Drew Peslar            |
| Kathleen and James Bauer                | Martha Jones and Jean Hebrard         | Todd and Kathy Petersen          |
| Anne Bennington-Helber                  | William and Carol Joyce               | Richard Pohrt                    |
| James Bogan                             | Christina Karas                       | Douglas and Roberta Price        |
| John and M. Leora Bowden                | Sally Kennedy                         | Ann and Jerome Rock              |
| Todd Braisted                           | H. Roger King and Barbara Mackey King | Catharine and Peter Roeber       |
| Charles Brown                           | Kathleen Koehler and William Miller   | William and Judith Saul          |
| Denver Brunsmann                        | Clayton and Mary Beth Lewis           | Grace and Stanley Shackman       |
| Marti and Thomas Burbeck                | Louise and David Lutton               | David Simmons                    |
| John Chenoweth                          | John and Cheryl MacKrell              | Bryan Skib and Darlene Nichols   |
| Howard and Judith Christie              | Russell Magnaghi                      | R. Thomas and Elinore Sommerfeld |
| Sally Cliff                             | Richard and Mary Jo Marsh             | James and Ann Spica              |
| Arthur Cohn                             | Wesley and Mary Maurer                | Diana and Matthew Sykes          |
| Shneen and Brad Coldiron                | Dennis and Deirdre Moore              | Tim Todish                       |
| James and Joanna Davis                  | Anneke and Matthew Myers              | Jon and Kathleen Tomlanovich     |
| Claire De Witt                          | Susan Myron                           | Benjamin and Bonnie Upton        |
| Richard and Deanna Dorner               | Pamela and James Neal                 | Martha and Thomas Valen          |
| George and Sarah Finkenstaedt           | Joseph Neussendorfer                  | Daniel Vernia                    |
| J. Kevin Graffagnino and Leslie Hasker  | Thomas Nicely and Jeanne Paul         | David and Cynthia Walters        |
|   |                                       | Donald and Christine Wilcox      |

## ANNOUNCEMENTS

### CLEMENTS LIBRARY RECEIVES \$10M GIFT, DIRECTORSHIP AND RARE BOOK ROOM NAMED

The Clements Library's international prominence is largely due to the guidance and vision put forth by the library's founding director, Randolph G. Adams. To celebrate Adams's legacy and the work of the three directors who succeeded him, The Avenir Foundation has donated \$10 million to name the directorship the "Randolph G. Adams Director of the Clements Library" through the establishment of the Adams, Peckham, Dann, and Graffagnino Endowment Fund. This gift will allow the Clements staff to plan and execute new projects, to acquire and conserve primary source materials, and to create programming that makes the collections more accessible through digitization, lectures, and fellowships. The named directorship was approved by the University of Michigan Regents on June 20, 2019.

In addition, the Clements Library's rare book room also will receive a new name: The Norton Strange Townshend Room. "Scholars and curatorial staff regularly utilize the extensive papers of Townshend and his family," said Director Kevin Graffagnino. "The materials in their papers are relevant to some of the social justice struggles still happening today."

The Avenir Foundation has been an ardent supporter of the Clements since 1998.

### STAFF NEWS

Terese Austin, Head of Reader Services, has assumed the editorship of *The Quarto* with continued assistance of consulting editor Brian Dunnigan.

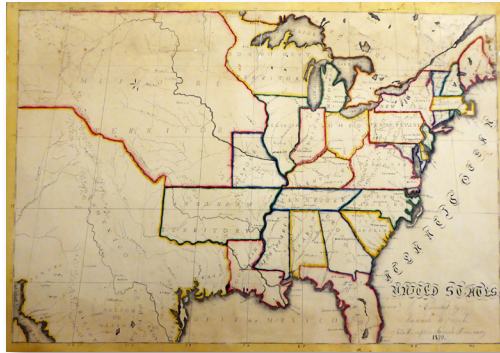
### EXHIBITIONS

#### Things I Like Most About the Clements Library: Brian Leigh Dunnigan Retrospective - Exhibition open Fridays, 10:00am to 4:00pm, through Oct. 25, 2019.

Capping a 23-year career with the Clements, Brian Dunnigan has curated a valedictory exhibit. Daily contact with the collections has inspired reflections on some of the things that the Clements Library does very well, driving his exhibit themes around active collecting, conservation, solving mysteries, and more.

Dunnigan's selections include poignant manuscripts, striking visual imagery and cartography, and some of his favorite materials from the collections, drawing especially from his expertise in the mapping of the Great Lakes. The exhibition dwells on seven areas of

commitment and illustrates the concepts with some of the Library's most evocative and handsome holdings.



Among the "favorites" featured in Dunnigan's exhibit: "United States, 1830," drawn by student Hannah B. French.

### WHAT'S IN YOUR ATTIC?

Members of the public are once again invited to join us for "What's in Your Attic?" on Sunday, September 15, 2019, from 10:00am to 4:00pm. Attendees are encouraged to bring their own paper treasures, such as letters, journals, photographs, prints, books, and maps. Clements curators and guest Americana collectors will be available to share tips about care and storage and to answer questions. (No appraisals will be available at this event.)

Attendees are not required to bring in materials to share—this is also a rare opportunity to visit the Clements Library on a Sunday to enjoy our exhibits. Visitors may also learn more about the history of the Clements on a behind-the-scenes tour, to be offered at 11am and 2:30pm on September 15.

Those considering a donation but unable to attend this event are welcome to contact Clements staff any time at (734) 647-0864.



Manuscripts Curator Cheney J. Schopieray and Angela Del Vecchio are pictured at our event "What's in Your Attic?" in 2018. Dr. Del Vecchio brought in a charming 8 x 15cm, 1885 pocket diary, kept by Adam Ludewig of Alpena, Michigan. She generously chose to donate this piece to the Clements Library.



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J. Kevin Graffagnino

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Clements Library Associates share an interest in American history and a desire to ensure the continued growth of the Library's collections. All donors to the Clements Library are welcomed to this group. The contributions collected through the Associates fund are used to purchase historical materials. You can make a gift online at [leadersandbest.umich.edu](http://leadersandbest.umich.edu) or by calling 734-647-0864.

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