The presentation explores the role of Haiti and in particular of the Haitian Revolution throughout the work of Edouard Glissant, across the six decades of his life as a writer and thinker. It locates these interventions within a broader frame of Martinican literary and intellectual engagements (in the work of Césaire and others) with the world’s first Black-led republic and the first independent Caribbean nation-state. It is difficult to locate a specific moment of the initial impact of Haiti on Glissant, but the country is present in one of his first published texts, the poetic collection Les Indes (1955). The focus here on Toussaint Louverture is developed further in the drama Monsieur Toussaint (first version, 1959), in which the revolutionary is situated centre-stage throughout, a poto mitan or pivotal figure around whom other historical characters gravitate. This play emerged from its author’s grappling with debates about Martinican autonomy in the context of the Algerian War of Independence, but its progressive rewriting also reflects the centrality of Haiti to Glissant’s reflections on Antillanité. The country functions in this sense as a detour, in the Glissantian sense of a tactical manoeuvre, that serves to highlight the ways in which Martinique, as part of the departmentalized Caribbean, reflects tensions in the French republican project always already evident from the time of the Revolution; but Glissant’s representation of Haiti in later works such as the Traité du Tout-Monde also suggests the country’s centrality to his broader reflections on the Americas and the Atlantic (and beyond), not least as they relate to key concepts such as the Tout-monde.