

 THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY

NEW ACQUISITIONS
ENRICH THE HOLDINGS



Creole Children by François Bernard, 1872 (1999.91.1)

A Wealth of Portraits

A Wealth of Portraits



*Mme Furcy Verret, née Elmire
Olivier de Vézin by Louis Antoine
Collas, 1822 (1991.91.2)*

It's a rare occasion when the fall yields such a rich harvest: three major portraits to add to the Collection's holdings. Old portraits — glimpses into another era — provide the opportunity to encounter a number of 18th- and 19th-century inhabitants of New Orleans. Time is held at bay. The demeanor of the subjects, their clothes and hairstyles, are rendered with painterly precision and invite an intimate look at history.

Captain Julien Vienne, whose portrait is attributed to José Francisco Xavier de Salazar y Mendoza, lived at a time when the colonial city was in Spanish hands and recovering from a devastating fire. A plump Mme Verret, painted by Louis Antoine Collas, proudly wears a fine dress of 1822, accented with lace. François Bernard's Creole children are posing momentarily and will soon be amusing themselves with tops and dolls and playthings in the year 1872. The captain's eyes sparkle, Madame is subdued, the children pensive. But whatever emotion is conveyed, the eyes seem to say, "We are real. We come from this place."

The portrait is a time-honored form, no matter the artistic trend of the day. Artists painting in 19th-century New Orleans — or in the late 18th-century as was the

Mexican-born Salazar — found customers who were eager to preserve themselves through art. Paint and canvas would endure, but life was chancy.

Salazar settled in New Orleans in the late 18th century and remained in the city until his death in 1802. Collas, born in France, was a traveling artist who lived briefly in New Orleans, returning periodically to paint portraits. Another Frenchman, Bernard, painted portraits on a grand scale, as well as genre scenes and landscapes.

The portrait artist, interpreting the face of the sitter — and his expectations — makes the past immediate. Poet and critic Zbigniew Herbert, writing of another artistic group — these were 17th-century Dutch painters — comments that "their role in society and place on earth were not questioned, their profession universally recognized and as evident as the profession of butcher, tailor, or baker. The question why art exists did not occur to anyone, because a world without paintings was simply inconceivable."

True also of Salazar, Collas, and Bernard, whose works are a skillful blending of art with our desire to make beloved faces immortal.

— Louise C. Hoffman

Three recently acquired paintings from the 18th- and 19th-centuries not only add to the history of New Orleans, but they also reveal the status, character, and personality of important residents from the colonial period through Reconstruction. José Francisco Xavier de Salazar y Mendoza (mid-1770s-1802) paints a double portrait of a military officer and his son; Louis Antoine Collas (1775-1856) gives us a formal portrait of a woman; and François Bernard (b. ca. 1812) portrays a group of children in an interior setting.

Salazar, the earliest known painter to come to prominence in New Orleans during the Spanish colonial period, portrayed Julien Vienne and his son Julien George Vienne about 1796. The portrait is one of few known paintings of this period to include a child with a military subject. Vienne, who was born in Normandy in 1755, served as captain in the New Orleans Artillery Militia and fought in the 1779 Gálvez expedition. Governor Gálvez commended him to the Spanish court for his valor in the Baton Rouge campaign, an action that "resulted in the acquisition of 430 leagues of the best land, of the most fertile and richest of the Mississippi." In this double portrait, the elder Vienne wears his uniform and hat. His son stands informally, wearing a simple white dress and holding his pet in his right arm and a flower in his left hand. Military historian Timothy Pickles cites Vienne's uniform as typical of the Spanish uniforms worn before 1800 in embroidery, trim, and style. The red

cockade on his hat continues to be used as part of the Spanish uniform. Vienne, who was a lieutenant in 1779, was breveted captain in 1792. Since Vienne is wearing epaulets on both shoulders in the manner of field officers, it is probable that Vienne was promoted to the rank of captain before the portrait was painted. Mr. Pickles points to the badges on Vienne's collar, which could be grenades, insignia worn by grenadiers and also worn by officers in artillery units. The clothing is characteristic of the mixture in military uniforms of the period. Vienne died in 1799. His son, who was about five years old at the time of the portrait, was born in 1790.

Collas, who earned his living in New Orleans during the 1820s and 1830s by painting miniatures as well as portraits, portrays *Mme Furcy Verret, née Elmire Duverjé de Vezin* in a manner typical of the time. The 1822 portrait shows her bust-length against a solid background. She wears a black dress with bateau neckline, double strand of pearls, and drop pearl earrings. Characteristic of many portraits of women at the time, Mme Verret is portrayed with emphasis on the sitter's likeness rather than an idealized image. Mme Verret, the daughter of Nicholas Joseph Godofroi Olivier de Vezin and Marie Marianne Bienvenu, was born in 1797. She was the granddaughter of Pierre François Olivier de Vezin, surveyor of the province of Louisiana, whose five sons served under Gálvez in the Revolutionary War. She married Furcy Verret, the son of Jacques Verret and Marie Élisabeth Duverjé in 1815. Père Antonio de Sedella, Capuchin priest, who was pastor of the St. Louis Cathedral in New Orleans, solemnized their wedding on April 4, 1815. They had three daughters: Louise,

Elmire, and Elodie Angèle. Mme Verret died in 1848. Furcy Verret was a grandson of former lieutenant governor of Louisiana Nicholas Verret. Their plantation, which faced the river and extended to Bayou Villeré, measured 475 feet front and extended 24 arpents. The



Captain Julien Vienne and son by José Francisco Xavier de Salazar y Mendoza, ca. 1796 (1999.91.3)

Verret Canal, excavated by Verret in 1814, served to drain his property. According to family legend, the Lafitte corsairs used the canal for passage to Chenière Caminada, Grand Terre, and Barataria. THNOC's manuscript holdings also include papers pertaining to the Verret family.

François Bernard, who studied in Paris with Paul Delaroche, was active in New Orleans during the late 1850s through the mid-1870s. He settled in New Orleans at the request of several sugar planters who commissioned him to portray themselves and their families.

Creole Children, painted in 1872, reveals much about the children and their socioeconomic status. They are shown in an interior with the clothing and accoutrements of a family of substantial means. As evidence of their education, the oldest boy sits with a book on his lap, while a younger boy leans on a book lying open on a cloth-covered table. Two of the girls wear lace-trimmed velvet dresses made in the same style, although the color of the fabric is different. An assortment of toys is strewn on the richly carpeted floor, and a plush red cloth hangs behind them. During the Reconstruction period in New Orleans, portraits were less affordable than during the antebellum period. The wealth of the family, though understated, is apparent in the overall setting. Bernard, who was cited in local newspapers for his ability to convey "factual portraiture," captures the family likeness in this group of children.

These three paintings are excellent examples of the portraiture desired by citizens from the late 18th- through the mid-19th century. They document the sitters and the artists who came to prominence. Together they supplement the Collection's rich holdings and increase our knowledge of the early history of the city and state.

— *Judith H. Bonner*

Sources: Artists Files, THNOC; Mrs. Thomas Nelson Carter Bruns, *Louisiana Portraits* (New Orleans, 1975); Estelle M. Fortier Cochran, *The Fortier Family and Allied Families*, (San Antonio, 1963); *A Dictionary of Louisiana Biography*, Louisiana Historical Association in cooperation with the Center for Louisiana Studies of the University of Southwestern Louisiana (New Orleans, 1988); Jack D. L. Holmes, *Honor and Fidelity: The Louisiana Infantry Regiment and the Louisiana Militia Companies, 1766-1821* (Birmingham, Alabama, 1965).



De La Salle claiming the Louisiana territory in the name of Louis XIV. Boquin, lithographer (1970.1)

On January 22, 2000, the Historic New Orleans Collection is offering the fifth annual Williams Research Center Symposium, “France and Louisiana: *Journée d’Étude*,” in the Grand Ballroom of the Omni Royal Orleans Hotel. Speakers from both France and the United States will present papers on the French heritage of Louisiana. Excerpts from three of the papers appear below. Also participating are Carl Ekberg, Illinois State University; Elisabeth de Grimoiard-Caude, conservateur de patrimoine, Cour d’Appel, in Rouen; and Dr. Derrick Cartwright, executive director of the Musée d’Art Américain in Giverny.

“General Lafayette, George Washington’s protégé and one of the true heroes of the American Revolution, returned to the United States in 1824-25 as the guest of the nation. His trip turned into a triumphal progress as he visited all twenty-four states of the union. Lafayette’s sojourn in Louisiana proclaimed to the

world that the former French territory had become truly part of the United States.”

— Patricia Brady

Director of Publications

The Historic New Orleans Collection
Carnival of Liberty: Lafayette’s Visit to Louisiana, 1825

“Since slaveholders claimed to have direct dominion over their slaves, and since slaves denied the legitimacy of such domination, the function of slave law has always had a problematic quality. Often it appears irrelevant to the operation of slave society. Yet, at critical moments, law reshaped slave life.”

— Ira Berlin

Professor of History

University of Maryland

The Case of the Code Noir and the Transformation of Slavery in Louisiana

“Jacques Nicolas Bussiere de Pouilly (1804-75) was quite possibly the most imaginative, progressive, and best-

trained architect practicing in mid-nineteenth century New Orleans....It is perhaps fitting that New Orleans’s most prominent and symbolic building, the St. Louis Cathedral, still towers over the city’s central square in testimony to his extraordinary creativity.”

— Ann Masson

Architectural Historian

New Orleans

The Architectural Career of J. N. B. de Pouilly

“France and Louisiana: *Journée d’Étude*” will be repeated on May 6, 2000, in Giverny, France, at the Musée d’Art Américain. THNOC is offering a tour to France, May 3-10. For further information, please call Peter McLean, Ltd., at (504) 833-6275 or the receptionist at the Williams Research Center (504) 598-7171.

MRS. CHRISTOVICH HONORED

Mary Louise Christovich, president of the Kemper and Leila Williams Foundation, has been in the spotlight on numerous occasions over the past few months.

On September 21, along with nine other community volunteers, Mrs. Christovich received the St. Elizabeth's Guild Volunteer Activist Award for 1999 presented by Dillard's Department Store and Prescriptives Cosmetics at a benefit for St. Elizabeth's, a charitable institution for girls.

In October she was one of the recipients of the Ten Outstanding Persons (TOPS) Award, presented by Family Service of Greater New Orleans. Mrs. Christovich was honored for her volunteer, charitable, and civic service at the 26th annual TOPS gala on October 21.

On November 1, Mrs. Christovich presented "Twenty-Five Years of Save Our Cemeteries," a slide lecture sponsored by Louisiana Landmarks Society



and Save Our Cemeteries, Inc. SOC was founded by Mrs. Christovich in 1974. Also in November, she received an award from the Freedoms Foundation. In January Mrs. Christovich spoke to the Louisiana Historical Society about Arsène Lacarrière Latour's interpretation of the Battle of New Orleans.

FROM THE ACTING DIRECTOR

Thank you for your wonderful response to *Queen of the South: New Orleans in the 1850s*, our exhibition, book, and video based on Thomas K. Wharton's descriptive journals. Exciting lectures will be held from late January through the beginning of March further exploring New Orleans's glorious era.



We are looking forward to a new exhibition opening at the end of April on the history of New Orleans in the 20th century. The two-part exhibition will feature collections documenting our most recent times.

For nearly three decades of growth, the Williamses' collection of objects and the foundation they established have supported the study of the history of our city and region. The growth of the collections into a deep and rich wealth of information chronicling our history is due to direct gifts as well as acquisition funds established by benefactors who saw the importance of continuing the legacy of Kemper and Leila Williams.

Although most of the materials in the library, curatorial, and manuscripts collections would be considered historic by virtue of their age, the "historical present" and its preservation is of keen interest to the Historic New Orleans Collection. In the vaults and on the shelves of the Williams Research Center are books on Louisiana history published in the most recent years, contemporary maps of the city, and microfilms of recent newspapers. Many other objects, both large and small, permanent and ephemeral, chronicle the ebb and flow of life in our area. We hope that you will continue to think of us when such materials in your possession need a secure and accessible home so that they may be appreciated and studied by future generations.

— Priscilla Lawrence

THIRD SATURDAY

A CONTINUING PROGRAM
AT THE WILLIAMS RESEARCH CENTER
410 Chartres Street
9:30 - 11:00 a.m.

An introduction to research at the Williams Research Center, each session includes an orientation to the book, manuscript, and visual image collections. The final portion of each session focuses on a particular resource.

FEBRUARY 19:

Sources for the Study of Mardi Gras

MARCH 18:

New Orleans in the 1850s

APRIL 15:

SPECIAL PRESENTATION

The Ursuline Library: Acquisition, Care, and Access, in celebration of National Library Week. Presenters: Gerald Patout; Sr. Susan Kienzler, OSU; and Dr. Charles Nolan

Limited enrollment, reservations required (504) 598-7171. Light refreshments follow.



Jelly Roll Morton, September 1939. Photograph by Otto Hess? (92-48-L)

THE FIRST ANNUAL BILL RUSSELL LECTURE

Dr. Michael White, jazz historian and musician, speaks on Jelly Roll Morton.

**Thursday, April 13, 2000
7:30 p.m., 410 Chartres Street**

THE PHOTOGRAPHIC COLLECTIONS

In the past 20 years, the Historic New Orleans Collection has made a conscious effort to develop photographic holdings which not only constitute a significant resource in terms of photographic collections, but which serve as a complement to the other visual materials held by the museum. Toward that end, photographic acquisitions have tended to be focused on obtaining bodies of work by photographers and studios important to the region, rather than single, albeit desirable, images. The ability that such an approach offers to mark trends and track changes over time is extremely useful in gauging the visual character of history. “Bodies of work” is a term that encompasses both relatively small holdings by contemporary photographers, and multi-thousand image collections, which represent the total lifespan of commercial studios. To be sure, unique or masterpiece images are part of collection policy, serving as highlights in the historical continuum formed by the large collections.

A primary criterion for the photographs acquired by the Collection is the depiction of specific information of a documentary or descriptive character.

Among THNOC’s major photographic holdings in the curatorial division are the Eugene Delcroix Collection; Jay Dearborn Edwards Photographs; Charles Franck Studio Collection; Richard Koch Historic American Buildings Survey

Photographs; Clarence John Laughlin Photographic Archive; Daniel S. Leyrer Collection; Louisiana World Exposition Photographs; Stuart M. Lynn Collection; Jessie Gould Rainwater, Jr., Photographs; Michael A. Smith Photographs; Sam Sutton - Chester Dyer Aerial Photographs Collection; Betsy Swanson Architectural Photographs; Doris Ulmann Photographs; and Morgan Whitney Collection. These photographs were acquired through donation and purchase before 1990.

More recent groups of pictures added to the holdings include works by Lyle Bongé, (jazz musicians and events from the 1960s); Jules Cahn (New Orleans jazz musicians and cultural events, 1950s—1980s); Walker Evans (architecture of New Orleans and environs, mid-1930s); Abbye Gorin, (architecture and events of New Orleans and environs, 1960s); Norman Thomas (jazz funerals and Bourbon Street nightlife, 1960s); and Randell B. Vidrine (documentary, autobiographical, and portrait photographs, 1980s–1990s).

Many smaller print holdings by dozens of photographers are represented in the Collection as well, including those that are part of manuscripts collections. A short guide to the photographic collections is available in the museum Shop.

— John H. Lawrence



Smoke of Destruction, #2 (Linwood Plantation), 1939, by Clarence John Laughlin, photoprint (1981.247.1.848)



Juanita Gonzales, ca. 1932, by Joseph W. “Pops” Whitesell, photoprint (1978.122.8)



Rivergate construction, foot of Canal Street, 1966, by Sam R. Sutton, photoprint (1984.166.2.430). Gift of Sam Sutton

ON VIEW

The current exhibition at the Collection, on view until April 8, and a book, *Queen of the South: New Orleans, 1853-1862*, highlight the observations of Thomas K. Wharton, the superintendent of construction for the Custom House.

SEEING *is Not* BELIEVING

With computer enhancement, a picture today can tell a thousand lies. But pictures from the past were no more reliable. Nineteenth-century magazines and newspapers shamelessly altered pictorial reality to meet a deadline or outshine a rival. These two prints are a graphic case in point.

In 1842 a talented free man of color, artist Jules Lion, created a moody, evocative lithograph of the French Quarter, looking down Chartres from St. Peter Street. The view shows the old St. Louis Cathedral with its bell-shaped Spanish-era towers, portions of the flat-roofed Cabildo and Presbytère, one of the dilapidated rental buildings along St. Ann Street, and a portion of the Place d'Armes with its rows of well-grown trees. Printed by Manouvrier and Chauvin, numerous copies of this lithograph were sold.

The print on the left depicts the grand public fête of February 9, 1856, honoring the inauguration of Clark Mills's statue of Andrew Jackson, the hero of the Battle of New Orleans. Thomas K. Wharton was present in the crowd of 20,000, thoroughly enjoying the "superb spectacle" of gay military uniforms, gilded banners, and excellent music. This scene was published March 1 in New York by *Frank Leslie's Illustrated Newspaper*, a new mass-circulation journal (its first issue was December 15,



Procession in honor of the unveiling of the equestrian statue of Andrew Jackson, 1856 (1974.25.14.157); inset, The Cathedral, New Orleans, by Jules Lion, lithographer, 1842 (1940.10)

1855) with large, striking illustrations and up-to-the-minute news. Leslie's motto—"Never shoot over the heads of the people"—created a vivid and lively, if somewhat superficial, paper. To reproduce large engravings quickly, Leslie sawed the wood blocks into sections, assigning a section to each of his army of engravers, and then rejoined the block for printing.

Should a researcher assume that the paper had an artist in faraway New Orleans who provided an accurate drawing of the event? Not at all. Notice that the journal's illustration, minus the celebrants, is a copy of Lion's lithograph, down to the smallest detail. But it is an inaccurate representation of the scene in 1856. By then the shabby old cathedral had been almost entirely rebuilt in a new design with pointed spires, mansard roofs had been added to the Cabildo and



the Presbytère, the buildings along St. Ann had been demolished and replaced by the lower Pontalba building, and the trees in Jackson Square (the renamed Place d'Armes) had been cut down and replaced by a French garden.

Such pirated and altered prints were commonplace in newspapers and magazines of the day. Researchers should beware of trusting the evidence of their eyes.

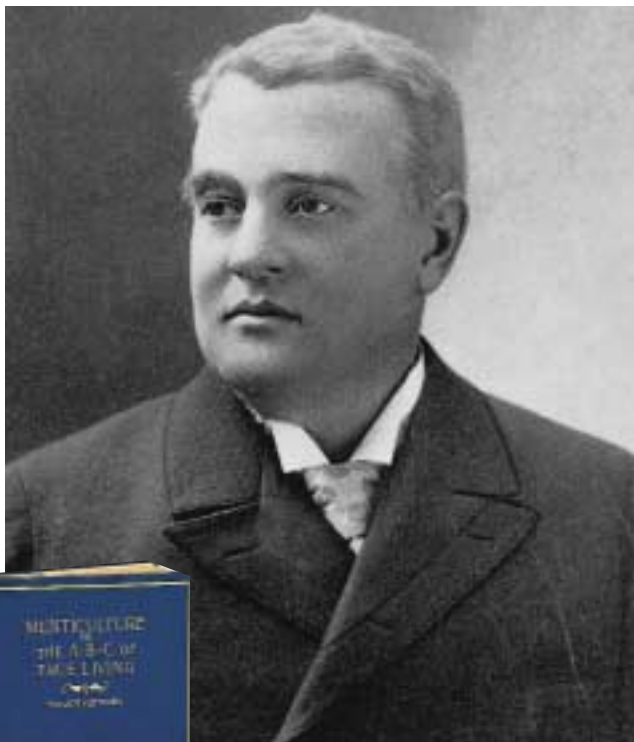
— *Patricia Brady*

HORACE FLETCHER

In mid-1898, after established treatments had failed, a former resident of New Orleans named Horace Fletcher cured himself of obesity and chronic illness with a regimen of his own. Fletcher lost 50 pounds and acquired “the strength and endurance of a young giant.” Combining diet and philosophy, Fletcherism advocated prolonged chewing, eating only what and when the appetite dictated, and cultivating optimism. Its supposed benefits included ideal weight, stamina, moral fiber, and — since Fletcher thought chewing extracted more nutrients from food — economy. Even well-wishers laughed at first. “Shame to us unbelievers that we were!” recalled one friend, the New Orleans writer Mollie Moore Davis, “we pelted [these ideas] with kindly ridicule.” In time, however, Fletcherism became a popular health cult.

Fletcher had no training in dietetics. After a spell as a sailor, the Massachusetts native spent 20 years trading with the Far East before coming to New Orleans in 1889 to manage a branch of the I. D. Fletcher Company. Headquartered in New York, this thriving family firm produced building supplies. Fletcher supervised its factory at Gravier and Magnolia Streets until his retirement at age 48 in 1897.

Fletcher retained fond memories of his years in the South, but in the spring of 1894 he simultaneously went through two bad experiences that stemmed from his lifestyle in New Orleans. The resolution of these problems explains the eclectic nature of Fletcherism. A former athlete and president of the San Francisco Olympic Club, Fletcher had previously prided himself on his fitness.



Photograph of Horace Fletcher and book from the Mary Evelyn Jahncke Papers (90-79-L)

He now weighed 217 pounds, although only 5' 6" tall, and was constantly ailing. When life insurance companies refused him coverage, he believed himself “ready for the ‘Human Scrap-heap.’” Fletcher blamed the “luxurious living” and “aggressive hospitality” he and his wife Grace had encountered in society circles, but he in particular had loved going to parties and helping to run Mardi Gras celebrations. Moreover, the Fletchers themselves reportedly held “salons on the style of those of the French empire.” Emulation of the local elite had further consequences. In spring 1892, perhaps at the invitation of fellow members of the Pickwick and Boston Clubs, Fletcher joined the coterie of rich men who kept the French Opera House afloat. An extravagant pledge for the 1893-94 season left him owing thousands. Fletcher

had to curtail his social activities, give up the house he had rented at 998 (now 4010) St. Charles Avenue, and send his family to stay with relatives in order to clear the debt in two years.

Distraught at the combination of events, Fletcher, normally the “happiest and most joy-giving of mortals,” according to Mollie Moore Davis, became depressed.

Had he been less distracted by his financial problems, Fletcher might not have ignored a suggestion made in February for reducing his weight. After eating an enormous meal at the Franklin home of Julius J. Pringle, a renowned gourmet, Fletcher asked his host how he stayed so slim. By chewing food 32 times, Pringle replied, because this prevented over-eating. Later, Fletcher would credit the “epicurean philosopher” with providing the most distinctive feature of Fletcherism.

More immediate solace came from friends anxious to raise Fletcher’s spirits. Joseph Jefferson, an actor famed for his portrayal of Rip Van Winkle, reminded Fletcher that even the unfortunate had something that other people envied. Ernest Fenollosa, curator of the oriental collections at the Museum of Fine Arts in Boston, recommended Buddhist teaching to eliminate negative emotions. Mollie Moore Davis, at whose famous receptions Fletcher was a regular guest, encouraged him to vent his feelings in writing. The result was an essay on optimism for a local philosophy club called the Ganglionics. Fletcher’s arguments were heavily influenced by New Thought that maintained that thinking about being well made one well, and that thinking moral thoughts enhanced achievement. The publication in 1895 of an extended version of his essay, titled *Menticulture or the A-B-C of True Living*,

won Fletcher national acclaim. He published another book in the same vein two years later.

Restored emotionally and financially, though still the same “fat, flabby, helpless invalid” he had been three years earlier, Fletcher retired in mid-1897 and spent the next year fruitlessly touring health spas. Then, alone in a Chicago restaurant one day, everything started falling into place. Upon a whim, he tried Pringle’s prolonged chewing, which left him satiated before he had finished his meal. The future was settled at that point, for Fletcher had always had great faith in his impulses. “The fact that I wanted a thing,” he once said, “was the surest sign that that was the thing that I ought to have.” New Thought, which encouraged people to act on their morning thought, the first on awakening, had merely bolstered this self-centeredness. Fletcherism’s reliance on the appetite’s dictates was the inevitable outcome.

New Thought and eating techniques proved a winning combination that attracted a large following on both sides of the Atlantic, even among those who did not need to watch their weight. Horace Fletcher’s experiences in New Orleans suggest the reasons. Fletcherism aimed to cheer people up as well as to tackle their physical problems, and it let people feel they had some control over their circumstances. Fletcher himself never wavered in his belief that this would make the world a better place to live in.

— *L. Margaret Barnett*

Margaret Barnett, a former Williams Research Fellow, is a professor of history at the University of Southern Mississippi in Hattiesburg.

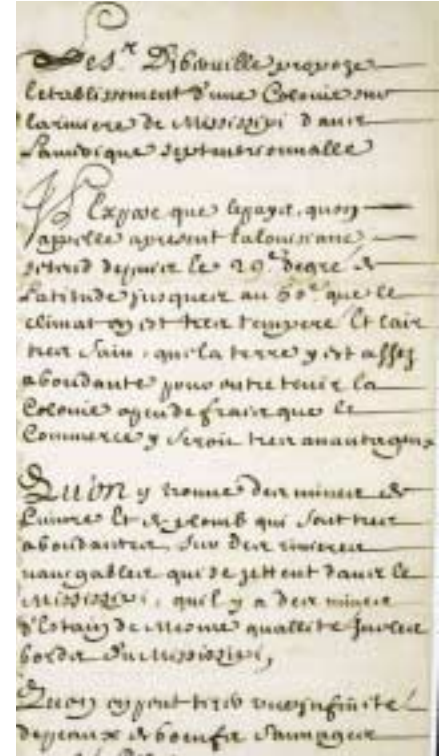
Sources: R. D. Blumenfeld, *R. D. B.’s Diary 1887-1914* (London, 1930); Jahncke Papers, THNOC; M. E. M. Davis, *Keren-Happuch and I* (New Orleans, 1907); *Picayune*, Mar. 7, 1893, Dec. 25, 1898; *Ladies Home Journal*, Sept. 1909; *Argonaut*, Aug. 31, 1903; *Independent*, Mar. 19, 1908.

CELEBRATING 300 YEARS

In 1699 Pierre Le Moyne, sieur d’Iberville, took possession of Louisiana for France. This important date marks the beginning of the French presence in the region, a presence that has endured and shaped the state’s history and development. Louisianians have acknowledged the ties between France and Louisiana with a series of cultural events that come under the banner of the year-long celebration known as FrancoFête. THNOC has commemorated the anniversary with numerous recent acquisitions relating to the colonial period of Louisiana.

Manuscripts

- 99-1-L Archive of the Ursuline Nuns of the Parish of Orleans (microfilm)
- 99-12-L The Ida Schanil (Mrs. William Gonnet) Historical Collection, ca. 1740-ca. 1903
- 99-15-L Lettres Patentes du Roi, Concernant la vente & la discussion des biens, meubles & immeubles de la Compagnie & Société des Jésuites, en la Colonie de la Louisiane le 11 Février 1764
- 99-16-L Arrest du Conseil d’etat du Roy, Concernant la retrocession faite à Sa Majesté par la Compagnie des Indes, de la concession de la Louïsiane & du Pays des Illinois, 13 Janvier 1731
- 99-26-L Natchez Trace Collection: Provincial and Territorial Papers. (Center for American History, University of Texas, microfilm)
- 99-35-L Soniat du Fossat Family Papers, ca. 1607-1932, bequest of Elise and Lucille Soniat
- 99-44-L Records of French Superior Council and Spanish Judicial Records, 1714-1803. (Louisiana Historical Center, microfilm)
- 99-46-L Inventory of Community Property of Jean Lacou Dubourg and Marie Jeanne Isambar, 1781
- 99-91-L Pierre de Rigaud Vaudreuil de Cavagnal Papers. (The Huntington Library, microfilm)
- 99-109-L Prudhomme Family Papers 1780-1920
- 99-110-L Iberville Prospectus for the founding of Louisiana 1699
- 99-112-L Arrest du Conseil D’État du Roy, qui proroge pour dix ans l’exemption des droits d’entrée & de sortie sur les denrées & marchandises que les Négocians François feront transporter dans les colonies de la Louisiane; & l’exemption, pendant le même temps, de tous droits d’entrée sur les marchandises & denrées du cru & du commerce de ladite Colonie. Du 30 Novembre 1751



Prospectus, *proposing the establishment of a colony on the Mississippi River in North America, by Pierre Le Moyne, sieur d’Iberville, Paris, probably summer of 1699 (99-110-L)*

Library

- 99-208-L Real Decreto, que previene las reglas, y condiciones con que se puede hacer el comercio desde España a la Provincia de la Luisiana (Madrid: en la Imprenta de Don Gabriel Ramirez, 1768)

Curatorial

- 1999.52.1 Map: The Coast of West Florida and Louisiana/The Peninsula and Gulf of Florida (Thomas Jefferys, cartographer, 1775)
- 1999.52.9 Map: Carte reduit de L’Océan Occidental (Jacques Nicolas Bellin, cartographer, 1766)
- 1999.52.10 Map: A New Map of the Terraqueous Globe according to the Ancient Discoveries and most general Divisions of it into Continent and oceans. (Edward Wells, cartographer, ca. 1700)
- 1999.44.4.1-4 Map: Canada, Louisiane Et Terre Angloises (Jean-Baptiste Danville, engraver, 1755)
- 1999.63 Map: Accurata delineatio celerimae Regionis Ludovicianaee vel Gallice Louisiane et Canadae (George Seutter, cartographer, ca. 1730)

WILLIAMS RESEARCH CENTER ACQUISITIONS



THE HISTORIC NEW ORLEANS COLLECTION encourages research in the Williams Research Center at 410 Chartres Street from 10:00 a.m. to 4:30 p.m. Tuesday through Saturday (except holidays).

Cataloged materials available to researchers include books, manuscripts, paintings, prints, drawings, maps, photographs, and artifacts about the history and culture of New Orleans, Louisiana, and the Gulf South. Each year the Collection adds thousands of items to its holdings by donation or purchase. Only a few recent acquisitions can be noted here.

CURATORIAL

■ Elizabeth Nicholson Fischer donated a pair of English flintlock pistols formerly owned by J. R. Quintero, a reporter for the *Picayune* in the 19th century. Quintero outlined the etiquette of dueling in an 1883 publication titled *The code of honor, its rationale and uses, by the tests of common sense and good morals, with the effects of its preventive remedies*. The guns, manufactured by Edward Lewis and Francis Tomes between 1825 and 1839, are made of Damascus steel with engraved lock plates, silver trim, and platinum “touch holes.” During the 19th century, persons who felt aggrieved by articles appearing in the newspapers customarily challenged the newspaper’s proprietor and editor. Family tradition has it that Quintero offered his dueling services to Eliza Jane Nicholson after she became publisher of the *Picayune*. Whether Mrs. Nicholson accepted his offer is unknown.

■ Charles A. Snyder gave a large framed oval photograph of his great aunt, Shirley Blossom Haas, taken between 1898 and 1900. Christopher Porché-West donated 18 of his photographs, including 12 from his series of Mardi Gras Indians, as well as scenes of the 1984-85 Louisiana World



Allison “Tootie” Montana and Yellow Pocahontas, from the *Mardi Gras Indians* series, by Christopher Porché-West (1999.87.8)

Exposition, and a view of a man standing by the tomb of the Cheval, Desdunes, and Frere families. The photographs were taken between 1984 and 1995. Maury A. Midlo contributed a group of photographs and other materials relating to WDSU-TV, K&B Drug Stores, Audubon Zoo, Volunteers in Government (VIGOR), the Plaza in Lake Forest Shopping Center, and Pontchartrain Beach Amusement Park.

■ Portraits, photographs, and a painted crest relating to the Soniat family come

through the bequests of Elise Soniat and Lucille Soniat. The late Jake Hyman Kleindorf gave two prints by French Quarter artist Guy Livingston Woolley in memory of Mrs. Odile Baltazar and former THNOC staff member Dale Triche. Mr. Kleindorf also contributed two enameled souvenir spoons dating between 1909 and 1915; one depicts the newly constructed Supreme Court Building (called the Million Dollar Court House), while the other shows the old Grunewald Hotel.



Daguerreotype of Louise Duralde, from the Soniat donation (1999.61.9)

■ Postcard views of New Orleans come from a number of donors. Tom Carter contributed 24 French Quarter street scenes and views of markets and other buildings, dating between 1938 and 1966. Roy Flukinger gave a 1937 relief halftone postcard of the Main Waterworks Plant, and Jerome M. Stedman provided two 1968 views of the International Trade Mart Complex. The Northern Indian Center for History donated a postcard of the interior of the Jesuit Church on Baronne Street and a view of Canal Street showing the Loew's State and Saenger Theaters. Both views date from the 1930s.

■ Other donations are related to Mardi Gras. Gerald Day gave a 1906 Rex krewe favor, and Milli Rouse donated a collection of invitations and dance cards from various Mardi Gras organizations between 1888 and 1914 and an undated invitation to a musicale in memory of Mildred Cobb Edrington. Mrs. H. Hunter White, Jr., has donated ball favors for the krewes of Apollo, Atlanteans, Comus, Mithras, Momus, Mystic, Rex, and the Twelfth Night Revelers. Dr. and Mrs. Thomas E. Weiss gave dies cast for Mardi Gras doubloons by H. Alvin Sharpe and other materials related to Sharpe's life and career. Leo Van Witsen donated 117 costume

designs for the Mystic Club balls.

■ Louis C. Bristow and Charles A. Bristow gave a large number of maps, plans, oil field logs, and other papers relating to Louisiana and to Louis Bristow and his activities in the oil industry. Dr. Donald A. Pavy provided a



Postcard from Allison Owen's World War I scrapbook: The Carpeaux Fountain in the Luxembourg Gardens, Paris. Owen wrote, "This is the central feature of the big fountain and is the model used by the architect for the two groups on our new Post office at home. It is very fine." The building, now a federal court, is on Camp Street in New Orleans.

color poster, "What Really Happened," promoting his recent book on the assassination of Huey P. Long. Local artist Bessie Mire McGhee, originally from Union (now Convent), Louisiana, has donated four of her drawings.

— *Judith H. Bonner*

MANUSCRIPTS

Born in New Orleans, Allison Owen (1869-1951) graduated from Tulane University (1888) and continued his studies at the Massachusetts Institute of

Technology and the U.S. War College in Washington, D.C. Owen was a sketch artist, painter, and teacher, but he is primarily remembered for his architectural work. He joined with Collins Cerré Diboll, Sr., (1868-1936) to form the Diboll and Owen architecture firm (1895-1936). The firm produced several noteworthy structures, including the criminal court building and jail on Tulane Avenue, Notre Dame Seminary, and the public library at Lee Circle, later replaced by an office building. Owen retired as a major general after commanding the First Louisiana Field Artillery (Washington Artillery) on the Mexican border in 1916 and the 141st Field Artillery in France in 1918-19. During his tenure in Europe, Owen sent postcards home that filled two albums. The architectural images serve as a travel diary and reveal Owen's design interests. His contributions to architecture are matched by a remarkable legacy of community involvement in various civic organizations. The postcard albums are the donation of Lloyd Young.

■ Many important buildings in New Orleans have survived because of individuals who understand the importance of preserving tangible links to the past. Roulhac Toledano is a well-known preservationist and contributor to the *New Orleans Architecture* series published by the Friends of the Cabildo and author

of *The National Trust Guide to New Orleans*. Her donation of a linear foot of papers includes research files on various properties, photographs, news clippings, and publications.

■ Scrapbooks document special interests of the compiler while supplying a consolidated body of information. Mrs. Donald Charles has donated five scrapbooks, ca. 1870s-1918, compiled by Gustav Keitz and Rosa A. Keitz, the donor's great-grandfather and great aunt. Gustav Keitz produced the earliest book

filled with news clippings of poetry and articles. The remaining four, arranged in thematic fashion, were probably compiled by Rosa Keitz. Scrapbooks are useful research tools, but preservation is an archival challenge. They are often assembled on acidic paper with damaging adhesives that facilitate deterioration.

■ Three recently acquired scrapbooks made by Irene Barrow of Roberta Grove Plantation in Houma, Louisiana, reveal her interest in Louisiana history. “A Portfolio of Old Plantation Houses Reflecting the Glory That Was Louisiana’s,” compiled in the 1890s, includes newspaper articles and a list of plantations and owners in each parish. The other two scrapbooks, dating from 1909 to the 1930s, include news clippings about significant New Orleans buildings.

— M. Theresa LeFevre

LIBRARY

■ A recent donation of sheet music from Sister Mary Hermenia Muldrey of the local order of the Sisters of Mercy relates to several Collection holdings. According to Sr. Muldrey, *Convent Chimes Reverie*, composed in 1895 by W. T. Francis and published by Louis Grunewald, is dedicated to Mother Austin Carroll who was the mother superior of the Convent of Mercy in New Orleans in the early 19th century. Described as charming and charismatic, Mother Austin Carroll established religious communities all over the South. This piece complements other items pertaining to Mother Carroll and W. T. Francis. Two of these items connect both individuals to the World’s Industrial and Cotton Centennial Exposition (1884-85). *Report and Catalogue of the Woman’s Department of the World’s Exposition, Held at New Orleans, 1884–1885* lists 12 pieces of Mother Carroll’s writings on display in the literary section of the Woman’s Department of the Exposition. Francis’s *habañera* pieces were arranged after he heard the Mexican Military Band perform at the Exposition grounds.

■ The Collection’s resources relating to the Louisiana Purchase have recently been enriched by the acquisition of a rare 1804



Carte d'une Partie de l'Amérique Septentrionale, included in Histoire des Troubles de l'Amérique Anglaise, 1787 (98-182-RL.4)

pamphlet, *Report of the Committee of Commerce and Manufactures...to Employ Persons to Explore Such Parts of the Province of Louisiana*. This report, a presumed “draft copy” by Samuel L. Mitchell, one of Thomas Jefferson’s staunchest supporters, advocates the exploration of certain remote and unknown parts of the Louisiana territory, notably the headwaters of the Red, Arkansas, and Mississippi Rivers. It is perhaps the earliest official printed advocacy of the exploration of the Red River by the United States. In Thomas Jefferson’s plans for the exploration of the West, Red River expeditions were second in importance only to Lewis and Clark’s investigations of

the Missouri and Columbia Rivers. Through Red River exploration, Jefferson intended to provide a commercially viable transportation route to Santa Fe, to woo the region’s Indians to the American camp, and to test the disputed western border with New Spain.

■ *Histoire Des Troubles De L'Amérique Anglaise, Écrite Sur Les Mémoires Les Plus Authentiques* is a four-volume work that charts the French participation in the American Revolution, from 1768 through the signing of the Treaty of Paris in 1783. This rare work includes a large map of the eastern and southern United States, north through a good part of

Canada, with a noteworthy inset of the territory between the mouth of the Mississippi River and Florida. The map will be published in a future THNOC publication, an historical atlas of Louisiana. Comte de Rochambeau, the commander in chief of the French forces during the American Revolution, aided in the preparation of *Histoire Des Troubles*. Rochambeau kept plans and maps of fortifications and troop positions prepared by the French army engineers. An 1,800-item collection of Rochambeau's personal papers and effects are available at the Library of Congress.

— *Gerald Patout*

ON LOAN

The Historic New Orleans Collection lends materials from the permanent collection for specific periods of time only to other private or public museums, historical, or educational agencies for use in temporary exhibitions. These institutions must comply with the Collection's security and environmental standards.

Material from the collections will be included in the following exhibitions:

A History of African American Photographers, Smithsonian Institution, Anacostia Museum and Center for African American History and Culture, February – June 2000

Culture and History of New Orleans, Cultural Center of the Inter-American Development Bank, Washington, D.C., March – April, 2000

Treasure Houses, Louisiana Museums for a New Millennium, selected sites in the state of Louisiana, from May 2000 to September 2001

Louisiana Collects, Meadows Museum of Art, Centenary College, Shreveport, Louisiana, March – June 2001

DONORS JULY–SEPTEMBER 1999

Adele and Eugene Antoine	Suzanne T. Mestayer
Arkansas State University	Maury Midlo
Mary Lou Benson	Wulf Nohring
Jason Berry	Northern Indiana Center for History
Sarah V. Bohlen, in memory of Ernest C. Villéré	Oxford University Press
Borden Publishing Company	Michael Patrykus
Ethan Bradley	Dr. Donald A. Pavy
Dr. Patricia Brady	Phaidon Press, Inc.
Charles A. Bristow	Christopher Porché-West
Louis C. Bristow	Milli Rouse, in memory of Mildred Cobb Edrington
Eric J. Brock	Miriam S. Ruppel
Richard and Marina Campanella	Estate of Yvonne Arnoult Ryan
Tom Carter	St. Mary Parish Landmarks, Grevemberg House Museum
Mrs. Donald Charles	Kendall Shaw
Christianity Today, Inc.	Sisters of St. Francis of the Congregation of Our Lady of Lourdes
Mr. and Mrs. William K. Christovich	Charles Snyder
Gerald Day	Joe Solis
Augusta Elmwood	Estate of Elise and Lucille Soniat
Marcel Farnet, Jr.	Jerome Stedman
Elizabeth Nicholson Fischer	Adam Steg
Roy Flukinger	Irma Stiegler
Gaye A. Frederic	Roulhac Toledano
John Geiser III	University of New Orleans, Earl K. Long Library
James J. Jacobsen	Leo Van Witsen
Jackson Avenue Evangelical Congregation	John E. Walker
Catherine C. Kahn	Joseph Seth Warner
Jake Hyman	Dr. and Mrs. Thomas E. Weiss
Kleindorf, in memory of Odile Baltazar and Dale Triche	Helen Wetzel
Mr. and Mrs. Thomas N. Lennox	Mrs. H. Hunter White, Jr.
Louisiana Arts and Science Center	WWL-TV
Louisiana Division of the Arts	WYES-TV
Louisiana Literature Press	Lloyd Young
Bernice Manning	
Bernard J. Manning, Jr.	
Bessie Mire	
McGhee	

INTERN UPDATE: CHARLES THOMAS



Since the early 1980s, the Historic New Orleans Collection has hosted interns from a variety of institutions. During 1999, interns came from the University of New Orleans, Loyola University New Orleans, Louisiana State University, Tulane University, and the Institut Universitaire de Technologie de Dijon. The interns receive a thorough introduction to a museum/research facility. In addition, they are assigned projects that match their skills and interests with the needs of the Collection.

Charles F. Thomas, the first intern from the Loyola history department, worked at the Collection from August through December 1992. After completion of his degree, Chuck was hired to work on a project in the manuscripts division. Deciding on a career in information science, he pursued a master's degree in library science, concentrating in archival administration, at the University of North Carolina. During that period, he returned to THNOC for a second internship. Following his graduation in 1996, he returned to Louisiana as an archivist in the special collections division at Louisiana State University. He moved to Minneapolis in June 1999 and now works as an archivist at the University of Minnesota. He finds the work "truly rewarding." "What could be more important," he says, "than preserving the true records of what we as a society do in our daily lives, in our businesses, and in our group activities?"

— *Alfred E. Lemmon and Nancy Ruck*

STAFF



Chuck Patch

Carol Bartels

IN THE COMMUNITY

Chuck Patch, elected to a three-year term, board of directors of the Museum Computer Network; **Carol Bartels**, elected vice-president/president elect of Louisiana Archives and Manuscripts Association. **John H. Lawrence** completed the Metropolitan Leadership Forum fall series.

Television appearances: **Patricia Brady** and **Mary Louise Christovich**, *A Grave Injustice*, WDSU-TV, and the documentary produced by THNOC, *Queen of the South: New Orleans in the 1850s*, WYES-TV. **Priscilla Lawrence**, emcee, WYES Art Auction 12; **John Lawrence** and **Patricia Brady**, television interviews, *Queen of the South*.

Elsa Schneider, Louisiana history lecture, women attorneys of Milling, Benson, Woodward; **Judith Bonner**, lectures, "Hemingway and War" conference, United States Air Force Academy, Colorado Springs, and Third Saturday presentation, THNOC; **Pamela D. Arceneaux**, slide lecture, history of prostitution, National Electrical Contractors and American Society of Hematology; **John Lawrence**, Louisiana history exhibition committee, Inter-American Development Bank, Washington, D.C.; **Sue Reyna**, volunteer, the libraries at Audubon Zoo.

Siva Blake, **Patricia Brady**, **Robin Goldblum**, **Amanda Plauché Jones**, **John Lawrence**, **Sue Laudeman**, **Mary Mees**, **Diane Plauché**, and **Kathy Slimp**, volunteers, WYES Art Auction 12.

PUBLICATIONS

Patricia Brady, "Carnival of Liberty: Lafayette in Louisiana," *Louisiana History*; **Judith Bonner**, news column, *Inside SEMC*, and the *New Orleans Art Review*; **John Lawrence**, *New Orleans Art Review*. Articles in *Cultural Vistas*; **Judith Bonner**, **John Magill**, **Mark Cave**, **Mary Lou Eichhorn**, **Patricia Brady**, and **Siva Blake**.

MEETINGS

Chuck Patch, Museum Computer Network, Philadelphia; **Judith Bonner** and **Mimi Calhoun**, Southeastern Museums Conference, Birmingham; **Judith Bonner**, South Central Modern Language Association, Memphis; **Patricia Brady**, Louisiana Historical Association board meeting; **Pamela Arceneaux**, presentation, Maritime Libraries Group; **John Lawrence**, Oracle XVIII, Washington, D.C.



Bunny Hinckley

CHANGES

Bunny Hinckley has joined the docent department.

IN MEMORIAM

The Collection mourns the death of **Nellie Whisenhunt**, who was a volunteer in the manuscripts department during the 1980s.

THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

Editors:

Patricia Brady
Louise C. Hoffman

Head of Photography:
Jan White Brantley

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AT THE COLLECTION



Board Member **Charles A. Snyder** and **Sherry Snyder**, pictured at the reception for the current exhibition *Queen of the South: New Orleans in the 1850s*

THE SHOP



MILLENNIUM MARDI GRAS NECKLACE
LIMITED EDITION

Created especially for the museum shop of the Historic New Orleans Collection, this limited-edition necklace of 300 is engraved with the year 2000.

It features three pendants in the colors of Mardi Gras — purple, green and gold. The stones of hand-crafted, vintage pressed glass are from old molds by master artisans in Europe trained in the style and techniques of French designer, René Lalique. The faceted amethyst-colored heart in open setting with six fresh-water baroque pearls represents the official song of Mardi Gras, "If Ever I Cease to Love," adopted in 1872. The green intaglio (reverse cameo) of a royal personage is set in an oval frame reminiscent of a popular watch fob design of the 19th century. The fleur-de-lis is cast in red bronze and is symbolic of Louisiana's French heritage.

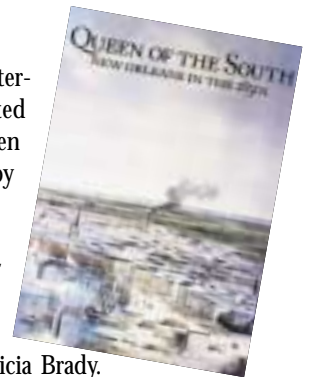
The pendants are assembled on a ring fastened to a 32" chain of red bronze secured by a stylized bar clasp.

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THE DECADE OF THE 1850S WAS A GOLDEN ERA IN NEW ORLEANS — a time of opulent mansions, grand hotels, riverboats, great fortunes, and elegant society, as well as yellow fever epidemics and political violence, ending with the capture of the city during the Civil War. Step back into that dramatic past with a colorful video showcasing period views and new footage of the city and its gardens at their most beautiful.

QUEEN OF THE SOUTH: NEW ORLEANS IN THE 1850s includes interviews with noted historians, architects, and authors and narrated excerpts from Thomas K. Wharton's journal. Produced and written by Karen Snyder, original music by Sanford Hinderlie, narrated by John McConnell. \$14.95



ALSO: *QUEEN OF THE SOUTH: NEW ORLEANS, 1853-1862, THE JOURNAL OF THOMAS K. WHARTON* tells — and shows through vintage images — the story of daily life in antebellum New Orleans. Essays by Samuel Wilson, Jr., Mary Louise Christovich, and Patricia Brady. Hard-cover book, 320 pages, 200 black and white illustrations and 22 color plates. \$39.95

THE 1884 WORLD'S FAIR LED TO A FLOWERING OF CULTURAL LIFE in New Orleans that continued through the 1920s. Two extraordinary brothers — gifted painters and teachers — helped revitalize the city as an artistic center, founding the Newcomb Art School and saving historic French Quarter buildings from demolition in the process.



BROTHERS IN ART: ELLSWORTH AND WILLIAM WOODWARD AND THEIR ART IN THE SOUTH is a video rich with images of their luminous paintings and period video footage, as well as interviews with artists, historians, Woodward students, and collector/donor Laura Simon Nelson. Produced and written by Karen Snyder, narrated by Lowell Huffman. \$14.95

ALSO: *COMPLEMENTARY VISIONS OF LOUISIANA ART* is a lavishly illustrated overview of Louisiana art, showcasing the Collection's extensive art collection and Laura Simon Nelson's donation of important 19th- and 20th-century artworks. Interpretive essays by William H. Gerdtz, George E. Jordan, and Judith H. Bonner. 96 page book, 80 color plates. **New price: hard-cover, \$29.95; soft-cover, \$15.95**

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Joan Brown



Laura Simon Nelson

ANNUAL TEA CELEBRATES DONORS



Maelyn Hickey and Priscilla Lawrence



A trio of musicians played in the Counting House.



Anne Strachan and John Lawrence

The third annual Leila Williams Tea on December 14 honored Collection friends who, through their donations of materials or volunteer time in 1999, contributed to the museum and its mission to preserve the history of New Orleans and the Gulf South.



Suzanne Ormond and Patricia Brady



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