



THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY

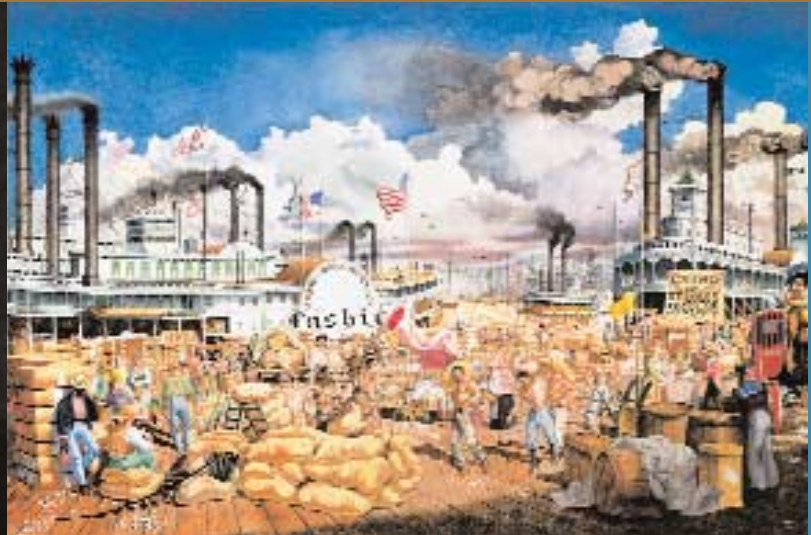
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From Louis XIV to Louis Armstrong



Madame Armand François Pitot by Jacques Guillaume Lucien Amans, ca. 1838 (1984.158), gift of Mr. and Mrs. Henry C. Pitot



The Levee New Orleans ca. 1859 by Boyd Cruise, 1959 (1992.94), gift of Mr. and Mrs. Raymond H. Kierr in memory of Robert M. Kierr

A Cultural Tapestry



French Market and Red Store by Louis Dominique Grandjean Develle, between 1840 and 1850 (1948.1)



Unidentified uniformed black orchestra, ca. 1900 (92-48-L, MSS 520, f. 2312), William Russell Jazz Collection, Clarisse Claiborne Grima Fund purchase

From Louis XIV to Louis Armstrong: A Cultural Tapestry

April 13, 2004, marked the opening of *From Louis XIV to Louis Armstrong: A Cultural Tapestry*—an exhibition based on *La Louisiane, de la colonie française à l'État américain*, which was held at the Mona Bismarck Foundation in Paris from December 16, 2003, through February 28, 2004. A milestone in The Collection's history, *La Louisiane*, the only major European exhibition commemorating the Louisiana Purchase bicentennial, showcased 173 objects from The Collection's vast holdings. Several items from French cultural institutions and the Louisiana State Museum—including Edgar Degas's famous 1873 painting *New Orleans Cotton Exchange*, the French copy of the ratified Louisiana Purchase treaty, and a Mardi Gras Indian costume—supplemented The Collection's holdings in this presentation on the history of Louisiana.

From Louis XIV to Louis Armstrong, now on view at 533 Royal Street and the Williams Research Center at 410 Chartres Street, addresses the same themes covered in *La Louisiane*—colonial history, the development of 19th-century New Orleans, the visual arts from 1870 to 1940, and jazz. Underscoring the major areas of



Preparations department staff handling specially designed crates for items to be shipped to France for the Mona Bismarck Foundation exhibition.

emphasis in The Collection's holdings, *From Louis XIV to Louis Armstrong* features paintings from the Laura Simon Nelson and Monroe-Green Collections and ephemera on Louis Armstrong, Bunk Johnson, and Jelly Roll Morton, among others, from the William Russell Jazz Collection. Additionally, two manuscript maps from the Service Historique de la Marine in France are on display for the first time in the United States—a hand-colored map of the Mississippi prepared for the published account of General Victor Collot's notorious journey through the Mississippi Valley in 1796, and Nicolas de Finiel's highly detailed map of Upper Louisiana prepared in 1798 and submitted by Colonial Prefect Pierre

Clément Laussat to French officials in 1804.

Visitors to *From Louis XIV to Louis Armstrong: A Cultural Tapestry* will recognize many familiar items in a new context. For those discovering The Collection for the first time, the exhibition presents an abbreviated survey of the holdings and hints at the richness of materials housed in the Williams Research Center and displayed throughout the museum complex on Royal Street. The exhibition will remain on view through October 9, 2004,

during which time curators will conduct tours of the exhibition at 12:30 p.m. on Wednesdays (except holidays). For further information call (504) 598-7171.

A catalogue published in French by Somogy Editions d'Art, including essays by Collection staff members John Lawrence, Alfred Lemmon, John Magill, and Jason Wiese, accompanied the exhibition at the Mona Bismarck Foundation. The Historic New Orleans Collection has partnered with the Mona Bismarck Foundation to publish an English edition of the catalogue (for ordering information, see page 15). **The excerpts on pages 3-5 and 8-9 are from the essays examining jazz and the visual arts.**

DECEMBER IN PARIS

In celebration of the opening of *La Louisiane, de la colonie française à l'État américain* at the Mona Bismarck Foundation, The Collection hosted a five-day tour in Paris that included visits to the Hôtel de Salm, which inspired the dome of Jefferson's home at Monticello, and Malmaison, the chateau purchased by Napoleon's wife, Josephine, as a retreat from the Tuileries Palace.



Participants in THNOC's tour in Paris, pictured at Malmaison. From left to right, Marie France Pille, Mary Lou Christovich, Cheryl Betz, Windle Dyer, Susan Dyer, Barbara Broadwell, Robert Becnel, Dee Dee Zink, Benjamin Crosby, Alice Jouve, Lynda Mobley, Joan Lennox, Priscilla Lawrence, Judi Burrus, Mary Gail Landry, Michael Sartisky, Courtney-Anne Sarpy, John Sarpy, Linda Sarpy, Walker Ronaldson, Bill Christovich, Bonnie Rault, Joe Rault, George Hero, Becky de Boisblanc, Roslyn Lemmon, Dannie Hero, Harry Lemmon, Mary Ann Lemmon, Kathy Slimp, Alfred Lemmon, Jack Pruitt, Anne-Marie Quette

New Orleans: The Cradle of Jazz

The word “jazz”—initially spelled “jass” or “jasz”—didn’t surface in the American popular culture lexicon until about 1914, three years before the first jazz records were made by the Original Dixieland Jass Band. Some historians believe that this slang term referred originally to sex, and originated in New Orleans, where prostitutes favored jasmine perfume, and loose women were called “jezebels.” It may also derive in part from the French verb *jaser*, meaning “to chatter” or “to gossip.” When applied to music, jazz denoted a distinctive polyrhythmic, syncopated, improvisational sound that was entirely new to its listeners. Jazz was, and still is, a creative fusion of diverse musical traditions and techniques. Historians differ on the question of when and how this fusion began, but the general consensus is that it happened in New Orleans sometime between 1895 and 1914.



Buddy Bolden's band, ca. 1905 (92-48-L, MSS 520, f. 1691), William Russell Jazz Collection, Clarisse Claiborne Grima Fund purchase. Charles “Buddy” Bolden (1877-1931) may have been the first jazz innovator, at a time when jazz was in its infancy. Relatively little is known about Bolden, who was never recorded and appears in only one photograph. Bolden's band played in honky-tonks, parades, and dances and eventually rose to become one of the most popular bands in New Orleans. Pictured are Frank Lewis (clarinet), Willie Cornish (trombone), Buddy Bolden (cornet), Jimmy Johnson (bass), Willie Warner (clarinet), and “Brock” Jeff Mumford (guitar).

After the Civil War and Reconstruction, the popularity of brass bands soared throughout the United States, especially in New Orleans. By the 1880s there were many such bands working in the city, and as the 19th century drew to a close, a curious fusion began to occur. The polyrhythmic sensi-

bility inherited from the earlier Congo Square slave dances began to blend with the popular brass band marches, waltzes, and polkas of the time, even as New Orleans bands absorbed new musical influences such as “rags.” Ragtime, a musical style made popular by composer Scott Joplin, offered lively, syncopated dance songs that drew on a

variety of musical sources, including minstrel tunes, marches, spirituals, and folk songs.... Finally, the arrival in New Orleans of thousands of unemployed cotton and sugarcane workers brought the final ingredients needed to form jazz music and imbue it with a soul: black Baptist church hymns and their popular counterpart, the blues....

Fate Marable's SS Sidney Band, ca. 1918 (92-48-L, MSS 532, f. 79), William Russell Jazz Collection, Clarisse Claiborne Grima Fund purchase. Fate Marable led what many early musicians called “The Conservatory.” His bands on the Streckfus Mississippi riverboat line served as a training academy for many of the great jazz musicians of the 1920s. Marable, who insisted that his musicians learn to read music, played piano and riverboat steam calliopes. The keys of the steam calliope sometimes grew so hot that Marable had to wear gloves to play it. The musicians shown here are, from left to right, Warren “Baby” Dodds, Bebé Ridgely, Joe Howard, Louis Armstrong, Fate Marable, David Jones, Johnny Dodds, Johnny St. Cyr, and George “Pops” Foster. Riverboat orchestras like this one did a great deal to spread New Orleans jazz to other river cities in America.



New Orleans musicians were the first to blend European instrumentation and melody with “ragging,” African polyrhythms, and African American blues and church music. Their horns were the first to echo the moans of the congregation and to reproduce the joyful call-and-response between the preacher and his flock. Their drums and pianos were the first to mimic the cross-rhythms of clapping hands and stomping feet. And they were the first to inflect their music with blue notes and to recall the three-chord, twelve-bar arrangements that would allow for



Louis Armstrong's 125 Jazz Breaks for Cornet, sheet music by Melrose Bros. Music Company, Chicago, 1927 (92-48-L, MSS 536, Armstrong, f. 320), William Russell Jazz Collection, Clarisse Claiborne Grima Fund purchase. “Breaks” in jazz are short solos played by one musician while the rest of the band pauses. Louis Armstrong's recorded solos and live performances set a new standard for cornet players, who would endlessly replay his records and practice his solos note-for-note. The opening cadenza of “West End Blues” was particularly difficult, and few, if any, mastered it. The Melrose Brothers Music Company in Chicago approached Armstrong in 1927 with the idea of transcribing his cornet breaks for publication. Armstrong agreed and played 125 selections into a Dictaphone. The recordings were subsequently lost, but the transcribed breaks were published. Armstrong bought himself a new car with the proceeds and left Chicago for even greater fame in New York City.

infinite variations and collective improvisation. In short, they were the first to play the music that would eventually be called “jazz.”

One of the more popular venues for dances was Economy Hall in the historically black Tremé neighborhood, but there were many others, such as Lincoln Park, the Masonic (or Odd Fellows) Hall, Perseverance Hall, San Jacinto Hall, and the Union Sons Hall, better known as “Funky Butt Hall.” This last venue was made famous by the legendary cornetist Charles “Buddy” Bolden (1877-1931).

Bolden may have been the first jazz innovator, at a time when jazz was in its infancy.... Relatively little is known about Bolden. He was never recorded and appears in only one photograph. All that remains are the stories. His band started playing around 1895 in honky-tonks, parades, and dances and eventually rose to become one of the most popular bands in the city.... His fame was not to last. The popular story is that he broke his own heart with the beauty of his playing, but the more prosaic reality is that he began to suffer headaches and episodes of dementia. Finally, during a Labor Day parade in 1907, Bolden broke down and walked away, never to play his horn in public again. He is buried in Holt Cemetery on City Park Avenue.

Storyville, also known as “The District,” was the legendary “red light” section of New Orleans that operated legally between 1897 and 1917.... While jazz was not born there, the district did expose the new music to a wider audience. Smaller brothels featured piano “professors,” while most jazz musicians in the district were employed in dance bands in clubs and restaurants such as Pete Lala's, the 101 Ranch, the Tuxedo Dance Hall, and the Big 25.



Brass band funeral march, Dumaine Street, New Orleans, photograph by William Russell, 1946 (92-48-L MSS 520, f. 376), William Russell Jazz Collection, Clarisse Claiborne Grima Fund purchase. In March 1946, jazz collector and historian Bill Russell made a series of photographs to document a jazz funeral procession in the historically black Tremé neighborhood. This image shows Kid Howard's brass band—featuring Jim Robinson, Louis Dumaine, and George Lewis—on its way to a funeral home, from which the deceased and mourners would be accompanied through the streets to one of the local cemeteries. Until the deceased reached his final resting place, the band would have played slow, mournful spirituals, swaying as they walked, and gathering a steadily growing crowd as they moved along. Russell noted that this procession was sponsored by the Square Deal Boys, probably a club or benevolent society based in Tremé. Unfortunately, jazz funerals in recent years have devolved into crowded media spectacles.

As jazz music grew in popularity, some musicians sought to enhance their marketability by claiming to have invented it. In truth, no one person or band could take the credit for something made and refined by scores of musicians, but that didn't matter....

[A] credible claim came from the Original Dixieland ‘Jass’ Band, a five-piece white ensemble from New Orleans that included veterans of Papa Jack Laine's marching bands. After successful shows in Chicago and New York, this group became the first jazz band to be recorded, by Columbia Records in January of 1917. A subsequent recording session at Victor Records propelled the Original Dixieland Jass Band—and jazz music—into the hearts and homes of millions of Americans.... Midway through 1917, the Original Dixieland

Jazz Band corrected the spelling of their name, and Victor Records catalogs and publicity described them as the “creators of jazz.”...

Whatever the music’s origins, the phenomenal popularity of the Original Dixieland Jazz Band led dancehalls and clubs in Chicago and other northern cities to seek out and hire other musicians who could play “New Orleans-style” music to satisfy the lucrative new demand for it. Thus began the exodus of New Orleans musicians up the Mississippi River.

Soon a thriving trade in so-called “race records” began, led by a division of the General Phonograph Corporation called Okeh. These records, which featured black artists, were initially intended for black buyers, as it was generally believed that white listeners preferred music by white musicians.... Soon enough it became clear that certain songs and musicians transcended race and could be in demand by everybody. The first major crossover success from Okeh Records was a young cornet player from New Orleans named Louis Armstrong.

Born in 1901 in a rough New Orleans neighborhood of brothels and gambling dens, Louis Armstrong had every reason to die young, penniless, and unknown.... The turning point came in the Colored Waifs Home, where Armstrong had been sent as a juvenile delinquent. The home had a band, and Armstrong, already devoted to New Orleans’s street music, seized



Greg Stafford and Leroy Jones of the Hurricane Brass Band, photograph by Jules Cahn, 1975 (2000.78.8.1), Jules Cahn Collection. This view shows two young trumpet players from the Hurricane Brass Band: Greg Stafford on the left and Leroy Jones on the right. Other unidentified band members can be seen in the background. The Hurricane Brass Band was organized in the 1970s as an outgrowth of the Fairview Baptist Church Band. Most of the teenagers in the band later became professional musicians. In recent years, many young people have joined brass bands, creating a vital new fusion between traditional New Orleans jazz and contemporary urban funk and “hip hop” beats. Groups like the Dirty Dozen, Rebirth, and Little Rascals brass bands have attracted a new generation of listeners to jazz.

the chance to join it as a cornet player.... In 1917, Armstrong met and fell under the musical influence of the great King Oliver. When Oliver went north, the young Armstrong took over his place as cornet player in Kid Ory’s Brown Skinned Babies Band.... Armstrong...played for a time with his friend Zutty Singleton’s band in Storyville.... His stage presence and masterful playing spread his reputation far beyond Rampart Street, and it wasn’t long until Louis...finally left his beloved hometown for a musical career in the North.

Second-line parade under the Claiborne Avenue/I-10 overpass, New Orleans, photograph by Christopher Porché-West, 1981 (1981.115), gift of Stanton M. Frazar. An integral part of the brass-band parade and jazz funeral traditions in New Orleans is the so-called “second line.” The term refers to the people following behind the band or spontaneously joining the parade to dance. Second-line parades date back to the 19th century and are a testament to the natural inclination of New Orleanians to respond joyfully and actively to music. There are numerous second-line clubs of long standing, many of which originated in the Tremé neighborhood. Members of these clubs routinely parade with brass bands on major holidays and often wear colorful and color-coordinated outfits, with hats, fans, and umbrellas to shield them from the sun. These clubs, with names like the Money Washers Social Aid and Pleasure Club, Avenue Steppers, and New Orleans Buck Jumpers, function in part as benevolent societies that provide residents of black neighborhoods with basic insurance, paid from membership dues to those in need.



Jazz...turned increasingly through the 1930s toward individual soloists and larger swing bands.... The older musicians who had played with Buddy Bolden were beginning to pass away, and it seemed that early jazz might fade away with them. However, there were some jazz musicians and music enthusiasts who had come to believe that early New Orleans-style music was jazz in its purest form, and their enthusiasm launched what might be termed a Dixieland Revival.

In the 1980s, a new generation of musicians emerged to simultaneously explore the roots of this American music and take it in new directions. Trumpeter Wynton Marsalis stood at the vanguard of this movement, along with other “young lions” from New Orleans: saxophonists Branford Marsalis and Donald Harrison, Jr., and trumpeters Terrence Blanchard and Nicholas Payton. These young musicians, and others from around the country, continue to pick up the threads of music and history first laid down a century ago by musicians like Buddy Bolden, Kid Ory, and Joe Oliver and scores of others, some famous, some forgotten, yet all alive in the music.

—Jason Wiese

None of the buildings housing the jazz landmarks mentioned in this article remain except 401 S. Rampart St., the site of the Eagle Saloon.

REFLECTIONS ON *The Glass Menagerie*

In an essay entitled "Why the Title?" Tennessee Williams remarked on the events in his life that were the basis for the play *The Glass Menagerie*. Williams wrote about his family's move from Mississippi to St. Louis, noting that their new urban apartment was "about as cheerful as an Arctic winter." He mentioned an alleyway outside his sister Rose's window where cats were often trapped by packs of dogs: "My sister would be awakened in the night by the struggle and in the morning the hideously mangled victim would be lying under her window." This depressed Rose so that she kept the shades to the window permanently drawn, and she and Tennessee (then Tom) attempted to make the room brighter and cheerier by painting all of her furniture white and arranging her collection of small glass articles, mostly animals, on the shelves in her room.

Regarding the little glass articles, he noted, "By poetic association they came to represent, in my memory, all the softest emotions that belong to recollec-



Anthony Ross as the gentleman caller and Julie as Laura in the original production of The Glass Menagerie at the Civic Theatre in Chicago, April 1945 (2001-10-L, MSS 562, f. 1148), Fred W. Todd Tennessee Williams Collection

tion of things past. They stood for all the small and tender things that relieve the austere pattern of life and make it endurable to the sensitive."

The Glass Menagerie opened at the Civic Theatre in Chicago in December 1944. In celebration of the

60th anniversary of the opening, The Collection has mounted *Reflections on The Glass Menagerie*, a small exhibition on view at the Williams Research Center through June 30, 2004. Drawn from the Fred W. Todd Tennessee Williams Collection, the exhibition not only explores the production history of the play, but also examines the real events that inspired it and the effect that the play's tremendous success had on Williams's life.

Showcasing photographs, manuscripts, and ephemera, *Reflections on The Glass Menagerie* features a rather terse letter from Tennessee Williams to the producers of the 1950 film version of *The Glass Menagerie* criticizing them for not standing up to Hollywood censors when they cut portions of the dialogue because they "suggested incest." Also on display is the diary of Edwina Dakin Williams, Tennessee's mother, written at the time that the actual events depicted in the play took place.

—Mark Cave

Nueva Orleans 20 de Julio de 1786.

Footnote to History

Important Spanish Colonial Land Grant Now in The Collection's Holdings

In Louisiana few subjects figure more constantly and prominently in the life and records of the state's communities than the ownership and distribution of land. Indeed, Louisiana itself was once the object of the largest real-estate transaction in American history. Documents recording original land distribution and settlement fill the shelves of research institutions like The Historic New Orleans Collection. Robert Patrick Hicks's recent donation of an important Spanish colonial land grant supplements the manuscripts division's varied records on property holdings and land use. Spanish colonial land grants presented a challenge to recipients after the Louisiana Purchase

as many immigrants who had received significant amounts of land from the Spanish felt insecure as they awaited validation of their claims by the new American government.

In 1786, Louis George Demaret received 2,000 arpents (roughly 1,700 acres) of land on Bayou Teche from Governor Esteban Miró under the conditions that he improve the land, build a road, and agree not to sell or transfer the property. Demaret and his wife, Adelaïde Blanco Navarro (daughter of Spanish intendant Felix Martín Antonio Navarro), built a plantation home on the land, now known as Frances Plantation, near present-day Franklin, Louisiana.

Robert Hicks is a descendent of Louis and Adelaïde Demaret. In the course of his genealogical research, Mr. Hicks discovered that the original grant and related documents were preserved in the Demaret family Bible in the home of James Graham Gill, Jr., Mr. Hicks's cousin. Recognizing the importance of these documents to the state of Louisiana, Mr. Gill sent them to Robert Hicks who in turn donated them to The Collection. The material has found a permanent home at the Williams Research Center where it is available to scholars and genealogists.

Ases de la familia

The Passing of the Gavel



Mary Louise Christovich passing the president of the board's gavel to John E. Walker

In November 2003, after more than three decades of service to The Historic New Orleans Collection, Mary Louise Christovich was named chair of the board of directors of the Kemper and Leila Williams Foundation, an honorary position in recognition of her exemplary leadership of The Collection. During her 12 years as board president, Mrs. Christovich counts the development of the Williams Research Center and the emergence of The Collection as an internationally prominent museum and research facility as crowning achievements.

John E. Walker, a member of the board of directors since 1989 and vice-president since 1991, took over as president of the board and CEO of the organization. "I am honored to follow Mrs. Christovich as president of the board," said Mr. Walker. "Surrounded by our talented professional staff and distinguished board, I look forward to a bright future for The Collection." Charles A. Snyder, a board member since 1998, was named vice-president.

CHARTING LOUISIANA FIVE HUNDRED YEARS OF MAPS RECEIVES AWARDS

Charting Louisiana received the Louisiana Literary Award from the Louisiana Library Association. The presentation was made at the LLA annual meeting in Monroe, Louisiana. The atlas also won the 2004 Humanities Book of the Year Award from the Louisiana Endowment for the Humanities, which was presented at the annual LEH Humanities Awards ceremony at the Governor's Mansion in Baton Rouge.

FROM THE DIRECTOR

The simple question "What is The Historic New Orleans Collection?" lacks a correspondingly simple answer. Viewing the new exhibition, *From Louis XIV to Louis Armstrong: A Cultural Tapestry*, will provide insight into the institution. The dozens of objects drawn from The Collection's holdings focus on the topics of colonial history, the growth of New Orleans, a blossoming of the visual arts, and jazz from its birth to the present. Though these categories do not fully represent our holdings and our mission, they illuminate our strengths.



As the cover story states, the exhibition has returned from Paris. Over 30,000 people visited *La Louisiane, de la colonie Française à l'État américain* at the Mona Bismarck Foundation in a two-and-a-half-month period. The French version of the catalog, with four essays by Collection staff and dozens of illustrations, sold out. An English version is now available. Thanks goes to the Mona Bismarck Foundation for supporting the catalog and to Frank and Marian Bruno and T. Windle and Susan Kierr Dyer for their enthusiastic assistance.

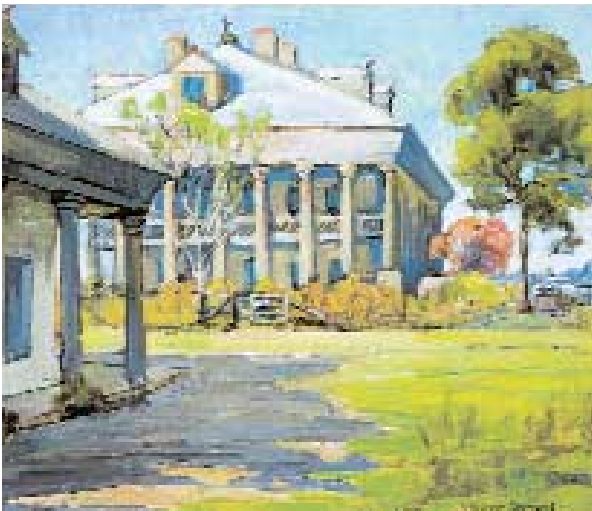
A new title, *From Louis XIV to Louis Armstrong: A Cultural Tapestry*, and slightly modified contents make the New Orleans presentation different from the one in Paris. Included are two spectacular maps from the Service Historique de la Marine in France. An 18th-century watercolor map of the Mississippi River prepared for the published account of Victor Collot's journey, measuring nearly 12 feet by 4 feet, will be exhibited in New Orleans for the first time. Almost as large, Nicolas de Finiels's 1798 map of Upper Louisiana is similar to the monumental de Finiels map completed for the king of Spain in 1804, which was featured in our Louisiana Purchase exhibition, *A Fusion of Nations, A Fusion of Cultures: Spain, France, the United States and the Louisiana Purchase*. The 1804 map is reproduced in *Charting Louisiana: Five Hundred Years of Maps*.

The ninth annual Williams Research Center Symposium, *Charting Louisiana: Exploration and Settlement*, was held on January 31 at the Ritz-Carlton Hotel in New Orleans. Michael Sartisky, president and chief executive officer of the Louisiana Endowment for the Humanities, served as moderator for a stellar program tracing the exploration, discovery, and settlement of the Louisiana Purchase territory. Special thanks goes to the Ritz-Carlton for providing the wonderful space and amenities and to our additional sponsors, BankOne, Citigroup, Associated Office Systems, St. Denis J. Villere & Co., Dorian M. Bennett, Inc., K-Paul's Louisiana Kitchen, the Law Offices of Robert M. Becnel and Diane Zink, the Canadian Consulate General, and Purveyor of Fine Wines, Ltd.

Mark your calendars for the 10th annual Williams Research Center symposium scheduled for January 8, 2005. The 2005 symposium will explore topics bearing on Great Britain's relationship to Louisiana. Two exhibitions are scheduled to coincide with the symposium—one on the Episcopal Church in Louisiana and the other on Andrew Jackson and the Battle of New Orleans, developed in conjunction with The Hermitage in Nashville, Tennessee. Please watch for exciting programs coming throughout 2004.

—Priscilla Lawrence

Picturing the Idea of New Orleans:



Uncle Sam Plantation, St. James Parish, Louisiana by *George Gardner Symons*, ca. 1920s (1999.44.2). *Symons responded to the lush greenery and brilliant play of sunshine on the architecture of Uncle Sam Plantation, located about 45 miles above New Orleans on the left bank of the Mississippi River. In the late 1930s, Uncle Sam had the most complete group of antebellum structures in the South. The Army Corps of Engineers determined that the complex was in danger of being inundated by the encroaching Mississippi River and ordered the buildings demolished so that a new protection levee could be built. Requests to save Uncle Sam from destruction reached officials too late; the demolition of the buildings came about in 1938.*



Fishing Camp on Lake Pontchartrain by *William Henry Buck*, 1880 (1968.9). *William Henry Buck was born in Norway but spent much of his life in New Orleans. A cotton broker by profession, he was a student of Richard Clague's. Buck opened his own studio in 1880 and began painting full time. His rural landscapes often include boats, buildings, and figures, giving the paintings a human element. With Clague and contemporaries Marshall J. Smith, George David Coulon, and Charles Giroux, among others, Buck cemented the notion of a "bayou school" of painting in Louisiana.*

During the period under examination, extending roughly from the end of the Civil War to the country's entry into World War II, New Orleans was the largest and most important city in the southern United States, having grown from a population of slightly less than 200,000 in 1870 to nearly 600,000 in 1950. From the standpoint of sheer numbers, New Orleans has been a place to inspire artistic productivity.

The legacy of images that define a concept of New Orleans and southern Louisiana has been crafted by both natives and visitors; by academically trained artists and those who are self-taught; by men and women; by 19th- and 20th-century practitioners. Shortly after the conclusion of the Civil War, a distinct "Louisiana school" of landscape painting emerged. Drawing in spirit on two principal movements in 19th-century French painting—the *plein air* tradition of the Barbizon painters and the experiential honesty of the Realists—Louisiana painters began to explore their surroundings with an artistic rather than a documentary response. The specifics of place, the quality of light, and the rendition of atmosphere became important factors in the paintings of these artists.

The World's Industrial and Cotton Centennial Exposition of 1884-85 provided both the impetus for cultural self-examination and a showcase of that culture to the rest of the world. This world's fair was designed to wrench the South from the economic doldrums caused by the Civil War and its aftermath. It lasted for a year and included two principal components devoted to the visual arts. The Art Gallery contained a selection of American and European paintings and sculptures by artists with established reputations, addressing broad international tastes. The Creole Art Gallery, one that focused on the culture of New Orleans and its environs, presented examples of paintings by artists active in the region.

Immediately preceding the exposition, the formation of arts organizations, schools, and galleries in the city had provided the local audience for these exhibitions exposure to the arts. The Southern Art Union opened a school in 1881, a year after the organization's establishment. In 1883 commercial galleries operated by Frederic Seebold and Theodore Lilienthal presented exhibitions encompassing hundreds of works by painters working in Louisiana and from outside the region. In the wake of the exposition, visual artists formed additional clubs and associations providing forums for discussing art theory and the promotion of their work. The long-lived Artists' Association of New Orleans was incorporated in 1886 and continued under a new name, the Art Association of New Orleans, until 1959. In 1887 the journal *Art and Letters*, devoted to southern subjects, was first published. In the early 20th century, the Arts and Crafts Club (1922) and the Isaac Delgado Museum of Art (1911) became the bellwether organizations exhibiting works of Louisiana artists and their national and international contemporaries.

The establishment of the Newcomb College School of Art closely followed the World's Industrial and Cotton Centennial Exposition. Some

The Visual Arts, 1870-1940

twenty years later, the School of Architecture at Tulane University was established. The Woodward brothers—Ellsworth and William respectively—provided the moving forces behind these enterprises....

William Woodward (1859-1939) was initially hired to teach drawing and painting at Tulane University in 1884. The following year Ellsworth (1861-1939) arrived to undertake a similar position and in 1887, became the first professor of art at Newcomb College. In 1907, William established the Tulane University School of Architecture. The influence that the Woodwards had on the visual arts in New Orleans, through the ideas that they promoted and the legions of well-trained students who pursued careers in the visual arts, is impossible to overestimate....

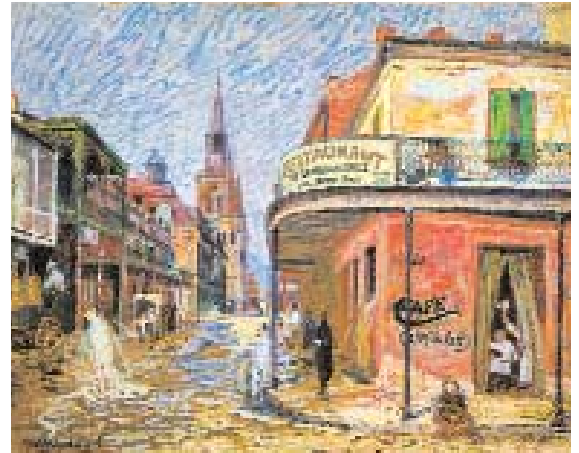
Ellsworth was instrumental in establishing the ceramics program at Newcomb College in 1894, based on the success of the New Orleans Art Pottery Company.... Employing local clays in the construction of the ceramics and motifs of native and naturalized plant forms, the decorative program of Newcomb pottery extended the image of the Louisiana landscape into objects of everyday use, such as vases, cups, plates, bowls, and candlesticks....

William Woodward's hundreds of works representing French Quarter buildings not only embodied the ethos of New Orleans architecture, but helped to establish an appreciation of its character by the public and argued strongly for its preservation. By the mid-1920s, the architectural preservation movement in New Orleans was organized and effective. In the mid-1930s, the Vieux Carré Commission, a preservation agency still in existence, was established with William Woodward as a key member....

During the first quarter of the 20th century, Ellsworth Woodward's influence on the arts grew beyond his role as a teacher. As a practicing artist, Woodward executed paintings that were exemplars of late American Impressionism. He assumed an active role in both the creation and the administration of the Isaac Delgado Museum of Art (now the New Orleans Museum of Art).... Woodward's masterpiece *Backyard in Covington* (1930s) underscores not only his longtime dedication to Impressionism, but also a vitality that remained in his work throughout his career.

During the last quarter of the 20th century, scholarly efforts have been made to address southern art and to place New Orleans and Louisiana art of the 19th and early 20th centuries into that larger regional context. The fit is not always, or not even often, a perfect one. The influences that formed the character of artwork produced in New Orleans were set against a background of traditions and heritage that few other places in the South, let alone the United States, shared. The varied colonial heritage, the influences of so many currents of change that occur in an international port city, and the particular geography of the place influenced the art that developed.... External forces always assist in sculpting the character of art. But in the end, it is the artist, reacting individually to the setting, who has the final word.

—John H. Lawrence



Restaurant de la Renaissance by William Woodward, 1904 (1976.181). William Woodward's interest in architecture predates his founding of the School of Architecture at Tulane University in 1907. *Restaurant de la Renaissance* portrays a bustle of activity at the corner of Chartres and Wilkinson Streets: liquid spills from a wagon, an urchin sits in the gutter, and two figures peer from behind the curtained doorway of the restaurant. The Cabildo, the seat of government in Spanish Louisiana, and the towers of St. Louis Cathedral are visible in the distance.



Backyard in Covington by Ellsworth Woodward, 1930s (1995.103.3), gift of Laura Simon Nelson. Ellsworth Woodward painted primarily in watercolor, but his oil painting *Backyard in Covington* is considered his masterpiece. Woodward moved to Covington, Louisiana, after a long teaching career at Newcomb College. The small community situated north of Lake Pontchartrain was a popular vacation destination for New Orleanians. In the solitude of the large pine forests of St. Tammany Parish (a motif that appears in Woodward's paintings and on Newcomb pottery), Woodward executed this painting of a persimmon tree heavy with ripe fruit, set against a background of lush flowers and other vegetation. Woodward's mastery of Impressionism is evident both in the selection of the subject and its pictorial and painterly treatment.

SUPPORTING A RICH HERITAGE

John and Linda Sarpy find themselves at “the stage of life where we really want to know as much as we can about our forebears.” For the Sarpys, now settled in the Carolina mountains, that means delving into the history of New Orleans, where John’s family heritage is deeply rooted. Their search for information about the city has led them to The Collection, where, according to John, “It is easy for us to learn about our heritage. To serve up knowledge in such a fashion that it’s fun to receive and to excite a thirst for more and more information is hard work at which The Collection excels.” Because the Sarpys are so impressed with the staff and resources of The Collection, they have chosen to provide both monetary support, including membership in the Laussat Society, and material donations.

The Sarpys share an affection for New Orleans. For John, born and raised in the uptown section of the city, that fondness was instilled in him by his father, Leon Sarpy, who “had an undying love and passion for the city.” So much so that in his later years Leon Sarpy was a self-appointed tour guide on the St. Charles Avenue streetcar line, pointing out buildings



John and Linda Sarpy

of interest to tourists. Linda, originally from Jacksonville, Florida, moved to New Orleans to attend business school at Tulane University. Intending to stay for only two years, she soon found that “the city starts to sort of envelop you before you realize it.”

Ten years ago, John and Linda decided to embark on careers that would engage the passions they had developed in their respective childhoods—horticulture and the decorative arts. John recalls weekends spent with his father in the garden of their home on Audubon Park. Linda professes a lifelong love for “old things” that she attributes to time spent in the attic of her grandmother’s house. These passions led the Sarpys to the Carolinas where they established enterprises dedicated to designing gardens, growing rare plants native to the mountains, and retailing antiques.

The couple maintains their connection to New Orleans through frequent visits and their ongoing relationship with The Historic New Orleans Collection. In addition to using the research facility, they enjoy attending programs where they can come together with other interested individuals to “learn more about this wonderful collection of cultures we call New Orleans.” The Sarpys support The Collection because “it is an organization that excels at what it does and that operates efficiently. The Collection is a model for other communities with a rich heritage.”

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To better serve the community, The Historic New Orleans Collection is pleased to offer the following materials:

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- Σ • *Giving Real Estate*
- Σ • *Giving Through Retirement Plans*
- Σ • *Giving Through Gift Annuities*
- Σ • *Giving Through Charitable Remainder Trusts*
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These materials are provided free of charge and without obligation; please call Jack Pruitt, Jr., director of development, (504) 598-7173.

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JOIN THE COLLECTION'S BOOKPLATE PROGRAM

From rare publications, such as *Les Cenelles* (1845), the earliest volume of poetry by African Americans published in the United States, to such recently published sources as *Intimate Enemies: The Two Worlds of the Baroness de Pontalba* by Christina Vella (1997), books are valuable reference tools for the ever increasing number of researchers visiting the Williams Research Center. The Collection invites you to support the library by joining the Bookplate Program for \$100—a gift that will provide vital resources for students, teachers, and other researchers. Your donation will be used to purchase a book which will be marked with a commemorative bookplate listing your name. You may also honor an individual or family. To join the Bookplate Program, see the insert or send your gift to the Office of Development, The Historic New Orleans Collection, 533 Royal Street, New Orleans, La., 70130; for more information, call Gerald Patout, head librarian, at (504) 598-7125.



The Festival Turns Eighteen



The 18th annual Tennessee Williams/New Orleans Literary Festival was celebrated March 24-28. The Collection was the site for the master classes and for a reception Friday evening to honor participants. Pictured are, first row, Joel Vig and Rex Reed; Ellen Johnson and Dakin Williams; second row, Josh Clark, John Biguenet, and Rob Schaufler; Bob Schieffer and Dale Edmonds; third row, Sara and Bill Moulton; Robert Morgan.

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. While acquisitions by purchase have been temporarily discontinued, The Collection is pleased to report the following notable donations. Though only selected gifts are mentioned here, the importance of all gifts cannot be overstated. Prospective donors of Louisiana materials are invited to contact the authors of the acquisitions columns.

CURATORIAL

For the fourth quarter of 2003 (October-December), there were 25 curatorial donations, totaling 731 items.

■ The vernacular idiom of the picture postcard has been a part of cultural expression for more than a century. Because postcards cover a range of subjects matched by few other types of materials, they serve as useful sources for researchers. Four postcards from Irma Stiegler, depicting scenes from the 1970s including Canal Street at night and a wild azalea shrub, add to The Collection's extensive postcard holdings.

■ A donation of five Louisiana-related maps from W. Brooke Fox dovetailed with the The Collection's publication of *Charting Louisiana: Five Hundred Years of Maps* in the fall of 2003. The gift includes the state map of Louisiana from H. S. Tanner's *American Atlas* of 1820 and A. Bronsema's 1855 plan of New Orleans.

■ Two large pastel portraits by Addison M. Stringer and an architectural rendering are among the gifts of Dr. and Mrs. Richard Cusimano in memory of Grace Canulette Cusimano. The portraits, executed in the 1880s, depict Mr. and Mrs. Charles Thiel of



Charles Thiel by Addison M. Stringer, 1880s (2003.249.1)



Mrs. Charles Thiel by Addison M. Stringer, 1880s (2003.249.2)

New Orleans. Charles Thiel operated a storage facility on the New Orleans riverfront, advertised as the largest of its type on the Mississippi River. The warehouse is the subject of the 1899 ink-and-watercolor drawing by Charles Moury.

■ Twenty-three photographs donated by Adele F. Lozes show the effects of the 1907 Live Oak crevasse on the Mississippi River and the 1909 reconstruction of the levee in its aftermath.

■ Juliette Dubea has donated 19 photographs depicting her 24-year career as a designer of formal attire, from 1972 to 1996. She designed gowns for the queens of such Carnival

organizations as Athenians, Babylon, Hermes, Prophets of Persia, and Rex.

—John H. Lawrence

MANUSCRIPTS

For the fourth quarter of 2003 (October-December), there were 23 manuscripts donations, totaling approximately 12 linear feet.

■ The Ursuline Convent Archives and Museum has donated a scrapbook documenting the literary life of Anna Chase Deppen (1875-1907). Born in New Orleans, Anna Deppen was the niece of Salmon P. Chase, chief justice of the United States Supreme Court. After marrying, she and husband Rudolf Deppen moved to Louisville, Kentucky,



Anna Deppen, ca. 1900 (2003.220.2)

where Deppen began her writing career. Her works include numerous poems published in newspapers and magazines across the country and a novel, *Our Right to Love*, set in the antebellum South. "Tributes to the Martyred President," her poem about the death of President William McKinley, received significant attention. Anna Deppen died at the age of 32 in a house fire in Brooklyn, New York. The scrapbook includes poems clipped from periodicals, some manuscript drafts of poems, correspondence, and photographs. Items of particular note include a signed letter to Anna Deppen from William McKinley's political organizer, Marcus Hannah, regarding the president's death and a poem with family photos attached that Deppen made in 1901 as a Christmas gift for her family in New Orleans.

■ In 1940-41, the government developed three Defense Exhibit Trains. Traveling throughout the country, the trains stopped at major manufacturing centers to exhibit equipment and parts needed by the military for defense purposes. The exhibits were designed to aid manufacturers in determining their ability to alter operations in order to fulfill the needs of the defense department. Each train was staffed with government personnel who met with manufacturers to discuss potential defense department contracts. Colonel David I. Dodenhoff (1906-2001), a key figure in conceptualizing the trains, rode on the first Defense Exhibit Train, traveling from Washington, D.C., to New Orleans. Lynne D. Segraves recently donated Dodenhoff's papers on the Defense Exhibit Trains which include photographs, correspondence, and press releases. The collection sheds light on the military industry at the dawn of World War II.

—Mark Cave

LIBRARY

For the fourth quarter of 2003 (October-December), there were 58 library donations, totaling 180 items.

■ The library has acquired a copy of the 1903 edition of *The Writings of Thomas Jefferson*, a particularly timely addition with the shift in emphasis



The Dappled Shadows by Clarence Laughlin (1983.47.4.955). This photograph of Rosedown Plantation is featured in William Seale's *Historic Furnishings Plan* for Rosedown Plantation.

from the Louisiana Purchase bicentennial to the bicentennial of the Lewis and Clark expedition. Considered the definitive compilation of Jefferson's writings, the 19-volume work published by the Thomas Jefferson Memorial Association records Jefferson's pivotal role in the expedition. Included are Jefferson's autobiography, notes on Virginia, a parliamentary manual, official papers, messages and addresses, and all of the original manuscripts deposited in the Department of State and published in 1853 by the Joint Committee of Congress.

Although many of Jefferson's writings are well known, the subordinate pieces of correspondence, such as a letter to Monsieur N. G. Dufief on April 19, 1814, in which Jefferson states his position on the censorship of books, makes this donation significant.

The Writings of Thomas Jefferson is currently being digitized and posted on the Internet at <http://www.constitution.org/tj/jeff.htm>.

■ A copy of William Seale's *Historic Furnishings Plan for Rosedown Plantation*, the master plan for the restoration of the interior of the house, is a welcome addition to the library's holdings related to Louisiana furniture. Located on the outskirts of St. Francisville, Louisiana, in West Feliciana Parish, Rosedown was built in

1834-35 by Daniel Turnbull and is now owned by the State of Louisiana.

■ The Marathon County Historical Society in Wausau, Wisconsin, has donated *Fascinating New Orleans*, a 1940s sightseeing guide that offers a look at mid-20th-century tourism.

—Gerald Patout

CONTINUING SUPPORT FOR THE OBITUARY INDEX PROJECT

Several years ago The Historic New Orleans Collection and the New Orleans Public Library embarked on a cooperative venture that will provide computer access via the Internet to the New Orleans Public Library's Biography and Obituary Index, an enormous paper card catalogue housed in the Louisiana Division at the Main Library. This file, containing approximately 650,000 cards arranged alphabetically, indexes obituaries in New Orleans newspapers. To date, 185,000 records have been computerized by THNOC project personnel. Mr. and Mrs. William K. Christovich have made a donation to support the computerization of the obituary index in memory of Suzanne Levy Ormond and Emily Stein Benjamin for their dedication to the project.

STAFF

IN THE COMMUNITY

The systems staff, **Chuck Patch**, **José Zorilla**, and **Carol Bartels**, went to Vancouver in January for a week of training on the Minisis Database Management system, which is being implemented at The Collection.

CHANGES

Keely Merritt, assistant photographer.

INDEX TO THE QUARTERLY (1995-2000)

Since the printing of the index to *The Historic New Orleans Collection Quarterly* (1983-1994), the *Quarterly* has continued to acquaint the public with the holdings and activities of THNOC and to provide information about the history of the region. The supplement to the original index is available at the Shop for \$3.00.



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Keely Merritt

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EDUCATIONAL OUTREACH UPDATE

PIERRE CLÉMENT LAUSSAT'S BIRTHDAY PARTY

On November 23, 2003, local families, history buffs, and tourists gathered at The Collection to celebrate the 247th birthday of Pierre Clément Laussat, Napoleon's colonial prefect of Louisiana at the time of the Louisiana Purchase. Guests were treated to a table-sized birthday cake depicting a map of the Louisiana Purchase. Mikko, an independent historical actor, portrayed the honored guest, Pierre Clément Laussat. Other guests included direct descendants of William C. C. Claiborne, James Wilkinson, Thomas Jefferson, and Napoleon's brother, Jerome Bonaparte. Characters in period dress from the Empirical Society of New Orleans mingled with the guests in the Counting House and taught the minuet, the quadrille, and the waltz—popular dances of the period.



ulation of New Orleans at the time of the Louisiana Purchase. After watching *The Louisiana Purchase Story: Jefferson, Napoleon, and the Letter That Bought a Continent*, a video co-

produced by the New Orleans Museum of Art and The Collection, children selected hats or headdresses and character cards describing people who lived, worked, or were visiting in New Orleans just before the public announcement of the land transfer. Characters represented included free people of color, Ursuline nuns, cotton brokers, French officials, Spanish soldiers, restaurateurs, New England merchants, Native Americans, ironworkers, and German farmers. Using a quill, each child wrote a letter to President Jefferson, Napoleon, or King Carlos IV expressing the effect of the transfer on his character and stating his position on the sale. One particularly observant child closed his letter with "your most obedient and humble servant," reminiscent of the writing style of the day.



Meanwhile in the courtyard, happy voices could be heard as children participated in "Rumors are Flying on the Levee," an outreach program presented in area schools emphasizing the cultural, ethnic, and political diversity of the pop-

Teachers interested in scheduling the "Rumors are Flying on the Levee" program may call or email Sue Laudeman, curator of education, at 504-598-7154 or sue@hnoc.org.

AT THE COLLECTION



Mercedes González Amezcua, curator of the Real Academia de Bellas Artes de San Fernando, presented an illustrated lecture on the visual arts of Spain in the last half of the 18th century at the inaugural Francisco Bouligny lecture in November 2003. The lecture was sponsored by Gene Daymude Fine Arts. Pictured above are Mercedes González Amezcua, Priscilla Lawrence, Ted Martin, and Gene Daymude.



United States Supreme Court Justice Antonin Scalia visited The Collection in December 2003. Pictured above are John E. Walker, Martha Walker, John Magill, and Justice Scalia.



Rex Ziak, pictured above, spoke about the final month of the Lewis and Clark expedition and signed his book, *In Full View: A True and Accurate Account of Lewis and Clark's Arrival at the Pacific Ocean*, at The Collection in December 2003. Support for the event was provided by the Louisiana Department of Culture, Recreation and Tourism: Louisiana Purchase Bicentennial. Pictured left are John E. Walker, Rex Ziak, Penny Edwards, and Marion Edwards.



THE SHOP *For Jazz and Art Lovers*

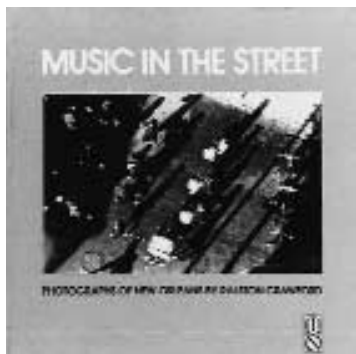
For those wanting further information on the history of jazz in New Orleans after reading Jason Wiese's article, the following publications from The Collection are available in the Shop.

Jazz Scrapbook, published in 1998, offers cameo portraits of Jelly Roll Morton, Louis Armstrong, Bunk Johnson, Mahalia Jackson, Baby Dodds, Natty Dominique, and Fess Manetta—a roll call of early jazz greats, all born in New Orleans. The period photographs, drawn from the William Russell Jazz Collection at THNOC, give an intimate, backstage view of the jazz world.

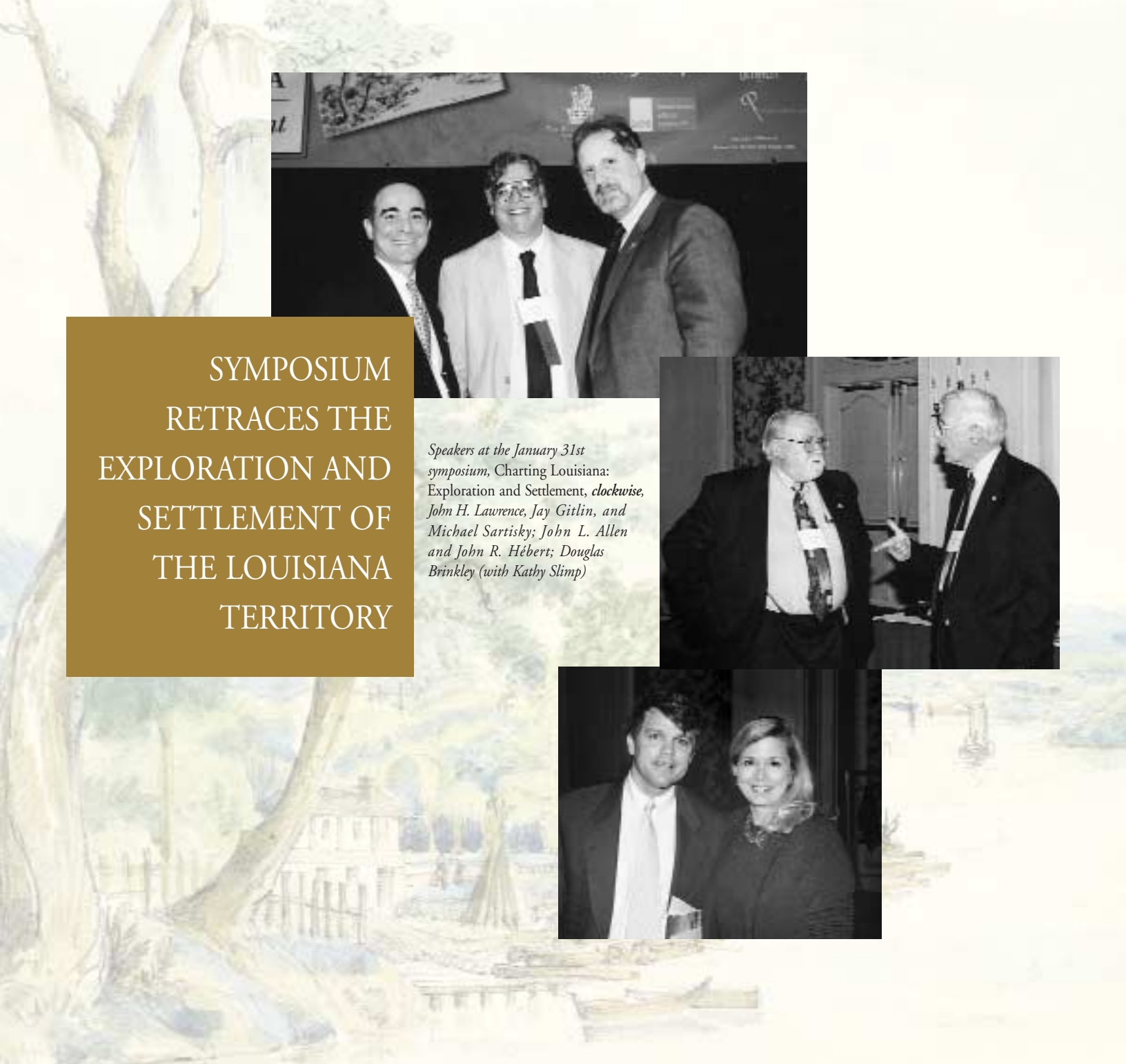
Music in the Street, the catalog from the exhibition held at The Collection in 1983, traces the jazz culture in the

Crescent City through the photography of Ralston Crawford. Featuring 35 photographs from the holdings of the William Ransom Hogan Jazz Archive of Tulane University and The Historic New Orleans Collection, *Music in the Street* records the various aspects and character of New Orleans jazz.

As described in John Lawrence's article on the visual arts in New Orleans, the Newcomb Art School pottery program gave a sense of identity to the school and its students, while it "extended the image of the Louisiana landscape into objects of everyday use." The Shop is offering a reproduction of *vase with pomegranates* in a limited, numbered edition of 50.



PLEASE SEND	
Quantity	Amount
_____ <i>Jazz Scrapbook</i> , \$9.95	_____
_____ <i>Music in the Street</i> , \$10	_____
_____ Reproduction of <i>vase with pomegranates</i> , \$200	_____
_____ <i>From Louis XIV to Louis Armstrong: A Cultural Tapestry</i> , \$35	_____
_____ Index to the <i>Quarterly</i> , \$3.00	_____
Taxes as applicable	
9% Orleans Parish	_____
4% other La. residents	_____
Subtotal	_____
Shipping and Handling	
<i>Jazz Scrapbook</i> , \$4	_____
<i>Music in the Street</i> , \$4	_____
Vase, \$10	_____
<i>From Louis XIV to Louis Armstrong</i> , \$4	_____
Index, \$1.50	_____
Total Amount Due	_____
Name _____	
Address _____	
City, State, Zip _____	
Telephone _____	
<input type="checkbox"/> Visa <input type="checkbox"/> MasterCard <input type="checkbox"/> Check or Money order	
Account Number _____	
Exp. Date _____	
Signature _____	



SYMPOSIUM
RETRACES THE
EXPLORATION AND
SETTLEMENT OF
THE LOUISIANA
TERRITORY



Speakers at the January 31st symposium, Charting Louisiana: Exploration and Settlement, clockwise, John H. Lawrence, Jay Gitlin, and Michael Sartisky; John L. Allen and John R. Hébert; Douglas Brinkley (with Kathy Slimp)



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