

Spanish Colonial Art.....6



The Spanish Quarter.....9



Antiques Forum.....10

INSIDE

Volume XXVIII
Number 2
Spring 2011

THE QUARTERLY



THE THREADS
OF MEMORY

EL HILO DE LA MEMORIA

Spain and the United States • España y los Estados Unidos

THE THREADS OF MEMORY

EL HILO DE LA MEMORIA

Spain and the United States • España y los Estados Unidos



Lateral view of the French ship Belle, which René-Robert Cavelier, sieur de La Salle, sailed from France on an expedition to establish a colony in Louisiana in 1684; Seville, Archivo General de Indias, MP-Ingenios y Muestras, 9

For more than three centuries, from 1513 until 1822, Spain explored, navigated, charted, and settled much of the continent of North America and its adjacent waters. Spanish influence is embedded in the histories of the lands and waterways stretching west from Florida to California and north from the Sea of Cortez to Puget Sound. A major loan exhibition opening this month at The Historic New Orleans Collection, *The Threads of Memory: Spain and the United States*, portrays Spain's exploits and the individuals responsible for them through a stunning selection of nearly 140 works drawn primarily from the Archive of the Indies in Seville.

The Threads of Memory was organized by The Historic New Orleans Collection, Acción Cultural Española (AC/E), the Spanish Ministry of Foreign Affairs and Cooperation, and the Spanish Ministry of Culture with support from the Embassy of Spain in

Washington, DC. Falia González Díaz of the Archive of the Indies curated the exhibition, which is sponsored by Fundación Rafael del Pino. The Collection will be the final venue for *The Threads of Memory*, which was previously on view in Santa Fe, New Mexico (October 17, 2010–January 9, 2011), and El Paso, Texas (January 23–April 24, 2011). Initially displayed at the Archive of the Indies under the title *El Hilo de la Memoria: Trescientos Años de Presencia Española en los Actuales Estados Unidos* (July 2007–March 2008), the exhibition is a rare instance of materials from the Archive of the Indies being lent to institutions outside of Spain. This installation offers an unparalleled opportunity for those interested in Spanish North America to view original objects related to that period.

The exhibition, which is divided into 10 sections, opens with the early 16th-century exploration and settle-

ment of Mexico by Hernán Cortés and Florida by Juan Ponce de León. Viewers are then presented with an overview of the establishment of the mission system and presidios in the American West and Southwest. Other sections explore the administration of Louisiana under Spain and the role of Spain in the American Revolution. Throughout the exhibition, firsthand accounts detail encounters with native populations, describe natural history, and chronicle everyday life on the frontier, whisking viewers away to the humid environments of Florida and Louisiana and the sun-baked and trackless deserts of Mexico and present-day Arizona, Texas, California, and New Mexico. Mexican independence in 1821 marked the end of Spain's hegemony in what is now the United States.

The Collection's hosting of *The Threads of Memory* is the latest collaboration between the Archive of the Indies

and The Collection. The institutional relationship began in 1984 with a project in which materials from Seville relating to the administration of Louisiana as a Spanish colony (1762–1803) were microfilmed and made available for public use at The Collection. Since that time, additional microfilming has been accomplished, and the archive has been an important lender to two of The Collection's major exhibitions, *A Fusion of Nations, A Fusion of Cultures: Spain, France, the United States, and the Louisiana Purchase*, in 2003, and *Common Routes: St. Domingue • Louisiana*, in 2006.



Uniform design for the Fixed Infantry Regiment of Louisiana, [1785]; Seville, Archivo General de Indias, MP-Uniformes, 54. In the late 18th century the territory of Louisiana was considered a frontier to confront English expansionism. In 1769 Spanish governor Alejandro O'Reilly created the Fixed Infantry Regiment of Louisiana. It was the only regular force in existence, and it was insufficient to cover the military needs of the colony. The regiment reached its height between 1779 and 1781 as the essential component of the campaigns of Bernardo de Gálvez to recapture Florida from the English. When Louisiana passed into the hands of the United States, the regiment was relocated to serve in Spanish Florida.



Map of the Mississippi River, dedicated to the duke of Jovenazo by Louis-Armand, baron de Lahontan, 1699; Seville, Archivo General de Indias, MP-Florida y Luisiana, 29. The baron de Lahontan had arrived in Canada in 1683 as part of the French naval forces. The viceroy of Canada commissioned him to follow the course of the Mississippi to its mouth, lending him for that purpose the diary of the second voyage of La Salle. Later, in two letters that the baron wrote to the duke of Jovenazo, Spanish ambassador to the Court of Lisbon, he supported Spanish claims to the lands of Louisiana and included a copy of the diary of La Salle and this map of the Mississippi River that he commissioned based on data from the diary, with a dedication to the duke.

The Threads of Memory Spain and the United States

On view in the Louisiana
History Galleries
533 Royal Street

May 11–July 10, 2011

Tuesday–Saturday
9:30 a.m.–4:30 p.m.
Sunday
10:30 a.m.–4:30 p.m.

Free and open to the public

ON VIEW

Francisco Boulogny Lecture Series

All lectures are free and open to the public and take place at 533 Royal Street at 6:30 p.m. On the evenings of the lectures, *The Threads of Memory* will remain open until 6:30 p.m. The Boulogny Lecture was established at The Collection in 2003 by the Boulogny Foundation.

Family Geographies: Free People of Color in Spanish Colonial New Orleans

Dr. Emily Clark
Clement Chambers Benenson Professor in American Colonial History and Associate Professor Tulane University

Tuesday, May 17, 2011

Spain and the Independence of the United States: An Intrinsic Gift

Dr. Thomas Chávez
Former Director
National Hispanic Culture Center in Albuquerque and Palace of the Governors History Museum in Santa Fe, New Mexico

Tuesday, May 24, 2011

The European Mapping of the Gulf of Mexico and the Greater Southwest, 1492–1750

Dr. Dennis P. Reinhartz
Professor Emeritus of History
University of Texas at Arlington

Tuesday, June 14, 2011

Following the Paper Trail: The Daily Life of a Spanish Colonial Document

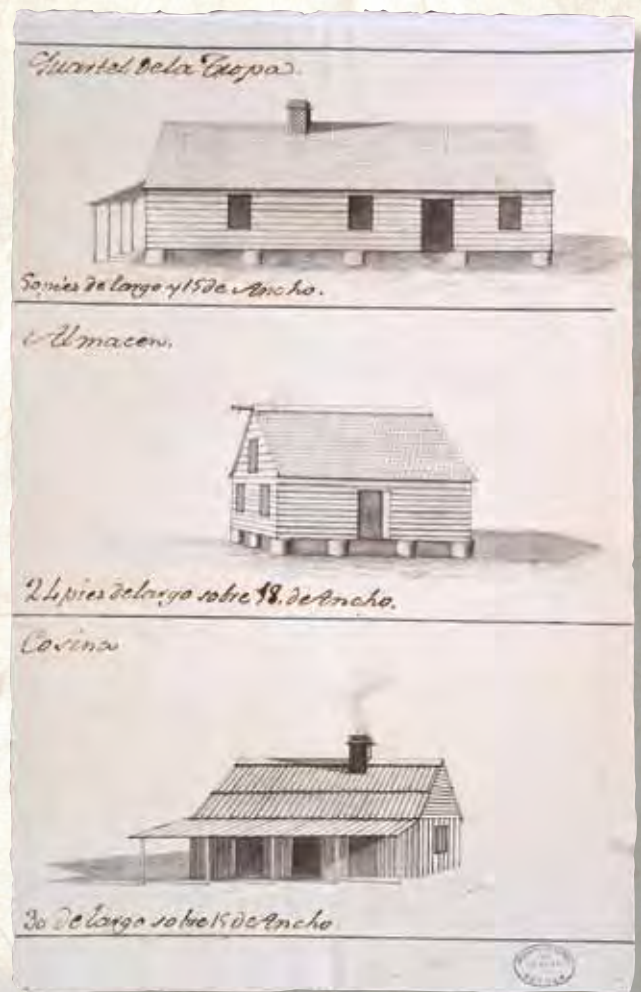
Dr. Alfred E. Lemmon
Director
Williams Research Center
The Historic New Orleans Collection

Tuesday, June 21, 2011

The text panels and labels for *The Threads of Memory* are printed in both Spanish and English, and a bilingual catalogue with extensive curatorial commentary on each item has been published. It is available in limited quantities through The Shop at The Collection. The Collection will temporarily remove the permanent display in the Louisiana History Galleries to install *The Threads of Memory* on the second floor of the Spanish colonial-era Merieult House (built 1792).

To complement the exhibition, a series of four lectures will be presented under the auspices of the Francisco Boulogny Lecture series.

—John H. Lawrence



View of a barrack, warehouse, and kitchen for the troops in Baton Rouge, [1788]; Seville, Archivo General de Indias, MP-Florida y Luisiana, 118. Bernardo de Gálvez took the small outpost of Baton Rouge from the English in 1779, when Spain was supporting the revolutionaries against Great Britain. The Spanish administration renamed the area Fort San Carlos and by 1780 had established a flourishing post there. The Louisiana Purchase of 1803 did not include the area of Baton Rouge, but Spanish sovereignty became unsustainable since it was the only non-North American possession on the Mississippi River.

The Threads of Memory
Honorary Advisory Committee

The Honorable Jay Dardenne
Lieutenant Governor of Louisiana
Honorary Chair

The Honorable Mitchell J. Landrieu
Mayor of New Orleans

Mr. Gerardo Abascal
Mr. Philippe Aldon

The Honorable Morris S. Arnold
Mr. José Luis Baños Jr.

The Honorable Jacquelyn Brechtel Clarkson
The Honorable Patricia Denechaud

Dr. Georgette M. Dorn
Ambassador Donald B. Ensenat

Ms. Helen Flammer and Mr. Raúl V. Fonte
Mr. and Mrs. George J. Fowler III

Ms. Anna Frachou
Ms. Ana Gershanik

The Honorable Andrea García Guerra
Dr. Eduardo Guevara

Mr. Paul M. Haygood
Dr. Paul Hoffman

Mr. C. Scott Hutcheson
Mr. William M. Hyland

Ms. Darlene Kattan
Mr. Dominik Knoll

Dr. and Mrs. Alfredo López
Mr. Paul Maassen

Mr. Edward F. Martin
Dr. Guillermo Nández Falcón

The Honorable Kristin Gisleson Palmer
Mr. Carlos Miguel Prieto

Dr. Thomas F. Reese
Mr. Robert S. Weddle

Ambassador John Weinmann
Dr. Edward Widmer



FROM THE DIRECTOR

In 2001 members of our board and staff led a group of some 35 friends of The Historic New Orleans Collection on a tour to Madrid and Seville. The purpose of the trip was to explore the common heritage of Louisiana and Bourbon Spain. The Collection's annual Williams Research Center Symposium of that year featured various subjects on this theme and was repeated at the University of Alcalá outside of Madrid.

The highlight of the stay in Seville was a tour of the Archive of the Indies, a 16th-century building where Spain houses its documentation of New World exploration and colonization. The director and curators arranged a display of material related to Louisiana especially for our group. The experience was breathtaking and unforgettable.

Until July 10 we have the pleasure of presenting much of the same material to the public here in New Orleans. The Spanish government selected The Collection as one of only three United States venues to host *The Threads of Memory: Spain and the United States*, an exhibition developed by the Archive of the Indies showcasing some 140 objects from Spain's colonial era in America.

We have worked closely with our colleagues at the New Mexico History Museum in Santa Fe and the El Paso Museum of History in Texas to produce a bilingual catalogue to accompany the exhibition. Our thanks go to Acción Cultural Española (AC/E), the Spanish Ministry of Foreign Affairs and Cooperation, the Spanish Ministry of Culture, and the Embassy of Spain in Washington, DC, as well as the sponsor, Fundación Rafael del Pino. I invite you to visit the exhibition as many times as it takes to fully see and understand the amazing objects on display. It is an opportunity not to be missed!
Viva España! Viva Luisiana!

—Priscilla Lawrence



The Golden Legend in the New World: Art of the Spanish Colonial Viceroyalties

From the 16th to the early 19th century much of the Americas were conquered and colonized by the Spanish Crown, beginning a period that saw the merging of many artistic styles in the New World. After Spain conquered the Aztec in Mexico (1521) and the Inca in Peru (1532), artistic centers developed around Mexico City, the capital of the Viceroyalty of New Spain (essentially present-day Mexico and Central America), and around Lima and Cuzco in the Viceroyalty of Peru (most of South America, excluding Brazil). The political extension of the Spanish Empire facilitated the exchange of multiple artistic tendencies between Italy and the Low Countries (the region comprising modern Belgium, Luxembourg, and the Netherlands) and funneled them through Spain into the Americas. In painting, Italian late Mannerism, with its pastel colors, elongated figures, and heightened emotional content, combined with Flemish obsession with detail and jewel-like colors. These European elements were then adopted



Clara de la Motte by José Francisco Xavier de Salazar y Mendoza, Viceroyalty of New Spain, Province of La Luisiana, ca. 1795; *The Historic New Orleans Collection* (1981.213)

by indigenous artists in both Mexico and Peru, who in general terms favored a shallow depth of field, overcrowding of figures and decorative elements, and gilding. *The Golden Legend in the New World: Art of the Spanish Colonial Viceroyalties*, on display in the Williams Gallery, explores the art of the Americas during the Spanish viceregal, or colonial, period and complements the exhibition *The Threads of Memory: Spain and the United States*.

Most of the examples shown in *The Golden Legend in the New World* come from the New Orleans Museum of Art's collection of Spanish viceregal art produced in the Andes region between the cities of Cuzco (ex-capital of the Inca Empire) and Potosí in the late 17th and early 18th centuries. There is also one piece from Mexico, also from NOMA, and two portraits by Mexico-trained artist José Francisco Xavier de Salazar y Mendoza (b. mid-1700s Mérida, Yucatán–d. 1802 New Orleans), from *The Historic New Orleans Collection*. Famous for his society portraits in the late 18th century, Salazar enjoyed a good reputation and received numerous commissions from prominent families and community leaders of Spanish colonial Louisiana. His works show the influence of the Mexican late-colonial school in the creation of art in the city of New Orleans.

Complementing the paintings are examples of cartography from *The Collection's* holdings, which help illustrate the evolving perceptions—and boundaries—of Spain's New World empire and place Louisiana among the territories under the jurisdiction of the Viceroyalty of New Spain. Through such works the exhibition emphasizes the inclusion of Louisiana within the sphere of influence of Spanish viceregal art.

Background image: Plan del local de las tierras que rodean la ciudad de Nueva Orleans by Carlos Laveau Trudeau, 1803; The Historic New Orleans Collection (1940.2)



Christ Bearing the Cross/Lord of the Fall, Viceroyalty of Peru, Cuzco School, late 17th century; *New Orleans Museum of Art* (74.258)



Portrait of Ferdinand VII, King of Spain, Viceroyalty of Peru, Cuzco School, ca. 1810; *New Orleans Museum of Art* (74.275)



Archangel with a Column, *Viceroyalty of Peru, Real Audiencia of Charcas (Bolivia), Circle of the Master of Calamarca, late 17th–early 18th century; New Orleans Museum of Art (74.277)*

Academic interest in Spanish viceregal art has surged in recent years. Previous generations of scholars, steeped in Eurocentrism, tended to view colonial works as secondary copies of European ones. Anti-colonialists, meanwhile, associated them with the opulence of the Catholic Church and the oppression of the Spanish Crown. In 1992 the commemoration of the quincentennial of the arrival of Christopher Columbus in the Americas prompted the revision of these approaches, and now art historians and the general public are regarding the works from the viceregal period as the

earliest testimonies of the globalization of the arts. Scholars studying viceregal art are no longer comparing these works to their European sources but rather contemplating their beauty as a result of the aesthetic choices made in America by Indian, Mestizo, and criollo artists.

The colonies in New Spain and Peru shared a deep religious fervor, the result of constant efforts to convert the Indians and the Spanish Crown's active involvement in the Counter-Reformation. Since the 16th century the Americas had been seen as a "promised land" that granted the Church an opportunity to gather new souls after losing so many to Protestantism in Europe. Paintings and sculptures of Christ, the Virgin Mary, and myriad angels and saints proved efficient tools for the diffusion

of church teachings among indigenous peoples, overcoming the language barrier. The indigenous aesthetic seen in *The Golden Legend in the New World* is characterized by frequent interpretations of religious figures, such as the Virgin Mary depicted as the Inca *Pachamama* (Mother Earth) and angels dressed as the hispanized Inca nobility of the late 17th century.

The exhibition also showcases devotional statuary. Two of the highlights are a magnificent *St. Michael Trampling the Devil* from Cuzco and a Bolivian crucifix adorned with repoussé silver details. Gold and silver, both found in abundance in the New World, had aesthetic and ritual symbolism for Europeans and Indians. The use of these metals to reference the divine was a practice that continued after the conquest.

The Golden Legend in the New World offers an opportunity for visitors to enjoy and learn from the arts produced in the Americas over the course of three centuries. It underscores the inventive ways in which American artists reconciled European and indigenous artistic and visual conventions and gives credit to the creativity of the American viceregal artists while placing their works in the global art discourse.

—Orlando Hernández-Ying, PhD
Guest curator

The Golden Legend in the New World: Art of the Spanish Colonial Viceroyalties

On view in the Williams Gallery
533 Royal Street

May 25–August 14, 2011

Tuesday–Saturday
9:30 a.m.–4:30 p.m.
Sunday
10:30 a.m.–4:30 p.m.

Free and open to the public

ON VIEW

Kemper and Leila Williams Prize

The Historic New Orleans Collection and the Louisiana Historical Association (LHA) awarded the 2010 Kemper and Leila Williams Prize in Louisiana History to *Lincoln in New Orleans: The 1828–1831 Flatboat Voyages and Their Place in History* by Richard Campanella, published by the University of Louisiana at Lafayette Press. A panel of three historians evaluated 12 entries for Louisiana content, scholarly merit, and overall historical significance. The prize, which includes a cash award and plaque, was announced at the LHA's annual meeting in Lafayette, Louisiana, on March 18, 2011.

Richard Campanella is a research professor and associate director of the Center for Bioenvironmental Research at Tulane University. In *Lincoln in New Orleans*, he traces the future president's

two Mississippi River voyages. Lincoln's only visits to the Deep South, these expeditions were his foremost experiences in a racially, culturally, and linguistically diverse urban environment. The panel commended the work as "exhaustively researched and documented," and asserted that the book "illuminates the Louisiana connection with one of the nation's greatest presidents and how it shaped his views and actions." They praised Campanella for "producing excellent New Orleans studies in recent years that will be cited for decades to come."

Since 1974, the Williams Prize has been awarded annually by LHA, which appoints the panel members, and The Collection, which funds and administers the prize. Recognizing excellence in research and writing on Louisiana's



history, the award is named for Kemper and Leila Williams, the founders of The Collection.

To view a list of past Williams Prize recipients and obtain application information for next year's prize, visit www.hnoc.org and click the Programs link. Works published in the 2011 calendar year exploring any aspect of Louisiana history and culture, or placing Louisiana subjects in a regional, national, or international context, are eligible. The deadline for 2011 Williams Prize entries is January 16, 2012.

The Collection Releases an iPhone/iPad App

In March The Collection launched "Historic New Orleans," a free iPhone/iPad application, or app, that allows users to explore the New Orleans of yesteryear in real time. The app determines a user's location and shares photographs taken from that same spot 60 to 100 years ago. With the "Guide Me!" function, a user can then take a current photograph of the area and superimpose it on the historical view.

Featuring images captured by Charles L. Franck Photographers, a 20th-century commercial firm whose archive is permanently housed in The Collection's Williams Research Center, the app contains nearly 400 photographs of the French Quarter and Central Business District in the first half of the 20th century. The photographs focus on major industries, including

maritime commerce, construction, and transportation.

Users begin by either browsing through the historical photographs or looking at a GPS-enabled map and locating images of nearby landmarks. They may then read a detailed description of the photograph or follow it back to The Collection's online catalogue to learn more about the image. The app also allows users to take a current photograph of the area and create a "then-and-now" mash-up. Users can adjust the transparency of photographs to show what has changed, and in many cases, what hasn't changed at all. Once the mash-up is complete, the user can save it or share the finished product through e-mail. For those not in New Orleans, the app links the photograph location to a current Google map street view for comparison.



Developed by LookBackMaps, the "Historic New Orleans" app is the result of a multidepartment effort at The Historic New Orleans Collection led by Steve Sweet, manager of Internet and interactive development. The project was made possible by Valentino New Orleans Hotels. The "Historic New Orleans" app is available in the iPhone App Store.

—Lauren Noel

The “Spanish Quarter” of New Orleans

In conjunction with the exhibition *The Threads of Memory: Spain and the United States*, a display of images illustrating Spain’s important contribution to French Quarter architecture will be presented in the Reading Room of the Williams Research Center (410 Chartres Street). Included will be engravings and photographs of Creole cottages, flat-roofed buildings, mansions, courtyards, arched doorways, and wrought iron (a precursor to mass-produced cast iron)—all hallmarks of the Spanish style. Additional views will show the evolution of Jackson Square and depict the Islamic influence on Spanish architecture, the result of Islam’s domination of Spain between 711 and 1492.

While the oldest section of New Orleans has long been called the French Quarter, much of its colonial-era architecture is Spanish rather than French. France ruled the city from its founding in 1718 until its cession to Spain



Old Balcony on Royal Street by William Allen Rogers, December 30, 1899 (1974.25.3.50)

in 1762. But the only structure that remains from the French colonial period is the former Ursuline Convent at 1100 Chartres Street.

The lack of extant French structures is largely due to two great fires that



Old Spanish House—Orleans Street by William Allen Rogers, January 1887 (1974.25.3.665)

ravaged the city in 1788 and 1794. After the second fire, new building codes were introduced requiring plastered brick-between-post walls, the use of tile or slate for roofs, and that all buildings face the street as a means to prevent future citywide fires. Spanish builders also brought with them a style marked by massive, horizontal buildings embellished with paved courtyards, arched doorways, ornamented plaster work, and, beginning in the 1790s, wrought-iron gates and balconies.

As the devastated town was rebuilt, a Spanish colonial flavor took hold. Spanish domination of New Orleans coincided with the city’s expanding wealth and population prompted by its burgeoning trade with Americans living west of the Appalachians, who depended upon the port of New Orleans to ship their goods. New wealth and population helped stimulate the construction of more and larger buildings bearing Spanish elements and creating a more densely built city. What began to emerge in the

decades before the Louisiana Purchase of 1803 were the architectural roots of today’s French Quarter. If the quarter’s architectural legacy were taken into consideration, the area more accurately would be called the “Spanish Quarter.”

—John Magill

The “Spanish Quarter” of New Orleans

On view in the Reading Room
Williams Research Center
410 Chartres Street

Late Spring—Summer 2011

Tuesday—Saturday
9:30 a.m.—4:30 p.m.

Free and open to the public

ON VIEW



*Selections from Vieux Paris porcelain
dessert service, ca. 1815–20, attributed
to Schoelcher (1981.376.137), bequest of
Clarisse Claiborne Grima*



French at Heart: Continental Influence in the Gulf South

Honorary Chair
Excellency François Delattre
Ambassador of France
to the United States

For centuries, an affinity for all things French helped to define taste in the Gulf South. Bound by political, cultural, and familial ties to the mother country, a segment of the population that was truly “French at heart” sought to emulate French decorative styles—from architecture and furnishings to clothing and culinary expressions. Join us at the 2011 New Orleans Antiques Forum to explore this pervasive influence on the region’s decorative arts.

The four-day event will be held from Thursday, August 4, through Sunday, August 7. The forum begins with an optional preconference bus tour on Thursday. Participants will have the opportunity to visit three magnificent early French residences in Pointe Coupee Parish that are not normally open to the public: Maison Chenal (late 18th century), the LaCour House (mid-18th century), and the LeJeune House (ca. 1810). Mary Cooper, artisan, and Brian Costello, founding and current archivist of the Pointe Coupee Parish Library

Historical Materials Collection, will serve as our guides, and Eugene Cizek, PhD, FAIA, will give a talk on early French architecture. The tour is limited to forum participants only.

The forum continues Friday through Sunday in the Boyd Cruise Room of the Williams Research Center, 410 Chartres Street. A distinguished group of speakers will discuss the French influence on the decorative arts of the region. Tom Savage, director of museum affairs for Winterthur Museum, Garden and Library in Delaware, will serve as forum moderator. Following sessions, forum participants will enjoy a reception, discover the treasures of the French Quarter, and explore the offerings of The Collection. An optional Sunday brunch at the legendary Antoine’s will afford participants the opportunity to visit with the speakers and other attendees from around the country.

Registration for the full forum is \$200. Participants may also register for Friday only (\$100) or Saturday and

Sunday together (\$125). There are additional charges for the preconference bus tour and Sunday brunch. Registration will begin soon. Visit www.hnoc.org/antiques.htm or call (504) 523-4662 for details.



*La Creole by R. White, between 1750 and 1770
(1957.85)*

Thursday, August 4

Optional preconference day trip to Pointe Coupee Parish to tour Maison Chenal, LaCour House, and LeJeune House

Limited space available

Tour Guides: Mary Cooper, Artisan; Brian Costello, Founding and Current Archivist, Pointe Coupee Parish Library Historical Materials Collection

Lecturer: Eugene Cizek, PhD, FAIA

Friday, August 5

Welcome

Priscilla Lawrence, Executive Director
Jack Pruitt Jr., Director of Development and External Affairs
The Historic New Orleans Collection

Opening Remarks

Among the First French: The Early Huguenot Experience in the Carolina Lowcountry

Tom Savage
Director, Museum Affairs
Winterthur Museum, Garden & Library
Winterthur, Delaware

Following the Trail of (French) Bread Crumbs in the Coastal South

John H. Lawrence
Director of Museum Programs
The Historic New Orleans Collection

Cartes Très Curieuses: French Mapmakers and the New World

Jason Wiese
Assistant Director
Williams Research Center
The Historic New Orleans Collection

Paris on the Bayou: The French Artistic Presence on the Gulf Coast

Graham C. Boettcher, PhD
William Cary Hulsey Curator of American Art
Birmingham Museum of Art, Alabama

French Tapestries and Carpets: From Royal Palaces to Resplendent Residences

Alice M. Zrebiec, PhD
Independent Curator and Consultant
Santa Fe, New Mexico
Consulting Curator of Textile Art
Denver Art Museum

Reception

The Historic New Orleans Collection
533 Royal Street

Saturday, August 6

“Received from different factories in France”: 19th-Century Paris Porcelain in the American South

Donna Corbin
Associate Curator
European Decorative Arts
Philadelphia Museum of Art

American Silver with a French Accent

Janine Skerry
Curator of Metals
Colonial Williamsburg, Virginia

Opulence and Intrigue: Odior, Rihouët, and the Diplomatic Service of Alabama’s William Rufus King

Daniel F. Brooks
Director (Retired)
Arlington Historic House and Gardens
Birmingham, Alabama
Adjunct Instructor
Samford University, Alabama

From Panniers to Bustles: French Influence on the Fashion of the Gulf Coast South

John T. Magill
Curator/Historian
The Historic New Orleans Collection

Sunday, August 7

New Treasures at The Historic New Orleans Collection

Priscilla Lawrence

Louisiana Garden Design—Early French Influence: People—Plans—Plants—Embellishments

Neil G. Odenwald, PhD, FASLA
Professor Emeritus and Former Director
School of Landscape Architecture
Louisiana State University

The French Empire Style and Its Influence in the American South

Madeleine Deschamps, PhD
Adjunct Instructor
New York University School of Continuing and Professional Studies

Closing Remarks

Priscilla Lawrence and Jack Pruitt Jr.

Optional Brunch with the Speakers

Antoine’s Restaurant

Garden from Henri Penne House, an early 19th-century Acadian cottage in Breaux Bridge, Louisiana



THNOC Contributes to New Online Encyclopedia of Louisiana History and Culture

In December 2010 the Louisiana Endowment for the Humanities (LEH)—in collaboration with a team of consulting writers, editors, and media partners, including The Historic New Orleans Collection—released a trial version of *KnowLA* (www.knowla.org), an online encyclopedia that couples scholarly entries with related images to form a comprehensive reference guide to the history and culture of Louisiana. Currently, the site includes more than 300 entries in six subject areas—architecture, art, folklife, history, literature, and music—as well as nearly a thousand

images, more than 200 of which were supplied by The Collection. The in-depth entries were written by scholars from around the country, including several Collection staff members. Entries by Pamela D. Arceneaux, Judith Bonner, John H. Lawrence, and Alfred E. Lemmon can be found on the current version of the site. Mary Lou Eichhorn and Daniel Hammer have also made contributions that will be released soon. As the site continues to develop, LEH plans to publish thousands of entries in 20 subject areas.



Membership Benefits

All members of The Collection enjoy the following benefits for one full year:

- Complimentary admission to all permanent tours and rotating exhibitions
- Complimentary admission to the Concerts in the Courtyard series
- A 10 percent discount at The Shop at The Collection
- A subscription to *The Historic New Orleans Collection Quarterly*
- Special invitations to events, trips, receptions, and exhibition previews

BECOME A MEMBER

Membership Levels

FOUNDER \$35

Full membership benefits

MERIEULT SOCIETY \$100

Full membership benefits plus:

- a special gift

MAHALIA SOCIETY \$250

Full membership benefits plus:

- a special gift
- private, guided tours (by appointment)

JACKSON SOCIETY \$500

Full membership benefits plus:

- a special gift
- private, guided tours (by appointment)
- free admission to all evening lectures

LAUSSAT SOCIETY \$1,000

Full membership benefits plus:

- a special gift
- private, guided tours (by appointment)
- free admission to all evening lectures
- invitation to annual gala evening

BIENVILLE CIRCLE \$5,000

Full membership benefits plus:

- a special gift
- private, guided tours (by appointment)
- free admission to all evening lectures
- invitation to annual gala evening
- lunch with the executive director

Join Online
www.hnoc.org

How to Join

To become a member of The Historic New Orleans Collection, visit www.hnoc.org and click the Support Us link, or complete the form on the enclosed envelope and return it with your gift. Membership at each level carries benefits for the entire household (a single individual or couple and any children under age 18).

DONOR PROFILE *Joan Lennox*

Joan Lennox has supported The Historic New Orleans Collection both financially and with her time for many years. In 1978 she became a part-time docent, a position in which she has flourished. Today she muses, “The administration would have to tell me to stay home before I would retire voluntarily.” Among her favorite aspects of working at The Collection are the beautiful environment, interacting with her fellow staff members, and meeting and learning from the visitors. When The Collection initiated its membership program in 2005, Joan was one of the first to join. “I love being involved with The Historic New Orleans Collection. The organization is a leader in the community,” says Joan.

Born and raised in Houma, Louisiana, Joan loved to read as a child. A year younger than her brother, she followed in his footsteps. When he entered school at the age of 6 (there was no kindergarten at the time), she insisted that she was also ready for school (at age 5). The local girls’ grammar school agreed to admit her, and by the age of 12, Joan was in high school, which she completed at just 15. After high school, Joan attended Newcomb College in New Orleans. “I

wanted to study history, but my father insisted that I major in physics,” says Joan. She graduated with a double major in physics and math, but not before meeting her husband Ed in 1947. Joan remembers walking out of her dormitory and encountering Ed, who was walking through the campus with her roommate’s boyfriend. She chuckles when she points out that her roommate did not end up with the boyfriend, but she married Ed.

The couple purchased a home in Lake Vista in New Orleans, which they quickly outgrew. Their four daughters—Kay, Vickie, Liz, and Laura—were born within a span of 10 years. They built a home in Lakeshore, where they lived for more than 50 years.

Once her daughters were grown, Joan began volunteering with the Women’s Volunteer Committee at the New Orleans Museum of Art. She took their docent training course and loved it. Then she became a volunteer at the Louisiana State Museum, eventually leading the Friends of the Cabildo walking tour program for five years. When a friend told her about a two-day-a-week docent position at The Historic New Orleans Collection, Joan jumped at the opportunity. “I had fallen in



love with the French Quarter in college. I even tried unsuccessfully to convince Ed to move there at one point. The opening at The Collection gave me the opportunity to ‘live’ in the quarter two days a week,” says Joan.

After Ed passed away in February 2010, Joan moved to a condominium on St. Charles Avenue. She enjoys spending time with her daughters and six grandchildren. She is still an avid reader as well as an accomplished bridge player. And she continues to be a welcoming presence to all staff members and visitors entering The Historic New Orleans Collection.

EDUCATIONAL OUTREACH *Mural Program*

As an outgrowth of the “In the Slow Blink of an Alligator’s Eye: Wetlands Vanish” project, the education department has been offering its wetlands mural program at festivals, summer camps, and inside classrooms around Louisiana. The program allows students to record their views of Louisiana’s wetlands through a folk-art style mural. With a 15-foot canvas, some acrylic paints, and a brush in hand students are able to record their vision of a healthy wetland scene. After completion, each canvas is donated to the institution hosting the event. The most recent canvas will be exhibited at the Audubon Zoo of New Orleans.

The education department plans to expand this mural program to address other themes, including “New Orleans Architecture,” “What’s in Your Gumbo Pot?” and “The History of Jazz Bands.” With each theme, a short lesson on the specific topic will be presented, and then students will visually

record what they have learned. The objective of the mural program is to generate excitement and appreciation for the region’s culture and heritage through a hands-on learning experience.

—*Marguerite Frentz*



DONORS

October–December 2010

The Historic New Orleans Collection is honored to recognize and thank the following individuals and organizations for their financial and material donations.

Mathile Abramson
Danna M. Acker
Lee R. Adler
Mr. and Mrs. Richard M. Adler
Mr. and Mrs. Warwick Aiken Jr.
Mr. and Mrs. W. Thomas Allen
Ray and Frankie Anderson
Pamela D. Arceneaux
Deb and Mervin Aubespain
Mr. and Mrs. Richard Autin
Colleen Aycock
Karen and Scot Babbitt
Ann and Charles Babington
Brian Bain
Mr. and Mrs. F. Macnaughton Ball Jr.
Sylvia A. Barker
Marilyn Barnett
Judy Barrasso and Brent Barriere
Mr. and Mrs. Beauregard L. Bassich
Mr. and Mrs. John D'Arcy Becker
Hilton S. Bell
Mr. and Mrs. Edward B. Benjamin Jr.
M. L. Benson
J. F. Bergeron Photography Inc.
Henry Bernstein and Jerry W. Zachary
Mrs. William J. Berridge
Ainslee Berry and Jean Dangler
Celeste Berteau-Stover and Timothy Stover
Blake Bertuccelli
Mr. and Mrs. Dixon B. Betz
Magdalen and Kenneth Bickford
Edwin J. Blair
Victoria M. and Lawrence J. Blanchard
Nell T. Boersma
Dr. Elizabeth M. Boggess
Earleen Boisdare
Judith H. and Thomas Bonner
William E. Borah
Judith and Bruce G. Bordes
Deborah Bourgeois
Daniel A. Bouysou
Jean Bragg
Joan C. and Harold C. Brashears
Miroslav Brekalo
Mary Aldigé Brogden
Prof. Harvey Brooks
Gerilyn and Barry Brouphy
Polly and Victor Brown
Virginia F. Burke
Jan and Frank Burnside Jr.
Louise R. Bush
Mary Louise Butkiewicz
Shirley G. Cannon
Mr. and Mrs. Carlo Capomazza di
Campolattaro
Marian Cardinale
Carrige Moore & Levy LLP
Heather Yost Carruth and Stephen Carruth
Doris Cavey
Katherine Cecil
Beverly and Charles Cerise
Shannon C. and Arnold S. Chabaud
Chadwick Family Foundation
J. Scott Chotin Jr.
Michael Christovich
Mr. and Mrs. William K. Christovich
William K. Christovich and Wendel Stout
Loretta Capdevielle Clark
Melody Clark
Dr. Carolyn Maureen Clawson
Mr. and Mrs. J. Kenneth Clay
ClearBridge Advisors LLC

G. S. Collings
Dr. and Mrs. Hugh M. Collins
Elliott Coward
Coypu Foundation Trust
Mina Lea Crais
Carole C. Daley
Cecilia C. Dartez
Marianne and Mark Dauer
Dr. Alicia G. Davis
Coaina and Tommy Delbert
Department of the Army, New Orleans
District, Corps of Engineers
Deutsches Haus
Claire Dick
Anne and Lon Dickerson
Douglas G. Dike
Parker Dinkins
Isabelle Dissard-Cooper
Tarah Doggett
David Donze
Suzanne and George Dorion
Mrs. Carl S. Downing
Roger Drake
Dr. Alvin Nies and Una Stokes Dumestre
family, restored by the James A. and
Blanche Mouldoux Comiskey family
Edie and Charles Dunn
Susan and David Dupre
Earth Search Inc.
J. Peter Eaves
Bernard E. Eble Jr.
Dr. and Mrs. J. Ollie Edmunds Jr.
Mr. and Mrs. David F. Edwards
Michael Edwards
Mr. and Mrs. Lucas H. Ehrensing
Entergy Corporation
Audrey Beauvais Ezzo
Madeleine S. and Marcel J. Farnet
Thomas E. Fernon
Diane J. Finley, MD
First Bank and Trust
Grace M. Flanagan
Mr. and Mrs. Richard P. Flatau
R. Ann Ford
Terry Forrette
Richard L. Forstall
Mrs. Richard Fowler
Joan Francis-Smith
Larry D. Franke
Christine Franzone-Proudfoot
Robert Gray Freeland
Norma L. Freiberg
Flora Fenner French
Maurice L. Frisell
Dr. Rusty and Jamie Frye
Lillie P. and George Gallagher
Marie R. and Henry A. Garon
Michele Gaudin
Pat Gaudin
John Geiser III
Mr. and Mrs. James H. Gibert
Sybil G. Gibson
Dr. Dov Glazer
Mr. and Mrs. Robert B. Golden
Mr. and Mrs. John M. Goodwin II
Ashley Graham
William Kross Greiner
Denise A. Gremillion
Gina Gremillion
Janice Donaldson Grijns
Mr. and Mrs. Douglas L. Grundmeyer
Mr. and Mrs. Lawrence C. Guice Jr.

Dr. and Mrs. Benjamin A. Guider Jr.
David Guidry
Gulf Coast Tent Rentals
Katrina Gulliver and Paul Dicken
Charles D. Hadley
Dr. Virginia Van der Veer Hamilton
Daniel Hammer
Mr. and Mrs. Jonn E. Hankins
Rubie M. Harris
Fred Hatfield
Theresa S. and William P. Heime
Edward J. Hemard III
Robert Henkel and Burl Salmon
Kevin A. Herridge
Marshall Hevron
Mrs. Gregory R. Hidden
Rebecca Hill
Mr. and Mrs. L. Alex Himmelberg
Dr. and Mrs. Gregor Hoffman
Mary Hoffschwelle and Carroll Van West
Dr. and Mrs. Jack D. Holden
Mona H. Hollier
Dolores Hooper
Judge and Mrs. Henley A. Hunter
Mary Lynn Hyde
Deby Hyman
Patricia Ingold
Dr. Thomas W. Jacobsen
Mr. and Mrs. R. Andrew Jardine
Mrs. Neill P. Jeffrey
Jerome S. Glazer Foundation Inc.
Edgar M. Sierra Jiménez
John Burton Harter Charitable
Foundation Trust
Barbara V. Johnsen
Mr. and Mrs. Erik Johnsen
Mr. and Mrs. Joel C. Johnson
Karen and Mark Jorgenson
Mark Juneau
Mr. and Mrs. Alois Jurcik
Kamalrukh Katrak
Margie Doskey Katz
Mr. and Mrs. George Denègre Keenan
Beverly D. Kelly
Elizabeth Himel Killeen
Timothy P. Killeen
Mr. and Mrs. Donald L. King
Dr. Mary G. Klaasen
Irene G. Klinger
Margie Knapp
Mr. and Mrs. Garril Kueber
Carole and George Kulman
Suzanne B. and Joseph R. Labador
Gilles-Antoine Langlois
Mary Myrick Langlois
Amy and Chuck Lapeyre
Katie Lasky and Andy Romero
Farrell C. Latour
Etienne Laviron
Mr. and Mrs. John H. Lawrence
Frederick Lee Lawson
Elsie L. Layton
Le Petit Salon
Justice Harry T. Lemmon and Judge Mary
Ann Vial Lemmon
Joan L. Lennox
Dr. and Mrs. Alan T. Leonhard
Dorothy McCutcheon Lill
Linus Sim Memorial Library
Eddie Lirette
George Long
Louisiana Disaster Recovery Foundation

Louisiana Landmarks Society
Dr. Judith Lubcher
Margie L. Luke
Diane B. Lyons
Rachel Lyons
Haydee and Kevin Mackey
John T. Magill
Brigita L. Malm
The Honorable and Mrs. Gary J. Mannina
Liz and Gus Manthey
Linda Marchand
Donald M. Marquis
Dr. and Mrs. Alvin Mathews
Mr. and Mrs. Montgomery Matthews
Mr. and Mrs. Charles B. Mayer
Deborah McClain
Sharon McClelland and David Robichaud
Julie and Banks McClintock
Celia and Colin McCormick
Mr. and Mrs. Terry McFillen
Mr. and Mrs. Thomas T. McGinn
Jack B. McGuire
Patricia A. McWhorter-Broussard
Verna Meyers
Vicky Miches and Charles Gereighty
Mr. and Mrs. Donald Keith Midkiff
Maury Midlo
Mr. and Mrs. Joseph O. Mikes
Chris L. Miller
Sylvia Starns Mince
Dick Molpus
JoLeigh Monteverde
Donna Moran
Dr. and Mrs. Robert F. Mortenson Jr.
Margo Moscou
Beverly McArthur Muller
Owen F. Murphy Jr.
Susan Staton Murphy
Theodore Nathan
Neal Auction Company Inc.
Greg Neely
Laura Simon Nelson
Steven C. Nelson
NOLA Brewing Company LLC
Christine and Matthew Nowakowski
Mrs. Jerry P. Nusloch
Karin W. Oakes
Dr. Pat O'Brien
Omohundro Institute of Early American
History and Culture
Dr. Joseph F. O'Neil
Siobhan O'Quinn
Christine Owen
Mr. and Mrs. John W. Parham
James W. Parks II
Lynne Parmenter
Judith and Robert Patout
Robert S. Perkin
Jeanie and Claiborne Perrilliat
Kristina J. Peterson
Rob Peterson
Rhonda F. Pirtle
Mr. and Mrs. Andrew L. Plauché Jr.
Jessie J. Poesch, PhD
Judy Pardue Polidori
George T. Polito
Sylvia Todd Porteous
Mr. and Mrs. John Baker Potts II
John A. Powell
Sheila and Vincent Provenza
Mr. and Mrs. Timothy J. Pupo
Helen and Frank Purvis Jr.

Mr. and Mrs. Harley C. Rabig
 Julia W. and Anthony Radosti
 Marian and Frank Raphael
 Kathryn E. Rapier
 Loraine Rathman, PhD
 Jan L. Rector
 Patrícia K. Reed
 Rick Reiners and Ralph Ruder
 Dr. and Mrs. James L. Reynolds
 Mr. and Mrs. William Reynolds
 Don G. Richmond
 Carol Riddle
 Mary Alma Riess
 Danny Robichaux
 Mr. and Mrs. V. Ray Rose
 Edith L. Rosenblum
 Joe Rubinfine
 Mr. and Mrs. Shelby Russ Jr.
 Nancy Russo
 Dr. Jerry Ryscavage
 Molly and Townsley St. Paul
 Terry T. Salloum
 Frances N. Salvaggio
 Erin Sapp and Dr. Scott M Grayson
 Drs. Sissy and Oliver Sartor
 Frank Saucier
 Elizabeth G. Schenthal
 Bunny Scherzer
 Elaine and Edwin Schlesinger
 Helen L. Schneidau
 Judge and Mrs. Patrick M. Schott
 Patricia Schreiber
 Heidi Schroeder
 Elizabeth Lee Scott
 John B. Sewell
 Margaret M. Shaffer and Milhado Lee Shaffer Jr.
 Mr. and Mrs. Lloyd N. Shields
 Sylvia Shushan
 Mr. and Mrs. Barry J. Siegel
 Leatrice S. Siegel
 Jane and Dan Sikes
 Mr. and Mrs. Jack K. Simmons
 Mr. and Mrs. R. Hugh Simmons
 Leslie M. Smallwood
 Bruce A. Smith
 Dr. and Mrs. Charles Rodney Smith
 Linda T. Smith
 Louis D. Smith
 Olga and James Smoak
 Margaret B. Soniat
 Southern Eagle Sales & Service
 David Speights
 Mark Speltz
 Stephen J. Stegemeyer
 Arthur P. Steinmetz
 Temple Stephens
 Micki Beth Stiller
 Effie M. Stockton
 Eleanor and Philip Straub
 Mr. and Mrs. Hugh R. Straub
 Lyn Stringer
 Dr. and Mrs. Richard L. Strub
 T. Casey Stuart
 Ann D. Sturgill
 Dr. Agustin J. Suarez
 Mr. and Mrs. Daniel Edmond Sullivan
 Ruth J. Summitt
 Anne Reily Sutherlin
 Ernest I. Sylvester
 Michael Kent Taylor
 Elizabeth Teague and Leonard Johnson
 Beth Lee Terry
 Matson C. Terry II
 Mr. and Mrs. William Thompson
 Emily L. Thornton
 Yvonne G. Thurber

Roulhac B. Toledano
 Mrs. Thomas J. Tomeny Jr.
 Mr. and Mrs. Michael J. Toso Jr.
 Wade Toth
 Merry H. Toups
 Tim Trapolin
 Dr. and Mrs. Samuel A. Trufant
 Dr. Robert Turner
 The Urban Conservancy
 Michael Valentino
 Mr. and Mrs. St. Denis J. Villere
 Colette Villeré-Ford
 John E. Wade II
 Jason P. Waguespack
 Cynthia Walker and David Sheffield
 Mr. and Mrs. John E. Walker
 Susan G. and Michael M. Wallace
 Bonnie Warren
 William J. Warren
 Mary Ellen Wedding
 Beth and Jim Wee
 Betty Weil
 Catherine and Jay Weil
 Merlyn Weilbaecher
 Robert Weinberger
 Carmelite B. Wellman
 Geraldine West
 Frances M. Whidden
 Mr. and Mrs. H. Hunter White Jr.
 Mercedes B. Whitecloud
 Emily and John Wilbert Jr.
 Arnold P. Wilking Jr.
 Williams Inc.
 Laura and Chappell Williams
 Morton Williams
 Mr. and Mrs. Robert John Axtell Williams
 Dan Wilson
 Lisa H. and Peter A. Wilson
 Dr. and Mrs. Glenn Winter
 Dr. and Mrs. William J. Woessner
 Darlene Wolnik
 Mr. and Mrs. Robert E. Young
 Anton Zanki
 Pat Zavoda and Joseph Byers
 Victor D. Ziminsky Jr.
 Diane K. Zink and Robert M. Becnel
 Annette Zinn

Tribute Gifts

Tribute gifts, given in honor of or in memory of a loved one, are unique expressions of thoughtfulness.

Anonymous in memory of Charles Aubrey Snyder
 Mr. and Mrs. Robert D. Armstrong in memory of Charles Aubrey Snyder
 Mr. and Mrs. F. Macnaughton Ball Jr. in memory of Charles Aubrey Snyder
 Carolyn and Nathan Barotz in memory of Charles Aubrey Snyder
 E. John Bullard in memory of Charles Aubrey Snyder
 Mr. and Mrs. James C. Crigler Jr. in memory of Charles Aubrey Snyder
 Cudd Foundation in honor of "Clarke Doc" Hawley
 Marianne and Mark Dauer in memory of Charles Aubrey Snyder
 The Diana Helis Henry Art Fund in memory of Charles Aubrey Snyder
 Ann Faget in honor of Mignon Faget
 Marna Ginsberg and Arthur Apter in memory of Charles Aubrey Snyder
 Adam Hirsh in memory of Charles Aubrey Snyder

Linda and Alan Jacobs in memory of Charles Aubrey Snyder
 Dr. Florence M. Jumonville in memory of Charles Aubrey Snyder
 Geneva and David Kerstein in memory of Charles Aubrey Snyder
 Nancy La Fonta de Saintegee in memory of her family in New Orleans
 Amy and Chuck Lapeyre in memory of Charles Aubrey Snyder
 Paul J. Leaman Jr. in memory of Charles Aubrey Snyder
 Edward D. McCarthy in memory of Charles Aubrey Snyder
 Neal Auction Company Inc. in memory of Charles Aubrey Snyder
 Sandy and Frank Norman in honor of Linda Friedman
 Andrew Orestano, MD, in memory of Charles Aubrey Snyder
 Dr. and Mrs. Irving L. Rosen in memory of Charles Aubrey Snyder
 Frances N. Salvaggio in memory of Charles Aubrey Snyder
 Dr. and Mrs. Coleman S. Schneider in memory of Charles Aubrey Snyder
 Mr. and Mrs. Fred M. Smith in memory of Charles Aubrey Snyder
 Joyce Snyder and Gene Cure in memory of Steven Rene Cure
 VivianLea Solek in memory of Kate Elizabeth "Billie" Phillips
 Martha and Gary Solomon in memory of Charles Aubrey Snyder

Mr. and Mrs. Richard B. Stephens in memory of Charles Aubrey Snyder
 Mr. and Mrs. Earl Vaughan in memory of Charles Aubrey Snyder
 Mr. and Mrs. John E. Walker in memory of Rose Milling Monroe
 Whitney National Bank in memory of Charles Aubrey Snyder
 Trudy Williamson in memory of Charles Aubrey Snyder
 Angela and Bill Wingfield in honor of Stuart H. Smith
 Dr. Royce Yount in memory of Charles Aubrey Snyder
 Judy Zins in memory of Charles Aubrey Snyder

Bookplates

Donations are used to purchase books that will be marked with a commemorative bookplate listing your name or that of another individual or family member.

Diane K. Zink and Robert M. Becnel in memory of Charles Aubrey Snyder
Louisiana Culture from the Colonia Era to Katrina, edited by John Lowe (Baton Rouge: Louisiana State University Press, 2008)
 Diane K. Zink and Robert M. Becnel in memory of Lawrence Daniel Garvey
Down on the Batture by Oliver A. Houck (Jackson: University Press of Mississippi, 2010)



THE QUARTERLY

Editor
 Mary Mees Garsaud
Director of Publications
 Jessica Dorman
Head of Photography
 Keely Merritt
Design
 Theresa Norris

The Historic New Orleans Collection Quarterly is published by The Historic New Orleans Collection, which is operated by the Kemper and Leila Williams Foundation, a Louisiana nonprofit corporation. Housed in a complex of historic buildings in the French Quarter, facilities are open to the public, Tuesday through Saturday, from 9:30 a.m. until 4:30 p.m., and Sunday, from 10:30 a.m. until 4:30 p.m. Tours of the History Galleries, Williams Residence, and Courtyards and Architecture are available for a nominal fee.

Board of Directors
 Mrs. William K. Christovich, Chairman
 Fred M. Smith, President
 Drew Jardine
 John E. Walker, Past President
 John Kallenborn
 E. Alexandra Stafford
 Hilton S. Bell
 Priscilla Lawrence, Executive Director

The Historic New Orleans Collection
 533 Royal Street
 New Orleans, Louisiana 70130
 (504) 523-4662
 hnocinfo@hnoc.org • www.hnoc.org
 ISSN 0886-2109
 © 2011 The Historic New Orleans Collection



ACQUISITIONS

The Historic New Orleans Collection encourages research in the Williams Research Center at 410 Chartres Street from 9:30 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. Though only selected gifts are mentioned here, the importance of all gifts cannot be overstated. Prospective donors are invited to contact the authors of the acquisitions columns.

Manuscripts

For the fourth quarter of 2010 (October–December), there were 37 acquisitions, totaling approximately 118 linear feet.

■ The ledger of plantation owner, New Orleans politician, and Battle of New Orleans veteran Maunsel White was donated by Mary Ellen Wedding. Covering scattered dates and topics for the period between 1833 and 1840, the ledger provides significant data on the operations of Ash Lands and Deer Range, White's sugar plantations in Plaquemines Parish. There is information on land clearance, plantation supplies, livestock, and slave labor, including lists of slaves by name, their individual skills, and the tool and clothing allotments made to each of them.

A native of Ireland, Maunsel White (ca. 1783–1863) settled in the New Orleans area shortly after 1800. Following the death of his first wife, Celestine de la Ronde, he married her sister Heloise. White served in the Battle of New Orleans and later became Andrew Jackson's cotton agent. He eventually



Page from Maunsel White's ledger listing the slaves at Ash Lands Plantation, April 21, 1833 (2010.0256), gift of Mary Ellen Wedding

established his own firm and became a well-known cotton factor. White was also known for his culinary creations, including Maunsel White's Concentrated Essence of Tobasco Pepper and Maunsel White's 1812 Sauce. Unfortunately, the ledger does not mention the cultivation of peppers or record the recipes for the pepper sauce or the 1812 sauce, which family lore claims was first served at a dinner honoring Andrew Jackson at Deer Range Plantation. The ledger does, however, record some of White's other concoctions. Indicated in the ledger are friends to whom White presented sugar juice and syrup produced at his plantations. More than half of White's gift recipients lived outside South Louisiana, with some residing as far away as Georgia, Kentucky, and New York.

Politically active, White was a member of the New Orleans City Council during the Louis Philippe Joseph de Roffignac administration (1820–1828) and, from 1846 to 1850, served as state representative from Plaquemines Parish. Maunsel White died in Plaquemines Parish on December 17, 1863, and was interred in Cypress Grove Cemetery in New Orleans. (2010.0256)

■ The Historic New Orleans Collection has recently acquired three 1812 government-issued reports concerning British efforts to incite American Indians to violence—a root cause of the War of 1812 that particularly affected Anglo-American settlers in the southern territories. Only a few copies of these reports are known to be held by North American institutions.

Report of the Committee on Indian Affairs, relative to excitements, on the part of British subjects, of the Indians, to commit hostility against the United States and to the evidence of such hostility prior to the late campaign on the Wabash was published by Roger C. Weightman of Washington, as was *Message from the President of the United States, communicating a letter from the British minister to the Secretary of State, disavowing any agency of the British government in the late hostile measures of the Indian tribes*. Washington printers A. and G. Way produced the third report, *Message from the President of the United States transmitting copies of a correspondence between Mr. Monroe and Mr. Foster: relating to the alleged encouragement by the British government of the Indians to commit depredations on the inhabitants of the United States and to a seaman claimed by the British government*. (2010.0278.2, .3, .4)

These recent additions to the William C. Cook War of 1812 in the South Collection (MSS 557) enhance THNOC's substantial holdings related to the War of 1812, the Battle of New Orleans, and the Creek War. Other related collections and documents include the Arsène Lacarrière Latour Archive (MSS 555), the James Stirling Memorandum (MSS 194), and the Edward Nicholls and William H. Percy Letters (MSS 196). Additionally, microfilm collections recently obtained from the British National Archives (MF 2) and the National Library of Scotland (MF 4) similarly address the fact that British authorities were actively encouraging elements of the Creek and Seminole nations to rise against the

United States and ally themselves with Britain.

■ The Audrey Ezzo Gretna History Collection, donated by Audrey Beauvais Ezzo, a long-time member of the Gretna Historical Society, provides an invaluable resource on historic Gretna and the proceedings of the society. Among the materials are 1990s-era society brochures and news clippings relating to historic Gretna properties. There is also correspondence discussing the acquisition of insurance for sites maintained by the society and a collection of *Gretna Chronicles* (1992–2010), the society’s newsletter. (2010.0313)

The Audrey Ezzo Gretna History Collection complements some of THNOC’s other Gretna-related holdings, including microfilmed copies of the *Gretna Courier* (June 5, 1881) and *Gretna Sun* (February 26, 1887, and January 28, 1888), works by Gretna-born folklorist Robert Emmet Kennedy (1877–1941), and the Gretna Fire Company Minute Book (77-61-L).

—*Mary Lou Eichhorn*

Library

For the fourth quarter of 2010 (October–December), there were 44 acquisitions, totaling 79 items.

■ The library acquired two French colonial publications concerning Louisiana. One is a response by French economist Jean Lacoste (d. 1761) to a work by Abbé Gabriel François Coyer (1707–1782), a social critic and historian. Coyer’s *La Noblesse Commerçante*, published in Paris early in 1756, was an appeal to French noblemen to concentrate their efforts on the domestic economy. Lacoste’s pamphlet, *Lettre de M. D*** à M. D*** au sujet de la noblesse commerçante...spécialement de la Louisianne...*, published in Paris later that same year, instead urges economic development in the French colonies, particularly Louisiana and Canada, and promotes the idea of sending orphaned French children there as laborers.

The second item is a royal decree also published in Paris. *Ordonnance du Roy... l'exemption accordée aux navires marchands destinez pour la Loüisiane...* was issued in the name of Louis XV and is dated July 15, 1738. The ordinance governs tariff exemptions for French ships carrying troops and munitions bound for Louisiana. This copy once belonged to Cardinal Étienne Charles de Loménie de Brienne (1727–1794), Louis XVI’s minister of finance and an archbishop of Toulouse, who died in prison during the French Revolution. (2010.0291.1, .2)

■ Prior to implementing projects, the New Orleans District of the U.S. Army Corps of Engineers contracts geological, archaeological, and cultural surveys of the immediate areas affected. Copies of the final reports are often sent to local repositories, and the library has recently received several of these. One of particular interest, prepared for the Corps of Engineers by Coastal Environments Inc. of Baton Rouge, is *Archaeological Data Recovery at Angola Plantation... West Feliciana Parish, Louisiana* (2006). Along with archaeological and geological findings, this extensive report contains a wealth of information about the historical background of the area, its early property owners and families, and Angola Plantation’s redevelopment as the Louisiana State Penitentiary. The report is generously illustrated with scientific graphs, charts, and site photographs, as well as period photographs and maps. (2010.0245.4)

■ Poet Everette Maddox (1944–1989), a native of Montgomery, Alabama, moved to New Orleans in 1975 to teach English—first at Xavier University, then at the University of New Orleans. After leaving UNO in 1978, he gravitated to the convivial atmosphere of the Maple Leaf Bar in Carrollton, where he organized a long-running series of poetry readings. Although his few published books of poetry received good reviews, they brought him little money, and he survived on the generosity of friends.



The 13 Original Poems by Everette Maddox, 1976 (2010.0259), gift of Dr. and Mrs. Thomas Bonner Jr.

The 13 Original Poems, a small pamphlet published by Xavier University’s Department of English in 1976 in a limited edition of 100 copies, was recently donated to the library by Dr. and Mrs. Thomas Bonner Jr. The pamphlet is considered to be Maddox’s first published compilation. (2010.0259)

■ A piece of sheet music featuring two popular dance tunes, “Hob Nob, or The Campbells Are Comin’” and “The Soldiers Joy,” was recently acquired. The origins and nationality of both tunes have been debated, but they are thought to have existed since at least the early 18th century. “Hob Nob” may be an early Scottish country dance, and “The Soldiers Joy,” a euphemism for payday in the army, is still a well-known fiddle tune. The undated sheet music was published by Philip Peter Werlein (1812–1885) who, after establishing music establishments in Vicksburg and Natchez, moved to New Orleans in 1853 and purchased the business of Emile Johns (1798–1860). Both tunes are printed on the same side of a single page, which is marked “P. P. Werlein” and “nos. 3 and 5 Camp Street, New Orleans.” Werlein was listed in city directories at this location between 1854 and 1860. (2010.0304)

—*Pamela D. Arceneaux*

Curatorial

For the fourth quarter of 2010 (October–December), there were 28 acquisitions totaling approximately 235 items.

■ The gown worn by Flora Sanders Hardie Fenner as queen of the Mystic Club ball on March 2, 1946, was donated to The Historic New Orleans Collection by her daughter Flora Fenner French. Fenner was originally chosen as queen of the 1942 ball, but America's entry into World War II caused carnival festivities to be cancelled until the war's end. As a result, she reigned as the first postwar Mystic queen. The 1946 ball, aptly themed "A Time for Rejoicing," differed from previous balls, which since the club's inception in 1923 had primarily been based on historical events.

Fenner's richly embroidered silk gown was made by the Liberty Shop at 2220 St. Charles Avenue. A favored ladies' apparel shop, the Liberty Shop specialized in making gowns for carnival and other special occasions. Included with the donation are the rhinestone Medici collar and crown Fenner wore during her reign.

The Collection's founders, Kemper and Leila Williams, had ties to both Fenner and the Mystic Club. Fenner was a cousin of Leila Williams, who reigned as queen of the Mystic Club in 1936. Kemper Williams was king of Mystic in 1940. The donor of the gown followed in her mother's footsteps, reigning as queen of Mystic in 1977. (2010.0292.1–3)

■ The Collection recently acquired 19 photographs and one engraving, all dated ca. 1915, documenting the activities of the Union Sulphur Company, which gave birth to the town of Sulphur, Louisiana, west of Lake Charles in Calcasieu Parish. In 1867 sulphur was discovered in a salt dome beneath quicksand in Calcasieu. German-born chemist Herman Frasch invented a process for extracting the sulphur that involved forcing hot steam into the ground, which liquefied the sulphur, allowing it to be pumped to the surface. The first



Union Sulphur Company houses in early Sulphur, Louisiana, ca. 1915 (2010.0270.2)

successful sulphur extraction by the Frasch process took place at the Louisiana site in 1894. One year later Frasch helped found Union Sulphur Company, which became one of the leading sulphur-mining operations in the world.

The photographs depict mining activities, storage facilities, rows of small company houses along dirt roads in early Sulphur, and the Brimstone Railroad, which connected the mines with loading facilities and ships in Sabine, Texas. The engraving is a ca. 1835 portrait of Eleazar Lord, ancestor of Henry Whiton, the son-in-law of Frasch who served for a time as president of the company. Today a less-expensive process of extracting sulphur from oil and natural gas has made the Frasch process obsolete. (2010.0270.1–20)

■ A finely carved 19th-century wooden model of an imaginary riverboat named *Ernestine* was presented to The Collection by the Dr. Alvin Nies and Una Stokes Dumestre family. Alexis Casimir Dumestre, the son of riverboat captain Alexis Dumestre, made the detailed model ca. 1890. The Collection owns a ca. 1855 daguerreotype of the older Dumestre, which Timothy Trapolin donated in memory of John Baptiste Trapolin in 1983. *Ernestine*, which was named for the maker's older sister Blanche Ernestine, is based on the river packets operating through the port of New Orleans in the last decades of the 19th century. The model was restored by the James A. and Blanche Mouledoux Comiskey family prior to the donation. (2010.0296.1)

—John Magill

STAFF

In the Community

Carol Bartels was elected president of the Society of Southwest Archivists.

Publications

Erin Greenwald, "Paths to Freedom in French Colonial Louisiana" (February 2011) and "Growth of the Free Colored Community Under Spanish Rule" (March 2011), *Preservation in Print*.

Changes

The following staff members received promotions: **Coaina Delbert**, development coordinator; **Amanda McFillen**, assistant director of museum programs. The following employees, who have served the institution as project personnel, are now full-time staff members: **Dorothy Ball**, associate editor; **Ashley Barckett**, library processor; **Cath Cain**, photographic collections processor; **Marguerite Frentz**, education coordinator; **Elizabeth Ogden**, docent/publications researcher; **Akasha Rabut**, scanning technician, photography department.

Volunteers

Bud Andry, **Morgan Molthrop**, and **Jim Walpole**, docent department; **Liz Turner** and **Emily Yonker**, Vieux Carré Survey project.

International Exchange

For the fourth year, the Williams Research Center is hosting an intern from the École nationale des chartes in Paris, a prestigious school dedicated to providing specialized training in the preservation of cultural heritage.

Pauline Charbonnier is currently completing a master's degree in new archival technologies. She will spend three months in New Orleans completing construction of an extensive online finding aid of Louisiana colonial manuscripts.



Symposium presenters Dr. Raphael Cassimere Jr. (moderator), Elizabeth Shown Mills, Erin Greenwald, Shelene C. Roumillat, Jessica B. Harris, Keith M. Plessy, Phoebe Ferguson, A. P. Tureaud Jr., Rebecca J. Scott, and William Keyse Rudolph

Williams Research Center Symposium

On February 4–5 The Collection hosted the 16th annual Williams Research Center Symposium, Identity, History, Legacy: Free People of Color in Louisiana, featuring seven presentations tracing the history of free people of color and the ways in which this population influenced the region's military, political, legal, and cultural history.



Ulrick Jean-Pierre, Elsie Bouchette, Jacqueline Simon, and A. P. Tureaud Jr.



Leslie and Frank Carbon



Erin Greenwald and William Keyse Rudolph signed The Collection's latest publication, In Search of Julien Hudson: Free Artist of Color in Pre-Civil War New Orleans.



Shirley Knight and Mary Myrick Langlois



Grace Zabriskeie, John Waters, and Christine Wiltz

Tennessee Williams/New Orleans Literary Festival

On March 23–25 The Historic New Orleans Collection hosted the master classes, scholars' conference, and Friday evening reception for the 25th annual Tennessee Williams/New Orleans Literary Festival.



Robert Bray, Carroll Baker, and Rex Reed



Mark Cave and Jeremy Lawrence



Jason Berry and Melanie McKay



Christian Jules LeBlanc



Bryan Batt

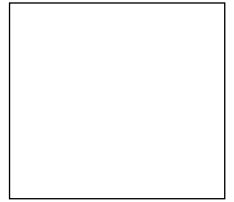
Musical Louisiana: America's Cultural Heritage Concert

On February 10 The Collection and the Louisiana Philharmonic Orchestra presented the fifth concert in the Musical Louisiana: America's Cultural Heritage series at St. Louis Cathedral. Exploring the legacy of La Société Philharmonique, a 19th-century orchestra comprising musicians from New Orleans's free colored community, the concert featured Thomas Wilkins, conductor; Walter Harris Jr., speaker; Kisma Jordan, soprano (right); Joseph Meyer, violin; Jean-Baptiste Monnot, organ/piano; and Phumzile Sojola, tenor (far right).





Kemper and Leila Williams Foundation
THE HISTORIC NEW ORLEANS COLLECTION
Museum • Research Center • Publisher
533 Royal Street • New Orleans, Louisiana 70130
(504) 523-4662 • Visit The Collection at www.hnoc.org
ADDRESS SERVICE REQUESTED



THE SHOP AT THE COLLECTION

Laussat Glassware and Gift Cards

Noted New Orleans artist and designer Mignon Faget has designed glassware exclusively for The Historic New Orleans Collection. The glasses feature the image *La Louisiane*, drawn by Pierre-Paul Prud'hon (1758–1823) and used on the official letterhead of Pierre Clément Laussat, the French diplomat who represented France in the transfer of Louisiana to the United States in 1803. The double old-fashioned glasses are sold in sets of four for \$40.

Having trouble finding the perfect gift for that certain someone? A gift card to The Shop at The Collection can take away the guesswork. The cards are available in any denomination.

The glasses and gift cards are available online (www.hnoc.org) and in The Shop (533 Royal Street).

