THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

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"France and Louisiana: *Une Journée d'Étude*"
Williams Research Center Symposium: page 7

***Top**, Canal Street view of Custom House, detail, by Marie Adrien Persac (1958.78.1.3); **above**, St. Charles Hotel in Flames, detail, by J. R. P. (1992.156)*

From November 2 through April 8, 2000, an exhibition about the golden age of New Orleans history will be on view in the Williams Gallery. The new exhibition takes its inspiration from the Collection's latest publication, Queen of the South: New Orleans, 1853-1862, The Journal of Thomas K. Wharton.

Queen of the South: New Orleans in the 1850s

Film

Queen of the South: New Orleans in the 1850s, a documentary film on New Orleans at the height of its prosperity, will air on WYES-TV 12 on Sunday, November 14, 1999, at 7:00 p.m. The film will explore life in antebellum New Orleans. The video will also be on sale in the Collection Shop.

Wharton Tour in the Lower Garden District

The Coliseum Square Association, in collaboration with the Historic New Orleans Collection will present "At Home on Coliseum Place," a tour on Sunday, December 5, featuring Lower Garden District houses and churches dating from the period of architect Thomas K. Wharton. Ticket sales begin in Coliseum Square at 10:30 a.m. and will end at 3:30 p.m. An actor portraying Wharton will meet visitors there and familiarize them with Coliseum Place as it was in the 1850s. Tours of the buildings Wharton passed every day will run from 11:00 a.m. to 5:00 p.m. Tickets: $15.00; seniors and students: $12.00. The Historic New Orleans Collection publication *Queen of the South: New Orleans, 1853-1862, The Journal of Thomas K. Wharton* will be on sale in the square. A rain date is scheduled for December 12. Don't miss this chance to step back in time to the 1850s to retrace Wharton's steps through his neighborhood.

Gallery Talks

Gallery talks on New Orleans in the 1850s
January 5, 12, 18 and March 15, 22, 29 at 12:30

Lectures Scheduled

New Orleans As It Was: The 1850s
at 12:30 in the Counting House
January 26: "The Growth of the City," John Magill
February 2: "Architecture," Henry Krotzer
February 9: "Garden District Lifestyle," Speaker to be announced
February 16: "Yellow Fever Epidemics," Patricia Brady
February 23: "Gardens," Lake Douglas
March 1: "African Americans in the City," Donald Devore

Queen of the South: New Orleans in the 1850s

November 2, 1999 - April 8, 2000

Thomas Kelah Wharton was an accomplished architect who served as superintendent of construction for the New Orleans Custom House on Canal Street at mid-century until his death in 1862. He lived at Coliseum Square in the neighborhood now called the Lower Garden District, walked to work down Camp Street, and sketched and wrote about what he saw. Samuel Wilson, Jr., F.A.I.A., edited THNOC's publication Queen of the South *and wrote a biographical introduction on Thomas K. Wharton. The following two excerpts are from his essay:*

On October 23, 1848, the day workmen began digging trenches for the huge building's foundation Wharton resumed his duties at the Custom House. On November 1, he was named clerk and draftsman at a salary of $90 a month. When the cornerstone of the building was laid on Washington's birthday, February 22, 1849, among mementos placed in the stone were documents, medals, coins, newspapers, and a roll of parchment with a long list of names beginning with President James K. Polk and descending through state, city, and local officials to "T. K. Wharton, draftsman."

In addition to his position at the Custom House, Wharton maintained an active architectural practice. A good deal of his work was done for the Episcopal Church, beginning with his design for the original Christ Church. He designed a college in Austin, Texas, for his brother-in-law Charles Gillette, an Episcopal priest.

Other notable architectural projects include the Methodist Steele Chapel, the Seamen's Home, a Baptist church, several warehouses, a cotton press, and the splendid residences of A. W. Bosworth and Paul Cook. The Cook residence on St. Charles Avenue between Joseph and Arabella, completed in December 1861, was his last project and his most impressive.

— Samuel Wilson, Jr., F.A.I.A.

Visitors to the Queen of the South *exhibition will see the artifacts and images that reflect the complexity of the period, providing an instructive look backward before one looks ahead to the year 2000. "New Orleans in the 1850s," one of the introductory essays to Wharton's edited journal, gives an overview of the South's most prosperous city in the decade ended by the Civil War. Selections from the essay are printed below.*

During the decade that Thomas Wharton kept his journal, the city was indisputably queen of the South. It was an age of fortunes made and multiplied, of doubling population, of civic beautification, of dizzying technological advances — while the future smilingly promised more good times ahead. International rather than provincial, this least southern of southern cities outshone its urban rivals in the South, challenging New York as the nation's greatest port. A sharp-eyed observer walking the streets of the city in the 1850s found much to set down in his journal.

Down the river and its tributaries poured uncountable shiploads of cotton, sugar, wheat, corn, lumber, lead, liquor, building materials, and all the other commodities of a burgeoning nation. East-west roads were nonexistent or horrible: it was cheaper and faster to ship downriver. At the port of New Orleans, goods were loaded onto sailing ships, their deep holds crammed with cargo for the markets of the Northeast or Europe.

The river was the true main street of New Orleans: the city hugged the banks of the Mississippi's sweeping crescent, lined with the smokestacks of steamboats and the masts of ships, as thick as floating forests. All the important businesses, attorneys offices, warehouses, cotton presses, and retail stores were

within a few blocks of the river. There clustered the factors, brokers, and wholesalers, the middlemen for the flood of trade, as well as the bankers who provided loans, currency, letters of credit, and all the intricate financial apparatus of trade.

In the past, people who didn't own horses or carriages had to hire them from a livery stable or walk. Now horse-drawn coaches called omnibuses (picture a stage coach with a door at the rear) followed regular routes through the city, and the age of the railroad had arrived. Street railroads with passenger cars, pulled first by mules and then by small steam engines, reached out to the shores of Lake Pontchartrain. Wharton grumbled at their popularity: "an intensified nuisance rather than a convenience, for at the cheap rate of 5 Cents they are overwhelmed with all the 'Oi polloi' of the City and environs." In the 1850s railroads also began to run from New Orleans to Louisiana and Mississippi cities not accessible by the river, a great convenience for travelers.

The federal government recognized the importance of New Orleans to the nation's economy in the usual manner of the day — a grandiose building program. A branch of the U.S. Mint on Esplanade Avenue supplied the South's hunger for currency, and a new marine hospital was begun in 1857 to care for the thousands of sailors who landed at the port in the course of a year.

But the most ambitious of the government's projects was a huge new custom house, reflecting the immense volume (and value) of commerce that passed through the port. The New Orleans Custom House, which provided Wharton employment for the last fourteen years of his life, was the largest federal building in the nation at the time, larger even than the U.S. Capitol. Overseeing its construction was certainly no sinecure, given that all the essential building materials — iron, bricks, granite, marble — had to be shipped in and that the city's soil was very unstable, shifting and subsiding, causing buildings much smaller than this to settle unevenly and crack. But the challenges were successfully met, and the massive granite structure is today a feature of Canal Street.

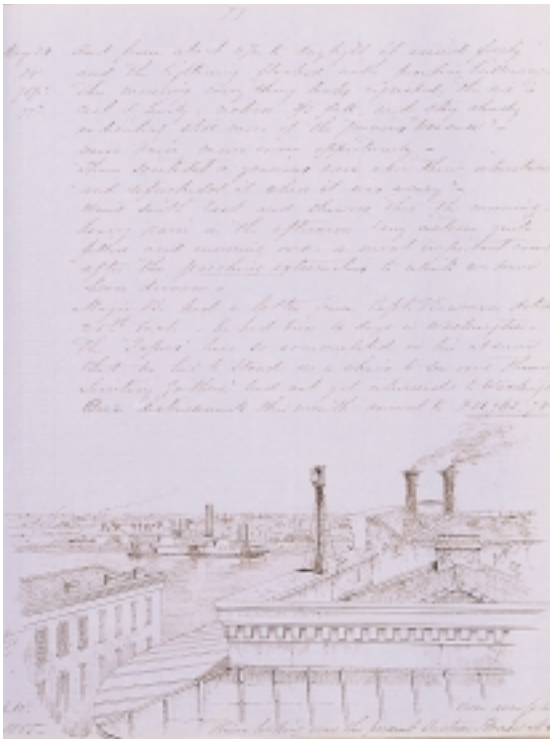

Illustration from one of Thomas K. Wharton's notebooks showing a view from the top of the Custom House. Courtesy, Manuscripts and Archives Division, New York Public Library

When Wharton married in 1851, he brought his wife home to a small cottage without further ado; wedding trips were only for the wealthy. Emily Wharton's mother and little sister moved in with them, a common arrangement for extended families. Within a year, the Whartons' only son was born. By today's standards the home was quite small for so many inhabitants, but to the family it was snugly filled with every comfort and quite a few luxuries.

Children carrying coffins during the yellow fever epidemic of 1853, from History of the Yellow Fever *(Philadelphia, 1854)*

The nineteenth century was malodorous. After all, vehicles were horse- or mule-drawn, regular bathing was uncommon, open gutters clogged with sewage lined the streets, and garbage was frequently left to fester. No wonder sweet-smelling plants — sweet olives, jasmine, gardenias, roses — were planted at the entrances to homes, not just for their beauty, but to counteract the pungent smells of the street.

The custom on New Year's Eve, Wharton noted, was "to keep up a continual firing of guns, pistols and crackers all night long on the demise of the old year." The observance of New Year's Day itself was much more to his taste. It was a day of formal calls ruled by fixed conventions, their exactly graded levels of civility worthy of Chinese mandarins. He was immensely proud of his young wife receiving callers at home while he bustled about the city calling on acquaintances at homes and hotels, exchanging greetings with other men bent on the same errand, and preening himself on the number of calls he made.

Death and despair hung over New Orleans like a miasma that summer [1853]. Longtime residents had acquired some degrees of immunity from the fever, but the sword of pestilence cut down unsuspecting natives and attacked areas of the countryside formerly believed safe from infection. Unacclimated newcomers contracted the disease and died by the thousands. Apparently perfectly well one day, victims would suddenly be struck with

U.S.S. Pensacola *at Anchor in the Mississippi River at New Orleans, detail, by Edward Everard Arnold, 1864 (1983.1). The* Pensacola *was one of the Union ships that arrived at the city April 25, 1862, after running the gauntlet of Forts Jackson and St. Philip.*

fever, jaundice, black vomit, and delirium, dying the following day. Others would linger for several days, unexplainably dying or surviving. Whole families died here, children there, and parents elsewhere. So many children lost parents in 1853 that orphanages were opened to care for them.

New Orleans was plagued by fires in the 1850s because of its many large warehouses and cotton presses filled with combustible goods. Once one of these buildings caught fire, the combination of open spaces (speeding the flames) and party walls (spreading them to adjoining buildings) made fires practically impossible to control. Volunteer fire companies — 24 engines, four hook and ladder, and several hose companies — did their best, not least because of the rewards offered by insurance companies tired of expensive losses. The hand-operated pumps which drew water for the hoses were simply too slow to quench large fires. The arrival in 1855 of *Young America*, a fire engine with a large steam-powered pump, was cause for rejoicing, but it proved too heavy and hard to maneuver in narrow streets. It was soon replaced by an engine built in New Orleans that continued in service for several years; its steam pump delivered great quantities of water quickly and considerably improved firefighters' efficiency.

Most New Orleanians, including Wharton, trusted the strength of the city's defenses. More seriously, the new Confederate government disastrously underestimated the danger of a Union attack. The compass of the Confederacy had swung far to the east, and Louisiana's best troops were routinely ordered to the Virginia theater of war, depleting the city's defenses. Mistake compounded miscalculation as ancient or bumbling officers were given command; army, navy, and civilian officials labored under divided authority; and the government stubbornly maintained that any attack on the city would come from upriver.

A year into the war, the fleet of Flag Officer David G. Farragut moved into the river to mount an attack. Mortar boats bombarded the defending forts for days, and then in the very early morning of April 24, 1862, Union ships broke the chain barrier, ran the gauntlet of the forts in the darkness, and disabled Confederate ships upriver. It was a short, fierce encounter, but once past the forts, there were no further defenses of importance.

New Orleans remained under Union control throughout the remainder of the war. The Queen had been swept from the board, and although no one knew it yet, the war would play out slowly to checkmate at Appomattox. Without the port of New Orleans, the South could not prevail. And during the long years of wartime and Reconstruction, national and world trade patterns definitively altered. New Orleans would never regain the commanding position of the 1850s. The capture of the city marked the end of its golden era.

—Patricia Brady

Queen of the South: New Orleans, 1853-1862, The Journal of Thomas K. Wharton *is a selection of Wharton's journal entries that tell the story of daily life in antebellum New Orleans. The book, edited by Samuel Wilson, Jr., F.A.I.A., Patricia Brady, and Lynn D. Adams, includes introductory essays: "Remembering Sam Wilson" by Mary Louise Christovich; "The Life of Thomas Kelah Wharton" by Samuel Wilson, Jr.; and "New Orleans in the 1850s" by Patricia Brady.* Queen of the South *is a joint publication of the Historic New Orleans Collection and the New York Public Library. For ordering information,* *see page 15.*

View of Jackson Square, J. Dürler, delineator, 1855 (1948.3). In 1849-1850, St. Louis Cathedral had been rebuilt and the Pontalba buildings flanking the Square erected, giving the square its appearance at the time of Wharton's journal entries selected for publication in Queen of the South.

REMEMBERING SAM WILSON

The following excerpts are from the foreword to Queen of the South: New Orleans, 1853-1862, the Journal of Thomas K. Wharton. *The foreword is an appreciation of the architect Samuel Wilson, Jr., F.A.I.A., who edited Wharton's journal and wrote the introduction to the book.*

In 1980 Sam mentioned three wishes: to go to Uxmal in the Yucatan (as a student, he had won an award for his Mayan design in Frans Blom's class at Tulane), to publish the New Orleans section of the Wharton diary, and to restore the Napoleon House (originally known as the Girod House, built in 1814, probably by Hyacinthe Laclotte, and considered the finest example of the continuing French architectural influence). It was only the latter wish that Sam, realist above all, knew to be an impossible dream. He finally did see Uxmal, and the edited Wharton diary — with copious illustrations that far exceed his ambitions — is now in hand.

JOHN H. LAWRENCE, PHOTOGRAPHER, ©1979

Photographs of a young Sam show a tall, thin man whose dark hair contrasted with his large light-blue eyes. These images do not suggest the gravelly texture of his strong voice, rarely raised, but always heard to the last auditorium seat. A New Orleans pronunciation, neither southern nor inappropriately colloquial, identified him with the city. His laughter matched the tenor of his voice, polite rather than exuberant, while a smile often accompanied a natural detachment.

Years later, Sam's mannerism of combing his fingers down his thick, gray mustache would call attention to his large, graceful hands. He always walked quickly with a slight forward, almost anxious tilt, as if he wanted very much to move on, and then would hesitate sometimes to look around and back, always keen and observant.

—Mary Louise Christovich

Mrs. Christovich and Mr. Wilson worked together in the preservation movement in New Orleans for nearly 40 years, beginning in 1952 as founding members of the Friends of the Cabildo. They were fellow members of the Louisiana State Museum Board, crusaded to bring the National Register of Historic Places to Louisiana, and served together on the board of Save Our Cemeteries, Inc. Mrs. Christovich is president of the Kemper and Leila Williams Foundation.

Thomas Cripps and the Science of the Soul

In the spring of 1843 a comet lit up the sky above New Orleans. Some made ready for the end of the world, while others simply blamed the comet for unusually warm weather. A traveling lecturer was ridiculed for his belief in the possibility of an "aerial carriage" as a means of transportation, and an exhibit of Louis Daguerre's "Chemical Pictures" enchanted large crowds. Within this cultural milieu, a young music teacher named Thomas Cripps developed a fascination with "the science of the soul," a practice more commonly known as Mesmerism.

Portrait of Thomas Cripps, ca. 1869 (1993.76.1 a)

Cripps, a recent immigrant from England, was first exposed to Mesmerism in June 1843 at a lecture at the American Theater on Camp Street. He had lost his job as chorus master at the St. Charles Theater when it burned in 1842 and may have had some extra time to dabble in new pursuits. During the spring and summer of 1844 he participated in a series of experiments on 20 individuals, mostly young women and children. Cripps documented each case in a journal now in the vaults of the Williams Research Center.

Mesmerism was developed in the mid-to-late 18th century by Franz Anton Mesmer, a German physician. Mesmer believed that a fine "fluid" (or energy) permeated all creation and that human disorders, both mental and physical, were caused by obstructions in the flow of this fluid through the body. Mesmer thought that he could store an extra supply of this energy in his body and channel it into another individual to restore health.

He taught his technique to a select group of wealthy Parisians who called themselves the Society of Harmony. One of its members, marquis de Puységur, became particularly interested in the strange effect that Mesmer's techniques had on some "patients" – the inducement of a strange, vacant, sleep-like state. Puységur believed that these people could restore their proper flow of energy and could be made immune to pain. He aslo thought the subjects would exhibit heightened perceptions while in the sleep state. The benefits to society seemed unlimited and were particularly attractive to the vibrant, optimistic, and unregulated culture of mid-19th-century America.

The *Daily Picayune* for June 8, 1843, noted that a "mesmeric boarding-house" was to be established. Room and board would be "ninety per cent below present prices" if the boarders agreed to submit to experiments in Mesmerism, an incentive that naturally attracted those searching for cheap housing. Cripps frequently mentioned consulting other mesmerists regarding his subjects.

Each person was assigned a number and referred to by the number throughout the journal. Number 2 was in Cripps's words "very susceptible." Number 7 became extremely rigid and could not speak, while Number 9 could speak, but only in monosyllables. Some of the subjects complained of headaches and nausea as a result of the experimentation, and Cripps wrote that one young girl became "somewhat deranged at times."

Cripps notes how long it took to put the subject into a mesmeric sleep and how long the sleep lasted. Only two of the 20 subjects were men, and Cripps noted that he had difficulty in putting them into a mesmeric sleep. He induced sleep "through" one of the female subjects who, while in a mesmeric state, would hold the thumbs of the male subject while Cripps would stare into his eyes. He mentioned making one of these subjects, number 16, sing and dance while in a sleep state.

Views on Mesmerism tended to be extreme. Some believed the secrets of the soul were finally being revealed, while others considered the whole thing a sham. Much of the literature of the time portrays the mesmerist as a sinister character intent on inflicting his will on a helpless victim.

A year after Cripps conducted his experiments, a formal mesmerist society was created in New Orleans, the *Société du Magnétisme de la Nouvelle-Orléans*. In 1848 membership included 71 individuals, primarily from the French-speaking population of the city. The group, like many interested in Mesmerism, involved itself in the spiritualist fads of the 1850s and 1860s believing that in a mesmeric sleep some people became clairvoyant and at times could communicate with the dead. They were also interested in the use of Mesmerism as a form of medical treatment and often received referrals from local physicians and clergy.

The work of this society may have made the New Orleans medical community slightly more receptive to the use of

Mesmerism. On the whole, however, the practice was rejected by the scientific community until the 1870s when Jean-Martin Charcot, one of the founders of modern neurology, introduced it at the Salpêtrière Hospital in Paris, under the name *hypnosis*.

—Mark Cave

Sources: Carol O. Bartels, "Letters from Home: The Thomas Cripps Papers," *Historic New Orleans Collection Quarterly*, vol. XIV, no. 3; Thomas Cripps Papers, MSS 459, folder 166; *Daily Picayune*, April 9, May 2, 23, 27, 31, June 8, 15, 1843; Robert C. Fuller, *Mesmerism and the American Cure of Souls* (Philadelphia, 1982); Wallace K. Tomlinson, M.D., and J. John Perret, Ph.D., "Mesmerism in New Orleans, 1845-1861," *American Journal of Psychiatry* 131 (December 1974).

"France and Louisiana: *Une Journée d'Étude*"

Fifth Annual Williams Research Center Symposium

Saturday, January 22, 2000, New Orleans, Louisiana

Grand Ballroom, Omni Royal Orleans Hotel, 621 St. Louis Street

Coffee, 8:30 *Welcome*, 8:45

Speakers

Judge Morris S. Arnold, moderator

French Colonial Historian and Author

United States Court of Appeals, Eighth Circuit, Little Rock, Arkansas

Dr. Carl Ekberg

Professor Emeritus of History, Illinois State University at Normal

Winner of the 1998 Williams Prize in Louisiana History

"Settlement Patterns and the Use of Land in the French Colony of Louisiana"

Dr. Patricia Brady

Director of Publications, The Historic New Orleans Collection

"Carnival of Liberty: Lafayette's Visit to Louisiana, 1825"

Elisabeth Grimaude-Caude

Conservateur de Patrimonie, Cour d'Appel, Rouen

"The Archive of the French Consul General in New Orleans (1818-1918)"

Lunch break

Dr. Derek Cartwright

Executive Director, Musée d'Art Américain, Giverny

Invitation to "France and Louisiana: *Une Journée d'Étude*,"

Musée d'Art Américain, Giverny, France

Dr. Ira Berlin

Professor of History, University of Maryland

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

Ann Masson

Architectural Historian, New Orleans

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

Reception, 4:15-6:00

at the Williams Research Center

410 Chartres Street

Springtime in France

In conjunction with the presentation of "France and Louisiana: *Une Journée d' Étude*" at the Musée d' Art Américain in Giverny on May 6, 2000, THNOC will offer a tour to France May 3–10. Tour participants will retrace Bienville's footsteps in Paris, while staying only steps away from the Place de la Concorde at the Hôtel Lotti. For further information, please call Peter McLean, Ltd., at (504) 833-6275 or the receptionist at the Williams Research Center (504) 598-7171.

From the Acting Director

Although we are all saturated with the idea of websites — and it seems that everyone has one — we are still particularly proud of ours, and I would like to encourage everyone to click on *www.hnoc.org*. Our webmaster is also our head preparator. With the ambitious exhibition program of the last several years, it is no small accomplishment for Steve Sweet to add the design and upkeep of the website to his already full schedule. The site has already achieved prize-winning status when it received an award of excellence from the Public Relations Society of America, New Orleans Chapter, in 1998.

Hnoc.org can be consulted for upcoming programming, information concerning the annual Williams Prize, and views of our galleries and courtyards. Soon you can read the *Quarterly* online.

Of particular note in the coming months is our annual Williams Research Center Symposium. Presentations this year will center on historical relationships between France and Louisiana. "*Une Journée d'Étude*" (or "A Day of Study") will combine presentations on a wide variety of topics celebrating our French heritage. January 22 is the date to save on your calendar!

Continuing a tradition begun last year of presenting the WRC symposium a second time in the spring in Havana, Cuba, this year we will present "France and Louisiana: *Une Journée d'Étude*" on May 6 in France. The Musée d'Art Américain in Giverny has agreed to be our partner in this presentation. The museum, situated across the street from Monet's garden, has splendid American Impressionist collections of its own. In addition, the museum contains a fine auditorium and audio-visual facilities, making it well equipped to be the site for the event.

For January's symposium, we will offer a block of hotel rooms in New Orleans at a special rate for out-of-town attendees, and we will also offer an organized trip to France for those traveling to the presentation in Giverny. The week-long French tour will include special sites related to Louisiana history in and around Paris. Please call us or "log-on" for developing information!

—Priscilla Lawrence

Treasures in the Basement Book Shop

It's hard to believe that the derelict building at 7221 Zimpel Street was once the center of literary life in New Orleans. Only a trace of its cheerful yellow exterior remains, and the sign for the Basement Book Shop is long gone. Its presiding spirit, Tess Crager, died in 1985; September 20 of this year marked the centennial of her birth. The shop finally closed in1981 after being in business for 50 years. But at the Historic New Orleans Collection, in some remarkable photographs donated by Crager's daughter, Gretchen Crager Sharpless, one can still find proof of its remarkable history, traces of the energy that made the Basement Book Shop the place to be in the 1930s and '40s.

There's no question that Tess Crager was good at what she did. In photograph after photograph, she shows the canny bookseller's habit of marketing: she's always holding the book under her arm so that the book title is perfectly legible. The shelves are crammed with books, but one can read many of the titles; photographs from shop events, hung on the walls, are visible as well. There's always a crowd on hand.

Pictures do tell the story, and the tale that emerges is one of an active, supportive literary community. A smiling Harnett Kane turns up for practically everything, as one would expect from the author of *Have Pen, Will Autograph*. Photographer Clarence Laughlin looks on as Robert Tallant peruses *Ghosts Along the Mississippi*. John Chase displays a map that later appears in his classic of New Orleans history, *Frenchmen, Desire, Good Children…and Other Streets of New Orleans*. Robert L. Crager & Co., the publishing company run by Crager and her husband, first published that wonderful book.

Another memorable photograph chronicles a party for two well-known authors. Walker Percy and Turner Catledge stand next to a table with their books, *The Last Gentleman* and *My Life at the Times*, respectively. Joining them are Kay Archer of Maison Blanche, Tess Crager, and Paul Rosseter, along with legendary historian T. Harry Williams.

A party photograph for Charles "Pie" Dufour's *Gentle Tiger: The Gallant Life of Roberdeau Wheat*, shows the historian flanked by his loving family, including his daughter Marie Dufour Goodwin, who is now an author herself. In a 1956 photograph, newspaperman Thomas Sancton shyly but proudly looks at a copy of his novel, *Count Roller Skates*, with friends Tommy Griffin, George Chapten, and Ed Desoby.

***Above**, Tess Crager, Gertrude Stein, and Erma Rosen at the Basement Book Shop, 1935 (1983.215.111); and **below**, Walker Percy, Kay Archer, T. Harry Williams, Turner Catledge, Tess Crager, and Paul Rosseter (1983.215.28)*

Jeanne de la Vigne signs *Ghost Stories of Old New Orleans.*

There are several dreamy portraits of Lyle Saxon, the dean of literary life in New Orleans in the 1930s, including a wonderful picture of Saxon in Mardi Gras regalia. And there are photographs of Saxon's legendary bartender, Joe Gilmore, at a signing for Saxon's book, *The Friends of Joe Gilmore*.

The Basement Book Shop was also the place to spot literary visitors to the city. Two photographs document the 1935 visit of Gertrude Stein and Alice B. Toklas. Gertrude signed books after a lecture at Tulane University, while a shadowy Alice patiently endured the long line of well-wishers. I was put on notice to look for such photographs by Renate Stendhal's *Gertrude Stein Remembered*, which includes a letter from Alice B. Toklas to Tess Crager:
"My dear Miss Crager,

Miss Gertrude Stein will very willingly autograph books some afternoon at the Basement Book Shop and Library, but she must decline to meet ##### [sic] anyone. She finds meeting people very fatiguing and as she wishes to keep herself fresh for her lectures, Miss Stein thanks you for your invitation but is anuable [sic] to accept it."

There are a number of photographs of Irving Stone, including several taken at the Chalmette Battlefield. Herbert Asbury, Roark Bradford, and E. P. "Pat" O'Donnell appear in these photographs. Other well-known visitors to the shop included André Maurois, T. H. White, W. H. Auden, Stephen Spender, and Alexander Woollcott, Anya Seton, Vera Brittain, Betty McDonald, and Bennett Cerf. Many of these guests adjourned to the shop for a reception following a lecture at nearby Tulane University.

What we also see in the photographs is a record of changing times. People took literary occasions seriously and dressed accordingly in those days. Rarely is a man without a jacket and tie. In many photographs, partygoers are turned out in full evening dress. At a literary luncheon, women wear suits and hats. In one photograph, women were dressed in antebellum costume for a publication party for *Belle of Fortune*. *Louisiana Cookery* author Mary Land wears a lovely corsage.

But most of all, one gets a sense of what fun they were all having. Many partygoers were smoking and drinking. In one photograph, taken in 1953 at a publication party for Robert Tallant's *Love and Mrs. Candy*, an admirer has obviously brought the author a rose, which is lying on the table near an overflowing ashtray. A black cat sniffs curiously at the promotional poster for the book, perfectly at ease in the crowd. There are always trays of food around, little meatballs or shrimp on skewers. At times, the tiny two-room building seems like a circus clown car — how many people crowded into it for these parties and spilled out onto the street, into the night? The list seems endless.

The shop closed its doors on the last day of 1981. But in these marvelous photographs, we get a sense of just how much happened there in that exciting chapter in New Orleans literary history.

—Susan Larson

Susan Larson is the book editor for the New Orleans Times-Picayune *and the author of* The Booklover's Guide to New Orleans, *which will be published by Louisiana State University Press in November.*

Sources: Renate Stendhal, *Gertrude Stein in Words and Pictures* (Chapel Hill, N.C., 1994); *Times-Picayune*, Jan. 1982.

"A Very Disagreeable Occupation": A Tennessee Soldier at the Battle of New Orleans

Historical Memoir of the War in West Florida and Louisiana in 1814-15, *the revised edition of the 1816 book by Arsène Lacarrière Latour, has recently been published by the University Press of Florida in cooperation with the Historic New Orleans Collection. Dr. Gene A. Smith of Texas Christian University served as editor. The following article provides a footnote to Latour's account of the battle and refers to a letter written by James King to an unnamed uncle shortly after King's return to Rutherford County, Tennessee, in April 1815. The letter is part of an unprocessed collection known as the James King Papers, housed at the Albert Gore Center, Middle Tennessee State University in Murfreesboro.*

The Battle of New Orleans from Ballou's Pictorial Drawing-Room Companion *(1958.98.6)*

A letter has recently come to light concerning one soldier's account of the Battle of New Orleans. James M. King, a 23-year-old corporal, and his younger brother Henry served in a company of Tennessee volunteer mounted gunmen in the brigade commanded by General John Coffee. This brigade held the left portion of what was known as Line Jackson on the fields and swamps of Chalmette during the British siege of New Orleans. Although the encounter on January 8, 1815, has become *the* Battle of New Orleans, the engagements preceding this historic date were of importance to the participants, especially the famed "night battle" of December 23, 1814.

The encounter of the 23rd was marked by uncertainty on both sides concerning the numbers and strength of the opposing army. Adding to the difficulty was "friendly fire" caused by the confusion of darkness, combined with close, savage hand-to-hand combat. King's account verifies all these aspects.

He writes:

"We made the attack on them about eight o'clock in the night by moonshine … the regiment that I was in attacked them in the rear … we marched through the encampment, where we found that we had deprived them of their fine supper — there was turkeys, chickens, ducks, quarters of mutton they had so nicely roasted. Our soldiers gathered and ate it while fighting."

As they refreshed themselves with their stolen supper, King and his companions ran into a raking fire from their rear. The Tennesseans soon realized the fire was coming from their own troops — or was it?

King continues:

"In marching up to the enemy we came to a fence that ran angling from the course we were going, which cut off three companies of us [which] threw us considerably to the left … then [we] advanced a hundred yards of the main body when we were fired upon in our rear … it was immediately concluded that it was part of our own men … some of the men as well as officers began to holler out to them and tell them they were firing at their own men."

As King's company began to comply with the commands coming from the darkness, the assailants became visible enough for the Americans to discern that they were, in fact, British troops. After a brief, but severe, skirmish at close quarters, King's company retreated to safety having had one soldier killed, four wounded, and three taken prisoner.

One of the prisoners, Cornet Daniel Treadwell, managed to escape twice before the enemy was able to subdue him:

"The first time taken he was sent off under guard with one man. He had a pistol concealed under his coat which they did not observe. In going along, he turned around and observed, 'see how the British is running,' the fellow turned to look, the cornet drew his pistol and shot him down. He then jerked off the fellow's cartridge and took his gun, then tried to make his escape but ran right up to the British force … he was the second time taken under guard and in carrying him off there was a firing broke out not far from them, which they turned round to look at. A thought struck him that he could knock the fellow down and clear himself, at which time he pealed away and dropped him, then cleared himself. When making his escape [he] came across Captain [James] McMahon who was mortally wounded in the head. The captain requested him to stay with him which he done, though it was not long before they were taken again. Then he stayed taken."

King managed to survive all the engagements at New Orleans, including the historic Sunday of January 8 — a battle he said, "the British will never forget in the latest ages. They were most shamefully whipped." James recovered from one serious bout of sickness, but his younger brother was less fortunate. Henry died on January 5, 1815, from an illness that originated with a cold but soon developed into "violent pains in his head and back, which threw him out of his senses most of the time." In spite of this loss, James stoically admitted that he "was tolerably well pleased with a campaign life, in good weather, but in bad, most undoubtedly it is a very disagreeable occupation."

— Tom Kanon

Tom Kanon is on staff at the Tennessee State Library and Archives (Nashville) and writes about Tennessee's involvement in the War of 1812. Lisa Pruitt and Jim Neal of the Albert Gore Center, Middle Tennessee State University, cooperated in making this document available to the public.

Williams Research Center Acquisitions

The Historic New Orleans Collection encourages research in the Williams Research Center at 410 Chartres Street from 10:00 a.m. to 4:30 p.m. Tuesday through Saturday (except holidays). Cataloged materials available to researchers include books, manuscripts, paintings, prints, drawings, maps, photographs, and artifacts about the history and culture of New Orleans, Louisiana, and the Gulf South. Each year the Collection adds thousands of items to its holdings by donation or purchase. Only a few recent acquisitions can be noted here.

CURATORIAL

A fragment of a copper frieze from the old New Orleans Public Library located near Lee Circle is a recent donation from Rosemary Deutsch. The fragment, dating to the construction of the building in 1908, was salvaged during the late 1950s demolition of the library. Now mounted on wood, it was made by an unknown craftsman.

■ Dr. Edward Ferguson has donated a collection of more than 250 drawings by his wife, the late Marjorie Clark Ferguson, that includes nudes, the Huey P. Long Bridge, arabesques and designs, numerous fashion drawings for Kreeger's and Godchaux's newspaper advertisements, and designs for store bags and store promotion.

■ Twenty photographs depicting New Orleans photographic artist Clarence John Laughlin, were taken in 1979 in Laughlin's studio by James Bernard Byrnes, director of the New Orleans Museum of Art from 1961 to 1972. The slides are the gift of James Byrnes and Barbara C. Brynes.

■ A circa 1923 photograph, taken by an unknown photographer, of what is reputed to be the first swimming pool in the city of New Orleans comes from William Greiner.

***Top**, Dauphine Street Interior, 1859, by Carl F. Schwartz (1999.39); **middle**,* Dans le Restaurant, *1964, by Sue F. Gussow (1999.43.3); **bottom**, Uncle Sam Plantation by George Gardner Symons, ca. 1930 (1999.44.2).* *See page 12.*

Fifteen postcard views of the Vieux Carré and other New Orleans scenes, as well as of Baton Rouge, DeRidder, and Lake Charles are the gift of Dr. J. William Rosenthal.

■ Mona A. Mailhes has donated portraits of the Estalote, Hebert, and Mailhes family members, a 1921 oil portrait of a woman by W. Churchill, and an 1873 view of New Orleans delineated by Alfred R. Waud and published by D. G. Appleton and Company. The business card of artist Colette Pope Heldner, printed between 1944 and 1960, is a donation from her daughter Paulette Holahan.

■ The Collection continues to receive Mardi Gras-related items. Five proofs for Mardi Gras doubloons for the Rex and Zulu organizations and the Krewe of Louisianians ball in Washington, D.C., are the gift of Paul Leaman. Jackson L. Molaison gave a 1998 ball program for Squires and a 1967 ball proclamation for Rex. Ann Trufant donated nine views, including the arrival of Rex by boat and a Rex parade, taken by an unknown photographer. Marian Solomon gave souvenir pins for the 1971 and 1983 Rex Mardi Gras balls. Mrs. William K.

Christovich gave a group of invitations, silver ball favors, and krewe favors for the 1999 Rex ball. She also gave a silver tray designed by sculptress Angela Gregory for the Quota Club of New Orleans. The tray, created for an occasion on April 26, 1955, was manufactured by Reed and Barton.

■ Mrs. William Parkhurst gave three 1880s sterling silver teaspoons having a Maurice Scooler mark and a souvenir spoon made in 1953 to celebrate the 150th anniversary of the Louisiana Purchase.

■ Other acquisitions include an 1869 watercolor of a Dauphine Street interior by Carl Frederick Schwartz, a 1942 gouache painting of army trucks on Rampart Street by Joseph Richards, and a 1950s drawing of a girl scout by Charles Richards. Also acquired are a circa 1917 color etching of a rainy day in the French Quarter by Louis Oscar Griffith and a color lithograph of a young woman in a restaurant by Sue Ferguson Gussow. Additional acquisitions are a 1930s oil painting of Uncle Sam Plantation by George Gardner Symons and a 1927 oil portrait of Walden Alexander Drysdale by his father, Alexander J. Drysdale.

—Judith H. Bonner

LIBRARY

A miscellany of noteworthy printed Spanish documents related to New Orleans and Louisiana are certain to provide researchers with interesting glimpses into the Louisiana colony under Spanish rule. A 1768 decree, *Real Decreto, Que Previene Las Reglas, Y Condiciones Con Que Se Puede Hacer El Comercio Desde España a la Provincia de la Luisiana*, published in Madrid, is a recent acquisition. The eight-page folio concerns commercial regulations relating to Spain and Louisiana. The decree states that direct trade between Louisiana and the French colonies in the Caribbean would no longer be allowed and declared that all material must be shipped through Spain. Overturning well-established patterns and trading connections, this order and legislation set into motion an insurrection among the French inhabitants of Louisiana in 1768.


REAL DECRETO,
QUE PREVIENE LAS REGLAS,
Y CONDICIONES
CON QUE SE PUEDE HACER EL COMERCIO
DESDE ESPAÑA
A LA PROVINCIA DE LA LUISIANA.

(99-208-RL)

Most accounts of these events have been based almost exclusively on Spanish sources. Charles Gayarré, author of the four-volume *History of Louisiana*, published in the mid-1800s, relied on Spanish sources but presented a point of view sympathetic to the French position. It is Dr. Carl Brasseaux's 1987 study, *Denis-Nicolas Foucault and the New Orleans Rebellion of 1768* that integrates both French and Spanish sources in substantiating the events of the rebellion.

A rare pamphlet, *Don Alexandre O'Reilly, Commandeur de Benfayan dans l'Ordre de Alcantara . . .*, written in French and dated November 25, 1769, documents the establishment of Spanish rule. This booklet, part of the recently acquired Ursuline Collection, served to inform the colonists about Spanish laws and government.

An important document, concerning Spanish Louisiana, previously acquired, is the 1796 publication, *Real cédula de S. M. y señores del Consejo, en que se manda observar y guardar el Tratado de Amistad, Límites y Navegación concluído y ratificado entre su Real Persona y los Estados Unidos de América*. Printed in Madrid with the royal coat of arms on the title leaf, this document is the first printed Spanish edition of the 1796 Treaty of Friendship, also known as the Treaty of San Lorenzo or Pinckney's Treaty. The agreement between Spain and the United States defined the boundaries of Florida and Louisiana and secured common navigation of the Mississippi River. Negotiated by America's special envoy to Spain, Thomas Pinckney, this agreement allowed western settlers the "right of deposit" for their exports in New Orleans and to engage in commercial transactions within the city. A French manuscript copy of the treaty may be found in the Pierre Clément Laussat Papers in the Collection's holdings.

Also acquired is *Pinckney's Treaty: A Study of America's Advantage From Europe's Distress, 1783 – 1800* by Samuel Flagg Bemis, published in 1926. Researchers interested in the English translation of Pinckney's Treaty can consult the following website: *http://earlyamerica.com.*

—Gerald Patout

MANUSCRIPTS

Mary Morrison (1911-1999) was active in numerous community organizations, but she is probably most associated with her intense commitment to the preservation of the French Quarter. Originally from Canton, Mississippi, Mrs. Morrison and her husband, Jacob, moved to Ursulines Street in the Quarter in 1939 and persistently fought such potential disasters as building demolition, the riverfront expressway, and formosan termites. The deteriorating condition of the buildings and neighborhood did not diminish her vision of the Vieux Carré as a historic district worth preserving. The challenge of a proposed building alteration resulted in the 1941 state Supreme Court decision that supported the Vieux Carré Commission's jurisdiction over exterior changes to French Quarter buildings. The ruling strengthened the concept that preservation is not limited to the appearance of a single building but applies to the larger community. The impact can be seen in the revitalization of the Quarter in the subsequent 58 years. Community activism is reflected in Mary Morrison's membership in the Independent Women's Organization, Voters Registration League, Vieux Carré Commission, Patio Planters, Louisiana Historical Society, Friends of the Cabildo, Jackson Square Association, Lower French Quarter Crime Watch, and Preservation Resource Center.

Jacob H. Morrison (d. 1974), brother of former Mayor deLesseps S. "Chep" Morrison, wrote *Historic Preservation Law* in 1965 and also supported many reforms for the improvement of the entire New Orleans community. The Morrisons received joint awards for their efforts. The bequest of approximately 16 linear feet of papers from Mary Morrison's estate documents the community involvement of both Morrisons.

■ The New Orleans Newspaper Guild was organized in 1942 to be the collective bargaining unit of the editorial department of the New Orleans *Item* in determining work conditions, wages, hours, job security, and other issues. John Marshall Collier, an investigative reporter for the New Orleans *Item*, kept copies of the March-through-November minutes, which include a contract draft, schedule of fees, and membership list. A donation from Yvonne Collier, John Collier's wife, documents the emergence of newspaper workers as a united force in local 170 of the American Newspaper Guild. The minutes sometimes reflect a lighter side in the Guild's serious quest. "No meeting was held during December, as everyone was too busy spending the large salaries and bonuses they had earned during the year (for future readers of the record, this is a joke)," wrote secretary Frances Bryson in the November 31, 1942 minutes.

■ Earl Retif has donated a collection of invitations, programs, and a scrapbook related to the career of Caroline Spelman Wogan Durieux (1896-1987). Durieux, noted lithographer, painter, and etcher, began art studies at Newcomb College in 1913. After working with Mexican artists and developing her printmaking technique, she joined the faculty of Louisiana State University where she collaborated with scientists to create two new printmaking processes. She continued to work and exhibit as professor emeritus of fine arts after her retirement in 1964.

Durieux exhibition announcements (99-36-L)

■ The addition of New Orleans *States*, New Orleans *Item*, and New Orleans *States-Item* microfilm (1958-1980) expands the newspaper holdings. This completes the Collection's run of the *States-Item* since it merged with the *Times-Picayune* in June 1980.

—M. Theresa LeFevre

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April–June 1999

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On Loan

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

■ Five items from the *Evangeline* exhibition, *A Celestial Brightness: 150 Years of Evangeline*, to the Arnold LeDoux Library, Louisiana State University at Eunice, October 1–31, 1999.

■ Five artworks, *Marriage of a Colored Soldier at Vicksburg*, 1866, by Alfred R. Waud; *Hauling the Whole Week's Picking*, ca. 1842, by William Henry Brown; *The Robert Young Family of Natchez*, 1844, by Auguste Edouart; *Natchez on the Hill, from the Old Fort*, 1835, by James Tooley, Jr., delineator; and *Cabin Scene on Wash Day*, ca. 1885, by William Aiken Walker, to the Mississippi Museum of Art, Jackson, Mississippi, September 4 – October 31, 1999.

■ *St. Louis Cathedral*, 1842, by Jules Lion to the Smithsonian Institution, Anacostia Museum and Center for African American History and Culture, January – June, 2000.

At The Collection


Grayhawk Perkins, director, Cannes Brûlée Native American Center, at his demonstration, "Setting up Camp," held in conjunction with the exhibition American Indians in 19th-Century New Orleans

STAFF

PUBLICATIONS

Patricia Brady, foreword to *Literary New Orleans*; **Judith Bonner** and Tom Bonner, "Kate Chopin's New Orleans," *Southern Quarterly*; **Judith Bonner**, New Orleans *Art Review*; **Jason Berry**, review of *Lost Chords: White Musicians and Their Contribution to Jazz, 1915-1945*, *New York Times Book Review*; **John Lawrence**, review, *Louisiana History Quarterly*. Articles in the following publications: *Preservation in Print*, **Bettie Pendley**; *Deutsches Haus Monatsblatt*, **Siva Blake**.

EDUCATION

Shop staff: **Diane Plauché**, **Charlotte Hoggatt**, **Shirley Ludman**, and **Sue Laudeman**, Louisiana history studies, sponsored by the Louisiana Endowment for the Humanities and the Louisiana Library Association.

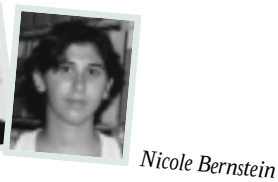
IN THE COMMUNITY

John Lawrence, photographs exhibited in New Orleans and in Atlanta, also radio and television appearances for the exhibition on Louisiana Indians; **Elsa Schneider** and **John Magill**, "Tidbits of History" millennium spots for television; **Judith Bonner**, participant in retirement ceremonies of Brigadier General Jack M. Shuttleworth, U.S. Air Force Academy; **John Magill**, lectures, Rotary Club, New Orleans Public Library, and the Orléans Club. Docents from the National Trust property Shadows-on-the-Teche in New Iberia, former home of Weeks Hall, toured **Jan Brantley**'s home, previously owned by Harriet Weeks Torian, Weeks Hall's aunt.

MEETINGS

Alfred Lemmon, **Gerald Patout**, **Carol Bartels**, and **Nancy Ruck**, Society of American Archivists, Pittsburgh; **Gerald Patout**, Smithsonian Institution, Washington, D. C.; **Louise Hoffman**, Publishers Association of the South, Greensboro. Workshops: **Terry Weldon**, conservation of works on paper, Campbell Center, Mount Carroll, Illinois; **Jan Brantley**, "Digital Imaging Tools and Techniques," Santa Fe; **Nancy Ruck**, electronic, web-based finding aids, Society of American Archivists, Pittsburgh; and **John Lawrence**, "Copyright and Fair Use for Archivists," Washington, D.C. **Mark Cave**, workshop presenter, "Interpreting the History of Childhood at Historic Sites," National Trust for Historic Preservation, Washington, D.C.


Jan Benjamin


Nicole Bernstein


Ann Sale

Frances Salvaggio


Scott Ratterree

Jesse Thomas


Tom Carter

Amanda Plauché Jones


Joseph Chappell

Zachary Shraberg

CHANGES

Jan Benjamin, docent and photo collections processor; **Nicole Bernstein**, special projects. New faces at the Collection: **Ann Sale** and **Frances Salvaggio**, receptionists; **Scott Ratterree**, preparation; **Jesse Thomas**, photo collections processor. **Joseph Warner** is relocating to Houston.

INTERNS AND VOLUNTEERS

Zachary Shraberg, intern, Loyola University New Orleans, and **Joseph Chappell**, intern, Tulane University.

THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

Editors:
Patricia Brady
Louise C. Hoffman

Head of Photography:
Jan White Brantley

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 10:00 a.m. until 4:30 p.m. Tours of the history galleries and the residence are available for a nominal fee.

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Additional photography by:
Dustin Booksh and Chelsea Viles

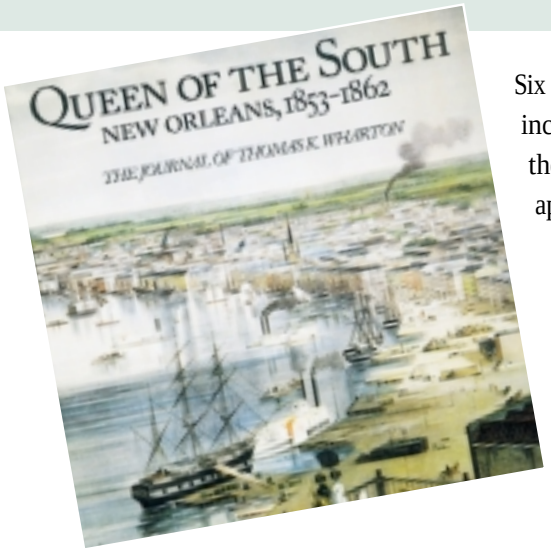
Amanda Plauché Jones, library volunteer; **Tom Carter**, Williams Research Center volunteer**;** former board members **Suzanne Mestayer** and **Gaye Frederic**, volunteer members of THNOC's exhibition committee; **David W. Adams**, volunteer, Wharton publication project.


Claire de la Vergne

IN MEMORIAM

The Collection mourns the death of **Claire de la Vergne**, a former member of the photography staff, who retired from the Collection in 1986.

Books and More Books



Six new books that explore various aspects of Louisiana, its land and its people, should be included on every reader's fall list — to read and to give to family members and friends during the holiday season. These beautiful books deserve to be on the bookshelves of anyone who appreciates Louisiana's music, architecture, history, and literary accomplishments.

Queen of the South: New Orleans, 1853-1862, The Journal of Thomas K. Wharton

introduction by Samuel Wilson, Jr., F.A.I.A., foreword by Mary Louise Christovich, "New Orleans in the 1850s" by Patricia Brady; edited by Samuel Wilson, Jr., Patricia Brady, and Lynn D. Adams (Historic New Orleans Collection and New York Public Library)
$39.95

The Booklover's Guide to New Orleans

by Susan Larson (LSU Press)
$19.95 paperback, $34.95 hardback

Literary New Orleans

introduction by Patricia Brady, edited by Judy Long (Hill Street Press). Selections by leading local writers, including Sheila Bosworth, James Lee Burke, Robert Olen Butler, Andrei Codrescu, Tony Dunbar, Ellen Gilchrist, Brenda Marie Osbey, and Christine Wiltz
$16.95 paperback

The Reposed

introduction by Steven Maklansky, foreword by Thomas Lynch, photographs by William Greiner (LSU Press), color photographs of cemeteries
$39.95

Vestiges of Grandeur: The Plantations of Louisiana's River Road

by Richard Sexton, introduction by Eugene Cizek (Chronicle Books)
$40

Zydeco!

by Ben Sandmel, photographs by Rick Olivier (University Press of Mississippi)
$25 paperback, $45 hardback

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ARCHITECT T. K. WHARTON'S NEIGHBORHOOD, NEW ORLEANS, 1850S

Coliseum Place in the 1850s by Jim Blanchard, 1999, where T. K. Wharton moved in 1851. THNOC has just published selections from Wharton's journal.

The cross section at top shows, from left, the residences of William Garrison and James Wray; the Christian, First Presbyterian, St. Theresa of Avila, St. Patrick's, and Coliseum Place Baptist Churches; and the cottage of Thomas K. Wharton. At bottom left of the map is the Wharton-designed Steele Methodist Church. At right is T. K. Wharton's sketch of Coliseum Place, dated May 24, 1855. Drawing, courtesy Manuscripts and Archives Division, New York Public Library

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