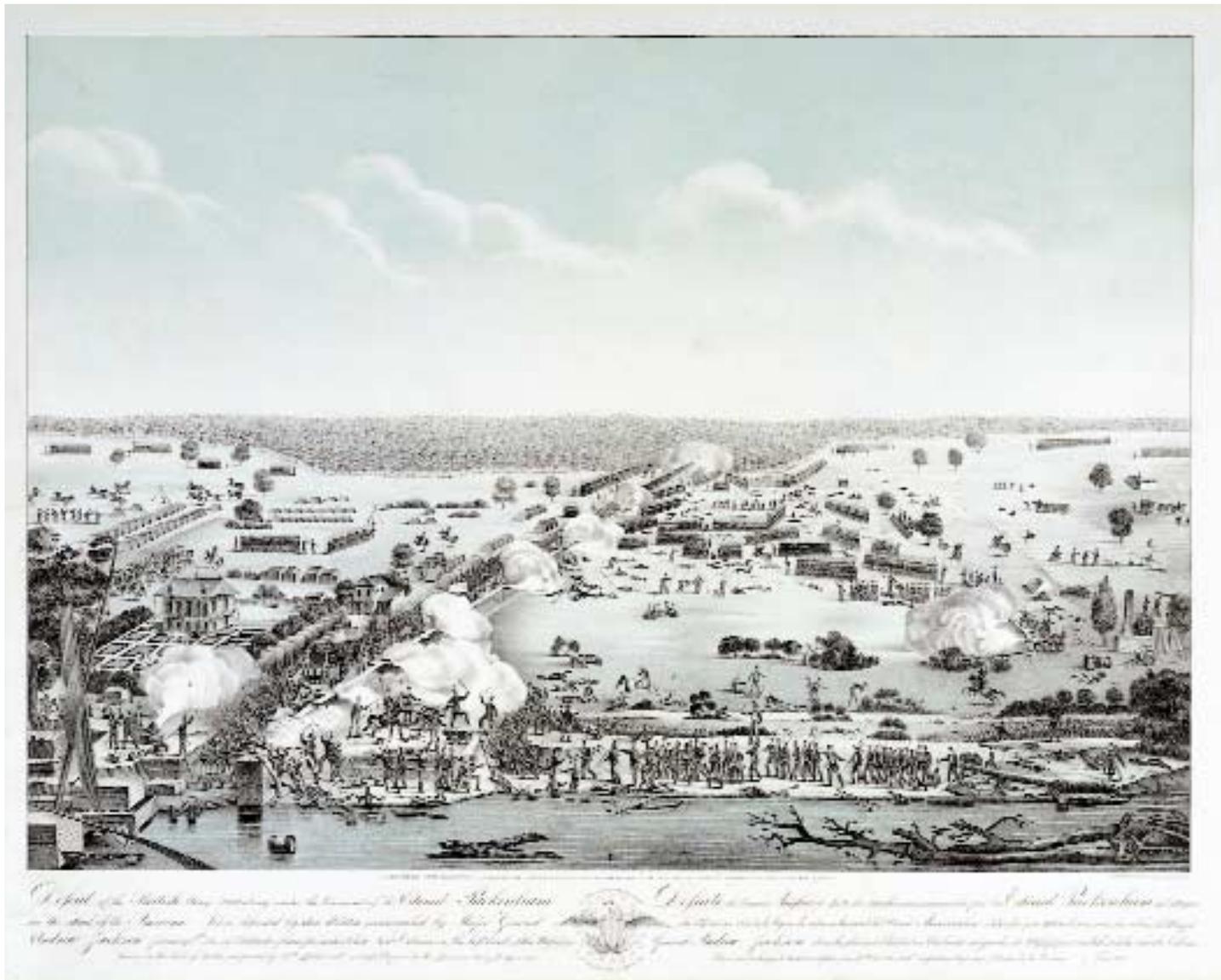


One popular college-level American history textbook describes the Battle of New Orleans at the end of the War of 1812 almost as a foregone conclusion. “[General Edward] Pakenham’s painfully careful approach,” it claims, “gave

Americans and that Jackson overcame considerable odds as he melded his heterogeneous army into an entrenched defensive force, yet such a description does not do justice to the history of the campaign, nor does it convey the uncertainty of events from December 1814 to January 1815.

to keep an eye on British activities along the gulf. George (Jorge) Farragut, the father of Civil War admiral David Glasgow Farragut, earned \$40 for two months of spying along the coast. The use of spies became increasingly important as Jackson tried to rally the populace to defend the



Battle scene depicting the defeat of the British army on the plains of Chalmette, January 8, 1815. Original painting by Jean-Hyacinthe Laclotte; lithograph, Brett Litho. Co., ca. 1850

[Andrew] Jackson time to build earthworks bolstered by cotton bales for protection. It was an almost invulnerable position, but Pakenham, contemptuous of Jackson’s force of frontier militiamen, Creole aristocrats, free blacks, and pirates, rashly ordered his veterans forward in a frontal assault at dawn on January 8, 1815.” It is true that Pakenham cautiously advanced against the

The inhabitants of New Orleans were experiencing considerable trepidation during December 1814—a fear and anxiety that grew to the point of panic. Moreover, an aura of uneasiness settled over the entire Louisiana region, forcing Andrew Jackson to declare martial law; to recruit slaves, free men of color, and Jean Lafitte and his pirates; and even to hire a company of spies

city. In mid-December British forces overwhelmed the U.S. gunboat flotilla on Lake Borgne, providing the British with the advantage of choosing their point of attack against New Orleans. At this point, everything seemed to be working in Britain’s favor.

Off the Gulf Coast stood a fleet of British ships carrying battle-experienced



United States of America, Exhibiting the Seat of War on the Canadian Frontier from 1812 to 1815, *John Samuel Neale, engraver, 1816*

The Battle of New Orleans became a turning point in American history, an event that ultimately helped shape the American identity. Enthusiasts and scholars intrigued by the climactic battle will be excited to learn that previously uncirculated materials, such as the notes regarding Jackson's spies and Stovin's remarks about the Louisiana campaign, have come full circle—back to New Orleans, the city that was the focus of British operations during those fateful months in 1814-15.

troops fresh from success in the Peninsula campaign. For almost six years the British had fought a bitter struggle against the French invasion of Spain and Portugal; by the spring of 1814 Lieutenant General Sir Arthur Wellesley's (Duke of Wellington) troops had succeeded in driving Napoleon's forces out of the Iberian Peninsula. Many of these same soldiers also participated in the successful August 1814 attack and destruction of the capital city, Washington, D.C. As such, it was no surprise that British officers thought their army would soon take New Orleans and with it, the city's valuable booty. While aboard HMS *Tonnant* in the Gulf of Mexico in early December 1814, Colonel Frederick Stovin, assistant adjutant general of the British army, wrote to his mother that he had no doubt that British forces would be successful in their forthcoming operation. "...although the Americans are quite aware of our intentions I do not believe they can collect above 3 or 4000 men to oppose us & we have 6,000—theirs inexperienced &...ours perfect soldiers & in the habits of Victory."

Although Stovin and many of his associates expected an easy conquest, the

Louisiana campaign did not proceed as the British had anticipated. Despite the obstacles that Jackson faced, he hastily assembled the necessary men and supplies to defend the city, while his engineers constructed virtually impenetrable defensive ramparts with the limited materials available. The Americans also used to their advantage the hostile natural terrain with its impassable swamps, turbulent Mississippi River, and limited solid ground. The British, assuming that the ragtag American forces would be no match for well-trained and experienced British soldiers, confidently made an ill-advised and reckless frontal assault into the heart of Jackson's defenses on the morning of January 8, 1815. And the results were surprising—especially to the British!

Some two weeks after the battle Stovin again wrote to his mother, this time with less bravado and with more insightful honesty. He had been severely wounded during the January 8th battle when a musket ball passed through his neck, behind his ear. Although he claimed that he should recover within a fortnight, Stovin confessed to his mother that the wound left him still "with a formal neck" and that he makes "fewer bows than ever." He also painfully admit-

ted that he had survived, unlike his dear "inestimable friend & Patron Sir E. Pakenham"; the general had been killed during the January 8th attack at Chalmette and his body taken back to the British fleet where it was preserved in a barrel of rum for the return trip to England. The campaign had "given [Stovin] a distaste to the service on which [he was] employed—[he contended that it was] a subject not to be written on—only to be felt." Stovin also acknowledged that the army had encountered great difficulties when they "had been taught to expect none." The operation had been "badly conceived & ill digested in the planning." The result was one that Stovin and others could not deny: the British attack on New Orleans had failed miserably, and in the process Andrew Jackson became an American hero.

The Battle of New Orleans became a turning point in American history, an event that ultimately helped shape the American identity. Enthusiasts and scholars intrigued by the climactic battle will be excited to learn that previously uncirculated materials, such as the notes regarding Jackson's spies and Stovin's remarks about the Louisiana campaign, have come full circle—back to

New Orleans, the city that was the focus of British operations during those fateful months in 1814-15.

During the summer of 2001, after careful and lengthy negotiations, The Historic New Orleans Collection successfully acquired the William C. Cook War of 1812 in the South Collection. Mr. Cook was born and raised in Nashville, Tennessee, and educated at Vanderbilt University. During his years as an intelligence officer in the United States Navy, as an executive in the manufacturing and distribution of high-quality consumer goods, and as owner of an interim management company, he continually pursued his interest in Andrew Jackson and the War of 1812. His passion for the conflict was inflamed after he collected his first piece, Andrew Jackson's January 1813 order to Lieutenant Colonel James Bradley in which the general struck through his signature and penned beneath it the name of his recently appointed adjutant, Andrew Hynes. The people Jackson mentions in the note constitute a veritable who's who of early American history. Mr. Cook worked with rare book, manuscript, and print dealers in the United States and Europe over the course of more than 35 years to develop what was acknowledged as the largest and most complete collection of War of 1812 and Battle of New Orleans materials in private hands.

The William C. Cook Collection is divided into five primary areas: prewar and early events of the War of 1812; defense of the lower country in 1813; the Creek War

of 1813-14; the Gulf campaign and Battle of New Orleans; and the aftermath of the War of 1812 in the South. Included are manuscripts from the U.S. Executive Department; from Great Britain's government and military; and from the states of Tennessee, Kentucky, South Carolina, Georgia, and Louisiana and the Mississippi

announcing the end of the Creek War; a July 1814 British commission from George III to John Larman; a January 1815 note from the Duchess of Wellington to her brother Edward Pakenham, unknowingly written and sent after his death; and Major John Reid's several accurate accounts of the Battle of New Orleans. From another perspective the jewels of the collection may be the numerous letters from prominent early 19th-century American leaders, including Republic of Texas president Sam Houston and future presidents Andrew Jackson, William Henry Harrison, James Monroe, and John Quincy Adams. The Cook Collection also comprises a wide array of graphic materials, including an 1816 British print *United States of America, Exhibiting the Seat of War on the Canadian Frontier from 1812 to 1815*, an English papier-mâché snuffbox with an image of the Battle of New Orleans on the lid (1815-20), and several silk ribbons celebrating the unveiling of the Andrew Jackson monument in Jackson Square in New Orleans.

Among the most interesting items in the Cook Collection are the "coffin broadsides," issued during the election of 1828. Mr. Cook's assemblage of coffin broadsides, more extensive than that of the Library of Congress, is the largest extant collection of these famous items. The broadsides, which recall Jackson's February 1815 order for the execution of six militiamen in Mobile, later became the focus of a national smear campaign against Jackson during his 1828 bid for the presidency.



Lithograph of Andrew Jackson created by Jules Lion during Jackson's January 1840 visit to New Orleans in celebration of the 25th anniversary of the Battle of New Orleans

Territory. The collection contains many rich and colorful manuscript items, including Brigadier General John Coffee's two orderly books; Illinois governor Ninian Edwards's August 1813 letter to Kentucky governor Isaac Shelby stating that "war with the Creeks is inevitable"; Major General Andrew Jackson's August 1814 letter to Tennessee governor Willie Blount

WILLIAM C. COOK: A LIFELONG COLLECTOR

Mr. Cook admitted that his decision to select THNOC as the repository for his War of 1812 in the South Collection was difficult. After evaluating several prominent institutions for financial strength, mission, professionalism of staff, existing holdings, integrity regarding perpetuity, and commitment to add to his materials, Mr. Cook concluded that THNOC would be the best home for his collection. The Battle of New Orleans and Andrew Jackson were of special interest to General and Mrs. Williams, founders of The Historic New Orleans Collection. The Cook Collection enhances an already strong assemblage of maps, paintings, and printed materials begun by the Williamses and added to since the founding of the institution.

Perhaps equally as important as the acquisition of this fine collection is Mr. Cook's commitment to add other materials in the future. He has generously provided a matching grant to ensure that THNOC's holdings of Andrew Jackson, Battle of New Orleans, and War of 1812 materials continue to grow. Mr. Cook's gift will keep on giving, bolstering THNOC's reputation as one of the preeminent repositories for War of 1812 materials.

—Gene A. Smith

English papier-mâché snuff box, ca. 1815-20, with an image of the Battle of New Orleans on the lid. (All items in the William C. Cook War of 1812 in the South Collection: 2001-68-L)



Gene A. Smith is an associate professor of history at Texas Christian University in Fort Worth, Texas. He is author/editor of several books, including the 1999 expanded edition of Arsène Lacarrière Latour's Historical Memoir of the War in West Florida and Louisiana in 1814-15, with an Atlas, sponsored by The Historic New Orleans Collection.

Sources: The William C. Cook War of 1812 in the South Collection; George Brown Tindall and David Shi, *America: A Narrative History*, 5th ed. (New York, 1999).



William C. Cook

William C. Cook and his brother began collecting stamps and matchbook covers as young boys in Nashville, Tennessee—an amateur beginning to a masterful collecting career. While attending Episcopal High School in Alexandria, Virginia, William Cook was exposed to the historic sites and museums throughout northern Virginia and Washington, D.C., fostering his interest in American history. Mr. Cook considers his parents' firm belief in providing the best education possible to be their greatest contribution to his collecting career. During his high school and college years, he frequently accompanied his father on business trips to New York, where he had the opportunity to establish friendships with many prominent Americana dealers who served as his mentors.

After completing the NROTC program at Vanderbilt University and graduating with honors in American history and political thought, Mr. Cook was assigned to the Office of Naval Intelligence. His experience as an operational intelligence officer “brought [him] new and different insight into both the interpretation as well as the writing of history,” providing the motivation necessary to become a serious collector.

The focus of his collecting evolved over the years from general Americana, to Tennesseana, to the three presidents from Tennessee (Andrew Jackson, James K. Polk, and Andrew Johnson), and finally to Andrew Jackson and the War of 1812 in the South. Working with the leading rare book, manuscript, and print dealers

in the United States and Europe, Mr. Cook amassed his collection of materials relating to Andrew Jackson, the War of 1812, and the Battle of New Orleans—the most complete private collection of its kind.

Yet, William Cook is known as more than an enthusiastic collector—he is an avid student of the war, as well as the author of “The Early Iconography of the Battle of New Orleans, 1815-1819” which appeared in the *Tennessee Historical Quarterly*. His interest in history, combined with his business and professional expertise, garnered him membership in the American Antiquarian Society in 1989. Mr. Cook has served as a board member of the Tennessee State Museum Foundation and the American Historical Print Collectors Society and is currently president of the Tennessee Presidents Trust, an advocacy group dedicated to publishing the papers of the state's three presidents. In addition, he is chairman of the advisory board for the Child Development Center at Vanderbilt University Medical Center and a board member of Vanderbilt's Children's Hospital.

Mr. Cook will serve as an advisory curator for The Historic New Orleans Collection, consulting on all materials relating to the War of 1812. It is also anticipated that additional items will be added over time, thanks to a matching gift challenge provided for by Mr. Cook.

Sweet Bird of Youth

THNOC SUPPORTS THE TEACHING OF AMERICAN HISTORY

In September the U.S. Department of Education awarded a three year, \$1 million grant to Teaching American History in Louisiana (TAHIL). Gerald Patout, head librarian, and Sue Laudeman, coordinator of the educational outreach program, are members of the steering committee for TAHIL, along with representatives from Louisiana State Museum, Tulane University, Louisiana State University (Digital Library and School of Education), the Louisiana State Archives, and East Baton Rouge Parish public schools. Through the digitization of thousands of primary source materials, including documents from THNOC's holdings, the TAHIL grant "will expose local history teachers to recent historical scholarship and varying interpretations of the past" according to Phyllis Heroy, supervisor of library services, East Baton Rouge Parish public schools. Once digitized, the documents can be accessed via the computer and used in the drawing up of lesson plans by local teachers. Teaching institutes will be held each summer for history teachers from Orleans, East Baton Rouge, West Baton Rouge, East Feliciana, West Feliciana, and Ascension Parishes to familiarize the teachers with the digitized materials.



Promotional photograph for the movie version of *Sweet Bird of Youth* picturing Paul Newman as Chance and Shirley Knight as Heavenly (2001-10-L)

According to Chance in Tennessee Williams's *Sweet Bird of Youth*, "The age of some people can only be calculated by the level of rot in them; and by that measure I'm ancient." Chance, having caused Heavenly, the love of his life, to contract gonorrhoea, becomes the companion of Princess, an aging actress. In the end Chance is abandoned by Princess and is castrated in retribution for his corruption of Heavenly, symbolizing one's inability to change the past or recapture lost innocence.

As early as 1948 Williams began work on a one-act play entitled *The Enemy: Time*, which, over the course of the following decade, evolved into *Sweet Bird of Youth*. Williams added the plot line involving Princess to his original work and tried to fuse it with the story of Chance and Heavenly. The play was presented in this form in 1956 at Studio M Playhouse in

Coral Gables, Florida, and was further reworked by director Elia Kazan for the Broadway production in 1959.

To conform with the Motion Picture Code, film director Richard Brooks had to soften the story for his 1962 motion picture. Heavenly's venereal disease was changed to pregnancy; Chance's castration was reduced to having his handsome face battered; and in the end, the symbolism of the play is lost when Chance and Heavenly are reunited.

A selection of manuscripts, photographs, and memorabilia from the Fred W. Todd Tennessee Williams Collection documenting the evolution and various productions of *Sweet Bird of Youth* will be on display at the Williams Research Center from February 7 through April 13.

—Mark Cave

THNOC PUBLICATION RECEIVES AWARD

The poster/invitation for the 2001 symposium, *Bourbon Louisiana: Reflections of the Spanish Enlightenment*, won an award of merit from the New Orleans Chapter of the Public Relations Society of America. This year marks the second year in a row that the poster/invitation for the annual Williams Research Center Symposium has received an award.

FIRST ANNUAL *LES COMÉDIENS* FRANÇAIS LECTURE

THE FRENCH OPERA HOUSE, SINGERS AND RECORDINGS
Lewis Hall

Recognized authority on late 19th- and 20th-century French singers

Thursday, February 21, 2002

6:00 PM

The theater group *Les Comédiens Français* was organized by Mme Gabrielle Lavedan in 1934 for the purpose of “generally promoting, fostering, and perpetuating the French language and the French culture in the State of Louisiana.” The organization made its home at Le Petit Théâtre from 1941 to 1967 and later performed plays at various locations including Loyola’s Marquette Theatre and the Contemporary Arts Center. After presenting more than five decades of stage productions in French, the group became inactive. *Les Comédiens Français* has established an annual lecture series on French culture, particularly the performing arts, at The Historic New Orleans Collection.

INTERMEDIATE LEVEL BOOK REPAIR WORKSHOP

Building on the skills learned at the Fundamentals of Book Repair workshop held at The Historic New Orleans Collection in May and November, SOLINET’s (Southeastern Libraries Network) Intermediate Book Repair workshop is designed to hone repair skills and expose participants to more advanced tech-

niques for general collections repair. This two-day session will be offered at THNOC on Wednesday, March 6, and Thursday, March 7, 8:30 a.m. to 5:00 p.m. Previous participation in the Fundamentals of Book Repair workshop is preferred for registration. Call SOLINET at 1-800-999-8558, extension 4896, for more information.

THIRD SATURDAY

A CONTINUING PROGRAM AT THE WILLIAMS RESEARCH CENTER

410 CHARTRES STREET

9:30 – 11:00 AM

An introduction to research at the Williams Research Center, each session includes an orientation to the book, manuscript, and visual image collections. The final portion of each session focuses on a particular resource. **February 16:** Storyville and Its Sources; **March 16:** The Fred W. Todd Tennessee Williams Collection.

Limited enrollment, reservations required (504) 598-7171

Light refreshments follow

The reading room will open to the public at noon.

FROM THE DIRECTOR

It was our privilege to honor the 2001 donors at the annual Leila Williams Tea in December. That occasion and the presentation of the seventh annual Williams Research Center Symposium on January 19 showcased the extraordinary support our community, as well



as our national and international friends, have given THNOC. We salute their generosity in placing important materials at an institution dedicated to making history accessible to the public, and we thank them for providing the monetary support necessary for both care of the collections and programming.

Like many museums The Historic New Orleans Collection began with the purpose of preserving the private holdings of its founders. Kemper and Leila Williams realized that their trove of historical documents and the buildings housing them provided the basis for a museum and research center that would serve as a resource for the study of regional history. A special area of their collecting interests was the Battle of New Orleans. We are pleased to announce the acquisition of the William C. Cook War of 1812 in the South Collection, a deed that underscores the importance of individual collecting and that augments the strength of existing holdings. Thanks to the foresight of Mr. Cook and the board of the Kemper and Leila Williams Foundation, an extraordinary group of items has been added to an already strong assemblage of materials collected by the Williamses during their lifetimes and supplemented by the institution in subsequent years. The resulting collection of graphic materials relating to the Battle of New Orleans is the largest in the world.

I ask all of you to think of the importance of personal collections for the value they have when placed in the framework of history’s rich mosaic. Assembled collections or family papers and letters currently residing on an attic shelf are all the more meaningful when joined with items of similar historical character. They are powerful educational tools now and for the future.

—Priscilla Lawrence

This Vast Country of Louisiana

THE FOUNDING YEARS, 1682-1731



John Law of Lauriston, lithograph by Goupil and Company, ca. 1903 (1991.34.5)

When René Robert Cavélier, sieur de La Salle claimed this vast country of Louisiana for King Louis XIV on April 9, 1682, the French Empire in North America extended from Hudson Bay in Canada to the Gulf of Mexico. During the next five decades, attempts were made to colonize the land and to integrate Louisiana into the military, political, religious, and economic fabric of the monarchy's New World holdings. France's Canadian settlements, nearly 100 years old, provided a North American platform from which to explore and colonize Louisiana.

On January 12, 2002, The Historic New Orleans Collection opened its doors to *This Vast Country of Louisiana: The Founding Years, 1682-1731*, an exhibition of maps, books, prints, drawings, manuscripts, and artifacts showcasing the first 50 years of Louisiana's history. Drawing from THNOC's holdings as well as from the collections of several other repositories, the exhibition presents a detailed look at the formative years of Louisiana's colonial past. Lenders to the exhibition are the Louisiana State Museum, the Stewart Museum at the Fort and the McCord Museum, both in Montréal, the archdioceses of New Orleans and Mobile, Northwestern State University of Louisiana, and the Ursuline Convent Archives and Museum. *This Vast Country of*



Americae Sive Novi Orbis, Nova Descriptio, hand-colored engraving by Abraham Ortelius, 1570 (1982.16)

Louisiana complements the seventh annual Williams Research Center Symposium, *The French Empire in North America: From Canada to Louisiana, A Shared History*, held on January 19, 2002.

The organization of this exhibition was a collaborative process involving the expertise of John Lawrence, director of museum programs; John Magill, curator/reading room supervisor; Pamela Arceneaux, reference librarian; Alfred Lemmon, director of the Williams Research Center; Jason Wiese, special collections/projects librarian; Steve Sweet, head preparator; and Terry Weldon and Scott Ratterree, preparators. The result is an exhibition that is divided into three sections: geography and exploration, the economic development of the colony, and the Europeanization of Louisiana.

While La Salle himself never saw the establishment of a colonial foothold in the

land he claimed for France (his ill-fated expedition to settle the Texas coast ended with his murder by a mutinous crew), he fostered French interests in the region. The "geography and exploration" section of the exhibition not only examines La Salle's voyage but provides a broad overview of the early explorations of the Americas in general, showcasing the oldest items in the exhibition, such as the 1513 map *Tabula Terre Nove*, the 1554 publication *La Historia general de las Indias...*, and the 1570 map *Americae Sive Novi Orbis, Nova Descriptio*. Early globes and navigational instruments from the Stewart Museum at the Fort will also be featured. Moving from this expansive focus to a more specific concentration, this section will survey explorations of the lower Mississippi River and gulf-coastal regions of Louisiana in particular.

After La Salle's failed attempt to colonize Louisiana, Pierre Le Moyne, sieur



Les Costes aux Environs de la Riviere de Misissipi..., hand-colored engraving by Nicholas de Fer, 1701 (1971.34). The murder of La Salle by his mutinous crew is depicted in the cartouche.

d'Iberville, set sail from France in 1698 under orders from Louis XIV to secure the land that La Salle had claimed. Iberville's prospectus to establish a colony on the Mississippi River where "the climate is very temperate and the air very healthy" is featured in the exhibition. The French Crown accepted Iberville's proposal and attempted to colonize Louisiana at its own expense. Unable to raise sufficient funds, the Crown elected to grant a commercial monopoly to an individual, who in turn would form a company to colonize and exploit Louisiana. The monopoly holder would share profits with the company's stockholders and the Crown. Successive monopolies held by Antoine Crozat, John Law's Company of the Indies, and the reorganized Company of the West failed to produce revenues in line with royal expectations, and Louisiana reverted to its status as a Crown colony in 1731. The governor at the time was Jean

Baptiste Le Moyne, sieur de Bienville, Iberville's brother and the founder of New Orleans. This period of financial flux in Louisiana is the subject of the section on the economic development of the colony. Highlights include the 1720 Dutch publication *Het Grootte Tafereel der dwaasheid...* and the plates within the piece. *Het Grootte* is a collection of prose, verse, plates, and caricatures detailing the bursting of John Law's Mississippi Bubble, an innovative



Ursuline Convent, 1732, by Henry W. Krotzer, Jr., ca. 1960s (1978.245.3)



Detail, Robert Cavélier de La Salle, lithograph by Goupil and Company, ca. 1903 (1991.34.2)

financial scheme that ultimately proved insupportable.

The "Europeanization of Louisiana" section of the exhibition encompasses the founding of New Orleans in 1718; the arrival of early settlers from Canada, France, Germany, and Africa; the establishment of the Jesuit, Capuchin, and Ursuline religious communities; and European observations on the colony. Here, one will find the likenesses of La Salle, Louis XIV, Iberville, and Bienville, along with 20th-century conjectural drawings by Henry Krotzer of early architectural structures, including the Ursuline Convent as it appeared in 1732. Publications and broadsides provide European perceptions of the burgeoning colony.

This Vast Country of Louisiana: The Founding Years, 1682-1731 will remain on view in the Williams Gallery through May 11, 2002. The exhibition is free and open to the public.

—Mary C. Mees



Map depicting the route of La Salle Expedition II and logo (77-156-L)



FOOTNOTE TO HISTORY LA SALLE EXPEDITION II

On August 4, 1976, twenty-four modern voyageurs launched their canoes and headed down the St. Lawrence River, beginning a 3,300-mile journey to the Gulf of Mexico in commemoration of René Robert Cavelier, sieur de La Salle's claiming of the Mississippi Valley for Louis XIV and France in 1682. The mission of La Salle Expedition II not only celebrated the original expedition but also sought to rekindle an interest in the overlooked ties between the United States and its northern neighbor.

The La Salle Expedition II Papers, housed at the Williams Research Center, provide a detailed account of the 1976 journey. Led by Reid Lewis, a high school French teacher, the voyageurs from Elgin, Illinois, included 16 students, six educators, one playwright, and a Franciscan priest. The group underwent a two-year physical, psychological, and historical training process in preparation for the journey. Aside from the regional Canadian patois, participants learned the 17th-century forms of French, Latin, and Iroquois, one of the

most difficult languages in the world to master. Knowledge of the Iroquois language had been particularly helpful to members of the original expedition, demonstrating goodwill toward the Iroquois who provided clothing, wilderness information, and canoes to La Salle and his men. Also in keeping with the original expedition, Lewis's crew made their own ruffled cotton and wool shirts, hooded capotes, canvas breeches, leather leggings, and jerkins, as well as some 368 pairs of moccasins to protect against wind and moisture while permitting ease of movement.

Four-men crews were assigned to six boxwood canoes each measuring 20' x 4'7", an efficient and graceful design that has remained relatively unchanged for centuries. Rare-wood dealer Gene Ugarinian donated the boxwood, once prevalent in Asia Minor and parts of Africa but now practically extinct. The canoes were versatile in function, serving as easily navigable vessels by day and as dry shelter by night. John McPhee, author of *The Survival of the Bark Canoe*, writes, "These things, to the eye, were perfect in symmetry. Their color was pleasing. Turn them over—their ribs, thwarts, and planking suggested cabinet-work. Their authenticity seemed built-in, lashed-in, undeniable."

The voyageurs proceeded up the St. Lawrence River, through Lakes Ontario and Huron, down Lake Michigan, and into the St. Joseph River. From there they walked overland, carrying their canoes and gear to the Kankakee River, from which they paddled into the Illinois River and finally into the Mississippi. During daily scheduled stops, usually near sites where the original expedition had built forts or repaired canoes, the group gave presentations on their forerunners and on techniques for surviving in the wild, followed by authentic voyageur songs. Lewis and his men mapped their route with the same measuring tools used by their earlier counterparts and gathered data for several interrelated physical, psychological, scientific, and mathematical experiments.

A comparison of travel journals kept by members of both expeditions indicates that Lewis's crew experienced difficulties en route that often surpassed those of La Salle's

ACQUISITIONS

crew. When winds turned gale force on Lake Michigan, four-foot swells capsized one of the canoes of La Salle Expedition II. Students spent 10 minutes in 39° water, just under the maximum survival time, until they reached a nearby island. Forced to endure the coldest winter in 100 years according to weather forecasters, Lewis's crew experienced nightly temperatures as low as 27° below zero with an average wind-chill factor of 68° below zero. Journals kept by members of La Salle's expedition had prepared the modern voyageurs for snow blindness and ice shelves that were 15 feet wide, too thick to break with paddles but too thin to walk across. They were not prepared, however, for such wintry surprises as having icicles hanging from their beards. Nor did the early journals prepare Lewis's group for the accident that occurred as they were walking overland to find an unfrozen part of the St. Joseph River. Distracted by the men clad in period clothing, a cattle-truck driver slowed on a highway, causing a semitrailer to crash into the cattle truck and plow it into the crew, dragging four voyageurs under it for several yards. They suffered wide-ranging injuries that left three of them unable to complete all but the final stretch of the trip.

Despite many ordeals, La Salle Expedition II arrived as planned at Audubon Park in New Orleans on April 3, 1977, and was received by Canadian, French, and American dignitaries as well as 5,000 onlookers. There was an elaborate ceremony honoring the crew and the original expedition. The flotilla then departed downriver, disembarking at Jackson Square for mass at St. Louis Cathedral. After spending several days giving presentations in area schools, the voyageurs left for the final part of the journey. On April 9, 1977, the 295th anniversary of the original landing, the crew arrived at the Gulf of Mexico, erected a cross, and carried their leader, Reid Lewis, into the gulf to celebrate the successful completion of La Salle Expedition II.

—Alan J. Williams

Sources: La Salle Expedition II Papers (77-156-L); John McPhee, *The Survival of the Bark Canoe* (New York, 1975).



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

Artist Boyd Cruise is perhaps best known for his exacting watercolors depicting historic structures not as they existed when painted in the 1940s and 1950s, but as they might have looked in the 19th century. But he painted other subjects as well, including still lifes, flowers, and a small number of portraits. Cruise's portrait of Harold Schilke, dating from about 1935, is a recent donation from Bessie Jones, a longtime friend of both the artist and the sitter. In a departure from his tightly rendered architectural subjects, the portrait relies heavily on line drawing with large areas of transparent watercolor wash.

Most of the photographic holdings of The Historic New Orleans Collection consist of paper prints and negatives, but recent donations of glass-lantern slides and 35mm color slides offer a different view of New Orleans in the 20th century. The Green Project, through director Renee Allie, has donated 178 black-and-white lantern slides

and a projector from the early decades of the 20th century. Almost half of the images show parts of the city in the Bywater and Faubourg Marigny neighborhoods in the vicinity of Holy Trinity Church.

The New Orleans Botanical Garden in City Park, through executive director Paul M. Soniat, has donated eighty 35mm color slides of the garden's development from the late 1930s to the present. Early views focus on the Rose Garden, while more recent slides document the expansion of the garden, its current renovation, and the enlargement of the conservatory.

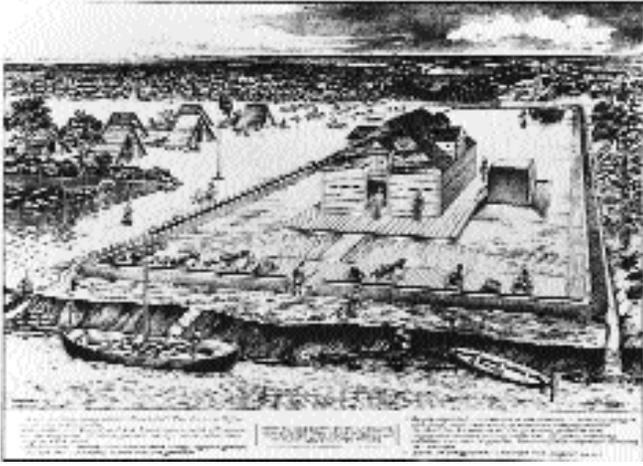
The printing industry has undergone immense technological change over the course of the last century. A recent donation of a commercial lithographic stone by Professor and Mrs. Paul Dufour of Baton Rouge illustrates 19th-century technology. Lettering and illustrations were transferred onto slabs of limestone in reverse. The slabs were then inked and used to print a variety of items. The ca. 1890 stone contains



Lithographic stone, ca. 1890, containing designs for billheads, stationery, and other business-related paper products for commercial establishments (2001.75)

designs for billheads, stationery, and other business-related paper products for such establishments as Archibald Marx, Importer of Olive Oils; Lhote & Company, Manufacturers of Louisiana Cypress Doors, Sash, Blinds, Moldings, and Siding; the Gem Restaurant and Saloon; and Lambou and Noël Lumber and Manufacturing Company.

—John H. Lawrence



Conjectural drawing by Alejandro Gonzalez of Fort de la Boulaye, established ca. 1700, located south of New Orleans (2001-67-L)

LIBRARY

The donation of the Leet family's personal copy of *Jewell's Crescent City Illustrated* (Quarterly, Vol. XIX, No. 3) inspired Dorian Bennett to donate his copy of this important book on New Orleans economic and social history. Mr. Bennett's copy is inscribed by the author, Edwin L. Jewell, to his friend Colonel Eugene Waggaman. Adding to the historical value of the book is a handwritten letter from a member of the Waggaman family penned on the back of one of the foldout maps in the book. The writer reflects on the period when New Orleans was a booming port, referring to the city "as the gateway of the Mississippi Valley."

■ A collection of music-related materials and a newspaper series on the works of William Shakespeare have been donated by Sarah Fromherz. The bound volume of musical scores includes the *Gen. Robert E. Lee Quick March* and *Gen. R. E. Lee's Grand March For the Piano*. The series on Shakespeare's works was sold exclusively to newspaper subscribers by 19th-century New Orleans book dealers Yorston and Company, located at 80 Camp Street. The donation offers researchers a glimpse at the musical and literary tastes of the local community.

■ A recent acquisition relates to the Canada-Louisiana connection. G. B. Faribault's *Catalogue d'Ouvrages sur l'Histoire de l'Amérique et en Particulier sur celle du Canada, de la Louisiane, de l'Acadie, et Autres Lieux*, published in 1837 in Québec, is purported to be the first bibli-

ography of its kind to be published in North America and is considered the foundation work of Canadian bibliography.

■ The addition of an extremely rare 1839 edition of *Statuts, Plan d'Éducation, et Règlements, Adoptés pour le Collège Jefferson* to the library's holdings supports other items related to early education in Louisiana. Printed in

French, *Statuts, Plan d'Éducation...* is the complete program of studies for Jefferson College, founded in 1831 in Convent, Louisiana. Several pages of disciplinary regulations are included. Florence Jumonville's *Bibliography of New Orleans Imprints* (The Historic New Orleans Collection, 1989) cites the only other known publications of Jefferson College.

■ "MURDER NEW ORLEANS. The Truth of History!" is the headline of a rare 1866 broadside published in Philadelphia, recently acquired by the library. The body of the broadside includes three dispatches from Major General Philip Sheridan to Ulysses S. Grant, dated August 1, 2, and 13, 1866, concerning the "New Orleans Massacre." Each of the dispatches contains a description of the infamous incident in which the mayor of New Orleans allowed the police and an unruly mob to attack a meeting assembled to revise the state constitution. Forty people were killed and 160 wounded in the ensuing massacre, which is condemned by Sheridan. The item complements other library materials and newspapers related to the event.

—Gerald Patout

MANUSCRIPTS

Pierre Le Moyne, sieur d'Iberville wrote the Comte de Pontchartrain, minister of the marine, in 1700 regarding the need for a fort on the Mississippi River to protect France's claim after his brother Jean Baptiste Le Moyne, sieur de Bienville confronted a British captain and persuaded him to reverse his course. Documents refer to the strategic location of Fort de la

Boulaye on the river approximately 35 miles south of New Orleans, near present-day Phoenix, Louisiana. Bienville was placed in charge of a company of 15 men at the fort, the first settlement in Louisiana, which consisted of a battery of six guns planted on a bluff, five or six cabins covered with palm leaves, and a small cemetery. It was occupied until 1707 and was used for troop gathering until 1715. By 1720 maps indicated only ruins of Fort de la Boulaye, which may have been covered by flood waters. Knowledge of the fort was lost in subsequent years. In 1933, more than 200 years after its erection, Albert Lieutaud,



1866 broadside condemning the "New Orleans Massacre," the infamous incident in which the mayor of New Orleans allowed the police and an unruly mob to attack a meeting assembled to revise the state constitution (2001-241-RL.1)

Prescott H. F. Follett, Gordon W. Callender, and Maurice Ries were inspired by old maps to locate the site of the fort. Prescott Follett, son of Prescott H. F. Follett, donated documentation of the group's efforts which includes scrapbooks, correspondence, maps, surveys, plans, artifacts, and books used in the research. The papers complement the Callender family papers (97-58-L) which contain additional documentation of the search. In 1936, a plaque was placed at the site that the group determined was the location of Fort de la Boulaye. Evidence found in the region and in French archives supports this site as the

actual location of the fort. A proposed reproduction of the fort and grounds remains to be built.

■ Among several colonial newspapers recently acquired are an August 3, 1699, *London Gazette* containing a reference to sieur de la Boulaye's departure from Rochefort, France, for the French colonies and an October 1700 issue of *The Monthly Mercury* referencing the new colony.

■ Opera was a significant form of entertainment in 19th-century New Orleans. The French Opera House, built by James Gallier in 1859 on the corner of Toulouse and Bourbon Streets, seated 1,800 people and was the center of culture in the area for half a century. Vocal artists recruited from France were among those who performed at the opera house until it was destroyed by fire on December 4, 1919. Lewis M. Hall donated his exceptional collection of sound

recordings of singers at the French Opera House. Included are performances by Adelina Patti, Henri Albers, Amelia Talexis, François Mézy, Jean Vallier, Georges Régis, Fernand Baer, Lillian Nordica, Florencio Constantino, Alice Nielsen, Andrés Perello de Seguro, Francisco Nubio, Albert Huberty, Léon Escalaïs, Lucette Korsoff, and Auguste Affre.

■ Norma Monnin Hynes has donated papers in memory of Mr. and Mrs. R. F. Monnin and Mr. T. Milton Hynes. Family documents from France dating from the 1860s are included, as well as scrapbooks, news clippings, photographs, and awards. Mrs. Hynes won the 1973 *Times-Picayune* Loving Cup and numerous other awards for community service that attest to the positive impact a dedicated individual can have on society.

—M. Theresa LeFevre

ON LOAN

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

Materials from the collections are included in the following exhibitions:

Reflections in Black: A History of Black Photographers, 1840 to the Present

Traveling exhibition

Smithsonian Institution, Arts and Industries' South Gallery, Washington, D.C.

Studio Museum in Harlem, New York, New York

Virginia Historical Society, Richmond, Virginia

DuSable Museum of African-American History, Chicago, Illinois

Atlanta History Center, Atlanta, Georgia

First Center for the Visual Arts, Nashville, Tennessee (pending)

Museum of Fine Arts, Springfield, Massachusetts

Dates of loan: January 2, 2000-December 31, 2003

Float Designs of the Golden Age

Louisiana State Museum, Presbytère, New Orleans, Louisiana

Dates of loan: September 26, 2001-April 26, 2002

Visualizing the Blues

Traveling exhibition

Austin Museum of Art, Austin, Texas

Columbia Museum of Art, Columbia, South Carolina

The Hyde Collection Art Museum, Glens Falls, New York

Telfair Museum of Art, Savannah, Georgia

Georgia Museum of Art, Athens, Georgia

Dates of loan: October 2001-March 2003

First Annual State Home Showcase of Art

Louisiana Governor's Mansion, Baton Rouge, Louisiana

Dates of loan: October 22, 2001-October 22, 2002

DONORS: JULY-SEPTEMBER 2001

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STAFF



Chuck Patch

IN THE COMMUNITY

Chuck Patch, vice-president/president elect, Museum Computer Network; **Pamela Arceneaux**, faculty panelist, The Faulkner Society literary arts festival; **Mark Cave** conducted interviews about All Saints Day traditions for Save Our Cemeteries at Lafayette II, St. Louis I and II, and Valence Street Cemeteries.

MEETINGS AND WORKSHOPS

Chuck Patch and **Steve Sweet**, Museum Computer Network, Cincinnati; **Carol Bartels** and **Amy Baptist**, Louisiana Archives and Manuscripts Association, Baton Rouge; **Louise Hoffman**, Publishers Association of the South, Asheville; **John Lawrence**, Oracle XIX (photography curators meeting), San Diego.

LECTURES AND PRESENTATIONS

Mark Cave, Acquisition and Appraisal Section, Society of American Archivists, Washington, D.C., and Southeastern Library Network, preservation management workshop, THNOC; **John Magill** and **Alfred Lemmon**, Gulf South History and Humanities Conference, Mobile; **John Magill**, American Association of State Colleges and Universities; **Pamela Arceneaux**, Friends of the Cabildo.

PUBLICATIONS

Mary Lou Eichhorn, *Louisiana Cultural Vistas*.

CHANGES

Goldie Lanaux (B.A., UNO) has joined the staff as assistant registrar. **Uliana Arrizza**, Vieux Carré Survey data entry project; **Peggy Gershuny**, docent department; **Christopher Carmenaty**, the Shop.



Goldie Lanaux



Uliana Arrizza



Peggy Gershuny



Christopher Carmenaty

IN MEMORIAM

The Collection mourns the loss of **Ethel LeRuth**, volunteer docent, who died in September.

GENEALOGICAL RESEARCH ASSISTANCE AT THE WRC

Jane Gardner Aprill (B.A., LSU; CGRS), a certified genealogical record specialist with a strong interest in genealogical education, will be assisting genealogical researchers every Wednesday afternoon beginning in February at the Williams Research Center. She is a trustee of the Association of Professional Genealogists, a director of the Federation of Genealogical Societies, and past president of the Louisiana Genealogical and Historical Society. The Historic New Orleans Collection thanks Jane Aprill for generously sharing her talents as a volunteer. To make an appointment, call 598-7171.



AVAILABLE ON VIDEOTAPE

DR. S. FREDERICK STARR'S LECTURE

On October 11, 2001, The Historic New Orleans Collection, with the support of the Omni Royal Orleans, sponsored a lecture by Dr. S. Frederick Starr to benefit the American Red Cross. Dr. Starr's lecture, "Afghanistan's People, Politics, and Religion: A Rubik's Cube with No Solution?," is now available on videotape thanks to the World Trade Center of New Orleans. THNOC patrons and World Trade Center members can purchase the tape for \$10. For more information, call 529-1601, extension 271, or visit the World Trade Center of New Orleans website, www.wtc-no.org.



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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 Williams Residence are available for a nominal fee.

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ISSN 0886-2109

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THE SHOP

Specially commissioned, illustrated calendars have long been popular year-end gifts distributed by the business community. One of the more attractive advertising calendars, now within the holdings of THNOC, was commissioned in 1895 by S. Hershheim Bros. of New Orleans. A reproduction of the calendar is for sale in the Shop.

Founded in 1857, S. Hershheim Bros. was ranked among the largest manufacturers of cigars in the United States. In 1895 the company's La Belle Creole Cigar Factory was located at the corner of Julia and Magazine Streets in a building that today houses the law firm of Deutsch Kerrigan & Stiles. The factory is depicted at the bottom of the January/February page of the calendar. At the top of that page is a view of a riverboat and the New Orleans skyline taken from an original watercolor now in the holdings of The Historic New Orleans Collection. S. Hershheim Bros. was later acquired by tobacco giant Liggett and Meyers.

Because the years 1895 and 2002 share the same arrangement of days and dates, the reproduction calendar can be used for the year 2002.



Reproduction of 1895 calendar published by S. Hershheim Bros. & Co.

PLEASE SEND

Quantity	Amount
_____ 1895 calendar, \$30	_____
Shipping and Handling \$4	_____
Taxes as applicable:	
9% Orleans Parish	_____
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Total Amount Due	_____

Name: _____

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The French Heritage Society hosted a lecture in the Counting House by Norman Marmillion entitled *Memoirs of an Old Plantation House and a Creole Family Album*. Pictured are Dr. Sandra Andrieu, Dominique de Renéville, Norman Marmillion, Alexandra Stafford, and Janet Westervelt.

AT THE COLLECTION



Dr. Robert Remini presented *The Battle that Reshaped America: The Battle of New Orleans and signed his latest publication, Andrew Jackson and His Indian Wars, at the Williams Research Center.*



Walter G. Cowan and O. K. LeBlanc signed the third edition of *New Orleans Yesterday and Today: A Guide to the City in the main courtyard.*

ANNUAL LEILA WILLIAMS TEA CELEBRATES DONORS



*The fifth annual Leila Williams Tea on December 11 honored The Historic New Orleans Collection's 2001 donors. Pictured above are **first row**, John Lawrence and Bernard Maizeret; Ralph Calhoun and Yvette Rosen; Rondell Crier, Ann Schnieders, and Terry Weldon, **second row**, Leila Eames and Dr. Donald R. Batiste; Joan Brown; Priscilla Lawrence; Martha Mackie, Dudley Flanders, and Mimi Calhoun, **third row**, Windle Dyer, Susan Kierr Dyer, and Ellen Kierr Stein; Warren J. Woods, Laura Simon Nelson, and George Jordan; Susan Judice, Robert Judice, Coralie G. Davis, Jackie Lothschuetz, and Merlyn Weilbaeher.*



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