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THE QUARTERLY



Inside *Furnishing Louisiana*

# Inside *Furnishing Louisiana*

The much-anticipated *Furnishing Louisiana: Creole and Acadian Furniture, 1735–1835*, heralded in previous issues of the *Quarterly*, was released in December to critical and popular acclaim. Featured in the *New York Times* and feted at receptions in New Orleans and beyond, the book already has fulfilled its prepublication goal: to celebrate regional craftsmanship while provoking lively discussion.

The heart of *Furnishing Louisiana* is an expansive color catalogue illustrating and categorizing furniture crafted throughout the Mississippi River valley and other areas of Creole and Acadian settlement in the New World. The catalogued items, culled from hundreds of known survivors from the 18th and early 19th centuries, range from the humblest *boucherie* table to the most intricately inlaid armoire. Supplementing the catalogue are contextual chapters on woods, hardware, inlay, cabinetmakers, architecture, and trade—provocative essays that offer readers additional keys to the appreciation and interpretation of early Louisiana furniture. The following excerpt is adapted from one such essay, “Inside the Early Louisiana Home,” by Brian J. Costello.



Merieult House (Royal Street) by Jim Blanchard, 1993 (1993.38.1)

For 21st-century scholars and connoisseurs looking to place early Louisiana furniture in a cultural context, 18th- and early 19th-century documents provide an illuminating portrait of the region’s homes and lifestyles. Particularly informative are judicial inventories—court-ordered itemizations of movable and immovable (i.e., real estate) property, usually conducted in the course of proceedings such as successions, suits for separation and divorce, and writs for seizure and sale.

Local courts oversaw the inventorying of property within their jurisdictions. An officer of the court applied paper and/or wax seals to the doors and drawers of furniture assumed to contain valuables. He then sealed the doors and windows of the building and appointed a guardian to assure that the premises were not disturbed. Once the inventory began, an officer broke or removed all seals to allow other court appointees to view the movables and estimate their value. Finally, the court recorded the proceedings, resulting in a descriptive list of assets. Documentation of inventory proceedings can be found in numerous repositories throughout Louisiana, including the clerk of court’s office of each parish, the Louisiana State Museum, the Louisiana State Archives, the New Orleans Notarial Archives, the City Archives division of the New Orleans Public Library, and The Historic New Orleans Collection.

The pattern of changing styles in home appointments follows the arc of cultural and economic change in the region. Large-scale sugar and cotton production resulted in a rise in affluence and an increase in comfort in the growing city of New Orleans and on the flourishing plantations to the north. A distinct evolution in taste becomes apparent: a gradual shift away from Creole and Acadian roots and toward an increasingly dominant

“American” style. Yet the continued presence of vernacular pieces, even in the homes of the wealthy, reflects a curious—and undeniably Creole—juxtaposition of European opulence and humble, primitive craftsmanship. An analysis of inventories from several representative areas of settlement in Louisiana provides a glimpse inside the homes of a cross-section of early Louisiana residents, rich and poor, worldly and isolated.

## La Nouvelle Orleans

The epitome of Creole high culture in New Orleans can still be seen in the townhouses and suburban villas where the arbiters of 18th- and 19th-century taste lived and entertained amidst a tantalizing blend of European opulence and provincial hominess. While small residences remained common, elegant brick townhouses of two and three stories rose in great number, particularly after the fires of 1788 and 1794, when the Spanish-colonial government enacted the city’s first building codes. The typical Creole townhouse was a multi-use building, with retail and warehousing concerns usually occupying the ground floors, living quarters occupying the floor(s) above. Rooms in the living quarters were arranged *en suite*, with reception and dining rooms customarily having central positions, bedrooms and *cabinets* to either side—much like the floor plans of larger country residences. Balconies featuring iron grillwork were located at the level of the living areas, providing pedestrians some protection from sun and rain. Passageways ran through the ground floor, from the *banquette* [sidewalk] to enclosed courtyards at the rear of the house. The secondary buildings that formed the lateral and rear perimeters of the courtyards

were—like the main residence to which they depended—two or three stories in height, housing kitchens, coach houses, stables, and servants’ quarters.

One such townhouse was built by Jean-François Merieult. A native of Normandy, Merieult (1762–1818) settled in New Orleans around 1788 as a commission merchant and during the Spanish period served as a junior judge of the Cabildo. In 1792 he purchased property on Royal Street and began construction of the mansion that stands there to this day—the building was one of very few to survive the great fire of 1794. In the inventory of Merieult’s succession proceedings, held in 1818, the property was described as:

A main house, of bricks, with a roof of tiles, consisting in the first floor of 6 stores, coach-house, stables, cellars, pantry, 2 kitchens, woodshed, a courtyard 84/24 feet, and in the 2nd floor, a living room, 2 bedrooms in front of a corridor, 2 *cabinets* at the end of it, a dining room, a small “dark” room, another antechamber or corridor along which are 2 other cabinets, a bedroom which opens, in the back, on a terrace, a small cabinet at the end of the corridor, a small pavilion adjoining the dining room, and a passage to the stairs going to the courtyard. . . .

By the time of the Louisiana Purchase in 1803, Merieult was quite prosperous; according to a contemporary source, he was “rich and wishes to be thought so.” Merieult’s collection of worldly goods was so extensive that appraisers required several days to complete the inventory. As evinced by the invoices due at the time of his demise, the last three years of Merieult’s life were marked by improvements, repairs, and



*Punkah*, ca. 1820, courtesy Neal Auction Company. The punkah has its origins in the Near East. Though its exact moment of arrival in the Americas is unknown, evidence suggests that the punkah existed in the South at least by the first quarter of the 19th century. Traditionally hung over the dining table, the fan’s long pull cord was operated by a slave seated nearby, or perhaps just out of sight. Having a servant dedicated to the operation of a fan for the comfort of diners indicated the wealth and status of the homeowners and visually reinforced the master-slave relationship.

## *Furnishing Louisiana: Creole and Acadian Furniture, 1735–1835*

by Jack D. Holden, H. Parrott Bacot, and Cybèle T. Gontar with Brian J. Costello and Francis J. Puig

edited by Jessica Dorman and Sarah R. Doerries

photography by Jim Zietz design by Tana Coman

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IN PRINT

renovations to his residence, as well as the acquisition of elegant and costly furniture and fixtures. Many of the pieces were from noted local cabinetmaker and importer François Seignouret, to whom the Merieult succession owed \$1,098.35. Items listed in Seignouret's most illuminating invoices include a bidet and other bath luxuries; textiles and rugs; several pieces of fine furniture; lighting fixtures, drapes, and their accoutrements; and an "oil cloth, copper nails and gimp for fan." The fan was most likely a punkah, an item de rigueur in southern homes at the time. Of particular interest is the inclusion in the receipts not only of items but also of services, such as upholstery work and drapery installation.

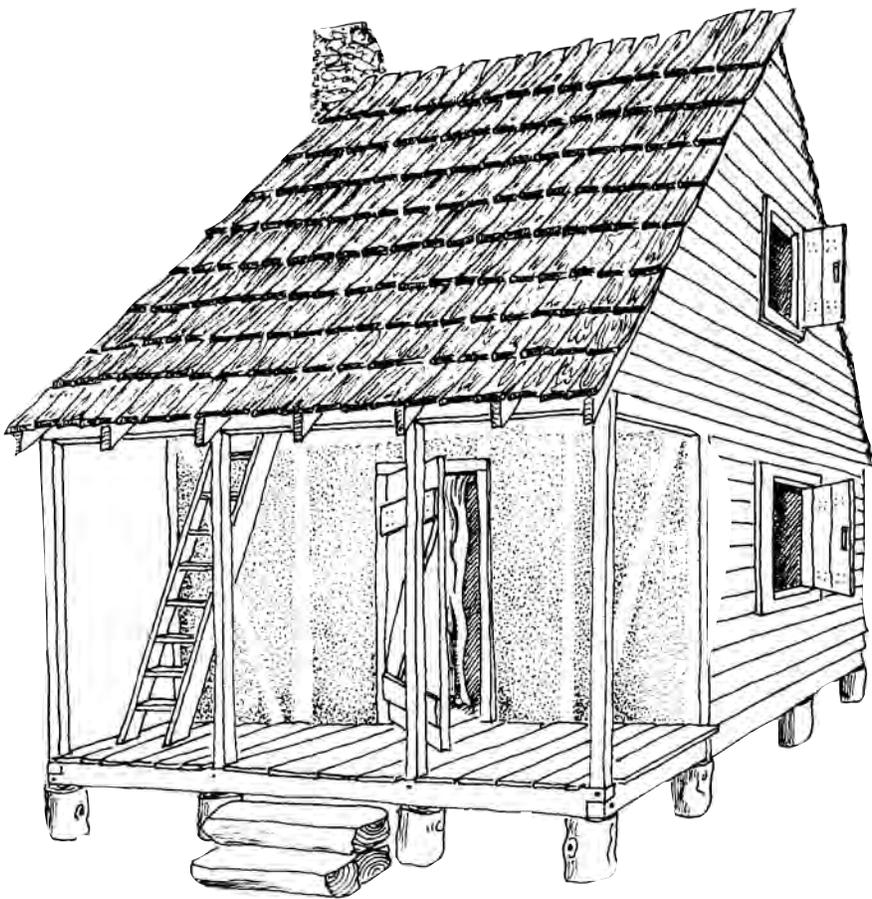
Both the Merieult House, at 533 Royal Street, and the site of Seignouret's office, at 520 Royal Street, are properties of The Historic New Orleans Collection.

### The Attakapas District

The vast Attakapas district of southwest Louisiana, centered on Bayou Teche and spreading westward into the prairies, began to attract Creole residents as early as the mid-18th century. Though the majority were of modest socioeconomic standing, several Creole families and later French arrivals rose to the planter class. By the 1760s French exiles from Nova Scotia began to settle along the Teche and on the prairies, and it was their culture that would come

to define the region. Acadian homes were modeled on traditional structures from Nova Scotia, modified to Louisiana's climate. These small, vernacular structures were sometimes composed of a single room, or of only two rooms arranged *en suite*, and were typically raised on cypress posts or brick piers. Steep, gable-ended roofs and clapboard siding protected *bousillage* walls from the elements. A front gallery with a lateral ladder or stair to the attic—which was traditionally used as a bedroom for young men, called a *garçonnière*—is a signature feature. Every space was utilized in these small homes, where especially large families dwelt.

A survey by historian Glenn R. Conrad of 172 early 19th-century estates, including both residential and commercial inventories, from the present-day parishes of St. Martin, Iberia, St. Mary, Lafayette, and Vermilion, reveals the relatively modest lifestyles of Attakapas habitants. Slightly more than half of the estates belonged to Acadians, nearly a third to "Non-Acadian French," and fewer than a fifth to Anglo-Americans. Conrad notes that most homes were furnished with only one or two beds, almost invariably of cypress; rarely were there as many as four beds per dwelling. Armoires of cherry were relatively numerous—at least six appear in the inventories—as were other pieces crafted in cherry. Walnut items include an armoire ("ornamented in leather"), a daybed, a sideboard, and two tables. The rarest wood was mahogany, though it appears in at least one bed, an armoire, and a table. Chairs were usually noted as being "wooden" or with "straw" (rush) seats, five being the average number per dwelling. Armchairs were rare, recorded only four times in the record. Luxury items such as clocks, pier glasses and mirrors, candelabra, vases, silver table services, and cushioned chairs appear with less frequency in the Attakapas inventories studied by Conrad than in those of other contemporary Louisiana communities.



Apparent in this ca. 1970 drawing by R. Walter Robison are many of the typical features of an Acadian house: piers formed from cypress stumps, bousillier-entre-poteaux walls, and an outdoor stair leading to the attic used to house young men; Center for Louisiana Studies, University of Louisiana at Lafayette.



*Acadian-style low-post bedstead with trundle bed, 1780–1840; Holden Family Collection*



*An early Acadian spinning wheel, found in Breaux Bridge, St. Martin Parish; Bernard Family Collection*



*Boucherie table, 1820–1870; Bernard Family Collection. As subsistence farmers, Acadians relied on fish, poultry, game, and especially pork for protein in their diets. Their boucherie tables received hard service in the late fall and early winter, when the cool air helped preserve the meat. Few antique examples have survived.*

By far, the best appointed home in the survey was that of Martin Duralde, planter, rancher, and father-in-law of Governor W. C. C. Claiborne. An inventory taken in 1816 as part of the succession proceedings of Duralde's wife, née Marie-Josephe Perrault, revealed a mahogany table and four cherry tables, ten chairs, two armchairs, six cushioned chairs, two cherry armoires, a cherry bureau, a silver service for 18, two mirrors, a pier glass, a cherry bed, and six curtains. More typical of the time and place, however, were the Duraldes' four beds of cypress. Significantly, two items not noted with regularity in the inventories of residents of more affluent settlements are prominent in the Attakapas inventories: spinning wheels and looms.

Conrad noted at least ten spinning wheels and six looms, evidence of the manufacture of Acadian textiles. Owing to its relative geographic isolation, the Attakapas community had less access to the important trade routes than did settlements on the Mississippi and Cane rivers. It is logical that the Attakapas residents—Acadians and others—were more likely to have fashioned their own clothing, bedding, and other household linens.

Excerpt Sources:

Glenn R. Conrad, *Attakapas—St. Martin Estates, 1804–1818*, vol. 2, pt. 2, *Land Records of the Attakapas District* (Lafayette: Center for Louisiana Studies, University of Southwestern Louisiana,

1993); Etienne De Vaugine inventory, "A Louisiana Indigo Plantation on Bayou Teche, 1773," introduction by Henry P. Dart, translated by Laura L. Porteous, *Louisiana Historical Quarterly* 9, no. 4 (October 1926): 565–89; "History of the Casa Merieult," docent handbook, The Historic New Orleans Collection; Jean-François Merieult inventory, 1818, The Historic New Orleans Collection, 53-125-L; William Henry Sparks, *The Memories of Fifty Years*, 3rd ed. (Philadelphia: Claxton, Remsen and Haffelinger, 1872), 373–74; Debra Ann Warner, "Inside the French Creole House" (master's thesis, Louisiana State University, 1998).

## The Board of Directors Welcomes New President, Vice President, and Member



*Fred M. Smith*

The board of directors of the Kemper and Leila Williams Foundation (the governing body of The Historic New Orleans Collection) is pleased to announce that board member and former chief financial officer Fred M. Smith has been elected president of the foundation, succeeding the late Charles A. Snyder. Present at the initial organizational meeting of the board of trustees in 1967, Smith joined the board of the newly incorporated foundation in 1971. A graduate of Tulane University, he served as a trust officer and senior vice president of the First National Bank of Commerce until 1983, when he assumed full-time responsibilities as CFO of the foundation. Since retiring from that position in 2009, Smith has served as the chairman of the foundation's finance and investment committee. Active in civic affairs, Smith has served on the boards of Mercy Hospital, Milne Asylum, Holy Cross School, City Park, the New Orleans Museum of Art, Save Our Cemeteries, and the Rotary Club of New Orleans. He and his wife, Pat, reside in Metairie.



*Drew Jardine*

Drew Jardine, CFP, CTFA, a financial advisor in the New Orleans office of Morgan Stanley Smith Barney, has been elected vice president. A board member from 2000 until 2003, Jardine rejoined the board in the fall of 2007. A native of Douglas, Georgia, he received a bachelor's degree in economics from Mercer University in Macon, Georgia, and a master's degree in finance from Georgia State University in Atlanta. Jardine is a former chairman of the board of Junior Achievement of Greater New Orleans, the Southeast Louisiana Chapter of the American Red Cross, and the Christian Health Ministries Foundation. He and his wife, Julie, reside in Mandeville and have two daughters.



*Hilton S. Bell*

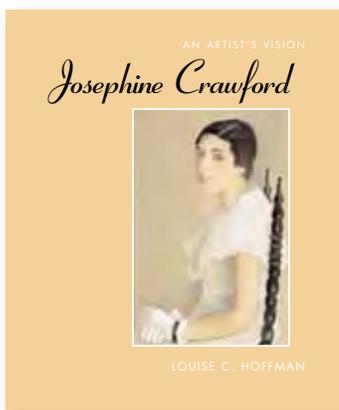
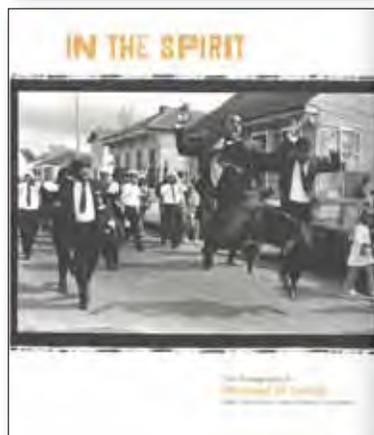
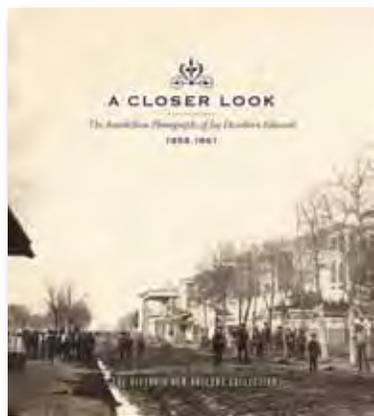
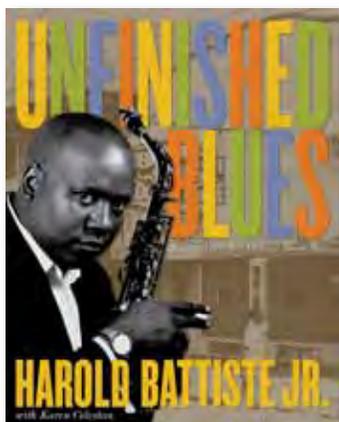
Hilton S. Bell joined the board in November 2010. He is a member of the management committee of Milling Benson Woodward LLP and former managing partner of the firm. Bell received his bachelor's and law degrees from Tulane University and obtained a master of law degree in taxation from Boston University. He is a member of the planning committee of the Tulane Tax Institute and served as an adjunct associate professor of law at Tulane. Bell is a director and treasurer of the New Orleans Council for Community and Justice and chair of the Cornerstone Council of the Greater New Orleans Foundation. He served as a director and secretary of the New Orleans Chamber of Commerce and on various committees of the Louisiana and American Bar Associations. He lives in the Garden District, and his daughters, Allison Bell and Charlotte Sawyer, are attorneys who also practice in New Orleans.

## Executive Director Honored

In October Priscilla Lawrence was one of 10 individuals honored by the Family Service of Greater New Orleans (FSGNO) for outstanding achievements through volunteer, charitable, and civic service. The award was presented at the organization's 37th annual Ten Outstanding Persons Gala. FSGNO, a United Way organization, is a nonprofit, community-centered organization dedicated to strengthening the emotional health and fostering the self-sufficiency of families and individuals.



*Priscilla Lawrence; Ronald P. McClain, president and CEO of FSGNO; and Elizabeth H. Ryan, first vice president of the board of FSGNO*



## Award-Winning Publications

Four of The Collection's publications have recently received awards. For excellence in scholarship, the Literary Awards Committee of the Black Caucus of the American Library Association presented *Unfinished Blues: Memories of a New Orleans Music Man* with the Outstanding Contribution to Publishing Citation. The Southeastern Library Association's Southern Books Competition recognized *A Closer Look: The Antebellum Photographs of Jay Dearborn Edwards, 1858–1861* with the 2008 Overall Excellence Award and *In the Spirit: The Photography of Michael P. Smith from The Historic New Orleans Collection* with the 2009 Award of Excellence. The southeast chapter of the Art Libraries Society of North America presented *Josephine Crawford: An Artist's Vision* with an honorable mention in the 26th annual Mary Ellen LoPresti Awards.



## FROM THE DIRECTOR

It will come as no surprise to most of you that our publishing initiatives include not only this *Quarterly*, but exhibition catalogues, the *Tennessee Williams Annual Review*, a Louisiana Artists Biography series (the newest addition, *In Search of Julien Hudson: Free Artist of Color in Pre-Civil War New Orleans*, was released in January), a Louisiana Musicians Biography series (established last spring with the release of Harold Battiste's memoir, *Unfinished Blues*), and a range of large- and small-scale works on subjects from Louisiana history. In addition to all this, our publications and marketing department produces all of the print material distributed to visitors and patrons—exhibition brochures, rack cards, invitations, postcards, and flyers.

The December 2010 release of *Furnishing Louisiana: Creole and Acadian Furniture, 1735–1835* was the culmination of a seven-year effort on the part of many individuals and organizations: generous sponsors, five authors, dozens of private collectors and public institutions, and numerous THNOC staff members. Thank you to all involved in this monumental undertaking! As I write this column, barely a month after the publication's release, more than 20 percent of the initial 5,000-copy print run has been sold to local, national, and international readers and libraries.

*Charting Louisiana: Five Hundred Years of Maps*, published to commemorate the bicentennial of the Louisiana Purchase in 2003, is another success story. We are proud to announce that this landmark work is now out of print, and a second printing is planned for this year to fill the demand for the book.

We are indebted to the Al Hirschfeld Foundation for collaborating with us on the recently published catalogue for the current exhibition at the Williams Research Center, *Drawn to Life: Al Hirschfeld and the Theater of Tennessee Williams*.

Many more exciting projects are in the pipeline! Louisiana's rich and varied history offers no shortage of subjects to examine in print, and with your support, the outlook is bright for future publications.

—Priscilla Lawrence

**Ninth Les Comédiens Français Lecture**  
**Poesie et Musique: *The Tradition of the***  
*New Orleans Free People of Color*

Dana Kress, professor of French at Centenary College of Louisiana and honorary consul of France for North Louisiana, will present an evening of readings of translated French poetry accompanied by piano interludes performed by Jean-Baptiste Monnot, Young Artist in Residence at St. Louis Cathedral.

**Tuesday, March 15, 2011**

6:30 p.m.  
 533 Royal Street  
 Admission: Free

**Eleventh Annual Bill Russell Lecture**  
***Ragtime's Roots and Revival:***  
*How a New Orleans-Based Orchestra Gave New*  
*Life to the Works of Early Ragtime Composers*

Tom Sancton, musician and writer, and the New Orleans Ragtime Orchestra will present a musical program exploring the backgrounds and musical contributions of three of the best-known composers of the ragtime era, Armand J. Piron, Scott Joplin, and James Scott. Sancton will also relay the story of the New Orleans Ragtime Orchestra, its crusade to revive and disseminate original ragtime pieces over the past four decades, and Bill Russell's early involvement in that effort.

**Friday, April 8, 2011**

6:30 p.m.  
 Williams Research Center, 410 Chartres Street  
 Admission: \$10  
*Presented in conjunction with the*  
*French Quarter Festival*

Both events are open to the public.  
 Seating is limited.

Call (504) 523-4662 for reservations.



*Both programs have been made possible by the National Endowment for the Arts as part of American Masterpieces: Three Centuries of Artistic Genius.*

**New Orleans Antiques Forum 2011**  
***French at Heart: Continental Influence in the***  
*Coastal South*

**Thursday, August 4–Sunday, August 7, 2011**  
 Williams Research Center, 410 Chartres Street

## The 12th Issue of the *Tennessee Williams Annual Review* Is Released

The 2011 issue of the *Tennessee Williams Annual Review* offers readers an intimate encounter with America's great playwright in this, his centennial year. The journal opens with *Sacre de Printemps*, a never-before-published one-act play in which a young Williams experiments with themes—love, loyalty, and the transcendence of art—later explored in such early works as *Stairs to the Roof* and *Spring Storm*. A memoir by the late playwright Jess Gregg takes readers behind the scenes as legendary director Elia Kazan struggles to bring *Cat on a Hot Tin Roof* to Broadway. Scholar Shelley Akers analyzes Williams's confessional novel *Moise and the World of Reason*. And a selection of illustrations from the Hirschfeld Foundation's collection complements the exhibition *Drawn to Life: Al Hirschfeld and the Theater of Tennessee Williams*, currently on view at the Williams Research Center.

***Tennessee Williams Annual Review***

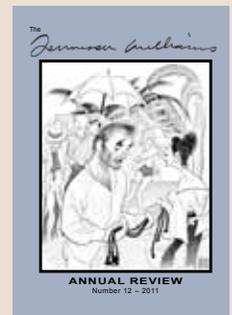
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## Dianne Woest Fellowship in the Arts and Humanities

The Historic New Orleans Collection is proud to announce the recipients of the 2011–12 Dianne Woest Fellowship in the Arts and Humanities:

**Andrew F. Lang**

PhD candidate, History  
 Rice University  
 “Monotony, Misery, and  
 Mutiny: The Culture of Garrison  
 Service during the Civil War”

**James Schissel**

PhD candidate, Landscape  
 Architecture, University of  
 Illinois, Urbana-Champaign  
 “Home Grown: Thomas Affleck's  
 Advocacy for Regional Identity in  
 the American South, 1848–1868”

The annual fellowship supports scholarly research on the history and culture of Louisiana and the Gulf South. Applications for the 2012–13 Woest Fellowship, due November 1, 2011, may be downloaded at [www.hnoc.org](http://www.hnoc.org).

*The Historic New Orleans Collection gratefully acknowledges the generosity of Dianne Audrey Woest (1935–2003), a graduate of Southeastern Louisiana State University, former president of the New Orleans Council for International Visitors, and true friend of the arts. Through a planned giving arrangement, Woest designated The Collection as the beneficiary of her estate.*

# Tennessee Williams: Selected Items from the Fred W. Todd Tennessee Williams Collection

As the centennial of Tennessee Williams's birth (March 26) approaches, his body of work increasingly garners interest and critical analysis, while productions of his plays and readings of his poems continue to enthrall audiences. For 25 years the annual Tennessee Williams/New Orleans Literary Festival has been heralding the playwright's literary legacy. To coincide with this year's festival, The Historic New Orleans Collection is presenting two exhibitions at the Williams Research Center (410 Chartres Street). *Drawn to Life: Al Hirschfeld and the Theater of Tennessee Williams* (profiled in the fall *Quarterly*) is on view in the Boyd Cruise Room through April 3. And a selection of items from the Fred W. Todd Collection will be on display in the Reading Room through the late spring.

Acquired by The Collection in 2001 and supplemented with donations and acquisitions over the years, the Todd Collection includes a broad assemblage of manuscripts, poetry, newspapers, posters, correspondence, and a diverse selection of photographs from plays, movies, and Williams's personal life. The selected items on view in the Reading Room this winter provide an overview of Williams's entry into the field of writing and his many achievements during his more-than-50-year career.

Williams's love of poetry and drama bloomed in his childhood. His mother, Edwina, gave him a typewriter when he was 12. While traveling in his late teens with his maternal grandfather, Reverend Walter Dakin, Williams produced several travel articles for his high school newspaper. These were some of his earliest published works.



Undated photographs of Tennessee Williams (2001-10-L.48, .49, .65), the Fred W. Todd Tennessee Williams Collection

Williams's travels brought him to New Orleans regularly throughout his career, and in 1968 he purchased a townhouse at 1014 Dumaine Street. He spoke of the city as a refuge filled with artistic inspiration. Many of his plays, even those set in other locales, evoke the spirit of New Orleans. The French Quarter's bohemian lifestyle is explored in *Vieux Carré*. *Summer and Smoke* and *Twenty-Seven Wagons Full of Cotton* both take place in Mississippi, but the settings are reminiscent of New Orleans. Published versions of all three works will be on display in the Reading Room.

Williams was honored frequently throughout his life for his work in the arts. With a grant from the Rockefeller Foundation in 1939, he produced his first professional stage play, *Battle of Angels*. In 1944 Williams received a grant in literature from the American Academy of Arts and Letters. The academy recognized him again in 1969 with the Gold Medal for Drama, the organization's highest honor. *Tennessee Williams: Selected Items from the Fred W. Todd Tennessee Williams Collection* includes programs from these award ceremonies, as well as

the first issue of the *Tennessee Williams Newsletter*, the first publication examining Williams's works, published by the University of Michigan's humanities department from 1979 through 1983.

—Jennifer Navarre

## *Tennessee Williams: Selected Items from the Fred W. Todd Tennessee Williams Collection*

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

Through late spring 2011

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

Free and open to the public

ON VIEW

# Before the SAINTS Came Marching In



*David Dixon in Tulane Stadium by James V. Elmore, ca. 1967 (2009.0157.38), gift of David and Mary Dixon family*

The public announcement of a National Football League franchise in New Orleans fell on All Saints' Day in 1966, and local legend holds that the November 1 holy day lent its name to the team. In fact, the establishment of the Saints was years in the making, and, inspired by the popular jazz song "When the Saints Go Marching In," the team's tireless promoter, David F. Dixon (1923–2010), had come up with the name as early as 1962. Dixon, a local businessman, made New Orleans's entry into the world of professional football his full-time job; in the early 1960s he established the New Orleans Pro Football Club Inc. to pursue that goal. He acted as a salesman, explaining the civic benefits of major league sports; he gathered a group of investors to be team owners; he recruited the support of local government officials; he sought the attention of the two rival professional leagues; and he made his mark on New Orleans history. The David F. Dixon Papers (MSS 597), donated to The Collection in 2009, reveal the story of professional football in New Orleans before the Saints came marching in.

Dixon's efforts began on August 5, 1959, when he wrote to Joseph Merrick Jones, president of the board of administrators of Tulane University, about the possibility of leasing Tulane Stadium for professional football. In the letter he acknowledged possible objections to Sunday activities on the campus and to racially integrated seating in the stadium, but he assured Jones that he was prepared to handle these issues. The fact that Jones did not reject the query outright gave Dixon enough encouragement to keep working. In November 1961 he wrote a letter introducing himself to National Football League commissioner Pete Rozelle and indicating his interest in obtaining a franchise for New Orleans. Negotiations with the NFL began soon thereafter.

Because the NFL negotiations were moving so slowly, Dixon and the small group of supporters he had assembled decided they needed a backup plan. In January 1962 they began communicating with American Football League commissioner Joe Foss and president "Bud" Adams to test their interest in a New Orleans team. In March Dixon presented the AFL with a detailed proposal for a team playing both a traditional fall season and a new winter season running from January to April. In June the AFL owners announced that they were not considering expanding the league for the 1963 season, but Dixon persevered, and in July he secretly announced to his group that the Dallas Texans were likely relocating to New Orleans. Dixon developed a careful strategy for announcing the move and the plan to rename the team the New Orleans Saints. On August 18, 1962, Dixon and his group sponsored an AFL

exhibition game at City Park Stadium. They distributed pledge forms for 1963 season tickets, along with small pencils advertising the "New Orleans' Saints, 1963." At some point that fall the deal with the Texans collapsed. Dixon began working on plans to purchase the Oakland Raiders and even prepared financial projections for their 1963 season as the New Orleans Saints, but some of Dixon's investors backed out at the last minute.

Dixon spent 1963 and 1964 promoting exhibition games for other NFL teams at Tulane Stadium. In 1964 his company, the New Orleans Pro Football Club, paid for coupons in the newspaper providing free rides on public transportation in the area around Tulane Stadium to alleviate traffic and parking problems in the residential neighborhood.

At the beginning of 1965, Dixon and his club were preparing to host the AFL All-Star Game, pitting the league's top players from the east division against the west, scheduled for January 16. Upon their arrival in New Orleans, many of the African American players experienced racial hostilities, including refusals of service by taxi cabs and restaurants. The 21 African American players from both teams voted to boycott the game and left town. Some of the white players joined them later. The AFL hastily relocated the event to Houston, and Dixon was left refunding tickets.

In May 1965 *Sports Illustrated* reported Dixon's efforts to establish the United States Football League, with a winter season running from January to May. Dixon prepared a detailed brochure explaining the concept and proposed operation of the league. (Although the initiative remained dormant for 17 years, Dixon eventually did launch the USFL in 1982. The league played three seasons, from 1983 to 1985, before financial losses and management disagreements brought it to an end.)

The possibility of competition from both the AFL and prospective USFL got the NFL's attention, and by August 1965 Dixon was promoting NFL exhibition games at Tulane Stadium, including one with an announced attendance of 75,229—a preseason record for a nonleague city.

By May of the following year, Dixon began advocating a new stadium to accompany the franchise for which he was fighting. He and well-known sportswriter Hap Glaudi, a stadium opponent, publicly debated the issue in several televised editorials. Despite Dixon's optimism, Glaudi and others were not convinced of the wisdom of spending tax money on a stadium. Governor John J. McKeithen, however, was one of Dixon's most enthusiastic collaborators, and he led the New Orleans delegation in presenting its bid for a franchise at the



*Detail, front page of the States-Item, November 1, 1966*

NFL owners' meeting on May 18, 1966. In June the NFL and the AFL announced plans to merge into one league, forming the National Football League as it exists today, and the merger was considered good news for New Orleans's franchise chances. August 1966 newspaper advertisements printed by the Pro Football Club for the annual preseason exhibition games cheered on the cause with the headline, "Allons Pro! Let's Go Pro!" The NFL finally awarded the franchise and announced it at a press conference that Dixon cleverly scheduled for November 1—All Saints' Day. The front-page headline from that evening's *States-Item* read "N.O. Goes Pro!" A plaque displaying that headline became one of Dixon's prized souvenirs.

The story of David Dixon's role in the birth of the Saints ends here, but Dixon's papers contain many more stories. Once the Saints came to town, Dixon turned his energies to other initiatives, including the construction of the Superdome and the founding of the United States Football League and World Championship Tennis (a professional tennis tour begun in 1968 that helped change the major tournaments from amateur-only events to the open format used today). Also documented is Dixon's more-than-20-year effort, begun in the mid-1980s, to establish a Fan-Ownership Football League, in which the fans would own majority stock in the teams rather than having a few wealthy owners in control. He never succeeded in this campaign. Dixon's papers also explore other facets of his life, including his service as a bomber navigator in the Marine Corps during World War II; his family (wife, Mary Shea, and sons Frank, Stuart, and Shea); and his achievements as a golfer, including competing in the 1956 U.S. Open Golf Championship.

The David F. Dixon Papers (MSS 597) and the stories within are available to the public at the Williams Research Center.

—Michael M. Redmann



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In 2010 more than 3,000 patrons utilized the resources at the Williams Research Center, including middle and high school students, university and graduate students, teachers and professors, independent scholars, and casual researchers. Books are among the valuable reference tools they consulted. The holdings of The Collection's ever-expanding library range from rare publications such as *Les Cenelles* (1845), the first volume of African American poetry to be published in the United States, to recently published sources such as *Bienville's Dilemma: A Historical Geography of New Orleans* by Richard Campanella.

Since 2004 The Collection's Bookplate Program has supported the purchase of such books for the library. Participation in the Bookplate Program offers individuals the opportunity to provide vital resources while honoring a family member or loved one. Your donation of \$100 will be used to purchase a book, which will be marked with a commemorative bookplate. To participate, visit [www.hnoc.org](http://www.hnoc.org) and click the Support Us link, or call the Office of Development, (504) 598-7109.



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# DONOR PROFILE

## *Karl Holzmuller and Sherry Chavers*

“Seattle is in my head, but New Orleans is in my heart,” says Karl Holzmuller. He and his wife, Sherry Chavers, have lived most of their lives in the state of Washington. Karl grew up in Seattle; Sherry, who was born in Baton Rouge and spent her early years in Fort Worth, Texas, has lived in Anacortes, Washington, since she was about 10. In 1982 the couple made a day trip to New Orleans while visiting Sherry’s family in Baton Rouge. Their lives have never been the same. The city fed Karl’s lifelong love of music and the couple’s mutual interest in history and culture. Over time their trips to New Orleans became more frequent and longer in length. Karl distinctly remembers sitting in the courtyard of the Napoleon House drinking Pimm’s Cups on the morning they were supposed to return to Anacortes after one of their visits: “We looked at each other and both said, ‘We don’t want to go home, we want to stay here.’” Sherry muses, “Now I could never get Karl to go six months without a visit to New Orleans.”

Karl grew up loving to read, listening to music, and exploring history. After receiving a bachelor’s degree and doing graduate work in psychology at Western Washington University, he worked as a mental health counselor with children and families. It was in this capacity that he met Sherry, who was serving as the director of the Head Start program on the reservation of the Samish Indian Nation near Anacortes. The couple married and raised Sherry’s daughters, Sarah and Molly. Both Karl and Sherry became dedicated to education. After receiving his master’s in education, Karl served for 15 years as an elementary school counselor, a job from which he recently retired. Sherry, who also holds a master’s degree, has been an elementary school teacher for 30 years. A writer of short stories and poetry herself, Sherry says, “It is such a blessing to watch writers develop.”



While Sherry had explored New Orleans as a child, the 1982 visit was Karl’s first. Once he had discovered the city, he began to delve into its history. In about 2000 he read Barbara Hambly’s *A Free Man of Color*. It was his introduction to the fact that a population of free colored people existed in New Orleans prior to the Civil War, and Karl was fascinated. While perusing the book’s acknowledgments, he encountered a reference to Pamela Arceneaux, senior librarian/rare books curator at the Williams Research Center. Karl wrote to Pamela, expressing his interest in further information on the topic of free people of color. Their correspondence brought him to the research center on his next visit to New Orleans, and from that moment Karl has been awed by the resources of The Historic New Orleans Collection. He is now a regular at the research center, and Pamela has become “a treasured contact and friend.”

In addition to utilizing the research center, Karl and Sherry make it a point to see every exhibition that The Collection presents. “There is a discriminating eye and a good strong sense of what truly communicates historically the various cultures, antiquity, and bohemian

quality of New Orleans in The Collection’s exhibitions,” says Sherry. “It feels like there has been a lot of scholarly endeavor on the part of many people because there is such a selective eye.”

Hurricane Katrina was a turning point in the couple’s relationship with The Collection. “Post-Katrina was the first time we saw The Collection in the context of community involvement in addition to scholarly pursuits,” says Karl. “Our view of The Collection was broadened from that of an institution that serves visiting researchers to one that reaches out to the community as well. It was at that point that we made the decision to begin supporting The Collection financially.” The institution’s stewardship of the financial support it receives makes the couple quite comfortable with their decision. “It’s really obvious from the work that The Historic New Orleans Collection does for the community that the money is respectfully and thoughtfully used,” says Sherry. “We know that it is going toward things that will enhance people’s understanding of New Orleans and the surrounding region.”

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July–September 2010

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Laussat Gala

On November 16 members of the Laussat Society gathered at the home of Mr. and Mrs. G. Anthony Gelderman III for a gala evening.



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Concerts in the Courtyard

The popularity of The Collection's courtyard concert series continues to grow. Hundreds turned out for the fall concerts, which featured Tim Laughlin, left on clarinet (September 24), Jason Marsalis, bottom left on drums (October 15), and Paul Sanchez, above on guitar (November 19). Sponsored by Associated Office Systems, the spring series will begin on March 18 with the New Orleans Moonshiners, followed by Glen David Andrews (April 15), Otra (May 20), and Sunpie & the Louisiana Sunspots (June 17). Visit [www.hmoc.org](http://www.hmoc.org) for more information.

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## ACQUISITIONS

The Historic New Orleans Collection encourages research in the Williams Research Center at 410 Chartres Street from 9:30 a.m. to 4:30 p.m. Tuesday through Saturday (except holidays). Cataloged materials available to researchers include books, manuscripts, paintings, prints, drawings, maps, photographs, and artifacts about the history and culture of New Orleans, Louisiana, and the Gulf South. Each year The Collection adds thousands of items to its holdings. Though only selected gifts are mentioned here, the importance of all gifts cannot be overstated. Prospective donors are invited to contact the authors of the acquisitions columns.

### Manuscripts

For the third quarter of 2010 (July–September), there were 29 acquisitions totaling approximately 59 linear feet.

■ Prior to The Historic New Orleans Collection's recent acquisition of a manuscript of works by Etienne Viel, only one of the 18th-century playwright's dramatic creations, *Evandre*, was known to exist. The manuscript contains *Evandre* as well as three previously unknown works, *Triomphe de la vie pastorale*, *Délivrance de Télémaque*, and *Cleophile*. In addition, the bound manuscript includes a previously unknown engraved portrait of Viel, the Mississippi Valley's earliest-known native playwright.

The son of Alexandre Viel, one of Louisiana's first physicians, and Marie-Anne Trépagnier, Etienne-Bernard-Alexandre Viel was born in New Orleans on October 3, 1736, and lived in the city until age seven. Wishing his son to be well educated, Alexandre Viel sent young Etienne to Paris

to enroll in the Académie Royale de Juilly, a school under the direction of the French Oratory, a teaching order of Roman Catholic priests.

In 1756, after 13 years at Juilly, Etienne Viel entered the novitiate of the Oratian order. Alternately teaching and continuing his religious training, Viel received the sacrament of Holy Orders in 1774. In 1791, as political upheaval swept France, he sailed for his native Louisiana and swore allegiance to the Spanish government. The following year Viel accepted a position as assistant pastor for the parish of St. Martin des Attakapas, where he served as a missionary to the Acadians.

During the French Revolution, religious congregations of teachers were actively suppressed. In 1792 the French National Assembly dissolved the Oratory, seizing the order's schools and scattering its instructors. After the confiscation, a former Oratian professor named Joseph Fouché arranged for one of the order's benefactors to acquire the academy at Juilly. By 1796 the school was operating as the Collège National de Juilly. Viel returned to Juilly in 1812 and spent the rest of his life teaching at the school. He died on December 16, 1821, at the age of 85. (2010.0280)

■ The Historic New Orleans recently acquired material relating to the Parisian career of dramatist Victor Séjour (1817–1874). Born in New Orleans to Louis-Victor Séjour Marcou of St. Domingue and Héloïse-Phillippe Ferrand of New Orleans, both of whom were free people of color, Victor Séjour was privately schooled under the guidance of Michel Séigny. A free man of color born in Louisiana and educated in France, Séigny was a prolific and well-known short-story writer first published in 1839. In 1834 Séjour moved to Paris, and, although he never returned to Louisiana, he maintained close ties to the area and his family.

Séjour's short story "Le Mulâtre" (1837) is the earliest known published

fictional work by an African American author. His play *Diégarias*, performed in New Orleans during his lifetime, is among 21 plays Séjour is known to have written. One of the contributors to *Les Cenelles*, an early anthology of poetry composed by Creoles of color, Séjour was residing in Paris when he died of tuberculosis in 1874. He was laid to rest in the famed Parisian cemetery Père Lachaise.

The recent acquisition includes the April 24, 1862, issue of *L'Univers Illustré* and the October 10, 1874, issue of *La Presse Illustrée*. The former issue features a cover illustration of a scene in the second act of Séjour's play *Les Volontaires de 1814*, then being staged at the Théâtre de la Porte Saint-Martin. The latter issue's cover story notes the dramatist's passing. Although Paris claims Séjour as its own native-born son in the obituary, the published sacramental records of the Archdiocese of New Orleans prove the playwright was born in New Orleans, on June 2, 1817, and was christened at St. Louis Cathedral in October of the same year. (2010.0176)

■ Three recently acquired letters document another 19th-century New Orleanian in Paris. Opera singer Fidès Devriès-Adler (1850–1941) was a favorite on the Parisian stage. A New Orleans native, she made her Paris debut at the Théâtre Lyrique in 1869 and performed with the Paris Opera in 1871. She was widely praised for her performance as Ophelia in Ambroise Thomas's production of *Hamlet* in 1874. This was her last operatic role prior to an early retirement following her marriage to Parisian dentist Dr. Adler.

Fidès Devriès-Adler returned to the stage in the early 1880s, performing in works by composer Jules Massenet (1842–1912). Having won acclaim in 1881 and 1882 for her roles in Belgian and Parisian productions of Massenet's *Hérodiade*, Devriès-Adler also performed in the Paris Opera debut of Massenet's *Le Cid* on November 30, 1885. Other

operas in which Fidès Devriès-Adler performed include the Paris premieres of Giuseppe Verdi's *Simon Boccanegra* and Richard Wagner's *Lohengrin*.

Fidès Devriès-Adler was one of three siblings to achieve fame in the performing arts. Her twin sister, Jeanne, and brother, Marcel, were also well known on the French stage. Marcel, a tenor, was best known for his role in Charles Gounod's *Faust*.

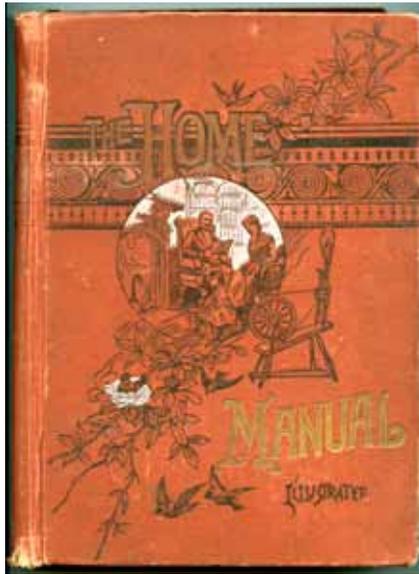
The three undated letters were all written by Devriès-Adler. In two she expresses her gratitude for professional support and flattering reviews to the director of the Paris Opera and editor of the *Journal des Débats*, neither of whom is identified by name. In the third, Devriès-Adler asks the correspondent to obtain novelist Arsène Houssaye's autograph. (2010.0234)

—*Mary Lou Eichhorn*

## Library

For the third quarter of 2010 (July–September), there were 45 acquisitions, totaling 77 items.

■ In the late 19th century, household guides targeting women of a growing middle class became popular throughout America. *The Home Manual: Everybody's Guide in Social, Domestic, and Business Life* (1889) by Mrs. John A. Logan, wife of a U.S. senator, was donated to the library by Frederick Lee Lawson. Boasting “the contents of one hundred books in a single volume,” *The Home Manual* covers the usual topics presented in such guides: etiquette, hygiene, household economy, beauty, care of invalids, and home decoration. The accomplished Mrs. Logan, who actively campaigned with her husband and was one of Washington's leading hostesses, also includes sections on horsemanship, baseball, writing for the press, treatment of gunshot wounds, and a Shakespearean quote for each day of the year. (2010.0262.2)



The Home Manual: Everybody's Guide in Social, Domestic, and Business Life by Mrs. John A. Logan, 1889 (2010.0262.2), gift of Frederick Lee Lawson

■ Wardwell Clement Flanders, born in 1811 in New Hampshire, went to sea when he was about 15 on a brig bound for New Orleans. From cabin boy to captain, he spent most of his life on a variety of seagoing merchant vessels traveling to numerous ports. When he became part-owner and master of the schooner *Junius* in 1838, he married Irish-born Anna Cunningham, and the couple made their home in New Orleans. In 1886, about five years before his death, he wrote a brief account of his life, travels, and adventures to satisfy the “earnestly repeated solicitation of my children and friends.” The original manuscript is included in the Flanders Family Papers (2004.0224), which were donated in 2004 to The Historic New Orleans Collection by Drs. Robert L. and Sidney A. Seegers, descendants of W. C. Flanders. The library recently acquired the published version of this account, *Biography of a Sea Captain's Life: Written by Himself*, edited by Rickey Pittman.

A lively reminiscence of Flanders's nearly 50 years as a seaman, the book relates his many experiences—navigating the Straits of Magellan, managing and investing in cargo, and handling a variety of both sailing and steam-powered ships through peace and war on open seas and inland waters. He writes of daily life

and events in New Orleans, as well as his involvement with the construction of a wharf at the head of St. Ferdinand Street in 1831 and his role supervising and inspecting government vessels during the war with Mexico. Flanders ends his biography abruptly with the South's declaration of war, stating that when Federal troops occupied the city in 1862 and reopened the Custom House, he accepted the position of acting surveyor of the port for two years. Then he served as U.S. Local Inspector of Hulls of Steam Vessels for the next 13 years. Although W. C. Flanders does not mention his brother Benjamin Franklin Flanders, mayor of New Orleans from 1870 to 1872, Pittman includes an article about him along with other genealogical material and a description of Flanders's house at 925 Independence Street. (2010.0195.1)

■ Dissertations on topics related to the history and culture of the Gulf South region are ordered regularly from UMI Dissertation Publishing, a division of ProQuest. The authors of these works often conducted some if not all of their research at the Williams Research Center. A few recently acquired titles include “Making Race: The Role of Free Blacks in the Development of New Orleans' Three-Caste Society, 1791–1812,” by Kenneth Randolph Aslakson, University of Texas at Austin; “Hurricane Katrina: An Evaluation of Governmental Leadership and the Disaster Surrounding the City of New Orleans,” by Gregory L. Cotton, Capella University; “Benjamin Morgan Palmer: Southern Presbyterian Divine,” by Christopher M. Duncan, Auburn University; “Leona Queyrouze (1861–1938): Louisiana French Creole Poet, Essayist, and Composer,” by Donna M. Meletio, Louisiana State University; and “Instruments of Power: New Orleans Brass Bands and the Politics of Performance,” by Matt Sakakeeny, Columbia University. (2010.0184.1, .2, .3, .8, .11)

—*Pamela D. Arceneaux*

## Curatorial

For the third quarter of 2010 (July–September), there were 15 acquisitions, totaling approximately 2,500 items.

■ The Crescent Club donated 403 drawings of Mardi Gras float designs along with several doubloon and invitation designs for the Krewe of Proteus. The colorful, often lavish designs are executed in ink, colored pencil, or, most frequently, watercolor. The oldest date from the early 1970s and are by Louis Andrews Fischer. She started designing floats for Proteus in 1922 and intermittently designed for them, as well as other carnival organizations, until the early 1930s. After a more-than-30-year hiatus, she resumed designing Proteus floats in 1964 and continued to do so until her death in 1974. More recent drawings are by the late Herbert Jahncke Jr. (d. 2007) of Royal Artists, who designed



*Float design for the Krewe of Proteus by Louis Andrews Fischer, 1972 (2010.0229.25.2)*

floats for Proteus parades between 1978 and 1992. In 1992 Proteus cancelled its parade after the city council passed a law prohibiting racial discrimination among carnival krewes. The organization resumed parading in 2000, and Jahncke carried on his role as float designer through 2002, when Richard Valadie, the organization's current designer, took over.

Dating to 1882, Proteus ranks as the fifth oldest carnival krewe, after the Mistick Krewe of Comus (1857), Twelfth Night Revelers (1870), Rex (1872), and



*Ca. 1927 photograph of unidentified band featuring well-known saxophonist and clarinetist Yvonne Fasnacht, nicknamed “Miss Dixie,” (center) with Arlene Hobbs on sax, Rose Romano on banjo, Betty (last name unknown) on piano, an unnamed woman holding a baton, and Alma Hobbs on drums. (2010.0198.2)*

the Knights of Momus (1872). Several of the older krewes no longer parade, making Proteus the second-oldest active parade after Rex. (2010.0229)

■ The Collection acquired five photographs of female bands dating from the 1920s and '30s. One dating from the late '20s features a group identified as Al Durning's Play Girls, the Harmony Maids. The bands in the other photographs are not identified, but one of the musicians, included in all of the images, is easily identified: Yvonne Fasnacht. A New Orleans icon, Fasnacht, nicknamed “Miss Dixie,” performed with the Sophisticates of Swing and Southland Rhythm Girls, among other bands. Raised in St. Bernard Parish, where her family owned the Orange Grove and Caernarvon plantations, Fasnacht, now 100, was until recently a longtime resident of the French Quarter.

Miss Dixie played both clarinet and saxophone; in a 1927 photograph she is seen posing with both instruments. Other band members in that image include Arlene Hobbs on sax, Alma Hobbs on drums, Rose Romano on banjo, Betty (last name unknown) at the piano, and an unnamed woman holding a baton. One of the photographs is inscribed to “Sis” by Yvonne.

“Sis” was probably her sister Irma, with whom she opened Dixie's Bar of Music at 204 St. Charles Avenue in 1939. Ten years later Dixie's moved to 701 Bourbon Street—now the Cat's Meow—where it operated until the late 1960s. Among the earliest and best-known gay bars to operate in New Orleans, Dixie's was a legendary gathering spot for such luminaries as Lyle Saxon, Tennessee Williams, and Truman Capote. (2010.0198.1–5)

■ Jahncke Services was founded in 1875 by German-born Fritz Jahncke. The company's first product, Schillinger Patent Pavement, helped lift the city out of the mud. Over the years Jahncke's business grew to provide a host of products, including gravel and shell, and services ranging from harbor dredging to boatbuilding and repair. The Collection recently acquired approximately 1,800 archival items related to Jahncke's business dating between approximately 1900 and 1940. Made up primarily of photographs and albums, the collection includes works by several of New Orleans's noted commercial photographers of the day, such as Charles L. Franck, J. Hyppolyte Coquille, H. J. Harvey, John Teunisson, and E. J. Bellocq. (2010.0186)

—John Magill

# EDUCATIONAL OUTREACH

## *Slow Blink Project Receives Grant from Entergy*

In January the education department will launch Slow Blink II, the second installment of “In the Slow Blink of an Alligator’s Eye: Wetlands Vanish,” the oral history and wetlands-awareness initiative in Lafourche and Terrebonne parish schools begun in the spring of 2010. Entergy Charitable Foundation has awarded The Collection a \$54,750 grant to support the project, which is designed to develop awareness and understanding of the importance of preserving the wetlands of coastal Louisiana for this and future generations.

Through intergenerational conversations with community elders, field research, and an augmented science and social studies curriculum, students will explore their cultural roots, which are defined by both the bounty and the fragility of the wetlands environment. Slow Blink II oral histories taken by the students will document the impact of the BP oil spill on their families and assess

the prevalence of traditional Cajun cooking in their homes.

With the Entergy grant funding, The Collection will be able to professionally transcribe the oral history recordings and place them in the Williams Research Center’s holdings for future researchers to access for years to come.



## *In Search of Julien Hudson Extended*

Julien Hudson, one of the earliest documented artists of African descent in American art history, is the subject of an exhibition extended through May 15 in the Williams Gallery. Organized by The Historic New Orleans Collection and Worcester Art Museum, the exhibition, which was curated by art historian William Keyse Rudolph, marks the first time Hudson’s complete catalogue has been displayed.

Following its run in New Orleans, *In Search of Julien Hudson: Free Artist of Color in Pre-Civil War New Orleans* will travel to the Gibbes Museum of Art in Charleston, South Carolina (July 22–October 16, 2011), and then to the Worcester Art Museum in Massachusetts (December 10, 2011–March 11, 2012). The exhibition is supported in part by an award from the National



Portrait of a Free Man of Color by Julien Hudson, 1835, oil on canvas, courtesy of a private collection

Endowment for the Arts, and initial research support for the project was provided by a grant from the Terra Foundation for American Art.



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## STAFF

### **In the Community**

**Pamela Arceneaux** was elected secretary of the museum, arts, and humanities division of the Special Libraries Association for 2011. **Daniel Hammer** was elected vice president for advocacy by the the board of Save Our Cemeteries. **Jack Pruitt** was elected to the board of the French Quarter Business Association.

### **Publications**

**Lori Boyer**, “The Caillot Manuscript: The Earliest Written Account of the Celebration of Mardi Gras in New Orleans,” *Arthur Hardy’s Mardi Gras Guide* (2011).

### **New Staff**

**Gordon Chadwick**, docent.

### **Volunteers**

**Peter Eaves**, **Jordana Giorlando**, **Katherine Mahaffey**, and **Terry Salloum**, docent department.



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## THE SHOP AT THE COLLECTION

### *The Louisiana Artists Biography Series*

In 2003 The Collection inaugurated the Louisiana Artists Biography Series. Dedicated to bringing to light the accomplishments and contributions of the fine artists born of or inspired by Louisiana's rich culture and distinctive environment, the series now boasts four stellar biographies. All are available for purchase online ([www.hnoc.org](http://www.hnoc.org)) and in The Shop.

**The complete set sells for \$95.**



*George L. Viavant: Artist of the Hunt* (2003), by George E. Jordan, relates the story of Viavant (1872–1925), an artist whose exquisite paintings of birds, fish, and small game won acclaim from hunters both in Louisiana and other parts of the country. **\$25**

*Vaudechamp in New Orleans* (2007), by William Keyse Rudolph, looks at Jean-Joseph Vaudechamp (1790–1864), a French portraitist whose artistic endeavors in New Orleans in the 1830s allowed him to establish a thriving career away from the competitive marketplace of Paris, while revitalizing New Orleans's French Creole community. **\$25**

*Josephine Crawford: An Artist's Vision* (2009), by Louise C. Hoffman, celebrates the life and art of Crawford (1878–1952), an artist at the center of the New Orleans art world in the first half of the 20th century. Her work, which was inspired by Cubism and the flattened forms and minimalist approach of modernism, had a style that was distinctly her own. **\$30**

*In Search of Julien Hudson: Free Artist of Color in Pre-Civil War New Orleans* (2010), with essays by William Keyse Rudolph and Patricia Brady, is the most thorough examination to date of portraitist Hudson (1811–1844), one of the earliest documented free artists of color in American art history. **\$35**