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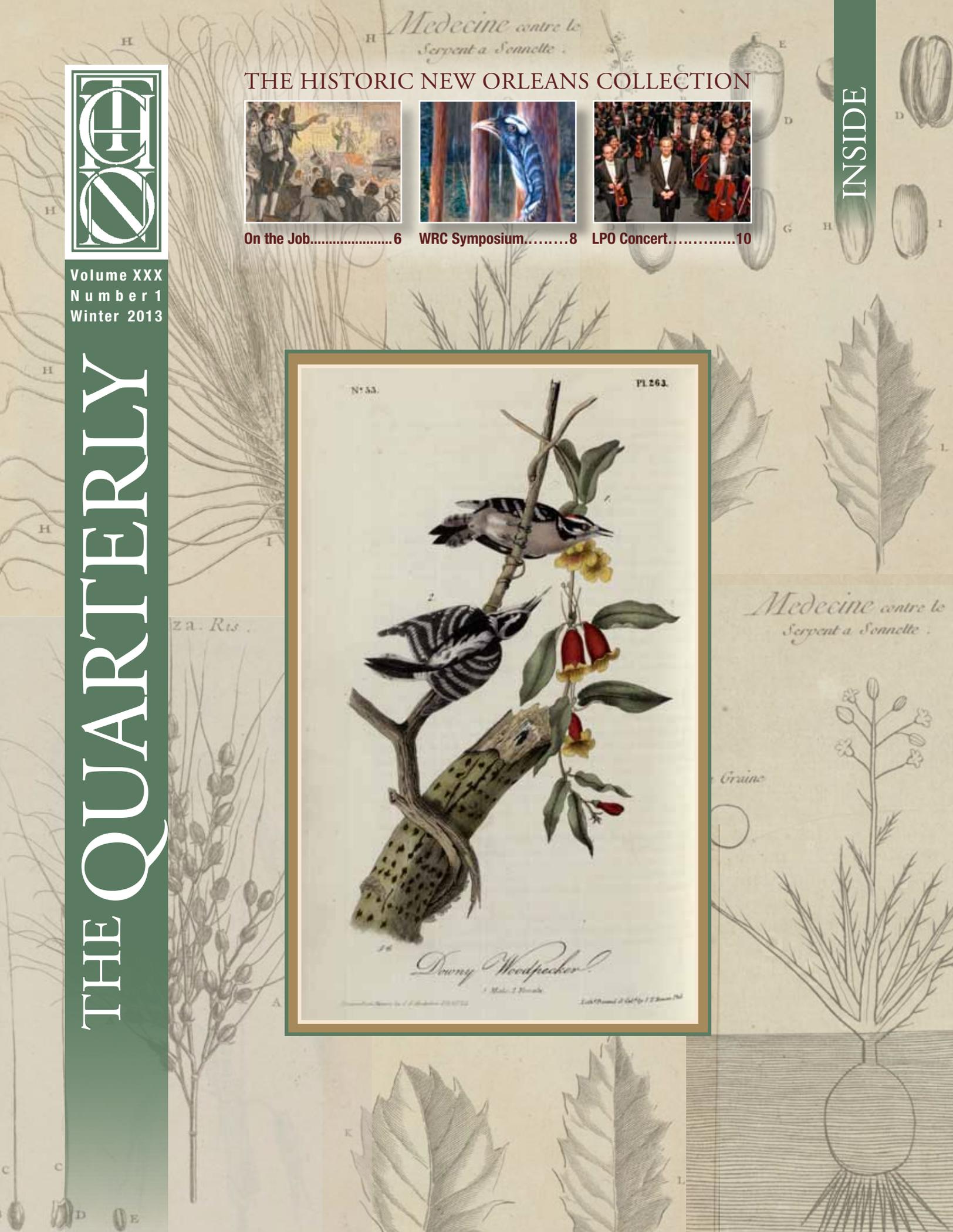
THE QUARTERLY

THE HISTORIC NEW ORLEANS COLLECTION



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INSIDE



WORLD OF WONDERS



Lynx rufus (bobcat)

20th century (?); taxidermied animal
central Louisiana

courtesy of the Louisiana State University
Museum of Natural Science

Pichou / *Boeuf Sauvage*

1758; engraving
by Antoine-Simon Le Page du Pratz
(draftsman)

THNOC 1980.205.22

Antoine-Simon Le Page du Pratz, who resided in Louisiana from 1718 to 1734, was not a scientist—neither by profession nor disposition (he was trained in architecture and engineering). His drawings of animals and plants range from fairly accurate to not-so-accurate, as is evident in this illustration of a bobcat, which contrasts dramatically with a mounted specimen of the animal itself. But Le Page du Pratz wrote with an effusiveness that captures the abundance of life in Louisiana.

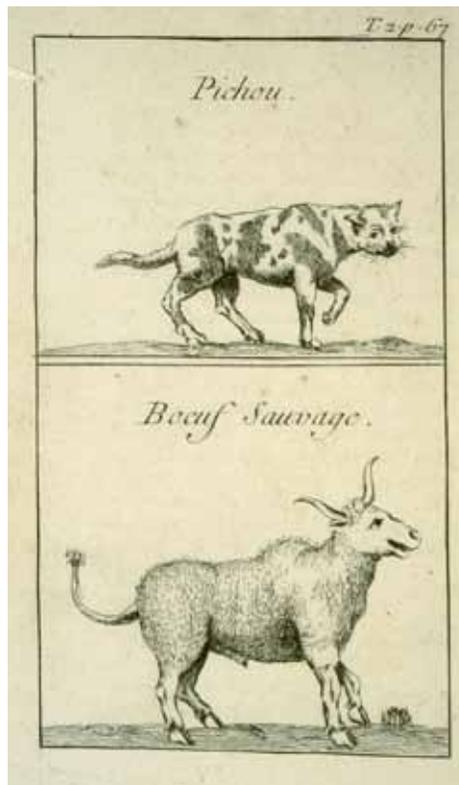
For as long as Louisiana has existed, its bounty of natural resources has been the subject of a tug-of-war between scientific study and commercial exploitation. The tension between those interests has its roots in the earliest days of France’s claim to the territory. Yet, just as people continue to admire and study the region’s flora and fauna regardless of economic or environmental concerns, many of Louisiana’s early inhabitants were motivated by intellectual curiosity instead of mercenary glee.

“There are two basic forks to the observations and encounters with the natural world that the people [of early Louisiana] had,” says John Lawrence, The Historic New Orleans Collection’s director of museum programs. “There’s this sort of pure joy of discovery of plants and animals that were unknown to them, but then there’s also the question, ‘How can this be put to use?’”

Seeking the Unknown: Natural History Observations in Louisiana, 1698–1840, THNOC’s exhibition opening February 23, will examine early settlers’ and explorers’ various approaches—romantic, scientific, and economic—to Louisiana’s natural world. Presented in conjunction with the 18th

annual Williams Research Center Symposium, also titled *Seeking the Unknown* (see accompanying story on p. 8), and cocurated by Gilles-Antoine Langlois, associate professor of architecture at Université Paris-Est Créteil in France, the exhibition features a wide range of natural artifacts, from taxidermied animals and specimens in jars to pressed plants and lavishly illustrated folios.

The idea for the exhibition originally came about during the run-up to the state bicentennial. “It occurred to me that talking about Louisiana as a hunk of land or a place might be a productive approach to the bicentennial, rather than focus on the usual political or cultural narratives,” Lawrence recalls. “It opens a window onto some lesser-known



Natural history exhibition explores Louisiana through the eyes of early naturalists



history—how the people of that time reacted to [the land], how they wrote about it, what intrigued them, what they found useful.” The Collection soon determined that the 2012 anniversary was too short of a deadline, but the decision to launch in 2013 gave staff more time to fulfill the exhibition’s substantial scope, he says.

As Lawrence writes in his essay “Discovery and Recognition: Naturalists and Natural History in Louisiana’s First 150 Years,” which is featured in *Seeking the Unknown’s* exhibition catalogue, naturalists from both French and Spanish colonial Louisiana have received far less recognition than their renowned counterparts who worked in the British colonies. Louisiana’s natural history is not as widely known, but it is full of “scientists of various disciplines, men of letters, artists, and observers whose collective writings and illustrations describe both vividly and specifically the foreign world they encountered in Louisiana,” he writes.

One of the earliest artifacts featured in *Seeking the Unknown* is a memorandum written by Pierre LeMoyné, sieur d’Iberville (1661–1706) in 1698, which describes his “business plan” for the New World colony France had just claimed and named La Louisiane. As Lawrence explains in his essay:

Iberville’s interest in the natural wealth of the Mississippi Valley was more economic and strategic than purely scientific. Timber and lead, mainstays of projecting naval and military power to overseas holdings, were specifically mentioned in his document. Iberville cared not for the nuances of distinctions among the many species of North American trees but only that they existed in sizes and quantities suited to shipbuilding. The known uses of wood, rather than those uses yet to be discovered, drove Iberville’s thinking. [. . .] The pursuit of scientific knowledge as an end in itself would prove difficult to extricate from practical or commercial benefits that could be derived from that knowledge.

As the fledgling colony developed, administrators and colonists routinely sent plant samples to France for examination as potential commercial exports. The wax myrtle, or bayberry tree (see image on p. 5), was of particular interest because its wax-coated berries not only could be processed into candles but also could be used to treat dysentery.

“The use of natural resources in service to the mother country (and its treasury) still drove agendas, but an element of pure scientific curiosity began to enter official activities,” Lawrence writes. “There was also the notion that some of these wild plants had medicinal qualities. A lot of that information seems to have been passed on by encounters with Native Americans, who showed the colonists what could be done.”

Emysaurus temminckii (alligator snapping turtle)

1834; reptile specimen collected in Louisiana by Charles-Alexandre Lesueur
courtesy of the *Laboratoire des Reptiles et Amphibiens, Muséum national d’Histoire naturelle, Paris, Nr 7884*

Turtles of the genus *Emysaura* (from a combination of two Greek words meaning “turtle” and “lizard”) are common throughout North America. Lesueur sent numerous specimens of this turtle (now commonly known as the alligator snapping turtle) to Paris’s Muséum national d’Histoire naturelle.

Seeking the Unknown: Natural History Observations in Louisiana, 1698–1840

On view February 23 through June 2, 2013

In the Williams Gallery
533 Royal St.

Tuesday–Saturday,
9:30 a.m.–4:30 p.m.

Sunday, 10:30 a.m.–4:30 p.m.

Free and open to the public

ON VIEW



Phyllographic prints, journal of John Leonard Riddell
1835; journal, vol. 3

by John Leonard Riddell

*courtesy of the John Leonard Riddell Collection,
Manuscripts Collection, Louisiana Research Collection,
Tulane University, 599-3-14*

John Leonard Riddell (1807–1865) was a botanist, chemist, physician, inventor, and polymath who practiced occupations ranging from smelter and refiner at the US Mint in New Orleans to college professor, postmaster, and politician. He also perfected the binocular microscope, wrote science fiction, and conceived a design for a typewriter some three decades before such a machine was actually manufactured. For all this complexity, however, Riddell’s journals show that his approach to botanical studies was simple: he took the minimum equipment needed for the task and went out walking.

His method of disseminating his discoveries was characteristically inventive and simple. Mounting specimens is time consuming, and, however preserved, samples are always in a state of entropy. So, working with New Orleans lithographer Perez Snell, Riddell used actual plant materials as a printing matrix: ink was applied directly to specimens, which were passed through Snell’s lithographic press and printed on paper, their physical characteristics reproduced in minute detail.

Seeking the Unknown explores the flora and fauna that interested early Louisianans, but it also takes a look at the human element behind those studies—the diversity of methods employed by 18th- and 19th-century naturalists. For example, the advent of Carl Linnaeus’s biological classification system had gained a foothold in the scientific community by the mid-1700s, but “other observers, not necessarily trained in science, reported their findings in various ways: assigning already established names to plants and animals, making up descriptions, or adopting Native American names for plants and animals,” Lawrence explains in his essay. The exhibition highlights some of these inconsistencies and limitations of skill, such as Antoine-Simon Le Page du Pratz’s (1689/90–1775) not-very-accurate rendering of a bobcat, for which he used the Native American term *pichou*.

Of course, the exhibition also features an abundance of expert renderings by renowned naturalists and draftsmen, such as Charles-Alexandre Lesueur (1778–1846), who specialized in the study of amphibians and reptiles; John James Audubon (1785–1851), famous for his renderings of birds; and John Leonard Riddell (1807–1865), one of the earliest faculty members of Tulane University. Riddell worked with a New Orleans lithographer to create distributable copies of leaves and wood samples, which he called phyllographic prints. “He would get a leaf or small sample of wood, coat it with lithographer’s ink, and then



***Myrica cerifera* L. (wax myrtle)**

1740s; plant specimen

collected in Louisiana by Jean Prat; from the *Herbier Jussieu*

Courtesy of the Laboratoire de Phanérogamie, Muséum national d'Histoire naturelle, Paris, JU 17031

French officials were eager to examine the fruit of the wax myrtle, or bayberry tree, as a potential commercial export. Its wax-coated berries not only could be processed into candles but also could be used to treat dysentery.

run it through the lithographer's press," Lawrence says. "It would give this incredibly detailed illustration."

Because of the scope of *Seeking the Unknown*, Lawrence and THNOC curators sought a large number of loaned items from local and international institutions, including the Archives Nationales, Paris-Pierrefitte-Fontainebleau; Muséum d'histoire naturelle du Havre; Archives nationales d'outre-mer in Aix-en-Provence, France; Muséum national d'Histoire naturelle in Paris; Bibliothèque Mazarine, also in Paris; the Tulane University Natural History Museum; Tulane University's Howard Tilton Memorial Library; the LSU Museum of Natural Science; Bass Pro Shops; and the E. A. McIlhenny Natural History Collection, part of LSU Libraries.

"There is a lot of material out there, and this is sort of a new subject or a new take for a museum like ours; the broad time period and scope went beyond our collection's ability to uniquely support it," Lawrence said of working with the lending institutions.

"The wonders of nature are something that I think anyone can respond to or appreciate or be terrified by or embrace. Hopefully this exhibition allows you to vicariously do that."

—Molly Reid



FROM THE DIRECTOR

The Historic New Orleans Collection is proud to have been in the forefront of celebrating significant anniversaries in Louisiana's history over the years, such as the bicentennial of the Louisiana Purchase, in 2003, and the bicentennial of Louisiana statehood, in 2012. But interesting history abounds in both shorter stories and larger-scale topics, as evidenced in each issue of the *Quarterly*—from this issue's cover story on The Collection's natural history exhibition to the small but significant tidbits composing the magazine's acquisitions columns.

The upcoming exhibition *Seeking the Unknown: Natural History Observations in Louisiana, 1698–1840* will provide a look at the early European discovery of Louisiana and those adventurous souls who studied its natural environment. The exhibition covers a rarely explored aspect of Louisiana's history, inviting visitors to feel like explorers themselves in a way only history, compellingly retold, can.

Complementing *Seeking the Unknown* is its scholarly counterpart, the 18th annual Williams Research Center Symposium. To be held February 23, the symposium is an opportunity for guests to examine Louisiana's natural history with leading scholars from around the world, discussing topics such as the role of Native Americans in land management; the similarities and differences among Louisiana and other New World territories; and the ecology of the state's coast.

Also related to *Seeking the Unknown* is the seventh installment of Musical Louisiana: America's Cultural Heritage, the annual concert copresented by The Collection and the Louisiana Philharmonic Orchestra. The concert, titled "Envisioning Louisiana" and held January 23 at Saint Louis Cathedral, was a splendid evening of classical music inspired by Louisiana's natural and cultural history.

Amid our current programming, the excitement over upcoming anniversaries continues. The bicentennial of the Battle of New Orleans, in 2015, will be here soon, and 2017 marks the centennial of the first jazz recording. The tricentennial of the founding of New Orleans, in 2018, follows right behind. Three hundred years—imagine that! We hope you will look forward to observing, studying, and celebrating all of these events—and many more—with The Historic New Orleans Collection.

—Priscilla Lawrence

ON THE JOB

Name: Jason Wiese

Staff Position: Assistant director of the Williams Research Center, on staff since 2000

The Assignment: Research and report on an early 19th-century letter

The Collection recently acquired a six-page manuscript letter by a young French-born woman named Laura Florian, who was writing to a close friend on January 9, 1815, the day after the Battle of New Orleans. It and the War of 1812 are special research interests of mine, so I felt fortunate to be involved in its acquisition and subsequent cataloguing.

The letter presents a truly rare perspective on the Battle of New Orleans. Though THNOC is rich in primary-source material documenting aspects the battle, much of it is concerned with the combatants or prominent government officials. Little direct information is available about the activities

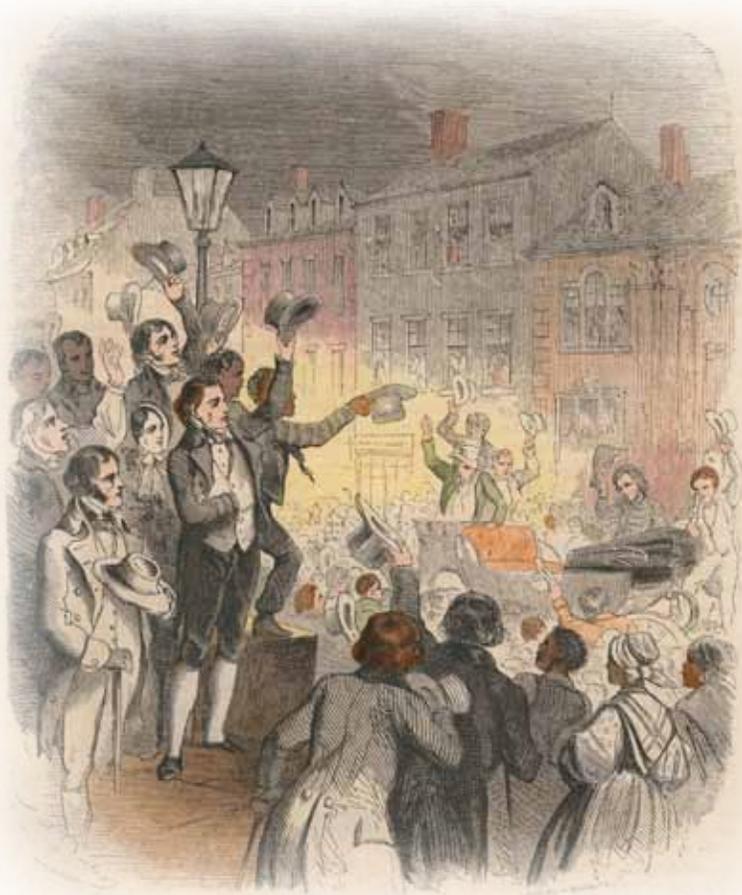
Laura's signature can be seen on this final sheet of the six-page letter, followed by a short postscript. (MSS 645)

of New Orleans women during the British invasion; I could only find a smattering of secondhand reports in letters or published histories. Laura Florian's letter, by contrast, offers detailed information about herself and other women, and her social connections allowed her to be unusually well-informed about the movements of the British and the defensive measures employed by General Jackson. Her wealth of detail undoubtedly made this a very welcome letter to its recipient.

Laura Eugenie Florian (1792–1857) was the daughter of minor French nobles who fled the Revolution and eventually made their way to New Orleans in 1809. She was partly educated in Britain, her family's first sanctuary upon leaving France, which accounts for her excellent English. Laura was writing to her good friend Lydia Sellon Boneval Latrobe Roosevelt (1791–1878) to share news of New Orleans during the crisis. After apologizing for having no news of Lydia's brother Henry Sellon Boneval Latrobe (1792–1817), a military engineer who was helping to construct the city's defensive works, Laura launches into a narrative of the invasion, beginning with the British capture of American gunboats in the Battle of Lake Borgne, and the panic with which this news was received in the city.

"The consternation & distress spread in Town by this fatal news you may readily conceive," she writes. "We are still ignorant of the names of those who fell in the engagement, as the flag of truce sent with proper attendance for the wounded has been detained."

A routine challenge in cataloguing old manuscript letters is simply deciphering the handwriting. Fortunately, Laura wrote in a neat, elegant hand. In six pages there are remarkably few digressions or corrections. I transcribed each page, making notes and annotations to identify the people and events Laura mentioned.



Crowds cheer General Jackson after the Battle of New Orleans in this hand-colored wood engraving. (1959.172.4)



At one point she describes a small skirmish that took place near Bay St. Louis in December 1814. A party of 20 Americans opposed the attempted landing of three British boats filled with troops. Some of the Americans' musket cartridges were apparently carried to them by Isabella Charlotte Hutchins Claiborne (d. 1816), the sister-in-law of Governor William C. C. Claiborne. Laura writes that "from her appearance you would suppose the slightest breath would annihilate her very existence & now while the cannon balls were whistling around her ears was unconscious or rather insensible to the danger."

Laura goes on to describe the requisition of blankets, pillows, and mattresses; the actions of local women who volunteered to sew jackets and pantaloons for underdressed militia troops; and the flood of wounded prisoners and the difficulties in transporting and caring for them. She also comments on how General Jackson and the Tennessee and Kentucky militias were perceived by the local French-speaking civilians.

Genealogical databases, city directories, newspaper obituaries, and other contemporary sources helped me identify the various persons mentioned, yet I still wondered how a 23-year-old woman in the city could get reliable military information so quickly. Was it general knowledge in her social circle, or did she have an informant? It took some digging, but I established that a certain "Mr. Talcott" was David Talcott (1783–1843), a commission merchant and cotton factor who was Laura's brother-in-law. According to the *Louisiana Gazette*, his firm was the New Orleans ticket agent for the steamboat *New Orleans*, which was commissioned by Laura's friend Lydia and her husband, Nicholas Roosevelt. Talcott would have known many local militia officers through his business connections, and it's possible he could have been the source of Laura's military information.

Though nearly two centuries old, the letter is in fine condition. We digitally scanned the entire document, including the curious apology written by someone in New Jersey—where Lydia Roosevelt was staying at the time—for having opened her mail upon seeing the New Orleans postmark, evidence of the high anxiety that gripped the entire nation concerning the battle's outcome. Now interested researchers can see and read Laura Florian's letter in its entirety on THNOC's online catalogue and gain a fuller appreciation of the battle and those it affected.

—Jason Wiese

Concerts in the Courtyard Series

The Collection hosts its first concert of the spring season. Admission includes three complimentary beverages.

Friday, March 15

6–8 p.m.

533 Royal St.

Admission: \$10; free for THNOC members

Tennessee Williams Scholars Conference

Presented as part of the 2013 Tennessee Williams/New Orleans Literary Festival and hosted by The Historic New Orleans Collection, this one-day conference features lectures and discussions on the renowned southern author.

Friday, March 22

Williams Research Center

410 Chartres St.

Dr. Robert Bray, conference director

Sample Schedule of Events

9:30–11 a.m.

Abstract presentations and audience discussion on scholarly papers such as "The Real-Life Syndicate Plantation of Baby Doll"; "Eating Disorder: Williams's Fascination with Cannibalism"; and "Law, Sex, and Tennessee Williams."

Moderator: Dr. Harvey Young, Northwestern University

11:15–noon

"Tom and Tennessee in Europe, 1928 and 1948"
(slide show presentation of Williams's trips abroad)

Dr. John Bak, Université de Lorraine

1:30–2:45 p.m.

"Tennessee Williams and the Cold War"

Panel Discussion

Moderator: Dr. Barton Palmer,
Clemson University

Panelists: Dr. Annette Saddik, City University of New York; Dr. Michael Hooper, St. Albans High School for Girls (UK); Dr. John Bak, Université de Lorraine

For a full schedule of events and ticket information, please visit www.TennesseeWilliamsStudies.org and click on Scholars Conference.

18th annual Williams Research Center Symposium

February 22–23, 2013

Presented by
The Historic New Orleans Collection

Seeking the Unknown

PERSPECTIVES ON LOUISIANA'S NATURAL HISTORY

Join The Collection and scholars from around the world in examining the romantic, scientific, and economic motives of the men who first explored Louisiana—naturalists who, with their extraordinary curiosity, expanded our knowledge about the living world.

Register Now

Seating is limited. Registration includes the Friday-night and Saturday-afternoon receptions. Register online at www.hnoc.org. The cost is \$75 for THNOC members, \$50 for students and teachers, and \$85 for the general public.

For additional information call (504) 523-4662 or visit www.hnoc.org.

Friday, February 22, 2013

The Historic New Orleans Collection, 533 Royal St.

6 p.m.

Reception and viewing of *Seeking the Unknown: Natural History Observations in Louisiana, 1698–1840*

Saturday, February 23, 2013

Queen Anne Ballroom, Hotel Monteleone, 214 Royal St.

8 a.m.

Registration

8:45 a.m.

Welcome and Opening Remarks

Priscilla Lawrence, THNOC executive director
Robert A. Thomas, symposium moderator; director, Loyola University Center for Environmental Communication

9 a.m.

American Indians and Natural History: Managed Landscapes in Prehistory

Robbie Ethridge, professor of anthropology, University of Mississippi

9:45 a.m.

François Lemaire and Bernard Alexandre Vielle: The First Observers of Natural History in Colonial Louisiana

Gilles-Antoine Langlois, National School of Architecture at Versailles, University of Paris-Est Créteil

10:05 a.m.

Enlightenment Science in French Colonial Louisiana: The Royal Physician Botanist Jean Prat and the Wax Myrtle

Boris Teske, assistant professor and College of Liberal Arts liaison librarian, Louisiana Tech University

10:25 a.m.

Break

10:45 a.m.

From Peru to the Bayou: Antonio de Ulloa and New World Nature

Neil Safier, associate professor of history, University of British Columbia, Vancouver

11:30 a.m.

Lunch (on your own)

1 p.m.

Post-Lunch Remarks

John H. Lawrence, director of museum programs, The Historic New Orleans Collection

1:15 p.m.

Fledgling American Naturalists Mark Catesby and Alexander Wilson

Christopher W. Lane, co-owner, the Philadelphia Print Shop

1:35 p.m.

Audubon in Louisiana

Joel Oppenheimer, president, Joel Oppenheimer, Inc.

2 p.m.

Land, Life, and Living: Ecology of the Louisiana Coast

Gay Gomez, associate professor of geography (retired), McNeese State University

2:45 p.m.

Break



3 p.m.

Panel Discussion

Collect Globally, Connect Locally: Inside Two of Louisiana's Natural History Museums

Henry L. Bart Jr., professor of ecology and evolutionary biology, Tulane University; director and curator of fishes, Tulane University Museum of Natural History
Prosanta Chakrabarty, assistant professor of biological sciences, Louisiana State University; curator of fishes, Museum of Natural Science, LSU

4–5 p.m.

Reception

Williams Research Center, 410 Chartres St.
Meet the speakers!



Envisioning Louisiana

LPO-THNOC concert celebrates Louisiana's heritage through music

The Historic New Orleans Collection and the Louisiana Philharmonic Orchestra recently presented “Envisioning Louisiana,” an evening of music and history and the seventh installment of their annual series Musical Louisiana: America’s Cultural Heritage. Dedicated to the study of Louisiana’s contributions to the world of classical music, the award-winning Musical Louisiana program also provides educational materials to more than 2,000 fourth- and eighth-grade teachers in public and private schools across the state. The concert, held January 23 at Saint Louis Cathedral, was designed to complement Seeking the Unknown: Natural History Observations in Louisiana, 1698–1840, The Collection’s newest exhibition (see story on p. 2). “Envisioning Louisiana” celebrated the rich natural history of Louisiana and explored how composers have depicted the state and its people through music. The program included pieces by Jean-Baptiste Lully (selections from the ballet Le temple de la paix), Antonín Dvořák (selections from Symphony No. 9 in e minor, op. 95: From the New World), and Michel Corrette (selections from the concerto comique “Les sauvages et la Furstemberg”). The following article is excerpted from WRC Director Alfred E. Lemmon’s introductory essay featured in the concert program.

The people, places, flora, and fauna of Louisiana have attracted the artistic attention of many composers, both American and foreign. In the territory’s early days, the musical depiction of Louisiana was part of a larger trend that had its roots in the wake of the discovery of the New World; Europeans were thirsty for information about the land and its peoples. Writers, musicians, scientists, linguists, and artists immediately worked to satisfy the public’s curiosity. In some instances, the depictions of the New World were pure fantasy; at other times, they were accurate. Music was no exception.

Native Americans made appearances in the great court spectacles of the 16th and 17th centuries. In 1527 Spain’s Charles V was entertained by Aztec dancers and musicians; in 1550 the French king, Henry II, and his queen consort, Catherine de Medici, were treated to a similar demonstration by Native Americans from Brazil and by Frenchmen dressed as Native Americans. In 1608 the *Ballet des Indiens* (by an unknown composer), the first known stage work to depict Native Americans, was performed at the French court of Henry IV. French composer Jean-Baptiste Lully was particularly inspired by Native Americans, incorporating them into several of his works, including *L’Alcidiane* (1658), *Ballet des muses* (1666), *Le temple de la paix* (1685), and *Le triomphe de l’amour* (1681).

As the 17th century came to a close, two major events led to a renewed interest in the New World, one that continued to thrive in the 18th century. First, in 1682 France claimed the Louisiana Territory. Ten years later, Europe celebrated the bicentennial of Columbus’s discovery of the New World. In the 1720s France eagerly awaited scientific treasures from



Courtesy of Ted Jackson / *The Times-Picayune*



Above: Jean-Baptiste Lully; Lestudier Lacour, painter; Tony Johannet, drawing; (2012.0273, MSS 655)

Left: The Bayou; painting by George D. Coulon; between 1885 and 1904; Laura Simon Nelson Collection (N950728.1.279)

Louisiana, whether plant samples or astronomical observations. Composers sought to feed this curiosity by producing works inspired by the territory's plants, animals, and people.

In 1725 a delegation of Native Americans from the Mississippi Valley visited France. The September 1725 issue of *Le Mercure* carried a report of their performances of dances from “la Louisiane” given at the Théâtre-Italien in Paris. The impact of the visit was so great that 42 years later the account was reprinted in the *Dictionnaire des théâtres de Paris* (1767):

Monday, 10 September, 1725

Les Comédiens Italiens, before their departure for Fontainebleau, staged at their theatre a new piece of the most unusual sort. Two natives recently arrived from Louisiana, tall and good looking, around 25 years of age, performed three sorts of dances, together and individually, and in a manner that left no doubt that they had learned the steps and jumps that they did very far from Paris. That which they mean to portray is doubtless quite easy to understand in their country, but here, nothing could be more difficult to fathom.

(translated by Howard Margot)

Jean-Philippe Rameau, a court musician and composer for Louis XV, witnessed these dances and subsequently composed his *Les Sauvages* for keyboard based on the rhythms and melodies he heard. Rameau would return to the melody and rhythms of *Les Sauvages* in the fourth act of *Les indes galantes* (1736). The melody subsequently served as inspiration for composers throughout the 18th century.

Though some of the most famous musical depictions of the region were written by Europeans who had never set foot in Louisiana, local artists also won acclaim. Louis Moreau Gottschalk, for instance, transformed melodies he heard as a child in New Orleans into concert-hall favorites. European critics hailed his work, which transported them to an exotic land. And Bohemian composer Antonín Dvořák, who arrived in New York in 1892 steeped in the folk music of his native Bohemia (now part of the Czech Republic), soon became interested in American melodies and rhythms. Dvořák’s American-themed works, the most famous of which is *From the New World* (also known as the New World Symphony), reveal that he envisioned the future of American music in the rich traditions of Native American and African American music.

—*Alfred E. Lemmon*

Collection bids farewell to longtime master carpenter

December 31, 2012, marked the last day of work at The Collection for master carpenter Larry Falgoust, who joined the staff over 21 years ago, in September 1991, and has been a vital part of preserving the organization's historic properties. In his absence he leaves a number of disappointed colleagues, all of whom relied on Falgoust's deep knowledge of building systems and ability to fix problems large and small, from building custom display cases for an exhibition to fixing a broken lock or a bent key.

"Larry knows everything there is to know about buildings," says Mimi Calhoun, facilities manager and Falgoust's former supervisor. "He's always so delightful—never has a bad day. I'm just so mad at him for leaving (not really). He's going to be impossible to replace."

Falgoust, who was born and raised in Uptown New Orleans, learned the trade from his father, who worked as a maintenance carpenter for a local hospital. "I used to do odd jobs with him," Falgoust says. "Then I went to school for carpentry and studied architectural drafting. I enjoyed seeing what you could accomplish, building things and fixing and repairing things."



Recently retired master carpenter Larry Falgoust is shown in his shop.

By the time he joined the staff at The Collection, he had completed carpentry and renovation jobs on countless historic New Orleans homes. Falgoust appreciates that The Collection "likes to bring [a structure] back to the original way it was built," he says. In addition to his maintenance work, Falgoust was also tapped occasionally to build furniture for exhibitions. One of his favorite projects, he says, was building a chest to go on top of a replica of a work table used by Ursuline nuns. The chest and table, now on view in the recently renovated Louisiana History Galleries, have special significance for Falgoust: it was the history galleries' earlier renovation

in 1991 that first brought him to The Collection, as foreman of the crew that worked on that project.

"When it came to assisting in exhibitions, Larry was first a problem solver," says Director of Museum Programs John Lawrence. "His understanding of all phases of an installation—security, aesthetics, conservation—made the solutions he crafted both functional and elegant. He was a valuable member of the exhibition team and an ultimate team player." That team spirit extended to the softball diamond, where Falgoust's pitching talents helped propel the office team to respectability, if not victory.

"Larry's dedication to the security of The Collection has been amazing," adds Executive Director Priscilla Lawrence. "Every time we prepared for a hurricane, he was the last one to leave. His shoes will be hard to fill."

Falgoust's two-plus decades of service were honored Friday, December 21, with a lunchtime party in the Counting House. Staff members eagerly waited to take photos with Falgoust and wish him well. Falgoust says he looks forward to spending time with his family; he and his wife, Lara, have three children and two grandchildren.

—Molly Reid



IN MEMORIAM

Monsignor Crosby W. Kern, 42nd rector of Saint Louis Cathedral

The board and staff of The Historic New Orleans Collection mourn the passing of Monsignor Crosby Kern, rector of Saint Louis Cathedral. He was 73. With his inclusive spirit, Monsignor Kern galvanized the entire French Quarter community around its cultural heritage. His establishment of the Catholic Cultural Heritage Center at the Old Ursuline Convent sparked an era of collaborative projects, such as Musical Louisiana: America's Cultural Heritage, The Collection's annual concert with the Louisiana Philharmonic Orchestra at Saint Louis Cathedral. Both the center and the cathedral afforded the community opportunities for broader outreach. We will miss his enthusiasm, welcoming collegiality, and extraordinary generosity.

BECOME A MEMBER

Join Online
www.hnoc.org

Membership Benefits

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

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

New Benefits of Membership!

Responding to your requests and to the increase in program benefits, The Collection is offering new opportunities for membership at the Founder level.

Founder Individual Membership:
\$35 for one person

Founder Family Membership: \$65
for one or two adults and any children under 18 all residing in a single household, or for one member and a guest

We value your association with our community. Should you have any questions related to membership, you may call (504) 598-7109.

How to Join

To become a member of The Historic New Orleans Collection, visit www.hnoc.org and click the Support Us link, or complete the form on the enclosed envelope and return it with your gift. Memberships at the Founder Family level and above include benefits for up to two adults and any children under 18 residing in a single household, or for one member and a guest.

Membership Levels

FOUNDER INDIVIDUAL \$35

FOUNDER FAMILY \$65

Full membership benefits

MERIEULT SOCIETY \$100

Full membership benefits plus:

- a special gift

MAHALIA SOCIETY \$250

Full membership benefits plus:

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

JACKSON SOCIETY \$500

Full membership benefits plus:

- a special gift
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Members of the Merieult, Mahalia, Jackson, and Laussat Societies and the Bienville Circle receive reciprocal benefits at other leading museums throughout the United States through the North American Reciprocal Museum (NARM) program. These include free member admission, discounts on concert and lecture tickets, and discounts at the shops of participating museums. Visit sites.google.com/site/northamericanreciprocalmuseums for more information.



FOCUS ON PHILANTHROPY

Tim Fields



In the foyer of Tim Fields's Uptown home, there's a statement piece unlikely to be found anywhere else: a collection of ornate antique canes, all arranged in a phalanx thanks to a lustrous wood cane stand. When asked about it, Fields is happy to give a show-and-tell. After all, how many people possess a flicker cane, which bares sharp blades with a flick of the wrist? "Most of them are gadget canes—they have something else inside of them," he explains, holding up one from 1803 that contains a pocket watch. "It keeps perfect time as long as you keep winding it." Some are adorned with carved ivory or precious metals. One has a sword inside; another, a horse trader's cane, contains a special measuring stick.

The collection is representative of Fields's appreciation for fine craftsmanship, history, and things of beauty. A member of The Historic New Orleans Collection since December 2011—he is currently in the Laussat Society—Fields loves collecting. He first spotted an intact group of old canes at a Royal Street antiques store about seven years ago. Rather than spend a hefty sum for the entire lot, he decided to assemble his own collection by going on the hunt for other, individual canes. Each acquisition brought a new story, a small window into the past.

"People learn about how we used to live often by looking at the stuff people used to use," he says.

Fields grew up in Lebanon, Virginia—a "pretty historic area," he says. He always liked learning about

the history of his large extended family, but never acquired many heirloom possessions or took interest in the early American style of furnishings common throughout Virginia. Instead, Fields wanted to curate a style of his own.

After attending Emory and Henry College in Emory, Virginia, for two years of undergraduate study in political science and philosophy, he embarked on a change of scenery and transferred to Tulane University. Fields had never visited New Orleans before, but he knew it would be different from Virginia and was ready to immerse himself in a new place. "I just wanted to try it," he says. "I grew up in small towns and went to small-town schools my whole life, so I was ready to do something else."

After finishing his undergraduate work, Fields went to law school at Loyola University and became an attorney. He currently specializes in personal injury and trial work, which he describes as "always interesting—never a dull moment, especially in the courtroom, which is the most fascinating part."

As Fields matured professionally, so did his tastes. Things of beauty, art, and antiques became a strong interest, from fine English silver and Chinese furniture to modern and contemporary art. "I think it's interesting to mix modern pieces in with my antiques," he says. Though he prefers a blend of English, Chinese, and French styles—"I'm a big Francophile in general; Paris is just magical"—what really interests him is quality. For example, he collects

Hester Bateman silver (an English line that came to prominence under the stewardship of Bateman, the widow of a silversmith who learned her late husband's trade) simply because "it's the best," Fields says. "I try to refine my tastes. I just keep searching for the best of everything."

That search has taken Fields around the world to Morocco, China, Turkey, Greece, France, and Thailand, with trips to Africa, Antarctica, Venezuela, and Barbados planned for this year and the next. He prides himself on being as undaunted in exploring new lands as he was in taking off for New Orleans as a young man. "Even now, when I travel somewhere, I just sort of go with things. It's not a shock," he says.

Fields has spent much of his adult life seeking out historically significant objects of beauty, and that same interest drew him to The Collection. "Academically, the quality of the items they have there—the people who work there aren't just doing it because they want a job," he says. "It's a passion for them. I give money to lots of things, and it's nice to know it's being well taken care of."

Evident in Fields's house is his predilection for items with strong provenance, and The Collection works in the same vein, he says. "The whole world is sort of homogenized these days. If you're in New Orleans, it should look like New Orleans, like nowhere else. It's definitely unique in the United States. It needs to be preserved."

—Molly Reid

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July–September 2012

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Bookplates

Donations are used to purchase books that will be marked with a commemorative bookplate.

Conservation of two copies of this book were made possible by the Firemen's Charitable & Benevolent Association:
History of the Fire Department of New Orleans: From the Earliest Days to the Present Time. . . .
edited by Thomas O'Connor
(New Orleans: s.n., 1895)

On November 1, members of The Collection's Laussat Society were honored at the 2012 Laussat Gala, held at the Uptown home of Ellen and Mac Ball. Laussat contributions from 2012 went toward the publication of A Company Man: The Remarkable French-Atlantic Voyage of a Clerk for the Company of the Indies, which is due out this spring. Senior Editor Sarah Doerries gave a talk about the book at the gala.



Lynne and Hunter White and Jack Pruitt



Ellen and Mac Ball, Pat and Fred Smith



John Lawrence and Margie and Sandy Villere



Cathy and Hunter Pierson



Mary Lou and John Ochsner



Lillian and John Uhl



Ann and Dick Strub

On December 2, The Collection celebrated the release of Perique: Photographs by Charles Martin with a book signing and reception.

Willy Martin Sr. and Charles Martin





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.

Curatorial

For the third quarter of 2012 (July–September), 25 groups containing 123 items and approximately 60 linear feet were accessioned.

■ The Collection recently acquired a large lithograph, produced by an unknown artist between 1869 and 1886, of the side-wheel steamboat *Bradish Johnson*. The print is now on permanent display in The Collection's recently refurbished Louisiana History Galleries. *Bradish Johnson* was built in 1869 to transport cargo between New Orleans and the mouth of the Mississippi River. In 1874 it was sold and relocated to the Alabama River, where it remained a trading vessel until about 1884. It was moved to Jackson, Alabama, on the Tombigbee River and converted into a boardinghouse, which burned in a deadly fire in 1886.

Bradish Johnson is representative of steamboats of the period that were designed to carry bales of cotton when the crop dominated the New Orleans economy before and after the Civil War. The steamboat's namesake was one of

the wealthiest and most successful sugarcane planters in Louisiana. Bradish Johnson was born in 1811 at Magnolia Plantation, in Plaquemines Parish, which was owned by his father, William M. Johnson. In the 1830s the elder Johnson acquired another nearby plantation called Woodland, and an image of the main house is still featured on the labels of Southern Comfort liqueur.

Through direct inheritance and later acquisitions from his brothers, the ambitious Bradish Johnson came to own a number of Louisiana sugarcane plantations. Through his father, he also gained ownership of a number of distilleries, chemical plants, and dairies in New York City. He served on the board of directors of New York's Chemical Bank, which is now part of J. P. Morgan Chase. Johnson maintained residences on 21st Street between Broadway and Fifth Avenue in New York City—now the site of an office building named for him—and in New Orleans at 2343 Prytania Street. Built in 1873, the New Orleans house is now part of the Louise McGehee School. Johnson died in Long Island, New York, in 1892. (2012.0326)

■ A gift from Eleanor G. Burke is a collection of 35 photographs from the 1930s and early '40s depicting major

commercial buildings, some of which are identified as having been air-conditioned by the Carrier Engineering Corporation. Those not identified as such were probably also air-conditioned by Carrier.

Willis Carrier (1876–1950) of upstate New York is credited with inventing modern air conditioning in 1902. He patented the process in 1906 and in 1915 became a founding partner in the Carrier Engineering Corporation.

One photograph in the collection shows Canal Street between Bourbon and Dauphine in the mid-1930s and identifies stores that used Carrier air conditioning systems. The photograph captures the Maison Blanche and D. H. Holmes department stores; the Hibernia, Whitney, and American bank buildings; the Hotel Monteleone's restaurant, café, and lobby, with its historic carved clock; the Pan American Petroleum Corporation on Lee Circle; and Shushan (now New Orleans Lakefront) Airport. Other photographs depict massive cooling equipment installed in Maison Blanche, Jax Brewery, and the Southport Club in Jefferson Parish.

An interesting interior shot features the private office (see image below), located in the American Bank building, of Robert Maestri (1889–1974),



mayor of New Orleans from 1936 to 1946. Maestri was an early supporter of Huey Long, and the photograph shows a portrait of the former governor, who had been assassinated in 1935, displayed in Maestri's office. The collection also features photographs of buildings in other regional cities, including Alexandria's Bentley Hotel, office buildings and banks in Shreveport and in Little Rock, Arkansas, and Hammel's Department Store in Mobile, Alabama. (2012.0328.1-.35)

—John T. Magill

Library

For the third quarter of 2012 (July–September), there were 43 acquisitions, totaling 78 items.

■ At the onset of the Civil War, New Orleans's diverse population was reflected in the many obscure,

independent military units that quickly formed between Louisiana's secession on January 26, 1861, and the city's fall to Union army forces in late April 1862. The Collection's library recently acquired a small pamphlet about one of these units, composed of French citizens residing in the city: *Documents Concernant la Création de la Brigade Française à la Nouvelle-Orléans*. Written by the brigade's general, Victor Maignan, and published in Poitiers, France, in 1903, most of the text consists of his personal correspondence regarding the formation of the unit. He also describes the attempts of some brigade members to return to France following the Union occupation of New Orleans. The document includes correspondence from then-governor Thomas O. Moore, New Orleans mayor John T. Monroe, and Comte Eugène Méjan, French consul to New Orleans.

Maignan appears on active duty rolls through November 1861, by which time he and his brigade had been incorporated into regular Confederate service and his rank adjusted to captain. Although not stated in the pamphlet, Maignan may have sailed for Bordeaux, France, sometime during the occupation with the assistance of the French consul. Published in a limited number for family and friends, the pamphlet contains a copy of a photograph of Maignan wearing an elaborate Confederate uniform (see image above), probably taken in New Orleans at the time of the conflict. (2012.0213)

■ In 1802, in Paris, Louis Narcisse Baudry des Lozières (1761–1841), a French refugee from Saint Domingue, published *Voyage a la Louisiane. . .*, an account of the French colony during his residence there between 1794 and 1798. The library acquired a copy of its lesser-known sequel *Second Voyage a la Louisiane. . .*, published in two volumes

in 1803, also in Paris. In addition to chronicling the conditions in Louisiana and the French West Indies at the turn of the 19th century, *Second Voyage* includes a study of the military career of General Jean-Philippe Goujon de Grondel (1714–1819), commander of the French armies in Louisiana against the English and their native allies; an extensive *Vocabulaire Congo* consisting of Congo words and phrases with their French translations; and a *Manuel Botanique* that describes more than 100 plants found in the colonies. (2012.0306.1 and .2)

■ A fragile souvenir program printed in black on coral-rose silk was recently donated to the library by Kirt Stall. *Ladies' Day Souvenir*.

Official Programme: Crescent City Jockey Club, Winter Meeting

is dated Tuesday, March 1, 1904, and features six races beginning at 2 p.m., with six to 12 horses and jockeys per race. The first three races awarded purses of \$400 and the last three, \$500. The Crescent City Jockey Club was founded in 1892 and ran at the Fair Grounds Race Course until 1908. A special section of the grandstand called the Beauty Corner was reserved for ladies attending the races. At the bottom of the program are 14 musical selections presented by Wolff's Band and Orchestra; one song, "Tell Me, Pretty Maiden," from the London and Broadway hit *Florodora*, was one of the most successful show tunes of its time. (2012.0224)

■ Bonnie F. Opotowsky recently donated several items to the library, including *A Sentimental Journey Through France and Italy*, written by local civic leader and philanthropist Edgar Bloom Stern (1886–1959). The book, one of only 50 copies, comprises a series of letters dating from July 17, 1936, through June 8, 1937, to family and friends. In the letters, Stern describes his travels through Europe with his wife, Edith



THE QUARTERLY

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(1895–1980). The collection was privately printed and handsomely bound in 1938. (2012.0223.5)

—*Pamela D. Arceneaux*

Manuscripts

For the third quarter of 2012 (July–September), there were 32 acquisitions, totaling approximately 845 items and 97.75 linear feet of material.

■ From the late 1890s into the 1940s, Christian Erhard Schrenk (ca. 1864–1946) taught violin to generations of New Orleanians. Shortly after the turn of the 20th century, he founded and led the New Orleans Symphony Violin Quartette and Orchestra. The organization's membership ranged between 30 and 60 musicians, primarily Schrenk's violin students but also players of cello, viola, piano, and organ. Professor Schrenk died at the age of 82 and was laid to rest in Greenwood Cemetery.

The C. Erhard Schrenk New Orleans Symphony Violin Orchestra Collection, a gift of Beverly Katz and Lawrence A. Samuelson in memory of Mr. and Mrs. Beryl Samuelson, provides insight into classical music education and performance in New Orleans in the first half of the 20th century. The collection contains sheet music from the ensemble's extensive and diverse repertoire, which included both classical and popular works, as well as three dozen handwritten violin arrangements Prof. Schrenk created for the orchestra. The acquisition expands THNOC's music and performing-arts holdings, which also include the archives of the Louisiana Philharmonic Orchestra and materials related to the New Orleans Ragtime Orchestra. (2012.0382)

■ The correspondence of Rodolphe Dobler and the Company of Lyon, dated from 1840 to 1843, sheds light on the transatlantic antebellum cotton trade between Louisiana and France. Comprising 590 documents and letters mostly related to the firm's business dealings with Louisiana companies, this recent acquisition presents an opportunity to examine the 19th-century cotton

industry from the perspective of insiders on both sides of the Atlantic.

Rodolphe Dobler, the firm's principal, was a French cotton merchant who also represented the diplomatic interests of another prominent cotton market: Switzerland. During the 1840s and '50s, while residing in Lyon, France, he served as consul for the Confédération Suisse. (2012.0381)



■ The Helene P. Delery Collection—a scrapbook and pair of photographs of its creator—offers a glimpse into the aesthetic expression of Helene Passalacqua (1852–1941), a young single woman living in New Orleans in 1877.

When the 1870 federal census was compiled, Helene was 16 years old and living in the household of Edgar Robert and his wife, Lucie, daughter of noted architect Alexander Castaing. Living nearby were Lucie's father, mother, and younger siblings. Several members of the Castaing family signed Helene's 1877 scrapbook, which features poetry, mostly written in French and decorated with illustrations cut from lithographed card stock. Helene also included a three-page entry on the language of flowers, a Victorian-era literary trend concerning flowers' allegorical meanings; the entry is

accompanied by a dried, pressed flower, identified as a souvenir from May 2, 1877.

The scrapbook also includes two photographs: one captures Helene with one of her young children (see image at left), while the other shows Helene as she appeared later in later life. Helene married Antoine Carlisle Delery (ca. 1849–1901) in April 1885—it was her first marriage and his second—and they had four children together, including Philomene Delery deLuna (1886–1974). A gift from Peggy Usner, the Helene P. Delery Collection is donated in memory of Philomene Delery deLuna and Emma M. deLuna Usner. (2012.0341)

—*Mary Lou Eichhorn*

STAFF NEWS

Changes

Robert Ticknor has been named reference assistant in the Williams Research Center reading room. His previous position was docent and WRC receptionist.

Eric Seiferth has left his post as Williams Research Center reference assistant to move to Brazil.

New Staff

Carolyn Noah Graetz, Vanessa Henry, and Carol Ann Roberts, volunteers.

In the Community

Jessica Dorman, director of publications, graduated from the Seminar for Historical Administration, a three-week management course for history museum professionals in Indianapolis.

On September 6 **Kent Woynowski**, digital assets manager, and his wife, Leslie, gave birth to their first child, a son named Julian Dennis.



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THE SHOP AT THE COLLECTION

Michael P. Smith prints available

In the spring of 2007, The Historic New Orleans Collection acquired the archive of photographer Michael P. Smith. Smith's photos chronicle the world of spiritual churches, Mardi Gras Indians, and traditional jazz funerals, as well as more than 20 years of the New Orleans Jazz and Heritage Festival.

Reproductions of 25 photos from Smith's collection are now available for purchase through The Shop at The Collection and RequestaPrint.com. The reproductions, which are created using high-quality giclee printers and archival paper and ink, begin at \$50, and a range of paper and framing options are available.



This shot features zydeco pioneer Wilson Anthony "Boozoo" Chavis, known for his dancehall style and bawdy sense of humor, with his wife, Leona. Reprint is 20" W x 14" H. (2011.0307.18)