



THE HISTORIC  
NEW ORLEANS  
COLLECTION  
QUARTERLY

THE MARY MEEKS MORRISON  
AND  
JACOB MORRISON PAPERS  
1883-1998

Volume XX, Number 2

Spring 2002



*Mary Morrison and Jacob Morrison (MSS 553);  
View down Royal Street from  
100 block by Charles L. Franck,  
1940 (1979.325.5516)*



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“ We of New Orleans are fortunate in having with us today a link forming a continuity with the past. It is reassuring in this day of changing concepts, of families dividing, of the tearing up of roots to be able to live beside history. It makes us proud of our heritage, it encourages us to live up to it and it bespeaks an earthly immortality in future generations. Few spots in the United States can boast these steady influences and no place can show a complete city of them. ”

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**T**he early 1930s and '40s witnessed the emergence of one of the most important movements in recent New Orleans history. A dedicated group of people who recognized the singularity of the Vieux Carré, or French Quarter, began efforts to defend its integrity. With street after street of irreplaceable historic structures, the French Quarter was increasingly under threat from both the elements and commercial developers whose plans were at odds with maintaining the distinctive character of the neighborhood. Among the early pioneers promoting historic preservation in the Vieux Carré were Mary and Jacob Morrison.

Shortly after their marriage in 1938, Mary and Jacob Morrison (originally from Canton, Mississippi, and New Roads, Louisiana, respectively) moved to the French Quarter. Their interests quickly gravitated toward preservation issues and improving the quality of life in their historic neighborhood. Their tireless dedication to preservation causes is reflected in the Mary Meeks Morrison and Jacob Morrison Papers, acquired by The Historic New Orleans Collection in 1999. Because of their importance, the papers were given top cataloging priority and are now available to researchers at the Williams Research Center.

The collection, which fills 205 boxes, has been organized into seven categories. The first and largest category relates to historic preservation and community activism. During the late 1930s and early 1940s, Mary Morrison (1911-1998) became active in municipal politics as a ward leader and poll watcher in the fifth ward (which included a large part of the Vieux Carré). As one of the early pioneers of female activism in local politics, Mrs. Morrison helped to found the Independent Women's Organization in 1945. She was also a founder of the Louisiana Council for the Vieux Carré and was active in the Vieux Carré Commission, Patio Planters, Vieux Carré Property Owners and Residents Association (VCPORA), Louisiana Landmarks Society, and Le Petit Salon.

VCPORA was the chief organization behind the many encounters with develop-

# THE MARY MEEKS MORRISON AND JACOB MORRISON PAPERS 1883-1998



Mary Morrison and Mary Louise Christovich, president of the Kemper and Leila Williams Foundation, at The Historic New Orleans Collection's first annual Leila Williams Tea honoring donors in 1997

ers, city planners, highway engineers, and others who had differing visions of the Vieux Carré. From this base, the preservation movement in New Orleans emerged and matured as a viable defender of the French Quarter, with Mary Morrison among its leaders. Mrs. Morrison was an active participant in almost every debate concerning the Vieux Carré from the 1940s through the mid-1990s. Issues included the frequency of garbage pickup, the encroachment of major hotels and tourist attractions, and, perhaps most significantly, the proposed elevated riverfront expressway.

Jacob Morrison (1905-1974) was an active member of the National Trust for Historic Preservation and author of *Historic Preservation Law* (1957), the first book dealing with historic preservation legislation in the United States. He served as president of VCPORA during the late 1940s, as VCPORA's advising attorney through 1971, and did legal work for the Friends of the Cabildo, the Louisiana Landmarks Society, the Louisiana Council for the Vieux Carré, and the *Vieux Carré Courier*. For these focused and dedicated activities, Mary and Jacob Morrison received the prestigious Crowninshield Award from the National Trust in 1974.

Hundreds of items in the Morrison Papers attest to the extraordinary tenacity of local preservationists to defeat the proposed riverfront expressway, an issue that surfaced in 1946, intensified in the mid-1960s, and finally came to a close in 1969. Also documented are dozens of smaller skirmishes related to Vieux Carré preservation dating back to the late 1930s and early 1940s, as well as battles that came later, such as the controversy over the Canal Place development and the Aquarium of the Americas.

Another category comprises the legal papers of Jacob Morrison, which include materials relevant to the political career of his half brother, deLesseps S. "Chep" Morrison, mayor of New Orleans from 1946 to 1961; the political reform movement and opposition to the Huey Long machine; lawsuits involving Leander Perez; and other local and state politicians, especially Sam Jones and Hale Boggs.

Materials relating to social organizations in which the Morrisons were active, such as Le Petit Salon, the Spring Fiesta, and Patio Planters, make up the third category. The last four categories contain items of a personal nature: Jacob Morrison's wartime journals, family photographs, genealogical research, letters to friends and family, and memorabilia related to the various trips the couple took.

A highlight of the papers is a speech given by Mary Morrison several times during the 1970s in which she recalls the Vieux Carré during the 1930s and '40s—a neighborhood where establishments like Solari's grocery store, Montalbano's Italian Delicatessen, and the Napoleon House thrived. Such places contributed to the neighborhood vibrancy of the Vieux Carré, along with dozens of similar family businesses throughout the French Quarter.

(continued on page 4)



*“ Built in 1870 [Solari’s] represented the finest in edibles. Its meats were superb. At a time when refrigeration lagged considerably it imported magnificent cheeses, olives, pickles and these were not separately packaged as they are today. The cheeses were huge cartwheels or blocks—the pickles, olives, preserves, etc., were actually in those large kegs called hogsheads. The amount you wished was dipped out into a waxed carton. ”*

Exterior view of Solari's, 1961 (Vieux Carré Survey, THNOC); Solari's imported and domestic cheese counter from the fall 1930-spring 1931 catalogue, Good Things to Eat from All the World (86-422-RL)



Interior view of Montalbano's Italian Delicatessen, ca. 1933 (1990.131)

*“ One entered [Montalbano's] through a sort of delicatessen that sold Italian delicacies including enormous sandwiches made by using a loaf of Italian bread like a giant bun, slicing it through the center and loading it with all kinds of Italian goodies—cheeses, ripe and green olives, antipastos, relishes—a little of everything.*

*Mr. Montalbano would slice it 6 ways and each pie-shaped wedge was a meal for one person.... If there was space in the Roma room (this had been the family dining room and was just behind the delicatessen proper) one could sit at the one table and eat his portion.... The Roma room was decorated in all sorts of religious articles. It was reputed to have been blessed by Pope Pius XI.... At the front of the room was an improvised altar with a miniature facsimile of the Vatican at its top.*

*Votary [sic] candles burned here night and day and patrons were expected to make an offering in a glass bowl kept there for that purpose. ”*



Exterior view of the Napoleon House, 1900 (Vieux Carré Survey, THNOC)

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“ The Napoleon House was in our time the favorite hangout of the young set both married and unmarried.... Times were hard and a coke served to justify our being in the bar for at least two hours.... The Napoleon House seems to have become a tradition. The young people that frequent it today act toward it exactly as we did which is odd to me as I should have thought the generation gap would have doomed this. ”

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Also of particular interest are items related to the proposed Jackson Square sound-and-light show, the proliferation of noise and bars, crime, commercial intrusion, and the renovation of the French Market.

The early group of New Orleans preservationists, of which Mary and Jacob Morrison were an integral part, came of age just as the automobile emerged as the main

form of transportation in the United States. Older neighborhoods with distinct identities began to lose their residential vitality as people migrated to the suburbs, and city planners and developers encouraged new suburban developments in the interest of economic progress. It is not coincidental that the greatest challenge faced by this early generation of New Orleans preserva-

tionists involved an expressway project that threatened to put a concrete noose around one of the unique urban neighborhoods in the United States. The Morrisons' papers demonstrate their keen awareness of the forces that threatened not only the French Quarter's physical integrity, but also the neighborhood's distinctive character.

—David Dressing

Over the past four years David Dressing has worked on several projects at THNOC, including the organization of the Mary Meeks Morrison and Jacob Morrison Papers. He is currently completing his Ph.D. dissertation in the field of Latin American colonial history at Tulane University and serving as curator of manuscripts in the Tulane Latin American Library.

# DIRECTOR OF DEVELOPMENT APPOINTED

The board of directors announces the appointment of Jack Pruitt, Jr., as director of development effective the beginning of January. Mr. Pruitt is spearheading the creation and implementation of a comprehensive development program for The Historic New Orleans Collection.

A native of Dallas and a graduate of Baylor University Law School, Jack Pruitt has had wide-ranging experience in philanthropic development. Through current gifts and planned gifts, he has raised major funding for leading arts and health-care organizations and for one of the nation's largest community foundations. Additionally, Mr. Pruitt has been involved with national organizations that protect charitable institutions.



Jack Pruitt

## FROM THE DIRECTOR

Around the state and indeed throughout the region, institutions are forming partnerships to celebrate the bicentennial of the Louisiana Purchase in 2003. The acquisition of the Louisiana Territory by the young United States was so momentous—effectively doubling the size of our nation—that it has been called “the largest real estate deal in history.” Because we think in terms of state boundaries, it is hard to imagine the expanse of territory affected and the diversity of people and cultures brought together as a result of this event.



The Historic New Orleans Collection has examined for a number of years the various cultures that make our region what it is today. Recent exhibitions on Louisiana's Native Americans and Spanish colonial Louisiana have explored facets of local history, as did the most recent Williams Research Center Symposium. With approximately 500 attendees, *The French Empire in North America: From Canada to Louisiana, A Shared History* was the best attended of THNOC's annual symposia. Our current exhibition, *This Vast Country of Louisiana: The Founding Years, 1682-1731*, further explores the symposium's themes and focuses on the exploration and development of the Louisiana Territory.

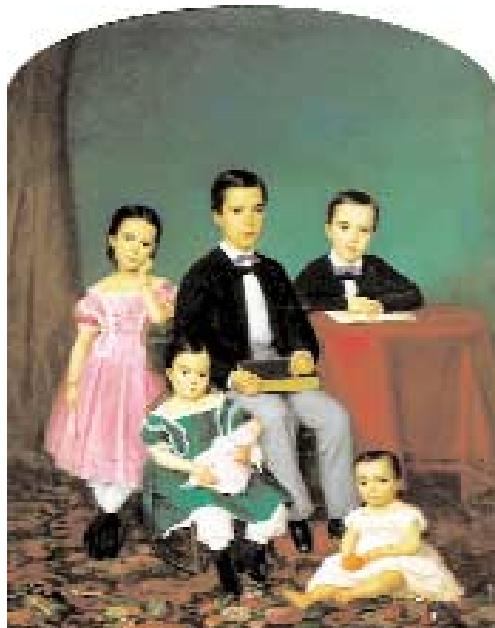
To continue our study of the important influences in Louisiana's history, our next exhibition, opening June 25, 2002, will celebrate the 275th anniversary of the Ursuline nuns in New Orleans. Beginning in January 2003, a bicentennial exhibition entitled *A Fusion of Nations, A Fusion of Cultures: Spain, France, the United States, and the Louisiana Purchase* will be presented. With kind and generous support from both the Spanish and French governments and from institutions around the United States and Europe, *A Fusion of Nations* will bring together some of the most important written instruments pertaining to Louisiana.

The annual symposium will take on new proportions. A three-day exploration of the history and importance of the Louisiana Purchase will be presented by The Historic New Orleans Collection and the Louisiana Historical Association, with assistance from Louisiana State University, the Center for Louisiana Studies at the University of Louisiana at Lafayette, the Louisiana State Museum, and the State of Louisiana's Louisiana Purchase Bicentennial Commission. Scholars from all over the country will critically examine the historic record pertaining to the Purchase and suggest new directions for study in order for the events of 1803 to be more fully understood and appreciated.

Finally, the impact of the Louisiana Purchase on the lives of those who lived in the Louisiana Territory will be explored through the production of a video for school children. The Historic New Orleans Collection, in partnership with the New Orleans Museum of Art, will co-produce *Living the Louisiana Purchase* to be distributed to every school in Louisiana. Designed for the eighth-grade level and accompanied by a workbook and teacher workshops, the video program will remain a lasting educational tool.

We hope all of you are as excited about the events of 2003 as we are and that you will continue to watch for more information during the coming months.

—Priscilla Lawrence



Creole  
Children by  
François  
Bernard, 1872  
(1999.91.1)

## CAN YOU IDENTIFY THESE CHILDREN?

This 1872 portrait, *Creole Children* by François Bernard, was acquired by THNOC in 2000. What little we know about the children was determined from studying the painting. They are obviously siblings, and their clothing, the interior setting, and the numerous toys and books suggest that they are members of a well-to-do family. But we do not know their names, who their parents were, or where they lived. Can you identify them? Please contact John Lawrence (504-598-7114 or [johnl@hnoc.org](mailto:johnl@hnoc.org)) with any pertinent information. Anyone providing the correct identification will be able to select one of THNOC's publications as a prize.

**M**any paintings across the Southeast are mistakenly attributed to Thomas Sully—an error made probably because of Sully's popularity as a portrait painter and because so many of his family members worked in the arts and were connected to New Orleans and the Gulf Coast.

Thomas Sully was born in England in 1783 to professional actors Matthew and Sarah Chester Sully. His family immigrated to the United States in 1792 and moved to Charleston, South Carolina, when Thomas was a young boy. After the death of his older brother Lawrence in 1804, Thomas married Lawrence's widow and assumed the care and responsibility of the family. Sully was already painting in New York by 1806. The following year he traveled to Boston to meet Gilbert Stuart, whose influence is seen in Sully's early portraits. However, it was the romantic, elegant style of the English portrait painter Sir Thomas Lawrence that made the greatest mark on Sully's mature work. After the death of Gilbert Stuart in 1828, Sully became the most popular and successful portrait painter in the United States.

Thomas Sully settled in Philadelphia around 1808 and remained there until his death in 1872. According to his journal, Sully only occasionally visited other cities to paint portraits, but these trips were not extensive or frequent enough for him to have painted the many unsigned works across the Southeast that have been attributed to him. During his travels, Sully studied in London under the famous American painter Benjamin West. His most famous commission not executed in Philadelphia was in 1838 when he was sent by the St. George Society of Philadelphia to paint a full-length portrait of 19-year-old Queen Victoria at Buckingham Palace.

There are some very fine, authentic portraits of southerners by Sully, several of New Orleanians, but none of these were painted in the New Orleans area. He painted approximately a dozen images of Andrew Jackson, however only one, the 1819 likeness, was based on a life sitting, but not in New Orleans. His portraits of Louisianians

# THNOC ACQUIRES THOMAS SULLY'S PORTRAIT OF LOUISA WERNINGER ROBB



*Louisa Robb by Thomas Sully, ca. 1844 (2001.89)*

were probably made during sitters' visits to Philadelphia or when Sully visited other cities.

While it has never been documented that Thomas Sully painted in New Orleans, several members of his family lived in the region. Thomas Sully's nephew George Washington Sully lived in New Orleans in the late 1830s. He painted charming watercolor views of New Orleans, Tallahassee, Florida, and Covington, Louisiana. George Washington Sully was

the father of the well-known New Orleans architect Thomas Sully. In 1810 in Virginia, the artist Thomas Sully painted his brother Chester. Chester Sully, who was in the business of importing mahogany from Santo Domingo, later lived in New Orleans. His portrait was given by the artist to George Washington Sully, who left it to his son, Thomas, the architect. Jeanne Sully West inherited it from her father, the architect Thomas Sully, and gave it to the New Orleans Museum of Art in 1971. To add to the confusion over incorrectly attributed paintings, six of Thomas Sully's (the artist) children became artists; one of them was named Thomas Wilcocks Sully!

The Historic New Orleans Collection proudly announces the acquisition of a portrait by Thomas Sully of one of his southern subjects, Louisa Werninger Robb (1808-1855), purchased with funds made available through the Clarisse Claiborne Grima bequest. Louisa Robb was the first wife of James Robb, Louisiana banker, entrepreneur, politician, and art collector. Married in 1835 in Harrison, Virginia (now West Virginia), the Robbs settled in downtown New Orleans in 1837. By 1846 they were living on St. Charles Avenue, just off Canal Street, where Kolb's restaurant was located for many decades. In the spring or summer of 1855 the Robbs and their children, four daughters and a son, moved into their newly built mansion occupying an entire square block on Washington Avenue. Following the devastating summer of

1855 when yellow fever raged throughout the city, the Robbs lost their daughter Louisa to the disease. Mrs. Robb's death followed shortly thereafter. The following spring James Robb leased his palatial home and departed with his surviving children for an extended trip to Europe. In 1890 the Robb house became the home of H. Sophie Newcomb Memorial College of Tulane University. It subsequently housed the Baptist Bible Institute and was demolished in 1954.

The Collection's portrait of Louisa Robb is believed to be a preliminary oil study for the large portrait of Mrs. Robb with three of her children painted by Sully,

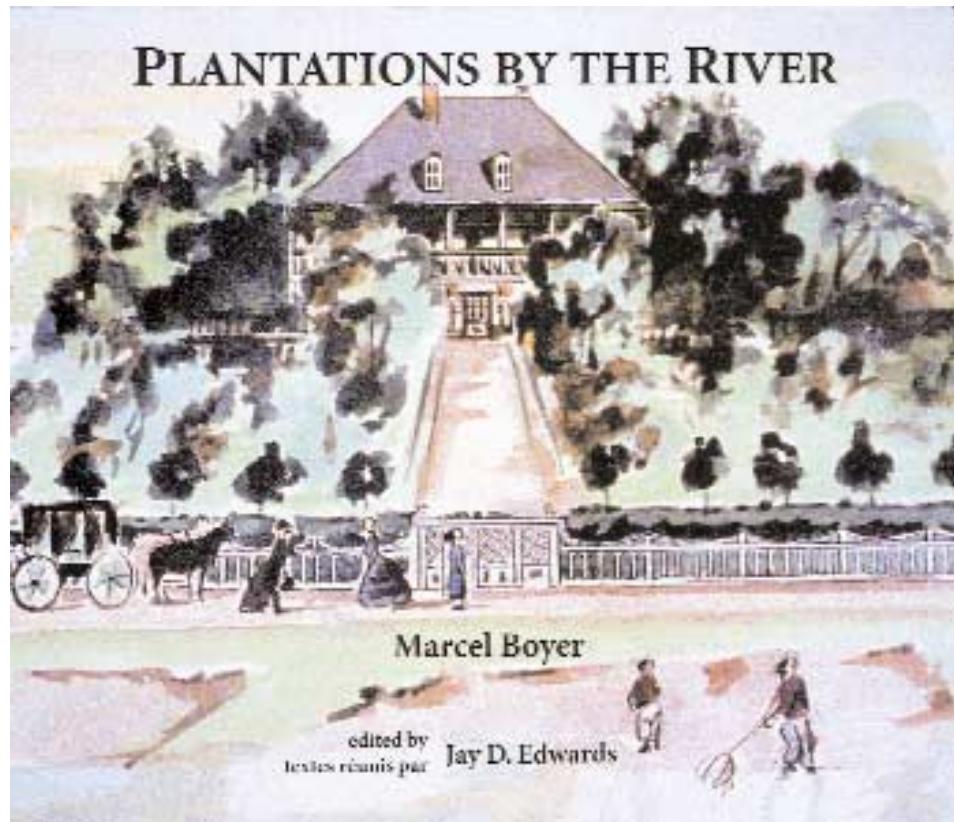
now in the Ogden Museum of Southern Art. Sully often painted head studies for larger finished portraits that were usually not signed with his TS monogram and often were not recorded in his published register listing sitters, sizes of pictures, dates of works, and prices. According to the register, the large portrait of Mrs. Robb and her children was painted from August 3 to November 21, 1844. THNOC's study of Mrs. Robb comes from Virginia where it was passed down through descendants of the Robb family. Her portrait joins that of her husband acquired by THNOC in 1988. The two works of art complement the major collection of manuscript materials on James Robb housed at the Collection.

By the middle of the 20th century, Sully's portraits and "fancy pictures" were often ridiculed as being overly romantic and too sweet. Today, the demand for his images is greater than ever—perhaps an indication that we need more beauty now than in the past. In the words of critic John Neal who wrote about Sully during his lifetime, "His female portraiture are oftentimes poems, full of grace and tenderness, lithe, flexible and emotional; their eyes, too, are liquid enough and clear enough to satisfy even a husband or a lover. Nobody ever painted more beautiful eyes." During the many years of lecturing about American portraits, I always say that when looking at eyes painted by Sully, it is like looking into pools of velvet.

—George E. Jordan

*George E. Jordan, a fine arts consultant and art historian, is serving as advisory scholar at The Historic New Orleans Collection.*

Sources: Artists Files, THNOC; James G. Barber, *Andrew Jackson: A Portrait Study* (Washington, D.C., 1991); Mrs. Thomas Nelson Carter Bruns, *Louisiana Portraits* (New Orleans, 1975); Family Search Internet Genealogy Service, "Louisa Werninger," www.familysearch.org; George E. Jordan, "Robb and Clay: Politicians and Scholars," *New Orleans Art Review* (January/February 1984); John A. Mahé II, Rosanne McCaffrey, and Patricia Brady Schmit, eds., *Encyclopaedia of New Orleans Artists, 1718-1918* (New Orleans, 1987); Patricia Brady Schmit, "Robb Papers Discovered," *Historic New Orleans Collection Newsletter* 4 (Winter 1986); Jeanne Sully West and George E. Jordan, personal conversations (1971); Samuel Wilson, Jr., F.A.I.A., Patricia Brady, and Lynn D. Adams, eds., *Queen of the South: New Orleans, 1853-1862* (New Orleans, 1999).



## Plantations by the River

A PUBLICATION SUPPORTED BY THNOC

In 1847, Father Joseph M. Paret (1807-1872) left the suburbs of Lyon, France, to serve the Catholic church in Louisiana. As pastor of the Little Red Church in St. Charles Parish for 21 years, Father Paret found himself in the heart of a wealthy, Creole, plantation community. During his tenure, Father Paret painted 53 watercolors documenting life in this antebellum society. In 1987 the sketchbook in which these watercolors were bound was found in France in the home of Father Paret's brother's descendants, the Choretier family.

With support from The Historic New Orleans Collection, a book featuring full-size reproductions of 28 of Father Paret's paintings created in or about the year 1859 has been published by Geoscience Publications, Department of Geography and Anthropology, Louisiana State University. Written by Marcel Boyer, French historian and author, and edited by

Jay D. Edwards, Kniffen Professor of Anthropology at Louisiana State University, this work provides a comprehensive study of the architecture, landscapes, and daily activities of the inhabitants of this prospering region on the eve of the Civil War. The paintings and text are supplemented by a preface by Mary Louise Christovich, president of the Kemper and Leila Williams Foundation, and an introduction by H. Parrott Bacot, Jay D. Edwards, and Suzanne Turner. An appendix of excerpts from *Mon Journal d'Amerique*, a collection of correspondence between Father Paret and his family written in 1853 and published by Marcel Boyer in 1993, is included.

*Plantations by the River: Watercolor Paintings from St. Charles Parish, Louisiana, by Father Joseph M. Paret, 1859* is available at the Shop (see page 15 for ordering information) and through Louisiana State University Press (800-861-3477).



The first coffin broadside, composed and published by John Binns, January 1828

# THE COFFIN BROADSIDES AMERICA'S FIRST SMEAR CAMPAIGN

In the summer of 2001, The Historic New Orleans Collection acquired the most complete collection of materials relating to the War of 1812 in the South and the Battle of New Orleans in private hands—the William C. Cook Collection.

The Cook Collection includes the largest assemblage extant of the famous “coffin broadsides”—15 of the 27 broadsides located to date.

A series of broadsides now known as the “coffin broadsides” appeared during the hotly contested 1828 presidential campaign between John Quincy Adams, the incumbent, and Andrew Jackson. The contents were specifically designed to attack Jackson’s integrity, temperament, and character. This vicious attack ultimately backfired on the pro-Adams forces, however, and Jackson went on to win the 1828 election decisively. A significant development in presidential electioneering, America’s first national smear campaign introduced negative politics involving several extremely controversial issues, namely, unjust executions, murder, brawling, dueling, and, ultimately, slavery. As publishers nationwide jumped on the bandwagon and utilized all forms of print media to deliver the message, “no holds barred” campaigning was first introduced to the American public.

The primary event for which Jackson was criticized in the coffin broadsides had taken place 13 years earlier, as the War of 1812 was drawing to a close. On February 21, 1815, six Tennessee militiamen were executed for desertion at Fort Charlotte, Mobile, in the Mississippi Territory. Jackson had served as major general of the Tennessee militia, during which time his troops had defeated the Creek Indians. On May 1, 1814, he was commissioned major

general in the U.S. Army in command of the Seventh Military District which included the states of Tennessee and Louisiana and the territories of Mississippi (present-day Alabama and Mississippi) and western Florida. Jackson arrived in the southern Mississippi Territory in early November 1814 and immediately secured the Gulf Coast from Pensacola east to New Orleans. He then moved quickly to defend New Orleans in a series of engagements beginning December 14 and ending with the Battle of New Orleans on January 8, 1815.

One of the most difficult problems faced by Jackson and his commanders throughout the War of 1812 in the South was keeping track of the time served by a soldier relative to the term of his enlistment. Unfortunately, some terms of enlistment were subject to interpretation due to the lack of accurate military records. A soldier’s term was determined not by the date of his enlistment but by the date he joined his unit and, subsequently, the time actually served with the unit. This was often misconstrued by soldiers who maintained that the term commenced upon acceptance into the militia. To complicate matters, the term of enlistment for state militia sometimes varied for conscripts, substitutes, and volunteers in the same units, and the militia enlistment term was seldom consistent with regular U.S. Army recruiting instructions.

military situation as well as the ruling of the court.

The animosity in 1827-28 between Adams and Jackson that led to the coffin broadsides had been brewing since the 1823-24 election when the Jackson forces were convinced that their candidate had been robbed by the “corrupt bargain” between Henry Clay and John Quincy Adams. In 1824, there were four candidates for president: Adams, Jackson, Clay, and William H. Crawford. When none received a majority of the votes, the election was decided in Adams’s favor by the House of Representatives. The Jackson men accused Clay of throwing his support to Adams based on assurances he would become secretary of state. When this occurred, the Jackson forces were infuriated, and the race for 1828 began immediately with hard feelings on both sides.

Jackson approved the court’s findings on January 22, 1815, by letting the decision of the court stand, and the militiamen were executed 30 days later. At this time the intentions of the British were totally unknown. They had left the Chalmette plain but remained in the Gulf of Mexico near Lake Borgne. General Lambert, who had taken command of the British forces after General Pakenham’s death, had not yet decided whether to leave the gulf or make another attempt on New Orleans. Ultimately, he decided against this action after receiving unofficial news of the signing of the Treaty of Ghent that arrived on February 13, 1815. Thus, Jackson’s decision concerning the fate of the six militiamen needs to be considered in light of the

Between the time that the House of Representatives requested the Committee on Military Affairs to investigate the court martial and the issuance of its report, the first coffin broadside was composed and published by John Binns, the owner of the Democratic Press in Philadelphia. The now famous broadside first appeared in late January 1828 as a supplement to his weekly newspaper, also called the *Democratic Press*. No one could doubt that it was a harbinger of the sensational and vicious campaign that followed.

Binns’s use of coffins to attack a candidate in an election campaign was a first in American politics. The point Binns was trying to make was quite simple—it was his perspective that Jackson was indeed a murderer. These sentiments were subsequently confirmed in a Binns pamphlet also printed by the Democratic Press.

Later, in the fall of 1827, the anti-Jackson forces in the House of Representatives called for an investigation into the 1814-15 court martial and execution of the six Tennessee militiamen. On February 11, 1828, the Committee on Military Affairs determined that the court martial had been properly convened, the proceedings had been legally sound, and Jackson’s actions had been appropriate. Thus, the actions of Jackson and his commanders were completely vindicated.



Coffin broadside, July 1828. (All coffin broadsides in the William C. Cook War of 1812 in the South Collection: 2001-68-L)

broadbikes were not resurrected in the 1830 mid-term elections or during Jackson’s successful reelection bid in 1832. They had indeed backfired on the political fortunes of the Adams supporters, suggesting that such a vicious attack was unacceptable to the voters.

—William C. Cook

William C. Cook is now serving as an advisory curator for THNOC, consulting on all materials relating to the War of 1812.

Sources: John Binns, *Recollections of the Life of John Binns: Twenty-Nine Years in the United States* (Philadelphia, 1854); Thomas C. Blaisdell, Jr., Peter Selz, and seminar, *The American Presidency in Political Cartoons, 1776-1976*, revised ed. (Salt Lake City, 1976); John Henry Eaton, *The Life of Major General Andrew Jackson: Comprising a History of the War in the South, from the Commencement of the Creek Campaign to the Termination of Hostilities before New Orleans*.

Addenda: *Containing a Brief History of the Seminole War and Cession and Government of Florida* (Philadelphia, 1828); Allan Nevins and Frank Weitenkampf, *A Century of Political Cartoons: Caricature in the United States from 1800 to 1900* (New York, 1944); Robert S. Quimby, *The U.S. Army in the War of 1812: An Operational and Command Study* (East Lansing, Mich., 1997); *Report of the Committee on Military Affairs to Which Were Referred the Correspondence and Documents from the War Department in Relation to the Proceedings of a Court Martial Ordered for the Trial of Certain Tennessee Militiamen*, 20th Cong., 1st sess., H. Rep. 140.

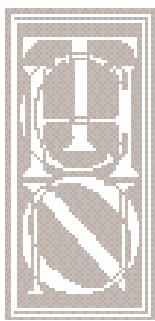
# A TRIBUTE TO LITERATURE

## THE 16TH ANNUAL TENNESSEE WILLIAMS FESTIVAL



At the end of March, the French Quarter was once again the setting for the annual Tennessee Williams/New Orleans Literary Festival. The Historic New Orleans Collection hosted master classes and a reception honoring festival patrons and participants on March 22. Literary and theatrical events took place at Le Petit Théâtre and at several other sites. Pictured above are, first row, Rexanne Becnel; Bunny Matthews and Carolyn Bain; Carol Gelderman; Dale Edmonds, Lauren Marino, and Mary Ann Naples; second row, Marie Arana; Jonathan Yardley; Rick Bragg; Jonathan Coleman; third row, Melinda Bank; Roy Blount, Jr.; Fred Todd and Priscilla Lawrence; Stephanie Zimbalist and Steve Lawson; fourth row, Patricia Neal; Patricia Brady and Melanie McKay; Maureen Detweiler.

# ACQUISITIONS



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



Title page and plate from Flora's Dictionary, 1837 (2002-24-RL)

## LIBRARY

A rare copy of the 1837 edition of *Flora's Dictionary*, a compilation of text and floral illustrations with related quotations and poetry, has been donated by Flora Cherry. The main portion of this work is an alphabetical list of the common names of flowers with corresponding botanical names. Information on each flower includes notes about class and order, a description, and literary references to the flower. On the heels of THNOC's recent garden exhibition, this gift is an excellent reference providing an interesting perspective on the diffusion of English gardening traditions in early America.

■ THNOC board member Charles Snyder and his wife, Sherry, made a recent donation in honor of board member Henry Pierson's many years of dedicated service to THNOC. The 1883 edition of *Benjamin's Treatise on the Law of Sale of Personal Property...* is one of the works of Judah P. Benjamin, who has been called "the brains of the Confederacy" by some historians. Benjamin entered Yale College at the age of 14 and later practiced law in New Orleans. In addition to his legal career and writings, Benjamin was a planter, a founder of the Jackson Railroad, a state legislator, and a

United States senator. He served the Confederacy as attorney general, secretary of war, and secretary of state. After the fall of the Confederacy in 1865, Benjamin settled in England, where he practiced law and became a queen's counsel in 1872. This copy of Benjamin's work was bound especially for the Birmingham (England) Law Society.

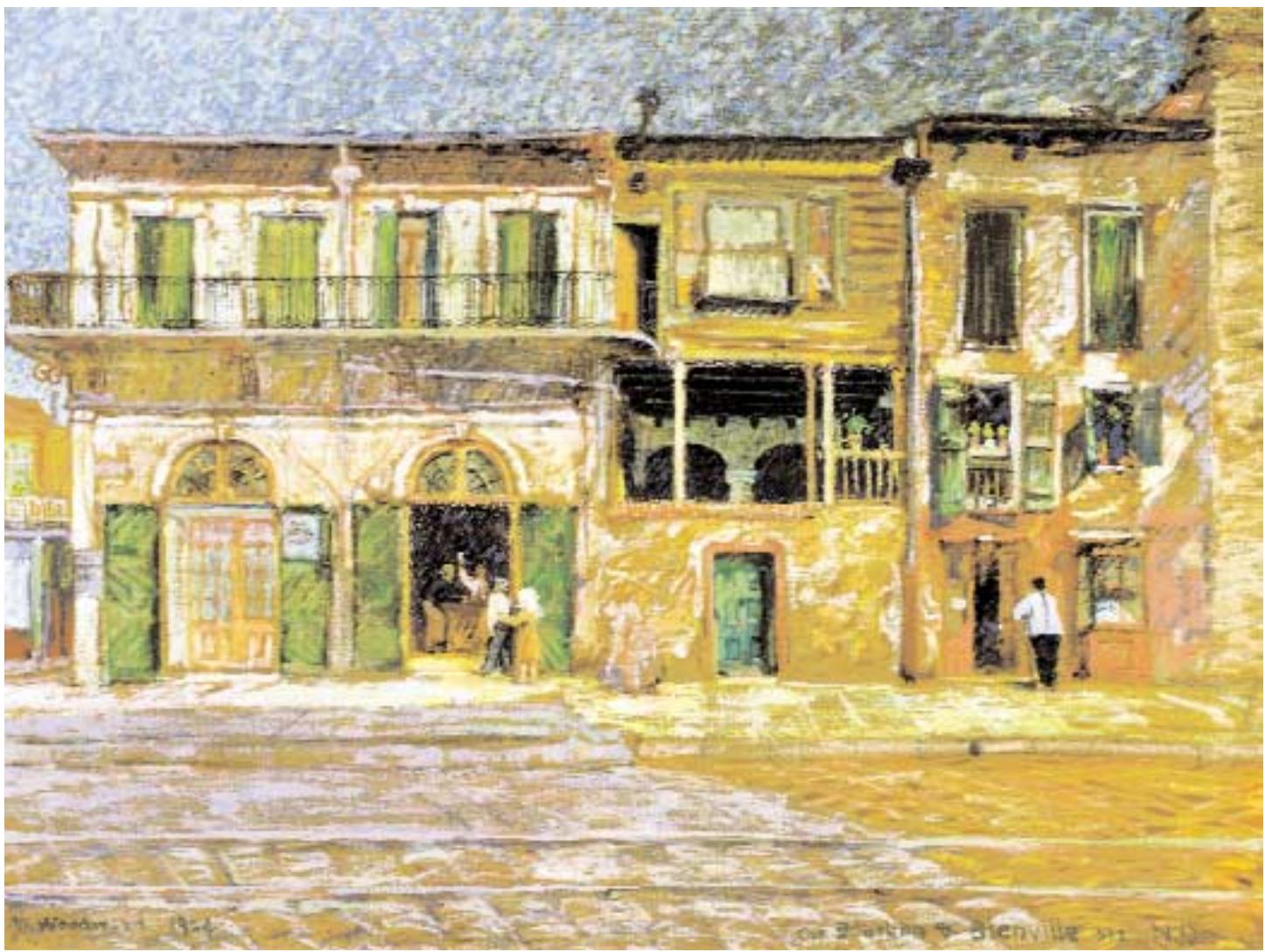
■ At a time when wartime letters and diaries are of particular interest, the library has acquired a rare, privately printed title, *Passages From the Life of Henry Warren Howe, Consisting of Diary and Letters Written During the Civil War, 1861-1865*. Howe, a Union soldier who became a second lieutenant with the Thirtieth Massachusetts Regiment, provides interesting details of his service in Civil War battles at Baton Rouge, Plains Store, and Donaldsonville, Louisiana. Some of his 1862 letters describe expeditions up the Mississippi River from Forts Jackson and St. Philip to New Orleans—"sugar cane is about eight inches high.... Proprietors' houses are large and surrounded by orange trees." In New Orleans, Howe notes flowers growing in abundance and women wearing brightly colored bonnets adorned

with rose blossoms. His 1863 letters provide interesting commentary on specific Union activities in Louisiana from Morgan City and Berwick to New Iberia and Lafayette. Howe's diary and letters provide a personalized account of the struggle for survival during the Civil War.

—Gerald Patout

## MANUSCRIPTS

Some of the best insights into the past come from anonymous voices. The Historic New Orleans Collection has acquired a seven-page letter describing Mardi Gras day 1872 in detail. The anonymous letter, addressed simply to "My Own Dear Wife," begins with a complaint that he (the writer) was having a "trying" day. He had an enormous amount of work to do, but "idle" kept crowding near his work space to look out of his downtown office window. It was Mardi Gras day and throngs of revelers had crowded the streets. Like most realistic New Orleanians, the writer soon gave up the notion of productivity. He describes the carnival procession as it passed by his window—the king was dressed as a Turkish sultan, and his mounted guards were clad as Bedouins.



*Old Absinthe House, corner of Bourbon and Bienville Streets, by William Woodward, 1904 (2001.98.1)*

Not far behind were human playing cards, followed by devils and baboons on horseback. That evening he made his way to Canal Street, where, perhaps for his wife's benefit, he was sufficiently appalled by a woman who wore a skirt that was six inches above the knee. The whole mad scene, he notes, was illuminated by Chinese lanterns in front of the buildings and several "calcium" lights.

■ A recent donation from Jerome M. Stedman of a collection of memorabilia from the Top of the Mart documents one aspect of the multifaceted tourism industry in the city. The Top of the Mart, a revolving cocktail lounge formerly located on the 33rd floor of the World Trade Center of New Orleans, was established as an "inviting place for visitors and our own people to see the majestic Mississippi River and the environs of New Orleans," according to a 1967 convention brochure. The Top of the

Mart (1967) and the New Orleans International Exhibition Facility or Rivergate (1968) opened as part of the same development complex, evidence of the burgeoning convention business in the city.

■ In honor of the Hendershott family, Gary Hendershott has donated a collection of more than 1,000 issues of Civil War-era newspapers published in New Orleans. Included are the *Daily True Delta*; the pro-Union *New Orleans Times*, established in 1863; and rare issues of the *New Orleans Daily Crescent*, which was shut down by Union officials on May 13, 1862.

—Mark Cave

## CURATORIAL

The SS *Alcoa Polaris* is the subject of a presentation album compiled by New Orleans photojournalist Mona MacMurray from 1952 to 1954 for the students of the Green

Acres School, who had adopted the cargo ship as a topic of study. Donated to The Historic New Orleans Collection by Michael Patrykus, the album contains Ms. MacMurray's photographs of crew members at their posts, cargo areas, and living quarters aboard the vessel, as well as exterior views of the hull and decks. Typed captions accompany each of the album's 51 pictures.

■ A portrait by Thomas Sully of Louisa Werninger Robb, the first wife of business magnate James Robb, was recently purchased with funds made available through the Clarisse Claiborne Grima bequest. The loosely painted bust-length portrait is a preliminary study for the group portrait of Mrs. Robb and her children painted by Sully in 1844. (See article by George Jordan on pages 6-7.)

■ Margie Laws Luke has donated a number of items relating to New Orleans and

Louisiana, including silver flatware manufactured or retailed in New Orleans by Wood & Hughes, H. P. Buckley, Leon Simons, Maurice Scooler, and Coleman E. Adler. The flatware collection comprises dinner forks, teaspoons, tablespoons, and a souvenir spoon.

■ Two French Quarter scenes executed by William Woodward in oil crayon are a recent donation from Laura Simon Nelson.

Both works depict Vieux Carré landmarks, one still standing, the other destroyed. In his 1904 painting of the Old Absinthe House, Woodward uses a vibrant, energetic style to portray the Bourbon Street facade of the structure. The other Woodward painting depicts the French Opera House at the corner of Bourbon and Toulouse Streets. Designed by James Gallier, Jr., the French Opera House opened in 1859 and

was destroyed by fire in 1919.

■ Maunsel W. Hickey has donated a ceremonial sword and scabbard having belonged to Colonel Pierre de La Ronde, Louisiana planter, soldier, and public official, who served as commander of the Third Regiment, Louisiana Militia, during the Battle of New Orleans. Dating between 1800 and 1805, the sword is the work of Schaberg fils de François.

—John H. Lawrence

## MORE THAN ONE LATE 19TH- AND 20TH- CENTURY PRINTS FROM THE PERMANENT COLLECTION

Printmaking processes of various kinds have been used by artists for centuries to exploit a particular aesthetic and to make work available to larger audiences than can be reached through original paintings, drawings, and watercolors. In New Orleans, this practice is as old as the American era, as is evidenced by the pictorial print of the Crescent City by J. L. Boqueta de Woiseri issued in 1803. Since that time, images of New Orleans, both commercial and artistic, documentary and interpretive, have been part of the visual landscape. *More Than One* emphasizes aspects of printmaking from roughly the last 100 years. The exhibition presents etchings, drypoints, lithographs, silkscreens, and other media by artists who demonstrated more than a passing interest in graphic expression during the course of their careers. *More Than One: Late 19th- and 20th-Century Prints from the Permanent Collection* will remain on view through June at the Williams Research Center, 410 Chartres Street.

**Book Signing and Lecture**  
Sponsored by  
THNOC and Save Our Cemeteries  
*CITIES OF SILENCE*  
*A GUIDE TO MOBILE'S HISTORIC CEMETERIES*  
John Sledge  
Saturday, May 11, 2002  
2:00 PM  
533 Royal Street

### OCTOBER-DECEMBER 2001 DONORS

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Lou Woodward

## STAFF



*Marjy Greenberg*



*Bunny Hinckley*



*Bet Byrd*



*Yvonne Loiselle*

### CHANGES

Marjy Greenberg, head docent, who joined the staff in 1984, has retired from the Collection. Bunny Hinckley has accepted the position of head docent. Bet Byrd, obituary index project; Tom Carter, library volunteer; Yvonne Loiselle, library volunteer; Kate James, library volunteer for the month of December; Anne Finney, intern (Loyola University); Todd Mefford, intern (Our Lady of Holy Cross College); Lesley Burke, intern (Loyola University).

### IN THE COMMUNITY

John Magill, interviews, Home & Garden TV and WYES-TV.

### MEETINGS AND WORKSHOPS

Sue Laudeman, Center for Development and Learning; Denise Klingman-Meunier, American Association for State and Local History, historic house issues and operations conference, Monticello; Pamela Arceneaux, James Powell, Mark Cave, and Terry Weldon, Southeastern Library

Network, intermediate book repair workshop, THNOC; Priscilla Lawrence, John H. Lawrence, Mary Mees, and Amy Baptist, Louisiana Historical Association, New Iberia; Amy Baptist, Louisiana Library Association, Baton Rouge.

### LECTURES AND PRESENTATIONS

Denise Klingman-Meunier, Preservation Resource Center; Pamela Arceneaux, Orleans Parish Medical Society Alliance; Gerald Patout, Jefferson Genealogical

# EDUCATIONAL OUTREACH PROGRAM UPDATE

In December 2001, Sue Laudeman, coordinator of the educational outreach program, introduced her most recent presentation, "Mapping History," to fourth and fifth graders at Dr. Ronald E. McNair Elementary School in New Orleans. This hands-on learning program highlights the connections between history and geography. Students use erasable, laminated maps and globes to locate oceans, continents, and countries and to study the impact of climate and location on global expansion, exploration, and migration.



*Dr. Ronald E. McNair Elementary School students*

This presentation is one of several programs that Mrs. Laudeman has presented to more than 3,500 students in six parishes since the inception of the outreach program in the fall of 1999.



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Jan White Brantley  
Additional photography by  
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The Historic New Orleans Collection Quarterly is published by The Historic New Orleans Collection, which is operated by the Kemper and Leila Williams Foundation, a Louisiana nonprofit corporation. Housed in a complex of historic buildings in the French Quarter, facilities are open to the public, Tuesday through Saturday, from 10:00 a.m. until 4:30 p.m. Tours of the history galleries and the Williams Residence are available for a nominal fee.

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hnocinfo@hnoc.org • www.hnoc.org	
ISSN 0886-2109	

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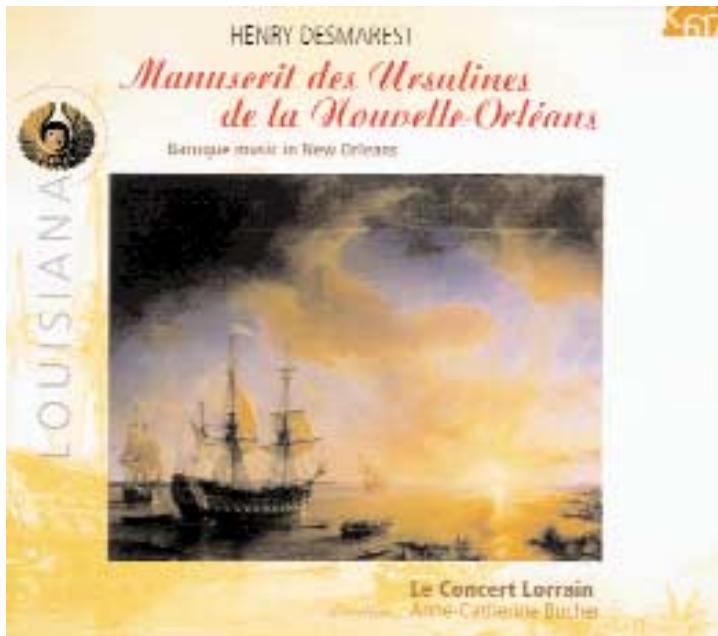
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Society, Louisiana Colonials, Genealogy West, Genealogical Research Society of New Orleans, Louisiana Library Association, Baton Rouge, and Senior Fortnightly Club, New Iberia; **Alfred Lemmon** and **Nancy Ruck**, Music Library Association; **Alfred Lemmon** and **Mark Cave**, Natchez Literary and Cinema Celebration; **Mark Cave**, Tennessee Williams/New Orleans Literary Festival and Algiers Historical Society; **John H. Lawrence** and **Judith H. Bonner**, Southern Picturesque symposium, THNOC.

## THE SHOP



The earliest music known to survive in New Orleans and the entire lower Mississippi River valley is a manuscript copy of music by more than 30 of the most distinguished French and Italian composers of the late 17th and early 18th centuries. Dating from the 1730s, the manuscript was given to the Ursuline nuns in 1754 and was added to THNOC's holdings when the Ursuline Convent library was acquired in 1998. As part of the award-winning series *Les Chemins du Baroque*, French record producer K-617 has produced *Manuscrit des Ursulines de la Nouvelle-Orléans: Baroque Music in New Orleans*, a CD featuring selections from the Ursuline manuscript. Copies of *Manuscrit des Ursulines de la Nouvelle-Orléans* are for sale in the Shop.

## THIRD SATURDAY

A CONTINUING PROGRAM AT THE WILLIAMS RESEARCH CENTER

410 CHARTRES STREET

9:30 – 11:00 AM

An introduction to research at the Williams Research Center, each session includes an orientation to the book, manuscript, and visual image collections. The final portion of each session focuses on a particular resource. **May 18: Mary Morrison: The French Quarter Scene Through the Papers of a Preservationist;** **June 15: Ya Ya at THNOC;** **July 20: The Photographs of Guy Bernard**

Limited enrollment, reservations required (504) 598-7171

Light refreshments follow

*The reading room will open to the public at noon.*

### PLEASE SEND

Quantity	Amount
<input type="checkbox"/> <i>Manuscrit des Ursulines</i> CD, \$18	<hr/>
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## SYMPOSIUM EXPLORES THE CANADA-LOUISIANA CONNECTION



*Speakers at the January 19th symposium, The French Empire in North America: From Canada to Louisiana, a Shared History, top row, Dr. David B. Gracy II (moderator), Dr. Stephen A. White, Guy Vadeboncoeur, Glenn R. Conrad, Dr. Gene A. Smith, bottom row, Dr. Daniel H. Usner, Jr., Patricia R. Lemée. Not pictured, Dr. Emily Clark, John H. Lawrence*



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