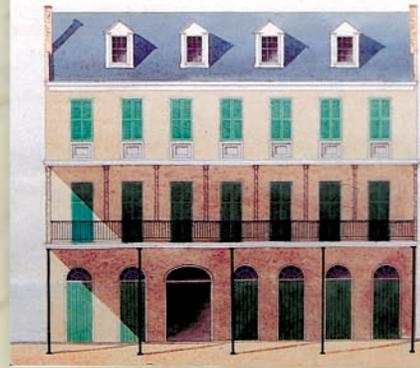




# THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

Volume XXIII, Number 2

Spring 2005



## UNCOVERING HISTORY'S SECRETS



*Pictures from an Excavation: An 1853 view of 535-37 Conti Street (top) marks the site of The Collection's latest archaeological dig. Earth Search archaeologists (inset, bottom) have uncovered sherds of pottery discarded after the 1794 fire (center) and liquor bottles and burned faience rouge pots from the Rising Sun Hotel fire of 1822 (inset, top).*

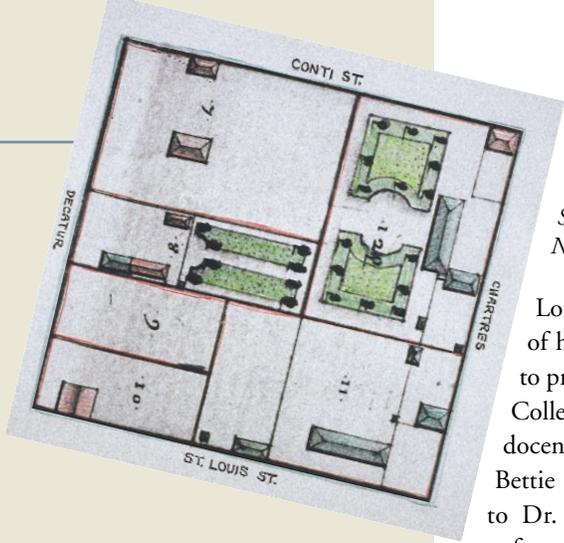
# UNCOVERING HISTORY'S SECRETS

Daily, thousands of tourists and residents traverse the streets of the French Quarter, giving little thought to what lies beneath. Despite its status as one of the country's premier historic districts, the Quarter has no laws requiring archaeological excavation on private property prior to new construction or renovation. Responsibility lies with property owners, few of whom take the initiative to facilitate a dig. This past winter marked the fourth time—following excavations at 533 Royal Street (in 1990), 726 Toulouse Street (in 1991), and 410 Chartres Street (in 1995)—that The Historic New Orleans Collection has commissioned archaeological work on its property. Excavations at 535-37 Conti Street have turned up a trove of treasures and stories untold.

The Conti Street property, at present, bears the unprepossessing aspect of a one-story parking garage. Future home to an archival storage facility, adjunct to the Williams Research Center, the site holds great promise. But as a team of archaeologists has discovered, it also boasts a compelling past. With an occupation history that includes several hotels, one possibly a brothel; a French parterred garden; and a prehistoric Indian settlement, the Conti Street lot stands as testament to the importance of French Quarter archaeology.

The story of the Conti Street dig has several protagonists. Board member Mary

*The square bounded by Conti, Chartres, St. Louis, and Decatur Streets from a plan of New Orleans by Gonichon, 1731 (Vieux Carré Survey, square 28; original: Archives Nationales Colonies, Paris).*



Lou Christovich, a tireless advocate of historic preservation, was the first to promote archaeological research on Collection property. She, along with docent (and archaeology enthusiast) Bettie Pendley, referred The Collection to Dr. Shannon Dawdy, an assistant professor in the anthropology department at the University of Chicago and a visiting scholar at the University of New Orleans's College of Urban and Public Affairs. Working with archaeologists Dr. Jill-Karen Yakubik and Ryan Gray from the local firm Earth Search, which conducted The Collection's previous archaeological projects, Dr. Dawdy began excavating the Conti Street property in January. First drilling about a dozen test holes (one meter square) in the concrete floor, then choosing seven sites for thorough digging, the archaeologists began peeling back the earth layer-by-layer.

As a historical archaeologist, Dr. Dawdy taps multiple sources—artifacts found on site, as well as an array of archival documents—in the course of an investigation. The Vieux Carré Survey, housed at the Williams Research Center, served as Dr. Dawdy's preliminary archival resource, providing a chain of title for the property, relevant newspaper excerpts, and photographs and plans of the site. Descending from the upper levels of excavation into the undated past, the story of 535-37 Conti Street unfolds...

\*

*In late May 1887, the Daily States reports a fire in the rear of a Conti Street property housing a shirt factory, a beer and liquor shop, and a sugar, rice, and molasses warehouse.*

The French Quarter witnessed widespread decline during the postbellum period, with many properties converted to tenements or adapted for light-industrial use. Prior to its conversion, the structure on Conti Street had served as a hotel, with a series of names—the Verandah, the Conti, Richardson's—reflecting a succession of

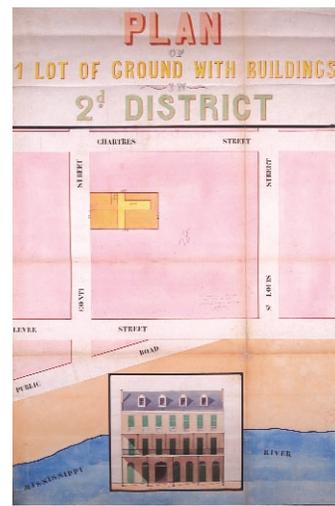
owners. Limestone flagstones from the hotel's carriageway, uncovered by Dr. Dawdy, suggest an upscale establishment, as carriageways were typically paved with less expensive materials such as slate or brick.

Archaeologically, there is little evidence of the 1887 fire itself—a phenomenon that Dr. Dawdy accounts for by pointing out that a later Sanborn Insurance Company map of the square shows businesses continuing to operate out of the damaged building. The fire's rubble may have been cleaned up and shipped away, rather than leveled and spread as it would have been had another structure been built immediately atop the fire-damaged site.

*Peeling back more layers of earth and proceeding further through the chain of title, archaeologists find another fire, another hotel...and, perhaps, a song.*

The date is February 27, 1822. Two men die as fire sweeps through a tavern located on the ground floor of a hotel known as the Rising Sun. Burn layers from the site reveal an abundance of liquor bottles and rouge pots. Was this a bordello? And if so, could it be the inspiration for the folk song immortalized by the Animals in 1964—"The House of the Rising Sun"?

Documentary evidence is suggestive, but not conclusive. On January 29, 1821, just a year before the hotel burned to the ground, the *Louisiana Gazette* announced a change of ownership for the Rising Sun and



*Notarial Archives drawing of 535-37 Conti Street, February 27, 1853 (Vieux Carré Survey, square 28). The Collection's planned archival storage facility will be a reconstruction of the building depicted here.*



Archaeologist Dr. Shannon Dawdy



Earth Search archaeologist Ryan Gray



Dr. Dawdy examines liquor bottle.

communicated the new proprietors' promise to "maintain the character of giving the best entertainment which the house has enjoyed for twenty years past." The notice in the *Gazette* observed that "Gentlemen may here rely upon finding attentive Servants" and promised that "the bar will be supplied with genuine good Liquors."

As Dr. Dawdy cautions, "it requires the imagination to connect the dots between artifacts, archives, and lyrics." Before crediting the *Gazette* item as indicative of the presence of a brothel, Dr. Dawdy intends to analyze the wording of other antebellum hotel advertisements. She also plans to study city council minutes and city ordinances, looking for any mentions of the Conti Street site—such as noise or vagrancy complaints—that might suggest its use as a brothel. Working closely with Pamela D. Arceneaux, reference librarian at the WRC and local expert on the history of prostitution, Dr. Dawdy has uncovered existing archival evidence suggesting that the site was home to rather low-rent establishments in the decades prior to the 1822 fire. The *Calendrier de Commerce de la Nouvelle-Orléans pour l'année 1807* lists Madame Margaret Clark Chabaud as the operator of a pension or boarding house on the site—but *Annuaire Louisianais pour l'année 1809* calls Chabaud an *aubergiste*, a term identifying her as innkeeper in an establishment with a tavern.

Chabaud's daughter, Madame Celeste Chabaud Duplessis, inherited the property in 1819, and whatever the nature of the services provided therein, they were terminated by the 1822 fire. The mystery of the Rising Sun remains unresolved. At the very least, the Conti Street findings open the door for investigating the establishment in antebellum New Orleans of formal bordellos, previously believed to have been a Civil War-era phenomenon. Meanwhile, the tan-

talizing echoes of "The House of the Rising Sun" continue to excite worldwide attention, with feature stories in newspapers from the *Times-Picayune* to the *Los Angeles Times* to the *New Zealand Herald*; coverage by BBC Radio International and the Associated Press; inquiries from authors, radio hosts, and television shows; and fervid speculation among the ranks of ethnomusicologists.

Gonichon, Dr. Dawdy knew that a large parterred garden once occupied the site. Now, working with freshly unearthed Native American and French artifacts—as well as seed and soil remnants from the garden—Dr. Dawdy and her team will be able to piece together a more complete narrative on colonial-era trade and horticultural practices.

*Digging still deeper, into an era before European contact, the archaeological team makes the most startling discovery yet...*

Beneath the French colonial level, archaeologists encounter 10 centimeters of "sterile soil," or earth devoid of artifacts. Fortunately, Ryan Gray wasn't ready to call an end to the excavation. He advocated further digging—citing the propensity of the Mississippi River to deposit large amounts of sediment on its banks prior to the construction of the levee system. His hunch paid off. Beneath the sterile soil, the archaeologists turned up a thin layer of prehistoric Indian remains, including pottery sherds dating between AD 1200 and 1600. Historians have long known of a prehistoric Indian settlement near Bayou St. John—but evidence of a similar presence in the French Quarter is new and promises to revolutionize the story of the area's early settlement.

Exhilarated by the preliminary findings of the Earth Search team, The Collection authorized a supplementary dig in March. The archaeologists dug three new holes, hoping to uncover more artifacts from the era of the "upscale" hotel (ca. 1828-87) and to locate burned charcoal associated with the prehistoric Indian sherds, allowing for carbon-14 dating of the early settlement.

The full story of 535-37 Conti Street remains to be written. Future *Quarterlies* will apprise readers of further archaeological discoveries and research finds.

—Mary C. Mees



Prehistoric, shell-tempered pottery, known as "Bell Plain," ca. AD 1200-1600

Sherds of French-made ceramics from early colonial period, ca. 1718-62.

*The excavation descends into largely uncharted territory, uncovering rich deposits from the city's colonial past.*

Dr. Dawdy, Ryan Gray, and colleagues find remarkable 18th-century preservation reaching back through the Spanish colonial era and into the French. Although property records from the Spanish period (1763-1803) are vague, incredibly dense ceramics deposits from the level of the 1794 fire suggest there was indeed a structure, possibly a residence, on the Conti Street site. The French colonial deposits are particularly noteworthy, as only six controlled excavations have penetrated to this level in the French Quarter. Having consulted a 1731 plan of New Orleans by

# REDCOATS ON THE MISSISSIPPI: UPCOMING

In the waning days of the War of 1812, Andrew Jackson shocked the world by leading a ragtag force of local and state militia, regular U.S. troops, free men of color, Choctaw Indians, and Baratarian pirates to an overwhelming victory over an invading army of proud, tested, elite British veterans bent on seizing New Orleans. Jackson's improbable victory ensured that this critical American port, and the control of the Mississippi River, would remain in American hands. From May 17, 2005, through January 8, 2006, The Historic New Orleans Collection revisits the scene with *The Terrible and the Brave: The Battles for New Orleans, 1814-1815*.



Detail, *Battle of New Orleans* by W. A. C. Pape, 1890 (1959.20)

The exhibition title reflects both the seriousness of the campaign and the fact that the “battle” of New Orleans actually consisted of several engagements, some won by the British and others by the Americans. The exhibition curators, working within the constraints of available objects and documentary evidence, have striven for equal representation of both British and American perspectives. Drawing from The Collection's considerable holdings on the Battle of New Orleans, as well as public and private collections in the U.S. and Canada, *The Terrible and the Brave* will feature an impressive array of original documents and artworks, vintage weapons and military equipment, and dazzling Napoleonic-era uniforms. The Louisiana State Museum, the National Park Service, the New Orleans Museum of Art, and The Hermitage in Nashville, Tennessee, have all generously loaned objects for the exhibition.

Portions of the exhibition were made possible by guest curator Timothy Pickles, a native of Great Britain and a well-known history consultant for museums and the film industry. Mr. Pickles has lent various artifacts relating to the British army from his own collection. He has also utilized his extensive contacts among fellow collectors and enthusiasts to secure loans from other private collections. Among the highlights are replica uniforms, meticulously researched and constructed by Mr. Pickles, and worn by historical reenactors at Chalmette Battlefield.

While the vintage and replica uniforms are likely to command the attention of exhibition visitors, military history enthusiasts will also be drawn to the printed and manuscript campaign maps from both the British and American sides. Among the most important is the highly detailed series of maps drawn and published by Arsène Lacarrière Latour, Andrew Jackson's chief engineer and the first historian of the battle, in *Historical Memoir of the War in West Florida and Louisiana in 1814-15* (Philadelphia, 1816). Latour's maps, and others on display, collectively illustrate the



Officer's coat of the London and Westminster Light Horse Volunteers, ca. 1821, courtesy of Timothy Pickles. This vintage uniform jacket is very similar to those worn by British troops at the Battle of New Orleans. The silver braid and buttons indicate that it belonged to an officer.

enormous difficulties faced by the British army, which found itself hemmed in by the Mississippi River and impassable swampy woods. Napoleonic-era military manuals and American battlefield reports supplement the maps and suggest some of the ways that tactics were dictated by South Louisiana's terrain.

A selection of cannonballs and small-arms projectiles used at Chalmette will give visitors a lively sense of the perils both sides faced on the battlefield. Antique-weapons enthusiasts will appreciate many fine examples of British and American small arms of the period, including flintlock pistols, rifles, and muskets, as well as edged weapons such as swords and bayonets. Private collector Robert Melancon has graciously lent part of his collection, including the only rifle fully documented as belonging to a member of Captain Thomas Beale's New Orleans Riflemen—a volunteer unit that saw considerable action in 1814-15. Also of note is

# EXHIBITION TO HIGHLIGHT THE BATTLE OF NEW ORLEANS

a sword with a particularly fascinating story—it belonged to a young British officer of the 21st Regiment of Foot who bravely crossed the fortified American line on January 8, 1815, only to be forced to surrender to members of John Coffee's Tennessee militia. In addition to weapons, vintage equipment on display will include wooden canteens, powder horns, and a militia doctor's field surgery kit.

Manuscript letters, rare published accounts, and personal artifacts bring the events of 1814-15 to life. One letter vividly conveys the mood of the Americans immediately following the climactic battle. On



*Andrew Jackson by Samuel Lovett Waldo, 1819 (1979.112)*

January 13, Major John Reid of the U.S. Infantry's 44th Regiment and an aide-de-camp to Jackson wrote from his camp four miles below New Orleans: "Since the affair of the 8<sup>th</sup> instant, our army and that of the enemy have occupied their former positions. Their loss on that day was terrible, greatly exceeding what we had at first supposed it to be." Neither Reid nor his fellow officers—who could still hear gunfire from the direction of Fort St. Philip, downriver—knew yet what the next move of the British army would be, for it was still a large and potent force. As Reid wrote his letter, the ultimate outcome of the battle remained an open question. Various manuscript letters and reports from Andrew Jackson, Jean Laffite, British colonel Frederick Stovin, and other major and minor participants in the battle will give visitors a raw, unpolished look at history in the making.

Contrary to the notion that the Battle of New Orleans was an unnecessary coda to the War of 1812, the curators hope that visitors will understand that the British invasion was a serious threat to the city, as well as to the entire country, and that regardless of the American victory, the event occasioned much loss of life and property. The young United States scored a critical victory, but the British forces in Louisiana showed remarkable bravery and ingenuity in defeat.

As a supplement to the main exhibition, a special display will document the rise of Andrew Jackson to national and international prominence in the decades following the battle. Additionally, an interactive multimedia component, produced by documentary filmmaker Walter Williams, will complement *The Terrible and the Brave* and feature detailed commentary from the curators as well as noted Jackson scholar Robert Remini. *The Terrible and the Brave: The Battles for New Orleans, 1814-1815* will be open to the public free of charge at The Historic New Orleans Collection, 533 Royal Street.

—Jason Wiese



*Replica of a ca. 1814 British army lieutenant-general's uniform and hat, courtesy of Timothy Pickles*



*Detail, Battle of New Orleans by Dennis Malone Carter, 1856 (1960.22)*



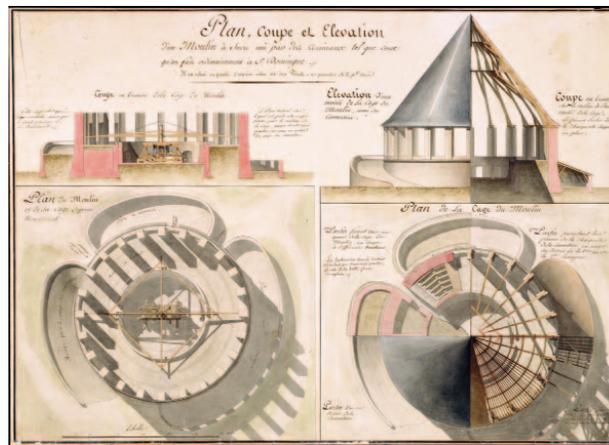
## Saint Domingue's Sweet Tooth: The Sugar Industry during the French Colonial Era

As announced in the winter 2005 issue of the Quarterly, *The Collection* has undertaken preparations for a groundbreaking exhibition, Colonial Saint Domingue: A Louisiana Heritage Story. Leading up to the exhibition's opening, in January 2006, the Quarterly will feature articles exploring aspects of life in the colony. Below, John Lawrence traces the development of the colony's thriving sugar industry.

Sugar—that crystalline, white substance sweetening everything from iced tea to cake frosting—has a complicated history that belies its ubiquitous nature. It is hard to imagine that sugar, now taken for granted and deemed replaceable by a host of natural and synthesized products, once served as a catalyst for change in global politics and geography. Believed to be native to Indonesia, sugarcane had been known and cultivated for centuries in Asia before being introduced to Europe in the 11th century. Later, during the 17th and 18th centuries, the world's demand for sugar rendered it a precious commodity and a building block of empire in the New World. Nowhere was sugar's impact more strongly felt than in the French colony of Saint Domingue.

Hispañola (present-day Dominican Republic and Haiti), the second largest island in the Caribbean, was claimed for Spain by Columbus in 1492. On his second transatlantic voyage, in 1493, Columbus introduced sugarcane, transported from cuttings in the Canary Islands, to the eastern portion of the colony. Yet by the end of the 16th century, sugar production languished, and would not revive until a new colonial power established its hegemony. The Treaty of Ryswick, in 1697, brought the western portion of Hispañola under French control—though French encroachment and settlement along the northern

coast and smaller offshore islands had been going on for some decades. By the 18th century, French planters had plunged, with gusto, into the cultivation of sugarcane in Saint Domingue. Among the major cash crops—coffee, indigo, tobacco, and sugar—sugar commanded the most attention, both in terms of its cultivation and its prominence in the world market.



Scientific organizations such as the *Academie des Sciences* and the *Cercle des Philadelphes du Cap Français* thoroughly documented every aspect of the sugar industry in Saint Domingue, as seen in the detailed drawings of Monsieur Cassagnaird's plantation (top, screened back) and a sugar mill (above). Top, left, Illustration of sugarcane plant from F. R. de Tussac, *Flore des Antilles* (Paris, 1808). All images courtesy of Centre des archives d'outre-mer in Aix-en-Provence

As with virtually any colonial plantation model during the 18th century, slave labor made up a large part of the equation in Saint Domingue; the traffic in human cargo from western Africa flourished in order to satisfy the world's sweet tooth. The majority of slaves served as field hands, engaging in the arduous work of planting, tending, and harvesting the sugarcane. A smaller percentage of the slave population dealt with the technical aspects of producing a consumable product from the raw juice yielded by the crushed stalks of the cane. The desire for sugar, especially in the more refined state in which it was stripped

of molasses, provided the economic engine that drove colonial policy toward Saint Domingue.

Sugar production created a tremendous increase in the value of arable land in Saint Domingue, as well as the need for more slaves. By the mid-18th century, slaves accounted for 150,000 of the nearly 165,000 inhabitants of Saint Domingue.

The proportion of slaves to the total population grew even greater by the last decade of the century. Owning a sugar plantation in the colony was tantamount to having a license to print money. But as principles of the Enlightenment gained a foothold on the continent of Europe, it became inevitable that social and economic change would soon visit Saint Domingue.

The revolutionary outcry against a privileged class that erupted in France in 1789 was heard in Saint Domingue as well.

From 1791 until the declaration of Haitian independence on New Year's Day 1804, a series of revolts in the colony laid waste to the plantations, resulting in widespread destruction of property and dispersion of the planter class to parts of Cuba and the United States. Vast fires in cities and fields prompted British prime minister William Pitt to comment wryly: "It seems as if the French will be drinking their coffee with caramel."

If insurrection effectively destroyed the leading industry of what had often been described as the wealthiest colony in the world, its effect in Louisiana proved different. The successful sugar production on Etienne de Boré's New Orleans plantation in 1796, assisted by Antoine Morin of Saint Domingue, marked the beginning of Louisiana's modern sugar industry, which through more than two centuries of change, exists today.

—John H. Lawrence

*A Dollop of History in Every Bite:  
The Evolution of Creole Cookery in New Orleans*

History Channel Grant Supports Education Department's Culinary History Project

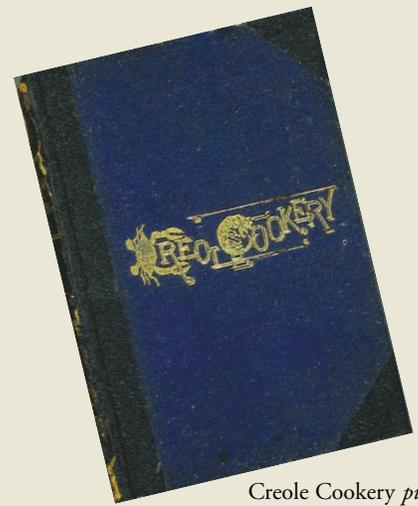
In January, The Historic New Orleans Collection received one of 29 inaugural *Save Our History* community preservation grants awarded nationwide by the History Channel. The *Save Our History* grants are designed to fund innovative, educational projects that bring communities together and engage children in the preservation of their local history. "A Dollop of History in Every Bite: The Evolution of Creole Cookery in New Orleans," a program developed by curator of education Sue Laudeman, was the only Louisiana project chosen from a pool of 699 applicants.

With the grant funds, the education department of The Collection will work with approximately 420 middle- and high-school students from seven local schools (Robert M. Lusher Elementary School, Mary Church Terrell Magnet School, O. Perry Walker High School, Benjamin Franklin Elementary School, Henry C. Schaumburg School, Fannie C. Williams Middle School, and the High School Signature Center for Culinary Arts) on a culinary history project that explores the evolu-

tion of Creole cookery in New Orleans. After a thorough overview of the development of Creole cooking traditions—including comparisons of 19th- and 20th-century cookbooks and field trips to house museums to participate in open-hearth cooking demonstrations—students will conduct primary-source research, actively involving their families as well as neighbors and local chefs.

Several individuals and organizations have volunteered their services to the project, including Culinaria, a culturally centered cooking school and private event facility; Kelly Hamilton, founder and tour director of New Orleans Culinary History Tours; and Tim Ryan of New Orleans Video Access Channel, who will document the program in a short video.

Connecting generations, involving families in the educational process, and bringing together the culinary community in New Orleans, "A Dollop of History in Every Bite" promises to test the French proverb *le plus se change, le plus c'est la meme chose*—the more things change, the more they stay the same.



*Creole Cookery published by the Christian Woman's Exchange, 1885 (81-983-RL), gift of Mrs. Ashton Fischer and Mrs. Carl Corbin*

**Food, Glorious Food**  
*WRC Exhibition Celebrates Culinary History*

*A Dollop of History in Every Bite!*, an exhibition mounted in celebration of the awarding of the History Channel's *Save Our History* grant to The Collection and the 100th anniversary of Galatoire's restaurant, features an assortment of The Collection's culinary holdings. Highlights include Creole culinary artifacts, print ephemera, menus, rare pamphlets, advertisements and labels, vintage photographs, and some of the oldest cookbooks published in New Orleans.

Coinciding with the exhibition and grant, The Collection has undertaken the microfilming and digitization of one of the city's most noteworthy cookbooks, *Creole Cookery*, published by the Christian Woman's Exchange in 1885. Although the institution's only copy is largely intact, the conservation efforts will ensure the preservation of the original. The Collection is also collaborating with the Hermann-Grima/Gallier Historic Houses to publish a reprint of *Creole Cookery* in partnership with Pelican Publishing Company.

*A Dollop of History in Every Bite!* will be on view at the Williams Research Center, 410 Chartres Street, from May 24 through December 3, 2005.



*Jessica Harris and Leah Chase*



*Poppy Tooker prepares gumbo des herbes.*



*Leah Chase imparts her culinary expertise.*



*Future chefs?*

Students and teachers gathered at Culinaria on March 28 for a celebrity-chef interview and cooking demonstration. The event, part of "A Dollop of History in Every Bite," featured an interview of Leah Chase, proprietor of Dooky Chase Restaurant, by culinary historian and cookbook author Dr. Jessica Harris. Poppy Tooker, regional director of Slow Food New Orleans, cooked and assisted Leah Chase.

# MORRIS HENRY HOBBS: IN OLD NEW ORLEANS

*Excerpts from the forthcoming publication*

## PRINTMAKING IN NEW ORLEANS

*Continuing the Quarterly's ongoing series featuring excerpts from Printmaking in New Orleans, the passages below are adapted from Claudia Kheel's essay on 20th-century printmaker Morris Henry Hobbs.*

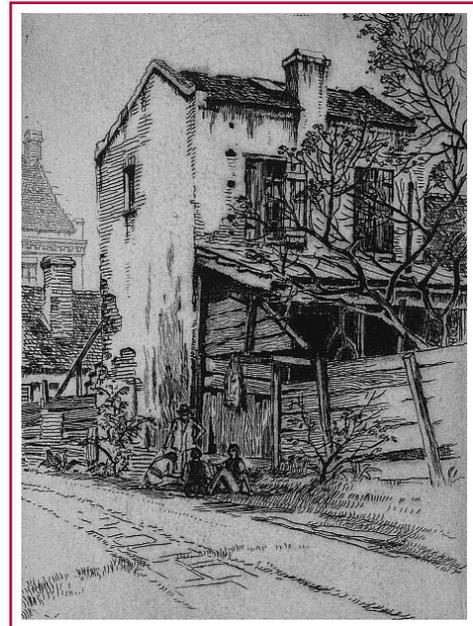
---

Morris Henry Hobbs first visited New Orleans in January 1938 with plans for creating a series of prints of the Vieux Carré. Like many artists, he was immediately drawn to the city's enchanting atmosphere. The ancient alleys, historic buildings, music, and ethnic richness enveloped and heightened his senses. Hobbs intended to stay and sketch for only a few weeks, little knowing that he had launched upon a ten-year endeavor that would prove among the most successful and significant of his artistic career.

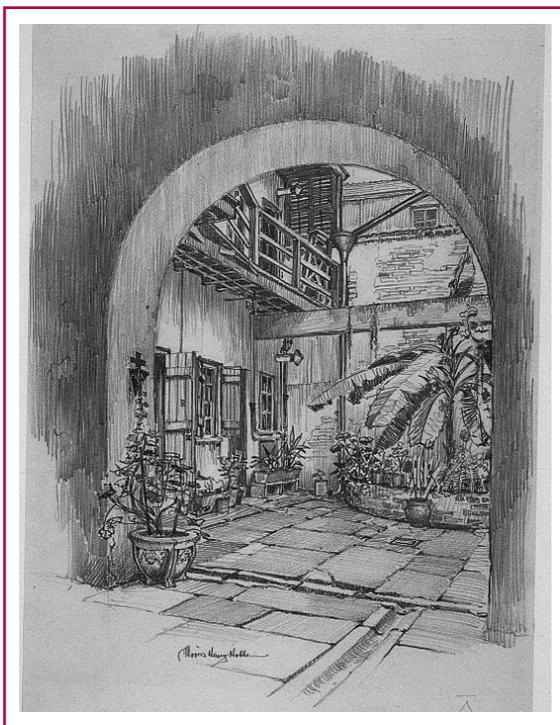
---

Hobbs settled into a temporary studio at 740 Royal Street and diligently went to work creating careful studies of the Vieux Carré. The pencil sketch *Courtyard at St. Ann St.* was drawn by Hobbs a month after his arrival. The view of the picturesque patio shows his concentration on the architectural aspects and illustrates his attention to detail and his ability to render. As he became more familiar with the city, Hobbs grew concerned about the inaccurate renovations and complete destruction of many buildings in the Vieux Carré. In an interview with the locally published journal *Arts and Antiques*, Hobbs expressed his concern: "Let us hope that the citizens of New Orleans realize the value of the unique period in the history of architecture and will not allow the Vieux Carré to be destroyed or to be disintegrated through lack of maintenance." Hobbs feared the modernization of the old quarter was inevitable.

In response to the prevailing situation, Hobbs turned his attentions toward accurately recording the appearance of the Vieux Carré, relying on his earlier architectural training. He envisioned, correctly, that these prints would be appreciated later for their aesthetic qualities as well as their historical documentation.



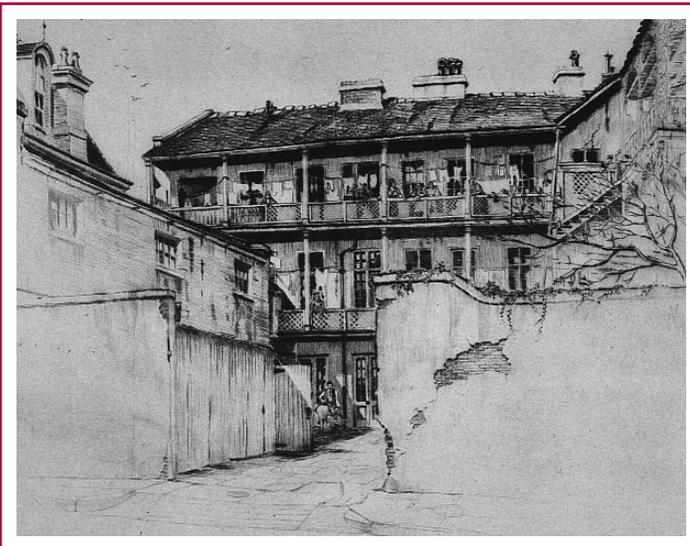
Slave Quarters on Burgundy St., Old New Orleans  
by Morris Henry Hobbs, 1940 (1959.185.34)



Courtyard at St. Ann St. by Morris Henry Hobbs,  
February 27, 1938 (1960.4.7)

Numerous artists—including Joseph Pennell and the Woodward brothers—sketched, painted, and etched the familiar sights of the Vieux Carré, such as the French Market and St. Louis Cathedral. Hobbs drew on the same familiar sights, but his prints explicitly depict the poor and decaying sections of the city. He wanted his prints to reflect the unique flavor of life. The etchings *Slave Quarters on Burgundy St., Old New Orleans* and *Burgundy St., Old New Orleans* show the impoverished state of that street. The garden and wooden fence of *Slave Quarters on Burgundy St.* were ill-kempt and in need of attention. The building was dilapidated with plaster peeling away from the brick walls. A broom and small rug hung over the rail in *Burgundy St.* A woman, with her two children, appears to have been interrupted in the middle of her housecleaning by the coal vendor. In the manner of Whistler and other participants in the first etching revival of the mid-19th century, Hobbs showed daily activities along the lowly street. Instead of representing the beautiful antebellum mansions of the Garden District, he largely focused on the mean yet picturesque qualities of the city. In these prints, Hobbs does not use the printing techniques of aquatint or mezzotint. Relying only on the etched line and his ability to draw, Hobbs conveys convincingly the multitude of textures of the old buildings.

After an enjoyable and productive visit, Hobbs returned to Chicago in April 1938. He remained fascinated with New Orleans, and felt he had barely scratched the surface. There was so much more to draw, paint, and etch. The following January Hobbs returned to New Orleans, this time sharing a studio at 629 St. Ann Street with his friend Cornelia Lawrence Searle, a jewelry designer formerly of Chicago. Intending, again, to stay only a few months, Hobbs instead settled permanently in New Orleans, returning to Chicago only for occasional visits.



Back Porch Gossips, Old New Orleans by Morris Henry Hobbs, 1940 (1960.4.22). Back Porch Gossips, which was awarded a prize by the Southern States Art League in 1941, shows tenants gathering on their porches to escape the oppressive heat and to chat about the day's events.

Hobbs had the distinction of being honored by the Smithsonian Institution with a one-man show in 1939, featuring the prints from his *Old New Orleans* series. To accompany each print, Hobbs wrote a brief note explaining the historical significance of the subject. In a favorable review of the show in the *Washington Post*, Leila Mechlin wrote that “to see this exhibition is like visiting the Vieux Carré with a well informed and sensitive artist as guide; not only does he tell us about what he sees but opens our eyes to its utmost subtleties.”

A decade after his initial visit, Hobbs felt he had completed his extensive *Old New Orleans* series. He had successfully represented the Vieux Carré as it appeared in the 1930s and 1940s. The prints stand as documentation of a time and place, conveying a sense of the flavor of life in the old quarter. Hobbs would surely be pleased that the documentary and aesthetic qualities of his prints make them favorites of historians and artists, to this day.

—Claudia Kheel

Claudia Kheel is director of American paintings, prints, and photography at the Neal Auction Company in New Orleans.



## FROM THE DIRECTOR

In addition to heat and humidity, the approaching summer promises a host of events at The Historic New Orleans Collection. Our buildings and courtyards offer a respite from the climate, while our programs offer insight into the remarkable history of the region. Please think of The Collection when planning your summer schedule.

The season kicks off on May 17 with the opening of *The Terrible and the Brave: The Battles for New Orleans, 1814-1815* at the Williams Gallery on Royal Street. The first comprehensive display of our broad holdings related to the Battle of New Orleans, *The Terrible and the Brave* showcases the core materials collected by founders Kemper and Leila Williams, as well as the William C. Cook War of 1812 in the South Collection. Artifacts from The Hermitage in Nashville, the Chalmette Battlefield National Park, and private collections enhance the exhibition, as does an interactive DVD presentation.

July will see a series of compelling talks by noted scholars. On July 9, a mini-symposium honoring George and Martha Washington will celebrate the summer release of *Martha Washington: An American Life* by former director of publications Dr. Patricia Brady. Joining Dr. Brady on the speaker's podium will be Jim Rees, executive director of Mount Vernon. The fourth annual *Les Comédiens Français* lecture, on July 21, will feature a presentation by Peter Rogers, S.J., entitled “Lafcadio Hearn: Champion of Gustave Flaubert.”

From hands-on educational activities to a genealogy workshop, August brings programs for history lovers of all ages. On August 13, Augusta Elmwood will present a workshop entitled “Researching Your Saint Domingue Ancestors,” kicking off a year of programming on Louisiana's relationship to the former Spanish and French colony. And on August 21, Battle of New Orleans reenactors will be on hand at our annual Family Day event to show off their uniforms and demonstrate their tactics.

This summer will also bring the release of *Printmaking in New Orleans*, a book that has involved many of our staff for a number of years. So mark your calendars for a fun-filled, educationally rich summer at The Collection.

—Priscilla Lawrence

# LAUSSAT SOCIETY FUNDS TO SUPPORT SECOND VOLUME IN THE *LOUISIANA ARTISTS BIOGRAPHY SERIES*

*New Orleans, 1832.* The city's economy is thriving, its boundaries and population expanding. Yet change brings mixed blessings—local Creoles find themselves steadily losing cultural, political, legal, and economic dominance. The stage is set for the arrival of an artist whose work will captivate, and help revitalize, the city's Creole community.

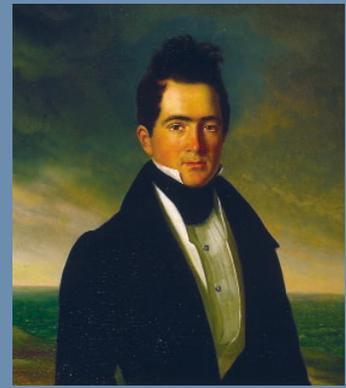
\*

*Vaudechamp in New Orleans*, a forthcoming publication of The Historic New Orleans Collection, is but the latest manifestation of the generosity of the Laussat Society. Named for French diplomat Pierre Clément Laussat, the society offers members an array of educational and social benefits, while providing vital support for The Collection's projects and programming. *Vaudechamp in New Orleans*—by Dr. William Keyse Rudolph, the Pauline Gill Sullivan Associate Curator of American Art at the Dallas Museum of Art—will be the second volume in The Collection's *Louisiana Artists Biography Series*, following the well received *George L. Viavant: Artist of the Hunt*. Publication is slated for spring 2006.

Born December 20, 1790, in

Rambervillers, France, Jean-Joseph Vaudechamp later joined the Parisian household of his uncle, the prominent poet Jacques Delille. Delille's influence helped Vaudechamp win entry, in 1811, into the École des Beaux-Arts and the studio of Anne-Louis Girodet-Trioson. The record shows that Vaudechamp thrived in Girodet's atelier; exhibited work at the Salon between 1817 and 1848; married twice; and died, in Neuilly-sur-Seine, in August 1864. But the record is incomplete. Missing is an extraordinary chapter in the story of Vaudechamp's career—and in the story of the New Orleans arts scene.

*Vaudechamp in New Orleans* picks up where the standard art histories leave off. For several years, beginning in 1832, Vaudechamp spent his winters in Louisiana, establishing himself as the region's leading portrait painter. He was, quite simply, the best-educated artist yet to have worked in New Orleans. Sitters flocked to his 147 Royal Street office; in his first three winters alone, Vaudechamp earned \$30,000 (the equivalent of nearly \$650,000 today). Even more important, he played a vital role in the



*William Charles Cole Claiborne II* by Jean-Joseph Vaudechamp, 1831 (1981.376.1), bequest of Clarisse Claiborne Grima. Although known for his portraits of Creoles, Vaudechamp also portrayed prominent Americans, including the son of Governor William C. C. Claiborne.

city's culture wars. Vaudechamp's sitters—the majority of them Creoles—were making a clear statement of cultural identity and allegiance by choosing a French artist. Richly illustrated and compellingly narrated, *Vaudechamp in New Orleans* will feature many stunning portraits from The Collection's own holdings.

Laussat Society members will have an opportunity to meet Dr. Rudolph at a special publication preview party this June. To join the Laussat Society—or to learn more about The Collection's membership program—please visit our website, [www.hnoc.org](http://www.hnoc.org), or call Jack Pruitt, Jr., director of development, at (504) 598-7173.

## D O N O R S : October-December 2004

Mr. and Mrs. Warwick Allen, Jr.  
Dr. and Mrs. Charles N. Aprill  
Mr. and Mrs. Robert Armstrong  
Bank One  
Baptist Community Ministries  
    matching grant for Drew Jardine  
    donation  
Marilyn Barnett  
Mr. and Mrs. Beauregard L. Bassich  
Jim Beam  
Mr. and Mrs. John D'Arcy Becker  
Robert M. Becnel and Diane K. Zink  
Steve Bellas  
Mr. and Mrs. Joseph Grima Bernard  
Henry Bernstein and Jerry Zachary  
Mr. and Mrs. Dixon Betz  
Mr. and Mrs. Emanuel Blessey in memory  
    of Richard Cheatham Plater, Jr.  
The Boulogny Foundation  
Jean Bragg

Mr. and Mrs. Robert S. Brantley  
Mr. and Mrs. Hugh C. Brown  
E. John Bullard  
Mrs. William K. Christovich  
Mrs. John Clark  
CODOFIL  
Harry Connick, Sr.  
Consular Corps of New Orleans  
William C. Cook  
La Côte Brasserie  
Cox Communications—Channel 8,  
    Jefferson Parish; Channel 10,  
    New Orleans  
Coypu Foundation Trust  
Mr. and Mrs. Mark Dauer  
Mrs. Walter Palmer Diaz  
William Lake Douglas  
Robert Klein Engler  
Fidelity Homestead Association  
Mr. and Mrs. Dudley D. Flanders

Mr. and Mrs. Lawrence D. Garvey  
John Geiser III  
Terry Gerstner  
Mr. and Mrs. John M. Goodwin  
Shirley Ann Grau  
Patricia Hardin  
Gary Hendershott  
Dr. and Mrs. Jack D. Holden  
Mr. M. C. Holland  
Jean Hyman  
The John D. and Catherine T. MacArthur  
    Foundation matching grant for  
    Nancy B. Van Deuren donation  
Dr. and Mrs. Calvin M. Johnson  
Dr. Florence M. Jumonville  
Kevin Kline  
Mrs. J. M. Lapeyre  
Mr. and Mrs. John H. Lawrence  
Frederick Lee Lawson  
Michael Ledet

Dr. Alfred E. Lemmon  
Justice Harry T. Lemmon and Judge Mary  
    Ann Vial Lemmon  
Antoine and Margie Luke  
Yvonne Lutembacher  
Ralph Madison  
John T. Magill  
Michael Ginsberg Books  
The Michael White Quartet  
Missouri Historical Society  
Nadia St. Paul M<sup>o</sup>ise  
Una M. Moore  
Mr. and Mrs. Roy J. Mossy  
Neal Auction Company, Inc.  
Laura Simon Nelson  
New Orleans Television  
Paul C. Newfield III  
Leverne D. North  
Angèle M. Parlange in honor of  
    Rosemarie Fowler

# PRESERVING A LEGACY

When Charles S. “Burney” Williams and his wife Ashley stroll through the courtyards and galleries of The Historic New Orleans Collection, it’s no wonder they feel at home. Not only are Burney (a “history buff”) and Ashley (a practicing artist) surrounded by the very items—historical artifacts and artworks—most likely to give them pleasure. They are also, quite literally, on home turf. Burney’s grandfather, Charles, was a brother of Collection founder Kemper Williams—and the younger Williamses have inherited their elders’ dedication to the preservation and celebration of Louisiana’s cultural riches.

Burney Williams values The Collection as “a single-source place to go for information”—a place where history comes alive. He has read the works of the late Stephen Ambrose and, like him, believes that history should be held in a public trust, to be protected and treasured for future generations. With its central location and its diverse holdings, “The Collection is in a unique position in that it is able to put together projects that have meaning to a great number of people.” The Williamses have actively supported Collection publication projects, like *Charting Louisiana*, and eagerly anticipate the forthcoming *Printmaking in New*

*Orleans*, which will feature the work of one of Burney’s favorite artists, Morris Henry Hobbs.

The couple met on a blind date brokered by mutual friends at Sam Barthe, an all-boys school in Metairie where Ashley’s mother taught English literature. For Burney, a senior at Episcopal High School in Alexandria, Virginia, and Ashley, a Sam Barthe cheerleader, it was “love at first sight.” They celebrated their twentieth wedding anniversary last year, along with their “two-and-a-half children”—son Frank, 19, daughter Brett, 16, and Kingfish, a big bull mastiff. Brett is an avid reader, like her father, while Frank takes pottery classes from his mother at St. Paul’s School. Having moved from Old Metairie to Covington five years ago, the entire family enjoys country living, although Ashley notes that “I have to get my New Orleans fix every now and then.”

Needless to say, family has always been a priority for the Williamses. Burney has been president of Williams, Inc., since 1987, in which capacity he oversees the company’s interests in money management, oil and gas, crawfish farming, and environ-



*Brett, Burney, Ashley, and Frank Williams*

mental technology. And he and Ashley are proud to support another family concern—The Historic New Orleans Collection. Burney describes philanthropy as “a personal decision,” but encourages everyone to “find projects that they can identify with and participate in.” He appreciates the way in which The Collection keeps donors up-to-date on developing projects. “It’s more meaningful to see something grow as opposed to just seeing the end product,” he observes. “It makes you feel more connected.”

## HAVE YOU CONSIDERED A PLANNED GIFT?

In many cases, a planned gift can help you achieve the following objectives:

- Bypass capital gains taxes
- Increase current income
- Reduce current income taxes
- Reduce federal estate taxes
- Conserve future assets for your heirs
- Benefit your favorite charity

To better serve the community, The Historic New Orleans Collection is pleased to offer the following materials free of charge:

- Giving Through Life Insurance
- Giving Through Charitable Remainder Trusts
- Giving Through Your Will
- Giving Securities
- Giving Through Retirement Plans
- Giving Through Gift Annuities

For more information about planned giving, please call Jack Pruitt, Jr., director of development, (504) 598-7173.

*All inquiries are held in strictest confidence and are without obligation. The Historic New Orleans Collection does not offer legal or tax advice. We encourage you to consult your legal and financial advisors for structuring a gift plan that achieves your giving intentions and meets your particular financial circumstances.*

Mr. and Mrs. Robert J. Patrick  
Peter A. Mayer Advertising, Inc.  
Philip Lee Phillips Society  
Mr. and Mrs. R. Hunter Pierson  
Jean-Pierre Pique  
Ormonde Plater  
Andrew L. Plauché, Jr.  
Dr. Jessie J. Poesch  
Rosa Little Porter in memory of  
Robert Edwin Porter  
John Powers  
La Prensa  
Prism International  
Mr. and Mrs. Joseph Rault  
Betty Redler  
William D. and Sally K. Reeves  
René Bistrot  
Dr. James L. Reynolds  
Stacey Rogers  
Walker Y. Ronaldson, Jr.

Dr. Robert F. Ryan  
St. Louis Cathedral/Old Ursuline  
Convent: A Catholic Cultural  
Heritage Center  
Dr. Robert L. Seegers  
Margaret M. Shaffer  
Nancy Sickmann  
Kathy Slimp  
Anna Rose Smedberg  
Edgar Lee Smith  
Mr. and Mrs. Fred Smith  
Mr. and Mrs. Charles A. Snyder  
Mrs. Frederick M. Stafford  
Dr. S. Frederick Starr  
Mr. and Mrs. Arthur P. Steinmetz  
Greg Stemm  
Irma M. Stiegler  
Anice Temple  
Fred W. Todd  
Roulhac B. Toledano

Timothy Trapolin  
Mr. and Mrs. Samuel A. Trufant  
Valentino New Orleans  
Hotels/Michael Valentino  
Vieux Carré Property Owners,  
Residents and Associates, Inc.  
Mr. and Mrs. St. Denis Villere  
Mr. and Mrs. John E. Walker  
WDSU-TV  
Daniel Weilbaeher, Jr.  
John G. Weinmann  
WLAE-TV  
WWL-TV  
www.frenchquarter.com  
WYES-TV

## 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 of Louisiana materials are invited to contact the authors of the acquisitions columns.

### MANUSCRIPTS

For the fourth quarter of 2004 (October-December), there were 28 manuscript acquisitions, totaling approximately 48 linear feet.

■ The papers of William Miller Owen (1840?-1893), donated to the manuscripts division by Gary Hendershott, offer further insight into Louisiana's role in the Civil War and Reconstruction. A native of Cincinnati, Ohio, Owen was educated at the Gambier (Ohio) Military Academy, joined the army in 1858, and later moved to New Orleans. During the Civil War he served with the Washington Artillery, achieving the rank of lieutenant colonel.

Best remembered for his literary efforts, Owen began research soon after the Civil War for *In Camp and Battle with the Washington Artillery of New Orleans*. Published in 1885, the book has been subsequently reprinted, most recently by Louisiana State University Press in 1999. Hendershott's donation includes manuscript drafts of the book, numerous personal accounts of battlefield experiences by Confederate and Union soldiers, and hand-drawn maps of battle scenes. Letters from readers, advertisements, reviews of the book, and other items related to the publi-



J. B. Walton, commander of the Washington Artillery at the first battle of Manassas (2004.0281)

cation of the 1885 edition supplement the research materials.

Following the Civil War, Owen remained with the Washington Artillery, eventually serving as its commander. Later in life, he was a partner with Longstreet, Owen and Company, a cotton brokerage firm, and was instrumental in amassing the collections at the Memorial Hall Confederate Museum. Correspondence with business partner General James Longstreet and numerous broadsides provide insight into the politics of the Reconstruction era. Of particular interest are a charcoal drawing of Colonel J. B. Walton, commander of the Washington Artillery at the first battle of Manassas, and a program of ceremonies for the unveiling and dedication of the Washington Artillery Monument at Metairie Cemetery on Sunday, February 22, 1880. Additional material on Colonel Walton and the Washington Artillery can be found in the Walton-Glenny Family Papers at The Collection (77-157-L), which contain correspondence covering the occupation of New Orleans during the Civil War and the service of the Washington Artillery in Virginia.

■ The Louisiana Commandery of the Military Order of Foreign Wars of the United States, established on March 28, 1900, has donated its records to The Collection. The order, which is open to all officers who served in foreign wars and their direct descendants, honors and perpetuates the study of American military history.

—Mark Cave

### LIBRARY

For the fourth quarter of 2004 (October-December), there were 57 library acquisitions, totaling 360 items.

■ Marcelle D'Aquin Saussy has donated four turn-of-the-century issues of *The New Orleans and Carrollton R.R. Weekly*, a leaflet distributed on area streetcars featuring information about local events. One leaflet notes that on Saturday evening, September 1, 1900, the Olympia Opera Company gave a farewell performance at Athletic Park. Others remind the commuting public of safety concerns and warn that spitting on the floors of streetcars is unsanitary and offensive.

■ A copy of the 13th (1966) edition of the *Picayune Creole Cook Book*, donated by culinary enthusiast Ann Bruce, supplements other Collection holdings related to New Orleans culinary history and traditions. First published in 1900, the *Picayune Creole Cook Book* has seen numerous editions since that time. According to the 1966 edition, the book contains "many excellent and matchless recipes of the New Orleans cuisine...the best of Creole Cookery." Coinciding with the commencement of "A Dollop of History in Every Bite," the culinary history project funded by the History Channel, the donation will aid children with their research on the development of Creole cookery.

■ Building on The Collection's assemblage of doctoral dissertations, the library has acquired Dr. Shannon L. Dawdy's "La Ville Sauvage: 'Enlightened' Colonialism and Creole Improvisation in New Orleans, 1699-1769" (PhD diss., University of Michigan, 2003) and Dr. Patrick Brennan's "Fever and Fists: Forging an Irish Legacy in New Orleans" (PhD diss., University of Missouri-Columbia, 2003). Both scholars acknowledge the staff of the Williams Research Center for their invaluable assistance.

—Gerald Patout

### CURATORIAL

For the fourth quarter of 2004 (October-December), there were 17 curatorial acquisitions, totaling 347 items.

■ In 1697 the Treaty of Ryswick established French dominion over Saint Domingue, the western portion of the

Caribbean island of Hispaniola, effectively creating the centerpiece for France's New World empire. Saint Domingue's many natural harbors, location on the principal shipping lanes of the Caribbean Sea, and geographic positioning between France and Louisiana made the colony a strategic stronghold for the French Crown. Two volumes by Antoine H. A. de Chastenet, comte de Puysegur, published in Paris in 1787—*Le Pilote de L'isle de Saint-Domingue* and *Détail sur la Navigation aux côtes de Saint-Domingue et dans ses Débouquemens*—serve as testament to Saint Domingue's importance in the colonial era.

Recently acquired by The Historic New Orleans Collection with funds from the bequest of Clarisse Claiborne Grima, these volumes constitute the most ambitious cartographic study of the island of Hispaniola in the 18th century. Published during the reign of Louis XVI, *Le Pilote de L'isle de Saint-Domingue* and *Détail sur la Navigation...* received the blessing of the Royal Academy of the Navy. Puysegur's attention to detail in both the written sailing instructions and the accompanying maps reflects the most current practices in surveying and navigation pioneered by French scientist Jean Charles Borda. As such, the works embody the quintessence of Enlightenment thought.

■ Introduced in the United States in the early 19th century, lithography was a relatively new art form when Friedrich Wilhelm Paul Herzog, Duke of Württemberg, produced his 1822 view of the Balize at the mouth of the Mississippi River—*Die Balize an der Mündung des Mississippi*—which The Collection recently acquired. A topographical artist and scientific explorer who abandoned his military career to study the natural sciences, Herzog visited New Orleans in 1822 and 1829 under the alias Baron von Hohenberg, then again in 1850 and 1852. During his 1822 journey, Herzog made a sketch for *Die Balize....* Though not unknown, lithographs depicting Louisiana prior to 1820 are scarce.

The rendition shows a number of details of the pilot station where the river enters the Gulf of Mexico, the general character of the land, and ships under sail. Prominently featured in the print's fore-



*Die Balize an der Mündung des Mississippi* by Friedrich Wilhelm Paul Herzog, Duke of Württemberg, 1822 (2004.0305)

ground is a large alligator—an animal that, as a European, Herzog would have undoubtedly found exotic.

■ Laura Simon Nelson has recently donated four oil paintings, two watercolors, and a bronze sculpture by a group of artists that, though not native to the area, achieved prominence with their Louisiana art. Works by Massachusetts natives Ellsworth and William Woodward include two paintings—a landscape of Pass Christian, Mississippi, and a portrait of a French Market vendor—as well as a bronze portrait bust of their aunt, Emma, by William and a

watercolor of a cabbage patch in Munich, Germany, painted by Ellsworth during an early-1890s European sojourn. The Nelson donation also features a still life by Illinois native Morris Henry Hobbs and portraits by Jacques Amans, hailing from the Netherlands, and Italian-born Achille Peretti.

—John H. Lawrence

### CHARTING LOUISIANA: FIVE HUNDRED YEARS OF MAPS

#### CHOSEN TO REPRESENT LOUISIANA ON A NATIONAL BOOK LIST

In January, American Library Association president Carol Brey-Casiano initiated a national program titled “Many Voices, One Nation @ Your Library,” inviting all state chapters and ethnic caucuses to submit two annotated book selections that “best represent the uniqueness, diversity, and/or heritage of their state, region, or ethnic group.” The Louisiana Library Association chose *Charting Louisiana: Five Hundred Years of Maps* as one of the two publications to represent Louisiana on the national list. Available on-line at [www.ala.org/manyvoices](http://www.ala.org/manyvoices), the book list “celebrates the diversity in the literature of [the] country and the unifying role that libraries play in building a literate nation.”



*Still life* by Morris Henry Hobbs, 1943 (2004.0307.2)

## STAFF

### IN THE COMMUNITY

Linda Epstein joined the board of Save Our Cemeteries.

### PUBLICATIONS

John H. Lawrence, article on Ernest J. Bellocq's photographs, *Glass Art Society's Journal* (2004); book review, *Louisiana History* (winter 2005).

### CHANGES

Teresa Kirkland, scanning technician, IMLS-funded digitization project; Judith Gardner, obituary index project; Lisa Brown, manuscripts cataloguer.

### INTERNS AND VOLUNTEERS

Scott Samuel, intern (Vanderbilt University); Caroline Hiatt, intern (Tulane University); Kay Lapeyre, volunteer, docent department; Lisa James, volunteer, education department.

### EXTENDED HOURS

The Collection now opens one-half hour earlier at 9:30 a.m.!



## THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

### Editors

Jessica Dorman  
Lynn D. Adams, Mary C. Mees

Head of Photography  
Jan White Brantley  
Additional photography by  
Keely Merritt

*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 9:30 a.m. until 4:30 p.m. Tours of the history galleries and the Williams Residence are available for a nominal fee.

### Board of Directors

Mrs. William K. Christovich, Chairman  
John E. Walker, President  
Charles Snyder      Fred M. Smith  
John Kallenborn

Priscilla Lawrence, Executive Director

The Historic New Orleans Collection  
533 Royal Street  
New Orleans, Louisiana 70130  
(504) 523-4662

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

© 2005 The Historic New Orleans Collection

## A Footnote to History

### Proposed Peace Treaty Sheds Light on Civil War

By December of 1862 frustration and disillusionment brought about by the painful realities of the American Civil War fueled a growing anti-war movement. Local peace groups sprang up throughout the South; and in the North, anti-war Democrats played on an angry and war-sickened electorate to achieve significant gains in Congress in the midterm election of 1862. Some Republicans, sharply critical of President Abraham Lincoln, began questioning the direction of the war.

Historians of the Civil War have noted that with the peace movement gaining momentum, the time between the 1862 election and the implementation of the Emancipation Proclamation in January 1863 provided a brief window of opportunity for the Confederate government to peacefully negotiate the issues at stake in the conflict. In *The American Civil War*, historian Peter J. Parish notes that "If the South had shown more skill and awareness in exploiting the Northern situation, it might have created a great opportunity for itself, and great embarrassment for its adversary, in the winter of 1862-3, before emancipation was firmly enough established to rule out a negotiated peace."

Why Confederate leaders did not seize the opportunity is a matter of further inquiry and debate, but a recent acquisition by The Collection reveals that William Blount Robertson (1813-1884), a West Baton Rouge Parish judge and sugar planter, advocated just that to Confederate Louisiana congressman Duncan Kenner, a member of the Committee on Ways and

Means. Kenner later served as special envoy on behalf of the Confederate government to elicit European support for the Confederate cause. On December 3, 1862, Robertson drafted "A Treaty of Peace and Amity between the Confederate States and the United States of America" and sent it along with a letter to Kenner. Making note of the midterm elections of 1862 and the logic behind the timing of the peace proposal, he asserts that "the war must be ending at some time and propositions must come from one side or the other." Robertson argues that if the Lincoln administration refuses to negotiate, "the whole responsibility of continuing the war will be more clearly thrown upon their shoulders."

The treaty consists of six articles. The first gives navigation rights of the Mississippi River to both the Union and the Confederate states; the second and third articles address the issue of free trade between the two nations; article four proposes that the pre-war national debt be assumed equally; and articles five and six deal with the return of barracks and fortifications, as well as slaves and other property.

The document is obviously reflective of the Confederate point of view and intended by Robertson as a catalyst for negotiation. One can only speculate about what the outcome would have been had the proposal been acted upon in 1862. Tens of thousands of soldiers lost their lives during the war's remaining years. Their lives might have been spared, but at what cost to the principles that Americans today hold dear?

—Mark Cave

### UPCOMING EVENTS

A Symposium Honoring the First Family

Speakers

Dr. Patricia Brady, author of *Martha Washington: An American Life*  
James C. Rees, executive director of Mount Vernon, home of  
George and Martha Washington  
Saturday, July 9, 2005

Fourth Annual *Les Comédiens Français* Lecture  
"Lafcadio Hearn: Champion of Gustave Flaubert"

Peter Rogers, S.J.  
Williams Research Center  
Thursday, July 21, 2005

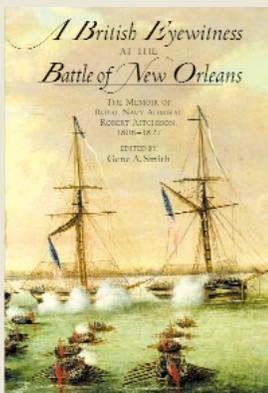
# Another Literary Year

## THE TENNESSEE WILLIAMS FESTIVAL AT NINETEEN

FROM MARCH THROUGH APRIL 3, THE FRENCH QUARTER WITNESSED AN INFUX OF SCHOLARS, WRITERS, PUBLISHERS, EDITORS, AND AVID READERS. THEY CAME FOR THE 19TH ANNUAL TENNESSEE WILLIAMS/NEW ORLEANS LITERARY FESTIVAL. THE COLLECTION WAS ONCE AGAIN THE SITE FOR THE MASTER CLASSES AND FOR A RECEPTION FRIDAY EVENING TO HONOR PARTICIPANTS. **PICTURED ARE, FIRST ROW,** DAVE BRINKS; ANDREI CODRESCU; JUDY CONNER AND JOSHUA CLARK; **SECOND ROW,** DEAN KING; MARY RUSOFF; VIRGINIA SPENCER CARR; ELLEN GILCHRIST; **THIRD ROW,** LAURA LIPPMAN AND DAVID SIMON; WARREN WOODS AND REX REED; THOMAS MITCHELL AND CHRISTINA DIDERIKSEN; MAUREN O'NEAL AND JACK RIGGS



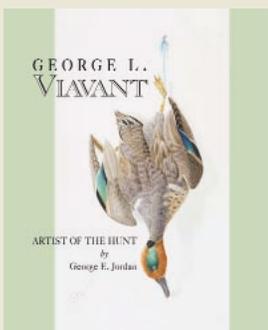
## THE SHOP *Are Your Library Shelves Lacking?*



**Firsthand Accounts of the Battle of New Orleans**  
View the original memoir of Robert Aitchison and maps by Arsène Lacarrière Latour in the exhibition, *The Terrible and the Brave*. Then add these Collection publications to your library:

*A British Eyewitness at the Battle of New Orleans: The Memoir of Royal Navy Admiral Robert Aitchison, 1808-1827*, edited by Gene A. Smith  
\$15.95

*Historical Memoir of the War in West Florida and Louisiana in 1814-15, with an atlas* by Arsène Lacarrière Latour, edited with an introduction by Gene A. Smith (published by the University Press of Florida in cooperation with The Historic New Orleans Collection)  
\$49.95



**First Volume in the Louisiana Artists Biography Series**

Be sure to have the first in the series, *George L. Viavant: Artist of the Hunt*, before the second is released!

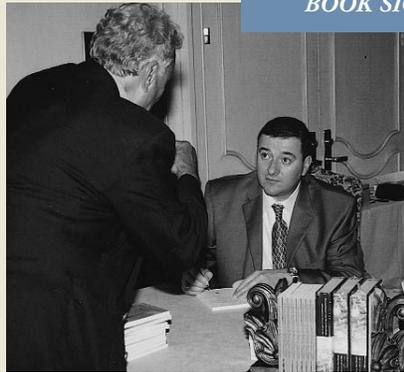
*George L. Viavant: Artist of the Hunt* by George E. Jordan  
\$25.00

	PLEASE SEND	
<i>Quantity</i>		<i>Amount</i>
___ <i>A British Eyewitness at the Battle of New Orleans</i> , \$15.95		___
___ <i>Historical Memoir of the War in West Florida...</i> , \$49.95		___
___ <i>George L. Viavant</i> , \$25.00		___
<b>Taxes as applicable</b>		
9% Orleans Parish		___
4% other La. residents		___
	Subtotal	___
<b>Shipping and Handling</b>		
\$4 each		___
	Total Amount Due	___
Name _____		
Address _____		
City, State, Zip _____		
Telephone _____		
<input type="checkbox"/> Visa <input type="checkbox"/> MasterCard <input type="checkbox"/> Amex <input type="checkbox"/> Discover		
<input type="checkbox"/> Check or money order		
Account Number _____		
Exp. Date _____		
Signature _____		

# Tenth Annual Symposium Explores the Ties between Britain and Louisiana

On Saturday, January 8, The Collection presented the tenth annual Williams Research Center Symposium at the Ritz-Carlton Hotel. Noted scholars discussed the British influence on Louisiana, and Gene Smith signed copies of *A British Eyewitness at the Battle of New Orleans*, the recent Collection publication for which Dr. Smith served as editor. After the symposium, The Collection honored event speakers and sponsors at a dinner at the Ritz-Carlton followed by a trip to the Chalmette Battlefield for a "night before the battle" reenactment.

## BOOK SIGNING



Gene Smith

## AT THE SYMPOSIUM



David Fleming, John Lawrence, and H. Parrott Bacot

## HONORING SPONSORS



Anne and Sandy Villere



Ron Filson, Ashley Johnson, Sherry and Charles Snyder



Joe Rault and Trip and Shelby Russ



Amy Odinet, John H. Lawrence, and Brett Breaux



Sidonie, Sandy, and Margie Villere and Robin Fabel



THE HISTORIC  
NEW ORLEANS  
COLLECTION  
QUARTERLY

KEMPER AND LEILA WILLIAMS FOUNDATION  
THE HISTORIC NEW ORLEANS COLLECTION  
Museum • Research Center • Publisher  
533 Royal Street  
New Orleans, Louisiana 70130  
(504) 523-4662  
Visit the Collection on the Internet at [www.hnoc.org](http://www.hnoc.org)  
ADDRESS SERVICE REQUESTED

