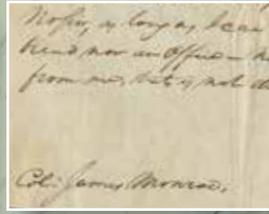


THE HISTORIC NEW ORLEANS COLLECTION



New Exhibitions.....6 On the Job.....8 Vieux Carré Survey.....10

INSIDE



Volume XXX
Number 2
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THE QUARTERLY



Echelle



In Good Company

Introducing The Collection's newest book, *A Company Man*

This spring The Collection is pleased to present A Company Man: The Remarkable French-Atlantic Voyage of a Clerk for the Company of the Indies, a fully annotated, English-language edition of an unpublished memoir written by Marc-Antoine Caillot in the early 18th century. Edited and annotated by THNOC Curator and Historian Erin M. Greenwald, who also wrote the introduction (excerpted below), and translated by Teri F. Chalmers, A Company Man provides a detailed—and often irreverent—window on a bygone Atlantic world circuit made possible by the trade, military, and administrative networks of the French Company of the Indies.

In 2004 The Historic New Orleans Collection acquired an unpublished 18th-century manuscript titled *Relation du voyage de la Louisianne ou Nouvelle France fait par le Sr. Caillot en l'année 1730* (Account of the voyage to Louisiana, or New France, made by Sieur Caillot in the year 1730). The manuscript's author, Marc-Antoine Caillot, was an employee of the French Company of the Indies, who traveled to Louisiana as a company clerk in 1729. From the late 17th through the 18th century, the French-Atlantic world stretched outward from Paris to France's eastern and southern seaboard, south to Africa, and across the Atlantic to the Caribbean, Louisiana, and New France (Canada). Caillot illustrates with astounding clarity the interconnected nature of seemingly disparate sites across the Atlantic, while his larger life story hints at the global nature of the trading networks that undergirded the Atlantic economy.

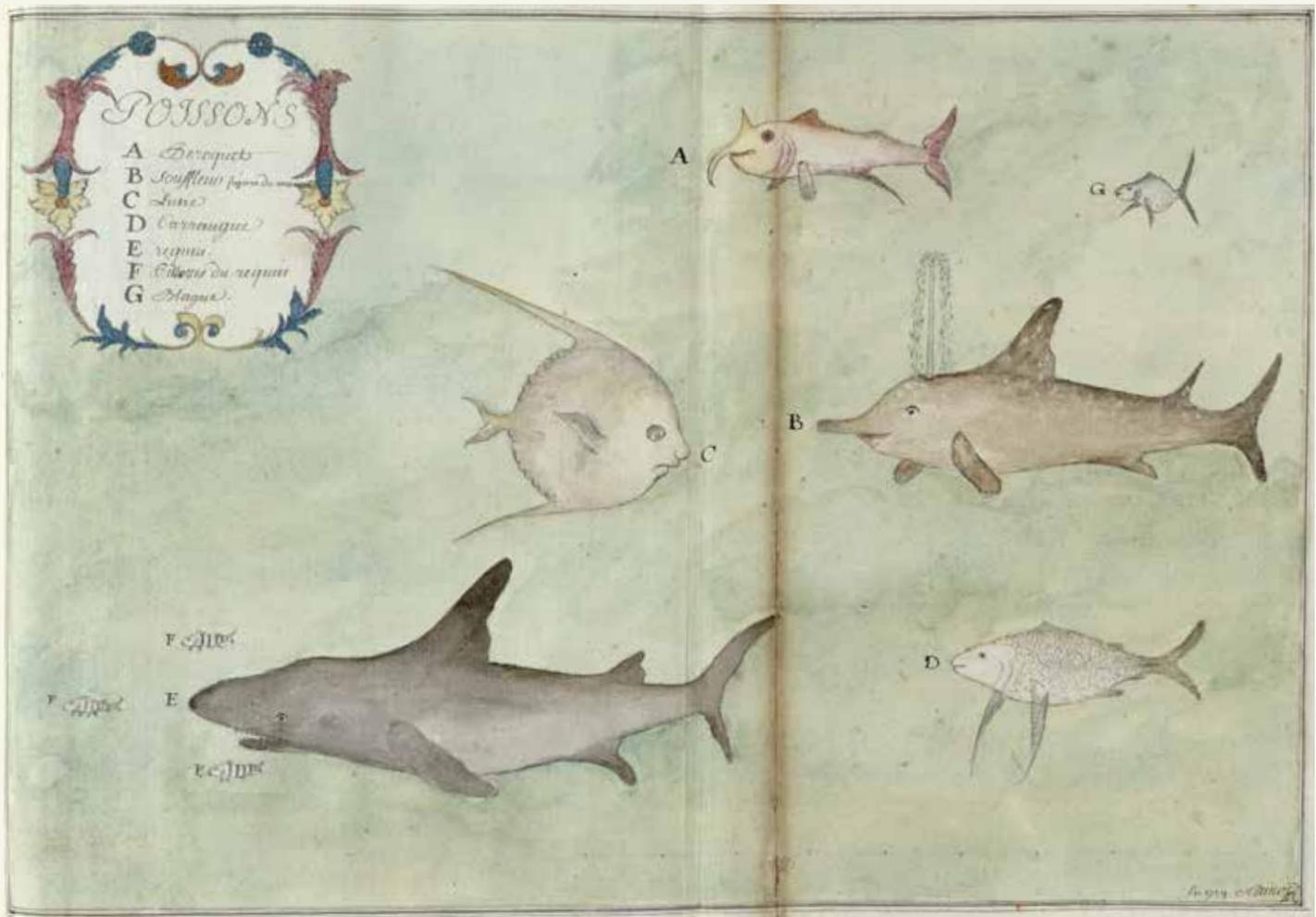
During his two-year sojourn in the Louisiana colony, Caillot recorded events of both major and minor import, ranging from an account of the 1729–31 Natchez War to his own cross-dressing escapades during a 1730 wedding turned Lundi Gras celebration along Bayou St. John. Enriching his account are 17 watercolor illustrations, depicting the ships on which he traveled, an early plan of New Orleans, the provisioning port at Caye Saint Louis on the island of Saint-Domingue, Louisiana's waterways, Gulf fish, and renderings of French and Natchez

encampments during the Natchez War. Caillot returned to France in the spring of 1731, when the company relinquished its Louisiana charter and the colony reverted to the Crown (see story on page 6); he closed his narrative with an account of his departure on the slave ship *Saint-Louis* in May 1731.

Caillot's memoir and accompanying watercolor illustrations are important new sources for students of colonial Louisiana history and may be the field's most significant finds in well over a century. As an unpublished, illustrated manuscript likely prepared for an intimate circle of friends, rather than for administrative or military officials, the account was never subjected to censorship by the company or king and was therefore unhindered by the conventions of polite society.

Unlike most contemporary narratives, Caillot's memoir begins not with the ocean crossing, but rather with the author's overland journey from Paris to the coast. Only after tracing his trek to the company town of Lorient, along the Brittany coast, did Caillot shift his attention to the wooden world that bore him across the Atlantic. More accustomed to pushing paper in the company's Paris offices than enduring the distinct discomforts of 18th-century life at sea, Caillot provides a description of a transatlantic crossing marked in turn by wonder, horror, desperation, and hope. Once settled in Louisiana's swampy, ill-fortified capital, he struggled to make a place for himself.





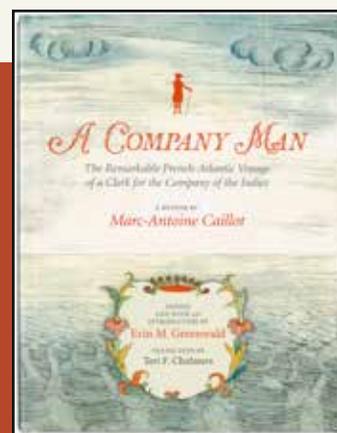
An amateur naturalist, Caillot included this and several other watercolors of creatures—real and imagined—sighted at sea. (THNOC, 2005.0011)

This struggle, and the company's fight (and ultimate failure) to make Louisiana a worthwhile venture, play out upon the pages of Caillot's memoir. Through it all, his sharp tongue and fervent desire to impress his audience—whether through feats of daring or cleverness—are evident. His is a story that aims to draw readers in. That he succeeds in doing so more than 250 years after his death, in 1758, is a testament to the enduring quality of his words and the keenness of his observations.

—Erin M. Greenwald

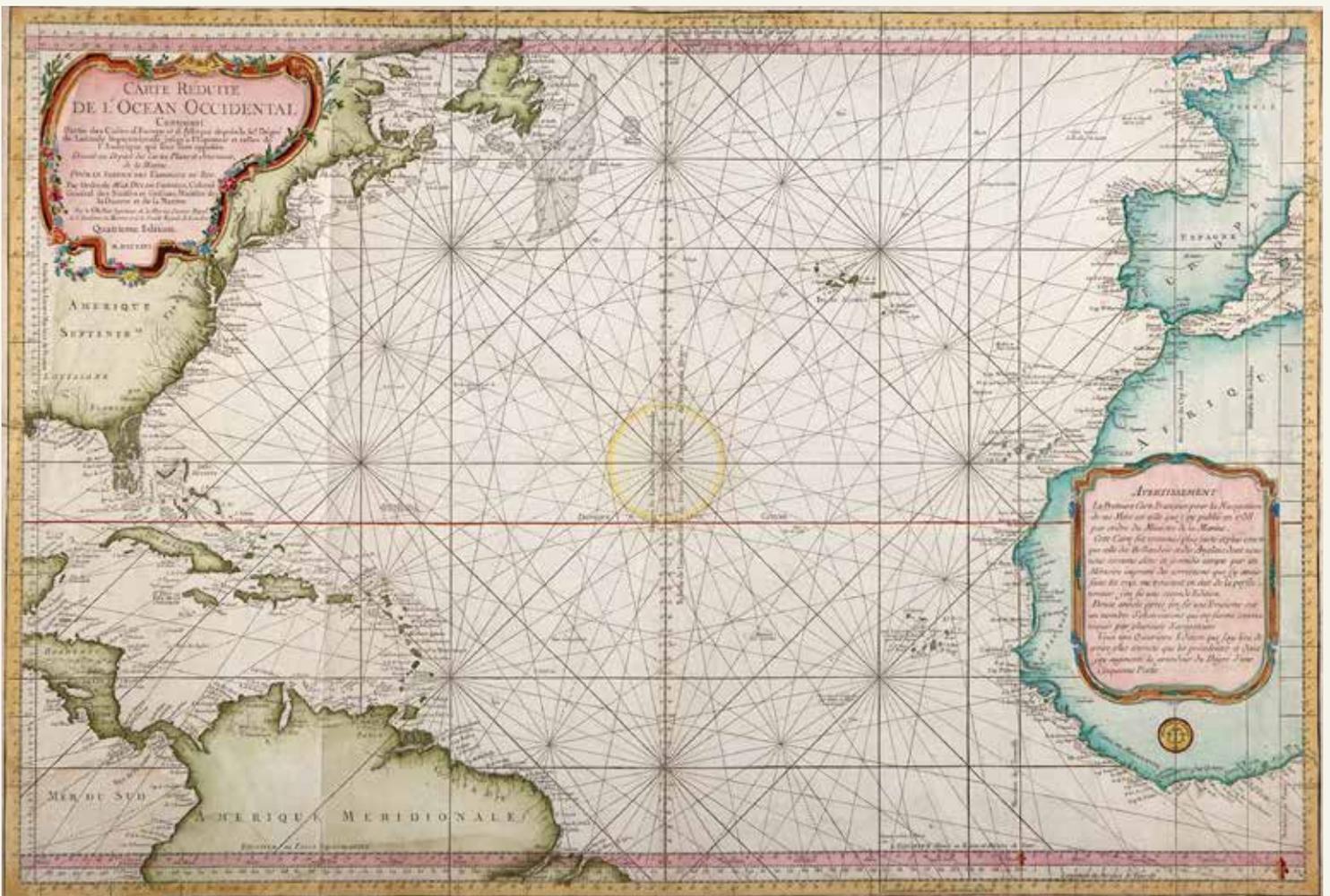
Left: Ships gathered at the mouth of the Mississippi River; drafted between 1729 and 1758; watercolor illustration by Marc-Antoine Caillot; (THNOC 2005.0011)

Cover: Caillot's delicate watercolor illustration, drafted between 1729 and 1758, depicts the *Durance*, a 500-ton flute, or fluitschip, owned and operated by the French Company of the Indies. On March 16, 1729, the ship and Caillot set sail for Louisiana; after nearly four months at sea, the *Durance* dropped anchor near the mouth of the Mississippi River on July 2. (THNOC, 2005.0011)



A Company Man: The Remarkable French-Atlantic Voyage of a Clerk for the Company of the Indies (THNOC, \$40), a memoir by Marc-Antoine Caillot, edited by Erin M. Greenwald and translated by Teri F. Chalmers, will be released April 17 and will be available through www.hnoc.org, The Shop at The Collection, and other retailers. For more information on *A Company Man* and its wily author, visit www.acompanymanbook.com.

ON SALE



Ships' officers working the vast French-Atlantic trade circuit would have used maps like this one to chart their courses. (Carte réduite de l'Océan Occidental; 1766 [4th ed.]; navigational map of the Atlantic Ocean by Jacques-Nicolas Bellin; THNOC, 1999.52.9)

“As for myself, I was dressed as a shepherdess in white”

An excerpt from *A Company Man*

We were already quite far along in the Carnival season without having had the least bit of fun or entertainment, which made me miss France a great deal. The Sunday before Mardi Gras, upon returning from hunting, where I had gone to try and dissipate my boredom, I found a friend waiting for me in order to invite me to a supper he was giving for a few people. He told me that I would have all the diversions there that one could partake of in the city. Indeed, that very evening, I began to savor the first pleasures in the colony, where I had already been for a few months. We spent not only an evening but the whole night, too, singing and dancing. When I returned home, I was certain that those would be the last pleasures I would partake of during the Carnival season, since it was already quite

near the end, but, no matter the sadness one feels, it seems that those days are dedicated to pleasures and to having fun. The next day, which was Lundi Gras, I went to the office, where I found my associates, who were bored to death. I proposed to them that we form a party of maskers and go to Bayou Saint John, where I knew that a lady friend of my friends was marrying off one of her daughters.¹ They accepted, but the difficulty of finding appropriate clothes made us just talk about it. However, since I myself was desirous of finding out how people would have fun at this wedding party, I proposed this excursion for a second time, that evening at supper. But, upon seeing that no one wanted to come along, I got up from the table and said that I was going to find some others who would go, and I left.

I was, in fact, in a house where I did not delay in assembling a party, composed of my landlord and his wife, who gave me something to wear. When we were ready and just about to leave, we saw someone with a violin come in, and I engaged him to come with us. I was beginning to feel very pleased about my party, when, by another stroke of luck, someone with an oboe, who was looking for the violin, came in where we were, to take the violin player away with him, but it happened the other way around, for, instead of both of them leaving, they stayed. I had them play while waiting for us to get ready to leave. The gentlemen I had left at the table, and who had not left the house, came quickly upon hearing the instruments. But, since we had our faces masked, it was impossible for them to recognize us until we took them off. This made them want to mask, too, so that we ended up with eleven in our party. Some were in red clothing, as Amazons, others in clothes trimmed with braid, others as women. As for myself, I was dressed as a shepherdess in white. I had a corset of white dimity, a muslin skirt, a large pannier, right down to the chemise, along with plenty of beauty marks too.² I had my husband, who was the Marquis de Carnival; he had a suit trimmed with gold braid on all the seams. Our postilion went in front,³ accompanied by eight actual Negro slaves, who each carried a flambeau to light our way.⁴ It was nine in the evening when we left.

When we had gone a distance of two musket shots into the woods, our

company was soon separated at the sight of four bears of a frightful size, which our postilion, passing close by them without even seeing them, had woken by snapping his whip. These animals, at the light of the flambeaux, went running, just like we did from the fear we felt, without knowing where we were going or what we were doing. Nonetheless, after our first movements, they went away, and we continued on our way, laughing about the little comedy we had just seen, which had really given us a fright.

When we got to the bayou, we sent a slave to go find out what was going on, namely, if people were dancing and what they were doing. During this time, we prepared ourselves, and upon returning the slave told us that they had just gotten up from the table and they were dancing. Right away, our instruments began playing, the postilion started cracking his whip, and we walked toward the house where the wedding celebration was taking place.

The whole gathering seemed very satisfied with our visit, and no sooner had we entered than they made us all dance. Afterward, in order for us to take some refreshments, they asked us in earnest to take off our masks. Until then, we had not been recognized, except for our postilion, because of his height. After we had been asked for a bit, we took off our masks. They recognized the other people almost immediately, because they were better known and had been in the country longer than I.⁵ What also made it hard for people to recognize me was that



The coat of arms on the title page of Caillot's original manuscript combines elements from the Caillot family's coat of arms and the official seal of the French Company of the Indies. (THNOC, 2005.0011)

I had shaved very closely that evening and had a number of beauty marks on my face, and even on my breasts, which I had plumped up. I was also the one out of all my group who was dressed up the most coquettishly. Thus I had the pleasure of gaining victory over my comrades, and, no matter that I was unmasked, my admirers were unable to resolve themselves to extinguishing their fires, which were lit very hotly, even though in such a short time. In fact, unless you looked at me very closely, you could not tell that I was a boy.

1. Having spent much of his life in and near Paris, Caillot would have participated in Carnival events at home, and he may even have been a member of one of the many informal bands of masked and costumed young men who took to the Paris streets each year. The following description of Lundi Gras (Fat Monday) masking and revelry constitutes the earliest documented account of Carnival being celebrated in Louisiana. The wedding Caillot proposed to attend at the Bayou Saint John home of Widow Antoinette Fourier de Villemont Rivard was that of François Antoine Rivard and his 15-year-old stepsister, Jeanne Antoinette Mirebaize de Villemont. Marriage of Antoine Rivard and Jeanne Antoinette de Villemont, 20 February 1730, Records of the Saint Louis Cathedral, M1, 189.

2. As Caillot's costuming choice makes clear, Carnival revelers of both sexes have long displayed a penchant for cross-dressing, a tradition still embraced by modern-day celebrants.

3. A postilion is the front rider who goes in advance of the carriage or other horsemen as a guide. In this case, the "postilion" may simply have walked in advance of the maskers, who may have been traveling on foot.

4. Flambeaux are torches that were used to light paths before the advent of gas lights or electricity. Beginning in the mid-19th century, flambeaux were used to light Carnival parades. This practice persists in some modern nighttime Carnival parades, though the traditional wax-wicked torches have mostly been replaced with those lit by portable oil, kerosene, or propane torches.

5. By February 1730, Caillot had been in Louisiana only seven months.



Up in Smoke

A preview of Pipe Dreams, opening June 18

From 1717 to 1731 the French Company of the Indies possessed a total monopoly in Louisiana. The company controlled the slave and American Indian trades, oversaw the immigration of free and indentured whites, and managed the purchase and exportation of Louisiana-grown tobacco. Company directors dreamed of creating a French version of the Chesapeake in Louisiana—that is to say, a colony capable of producing enough tobacco to supply the French Empire, as the English had done in Virginia. However, they failed to maintain the diplomatic relationships with local Indian groups necessary to establishing plantation agriculture. The Indian population, which outnumbered that of the Europeans by 14:1, occupied much of the land suitable for tobacco cultivation. Rather than focus on French-Indian diplomacy, however, company administrators on both sides of the Atlantic underestimated the weakness of their position.

In 1729 the Natchez Indians set fire to company dreams of establishing a Louisiana-based tobacco empire when warriors killed more than 230 Frenchmen and burned field upon field of tobacco, destroying the French establishment at Fort Rosalie as well as company drying sheds and warehouses. Less than two months later the company relinquished all control of Louisiana through its retrocession of the colony back to the king, on January 23, 1731.

The Collection's forthcoming exhibition *Pipe Dreams: Louisiana under the French Company of the Indies, 1717–1731* examines the company's role in Louisiana during the years of its monopoly, as well as Louisiana's and New Orleans's roles within the company's network of trade outposts. The exhibition also explores the development of tobacco culture in America; the popularity of tobacco in France during the first half of the 18th century; Louisiana's population—Indian, European, and African—during the company years; and the war between the Natchez and the French and their Indian allies, 1729–31. Over 100 items will be on display, including manuscripts, engraved maps, and plans; contemporary artworks and drawings; archaeological artifacts from Fort Dauphin, Old Mobile, Natchez, and New Orleans; documents and artifacts related to John Law, the Company of the West, and the Company of the Indies; and trade items circulated throughout the company's global networks.

—Erin M. Greenwald

Left: In this copperplate engraving accompanying a 1697 book by Louis Hennepin, Louisiana is depicted as an earthly paradise inhabited by peace pipe-wielding Indians. (THNOC, 77-532-RL)

ON VIEW

Pipe Dreams: Louisiana under the French Company of the Indies, 1717–1731

On view June 18 through Sept. 15, 2013

In the Williams Gallery, 533 Royal St.

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.
Sunday, 10:30 a.m.–4:30 p.m.

Free and open to the public



FROM THE DIRECTOR

With the retirement of Sue Laudeman, curator of education, the number of active staff who have served The Historic New Orleans Collection longer than 30 years drops to eight. (Two of our board members, Mary Lou Christovich and Fred Smith, have also exceeded the impressive 30-year mark.) As one of those eight remaining staffers, I am privileged to have a decades-long perspective on the growth and development of The Collection, and although I arrived long after founders

Kemper and Leila Williams passed away, their foresight in shaping the mission of the organization has been ever-present. In addition to our esteemed veteran employees, The Collection's staff of more than 80 includes a terrific mix of young and midcareer professionals who perform the myriad tasks necessary to make this multifaceted institution a success.

For example, our publications and marketing departments are proud to release *A Company Man*, a memoir by Marc-Antoine Caillot of his voyage from France to Louisiana as a clerk with the French Company of the Indies in 1729. Publishing the first fully annotated English translation of this manuscript, which is preserved at the Williams Research Center as part of our archival holdings, is an exciting accomplishment for The Collection as well as the book's editor and annotator, Erin Greenwald, who has held a full-time position on staff

while finishing her PhD and working on the book.

Each month registrars, catalogers, and systems staff work behind the scenes to process and digitize collections, ensuring that the materials are available for on-site researchers as well as those seeking information online. (See Manuscript Cataloger Michael M. Redmann's story about one such project on page 8.) Curators, photographers, and exhibition staff all help to make holdings available for study in our reading room or for viewing in our exhibitions. And our maintenance, finance, and administrative staffs keep the entire ship sailing on an even keel. So regardless of whether a staff member maintains an active public presence or keeps a lower profile, we invite you to visit and enjoy the results of their work in our exhibitions, programs, and publications.

—Priscilla Lawrence

On the Map

Cartography exhibition charts natural history

Throughout Louisiana's early history, maps were created by different people and governments for varying reasons: to chart new lands, to project national influence and establish claims, and to direct future explorers to sites first encountered by chance. As time went on, the basic notion of what a map should entail became more refined and precise: topographical contours on paper reflected their real-world character; major rivers and lakes were firmly located and drawn; and placement of settlements, villages, and cities corresponded more accurately to their actual geographic coordinates. As cartographic information necessary for finding one's way became more reliable, the map as a documentary form became a base on which to layer additional kinds of information.

The selection of maps in *Cartography and Natural History*, an exhibition that opened March 20 at the Williams Research Center, suggests how map-making and its ties to the natural environment evolved over nearly three centuries. The maps on display (all from THNOC's holdings) chart subjects such as the locations of American Indian tribes; the existence of shell beds and navigational hazards; the evolution of shifting river channels; and the best spots for recreational fishing. Several maps address New Orleans's history and future regarding storms and flooding: one tracks past and projected flooding patterns, while another shows decades of Atlantic hurricane paths, implicitly suggesting the effect of those storms on Louisiana's coastal wetlands.

—John H. Lawrence



This lithograph diagrams the flood inundation from an 1849 levee breach on the plantation of Pierre Suave, located in what is now Harahan. (THNOC, 1950.57.34)

Cartography and Natural History

On view through August 4, 2013

At the Williams Research Center, 410 Chartres St.

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Free and open to the public

ON VIEW

ON THE JOB

Name: Michael M. Redmann

Staff Position: Manuscripts cataloger, on staff since 2009

The Assignment: Investigate a mysterious duel mentioned in a 19th-century letter



*My life is like the Summer Rose,
That opens to the morning sky;
But ere the shades of evening close,
Is scattered on the ground—to die.*

In November 2011, on assignment to fill in more background information related to the Graham Family Papers, I came across a curious letter from Roswell Post Johnson to Colonel James Monroe (2005.0029.5, MSS 561.5). After deciphering unclear handwriting, nonstandard spellings, misspelled proper names, and obscure references to find out what the letter actually said, I needed to learn more about the people associated with it. I knew that the recipient was James Monroe—previously an army colonel, at that time the secretary of state, and later the president—so I began looking for biographical information on the letter writer, Roswell Post Johnson. At first I was unable to find much about Johnson, but several people he mentioned turned up quite a story.

In the letter, dated November 7, 1816, Johnson asks Monroe to appoint him agent for the Creek Nation—a Native American tribe then concentrated mostly in what is now Alabama and western Georgia—and explains his qualifications as a former US army officer recently discharged from the Eighth Infantry Regiment. Johnson also gives Monroe his explanation for why certain government officials, especially “Mr. Crawford” and “the present member

from Georgia,” are hostile toward him. Based on the story he then recounts, I consulted government and military records and, in addition to confirming Johnson’s military service, identified his enemies as Secretary of the Treasury William H. Crawford (1772–1834) and Georgia congressman Richard Henry Wilde (1789–1847).

The big breakthrough in making sense of Johnson’s letter happened because Congressman Wilde remains more famous as a poet than as a politician. I discovered that Wilde’s popular poem “My Life Is Like the Summer Rose” (partially quoted above) was inspired by the military adventures of his brother James and that the poet had left the work unfinished after James was killed in a duel by a fellow officer of the Eighth Infantry. Suddenly the references to “Major Wild” in Johnson’s letter made sense.

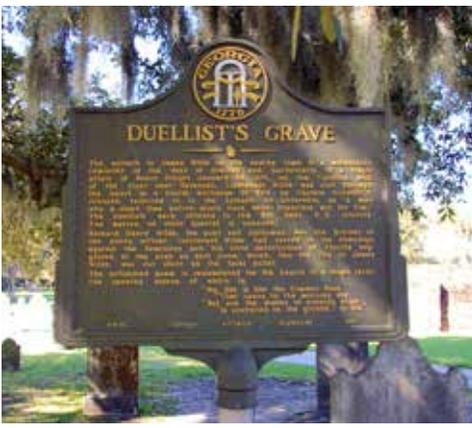
Pursuing information about James Wilde led me to his well-documented epitaph, inscribed on his tombstone, which presents a pathetic lament for the young officer (then 21) killed in a duel by a man who had previously been his friend. The tombstone’s emotional inscription is highlighted today by a Georgia Historical Commission marker, which dubs the site the Duellist’s Grave: “The epitaph to James Wilde on the nearby tomb is a melancholy reminder of the days of duelling and, particularly, of a tragic affair of honor . . . Wilde was shot through the heart in a fourth exchange of fire by Captain Roswell P.

Johnson . . . The nature of their quarrel is unknown.” This revelation clarified the contents of Johnson’s letter but left a large question mark: what was the story behind that duel?

Further research into the incident led me to *Savannah Duels and Duellists, 1733–1877*, by Thomas Gamble (Savannah: Review Publishing, 1923). Gamble’s history confirmed much of my other research: he quotes the Duellist’s Grave tombstone and explains the connection to the congressman-poet. He provides what was then the only other record of the duel he could find—an entry in the burial book at the Savannah city hall. Gamble says he couldn’t find any record explaining the actual cause of the duel and concludes, “Apparently it must forever remain a mystery unless some family papers reveal it.” After reading this, Johnson’s letter and his vow to set the record straight about the incident and his reputation—as well as his insistence that his enemies don’t know the real story—assumed even greater importance.

Johnson’s account explains that he had previously been involved in a court-martial case against Major David E. Twiggs (1790–1862) for a “false & infamous libel.” Johnson states that Twiggs, “instead of fighting me himself as I wish’d him to do, inveigled and persuaded Major Wild[e] . . . to send me a preemptory challenge without even stating why or wherefore . . . The first, second, and third fire I took no aim at

Above: Letter from Roswell Post Johnson to Colonel James Monroe; November 7, 1816; (THNOC, 2005.0029.5, MSS 561.5)



This Georgia Historical Commission sign marks the gravesite of James Wilde—dubbed the Duellist’s Grave—and contains an excerpt of the famous poem written in his memory by Wilde’s brother, Congressman Henry Richard Wilde. Photo courtesy of David Seibert / GeorgiaInfo.

Major Wild[e], preferin [*sic*] rather to loose [*sic*] my own life than shed the blood of a man that I had once honor’d with the name of friend. Finding however, that he as well as his friend was determined on taking my life, I was compelled in my own defense to take deliberate and accurate aim the fourth fire, and he fell a corpse. This is a true statement of the affair.”

I found it impossible to definitively conclude that Johnson’s “true statement” about the duel was accurate; he was presumably biased in his own favor. However, the records I found do not contradict any of the details he presents. Johnson implies in his letter that he used to be a lawyer, and government records show that he served as a judge-advocate in the army, so his involvement in a court-martial against Twiggs is plausible. I double-checked the 1815 entry in the Savannah burial book, which includes a remark, presumably provided by a witness, that Wilde “was shot through the heart, at the fourth discharge,” just the way Johnson says it happened.

That’s as far as I could get within the limits of my cataloging work. My job often ends that way—historical records provide pieces of information, and I try to provide a summary based on the preponderance of the evidence. Some questions remain unanswered, but I’m happy to solve any part of the mystery, enhancing our catalog and archives for further use by researchers.

— **Michael M. Redmann**

14th Annual Bill Russell Lecture

OperaCréole, a local ensemble dedicated to preserving the influence of Creoles of color in opera, will perform scenes from Scott Joplin’s *Treemonisha*. Influenced by songs sung by African Americans on North Louisiana farms, Joplin sought to emulate classic European opera while introducing a uniquely American sound.

Thursday, April 11

7 p.m.

Williams Research Center, 410 Chartres St.

Admission: \$10; free for Jackson Society, Laussat Society, and Bienville Circle members

Reservations recommended. For more information, call (504) 523-4662.

A Company Man Launch Party

The Collection will celebrate the release of its newest publication with a reception and book signing with editor Erin M. Greenwald and translator Teri F. Chalmers.

Wednesday, April 17

6–8 p.m.

533 Royal St.

Free and open to the public

Concerts in the Courtyard Series

The spring concert series features performances by Lars Edegran’s New Orleans Jazz Band (April), Mas Mamones (May), and Helen Gillet (June). Admission includes three complimentary beverages.

Friday, April 19, May 17, and June 21

6–8 p.m.

533 Royal St.

Admission: \$10; free for THNOC members

Society for German-American Studies Symposium

Join THNOC and SGAS for lively conversation and scholarly presentations on the subject of German-American heritage.

Thursday–Sunday, May 9–12

Williams Research Center, 410 Chartres St.

Additional sessions at Royal Sonesta Hotel, 300 Bourbon St.

Registration required; visit sgas.org or e-mail William Roba at broba@eicc.edu for more information.

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

The Collection’s natural history exhibition examines the earliest scientific expeditions in Louisiana, featuring specimens, maps, naturalists’ illustrations, and more.

On view through June 2

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Sunday, 10:30 a.m.–4:30 p.m.

In the Williams Gallery, 533 Royal St.

Free and open to the public

STAFF NEWS

Changes

Education director **Sue Laudeman** has retired after nearly 35 years of service to The Collection.

Dorothy Ball has been named editor in the publications department. **Lauren Noel** has been named marketing associate. **Jennifer Navarre** has been named reading room associate. **Lynn Demeure** has been named financial associate.

New Staff

Addie Martin, **Dierdre Ellis**, and **Benjamin Hatfield**, volunteers.

In the Community

Pamela D. Arceneaux recently presented a variety of New Orleans-themed lectures to passengers aboard Royal Caribbean's *Navigator of the Seas*.

Mark Cave served as an advisor to the Jersey Shore Folklife Center in the creation of its oral history program documenting the impact of Superstorm Sandy.

Senior curator **Judith Bonner's** article "Modernism and Tradition in Louisiana and the Borderlands" was recently published in the winter 2013 issue of *Inside SEMC*, the magazine of the Southeastern Museums Conference. She also wrote a review of *Romantic Spirits: Nineteenth Century Paintings of the South*, *The Johnson Collection*, by Estill Curtis Pennington, for *The Southern Register*. She and Pennington co-edited *Art and Architecture*, volume 21 of *The New Encyclopedia of Southern Culture* (Chapel Hill, NC: University of North Carolina Press, 2013).

Alfred E. Lemmon has been inducted into the Order des Palmes Académiques, a French order of chivalry for academics and educational figures. It was originally founded by Napoleon in 1808 to honor distinguished members of the University of Paris. In addition, Lemmon recently received the Louisiana Endowment for the Humanities's Lifetime Contribution to the Humanities award.



The Way They Were

Website spotlights history of French Quarter's finest

Attention, lovers of French Quarter history: your new favorite internet pastime has arrived, bringing to your fingertips a veritable parade of information about the Vieux Carré's brightest stars.

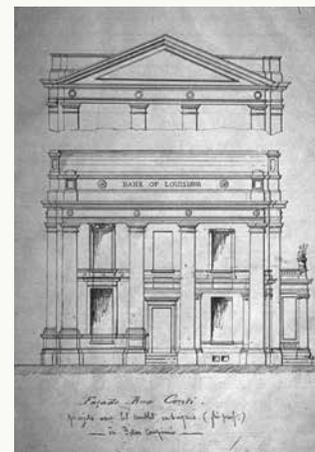
In January 2012 The Collection launched the Collins C. Diboll Vieux Carré Digital Survey, an online database of historical information—real estate transfer records, photographs, architectural plans, parcel maps, and more—of French Quarter properties. To make the survey more user-friendly and accessible, a new Popular Searches field has been added to the homepage (www.hnoc.org/vcs) to quickly direct users to some of the more notable properties in the Vieux Carré. Now researchers can jump directly to the pages dedicated to landmarks such as St. Louis Cathedral, Jackson Square, Café Du Monde, the Louisiana Supreme Court building, Antoine's, and all of the properties that make up The Historic New Orleans Collection.

Working with THNOC curators and historians, survey staff compiled a list of French Quarter destinations that hold cultural and historical significance to visitors and locals alike. Many of the picks are the subjects of recurring research requests at the Williams Research Center, such as Lafitte's Blacksmith Shop (above), the French Market, Pat O'Brien's, and the Lalaurie Mansion. Other properties are historically significant to the legacy of the Vieux Carré, such as the New Orleans Police Department's Eighth District station, which used to house one of the premier banks of 19th-century New Orleans, the Bank of Louisiana (below).

In addition to the new Popular Searches feature, the online survey includes updated information about dozens of lesser-known French Quarter properties. Since the birth of the original Vieux Carré Survey, compiled in the 1960s by the Works Progress Administration, the resource has been maintained by the WPA, the Vieux Carré Commission, and now The Collection. Interns Vassar Howorth and Taylor Coley have been assisting THNOC staff in adding more transaction records, as well as transcribing and digitizing information from the original WPA survey. This ongoing work ensures that the architectural, historical, and cultural significance of the Vieux Carré will not only be preserved for years to come but will also be more accessible to a worldwide audience enchanted by its storied streets.

—*Matt Farah*

The Vieux Carré Digital Survey's new Popular Searches tab directs users to records and images of French Quarter landmarks such as Lafitte's Blacksmith Shop (THNOC, N-144; negative gift of Boyd Cruise) and the Bank of Louisiana (THNOC, 1979.93), which now houses NOPD's Eighth District operations.



Longtime education director finishes 35 years at THNOC

On February 28 The Collection bid farewell to Sue Laudeman, who, in her 35 years on staff, revolutionized The Shop as well as the educational outreach program, extending The Collection's impact on and interaction with the public tremendously. Having spearheaded projects related to the 1984 World's Fair, New Orleans's culinary heritage, and coastal wetlands erosion, Laudeman is stepping down as a full-time staffer but plans to stay in regular contact with the institution she says has always felt like home.

"I've had really mixed emotions about [retiring]," she says. "It was never a 'job' for me. I love what I've done, and The Collection allowed me to grow in so many ways."

When Laudeman started at The Collection in 1978, she had already journeyed through two major roles, first as a social worker covering Jefferson Parish—following her graduation cum laude from Newcomb College, where she studied sociology and psychology—and later as a mother. Laudeman always loved working with and for children, whether her own or those under government assistance, and her joy in helping young people would serve her and THNOC well in the years to come.

After visiting The Collection as an officer of the Junior League of New Orleans, she became determined to develop a relationship with the museum and research center. "I came here, took a tour of the history galleries . . . and I was completely fascinated. I didn't really know I knew anything about Louisiana history, but apparently I did from living [in New Orleans] all my life. I started seriously studying Louisiana history and have been involved ever since. I joined as a volunteer, and then two weeks later I was hired."

After starting out as a docent, Laudeman was promoted to take over management of The Shop. "They sent me around to visit museum shops of different sizes," Laudeman recalls. "I went to the Museum Store Association and learned about what a museum shop should be." In the ensuing months, Laudeman phased in an inventory that became the blueprint for The Shop as it exists today: gifts related to the collection, books and other media tying in to exhibitions and New Orleans or Louisiana history, and prints from THNOC's art and manuscript holdings.

"I never saw a day where Sue didn't approach the job like it was her first day on the job," says Diane Plauché, who managed The Shop after Laudeman. "It was amazing."

Eventually Laudeman became curator of education, and she developed teacher training programs, student workbooks on



Sue Laudeman displays the History Channel award she and The Collection received in 2005 for the culinary heritage program A Dollop of History in Every Bite.

local history, and field trips. She helmed the development of A Dollop of History in Every Bite, a program for Orleans Parish schoolchildren to learn about and document their own culinary heritage. Conducted from 2005 through 2007, the program earned an award from the History Channel, which Laudeman and a cohort traveled to Washington, DC, to accept.

After Hurricane Katrina and the levee breaches, Laudeman developed a program to teach Lafourche and Terrebonne Parish students about coastal wetlands loss. "Students studied what the wetlands are about, why they're important to preserve, and how they can become involved in helping save the wetlands for future generations," she says. "The kids interviewed their eldest relatives about the changes to the wetlands they saw in their lifetimes, so it became much more personal to them."

Laudeman says she made the decision to retire on December 14, 2012, her 75th birthday. In addition to spending time with her family—she and her husband, Elliott, have two children, Keppy and Susu, and two teenage grandchildren, Polk and Elliott—she plans to work on publishing a children's book manuscript she wrote several years ago, titled "A Knight in Lapland: The Twelfth Night Revelers and Mother Goose's Tea Party." And, of course, she'll still spend time at The Collection.

"No one exemplifies the concept of family [at The Collection] more than Sue Laudeman," says THNOC Collections Manager Warren Woods.

"I just love this place," Laudeman says. "I don't plan to sever my ties, because it's been just such a wonderful place to work, and I want to come back as a volunteer and continue my association with it."

—Molly Reid



FOCUS ON PHILANTHROPY

Rubie Monroe Harris

Over the course of her long life, Rubie Monroe Harris has worn many hats: all-American country girl, certified registered nurse anesthetist, traveler, Katrina survivor, and, for more than 20 years, voracious genealogist. The great-granddaughter of John T. Monroe, mayor of New Orleans from 1860–1862 (until the occupation of the city by Union forces) and again from 1866–1868, Harris is fiercely proud of her family tree. She has dedicated the past decade to preserving the Harris/Monroe legacy, a pursuit that has led her to memberships in the Daughters of the American Revolution, the National Society of the Colonial Dames of America, the Order of the First Families of Mississippi, Friends of the Cabildo, and The Historic New Orleans Collection’s Williams Society, a new organization that honors members who have included The Collection in their estate plans.

“I love the family I was born into,” she says. “We are salt-of-the-earth people, and I think they’d all be proud of me, because I’m proud of them.”

Harris grew up “in the cotton fields of north Mississippi!” she exclaims, referring to Clarksdale, the delta town known for its bountiful cash crops and blues history. Her father, Henri Harris, served as assistant postmaster for the county, and her mother, Aletha, was a homemaker and “sweet as cream—she was so warm and kind and good,” she recalls. As a little girl, Harris enjoyed an idyllic childhood, swimming and running to her heart’s content. Always an eager

student, she racked up extracurriculars: “I was head of the pep squad, twirling the batons,” she says. “I wrote for the student newspaper. I worked after school in the library, and as a cashier in [J. C.] Penney’s. I played on the basketball team. I was a Girl Scout. I took tap dance, ballet, and art. I was in the glee club. I was into everything in high school!”

After graduating from high school, she completed three years of nurse’s training and was offered a scholarship to study anesthesiology at Charity Hospital in New Orleans, which was, at the time, one of the largest hospitals in the United States. Harris’s “teacher’s pet” classroom habits helped set her apart—her bright red hair may have also helped, she says—and after finishing her studies she launched a successful health care career that lasted nearly 30 years. At present, she is an emeritus member of the American Association of Nurse Anesthetists with a bachelor of arts degree in health care administration.

“In the course of my career, I’ve worked all shifts possible and in several states,” she says. “Nights, weekends, holidays—everything.”

Harris was retired and living in Bay St. Louis, Mississippi, when Hurricane Katrina made its approach across the Gulf of Mexico. She planned on riding out the storm, but was convinced to leave the day before the hurricane struck on August 29, 2005.

“I lost everything,” she says. “My house was a half-block from the beach. All I had left was a suitcase and a change of underwear and a radio.”

After staying in several places around Lafayette, Louisiana, she settled back in New Orleans but experienced a series of health problems. After recovering from several surgeries, her brush with Katrina and new lease on life renewed a passionate interest in exploring her roots. She became well-versed in genealogical research tools, both on- and offline. She learned that she was descended from the Munro clan of Scotland; her ancestor Daniel Munro fought in the Revolutionary War, and both he and his son, Daniel Munro Jr., fought in the War of 1812.

Above all, though, she is proud of John T. Monroe for his courage in facing Admiral David Farragut of the Union navy as it closed in on New Orleans during the Civil War. After learning that the city’s defenses had failed, Monroe ordered that the Louisiana state flag be flown over city hall in defiance of the encroaching Union forces. Harris is emphatic about Monroe’s skill and care in preventing the city from bombardment and destruction as it fell.

“I want people to know that he wasn’t cowardly,” she says. “We never gave up. New Orleans is indebted to Mayor Monroe. He is the reason the French Quarter is still standing today.”

It is this passion that Harris brings to her involvement with THNOC and its Williams Society. Harris trusts The Collection to preserve her and her family’s legacy, she says. “There’s no better place in the city of New Orleans or the state of Louisiana.”

—Molly Reid

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Membership Benefits

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

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

New Benefits of Membership!

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

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

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

How to Join

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

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



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The 18th annual Williams Research Center Symposium, held February 22–23, coincided with the opening of Seeking the Unknown: Natural History Observations in Louisiana, 1698–1840. Symposium guests enjoyed a reception for the exhibition opening as well as a full day of lectures and panels.



Priscilla Lawrence, on behalf of The Collection, toasts the fifth annual Joan of Arc parade, which celebrated the life of the 15th-century martyr with a parade through the French Quarter on January 6.



Patricia "Pat" Denechaud and G. Ashley Johnson



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Tribute gifts are given in memory or in honor of a loved one.

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Bookplates

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

The board of directors and staff of The Historic New Orleans Collection in memory of Edward Bernard Benjamin Jr. *John James Audubon: The Making of an American* by Richard Rhodes (New York: Alfred A. Knopf, 2005)

The board of directors and staff of The Historic New Orleans Collection in memory of Townsley de la Vergne St. Paul *Before Lewis and Clark: The Story of the Chouteaus, the French Dynasty that Ruled America's Frontier* by Shirley Christian (New York: Farrar, Straus and Giroux, 2004)

Making Decisions for the Future

Everyone should have a will, because without one, the laws of the state determine the distribution of an individual's property. Wills ensure that an individual's assets are properly managed for the future, and they provide the simplest way to make a gift through an estate. An ever-increasing number of individuals and families are discovering the benefits of including their favorite charities in their estate plans. Gifts made through wills are fully deductible for federal estate tax purposes, affording more opportunity to provide for your loved ones.

Gifts in a will can take several forms:

- *Specific bequests:* The charitable organization receives a specific dollar amount or specified assets.
- *Residuary bequests:* The charitable organization receives all or a percentage of the remainder of an estate after debts, taxes, expenses, and specific bequests have been paid.
- *Contingent bequests:* The charitable organization receives property only under certain circumstances—for example, if other beneficiaries predecease you.
- *Testamentary trust remainder:* The charitable organization receives the assets remaining in a trust created under your will at the death of another beneficiary.

Charitable gifts made through wills are deductible for estate tax purposes, affording more opportunity to provide for loved ones. Bequests to The Historic New Orleans Collection can be restricted or unrestricted, as long as they are in keeping with The Collection's policies. Including The Collection in your will is not complicated; however, because a will is a legal document designed to fulfill an individual's needs and goals, it is best to have one prepared by an attorney.

To better serve the community, The Collection is pleased to offer the free booklet *How to Make a Will That Works*. For a copy, call or write to Jack Pruitt, Esq., director of development and external affairs, at 533 Royal Street, New Orleans, Louisiana, 70130; (504) 598-7173.

New planned giving society honors special THNOC donors

The Williams Society, named for THNOC founders Leila and Kemper Williams, honors individuals who have thoughtfully included The Collection in their estate plans. Like The Collection's founders, members of the Williams Society create a lasting legacy through bequests and other estate planning opportunities, helping us document and promote the unique history and culture of New Orleans, Louisiana, and the Gulf region for a local, national, and international audience. Should you decide to include The Collection in your estate plan or if you have already done so, it would be an honor to recognize your legacy by acknowledging you as a member of the Williams Society. You may, however, elect not to be recognized and remain anonymous.

Williams Society

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Josephine and Raymond H. Kierr* (<i>in memory of their son, Robert M. Kierr</i>)	

If you have questions regarding the Williams Society, please call Jack Pruitt, Esq., director of development and external affairs, at (504) 598-7173.



ACQUISITIONS

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

Curatorial

For the fourth quarter of 2012 (October–December), 35 groups consisting of approximately 520 items were accessioned.

■ Through a generous contribution from Mr. and Mrs. R. Hunter Pierson Jr., The Collection acquired a series of 28 costume drawings in various color media by New Orleans artist Dawn DeDeaux. They depict the principal characters in a play based on John Kennedy Toole's New Orleans-set novel *A Confederacy of Dunces*, which was published by LSU Press in 1980 and awarded the 1981 Pulitzer Prize for Fiction. While the play has never been produced, costumes based on these darkly humorous drawings were part of the critically acclaimed, surrealistic, nighttime exhibition *The Goddess Fortuna and Her Dunces in an Effort to Make Sense of It All*. The installation, part of Prospect.2—the 2011–12 incarnation of the Prospect New Orleans international art festival—was hosted in The Historic New Orleans Collection's Brulatour Courtyard.

Among those depicted in the colorful drawings are the eccentric central character Ignatius J. Reilly, sporting his

trademark hunting cap, and his widowed mother, Irene Reilly, who wears a typical early-1960s dress, knee-length coat, and pillbox hat in *Irene Shops at D. H. Holmes*. Irene's hapless romantic interest, Claude Robichaux, wears a rumpled suit in *Claude Looking for Love*, while her good friend Santa Battaglia dons *Santa's Oyster Shucking Dress—With Matching Slippers*. Darlene, a stripper at the Night of Joy, a low-class French Quarter establishment, is pictured in a hoop and bustier as *Darlene's Pleasure Machine*; in *Darlene as "Puppet Dancer" in Ring and String Dress*, she wears a hoop skirt with rings that attach to marionette strings. The owner of the club, Lana Lee, who also runs a pornography ring, is shown in a gold lamé jumpsuit in *Material Skin Suit "Goldfinger,"* while Burma Jones, the club's janitor, is depicted as *The "No Fool" Court Jester*. Gus Levy, who owns the pants factory where Ignatius works, is ironically attired in *Action Wear For Action Man (or The Joe Nammoth [sic] Sport Look)*. Miss Trixie, Levy's elderly, senile secretary is seen in *The Standing, Sleeping, Miss Trixie Work Coat . . . With White Socks*. In another drawing, *The "I Am Beautiful" Miss Trixie Dress*, her bow-festooned red dress and bouffant hairdo capture the aging secretary's utter indifference at being made over (see image above). The collection



also includes several studies of dunces wearing conical cages over their heads. (2012.0388.1–.28)

■ From Mr. and Mrs. F. Macnaughton Ball Jr. comes a photograph providing a view of the 5900 block of Hurst Street in Uptown New Orleans (see image below). The image was taken sometime during the winter of 1893–94 by an anonymous photographer. It looks toward St. Charles Avenue from the river side of Hurst, along which stands a row of five matching houses built in 1891. (Three remain standing today.) These houses are not visible in the photograph, but the foreground captures an ironwork fence, no longer extant,



on the property where the photograph was taken. Hurst Street is unpaved but has a rough plank sidewalk on the lake side. Beyond it is a large, unkempt property extending toward St. Charles, and its only structures appear to be an unpainted house with an attached cistern and a tiny, broken-down outbuilding—perhaps a privy. In the distance is a Victorian house built in 1867 that still stands at 5824 St. Charles Avenue. The image shows a large, nearly leafless tree and some treetops in the distance, but the overall impression has little of the dense greenery associated with Uptown today. When this photograph was taken, the area still boasted many large, undeveloped tracts of land, but they were being rapidly absorbed in the urban expansion of what was then among the fastest-growing parts of New Orleans. (2012.0317.1)

—*John T. Magill*

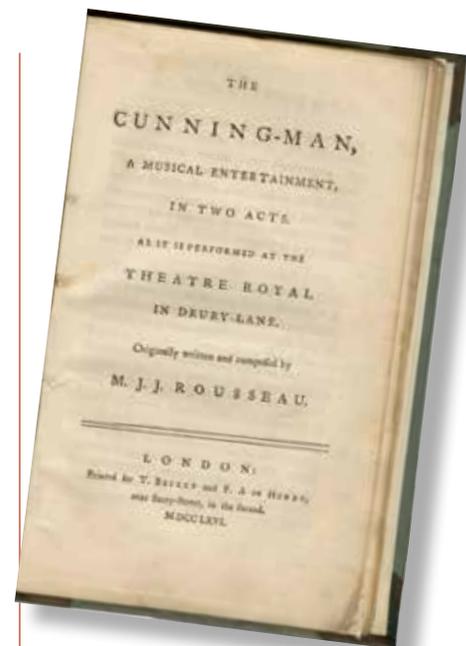
Library

For the fourth quarter of 2012 (October–December), 69 library acquisitions consist of 113 items were accessioned.

■ A copy of a speech delivered by Theodore Gaillard Hunt (1805–1893) in 1855 captures the tenor of xenophobia and unrest that fueled southern politics in the years leading up to the Civil War. Hunt was born in Charleston, South Carolina. He graduated from New York’s Columbia College (now Columbia University) and, after a few years as a lawyer in Charleston, moved to New Orleans about 1830. He became district attorney for New Orleans and was a member of the state house of representatives from 1837 until his election to the 33rd US Congress (March 4, 1853–March 3, 1855). Early during the Civil War he was colonel of the Fifth Louisiana Regiment but was soon appointed adjutant general of Louisiana by Governor Henry Watkins Allen (1820–1866). Hunt remained in active service until the close of hostilities. He died in New Orleans on November 15, 1893, and was buried in Metairie Cemetery.

In *Speech of Col. T. G. Hunt, at the Houma Barbecue, Parish of Terrebonne on the 15th of September*, which Hunt delivered in 1855 while representing Louisiana in the 33rd Congress, he first defends the Missouri Compromise, enacted in 1820, and attacks the Kansas-Nebraska Act of 1854. In an effort to preserve the balance of power in Congress between slave and free states, the Missouri Compromise admitted Missouri as a slave state and Maine as a free state. While excluding Missouri, the law prohibited slavery in the Louisiana Territory north of what would later become the northern boundary of Arkansas, thereby preserving (for the time being) slavery in the rest of the south. The Kansas-Nebraska Act, in addition to creating the territories of Kansas and Nebraska and opening new lands for settlement, had the effect of repealing the Missouri Compromise by allowing settlers to determine by vote whether they would allow slavery within their respective territories. The second part of Hunt’s speech emphasizes his position against immigration, which coincided with that of the Know-Nothings, an anti-Catholic, anti-Jewish, nativist political organization also known as the American Party. The speech was published in English and French editions in New Orleans by the executive committee of the American Party of Louisiana. THNOC has only this English edition. (2012.0331)

■ The library recently acquired an early English translation of Jean-Jacques Rousseau’s pastoral operetta *Le Devin du Village* (The Village Soothsayer). Popular from its initial performance at the French court in 1752 through the end of the 18th century, the piece was often presented in the French Caribbean and was probably first staged in New Orleans by the late 1790s. This translation, by composer and music historian Charles Burney (1726–1814) was published in London in 1766 under the title *The Cunning-Man, A Musical Entertainment in Two Acts* (see image above). (2012.0369)



■ Dissertations and theses on topics related to the history and culture of the Gulf region are ordered regularly from UMI Dissertation Publishing, a division of ProQuest. The authors of these works conducted some, if not all, of their research at the Williams Research Center. A few recently acquired titles include “The Cajun Ideology: Negotiating Identity in Southern Louisiana,” by Michelle Y. Fiedler, Washington State University; “Doing Time: The Work of Music in Louisiana Prisons,” by Benjamin Jason Harbert, University of California, Los Angeles; “Saviors in the South: Restoring Humanity to Irish Famine Immigrants in New Orleans, 1847–1880,” by Merry Jett, University of Texas at Arlington; “Dramatizing Whoredom: Prostitution in the Work of Tennessee Williams,” by Denys T. Landry, University of Montreal; “The Influence of Creoles in New Orleans During Reconstruction, 1865–1877,” by Shelia Simon-McKanstry, Southern University; and “Company Towns and Tropical Baptisms: From Lorient to Louisiana on a French Atlantic Circuit,” by Erin M. Greenwald (now a curator and historian for The Collection), Ohio State University. (2012.0262.9, .11, .13, .16, .19, 2012.0358)

—*Pamela D. Arceneaux*

Manuscripts

For the fourth quarter of 2012 (October–December), 28 acquisitions totaling 38.5 linear feet of material were accessioned.

■ A two-page document signed by Louis XV (1710–1774), who ruled as king of France from 1715 to 1774, provides a glimpse into the sovereign's remote administration of the Louisiana territory. Dated March 18, 1748, the document is countersigned by Jean Frédéric Phélypeaux, Comte de Maurepas, the namesake of Lake Maurepas. The king writes that he is distressed by irregularities in deceased colonists' estate inventories. At the time, French law required that an estate be immediately inventoried and appraised—from land and slaves to articles of clothing—upon the death of an individual property owner. The letter indicates that the colony lacked a sufficient number of administrative officials to carry out this task satisfactorily. Wishing to “bestow renewed signs of His protection of His subjects in the said Colony,” the king orders the establishment of judges and courts in Mobile and Illinois, as well as the creation of the Superior Council at New Orleans. (2012.0414)

■ A collection of manuscript drafts, correspondence, research materials, and ephemera from author Christine Wiltz (b. 1948) enhances our existing holdings concerning both contemporary fiction and the history of organized crime. A significant local literary figure, Wiltz graduated with a degree in English from San Francisco State University and briefly worked for a Los Angeles advertising agency before returning to her hometown, New Orleans. In the late 1970s she created the character of New Orleans private detective Neal Rafferty, who is featured in her first three novels, *The Killing Circle*, *A Diamond Before You Die*, and *The Emerald Lizard*.

Wiltz's novel *Glass House* (1994), based on the real-life murder of a New Orleans police officer on the periphery of a public housing complex, is more journalistic than her Neal Rafferty trilogy, and it set the stage for the author's

next work, an exhaustively researched biography of Norma Wallace—*The Last Madam: A Life in the New Orleans Underworld* (2000). The interviews she conducted for the biography will be of particular interest to researchers exploring organized crime and/or prostitution in the post-Storyville era. (2012.0383)

■ Recent additions to the Shaffer Family Papers include an assortment of correspondence with personages such as an eminent jurist, a US president, and a young Confederate soldier enduring the Siege of Vicksburg.

A pair of letters from attorney Henry Clay (1777–1852) to William J. Minor (1807–1869) concerns a federal land claim case in which Clay represented Minor, a Terrebonne Parish sugar planter, against Shubal Tillotson, postmaster of New River, in Ascension Parish.

In a letter written from Buffalo, New York, in late February 1854, former US president Millard Fillmore (1800–1874) declines Charles Magill Conrad's invitation to a reception to be held in Fillmore's honor during his scheduled visit to New Orleans in March 1854. The 13th president of the United States, Millard Fillmore took office in July 1850, after the death of Zachary Taylor, and served until March 1853. Conrad (1804–1878) had served as President Fillmore's secretary of state and was living in New Orleans when he received the letter.

The experiences of a young Louisiana woman staying as a guest in the White House are related in four letters that Anna Eliza Butler (1825–1902) wrote to her sister, Margaret Butler (1821–1890) of St. Francisville. Anna and Margaret were the daughters of Ann Ellis Butler (d. 1878) and Thomas Butler (1785–1847), a Louisiana state judge and personal friend of President Zachary Taylor. Anna stayed at the White House on Taylor's invitation from November 1849 to June 1850, and her letters recount stories of the bustling but exhausting Washington social scene.

A series of letters between John Jackson Shaffer (1831–1918) and

Minerva Ann Cantey (1835–1921) covers the period from 1854 to 1865, following the young couple through their antebellum courtship and 1855 marriage, as well as his Confederate military service and capture following the Siege of Vicksburg. By capturing Vicksburg, located in the geographic middle of the Confederate states, the Union gained control of the Mississippi River and severed communication and supply lines vital to the Confederacy. In Shaffer's last letter from Vicksburg, dated July 6, 1863, he recounts the horrors he and his troops endured during the siege and says that they have surrendered. Later transferred to a succession of military facilities as a prisoner of war, Schaffer continued to write home until the war ended and he was able to return home to his wife. (2013.0048.1)

—Mary Lou Eichhorn



THE QUARTERLY

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