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The Ursulines:

NEW PERSPECTIVES
ON 275 YEARS
IN NEW ORLEANS



Ursuline Convent occupied by the nuns from ca. 1750 to 1824, by William Woodward, 1902, private collection

Natives of New Orleans do not grow up in ignorance of the Ursuline nuns—or do they? Conducting historical research on the nuns can be an experience akin to reading your mother's diary. You know your mother better than anyone in the world, but the stories encountered in her diary leave you feeling amazed at how little you really know.

The Ursulines:

NEW PERSPECTIVES ON 275 YEARS IN NEW ORLEANS

The equivalent of a mother's diary, in the case of the New Orleans Ursulines, is a remarkable cache of manuscripts produced and preserved by the nuns from the day they set foot on the swampy terrain of Louisiana in 1727. Among the manuscripts are the closely guarded private records of business meetings, lovingly detailed biographies penned at the death of each sister, terse account books, and journals filled with the kind of sporadic entries that betray women with little time for written reflection in a life filled with unending demands. Now carefully conserved in the archives of the New Orleans Ursuline Convent, the documents portray a community of women who were not simply gentle bystanders, but important historical actors who shaped the city of New Orleans and its people in countless ways.

The exhibition marking the 275th anniversary of the Ursulines' arrival in New Orleans entitled *A Visible Presence, A Legacy of Service: 275 Years of the Ursulines in New Orleans* reveals some of the rich history of these women that has heretofore lain hidden or ignored. The stuff of the myth is there, to be sure, but so is the fascinating story of flesh-and-blood women who made history. The Ursulines raised the literacy rate of women in the city to one of the highest in early America; provided a place for women and girls of diverse social and ethnic backgrounds to forge a shared identity; developed urban real estate; and perhaps most significantly, played a part in the emergence of a vital Afro-Catholic community in New Orleans.

The 12 Ursuline nuns who journeyed from France to New Orleans in 1727 bore the stamp of a distinctive legacy.¹ Their order, founded in 1535 in Italy by a lay-

¹ Emily Clark, "A New World Community: The New Orleans Ursulines and Colonial Society, 1727-1803" (Ph.D. diss., Tulane University, 1998), Appendix 1, convent population 1727.



Nineteenth-century portrayal of Angela Merici, founder of the Ursulines (1958.79)

woman named Angela Merici, marked a revolution in female religious life. Previously, female religious orders had primarily been cloistered in convents or monasteries where they engaged in a single activity: prayer. Merici's Ursulines lived in the outside world and engaged in the public activity of teaching girls. They justified this radical departure from traditional female religious life by pointing out that mothers customarily gave their children their first religious training. Mothers, therefore, needed to be educated in proper church doctrine. Furthermore, the Ursulines reasoned that because rival Protestantism promoted literacy for women, so must Catholicism, if it were to prevail. By the time the Ursulines came to New Orleans, Protestantism had been vanquished in France, but the religious rivalry in Europe had set a new educational standard for women that future Ursulines carried into the New World. The first Ursulines contravened two expectations about women in 16th-century Europe: that religious women lived only in the prayerful seclusion of cloisters and that women generally had no need of education.

In the ordinary march of history, the kind of unconventional development that the first Ursulines represented often disappears under a tide of opposition from conservative social forces. A particular set of

circumstances in France saved the order from oblivion. After four decades of bloody religious warfare, King Henri IV issued the Edict of Nantes in 1598, granting religious toleration to Protestant Huguenots. Ardent Catholics bent on returning all of France to the Roman Church were forced to find a peaceful means of achieving that end. A massive internal missionary campaign was needed, but after 40 years of civil and religious unrest, seminaries barely functioned and the supply of priests had diminished. The women of France stepped into the breach. In towns throughout the country, small groups of pious laywomen organized themselves and offered instruction in Christian doctrine to their neighbors. Over time, the groups learned of the Italian Ursulines, and gradually they began to adopt the Ursuline Rule, a set of prescribed activities and religious objectives that had been approved by the pope. These early French communities also began to embrace a more formal structure.

By 1610, twenty-nine Ursuline communities existed in France; in 1700 there were more than 300, housing some 10,000 nuns. For the first 20 years or so, most of the Ursulines wore ordinary dress and lived in simple communities, not convents. And while they took vows and considered themselves religious women, they were not nuns in the strictest sense of the word. Progressively, however, they sought to secure the future of their mission by moving toward a mode of religious life that blended the activism of their educational work with the traditional cloistered form of female religious life. Like other nuns, they took the habit and built cloistered convents in which to live; unlike other nuns, they allowed the outside world to enter their convents, where their work extended beyond prayer to education. Elsewhere in Catholic Europe, nuns still led lives of sheltered contemplation. Only in France did a new kind of active nun emerge from the pioneering Ursulines, a development that would have a distinctive impact on the colony of Louisiana.

French Ursulines were essentially missionaries, bent on turning back the tide of Protestant conversion in their homeland. Part of their strategy was to include every girl, regardless of social or economic status,

in their campaign of female education. They educated elite girls in their boarding division, poor girls in free schools open to all. That universalist missionary spirit brought them to the New World when France extended its domain with the colo-

When the Ursulines arrived in New Orleans in 1727, however, they discovered another population upon which they could focus their missionary zeal: enslaved women and girls. Applying their universalist missionary spirit to the circumstances at

nity. Known as the Children of Mary, the confraternity was founded under the sponsorship of the Ursulines in 1730 by a group of women who pledged to take special care to catechize their slaves. The names of the 85 women and girls who joined the group



Arrival of the Ursulines by Paul E. Poincy, late 19th century, on loan from Ursuline Convent Archives and Museum

nization of Canada. It was a logical step for the order when an Ursuline from Tours, Mother Marie of the Incarnation, established an Ursuline community in Quebec in 1639 to catechize French settlers and proselytize native inhabitants. Her example inspired succeeding generations of Ursulines who sought to extend their presence in America and to convert natives. This desire became extremely popular among French Ursulines as the 17th century drew to a close.

hand in the young colony, when the New Orleans nuns opened the doors to their school in the autumn of 1727, they admitted French, Indian, and African girls. In such English plantation colonies as Virginia and South Carolina, Anglican clergy largely ignored or avoided the conversion of the enslaved.

In and around New Orleans, it was a priority not only of the Ursulines, but of a group of laywomen who organized themselves into an association called a confrater-

are recorded in a large folio register kept at the convent to this day and now on view in the exhibition. It was a diverse group that reflected the universalism of the Ursuline mission. Among the members were wealthy plantation mistresses, wives of carpenters and simple soldiers, and several women of color who may have been slaves.

The impact of this activity on Afro-New Orleanians, and on the Catholic Church, was significant. The majority of those baptized at St. Louis Cathedral were



Clockwise from left, Ursuline nuns in Dauphine Street convent garden by Mother St. Croix, between 1888 and 1912, on loan from Ursuline Convent Archives and Museum; Ursuline nun walking in the arcade of the State Street convent by Doris Ulmann, ca. 1930 (1981.329.2); Dauphine Street convent by Mother St. Croix, between 1888 and 1912, on loan from Ursuline Convent Archives and Museum

people of African descent, and as the 18th century advanced, they increasingly acted as godparents to the newly baptized. Women of African descent played a particularly prominent role in bringing newly enslaved African adults to the baptismal font. Many women of color are prominent in the sacramental records of New Orleans because they appear so frequently as godmothers. Among the most notable are a clan of women who attained freedom in the late 18th century: an African woman named Nanette; her daughter Cecile; her granddaughter Henriette LeBeau; her great-granddaughter Maria Josefa Diaz; and her great-great-granddaughter Henriette

Delille, foundress of the Sisters of the Holy Family, a religious order established in antebellum New Orleans for women of color.

The racial diversity of the colonial Ursuline mission is perhaps most striking to the modern eye, but other aspects of their work might have been more notable for their contemporaries. For example, the literacy rate for women in New Orleans in 1750 was 71 percent—slightly higher than the literacy rate for men in the city. In the 13 English colonies, the literacy rate for women was generally half what it was for men.

Ursuline history also suggests that the cultural warfare that is supposed to have

been a feature of early New Orleans may not have been as pervasive as is commonly believed. In the late 1700s and early 1800s, the Ursuline boarding school enrolled girls born of French Creole parents, girls born of Spanish colonial officials, girls born of free people of color, and girls born of English-speaking Protestant Americans, including a Quaker girl named Harriet Copperthwait. As New Orleans negotiated the passage into Americanization, the Ursuline convent provided a protected space where young women of diverse backgrounds could learn about one another and forge bonds that would have been discouraged beyond the convent walls.

Inhabiting five successive convents at four different locations, the Ursulines made their imprint on New Orleans in both visible and invisible ways. Only two of their five convents stand today, but their legacy of service permeates the culture and institutions of the city in many ways. This brief article can only hint at a few of them. The exhibition, on view from June 25 to December 14, 2002, does better justice to the complex history that lies beneath the familiar myth.

—Emily Clark

Dr. Emily Clark, vice president for planning and secretary of Lewis & Clark College in Portland, Oregon, is guest curator for A Visible Presence, A Legacy of Service: 275 Years of the Ursulines in New Orleans.



Emily Clark, guest curator

Sources:

Emily Clark, "By All the Conduct of Their Lives: A Laywomen's Confraternity in New Orleans, 1730-1744," *William and Mary Quarterly*, 3d ser., 54 (October 1997): 769-94; Emily Clark, "A New World Community: The New Orleans Ursulines and Colonial Society, 1727-1803" (Ph.D. diss., Tulane University, 1998); Jane Frances Heaney, *A Century of Pioneering: A History of the Ursuline Nuns in New Orleans, 1727-1827* (New Orleans, 1993); Elizabeth Rapley, *The Dévotes: Women & Church in Seventeenth-Century France* (Montreal, 1993).

THE HOMES OF THE URSULINES

Upon their arrival in New Orleans in 1727, the Ursuline nuns resided in the Kolly house, located at the corner of Chartres and Bienville Streets. Although they only expected to remain there for several months, it would be seven years before the nuns moved to a permanent home.

The first building erected for the Ursulines was a convent on Chartres and Ursulines Streets whose original design by Ignace François Broutin was considerably altered by Pierre Baron, an astronomer who was appointed the royal engineer in the late 1720s. Construction began in 1727 and was completed in 1734. Broutin added hospital and apothecary wings to the convent in the 1730s. Because Baron's building was constructed of wood framing with brick infills left exposed to the elements, it soon rotted. In 1745 Broutin designed a new convent for the Ursulines on an adjacent site closer to Chartres Street. Constructed of brick, Broutin's building served the Ursulines until 1824 when the order moved downriver to a convent on present-day Dauphine Street designed and built by the contractors Gurlie and Guillot. With modifications in the 1850s by J. N. B. de Pouilly, this complex housed the nuns until 1912 when the construction of the Industrial Canal required its demolition, and they moved to their present location uptown on State Street. Broutin's 1745 convent, said to be the oldest building in the Mississippi Valley, still stands and presently houses the archives of the Archdiocese of New Orleans.

—Henry W. Krotzer, Jr.

FROM THE DIRECTOR

The Historic New Orleans Collection is privileged to present *A Visible Presence, A Legacy of Service: 275 Years of the Ursulines in New Orleans*.



We sincerely thank Sr. Joan Marie Aycock, O.S.U., archivist for the Ursuline Convent Archives and Museum, New Orleans, for her assistance in assembling the fascinating materials displayed in the exhibition. Dr. Emily Clark did an outstanding job as guest curator, giving generously of her knowledge, expertise, and time. Please visit often to explore the many layers of culture and history reflected in the rare materials on view.

In conjunction with the 2002 Williams Research Center Symposium, *The French Empire in North America: From Canada to Louisiana, A Shared History*, 43 New Orleanians toured Montreal and Quebec City. On June 13, in collaboration with the Association for Quebec Studies and the National Capital Program of Quebec, Canadian and American scholars presented a repeat performance of the symposium at the Museum of Civilization in Quebec. We thank all of our Canadian friends for their hospitality and for their passionate dedication to sharing the history and beauty of their country.

The tour included visits to St. Gabriel House, a 17th-century French farm and convent; the *French Cities in North America* exhibition at the Stewart Museum; and the Museum of Archeology, all in Montreal—the home city of Iberville and Bienville. In Quebec City, the site of the earliest French settlement in North America, the group visited the Ursuline Chapel and Museum and the Museum of Quebec, where an exhibition of intricate needlework executed between the 17th and 19th centuries by the Ursulines was on view. Thank you to all of the tour participants who worked tirelessly to learn as much as possible about Louisiana's heritage, making the trip an exceptional educational experience.

—Priscilla Lawrence



Ursuline Convent, ca. 1740, by Henry W. Krotzer, Jr., ca. 1960s (1978.245.3). The nuns occupied this convent from 1734 to ca. 1750.

The Administration of the Illinois Country

THE FRENCH DEBATE



Map of the Course of the Mississippi from the Missouri and the Country of the Illinois to the mouth of this River by Georges Henri Victor Collot, 1826 (1971.59)

The following is an excerpt from the paper presented by Glenn R. Conrad, director of the Center for Louisiana Studies, University of Louisiana at Lafayette, at THNOC's 2002 symposium, *The French Empire in North America: From Canada to Louisiana, A Shared History*.

The Illinois country, a vast area of 18th-century New France straddling the Mississippi River in the present-day states of Illinois, Missouri, and parts of Iowa, became, between 1717 and the late 1740s, the object of a bureaucratic struggle between colonial administrators in Quebec and New Orleans. Because all continental French possessions in North America were considered part of New France, this vast colonial empire was administered from Quebec by the governor-general and intendant.

But, in fact, New France was not an administrative monolith. The immensity of the colony prevented that bureaucratic ideal. Faced with myriad consequences of the colony's size for effective governance, the French government established a regional administrative structure, theoretically subordinated to Quebec, with a governor and *ordonnateur* (commissioner). Such a region was Louisiana, which after 1717 was regarded as incorporating the Illinois country.

The Louisiana officials, owing to the distance from their colony to Quebec and Versailles and the corresponding lapse of time in communications, were instructed to report directly to the minister of the navy and colonies, and, in turn, they received instructions directly from that official. Thus, with the matter of authority in the colony's administrative structure blurred by circumstance, the stage was set for an eventual contest of wills between the governor-

general and the governor. Only an issue was needed to spark the controversy, and that was forthcoming when commercial interests began to perceive the economic potential of the Illinois country.

Primarily for economic reasons, however, particularly the fur trade, the governors-general of New France regarded themselves as the administrators of the Illinois country. But as time passed and Illinois commerce tended to move more and more to the south, down the Mississippi, rather than to the east and down the St. Lawrence, the administrators at Quebec and New Orleans became locked in debate over which of them should be responsible for the administration of the Illinois country.

Thus, rivalry and jealousy, characteristics of French colonial administrators, entered into the official relationship of the Illinois country and Louisiana with New France. The consequences were fraught with danger for French Louisiana in the short run and for the entire structure of the French North American empire in the long run. No matter how much the home government insisted on cooperation among colonial administrators, particular circumstance and the structure of the colonial government militated against such cooperation.

Although earlier governors-general of New France and governors of Louisiana had been parties to the administrative debate, the matter came to a head during the administrations of Charles de Beauharnais de La Boische, marquis de Beauharnais, governor-general of New France, and Pierre de Rigaud, marquis de Vaudreuil, governor of Louisiana.

After arriving in Louisiana in the summer of 1743, Vaudreuil reported to the comte de Maurepas, minister of the navy and colonies, his astonishment at how little the Illinois country had developed. The governor found several causes for what he

called “the sterility” of the upper colony, all of which pointed a guilty finger at Canada. Governor Vaudreuil complained that there were too many Canadian traders in the Illinois country and that, to the detriment of all, they frequently engaged in price wars; there were irresponsible persons engaged in trading who were only interested in quick profits, no matter how the means to that end affected the Indians; and the lure of trading prevented Canadians from settling down in the Illinois country as farmers or other permanent residents.

Vaudreuil offered remedies: trade boundaries would have to be established between Canada and Louisiana, trade with the Indians of the upper colony would be conducted henceforth by a small association of traders handpicked by Vaudreuil on the basis of their character, and the governor would establish a small post on the Missouri River to protect the Indians “from the frequent vexations of the traders.”

Governor-General Beauharnais was in no mood to cooperate, “especially if cooperation meant the defining of a boundary between the two colonies.” The governor-general, “jealous of the possession of the Illinois by Louisiana,” had already launched a counterattack on the basis of information reaching him from the Illinois country. He began his verbal assault on Vaudreuil with several serious accusations. First, on the grounds that Canadian permits were not valid in Louisiana, the governor had ordered the commandant of the Illinois post to seize all pelts in the possession of traders who had Canadian permits to trade. The commandant at Fort Chartres had written to Beauharnais about this new development and indicated he had no choice but to follow Governor Vaudreuil’s instructions. Finally, Canadian traders were being prevented from trading in the Illinois country. Beauharnais accused Vaudreuil of overstepping his bounds and encroaching upon the authority of the governor-general. He demanded that Vaudreuil bring himself into line with the governor-general’s policies until such time as the king indicated otherwise.

The reply of the minister of the navy and colonies to Vaudreuil tended to agree with the points made by the Louisiana governor, but the minister advised Vaudreuil to

confer with Beauharnais on the means to be taken and, if there was disagreement between them, to work out a compromise. The minister requested that the administrators’ final arrangement be presented in detail, that it contain specific recommendations regarding trade boundaries between Canada and Louisiana, and that it discuss fully the matter of trade permits.

Maurepas was not so gentle in his reply



Pierre de Rigaud, marquis de Vaudreuil, lithograph by Goupil and Company, ca. 1903 (1991.34.8)

to Beauharnais. The minister stated that he was well aware of the commercial disorders in the Illinois country. These disorders were being caused mainly by Canadian traders and had become intolerable. Furthermore, Maurepas continued, there was no foundation for Beauharnais’s accusation that Vaudreuil had overstepped his authority. The minister had been fully briefed on the action planned by Vaudreuil and had sanctioned it. Vaudreuil’s proposals to correct the commercial chaos had merit; therefore, Beauharnais should confer with Vaudreuil and draft a plan of action to propose to the king.

In October 1745, Vaudreuil reported to Maurepas that he had received two “less than gracious” letters from Beauharnais in which the Canadian governor-general accused him of virtual insubordination. Nevertheless, the following month Vaudreuil proposed to Beauharnais a plan to establish the administrative boundary between Canada and Louisiana. The plan also dealt with the matter of trade permits.

By March 1747, Vaudreuil was still awaiting Beauharnais’s views on these issues. Those opinions would not be forthcoming however, for on September 19, 1747, the marquis de La Galissonnière succeeded Governor-General Beauharnais as acting governor-general of New France.

Maurepas then asked La Galissonnière and Vaudreuil to give reasons why they supported or opposed the idea that the Illinois country should be reunited with Canada. Their views could hardly have reached Maurepas’s desk before the old minister retired from office. But before leaving Maurepas wrote to the marquis de La Jonquière as he prepared to take up his duties as the new governor-general of New France, replacing La Galissonnière. In the final paragraph of his instructions to La Jonquière, Maurepas stated, “His majesty has not addressed you on the subject of the Indians in Louisiana because Mr. Vaudreuil, governor of that colony, is in a better position to oversee this matter, [the king] instructs you to cooperate with him to achieve the best results possible.”

There is no indication that any of the six ministers who occupied the colonial office in the last 13 years of the French North American empire gave much consideration to the matter of the Illinois administration. It does appear that no further action was taken because government policy makers understood fully that to put the Illinois house in order would require considerable capital investment. Throughout its colonial experience in the Mississippi Valley, the French government and the French private sector had been consistently reluctant to commit large investment to an area of, at best, uncertain potential. That the administrative issue was allowed to drag on and then eventually flicker out is but another indication that the Illinois country, indeed the entire Mississippi Valley, was of little concern to metropolitan policy makers and commercial interests after 1731.

—Glenn R. Conrad

Sources: Clarence Walworth Alvord, *The Illinois Country, 1673-1818* (1822; reprint, Chicago, 1965); Archives des Colonies, Série B, C11a, C13a, Archives Nationales; Archives des Affaires Étrangères, Mémoires et Documents, Amérique, Archives Nationales; Guy Frégsault, *Le Grand Marquis: Pierre de Rigaud et la Louisiane* (Montreal, 1952).

TRAVELS WITH E.W.

ELLSWORTH WOODWARD AND THE MUNICH STYLE



Study Head by Ellsworth Woodward, 1880s, gift of Laura Simon Nelson (LN 19). The superb handling of paint and brushwork in this sensitive head study is one of Ellsworth Woodward's finest examples of the Munich style.

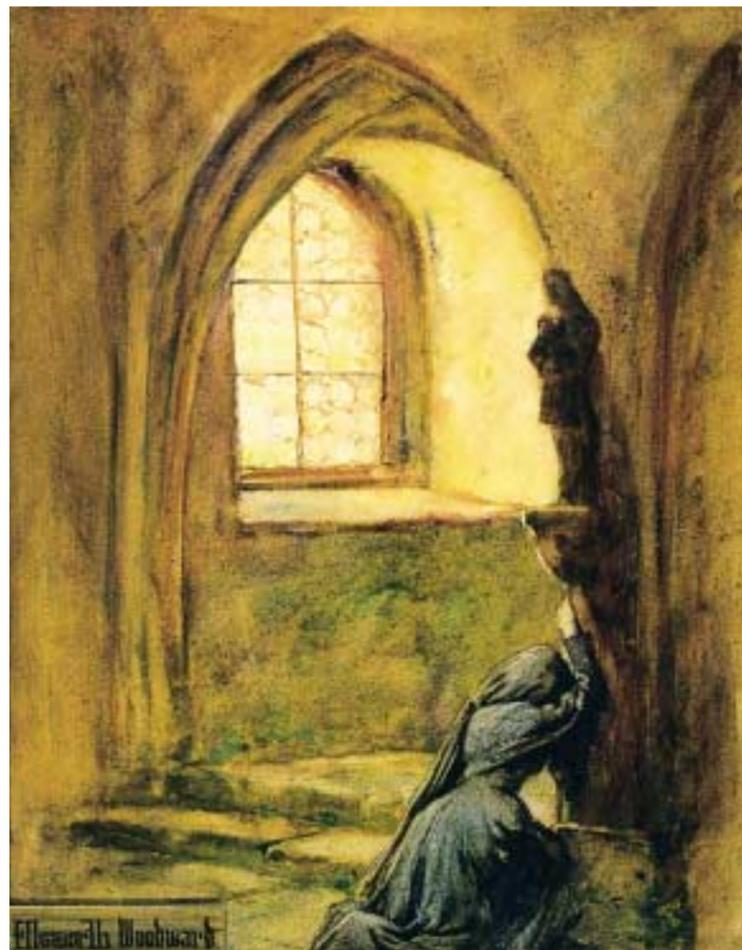
Ellsworth Woodward (1861-1939) began teaching painting and drawing at Tulane University in 1885. When Newcomb College opened in 1887, he became the school's first professor of art and in 1890 was named head of the art department, a position he held until his retirement as

director emeritus in 1931. Still considered one of the South's finest artists and most important teachers, Woodward introduced the art-pottery program to Newcomb College and founded and supported many of the major art organizations in New Orleans.

Although Woodward's most famous works are his impressionistic scenes of New Orleans and the surrounding area, many of his finest paintings were created from pencil and watercolor sketches executed during summer travels. Following his trips, Ellsworth Woodward held annual shows at Newcomb, displaying both finished compositions and original sketches, which illustrate well the progression of his style.

Woodward's first important European study trip was to Munich in the mid-1880s. There he was influenced by the Munich style which is characterized by bold brushwork and the contrast of light and dark shapes placed in a warm, dark background. In contrast to the idealization and elegance of the French Academy, the Munich style dramatized and gave significance to ordinary subject matter through its sophisticated manipulation of the paint. One of the most popular forms of painting in the United States until well into the 20th century, the Munich style was embraced by such great teachers as William Merritt Chase and Robert Henri.

Ellsworth Woodward may have first encountered the Munich style during his studies at the Rhode Island School of Design in Providence. In 1875, three years before Woodward left his family home in



Church Interior with Praying Figure by Ellsworth Woodward, between 1890 and 1920, gift of Laura Simon Nelson (LN 144). Many of Ellsworth Woodward's works reveal his strong interest in architecture, like this romantic watercolor painted in the somber palette of the Munich style.

Seekonk, Massachusetts, to attend the school, American artist Frank Duveneck (1848-1919) had a highly successful exhibition in Boston of his Munich-style paintings from the 1870s. The exhibition created such a sensation that it is probably safe to assume that at least some of the instructors at the Rhode Island School of Design traveled to Boston to see it.

It is no surprise that Ellsworth Woodward chose Munich for his continued training in the 1880s and again in 1891-92. During the latter trip, he studied under the distinguished artist and teacher Carl Marr, a native of Milwaukee, Wisconsin.

Although the Munich style played an important role in Woodward's works, it would by no means become his mature signature. As we will see in future issues of the *Quarterly*, Ellsworth Woodward quickly mastered the more colorful style of impressionism.

—George E. Jordan
George E. Jordan is a fine arts consultant and art historian.



Mrs. Ellsworth Woodward (Mary before Fireside) by Ellsworth Woodward, 1904, gift of Laura Simon Nelson (1998.101.2). Painted a decade after Woodward's studies in Munich, this portrait of his wife, Mary, before the fireplace shows the lasting influence of the Munich style in his work.

DONOR DEDICATION



Dorian, Kell, and Delia Bennett

Dorian and Kell Bennett's dedication to New Orleans stems from a love for the city, its history, and the arts. Their commitment to the community has led them to donate generously to The Historic New Orleans Collection, an organization they feel, "preserves everything that's really special about New Orleans." The Bennetts view their relationship with THNOC as a partnership. They have helped the institution continue its mission, while the Collection has given to them by preserving and presenting the best of New Orleans—the history, art, and architecture of the city.

Dorian Bennett, a native of Hammond, remembers coming to New Orleans and walking the streets of the French Quarter with friends in high school. "I always loved this place. It had a real allure for me," he says of the city he now calls home. After operating an American needlepoint shop in Paris for 16 years, Kell Bennett returned to her native New Orleans, "one of the most beautiful cities in the nation—a place with the atmosphere of

a European city." Dorian and Kell Bennett reside in Faubourg Marigny in a 19th-century home they have painstakingly restored.

"Our involvement is much rooted in the arts community. This involvement keeps Dorian at the pulse of the art world," says Kell Bennett. A graduate of Tulane University, Dorian Bennett began the study of fine arts at the College of William and Mary, where his passion for art collecting was sparked. He has passed his enthusiasm for collecting down to the couple's daughter, Delia, who at the age of 10 is already collecting Chinese art and miniature doll houses.

The Bennetts see The Historic New Orleans Collection as an arts organization deserving of their support. For them, giving monetarily to THNOC is an investment in New Orleans. Dorian and Kell Bennett place great importance on the integrity of the institution, believing that "when you give to the Collection, you know you're donating to a very well-managed entity."

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ACQUISITIONS



THE HISTORIC NEW ORLEANS COLLECTION encourages research in the Williams Research Center at 410 Chartres Street from 10:00 a.m. to 4:30 p.m. Tuesday through Saturday (except holidays). Cataloged materials available

to researchers include books, manuscripts, paintings, prints, drawings, maps, photographs, and artifacts about the history and culture of New Orleans, Louisiana, and the Gulf South. Each year the Collection adds thousands of items to its holdings by donation or purchase. Only a few recent acquisitions can be noted here.



Beach scene by Ellsworth Woodward, ca. 1910 (2002.2.3)

CURATORIAL

For the first quarter of 2002 (January-March), there were 35 curatorial acquisitions, totaling 208 items and approximately four linear feet.

■ William Cullison has donated a drawing and two paintings by artists who were associated with the Newcomb Art School. The donation includes a watercolor of a beach scene (ca. 1910) by Ellsworth Woodward, founder of the art school; a drawing of an African American woman (1894?) by Selena Bres Gregory, who attended the school at the end of the 19th century and received instruction from Ellsworth Woodward; and a watercolor of the Grand Canal in Venice (1925) by Angela Gregory, Selena Gregory's daughter, who was also a student of Ellsworth Woodward's.

■ The curatorial department welcomes several additions to the photographic collections. New York photographer Fred Scruton has donated eight transparencies, six of which are of New Orleans churches that have been converted from buildings that served previous functions. The transparencies are part of a larger series of photographs by Mr. Scruton of such churches throughout the South. Other donations include a Theodore Lilienthal photograph

of the steamboat *Frank Pargoud* from Maunsel White, a view of Pirate's Alley by C. Bennett Moore from Mrs. William K. Christovich, and a 1940s photograph of the statue of Chief Justice Edward Douglas White by photojournalist Charles Phelps Cushing from William K. Greiner. Three views of New Orleans, ca. 1885, by Samuel T. Blessing and Theodore Lilienthal have also been added to the photographic holdings.

■ Louis C. Hennick, author of *Louisiana, Its Street and Interurban Railways* (1962), has studied the subject of streetcars and related modes of public transit extensively. His research materials and notes (including photographs, prints, maps, ephemera, publications, and some objects) are now in the holdings of The Historic New Orleans Collection. These materials are resources for the study of mechanized public transportation from the early 1830s through the mid-20th century.

■ Additions to the collection of 19th-century paper currency issued in Louisiana are the gift of Margie Laws Luke.

■ Eleven wood engravings of New Orleans views from 1860 to 1888 are the recent donation of George Denègre. The engravings,

which originally appeared in periodicals, feature subjects such as the Civil War and Reconstruction, the levee and port, and Mardi Gras.

—John H. Lawrence

MANUSCRIPTS

For the first quarter of 2002 (January-March), there were 22 manuscripts acquisitions, totaling approximately 21 linear feet.

■ "The Press is the lever which moves the world, and success in any public question depends upon its smile or frown," noted the Reverend Alfred E. Clay at a meeting of community leaders at the Dryades Street Methodist Church in 1892. The group, originally known as the Society for the Prevention of Cruelty to Children, had assembled to initiate a campaign of "unceasing warfare against all the enemies of little children."

The organization, which changed its name to the Children's Bureau in 1926, has recently donated a portion of its archive to The Historic New Orleans Collection. Included are eight scrapbooks that chronicle the group's history and the child-welfare movement in New Orleans from 1892 to



Reverend Alfred E. Clay and children from A Historical and Pictorial Souvenir of the Louisiana Society for the Prevention of Cruelty to Children, New Orleans, 1897 (2002-1-L)

the present. Composed primarily of newspaper clippings, the scrapbooks reveal how the alliance between the organization and local newspapers brought awareness to issues relating to child welfare and mobilized support for the cause. Sensational and heartbreaking, the articles range from the story of a 9-year-old admitted to the Waifs' Home after an angry mob shot his parents and burned down his house, to that of a 12-year-old girl taken from her parents after being forced to marry a man 24 years her senior. Also included is a 1909 editorial objecting to the practice of bringing children into the prostitution district to sing gospel music.

■ In the memory of her father, Joseph L. Donnels, Patricia Graham has donated five scrapbooks that belonged to *The Federationist*, a labor newspaper published in New Orleans from 1917 through 1959. The scrapbooks, which appear to have been compiled and used by the editorial staff of *The Federationist*, are composed of clip-

pings from area papers from 1939 through 1941. Focusing on political corruption, the scrapbooks cover such topics as the "hot oil" controversy, the indictment of Abraham L. Shushon, and allegations against Leander Perez and Richard Leche. Also included are detailed articles on the campaigns of Sam Jones for governor and Hale Boggs for Congress.

■ The Archdiocese of New Orleans has donated bound volumes of *The Holy Family: A Weekly Journal for Home and School* from the years 1889 through 1892. Published by The Society of the Holy Spirit of New Orleans, the journal includes serialized fiction, interesting anecdotes from around the world, and editorials on local issues.

—Mark Cave

LIBRARY

For the first quarter of 2002 (January-March), there were 72 library acquisitions, totaling 230 items.

■ *Art and the Soldier*, a book featuring artwork by soldiers at Keesler Field in Biloxi, Mississippi, has been added to the library's holdings. Published in 1943, *Art and the Soldier* includes reproductions of murals, posters, cartoons, and photographs depicting, for example, military life, Andrew Jackson at the Battle of New Orleans, an 1850 Louisiana sugarcane plantation, and views of New Orleans. Commanding Officer Goolrick notes in his foreword, "to those who have been accustomed to enjoy the beautiful in any of its forms, these endeavors may perhaps serve to soften the transition to a drabber, sterner environment."

■ In keeping with the military theme, the library has acquired a first edition of an 1833 book related to the War of 1812 and the Battle of New Orleans. *A Collection of Sundry Publications, and Other Documents, In Relation to the Attack Made During the Late War Upon the Private Armed Brig General Armstrong...* describes a chain of events involving a British squadron on its way to New Orleans and an American privateer, *General Armstrong*. Under the command of Captain Samuel Chester Reid, the *General Armstrong*, at anchor in the Azores, was attacked by British warships. Much to the surprise of all, the British vessels suffered considerable losses, causing them to arrive late and crippled in New Orleans. This copy is inscribed, "Mrs. Reid respectfully presents this her little collection to the Hon. L. Woodbury," suggesting a possible connection to Captain Reid. In addition to the compilation of numerous documents, newspaper articles, and political statements related to this event, the book includes a song composed by the officers of the *General Armstrong*. The chorus proclaims,

Hail! the saucy General Armstrong:

Reid's immortalized her name—

Her cannon dealt death and destruction

To furbish young Columbia's fame.

■ Two rare pamphlets, *Louisiana and the Tariff* and *Address of Citizens of Louisiana to the People of the United States*, have been added to the library's holdings. *Louisiana and the Tariff*, a first-edition publication dating from 1841, comes from the library of the Indiana Historical Society. An anonymous work published in New Orleans, the pamphlet examines the implications of tariff and trade laws and Cuban sugar prices on Louisiana sugar planters. *Address of the Citizens of Louisiana*, another first-edition pamphlet, concerns the 1872 Louisiana gubernatorial election in which the two candidates, John McEnery and William P. Kellogg, both claimed victory and set up rival administrations. The federal government eventually intervened in support of Kellogg, declaring him the winner. The Historic New Orleans Collection is the only known repository in Louisiana that holds these particular pamphlets, both of which are of significant research value.

—Gerald Patout

LIBRARY BINDING WORKSHOP

SOLINET (Southeastern Libraries Network) is sponsoring an informational workshop on binding that will address topics from how books are put together to guidelines for immediately and cost effectively upgrading library binding programs. The workshop will be held on Monday, September 30, at the Williams Research Center, 410 Chartres Street, 9:00 a.m. to 4:00 p.m. The workshop is designed for heads of technical services, serials, and binding departments, and bindery clerks and others in the bindery prep unit. Call SOLINET at 1-800-999-8558, extension 4896, for more information.

GENEALOGICAL TREASURES

LAND RECORDS

AT THE HISTORIC NEW ORLEANS COLLECTION
AND FEDERAL LAND RECORDS AT THE NATIONAL ARCHIVES

A presentation by Claire Bettag

Claire Mire Bettag, CGRS, CGL, a certified genealogical researcher based in Washington, D.C., lectures nationally on subjects pertaining to genealogy. The presentation will explore the nature, content, and genealogical value of Louisiana land records, focusing on the extensive materials at The Historic New Orleans Collection and on federal land records for Louisiana at the National Archives. Land records rank among the most valuable but least used genealogical resources, providing a vast wealth of data not available elsewhere.

SATURDAY, AUGUST 10, 2002

WILLIAMS RESEARCH CENTER

410 CHARTRES STREET

9:30 – 11:30 AM

Registration fee \$20, includes family papers preservation kit courtesy of The Hollinger Corporation and light lunch

Please call (504) 598-7171 for reservations.

Because of this special presentation, the research center will open for researchers at 1:00 p.m.

Additional support provided by Bienville House Hotel
Bienville House Hotel, 320 Decatur Street, will also be offering a special rate of \$69 (plus tax) to workshop attendees. Call 1-800-535-7836 and request The Historic New Orleans Collection genealogy workshop special rate.

1930 CENSUS AVAILABLE AT THNOC

The recently released microfilm of the 1930 U.S. Census for Louisiana is now available at the Williams Research Center with the accompanying Soundex, the phonetic indexing system used for each census since 1880. In addition to the manual method, researchers can use online Soundex calculators, including one at the National Archives: <http://1930census.archives.gov/>.

THIRD SATURDAY

A CONTINUING PROGRAM AT THE WILLIAMS RESEARCH CENTER
410 CHARTRES STREET
9:30 – 11:00 AM

An introduction to research at the Williams Research Center, each session includes an orientation to the book, manuscript, and visual image collections. The final portion of each session focuses on a particular resource. **August 17:** *Overview of the Joint THNOC/NOPL Obituary Index Project*; **September 21:** *The William C. Cook War of 1812 in the South Collection*; **October 19:** *Culinary Resources*

Limited enrollment, reservations required (504) 598-7171

Light refreshments follow

The reading room will open to the public at noon.

On Loan

The Historic New Orleans Collection lends materials from the permanent collection for specific periods of time only to other private or public museums, historical organizations, or educational agencies for use in temporary exhibitions. These institutions must comply with the Collection's security and environmental standards.

Materials from the collections are included in the following exhibitions:

"...A Portion of the People":

Three Hundred Years of Jewish Life in the South

Traveling exhibition

McKissick Museum, University of South Carolina,
Columbia, South Carolina

Gibbes Museum of Art, Charleston, South Carolina

Yeshiva University Museum, New York, New York

Levine Museum for the New South,
Charlotte, North Carolina

Dates of loan: January 1, 2002-November 16, 2003

The Legacy of William Charles Cole Claiborne

The Old State Capitol Center for Political and
Governmental History, Baton Rouge, Louisiana

Dates of loan: April 1-July 2, 2002

STAFF



Carol Bartels



Dorothy Porter

Terry Weldon, Mark Cave, Jude Solomon, Scott Ratterree, and Sue Laudeman



IN THE COMMUNITY

Carol Bartels was elected to the board of directors of the Society of Southwest Archivists. Dorothy Porter presented the commencement address at St. Martin's Episcopal School. St. Martin's has also created the Dorothy Porter Service Award in her honor. Steve Sweet has been named a cultural ambassador of the Louis Armstrong International Airport for his artwork that is on permanent display there. John Magill, interview, National Public Radio.

CHANGES

Joan Holmes, maintenance staff; Fran Flurry, docent department; Jude Solomon, associate curator; Terry Weldon, preparator; Scott Ratterree, preparator; Mark Cave, manuscripts librarian; Sue Laudeman, curator of education for school programs; Linda

Epstein, library technical processor; Yvonne Loiselle, serials technical processor; Fred Wilbert, volunteer, obituary index project; Ned Dishman, volunteer, systems and curatorial. Theresa Tucci, library technical processor, left THNOC for a position with New Orleans Public Library.

LECTURES AND PRESENTATIONS

John Magill, Carrollton Rotary Club and International Downtown Association; Pamela D. Arceneaux, Metairie Literary Guild and Algiers Historical Society; Alfred Lemmon, New Orleans International Music Colloquium and Center for the Study of Southern Culture, University of Mississippi, Oxford; Gerald Patout, German Acadian Coast Genealogy Society, LaPlace, La.

EDUCATIONAL OUTREACH PROGRAM UPDATE

Sue Laudeman, curator of education for school programs, participated in "Primarily Teaching," a summer workshop for educators on using historical documents in the classroom. Presented by the staff of the National Archives and Records Administration, the workshop was held in College Park, Maryland, from June 24 through July 3.

The National Archives is the repository for millions of documents, maps, drawings, and photographs that document the American experience of government from

1774 to the present. Working with those holdings, participants learned to do research in historical records, create classroom materials from records, and present documents in ways that sharpen students' enthusiasm for history. Sue Laudeman developed a unit for classroom presentation on the Louisiana Purchase and western expansion, her selected topic of study. She will apply skills learned at the workshop to develop future programs for Louisiana schools using the holdings of THNOC.

CORRECTIONS

In the spring issue of the *Quarterly*, Mrs. Morrison's name should read Mary Meek Morrison. The year of her death is 1999, not 1998.



THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY

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PUBLICATIONS

John Magill, *New Orleans Magazine*; **Alfred Lemmon**, "Haydn in the Americas," in *Oxford Composer Companions: Haydn* (Oxford University Press, 2002); **Harry Redman**, *Bulletin de l'Association des Amis de Alfred de Vigny*.

MEETINGS AND WORKSHOPS

Diane Plauché, Museum Store Association, Charlotte, N.C.; **Mimi Calhoun**, **Larry Falgoust**, and **Scott Ratterree**, Southeastern Library Network environmental control and monitoring workshop, THNOC; **Priscilla Lawrence** and **Steve Sweet**, American Association of Museums, Dallas; **Gerald Patout**, Louisiana Genealogical and Historical Society, Port Allen, La., Special Libraries Association, Los Angeles, and Louisiana/Southern Mississippi Chapter of the Special Libraries Association.

MARK YOUR CALENDAR FOR FOUR DAYS IN JANUARY

The Historic New Orleans Collection
and the Louisiana Historical Association
Louisiana Purchase Bicentennial Conference
January 22-25, 2003
Grand Ballroom
Omni Royal Orleans Hotel

The Louisiana Purchase Bicentennial Conference, the initiating event in the year-long celebration of the Louisiana Purchase bicentennial, will examine the impact of the Louisiana Purchase on the history of the United States from 1803 to 1860, analyzing the long-term effects of the purchase on the nation's development as a diverse society. In addition to the conference program, several receptions and cultural events are being planned. For further information, call (504) 598-7171, fax (504) 598-7168, or e-mail wrc@hnoc.org. For a copy of the current program, go to www.louisianapurchase2003.org.



Napoleon I, between 1810 and 1815 (1974.64.1.1), bequest of Mary Alston Simms



THE SHOP



Reproduction of Ursuline cross

To complement the Ursuline exhibition, the Shop is offering a reproduction of a cross from the Ursulines' Dauphine Street convent. Created by Stefano Velacka, the pendant is available in either sterling silver or copper. The original cross is in the holdings of the Ursuline Convent Archives and Museum.

Also new in the Shop are packets of note cards featuring still lifes by several Louisiana artists.

PLEASE SEND

<i>Quantity</i>	<i>Amount</i>
_____ <i>Pendant in silver, \$30</i>	_____
_____ <i>Pendant in copper, \$20</i>	_____
_____ <i>Note cards, \$14.95</i>	_____
<i>Shipping and Handling</i>	
\$5 each	_____
Taxes as applicable:	
9% Orleans Parish	_____
4% other La. residents	_____
Total Amount Due	_____

VOLUNTEERS HONORED



Honored at the annual volunteer luncheon were Richard Jackson, Jane Aprill, Lake Douglas, Mary Ann Hymel, Hugo Wedemeyer, Elwyn Kan, Vicki Lazarus, Carole Daley, Emily Thornton, Mert Parker, and Linda Schoenfeld.

Name: _____

Address: _____

City, _____

State, Zip: _____

Visa MasterCard Check or Money order

Account Number: _____

Exp. Date: _____

Signature: _____

AT THE COLLECTION



Top, United States Supreme Court Justice Ruth Bader Ginsburg was recently honored at a tea at The Historic New Orleans Collection following a tour of the complex. Pictured in the director's gallery are Martin D. Ginsburg, Ruth Bader Ginsburg, Mary Louise Christovich, Priscilla Lawrence, and Alfred Lemmon; bottom, left to right, James Dapogny, an internationally recognized pianist and recording artist, gave a musically illustrated lecture on Jelly Roll Morton's piano music at the third annual Bill Russell lecture; Mother Colette Lignon, O.S.U., prioress general of the Roman Union of Ursuline Sisters, toured the Williams Research Center in May with Gerald Patout.

Supporting the Quarterly

The Historic New Orleans Collection Quarterly is published by The Historic New Orleans Collection and mailed free of charge to over 7,500 households and libraries throughout the United States. Should you wish to help defray the cost of this publication, please send your tax-deductible gift to The Historic New Orleans Collection, Office of Development, 533 Royal Street, New Orleans, Louisiana, 70130. Please note on your check that your gift is to help cover the cost of the *Quarterly*. Your support will ensure the continuing availability of historical essays, acquisition reports, and lecture and exhibition announcements to our readers.



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