



THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

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IMPORTANT 1830s WATERCOLOR ACQUIRED By THNOC



Tug Boats at Belize below New Orleans by
Alfred Jacob Miller, watercolor and gouache, between
1836-1838 (2000.35)

ALFRED J. MILLER

A Louisiana Painting Returns Home

A Louisiana Painting *Returns Home*



Often one is familiar with a major accomplishment without knowing the person responsible for the achievement. Such is the case with Alfred Jacob Miller (1810-1874), who in 1837 was the first artist to go into the Rocky Mountains and document the Western frontier. It turns out that Miller was catapulted into his project—and his most significant accomplishment—because of a trip to New Orleans. Imagine the surprise and delight of THNOC staff member Lynn Adams, who visited a Santa Fe art gallery and walked up to a painting that attracted her attention. She was startled to discover in New Mexico a watercolor painting called *Tug Boats at the Belize below New Orleans*. She soon recognized the importance of the work, and with that, the wheels were put into motion to acquire it. This small gem now belongs to the Historic New Orleans Collection.

Miller, son of grocer George H. Miller and Harriet Jacobs Miller, from whom his middle name derives, showed such an early aptitude for art that his father sent him to Europe to study. Miller, who drew from an early age, later reminisced about an early schoolmaster and stern disciplinarian; he recalled how Dr. John D. Craig would call him up “to destroy any caricatures that I had scribbled on paper—these without looking at he would roll up and put in the fire.” A circa 1825 caricature of “The Schoolmaster” by the 15-year-old Miller already showed promise. In 1832 after a year of study with Thomas Sully in Baltimore, Miller painted competent portraits of Johns Hopkins, one of Baltimore’s best-known citizens,

and his mother, Mrs. Samuel Hopkins.

Miller studied for a year at the École des Beaux Arts in Paris, where he claimed to be the first American allowed to copy paintings in the Louvre. He also copied paintings from the Palais du Luxembourg and became known as “the American Raphael.” His European work, chiefly copies after the old masters, is executed with appreciation and accuracy. In 1834 Miller studied in the English Life School in Rome. He made copies from works in the Vatican, Villa Borghese, and other collections; he visited Bologna, Florence, and Venice, where he copied Titian’s paintings. His sketchbooks reveal studies after Correggio, Raphael, Ruysdael, Rembrandt, Turner, Reynolds, Lawrence, Giorgione, and Salvator Rosa. He made copious notes and studies of light effects, especially in the manner of Turner. He was a friend of sculptors Alberto Bertel Thorvaldsen and Horatio Greenough and visited the Greenough studio in Florence.

In 1834 Miller returned to Baltimore, sold copies of famous paintings from his studio at 153 Colonade Row in Baltimore Street, and illustrated sheet music for his landlord’s music store. Two years later he sailed from Baltimore on the *Plotina* to seek his fortune in New Orleans, arriving in the city on December 6, 1836. He commented that “troubles of all kinds had accumulated and in order not be burdensome, [he] engaged passage on a merchant ship and in a week reached his destination with \$30 in his pocket.” He rented a studio over L. Chittenden’s Dry Goods Store at 26 (now 132) Chartres Street in exchange for a portrait of Chittenden

and subsequently received several portrait commissions.

The following year a man came into the studio whom Miller thought to be a Kentuckian or military man by the stripe on his trousers. While the artist worked, the man walked around the studio looking at paintings, stopped, pointed toward a painting, and voiced his approval—whereupon he left the studio. The painting was a view of Laudenslager’s Hill in Baltimore. Miller at first thought his painting was overly detailed and so had mixed white, vermillion, blue, and black and brushed it across the canvas producing a hazy atmosphere that dissolved detail. He had heard of “dry scumbling” but had not previously tried it. He compared it to Turner’s misty effects and was pleased with achieving the effects upon which he had taken notes during his European studies.

Miller forgot the incident until the gentleman reappeared a few days later and handed him a card reading “Capt. W. D. Stewart British Army.” Stewart stated that Miller’s work met his satisfaction and asked Miller to accompany him on a trip to the Rocky Mountains. Stewart, who had brought Antoine Clement, a famous western hunter with him, encouraged Miller to see John Crawford, the British consul in New Orleans. Miller learned from Crawford that William Drummond Stewart was a wealthy Scottish nobleman, heir to a baronetcy, and stood in line to inherit Murthly Castle, near Perthshire in Scotland. Stewart, then 37 years old, was a retired officer of the British Army, a veteran of Wellington’s Peninsular campaigns and of the victory at Waterloo, and fourth-season traveler to the Rocky Mountains



Detail, above and below, Tug Boats at the Balize below New Orleans by Alfred Jacob Miller

during the last of the great fur trade period. He came to America "for the sole purpose of penetrating the great wilderness of the West." Stewart wanted enlarged sketches of the wondrous scenes of the Plains Indians to place on the walls of his castle in Scotland. Miller had not seen the work of George Catlin and had never heard of Karl Bodmer, both of whom preceded him west. Few people had seen Catlin's paintings by 1837. Bodmer, who made his trip with Prince Maximilian of Wied-Neuwied, was back in Paris, and his engraved and colored pictures would not be seen for another three years. Because neither Catlin nor Bodmer went farther west than upper Missouri, they only knew and drew the conditions in the plains. The life of the fur trader was not depicted before Miller's 1837 journey to the Rockies.

The American Fur Company of St. Louis conferred upon Captain Stewart the command of a large party of well-equipped men and numerous wagons laden with valuable goods to exchange for pelts in Oregon. Final preparations were made at Westport, a village on the extreme frontier of the United States—the men were organized and additional

horses and mules were purchased for the long journey over the western wilderness. Miller accompanied Stewart to St. Louis, Wyoming, and Oregon, making more than 200 sketches, among the earliest records of the Indians before settlement by white men. Miller was the first to penetrate the fur trade country—the Rocky Mountains—and he was the first to portray trappers and Indian mountain meeting places. He depicted life among the Sioux (Dakota), Delawares, Snakes, and Crows, among others.

After the expedition, Stewart returned to Murthly Castle in Perthshire, having succeeded to the baronetcy on the death of his elder brother. Miller went back to New Orleans where he made paintings from the sketches, before moving to Baltimore, where he exhibited the paintings with much success, enjoying the same success in New York. In 1840-1841 he took an

extended trip to Scotland and continued painting at Murthly Castle. Upon returning once again to Baltimore, he enjoyed a pronounced reputation until his death in 1874.

Although Miller's reputation faded after his death, his accomplishments received attention in the 1940s and by the 1960s almost all books written about the Far West were illustrated with his oils or watercolors. By then Miller's works were in major exhibitions and in many collections, including the Walters Art Gallery in Baltimore and the Thomas Gilcrease Institute of American History and Art in Tulsa, the Joslyn Museum of Art in Omaha, the Public Archives of Canada at Ottawa, and the Beinecke Rare Books and Manuscripts Library at Yale.

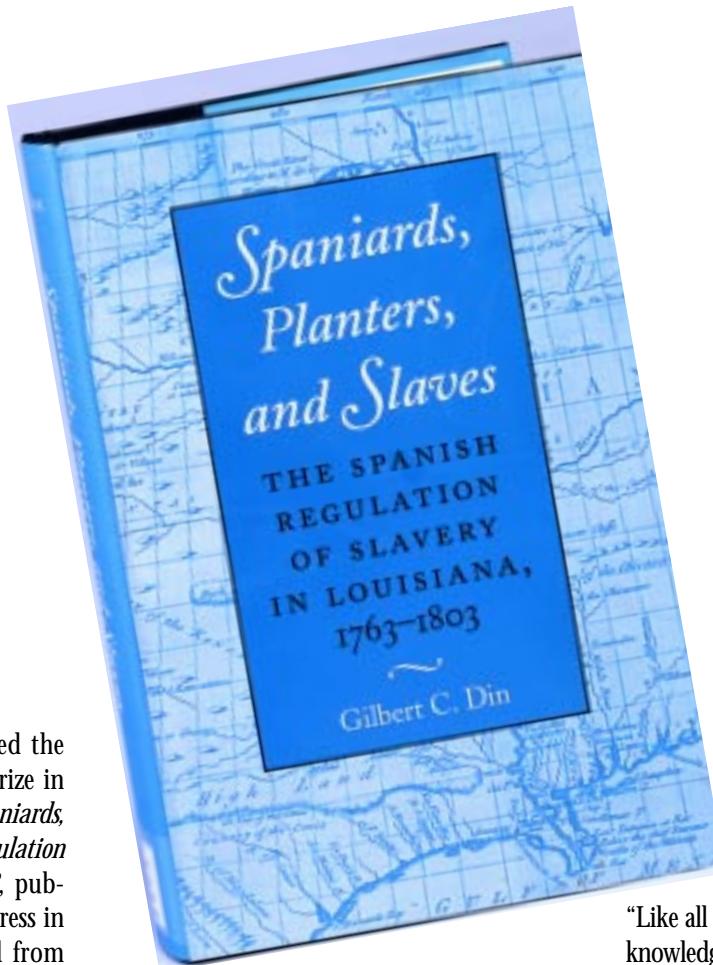
The small watercolor and gouache painting of the Balize was painted sometime between Miller's December 1836 arrival and his 1838 return trip to New Orleans. It shows sailing ships being towed by an early type of steam tugboat. It also shows a "ghost ship" at the far left, the ship being made hazy through the scumbling technique that Miller first learned in New Orleans. The churning waters near a buoy in the foreground appear limpid and animated. The entire sketch, showing a view rarely depicted of the mouth of the Mississippi, appropriately has made its return to the city from whence it originated.

—Judith H. Bonner

Sources: Parke-Bernet Galleries, Inc., *A Series of Watercolour Drawings by Alfred Jacob Miller, of Baltimore: Artist to Captain Stewart's Expedition to the Rockies in 1837* (New York, 1966); Karen Dewees Reynolds, *Alfred Jacob Miller: Artist on the Oregon Trail*, edited by Ron Tyler, with a catalogue raisonné by Karen Dewees Reynolds and William R. Johnston (Fort Worth, Texas, 1982); Marvin C. Ross, *The West of Alfred Jacob Miller (1837)*, from the notes and watercolors in the Walters Art Gallery (Norman, Okla., 1967); THNOC Artists Files (1836-1838).



GILBERT C. DIN AWARDED KEMPER AND LEILA WILLIAMS PRIZE



Gilbert C. Din has been awarded the 1999 Kemper and Leila Williams Prize in Louisiana History for his work *Spaniards, Planters, and Slaves: The Spanish Regulation of Slavery in Louisiana, 1763-1803*, published by Texas A & M University Press in 1999. Dr. Din's book was selected from eight entries on a variety of subjects. Dr. Din received his award on March 24, 2000, at the annual meeting of the Louisiana Historical Association in Lafayette, Louisiana. The Williams Prize is an annual award given by the Louisiana Historical Association and the Historic New Orleans Collection. The award consists of a plaque and \$1500.

Gilbert C. Din, professor emeritus of Fort Lewis College in Colorado, continues to conduct research on the history of Louisiana. He received his Ph.D. from the University of Madrid and has written several books and many articles on colonial Louisiana. He becomes the first two-time recipient of the Williams Prize for a book entry, having received the prize in 1988 for his work *The Canary Islanders of Louisiana* (LSU Press, 1988).

John H. Lawrence, director of museum programs at the Historic New Orleans Collection coordinated the prize competition. Entries were evaluated in three categories with a maximum of ten points each: Louisiana content, historical significance, and overall scholarly merit.

Jurors for the 1999 prize competition were Dr. Richard Bienvenu of the history department at the University of Missouri at Columbia and Dr. Roman Heleniak from Southeastern Louisiana University's history department in Hammond. The jurors were selected by LHA President Scott Legan of the history faculty of the University of Louisiana at Monroe. In referring to Dr. Din's work, Professor Heleniak commented, "I reached the point where I was arrogant enough to

think I knew the essentials about slavery, and then Professor Din opened my eyes to the facts concerning slavery under Spanish rule that astounded me." Dr. Bienvenu, in summarizing the significance of this work, stated,

"Like all of his previous contributions to our knowledge of Louisiana history, this book is the work of a scholar who not only has a profound, broad, and intimate knowledge of the documentary evidence for the eighteenth century, but who also has shown a deep respect for his sources and the people who created them—which does not, of course, mean an uncritical respect."

Deadline for the 2000 Williams Prize in Louisiana history is January 15, 2001. Forms may be downloaded from the Williams Prize selection of the Historic New Orleans Collection's web site (www.hnoc.org) or may be requested by mail. Please address inquiries to: Chair, Williams Prize Committee, Historic New Orleans Collection, 533 Royal Street, New Orleans, LA 70130. Early submissions are encouraged.



In April the Historic New Orleans Collection purchased two buildings in the French Quarter, 616 Toulouse Street and 525-533 Chartres Street. The adjoining buildings were once part of the WDSU-TV complex of buildings. The properties will be renovated for Collection use. Pictured at the act of sale are, standing, Priscilla Lawrence, John E. Walker, Fred Smith, and seated, Mary Louise Christovich and Emile A. Wagner, attorney for the Collection.

SPANISH LANGUAGE CHURCH RECORDS *A Workshop for Non-Spanish Speaking Genealogists*

Claire Mire Bettag, CGRS, is a certified genealogical researcher based in Washington, D.C., who has written and lectured extensively for national, regional, and local audiences. This two-hour workshop will help researchers learn to extract basic genealogical data—names, dates, places, and other details—from church records written in Spanish. Included in the discussion will be baptismal, marriage, and burial records from the Louisiana Spanish colonial period, as well as records from Spain. Designed at the fundamental level, the session will be geared to researchers who have no operative Spanish language skills.

Williams Research Center, 410 Chartres Street, Saturday, August 5, 2000, 9:30 a.m.
Limited seating. Please call 504-598-7171 for reservations.

The research center will not be open to researchers until 1:00 p.m.

THIRD SATURDAY

A CONTINUING PROGRAM AT THE HISTORIC NEW ORLEANS COLLECTION

410 CHARTRES STREET
9:30 – 11:00 a.m.

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 19:** William Russell Jazz Collection: A Source for Community History; **September 16:** Women in New Orleans; **October 21:** Latin America and New Orleans.

Sessions are held in the reading room of the Williams Research Center. Enrollment is limited. Please call (504) 598-7171 for reservations. Light refreshments follow. The reading room will open to the public at noon.

The following videotapes of Third Saturday presentations at THNOC are available for viewing in the reading room of the Williams Research Center: Neighborhoods; Visual Arts; THNOC Photographic Collections; Sources for the Study of Mardi Gras; Sources for the Study of New Orleans in the 1850s; the Ursuline Library; the French Quarter in the 20th century; and New Orleans at War in the 20th Century. Additional videotapes are Claire Bettag's Guide to Research in France; Symposium 1999: *Havana and New Orleans*; Symposium 2000: *France and Louisiana*, and Dr. Michael M. White's lecture on Jelly Roll Morton.

FROM THE DIRECTOR

In anticipation of the celebration of the bicentennial of the Louisiana Purchase in 2003, the Historic New Orleans Collection is among those reaching out to the entire Louisiana Purchase territory to shine a spotlight on our shared past. In a recent visit to St. Louis we found a community anxious to relate its rich colonial heritage and pivotal role in the launching of westward expansion to the rest of the world.



In 1763, some 45 years after the founding of New Orleans, the city of St. Louis was established on the west bank of the Mississippi River opposite the earlier French village of Cahokia in present-day Illinois. St. Louis, named for Louis IX, king of France, would prove to be the *de facto* capital city of Upper Louisiana, or the "pays Illinois" as it was commonly called. The settlement was established by the fur-trading firm of Maxent, Leclede and Company of New Orleans. Remnants of the early French presence in both St. Louis and New Orleans reflect the common threads of colonial history. We look forward to a wonderful collaboration with our new friends and colleagues in St. Louis.

All who journeyed to France for the Louisiana History Tour met with great weather, interesting sites, and the encore performance of "*Journée d'Étude*." These elements combined to provide an excellent study tour for everyone. Plans are near completion for next year's annual Williams Research Center Symposium on Spain and Louisiana. Mark your calendar for Saturday, January 20, 2001!

And watch for plans leading up to 2003. The January symposium, 2002, will feature historical relations between Canada and Louisiana, and the plans for 2003 include a three-day exploration of the importance of the Louisiana Purchase presented in a partnership with the Louisiana Historical Association and the International Center for Jefferson Studies at Monticello.

—Priscilla Lawrence

The Mississippi Bubble in Words and Pictures

The volatility of today's financial markets is a topic for discussion throughout the news media. The rapid assimilation of information technologies into mainstream business practices is driving a booming economy that causes talk of inflated profits, artificial stock values, and the possible emergence of a 21st-century economic bubble.

An 18th-century financial boom that actually did collapse—the subject of a beautifully illustrated broadside in the Collection's holdings—sheds light on the failure known as the Mississippi Bubble.

In 1717, the Company of the West was formed under the direction of the Duke of Orleans, regent of France, to develop the Louisiana colony, with John Law, who had organized the Bank of France, as the mastermind behind the company. Investors, hoping for instant riches, began wildly buying the stock. The company exaggerated the value of the colony's assets and seriously over expanded. Unfortunately, Louisiana lacked the precious metals or other quick sources of riches that could have brought success to the venture. Thousands of stockholders were ruined when the “bubble” burst.

The Collection has two copies of the Dutch broadside illustrating the Mississippi Bubble of John Law. One copy of the hand-printed plate is printed on a loose sheet, while the other copy is contained in a rare publication, *Het Groote Tafereel Der Dwaasheid*. The book is a compilation of prints, prose, and verse related to the financial disasters in 1720—

MISSISSIPPI OF 'T WYDBEFAAMDE GOUDLAN
DOOR DE INBEELDING DER WINDNEGOTIE



Dit 's 't wond're Mississippi Land.
Befindt door zyne Affichandel,
't Geen aan den Windgod is verplund,
En door heidog en hiden wandal
Omt'le're schatten heeft verkrijkt.
Mear Mississippi, 't is verdronken,
't h met u agter 't net gevlof.
Want Schyntchoose, die n van te voren
Zo rykelyk heeft afgemeld,
Is nu ontmarkend, en har ween
Wordt door de waerdig overvraagd,
't Geen mèng syn waderf doet weeten:
Want 't is vergeest daer volk geplent.
Daer Goud nog Zilver is te halen;
De hoop die de Allies bespr in land
Ziet zig mit schande en schaet herleien,
En Hanepeins vereene Geest.
Scheyt elk dit opget af te ralen,
Die niet te flor, en ubverrell,
Het Zyn wil voor den Schyn verfaken,
Want 't Konings koff ontslot van guld,
Want in de rotten fokemelen,
Mach dan dat' Koniggrap zyn herleien.

Al arnhet de oordtan beftchrijven.
(1) Louis leid naauw op 't Praalind sefr,
Want een Schotse wind kent waaijen,
En weet eigt met een kijp van eer
(2) In Orleans eya naad te dragen;
Hier op word Mississippis man
Gelyk een afgod aangehelden,
En doet verderende Affichans,
Gingboven regt, enkeud, en anden,
(3) Ties klond de grontsheid, wyl men 't geld
la brys brengt op een kruijers wagen,
Dan 't op den grond leid ongeleid.
Als drok, niet waard om meer te vrigen;
Maar acht die blydchap duant zo hert,
(4) Wyl de Armoede en har geplent
Den Affichand har overhoft,
En doet hem in haer rampen dolens
Dog, wyl de oyvelder van dit lewae,
Zyn vathold doe de vlagt int blyken,
Zo zal het luau' lyk Affichans
Eerling ook van de wiedt wyken,
Want hoe men de Allies ook beker,
Vli Wind, en Rook, en anden niet,

Dutch broadside (95-227-RL)

the failures of the South Sea Company in London and John Law's Mississippi scheme in France, as well as financial difficulties in Holland.

The broadside, pictured above, includes a group of people—perhaps some of the speculators—on the banks of the Mississippi River with animals and hunters roaming in the background. The Dutch word “windnegotic” (negotiating with the wind), found in the broadside's title, suggests impermanence and the instability of John Law's company. Scenes from Dutch life are pictured in four corner insets.

The translation of a few lines from the text underscores the failure of the infamous bubble:

*But Mississippi has been lost...
Because people have been brought there
in vain
Because there is no gold or silver to
be found...
It's wind, and smoke and nothing more.*

—Gerald Patout

Translation:
Hanneke Hoxworth - Picket Weeserik

For close to 20 years Sue Laudeman, as manager of the Shop, has greeted customers, promoted the offerings of the Collection, and served as the unofficial ambassador of Royal Street. Smiles, optimism, and generosity—her trademarks—now will serve her well as she embarks on the Collection's latest venture, an extended educational outreach program. Her office, on the top floor of the 1790s Merieult House, is filled with "treasures" she plans to take to the classroom. Her new position is part of the department of museum programs.

Sue Laudeman grew up in New Orleans, graduated with distinction from Sophie Newcomb College, and received a Woodrow Wilson Fellowship upon graduation. In the early part of her career she was a social worker and coordinated a clinic for emotionally disturbed children. She also worked at the Belle Chasse State School for Retarded Children and for Easter Seals, where she developed a scoliosis screening program and organized a wheelchair basketball team.

In 1978 a visit to the Collection with members of the Junior League turned out to be a propitious event. This was on Friday. On Monday, Sue called to find out if the Collection needed any volunteers and two weeks later joined the staff as a docent. "I spent day and night studying—that's how I am." That determined focus paid off during her first tour when she discovered the head of the history department at a local university recording her remarks. "I remember," she says, "that I was talking about the Cane River"—an area in central Louisiana that was home to a thriving 19th-century community of free people of color.

A few years later, the Collection's director asked Sue to help with the Shop's books and eventually to manage an expanded museum store that would move, in 1981, to the space located next to the main entrance at 533 Royal

PROFILE

SUE LAUDEMAN



Street. With Sue Laudeman behind the counter, sprinkling her sales talk with Louisiana history, the Shop became a fixture in the French Quarter.

She is now directing her energy toward the city's school children. "I want to be a part of educating our children. I want to do something!" she says. Although the program is still in the planning stage, she talks about specific, hands-on activities that will interest even the youngest students, such as history boxes filled with commonplace items no longer in use. She talks about students becoming "detectives, continually searching for clues to our past," aided by primary documents and oral histories. She is a storyteller at heart. One of the stories she wants to tell will be about Jean François Merieult—first owner of the Merieult House—and about his neighborhood on Royal Street.

Sue Laudeman and her husband, Elliott, are the parents of two married daughters and the grandparents of two grandsons. An eccentric dog is also part of the family.

At home and at the Collection, Sue is known for her cooking and entertaining skills. In 1994, inspired by an exhibition at THNOC and a newspaper article outlining menus from well-known New Orleans hostesses of the past, she produced *Elegant Entertaining Along St. Charles Avenue: Authentic Menus and 1890s Recipes From the Garden District of New Orleans*. She was guest chef at the Hermann-Grima House during a promotional event for *Elegant Entertaining*. And she planned and cooked for a staff party to honor Priscilla Lawrence when she was chosen director of the Collection. Not surprisingly, she serves on the culinary history committee of the Newcomb College Center for Research on Women.

As she describes a recipe from the 1890s, you realize without a doubt that the Collection's plan to take history to the schools couldn't be in better hands.

—Louise C. Hoffman

A MATTER OF TASTE



Woman with Fur Boa by Jean Joseph Vaudechamp (1981.233)

If you can't have a pyramid, a portrait is the next best thing. I made that statement over 30 years ago while training museum docents and I still believe it is true. The painted or sculptured image of you that remains for future generations says more than that autobiography you will never find time to write. My first love for portraits began in the movies of my youth. Most all of my favorite movies had a plot or major event centered around a portrait of the beautiful heroine. Jennifer Jones in *A Portrait of Jennie*, Gene Tierney in *Laura*, that gorgeous life-sized sculpture of Ava Gardner in *The Barefoot Contessa*, and who could forget the moment in *Gone With the Wind* when Rhett Butler, in frus-

tration, hurls his brandy glass at the huge portrait of Scarlett O'Hara which adorned his bedroom in the Atlanta mansion?

I remember in my early teens, approaching an older lady at the information desk in the Metropolitan Museum of Art and asking, "Please, I'd like to see the portrait of Jennie." Her eyes glistened, she too had obviously seen the beautiful movie but to my dismay, she smiled and kindly replied, "There is no portrait of Jennie, that was only in the book and movie." I was crushed.

I have often wondered if these movie prop portraits could be culled from collectors and exhibited with the film clips that made them famous. Many still exist. As late as the 1970s, the portrait of Scarlett was hanging in an Atlanta High School named for Margaret Mitchell. Many of these paintings, like some of our movie stars, do not look as good off screen as they do on. Of course, if you are as beautiful as Jennifer Jones, Gene Tierney, Ava Gardner, and Vivien Leigh, any artist with skill can probably guarantee you a spot on the wall of some future collection.

But if your looks are not the sort that screen legends are made of, the choice of the artist who will make your image immortal is more important than you think. That choice will tell more about your knowledge and taste than you



Above, Clara de la Motte by José Francisco Xavier de Salazar y Mendoza (1981.213); top left, Clarisse Duralde by Jean François de Vallée (1975.143 i), and top right, W. C. C. Claiborne by Ambrose Duval (1975.142); and bottom right, Creole Gentleman by François Bernard (1997.120.8)

might suspect.

Think what fun (and value) if your great-great-grandparents had been painted by John Singer Sargent or James McNeill Whistler? Few of us can brag that we had relatives with such fine taste. Do we care when we look at the sitter in a painting by these two greats in the art world if the likeness is exact? A hundred years later it does not matter. What does matter is whether the artists can create from your image a work of art superb and interesting enough that those who do not know you will want to hang it on their wall and enjoy it for itself.

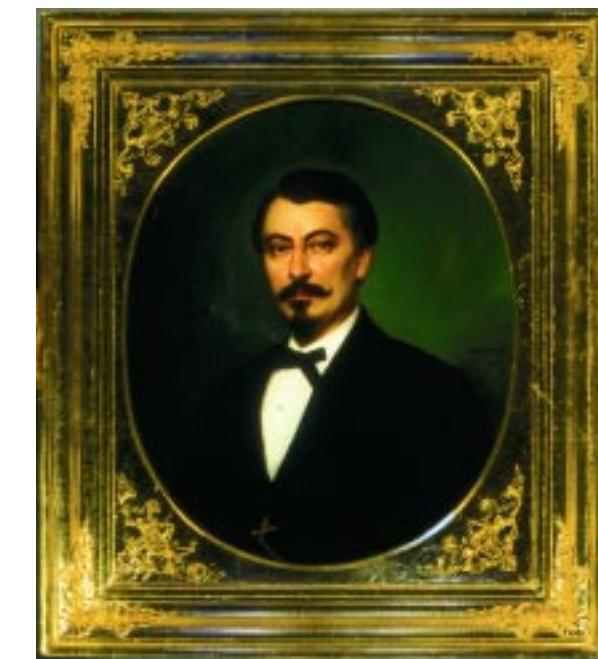
When I was helping the Colonial Dames catalogue the Louisiana Portrait Index in the 1970s (now in the research library of THNOC), we were having fun admiring the antique images of the early

Creole aristocrats, the builders of the great plantations along the Mississippi River, and the numerous 18th- and 19th-century political and social leaders of New Orleans. When we looked at the portrait of Penelope Lynch Adams, the wife of John Andrews who built Belle Grove, one of the most romanticized of the great plantations, I commented that Mr. Andrews may have been rich and married a Virginia aristocrat (Lynchburg was named for her family), but he sure did not have very good taste! Why? Because he chose C. R. Parker to paint his wife's portrait. At about the same period, circa 1839, Jacques Amans was painting the entire family of Valcour Aime at Le Petit Versailles as well as the Pugh family of Madewood Plantation. Better yet, he could have taken his wife to New Orleans to sit for Jean J. Vaudechamp. All of Parker's

portraits of women look alike and all are modeled after fashion plates from contemporary publications. If Amans or Vaudechamp had painted her, we would know what she really was like, not a stylized image. She'd come to life before our very eyes.

C. R. Parker made his livelihood usually traveling in and out of the small American towns where he did not have such strong competition as he found in New Orleans, especially in the 1830s and 1840s when so many portrait painters were lured to this jewel box at the mouth of the great river. John Andrews either did not care much about art or he had no eye for quality when it came to portrait painting, or he would never have chosen Parker as the artist.

So after years of studying these



Louisiana portraits, here is a list, roughly by decade, from 1790 through 1900 of the finest artists who should have painted your ancestors if they had superb—not just good—taste in art and if they never ventured beyond South Louisiana in search of art. (Many of these artists painted before and after these dates, as well.)

1790-1800: very little selection but you must have at least one member of your family painted by José Francisco Salazar;

1800-1810: miniature portraits by Ambrose Duval;

1810-1820: miniature portraits by Jean François Vallée, large portraits by William Edward West, and Matthew H. Jouett;

1820-1830: miniature or large portraits by Louis Antoine Collas or by the seasonal visitors from the north, John Wesley Jarvis, Henry Inman, and John Vanderlyn;

1830-1840: Jean Joseph Vaudechamp. This is an absolute must! He was the finest portrait painter to work consistently in New Orleans;

1840-1850: Jacques Amans or visiting artists Joseph Henry Bush and George P. A. Healy;

1850-1860: François Bernard, Théodore Sidney Möise, or Benjamin Franklin Reinhart;

1860-1900: Paul Poincy and Andres Molinary (after the Civil War more artists began to work from photographs and except for Poincy, Molinary, and those mentioned above still working, the quality of portrait painting declines);

Many of these overlap in dates. So, if you want to shorten the list and strip away a few decades, Salazar, Vaudechamp, Bernard, and Poincy are *de rigueur*.

If you have three or four generations portrayed by these four artists you can truly say that your ancestors had superb taste in art. So, who will you choose to portray your wife and children? Remember, it is a matter of taste.

—George E. Jordan

George Jordan is a fine arts consultant and art historian.

ACQUISITIONS



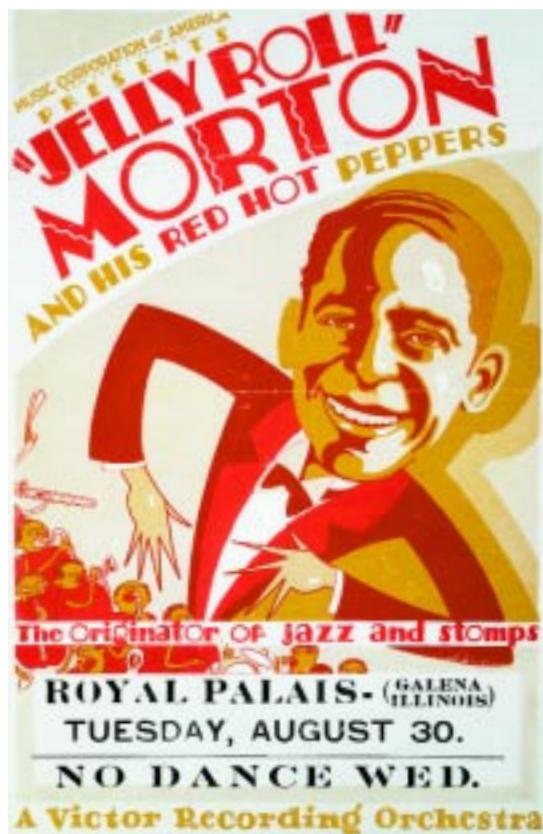
THE HISTORIC NEW ORLEANS COLLECTION encourages research in the Williams Research Center at 410 Chartres Street from 10:00 a.m. to 4:30 p.m. Tuesday through Saturday (except holidays).

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.

MANUSCRIPTS

Ferdinand Joseph La Menthe [La Mothe], better known as "Jelly Roll" Morton (1890?-1941), is recognized as one of the first jazz composers. His early years as a pianist in Storyville were followed by success in the 1920s with his Red Hot Peppers band in Chicago and an unfortunate decline in the 1930s. Morton's influence can be traced through generations of musicians. Bill Russell (1905-1992) paid tribute to Morton by conducting extensive research to complete a book shortly before his death in 1992. Items related to Morton in the William Russell Jazz Collection include correspondence, manuscript music, interviews with musicians about Jelly Roll Morton, published orchestrations, song lyrics, and photographs.

Three donations increase the Collection's holdings on Morton. William Wagner, Bill Russell's brother, donated Russell's working papers for *Oh, Mister Jelly: A Jelly Roll Morton Scrapbook* published in 1999. Jeanne Ford donated a Jelly Roll Morton scrapbook that contains news clippings, letters, fliers, business cards, membership cards, telegrams, receipts, press releases, photographs, and contracts belonging to Morton. The contents mainly



Memorabilia from Jelly Roll Morton scrapbook
(2000-17-L)



chronicle 1935 to 1940, a period when Morton was trying to regain his former prominence. Included is a five-page March 1938 letter from Morton to Robert L. Ripley (1893-1949) defending his claim to be the originator of jazz after W. C. Handy (1873-1958) was introduced with that title on Ripley's radio program. The controversy was the subject of several magazine and newspaper articles in the scrapbook. Fan letters and postcards document the esteem in which Morton was held. Correspondence and news clippings reveal problems being addressed by the American Federation of Musicians. A letter written after April 1936 from his brother-in-law,

J. P. Oliver, M.D., offers advice on his trouble with the union and suggests that Morton come to Lubbock, Texas, to recover his health. He did not fully recover his health or his former popularity. The third donation, consisting of Morton's funeral registry, a list of band members, and notes comes from Mike Ford.

■ Brooke Duncan III has donated the civic and community papers of his grandfather, Richard R. Foster (1889-1966). Approximately two linear feet of files document Foster's strong involvement in various community activities. Foster founded the Metropolitan Crime Commission and served as director of the welfare depart-

ment, vice-chairman of the Housing Authority of New Orleans, chairman of the district advisory committee of the Works Projects Administration's Division of Community Service, and was appointed by Gov. Jimmie H. Davis (b. 1899) to the State Board of Highways. He also chaired the Bienville Monument Commission and raised funds for the statue that originally stood in front of Union Passenger Terminal and now located on the triangle of land bounded by Conti, Decatur, and N. Peters Streets. Files relate to the Metropolitan Crime Commission (1954-1966), Bienville Monument Commission, Boy Scouts of America, Community Chest, Louisiana Civil Services League, Louisiana Landmark Society, Trinity Church, Tulane University, United Nations Relief and Rehabilitation, Works Progress Administration, and minutes of the Mayor's Special Citizens' Committee Meeting, 1950.

■ The *Courrier des Etats Unis* was a French-language newspaper published in New York that reported cultural activities in the United States. A bound volume containing 1884-1885 issues has been donated by Charlette Godurowski.

—M. Theresa LeFevre

CURATORIAL

Justine and Richard McCarthy donated an important lithograph celebrating the American victory at the Battle of New Orleans. The lithograph, *Defeat of the British Army, 12,000 strong, under the command of Sir Edward Packenham [sic]...* was printed in 1817 by Jean Hyacinthe Laclotte and published in 1818 by Philibert-Louis Debucourt.

■ Mr. and Mrs. Charles Fenner Gay donated a colorful 1970 Clementine Hunter acrylic painting showing women cotton pickers, with cotton tumbling through the doorway of a nearby shed.

■ Two videotapes celebrate 1999 events. John Clemmer and Dorothy Clemmer provided a documentary that accompanied John Clemmer's retrospective exhibition at the New Orleans Museum of Art. Ashton Phelps, Jr., gave a video of Mary Louise Phelps, 1999 Queen of Carnival.



Above, Convent and School of the Sisters of Mercy, St. Martinville, Louisiana, ca. 1985, by Carol Gauthier (2000.24.6); below, Women Picking Cotton in Fields, ca. 1970, by Clementine Hunter (2000.3)

Additionally, Oliver H. Dabézies, Jr., donated a 1997 video celebrating the 50th anniversary of the Southern Eye Bank.

■ Several gifts increase the photographic collections. Dalton L. Woolverton gave aerial views of the Rivergate undergoing demolition. The construction of the Rivergate, designed by Curtis and Davis of New Orleans, was completed in 1968.

Christopher Porché-West donated views of Mardi Gras Indians, jazz funerals, and other events. Douglas C. Peterson contributed photographs depicting the shipping industry, Tulane University, Shushan Airport, Audubon Park, and McClintic-Marshall Steel. Michael Patrykus donated a souvenir plate showing a New Orleans levee scene between 1890 and 1910, and a

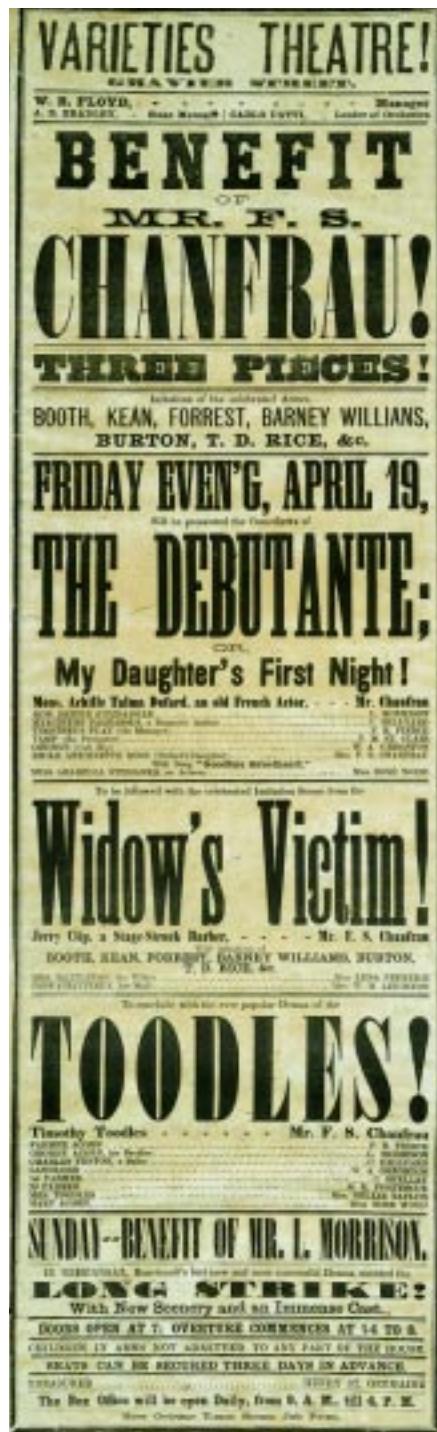
circa 1939 snapshot of New Orleans photographer A. E. Stewart with polar explorer Admiral Richard Evelyn Byrd.

■ John Geiser III gave photographs showing Samuel Wilson, Jr., in Uxmal, Mexico (January 10, 1993), and a souvenir plate for the 1938 U. S. Eighth National Eucharistic Congress held in New Orleans. A late 19th-century cabinet portrait of an unidentified bearded gentleman, taken by William Watson Washburn comes from the Watkins Community of History in Lawrence, Kansas; and from Marcelle D'Aquin Saussy comes a circa 1875 woodcut advertisement for the Washburn Photographer's Art Gallery at 109 Canal Street, corner of Exchange Alley. She also gave a drawing of a porter on the coffee docks on Derby Day, April 18, 1936. French Quarter artist Charles Richards executed the drawing, *On the Docks at Poydras Street*, in charcoal and ink.

■ Mrs. Joan P. Suter provided items relating to the 1957 Pageant of New Orleans Brides Benefit Scholarship Fund for St. Mary's Dominican College Association, photographs by Frank Stanton showing Mrs. Bruce Suter modeling Mrs. Francis Parkinson Keyes's wedding gown, and views of the 1959 Krewe of Proteus night parade in front of the Holy Family Convent on Orleans Street. Leclare Bush Ratterree III contributed postcard views of Vieux Carré courtyards.

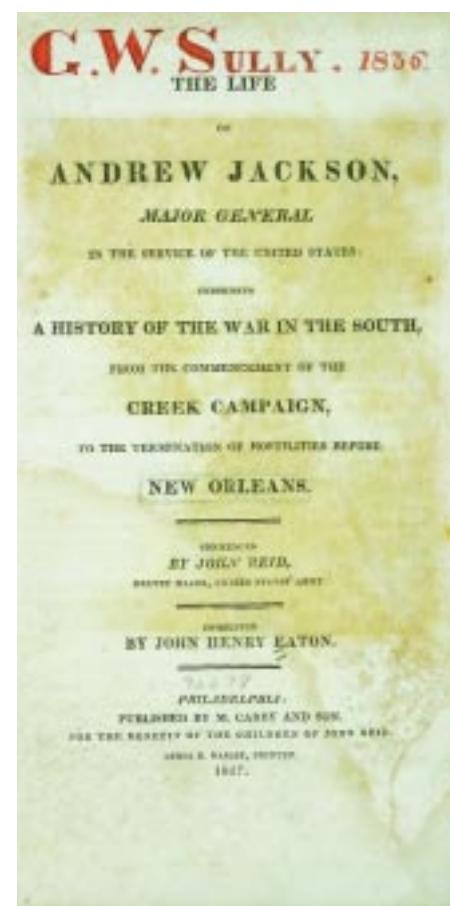
■ Sister Mary Hermenia Muldrey, RSM, donated objects relating to Mercy Hospital and the Sisters of Mercy. Photographic portraits portray Leonce M. Soniat, Leona Saulet Soniat, W. Cameron Byrne, and Dr. Edmund L. Leckert. A gouache painting by Carol Gauthier shows the Sisters of Mercy convent and school in St. Martinville. A May 1949 map of New Iberia, Louisiana, and vicinity, printed by John M. Rothel and Weldon T. de Blanc, Jr., comes from Gerald F. Patout, Jr.

■ Mrs. John E. Walker donated a souvenir pin for the recent inauguration of Governor M. J. "Mike" Foster, Jr., and from Stephen Archacki comes a porcelain saucer celebrating the 20th anniversary of Mr. B's Bistro. Dr. J. W. Rosenthal gave two pairs of circa 1835 vintage eyeglasses with coin silver frames.



■ At the time of her death, Leila Williams was knitting a baby blanket for Anne Villareal, who is the daughter of Anna Heiduk, the Williams' housekeeper at their Santa Barbara, California residence. Mrs. Heiduk and Mrs. Villareal recently donated the blanket to THNOC.

■ The latest poster in the Education Through Historic Preservation series is the gift of Lloyd Sensat and Eugene Cizek. The poster features the Irish Channel. Items from the Jax Brewery are the gift of



Library acquisitions include, left, Varieties Theatre broadside, ca. 1860 (2000-54-RL.1); and, right, title page of book owned by George Washington Sully (2000-41-RL.1)

OBITUARY INDEX PROJECT

The Historic New Orleans Collection and the New Orleans Public Library have recently agreed to a cooperative venture that will provide computer access via the Internet to the New Orleans Public Library obituary index, a card catalogue now housed in the Louisiana Division at the Main Library. More details about the project will be included in a future issue of the *Quarterly*.

Charles R. Sonnier, a 1960s set of six clear glass tankards and a pitcher bearing etched images of General Jackson.

—*Judith H. Bonner*

LIBRARY

Broadsides related to the theater provide a helpful window into the past. Recently acquired is a Varieties Theatre broadside, dated Friday evening, April 19, probably dating from the 1860s. The item is particularly interesting because it is not listed in either of two major bibliographies related to New Orleans imprints or in a listing of imprints dating from the Civil War period. Printed by the New Orleans *Times*, the item is entitled *Benefit of Mr. F. S. Chanfrau, Three Pieces*. The “pieces,” or plays, referred to are *The Debutante, Widow's Victim, and Toodles*.

A donation of 19 programs from local community theaters, ranging from 1927 to 1929, is from Oliver J. Counce. Most of the programs are from Tulane Theatre productions and include an October 2, 1927, Ziegfeld Follies and a December 1, 1929, production of Nikita Balieff's *Chauve-Souris*. Included as well is a program from the Poplar Theatre, described as New Orleans finest suburban theater, located on Poplar Street (now Willow) near Carrollton Avenue.

■ A biography of Andrew Jackson, once owned by George Washington Sully, bears the signature and date, G. W. Sully 1836, on the title page. Sully was the nephew of the renowned portrait painter Thomas Sully, who lived in Philadelphia. The elder Sully reportedly sketched Jackson after the Battle of New Orleans and made other Jackson paintings. His nephew George Washington Sully was a cotton broker in New Orleans and painted watercolor scenes of the city. He died in Covington, Louisiana, in 1890.

G. W. Sully added drawings on the end pages of the Jackson biography as well as several inscriptions, including one that reads, “This is the life of Old Hickory commonly called Genl Jackson and it belongs to me, So don't no body steal it no how at all.”

—*Gerald Patout*

DONORS: JANUARY—MARCH 1999

Mrs. David W. Aiken, Sr.	Mrs. John M. Goodwin	Christopher Porché-West
Stephen Archacki	Gumbo Shop	Leclare Bush Ratterree III
Marilyn Barnett	Sara Ann Harris	Dr. J. William Rosenthal
Elizabeth Black	Anna Heiduk	Nola Mae Ross
Edward Blanchard	Heritage Oak Press	Mary Elizabeth Sanders
Katherine Blaum	Holy Cross School	Frank Saucier
Dr. Patricia Brady	Dana Holyfield	Marcelle D'Aquin Saussy
Barbara Broadwell	Imagin, Inc.	Elizabeth Gentry Sayad
Hugh Brown	Salvatore I. Impastato	Edwin C. Schilling, Jr.
Thomas Cairns	Indiana University Press	Christina Sekar
Mrs. John W. Calhoun	Donald L. King	Lloyd Sensat
Mark Cave	Peggy Scott Laborde	Dr. Henry G. Simon
Mary Louise Christovich	Margaret T. Lane	John R. Sonnier
Eugene Cizek	Mrs. W. Elliott Laudeman III	Sue Spilsbury
John and Dorothy Clemmer	John H. Lawrence	Irma Stiegler
Lisa L. Cook	Mollie W. Lowe	Michael Stout
Dr. Oliver H. Dabezies, Jr.	Mrs. R. Steven Marcus	Joan P. Suter
Elisabeth de Grimoüard-Caudé	Kerri McCaffety	University of Notre Dame Press
William Lake Douglas	Richard and Justine McCarthy	Anne Villareal
Brooke Duncan III	Milling, Benson, Woodward, LLP	Mr. And Mrs. John E. Walker
The Education Through Historic Preservation Program	Edith H. Mossy	Watkins Community Museum of History, Douglas County Historical Society
Laurance Eustis, Jr.	New Orleans Museum of Art	Betty Williams
Mike Ford	Mrs. Peter Roussel Norman	Williams Prize Committee
Jeanne Ford	Pantheon Books	Leroy Willie
Harry A. Freiberg, Jr.	Gerald F. Patout, Jr.	Betty Wisdom
Maurice L. Frisell	Michael Patrykus	Dalton L. Woolverton
Frank Fuji	Douglas C. Peterson	William B. Wynn, Jr.
Mr. and Mrs. Charles F. Gay	Ashton Phelps, Jr.	Floyd Zula
John Geiser III	Mrs. Joseph D. Pierce	
Charlette Godurowski	Dr. Mary Emma Dutreix Pierson	
	Pirate's Alley Faulkner Society, Inc.	

IN MEMORIAM



The Historic New Orleans Collection mourns the loss of Dr. George Reinecke, who was a volunteer in the manuscripts division for many years. He died on May 23. A large part of Dr. Reinecke's work at THNOC was centered around the papers of Baron Henri de Ste-Gême, an important archive that provides detailed information about life in and around New Orleans in the early years of the 19th century. Dr. Reinecke was a professor emeritus of English at the University of New Orleans and the author of several books and numerous articles. He was also a folklorist well known for his extensive knowledge of New Orleans culture and neighborhoods. His article, “*Fess Manetta, Music Master*,” appeared in the spring 1998 issue of the *Historic New Orleans Collection Quarterly*.

The Collection mourns the loss of good friend and donor Roy Octave Trahan, who died on May 25. In 1990, Mr. Trahan donated his archive of photographic negatives and prints to the Historic New Orleans Collection. The thousands of accessioned items cover a period of nearly 50 years on a variety of subjects. Especially important are his editorial-style documentary photographs pertaining to social services in New Orleans. In the 1960s, Mr. Trahan chronicled the activities of many local agencies supported by the United Fund and United Way of New Orleans. The library has a copy of his self-published memoir, *L'Histoire d'un Cajun (The Story of a Cajun); My Life and Work*. The Trahan Collection is available for study at the Williams Research Center, 410 Chartres Street.

STAFF

AWARDS

Alfred Lemmon, recipient of the Distinguished Service Award of the Society of Southwest Archivists. Earlier this year he was asked to participate in ceremonies at the Royal Academy of Fine Arts in Madrid.

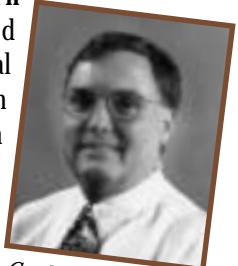


Alfred Lemmon

IN THE COMMUNITY

Gerald Patout, president, Louisiana and Southern Mississippi Chapter of Special Libraries Association.

Speeches: John Magill, featured speaker at the annual fund-raiser luncheon of the Louisiana Landmarks Society, and speech, Hermann-Grima House. **Gerald Patout**, *Pamela*



Gerald Patout

Arceneaux, and **Patricia Brady**, Le Petit Salon; **Gerald Patout**, Louisiana Colonials; **Judith Bonner**, Third Saturday presentation at the Williams Research Center; **John Lawrence**, slide presentation, Les Amis, St. Louis, Missouri.

Sue Reyna, volunteer, Tennessee Williams Festival.

PAPERS

Alfred Lemmon, papers presented at the Southern Archives Conference, Memphis, and at the Society of Southwestern Archivists, Fayetteville, Arkansas.

MEETINGS

Alfred Lemmon, **Patricia Brady**, **Kathy Slimp**, **Elsa Schneider**, **Priscilla Lawrence**, and **John Lawrence**, "France and Louisiana" symposium, Giverny, France; **Nancy Ruck**, Southwest Archivists, Fayetteville, Arkansas; **Warren J. Woods** and **Steve Sweet**, American Association of

Museums, Baltimore; **Pamela Arceneaux**, Louisiana Library Association, Alexandria; **Gerald Patout**, seminar of the Special



Icelynn Lackings



Jason Wiese



Jennifer Berger



Jesse Thomas



Jessica Burke



Heather Yost



Nathalie Brignac

Libraries Association (SLA), Southeastern Library Network (SOLINET) digitizing workshop, and SLA conference, Philadelphia; **Alfred Lemmon**, Preservation Advisory Committee meeting on SOLINET; **John Lawrence**, Louisiana Historical Association, Lafayette.



At "France and Louisiana" symposium, Giverny, France: Pat Smith, Elsa Schneider, and Judge Morris S. Arnold

PUBLICATIONS

John Magill, *New Orleans Magazine*, *Cultural Vistas*, and *Preservation in Print*; **Judith Bonner**, *New Orleans Art Review*,

Patricia Brady, *Louisiana Life*; **John Lawrence**, *Cultural Vistas*.

CHANGES

Sue Laudeman, coordinator, Educational Outreach Program (see page 7); **Jesse Thomas**, assistant registrar; **Jason Wiese**, special collections/projects librarian; **Icelynn Lackings**, secretary to the director; **Jennifer Berger**, photographic assistant.

SPECIAL PROJECTS AND INTERNS

Jessica Burke and **Heather Yost**, obituary index project; **Nathalie Brignac**, Contemporary Art Center intern working on CAC records.



THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

Editors:
Patricia Brady
Louise C. Hoffman

Head of Photography:
Jan White Brantley

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AT THE COLLECTION



Above, gathered for the first annual Bill Russell Lecture are William Wagner, brother of Bill Russell; Emily Mae Evans, daughter of Bunk Johnson; Alden Ashforth, UCLA professor of music; lecturer Michael White; Harold Batiste, music educator and jazz musician; and Alfred Lemmon. Right, Dr. Michael White, jazz historian and musician, who spoke on Jelly Roll Morton.



Javier Morales, director of the National Patrimony of Spain; Leticia Ruiz, curator at Madrid's Prado Museum, and Jack Kyles, executive director, Mississippi Council for International Cultural Exchange, visited THNOC to discuss plans for the 2001 symposium in Spain.



Honored at the annual volunteer luncheon were Vicki Lazarus, Wade Toth, Mary Ann Hymel, Karoline Prentice, Merlyn Weilbaecher, Margot Pleasants, Hugo Wedemeyer, Heather Yost, Harry Redman, and Ethel LeRuth.

THE SHOP

For Art Collectors



The Encyclopaedia of New Orleans Artists, 1718-1918, is the book to have at hand after reading George Jordan's article on Louisiana portrait painters, *A Matter of Taste*. The Collection's indispensable reference to local art was published, after years of research, in 1987. A second volume will cover artists from 1919 to 1999.



Preservation Guide 3: Paintings by Priscilla Lawrence presents practical information about the protection and preservation of art in the home. Paintings, properly cared for, will provide enjoyment for generations.

PLEASE SEND

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Viewing the River



Mississippi River life is one of the strongest research fields at the Collection, supported by nearly 3,000 manuscripts, books, ephemera, prints, and paintings such as John H. B. Latrobe's 1834 watercolor, *The mouth of the Mississippi near the Belize* (above, 1973.40). Representations of early steamboats, particularly the primitive steam tugs that powered the city's downriver traffic, are very rare and are eagerly sought by collectors. Alfred Jacob Miller's *Tug Boats* sets off THNOC's already rich collection of river images.



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