

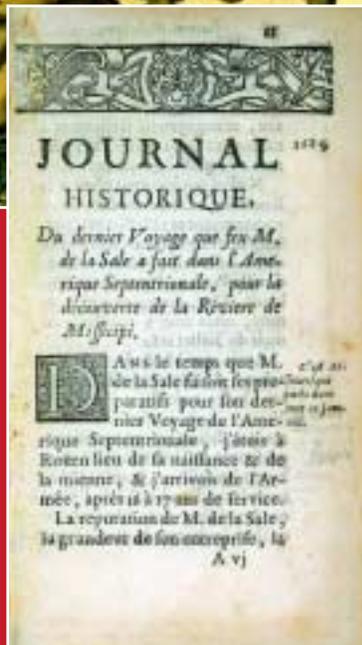


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Mid-19th-century illustration of La Salle claiming the Louisiana territory in the name of Louis XIV in 1682. Bocquin, lithographer (1970.1)



THE FRENCH EMPIRE IN NORTH AMERICA: FROM CANADA TO LOUISIANA, A SHARED HISTORY

Page from *Journal historique du dernier voyage que feu M. de la Salle fit dans le Golfe de Mexique, pour trouver l'embouchure, & le cours de la Rivière de Missisipi...* by Henri Joutel (77-616-RL). *The journal, published in Paris in 1713, charts La Salle's voyage in search of the mouth of the Mississippi River.*

THE FRENCH EMPIRE IN NORTH AMERICA: FROM CANADA TO LOUISIANA, A SHARED HISTORY



Lassale [sic] arrive à l'embouchure du Mississippi. Rouargue Brothers, delineator, engraver (1986.96.5). An artist's depiction of La Salle arriving at the mouth of the Mississippi in 1682.

And now they neared their journey's end. On the sixth of April the river divided itself into three broad channels. La Salle followed that of the west, and Dautray that of the east; while Tonti took the middle passage. ... La Salle, in a canoe, coasted the marshy borders of the sea; and then the reunited parties assembled on a spot of dry ground, a short distance above the mouth of the river. Here a column was made ready, bearing the arms of France, and inscribed with the words, "Louis le Grand Roy de France et de Navarre, Règne; le neuvième Avril, 1682."... On that day, the realm of France received on parchment a stupendous accession.... A region of savannas and forests, sun-cracked deserts, and grassy prairies, watered by a thousand rivers, ranged by a thousand warlike tribes, passed beneath the

scepter of the Sultan of Versailles; and all by virtue of a feeble human voice, inaudible at half a mile.

—Francis Parkman, as quoted in *The Mississippi River Reader* (1962)

The rocky, northern latitudes of eastern Canada have little in common with the marshy, sultry lowlands of Louisiana and the Gulf Coast. But more than 300 years ago, the two regions were historically linked by a series of explorers and explorations, political and military conflicts, religious issues, and migrations. The examination of this period in the histories of Louisiana and Canada will be the subject of the seventh annual Williams Research Center Symposium, *The French Empire in North America: From Canada to Louisiana, A*

Shared History, on Saturday, January 19, 2002. Accompanying the symposium will be two exhibitions: *This Vast Country of Louisiana: The Founding Years, 1682-1731* (in the Williams Gallery at 533 Royal Street) and *Still the Forest Primeval* (at the Williams Research Center, 410 Chartres Street).

The Canada-Louisiana connection provides the foundation for examining the earliest days of Louisiana's exploration by French Canadians and Louisiana's ultimate colonization by France, as well as other significant periods, including the Acadian migration that began in the 1760s and continued throughout the French and Spanish regimes. During the 18th and 19th centuries Canada also experienced shifting governments—from France to Great Britain. With the Battle of New Orleans and the



Carte de la Louisiane et du Cours du Mississippi by Guillaume de L'Isle, ca. 1718 (1998.56.1). Repeatedly copied and widely referenced, de L'Isle's map of Louisiana was the chief authority for the Mississippi Valley for most of the 18th century.

end of the War of 1812, Great Britain's plan to link its northern dominions to the Gulf of Mexico was finally laid to rest. Dr. Gene A. Smith of Texas Christian University will discuss the British military interests in North America leading to the War of 1812 at the January symposium.

After his voyage of discovery to the mouth of the Mississippi River, René Robert Cavelier, sieur de la Salle, an influential Frenchman, left Canada hoping to exploit the natural riches of Louisiana by being granted a royal monopoly. But the French crown ultimately placed its support behind another scheme—using a settlement near the mouth of the river to launch an attack on Spanish holdings in Texas and Mexico. It wasn't until almost 20 years later that another Frenchman with a strong

Canadian background, Pierre Le Moynes, sieur d'Iberville, established a French settlement on the Gulf Coast; his younger brother, Jean Baptiste Le Moynes, sieur de Bienville, founded New Orleans in 1718. The late 17th and early 18th centuries marked the heyday of French settlement in the new world. This subject will be addressed at the symposium by Guy Vadeboncoeur, chief curator of the Stewart Museum at the Fort in Montreal.

Though the Canadian connection to Louisiana is perhaps strongest during the years prior to 1731, an event that is fundamental to both the historical development and present character of the state occurred in 1755—the expulsion of the Acadians from Nova Scotia by the British. By the 1760s, many Acadians had found their way

to Louisiana. The genealogical consequences of “*le grand dérangement*” will be addressed at the symposium by Dr. Stephen A. White, genealogist at the Center for Acadian Studies at the University of Moncton in New Brunswick.

The French Empire in North America will also include presentations by Daniel H. Usner, Jr., director of the American Indian program at Cornell University; Glenn R. Conrad, director of the Center for Louisiana Studies at the University of Louisiana at Lafayette; Emily Clark, University of Southern Mississippi; and Patricia R. Lemée, University of Texas at Austin. Please see page 16 for the complete program and registration information.

—John H. Lawrence

STILL STANDS THE FOREST PRIMEVAL

*This is the forest primeval. The murmuring pines and the hemlocks,
Bearded with moss, and in garments green, indistinct in the twilight,
Stand like Druids of eld, with voices sad and prophetic*

—from *Evangeline* by Henry Wadsworth Longfellow



Early Spring by Joseph Jefferson (1976.112)



Expulsion of the Acadians from Canada, from *Evangeline* by Henry Wadsworth Longfellow, illustrations by Violet Oakley and Jessie Willcox Smith, 1897 (85-356-RL)

In September 1755, on the eve of the Seven Years' War between France and Great Britain, the Acadians were expelled from present-day Nova Scotia. Acadia had been settled as early as 1605, two years prior to the establishment of Jamestown, and by 1755 had become home to thousands of French-speaking settlers who had for generations been cultivating an intimate relationship with their new land.

The moment of their expulsion was described by British colonel John Winslow in his diary as one of "confusion, despair, and desolation." Winslow gave the signal

for the first embarkation of Acadian prisoners at Grand Pré. Fearing the development of a situation that his troops could not handle, he ordered the young men to be loaded onto the boats first. According to Winslow's diary the young men shouted that "they would not leave without their fathers," as they were forced onto the boats with bayonets. In an attempt to prevent them from regrouping and returning to Nova Scotia, the British scattered the Acadians throughout the British colonies in America, hoping that they would be assimilated into the English-speaking, Protestant culture.

The Acadian exile is probably best known through Longfellow's poem *Evangeline* (1847). As the most prominent American literary figure of his day, Longfellow devoted much of his poetry to the description of North American landscapes in a concerted effort to forge for a nation of immigrants a spiritual connection with their new land. Longfellow understood that while Americans were busy surveying, mapping, and finding economic use for the frontier, they were also searching for a deeper relationship with the land.

Setting his story against the historical backdrop of the Acadians' expulsion, Longfellow spoke to this sentiment in *Evangeline*. Many Americans of that time had experienced the feeling of being separated from their lands of birth and the need to establish a new connection with place. Between 1764 and 1786 thousands of Acadians regrouped in French-speaking,

Catholic Louisiana and began the process of settlement. Through the initial excitement and terror of discovery, the backbreaking labor of levee building, and the cultivation of the land, the Acadians formed an intimate rapport with their environment.

In the final section of *Evangeline*, Longfellow writes:

*Still Stands the forest primeval; but under
the shade of its branches
Dwells another race, with other customs and
language.*

Our desire to establish place is a means of finding shelter from the chaos of human events, but this relationship to the land, regardless of how profound and necessary, is only temporary. As in the Acadian experience, events will occur that will throw us once again into exile.

Still the Forest Primeval, an exhibition of maps, surveys, sketches, paintings, and photographs showcasing the Acadians in Louisiana, will be on view at the Williams Research Center, 410 Chartres Street, from December 4, 2001, through January 2002.

—Mark Cave

Sources: Bona Arsenault, *History of the Acadians* (Québec, 1978); Henry Wadsworth Longfellow, *Evangeline* (Boston, 1847).

The Picturesque in the South

Naturalist William Bartram's *Travels and Other Writings* is an early example of the picturesque style in literature. In this classic, late 18th-century account of southern natural history and exploration, Bartram vividly describes the scenery he encountered on his travels through America, especially the South. Closer to home, George Joseph Amedé Coulon's 1888 periodical, *350 Miles in a Skiff through the Louisiana Swamps*, explores southwestern Louisiana in text and photographs. Coulon proclaimed that although Louisiana possesses little of the grandeur of the mountainous West, there is ample charm in the state's physical environment. One literary critic of the period referring to Thomas Nelson Page's story "Red Rock" wrote, "there is no question of the superior picturesqueness of the Southerners"—a view held by numerous travel writers and artists.

The number of recognized artists who have traveled and continue to travel to the South to photograph, sketch, paint, and make prints attests to the picturesque quality of the southern landscape. Charlestonian artists Alfred Hutton, Alice Ravenel Huger Smith, and Elizabeth O'Neill Verner have recently gained attention for their rural views, street scenes, and market scenes. Fellow Charlestonian artist William Aiken Walker, who traveled widely throughout the South, has steadfastly held broad popular appeal and commanded high prices in the art market. His ubiquitous views of field hands, rural cabins, dock scenes, and plantation scenes epitomize the term picturesque.

New Orleans and Louisiana alone have attracted many noted artists, including Wayman Adams, Howard Chandler Christy, Childe Hassam, George Overbury "Pop" Hart, George Gardner Symons, and Thomas Hart Benton. Richard Clague, Marshall Smith, and William Henry Buck produced numerous bayou and rural scenes

rendered in deep viridian, umber, and ochre. Conversely, George David Coulon, the father of George Amedé Coulon, produced lyrical landscapes in a light palette with dominant light-to-medium tones of blue and green with hazy, gray, atmospheric effects in the background. Joseph Meeker produced a number of luminous Louisiana and Mississippi bayou scenes evocative of the picturesque. Clarence Millet, who was well-known for his French Quarter scenes, also depicted rural views in oil and in prints.

Similarly, photographer Clarence John Laughlin's reputation grew with his works featuring the disappearing South, particularly rural and plantation scenes. Other photographers working in New Orleans, such as Walker Evans and Joseph Woodson "Pops" Whitesell, turned their lenses on the inner city. Of the numerous prints made of the Vieux Carré throughout the 1920s and '30s, some of the most skillfully rendered are Morris Henry Hobbs's etchings which convey an old-world quality.

The lush southern landscapes and cityscapes offer particularly appropriate images for a study of the picturesque. The symposium's consideration of the literature and visual arts of the region, from William Aiken Walker's rural scenes to Clarence John Laughlin's photographs, evokes a South that suggests a land of social and aesthetic complexity.

—Judith H. Bonner

Sources: William Bartram, *Travels and Other Writings*, ed. Thomas P. Slaughter (New York, 1996); George A. Coulon, *350 Miles in a Skiff Through the Louisiana Swamps* (New Orleans, 1888).



Cabin Scene on Washday by William Aiken Walker, between 1885 and 1921, from the Laura Simon Nelson Collection (LN233)

The Southern Picturesque: A Symposium

The Southern Picturesque: A Symposium sponsored by The Historic New Orleans Collection with the United States Air Force Academy and Xavier University of Louisiana will be held in the Counting House at THNOC on December 28, 2001, from 9:00 a.m. to 3:00 p.m. Morning and afternoon sessions will include scholarly papers, readings, slide presentations, and discussions.

Derived from the Italian *pittoresco* meaning "like a picture," the term picturesque has had different meanings. In the 18th century, when the style first became popular, "picturesque" referred to picture-like scenery, such as that depicted in the paintings of Claude Lorraine. By the end of the 18th century the term had come to denote beauty characterized by disorderliness and roughness, as in scenes of ruins. In the early 19th century, "picturesque" was used to describe landscapes with special charm, such as those of the Barbizon or Hudson River Schools. The symposium will explore the picturesque in the South as portrayed in literature, painting, and photography.

The Southern Picturesque: A Symposium is free and open to the public. For more information contact Thomas Bonner, Jr. (Tom.Bonner@usfaf.af.mil or 719-333-8485) or Elsa Schneider (Elsa@hnoc.org or 504-598-7145).

How Plants from the Four Corners of the World

“How much pepper! What highly seasoned food! But especially how much pepper! Real fire, this food of Louisiana!” exclaimed Pierre Clément Laussat, the colony’s last French prefect, in his memoirs. Then as now, fresh or dried red peppers and ground black peppercorns—and plenty of both—gave south Louisiana cooking its zest.

During less than a century of colonial life—French, then Spanish, then very briefly French again—New Orleans and its environs developed a distinctive creole cuisine. Cooks had mixed and matched ingredients and dishes from France, Spain, Africa, and the Americas to create the colony’s style. Prefect

Laussat was fêted throughout 1803 by Creoles who hated to see Louisiana sold to the United States with its foreign culture and bland English taste in food. His hosts’ tables were of course laden with local game, waterfowl, oysters, shellfish, and fish. But it was the sauces, vegetables, fruits, seasonings, and their many creative combinations that made the meals delicious.

Perhaps starting with an aperitif of home-brewed orange wine before moving on to the clarets favored in the colony, the menu was likely to include, among many other dishes, a savory okra or filé gumbo served over rice, a slow-cooked tomato sauce spicy with hot peppers and onions, baked grits, and buttered sweet potatoes baked in their skins, before ending with preserved figs, watermelon like “rose-colored snow,” sugary pecan pralines, and black coffee strong enough to hold a spoon upright. Through open windows, the

scents of the oranges trees and roses found in every garden perfumed the dining rooms.

In the nearly 200 years since those francophile dinners, the repertoire of creole



Detail showing orange trees, A View of New Orleans Taken from the Plantation of Marigny by John L. Boquet de Woiseri, 1803 (1958.42)

cuisine has expanded, but the basic style and ingredients are still those that Laussat sampled. From creole tomatoes to backyard fig trees, all these plants are familiar elements of the city’s landscape. But how many of them are really native to Louisiana?

Only sweet potatoes, corn (grits), pecans, and sassafras (filé). All the rest—oranges, okra, rice, tomatoes, onions, peppers, figs, watermelon, sugar, coffee—were part of a massive shift of territories, technologies, people, animals, and plants that followed the discovery of the Americas by Europeans in 1492 and their subsequent colonization of what they called the “New World.”

Spices such as black peppercorns and nutmeg, extravagantly expensive and desirable in Europe, led Christopher Columbus to sail west across the Atlantic (most educated people knew that the earth was round) seeking a trade route to Asia. When

instead he stumbled across the Bahamas and the island of Española (today’s Dominican Republic and Haiti), he brought back to Europe native corn and sweet potatoes—foods unknown to the rest of the world. On return voyages to the Caribbean, he brought European grains, vegetables, and fruits, as well as the Asian natives, citrus and sugarcane. From America to Spain also came all the varieties of red peppers, tomatoes, potatoes, and chocolate, where they quickly became favorites. It took another century or two for these American natives to become popular in northern Europe, but they were finally claimed there as well.

The Irish potato, after all, should probably be known as the Incan potato. The bounty of Peru, Central America, and Mexico came to Louisiana via Europe and the Caribbean as new crops.

By the time New Orleans was founded more than 200 years after Columbus, the Asian, European, and African plants that would become familiar here had generally been naturalized in the Caribbean islands, brought by the Spaniards or their European imperial rivals. Although Spain exploited gold and silver mines to support its enormous empire, latecomers relied on agriculture for profit, particularly sugarcane, the white gold of those days.

Similar types of beans, nuts, and fruits are common in most of the world so colonists easily adapted native plants to familiar cooking methods. Native Americans sold them powdered sassafras (filé) as a thickener for stews and taught

Came to New Orleans

corn preparation. Corn was the staff of life to the early French settlers in Louisiana, boiled, roasted, or ground. Preparing corn kernels with lye to make hominy, the source of grits, added variety to their diet.

In 1718, with starvation an ever present danger, French administrators sent to West Africa for barrels of rice, along with



Oranges, now native to Louisiana, were first brought here 300 years ago. Photograph by Michael P. Smith

slaves knowledgeable in its cultivation. By that time Africans grew a species of rice that had first been cultivated in China and Southeast Asia at least 5,000 years ago. It had spread westward to India, southern Europe, and Africa. Citrus trees, first cultivated in China somewhat later than rice, had followed much the same path to northern Africa and then to Spain with Muslim invaders. Orange, lemon, and citron trees were a familiar part of the landscape of southern Spain and the Caribbean when they were brought to Louisiana from the islands at about the same time that rice came from Africa.

Also originating in Asia, probably New Guinea or Indonesia, sugarcane has been cultivated for about 10,000 years. It was established by the Muslims in the Canary Islands, later Spanish possessions, where Columbus stopped to pick up cuttings to take to the Caribbean. Cane sugar was an important part of New Orleans cuisine long before it became a successful commercial crop in the 19th century.

Peoples of the eastern Mediterranean area, including what are today Turkey, Iran, and Iraq, early cultivated many important food crops, including onions and figs, which were widely traded and soon naturalized around the Mediterranean and to the East. Onions were carried throughout Europe by the Roman legions so early that they seem to be natives everywhere. Coffee actually originated in Ethiopia, but its cultivation and trade were dominated by Arabia throughout the colonial period.

Sugar plantations in the Caribbean rested on the slave trade, bringing millions of captive Africans to the Americas. Slave ships also took aboard food supplies in West Africa, including the native okra, yams, squashes, watermelons, and other melons. These foods were also naturalized in the islands and brought to Louisiana from there.

To learn more about what’s native and what’s not in this patch of garden history called New Orleans, visit The Historic New Orleans Collection to see the current exhibition *In Search of Yesterday’s Gardens* and its accompanying videos.

—Patricia Brady

Dr. Patricia Brady, former director of publications at The Historic New Orleans Collection, is a full-time writer working on a biography of Martha Washington.

Sources: Charles B. Heiser, Jr., *Seed to Civilization* (Cambridge, Mass., 1990); Pierre Clément de Laussat, *Memoirs of My Life* (Baton Rouge, 1978); Antoine Simon Le Page du Pratz, *History of Louisiana* (Baton Rouge, 1972); Daniel H. Usner, Jr., *Indians, Settlers, and Slaves in a Frontier Exchange Economy* (Chapel Hill, 1992); J. G. Vaughan and C. A. Geissler, *The New Oxford Book of Food Plants* (Oxford, England, 1997).

FROM THE DIRECTOR

On September 11, 2001, our lives were changed forever. The loss of so many friends, colleagues, and citizens in the terrorist attack on our country has caused inexpressible sorrow and grief. We join with all of you in extending sympathy to the victims and to their families.



As a museum and research center, we at The Historic New Orleans Collection are reminded of the importance of our mission to collect and preserve the original documents of history and to keep them in trust for future generations. Study of materials that document the source of ideas will help us to remember that hatred is the evil that threatens us and that we must reach beyond hatred to understanding. Evidence of events and the lessons learned by civilization must not be lost or forgotten.

—Priscilla Lawrence



UPCOMING EVENTS

BOOK SIGNING

by Walter G. Cowan and O. K. LeBlanc celebrating the publication of the third edition of **NEW ORLEANS YESTERDAY AND TODAY A GUIDE TO THE CITY** Thursday, November 1, 2001 The Museum Shop 533 Royal Street 2:00 – 4:00 p.m. Light refreshments will be served.

THE BATTLE THAT RESHAPED AMERICA

THE BATTLE OF NEW ORLEANS

Lecture by Dr. Robert Remini Professor emeritus of history and the humanities University of Illinois at Chicago Jacksonian America scholar Thursday, November 15, 2001 533 Royal Street 6:00 p.m. Limited seating Please call 598-7171 for reservations. Dr. Remini will sign his latest publication, *Andrew Jackson and His Indian Wars*, and selected earlier works.

The Louisiana Landscape School began in the 1860s with Richard Clague's (1821-1873) regional paintings and reached its peak in the 1880s with the paintings of Clague's two renowned students, Marshall J. Smith (1854-1923) and William Buck (1840-1888), and their numerous followers.

By the end of the Civil War, most of America was well into its second generation of Hudson River School painters, whose works are characterized by formal composition and precise detail. The Luminist style, which focused on the effects of light, was developing in the works of such artists as Worthington Whittredge (1820-1910) and Martin J. Heade (1819-1904). Although far removed from these artists, Clague's own kind of Luminism was unfolding in Louisiana.

Before the Civil War, historical painting filled with figures was regarded as a higher form of art than landscape painting. But historical painting never really developed in the South. Traveling panorama artists roamed from one large city to another showing their creations in tent shows, but for the most part these were amusement for the masses, not fine art. Most artists making a living in Louisiana did so by painting portraits.

In *Search of Yesterday's Gardens*, the exhibition currently on view at The Historic New Orleans Collection, includes early architectural and garden plans. Adrien Persac (1823-1873) executed charmingly detailed gouache views of plantation houses and public buildings, and John J. Audubon (1785-1851) placed his birds in their natural habitats. But, while these artworks feature elements found in traditional landscapes, they are not, nor were they intended to be, landscape paintings in the true sense of the term.

By the 1860s, the inexpensive and highly popular invention of photography had replaced much of the demand for painted portraits. At the same time, the invasion of the new medium of photography may well have been the most important catalyst in the development of southern landscape painting. From its beginnings with the glowing views by Richard Clague, the landscape subject dominated the art



In Old Louisiana by Richard Clague, between 1859 and 1873 (1989.96)

scene in Louisiana and most of the South until well into the first half of the 20th century.

In keeping with the trend in American art at the time, early landscape views of Louisiana accurately portray the lush tropical foliage, the bayous, the trappers' cabins and fishing camps, and the moss-laden oak trees, but rarely depict the few formal gardens or parks that are known to have existed. America in the second half of the 19th century was looked upon as the new unsettled land, the "wild west," and most art represented that wild and untamed image. Early American landscape artists sketched outdoors, making notes about color and light, but actually painted indoors. Shadows were still believed to be black, brown, or gray. It was not until Impressionism took hold that artists learned to paint *en plein air*, and only then did flowers and gardens become serious themes in art.

Clague, Buck, and Smith followed the trends in landscape painting, portraying the unspoiled regional scenery of Louisiana. Clague, the best schooled, was especially skilled at painting faces, figures, animals, and trees. But his real interest was in catching the magic of light, especially its reflections in the bayous and swamps. Clague usually painted one object—a tree or a building—in great detail, while the rest of

The Development of Louisiana Landscape Painting



Bayou Teche by William H. Buck, 1877 (1975.2)

the composition was a mass of well-planned, light and dark elements of nature.

Buck produced his best work once his palette had been thoroughly developed. He was not selective about detail and often divided his attention evenly among the trees, boats, buildings, and figures. But his skies, with their glowing pinks and blues, are what catch the viewer's attention. In his youth in Europe, Buck must have seen the French Rococo paintings. One cannot help but imagine that there is a Boucher nude hiding behind his every cloud!



Backyard in Covington by Ellsworth Woodward, between 1930 and 1939, gift of Laura Simon Nelson (1995.103.3)

ated Louisiana farm scenes with houses, animals, and people that are photographically presented, but are lacking in atmosphere. Coulon's emphasis on detail is reminiscent of earlier portrait painters' faithful renderings of lace, jewels, and fabrics to compensate for the inability to capture the true likeness of a sitter. In his portraits as well as his landscapes, Coulon placed more emphasis on presenting details photographically than on color or atmosphere.

Once the Impressionist style became popular, lively colors dominated artists' canvases. Not since 17th- and 18th-century Dutch flower painting had gardens and flowers achieved such a status in art. Suddenly, detail was no longer important. It was the *impression* of the view or the object in its light and color that mattered most.

Impressionism was established in Louisiana through the teachings of William Woodward (1859-1939) and his brother, Ellsworth (1861-1939), who, along with their fellow Impressionist painters, chose different approaches to the style. Some chose a soft-focus style as seen in numerous works by William Woodward. Others, like Robert Grafton, chose a more loosely painted view which at close range becomes abstract.

Another landscape painter of this period, Alexander Drysdale (1870-1934), executed fine oil-wash paintings before the early 1920s that are experimental in color and atmosphere. But his later paintings of moss-laden, live-oak trees become stereotypes of each other. His formula worked too well and the challenge disappeared. Clarence Millet (1897-1959), among the best of the younger generation of Louisiana landscape painters, produced brightly colored compositions that tend to focus more on man-made structures in the landscape than on nature.

Following Richard Clague, the artist who excels all Louisiana landscape painters is Ellsworth Woodward. Like Clague, Woodward was equally comfortable painting scenes, figures, animals, faces, or buildings. His early style, developed from his studies at the Munich Academy, presents exquisite detail and superb craftsmanship. In his Impressionist masterpiece, *Backyard in Covington*, Ellsworth Woodward uses masses of light and dark to create structure. Unlike Clague and the artists who worked several decades before him, Ellsworth Woodward carried his palette to heights of color these men would not have deemed possible. Another interesting aspect of *Backyard in Covington* is the intimacy of the painting. The viewer is immersed in the lushness of the plants, whereas in 19th-century compositions there is typically a safe distance between the viewer and the landscape.

In his later works, such as the watercolor *Young and Old Pines, Covington*, Ellsworth Woodward experimented by simplifying his style. But he still perfectly portrays the impression of the individual plants in the landscape.

Ellsworth Woodward, like Clague, used no gimmicks or formulas. Hard work and genius are what produced the works of Richard Clague and Ellsworth Woodward, the greatest talents of the Louisiana Landscape School and certainly the most influential.

—George E. Jordan
George E. Jordan, a fine arts consultant and art historian, is serving as advisory scholar at The Historic New Orleans Collection (see announcement, page 13).

THE MYSTERY OF THE *U-166*:

U-BOATS IN THE GULF OF MEXICO

Disputes over the German presence in the Gulf of Mexico have persisted since World War II. Many people denied the possibility; others who saw evidence or experienced an attack knew the truth. In early 1942 German submarines caused such heavy losses along the Atlantic seaboard that in February the Gulf Sea Frontier was established at Key West to coordinate American defenses and cut shipping losses. In April the U-boats moved into the gulf.

After German war records were declassified, draftsman Carl Vought studied U-boat logs. On his 1986 published map, *U-Boote im Golf von Mexiko 1942-1943*, Vought traces the routes of U-boats in the gulf and lists torpedoed ships as reported by their commanding officers, whose surnames appear at the top of the map below the submarines' insignias. The map, acquired by The Historic New Orleans Collection in 1991, shows three German crosses marking the areas where two subs sank in the Florida Straits and where a single sub sank in the gulf. German Kriegsmarine archives and U.S. naval and coast guard archives list the *U-166* as the only U-boat lost in the gulf, but the fate of the *U-166* remained unverified until this past June—59 years after its disappearance.

The saga begins on July 20, 1942, when the passenger-cargo ship *Robert E. Lee* departed from Trinidad for New Orleans, overcrowded with carpenters, their families, and survivors of ships torpedoed in the Caribbean. Desperate for freedom from cramped quarters, many passengers negotiated with the captain, Barton Holmes. In exchange for buckets and soap for bathing and for taking coffee in the ship's mess, they would clean and paint the old ship. Docking first at Key West, the *Lee* proceeded to Tampa for refueling.

By military policy, ships traveling in the Caribbean and the Gulf of Mexico were assigned a naval escort, and the corvette *PC 566* accompanied the *Lee*. The corvette's

captain broke radio silence at Tampa, reporting to the Gulf Sea Frontier that Captain Holmes was continuing to New Orleans, yet there was no available escort from Tampa. He then received orders to escort the *Robert E. Lee* and to report "on arrival" at the mouth of the Mississippi River. Upon approaching Southwest Pass, the commander of the *PC 566* radioed that the *Lee* had arrived and required a bar pilot to escort it up the treacherous river.

Before the message was completed, the *Lee* was hit by a torpedo from the *U-166*, whose commander had obviously overheard the first radio message from the corvette and the order to radio again on arrival. The submarine commander, Hans-Günther Kühlmann, had already torpedoed three other ships in the vicinity that month. He cunningly waited near the delta and released a torpedo before the *Lee* had a chance to be piloted safely upriver. The old passenger ship keeled on its side and sank within minutes. Most passengers escaped, although 15 crewmen and 10 passengers lost their lives.

The commander of the Navy corvette immediately released six depth charges at the sight where the periscope was last observed. Seeing an oil slick, he believed he had hit his target. Two days later the pilot of a Coast Guard plane patrolling the gulf spotted a submarine surfaced 20 miles south of the Isles Dernières. The sub's commander saw the plane and within moments ordered a crash dive. The aircraft dropped a depth charge. The radioman saw an explosion and an oil slick, after which the pilot reported that they had damaged the U-boat. But there was no concrete evidence as to whether it was the *U-166* or another submarine that had been hit.



Map showing the routes of German submarines in the Gulf of Mexico during World War II. Carl D. Vought, draftsman, 1986 (1991.156), gift of Carl D. Vought

Indeed, the fate of the *U-166* was only recently confirmed from videotape taken May 31 and June 2, 2001. British Petroleum and Shell Oil Company, surveying the bottom of the gulf for a joint pipeline project, located the *U-166* about 45 miles south of the river's mouth very near the sunken passenger ship. Because of the uncertainty during and after the war about the sinking, the U.S. Navy did not announce the hit, and the sub's destiny has long been a mystery. The U-boat with 50 feet of its bow blown away was discovered lying in a six-foot-deep impact crater. Current international policy is not to disturb sunken war wrecks, and no further underwater exploration is planned. The pipeline, originally intended to run between the two ships, will be rerouted to the west of the wrecked vessels. The *Lee* and the *U-166* continue to lie undisturbed on the floor of the Gulf of Mexico.

—Judith H. Bonner

Judith H. Bonner is taking a leave of absence from The Historic New Orleans Collection to serve as visiting scholar at the United States Air Force Academy.

Sources: Brian Atobello, comp., *New Orleans Goes to War, 1941-1945: An Oral History of New Orleanians during World War II* (New Orleans, 1990); Melanie Wiggins, *Torpedoes in the Gulf: Galveston and the U-Boats, 1942-1943* (College Station, Tex., 1995); Judith Bonner, *New Orleans during World War II, 1939-1945*, videotape for Third Saturday lecture series, Historic New Orleans Collection, June 17, 2000; *Baton Rouge Advocate*, June 12, 2001; *Times-Picayune*, June 9, 2001.

ACQUISITIONS



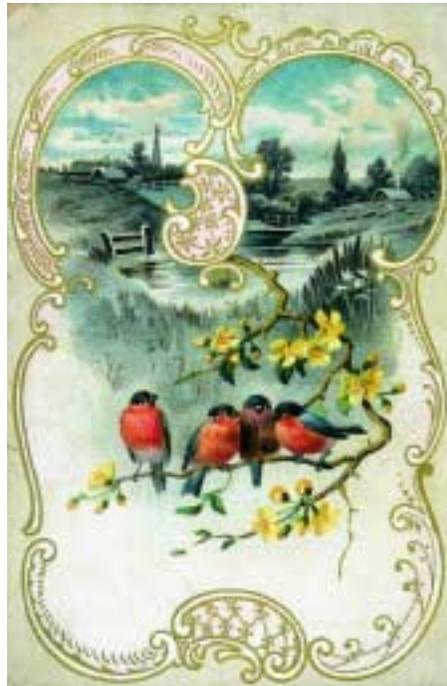
THE HISTORIC NEW ORLEANS COLLECTION encourages research in the Williams Research Center at 410 Chartres Street from 10:00 a.m. to 4:30 p.m. Tuesday through Saturday (except holidays). Cataloged materials available

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

Henry Larcom Abbot (1831-1927), a native of Beverly, Massachusetts, graduated from West Point Military Academy in 1854 and became a major in the Corps of Engineers. His career was marked by a number of important accomplishments in the engineering field. Abbot participated in the survey for a Pacific railroad through California and Oregon. In 1857 he assisted Captain A. A. Humphreys with a study of flood protection and the channels along the lower Mississippi River. Their *Report Upon the Physics and Hydraulics of the Mississippi River*, published in 1861, advocated the use of levees for flood control. The recommendation influenced policy for decades and resulted in an organized system of levees. During the Civil War, Abbot served as chief topographical engineer for General N. P. Banks's New Orleans expedition. Upon retiring from the Corps of Engineers in 1895, he became a consulting engineer. Abbot's recommendation for a canal design incorporating locks in Panama was adopted. Thirteen documents relating to Abbot, including letters from Humphreys to Abbot, have recently been acquired.

■ John Newton Pharr arrived in Louisiana in 1848 from North Carolina and quickly became involved in the sugar industry. Over the next 55 years he acquired several



New Orleans Coffee Co. trade card (2001-41-L), left, front side, right, reverse

plantations including Fairview, Glenwild, Orange Grove, Avoca, and Oakley, becoming one of the largest sugar-property owners in Louisiana. After his death in 1903, his sons continued and diversified the business under the name of J. N. Pharr & Sons, Ltd. Joseph J. Smith, a brother-in-law of Pharr's sons, was also involved in the business. Ledgers, record books, financial records, and news clippings donated by his relatives, N. Pharr Smith, Norwood Smith, and Elizabeth Smith Hassell, in memory of Henry Newton Smith and Elizabeth Bell Smith, profile the plantation economy in the mid-19th and early 20th centuries. Included in the donation are two wood-bound guest books (1938-42) from Asphodel Plantation kept by Catherine and Sarah Smith, sisters who lived on the plantation.

■ Evan R. Soulé, Jr., has donated a scrapbook detailing the events that led to the creation of a public open space on square 26 in front of the Federal Fiber Mill condominiums. Located across from the Ernest N. Morial Convention Center, the square had been earmarked as a parking lot, but Soulé and other community members fought for the establishment of a park. Chronologically arranged, the scrapbook includes an

overview of the history of the square beginning in the 1700s, newsletters, correspondence, news clippings, and commentary by Soulé.

■ Kemper and Leila Williams rented space at 527 Royal Street in the Merieult House to the Orleans Gallery for a nominal fee from 1960 to 1973. Judith S. Newman, an active participant in the local art scene and former manager of the Orleans Gallery, has donated her files on artists, sculptors, and gallery activities. Measuring approximately two linear feet, the files include letters, news clippings, bulletins, press releases, newsletters, exhibition announcements, programs, publications, catalogues, pamphlets, and notes. The collection of papers is rich in contemporary art history.

■ The Commercial File (Mss 405) consists of various types of papers, promotional items, and advertisements related to a wide array of commercial enterprises in the New Orleans area. An addition to the file is B. Raymond Bordelon's donation of business letterheads and a trade card issued by the New Orleans Coffee Co. advertising Morning Joy coffee as an award winner in the 1895 Atlanta Exposition.

—M. Theresa LeFevre

LIBRARY

Recent acquisitions support ongoing efforts to build strong, research-focused collections related to the history and culture of the Gulf South, Louisiana, and New Orleans. The library has acquired 24 recently published doctoral dissertations on a variety of subjects, including “The Indian and French Interaction in Colonial Louisiana” by Diane Silvia (Tulane University, 2000), “The Legacy of Jim Crow in Rural Louisiana” by Catherine Ellis (Columbia University, 2000), and “Coolies and Cane: Race, Labor and Sugar Production in Louisiana, 1852-1877” by Moon-Po Jung (Cornell University, 2000). Other dissertations examine such topics as writer John Kennedy Toole, 19th-century French music in New Orleans, the Sabine River, and the Formosan termite.

■ Periodicals published by various historical and genealogical organizations in Louisiana, including a subscription to *Old Natchitoches Parish* and a complete set of the back issues, have been added to the library’s holdings. Other subscriptions and accompanying back issues include La Société des Cajuns’ publication, *Les Mémoires Du Bayou Lafourche*, which contains a history of St. Joseph Church in Galliano and the *Desoto Plume*, a publication of the Desoto Historical and Genealogical Society, in which there is an article on Logansport, Louisiana, and a list of Logansport’s most famous musicians—Jim Reeves, Charles McDaniels, and Jesse Thomas. A sampling of other complete genealogical imprints acquired includes *Kinfolks*, published by the Southwest Louisiana Genealogical Society, the *Natchitoches Genealogist*, and *St. Mary Links*.

■ A significant addition to the library’s corpus of historical

information related to Louisiana’s native son and U.S. president Zachary Taylor is an 1848 rare pamphlet entitled *Great Whig Demonstration in Favor of the Nomination of General Taylor to the Presidency*. This item, which describes a Whig political festival in Philadelphia, details a litany of Zachary Taylor accolades from a distinguished group of supporters getting on the Taylor presidential bandwagon.

■ The library has also obtained a very scarce publication related to the last will and testament of noted merchant and philanthropist John McDonogh. *Mémoire Consultatif Pour La Ville de La Nouvelle-Orleans Sur Le Testament de M. Mac-Donogh*, printed in Paris soon after McDonogh’s death in 1850, sets forth a plan by which his properties would be used as agricultural schools for the youth of New

Orleans and Baltimore. This pamphlet is an unusually rare analysis of the legal complications involved in carrying out McDonogh’s wishes.

—Gerald Patout

CURATORIAL

Lake Douglas, guest curator for *In Search of Yesterday’s Gardens*, has donated an advertisement for Hinderer’s Iron Fence Works. The illustrated print depicts a variety of cast- and wrought-iron garden fixtures and ornaments retailed by the New Orleans firm in the last decade of the 19th century.

■ A group of 19th-century materials pertaining to the Walton family is the gift of Mrs. William C. Sasser in memory of Edith Norris Haupt and James Biscoe Norris. The donation includes oil portraits of

Mark Walton, Emma Burge Walton, and Bennet Biscoe. The unsigned works date from the late 1830s and 1840s. Mrs. Sasser’s gift also includes a silver pitcher by Claudius Redon bearing an inscribed date of April 1843. The pitcher, which descended in the Walton family, was awarded to the Washington Guards for marksmanship.

■ A map and film related to Louisiana’s shrinking coastline have been donated by Gerald F. Patout, Sr. In 1955, Mr. Patout made an 8mm movie of shell reefs in the Gulf of Mexico south of New Iberia, a favorite fishing spot. The map pinpoints the location of the reefs which had disappeared by 1990.

■ Watercolors and lithographs of southern plants by botanical illustrator Lucille Parker are the gift of John Marberry. Persimmons, primroses, and birds-foot violets are depicted, as well as the bigleaf magnolia. The donation also includes biographical information on the artist.

—John H. Lawrence



Persimmons by Lucille Parker, ca. 1970 (2001.55.4), gift of John G. Marberry



George E. Jordan

ADVISORY SCHOLAR APPOINTED

The board of directors announces the appointment of George E. Jordan as advisory scholar effective July 1, 2001. Mr. Jordan is serving as a consultant on curatorial matters while senior curator Judith Bonner is taking a leave of absence to teach at the Air Force Academy. A fine arts consultant and art historian, Mr. Jordan has been associated with THNOC for many years, most recently as guest curator of *The Laura Simon Nelson Collection of Louisiana Art* exhibition.

Since the 1960s, Mr. Jordan's special interest has been artists from the Americas and Europe who worked in New Orleans from 1780 through the 1980s. Formerly curator of American and Louisiana art at the New Orleans Museum of Art, he also was the art critic for the New Orleans *Times-Picayune* from 1974 to 1980. Mr. Jordan now resides in Connecticut where he has an antique shop and continues to assist collectors, researchers, and museums.

OBLIVION'S BLIGHT

The Girod Street Cemetery is the focus of an exhibition on the second floor of the Williams Research Center. For 135 years the cemetery stood near the site of the Louisiana Superdome. Established in 1822 as the first Protestant burial ground in New Orleans, it became the resting place for a number of prominent individuals including Lieutenant Colonel William Wallace Smith Bliss, General Zachary Taylor's chief of staff. There was a large, yellow-fever burial mound in the cemetery, as well as several impressive "society tombs"—mausoleums owned by social and benevolent organizations. Near the end of the Civil War, the graveyard served as a burial place for African American Union soldiers and in later years became predominantly an African American graveyard.

From its earliest days, the Girod Street Cemetery was poorly maintained. Although it was owned by Christ Episcopal Church, the responsibility for tomb maintenance fell to the families of those interred there. But many of the people buried in the Girod Street Cemetery had no local relatives, and tombs that were owned by local families lay neglected after care givers moved away or died. To make matters



Tomb of the New Lusitanos Benevolent Association and vaults, 1952 (MSS 520)

worse, the cemetery had been established in a flood-prone area that became a poor neighborhood filled with industries, warehouses, and railroad yards. By the mid-20th century, the sadly neglected cemetery was choked with vegetation and had become the haunt of vagrants and criminals. Tombs, vandalized or just crumbling with age, often revealed their contents. In this state of forlorn dilapidation, the cemetery was condemned by the city, deconsecrated by Christ Church, and razed in 1957. The property was later sold to the federal government.

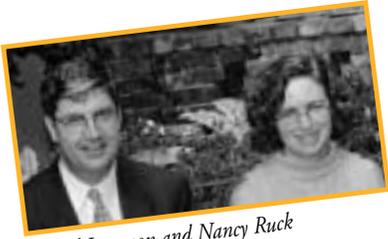
Oblivion's Blight: Girod Street Cemetery (1822-1957), an exhibition of maps, manuscripts, and photographs showcasing the cemetery, is on view at the Williams Research Center, 410 Chartres Street, through December 1, 2001.

—John Magill and Mary Lou Eichhorn

DONORS: APRIL–JUNE 2001

- Mr. and Mrs. Paul L. Arceneaux
- Jack Belsom
- Claire Bettag
- B. Raymond Bordelon
- Dr. Patricia Brady
- Jan and Robert Brantley
- Robert Bray
- Eric J. Brock
- Dan Brown
- Cahn Family Foundation
- Mrs. John W. Calhoun
- George L. Cassat
- Mr. and Mrs. William K. Christovich
- Coastal Environments, Inc.
- Country Roads
- Dr. Oliver H. Dabezies, Jr.
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- Lynda Favret
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- Elizabeth Smith Hassell in memory of Henry Newton Smith and Elizabeth Bell Smith
- Maunsel Hickey
- Mrs. John C. Jacobs
- Jewish Genealogical Society of New Orleans
- Robert P. Kemp
- Mrs. Robert J. Killeen
- Kevin Kline
- Mrs. James M. Lapeyre
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- Paul J. Leaman, Jr.
- Edmund Leet, Jr.
- Dr. Alfred E. Lemmon
- Louisiana Blueberry Festival
- Louisiana Public Broadcasting
- Louisiana State Penitentiary
- Louisiana State University AgCenter Communications
- Louisiana State University in Shreveport, English Department
- Margie Laws Luke
- Ralph Madison
- The Magazine Antiques*
- John Magill
- Bernard J. Manning
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- Dr. Finbar McCormick
- Fr. Gerard McLaughlin, S.J.
- Mr. and Mrs. Adam M. Meunier
- Michael Ginsberg Books
- Milling Benson Woodward L.L.P. in memory of Maurice M. Bayon
- Murphy Oil Corporation
- Paul C. Newfield III
- Judith S. Newman
- Gerald F. Patout, Jr.
- Gerald F. Patout, Sr.
- Jacques Petit
- Walter F. Plauché
- Pointe de l'Eglise Historical and Genealogical Society
- Christopher Porché-West
- Tommie Quillio
- Leclare Bush Ratterree III
- Ronald Paul Richoux, Sr.
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- Saint-Domingue Special Interest Group
- Ann Sale
- Mrs. William C. Sasser in memory of Edith Norris Haupt and James Biscoe Norris
- School of Design
- Mr. and Mrs. Fred Smith
- N. Pharr Smith in memory of Henry Newton Smith and Elizabeth Bell Smith
- Norwood Smith in memory of Henry Newton Smith and Elizabeth Bell Smith
- Society of Louisiana Certified Public Accountants
- Evan R. Soulé, Jr.
- Stack's Rare Coins
- Irma Stiegler
- Terrebonne Parish Consolidated Government
- Ann Trufant
- Joseph E. Vollmar, Jr.
- Mr. and Mrs. John E. Walker
- Estate of Absalom T. Webber
- Elizabeth "Berty" Williams
- Morton and Janice Williams
- Ana Wyatt
- WYES Television

STAFF



Alfred Lemmon and Nancy Ruck

STAFF AWARDS

Alfred Lemmon and **Nancy Ruck** received the Music Library Association's regional and national Best of Chapter awards for their presentation, "The Bill Russell Jazz Collection: A Private Collection Opens to the Public," at the Southeastern Music Library Association meeting. **Mimi Calhoun** received the Outstanding Employee Award from the Rotary Club of New Orleans. She was nominated by Fred Smith, member of the board of directors of the Kemper and Leila Williams Foundation and current president of the Rotary Club.



Mimi Calhoun

IN THE COMMUNITY

Diane Plauché was appointed treasurer of the New Orleans/Gulf South Booksellers Association. **Warren J. Woods** was appointed state representative coordinator for the Southeastern Registrars Association. **Pamela Arceneaux**, Louisiana Literary Award Committee, Louisiana Library Association; **Scott Ratterree**, installation coordinator, exhibition on Gullett Gin Company, Amite City Museum, Amite, La. **Judith Bonner**, editorial advisory board, *The Southern Quarterly*.

MEETINGS AND WORKSHOPS

Diane Plauché, Museum Store Association, Cleveland; **Lynn Adams**, Publishers Association of the South, Memphis; **Carol Bartels** and **Mark Cave**, Society of American Archivists, Washington, D.C.; **Scott Ratterree**, Campbell Center for Historic Preservation Studies, packing and shipping workshop, Mt. Carroll, Ill.; **Scott Ratterree** and **Terry Weldon**, Southeastern Library

Network, disaster preparedness and recovery workshop, THNOC.

LECTURES AND PRESENTATIONS

John Magill, National Court Reporters Association and Tulane University Fall Lagniappe Series; **Gerald Patout**, Vicksburg Historical Society; **John H. Lawrence**, Louisiana Historical Society and photography symposium, Columbus Museum, Columbus, Ga; **Pamela Arceneaux**, Sporting House Café.

CHANGES

Jesse Thomas, assistant registrar, left THNOC to pursue a master of fine arts degree in painting at Washington University in St. Louis. **Audrey Westpfahl** has joined the Shop staff.



Audrey Westpfahl



Alicia Martin



Jenna McConnell-Seab



Michelle Ochillo



Theresa Tucci

SPECIAL PROJECTS AND INTERNS

Alicia Martin, library intern, Louisiana State University; **Lisa Bonfield**, curatorial volunteer for the month of August; **Jenna McConnell-Seab** and **Michelle Ochillo**, obituary index project; **Theresa Tucci**, library technical processor.

THNOC RECEIVES AWARD

At the annual Special Libraries Association Conference in San Antonio, The Historic New Orleans Collection received first place in the large libraries category of the Library Management and Marketing Division's "Swap & Shop" competition. The award, which recognizes excellence in the production of marketing and promotional materials, is sponsored by Factiva, a Dow Jones & Reuters company. This year marks the second year in a row that THNOC's print publicity relating to events at the Williams Research Center has been recognized at a national level.



THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

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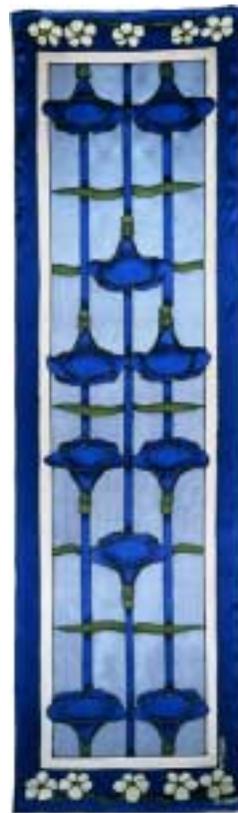
THE SHOP

A sterling silver pin/pendant representing the Toulouse Street facade of the Williams Residence and earrings and cuff links representing various windows, transoms, and doorways of THNOC are now available for purchase. Artist Ellis Anderson created the pieces from her original drawings. The Williams Residence is the first in a series of THNOC buildings to be featured as subjects for pins/pendants by Anderson. For a limited time these handcrafted pieces are available only from the museum shop.



Pin/pendant representing the Williams Residence

Another item new to the Shop is a scarf inspired by a selection of Newcomb pottery pieces in the Laura Simon Nelson Collection. The hand-painted, silk scarf is the work of New Orleans artist Kathy Schorr who created the Ellsworth Woodward-inspired scarf also available from the Shop.



Newcomb pottery-inspired scarf

PLEASE SEND

Quantity	Amount
____ Pin/pendant, \$85.00	_____
____ Silk scarf, \$100.00	_____
<i>Shipping and Handling</i>	
Scarf, \$6	_____
Pin/pendant, \$6	_____
Taxes as applicable:	
9% Orleans Parish	_____
4% other La. residents	_____
Total Amount Due	_____

Name: _____

Address: _____

City, State, Zip: _____

Visa MasterCard Check or Money order

Account Number: _____

Exp. Date: _____

Signature: _____

SOLINET WORKSHOPS

SOLINET (Southeastern Libraries Network) is sponsoring two workshops at The Historic New Orleans Collection this fall. The Preservation Management workshop on Monday, October 29, 9:00 a.m. to 4:00 p.m., will address the importance of well-planned management strategies in balancing shrinking budgets, emerging technologies, and preserving library resources. This workshop is designed for administrative and/or managerial staff responsible for planning, implementing, or managing a preservation program in a library or archive.

A two-day workshop, Fundamentals of Book Repair, will be offered on Tuesday, November 13, and Wednesday, November 14, 8:30 a.m. to 5:00 p.m. The workshop is designed for staff members who actually perform book repair in libraries but will also be useful to those who supervise repair units.

For more information on these workshops, call SOLINET at 1-800-999-8558, extension 4896.

AT THE COLLECTION



Alvaro Fernández-Villaverde, the Duke of San Carlos, executive president of the Patrimonio Nacional of Spain, was recently honored at a luncheon at The Historic New Orleans Collection following a tour of the history galleries and the Williams Research Center. Pictured in the Counting House are John E. Walker; Charles A. Snyder; the Duke of San Carlos; Enriqueta Bosch; Mary Louise Christovich; José Nuñez-Iglesias, Consul General of Spain; John Lawrence; Alfred Lemmon; and Priscilla Lawrence.

THE FRENCH EMPIRE IN NORTH AMERICA: FROM CANADA TO LOUISIANA, A SHARED HISTORY



Le Commerce que les Indiens du Mexique font avec les François au port du Mississipi by François Gerard Jollain, ca. 1720 (1952.3). This promotional engraving was distributed to encourage immigration to the colony of Louisiana.

SEVENTH ANNUAL
WILLIAMS RESEARCH CENTER SYMPOSIUM
SATURDAY, JANUARY 19, 2002
GRAND BALLROOM, OMNI ROYAL ORLEANS
621 ST. LOUIS STREET, NEW ORLEANS

Daniel H. Usner, Jr., Director, American Indian Program
Cornell University
"Connecting and Comparing Histories of Early Canada and Louisiana"

Glenn R. Conrad, Director, Center for Louisiana Studies
University of Louisiana at Lafayette
"Administration of the Illinois Country: The French Debate"

Emily Clark
University of Southern Mississippi
"Whose Counter Reformation? The Contest for French Mainland Colonies"

Gene A. Smith

Texas Christian University
"Controlling the Waters:
The Eighteenth-Century Anglo-French Struggle for North America"

John H. Lawrence, Director of Museum Programs
Historic New Orleans Collection
"A Look Forward to Symposium 2003"

Guy Vadeboncoeur, Chief Curator
The Stewart Museum at the Fort, Montréal
"The Mapping of French Cities in North America"

Patricia R. Lemée
University of Texas at Austin
"Louis Juchereau de St. Denis: Old Myths, New Perspectives"

Stephen A. White, Genealogist, Centre d'Études Acadiennes
University of Moncton, New Brunswick
"The Migrations of the Acadians to Louisiana, 1764-1785"

January Symposium:
registration fee \$25, student fee \$10
Registrations must be received by January 7, 2002.

The Historic New Orleans Collection will also sponsor an educational trip to Canada in June 2002. For more information about Symposium 2002 and the trip to Canada, please call the Williams Research Center at 504-598-7171 or visit THNOC's website at www.hnoc.org.

 THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY

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