



THE HISTORIC NEW ORLEANS COLLECTION



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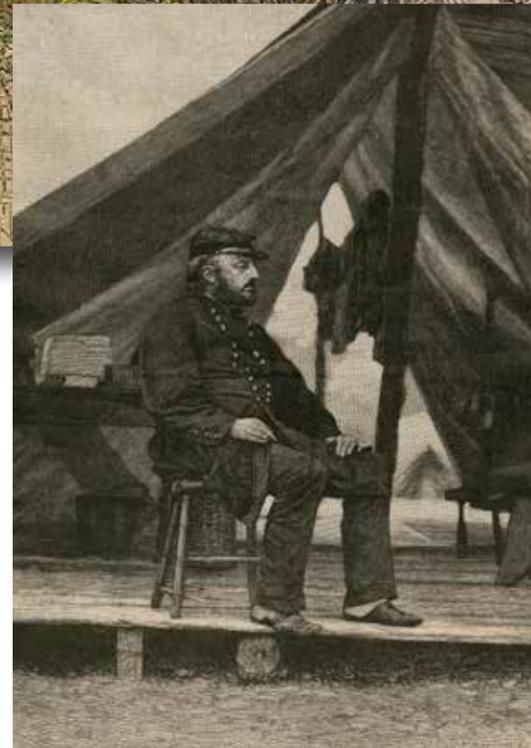
THE QUARTERLY





ECHOES OF WAR, PORTENTS OF PEACE

New exhibition revisits the occupation of New Orleans



Major General Benjamin F. Butler, known in New Orleans as the reviled “Beast” Butler, was a favorite subject for political cartoonists. Thoughtful portraits of the general, such as this 1885 wood engraving based on a wartime photograph from 1864, are rare. (THNOC, 1974.25.27.54)

New Orleans, the largest and most prosperous city in the antebellum Deep South, spent most of the Civil War in fetters. Occupied by Union troops in late April 1862, the city emerged from the conflict with its infrastructure intact but its psyche fractured. *Occupy New Orleans! Voices from the Civil War* taps the experiences of ordinary men and women—Northerners and Southerners alike—to tell the story of the war years. Exhibition visitors will discover that these 19th-century voices sound remarkably modern, for debates over the meaning and cost of occupation continue to this day.

Occupy New Orleans! opens with the naval battle of April 24–25, 1862,

that preceded the city’s surrender. The fall of Forts Jackson and St. Philip, downriver from New Orleans, cleared the way for the arrival of occupying forces commanded by Major General Benjamin F. Butler, who arrived in the city on May 1. Display items range from the monumental—painter Mauritz Frederik De Haas’s panoramic view of *Farragut’s Fleet Passing the Forts*

below New Orleans—to an intimate series of sketches by William Waud, artist-correspondent for the popular periodical *Frank Leslie’s Illustrated Newspaper*. To illuminate the experience of occupation, the exhibition culls first-person perspectives of wartime New Orleans’s citizens and visitors. Many of these voices emerge from the pages of THNOC manuscript

Above: The New Orleans Market—Soldiers Exchanging Rations for Fruit, Etc. (from Harper’s Weekly); January 24, 1863; print; by Theodore Russell Davis, illustrator, and Gretchen Lansford, watercolorist; THNOC, 1974.25.9.25

Cover: Massachusetts native Nathaniel Prentiss Banks, shown in this 1860s hand-colored lithograph by E. B. and E. C. Kellogg, succeeded Benjamin F. Butler as commander of the Department of the Gulf in December 1862. (THNOC, 1982.6)

collections, including the Murphy Family Papers (MSS 270), the Walton-Glenny Family Papers (MSS 135), the St. Anna’s Asylum Papers (MSS 641), and the newly acquired Henry Ross Papers (2012.0384). These materials are complemented by loans from the Library of Congress in Washington, DC, and New Orleans’s own Civil War Museum. Those seeking a nuts-and-bolts account of military operations across the Gulf South will also want to sample an interactive timeline on the gallery’s resource computer.

Among the individuals represented in *Occupy New Orleans!*—through correspondence, proclamation, portraiture, and caricature—are such well-known historical figures as President Abraham Lincoln, General Butler, New Orleans

Mayor John T. Monroe, who oversaw a relatively safe incursion of Union troops into the city, and William B. Mumford, who was hanged in June 1862 for tearing an American flag from its perch above the US Mint in defiance of the Union occupation. Their stories intersect with those of lesser-known characters such as Henry Ross, Isabel Walton Waldo, Isachar Zacharie, and James Cross Murphy.

Captain Henry Ross of the 4th Wisconsin Volunteer Cavalry was among the occupying forces to enter the city with General Butler on May 1, 1862. Four days later, he was on hand as his regiment’s brass band—“the only one then in the city”—mounted the balcony of the St. Charles Hotel to play

Occupy New Orleans! Voices from the Civil War

On view October 1, 2013,
through March 9, 2014

In the Williams Gallery,
533 Royal St.

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

Free and open to the public

ON VIEW



During the occupation, overt symbols of loyalty to the Confederacy were subject to confiscation by Union troops. Despite (or perhaps because of) such strictures, many locals treasured personal keepsakes of the Confederacy. This miniature hand-stitched flag—its design a variation on the more familiar “Southern Cross”—commemorates a child’s birth with the following inscription, in French: “This confederate flag was present at the birth of Anatole. Friday, January 8, 1864. He was born during the war.” (THNOC, 1989.119.2)

a selection of patriotic airs. The assembled crowd, Ross noted, was preponderantly poor: “The Secesh [secessionist] habitants maintain a dogged silence and keep within their Houses as much as possible. The streets however are thronged . . . with the poorer classes, Rowdys, roughs and rable of both Sexes. They are quite respectful now as we have arrested a large number for impudence and abusive language.”

In Ross’s opinion, the poor would soon come around to the Union side as they began “to see how badly they have been humbugged” by banking and mercantile interests. In other words, Ross believed that poor whites and free blacks would realize that they too—not just slaves—were victims of economic exploitation under the ruling class of Southern planters, bankers, and cotton factors.

Isabel Walton Waldo was one of those “Secesh” residents who kept to her house—that is, until it attracted the attention of the Union army. With her brother, Colonel James B. Walton, away in Virginia as commander of the Washington Artillery, Isabel was living with her sister, Sarah Walton, and their aged father on Camp Street, between Julia and St. Joseph Streets. On August 9, 1864, an officer arrived at the front door and informed them that their house had been confiscated as property of the Union army. “I said that was impossible as the property belonged to my sister and she had taken the oath when the city was first occupied,” protested Isabel. In a diary, on display in the exhibition, she meticulously recorded her efforts, as well as

those of her sister and family friends, to obtain relief from Major General Nathaniel P. Banks, who succeeded Butler as military governor of the city. Correspondence on loan from the Library of Congress provides one clue to the intransigence of Banks and his men—they may have confused her with a Mrs. Waldron suspected of more overt resistance to the Union occupation.

Isachar Zacharie, an English-born podiatrist, treated Abraham Lincoln for foot pain in September 1862. From this initial encounter a friendship developed, and the president endorsed Zacharie’s plans to travel to occupied New Orleans. Once there, the doctor, who was Jewish, was tasked with drumming up support for the president’s war policies among the city’s Jewish community and—unbeknownst to his new acquaintances—serving as an undercover agent. Correspondence with Lincoln places Zacharie in Louisiana through mid-September 1864, after which he returned north. On display in *Occupy New Orleans!* are Zacharie’s official orders from General Banks, along with a number of “spy reports” in Zacharie’s hand.

“Was at the Lake last evening,” he writes on January 18, 1863. “During the past week vessels have left there with provisions [for rebel forces on the North Shore].” Another report contrasts the “harsh treatment” of local “Israelites” [Jews] by Butler with the “kind actions” of Banks, whose more genial leadership style “must in time make them fall into your views and without doubt embrace once again the Union cause.”

James Cross Murphy, a child during the war years, was

profoundly shaped by the battles he was too young to fight. His father, Edward, emigrated from Ireland in 1845; his mother, Josephine Cross, a Lafourche Parish native, died when Murphy was three years old. Edward was a loving but oft-absent father: he entrusted Murphy's education to family friends, enlisted in Company B of the Louisiana Guard in 1861, and died the following August at the Battle of Cedar Run in Virginia. "Let the remembrance of the glorious cause in which he fell take away in part the bitterness of the pang which you will feel in parting from him," wrote a female cousin to the 12-year-old orphan, "and let your aim in life be to grow up as honored and respected as he was."

Remember the cause he did. An ambitious businessman—he would eventually serve as president of the Louisiana Sugar and Rice Exchange for more than 20 years—Murphy cemented his postwar social position through membership in the Crescent City White League. In mid-September 1874 he joined other members of the league in the Battle of Liberty Place, a violent protest against Reconstruction rule. "If I had

not participated," Murphy wrote his wife, "I should have considered myself forever an outcast from our city. Now I have the honor and am proud to say that even though we do not redeem the State, I at least assisted in the noble effort."

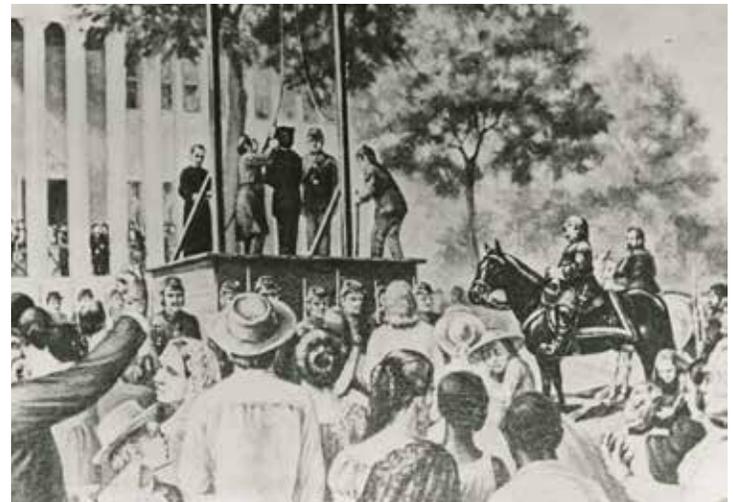
Occupation, redemption, reconstruction—charged words to this day, all too often freighted with racial and sectional antagonism. Physical traces of the Civil War and Reconstruction, such as memorials or landmarks, are relatively sparse in New Orleans. The nation as a whole, meanwhile, remains, at times, divided by ideology, race, and class. These divisions have always been starkly visible in New Orleans. But visible, too, is a vision for the future grounded in—and strengthened by—the struggles of the past. It's a vision of racial, cultural, and spiritual commingling. *Occupy New Orleans!* invites visitors to listen carefully to voices from the past, the better to refine their own vision for a just future.

—*Jessica Dorman*



Above: Published less than a month after President Lincoln pulled Butler off the job in New Orleans, this Harper's Weekly cartoon from January 1863 depicts the general in a none-too-flattering light as a menial laborer. (THNOC, gift of Clay Watson, 1979.108)

Above Right: Scene in New Orleans—The 26th Mass. Vol., Col. Farr, Practising [sic] Street Firing in Carondelet Street; between 1862 and 1865; print; THNOC, 1974.25.9.4



This photoprint reproduction, Hanging Mumford in Front of the U.S. Mint (between 1950 and 1973), depicts the execution of William B. Mumford, hanged in 1862 for tearing down an American flag in defiance of the Union occupation. (THNOC, 1974.25.9.178)



Mardi Gras Indians from various tribes line the street for the funeral procession of John “Scarface” Williams, big chief for the Central City–based Apache Hunters. (Still from the Jules Cahn Video Collection, gift of the Cahn Family, THNOC 2000.78.4.18)

ON THE JOB

Name: Robert Ticknor

Staff Position: Reference assistant, on staff since 2012

The Assignment: Help a visitor find video footage of her Mardi Gras Indian chief father



The Reading Room inside the Williams Research Center attracts all types of researchers—professors and graduate students, amateur history buffs, contractors and architects, and genealogists, just to name a few. As a reference assistant in the reading room, my job is to meet with patrons as they enter, conduct a short interview to find out what they are researching, and then, because our library stacks are closed to public handling, provide them with the materials they need. Sometimes the job is as simple as retrieving an item from the stacks, but occasionally it goes deeper and I get to help people uncover stories of great personal importance to them.

Deborah Williams came into the reading room one day in May and told me she was looking for information about her father, John “Scarface” Williams, a Mardi Gras Indian chief for the Central City–based Apache Hunters tribe. Her father had been killed on March 4, 1972, when she was just eight years old, and she remembered that at his funeral, held March 11, several Mardi Gras Indian tribes came together to honor the fallen chief with a procession from the Estelle J. Wilson Funeral Home, at 2715 Danneel Street, to the corner of Melpomene and South

Claiborne Avenues.

I directed Ms. Williams to one of the reading room’s computer kiosks and introduced her to the Jules Cahn Video Collection. Jules Cahn was an amateur photographer/videographer, jazz aficionado, and important documentarian of New Orleans street culture. A regular presence at Preservation Hall, he attended and filmed many second lines, jazz funerals, and Mardi Gras Indian events during the 1960s, ’70s, and ’80s.

Sure enough, within a few minutes of showing Ms. Williams the digital database, I heard an exclamation from across the reading room. She had found the footage of her father’s funeral. Being able to see this event, which took place more than forty years ago, when she was still a child, brought her to tears. She spent some time looking through other videos in the collection and watched footage of her father, dressed in his Indian suit, marching in other parades and second lines.

Ms. Williams visited the reading room several other times to see more videos of her father. Digging a little deeper into our stacks, I found local newspaper coverage from the funeral parade, and the articles mentioned how rare and special it was to have so many different tribes march together

in honor of a big chief. I also provided Ms. Williams with a DVD copy of the footage, so that she could share it with her family. Her grandson’s birthday, she said, is the anniversary of his great-grandfather’s death—and, fittingly, it will fall on Mardi Gras Day in 2014.

The Collection’s digitization of the Jules Cahn Video Collection—and the reason I was able to easily give Ms. Williams the DVD—is partly due to a major request the reading room handled a couple of years ago. In 2011 HBO approached The Collection about using a segment of the Jules Cahn footage in the opening credits to *Tremé*, their show about post-Katrina New Orleans. One of our responsibilities in the reading room is helping with rights and reproductions—facilitating licensing arrangements for people or organizations who want to use THNOC images in exhibitions, publications, or television and film projects. Our licensing deal with HBO helped us finance the digitization of the Cahn footage, which, in turn, allowed us to make the entire collection readily viewable in the reading room and to easily produce high-quality DVDs for clients such as Ms. Williams.

I enjoy the variety of questions and topics people bring to the Williams Research Center. It makes my job fun



Pallbearers accompany the hearse carrying Deborah Williams's father, a Mardi Gras Indian chief. Williams was able to see footage of the funeral, which she attended as a little girl, thanks to the Williams Research Center's acquisition and digitization of the Jules Cahn Video Collection. (Still from the Jules Cahn Video Collection, gift of the Cahn Family, 2000.78.4.18)

when visitors have new and interesting questions. Working with Ms. Williams was one of the most touching and personal experiences I have had at my job, and I was very happy to help her find exactly what she was looking for.

—Robert Ticknor

Concerts in the Courtyard Series

THNOC's fall concert series opens with performances by Brass-A-Holics (September), Kristin Diable (October), and Hot Club of New Orleans (November).

Fridays, Sept. 20, Oct. 18, and Nov. 15

533 Royal St.

6–8 p.m. (Doors open at 5:30 p.m.)

Admission: \$10 or free for THNOC members (includes three complimentary cocktails)

Laussat Society Gala

Members of The Collection's Laussat Society and Bienville Circle will be honored at this annual gala.

Friday, Oct. 24

For more information about joining the Laussat Society or Bienville Circle, please contact Jack Pruitt Esq., director of development and external affairs, at (504) 598-7173 or jackp@hnoc.org.

Gettysburg to Vicksburg: Photographs of Civil War Battlefields by A. J. Meek

The upcoming exhibition in The Collection's Laura Simon Nelson Galleries will feature recent photographs by Louisiana artist A. J. Meek of the five original Civil War battlefield parks: Gettysburg, Chickamauga, Shiloh, Antietam, and Vicksburg.

Opens Wednesday, Nov. 6

400 Chartres St.

9:30 a.m.–4:30 p.m.

Admission: Free

SPOTLIGHT: STAFF DONATION

Curator John T. Magill contributed more than his regular column to this quarter's acquisitions news with the recent donation of his family's heirloom silver tea service. The service belonged to a maternal ancestor of Magill's, Lieutenant Colonel Sir John Maxwell Tylden (1787–1866), who served as a British army major and was present for the Battle of New Orleans alongside Major General Sir Edward Pakenham. (The *T* in Magill's name stands for Tilden, the American variant of Tylden.)

According to Robert V. Remini's book *The Battle of New Orleans: Andrew Jackson and America's First Military Victory*, during action—the final incident in the War of 1812—Pakenham ordered Tylden to send for reserve troops but was mortally wounded shortly after doing so. (The bugler responsible for calling up the reserve was shot in the arm and dropped his bugle, preventing the command from being carried out.) Tylden was one of several officers tasked with reporting Pakenham's death.

The tea service comprises a teapot, creamer, sugar bowl, and sugar tongs, all engraved with the Tylden family crest. Bearing a hallmark of 1806/07, the set was made by London silversmiths William Burwash and Richard Sibley and is typical of the early 19th-century Regency style. As it was not a presentation set, the tea service was in near-daily use, probably well into the 20th century. Somewhere along the line of succession for this heirloom—it stayed in New Zealand from 1912 until 1968, when Magill's mother, Alison Emily Grant Brewer Magill (Mrs. Franklin Charles) inherited it—a silver salver became part of the set. The footed salver, a serving tray for food or beverage, dates to the mid-18th century and was made by Morton and Co. in Sheffield.

"My mother wanted to see [the tea service] transferred safely to The Collection," Magill says. "Here, it's maintaining its provenance. Anywhere else, its New Orleans connection would be completely overlooked."

—Molly Reid



Tylden tea service, by Burwash & Sibley; 1806/07; silver; THNOC, gift of Mrs. Franklin Charles Magill and John T. Magill, 2013.0020.1–4. Footed salver, by Morton & Co.; mid-18th century; silver over copper; THNOC, gift of Mrs. Franklin Charles Magill and John T. Magill, 2013.0020.5

Tales from the Crypts

New digital resource to compile information about New Orleans cemeteries

The Collection is giving New Orleans's oldest cemeteries a 21st-century boost. Earlier this year, staff curator Howard Margot and Williams Research Center intern Sofia Papastamkou started digitizing a detailed survey of nine of the city's historic cemeteries, which The Collection and the nonprofit Save Our Cemeteries originally conducted from 1981 to 1985. The project will make information about each burial-ground tomb or crypt—names and life dates of the “residents,” materials used, condition reports, lists of decorative or architectural details, and more—accessible to anyone online or in person at the Williams Research Center.

The project doubles as a master's thesis for Papastamkou, a French graduate student who designed the Web-ready database during her WRC internship, from April through June, and is still working on the project remotely from France. Assisting in the digitization is Save Our Cemeteries, whose volunteers are performing the tedious but necessary task of data entry—taking index cards from the original survey and entering the information into the database. The project is still in its pilot form, focusing only on survey data from St. Louis No. 1, but in time, all nine cemeteries will be brought into the digital fold. The Collection hopes to have the pilot version of the survey available for public perusal later this year.

These cemeteries date as far back as the late 18th century—the oldest still extant, St. Louis No. 1, was established in 1789, and the second oldest, St. Louis No. 2, is from 1823—and, for the most part, served the wealthy and the poor, the slave and the free, the immigrant and the native. The tombs are among the city's most significant architectural monuments, reflecting the influence of French and Spanish cultural traditions on the city, the physical realities of the south Louisiana



environment, and the artistry of some of the city's most important architects, sculptors, and craftsmen.

The cemeteries' picturesque qualities, although long cherished by visitors, are partly due to their deterioration: constant exposure to the elements, the sensitivity of the materials (marble, wrought iron, and soft, local brick), and susceptibility to theft all affect the historic burial grounds' long-term sustainability. The protection and conservation of the cemeteries has been a concern of paramount importance to New Orleans preservationists since the city's preservation movement—one of the very earliest in the country—got its start in the first quarter of the 20th century.

General L. Kemper Williams, founder of The Historic New Orleans Collection and an important early preservationist, was involved with efforts in the 1940s and '50s to save the city's first Anglican cemetery, Girod Cemetery, founded in 1822. These efforts eventually failed, and Girod Cemetery was bulldozed to make way for urban development. Later, in the 1970s, threats to the Catholic burial grounds of St. Louis Nos. 1 and 2 led to the creation of

Save Our Cemeteries, one of the oldest such preservation organizations in the United States. The group fought successfully to halt massive demolition in these cemeteries and paved the way for continued preservation advocacy.

The Collection's original cemetery survey targeted grounds whose continued existence was, at the time, very much in doubt: St. Louis Nos. 1 and 2, Lafayette Nos. 1 and 2, St. Joseph Nos. 1 and 2, Odd Fellows Rest, Greenwood, and Cypress Grove. By documenting the structures of these centuries-old burial grounds, the architects of the original survey took a crucial step in preventing city-sanctioned demolition to some of New Orleans's most historically significant sites. However, in the 28 years that have since passed, environmental and manmade disruption has led to a remarkable loss of material and information. Countless closure tablets—the square or rectangular slabs that cap sealed tombs and often list names and life dates—have been stolen, destroyed, or lost to environmental deterioration.

The new digital survey preserves the information from the lost tablets and makes it more accessible than ever. Users can search for information by lot

number or tomb name; any variable can be targeted for search results quickly and easily. For example, an architectural history student researching decorative motifs among graves and tombs can use the digital survey to bring up lists of cemetery lots according to style and placement of ornamentation.

The Collection and Save Our Cemeteries also hope that, by making the survey information available to a wider audience, more people will pitch in to take care of these historic landmarks. A greater awareness of one's ancestors' resting places, along with a little whitewash and some flowers, can help ensure that the cemeteries remain open and attractive to visitors and locals for years to come.

—*Daniel Hammer and Molly Reid*



Left: A row of tombs in St. Louis Cemetery No. 1

Opposite page: Information such as the presence of a gate around this St. Louis No. 1 tomb, the names and dates on the closure tablet, and the presence of ornamentation will all be incorporated into the digital survey.

Ducks in a Row

This summer, a flock of faux feathered friends took up residence in The Collection's orientation room at 533 Royal Street. The 60 handcrafted duck decoys are a sampling from the recently acquired decoy collection of Anne and Dick Stephens.

The Stephenses anonymously lent The Collection approximately 150 of their decoys, along with related wildfowl art and books, for the two-part 2007 exhibition *Birds of a Feather: Wildfowl Carving in Southeast Louisiana*, which explored the work of craftsmen carvers who turned utilitarian hunting aids into beautifully crafted and hand-painted folk art. The Stephenses donated more than 300 decoys and wildfowl-related paintings, posters, books, and stamps to The Collection in fall 2012. The bounty of the donation, particularly as it illuminates a unique aspect of Gulf South culture, inspired The Collection to showcase some of the pieces as soon as possible, says Collections Manager Warren Woods. The selection includes at least one item from each identified carver in the donation.

"Now that we have received this gift, we want people to know that they can come admire the decoys on display or study any of the others now in our holdings."

—*Molly Reid*



Miniature decoy; wood; 1960; THNOC, gift of Anne and Dick Stephens and Family, 2012.0376.1.292

FROM THE DIRECTOR

August may be a slow month for New Orleans—tourism is generally lower, and locals are preoccupied with avoiding the heat—but for The Historic New Orleans Collection, it's one of the busiest times of the year. We kicked off August with our sixth annual New Orleans Antiques Forum, *Opulence & Intrigue: Exoticism in the 19th Century*, and it was an enormous success. From insights into exotic Victorian jewelry to our own John Magill's exploration of orientalism in late 19th-century Carnival activities, the 2013 Antiques Forum took us all on a journey. (See photos from the event on page 16.)

The Collection's curators and exhibitions staff have been putting the final touches on two new exhibitions. *Alternative Imprints: Jon Webb, Gypsy Lou, and the Hand-Sewn World of the Loujon Press* opened August 13 at the Williams Research Center and features some of the most unique publishing-related material we have ever displayed. In addition to original Loujon titles and ephemera from the printing process, *Alternative Imprints* includes artworks from midcentury artists such as Noel Rockmore.

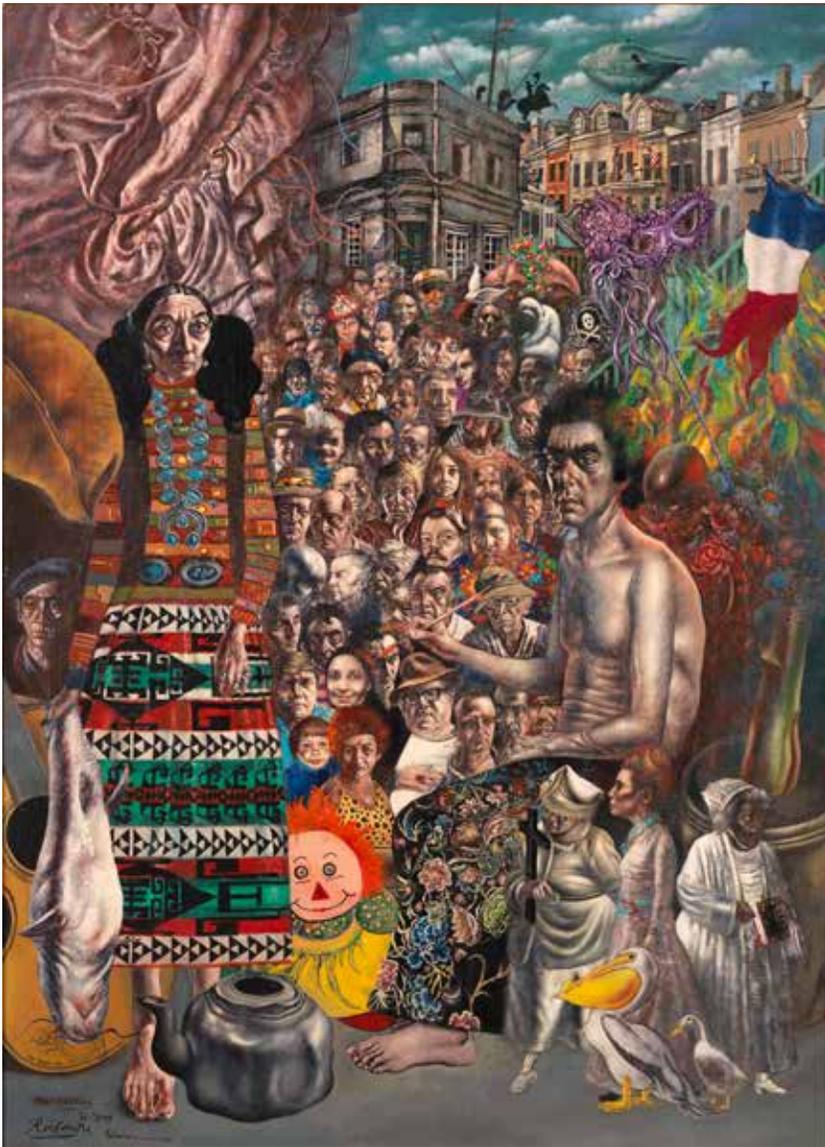
October 1 will mark the opening of *Occupy New Orleans! Voices from the Civil War*, a fresh perspective on the city's three-year occupation by Union forces. Focusing on first-person accounts of the period—from both everyday people and well-known figures such as Abraham Lincoln—the exhibition explores the impact of occupation, then and now.

Other upcoming events, such as the start of our fall Concerts in the Courtyard series on September 20 and the annual Laussat Gala on October 24, are welcome reminders that summer is at an end and autumn is on its way in. The Collection looks forward to staying busy, working on new exhibitions and features to keep New Orleans and Gulf South history interesting year-round.

—*Priscilla Lawrence*

Bohemian Rhapsody

Loujon Press exhibition explores the work and world of artist Noel Rockmore



*Above: Longtime friends Gypsy Lou Webb and Noel Rockmore appear in the 1980 photograph *Tenants Anyone?* by Johnny Donnells. (The Historic New Orleans Collection, gift of Joan T. Donnells, 2010.0068.1.2)*

*Left: In *Homage to the French Quarter* (1969/1970/1975), Noel Rockmore places himself (right) and Gypsy Lou Webb (left) in the foreground of a crowded tableau of downtown personalities. Among those depicted are artists Charles Richards and Andy Lang, restaurant and bar owners Johnny White and Sonny Vaucresson, and French Quarter eccentrics Ruthie the Duck Girl and Sister Gertrude Morgan. The piece took Rockmore many years to finish and was a longtime fixture at Johnny White's bar until it was sold and put up for auction in 2007. (Courtesy of JoAnn Clevenger, Upperline Restaurant New Orleans, LI-000166.1)*

Starting in the 1920s, the French Quarter's beauty, history, and low rent attracted many artists, writers, and musicians from across the country who were looking for inspiration on the cheap. By the time Jon and Gypsy Lou Webb founded Loujon Press in their French Quarter apartment in 1960, the Vieux Carré was a bustling neighborhood with a vibrant mix of bohemian and working class folk. One of the most

unique artists to come out of this period was Noel Rockmore, a friend of the Webbs who produced work for several Loujon publications. Five of his paintings and several of his Loujon etchings and illustrations are featured in *Alternative Imprints*.

Noel Rockmore (1928–1995) was born in New York City, the son of illustrator Floyd MacMillan Davis and painter Gladys Rockmore Davis. Floyd, who was recognized in 1943 by *Life*

magazine as the number-one illustrator of the period, and Gladys, who won prizes from several leading US museums, encouraged Noel to play the violin as a child. He attended Juilliard and also learned to play piano, guitar, and banjo, but a bout of polio at age 11 left him confined to bed, where he began drawing—an activity that would take over his life.

After forging a promising career in New York—financier Joseph Hirshhorn



Left: Skyline of the French Quarter (1960) shows Rockmore's work in ink and gouache on paper, away from his large body of acrylic and oil-on-canvas pieces. (Courtesy of Scott M. Ratterree and Jennifer A. Mitchel, LI-000167.1) Right: In *Sister Gertrude* (n.d.), Rockmore depicts Sister Gertrude Morgan (1900–1980), who moved to New Orleans in 1939 to preach the gospel on the streets. She ran an orphanage, opened a Lower Ninth Ward mission, and became an outsider-art darling when her paintings caught the eye of gallery owner Larry Borenstein. (Courtesy of JoAnn Clevenger, Upperline Restaurant New Orleans, LI-000166.3)

was one of his first patrons and he was given two spreads in *Life*—Noel Davis left New York for New Orleans in 1959, leaving behind his wife and three children. Not long after, he changed his surname to Rockmore to distinguish himself from his parents and other artists named Davis. Early on he met gallery owner Larry Borenstein, one of the founders of Preservation Hall, who would become one of his major dealers. Borenstein also commissioned Rockmore to paint portraits of the Preservation Hall musicians, several of which are still on display in the Hall. Rockmore would paint more than 750 musicians' portraits in two years.

In 1965 Rockmore met Jon and Gypsy Lou Webb in the French Quarter, where they all lived. The Webbs published Charles Bukowski's *Crucifix in a Deathhand*, which featured Rockmore's etchings (a copy is on display in the exhibition). Over the course of their long friendship Rockmore featured Gypsy Lou in several paintings, placing her prominently in a crowded tableau of downtown personalities in *Homage to the French Quarter* and making her a neutral observer to a New York City brawl in *Bar Fight*.

Noel explored nearly every medium—pen and ink, acrylic, oil, gouache, etching, watercolor, collage, pastel, silk screen—and excelled at everything. His subjects ranged from French Quarter life to Egyptian iconography, and his styles encompassed realism, abstract art, surrealism, objet trouvé, and more. He traveled extensively, returning to New York for weeks or months and taking trips—many of them financed by foundations or private collectors—to Mexico, Morocco, Jerusalem, Italy, France, Haiti, and across the US, where he documented the people and places he encountered. But New Orleans was

his home, and he always returned.

Rockmore's life of carousing and excess caught up with him on February 17, 1995, when he was admitted to St. Jude Medical Center, in Kenner, after a long illness. Mistaken for a homeless person by the admitting nurse, he is reported to have raised himself up and said, "I am not a street person; I am a great artist." Rockmore lost consciousness soon after and died two days later at age 66, leaving behind an estimated 15,000 artworks and a legacy that resists easy categorization.

—Anne Robichaux

Alternative Imprints: Jon Webb, Gypsy Lou, and the Hand-Sewn World of the Loujon Press

On view through
November 16

At the Williams Research
Center, 410 Chartres St.

Tuesday–Saturday,
9:30 a.m.–4:30 p.m.

Free and open to the public

ON VIEW

BECOME A MEMBER

Join Online
www.hnoc.org

Membership Benefits

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

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

New Benefits of Membership!

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

Founder Individual Membership:
\$35 for one person

Founder Family Membership: \$65
for one or two adults and any children under 18 all residing in a single household, or for one member and a guest

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

How to Join

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

Membership Levels

FOUNDER INDIVIDUAL \$35

FOUNDER FAMILY \$65

Full membership benefits

MERIEULT SOCIETY \$100

Full membership benefits plus:

- a special gift

MAHALIA SOCIETY \$250

Full membership benefits plus:

- a special gift
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FOCUS ON PHILANTHROPY

*Eugenia Uhl
and David Rebeck*



Eugenia Uhl and David Rebeck recently traveled together to Spain with The Collection's annual staff-led tour group, taking in the romantic sights of Seville, Málaga, Granada, and more. Long before they traveled as a pair, though, Uhl and Rebeck made a connection during their own journeys: passing each other in an airport—Atlanta? Charlotte? They can't quite remember which one—they locked eyes. "I told the guys I was with, 'Wow, I just passed this woman and she had this look,'" Rebeck recalls.

"I thought, 'There's the guy I'm going to end up with,'" Uhl says.

The moment came and went, and it seemed nothing more would come of it. Several years after that chance encounter, though, the two strangers met properly—or as properly as people can meet on Mardi Gras Day, in costume, at a wedding for mutual friends held on Frenchmen Street and officiated by musician Coco Robicheaux. Again, they were drawn to each other.

"It was a familiar feeling," Rebeck says. "Some women, when you first meet, there's a barrier up. Not with her."

Today, Rebeck and Uhl live together in a beautiful double shotgun attached to a former pharmacy in the Bywater neighborhood. They are both passionate about the arts: Rebeck, a native of Michigan and graduate of the University of Minnesota, is a violist and violinist who has played with the Louisiana Philharmonic Orchestra, the New Orleans Klezmer All-Stars, the Rites of Swing, and other local ensembles. He also runs the popular Piety Street Sno-balls, which offers

unique flavors such as Vietnamese coffee and lemon-basil.

Uhl, who grew up in Gretna and attended Louisiana State University and the Portfolio Center in Atlanta, is a photographer specializing in food, interiors, and food styling. She has shot images for Galatoire's, Commander's Palace, the Palace Cafe, Tulane University, and magazines such as *GQ*, *Essence*, and *Travel and Leisure*. She is also a calligrapher and bookbinder.

"I like taking apart old books and making new ones," Uhl says of her creations, which can be seen at the Ogden Museum of Southern Art.

Their home is inviting, interesting, and full of eclectic pieces. The old pharmacy space still has its original patterned tile floor and built-in shelves and display cases, which now house books, stemware, sheet music, knick-knacks, and Uhl's impressive collection of vintage and antique cameras. In the opposite corner stands Rebeck's music stand, which bears an open copy of Bach's violin partitas.

Inside the main house, original plaster walls with beautiful patina form the backdrop for a bevy of different styles: a Danish modern chair cozies up to a semi-circular sectional sofa, while an art deco lighting fixture hangs above a midcentury mint and burgundy-red bar with padded leather accents. Artworks, many of them made by friends, line the walls.

Rebeck, who would like to curate musical programs around different themes of historical importance, says he appreciates The Collection's wealth of research information. "Its very existence

is great," he says. "It's wonderful that these resources are available."

The couple loved going to Spain with The Collection's tour group—Madrid's naval museum and the Alhambra, a Moorish castle in Granada, were favorite stops on the itinerary—and hopes to "continue to support The Collection and the things that they do," Uhl says.

"It offers exhibits and experiences that no other organization has," Rebeck says. "New Orleans is that rich of a place; it needs something like [The Collection]."

—Molly Reid



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 Friday Afternoon Club in honor of John Lawrence
 Genealogical Research Society of New Orleans in honor of Nina Bozak and Daniel Hammer
 John C. Menszer in memory of Elaine Menszer
 Orléans Club in honor of Howard Margot

Bookplates

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

The board of directors and staff of The Historic New Orleans Collection in memory of Louis J. Bartels
The Archbishop Wore Combat Boots: Memoir of an Extraordinary Life by Archbishop Philip Hannan, with Nancy Collins and Peter Finney Jr. (Huntington, Indiana: Our Sunday Visitor Publishing Division, 2010)



THE QUARTERLY

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The 2013 New Orleans Antiques Forum, held August 1–4, brought together lovers of history and decorative arts for a weekend of lectures, special events, optional preconference tours, and more. Above: Tour of Poplar Grove Plantation. Left: Julie Breitmeyer, Susie Hoskins, Courtney-Anne Sarpy, and Ina Fandrich.

Below Top: Jason Busch, Katie Hovas, and Ulysses Grant Dietz. Below Middle: Jack Pruitt, Anne Pincus, and David Monteleone. Below Bottom: John Lawrence, Graham Boettcher, Laura Wallace, and Don Woods.



STAFF NEWS

New Staff

Leidy Cook, library processor. **Daphne Derven**, curator of education. **Inga Mittendorf**, publications intern. **Albert Dumas**, receptionist. **Ashley Arceneaux**, **Isma Shahien**, **Shari Perron**, **Ryan Thompson**, **John Catledge**, **Wade Bolotte**, **Benjamin Hatfield**, **Dale Budenski**, **Kurt Owens**, **Pamela Dupuy**, and **Margot Hammond**, volunteers.

In the Community

Publications Director **Jessica Dorman** contributed an essay on muckraking for the recently published book *Sensationalism: Murder, Mayhem, Mudslinging, Scandals, and Disasters in 19th-Century Reporting* (Transaction Press).

Senior Curator and Oral Historian **Mark Cave**, serving as an advisor to the Louisiana State Penitentiary Museum Foundation, helped to create an oral history program documenting the history of Angola.

Marketing Associate **Anne Robichaux** was appointed to the nominating committee of Vieux Carré Property Owners, Residents, and Associates (VCPORA).

WRC Spotlight

The WRC has been working with two French interns as part of its ongoing exchange program. **Isabelle Decise**, an École du Louvre student sponsored by the French Heritage Society, recently finished one month at The Collection working with Alfred E. Lemmon, Jason Wiese, and Howard Margot on a variety of projects. She arranged, housed, described, and digitized the Fr. Valentin Papers (MSS 657), a collection of notes and letters from or concerning a priest in colonial Natchitoches, dated 1748–1761.

Aude Le Moulllec-Rieu, a student from the École nationale des chartes in Paris, completed a month's work on the Rodolphe Dobler & Co. Correspondence (MSS 674), a large collection of early 1840s business letters and documents from a company in Lyon, France, that imported cotton from Louisiana and elsewhere.



ACQUISITIONS

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

Curatorial

■ A gift from Missy McCroskey is a photograph of Elizabeth Meriwether Gilmer (1861–1951), better known as Dorothy Dix, by New Orleans-born photographer Arthur Paul Bedou (1882–1966). Dix (see image below) was a New Orleans-based advice columnist who wrote “Dorothy Dix Talks,” one of the most widely read syndicated newspaper columns of the 1930s and ’40s. Her work appeared in more than 200 newspapers worldwide, with an estimated readership of 60 million.

Dix was born at Woodstock Plantation in Tennessee and at age 21 married George Gilmer. Although he was mentally unstable, she remained with him for 40 often difficult years, until he was committed to a mental institution. While on the Mississippi Gulf Coast recovering from a nervous breakdown (her own, unfortunately), she met Eliza Nicholson, owner of the New Orleans *Daily Picayune*, who published one of Dix’s articles—a short piece of fiction called “A Story of War Times: How Chloe Saved the Silver”—in 1886.



Her advice column debuted in the paper in 1895, after which Dix adopted her pen name. In 1901 she accepted a handsome offer to become a crime reporter for the New York *Journal* but continued writing her advice column for the *Daily Picayune* remotely.

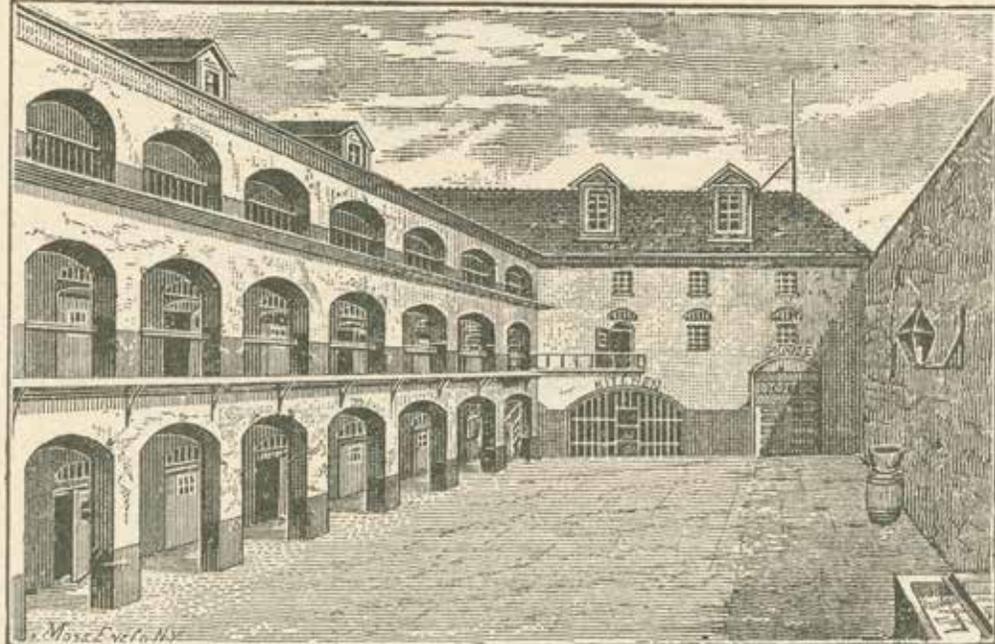
After her column was syndicated in 1917, giving her greater financial security, she happily returned to New Orleans and the *Times-Picayune*, with the column running until 1950. She wrote several books, including *How to Win and Hold a Husband* (1939) and *Dorothy Dix—Her Book: Every-day Help for Every-Day People* (1926). In the latter, she alludes to her difficult marriage, saying that she has “learned in the great University of Hard Knocks a philosophy that no woman who has had an easy life ever acquires.” Her own experience with hardship may have helped her become such a well-loved advisor. The photograph of Dix is inscribed, “Ever your friend Dorothy Dix To Magie and Allen Vories 1941.” Allen Vories owned a baking company and lived on Audubon Boulevard.

Arthur P. Bedou, who took the image of Dix at right, was a well-known and highly regarded photographer for more than 60 years and had the distinction of being Booker T. Washington’s personal photographer. Known for his stunning portraits and landscapes, Bedou also documented public events and photographed school groups and benevolent

societies. The African American Bedou penetrated the guarded world of upper-class white society, photographing many prominent social figures and Carnival royalty. Bedou was also a founder and executive of the Peoples’ Life Insurance Company of Louisiana. (2013.0177.1)

■ Another new acquisition is a charming photograph album depicting college life among students at New Orleans University, an African American institution at 5318 St. Charles Avenue, and at Straight College, another African American school at 2420 Canal Street. One handwritten caption reading, “The Old Gang—N.O.U.—1928,” helps date the album to two years before the two universities merged as Dillard University.





INTERIOR PARISH PRISON.

they were dispatched to the other end of the Confederacy almost at the beginning of the war,” Roe writes.

On October 1, 1861, the prisoners were delivered to the brigadier general of militia and provost marshal of New Orleans, Henry William Palfrey (1798–1866)—ironically, a native of Boston whose father, John Palfrey, had settled in New Orleans in 1810. General Palfrey quartered the prisoners in a wing of the parish prison on Orleans Street (near the rear of the present-day Municipal Auditorium), which had been emptied of its civil criminals, and allowed the captives use of the large courtyard for exercise.

The account speaks well of General Palfrey’s treatment of the military prisoners, remarking that he ensured that clothing sent from the federal government for the men “was given out impartially and expeditiously, with as much care as would have been used in our own army.” After adjusting to their new situation, the prisoners organized a debating society, Bible study groups, and a newspaper, “The Stars and Stripes.” The newspaper’s articles were written on envelopes and scraps of paper, which were preserved and later printed in Boston.

To celebrate Christmas 1861, the POWs arranged a program of songs and recitations, which they presented from a second-floor platform to the men assembled in the courtyard. At the finale, George T. Childs of the Fifth Massachusetts sang “The Star-Spangled Banner,” waving a small silk flag he had kept hidden until that moment, electrifying the homesick soldiers. In February 1862, the New Orleans prisoners were transferred to Salisbury, North Carolina, where they spent “the remainder of their stay in Rebeldom.” (2013.0158.1)

■ Sue Laudeman (Mrs. W. Elliott Laudeman III), whose most recent role during 35 years at The Collection was curator of education, retired on February 28 (see the *Quarterly*, Spring 2013, p. 11). Upon leaving, she generously

Images include fashionably dressed campus groups and couples, as well as beach parties, probably on Lake Pontchartrain, which offer examples of what well-dressed young people were wearing in the late 1920s. A sense of humor pervades the album, with photographs of couples cut out in heart shapes, while another showing a group of swimmers is cut out in the shape of a shrimp.

A number of captions wax nostalgic for school days and times gone by, often using 1920s slang (see image on p. 17). These captions, cut out from paper and glued into the album, include: “Old Friends,” “The Old Gang,” “naughty-baby,” ““Dangerous Curves,”” “Good Little Bad Little You,” and “Everybody is Cuckoo.” Inside the cover, a name in faded white ink identifies the album’s probable owner and address: “Corrine E. Denson / 5033 Magnolia Street / Crescent City / uptown 3182.” (2013.0074.2)

—*John T. Magill*

Library

For the second quarter of 2013 (April–June), 37 acquisitions totaling 95 items were accessioned.

■ The library has added to its collection of Civil War regimental histories

with the recent purchase of *The Fifth Regiment Massachusetts Volunteer Infantry in Its Three Tours of Duty*. . . . Written by historian Alfred S. Roe (1844–1917) and published in 1911 by the Fifth Regiment Veteran Association, the book describes the lengthy imprisonment of the men of the Fifth Massachusetts and is profusely illustrated with portrait photographs and engravings.

Captured on July 21, 1861, following the First Battle of Bull Run (also called First Manassas), 24 men from the Fifth Massachusetts joined nearly a thousand other Union soldiers in Richmond, Virginia, prisons improvised from tobacco warehouses and cotton factories. The Confederate government soon found housing and feeding an increasing number of prisoners to be too much of a strain on local resources, so it sent the men in groups of 500 to Charleston, South Carolina; Macon, Georgia; Tuscaloosa, Montgomery, and Mobile, Alabama; and New Orleans, Louisiana. Those sent to New Orleans included the men of the Fifth Massachusetts, soldiers from other New England-based units, and a group of soldiers from Ohio, all of them Oberlin College undergraduates.

“It was a melancholy outlook for the young Massachusetts soldiers when

donated books from her personal collection to the library. A variety of interests are reflected in the titles, some of which include *Amazing Grace: An Anthology of Poems about Slavery, 1660–1810*, edited by James G. Basker (Yale University Press, 2002); *The Impact of the Haitian Revolution in the Atlantic World*, edited by David P. Geggus (University of South Carolina Press, 2001); *High on the Hog: A Culinary Journey from Africa to America*, by Jessica B. Harris (Bloomsbury, 2011); *The Defense of Vicksburg: A Louisiana Chronicle*, by Allan C. Richard Jr. and Mary Margaret Higginbotham Richard (Texas A&M University Press, 2004); and *My Father's People: A Family of Southern Jews*, by Louis D. Rubin Jr. (Louisiana State University Press, 2002). (2013.0127.2, .3, .4, .7, .9)

—**Pamela D. Arceneaux**

Manuscripts

For the second quarter of 2013, 22 acquisitions totaling approximately 52 linear feet were accessioned.

■ Two ledgers from Meyer's Bakery provide a glimpse into the daily expenses and income of a Ninth Ward bakery that operated at the corner of Dauphine and Desire Streets from 1905 to 1965. Established by Otto R. Meyer (ca. 1872–1927), the bakery at 3400 Dauphine Street produced Meyer's Tasty Loaf, "A Finer Flavored French Bread." Following Meyer's death in 1927, his widow, Katherine Eckendorff Meyer (ca. 1879–1950), ran the family business until her own death in 1950, at the age of 71. The couple's son, Alvin F. Meyer, then ran the bakery for 15 years, until his retirement in the mid-1960s.

The older of the ledgers—both part of the Meyer and Gonzales Family Papers, a gift of Beth D'Aquin—covers the period from September 1935 to May 1947, when the founder's widow managed the bakery. Among the changes Katherine Meyer documented in her daily tallies were the financial impacts of the newly implemented Social Security tax and the increasing cost of flour and

waxed paper as resources were diverted to the war effort. The second ledger documents the bakery's finances during the 1950s, when Alvin F. Meyer was running the business. (2013.0157)

■ Raised in his mother's Canal Street boarding house, writer Thomas Sancton (1915–2012) attended Beauregard Elementary School and Warren Easton High School before completing his education at Tulane University. While still a student, he found an entry-level job at the *Times-Picayune*, which, upon Sancton's graduation, hired him as a full-time reporter. Leaving New Orleans in 1940, Sancton moved to New York, where he served as managing editor of the *New Republic* before accepting a position as Washington editor of the *Nation*. Through editorials written for both publications, Sancton attacked segregation and racial inequality, becoming a leading voice in the civil rights movement. In 1949 he returned to New Orleans to work as a features writer for the *Item*.

Sancton's novels, *Count Roller Skates* (1956) and *By Starlight* (1960), were not commercially successful, but his friendships with noted writers enhanced his standing in New Orleans literary circles. The Thomas Sancton Sr. Papers include correspondence, photographs, and ephemera documenting Sancton's journalism career—including photos from his time at the *Item* and materials related to his Pulitzer Prize-nominated investigation of conditions at the state penitentiary at Angola—and his friendships with Eudora Welty and other well-known literary figures.

Among Sancton's correspondents were James Thurber, author of *The Secret Life of Walter Mitty*; publisher Henry Luce, creator of *Time*, *Life*, *Fortune*, and *Sports Illustrated* magazines; and Nobel laureate Saul Bellow. Additional correspondents represented in the Thomas Sancton Sr. Papers include literary critic Maxwell Geismar, civil rights activist and *Strange Fruit* author Lillian Smith, and A. J. Liebling, author of *The Earl of Louisiana*. Sancton's papers include

manuscript drafts and notes for both published and unpublished writings, including an unpublished memoir and his "Southern Book," an analysis of Southern race relations in the 1940s and '50s. (2013.0184)

■ The Thomas Sancton Sr. Jazz Collection, a gift of Thomas A. Sancton, includes articles, notes, and correspondence concerning New Orleans jazz and the early years of Preservation Hall, an institution Sancton Sr. (the same Thomas Sancton described in the previous item) enthusiastically supported. Highlights include correspondence with Frederic Ramsey, who shared with Sancton an interest in Buddy Bolden. This additional Ramsey correspondence complements the Frederic Ramsey Jr. Papers, which The Collection acquired in 2006.

Among the collection's photographs of musicians is a disturbing image of Papa John Joseph just after he collapsed on the floor of Preservation Hall. (Joseph died in that incident.) Performers represented in the jazz collection include Alphonse Picou, Punch Miller, Louis Keppard, Papa Celestin, and George Guesnon. (2013.0185)

—**Mary Lou Eichhorn**



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