



# THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

Volume V, Number 2

Spring 1987

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New Orleans—Taken from the Opposite Side, a short distance above the middle or Picayune Ferry, 1841 by W.J. Bennett after Antoine Mondelli (1950.3)

## North American Print Conference

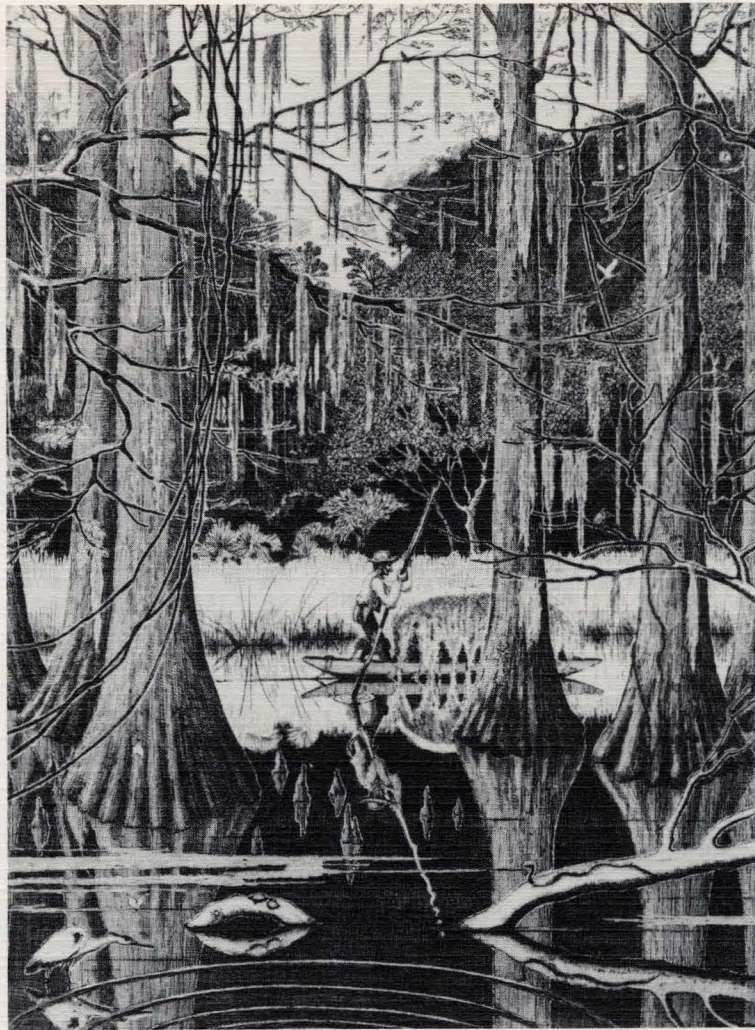
# VIEWING NEW ORLEANS

Bird's-eye views of New Orleans, a sheet music cover dramatizing the burning of the Solari building, idealized city views published as propaganda in explorers' journals, and Clarence John Laughlin's "purist" photographs are among the images which will be shown and discussed at the 19th North American Print Conference, April 29-May 1. Papers on New Orleans and southern printmaking will be presented by twenty-four

scholars at the meeting, hosted by the Historic New Orleans Collection with the cooperation of the Louisiana State Museum and the New Orleans Museum of Art.

Senior curator John A. Mahé II, THNOC's representative to the conference for the past five years, arranged for the New Orleans meeting. "It was time to bring them to the Deep South, where they'd never met before," he explains.





Atchafalaya Swamp Louisiana 1944 by Morris Henry Hobbs (1959.185.16)

Prints included in this article represent works of the 18th, 19th, and 20th centuries from THNOC's print collection.

"The Collection has a significant—and growing—collection of prints made in and of New Orleans that I wanted to show off, and, in general, the entire area of southern printmaking has not been studied."

New Orleans prints will dominate this year's conference; attendance is expected to be between 250 and 300. As Sinclair Hitchings, Keeper of Prints at the Boston Public Library and a founder of the group, remarks, "The East has been over-emphasized. I'm looking forward to the New Orleans aspect of the story of prints."

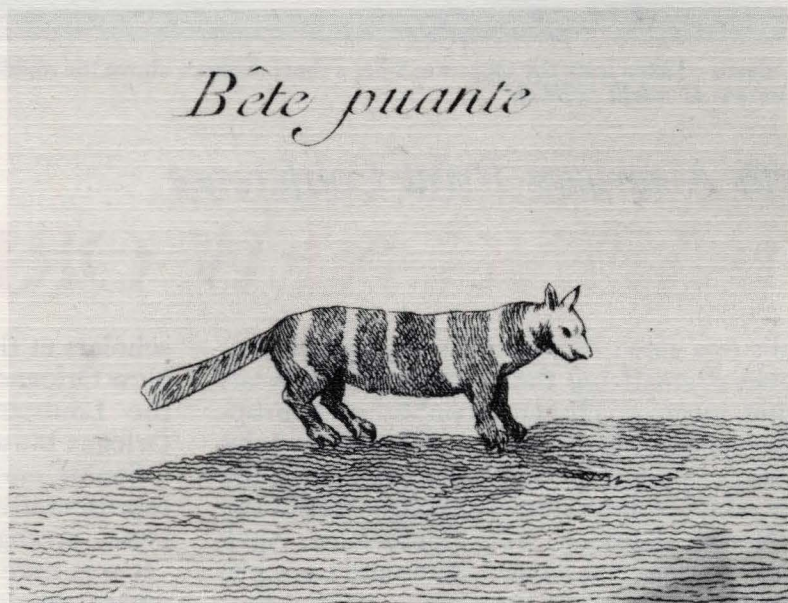
Featured speaker John Reps, professor of city and regional planning at Cornell University, will give a slide tour of the Mississippi River from St. Cloud, Minnesota, to Baton Rouge, as seen in 19th-century printed images. He will repeat the trips up and down the river at dif-

ferent points in history—"lightning tours"—to explore the growth and nature of the river cities and to show the changing views of America's viewmakers.

The North American Print Conference meets annually and has produced a collection of distinguished publications on printmaking—all without formal organization, officers, dues, or bylaws. The informal group first met in 1970 at Winterthur. It is kept going solely by the desire of participants to explore the subject of American printmaking.

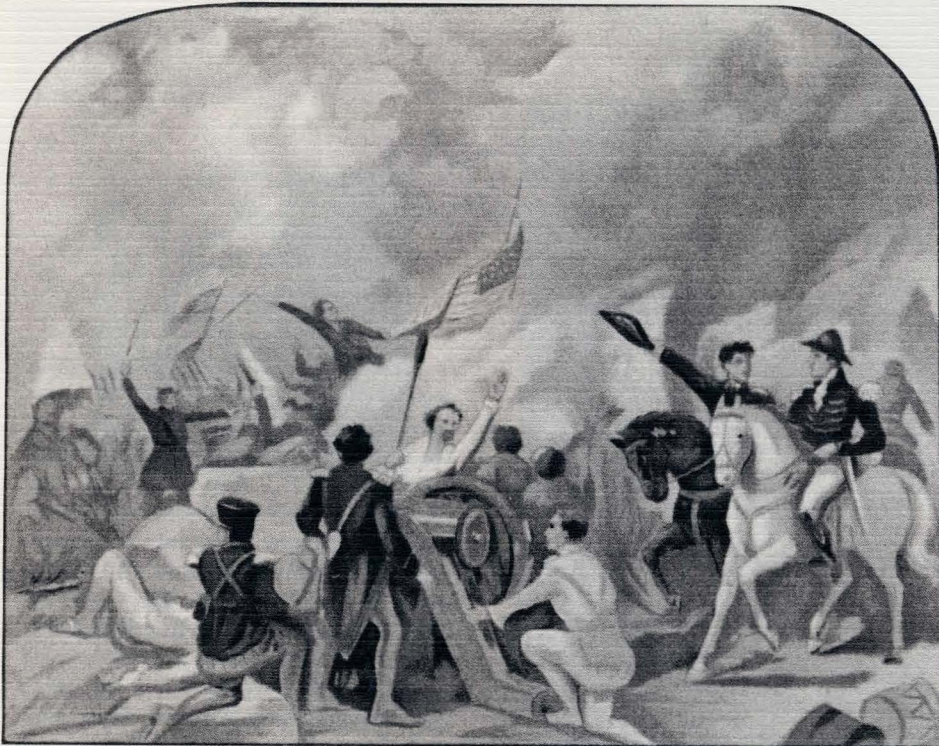
As Jonathan Fairbanks, the Katharine Lane Weems Curator of American Decorative Arts and Sculpture at the Museum of Fine Arts, Boston, and another of the group's founders, explains, "We've barely scratched the surface of the subject. Nothing pushes this thing except the interest of those who attend. We keep getting together because we want to further the study of American prints."

The one rule of this remarkably rule-free organization is that the papers from each conference be collected, edited, and published by the host institution. "The publications are essential," states Mr. Hitchings. "We're rewriting—or writing—the history of American graphic art." Within the next two to three years, THNOC will bring out the collection of papers from this conference, which will be the first survey of the printmaking tradition in New Orleans to be published.



After a drawing by Antoine Simon Le Page du Pratz (1980.205.24iii)





*Battle of New Orleans, vignette on printed poster, based on D.M. Carter painting (1953.34iii)*



## THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

Editors: Patricia Brady Schmit,  
Louise C. Hoffman

Head of Photography: Jan White

The Historic New Orleans Collection Newsletter is published quarterly by the Historic New Orleans Collection, which is operated by the Kemper and Leila Williams Foundation, a Louisiana non-profit corporation. Housed in a complex of historic buildings in the French Quarter, facilities are open to the public, Tuesday through Saturday, from 10:00 a.m. until 4:45 p.m. Tours of the history galleries and the residence are available for a nominal fee.

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The Historic New Orleans Collection

*Prints and Prototypes*, the exhibit which opens in the Williams Gallery April 15, has been planned to complement the theme of the conference. It showcases representative prints from among THNOC's extensive holdings. Each print is paired with the drawing, painting, document, or photograph that was its original or prototype. Some of the original works are on loan from the New Orleans Museum of Art, the Confederate Memorial Hall, and the Ursuline Museum.

Coincidentally, THNOC's latest publication, *Encyclopaedia of New Orleans Artists, 1718-1918*, is scheduled to appear in early May. This book, a longtime research and publication project, contains, according to Mr. Mahé, "a wealth of information about lithographers and engravers in New Orleans. This aspect of the art scene has long been neglected by art historians who concentrate on painters. Our book should be of special interest to members of this conference."

The public is invited to register and to attend sessions at the conference and to visit the exhibition at 533 Royal Street.

—Patricia B. Schmit

### 19th NORTH AMERICAN PRINT CONFERENCE SCHEDULE

Tuesday, April 28, 1987, The Historic New Orleans Collection

2:00-4:30—Registration

Wednesday, April 29, 1987, Monteleone Hotel, Queen Anne Room

8:00-9:00—Registration

9:00-10:30—*Mississippi River Cities and Towns: from its source to Baton Rouge* John W. Repts

*A Pelican's-Eye View: New Orleans and Other Louisiana River Cities* John T. Magill

10:45-12:00—*Publicizing a Vast New Land: Visual Propaganda for Attracting Colonists to Eighteenth-Century Louisiana* Gay Gomez Craft

*J. L. Boqueta de Woiseri* Sinclair Hitchings

1:30-3:30—*A New Plane: Pre-Civil War Lithography* Priscilla O'Reilly

*Jules Lion, Free Man of Color* David Moore  
*Early Printing in New Orleans, 1803-1860* Florence M. Jumonville

3:30-4:00—*FACETS: The Historic New Orleans Collection's Automated System for Visual Content Access* Rosanne McCaffrey

Thursday, April 30, 1987, Old U.S. Mint of the Louisiana State Museum

9:00-11:00—*Walking the Streets of New Orleans: Printed Maps and Street Scenes* John A. Mahé II

*Playing New Orleans: The City's Neighborhoods on Sheet Music* Alfred E. Lemmon

*On the Trail of the Arkansas Traveler* Cleota Reed

1:00-2:15—*Images of the Southern Black* Raphael Cassimere, Jr.

*Prints of the Confederacy* Mark E. Neely, Jr., Harold Holzer, Gabor S. Boritt

2:30-4:00—*Adrien Marie Persac* Barbara SoRelle Bacot

*Local Color: Chromolithography in New Orleans* Kellye Magee

*Post-Civil War Artists/Printmakers in New Orleans* Judith H. Bonner

Friday, May 1, 1987, New Orleans Museum of Art

9:00-10:45—*Twentieth-Century Artists/Printmakers in New Orleans* Earl D. Reitif

*Architecture as Image: The Faces and Facades of New Orleans* James Lamantia

*Arnold Genthe* Jeff L. Rosenheim

*Morris Henry Hobbs* Claudia Kheel

11:00-12:00—*Caroline Durieux* H. Parrot Bacot

*Clarence John Laughlin's Purist Aesthetic* John H. Lawrence



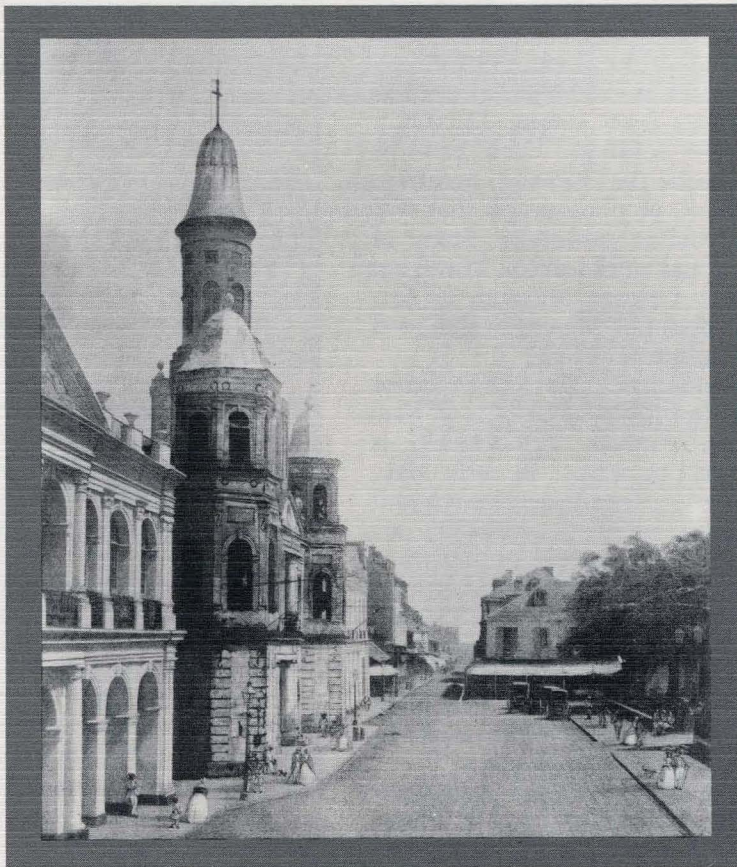


## Puzzler

The bronze equestrian statue of Andrew Jackson was to have been unveiled on the 41st anniversary of the Battle of New Orleans on January 15, but the ship carrying it was delayed and the ceremonies were postponed until Saturday, February 9, 1856. According to the *Daily Picayune's* report the next day, the military, firemen, and civic and benevolent societies turned out in full uniform and regalia with banners and bands. They formed a procession that began on Canal Street and moved down Chartres to Jackson Square, where the crowd numbered over 60,000. The entourage included the statue's sculptor, Clark Mills; the designer of the pedestal, Newton Richards; Mayor John L. Lewis; Governor Paul O. Hebert; other city and state officials; and representatives from throughout the United States.

In the issue of March 1, 1856, *Frank Leslie's Illustrated Newspaper* of New York published a brief article accompanied by the only known view of the occasion (see above). Obviously, no one from *Leslie's* was in New Orleans that day to record the event accurately. The Jackson statue is pictured in the engraving in the open space directly in front of the cathedral and not in the square where it should be. The trees were part of the rows of sycamores removed during the square beautification of 1850-51. There are two other significant errors in this 1856 depiction. Can you point them out?

Answer on p. 14.



An earlier view of the cathedral. Lithograph by Jules Manouvrier, after a daguerreotype by Jules Lion (1971.32)

PHOTO CREDITS

Judy Tarantino  
Jan White



From the

## Director

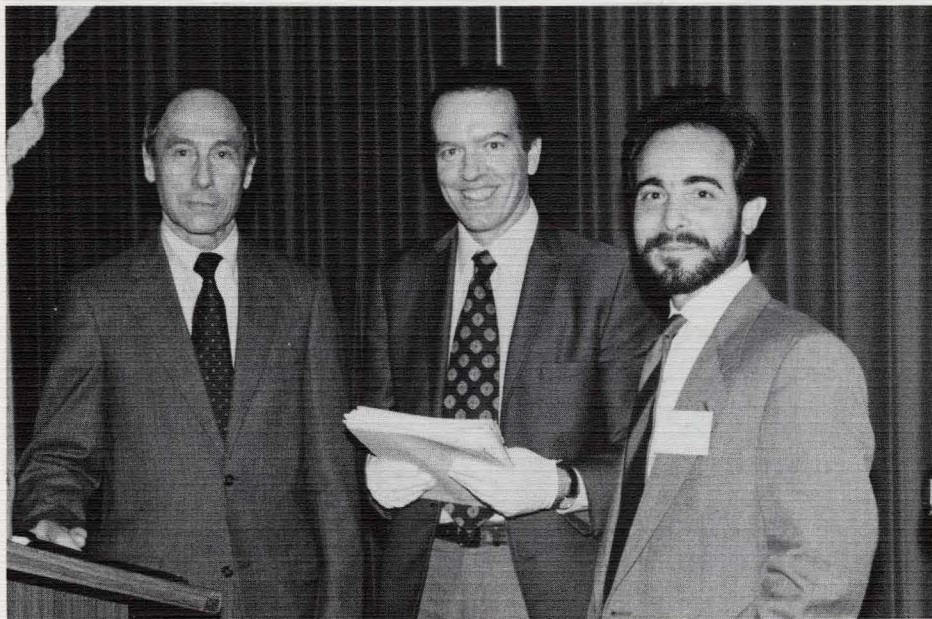


Each month the heads of all the departments write reports to the director on the activities and accomplishments of the previous weeks. These in turn are sent to members of the board. The subjects can be as diverse as a report on a professional meeting attended, a suggestion for improving the services of the Collection, an appeal citing a need for a new employee or a piece of equipment, or a note of appreciation for the prompt response of the director and board to some previous request.

At the board meetings, the members often comment on the satisfaction they receive from reading the reports, which vary in style from terse statements of facts by one person to more comprehensive explanations of the monthly activities by another. Some are spiced with a little humor, such as one which cited a request by a local civic office for all the information we have on Jean Lafitte's participation in the American Revolutionary War.

The contents of the newsletter give many of the highlights of the activities and scope of the Collection. It is, however, like a tour of the history galleries. For each object on view there are hundreds or thousands in the stacks, vaults, and research areas. All are not of equal value or importance, but together the information readily available at the Historic New Orleans Collection has made it a recognized treasure house for researchers and a stimulating environment for the staff.

—Dode Platou



*Conservation participants Peter Krause, Henry Wilhelm, and curator John H. Lawrence*

## THNOC Hosts Conservation Group

The Photographic Materials Group of the American Institute for Conservation held its biennial winter meeting in New Orleans, February 5-7. The membership of the PMG consists of conservators, scientists, and museum personnel whose primary responsibilities are concerned with conservation and preservation of photographs and related items.

Nearly 20 speakers from the United States and Canada presented papers which embody the most up-to-date research in the relatively young science of photographic conservation. Maria Holden of the New York State Archives delivered a report on the results of testing interleaving materials and the possible abrasion that 19th-century photographs may suffer from them.

Nora Kennedy of the Conservation Center for Art and Historic Artifacts gave a presentation on the treatment of specific types of photographs, focusing on French pho-

tograph conservation treatments.

The afternoon of February 7 was devoted to preservation work in the field of color photography. Henry Wilhelm of Preservation Publishing Co. addressed practical concerns of identification, stability, and the market for color photographs in his talk and also gave an update on a new highly stable color process from the Polaroid Corporation. A report on experimenting with the restorative copying of color photographs was given by Lincoln Ross of the Public Archives of Canada.

Approximately 75 delegates attended the meeting. They were given a tour of the conservation lab and film storage vault at the Collection's Tchoupitoulas Street property, which was followed by a reception at the Royal Street location. The program committee chairman for the conference was Doug Severson of the Art Institute of Chicago. John H. Lawrence, curator of photographs at THNOC, was local arrangements coordinator.





## John Mahé

To visit John Mahé in his office is to find him in his element, surrounded by projects on his desk and on two working tables close by. Yellow “post-its” concerning style decisions and deadlines for the *Encyclopaedia of New Orleans Artists* are neatly arranged in a row along the window sill. Paintings and prints cover the walls of his office, accessible by a narrow flight of stairs atop the third floor of the curatorial division. Propped against the mantel is a congratulatory poster signed by all the staff when Mr. Mahé was named senior curator last year.

John A. Mahé II could be described as the consummate curator, one who cares for his institution’s collections both in the physical sense as well as in the way he plans for items to be collected in the future. His philosophy, that “we should be students the rest of our lives,” serves as an intellectual springboard for the projects, exhibits, and acquisitions which are part of his life as curator.

Born in New Orleans, Mr. Mahé attended parochial schools before entering Louisiana State University. In his third year, he switched his major from architecture to art history, which he pursued in graduate school at Tulane. As a teaching assistant he developed “an interest in the educational side of art history, in the museum side of art history.”

Advice from professor Jessie

Poesch has remained with Mr. Mahé since graduate school days: the desire to work with original materials. “She sent me to the Collection,” he remembers, “to gather research for my thesis. I was writing about the development of Carrollton up to 1874.” A short while later he was hired to open and close the Collection’s complex of buildings and “to do anything else that came along. It was 1975 and there were only ten staff members. We did everything.”

It was perfect on-the-job training for the man who was to become senior curator 11 years later. “I helped Mr. Cruise—who was then director emeritus—as a filing clerk; I moved the architecture collection, helped researchers. And there was my first ‘headache project,’ an inventory of the pictorial collection.”

*Degrees of Discovery*, an early exhibition of maps, holds a special place in Mr. Mahé’s education as a young curator, special because “it was the first exhibition to have a catalogue and it was almost overwhelming.” But *Degrees* served to inspire his interest in maps. “THNOC’s oldest map is also the oldest item we have at the Collection—1513,” he says with pride. “It’s called the Admiral’s Chart after Christopher Columbus and is the first printed map in an atlas to show the American continent.” He points to a map hanging on the wall of his office. “And that was our most re-

cent one in the exhibit, dated 1974. A satellite infrared photo of New Orleans.”

The *Waters of America* exhibition in 1984 was another milestone for Mr. Mahé. “*Waters* was big league. We were borrowing paintings from museums throughout the country.” The exhibition coincided with the duration of the Louisiana World Exposition.

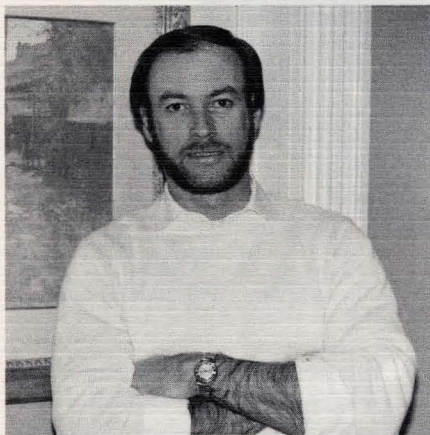
Shortly after he arrived at THNOC, Mr. Mahé was selected to attend a three-week seminar sponsored by the American Association for State and Local History in Columbia, South Carolina. “It was my first plane ride,” he remembers, “and the first time someone from the Collection had ventured out to attend a professional meeting.” Since that time, he has formulated an acquisitions policy that includes both planning and intuition. “Some of my art history philosophy had to go out the window,” he says. “Sometimes the content of a piece is more important than the aesthetic. We might acquire a bad painting if it shows a good view of the city.” He would like to see THNOC acquire more paintings that reflect the look of the city throughout its history, noting that there are few extant paintings of New Orleans.

Work on the artists encyclopaedia has helped him define his goals. “With the encyclopaedia as a foundation,” he adds, “we can pinpoint the gaps in our holdings: what were the important works, say, in 1832; find out where these images are, and build a tight, strong collection.” He takes a special delight in discovering the numerous artists’ associations prevalent in post-Civil War



New Orleans and in chronicling the artists who traveled through the city. He mentions Audubon and Coulon, both of whom wrote about their time here, and wishes there were more artists who had done the same. "If only we could find the journals of other artists, then we could get to know them. That is why the Jacques Amans self portrait is so exciting." The Amans portrait is a recent gift to the Collection.

As for his personal preference in art, he admires the Pre-Raphaelites and the refined draftsmanship that is characteristic of this school. For the same reasons, he appreciates and collects Oriental art. To satisfy his taste for art combined with history, Mr. Mahé can look to his office walls where a Jules Guerin watercolor of the Poydras Market, circa 1890, is displayed. Hanging opposite is a delicate portrait miniature of the mother of artist Richard Clague, painted in France, artist unknown. She is pictured with paints and brushes.



"I'd like to teach a course about Louisiana artists, showing the overlapping of disciplines," he says. He would use the *Encyclopaedia of New Orleans Artists* for a text and adds, "THNOC should take the lead in teaching and inspiring research." This is what he means when he speaks of a lifetime of work. As he looks over the entries for the letter W in the encyclopaedia, then talks long distance to John Reps, featured speaker at the upcoming print conference, his mind is still a jump ahead, thinking of ways for THNOC to share its information in the years to come.

—Louise C. Hoffman



Samuel Wilson, Jr., and Florence M. Jumonville

## LHA Meeting in New Orleans

The Louisiana Historical Association met in New Orleans March 12-14, in conjunction with the Mississippi Historical Society. The organizations hold a joint meeting every decade, and the three-day conference had sessions on both Louisiana and Mississippi history. The Historic New Orleans Collection hosted a reception for the members of the two associations.

Samuel Wilson, Jr., president of the LHA and editor of THNOC's recent publication, *Southern Travels*, delivered an address entitled "The Howard Memorial Library and Memorial Hall: The Beginnings of the Louisiana Historical Association." He discussed the founding of the Confederate Memorial Hall and its relationship with the state historical association. The museum was the site for the presidential reception.

Florence M. Jumonville, head librarian of THNOC, was a member of the local arrangements committee, which included representatives from New Orleans museums and research centers.

She also gave a paper, "The People's Friend-The Tyrant's Foe": Law-Related New Orleans Imprints, 1803-1860," in a session on Louisiana legal bibliography.

## Wish List

The curatorial reading room staff has made a wish list of portrait images which they would like to acquire or, if acquisition is not possible, to photoduplicate. The list below, drawn from requests from researchers, consists of people who have an association with New Orleans:

John Marsh Avery, Basile Bares, Truman Capote, Fats Domino, Mrs. Milton Doullut, Eulalie Echo, Ernest Guiraud, John Gravier, Margaret Gaffney Haughey, Lillian Hellman, Carmelite Henry, George Herriman, Ethel Hutson, Mrs. Harry Chapman Hyams, Madame Laurrie, Dorothy Lamour, Professor Longhair, Sara Mayo, Alexander Milne, Jelly Roll Morton, Isidore Newman, Jr., Isidore Newman, Sr., Homer Adolph Plessy, Rose Rooney, Victor Sejour, Simon Sickles, Gov. Fulwar Skipwith, Ruth McEnery Stuart, Edward Wisner.

If any reader of the newsletter can offer assistance, please contact Patricia McWhorter, extension 43.



## *Chronicle of a Determined Lady*

Mary Farrar Stark Wilkinson was a Civil War heroine no historical novelist would be so rash as to invent. Her ladylike manipulation of the enemy, turning them into protective champions, would strain the belief of a reader of the most flamboyant fiction. But her story is not that of the southern belle who belatedly becomes a tower of strength. As revealed in the letters and documents of the Wilkinson-Stark papers, Mary Farrar was a child of the frontier who knew tragedy long before Fort Sumter, learning to muster her considerable skills to achieve personal victories in the midst of defeat.

Mary Farrar Stark was born in 1809, the daughter of an army officer stationed at Fort Adams in the Mississippi Territory, to which the family had come as pioneers. When she was five months old, her father was appointed Indian agent to the Choctaw Nation and sent on a journey up the Mississippi River, above the rapids to Fort Madison, in what is now Iowa. Horatio Stark took his wife and baby daughter with him, writing back to his brother, "We were unavoidably drawn broadside into the . . . rapids where we must have stove [in] or upset had not the Boat been very large and strong." The setting itself was fearsome: "We are here surrounded with Indians . . . Mrs. Stark is fearful of them but I hope in time will be more reconciled . . ." Of his baby daughter he wrote, "Tell Mrs. Farrar her namesake is one of the finest girls in all this country."

In 1812, Mary Farrar's mother died in childbirth, and after her father's remarriage, Mary Farrar grew up caring for a large family of siblings. In 1827, she married Horatio Gildart, had a baby girl the next year, and soon after was widowed. How she met Robert Andrews Wilkinson, grandson of General James Wilkinson, and captured his heart, will have to be left to the



*Mary Farrar Stark Wilkinson.  
Courtesy Mrs. Edwin B. Ogden,  
Jr., and Mrs. W. David de Laoreal*

imagination of the novelist, for the first indication of that romance is in a letter written in 1837 by Mary Farrar Wilkinson to her new father-in-law, Joseph Biddle Wilkinson, in New Orleans, begging him to accept her as his daughter, and to forgive her for not receiving his sanction before her "precipitous" marriage to his "dear son."

To her mother's sister, she must also play the diplomat. She wrote the same year, "You must not be surprised at my signing my name Wilkinson, at knowing it was the grandson of the General to whom I resigned my own, but this is not an age when the opposition in political opinion governs the private feelings of individuals." The marriage was a happy one, marred only by the death of her nine-year-old daughter later that year.

In the years between Robert and Mary Farrar's marriage and the outbreak of civil war, seven children were born and grew up on Velasco and Inglewood plantations on the lower coast. In 1861, Robert A. Wilkinson formed his company, the "Empire Rangers," as part of the Polish Brigade, which saw continuous action in Virginia. Nineteen letters, filled with graphic details of battle by a most literate husband and father, whose love and longing played a counterpoint with horror and death, were written to and saved by his devoted wife. While leading his men into battle on August 30, 1862, at second Manassas, Colonel Robert Wilkinson was killed by a single shot to the head.

When her husband left Louisiana to fight for the Confederacy, Mary Farrar took her children to New Or-





Daguerreotype, Col. Robert Andrews Wilkinson. Courtesy Mrs. Ogden and Mrs. de Laureal

leans to stay with his family. After New Orleans fell to the federal forces, she refused to take the "oath," was briefly imprisoned, and had to report to the Provost Marshal's office every day. She managed to command the respect and friendship of General Thomas West Sherman, assigned to the Department of the Gulf; then the family seemed to survive reasonably well, obtaining passes in and out of Confederate territory with frequency, especially in the absence of General Benjamin Butler.

The eldest son, Robert Wilkinson, Jr., who had gone to join his father in Virginia, was re-assigned to Vicksburg, and, after the news of her husband's death, Mary Farrar gathered her family together and made plans to cross into the Con-

federacy to be near young Robert. When she approached General Sherman for permission to leave, he responded, "Dear Madam, I have made inquiry of the proper authorities about the prospect of you and your family getting over the lines and find that there will be no objection to your going . . . but the belief is, and you know that I join in it, you would be far better off in remaining under the good old Stars and Stripes . . ."

*"... better off under the good old Stars and Stripes . . ."*

But of course she must go, staying with family outside the city, just in time to be cut off from her son by the siege. On July 4, 1863, the day Vicksburg fell, we have evidence of her remarkable powers of persuasion:

"To General Grant

Mrs. Wilkinson, mother to Sergeant Major Wilkinson of Heavy Artillery . . . is intensely anxious to see her son. He was a cadet under me at Alexandria. I know of course that no harm can befall him, but I give this note to Mrs. W. to give her access to him . . . I will advise her to send this note to you by a servant

that you or the Commander of the City may endorse on it whether parents may see their children or not. If any are allowed, I hope Mrs. Wilkinson and her daughter will.

William Tecumseh Sherman"

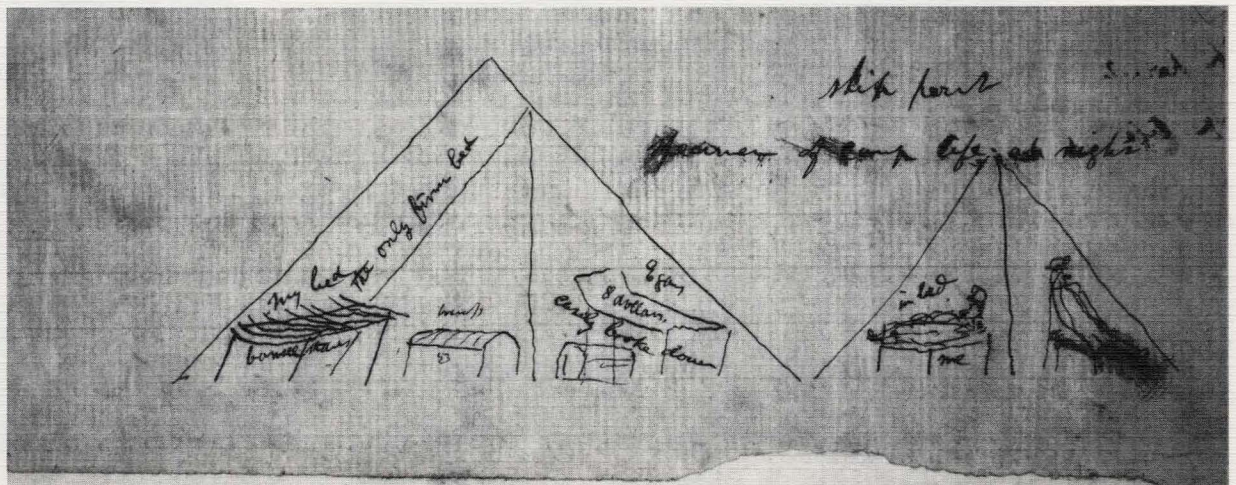
A letter from Robert reached his mother, saying that he was a prisoner, and he strongly advised her to return to New Orleans and take the oath of allegiance. He ended with a dramatic farewell for "many years."

The next day, Mary Farrar Wilkinson, armed with written permission to go into Vicksburg to get Robert Jr., was informed that she would be called for by an ambulance and transported into the city. Moreover, by July 10, the determined lady had permission to take with her out of the Union lines one captured wagon that had been ordered delivered to her by Major General U. S. Grant.

"Before we left Vicksburg," wrote one of the daughters, "General [William Tecumseh] Sherman asked Mother where she was going, and when she said South Carolina, he tried to dissuade her, as he said they had been fighting with gloves on but when they got to South Carolina they would take their gloves off." By now the reader's confidence in Mary Farrar is such that the mere trifle of Sherman's march to the sea gives one no qualms.

Indeed, at the war's end, she shepherded her family back to New Orleans and lived on to a venerable old age, the matriarch of devoted children and grandchildren.

—Catherine C. Kahn



Sketch of tent by Col. Wilkinson (85-41-L)



## Acquisitions



The Historic New Orleans Collection acquires thousands of items through purchase and donation during the course of each year. Only a few recent acquisitions can be noted here.

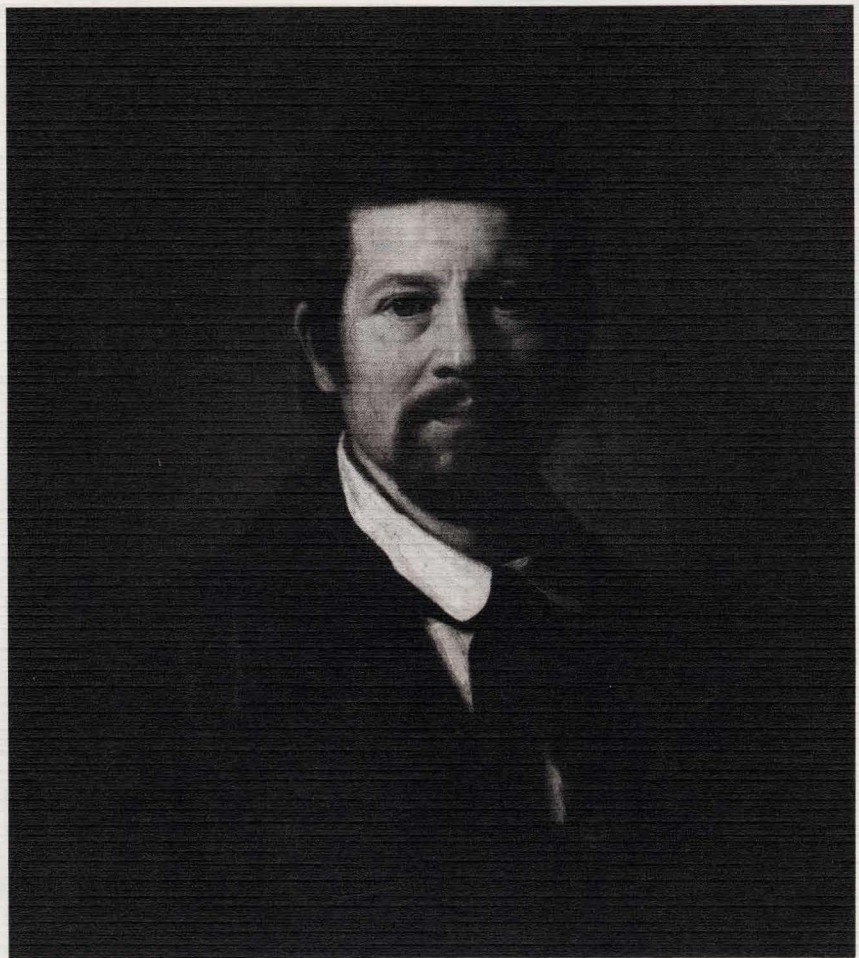
### THNOC Items on Loan

A list of THNOC items on loan for exhibition includes:

- Two 19th-century maps and a 19th-century wood engraving, *The First Cotton Gin, to Dreams and Memories: The Louisiana Prairie Experience*, Lafayette Natural History Museum, through June 1.
- Drawings of cities along the Ohio River by Alfred R. Waud and a map, *Carte De La Louisiane Cours Du Mississipi Et Pais Voisins . . .* by Nicholas Bellin, 1744, to *Ohio River Odyssey*, Huntington Galleries, Huntington, West Virginia, June 14-December 31.
- Thirteen prints of plantation and river life and activities related to voodoo in *Portrayal of the Black Musician in American Art*, California Afro-American Museum, Los Angeles, California, February-August.

### CURATORIAL

The curatorial division recently received a painting significant to the art of the South: M. Truman Woodward has donated a self-portrait of the noted Louisiana painter Jacques Guillaume Lucien Amans who was born in the Netherlands in 1801 and died in Paris in 1888. According to art consultant George E. Jordan, the portrait is "the only known self-portrait of a major artist from the golden age of Louisiana painting, 1830-50." Amans had attained some acclaim in Paris by exhibiting at the city's prestigious salons before he arrived in New Orleans in 1836. Influenced by the style of the French



Self Portrait by Jacques Amans (1886.193)

painter Ingres, Amans favored a three-quarter-length seated figure with emphasis on the head and hands and became successor to Jean Joseph Vaudechamp as the premier portraitist in the city. He also received important public commissions and is noted for his portraits of the hero of the Battle of New Orleans, Andrew Jackson. Amans's self-portrait, dated 1845, was made at an important point in his career and in his personal life: it is believed to be the year of his engagement to Marguerite Azoline Landreaux, the daughter of a St. Charles Parish sugar planter. The artist worked in New Orleans during the winter months and, fearing the yellow fever epidemics, left for the plantation country in Louisiana or for France in the summer. He and his wife left Louisiana in 1856 to reside permanently on their estate near Versailles. The portrait has been "lost" to the art world for nearly 30

years since it was last seen at a 1938 exhibition at the Isaac Delgado Museum of Art, now the New Orleans Museum of Art.

■ Another self-portrait, ca. 1930, this one of Louisiana painter Weeks Hall (1895-1958), was presented by Mrs. Warren G. Posey, along with Hall's 1939 photograph of his home, *Shadows-on-the-Teche*, and a photographic portrait of the artist by Clarence John Laughlin, taken in 1940.

■ Betsy Fox Whitney donated the nine remaining works from her collection of paintings by her husband, Daniel Whitney (1898-1965), to be added to the nine donated in 1984. The paintings in the recent gift, which date between 1945 and 1965, show the impact on the artist of the Cubist art movement, which is said to have been introduced in New Orleans by members of the Arts and Crafts club where Whitney was a teacher.



■ Four pencil drawings by Marie Celeste Dupré (1875-1954), a pupil in the Newcomb College art department during the 1892-94 sessions, were acquired from the artist's daughter, Mrs. Ruth Robertson Fontenot. She said that her mother was a favorite of Newcomb's foremost art teacher, Ellsworth Woodward. Mrs. Dupré left school before completing her studies and never had the opportunity to return to art again. The drawings are a selection from Dupré's academic portfolio and include two details of interiors at Newcomb and a portrait of the artist's grandmother.

■ The photographic collection received a donation of 32 glass negatives of views of southern Louisiana plantations by George François Mugnier (1855-1936). Many of them match a series of photoprints by Mugnier of Evan Hall plantation that were donated in 1978 by James L. McCall, Jr. The current donor, Diana D. Earhart, is a descendant of John Dymond who owned Fairview, Belair, and Fanny plantations. The Historic District Landmarks Commission, through its chairman Marc Cooper, gave 14 photoprints, ca. 1935, of the French Quarter, including building interiors. Copies

of the originals will be added to the Vieux Carré Survey for use by researchers in the library. A number of cartes-de-visite were acquired for a growing study collection containing hundreds of imprints of New Orleans photographers between 1860 and 1930. The collection is used by THNOC catalogers as an aid to dating other photographs in the collection.

—John A. Mahé II

## MANUSCRIPTS

Building on strength, the manuscripts division continues to add to its holdings in two areas: black soldiers in Louisiana during the Civil War and free people of color in antebellum New Orleans and vicinity.

Among papers recently acquired is a drawing of the 2d Brigade, 2d Division, U.S. Colored Infantry's headquarters at Port Hudson. The white officer from Massachusetts who commanded the brigade, Samuel B. Jones, sketched the boarded-up tent on the verso of a letter to his father in November 1863: "Notice my headquarters on the other side, boarded up six feet and new tents, quite a house." Jones prom-

ised his father an interior view in the next letter.

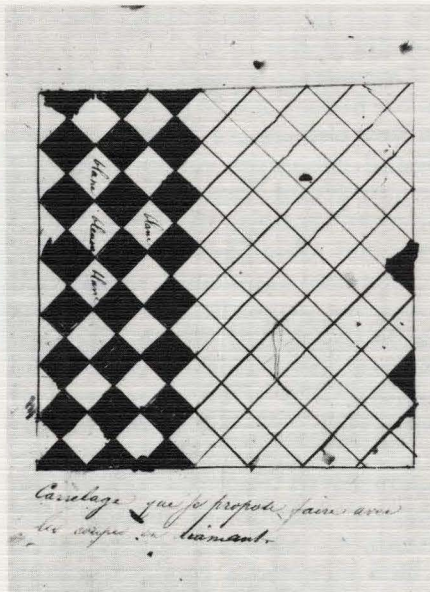
Documents of major importance in the history of free people of color in New Orleans are five handsomely bound manuscript volumes recently acquired from France. These are the financial records, 1843-80, of Bernard and Albin Soulié, builders and commission merchants, who owned extensive properties in the Vieux Carré and vicinity. Also included are the records of Norbert Soulié, the builder, who at one time worked with Henry Sellon Bonneval Latrobe. Norbert and Albin Soulié immigrated to France; Bernard remained behind to manage the family's extensive enterprises, which included a connection with the Lesseps Brickyard. The Souliés conducted business with every figure of importance in New Orleans and were creditors in considerable sums to such eminent New Orleanians as Leonidas Polk, the Episcopal Bishop of Louisiana. The Souliés themselves were Catholic and contributed to the rebuilding of the St. Louis Cathedral in 1849.

■ Letters from two important local artists who were free men of color are included in recent additions, 1820-54, to the Marquilliers of St.



Sketch by Samuel B. Jones, 1863 (1986-73-L)





*Design for marble floor by Eugene Warburg (86-74-L)*

Louis Cathedral Papers, which have been donated through the years by THNOC's architectural advisor, historical consultant, and valued friend, Samuel Wilson, Jr. In an eloquent letter to the churchwardens, Jules Lion in 1850 sought employment as an artist in the rebuilding of the cathedral. Averring that he loved only God more than art, the lithographer and early daguerreotypist proposed to decorate the interior of the structure and envisioned creating a mural, the apotheosis of St. Louis, over the altar. Another free man of color, Eugene Warburg, the marble cutter and aspiring sculptor, offered in 1851 to decorate the floor of the church and enclosed a sketch of the checked black and white marble paving he would install. An endorsement on Warburg's letter seems to indicate that the Marquilliers accepted his proposal, but there is no conclusive evidence that he actually undertook the work. A detailed record of the expenditures on rebuilding, 15 February 1851, is included in these additional papers.

Through the generosity of Diana Dymond Earhart, the manuscripts division has acquired the memorandum book, 1854-59, of another prominent free man of color, Andrew Durnford, a planter, slaveholder, and medical practitioner in Plaquemines Parish. Although Durnford has been the subject of a

published biography, this manuscript has never been used by scholars. It illuminates the latter part of Durnford's life when he was acquiring elaborate furnishings and a large library of the French classics for his residence. The manuscript also sheds light on Durnford's relationship with his labor force and with the entire community. When the Dymond family acquired St. Rosalie Plantation after Durnford's death, this manuscript came into their hands.

Among other Dymond family papers which Mrs. Earhart has donated is the journal of Fanny Plantation, 1877, which was kept by an unusually literate and intelligent overseer. He comments on the problems of black and Italian labor and of the system of tenantry in an especially difficult year for planting. His treatment for the ailments of mules was not successful. Although he dosed them regularly with pints of whiskey and thought that he detected improvement in their condition, all the mules died.

Manuscripts has also acquired an important letter of December 1805 from the Reverend Mr. Philander

Chase, who reports his arrival in New Orleans where he has received an offer of a congregation, \$2000 per year, a house, and considerable perquisites. He gives a colorful description of the city and its environs. Chase accepted the offer and became the first rector of Christ Church, which he named, and the first Protestant clergyman in New Orleans.

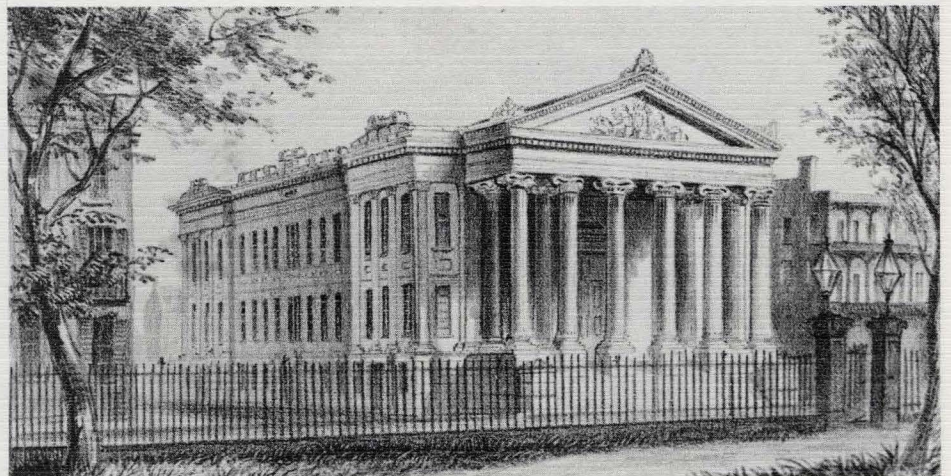
Solis Seiferth was a New Orleans architect whose monuments are all about us. The Louisiana State Capitol and the New Orleans Charity Hospital are but two examples of his work. Less well-known was Solis Seiferth's passion for Louisiana history, resulting in his collection of maps, documents, photographs, and books which he, in his lifetime, and later his family have made available for research. The curatorial division has already received a major collection of Richard Koch's photographs of Louisiana buildings. The manuscripts division and the library have recently received documents, newspapers, and periodicals, all the gift of Mrs. Seiferth.

—Ralph Draughon, Jr.

## LIBRARY

As Superintendent of Indian Trade under presidents Madison, Monroe, J. Q. Adams, and Jackson, Thomas L. McKenney developed a keen interest in the customs and beliefs of the Indians he came to know. He commissioned a succession of the

era's most perceptive artists to paint portraits of Indians of all types and from numerous tribes, from noble warriors and imposing statesmen to downtrodden tribesmen. James Hall, a frontier lawyer, judge, newspaper editor, and author, helped McKenney assemble portfolios of prints of the paintings. The McKenney-Hall portraits, as they



*City Hall, Lafayette Square, from Crescent City Business Directory, 1858-59 (86-538-RL)*



came to be known, were published under the title *History of the Indian Tribes of North America* (1838-1844). A set of these magnificent volumes, handed down in her family, was recently contributed to the library by Mrs. J. Raburn Monroe.

■ Another significant gift is that of William S. Pfaff, Jr. Among 31 items which Mr. Pfaff donated is a collection of rare pamphlets relating to New Orleans-area railroads between 1851 and 1853; the *Proceedings and Debates* of the Louisiana constitutional convention, 1844-1845; and two directories, the *Crescent City Business Directory, for 1858-59* and *Soard's New Orleans City Directory, for 1880*, which fill gaps in THNOC's extensive collection of directories. Mr. Pfaff's father was William S. Pfaff of the printing firm Searcy & Pfaff, and a collector of books on the subject of printing. Some of them, included in this donation, will facilitate research for THNOC's 1988 exhibition of early New Orleans imprints. Foremost among these is the landmark work *Printing Types: Their History, Forms, and Use* by Daniel Berkeley Updike.

■ Materials from another well-remembered New Orleanian have been added to the library's holdings. Miss Mildred Fossier, daughter of Dr. Albert Emile Fossier, a pioneer in the study of cardiology and author of *New Orleans: The Glamour Period, 1800-1840*, has contributed her father's research notes for his book, as well as an extensive assortment of materials primarily concerning 19th- and early 20th-century medicine in New Orleans. Miss Fossier's generosity extended to all three research divisions, but it is the library which most benefited. Among publications added to the collection are New Orleans physician Isadore Dyer's studies of leprosy in Louisiana; annual reports of the New Orleans Charity Hospital and the Leper Home, as it was then known, in Iberville Parish; and copies of Dr. Fossier's medical research, published in a variety of prestigious journals throughout the nation. The gem of the collection is an extensive run of the *New Orleans Medical and Surgical Journal*, including issues dating from as early as 1850. Historians of New Orleans medicine will find a mine of infor-



*Mistippee, a Creek Indian, from History of the Indian Tribes of North America (86-534-RL)*

mation in the Fossier materials.

■ Other recent gifts, smaller in bulk but no less welcome, include "Tall Ship" and three other poems by H. Alvin Sharpe, issued in the Author's Manuscript Edition and presented by Lester G. Davis; a recent New Orleans suburban directory from Charles N. Kahn, Jr.; and *Recopilacion de leyes de los reinos de las Indias* (4 vols., 1841), contributed by Diana Dymond Earhart.

■ Publications pertaining to all aspects of Louisiana life are among current purchases. Represented are

works on agriculture (*The Practical Sugar Planter*, 1848, by Leonard Wray); music (a mid-1860s libretto of Meyerbeer's *Huguenots*, published in New Orleans, and sheet music of compositions by Louis Moreau Gottschalk); literature (*Novel-Writing in an Apocalyptic Time*, 1986, by Walker Percy); architecture (*The Architectural Style of A. Hays Town*, 1986); and history (Reid Hardeman's 1985 Ph.D. dissertation, "The Civil War Soldier: Ideology and Experience").

—Florence M. Jumonville



## Staff

### PROFESSIONAL ACTIVITIES

**Dr. Ralph Draughon**, curator of manuscripts, was elected president of the Greater New Orleans Archivists.

**Dr. Patricia B. Schmit**, director of publications, was appointed to the publications committee of the Association for Documentary Editing. Curator **John H. Lawrence** gave a presentation on the collection and care of videotapes at the Louisiana Association of Museums meeting in Alexandria in April.

**Dr. Alfred E. Lemmon**, reference archivist, spoke at a conference, "Natchez Before 1830," sponsored by the L. O. Crosby, Jr. Memorial Foundation and the University of Southern Mississippi.

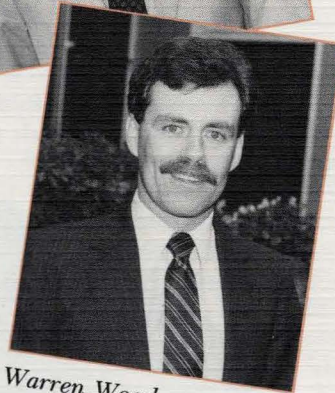
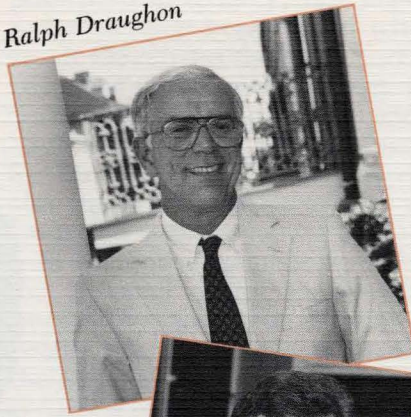
**Warren Woods**, administrative assistant in the shop, will serve as chairman of the Members Market of the Museum Store Association, May 9-14 in Minneapolis . . . the market offers museum stores the opportunity to display and to sell their reproductions to other museum stores.

Associate curator **Patricia McWhorter** was interviewed about local history for WRKO, a Boston radio station.

### MEETINGS

**Rosanne McCaffrey**, director of systems, attended the annual conference of the Louisiana Association of Museums in Alexandria in April . . . she serves as treasurer of LAM. **Florence M. Jumonville**, head librarian, attended the Louisiana Library Association meeting, also held in Alexandria.

Ralph Draughon



Warren Woods

**Ralph Draughon** attended the meeting of the Southern Historical Association in Charlotte, North Carolina. **Sue Laudeman**, manager of the shop, and **Warren Woods** participated in the regional meeting of the Museum Store Association in Jackson, Mississippi.

**Priscilla O'Reilly**, collections manager, recently attended a workshop, "Legal Problems of Museum Administration," sponsored by the American Law Institute-American Bar Association and the Smithsonian Institution, in Boston.

### PUBLICATIONS

**Patricia Schmit** and **Alfred Lemmon** co-authored an article, "Louisiana Records at the National Archives: The Historic New Orleans

Collection Microfilm Project" for the *Louisiana Genealogical Register*.

**John H. Lawrence** wrote columns and **Rosanne McCaffrey** wrote an article for the January/February issue of *Inside SEMC*. **Catherine Behl**, curatorial assistant, contributed reviews to the winter issue of *New Orleans Art Review*.

### SPEAKERS BUREAU

Staff members have recently made presentations to the following organizations: **John Magill**, PEO, Chapter Q; and **Ruth McEnery Stuart Clan** . . . **Patricia McWhorter**, New Orleans Retired Teachers Association . . . **Patricia Schmit**, Magnolia Mound Plantation docent training program . . . **Elsa Schneider**, Timberlane Garden Club.

### Puzzler

## Answer

First, the engraving shows the old Spanish cathedral with its octagonal turrets and bell-shaped caps flanking the entrance. Second, the famous Pontalba buildings are not shown in the background at the corner of Chartres and St. Ann streets where they should be standing.

These inaccuracies appeared because the publishers of *Leslie's* used a view made 14 years earlier: a 1842 lithograph by Jules Manouvrier that was a copy of a daguerreotype taken by Jules Lion. The publishers probably owned, or had access to, one of Manouvrier's lithographs and did not know that the picture was no longer accurate. They probably instructed the wood engraver to copy the lithographic view and to add the statue and the throngs of people mentioned in the written accounts of the inauguration ceremonies. Subscribers to *Leslie's* in New Orleans would surely have laughed at the outdated depiction.


Both the lithograph and the wood engraving can be seen in the current exhibition, *Prints and Prototypes*, in the Williams Gallery.

—John A. Mahé II



Staff members to give papers at the North American Print Conference are, seated, Priscilla O'Reilly, Dode Platou, John Mahé, and, standing, John Magill, Kellye Magee, John Lawrence, Florence Jumonville, and Alfred Lemmon. Not pictured, Rosanne McCaffrey.






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It is always a pleasure to thank donors. A gift to the Collection is one to be shared both now and in the future with the public and scholars through THNOC's research facilities and exhibitions.

—Dode Platou


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*Silver  
Reproductions*

Silver patterns and molds from THNOC's Dingeldein Collection have been used to produce a number of items which are available in the shop. The Museum of Fine Arts in Boston is featuring several of these reproductions in their current catalogue.

The master patterns were made in Germany, primarily during the period 1852 to 1912, and were brought to the United States when the Dingeldein family settled in New York, later moving to New Orleans. The Collection's reproductions include silver spoons, sugar tongs, an assortment of pins, and a letter opener.



*Pin, reproduction from the  
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