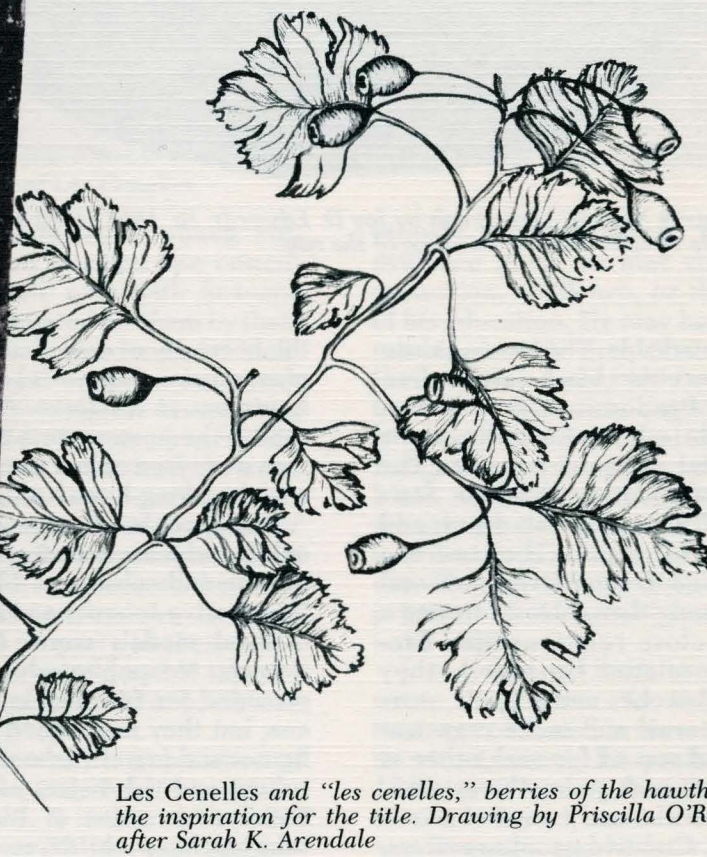
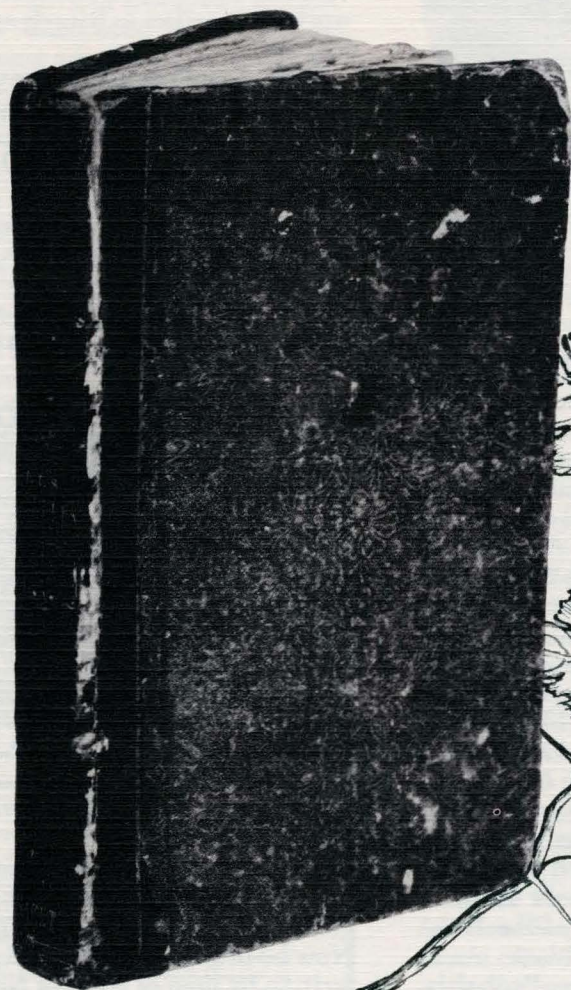


**THE HISTORIC
NEW ORLEANS
COLLECTION
NEWSLETTER**

Volume V, Number 4

Fall 1987

Preservation Seminar, p. 5
Grima Furniture Displayed, p. 7
Sherwood Anderson, p. 8
Architecture Video, p. 15



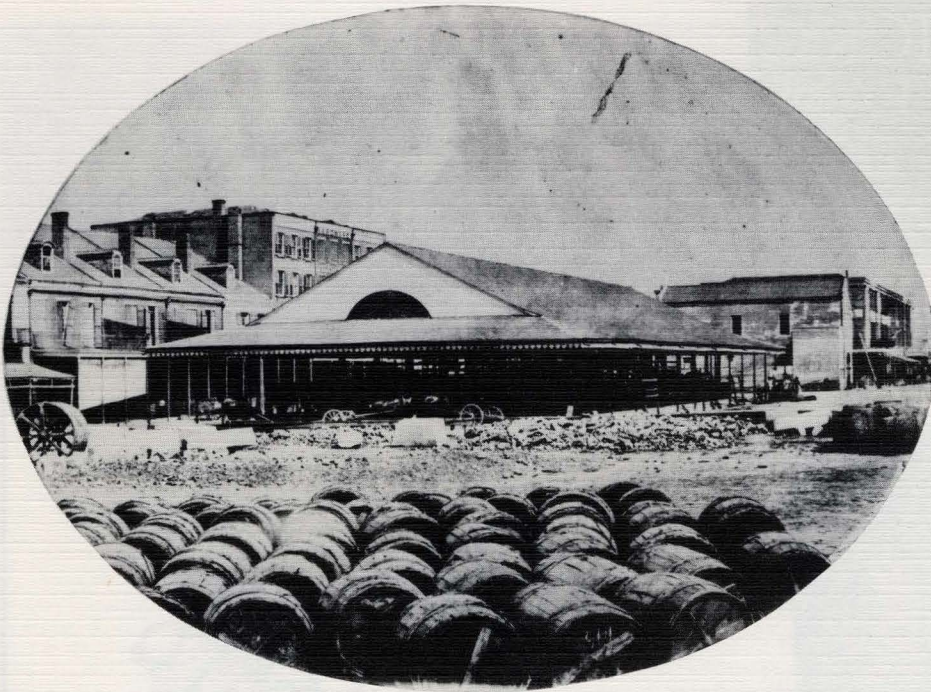
Les Cenelles and "les cenelles," berries of the hawthorn, the inspiration for the title. Drawing by Priscilla O'Reilly after Sarah K. Arendale

CULTURAL TREASURE ACQUIRED

In *Les Cenelles*, the Collection has acquired an extremely rare book of Afro-American poetry, probably the first such collection published in the United States. Printed in New Orleans in 1845, this little book of Romantic poetry, written in French, represents the culture of a remarkable group of people, the free people of color of New Orleans, whose lifestyle was unique in antebellum America. Seventeen free men of color contributed the 85 poems found in this anthology.

Remembering the racial situation of the United States in the 1840s makes it clear just how exceptional this publication was. Survival, not literature, was the order of the day for most American blacks. Slavery was the rule for blacks in the southern states; free blacks were seen as a potentially dangerous anomaly, and their rights, particularly to education, were severely circumscribed.

In contrast, the culture of free people of color in New Orleans, from which the poets sprang, was the



Third District Market, photograph by Jay D. Edwards, ca. 1858 (1982.167.8). Many free people of color lived in this area of the city.

more remarkable. They were a caste apart from either black slaves or free whites. Predominantly mulatto, francophile, and Catholic, their emotional allegiance was to the *Marseillaise*, rather than the *Star-Spangled Banner* or the drums and kalimbas of Africa. They were a tightly knit community, intermarrying among themselves, forming a web of close relationships. Frequently related by blood, they shared churches and schools, markets, fraternal and social organizations, and served for each other as godfathers and godmothers, executors of wills, and tutors of minor children. Creative people—writers, artists, musicians—tended to be friends or close acquaintances.

In New Orleans, free people of color enjoyed most of the legal and economic rights of whites. They could own property—including slaves—buy and sell, make contracts, lend or borrow money, practice their trades and professions, marry legally, testify in court, and receive an education. Compared with other slaveholding states, Louisiana was alone in both the legal rights and the latitude allowed by custom to free blacks. In other states the danger to a free black of being unjustly enslaved was very real, but

the necessity of constantly carrying manumission papers did not exist in Louisiana: in *Adelle vs. Beauregard* (1810) the presumption that mulattoes were free unless proven otherwise had long been established.

Free people of color enjoyed a culture which was distinctly French in tone and substance. French was their native tongue, and their educational models were, of course, French. No public education was provided for free blacks in Louisiana, but they made good use of religious and private schools. The Ursulines and the Sisters of the Holy Family, an order of black nuns, taught these children. Probably more significant were the small private academies in which one or two teachers taught all subjects; one of the more prestigious of these was the Ste.-Barbé Academy, headed by Michel Seligny, a friend of the poets of *Les Cenelles*. For the children of affluence—frequently the illegitimate children of white fathers—schooling in France was considered most desirable.

Certainly, they suffered both political and social restrictions. They could not vote nor serve on a jury. They could not legally marry a white person; children of interracial unions were illegitimate and thus

restricted in the percentage of their fathers' estates which they could inherit. Social barriers existed, such as segregated areas in public places.

Unlike most American cities, however, New Orleans had no pattern of residential segregation: free blacks lived among whites in the 1840s, particularly in the Faubourg Marigny and the Vieux Carré. A rigid color bar was not enforced, and there are instances of mulatto and white artists, writers, and teachers working together as friends and colleagues.

Such a collaboration may have given the impetus for publication to the poets of *Les Cenelles*. In 1843 a short-lived literary journal, *L'Album Littéraire, Journal des Jeunes gens, amateurs de Littérature*, was launched in New Orleans: its editor was a white French immigrant, Jean-Louis Marciacq; the co-editor, Joanni Questy, and the principal



Type ornament from *Les Cenelles*

contributors were free men of color, including the editor and several of the poets of *Les Cenelles*. The journal apparently did not last out the year, but in 1845 *Les Cenelles* appeared.

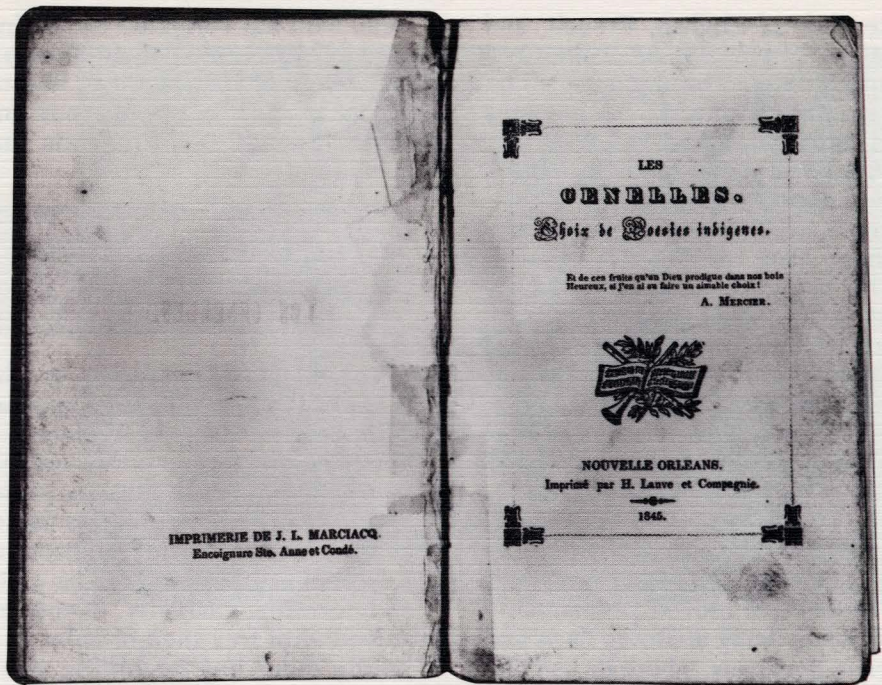
The editor of *Les Cenelles*, Armand Lanusse (1812–1868), had contributed to *L'Album Littéraire*. Now he brought together 85 poems written by men of color of New Orleans. Lanusse himself wrote 18 selections, including the dedication and introduction. He chose striking images to symbolize the spirit of this work. The title of the book refers to the bright red berries of a thorny native bush, either a holly or a hawthorn—at this distance in time it is impossible to be sure which was meant by Lanusse. The subtitle, *Choix de Poesies Indigenes* (Selection of Native Poetry), reinforces the idea of native stock producing literary fruit.

In his introduction, Lanusse modestly declares, "... if, by chance this volume survives to the gener-

ation which must follow ours, the poets of that future time will probably consider it with the same interest with which one regards simple monuments erected by mortals as simple as the monuments themselves."

The poems are not artistically ambitious, but show the marks of French education in the Americas. Like most early 19th-century works published in the United States, they are derivative of European models. Largely influenced by Lamartine, the poems are clearly in the tradition of the Romantic Movement. Their themes—melancholy, nature, death, suicide, thwarted love—are typical of this emotion-laden style.

Only Lanusse, of all the poets, touches on a Louisiana subject, reflecting obliquely some of the pain a man of mixed blood felt in a race-conscious society. Returning to a subject he had explored in *L'Album Littéraire*, in "Epigramme" he recounts wryly the confession of a mulatto woman who has decided to give up all her sins, but first she must *placer* her daughter. *Plaçage* was the



Title page of *Les Cenelles*

arrangement in which young mulatto women became the concubines of white men with financial support negotiated for them by their mothers. Such liaisons had a definite standing in the community with the man providing for his mistress and any children even when he left. These unions sometimes became like common-law marriages because the couple stayed together for life, and the father recognized his natural children, educated them, set them up in professions, and left money and property to them when he died. It is quite possible that the mothers of some of these poets may have been *placées*.

At the time of the publication of *Les Cenelles*, little is known of Lanusse's career. A native of New Orleans, he was 33 years old and ob-

viously well-educated. Primary evidence gives no hint about his profession, residence, or the place of his education. He may have been teaching at this time since two or three years later, he became a teacher at the newly organized *Institution Catholique des Orphelins Indigents*, the first free school for black children in the city. The school was also known as the Couvent Institute in honor of its founder. He served with distinction as principal of the school from 1852 until 1866.

Joanni Questy (1817-1869), who wrote three poems for the collection, was educated in New Orleans; as with Lanusse, his profession in 1845 is not known, though he may also have been a teacher. His forte was language, and he later became

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Head of Photography: Jan White

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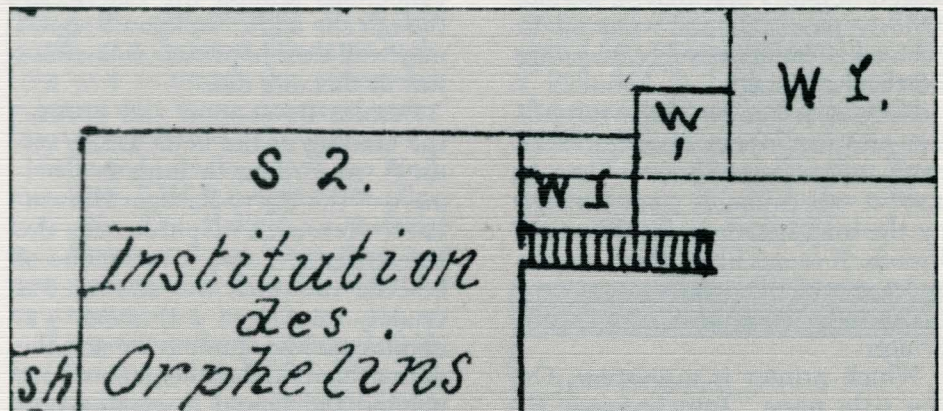
Dode Platou, Director

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The Historic New Orleans Collection

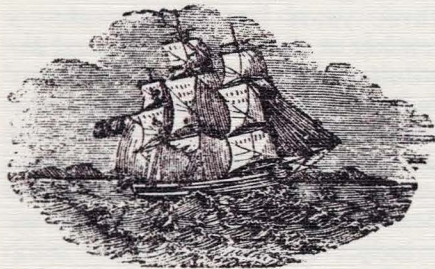


Detail of street and building plan from Braun's 1877 Plan Book of the Third District, showing the Institution des Orphelins on Dauphine near Touro

a teacher of English, French, and Spanish under Lanusse at the Couvent Institute. Throughout his life, he continued to write—both poetry and an unpublished novel; in the 1860s he wrote for the radical black newspaper, *La Tribune*.

Author of 14 poems in *Les Cenelles*, Camille Thierry (1814–1875) was the son of a wealthy French businessman and a mulatto mother. Well-educated, he had planned further study in France, but the death of his father required that he remain in New Orleans to deal with family business affairs. By 1845 Thierry was devoting much of his time to literary pursuits. Later, probably by the end of the decade, he turned over his business matters to agents and moved permanently to France, living at first in Paris and then in Bordeaux, where he had two books of poetry published.

The most distinguished of this group of poets was Victor Séjour (1817–1874). Recognized locally in his teens as a poet, Séjour was sent by his father in 1836 to France to



Vignette from *Les Cenelles*

complete his studies. He continued writing poetry, including “Le Retour de Napoléon,” well-received in France, which was included in *Les Cenelles*. By the time of this publication, the Théâtre Français had staged Séjour’s first play, a heroic, historic piece. Séjour went on to become an immense success writing for the Paris stage.

Nothing is known of the story of the printing of *Les Cenelles*. Like many collections of poetry, then or now, it was probably underwritten by the authors, their families, and friends. It seems likely that Lanusse and some of his collaborators paid to have the book printed by a job printer.

Which printer is a mystery. On the title page “Imprimé par H. Lauve & Compagnie” appears. Head librarian Florence M. Jumon-

ville, who has compiled the definitive bibliography of antebellum New Orleans imprints, can find no listing of such a printer, nor any trace of another imprint from that press.

“The Collection’s copy is unique.”

To add to the mystery, on the verso of the half-title page appears “Imprimerie de J.-L. Marciacq.” Marciacq, the former editor of *L’Album Littéraire*, did not have a press, but was perhaps lending his name, as a white man, to the publication. A Frenchman, Marciacq was quite an interesting character, deeply involved with free men of color as a young man, but becoming more conservative with age. He had arrived in New Orleans by 1842; then 23 years old, he taught the children of free people of color in partnership with a Mr. Bazanac, probably Joseph Bazanac, a Cuban mulatto. Showing again the web of interconnections in this community, Bazanac was later the undertutor to New Orleans native Sidney Lambert, who became an internationally known composer and performer.

More to the point of this discussion, Joseph Bazanac was closely connected with Alphonse Bazanac, probably his brother, who was a printer. It may be conjectured, although there is no proof, that the press of Alphonse Bazanac was used to print *Les Cenelles*.

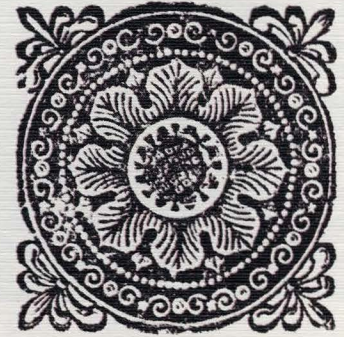
Copies of *Les Cenelles* are rare: Miss Jumonville knows of only a handful of others in special library collections around the nation, although she adds, “unknown copies may well exist in private collections just as this one did.”

Besides its content and history, the binding of the book is also unusual. According to John P. Chalmers of the Harry Ransom Humanities Research Center at the University of Texas, a technique of binding in which the sewing was crudely reinforced with paper was employed. Miss Jumonville and the editor theorize that the poems were printed and bound in paper wrappers and that purchasers had individual copies bound to suit their

own tastes. Each extant copy which still has 19th-century binding is bound in a different material and style. The Collection’s copy, then, appears to be unique: it is bound in brown paper-covered boards; the leather spine is stamped in gold, “Mazet.” This was probably the copy of carpenter Louis Mazet (b. ca. 1810), a free black who lived in the Faubourg Marigny.

The acquisition of *Les Cenelles* has enriched immeasurably the research materials on free people of color available at the Historic New Orleans Collection. It was accompanied by other rare items, described in the *Acquisitions* column. Miss Jumonville comments, “*Les Cenelles* is the most outstanding item in an extraordinary collection which contains gems too numerous to mention. It would be a marvelous acquisition for any library, and we are delighted to add it to our collection.”

—Patricia Brady Schmit



Type ornament from *Les Cenelles*

Sources: All translations are from Regine La-tortue and Gleason R. W. Adams, trans., *Les Cenelles* (Boston, 1979). Rodolphe L. Desdunes, *Our People and Our History* (Baton Rouge, 1973); Annie Lee West Stahl, “The Free Negro in Ante-Bellum Louisiana,” *Louisiana Historical Quarterly* (April 1942); Edward Larocque Tinker, *Bibliography of the French Newspapers and Periodicals of Louisiana* (Worcester, 1933); *Louisiana Courier* (6 June 1843); New Orleans City Directory (1830–1881); New Orleans Death Certificate, Armand Lanusse, (1868)42:79, Joanni Questy (1869)45:721; Notarial Archives, Selim Magner, (9 June 1864) 16:293; Second District Court, Succession of Camille Thierry, (1876)docket 38009; U.S. Census for Louisiana (1840–1860). Special thanks for sharing work in progress to J. John Perret, University of New Orleans; Judith Schafer, Murphy Institute, Tulane; Lester Sullivan, Amistad Research Center; and for research assistance to Stephen Darwin, Tulane University; Marie Windell, University of New Orleans. Original drawing of hawthorn by S.K. Arendale in Robert A. Vines, *Trees, Shrubs, and Woody Vines of the Southwest* (Austin, 1960).

From the

Director



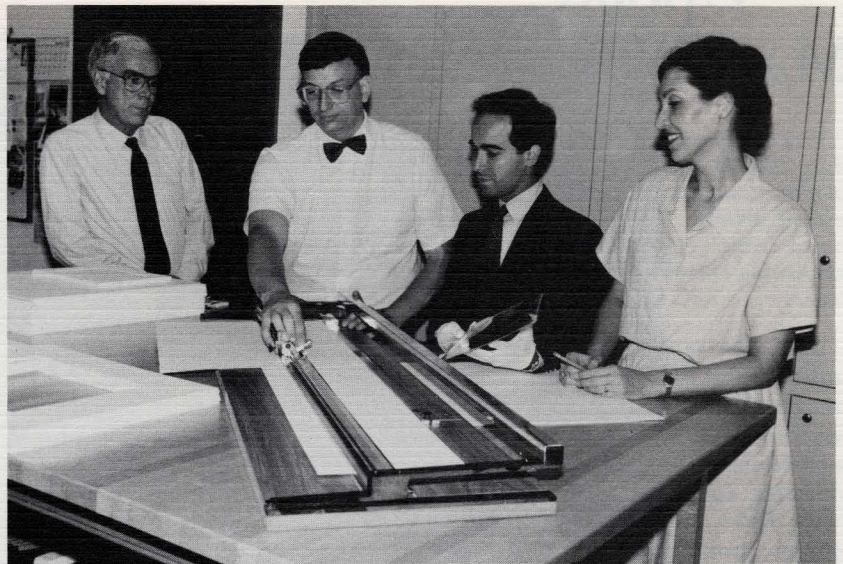
Whenever the curators are hanging a new exhibition in our Williams Gallery on Royal Street, faces are pressed against the window trying to watch. Curiosity about museums is not only about mounting exhibitions, but also about all the hidden functions behind the scenes. I constantly hear the comment, "It must be fascinating to have a job in a museum." In truth, it is.

An equally common question is, "What kind of jobs are there in museums?" Once on the inside, all the mystery disappears. To clear up these "mysteries," the Collection has organized a *Careers in Museum Administration* course in cooperation with Tulane's University College. The purpose of the course, which is scheduled in the spring semester, is to answer that question. Members of the professional staff introduce the class to museum work through hands-on assignments. The emphasis is on the specialized knowledge needed to be a registrar, curator, preparator, docent, administrator, research assistant, or even a board member or director.

Over the years the makeup of each class has been different. There have been undergraduates in degree programs from art, business, psychology, music, history, architecture, biology, and physics. Community members have included students in several age groups and specialties.

Though each year certain basic subjects are covered, the rest of the curriculum and the term project depend on the interests of the class members. Classes are held at the Collection, with one special session at the historic Gallier House. Classes are now on Saturdays to accommodate those who work.

—Dode Platou



Speakers at the Preservation Seminar. From left to right: Ralph Draughon, Alan Balicki, John Lawrence, and Priscilla O'Reilly

Seminar

Preservation Techniques Explained

How do you care for those old family papers and photographs that have been stored in the attic? Is the environment for your paintings too dry or too damp? Are you familiar with museum standards for matting and framing? You can soon find answers to these frequently asked questions.

A seminar on preserving documents, photographs, and paintings, along with matting and framing procedures, will be held at the Historic New Orleans Collection on Saturday, November 21. The day-long program will be divided into two parts with the morning session featuring the preservation of photographs and demonstrations on matting and framing; the afternoon session will focus on preserving family papers and paintings.

Featured speakers will be staff members John Lawrence on photographs, Alan Balicki on matting and framing, Ralph Draughon on manuscripts, and Priscilla O'Reilly on paintings.

The price for both sessions is \$45 and for one session, \$30. Included in the seminar is a packet containing samples of archival materials, catalogues from manufacturers of these

materials, bibliographies, and copies of the pamphlets in the Collection's Preservation Guide series.

"Glue may attract roaches, silverfish, and other vermin . . ."

—Preservation Guide 2: Photographs

The seminar will be held in the Counting House at THNOC, 533 Royal Street, from 9:00 to 12:00 and continuing after lunch from 2:00 until 4:30. A break for refreshments is included in both morning and afternoon sessions, and time will be set aside for informal discussion and a tour of the museum complex. Reservations may be made by calling the publications department.

PHOTO CREDITS

Judy Tarantino
Jan White

Update: Mary Wilkinson

This contemporary account describing Mary Farrar Stark Wilkinson provides another dimension to her character (see related article, "Chronicle of a Determined Lady," Newsletter, vol. V, no. 2, concerning the Wilkinson-Stark Family Papers).

Julia LeGrand, a journal-keeper and resident of New Orleans, gives an eyewitness view of the occupied city during the Civil War. Her observations, published as *The Journal of Julia LeGrand: New Orleans 1862-1863*, include the following entries about the resourceful Mrs. Wilkinson.

"February 26 [1863]. Mrs. Wilkinson, who lost her husband at the battle of Manassas, and who hastened out of the city at that time, leaving her children, has just come to town. Would people in any other land believe that a woman, under such circumstances, could be arrested for not taking the oath to the United States?"

"[March] 7th . . . Mrs. Andrews, the wife of the Lieutenant at whose house Mrs. Wilkinson was imprisoned . . . was very rude to Mrs. W-, but that lady having one day asked for her daguerrotype she was so flattered by the request that she not only went down town and had it immediately taken, but has been in a good, polite humor ever since. She did not know that Mrs. W- only wanted her likeness that she might show the features of her jailer in the future to her children.

"March 8th. Saw the picture of Mrs. Lieutenant Andrews at Mrs. Wilkinson's. She had it taken with great alacrity when Mrs. W- asked her. She does not know she is to figure in the family annals as the keeper of the 'Female Bastille.'"

Bravo to Mary Farrar Wilkinson! The genteel manipulation of her adversaries once again aided this determined lady in a difficult situation. The photograph of her jailer, Mrs. Andrews, taken at E. Jacobs, Photographic Gallery, 93 Camp Street, New Orleans, is preserved for all to see in the Wilkinson-Stark Papers.

—Catherine C. Kahn



Mrs. Andrews (85-41-L)

THNOC Honors Papal Visit

In honor of the visit of Pope John Paul II to New Orleans, THNOC organized a mini-exhibit entitled, *Chahta-Ima—Abbé Adrien Emmanuel Rouquette: Louisiana's First Native-born Priest*. The exhibit commemorated the 100th anniversary of Père Rouquette's death. Chahta-Ima was the name given Père Rouquette by the Choctaw Indians of Louisiana's St. Tammany Parish; it means "He who is like a Choctaw." Items in the exhibit included Père Rouquette's chasuble, missal, other liturgical objects, and photographs of Rouquette and his family. The majority of the objects in the exhibit were loaned to THNOC by St. Joseph Seminary in St. Benedict. The exhibition was on view during the month of September.



A. Rouquette, lithograph by Charles H. Fondé, 1848 (1974.61.5)

Grima Furniture Displayed

Clarisse Claiborne Grima was not only the great-granddaughter of Louisiana's first governor, W. C. C. Claiborne, but also the great-great-granddaughter of Governor Claiborne's political rival, Louisiana's second—and first native-born—governor, Jacques Philippe Villeré. During her lifetime, Mrs. Grima donated her gracious uptown home to the Historic New Orleans Collection and, on her death in 1981, left an important legacy of manuscripts, books, and furniture and other decorative arts to the Collection.

Mrs. Grima's home has been sold. The proceeds of that sale, to be known as the Clarisse Claiborne Grima Fund, are to be used for purposes the Collection believes to be in keeping with Mrs. Grima's desires.

The Grima objects record the taste of an old and distinguished New Orleans family, and as such, constitute a strong collection. The Clarisse Claiborne Grima Collec-

tion includes a wealth of objects of true artistic merit.

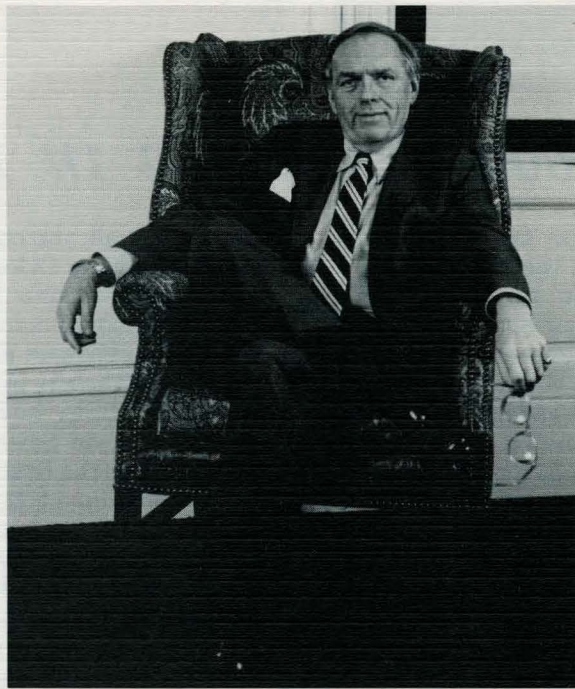
Of particular interest are four pieces of mid-19th-century Rococo Revival mahogany furniture, possi-

bly made in New Orleans. A pair of marble-topped, serpentine front cabinets and one of a pair of armless settees have been restored and are now displayed in the Collection's history galleries. It is believed that the workshop of Mallard or McCracken produced the cabinets.

The board of directors of THNOC has approved the loan of several items to the New Orleans Museum of Art. Among these is a pair of 1710 Italian neoclassical painted side-chairs. Currently in the process of restoration, the chairs will soon be exhibited in the galleries of NOMA; they will bear the Claiborne-Grima name.

An exhibition in the Williams Gallery commemorating the generosity of Mrs. Grima and spotlighting the many outstanding pieces of decorative arts included in the Clarisse Claiborne Grima Collection is scheduled for November 1988.

—Maureen Donnelly



The board and the staff of the Historic New Orleans Collection noted with sorrow the untimely death, July 14, 1987, of Stanton M. Frazar, director of the Collection for more than 10 years, and have extended to his family and loved ones their deepest sympathy and condolences.



Rococo Revival settee (1981.376.9.1)

New Orleans

Sherwood Anderson in the French Quarter

"I am living in the old French Creole Quarter, the most civilized place I've found in America and have been writing like a man gone mad . . .," Sherwood Anderson wrote Gertrude Stein in February 1922. The writer had moved to New Orleans, settling at 708 Royal Street, the previous month. He soon wrote to Stein about Mardi Gras, saying, ". . . there is little prohibition here everyone was properly gay and at least half abandoned to fun . . ."¹

Anderson enjoyed the easygoing attitudes of New Orleans and its "sort of matter-of-factness about life," which he attributed to the city's black, French, and Italian influences. He found the population to be ". . . charmingly unambitious, basically cultured and gentle." The love of leisure he thought to be synonymous with culture; in his eyes, New Orleans was ". . . the most cultured city I had yet found in America."

Anderson quickly discovered *The Double Dealer*—the famous but short-lived literary journal published in New Orleans—and wrote in the March issue of 1922 that the modern city exerted its pull, but that ". . . there are too many elements here pulling in another direction, and an older more sensible direction . . ." Because of this, the French Quarter, he said, should be ". . . the winter home of every American artist. . ."

Although he described the men associated with *The Double Dealer* as "delightful," Anderson wrote to Jerome Blum in February: ". . . I have played with them some but now have rather cut them out. Their playing is largely with society women. Never got in touch with that crew before . . . Now I've seen and I know and I don't have to do that again."

Anderson soon left New Orleans for New York City. It had been a happy visit, and he hoped to return. In 1924 he married his third wife,

Elizabeth Prall; the couple decided to settle in New Orleans.

During the 1920s New Orleans had a flourishing colony of writers and artists—William Faulkner, who had come to the city in 1922 to meet Anderson; Oliver LaFarge; Hamilton Basso; Lyle Saxon. Anderson, however, was the best known. With the publication of his *Winesburg, Ohio* in 1919, he became a major writer whose unconventional and controversial style delved into people's hidden feelings.

The Andersons first moved to 504 St. Peter Street, but soon settled into 540-B St. Peter Street. In July 1924, Anderson wrote Alfred Stieglitz, "New Orleans is marvelous as ever . . . laughter, easy swinging bodies, ships. It suits me." To his brother, artist Karl Anderson, he wrote in

August, "It is hot, but like an old horse I feel better can go better in the heat . . ."

The New Orleans days were productive ones for Anderson, with the mornings set aside for writing. In 1922 he worked on *Many Marriages* and wrote a book of short stories, *Horses and Men*, both of which were published in 1923. In 1924 *A Story Teller's Story* was published; *Dark Laughter* followed in 1925.

The afternoons and evenings were for more leisurely activities. Anderson loved to stroll about the French Market, or "loaf on the wharves" where he watched the ships and the black laborers. He enjoyed the scent of the city, writing, "New Orleans . . . is a city of smells. It reeks with smells from the earth, from the sea, the river, the houses,



Sherwood Anderson by Edward Steichen, ca. 1920 (1981.250)

the markets, the swamps. In the moist heavy air the smells hang all day and all night but in southern stories nothing is mentioned but the magnolia.”

A light-hearted atmosphere prevailed in his time spent with friends and acquaintances in New Orleans art and literary circles. There were always informal parties and congenial conversation.

Among the old friends Anderson saw while in New Orleans was Anita Loos, wife of his boyhood chum, John Emerson. She was staying at the St. Charles Hotel while writing parts of *Gentlemen Prefer Blondes*. Loos nicknamed Anderson “Swatty,” which, according to his wife, he loved.

He was less tolerant of his portrait in *Sherwood Anderson and Other Famous Creoles* (1926), a book of caricatures drawn by William Spratling with comments by William Faulkner. Anderson remarked, “It isn’t very funny,” and his friendship with Faulkner became strained for a while.

Elizabeth Anderson recalled that there was a great deal of drinking in their crowd, but “. . . little drunkenness. We all seemed to feel that prohibition was a personal affront and that we had a moral duty to undermine it.” She wrote that Anderson “. . . drank absinthe, but never cared what he drank or if he drank at all. He had the natural kind of high spirits that carried everyone along on the crest of his enthusi-

“. . . one of the old cities of my love.”

asms . . .” Yet the reaction to his work caused a difficult period in his life. *Dark Laughter* was a best seller, but it, along with *Many Marriages*, came under critical attack. Some bookshops refused to stock Anderson’s books because of their controversial content. Ernest Hemingway’s *Torrents of Spring* viciously satirized Anderson’s writing style. Anderson’s high spirits subsided; he



Caricature of Sherwood Anderson in *Sherwood Anderson and Other Famous Creoles* (73-320-L)

began to doubt his writing abilities, and he sank into a deep depression.

Anderson grew restless in the French Quarter and found that the heat of the New Orleans summer only made things worse. He wrote to Alfred Stieglitz in June 1925, “. . . we have tropical rains almost daily . . . you sit working and the water runs down your back.” To Marietta Finly, his friend “Bab,” he wrote in August, “It is poison hot . . . In a year or two I will quit the city entirely . . .” At the suggestion of a friend, he spent part of the summer of 1925 in Trout Dale in the hills of southwest Virginia. He fell in love with the region and its people, and began his next book, *Tar—a Midwest Childhood*.

After returning to New Orleans, he wrote to Gertrude Stein in September 1925, “. . . it is hot. I hope after this year we will never spend another summer in the city. I am going to try and buy a small farm over in the Virginia hills . . .”

Anderson was becoming increasingly disenchanted with the “half artists” in New Orleans. He also sensed the growing pull of modernity in the city—a city which he felt was ashamed of not being more like Chicago or Pittsburgh. In the August 1926 issue of *Vanity Fair* he wrote of New Orleans, “. . . it won’t last long . . . it can be put on the map . . . Its in the air now . . . Beat the boomers here if you can . . . The end of New Orleans—the old town,

the sweet town, is already in sight.”

The Andersons built a house—Ripshin—in the Virginia hills, moving there in the spring of 1926. Elizabeth Anderson recalled that “Sherwood had always been an advocate of the ‘geographical cure’ . . . but the wanderer was fated to find only the other side of the mountain, never Nirvana.”

Sherwood Anderson would return to New Orleans, but only to visit, never to live. He always had a place in his heart for the city; later he would fondly remember it as “. . . one of the old cities of my love . . . If you want to see and feel something beautiful in the world go sometime to New Orleans.”

—John Magill

Sources: Elizabeth Anderson and Gerald R. Kelly, *Miss Elizabeth: A Memoir* (Boston, 1969); Sherwood Anderson, *Sherwood Anderson’s Memoirs* (New York, 1942); Sherwood Anderson, *Sherwood Anderson Notebook* (New York, 1926); Howard Mumford Jones and Walter B. Rideout, ed., *Letters of Sherwood Anderson* (Boston, 1952); Charles E. Modlin, ed., *Sherwood Anderson: Selected Letters* (Knoxville, 1984); Stella Pitts, “The Quarter in the Twenties,” *Times-Picayune*, November 26, 1972; William A. Sutton, ed., *Letters to Bab: Sherwood Anderson to Marietta D. Finly, 1916-1933* (Urbana, Ill., 1985); Welford Dunaway Taylor, *Sherwood Anderson* (New York, [n.d.]); Roy Lewis White, ed., *Sherwood Anderson/Gertrude Stein: Correspondence and Personal Essays* (Chapel Hill, 1972).

¹ Punctuation and spelling in the quoted material are faithful to the original.

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.

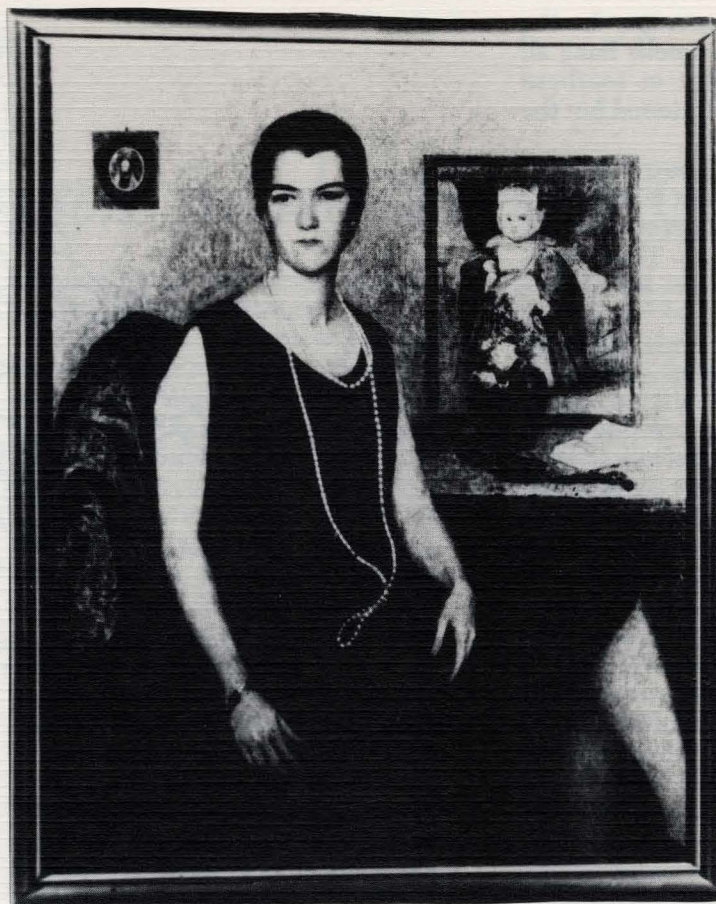
On Loan

A list of THNOC items on loan for exhibition includes:

- Drawings of cities along the Ohio River by Alfred R. Waud and a map, *Carte de la Louisiane Cours du Mississippi et Pais Voisins . . .* by Nicholas Bellin, 1744, to Ohio River Odyssey, Huntington Galleries, Huntington, West Virginia, June 14–December 31, 1987.
- Three watercolors by Charles Henry Reinike to *Kaleidoscope of Art: The Sunny and Roussel Norman Collection*, New Orleans Museum of Art, November 15, 1987–January 10, 1988.
- Self-portrait of Clarence John Laughlin to *First Person Singular: Self-Portrait Photography 1840–1986*, High Museum of Art, Atlanta, Georgia, January 14–March 4, 1988.

CURATORIAL

In 1866 Helen Maria Turner (1858–1958) moved with her family to New Orleans where she studied with the city's leading art teachers and exhibited with local art associations during the 1880s and early 1890s. For the next thirty years (1895–1926), she studied and painted portraits and landscapes in New York City and in an art colony in Cragmoor, New York, where she adopted the bright coloring and energetic brushstroke of the Impressionist painters. Turner continued her art career after returning to New Orleans in 1926, and two years later completed the portrait of Helen de Grange McLellan that was recently donated to THNOC by the sitter,



Portrait of Helen McLellan by Helen Turner (1987.113)

Mrs. Gustave Pitard of Gibson Island, Maryland. The portrait lacks Turner's characteristic impressionistic style; instead, it is a fine example of the more formal academic training that underlies all her compositions. Mrs. Pitard also donated two paintings by Alexander J. Drysdale, another New Orleans artist who worked in a style similar to the Impressionists. The works appear to be mirror images of the same landscape, but, when displayed side-by-side, they form a panoramic view up one of Drysdale's imaginary bays.

■ The curatorial division has an important collection of historical and art prints and is complementing it with a selection of engraved metal plates and wood blocks used to make the prints. Two printing plates were recently acquired during the WLAE-TV auction. One plate was used to print the illustration for a page in the *National Police Gazette* of December 12, 1891, which recalled the "Memorable Battle for the Championship of America"—the 1882 prize fight between John L. Sullivan and Paddy Ryan at Missis-

sippi City (see "Bareknuckle Fighting: Sullivan Ruled the Ring," *Newsletter*, vol. III, no. 3). The other plate was used to print a bird's-eye view of part of eastern New Orleans to show the proposed Inner Harbor and Industrial Canal and its improved port facilities, completed in 1921.

■ THNOC has a large collection of photographic images of steamboats but recently added a rarity: a printed "portrait" of the Robert E. Lee steaming along the Mississippi River. The hand-colored lithograph was published in 1870 by the New Orleans stationery company Stetson & Armstrong and was printed in New York by Hatch & Co.

■ Two important photographs were added to the large, encyclopedic photographic collection. The first is an ambrotype, an early photographic process in which the image on a glass negative appeared positive when mounted against a dark background. The group portrait, THNOC's finest ambrotype, was made ca. 1858–59 and is significant for several reasons. It uses the whole glass plate for the image instead of

part of it, and it is in the original frame with the photographer's advertising label attached to the back. The ambrotype was made by Moissenet & Law, considered among the finest portrait photographers in antebellum New Orleans.

The second photograph is a portrait of St. André Matt, donated by Dr. and Mrs. Bernard Lemann. According to a descendant of the sitter, Matt was the illegitimate son of a slave owner and was probably sent abroad for his education. He eventually owned a small plantation near Washington, Louisiana. The portrait was made by a clever technique that combined photography and drawing, during a period (ca. 1870–1900) when photographers were replacing portrait painters. A lightly printed photographic portrait of the sitter was made to nearly lifesize. With this as a guide, the photographer, or a staff artist, drew in the details of face and clothing with crayons or pastels. The finished work looked more like a drawing than a photograph, and it was placed under glass in an elaborate frame.

■ Louis Armstrong was an international star when he returned to New Orleans to perform with nine other members of his orchestra from June through September 1931. A pho-

tograph of the band on the stage of the Suburban Gardens, a Prohibition-era nightclub once located on the River Road, is included in a recent purchase of seven original photographs of jazz bands that have been identified for THNOC by Don Marquis, curator of the jazz collections at the Louisiana State Museum. The group was collected by another celebrated trumpeter from New Orleans, Herb Morand, who had a distinguished career in Chicago, where most of the photographs were made. One shows Elgar's Riverview Orchestra (1923), led by Charlie Elgar, one of the first New Orleans musicians to establish a name in Chicago. Another photograph (signed and dated February 6, 1935) is labeled the "World's Greatest Trumpeter" and pictures "Satchmo" seated over the back of a chair holding his trademarks, a trumpet and a handkerchief. A particularly poignant photograph is a group portrait including Armstrong and his wife taken at the Colored Waifs' Home during his 1931 New Orleans engagement. Also in the group are Captain and Mrs. Joseph Jones, the directors of the home where Armstrong was reared, and Peter Davis, his first music teacher.

—John A. Mahé II



Photo portrait of
St. André Matt
(1987.124)

The manuscripts division has recently acquired substantial additions to its collections of the papers of artists and writers in New Orleans and vicinity. In the visual arts in particular, the publication of THNOC's *Encyclopaedia of New Orleans Artists, 1718–1918* has been a boon as a reference in the development of this division's collecting interests.

■ Among the additions to the Charles Gayarré Papers are two letters addressed to the historian, then serving as Louisiana's Secretary of State, by artists of importance. Writing from Florence in 1852, Hiram Powers reported on his work in sculpting from Italian marble a 6'5" statue of George Washington which had been commissioned for \$10,000 by the state of Louisiana. The noted American sculptor described his concept of the statue and how he planned to execute his commission. "... I have preferred to represent him as a citizen, but still meditating the welfare of his country, and in doing this, I have not lost sight of the simple dignity of his personal appearance."

When completed, Powers's *Washington* had a brief, peripatetic existence and met an untimely end. Shipped from Italy in 1856, the statue stood in the rotunda of the state capitol until "liberated" by federal troops during the Civil War. Sent to Washington, D.C., it was temporarily housed in a variety of government buildings, including the capitol. *Washington* returned to Louisiana in 1869 and was on exhibition in New Orleans for the Mechanics' and Agricultural Fair. Unfortunately, in March 1871, the Octagonal Building in which Powers's handiwork was domiciled burned to the ground, and the statue perished in the flames.

The American portrait and miniature painter, Minor K. Kellogg, also addressed Gayarré from Florence. Recalling his sojourn and his friends in New Orleans, where he had a studio in the state house, Kellogg assured Gayarré that "I believe you will all be delighted with the *Washington* by Powers—for it will be *like the man*."

■ Recent acquisitions also include a large addition to this division's

Mr Vachel Lindsay:

I What poets have influenced your writings ?

I suppose those I have read the most. I have memorized from childhood great chunks of English and American poetry, the usual orthodox list from Hamlet and the King James Bible forward to Sandberg. I am especially fond of Poe and Lanier among classic Americans. I find Whitman a bore, Longfellow a worse bore.

II A few words about your walking tour through the South.

It was quite short as were all my walking tours - and greatly exaggerated

Questionnaire filled out by Vachel Lindsay (87-30-L)

Cammie Henry Papers, which record her efforts to restore Melrose Plantation, to encourage arts and crafts there, and to preserve the heritage of the Cane River community and the Natchitoches region. Dovetailing with the papers already held, the new acquisitions provide a detailed look at the life of Mrs. Henry and her friends in the 1930s. There is correspondence from and much mention of Lyle Saxon, the writer who restored the structure known as Yucca House on the plantation. Another frequent correspondent is Caroline Dormon, the naturalist and painter of wild flowers, whose exuberant personality is stamped on every page of her letters.

All the letters in the Cammie Henry Papers testify to the love and devotion her friends felt for "Miss Cammie." Furthermore, the little artistic community she established was almost unique in one special respect: the talented people involved seem to have gotten along with each other remarkably well. They avoided the temperamental clashes and constant bickering usual to such experiments.

■ An addition to the George William Nott Papers is a questionnaire obligingly filled out, at Nott's request, by Vachel Lindsay, the popular and opinionated 20th-century American poet. Lindsay declared, "I find Whitman a bore, Longfellow a worse bore." Although he liked

Negro spirituals, the poet announced, "I abhor jazz." He preferred instead such songs as "My Darling Clementine." Lindsay also recalled with affection his visits to New Orleans and recorded his admiration for the Newcomb College art collection.

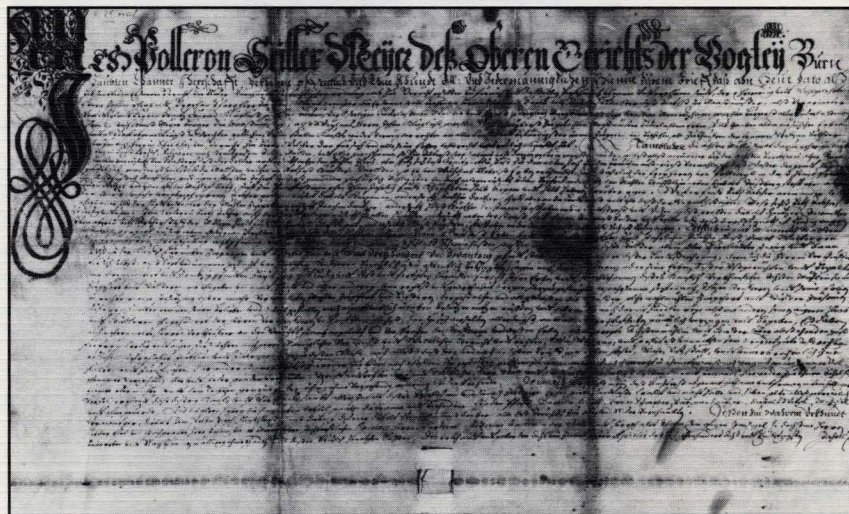
■ Another new acquisition is an important and affecting manuscript which records the tribulations experienced in his last years by Benjamin Henry Latrobe, the great American architect and engineer. The document is a contemporary true copy of Latrobe's petition in bankruptcy in the District of Columbia following his financial losses with Robert Fulton in building steamboats in Pittsburgh. Latrobe

explains that his "... unfortunate connexion with the late Mr. Fulton ... involved me in great pecuniary embarrassments." Furthermore, "... the recent death of my eldest son in New Orleans ..." has obliged Latrobe to resign as Architect of the Capitol of the United States. He must declare bankruptcy and concentrate his efforts on the enterprise of the New Orleans waterworks to recoup his losses. In the petition Latrobe gives an extensive account of his efforts since 1811 to supply New Orleans with water and the frustrations he has encountered, first with the War of 1812 and then with the death of his son. Sad to say, Latrobe himself was to die soon after these proceedings were initiated.

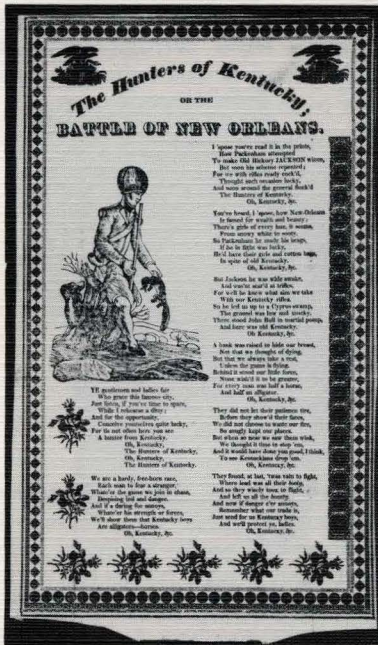
■ A visually appealing acquisition is an ancient deed on vellum from Alsace-Lorraine, dated 28 April 1628. The document with its handsome calligraphy descended in the family of a New Orleanian, Emile Damaré, who presented it to the Collection. In an old dialect combining features of both French and German, but bearing little resemblance to the modern usages of those languages, the deed conveys some land on which there is a house, a yard, and a field planted half with barley and half with rye.

■ Finally, an error in the manuscripts acquisitions column of the last *Newsletter* should be corrected. The prominent New Orleans family of German descent is not von Meysenburg but von Meysenbug.

—Ralph Draughon, Jr.



Deed on vellum (87-22-L)



(87-132-RL)

During the past quarter the research library supplemented its existing holdings with a large and varied assortment of materials which relate to topics of ongoing interest. The Battle of New Orleans, for example, has been one of THNOC's strengths since General Williams began his collection with prints depicting the battle. A recent addition to that facet of the collection is a beautifully illustrated broadside presenting the popular verse "The Hunters of Kentucky," which extols the prowess of the Kentuckians who fought with Andrew Jackson to keep the British from the city of New Orleans:

... I 'spose you've read it in the prints,
How Pakenham attempted,
To make Old Hickory JACKSON
wince,
But soon his scheme repented;
For we with rifles ready cock'd,
Thought such occasion lucky,
And soon around the general
flock'd
The Hunters of Kentucky. . . .

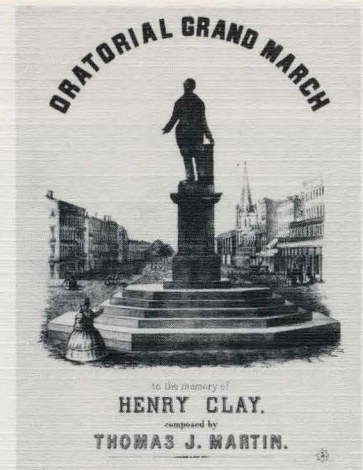
■ Another of General Williams's interests was sheet music. Pieces of sheet music are valuable to researchers not only for the melodies themselves but also for their pictorial covers and for the information they reveal about New Orleans composers, publishing, and social events. New acquisitions include

"Oratorical Grand March . . . To the Memory of Henry Clay" by Thomas J. Martin (New Orleans, 1860), Buentivolio's "Sweetheart Waltzes" (New Orleans, ca. 1850s), and "Tiger Rifles Schottisch" by J. Schrenk (New Orleans, 1861).

■ Opera, too, captured the attention both of 19th-century New Orleanians and of collectors. Bilingual libretti of operas performed in New Orleans appeared regularly during the mid-1800s. L. Fiot, manager of the French Opera, edited many of them and praised their usefulness, both to lovers of music and to students of language. In one issue he wrote, "This being the only edition which is in perfect conformity with the score, it will be of great advantage to Opera amateurs for following the performance, it will moreover prove very useful to those who study either the French or the English language." Many eventually found their way first into the collection of the late G. William Nott and now into THNOC's library. Among these prized acquisitions are Maillart's *Les dragons de Villars* (1858), Meyerbeer's *L'étoile du Nord* (1855) and *Le pardon de Ploërmel* (1860), and Halévy's *L'éclair* (1848).

■ Other items recently acquired from the Nott collection are among the library's treasures. In addition to *Les Cenelles* (see related story, p. 1), they include *Exercices et manoeuvres de l'infanterie*, a Confederate military manual issued in New Orleans in 1861. When the Civil War erupted, southern publishers hastened to produce works which would meet the needs of the citizens of the newly formed Confederate States of America. New Orleans presses turned out a succession of military manuals, examples of some of which are already in the collection, but French editions were uncommon. This copy belonged to James Trudeau, a distinguished New Orleans physician and surgeon who formed and commanded the militia troop known as the Louisiana Legion.

■ A growing collection of publications of various Louisiana councils and lodges of the Free and Accepted Masons has been enhanced by the addition of a bound volume of more than twenty years of annual reports (1856-1878) of the Grand



(87-142-RL)

Council of Royal and Select Masters of the State of Louisiana and, from the Nott collection, the *Tableau des membres* of Charity Lodge No. 93. Officially constituted in 1804, it was one of the oldest lodges in New Orleans. This copy of its 1806 membership list is the only one known to survive.

■ Confederate imprints highlighted General Williams's collection, and THNOC's holdings in this area continue to grow. New additions include *An Ordinance Organizing and Establishing Patrols for the Police of Slaves in the Parish of St. Landry* (Opelousas, La., 1863). Similarly, the General owned examples of printed items which New Orleans presses produced for the Republic of Texas during the late 1830s. Supplementing those documents are a "Texas Scrip" broadside which local printer William McKean produced in 1836 and a form which he created two years later for the Consulate of the Republic of Texas.

■ City directories are a valuable tool for the researcher. THNOC's collection includes a facsimile of the first directory (1805) and extends to the present day. Two editions have been added to these holdings: issues of 1827 and of 1985, the latter a gift of Charles N. Kahn, Jr. Other recent acquisitions include first editions of 20th-century literature by such writers as Walker Percy and Tennessee Williams, a long run of New Orleans social directories and other items contributed by Mary R. Moore, and a large addition to the extensive collection of menus from New Orleans restaurants.

— Florence M. Jumonville

Staff

PROFESSIONAL ACTIVITIES

Senior curator **John A. Mahé II** and **Rosanne McCaffrey**, director of systems, were interviewed about THNOC's latest publication, *Encyclopaedia of New Orleans Artists, 1718-1918*, on several radio and TV programs . . . they appeared together on "Steppin' Out," WLAE-TV and on WWNO's radio program "Gallery" . . . they also were interviewed on WSMB radio . . . Mr. Mahé appeared on WDSU's "Breakfast Edition" to talk about the encyclopaedia . . . and Miss McCaffrey was interviewed on both WWL and WEZB radio.



John Mahé and Rosanne McCaffrey

Dr. Patricia B. Schmit, director of publications, talked about the artists encyclopaedia on radio stations WSHO and WBYU.

Head librarian **Florence M. Jumonville** was appointed to the Advisory Committee on Publications of the Louisiana Library Association.

Sue Laudeman, shop manager, represents the Museum Store Association on the jury of the Louisiana Crafts Program . . . the jury selects worthy applicants to participate in the program, which is an agency of the Department of Culture, Recreation and Tourism.



Sue Laudeman

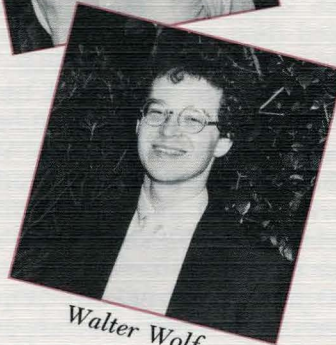
John H. Lawrence, curator of photography, serves on the board of the Cultural Cable Channel . . . he also served as a judge for the Ochsner Foundation Hospital employee photography contest.

CHANGES

New to the Collection are three curatorial assistants in the Koch Reading Room. **Judith Bonner** graduated from Southeastern Louisiana University and earned an M.A.



Judith Bonner



Walter Wolf



Maclyn LeBourgeois

in art history from Tulane University . . . Mrs. Bonner recently served as research associate and curator of the Newcomb College Centennial Art Exhibition. **Maclyn LeBourgeois** graduated from Newcomb College with a B.A. in art history . . . **Walter Wolf** received a B.A. in drama and history from Trinity University.

Former curatorial staff member **Catherine Behl** was awarded a graduate fellowship in art history at the University of Delaware . . . and curatorial assistant **Kellye Magee** has left THNOC to pursue an advanced

degree in art history at Columbia University.

Helen Bradburn is an assistant in the manuscripts division . . . she graduated from Williams College and received a master's degree in music from Loyola University.



Helen Bradburn

MEETINGS

Dr. Ralph Draughon, curator of manuscripts, and **Dr. Alfred E. Lemmon**, reference archivist, traveled to New York City for the meeting of the Society of American Archivists, September 1-8 . . . Dr. Draughon attended the Society's preconference workshop on appraisal. He and **Dode Platou** attended the conference of the American Association of State and Local History in Raleigh, North Carolina, in October.

On September 23 the Friends of Prints and Drawings and the Friends of Photography of the New Orleans Museum of Art held a meeting and reception at THNOC.

Rosanne McCaffrey attended council meetings of the Louisiana Association of Museums in New Iberia and in Baton Rouge . . . she attended the Museum Computer Network annual conference in Boston, October 13-14. **Charles Patch**, systems operator/data coordinator, attended the annual meeting of the Minisis Users Group in Mexico City and gave a presentation on "MINISIS in the Museum."

John H. Lawrence was a panelist on the care of film and video collections at the meeting of the Louisiana Association of Museums in Alexandria . . . he attended the Southeastern Museums Conference in Hampton Roads, Virginia, in October.

PUBLICATIONS

Dr. Alfred Lemmon coauthored a paper with **Frank Matero**, director of the Center for Preservation Research at Columbia University, on historic New Orleans cemeteries

and the Center's work at Lafayette Cemetery I . . . Dr. Lemmon read the paper at the annual meeting of the Southeastern State Preservation Officers.

Kathy Hardey



John Magill

SPEAKERS BUREAU

Staff members have recently made presentations about the *Encyclopaedia of New Orleans Artists* to the following organizations: **John Mahé**, Friends of Prints and Drawings, Friends of Photography, and Friends of Longue Vue Gardens . . . **Rosanne McCaffrey**, Genealogical Research Society of New Orleans . . . **Kathy Hardey**, Confederate Literary Club . . . **John Magill**, PEO . . . **Patricia B. Schmit**, Louisiana Historical Society.

The Shop



For the Christmas delight of the serious doll collector or the little girl on your list, beautiful antique-reproduction dolls are for sale in the shop. Shown above is Norah, an all-porcelain reproduction of a 19th-century doll called "Mein Leibling."

**THE SHOP ANNOUNCES
A PRE-HOLIDAY SALE
NOVEMBER 7 & 8
10:00-6:00
30%-50% off selected items**

Architecture Video Available



View of Jackson Square (1948.3)

A video tape of French Quarter architecture has been created by the Historic New Orleans Collection, produced by WDSU, and is now available for purchase or rental. This lively commentary on the development of the architecture of the French Quarter is a 14-minute program designed for students from 7th grade through college.

All inquiries should be directed to Elsa Schneider, curator of education, at (504) 523-4662.

**Preservation Seminar
Saturday, November 21, 1987**

NAME _____

TELEPHONE NUMBER _____

I will attend:

All sessions. \$45.

or

Morning session, 9:00-12:00. Photographs, matting and framing. \$30.

Afternoon session, 2:00-4:30. Family papers, paintings. \$30.

Return form and check to reserve a place.

THE HISTORIC NEW ORLEANS COLLECTION

533 Royal Street New Orleans LA 70130

ARCHIVAL SUPPLIES ARE NOW AVAILABLE IN THE SHOP AT THE COLLECTION

Women's History Highlighted



*Sister of the Holy Family by Doris Ulmann
(1981.329.26)*

The Southern Association of Women Historians will meet in New Orleans November 11-14, in conjunction with the annual meeting of the Southern Historical Association. Keynote speaker for the 250-member group will be Professor Joan Cashin of Southern Illinois University on "Women's Work and Culture in the Old Southwest."

A reception for the association will be hosted by the Collection November 12 with sponsorship by Tulane, Loyola, and the University of New Orleans. Guests will include members of the SAWH, officers of the SHA, and area university administrators.

At the reception a mini-exhibition on women's history will display manuscripts, books, photographs, paintings, and prints from the research divisions. A brief guide to research in women's history at the Collection has also been prepared for the members of the association. It includes resources in the manuscripts and curatorial divisions and the library; copies are available to interested researchers.

The local arrangements committee, chaired by Dr. Nancy Fix Anderson of Loyola University, is composed of women historians from local universities and independent scholars; Dr. Patricia Brady Schmit, director of publications, is a member of the committee.



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