

**THE HISTORIC
NEW ORLEANS
COLLECTION
NEWSLETTER**

Volume VI, Number 2 Spring 1988

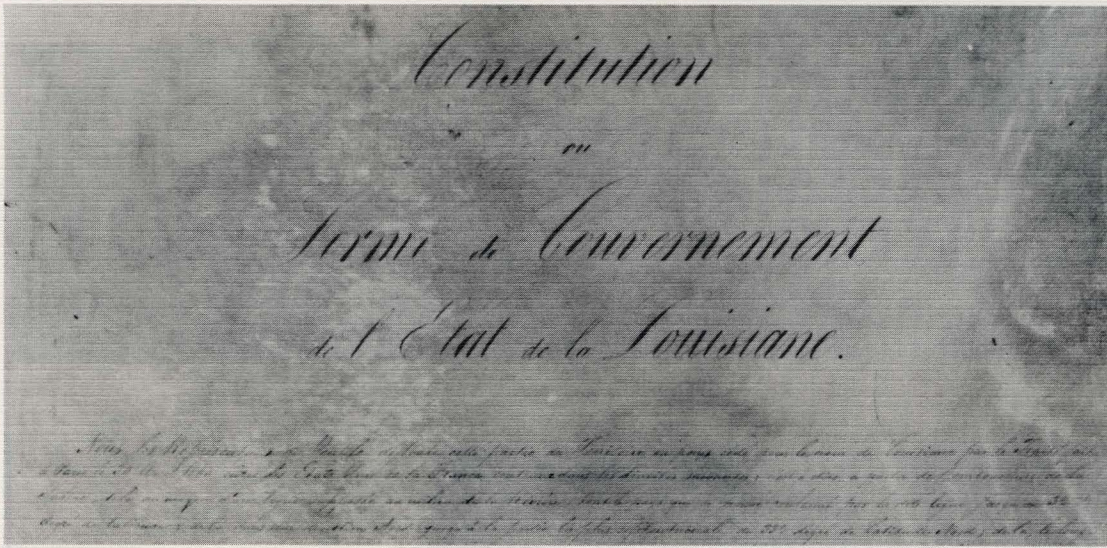
Constitution Exhibit, p. 4
Donors, p. 6
Profile: Rosanne McCaffrey, p. 10
Rare Civil War Drawings, p. 12



Detail showing the state of Louisiana, map of the United States, 1816, by John Melish (1976.155a)

*Bicentennial
of the
Constitution*

April 30, 1988, marks the 199th anniversary of the swearing of George Washington as the republic's first president at Federal Hall in New York City. It is also the 176th anniversary of the admission of Louisiana as the 18th state in the American union. Were those mere historical coincidences separated by time and geography, or did a common thread bind the two?



Detail, Louisiana's first constitution. Above, title; right, signature of Julien Poydras (66-84-L)

The tie that joined these two events was the Constitution of the United States. Without the meeting in Philadelphia in 1787 that produced it, there might never have been a President Washington nor a state called Louisiana. And so it is timely in this bicentenary season to ponder the relationship between that charter and the Louisiana constitution of 1812.

Just as the Constitution prescribed the presidential oath, so it empowered Congress to add new states such as Louisiana to the union. That mandate explains why Congress adopted the enabling legislation President James Madison signed into law on February 18, 1811, authorizing the territorial governor of Louisiana, William C. Claiborne, to call for the election of a convention to form the new state. It is likewise the reason why 43 delegates gathered in New Orleans from November 1811 to January 1812 to compose a constitution.

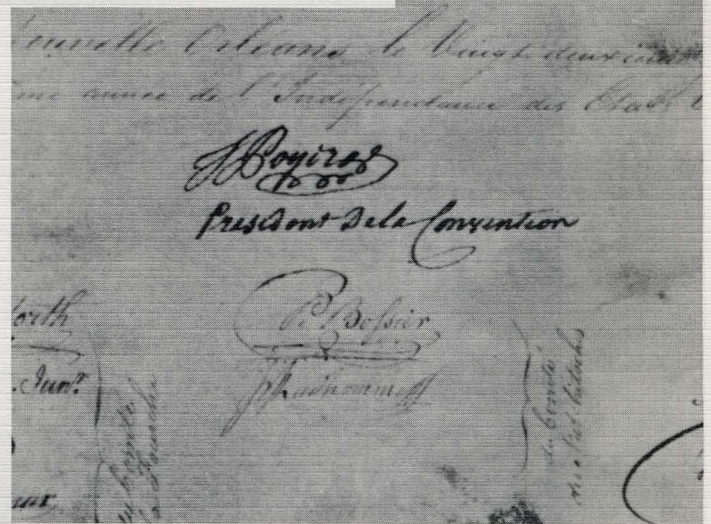
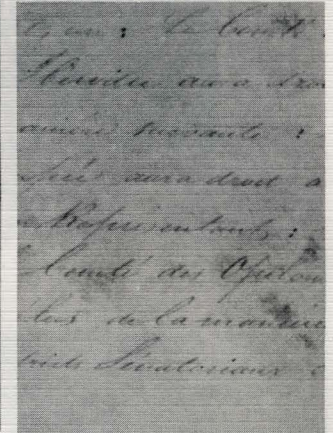
The two constitutions are linked in more ways than these. Even the most cursory reading reveals that they are alike in form. They draw from a common vocabulary of political expression, and they share a kinship of substance. Those similarities represent a more profound connection. Both were the expressions of their respective authors' commitments to "constitutionalism," a belief that resided within the marrow of their civic discourse, as it still abides in our own.

Constitutionalism traced its origins to the era of the Revolution

where it emerged from the debates leading up to independence and beyond. It embraced a shared body of opinions regarding the bases of political authority. Americans distilled those beliefs from a century and a half of experimentation with the traditions of English law and politics that they amalgamated with the thought of Aristotle, Cicero, and other classical philosophers, the polemics of Whig controversialists like John Locke or John Trenchard, and the more contemporary writings of Sir William Blackstone, David Hume, and Charles de Secondat, Baron de Montesquieu. Constitutionalism was grounded in novel conceptions of the basis for political authority—ideas given compelling voice in the Declaration of Independence. Such principles as the sovereignty of the people, a republican form of limited government, separation of powers, checks and balances, rotation in office,

guarantees of individual rights, the rule of law, and, significantly, a written constitution were among its organizing precepts. Phrased and rephrased, the new dispensation appeared in the constitutions of the original thirteen states, the Articles of Confederation, the Constitution of 1787, and the Louisiana charter.

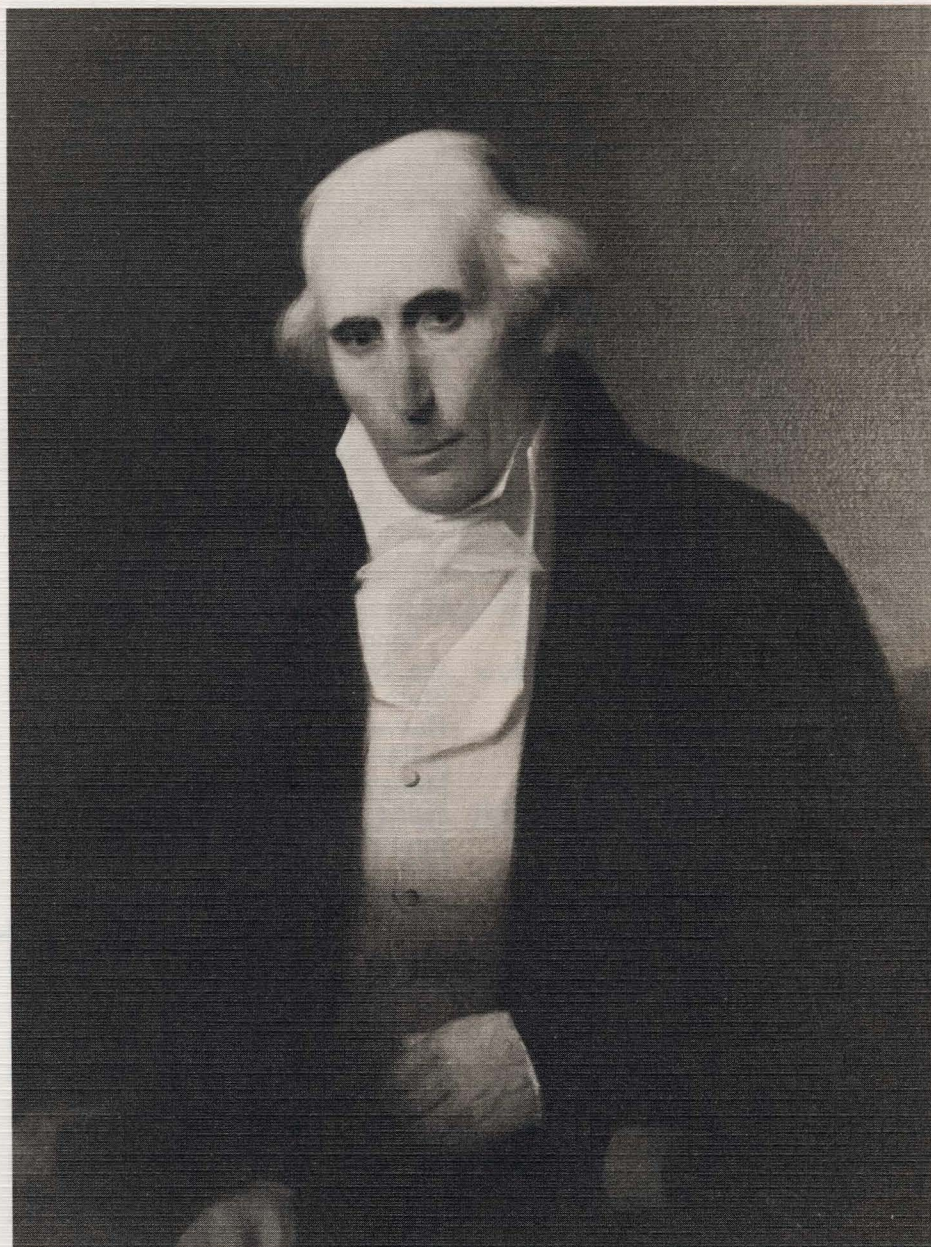
The authors of all those documents also subscribed to similar views of the purpose of constitutions. They equated constitution with structure. Accordingly, a constitution outlined the plan for the pattern and the adornment that defined a polity, be it a nation or a state. Furthermore, a written constitution explicitly expressed the broad principles of republican dogma in a manner unique to the time and to the circumstance of its composition. No two constitutions corresponded exactly, but the differences testified to the genius of the Ameri-



can political system that drew its unity and its strength from diversity.

When seen in the context of its era, the Constitution of 1812 is, in the main, indistinguishable from its counterparts. The New Orleans delegates wrote it in the civic language of the new republic. They conceived it as a mirror of the Constitution and the other state charters, which were their models. True, they prepared no bill of rights—there was no such bill in the Constitution in 1787—but they guaranteed the rights of citizens in a general provisions article (Article 6).

Americans from New England to Louisiana rejoiced in the virtues of constitutionalism; nevertheless, they were not of one mind as to the nature of their republic. They argued heatedly over the amount of direct popular participation that was desirable—or necessary. Universal white male suffrage loomed in the offing, but its hour had not struck. Besides, the writers of every constitution composed between 1776



Julien Poydras, president of Louisiana's Constitutional Convention. Courtesy Poydras Home

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 fees.

Board of Directors:

Benjamin W. Yancey, President
Mrs. William K. Christovich
G. Henry Pierson, Jr.
Francis C. Doyle

Dode Platou, Director

The Historic New Orleans Collection
533 Royal Street
New Orleans, Louisiana 70130
(504) 523-4662
Cable: THNOC

ISSN 0886-2109

© 1988
The Historic New Orleans Collection

and 1812 accepted Thomas Jefferson's pronouncement that governments "should not be changed for light and transient causes." Accordingly, all made any constitutional amendment difficult to accomplish.

Why then is the Constitution of 1812 noteworthy? Among the state's ten constitutions, it stands alone as the one in which structure, substance, and purpose closely approximated those of the Constitution of 1787. The men who wrote it intended it as a pithy assertion of organizing principles, which they deemed few in number, and no more. Contrast that view with the conceptions of the authors of the later documents. They freighted

their constitutions with exquisitely minute proscriptions of legislative, executive, and judicial authority. In being first, the Constitution of 1812 lay groundwork for habits of self-government that Louisianians honor still. It provided a vital ingredient in the mixture of Anglo-American precepts of governance with continental European traditions that endowed Louisiana with its distinctive political coloration.

—Warren M. Billings

Dr. Billings is professor of history at the University of New Orleans and president of the Association for Documentary Editing. He writes frequently on legal and constitutional history.

Life, Liberty, and Property

On January 22, 1812, Julien Poydras, Jacques Villeré, Bernard de Marigny, and 40 other distinguished Louisianians signed a document proclaiming, "We, the Representatives of the People of all that part of the Territory or country ceded under the name of Louisiana...In order to secure to all the citizens thereof the enjoyment of the right of life, liberty and property, do ordain and establish the following constitution or form of government, and do mutually agree with each other to form ourselves into a free and independent State, by the name of the State of Louisiana."

One of the most valuable holdings of the Collection, this original constitution in French, handwritten in faded brown ink on four large sheets of vellum, is the only known signed copy of Louisiana's first constitution. It is the centerpiece of the current exhibition at the Collection, *Life, Liberty, and Property: The First Constitution of the*

State of Louisiana, 1812. The English version quoted above is from a contemporary printed translation which is also on exhibit. Portraits of several of the signers, maps, paintings and prints of early 19th-century New Orleans, printed copies of all Louisiana constitutions, a handwritten contemporary English version, and an armoire with an inlay of an eagle and 18 stars (apparently decorated to celebrate Louisiana's becoming the 18th state) are highlights of a lively exhibition; it celebrates the bicentennial of the United States Constitution and Louisiana's adoption of that charter when it joined the union.

Lenders to the exhibition include the National Archives, Louisiana State Museum, Tulane University, Harvard University, and private collectors. Senior curator John Mahé planned the exhibition which opens April 13 and will be on view through May 20. It is free and open to the public.

This exhibition at THNOC is

part of statewide constitutional celebrations. The Louisiana Commission on the Bicentennial of the United States Constitution, chaired by Associate Justice James L. Dennis of the Louisiana Supreme Court, is sponsoring a variety of activities. On February 20 in Baton Rouge, representatives from communities around the state met to coordinate plans. Featured speakers at that meeting were Dr. Warren M. Billings, the author of the cover article in this newsletter, and THNOC's director of publications, Dr. Patricia Brady Schmit. According to Professor Paul R. Baier, executive director of the commission, at noon on April 30, the day Louisiana became a state, bells at historic courthouses throughout the state will peal the glad news and commemorative proceedings will be held. Governor Charles E. "Buddy" Roemer will be the host at a celebratory reception later in the year.

Louisiana's First Constitution



Cecil Morgan, dean emeritus, Tulane Law School; Dode Platou and John Mahé

In 1975 LSU Press published a French-English edition of the Constitution of 1812, reproduced from contemporary issues in THNOC's

library, as part of the Historic New Orleans Collection Monograph Series. *The First Constitution of the State of Louisiana*, compiled with

an introduction by Cecil Morgan, is the primer for any study of this document. Mr. Morgan, dean emeritus of the Tulane Law School, comments, "[The constitution] was the culmination of struggles and confusion resulting from shifts in sovereignty—French to Spanish, back to French, and suddenly away from this long Franco-Spanish character, culture, and tradition to the new Anglo-oriented United States domination....It is a tribute to the character of the heterogeneous Louisiana inhabitants and, indeed, to the constitutional system of the United States that such a transition could be made with good order, gracious acceptance, and enthusiastic adaptation."

Copies of the book are available from the shop at the Collection for \$15.95 plus tax and handling.

PHOTO CREDITS

Judy Tarantino
Jan White

From the

Director



This is the time of year we count our blessings and feature the donors who have added to our very significant holdings. Our greatest blessing, of course, remains the Kemper and Leila Williams Foundation, which generates the funds to provide for the continuation and operation of the Collection. The Clarisse Claiborne Grima Donation will make possible important purchases and activities which will honor her name. From the Richard Koch Fund fine works of scholarship will continue to be published.

The substantial Williams, Grima, and Koch gifts will allow us to pursue many future projects. But every gift is important to the Collection: meticulous donor files are kept on everything from a single postcard to a fine collection of manuscripts.



Giving cannot always be measured in material things—the Collection also receives significant help from individuals who have contributed their time to our various undertakings. We credit the universities, colleges, and organizations who send us interns and volunteers. The University of New Orleans, Loyola, and Tulane have participated actively in our internship program. This year an intern from Massachusetts's Amherst College joined us for the winter term. And Junior League members over the years have given us invaluable volunteer hours.

To all we give our heartfelt thanks.

—Dode Platou



Dr. Jeffrey Sammons and Ron Swoboda, WVUE Channel 8

Boxing Lecture at THNOC

In conjunction with black history month, Dr. Jeffrey T. Sammons presented a lecture on boxing in New Orleans at the Historic New Orleans Collection on February 9. Dr. Sammons, who is assistant professor of history and director of Afro-American Studies at Rutgers University, referred to his recently published book, *Beyond the Ring: The Role of Boxing in American Society*.

Prizefighting reached its zenith of popularity in New Orleans in the 1880s, even though the sport was outlawed at the time. Dr. Sammons mentioned the Sullivan matches

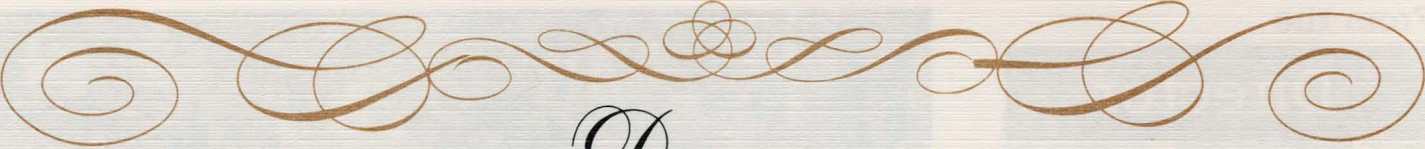
which were highlights of this era; he went on to discuss the restrictions of interracial boxing and media coverage of black boxers in the South.

The lecture was covered by television and the press. Boxing aficionados swelled the crowd of those interested in New Orleans history.

To complement the lecture, the Collection mounted a mini-exhibition on boxing in New Orleans. Featured items were photographs of local boxers, newspaper accounts of bouts, and boxing trunks worn by "Sugar" Ray Leonard.



Curatorial staff members responsible for the mini-exhibition on boxing, Judith Bonner, Maclyn LeBourgeois, and Walter Wolf



Donors

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

Harry N. Abrams, Inc.
Academy of the Sacred Heart
Advisory Council on Historic Preservation

John Armstrong
Edward Arnold
Marilyn Barnett
Charles Belik
Jack Belsom
Dr. George D. B. Berkett
George Bey
E. Barbara Boger
Mercedes Vulliet Bonner
Joe Bunting
Mimi Calhoun
California Afro-American Museum
Rosemary Calongne
Raymond N. Calvert
Mrs. Donald L. Chamberlain
Chicago Public Library
Mrs. William K. Christovich
City of New Orleans
Mrs. Maumus Claverie
Hersh Cohen
Consulate of Spain



Myldred Costa
Pat Cromiller
Clyde J. Cucullu
Emile Damaré, Jr.
Michel Delhaise
Mrs. Moise W. Denney
Mr. and Mrs. Maurice Denuzière
Department of Culture and History,
State of West Virginia
Dr. Vincent J. Derbes
Wilson G. Duprey
Diana D. Earhart
Patricia Mallard Ellmer
Elizabeth Eustis
Gordon O. Ewin
A. J. Flaherty
José Miguel Morales Folguera
Jim Fontaine
Ruth Fontenet
Mildred Fossier

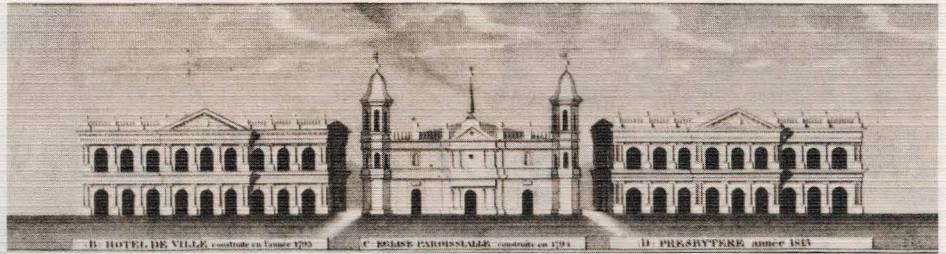
George E. Foster
Stanton M. Frazar
Elmer Freed
Freedom X-Press Publishers
Louis Frierson
Alyce Hebert Gardner
Genealogical Research Society of New Orleans
Mrs. E. J. Gibert
Grand Lodge of Free and Accepted
Masons of the State of Louisiana
Guidance Associates
Harper & Row, Publishers
Historical Society of Western Pennsylvania
Louise Holliday
Mrs. Robert D. Irvine
Leon Irwin
Catherine C. Kahn
Charles N. Kahn, Jr.
Jean Lafitte National Historical Park
Mrs. W. Elliot Laudeman III
John H. Lawrence
Mr. and Mrs. Denrich LeBreton
Dr. and Mrs. Bernard Lemann
Alfred Lemmon
Mrs. Thomas Lennox
Winston C. Lill
Louisiana State Library
Dr. Brobson Lutz
John Magill
John A. Mahé II
Richard C. Marvin
D. Caffery McCay
Patricia McWhorter
Louise A. Michelek
Mrs. Charles Midlo
Milling, Benson, Woodward, Hillyer,
Pierson & Miller
Jamie Mitchell
Jackson Molaison
Mr. and Mrs. Francis G. Moore
Mary R. Moore
W. L. Morter
Museum of the City of Lake Worth
Tadashi Nakagawa
Mrs. L. Kent Nelson
New Orleans Saints
Mrs. P. R. Norman
Ervin G. Otvos, Gulf Coast Research
Laboratory
Oxford University Press
Peabody Museum of Salem
Mrs. Julian Peck
Euphemie Tobin Phelps
Mrs. Gustave Pitard
Mr. and Mrs. Richard C. Plater, Jr.
Mrs. Ralph V. Platou
Prentice-Hall, Inc.

Preservation Press
Racivitch, Carriere, Panzeca, & Charbonnet
John C. Redfield
William Holcombe Richardson
Jeff Rosenheim
St. Tammany Historical Society
Ethel L. Sanford
Save Our Cemeteries
Patricia Brady Schmit
School of Design
Scottish Rite Masonic Museum of Our
National Heritage
Dr. Henry G. Simon
Anna O'Donnell Simoneaux
Richard W. Spellman
George T. Staples
Irma M. Stiegler
Effie Stockton
Mrs. Frank Strachan
Dr. Duane W. Superneau
Syntax Society
Tennessee Williams New Orleans Literary
Festival
Time-Life Books
William H. Tippit
Jessica Travis
Dale Triche
University of Illinois Press
René Vanvincq
Miriam Walmsley
Clay Watson
Ed Weigan



John Tobin White
Suzanne C. Wiley
Judge David Williams
Samuel Wilson, Jr.
Mrs. J. Thornwall Witherspoon
Mrs. Vernon W. Woods
Mr. and Mrs. M. Truman Woodward,
Jr.
Dalton J. Woolverton
Michael and Debra Wynne
Yankee Books
Edwin A. Zelnicker, Jr.

Early Governments of Louisiana



Marginal drawing, Tanasse map, published 1817, showing the Cabildo, the Church of St. Louis, and the Presbytere (1974.25.14.6)

As a crown colony of France, Louisiana was first governed similarly to other French colonial possessions. The king appointed a governor whose powers were almost dictatorial. He was the chief military, administrative, and judicial authority; however, all ordinances and royal edicts came from France. In 1712, the colony was made a commercial monopoly, first under Antoine Crozat, a powerful merchant, then under the Company of the West which became the Company of the Indies in 1719. During this time, the superior council (*conseil supérieur*) was created to govern the colony. It was composed of five members who were initially directors of the trading companies.

After 1731, Louisiana once again became a crown colony, and the superior council was reorganized. The king's governor general and the *ordonnateur*, who supervised commerce, royal property, and the storehouse, were at the peak of the chain of command. The superior council, consisting of an intendant, the king's attorney (*procureur-général*), notary or registrar of the colony, and six prominent citizens, was basically a judicial body, although it also reviewed executive and legislative business. During the French period, the province of Louisiana was subdivided into districts, each governed by a commandant who answered to the governor general and the superior council. No administrative distinction was made between the colony and the city of New Orleans at this time.

In 1763, Louisiana was officially transferred from France to Spain by the Treaty of Paris, but it was not until Alejandro O'Reilly arrived in 1769 that the government was reorganized in the Spanish manner. The offices of governor and intendant were retained; however, the French superior council was replaced by the *cabildo*, an ancient

Spanish form of municipal government. Thus, New Orleans acquired a governing body of its own. The *cabildo* was composed of six perpetual *regidores* who elected two ordinary *alcaldes*, an attorney general (*sindico*), and a superintendent of public property (*mayordomo de propios*) each year. Civil and military authority was vested in the governor who presided at sessions of the *cabildo*, and also appointed commandants (*tenientes particulares*) for each of nine parishes or districts. A notary (*escribano*) was the permanent salaried secretary to the *cabildo*. The *cabildo* regulated the price and quality of goods traded in the city, was responsible for public works and their maintenance, and acted as a board of examiners for the legal and medical professions. It also had the right of municipal taxation and administered civil and criminal justice to a limited extent.

The offices of *regidor* and *escribano* were heritable but could also be sold. The laws during the Spanish period either came directly from Spain, the Captain General of Cuba, the Cuban administrative council (*Audiencia de Habana*), or from the governor, who in his inaugural address announced a list of new laws.

In 1801, the Republic of France regained Louisiana from Spain by the Treaty of San Ildefonso; however, Spanish officials in New Orleans were not formally notified of this transfer until the arrival of Pierre Clément de Laussat, French prefect sent by Napoleon to administer the colony. On November 30, 1803, Laussat officially assumed possession of Louisiana, and twenty days later transferred the property to W. C. C. Claiborne and General James Wilkinson, agents of the

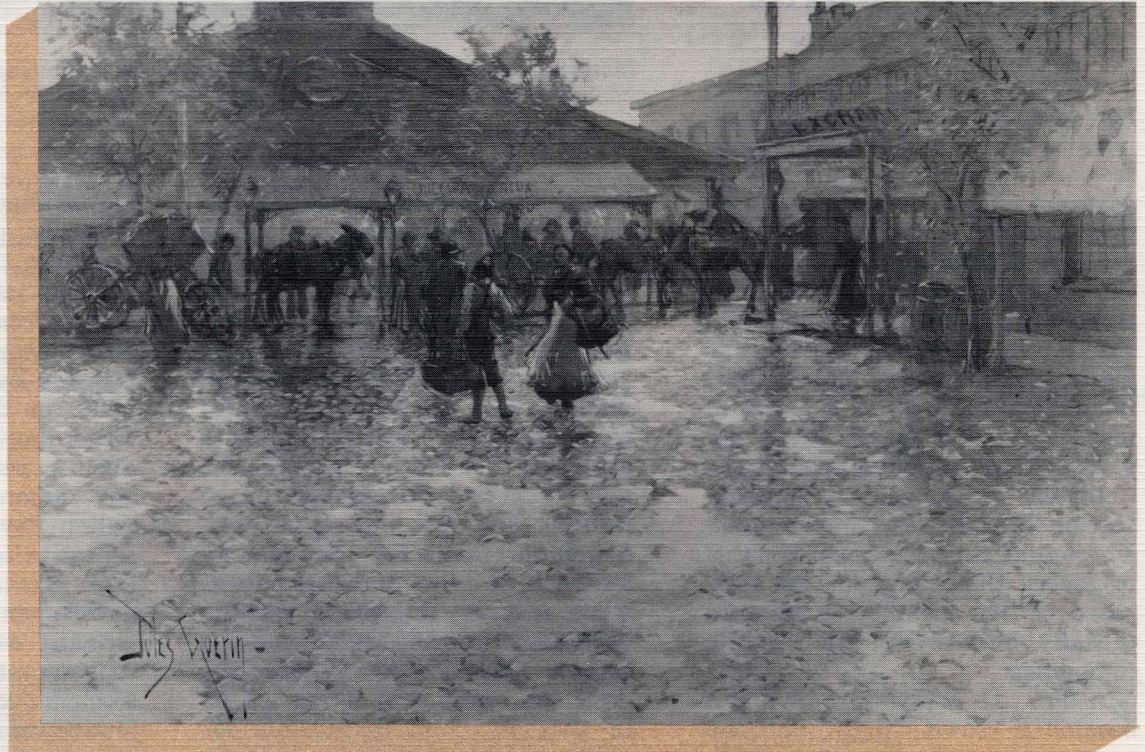
United States; Claiborne was named governor of the newly acquired territory.

From its vast new lands purchased from Napoleon, the United States established the Territory of Orleans by the act of March 26, 1804, in that section which now forms most of the state of Louisiana. A year later the territorial government was organized, and Julien Poydras was named representative to Congress. As in other U.S. territories at this time, the government of the Territory of Orleans consisted of a house of representatives and a legislative council. Judicial powers rested with justices of the peace, several inferior courts, and a superior court. The president of the United States appointed the governor's secretary, judges of the superior court, and members of the legislative council. The territory was eventually divided into nineteen counties. The term "county" was used until eliminated by the Louisiana State Constitution of 1845 when the designation "parish" became official. On April 30, 1812, Louisiana became the 18th state to enter the union.

—Pamela D. Arceneaux

Sources: John G. Clark, "The Role of the City Government in the Economic Development of New Orleans: Cabildo and City Council, 1783-1812," in *The Spanish in the Mississippi Valley, 1762-1804*, John Francis McDermott, ed. (Urbana, Ill., 1974); Brian E. Coutts, "Martin Navarro, Treasurer, Contador, Intendant, 1766-1788: Politics and Trade in Spanish Louisiana," (LSU, Ph.D. dissertation, 1981); James D. Hardy, Jr., "The Superior Council in Colonial Louisiana," in *Frenchmen and French Ways in the Mississippi Valley*, John Francis McDermott, ed. (Urbana, Ill., 1969); A. P. Nasatir, "Government Employees in Spanish Louisiana," *Louisiana Historical Quarterly* (October 1946).

Impressions of the Poydras Market



The Old Poydras Market, New Orleans, by Jules Guérin (1980.217)

Wet, gray, huddled shoppers scurry in and out of the Poydras Market's entrance. Horses hitched to buggies wait patiently with lowered heads and an occasional bent fetlock while rain runs down their coats. Outside, the driving wind shakes transparent yellow- and blue-green leaves off trees. Rough-hewn cobblestones protrude from bright flat puddles that reflect the whitish gray-blue sky. Inside, the warm market bustles.

This untitled gouache painting by Jules Guérin creates the effect of a rainy, windy spring day at the old Poydras Market. Light and color on puddles change subtly—on cobblestones, on the roof of the streetcar emerging from the right, on overhangs, and on buggies' roofs—contributing to movement and depth. Soft blues, greens, and grays predominate with pale white wash highlighting—and dark blue defining—the figures. He is not attentive to detail; on the contrary his

style is washy and abstract as is appropriate for a rain storm. The puddles in the foreground are painted in broad, flat strokes; inside the market the pigment becomes thicker, the brushstrokes shorter. The browns, peaches, and yellows suggest activity and warmth as opposed to the cold, gray weather outside. The brown horses and buggies shaded in blue and dripping with gray water serve as a transition.

Jules Vallée Guérin, born November 18, 1866, in St. Louis, Missouri, spent part of his youth in New Orleans. Wrought iron in the Vieux Carré inspired him to sketch while he lived here. One of the few concessions Guérin makes to detail in this work is to paint ironwork on the market overhang and the adjacent buildings. His impressionist style evolved from his studies in Chicago, and in the ateliers of Benjamin Constant and Jean-Paul Laurens, a watercolor-

ist. Eventually Guérin established an international reputation making presentation drawings and paintings for architects. He won many medals and honors, among them the Yerkes Medal, the appointment of "Director of Color" at the San Francisco Exposition, and membership in the Watercolor Club. He painted murals, including ones in the Merchandise Mart in Chicago, New York's Pennsylvania Station, the Lincoln Memorial, and the Louisiana State Capitol. Guérin visited New Orleans in the early 1930s when his frescoes titled "Abundance of the Earth" were installed in the State Capitol. He divided his time between his studios in New York, Paris, London, and Cairo. Guérin died in 1946.

Conveying an atmosphere of the market in a spring storm seemed to interest Guérin more than reproducing the architectural elements. The Poydras Market, 42' wide by 402' long, stood on the neutral



*Poydras Market by
George François Mugnier
(1974.25.20.72)*

ground of Poydras Street between Rampart and Baronne. Dryades Street (formerly Phillippa) ran through the middle of the market under a tower. The original tower was “distinctly European in appearance,” but was remodeled over the years and thus lost its character. In the painting, the market’s identity can be established by a Rampart Street sign and by the buildings that Guérin places around the market which are similar to those that actually existed there in the second half of the 19th century.

Guérin does not include the top of the tower, which was unique and distinguished the Poydras Market from other markets, yet he squares off the roof’s peak to paint the bottom of the tower. Another aspect of the Poydras Market that set it off from other markets was a smooth tympanum decorated with a cornucopia-like relief. In Guérin’s work the tympanum decoration is composed of three large geometric shapes—a central circle flanked by two triangles—consisting of horizontal beams, similar to the French Market. Guérin’s painting shows the other end of the market from that in the Poydras Market photograph, the latter of which may have had a different tympanum.

Also in the foreground of the painting, Guérin lets the cobblestones’ round shape play against the puddles’ flat shape, thus emphasizing the puddles with their subtly changing colors and tone. Actually, the Poydras Market was paved with ballast which was usually square- or rectangular-cut, flat

stone. The side of the market that Guérin painted at one time could have been paved with cobblestones.

Finally, it is unlikely that trees grew in that heavily built-up area, but here they contribute to a blustery spring environment. Guérin’s painting evokes an exotic and romantic aura. Gloomy weather and flying leaves, the focus of the painting, blur the shape of the market in the background. Riderless buggies block the market interior. Bright activity is hinted at but not revealed inside the market. Nineteenth-century markets were not known for their architectural beauty; their importance lay in the hodgepodge of local and foreign wares and people and the “jabber and clatter” of tongues like the Tower of Babel. “Butchers and fishermen and truck farmers from the city and its faubourgs, Malay specialists in shrimp, crabs and turtles, and Indians from the Choctaw village on Pontchartrain, with herbs and strange roots” gathered there to sell their wares.¹

According to legend, the antebel-

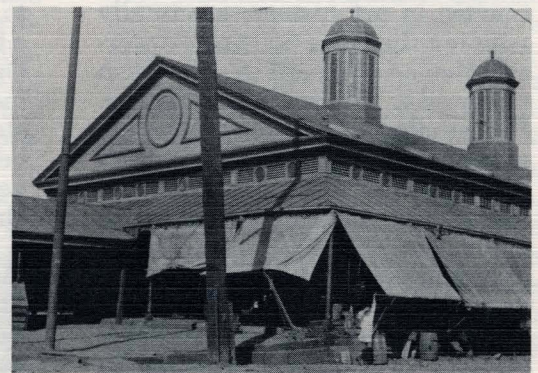
lum Poydras Market was thought to be inhabited by the supernatural. In the mid-1800s a Malay fisherman was stabbed to death under the Phillippa Street tower. A watchman who had found the bloody corpse was doing his rounds at the market one stormy night and saw the victim’s ghost in the “stygian darkness” of the tower. Gulping his “full cup of horror,” the watchman raced from the market. His story was carried in the *Picayune* the next day, and for the next several weeks, locals visited the market nightly in hopes of seeing the “hant.” Though Guérin may not have heard this tale, his work conveys some eeriness in its pervasive blue mist.

In this painting, Guérin successfully creates a timeless, charming image of the Poydras Market, despite its probable historical and architectural inaccuracy. The date of the scene is elusive because of Guérin’s use of artistic license. The figures are cloaked in working-class clothing common throughout the latter half of the 19th century. Elements of different markets may have been combined here so that this market could be considered a conglomeration of New Orleans markets, a stereotype lacking specific identity. Guérin’s rich, subtly changing colors and brushstrokes, channeled by his unique vision as an artist, captured a classic impression of the market’s essence.

—Maclyn T. LeBourgeois

¹ *States* (February 8, 1920)

Sources: *Item Tribune* (Feb. 28, 1932); *States* (Feb. 8, 1920); E. Bénézit, *Dictionnaire Critique et Documentaire des Peintres, Sculpteurs, Dessinateurs et Graveurs* (France, 1966); Mark A. Hewitt, *Jules Guérin: Master Delineator* (Houston, 1983); Vincent F. Kubly, *The Louisiana Capitol: Its Art and Architecture* (Gretna, 1977).



*Bazaar Market, a portion of the
French Market, by Morgan
Whitney (1970.15.8)*

Rosanne McCaffrey

"I just decided one day that I would go through the card catalog and read all the mysteries and biographies in the school library. I was about ten at the time." Rosanne McCaffrey laughs when she tells this story about her penchant for organization; she knew even then that a systematic approach would produce the best results. Organization and purpose are essential skills for Miss McCaffrey, who, as director of systems, supervises the computerization of the Collection's holdings.

Among the papers on her desk, a small box, handpainted with bright colors, stands out. With a flick of the latch, you see a jack-in-the-box pop out, a memento from the consultants assisting with THNOC's huge automation project. Miss McCaffrey appreciates the inference of stored treasure becoming available and useful.

Rosanne McCaffrey was born on Leap Year's Day in Danville, Pennsylvania, and grew up in Pittsburgh. She remembers attending art classes at the Carnegie Museum, her first exposure to a huge museum with a notable collection, and she decided that working with art was something she wanted to do. Finishing high school early—she had completed many accelerated classes and was advised to skip her senior year—she headed South and enrolled at Newcomb College. She immediately began courses in art history, eventually winning the Alice Stirling Parker Memorial Award in Art, given to the best student in art history. She studied under Jessie Poesch, whose enthusiasm for the subject "continues to foster the desire to learn," and who encouraged her to apply for a Helena Rubenstein Fellowship at the Whitney Museum of American Art in New York City. She was one of eight students selected from applicants across the



nation to attend the museum studies program. Along the way, she was also named a Tulane Scholar and a member of Phi Beta Kappa.

"The Whitney was a wonderful hands-on experience," she says, thinking back to her study of Pop Art and her work with mentor Barbara Rose, a noted authority in the field. The program also included an exhibition, conceived and planned by the students. "It was the last year," says Miss McCaffrey, "that the show was mounted at the Whitney and not at a branch location. Our theme was the museum itself." The students interviewed artists for a video presentation to accompany the exhibits; Miss McCaffrey recalls Andy Warhol's response to the question, "What does the museum mean to you?" Warhol, staring at the camera, said nothing! Lectures, seminars, artists' receptions—all were a part of the Whitney experience, an exhilarating look into the museum world.

Miss McCaffrey was committed to "working with art," although a few detours would take place first. One of these detours was selling men's wear in a large department store back in Pittsburgh; she also began graduate school at the University of Pittsburgh. But New Orleans beckoned.

Back in her adopted city, Miss McCaffrey took a walk down Royal Street and ended up at the Collection. While on her way to an art gallery, she made a discovery: she

looked past THNOC's granite pilasters to see an exhibit inside. "I found D. M. Carter's painting of the Battle of New Orleans and said to myself, 'What is this place?'" Shortly afterward, in February 1975, Rosanne McCaffrey was hired by THNOC's first director, Boyd Cruise, to be the assistant archivist. Her job was to translate and catalog early land grants and to help the public with requests.

Her jobs have expanded with the Collection. "It's been an incredible experience," she reflects, "to be able to do everything—to understand what the preparator does, the registrar, and to grow along with the museum." And to associate with intelligent, dedicated people gives museum work a particular appeal: "We get spoiled," she says.

As a curator who was familiar with every phase of activity at the Collection, Miss McCaffrey was designated, in the late '70s, to be the person responsible for the automation of the institution's growing holdings. In 1983, she arranged for the *Time* magazine editor in charge of the "Machine of the Year" issue on computers to speak at the meeting of the Southeastern Museums Conference. During this time, Miss McCaffrey worked with computer consultants from Willoughby Associates, Ltd., to plan the automation project. "The impetus for our computerization was the vast collections of photographs acquired by the curatorial department, the

Francks and the Laughlins. We determined that if we could automate curatorial, we could do anything."

Organized and observant ("more picky than most people," she says), Rosanne McCaffrey has been asked to speak at the annual meeting of the American Association of Museums in Pittsburgh in June. She and staff members from the Metropolitan Museum of Art, the Winterthur Museum, and the Smithsonian Institution will participate in a session entitled "The Bugaboo of Computerization: the Data Entry Problem."



Her love of order finds a logical extension in her reading choices. "Mysteries," she says. "I appreciate untangling the web. And the clear, spare writing of mystery writer Dick Francis." Once a week she reads for the blind and print-handicapped on WRBH Radio—"anything from the *National Enquirer* to *Vanity Fair*, or the grocery ads." On another weeknight she may be pursuing a favorite avocation, movie-going. She also travels; in the past year she has visited Guatemala, Hong Kong, and Japan.

Back at the Collection, her concerns center around the intricacies of automation. But the art history student is always there. Her favorite items in the holdings are watercolors—"I love their fluidity"—and she mentions the purples and blues of Ellsworth Woodward's pine trees and an early watercolor by Josephine Crawford.

An eye for art, a talent for organization: it was fortuitous indeed for THNOC when Rosanne McCaffrey asked herself, "What is this place?"

—Louise C. Hoffman

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.

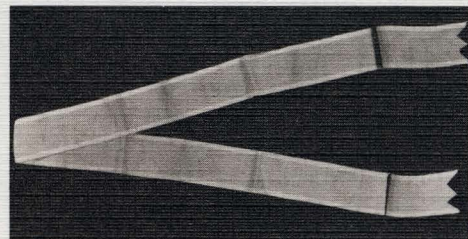
Items from the Historic New Orleans Collection on loan for exhibition include:

- Assorted memorabilia relating to jazz to *History of Jazz*, Mathildenhohe Darmstadt, Darmstadt, Germany, May 29-August 30, 1988.

MANUSCRIPTS

One of the most extensive, valuable, and appealing collections in the manuscripts division is the Butler Family Papers, presented through the years by Mr. and Mrs. Richard C. Plater, Jr., of Acadia Plantation, Thibodaux. To study this collection is almost like reading an epistolary novel: the correspondents were so literate, they lived through many eventful years in American history, their family connections and their friends were important figures, and their papers span a long period from the 18th to the mid-20th century. Mr. Plater has discovered a cache of further papers of his family, which he has generously presented to the Historic New Orleans Collection. Among the items in this new acquisition is a letter from Edward George Washington Butler describing his visit to Woodlawn Plantation, where his future mother-in-law, Nelly Custis Lewis, Martha Washington's granddaughter, presented him with the ribbon on which General Washington wore his medal of the Order of the Cincinnati. There is also a printed recipe book for pastry, cakes, and sweetmeats, presented by Mrs. Lewis to her daughter. Among the other materials are four 18th-

century letters and documents from two brothers of the Revolutionary generation, Thomas Butler and Edward Butler. One of these documents also relates to and bears the signature of George Walton, from Georgia, a signer of the Declaration of Independence. Since the Butlers had such important connections with George Washington and Andrew Jackson, it seems appropriate that this new donation also includes two personal letters from President Harry Truman, expressing his admiration for Old Hickory.



Washington Ribbon (87-57-L)

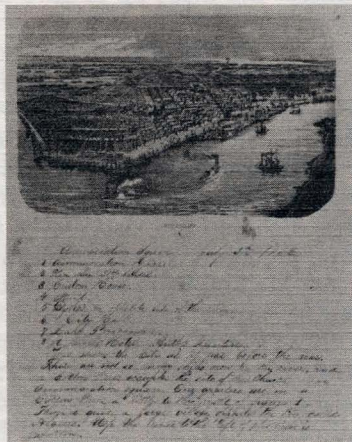
Euphemie Tobin Phelps has also presented this division with extremely important additions to another large, colorful, and valuable collection, the Captain John William Tobin Papers. Much as Britannia ruled the waves in the 19th century, Captain Tobin ruled the Mississippi as captain and builder of steamboats which plied the river for 35 years, beginning in 1853. He offered his first steamboat, the *J. Frank Pargoud*, to the Confederacy and then ordered it burned when it was threatened with capture. After the war, he built two more *Frank Pargouds* as replacements, but his most elaborate effort was the steamer *J. M. White*, built in 1878. It had glamorous cabins, imported furniture, the most up-to-date machinery, and the capacity to carry not only 200 passengers but also 10,000 bales of cotton. Although a very profitable investment, the vessel burned in 1886. Besides extensive documentation for his financial enterprises, Captain Tobin's papers also contain especially appealing personal letters to his wife and son. Memorabilia and artifacts, including silver plate, from Captain Tobin's steamboats are housed in the curatorial division. This donation from Mrs. Phelps adds significantly to the story of her grandfather and his extraordinary career.

■ Among the other important and valued donors to manuscripts is Mrs. Solis Seiferth, the widow of the distinguished architect, who has presented this division with further items from her late husband's extensive collection. The materials include many diverse items, but of particular interest to researchers are those which relate to one of Mr. Seiferth's special interests, the Louisiana lotteries. An especially valuable manuscript is an exchange between Mrs. Seiferth's father-in-law, the city editor of the *Picayune*, and President Grover Cleveland.

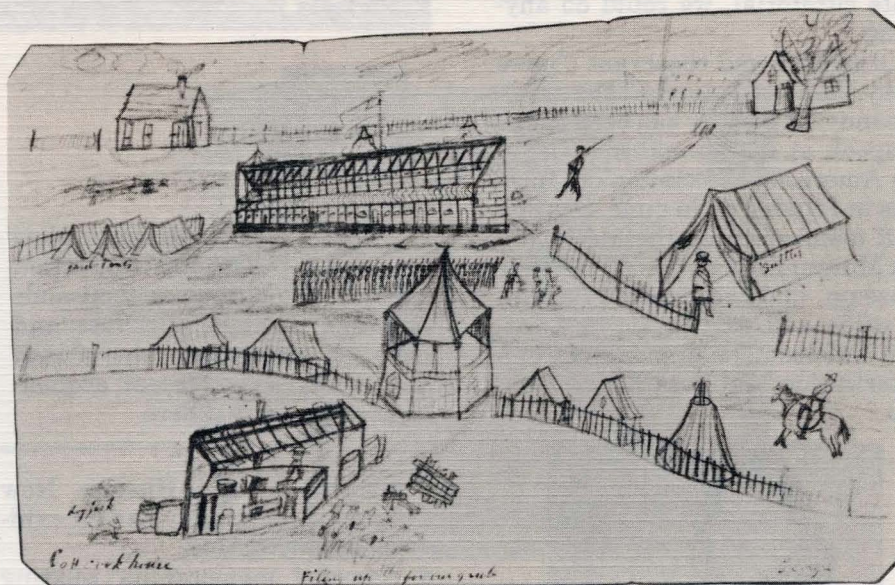
■ In no other locale is food so important as in the city of New Orleans. Mrs. Moise Dennery has collected materials for her second volume, *Dining In — New Orleans*, and has presented these papers to the Historic New Orleans Collection. Never has a presentation been made more pleasantly. Phyllis Dennery arranged for the great restaurateurs of New Orleans to provide some of their most delicious food, which delighted not only the press but also the staff of the Collection. Furthermore, on the occasion of the presentation Mayor Barthelemy issued a declaration that this was to be Phyllis Dennery Day throughout the city.

■ Finally, this division has acquired three charming letters written by Charles Carpenter, a young federal soldier stationed at the so-called Camp Morehead, which was actually the cotton press off Annunciation Square. Included among the letters is young Carpenter's annotated map of the city.

—Ralph Draughon, Jr.



Charles Carpenter letter (88-2-L)



View of Camp Farr (1988.21.2)

Soldiers during the Civil War often kept diaries and wrote letters home describing their experiences to their families and friends. The diaries are particularly informative for their descriptions of soldiers' lives in the field and for their descriptions of unfamiliar cities and states encountered. Far rarer than the letters and diaries are soldiers' drawings of these scenes. Recently, THNOC acquired 15 drawings made by a Union soldier who spent the year of his active service in and around New Orleans.

Moses H. Gragg was a 33-year-old carpenter in South Boston when he enlisted, along with the thousands of Massachusetts men who were organized into volunteer infantry units during the fall of 1862. Gragg eventually attained the rank of corporal in the 47th Massachusetts Regiment. The regiment left New York on December 21 for New Orleans and spent Christmas on board the steamer *Mississippi* before they arrived in the occupied city on New Year's Eve. New Orleans had fallen to the Union fleet in April 1862, becoming a vital port of entry for U. S. troops attached to the 19th Army Corps under Major General Nathaniel Banks.

Like most Union regiments in New Orleans, the 47th was constantly on the move while awaiting combat assignment: first at Camp Kearney in Carrollton, then at the

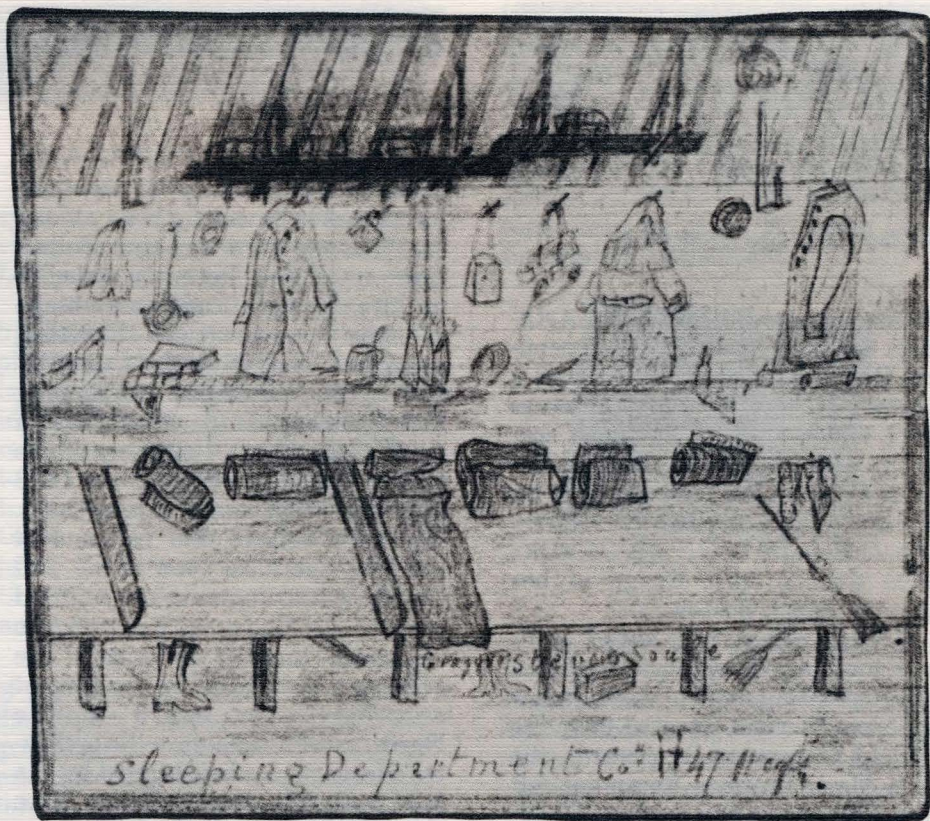
U. S. Barracks, and during parts of February and March at the Lower Cotton Press.

March 12, the regiment began a 10-week encampment with other troops from Massachusetts, Maine, and New York, at the Metairie racecourse, called Camp Farr by Gragg. The course had been a Confederate training camp for a few weeks in 1861, but the site proved to be too soft and marshy and the track's cisterns went dry. The 47th reported that Camp Farr was beautiful but, like the southerners, found it unhealthy and infested with mosquitoes. Nonetheless, the setting interested Gragg and most of the 15 drawings are rare illustrations of life at Camp Farr.

Two of the drawings give a general view of the campsite. The building that housed the grandstands for spectators at the horse races had been transformed into soldiers' barracks, and tents were pitched around it to shelter the guard units and other regiments, including the 47th. The elliptical track of the racecourse was encircled by a wooden fence with the entrance to the encampment marked by a six-sided, two-story gatehouse/guard post. Outside the fence, the cook for Gragg's Company H prepared meals on a table and stove under a slanted wooden roof supported on four posts. One of the drawings shows the cooking shed

and the men of Company H "filing up for our grub." This drawing was inscribed to George C. Gragg, probably the artist's son. A second view of the camp was inscribed to Grace Ella Gragg, probably his daughter, and it shows the more spacious quarters of the company's commander, Colonel Lucius B. Marsh, whose headquarters were in a two-story building with a columned gallery.

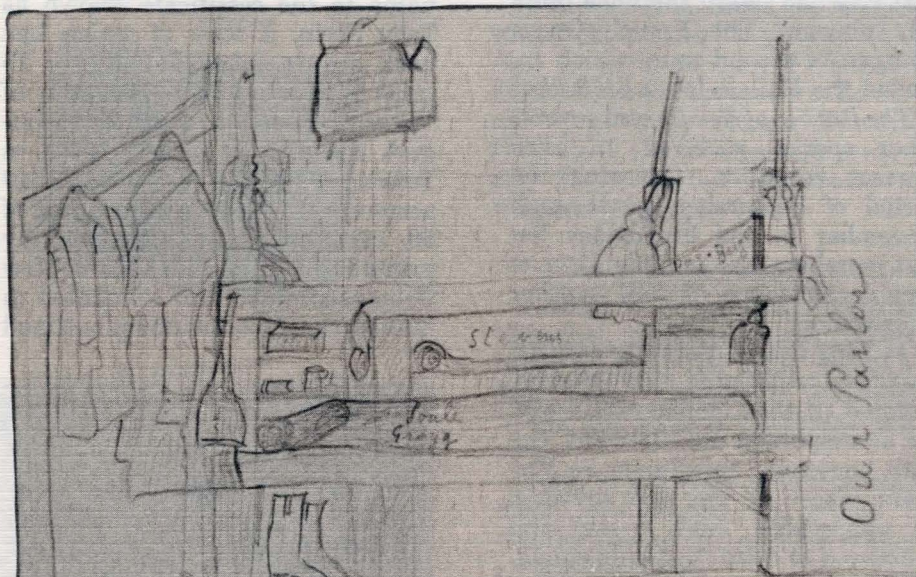
The enlisted men in Company H occupied quarters less spacious than those of their colonel, and Gragg made two sketches humorously titled "Our Parlor" and "Sleeping Department." His name appears on the drawings on his bunk, as are the names of two of his bunkmates, Benjamin T. Soule and Samuel L. Stevens. These very rare drawings may be the only extant illustrations of soldiers' accommodations inside the grandstand building at Camp Farr. Soldiers in the 47th slept in rows of beds against the building's



Views of enlisted men's quarters (1988.21.7,10)

when the regiment met Confederate forces at LaFourche Crossing. The battlefields proved to be less tragic than camp life. Only one enlisted man was killed in service, but 37 men died of disease.

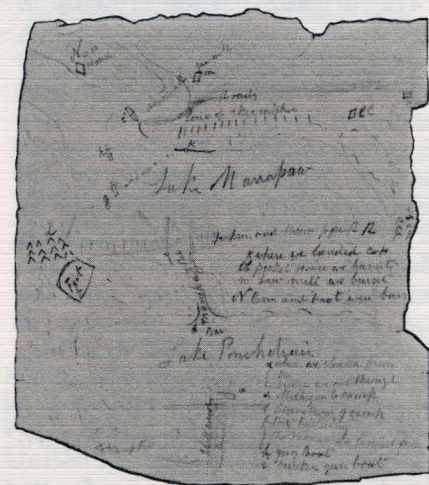
Gragg also included sketches of the camps of other Union regiments and military installations, including views of the quarters of the 12th



walls which were hung with their field supplies: canteens, coats, shaving mugs, and valises. Their Austrian rifles are shown propped up at the head of the bed; one report described them as being in poor condition and badly constructed. Only one out of every eight guns was considered serviceable, although they were probably used by Gragg's company during their two small combat expeditions.

Gragg included a rough sketch of one of his combat expeditions, a skirmish near the Amite River on

April 17. It is a unique firsthand account made shortly after the soldier had returned to camp. This plan shows the route of companies D and H across Lakes Pontchartrain and Maurepas to a site near the mouth of the Amite River. Here, they were engaged in a skirmish with Confederate soldiers, burned a picket house, sawmill, and barn (identified on the map by numbers and a key), and seized a schooner, steamboat, and large amounts of cotton. In June, Gragg was involved in another expedition



Sketch of expedition (1988.21.1)



Soldier's envelope (1988.21.16)

Massachusetts Battery Light Artillery, the 26th New York Independent Battery Light Artillery, and a Vermont battery. The drawings were folded into an envelope specially printed by the Adams Express Company of New Orleans for correspondence mailed by soldiers. The drawings, along with \$30.00, were sent to Mrs. Gragg at her home in South Boston.

Gragg's wife did not have to wait long for the return of her husband. After spending most of the summer at Camp Parapet (located near the present Causeway Boulevard), the 47th Massachusetts Regiment left New Orleans on the steamer *Continental* for Cairo, Illinois, where they embarked on a train for their return to Boston; they were mustered out on September 1, 1863.

The history of the 47th Massachusetts Regiment and other Civil War units has been documented in numerous published reports and histories. However, visual documentation of Civil War activities, particularly in the South, is extremely rare: these drawings, despite their naive execution, are a particularly important acquisition for THNOC.

The drawings were brought to our attention by William A. Fagaly, assistant director for art at the New Orleans Museum of Art, who first suggested to the owner that they be given to THNOC. The owner, Herbert Waide Hemphill, Jr., of New York City, is a Southerner by birth who has long had a great affection for New Orleans. Mr. Hemphill was a founder and the first curator of the Museum of American Folk Art; these drawings were a part of his private collection, which is considered the largest and most important collection of American folk art in the world.

—John A. Mahé II

LIBRARY

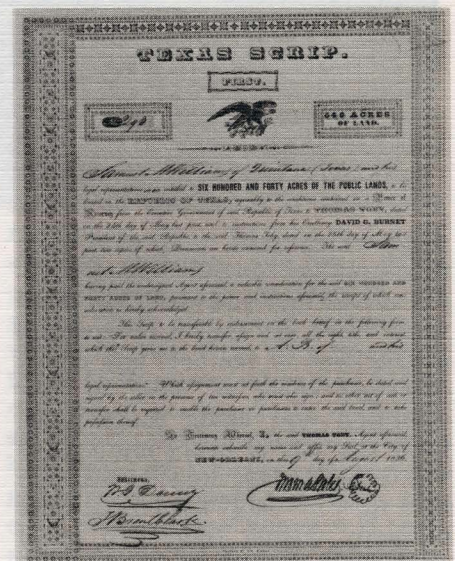
Materials pertaining to the performing arts have long been among the Historic New Orleans Collection's treasures. Recently added to an already significant assemblage of sheet music, opera librettos, programs, and playbills is a collection of 21 broadsides announcing the Philadelphia performances of the French Opera Company of the Orleans Theatre during its 1828 tour of several northeastern cities. The year before, this troupe had brought opera to New York and Philadelphia, enjoying unqualified success. As Henry A. Kmen wrote in *Music in New Orleans*, "The orchestra was hailed as the largest and best ever heard in the North....In Philadelphia the orchestra's impact was heightened by the fact that this was the first time that city had heard the horn properly played." The French Opera Company's second tour, which included the Philadelphia premières of *The Barber of Seville* and several other operas, received an even warmer reception. Covering the period of September 16 through November 5, the broadsides list cast members and provide dates of each performance, as well as other information.

■ In 1861 Robert Forsyth, a Scotsman then residing in New Orleans, enlisted in the Confederate army. He accompanied his regiment, the 14th Louisiana Volunteers, to Virginia, where he was soon arrested for unspecified "high crime" and sentenced to death by firing squad. While awaiting execution, Forsyth became acquainted with a local minister, the Rev. Dr. Handy, who visited him in his cell and preached religious doctrines which led to his conversion. So deeply did Handy's discourses impress Forsyth that the reformed criminal donated funds for their publication. The only recorded copy of Handy's tract, *Salvation for the Sinner!* (Portsmouth, Va., ca. 1861), has been added to the library's collection.

■ Southerners who remained at home, as well as those who marched off to battle, encountered vexing

experiences during the difficult days of the Civil War. A matter of concern on the home front was the price of bread. During the summer of 1861 the New Orleans city council passed an ordinance authorizing the mayor to fix the weight of five-, ten-, and twenty-cent loaves of bread. One of the local newspapers, the *Bee*, deplored this measure, fearing that if the price of flour rose too high for bakers to make adequate profit, they would abandon their ovens and the citizenry would have no bread to eat. In a pamphlet recently added to the library's holdings, *A Memorial in Relation to the Bread Ordinance* (New Orleans, 1861), an anonymous writer refuted the newspaper's dire predictions and expressed this hope for the *Bee*: "May the dough in which she has stuck her wings not prove too heavy and thick. May she escape through mercy."

■ Thomas Toby, a prominent New Orleanian who served as consul of the Republic of Texas, lent his name to the certificate known as Toby Scrip, a copy of which has been acquired by the library. To raise money for the Republic of Texas, Toby was authorized to conduct the sale of public lands in Texas, in parcels of at least 640 acres each, at a minimum price of 50 cents per acre. Elaborately printed by William McKean of New Orleans in 1836 and completed in manuscript, this document outlined



Toby Scrip (87-878-RL)

the limits of Toby's authority and responsibility, and verified that Samuel M. Williams of Quintana, Texas, was entitled to 640 acres of Texas land.

■ Since the colonial period, the Free and Accepted Masons have been active in Louisiana. The Grand Lodge recently donated the *Proceedings of the Most Worshipful Grand Lodge of Free and Accepted Masons of the State of Louisiana* for the years 1855 through 1857, bound together in a single volume. Also among noteworthy gifts are beautifully bound copies of *Lady Jane* and other turn-of-the-century works by Cecilia V. Jamison, contributed by Mrs. L. Kent Nelson; J. Thornwall Witherspoon's *Two Years at Oxford as a Rhodes Scholar* (1987), donated by Mrs. Witherspoon; and 19 issues of the *Jefferson Parish Yearly Review* (1952-1979) from the Jefferson Parish Library.

—Florence M. Jumonville

Patricia B. Schmit



Pamela D. Arceneaux



John Magill

Staff

PROFESSIONAL ACTIVITIES

Rosanne McCaffrey, director of systems, has been elected first vice-president/president-elect of the Louisiana Association of Museums.

A one-man show of photographs by **John H. Lawrence**, curator of photography, was held at the Louisiana State University Art Gallery in Baton Rouge...Mr. Lawrence was elected treasurer of Cultural Communications Inc., the cultural channel of Cox Cable of New Orleans...He was also selected as juror for photography awards by the Mississippi Institute of Arts and Letters.

Dr. Patricia B. Schmit, director of publications, organized a panel discussion, "Doing Southern Biographical Dictionaries," for the annual meeting of the Louisiana Historical Association in New Iberia...Participants included Dr. Schmit, who spoke on the *Encyclopaedia of New Orleans Artists, 1718-1918*; Glenn Conrad, *Dictionary of Louisiana Biography*; Joseph Dawson, *Dictionary of Louisiana Governors*; and Brent Tarter, *Dictionary of Virginia Biography*.

PUBLICATIONS

Pamela D. Arceneaux, reference librarian, wrote an article, "Guidebooks to Sin: The Blue Books of Storyville," which was published in the fall issue of *Louisiana History*.

John Magill, chief curatorial cataloger, contributed an article to *Gambit* and several articles to *Preservation in Print*.

John H. Lawrence contributed two articles to *New Orleans Art Review*...Mr. Lawrence's photographic work was selected for publication in *Ricochet* magazine and in the Contemporary Arts Center's landscape photography catalogue.

MEETINGS

Rosanne McCaffrey attended the council meeting of the Louisiana Association of Museums in Baton Rouge...she and **Charles Patch**, systems operator/data coordinator, attended the annual conference of the

Louisiana Association of Museums in New Orleans.

CHANGES

Kathy Slimp has joined the staff at the Collection as administrative assistant. Mrs. Slimp previously served as business and marketing consultant for H. L. Williams Ltd. Investment Consultants.



Kathy Slimp

INTERN PROGRAM

The internship program at the Collection attracted college students from Tulane University, Loyola University, the University of New Orleans, and from Amherst College in Amherst, Massachusetts...the students assisted with projects in the manuscripts division and in the curatorial division.

Laurie DeMarco, Amherst College intern



Interns Stephanie Dittman and Hugh McCrystal, **standing**; Anne Jurgens, **seated**. Not pictured, Belinda Hernandez, Holly Hughes, Barbara Jeanfreau, and Eve Lawler

SPEAKERS BUREAU

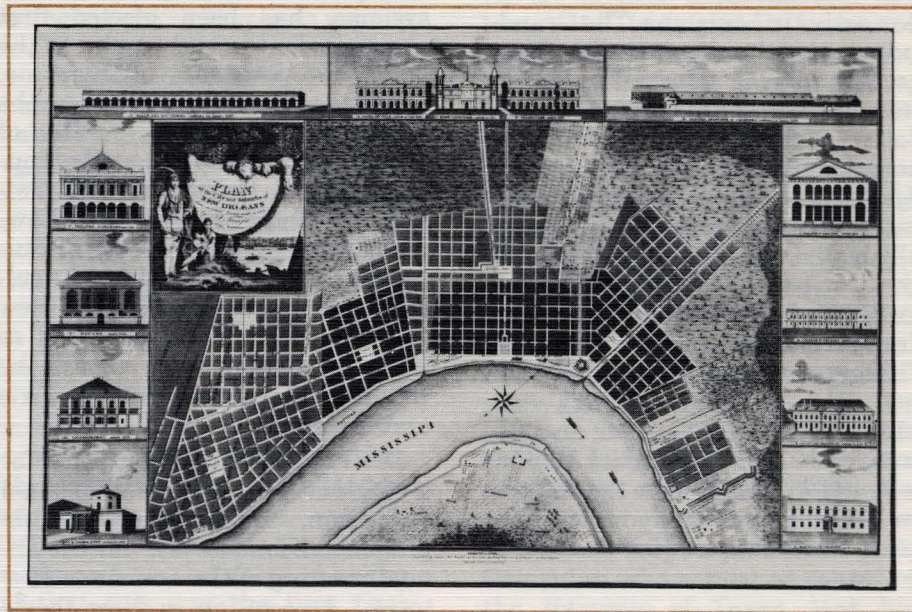
Staff members have recently made presentations to the following organizations: **John A. Mahé II**, Le Petit Salon...**Patricia B. Schmit**, United Daughters of the Confederacy...**Joan Lennox**, Lakeshore Women's Club...**Pamela D. Arceneaux**, American Concrete Institute, Louisiana Chapter.

New Orleans in 1815

The Tanesse map depicts the city of New Orleans as it appeared shortly after the adoption of the Louisiana Constitution in 1812 and the granting of statehood the same year.

Jacques Tanesse completed the survey in 1815; his engraving, dating from 1817, was published by Charles Del Vecchio in New York and P. Maspero in New Orleans.

An outstanding example of 19th-century urban cartography, the map features a title cartouche and marginal drawings of major buildings.



Plan of the City and Suburbs of New Orleans from an actual Survey made by Jacques Tanesse (1971.4)



THE HISTORIC NEW ORLEANS COLLECTION
Kemper and Leila Williams Foundation
533 Royal Street
New Orleans, Louisiana 70130
(504) 523-4662

Non-Profit
Organization
U.S. Postage
PAID
New Orleans, LA
Permit No. 863