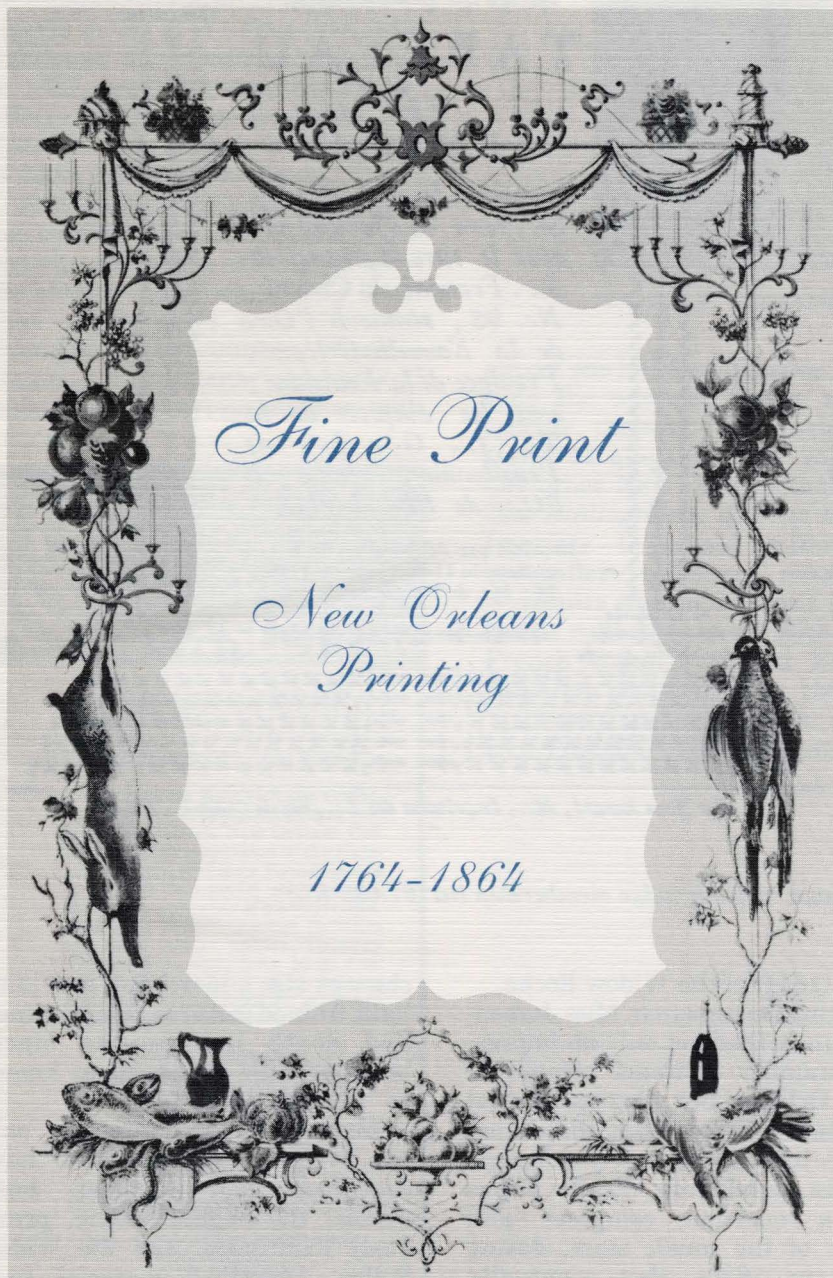


THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

Volume VI, Number 3 Summer 1988

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Border, Diner Complimentaire, 1854 (1981.263.10)

CURRENT EXHIBITION

Antoine Louis Boimare, Jean Renard, Emile Johns, Justin L. Sollée—these early New Orleans printers are among a select group whose imprints are the subject of the current exhibition at the Collection, *Fine Print: New Orleans Printing, 1764-1864*. The books, pamphlets, and ephemera all bear an imprint indicating New Orleans as the place of publication.

"The city was *the* center for French language printing," comments head librarian Florence M. Jumonville. "The advantage to students of Louisiana history is that New Orleans did not become a national or regional publication center," she adds. Instead, most of what was printed was concerned with local subjects and attitudes.

Miss Jumonville has been pursuing New Orleans imprints for the past five years after research for an earlier exhibition—a display of rare books about Louisiana — inspired her to look further. “Even before *Bound to Please* opened,” she recalls, “I was camped at the director’s doorstep asking, ‘May we have a printing exhibit?’” She uncovered enough material to warrant another endeavor: the *Bibliography of New Orleans Imprints, 1764-1864*, her own book on the subject, will be published by THNOC later in the year.

Early imprints in New Orleans ranged from plays, poetry, and novels to playbills and menus, pamphlets and catechisms, and to almanacs and primers. Often, fine typographical decoration embellished a title page or served to lighten pages of text. One of Miss Jumonville’s favorites—she concedes that “it’s rather like asking a mother which one is her favorite child”—is a title page with stylized flowers, asterisks, and wavy border arranged to suggest a door and to frame the title, *Tableau des Membres* (see illustration, this page). Jean Renard printed this membership list for a local masonic lodge in 1806, adding his imprint, “Par Jean Renard, Imprimeur des Livres, rue de Chartres, No. 8.”

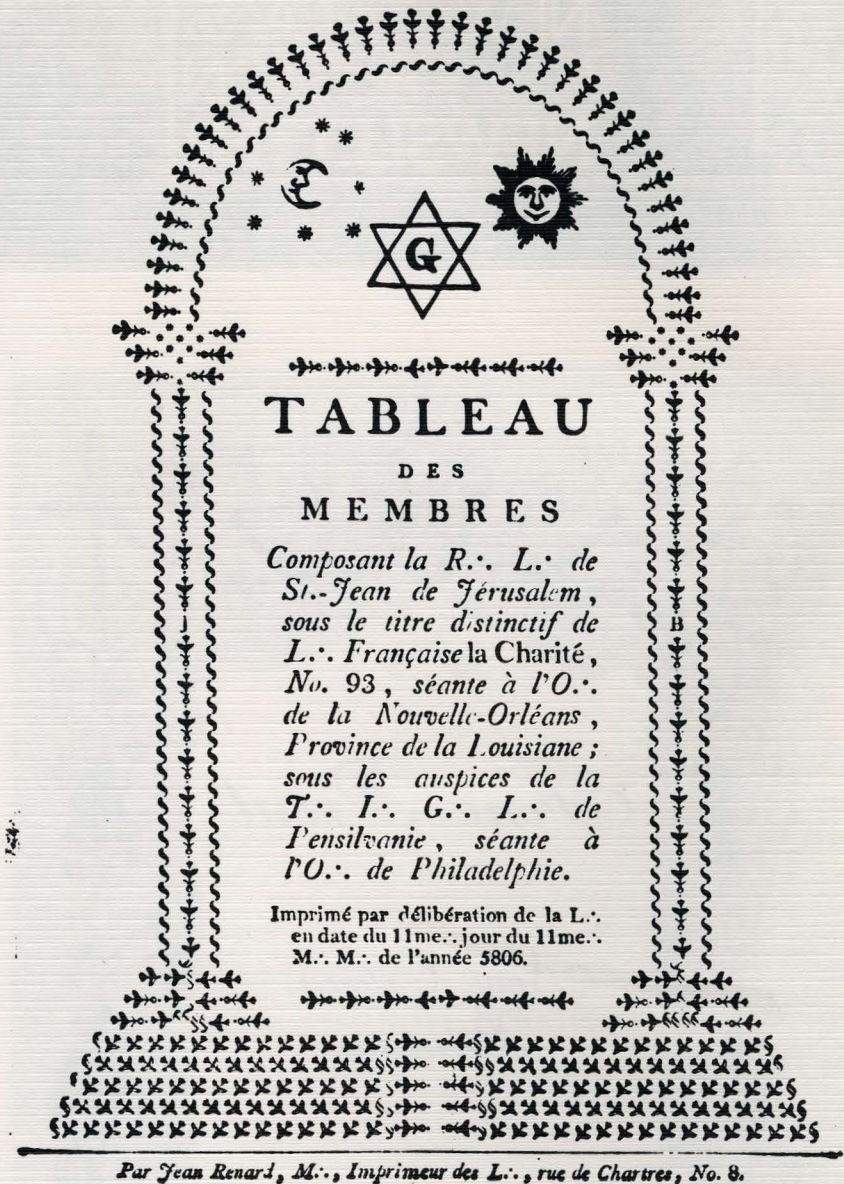
The exhibit itself highlights items from THNOC and from research centers around the country. A broadside advertising imprints produced by A. L. Boimare, working in collaboration with the engineer Benjamin Buisson, is a significant item from the Collection’s holdings. Imprints on loan strengthen the exhibition and include a number of “firsts.” From the Bancroft Library of the University of California at Berkeley comes the first item printed in Louisiana; from the William L. Clements Library at the University of Michigan, the first English-language imprint, 1768, calling for deserters from the British army; from LSU, a publication of Jean Renard, designated printer and bookseller, the first time these two activities had been combined in an imprint, dated 1809. From Tulane comes the first catechism printed locally after the Louisiana Purchase—and the only known im-

print (1811) of the Widow Roche.

During her research, Miss Jumonville unearthed not only an impressive number of items printed in New Orleans but also tangential information that adds dimension to the lives of the early printers. Besides publishing, Emile Johns was a musician, composer, and owner of the music store, dating from the 1830s, that eventually became Werlein’s; Gaston and Auguste Bruslé, both printers, were the uncles of New Orleans composer Louis Moreau Gottschalk; and the printer and bookseller Ro-

che was also a merchant, providing hats, framed pictures, fringe, wines, and death notices—the black-bordered bills of interment known as “funeral tickets.”

Women printers were few: only two widows are known to have continued their husbands’ businesses, the Widow Roche, previously mentioned, and the Widow Sollée. Published material from Justin L. Sollée, who was a major printer of opera libretti, and his widow both exist for the year 1854, the year of his death. Imprints of the Widow Sollée appear until 1856.



Title page, masonic lodge membership list (67-633-RL)

Miss Jumonville discovered that by 1757 Denis Braud, the first colonial printer, was residing in New Orleans; in 1762, he applied to the crown for printing privileges and began printing treasury notes on a press ordered from France. His first imprint—and the first in Louisiana—was a broadside, 1764, declaring that Louisiana had been ceded from France to Spain. At the end of the 18th century, another colonial printer, Louis Duclot, founded and published the first newspaper, the *Moniteur de la Louisiane*. J. B. L. S. Fontaine, who published the *Moniteur* from 1797 to 1811, produced imprints for the affairs of three governments: the Spanish, the French interregnum of 1803, and the American.

Miss Jumonville's book is a logical outgrowth of five years of research. Arranged chronologically, the entries—there are slightly fewer than 3400—come from libraries throughout the country. "Besides the ones in Louisiana," she notes, "I have been in correspondence with



Florence M. Jumonville

almost one hundred libraries." Every time she wrote a library about a specific imprint, she included a standard question, "Do you have any other New Orleans imprints?" The *Bibliography of New Orleans Imprints*—to be used by librarians, booksellers, collectors, researchers—results from a scholar's pursuit and a collector's zeal. Although a French traveler named Berquin-Duvallon commented in 1802 that "a library in Louisiana is as rare as a Phoenix," New Orleans books

and pamphlets and assorted printed material have survived to a surprising degree, considering the city's heat and humidity, its floods and fires.

Miss Jumonville's book-lined office at 533 Royal Street is not far removed from the original locations of several of the early printers; their endeavors—the first New Orleans imprints—now on view in the Williams Gallery, have, in a sense, come home.

—Louise C. Hoffman

THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

Editors: Patricia Brady Schmit,
Louise C. Hoffman

Head of Photography: Jan White

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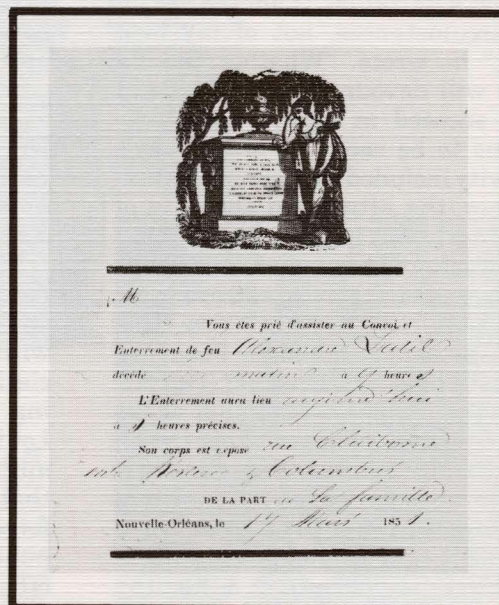
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Death notice of Alexandre Latil (87-674-RL)

Williams Prizes Awarded

Terry L. Jones, author of the LSU Press publication *Lee's Tigers: The Louisiana Infantry in the Army of Northern Virginia*, and John A. Heitmann, author of "Getting Places in a Hurry: The Development of Aviation in Long-Era South Louisiana," have been awarded the 1987 General L. Kemper Williams Prizes in Louisiana History. Florence M. Jumonville, chairman of the Williams Prizes Committee, announced the recipients on March 11 in New Iberia, Louisiana, at the annual banquet of the Louisiana Historical Association.

Lee's Tigers were some twelve thousand Louisiana infantrymen who served the Confederacy in the Army of Northern Virginia from the early campaigns of the Civil War until Lee's surrender at Appomattox. Described as "wharf rats from New Orleans," these soldiers were renowned for their conduct, both off duty and on: drunk and disorderly while at leisure, but valiant in battle.

Dr. Jones's narrative is colorful and well-written, and replete with anecdotes and information from primary sources. He quotes, for example, Lieutenant-Colonel Charles de Choiseul's letter to his sweetheart which describes his experiences as temporary commander of Wheat's Battalion. "I am the victim of circumstances, not of my own will," he wrote. "Whether the Tigers will devour me, or whether I will succeed in taming them, remains to be seen." A single day's activity included widespread drunkenness, the attempted shooting of an orderly, the beating and robbing of a washerwoman, and an attempt by a gang of Tigers to release their comrades from the guardhouse. This last incident may have been the event which achieved for two Tigers the dubious distinction of being the first soldiers executed in the Virginia army. The next day Choiseul emerged victorious from a confrontation with an intoxicated sergeant, and his men, if not tamed, at least had acquired a healthy

respect for his authority.

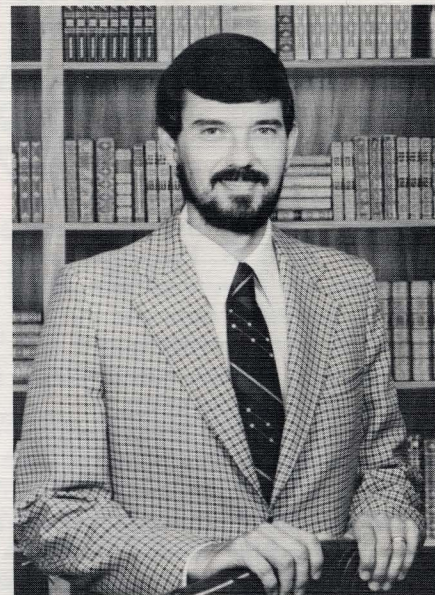
A member of the faculty of the Louisiana School for Math, Science, and the Arts, Dr. Jones is the second person in the fourteen-year history of the Williams Prizes to win the award twice. His paper "Wharf-Rats, Cutthroats and Thieves: The Louisiana Tigers, 1861-1862" earned him the prize for the best manuscript of 1983.

This year the winning manuscript focuses on the evolution of a dynamic facet of modern technology: air travel. Considering this enterprise in the context of Huey Long's role in the emerging industrial world, John A. Heitmann traces the beginnings of aeronautics in southern Louisiana from an aviation tournament held in New Orleans in 1910 and an airmail flight from New Orleans to Baton Rouge in 1912, to the founding and operation of the Wedell-Williams Air Service, to the approach of the second World War which ushered in a revolutionary new phase of development.

Dr. Heitmann asserts that a major drawback to the advancement of aviation in Louisiana, despite a "vibrant interest" in its commercial possibilities, was the early reluctance of the major educational institutions to conduct pertinent research and to train the experts necessary for the industry to grow and to prosper.

An assistant professor of history at the University of Dayton (Ohio), Dr. Heitmann is the author of the recent LSU Press publication *The Modernization of the Louisiana Sugar Industry, 1830-1910* (1987).

The Williams Prizes were established in 1974 by the Historic New Orleans Collection in cooperation with the Louisiana Historical Association, for the purposes of promoting excellence in the writing of Louisiana history and honoring the authors of outstanding works on that subject. Two awards are offered annually, one for the best published book or article and the other for the best unpublished manu-



Terry L. Jones

script. Both publications and manuscripts are judged on their contribution to knowledge with an emphasis on the use of primary sources, creative interpretation of primary sources and originality, and stylistic excellence. They may deal with any aspect of Louisiana history. If no meritorious entries are received in either or both categories, there may be only one prize, or none at all, awarded in any given year. Recipients during prior years include Joe Gray Taylor, Edward F. Haas, and Michael L. Kurtz.

A committee of three, one person representing the Historic New Orleans Collection and two representing the Louisiana Historical Association, selects the recipients of the Williams Prizes. Miss Jumonville has served as the Collection's nominee since 1982. This year she shared responsibility with Dr. Henry C. Dethloff, professor of history at Texas A & M University, and Dr. Glen Jeansonne, professor of history at the University of Wisconsin.

Entries for the 1988 Williams Prizes are now being accepted. For more information, please contact Miss Jumonville at the Collection.



The largest single room in the Collection's complex is the ballroom, also referred to as the Counting House. Portraits of New Orleanians line the walls, enlivening the formal Greek Revival room and appearing to welcome visitors and guests.

The most recent arrival is James Robb, whose magnificent home on Washington Avenue once housed the first major art collection in New Orleans. The portrait, appropriately, is as grandiose as the fortune he made in the mid-19th century. His image over the mantel, attributed to G. P. A. Healy, could be described as "dashing." Robb may well have known some of the other subjects in the room whose images were painted around the 1840s and '50s, such as Madame Armand Pitot, ca. 1838, a gift of Mr. and Mrs. Henry C. Pitot, by the artist Jacques Amans. A self portrait of Amans hangs nearby, given by M. Truman Woodward. The belles of the ball are the three Olivier ladies. This delightful group portrait by Jean Tissier has graced the far wall of the Counting House since it was presented to the Collection by Mr. and Mrs. Maurice M. Bayon in 1974.

Another handsome portrait is that of John Randolph Grymes, painted by Theodore Moise in 1842. Earlier, Grymes served on General Andrew Jackson's staff during the Battle of New Orleans.

More recent works are from the family of Leila Moore Williams, who with her husband L. Kemper Williams founded the Collection. The portraits of her mother, Leila Hardie Moore, and father, Robert Moore, were painted in 1906.

It's a pleasure to welcome the Robb portrait back to New Orleans—and to place it in such distinguished company.

—Dode Platou

Meetings and Activities

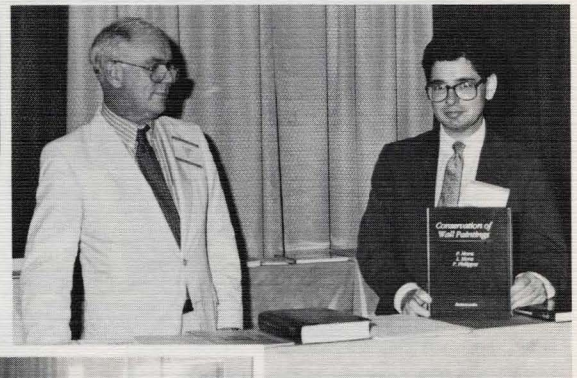
Pictured are some of the recent meetings and professional activities of THNOC staff.

The American Institute for Conservation met in New Orleans May 31-June 5. Twenty-five staff members attended meetings and served as volunteers for the convention. There was also substantial staff

participation at the annual meeting of the Louisiana Association of Museums in the city April 14-15. Representatives from the Glenbow Museum in Calgary, Alberta, spent two days at THNOC learning about the FACETS computer system as part of an automation study for that institution.



Left, Members of the local arrangements committee for the AIC, John H. Lawrence with conservators Elise King and Bryce Reveley. Below, Ralph Draughon and John Magill staffing the AIC book booth



Above, Incoming officers of LAM, Audrey Hammill, Deborah Woodiel, William Steven Bradley, Shereen Minvielle, and Rosanne McCaffrey. Right, seated, Rosanne McCaffrey and Anthony Rees, chief archivist, Glenbow Museum; standing, Charles Patch, Glenbow director Duncan Cameron, and Dode Platou



New Orleans

“Welcome Old Man Gloom”

Izzy Starts On His Rounds



Item photo of federal agent Izzy Einstein

The 18th amendment made illegal the manufacture, transport, and sale of alcohol for drinking purposes in the United States. It was proposed to Congress in 1917 and became law on January 16, 1920. Actual prohibition of hard liquor began on June 30, 1919, when a temporary wartime prohibition order set maximum alcohol content at 2.75% in order to conserve grain.

The *Times-Picayune* predicted that “the funeral of John Barlycorn promises to be the largest mortuary function in the history of New Orleans.” Hotels were packed with visitors from nearby dry states; restaurants and cabarets braced for record crowds. Although throngs of people filled downtown streets, the public party was tamer than anticipated. Thus New Orleans slid quietly into the dry and roaring twenties.

Legal sales of beer and wine continued on a limited basis until October 28, 1919, when the passage of the Volstead Act gave police power to Prohibition and defined intoxicating liquor as anything with an alcohol content over 1/2%. The *Times-Picayune* in an article signed by “A. Souze” sadly mourned that “...Gloom, Deep Dark And Dismal, Descends As Drought Comes....dig out the sackcloth and ashes, get on the wagon, welcome Old Man Gloom and pretend you like it.”

When the 18th amendment finally went into effect, the event was anticlimactic. The *Item* reported that private celebrations were planned, but because of the Volstead Act, they “...will be more subdued than the famous death watch of June 30.” The city proved itself loath to giving up old habits. In 1919 Ferdinand Cowle Iglehart in his pro-dry work *King Alcohol*

Dethroned warned of the “saloon’s grip” on New Orleans, a city with “...many foreigners and pleasure loving people....”

Although liquor manufactured before Prohibition could be legally consumed at home, all newly produced alcohol was illegal, but in New Orleans supplies were easy enough to come by. Foreign liquor was smuggled into the city, at first via Lake Pontchartrain and then through St. Bernard Parish where rum-running became a way of life for many people. Hordes of New Orleanians made their own home brew, and as early as 1920 it was estimated that 10,000 of them had already broken the law. Newspaper reporters openly chilled their beer in the city morgue. Artist William Spratling bought ten large jugs of absinthe from a bootlegger, and he and his friends drank it in great quantities. Mrs. Sherwood Anderson said of their crowd, “We all seemed to feel that Prohibition was a personal affront and that we had a moral duty to undermine it.”

Initially barkeepers were cautious, but in 1920 the *Item* said “A Wink Will Get You a Drink If you’re Known to the ‘House.’” Traditional saloons were soon replaced by “soft drink stands,” which sold home brew to poorer customers, and by more exclusive “speakeasies.” These were not always very secret. There were speakeasies in downtown office buildings, and there was an automobile that served drinks at curbside along downtown streets. In some restaurants waiters sold drinks from hip flasks, while in others “small blacks”—straight liquor in demitasses with mixers on the side—were served.

The responsibility of seeking out violators fell to federal dry agents who were based at the U.S. Custom House. The force was always too small to enforce the law adequately in New Orleans.

One of America’s most famous agents was Izzy Einstein. A master of disguise—and followed by the press like a movie star—he came to New Orleans in 1923 as part of



The Old Absinthe House, 200 block of Bourbon, some time after its padlocking in 1926 by federal dry agents (1979.325.2012)

a nationwide investigation to learn where drinks were the easiest to find. New Orleans won with a score of 35 seconds. Between the railroad station and his hotel, Izzy asked his taxi driver where drinks were sold. The driver offered to sell him a bottle from under the seat.

Raids, which were usually conducted around major holidays, were a part of life. The small home brewers were too numerous so were rarely bothered, but restaurants, clubs, cabarets, and bars were often harassed. In 1924 the Boston Club was raided, and while there were no arrests, 100 bottles of very fine illegal liquor were confiscated. The most notable raids were those against supply houses, commercial stills, and big breweries where legal "near beer" was sometimes made much stronger. In 1920 one company was raided for openly selling malt, hops, and home-brew kits. The first big raids occurred in 1921 when six breweries were fined a total of \$100,000 for producing real beer. Ironically one hard liquor bootlegger was pleased with the brewery raids, telling the *Times-Picayune* that "...beer consumption almost ruined us. We lost customers...and whiskey prices dropped to scandalous levels."

The Hood Act, Louisiana's prohibition enforcement law, obliged local police to assist federal agents. In New Orleans this assistance was only half-hearted. Police officers

were little motivated to make arrests, and there were even instances of police moonshiners, as well as those who acted as lookouts for smugglers.

New Orleans was one of the nation's most important alcohol distribution centers, and it was dubbed by some agents the "liquor capitol of America." On August 11, 1925, the "clean-up of New Orleans" took place when 200 out-of-town agents staged a series of sensational raids that were among the most important in the history of Prohibition. The agents uncovered 10,000 cases of liquor, and some said they had never seen so much alcohol, even before Prohibition. There was still so much hidden liquor in New Orleans that one bootlegger scoffed at the haul, telling the *Times-Picayune* that the agents "...didn't get such an awful amount. I don't believe the price of liquor in New Orleans will go up—much."

After the raids, the *Times-Picayune* warned that "The 'be careful' went out last night along the Tango Belt," as only "safe" customers were served by bartenders. The new slogan of the dry agents was "Let's close 'em up by New Years," and on December 10, 1926, the *Item* reported that 86 establishments had been closed. In 1927 New Orleans had more padlocked "speakeasies" than any other city in the nation; home drinking

became more the norm, as open saloons were fast disappearing.

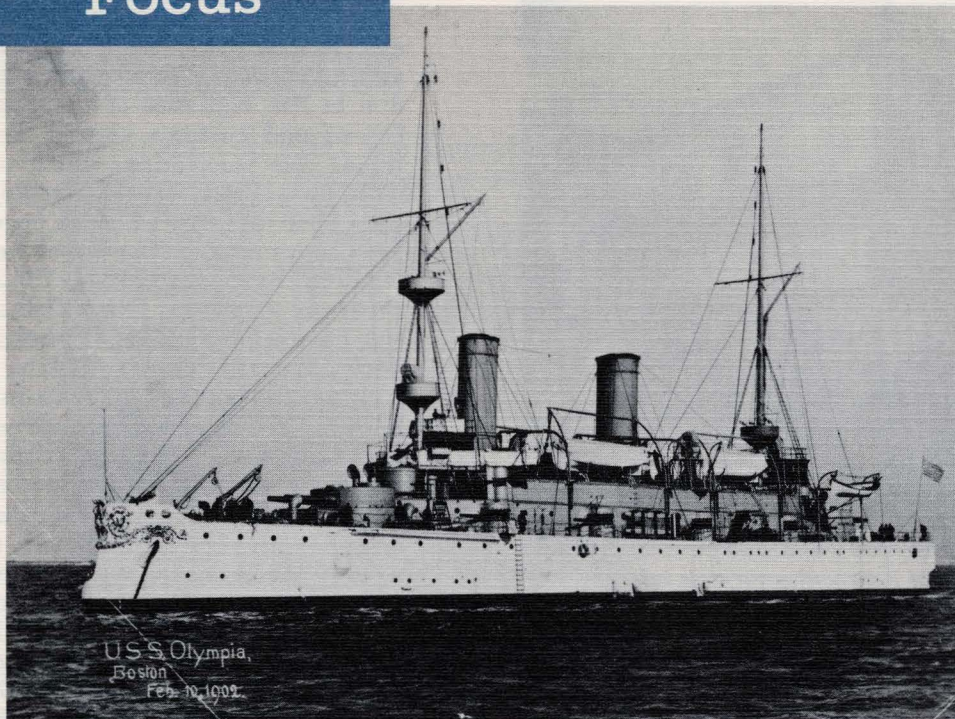
Prior to the raids, smuggled foreign brands were readily available and safe for consumption. By 1928, due to the vigilance of the Coast Guard and customs agents, most liquor was moonshine, which was often unsanitary and even lethal.

At noon on April 13, 1933, beverages containing 3.2% alcohol were legalized by Congress. The *Times-Picayune* reported, "New Orleans can have a jubilant legal whoopee party...the skyscrapers will be a-rocking and a-reeling before midnight..." There were 911 retail beer permits issued in the city within a few days; restaurants became beer gardens, and hotel bars reopened. Everyone waited with great restraint until noon when sirens wailed and crowds cheered. Convoys of beer trucks stretched for blocks, Canal Street was thronged with merrymakers, and 488,000 gallons of beer were sold in a few hours. The *Times-Picayune* stated that "there had not been so spontaneous an outpouring of joyous citizenry since the Armistice."

The 21st amendment, which repealed Prohibition, went into effect on December 5, 1933, and hard liquor was again available. There was no whistle blowing or hilarious display, since, as one barkeeper told the *Times-Picayune*, "...we've been selling everything for the past few weeks, why should anyone get excited over official repeal?" The quiet return to hard drink was best summed up by the *Times-Picayune* when it reported that "For the first time in the past 13 years, the lights were turned out in one of the city's leading French restaurants as cafe bruleau [*sic*] was prepared before an admiring group of patrons."

—John Magill

Sources: Elizabeth Anderson and Gerald R. Kelly, *Miss Elizabeth: A Memoir* (Boston, 1969); Ferdinand Cowle Iglehart, *King Alcohol Dethroned* (Westerville, Ohio, 1919); *Item* (Jan. 16, Apr. 25, 1920; Nov. 21, 1923; July 14, 15, 1924; Aug. 11, 1925; Dec. 10, 1926); John Kobler, *Ardent Spirits: The Rise and Fall of Prohibition* (New York, 1973); *States* (Nov. 13, 1921); *Times-Picayune* (June 30, July 1, Oct. 28, 29, 1919; May 15, 1920; June 26, 29, 1921; May 17, July 14, 15, 1924; Aug. 12, 1925; Apr. 13, 14, Dec. 6, 1933); Louis Andrew Vyhnanek, "The Seamier Side of Life: Criminal Activity in New Orleans During the 1920s" (Ph.D. dissertation, LSU, 1979).



U.S.S. Olympia, Dewey's flagship at the Battle of Manila, was the same class ship as the Maine (1974.25.35.89)

Louisiana and the Spanish-American War

"It was a splendid little war," said John Hay, American Ambassador to London and future Secretary of State. Indeed, at that distance the Spanish-American War must have seemed so. Sparked by the February 15, 1898, explosion of the U.S.S. *Maine* in Havana harbor, the war against Spain was greeted with enthusiasm by the American public, including Louisianians.

The sinking of the *Maine* was merely the last incident in a complex chain of events. For years Cuban rebels had been fighting for freedom from the decaying Spanish empire; American sympathy for the Cubans was fanned by the yellow journalism of the Hearst newspaper chain which daily carried highly colored accounts of Spanish atrocities against the rebels. In addition, a very vocal group of proponents of a powerful U.S. Navy and an overseas empire looked covetously at the remaining Spanish colonies of Puerto Rico, Guam, and the Philippines. Pressured by this strange mixture of altruism and lust for empire, a reluctant President McKinley was forced into a war neither he nor the Spanish government wanted.

The U.S. Army was woefully unprepared for war: the regular army numbered 2,116 officers and 25,706 enlisted men scattered over the country in small outposts. In contrast, Spain, considered a third-rate power, had fielded an army in Cuba of 174,000 regulars and 80,000 volunteers. After the declaration of war in April 1898, a call went out for volunteer regiments to be mustered by each state. Louisiana ultimately raised four regiments, none of which participated in the war though they later joined the occupation forces in Cuba and then in the Philippines. The staging center was New Orleans, and men, including many overage Confederate veterans, flooded the recruiting stations.

By May 26, the 1st and 2nd Louisiana Volunteer Infantry regiments had been formed at Camp Foster (named for Governor Murphy J. Foster) located on the Fair Grounds. In many cases men slept on the bare ground or in stables until proper facilities were available. After being shuffled around Alabama and Florida, the two regiments arrived in Cuba on December 24, 1898, after hostilities had concluded. The 2nd regiment was

given the honor on New Year's Day 1899 of leading the Army of Occupation to Morro Castle where the Spanish flag was lowered for the last time and the American flag was raised. Because of an absence of senior officers, the regimental medical officer, Surgeon Major Frank Chalaron, led the parade; his horse became overexcited when the band struck up a loud march and threw the doctor into the mud. Dr. Chalaron remounted to a roar of approval from the Cuban crowds with only his uniform a victim of the incident.

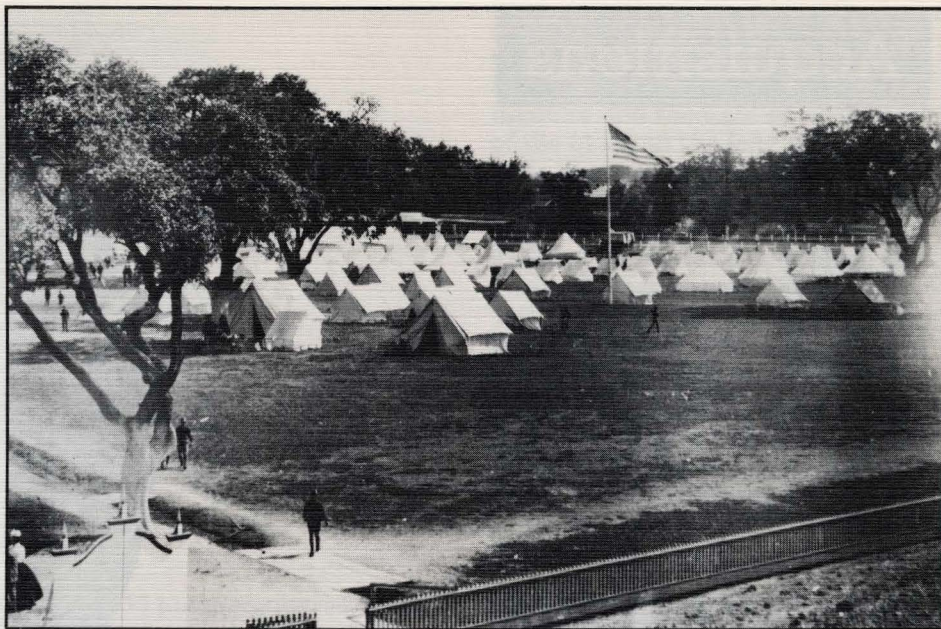
Although the Louisiana regiments missed the war, one New Orleanian fought in its most famous land battle. Joseph Numa Augustin, a 24-year-old graduate of West Point, served with the 24th Infantry as a second lieutenant at the Battle of San Juan Hill. To those who fought in Cuba, the Spanish-American War was anything but splendid. The Spanish soldiers' deadly Mauser rifles made the assault on the hill a bloody ordeal that lasted all day under a blazing sun. Joseph Augustin became one of 365 Americans killed in the war.

More deadly to U.S. soldiers than the whine of a Mauser bullet was

the buzz of a mosquito. Yellow fever, carried by the *Aedes Aegypti* mosquito, accounted for more than 2,000 deaths among the troops in Cuba and in the staging areas in Florida. In response to this problem two regiments of "immunes" were raised in Louisiana in 1898 and 1899. They were composed of men who swore they had survived an attack of yellow fever, hence their immunity. The son of Confederate General J. B. Hood formed the 2nd U.S. Volunteer Infantry (Hood's Immunes) in Covington. The 9th U.S. Volunteer Infantry (Crane's Immunes), a black regiment, was formed in New Orleans.

Both immune regiments did occupation duty in Cuba, but their casualty rates showed the weakness of the idea: of a combined strength of 2,025 men, 114 were killed by disease. Over half the deaths were in Crane's regiment which suffered the highest casualty rate of the four Louisiana regiments. Sadly, many men who had been rejected from other regiments had lied about their immunity to get into the war. Even those who were immune to yellow fever were felled by serious outbreaks of typhoid and cholera. Ironically, of the 2,029 men of the 1st and 2nd Louisiana Volunteers, only 30 died of disease.

The war at sea was almost bloodless. Naval battles in Cuba and the Philippines were fought by a well-organized and professional navy



Camp Foster (1974.25.21.15)

that had been growing rapidly since the 1880s. Commodore George Dewey, the hero of Manila Bay, had fought in only one previous battle: as a young lieutenant, he had served with Farragut's fleet in the capture of New Orleans in 1862.

New Orleans made another contribution to the war of 1898. Louis Chapelle was appointed archbishop of New Orleans in March 1898, but he had little time to settle into his job. In October of that year, Pope Leo XIII sent Chapelle to act as papal envoy to the Paris peace conference between the United States and Spain. After the treaty

ending the Spanish-American War was signed, Chapelle was appointed to defend the Catholic Church's interests in Cuba and the Philippines. He restructured the relationship between church and state in both countries and won back support for the church from strongly anticlerical rebels. His mission kept him from New Orleans until 1901.

In 1976, a navy investigation into the *Maine* disaster concluded that the explosion which sank the ship was probably caused by spontaneous combustion in one of the forward coal bunkers and not by Spanish sabotage as was alleged in 1898. The *Maine's* next port of call would have been New Orleans. Would the United States have fought a 113-day war with Spain if the *Maine* had exploded here and not in Havana harbor? This question rests in the realm of idle speculation, but one fact is certain: the events of the spring and summer of 1898 moved the United States, willingly or otherwise, into the center of world affairs. There could be no retreat from the effects of that "splendid little war."

—Walter Wolf



Infantrymen parading, French Quarter, 1898 (1977.112.43)

Sources: Richard Harding Davis, *The Cuban and Porto Rican Campaigns* (New York, 1898); George O'Toole, *The Spanish War* (London, 1984); Louisiana State Museum, *The Spanish-American War of 1898: Liberty for Cuba and World Power for the United States* (New Orleans, 1939).

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.

CURATORIAL

The papers of James Robb reveal information about this self-made millionaire's private life and personal finances (*Newsletter*, Winter 1986), but his recently acquired portrait presents the more formal image that he intended to project. The painting is nearly life-size (approximately five feet by four feet) and shows Mr. Robb in the pose and attire of a dashing entrepreneur of the early 1840s. At that time, he had begun making his name within the city's financial circles by acquiring controlling interest in the New Orleans Gas Light and Banking Company (now New Orleans Public Service Inc.). By 1845 he was the senior partner in a private banking firm, had organized a gas light company in Havana, Cuba, and was elected an alderman from the second municipality.

With such success, James Robb commissioned America's most celebrated portrait painter, Thomas Sully of Philadelphia, to paint a group portrait of his wife, Louisa, and their three daughters, which is still owned by their descendants. However, experts have ruled out the supposition that Sully also painted Mr. Robb's portrait. J. Hampden Robb, the sitter's great-grandson, believed that George P. A. Healy, a Boston portrait painter who resided in Chicago and Europe, had painted the portrait. A label attached to the back of the ornate Victorian frame also identifies the



Miniature, Uranie Fuselier (1988.30.2)

artist as Healy. The source of the label is unknown, and a firm attribution of the painting to Healy, or another artist, may never be made. Nonetheless, the stately portrait of James Robb now resides over the mantel in the portrait gallery assembled in THNOC's counting house.

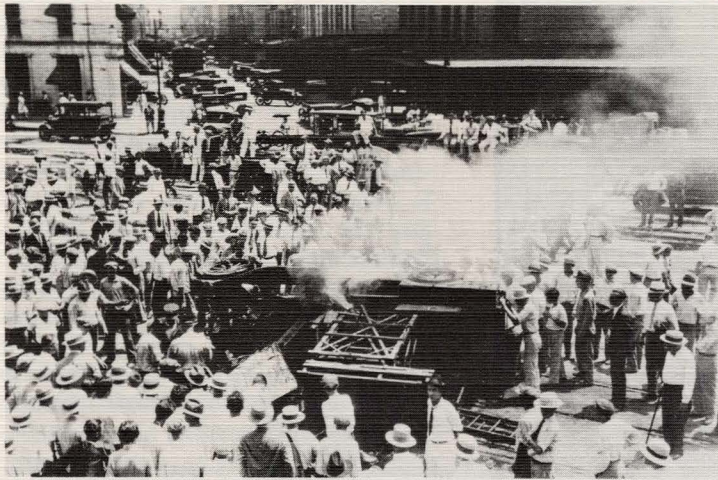
■ Three portraits of other prominent antebellum New Orleanians were also acquired, although all three paintings could fit into Robb's hand. Two of these miniatures, painted on ivory, portray General Alexis Ferry and his wife. General Ferry was a surgeon general in the French army who came to Louisiana and married Uranie Fuselier, who is seen as a young girl in this miniature. The third sitter is Desirée Forstall, the eldest daughter of the president of the New Orleans Sugar Refinery; she married Charles Roman, son of Louisiana's ninth governor.

■ In 1872, fourteen men organized the Independent Gymnastic Club with their motto "Mens Sana in Corpore Sano" ("a sound mind in a sound body"). Two years later, the group incorporated as the Young Men's Gymnastic Club and by 1929 had become the New Orleans Ath-

letic Club, which still exists at 222 North Rampart Street. Interior views of private clubs are traditionally allowed only to members and their guests, but a collection of rare photographs and pamphlets shows the halls and rooms of what was considered one of the finest athletic facilities in the country. The collection contains 36 photographs taken by local professional photographers between ca. 1894 and 1915, appar-



Young Men's Gymnastic Club (1988.19.18)



Streetcar operators strike, 1929

ently to document the club's improvements and expansions during that decade. One exterior view shows the old club house on Rampart, a former private residence that was refurbished for the club's social events. The photographs show members at leisure and at play in the reading room, bar, barbershop, and billiards room. The natatorium was considered the club's most prominent feature: five photographs show this opulent marble-lined two-story room with swimming pool, daily filled with clear green water from an artesian salt water well, and shower facilities. Six pictures show the equipment and machinery in the electric light plant that was built in 1894 to cut utility bills. The majority of the Y.M.G.C. pictures are unidentified as to maker, but some bear the imprints of local photographers Charles T. Yenni and Eugene Simon, and of Eugene Bellocq, the photographer of the famous series of Storyville

portraits.

■ Over 200 photographs, ca. 1895-1940, pertaining to the transit operations of New Orleans Public Service, Inc., have been donated by Elmer Freed of NOPSI. Many of the photographs depict the streetcar operators strike of 1929.

■ William Spratling left Auburn University in 1922 to become an associate professor at the Tulane University School of Architecture. He chose to live within the literary and artistic community in the French Quarter, teaching night courses and exhibiting his artwork at the Arts and Crafts Club on Royal Street near his apartment. A recent acquisition is one of Spratling's pastel drawings, made in 1925, of a courtyard.

■ An anonymous, undated etching, recently acquired for THNOC's print collection, illustrates part of the artistic community on the 600 block of St. Peter Street. An un-



Etching, corner of St. Peter and Royal streets (1988.29)

identified artist, perhaps the author of the etching, sits at his easel and faces the Mississippi River in the distance and the Cabildo at the end of the block on the left. A few doors from the corner hangs the sign of the Art Shop, the gallery of Dr. Isaac M. Cline, the forecaster and director of the local station of the United States Weather Bureau from 1900 to 1935. During those years, Cline collected and sold art and antiques and was named the honorary curator of the Louisiana State Museum. After retirement, he ran the shop at 633 St. Peter until his death in 1955 at the age of 94.

—John A. Mahé II

In response to a newsletter request for photographs of notable New Orleanians, Mrs. Joseph J. Roniger, Jr., has sent a photograph of her great-aunt Ethel Hutson for inclusion in the curatorial research files. The Collection is grateful for Mrs. Roniger's generosity. All photographs will be copied and returned.

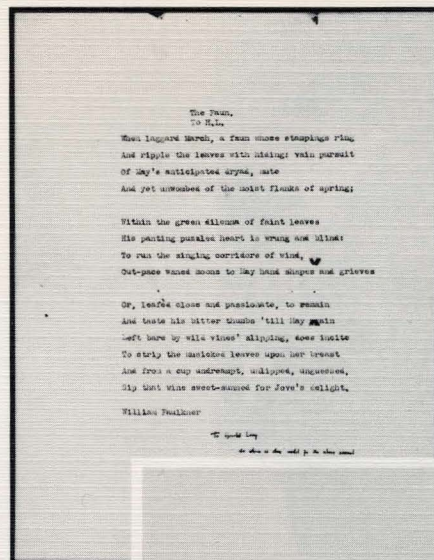


Ethel Hutson

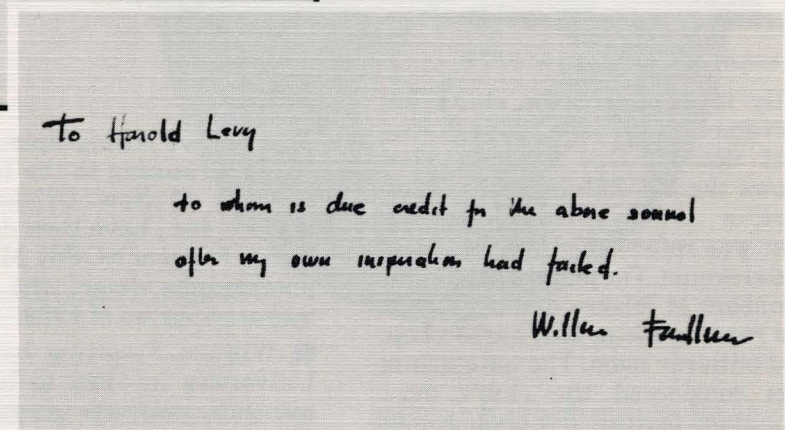
MANUSCRIPTS

The most recent addition to the manuscripts division's small but important collection of materials relating to William Faulkner is the typescript of his poem "The Faun," dedicated to H. L. and inscribed, with uncharacteristic generosity, in the author's hand, "To Harold Levy to whom is due credit for the above sonnet after my own inspiration failed. William Faulkner." The poem first appeared in the *Double-Dealer* of April 1925. A longtime resident of the Vieux Carré, Levy befriended many of the artists and writers resident there and was among those caricatured in *Sherwood Anderson and Other Famous Creoles*, co-authored by Faulkner and William Spratling. Given Faulkner's disregard for most of New Orleans's would-be writers and aspiring artists, this inscribed typescript is a strong and appealing memento of a great American writer's sojourn in this city.

■ Another recent acquisition is the journal of Edward Russell, from North Yarmouth, Maine, who kept the record in 1834 and 1835 during his voyage to New Orleans and thence by steamboat to Alexandria and Natchitoches. Russell was exploring the possibility of moving American settlers into Texas, which was still a Mexican province. He recorded conversations with swarms of speculators in Boston and Louisiana who were staking claims in that territory and from whom Russell sought advice. The journal also offers a New Englander's perspective on Southerners, their carelessness agriculture, and slavery. Louisianians may find particularly amusing Russell's account of steamboat travel up the Red River. He was kept awake all night by a party of passengers who spent the voyage drinking, arguing, and gambling. Although many travelers have left their impressions of New Orleans, Russell's descriptions of Alexandria and Natchitoches are valuable because these little towns were less often visited at the time. Unfortunately, Russell's journal ends as he is making his way overland to Nacogdoches in Mexican territory. He apparently began a second vol-



Typescript, "The Faun" by William Faulkner, with detail of dedication (88-5-L)



ume of the journal, but its whereabouts are not known.

■ Mr. and Mrs. Denrich LeBreton have most generously donated to this division an extensive collection of LeBreton family papers which span more than three centuries. The first such document is a proclamation in 1652 by the King of France, young Louis XIV, extolling the services of Robert Boré. Other such documents include two military appointments signed by Baron de Carondelet and two more signed by Governor W. C. C. Claiborne. Much of the material in these papers relates to the succession of Louis-Césaire LeBreton, who died in the 18th century, but whose estate was still contested a hundred years later. The entire collection relates not only to the LeBretons, who spelled their name variously through the years, but also to other important Louisiana families to whom they were allied by kinship and marriage, such as the Borés, the de la Frénières, the Destréans, and the Fortiers. Among the materials related to the Fortiers is an extensive collection of poems and lyrics in manuscript,

including a copybook of verse. The donors believe these compositions to be the work of Florent Fortier, the planter and poet, who lived from 1811 to 1886. Particularly appealing to New Orleanians will be a stirring lyric, "La Louisianais," written by a youthful hand in 1831 on the anniversary of the Battle of New Orleans. Included in this collection also are early 19th-century New Orleans broadsides, as well as materials relating to Alcée Fortier. Indeed, the materials in this collection are so rich and diverse that they are hard to summarize. Nevertheless, these papers constitute a remarkable record of a Louisiana family through many years.

■ The manuscripts division has also acquired several letters and a series of poems in manuscript by Jean-Sylvain Gentil (1829-1911), the poet, newspaperman, and gadfly of St. James Parish. Born in Blois, educated at its university, and steeped in republicanism and Gallicism, Gentil was a journalistic opponent of Napoleon III, who first imprisoned him and then sent him into exile. In 1853, Gentil came to

America. Except for a year in France after the downfall of Napoleon III, Gentil lived in Louisiana for the remaining 58 years of his life, but he kept his French citizenship until his dying day. Witty and contentious, Gentil enjoyed challenging the accepted precepts of church, state, and society. He was a prolific and largely unpublished poet, who, like *Candide*, spent his latter years quite literally cultivating his garden. The manuscripts division is delighted to have examples of the work of one of this state's most colorful literary figures of the last century.

■ Mr. and Mrs. Richard Plater, Jr., of Acadia Plantation, Thibodaux, continue their numerous benefactions to the Historic New Orleans Collection. Their most recent donation to the manuscripts division are the Anna Margaret Gay Price Succession Papers, which are really but a continuation of the Butler Family Papers. These succession papers provide a wealth of genealogical material and link families across the United States and Europe to the Prices, Gays, and Butlers of Louisiana.

— Ralph Draughon, Jr.

LIBRARY

Songs are part of the emotional literature of a people. Lyrics, with their accompanying melody, offer the ability to stir feelings, especially those of a group, in a way that the printed page cannot. During the middle of the 19th century, publishers from one end of the nation to the other sold sheet music in huge quantity, sometimes hundreds of thousands of copies of favorite pieces, to a public hungry for the latest hit. In New Orleans, the publication of sheet music flourished from the 1840s until well into the 20th century.

Again this quarter, sheet music leads the list of library acquisitions. Some of the pieces deal with historical events, such as the *Teocalli March* (1919) by Henry Wehrmann, which was "adopted by the New Orleans Industrial Exposition as its official march." Others are of interest because they were composed by local authors; *Happy Hours* (1908), for example,

was written by a Sister of Perpetual Adoration and dedicated to Rev. Mother Mary Augustine. Among other unusual dedications is that of W. V. Wallace's *Grande fantasia et variations sur la cracoviene* (1847) to the ladies of New Orleans; the piece bears the secondary imprint of William T. Mayo, one of the city's earliest publishers of sheet music. Some airs honored specific groups, such as the *Trades Assembly* (1885), a march by W. T. Francis, which paid tribute to the tradesmen of New Orleans.

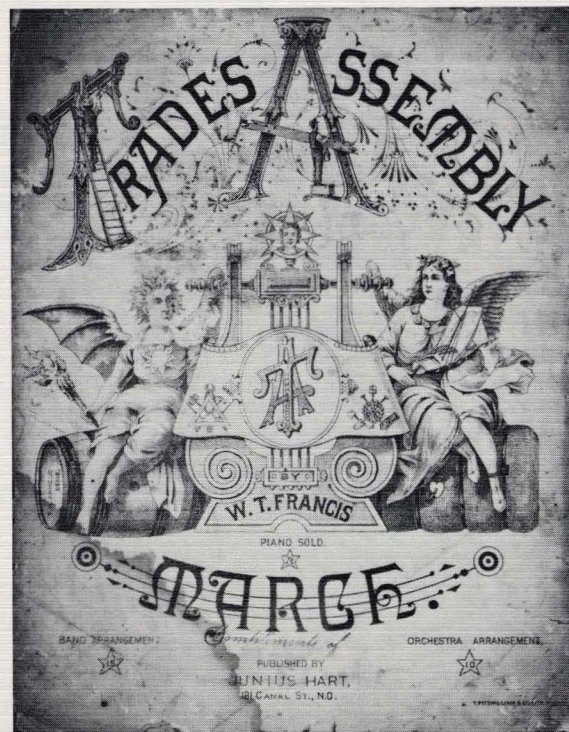
■ As a result of research for the forthcoming *Bibliography of New Orleans Imprints, 1764-1864*, materials printed locally have become a strength of the library's collection. Recent additions to the holdings include the *Address of the Commissioners for Raising the Endowment of the University of the South* (B. M. Norman, 1859), which is one of two copies known to survive. Scarcer still is the only copy located of the *Inaugural Address of James Shannon, Delivered before the Board of Trustees of the College of Louisiana at His Installation, As President of That Institution on the 19th of December, 1835, in Jackson, La.* (Printed by J. Cox & Co., [1836]).

■ Noteworthy New Orleans imprints from the latter part of the 19th century also are welcome addi-

tions to the collection. Among them are *Tante Cydette: nouvelle Louisianaise* (Imprimerie Franco-Americaine, 1888) by George Des-sommes; *A Marriage for Revenge: A Drama in Five Acts* (Office of the Picayune, 1874) by S. Howell; and Charles Testut's *Filles de Monte-Cristo* (Imprimerie Cosmopolite, 1877).

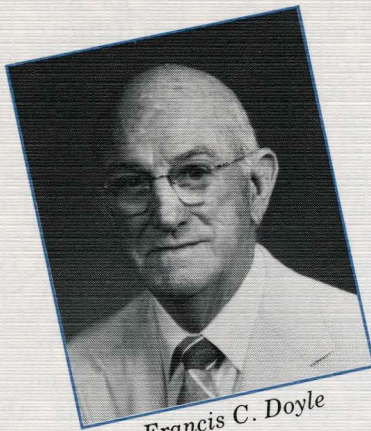
■ Recent publications also have been added to the library's shelves. The Jefferson Parish Historical Commission contributed copies of two of its monographs, *Gretna: A Sesquicentennial Salute* (1986) by Mary Grace Curry and *Jefferson Parish Historical Markers* (1987), compiled by Henry C. Bezou. Among other works of nonfiction are a compilation of articles and essays by Samuel Wilson, Jr., *The Architecture of Colonial Louisiana* (Lafayette, La.: Center for Louisiana Studies, 1987), and *Selected Stories from the Southern Review, 1965-1985*, edited by Lewis P. Simpson *et al.* (Baton Rouge, La.: LSU Press, 1988). Current fiction set in Louisiana is represented by such works as local author John William Corrington's *All My Trials* (Fayetteville, Ark.: University of Arkansas Press, 1987) and *Miss Undine's Living Room* by James Wilcox (Scranton, Pa.: Harper & Row, 1987).

—Florence M. Jumonville



(88-074-RL)

Staff



Francis C. Doyle

Francis C. Doyle, member of the board of the Historic New Orleans Collection, received the honorary Doctorate of Humane Letters from Loyola University on May 16...Mr. Doyle was recognized for his many services to the community.

PROFESSIONAL ACTIVITIES

Senior curator **John A. Mahé II** spoke on map making in 19th-century New Orleans during the annual meeting of the American Library Association...his presentation, at THNOC, was sponsored by the Map and Geography Round Table of ALA...Mr. Mahé also spoke on 19th-century art during the annual conference of the International Society of Appraisers in New Orleans in May.

Rosanne McCaffrey, director of systems, chaired a session, "Common Agenda for History Museums," at the annual meeting of the Louisiana Association of Museums...she was also appointed chairman of the LAM's long-range planning committee...in June, Miss McCaffrey spoke on data entry at the American Association of Museums' annual conference. **Florence M. Jumonville**, head librarian, presented a paper on printing in New Orleans, 1803-1860, during the annual conference of the Louisiana Library Association in Lake Charles.

John H. Lawrence, curator of photography, coordinated a tour of THNOC's facilities for the Resources and Technical Services Division Audiovisual Committee of

the American Library Association during the annual conference in July...the tour included demonstrations by the systems department of the Collection's computerized collection management and cataloging system.

Photographs by **John H. Lawrence** were included in the Downtown Gallery's Photographic Biennial, in the tenth anniversary group exhibition of the Arthur Roger Gallery, and in an exhibit of panoramic photography at the University of Louisville Photography Archives...he also participated in a jury for fifth-year architecture students at Tulane University, served on a panel to review media grants for the Louisiana Division of the Arts, and appeared on "Steppin' Out," a program of WYES.

Elsa Schneider, curator of education, spoke on THNOC's *Evidence of the Past* to Fulbright-sponsored secondary school educators from 18 countries...the session was sponsored by the Louisiana Endowment for the Humanities.

Dr. Ralph Draughon, Jr., spoke at meetings of the Louisiana Association of College and Research Libraries, both in Alexandria and in New Orleans...**Dr. Alfred E. Lemmon**, reference archivist, spoke on Spanish land grants at the meeting of the Society of Louisiana Surveyors and on German migration to the Gulf Coast and Spanish archives at the National Genealogical Society.

CHANGES

John D. Barbry has joined the staff as a manuscripts assistant...Mr. Barbry graduated from McNeese State University (B.A., Music Education)...he has also completed an internship at the Smithsonian Institution. Mr. Barbry has replaced **Helen Bradburn**, who plans to pursue an operatic career in Germany. **Beatrice Sanchell** has rejoined the maintenance staff...Mrs. Sanchell was previously at THNOC from 1979 through 1985.

MEETINGS

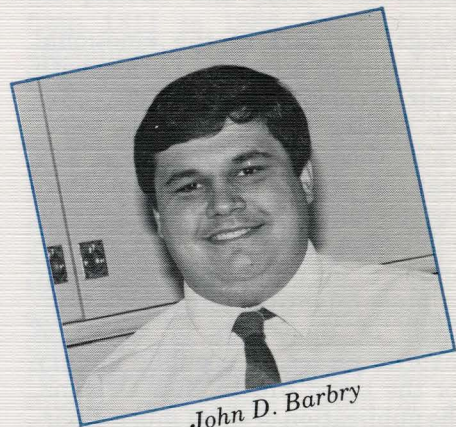
THNOC staff members who attended the conference of the Louisiana Association of Museums were **Judith Bonner**, **Maureen Donnelly**, **John Lawrence**, **Maclyn LeBourgeois**, **Rosanne McCaffrey**, **John**

Magill, **John Mahé**, **Priscilla O'Reilly**, **Charles Patch**, **Helen Wetzel**, **Jan White**, and **Walter Wolf**.

Dode Platou, **Rosanne McCaffrey**, and **John Mahé** traveled to Pittsburgh for the annual meeting of the American Association of Museums in June...Mrs. Platou also attended the meeting of the Museum Store Association, in Nashville, along with **Sue Laudeman**, shop manager.

John H. Lawrence served on the local arrangements committees for the Photographic Materials Group and for the American Institute for Conservation...**Louise C. Hoffman**, publications assistant, organized staffing for the AIC book booth...attending the AIC meeting were **Alan Balicki**, **Maureen Donnelly**, **John Lawrence**, and **Priscilla O'Reilly**.

Florence M. Jumonville and **Adrienne Duffy**, assistant librarian, attended the annual conferences of both the Louisiana Historical Association in New Iberia and the Louisiana Library Association in Lake Charles...Miss Jumonville and **Dr. Alfred E. Lemmon** have been appointed co-chairmen of the local arrangements committee for the annual meeting of the Theatre Library Association in July. Dr. Lemmon also attended a meeting



John D. Barbry



Beatrice Sanchell

of the Friends of the Archives of Louisiana. **Dr. Ralph Draughon, Jr.**, traveled to Oxford, Mississippi, for the Southern Archivists Conference.

Staff members present at two conservation seminars sponsored by the Louisiana State Museum were **Alan Balicki**, **Maureen Donnelly**, **Priscilla O'Reilly**, and **Tom Staples**...Mr. Balicki and Miss Donnelly attended a ceramics seminar at Longue Vue Gardens.

PUBLICATIONS

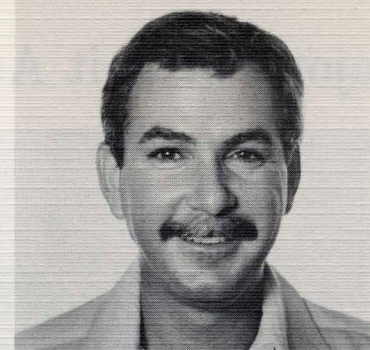
Judith Bonner, curatorial assistant, contributed a review of the *Encyclopaedia of New Orleans Artists, 1718-1918* to the winter issue of *The Southern Quarterly*...two of her articles also appeared in *New Orleans Art Review*. **John Magill**, chief curatorial cataloger, contributed three articles about New Or-

leans to recent issues of *Preservation in Print*...his subjects included canals and waterways, parks and squares, and theaters.

Dr. Alfred E. Lemmon published a review essay in *Mesoamerica*...he translated and edited, with Guillermo Nañez-Falcón, a biographical sketch of Francisco Javier Alegre in *The Americas*.

SPEAKERS BUREAU

Staff members have recently made presentations to the following organizations: **Elsa Schneider**, Social Studies Department Heads of Orleans Parish and American Institute of Building Designers...**Kathy Hardey**, Westbank CODOFIL group...**John H. Lawrence**, Bayou St. John Chapter of the DAR and Greater New Orleans Camera Club...**John Magill**, Louisiana Society of Land Surveyors.



The Historic New Orleans Collection mourns the death of Dale R. Triche, who died on April 29, 1988. Mr. Triche was a member of the maintenance department for the past six years. The board and the staff of the Collection extend sympathy to his family and friends.

Work in Progress

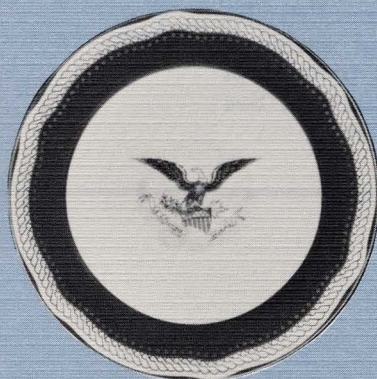


A new sign for the Collection

PHOTO CREDITS

Judy Tarantino
Jan White

The Shop



Lincoln plate

PRESIDENTIAL PLATES

Porcelain dessert plates copied from the official White House china of American presidents, accompanied by a dessert recipe of that president. Limited edition, numbered.

Please send me the presidential dessert plates circled:

Washington	Adams	Lincoln
Pierce	Polk	Harrison
Jefferson	Grant	Jackson
Madison	Taylor	Monroe

_____ @ \$30 per plate
 _____ Shipping & handling \$3.00 per plate
 _____ 9% tax, Orleans Parish
 _____ 4% tax, other Louisiana residents
 _____ TOTAL AMOUNT DUE

NAME _____

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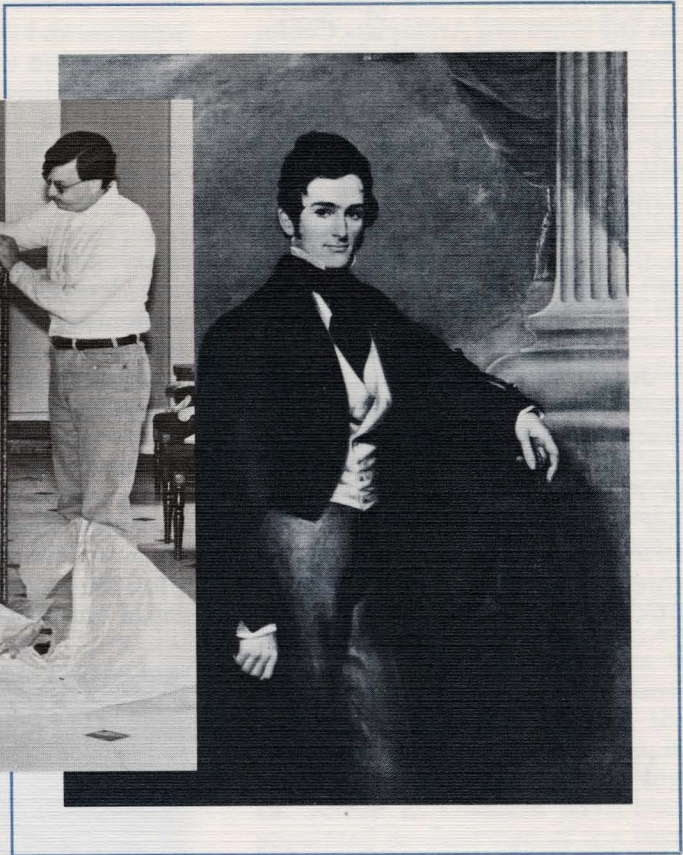
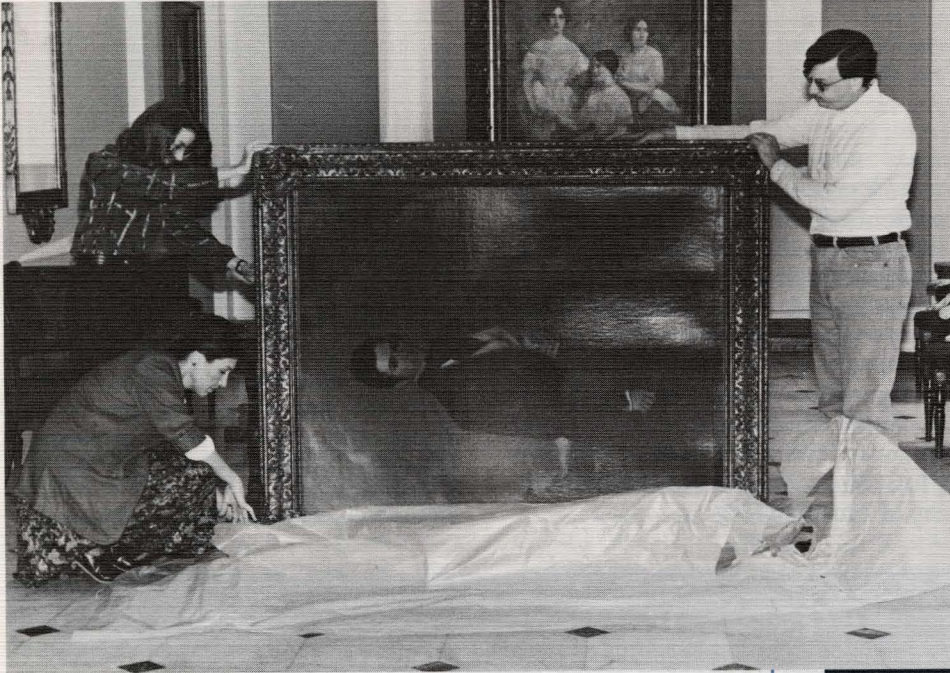
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Major Portrait Acquired



In the Counting House, collections manager Priscilla O'Reilly, registrar Maureen Donnelly, and assistant registrar Alan Balicki carefully unpack a portrait of James Robb, recently acquired by the Collection. See page 10 for details of this important acquisition.



The Historic New Orleans Collection
Museum • Research Center • Publisher
Kemper and Leila Williams Foundation
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