

**THE HISTORIC
NEW ORLEANS
COLLECTION
NEWSLETTER**

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Fall 1988

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Port and City of New Orleans by Persac (1988.9)

Grima Fund Acquisition

RARE VIEW OF NEW ORLEANS

From France, to England, and back to New Orleans, such was the route of an important painting during its recent acquisition by the Historic New Orleans Collection. The work by Marie Adrien Persac—a splendid watercolor view of New Orleans's riverfront in 1858—is especially significant because there are so few views of the city before the Civil War. The painting is the first

item to be acquired using the Clarisse Claiborne Grima Fund.

How did it come about that this diminutive work of art (8 3/4 in. x 13 in.) is once again in Louisiana and now a part of the holdings of the Collection? A dealer in London—a collector of views—contacted a New York museum, asking for identification of a scene she thought to be an



Third District ferry landing, detail, Persac view

American port. She was referred to THNOC and related to senior curator John Mahé that the view had been hanging on an office wall in Paris for many years, when she was called to handle its disposition for the owner.

Fastidiously detailed, the painting documents an upriver view of the French Quarter and, in the foreground, depicts activities along the levee. The Third District ferry, it seems, has just docked at the wharf where, moments before, passengers had been waiting to board.

Mr. Mahé remembers unwrapping a color xerox of the work, sent by the dealer during negotiations. "Very few situations would a curator relish as much as this," he says. "There aren't many extant Persac works of this quality—30 or fewer." No one knows how the painting happened to be in France; Mr. Mahé conjectures that Persac, a Frenchman who moved to Louisiana, may have sent it back to his native country.

After acquisition by THNOC, the painting was consigned to a conservator in Chicago to correct the

flaking that frequently occurs on Persac works, most critical in areas where he used a glaze. The biggest loss occurred on the commercial buildings whose signs were all but obliterated; assistant curator John Magill searched city directories of

The painting is the first item to be acquired using the Clarisse Claiborne Grima Fund.

the late 1850s to discover the missing letters of the hardware company, J. J. Bonnaffe, seen in the extreme right of the painting.

The watercolor—a gouache on paper—was executed from the area of the Lower Cotton Press around Marigny Street, looking upriver. The foreground features the Third

District Market, where people and market tables are just visible through the awnings. Painted from a slightly elevated point of view, Persac chose a popular vantage point, which shows the distant, gentle crescent of the Mississippi, punctuated by a vast number of wharves. Although his perspective is slightly askew, his success with detail is unusually fine. He was basically a recorder, with outstanding drafting skills: the work is what he actually saw, from the numbered landing posts to the delicately rendered masts of ships at dock.

Because of its small size, the painting conveys a feeling of intimacy. "It's the sort of thing you ponder," says John Mahé. "You walk into the painting."

Persac's watercolor, it is reasonably safe to say, was not an end in itself. It served as the prototype for the New Orleans vignette included on the well-known map, *Norman's Chart of the Lower Mississippi River by A. Persac: from Natchez to New Orleans*, Persac included all the plantation lines and names, owners

and landmarks along the river. The top of the map is embellished with a vignette of Baton Rouge, the lower portion with vignettes of New Orleans, a cotton plantation, and a sugar plantation. Published locally by B. M. Norman in 1858, the chart was the artist's earliest known

**"...Persac's
earliest extant
work..."**

commissioned work in New Orleans; it is usually on display in THNOC's history galleries.

Of the studies used in the map engraving, only the watercolor scene of the riverfront has been found. This work, according to John Mahé, "is Persac's earliest extant work—period."

The acquisition of the riverfront scene is particularly significant. It strengthens an already important

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Editors: Patricia Brady,
Louise C. Hoffman

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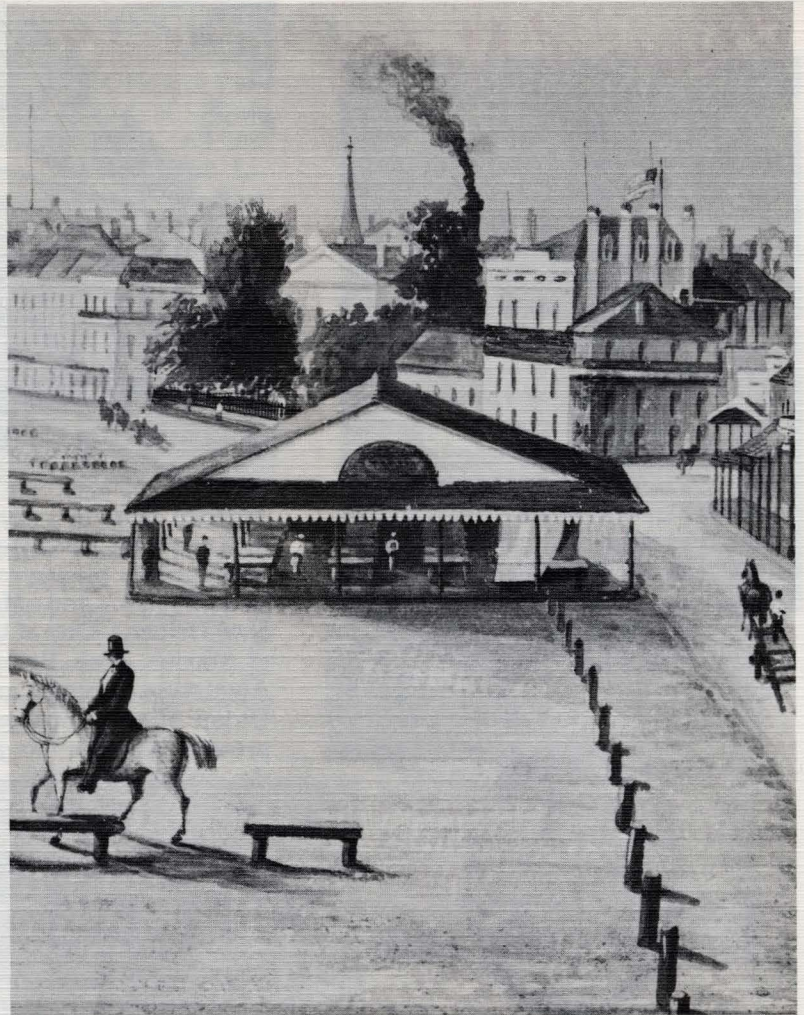
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The Historic New Orleans Collection



Third District Market, detail, Persac view

collection of Persac views of New Orleans, found at THNOC: the French Opera House (ca. 1860), probably painted shortly after the building was completed; several views for the 1867 almanac, including Exchange Alley, which features Persac's own business shingle at number 83; and lithographs of New Orleans businesses, published by Benedict Simon. Ink and wash drawings of Canal Street, perhaps his last works, further enhance this rare collection.

Adrien Persac was born in Lyons, France, in the early 1820s. Listed in THNOC's *Encyclopaedia of New Orleans Artists, 1718-1918* as painter, sketch artist, lithographer, and art teacher, he was active in the New Orleans area from 1857 to 1872. Persac's works include the appealing pair of gouache paintings of *Shadows-on-the-Teche* in New Iberia and several other Louisiana plantation houses; his noted watercolors of New Orleans buildings—

used in real estate transactions—are housed in the city's Notarial Archives. He died suddenly in 1873 at a family picnic in Manchac.

A master of watercolor technique, Persac's skill with detailing makes his painting more informative than most early views of the city. "I'd rely on him more than on any other artist of his day for historical accuracy," Mr. Mahé concludes. The narrative content of the painting is strong: the artist recreates a realistic scene where you feel you could have bought your ticket and boarded the ferry. Gray clouds suggest an approaching storm; a day in the city's life—in 1858—is preserved.

—Louise C. Hoffman

PHOTO CREDITS

Judy Tarantino
Jan White

Research Notes

In the introduction to his unpublished *Bringier Family History*, cartoonist and writer Trist Wood relates that he had been to say farewell to elderly cousins who were moving away from New Orleans. He noticed piles of papers in their back yard, one of which bore the seal and signature of a Spanish colonial governor of Louisiana. A hasty inspection revealed quantities of land grants, titles to plantations, wills, marriage contracts, and correspondence dating back to the 18th century. Trist Wood asked his cousins why these valuable documents were dumped in the back yard like rubbish.

"We mean to travel light," one replied.



Aglae Du Bourg. Courtesy Robert Judice Collection

Mr. Wood concluded that by mere chance he had fallen heir to the Bringier family papers.

It was a most fortunate stroke of fate. Not only did he know the historic significance of these materials, he was also an able historian and genealogist who compiled family tales and researched the history of the Bringiers and their related families: the Du Bourgs, the Charest/De Gournays, as well as those of his other ancestors, Zachary Taylor and Hore Browse Trist.

Included with the Bringier Papers and related collections are documents which chronicle the dynasty which Marius Pons Bringier founded in Louisiana, after emigrating from France about 1781. He built White Hall Plantation in St. James Parish, on which he grew indigo and tobacco, and amassed a fortune. His son, Michel Doradou Bringier, and his grandsons, Marius Ste. Colombe Bringier and Louis



Hermitage. Photo by Fred Kahn

Amedée Bringier, were planters as well, owning Hermitage, Houmas, and Tezcuco plantations in Ascension Parish, and Melpomene in New Orleans. One of the daughters of Marius Pons Bringier married Augustine Tureaud and was given Union Plantation for a wedding present. Another daughter married the artist Christophe Colomb and was presented with Bocage Plantation nearby. Many letters and documents reflect this plantation life, before, during, and after the Civil War.

The daughters of Michel Doradou Bringier married men who led Louisiana in war and politics. Enriching the collection are papers of Duncan Kenner, legislator, diplomat, and sugar planter of Ashland Plantation; General Richard Tay-

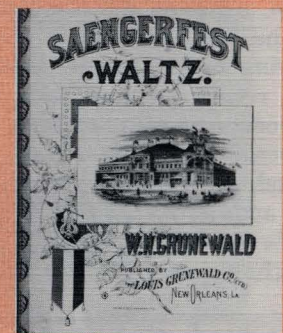


Michel Doradou Bringier. Courtesy Robert Judice Collection

lor of Fashion Plantation; General Allen Thomas; General Hore Browse Trist of Bowden; and Martin Gordon, collector of the port of New Orleans.

The researcher is referred to the following: Bringier and Related Families, the Robert Judice Collection, the Judice-Boagni Collection, the Hermitage Foundation Collection, the Trist Family Papers, and the Trist Wood Papers.

German Mini-Exhibit



(74-94-L)

A mini-exhibit focusing on German contributions to New Orleans music opened October 4 at the Collection. Included in the exhibition are minutes from the first meeting of the German Society (Deutsche Gesellschaft), founded in 1847 to assist German immigrants.

The Germans' interest in music found expression in the singing and dramatic societies which flourished in the latter part of the 19th century; on display are the constitutions of two of these groups, the Liedertafel and Frohsinn Singing Societies, as well as music and programs from their archives. Also displayed are examples of sheet music from German music publishers in New Orleans. Dr. Alfred E. Lemmon served as exhibit coordinator.

In conjunction with the mini-exhibit there will be a lecture by Dr. Mary Sue Morrow, associate professor of music history at Loyola University. The lecture, free of charge, will be held at 2:00 p.m. on Saturday, October 8, at the Historic New Orleans Collection, 533 Royal Street.

Director



Friends of the Collection frequently ask, "What is this worth?" indicating some personal possession or, more important to the Collection, something offered for donation.

The answer is dictated by new IRS regulations, which, among other things, strictly forbid library or museum personnel from providing appraisals.

Under no circumstances can we be in the position of offering legal advice, but we want merely to explain to our friends why our staff cannot give appraisals. If the prospective donation is thought to be worth more than \$5,000, you might consider it desirable to consult your own tax adviser to assure yourself of the propriety of the appraisal, the qualifications of the appraiser, and the deductibility of the gift.

There are sound reasons behind this ruling, even though it puts the expense of the appraisal on the donor. A qualified appraiser must keep up with specialized markets and be able to defend the appraisal in court if the Internal Revenue Service should ever question the value of a gift.

Though qualified to pass judgment on the scholarly or aesthetic value of an object, a staff member of a museum usually does not deal daily in the market place. There are some exceptions, but these occur only when staff members act as appraisers for other institutions or for donations not offered to their own museum or library. Finally, an evaluation coming from an institution could appear slanted to benefit the donor.

The Collection, however, does assist donors by providing a list of qualified appraisers from which to choose. If the gift is already on our

Library Association Meets

The Historic New Orleans Collection was the scene of many activities connected with the annual meeting of the American Library Association, held in New Orleans in July, including a reception for the Rare Books and Manuscripts Section of the Association of College and Research Libraries. The ACRL's Science and Technology Division and the New Book Examination Center of the University of New Orleans also held receptions at THNOC.

The Collection was host to numerous meetings of ALA groups, and staff members were actively involved in hosting the various groups and attending meetings of the ALA. Conference participants who attended some of the meetings at THNOC were given tours of the museum complex.



Left, Gay G. Craft, Tulane University Library; Barbara McCorkle, Yale University Library; John Mahé. **Top,** Judith Reid, Library of Congress; Florence Jumonville. **Above,** Catherine Kahn; Robert Martin, LSU Library

Campaign Souvenirs

To coincide with the Republican National Convention held in New Orleans August 14-18, the Shop at the Collection decorated the window on Royal Street with presidential campaign memorabilia. Coordinated by shop manager Sue Laude- man, the items on display were on

loan from Dr. John Pendergrass of Hattiesburg, Mississippi, and included banners, fliers, a tray, and a large number of campaign buttons.

premises, we make it available for inspection by the chosen appraiser.

Asking, "What is this worth?" involves an extra step now, but we hope our friends will find that donating items to THNOC is still a significant way to contribute to the preservation of Louisiana's history and culture.

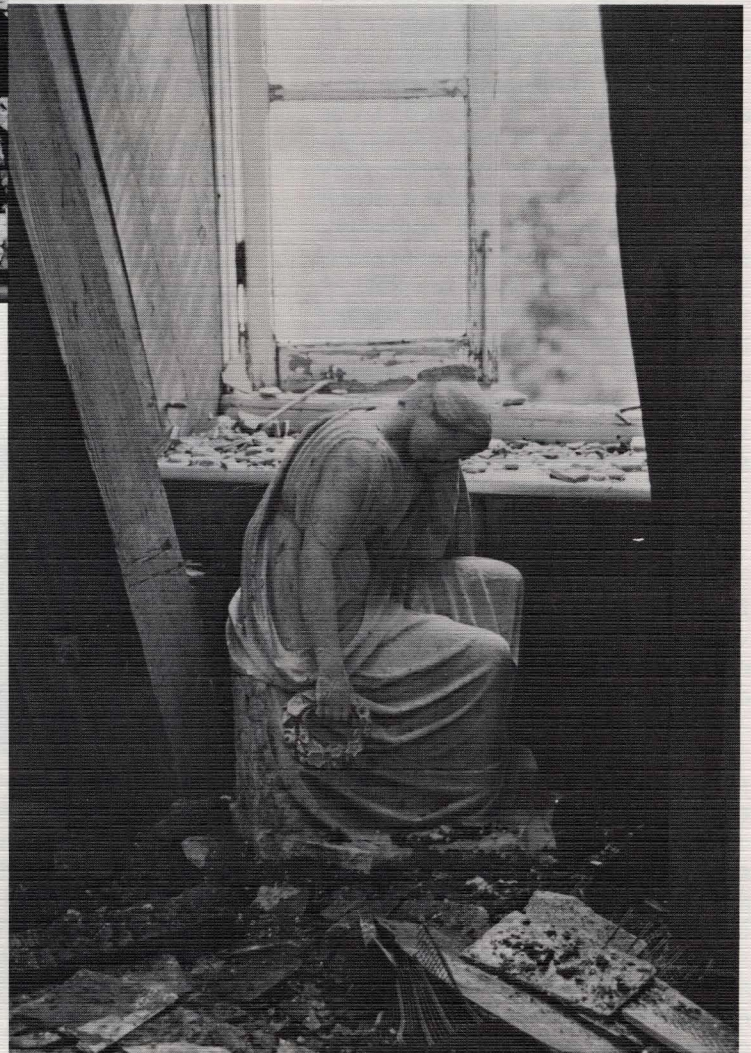
—Dode Platou





Fire at the Cabildo

Photographs by Jan White

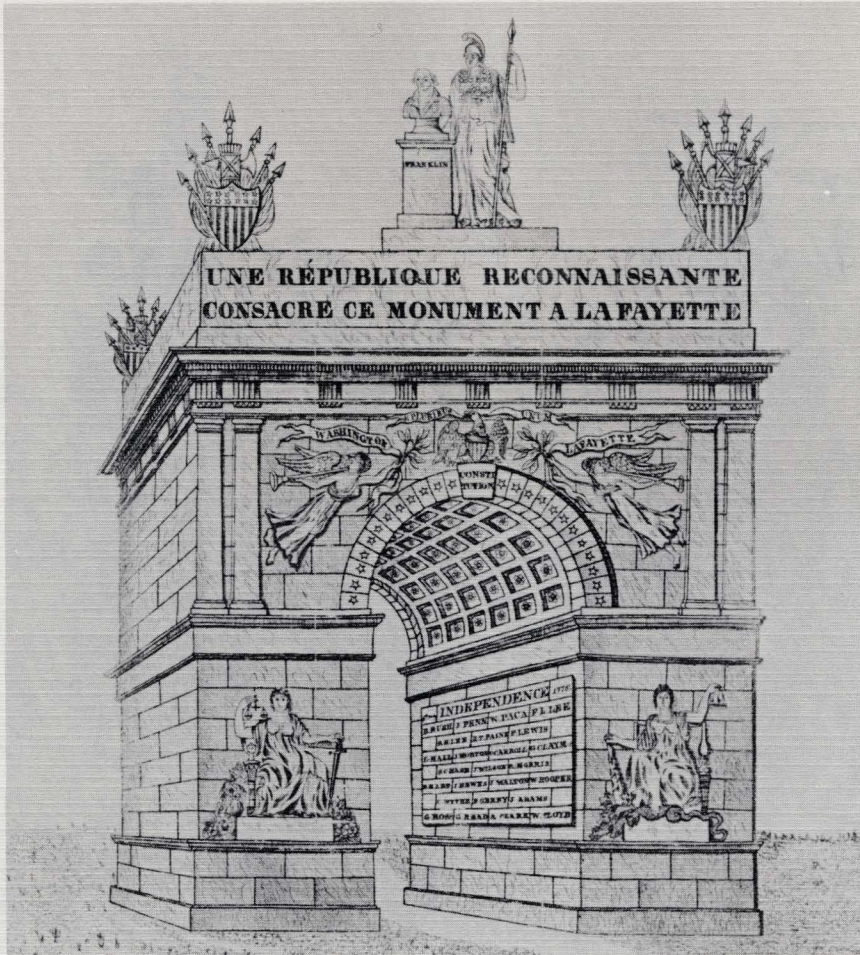




When the historic Cabildo was damaged by fire last May, expressions of concern about the Louisiana State Museum's famous property came from institutions and individuals throughout the country and abroad. Numerous museum professionals offered to help with technical assistance for items affected by the fire. Jan White, THNOC's head of photography, was one of many local volunteers; she provided documentary photographs of the fire damage.

A general restoration fund was established, and work was begun on the building at the beginning of the summer. Anyone wishing to contribute to the fund for the restoration of the Cabildo—ranked as one of the nation's most important buildings—may send donations to The Friends of the Cabildo, 701 Chartres Street, New Orleans, LA 70116.

Lafayette and His "Darling Fanny"



Triumphal Arch (81-1149-RL)

Torrential spring rain drenched New Orleans on April 10, 1825, as General Lafayette left the storm-lashed *Natchez* for an equally torrential welcome from the crowd awaiting his arrival. According to the *Courier*, "nothing could stop the crowd of citizens who went to meet him, and made the air ring of acclamations at the sight of one of the fathers of the country." Despite the downpour, an immense throng followed his landau and six gray horses through the city to the triumphal arch erected in his honor in the Place d'Armes and to his temporary home in the Cabildo, lavishly furnished and renamed "Lafayette House" for the duration of his visit.

Invited by Congress and President Monroe to revisit America as the "guest of the nation," the 67-year-

old Lafayette had traveled extensively since August 1824; he would eventually visit all 24 states. Probably, a trip envisioned as a quiet reunion with old comrades had become a "jubilee of liberty," a mixture of impassioned patriotism and Barnumesque hoopla. Every state, every city, every citizen wanted to honor one of the few living heroes of the American Revolution.

Lafayette's companion was his son, George Washington Lafayette; a secretary and valet completed his traveling entourage. But the presence of another traveler complicated the journey. Not actually traveling with Lafayette, but paralleling his route and frequently joining his party, was the young British author Frances Wright.

Fanny Wright, 26 years old at

the time, was an author and heiress dedicated to the cause of liberty. She was a rebel, frequently a captivating one, very tall and striking, a vivid conversationalist with a brilliant mind. Among her friends were Jeremy Bentham and Frances Trollope. When Fanny met Lafayette in 1821, he became the lodestar of her life.

At first Lafayette's children accepted the friendship, but as Lafayette and Fanny's mutual devotion became more fervent—and more publicly discussed—they objected. Gossip whispered that they were lovers, but both denied the charge throughout their lives, countering that low minds did not understand a friendship such as theirs.

By 1824, malicious talk so wounded Fanny that she demanded Lafayette's protection. To stop critical tongues, Lafayette, she insisted, had only two choices: to marry her or to adopt her. Lafayette, with the tact for which he was so justly famous, declined on the grounds of a deathbed promise to his late wife—and still retained Fanny's admiring devotion.

Despite this rejection, Fanny was determined to accompany Lafayette on his American tour of 1824-25. Her naively favorable observations on America had been published in 1821 as *Views of Society and Manners in America*. Attacked by the British press as unrealistic, the book had been well received in the United States, and Fanny looked forward to the celebrity of the American trip.

Lafayette's family and advisors strenuously disapproved. More courageous than worldly-wise, Fanny wished to sail on the same ship with Lafayette, facing down slander. She wrote, "I would willingly assume the role of a daughter, with the express consent and approval of the family, but I do not wish to follow him as an I-don't-know-what...."

Lafayette bowed to the wishes of his family, and Fanny was not invited to join the official party. Stifling her qualms, she followed Lafayette on a later ship. The Wrights—Fanny was accompanied



Fanny Wright,
ca. 1824, by
Henry Inman.
Courtesy New-
York Historical
Society



General Lafayette,
delineated
by Scheffer
(1974.25.27.219)

by her sister Camilla—were generally accepted as Lafayette's friends, but the trip fell short of Fanny's high expectations.

Thomas Jefferson entertained them in the friendliest way, as did James and Dolley Madison, but many society matrons looked down their noses and declined to call. Nelly Custis Lewis, George Washington's adopted daughter and an old friend of George Washington Lafayette, commented acerbically, "The Ws...are not in such repute here as they have hoped & tried to be. They cannot induce any one to receive them as part of the Gen'l's family, altho' they stop at no mean attempt to secure it. They...intend going on to N. Orleans...."

Fanny and Lafayette did plan to meet in New Orleans, but they continued to travel separately. Fanny and her sister made a grueling overland trip, stopping to marvel at New Harmony, Robert Owen's utopian community in Indiana. By the time they steamed downriver to New Orleans in early April, an exhausted Fanny was in no mood to be pleased. Arriving in the pouring, and seemingly endless, rain, she disgustedly commented, "Truly this is the Babilon of the Revelations, where reigneth the great Western slavery mud and mosquitoes...."

The downpour continued unabated, but the day after his arrival

Lafayette sallied forth on a series of ceremonial calls, visiting first the governor, then the mayor, and then hastening to Madame Herries Hotel, a boarding house on Magazine Street in the first block off Canal. There he greeted his "darling Fanny." The *Courier* reported that Lafayette called on "the Misses Wright's, two distinguished ladies now in this city. The elder is a writer of letters on America by an Englishwoman; a work no less remarkable by the talents it displays, than by the generous and liberal feelings which pervade it."

Apparently the people of New Orleans were unacquainted with or indifferent to the gossip about Lafayette and his young disciple. During Lafayette's five days in the city, the pace of the festivities was furious: dinners, formal visits, a ball, military reviews, plays, and illuminations with "torrents of light." Fortunately the rain stopped midway through the visit. Fanny was frequently included in invitations, and, at Lafayette's urging, the governor and thirty officers in full dress called at her hotel for a formal introduction.

Distinguished treatment did not temper Fanny's disillusionment with republican America; she was disgusted with the spectacle of a revolutionary hero being feted like royalty. Lafayette, though still important to her, had been displaced

by a new passion: emancipation. With fascination, Fanny observed New Orleans, an entrepôt of the slave trade and the home of a large free black community.

On April 15, 1825, she joined Lafayette and his party on a steamer bound upriver. A large crowd, mournful and subdued, gathered to see their hero off. Civic pride had been satisfied, however, for Lafayette had stayed two days longer in New Orleans than in Charleston.

Fanny and Camilla left the boat at Natchez to pursue their experiment—a utopian community where slaves would work to earn their freedom, the ill-fated Nashoba. Lafayette was sympathetic to the idea, but justifiably skeptical of its practicality. In July 1825 Fanny rejoined Lafayette for a farewell in New York before he sailed for France. Sharing a passion for liberty, they remained friendly correspondents until Lafayette's death in 1834, but their paths had permanently diverged.

—Patricia Brady

Sources: Edgar E. Brandon, *A Pilgrimage of Liberty* (Athens, Ohio, 1944); Celia M. Eckhardt, *Fanny Wright: Rebel in America* (Cambridge, Mass., 1984); Marvin Klamkin, *The Return of Lafayette, 1824-1825* (New York, 1975); Eleanor Custis Lewis to Elizabeth Bordley Gibson, February 25, 1825, Mount Vernon Library; Vincent Nolte, *The Memoirs of Vincent Nolte* (New York, 1934); Frances Wright, *Views of Society and Manners in America* (Cambridge, Mass., 1963).

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.

MANUSCRIPTS

"I feel that my heart has at last cast anchor," writes young Taul Bradford of Alabama to his fiancée, Mary Isabella "Belle" Hardie of Thornhill. This poetic declaration comes from a series of love letters written in 1855, which are included in the Thornhill Foundation Papers.

The Thornhill Foundation, named for the family home built by John Hardie in 1834 at Talladega, Alabama, has as its aim collecting, preserving, and making available to researchers the correspondence, photographs, and documents of the Hardie and related families, many of whom have settled in New Orleans. Among the highlights of the collection are letters from John Hardie written as early as 1817, his family Bible, and the "Elizabethan Album," containing letters describing Taul Bradford's hasty departure from the University of Alabama as a result of his participation in Dobie's Rebellion. Additions to the original collection, placed on loan at the Collection in 1982, have continued to come from family members all over the United States.

As stated in the collections management policy, THNOC accepts very few long-term loans because each extended loan receives the same painstakingly careful housing and arrangement as do manuscripts in the permanent collection. Each collection considered must offer a unique body of original material to justify inclusion on any terms other than an unconditional gift. The hope, in the case of loans,



Thornhill (88-31-L)

is that the owners of the collection will be so pleased with its stewardship that an act of donation will result. Therefore, it is with the greatest pleasure that the Collection is able to announce that the Thornhill Foundation has donated outright all of the papers previously on loan.

■ An important and interesting letter, dated June 15, 1807, has recently come to the manuscripts division. Full of gossip and news from New Orleans, it was written to Mary House Gilmer, wife of Peachy Ridgeway Gilmer of Alber-

marle and Henry County, Virginia, by her aunt, Elizabeth House Trist. Although the letter stands on its own merit, it adds a dimension to the picture of Elizabeth House Trist; a copy of her 18th-century journal to New Orleans is in the Trist Family Papers.

Family historian Trist Wood relates a romantic and tragic tale of this ancestor's earlier connection to New Orleans. During the Revolutionary War, Lt. Nicholas Trist, a British officer who was quartered with the House family of Philadelphia, fell in love with the Houses' daughter Elizabeth and—in spite of their having espoused rival causes—married her in 1774. Nicholas traveled to New Orleans; Elizabeth Trist followed later, but, upon reaching Natchez, she received word of her husband's death from fever and returned to Philadelphia. Later, Mrs. Trist visited New Orleans where her son Hore Browse Trist served as first collector of the port.

Mrs. Trist's letter gives a detailed account of her views on Aaron Burr's trial for treason which was just beginning in Richmond. Mrs. Trist correctly predicts that "they will not be able to prove Burr even guilty of a misdemeanor...." She continues with a long, colorful account of the duel recently fought by Daniel Clark and Governor William C. C. Claiborne, saying that "the first shot wounded the Gover-



Mary Isabella Hardie and Taul Bradford (88-31-L)

nor through the thick part of his right thigh and the ball passing through occasioned a contusion on the other thigh....”

Mrs. Trist speculates on the advisability of Peachy Gilmer’s coming to Louisiana but warns that “the river runs very high, and strangers contract fever, chiefly Kentuckians who drink hard and expose themselves and they get what they call the moon fever if they are taken ill when the moon shines.”

New Orleans continued to be unhealthy for the Trist family. Hore Browse Trist, Elizabeth Trist’s only son, died young of yellow fever, leaving two small sons who became the wards of Mrs. Trist’s good friend Thomas Jefferson. One grandson, Nicholas Trist, married Jefferson’s granddaughter and became a diplomat; the other son, Hore Browse Trist, returned to Louisiana, married a Bringier, and settled at Bowdon Plantation.

■ The latest addition to the microfilm holdings are Legajos 181-227 of the Cuban Papers from the Archives of the Indies. Consisting primarily of correspondence between the governors of Louisiana and Florida and the commandants of the various districts (St. Louis, St. Genevieve, Nueva Madrid, Atakapas, Punta Corta, the German Coast, Natchez, Baton Rouge, Pensacola, and Mobile), these records cover the period 1776-1824. Other topics of interest to researchers include Indian relations, commerce, census records, Acadians, the siege of Pensacola, and the growing Spanish preoccupation with the United States presence in the region.

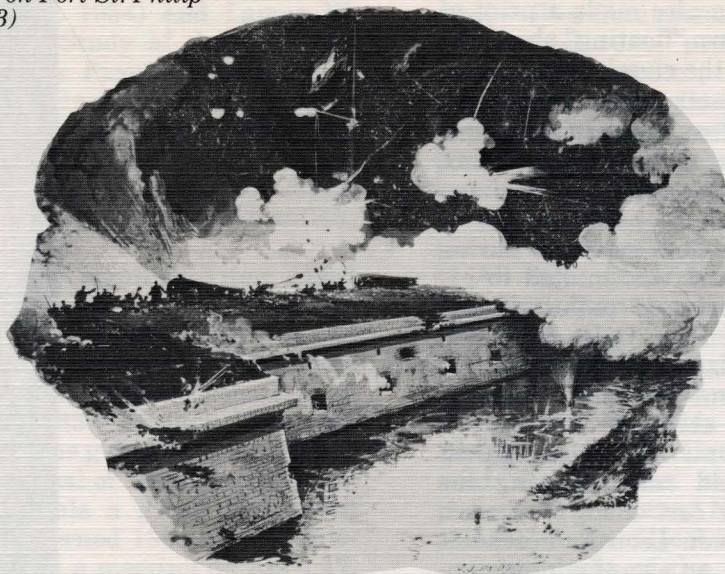
—Catherine C. Kahn

CURATORIAL

Part of an important collection of Civil War drawings was auctioned in May by Christie’s East, in New York City, and THNOC acquired four scenes relating to the Civil War in Louisiana. The drawings had been published in the mid-1800s by *Century Magazine* as illustrations for a series of eyewitness accounts of incidents during the Civil War.

One of THNOC’s drawings, by J. O. Davidson (1853-1893), depicts

Assault on Fort St. Philip
(1988.73)



the heavy barrage of Fort St. Philip by the federal fleet in the campaign to capture New Orleans. A row of mortar boats bombarded it with grapeshot, canisters, and shrapnel, seen in the drawing exploding over and inside the fort. After six days of continuous fire, the Union fleet was forced to make a run past the fort and, the next day, anchored in front of New Orleans. The arrival of the fleet is pictured in another Davidson drawing, which he described to his editors: “I show the fleet steaming up in a body, the *Mississippi* and *Hartford* in the lead. The city front and levees in flames. A crowd waving Confederate flags at the fleet and a rain storm over all.”

Soon after, the city and the forts surrendered, and a third drawing, by Edwin J. Meeker, shows the riverside interior of Fort St. Philip, based on a photograph. Another Meeker illustration depicts two of the private homes confiscated by the occupying general, Benjamin

F. Butler, and used to confine Confederate officers. The address of one of the buildings was 21 Rampart Street, located in the block now occupied by the Saenger Theater.

While the city was occupied by Union troops during the remainder of the war, the mortar fleet was engaged in the 1864 Red River campaign. The fourth drawing, by Francis (Frank) Schell (1834-1909) and Thomas Hogan (ca. 1839-1900) from a wartime sketch by Henry N. Walke, shows the flotilla starting up the Red River on March 12, 1864. The Confederates fought off the assault in one of the Union’s most humiliating defeats in Louisiana during the war.

■ The curatorial division has added significantly to its extensive print collection. A large etching of Pilottown was made by the Philadelphia illustrator Joseph Pennell (1857-1926) in 1882 when he was sent to New Orleans by *Century* to illustrate a series of articles on life in



Pilottown by Joseph Pennell (1988.101)

Louisiana. While working on his drawings, he also made a print of the small town "floating" above the marsh near the river's mouth.

Like Pennell, other artists visited New Orleans and printed memorable scenes of the city. Louis O. Griffith (1875-1956), an Indiana painter, came to paint murals in the new St. Charles Hotel during 1916-1917 and was invited to exhibit his series of paintings and etchings of New Orleans at the Delgado Museum of Art. The Collection recently acquired one of these color etchings, *Rainy Day*, depicting a man, bundled against the cold and rain, steering his mule-driven cart along a French Quarter street. Leon R. Pescheret (1892-1961), an award winning engraver who studied in England, was not known to have visited the city until his 1941 etching, *New Orleans*, came to light and was acquired by THNOC. The view was taken from the corner of Chartres and Wilkinson streets toward St. Louis Cathedral. Pedestrians and automobiles complete this scene of the city and its residents on the eve of World War II.

A fine example of the mezzotint printing process, *Solace*, was recently donated by Jake Hyman Kleindorf, in memory of Dale R. Triche, a former staff member. This detailed study of a woman's hands resting on a bible is THNOC's first work by G. Livingston Wooley (ca. 1893-1970), a former banker who left his profession to work in the French Quarter as an artist and printmaker.

John McCrady (1911-1968) is considered one of the city's finest painters in the American regionalist style and participated, early in his career, in the government-sponsored Federal Art Project between 1936 and 1941. In March 1942, the project became the Graphic Section of the War Service Program; McCrady designed four silkscreen posters for the W.P.A. War Services of Louisiana, employing themes that supported the local war efforts. The bold designs and colorations required for posters were a brief departure from McCrady's personal painting technique. One of the posters, *Job Training for Victory*, has particular interest since it is accompanied by McCrady's



Poster by John McCrady (1988.99.4)

original pencil sketch. A second McCrady drawing, *The Lynching of the Sicilians*, was made in 1942 as an illustration for Hodding Carter's book *The Lower Mississippi*.

■ Through another New York auction house, Sotheby's, the Collection acquired a small album (about 5 in. by 4 in.) with gilt-edged pages and an inscription on its cover, in gold: "Series of Views of New Orleans and Vicinity By Theo. Lilienthal Photographer." Its pages contain a choice collection of souvenir photographs probably selected by the original owner from the hundreds of photos available at Lilienthal's studio and art gallery in the Touro Block on Canal Street. The inscription on the inside cover gives the reason for the purchase: "to Mattie H. Bates brought to her from New Orleans from her father Feb 1882." Each scene was titled by a contemporary hand and the views include Canal Street, the French Market, steamboats along the levee, Lafayette Square surrounded by an iron fence, and the as-yet unlocated "wine landing."

■ Other additions to the photographic collections include a 1940s

hand-colored photograph, *Way Down South*, by Eugene A. Delcroix (1890-1967). The rural setting is an unusual subject for Delcroix, who was called the master of the soft-focus lens for his foggy studies of Vieux Carré buildings and of swamp locales. Two very rare photographs were also recently acquired. A tintype bears the imprint of photographer/portrait painter Andrew Roth (*Newsletter*, vol. VI, no. 1), active in New Orleans between 1835 and 1896. A small photograph of Margaret Gaffney Haughery, the bakery owner who took care of many New Orleans orphans before her death in 1882, was donated by Mrs. William F. Scheyd. The photo is encased in a pin with braided locks of Haughery's hair on the reverse. The donation was accompanied by a silver spoon, with the words "Margaret H" engraved on the back of the handle. Margaret Haughery had given the spoon to one of her wards, Clothilde Plentiss, through whom it eventually descended in the Scheyd family.

■ Three donors have added to our collection of photographs containing the photographer's imprint: Mrs.

Leslie B. Cambias, Ms. Janice A. Poller, and Mr. Robert L. Clark. Their donations have given TH-NOC examples of the works of W. W. Washburn, E. J. Souby, Thomas Pye, Frank Moore, and other New Orleans photographers, as well as A. D. Lytle and T. Keddy of Baton Rouge.

—John A. Mahé II

LIBRARY

Doctoral dissertation. The very phrase is enough to strike terror in the hearts of many graduate students, and some who have completed all of the required courses never finish writing their dissertations. Those who survive the ordeal, however, may make valuable contributions to knowledge: often these works are the only ones available in subject areas that have been ignored or little explored. The library actively collects theses and dissertations on Louisiana-related subjects and encourages graduates to contribute copies of their work or to lend a copy of the original to be photocopied.

A recent addition to such holdings is "The Creole Controversy between George Washington Cable and Grace King," a thesis written last year at the University of New Orleans by Mary Elizabeth Gehman. It joins several related works, including "The Persuasion of George Washington Cable on Civil Rights and Politics" by Dardanella V. Ennis (Indiana University, 1970), "George W. Cable as a Social Critic, 1887-1907" by Charles P. Butcher (Columbia University, 1956), and "Louisiana Prose Fiction, 1870-1900" by Robert Bush (State University of Iowa, 1957).

Following is a brief sampling of dissertations available at the library. Among numerous works on theater history are "A History of the First and Second Varieties Theatres of New Orleans, Louisiana, 1849 to 1870" by Claude B. Melebeck, Jr. (Louisiana State University, 1973) and studies of floating theaters, such as Duane E. Reed's "History of Showboats on the Western Waters" (Michigan State University, 1977). The press is represented by such tomes as "The New Orleans Double Dealer, 1921-May 1926: A Critical History"

by Frances J. Bowen (Vanderbilt University, 1954) and Lamar W. Bridges's "Study of the New Orleans *Daily Picayune* under Publisher Eliza Jane Poitevent Nicholson, 1876-1896" (Southern Illinois University, 1974). Other dissertations concern Louisiana quilt making, libraries, education, and religion.

■ The most significant item added recently to the library's holdings is a bound volume containing the *Journals* of the council of the First Municipality of New Orleans from May 24, 1836, through December 30, 1840, the gift of Samuel Wilson, Jr. A perusal of these rare publications reveals a great deal about what concerned 19th-century lawmakers. At a meeting on April 17, 1837, for example, the council dealt with fining citizens who kept in their houses "a greater quantity of gunpowder than that allowed by law"—no longer a common problem—and with the disproportionate expense borne by the first municipality for city services such as fire protection and street repair, causing it to experience a monetary crisis.

■ Pertaining to household rather than municipal matters, *Five Thousand Receipts in All the Useful and Domestic Arts* (1827) by Colin MacKenzie descended in a New Orleans family to James B. Norris, who donated it to the library in June. Likely to be a boon to historical novelists, the volume provides such useful information as a cure for hiccups (a mixture of powdered chalk and powdered rhubarb, administered in syrup or gruel), instructions on preventing steam engines from bursting (three safety

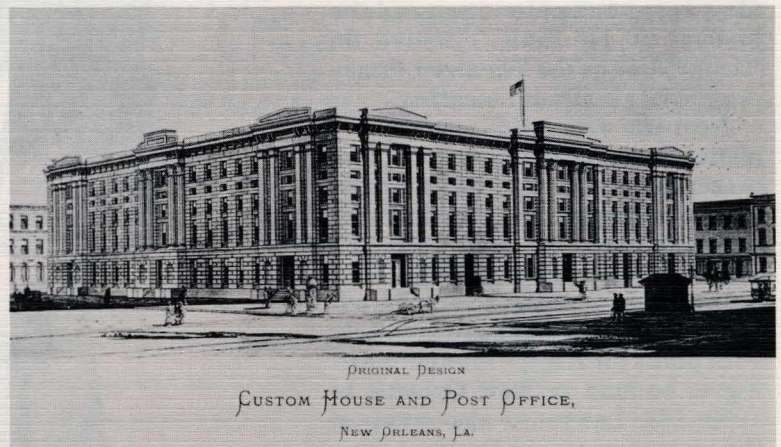
valves instead of one), how to remove flies from rooms (by setting out a mixture of pepper, brown sugar, and cream), evacuating horses from burning stables (saddle them), and how to write for blind persons (by pressing hard with an iron pen and instructing the prospective reader to feel the impression on the opposite side).

■ All three research departments benefited from generous gifts of Robert L. Clark, whose late wife Virginia was the daughter of New Orleans publisher Joseph S. W. Harmanson. From his business at 333 Royal Street, Harmanson issued a succession of pamphlets presenting the lore of New Orleans and the works of local writers.

A highlight of the Harmanson materials is a portrait of the publisher which has been accepted by the curatorial division. The oil painting was done by an anonymous artist about 1940. Photographs of other members of the family and miscellaneous biographical information complete the collection.

■ Other recent acquisitions include a set of genealogical reference works contributed by Patricia Crommiller; a catalog of plumbing fixtures available from a New Orleans agent in about 1850; an autographed copy of Walker Percy's essay *The State of the Novel* (1987); and the *Annual Report of Supervising Architect to the Secretary of the Treasury for the Year 1873*, in which architect A. B. Mullett discussed original and final designs for the New Orleans Custom House.

—Florence M. Jumonville



(1988.52.5i)

Staff

PROFESSIONAL ACTIVITIES

Rosanne McCaffrey, director of systems, was featured in two articles in the July/August issue of *Museum News* devoted to museum automation...in the cover story, "Museum Automation: Defining the Need—A Round Table Discussion," Miss McCaffrey was one of six museum professionals and consultants from the United States and Canada asked to participate...she was also interviewed for the article, "Museum Computerization: The Evolution Has Begun." In September, Miss McCaffrey was a speaker at the Museum Documentation Association's International Conference on Terminology for Museums in Cambridge, England...her topic was "The Dynamics of Data Control."



Rosanne McCaffrey

Florence M. Jumonville, head librarian, attended the Rare Books and Manuscripts Preconference sponsored by the Association of College and Research Libraries preceding the American Library Association's annual convention in New Orleans...she spoke on the Historic New Orleans Collection as library, manuscripts repository, and museum...the theme of the preconference was "Museums and Libraries: Leaves from Each Other's Books." Miss Jumonville also discussed the history of Le Petit Théâtre du Vieux Carré at the Theatre Library Association's annual meeting.

John H. Lawrence, curator of photography, was moderator and presenter at the Southeast Museums Conference in Birmingham, Alabama...and he met with the curators committee and the non-print media committees of the American Association of Museums to help with plans for AAM's annual meeting to be held in New Orleans in 1989...Mr. Lawrence also received the purchase award for one of his

photographs exhibited at the Downtown Gallery...and he exhibited a photograph in the Art Collection Twelve gallery at Place St. Charles. His lecture on contemporary documentary photography in Louisiana at the Louisiana State Museum was taped for future use on cable television...Mr. Lawrence contributed a book review of Charles Colbert's *Design: The Shaping Force* to the *Times-Picayune*.

Dr. Alfred E. Lemmon, reference archivist, spoke on the performing arts materials at THNOC at the meeting of the Theatre Library Association in July...he also translated an article on Spanish archival education for *The American Archivist*.

Warren J. Woods, administrative assistant in the shop, has been appointed vice-chairman of the South-Central Region of the Museum Store Association...he coordinated the regional meeting held in New Orleans in the fall. **Betty Killeen**, receptionist, served as a guide for a tour sponsored by the New Orleans Museum of Art during the Republican National Convention in New Orleans in August.

CHANGES

Catherine C. Kahn has been appointed acting curator of the manuscripts division...and **Angelita Rosal**, registrar of manuscripts. **James Pate** (B.A., North Texas State University) has joined the staff as systems department assistant.

Catherine Kahn



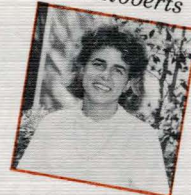
Angelita Rosal



James Pate

Jill Roberts (B.A., University of Massachusetts) has been named chief cataloger for curatorial...she will oversee projects for THNOC's database...and named as curatorial assistant for photographs is **Jude Solomon** (B.A., Millersville State College, Millersville, Pennsylvania).

Jill Roberts



Jude Solomon

Joining the staff as a Saturday docent is **Nicola Dack** (B.A., Trinity University)...volunteers in the docent department are **Nancy Aschaffenburg** and **Cora Ann Yore**.



Nicola Dack

Rosanne McCaffrey married Charles LeJeune Mackie in September. **Jan White**, head of photography, married Robert S. Brantley in October.

MEETINGS

Attending the annual conference of the American Library Association were **Florence M. Jumonville** and reference librarians **Pamela Arceneaux** and **Jessica Travis**.

EDUCATION

Florence M. Jumonville received the Master of Arts degree in history at the spring commencement of the University of New Orleans...Miss Jumonville also holds master's degrees in library science and in education.

PUBLICATIONS

Judith H. Bonner, assistant curator, has contributed several articles to the *New Orleans Art Review*...she has been named a contributing editor of the magazine.

John H. Lawrence also provided an article for the May/June issue.

Many staff members and former staff members of the Collection have contributed to the *Dictionary of Louisiana Biography*, edited by Glenn R. Conrad and published by the Louisiana Historical Association.

SPEAKERS BUREAU

Any organization interested in the Collection's list of topics and speakers should contact **Patricia Cromiller**, assistant curator of education.

Staff members have recently made presentations to the following organizations: **Dr. Patricia Brady**, "Poi-

sons and Potions: Home Remedies for American Presidents," Royal Seminar Series, sponsored by the Royal Street Guild for participants attending the Republican National Convention...**John A. Mahé II**, "Degrees of Discovery: The Maps of New Orleans," Royal Seminar Series.

The Shop

For holiday gift giving, the Shop offers its exclusive silver reproductions from the Dingeldein Collection of silver patterns and molds. The master patterns were made in Germany, primarily during the period 1852 to 1912. THNOC acquired the collection from the heirs of Karl A. Dingeldein, a German silversmith who was associated with Tiffany's in New York and who later opened a business, the New Orleans Silversmiths, at 505 Royal Street.



Sugar tongs, Jesuit on wheels



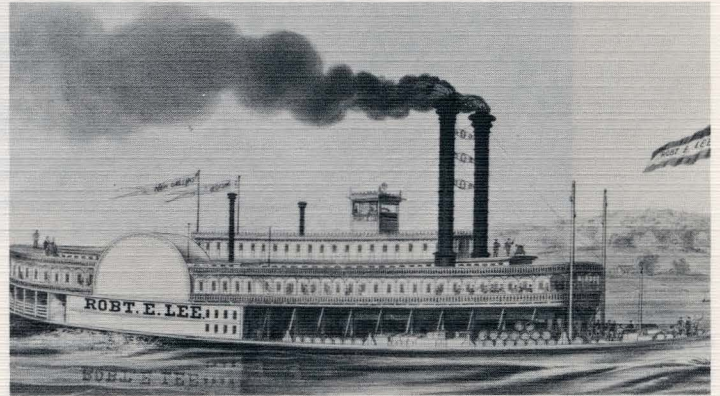
Pin, girl framed with iris



Alligator letter opener



Steamboat pin

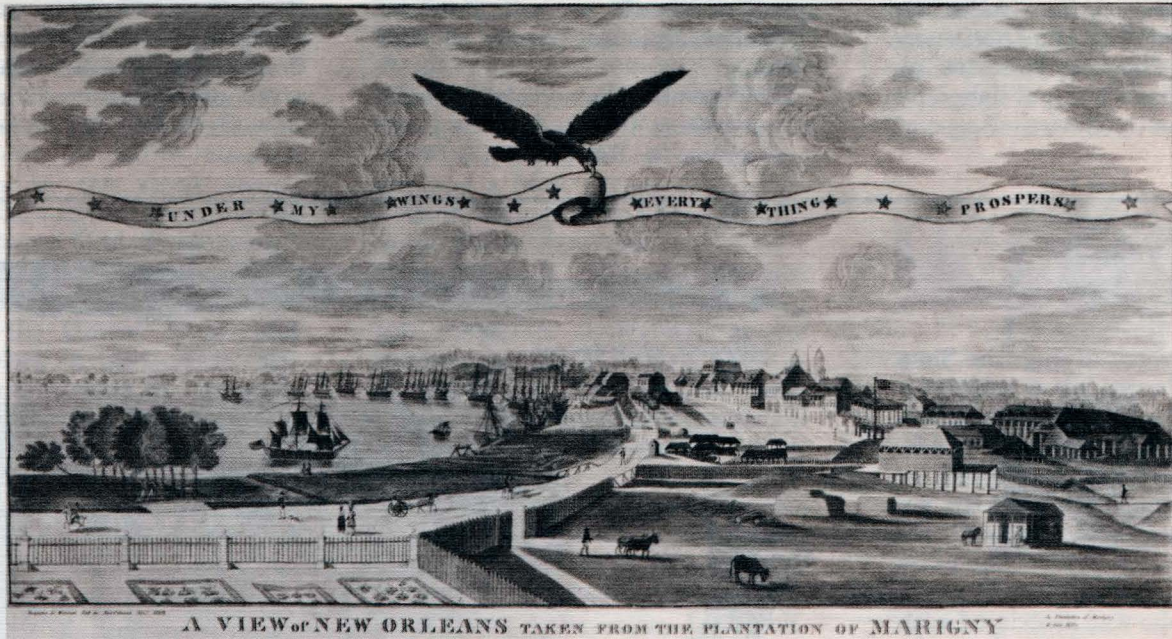


The days of steamboats on the Mississippi River never cease to appeal to the imagination. For those with an appreciation of history, the Shop suggests a pin inspired by the smokestacks on the celebrated *Robert E. Lee* steamboat.

Think ahead to the holidays, avoid the rush, and use the convenient coupon below to order these distinctive gifts.

PLEASE SEND	
Qty.	
_____	Letter opener, sterling silver, @ \$60
_____	Letter opener, silver plate, @ \$35
_____	Sugar tongs, sterling silver, @ \$150
_____	Pin, girl framed with iris, pewter, @ \$25
_____	Pin, girl framed with iris, gold plate, @ \$25
_____	Steamboat pin, antique gold finish, @ \$10
	Shipping and handling \$2.50
	9% tax, Orleans Parish
	4% tax, other Louisiana residents
	TOTAL AMOUNT DUE
<input type="checkbox"/>	Check or money order
<input type="checkbox"/>	Visa
<input type="checkbox"/>	Mastercard
Card no. _____	Exp. date. _____
NAME _____	
ADDRESS _____	
CITY _____	STATE _____ ZIP _____
SIGNATURE _____	

View of New Orleans, 1803



John L. Boqueta de Woiseri painted *A View of New Orleans Taken from the Plantation of Marigny*, dating it November 5, 1803. The original painting is in Chicago; an aquatint engraving of the *View* hangs in the Collection's history galleries. Comparing this view of the city with the recently acquired watercolor by Adrien Persac—and featuring the same site in 1858—points up the changes that took place as the city grew (see lead

article).

Boqueta de Woiseri was an itinerant artist who came to New Orleans at the time of the Louisiana Purchase. In his painting, he included three American flags and an eagle to indicate the city's new allegiance. The slogan, "Under My Wings Every Thing Prospers," serves to reinforce the transfer of the territory and to proclaim that New Orleans had become an American city.



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