

**THE HISTORIC
NEW ORLEANS
COLLECTION
NEWSLETTER**

Volume IX, Number 1

Winter 1991

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Sidewalk and Shopfront, New Orleans, 1935 by Walker Evans (1978.84.1)

Exhibition

WALKER EVANS AND JANE NINAS IN NEW ORLEANS, 1935-1936

The photographs of Walker Evans have left an indelible mark in the annals of American photography and in the American consciousness: the faces of Alabama sharecroppers in the 1930s — beautiful in their austerity — have become

familiar photographic icons. Distinguished as well is Evans's work in Louisiana, a time of significance both in terms of his career and his personal life. Arriving in New Orleans in early 1935, he met a woman he would later marry, the artist Jane Smith



Belle Grove Plantation,
White Castle, Louisiana,
1936 by Walker Evans
(1990.62.5)

Ninas, who had studied art at Newcomb College. The Collection's current exhibition, *Walker Evans and Jane Ninas in New Orleans, 1935-1936*, provides a showcase for Evans's photographs of the period, along with contemporaneous works by Jane Ninas.

The stature of Walker Evans imparts a heightened significance to his interpretations of New Orleans and the plantation architecture and levee scenes upriver from the city. His work is consid-

ered the best expression of the documentary style of photography, described by John Szarkowski of the Museum of Modern Art as "puritanically economical, precisely measured, unemotional...and insistently factual," a style that appeared to be neutral but was actually "immensely rich in expressive content."

Guest curator Jeff L. Rosenheim, of the prints and photographs department at the Metropolitan Museum of Art,

describes Evans — whose career extended from the late 1920s up to 1975 — as the father figure of American photography in this century. Research on the life and work of Evans led Mr. Rosenheim to Jane Ninas Sargeant in Connecticut. He reestablished a connection between the two that is no longer obvious: their 14-year marriage had ended in divorce in 1955 and each had remarried. Through numerous conversations with Mrs. Sargeant, Mr. Rosenheim has



Louisiana Plantation House, 1935 (*Belle Helene*) by Walker Evans (1990.115.2)

obtained indispensable information for the exhibition and accompanying catalogue.

The exhibition includes photographs from both the Collection's holdings and from public and private collectors. Items on loan are from the Art Institute of Chicago, the Museum of Modern Art, the Minneapolis Institute of Arts, and the New York Public Library; the Ruttenberg Arts Foundation and from the Robert Miller Gallery; from Mr. and Mrs. Robert Menschel and Mr. and Mrs. Maurice Stern; from the estate of Walker Evans; and from Mr. and Mrs. Harry H. Lunn, Jr., and Mrs. Peter Roussel Norman. A counterpoint to the photographs are the paintings and drawings by Jane Ninas, who married Evans in 1941. John H. Lawrence, curator

of photographs, has worked with Mr. Rosenheim to coordinate the exhibition.

Born in St. Louis in 1903 and educated at Andover and at Williams College, Evans turned to photography after working at a number of uninspiring and unrelated jobs following his return in 1928 from a formative stay in Paris. He determined to record his version of the world, not through writing — his first intention — but through the lens of a camera. And he chose to use his camera simply, distinguishing himself from the established photographers Alfred Steiglitz and Edward Steichen. "The details that a large negative would give," says Mr. Rosenheim, "would be all the style he needed."

In 1935, Evans, who was living

in New York, headed for Louisiana to photograph American classic revival architecture for a projected book on the subject. His interest in architectural design had been stimulated a few years earlier when he photographed Victorian houses in the Boston area, resulting in an exhibition at the Museum of Modern Art, *Photographs of 19th-Century Houses*, in 1933. Traveling with the financial backer of the project, a carpet manufacturer named Gifford Cochran, Evans set off on a quest that would take him to Louisiana's river road, just up from New Orleans, an innovative choice at a time when photographers were not giving serious consideration to this part of the country. Jeff Rosenheim maintains that Evans knew the river road was the place to

photograph — “it was a strange, ahistorical decision to go this way, and it was all very considered.”

Evans and Cochran arrived in New Orleans in March, found an apartment in the upper Pontalba building at Jackson Square, and engaged a housekeeper. Mr. Rosenheim relates that Evans followed the suggestion of his friend Charles Fuller, a wealthy New York architect, and looked up Charles Bein, director of the Arts and Crafts Club at 712 Royal Street. Over lunch with Bein, the newcomers met Jane Smith Ninas, who became, at Evans’s invitation, his assistant on the river road project. Cochran soon lost interest and left New Orleans after a week. Evans remained and completed photographs on a variety of subjects before returning to the East. His work on architecture was not published in book form as originally conceived.

While Evans concentrated on plantation architecture, Jane Ninas completed a number of oil paintings and crayon drawings,

finding her source of inspiration in the fishermen’s houses along the batture. The resulting works reveal a muted palette and a concern with simplified, elemental forms.

Some months later, Evans was hired by the Resettlement (later the Farm Security) Administration as an information specialist to photograph the rural poor and to portray the government’s assistance efforts through the programs of the Works Progress Administration (W.P.A.). In late 1935, Evans returned to New Orleans, photographing in the city and surrounding countryside for the Resettlement Administration. Many of the New Orleans scenes indicate that, despite the intent of the assignment, Evans’s main interest was still in classical architectural design. The simplicity of the photographs — achieved through a frontal effect and the use of light — suggests that the viewer is experiencing the object directly with no intermediary. As Lincoln Kirstein comments, “you

will search in vain for an angle-shot. Every object is regarded head-on.” The style seems to say, explains curator Rosenheim, “that there is no manipulation, but of course there is — this is a ploy.” *American Photographs*, the book that accompanied Evans’s 1938 exhibition at the Museum of Modern Art — the institution’s first one-man photography show — contains a number of photographs from this period.

During the time that Evans was photographing for the Resettlement Administration, Jane Ninas accepted a job with the Federal Art Project of the W.P.A. The dedication in *American Photographs* indicates a continuing relationship between the photographer and the artist. Uncluttered with sentiment, the dedication reads simply “J. S. N.,” which, until Mr. Rosenheim’s research, had not been identified as Jane Smith Ninas.

The French Quarter — seedy and unrestored as it was then — provided Evans with some of his best photographic material. It was



On the Batture, Vicinity New Orleans, 1935-36 by Jane Ninas (1990.121.4). Gift of Jane S. N. E. Sargeant



House and Cemetery, New Orleans, February/March 1935 by Walker Evans (1990.62.4)

here that the aspiring photographer, described by Szarkowski as a “conventional, if well-groomed, bohemian,” captured the Quarter’s particularity in the energetic picture, *Sidewalk and Shopfront*, taken in the 500 block of Bourbon Street (see page 1). The photograph — resonating with bold barber’s stripes turned askew and with the lyre designs of a balcony railing — underscores Evans’s ability to reveal the spirit of a place. In another image, *Sidewalk Scene on the Waterfront*, Evans bears witness to an everyday view where an illusion of simplicity makes one forget the involvement of the photographer.

“Nothing just happens!” says Mr. Rosenheim. “Evans makes it look like he didn’t do anything.” Differing from French photographer Henri Cartier-Bresson, Evans would often crop his photographs to achieve the effect he desired. “Taste, let us admit,” he wrote some years later, “is a

rather arrogant thing. If you have it, you have to use it rather arrogantly. But your arrogance may be so quiet and assured as to be unnoticeable: then, strange to say, people like it and fall in with you.”

The Louisiana photographs include New Orleans houses and street scenes, the portrait of a garage mechanic, and Belle Grove and Belle Helene plantations. Each attests to Evans’s goal, called by Szarkowski “the goal of an art that would seem reticent, understated, and impersonal.” At the time these photographs were made — a period of several months in 1935 and 1936 — Evans produced some of his best known work, including all the photographs for *Let Us Now Praise Famous Men*, a documentary look at Alabama sharecroppers with text by James Agee. Shortly afterward, Evans’s *American Photographs* opened at MoMA.

From 1945 to 1965 Evans worked for Time, Inc., as photogra-

phy editor, leaving this position to teach at Yale in the graphic design school. He held this position until his death in 1975. Jane Ninas Sargeant continues to paint at her home in Connecticut. The exhibition brings together the works of the two artists for the first time.

Walker Evans and Jane Ninas in New Orleans, 1935-1936, opening January 16, runs through March 23.

- Louise C. Hoffman

Sources: Tod Papageorge, *Walker Evans and Robert Frank: An Essay on Influence* (New Haven, 1981); John Szarkowski, *Looking at Photographs* (New York, 1973); *Walker Evans*, intro. by John Szarkowski (New York, 1971); *American Photographs*, essay by Lincoln Kirstein (New York, 1938); *Walker Evans at Work*, essay by Jerry L. Thompson (New York, 1982); *Walker Evans: Photographs for the Farm Security Administration, 1935-1938* (New York, 1973).

PHOTO CREDITS

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Cornelius Regan
Judy Tarantino

Research Notes

Weather Bureau Records

Meteorological conditions in New Orleans from 1841 through 1912 are reported on eight rolls of microfilm in the manuscripts division. Filmed and published through a cooperative arrangement between the Historic New Orleans Collection and the National Archives, this collection provides valuable information about regular weather patterns and dramatic climatic incidents, such as hurricanes and freezes. The background of major historical events or of celebrity visits can be filled in by using these records.

The Smithsonian Institution first accumulated weather data for the federal government, in association with the Army Medical Department. This collection contains several letters and weather statistics from the Smithsonian service about New Orleans between 1841 and 1873, including an abstract of meteorological journals between 1841 and 1844, and a meteorological register for 1853.

During the 19th century — before scientists understood microbes or mosquitoes — it was generally believed that some correlation existed between atmospheric conditions, epidemics, and high rates of mortality. Several miscellaneous Smithsonian reports from New Orleans for 1848 and 1849 reveal the concern of authorities about the effects of weather on disease. Included are several graphs and statistical reports comparing weather patterns and general mortality, a report relating weather patterns to incidents of yellow fever and cholera, a chart showing the rates of various diseases, and an 1849 annual report of the New Orleans Board of Health. Scholars of medical history will find these reports especially interesting.

The bulk of the filmed material, however, consists of journals accumulated between November 1870 and December 1907. The task of recording weather data was assumed by the U.S. Army Signal Corps in 1870; after 1890, Congress turned weather report-

ing over to the civilian Weather Bureau, then a branch of the Department of Agriculture. While various titles were assigned to the journals — “Abstract of Daily Journals” (1870-1895), “Daily Journals” (1895-1904), and “Monthly Meteorological Reports” (1905-1907) — the format of the entries remained essentially the same. The journals include narrative descriptions of wind, precipitation, river levels, cloud formations, storms, and the effects of inclement weather, along with information about the station’s instruments, personnel, and procedures. Marginal notes highlight important daily patterns.



Snow, Congo Square (1985.127.12)

Beginning in 1881, the daily records were supplemented by a monthly index, and beginning in 1895, an annual index was added.

At first, the reports were not kept on a daily basis, and short narratives dealt mainly with office procedures. By 1873, longer entries were logged almost every day and included increased weather information. Beginning in 1904, entries became less frequent. Since journals were written by many different men, the quality and amount of information varies greatly from journal to journal. The quality of reports fluctuated most noticeably prior to the establishment of the civilian Weather Bureau.

Besides the journals, several miscellaneous reports are available in this collection. Station inspection records (1871-1912), while infrequent, include highly detailed narrative descriptions of office layout, working conditions, and instruments; of special interest are the occasional detailed plans of the office. Inspectors often suggested improvements: of the weather office in the Customs House, an inspector wrote in 1872,

“a broom is...badly needed.”

“Records of Hourly Wind Direction” (1891-1904) and “Records of Hourly Wind Movement” (1881-1904) are examples of the ways technology, particularly self-regulating instruments such as the Robinson cup anemometer, increased the U.S. Weather Bureau’s record-keeping abilities.

“Cotton Region Reports” (1883-1888) are surveys of daily temperatures, rainfall, severe storms, and other unusual events during the cotton growing season, April through October. The maintenance of these records was especially beneficial for cotton growers.

Although 19th- and early 20th-century weather reports may seem an esoteric research tool, they can be useful for researchers in medical, agricultural, social, and economic history. And historical novelists should find their detailed information helpful in painting accurate backdrops for their dramas.

- John Magill

THE HISTORIC NEW ORLEANS COLLECTION NEWSLETTER

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

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ISSN 0886-2109

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From the

Director



Let there be light — but only the right kind and in the right amount. Galleries and libraries must heed these words when exhibiting their books, photographs, prints, drawings, maps, and other works on paper. The same rays of the sun that accelerate the aging of our skin will also fade and age paper. Artificial light can cause damage as well.

Though it is always a temptation to have brightly lighted exhibitions to attract more visitors, museums are increasingly cautious in lending to other institutions unless controlled light levels are assured. Sound, movement, color, and light are effective in bringing in a large off-the-street audience — our Mardi Gras exhibits are a good example — but for certain exhibitions, less is better, and for us that means less light. Visitors to the current exhibition, *Walker Evans and Jane Ninas in New Orleans, 1935–1936*, will find subdued lighting in keeping with the latest museum standards.

Recent improvements in the lighting for the Williams Gallery made it possible to provide soft general illumination, with special lights of the right color and intensity to highlight each individual object. The subtle effect of light thus enhances — and protects — the art on exhibit. And with the opening of the Evans-Ninas exhibit, the doorway and windows of the Williams Gallery will be blocked, thus eliminating any harmful effects of daylight. As a result, visitors to the exhibition will approach the gallery through the carriageway.

Let me extend an invitation to our museum friends to come and see this outstanding exhibition in a “new light.”

—Dode Platou



Seven Oaks Plantation, Louisiana, February/March 1935 by Walker Evans (1990.115.3). Purchase, The Horace W. Goldsmith Foundation gift

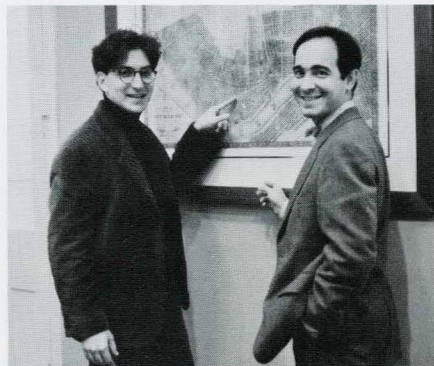
Donations Resulting from the Current Exhibition

When the concept for the exhibition *Walker Evans and Jane Ninas in New Orleans, 1935–1936* was first proposed a year ago by Jeff L. Rosenheim, the Collection owned only two works by Walker Evans and none by Jane Ninas. With the opening of the exhibition on January 16, however, nearly a third of the items on display will belong to this institution.

Through a substantial grant from the Horace W. Goldsmith Foundation, four prints by Walker Evans have been purchased; Mr. and Mrs. Harry H. Lunn, Jr., donated another important Evans print. Jane Sargeant, the former

Jane Smith Ninas, made a generous donation of her paintings, prints, and drawings. THNOC now has important holdings of works by each artist, the result of the diligent efforts of Mr. Rosenheim.

The Collection's holdings have been further enhanced through the acquisition of several additional photographs by Walker Evans. Combined with the generosity of institutional and private lenders, these recent acquisitions present an overview of the works of Walker Evans and Jane Ninas from 1935–36.

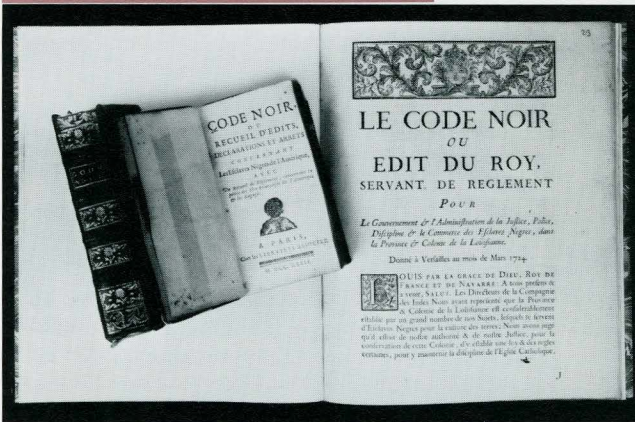


Jeff Rosenheim, guest curator, and John Lawrence, curator of photographs

Gallery Talk

On Friday, January 18, guest curator Jeff L. Rosenheim will give a talk on the exhibition in the Williams Gallery at 3:30 p.m. The public is invited.

The State vs. Peggy



Le Code Noir (Paris, 1727, 1743, 1767) established Louisiana's laws of slavery (82-158-RL, 80-654-RL, 73-987-RL)

The stabbing was an accident. A special court of St. John the Baptist Parish said it was not murder. Peggy hadn't meant to kill Catherine with George Englart's knife on July 9, 1820. Because she was ready to stab another slave woman, however, the court ordered punishment of 39 lashes followed by three years of labor "with a chain and ring around her leg." This grim story from the slave cabins of antebellum Louisiana is recorded in a bundle of documents acquired last summer by the Historic New Orleans Collection.

Testimony from several witnesses in the case of "The State vs. Peggy" provides details about the circumstances of Catherine's death and glimpses into the lives of slave women. Census records profile the rapidly growing plantation community of the German Coast and identify the slaveholders who decided Peggy's fate. But the most eloquent surviving evidence from this story of crime, slavery, and death has been mute for 170 years: a thirteen-and-one-half-pound iron ball that the sheriff of St. John the Baptist Parish chained to Peggy's leg on July 17, 1820.

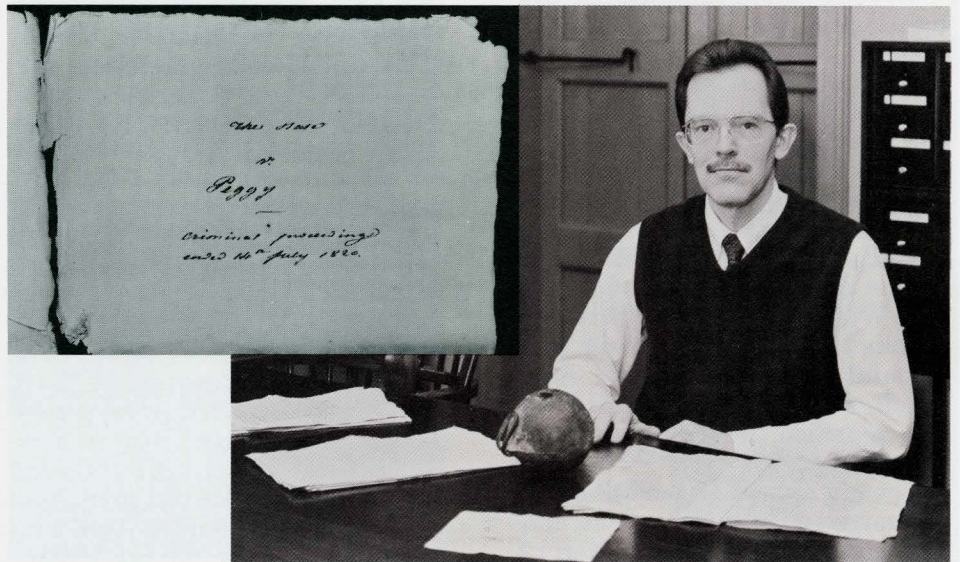
Peggy, according to the 1820 census, was one of 15 slaves on the plantation of Michel Justin Vicner. The other slave women involved in the tragedy, Catherine and Madeline (owned respectively by Gabriel Laurant Vicner and his

widowed mother, Thonie Vicner), lived with 16 other slaves at the late Antoine Vicner's plantation. Aside from the impassioned arguments of that weekend, the telling observation of one witness was that Peggy and Catherine "got along like sisters." The 36 whites (20 males and 16 females) and 41 slaves (23 males and 18 females) at the Vicner family plantations on the east bank of the Mississippi were enmeshed in a network of extended familial connections. Except for the absence of a cheap handgun, this 1820 stabbing has attributes of domestic tragedies chronicled in today's newspapers.

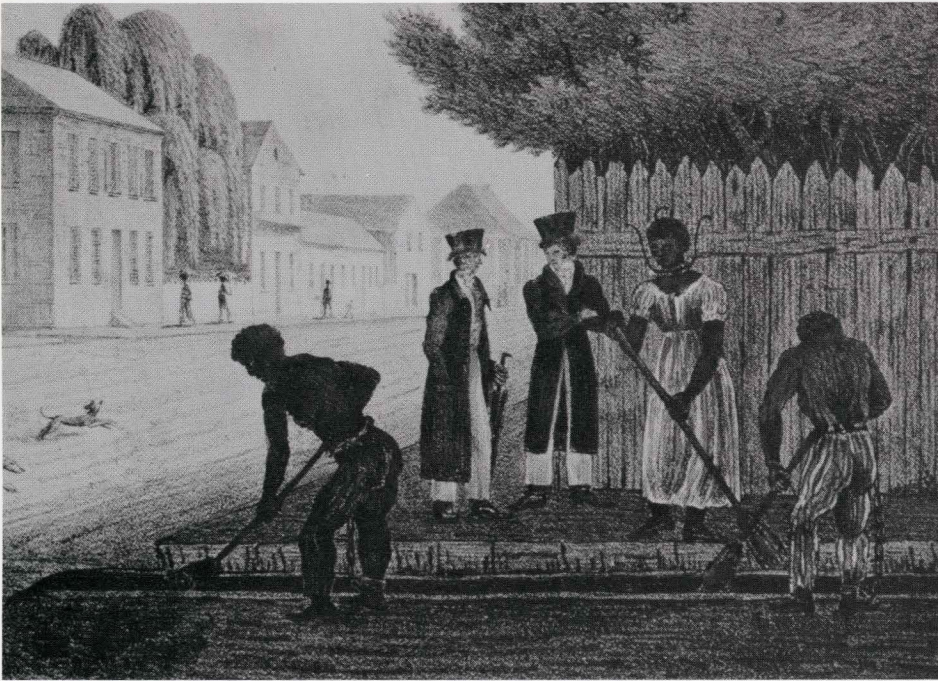
African-American slaves labored from daybreak to sundown

six days a week, but Louisiana's *code noir* allowed them Sundays to rest, tend small gardens, or hire their labor for payment in cash or commodities, including liquor. Stray bits of testimony suggest that weekend revelry fueled two quarrels before the deadly fracas on the moonless evening. An afternoon dance had attracted both slaves and free persons of color from many neighboring plantations. Peggy left home for the dance about two o'clock; afterward, she joined a group at Madeline's cabin, returning home about dusk.

Along the levee and at various plantations, the people mingling casually on that summer Sunday



Above, cover page, The State vs. Peggy (90-58-L); right, Joe Scott, manuscripts staff, pictured with documents and iron ball related to the slave trial



Drawing depicting woman with collar, another form of slave punishment, ca. 1820, by Saint-Aulaire (1937.2.3)

defy easy description. At the widow Vicner's plantation, the slaves Peggy, Marianne, Catherine, and Madeline enjoyed the company of Jean-Baptiste Folse, a free man of color, and Jean Guerin, a white resident of the parish. By early evening, this party migrated to the plantation of Jean Fleming—a free man of color whose interesting household embraced 30 whites, 15 slaves, and nine free persons of color. Word soon spread that Peggy was angry, blaming Madeline for some torn clothing, and that, in return, Madeline might be plotting to beat Peggy.

Having gone home about dusk to finish a few chores, Peggy was eating fresh peaches when a drunken resident of Michel Justin Vicner's plantation wobbled in "so drunk he couldn't sit at the table or find his bottle," much less peel peaches for himself. George Englart admitted "drinking too much Sunday to remember anything" except that he hadn't given Peggy his knife. Regardless, his knife was hidden "in her bosom or at her hand" when Peggy "at an undue hour presented herself before the plantation of the Widow of Ant. Vichner" and challenged Madeline "to an explication."

With the knife hidden in case

she was ambushed, Peggy confronted Madeline about the torn clothing. Peggy's longtime friend Catherine suddenly rushed forward yelling, "You took my husband." When Peggy denied it, Catherine shouted, "Why was he at your cabin Saturday night?" The argument turned violent. Peggy accused Catherine of taking her husband, "Catherine said she stole hers because Peggy stole Catherine's"; then Catherine went for her throat and "they began to fight." Obscured in the darkness, Englart's knife fatally wounded Catherine near the heart—"above [her] left bosom"—and slashed Peggy's hand.

As news spread through the parish Monday morning, onlookers came to gawk at "the knife covered with blood." Authorities took depositions from witnesses, examined the victim's body, and questioned Peggy, who was bound and also "covered with blood." The state moved quickly. Judge Terence LeBlanc summoned five neighboring slaveholders as jurors for the special court required in the capital trial of any slave. Apprising Peggy of the charge on Wednesday, the court devoted two days to the depositions and witnesses before reaching its verdict on Friday.

Finding no sign "of malice aforethought" toward Catherine, LeBlanc's court ordered Peggy "discharged and acquitted of the accusation of Wilful and premeditated Murder," but "guilty...of having imprudently and to no purpose [hidden] a knife in her bosom or at her hand with which, being in the dark, the said Catherine has stab[b]ed herself." Punishment was scheduled between 1:00 and 2:00 p.m. Monday, July 17, in the slave camp at the widow Vicner's plantation—and the court ordered that Marianne and Madeline were to be present.

Eight days after Catherine's death, the sheriff of St. John the Baptist Parish whipped Peggy 39 times and placed her in irons for "three years at the service of her master, with a chain and ring around her leg." The written documentation for this sad tale ends with the sheriff's notation dated July 17, 1820, attesting that punishment was enacted as ordered. Everything historians know about slavery in antebellum Louisiana suggests that Peggy fared as well as, or better than, slaves in similar circumstances, but that impartial perspective seems trifling compared to the weight of the iron ball which will be exhibited in the history galleries of the Collection.

- Jon Kukla

Sources: "Etat de la Louisiane Paroisse St. Jean Baptiste, Tableau d'imposition paroissiale sur les terres & esclaves de cette paroisse," 1813 (THNOC 90.65L); Daniel J. Flanagan, "Criminal Procedure in Slave Trials in the Antebellum South," *Journal of Southern History* 40 (1974); "Population Schedules of the Fourth Census of the United States, 1820," Records of the Bureau of the Census (Record Group 29), National Archives; Judith Kelleher Schafer, "The Long Arm of the Law: Slavery and the Supreme Court in Antebellum Louisiana, 1809-1862" (Ph.D. diss., Tulane University, 1985); Slave trial proceedings of St. John the Baptist Parish (THNOC 90.58L); Joe Gray Taylor, *Negro Slavery in Louisiana* (Baton Rouge, 1963; reprint, New York, 1969).



Research Center Acquisitions



The Historic New Orleans Collection encourages research in the library, manuscripts, and curatorial divisions of its research center from 10:00 a.m. to 4:30 p.m., Tuesday through Saturday (except holidays). Cataloged materials available to researchers include books, manuscripts, paintings, prints, drawings, maps, photographs, and artifacts about the history and culture of New Orleans, Louisiana, and the Gulf South. Each year the Collection adds thousands of items to its holdings by donation or purchase. Only a few recent acquisitions can be noted here.

CURATORIAL

The Frenchman Aimable Désire Lansot (ca.1799-1851) was among the early artists who spent the winter in New Orleans and the remainder of the year in Europe or on tour to other American cities. During his second season in the city in 1835, Lansot painted a handsome portrait of New Orleans businessman Pierre Henri Colsson, one of a pair recently acquired from the sitters' descendants. The companion portrait of Colsson's wife, Henrietta Dupin, demonstrates Lansot's enthusiasm for detailing the fine jewelry and lace of his female subjects.

■ A few years after Lansot's death in New Orleans, a German immigrant trained as a physician, Dr. Louis A. W. Neuser (1833-1902), advertised his services as a portrait, landscape, and banner painter. The donation by Eugene C. Daymude of a rare photographic portrait of Neuser, taken around 1900 by Bernard Moses, shows the well-dressed artist posed in a studio and working on a portrait of an elderly man.

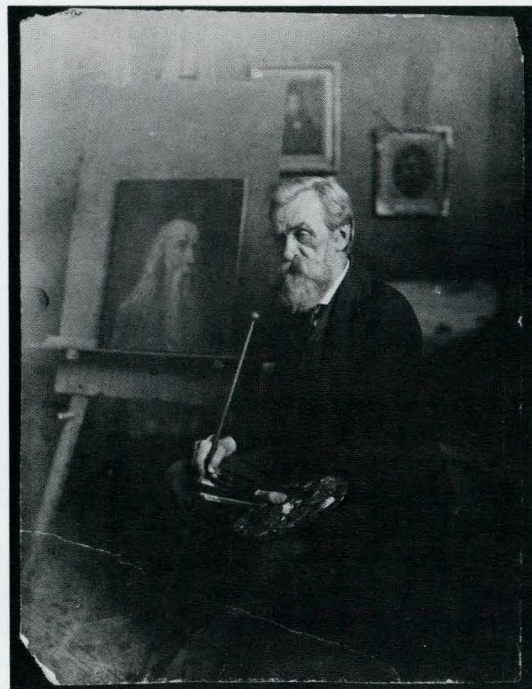
■ Other recent acquisitions include early works by two women artists trained at Newcomb Col-

lege art school. Little is known of the life of Dorothy Fowler (b.1895), who later married Richard King Cole. She probably painted the impressionistic portrait of her art professor, Ellsworth Woodward, and made three pencil drawings of New Orleans street scenes during her Newcomb years (1913-19). The better known Newcomb graduate was Caroline Durieux (1896-1989). The renowned lithographer and satirist's talents apparently surfaced early, as seen in a group of her pencil and watercolor sketches, dated 1908, donated by Earl Retif. Also included in the donation are two copper etching plates used in the production of Durieux's prints, *Luncheon* and *Negative Mood*, both dated 1951.



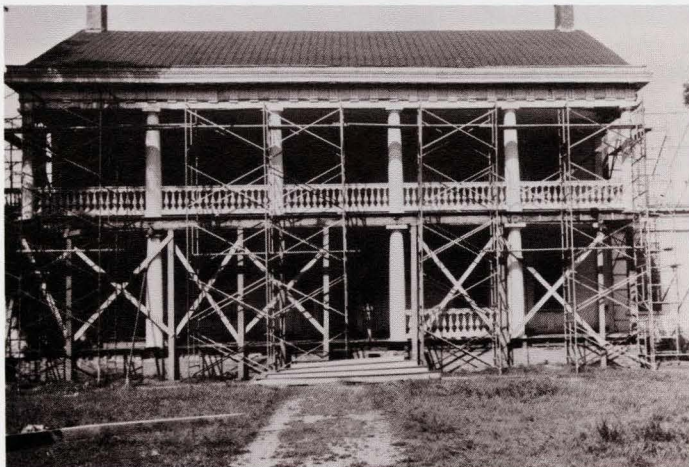
Left, *Henrietta Dupin* by Lansot (1990.97.2);
below, *Dr. Louis A. W. Neuser* by Bernard Moses
(1990.90.1)

■ No American firm was as successful at printmaking as Currier and Ives, the New York company that depicted 19th-century life in the United States through its fine quality lithographs. Some of the prints illustrated Southern topics: two of these, *Midnight Race on the Mississippi* (1875) and *The Great Mississippi Steamboat Race* (1870) were the gift of Mrs. Jeff Feibleman. Also of local interest are the etchings of the Philadelphia artist and writer Joseph Pennell who came to New Orleans in January 1882 and remained for four months making sketches for illustrations for the *Century Magazine*. A rare series of fine etchings based on his sketches includes the recently acquired view of *Pilot Town Grocery*, which is among the few extant views of the shanties built by river pilots on the marshes near the mouth of the Mississippi.





Ellsworth Woodward, watercolor by Dorothy Fowler (1990.110.1)



Above, Rosewood Plantation, reconstruction (1990.99.59); right, outbuilding, Rosewood (1990.99.57)



■ An important complement to THNOC's print collection are the examples of metal, wood, and stone plates used in the printing process. A metal engraving plate, the recent donation of Mr. and Mrs. Johann Bultman, shows Governor Louis A. Wiltz lying in state in October 1881 in the St. Louis Hotel, then serving as the meeting place for the state legislature. The plate, showing the flag-draped coffin in the Senate chamber, is one of the few interior views of the legislature's New Orleans home.

■ Significant additions to the photographic collections have been acquired. They include photographs taken by Walker Evans during his 1935 visit to New Orleans (see cover story), one of which is the donation of Mr. and Mrs. Harry H. Lunn, Jr.; several scenes of Elmwood Plantation (summer 1938) donated by Mrs. Robert D. Irvine; a donation from Herbert O'Donnell of photographs and film negatives of Rosedown Plantation during its reconstruction in 1961-62; and a donation by John H. Lawrence of nine of his photographs of Garden District homes (1987).

■ A fine antique mantel clock, manufactured in Connecticut in the 1860s, was recently acquired. Set into the glass panel is a hand-painted scene of the French Opera House in New Orleans. The view is based on one of several prints of the building that appeared in illustrated magazines in the United States and in Europe after the building opened in 1859.

- John A. Mahé II

MANUSCRIPTS

Mr. and Mrs. John Dart, Jr., have donated a large collection of materials on the life and professional achievements of New Orleans attorney and politician John Dart (1888-1980). Consisting of correspondence, legal and financial papers, scrapbooks, photographs, and ephemera, this collection documents the 1844 naturalization of Henry Dart; professional endeavors of Dart's father, historian and attorney Henry Plauché Dart; and

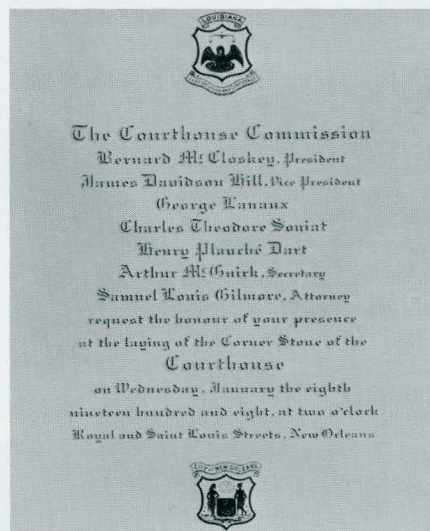
varied activities of John Dart. Of particular interest are letters Dart wrote from France, Germany, and England during and after World War I that detail his military experiences and his impressions of the people and countries. Additional items in the John Dart Collection include papers related to the former Teutonia Bank and Trust Co. of New Orleans and a Newcomb College scrapbook (1920) of Dart's wife, Phyllis Evelyn Reeves.

■ Students of French Colonial Louisiana will find details illustrating church and state relations in a recent acquisition entitled "*Déclaration du Roy. Concernant les ordres religieux et gens de main morte établis aux colonies françaises de l'amerique*" ("Royal declaration concerning religious and tax-exempt organizations in the French colonies"). Dated November 25, 1743, this 12-page document lists 23 articles designed to curtail certain privileges and exemptions enabling religious orders to acquire "considerable properties." Among these articles is an affirmation of the state's right to confiscate land not duly registered by religious establishments and to sell the property to fund public works. The articles also state that slaves may not be given to religious establishments and forbid acceptance of money obtained from the sale of slaves by religious and tax-exempt organizations. Issued under the reign of Louis XV, these regulations were administered in Louisiana by Governor Vaudreuil de Cavagnial.

■ The manuscripts division continues to add to its microfilm collection of Louisiana documents in the Archive of the Indies in Seville, Spain. Recent additions include 175 microfilm reels of 84 groups (*legajos* 100-180, 1051, 1054, 1055, 1109) of the "Cuban Papers." Consisting primarily of the correspondence of governors and other high-ranking officials, these additions deal with such topics as religious affairs, Indian affairs, Spanish relations with the United States, and expeditions against Mobile and Pensacola in 1780 and 1781.



Above, 1916 Battery "C," Washington Artillery... (90-55-L); right, cornerstone ceremonies, Courthouse, January 8, 1908 (90-55-L)



■ Adding to the division's holdings in Civil War material is a new acquisition of muster ledgers of the Corps d'Afrique, 1863-64. This organization of black troops was formed by order of Major General Nathaniel Banks in 1863 as a combination of existing regiments. The ledgers give names, rank, ori-

gin, and, occasionally, ages of newly assigned white officers, typically former enlisted men from northern regiments. By contrast, black enlisted men were not identified as individuals, but with such phrases as "Five recruits 22d Infantry Corps d'Afrique mustered in from date February 27 1864."

Recent contributions by John M. Gehl and David G. Bowen complement the division's collection of programs of performing arts organizations. Among newly acquired programs, dating from 1909 to 1990, are those of the New Orleans Symphony, the New



Program (90-52-L)

Orleans Opera Association, Gallery Circle Theatre, People Playhouse, Petit Théâtre du Vieux Carré, Dauphine Theatre, and Crescent Theatre. THNOC welcomes contributions of additional programs by individuals and organizations.

- Joseph D. Scott

LIBRARY

The library recently acquired two small broadsides, both of which could be called "wanted posters." The first, ca. 1903, offers a reward of \$50.00 for any information leading to the location and positive identification of Benjamin F. Diffenbaugh, an Ohio-born bookkeeper known to have been associated with sawmills in Louisiana, Texas, and Oklahoma. The poster does not state the reason that Diffenbaugh was sought. The second was issued on November 1, 1912, by the William J. Burns National Detective Agency, Inc. whose New Orleans offices were in the Whitney-Central Building. In this case, the missing person was a four-year-old boy, Robert Dunbar, Jr., and a \$6,000.00 reward was offered. The boy had disappeared from a campground near Opelousas on August 23, 1912, and although no demands for ransom had been made, it was feared that he had been kidnapped. Fortunately, this story had a happy

ending: a popular song in the sheet-music collection, "I Have Found My Child at Last," was inspired by Robert's recovery.

A limited-edition printing of 40 copies of an imaginative, lyrical essay by Lafcadio Hearn (1850-1904) was produced in 1948 by Edwin B. Hill on his private press in Tempe, Arizona. *When I Was a Flower* describes the "feelings" of a large, fragrant bloom that has been plucked and placed in the luxuriant tresses of a young woman who is dying.

Recently acquired is a decree, issued by the Spanish government in 1775, intended to allow free trade and commerce among the provinces, especially Louisiana, around the Gulf of Mexico. It appeared almost exactly 13 years after the Treaty of Fontainebleau, which ceded Louisiana to Spain, and was signed by the Duc de Choisseul representing France and the Marqués de Grimaldi for Spain.

Jesuit priests are credited with the introduction of orange trees to Louisiana in the early years of the French colony, and later visitors to New Orleans often commented on their profusion in this area. A beautifully illustrated pamphlet promoting the Louisiana citrus industry, issued in 1914, provides a brief history of citrus fruits worldwide as well as in Louisiana

and presents facts useful to the commercial fruit grower. Expected yield per tree depending upon its age, types of stocks and methods used in propagating citrus fruit trees, and varieties of citrus fruits appropriate for Louisiana's climate and soil conditions are discussed. The newly acquired pamphlet states that Louisiana was assured prominence in the industry over Florida and California due to its access to important markets and to cheaper shipping rates.

A century ago Police Superintendent David C. Hennessy was murdered by unknown assailants. His dying accusation ignited mob hysteria against the Italian community of New Orleans and led to the brutal execution of 11 Italian prisoners at the Orleans Parish Prison. The incident received both national and international attention, and the implication of Mafia activity haunted generations of honest citizens of Italian descent in New Orleans. The widely publicized story became the background for a novel published in 1909, *Into the Night; A Story of New Orleans*, by Frances Nimmo Greene. The book, recently acquired by the library, contains much local color with references to the Clay Statue, streetcars, and the Vieux Carré.

- Pamela D. Arceneaux

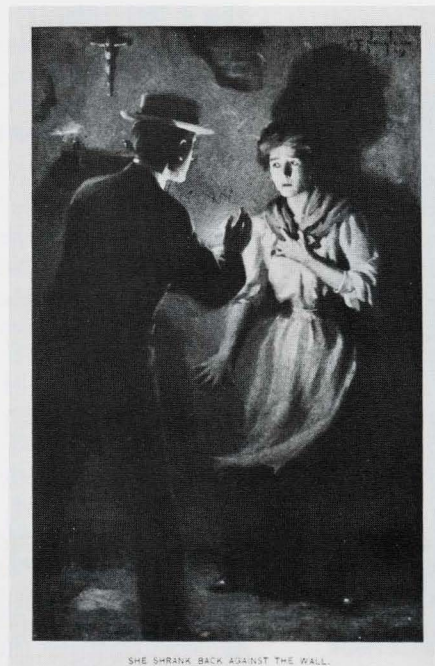


Illustration from *Into the Night* (90-666-RL)

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Staff



Rosanne McCaffrey Mackie, who has been at THNOC since 1975, is moving to Fort Lauderdale, Florida...during her tenure as director of systems, she oversaw the computerization of the Collection's holdings.

PROFESSIONAL ACTIVITIES

A recent program at the Hermann-Grima Historic House, "An Ounce of Prevention, A Pound of Cure," featured demonstrations of 19th-century home remedies and invalid cooking and was based in part on *Nelly Custis Lewis's Housekeeping Book* by **Dr. Patricia Brady** (published by THNOC) and on her research on 19th-century medicine and home remedies. Dr. Brady was reelected to the board of the New Orleans/Gulf South Booksellers Association; she chaired the arrangements committee for the organization's Book-lovers Brunch.

Judith H. Bonner, assistant curator, presented a talk, "Portrait of Bienville," at the Southern Historical Association conference in November...and she was interviewed by Gail DeLaughter on WSMB radio, speaking on the *Brushes with History* exhibition and on the permanent collection.

John H. Lawrence, curator of photographs, was guest lecturer for the history of photography course at Tulane University...the Still-Zinsel Gallery had an exhibition of his photographs in December. He also gave a presentation in Atlanta to the Society of Georgia Archivists on copyright administration.

John Magill, assistant curator, gave a talk, "New Orleans during the Civil War," to the Friends of the UNO Library in December. **Dr. Alfred E. Lemmon**, reference archivist, spoke on Catholicism in Spanish Louisiana at the annual meeting of the Bouligny Foundation.

PUBLICATIONS

Jan White Brantley, head of photography, contributed photographs of musical instruments and other jazz memorabilia for an article, "Hot Jazz from Storyville," appearing in the January issue of *Playboy*...her work will also appear in several international editions of the magazine. **John H. Lawrence** wrote an essay for *Clarence John Laughlin: Visionary Photographer*...and a book review for the Louisiana Association of Museums *Newsletter*. **Florence M. Jumonville**, head librarian, served as guest editor of the fall

issue of *LLA Bulletin* (Louisiana Library Association), a theme issue on printed ephemera...she also contributed an introduction and an article, "Fragments of Life: Printed Ephemera in Louisiana," to this issue. A review by Miss Jumonville appeared in the fall issue of *Louisiana History*. **Alfred E. Lemmon** is serving as editor of the fine arts section of *Cross, Crozier, Crucible*, forthcoming from the Center for Louisiana Studies; the volume will celebrate the 200th anniversary of the Archdiocese of New Orleans.

Patricia Brady contributed a book review to *Louisiana History* and several reviews of books on Louisiana history to the *Times Picayune*...her article, "Black Artists in Antebellum New Orleans," appeared in the winter issue of *Louisiana History*. **Judith H. Bonner** wrote two articles for the *New Orleans Art Review*. A THNOC Newsletter article by **Barbara McMahan**, former staff member, was republished in *History News*.

MEETINGS

The manuscripts division hosted the November meeting of the New Orleans Chapter of the Association of Records Managers and Administrators...**Priscilla Lawrence**, collections manager, spoke to the group on registration procedures.

Florence M. Jumonville attended the annual membership meeting of the American Antiquarian Society in Worcester, Massachusetts.

Patricia Brady was a member of the local arrangements committee for the Southern Historical Association's annual meeting...**Dr. Jon Kukla**, **Florence M. Jumonville**, and reference librarians



Jan Brantley

Pamela Arceneaux and **Jessica Travis** attended the conference. **Charles Patch**, systems manager, attended the meeting of the Museum Computer Network in Richmond...attending a SOLINET training session in Atlanta were Mr. Patch, **Florence M. Jumonville**, and **Jon Kukla**.

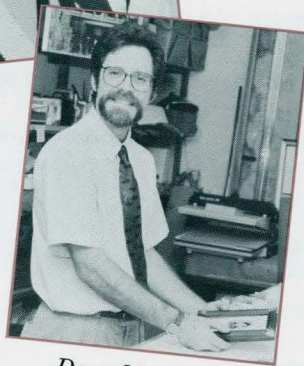
EDUCATION

Reference librarian **Jessica Travis** attended the Rare Book School at Columbia University...she was enrolled in the course "Introduction to Rare Book Librarianship."

CHANGES

Artist **Doug MacCash** (M.F.A., Tulane) has joined the staff as assistant registrar.

Jessica Travis



Doug MacCash

The Shop

INFAMOUS!

VIDE LORD PALMERSTON'S SPEECH.

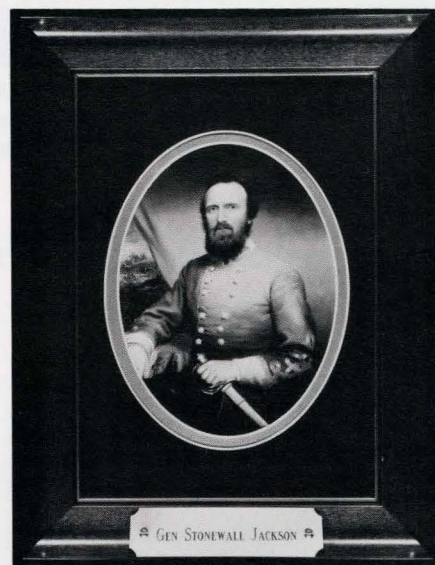
REMANUFACTURED COPY OF THE YEAR NEW ORLEANS, May 15, 1862.
As the OFFICERS and SOLDIERS of the UNITED STATES have been subjected to REPEATED INSULTS from the WOMEN, calling themselves 'LADIES,' of NEW ORLEANS, in return for the most scrupulous NON-INTERFERENCE and COURTESY on our part, it is ordered that hereafter when any female shall by word, gesture, or movement, insult or show contempt for any OFFICER or PRIVATE of the UNITED STATES she shall be regarded and held liable to be TREATED as

A WOMAN OF THE TOWN PLYING HER VOCATION.

By command of

Maj.Gen. BUTLER

The Civil War television documentary that aired last fall has served to heighten the public's interest in that divisive time in the nation's history. Available in the shop are a number of items that relate to this war, such as a replica of General Benjamin Butler's controversial Woman Order. Also for sale are prints of Generals Lee and Stonewall Jackson with identifying bronze plaques, sculptures of historic figures, and a wide assortment of publications.



A catalogue of the current exhibition, *Walker Evans and Jane Ninas in New Orleans, 1935-1936*, is available for purchase in the shop. Featuring Evans's Louisiana photographs and the paintings and drawings of Jane Ninas, the 24-page catalogue is printed on acid-free paper and includes 12 duotone plates and an illustrated essay and checklist. The publication sells for \$14.95.

Please send:

Qty.	Amount
___ <i>Walker Evans and Jane Ninas in New Orleans, 1935-1936</i> (24 pp.) @ \$14.95	_____
	Subtotal _____
	Shipping & handling, \$2.50 _____
	9% tax, Orleans Parish _____
	4% tax, other La. residents _____
	TOTAL AMOUNT DUE _____



PLEASE PRINT

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On view in the current exhibition: The Steamboat Capitol, New Orleans, February/March 1935 by Walker Evans (1990.62.3)

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