

**THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY**

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*A Guide To The Papers of
Pierre Clément Laussat*



*T*WO TREES

THAT THE MISSISSIPPI RIVER CARRIED ALONG WITH IT DOWN TO THE GULF OF MEXICO BRUSHED THE SIDES OF OUR SHIP THIS MORNING," PIERRE CLÉMENT LAUSSAT WROTE ON MARCH 9, 1803, AS THE BRIG *SURVEILLANT* CROSSED THE TROPIC OF CANCER AND CARRIED HIM TOWARD THE COLONY OF LOUISIANA. "THE COLOR OF THE SEA HAD CHANGED. WE SOUNDED TWENTY FATHOMS AND SIGHTED BY TELESCOPE THE TOWER AT LA BALISE," THE MILITARY OUTPOST AND PILOT STATION AT THE MOUTH OF THE RIVER 87 MILES BELOW NEW ORLEANS.

*The mouth of the Mississippi
River near the Balize,
by John H. B. Latrobe
(1973.40)*



Pierre Clément Laussat.
Courtesy Louisiana State Museum

Seventeen days later – “greeted with Salvos by the artillery from the forts” – Napoleon’s colonial prefect entered New Orleans and prepared to reclaim Louisiana from Spain. “The agents of the Spanish government are behaving like a moribund people,” Laussat confided to his journal. “The Anglo-Americans in general are furious.” That first evening, March 26, 1803, he wrote with much truth: “All Louisianians are Frenchmen at heart!”

But 19th-century European powers had no interest in the hearts of colonists. While Laussat dreamed of a French empire in America, diplomats in faraway capitals were bargaining away Louisiana: the colonial prefect and his American charges were already caught in the swift currents of world affairs.

Even as Laussat had sailed toward Louisiana, American representatives set off for France. Fearful of a powerful French presence at the mouth of the Mississippi River, they aimed to buy New Orleans to protect the commerce of their western states. Instead,

Napoleon offered to sell the United States all of Louisiana, relinquishing colonial aspirations for America in the face of impending war with Britain. Negotiations were swift, and in a treaty dated April 30, 1803, the United States purchased the province of Louisiana for 15 million dollars.

A month after his arrival in New Orleans, then, Laussat was a man without a mission. The French government, however, did not immediately inform their representative of the sale. News of the Louisiana Purchase quickly spread in Washington and New York, but Laussat heard nothing official until August 1803. By summer the deeply embarrassed colonial prefect could no longer doubt the accuracy of gossip: “The fluctuations of the political thermometer . . . were indicated by the greater or lesser eagerness with which people sought me – and that eagerness was on the decline.”

Despite his private disappointment, pride and effective diplomacy required that he exercise French authority with aplomb. Laussat formally accepted possession of Louisiana from Spain at a retrocession ceremony at noon on November 30, 1803. Then, on December 20, 1803, Laussat represented France in the formal transfer of Louisiana to the United States.

After tying up a variety of details remaining from the Spanish retrocession and his three-week administration, Laussat left New Orleans in April 1804 – destined for a post as colonial prefect in Martinique, bearing false papers to avoid capture at sea by the British. He was disappointed in his hopes for French Louisiana but proud of his own actions. Laussat confided in his journal: “This is what I have done. Laugh, if you dare – my works answer for me.”

Those works were thoroughly documented by the large collection of papers

assembled by Laussat during his difficult year in Louisiana and kept intact ever since. Acquired by the Historic New Orleans Collection in 1975, more than 600 documents offer a rich source for scholarship, especially in combination with the correspondence of Claude Perrin Victor, designated (though never serving) as Napoleon’s military captain-general in Louisiana.

A Guide to the Papers of Pierre Clément Laussat, Napoleon’s Colonial Prefect in Louisiana, and of General Claude Perrin Victor is now at press and will be available for sale in the summer. The publication of this detailed inventory and index makes more widely accessible these research collections detailing the retrocession of Louisiana from Spain to France and the Louisiana Purchase, critical events that shaped our modern world.

The Laussat Papers include his leather-bound manuscript journals from Louisiana, consisting of notes, observations, and statistics. Manuscripts from Spanish Louisiana provide much information about the administration of the colony, and include both Pinckney’s treaty and the controversial 1802 interdiction of the American right of deposit at the port of New Orleans. Among hundreds of French documents, the most notable is Napoleon’s order directing Laussat to transfer Louisiana to the United States. Also included is its American counterpart: a paper signed by President Thomas Jefferson and Secretary of State James Madison authorizing W. C. C. Claiborne and James Wilkinson to accept the Louisiana territory on behalf of the United States.

Laussat’s correspondents included the chief Spanish, French, and American officials of the day, but there are also many items of cultural or social interest. He saved, for example, Étienne de Boré’s descriptions of his successful experiments cultivating sugar cane and extracting sugar, Julien Poydras’s thoughtful commentary about lower Louisiana and

Detail,
A View of
New Orleans
Taken From The
Plantation of Marigny, 1803,
by John L. Boqueta de Woiseri (1958.42)





Laussat's bookplate (75-217-L)

its inhabitants, and Pierre Chouteau's description of settlements near St. Louis.

When he left New Orleans, Laussat, of course, took his papers with him. He served Napoleon in Martinique and Belgium. Under Bourbon rule, he was colonial prefect of French Guiana until April 1823. Laussat then retired to Bernadets, his family's ancestral chateau in France, and wrote his memoirs, which were published at Pau in a limited edition in 1831.

Four years later, Pierre Clément Laussat died and was interred in the family crypt. Forgotten in the tower of the chateau, his enormous collection of papers remained untouched until his great nephew, Antoine du Pré de Saint-Maur, inherited the estate in 1929 and found them in dusty canvas bags, smelling pungently of pepper. Laussat had protected the documents from

Until the 1970s, the documents remained unused in the secluded chateau when the late Sister Mary Bernarda (Agnes-Josephine Pastwa), O.S.F., was shown the tower's treasure. She translated Laussat's memoirs for publication and, in the spring of 1974, brought the Laussat papers to the attention of the Historic New Orleans



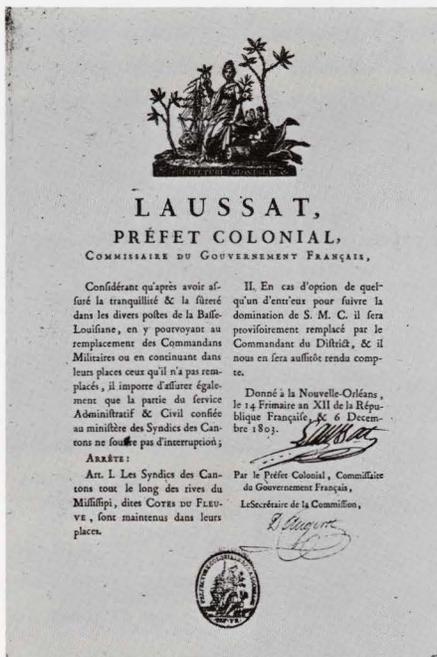
Laussat's residence in New Orleans, Marigny Plantation (detail, Vinache plan, 1987.65 i-iii)

Collection, which had recently acquired the Victor correspondence.

Ernest Villeré, a longtime member of the board of the Collection, took over negotiations. His family had been associated with Louisiana since the exploration of the colony, and French was the household language of his youth. Like the Louisiana Purchase, the Laussat Purchase required the full exercise of Mr. Villeré's considerable diplomatic skills. He argued persuasively that the colonial prefect was better known in New Orleans than in France and that his papers should be made available to American researchers.

Pierre Clément Laussat's papers, used by scholars at the Collection since 1975, along with the correspondence of Claude Perrin Victor, invite the full scrutiny of history. They preserve the record of an exceptional period, when the muddy little village of New Orleans – and the vast territory drained by its great river – was caught up in the international events that shaped the United States and its world.

This article is adapted from the introduction by Jon Kukla to A Guide to the Papers of Pierre Clément Laussat, Napoleon's Colonial Prefect, and of General Claude Perrin Victor.



Decree by Laussat establishing a municipal council for New Orleans (75-217-L)

rodents and insects with cayenne pepper, probably during his sojourn in Guiana. The manuscripts are remarkably well preserved: faint stains of the red pepper that protected them are still visible on a few documents.

THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

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PARIS CONFERENCE

AFRICAN AMERICANS AND EUROPE

The “brave new world” of American studies has been discovered in the last few years by European intellectuals.



Dr. Brady's paper, “Free Men of Color in Antebellum New Orleans: European Influences on African-American Artists,” was part of a panel on the visual arts; it was illustrated with slides drawn from the Collection's holdings. She also discussed opportunities for archival research in New Orleans with graduate students in a seminar at the University of Paris VII (Charles V).

Conference participants Patricia Brady, Gloria Dickinson, and Cheryl Johnson

Reassembling the puzzle of history in new patterns, scholars are studying American history and culture in an international context. Because of its French and Spanish colonial past, Louisiana is the subject of serious historical reconsideration.

During the first week of February, Dr. Patricia Brady, director of publications at the Collection, attended a conference at the University of Paris III (Sorbonne Nouvelle), *African Americans and Europe*. The conference was organized by the Institut du Monde Anglophone, the American studies department at the university, and was co-sponsored by the W. E. B. Du Bois Institute at Harvard, the Center for the Study of Southern Culture at the University of Mississippi, and the Center for American Cultural Studies at Columbia.

Nearly 150 papers on a wide range of American cultural and social topics were given by participants from the United States, Europe, Africa, and the Caribbean. Several speakers were from Louisiana, including Dr. Joseph Logsdon of the Midlo Center at the University of New Orleans, Caryn Cossé Bell of Tulane, Robert Skinner of Xavier, and Dr. Violet Harrington Bryan of Dillard.



Tomb in St. Louis Cemetery II designed by Florville Foy, a free man of color

CONSERVATION WORKSHOP

Registrar Maureen Donnelly attended a four-day workshop on “Exhibition, Storage and Handling of Furniture,” conducted by the Conservation Analytical Laboratory (CAL) of the Smithsonian Institution. Held in February at the laboratory's facility in Suitland, Maryland, this seminar is a component of CAL's four-year furniture conservation training program. Besides students in the program, ten outside participants, most of them conservators, were enrolled. The majority of lectures and slide presentations focused on preventive care – the careful selection and testing of the materials and environments surrounding museum objects on exhibit, in storage, or in transit.

Miss Donnelly points out that the preservation information from the course can also be useful in the home. Metals, textiles, photographs, and other works on paper are particularly susceptible to damage from hazardous contaminants released from unstable, reactive materials such as wood. All woods contain and emit destructive

gases and acids. Mahogany, walnut, and birch, however, are less harmful than oak, fir, and pine.

Consider the following when storing valuable items:

- Steel, brass, and aluminum shelving and containers are safer alternatives for storage than wood.
- Control temperature (68–72° F) and humidity (55%). If wood is used for storage, remember that high heat and humidity create an oven-like effect, drastically increasing the amount of gas expelled by wood.
- Let new wood breathe for at least six months, then seal it to slow the release of contaminants. Aluminum foil, aluminized Mylar, Formica, and moisture-cured polyurethane are acceptable sealants. After sealing, line the wood with washed, undyed cotton or linen, acid-free paper or board, or polyester sheeting for additional protection.

DIRECTOR

For six years the Tennessee Williams New Orleans Literary Festival has attracted devotees of drama and letters from all over the country—this year including high school students from as far upstream as Waterloo, Wisconsin. Each spring, they gather to honor and consider the acts of brave women and men whose struggles with pen and paper help us make sense of our world. The Williams festival is one seasonal reminder that in literature (as in music, the arts, and cuisine) New Orleans attracts a world-wide audience.



The city celebrates its cultural vitality with many events that lure the artist away from the solitude of a studio (or a garret like the one Tennessee Williams lived in at 722 Toulouse Street, now the Collection's manuscripts division.) In New Orleans, creators and audiences share the streets. Artists meet their public at gatherings as intimate as a gallery opening, jam session, or poetry reading—or as sprawling as the Jazz and Heritage Festival. Moments of creative inspiration may remain as intensely private as Brick's besotted "click" in Williams's *Cat on a Hot Tin Roof*, but the city's varied ethnic cultures, classes, and races nourish writers, musicians, and artists. Their battles against mendacity and ignorance guide the rest of us.

Nineteen ninety-two brings evidence of vitality in the city's history, too. Long ignored as a marginal battleground of European imperialists, 18th-century Louisiana and its people — all of its people — are suddenly the focus of important scholarship. Daniel H. Usner, Jr.'s recent *Indians, Settlers, and Slaves in a Frontier Exchange Economy* and Gwendolyn Midlo Hall's forthcoming *Africans in Colonial Louisiana* mark a promising contemporary trend. This autumn—coinciding with festivities for the 200th anniversary of the Merieult House—the Historic New Orleans Collection will invite scholars and students of colonial Louisiana for a symposium. The sharing of ideas among researchers can be invigorating, perhaps intoxicating. Click.

—Jon Kukla

SALUTING TENNESSEE



Linda Hobson, Jon Kukla, and Edward Albee



The Collection honored participants in the Tennessee Williams/New Orleans Literary Festival.

Above, Dakin Williams, John E. Walker, Jon Kukla, William Detweiler.

Right, Anne Jackson and daughter Katherine Wallach;

Below, Kitty and George Greenberg, Gerald McRaney



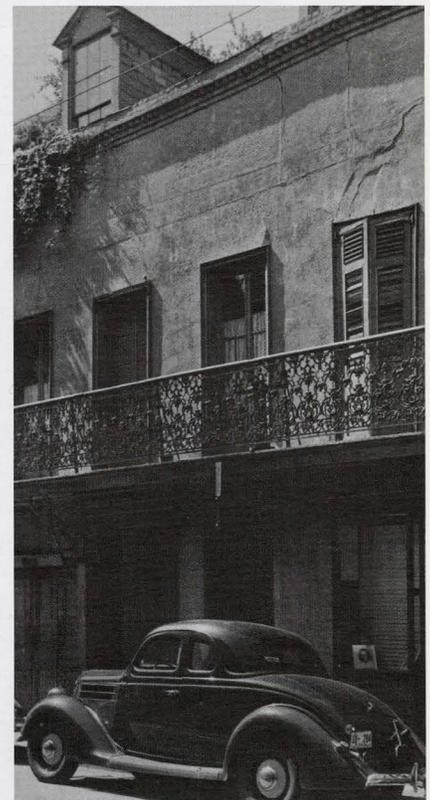
Right, Mary Louise Christovich;

below, James Colbert, Susan Larson, and Julie Smith



Tennessee Williams lived in the garret of 722 Toulouse Street.

Photograph by Richard Koch (1985.120.141)



COLLECTION TREASURES: THE TEXTILES OF LEILA WILLIAMS

From the 1920s to the 1950s, Leila Williams collected many different textiles, some acquired on her trips abroad – a number of them probably bought at the Grande Maison de Blanc, the Parisian store known for high quality linens. It is also possible that she ordered items when representatives of the Grande Maison de Blanc came to the United States; other textiles were probably bought in New Orleans. The majority of the pieces are table linens: sets of jacquard and damask napkins, most with matching table cloths or place mats, usually monogrammed. Some of the linens are embroidered, a few with Madeira embroidery. Examples of these textiles, part of the Williamses' legacy of fine objects that make up the original holdings of the Historic New Orleans Collection, may be seen in the Williams residence.

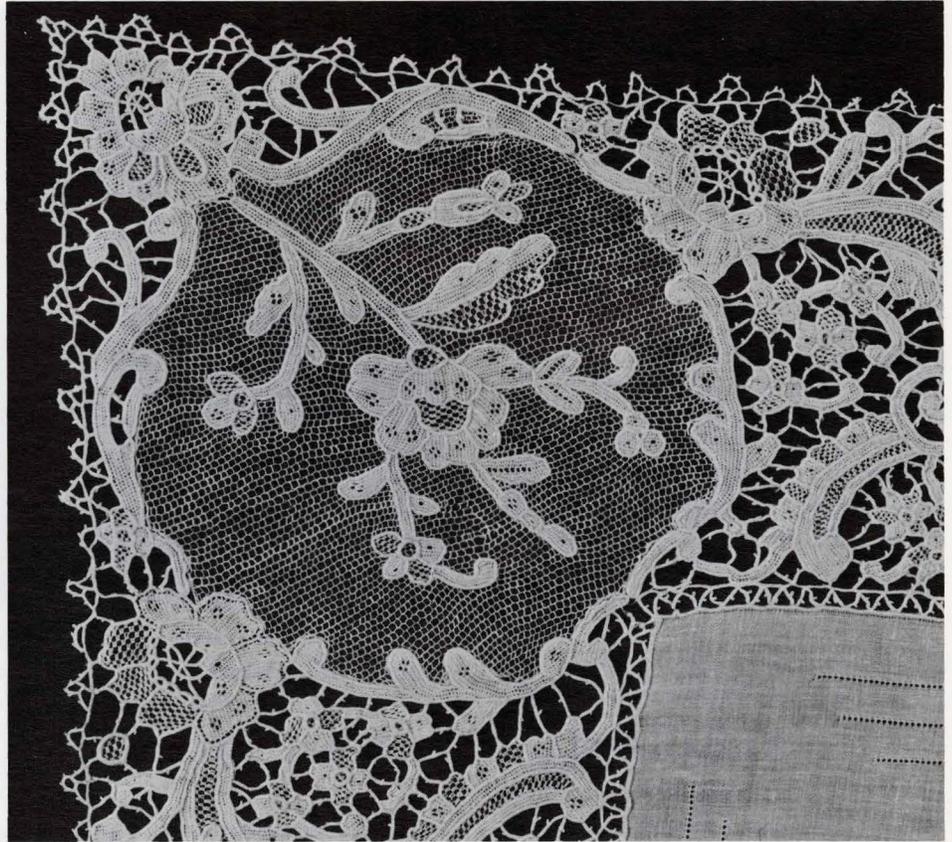


Figure 2. Detail, linen runner (72.483WR)



Figure 1. Detail, Italian filet runner (72.481WR)

Leila Williams also acquired fine lace and assembled a collection that represents a capsule history of lace making. The three basic techniques of lace making – all found in THNOC's holdings – are network, needle lace, and bobbin lace. All three techniques may be found on a single item.

Lace making was established in Europe during the 15th century. The Venetians developed needle lace and the Flemish, bobbin lace. France developed a particularly important lace-making industry that was almost destroyed by the Revolution and further declined as fashions changed. The French lace industry nearly disappeared after World War I; most of the lace in the collection was probably made in Italy.

Network uses a lock stitch, the earliest lace-making technique known. The lock stitch is simple – the same technique is used to make shrimpers' nets – and results in geometric designs. An Italian filet runner (figure 1) in the collection, made with this technique, features abstracted flowers and urns surrounding a central oval depicting a shepherd and sheep; the edges are scalloped.

Some of the finest laces were needle laces, appearing on the European continent a little earlier than bobbin laces. The technique of needle lace originates in embroidery; both embroidery and needle lace use the button-hole stitch. Cutwork and drawnwork, with a button-hole stitch to finish the edges, were early forms of needlework. Eventually the open areas became larger; also the technique was modified so that the design was no longer dependent on the warp and weft threads. The designs as a result could be more curvilinear and varied.

Leila Williams's collection includes a needle-lace luncheon set of off-white linen with gray needlework and cut-work. The needle work is in geometric patterns with an abstract floral design at the center. Also included is a runner (figure 2) edged in Burano Alençon lace with a cornucopia motif. Each of the four corners contains a large flower with a simple net background. A runner, probably from Italy or Cyprus, is a fine example of *punto in aria* or "points in the air."

The technique for making bobbin lace is similar to weaving. Many threads and bobbins are used simultaneously to make this type of lace. It became popular when lighter material featuring naturalistic patterns came into fashion. The collection contains two beautiful tablecloths edged with bobbin lace. The first, a linen cloth with pulled-thread work and a bobbin-lace insert, is edged with Belgian bobbin lace (figure 3). The corners, which can be particularly difficult to make, are very well executed on this piece. The second tablecloth, also linen with pulled-thread work throughout, has edging similar to Milanese lace, and Cluny lace inserted near the edge. A



Figure 3. Detail, lace tablecloth (72.356WR)

According to Bryce Reveley, textile conservator, textiles should be cleaned by soaking them in a solution of one-fourth cup Ivory liquid to one gallon warm tap water. Rinse the item under flowing water that drains simultaneously until the draining water is clear enough to drink. Wrap the piece in a towel to absorb the excess moisture, then lay it flat to dry. Block it back into shape with your hands.

If possible, avoid ironing because heat may damage the fibers. Lace, in particular, should be blocked, not ironed. If ironing is necessary, first sprinkle the clean textile with distilled water, wrap it in a towel, and place it in the refrigerator to even out the dampness. Then, use spray starch over the entire piece and iron (delicate setting). Steam should be absolutely avoided, particularly on older pieces.

Climate and light control are very important, so a cool, dark, dry area is best for storage. It is also important to prevent migration of acid from the storage surface to the piece and from one piece to another. Smaller items may be stored flat on an acid-free surface. (For treatment of wooden shelves used for storage, see report on Smithsonian workshop, page 4.) Acid-free boxes

should be lined with a substance like Mylar, with acid-free tissue, or with washed, unsized, white muslin or cotton. Textiles may then be laid on top and separated from one another by acid-free tissue, muslin, or cotton.

Large pieces may be rolled to prevent creasing, which is especially useful in a small area. The piece may be stored on an acid-free roll; an ordinary fabric roll may also be used if it is wrapped in Mylar and covered with acid-free tissue, washed white muslin, or cotton. The rolls may be hung horizontally for easy handling. Hanging textiles on a hanger, however, is stressful to the item.

In spite of their fragile nature, laces and linens will last a long time with proper care.

— Maclyn Hickey

“...a collection that represents a capsule history of lace making.”

ribbon can be threaded in the small openings along the edges.

Care of Laces

The Collection's linens and laces are used in rotation on the dining room table in the residence, now a house museum. Many of the same museum standards that are followed in the care of Leila Williams's linens and lace may also be used in the home.

Source: Virginia Churchill Bath, *Lace* (New York, 1979).

A PORTRAIT OF THE ARTIST

With an appearance that denied her piercing artistic vision, Caroline Durieux was once described in a newspaper article as “a quiet, modest little Frenchwoman who would never be suspected of creating anything more important than a knitted afghan.” But appearances are deceiving. A true original, artist Caroline Wogan Durieux (1896-1989) is widely acclaimed in her native New Orleans and throughout the country as an innovative printmaker and satirist whose economy of style reinforces her incisive look at human foibles.

A photograph of Durieux recently added to the Collection's holdings shows a stylish young woman with an intent gaze and finely chiseled features. This gaze she would focus on all those she encountered: the bourgeoisie, both American and Mexican, observed during her years in Mexico (1926-1936); nuns and priests; academics; blacks; and Creole society, her special province. The technique of her art, like a deftly held scalpel, could slice through layer after layer to arrive at the truth.

Caroline Durieux was an artist born. “I cannot remember a time when I did not have a pencil in hand,” she declared in an interview. The girlish hand is preserved in watercolor scenes of New Orleans, collected in booklet form, which date from 1908, the earliest of 21 items

that make up the Durieux holdings at the Collection. Durieux pursued art at Newcomb College, working assiduously under Ellsworth Woodward, a teacher-artist of the old school, and went on to

for two years. It was a bold choice for a young woman from an old Creole family.

She spent the next 16 years out of the country. Carrie Wogan returned from Philadelphia to marry Pierre Durieux, a New Orleans exporter, and to move with him first to Cuba and then to Mexico. Continuing with art, Durieux took up printmaking and produced the Mexican Series, her first set of lithographs. She had the good fortune to meet Mexican artist Diego Rivera who praised her work and painted her portrait. Rivera's Durieux is soulful, elegant, and pared down to a spartan simplicity, the eyes intent as always.

During a visit home, she spoke about her art to a newspaper reporter. The Durieux sense of humor is evident:

I'm a little shy since two important women visited my studio and asked to see my pictures. I showed them around and they viewed my artistic efforts in complete silence. When they got through, one turned to the other and suggested that they invite me to talk to their club, but the second visitor tilted her nose and sneered,

“Anyone who paints pictures like that had better keep her mouth shut.” Incidentally, I did not paint her after she left. I didn't have to, for she was just the type I always paint.

Her visits home also provided Durieux with an opportunity to exhibit at the Arts and Crafts Club on Royal Street. Carl

Caroline Durieux



Caroline Wogan Durieux, ca. 1925, anonymous (1992.7). Gift of Joseph G. Bernard

the Pennsylvania Academy of Fine Arts in 1917 where her eyes were opened to the world of modern art. Rather than a social debut, Durieux chose instead an introduction to the classrooms of the Academy and the museums of Philadelphia and New York. She stayed

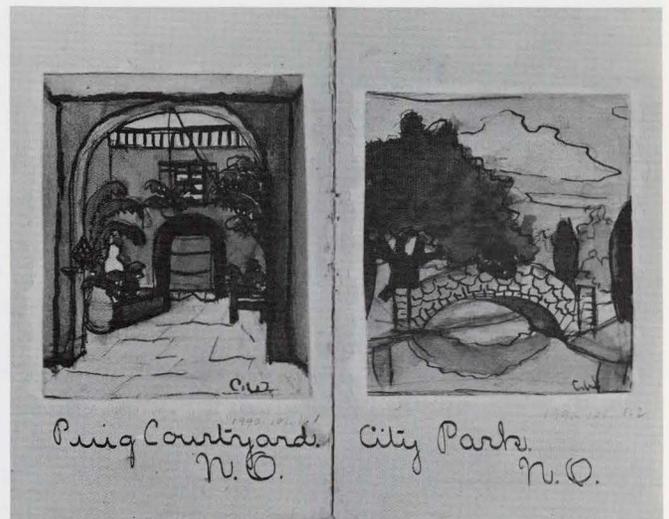
Zigrosser of the Weyhe Gallery in New York – later curator of prints at the Philadelphia Museum of Fine Arts – organized a print exhibition that came to the Arts and Crafts Club in 1934, a show that placed Durieux's work in the company of Rockwell Kent, Wanda Gag, Mabel Dwight, Howard Cook, and Edward Hopper, among others.

Caroline Durieux began to teach when she and her husband moved back to New Orleans. Joining the art faculty at Newcomb College in 1938, she was also one of the first instructors at the Arts and Crafts Club and later taught at Louisiana State University in Baton Rouge from 1943 to 1963.

Simultaneously with her work at Newcomb, Durieux was appointed director of the Louisiana Federal Art Project (FAP) of the WPA in 1939 after the resignation of Gideon Stanton. That same year, Durieux's powerful and realistic portrait entitled *Edna Washington* was chosen for the Louisiana exhibition at the New York World's Fair.

An acute visual memory served her well. That gift, combined with a delicious taste for satire, contributed to the Durieux canon that includes the well-known prints of the 1930s and 1940s. Illustrations from the *WPA New Orleans City Guide* (1938) and *Gumbo Ya-Ya* (1945) display her clear, trenchant style. In *Boredom* (1944) two card-playing ladies are

crowned with distorted hair, absurdly wavy towers of human frailty that art historian Richard Cox describes as an example of "hair in various gradations of discomfort" for comic or tragic effect. Durieux's art took an innovative turn during her tenure at LSU. First she experimented with an old technique –



Childhood watercolors (1990.101.1.1-2). Gift of Earl Retif

the *cliché-verre* print – by adding color. In the 1950s, aided by scientists at the university, she invented a process she called the electron print.

She turned her gaze inward as well. Durieux's self-portrait of 1941 shows not an idealized self but a woman whose eyes dominate the work. She exaggerates the arch of one eyebrow, as if it were cocked to view the world as it really is and to lay bare the trappings of human pretension. She might be saying, as she was to repeat throughout her long life, "Everybody feels they should always laugh when they see my pictures, but they really shouldn't. I try to depict life, and life isn't always funny when you analyze it." Her analysis, probing but not cruel, invites comparison with Honoré Daumier. The vision, translated to art, is completely her own.

– Louise C. Hoffman

Sources: Artists files, THNOC; Richard Cox, *Caroline Durieux: Lithographs of the Thirties and Forties* (Baton Rouge, 1977); Charlotte Quigley, Gibbes Museum of Art, Charleston; Earl Retif, "Rare Works by Caroline Wogan Durieux," *Arts Quarterly* 9 (1989); Barbara Walker, "A Kind of Archaeology or Why Dig That Up? It's Better Forgotten," *Regional Dimensions* 2 (1984); Carl Zigrosser, *Caroline Durieux: 43 Lithographs and Drawings* (Baton Rouge, 1949).



Boredom by
Caroline
Durieux
(1975.41)

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.

MANUSCRIPTS

Several recent acquisitions expand manuscripts holdings of Civil War materials. One such item is a scrapbook compiled by Mary S. Harper (b. 1847) of Tensas Parish, daughter of General F. A. F. Harper. She referred to him as “my noble father, that much abused yet glorious being, an honest lawyer.” The scrapbook consists primarily of verse, both copied by hand and cut from newspapers and magazines, including the *Tensas Gazette*, *Lafourche Union*, and *Southern Monthly*.

A second Civil War item is a six-page manuscript entitled “The Capture of New Orleans 1862.” Written by a Union soldier who characterized New Orleans as the “greatest commercial emporium over which the banner of treason was ever unfurled,” the manuscript describes the success of the Union fleet against Forts Jackson and St. Phillip, river chains, rams, and gun boats. Of all the experiences of battle, the author was most impressed by the “thundering roar” of constant bombardment that deafened soldiers, killed fish, and caused bees to swarm madly.

A third Civil War acquisition is a

47-page field book of the Louisiana Guard Artillery, one of several local contributions to the Army of Northern Virginia. Dating from August 22, 1861, to May 21, 1863, entries give insight into daily functions of the company. Also included are equipment inventories and lists of company members.

■ Historian, author, lecturer, and bibliophile Edward Alexander Parsons (1878-1962) was associated with several local museums, educational organizations, and historical societies. As a researcher, he compiled more than 100 volumes of personal notes on local history, politics, theater, and music – research volumes now among the manuscripts division’s holdings. These notes, along with additional photos, programs, news clippings, ephemera, and correspondence, provide documentation on local cultural and civic history. The papers were donated by Mrs. Robert L. Redfearn, Clara duChiron Paletou, and Wallace H. Paletou in memory of Maude P. Paletou and Edwarda P. Macmurdo.

■ Louisiana artist Clementine Hunter (1886-1988) achieved national

fame for her depictions of plantation life and rural folkways. A number of materials that relate to her life and career have been donated by Dr. Robert F. Ryan.

Dating from 1944 through 1988, the materials consist of photos, news clippings, magazine articles, brochures, art reproductions, and correspondence. Of particular interest are letters between Dr. Ryan and various museums, galleries, and individuals – letters which illustrate his efforts to promote Clementine Hunter’s career through exhibits, sales,



*Clementine Hunter
and her ward
Mary Frances Lacour,
1944 (91-1-L)*

and publicity. While Hunter is the focus of the bulk of this collection, additional materials concern Melrose, the Natchitoches plantation where her home was located, and historian and plantation resident François Mignon.

■ Moise W. Dennerly recently donated papers of his wife, Phyllis Dennerly (1919-1991) who, beginning with her move to New Orleans in 1941, was active in the life of the city. Involved in the founding and development of WYES-TV, she developed a special interest in public broadcasting that led to Congress's Dennerly Amendment which enabled public broadcasting stations to place a monetary value on time given by volunteer workers.

The Phyllis Dennerly Papers include approximately 8,000 items from the 1950s through the 1980s; the items supplement a previous acquisition, the working papers of Phyllis Dennerly's *Dining in New Orleans*.

— Joseph D. Scott

1920 CENSUS

Microfilm of the 1920 Federal Population Census for the state of Louisiana has been received by the manuscripts division and is now available to researchers. Information in the microfilm includes age; marital status; if foreign born, year of immigration to the U.S.; school attendance; literacy; birthplace of person and parents; and occupation.

LIBRARY

"It is an undeniable fact that most of the vice and dishonesty now so prevalent are the products of ignorance and a low

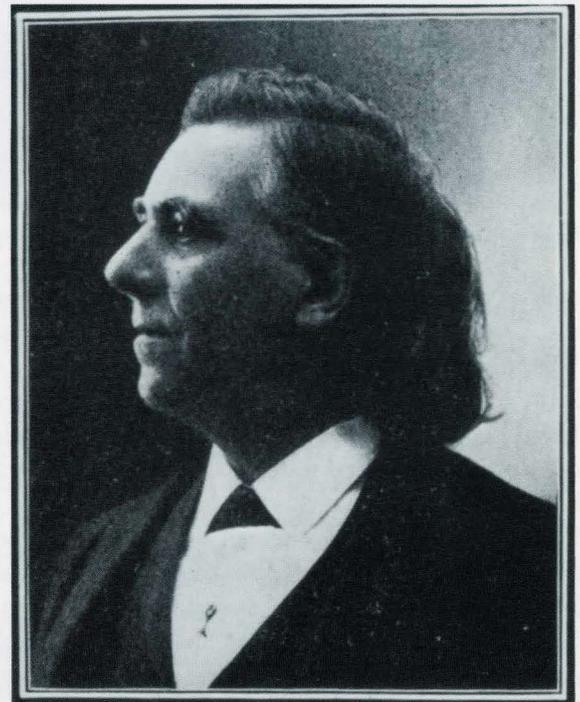


François Mignon and Clementine Hunter (91-1-L)

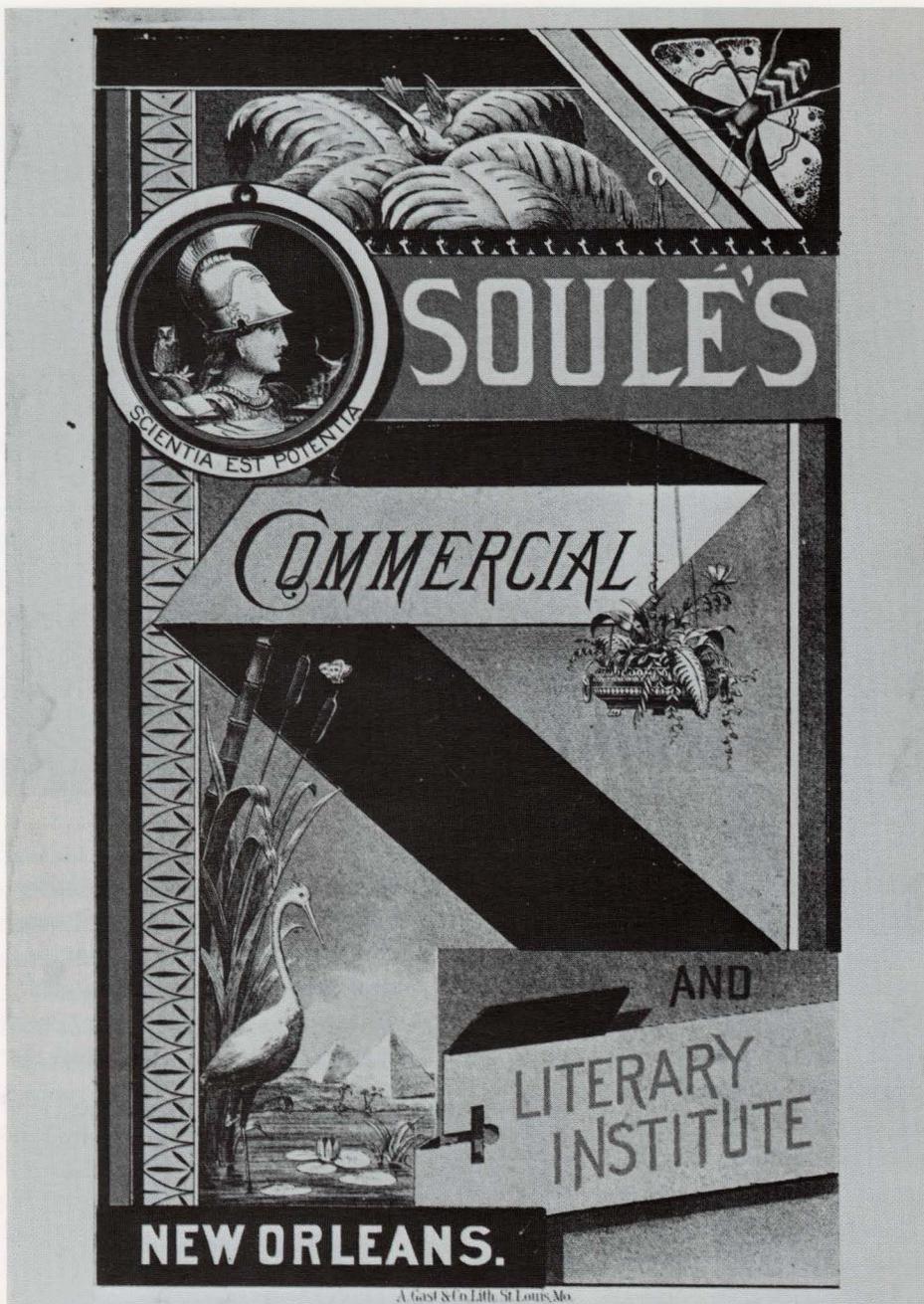
grade of mental and moral culture." This statement appears in a recent acquisition, *Circular and Catalogue of Soulé's Commercial College and Literary Institute, New Orleans, La., 1881-82*, and was the basis for founder George Soulé's support of nationwide compulsory education for all children. Soulé continued: "While a few States now enforce a compulsory education to a limited extent, none of the States nor the general Government has yet determined just how extended or broad the course of compulsory education shall be, nor just what right the State or general Government has to compel parents to qualify their children, by an education that will fully develop their higher natures, for a faithful discharge of the various duties devolving upon all citizens."

George Soulé was born in Barrington, New York, on May 14, 1834, and attended medical college and law school before

graduating from Jones Business College in St. Louis, Missouri, in 1856. He came to New Orleans and founded Soulé's Commercial College and Literary Institute in December of that year. During the Civil War, he attained the



George Soulé (81-1082-RL)



Catalogue (92-086-RL)

rank of lieutenant colonel serving with the Crescent Regiment of Louisiana Volunteers. In the Soulé's College catalogue he is listed as "Col. Geo. Soulé, President, Lecturer." He was the author of many pamphlets and textbooks about bookkeeping, mathematics, and accounting, and was a member of several social, business, and charitable organizations. He reigned as Rex, king of Carnival, in 1887, and also wrote pamphlets about carnival in New Orleans. He was awarded an honorary LL.D. by Tulane University in 1918 in recognition of his

contributions to the community. Soulé died in New Orleans on January 26, 1926, and was interred in Metairie Cemetery.

Soulé's College was established primarily as a commercial school, but also offered courses in a variety of subjects including languages, grammar, history, geography, chemistry, anatomy, hygiene, and penmanship. The school operated in this fashion for many years, gradually dropping courses until it was again a strictly commercial school. Soulé bought the old Second Municipality Hall on the

corner of St. Charles Avenue and Lafayette Street in 1874 and remodeled it for use as his school building. He demolished it in 1902 and rebuilt in the same location. Soulé's College moved uptown to Jackson Avenue and Coliseum Street in 1922 and finally closed in the 1980s.

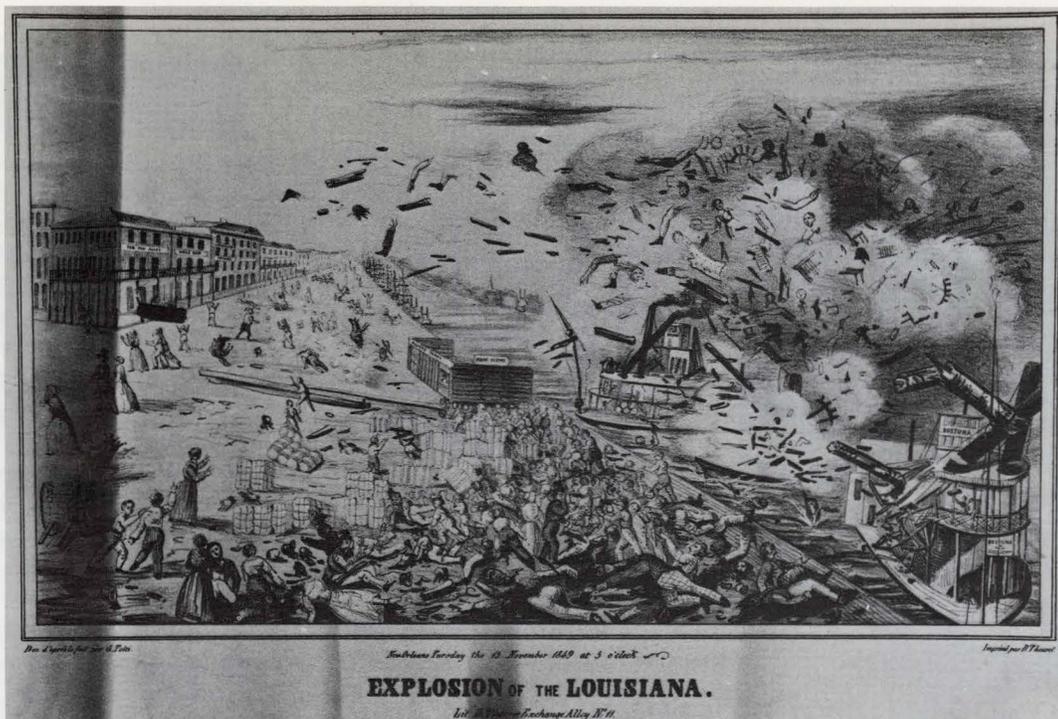
■ Several state organizations were formed throughout the South during the 1880s and 1890s to encourage standards for grading lumber and programs for the reforestation of timberlands. The Southern Pine Association was formed in New Orleans in December 1914 by forest-industry leaders and included member groups from Alabama, Arkansas, Florida, Georgia, Louisiana, Mississippi, Missouri, Oklahoma, and Texas. They produced many publications ranging from esoteric discourses on industry standards to beautifully illustrated house plans, all promoting the pine lumber industry. *The First Fifty Years of the Southern Pine Association, 1915-1965* by John M. Collier was included in a recent acquisition of several Southern Pine Association publications. The association is still active; in 1970 the name was changed to the Southern Forest Products Association.

— Pamela D. Arceneaux

CURATORIAL

An engraving of Thomas Bolling Robertson by Charles Balthazar Julien Fevret de Saint-Mémin is a recent addition to the division's holdings. Traveling in the United States between 1793 and 1814, Saint-Mémin made precise miniature portraits of famous Americans, using a physiognotrace (an 18th-century mechanical drawing device). Robertson, the subject of this portrait, was the first congressman for the state of Louisiana. He was elected governor of the state in 1820 and later served as United States judge for the District of Louisiana.

■ Fine paintings by New Orleans artists are a focus for acquisition by the curatorial division. Recently, watercolors by Boyd Cruise and oil paintings by Keith Temple and Julia M. Massie have been acquired.



(1991.128)

Boyd Cruise's watercolors – both still lifes – display his mastery of that medium. *Soon the Heavens Grew Dark*, painted in 1954, was received through bequest of the estate of Frank Colucci. *Victoria*, painted in 1941, was a gift of Mr. and Mrs. Julius Bhend. THNOC is seeking the donation of other works by Boyd Cruise, first director of the Collection.

Jackson Square, View from Algiers was painted by Keith Temple sometime between 1970 and 1975, before the construction of the Moonwalk; the work is the gift of Mrs. Keith Temple, widow of the artist. A newspaper cartoonist for 44 years, Temple was active in New Orleans art and literary circles, especially during the 1920s when William Faulkner, William Spratling, and Sherwood Anderson were in the city.

French Quarter Courtyard is an oil painting by Mississippi-born Julia M. Massie, an artist-teacher in New Orleans during the 1880s and 1890s. She studied with Bror Anders Wikström, Paul Poincy, and Andres Molinary at the Art Association of New Orleans, where she subsequently became a teacher. Massie received admiring reviews and enjoyed an enviable position in the art community at a time when opportunities for women artists were restricted.

■ Antebellum printed views of New Orleans are scarce. A recently acquired lithograph from that period depicting a ship explosion in the port of New Orleans stands in marked contrast to today's photographic and videotape coverage of spectacular events. The two-color print shows the havoc caused by the exploding boiler of the steamboat *Louisiana*, moored at the foot of Canal Street, on November 15, 1849. The *Daily Picayune* of the following day graphically described the scene: "The sight of the mangled bodies which strewed the levee on all sides, and the shrieks of the dying, were appalling, making the blood curdle with horror." This print shows the moment of the blast with its billowing clouds of smoke and fire. The air is filled with flying debris, shards of metal, the dismembered limbs and heads of human victims, and the body of a horse torn in two by the force of the explosion. Dominique Theuret, the lithographer of this view, worked in New Orleans from 1837 to 1854; Giovanni Tolti, the draftsman, was also a lithographer in the city between 1849 and 1860.

■ Photographer William K. Greiner has created a series of color photographs that explore the little-known cemeteries of New Orleans. A recent image from this

series (ca. 1989) entitled *White Fence, Blue Sky, Gently*, was given to the Collection by Gene Daymude in memory of John A. Mahé II.

■ The career of artist Charles Richards is now in its sixth decade. His monprint and ink-drawing illustrations for the 1946 *Voodoo Stories of New Orleans* by Jeanne deLavigne have been added to the division's holdings, and two of Richard's charcoal drawings of the interior of Lafitte's Blacksmith Shop were given to the Collection by Alice Barry in memory of John A. Mahé II.

■ Eighteenth-century rivalry with the British in the lower Mississippi River valley was one motive for French settlement of the New Orleans area. A recently acquired (and largely unknown) map, *A Chart of the Bay of Mexico*, published by Mount & Page of London prior to 1702, reflects British imperial designs on Louisiana. The engraving is thought to be based in part on the 1699 explorations of William Lewis Bond, a ship captain employed by the Hudson Bay Company and other English companies with land interests in the New World. The map assigns English names to sites at the river's mouth.

– Judith H. Bonner and
John H. Lawrence

Professional Activities

Director **Dr. Jon Kukla** has been named to the International Research Consortium of the Ethel and Herman Midlo International Center for New Orleans Studies. He is a charter board member of the Supreme Court of Louisiana Historical Society.

Dr. Patricia Brady, director of publications, spoke about *George Washington's Beautiful Nelly* at Shadows-on-the-Teche...the program was sponsored by the Shadows and the Vermilion Parish Library in honor of Women's History Month. She participated in a symposium, "Women's Culinary Heritage and the History of American Cookbooks," sponsored by the Newcomb Center for Research on Women and the Tulane University Women's Association. Dr. Brady also served as moderator of "New Orleans from the Inside Out," a session sponsored by the Tennessee Williams/New Orleans Literary Festival.

Susan Massey, manuscripts cataloger, attended a seminar, "APPM and Archival Cataloging: A Workshop in the Practical Application of *Archives, Personal Papers, and Manuscripts, Second Edition*" at the University of Texas at Austin...she gave a presentation on the MARC AMC Format to Dr. Charles E. Nolan's class in archives and records administration at UNO.

Elsa Schneider, curator of education, attended a leadership dinner in conjunction with the Southeast Regional Social Studies Annual Conference in March...she has worked with social studies supervisors and teachers in Orleans Parish schools since 1980. **Judith Bonner**, associate curator, gave two lectures on museum collecting to art students at the United States Air Force Academy in Colorado Springs, Colorado.

John H. Lawrence, senior curator, spoke about photographer Clarence J. Laughlin to a photography class at UNO. **John Magill**, associate curator, participated in the Preservation Resource Center's symposium on house research; the Creole cook symposium sponsored by the Hermann-Grima Historic House; and the Fulbright Regional Enrichment Center Seminar at Tulane University...also speaking at the Fulbright seminar were **John H. Lawrence** and curator of manuscripts **Dr. Alfred E. Lemmon**. Dr. Lemmon presented a paper at the



Portrait of Major General James Wilkinson, ca. 1813, by John Wesley Jarvis. Wilkinson and W. C. C. Claiborne were appointed by President Jefferson to receive Louisiana from France in 1803. The portrait is a recent donation by Hugh Miller Wilkinson, Jr., Leila Wilkinson Scheyd, Sheila Bosworth Wilkinson Williams, John F. B. Wilkinson, Dolores Davis Wilkinson, Margaret Jean Wilkinson Butler, James Davis Wilkinson, and Nancy Elizabeth Wilkinson Kirkland.

DONORS: JULY-DECEMBER, 1991

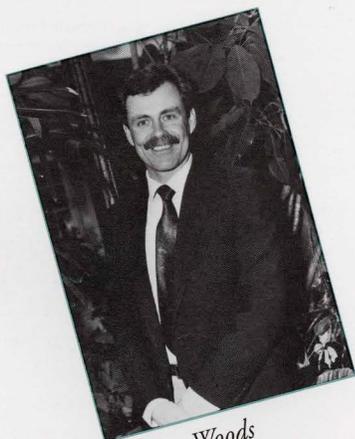
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|---|--|---|
| Amon Carter Museum | Charles East | Mr. and Mrs. G. Henry Pierson, Jr. |
| Catherine N. Andry | F. Lee Eisman | Mr. and Mrs. Henry C. Pitot |
| Marlou Armand | Juanita Elfert | Dode Platou |
| Edward Arnold | Christian R. Fatzler, Jr. | John Pope |
| Judge Morris S. Arnold | E. Clark Forrest, Jr. | Emile A. Rainold III |
| Jerome Baehr | Frazar Memorial Library | Mrs. Leclare Ratterree |
| Ann Barnes | Peggy Girod Freeman | Elinor Bright Richardson |
| Marilyn Barnett | Mrs. John E. Garcia | Noah Robert |
| Alice Barry | Mrs. François J. Genre | Mr. and Mrs. Eddie Robin |
| Arthur R. Bédient | German Historical Institute | Dr. J. William Rosenthal |
| Mr. and Mrs. Julius Bhend | Dr. F. H. M. Grapperhaus | George Sanchez |
| Bookstar | Philip Hubbell | Mrs. Jane Sargeant |
| Gary Bradley | Jenkins Company | Milton Scheuermann, Jr. |
| Patricia Brady | Dr. Jerah Johnson | Leila Wilkinson Scheyd |
| Jan White Brantley | Mrs. Robert J. Killeen | The School of Design |
| Marie Robin Burguières Bristow | John M. Kinabrew, Jr. | B. E. Shields |
| Joan Burguières Brown | Nancy Elizabeth Wilkinson | Mark Spurl |
| Mr. and Mrs. Ellis Johann Bultman | Kirkland | Dr. S. Frederick Starr |
| Margaret Jean Wilkinson Butler | Dr. Jon Kukla | State Library of Louisiana |
| Barbara D. Byrnes | Peggy Scott Laborde for WYES-TV | Judy Tarantino |
| James Bernard Byrnes | John Labouisse | Mrs. Keith Temple |
| Walter Carroll, Jr. | Jeanne Develle Landry | Peggy Tirschwell |
| Maxine Cassin | Elizabeth H. Laughlin | Tim Trapolin |
| Christ Church Cathedral | John H. Lawrence | Jessica Travis |
| Ed Christian | Dr. Alfred E. Lemmon | Captain Anthony Turley |
| Mrs. William K. Christovich | Joan Lennox | U.S. Army Corps of Engineers, New Orleans District, R. H. Schroeder, Chief, Planning Division |
| John Franklin Clemmer | Mr. and Mrs. Harry Lunn, Jr. | University of Arkansas Press |
| Colorado Springs Pioneers Museum | Douglas MacCash | Gerard Villeré |
| Estate of Frank Colucci, Alvin Stortz, Executor | John T. Magill | Carl D. Vought |
| Concord Publishing House | Bernard J. Manning, Jr. | John E. Walker |
| Contemporary Arts Center | Dorothy C. Martin | Robert Walmsley, Jr. |
| José-María Cundín | Fred S. McDonald | Dr. and Mrs. Maurice Weilbaecher, Sr. |
| Susan Dart | Mrs. Charles S. McKendrick, Jr. | John G. Weinmann |
| Mrs. Frederick Charles Del Bondio | Memorial Hall Foundation, Inc. | Dolores Davis Wilkinson |
| George Denègre | Donald A. Meyer | Hugh Wilkinson, Jr. |
| Carl Dengel | Mrs. Francis G. Moore | James Davis Wilkinson |
| Moise W. Dennery | Owen Murphy | John F. B. Wilkinson |
| Succession of Phyllis S. Dennery | New Orleans Video Access Center | Sheila Bosworth Wilkinson Williams |
| Joseph Roger Develle | Father Charles Edwards O'Neill | Stephen Williams |
| Robert Edward Develle | Orleans Furniture, Inc. | |
| Winston De Ville | Clara Paletou, Wallace Paletou, and Mrs. Robert L. Redfearn in honor of Maude P. Paletou and Edwarda P. Macmurdo | |
| Helen Dietrich | | |
| Edward Duffy | Marie Dixon Perez | |
| Earl K. Long Library, University of New Orleans | The Pickwick Club | |

International Musicological Society in Madrid and was appointed to the advisory committee of the *Revista Portuguesa de Musicologia*. He was also appointed to the advisory committee for the Jean Lafitte National Park's Germanic American Cultural Center and was elected to the board of the Louisiana Landmarks Society. He spoke to the archives and records administration class at UNO.

Jan White Brantley, head of photography, contributed photographs to a film that will be shown at the Jean Lafitte National Historical Park in Lafayette; to the exhibit at the jazz and blues festival sponsored by the Brooklyn Academy of Music in Brooklyn; and to the Friends of St. Alphonsus Church.

Publications

Head librarian **Florence M. Jumonville** contributed articles to the *Ephemera Journal*, *LLA Bulletin*, and *Social Studies Review*. Photographs by **Jan White Brantley** appeared in an exhibition and catalogue at the Victorian Arts Center in Melbourne, Australia; and in *Jetro Sensor*, the magazine of the Japan External Trade Organization. Her photographs will also be included in *The Blue and the Gray*, a book to be published by the National Geographic Society. **Patricia Brady** contributed an article to *Louisiana History* and book reviews to the *Times-Picayune* and the *Virginia Magazine of History and Biography*. A book review by **Judith Bonner** appeared in the *Louisiana Association of Museums Quarterly* and three of her articles were published in the *New Orleans Art Review*. **John Lawrence** also contributed an article to the *Review*.



Warren Woods

Changes

The following title changes have been announced: **Warren Woods**, assistant shop manager; **Mimi Calhoun**, executive assistant;



Roberta Frey

Kathy Slimp, financial administrator; **Stan Ritchey**, assistant curator. **Roberta Frey** (B.A., Michigan State University; M.A., University of London) has joined the staff as curatorial cataloger. **Alysa Krain**, Tulane University, served as an intern in the curatorial division.

Media

WSMV-Radio, NO-TV, and WVUE-TV interviewed **Jon Kukla** about the exhibition *Over Here! New Orleans During World War II*. **John Magill** spoke about carnival on "Steppin' Out," WYES.

Education

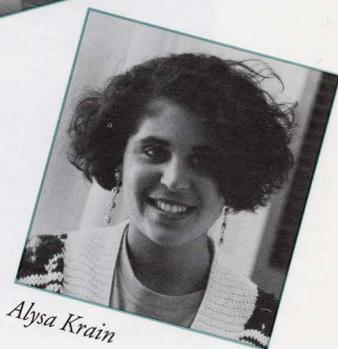
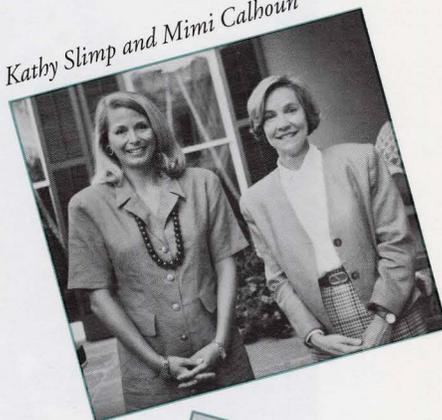
Jan Brantley and **Judy Tarantino**, photographer, completed a course in portraiture and fashion photography at UNO.

Meetings

The manuscripts division hosted the spring meeting of the Greater New Orleans Archivists Association. Attending the annual meeting of the Louisiana Historical Association in Lafayette were **Patricia Brady** and **Florence Jumonville**. **Jon Kukla** also attended the LHA meeting and presented a paper on archaeology in Louisiana... he attended the meeting of the Organization of American Historians in Chicago. Miss Jumonville participated in a panel discussion at the joint conference of the Southeastern Library Association and the Louisiana Library Association... attending the conference were **Pamela D. Arceneaux** and **Jessica Travis**, reference librarians, and **John D. Barbry**, manuscripts research supervisor, who also attended a seminar sponsored by the Greater New Orleans Association of Records Managers and Administrators. **Joseph Scott**, registrar of manuscripts, and **Carol Bartels**, manuscripts assistant, went to the spring meeting of the Louisiana Archives and

Manuscripts Association in Lafayette. **John H. Lawrence** and **Priscilla Lawrence** attended the annual meeting of the American Association of Museums in Baltimore. Mrs. Lawrence also attended the ALI-ABA conference in Chicago, "Legal Problems of

Kathy Slimp and Mimi Calhoun



Alysa Krain

Museum Administration," cosponsored by the Smithsonian Institution.

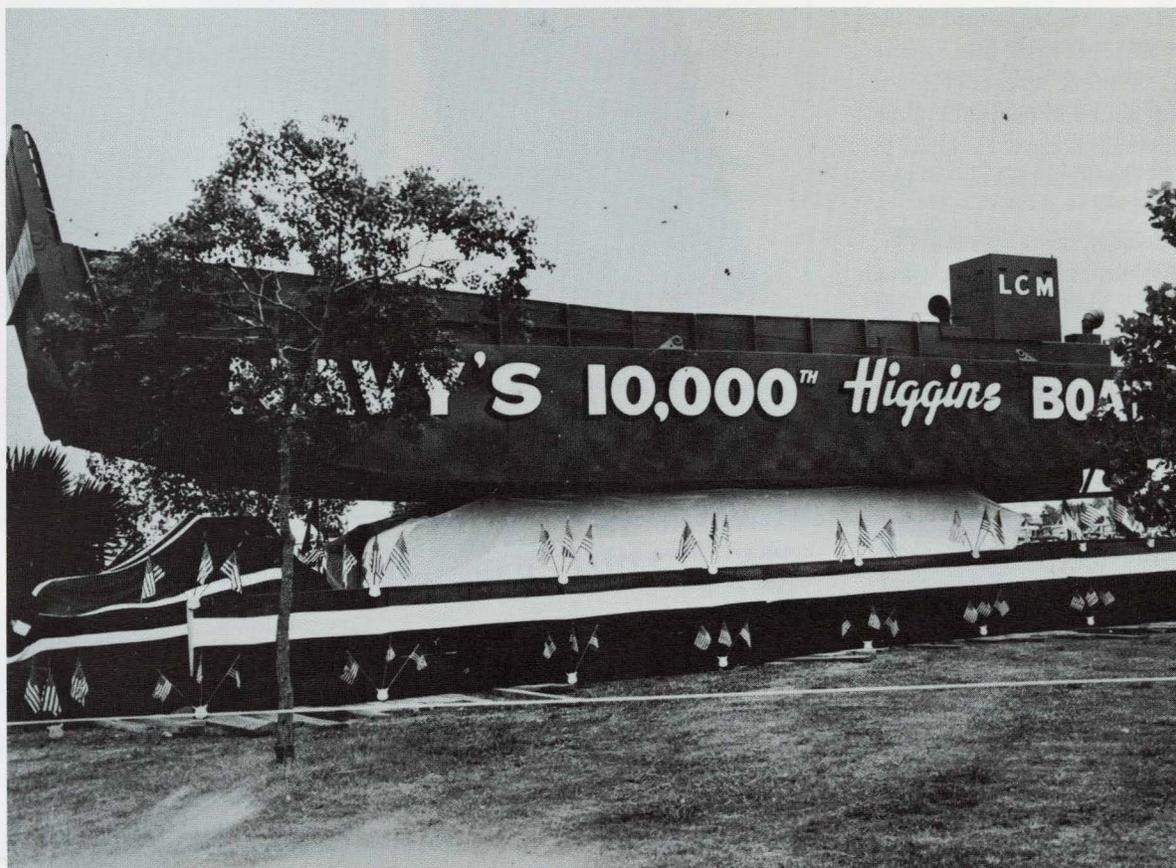
Speakers Bureau

Staff members have recently made presentations to the following organizations: **Patricia Brady**, Circle Book Review; 1850 House docents; Hermann-Grima Historic House cooks; Louisiana Historical Society; Save Our Cemeteries Association; Entre Nous Book Club...**Pamela D. Arceneaux**, Pittsburgh Conference on Analytical Chemistry and Applied Spectroscopy; Art Institute of Chicago...**Susan Massey**, PEO Sisterhood...and **John H. Lawrence**, New Orleans Chapter, Catholic Library Association.

PHOTO CREDITS

Jan White Brantley
Cornelius Regan
Judy Tarantino

STILL OVER HERE!



Higgins boats, made in New Orleans, were indispensable to the success of open-beach landings during World War II. The production of the 10,000th Higgins boat was celebrated, July 23, 1944, with a reenactment of the D-Day invasion. Photograph from the current exhibition, Over Here! New Orleans During World War II, courtesy the Higgins family



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