



THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY

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SECOND SIDE CRIMINAL COURT
THIRD PRECINCT POLICE STATION

*Grand Opening
of the*

Williams Research Center

Renovation on Chartres Street: from police station to research center

From The

DIRECTOR

“Observe, study, and enjoy,” said Kemper and Leila Williams when they charted the historical and educational purposes of the Historic



New Orleans Collection. Three decades later, as heir to their vision and generosity, New Orleans celebrates the dedication of the carefully restored building at 410 Chartres Street as home of the new Williams Research Center. For those who share the Williamses' commitment to preserving the architectural heritage of New Orleans, the Kemper and Leila Williams Foundation's acquisition and restoration of this formerly empty courthouse and police station designed by Edgar Angelo Christy is a great gift to the Vieux Carré. For those who appreciate the Williamses' commitment to gathering and caring properly for books, documents, images, and artifacts about New Orleans, the building's spacious reading room and secure vaults are noteworthy.

Both perspectives are valid, but the occasion for celebration transcends them. Kemper and Leila Williams cared deeply about preserving historic buildings and collections, but their injunction to “observe, study, and enjoy” points toward intellectual activity.

From the helm of the Newberry Library in Chicago, historian Lawrence W. Towner noticed that easy access to excellent collections attracted the people responsible for “most research and writing in history and the humanities”: self-motivated individual scholars seeking answers to questions they have posed for themselves. With scant public notice, such researchers have worked in the Collection's reading rooms for many years.

At the least, the fruits of their observation and study brought some private enjoyment — a question

clarified if not answered, an identity deepened, a chapter completed. Many of them left our reading rooms to enrich other lives in the classroom or through articles, books, exhibitions, and television programs.

The responsibilities of privately endowed independent research institutions “are constantly increasing,” historian Louis B. Wright commented as he reflected on his career at the Huntington and Folger libraries, “and the next quarter of a century inevitably will see them occupying a still more important place in higher learning.” Scholars at work in major collections like those at the Williams Research Center generate “fresh knowledge in the world of literature, history, and the

arts . . . [that] cannot be measured accurately in quantitative terms.” The nation's enjoyment of its major research institutions derives less from the “number of readers,” Wright asserted, than from observations and study by a “relatively small body of learned scholars whose works transmit to others the truths of history and the insights of literature which eventually reach the common stream of popular education.”

Unlike such elder sisters as the Newberry, Huntington, and Folger libraries (whose collections embrace Renaissance Europe as well as Anglo-America), the Williams Research Center focuses more closely on its city and region. Here, Kemper and Leila Williamses' invitation to “observe, study, and enjoy” extends to a broader intellectual range of curiosity about the history and culture of New Orleans and Louisiana, from serious local researchers to international scholars. That curiosity extends to subjects well beyond the cuisine, music, and carnival touted (rightly) in tourist brochures.

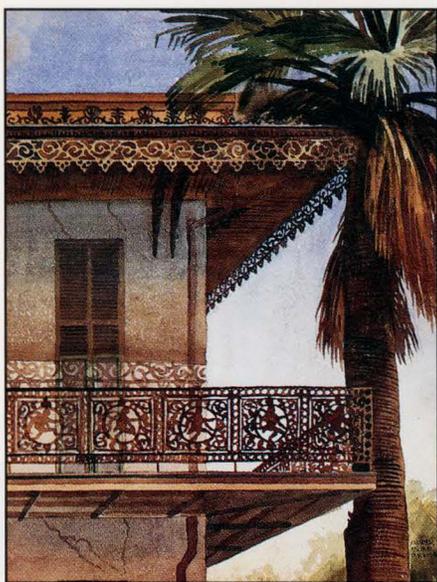
Here, nearly two hundred years ago, a predominantly Protestant rural nation forged by a revolution rooted in English civic republicanism met, on “its” continent, a bustling city filled with urbane Frenchmen, Spaniards, Caribbean refugees, slaves, and free people of color. In a sense, New Orleans provides the exemplar of America's continuing encounter with diversity — and its stories must be told with many voices. On the occasion of the opening of the Williams Research Center we invite America to “observe, study, and enjoy” New Orleans. You can't know home without it.

— Jon Kukla

CHARTRES STREET FACILITY OPENS

During December, the Historic New Orleans Collection's three research divisions moved the resources of their departments from 533 Royal Street to their new location at 410 Chartres Street, two blocks away in the French Quarter. Some of these materials are listed on the following three pages. Galleries and other departments will remain on Royal Street.





House on Esplanade by Boyd Cruise (1971.115)

BOYD CRUISE COLLECTION

Alvyk Boyd Cruise (1909-1988) was the first curator and director of the Historic New Orleans Collection and an accomplished watercolorist, draftsman, and author. He is best known for his painstakingly researched and detailed depictions of New Orleans buildings, both demolished and extant. A large number of these paintings and examples of his still lifes are housed in the Williams Research Center.

Cruise's pioneering work recording sources for the study of New Orleans art history provided the basis for *The Encyclopaedia of New Orleans Artists, 1718-1918*, published by the Collection in 1987.

MAP COLLECTION

Among the earliest materials in the Williams Research Center are maps covering nearly five centuries of discovery and technology. Early examples include Waldsemuller's 1513 woodcut depicting the New World as a crude land mass, while recent maps present detailed topographic information about south Louisiana obtained through satellite photography.

Allied with the map collection are certain atlases, insurance maps, and site plans that document the development of the region. Surveyors' field sketchbooks from the Lawyers Title Collection give specifics on city subdivisions, square blocks, and even individual lots that often include sketches of the structures on the lots.

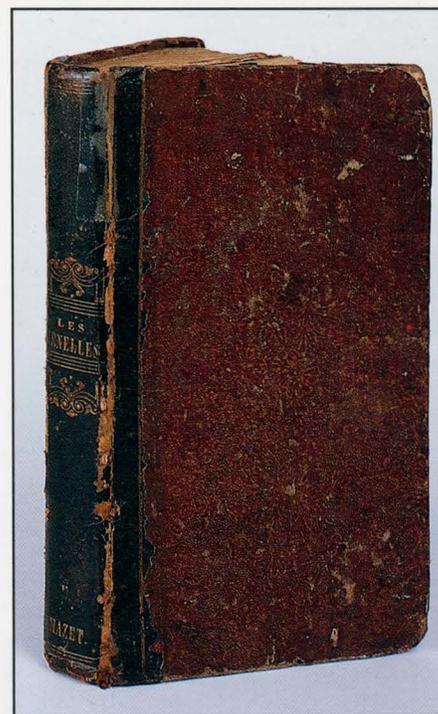


The Enchanted Tree by C. J. Laughlin (1981.247.4695)

CLARENCE JOHN LAUGHLIN PHOTOGRAPHIC ARCHIVE

Louisiana native Clarence John Laughlin (1905-1985) had a career in photography that lasted more than 50 years. His archive consists of nearly 40,000 photographic items and Laughlin's correspondence, business records, and published and unpublished manuscripts; also included are publications containing his photographs and writings. This archive provides the most comprehensive and important holding for the study of this internationally recognized visual artist.

Other collections in the Williams Research Center include definitive holdings of photographs by Eugene Delcroix, Charles L. Franck, Richard Koch, Sam Sutton, Roy Trahan, and Morgan Whitney.



Les Cenelles (87-632-RL)

LIBRARY HOLDINGS

Prominent among the library's holdings in the Williams Research Center is a strong collection of rare materials that includes the first printed account of Louisiana, Abbé Hennepin's *Description de la Louisiane* (1683); Henri Joutel's *Journal Historique* (1713) of the region from the Gulf of Mexico to the Arkansas River; *Het Grootte Tafereel der Dwaasheid* (*The Great Mirror of Folly*, 1720), satirical prints, prose, and verse describing John Law's Mississippi schemes; and *Les Cenelles* (1845), the earliest volume of published poetry by free men of color in the United States. New Orleans imprints from the colonial era to the present are an important facet of the library's holdings. Related ephemera include a large collection of 19th-century sheet music, opera libretti from New Orleans premieres, theater programs, and broadsides such as official proclamations, auction sale advertisements, and other public announcements. The Vieux Carré Survey is an important archive of some 160 binders.



Louis Armstrong (92-48-L)

THE WILLIAM RUSSELL JAZZ COLLECTION

William Russell, composer and musician, first visited New Orleans in 1937 to listen to early jazz musicians and returned yearly before moving to New Orleans in the 1950s. He helped establish the Hogan Jazz Archive at Tulane University and created the American Music record label, which recorded many important jazz figures. The careers of more than 200 jazz musicians, including Jelly Roll Morton, Fess Manetta, Bunk Johnson, and Mahalia Jackson are documented in Russell's extensive collection of 500 hours of interviews, correspondence, sheet music, photographs, recordings, books, magazines, and ephemera. Some of the highlights of the collection include the Louis Armstrong record collection and correspondence of Jelly Roll Morton during the final two years of his life.

MICROFORMS

A large part of the microfilm and microfiche collections in the Williams Research Center consists of New Orleans newspapers; also available are some of the manuscript collections filmed for the sake of preservation, as well as

Louisiana records filmed in cooperation with the National Archives.

Microfilmed records from various French, Spanish, and Cuban archives represent the most distinctive aspect of this collection. The *C13 series* from the French National Archives is an essential tool in understanding the economic and social history of French Louisiana. The Louisiana documents in *Audiencia de Santo Domingo* and *Papeles Precedentes de Cuba* from the Archive of the Indies in Seville represent, in part, the official archive of Spanish Louisiana, supplemented by the *Fondo Floridas* recently acquired from the National Archives of Cuba.

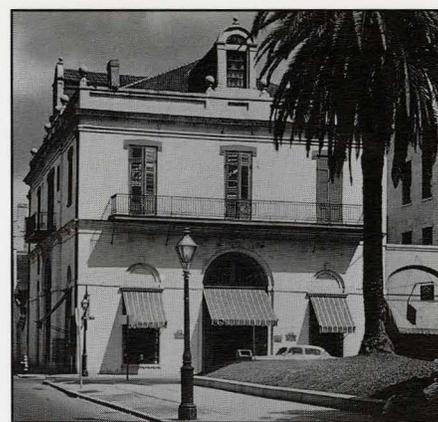


LAUSSAT, PRÉFET COLONIAL,

(75-217-L)

THE LAUSSAT PAPERS

In April 1803, Pierre Clément Laussat arrived in New Orleans to govern Louisiana for France, and later that year he presided over the Louisiana Purchase. The Laussat Papers range in date from a 1769 inventory of buildings in New Orleans to an 1815 letter, with the majority of the papers dating to 1803–1804. Laussat's correspondents include Spanish, French, and American officials. Included in the papers are hundreds of French documents including Napoleon's order to transfer Louisiana to the United States and its counterpart signed by Thomas Jefferson and James Madison authorizing W. C. C. Claiborne and James Wilkinson to accept the Louisiana territory.



403 Royal Street (VCS, square 63)

THE VIEUX CARRÉ SURVEY

The Vieux Carré Survey contains information about individual pieces of property in the French Quarter. Included are reproductions of maps, both recent and aged; evaluations of each building's architectural and historical significance; photographs for each property; a chain of title abstracted from records in the Conveyance Office and in the Notarial Archives, showing ownership history; and often miscellaneous news clippings, brochures, and other materials. Containing information gleaned from many sources, the Vieux Carré Survey constitutes probably the most comprehensive source of information about French Quarter properties.

SURVEY OF HISTORIC CEMETERIES

The Historic New Orleans Collection conducted a survey between 1981 and 1983 of nine historic local cemeteries: St. Louis I and II, Lafayette I and II, St. Joseph I and II, Cypress Grove, Odd Fellows Rest, and Greenwood. The survey includes a copy of the tomb inscription, an 8x10 black-and-white photograph, and a general description and condition report for each tomb at that time. The information on the tombs is indexed according to name (both married and maiden for women), country of origin, and tomb builders and carvers.



(1960.14.23a)

MARDI GRAS COLLECTION

Various items are available for the study of the annual city-wide carnival season, from its formal origins in 1857 to the present day. Visual materials include float and costume designs; carnival bulletins; and photographs. Representative three-dimensional objects (regalia, ball favors, commemorative doubloons) are also part of this holding, along with thousands of invitations and ball programs from parading and non-parading "krewes."

Manuscript materials include business files of float designers and builders and scrapbooks pertaining to some of the krewes. Library materials include popular and scholarly publications on aspects of Mardi Gras, as well as published organizational histories and printed ephemera associated with a number of the clubs.

ARTISTS' FILES

The Louisiana Artists Files, a resource central to the understanding of the artists who worked in New Orleans and Louisiana during the 18th, 19th, and 20th centuries, contain some 20,000 entries. Each folder is dedicated to a single artist

or organization and contains assorted information about the life and career of the individual or group. Included in the Louisiana Artists Files are fine artists (painters, sculptors, printmakers) as well as architects, artisans, and photographers.

BATTLE OF NEW ORLEANS COLLECTION

The defeat of British forces by American soldiers and militia under the command of Andrew Jackson in early 1815 conclusively established the young United States as a military power. Jackson's victory at New Orleans furthered his military career and led to a successful bid for the presidency of the United States in 1828. Materials in the Williams Research Center pertain to Jackson's campaign in New Orleans and to the man himself. The Battle of New Orleans and Andrew Jackson were of special interest to General and Mrs. L. Kemper Williams, founders of the Historic New Orleans Collection.

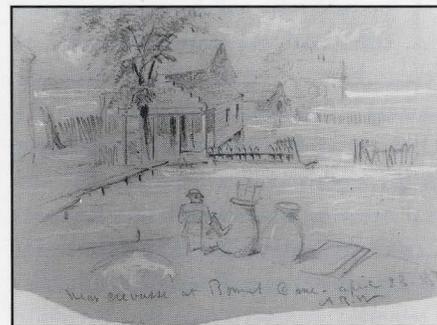


Battle of New Orleans by Dennis Malone Carter (1960.22)

LAND SURVEYS

Records dating back to the colonial period are included in the Spanish Colonial Land Grant Collection (1767 - 1823), a thematic collection which covers the Attakapas, Baton Rouge, Lafourche, Natchez, Opelousas, and Orleans districts. The Barthélémy Lafon Survey

Books (ca. 1806 - 1819) contain ink and watercolor site plans and surveys that focus on Orleans, St. Charles, St. John, and St. James parishes. Plats, surveys, building site plans, floor plans, and other property records for Orleans Parish and surrounding parishes are included in the Seghers Survey Files (ca. 1800-1965) and the Surveyors' Sketchbooks (ca. 1841 - 1929).



Near Crevasse at Bonnet Carré by Alfred R. Waud (1965.90.50)

ALFRED WAUD DRAWINGS COLLECTION

British-born Alfred R. Waud was one of the most important illustrators working in the pictorial press in mid-19th-century America. Alfred Waud worked extensively as a "special artist" during the Civil War, associating himself in camp and battle with Union troops and making sketches for publication. After the war, he became a travelling correspondent, reporting on all phases of the post-war South. His trips to New Orleans and Louisiana in 1866 and 1871 produced hundreds of quick sketches and finished drawings of what he saw on these trips. Over 2,000 of Waud's drawings are housed in the Williams Research Center, along with any published versions of his works. Waud also made drawings of cities and towns along the entire length of the Mississippi River.



HISTORY SYMPOSIUM HERALDS OPENING OF NEW RESEARCH CENTER



The new year will begin auspiciously for the Collection and for all researchers, professional and amateur, seeking historical information about New Orleans and the Gulf South. A high point in the Collection's own history, the official opening of the Williams Research Center on January 20 will be the occasion of a symposium entitled "A Founder, a Defender, and a Conqueror: Bienville, Andrew Jackson, and Zachary Taylor," inspired by significant portraits held by the Collection.

Charles E. O'Neill, S. J., who holds a Ph.D. from Gregorian University and has written extensively about colonial Louisiana, will open the program with his remarks on Jean Baptiste Le Moyne, sieur de Bienville. Father O'Neill will discuss recent discoveries about Bienville, considered to be the founder of New Orleans. Father O'Neill taught history for many years and served as director of the Jesuit Historical Institute in Rome from 1976 to 1993. He is currently engaged in research and writing.

James G. Barber, historian at the National Portrait Gallery, will follow with a talk on Andrew Jackson and the Jackson portraits. Jackson, the hero of the Battle of New Orleans, was a popular subject for portraitists. Mr. Barber holds history degrees from St. Francis College (Pa.) and from Virginia Polytechnic Institute and State University. He has written books on the portraits of Andrew Jackson, Daniel Webster, and the modern presidents from Herbert Hoover to Bill Clinton.

In the concluding presentation, Ron Tyler, director of the Texas State Historical Association, will speak about



Jean Baptiste Le Moyne, sieur de Bienville (1990.49)

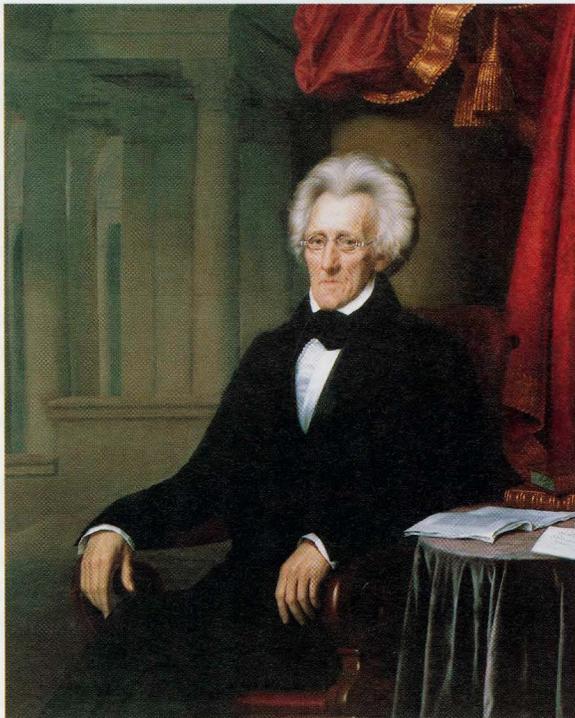
Zachary Taylor. Dr. Tyler is also director of the Center for Studies in Texas History and professor of history at the University of Texas at Austin. He previously held the position of assistant director for collections and programs at the Amon Carter Museum. His most recent book, *Prints of the West*, was published in 1994. Dr. Tyler received the Ph.D. degree from Texas Christian University.

Tours of the newly renovated Beaux Arts-style building will be given by members of the research staff of the curatorial division, the library, and the manuscripts division. And it is the hope of the director and staff that the Collection's day devoted

to history will impart a ceremonial blessing to the Williams Research Center.

ACKNOWLEDGMENTS

The Collection gratefully acknowledges the following cultural organizations for distributing flyers to announce the opening of the Williams Research Center: Ballet Hysell, Delta Festival Ballet, Jefferson Performing Arts Society, Louisiana Philharmonic Orchestra, New Orleans Opera Association, and Saenger Performing Arts Center.



Andrew Jackson by Jacques Amans (1982.11)

THE ANDREW JACKSON PORTRAITS

From the moment General Andrew Jackson stepped off the field of victory in 1815, he would always be remembered as the hero of New Orleans. In part, the city's portrait painters perpetuated this image until Jackson's death in 1845. Local artists painted historically significant portraits of Jackson, including the earliest extant likenesses of him. Nathan Wheeler, working in his Chartres Street studio, executed an angular image of Jackson shortly after the battle. This crude production was engraved and widely circulated, providing many Americans with their first look, inaccurate to be sure, of the hero. At that same time, miniaturist Jean François de Vallée had more success in painting a finished likeness, although it, too, scarcely resembles the face of Andrew Jackson that we recognize today. Still, this image proved to be popular and was the basis for the frontispiece illustration in Latour's classic history of the Battle of New Orleans. Before returning to his home near Nashville, Tennessee, Jackson presented Vallée's

miniature to his friend and counsel, the prominent attorney Edward Livingston.

In January 1840, Jackson returned to New Orleans to commemorate the Silver Jubilee of his historic victory. Once again city artists captured the hero, now lined and gray, on canvas. Lifelike portraits were painted by Edward D. Marchant, Trevor Thomas Fowler, and James Tooley, Jr. Perhaps the finest was done by Jacques Amans and is owned by the Historic New Orleans Collection. Amans portrayed the 72-year-old former president seated in a chair, looking alert, and confident of his place in history. Even after Jackson's death, such portraits as Thomas Sully's full-length, life-size canvas, painted in 1845, would place Jackson on the battlefield at New Orleans. The familiar 20-dollar-bill image is based on an earlier version of this now ubiquitous likeness of Old Hickory.

— James G. Barber

Mr. Barber, historian at the National Portrait Gallery, will speak on January 20.

SYMPOSIUM SCHEDULE

*A Founder, a Defender,
and a Conqueror:
Bienville, Andrew Jackson,
and Zachary Taylor*

Williams Research Center
410 Chartres Street

Saturday, January 20, 1996

9:30 a.m.
Coffee

9:50 a.m.
"Jean Baptiste Le Moyne,
sieur de Bienville: Reopening the File"
Charles E. O'Neill, S. J.
Former director (1976-1993)
Jesuit Historical Institute, Rome

10:50 a.m.
"Andrew Jackson:
The Search for a Truthful Likeness"
James G. Barber
Historian, National Portrait Gallery
Smithsonian Institution,
Washington, D.C.

12:00
Break for lunch

1:30 p.m.
"Zachary Taylor, Conqueror"
Ron Tyler
Director, Texas State Historical
Association

2:30 p.m.
Tours of the Williams Research Center

*Seating is limited. Please call
504-523-4662 if planning to attend.*



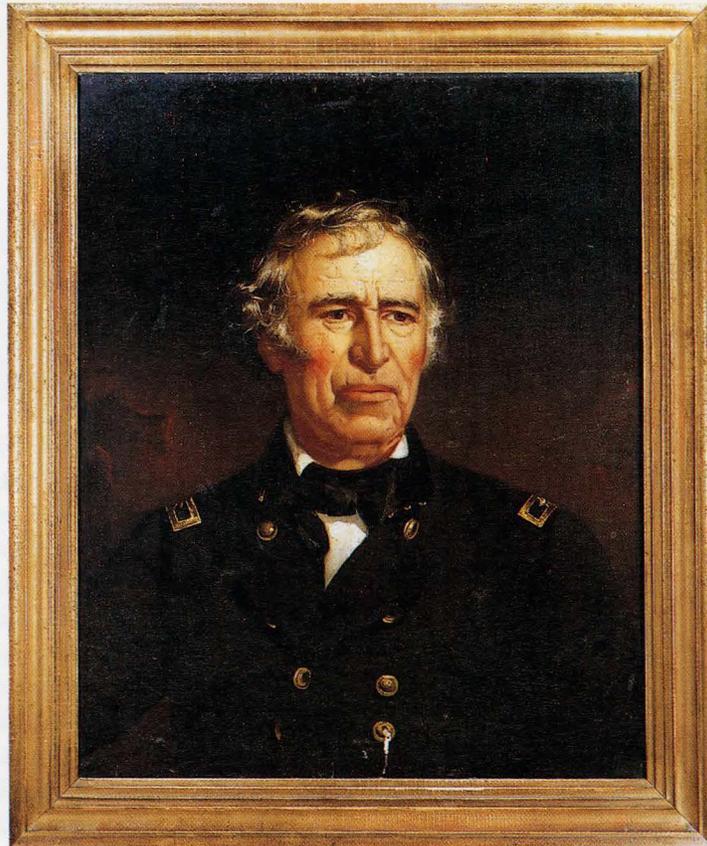
Roughened by 40 years of military service and readied by an innate astuteness often discounted by his colleagues, Zachary Taylor was elected president of the United States from his adopted state of Louisiana in 1848. When he was inaugurated as the twelfth president the following March, he was 64 years old.

To historians eager to paint a vivid character sketch of the man, Taylor the soldier, planter, and statesman “remains an enigma.”¹ Contradictions and anomalies are found in every phase of his life. Taylor, a private man, avoided army politics and emerged only briefly — and late — into public view at the time of the Seminole War in the Florida Territory (1838).

To artists who would eventually capture Taylor on canvas he represented a formal officer of his time, attired in a double-breasted uniform set off with cuffs and standing collar trimmed in gold. In truth, he rarely wore his uniform, preferring civilian comfort appropriate to the climates of his posts.

During the Mexican campaign, Taylor’s sombrero and white cotton peasant attire caused Lieutenant Ulysses S. Grant to comment: “General Taylor never wore a uniform, but dressed himself entirely for comfort. He moved about the field in which he was operating to see through his own eyes the situation. Often he would be without staff officers, and when he was accompanied by them there was no prescribed order in which they followed. He was very much given to sit his horse side-ways — with both feet on one side — particularly on the battle-field.”²

Taylor, handsome into old age, was hazel eyed with a shock



Zachary Taylor by Thomas Jefferson Odell, probably executed in 1848 or 1849 (1995.29.1), is a recent acquisition. Zachary Taylor’s sobriquet, “Old Rough and Ready,” honored him for sharing the hardships of his troops. Taylor was elected president in 1848, taking office in March 1849.

Zachary Taylor

of wavy brown hair which served, as it turned to gray, to soften a weathered, square-jawed face. But either passiveness of expression or slowness of speech pattern — almost to the point of stuttering — caused contemporaries to be unimpressed with this mark of his individualism. With his broad chest, long body, and heavy short legs, Taylor cut a less than imposing figure.

Historian K. Jack Bauer writes about differing opinions of Taylor. “To the politician Jefferson Davis,” he notes, “his sometime aide, son-in-law, and later confidant, Taylor was a self-educated, self-

less public servant. To the often arrogantly critical Ethan Allen Hitchcock, he was an untutored, unread, unimaginative, self-centered petty schemer.”³

The third son of Virginians Richard and Mary Strother Taylor, he was born in Virginia, spent his first 21 years in Kentucky, and seemed destined to be a gentleman farmer. He gave early evidence of enjoying Louisville’s urban sophistication and wealth from trade, and — although worried constantly about finances — he would die a millionaire. Taylor accepted an army commission in 1808 only after his older brother William was killed by the Chickasaws at Fort Pickering near Memphis. Ironically, this was the site of Taylor’s third assignment.

A brief summer encampment in 1809 in New Orleans and the nearby swamps of Terre aux Boeufs introduced Taylor to the controversial General James Wilkinson and to the perils of yellow fever. He survived both encounters, returning in the autumn to Louisville where he met Margaret Mackall Smith.

They married the following year, and from this union were born five children, four daughters and a son, Richard Taylor.

As a wedding present, the couple received from the senior Taylors more than 300 acres of farmland — presently a part of downtown Louisville — that would produce revenues to augment Taylor’s irregular regimental pay. Even though there is limited proof of his talents as a surveyor and businessman, it is known that during this time he delineated lands for a brother, sold property, and bought bank shares. And he actively recruited for the army, often using his own funds to improve supply conditions.

During the War of 1812, his service, essentially administrative, failed to draw attention

TALKS ON ZACHARY TAYLOR, ANDREW JACKSON, AND BIENVILLE MARK THE OPENING OF THE WILLIAMS RESEARCH CENTER.

to his record. When faced with a reduced commission which he found demeaning, Taylor resigned from the army to return to farming. Within the year, however, "Taylor's love [for farming], it quickly became clear, was of the soil, not working it."⁴

President James Madison — a distant relative — had tried to keep Taylor and his brother Joseph from resigning in 1815. Madison now offered him, a year later, the rank of major to return to active duty. Taylor had not requested reinstatement but accepted the offer and remained in the army until elected president over 30 years later. His expertise in organization soon became recognized, and for many years to come he built forts and roads, regulated troops, and worked constantly at recruitment offices.

Although Taylor and his wife Margaret — his beloved Peggy — were often included in the finest social events of the day, neither pursued that customary means to seek advancement. Devoted to his wife and children, Taylor kept them with him whenever possible, as he did in 1819, establishing the family at Bayou Sara, Louisiana. Taylor considered the purchase of a plantation but postponed any decision on the matter after a "bilious fever" caused the death of his two youngest daughters. His wife and other family members survived.

On orders from General Edmund Pendleton Gaines, Taylor established Fort Jesup above Natchitoches in order to protect western Louisiana from the constant threat of Indian raiders. A friendship between the two men, firmly established at this time, continued during Taylor's years in Baton Rouge where he built an eight-company post with barracks, a brick powder magazine, and a storage point for the forces of the Gulf Coast — the barracks, known as the Pentagon, remain today.

Army promotions in peacetime produced increased competition among officers that fomented ill will and made enemies out of rivals. Taylor was not immune. Historian Bauer notes that once a grievance set in, Zachary Taylor found it difficult to forgive. "Moreover," he

continues, "Taylor, like many of the officers who served their entire careers on frontier duty, harbored a prejudice against those officers whose assignments kept them close to salt water and the politics of the nation's capital."⁵

Years later it was that distrust of General Winfield Scott that confirmed Taylor's decision to proceed, against orders, with the decisive victory of the Mexican War. Before the series of Mexican victories that would catapult Taylor into national fame, he wrote many long letters attempting to revise army inequities, such as correction of brevet



View of Zachary Taylor's plantation on the Mississippi River near Bayou Sara, ca. 1850, by Henry Lewis (1956.51)

promotions, pay set by law, and the establishment of a military criminal code. His career moved him from Michigan to Maryland, from St. Louis to New Orleans, and on to Florida. Always he served to build, to improve, and to generate a devotion to the protection of this country during peacetime.

If not interested in his own education, as some scholars have suggested, Taylor was attentive to others' educational needs. He consistently established schools on the forts under his command and kept a library that subscribed to some of the best of the nation's newspapers. These he must have read, for he held definite opinions on world affairs, such as approval of the Monroe Doctrine and the ideals of Manifest Destiny. He was to change his mind on both matters in later years. While at Prairie du Chien in the Wisconsin Territory, he established a school for the Winnebago Indians — against the objections of the American Fur Company which Taylor proclaimed "the greatest

scoundrels the world ever knew." Throughout his life and despite the death of his brother by the Chickasaws, he constantly displayed an inherent sense of fairness in Indian relations.

Zachary Taylor at first objected to a match between his daughter Knox and Lt. Jefferson Davis on the grounds that Davis was an army man. Taylor complained that the military profession had prevented him from knowing his children. Davis resigned his commission and the marriage took place in 1826, only to end in tragedy with the bride's death a month later from yellow fever.

One is left to wonder if in Taylor's intuitive wisdom he might not have suspected an irreconcilable undercurrent of sectionalism within Davis himself. Influenced as he was by his father's valor during the Revolutionary War and the ideals of a strong union, Taylor no doubt would have suffered to know that his only son, Richard Taylor, would become a Confederate general.

Taylor's interest in Louisiana arose not only from his army postings but, as well, from the opportunities that the lush lands offered for cotton planting and sugarcane. At various times Taylor, with the expert management of cousins and other relatives, owned several successful plantations. His numerous contacts within the state early on included energetic businessmen and friends such as Maunsell White, who, like Taylor, have descendants living in Louisiana today.

As tensions between Mexico and the United States increased over the fate of Texas, President James Polk asked Taylor to command the forces on the Rio Grande. Taylor chose New Orleans as the port of embarkation for his troops, recruiting thousands of volunteers before he left. Leading the first call was the Louisiana Legion under General Donatien Augustin that included such names as Gally, Chiapella, Capdeville, Queyrouze, Surgi, and Livaudais. The Washington Regiment, authorized by General Gaines, joined Taylor at the Rio Grande via Corpus Christi. New Orleans, always a busy port, was inundated with volunteers

and the supplies of war. The race to the city came from every parish and from the surrounding states — nearly 8,000 men mustered in through Louisiana.

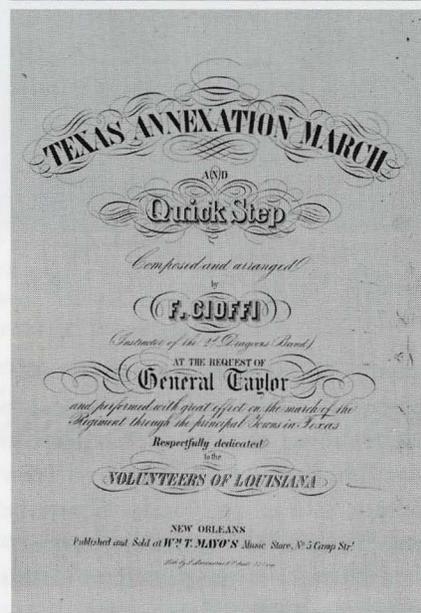
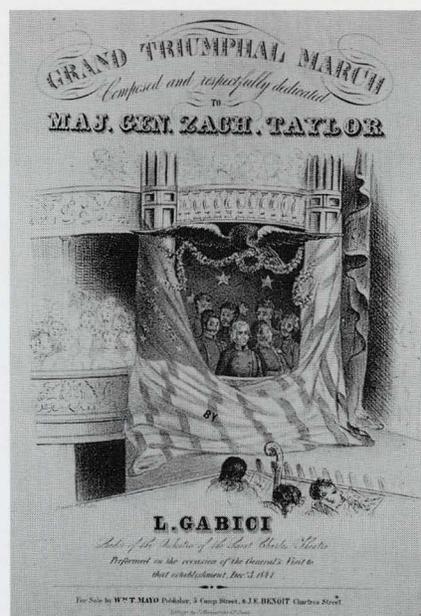
Newspapers throughout the nation, but particularly in Louisiana, stirred up interest in the Mexican maneuvers. Extra editions announced the victories at Palo Alto and Resaca de la Palma that would only be topped by stories of the overwhelming victories at Monterrey and Buena Vista. New Orleanian George W. Kendall, publisher of the *Daily Picayune*, accompanied Taylor, sending back dispatches of Taylor's successes from the battlefield.

General Santa Anna's defeat at Buena Vista in 1847 was the turning point in the war; hostilities between the United States and Mexico were ended with the Treaty of Guadalupe Hidalgo. With the states of New Mexico and California — created from the lands acquired after the Mexican War — joining the Union, the great western expansion would begin. America would soon reach from sea to sea.

On December 1, 1847, the *Daily Picayune* headlines heralded the arrival of "Old Rough and Ready" in New Orleans. A few days later, tens of thousands greeted him as he arrived by steamship and proceeded to the Place d'Armes and a hero's welcome.

Festivities took place at a triumphal arch built for the occasion followed by services at St. Louis Cathedral. Taylor then mounted his famed charger, "Old Whitey," and made his way to the St. Charles Hotel. In the evening, the hotel, glowing with lights, was again the setting, this time for a grand dinner in Taylor's honor. There, an ebullient reporter notes, transparencies were on display that depicted the general's image and his heroic words — "A Little More Grape, Capt. Bragg" and "I have no more reinforcements to give you, but Major Bliss and I will support you."

Shortly afterward, the Taylors retired to their Louisiana plantation, Cypress Grove, near Baton Rouge. But the call to leadership from the Whig party sounded, led by Louisianians



Sheet music of the day reflected General Taylor's campaign in Texas, *above* (78-112-L) and his visit to the St. Charles Theatre in New Orleans, December 3, 1847, *top* (53-132-L).

Sargent S. Prentiss and Samuel J. Peters,⁶ and within the year the soldier became the reluctant politician.

It was to be a hectic year, with acrimonious assaults by Horace Greeley and strong northern leaders. Although Taylor, the aristocrat, had an explosive temper that could erupt over trifles, even his detractors acknowledged his depth of fairness. "If I occupy the White House," he said, "I must be untrammelled and unpledged, so as to be president of the nation and not of a party."⁷

To the surprise of many, once Taylor was in the White House, he held the reins adroitly, although he failed to protect his programs by building around him a congressional constituency. Even though a slaveholding planter from Louisiana, he urged admission of California as a free state. He denounced Manifest Destiny and the Monroe Doctrine and warned against the threat of disunion.

In July 1850, the citizens of Washington were warned about an Asiatic cholera epidemic. Taylor fell ill after consuming his usual iced water, chilled milk, and fresh fruit upon his return from ceremonies on a hot Fourth of July. By July 9, he was dying of cholera. He begged his wife not to grieve and said, "I have always done my duty. I am ready to die. My only regret is for the friends I leave behind me."⁸

Senator Thomas Hart Benton of Missouri declared his death "a public calamity." Given the need for a solution to impending secession, Benton's lament might well have been true — especially with the rise of Millard Fillmore to the presidency.

— Mary Louise Christovich

Mrs. Christovich is president of the board of directors of the Historic New Orleans Collection.

1. Bauer, *Zachary Taylor*, 327.
2. Sandweiss et al., *Eyewitness to War*, 168.
3. Bauer, xxi.
4. *Ibid.*, 29.
5. *Ibid.*, 43.
6. Adams, *Whig Party of Louisiana*, 162, 166.
7. Bauer, 232.
8. *Ibid.*, 316.

Sources: William H. Adams, *Whig Party of Louisiana* (Lafayette, 1973); K. Jack Bauer, *Zachary Taylor: Soldier, Planter, Statesman of the Old Southwest* (Baton Rouge, 1993); *Daily Delta*, June 8, 1850; *Daily Picayune*, May 10, 12, 31, Dec. 13, 1846; Dec. 1, 3, 4, 5, 1847; James J. A. Fortier, ed., *General Zachary Taylor: The Louisiana President of the United States of America* (New Orleans, 1937); Richard Morris, ed., *Encyclopedia of American History* (New York, 1976); Ron Tyler, "Historic Reportage and Artistic License: Prints and Paintings of the Mexican War." In *Picturing History: American Painting, 1770-1930*, William Ayres, ed. (New York, 1993); Martha A. Sandweiss, Rick Stewart, and Ben W. Huseman, eds., *Eyewitness to War: Prints and Daguerreotypes of the Mexican War, 1846-1848* (Washington, D. C., 1989).

RESEARCH CENTER ACQUISITIONS



THE HISTORIC NEW ORLEANS COLLECTION encourages research in the Williams 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

Family papers offer insight into individuals' lives while supplying texture and color to dry historical facts, as a number of recent gifts testify. Owen Bourque has donated the papers of Flavia Cencier Steph (1840-1923), Flavie Steph Duda (1861-1925), and Lucie Duda Kinsella (1893-1977), a family closely associated with the French Quarter. Included are account books, property transfers, business records, awards, certificates, newspaper clippings, vital records, and photographs that have been carefully identified. The papers reveal details about persons in some of the photographs.

■ Several generations are represented in the donation of Sidney Vallon Lemieux. Correspondence, receipts, certificates, baptism and marriage records, and property transfer records document activities of Charles Victor Foulon, Martha Eugénie Grandchamps, and P. Vallon between 1754 and 1918. Various newspaper clippings, including a detailed account of a sensational murder trial in Paris (1887), reveal personal interests. A caricature of Napoleon III by Faustin in the popular style of 1873 demonstrates humorous political commentary.

■ Papers donated by Mr. and Mrs. Henri Etienne chronicle Henri Etienne's

involvement with various French cultural organizations between 1961 and 1995. The newspaper clippings, correspondence, programs, and mayoralty proclamations include information on activities related to the 1972 opening of the Place de France.

■ William Wagner has donated two rare 1935 programs of performances by the Red Gate Shadow Players, a group that presented Chinese shadow-puppet plays. His brother, noted jazz historian Bill Russell (1905-1992), accompanied the group with percussion instruments (1934-1940) and was noteworthy in the development of percussion music in the United States. Russell is considered to be

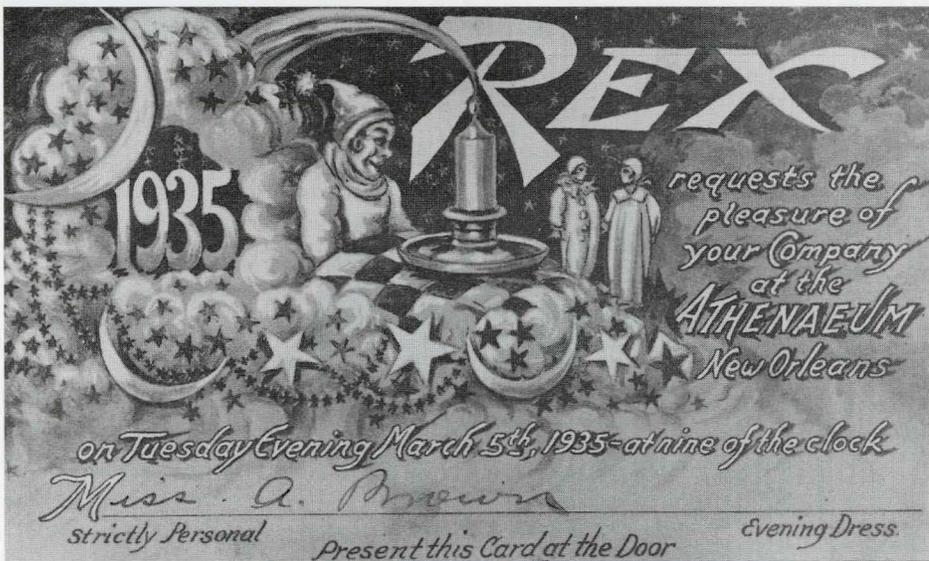
the first composer in the western tradition to integrate African, Caribbean, and Asian instruments with European instruments and found objects. This innovation influenced later composers.

■ Religious custom was the impetus for the artful creation of a paper-cutout first communion card dated May 3, 1877. The delicate lace design surrounds a collage figure and opens to give a three dimensional illusion of the communicant. The ceremony took place at St. Anne's Church, founded in 1853. The card, donated by Yvonne Thomas, commemorates a meaningful day for "Blanche" and documents New Orleans social history.

— M. Theresa LeFevre



Political cartoon depicting Napoleon III by Faustin (95-69-L)



"Admit" card to Rex Ball, 1935 (1995.91.1a)



Postcard, Old French Market, by Corinne Marie Luria (1995.83.5)

CURATORIAL

Coralie Guarino Davis's recent gift expands the collection of business-related ephemera that includes items celebrating the sesquicentennial of the Louisiana Purchase and souvenirs from New Orleans business establishments, including Jax Brewery, the Grunewald Hotel, and its successor, the Roosevelt Hotel. Mrs. Davis has also given tokens issued in the 1930s by New Orleans Public Service.

Two other gifts also expand the holdings of items from the 1930s. James J. Jacobsen has provided invitations and "admit" cards to the 1935, 1936, and 1937 Rex Mardi Gras balls. Mrs. Irene Luria has donated 12 postcards and a pencil sketch by Newcomb graduate Corinne Marie Luria. The postcards depict historic buildings and sites in the French Quarter. The drawing, dated 1936, shows a covered well on the property at Wilna Villa, a plantation then located across Lake Pontchartrain.

August Alfaro has given a photoprint showing an aerial view of the U.S. Quarantine Station in May of 1960. Alfaro, who was then officer-in-charge, photographed the Quarantine Station, showing the area from the docks along the Mississippi River levee and including the areas immediately surrounding the facility.

Ramon Billeaud, head of the American Sugar Cane League's Bicentennial Committee, has given the Collection a copy of the League's videotape, *Raising Cane*, produced in conjunction with the organization's bicentennial activities. The 12-minute tape demonstrates the process of producing refined sugar from sugar cane. It is available for viewing in the exhibition *Raising Cane: 200 Years of Louisiana Sugar Production*, on view in the Williams Gallery through March 30. Photographer Allen Hess has donated two of his photographs of sugar mills displayed in the same exhibition. One is a gift in memory of Dr. Carolyn Kolb.

— Judith H. Bonner and
John H. Lawrence

LIBRARY

The Saturday Book was an annual publication which featured essays, poems, stories, and articles on a variety of subjects. Issue 26 (1966), containing a photo essay by Clarence John Laughlin (1905-1985) entitled "American Fantastica," was recently acquired. In his essay, Laughlin discusses the "playfulness and gaiety" he sees as characteristic of American Victorian architecture and bemoans the "cold and inhuman blankness" of modern structures. His accompanying photographs document fantastic architectural examples from cities around the country including San Francisco, Los Angeles, Chicago, Galveston, Baton Rouge, and New Orleans.

The late Msgr. John B. Bahan bequeathed his extensive collection of Louisiana books and periodicals to the library. As an amateur genealogist, the bulk of Msgr. Bahan's library supported his family research, and included such authors as Roger Baudier, Winston

HAIR JEWELRY, MADE TO ORDER.

The subscriber begs leave to inform the Ladies and Gentlemen of this place and vicinity, that he has arrived, fully prepared to execute all orders entrusted to his care.

A rare opportunity is thus afforded to procure, at home, a beautiful, and in many instances,

PRICELESS KEEPSAKE,

OF THE

IDENTICAL HAIR OF DEPARTED AS WELL AS
LIVING FRIENDS.

Specimens of his own manufacture and superior workmanship, consisting of Bracelets, Neck-Laces, Brooches, Vest-Chains, Ear-Rings, Charms, etc., may be seen at the store of

Monroe, Morrow & Co.

Where any desired information will be cheerfully afforded, and the privilege extended to see the work done.

An early call is solicited, as his stay in this city is limited.

FRED. NOLTEMEIR,

OF NEW ORLEANS,

95 Canal Street.

Broadside for 19th-century mourning jewelry (95-411-RL)

Orleans Police Department's Special Operations Division and its Crisis Transportation Unit.

■ Mourning jewelry was extremely popular during the Victorian era, and pieces made from the hair of deceased loved ones, mounted in either gold or silver, were a particularly favorite memento. Entire suites of jewelry were made from hair, but one had to be cautious in choosing a commercial concern because there was a danger that hair other than that of the person commemorated might be used. A broadside advertising "hair jewelry made to order" by Fred. Noltemeir whose business was located on Canal Street is a recent acquisition.

Apparently Noltemeir traveled to other cities from his New Orleans base because this broadside was distributed during a brief stay in Selma, Alabama, probably in the 1870s.

■ An undated pamphlet entitled *Wonderful Operations of the Divine Spirit in the Sinner's Heart...* relates the stories of 16 murderers who were executed in New Orleans between 1858 and 1863, each of whom experienced a religious conversion while in prison. Rev. Father J. J. Duffo, listed in the 1860 New Orleans city directory as a professor at Jesuits College, had attended the convicts prior to their executions and was solicited by friends to make a compilation of facts and observations associated with each case. The pamphlet was published in Baltimore perhaps in or soon after 1863.

— Pamela D. Arceneaux

DONORS:

JULY - SEPTEMBER, 1995

Advertising Club of New Orleans
August Alfaro
Arts Council of New Orleans
Estate of Msgr. John B. Bahan
Ramon Billeaud
J. B. Borel
Owen Bourque
Syd Bowen
Dr. Patricia Brady
Mrs. William K. Christovich
Dr. Eugene Cizek
Mrs. Harold C. Cromiller
Marc J. Cooper
Coralie Guarino Davis
Mr. and Mrs. Henri Etienne
David Faust
Genealogical Research Society of
New Orleans
R. Christopher Goodwin & Associates
Danella P. Hero
Mrs. Bayard Brooks Herrick
Allen Hess
Allen Hess in memory of Dr. Carolyn Kolb
James J. Jacobsen
Catherine C. Kahn
Mrs. Robert Joseph Killeen
Dr. Jon Kukla
Peggy Scott Laborde
Marie L. LaGarde
Mrs. Clarence John Laughlin
Elroy J. LeBlanc, Jr.
Jennifer Lloyd
Irene Luria
Bernice Manning
Dr. Reid Mitchell
Owen F. Murphy, Sr.
New Orleans/Gulf South
Booksellers Association
The New Orleans Institute for the
Performing Arts
Mrs. Rene R. Nicaud
Patrick E. O'Keefe
Omni Royal Orleans Hotel
Louis Penegy
Edward Real
Mary Riess in memory of her grandparents,
Mary Karlem and Denis Sirera
Lloyd Sensat
Irma Stiegler
Tennessee Williams/New Orleans
Literary Festival
Yvonne Thomas
Roy Trahan
William Wagner
John E. Walker
Fred Whitehead
Lisa A. Wilson

De Ville, Janet B. Jehn, Glenn R. Conrad, and Carl A. Brasseaux.

■ Camp Nicholls, a confederate soldiers home named in honor of Governor Francis T. Nicholls, was dedicated in May 1884. Located at 1700 Moss Street, Camp Nicholls housed the indigent and ill remnants of Louisiana's "boys in gray" for many years. A recent acquisition, the *Biennial Report of the Board of Directors of Camp Nicholls ... to the General Assembly, 1894*, marked the home's 10th anniversary with an appeal for expanded facilities in which to house the state's "heroic wards." The report includes financial data, an inventory of furnishings, and a list of inmates, citing admission date, cause, military unit, and state. After 1942, Camp Nicholls was used in part as an armory for the Louisiana National Guard and currently houses the New

STAFF

PROFESSIONAL ACTIVITIES



Leslie Johnston

Leslie Johnston, documentation coordinator, recently began her duties as president of Museum Computer Network (MCN). She presented a paper, "From Stem to Stern: Developing an Exhibition Touchscreen Kiosk," at the combined meeting of MCN and the International Conference on Hypermedia in Museums and participated in a roundtable discussion on the use of the Art and Architecture Thesaurus in automated collections management systems.



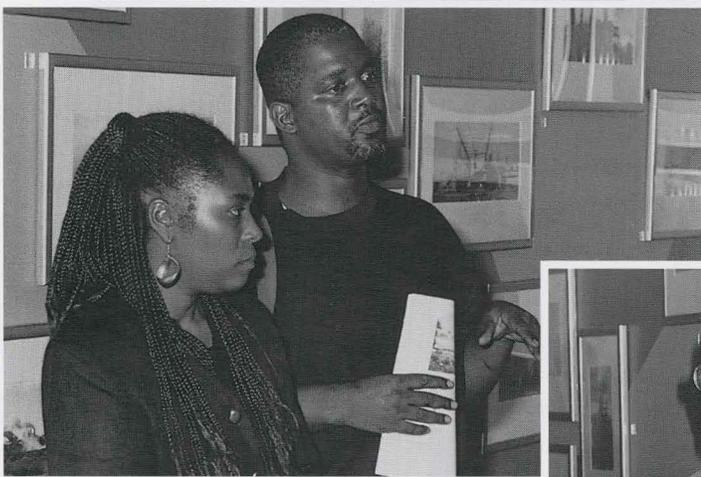
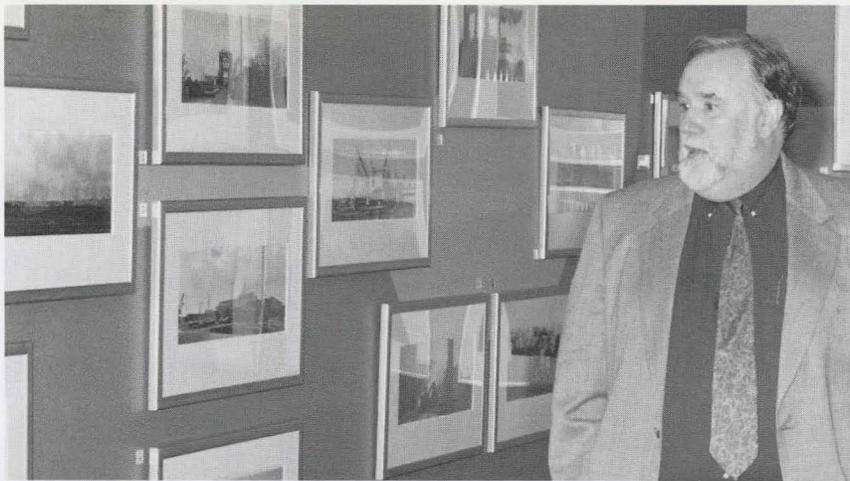
Alfred Lemmon and Chuck Patch

John H. Lawrence, director of museum programs, **Dr. Alfred E. Lemmon**, curator of manuscripts, and **Chuck Patch**, director of systems, gave presentations at the annual meeting of the Southeastern Museums Conference held in New Orleans in November.

Jan White Brantley, head of photography, attended a seminar in Dallas sponsored by the American Society of Media Photographers. Curator **Judith H. Bonner** gave a paper on the planning, execution, and effects of an interdisciplinary exhibition at the South Central Modern Language Association conference in Houston. **Kate Holliday**, curatorial cataloger, participated in a session at the SCMLA conference entitled "The Museum and the Disciplines in the University and the Community."

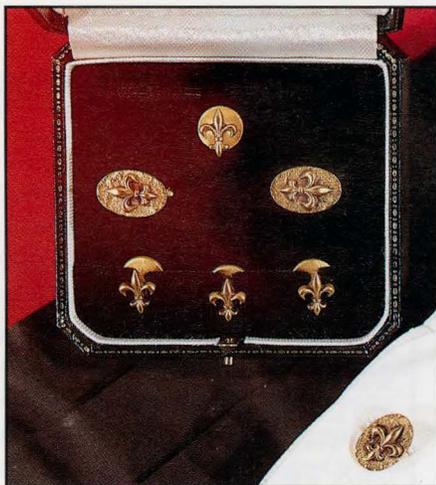
PUBLICATIONS

Dr. Patricia Brady, director of publications, contributed an article, "A Mixed



PICTURES AT THE EXHIBITION

Four of the five photographers whose works are on display in the current exhibition, *Raising Cane*, talked about their photographs in the Williams Gallery. Pictured at the fall gathering are, top, A. J. Meek; middle, Chandra McCormick and Keith Calhoun; and, bottom, Allen Hess. Photographer Debbie Fleming Caffery was unable to attend the gallery talk.



THE SHOP

The fleur-de-lis design of this set of men's formal jewelry was adapted from a pair of antique cufflinks. The set is available for \$50.00 in the museum shop. Sold separately, the cufflinks are priced at \$20.00; the studs are \$8.00 each. Call the Shop at 504-598-7147 for information on ordering.

Palette: Free Artists of Color of Antebellum New Orleans," to the *International Review of African American Art*.

Three photographs by **John Lawrence** illustrate a short story by Moira Crone in the winter issue of *Cultural Vistas*, the quarterly publication of the Louisiana Endowment for the Humanities. Photographs by **Jan White Brantley** are included in the catalogue and exhibition "Louis Armstrong: A Cultural Legacy" at the New Orleans Museum of Art.

An article by **Alfred Lemmon**, "Trans-Mississippi States: Arkansas, California, Iowa, Louisiana, Minnesota, Missouri, Oregon, and Texas," was included in the volume of collected papers presented at the conference marking the 150th anniversary of the North Carolina Society. Curator **John Magill** contributed two articles to *Preservation in Print*. Articles by **John Lawrence**, **Judith Bonner**, **Kate Holliday**, and **David Dibble** appeared in *New Orleans Art Review*.

MEETINGS

Priscilla Lawrence, collections manager, was on the local arrangements committee, in charge of registration, for the recent meeting of the Southeastern Museums Conference and **John Lawrence** served on the program committee. Also attending the conference were **Maureen Donnelly**, curator of the Williams Residence, and **Pat Cromiller**, head of the education department. **Judith Bonner** attended the SEMC meeting and the Southern Historical Association conference. **Patricia Brady** traveled to Baltimore for the annual meeting of the Association for Documentary Editing.



Priscilla Lawrence, John Lawrence, and Jon Kukla welcome Donna Dye, director of the Old Capitol Museum of Mississippi History in Jackson, at THNOC's reception during the Southeastern Museums Conference.

MEDIA

Elsa Schneider, director of public relations, was on the air as part of the WWNO/KTLN-radio annual fund drive. Contributors to the public radio station were offered THNOC publications. **John Lawrence** appeared on Cox Cable's "Town Meeting, Louisiana Style" and was interviewed about the current exhibition, *Raising Cane*, on several radio stations. **Patricia Brady** appeared on the WYES-TV program, "Steppin' Out."



Sue Laudeman

AWARD

Sue Laudeman, shop manager, received the first St. Martin de Tours Award in November, given by St. Martin's Episcopal School to an outstanding alumnus/alumna.



Eileen Thornton

VOLUNTEERS

Cora Ann Yore, a volunteer in the education department, has moved to Picayune, Mississippi. **Eileen Thornton**, a student in the School of Library and Information Science at LSU, is a volunteer in the library.

SPEECHES

Pamela D. Arceneaux, reference librarian, gave a talk on the history of voodoo to New Orleans Fly Fishers Club. **Mark Cave**, reference archivist, spoke to the Sons of Confederate Veterans and also to the Jewish Genealogical Society. **John Magill** spoke to the Colonial Dames.

THE HISTORIC NEW ORLEANS COLLECTION ON THE INTERNET

The Collection has mounted a home-page on the Internet through the World Wide Web (WWW). The Web site, created by Leslie Johnston of THNOC's systems department, provides up-to-date information on holdings of the Williams Research Center, galleries and exhibitions, the Williams Residence and museum shop, Collection publications, and the annual Williams Prizes competition. The Collection's URL is: <http://www.hnoc.org/>. Come and visit!



THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

Editors:

Patricia Brady
Louise C. Hoffman

Head of Photography:

Jan White Brantley

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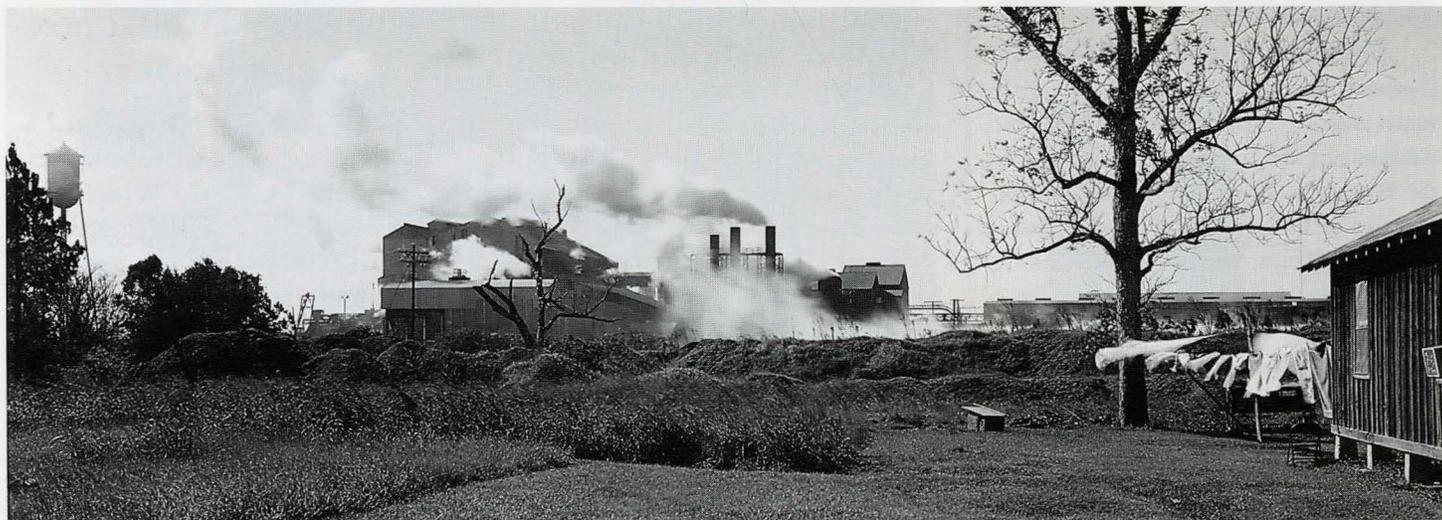
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RAISING CANE



Factory and Clothes on Line, Enterprise Plantation, Patoutville, 1989, by A. J. Meek

200 YEARS OF LOUISIANA SUGAR PRODUCTION

On view through March in the Williams Gallery is an exhibition that commemorates the bicentennial of the cane sugar industry of Louisiana, which began 200 years ago on the plantation of Etienne Boré, the site of present-day Audubon Park. The exhibition features the work of Debbie Fleming Caffery, Keith Calhoun, Allen Hess, Chandra McCormick, and A. J. Meek (see page 14). These photographers have recorded the diverse aspects of the sugarcane-growing world — the landscape and people and the massive agricultural and industrial machinery that serves the industry.



THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY

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