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FIRST PUBLIC VIEWING:
WORKS BY
WILLIAM AIKEN WALKER
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THE URSULINE ACQUISITION: THREE CENTURIES OF RARE BOOKS

Past Tense

Excerpts from the letters of Marie-Madeleine Hatchard to her father in Rouen, France, 1727-1728 (translated by Myldred Masson Costa, New Orleans, 1974). Marie-Madeleine Hatchard was one of the original Ursuline nuns to come to New Orleans to establish a hospital and school.

This twenty-seventh of October 1727

Our house is one the Company of the Indies is renting for fifteen hundred livres a year until our own Monastery is finished being built. Our present lodging is all the way at one end of the town and the house they are building for us all the way at the other. We do not plan to take possession of our Monastery and the Hospital before a year — or longer, because workmen are not as plentiful here as they are in France and especially since they want to build us a house that will last, all in brick....There are already thirty boarders from here and as far away as Balize and thereabout who are asking repeatedly to be admitted. Fathers and Mothers are carried away with joy when they see us because they no longer fear they must return to France since now they have the means of assuring an education for their daughters.

This twenty-fourth of April 1728

...there is a song sung openly here in which the words proclaim that this city is as beautiful as Paris. Does that not explain to you how the people feel? In fact, it is very beautiful, but if I do not have enough eloquence to convince you of all the beauty claimed in the song, it is because I find that there is a difference between this city and the city of Paris. While the song may persuade people who have never seen the Capital of France, I have seen it and the song does not persuade me to believe this opinion. It is true however that it grows daily and could therefore become as beautiful and large as one of the principal cities of France — if more workmen come over and it becomes populated in proportion to its size.

Front cover, a sampling of books from the Ursuline Collection (98-001-RL)

NEW ACQUISITION

NEW ORLEANS HISTORY PRESERVED BY THE URSULINES



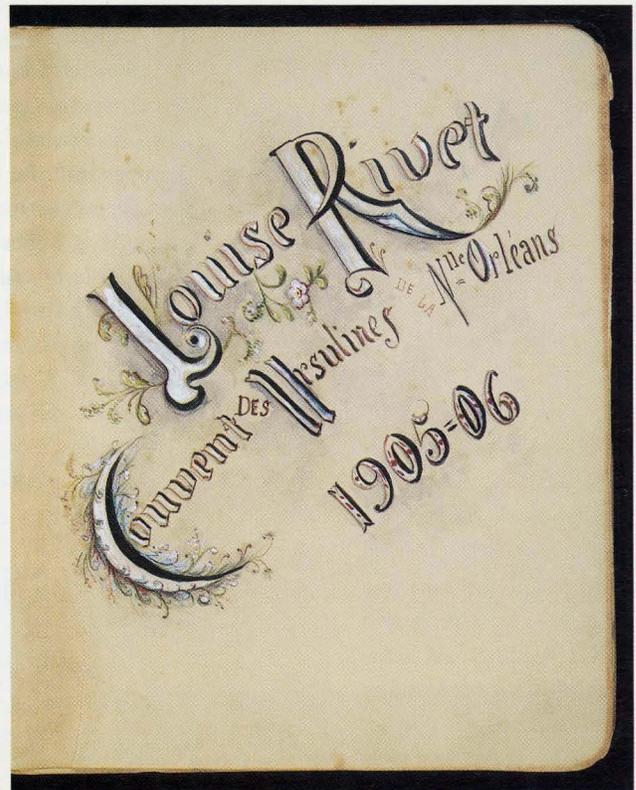
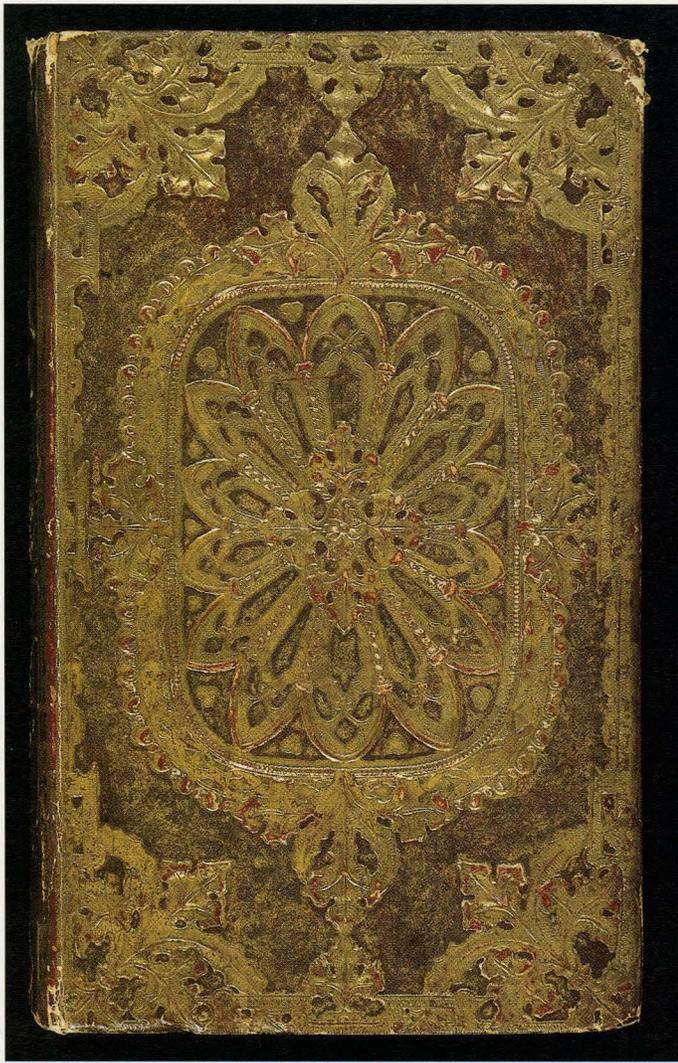
In January 1998, the Historic New Orleans Collection acquired an extraordinary group of rare books and library materials — some dating back nearly four centuries — from the Ursuline Sisters of New Orleans. This major collection of more than 1,900 books contains a number of colonial materials believed to be the only ones in existence. Also included are many volumes on the early history of New Orleans written by the Ursuline Sisters. The cooperation between the Ursuline Sisters and the Collection, both committed to documenting New Orleans and Louisiana history, has served to strengthen the missions of both institutions.

The Ursulines have a long and distinguished history in New Orleans. In early July 1727 the first of Louisiana's Ursuline nuns arrived in New Orleans from France on the ship *La Gironde*. Bienville — Jean Baptiste Le Moyne, sieur de Bienville, governor of the colony — had sent Father Nicolas Ignatius de Beaubois to France to find members of a religious sisterhood willing to come to the city to manage the military hospital.

Writing about the Ursulines, Sister Jane F. Heany comments that some contemporary scholars believe the nuns moved directly into a large house on Chartres Street although the traditional view has the sisters residing first in Bienville's house.

Besides staffing the hospital, the sisters also took responsibility for educating some of the young women and girls in the colony. This was their primary concern when they first arrived because the convent that was to house both the nuns and their prospective hospital patients had not yet been completed. The sisters established a boarding school for women, most of whom were French, and held special classes every afternoon for young black and Native American women. In 1734, the sisters moved into their new convent on Chartres Street, the first Ursuline convent built in the United States, and opened their hospital, continuing to teach and caring for orphans as well. They remained at this location for more than 80 years, although the original house deteriorated quickly and was replaced in 1745 by the building which stands on the site today.

When New Orleans came under Spanish control in 1767, the Ursulines faced numerous changes. After the hospital was removed from their care by



Left, Bibliothèque de la Jeunesse Chrétienne, one of the many richly decorated books in the Ursuline Collection; above, copybook of Louise Rivet, who studied with the Ursulines and later became a nun (98-001-RL)

General Alejandro O'Reilly, an Irishman in the service of Spain, the sisters devoted themselves exclusively to instruction and to the care of orphans. Their most challenging problem was replenishing their numbers. Previously, new workers had arrived from France when the Ursulines requested them, but under Spanish rule the recruiting process became difficult. With the help of the Bishop of Cuba, the New Orleans Ursulines began to recruit Spanish nuns to assist them. When the colony was transferred back to France, many of the sisters — especially the Spanish sisters — feared difficulties in store for them in light of France's recent failure to protect its own religious houses during the French Revolution. They could not know that French rule would last so short a time, nor could the Ursulines anticipate French reassurance

that their property would not be disturbed. Several of the sisters applied for and received permission to transfer to Spanish territory, and in 1802, 16 of the 25 nuns working in New Orleans departed for Cuba.

The remaining sisters continued their work as best they could, despite increasing hardships, after the purchase of the Louisiana territory by the United States. The Ursulines wrote letters to James Madison and to President Thomas Jefferson, and others, to make sure they could continue their mission and were assured their work was important and their property safe. At last, in 1821, new recruits arrived from Canada, and the Ursulines were revived in spirit and number.

In 1822 the sisters moved into a new convent on Dauphine Street, located

downriver on the site of the present-day Industrial Canal and bordered on one side by the Mississippi River levee. The Chartres Street convent became the residence of Bishop Louis William Du Bourg and his successors. Three years later the Ursulines ceased operating an orphanage and focused instead on their school, now a well-established institution, with 80 students in residence. Instruction was diverse — Christian doctrine, history, mythology, geography, English, writing, grammar, embroidery, as well as many household skills.

The Ursulines continued working in their Dauphine Street convent until 1912 when work on a section of the levee would cause the convent's main building to be demolished. The nuns moved uptown to State Street where their school remains to this day.

In contemplating the sale of the Ursuline Collection to THNOC, Sr. Susan Kienzler, Prioress of the Ursuline Convent in New Orleans, called upon the expertise of Dr. Charles Nolan, the archdiocesan archivist, who evaluated the materials and emphasized the overriding need to preserve the collection. "We became increasingly aware of what was needed," Sr. Susan pointed out. "We were also aware that we did not have, nor would we ever be able to provide, all that was needed to preserve the books properly." Neither was there sufficient personnel to make the books accessible for research.

Many volumes relate to the educational, cultural, and political life of New Orleans and will complement and strengthen THNOC's holdings. As befitting a religious order, many books are spiritual in nature, while others are concerned with the order's rules and regulations. Sr. Joan Marie Aycock, the Ursuline Convent archivist, commented on the scope of the materials: "Books relating to almost every branch of knowledge demonstrate the fact that early Ursuline educators and teachers thought that a well-rounded education is very important."

Pamphlets, textbooks, diaries, and chronicles enrich the collection. One of the most significant items is an original and rare pamphlet, a 1769 New Orleans imprint, issued by the governor of Louisiana, Don Alejandro O'Reilly. "Due to the short supply of lawyers in this land, the small knowledge by the new subjects as to the laws of Spain and the abuses contrary to the contentions of His Majesty," the document states, "we believe it useful and necessary to make up regulations that might serve as an instruction and elementary formula for the administration of justice and the economic government of this town." This pamphlet was O'Reilly's

medium for informing the colonists about Spanish laws and government.

Equally interesting is an original handwritten Ursuline rule book of 1858, *Coutumier et Cérémonial pour le Noviciat des Ursulines* which provides a historical glimpse into the order's rules of conduct and their ceremonies. Written in French, the text is followed by a detailed, five-page table of contents. This important work is hand-bound with an open and string-assembled spine connecting the pages. A second fabric spine was applied by the nuns to help preserve the rule book.

Among the many educational materials are early textbooks and



The Ursuline Sisters instructed young women in the art of flower painting and painting on china and pottery, using books such as the ones pictured above as guides (98-001-RL).

foreign-language dictionaries. Other items related to the school's curriculum are *Map Drawings by the Pupils of the Ursuline Convent* (1893); the copybook (1905-06) of Louise Rivet, who later became a nun; and an 1856 British publication, *The Art of Flower Painting*.

Plans are underway to provide researchers with timely access to the Ursuline collection. The basic acquisition inventory from the Ursuline Sisters has been computerized and provides

limited access to the materials. Meanwhile, THNOC catalogers are preparing worksheets for each title.

The Historic New Orleans Collection has selected TechPro Service, a cataloging division of Online Computer Library Center (OCLC) to assist with processing the Ursuline acquisition. (OCLC is a nonprofit, computer library service and research organization linking more than 25,000 libraries in 63 countries and territories.)

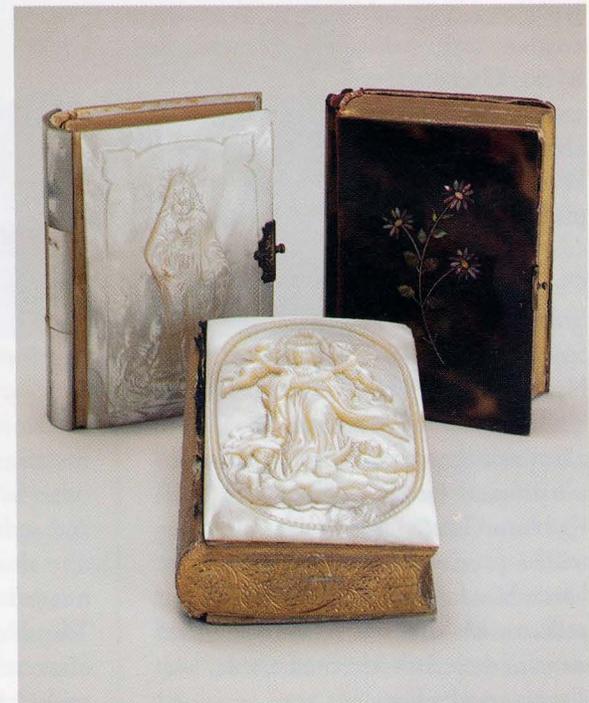
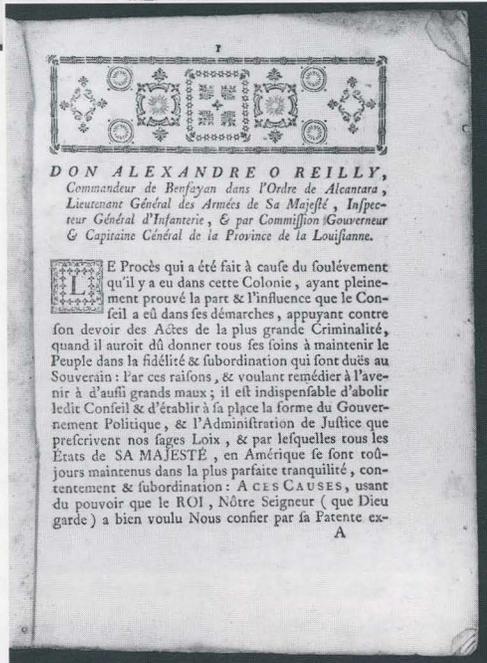
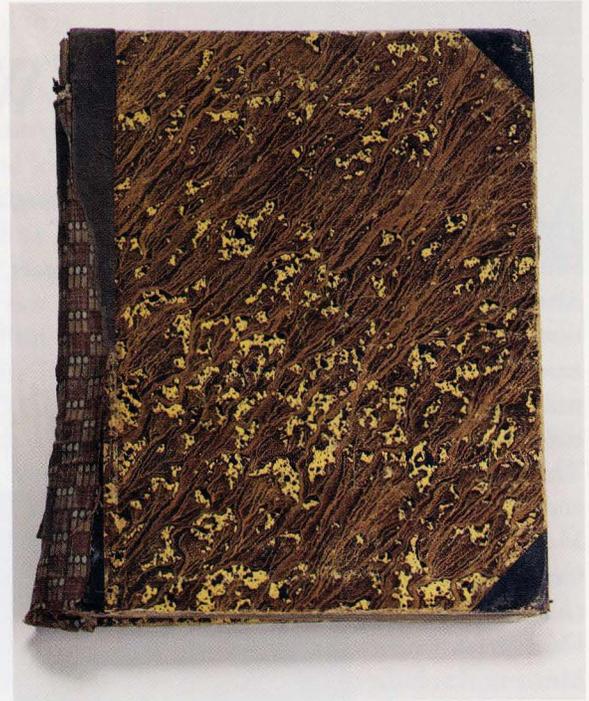
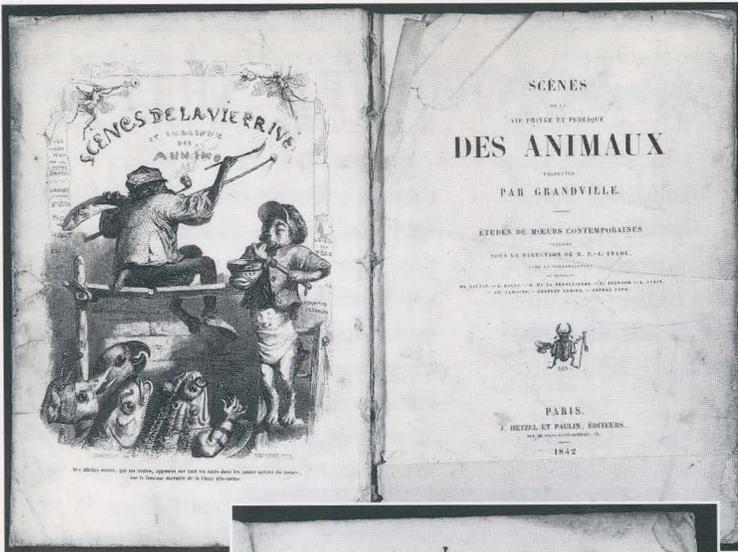
Starting in July, OCLC TechPro will begin cataloging approximately 200 Ursuline titles using the worksheet information: bibliographic data, book size, number of pages, visual materials, and any written notes, bookplates, stamps, or signatures. Over a one-year period, all 2,000 items acquired from the Ursulines will be catalogued and made available at the Williams Research Center and through OCLC's WorldCat database.

Sr. Susan Kienzler speaks of the acquisition: "St. Angela Merici, the foundress of the Ursuline order indicated in 1535 that if it is necessary to make fresh rules or to do things differently, we should do so prudently and after taking good advice." Their carefully thought-out course of action now opens up this immensely rich collection to the public for the first time. Sr. Susan continued: "I'm delighted that we were able to come to a decision

where everyone wins — the Ursuline Sisters, THNOC, and the wider scholarly and civic community."

— Gerald Patout and Elizabeth Byrd

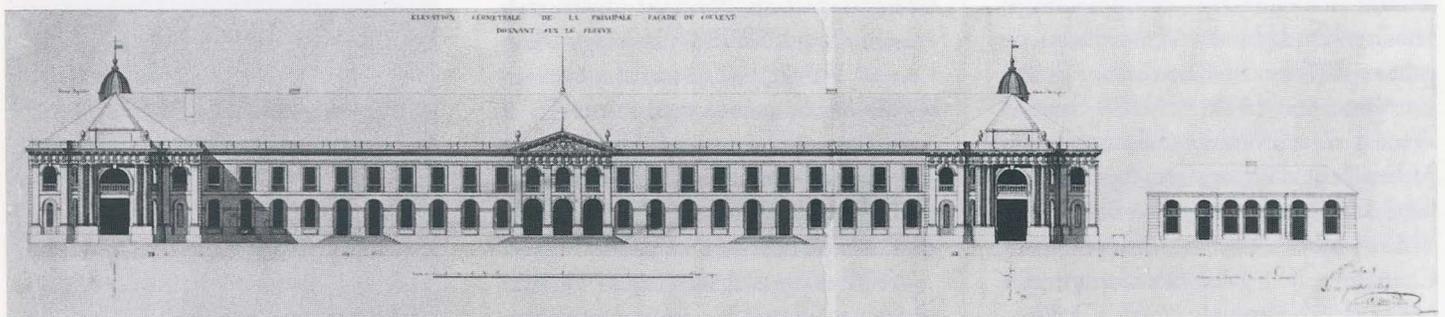
Sources: Sr. Jane Frances Heany, *A Century of Pioneering: A History of the Ursuline Nuns of New Orleans, 1727-1827* (New Orleans, 1993); *The Ursulines in Louisiana* (New Orleans, 1886); Mother Therese Wolfe and Henry Churchill Semple, eds., *The Ursulines in New Orleans and Our Lady of Prompt Succor: A Record of Two Centuries, 1727-1925* (New York, 1925).



Examples of the range of books found in the Ursuline Collection, clockwise from top left, Scènes des Animaux, a study of contemporary manners

(1842); Coutumier et Cérémonial pour le Noviciat des Ursulines (1858), a book concerning novices in the Ursuline order, hand-bound with open and string-assembled spine; prayer books used by the Ursulines; and pamphlet (1769) issued by Don Alejandro O'Reilly, governor of Louisiana, to explain Spanish law and government to the French-speaking colonists (98-001-RL)

Architectural design by Claude Joseph Villars Dubreuil, proposed for second Ursuline convent, dated July 10, 1819 (1994.2)



IMPORTANT BEQUEST

WILLIAM AIKEN WALKER: SOJOURNER ARTIST

Most people know itinerant painter William Aiken Walker (1839-1921) for his formulaic depictions of African Americans, cotton fields, plantations, rural cabins, and dock scenes. Far more capable artistically, he produced truly accomplished works including portraits and landscapes without figures. Thirty paintings and sketches in the Monroe-Green Collection, from the bequest of Malcolm W. Monroe, include portraits, landscapes, genre scenes, and still lifes. These artworks emphasize the breadth of Walker's accomplishments.

Robert Stanley Green, owner of the Standard Photo Supply Company in New Orleans, was Walker's close friend and patron. Walker, a frequent guest in Green's home, painted portraits of Green and his wife, Rosa Crebbins Green. These portrayals, along with a previously acquired portrait of Lottie Mitchell, reveal Walker's skill. Art collector Malcolm W. Monroe acquired some of these artworks from Green, who was his grandfather.

Far from the contemporary image of a bohemian, solitude-loving artist, Walker was congenial and gregarious, fashionably dressed and meticulously groomed. Born in Charleston, South Carolina, on March 11, 1839, he was the son of a prominent cotton factor. Although he did not marry, he had close familial ties. Affectionately called "Uncle Willie" by his nieces and nephews in Charleston, he regaled them with stories of his travels through North Carolina,

Georgia, Texas, Louisiana, and Florida — and especially his fishing trips. A poet, linguist, and amateur musician, he was consequently highly regarded by his friends. He wintered in Florida and summered outside Asheville, North Carolina.

Scholars believe that he made at

drawings, document his 1899 trip from Daytona to the Florida Keys. These drawings reveal his competence and his work habits: sketching daily to compile a body of work from which to paint during winter months when it was too cold for drawing expeditions. The horizontal format of the sketches, crowded two

to four to a page, emerge in the compositions of Walker's painted landscapes.

Walker, who may have first visited New Orleans en route to Galveston around 1873, frequented the city in the 1880s and 1890s. He became well known for his renderings of field hands and dock workers. His reputation grew



Horses at Pasture by William Aiken Walker (1997.130.28)

least one trip to Europe and visited museums and art galleries. Inspired by other artists, he adapted their subjects and styles, particularly in two still lifes, one showing vegetables, the other, a hunter's catch of a hare, duck, and bird. The thick impasto and free brushwork of these two paintings differ from the smoothly finished detail work in *Still Life with Cheese, Bottle of Wine and Mice*, one of the paintings in the Monroe-Green collection. *Ruins of Old Family Home in South Carolina* provides a wider view of Walker's work and underscores his interest in architectural ruins. *Horses at Pasture*, probably one of a series the artist did after John Frederick Herring of the Dusseldorf school, suggests the influence of other artists.

Walker's pencil sketches of Florida, which are among his earliest surviving

First Time on View

Come to the Williams Research Center this summer and see works by William Aiken Walker, formerly in a private collection — exhibited to the public for the first time.

Portraits, landscapes, and still lifes by William Aiken Walker are on view at the Collection's Williams Research Center through January 9, 1999. The 21 artworks have come to THNOC through the bequest of Malcolm W. Monroe. *William Aiken Walker, Sojourner Artist: Selections from the Monroe-Green Collection* is free and open to the public, Tuesday through Saturday, 10:00 a.m. — 4:30 p.m., 410 Chartres Street.

substantially after Currier and Ives published four color lithographs of his works in 1884.

With increasing age, Walker traveled less frequently to New Orleans after 1896. On his last trip to the city in 1905, he wrote glowingly of gatherings with friends, theater visits, and dining experiences — always important to Walker — but expressed dismay over growing commercialism and observed that “people walk fast now.” He traveled with his New Orleans hosts to their Gulf Coast home and gathered material for his paintings. On a visit to Charleston to see his nephew’s family for Christmas, he

became ill and died on January 3, 1921.

The Monroe-Green Collection provides an expanded view of Walker. These artworks elevate him from the status of a mere painter of genre scenes and local color to an artist whose style and subject approach universal standards.

— Judith H. Bonner

Sources: John A. Mahé, Rosanne McCaffrey, and Patricia Brady, eds., *Encyclopaedia of New Orleans Artists, 1718-1918* (New Orleans, 1987); Cynthia Seibels, *The Sunny South: The Life and Art of William Aiken Walker* (New York, 1995); August P. Trovaioli and Roulhac B. Toledano, *William Aiken Walker, Southern Genre Painter* (Baton Rouge, 1972).

FROM THE ACTING DIRECTOR

In April, I had the opportunity to attend the annual meeting of the Louisiana Association of Museums where Louisiana’s non-profit cultural institutions reflect on their mutual concerns. Having attended professional meetings over the years, I was well aware of the renewed enthusiasm always brought about by the interaction with colleagues who face the same challenges on a daily basis.



Several times during the course of the meeting, I was reminded of the importance of an institution’s mission. Looking closely at what we do, especially in a time of transition, ensures that the founding purposes of the Collection will be fulfilled. Although the wording of our mission statement has changed somewhat to keep up with the times, its essence has always remained the same — to promote the study and appreciation of the history and culture of our region through the research center, museum exhibitions and other programs, and through our publications. At the core of this mission is the collecting and preserving of books, manuscripts, and visual materials.

The Collection’s good fortune in acquiring the outstanding materials from the Ursuline library beautifully illustrates a mission fulfilled. Our charge to conserve the physical integrity of the books and other written materials means that the Ursulines’ historic collection — evidence of their presence in Louisiana from the earliest days — will be preserved.

During my years at the Collection, as registrar, collections manager, and now as acting director, I have always been concerned with the careful recording of the existence of every book, manuscript, or object. As we process the Ursuline materials for study by current and future generations, I am once again reminded of the commitments that make our everyday endeavors meaningful.

— Priscilla Lawrence

1997 KEMPER AND LEILA WILLIAMS PRIZE

Kimberly S. Hanger, assistant professor of history at the University of Tulsa, received the Kemper and Leila Williams Prize at the annual meeting of the Louisiana Historical Association in New Iberia on March 6. Her award-winning book, *Bounded Lives, Bounded Places: Free Black Society in Colonial New Orleans, 1769-1803*, was published by Duke University Press in 1997.

Bounded Lives, Bounded Places is the first book-length study of the “intricate, ambiguous place” of free people of color in the fluid frontier community that was colonial New Orleans. With a wealth of primary detail — much of it reading like excerpts from a spicy novel — this meticulously researched volume traces the evolution of a large free black population under Spanish rule. Legal, cultural, and social developments are illuminated by evidence uncovered in numerous American and Spanish archives.

In addition to *Bounded Lives, Bounded Places*, Dr. Hanger is the author of *A Medley of Cultures: Louisiana History at the Cabildo* and many articles and essays on colonial New Orleans. She formerly served as historian and director of research at the Louisiana State Museum.

The Kemper and Leila Williams Prize, named for the founders of the



Historic New Orleans Collection, offers an annual cash award of \$1,500 for the best work on Louisiana history published that year. The prize has been renamed. It was formerly known as the General L. Kemper Williams Prize, offered from 1974 through 1996 by the Historic New Orleans Collection and the Louisiana Historical Association.

The Williams Prize Committee invites nominations of eligible works published during the 1998 calendar year. Works about all aspects of Louisiana history and culture are eligible, as are works placing Louisiana subjects in regional, national, or international context. The deadline for all 1998 Williams Prize submissions is January 15, 1999.

Nomination forms are available from John H. Lawrence, Chair, Kemper and Leila Williams Prize, Historic New Orleans Collection, 533 Royal Street, New Orleans, Louisiana 70130-2179, and at the Collection’s web site: www.hnoc.org.

That Disgraceful French Dance— Cancan in the Crescent City

In 1875 New Orleans needed a diversion. The city was emotionally weary from years of Reconstruction and political unrest and from a national economy in depression since 1873. In February such a diversion appeared — that disgraceful French dance, the cancan, denounced by the newspapers but successful at the box office.

The high-kicking cancan did not have a long history, and its early 19th-century French origins were obscure. It could have come from the mild *chabut* or been a barroom version of the polka. French soldiers might have brought the dance back from Algeria. Except for its trademark of high-flying legs, the cancan had no established steps, movements, or rhythms. The dancers invented their own moves to music that became progressively faster, louder, and more furious. It was “a very free dance, accompanied by indecent gestures and a swaying like the comportment of a duck...nothing more than a drunkard’s lurching,” according to the Larousse *Encyclopédie* of 1867, and usually performed in the lowest taverns and dance halls.

By the 1870s this vulgar, rollicking, upheaval of a dance was being performed on burlesque and variety stages to rousing music, such as Jacques Offenbach’s operetta, *Orpheus in the Underworld*. While still quite *risqué*, the dance was becoming somewhat gentrified for a middle-class audience and for the Paris tourist trade at the end of the 19th century. New Orleans with its French heritage was no stranger to rowdy tavern dancing. Even public balls could become rambunctious, but when a traveling cancan company from France came to the Crescent City in 1875 some Orleanians were none too welcoming. Performances had already been banned in Chicago, St. Louis, Louisville, Pittsburgh, and even in New

York. Wherever the cancan appeared in the United States, it seemed to court outrage and controversy. Even New Orleans, with its reputation for easy ways and fun-loving dancing, was no exception.

The cancan was introduced to New Orleans at the Globe Theatre. Located on Perdido at Baronne — the location of today’s Le Pavillon Hotel — the Globe was originally built in 1866 as the National Theatre, the site of German productions until it closed in 1873. The Shakespeare Club unsuccessfully reopened the theater as the Globe. In October 1874 new management refurbished the auditorium but retained the name, although there was no longer any other hint of the Bard — the Globe had become a burlesque house. The New Orleans *Republican* newspaper said that it was “as cosy a little place of amusement as can be found in the country...wherein a person may rest easily and laugh heartily.”

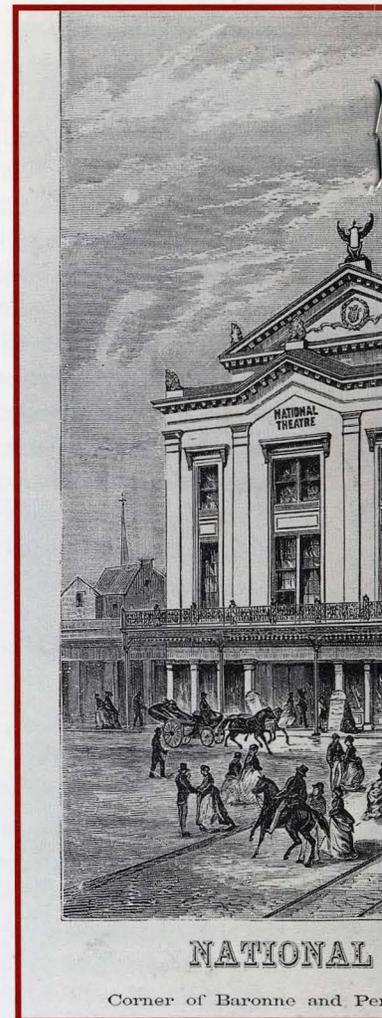
Like many theaters in New Orleans, the Globe could be converted into a ballroom. On Mardi Gras night — February 9, 1875 — there was a masked ball. The *Republican* called the event, “A Parisian Fancy Dance ... [where] there will be some mad dancing, such as will entertain fast men.” Soon dances for “fast men” at the Globe became the talk of the town. In February 1875 advertisements began to appear in newspapers announcing that the Globe would present, “Talent! Beauty!! Sensation!!!” with the engagement of “Mlle. De La Cour’s French can-can dancers. The only genuine, French can-can dancers ever brought to America.”

The troupe opened at the Globe on Thursday, February 18, and was an immediate smash hit. Globe advertisements proclaimed, “A Perfect Success! — Houses Crowded — Audience Delighted!” Not only were the audiences

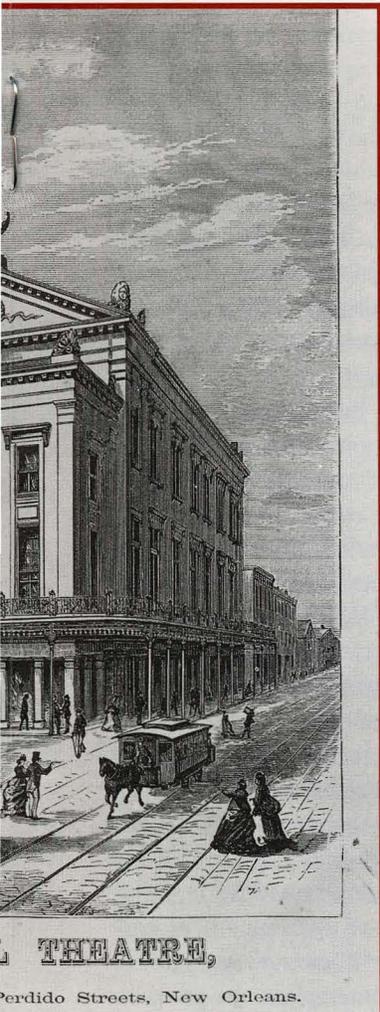
overflowing, but there were not enough choice seats — the ones nearest the footlights — to satisfy throngs of customers wishing to see the dancers up close.

The day after the opening the New Orleans *Times* — a newspaper that often took a strong moral stand — informed its readers that officials in Cincinnati had ordered Mlle. De La Cour’s troupe to leave that city. The *Republican* — “Official Journal Of The State Of Louisiana” and voice of Republican Reconstruction — regarded the show as “a rather doubtful performance” but reported on the “great rush to the Globe every night.”

As crowds increased and the success of the cancan was insured, the *Times* took issue openly with the program, reminding readers that elsewhere the cancan had been declared “an abomination ... a blot upon the social escutcheon” and that the



The National Theatre (built in 1866), later can was performed in 1875 (1951.41.8)



Perdido Streets, New Orleans.

er to become the Globe Theatre where the can-
 dance should not be tolerated by “outraged decency.” In spite of this, the *Daily Picayune* was still able to note “no decrease in the size of the audience.”

The *Republican* also took a moral stand. “Fortune with her fickle smile has cheered the hearts of a very large number of the utterly ruined, crushed and played out people of New Orleans. The cancan is the instrument which has been employed to work this miracle” and went on to condemn “the can-can carpet-baggers [who] make \$20,000 for making the minds of men more corrupt than before.”

As the Globe’s box-office receipts increased, the tempest around it grew accordingly. On February 23, the City Council resolved that Mayor Charles J. Leeds order the cancan performance halted if he deemed such an action appropriate. Mayor Leeds instructed the Globe management to halt presentation of the

cancan or to forfeit their license. The response of the theater managers was to defy the order — the evening performance went on as scheduled before yet another sell-out audience.

The city made the next move. On February 24, A. S. Badger, superintendent of the Metropolitan Police, served a strongly worded notice on the management: the Globe was to cease its performances and “unless this notification is immediately complied with, measures will be taken to summarily close your exhibition.”

That evening the theater was only half full and liberally sprinkled with police officers. To defy the modest, publicity-shy mayor was one thing, but to defy the universally unpopular

“Liberal” that was published in the *Daily Picayune* voiced concern that the action “establishes a dangerous precedent.” The writer also wondered if “a gloomy reign of Puritanism [is to] be forced upon our naturally joyous people.”

The public discussion of the cancan died down as quickly as it began. The Globe management talked of a law suit, but none materialized. The Globe lasted only a few more years and closed with a minstrel show in November 1876. The building reopened as the Varieties in 1880 and became an Evangelical church in 1881. That same year it was purchased by Philip Werlein and renamed Werlein Hall, “devoted only to the most refined and respectable amusements.” On the night of July 1, 1887, the hall burned to



New Orleansians' love of dancing is evident in Alfred Waud's drawing, St. Joseph's Night - March 18th New Orleans, ca. 1871 (1965.84).

Metropolitan Police was quite another. When it was announced that there would be no cancan performance, the police and half the audience got up and left.

“Exit the can-can,” trumpeted the *Times*. The *Republican*, equally jubilant, wrote under the headline “The Can Can Scandal” that “of course without the cancan the theater will not see large audiences, and when the affair ceases to pay, the troupe will seek pastures new.” Not everyone favored the mayor’s interference or enthusiastically greeted the actions of the Metropolitan Police. A letter signed

rubble in a spectacular fire, but the cancan — at first considered an outrage — would eventually join the once scandalous waltz and later the tango as mainstream entertainment.

— John Magill

Sources: Rupert Christiansen, *Paris Babylon: The Story of the Paris Commune* (New York, 1995); *Daily Picayune*, Feb. 1-March 1, 1875, July 2, 1887; *Republican*, Oct. 1, 1874-Mar. 1, 1875; *Times*, Feb. 1-Mar. 1, 1875; *Transit Riders Digest*, May 25, 1964; Works Projects Administration, “Administrations of the Mayors of New Orleans: 1803-1936” (New Orleans, 1940).

FROM THE STE-GÊME PAPERS: A FRIEND IN NEED

The Ste-Gême Family Papers, one of the Historic New Orleans Collection's most important manuscript holdings, provide detailed information about life in and around New Orleans in the early years of the 19th century. Certain items also offer insight into the plight of French refugees from St. Domingue and Cuba in early 19th-century New Orleans.

Baron Henri de Ste-Gême, a refugee from St. Domingue, was a wealthy sugar planter, who was involved in privateering ventures and financially connected to Jean and Pierre Lafitte. Ste-Gême arrived in New Orleans on May 20, 1809. Hundreds of French colonials spilled into the territory at more or less the same time. Any number of these had once been prosperous planters in St. Domingue, but with the overthrow of the government, the colonists had to flee their homes. Those who headed for Louisiana assumed they could live among compatriots in a climate and environment similar to what they had left behind.

Governor Claiborne and other leaders considered the new arrivals industrious, but providing for them strained local resources. Some were able to get started again as planters and overseers, others did whatever was at hand. Not surprisingly, the refugees still hoped to get compensation for their losses from some quarter. On September 5, 1809, a number of them addressed a letter to President James Madison asking him to provide a ship that would take them to Nantes or Bordeaux. With most of Europe at war, Great Britain blockading the French coast, and commercial relations between France and the

United States none too good, repatriating masses of exiles was impractical and most had to make the best of their new home, at least for the moment. When the ship did come, many decided to remain and hope for the best.

One of those who had signed the letter to President Madison was Jean



Henri de Ste-Gême, between 1825 and 1842 (1976.171)

Baptiste François Paty, a planter whose fortunes and misfortunes linked him to the prosperous Henri de Ste-Gême. Paty had left St. Domingue when the French capitulated, moved to Cuba where he operated a coffee plantation, and finally settled in Louisiana. After looking for work without success, he turned — again with no luck — to gambling. As debts started to mount, he asked for loans from a man he had known in the islands, now a neighbor on Barracks Street — Henri de Ste-Gême, who had loaned him money in

the past. Paty also hocked his slaves, often giving himself the option of buying them back within a stipulated period of time. At the risk of alienating his creditor, he wrote Ste-Gême a desperate letter on October 11, 1811.

Paty listed his woes, pointing out that he has had to contend with them for quite some time, and asked for help. Ste-Gême, he reminded his correspondent, was an indulgent man and had “always gotten me out of predicaments and trouble” in the past. “At the moment,” he continued, “I am without a cent and am in such distress that I am late with last month’s rent.” What the future held for him and his family alarmed him. If the idea of unemployment and “horrid poverty” was terrible to contemplate, the prospect of being dishonored was at least as grisly. He hoped to launch a career in the theater. “There is a possibility that in a short while I shall have a position and an interest in the theater,” he wrote. “This position,” he added, “will give me a hundred dollars a month plus board, not counting my share in the receipts.” In all likelihood, Paty did not

get the job.

Ste-Gême received another letter on February 5, 1812. Again despair. Effusively, Paty thanked his correspondent for his past kindness and understanding. He accused himself of misbehavior and “gambling, that accursed passion,” and referred to the “shambles in my affairs” that left him “without a job, without friends, without anything to lean on.” He advised Ste-Gême not to be “surprised if I have listed you in the account of my affairs that I have presented for the

meeting of my creditors that is being called. I need to be given time to pay everybody, and since you are the one to whom I owe the most, only you can influence all the others to let me have it.”

Between his two letters to Henri de Ste-Gême, Paty petitioned city court to have his creditors assemble at the office of notary Estebán de Quiñones. Judge Louis Moreau Listet agreed and ordered the meeting to be held on February 15, 1812. Jean Paty drew up a list, with names and amounts, of those he owed and those who owed him. It comes as no surprise that only a few people were in his debt, but there was a long list of creditors, Prosper Foy and Henri de Ste-Gême among them. Some of the creditors objected to the three-year time extension that Paty asked for, but Ste-Gême agreed to the proposal — it was approved — and Paty was given a reprieve. How did things turn out for Paty? Ste-Gême was not a harsh creditor. Paty was unable to settle what he owed Ste-Gême within the designated time and still owed his benefactor a substantial amount when Ste-Gême returned to France for good in 1818.

Signature of Paty from letter to Ste-Gême (72-73-L)

Besides shedding light on the fortunes of refugees from St. Domingue, the Ste-Gême collection (849 items, in French) provides information about sugar manufacturing and about Henri de Ste-Gême's military service and financial matters.

— Harry Redman, Jr.

Sources: Henri de Ste-Gême Papers, THNOC; Carl A. Brasseaux and Glenn R. Conrad, eds., *The Road to Louisiana* (Lafayette, 1992); City Court records, Dec. 1, 1811, Feb. 1, 1812, Feb. 15, 1812; *Correspondances des Consuls de France à la Nouvelle Orléans*, THNOC; John G. Clark, *New Orleans 1718-1812. An Economic History* (Baton Rouge, 1970); Paul Lachance, “The 1809 Immigration of Saint-Domingue Refugees to New Orleans: Reception, Integration and Input,” *Louisiana History*, XXIX, no. 2 (1988).

WILLIAMS RESEARCH CENTER ACQUISITIONS

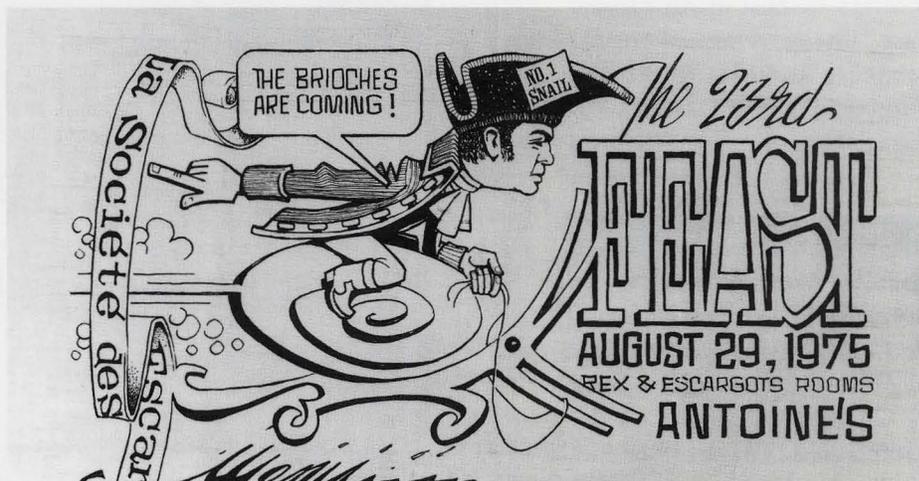


THE HISTORIC NEW ORLEANS COLLECTION encourages research in the Williams Research Center at 410 Chartres Street from 10:00 a.m. to 4:30 p.m. Tuesday through Saturday (except holidays).

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.

development of the Lake Pontchartrain Causeway. The papers also contain items from President Dwight D. Eisenhower's inauguration in 1953.

■ Yvonne Schultz has donated the Donald and Yvonne Schultz Personal Papers, 1950-1993. Donald Schultz (d. 1993) had a lengthy career with New Orleans Public Service and eventually served as vice-president. His wife, a home economist, worked on projects for New Orleans Public Service, WDSU-TV, and International City Bank; the papers include recipes, cooking class materials, and calendars that she produced. Other materials reflect Donald Schultz's involvement with the Gottschalk Centennial Committee and with La Société des



Souvenir napkin, La Société des Escargots (98-19-L), detail

MANUSCRIPTS

Family papers related to Frederick T. Preaus's campaign for governor in 1956 and his tenure on the Louisiana Board of Highways in the early 1950s have been donated by his son, Eugene Preaus. Frederick T. Preaus was defeated by Earl K. Long in the 1956 gubernatorial election. News clippings compiled by a professional service provide regional reports on the election. Included in the donation are brochures, pins, and fliers related to the campaign as well as materials from Preaus's work with the

Escargots, including 14 souvenir cloth napkins, dating from 1973 to 1993, from the society's annual dinner meetings. The late cartoonist John Chase provided illustrations for the napkins.

■ The Campbell family papers (1853-1873) have recently been acquired, including several cartes-de-visite and a rare 1857 admit card to the Comus carnival ball, sent to Louisa Campbell. Other materials are business and personal correspondence and a diary kept by Richard M. Campbell. His father, Richard B. Campbell, was a cotton factor.

■ Mrs. Bruce Suter has donated cards and letters from Frances Parkinson Keyes (1885-1970) to her parents, Mr. and Mrs. Kenneth T. Price. Mrs. Keyes, a prolific fiction and travel writer and biographer, lived part of the year in New Orleans and wrote about the city in books such as *Dinner at Antoine's* and *Once on Esplanade*. In addition to various invitations, notes, and letters, the donation contains Christmas cards with lengthy reflections written by Mrs. Keyes, some signed and annotated, sent between 1955 and 1969. Other Keyes correspondence can be found in the Grima Family Papers (Mss 471).

■ Michael J. Rouillier has donated his files on New Orleans movie theaters. "Ghost of An Elegant Past," the working title of the project, includes notes and photographs of 27 current and former theaters.

— M. Theresa LeFevre

LIBRARY

■ *Etat-Présent de la Louisiane, avec Toutes Les Particularités de Cette Province D'Amérique* (1776) by Chevalier Jean de Champigny, focuses on the 1760s in New Orleans when French settlers rose against Antonio de Ulloa, the first Spanish governor. Champigny wanted readers to believe that his material was from a nameless English gentleman who became his friend and died in Paris, placing his unpublished manuscript in Champigny's care for eventual publication. It was printed at The Hague. The report is critical of Charles Philippe Aubry, the French officer in charge of affairs during the transition to Spanish rule.

■ *Traité Sur Lettres Patentes entre la Compagnie des Indes & les Capucins de Champagne*, published in 1755 by the Company of the Indies, is concerned with the Capuchin priests and their role in colonial Louisiana. The Company

ÉTAT-PRÉSENT
DE LA
LOUISIANE,
AVEC TOUTES LES
PARTICULARITÉS
DE CETTE
PROVINCE D'AMÉRIQUE,
*Pour servir de Suite à l'Histoire des Etablissements
des Européens dans les*
DEUX INDES;
PAR LE COLONEL, CHEVALIER
DE CHAMPIGNY.



À LA HAYE;
CHEZ FREDERIC STAATMAN;
M D C C L X X V I.

1776

Report on conditions in Louisiana, 1776 (98-054-RL)

requests that the Capuchins be put in charge of the churches, rectories, and mission chapels. The document points out that the Jesuits had a right, by agreement, to a provincial house and a depot in New Orleans to provide for the Indian missions upriver. Over a period of time, the Jesuits managed to have the Bishop of Quebec appoint a member of their order as the vicar general of Louisiana, who thus would be in charge of the Capuchins. However, as this important document points out, all infringements upon the authority of the Capuchins were reversed by the Parliament of Paris on September 2, 1755.

■ *Arrêt de Conseil d'état du Roy, Concernant la rétrocession faite à Sa Majesté par la Compagnie des Indes, de la*

concession de la Louisiane & de Pays des Illinois, a 1731 French imprint, coincides with the official end of the control of Louisiana by the Company of the Indies and its return to the French crown. In this rare and important four-page decree, King Louis XV accepts the return of the province of Louisiana and "le pays des sauvages Illinois" from the Company of the Indies as well as the "exclusive privilege of commerce." The only other copy of this publication in the United States is in the library of the University of Texas at Austin.

— Gerald Patout

CURATORIAL

An oil portrait of William Austin Kent, painted in 1873 by Benjamin Franklin Reinhart, has been donated by Lawrence W. White. Kent moved to New Orleans from North Carolina after his marriage to a native of this city. Another portrait, an 1847 oil of an unidentified woman by Adolph D. Rinck, is the donation of Burwell Jackson.

■ John E. Walker has donated a large collection of maps of various Louisiana parishes showing oil-well data and land ownership and

lease data. The maps may not be reproduced but are available for consultation. Also included are coastal charts of the Gulf of Mexico near and around the delta of the Mississippi River. The donation contains a large number of topographical quadrangles based on surveys made between 1935 and 1989 that depict parts of the following parishes: Bienville, Red River, DeSoto, Sabine, Natchitoches, Point Coupee, East and West Feliciana, East and West Baton Rouge, Iberville, Ascension, St. James, Terrebonne, St. Tammany, St. Bernard, Plaquemines, and Lafourche.

"Free Map of New Orleans And Instant Guide," (1958, L. De Simonin Publications) and a printed advertisement for the A. B. Griswold & Co.

jewelry store (1884 or 1885) come from Lillie Petit Gallagher.

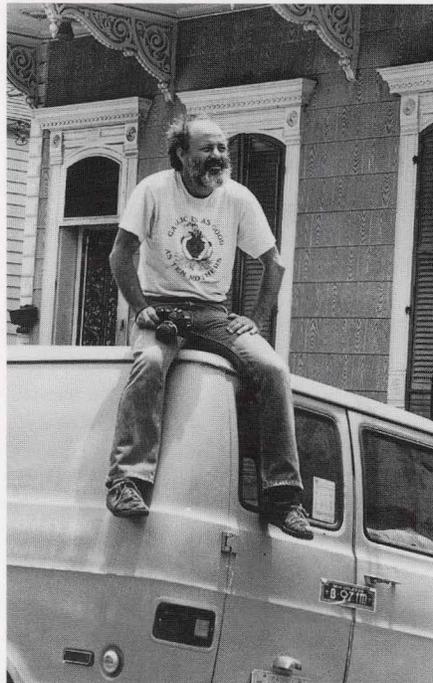
■ Twenty-four engraving plates for a certificate of deposit and 19th-century bank notes from several New Orleans banks are the gift of Lee H. Schlesinger. The notes were issued by the following banks: Citizens Bank of Louisiana, Canal Bank, Canal Bank New-Orleans, and New-Orleans Canal and Banking Company.

■ Portraits of artists form an important sub-category of the Collection's portrait holdings. Recently added are the likenesses of three New Orleans photographers taken in 1993: Syndey Byrd, Michael P. Smith, and the late Jules Cahn, with the latter two pictured with their cameras. The three photoprints are the gift of the photographer, Christopher Porché-West.

Other additions to the photographic collections are a snapshot of Dr. Rudolf Matas at a parade in the 1960s, the gift of Yvonne LeDew Fitzgerald, and aerial photographs by A. E. Stewart of the 700, 800, and 900 blocks of Canal Street, parts of the Vieux Carré in 1942, and Algiers Point. The latter view, inscribed "After the Storm," was probably taken after the 1947 hurricane. Michael J. Rouillier has donated photographs of the Audubon Park pool taken during the recent demolition, showing pool, dressing houses, and an arched bridge. Two photographs, one that shows the Novelty Wood Works in 1922 and the other, a horse called "Dancing Dandy" at the New Orleans Fairgrounds, December 15, 1970, are the gift of Sevilla W. Finley.

■ The San Bernardino County Museum has given two postcard views showing Brown Memorial Chapel and Crumley Memorial Gardens of Centenary College in Shreveport, Louisiana, as well as a postcard showing Hodges Gardens on Highway 171 near Shreveport.

■ A number of recent gifts focus on Mardi Gras: from C. Kenneth Hamilton come 23 ladies' pins and ducal decorations dating from 1911 to 1977; from the Mystick Krewe of Louisianians (the Washington, D.C., carnival organization), a 1997 color lithographed poster



Photographers Jules Cahn (1998.16.2), above, and, below, Michael P. Smith (1998.16.3) by Christopher Porché-West, 1993

titled *Golden Memories*; from Col. and Mrs. Albert J. Wetzel, a carnival bulletin of the Krewe of Proteus lithographed by T. Fitzwilliam & Co. in 1904; and from E. James Kock III, a set of invitations for the 1998 Knights of Momus ball.

■ Mr. and Mrs. John Hilliard Lawrence have donated 19th-century portrait engravings of Henry Clay, John C. Calhoun, and Zachary Taylor.

— *Judith H. Bonner and John H. Lawrence*

DONORS JANUARY – MARCH, 1998

Brandi Baker
Michelle Baker
Marilyn Barnett
Florence Boogaerts
Jackson Burwell
Catherine C. Demeter Foundation
Richard Demeter
Mark Cave
Mrs. William K. Christovich
Chronicle Books
Domino Sugar Corporation
Patrick Dunn
Walter T. Durham
Kelley Edmiston
Col. Edmond L. Faust, Jr.
Dr. Richard A. Faust
Sevilla W. Finley
Mrs. Yvonne LeDew Fitzgerald
Lillie Petit Gallagher
Jean Garrigoux
Mrs. John M. Goodwin II
Kenneth C. Hamilton
Jefferson Parish Historical Commission
George E. Jordan
Joseph H. Killeen
E. James Kock III
Dr. Jon Kukla
Joseph Landwehr
Mrs. W. Elliott Laudeman III
Mr. and Mrs. John H. Lawrence
Dr. Alfred E. Lemmon
Lerner Publishing Group
John T. Magill
Mystick Krewe of Louisianians
National Society of the Colonial Dames of
America in the State of Louisiana
Sedat Pakay
Michael Patrykus
Dr. Jessie Poesch
Christopher Porché-West
Eugene Preaus
Michael J. Rouillier
San Bernardino County Museum
Henri Schindler
Lee H. Schlesinger
R. H. Schroeder, Jr.
Mrs. Donald Schultz
Mr. and Mrs. Fred M. Smith
Dan Ernest Stapp
Joan P. Suter
Mrs. Frank H. Walk
John E. Walker
Col. and Mrs. Albert J. Wetzel
Lawrence W. White
Rosemary C. Wilkinson
William L. Clements Library
WYES-TV

STAFF

IN THE COMMUNITY

John H. Lawrence, curator of "Too Many Fish in the Sea," an exhibition at the Contemporary Arts Center in June. Included in the show: works by **Dustin Booksh**, **Priscilla Lawrence**, **Chuck Patch**, and **Marcia Wilderman**. Also at the CAC, artists and architecture photography exhibition, with work by **John Lawrence**.

Speeches: **John Magill**, Hermann-Grima House, Kiwanis Club, Naim Conference; **Pamela D. Arceneaux**, Louisiana State Museum. **John Lawrence** and **Elsa Schneider**, presentations, Summer Teachers Institute. Readers for WRBH radio: *Jazz Scrapbook* writers read from their essays, including **Carol Bartels**, **Mark Cave**, **Richard Jackson**, **Theresa LeFevre**, **Alfred E. Lemmon**, **John Magill**, **Dan Ross**, and **Nancy Ruck**.

MEETINGS AND WORKSHOPS

Judith H. Bonner, lectures, elder-hostel program, Jewish Community Center, and lecture, "New Orleans in Europe" conference, the University of Warwick (England), cosponsored by the University of New Orleans.

Alfred E. Lemmon and **Mark Cave**, paper presented at Society of Southwest Archivists; **Gerald Patout**, speech, Society of Southwest Archivists. **Alfred Lemmon**, paper presented, Southern Archives Conference. **Chuck Patch**, Museum Digital Licensing Collective and member of the Collective's technical design task force. **Nancy Ruck**, Descriptive Standards Institute of the Society of American Archivists.



Nicole Bernstein



Chris Dennis

John Lawrence and **Priscilla Lawrence**, American Association of Museums. **Mimi Calhoun**, **Priscilla Lawrence**, **Jude Solomon**, Louisiana Association of Museums.

PUBLICATIONS

John Magill, *Preservation in Print*, *New Orleans Magazine*; **Judith Bonner**, *New Orleans Art Review*.



James Powell



Denise Klingman



Siva Blake

JAZZ RESEARCHER

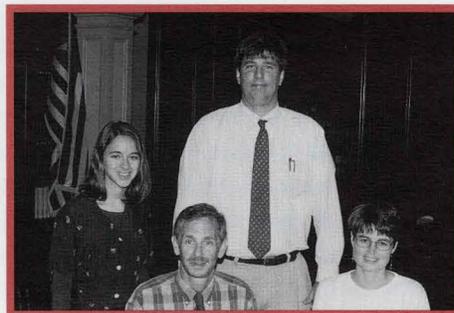
Journalist **Jason Berry**, coauthor of *Up From the Cradle of Jazz: New Orleans Music Since World War II*, has joined the staff on a part-time basis to work with the jazz collections.



Jason Berry

SPECIAL PROJECTS, INTERNS

Special projects: **Viola Berman**, Ursuline library acquisition; **David Dressing**, publications research; **Nicole Bernstein**, volunteer, curatorial; **Chris Dennis**, receptionist. Interns: **Tad Hershorn**, University of Texas; **Lauren LeBlanc**, Bryn Mawr College; and **Beth Stefanowicz**, LSU.



Standing, **Lauren LeBlanc**, **David Dressing**; seated, **Tad Hershorn**, **Beth Stefanowicz**



Warren Woods

CHANGES

Warren Woods, registrar for curatorial.

New to the Collection: **James Powell** (B.A., Tulane University), assistant registrar for library materials; **Denise Klingman** (B.A., UNO), curatorial cataloger; **Siva Blake** (B.A., Middle Tennessee State University), technical processor.



THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

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Louise C. Hoffman

Head of Photography:

Jan White Brantley

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Additional photography by:
Dustin Booksh and Cornelius Regan

“SCHOOL FOR SCANNING” CONFERENCE

“School for Scanning: Issues of Preservation and Access for Paper-Based Collections,” a conference presented by the Northeast Document Conservation Center, will be held at Le Petit Théâtre in New Orleans, December 7-9, 1998. The Historic New Orleans Collection is a cosponsor of the event. The conference is designed to equip participants to discern the applicability of digital technology in their specific circumstances and to make critical decisions regarding management of digital projects. Administrators within cultural institutions, as well as librarians, archivists, curators, and other cultural or natural resource managers dealing with paper-based collections will find the School for Scanning conference highly relevant and worthwhile. Topics for study include: developing an institutional infrastructure to support digital initiatives, content selection for digitization, text and image scanning, the essentials of metadata, copyright and other legal issues surrounding digital technology, and maximizing the utility of digital information. For more information, please call or write Gay Tracy, NEDCC, 100 Brickstone Square, Andover, Massachusetts 01810-1494; 978-470-1010; <tracy@nedcc.org.> Or, visit the NEDCC web site, <www.nedcc.org.>.

Mark Your Calendars FALL LECTURES AT THNOC

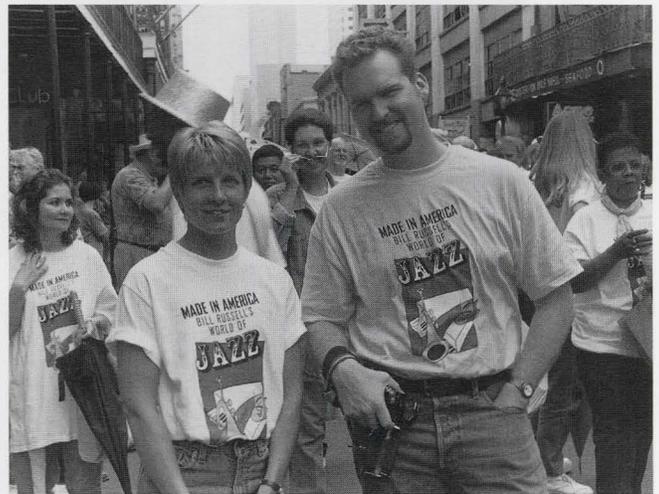
Sunday, September 27. Symposium: *Complementary Visions of Louisiana Art: The Laura Simon Nelson Collection at the Historic New Orleans Collection.* Speakers, William Gerdts, Judith H. Bonner, and George Jordan, essayists, *Complementary Visions.* Premiere of limited edition. Williams Research Center, 410 Chartres Street. Time to be announced

Tuesday, October 13, 7:00 p.m. *The William Russell Jazz Collection and Early Jazz History.* Speaker, Jason Berry, jazz researcher at the Collection. Counting House, 529 Royal Street

Thursday, October 29, 7:00 p.m. *Among the Cybercajuns: Constructing Identity in the Virtual Diaspora.* Speaker, Stephen Webre, professor of history, Louisiana Tech University. Counting House, 529 Royal Street

JAZZ ON PARADE

In celebration of *Made in America: Bill Russell's World of Jazz: Collection staff second-lined with the McDonogh 15 jazz marching band in the French Quarter Festival's spring parade.* T-shirts and cups imprinted with the exhibition logo helped announce the current jazz exhibition. Pictured are, foreground, Marcia Wilderman and Dustin Booksb; left, Viola Berman; background, Thinh Phi and Priscilla Lawrence; right, Beatrice Shanchell

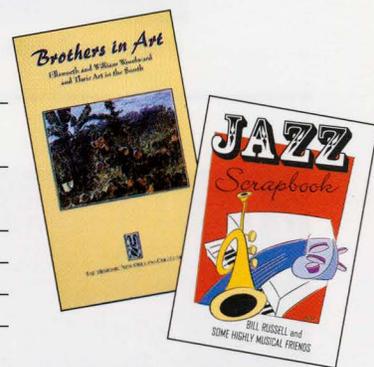


THE SHOP

Looking for the perfect gift? Jazz lovers, art aficionados, and anyone interested in the culture of New Orleans will enjoy *Jazz Scrapbook: Bill Russell and Some Highly Musical Friends* as well as the Collection's video cassette, *Brothers in Art: Ellsworth and William Woodward and Their Art in the South.* *Jazz Scrapbook*, published in the spring, complements the continuing Russell exhibition. *Brothers in Art* explores the life and work of the artist brothers Ellsworth and William Woodward and their prominence in the artistic community in late 19th- and early 20th-century New Orleans.

PLEASE SEND

Jazz Scrapbook: Bill Russell and Some Highly Musical Friends.
 _____ copies @ \$9.95 \$ _____
Brothers in Art: Ellsworth and William Woodward and Their Art in the South _____ copies @ \$14.95 \$ _____
 Shipping and handling
 (1st item, \$2.50; ea. additional \$1.50) \$ _____
 9% tax, Orleans Parish. \$ _____
 4% tax, other LA residents. \$ _____
 TOTAL AMOUNT DUE \$ _____



PLEASE PRINT

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City/State/Zip _____

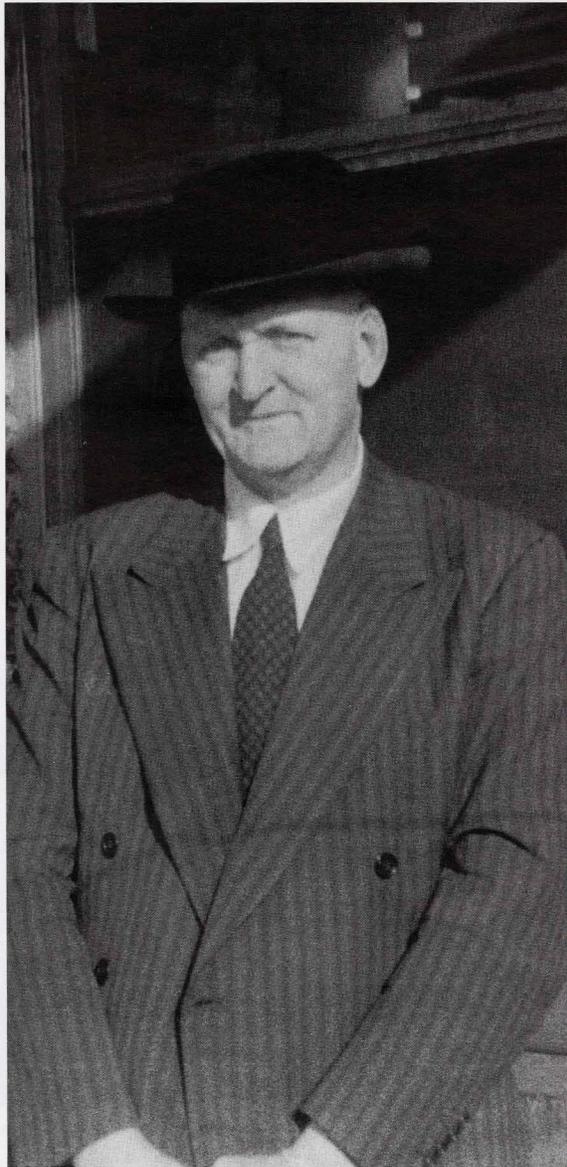
MasterCard VISA Check or money order

Acct. Number _____ Exp. date _____

Signature _____

The Shop at the Collection, 533 Royal Street, New Orleans, LA 70130; 504-598-7147

FIRST TIME IN NEW ORLEANS



William Russell, 1956. Photograph by Natty Dominique (92-48-L)

RUSSELL'S MUSIC IN CONCERT

A concert featuring the music of William "Bill" Russell will be performed by the New York-based percussion ensemble, Essential Music, in New Orleans on Saturday, September 19, 8:00 p.m., at the Contemporary Arts Center, 900 Camp Street. Essential Music has recently released a CD of Russell's music. Russell, whose important collection of jazz materials was acquired by THNOC in 1992, was an experimental composer of percussion music who influenced both Lou Harrison and John Cage; works by Harrison and Cage will be performed at the concert. Music composed by Jay Weigel, executive director of the Contemporary Arts Center, is also on the program. For ticket information, call the CAC box office at 528-3800. The event, cosponsored by the Collection, is presented in conjunction with the current exhibition *Made in America: Bill Russell's World of Jazz*, on view in the Williams Gallery through October 31.



THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY

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