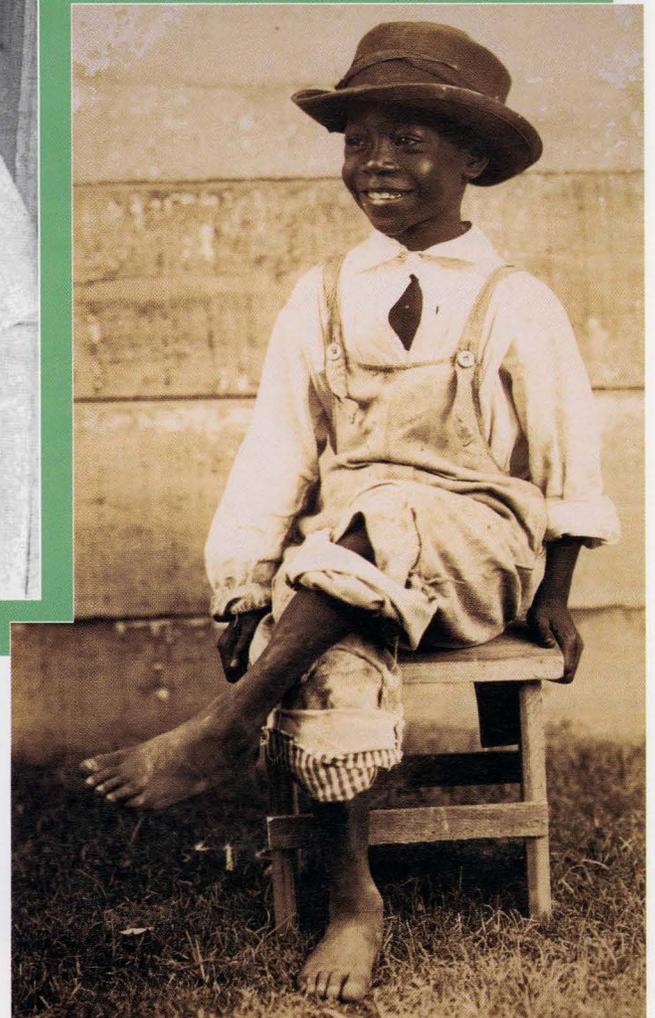




THE HISTORIC  
NEW ORLEANS  
COLLECTION  
QUARTERLY

Volume XVI, Number 4

Fall 1998



*SEEN AND NOT HEARD*

FACETS OF CHILDHOOD IN  
NINETEENTH-CENTURY NEW ORLEANS

NOVEMBER 17, 1998 – MAY 1, 1999

# FACETS OF CHILDHOOD IN NINETEENTH-CENTURY NEW ORLEANS



Children at the Piano by Charles Octavius Cole, ca. 1842 (1993.56)

The world of childhood a century ago lives on in the words of writers Mark Twain and Louisa May Alcott, and, closer to home, in Mrs. C. V. Jamison's Louisiana stories — *Lady Jane* and *'Toinette's Philip* — calling up compelling images of high spirits and adventure. Fiction had begun

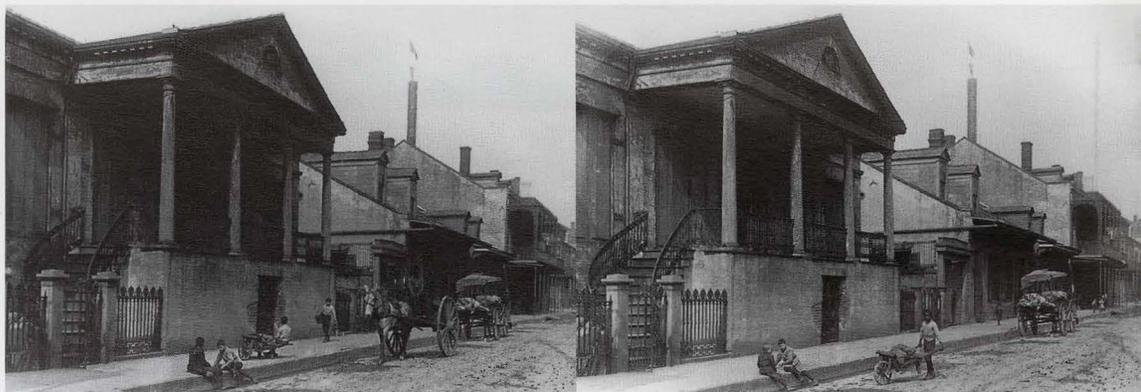
to celebrate childhood, reflecting the reading public's increasing interest in the youngest members of society.

Childhood in 19th-century New Orleans was as diverse here as elsewhere in the United States, shaped by a family's social and economic standing and personal experiences. But a New Orleans childhood had a flavor all its own, resulting from the city's rich mix of people and customs. Holidays such as Mardi Gras and All Saints' Day were part of the fabric of many children's lives. New Orleans was overwhelmingly Roman Catholic and, with a large population of European immigrants, more cosmopolitan than the rest of the South. The African American population included a sizable number of middle-class free people of color who — like their white Creole counterparts — were educated, Catholic, French-speaking, and stylish, dressing in the latest European fashions. Periodic outbreaks of yellow fever caused the infant mortality rate to be higher in New Orleans than in other parts of the country. Parents succumbed to the dread disease as well, leaving children to be brought up in the city's many orphanages.

Opening November 17, the Historic New Orleans Collection will present vignettes of childhood in the Crescent City, *Seen and Not Heard: Facets of Childhood in 19th-Century New Orleans*. (For the purposes of the exhibition, the early years of the 20th century will be considered as an extension of the previous century.) The exhibition will highlight five aspects of childhood — infancy and care, education and religion, recreation, social changes, and mortality,

Children in front of the Beauvegard House on Chartres Street in the French Quarter, ca. 1907. These glass images were projected through a magic lantern to entertain both children and adults. The peaceful scene in the first two slides changes as two boys engage in a fist fight in the slides at far right (1981.261.1-4).

Cover illustrations, clockwise, top left: girl holding a teddy bear, ca. 1910 (1986.194.40); trade card, T. A. Snider Preserve Co., ca. 1885 (1958.31.52); seated child, ca. 1910 (1977.288)



all within the context of the historical developments that affected childhood during the last century.

Most of the published works pertaining to childhood emphasize the American Northeast and the United Kingdom, while virtually none are devoted to New Orleans or Louisiana. With the assistance of Dr. N. Ray Hiner of the University of Kansas, a noted authority on American childhood, the exhibition *Seen and Not Heard* will look at childhood in New Orleans within a national framework.

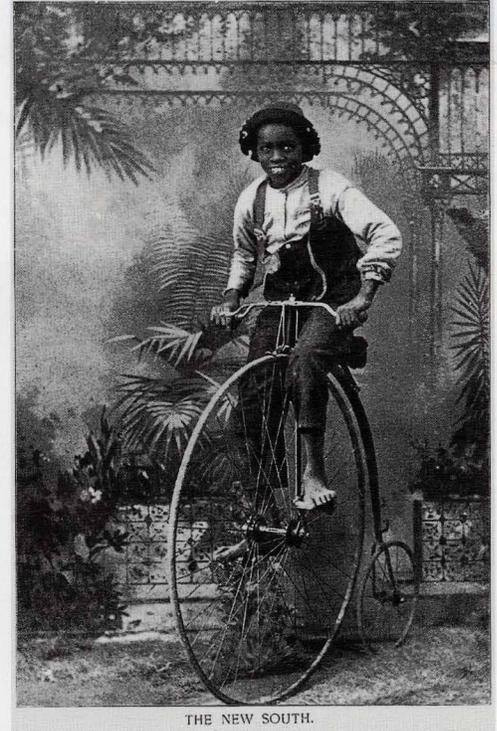
During the 19th century, the bourgeoisie was rapidly expanding and New Orleans was no exception. The city's middle class generally employed the same child-rearing practices as their counterparts in other communities, embracing the notion of the ideal child. This romantic image depicted a happy child reared by a loving mother and a father, somewhat remote, who served as provider and protector. In well-to-do families, a nurse or nanny often assumed much of the mother's role; in New Orleans and the South, this person was usually an African American mammy. Children, in accordance with this ideal vision, received what was deemed a proper education and religious training, participated in acceptable recreational pursuits, and wore the right clothes in preparation for their adult roles — an unwritten code of expectations that helped separate middle-class children from those less fortunate.

Nineteenth-century illustrations depict many such children, but this romantic image was only part of the

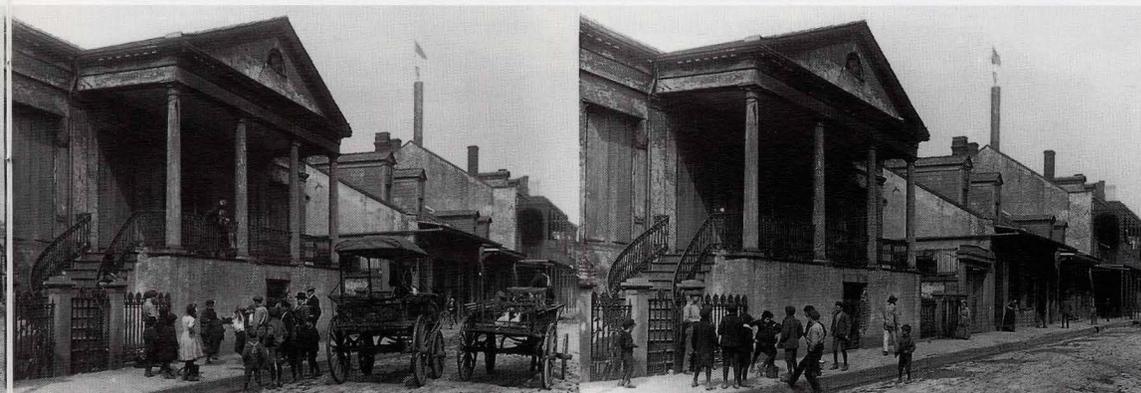
story, particularly in large cities like New Orleans. Here, poverty and neglect meant that a large number of children would not share in the joys of the fictional childhood. Child labor, homelessness, juvenile delinquency, illiteracy, and deprivation unfortunately marked many young lives.

Prior to 1800 there was scant public concern for child welfare. Growing belief in the ideal childhood influenced a new generation of social reformers who sought ways to improve a child's life, regardless of economic condition. Free education was made available in New Orleans in 1841 when the first public schools were established. Social service agencies — the Society for Prevention of Cruelty to Children was one — were forming in the 1890s, and a progressive child labor law was enacted by Louisiana in 1908. For about half of Louisiana's children, the most far-reaching change was the abolition of slavery.

Childhood in New Orleans was slowly but dramatically altered by the introduction of mass-produced consumer goods and advertising techniques nationwide. Seen as a hallmark of our own generation, consumerism actually evolved in the 19th century. Traditionally, children's clothing, food, and medical remedies had been homemade. Although there were toy makers, most toys were made at

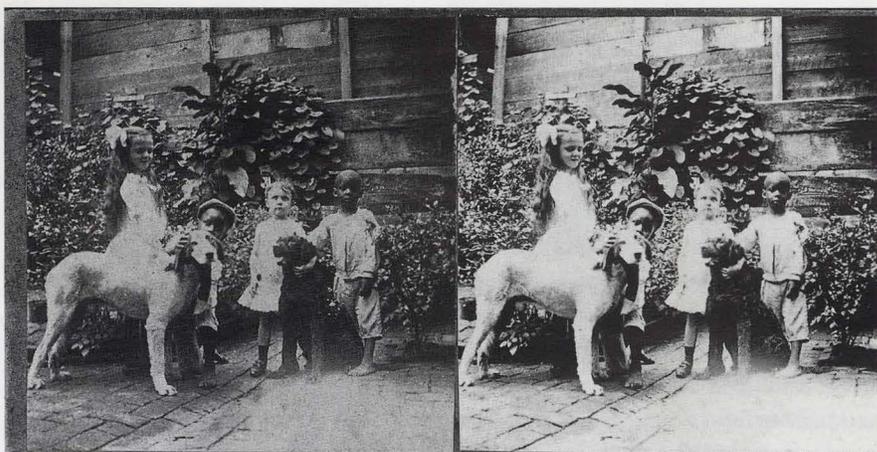


*High Wheel Bicycle, copy of an 1885 photograph published in Our Own Country (1974.25.23.38)*





Above, label for Vermifuge, a medicine to eliminate worms (1977.296.114); right, children with dogs, stereograph, ca. 1905 (1993.76.204). The stereograph (two photographs of the same object) appeared three dimensional when viewed through a stereoscope.



home, and games and sports were improvised by children themselves. Before the end of the century, pre-packaged and nationally distributed baby foods and cereals became standard children's fare. Household medical needs and apothecaries' potions were supplemented by over-the-counter bottled medicines. Children's clothing, formerly home-sewn, cut-down, or made-over garments, became available in department stores, another invention of the 19th century. From about 1875 to 1910, merchants and manufacturers gave away brightly colored trade cards — avidly collected by children — to advertise their products, frequently using pictures of babies, boys and girls, and pets to entice buyers.

The far-reaching impact of the photograph democratized child portraiture. Before photography's introduction in 1839, only families with means or artistic talent possessed pictures of their children. Now less affluent parents could have their children pose in front of



Girl at her studies, advertisement, ca. 1893 (1979.43.148)

**Exhibition gallery talks Wednesdays at 12:30 in January, February, March, and April**

charming backgrounds at a photographer's studio. Photography also inspired the stereoscope, a popular optical instrument introduced after 1850 that

delighted children as well as adults with magical three-dimensional images.

The children's faces that emerge from the Collection's holdings give the exhibition viewer a sampling of the city's youth in a simpler time and serve as a reminder of the vitality of childhood — and of its fragility and brevity.

*Seen and Not Heard: Facets of Childhood in 19th-Century New Orleans* is free and open to the public, Tuesdays through Saturdays, through May 1, 1999, in the Williams Gallery of the Historic New Orleans Collection, 533 Royal Street.

— John Magill

Sources: N. Ray Hiner and Joseph M. Hawes, eds., *Growing Up in America: Children in Historical Perspective* (Urbana, Ill., 1985); Dolores Egger Labbé, "Women in Early Nineteenth-Century Louisiana," Ph.D. diss., University of Delaware, 1975; Robert Earl Moran, Sr., "The History of Child Welfare in Louisiana: 1850-1960," Ph.D. diss., Ohio State University, 1968; Lloyd deMause, ed., *The History of Childhood* (Northvale, N.J., 1995); J. C. Furnas, *The Americans: A Social History of the United States, 1587-1914* (New York, 1969).

## FROM THE ACTING DIRECTOR

One of the most exciting things about serving as acting director is the opportunity to work closely with all facets of the Collection's operations. The dedication



Priscilla Lawrence

and expertise of my fellow staff members make it a pleasure to be associated with them. All the Collection's departments deserve recognition, but I want to feature the fine work of the publications department in this issue. Pat Brady, director of publications, Lou Hoffman, editor, and Lynn Adams, researcher, produce top quality books, catalogues, brochures, and other publications — particularly this *Quarterly*, which is enjoyed by 6,000 readers nationally and internationally.

Over the years the Collection has published some of Louisiana's basic reference works, such as the *Encyclopaedia of New Orleans Artists*, with authoritative details on 200 years of art and artists, and the *Bibliography of New Orleans Imprints*. We've given the traveler's-eye view of New Orleans in 1834 with John H. B. Latrobe's observations on everything from quadroon balls to steamboat explosions. Expanding our publishing mission into the Gulf South, we're responsible for the perennial Civil War best-seller, *Vicksburg: Southern City under Siege*, with its moving account of life under Union bombardment. Our museum professionals have shared their knowledge through seven *Preservation Guides* filled with practical advice on the care of family papers, photographs, and other valuable keepsakes.

Limited editions of two beautiful and important books, *Haunter of Ruins* and *Complementary Visions*, mark our entry into the world of the book collector. Coming next is a virtual walk through 1850s New Orleans via the diary of architect T. K. Wharton, to be followed by a memoir of the Battle of New Orleans, a volume on printmaking, and a historical atlas of Louisiana. Through our publications, you can be sure that the Collection will continue to illuminate the history and culture of Louisiana.

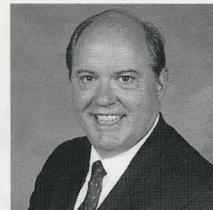
— Priscilla Lawrence

## FOUNDATION ANNOUNCES NEW BOARD MEMBERS

On October 6 Mary Louise Christovich, president of the board of the Kemper and Leila Williams Foundation, announced the appointment of two new board members. Gaye A. Frederic (Pennsylvania State University; M.A., Georgia Institute of Technology) is senior vice-president at Bank One. Charles A. Snyder (Tulane University; J.D., LSU) is an attorney with the firm of Milling, Benson, Woodward, LLP. Mrs. Christovich also announced that G. Henry Pierson, Jr., a board member since 1973, will serve as an emeritus member of the foundation board. The Kemper and Leila Williams Foundation is the governing body of the Historic New Orleans Collection.



Gaye A. Frederic



Charles A. Snyder

## AWARD

The American Association for State and Local History (AASLH) has announced that Dr. Mark F. Fernandez, associate history professor at Loyola University New Orleans, is the recipient of an AASLH Certificate of Commendation for the Summer Teacher Institute, "New Orleans



PHOTO BY HAROLD BAOLET

Through its Sources," that was held in July 1997. The institute, held at the Collection, introduced teachers to the history and culture of New Orleans.

## SYMPOSIUM

"Complementary Visions: A Symposium on Southern Art" was canceled when Hurricane Georges threatened the city on September 27. The symposium will be held in 1999 on a date to be announced in a future mailing.

## FROM THE EDITORS

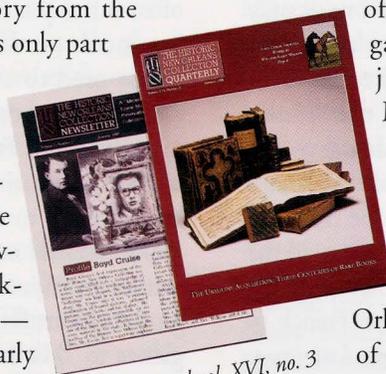
We don't print much news although when our publication first appeared we called it a newsletter. The *Quarterly*, renamed in 1992, covers a lot of New Orleans history from the 19th century; but that's only part of the picture, for our writers just as often delve into 20th-century events, make frequent forays into the 18th century and, moving felicitously backward, into the 17th — and beyond, through early maps of the New World. Our articles relate to the holdings of the Historic New Orleans Collection which, in turn, reflect the culture of the Gulf South — the French and Spanish periods, the coming of the Americans, the contributions of a cos-

mopolitan population, while taking into account the subtropical climate, the role of the performing arts, the Latin *savoir vivre*, the birth of jazz.

Now in its sixteenth year, the *Quarterly* looks into the corners of history to reveal parterre gardens, 19th-century hair jewelry, musician Fess Manetta's horn — those details that add dimension to the broad strokes of past events. Often our acquisitions columns will stir the memories of former New Orleanians living in other parts of the country: they write us about a family they knew, a building they remember. The *Quarterly*, we hope, tells us about who we are and how we live.

We welcome the comments and suggestions of our readers.

— Patricia Brady and Louise Hoffman



Vol. I, no. 1 and vol. XVI, no. 3

## ACROSS THE GULF: FROM NEW ORLEANS TO HAVANA

On January 23, 1999, the Historic New Orleans Collection will sponsor a symposium, "The Pearl of the Antilles and the Crescent City: Historical Connections between Havana and New Orleans in the 19th Century." Dr. Ida Altman, University of New Orleans, will serve as moderator. Participating in the program are Dr. Eugene Cizek, Tulane University; Dr. John Hébert, Library of Congress; Dr. Franklin Knight, Johns Hopkins University; Dr. Alfred E. Lemmon, Historic New Orleans Collection; and Dr. Berarda Salabarría, Director, National Archives of Cuba. The symposium will also be presented in Havana at the National Archives of Cuba in April 1999.

The Williams Research Center, 410 Chartres Street, will be closed to researchers the day of the January symposium. The time of the symposium will be announced in a future mailing.

If you visit Havana in search of New Orleans connections, you need only walk through the streets of the old city, past the Palace of the Captains General, to be reminded of the Spanish colonial period when Louisiana answered to authorities in Havana. Calle Alejandro O'Reilly, running alongside the palace of the Captains General, brings to mind the man who suppressed the 1769 uprising when *la Louisiane* passed from French to Spanish control to become *Luisiana*. O'Reilly — an Irishman in the service of Spain — had led military reforms in Cuba and served as provincial governor of the Louisiana colony.

Continue on through the once grand streets and stop at the cathedral. Now reflect for a moment that Luis Peñalver y

Cárdenas, the first bishop of the vast diocese of Louisiana and the Floridas — extending from Key West to the Rocky Mountains and to parts of Southern Canada — was a native of Havana.

Toward the end of the 18th century, the port of the "Pearl of the Antilles" was crowded with ships from New Orleans — often as many as four a week — transporting much needed timber to build the crates used to export sugar. With the enactment of the Louisiana Purchase, members of the Francisco Boulogny family considered remaining under Spanish rule by relocating to Cuba. (Boulogny, 1736-1800, had held military and civil positions during the Spanish colonial period.) A group of Ursuline nuns did choose allegiance to "His Most Catholic Majesty," setting sail for Havana in 1803.

Havana's streets reveal other links between the two cities: the surviving 19th-century lamp posts recall the presence of Don Jayme Robb, known in New Orleans as James Robb, who established the Havana Gas and Light Company. And a

small memorial to Fanny Elssler, near the main square, stands as a silent gesture of appreciation to one of the many performing artists who bowed to great applause in both New Orleans and Havana during the last century.

New Orleans was a crossroads for musicians and dancers in the 1800s. Louis Moreau Gottschalk, New Orleans's musical prodigy, made numerous journeys throughout the Caribbean, often to Havana. Though not as well known today as Gottschalk, many other performers traveled between New Orleans and Havana resulting in an exchange that enriched the development of American music.

The Ravel dance troupe gave their first New Orleans performance at the Théâtre d'Orléans on January 5, 1839, after appearing in New York, Cincinnati, Vicksburg, and Natchez. They spent a month in New Orleans before traveling to their next destination — Havana. Shortly afterward, the dancer Fanny Elssler succeeded in captivating both the



Gran Teatro de la Habana. Photograph courtesy Eugene Cizek



Convento de las Ursulinas. Photograph courtesy Eugene Cizek

United States and Cuba during her 1840-1842 tour. The American public had succumbed to Ellsler-mania, and audiences in New Orleans and Havana, both wildly appreciative of the goddess of dance, were no exception.

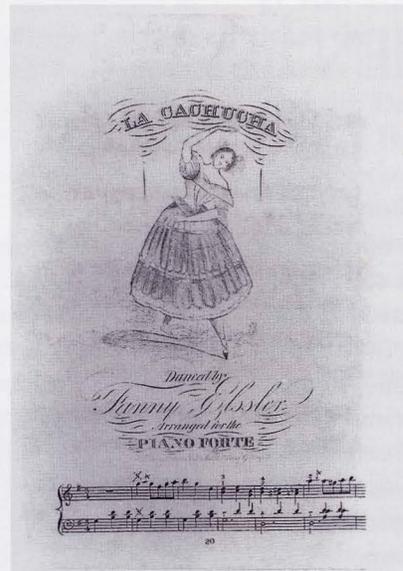
The tradition of performers traveling between the two cities continued. Hermine Blangy, who had danced with the Ravel troupe, began her appearances in *Giselle* in New Orleans on December 28, 1846. In mid-January she departed on a side trip to Mobile, continuing on to Havana. The Martinetti company of dancers and mimes started their extensive tour of the United States in New Orleans in 1858, returning to the Crescent City in 1860. With the outbreak of the Civil War, the company embarked on a tour of South America, ending up at the Tacón Theatre in Havana in 1864.

The development of opera in New Orleans is not without historical links to Havana. Bellini's *Il Pirata* and *Norma* were performed in New Orleans during the 1836 season, under the aegis of impresario

John Caldwell, by the Giovanni Battista (also known as Juan Bautista) Montessoro company, traveling from Havana. The *True American*, a New Orleans periodical, learned that Havana was filling a subscription for the Montessoro company, and, with a nod toward cultural rivalry, ran the following editorial:

*Shall New Orleans, for the sake of a few thousands, be deprived of the most agreeable and refining amusement? But what is done must be done quickly, or they go to Havana.*

In 1837 the Brichta Italian Opera company arrived in New Orleans from Havana and presented 30 performances at the St. Charles Theatre and 15 at the Théâtre d'Orléans. While in New Orleans, the company presented eight different operas, five of them new to the city. In 1842, Francisco Marty y Torrens arrived in New Orleans from Havana presenting *Belisario* among other works by Donizetti. Signor Salvatori, who had



Sheet music cover (86-749-RL). Enormously popular, the dancer Fanny Ellsler entranced audiences in the United States and Cuba during her 1840-1842 tour.

created the title role in the opera's 1836 world premier in Venice, appeared again as *Belisario*. After a highly successful run in New Orleans, Marty y Torrens and company set sail for Havana aboard the *Alabama* on April 19, 1842.

The two cities had much in common. Besides climate and architecture, Havana and New Orleans shared a tradition of enthusiastic support for the performing arts. The Cuban symposium scheduled in January will further explore these cultural ties.

— Alfred E. Lemmon

Sources: Zoila Gómez García and Victoria Eli Rodríguez, *Música latinoamericana y caribeña* (Havana, 1995); Henry A. Kmen, *Music in New Orleans* (Baton Rouge, 1966); John A. Pentz, *The Martinetti Family* (New York, 1996); Hernando Serbelló, Pilar Ferreiro, and Carlos Venegas, *El Teatro de la Caridad* (Havana, 1983); Maya Ramos Smith, *La danza en México durante la época colonial* (Havana, 1979); Mary Grace Swift, *Belles and Beaux on their Toes: Dancing Stars in Young America* (Washington, D.C., 1980).

# LAUGHLIN'S JULIEN LEVY SHOW

The economic gloom of the 1930s did not impede the creativity of photographer Clarence John Laughlin — far from it. In the early years of the decade, Laughlin directed his phenomenal energy toward literature and the visual arts. Though employed in mundane clerical positions, Laughlin read extensively and, inspired by the French symbolists, contemporary fiction, modernism in painting and photography, and Surrealism, pursued a goal that resulted in his provocative photographic masterpieces. Laughlin's photography of the late 1930s and early 1940s is often characterized as surrealistic, though it was appearance more than method that supported this description. Nonetheless, the Surrealists were a group that Laughlin admired, and he sought contact with them through their most important American proponent, Julien Levy, who operated an art gallery at 15 East 57th Street in New York. His exhibition at the Levy gallery from November 12 to December 7, 1940, was a defining moment early in a career that had many such moments.

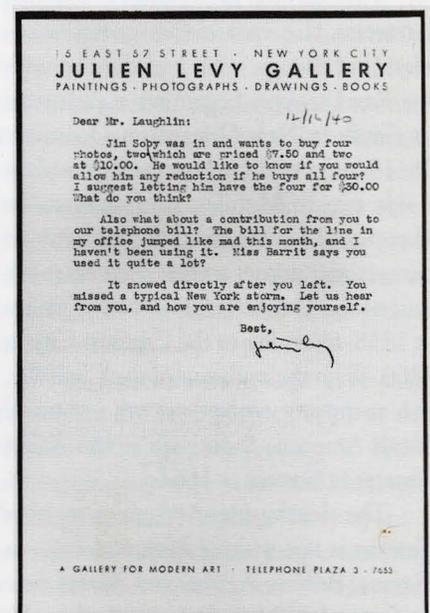
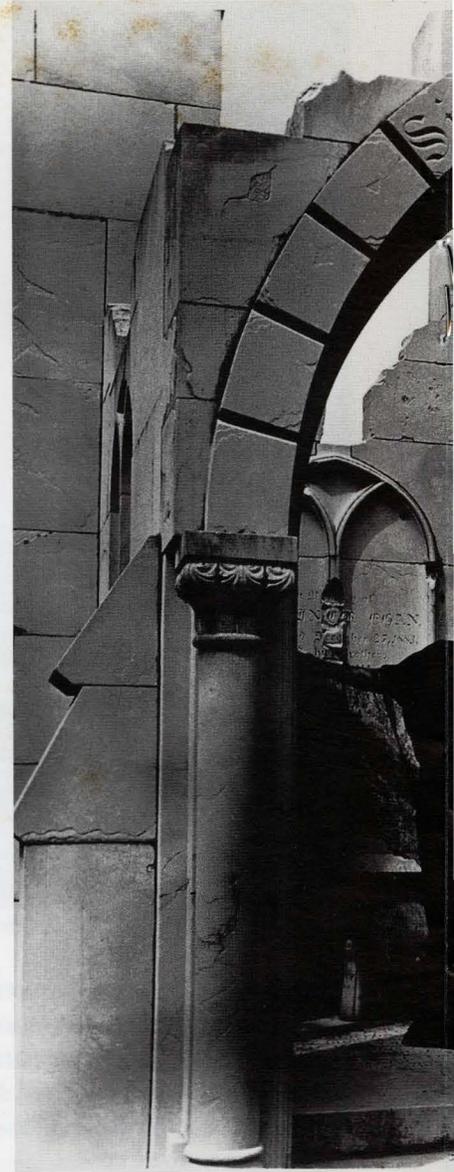
The Laughlin Archive at the Historic New Orleans Collection contains dozens of letters from Laughlin, Levy, Lotte Barrit (Julien Levy's assistant), and others from April 1938 to August 1941. The letters tell not only of the day-to-day business of seeking and arranging an exhibition at such a distance, but of the importance that Laughlin attached to the show and how his work was received in New York.

On April 26, 1938, Laughlin wrote to Levy that a mutual friend would be

sending 10 prints "with the intent of possibly interesting you in giving a show of my work some time next season." A week later, a reply from Levy indicated that the next season's schedule was already full but, he wrote, "at a quick glance I liked the prints extremely well." The process had begun for Laughlin's debut show in New York, a goal he had pursued since at least 1936.

Laughlin continued his work in photography, fitting it in on weekends while he worked as a photographer at the Army Corps of Engineers. His principal impetus during this time was a publishing contract with Houghton-Mifflin (see *Quarterly*, vol. XV, no. 1, pp. 8-9) on the "lost" architecture of the Vieux Carré, but he continued to explore modernism through photographs of industrial abstractions and still lifes. This period also marked his early exploration of the Louisiana plantations along the Mississippi River between New Orleans and Baton Rouge, resulting in the publication, in 1948, of *Ghosts Along the Mississippi*. But it was the outbreak of war in Europe in September 1939 that pushed Laughlin's photography swiftly and strongly into another area.

The war outraged Laughlin, and like other visual artists from Goya to Picasso, he presented that outrage in his work. From mid-September 1939 until the late 1940s, many of Laughlin's photographs depicted masked or faceless figures, often heavily veiled or draped in black, set against the background of abandoned and ruined buildings or cemeteries. His unique photographic images with accompanying text were among the pictures that would be shown



(86-14-L)



Above, *The Bat* by Clarence John Laughlin (1981.247.1.757), exhibited in the Julien Levy show; right, Laughlin self-portrait, 1936 (1983.47.1.527)

at the Julien Levy Gallery in 1940. In a letter to Levy written March 20, 1940, Laughlin closed with the words, "I am working on a new group of prints which may interest you greatly; it is called 'Poems of Desolation.'" A month later, when writing to the gallery about the size of the prints, he remarked, "I am working hard on 'The Poems of Desolation' in which I am trying to create a series of symbols that will externalize completely the fears and desires of contemporary man." Laughlin was also anxious for others in New York to see these prints, asking that Levy show them to photographer George Platt Lynes and

curator James Thrall Soby.

Through the summer of 1940, notes and letters between Laughlin and the gallery continued. Much of the correspondence from the gallery was handled by Lotte Barrit, Levy's assistant, and covered the details of the exhibition in the fall: print and frame size, commission, display, exact dates for the show, cost of printing the announcements, and mailing list. The date of the show remained uncertain until mid-October due to the delayed shipment from France of paintings by Surrealist Salvador Dali that Levy had hoped to exhibit beginning in mid-November. Levy was reluctant to dedicate the gallery to a show that consisted entirely of pho-



tographs, writing to Laughlin that he could not "let a photo show have precedence over an important painting show." After an exchange of more letters in October, the dates of the show and the form it would take were finally agreed upon. Laughlin also corresponded with his friend Weeks Hall of New Iberia, seeking advice about how the show should be presented. Hall shared Laughlin's enthusiasm for the event and urged him to try to show in Levy's small gallery which Hall liked "much better than his front one." A letter dated October 24 from Laughlin to Levy indicated that the prints he would exhibit were from the "Lost New Orleans" series (the subject of Houghton-Mifflin's *New Orleans and Its Living Past*) and

"Poems of Desolation."

Unlike many critical events in Laughlin's career, the Julien Levy show held few disappointments for him. As the exhibition was closing, he wrote to Dorothy Norman, editor of the anthology *Twice-A-Year*, that he had sold prints from the show to painters Eugene Berman and Pavel Tchelitchew. That same day, December 3, 1940, in a letter to painter Hazel Guggenheim he wrote: "[My show] consisted of 42 prints — and I have actually sold 10 prints out of the show! I never expected to sell any." Later that month, Levy wrote to Laughlin that James Soby wanted to buy four prints, two priced at \$7.50 and two at \$10.00, suggesting that some sort of discount be arranged. Levy and Laughlin agreed that \$30.00 for the four prints would be fair, and Soby did purchase them.

After the exhibition closed, Levy asked to keep Laughlin's portfolio on hand. Laughlin's correspondence with the gallery became less frequent, though in letters to others, he continued to mention it and the success that he thought it had been. In a letter to Lotte Barrit written March 3, 1941, Laughlin thanked her for her assistance during his time in New York and enclosed a print (*The Trap of Desire*) as a token of thanks. The final letter that concludes the Julien Levy show is from Barrit to Laughlin, dated August 9, written on the stationery of the Brown Hotel in Louisville, Kentucky. It contains the commission check from the sale of the prints to Soby, and suggested that Laughlin call Beaumont Newhall at the Museum of Modern Art in New York about employment on the photographic staff. Though that lead did not prove productive, Laughlin did work briefly in New York with the photography department of *Vogue* magazine. But Laughlin's Louisiana roots proved resistant to transplanting. Aside from years spent in Washington, D.C., in military service, New Orleans was his home for the remainder of his life.

— John H. Lawrence

For information about the limited edition of *Haunter of Ruins: The Photography of Clarence John Laughlin*, see page 15.

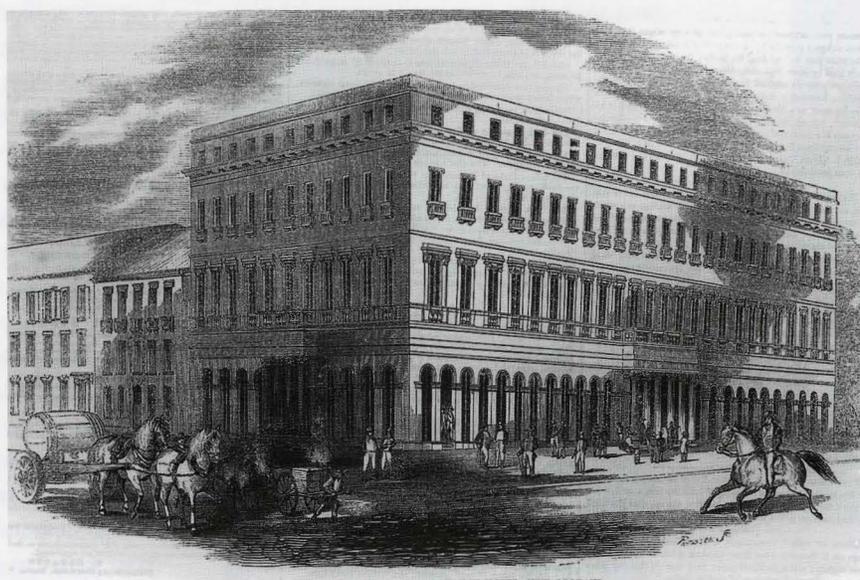
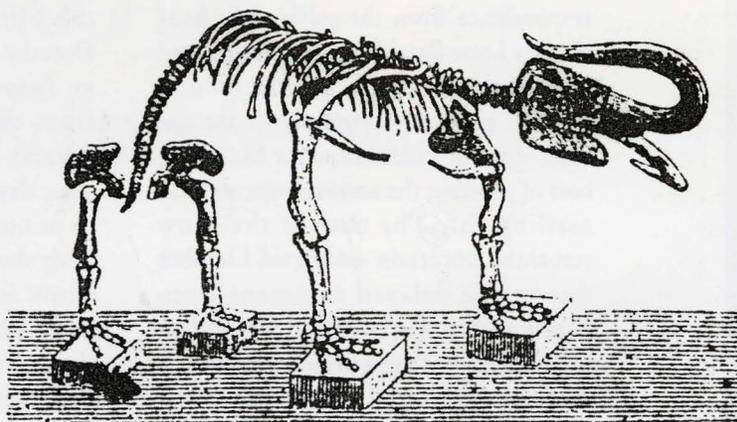
# LEVIATHAN

Albert Koch, who had an eye for curiosities, made the discovery of a lifetime when he unearthed the skeleton of a prehistoric creature, something he thought was previously unknown. Koch, who had a museum in St. Louis, was on an archeological dig in rural Missouri in 1840. This is what he found: a skeleton 32 feet in length, 15 feet high, with horns ten feet long. He named it the Missouri Leviathan and believed that it once lived in large rivers and lakes, rising occasionally for air like a hippopotamus.

Unusual things — rare, abnormal, large — were the standard items featured at Koch's museum. Some of his prizes were a lamb with six legs and two heads; an oyster shell measuring 3 feet, 4 inches in circumference; and an enormous stuffed grizzly bear. But the Leviathan soon overshadowed his other curiosities and may have prompted him to sell the museum in 1841.

Soon after, Koch and his Leviathan arrived in New Orleans on the steamship *Meteor*. After some difficulty finding a room large enough, Koch settled on the St. Louis Exchange (St. Louis Street between Chartres and Royal) as the site for viewing the beast.

He left pamphlets at bookstores and saloons to promote his exhibit. The Leviathan soon became one of the most talked-about attractions in New Orleans. Many paid the hefty sum of 75 cents to



REPRESENTATION OF THE EXCHANGE HOTEL, NEW ORLEANS.

Top, illustration in the *Daily Picayune*, April 22, 1841. The Leviathan was first exhibited in the St. Louis Exchange in New Orleans (00.31), above.

see the skeleton. The *Daily Picayune* for April 22, 1841, wrote that the Leviathan “has filled the minds of its enlightened and reflecting visitors with astonishment concerning the works of the great Creator, and his foreknowledge, wisdom, power and goodness, in producing the extermination of these monsters.”

Although the exhibit appears to have been a success, Koch wanted the recognition of the larger scientific community, which meant bringing the Leviathan to Europe. When it was announced that the skeleton would be taken from the country, some reacted

against the decision claiming that the Leviathan was a national treasure. The *Daily Picayune* for March 16, 1841 remarked: “Why not cut a temple for it in the rock of Niagara where it might stand for generations beneath the eternal thunder of its roaring waters!”

After being exhibited in London, the skeleton was purchased in 1843 for 1,300 pounds by the British Museum where the anatomist Sir Richard Owen determined that Koch was wrong in the assumption that he had discovered a new creature. He reconstructed the skeleton revealing that it was a large mastodon, which he renamed *Mammuth Americanum*.

Koch later made another important discovery, but because of his mistakes in constructing the mastodon skeleton, scientists did not take him seriously. Koch claimed that he

had found evidence that human beings had lived at the same time as his Leviathan, placing man on the North American continent long before then current opinion suggested. In 1979, at one of the same sites explored by Koch, archeologists discovered indisputable proof of a mastodon killed by hunters.

— Mark Cave

Sources: *Daily Picayune*, Mar. 16, Apr. 22, 1841; Michael J. O'Brien, *Paradigms of the Past: The Story of Missouri Archaeology* (Columbia, Missouri, 1996); John Francis McDermott, “Dr. Koch's Wonderful Fossils,” *Bulletin of the Missouri Historical Society* 4 (1948).

# 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.

## CURATORIAL

*Carey's General Atlas* (Philadelphia, 1814) by Matthew Carey, is the first publication to depict Louisiana as a separate state and suggests the geographical, political, and logistical issues raised by the Louisiana Purchase in 1803. The atlas contains 58 engraved maps of continents, countries, territories, and states. The newly formed state of Louisiana (1812) is shown in a double-page map, bordered on the west by "Spanish Territory," on the east by the "Mississippi Territory," and on the north by the "Missouri Territory," the name given the remainder of the Louisiana Purchase Territory after Louisiana achieved statehood. "Probable northern border" and "probable southern border" indicate uncertainty about the exact boundaries of the Purchase, finally established by treaty on February 22, 1819.

Carey (1760-1829), who published his first atlas in 1795, was a respected publisher, bookseller, and political philosopher throughout his career.

■ A rare and important map provides a glimpse of geographic information related to the development of New Orleans. Recently acquired is Guillaume DeLisle's *Carte De La Louisiane Et Du Cours Du Mississippi* [sic]. Another version of



Carte De La Louisiane Et Du Cours Du Mississippi, detail, ca. 1718 (1998.56.1); and below, self-portrait of Richard Clague, 1863 (1998.55.1)



the map (ca. 1718), already in the Collection's holdings, shows New Orleans properly situated on the Mississippi River. The newly acquired map, however, does not include New Orleans, an omission indicating an earlier printing date.

■ A number of new artworks in several genres enrich the Collection's holdings, including oil and watercolor paintings. A self-portrait of Richard Clague presents the artist during his recuperative period after service in the Confederacy. The bust-length oil on canvas is dated 1863. Texas artist Edward Muegge "Buck" Schiwetz made a pastel drawing, *House on Burgundy St.*, during a 1938 visit to the city. Other artworks are *Choir of Angels*, 1957, a casein painting by Jean Ballard; a watercolor view, *Evangeline*

*Oak in St. Martinsville*, 1964, by Joe Donaldson, Jr.; and a New Orleans street scene in ink and watercolor, 1920s or 1930s, by Gifford Beal. Marshall Wood has donated two pastel self-portraits of the late Kurt Kuhl, executed between 1994 and 1996. The bust-length portraits of the French Quarter artist served as the model for the bas-relief on his tombstone.

■ Gerhardt T. Kramer has donated two lithographs, *Cabin in the Sugar Country* and *The Crawfish Man*, 1935, by William B. Hayden. Also acquired are Charles Gresham's linocut, *Lafitte's Rendezvous*, 1937; New York artist Alvin Abraham Rattner's 1969 color lithograph, *Three Heads*, exhibited at the New Orleans Art League; and a lithograph of the first 12 presidents of the United States showing the newly elected Zachary Taylor surrounded by his predecessors. The Historical Society of Delaware has donated an engraving plate and a dollar ticket issued by the New Orleans lottery for November 28, 1923.

■ Additions to the photography collection include photographs of sporting events and weddings in New Orleans, as

well as other views by local photographer Leon Trice, donated by Henry Kubicki. Four photographic portraits of jazz collector William Russell are the gift of Joe Budde. Views of New Orleans between 1890 and 1910 by Judge John Speer have been donated by his granddaughter Ellen Khurshudian.

■ The School of Design has added to the Collection's Mardi Gras holdings with the donation of 15 float designs for Rex parades from 1946 and 1976 and Rex proclamations for 1971 and 1996-1998.

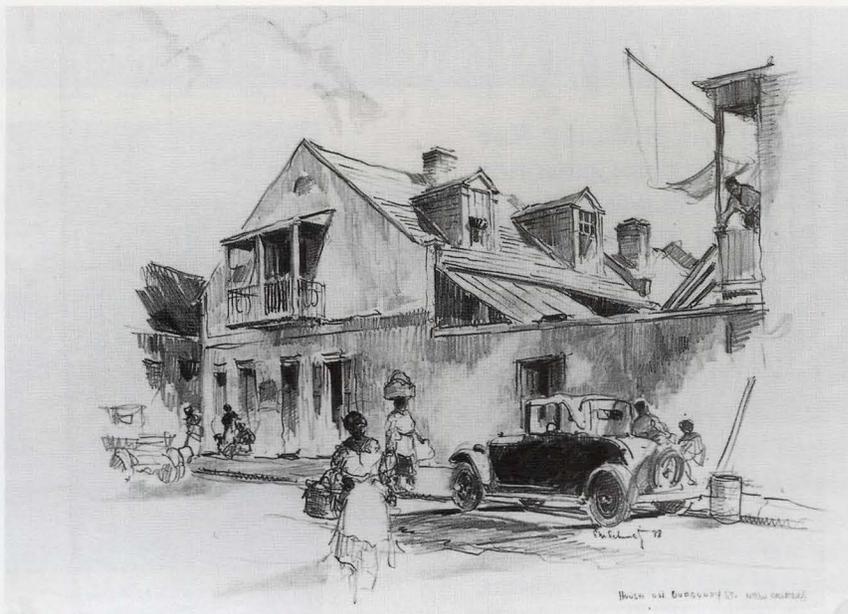
■ Items from the Lamothe family, gifts of Joan M. Meyers and Sister Frances Therese Meyers, O. Carm., include a convex oval brass sign advertising the jewelry shop of Pierre Lamothe, who operated a shop in the first block of Royal Street as early as 1804. The reverse of the sign is engraved with the name of his son, Jean Baptiste Lamothe.

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

## MANUSCRIPTS

The Destréhan family was one of the earliest to settle in Louisiana. Jean Noël Destréhan, born in 1754 in New Orleans, purchased a plantation in St. Charles Parish with his brother and eventually acquired the house now known as Destréhan Manor from the estate of his father-in-law. Destréhan's son Nicholas Noël had four surviving children, Louise, Adseïde Adèle, Eliza, and Nicholas Azby. Letters and financial records dating from 1849 to 1859, primarily related to Nicholas Azby Destréhan, have been donated by Roger Stewart Brown, Seymour James Brown, Sidney Azby Brown, Matthew Lasche Brown, and Daniel DeJaham Brown. The 144 items complement Mss 129, Nicholas Azby's handwritten copybook containing schoolwork and memoirs, and Mss 490, letters and documents related to Nicholas Noël and his children.

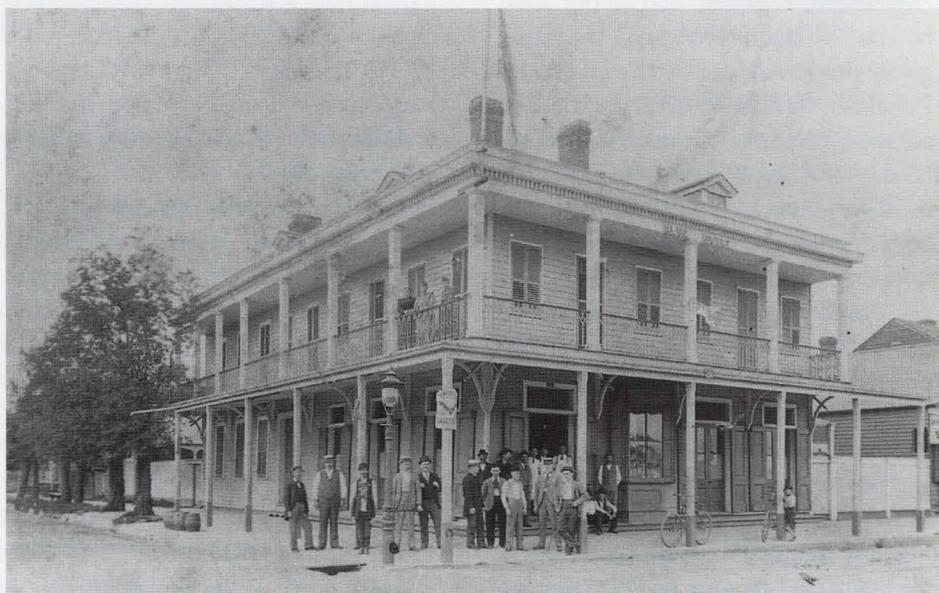
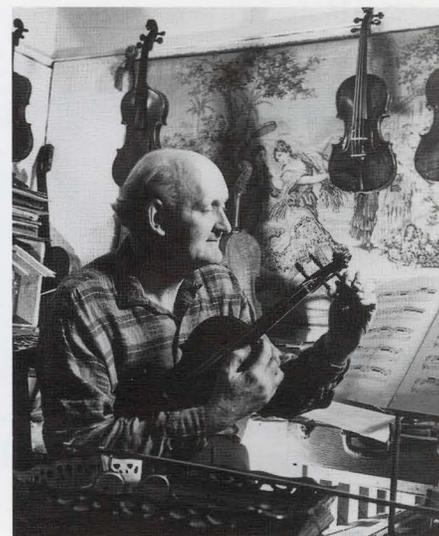
■ An article with advice from Elizabeth Meriwether Gilmer (1861-1951), the columnist known as Dorothy Dix, was published in the *Reveille*, a newsletter for soldiers training at Camp Shelby,



House on Burgundy St. by E. M. Schwetz (1998.47.1), description, page 11; below, William Russell by Joe Budde (1998.44.1)

Mississippi, in the 1940s. Carl Corbin, editor of the publication, had asked Mrs. Gilmer for a "Dorothy Dix discussion of the soldier's romance problems" for the approximately 52,000 soldiers at Camp Shelby preparing for World War II. Mr. Corbin has donated copies of his correspondence with the columnist and a copy of an article that includes Dix's advice and patriotic comments taken from one of her letters.

■ Nick Ablamis has donated a scrapbook of news clippings and photographs documenting boxing in New Orleans between 1891 and 1897. The city had



Blue House on Tchoupitoulas Street, present-day location of Tipitina's nightclub (98-38-L)

become a national center for the sport at a time when boxing was outlawed in many other areas. The clippings provide detailed reports of some of the fights that were held under the auspices of many newly formed athletic clubs. The Marquis of Queensberry Rules, which project a sense of civility, are included. Photographs include Kid Langworthy, Prof. L. S. Gearhart, and the Blue House located at 1435 Tchoupitoulas St. (now 4337-39 Tchoupitoulas St., the present-day location of Tipitina's).

■ A microfilm collection of Catholic newspapers, published in New Orleans between 1872 and 1930, has been acquired from the Archdiocese of New Orleans. Two reels of microfilm of New Orleans city directories for 1827, 1835, and 1837 have also been acquired from the New Orleans Public Library.

■ Oliver J. Counce has donated a copy of "Pickwick Club Minutes: Membership Meetings, 1883-1915," which he compiled. Researchers interested in the early years of the organization will find it a valuable reference tool.

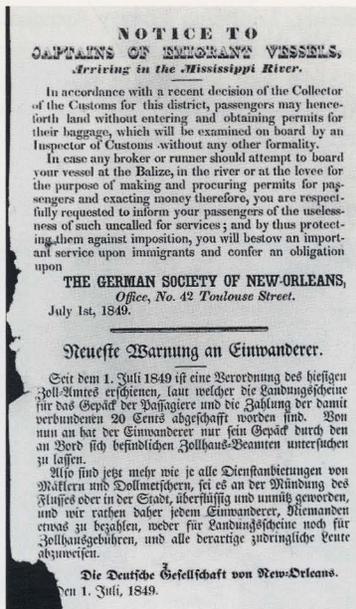
— M. Theresa LeFevre

## LIBRARY

A petition, published in 1808, supporting the claim of the United States to certain batture land along the New Orleans waterfront, has been added to the Collection's holdings. The batture is land formed by alluvial deposits of the Mississippi River.

John Gravier, local landowner, also claimed the land and hired attorney Edward Livingston to represent him. When a lawsuit ensued, the matter was referred to Governor William C. C. Claiborne, who in turn referred the problem to the federal government. Livingston eventually filed suit against President Jefferson, his political rival, to no avail. The petition includes a fine description of flat-bottom boat commerce on the river. This rare, first-edition New Orleans imprint is an untrimmed folio sheet folded to four pages of document text.

■ *Notice To Captains Of Emigrant*



(98-187-RL)

*Vessels, Arriving in the Mississippi River* is an 1849 broadside published by the German Society of New Orleans, printed in both English and German. The document, an example of the German Society's efforts to assist arriving immigrants, informs ship captains that baggage procedures will be simplified.

■ *Message from the President of the United States ...* is a two volume, 1818 publication that was "referred to the Committee on Foreign Relations" by President James Monroe on the subject of the boundary between the United States and Texas (then a Mexican province) as well as other parts of Mexico. The Adams - Onis boundary negotiations featured in these documents delineate the boundary between Louisiana and Texas somewhere between the Rio Grande and the Colorado Rivers. Included in the publication are references to negotiations with Spain concerning the Louisiana boundary and information related to the Florida territory.

— Gerald Patout

## NOTICE

The City Court records of December 1, 1811, February 1, 1812, and February 15, 1812, cited in sources used for the article, "From the Ste-Gême Papers: A Friend in Need," (*Quarterly*, summer 1998, vol. XVI, no. 3) may be found at the New Orleans Public Library.

## DONORS APRIL – JUNE, 1998

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## STAFF

### IN THE COMMUNITY

**Judith H. Bonner**, Southeastern Museums Conference state director for Louisiana; **Gerald Patout**, board of directors, Louisiana-Southern Mississippi Chapter of the Special Libraries Association; **Alfred E. Lemmon**, SOLINET's Preservation Advisory Committee and paper presented at annual meeting of Society of American Archivists.

**John H. Lawrence**, exhibition of photographs at the Opelousas Museum of Art and the New Orleans Academy of Fine Arts 20th anniversary faculty exhibition; **Priscilla Lawrence**, artwork at the Camp Street Gallery; **Dustin Booksh**, exhibition of photographs at CC's Coffee House on Metairie Road.

Speeches: **John Magill**, Friends of the Cabildo, Hermann-Grima House, French-American Chamber of Commerce, and interviewed by the *London Daily Telegraph*; **Pamela D. Arceneaux**, two slide presentations, Tour Guides Association of Greater New Orleans and slide presentation, Walking Tour Volunteers of the Friends of the Cabildo; **Gerald Patout**, St. Tammany Parish Genealogical Association; **John H. Lawrence**, panel, Society for Photographic Education.

### MEETINGS AND WORKSHOPS

**Patricia Brady**, Southern Historical Association and George Washington symposium at Mount Vernon; **Carol Bartels**, archival workshop and meeting of the Society of American Archivists; **Pamela D.**

**Arceneaux**, Louisiana Library Association; **Louise Hoffman**, Publishers Association of the South and Southeast Booksellers Association; **Mark Cave**, Society of American Archivists.



### CHANGES

New faces at the Collection are **Diane Plauché**, shop; **Paula Brigham** and **Vicky Lazarus**, docents; **Mary Mees**, receptionist; **Nancy G. Faget** (LSU) and **Chelsea Viles** (Tulane), interns.

### PUBLICATIONS

**Patricia Brady** and **John Magill**, *Preservation in Print*; **Mary Lou Eichhorn**, *New Orleans Magazine*.

**Jan Brantley** and **Robert Brantley**, photographers for the revised edition of *Southern Comfort: The Garden District of New Orleans* by **S. Frederick Starr**.

## THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

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Louise C. Hoffman

Head of Photography:  
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## Fall Schedule at THNOC

Wednesday, November 4, 7:00 p.m.

*The Work of William Aiken Walker*. Speaker, John Fowler, art historian. Introduction by Judith H. Bonner. Williams Research Center, 410 Chartres Street

Thursday, November 19, 7:00 p.m.

*Childhood in America: A 19th-Century Perspective*. Ray Hiner, Professor of History, University of Kansas. Counting House, 529 Royal Street

Wednesday, December 2, noon.

*Children's Literature, Then and Now*.  
*19th-Century Genres*, Dee Jones. *21st-Century Access*, Gerald F. Patout. Counting House, 529 Royal Street

*William Aiken Walker, Sojourner Artist: Selections from the Monroe-Green Collection*.  
Exhibition at the Williams Research Center, 410 Chartres Street, through January 9, 1999

## THE SHOP

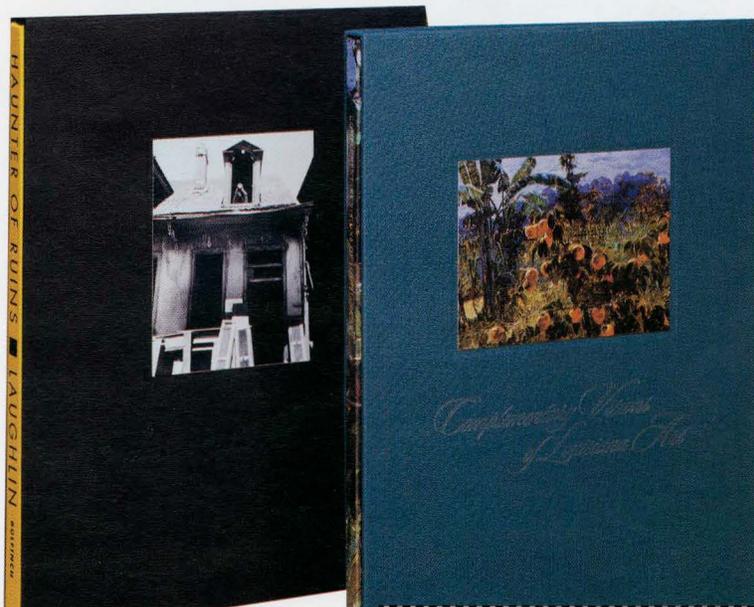


Design for Twelfth Night Revelers ball by Charles Briton (1975.117.5)

The nursery rhymes of Mother Goose will be the theme for the Shop this holiday season to complement the exhibition, *Seen and Not Heard: Facets of Childhood in 19th-Century New Orleans*. The inspiration for the Shop's new merchandise comes from a set of watercolor and ink illustrations by Charles Briton in the Collection's Mardi Gras holdings. Charles Briton, the earliest known carnival artist, designed for several 19th-century krewes. Briton's set of nine design plates were created for the pageant and ball of the Twelfth Night Revelers, held January 6, 1871, whose theme was "A Mother Goose Tea Party." The Shop has drawn from the many nursery rhymes and fairy tales depicted by the characters in the illustrations to develop gifts to delight all ages. A few of the items inspired by Briton's art are Mother Goose tea sets, a limited-edition German glass ornament of Humpty Dumpty, an ornament of Jack-Be-Nimble jumping over a candlestick, and an afghan with the woven design of the Mother Goose parade

— Susan Laudeman

## LIMITED EDITIONS



The Collection's first limited editions are now available. These handsome, slipcased volumes will appeal to all collectors of fine books. *Haunter of Ruins* showcases 65 master images by the celebrated photographer Clarence John Laughlin whose work captures the weathered elegance and dreamy decadence of Louisiana's buildings, streets, and cemeteries. *Complementary Visions* provides an in-depth look at a major donation of Louisiana art and places these artworks in the context of the Collection's holdings.

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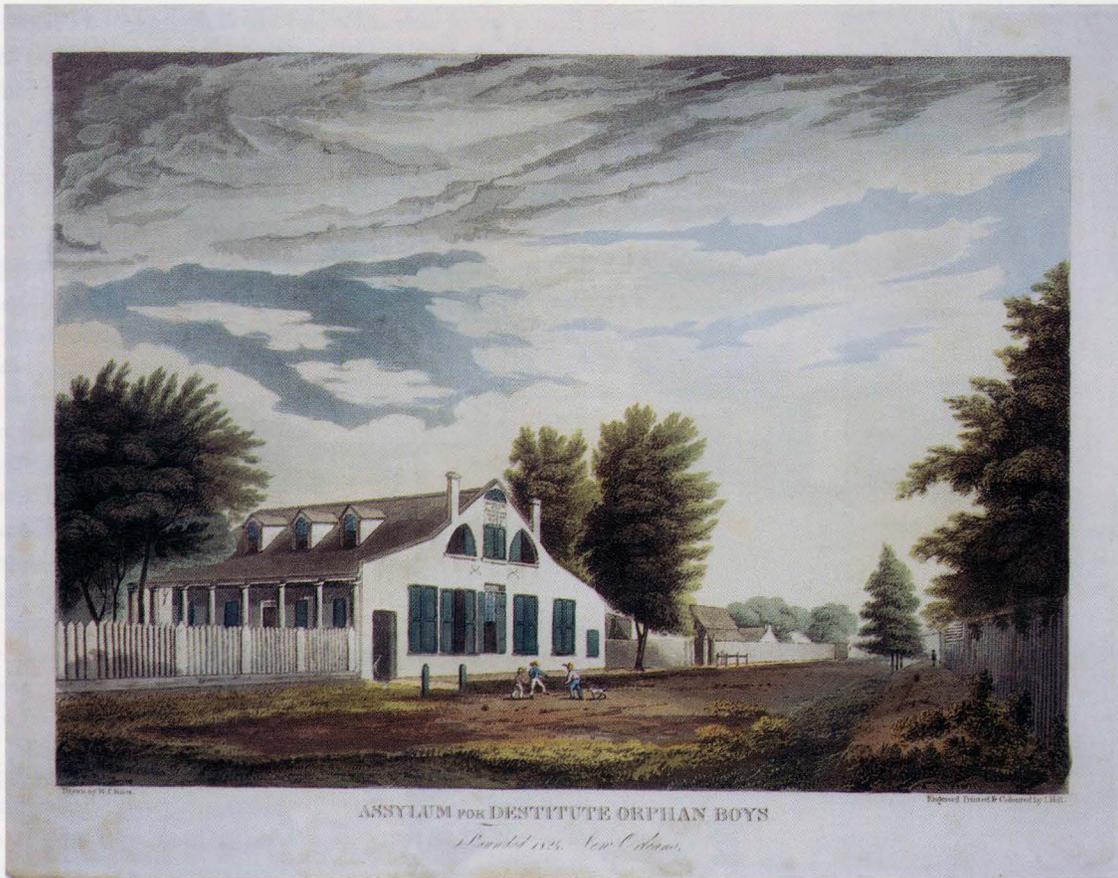
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EXHIBITION OPENS NOVEMBER 17

# SEEN AND NOT HEARD

FACETS OF CHILDHOOD IN NINETEENTH-CENTURY NEW ORLEANS



Asylum [sic] for Destitute Orphan Boys, *hand-colored engraving by W. P. Knox and L. Hill, ca. 1840 (1959.192)*

The virulent yellow fever epidemics that visited the city all too frequently during the last century left many children orphans. Orphanages were a common sight throughout New Orleans such as the gable-ended Louisiana cottage pictured above, home to “destitute orphan boys.”



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