



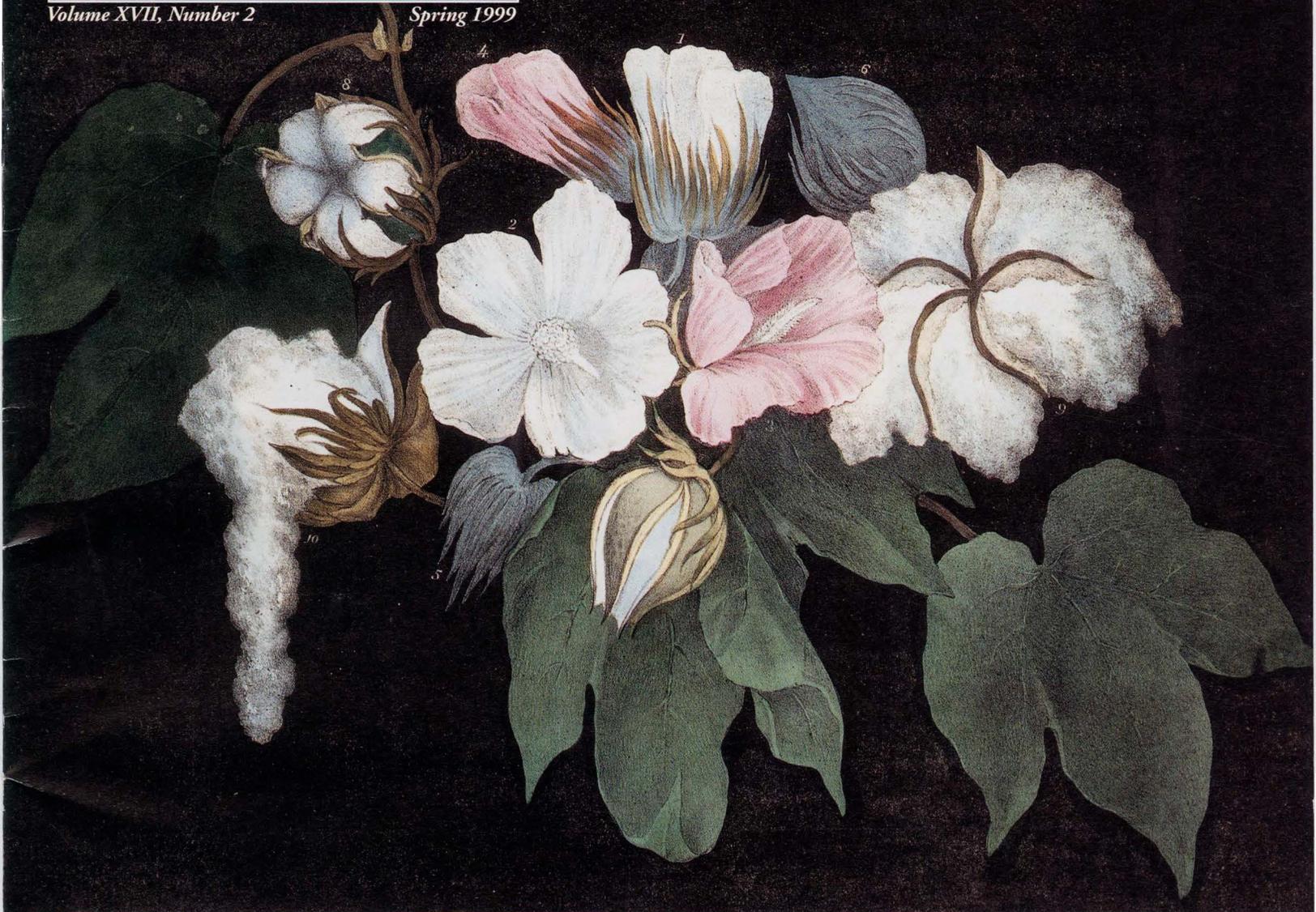
THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY

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Spring 1999

COTTON EXHIBITION: WILLIAMS GALLERY

YACHT CLUB EXHIBITION:
TOULOUSE STREET GALLERY. PAGES 8-9



The Cotton Plant by J. R. Barfoot, after Thomas Bangs Thorpe, ca. 1850, lithograph (1959.216.1)

THE FABRIC OF HISTORY

THE COTTON INDUSTRY
IN NEW ORLEANS
1835-1885

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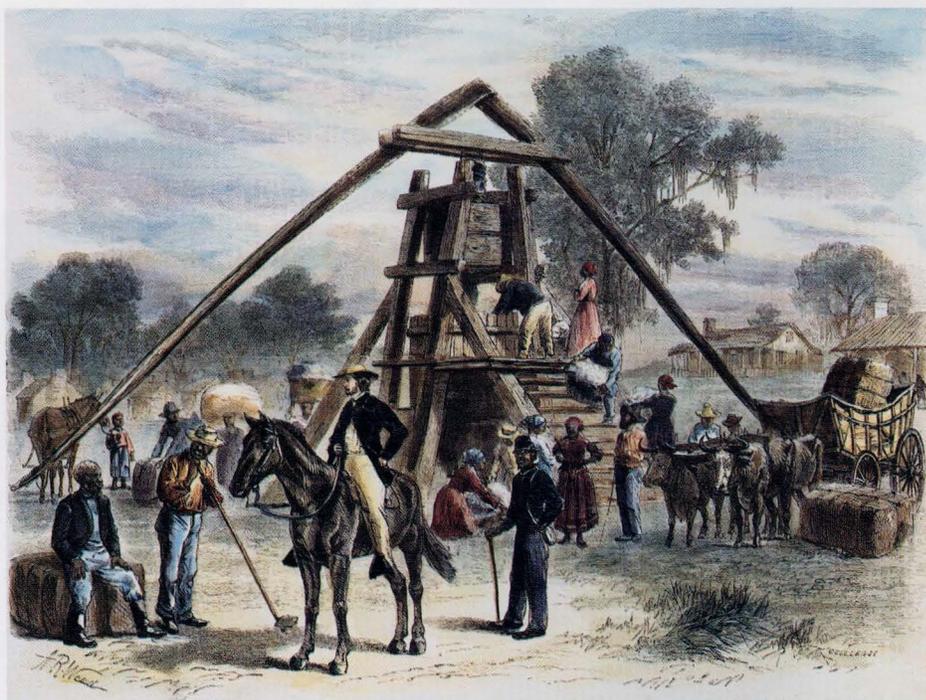
This quote graphically illustrates the importance of American cotton production to the burgeoning textile factory system of industrialized Britain. Although more commonly associated with the distribution of sugar, New Orleans played an important role in nearly all aspects of cotton production. *The Fabric of History*, on view in the Williams Gallery from May 11 through July 10, examines the importance of cotton and the businesses related to its production and manufacture into finished goods. From the golden age of antebellum commerce in New Orleans, through the Civil War and Reconstruction, and concluding with the World's Industrial and Cotton Centennial Exposition, the exhibition presents different aspects of the business and romance of cotton.

COTTON CULTIVATION

Eli Whitney's cotton gin facilitated the separation of cotton lint and seeds. After its introduction in 1793, cotton culture rapidly spread throughout the South. Cotton was cultivated on large plantations using slave labor as well as on small farms worked only by the farmer and his family. Raising cotton required little skill and its production provided almost year-round employment. It was non-perishable, was of high value per unit of weight, and was in steady demand for the textile mills of the Northeast and Great Britain.

“Let any great social or physical convulsion visit the United States, and England would feel the shock from Land's End to John O'Groats. The lives of nearly two millions of our countrymen are dependent upon the cotton crops of America; their destiny may be said, without any kind of hyperbole, to hang upon a thread. Should any dire calamity befall the land of cotton, a thousand of our merchant ships would rot idly in dock; ten thousand mills must stop their busy looms; two thousand thousand mouths would starve, for lack of food to feed them.”

—*London Economist* quoted in *Cotton Is King: or, The Culture of Cotton*, 1855



Baling Cotton by C. Cullen, after Alfred R. Waud, 1871, wood engraving with watercolor, from *Every Saturday* (1966.2.3)

Cotton farmers began their work in the spring, breaking up soil, running rows, and planting. After the plants sprouted, constant chopping and hoeing continued until midsummer. In the fall when the bolls matured and opened, the cotton was picked and then ginned. During the antebellum period, ginning was primarily a plantation activity. After the Civil War, larger public gins in towns and cities replaced the small plantation gins. Cotton bales were loaded onto steamboats for transport to New Orleans, a major center for the business of cotton.

FACTORAGE SYSTEM

For most of the 19th century, the marketing of such staples as rice, tobacco, sugar, and especially cotton was handled by a financial agent called a factor. Capital was concentrated in a few southern cities that served as factorage centers. The factor served as supplier for the planter, extended credit to him, and acted as personal agent, investment counsel, and stockbroker. The factor provided loans to planters at interest rates of between eight and twelve percent. He was repaid in-cotton at the

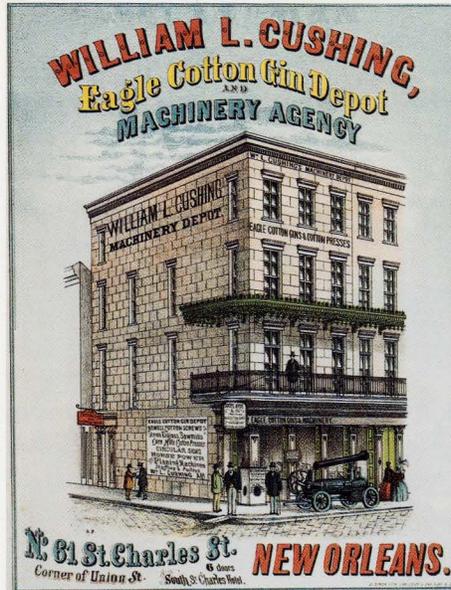
prevailing price and sold any surplus beyond the planter's debt. For this service, the factor deducted a brokerage fee and a commission. Other charges included hauling, storage, freight, and insurance. The cotton broker purchased cotton from the factors and usually represented the interests of textile centers in the Northeast as well as in Liverpool, Manchester, or Hamburg. Brokers could also represent private investment houses or act as direct agents for cotton importing houses or for manufacturers. The spread of railroads and the growth of land mortgage companies following the Civil War reduced the planter's reliance on the factor as a middleman, and the system gradually disappeared.

“From 1866 to 1872, inclusive, the port of New Orleans received 6,114,000 bales, or fully one-third of the entire production of the United States. Knowing these statistics, one can hardly wonder at the vast masses of bales on the levee at the landings of the steamers, nor at the numbers of the boats which daily arrive, their sides piled high with cotton.”

—*The Great South*

COTTON EXCHANGE

The New Orleans Cotton Exchange was organized in 1871 by a group of cotton merchants and bankers for the purpose of facilitating trade and regulating prices. It provided a central bureau for the latest news about the movement of the commodity and its fluctuating values. The first Cotton Exchange was in a building on the corner of Carondelet and Gravier Streets. On the same corner in 1883, the second exchange opened in a new structure, ornamented with large



Eagle Cotton Gin Depot, after Adrien Persac, delineator, Benedict Simon, lithographer, ca. 1870 (1949.1.25)

allegorical figures. Demolished in the 1920s, this building was replaced by the third exchange to be erected on the site. Although the building still stands, the institution of the Cotton Exchange and most other commodity-specific exchanges have all but been eliminated by federal regulations and changing business practices.

COTTON PROSPERITY

The Garden District of New Orleans was developed to a great extent by men who had made their fortunes in cotton and its related businesses. Most of these men had come to New Orleans from other areas of the United States and from overseas. Kentuckian Henry S. Buckner became a wealthy cotton factor in New Orleans. His residence at 1410 Jackson Avenue built in 1856 was one of the largest in the area. Another successful cotton factor from Kentucky, Jacob Payne, built a large home at 1134 First Street in 1849. London-born Thomas Gilmour, a cotton broker, was able to build his mansion at 2520 Prytania Street in 1853 within three years of his arrival in New Orleans.



The 1873 New Orleans city directory lists 249 cotton-related businesses.

On average, a bale weighed between 400 and 500 pounds.

In 1860, approximately two-thirds of all American cotton was produced in the area east of the Mississippi River.

By 1968, about 94% of the cotton crop was machine harvested.

The United States is by far the largest exporter of cotton in the world. In most years, more than one-fourth of the cotton in international commerce is of U.S. origin.

The Orleans Cotton Press with a capacity of 150,000 bales and warehouses for storing 25,000 bales was completed in 1835 at a cost of \$754,000.

GALLERY TALKS
ABOUT THE COTTON EXHIBITION
WEDNESDAYS, 12:30
MAY AND JUNE



The Main Building of the World's Industrial and Cotton Centennial Exposition by Southern Lithographic Company, (detail), 1884 or 1885, lithograph (1956.10)

Michel Musson was almost an oddity in the largely Anglo-American, non-native Garden District. The uncle of artist Edgar Degas and a prominent cotton merchant, Musson was a French Creole born in New Orleans who served as postmaster of the city from 1849 to 1853. He built a large villa at 1331 Third Street, but only lived in it for a few years before he returned to Esplanade Avenue, the bastion of French society in New Orleans.

COTTON CENTENNIAL EXPOSITION

Although New Orleans was still suffering from the aftermath of war and Reconstruction, promoters of the World's Industrial and Cotton Centennial Exposition (1884–1885) were able to attract financial backers to the project which ultimately turned an uptown pasture into Audubon Park. The exposition which commemorated the 100th anniversary of the first shipment of cotton from the United States, attracted nationwide and even international participation. The Main Building covered 30 acres, and its Horticultural Hall was the largest glass conservatory in the

world at that time. The latest novelty, electric lighting, illuminated the buildings and grounds.

— *Pamela D. Arceneaux*

Sources: James E. Boyle, *Cotton and the New Orleans Cotton Exchange* (Garden City, N. J., 1934); Anthony Burton, *The Rise and Fall of King Cotton* (London, 1984); David Christy, *Cotton Is King* (Cincinnati, 1855); Abraham Oakey Hall, *The Manhattaner in New Orleans* (New Orleans, 1851, repr. Baton Rouge, 1976); Leonard V. Huber, *New Orleans: A Pictorial History* (New York, 1971); Isaac Delgado Museum of Art, *Edgar Degas, His Family and Friends in New Orleans* (New Orleans, 1965); Edward King, *The Great South* (Hartford, 1875, repr. New York, 1969); Dagmar Renshaw LeBreton, *A Tour of the Garden District* (New Orleans, 1942); Frederick Law Olmsted, *The Cotton Kingdom* (New York, 1861); Robert C. Reinders, *End of an Era: New Orleans, 1850-1860* (New Orleans, 1964); David C. Roller and Robert W. Twyman, eds., *The Encyclopedia of Southern History* (Baton Rouge, 1979); Martha Ann Brett Samuel and Ray Samuel, *The Great Days of the Garden District and the Old City of Lafayette* (New Orleans, 1961); S. Frederick Starr, *Southern Comfort: The Garden District of New Orleans, 1800-1900* (Cambridge, Mass., 1989); Charles Reagan Wilson and William Ferris, eds., *Encyclopedia of Southern Culture* (Chapel Hill, N.C., 1989).

PAMELA ARCENEUX RECEIVES LUCY B. FOOTE AWARD



Pamela Arceneux, reference librarian at the Historic New Orleans Collection, received the prestigious Lucy B. Foote Award during the annual Louisiana Library Association conference held March 16-20 in Baton Rouge. The award is given annually in memory of Lucy B. Foote, a native of St. Mary Parish, whose interests in Louisiana documents and special collections resulted in lasting contributions to libraries throughout the state. Bibliographies prepared by Lucy Foote have been recognized by state officials, bibliographers, and librarians throughout the country as outstanding models for all public document bibliographies.

The award cited Mrs. Arceneux's extraordinary knowledge and understanding of local and state history and her keen ability to assist researchers with a wealth of information. She joined the Collection staff in 1981.

In addition to her duties as the library's reference specialist, Mrs. Arceneux has collaborated on many of the Collection's publications as well as providing research for exhibitions and related programs. She is a frequent lecturer on various aspects of New Orleans history.

She holds a B.A. in history from West Georgia College and an M.L.S. from Louisiana State University. The Foote Award was presented to Mrs. Arceneux at the LLA awards dinner on March 17.

Thank you for your wonderful response to our fourth annual Williams Research Center Symposium, *The Pearl of the Antilles and the Crescent City: Historical Connections between Havana and New Orleans in the 19th Century*. The symposium was an outgrowth of a project, ongoing since 1992, to microfilm Louisiana materials in the National Archives of Cuba and make it available to researchers unable to travel there. For this day-long event Ida Altman served as moderator and Franklin Knight, Berarda Salabarría, John Hébert, Eugene Cizek, and Alfred Lemmon presented talks to a packed house. The program was



presented again in Havana on April 9.

When the Williams Research Center opened in January 1996, one of its prime objectives was to permit patrons to experience the relatedness of library, manuscripts, and curatorial collections by allowing these items to be studied simultaneously and in consultation with appropriate staff. This approach differed from the separate, individual reading rooms that existed before the opening of the Williams Research Center. Printed, written, and pictorial records inform each other in ways that are greater than the sum of their individual parts, all to the benefit of scholarly study and the larger understanding of the topic.

Because of this new context and the increasing use of the Williams Research

Center, (we now respond to more than 7,500 inquiries of all kinds annually), the staff has developed an orientation program for you, our researchers. Begun in February and already popular, the Third Saturday program offers demonstrations and explanations by the research associates on the types of collections available for study, as well as resources for access to information. This orientation program will continue as long as a public need is demonstrated. With an active collecting program we can be sure that there will always be new information on resources available. There is no charge to attend the Third Saturday program, but reservations should be made through the Williams Research Center, (504) 598-7171.

— Priscilla Lawrence

Footnote To History

GREENLEAFS, COTTON, AND EVANGELINE



In November 1841, Mary Greenleaf, younger sister of the poet Henry Wadsworth Longfellow, arrived in New Orleans with her husband James. They had traveled for more than two weeks down the Ohio and Mississippi rivers — an adventure they would repeat each year for the next 20 years.

The couple spent the winter months in New Orleans where James made arrangements for shipping cotton to manufacturers in Massachusetts. Each spring they escaped the heat and disease and traveled back home to New England where James made arrangements for supplying the mills — a way of life for those involved in the global cotton economy of the antebellum era. New Orleans functioned as a portal through which the products of the agricultural South were marketed and distributed to industrial centers. As a result, the city became a seasonal home to cotton merchants from Britain, New England, and elsewhere.

Mary's diary for 1852, housed at the Collection's Williams Research Center, provides a glimpse of the Greenleafs' daily life. During her first two winters in New Orleans, they lived at the St. Charles Hotel. By 1852, however, she and James had moved to a house at the corner of Prytania and First Streets. Mary appears to have had an active social life, entertaining Bishop Leonidas Polk, families from "the Bayou," and many others. With some sadness, she wrote down the names of friends as they left town beginning in May, family by family, noting the name of the ship and time of departure.

On June 18 the Greenleafs began their journey north. They traveled upriver, stopping at Baton Rouge, Natchez, Vicksburg, Memphis, and Paducah. At Louisville, they boarded another boat for Cincinnati. From there, they traveled overland to Cleveland, where they boarded a steamboat for Buffalo — then

across the Alleghenies to Boston. They remained in Massachusetts until October. Their return trip was somewhat different. They went by boat from Boston to Savannah, traveling overland to Selma, Alabama. From Selma they took a riverboat to Mobile and, finally, a ship to New Orleans.

While in New England, Mary mentioned visits with family and friends and, on several occasions, visits with her brother Henry. She undoubtedly spoke with him about her adventures and life in Louisiana. Mary began her seasonal migration in 1841, five years before her brother began his famous poem *Evangeline*. It is interesting to speculate on the influence her stories may have had on its composition. Perhaps when Longfellow wrote of his Acadian heroine traversing the continent, it was not a historical figure he was thinking about but, rather, his little sister Mary.

— Mark Cave

Recurring epidemics of yellow fever, cholera, and malaria, combined with the ever present threat of infection and intense summer heat, made 19th-century New Orleans a medical challenge for the best of doctors. One of the best of these – a doctor ahead of his time – was Warren Stone.

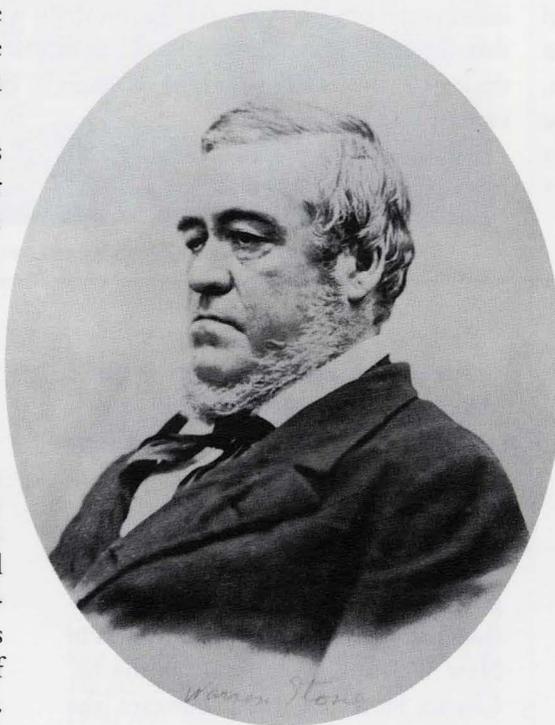
He was born in St. Albans, Vermont, in 1808. Stone began medical training in New Hampshire and received his M.D. degree from the Berkshire Medical Institution in Massachusetts in 1831. First settling in West Troy, New York, he found the area had few prospects for his practice and decided to head south. In 1832 he boarded the brig *Amelia* in Boston and sailed for New Orleans.

The trip was not without its perils — a shipwreck on Folly Island near Charleston, South Carolina, along with an outbreak of cholera among passengers and crew. Stone attended the sick until he himself became ill. Dr. Thomas Hunt of Charleston, who became a life-long friend, provided medical care in turn. When Stone finally arrived in New Orleans in December, he found a city in the midst of a cholera epidemic.

He began work at Charity Hospital where he acquired a thorough knowledge of anatomy and developed his expertise as a diagnostician. Stone's gruff manner belied a warm, generous nature. Colleagues and patients appreciated his kind words and laughed at his amusing stories. An unusually large, tall man, he had a massive, bear-like head. His strength and dexterity matched his phenomenal memory. He applied common sense to his cases and was not afraid to depart from established methods. His reputation as an innovative surgeon grew as he matured.

Stone was pleased when his friend Dr. Hunt came to Charity Hospital as house surgeon in August 1833. The next year Stone became assistant surgeon at Charity and resident surgeon the following year. In 1839 Stone was appointed visiting surgeon, remaining in this capacity until 1872; he worked as a

A Surgeon for the 19th Century



Courtesy Tulane University Medical Center Library

Warren Stone, M.D.

consulting surgeon at Hotel Dieu for several years.

Helping to inaugurate medical education in Louisiana, Stone assisted Dr. Hunt and Dr. John H. Harrison in establishing the Medical College of Louisiana (later Tulane University) in 1834. Named professor of anatomy in 1837, Stone had a long, distinguished career at the medical school. His

students noted his tremendous recall of facts that made it unnecessary for him to use notes. More remarkable was his poise under pressure. He would calmly attend to any alarming signs during a surgical procedure while explaining to those present the pertinent details of the case. He retired from teaching in 1872.

Speed and dexterity were essential qualities in a surgeon during the pre-anesthesia era — Stone excelled in both. He was the first Louisiana physician to use Letheon or sulfuric ether in 1847, and his preference for chloroform, introduced in the 1850s, influenced the southern medical profession. Closely related to the relief of pain through anesthesia was the amputation of limbs, a frequently employed practice in 19th-century surgery. Stone believed that one should not overestimate the “security which amputation affords,” that “limbs are often sacrificed that are curable, and, by disregarding the proper time for amputation, a life may be lost that would have been safe without an operation.”

Stone's treatment for cholera was practical: to combat dehydration resulting from the disease, he advocated cold water, used externally and internally. The traditional course of counter-irritation, such as blistering, he felt was detrimental to the patient already suffering the effect of heat and only served “to intensify the disease and confirm the collapse.”

In 1839 Dr. Stone and Dr. W. E. Kennedy founded the *Maison de Santé*, a private hospital, located on the corner of Canal Street and Claiborne Avenue. Eventually the name was changed to Stone's Infirmary. Warren Stone never refused a patient, regardless of ability to pay. As his health declined, so did the fortunes of Stone's Infirmary. The institution ceased operation for a time during the Civil War but managed to reopen in 1865 before finally closing its doors in 1867.

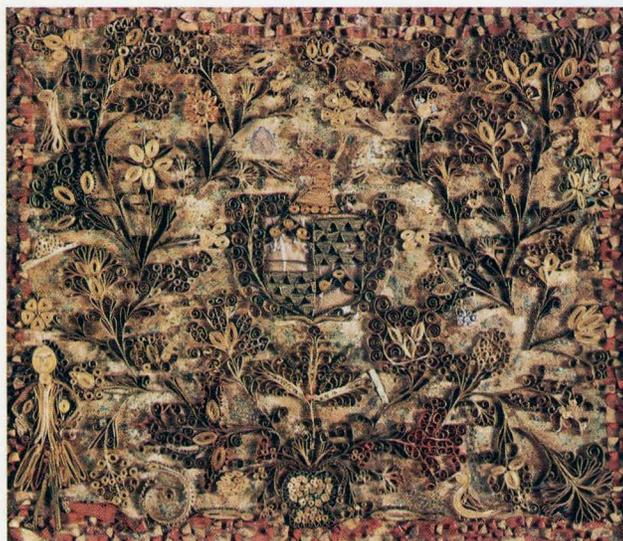
Stone's standing in the medical community led to his election as president of the Louisiana Medical Society in

1855. He served as editor of the *New Orleans Medical and Surgical Journal* from September 1857 to January 1859 and was appointed surgeon general of Louisiana for the Confederacy by Jefferson Davis.

When Dr. Stone succumbed to diabetes on December 6, 1872, it was a sad day for the citizens of New Orleans. Courts were adjourned, stores closed, and flags stood at half-mast to mark the passing of the gifted physician. His medical students issued resolutions that day in his honor, referring to him as a “reverenced priest in the temple of medicine.” They mourned him “as a friend who has greeted us in kindness and warm regard, ready to counsel and admonish.” The eminent physician Dr. Rudolph Matas called Stone “the greatest surgeon in the South.”

— Sue Reyna

Sources: *Daily Picayune*, Dec. 8, 1872; John Duffy, ed., *The Rudolph Matas History of Medicine in Louisiana*, vol. 2 (Baton Rouge, 1962); John Duffy, *The Tulane University Medical Center: One Hundred Fifty Years of Medical Education* (Baton Rouge, 1984); *Weekly Delta*, Dec. 12, 1847; Warren Stone, “Cholera and Its Treatment,” *New Orleans Medical and Surgical Journal* XIX, 18, 25-26 (1866-67); Warren Stone, “Observations upon Primary and Secondary Amputations,” *New Orleans Medical News and Hospital Gazette* 1:124-128 (1854).



Quilling piece, 18th century

QUILLING: AN ART OF REFINEMENT

Visitors to the Collection’s Williams Residence can see a magnificent example of the age-old craft of quilling. An oak table in the downstairs powder room holds a piece of quilling that dates back to the 18th century (ca. 1745), when quilling, or paper filigree, was at its height. Owing to the popularity of the craft, cabinetmakers produced furniture that was fitted with a recess for the quilling, as well as a protective glass top.

The complex designs found in quilling were created by rolling thin strips of paper onto a feather quill, porcupine quill, or other thin, round instrument and then turning the rolled paper on its edge and glueing the folded, crimped, or scrolled paper to a background of fabric or wood. Paper scrolls and the ornate rolls of quill work were inspired by metal filigree – rolled fine wire of precious metals, such as gold and silver, made into elaborate designs. Colorful papers were far less expensive but could be manipulated in much the same way as their metal counterparts. Often the edges of the paper were painted with gold or silver paint, adding to the look of metal filigree.

While the first quillers were probably members of European religious orders, the craft burgeoned when ladies of wealth and high fashion were schooled in the art of paper filigree. English boarding schools advertised it as an art of refinement, and by the middle of the 18th century, quilling was a popular form of the decorative arts in both western Europe and America. As paper was plentiful, the quilling projects became a popular hobby for Americans in the early 1800s.

Quilling was often executed in a purely ornamental



The quilling piece decorates the top of this oak table in the Williams Residence (72.295 WR).

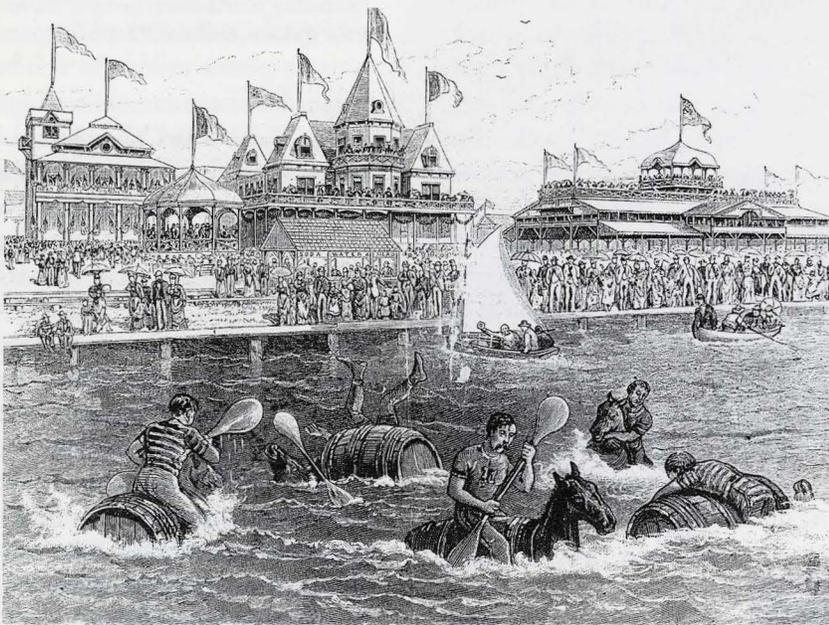
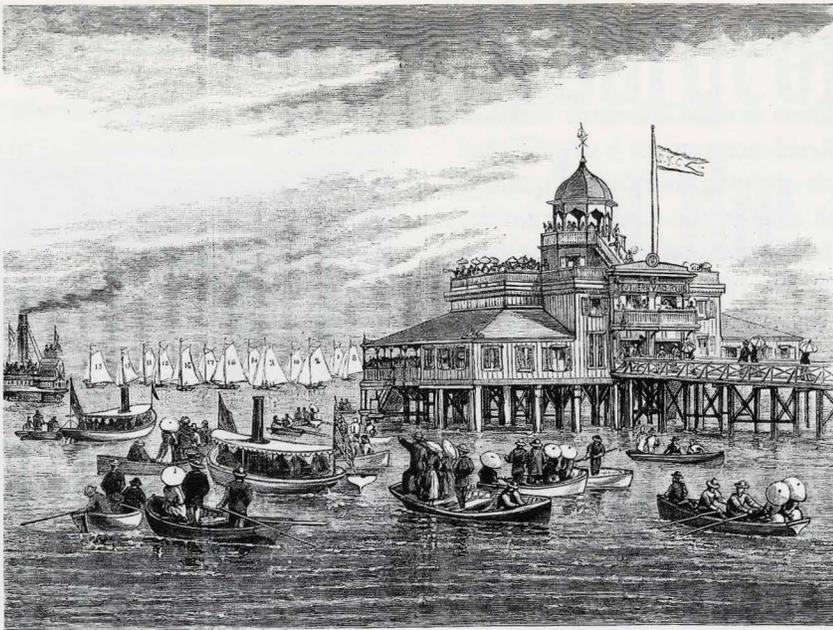
design, but some examples of quilling were pictorial. The Collection’s example depicts a family’s coat of arms in the center and a man in the lower left corner surrounded by various flora and fauna including a lobster, snake, birds, fish, deer, and insects. Popular designs were combined with personal touches to make each piece unique. The quilling on the Residence table has been inscribed on the back as follows: “Old Clavell Scroll Work/given to me by Uncle Henry Filliter/handed down from Mary Clavell wife of/ William Filliter, 1745 to whom she/was married at Steeple Church. (My great/great grandfather) Geo Clavell Filliter.”

Today there are only a few thousand skilled quillers worldwide. This piece of quilling was acquired by Collection founder Leila Williams to display in her home at 718 Toulouse Street, now known as the Williams Residence. Tours are available Tuesday through Saturday at 10 and 11 a.m. and at 2 and 3 p.m.

— Ann Tenold

Ann Tenold, formerly assistant registrar for the Williams Residence, has recently joined the staff of the Louisiana Endowment for the Humanities as an assistant director.

LAKEFRONT SALUTING 150 SOUTHERN



Wood engravings from Frank Leslie's Illustrated Newspaper: *top*, Annual Regatta of the Southern Yacht Club by S. W. Bennett, Jr., 1879 (1982.178); *below*, Bastille Day at West End, 1881 (1974.25.39.1)

The venerable Southern Yacht Club — witness to generations of regattas during its years overlooking Lake Pontchartrain — has reason to celebrate. The Historic New Orleans Collection has joined the celebration of the club's 150-year history with a special exhibition that opened in the gallery at 722 Toulouse Street on April 20. Also on display will be images from the turn-of-the-century parks that

shared the lakefront with the nation's second-oldest yacht club.

The Southern Yacht Club, an active and thriving member of the New Orleans community since 1849, has counted among its members some of the city's most distinguished community leaders, businessmen, and philanthropists. The clubhouse remains a familiar West End landmark, but when the club was founded the area was a

popular leisure destination called New Lake End.

After a storm devastated New Lake End, the area was rebuilt, becoming known in 1880 as West End, a pleasure park that attracted attention in the pages of such periodicals as *Harper's Weekly* and *Frank Leslie's Illustrated Newspaper*. Although it would be several years before electric lighting became commonplace in New Orleans, West End boasted its own power plant and arc lighting. The national fascination with all things electric and modern led to a park designed as a wonderland of light. The concept of a clean, electric pleasure park would catch on nationwide in the wake of Chicago's 1893 Columbian Exposition and Daniel Burnham's utopian "white city" designs.

Another national trend that influenced the development of West End was the electric railway. As electric streetcars replaced mule-drawn lines, transit companies nationwide extended their tracks into rural areas. The New Orleans Traction Company and the New Orleans City and Lake Railroad sought to minimize evening and weekend revenue losses on their commuter lines by encouraging patronage at suburban amusement parks. Military brass bands, fireworks, and attractions such as the Scenic Railway and an early motion picture machine — Edison's Wonderful Vitascope — proved to be popular.

Nearby resorts provided stiff competition. Spanish Fort, known for fine dining as well as amusements, promoted itself as the Coney Island of the South, an appellation its rivals both resented and disputed. Milneburg, a small fishing community located near the present site of the University of New Orleans, was famous for its seafood restaurants.

T LEISURE: YEARS OF THE YACHT CLUB

Although open-air concerts were held at Milneburg, the community's reputation for rowdyism, violence, and unsavory activities, such as gambling and prostitution, kept it from developing as a family-oriented amusement area.

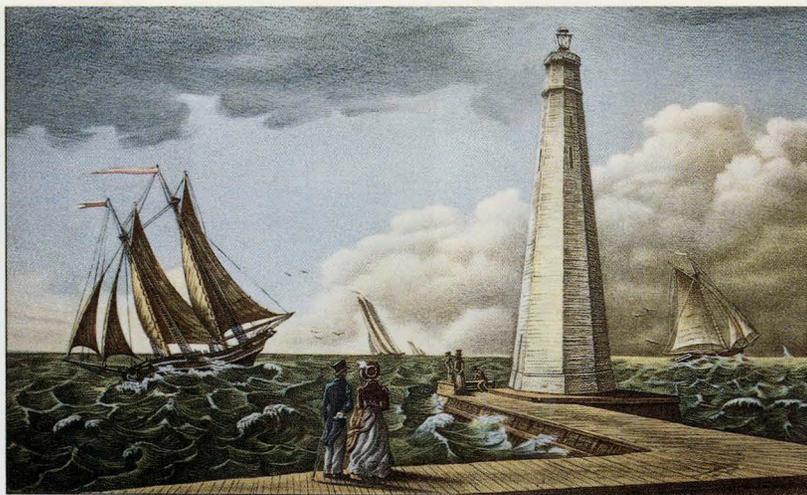
A succession of violent storms, including the 1915 hurricane, took a heavy toll on lakefront recreation. Some attempts were made to rebuild, but the parks never recaptured their former glory. By the eve of World War I, the golden age of New Orleans lakefront recreation had ended.

West End, Spanish Fort, and Milneburg retain few reminders of their glory days but their neighbor, the Southern Yacht Club, still presides over the lake, sending pleasure boats out to sail the sparkling waters.

Lakefront Leisure: Saluting 150 Years of the Southern Yacht Club is on view in the Toulouse Street gallery through Saturday, July 17.

— Mary Lou Eichhorn

Sources: James P. Baughman, "A Southern Spa: Ante-Bellum Lake Pontchartrain," *Louisiana History* (winter 1962); M. E. M. Davis, "Throwing the Wanga (St. John's Eve)," *Harper's Weekly* (July 20, 1889); Louis J. Hennessey, *Centennial Jubilee: 100 Years of Yachting* (New Orleans, 1949); New Orleans newspapers, 1880-1916: *Daily Picayune*, *States*, *Times*, *Times-Democrat*, *Times-Picayune*; Julian Ralph, "A Recent Journey Through the West: Two Early Southwestern Beach Resorts," *Harper's Weekly* (Sept. 21, 1895); W. Adolphe Roberts, *Lake Pontchartrain* (Indianapolis, 1946); Flora K. Scheib, *History of the Southern Yacht Club* (Gretna, La., 1986); "Summer Parks: Bands as an Important Park Feature," *Variety* (April 28, 1906); Blake Touchstone, "Voodoo in New Orleans," *Louisiana History* (Fall 1972); "A Voodoo Dance," *Harper's Weekly* (June 25, 1887).



Top, Lighthouse on Lake Pontchartrain, at the Mouth of Bayou St. John, lithograph, after original by F. Saint-Aulaire, 1825 (1974.25.39.97); below, West End Scenic Railway by Detroit Photographic Co. (1974.25.39.97)

150 YEARS OF YACHTING IN THE GULF SOUTH, 1849-1999

A history of the Southern Yacht Club by Oliver J. Counce is scheduled for publication in October 1999. The following minutes from the first year of the club are included in his book, 150 Years of Yachting in the Gulf South, 1849-1999.

On July 21st, 1849, a meeting of gentlemen interested in boating on the lakeshore was called at Montgomery's Hotel, Pass Christian [Mississippi], for the purpose of organizing a boat club — James W. Behan was elected President and, on motion of J. B. Walton, the Club adopted the name of Southern Yacht Club.

Sixteen sloops and two schooners were entered in the first Regatta sailed on August 6th, 1849, in which Capt. R. A. Hiern sailed the sloop *UNDINE* to victory.

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

The collection of artworks has grown through several gifts and purchases.

■ An oil portrait by Hal Carney of Governor John J. McKeithen and five study drawings for the portrait are the gift of Mrs. Diane Laizer Carney. The painting, commissioned for a *Time* magazine cover illustration, was displaced by a late-breaking news story on the Vietnam War in 1966.

■ Portraits of Colonel Joseph Numa Augustin and his son, Major Joseph Numa Augustin, Jr., with the latter shown in the military uniform of the Louisiana National Field Artillery, come from the bequest of Benjamin Franklin Eshleman. The portraits were painted in oil between 1880 and 1898 by John Genin.

■ Additional oil paintings include a view of a lighthouse located on Lake Pontchartrain painted between 1883 and 1888 by Alphonse J. Gamotis; an 1890s portrait of a woman in a white shawl by Paul E. Poincy; and a 1944 portrait of artist Colette Pope Heldner by her husband, Knute Heldner.

■ A 1998 acrylic painting, *House Decorated for Mardi Gras*, is a gift from the artist Joseph Konopka.



Major Joseph Numa Augustin, Jr., by John Genin, between 1880 and 1898 (1998.91.2)



Colette Pope Heldner by Knute Heldner, 1944 (1998.85.2)

■ Other artworks are two 1930s lithographed night scenes by John McCrady showing an oil refinery at Baton Rouge, specifically the area called a cat cracker, or catalytic cracker; pencil drawings of a 1931 Mississippi River batture scene by David Alfred Vaughan; and two works by Paul Ninias, a 1940s pencil sketch of a New Orleans cemetery and a 1950 gouache dock scene.

■ Work by artists associated with Newcomb College include an 1897 view of the casting room and an 1896 pencil sketch of Ellsworth Woodward by Selina Elizabeth Bres [Gregory], and a 1934 lithographed portrait of John Morse Ordway by William Woodward. Two 1930s watercolor paintings depict New Orleans subjects: a street scene by Sadie Irvine and a view of the Old Arsenal by Elizabeth Raymond.

■ Mrs. Patricia Flick gave a group of souvenir items relating to New Orleans streetcars, the French Quarter, and local business establishments including

James Ginart Creole Mustard, G. A. Lotz Co., New South Bottling Works, Buckley & Kelly, and Southern Dairy Products.

■ The Northern Indiana Center for History donated three silk ribbons commemorating the Knights Templar conclave held in New Orleans in 1874.

■ Pierre Cordell-Reeh donated 14 navigational charts surveying the Mississippi River from Baton Rouge to the mouth of the river. The charts were lithographed for the U.S. Coast and Geodetic Survey by Julius Bien and Co. between 1884 and 1916.

■ Photoprints of jazz musicians and singers, donated by Tad Hershorn, are of Pete Fountain, Branford Marsalis, Nicholas Payton, Jean Knight, Ella Fitzgerald, Jack Maheu, Ernie K-Doe,



Street scene by Sadie Irvine, 1930s (1998.106.4)

and Danny Barker. The donation also includes photographs of the International Association of Jazz Educators Convention in New Orleans, Tipitina's in the French Quarter, Fritzel's Bar on Bourbon Street, and the Ella Fitzgerald birthday celebration at the Fairmont Hotel.

—Judith H. Bonner and John H. Lawrence

MANUSCRIPTS

Dr. John Allen Jumel (1874-1964) was born in Plaquemines Parish, graduated from Louisiana State University, and received his M.D. degree from Tulane

University. He served in various roles in the Spanish-American War (1898-1902), was associated with the Louisiana State Board of Health during yellow fever epidemics, and worked with the U.S. Public Health Service. Other facets of Jumel's career, in addition to his public service in Cuba, Honduras, and Nicaragua, are documented in the papers and photographs donated by his daughter, Dr. Mignon Jumel.

■ The years surrounding the Civil War are reflected in the Miller Family Papers donated by Joseph B. Miller, grandson of Harrison Coleman Miller (1837?-

1900) and great-grandson of Garrard Miller (1810-1876). Harrison C. Miller and his brother, D. D. Miller, were pioneer merchants who regularly supplied 20 plantations along the Mississippi River. The Miller brothers eventually acquired Highland Plantation in Tensas Parish. A journal of Harrison Miller's travels in Switzerland between 1858-1859 is included with the financial records and legal documents primarily related to business transactions of Garrard Miller.

■ The recent acquisition of 32 letters written by Aaron S. Oberly (1837- after 1889) of Pennsylvania while serving as a U.S. Naval Surgeon during the Civil War includes observations about Louisiana in addition to commentary on military life. Weather proved to be a southern ally as Oberly observed in a letter dated June 6, 1862, written from the U.S. Gunboat *Kineo* near Baton Rouge: "General indications are that we will have much sickness here this summer and fall, and that we will lose more of our men by disease than from the fire of the enemy." Most of the letters were written to Mrs. O. O. Woodford and to Miss Maria A. Woodford of New Haven, Connecticut, between 1862 and 1863.

■ Jerome Cushman has added to a prior donation of his photographs. Correspondence, notes, programs, obituaries, clippings, photographs, and negatives document New Orleans music clubs, street parades, funerals, and jazz performers and fans between 1962 and 1964.

■ Cycling was a popular 19th-century pastime. Activities of the Louisiana Cycling Club Spokes, whose meetings were held in a house on Octavia Street in New Orleans, are documented in a scrapbook that covers the years 1887 through 1891. Jean Dragon, Jane D. Culver, John A. Culver, and Betsy C. Jahncke donated the scrapbook containing news clippings, newsletters, photographs, rules for racing, the constitution of the League of American Wheelmen, and ephemera.

■ *Lettres Patentes du Roy, portant reglement pour le commerce des colonies françaises*

THIRD SATURDAY A CONTINUING PROGRAM AT THE WILLIAMS RESEARCH CENTER 410 CHARTRES STREET, NEW ORLEANS

An introduction to research at the Williams Research Center, each session includes an orientation to the book, manuscript, and visual image collections. The final portion of each session will focus on a particular resource.

May 15: Microfilm from Spanish Archives

June 19: The New Orleans German Community

July 17: Microfilm from French Archives

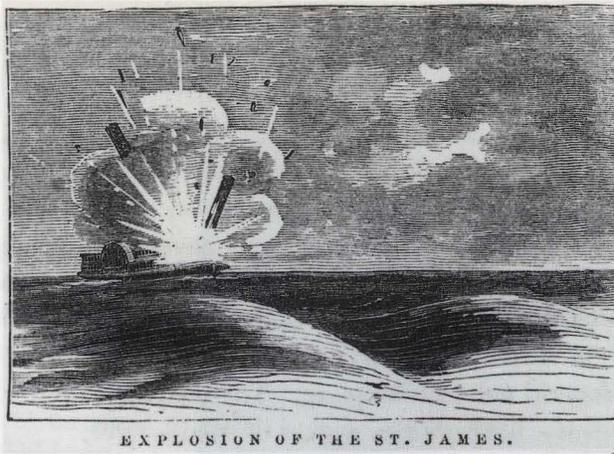
9:30 – 11:00 a.m.

The Third Saturday series will continue throughout the year except for November, December, and January.

Limited enrollment, reservations required (504) 598-7171

Light refreshments follow

Explosion of steamer on
Lake Pontchartrain, 1852
(98-364-RL)



(April 1717) includes commerce regulations that helped establish a mercantile system and led to the development of Louisiana. This document, which directed the conduct of affairs in Louisiana during the French colony's formative years, is a fine addition to other letters patent held by the Collection.

■ The approaching anniversaries of the Louisiana Purchase (1803) and the Battle of New Orleans (1815) prompted the acquisition of newspapers from other parts of the country. Copies of *American Mercury* (1803), *Columbian Centinel and Massachusetts Federalist* (1803), *Gentleman's Magazine* (1803), *New England Palladium* (1803), *The Port Folio* (1803), *Connecticut Courant* (1804), *National Aegis* (1804, 1805, 1815), *Charleston Courier* (1806 and 1815), *Essex Register* (1815), *New York Herald* (1815), and *Yankee* (1815) provide reports that shaped perceptions outside of Louisiana.

—M. Theresa LeFevre

LIBRARY

Lloyd's Steamboat Directory, and Disasters on the Western Waters, Containing the History of the First Application of Steam is an 1856 first-edition river guide with historical illustrations, woodcut maps, and plates.

In the early years of the 19th century, rivers and streams of the trans-Appalachian corridor to the West were the country's main avenues of transportation. As river traffic evolved and the number of steamboats increased, guides specific to the western waters became an essential aid to navigators.

Lloyd's Steamboat Directory provides a list of steamboats that plied the Mississippi River, with names, place and date of construction, and tonnage. Also included are a

list of river pilots and engineers at New Orleans and a chronological list of waterway disasters, such as the explosion of the *St. James* steamer on the morning of July 5, 1852, at Pointe Aux Herbes on Lake Pontchartrain – “a scene to harrow the soul of humanity.” The report states that “the officers of the *St. James* in their eagerness to beat their rival steamboat *California*, exposed the lives of their passengers to very obvious danger.” Among the passengers who lost their lives was Judge Isaac Trimble Preston of the Supreme Court of Louisiana.

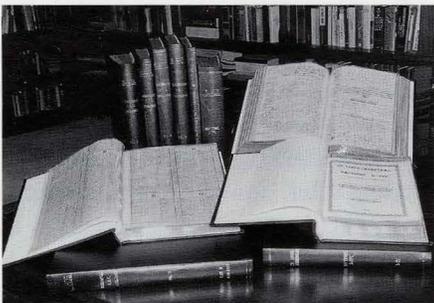
Other important river guides in the library's holdings are the 1811 edition of Zadock Cramer's *The Navigator* and Samuel Cumming's 1854 edition of *The Western Pilot*. *The Navigator*, one of the earliest guides, became the standard by which all others were judged.

■ An early Louisiana broadside (1826) from St. Helena, Louisiana, advertises a \$500 reward for Laban Stokes, a murderer. Stokes is described as “six feet high, sallow, sickly complexion thin visage sandy hair, somewhat bow-legged speaks slow, thick set teeth, thirty one or two years of age; generally wears blue home-spun clothes, had on a plaid cloak, carried with him a small bored rifle, coarse mountings.” St. Helena Parish Judge Burlin Childress's name appears on the bottom of the document.

■ *Trial of Colonel Thomas H. Cushing, Before a General Court-Martial, Which Sat at Baton Rouge, On Charges Preferred Against Him By Brigadier General Wade Hampton* is a rare 1812 booklet that reports on charges brought against Cushing for disobedience of orders, misapplication of public property, and other supposed improprieties during his command in and around New Orleans, Mobile, and other points in the West and South in 1810 and 1811. Cushing, a veteran of the Revolution, had served in the naval battle on Lake Champlain. Many of the details in this pamphlet shed light on the situation of the Army in the West in the decade between the Louisiana Purchase and the War of 1812. Eventually Cushing was acquitted of all serious charges. This pamphlet is the only cited copy in a Louisiana repository.

—Gerald Patout

RECORDS PRESERVED



Ten volumes of early baptismal and marriage records of the St. Louis Cathedral, housed in the Archives of the Archdiocese of New Orleans, have recently been restored. Five of the volumes record the baptisms of slaves and free people of color for the years 1835 to 1842. An additional four volumes

record marriages of slaves and free people of color, 1830-1866, with a tenth volume containing a marriage index for the years 1838 to 1840. The volumes have been rebound and the pages protected with mylar. The restoration of these ten volumes is the result of a collaborative venture between Dr. Charles E. Nolan, archivist of the archdiocese, and Dr. Alfred E. Lemmon, director of the Williams Research Center. The restoration of more than 800 volumes of sacramental records has been an ongoing program of the archdiocesan archives. The archives office is located at 1100 Chartres Street, former home of the Ursuline Convent.

DONORS
OCTOBER – DECEMBER, 1998

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**13TH TENNESSEE WILLIAMS FESTIVAL—
 A LUCKY NUMBER**



The thirteenth annual Tennessee Williams/New Orleans Literary Festival was celebrated March 24-28, with headquarters at Le Petit Théâtre du Vieux Carré and master classes at the Historic New Orleans Collection. Pictured above are, left to right, top row, Peggy Scott Laborde and Priscilla Lawrence; Carol Gelderman, Rick Barton, and Valerie Martin; Pat Brady and Ernest Hill. Second row, Julia Cameron; Lee Smith and Dakin Williams; Susan Larson. Third row, Kim Hunter and Edmund White; Becky Allen and Ricky Graham; Gloria Wade-Gayles. Fourth row, Clyde Edgerton and Shannon Ravenel; Rex Reed and Bonnie Warren; Hal Crowther

STAFF



Seated, Viola Berman, James Powell; standing, Chelsea Viles, Denise Klingman-Meunier

CHANGES

Four staff members have accepted new positions at the Collection: **Denise Klingman-Meunier**, assistant registrar for the Williams Residence; **James Powell**, curatorial cataloger; **Chelsea Viles**, photographic assistant; and **Viola Berman**, assistant registrar for library materials. New to the docent department are **Joan Mahan** and **Liz Cummins**. Special projects: **Jason Wiese**. Volunteer docents, **Bill McInnis**, **Carole Daley**, and **Jeanette Solomon**.

INTERNS

Jessica Santaniello, Tulane University; **Erin Matherne**, Loyola University New Orleans.

IN THE COMMUNITY

Patricia Brady gave the presidential address, "Carnival of Liberty: Lafayette in Louisiana," at the Louisiana Historical Association annual meeting in Alexandria. She also gave four lectures on Louisiana women as part of the Rosa Keller Educational Outreach program for senior citizens.

Speeches: **Alfred E. Lemmon**, Brown Symposium at Southwestern University, Georgetown, Texas; **Judith H. Bonner**, South Central Conference on Christianity and Literature, Beaumont, Texas; **Gerald Patout**, Catholic Library Association; **Pamela D. Arceneaux**, Bell Pioneers; **Chuck Patch**, Museums and the Web Conference; **John H. Lawrence**, McNeese State University. Interviewed: **John Magill**, WDSU-TV and "Steppin' Out," WYES-TV.

Jan Brantley, photographs on display, Professional Color Service, Metairie; **Chuck**



Joan Mahan Liz Cummins Jason Wiese Jeanette Solomon



Bill McInnis Carole Daley Erin Matherne Jessica Santaniello

Patch, local arrangements chairman, Museums and the Web Conference; **Patricia Brady**, vice-president for programming, Tennessee Williams/New Orleans Literary Festival; **Louise Hoffman**, panel moderator, Tennessee Williams Festival; **John H. Lawrence**, exhibition of photographs, Baton Rouge.

MEETINGS

Pamela D. Arceneaux, Louisiana Library Association, Baton Rouge; **Judith H. Bonner**, Southern American Studies Association, Wilmington, N.C.; **Mark Cave** and **James Powell**, Descriptive Standards Institute sponsored by the Society of American Archivists.

PUBLICATIONS

Judith H. Bonner, annual installment of "Bibliography of the Visual Arts and Architecture in the South" in the *Southern Quarterly*, and reviews, New Orleans *Art Review*; **Alfred E. Lemmon**, "Cathedral Music in Spanish America," in *Music in Spain During the 18th Century*; **John Magill**, *Cultural Vistas*; **John H. Lawrence**, New Orleans *Art Review*.



THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

Editors:
Patricia Brady
Louise C. Hoffman

Head of Photography:
Jan White Brantley

The Historic New Orleans Collection Quarterly is published by the Historic New Orleans Collection, which is operated by the Kemper and Leila Williams Foundation, a Louisiana nonprofit corporation. Housed in a complex of historic buildings in the French Quarter, facilities are open to the public, Tuesday through Saturday, from 10:00 a.m. until 4:30 p.m. Tours of the history galleries and the residence are available for a nominal fee.

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LECTURE

SAVE OUR CEMETERIES

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THE HISTORIC NEW ORLEANS COLLECTION

Invite the public to
a lecture

CELEBRATING IN THE SPIRIT: THE HISTORY OF JAZZ FUNERALS

by

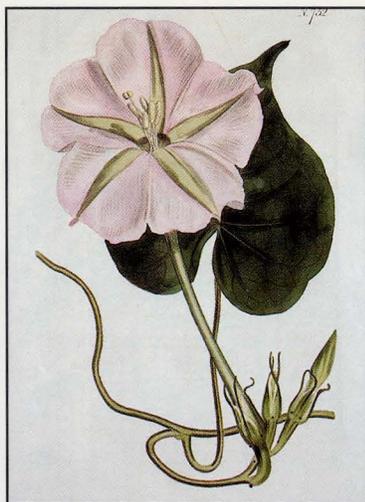
MICHAEL WHITE

Professor of jazz history, clarinetist, historian

Thursday, May 6, 1999 7:30 p.m.
The Historic New Orleans Collection
529 Royal Street

Limited seating
For reservations, 523-4662
Donations accepted at the door

THE SHOP



Visitors to the Shop can choose from a large collection of English botanical prints such as those by Joseph Harrison and T. Curtis, pictured above. Nineteenth-century interest in the natural world was reflected in the many illustrations of flora and fauna, both domestic and exotic, that were often gathered in book form. Call the Shop at 504-598-7147 for more information.

WORKSHOP: PRESERVATION OF PHOTOGRAPHIC MATERIALS

Deterioration of photographic materials is a significant concern in library and archival collections. On May 28, the Southeastern Library Network (SOLINET) is offering a full-day introductory workshop devoted to the preservation of photographic materials at the Historic New Orleans Collection, 533 Royal Street. The workshop will be particularly significant for those individuals responsible for the care or use of these materials. The instructor will be Andrew Robb, a photographic conservator in private practice. The cost of the workshop is \$95 for SOLINET members and \$135 for non-SOLINET members. For further information please call Christine Wiseman at SOLINET, 1-800-999-8558.

RESEARCH NOTES: SOURCES FOR INFORMATION ON CEMETERIES

Survey of Historic New Orleans Cemeteries, 1789-1983, 15 reels

Between 1981 and 1983 the Historic New Orleans Collection, in cooperation with Save Our Cemeteries, the University of New Orleans, and Tulane University, surveyed nine New Orleans cemeteries: St. Louis I and II, Lafayette I and II, St. Joseph I and II, Cypress Grove, Odd Fellows Rest, and Greenwood. The cemeteries were chosen on the basis of historical, architectural, and cultural significance. The survey includes a copy of the tomb inscription, an 8x10 black-and-white photograph, and a general description and condition report for each tomb. The information on the tombs is indexed according to name (both married and maiden for women), country of origin, and tomb builders and carvers. Other appendices include tombs whose inscriptions identify cause of death, notables, and society tombs.

INTERMENT AND OWNERSHIP RECORDS

As a complement to the Survey of Historic New Orleans Cemeteries, the manuscripts division maintains a series of microfilmed cemetery records. These include:

- Bayou St. John Cemetery Records, 1836-37, 1 reel
- Carrollton Cemetery, Interment and Ownership Records, 1850-1920, 1 reel
- Cypress Grove Cemetery, Interment, Conveyance, and Ownership Records, 1841-1959, 13 reels
- Cypress Grove Cemetery II, Interments, 1853-1929, 1 reel
- Greenwood Cemetery, Interment and Conveyance Records, 1854-1901, 18 reels

- Gates of Prayer Cemetery, Interment Records, 1860-1970, 1 reel
- Hebrew Rest Cemetery, (includes Temple Sinai, Touro Synagogue, and Dispersed of Judah Congregation), Indices and Interments, 1830s-1982, 1 reel

- Jefferson and Catholic Cemetery, Interments, 1855-1868, 1 reel
- Lafayette Cemetery I, Interment and Conveyance Records, 1836-1968, 6 reels

- Lafayette Cemetery II, Interments and Register of Lots, 1840-1968, 4 reels

- St. Joseph Cemetery, Index, Interment, and Ownership Records, 1855-1930, 11 reels

- St. Louis Cemetery I, Interments, 1833-1919, 6 reels

- St. Louis Cemetery II, Index, Interment and Ownership Records, 1840-1972, 9 reels

- St. Louis Cemetery III, Interment and Ownership Records, 1895-1972, 4 reels

- St. Mary Cemetery, Register of Lots, 1900-1940, 1 reel

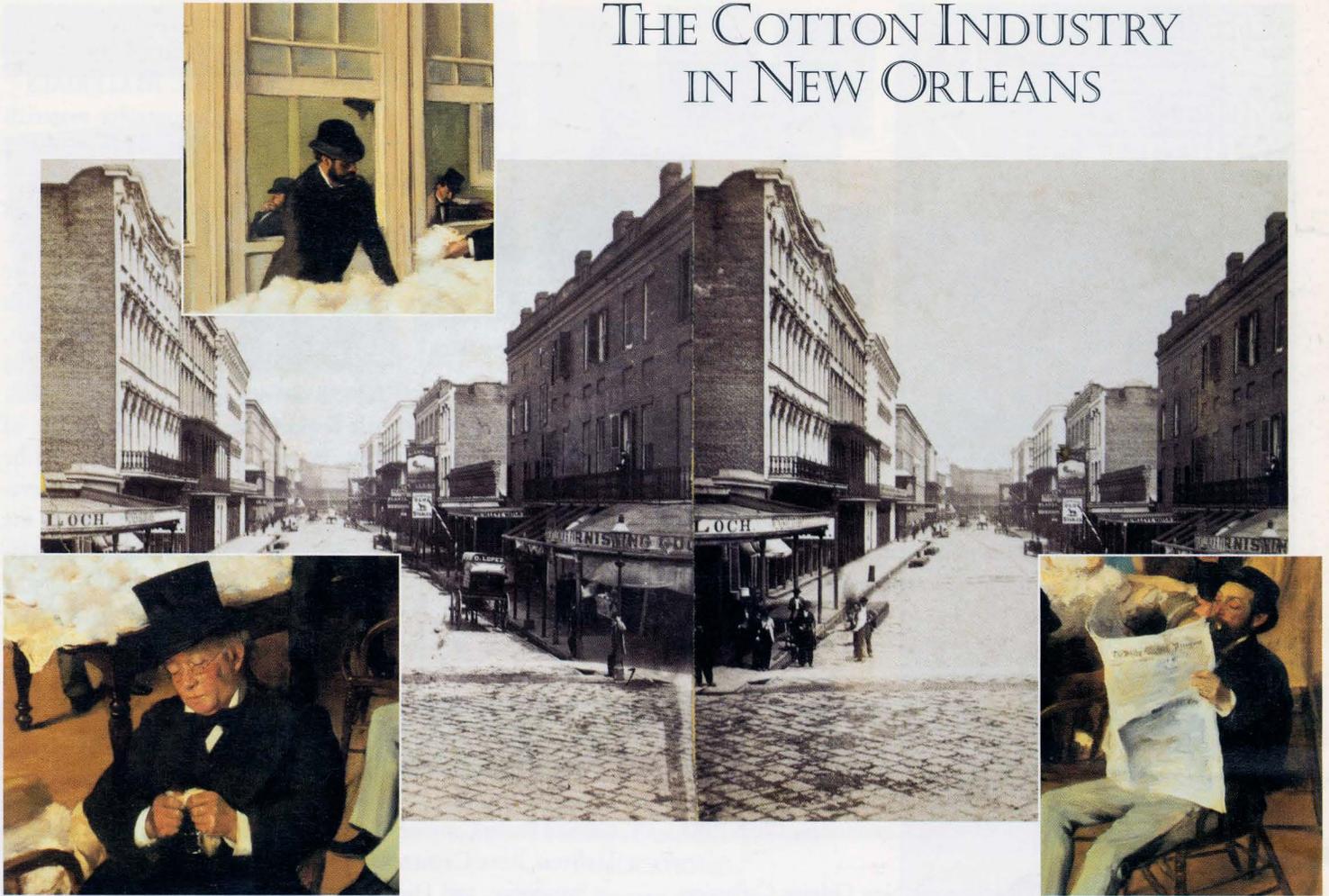
- St. Patrick Cemetery, Interment and Sales Records, 1844-1972, 3 reels

- St. Roch Cemetery, Interment and Location Records, 1882-1950, 4 reels

- Valence Street Cemetery, Interments and Register of Lots, 1877-1962, 2 reels

Also in the holdings are images in a variety of media that depict New Orleans cemeteries and burial customs, including the Betsy Swanson Collection and the Clarence John Laughlin Collection.

THE COTTON INDUSTRY IN NEW ORLEANS



The Collection's exhibition *The Fabric of History: The Cotton Industry in New Orleans, 1835-1885*, on view from May 11 through July 10, coincides with the exhibition at the New Orleans Museum of Art (NOMA), *Degas and New Orleans: A French Impressionist in America*, May 1 through August 29. Edgar Degas visited his mother's family, the Mussons, in New Orleans in 1872-1873 and painted *Cotton Office in New Orleans* during his stay. Degas's mother and aunt are the subject of a work, *Mme Auguste de Gas, née Musson, and her sister, the Duchesse de Rochefort* by Catherine Guy Longchamps (1979.28), 1835, loaned by the Collection for NOMA's exhibition. Pictured above is a stereographic view by Theodore J. Lilienthal, ca. 1870 (1988.134.10), of Carondelet Street (taken from Poydras Street) where many cotton factors' offices were located. Factors Row was the name given to this part of Carondelet Street as well as to the building on the corner of Carondelet and Perdido Streets where Michel Musson had his cotton business. Details (shown above) from Degas's famous work take the viewer inside the cotton office. The painting, on loan to the New Orleans Museum of Art from the Musée des Beaux-Arts in Pau, France, will be on view at NOMA throughout the Degas exhibition.



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