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McKENNEY AND HALL
INDIAN PORTRAITS
AVAILABLE IN THE SHOP.
SEE PAGE 15.



Indian Gumbo sellers. French Market. New Orleans.

Indians at the French Market, New Orleans, by Frank Hamilton Taylor, pencil and wash drawing, ca. 1870 (1950.56). Gift of Mr. and Mrs. Albert L. Lieutaud

Romance and Reality

AMERICAN INDIANS IN 19TH-CENTURY NEW ORLEANS

JULY 20 – OCTOBER 16

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The Collection's latest exhibition, a look at Indians in the New Orleans area during the 19th century, captures through pictures and words the ways artists and writers depicted those American Indians still living in close proximity to white society after many years of contact and conflict.

Many images of Indians during the 19th century are found in lithographs, drawings, and photographs in the Collection's holdings. Some of this visual material is commonly reproduced in local histories, pictorial collections, scholarly books, and museum exhibitions, suggesting to the viewer that this culturally heterogeneous city included Native Americans among its occupants. An Indian family crosses a street in New Orleans's Faubourg Marigny and another stands beside the Mississippi River in lithographs dating from the 1820s by Félix Achille de Beaupoil, Marquis de Saint Aulaire. The Choctaw women at the French Market in post-Civil War magazine illustrations by Alfred Waud and Charles Upham convey the impression of the fleeting and exotic presence of Indians on the margins of urban society.

When John Lawrence, director of museum programs at the Collection, asked me to serve as guest curator of the Indian exhibition, I began not only to compile an extensive list of the Collection's images but also to search in other places for additional glimpses of American Indians in 19th-century Louisiana. To my surprise, I found a large array of scenes and portraits featur-

ing Louisiana Indians and began to consider how these images compared to the realities of Indian life in the last century.

Most people are generally familiar with how American Indians were portrayed in 19th-century popular and liter-



Vue d'une Rue du Faubourg Marigny, N[ouve]lle Orléans by Félix Achille de Beaupoil, Marquis de Saint Aulaire, lithographed by P. Langlumé, ca. 1821 (1937.2.2). The Marigny plantation house is in the background, with an Indian family in the foreground.

ary culture. An idealized image of Indians as "children of the forest" had long served European notions about the freedom and innocence of natural man. By the 19th century, the "noble savage" held a romantic place in American arts and letters, where it was assumed that American Indians could not survive the onslaught of civilization. Many observers lamented the destruction and displacement of Native American societies, but nonetheless accepted their fate as predetermined and necessary. Writers and artists perceived their own role to be that of capturing Indians in a natural state — before they inevitably, but tragically, vanished. George Catlin traveled west in 1832 to produce "a literal and graphic delineation of the living manners, customs, and character of an interesting race

of people, who are rapidly passing away from the face of the earth." About those Indians still living in the southeastern United States, however, the American artist confessed that he had "little to say, at present, that could interest you. The sum total that can be learned or seen of them...is, that they are to be pitied." Catlin wrote these words in reference to a sketch that he made of an Indian family fishing on Santa Rosa Island, near Pensacola.

A commonly held point of view was to think of Indian communities as pitiful remnants of once nobler tribes, and many were convinced that Indians would vanish from America unless transplanted to a distant place. Perceived as demoralized and disabled by the influences of white society, these groups came to represent why American Indians needed to be removed from their homelands. In 1831, for example, the Commissioner of Indian Affairs justified the government's removal policy with this summary of southern and eastern Indians: "Gradually diminishing in numbers and deteriorating in condition; incapable of coping with the superior intelligence of the white man, ready to fall into the vices, but unapt to appropriate the benefits of the social state, the increasing tide of white population threatened soon to engulf them, and finally to cause their total extinction."

American Indians living around New Orleans and in other parts of Louisiana were categorized by Secretary of War John C. Calhoun in 1825 as "remnants of



Indian Encampment, Louisiana by François Bernard, oil on canvas, ca. 1860 (1992.129.5)

tribes.” This marginalization of their status is visually reflected in 19th-century images of Louisiana Indians found in the Collection. At the time of the Louisiana Purchase, approximately 5,000 American Indians inhabited the Orleans Territory, soon to become the state of Louisiana. These Houmas, Tunicas, Chitimachas, Atakapas, Opelousas, Biloxis, Apalaches, Alibamons, Pascagoulas, Choctaws, and Caddos had already tragically declined in population since early European contact. But by the middle of the 19th century they diminished even further to fewer than 1,500, largely because the Caddo nation and a sizable number of Choctaws were relocated outside the state’s boundaries. By 1910 only about 800 Indians were counted in Louisiana. Although probably undercounted by census takers, the Indian population of Louisiana then

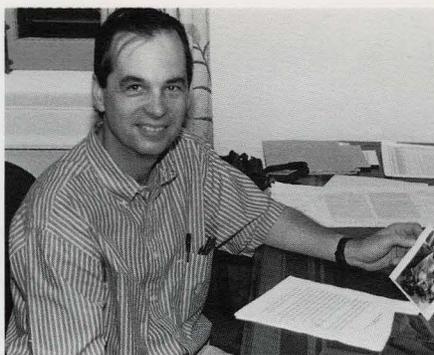
consisted mainly of Houmas in Terrebonne and Lafourche parishes, Alabamas and Coushattas in the parish of Calcasieu, the Tunica-Biloxis in Avoyelles and Rapides parishes, Chitimachas in St. Mary, St. Martin, and St. Landry parishes, and several Choctaw communities in the parishes of St. Tammany, East Baton Rouge, Rapides, La Salle, and Sabine.

The survival of these American Indian communities throughout the 19th century, in the face of tremendous adversity and prejudice, actually challenged the dominant narrative that insisted on the inevitability of their disappearance. The “vanishing Indian,” in other words, refused to vanish from Louisiana. The responsibility of historians thus becomes one of rescuing the real experience of Louisiana Indians in the 19th century from the romantic

shadows cast by those observers who took some notice of their presence. Nostalgic images in print and art lamenting the misfortune of American Indians tended to obscure the ways that the people themselves managed to survive, almost dismissing from consideration how they dealt with the constraints and prejudices suffered on the margins of plantation society and how they creatively adapted cultural traditions to changing circumstances. A valuable step toward recovering the agency and voice of Louisiana Indians is to highlight how they became the silent and passive figures that we see on paper. Within an imagery that derided or pitied Indians facing extinction, we might even find clues to the resourcefulness and resistance that would carry them into the 20th century.

The exhibition brings together from several different collections a number of original sketches, drawings, paintings, photographs, and relevant artifacts. In 1830 French naturalist Charles Alexandre Lesueur sketched groups of Indians camping along the Mississippi River and playing a ball game in New Orleans. He also produced portraits of several different Choctaws in the city as well as in other river towns. These images are on loan from the Muséum d'Histoire Naturelle in Le Havre. Also during the 1830s, Karl Bodmer painted portraits of individual Choctaws and scenes of Indians in their riverside camps and on city streets, reproducing in rich detail the clothing and demeanor of the Indians who still frequented New Orleans. These works, held at the Joslyn Art Museum in Omaha, will be shown in color facsimile. Larger paintings include François Bernard's *Indian Encampment, Louisiana* from the Historic New Orleans Collection, Alfred Boisseau's *Louisiana Indians Walking Along a Bayou* from the New Orleans Museum of Art, and Alphonse Gamotis's *Indian Village on the Shores of Lake Pontchartrain* from the Ogden Collection. The exhibition will also feature illustrations that appeared in books and magazines, from the lithograph *Sauvages du Mississippi* [sic] in Edouard de Montulé's *A Voyage to North America* (1821) to ethnographic photographs in David Bushnell's *The Choctaw of Bayou Lacombe* (1909).

Written excerpts from travel accounts,



Daniel Usner, guest curator

stories, and reminiscences will provide a fuller context for the pictorial images. Observing the New Orleans French Market in 1851, Fredrika Bremer noticed that "little Indian girls were seated on the ground, wrapped in their blankets, with their serious, uniform, stiff countenances, and downcast eyes riveted upon an outspread cloth before them, on which were laid out wild roots and herbs which they had brought hither for sale. Behind them, and outside the market-place, Indian boys were shooting with bows and arrows to induce young white gentlemen to purchase their toy-weapons." George Castellanos remembered seeing Indians—"fragments of this erratic race" as he called them—in the rural parishes of south Louisiana as well as in the Crescent City. "They used to flock to New Orleans at times in considerable numbers, their usual places of resort in the daytime being the Place d'Armes and lower markets, where they went to peddle their wares. In the night-time they usually pitched their camp along the Bayou St. John."

The poetry of Father Adrien-Emmanuel Rouquette romanticized Indian life in an imaginary wilderness, but this New Orleanian's intimate familiarity with Choctaws from the north shore of Lake Pontchartrain also produced some informative descriptions of Louisiana Indian life during the 19th century. "They live in log cabins neat and substantially built," Rouquette reported in 1882, but "have palmetto lodges" on their seasonal hunting and gathering trips. For a traditional ceremony held once or twice a year at Bayou Lacombe, Choctaws traveled from as far away as Biloxi and wore "a peculiar costume made up of calico of the most showy colors."

The exhibition will examine how residents and visitors depicted American Indians in 19th-century Louisiana — as figures in a romantic landscape, victims of civilization, or subjects of anthropology. But it will also suggest how a new look at such a variety of sketches, drawings, paintings, and photographs can help us learn about the persistence of American Indians in the Deep South. *Romance and Reality* is on view in the Williams Gallery through October 16.

—Daniel H. Usner, Jr.

Daniel Usner, a native of New Orleans, is guest curator of the exhibition and a professor of history at Cornell University. He is the author of *Indians, Settlers, and Slaves in a Frontier Exchange Economy: The Lower Mississippi Valley Before 1783* and *American Indians in the Lower Mississippi Valley: Social and Economic Histories*.

Footnote to History



(1981.290.50)

The image pictured at left of a Native American woman and her two children is actually a stop on a virtual tour of New Orleans in 1884. The hand-tinted lantern slide is one in a set of 100 scenes linked together by a colorful narrative and distributed as part of *Wilson's Lantern Journeys: New Orleans and the World's Industrial and Cotton Centennial Exposition*.

The work of noted Philadelphia photographer Edward L. Wilson, this "magic lantern show" took the viewer on a imaginary jaunt through the French Quarter, the Garden District, and the Exposition grounds. Wilson notes that the Indian

woman was a tobacco merchant in the French Market. In front of her is some fine-cut tobacco "for sale to the stevedores and sailors who infest the neighborhood."

Lantern slides were heir to the narrated, painted panoramas of the first half of the 19th century and appeared when technological advances in the mid-1850s permitted the production of positive images on glass. Not only did the lantern-slide form provide a means for photographers to sell their work, but the invention helped make photography a narrative medium, anticipating in some respects, the motion picture.

—Mark Cave

Since we operate on an April through March fiscal year, I am now reflecting on a full year of serving as acting director. A myriad of thoughts and observations come to mind.



Accomplishments of board and staff over the past year include a reaccreditation visit from the American Association of Museums and the adoption of a revised mission statement and an institutional code of ethics. The Williams Residence kitchen was renovated and opened for tours; and visitors to the museum were given the opportunity to see more changing exhibitions, not only in the Williams Gallery, but also in the newly adapted Toulouse Street Gallery. The Williams Research Center continues to assist record numbers of researchers, many of whom attend the WRC's popular "Third Saturday" orientation programs. And our January symposium, *The Pearl of the Antilles and the Crescent City: Historical Connections between Havana and New Orleans*, was wonderfully successful.

Another fortunate occurrence has been an increase in volunteer support. Collecting and preserving, processing collections for public use, running a research center, publishing books, mounting exhibitions, providing tours of our galleries and house museum, and organizing and presenting lectures and symposia, all require large commitments of time. Without our volunteers, the work would be more difficult and many things would not get done. From docents and reception staff to collections processors, volunteers aid in daily tasks as well as with major programs. We are very grateful!

But thoughts on the year are not confined to reflections — the Historic New Orleans Collection will continue to build on its strengths. Additional outreach programs and community involvement are part of our future plans during this exciting time. Thank you all for your support — past, present, and future!

—Priscilla Lawrence

KEMPER AND LEILA WILLIAMS PRIZE AWARDED TO CARL EKBERG

The 1998 Kemper and Leila Williams Prize in Louisiana History has been awarded for the work *French Roots in the Illinois Country: The Mississippi Frontier in Colonial Times* by Dr. Carl J. Ekberg of Illinois State University (University of Illinois Press). The prize is funded and administered by the Historic New Orleans Collection and awarded by the Louisiana Historical Association at its annual meeting.

Dr. Ekberg's work examines the upper portion of the Louisiana Territory from a standpoint of land layout, use, and economic development and relates these themes to other French territories in North America, including lower Louisiana and Canada. He points out the distinctions that define the unique characteristics of each region and makes compelling and persuasive arguments for the strongly shared European heritage of this tradition. In the year of the tricentennial of the French presence in Louisiana, the scope of this work, its examination of records in North



America and Europe, and the forging of this material into a compelling narrative, combine to make it as a most welcome addition to the study of the French colonial and early territorial periods of Louisiana's history.

This year's prize committee consisted of the late Dr. Kimberly S. Hanger, University of Tulsa, Dr. Steven Reinhardt,

University of Texas at Arlington, and John H. Lawrence. The Williams Prize Committee invites nominations of eligible works published during the 1999 calendar year. Works about all aspects of Louisiana history and culture are eligible, as are works placing Louisiana subjects in regional, national, or international context. The deadline for all 1999 Williams Prize submissions is January 15, 2000.

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

BOARD APPOINTMENT

Mary Louise Christovich, president of the Kemper and Leila Williams Foundation, announces the appointment of Meg Allan to the foundation board, governing body of the Historic New Orleans Collection.

Ms. Allan is with Banc One's investment management group and serves as regional director, global corporate trust services, for Louisiana and Oklahoma. She is a cum laude graduate of Webster University in St. Louis.



Meg Allan

LA CÔTE DES ALLEMANDS: THE SETTLING OF THE GERMAN COAST

Not far from New Orleans, about 36 miles upriver, is an area known as the German Coast, or *La Côte des Allemands*, named after the German farmers who settled there in the 18th century. These Germans were originally brought to Louisiana under contract to John Law. Law, as head of the Company of the West, was granted the charter to Louisiana in 1717 by the Duc d'Orléans, regent of France. John Law foresaw that the German immigrants would help Louisiana develop into a stable, thriving colony.

After an unsatisfactory attempt to force immigration by transporting France's criminals and unemployed, John Law took his propaganda to the Germans who had already earned a reputation for industry and sobriety in the British colonies. Law found a receptive audience among those who had suffered from war, bitter winters, and lingering religious conflict. Many Germans found Law's descriptions of an American paradise very compelling. Recent research has revealed that nearly 4,000 Germans and Swiss made the journey to Lorient on the coast of Brittany in France, seeking passage to John Law's paradise in Louisiana.

Unfortunately for the immigrants arriving in the port city that spring of 1720, an epidemic, which may have been the bubonic plague, was sweeping France. Thousands died throughout the nation, including many of the hapless Germans. Fewer than 2,500 Germans — many of them carrying the fatal infection — sailed for Louisiana between the fall of 1720 and the following spring. Only 1,500 survived the voyage to reach the Gulf Coast at present-day Biloxi. Once there, another 500 perished from sickness and hunger.

Most of the Germans sent to Louisiana in 1720 and 1721 had, in return for passage, contracted to work as *engagés*. These indentured laborers had agreed to work for a designated period of time on John Law's own concession, located at the confluence of the Arkansas and Mississippi rivers, before they regained their freedom. Scholars debate whether the German *engagés* ever made it to the Arkansas



Thomas Jefferys's map, between 1760 and 1765, (1993.2.19) shows the German Coast, indicated as *les Allemands* or *Carlstein*, situated upriver from New Orleans. Also noted are the locations of Indian tribes.

concession. When Karl Friedrich d'Arensbourg, who would become commander of the German Coast, arrived in Louisiana aboard the *Portefaix* on June 4, 1721, he brought the news that John Law was bankrupt and the Company of the Indies had assumed his concession. The Germans, under contract to Law personally, were now free, but the company persuaded them to stay in Louisiana by granting them small parcels of land along the Mississippi River. A census taken May 13, 1722, shows 247 persons living in the three German villages, Mariedal, Augsburg, and Wen, also called Hoffen.

Only two and a half years later the census shows a drastic population change in the German Coast villages: by the 1724 census only 161 persons remained. It is difficult to determine, from available records, exactly what happened to one third of the population. Undoubtedly, two natural disasters took their toll — the hurricane of 1722 and flooding from the Mississippi River in 1724.

Other difficulties continued to torment the German settlers. Yet, despite a lack of help or sufficient land to grow the large cash crops demanded by France, the

German settlers were able to make a living off the land. Besides clearing the land and building up the levees, the Germans raised cows, pigs, and chickens, and grew vegetables on their small farms, producing enough to offer the surplus for sale to neighboring plantations and at market day in New Orleans. Several contemporaries credited the German farmers with saving the city from starvation. Marcel Giraud, in *A History of French Louisiana*, describes the Germans' efforts:

A beginning had been made in conveying to town the produce of the habitations spread out along the river, especially those of the Germans, whose fields, tilled by hard-working and orderly people, contributed an abundance of vegetables of every kind, as well as maintaining sizable numbers of pigs and poultry.... In 1724, despite the distance, pirogues laden with vegetables created a rudimentary market on the levee, at the point where the vessels landed.

By 1731 the censuses began to reflect a significant increase in both the population and prosperity of the German Coast settlers. The number of children more than doubled, from 62 in 1727 to 130 in 1731.

TRIBUTE TO JULES CAHN

Where there had been no servants or slaves listed previously, the census of 1731 recorded 18 *engagés* and 113 slaves. The total population had risen from 152 to 394.

The German settlers' hardships, however, were not at an end. In 1748, after a bitter winter freeze killed citrus trees and left many people ill, Choctaw Indians attacked the settlements on the east bank of the Mississippi River not once, but twice. In terror, the farmers deserted their crops and fled to comparative safety on the west bank. Even after the governor had built a guardhouse facing d'Arensbourg's house and established a village of friendly Indians on the east bank, he could not reassure the settlers or persuade them to return home. As late as 1753, Governor Louis Billouart de Kerlérec was desperately seeking a way to keep this highly productive segment of the colony on their farms. At the settlers' request he moved 15 soldiers from the Swiss troops to the German Coast with a promise of as many more to follow.

Many of the Swiss stayed and married German women. The settlement continued to grow as Creoles and Acadians married within the group and settled nearby. By 1763, the year after France ceded Louisiana to Spain, the census revealed a thriving community with more than 800 free persons, 400 slaves, 2200 head of cattle, and 1600 sheep. When Antonio de Ulloa, the new Spanish governor, arrived in Louisiana in 1766, it was the Germans who supplied the Spanish with grain and food.

Historians have only recently begun to give well-deserved attention to the first German immigrants and their role in Louisiana's formative years. Not only did they survive — their efforts also sustained the struggling colonial city of New Orleans.

—Siva M. Blake

Sources: Helmut Blume, *The German Coast During the Colonial Era, 1722-1803* (1956), Ellen C. Merrill, ed., trans., reprint (Destrehan, La., 1990); J. Hanno Deiler, *The Settlement of the German Coast of Louisiana and the Creoles of German Descent* (1909), reprint (Baltimore, 1975); Marcel Giraud, *Histoire de la Louisiane Française*, 5 vols. (Paris, 1953-1987); Albert J. Robichaux, Jr., *German Coast Families: European Origins and Settlement in Colonial Louisiana* (Rayne, La., 1997).



Grand Marshal, ca. 1965. Photograph by Jules Cahn



Jude Solomon with photographs from the Cahn exhibition

A selection of Jules Cahn's photographs and a short video produced from Cahn's vintage motion picture film and audio recordings were exhibited at the New Orleans Jazz and Heritage Festival April 23 through May 2. Jude Solomon selected the photographs from the Collection's holdings, and Karen Snyder

edited the film. Cahn, a local businessman with a passionate interest in jazz, created an outstanding photographic legacy that covered the varied character of the music culture of New Orleans.

He was not only a visible but an expected presence at marching club parades, Mardi Gras Indian processions, Krewe of Zulu festivities, Preservation Hall, jazz musicians' funerals, and the Jazz and Heritage Festival. Cahn documented these events from the point of view of a participant — not just an observer — using a 35mm Leica still camera or a 16mm Bolex movie camera (sometimes both).

Following Jules Cahn's death in 1995, his family made gifts and promised gifts of his work to the Collection to ensure its preservation and availability. The donation includes thousands of photographic prints and negatives, hundreds of reels of motion picture film, slides, and audio recordings of New Orleans music. Processing the Jules Cahn Collection is ongoing, and as rehousing and identification occur, materials are made available for public use.

Legacies of Louisiana



Far left, *Still Life with Cheese and Mice*, 1876 (1997.130.27) and center, *Still Life with Cheese and Mice*, 1876 by William Aiken Walker; above, right, *The Lotus Fountain, Newcomb College Camp, Henderson Point, Mississippi* by William Woodward, 1909 (LN100)

Throughout the years, important donations to the Collection have resulted in a large holding of artworks in many genres covering more than 200 years of art in Louisiana. Paintings from the Monroe-Green Collection and the Laura Simon Nelson Collection are on permanent display at THNOC, 533 Royal Street.

The Monroe-Green Collection contains portraits, landscapes, and still lifes by William Aiken Walker, who traveled and

painted throughout the South. During time spent in New Orleans in the 1880s and 1890s, Walker took particular interest in the lifestyle of field hands and dock workers. In doing so, Walker subscribed to the genre school emerging in the late 19th century, which focused on the everyday life of southern African Americans.

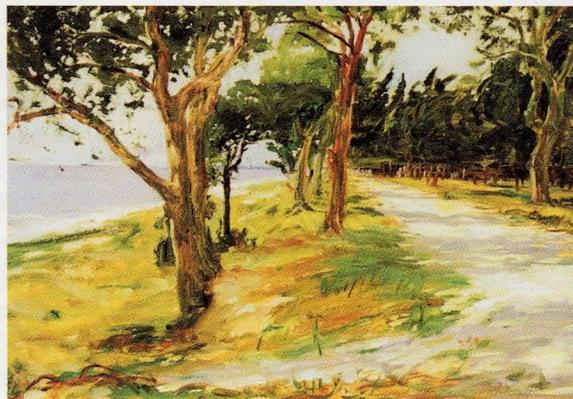
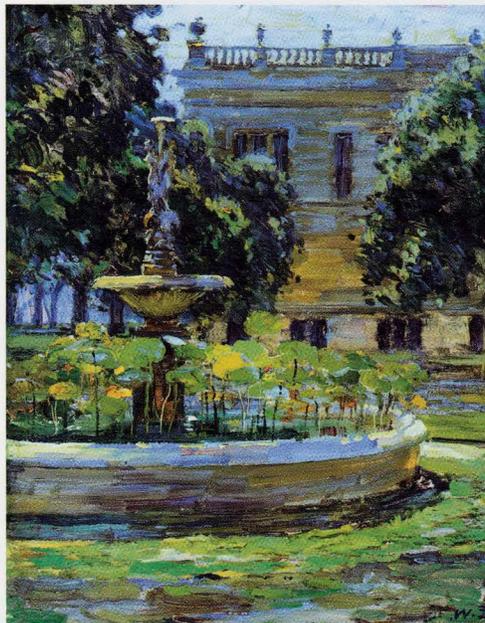
Malcolm W. Monroe bequeathed 30 Walker artworks to the Historic New Orleans Collection in 1997. Robert

Stanley Green, a close friend and supporter of Walker's, owned the Standard Photo Supply Company in New Orleans and was often host to Walker during his visits to New Orleans. Monroe, Green's grandson, was an art collector who took particular interest in the works of his grandfather's friend. It is his collection of Walker paintings that is now housed at THNOC in gallery 11 of the Louisiana History Galleries.

Louisiana Art



Still Life with Vegetables, 1912 (1997.130.25), both by Ellsworth Woodward, 1917 (LN76) and



Also on display are artworks from the Laura Simon Nelson donation. Mrs. Nelson's collection spans 130 years of Louisiana art from the 1840s to the 1970s and includes the work of Achille Peretti, Paul E. Poincy, August Norieri, Maria Howard Weeden, Clarence Millet, Morris Henry Hobbs, brothers William and Ellsworth Woodward, and Leonard Flettrich. The Nelson Collection exemplifies the artistic styles and subjects

characteristic of southern art, as well as styles that were particular to the New Orleans artistic community. Artwork from the Nelson donation is exhibited in the conference room gallery and in gallery 12 of the Louisiana History Galleries.

The public is cordially invited to come to 533 Royal Street and to see these fine examples of Louisiana art.

—Mary C. Mees

HISTORICAL MEMOIR OF THE WAR IN WEST FLORIDA AND LOUISIANA, 1814-15

The Historic New Orleans Collection and the University Press of Florida have cooperated in the publication of Historical Memoir of the War in West Florida and Louisiana in 1814-15, with an atlas, the first full-length account of the Battle of New Orleans. This revised edition of the 1816 book by Arsène Lacarrière Latour has been edited by Dr. Gene A. Smith of Texas Christian University. The foreword by Dr. Alfred E. Lemmon, director of the Collection's Williams Research Center, is printed below. See page 15 for ordering information.

The origins of the Historic New Orleans Collection can be traced to General L. Kemper Williams's interest in the Battle of New Orleans. Between 1943 and 1971, General Williams assembled a vast collection of manuscripts, books, pamphlets, maps, drawings, and paintings focusing on the American victory over the British on the plains of Chalmette on January 8, 1815. Primary material collected by General Williams presents contemporary perspectives — both British and American — on the campaign and its significance. The Memorandum of James Stirling, the Edward Nicholls and William H. Percy Letters, and the Robert Aitchison memoir reflect the British position, while various letters, orders, and papers of such individuals as Willie Blount, William Carroll, John Coffee, Andrew Hynes, Andrew Jackson, and Bartholomew Schaumburg reveal the American point of view. General Williams's initial interest in the battle led him to collect a wide variety of material documenting the history of New Orleans, the State of Louisiana, and the Gulf Coast. To insure the growth and care of his collection, General and Mrs. Williams founded the Kemper and Leila Williams Foundation,

which operates as the Historic New Orleans Collection.

The Collection has continued to add to its holdings on the Battle of New Orleans. The acquisition in early 1997 of Arsène Lacarrière Latour's papers relating to his *Historical Memoir of the War in West Florida and Louisiana in 1814-15* was an important addition to these primary resources on the battle. On the death of Latour in 1839, his papers concerning the *Historical Memoir* became the property of his daughter; his son received the extant copies of the book. The papers were passed down through the family until they were acquired by the Collection from Latour's descendants. Covering the years 1814-1817, the papers largely consist of material received by Latour too late to be published in his 1816 book. Included are letters and documents that reveal a great deal about the battle, as well as the process of writing the book and the initial response of readers. Latour received much of the information for his initial publication from questionnaires sent to men who took part in the battle. One letter, written in response to such a questionnaire, explains that the soldiers from Tennessee were able to participate only because rains at the last moment permitted them to navigate the rivers to New Orleans. The copy letters of Secretary of State James Monroe to the governors of Kentucky, Georgia, and Tennessee reveal that he probably would have preferred that Latour focus more attention on the political maneuvers during the fall of 1814 than on the battle itself. Copies of his letters to the governors of Tennessee and Kentucky dated January 20, 1815, indicate that Monroe was not sure of the outcome of the battle. These letters are missing from Monroe's copybook in the Library of Congress.

Documentation in Latour's papers indicates that the book met with criticism in Louisiana for a variety of reasons, including the lack of attention given to Governor William C. C. Claiborne. The *Historical Memoir*, sold by subscription for five dollars, was also delivered late. Individuals such as Benjamin H. Latrobe

were upset by its tardiness, while others were disturbed by the poor quality of the engraving of Andrew Jackson; some copies did not include the engraving.



Gene A. Smith presented "The Battle of New Orleans: An Eyewitness View" and signed the revised edition of the Latour book at THNOC in June.

The Latour acquisition supplements important research material already held by the Collection. James Monroe's desire to have a greater accounting of preparations for the battle is seen in his letter dated October 10, 1814. In it, Monroe asks Governor Willie Blount of Tennessee to send 7,500 militiamen to New Orleans in view of an anticipated attack on the city. A glimpse of how Latour assembled his book is seen in his previously acquired letter of April 10, 1815. Writing to Major General David B. Morgan in New Orleans concerning the defeat of Morgan's forces on the West Bank during the American battle with the British, Latour asked Morgan to defend his actions in writing and to forward his response for inclusion in the forthcoming account of the battle. A Bartholomew Schaumburg letter of January 25, 1815, describes the animosity between William C. C. Claiborne and Andrew Jackson.

In addition to manuscript material described in *Manuscripts Division Update* (volume 2, number 1), other Collection holdings related to the Battle of New Orleans include a scarce engraving by Philibert-Louis Debucourt based

on the eyewitness account of Jean-Hyacinthe Laclotte. Laclotte was Latour's partner in a New Orleans engineering and architectural firm, opened about 1810; they also operated a school for drawing and painting, architecture, carpentry, interior design, and decoration. Interesting artifacts related to the battle are the commission, medical kit, and instruments of Dr. John Talbot, surgeon of the Thirteenth Regiment of the Kentucky State Militia. The Collection holds many manuscripts concerning Andrew Jackson, but more important is a stunning collection of portraits of the general by such painters as Samuel Lovett Waldo and Jacques Amans. Maps, drawings, and lithographs help recreate the events of January 1815 for today's scholar. The library holds notable publications concerning the Battle of New Orleans, including Robert B. McAfee's *History of the Late War in the Western Country*, *The Battle of New Orleans: A British View* by C. R. Forrest, and John Henry Cooke's *A Narrative of Events in the South of France and of the Attack on New Orleans, in 1814 and 1815*. Other sources for the study of the Battle of New Orleans include *Niles' Weekly Register*, printed in Baltimore, which contains reports of the British landing at Mobile and *L'Ami des Lois*, an important Louisiana newspaper containing accounts of the battle.

The Latour papers complement the holdings of the Historic New Orleans Collection on the Battle of New Orleans, shedding critical new light on the events and providing valuable insight into Latour's research methodology. Latour's *Historical Memoir* was, and still is, the most important firsthand account of the battle. With the publication of this revised edition of Latour's *Historical Memoir*, the information that Latour was unable to include in his 1816 book has been incorporated into the original publication, adding greatly to the available documentation on one of the landmark battles of American history.

—Alfred E. Lemmon

WILLIAMS RESEARCH CENTER ACQUISITIONS



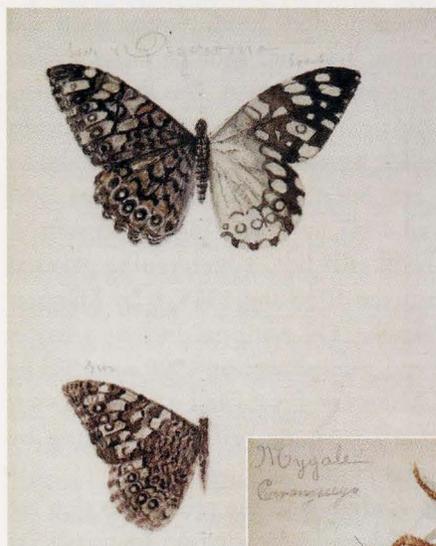
THE HISTORIC NEW ORLEANS COLLECTION encourages research in the Williams Research Center at 410 Chartres Street from 10:00 a.m. to 4:30 p.m. Tuesday through Saturday (except holidays).

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.

MANUSCRIPTS

Watercolors, sketches, clippings, notes, and letters are the donation of Karl Peterson, an artist at Spangenberg Studios, which is no longer in operation. The collection includes some of the work of Jules Gabry, the first potter employed in the art department of Newcomb College (ca.1894-1897). His beautifully detailed watercolors depict flowers, fruit, animals, insects, butterflies, landscapes, architectural elements, and diagrams for a potter's wheel. Gabry, originally from Sèvres, France, came to New Orleans via Brazil.

■ Two donations supplement the cemetery holdings. Located in the Garden District, Lafayette Cemetery I was one of the first planned cemeteries in New Orleans. The above-ground vaults were carefully laid out in 1833 to accommodate processions. Wall vaults, added in 1858, helped meet the demand for increased burial space resulting from epidemics. In 1969 Mrs. E. Dameron "Shingo" Manard was instrumental in preventing demolition of the wall vaults and in starting ongoing preservation and restoration efforts. Mrs. Manard's donation of photographs, correspondence, news clippings, and fliers not only documents her success but also provides evidence of the importance of



Watercolors by Jules Gabry (99-10-L)

individual commitment. A donation from Mrs. William K. Christovich, founder of Save Our Cemeteries (1974), indicates the continuing resolve of the preservation community. Included are *Lafayette #1 Atlas*, *Preservation Plan for Historic Lafayette Cemetery No. 1*, May 1997 by Sharyn Thompson and Shelley Sass, and a *Save Our Cemeteries, Inc. Response to Request for Proposals for the Management of Lafayette Cemeteries Numbers I and II*, February 13, 1998.

■ A donation by Richard C. Plater, Jr., has increased current holdings of the

Gay-Price-Butler Family Papers. A scrapbook begun by Mrs. Edward J. (Lavinia) Gay (1821-1891) contains material added by her daughter, Anna Margaret Gay Price (1855-1939), on Edward J. Gay (1816-1889) and Andrew Price (1854-1909). A diary Anna kept from 1873 to 1888 chronicles her early life, including marriage to Andrew Price in 1879 and moving to Acadia Plantation near Thibodaux in 1881 to begin sugar planting. Anna experienced the social life of Washington, D.C., during her father's tenure as a congressman (1884-1889). Memorial

addresses on the life of Edward J. Gay delivered in the 51st Congress, 1891, are indicative of the family's political service. Gay's grandson, Edward J. Gay II (1878-1952) served as a state representative (1904-1918) and U. S. Senator (1918-1921). Andrew Price served in the House of Representatives (1889-1897).

Also included is extensive correspondence (1925-1939) between Anna Gay Price and family members and friends. Anna's sister, Mary Susan, and Lawrence L. Butler (a descendant of Martha Washington) were the parents of Anna Gay Butler who married Richard C. Plater, the donor's father.

—M. Theresa LeFevre

CURATORIAL

A donation of photographs, an 1874 christening dress, vases, a water pitcher set, and other memorabilia belonging to the family of Marie Estalote Hebert and Jacob Stoltz comes from Mona Mailhes. The pitcher and two goblets, made by Barbour Brothers Company, were presented in 1892 to Benito Estalote by members of the Paul Tulane Benevolent Association. Mrs. James P. Ewin, Jr., has donated five sterling dinner forks and a sterling silver punch ladle that belonged to the families of Charles Woodward Hutson and Gustave Richard Nelson. The silver was manufactured about 1871 by New Orleans silversmith A. B. Griswold and Company. Gordon W. Callender, Jr., has given four wooden tools used in the 1920s in the Louisiana sugar and barrel-making industries, including one stamped with the mark of the Louisiana Ice Company.

■ A commemorative copper medallion issued in 1967 by the French government honors Louis Armstrong. The medal shows the skylines of New York, Chicago, and New Orleans, the three American cities that figured prominently in the career of one of the country's best-loved musicians. The die for the medallion, cast by Germaine Resseguier Lagriffoul, was defaced after completion of the minting of an issue of 400.

■ Artworks by New Orleans artists include three gouache views painted about

1887 by George Henry Clements. Two of the gouaches depict the New Orleans docks: the old ferry terminal near Canal Street and dock hands moving sugar and cotton. The third gouache shows a cabin scene on a plantation. Two abstract watercolor paintings, featuring repetitious female figures and vintage automobiles on Canal Street, were painted between 1944 and 1947 by Walter Inglis Anderson. A floral still life, a watercolor painted between 1930 and 1945, is by Margaret Jahncke. Oil paintings include a bayou scene, painted between 1900 and 1903 by Charles Lee Frank, and a ca. 1935 view of a Louisiana railroad crossing by Roger Holt.

■ Additions to the print collection are several works focusing on Louisiana, its industries, racing, and politics. A 1938 etching, *Paddock, New Orleans, Racetrack*, is by Randall Davey. A 1933 lithograph by Hugo Gellert relating to Huey P. Long is appropriately titled *Every Man a King*. Also acquired are two 1940s lithographs of the Baton Rouge oil refinery by John McCrady, one titled *Early Morning* and the other, *Afternoon Shift*.

—Judith H. Bonner

LIBRARY

Two donations strengthen the Collection's Civil War holdings. *Frank Leslie's The Soldier in Our Civil War: A Pictorial History of the Conflict, 1861 – 1865*, a two-volume 1893 publication, is the gift of former director Dode Platou. Dedicated to the four million soldiers who served in the war and based on 25 years of research, this profusely illustrated work includes sketches by brothers Alfred R. Waud and William Waud, Civil War artists. Various Waud sketches show evidence of Confederate gunboats positioned at New Orleans, soldiers on the foretop of the steamer *Mississippi*, and a double-page panoramic view of New Orleans on April 25, 1862. Other noteworthy sketch artists included in this work are Theodore Davis, Henri Lovie, Fred B. Schell, and Edwin Forbes.

Dr. Mary Nelson Guthrie has donated



Watercolor by Walter Anderson (1999.18.2)

The Civil War Through the Camera Together with Elson's New History of the War (1912). Each of the 16 distinct parts includes full accounts of some of the war's most notable battles. Black-and-white illustrations from photographs accompany the text, including images of Louisiana soldiers and members of the Washington Artillery of New Orleans and photographs by William McPherson.

■ In anticipation of the 200th anniversary of the Louisiana Purchase in the year 2003, the Collection has recently acquired two important items. *Papers Presented To The House of Lords, Pursuant To Addresses to His Majesty* is one of the earliest references in print of the Louisiana Purchase. One letter in the collection, dated May 15, 1803, from Rufus King, U.S. Minister to Great Britain, reveals King's knowledge of the purchase of the Louisiana Territory from France, and Lord Hawkesbury's reply of May 19, 1803, points toward a commercial agreement between Britain and the United States.

A second acquisition related to the Louisiana Purchase is the first Congressional printing of *Acts Passed at the First Session of the Eighth Congress of the United States of America, Begun and Held at the City of Washington, the Seventeenth of October, In the Year 1803*. This rare document authorizes the raising of funds for the purchase of the territory and is written, in part, in both English and French.

—Gerald Patout

DONORS JANUARY–MARCH, 1999

Mrs. Gerald Andrus	Mrs. Robert Joseph
Arthur Hardy Enterprises, Inc.	Killeen
Sylvia Barker	Charlotte Knipmeyer
Jason Berry	Dr. Alfred E. Lemmon
Jo Ellen Bezou	Louisiana State University at Eunice
Drew Bevolo	Jane K. Lowentritt
William E. Borah	Denise Klingman- Meunier
Barbara Broadwell	John Magill
Eric J. Brock	Mrs. E. Dameron Manard
Mr. and Mrs. Peter Broussard	Mona Mailhes
Mrs. John W. Calhoun	Barry Martyn
Dr. Gordon W. Callender, Jr.	MetroBooks
Mrs. William K. Christovich	David Moltke-Hansen
Ralph Collins	Mrs. P. Roussel Norman
Ted Ernst	Michael Patrykus
Mrs. James P. Ewin, Jr.	Paul Pietrzak
Patricia Flick	Karl W. Peterson
Fulcrum Publishing	Richard C. Plater, Jr.
Grant L. Robertson, Inc.	Dode Platou
William K. Greiner	Sharon Robinson
Greater New Orleans Archivists	Lila Lewis Sandefur
Groupe d'Archéologie et d'Histoire de Blanquefort	Edwin C. Schilling, Jr.
Ray N. Hiner	Dr. and Mrs. Cole Schneider
R. A. Horne	Seaside Press
Estate of Ida Kohlmeyer	Margaret K. Slimp
The Ida and Hugh Kohlmeyer Charitable Foundation	Charles Snyder
Dr. Robert Justice	Time-Life Books
	University of Texas, Institute of Texan Cultures at San Antonio
	James Viavant
	Bennie Jay Zahn

Past Tense

The approach of a new century, not to mention a millennium, is an occasion for people to ponder the future. A pamphlet in the Collection's holdings reflects turn-of-the-century concerns—100 years ago.

Prepare For 1900, printed in New Orleans by Jos. Levy & Brothers, was written by Abbott L. Arnold. He warns his readers about the dangers of money lending at exorbitant rates and writes that "usurers have caused the downfall of all and this is history; they say, history repeats itself." Arnold has numerous recommendations aimed at overcoming the financial zealots and notes that "there is scarcely an industrious man in the country who is not gradually being eaten up by his lawyer, his doctor, the professors, usurers and politicians." Pencilled directly under this statement is the handwritten note, "is true as gospel."

—Gerald Patout

LEGAL SCHOLARS

Two distinguished legal scholars, with ties to the Collection, died recently.

Judge John Minor Wisdom, appointed to the U.S. Fifth Circuit Court of Appeals by President Dwight D. Eisenhower, played a key role in bringing an end to segregation in the New Orleans public schools in the 1960s through his interpretation of the 1954 *Brown v. Board of Education* decision. Judge Wisdom, who died in May, was a friend of Collection founders General and Mrs. L. Kemper Williams.

Cecil Morgan, dean emeritus of the Tulane University School of Law, edited the monograph *The First Constitution of the State of Louisiana*, published jointly by the Historic New Orleans Collection and Louisiana State University Press. Dean Morgan died in June.

KIMBERLY S. HANGER



Kimberly S. Hanger, the 1997 winner of the Kemper and Leila Williams Prize, died in March. Dr. Hanger was assistant professor of history at the University of Tulsa. After receiving her Ph.D. from the University of Florida, she was director of research at the Louisiana State Museum. One of the scholars leading the contemporary revitalization of Louisiana history, she was awarded the Williams Prize for *Bounded Lives, Bounded Places: Free Black Society in Colonial New Orleans, 1769-1803* (Duke University Press, 1997). She is the author of numerous articles on colonial New Orleans.

GENEALOGICAL RESEARCH IN FRANCE: REPOSITORIES AND RECORDS

A lecture by Claire Bettag

Claire Mire Bettag, a certified genealogical researcher based in Washington, D.C., has written and lectured extensively to national, regional, and local audiences. French and Acadian families of Louisiana are the focus of her research in the National Archives of France (Paris and Aix-en-Provence) and in French departmental and municipal archives. The lecture will examine research facilities and records in France as well as alternative approaches using French records available in the United States.

SATURDAY, AUGUST 7, 1999

WILLIAMS RESEARCH CENTER

410 CHARTRES ST.

9:30 a.m.

Limited seating, please call (504) 598-7171 for reservations. Due to this special presentation, the Williams Research Center will open for researchers at 1:00 p.m.

THIRD SATURDAY A CONTINUING PROGRAM AT THE WILLIAMS RESEARCH CENTER

410 Chartres Street

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 focuses on a particular resource.

August 21: Researching Neighborhoods of New Orleans

September 18: Photographic Collections of the Historic New Orleans Collection

October 16: Resources for the Study of Visual Arts

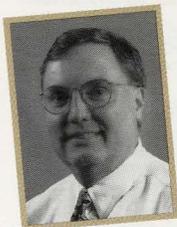
9:30 – 11:00 a.m.

During the morning session, the reading room will be available only to those attending the Third Saturday program.

Limited enrollment, reservations required (504) 598-7171

Light refreshments follow

STAFF



Gerald Patout

IN THE COMMUNITY

Gerald Patout, president-elect, Louisiana and Southern Mississippi Chapter of Special Libraries Association; **Patricia Brady**, annual Society of the Cincinnati lecture at Washington and Lee University, "Keeping the Flame Alight: Washington, the Curtises, and Lafayette."

Pamela D. Arceneaux, interviewed about the cotton exhibition by the *Times-Picayune*, *CityBusiness*, the *Arkansas Gazette*, WDSU-TV and WWL-TV, and lecture, the Literary Study Group; **John Magill**, interviewed by WDSU-TV and WWL-TV, and lectures, Orleans Club, New Orleans Tour Guide Association, and curators from the Denver Art Museum; **Jason Berry**, lecture, Smithsonian Associates; **John H. Lawrence**, interviewed for radio about the Yacht Club exhibition and also for a videotape segment about photographer Elemore M. Morgan, Sr.

M. Theresa LeFevre and **Warren J. Woods**, presentation, "Keeping Good Collection Records: A Primer on Museum Forms," Louisiana Association of Museums; **Gerald Patout**, lecture, "Processing the Ursuline Library in a Secular Environment," Society of American Archivists.

PUBLICATIONS

John Magill, articles in *New Orleans Magazine* and *Preservation in Print*; **M. Theresa LeFevre**, book review, *Gulf Coast Historical Review*; **Jan Brantley**, photographs, *Architectural Record*; **Judith H. Bonner**, *New Orleans Art Review*; **John H. Lawrence**, book review, *Louisiana History*.

MEETINGS

Gerald Patout, Special Libraries Association and American Library Association; **Kathy Slimp** and **M. Theresa LeFevre**, American Association of Museums; **Carol Bartels**, Society of Southwest Archivists; **Denise Klingman-Meunier**, American Association for State and Local History; **Pamela D. Arceneaux** and **Gerald Patout**, workshop, Association of Law Librarians; **Sue Reyna**, volunteer, Tennessee Williams/New Orleans Literary Festival; **John H. Lawrence** and **Pamela D. Arceneaux**, workshop, Louisiana Historical Association.



José Zorrilla



Benjamin Grappin



Laurie Evans



Mimi Dionne, Chris Dennis; seated, Huston Bokinsky

CHANGES

José Zorrilla, systems support technician. **Huston Bokinsky**, **Mimi Dionne**, **Chris Dennis**, special projects; **Tom Carter**, volunteer, Williams Research Center.

INTERNS

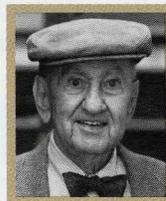
Benjamin Grappin, Université de Dijon, France; **Laurie Evans**, Sweet Briar College; **Zach Shraberg**, Loyola University New Orleans.

MEMORIAL

The courtroom at Criminal District Court in which F. Irvin Dymond successfully defended Clay Shaw in the Kennedy assassination conspiracy trial has been dedicated to the memory of Mr. Dymond, who died last year. **Lynn Dymond Adams** is his daughter.

IN MEMORIAM

The Collection mourns the loss of **Cornelius Regan**, photography assistant, who died in April.



Cornelius Regan



THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

Editors:
Patricia Brady
Louise C. Hoffman

Head of Photography:
Jan White Brantley

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AT THE COLLECTION



Volunteers Jeanne Shepherd, Harry Redman, and Richard Jackson at the spring volunteer luncheon



Karen Babb, Sue De Ville, Ellie Caston, and Della Viator at the reception for members of the Louisiana Association of Museums

THE SHOP



An outstanding assortment of McKenney and Hall Indian portraits are available for purchase in the Shop. Thomas L. McKenney and James

Hall published a series of portraits in the 1830s, *History of the Indian Tribes of North America*. McKenney, who had been superintendent of Indian Trade in 1816

and later appointed to the office of Indian Affairs, embarked on a venture with James Hall to publish a collection of Indian portraits based on paintings by Charles Bird King in the Indian Gallery of the War Department. James Gilreath writes in his introduction to *North American Indian Portfolios from the Library of Congress* that McKenney and Hall fortunately preserved the likenesses of some of the most important Indians of their time because almost all the King paintings were destroyed in a fire. Pictured at left are Asseola, a Seminole chief, and Push-Ma-Ta-Ha, a Choctaw warrior. Call the Shop at 504-598-7147 for more information about the McKenney and Hall images. Also available are two books by guest curator Daniel H. Usner, Jr., *Indians, Settlers, and Slaves in a Frontier Exchange Economy* and *American Indians in the Lower Mississippi Valley*.



Participants in the April symposium, *The Pearl of the Antilles and the Crescent City, in Havana, Cuba*: Luis Frades, assistant director, *Archivo Nacional de Cuba*; Berarda Salabarría, director, *Archivo Nacional de Cuba*; Alfred E. Lemmon; John Hébert, chief Hispanic bibliographer, *Library of Congress*; Eugene Cizek, *Tulane University*; Franklin Knight, *Johns Hopkins University*; Fé Iglesias, *Cuban Institute of History*. Photograph by John H. Lawrence

NEW PUBLICATION

A firsthand account of the Battle of New Orleans, revised and recently published by the University Press of Florida in cooperation with the Historic New Orleans Collection, may be ordered from the Shop. (See page 9 for more information.)

PLEASE SEND

Historical Memoir of the War in West Florida and Louisiana, 1814-15, with an atlas

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THE SHOP AT THE COLLECTION

533 ROYAL STREET, NEW ORLEANS, LA 70130; 504-598-7147



Included in the current exhibition in the Williams Gallery is *Sauvages du Mississippi [sic]* by Edouard de Montulé, 1821, lithograph by Brocas (1974.25.10.159), pictured above.

De Montulé, a Frenchman, wrote *Voyage en Amérique*, translated as *A voyage to North America*. He visited New Orleans in May 1817 before boarding the *Vesuvius* for a trip up the Mississippi River. In a small community south of New Madrid, Missouri, de Montulé encountered and wrote about an Indian "with all his baggage, encampment, wife, two children, and dogs for the chase. He was a remarkably handsome man, and having given him some glasses of brandy, he sat down beside me, and I took a sketch of him...he had a ring through the cartilage, that is between the nostrils of the nose; this ring, though of lead, was not very heavy; but those in his ears, of the same metal, were extremely ponderous...His wife, who was sewing with a bone pierced through, his children, dogs, hatchet, gun, several skin sacks, fans formed of turkey's feathers, to brush off the stinging flies, and other objects, were all placed under a shed...this savage of the *Loups* nation came to bring deer-skins to the inhabitants, who gave him, in exchange, powder, shot, and stuffs; all merchandise comes through Louisville, or from New Orleans."— *A Voyage to North America, and the West Indies in 1817*, printed for Sir R. Phillips and Co., London, 1821



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