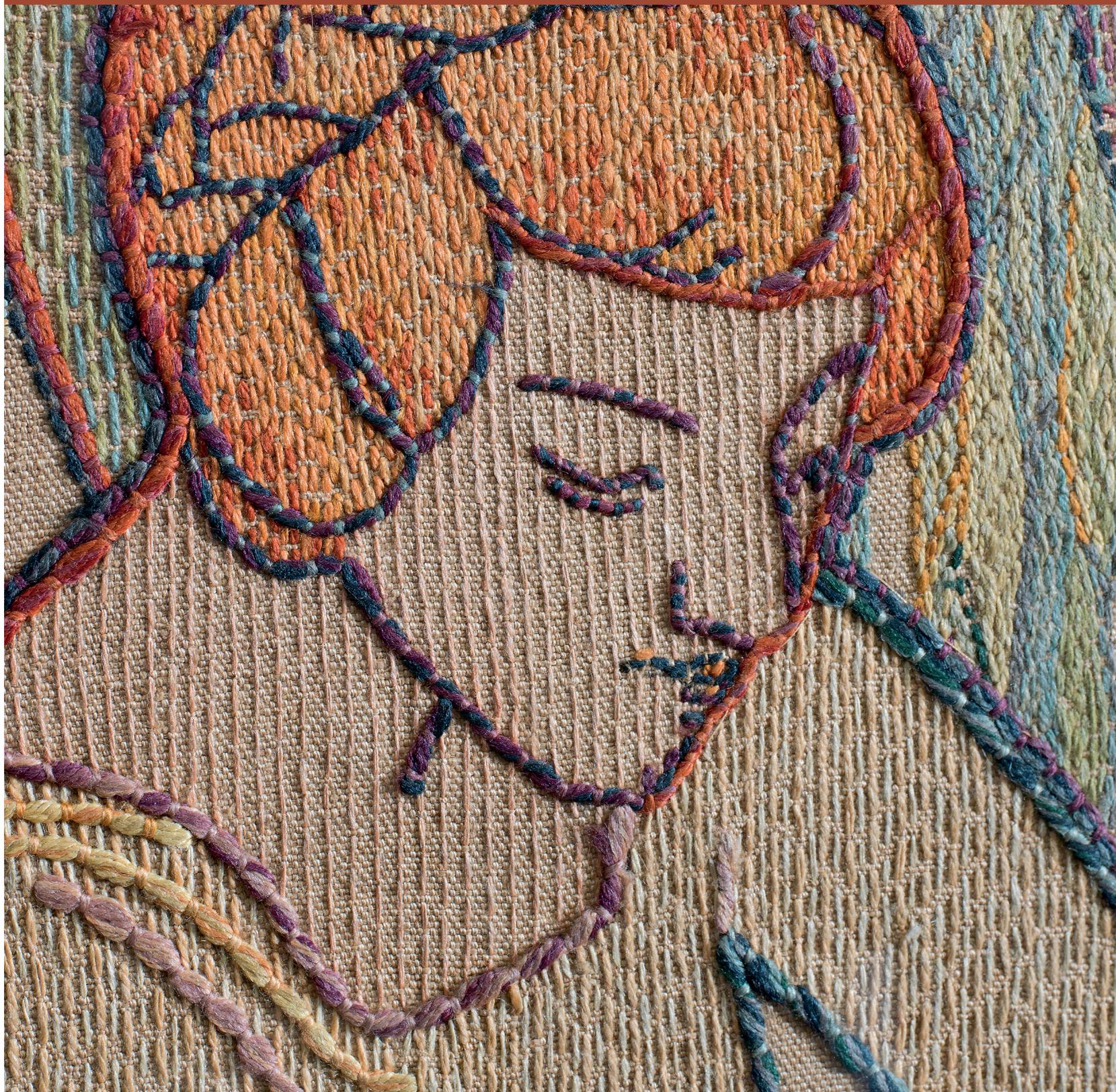


The Historic New Orleans Collection Quarterly

VOLUME XXXVI

NUMBER 1

WINTER 2019



HISTORIC HANDIWORK: The Newcomb Legacy

EVENT CALENDAR

For more information on any of the following events, please email events@hnoc.org.

JOAN OF ARC PARTY

The Caillot Circle, THNOC's member organization for ages 21–45, will raise a glass to the Krewe de Jeanne d'Arc and the start of Carnival season with a Twelfth Night parade-viewing party.

Sunday, January 6, 2019, 5–7 p.m.

Williams Research Center, 400 Chartres Street

This event is open to members of THNOC's Caillot Circle. To become a member, please visit www.hnoc.org or call Membership and Annual Giving Coordinator Sean Gilbert at (504) 598-7155 for more information. Registration for this event closes January 2, 2019.



French Market and Red Store

between 1841 and 1844; oil on canvas
by Louis Dominique Grandjean Develle

The L. Kemper and Leila Moore Williams Founders Collection, 1948.1

WILLIAMS RESEARCH CENTER SYMPOSIUM

The 23rd Williams Research Center symposium will focus on the history of New Orleans's oldest neighborhood, the French Quarter. Speakers will include geographer Richard Campanella, who will discuss the demographics of the French Quarter over time; THNOC Associate Curator/Historian Eric Seiferth, who will talk about music in the French Quarter; former THNOC historian John T. Magill, who will trace the history of the port of New Orleans; and more.

Saturday, January 19, 2019, 9 a.m.–5:30 p.m.

Hotel Monteleone, 214 Royal Street

Tickets are available at my.hnoc.org/events or by calling (504) 598-7146.

MUSICAL LOUISIANA: AMERICA'S CULTURAL HERITAGE

For the 13th year, THNOC and the Louisiana Philharmonic Orchestra will copresent this free concert at the historic St. Louis Cathedral. This year's theme, "Direct from New Orleans!" celebrates the worldwide appeal of Crescent City performers and composers.

Wednesday, March 20, 2019, 7:30–9 p.m.

St. Louis Cathedral, 615 Pere Antoine Alley

Free; no reservations necessary

GENERAL HOURS

533 Royal Street

Williams Gallery, Louisiana History Galleries,
Shop, and Tours

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Sunday, 10:30 a.m.–4:30 p.m.

410 Chartres Street

Williams Research Center and Boyd Cruise
Galleries

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

EXHIBITIONS & TOURS

All exhibitions are free unless otherwise noted.

CURRENT

Preview exhibition for *Art of the City: Postmodern to Post-Katrina*, presented by The Helis Foundation

Through spring 2019
533 Royal Street

Holiday Home and Courtyard Tour

Through December 30, 2018; closed Tuesday,
December 25

Tuesday–Saturday, 10 and 11 a.m., 2 and 3 p.m.;
Sunday, 11 a.m., 2 and 3 p.m.

533 Royal Street

\$5 admission; free for THNOC members

To register, visit my.hnoc.org/events.

French Quarter Museum Association welcome center

Through spring 2019

533 Royal Street

For more information, visit

www.frenchquartermuseums.com.

CONTINUING

Louisiana History Galleries

533 Royal Street

Williams Residence Tour

Architecture and Courtyard Tour

533 Royal Street

Tuesday–Saturday, 10 and 11 a.m., 2 and 3 p.m.

Sunday, 11 a.m., 2 and 3 p.m.

\$5 admission; free for THNOC members

*Groups of five or more should call (504) 598-7145
to make reservations.*

*Educational tours for school groups are
available free of charge; please contact Jenny
Schwartzberg, curator of education, at
(504) 556-7661 or jennifers@hnoc.org.*

UPCOMING

New Orleans Medley: Sounds of the City

Opening January 19, 2019

Williams Research Center, 410 Chartres Street

Art of the City: Postmodern to Post-Katrina, presented by The Helis Foundation

Opening spring 2019

520 Royal Street

French Quarter Galleries

Opening spring 2019

520 Royal Street

THNOC Education Gallery

Opening spring 2019

520 Royal Street



ON THE COVER

Wall hanging with maiden and macaw design

ca. 1905; silk and linen
by Helen DeGrange McLellan
gift of the Foundation for the Crafts of the
Newcomb Style, 2017.0080.75



FROM THE PRESIDENT

Sometimes, a historical topic is so expansive and influential, museums and historians struggle to tell the story. How, for example, to address the impact of European imperialism on the New World? How to trace the complicated evolution of New Orleans's polyglot culture? The answer, of course, is to start somewhere: historians pick a narrative or a framework and hope that, by telling part of a big story, audiences will be brought closer to the whole.

The Collection has been involved in some gargantuan undertakings recently, both in our historiographic work as well as our brick-and-mortar presence. Following a years-long collaboration with the City of New Orleans's Tricentennial Commission, we are proud to help introduce six new historical markers that shed light on the city's role in the transatlantic and domestic slave trade—a force so foundational and shameful to the entire country that it has, for far too long, been hidden in plain sight. Our upcoming exhibition *New Orleans Medley: Sounds of the City* tackles one of the richest subjects in the city's history—that of its musical legacy. Hundreds of books, films, and more have touched on New Orleans's role as a musical beacon, from the operas of the 18th and 19th centuries to the development of jazz. This show offers viewers a breezy tour through the centuries, with stops along the way sampling the different musical strains that shaped the city's aural texture over time.

Finally, we are nearing the end of our long effort to open the new museum facility at 520 Royal Street. In the new year, we will begin the process of moving into the space and installing our first changing exhibition, *Art of the City: Postmodern to Post-Katrina*, presented by The Helis Foundation, as well as an exhibition on the history of the French Quarter and a dedicated education gallery for families and school groups. We'll be trumpeting the opening and showcasing all the elements of the new facility in a special Spring/Summer double issue of the *Quarterly*, set to arrive in early May. It promises to be a whirlwind start to the year, and I can't wait to show you the fruits of our labor! —PRISCILLA LAWRENCE

CONTENTS

ON VIEW / 2

A new exhibition listens to the sounds of New Orleans throughout the centuries.

Off-Site Spotlight: THNOC helps New Orleans acknowledge its role in the slave trade.

Off-Site

RESEARCH / 8

A young dancer finds fame, adventure, and a multifaceted career in the New World.

COMMUNITY / 10

On the Job

Staff News

Focus on Philanthropy

Donors

On the Scene

Become a Member

ACQUISITIONS / 19

Acquisition Spotlight: A donation of Newcomb crafts showcases the renowned enterprise's range of influence.

Recent Additions

ON VIEW

EXHIBITION

New Orleans Medley: Sounds of the City

Opening January 19, 2019

Williams Research Center, 410 Chartres Street

Free

Moments Musicaux

THNOC's upcoming exhibition celebrates the many sounds of New Orleans across its history.

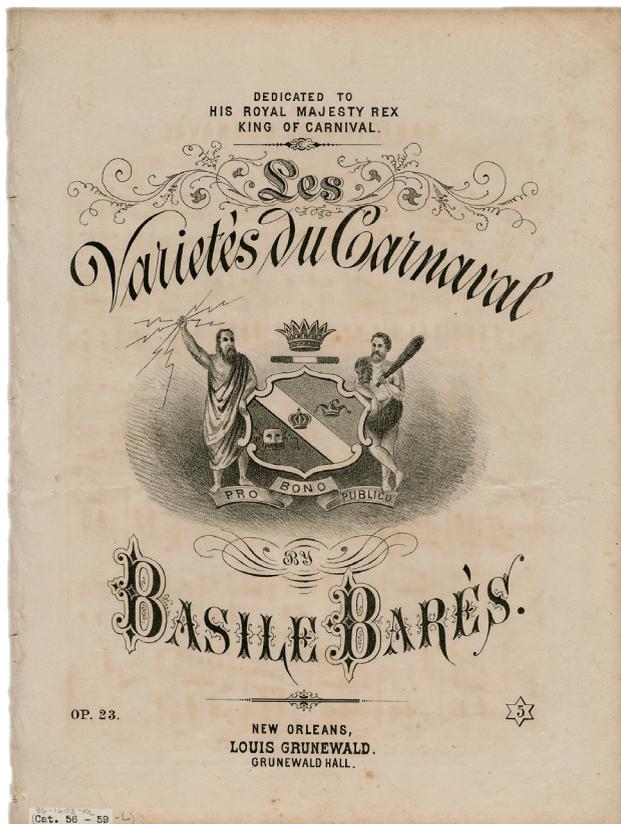
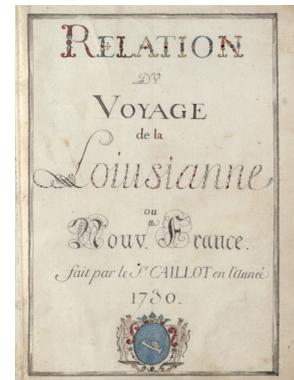
The upcoming exhibition *New Orleans Medley: Sounds of the City* winds through the centuries to interpret the history of music making in New Orleans. The richness of the city's musical heritage is inextricably tied to its diversity and its location on the Gulf of Mexico, at the nexus of North America and the Caribbean, where indigenous, African, and European musical cultures have intermingled for over 300 years. Episodic rather than encyclopedic in breadth, the exhibition showcases the city's diverse musical cultures. Here's a look at several of the objects on view and the musical scenes, people, and genres behind them.

A. Page from *Relation du voyage de la Louisianne ou Nouvelle France fait par Sr. Caillot en l'année 1730*
between 1731 and 1758
by Marc-Antoine Caillot
2005.0011

B. *Les variétés du Carnaval*
by Basile Barès
New Orleans: Louis Grunewald, 1875
gift of Boyd Cruise, 86-1605-RL

An 18th-Century Mardi Gras Mambo

Many will recognize and relate to the spirit of Marc-Antoine Caillot, a young clerk for the Company of the Indies, who, eager to enjoy the Carnival season, convinced a violinist and oboist to join his party of maskers as they made their way toward a wedding celebration at Bayou St. John. His experience, described in his travelogue, documents the vital role music played during Carnival celebrations. The short passage also shows the depth and early adoption of European musical practice in New Orleans.



Basile Barès, Afro-Creole Composer of New Orleans

The musical culture documented and on view in the Caillot manuscript represents just one part of the multifaceted story told in *New Orleans Medley*. New Orleans's musical ties to West Africa are reinforced through a multitude of objects, including travel narratives recounting the dance and music of enslaved people in Congo Square during the early years of the 19th century. Sheet music from the composer Basil Barès, *Les variétés du Carnaval*, exemplifies the effect of the European music tradition on composers of color. Barès began life enslaved to the owner of a French Quarter music store. He mastered the piano and studied music during his adolescence and published his first piece, *Grande polka des chasseurs à pied de la Louisiane*, as a teenager in 1860, prior to his emancipation. As a free man, Barès's career took off, and by 1867 he was performing at Paris's Exposition universelle internationale as both a published composer of dance music and a well-known pianist. Barès represents a group of highly successful Afro-Creole musicians and composers from New Orleans who performed both locally and abroad during the 1800s.

A Beacon of Opera in the New World

Well before New Orleans was known as the birthplace of jazz, the Crescent City had a much different musical identity, as home to some



C. **The French Opera House after the fire**
 December 5, 1919; gelatin silver print
 by Charles L. Franck Photographers
*The Charles L. Franck Studio Collection at The
 Historic New Orleans Collection, 1979.89.7434*

D. **French Opera House ticket**
 1916
 2018.0155.1

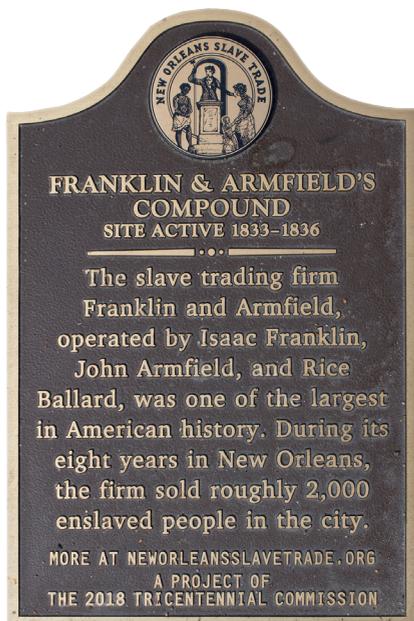
E. **Irma Thomas publicity photographs**
 ca. 1965; gelatin silver print
gift of Margie Schwegmann Brown, 2004.0135.50

of the best opera in all of North America. The Orleans Theater boasted an opera company composed of leading performers from across Europe. This and other venues hosted scores of US premieres that only later reached audiences in major markets on the Eastern seaboard. By the early 20th century, opera, though still popular in the city, had lost its place atop the musical hierarchy. New Orleans was becoming a jazz city, though certain jazz musicians, such as Jelly Roll Morton, fondly recalled going to the French Opera House and incorporated opera overtures and melodies into their performances. On December 4, 1919, the French Opera House was destroyed in a fire, ending the century-long tradition of world-class opera in the heart of the French Quarter.

Soul Queen of New Orleans

New Orleans's contributions to popular music in the 20th century stretched far beyond the development of jazz. In the late 1940s through the early '60s, New Orleans fed the nation's insatiable appetite for rock and roll with its own style of rhythm and blues. By the early '60s, New Orleans R&B singer Irma Thomas's career was in full swing. Her collaborations with Allen Toussaint produced the classic songs "It's Raining" and "Ruler of My Heart," for the Minit label. Hits followed on Imperial, including the local smash "Break-a-Way" and "Wish Someone Would Care." During these years, Thomas performed regularly in venues across the city, often sharing the bill with fellow singing star Benny Spellman, who enjoyed his own success with "Fortune Teller" and "Lipstick Traces." The two stars sang their hits backed by various bands, including that of James "Sugar Boy" Crawford. —THNOC STAFF





DISPLAY

New Orleans Slave Trade Historical Markers

The former St. Louis Hotel, now the Omni Royal Orleans, 500 block of Chartres Street

The Cabildo, 600 block of St. Peter Street

THNOC's Merieult House, 533 Royal Street

Former compound of traders Isaac Franklin and John Armfield, corner of Esplanade Avenue and Royal Street

Site of the New Orleans Slave Depot, 800 block of Common Street

Banks Arcade, now the St. James Hotel, 330 Magazine Street

ONLINE

New Orleans Slave Trade App

Available for download through the iTunes App Store and Google Play

Free

A. This plaque, located at the corner of Esplanade Avenue and Royal Street, marks the former New Orleans offices of one of the country's biggest slave-trading firms.

B. *A Slave Auction at the South*

wood engraving by Theodore Russell Davis, draftsman from *Harper's Weekly*, July 13, 1861 1979.113

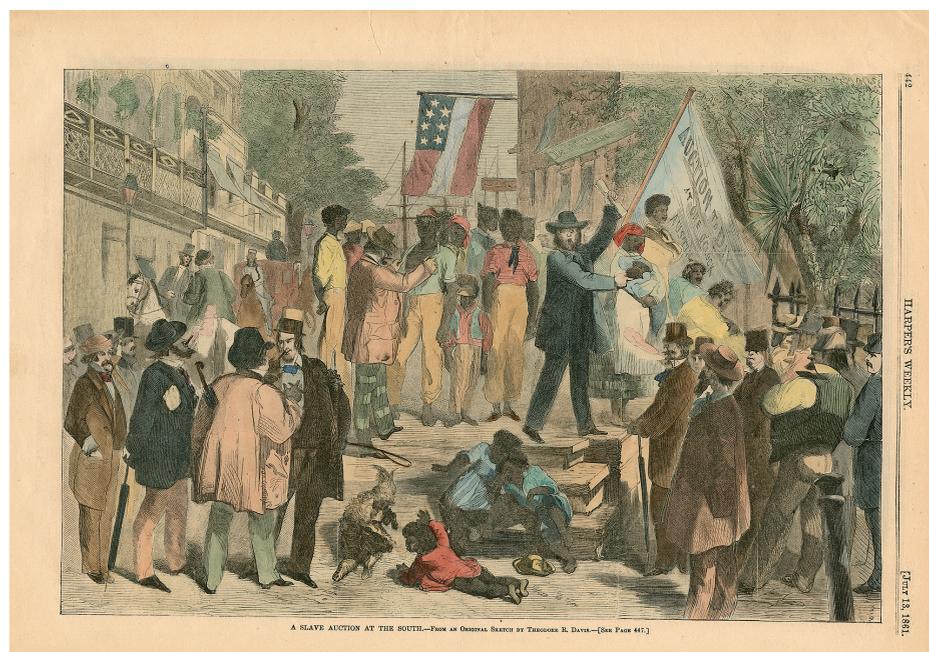
OFF-SITE SPOTLIGHT

Hidden Histories, Revealed

THNOC participates in a collaborative effort to commemorate historical sites related to the slave trade in New Orleans.

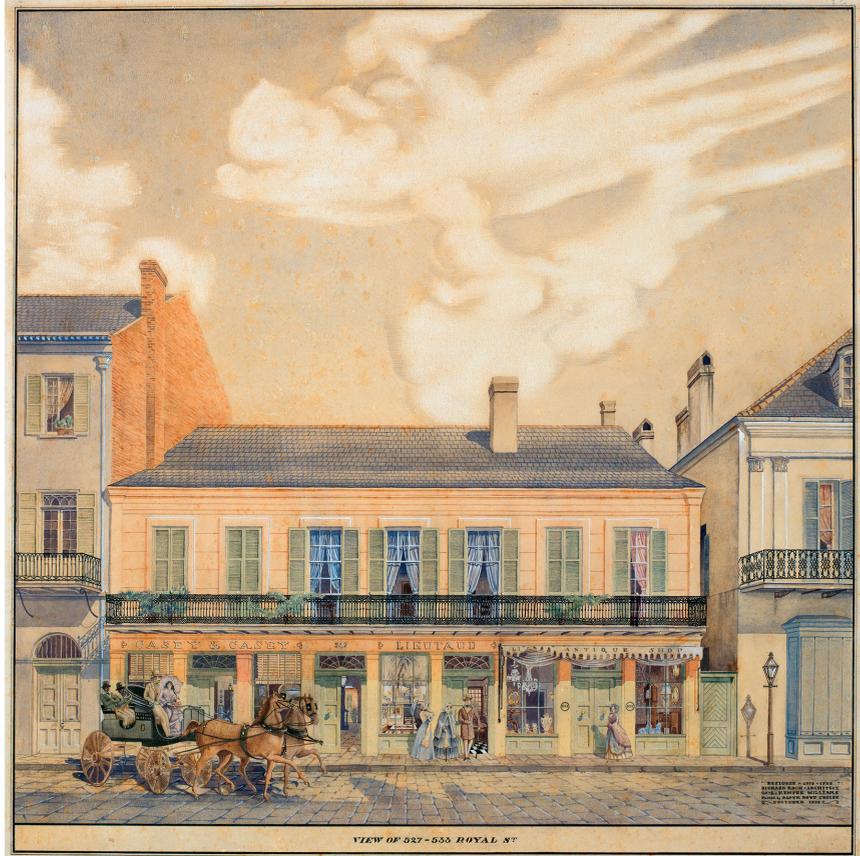
The 2015 THNOC exhibition *Purchased Lives: New Orleans and the Domestic Slave Trade, 1808–1865* educated thousands of visitors about the city's role as the largest slave market in the antebellum South. In addition to illuminating the conditions faced by people caught in slavery, the exhibition detailed the wide variety of industries that supported and profited from the trade. From 1808, when a Congressional ban on the international slave trade took effect, until the end of the Civil War, more than a million people were forcibly removed from the Upper South to be traded in the Deep South. Well over 100,000 of these enslaved women, men, and children were sold through New Orleans's slave markets. In recent years, historians have identified at least 50 sites in the French Quarter, Faubourg Marigny, and Central Business District where the enslaved had been "penned" and auctioned to the highest bidder. With the closing of the exhibition, historian Erin M. Greenwald, who curated the show, felt New Orleans needed more permanent reminders of the slave trade's enormous impact on the city. Only one historical marker mentioned the sale of enslaved people—and not only was the plaque mounted too high on the wall for many visitors to notice it, but it was on the wrong building.

The overwhelming response to *Purchased Lives* also led THNOC President and CEO Priscilla Lawrence to consider how the role of the slave trade in New Orleans's development might be commemorated during the city's tricentennial year. Lawrence and Greenwald, who now serves as vice president of content at the Louisiana Endowment for



the Humanities, worked with a multi-institutional team of scholars and activists to bring to light this hidden history, selecting six sites of the slave trade to be marked with historical plaques.

The first plaque in the series was mounted on the wall of THNOC's Merieult House. "Like many merchants involved in transatlantic shipping during the late 18th and early 19th centuries," it reads, "Jean-François Merieult was also a slave trader." In 1803 alone he was responsible for the importation of 750 people from central Africa. As the number of enslaved people imported into New Orleans increased during the 1820s, authorities banned prison-like complexes known as slave pens from the city's center. In response, traders moved just outside the French Quarter, to the present-day Central Business District and Faubourg Marigny. A plaque on the 800 block of Common Street marks the site of the New Orleans Slave Depot, which, by the mid-19th century, was one of the largest markets in the city. The plaque on the side of the Cabildo describes that site's role as a bankruptcy and probate court during the early 19th century, reading, "When slaveholders failed to pay their debts or died without a will, their assets—including people they owned—were auctioned under the front arches of the Cabildo, often resulting in the separation of enslaved family members."

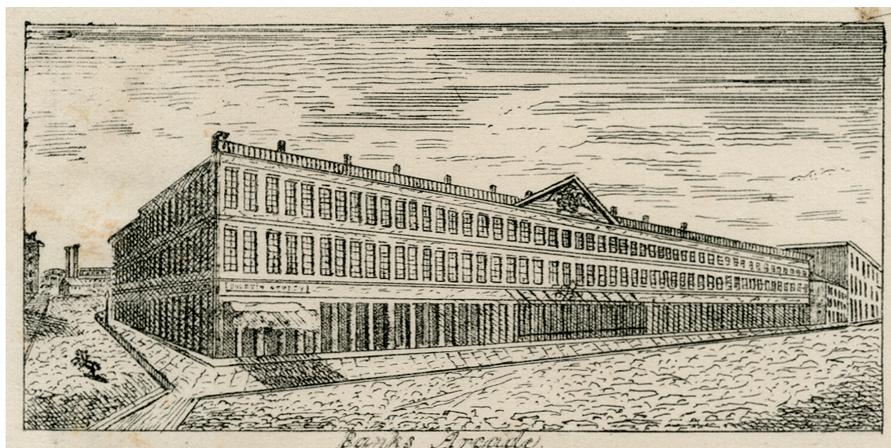


C. **View of 527–533 Royal St.**
1939; watercolor
by Boyd Cruise
*The L. Kemper and Leila Moore
Williams Founders Collection,
1952.17*

D. **Banks Arcade auction
handbill**
1855; broadside
94-091-RL

E. **Banks Arcade** (detail)
1838; engraving
1950.10.4 i

To increase the impact of the historical markers, the committee, working with marketing strategist Laura B. Tennyson, developed an audio walking tour that connects the sites with narration by a cast of local actors—including Troi Bechet, Harold X. Evans, and Carol Sutton—and supplements the facts on the plaques with more in-depth information. The tour begins on the riverfront in Washington Artillery



**60 VERY CHOICE SUGAR
PLANTATION HANDS.**
BY J. A. BEARD & MAY.

WILL BE SOLD AT AUCTION, ON
TUESDAY, FEBRUARY 27, AT 12 O'CLOCK,
AT BANKS' ARCADE, MAGAZINE STREET,
The following gang of likely SLAVES, mostly from the Plantation of the late Mr. Pless, of the Parish of St. Charles, comprising MERCHANTS, SUGAR PLANTERS, and houses brought up to the culture of CANE, to wit:

1. JIM, aged 24, extra No. 1 field hand.	30. FANNEY, aged 11.
2. PHILLIS, his wife, aged 22, first rate hand.	31. SAMPSON, aged 10, useful in field.
3. ALBON, aged 29, extra No. 1 field hand, understands machinery, and boiler making, and has run engine.	32. JACK, aged 15, ox driver and field hand.
4. JOSEPH, aged 24, first rate field hand, cart and plow boy; very useful, understands machinery.	33. JEAN, aged 17, good driver, cart and plow boy.
	34. RICHARD, 60, an old negro; good and field hand.
	35. JEAN PAPPETE, aged 45, good field and kettle hand.
	36. LIDDY, aged 21, No. 1 field hand.
	ONE FAMILY.
	37. SIBBY, 25, No. 1 field hand.
	38. DORSEY, her child, 2.
	ONE FAMILY.
	39. YANNEY, 20, good field hand; understands machinery, and can run an engine.
	40. PIERRE MASON, 40, good field hand and kettle hand; good plantation man.
	ONE FAMILY.
	41. MATCKIE, 35, good field hand and oxler.
	42. HANS, 32, his only son; can run and make driver.
	43. ANDRE, 52, field hand and cartman.
	ONE FAMILY.
	44. BOB JACKSON, 27, extra No. 1 field hand and plowman; understands machinery; can run centrifugal machine.
	45. HANNAH, his wife, 51, good field hand.
	ONE FAMILY.
	46. MARTHA, 30, first rate field hand and good cook.
	47. BAUCIRA, orphan, 12, useful.
	48. JOHN AMIS, 45, good field hand, cart and plow boy.
	49. THOMAS, 55, weak eyes; field 45; very trustworthy.
	ONE FAMILY.
	50. ADAM, 30, first rate field hand.
	51. MARY ANN, his wife, 24, first rate field hand.
	ONE FAMILY.
	52. CINDA, 18, first rate field hand.
	53. JIM YELLOW, 15, cart driver, and understands field work.
	ONE FAMILY.
	54. FRONGY, 25, good field hand.
	55. JOE, her son, 2.
	ONE FAMILY.
	56. LAZARRE, 51, field hand and good driver.
	57. HILAIRY, 50, field hand and ox driver.
	58. MARY ANN, 38, a first rate Creole cook; is well known in this city as such.
	ONE FAMILY.
	59. VICTOIRE, aged 20, good field hand, house servant, and washer and ironer, and
	60. BLICK, her son, 2.

TERMS OF SALE—One year's credit, for approval city acceptances, or notes endorsed to the satisfaction of vendor, bearing 5 per cent. interest from maturity, and 8 per cent. after maturity until paid. The Slaves are guaranteed in title, and to be as stated in the advertisement. All Slaves will be at the risk of the purchasers after adjudication. No Slave will be delivered, until the terms of sale are complied with. A discount of 10 per cent. will be made to purchasers for cash.

The Slaves can be examined three days previous to sale on application at the office of the Auctioneers, where Catalogues can be had.

Sale of sale before THEO. GUYOL, Notary Public, at the expense of the purchasers.

Printed at the BULLETIN JOB OFFICE, 37 Governor street.



Park, at a marker about the transatlantic slave trade erected earlier in 2018. Listeners learn that the first slave ships, the *Aurore* and the *Duc du Maine*, arrived in Louisiana in 1719, carrying 451 enslaved Africans. At the site of the St. Louis Hotel, which hosted slave auctions in its grand hall, the audio tour features actors reading from published eyewitness accounts of formerly enslaved people, describing the degradation of the process. “I do not think any pen could describe the scene that takes place at a negro auction,” says actor Terence Rosemore, bringing to life the testimony of John Brown, who escaped his F bondage in Georgia in the mid-19th century. “When

spoken to, they must reply quickly, with a smile on their lips, though agony is in their heart.”

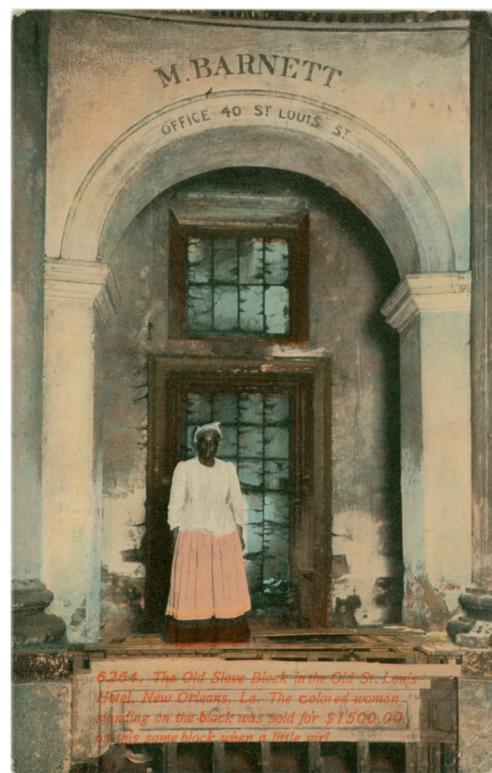
Funding for the markers and app was provided by the 2018 NOLA Foundation, the charitable arm of the New Orleans Tricentennial Commission, and oversight was provided by the commission’s Cultural and Historical Committee, led by Lawrence and educator and civic activist Sybil Morial. In addition to Greenwald and Tennyson, the committee included Freddi Williams Evans, historian and arts consultant; Luther Gray, co-founder of the Congo Square Preservation Society and community and cultural programs consultant at Ashé Cultural Arts Center; THNOC Editor Cathe Mizell-Nelson; Carroll G. Morton, Tricentennial Commission manager for the City of New Orleans; Joshua Rothman, chair of the University of Alabama Department of History; and Ibrahima Seck, director of research at Whitney Plantation.

The markers and app, Greenwald said, “recognize the difficult history of the slave trade and help recover the stories of the more than 130,000 men, women, and children who were carried to New Orleans against their wills to be sold in the city’s slave markets.” —CATHE MIZELL-NELSON

F. Plaque marking the site of the St. Louis Hotel, on the 500 block of Chartres Street

G. **Old slave block in St. Louis Hotel**
ca. 1906
by Detroit Publishing Co., publisher
1974.25.29.131

H. **The Old Slave Block in the Old St. Louis Hotel, New Orleans, La.**
ca. 1914; postcard
The Aemegraph Co., publisher
gift of Alan Freedman and Patricia Mysza
of the Midwest Center for Justice, Evanston,
Illinois, 2015.0127.1



OFF-SITE

Commemorating a Vital Corridor

Our quarterly roundup of holdings that have appeared outside The Collection, either on loan to other institutions or in noteworthy media projects.

Filmmaker Katherine Cecil requested use of 35 images for the **Claiborne Avenue History Project**, a multi-platform documentary project that honors the importance of the Claiborne Avenue corridor. For more information on the endeavor, which will produce a documentary web series, exhibitions, oral histories, and more, visit www.claiborneavenue.org.



Constructing the Overpass
between 1966 and 1970; oil on board
by Gene Howard Rogas
2013.0259.3

Up N. Claiborne at Ursuline St.

1947
by Charles L. Franck Photographers
The Charles L. Franck Studio Collection at The Historic New Orleans Collection, 1979.325.5134



The **Ogden Museum of Southern Art** borrowed one landscape painting for its exhibition *Newton Howard: Painter of the Sportsman's Paradise*, currently on view through January 13, 2019.

Marsh Scene

1974; oil on canvas
by Newton Howard
gift of Mrs. J. Thornwell Witherspoon, 1988.178



The Collection loaned one historical map to the **New Orleans Museum of Art** for the exhibition *The Orléans Collection*, currently on view through January 27, 2019.

Plan de Paris

1739; copper engraving
by Louis Bretez, cartographer; Claude Lucas, engraver
2012.0206

Seven images of the Treme were provided to David López Canales for use in his article on the neighborhood that will appear in Spanish **GQ magazine**. Canales also interviewed Associate Curator/Historian Eric Seiferth for the article.

Jazz Funeral

ca. 1980
by Christopher Porché West, photographer
gift of Christopher Porché West, © Porché West, 2004.0120.1



Treme Market

1955
by Charles L. Franck Photographers
The Charles L. Franck Studio Collection at The Historic New Orleans Collection, 1979.325.3991



The University of New Orleans's **Midlo Center for New Orleans Studies** was provided with 25 images to be published on its informative website www.neworleanshistorical.org.



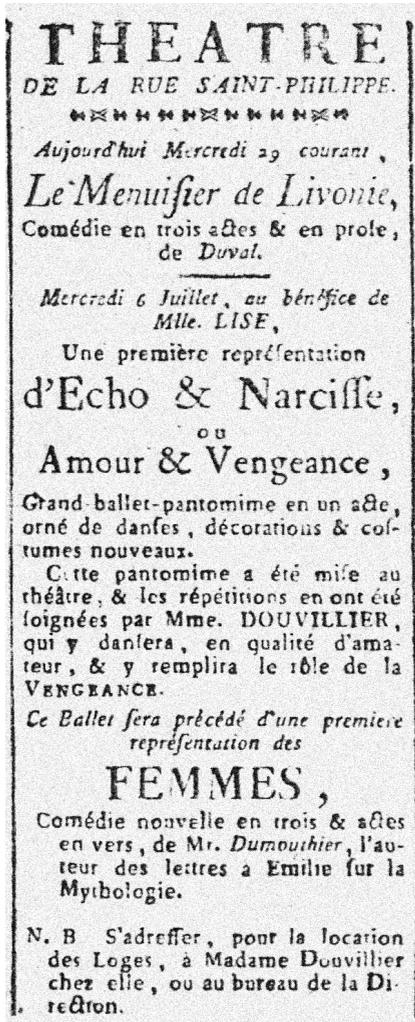
There Was a Streetcar Called Desire

1939; gelatin silver photoprint
by Joseph Woodson Whitesell
1999.44.3



Globe Theater

1951
by Charles L. Franck Photographers
The Charles L. Franck Studio Collection at The Historic New Orleans Collection, 1979.325.5936



A. Theater listing advertising Suzanne Douvillier's performance in *Echo et Narcisse* from *Le Moniteur de la Louisiane*, June 29, 1808 91-62-L

B. Austrian ballerina Fanny Elssler, depicted on the cover of "La Cracovienne," from *La gipsy* ca. 1845; sheet music 93-196-RL.9

A Star Making Turns

THNOC's resident dance specialist explores the extraordinary life of Suzanne Douvillier, one of the New World's first celebrity ballerinas.

When Suzanne Douvillier came to New Orleans in 1799, she was already a famous dancer on both sides of the Atlantic. By the time of her death, she had paved the way for women in theater, both on the stage and behind the scenes.

Born in France in 1778 as Suzanne Theodore Vaillande, she became a child prodigy, studying ballet at the Paris opera and performing at the Comédie Française before moving to the wealthy colony of Saint Domingue (Haiti), likely with a theater troupe. There she was recruited by Alexandre Placide, a performer and theater manager who offered to serve as Suzanne's tutor and manager.

A month before the outbreak of the Haitian Revolution, Placide took Suzanne, then just 13 years old, to the United States, where she was introduced to American audiences as Madame Placide, though they were never legally married and the nature of the arrangement is unclear. The duo performed in New York, Boston, and Philadelphia over the next couple of years, establishing her reputation throughout the US as an exquisitely graceful dancer and emotive performer.

In 1794 they settled in South Carolina, to work at the Charleston French Theatre—she as a performer, he as an administrative partner. Jean Baptiste Francisqui—himself a refugee of the Haitian Revolution—owned and operated the theater, which also employed a handsome young singer and actor named Louis Douvillier. By 1796 Douvillier had grown quite amorous of Suzanne, who by all accounts was very beautiful. His attraction was so obvious that Placide challenged Douvillier to a duel by sword in the streets of Charleston.

As they fought, Suzanne reportedly fainted, and a crowd intervened before either man could strike a mortal blow. Even though Douvillier came out wounded, he won Suzanne's affections: they subsequently married and left Charleston to perform across the country.

The duel and ensuing marriage caused a scandal, prompting Francisqui to sever his relationship with Placide. Francisqui kept in touch with the newlywed Douvilliers and convinced them to join him in New Orleans, where he had settled, in 1799.

At the time of their arrival, New Orleans was a Spanish colony, but its performing arts were decidedly French. The turn of the 19th century marked the beginning of American exposure to French opera—led, in large part, by performers from Saint Domingue like Suzanne and Francisqui who had fled the revolution. At the time, ballet was intrinsically linked to opera.



B

It was not yet a celebrated stage art of its own, existing primarily as entr'actes and divertissements—dance interludes between or within acts—that were typically heavy on pantomime and comedy.

Shortly after Francisqui's arrival in New Orleans, he founded the city's first opera-ballet, directing both the opera troupe and the dance corps, which included the Douvilliers, from 1800 to 1803. They performed at the city's first theater, the St. Peter, which was built in 1792 on St. Peter Street between Royal and Bourbon. After the theater was shuttered because of poor construction and illegal gambling, Louis Douvillier became manager of the newly constructed St. Philip Theater and recruited Francisqui to become its ballet master. Called "vast and grandiose" by one observer, the St. Philip cost \$100,000—roughly \$2 million today—and could seat up to 700 in a city whose population was only about 17,000, a third of whom were enslaved. After just four months, the theater went bankrupt, and Francisqui left the city. Louis's career was in ruins, and so was his marriage—owing, historians believe, to his philandering. He and Suzanne separated around this time, circa 1808.

For Suzanne, her husband's failure prompted a new beginning—and a bit of revenge. When the St. Philip reopened under new management, she was hired as principal dancer and ballet mistress, in charge of training and choreography. The first play she staged there was *Echo et Narcisse; ou, amour et vengeance* (Echo and Narcissus; or, love and vengeance). Douvillier, dancing in the theater that her estranged husband formerly managed, played the role of Vengeance.

In addition to being a renowned dancer, Douvillier is credited as being the first female choreographer in the US. During her tenure as ballet mistress, she diversified the dancers' repertoire and choreographed original works, such as the pas de trois in which she danced with two other women while dressed as a man, making her the first known woman to perform a male role in the country.

By 1814 Douvillier's performing career was nearing its end. Remaining ballet mistress, she also became a set designer and painter in 1813—another first for an American woman. Occasionally, she returned to the stage, though she was loath to do so: her face became severely disfigured by an unknown illness, prompting her to perform wearing a mask that covered her chin up to her eyes.

Despite her successful career, Douvillier eventually fell into poverty, dying in 1826 at age 48. Though she met an unfortunate end, she had, in her short life, bolstered the emerging performing arts in New Orleans and set new standards for what a woman could achieve in the theater.

—NINA BOZAK



CIRQUE OLYMPIQUE.
Dimanche prochain, 22 du courant.
 La seconde représentation du
MARECHAL DES LOGIS,
 ou
Le bon cœur d'un Soldat Intrépide,
 Pantomime héroïque et historique, en un acte, ornée de Danses, Bataille, Combat à mort entre le brave Jilet et le capitaine des voleurs, l'Allemande dansée par Mde. Douvillier et Mlle. Herminie.
 Personnages :
 Le Seigneur, Mr. M——
 Jilet, Mr. Douvillier.
 Collin, Mde. Douvillier.
 Colette, Mlle. Herminie.
 Nicolas, Mr. Dhely.
 Bras-de-Fer, Mr. Barnet.
 Frappe-d'Abord, Garcin.
 Troupes de Paysans et Paysannes.
 Cette pièce sera suivie de la
SERVANTE MAITRESSE,
 Opéra en deux actes, musique du célèbre Pergolaise.
 Le spectacle commencera par les
GRANDES MANŒUVRES MAME-LUKES,
 suivies
DES TOURS D'EQUITATIONS.



C. **St. Philip Theater, from *Plan of the City and Suburbs of New Orleans*** (detail) 1825; engraving with watercolor by Jacques Tanasse, surveyor; William Rollinson, engraver; Charles Del Vecchio and Pierre Antoine Maspero, publishers *The L. Kemper and Leila Moore Williams Founders Collection, 1946.2.xi*

D. **Theater listing advertising Suzanne Douvillier in *Marechal des logis*** from the *New Orleans Argus*, March 18, 1818 courtesy of *GenealogyBank*

E. **"L'Amoureux galop," from *Faust*** 1857; sheet music gift of Frank R. Wharton, 86-373-RL.23



ON THE JOB

Malinda Blevins

POSITION: Interpretation assistant, on staff since 2013

ASSIGNMENT: Read the diaries of THNOC cofounder L. Kemper Williams to incorporate information into the Williams Residence tour

History, for me, is best conveyed not in lists of facts but in stories of people’s lives. As a member of THNOC’s visitor services staff, I often surprise guests when I tell them we don’t follow a script when leading tours. What could be new to say about, for example, the Williams Residence—the 1889 townhouse where The Collection’s founders, Leila and L. Kemper Williams, lived for 17 years? A lot, as it turns out. We are always on the hunt for new things to say about the Williamses and the Williams Residence, often conducting our own research. The goal is to be able to adapt a tour, on the spot, to each unique set of visitors and their interests and questions, helping new guests feel engaged with our organization and giving repeat visitors a slightly different tour each time.

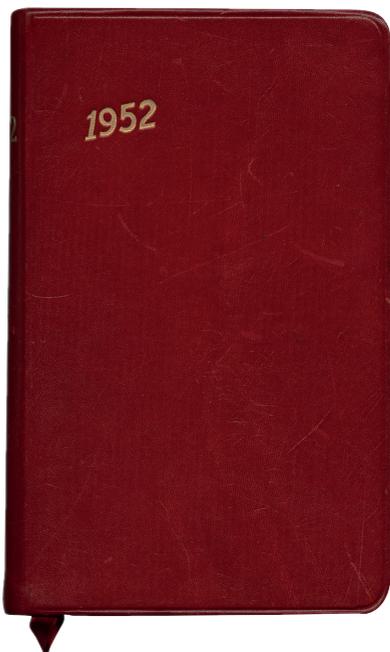
Several years ago, I began exploring a tour-enhancing trove: Lewis Kemper Williams, a philanthropist, businessman, and US Army veteran who attained the rank of brigadier general, kept approximately one diary per year from 1948 to 1971. I began reading the

diaries in 2014, in preparation for THNOC’s holiday tours, browsing them to learn about the Williamses’ Christmas and Carnival traditions. Each time I opened one, I found myself captivated by the minutiae and overall picture of the general’s life and personality. I was surprised, for example, to see that Kemper tended to root for the underdog—in political races as well as the Sugar Bowl, which he attended without fail. His handwriting enhances the information carried in his words: when he expresses aggravation (usually in regard to a business deal), he presses down hard on the paper, so now when I see that pressure applied elsewhere, I can guess that he is frustrated. I was hooked, and decided to read the diaries in order, in their entirety.

So far, I’m up to 1950.

A. L. Kemper Williams diary
1952
The L. Kemper and Leila Moore Williams Founders Collection, 97-63-L.6

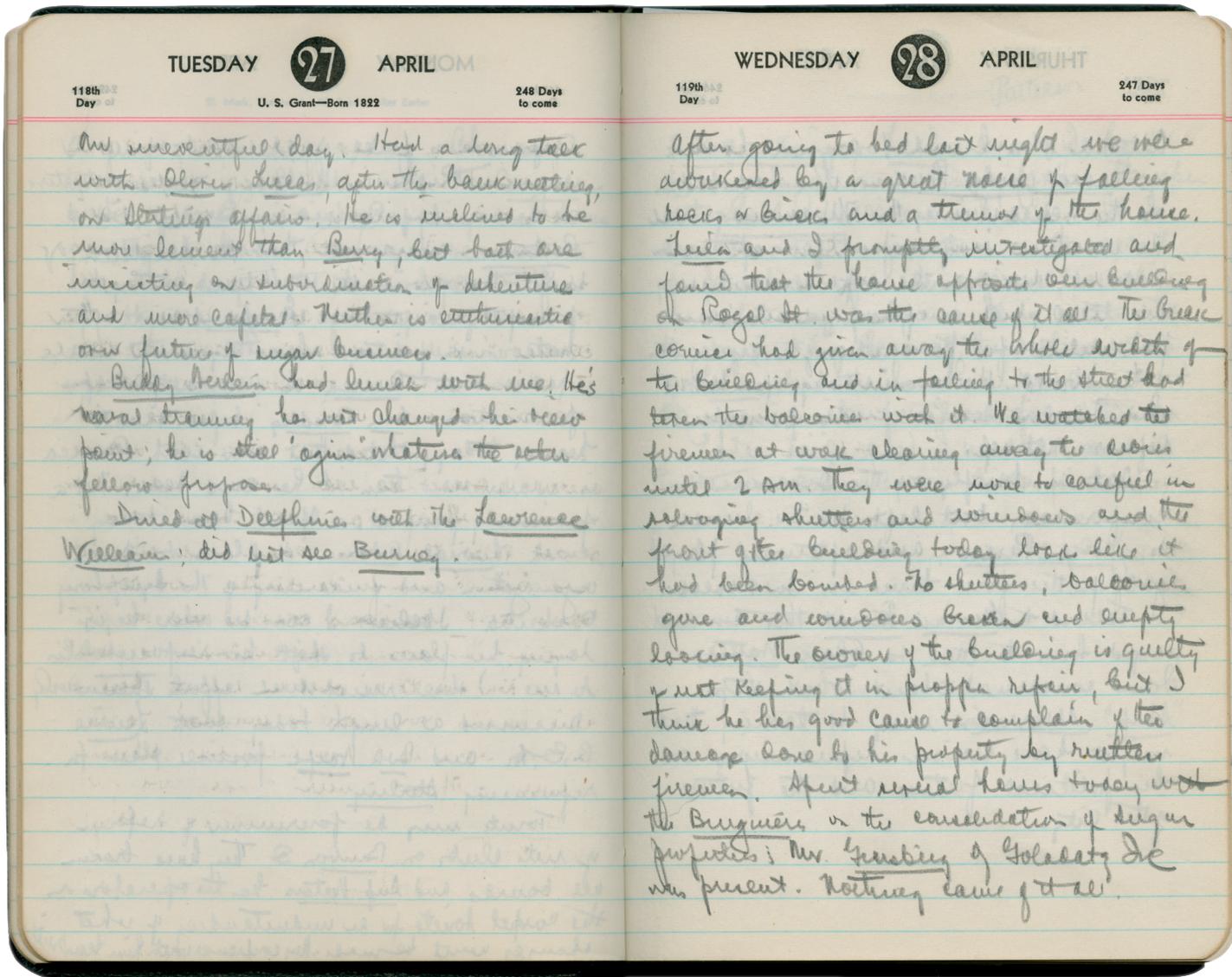
B. L. Kemper Williams in his study
ca. 1930
The L. Kemper and Leila Moore Williams Founders Collection, 72.148 WR



A



B



The diaries confirm the general's reputation as stern and disciplined, but they also reveal him to be funny and frequently self-aware, much more interested in his sugarcane operation than in the oil business that was the family's primary asset at that point. I've learned from him that the cane has to be processed immediately upon being cut, that the processing plants run 24-7 during the harvest season, and that the cane fields have to be burned every three years. A November 1948 entry summarizes his frustration with the wet weather: "It is most exasperating. Too much rain interferes greatly with the harvesting of the crop, and the warm weather promotes further growth and prevents normal buildup of sugar in the cane. . . . We are used to bad weather during grinding, even with colder weather, but it is annoying just the same."

Such exacting, business-minded entries are juxtaposed with glimpses of Kemper the dog lover. He dotes on the couple's dachshunds, calling from overseas while on vacation to ensure that they are well and spending more than one holiday at the vet with a dog who needs surgery or has swallowed a Christmas ornament. I could probably give an entire tour focused on the Williamses' dogs!

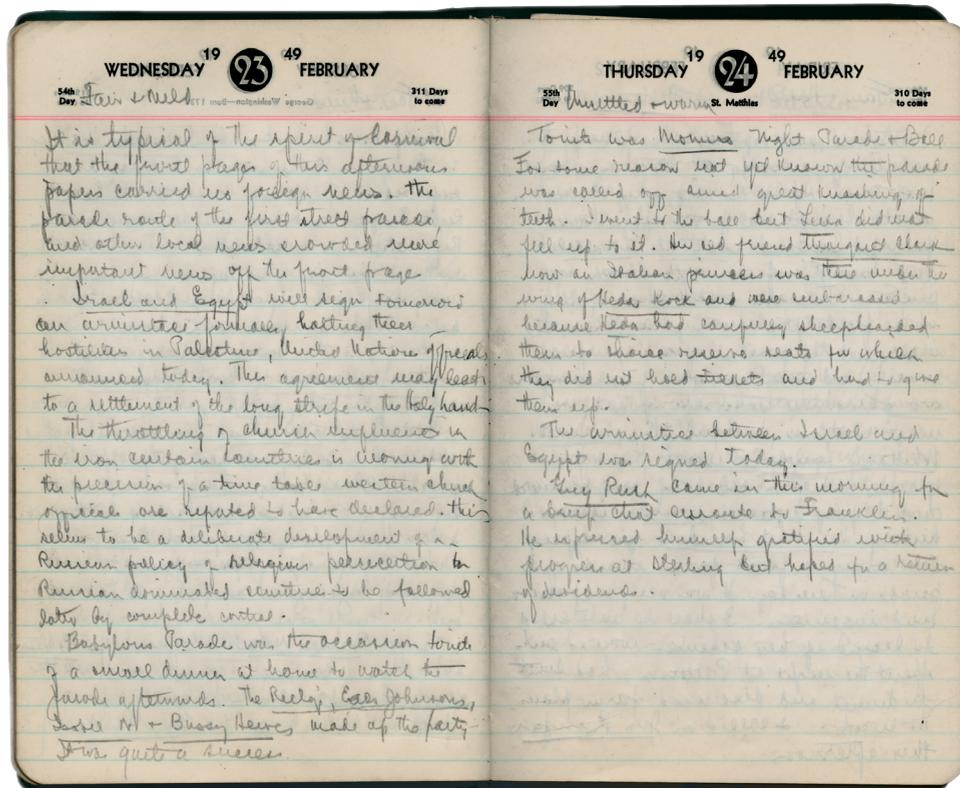
To organize all this material for use in different themed tours, I make color-coded notes while reading. Details about Mardi Gras are purple. Information about THNOC is coded blue, and community and world events are green. I use italics for my notes about the staff. Notes about Leila I color red.

C. Pages from L. Kemper Williams diary 1948
The L. Kemper and Leila Moore Williams Founders Collection, 97-63-L.4

D. Leila and L. Kemper Williams with Janet Yancey in the Mediterranean (detail)
1962
The L. Kemper and Leila Moore Williams Founders Collection, 72.261.21 WR



E. Pages from L. Kemper Williams diary
1949
The L. Kemper and Leila Moore Williams Founders Collection, 97-63-L-5



A devoted husband, Kemper writes about Leila almost every day—her health (fragile); her labors for her father, siblings, and nieces and nephews (tireless); her cooking (generally “appetizing” or “very satisfying”). Gifts and favors abound: “I picked up 11 dwarf Meyer lemons [trees] for Leila.” Kemper finds the “ubiquitous cocktail parties” on a European cruise

to be tedious, but he tolerates them because Leila is “vexed” to miss her daily cocktail. When, while on holiday in Sri Lanka in 1955, Leila awakens with a bad headache, he goes jewelry shopping, purchasing a sapphire clip to cheer her up. Leila’s personality emerges: Kemper installs a television antenna in 1956, but Leila is so disturbed by the TV that she moves it to the servants’ break room. He admires her determination to attend every meeting of the Kemper and Leila Williams Fund, the educational foundation through which they donated money to schools and other causes. An entry describing a 1948 party is interesting in its mention of the composer Arnold Schoenberg but also moving in its sincere appreciation of Leila’s ability to host: he describes the event as “almost a fairyland with the candles enclosed in paper bags and Japanese lanterns hung in the trees. . . . Even little old Dr. Schoenberg, one of the greatest living composers, seemed to enjoy himself.”

Kemper's tight handwriting on the day of Leila's funeral—December 15, 1966—conveys both deep emotion and resilience: “Never by lecture or dogma but by example alone she creates in me a desire to be worthy of her. . . . It will be a lonely existence for me, but I think I can cope with it.” Reminders of her help him to grieve: he later finds humor in the fact that Leila's love of furs led her to secret them about the house, where they continually surprise him, practically popping out of cupboards and drawers.

Kemper is not without biases and rigidities. The opinions expressed in his diaries are a window into the worldview of men of his era and class. For example, he does not question the doctors who determine that Leila—who suffered from frequent headaches and the occasional “ordeal,” the details of which are kept vague—needs “to forget about herself.” He views a job applicant with suspicion for driving what strikes him as too nice a car for a butler (a 1948 Cadillac). The couple's longtime cook shows up to work inebriated, and Kemper describes it as a “domestic tragedy”; he carefully combs his stock of spirits to ensure the servants haven't been depleting them. In an entry from November 1948, he labels Eleanor Roosevelt a “disturbing element” in politics for alienating the local Dixiecrats with her “negrophile pronouncements and actions” in support of civil rights for African Americans. Part of an interpretation assistant's job is to provide historical context: when I talk with visitors about THNOC's founders, I try to appreciate, respect, and humanize them without idealizing them. More broadly, the fuller portrait of Kemper and the histories of all the individuals involved with the Williams Residence have much to teach us about Louisiana history.

To me, the best tour is one in which visitors ask more questions than I can answer, because the visit becomes a conversation, not simply a recitation, and I am left with new avenues for research. The more I read Kemper's diaries, the more tools I have to surprise and intrigue my audience, making me better able to illuminate the man behind the legacy.

—MALINDA BLEVINS

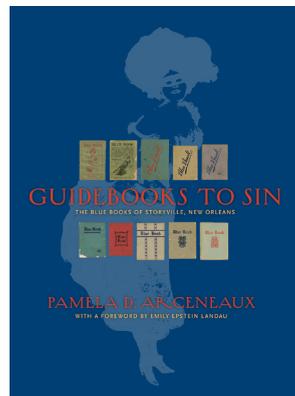
STAFF NEWS

New Staff

Tomeka Campbell, security officer. **Candy Ellison**, interface/interactive designer. **Vioni “Vee” Garcia**, security officer. **Rachel Gaudry**, education coordinator. **Sean Gilbert**, membership and annual giving coordinator. **Jari C. Honora**, visitor services assistant. **Kyeshia Jones**, security officer. **Jane McKee**, visitor services assistant. **Vicki Moppert**, shop associate. **Lauren Postlewait**, associate accountant. **Jeremie Steptore**, maintenance associate. **Gene Walerius**, maintenance associate. **Jennifer O. Williams**, shop associate. **Michelle Brenner**, **Andrea Meier**, **Morgen Morris**, and **Nycole Romeo**, volunteers.

Changes

Tyler Jones is now facilities technician. **Elizabeth Ogden** is now special projects coordinator.



Awards

Guidebooks to Sin: The Blue Books of Storyville, New Orleans (THNOC 2017), written by Senior Librarian / Rare Books Curator **Pamela D. Arceneaux** and designed by **Alison Cody**, received second prize in the American Alliance of Museums' 2018 Museum Publications Design Competition.

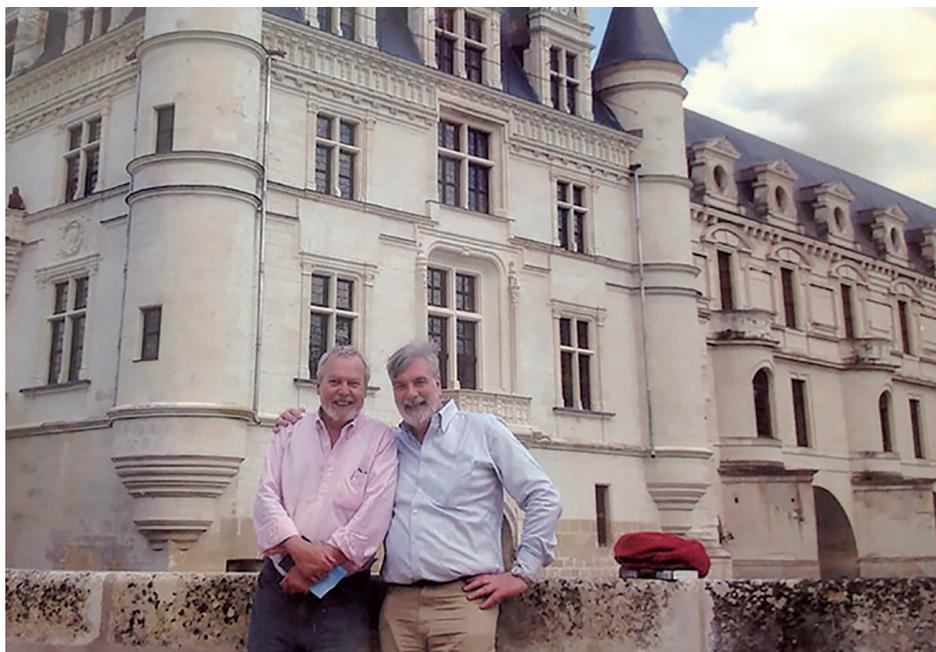
In the Community

CIS Coordinator and Research Curator **Sarah Duggan** presented two talks in the fall: “Field Work Finds: Historic Decorative Arts in Wilcox County,” at the Alabama Historical Association Fall Pilgrimage in Camden, Alabama, and “Moving Upriver: New Orleans Goods throughout the Gulf South,” at the Decorative Arts Trust's fall symposium in New Orleans.

Matt Farah, associate curator of traveling exhibitions, appeared on a panel about traveling exhibitions at the Southeastern Museums Conference, held in October in Jackson, Mississippi.

In September, Curatorial Catalogers **Kristin Hébert Veit** and **Emily Perkins** copresented the talk “Creating Internal Lexicons: A Mardi Gras Case Study” at the Louisiana Association of Museums annual conference in Baton Rouge.

In October, **Jason Wiese**, associate director of the Williams Research Center, gave a lecture on early maps of New Orleans as part of the 11th biennial Virginia Garrett Lectures on the History of Cartography at the University of Texas at Arlington.



FOCUS ON PHILANTHROPY

George E. Jordan

When The Collection honored George E. Jordan in early October by unveiling the newly reopened Louisiana History Galleries with a space named for Jordan and his late partner, Michel G. Delhaise, it brought full circle a commitment to art and collecting that had begun in childhood.

When Jordan (pictured left, above, with Delhaise) was a young boy, he created an art gallery beneath the porch of his home in rural Kentucky. “I would tear pictures out of magazines that I loved, and I would go down there and nail them on the rafters and pretend I had my own private art gallery,” he said. This early interest in art would flourish into an accomplished career as a fine-arts consultant, art historian, and writer, and would spark a philanthropic vocation that has bolstered The Collection for more than 40 years.

Around the time Jordan was staging art exhibitions beneath the porch, he visited New Orleans for the first time. “I remember standing in front of Café du Monde—I was 11 years old, my sister was having her portrait done in Jackson Square—and I looked at the Pontalba Buildings and thought, ‘I’m going to live there one day.’” Jordan’s premonition became a reality in the late 1960s, when he accepted the position of

registrar at the Isaac Delgado Museum of Art, now the New Orleans Museum of Art. With that job came his very own apartment—in the Pontalba Buildings.

“I thought I had gone to the Land of Oz,” Jordan said of the move. Prior to his arrival in the Crescent City, he had studied at the Ringling School of Art in Sarasota, Florida, and attended graduate school at East Tennessee State University in Johnson City, where he worked at the school’s small art museum. He immediately felt at home in New Orleans and immersed himself in the city’s art history. “I began doing research on the lesser-known artists who worked through the port of New Orleans from 1780 through the early 20th century, and I became known as the Louisiana art expert,” said Jordan. He was promoted to curator of American and Louisiana art at the museum, and from 1974 to 1980 he was the art critic for the *Times-Picayune*. He also began to assist local art collectors in building their Louisiana collections.

Jordan became acquainted with The Historic New Orleans Collection in its infancy. He remembers exchanging research finds with the institution’s first director, Boyd Cruise, and provided valuable content for The Collection’s 1987

publication *Encyclopedia of New Orleans Artists, 1718–1918*. In 1995 he guided Laura Simon Nelson in selecting THNOC as the repository for her important collection of Louisiana art, which she had developed with Jordan’s assistance. Her gift enriched The Collection’s art holdings immeasurably. In 2003 Jordan authored *George L. Viavant: Artist of the Hunt*, the first volume in THNOC’s Louisiana Artists Biography Series.

Jordan moved away from New Orleans in 1988 to join Delhaise in Connecticut. The couple had met in New Orleans, where Delhaise was serving as the commercial attaché from Belgium to the southeastern US. Delhaise left the diplomatic corps in 1986 and subsequently began working for Belgian investors in Connecticut. Jordan and Delhaise opened an art gallery and antiques shop in Westport, which they moved to Woodbury in 1996. Although they had settled many miles from New Orleans, they still considered the city—and THNOC—home. “We had come to know all of the staff members at The Collection, and it was like we were part of a family there,” Jordan said. In addition to continuing to share his expertise and love for local art and history, Jordan regularly joined The Collection on its study trips around the world.

Delhaise passed away in 2013, and shortly thereafter Jordan closed the shop that they had operated together for nearly 30 years. Recently he made a generous gift in support of THNOC’s Louisiana History Galleries, and one of the galleries has been named in honor of Jordan and Delhaise. “I wanted a marker for Michel and me to be remembered by, and The Collection, our home away from home, was the obvious choice,” said Jordan. The George E. Jordan and Michel G. Delhaise Gallery covers the late 18th century through the early 19th century, focusing on Louisiana’s transition from French to Spanish rule—a time period of particular interest to Jordan’s artistic study. “There is a reward in giving to a worthy cause, and for me, The Collection and its ever-broadening scope of programs is a very worthy cause.”

—MARY M. GARSAUD

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July–September 2018

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Bookplates

Donations are used to purchase books that will be marked with a commemorative bookplate.

The board of directors and staff of The Historic New Orleans Collection in memory of Dr. John Lockwood Ochsner—*Lincoln's Autocrat: The Life of Edwin Stanton* by William Marvel (Chapel Hill: University of North Carolina Press, 2015)
 The board of directors and staff of The Historic New Orleans Collection in memory of Sylvia Todd Porteous—*Race and Culture in New Orleans Stories: Kate Chopin, Grace King, Alice Dunbar-Nelson, and George Washington Cable* by James Nagel (Tuscaloosa: University of Alabama Press, 2013)
 The board of directors and staff of The Historic New Orleans Collection in memory of William Sherman Reese—*American Illustrated Letter Stationery, 1819–1899* by James W. Milgram, MD (Lake Forest, IL: Northbrook Publishing, 2016)

ON THE SCENE

Thanking the Givers and Drinking with Bidders

On October 18, members of The Collection's two highest-ranking member organizations were feted at the annual **Bienville Circle and Laussat Society Gala**. This year's event was hosted by Susu and Andrew Stall, at their Garden District home.

- A. Clancy and Margo DuBos
- B. Courtney Williams and Jeanne Williams
- C. Andrew and Susu Stall with Betsy and Dick Simmons
- D. Donald Hoffman and Lou Hoffman
- E. Jack Pruitt, director of development and community relations, with Blair and Sybil Favrot



A



B



C



D



E



F



G

In commemoration of the anniversary of Hurricane Katrina and the levee breaches, The Collection hosted **"Waterlogged: Artists' Views of Their Flooded City."** The August 28 panel discussion, presented as part of THNOC's year-round programming for *Art of the City: Postmodern to Post-Katrina*, presented by The Helis Foundation, included screenings of three short films and a discussion with artists whose work was influenced by the 2005 disaster.

F. Amanda McFillen, associate director of museum programs, with Jessie Haynes, Jana Napoli, Kira Akerman, and Chasity Hunter

G. An image from Bartek and Piotr Bartos's documentary *Floating on Fire* shows the floodwaters in New Orleans following the 2005 levee breaches.



H



I

On October 9, the Caillot Circle, THNOC's member organization for young professionals, hosted **"Bourbon and Bidders,"** a bourbon tasting and live auction held at New Orleans Auction Galleries.

H. Taylor Eichenwald and Lindsay Simien

I. Mark Caesar and Megan Braden-Perry



J

For the 2018 **Francisco Bouigny Lecture**, Felipe Fernández-Armesto, the William P. Reynolds Professor of History at the University of Notre Dame, discussed the lasting impact of Spanish imperialism on both Louisiana and the larger United States. The lecture, held October 11, was presented in collaboration with the Embassy of Spain in Washington, DC.

J. Board member E. Alexandra Stafford, Williams Research Center Director Alfred E. Lemmon, and Felipe Fernández-Armesto

COMMUNITY

At the Caillot Circle's "Bourbon and Bidders" event, held October 9 at New Orleans Auction Galleries, Taylor Eichenwald holds a bottle of special-vintage bourbon up for bid. The item was supplied by Barrel Proof, another sponsor of the event.

MEMBERSHIP LEVELS

Founder Individual \$35
Founder Family \$65

Full membership benefits

Family memberships are for one or two adults and any children under 18 all residing in a single household, or for one member and a guest.

Merieult Society \$100

Full membership benefits plus:

- a special gift

Caillot Circle Individual \$125

Caillot Circle Couple \$200

(ages 21–45)

Full membership benefits plus:

- invitations to exclusive events throughout the year (both at The Collection and off-site)

Mahalia Society \$250

Full membership benefits plus:

- a special gift
- private, guided tours (by appointment)

Jackson Society \$500

Full membership benefits plus:

- a special gift
- private, guided tours (by appointment)
- free admission to all evening lectures

Laussat Society \$1,000

Full membership benefits plus:

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- private, guided tours (by appointment)
- free admission to all evening lectures
- invitation to annual gala

Bienville Circle \$5,000

Full membership benefits plus:

- a special gift
- private, guided tours (by appointment)
- free admission to all evening lectures
- invitation to annual gala



Become a Member

BENEFITS OF MEMBERSHIP

All members of The Collection enjoy the following benefits for one full year:

- complimentary admission to all permanent tours and rotating exhibitions
- special invitations to events, trips, receptions, and exhibition previews
- a 10 percent discount at The Shop at The Collection
- a subscription to *The Historic New Orleans Collection Quarterly*

HOW TO JOIN

Visit www.hnoc.org and click the **Support Us** link or complete and return the enclosed envelope.



Felipe Fernández-Armesto discusses Spanish influence in American popular culture at the 2018 Francisco Boulogny Lecture.

NORTH AMERICAN RECIPROCAL MUSEUM PROGRAM

Members at the Caillot, Merieult, Mahalia, Jackson, Laussat, and Bienville levels receive reciprocal benefits at other leading museums through the North American Reciprocal Museum (NARM) program. These benefits include free member admission, discounts on concert and lecture tickets, and discounts at the shops of participating museums. Visit www.narmassociation.org for more information.

ACQUISITIONS

ACQUISITION SPOTLIGHT

Designing Women

Newcomb Crafts Collection

gift of the Foundation for the Crafts of the Newcomb Style, 2017.0080

Founded in 1895 as an arm of the Newcomb College Department of Art, the Newcomb Pottery enterprise aimed to teach southern women profitable skills so that they could financially support themselves. While the school is best known for the pottery produced by Newcomb students and graduates, the college taught several other handicrafts, such as needlework, metalwork, bookbinding, and illustration. Across media, the crafts of the Newcomb school and enterprise represented a southern perspective of the Arts and Crafts and art nouveau design movements of the early 20th century, using the flora and fauna of the Gulf South as inspiration for beautiful designs. Examples and tools of these crafts make up an important recent donation to The Historic New Orleans Collection by the Foundation for the Crafts of the Newcomb Style.

At the time of the foundation's establishment, in the early 1970s, its original board members included Suzanne Ormond and Mary Irvine, who were, at the time, writing a book on Newcomb design, called *Louisiana's Art Nouveau*. They wished to collect and document examples of Newcomb crafts for the appreciation of future generations.



A. Embroidery silk holder

1911; leather, silk, cotton

by Laura West

gift of the Foundation for the Crafts of the Newcomb Style, 2017.0080.65

B. Fire screen panels with pine trees

ca. 1904, silk and linen

by Beatrice DeGrange

gift of the Foundation for the Crafts of the Newcomb Style, 2017.0080.33



B



C. Vase with ivy decoration

1904; ceramic
 by Joseph Fortuné Meyer, potter; Beverley Kennon, decorator
gift of the Foundation for the Crafts of the Newcomb Style, 2017.0080.43

D. Tile with cypress decoration

1922; ceramic
 by Sadie Irvine, decorator
gift of the Foundation for the Crafts of the Newcomb Style, 2017.0080.11

E. Oil lamp with punched-brass shade

ca. 1905; ceramic, brass
 base by Henrietta Davidson Bailey, decorator; oil lamp works by Bradley and Hubbard; shade by unknown artist
gift of the Foundation for the Crafts of the Newcomb Style, 2017.0080.39 a-d



C

D

An invaluable addition to THNOC's decorative-arts holdings, the donated collection comprises 76 works of art and craft that showcase the breadth of the Newcomb school. Pottery pieces range from early high-glazed works to later matte-glazed forms decorated with the iconic mossy cypress tree. The collection includes early vessels thrown by Joseph Fortuné Meyer, the school's first potter, and Kenneth Smith, one of the last professors to work under the enterprise before its closure in 1940. The collection represents well-known pottery decorators, such as Sadie Irvine and Anna Frances Simpson, as well as other, less-known artists, such as Cecile Heller and May Morel. One of the most outstanding pieces in the collection is an oil lamp constructed from a large three-handled cup (known as a *tyg*), made ca. 1905 by Henrietta Davidson Bailey and fitted with a punched-brass shade by an unknown Newcomb artist—combining two decorative crafts taught at the school.

Punched-brass shades were some of the first decorative metalwork produced by the artisans at Newcomb College. Metalworking was introduced to the curriculum in 1902 by Professor Mary Williams Butler. Newcomb students learned to produce similar “cold



E

work” pieces, crafted by punching and cutting metal rather than shaping it by heat. Within a decade, Newcomb metalworkers used silver and copper alloys to produce accessories for the home, workspace, and body. The foundation’s recent gift includes cut-silver trivets by Alice Moise and collegiate jewelry by Mary Roseblatt.

Next to pottery, needlework was the most prevalent craft taught at Newcomb College. Led by Professor Gertrude Roberts Smith, students learned how to turn the basic stitches they already knew from sewing at home into practical works of art. The foundation’s donation includes napkins, placemats, and table runners with embroidered borders in the Newcomb style. There are also outstanding examples of embroidered artwork, such as two exceptional wall hangings depicting a maiden and macaws, stitched by Helen DeGrange McLellan. The needlework collection also includes incomplete pieces, hand-drawn design templates, a spinning wheel, and samples of embroidery silk.

The remainder of the gift features works of illustration—including several personalized bookplates—bookbinding, and some photographs and postcards related to the school.

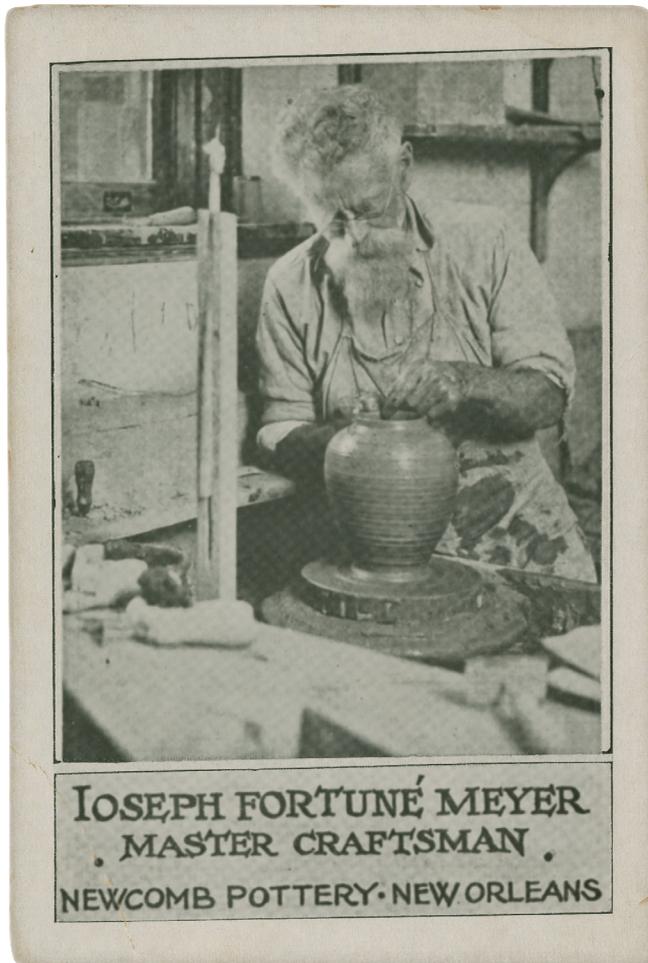
—LYDIA BLACKMORE



F. “LWM” monogram trivet
ca. 1940; sterling silver
by Alice Moise
gift of the Foundation for the Crafts of the Newcomb Style, 2017.0080.29

G. Joseph Fortuné Meyer, Master Craftsman
ca. 1920, postcard
by Newcomb College Art Department
gift of the Foundation for the Crafts of the Newcomb Style, 2017.0080.67

H. Helen DeGrange McLellan bookplate
ca. 1905, wood engraving
by Amelie Roman
gift of the Foundation for the Crafts of the Newcomb Style, 2017.0080.47



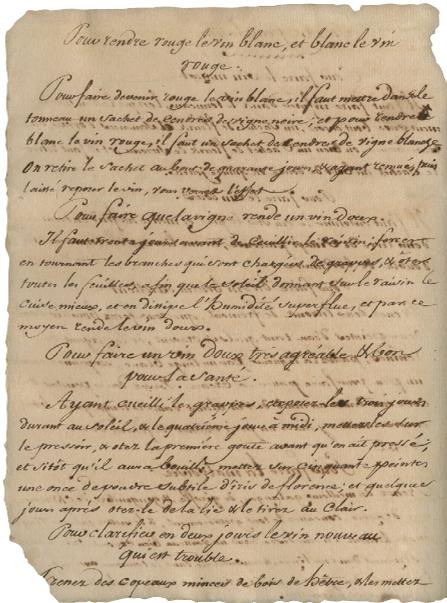
G



H

RECENT ADDITIONS

Homemade Libations, Creole Landholdings, and Law’s Last Stand



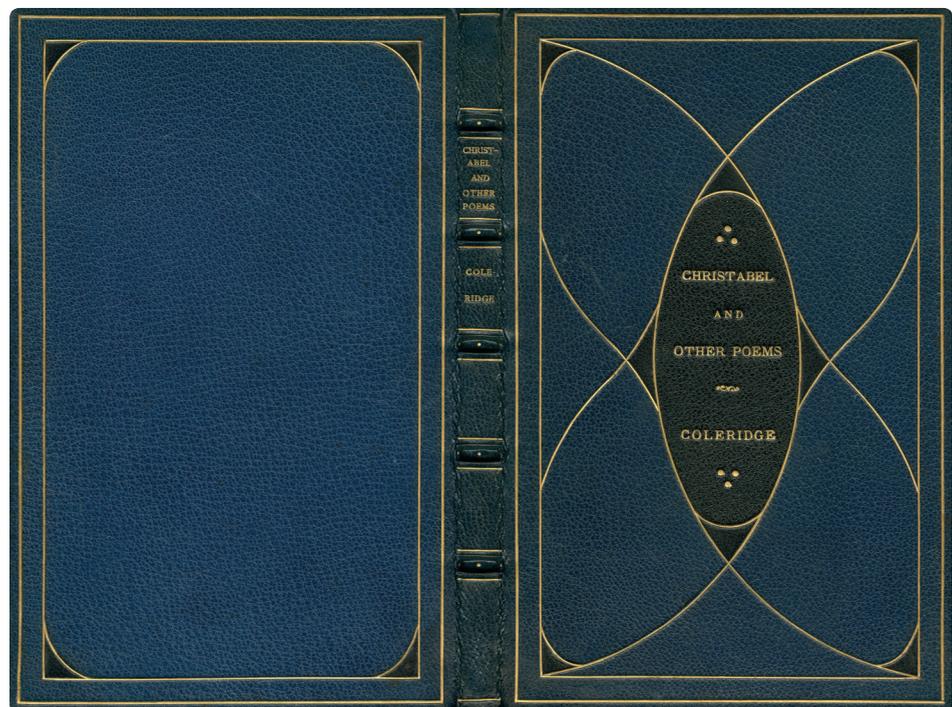
Accounts register of the Duhart Company, with “Secrets of Wine” recipe book
2017.0310/MSS 985

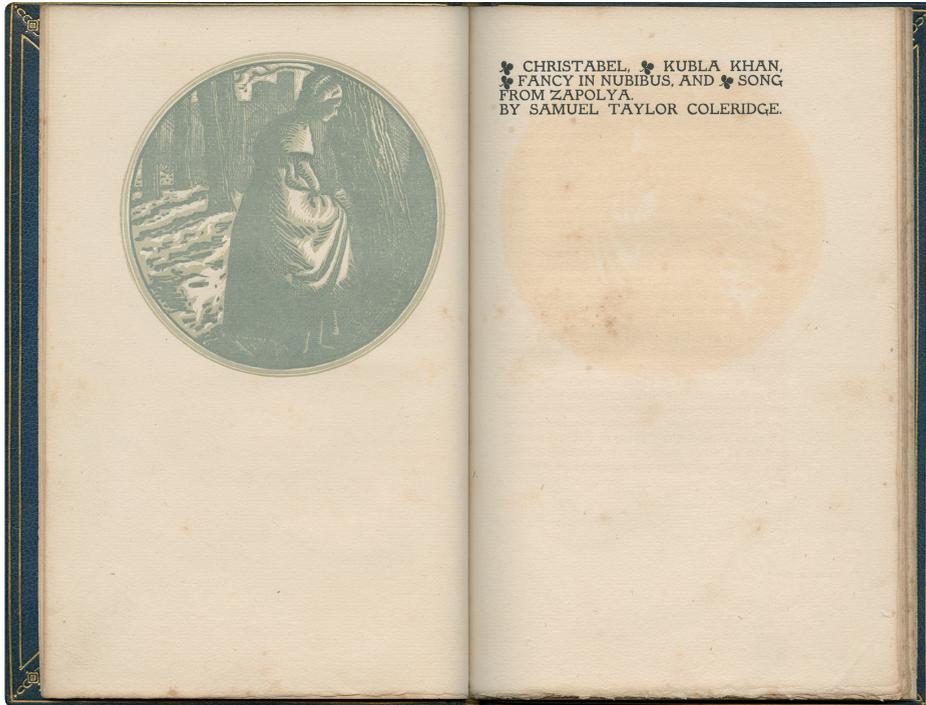
One needn’t be a CPA to appreciate this accounts register from the turn of the 18th century: each entry is a vignette providing insights into the economy near the end of Spanish rule in Louisiana, into the value of people’s labor, and into the value of various material goods. Under an entry regarding the Reverend Father Mariano de Brunete, priest in the ecclesiastical parish of St. John the Baptist des Allemands, one learns that a barrel of Bordeaux wine cost 50 Spanish dollars and that a “trip by cart” amounted to 15 cents. An enslaved joiner named Caesar, lent out to the company by his owner, known as Mr. Gérôme, is paid six dollars for building a courtyard fence. Two additional enslaved workers, Etienne and Michel, receive \$1.40.

But an additional story emerges at the end of the manuscript, where the unknown Duhart clerk copied a large number of recipes concerning wine and its conservation. Titled “Secrets of Wine,” it totals 27 pages and contains entries on how to make muscatel, sweet wine, and malmsey (malvoisie); how to make red wine white and white wine red; how to clarify wine that has turned; how to remove a wine’s bad odor or bitter taste; how to keep wine from turning and clouding; how to make new wine taste aged; how to purify wine; and how to restore ruined wine. Following the instructional entries are recipes, for vinegar, orgeat (almond) syrup, coffee, and more. Treatises on wine from this period in North America are extremely rare, making this blend of economy and oenology all the more remarkable. —HOWARD MARGOT

Christabel, Kubla Khan, Fancy in Nubibus, and Song from Zapolya
2018.0271

Although, at first glance, a 1904 edition of Samuel Taylor Coleridge’s poems does not appear to support THNOC’s collecting parameters, a recently acquired Eragny Press edition of *Christabel, Kubla Khan, Fancy in Nubibus, and Song from Zapolya* holds significant local interest for its exquisite gold-tooled morocco binding. The bookbinder who executed this treatment and tooled her name on the inside back cover was Cora D. Buck, a daughter of US congressman Charles F. Buck Sr. from New Orleans and an 1898 graduate of Newcomb College. Upon her graduation, Buck traveled to Europe to study music, later returning home and becoming interested in





Letter signed by John Law to Gaspard-François Le Gendre de Larmoy

2018.0194.1

Following the 1715 death of King Louis XIV, Scottish financier and economic theorist John Law obtained permission from the regent of France for a bold experiment to increase French trade and reduce the national debt. Law's system relied on the issue of paper notes from a private bank, as well as shares from his Company of the West, which held exclusive privileges to develop the vast French Louisiana colony. This system functioned very well at first, creating government equity and substantial wealth for individual shareholders. By early 1720, Law had assumed near-total control of France's national finances, including tax collection and royal mints. However, speculation and inflation soon began to spiral out of Law's control, and he struggled to contain the growing "Mississippi Bubble" through a coordinated devaluation of banknotes and company shares. The bubble soon burst, and investors throughout France and elsewhere in Europe were ruined.

The Collection recently acquired an original manuscript letter signed by Law at the height of the crisis. In the letter, dated March 6, 1720, and drafted by a secretary, Law explains the changes in valuation of

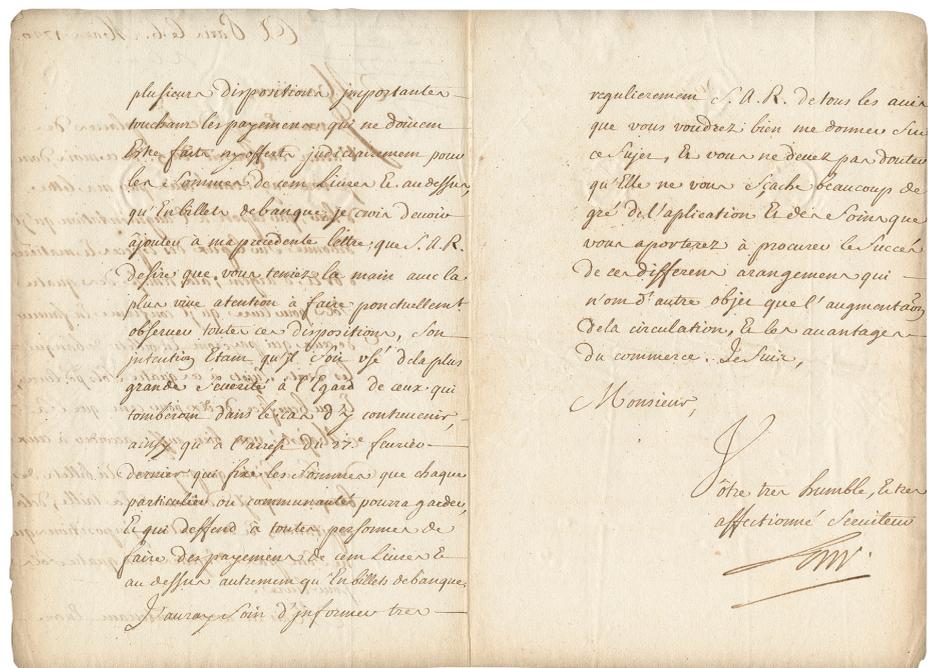
the art of fine bookbinding. She developed a friendship with Lota Lee Troy, a bookbinding instructor at Newcomb, and established a studio, exhibiting her work sporadically with the Art Association of New Orleans, the Isaac Delgado Museum of Art (now the New Orleans Museum of Art), and the New Orleans Arts and Crafts Club, occasionally acting as judge of others' work. Buck later became supervisor of the public-school lunch program for Orleans Parish in 1921, keeping the role until her death in 1938.

Because of her low output, examples of Buck's bindings are quite rare. She bound this Coleridge item sometime between late 1904 and 1910, using dark blue morocco (goatskin) with an inlay of smaller black morocco pieces, enhanced with an elliptical gilt ruled pattern enclosing the central title panel.

The Eragny Press, active between 1895 and 1914, was founded in London by Lucien Pissarro, son of impressionist artist Camille Pissarro. Lucien and his wife, Esther, designed and hand printed limited-edition books in the Arts and Crafts style, similar to those produced by the acclaimed Kelmscott Press, which was founded in 1891 by British designer, artist, and writer William Morris. This Coleridge edition was limited to 226 unnumbered copies, and The Collection's copy may be the only one specially bound by

Buck. Most Eragny Press publications originally had decorative paper wrappers.

This is one of only two identified Newcomb-associated bindings in THNOC's holdings. The other is the one-of-a-kind volume *The Fever Dream*, written by Amy H. W. Bullock and hand lettered and illustrated by THNOC's first director Boyd Cruise (80-610-RL). No other copies of it are known to exist. —PAMELA D. ARCENEUX



French coinage and the incentives for using paper banknotes to pay outstanding taxes and duties. In reference to the young Louis XV, Law adds that “His Royal Highness wants you to insure that all these provisions are strictly observed in a timely manner, as it is his intention that those who disobey them shall be dealt with harshly.” The letter is accompanied by a printed royal edict governing the conversion of banknotes, company shares, and gold and silver specie. Though Law’s system ultimately failed, it presaged modern financial systems and was directly responsible for the creation of New Orleans in 1718 as the company’s new entrepôt on the Mississippi River. —JASON WIESE

Soulié letter book

acquisition made possible by the Boyd Cruise Fund, 2018.0337 / MSS 998

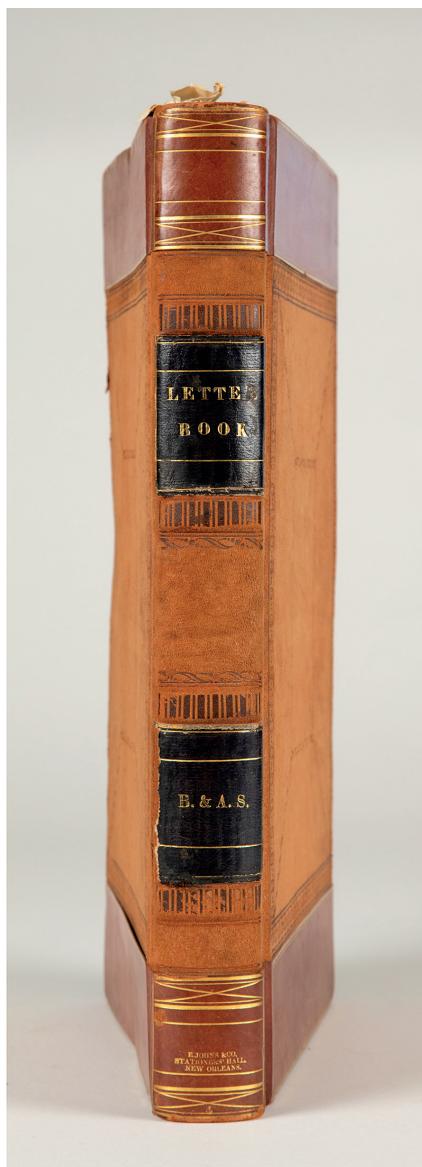
In the early 19th century, the Soulié family was among the wealthiest free people of color in New Orleans. The family, composed of Jean Soulié and Eulalie Vivant and their nine children, made its fortune speculating in real estate. They had businesses and homes in New Orleans as well as in France and frequently traveled between the two. Two of those children, brothers Bernard (1801–1881) and Albin (1803–1873), became builders and, later, merchants, exchange brokers, and creditors. They were active realtors in the Vieux Carré and Faubourg Tremé and often loaned money to prominent individuals.

Between 1850 and 1870, Bernard doubled the estimated value of his personal real estate assets, from \$50,000 to \$100,000. During the Civil War, he loaned \$10,000 to the Confederate government and managed to keep the majority of his estate intact during a period when many free people of color lost their wealth. Albin moved back to France not long after the war, leaving his brother to manage the family’s New Orleans real estate holdings until he, too, left for Paris.

The letter book of Bernard and Albin Soulié is a collection of correspondence

between the brothers and their business partners, spanning the years 1842–47. The letters document their dealings with associates throughout the United States and Europe, including in Philadelphia, Cincinnati, New York, Liverpool, Le Havre, and Marseille. In addition to illustrating the extent of the brothers’ business relationships, the volume provides insight into Bernard and Albin’s personal life, through 75 letters sent to family in Paris. They discuss a range of topics, from a shopping list of items needed from France to ways to save money on postage and books. The collection comprises 286 letters in French and English bound in a 305-page book.

—HEATHER N. GREEN



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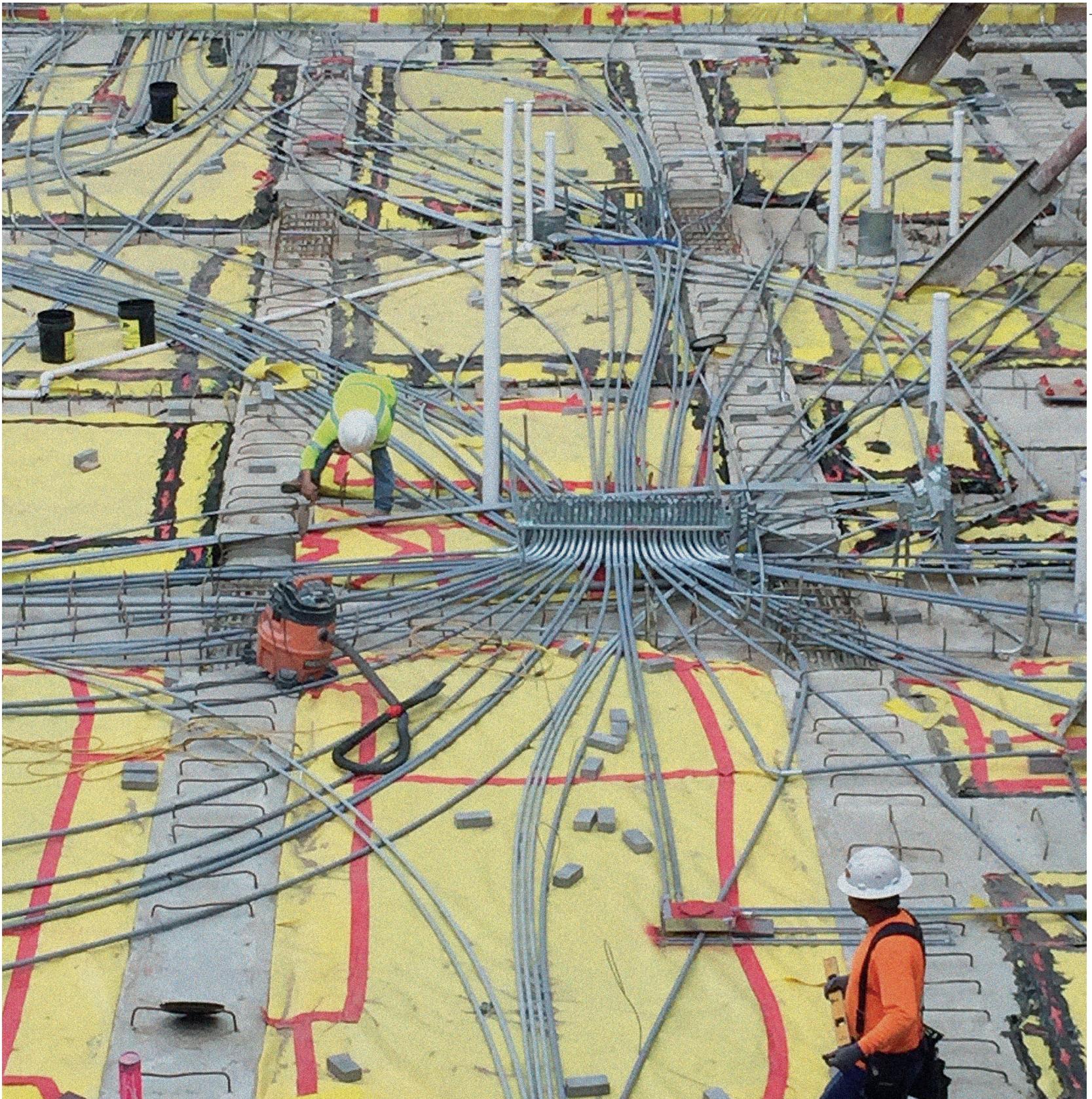
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In February 2017, workers laid conduit on the foundation of THNOC's new museum facility at 520 Royal Street, which is set to open this spring. Photograph by John H. Lawrence

The Kemper and Leila Williams Foundation

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**New Orleans: Between
Heaven and Hell print,**
50.25" x 25.25", \$375

A tricentennial tableau for the home

Throughout New Orleans's 300th year, THNOC exhibited an incredible panorama detailing the history of the city, by artist Robin Reynolds, as part of its preview exhibition for *Art of the City: Postmodern to Post-Katrina*, presented by The Helis Foundation. Now, this one-of-a-kind tribute to the tricentennial is available as a fine-art reproduction print, signed by the artist. Prints come unframed and rolled in a tube, ready to transport or ship.

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