"The climate is very temperate and the air very healthy": IBERVILLE’S PROSPECTUS FOR THE SETTLING OF LOUISIANA
rank T. Siebert was, by all accounts, a thoroughly remarkable man, the kind of person one would like to know. A pathologist by training, he became in time a politically incorrect recluse who counted F.D.R. and the I.R.S. among his favorite targets. Dr. Siebert was also one of America's most accomplished independent scholars, a noted Indian linguist, and an insistently committed collector of books, maps, and other historical materials. When he died in 1998, his unpretentious Maine cottage was chock-a-block with "rarity after rarity in remarkable condition, numbering about fifteen hundred books, pamphlets, broadsides, prints, photographs, and newspapers, some famously elusive or the nicest copies in existence..." We can be glad that the Historic New Orleans Collection has recently had the foresight to acquire one of the treasures that Dr. Siebert left behind, a seven-page manuscript prospectus in which Pierre Le Moyne, sieur d'Iberville "proposes the establishment of a colony on the Mississippi River in North America."

The undated and unsigned document is written in a formal secretarial hand of the late 17th or early 18th century and bears every evidence of being a clerk's copy of Iberville's original. It may also be unique and unrecorded. Though the Siebert sales catalogue tentatively identifies the projet as coming from the summer of 1699 (and that attribution may turn out to be correct), there is reason to believe that it may be even earlier. A good deal more study and reflection will be required before a definite conclusion can be reached, but it is altogether possible that the document is the earliest of Iberville's extant proposals to occupy Louisiana.

For one thing, the prospectus asks permission "to go and take possession" of Louisiana, an odd turn of phrase indeed if it was written in the summer of 1699, since, as everyone knows, Iberville had already been to Louisiana early in 1699 and had left a large company there. Furthermore, the document reports that "we have some information that the English were forming a company in London" to occupy Louisiana, and in June of 1698, when Iberville was preparing for his first voyage to Louisiana, he had notified the comte de Pontchartrain that the English company was by then already complete. All of these internal clues provide evidence that the prospectus predates the summer of 1698.

Nor is there anything in the prospectus to indicate that Iberville had already been to Louisiana and returned, as he had by the summer of 1699. Though the document mentions copper and lead mines, alludes to the possibilities of raising cotton and indigo, proposes the export of buffalo hides and timber, and speaks vaguely of the cooperative character of the native peoples, there is nothing in it that Iberville could not have gleaned from the oral and written reports of La Salle, Hennepin, Tonty, Le Sueur, and others who were familiar with the Mississippi region years before Iberville's first voyage to Louisiana in 1698. If Iberville had already been to Louisiana and returned when he wrote this prospectus, moreover, he almost certainly would have said so and would have mentioned what he already had done to effect a French presence on the Gulf Coast, which was not inconsiderable.

This prospectus of Iberville's was evidently unknown to the indefatigable 19th-century archivist Pierre Margry, for he does not include it in his multi-volume collection of early Louisiana documents, as he surely would have done had he encountered it. He does have a prospectus from Iberville dated June 18, 1698, two and a half months before Iberville actually sailed to take possession of Louisiana. Because of certain similarities between Margry's document and the one acquired by the Collection, particularly in the number and nature of the ships and men requested for the voyage, the Collection's new acquisition could well be an earlier version of Iberville's thinking about his first expedition. In other words, the Collection's prospectus has the look of being a document that evolved into the one that Margry reproduced. This is further evidence that it comes from early 1698, perhaps right after Iberville arrived from Canada to learn that Pontchartrain had determined to make him the leader of the Louisiana adventure.

Whatever its precise date, the document is most certainly a very early example
of Louisiana boosterism. In describing "the territory which at present [is] called Louisiana," Iberville maintains that the "climate is very temperate and the air very healthy," and he adds that "the soil is rich enough to support the colony with little expense so that commerce would be very advantageous." In addition to the Louisiana minerals that we have already mentioned, Iberville claims "that one finds there pearls that are quite beautiful, although the water does not have the same clarity as that of the Orient." The strategic advantage of the Louisiana country also finds a place in Iberville's thoughts: "In the event of war with Spain," Iberville opines, "His Majesty would be in a position to attack Mexico by sea and by land and subdue it, and all the more easily because all the savages in the neighborhood of the Spanish have an implacable hatred for them and would readily join the French to attack the common enemy."

In all of these suggestions, those having to do with the encouragement of agriculture, the exploitation of natural resources, and especially the desirability of alliances with the native peoples, we can already discern the general outlines of the main themes of Louisiana's colonial history. While Iberville did not live to see Louisiana prosper (he died in Havana in 1706), many of his hopes, in the fullness of time, did in fact come to fruition. Iberville built well, and the Historic New Orleans Collection has done the same by providing a permanent safe haven for Iberville's vision of the future.

—Morris S. Arnold

Judge Arnold, author of several books on colonial Mississippi Valley history, serves on the United States Court of Appeals, Eighth Circuit. He will moderate the symposium "France and Louisiana" in Giverny, France, in May.

Within the holdings of the Historic New Orleans Collection is an ink and watercolor plan of New Orleans entitled Plan De La Ville/ La Nouvelle Orleans/ Capitale De La Province De La Louisiane, signed Thierry and dated 1755. A table identifies the locations of government, military, and religious buildings. The map is also drawn in the manner of a bird's-eye-view so that several major buildings and their locations are easily spotted. For instance, the Parish Church of St. Louis faces the square — the St. Louis Cathedral is now on this site — while three blocks downriver to the right is the Ursuline Convent. The convent is a bit off site but is basically situated where it still stands as the archive of the Archdiocese of New Orleans.

Nevertheless this highly decorative plan is somewhat inaccurate. Thierry places a proposed public market on Royal Street between St. Louis and Toulouse Streets. This was never built, and it would be left to the Spanish — who received ownership of the huge Louisiana colony seven years after Thierry's map — to establish the town's first public market in a different location. A portion of the site on Royal Street is now occupied by the Historic New Orleans Collection.

Thierry also missed the mark when he placed the cemetery at the tip of the plan between Orleans and St. Peter Streets. There was a cemetery, but it was on the other side of St. Peter Street.

More fanciful is Thierry's depiction of tidy rows of houses. In spite of the neatly arranged street grid, the layout of the town's buildings was not quite as symmetrical or as evenly spaced as in Thierry's bird's-eye depiction. At the time, buildings did not extend as far out as the borders of the map would convey. New Orleans was still a small community with a population of about 2,500. It had large lots, and houses were still mostly detached, and not all built flush to the street, as Thierry has drawn.

The well-ordered gardens Thierry shows are not so farfetched. In 1770 British engineer Captain Philip Pittman wrote, "I imagine that there are betwixt seven and eight hundred houses in the town, most of which have gardens." Jean François Dumont de Montigny, whose memoirs were published in 1753, drew several early plans of New Orleans, one of which included his own garden. This plan, now in Chicago's Newberry Library, depicted his large T-shaped lot containing a house and several outbuildings set well back from the street. Montigny included a planned, formal garden — large enough for a pleasant stroll — with a wooden fence surrounding the holdings.

Thierry has produced an appealing work that despite its inaccuracies may have actually captured some of the spirit of mid-18th-century New Orleans. Even in the city's early days, people remarked on the charm of the place. In 1727 Sister Madeleine Hachard de Saint-Stanislas wrote, "Our town is very beautiful, well laid out and evenly built, as well as I can tell. The streets are wide and straight." This is indeed conveyed by Thierry's plan.

— John Magill


La Nouvelle Orléans, an Eighteenth-Century View
FROM THE DIRECTOR

Iberville’s prospectus for colonizing Louisiana and Thierry’s map of the not yet 40-year-old city of New Orleans mentioned elsewhere in this issue are but two examples of early descriptions of our area found in the collections. Another, Edouard de Montulé’s Voyage en Amérique, en Italie, en Sicile et en Egypte, published in 1821, in which he describes Louisiana as “one of the most beautiful and fertile countries in the world,” is a personal favorite.

Introducing visitors to these rare and often unique treasures is a rewarding experience for all of our talented staff. Offering the opportunity to observe, interpret, and construct relationships with contemporary life is one of our goals.

Your response to these opportunities has been truly extraordinary. The New Orleans presentation of the annual Williams Research Center symposium, France and Louisiana: Journée d’Étude in January drew an estimated 500 attendees. Thank you! Contributing to the success were Bank One, Delta Airlines, the Consulate General of France, and Associated Office Systems. We are also grateful to the Musée d’Art Américain in Giverny, for agreeing to serve as a partner in this interdisciplinary approach to cultural studies by hosting the symposium in May. An addition to the program will be a presentation by Mme Jacqueline Bonnemains, curator of the Charles Alexander Le Sueur Collection at the Museum d’Histoire Naturelle in Le Havre. Le Sueur’s travels through the lower reaches of the Mississippi River in the 1820s and 1830s inspired beautiful drawings and watercolors of landscapes, architecture, people, and natural history specimens.

History is a discipline that looks both backward and forward. The Historic New Orleans Collection is striving to ensure that evidence of the past is always available to guide our vision of the future.

— Priscilla Lawrence

NEW DIRECTOR ANNOUNCED

Mr. William K. Christovich, president of the board of the Kemper and Leila Williams Foundation, announced the appointment of Priscilla Lawrence as executive director of the Historic New Orleans Collection on January 12. She has served as acting director since April 1998.

Mrs. Lawrence joined the Collection in 1980 and has held the positions of assistant registrar, registrar, and collections manager. She received a BFA degree from Mississippi State College for Women and pursued graduate studies in art history at Tulane University where she worked under Dr. Jessie Poesch.

Her professional activities include serving on the executive council of the registrars committee of the American Association of Museums, as vice-president and president of the Southeastern Registrars Association (SERA), and as a member of the Louisiana Association of Museums’ executive council. Mrs. Lawrence is coeditor of Basic Condition Reporting: A Handbook, published by SERA, as well as the author of the Collection’s Preservation Guide 3: Paintings and Before Disaster Strikes, a handbook for the protection of papers, artworks, and other valuable belongings.

“I’ve always loved museums,” Mrs. Lawrence says, remembering her girlhood impression of Beauvoir, Jefferson Davis’s home in Biloxi on the Mississippi Gulf Coast “as the most wonderful thing I had ever seen.” She still retains that first enthusiasm for the world of museums, evident from her many years of service with national and state museum organizations. She is quick to comment on museum work: “It couldn’t be better.” Mrs. Lawrence looks forward to the Collection’s outreach to the community, letting people know, especially students, the importance of learning from primary resource materials.

Beside museum work, she remains an active artist and has exhibited at the Contemporary Arts Center and at the Arts and Tourism Partnership Gallery at the Sheraton Hotel.

THIRD SATURDAY
A CONTINUING PROGRAM
AT THE WILLIAMS RESEARCH CENTER
410 CHARTRES STREET
9:30 – 11:00 a.m.

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.

May 20: The French Quarter: The Twentieth Century in Review
June 17: New Orleans at War in the Twentieth Century
July 15: Sources for the Study of Historic Preservation in New Orleans

Sessions are held in the reading room of the Williams Research Center. Enrollment is limited. Please call (504) 598-7171 for reservations. Light refreshments follow. The reading room will open to the public at noon.

NEW DIRECTOR ANNOUNCED

FROM THE DIRECTOR

Iberville’s prospectus for colonizing Louisiana and Thierry’s map of the not yet 40-year-old city of New Orleans mentioned elsewhere in this issue are but two examples of early descriptions of our area found in the collections. Another, Edouard de Montulé’s Voyage en Amérique, en Italie, en Sicile et en Egypte, published in 1821, in which he describes Louisiana as “one of the most beautiful and fertile countries in the world,” is a personal favorite.

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History is a discipline that looks both backward and forward. The Historic New Orleans Collection is striving to ensure that evidence of the past is always available to guide our vision of the future.

— Priscilla Lawrence
A recent acquisition of an extremely rare broadside contributes to a growing collection of materials about early education in Louisiana. The 1820 broadside joins other holdings — in particular the Ursuline Library acquisition — to provide insights into the state's earliest schools.

College of Baton Rouge, on the Plan of Those of Europe, Under the Plan of The Rev. Mr. Martial, dated February 1, 1820, is a unique and apparently unrecorded item that is attractively printed in two columns, one of which is in English and the other in French. Measuring approximately 12 by 8 inches, the text of the broadside is surrounded by an ornamental border.

The prospectus begins with a statement of purpose: “Animated by the desire of being useful to youth, instructed in the duties attached to the career of education, and familiar with all the interesting labours which it requires, the Rev. M. Martial intends to open immediately, a College in Baton Rouge, in the house of Mr. Bellievre.” The 1820 census clearly records the presence of one Jean de Bellievre in Baton Rouge as the head of a family and indicates that the household also has a rather large number of individuals residing with M. Bellievre. It is assumed that these same residents, designated by the census as “people in agriculture,” were actually students of the college.

In his history of Louisiana State University, published in 1936, Dr. Walter Fleming notes that “educational policy of Louisiana from 1803 to 1845 was as follows: [to] satisfy particularly the demands of each nationality, of each leading church, of each large town, of each geographical district; in general, schools and colleges were under local, private and political control.” Mark Carleton writes in River Capital: An Illustrated History of Baton Rouge that “Baton Rouge’s earliest schools were private as there was no public school system prior to 1848; private education was conducted in community schools referred to as academies or seminaries.”

Twenty-one years later, an 1841 prospectus describes the College of Baton Rouge with the Rev. R. H. Ramey serving as president and the Honorable Louis Favrot, president of the board. A copy of this prospectus is included in Carleton’s history of Baton Rouge. The prospectus of Rev. Martial’s 1820 College of Baton Rouge lists the price of board as $300 a year, while the charge for board and tuition found in Rev. Ramey’s 1841 prospectus is $200.

The acquisition of this rare item also raises questions about the possible existence of other broadsides that describe fledgling seminaries of the period. The Collection invites anyone with information about this broadside or about early education in Louisiana to call or write the library (504-598-7171 or Williams Research Center, 410 Chartres Street, New Orleans, LA 70130).

— Gerald Patout

THNOC Leads Tour to Paris

The Collection is sponsoring a tour to Paris May 3-10 for the occasion of the symposium, “France and Louisiana: Journée d’Étude,” which will be presented at the Musée d’Art Américain in Giverny on May 6. Journée d’Étude, the fifth annual Williams Research Center Symposium, was first held in New Orleans in January. Besides the trip to Giverny, participants will retrace Bienville’s footsteps in Paris and visit other sites connected to Louisiana.
In the first half of the 20th century millions of women and men wrote to the nation’s great authority on love and manners — Dorothy Dix. Her advice column, “Dorothy Dix Talks,” first appeared in the New Orleans Daily Picayune but eventually was featured in papers all over the world. From 1895 to 1950 Elizabeth Meriwether Gilmer, under the pen name of Dorothy Dix, doled out advice on love, marriage, mothers-in-law, parenting, and divorce. She wrote for women because, as she put it, “I pondered for a long time on what line I should take, and then it came to me that everything in the world had been written about women and for women, except the truth.” However, both women and men turned to Dix for her insights.

She got her start in Bay St. Louis, Mississippi, where she was recovering from a nervous breakdown brought on by the stress of supporting herself and her mentally ill husband. Her neighbor in Bay St. Louis was Eliza Jane Poitevent Nicholson, the owner and editor of the Daily Picayune. Nicholson hired Dix in 1894 to compile lists of births and deaths for the vital statistics column. Not long after, she was promoted to writing for the women’s page, and on May 5, 1895, her first column appeared. Of New Orleans, Dix said, “When the first person took me for a Creole, I almost didn’t say I wasn’t. I felt this was ‘my town.’ ” New Orleans fell in love with Dix almost as quickly as she fell in love with the city. Her column soared to national acclaim.

In 1901 Dix was hired by the New York Journal. There she continued her column but also took on the role of investigative reporter, covering numerous high profile murder cases, most involving women murderers. She also interviewed a number of famous women, including Eleanor Roosevelt and Carrie Nation, the leader of the temperance movement.

In 1917 Dix returned to New Orleans when the Wheeler Syndicate offered her a chance to write her advice column full time. It was at this point that she began publishing letters and answers. Dix sometimes received 1000 letters a day. She responded to each one either through her column or by correspondence, priding herself on giving practical solutions to problems rather than promoting romantic illusions.

Dix published several books of her advice. Copies of How to Win and Hold a Husband, Dorothy Dix — Her Book, and Fables of the Elite are all housed at the Williams Research Center.

When Dix died on December 16, 1951, newspapers all over the world carried this quote from her autobiography: “I have been the confidante of the women who keep brothels and the girls in them. I have sat in prison cells and listened to the heart stories of murderesses and sat in luxurious drawing rooms while the guest of millionaires’ wives. I have seen women in their moments of triumph and in their hours of despair…. All of this has given me a knowledge and understanding of human nature.”

— Mary C. Mees

Sources: Harnett T. Kane, Dear Dorothy Dix: The Story of A Compassionate Woman (Garden City, N.Y., 1934); Dorothy Dix, Dorothy Dix — Her Book (New York, 1926); Dorothy Dix, How to Win and Hold a Husband (New York, 1939); States, Dec. 17, 1951; Times-Picayune, March 21, 1976.
If Robert Fulton hadn’t gone to France to build submarines…
T he Tennessee Williams/New Orleans Literary Festival was held March 22-26, with headquarters at Le Petit Théâtre du Vieux Carré. The Historic New Orleans Collection was the site for the Festival’s master classes and for a reception Friday evening to honor participants. Pictured above are, first row, Rick Barton and Joanna Leake; Molly Haskell; Bill Detweiler and Melanie McKay; second row, Jennifer Hengen; Kent McCord; Emily Heckman; Richard Nesbitt, Kristen McCord, and David Boudreaux; third row, Mary Louise Christovich and Priscilla Lawrence; Toi Derricotte; Dakin Williams; James Wilcox; fourth row, Lawrence Wright; Andrei Codrescu; Sue Grafton; bottom row, Christine Wiltz and Philip Gould.
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.

Laura Simon Nelson has donated 12 oil paintings and works on paper, continuing her annual gift of artworks by Louisiana artists. Included in the donation of paintings and prints are works by Eugene A. Andrieu, George David Coulon, Marie-Paoline Casbergue Coulon, Laurence...
Christie Edwardson, Knute Heldner, Morris Henry Hobbs, Clarence Millet, Paul E. Poincy, Charles Richards, and Ellsworth Woodward. The landscapes, portraits, and natures mortes strengthen the Collection's reputation as a rich repository for Louisiana art of the 19th and 20th centuries.

Isabel Romain donated two bas-reliefs sculpted in terra cotta in 1870 by Achille Perelli showing profile portraits of A. V. Romain and his wife, Giegerie Romain. Mrs. Romain also contributed a mahogany desk, ca. 1850, that formerly belonged to General John Bell Hood.

A Louisiana Oil Spill Contingency Map comes from John Anderson. The map, a digital satellite image, was published in 1996 by the Center for Coastal Energy and Environmental Resources of LSU's Department of Geography and Anthropology. Colonel and Mrs. L. B. Wilby donated 37 maps depicting changing courses of the Mississippi River from the 1760s to the 1930s. Their donation also includes township and oilfield maps of St. Mary Parish showing Williams, Inc. properties and surveys of the Atchafalaya River basin. A map of the eastern part of the Lakechar subdivision on Lake Pontchartrain, New Orleans, Louisiana, April 18, 1955, printed by the Board of Levee Commissioners of the Orleans Levee District is the gift of Mary Louise Christovich.


The permanent collection of Marie Gras–related materials and other ephemera continues to increase. THNOC received 1998 and 1999 posters of Le Krewe d'Etat showing satirical themes focusing on politics and politicians in Louisiana. These two color halftones, printed by Planet Publishing, are the gift of Le Krewe d'Etat. Tom Carter gave a group of eight unused admission tickets to the grandstands for parades that were canceled in 1979 because of the police strike. The group includes tickets to the Babylon, Carrollton-Okeanos, Freret, Hermes, Iris, Mecca, Pegasus, and Rex carnival parades. Eric J. Brock provided two admit cards to the Rex ball held at the Athenaean on February 24, 1925. James Perrier gave a 1999 Rex ladies pin.

Mary Louise Christovich has contributed ball favors, dating from the 1950s through the 1970s, for the krewes of Olympians, Proteus, Prophets of Persia, and Twelfth Night Revelers, as well as memorabilia from Save Our Cemeteries. Dr. Marian A. Solomon donated a 1953 carnival ball favor from the Krewe of Môsèm. Dr. Solomon also donated a souvenir medal, minted by Peffer Brothers, for the unveiling of the statue of Robert E. Lee on February 22, 1884. Mrs. John M. Goodwin gave nine ball favors from the Mystic Krewe of Comus, Atlanteans, Proteus, Mithras, Harlequins, and Alexis. Her donation included a Shearwater Pottery vase with semi-gloss glaze and a porcelain plate made by the Lambert China Company for the old St. Charles Hotel.

— Judith H. Bonner

MANUSCRIPTS

Some recent donations are from women whose community service and organizational skills have enriched the cultural life of the city. Dorothy Shushan's support of the arts is reflected in approximately 2 linear feet of papers. The New Orleans Philharmonic Symphony, the New Orleans Museum of Art, and other organizations benefited from her involvement from the 1960s through the 1990s. Betty Wisdom served as president of the Audubon Park Commission during the 1970s, a transitional period critical to the survival of the park and its evolution into a major component of the Audubon Institute. The Institute serves the community by its work in the sciences and by providing educational and entertainment opportunities for the general public. Three and one-half linear feet of files and papers document Betty Wisdom's role in directing the park through a challenging period.

Approximately eight linear feet of the Kelleher Family Papers donated by Harry B. Kelleher, Jr., and Nellie K. Churchill relate primarily to their parents, Harry B. Kelleher, Sr., and Mrs. Nellie "Jack" Bartlett Kelleher. The papers reveal activities in the Arts and Crafts Club in New Orleans (ca. 1922-1950), Newcomb College, and the New Orleans legal community.

Louise Marie Destrehan (1827-1903) married Joseph Hale Harvey (1816-1882) in 1845. In 1848 she purchased land from her family after the death of her father, Nicholas Noel Destrehan (1793-1848). The canal dug on the property between 1840 and 1845 became known as the Harvey Canal, which was purchased in 1924 by the U.S. government as part of the Intracoastal Canal system. The Harvey Canal Limited Partnership has donated approximately 2 linear feet of records related to the canal. Legal documents, certificates, correspondence, maps, surveys, and photographs are contained in the records as well as personal correspondence and
genealogies of the Harvey and Destrehan families.

James R. Leach, Jr., has donated approximately 10 linear feet of Wicker Family Papers that provide a continuum through three generations. Colonel Frank N. Wicker (1838-1903) came to New Orleans as part of General Bank's occupying force during the Civil War. After the war he commanded an expedition to lay a telegraph cable from San Francisco through Alaska to connect with Europe via a Siberian link, but the quest was terminated when a transatlantic cable was completed. Wicker kept a detailed diary during the war years and the telegraph venture. The papers also contain information about Wicker's son, Frank N. Wicker, Jr. (ca. 1880-1954), who was a musician, and his grandson, Chester Wicker (ca. 1905-1970), an architect. Diaries, correspondence, sheet music, architectural drawings, political memorabilia, and photographs are included in the multi-generational donation.

William E. Simmons recorded daily observations from July 8, 1862, to February 9, 1863, while stationed at Fort Jackson and Fort St. Philip. His recently acquired diary offers a contemporary perspective to the Civil War period in Louisiana.

— M. Theresa LeFevre

Recent acquisitions continue to reflect the diversity as well as the strength of the Collection's research holdings. Louisiana, the first state considered for readmission to the Union by the U.S. Senate after the Civil War, is the subject of a first edition publication, Speech of Hon. Jacob M. Howard of Michigan on the Joint Resolution For Recognition and Readmission to the Union of Louisiana, 1865. On August 16, 1861, and again, on July 1, 1862, the president declared insurrection in Louisiana. The president's third pronouncement on January 1, 1863, is commonly known as the Emancipation Proclamation. Senator Howard's speech delivered in the Senate on February 25, 1865, became the basis for the harsh policies of Reconstruction. Howard declared “the Congress ought to take the subject of re-admission into their own hands and to re-instate the authority of the Federal Government in the rebellious States and replace disloyal States with loyal States.”

The library continues to locate and collect regional periodical materials. Forty-eight issues of the Roosevelt Review (from the years 1937 to 1967) provide information about the Roosevelt Hotel, one of the city's most notable hotels (now the Fairmont), as well as offering vignettes of local history and culture. The Review also documents evenings in the Blue Room, where famous entertainers performed for many years.

The Contract of Colonization, Of Charles F. Mercer, Et Al. With The President of Texas, January 29, 1844, an extremely rare document that was printed in New Orleans, is the first copy of the contract and agreement with the stockholders to appear on the rare book market. In keeping with THNOC's goal to acquire New Orleans imprints, Contract of Colonization (number 1401 in Bibliography of New Orleans Imprints, 1764-1864) documents the establishment of Mercer Colony. The colony, situated on approximately 8,000 square miles on the Trinity River in Texas, was organized and financed by Charles F. Mercer, a lawyer and U.S. Representative from Virginia who served as the vice president of the National Society of Agriculture in 1842. There are only six known copies of the contract.

— Gerald Patout

The Historic New Orleans Collection lends materials from the permanent collection for specific periods of time only to other private or public museums, historical, or educational agencies for use in temporary exhibitions. These institutions must comply with the Collection's security and environmental standards.

Gouaches, drawings, and lithographs by Marie Adrien Persac (died 1873) will be on loan to the Louisiana State University Museum of Art for an exhibition of Persac works, September 10 – December 31, 2000. The exhibition will be on view at THNOC beginning in January 2001.

DONORS
October-December 1999

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CHANGES
M. Theresa LeFevre, registrar of manuscripts, and Warren J. Woods, registrar for curatorial, have been named senior registrars. Jean Parmelee has joined the staff as an assistant in the public relations department.

LECTURES
Mary Louise Christovich, president of the board of directors, Kemper and Leila Williams Foundation, spoke to the American College of Trial Lawyers; John Magill, lectures, Jefferson Genealogical Society and Junior League of New Orleans, Patricia Brady and John Lawrence, radio and television interviews, Queen of the South exhibition; John Lawrence, program evaluator, Louisiana Endowment for the Humanities; John Magill, John Lawrence, and Patricia Brady, THNOC lectures on New Orleans in the 1850s.

MEETINGS AND WORKSHOPS
Patricia Brady, commentator, “Presidents and First Ladies,” and paper, “Martha Washington and the Creation of the Role of First Lady,” Western Social Science Association Conference, San Diego; Chuck Patch, Museum Computer Network, Minneapolis; Carol Bartels, Southern Archives Conference, Memphis; Mark Cave and John Lawrence conducted a photographic preservation workshop, Louisiana Association of Museums; Judith Bonner, South Central Conference for Christianity and Literature and South Central Museums Conference mid-year planning meeting and workshop.

IN THE COMMUNITY

INTERNS
Jennifer Berger, Susan Van Scoy, and Bill Vandivort, Tulane University; Heather Yost, Loyola University New Orleans; Karen Dees, Louisiana State University.

TULANE SERVICE LEARNING STUDENTS
Students worked with the following collections: Lenora Miles, Marian Pratt, and Maya Eve Czulewicz, Prudhomme Family Papers; Nellie Sanchez, Lawyers Title.

PUBLICATIONS
Judith Bonner, New Orleans Art Review; John Lawrence, Cultural Vistas; John Magill, Preservation in Print.

HONORED
Alfred Lemmon, director of the Williams Research Center of the Historic New Orleans Collection, was invited to give the inaugural lecture of the Gloria Galt Lecture Series at the Nelson A. Rockefeller Center for Latin American Art at the San Antonio Museum of Art. He spoke about the Indian as musician in colonial Spanish America.

Dr. Lemmon also served as a director of the recently published Encyclopedia of Spanish and Spanish American Music and was asked to participate in ceremonies at the Royal Academy of Fine Arts in Madrid marking the completion of the 10-volume work.

THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY
Editors:
Patricia Brady
Louise C. Hoffman
Head of Photography:
Jan White Brantley

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

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The Historic New Orleans Collection
533 Royal Street
New Orleans, Louisiana 70130
(504) 523-4662
hnocinfo@hnoc.org
www.hnoc.org

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SYMPOSIUM CELEBRATES TIES TO FRANCE

The Shop is now offering for purchase a reproduction of an 18th-century map of New Orleans, drawn by "le sieur Thierry," French cartographer in the service of the king. The date, 1755, can be found in the bottom left-hand corner. For a description of sites depicted on the map, see John Magill's article on page 4. The Thierry map is reproduced actual size (16" x 27\(\frac{3}{8}\)"") in full color.

For anyone interested in the jazz culture of New Orleans, there is Jazz Scrapbook: Bill Russell and Some Highly Musical Friends, featured on the back page, also available in the Shop. "This charming little scrapbook, with its wonderful photographs, gives us glimpses of the life he [Russell] lived, of his passion for jazz and its makers," wrote Susan Larson, book editor, Times-Picayune.

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STOREWIDE SHOP RENOVATION SALE:
25% OFF ON SELECTED ITEMS
Jazz Scrapbook: Bill Russell and Some Highly Musical Friends, published by the Collection in 1998, contains essays about the early jazz musicians that jazz collector William Russell admired: Jelly Roll Morton, Louis Armstrong, Bunk Johnson, Mahalia Jackson, Baby Dodds, Natty Dominique, and Fess Manetta. Photographs are from the Russell Collection. (For ordering information, see page 15.)

An exhibition of sheet music from the William Russell Jazz Collection is currently on view at the Williams Research Center, 410 Chartres Street. Russell avidly collected everything connected to jazz – letters, manuscripts, photographs, and memorabilia. Ragtime forms a large part of his extensive sheet music collection that includes a nearly complete set of first or early editions of Scott Joplin pieces. The exhibition remains on view through July.