



THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY

Des^r. D'iberville propose
 l'establissement d'une Colonie sur
 la riviere de Mississipi d'une
 Landique septentrionale
 Il expose que le pays, qu'on
 appelle present lalouisiane
 s'etend depuis le 29. degre de
 latitude jusque au 50. que le
 climat y est tres tempere et l'air
 tres sain, que la terre y est assez
 abondante pour entretenir la
 Colonie avec de fruire que le
 Commerce y seroit tres avantageux.
 QU'ON y trouve des mines de
 Cuivre et de plomb qui sont tres
 abondantes, sur des rivieres
 navigables qui se jettent dans le
 Mississipi, qu'il y a des mines
 d'estain de mesme qualite sur le
 bord de du Mississipi,

Prospectus, proposing the establishment of a colony on the Mississippi River in North America, by Pierre Le Moyne, sieur d'Iberville (99-110-L)

“The climate is very temperate and the air very healthy”:

IBERVILLE'S PROSPECTUS FOR THE SETTLING OF LOUISIANA

The Iberville Prospectus

Franks 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 insistent 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



Carte de la Nouvelle France et de la Louisiane by the Reverend Father Louis Hennepin, 1683, a foldout map from the book *Description de la Louisiane nouvellement découverte au Sud'Ouest de la Nouvelle France (73-988-L)*

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.”

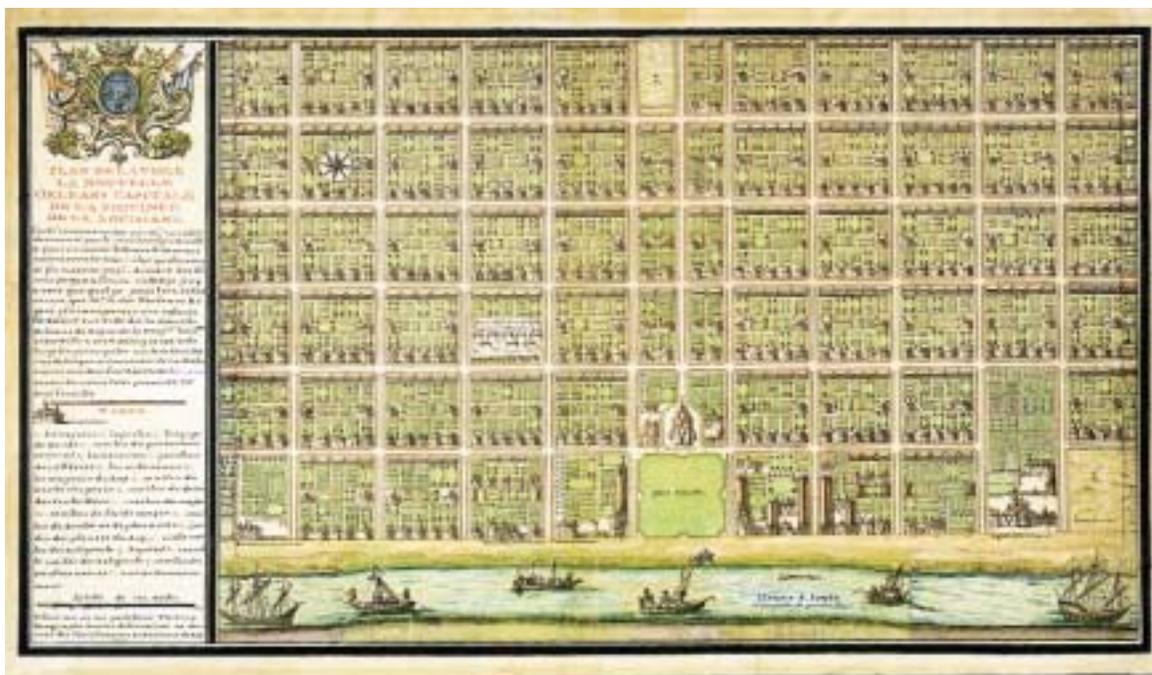
In all of these suggestions, those having to do with the encouragement of agriculture, the exploitation of natural resources, and especially the desirability of alliances with the native peoples, we can already discern the general outlines of the main themes of Louisiana’s colonial history. While Iberville 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.

Sources: Bailey Bishop, introduction, *The Frank T. Siebert Library of the North American Indian and the American Frontier* (New York, 1999); Pierre Margry, *Découvertes et établissements des français dans l’ouest et dans le sud de l’Amérique septentrionale* (Paris, 1890); Marcel Giraud, *A History of French Louisiana: The Reign of Louis XIV, 1698-1715* (Baton Rouge, 1974); Gaillard McWilliams Richebourg, ed., *Iberville’s Gulf Journals* (University, Ala., 1981).

La Nouvelle Orléans, an Eighteenth-Century View



Plan de la Ville/La Nouvelle Orléans/Capitale de la Province de la Louisiane by Thierry, 1755 (1939.8)

Within the holdings of the Historic New Orleans Collection is an ink and water-color 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

Sources: Etolia S. Basso, ed., *The World from Jackson Square: A New Orleans Reader* (New York, 1948); Samuel Wilson, Jr., *The Vieux Carré, New Orleans: Its Plan, Its Growth, Its Architecture* (New Orleans, 1968).

NEW DIRECTOR ANNOUNCED

Mrs. 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*, pub-

lished 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.

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 Égypte*, 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

THIRD SATURDAY

A CONTINUING PROGRAM

AT THE WILLIAMS RESEARCH CENTER

410 CHARTRES STREET

9:30 – 11:00 a.m.

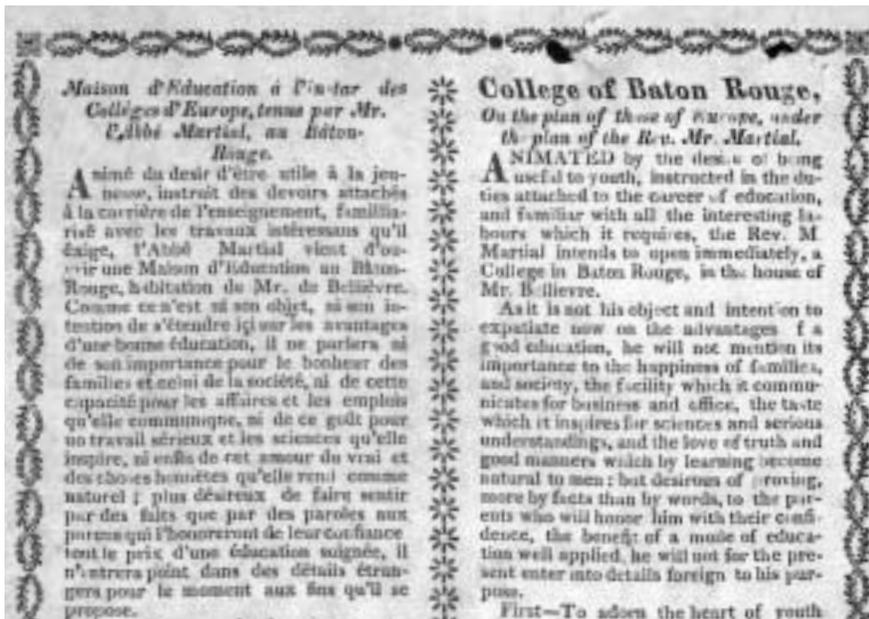
An introduction to research at the Williams Research Center, each session includes an orientation to the book, manuscript, and visual image collections. The final portion of each session focuses on a particular resource.

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.



College of Baton Rouge, detail of broadside (99-291-RL.1)

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 Mr. 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*

BAFFLING BROADSIDE: RARE 1820 DOCUMENT RAISES QUESTIONS

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.



Palais Royal, ca. 1860 (1974.25.40.8)

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.

Footnote to History: THE WISDOM OF DOROTHY DIX



Elizabeth Meriwether Gilmer, known as the writer Dorothy Dix, ca. 1915 (1990.128.1)

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.

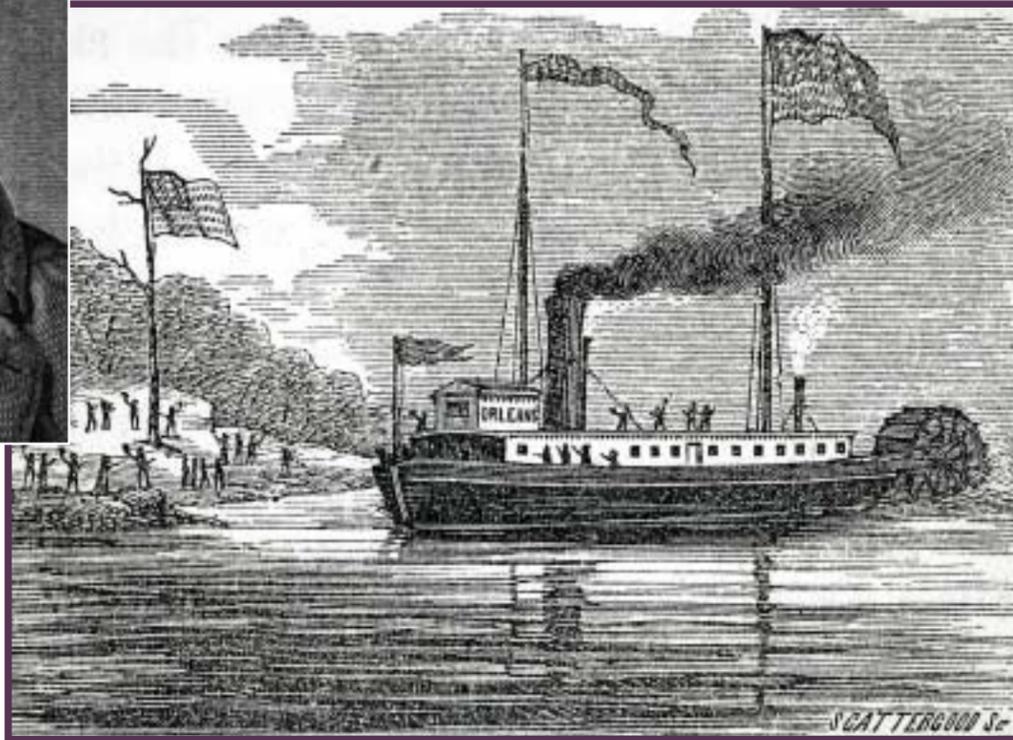


Place de la Concorde, ca. 1860 (1974.25.40.9)



Palais du Luxembourg, ca. 1860 (1974.25.40.7)

If Robert Fulton hadn't gone to France to build submarines...



The old lament, “For want of a nail, the shoe was lost, for want of a shoe, the horse was lost,” ... concluded with the loss of the kingdom. On a happier note, if Robert Fulton hadn't gone to France to build submarines (and failed), and Robert Livingston hadn't gone to France to represent the U.S. (and met Fulton), and Napoleon hadn't failed to reconquer Haiti (and sold Louisiana), and Nicholas Roosevelt hadn't commanded the first steamboat to reach New Orleans (while surviving an earthquake), then Lafayette would never have come to New Orleans in 1825 (and visited all twenty-four states of the Union).

In February 1824 President James Monroe invited General (formerly marquis) Lafayette to visit the United States as “the guest of the nation,” that is, with all expenses paid. Ships, steamboats, horses, carriages, lodgings, meals, wine, laundry, servants, and endless reams of writing paper would be provided during his visit.

The American Revolution's last surviving general, Lafayette had been only 19 when he joined George Washington's command. Now in his sixties, he still loved America, and the public reciprocated.

Left, General Lafayette in 1824 (1974.25.27.219); above, the first steamboat to reach New Orleans, the New Orleans, from J. T. Lloyd's Steamboat Directory (98-364-RL)

When he arrived in New York that August, public enthusiasm turned the trip into a national celebration complete with triumphal arches and obelisks, illuminations, banners, flags, and bunting by the mile — all to the tune of the “Marseillaise.”

As public hoopla mushroomed, urgent invitations flooded in from every state in the Union. Lafayette was tempted to accept, but was such a long trip feasible? Starting in Washington, D.C., and ending in Boston, a tour of the western states would be roughly 4,000 miles long, mostly through raw frontier areas with terrible (or no) roads. If steamboats hadn't come to western rivers in the past dozen years, the trip would have been out of the question.

From the late 18th century, inventors had vied to develop reliable steam-powered boats. The actual inventor of the steam-

boat is debatable, but in 1807 Robert Fulton certainly launched the *North River* (misremembered as the *Clermont*), the first steamboat to chug along profitably. His partners were the wealthy Robert Livingston, back from France after negotiating the Louisiana Purchase, and Nicholas Roosevelt, an experienced engineer. But the real prize awaiting the steamboat was the rich Mississippi River trade.

Designed for western waters, the *New Orleans* was launched in 1811 on the Ohio River at Pittsburgh with Nick Roosevelt in command. Along for the trip were his pregnant young wife, Lydia Latrobe (she gave birth in Louisville), and a huge Newfoundland named Tiger. Among the adventures they survived were an attack by a large canoe full of Indians and the New Madrid earthquake. On December 16, the

first shocks of a giant earthquake hit, swallowing islands, towns, and boats, and causing the Mississippi to run backward for a time. The steamboat seemed to move downriver through hell, haunted by “the cries of the terrified inhabitants of the doomed towns,” dense smog, the stench of sulfur from great fissures in the earth, and the sounds of the repeated shocks like “reports of heavy artillery.”

After Natchez, however, “there was no occurrence worthy of note.” The arrival in New Orleans on January 11, 1812, of the steamboat that would revolutionize the commerce and history of the city received a scant three paragraphs in the *Moniteur de la Louisiane*. Thirteen years later, there were 73 steamboats plying the western rivers.

Because of this transportation revolution, Lafayette's trip could be plotted like a military operation. No other public figure had ever traveled so far and so fast in the United States, particularly a man in his late sixties with a lame leg.

Lafayette boarded the *Potomac* at Alexandria on February 23, 1825, steaming off down the Potomac on the first part of his legendary trip. He had promised to visit eleven states over the next four months and return to Boston by June to celebrate the victory at Bunker Hill.

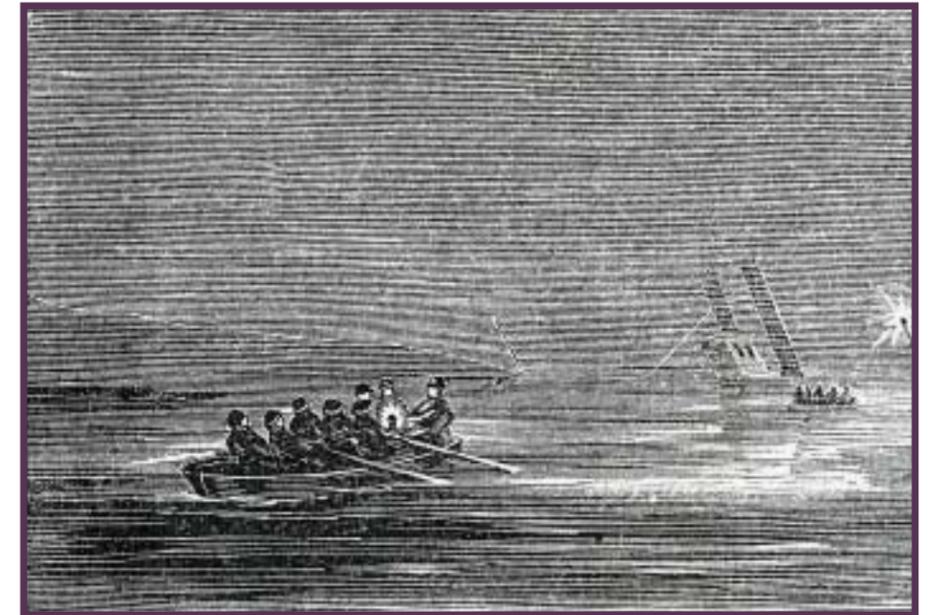
In slightly over a month, via boat and coach, he traveled through Virginia, the Carolinas, Georgia, and Alabama. From Montgomery en route to New Orleans, he went down the Alabama River to Mobile whose citizens tried to detain him. But New Orleanians foiled their attempt, snatching Lafayette from under their indignant noses to board the *Natchez*, one of the finest boats then running on the river. They quickly set off across the Gulf of Mexico for the mouth of the Mississippi River, the fastest way to the city.

On Sunday, April 10, the *Natchez* steamed up the river, accompanied by a flotilla of boats. Despite the pouring rain,

Lafayette stood bareheaded on the deck, bowing to his hundreds of admirers. During his visit, the hero was regaled with artillery salutes, military reviews, banquets, balls, theater, concerts, and Masonic ceremonies. One of the greatest marks of esteem Lafayette bestowed on New Orleans was the length of his stay—five

by a fire, more concerned by the loss of his writings than anything else, lamenting: “I have not saved a single memorandum.”

By great good fortune, however, the next day the *Paragon*, the largest and fastest boat on the river, came into sight steaming downriver. Hailed by the bedraggled refugees, the captain obligingly turned



Lafayette was a passenger on the *Mechanic* at the time of this shipwreck 1825 (98-364-RL)

days being a record on this frenzied tour. He praised the city's French roots, asserting “the fitness of a French population for a wise use of free institutions and for self-government.”

On his way to celebrations in upriver states, Lafayette reboarded the *Natchez* on April 15; the boat's great cabin was given over to the general's use, the deck covered over for the rest of the party. Palatial steamboats were still years in the future.

For the trip up the Mississippi and Ohio rivers en route to Boston, Lafayette boarded the *Mechanic* (called by his secretary the *Artizan*). At eleven o'clock on the evening of May 8, the boat ran hard onto a hidden tree snag and was wrecked. The passengers were landed in the dark Indiana wilderness, where Lafayette spent the night

around and took Lafayette and his party back up to Cincinnati.

The rest of the trip went as planned. Lafayette kept his engagement at Bunker Hill with two days to spare and then spent three more months on the east coast. On September 10, 1825, he sailed away from America forever, aboard the *Brandywine*, named by the navy in his honor.

—Patricia Brady

Sources: James T. Flexner, *Steamboats Come True* (New York, 1944); Auguste Levasseur, *Lafayette in America in 1824 and 1825* (Philadelphia, 1829); James T. Lloyd, *Lloyd's Steamboat Directory* (Cincinnati, 1856); Anne C. Loveland, *Emblem of Liberty* (Baton Rouge, 1971); Jean-Baptiste Marestier, *Mémoire sur les bateaux à vapeur* (Paris, 1824); J. Bennett Nolan, *Lafayette in America Day by Day* (Baltimore, 1934); Vincent Nolte, *Fifty Years in Both Hemispheres* (New York, 1854).

A LITERARY FESTIVAL TURNS FOURTEEN



*The 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 Deracotte; Dakin Williams; James Wilcox; **fourth row**, Lawrence Wright; Andrei Codrescu; Sue Grafton; **bottom row**, Christine Wiltz and Philip Gould.*

WILLIAMS RESEARCH CENTER ACQUISITIONS



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

Cataloged materials available to researchers include books, manuscripts, paintings, prints, drawings, maps, photographs, and artifacts about the history and culture of New Orleans, Louisiana, and the Gulf South. Each year the Collection adds thousands of items to its holdings by donation or purchase. Only a few recent acquisitions can be noted here.



Above, *Egerie Romain*, (1999.116.2) and right, *A. V. Romain* (1999.116.1), bas-reliefs by Achille Perelli

CURATORIAL



Two works by Ellsworth Woodward completed during his studies in Munich. Above, *Study of Three Heads*, 1892 (1999.118.11) and, right, *Danish Maid*, 1891 (1999.118.12)

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, Egérie 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 half of the Lakeshore 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.

■ James J. Jacobsen gave a group of 33 photoprints. Some of the photographs portray the women, children, and men of the Clark, Henning, Von Hoge, and Killian families; others show views of Pontchartrain Beach and the Huey P. Long funeral in Baton Rouge. Photographers include John Hawley Clarke, Eugene Simon, Aristide Daliet, Frank J. Barnes, Charles Lhoste, Edward J. Souby, and William Watson Washburn. Additionally, Mr. Jacobsen gave a silver fork from the Roosevelt Hotel (now the Fairmont). Edwin C. Schilling, Jr., donated an anonymous photograph titled "Prohibition Chiefs Plan Gulf Dry War," taken on April 2, 1927. Marshall Wood donated a 1973 photograph of fellow French Quarter artist

Roger Tiritilli sitting beside artist Fred Haines in Jackson Square. Mr. Wood also provided a 1972 ink drawing by Tiritilli showing an imaginative montage of visitors to the Vieux Carré.

■ The permanent collection of Mardi Gras-related materials and other ephemera continues to increase. THNOC received 1998 and 1999 posters of le Krewe d'État 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'État. 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 Athenaeum 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 Moslem. Dr. Solomon also donated a souvenir medal, minted by Peiffer 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 Lamberton 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



Diary of Colonel Frank N. Wicker, 1860s, with Wicker's carte-de-visite (99-107-L)

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 Noël 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 Banks'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

LIBRARY

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

ON LOAN

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

Marianne Aiken
John Anderson
Arcadia Publishing
Jason Berry
Mary Blouin
Eric J. Brock
Jerry Brock
Dr. Gordon W. Callender, Jr.
Carondelet Properties
Tom Carter
Central Michigan University, Clarke
Historical Library
Mr. and Mrs. William K. Christovich
Nellie K. Churchill
Yves Cleon
Ralph B. Draughon, Jr.
Susan Elliston
Friends of the New Orleans Public Library
Mrs. John M. Goodwin II
Mr. and Mrs. Louis Harris
Harvey Canal Limited Partnership
Paulette Holahan
James J. Jacobsen
Kelvin Joseph
Lionel Kabel
Harry B. Kelleher, Jr.
Mrs. Robert Joseph Killeen
Dr. Jon Kukla
Le Krewe d'État
James R. Leach, Jr.
Louisiana Tech University
Bernard J. Manning, Jr.
Barry Martyn
Mississippi Museum of Art
Mobile Municipal Archives
Sister Mary Hermenia Muldrey, RSM
Laura Simon Nelson
Offbeat, Inc.
Oxford University Press
Mr. and Mrs. F. D. Parham II
Penguin Putnam, Inc.
James Perrier
Pleasant Company Publications
Kathryn Eshleman Rapier
Isabel Romain
Edwin C. Schilling, Jr.
Richard Sexton
Mrs. Shepard H. Shushan
Smithsonian Institution
Jeanette Solomon
Dr. Marian Solomon
Mrs. John St. Raymond
State Library of Louisiana
Arthur P. Steinmetz
Irma Stiegler
Timothy Trapolin
Samuel A. Trufant
University of New Orleans Library
William F. Wagner
John E. Walker
Col. and Mrs. L. B. Wilby
Marshall Wood

STAFF



Theresa LeFevre and Warren Woods

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.



Jean Parmelee

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

Jan Brantley and Robert Brantley, jurors, 11th annual *Cemeteryscape* exhibition, sponsored by Save Our Cemeteries; Diane Plauché, board member, New Orleans/Gulf South Booksellers Association; Patricia Brady, panelist and panel moderator, Tennessee Williams/New Orleans Literary Festival; Chuck Patch, co-author, "On Pattern-Directed Search of Archives and Collections," *Journal of the American Society of Information Science*.



Alfred Lemmon

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.

Heather Yost



Jennifer Berger



Bill Vandivort



Susan Van Scoy



Karen Dees



Nelly Sanchez

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*.



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.

Board of Directors:

Mrs. William K. Christovich, President
John E. Walker
Fred M. Smith
Charles A. Snyder
Meg Allan
G. Henry Pierson, Jr., emeritus

Priscilla Lawrence, Acting Director

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

ISSN 0886-2109 © 2000
The Historic New Orleans Collection

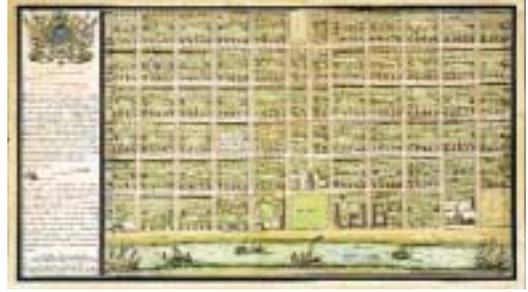
Additional photography by:
Dustin Booksh and Chelsea Viles

SYMPOSIUM CELEBRATES TIES TO FRANCE



The Collection's 5th annual symposium, "France and Louisiana: Journée d'Étude," was held on January 22. Pictured above, **top**, are speaker Elisabeth de Grimoiard-Caude with translator Debbie de la Houssaye; **middle left**, John Lawrence and Mary Louise Christovich; **middle right**, speaker Carl Ekberg; and **bottom**, Judge Morris Arnold, moderator, and speakers Derrick Cartwright, Ann Masson, and Ira Berlin.

THE SHOP



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 27⁵/₈") 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*.

PLEASE SEND

<i>Quantity</i>	<i>Amount</i>
<i>Thierry map</i> , unframed @ \$20	_____
<i>Thierry map</i> , framed @ \$100	_____
<i>Jazz Scrapbook</i> @ \$9.95	_____
	<i>Subtotal</i> _____
<i>Shipping and Handling</i>	_____
Unframed map, \$8	_____
Framed map, \$35	_____
Book, \$2 for first book; \$.50 each additional	_____
Taxes as applicable:	
9% Orleans Parish	_____
4% other La. Residents	_____
	Total Amount Due _____

Name: _____

Address: _____

City, State, Zip: _____

Visa MasterCard Check or Money order

Account Number: _____

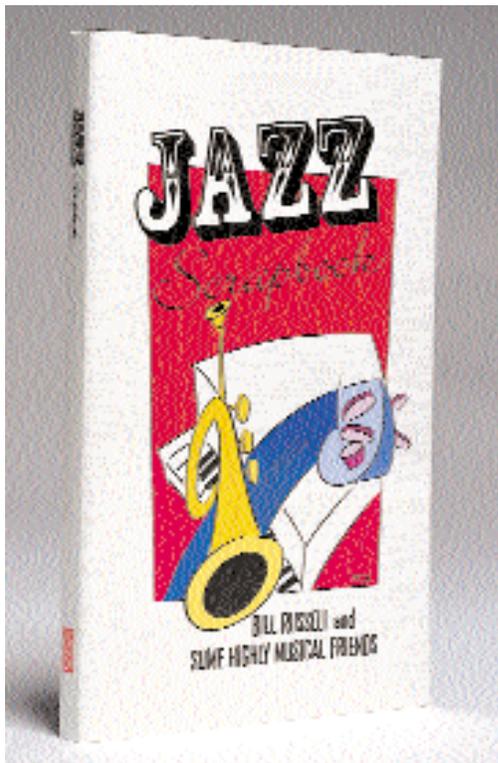
Exp. Date: _____

Signature: _____

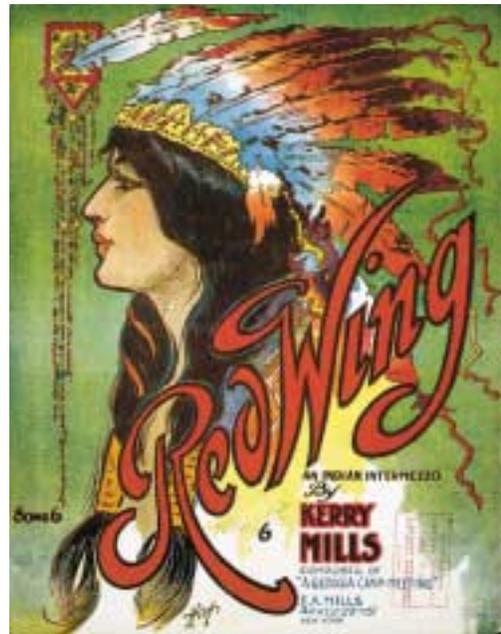
THE SHOP AT THE COLLECTION
533 ROYAL STREET, NEW ORLEANS, LA. 70130
(504) 598-7147

**STOREWIDE SHOP RENOVATION SALE:
25% OFF ON SELECTED ITEMS**

The Sounds of Music



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.)



(92-48-L)

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.



KEMPER AND LEILA WILLIAMS FOUNDATION
THE HISTORIC NEW ORLEANS COLLECTION
Museum • Research Center • Publisher
533 Royal Street
New Orleans, Louisiana 70130
(504) 523-4662
Visit the Collection on the Internet at www.hnoc.org
ADDRESS SERVICE REQUESTED