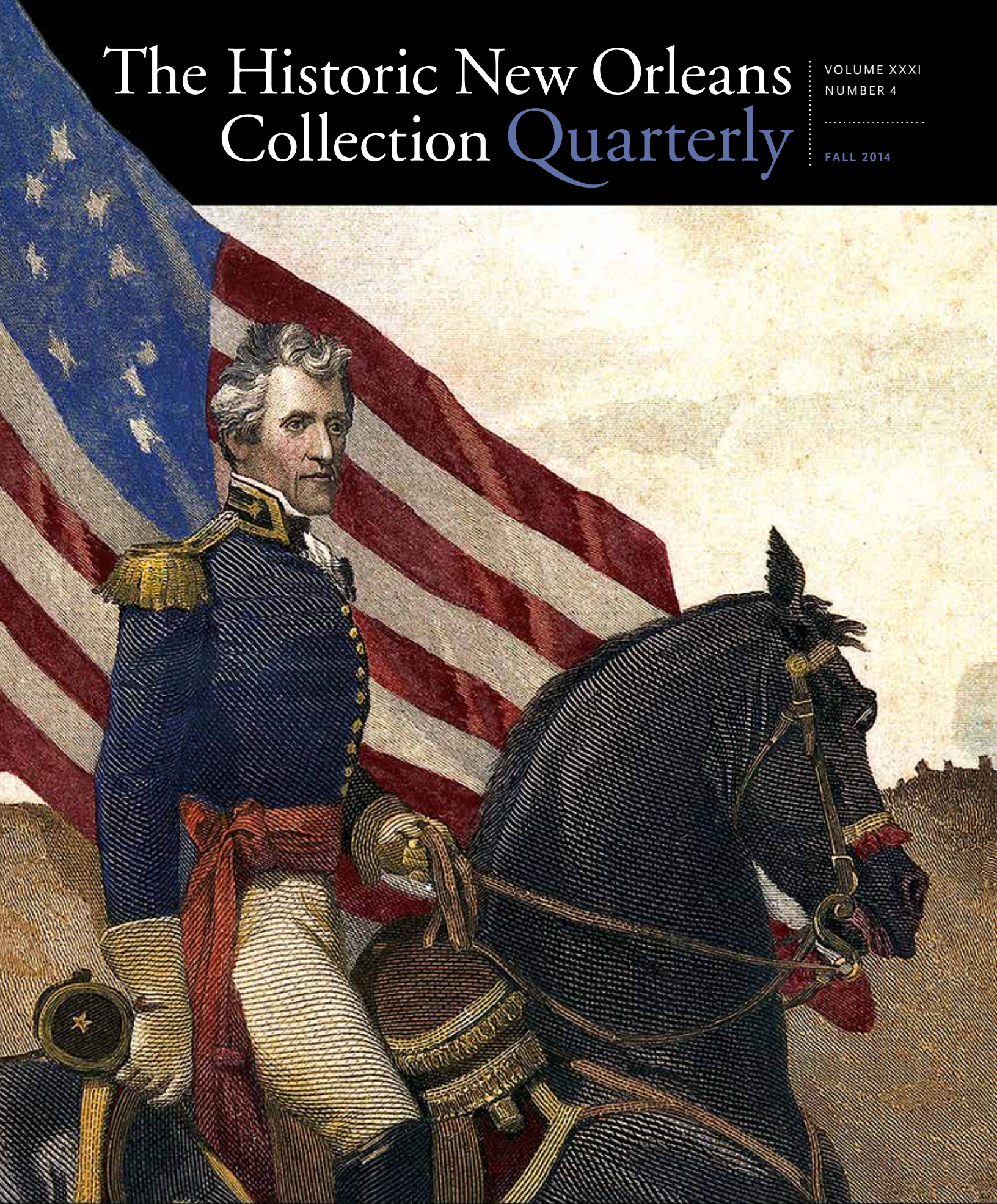


The Historic New Orleans Collection Quarterly

VOLUME XXXI
NUMBER 4

FALL 2014



ANDREW JACKSON: Larger Than Life

EVENT CALENDAR

A FINE BODY OF MEN BOOK SIGNING

Celebrate the publication of THNOC's newest book, *A Fine Body of Men: The Orleans Light Horse, Louisiana Cavalry, 1861–1865*, and meet author Donald Peter Moriarty II at this signing and reception.

Wednesday, October 8, 6–8 p.m.

533 Royal Street

Free

FRANCISCO BOULIGNY LECTURE

Pianist Peter Collins and soprano Amy Pfrimmer will explore the Spanish world of New Orleans–born composer Louis Moreau Gottschalk.

Tuesday, October 14, 6:30 p.m.

Free

Seating is limited, and reservations are recommended. For more information, call (504) 523-4662 or visit hnoc.org/programs/bouligny.html.

CONCERTS IN THE COURTYARD SERIES

The lineup for the fall concert series features the Original Pinettes Brass Band (October) and Luke Winslow King (November). Admission includes three complimentary beverages.

Fridays, October 17 and November 21, 6–8 p.m.; doors open at 5:30 p.m.

533 Royal Street

\$10 admission; free for THNOC members

DOMESTIC SLAVE TRADE LECTURE

Amidst the proliferation of recent scholarship on the slave trade, the lives of the traders themselves remain largely a mystery. In the lecture “Franklin, Armfield, and Ballard: The Men Who Made the Domestic Slave Trade into Big Business,” Professor Joshua Rothman (University of Alabama) follows the work of three men who built the most successful slave-trading firm of the 19th century.

Wednesday, October 22, 6 p.m.

Williams Research Center, 410 Chartres Street

Free

FROM CAMEO TO CLOSE-UP FILM SERIES

The Collection's series of monthly film screenings continues this fall and features introductory commentary from THNOC Senior Curator/Historian John T. Magill. The selections include *Miller's Crossing* (October) and *These Amazing Shadows* (November).

Saturdays, October 25 and November 22, 10:30 a.m.

Williams Research Center, 410 Chartres Street

Free

LES COMÉDIENS FRANÇAIS LECTURE

THNOC and francophone cultural organization Les Comédiens Français will join the international musical community in celebrating the life and works of baroque composer Jean-Philippe Rameau, on the 250th anniversary of his death.

Thursday, November 20, 6 p.m.

Williams Research Center, 410 Chartres Street

Free

Seating is limited, and reservations are recommended. For more information, call (504) 523-4662 or visit hnoc.org/programs/comediens.html.

EXHIBITIONS & TOURS

CURRENT

Shout, Sister, Shout! The Boswell Sisters of New Orleans

Through October 26, 2014

Williams Gallery, 533 Royal Street

Free

Creole World: Photographs of New Orleans and the Latin Caribbean Sphere

Through December 7, 2014

Laura Simon Nelson Galleries for Louisiana Art, 400 Chartres Street

Free

From Cameo to Close-up: Louisiana in Film

Through November 26, 2014

Boyd Cruise Gallery, 410 Chartres Street

Free

UPCOMING

Andrew Jackson: Hero of New Orleans

November 5, 2014–March 29, 2015

Williams Gallery, 533 Royal Street

Free

Studio, Street, Self: Portraits from THNOC

Presented in conjunction with PhotoNOLA 2014

December 4, 2014–February 28, 2015

Boyd Cruise Gallery, 410 Chartres Street

Free

PERMANENT

Louisiana History Galleries

533 Royal Street

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Sunday, 10:30 a.m.–4:30 p.m.

Free

The Williams Residence Tour

THNOC Architectural 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 per person

Groups of eight or more should call (504) 598-7145 for reservations or visit www.hnoc.org.

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.

400 & 410 Chartres Street

Williams Research Center, Boyd Cruise Gallery, and Laura Simon Nelson Galleries for Louisiana Art

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.



ON THE COVER:

Andrew Jackson

ca. 1858; hand-colored engraving by Alonzo Chappel, artist; Thomas Phillibrown, engraver; and Johnson, Fry, and Co., publisher gift of Boyd Cruise and Harold Schilke, 1959.160.15



FROM THE DIRECTOR

It's back-to-school time, and The Collection is heading into the classroom like never before. Curator of Education Daphne L. Derven has been hard at work collaborating with THNOC staff and the Gilder Lehrman Institute of American History on a series of lesson plans that connect our exhibitions and holdings to young audiences. In advance of the 2014–15 school year, The Collection released two lesson plans that tie into our two most recent exhibitions, *Shout, Sister, Shout! The Boswell Sisters of New Orleans* and *Creole World: Photographs of New Orleans and the Latin Caribbean Sphere*. They were distributed to our growing network of educators around the country and are available for download on our website. (Read more about the initiative on p. 12.)

Daphne has also been working with Head of Docent Programs Lori Boyer and the docent team to develop our first family guide to the Louisiana History Galleries. Full of extra tidbits of information, questions, and activities, the family guide will be a way for both adults and children to experience Louisiana history in a new light.

In July I had the great pleasure of receiving, on behalf of The Collection, the Foundation for Historical Louisiana's 2014 Organizational Preeminence Award. Given to institutions that show dedication to preserving and sharing the architectural, historical, and cultural heritage of Louisiana, the award is a tremendous honor and marked a high point of the summer—one matched only by the bustling fun and success of our seventh annual New Orleans Antiques Forum, held in early August.

Congratulations to everyone who contributed to these remarkable achievements in education and outreach. Here at The Collection, love of learning abounds year-round, and we are thrilled to share that enthusiasm with an ever-widening audience.

—PRISCILLA LAWRENCE

CONTENTS

ON VIEW / 2

Andrew Jackson shapes a nation.

Off-Site

RESEARCH / 7

The 2013–14 Williams Scholar in Residence tackles Sugar Bowl history.

BOOKS / 10

THNOC's newest title honors a homegrown Civil War regiment.

EDUCATION / 12

THNOC enters the classroom.

COMMUNITY / 14

On the Job

Staff News

Become a Member

On the Scene

Focus on Philanthropy

Donors

ACQUISITIONS / 21

Acquisition Spotlight

Recent Additions

Jackson in Action

The Collection explores an American icon's legacy in
Andrew Jackson: Hero of New Orleans.



A

EXHIBITION

Andrew Jackson: Hero of New Orleans

November 5, 2014–March 29, 2015

Williams Gallery, 533 Royal Street

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.,
Sunday, 10:30 a.m.–4:30 p.m.

Free

For many, Andrew Jackson is a figure from a remote past, a portrait on a \$20 bill, a statue in an old city square, or a lyric in a Johnny Horton song. Yet Jackson was the 19th-century equivalent of a rock star, one of our country's most famous heroes, as well as one of its most polarizing figures. A new exhibition, *Andrew Jackson: Hero of New Orleans*, will coincide with the 200th anniversary of Jackson's improbable victory over the British army below New Orleans—an outcome that effectively ended the War of 1812, ensured American control of the Mississippi River and western territories, and put Jackson on the road to the White House.

The show will invite visitors to follow the rise of an American icon, from his humble beginnings to immortality as a war hero and president. In addition to selections from The Collection's considerable holdings of original War of 1812 and Andrew Jackson materials, the exhibition will feature rare, one-of-a-kind objects—some that belonged to Jackson himself—on loan from the Hermitage, the Library of Congress, the National Archives and Records Administration, and other institutions.

Though he had served in the US Senate in the late 1790s, Jackson was a virtual unknown outside of Tennessee until he began appearing in newspaper accounts of the Creek War of 1813–14. In the wake of his victory over a large force of hostile Creek warriors at Horseshoe Bend, the frontier-militia general received a commission in the

regular US army and was placed in command of the Seventh Military District, which included the Mississippi Territory and New Orleans.

The turning point in Jackson's life and career came with his stubborn resistance of British troops—many of them experienced veterans of European battles—sent to capture New Orleans in the waning days of the War of 1812, before the peace treaty was ratified in February 1815. News of the battle's outcome shocked the world and put Jackson front and center in the public eye. Jackson's celebrity exploded as news of his victory spread; suddenly everyone wanted to know more about him. The exhibition will trace how important early likenesses in paintings, prints, and published books began to satisfy the public's demand for "Old Hickory" stories and souvenirs.

Celebrations of the anniversary of the Battle of New Orleans and artistic depictions of Jackson formed part of an emerging national identity after the War of 1812. Frontier militiamen and their general became paragons of American masculinity and self-reliance, and observances of "the Glorious Eighth of January"—the anniversary of the battle—were closely tied to the prestige of the seventh American president and his Democratic Party for most of the 19th century.

Though he enjoyed enormous celebrity in his day, Jackson was also a controversial figure. His wartime defense of the southern territories and New Orleans was accomplished, in part, through a ruthless insistence on discipline and obedience—from troops and civilians alike. During the 1828 presidential election, supporters of Jackson's opponent, John Quincy Adams, printed a series of "coffin broadsides," which tarnished Jackson's military-hero reputation by spreading lurid tales of duels and bloody executions. Several examples of these broadsides will be on display, along with original documents exploring Jackson's controversial decision to declare martial law in New Orleans during the British invasion, a policy that led to the arrest of a

A. ***Battle of New Orleans***

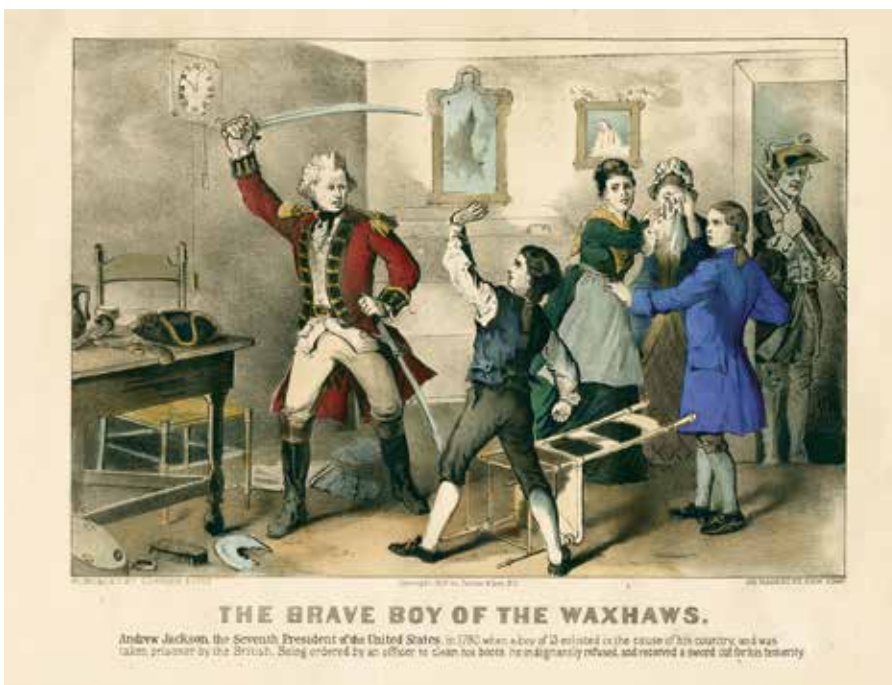
1856; oil on canvas
by Dennis Malone Carter, painter
1960.22

B. ***The Brave Boy of the Waxhaws***

1876; hand-colored lithograph
by Currier and Ives, publisher
1963.22

C. ***Cane with portrait-bust handle***

possibly between 1824 and 1860; carved ivory and
hickory with bone and copper alloy
2014.0249.2



B



C

D. Andrew Jackson bandbox
between 1820 and 1845; color woodblock on
paper adhered to cardboard
2012.0405.2

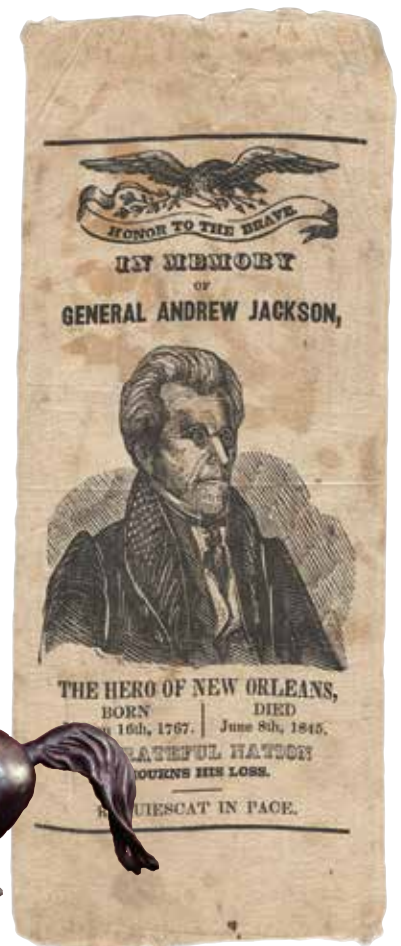
**E. Statuette based on Clark Mills's equestrian
statue of Major General Andrew Jackson**
between 1855 and 1859; cast zinc with imitation
bronze paint
by Cornelius and Baker, foundrymen
1983.142

F. Andrew Jackson funeral ribbon
1845; wood engraving on silk
by an unknown engraver; after Ralph E. W.
Earl, artist
*The William C. Cook War of 1812 in the South
Collection, MSS 557, 2008.0101.9.10*

federal judge for mutiny and that culminated, decades later, in a national debate over the question of whether Jackson had gone too far.

The uncompromising former general served two turbulent terms as president of the United States. Old Hickory's firm stance against South Carolina's 1832 attempt to avoid federally mandated tariffs, as well as his willingness to fight France over its failure to fulfill treaty obligations, earned the respect of friends and foes alike, but other policies overshadowed his successes. An original manuscript letter from Jackson to his secretary of war, John Eaton, illustrates the president's close involvement in the systematic removal of native tribes from ancestral lands in Georgia and Alabama.

Jackson's death at the age of 78, in 1845, unleashed a national outpouring of grief, as well as a new wave of artistic interpretations of his life in the years leading to the Civil War. Rare funeral ribbons memorializing Jackson and subsequent uses of his image in artworks

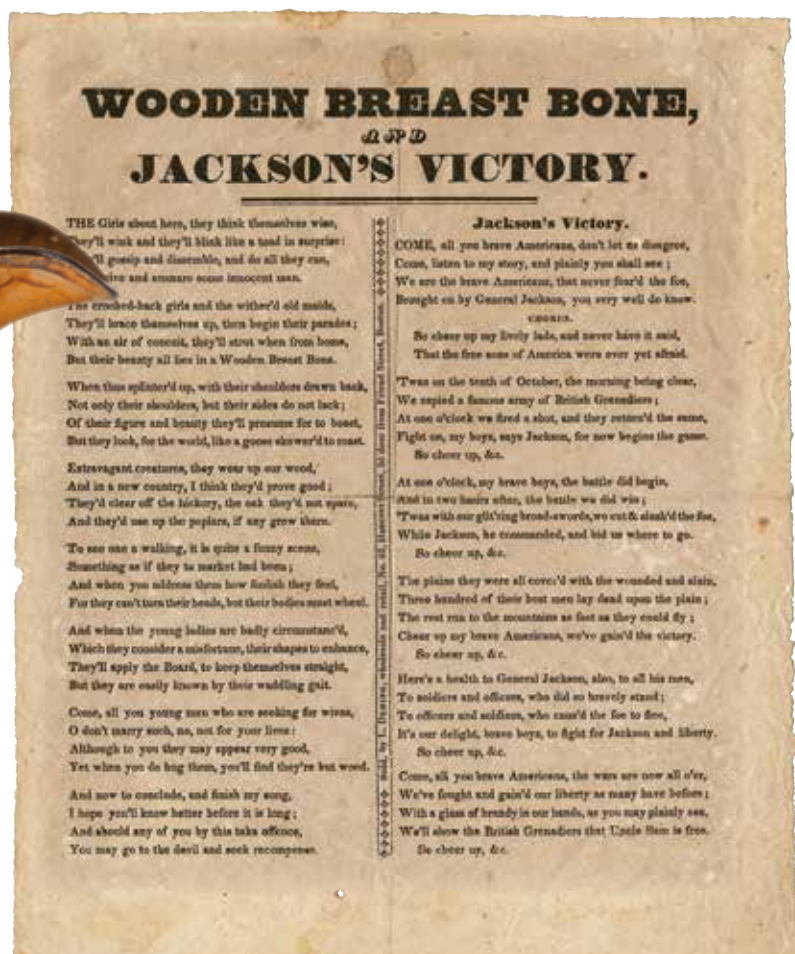




G



H



I

and vintage advertisements, on view at the exhibition, will demonstrate the general's lasting impact, particularly in the South. Jackson's imprint on the Crescent City, from Jackson Square to JAX beer, will also be explored.

In life and after death, Jackson's enormous fame sustained a cottage industry through much of the 19th century among artists and craftsmen who produced souvenirs and folk-art renderings for sale and home display. Among the more curious examples included in the show are a hickory cane with an exquisite ivory bust portrait of Jackson in uniform, two portrait snuffboxes, and an English-made lusterware pitcher with an engraved transfer portrait.

Jackson's ability to inspire fervent adulation as well as hostility made him a powerful symbol of American resolve and self-sufficiency, one that left a lasting mark on the history and culture of our country at a time when its identity was still forming. His restless determination to win the West set the tone for the decades of expansion and development that followed. It's appropriate that New Orleans—the epicenter of Jackson's career and legend—should take a retrospective look at this American icon during the bicentennial of his famous victory. —JASON WIESE

G. Andrew Jackson snuffbox

ca. 1820; papier-mâché with hand-painted engraving
acquisition made possible in part by William C. Cook,
MSS 557, 2014.0249.3

H. Andrew Jackson copper luster pitcher

ca. 1828; earthenware with lusterware decoration and
transfer print
2014.0249.1

I. Wooden Breast Bone, and Jackson's Victory

between 1832 and 1837; letterpress handbill
by Leonard Deming, publisher
*The William C. Cook War of 1812 in the South
Collection, MSS 557, 2001-68-L.43*

OFF-SITE

Pedaling into the Past

The following are holdings that have appeared outside The Collection, either on loan to other institutions or reproduced in noteworthy media projects.



Cycling magazine **Boneshaker** reproduced several pages from the Louisiana Cycling Club scrapbook, "Spokes," for an article about the history of the club. The scrapbook is fully digitized and available to view via THNOC's online catalog.

Louisiana Cycling Club "Spokes" scrapbook

1887–91

gift of Jane Dusenbury Culver, Jean C. Dragon, Betsy C. Jahncke, and John A. Culver, 98-62-L



Three images from the Michael P. Smith Collection were reproduced for a segment about Aaron Neville and Trombone Shorty on AXS TV's **The Big Interview with Dan Rather**. The segment aired during the first week of the 2014 New Orleans Jazz and Heritage Festival.

Neville Bros.

1980; photograph

by Michael P. Smith

photograph by Michael P. Smith © The Historic New Orleans

Collection, 2007.0103.2.337



The **West Baton Rouge Museum's** upcoming exhibition *Wild Land: Thomas Cole and the Birth of American Landscape Painting* features seven artworks from The Collection. The exhibition will run November 8, 2014–January 7, 2015.



Southern landscape

1887; oil on canvas

by George David Coulon, painter
1977.12

Louisiana iris in a swamp

ca. 1910; watercolor

by Ellsworth Woodward, painter
gift of Laura Simon Nelson,
2000.94.4



WGNO-TV / ABC 26 reproduced 40 images from THNOC's holdings for the series **Remembering the 1915 New Orleans Hurricane**, featuring meteorologist Jeff Womack. The series debuted May 26 and has been rebroadcast several times. The video segments are also featured on WGNO's website and YouTube channel.

Ruins of French Market after storm

1915; photograph

1974.25.11.92



The **Whitney Plantation Museum** in Wallace, Louisiana, reproduced six images for the permanent exhibition *Slavery in Louisiana*. The museum, which will open this fall, focuses on the reality of slave life and the many contributions of enslaved Africans and their descendants.

Loading Sugar on the Mississippi River

1858; wood engraving

by Samuel S. Kilburn Jr.

gift of Harold Schilke and Boyd Cruise, 1959.159.17

Rallying Point

THNOC's 2013–14 Williams Scholar in Residence tackles the history of integration in New Orleans as played on the football field.

Fifty years ago, in early January 1965, New Orleans was eagerly preparing for what many expected to be the city's final audition to become the next expansion site for a professional football team. After several years of successfully hosting summer exhibition games for both the American Football League (AFL) and the National Football League (NFL), local organizers had lured the 1965 AFL All-Star Game into Tulane Stadium. With pro expansion clearly on the horizon, "Fill the Stadium" campaigns across the city reflected the popular belief that a capacity crowd would hasten an invitation from one of two—if not both—leagues. When the All-Star game kicked off, however, Tulane Stadium was completely empty. The event had been moved to Houston. Five days earlier, the players had walked out, boycotting New Orleans because of the segregation practices faced by the black members of the squads. Instead of entering the big leagues, the city became blacklisted.

A. AFL All-Star Game advertisement

1965; newspaper clipping
gift of David and Mary Dixon family, 2009.0157.48

B. "Some of the Pros Who Will Play in the AFL All-Star Game Here"

1965; newspaper clipping
gift of David and Mary Dixon family, 2009.0157.50

C. "AFL Players Prepare to Leave Town"

1965; newspaper clipping
gift of David and Mary Dixon family, 2009.0157.51



A



B



C

Franchise hopes seemed destroyed, and civic leaders would spend nearly two years attempting to mend the city's image. While the walkout retarded the city's immediate participation in national athletics circuits, it actually accelerated long-held ambitions of the most prominent and passionate local football promoters. The Sugar Bowl Collection and the David F. Dixon Papers at The Historic New Orleans Collection reveal the staunch determination of both the Sugar Bowl Committee and the New Orleans Pro Football Club to remove any racial barriers and segregation policies that threatened the city's ability to host the highest-quality football action. Until the walkout issued the city an unprecedented ultimatum, however, the integrationist efforts of these gridiron boosters were performed on a tightrope, between alienating reactionary portions of the local fan base and disqualifying New Orleans as a host.

A decade earlier, the organizers of the 1955 Sugar Bowl Classic printed their philosophy in the official game programs, which explained that an objective of the group had always been to attract people from the "breadth of the United States" in order to "develop an understanding, a bond of friendship that would help create a happier world." When the following year's Classic ticket holders arrived at Tulane Stadium to witness the first Sugar Bowl featuring an integrated collegiate football team, they could read in their programs a description of New Orleans as "The Sportsmen's Mecca," a place for "a mingling of all the races of the world." Following the game, the committee assessed the groundbreaking event as having been "as smooth as any year," according to meeting minutes, and also voted to reaffirm their previously established policy of inviting the best available teams, regardless of racial makeup.

Within six months, however, the Sugar Bowlers encountered both local and state-level opposition. Regular ticket buyers wrote letters requesting confirmation—before making their purchases—that local ticket sales would continue on a segregated basis, despite the previous year's precedent for integration both on the field and in the visitors' section of the stands. Even more threatening was the impending Louisiana House Bill 1412, which would make both interracial athletics and integrated public-venue seating illegal throughout the state. Despite the allocation of more than \$4,000 to cover full-page newspaper ads, telephone calls, and telegrams to various legislators, as well as a trip to Baton Rouge for an audience with Governor Earl K. Long, the Sugar Bowlers' efforts failed to prevent the discriminatory law's passage. When one member suggested they foster a great public controversy by formally attacking the constitutionality of the statutes, the committee declined the measure, fearing a backlash.

In the early 1960s, David F. Dixon and a small group of other prominent local businessmen founded the Pro Football Club in hopes of bringing a franchise to New Orleans, but these men were riding the same fine line as the Sugar Bowlers. They needed to prove to the pro leagues that New Orleans could guarantee both fully integrated facilities and a packed house. Dixon was fearful that the former would jeopardize the latter, so his earliest work toward a franchise involved mapping out methods of establishing de facto segregation, under an official policy of open seating. He proposed initiating season ticket drives directly to large groups, clubs, and companies that would buy blocks of seats, thus minimizing conspicuous integration and the resulting risk of public uproar.

When Dixon's group ultimately desegregated Tulane Stadium in the summer of 1963 for an NFL exhibition doubleheader, ticket sales began months before the state law against integrated seating was overturned. Although Tulane's status as private property enabled this bold decision, the organizers took care to deemphasize seating, consistently and carefully stating the official policy as merely "first come, first served." The success of this practice, despite the numerous harassing phone calls Dixon received, validated the group's approach. Members of the Pro Football Club also advised the Sugar Bowlers to develop their reintegration strategy with a similar emphasis on public relations, specifically by retaining an experienced PR firm to prevent publicity of integration policies.

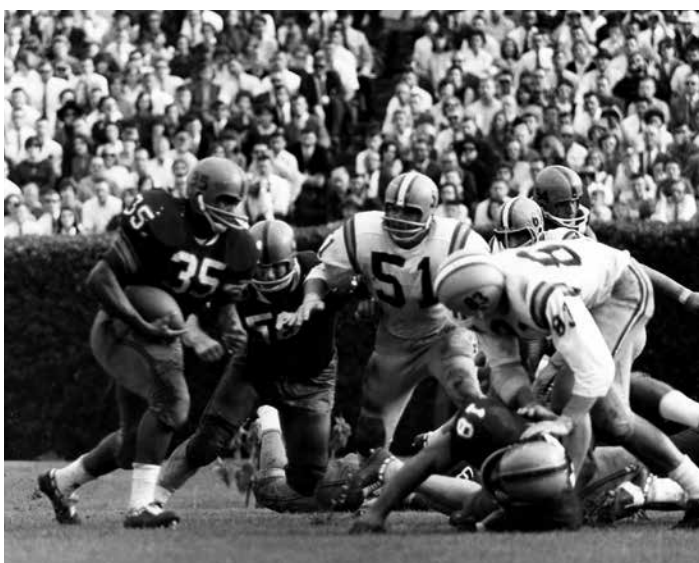


Dave Dixon and New Orleans Police Superintendent Joseph Giarrusso

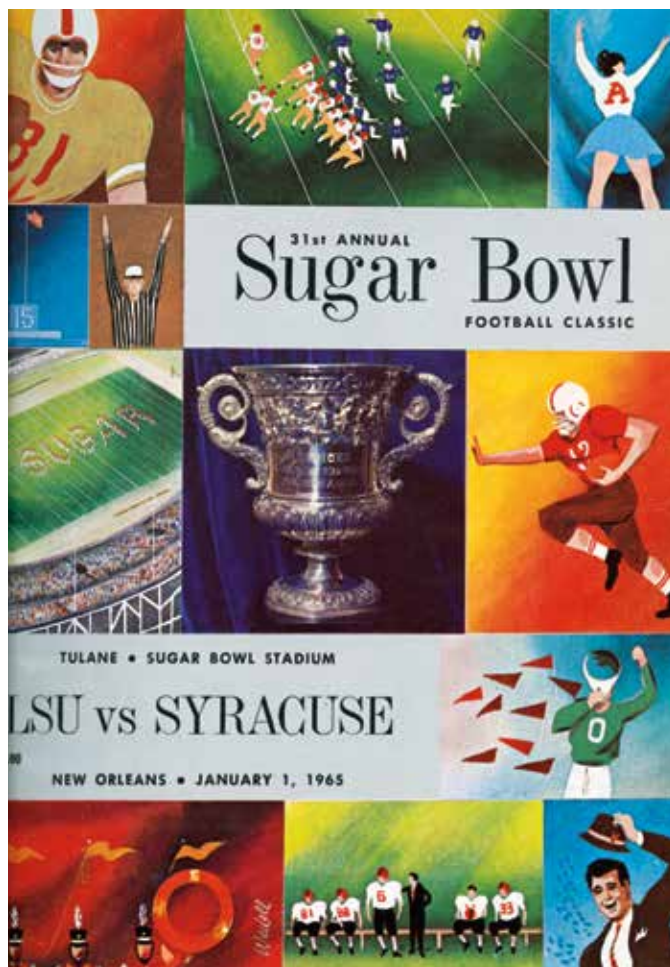
1964; photograph
gift of David and Mary Dixon family, 2009.0157.47



D



E



F

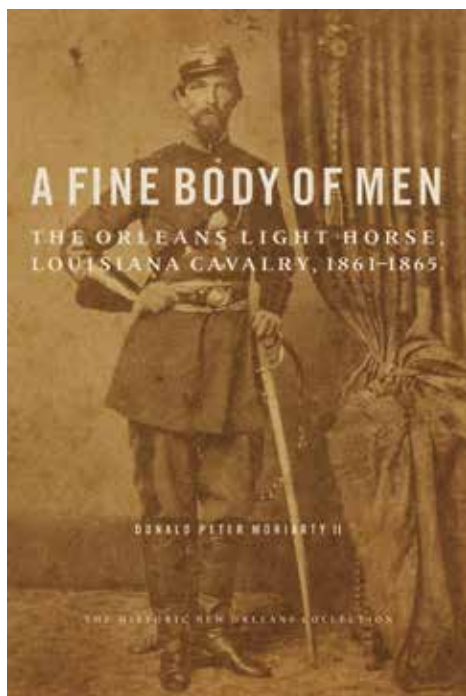
The AFL All-Star walkout exposed these earlier hedges and negotiations as insufficient and unsustainable. By January 1965, promoters could ensure integrated ticket sales, locker rooms, and hotels, but many of the taxicabs, restaurants, and nightclubs the players encountered independently did not adhere to the Civil Rights Act of 1964. The cautious and quiet efforts of gridiron boosters had not yet been able to influence much of New Orleans beyond the playing field, but the walkout gave them a platform from which to publicly call for broad social reform throughout the city. Because many local fans argued the boycott was unjustified, sentiment for change was driven largely by a desire to prove wrong the protesting All-Stars. Racial progressiveness was no longer seen as political acquiescence by the Sugar Bowl Committee or the Pro Football Club but as an effort to repair the city's unfairly blemished image.

The boycott thwarted the city's immediate football aspirations; the pros went with two other 1966 expansion cities, and the Sugar Bowl's top choices refused their 1966 Classic bids. Ultimately, however, the boycott unified local citizens in an effort to prove to America that New Orleans had the racial climate necessary for hosting the nation's best college and professional football. When the Saints were awarded to New Orleans as a 1967 NFL expansion team, attention shifted away from the city's history of segregated sports as the country saw New Orleanians united as football fans. —ERIN GRAYSON SAPP

D. **Kickoff of the 1956 Sugar Bowl**
1956; photograph
gift of the Sugar Bowl, 2007.0208.129

E. **Jim Nance (no. 35) in the 1965 Sugar Bowl**
1965; photograph
gift of the Sugar Bowl, 2007.0208.130

F. **1965 Sugar Bowl program cover**
1965
gift of the Sugar Bowl, 2007.0208.128



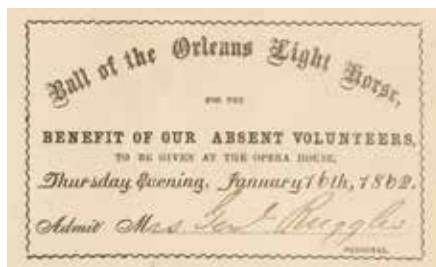
A Fine Body of Men: The Orleans Light Horse, Louisiana Cavalry, 1861-1865

by Donald Peter Moriarty II

New Orleans: The Historic New Orleans Collection, 2014

\$30, paperback, 304 pages, 28 black-and-white images

ISBN-13: 978-0-917860-67-6



A Fine Body of Men

THNOC's newest publication follows a Civil War regiment from New Orleans into action.

In commemoration of the 150th anniversary of the Civil War, The Collection is pleased to present its newest title, *A Fine Body of Men: The Orleans Light Horse, Louisiana Cavalry, 1861-1865*. In this thoroughly researched Civil War regimental history, author and retired army officer Donald Peter Moriarty II tells the story of the Orleans Light Horse, an independent light-cavalry troop described by the *New Orleans Daily Picayune* as “a fine body of men all splendidly mounted.” Moriarty follows the Orleans Light Horse from its organization in February 1861 through its March 1862 muster into active service with the Confederate States Army to the war’s end, in 1865. As the escort company to Lt. Gen. Leonidas Polk and, later, Lt. Gen. Alexander P. Stewart, the Orleans Light Horse was an integral part of the Army of Mississippi and the Army of Tennessee. *A Fine Body of Men* provides service records and additional biographical information for the company’s 215 cavalymen, while inviting readers to experience the major campaigns of the Civil War’s Western Theater alongside these brave soldiers. An adapted excerpt describing the Orleans Light Horse’s muster into the Confederate army and early service in the war is reprinted here. —MARY M. GARSAUD

Muster and Deployment

On Saturday, March 22, 1862, 85 members of the Orleans Light Horse were formally mustered into active service of the Confederate States Army as an independent troop of light cavalry. [. . .] After the muster, the leadership consisted of Thomas L. Leeds, captain; William A. Gordon, first lieutenant; George Foster, second lieutenant; J. Leeds Greenleaf, junior second lieutenant; William C. Nichols, surgeon; William A. Bell, Ephraim K. Converse, Frederick G. Freret, Charles D. Lallande, John F. Pollock, and Henry Thornhill, sergeants; and William A. Freret II, Aristide R. Hopkins, Philip M. Kenner, and Jules N. Robelot, corporals.

The unit was ordered to deploy to the Army of Mississippi, a major element of Department No. 2, then operating in the vicinity of Corinth, in the northeast corner of Mississippi. The men of the Light Horse were given one week to get their personal affairs in order. The following Saturday, March 29, the *Daily Picayune* published this notice: “Light Horse.—This troop of cavalry will assemble at the riding hall today, at 2½ o’clock, fully equipped, effects packed, ready for departure.” The unit would travel by steamer to Memphis and then by train to Corinth. The paper followed up with a report the next day: “The Orleans Light Horse, Capt. Leeds, one of the crack cavalry troops of the State, left yesterday evening on board the steamer Gen. Quitman.”

Into the Fray

The Orleans Light Horse arrived in Corinth early on the morning of Monday, April 7, and was led to its designated campsite, where the members occupied the remainder of that day unpacking and readying themselves and their animals and equipment for operational service. The Army of Mississippi was fighting the second day of the Battle of Shiloh on

the Tennessee River in southwestern Tennessee. The army's commander, General Albert Sidney Johnston, had died of wounds received in action the previous day, and General P. G. T. Beauregard had succeeded him to command. General Beauregard was faced not only with Major General Ulysses S. Grant's force, which had been seriously battered by the Confederates the day before, but also with Major General Don Carlos Buell's force, which had arrived overnight from Bowling Green, Kentucky, and Nashville to reinforce Grant. By the afternoon of April 7, General Beauregard had made the decision to withdraw southward from Shiloh toward Corinth.

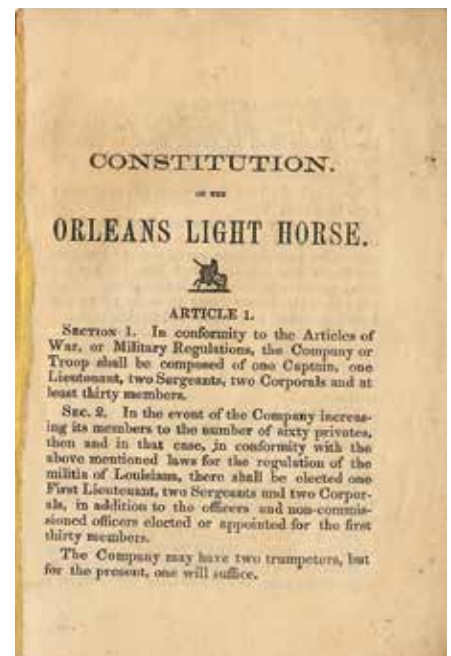
Early on Tuesday morning April 8, a courier delivered the first order to Captain Leeds. The Light Horse was to move north from Corinth to meet the artillery of Major General Braxton Bragg and assist them in their move into the post at Corinth. Rainy weather during the withdrawal of forces from the Shiloh battlefield had reduced the surrounding countryside into a mass of mud. The horses of the artillery became bogged down on roads that were barely passable. After the Light Horse completed this mission, the tasks assigned the unit came thick and fast: prisoners taken during the battle had to be moved with the relocating forces and kept under guard; stragglers needed to be rounded up and returned to their units; a reconnaissance of various routes to Corinth had to be made; and, all the while, a watchful eye on the locations of enemy units and pickets needed to be maintained. The Light Horse was in its element: a well-equipped unit, fresh in the field, not assigned to any major command, and available to be of service to all.

The unit's command was the next item of focus for Captain Leeds. After numerous conversations with the generals of the Army of Mississippi, Leeds secured a permanent assignment for the Light Horse: escort to Major General Leonidas Polk, commander of the First Corps of the Army of Mississippi.

An 1827 graduate of the US Military Academy, Leonidas Polk resigned his military commission shortly after graduation to become a priest in the Episcopal Church. In 1841 he became bishop of the Episcopal Diocese of Louisiana.... During his years as bishop in New Orleans, Polk would have been well acquainted with Captain Leeds's family, which was very prominent in the city and in the Episcopal diocese. This entrée was of considerable assistance to Captain Leeds in securing the Orleans Light Horse's assignment as escort to Polk. The arrangement was made official on April 14, 1862, when the Army of Mississippi published a special order directing that "Leeds's company of Louisiana cavalry will report to Major-General Polk for special service." ■



B



C

A. Ticket to a ball given by the Orleans Light Horse

1862; invitation

gift of an anonymous donor, 2003.0282.2.3

B. Louisiana pelican belt buckle

courtesy of the Confederate Memorial Hall Museum Collection

C. Constitution of the Orleans Light Horse

n.d.; pamphlet

gift of Bonnie Lee Hunnicutt Corban, 2014.0271

ONLINE

THNOC lesson plans

Available for free download at www.hnoc.org/programs/lesson-plans.html

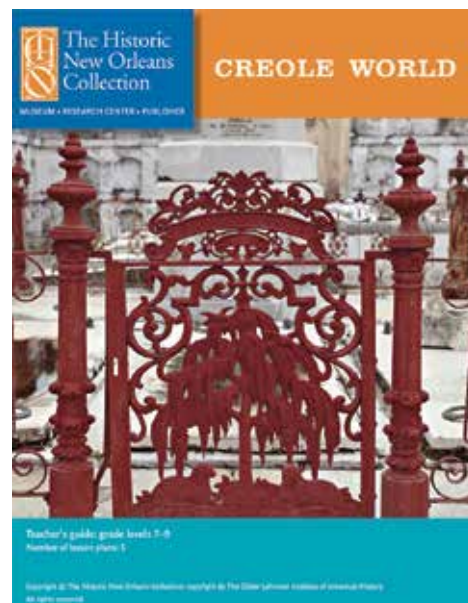
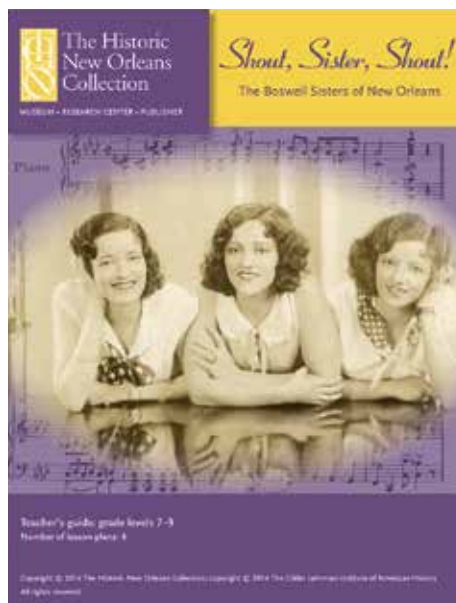
School Supplies

A new collaboration with the Gilder Lehrman Institute of American History puts THNOC expertise, images, and exhibitions into classrooms around the country.

This summer and fall, The Historic New Orleans Collection is rolling out a variety of new educational resources designed to reach an ever-widening audience. Crafted in collaboration with the Gilder Lehrman Institute of American History, a New York-based nonprofit that provides classroom and digital resources to students and teachers nationwide, six different lesson plans will showcase The Collection's holdings, each offering a unique window on a particular era or event. The plans increase The Collection's outreach to educators, reinforce the broader historical significance of THNOC exhibitions and programs, and reach beyond the traditional bricks-and-mortar visitor base. "What we're doing now is just the beginning," says Curator of Education Daphne L. Derven. "The Collection is just such a treasure house of riches for education in just about every discipline."

The rollout started this past summer with the release of two lesson plans complementing THNOC exhibitions. One uses the distinctive sound and influence of the Boswell Sisters—celebrated in the outgoing exhibition *Shout Sister, Shout! The Boswell Sisters of New Orleans*—to highlight cultural trends in the 1920s and '30s, such as the evolution of jazz music, the development of radio, and escapism during the Great Depression. The other guide ties into the book and show *Creole World: Photographs of New Orleans and the Latin Caribbean Sphere*, and prompts students to find and analyze the cultural connections captured by photographer Richard Sexton. Both are available to download on the education page of THNOC's website.

In addition to lesson plans, the collaboration with Gilder Lehrman will also yield two teacher workshops at The Collection during the 2014–15 school year. The institute's



expansive network and free access to materials are extraordinary assets, Derven said. The Collection's educator mailing list has expanded to more than 500 recipients, and Derven expects it to continue to grow. "We're looking nationally for teachers, parents, and educators interested in learning about our educational resources," she says. "We look forward to continuing this collaboration in the future."

Two additional lesson plans, due out this fall, were each designed around correspondence in The Collection's holdings. One plan focuses on an 1815 letter written the day after the Battle of New Orleans by a resident of the city, 23-year-old Laura Eugenie Florian, to a friend in New Jersey. The letter is surprising in its detail and accuracy of military actions during the British invasion, from the December 14, 1814, Battle of Lake Borgne to the mood of New Orleanians upon hearing that the British army had landed in Louisiana. The lesson plan provides The Collection an opportunity to "do something that has not already been done about the Battle of New Orleans," according to Derven, a strategy that will help stimulate greater understanding of the event in advance of its 200th anniversary.

The other lesson plan focuses on Robert Livingston's April 13, 1803, letter to James Madison, on permanent display in the Louisiana History Galleries. Written partially in code, this important missive captures the drama of Napoleon Bonaparte's decision to sell the entire Louisiana territory to the United States. Students will be able to explore the Louisiana Purchase from a novel angle, examining the decision making of President Thomas Jefferson and Livingston, his envoy in Paris, as Napoleon's representatives make clear that France would be interested in selling more than just the vital port of New Orleans. The coding of the letter itself speaks to the creativity of the American statesmen and is sure to capture the imagination of students.

While the lesson plans are designed for classroom use, Derven says that visiting the museum remains a priority for many educators. "Some people say digital media is detracting from the interest people have in museums with real objects," Derven explains. "I disagree. In fact, there are a lot of people even more motivated [by technology] to see the real thing. One situation that surprises me is how many times students on tours ask, 'Is that real?' It's a very powerful feeling to see the real thing." —CHRIS COOK

needed to his ideas on the subject — thus, for you see a negotiation
is fairly opened ^{on equal ground} 1667. 156. 1479. 100. 101. 1109. 431. 1011. 631. 156. 849. 1675
privileges and always to some simple money transactions is infinitely
202. 1180. 1017. 1044. 657. 580. 1515. 1648. 1675. 82. 869. 260. 1690. 243. 355. 304.
preferable as to the quantum I have yet made up no opinion the
863. 1600. 1467. 1456. 1576. 1033. 1488. 631. 1561. 1679. 1657. 849. 988. 870. 981.
field opened to us is infinitely larger than our instructions contemplated
1489. 1011. 911. 479. 303. 50. 640. 441. 968. 1564. 1331. 1149. 608. 849. 399. 1467.
the revenue increasing and the land more than adequate to work
1456. 1576. 1033. 1488. 1048. 899. 966. 911. 1456. 1268. 1463. 1175. 957. 1050. 968.
the Capitol should we even go the proposed by Mr. Manby — may
68. 1370. 571. 1436. 115. 1637. 1437. 1667. 968. 1046. 13937. 968. 1607. 809. 955.
I persuade myself that the whole sum may be raised by the sale
149. 144. 1038. 968. 38. 1032. 363. 85. 1550. 1409. 1668. 924. 696. 905. 809. 113.
of the territory west of the Mississippi but with the right of
518. 1176. 1467. 340. 1011. 305. 1069. 1667. 924. 976. 967. 968. 699. 1078. 370.
Sovereignty to some power in Europe when maturity we should
1667. 846. 460. 1157. 968. 430. 1221. 968. 962. 1031. 402. 921. 1221. 968. 948.
not clear
687. 968. 1137. 1221. 257. 571. 348. 973. 849. 960. 648. 1456. 1375. 691. 580.
1179. 637. 85. 363. 408. 1534. — I speak now without reflection & without
having seen Mr. Munroe, as it was midnight when I left the
treasury office it is now three o'clock — it is so very important that
you should be apprized that a negotiation is actually opened —
even before Mr. Munroe has been presented in order to calm the
tumult which the news of war will cause, that I have lost no
time in communicating in we shall do all we can to ^{cheapen the} 14. 180. 538.
purchase but my present sentiment is that we shall buy
968. 804. 838. 1658. 1157. 924. 630. 379. 1434. 1526. 1467. 967. 85. 390. 118.
I trust it will be necessary to give some proposition to morrow
the Council goes in a few days to Brussels & every moment is
precious. —
Mr. Munroe will be presented to the Minister to
morrow when we shall press for as early an audience
as possible.

Robert Livingston letter concerning the Louisiana Purchase

1803
by Robert Livingston, author
78-56-L



ON THE JOB

Lauren Noel

POSITION: Marketing associate, on staff since September 2010

ASSIGNMENT: Coordinate a new column for the *New Orleans Advocate* written by THNOC staff

When I first received a story on the history of dueling in New Orleans for publication in *Historically Speaking*, THNOC's new weekly column in the *New Orleans Advocate*, I wondered whether the subject would captivate readers. The column was brand-new, and we were unsure what kinds of topics would appeal to a general audience. As a marketing associate, I am responsible for The Collection's external communications, which my coworkers and I use to draw the widest possible audience to our exhibitions and events. Often, the subjects of these programs are compelling on their own and need little more than a media platform. Other times, we work to find a story line that will give shape to the facts and present history in a new and exciting way. As it turned out, the dueling article, written by Robert Ticknor, had no trouble holding readers' attention: it generated several phone calls, a research request at the WRC, and a related article in the *Times-Picayune*.

The marketing department—Teresa Devlin, marketing manager; Anne Robichaux, marketing associate; and I—works to maintain THNOC's reputation as an authority on the history of this region. Though we are part of the public face of the institution and are often called to represent

The Collection outside of the office, much of our work happens out of the public eye. Communications produced by our office—including media releases, advertisements, emails, and social-media posts—undergo multiple rounds of editing and thorough discussions regarding appropriateness for the institution, accuracy, and ability to reach the intended audiences.

We are also constantly identifying and initiating new and exciting strategies to brand THNOC's image. THNOC Deputy Director Daniel Hammer and I began discussions with the *New Orleans Advocate* in the fall of 2013, and *Historically Speaking* debuted as a weekly column the following February. THNOC employees—typically Williams Research Center Reading Room staff—choose a historical topic represented in our holdings and write a 400- to 500-word column discussing the person, place, or event in history. Subjects have included Michael P. Smith's Mardi Gras Indian photographs, the Illinois Central Hospital, WDSU's early days as a radio station, Jean Raymond Montegut's military commission, yellow fever, and more.

As the project's facilitator, I manage the schedule of writers and subjects and edit the copy. Many times we draw from THNOC's Facebook page for historical topics that have

already proven popular, such as Ernie K-Doe and Tennessee Williams, and I maintain a list of ideas in case the writers need inspiration. Once a topic has been selected, I make suggestions if an idea needs tightening or might benefit from an alternate angle. The language of the columns must follow the newspaper-standard Associated Press style guidelines, so I make changes as necessary. While the columns are being finalized, I use our internal catalog to find the relevant caption information and ensure that the associated images are identified and credited accurately. The column and its photographs are submitted to the *Advocate* on Wednesday for publication on Sunday.

Projects like *Historically Speaking* are part of a new approach many museums have adopted: rather than focusing solely on bringing visitors to the museum, institutions are reaching out beyond their walls through old and new media to engage audiences. While the ultimate goal is still to bring visitors to THNOC programs and exhibitions, *Historically Speaking* allows us to reach the community remotely, bringing The Collection and its wealth of information to them. It reminds readers of The Collection's value as a resource and, hopefully, lays the foundation for a future visitor or member.

—LAUREN NOEL

HISTORICALLY SPEAKING: Radio reaches out

Telephone operators were hired to call every number in the city to announce the arrival of the NBC Blue Network on WDSU in 1937.



Wireless networks, 1930s style

Before wireless routers and Bluetooth capabilities, the 1930s saw the rise of a different kind of "wireless network." New technology allowed local radio stations to broadcast programming from national networks headquartered in New York, bringing news and entertainment to even the most remote areas of the country. The arrival of network broadcasting expanded radio programming and gave local audiences a choice to hear world-class performers.

Network radio was big news in New Orleans in 1937 when Joseph Henry Uhlert's station, WDSU, changed affiliations to join the NBC Blue Network. Signs and advertisements were displayed on streets and lined Canal Street. To ensure no one missed this important development, WDSU hired 30 telephone operators to call all of the telephone numbers in New Orleans and tell people about the arrival of the NBC Blue Network. According to a 1938 city directory, that meant calling all of the 78,927 telephone numbers in service in New Orleans at the time. The process would take approximately one month.

Michael M. Robinson,
The Historic
New Orleans Collection



A 1931 photograph shows the newly constructed WDSU transmitter house and broadcast antenna towers in the 1900 block of Lafayette Avenue, Gretna, next to a cow pasture.



WDSU owner Joseph Uhlert at the microphone in the radio studio with musicians nearby, in the days of live broadcasts.

All photographs courtesy of The Historic New Orleans Collection



The Historic New Orleans Collection and The New Orleans Advocate present this occasional series looking back on the people, events and traditions that have shaped the Crescent City. The series features images from the institution's holdings and vignettes from THNOC staff that illuminate various aspects of our area's history and culture.

HISTORICALLY SPEAKING: Writing off convention



'La Cuisine Creole' by Lafcadio Hearn is an 1885 collection of culinary recipes from leading chefs and noted Creole housewives who made New Orleans famous for its cuisine.



The Historic New Orleans Collection and The New Orleans Advocate present this occasional series looking back on the people, events and traditions that have shaped the Crescent City. The series features images from the institution's holdings and vignettes from THNOC staff that illuminate various aspects of our area's history and culture.



Image courtesy of The Historic New Orleans Collection
Cartoon drawing of Lafcadio Hearn by John Churchill Chase artist

Lafcadio Hearn's sensationalism

Patrick Lafcadio Hearn was born June 27, 1850, on the Ionian island of Lefkada. His father was a British Army surgeon from Ireland, and his mother was descended from Greek nobility.

Hearn spent his formative years in his father's native Ireland, where he received some formal education before being sent to the United States at 19 years old. He eventually settled in Cincinnati and gained secretary as a journalist for the Cincinnati Enquirer by publishing vivid and shrewd stylized depictions of crime, especially murder.

It was in Cincinnati that Hearn developed a highly romanticized writing style that became his trademark for the rest of his career. The sensationalist style wore thin on some of his superiors, however, and by 1874, Hearn found himself out of a job. While working for the Cincinnati Commercial, Hearn moved to New Orleans as the paper's Southern correspondent and immediately fell in love with the city. He wrote in a dispatch to the Commercial, "Whichever the transfer may have come, he may find in the Crescent City some memory of his home... some reminiscence of something he loves."

Hearn was hired as the assistant editor of a small local newspaper called the Item in 1878 and was instrumental in establishing it as the most progressive local paper of its time. He openly criticized the Police Department and the Board of Health,

while advocating for better public sanitation and praising honest officers of the law. His pieces did little to endear him to other newspapers in New Orleans and certainly did not ingratiate him to the local authorities.

The Item became one of the most successful dailies in New Orleans while Hearn was an editor, but he eventually was fired away from the Item in 1881 to work at the Times-Democrat, the most successful Southern newspaper at the time. His home at 1363 Cleveland St. survives to this day — a monument to his enigmatic work ethic surrounded by a sea of concrete parking lots.

During his time in New Orleans, Hearn also honed his skills in both social commentary and travel writing. Hearn's fascination with foreign culture was insatiable. He became famous for his cookbook 'La Cuisine Creole' while also compiling a lexicon of Creole grammar and publishing studies of Vodoun. He discovered Eastern religions such as Buddhism, and became fixated on "the theories of the East" in the waning years of his New Orleans residency.

Hearn left New Orleans in 1887, eventually settling in Japan, but his time here provided him with the fuel and inspiration that would form his singular style and place him within the pantheon of literary greats that have called the city home.

Alan Fuchs, The Historic New Orleans Collection

STAFF NEWS

New Staff

Margit Longbrake and Cathe Mizell-Nelson, editors. Tammy Mercure, scanning technician. Kurt Owens, docent. Wes Carollo, Jean Cranmer, Karin Curley, Noelle Higginson, Dylan Jordan, Matthew Muller, and Jennifer Nowak, volunteers.

Changes

Wade Trosclair has left the docent department to take a job with Jesuit High School.

Publications

Library Processor Kevin T. Harrell wrote an article, "The Terrain of Factionalism: How Upper Creek Communities Negotiated the Recourse of Gulf Coast Trade, 1763–1780," for publication in the spring 2015 issue of the *Alabama Review*.

Honors



In July, Executive Director Priscilla Lawrence and The Historic New Orleans Collection received the 2014 Organizational Preeminence Award from the Foundation for Historical Louisiana. Senior Curator / Oral Historian Mark Cave was elected vice president of the International Oral History Association.

Curatorial Collections Processor Mallory Taylor is the exhibition coordinator for PhotoNOLA 2014, New Orleans's annual citywide photography festival.

Director of Systems Carol O. Bartels was named vice chair / chair elect of the Louisiana Digital Consortium.



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
- complimentary admission to the Concerts in the Courtyard series
- 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 the enclosed envelope and return it with your gift.

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

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:

- a special gift
- 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
- lunch with the executive director



On June 20, THNOC's Fine Print Book Club featured *Creole World: Photographs of New Orleans and the Latin Caribbean Sphere* by Richard Sexton (center right).

NORTH AMERICAN RECIPROCAL MUSEUM PROGRAM

Members of the Merieult, Mahalia, Jackson, and Laussat Societies and the Bienville Circle 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.



A



B



C



D



E



F



G



H



I

ON THE SCENE

Artistic Adventures

2014 New Orleans Antiques Forum,
July 31–August 3

A. Jacques Dupre House

B. Sis Hollensworth

C. Alice Bonneval, Jeanne Curet James, Louis Curet, and Bunny Hinckley

D. Jacques Dupre House, interior

E. Della Graham, Pamela Dupuy, Dick Hudgens, Thomas McGehee, and Natalie Baszile

F. Paul Leaman and Marilyn Dittmann

G. Neal Alford, Mac McCall, and Katie Hovas

H. Alex Asprodites, Nanette Keil Shapiro, Andrée Keil Moss, and Jack Pruitt

I. Tom Savage, forum moderator, dressed as Scarlett O'Hara's famous green curtains

J. Executive Director Priscilla Lawrence and Lieutenant Governor Jay Dardenne



J

FOCUS ON PHILANTHROPY

Ann Bailey

As one of The Historic New Orleans Collection's first members, Ann Bailey has a deep love of history and philanthropy. And, like THNOC founders Gen. L. Kemper and Leila Williams, she is part of a logging and landowning dynasty that has tied her family to southern Louisiana for generations. A desire to honor that region is what inspired the Williamses' founding of The Collection, and it's what keeps Bailey involved with THNOC today. "I think y'all do a wonderful job of preserving the history and culture of New Orleans," she says.

Like her father and grandfather, Bailey was born in New Orleans and raised in Morgan City, base of operations for the family business, Brownell Land Company. Life in the midcentury Atchafalaya River town "was like Beaver Cleaver—it was great," Bailey remembers. "I can remember the freedom we had in those days." Her father, Russell Brownell, a physician

who trained at Charity Hospital in New Orleans and served in World War II as an army field surgeon, catered to a wide range of the local populace. "I can remember him making house calls, sometimes by boat," Bailey recalls. "Those were the days when a lot of trappers were still living out [in the swamp]."

Bailey followed in her mother's footsteps and became a registered nurse, but she soon transitioned to motherhood, an occupation that grew even more important after the untimely death of her husband, Jim Magee, in a plane crash. "Suddenly I was a young widow," says Bailey, who was only 32 at the time of the accident. Simultaneously mourning her husband and raising three small children, she turned to a lifelong interest to help her cope: horses. Like many little girls, she had grown up longing for a majestic horse to call her own, and upon reaching adulthood, "I bought one as soon as I possibly could," she said. Her

16-year-old Tennessee walking horse, which she named Sir Sunset, "got me through my first husband's death. It's sort of like meditation. You get on a horse, and it's like you leave everything behind."

Several years later, Bailey's picture was in the local newspaper, and one reader took special notice. She and Bill Bailey, a cattleman from northern Louisiana, had mutual friends but had not yet met. "It just so happened that they were dedicating a ballpark to my deceased husband, and Bill had seen my picture of me throwing the first ball out," Bailey says. "I guess it must have been a good picture," because Bill Bailey got her phone number from the mutual friends and contacted her. "I had three small children, and this wonderful man came and married all four of us," she says. The couple remained together for 31 years, until his passing.

Bailey lives in Old Metairie and still rides and shows horses. She takes her two American saddlebreds, Duke and George, around the equestrian ring in Audubon Park several times a week, and her house is filled with prize ribbons and photographs of the equines in action. Matriarch to her grown children—Kelly Rosenheim, Patrick Magee, and Megan McCormick—and four grandchildren, all of whom live out of state, Bailey makes sure the ties that bind remain strong. "My main passion is my family," she says. "We have to coordinate a lot of plans to get us all together, but we do."

Bailey has continued her support through the years because, quite simply, "I love y'all," she says. "I think y'all do a wonderful job of preserving the essential spirit of New Orleans. I've been very impressed by the programs you have put on. It's such a vibrant, exciting organization. You're always doing something new and different."

—MOLLY REID



DONORS

April–June 2014

The Historic New Orleans Collection is honored to recognize and thank the following individuals and organizations for their financial and material donations.

Eugenia Foster Adams	Mr. and Mrs. Robert H. Boh	Linda and Martin Colvill	Dr. Ina J. Fandrich	Mr. and Mrs. Robert C. Hassinger
Jane and William C. Adams	Joan B. Bostick	Donna Capelle Cook and Tony S. Cook	Stella McConnell Faris	Capt. Clarke C. Hawley
Michael J. Adler	Mary Brandon	William C. Cook	Jean M. Farnsworth	Mrs. Malcolm Heard
Franco Alessandrini	Mrs. Philip Breitmeyer II	Barry J. Cooper Jr. and Stuart H. Smith	Mr. and Mrs. George D. Fee III	Eduard Johannes Wilhelmus Heithuis
Jan Allen	The Honorable Peter Scott Bridges	Mr. and Mrs. Ralph C. Cox Jr.	Sheila Ferran	Edward J. Hemard III
Allstate Sugar Bowl	Nancy and David Broussard	Marie Françoise Crouch	Rodney Fife	Polly and Dan Henderson
anonymous	Dr. Andrea S. Brown	Ann B. Daigle	Lea Sinclair Filson	The Herman and Seena Lubcher Charitable Foundation Inc.
Stephen F. Armbruster	Elizabeth and Kemper Williams Brown	Wendy and Joe Dalovisio	Dr. Terrance and Merle Fippinger	Mr. and Mrs. John H. Hernandez
Mr. and Mrs. Robert D. Armstrong	Mr. and Mrs. Robert N. Bruce Jr.	George L. Dansker	Mr. and Mrs. Michael Fitzpatrick	Judith Talbot Heumann
Alexander T. Asprodites Jr.	Jennie and James O. Bryant	Ann Davidson	Helen Flammer and Raúl Fonte	Marshall Hevron
Dr. and Mrs. Arthur J. Axelrod	The Buffalo History Museum	Jan E. Davis	Mr. and Mrs. Harold Jude Flanagan	Maclyn Le Bourgeois Hickey
Ronn Babin and Peter Jolet	Ann L. Burka	Eileen M. Day and Alan J. Cutlec	John A. Fleckner	Earl J. Higgins
Baby's Coffee	June B. Butler	Virginia de la Vergne	Fleur de Paris Ltd.	Mona H. Hollier
Jenny Bagert and Dave Sobel	Mike Cafferata and Mark Monte	Stuart Denenberg	Donald Fontenot	Judith R. Holt
Clinton Bagley	Cahn Family Foundation Inc.	Kathleen L. and Richard A. Derbes	Linda Forman	Susan K. Hoskins
Robin A. Barnes	Dr. Charles W. Caillouet Jr.	Kate and Nick Detrich	Mr. and Mrs. William H. Forman Jr.	Jewell B. Hunt
Björn Bärnheim	Mrs. John W. Calhoun	Melanie A. Dey	Megan Franich	Judge Henley A. Hunter
Jeanette F. and Robert E. Barras	Robert R. Caradona	Lynn F. Dicharry	Christopher J. Fransen	Newton E. Hyslop Jr.
Vickie Bartels	Nell Carmichael	Ana-Maria C. Dobrescu	Elizabeth Frazier	J. A. White Consulting
Lawrence E. Batiste	Carol Lise and Irving L. Rosen Fund	Nancy Donnes	Gregg J. Frelinger	Mr. and Mrs. R. Andrew Jardine
Vaeda Baty and Kyle Scott	Marilyn D. Carriere	Joan and Robert Doolittle	Betsie Gambel	Barbara Johnson
Dr. Craig A. Bauer	Charles Case and Phillip St. Cloud	Judith S. and Jeffrey R. Doussan	Anita Garcia	Dorothy "Dory" Thomas Johnson
Joan W. Becnel	Mark Cave	Elizabeth A. Drescher	George Dale Gibson	Leonard Earl Johnson
John Bedford	Natalie Chandler	Michele Duvic	Rosemarie Goetz	George E. Jordan
Earl E. Beelman	Michelle and Judson Chase	Margaret M. Dziedzic	Cybèle Gontar	Madeline and David Jorgensen
Sam H. Bell	Mrs. Tove Christensen	Dr. and Mrs. Valentine Earhart	Carolyn Goodwin and Tim Gilbride	Dr. Florence M. Jumonville
Mr. and Mrs. Emanuel V. Benjamin III	Chris Christian and Rick Ellis	J. Peter Eaves	Donald D. Gray	Jeanne and Mark Juneau
Susan and Stephen Bensinger	Caroline and Greg Christman	Mr. and Mrs. Robert D. Edwards	Janice Donaldson Grijns	Dr. Julie Kane
Myrna B. Bergeron	Sarah Churney	Estate of Albert Barry Henry Jr.	Russell B. Guerin	Dr. Jan Kasofsky
Neil Robert Berzak	Susan Clements	Estate of Eugenie LeMerle Riggs	Jeffrey Pipes Guice	Lura G. Kauffman
Mr. and Mrs. Ernest Beyer	Robert Clepper	Louise N. Ewin	Dr. Charles D. Hadley	Keil's Antiques Inc.
Christopher G. Bird	Charlene Coco and Ragan Kimbrell	Sarka and Marc Fagan	Dr. and Mrs. Frank A. Hall Jr.	Dr. Nina M. Kelly
Eric R. Bissel	Dr. Francis Cole	Col. and Mrs. Walter G. Fahr	Lizzy and Greg Hall	Jon Kemp and John Reed
Michie and Tom Bissell	College of DuPage	Mrs. Neel Fallis	Steven Halpern	John R. Kemp
Nadine and Simon Blake			Mrs. Roger P. Hanahan	Mr. and Mrs. Robert J. Killeen
C. J. Blanda			Rebecca and Wayne Hanley	Elizabeth Himmel Killeen
Edward Blundon			Beverly A. Harber	Jane L. and R. Richardson King
			Ronald Harrell and M. Christian Mounger	Doug Kolom

COMMUNITY

Craig Kraemer	Celia and Colin McCormick	Elizabeth F. Perrin	Stephen A. Scalia	Kathy Torregano
Sandra S. Kramer	Hunter McFadden	Dr. and Mrs. Craig R. Peterson	Craig Schexnayder	Joann Tournillon
Carolyn Kuehling and Darlene Walk	Mr. and Mrs. Terry McFillen	Bonney and Ewing Philbin	School of Design	Doreen S. Villars
Carole and George Kulman	Ceil and Thomas C. McGehee	R. Eric Platt	Mr. and Mrs. Richard Schornstein Jr.	Colette D. Villeré-Ford
Victor Labat	Mr. and Mrs. Don McGinty	Mark J. Plotkin	Julie Schwartz	Eleonora B. Vogt
Jon G. Laiche	Nona Reddy McInnis	Carlton Polk	Betty-Carol Sellen	Karen Walk
Mr. and Mrs. Andrew B. Lapeyre	Gerald T. McNeill	Mr. and Mrs. Frank S. Pons	Laura Settlemeyer	Dr. Dolores J. Walker
Dr. Margot C. LaPointe and Roger Zauel	Evelyn Merz and John Berlinghoff	Ann and Bill Pope	Sandy and Naif Shahady	Leo Watermeier
Katie Lasky and Andy Romero	The Metairie Literary Guild	Dr. Demetrius Porche	Annelies J. Sheehan	George Wein
Mr. and Mrs. John H. Lawrence	Bhavna Mistry and Daniel Dreher	Jeff Proctor	Dr. Alan and Joan Sheen	Elfriede S. Westbrook
Elsie L. Layton	Jennifer A. Mitchel and Scott M. Ratterree	Karen LaCour Puente	Beth Sheridan	Thomas Westfeldt
Mr. and Mrs. Clyde H. LeBlanc	Dr. Phillip D. Mollère	Sheila and Drew Ranier	Ruby H. Shrieves	Daniel P. Whelan
Lorraine LeBlanc	Sally and Dick Molpus	Mrs. Joseph M. Rault Jr.	Sibley Kopmeier Appraisal Associates	Marjorie L. White
Lyn Ledbetter and Jerry Davis	Mrs. Frank C. Moran	Yolita E. Rausche	Leatrice S. Siegel	Catherine Whitney
Justice Harry T. Lemmon and Judge Mary Ann Vial Lemmon	Cynthia D. Morris and Thomas R. Klei	Deborah Rebuck	Silk Road Collection	Sissy Wiggin and Chris Beattie
Joan L. Lennox	Stephen A. Moses	Leslee Reed	Lindy and Jon Silverman	Marylyn Geiser Wiginton
Terry Liberto	Liana Moss	Mrs. Charles S. Reily	Norma and Bob Simms	Ann Williams
Lightner Museum	Patricia Murphy	Dr. Richard L. Reinhardt	Dr. Charles M. Smith	Betty Elizardi Williams
Jacquelyn S. Lothschuetz	Neal Auction Company Inc.	Dr. James L. Reynolds	Diana Smith	Noël B. Williams
Dr. J. Bruce Lowe	Judith S. Newman	Dr. Frederick and Suzanne Rhodes III	Gayle B. Smith	Tom Williams
Cynthia C. Lucas	New Orleans Silversmiths	Robert E. Rintz	Mrs. Charles A. Snyder	Mr. and Mrs. Dan Wilson
Dr. Charles and Susan Lyon	Judith S. Newman	Dr. James M. Riopelle	E. Alexandra Stafford	Edie and John M. Wilson
Dr. Morgan Lyons and Martha Harris	Cynthia Le Jeune Nobles	Harriet E. Robin	Marion R. Stafford	Ronald L. Wilson
John T. Magill	Teri and Randy Noel	Renee Rodrigue	Howard C. Stanley	Nancy G. Wogan
Janet and John Maier	Victoria Brandt Normand	Susan X. Roesgen	Sally Stassi	Argyle Wolf-Knapp
Diana and Lawrence Mann	Nancy Ochenschlager	Douglas J. Roome	Frances Swigart Steg	Helen Hickman Wood
Donald M. Marquis	Dr. and Mrs. Thomas Oelsner	Verena Rose	Anne and Richard B. Stephens	Melody Young and Steven D. Martin
Kimball P. Marshall, PhD	Dr. Joseph F. O'Neil	Ruth Rosenthal	Clare B. and John A. Stewart Jr.	
Dr. and Mrs. Alvin Mathews	Chris Owens	Virginia Dare Rufin	Lenora Stout	
Molly and Montgomery Matthews	Mary Kay and Gray S. Parker	Eva Rumpf	Gail Stracke	
Dr. Andy Mayer	Mrs. Godfrey Parkerson	Marilyn S. Rusovich	Dr. and Mrs. Michael Sullivan	
James A. McAlister	Ruth Paterson	Barbara and Harold Ryan	Walter J. Suthon III	
Gretchen McAlpine	Mrs. Thomas C. Patin Jr.	Elizabeth and John H. Ryan	Mary Lee Sweat and Tom Gault	
Mary Ellen McAuliffe	Patrick F. Taylor Foundation	William G. Sabatier	Tampa Bay History Center	
Warren L. McCabe	Dr. Gene F. Pawlick	St. Charles Avenue Presbyterian Church	Jim Tapley	
	Donald Payne	Linda J. and John R. Sarpy	Sheryl L. Thompson	
	Chadwick Pellerin	Dr. Claudia Saucier and Kelley Terrill	W. Howard Thompson	
	Dr. William J. and Joan R. Perret	Herb Sayas	Mr. and Mrs. James W. Thornton	

Tribute Gifts

Tribute gifts are given in memory or in honor of a loved one.

Mark A. Brunger in memory of Peter Brunger

The Huguenot Society in the City of New Orleans in honor of Jessica Dorman

Barbara M. Jones in honor of Jennifer Navarre

Le Petit Salon in honor of Priscilla Lawrence

Walter Louis Sarratt in memory of Lucille Pilie Sarrat

Anne and Richard B. Stephens in memory of Jan Brunet

University of New Orleans, Division of International Education, in honor of Daniel Hammer

ACQUISITION SPOTLIGHT

Her Taste Impeccable

Marie Mathilde Déslonde Slidell*acquisition made possible by the Clarisse Claiborne Grima Fund, 2014.0110*

A large portrait of Marie Mathilde Déslonde Slidell, painted by the prolific portraitist George Peter Alexander Healy in 1857, presents the wife of legislator John Slidell in a theatrical pose. A description of the artwork, which quotes a letter from the Slidells' elder daughter, Rosine, the Comtesse de St. Roman, appears in Louis Martin Sears's 1925 biography of John Slidell: "A fine portrait of her [Marie] by Healy is in the possession of her daughter at Paris, the costuming and background having been determined by the sitter. Commodore [Matthew C.] Perry"—Marie Slidell's brother-in-law—"on his return from Japan, had brought for Mrs. Slidell an immense China vase, a cashmere shawl from India, and 'the very first arum that had ever been seen in Washington.' Grouping these gifts about herself, 'in her wardrobe she chose a black velvet ball dress, the bodice with basque trimmed around the shoulders and the hips with Marabout [sic] feathers of their natural tint and a garland of red velvet geraniums.'"

For a number of years, the sitter was misidentified as the Comtesse de St. Roman. The origin of this error is unclear but may relate to the painting's line of ownership and location. The Slidell family relocated to Paris during the Civil War, and the daughters spent the majority of the rest of their lives there, both marrying Frenchmen. The painting remained in the possession of the comtesse and, later, her daughter. The Collection acquired the portrait as that of the comtesse, but staff researchers soon discovered that birth dates, titles, and other identifying details did not



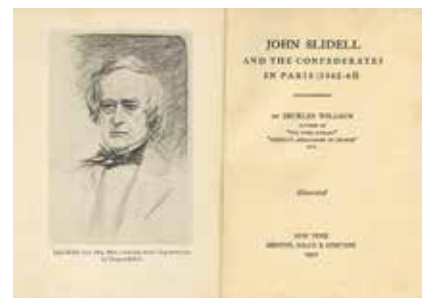
match up. Upon discovery of the description in Sears's book, as well as a reproduction in Beckles Willson's 1932 biography of John Slidell, the identification and provenance became clear.

Louisiana-born Marie Slidell was a well-respected member of Washington society during her husband's years as US senator from Louisiana, 1853–61. She was noted for her intellect, grace, and vivacity. As A. L. Diket writes in his 1982 work *Senator John Slidell and the Community He Represented in Washington, 1853–1861*, "Marie Mathilde was not only beautiful. Her manner was gay and her taste impeccable. Her reputation as a hostess grew with the years. Long after she and her husband were gone from the United States her soirees were recalled by Washingtonians with nostalgic pleasure." Following Marie Slidell's death, in 1870, John Slidell wrote to his brother-in-law, "I have great consolation in the consciousness that in our married life of 35 years there had been no cloud between us: had there been, it must have been my fault, for in all her relations, domestic and social, it would have been difficult to find any human being nearer perfection." —REBECCA SMITH AND JOHN T. MAGILL

Related Holdings

Louisa Mather Wallace

ca. 1850; oil on canvas
by George Peter Alexander Healy, painter
gift of Mary Louise Butkiewicz, 2013.0401.2

**John Slidell and the Confederates in Paris (1862–65)**

by Beckles Willson
New York: Minton, Balch, 1932
69-26-L.1

**John Slidell**

between 1853 and 1857; hand-colored photoprint
by Mathew Brady, photographer
1959.36

**Jenny Lind**

ca. 1850; oil on canvas
by George Peter Alexander Healy, painter
1979.23



RECENT ADDITIONS

Island Flora, Jazz Pioneers, and WWII

Flore pittoresque et médicale des Antilles . . .

2014.0252

This eight-volume, early 19th-century botanical set focuses on the flora of the Antilles, the archipelago bordering the Caribbean Sea, Gulf of Mexico, and Atlantic Ocean. The series was written by Michel Étienne Descourtilz (1775–1835), a French physician and botanist who traveled to South Carolina, Cuba, and then Haiti in 1798, in the midst of the Haitian Revolution. Descourtilz became a prisoner of Jean-Jacques Dessalines (1758–1806), a leader of the revolution who later became the first ruler of an independent Haiti. Many pharmacies had been destroyed during the revolt, so Descourtilz's intimate knowledge of local plants and their medicinal uses made him valuable to Dessalines, who forced him to serve as a kind of medical adviser until his escape back to France, in 1803.

The volumes' 600 entries of Antillean plants include local and scientific names, physical characteristics, natural history, chemical analyses, medical uses, methods of administration, and full-page engravings of illustrations by Descourtilz's son, printed in color and finished by hand. The copy acquired by The Collection is a mixed-edition set (the first two volumes being from the second edition and the subsequent volumes from the first) that belonged to Gaspar Cusachs (1855–1929), a New Orleans businessman and former president of the Louisiana Historical Society.

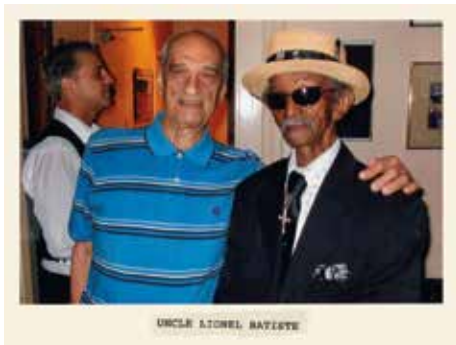
—NINA BOZAK

Samuel Smith and Andrew W. Smith vs. Benjamin F. Butler Lawsuit Collection

MSS 669

In May 1862, Maj. Gen. Benjamin F. Butler led Union troops in occupying the city of New Orleans. Part of Butler's process for subduing the general populace and consolidating power involved confiscating Confederate goods and property. In 2012 The Collection acquired a series of documents relating to Butler's seizure of \$50,000 in gold coins from Samuel Smith and Co., which spurred a lawsuit, brought in 1864 by Samuel Smith and his brother Andrew W. Smith, to get the loot returned. Butler claimed that the money was intended specifically for the Confederacy and that its 1862 seizure was legal; the Smiths held that this accusation was untrue. Much of the collection is correspondence between Butler and the Smiths' lawyer, Edwards Pierrepont, and between Butler and his defense lawyer, John K. Hackett. The importance of the case can be seen in some of the affidavits providing character references on behalf of the Smiths, including one from a man named Charles L. Frost, who in turn has a note from Abraham Lincoln vouching for his own character. Ultimately, the evidence provided in this collection—in particular, an anonymous letter written to Butler—seems to implicate the Smith brothers and suggests that the seized gold was, in fact, intended to support the Confederacy. However, the court ruled against Butler and ordered that the money be restored.

—ROBERT TICKNOR



Don Marquis Collection 2013.0060

Jazz historian Donald M. Marquis conducted a painstaking amount of primary research to confirm or correct long-accepted notions about turn-of-the-century New Orleans cornetist Buddy Bolden. Published in 1978, *In Search of Buddy Bolden: First Man of Jazz* is still regarded as the seminal monograph on the legendary jazzman. Marquis was the first curator of the Louisiana State Museum's jazz collections, the majority of which he obtained through his work with the New Orleans Jazz Club. The Don Marquis Collection at The Historic New

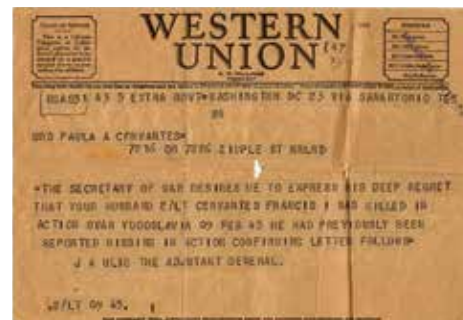
Orleans Collection consists of photographs, slides, and other ephemera pertaining to jazz history and the proliferation of New Orleans-style music throughout the world. The bulk of the material dates to the mid-20th century, but there are items from the early 1900s and photographs from post-Katrina New Orleans. Of particular interest are a number of slides from a landmark 1983 jazz exhibition at the Old US Mint, as well as several hundred Kodachrome stereo transparency slides that were given to Marquis by Myra Menville, founder of the New Orleans Jazz Club. These slides depict prominent jazz musicians such as Al Hirt, Pete Fountain, Louis Armstrong, and many others. The oldest item, a police report from 1907, details alleged noise-ordinance violations in the area of town once known as Storyville. —MATT FARAH

Francis I. Cervantes Papers Addition 2013.0056

Sometimes one accession leads to another. In March 2013 Frank D. Cervantes donated personal effects and military medals that had belonged to his father, Lt. Francis I. Cervantes, who was killed in action in World War II, just three weeks after Frank was born. The donation came in response to a previous acquisition—a collection of letters written by the elder Cervantes to his mother, Rachel Ramos Cervantes, while he was serving in the United States Army Air Force from 1942

to 1945. The original acquisition established the Francis I. Cervantes Papers (MSS 653, 2012.0202) and came to THNOC by fortuitous coincidences. After Rachel's death in 1963, the letters remained in the possession of Francis's sister Trinidad, and after her death in 2008 they were left behind in the attic of her New Orleans house. New owners began renovating the house and put any contents they found out on the curb, free for the taking. A neighbor, Owen Joyner, recognized that the letters had historical interest and brought them to the attention of another neighbor, THNOC Senior Curator/Historian John T. Magill, who helped make sure that the documents would be preserved.

While the first batch of Cervantes's letters was being processed, THNOC catalogers discovered that his son—the child born just three weeks before Cervantes was killed—was living in San Antonio. THNOC's late collections processor Bettie Pendley took a strong interest in connecting the surviving Cervantes to his father's letters and prompted curators to contact the man. Through those efforts, Frank D. Cervantes was able not only to learn more about his war-hero father but also to donate other personal papers and effects that had been returned to the Cervantes family by the military. They make an excellent complement to the earlier acquisition and provide a further glimpse into one New Orleanian's military service. —MICHAEL M. REDMANN



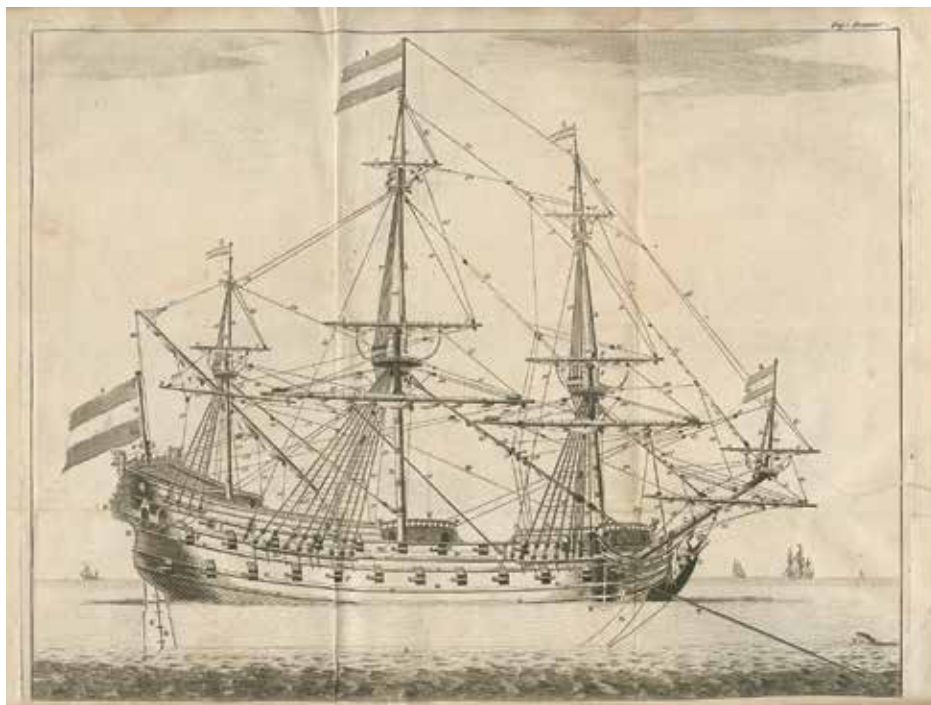


L'art de Bâtir les Vaisseaux, et d'un Perfectionner la Construction
2013.0402.2

In terms of their design quality and construction, 18th-century French ships were widely acknowledged as the best in the world, and French shipbuilders were regarded as the most highly skilled. The British Royal Navy utilized several captured French vessels in their fleet, and American shipbuilders implemented

French construction techniques in creating their young nation's navy. New Orleans, as a colonial port, supplied shipbuilding materials such as lumber and sap, and served as a transfer point for goods and people traveling by sea to and from Europe—a vital component of the New Orleans economy. THNOC's library recently acquired a French work on shipbuilding that was printed in Amsterdam in 1719. *L'art de Bâtir les Vaisseaux, et d'un Perfectionner la Construction* (The art of building vessels and improving their construction), by Nicolaas (or Nicolaes) Witsen and Carel Allard, draws heavily from the third edition of Allard's shipbuilding tome *Nieuwe Hollandsche Scheepsbouw*, originally published in 1695. Consisting of three parts published in one volume, *L'art de Bâtir* contains more than 200 detailed images, information on how to design and rig a vessel, descriptions of tools, machinery, and navigational instruments, and a section on identifying ships and flags of other countries. Immensely practical and widely used in the 18th century, the title is quite scarce today in its original form. For general use in our Reading Room, a 1990 reprinting of the first two volumes of this important nautical work was also acquired (2014.0280).

—PAMELA D. ARCENEUX



The Historic New Orleans Collection Quarterly

EDITOR

Molly Reid

DIRECTOR OF PUBLICATIONS

Jessica Dorman

HEAD OF PHOTOGRAPHY

Keely Merritt

ART DIRECTION

Alison Cody Design

The Historic New Orleans Collection is a nonprofit institution dedicated to preserving the distinctive history and culture of New Orleans and the Gulf South. Founded in 1966 through the Kemper and Leila Williams Foundation, The Collection operates as a museum, research center, and publisher in the heart of the French Quarter.



The Historic
New Orleans
Collection

MUSEUM • RESEARCH CENTER • PUBLISHER

BOARD OF DIRECTORS

Mrs. William K. Christovich, *Chair*
Drew Jardine, *President*
John Kallenborn, *Vice President*
John E. Walker
E. Alexandra Stafford
Hilton S. Bell
Bonnie Boyd
Fred M. Smith, *Emeritus and Immediate Past President*

EXECUTIVE DIRECTOR

Priscilla Lawrence

533 Royal Street & 410 Chartres Street
New Orleans, Louisiana 70130
(504) 523-4662
www.hnoc.org | wr@hnoc.org
ISSN 0886-2109

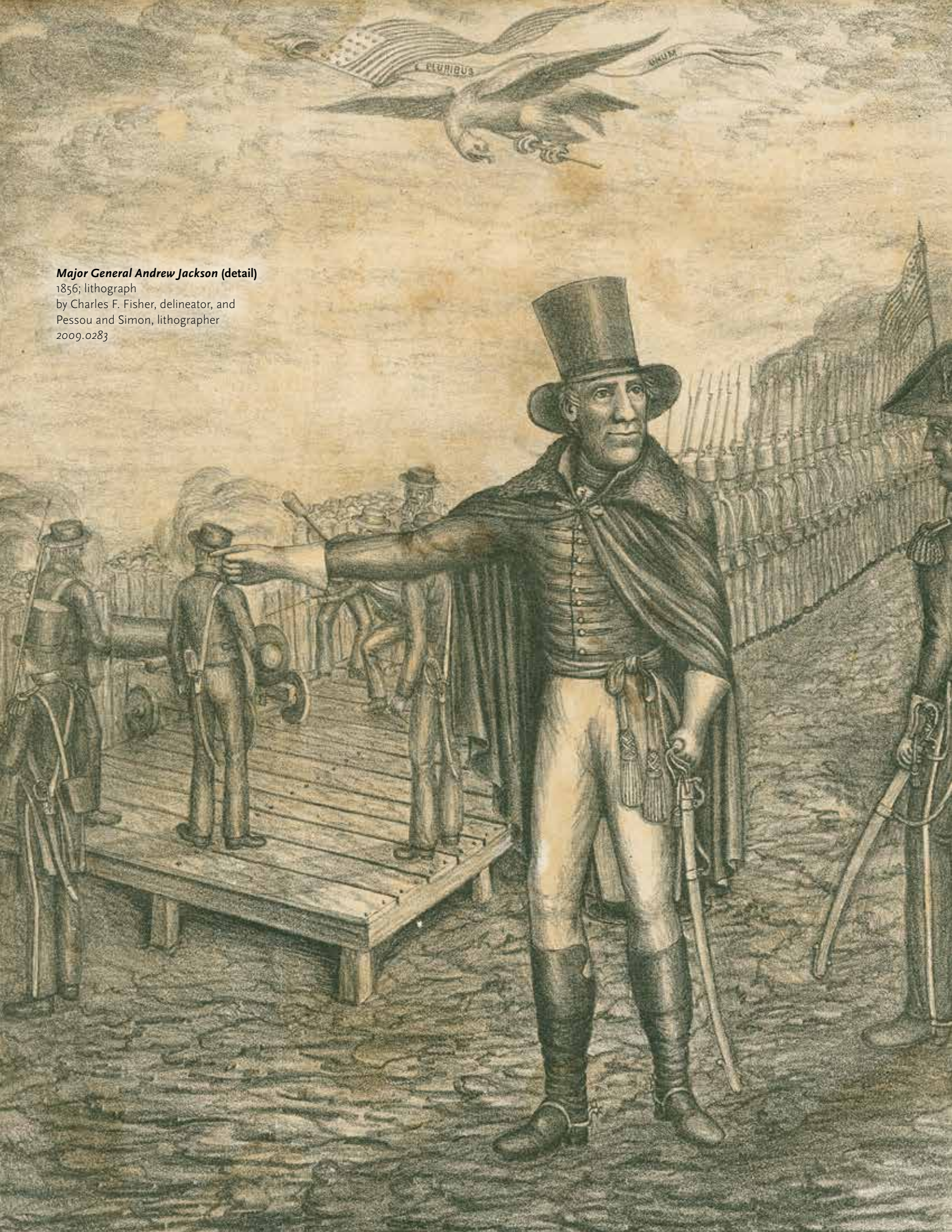
©2014 The Historic New Orleans Collection

Major General Andrew Jackson (detail)

1856; lithograph

by Charles F. Fisher, delineator, and
Pessou and Simon, lithographer

2009.0283



Kemper and Leila Williams Foundation

**The Historic
New Orleans
Collection**

533 Royal Street
New Orleans, Louisiana 70130

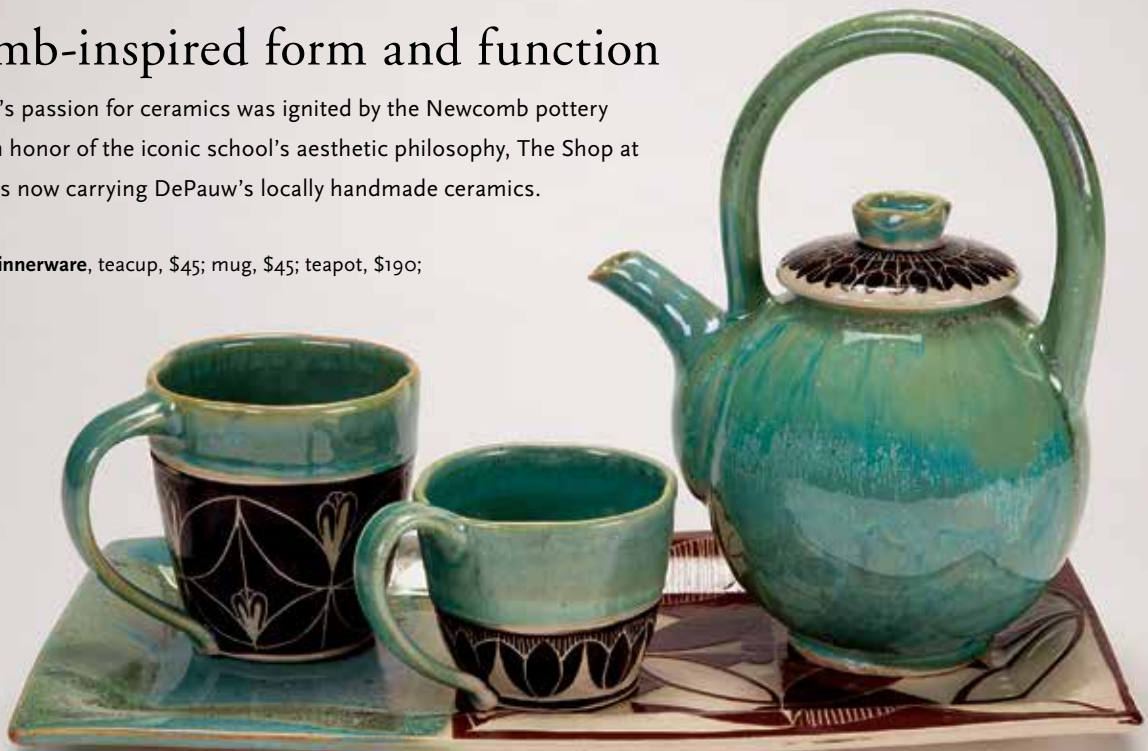
ADDRESS SERVICE REQUESTED

FROM THE SHOP

Newcomb-inspired form and function

Rachel DePauw's passion for ceramics was ignited by the Newcomb pottery tradition, and in honor of the iconic school's aesthetic philosophy, The Shop at The Collection is now carrying DePauw's locally handmade ceramics.

Rachel DePauw dinnerware, teacup, \$45; mug, \$45; teapot, \$190;
serving tray, \$70



**The Shop
at The Collection**
THE HISTORIC NEW ORLEANS COLLECTION

533 Royal Street, in the French Quarter
Tuesday–Saturday, 9:30 a.m.–4:30 p.m.
Sunday, 10:30 a.m.–4:30 p.m.
(504) 598-7147

Shop online at www.hnoc.org/shop