



THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY

Volume XII, Number 3

Summer 1994

Picturing the Collection



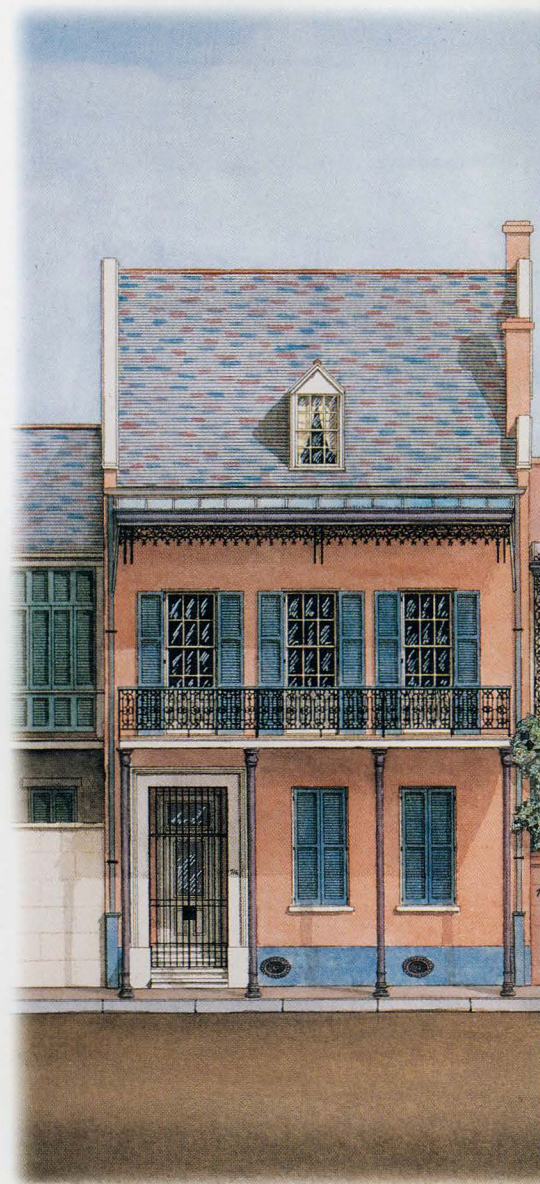
Understanding the spirit of a place is no easy matter. How the Collection is perceived comes in part from combined images of fine old buildings, courtyards, flagstones, carriageways, galleries, and the alluring presence of history — things tangible and intangible.

The Buildings of the Historic New Orleans Collection presents some of the tangibles in a kind of self-portrait. The pictorial guide to the nine structures that house the Collection was published in May. Illustrations depict the Merieult House, Counting House, Maisonette, Townhouse, Williams Residence, Louis Adam House, and Creole Cottage, all located on Royal and Toulouse streets; the new Research Center on Chartres Street; and the Gallier Warehouse on Tchoupitoulas Street.

Artist Jim Blanchard, known for his architectural drawings, provided water-

colors of each building and a map of the Royal Street complex. The guide includes photographs of architectural elements and several interiors by Richard Sexton, whose work illustrated *New Orleans: Elegance and Decadence*. The 24-page publication, with soft cover and color illustrations throughout, was designed by Michael Ledet. Texts by Louise Hoffman describe each building.

Front and back covers and the title page introduce the theme of walls by using the creamy white bricks of the Louis Adam carriageway as a design element. The frontispiece, a photograph of the Royal Street carriageway, extends an invitation to turn the pages of the guide and to discover each building as it leads the way to another, and yet another. The walls, exterior and interior, depicted both in photograph and drawing, suggest a long history. *The Buildings of the Historic New Orleans Collection* — the bricks and mortar, stucco, wood, and stone — is an introduction to what may be called the spirit of place.

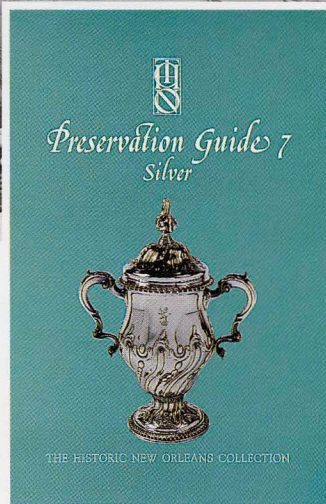
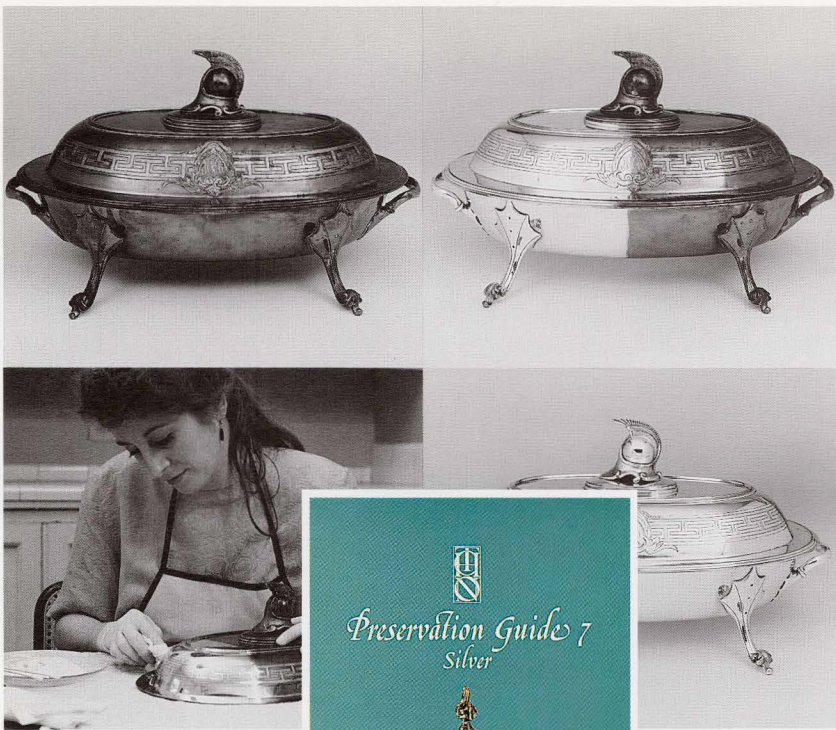


“The Merieult House on Royal Street, solidly anchored by its granite pillars, serves as the entrance to the intricate web of buildings and courtyards that make up the Historic New Orleans Collection. The house dates from the eighteenth century and occupies land that has been in continuous use since the early days of the colony in the 1720s.”

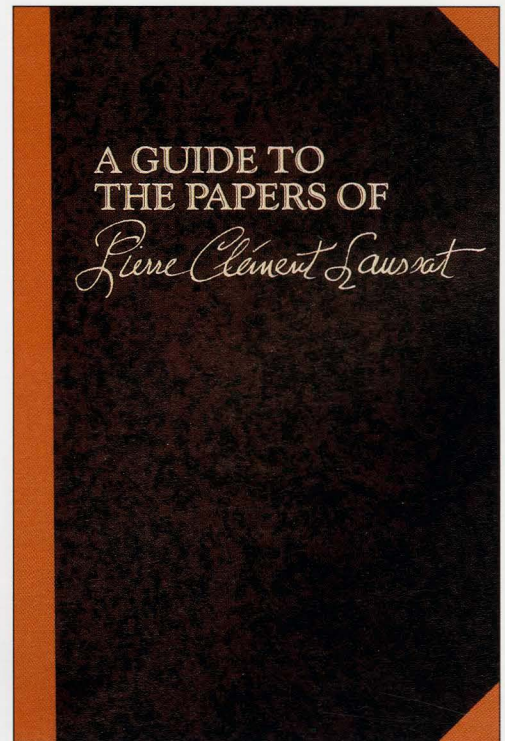
– from *The Buildings of the Historic New Orleans Collection*

Cover, carriageway of the Merieult House by Richard Sexton; above, the Collection’s buildings on Toulouse Street: (from left) Townhouse, Williams Residence, Louis Adam House, and Creole Cottage, watercolor by Jim Blanchard (1993.38.2); right, The Buildings of the Historic New Orleans Collection was published in May.





Left, techniques for polishing silver are included in Preservation Guide 7: Silver; right, the Collection's guide to the Laussat Papers received an award from the Southeastern Library Association.



SILVER GUIDE PUBLISHED

The silver guide — *Preservation Guide 7: Silver* — is the latest publication in the Collection's preservation series. Maureen Donnelly, curator of the Williams Residence, has written an informative text about the "queen of metals." The rich black-and-white photographs by Jan White Brantley capture the refinement of the metal in such pieces as a two-handled cup, 1763; a centerpiece bowl, ca. 1800; and a table ornament, with ostrich and cupid, ca. 1890.

Subjects addressed in the guide are contaminants, handling, cleaning and polishing ("Because even the finest polish is abrasive, each cleaning removes a layer of this very soft metal and results in loss of surface detail"), storage, and environment. Warnings, detailed instructions for tarnish removal, and practical advice are offered up in this guide for readers who own and appreciate fine silver.

AWARD WINNER

The Collection received word in the spring that *A Guide to the Papers of Pierre Clément Laussat*, published in 1993, won an award of excellence in the Southern Books Competition of the Southeastern Library Association. Besides publishing a brochure listing the winners, the association will add *Laussat* to the permanent collection of the King Library of the University of Kentucky. Another copy will be part of a traveling exhibit that is circulated until next year's winners are announced.

The book was edited by Jon Kukla and designed by Michael Ledet. The Collection has received two previous awards in the Southern Books Competition for *Bound to Please: Selected Rare Books About Louisiana from the Historic New Orleans Collection* (1982) and *Southern Travels: Journal of John H. B. Latrobe, 1834* (1986).

The most recent publications, *The Buildings of the Historic New Orleans Collection* and *Preservation Guide 7: Silver*, together with *A Guide to the Papers of Pierre Clément Laussat*, are part of an on-going publications program. The importance of books — to inform, to inspire, for enjoyment — was aptly summed up by Richard Marek, speaker at the winter meeting of the Publishers Association of the South: "Books are our most miraculous artifacts because they more directly express art and ideas than any other medium."

The books are available at the Shop at the Collection. (See page 15 for more details.)



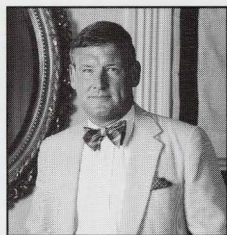
Like fossil-bearing rock, language is embedded with patterns from earlier times. The word *development*, for example, carries into our age a meaning that was already old when LaSalle *disvelopped* the Bourbon colors of Louis XIV to lay claim to Louisiana. "Disvelopping," John Guillim advised in the 1660 edition of *A Display of Heraldrie*, "is the proper term for spreading or displaying of the Martial Ensign."

This summer and autumn, friends and visitors will examine the historic development of New Orleans from several perspectives — each reflecting ancient nuances embedded in the word. Our summer exhibition, *From Bank to Shore*, traces the city's growth from 1800 to 1960, first along the high ground up-river and downriver from the Vieux Carré. Then, like a pennant attached to the Mississippi, the city unfurled itself — disvelopped itself — to the shores of Lake Pontchartrain.

In mid-September the Collection looks at another kind of development as we welcome *The Grand American Avenue, 1850-1920* from the Octagon Museum to its first stop on a national tour. The elegant mansions, churches, and schools of St. Charles Avenue (and its counterparts in Chicago, Cleveland, Los Angeles, New York, and Washington, D.C.) reached a pinnacle of Gilded Age urban development.

Prairie and Euclid avenues are now virtually gone. Wilshire Boulevard, Fifth Avenue, and Massachusetts Avenue are drastically changed. St. Charles Avenue endures. *Development* suggests homogenized malls and atriums built on the ruins of distinctive regional architecture. Historic neighborhoods in New Orleans are also threatened by this newest connotation for our ancient word, because our narrow streets and grand avenues abound with architectural treasures worth preserving.

— Jon Kukla



Past and present chairs of the Williams Prizes Committee, Florence Jumonville and Jon Kukla

AN EYE ON THE PRIZE

FLORENCE JUMONVILLE, chairman of the Williams Prizes Committee for the past 12 years, says that the prizes — one for best publication, one for best unpublished manuscript — have come of age. The highly esteemed awards, initiated in 1974, have been around long enough to allow several repeat winners: Ed Haas, Michael Kurtz, and Terry Jones. With the announcement of the 1993 winning publication, *Righteous Lives*, this past March, Florence Jumonville stepped down as the committee's chair and handed over her duties to Dr. Jon Kukla, director of the Historic New Orleans Collection.

Thinking back over her tenure, she notes several trends. There has been an increase in the number of publications about Louisiana, she says, and the winning authors — now more spread out geographically — often choose to write about the 18th and the 20th centuries.

The prizes, sponsored by the Collection in conjunction with the Louisiana Historical Association, are presented at the banquet of the LHA annual meeting. Miss Jumonville recalls the year she received an orchid corsage from the Williams Prize winner whose illness

prevented him from attending the dinner. Usually all goes smoothly. But at last year's banquet Ann Patton Malone was surprised to hear her name announced — the letter informing her of the prize had gone astray.

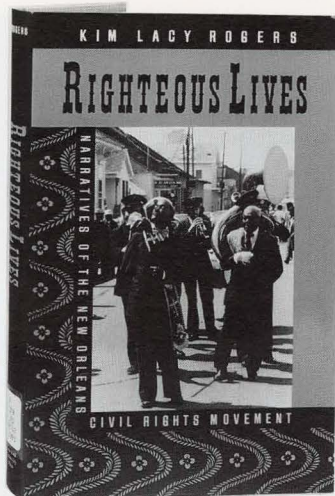
Her favorite winners? Miss Jumonville mentions *Confederate Neckties* by Lawrence Estaville, *Parnassus on the Mississippi* by Thomas Cutrer, and *Earl K. Long: The Saga of Uncle Earl and Louisiana Politics* by Michael Kurtz and Morgan Peoples. Some authors have submitted several entries over the years and finally won. "That has always pleased me — someone eventually taking a prize home."

— Louise C. Hoffman

WILLIAMS PRIZE

KIM LACY ROGERS received the 1993 General L. Kemper Williams Prize in Louisiana History for her book *Righteous Lives: Narratives of the New Orleans Civil Rights Movement* (New York: New York University Press, 1993). The award was presented by Florence Jumonville on March 18 in New Iberia at the Louisiana

(Continued on page 6)



(Continued from page 5)

Historical Association's annual banquet.

In *Righteous Lives*, Rogers "traces the risks, triumphs, and disappointments" that characterized three generations of both white and black activists who led the civil rights movement in New Orleans during the 1950s and 1960s. "It is a collective biography of explicitly political lives," she writes, "but it is also a chronicle of individual and collective responses to segregation in a very distinctive place: a highly cultured, European- and Latin-influenced city in the Deep South. The history of New Orleans shaped the context of its civil rights struggle. The

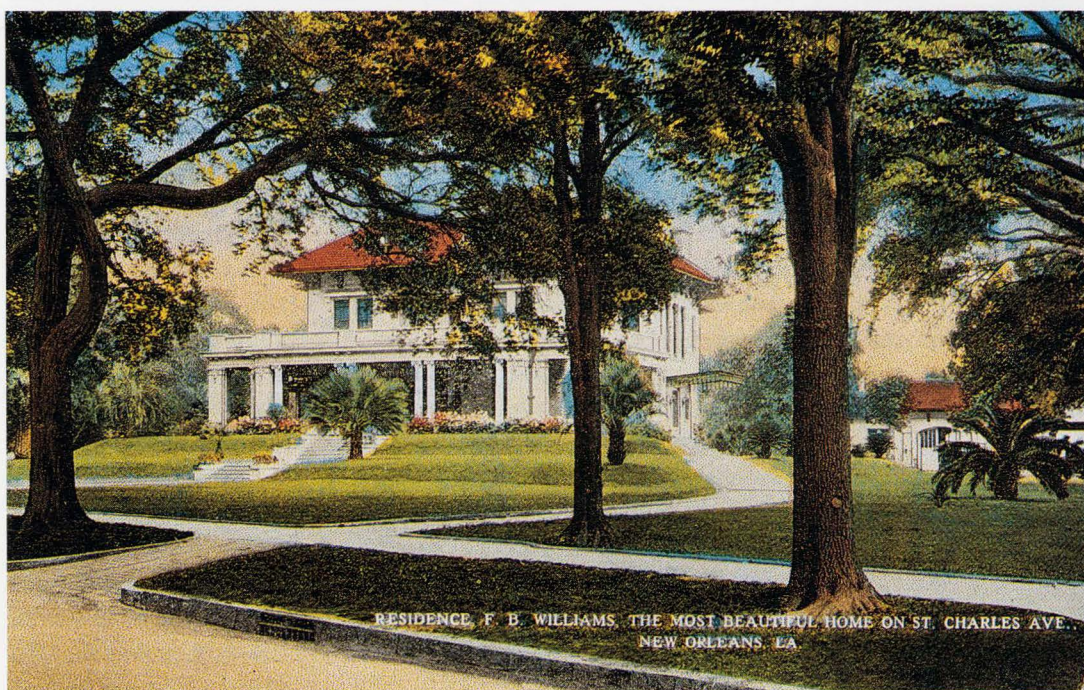
historic complexity of race relations promoted different perceptions of African-American liberation . . . , perceptions [that] were rooted in the strength and diversity of the city's black and white Creole cultures, in its African-Caribbean traditions, and in a mythology of 'harmonious' race relations based on both widespread miscegenation and less intimate forms of race mixing."

During the 1950s, black protests burgeoned throughout the South and black leadership changed. Rogers writes that accommodating leaders "who had begged for favors from segregationist white elites" were succeeded by "racial diplomats who were usually urbane, college-educated professionals, . . . race men, who impatiently demanded their full rights as citizens, . . . [and] militant student and student-aged protestors who swept into direct-action protests in 1960." A small group of white liberals and radicals of diverse backgrounds and perspectives also helped "to decompress the tensions that accompanied desegregation in the ethnic mosaic of New Orleans."

Based on interviews, supplemented by other primary and secondary sources, *Righteous Lives* "relates the stories of twenty-five black and white leaders of the 1950s and 1960s." In these interviews,

the activists described "the subjective experience of interracial leadership" and "the developmental processes that led them to work for a different racial future than that dictated by Southern tradition." The activists recalled their victories, as well as their often grave disappointments with more recent political history. "Their stories — and their lives — give flesh and voices to the process of racial change," wrote Rogers. Often dramatic, intense, and emotional, the experiences recounted here chronicle events important in Louisiana history from the standpoint of persons who touched that history and, conversely, found that their own lives had been touched by it.

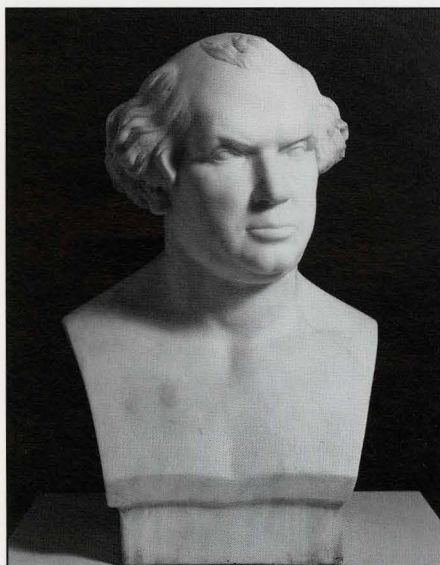
Both books and manuscripts are eligible for Williams Prizes, although no award was made in the latter category this year. Offered annually since 1974 by the Historic New Orleans Collection in cooperation with the Louisiana Historical Association, the prizes encourage research and writing about Louisiana history and recognize excellence in scholarship. Inquiries and entries for 1994 may be directed to Dr. Jon Kukla, Chair, General L. Kemper Williams Prizes Committee, the Historic New Orleans Collection, 533 Royal Street, New Orleans, Louisiana 70130; telephone 504-523-4662.



THE GRAND AMERICAN AVENUE: 1850-1920 opens at the Collection September 13. The traveling exhibition, organized in Washington, D.C., by the Octagon Museum of the American Architectural Foundation with major support from the Lila Wallace-Reader's Digest Fund, offers a look at the great thoroughfares in six American cities including St. Charles Avenue in New Orleans. The exhibition will focus on the architecture, urban development, and social history of the avenues.

Postcard view, one of the grand houses on St. Charles Avenue (1982.72.1)

Footnote to History



John Y. Mason by Eugène Warburg.
Courtesy Virginia Historical Society

DORI SANDERS tells of the genesis of her moving novel, *Clover*. Selling peaches by the side of the road to the cemetery, she saw a funeral procession drive by; a little black girl with her nose pressed to the car window waved. Later that day, another procession passed, and a white woman locked somber gazes with Sanders. Her imagination wouldn't leave those two mourners alone. *What if?* What would it take to bring them together?

Fiction reflects the improbable reality of history, where unlikely lives actually intertwine. But the historian's imagination is bound by fact. *What if?* is replaced by *Why?* Why, for instance, did one of the nation's most vigorous exponents of slavery patronize the artistic career of a free man of color?

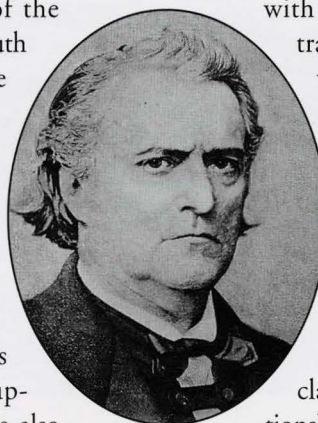
The New Orleans *Daily Crescent* of December 26, 1857, headlined a short article, "A Colored Artist," reporting on the arrival in Florence, Italy, of Eugène Warburg, a native New Orleanian and sculptor who had studied and worked for the past five years in Europe. He carried letters of recommendation from two distinguished abolitionists — the Duchess of Sutherland and her friend, Harriet Beecher Stowe (no surprises, so far) — and from Pierre Soulé, pro-slavery Louisiana politician. The notoriously race-baiting *Crescent* sneered, "We congratulate Mr. Soulé upon his good

fortune in being placed in such distinguished juxtaposition."

These little mysteries nag the researcher, refusing to go away without a solution. Soulé's passionate advocacy of slavery is well known. Why did he write the recommendation for Warburg? In the 1850s his political career was built on the extension of slavery into new territories; he had tirelessly warned of the impending danger to the South of "immense numbers" of free blacks in Cuba. No wonder the *Crescent* was taken aback to find him writing favorably about a free, independent, and talented black man.

Further research revealed that the letter was not the only way Soulé supported Warburg's career. He also arranged for the sculptor's most important European commission. While serving as U.S. Minister to Spain in 1854, he and John Young Mason of Virginia, U.S. Minister to France, met frequently as they drafted the Ostend Manifesto, a plan for the American acquisition of Cuba, which, Soulé argued, would avoid a feared influx of free blacks to the island and its "Africanization." Paradoxically, during that time he introduced Warburg to Mason, and the African-American artist sculpted a fine portrait bust of Mason, Warburg's masterwork and today his only known extant sculpture.

Earlier in New Orleans, too, there is a suggestion of Soulé's patronage of Warburg. Soulé was one of the earliest sitters for a series of celebrity portrait busts by the French sculptor Philippe Garbeille when he came to the city in 1841. Shortly afterward, Garbeille, an artist who had studied with the most noted European masters, was induced to accept the youthful Eugène Warburg as a student, probably through Soulé's influence.



Pierre Soulé

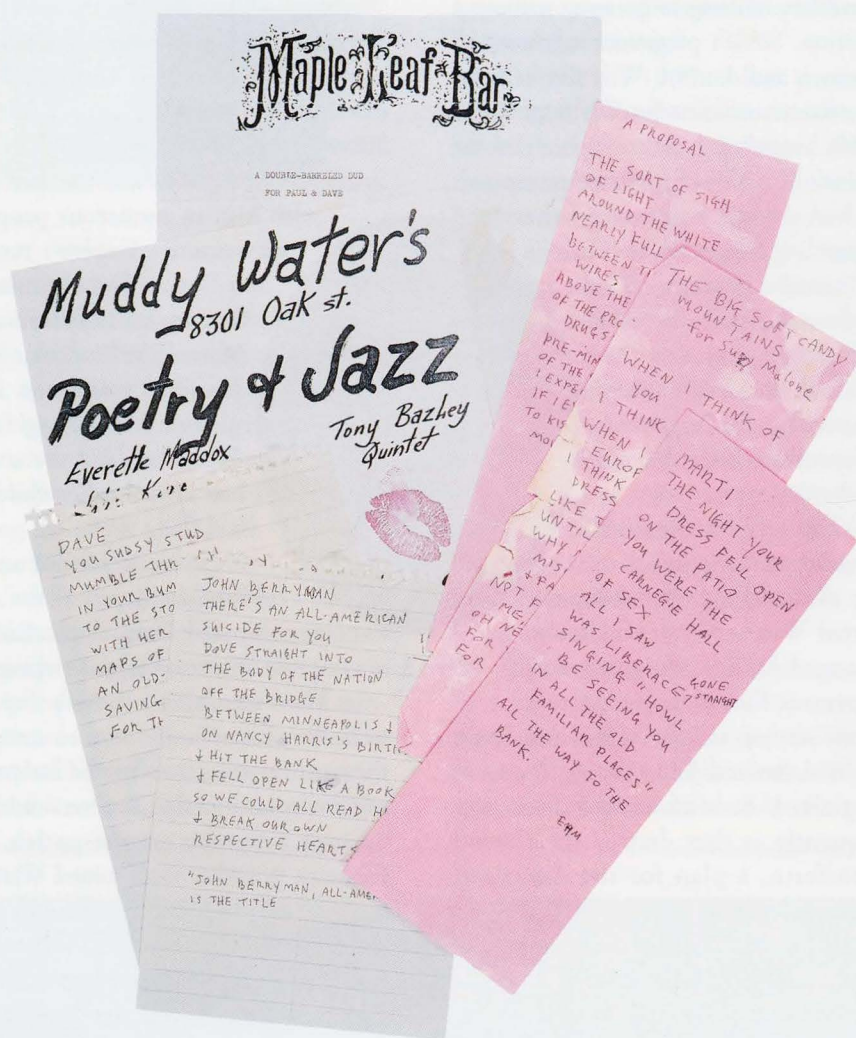
Documentary evidence accumulated. Soulé was a friend and business associate of Eugène's father, Daniel Samuel Warburg, a member of a distinguished German-Jewish family and a successful commission merchant and real estate developer in New Orleans. Soulé, an attorney, represented the elder Warburg in at least one legal case and was associated with him in numerous property transactions. Eugène's mother was Daniel Warburg's slave, a West Indian mulatto named Marie Rose Blondeau. After Eugène was born into slavery, Warburg freed Blondeau, and the couple had several other children, born free.

One crucial document clarifies the depth of the relationship with Pierre Soulé. Early in 1830 Warburg gained permission from the Orleans Parish police jury to free his four-year-old son; to complete the emancipation, however, he had to satisfy the authorities that Eugène would not become a burden on the parish. On February 9, 1830, Soulé joined Warburg as guarantor of the little boy's future. The two men posted a \$500 bond (a considerable sum) and pledged to provide for Eugène until he came of age, to teach him to read and write, and to educate him in a trade so that he could support himself. Soulé was in effect the boy's godfather, and despite his increasingly conservative views, fostered Eugène Warburg's career for the rest of his life.

The answer to the question — *Why?* — sparked by a simple letter of recommendation illuminates the ambiguity and complexity that marked relationships between free people of color and whites in antebellum New Orleans. Sometimes the heart overrules doctrine in favor of friendship and loyalty.

— Patricia Brady

American Waste



Everett Maddox wrote poems on every available scrap of paper (94-19-L).

POET EVERETTE MADDUX died in 1989 of the combined effects of tobacco, excessive alcohol, and deficient nutrition. He was 44 years old and had spent better than a decade without a regular home. He lived instead in the marginal shelter of the saloons, stoops, and doorways of a few square blocks of the Carrollton area of Uptown New Orleans. In the last months of his life, in obviously declining health, Maddox surprised those who knew him by returning to his writ-

ing. In that final creative outpouring, Maddox produced upwards of 100 poems and poem fragments. These he wrote and rewrote in a quaking hand on any available scrap of paper. He entrusted this accumulation of work to his friend and publisher Hank Staples, who stored the writing in a paper bag atop his bedroom bureau. Soon after Maddox's death, this gathering of bits of paper was sorted and carefully edited by a committee of Maddox's friends. The edited collection

WRITING AGAIN

Writing again
after 7 yrs
isn't as good as
youth
whose last flush you
were to me
sweetheart
but it beats hell
out of baseball

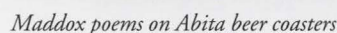
— Everett Maddox

was titled *American Waste*, introduced with an illuminating, sympathetic foreword by poet Ralph Adamo and published by Portals Press in 1993.

Later that year, the poet's brother William Maddox and the other custodians of the disheveled manuscript donated the bundle of rough pages to the Collection. The poems are irresistibly engaging. Maddox's themes vary. He writes with a humorous resignation about alcoholism and bar life, his voice pitiable but never submerged in self-pity. He acknowledges in himself an unquenchable, almost adolescent lust which remains forever unrequited. He occasionally embraces the romance of southern culture, but he just as frequently lampoons it. Maddox — the former English instructor — also perpetually toys with the language itself, finding the ironic possibilities in broken phrases and using unlikely syntax in practically every poem.

But in addition to the text, the physical manuscript is a poignant and resonant artifact. Cocooned within a worn Roubion Tile and Marble Co. paper sack are writings on the backs of Abita beer coasters, fluorescent pink cash-register receipts, photocopies of flyers announcing musical groups such as the Fuzzy Slippers from Hell or Shot Down in Ecuador Jr. appearing at Muddy Waters

In addition to Maddox's writings, the Collection received the poet's collection of original and photocopied handbills announcing the many readings in the Maple Leaf poetry series over the years. This regularly scheduled reading, presented on Sunday afternoons in the bar's patio since 1980, is said to be the longest running poetry series in the South. Maddox was the host of the series from its



Everette Maddox's last book of poetry is rich with humor, but it is more burdened with pathos. The odd, unkempt manuscript is even further redolent of regret. The phrase *American Waste* — which was emblazoned on the side of a trash container on Oak Street — was chosen by Maddox before his death as a possible title for his next book. He probably suspected that it would become a *de facto* epitaph as well.

*Handbills from
poetry readings
at the Maple
Leaf Bar*

RESEARCH CENTER ACQUISITIONS



THE HISTORIC NEW ORLEANS COLLECTION encourages research in the library, manuscripts, and curatorial divisions of its research center 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.

CURATORIAL

Five watercolor paintings by Boyd Cruise, a bequest from Samuel Wilson, Jr., depict buildings on the properties of the Houmas House and Uncle Sam plantations. The paintings, which date from a period when Cruise and Wilson were involved with the Historic American Buildings Survey, are executed in a looser style than is usually found in Cruise works. Also received through a bequest, from Henry Stern, were two engravings of the Battle of New Orleans.

■ Dr. and Mrs. Robert Judice have given an architectural plan, drawn in 1819, for the facade of the second Ursuline Convent. Although this scheme does not resemble the structure that was eventually built (and later demolished for the Industrial Canal), it may represent an alternative plan for the second convent.

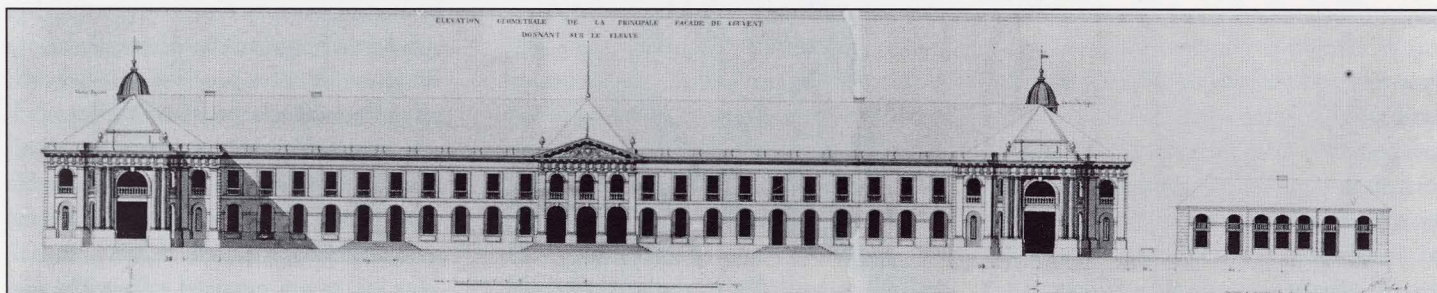
■ A photographic portrait of the Collection's co-founder L. Kemper

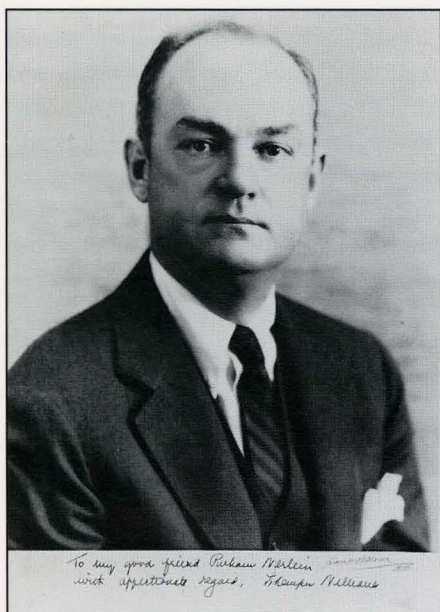


Houmas House, garçonnère by Boyd Cruise (1994.1.3)

Williams is a recent gift of J. Parham Werlein, Jr. The image, accompanied by a letter, was sent to Mr. Werlein's father in 1932 as a token of friendship. The formal 8x10-inch black-and-white portrait is the work of Frank B. Moore of New Orleans.

Plan of Ursuline Convent (1994.2)





General L. Kemper Williams by Frank B. Moore (1994.17)

■ Two separate donations add to the group of portraits of artists in the holdings. Irwin Buffet has given a photograph of his friend, New Orleans photographer Eugene Delcroix, whose work was exhibited (January - May 1994) in the Williams Gallery. The 1950s portrait shows Delcroix standing next to his tripod-mounted Korona view camera.

Ben C. Toledano has given a photographic portrait (ca. 1886) of Blanche Blanchard, a painter active in local and regional art associations during the last quarter of the 19th century. In 1992, the Collection acquired a portrait of Major William J. Behan by Blanchard.

■ John F. Clemmer donated artwork by local artists and photographers from the 1920s through 1950, as well as announcements for Arts and Crafts Club exhibitions. Clemmer, formerly the director of the Newcomb College Department of Art, was both a student and director of the art school of the Club.

■ An important addition has been made to the department's holdings of cartographic items through the acquisition of *Carta particolare della Baia di Messico*. This chart from the first edition of the atlas *Arcano del Mare* (1647-1667) depicts the Caribbean basin and the Gulf of Mexico. Compiled by English explorer Sir Robert Dudley and executed in the finest Italian copperplate engraving of the

time by A. Lucini of Florence, the chart shows this territory some 35 years prior to La Salle's descent of the Mississippi River to its mouth. The chart is based on knowledge gathered from Dudley's own voyages and those of his countrymen. It is the first sea atlas produced by an Englishman, the first with all charts based on Mercator's projection, and the first with charts containing information on the prevailing winds.

■ Another cartographic item is the gift of Dr. Edward J. Lazarus. *Reconnaissance of the Mississippi River* is a detailed topographic and hydrographic depiction of the Mississippi showing Fort Jackson and Fort St. Philip and adjacent lands, some 65 miles below New Orleans. One section of the plan concentrates on the damage done to the forts during the ferocious

battle between Confederate forces and the Union fleet in the spring of 1862.

■ The Collection regularly receives gifts of New Orleans materials from other institutions. Two of these recent gifts augment the Collection's holdings of postcards. The Dacotah Prairie Museum of Aberdeen, South Dakota, has given views of New Orleans during the first decade of the 20th century; the San Bernardino County Museum in Redlands, California, has given views from the mid-20th century.

—Judith H. Bonner and John H. Lawrence



Uncle Sam Plantation, pigeonier by Boyd Cruise (1994.1.2)

MANUSCRIPTS

The physical transformation of New Orleans during the past two centuries is evident in maps, surveys, and property records. Charles Trudeau was surveyor



Valentine from Dufour-Woolfley Papers (94-24-L)

general for Spanish Louisiana from the early 1780s until 1805. While examples of his surveys remain in other repositories, three recently acquired letters written by Trudeau in 1809 provide first-hand information concerning Spanish procedure when surveying rivers and bayous and the Spanish colonial policy toward Indian settlement. This acquisition complements previously acquired holdings which chronicle the physical development of New Orleans.

Volume 9 of *Manuscripts Division Update* includes information on land records such as the early 19th-century survey books of Barthélemy Lafon, the 19th- and 20th-century land surveys and architectural drawings from Lawyers Title, and microfilm copies of the Sanborn Fire Insurance Maps.

■ Mid-19th-century political and social history are contained in the papers of the Dufour and Woolfley families, 1817-1859, donated by Dufour Woolfley. Included in the extensive papers are the following items: correspondence, financial records, legal publications, newspa-

pers, 1872 election balloting notes, insurance policies, court records, diaries, pamphlets, telegrams, maps, tax receipts, poetry, valentines, and painted fabric hangings. The majority of the donation relates to Francis A. Woolfley who served in numerous public-service positions. Between 1864 and 1873 he was clerk of the Third District and Fifth District courts of New Orleans and the U.S. Circuit Court, supervisor of 1868 and 1872 elections, notary public, U.S. Commissioner, and Chief Deputy U.S. Marshall. Researchers of the volatile Reconstruction period will find documents relating to the Warmoth arrest

after the Custom House legislative struggle, notes on 1872 election irregularities, and correspondence with S. B. Packard and Judge W. B. Woods.

The collection contains an album with poems, a sketch, and inserted materials which belonged to Marie Adèle Donnet, wife of Numa Dufour (1821-1894), editor and co-proprietor of *L'Abeille de La Nouvelle-Orléans* (*The Bee*), the leading 19th-century French language newspaper in the city. Marie Adèle Donnet was the niece of Dominique Rouquette, Jr., and Fr. Adrien Rouquette, two early Louisiana poets. Also included is the certificate documenting admission to the Louisiana Bar of Numa Dufour's brother, essayist Cyprien Dufour. Two 1840s mixed-media, multi-layered valentines sent to Elizabeth Lloyd House are remarkably well preserved. A fabric-covered book with lace border holds two distinctive hangings (painted cloth pieces made for wall display). The hand-painted colors of both the hangings and the valentines remain vivid.

■ The papers of George W. Harby, New

Orleans playwright and educator, contain examples of mid-19th century literature. An 1849 article in the *New Orleans Weekly Delta* provides a colorful sketch of Harby as a candidate for the Fourth District Court. Born in Charleston, South Carolina, Harby was an editor and publisher, who served in Latin American navies. His travels ended in New Orleans where he devoted himself to the education of boys and worked to pass a law establishing public schools throughout the state. In addition to manuscripts of plays, the papers include addresses, lectures, essays, correspondence drafts, and poems composed between the years 1834 and 1855.

— M. Theresa LeFevre

THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

Editors: Patricia Brady

Editor: 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 4:45 p.m. Tours of the history galleries and the residence are available for a nominal fee.

Board of Directors:

Mrs. William K. Christovich, President

G. Henry Pierson, Jr.

Francis C. Doyle

John E. Walker

Fred M. Smith

Jon Kukla, Director

The Historic New Orleans Collection

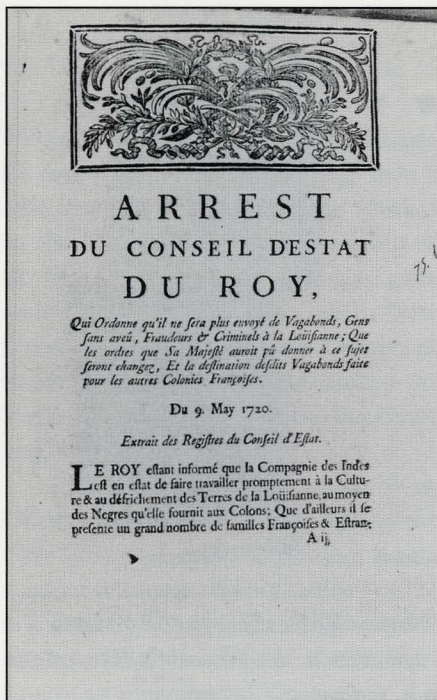
533 Royal Street

New Orleans, Louisiana 70130

(504) 523-4662

ISSN 0886-2109 © 1994

The Historic New Orleans Collection



Pamphlet from King's Council of State, 1720
(94-084-RL)

LIBRARY

Several items recently acquired at a local auction were purchased from special funds established by bequests from Clarisse Claiborne Grima and Richard Koch. Two of them deal with Carrollton — a flyer announcing a meeting of property holders on Levee Street to be held at the home of Francis Brunk on October 1, 1853, and a book of ordinances, resolutions, and permanent orders of the City of Carrollton from its incorporation on March 10, 1845, to February 14, 1855.

Two brief pamphlets printed in Paris illustrate conditions and events in colonial New Orleans. One, from the King's Council of State published May 9, 1720, informs the Company of the Indies that no more outlaws and ruffraff will be sent to Louisiana. The other, from King Louis XV published February 11, 1764, orders the sale and dispersal of assets, furniture, and buildings of the Company and Society of Jesus (Jesuits) in the colony of Louisiana.

Other items acquired at the auction include several broadsides and a rare copy of the first edition of the *Blue Book*,

the notorious guide to Storyville's elite. ■ *Les Crimes des Rois de France, Depuis Clovis Jusqu'à Louis Seize* (Paris, 1791), a now-scarce work, expresses the sentiments of French revolutionaries against the monarchy, particularly the rule of Louis XVI. The book contains the label of New Orleans bookseller, Victor Hebert, indicating that it was sold locally. It was donated by Verne T. Clark in memory of John A. Mahé II.

■ Architectural historian Samuel Wilson, Jr., who died in October 1993, had been working on the final proofs of his latest book, *The Beauregard-Keyes House* for the Keyes Foundation. As with other books he had written on local sites, Wilson made a gift of his work to the foundation so that proceeds from its sale would benefit the Beauregard-Keyes House. The book includes illustrations reproduced from THNOC's holdings and photographs by Jan White Brantley and Robert Brantley.

■ Joseph Amedee Fourrier (1853-1939) and his father Henri Fourrier (1828-1860s) were both musicians and composers. Henri studied at the Royal Academy of Music in Paris and produced quantities of sacred music, piano scores, and songs. At about the time of the Civil War, Henri moved his family from Louisiana to Cuba where he soon died of yellow fever. The family returned to Plaquemines after the war. In 1894 Joseph opened a music store in Baton Rouge and published some of his and his father's compositions. A recent donation of several compositions of Henri Fourrier is from Joseph Fourrier's grandson.

■ Tennessee Williams (1911-1983) lived intermittently in New Orleans from his arrival in 1938 until his death. While still new to the city, he resided briefly at 722 Toulouse Street where the manuscripts division is now housed. Many of his plays, as well as biographies and criticism, are in the Collection's holdings. Recently acquired are *The Glass Menagerie* (1945) and *I Rise in Flames, Cried the Phoenix* (1951).

— Pamela D. Arceneaux

DONORS

JANUARY – MARCH 1994

Ralph Adamo
Amzie Adams
Arts Council of New Orleans
Marilyn Barnett
Sarah V. Bohlen
Dr. Thomas Bonner, Jr.
Dr. Patricia Brady
Tommy Brown
Irwin Buffet
Virginia Friedrichs Burke
Mrs. John W. Calhoun
Mrs. William K. Christovich
John F. Clemmer
Richard Collin
Rima Collin
Mrs. Harold L. Cromiller
Dacotah Prairie Museum
Betty K. DeCell
Fr. Henry H. Engelbrecht
Frank P. Fischer
Jim Fontaine
Christopher C. Friedrichs
Maurice Frisell
Mrs. E. J. Gibert
Evelyn Code Guidroz
Harry Turner Howard III
Dr. and Mrs. Robert Judice
Mrs. Robert Joseph Killeen
David M. Kleck
Dr. Jon Kukla
Mrs. W. Elliott Laudeman III
Dr. Edward J. Lazarus
Dr. Alfred E. Lemmon
Louisiana Land and Exploration Company
Foundation
Louisiana State University Press
Sylvia Norman Duncan Harry Macdonald
William Maddox
John Magill
Mrs. Henry Morris
Paul Orgeron
Euphemie Tobin Phelps
Zuma Y. Salaun
San Bernardino County Museum
Henry Staples
Sally Stassi
Estate of Henry Stern
Steven Mark Sweet
Mrs. Macy O. Teetor
Tennessee Williams/
New Orleans Literary Festival
The Times-Picayune Publishing Corp.
Ben C. Toledano
Mrs. John E. Walker
J. Parham Werlein, Jr.
Estate of Samuel Wilson, Jr.
Dufour Woolfley
WYES-TV

STAFF

PROFESSIONAL ACTIVITIES

Maureen Donnelly, curator of the Williams Residence, participated in a panel, "Caring for Museum Collections: Preventive Conservation," at the annual meeting of the Louisiana Association of Museums. **Sue Laudeman**, shop manager, was a panelist on "Museum Shops: Issues of the Day," at LAM.

Dr. Jon Kukla spoke about the William Russell Jazz Collection at the annual meeting of the Louisiana Historical Association. **John H. Lawrence**, director of museum programs, **Doug MacCash**, head preparator, and **Jon Kukla** attended the Washington, D.C., opening of *The Grand American Avenue: 1850-1920*, the exhibition at the Octagon Museum of the American Architectural Foundation.

Dr. Patricia Brady, director of publications, was one of the writers appearing at Friends Fest, the fund-raising event of the Friends of the New Orleans Public Library. **Dr. Alfred E. Lemmon**, curator of manuscripts, spoke on collecting and preserving state historical documentation at "For History's Sake: State Historical Collections in the Early Republic," a conference in Chapel Hill commemorating the 150th anniversary of the North Carolina Collection, sponsored by the North Carolina Society. **John Lawrence** and **Priscilla Lawrence**, collections manager, attended the annual meeting of the American Association of Museums in Seattle; Mrs. Lawrence participated in a session on disaster preparedness.

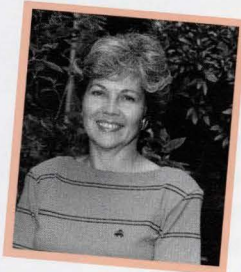
Carol O. Bartels, manuscripts cataloger, attended an advanced archival appraisal workshop at the University of Texas at Austin and spoke at the session "Microfilming Across Borders" at the annual meeting of the Society of Southwest Archivists in El Paso.

PUBLICATIONS

"Free People of Color in 19th-Century New Orleans" by **Patricia Brady** appeared in the 20th anniversary issue of *Preservation in Print*. She con-

tributed a book review to the spring issue of *Louisiana History*. **Judith H. Bonner**, curator, was a contributing author to a conversation on painter John McCrady that was published in *Xavier Review*.

Sally Stassi



CHANGES

Docent **Sally Stassi** has assumed duties as a curatorial assistant.

MEDIA

Jon Kukla spoke about New Orleans on a nationally televised program about the city on the E! Entertainment Network. **Patricia Brady** discussed Louisiana history books on the WYES program "Steppin' Out" and talked about the New Orleans literary scene on Cox Cable's "Town Meeting, Louisiana Style." **John H. Lawrence** was interviewed about the exhibition *Through a Lens Softly: The Photographs of Eugene Delcroix* on WWNO's "Inside the Arts."

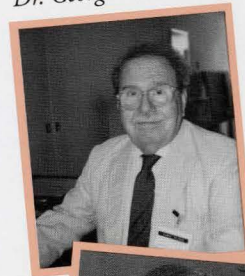


Dr. Harry Redman, Jr., Nancy Ruck, and Charles Sale

VOLUNTEERS

Volunteers in the manuscripts division are **Charles Sale**, **Dr. Harry Redman, Jr.**, **Dr. George Reinecke**, and

Dr. George Reinecke



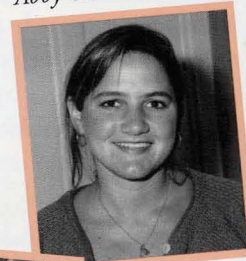
Margot Pleasants

Nancy Ruck. **Margot Pleasants** is a volunteer in the education department.

INTERNSHIP PROGRAM

Abby Goldman (Tulane University) is an intern in the manuscripts division for the summer.

Abby Goldman



Bettie Pendley



Pamela Arceneaux

SPEECHES

Bettie Pendley, education department, spoke about archaeology to the historic preservation class in the

College of Urban and Public Affairs at the University of New Orleans and to the restoration committee of the Hermann-Grima Historic House. **Pamela D. Arceneaux**, reference librarian, gave a slide lecture on voodoo in New Orleans to the Methodist Men's Fellowship of St. Matthew's Church. She also gave slide lectures on prostitution in New Orleans to the New Orleans Chapter of Romance Writers of America and to the Vieux Carré Property Owners, Residents, and Associates.

Patricia Brady spoke to the New Orleans Genealogical Society and to the New Orleans Library Club. **Jon Kukla** spoke at the annual dinner meeting of the Louisiana Society of Colonial Wars and at the luncheon meetings of the French-American Chamber of Commerce and the Sons of Confederate Veterans. **John Lawrence** gave a presentation on the exhibition *The Grand American Avenue* to the Orleáns Club.



FROM BANK TO SHORE CONTINUES

From Bank to Shore: The Growth of New Orleans Neighborhoods, 1800-1960, on display in the Williams Gallery until August 27, features a touch-screen computer, demonstrated above by exhibition coordinator John Magill. The hands-on program allows visitors to follow the city's expansion and the growth of select neighborhoods.

Architectural elements such as columns, capitals, pediments, and freizes are the inspiration for a number of pieces of fine jewelry in the shop. The jewelry, distinguished by classical details and careful craftsmanship, reinforces the theme of the fall exhibition *The Grand American Avenue*.



NEW PUBLICATIONS AVAILABLE

The Buildings of the Historic New Orleans Collection, a pictorial guide, 24 pages, paper.

PLEASE SEND

_____ copies of *The Buildings of the Historic New Orleans Collection* @ \$9.00 ...\$ _____

Preservation Guide 7: Silver, 16 pages, paper.

_____ copies of *Preservation Guide 7: Silver* @ \$3.95\$ _____

A Guide to the Papers of Pierre Clément Laussat, 192 pages, paper.

_____ copies of *A Guide to the Papers of Pierre Clément Laussat* @ \$20.00\$ _____

Subtotal.\$ _____

Shipping and handling

(\$1.50 per copy, *Buildings* and *Silver*; \$2.50, *Laussat*)\$ _____

9% tax, Orleans Parish\$ _____

4% tax, other LA residents\$ _____

TOTAL AMOUNT DUE\$ _____

Please print

Name _____

Address _____

City _____ State _____ Zip _____

☐ MasterCard ☐ VISA ☐ Check or money order

Acct. Number _____ Exp. date _____

Signature _____



Houmas House by Boyd Cruise (1994.1.4)

THE BOYD CRUISE ARCHIVE

The Collection continues to receive donations of objects that relate to its first director, artist Boyd Cruise. Information is available on over 300 works by Mr. Cruise, who died in 1988. The Cruise archive was recently augmented by several watercolors, a bequest from Samuel Wilson, Jr. (see page 10), and by a recipe, written by Mr. Cruise in a graceful style, typed, and given to his friend Wilson G. Duprey in 1973.

BAKED BANANAS

Choose with an inspired eye and hand 6 or 8 fine large bananas, without spots that tell us the bananas are ripe. These should be on the other side, but not green. Peel the fruit and cut it in two lengthwise. Put the halves in a buttered shallow glass baking dish. They shouldn't cuddle up like Babes in the Wood, but be well separated. Now cook to a fairly light sirup the juice of 3 juicy lemons - about 1/2 cup - 1 table-spoon butter and 1 cup sugar. When the sugar is dissolved and the sirup begins to simmer, taste it - may be too sour. Depends on the lemons. It shouldn't bite the tongue or make the teeth curl, nor should it be too sweet. Pour the sirup over the bananas and bake in an oven at 350 F. until the fruit is tender - app. a half hour - when done the bananas and sirup should be an attractive and delicate shade of rose.



KEMPER AND LEILA WILLIAMS FOUNDATION
THE HISTORIC NEW ORLEANS COLLECTION
Museum • Research Center • Publisher
533 Royal Street
New Orleans, Louisiana 70130
(504) 523-4662
ADDRESS CORRECTION REQUESTED

Non Profit
Organization
U.S. Postage
PAID
New Orleans, LA
Permit No. 863