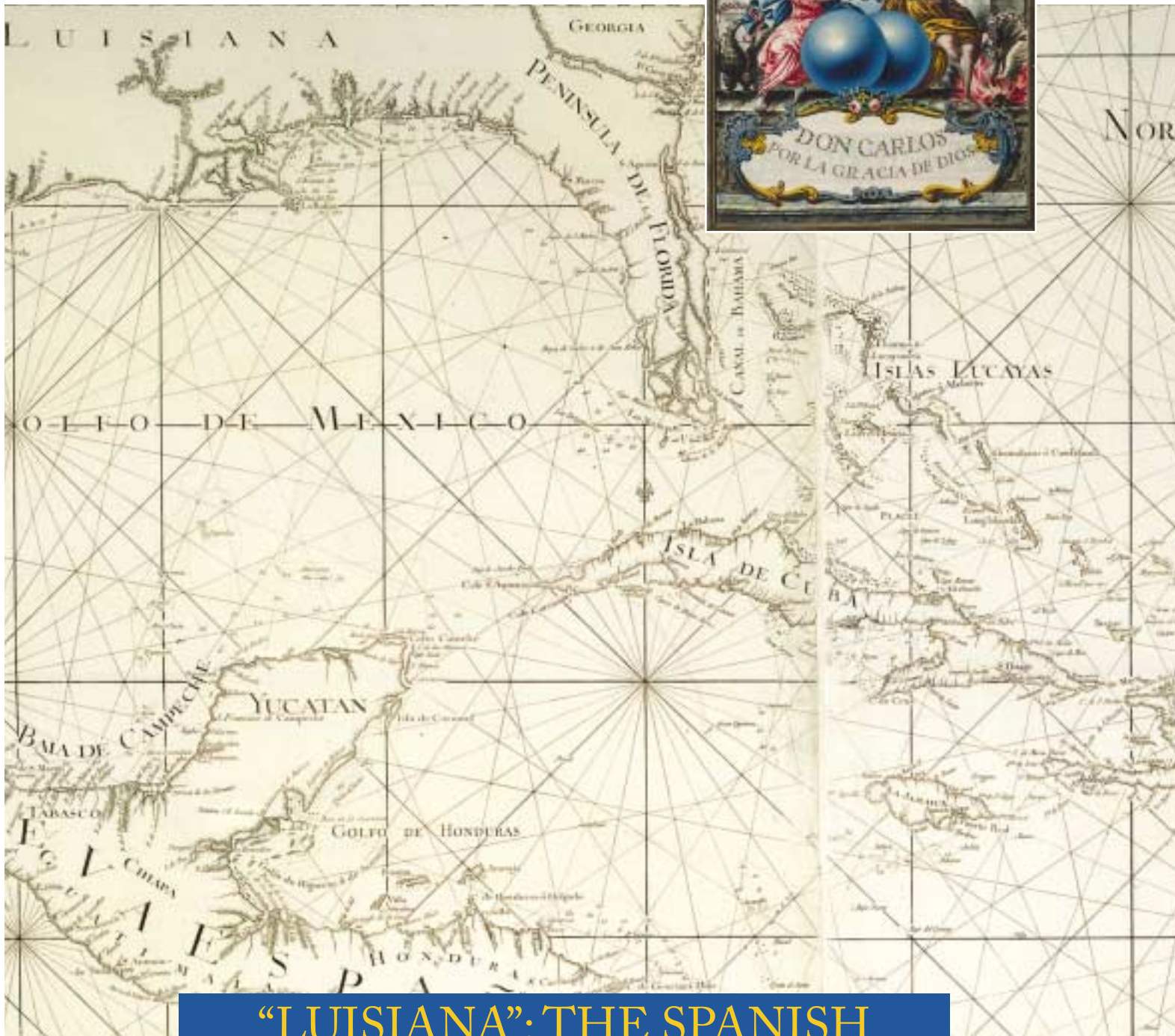


**THE HISTORIC  
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**“LUISIANA”: THE SPANISH**

*Detail, Mapa Maritimo del Golfo de Mexico e Islas de la America...  
by Thomas Lopez and Juan de la Cruz, 1755 (1976.149); inset, miniature  
painting representing Spain and New Spain under the rule of Carlos  
III, from Reales Cédulas, 1783 (MSS 314)*

## “LOUISIANA”: THE SPANISH

*Spain possesses all the right bank, in descending the Mississippi River (whose origin until today is unknown), and a part of the left bank, from Manchac to the sea. This last part is about one hundred leagues long because of the meanderings of the river and forms an island on which New Orleans is situated, about thirty leagues distant from the sea.*

—Francisco Boulligny, *Memoria*, 1776

Louisiana’s Spanish colonial years will be the subject of the sixth annual Williams Research Center Symposium, *Bourbon Louisiana: Reflections of the Spanish Enlightenment*, on Saturday, January 20, 2001. Spain acquired Louisiana in 1762 and remained in command of the colony until 1803. During those years, Spanish officers entered into the existing French culture through marriage alliances, and the city survived two disastrous fires, while a succession of Spanish administrators governed the colony, leaving a meticulous record of daily life that is preserved in many thousands of documents. More important, Spain controlled the strategically situated port of New Orleans, a natural distribution point for goods shipped down the Mississippi River.

Concern over the European balance of power prompted France, engaged in the Seven Years War with Great Britain, to cede Louisiana to Spain. Louis XV convinced his Bourbon cousin Carlos III to accept his “gift” of a colony that had been a persistent drain on French resources—and, he reasoned, better a Spanish *Luisiana* than one occupied by the British.

Spanish rule began inauspiciously.



Pamphlet, in French, documenting the establishment of laws based on Spanish jurisprudence, 1769 (98-001-RL.1967)

Transferred to Spain under the secret Treaty of Fontainebleau in November 1762, the colony remained fundamentally French until the end of the decade—that is, until a small revolution took place. A group of dissatisfied French-speaking colonists banished the first Spanish governor, Antonio de Ulloa, partly as a result of a 1768 royal decree spelling out restrictive trading regulations. In 1769 Alejandro O'Reilly, Irish by birth, now in the service of the Spanish king, arrived in Louisiana to establish order and punish the leaders of the revolt. In late fall of that year, he created a Spanish *cabildo* to serve as the colony's representative council. A rare pamphlet, part of the Ursuline Collection acquisition, documents the establishment of laws based on Spanish jurisprudence.

Serving as an aide-de-camp to O'Reilly in 1769 was a young lieutenant, Francisco Bouligny, whose domestic and political fortunes paralleled the period of Spanish rule in Louisiana. After six years in the colony and a 13-year absence from Spain, Bouligny returned to his native country in 1775 with the thought of expanding his business prospects and, possibly, advancing his military career. He extended his stay throughout the next year, 1776, when he began to write the *Memoria* in which he described conditions in the colony for the powerful minister of the Indies, José de Gálvez. That same year a royal order named the minister's nephew, Bernardo de Gálvez, governor of Louisiana.



Portrait of Francisco Bouligny, ca. 1775 (1980.255.1), gift of George Denègre in the name of the children of Alma Baldwin Denègre: Nenette Denègre Reed, Capt. Thomas Bayne Denègre, U.S.N., and George Denègre

*Wood is, first of all, so abundant that it is difficult to conceive of.*

*On the island of New Orleans alone, from the edge of the sea to Manchac, there are more than one hundred square leagues full of cypress or false pine, as thick as hair.*

—Francisco Bouligny, *Memoria*

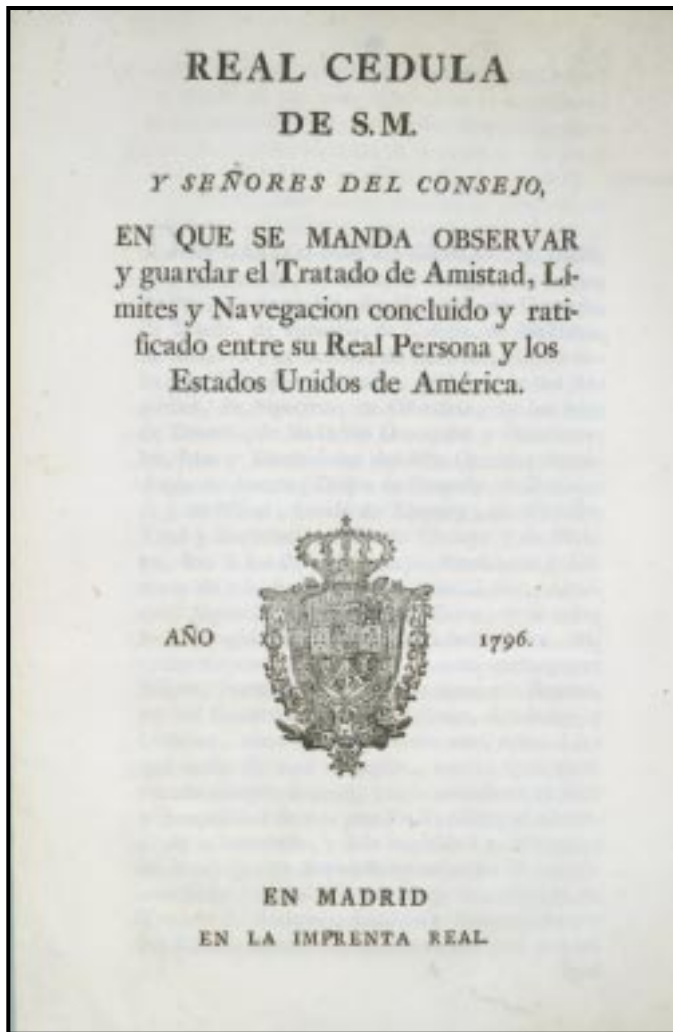
Bouligny's *Memoria* served to bring the distant colony to the attention of the ministry of the Indies after a period of neglect. And it was time to strengthen the colony's important position: Louisiana was the buffer between British West Florida to

the east and Spanish Texas to the west. Bouligny described the geography of lower Louisiana and the abundance of natural products—wood, flax, hemp, indigo, as well as cotton, corn, rice, sugar, vegetable wax, silk, and tobacco. Promoting his adopted land, he was not above hyperbole when he depicted an idyllic life in the colony, “an earthly paradise.” He continued, “The women are all fertile and there is no marriage which does not have abundant children.” He commended the manner and work habits of the Creole population and pronounced them good colonists.

But change was needed. Bouligny advocated more lenient trading regulations with other countries, because, he wrote, in almost a decade only six or seven ships from Spain had brought goods to the colony. Spain should increase Louisiana's population, build more forts, and import more slaves.

Bouligny pointed out that Spanish access to the Mississippi River depended on maintaining friendship with the Indians. Bouligny viewed his “earthly paradise” with clear eyes, writing that “we must attend to the precise need to provide a rapid remedy, not only to stop its [the colony's] decline and perhaps total ruin, but also to assist it with all the development it can take.”

Twenty years later a Frenchman, newly arrived in Spanish Louisiana, described the colony from a Gallic perspective. James Pitot (baptized Jacques François Pitot in Normandy) had left St. Domingue



*Printed edition of the Treaty of San Lorenzo (1796), also known as Pinckney's Treaty. Through this treaty, Spain opened the entire Mississippi River to American traffic and allowed Americans the free use of the port of New Orleans for three years, providing an outlet for international trade.*

sometime after the revolts of 1791 and, after a brief stay in Philadelphia, moved to New Orleans in 1796. In 1801 he began his memoir, *Observations sur la colonie de la Louisiane de 1769 à 1802*, taking it with him when he sailed for France in June 1802. The memoir would serve as a kind of publicity piece as Pitot explored the prospect of French business opportunities in the colony on the eve of the retrocession of Louisiana to France. (Napoleon's imperial plans included reclaiming St. Domingue and arranging for the return of Louisiana from Spain.)

Pitot wrote that inept Spanish administrators had left Louisiana in a state of mediocrity. Some progress had been made,

he conceded, under the Baron de Carondelet, but Pitot had little good to say about Carondelet's successors, pointing out the confusing state of affairs after the death of Governor Manuel Luis Gayoso.

Despite Spanish rule, Pitot found the inhabitants still French in their tastes and customs: "*Gay, noisy, hospitable, and easy to govern, it would need more education to moderate its passions, and especially to curb the fickleness, curiosity, and sometimes envy that so often trouble the welfare of community life....*

*The Creoles love pleasure and dissipation; the male is tireless in*

*hunting; and both sexes throughout the colony have a particular passion for dancing."*

While in Paris, Pitot visited Pierre Clément Laussat, who would leave for Louisiana the next year to serve as colonial prefect for France. The retrocession of the colony to France was now official, although the transfer had been agreed upon two years earlier in the secret Treaty of San Ildefonso in October 1800.

*Having been appointed, at my own request, colonial prefect of Louisiana in 1802, [I] said farewell to the emperor and left Paris for Rochefort on the first of December, together with my wife and my three daughters.*

– Pierre Clément Laussat,  
*Memoires sur ma vie  
à mon fils, pendant les années  
1803 et suivantes...*

Laussat arrived in New Orleans in March 1803. In the memoir that he



*Portrait of a gentleman by José Francisco Xavier de Salazar y Mendoza, 1797 (1984.14). Salazar was the earliest known painter of prominence in New Orleans during the Spanish colonial period.*



*Treaty of Friendship with the Indians, 1794 (MSS 309), signed by François Louis Hector, Baron de Carondelet, governor of Louisiana. The vignette, center, shows Carondelet and an Indian chief. Pictured, top, is the coat of arms of Spain.*

addressed to his son in 1831, Laussat recalled the day when he received permission “for the French flag to be treated like the Spanish flag” during the interim period of government. He wrote, “I received people and cultivated them. I took trips and I hurried here and there, listening, asking questions, and taking notes.”

Laussat’s note taking served him well, for, years later in the *Memoires*, he painted a many faceted portrait of Louisiana in the last days of Spanish rule. He evoked a land of plantations and ferocious heat, a place defined by the broad banks of the Mississippi River. He remembered the beauty of orange trees and the society of provincial dinners. He noted the arrival from Havana of the marquis de Casacalvo, the Spanish brigadier general who was to assist Juan Manuel de Salcedo, governor for the retrocession of Louisiana. And Laussat commented that Juan Ventura

Morales, the acting intendant, was at odds with Salcedo concerning the suppression of trading privileges, or “right of deposit,” guaranteed to Americans by the Treaty of San Lorenzo, also known as Pinckney’s Treaty.

Laussat’s duties would not last long. The rumor could no longer be denied that the French flag would replace the Spanish flag for only a short time. With regret, Laussat wrote in September 1803: “*It would have been difficult to guard Louisiana against attacks and intrigues from that England with whom we were beginning again an implacable war. On the contrary, with the cession of this colony, we fortified the United States, already a feared rival of the British Empire and added the most beautiful of its gems to the crown of the American Confederation.*”

André Maurois summarized the famous transfer with the brevity of a tal-

ented historian: “The generous was also the practical solution.”

— Louise C. Hoffman

Sources: Gilbert C. Din, *Francisco Boulogny: A Bourbon Soldier in Spanish Louisiana* (Baton Rouge, 1993); Gilbert C. Din, ed. and trans., *Louisiana in 1776: A Memoria of Francisco Boulogny* (New Orleans, 1977); Jack D. L. Holmes, *A Guide to Spanish Louisiana, 1762-1806* (New Orleans, 1970); Pierre Clément de Laussat, *Memoirs of My Life During the Years 1803....* Translated by Sister Agnes-Josephine Pastwa. Edited by Robert D. Bush (Baton Rouge, La., 1978); René J. Le Gardeur, Jr., and Henry C. Pitot, “An Unpublished Memoir of Spanish Louisiana, 1796-1802,” in *Frenchmen and French Ways in the Mississippi Valley*, ed., John Francis McDermott (Urbana, Ill., 1969); Fontaine Martin, *A History of the Boulogny Family and Allied Families* (Lafayette, La., 1990); James Pitot, *Observations on the Colony of Louisiana from 1796 to 1802*. Translated by Henry C. Pitot. Edited by Robert D. Bush (Baton Rouge, La., 1979).

See back cover for symposium details.

## SUPPORT FOR THE SYMPOSIUM

The Historic New Orleans Collection gratefully acknowledges Bank One as corporate sponsor of the symposium in January. In addition, Dorian M. Bennett, Inc., Delta Air Lines, Inc., the Patrimonio Nacional of Spain, and the Universidad de Alcalá have provided major support.

Additional thanks go to those who have sponsored individual speakers to date: Associated Office Systems, the Azby Fund, BellSouth, the Consulate General of Spain in New Orleans, Milling Benson Woodward L.L.P., and the United States Embassy in Madrid. Support also comes

from Louisiana Binding Service and Harvey Press. Discounted parking for symposium attendees will be provided by U-Park Systems and the Omni Royal Orleans.

# Ellsworth Woodward: Sketches of His Travels

**T**hree sketchbooks by Ellsworth Woodward, given by Mollie W. Lowe and William R. Wynn, Jr., reveal the range of Woodward's interest in landscapes and are a significant addition to Ellsworth Woodward artworks in the Collection's holdings. The books, containing 54 pencil drawings and four watercolor paintings executed with a sure, steady hand, provide insight into his drawing habits. The sketches depict Indians of the American Southwest, mountainous landscapes, adobe buildings in Colorado and New Mexico, dock scenes, and other views in Europe,



*Donkey sketches by Ellsworth Woodward (2000.4.2.10i)*



*Bright Angell by Ellsworth Woodward, 1915 (2000.4.3.13). The sketchbooks are the gift of Mollie W. Lowe and William R. Wynn, Jr.*

New Orleans, and New England—including Woodward's ancestral home in Massachusetts.

The sketchbooks, dating between 1885 and 1915, reveal Woodward's fascination with the West. Numerous sketches show Native Americans engaging in conversation, carrying pottery jars, or performing ceremonial dances. One of the few precisely identified places is Fisher's Point near Trinidad in southeastern Colorado. Woodward shows a mountain range with mesa formations and a cluster of homes and a church near the mountain's base. A second view of this village is less distinct in its detail. A drawing of a pueblo shows ladders propped along the walls and a beehive-shaped *horno* (oven), which is typically located outside an adobe structure.

Woodward also explores southwestern craftwork in sketches showing zigzag patterns resembling woven basketwork and in a sketch of a leather pouch forming an expandable sling that cradles a crockery pot. Another drawing depicts an intricately patterned pottery jar.

Woodward's interest in the western landscape is obvious in his careful rendering of architectural details. *Indian Mission, Santa Fe*, drawn in 1899, shows simple, quickly sketched geometric shapes, the entirety emphasizing contour. His system of shading comes about through a sequence of parallel lines, usually drawn at a 45-degree angle. The *vigas*, or log supports, characteristically protruding from these adobe structures, are shaded with parallel lines running the length of the log, while four parallel lines drawn at an angle create shadows below the *vigas*. Woodward defines ladders and balustrades with bolder lines to create depth and shadow. He renders the mountain range with a single line of demarcation. He skillfully suggests crowds with select foreground detail. Annotated color schemes appear on a number of these drawings, with notes like "occasional bright green, lavender gray,"

“cadmium moss,” and “ash gray and blue gray under tufts.”

The mesa is still undisturbed today, despite urban development around it. A sturdy brick hotel, built three years before Woodward’s 1895 visit, is but a short walk from a newly constructed train depot. This area of Trinidad, with the Purgatory River running through it, still conveys a sense of the early West. One can imagine the rugged terrain that Woodward traveled as it slowly developed. His series of horses and burros includes a packhorse, recording his own travel experiences. One can trace Woodward’s trail through his sketchbook north from Santa Fe to Trinidad, and to Leadville in the central part of Colorado.

Additionally, the sketchbooks record Woodward’s August 1913 visit to the French city of Lisieux in views of a church, sailors, and citizens engaged in daily activities. A view of a vendor, a female customer, and a boy spectator resembles his New England scenes, except for the boy’s patched pantaloons and wooden shoes. The curvilinear pattern of sails lying at the bow of a boat recalls Woodward’s Art Nouveau works. The sketch of a man struggling with a heavily laden shovel—differing from Woodward’s typically more passive figures—prefigures 1930s art that depicts people engaged in physical labor.

—Judith H. Bonner

## BOARD APPOINTMENT



Drew Jardine

Mary Louise Christovich, president of the Kemper and Leila Williams Foundation, announces the appointment of Drew Jardine to the foundation board, governing body of the Historic New Orleans Collection.

Mr. Jardine is managing director of the Louisiana market for Bank One’s Wealth Management Group. He is a graduate of Mercer University in Macon, Georgia, with a degree in economics; he also received an MBA degree in finance from Georgia State University in Atlanta. He graduated from the Cannon Financial Institute Trust School and from the College for Financial Planning in Denver. Mr. Jardine is a native of Douglas, Georgia. He is a board member of Junior Achievement of Greater New Orleans, the Better Business Bureau of the Greater New Orleans Area, the Christian Ministries Foundation, and board chairman of the Southeast Louisiana Chapter of the American Red Cross.

## FROM THE DIRECTOR

The *Queen of the South* exhibition has been held over by popular demand, and our book—*Queen of the South: New Orleans, 1853-1862, The Journal of Thomas K. Wharton*—is selling well. Not often



do history institutions have a “best-seller.” In addition, the video production based on the exhibition and the book was WYES-TV’s top-rated program the month of its debut.

Quite a few new materials have been added to the exhibition, so even though you may have seen it once, you have not seen it all. In addition to the fine presentation silver service given to F. H. Hatch as collector of customs, a service presented to Samuel J. Peters in 1850 for the same reason, was recently acquired and is now displayed in the exhibition.

As we move into the fall, look for an exciting development on Royal Street. A new orientation center is being prepared in the area that our long-time patrons will remember as the location of the research library before the opening of the Williams Research Center. A long-awaited central entrance will orient visitors to all of the facets of the Historic New Orleans Collection. It will be a place to learn about the historic buildings, the Louisiana history tour, the Williams Residence and gardens, current exhibitions, and how to use the Williams Research Center. Scheduled for opening this winter, we hope you will find our new areas as welcoming as we have tried to make the current ones.

We look forward, also, to the annual Williams Research Center symposium on January 20, 2001, in the grand ballroom of the Omni Royal Orleans. *Bourbon Louisiana: Reflections of the Spanish Enlightenment* promises to be a fascinating look at another part of our multi-cultural heritage. I would like to express our most sincere gratitude to the corporate sponsors of the symposium.

And finally, another January event will be the opening of *Marie Adrien Persac: Louisiana Artist* in the Royal Street Williams Gallery. It has been our pleasure to collaborate with Professor Pat Bacot and Louisiana State University as well as the New Orleans Notarial Archives to organize the catalogue and the exhibition now showing at LSU.

—Priscilla Lawrence

## THNOC PUBLICATIONS RECEIVE AWARDS

*Queen of the South: New Orleans, 1853-1862, The Journal of Thomas K. Wharton* was one of the winning entries in the 2000 Publication Design Competition sponsored by the Southeastern Museums Conference. The announcement was made at the SEMC annual meeting in Knoxville. *Queen of the South* was also recognized in the American Regional History Publishing Awards competition sponsored by Tamarack Books, a publishing company in Boise, Idaho. A

group of other publications, including the *Historic New Orleans Collection Quarterly*, placed second in the large library category in a competition sponsored by the Special Libraries Association. The winners were announced at the annual conference in Philadelphia. The poster/invitation for the 2000 symposium, *France and Louisiana: “Journée d’Étude,”* won an award of excellence from the New Orleans Chapter of the Public Relations Society of America.

# *Reflections in Silver: The Hatch Presentation Coffee and Tea Service*



*Silver service presented to Francis H. Hatch, collector of the port of New Orleans.  
Made by Terfloth and Kuchler, coin silver, 1861, lent by Mr. And Mrs. John R. Neal*

One of the highlights of the Historic New Orleans Collection's current exhibition, *Queen of the South: New Orleans in the Age of Thomas K. Wharton, 1853-1862*, is the silver service given to collector of customs Francis Hanson Hatch. In the exhibition, New Orleans is seen through the journal of Thomas K. Wharton, superintendent of construction of the New Orleans Custom House. In his journal entry of May 12, 1861, Wharton

explains his direct connection with the service and its presentation on that day. The officers of the Custom House and others, including Wharton, had secretly commissioned the work. Wharton recorded, "The large salver of solid silver is enriched with a beautiful chased copy of the first perspective drawing I made for the New Custom House in 1848, and thus connects me artistically, as well as in the capacity of a strong friend of the Collector...."

The seven-piece set is the most sumptuous

in design and decoration, as well as the most lavish in iconography, of all the known examples of New Orleans-made presentation silver. It was ordered from the firm of Terfloth and Kuchler to be fashioned entirely in coin standard silver. This partnership of two German-born silversmiths was eminently qualified to perform the commission. Together from 1858 through 1866, they had already fashioned the stunning silver salver, pitcher, and goblets presented in 1859 by the



Washington Artillery Company of New Orleans to its colonel, James B. Walton (see *Crescent City Silver* catalogue, Historic New Orleans Collection, 1980).

The Hatch service consists of the previously mentioned salver, engraved with what is arguably the most important structure erected in 19th-century New Orleans, the granite Custom House, still standing on Canal Street. The other parts of the service consist of a coffeepot, two teapots, a covered sugar basin, and a slop or waste bowl—each decorated with a repoussé and chased vignette illustrating the commerce of the port of New Orleans. The seventh piece, a cream pitcher, because of its small size, is engraved only with the presentation inscription.

Louisiana left the Union on January 26, 1861, and joined the Confederacy in March. As the piece was presented on May 12, 1861, it can be assumed the service was made in whole or in part while Louisiana was a sovereign nation and an early member of the Confederacy. The Custom House, not completed until the 1880s, is shown in its finished state, flying the one-star banner of the republic of Louisiana and the first national Confederate flag.

The other pieces in the service were fashioned with conservative, classic pyri-form- or pear-shaped bodies raised on circular bases and having spool-shaped shafts. One side of the coffeepot has both repoussé and chased decoration, with a seated female figure set in the midst of crates, cotton bales, and barrels. The figure represents Commerce and was appropriated from the Roman goddess of the Grain or the Harvest, Ceres, for this purpose. The image itself appeared commonly on bank notes and was, therefore, a ready source for the silver engraver. The side of one of the crates is engraved with the monogram “C. K.” for the silversmith Christoph Christian Kuchler. Each dome-shaped lid in the seven-piece set has a different finial representing a Louisiana-grown product. The finial on the coffeepot is a fig.

The first of the two teapots has an



*Coffeepot, top, with repoussé and chased decoration, depicting female figure seated among crates, cotton bales, and barrels. The finial is in the shape of a fig. Above, teapot crowned with acorn finial, decorated with a view of the port of New Orleans taken from the 1852 lithograph New Orleans from the Lower Cotton Press.*

orange as its lid finial. Within a decorative program that combines the real and the imaginary, the first teapot is the most effec-

tive in combining mythological and actual objects. The Father of Waters, with his legs bent in a strange way (similar to Neptune's in the famed salt dish made by Cellini for Francis I), pours the water of the Mississippi River from a ewer. An ocean-going steamship with sails heads downriver to the Gulf, while a river steamer makes its way upriver. Other symbols of this paradise-on-earth theme are ducks taking flight from a Louisiana marsh, palm and other trees and flowers, and even an alligator sunning itself on a bank.

The second teapot is crowned with an acorn finial and features an engraved view of the port of New Orleans. The source for the vignette is an aerial view of the city and port by the delineators John William Hill and Franklin Smith, Jr., for the water-colored lithograph made in 1852 by David William Moody. The image is entitled *New Orleans from the Lower Cotton Press*. This is certainly one of the best views of New Orleans in the halcyon decade before the Civil War.

The sugar basin has a pecan as its lid finial and is decorated with an image of Belle Grove Plantation house, its sugar mills, and crops. Belle Grove, designed in the late Greek Revival style by New Orleans architect Henry Howard for John Andrews, was erected between 1856 and 1857. Everything in this view appears to indicate that Belle Grove was a thoroughly modern plantation, including a steam train for hauling sugarcane from field to factory. The design source for the reverse of the sugar basin was a vignette of a sugar plantation on the large map entitled *Norman's Chart of the Lower Mississippi* delineated by Adrien Persac.

The waste or slop bowl is graced with a repoussé and chased bee skip surrounded by swarming bees. This symbol of industry dates from ancient times and is used to great effect here.

Francis Hanson Hatch, the recipient of this extraordinary service is an example of the type of entrepreneur who came to the thriving South to seek fame and fortune. Born in Vermont in 1815, he arrived in New Orleans as a youth in 1833.

He went to work for a grocery brokerage firm and, through the deaths of older partners, found himself the owner of the company at the age of 20. Shortly after his marriage to a Pensacola widow, Sarah Stewart Miller, on July 28, 1846, he moved to St. Helena Parish because of his wife's poor health. He stood for election to the Louisiana State House and won and was a member of the 1852 Louisiana Constitutional Convention.

For loyal service to the Democratic Party, President James Buchanan, after assuming office in January 1857, appointed Hatch the customs collector for the port of New Orleans on April 1, 1857, a post he held through January 26, 1861, when Louisiana left the Union. He served the short-lived republic of Louisiana in the same capacity. When Louisiana joined the Confederacy, he was made the Confederate customs collector at New Orleans, a position that lasted until April 1862, when the Federal Navy captured New Orleans. He was declared a traitor and most of his property was seized because he had left New Orleans to become customs collector and general agent for the Confederate Department of the Southwest. When he returned to New Orleans after the war, he was financially ruined, but by 1866 he was able to establish the successful Mount Insurance Company. He died at the age of 70 in Jefferson Parish.

It is remarkable that this large service has managed to stay intact through three generations of the family until it was sold in 1988 to a private collector. The owners are generously sharing this work of art that, in the opinion of these authors, compares very favorably with the work of the more celebrated mid-19th-century silver smithing firms in the East, such as Tiffany in New York, the Kirk firm in Baltimore, and Gorham in Providence.

— *H. Parrott Bacot and  
Carey Turner Mackie*

*H. Parrott Bacot and Carey Turner Mackie are coauthors, with Charles L. Mackie, of Crescent City Silver, the catalogue, published in 1980, to accompany an exhibition of 19th-century New Orleans silver. The Hatch silver service was graciously lent to the exhibition by Mr. and Mrs. John R. Neal.*

# URSULINE COLLECTION YIELDS RARE MUSIC MANUSCRIPT

**F**rom the earliest days of the Louisiana colony, music was an essential part of civil and religious ceremonial life. Music manuscripts—subject to the vagaries of climate and neglect—are scarce. The only known surviving manuscript from 18th-century Louisiana is found in the Ursuline Collection, acquired by THNOC in 1998.

The manuscript was copied in Paris in 1736 by an individual identified as “C. D.” It was published in 1737 by Philippe Nicolas Lottin, under the title *Nouvelles Poésies spirituelles et morales sur les plus beaux airs de la musique français et italienne avec le bas*. The only copy of the published version is in the Bibliothèque de l’Arsenal in Paris. The manuscript copy was given to the Ursuline nuns by “Monsieur Nicolet” in 1754.

Several differences distinguish the manuscript copy from the published version. Of the six *recueils* or “books” of the published version, the first four were created between 1730 and 1733. The

Louisiana version has only four “books,” although the copyist indicates the fifth one is to be copied. The manuscript copy does not contain the fables of La Fontaine, which are found in the published version.

*Nouvelles Poésies* is a remarkable indication of musical taste during the French colonial period. The 294 compositions are primarily vocal works, with accompaniment by a variety of baroque musical instruments. Leading French and Italian composers such as Jean Baptiste Lulli, François Couperin, Louis Marchand, Louis Nicolas Clérambault, and Henri Desmerest are represented in the manuscript.

The volume of music represents the practice, common in the 18th century, of replacing the text of a secular composition with a religious text to instruct individuals in the moral values of Christian life. Consistent with the didactic nature of religious texts, songs extolling virtues were copied in red ink and those detailing vices were copied in black ink.

— *Alfred E. Lemmon*

## PERSAC EXHIBITION

An exhibition of works by Marie Adrien Persac jointly sponsored by THNOC and the Louisiana State University Museum of Art will open in the Williams Gallery on January 16, 2001. On view will be the most comprehensive gathering of Persac's work ever assembled, including the rarely

exhibited plantation gouaches from private collections and Persac work housed in the New Orleans Notarial Archives, along with paintings and drawings from the Collection's holdings. An accompanying catalogue, *Marie Adrien Persac: Louisiana Artist* (LSU Press), is available in the Shop.

## ERRATUM

In the summer issue of the *Quarterly*, page 9, the caption identifying the portrait of a Creole gentleman by François Bernard should include the information, *gift of Laura Simon Nelson*. The donor list, page 13 of the summer *Quarterly*, is for the period January-March 2000, not 1999.

## ACQUISITIONS



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

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

### MANUSCRIPTS

The South, with its rich history populated by colorful figures, has inspired countless writers, and among southern cities, New Orleans has always proved an irresistible lure. Few have evoked a sense of place as well as the incomparable Tennessee (Thomas Lanier) Williams (1911-1983). Williams, born in Columbus, Mississippi, lived as a young man in New Orleans and always felt at home in his favorite city. The current site of the publications department of the Historic New Orleans Collection, 722 Toulouse Street, once contained a rooming house where Williams lived in 1939 and later used as the setting for his 1977 play, *Vieux Carré*. Newly acquired typescript pages have expanded the holdings of Tennessee Williams materials that include an annotated 1973 draft of the French Quarter drama. The penciled additions and deletions seen on early drafts and fragments of works such as *The Glass Menagerie*, *A Streetcar Named Desire*, and *Summer and Smoke* provide insight into the rigorous process involved in defining character and developing plot. The collection (ca. 1944-1947) also includes a poem ("Children Who Star In Cinemas for Children"), notes on film script sequences and plays, a newspaper fragment,

Blanche: Heavens, no, I'm grateful. But don't you worry. Mitch won't get anything but a goodnight kiss unless I decide that I want to be Mrs. Mitchell.

Stella: You could do worse.

Blanche: That's right.

Stella: And it's time that you get married.

Blanche: It's way past time.

Stella: You know I'm sincere about wanting you to be happy, almost more than anything in the world.

(SHE HANDS A BOTTLE OF COCA-COLA TO BLANCHE)

Blanche: Is that coke for me?

22<sup>nd</sup> July Apollo Theatre

Dear Tennessee

I got your letter delight, I have done everything about the dress suit etc - & got the money from J.A.

Of CORSE you go and take a huge big bow if the audience shouts for you. Darling

Typescript page, top, from *A Streetcar Named Desire* by Tennessee Williams (2000-33-L); below, selection from letter to Tennessee Williams, from *Maria St. Just*, signed "Maria" (2000-33-L)

telegrams, a royalty statement, and letters from Maria St. Just and Audrey Wood.

■ William Faulkner (1897-1962) is recognized as a great American novelist not only for his depiction of the universal human condition within regional settings but also for innovations in style and structure. Faulkner lived much of his life in Oxford, Mississippi, but a six-month stay in New Orleans in 1925 marked his first sustained attempts at writing fiction. The Pirate's Alley Faulkner Society, started in 1990, pays tribute to the literary genius who lived at 624 Pirate's Alley. The organization sponsors an annual literary festival and a publication, *The Double Dealer Redux*. Records donated by the society document its evolution through files, news clippings, newsletters, letters, posters, photographs, audio- and videocassettes, manuscripts, reviews, and issues of the journal.

■ Letters and diaries contain eyewitness accounts that can have broad cultural implications when several sources are examined. First Lt. Noah Gephart, Regimental Quartermaster—14th Ohio, was stationed in the New Orleans area in 1864 during the Civil War. His daily notations include comments on clothes, food, ammunition needs, conflicts, and various daily routines. Maj. Emanuel Gephart, his father, served in the same regiment and is also mentioned. The Collection's growing number of diaries and papers illuminates the individual lives of participants in historic events.

— M. Theresa LeFevre

## CURATORIAL

Two oil portraits come to the Collection through the bequest of René Steven Wogan and Mrs. Mildred Faulkner Wogan. The portraits depict Wogan family ancestors. Dr. Jean Beugnoil, a prominent physician in the city during the late 19th century, had his portrait painted in three-quarter length in France in 1878 by Leon Maxime Faivre. The bust-length portrait of Jean Baptiste Augustin was painted in 1832 by Jean Joseph Vaudechamp. Augustin was professor of Latin at the Collège d'Orléans.

■ Five photographic views, ca. 1915,



*Portrait of Jean Baptiste Augustin by Jean Joseph Vaudechamp, 1832 (2000.49.1), bequest of René Steven Wogan and Mildred Faulkner Wogan*

include a portrait of Bernard Conrad Meyer, his office at Stewart Canal Company, and the New Orleans Coffee Men's Association at their first banquet on December 20, 1915. The latter photograph was taken by H. J. Harvey Photo Company. A series of photographs of Baton Rouge, taken between 1880 and 1900 from original glass negatives in the possession of the Hill Memorial Library at Louisiana State University are the gift of Rhea Rosenberg. A 1909 etching, *Old Courtyard* by Charles Henry White, is the gift of James Lamantia. A 1930s photograph of 2010 Peniston Street, taken by an

unknown photographer, comes from Cary Long.

■ Two cypress folding shutters, ca. 1850, and a plaster fragment from an interior frieze in Belle Grove Plantation located near White Castle, Louisiana, are the gift of John Henry Bogie.

■ The official poster for Mardi Gras 2000, depicting Rex, is the gift of William F. Grace, Jr., for the School of Design. The poster was designed by Anne Scheurich and printed by Planet Publishing. Ashton Phelps, Jr., provided a videotape documenting Rex in 1970. A donation of 342 carnival ball invitations and other

ephemera comes from Kevin Keller.

■ Paul Leaman, Jr., donated seven double proofs by H. Alvin Sharpe, created for carnival and other special events. The proofs, designed between 1963 and 1970, are cast in fine silver. They include the titles: "Hex Doctor," "Voodoo Queen," "Reign of Elijah Peters," "Reign of Zulu Barnes," "Shawnee," "Our Fine Feathered Friends," and "From Places Far Tho' We Be, All Return To Mother Sea."

— Judith H. Bonner

## LIBRARY

Sometimes plentiful, sometimes scarce, the materials that the library acquires fall into a pattern of cycles. One day, broadsides and rare pamphlets seem to abound; conversely, it may be years before a rare piece of New Orleans sheet music comes to light.

The acquisition of a group of John Law-related materials reflects this tendency. John Law, described in a recent *Wall Street Journal* article as "nicely expert in all manner of debaucheries," has been the subject of a rash of recent economic histories. In support of the growing collection of materials related to John Law's scheme to establish a company in 1717 with exclusive trading rights in the Louisiana colony, a noteworthy 1720 pamphlet, *Memoire Instructif des Profits et Avantages des Interesses dans la Compagnie des Indes & de Mississipy*, has been added to the holdings. This rare French pamphlet provides details of Law's Company of the Indies and includes information that was purportedly used to prove the company's financial stability. The failure of the company in 1720 was caused by wild speculation among stockholders and by grossly inflated values. After the crash, the venture was referred to disparagingly as the Mississippi Bubble.

THNOC also acquired a copy of the 1936 Maggs Bros. bibliography, *The French Colonisation of America*, an important source for documenting materials related to administrative acts in the French colonies. This annotated bibliography focuses on 650 items from the Library of Cardinal Etienne Charles de Loménie de Brienne, who was the minister of finance

under Louis XVI in 1787. The third acquisition related to John Law materials is the comprehensive three-volume work, *Great Bubbles*, which explores the impact and legacy of the Tulip Mania of 1636, the Mississippi Bubble of 1720, and the South Sea Bubble of the same time period. Volume II contains a fully translated version of the 1720 *Memoire Instructif des Profits...* pamphlet described above.

■ On the heels of a spate of publicity related to records in the Ouachita Parish Courthouse concerning land grants to the Baron de Bastrop, THNOC has also acquired an extremely rare item, an 1819 Natchez imprint entitled *Brief of the Title of the Maison Rouge Grant of Land With Documents Explanatory Thereof*. The pamphlet relates to claims on the huge land grant issued in 1793, which consisted of some 30,000 leagues on the Ouachita River in north Louisiana. Research indicates that the only other known copy of this brief was in the celebrated Americana collection of Thomas Winthrop Streeter. A thorough discussion, including references to documentary evidence about these Louisiana territorial land grant claims, may be found in an article in the *Louisiana Historical Quarterly* (April 1937) describing the Maison Rouge and Bastrop land grants.

— Gerald Patout

## INTERN SPOTLIGHT: MARK FLYNN



Mark Flynn, now with the State Library of Florida, began his career in archival and library materials as an intern at the

Collection in the early 1980s, working with the Eliza Jane Nicholson Papers. He was the first student to enroll in the graduate program in archival sciences at the University of New Orleans and was one of the founders of the Greater New Orleans Archivists Society. He also received an M.A. degree in library science.

After serving as head of collection development for the library at Loyola University New Orleans, Mr. Flynn became head of special collections and archives at George Mason University in Fairfax, Virginia. In the early 1990s, he accepted a position with the State Library of Florida, where he is currently in charge of the Bureau of Library Development, a program that includes putting archival projects on the web and supplying special services to public schools. He describes his work as "an absolute joy." A lot of the skills he uses in this position he learned at THNOC. "I use them every day," he says.

## ON LOAN

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

Materials from the collections will be included in the following exhibitions:

### *Winnie Davis: Daughter of the Confederacy*

Beauvoir: The Jefferson Davis Home and Presidential Library, Biloxi, Mississippi.

Dates of loan: April 29-October 29, 2000

### *New Orleans in 1867: Photographs for Napoleon III*

Newcomb Art Gallery, Newcomb College of Tulane University,  
New Orleans, Louisiana. Dates of loan: September 7-November 23, 2000

### *Visualizing the Blues*

The Dixon Gallery and Gardens, Memphis, Tennessee. Dates of loan:  
September 2000-January 2001

### *Alfred Hitchcock*

The Montréal Museum of Fine Arts, Montréal, Quebec. Dates of loan:  
November 16, 2000-March 18, 2001

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## STAFF

### IN THE COMMUNITY

**Jan Brantley** and Robert Brantley, photographs on display, Apple Seed Shoppe; **John Magill**, interview, WDSU-TV; **John Lawrence**, humanities reviewer for Ogden Museum of Southern Art.

Speeches: **Patricia Brady**, Save Our Cemeteries; **John Lawrence** and **John Magill**, presentation at the Marie Adrien Persac symposium, LSU Museum of Art; **Priscilla Lawrence**, AASLH/LAM annual meeting, New Orleans.

### PUBLICATIONS

**John Magill** and **John Lawrence**, essays in *Marie Adrien Persac: Louisiana Artist* (Louisiana State University Press); **Pamela Arceneaux**, "Guidebooks to Sin: The Blue Books of Storyville," in Volume 15 of *The Louisiana Purchase Bicentennial Series in Louisiana History* (Center for Louisiana Studies); **Harry Redman, Jr.**, articles on 19th-century French authors in *Dictionary of Literary Biography*, *World Encyclopedia of Peace*, and *Parade Sauvage*; **Mary Mees**, "Yugoslav Immigrants and the Oyster Industry in Louisiana, 1830-1920," *Cultural Vistas*.

### PAPERS

**Alfred Lemmon**, "La Musique de la Louisiane: Le Manuscrit des Ursulines de la Nouvelle Orléans," 15th annual Sarrebourg Festival of Baroque Music, Sarrebourg, France; **Mark Cave**, "Problems and Solutions in Documenting the History of Childhood," Society of American Archivists, Denver.

### CHANGES

**Amy Baptist** (M.L.I.S., M.A., LSU) has joined the staff as library cataloger.



Amy Baptist

**Amanda Fuller**, special projects, photography; **Bobby Palfrey**, symposium volunteer; **Wade Toth**, volunteer docent; **Stephanie Brownlow**, intern (UNO), **Sarah Reidy**, intern (Tulane University), and **Barbara O'Brien**, intern (Tulane University). **Sue Reyna**, formerly library cataloger, has accepted a position at the University of Illinois at Chicago. **Thin Phi** has retired from the maintenance department.



Amanda Fuller



Stephanie Brownlow



Sarah Reidy



Barbara O'Brien

### MEETINGS

**Chuck Patch**, Museum Computer Network, Las Vegas; **Carol Bartels**, **Mark Cave**, Society of American Archivists, Denver; **John Lawrence**, AASLH/LAM, New Orleans; **Louise Hoffman**, Publishers Association of the South, Atlanta; **Theresa LeFevre**, **Warren Woods**, **Alfred Lemmon**, **John Lawrence**, **Gerald Patout**, **John Magill**, **Priscilla Lawrence**, **Chuck Patch**, **Patricia Brady**, **Kathy Slimp**, Human Resources Management Association.



## THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

### Editors:

Patricia Brady  
Louise C. Hoffman

Head of Photography:  
Jan White Brantley

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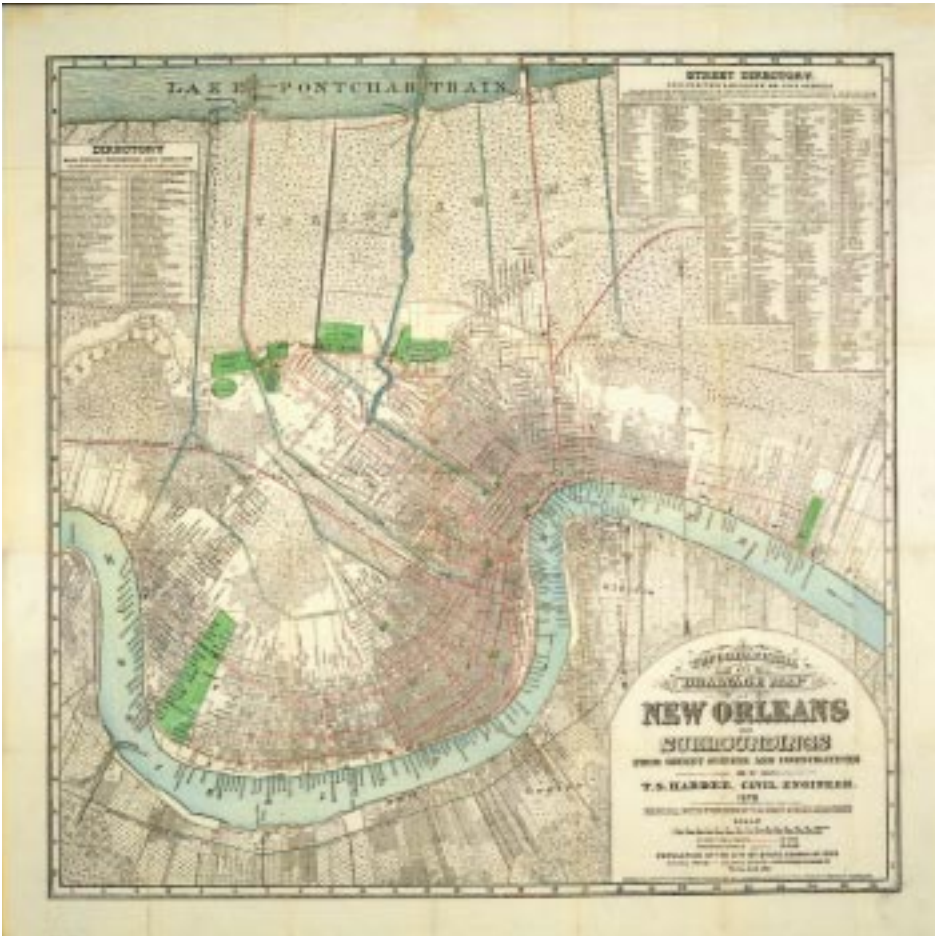
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Additional photography by:  
Dustin Booksh

# THE SHOP



Now available for purchase in the Shop is a facsimile of the 1878 Hardee map of New Orleans. Thomas Sydenham Hardee delineated the original map, entitled *Topographical and Drainage Map of New Orleans and Surroundings from Recent Surveys and Investigations* (00.34A), which was printed by Lewis Graham, 73 Camp Street. The original is a lithograph with watercolor. The facsimile measures 27½ inches (width) by 28 inches (height).

PLEASE SEND Amount  
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## AT THE COLLECTION



Pictured at the Museums After Dark reception for museum professionals held at THNOC last summer are John Magill, **far left**, and, **above left**, Priscilla Lawrence with James Sefcik, director of the Louisiana State Museum. Recent lectures at THNOC include talks by Judith Bonner, **above right**, on “New Orleans at War in the 20th Century,” and “Women Artists in New Orleans,” features of the continuing Third Saturday programs. Claire Mire Bettag, **far right**, led a workshop, “Spanish Language Church Records,” for non-Spanish speaking genealogists in August.



Detail, *Treaty of Friendship with the Indians*, 1794 (MSS 309)

**SIXTH ANNUAL WILLIAMS RESEARCH CENTER SYMPOSIUM  
SATURDAY, JANUARY 20, 2001  
GRAND BALLROOM, OMNI ROYAL ORLEANS  
621 ST. LOUIS STREET, NEW ORLEANS**

**Dr. Guillermo Nández Falcón**, Tulane University  
*moderator*

**Dr. Ralph Lee Woodward, Jr.**, Texas Christian University  
“Louisiana Under Bourbon Spain: Commercial  
and Economic Policy, 1763-1803”

**Dr. Gilbert C. Din**, professor emeritus  
Fort Stewart College, Colorado  
“Perspectives on the Canary Islanders of Louisiana”

**Dr. Vicente Ribes**, Universidad de Valencia  
“The Valencian Background of Some Louisiana Families”

**Dr. Sylvia L. Hilton**, Universidad Complutense, Madrid  
“‘This Vast and Restless Population’: Spanish Views on Anglo-  
Americans in the Mississippi Valley, 1763-1803”

**Dr. Alfred E. Lemmon**, Historic New Orleans Collection  
“Sources for Spanish Louisiana History at the  
Williams Research Center”

**Dr. Leticia Ruiz**, The Prado  
“Painting in Bourbon Spain, 1760-1800”

**Judith H. Bonner**, Historic New Orleans Collection  
“José Francisco Xavier de Salazar y Mendoza:  
Spanish Colonial Painter in Louisiana”

**Dr. Javier Morales**, the Patrimonio Nacional of Spain  
“Art in the Spanish Court between 1746 and 1833: A Common  
Heritage of Spain and the Nascent Republic of the United States”

**January Symposium:**

pre-registration fee \$25, student fee \$10, until January 5  
\$30 fee at the door on January 20

*The Historic New Orleans Collection will also sponsor a tour to Spain  
where the symposium will be repeated at the Universidad de Alcalá de  
Henares on March 23, 2001. Dates for the tour: March 17-27, 2001.  
For more information about Symposium 2001, in New Orleans and  
in Spain, please call the Williams Research Center at 504-598-7171.*



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