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 CONTRIBUTORS**

Everl Adair,  
 Dir. of Research & Rare Collections

Kip Dehart,  
 Landscape Designer

Gary D. Ford,  
 Staff Writer

# Around the Gallery

A Publication of the R. W. Norton Art Gallery

**The Norton - Then and Now:**

**A Look at Changes in 2013 and a Glance into 2014**

The past year saw quite a few changes at the Norton; 2013 introduced a Roman emperor to the galleries, displayed our affinity for color both inside and out, and re-organized the collection into a trip through time, to name a few. As those of you who visit regularly know, the Norton has been celebrated in the past for its western art (with a small "w"), especially the large collections of works by Frederic Remington and Charles Marion Russell. Yet, as our permanent collection has grown, we've chosen instead to emphasize the development of Western art (with a very big "W"), from its origins among the Egyptians, Greeks, and Romans, to the diversity of 20<sup>th</sup>-century Modernism. Rather than isolate genres, we've chosen to gather together paintings, sculpture, decorative arts, and other artifacts that reflect a particular period. As an American museum, we ground ourselves firmly at home by setting up our central galleries as "Visions of America", choosing iconographic images and quotes that reflect both how others have seen America and how we've seen ourselves. Among its fascinating pieces is a 1756 map of French possessions in the New World printed by Sebastian Longchamps, formerly the amanuensis of Voltaire. This is an apropos, metaphysical wink from the Enlightenment philosophers to the country that would be founded on their ideals. Also present is the Revere Bell, a 900-lb. church bell crafted during the early days of the American Republic in the foundry established by Paul Revere and his sons.

Moving toward the North Wing, visitors can explore the progression in Western art to which America is heir, beginning with the "Origins of Western Art Gallery", featuring Septimius Severus, the Roman emperor mentioned earlier. Other antiquities in the gallery come from the Mediterranean region, including a nearly 3,000-year-old Luristan sword (part of the Persian Empire). Also present, the better than 4,000-year-old Egyptian artifacts and the relatively young Roman mosaic, at only 1,500-years-old. Next up is our "Candle in the Dark: The Art of the Medieval World Gallery", which holds our 14<sup>th</sup>-century Book of Hours, on special occasions. Another artifact, which relates to a medieval event that has re-engaged public interest in the wake of Dan Brown's popular books, is the *Processus contra Templarios*, a limited edition reproduction, recently released by the Vatican, containing the records from the trial of the Knights Templar that led to the destruction of their order.



*Pilgrim*  
 Canaletto

From the medieval world, we move to the "From Renaissance to Enlightenment Gallery" where our newly cleaned and repaired 16<sup>th</sup>-century tapestries hold pride of place. The two colorful tapestries on display have been recently returned to the Norton after almost half a year of intense cleansing. Another highlight is both portraiture and landscape art from the Golden Age of the Dutch Old Masters. Striking Neo-Classical works by Fragonard, Kauffmann, and Canaletto round out the display. And then

you can pass through our special gallery for little ones, the “Fairy Tale Gallery”, pausing to pet Wilbur’s nose for luck (think *Charlotte’s Web*). Also take a gander at the new “bookstands” devised for the sculptures, and head into “A Century of Turmoil: Europe in the 19<sup>th</sup> Century Gallery”. The speed of change picks up as this gallery demonstrates, leaping from the tradition of Neo-Classical academic painting to the rebellion of the Romantics. Then it extends to the breakthroughs of the Barbizon School and the iconoclastic innovation of the Impressionists. And finally, visitors can take a “The Journey to Modernism” in the gallery so named, exploring the different directions artists elected to take in the late 19<sup>th</sup> and early 20<sup>th</sup> centuries.

Along your way back to the lobby, take in “The Mind of the Artist Gallery”, which delineates some of the ways artists make decisions and change over time. There you’ll find Rodin’s *The Thinker* presiding over Charles Schreyvogel’s journey from illustration to impressionism. Witness the meticulous planning that Meissonnier put into each painting; examine the sculptural changes Remington found possible via the lost wax method of bronze casting, and learn why exoticism is in the eye of the beholder.

Head toward the South Wing, and, on the way, explore America’s own artistic history via the “Soldiers and Statesmen Gallery” which visits some of the major figures and events in our past, including one of John Adam’s infamous “Midnight Appointments”. Notice also an example of the thought and process put into creating a political cartoon. From there, you can visit “Living in America Gallery” which explores the everyday lives of Americans in paintings, sculptures, and wonderful artifacts that would have seemed very familiar to our great-grandparents. Next door, we’ll revisit that small “w” with the “Inventing the West Gallery”, exploring a little of the reality along with the process by which the myth of “cowboys and Indians” came to be. And you can complete the circle by visiting the greatest iconographers of the American West in the appropriately named “Icon and the Iconographer Gallery”, featuring the works of Frederic Remington and Charles Marion Russell.



*A Funeral*  
Clementine Hunter

Finish off this particular, horseshoe-shaped trip with a visit to the two middle galleries that celebrate “American Art History” with works that date from the early Republic to the dawn of the 20<sup>th</sup> century, all by American artists. Then, head to the “Louisiana Gallery”, which features artists and scenes from our native state. Recent acquisitions include marvelous works by African-American artists Richmond Barthé and Clementine Hunter.

As you look at the art, notice the new setting we’ve created for it. From the neutral shades of its past, the Norton has bloomed into color and design, including richly hued, textured walls and patterned floors that enhance the art even as they delight the eye. New doorways make it easier to move through the museum, ensuring you don’t miss galleries that were previously “hidden” from the casual visitor and providing splendid sight lines down our corridors.

Once you step outside, there’s a whole new world of texture and color to explore in the Norton’s magnificent Botanical Gardens, forty acres featuring a variety of vistas from different ecosystems, all cunningly planned to thrive here in the Ark-La-Tex. Water gardens, outdoor sculpture, charmingly designed seating areas and walkways - the Norton has them all, and there’s always something delightfully new being planted by Kip DeHart, our talented landscape designer.

There’s more to come inside as well: in 2014, we’ll begin renovations in our South Wing. While visitor favorites like the Norton’s Rare Firearms Collection and the Gray/Blumenstiel Doll Collection will remain in their usual galleries, other areas will be devoted to America’s first great artistic movement, Hudson River School, and to the wonders of the natural world as seen in still-lives, landscapes, porcelain, bronze, and glass. So, set aside some time in 2014 and make the Norton a regular stop along your way. As *The Gulistan of Saadi* wisely declares:

If of thy mortal goods thou art bereft,  
And of thy meager store  
Two loaves alone to thee are left,  
Sell one, and with the dole  
Buy hyacinths to feed thy soul.

Better yet, join us at the Norton where we provide hyacinths, metaphysical and actual, free of charge!

EA

***I Remember the Difficult Times...*  
The Norton's New Oral History Book Debuts  
With Eyewitness Stories of World War II**

Identical twins Roy and Ray Buckner fought as infantry platoon squad leaders in the U.S. Marines, leading men into desperate battles to capture one island after another in the Pacific in World War II. Then, fighting for Guam, Ray was severely wounded and lay in a makeshift hospital: a tent on the beach using cots as beds.

Day and night Roy kept vigil over Ray, who only grew worse. The front lines were so near this "rear area" that spent rounds whizzed through the tent. Ray grew terrified he would be killed while he lay there, helpless.

"I got on the side of the cot where the bullets were coming and told Ray, 'The next bullet is mine,'" Roy recalled. There he lay with his back shielding his brother, ready to sacrifice his body for the life of his twin.

That episode is told in the Norton's new book, *I Remember the Difficult Times...* (now available for purchase at the museum and on [www.amazon.com](http://www.amazon.com)), a compilation of fifteen stories of men and women who served in World War II, all based on recorded audio interviews as part of the museum's Oral History Project, created in 2002.



Phil Lynch, director of OHP (who had previously served a career in the U.S. Air Force), began 2002 recording memories of those who fought in foreign conflicts, as well as eyewitnesses and participants of the civil rights struggle, oil and gas pioneers, men and women who created the "Shreveport Sound" in music, and others who contributed positively to the world, the nation, the state and the Shreveport-Bossier City communities. Today, more than 600 men and women from Shreveport and beyond have graciously given their time to tell us their life stories that are now preserved in our digital archives.

Most of the interviews were conducted here at the museum. Participants were asked to bring photographs dating to their childhood, artifacts, wartime letters, military documents and other ephemera.

Loren Culver, digital archivist for the department, scanned all of the materials, from snapshots to entire uniforms, and preserved the interviews in our archives. She then sent complimentary CDs of the interviews in jewel cases, along with a commemorative pin and a paper transcript to each participant. For families, these interviews will serve as verbal heirlooms for descendants yet unborn.

*I Remember the Difficult Times...* (R.W. Norton Art Foundation, \$28.50) marks the first volume of narratives the museum plans to publish. It relates the life stories of these fifteen men and women (from childhood to present-day) who served in Europe, the Mediterranean, and the Pacific in World War II. From dozens of interviews, these were selected, because they provide a cross-section of experiences representing millions of other Americans of that time.

The book's title comes from the words of Nicholas Mandrapilias, an American-born Greek who had returned with his family to their native country before the war broke out. After occupying German soldiers killed his younger brother, Nicholas, still a teenager, fought as a partisan, first against the Germans, then against the communists to keep Greece free. Later, and still an American citizen living in Greece, he was drafted. He sailed to America and served in the U.S. Army. Stationed at Fort Polk, he met his future wife and remained a Louisianan.

One-page vignettes between each chapter lend voices to events and anecdotes large and small, but all poignant. "America's Greatest Generation" spoke movingly of their families and childhoods in the 1930s and their pride in surviving the Great Depression through hard work, not handouts. Many rushed to enlist and offered their lives to win a worldwide conflict against an evil enemy. Nearly all deflected praise about their service by saying, "the real heroes are the ones who didn't make it home."

What an honor it was to write about these wonderful men and women! They read my manuscripts, pointed out errors and offered thoughtful suggestions. They were always generous with their time and always humble about their enormous contributions to country and community.

## ***I Remember the Difficult Times... (cont'd)***

Meanwhile, OHP is building one of the larger oral history repositories in the nation. Lynch, and others continue to interview men and women of the above mentioned categories. If you or someone you know considers being interviewed, call the museum at (318) 865-4201 ext. 122 or visit [www.rwnaf.org](http://www.rwnaf.org).

Just in time for a good winter read, *I Remember the Difficult Times...* gives voice to memory, and to generations yet unborn, the spoken words of ancestors who gave of themselves to make America a better nation.

GF

## **Currently Showing: Ooh, Aah, Ouch: The Art of *Environmental Impact* Through 2 February**

Many art exhibits touch the heart. This one “hits home”. Dr. David J. Wagner of Milwaukee, author and veteran curator of many nature art exhibitions, has gathered seventy-six worldwide works to portray the impact of man on earth, as well as nature’s events that affect all - from plant to animal to human life. The works - paintings, photographs, prints, installations and sculptures - draw you into reality expressed in art, such as images after Hurricane Katrina, as well as art wrought expressly from the imagination, but that also relates the impact of the clash of cultures and inevitable change.



*Save the Earth*  
Walter W. Ferguson

Indeed, this exhibit lands quite a punch. While many art exhibits elicit admiration of artistic excellence, this one will also provoke a wince and even a worry. In the exhibit, you’ll see works by Canadian painter Robert Bateman, American artist/poet Leo Osborne, and other pieces by artists from Maine to California, Scotland to Japan and the British West Indies. As you stroll from one work to the next, you may shake your head at works such as an oil-on-linen piece portraying sidewalk clutter left by someone who was too busy to pick up discarded fragments of their lives. In an acrylic on canvas, an albatross and dolphin are caught in a drift net. Works in many media portray an abandoned quarry in Vermont, a pile of tires in California, pollution in a river on the California-Mexico border. In *Gulf Life - Brown Pelican*, artist Guy Harvey renders the State Bird of Louisiana. Yet, something is wrong; black spots of oil seemingly flung against the canvas symbolize the recent oil spill off the southeastern coast of the Gulf of Mexico. This and other similar works are gifts of some of the artists as well as loans from the New Orleans Museum of Art.

Art has a history of spurring mankind to action. In our permanent displays, you see works by Hudson River School artists such as Albert Bierstadt, whose paintings were presented before Congress to advocate the creation of national parks. This exhibit presents startling realistic and, also, imaginary art. All make you pause, think, agree, disagree, but certainly admire these artists who put their heart into art in hopes of building a better world around them.

GF

## **Christmas in Word & Image in the Norton Research Library Saturday & Sunday from 1:00 p.m. - 5:00 p.m. Through 23 February**

Ever since the Gospels of Matthew, Mark, Luke, and John were written, men and women have been drawn to the story of the birth of Jesus Christ and the many beliefs and customs that have grown up around the celebration of Christmas. Twelve of these remarkable works bridging more than five centuries are on display in our library through 23 February 2014. Among them is the famous Genoa Psalter, of which only fifty copies on vellum (like this one) were published in 1516 including previously unpublished notes on the second voyage of Christopher Columbus. One of the earliest non-Christian accounts of the historical Jesus is contained in *The Genuine Works of Flavius Josephus*, originally written in the first century A.D., but here presented in a text published in 1833. The earliest English-produced writing on Christmas is to be found in *The Ecclesiastical History of the English People* by St. Bede the Venerable (672/673–735) explaining the origin of the display of evergreens at that time. Charming traditions are on display in the wonderfully, lovely frontispiece of an 1862 *The Book of Common Prayer*. Don’t forget to visit the Norton’s beautiful “Research Library” to see the books that help inspire and celebrate the holidays.

EA

**First Saturday Tour: “Rattling Down the Ages”: The World of Bronze  
4 January, 2:00 p.m.**



*Tiger Devouring a Gaviel*  
Antoine-Louis Barye

We begin the New Year with one of the world’s oldest art forms: bronze sculpture. It’s been around at least since the 6<sup>th</sup> century B.C. when the Greek dramatist, Aeschylus, called the art “the mirror of the form, wine of the mind.” Education docent, John Wiltse, will begin with works by the early 19<sup>th</sup>-century sculptor, Antoine-Louis Barye. Get ready to go “wild”. Barye spared no details in his portrayal of animals and their natural lives, seen in *Tiger Devouring a Gaviel*. The poet Longfellow called the sculptor’s work “red in tooth and claw”. Many critics were appalled at his realism and for showing wild creatures being, well, wild creatures that hunt, eat, sleep and mate. He would influence nearly every major French sculptor of the 19<sup>th</sup> century; one group of his imitators came to be called *les animaliers*. They included Rosa Bonheur and Jules-Pierre Mene, whose works you’ll also see on this tour. These French sculptors were leading the charge back to the lost wax method in bronze casting. Elsewhere, John will pause at works by Auguste Rodin, Augustus Saint-Gaudens, and Frederic Auguste Bartholdi. You’ll also see artists, including Frederic Remington and Charles Marion Russell, who captured on canvas and in bronze scenes and of the American West. You, and youngsters, too, will love the Fairy Tale Gallery, where you may actually touch sculpture. Close your eyes, and you’ll hear the words of Helen Keller: “I sometimes wonder if the hand is not more sensitive to the beauties of sculpture than the eye.”

GF

**Coming Soon**

**First Saturday Tour: *Guys and Dolls***

**1 February  
2:00 p.m.**

We begin February with the *Guys and Dolls Tour*, our “First Saturday Tour” that doesn’t actually promise musical interludes. Instead, it focuses on two fascinating but very different galleries. You’ll step into our Gray-Blumenstiel Doll Collection where fifty-nine German and French antique bisque dolls are dressed in authentic styles of more than 200 years of Louisiana history and named for men and women who played their own part in the development of the state. Next door, guys will love our Antique Firearms Collection. There, 148 rare pistols, rifles, and carbines, many finely engraved, representing two centuries of work combining art and engineering. Twelve of them feature the elegant work of one of the world’s leading engravers, the late E.C. Prudhomme of Shreveport.



*Colt Revolver*



*1868 - Virginia*

GF

**American Still Lifes Exhibit Opens for a Three-Month Run  
4 March - 25 May**

Set aside a warm, spring day during the height of the our massive azalea season to visit the Norton’s traveling exhibition galleries for the *American Still Lifes* exhibit. You’ll be dazzled and amazed by a collection of sixty-six paintings by fourteen American artists, all recognized for their sumptuous compositions and artistic techniques. Look in our future newsletters to learn more about the exhibit and what all is to be entailed. Don’t miss this first, all-still life display held at the R.W. Norton Art Gallery.

GF

## In the Gardens: *Plants that Awaken our Winter Displays*



*Pyracantha*

Shhh. In January, much of our garden slumbers away its winter days, nestled in a mass of fallen leaves, under bare limbs of big oaks and the quiet of evergreens whispering in the breeze.

However, color does abound, made even more full and beautiful by the backdrop of winter's minimalism. Birds certainly appreciate it. They're fluttering around our pyracanthas, so bright with berries - just one of the plants that flourish in full color in January.

Among the best of them are right at the border of our employee parking lot, where you'll find some tall specimens of pyracantha, a member of the Rosaceae family, and also commonly called firethorn. This evergreen hails from Southern Europe to Southeast Asia. As its family name indicates, it's a member of the rose family. Birds nest in the thick foliage and dine on the berries. If humans pluck berries and gobble them down, they can get sick; however, if the berries are washed and properly prepared, a jelly can be made, safe for consumption.

Pyracanthas are great as guards for a garden. Some gardeners plant these thick bushes to form a leafy, thorny, and berry morass that provides excellent nesting for birds and privacy for landscape.

Elsewhere, color abounds in the Botanical Gardens. Our coral bark Japanese maples blush mostly in red leaves (with one in yellow), serving as echoes of autumn past. Our *camellia sasanquas* are in bloom, and, as the month wanes, you'll see shy narcissuses pushing their yellow bells up from their bulb base, and equally yellow strands of forsythia, as if both come up for a peek at these winter days to see if the time's right for blooming.

I love working in the gardens in January. Yes, it can be very cold here (well, for us), but most days in Louisiana, the temperature has just enough nip in the air to make chores comfortable. In winter, it's a joy to see birds enjoy our berries, watch the first, shy narcissuses push up, and each day find more blooming evidence of spring ahead.

KD

## Tips from Kip: *Fruits of Winter Labor*

This month, whether on a warm or cold day, take your first "bite" of your own delicious citrus products. January is the time to plant citrus trees, as well as other fruits. Here in Louisiana, that might mean Satsuma oranges, lemons, grapefruit, and other varieties. They'll add beauty to your landscape and sweet (and healthy) additions to your diet. Here in our Botanical Gardens, we grow Satsuma oranges. I like them, because the skins are thin; they are as easy to peel away as a kid glove, and so sweet to eat. The Louisiana State University Agriculture Center notes that we're fortunate in the Pelican State since some types of fruits flourish most anywhere - from here in the hills of Caddo Parish in northwest Louisiana, to the parishes washed by the Gulf of Mexico.

Here are some tips on planting and care of citrus trees:

**Get Them in the Ground Now.** January and February are good times to plant. Any tree planted after December gives them a fighting chance to withstand a freeze in February better than trees planted earlier.

**Give Them Elbow Room.** Yes, you want citrus trees to add an artistic touch to your landscape, but site selection is a key component of growing sweet citrus. Be careful not to plant your trees too close to each other or to structures that may limit sunlight, block air movement, or make the tree prone to pests. Grapefruit and navel oranges require a 30-to 40-foot diameter circle.

**Choose the Rootstock Wisely.** Here in Louisiana, the best citrus rootstock is trifoliolate (*Poncitrus trifoliata Rubidoux*). As the most cold-hardy of the citrus rootstock, it can withstand winter chills in northern parishes bordering Arkansas. Our neighbors in more southern parishes may choose the *Swingle citrumello*. It produces a budded tree in one year's time.

## Tips from Kip (cont'd)

**Learn When and Why to Prune.** The trees (you should select a 2-to 4-foot tree) should be pruned after planting and before growth begins in spring. Snip off the tops of trees 18-to 24-inches from the ground at a place where there are three or four evenly spaced, wide-angle, lateral branches with an upward-growing pattern. This will help shape the tree, so the scaffold branches will be well-distributed.

**Hold Back on Fertilizer.** Wait for signs of growth before you fertilize newly planted citrus trees. Growth usually occurs about six weeks after they're planted, or around mid-March. After the second year, you may fertilize in late January or early February. At your nursery or online, you can obtain a chart of the fertilizer formula applicable to trees of varying ages.

KD

## Voices from the Archives Ben Melton, U.S. Army, Vietnam War

Ben Melton, a native of Muskogee, Oklahoma, now residing in Bossier City, served as an artillery captain in Vietnam, commanding a battery of guns. He also worked closely with the infantry as a forward air observer from aircraft, as well as forward observer on the ground - often between the enemy and friendly forces. Most of the time he subsisted on C rations, yet one of his memories of the war remains as a sweet, culinary surprise - ice cream, literally out of the blue:

Melton: *When we would go out with one of the divisions we would eat Cs until our rations caught up with us. We had a traveling tent. You would not believe the kind of food that this guy could put out in the field. We were up in war zone Z with the 173<sup>rd</sup>, and it was hot, God it was hot. We were shooting, and it was dusty and it was just a mess. The first sergeant comes running up. He says, "You won't believe this. Talk to this guy on the radio, a helicopter up there." "What do you got for me?" He says, "How many people down there want ice cream?" I said, "Everybody!" He says, "If you'll just tell me where I can land I'll bring you some ice cream." He said, "How many people are down there?" I told him about four hundred. He says, "I don't have that much, but I can get some more." I said, "Sure, come on! So I popped him some smoke out there, and the guy lands! He's got a helicopter full of ice cream!*



Interviewer: *Where did he come from?*

Melton: *Foremost Dairies. I'd never heard of Foremost Dairies. When I got to Shreveport, I didn't buy anything but Foremost Dairy products for as long as they were in business.*

Near the end of his tour in Vietnam, Captain Melton was wounded severely by shrapnel when Viet Cong sappers attacked his base. He is among more than 600 men and women from the Shreveport-Bossier City area and beyond who graciously gave their time to tell us their life stories of service and sacrifice. We're presenting these stories as part of our Oral History Project, an ongoing effort to interview veterans of conflicts from World War II to the present. We also seek the life stories of eyewitnesses to and participants in the civil rights struggle, pioneers of the energy industries, those who created "The Shreveport Sound" in music, and others. Click [here](#) to view read his bio, view additional photographs and to listen to this portion of the interview with Mr. Melton. If you or someone you know would like to share stories with us, please call (318) 865-4201, or contact [ohp@rwnaf.org](mailto:ohp@rwnaf.org).

**From the Permanent Collection:  
*Processus contra Templarios*, Original Documents 1307-1312  
 Limited edition reproductions published by Vatican Secret Archive 2007**

In 2001, medievalist scholar, Barbara Frale, made a remarkable discovery in the Vatican’s Secret Archives - the long-lost documents recording the medieval trial of the Knights Templar in 1308 and the subsequent response by the Catholic Church, including Pope Clement V’s Chinon Parchment which absolved the Templars of heresy. In 2007, the Vatican offered 799 special edition versions of the *Processus contra Templarios* (*Trial against the Templars*) like this one for sale to museums and other public institutions. The 800<sup>th</sup> copy was presented to Pope Benedict XVI. The edition includes the entire documentation of the papal hearings held after King Philip IV of France arrested and tortured Templar leaders in 1307 on charges of heresy and immorality.

The Templar order began in 1119, when a French nobleman, Hugues de Payns, and nine comrades devoted themselves to protecting Christian pilgrims traveling to and from Jerusalem. They took vows of poverty, chastity, and obedience, making them the first Christian order to combine religious and military service. The king of Jerusalem gave them a base on the Temple Mount, and they came to be known as the Military Order of Poor Knights of the Temple of Solomon, Templars for short. Over time, the order grew wealthy from donations while the Crusades wound down. In addition, they developed a system to leave their wealth and lands in the hands of a Templar institution in their home country, taking a coded invoice with them that could be redeemed at the headquarters in Jerusalem. In exchange, the order kept a portion of the revenues of the estates, essentially collecting interest, cleverly avoiding the direct practice of usury, which was forbidden by the Church. Their system had sometimes been characterized as the birth of deposit banking, checking accounts, and modern credit practices. In any case, they were among Europe’s richest and most powerful financiers, occasionally collecting crown jewels and even entire kingdoms as collateral against loans. They controlled in the neighborhood of 9,000 estates and maintained major offices in France, Portugal, England, Aragon, Hungary, and various Germanic and Mid-Eastern principalities.



*Processus contra Templarios*  
 Vatican Archives

Most historians believe that Philip laid charges against them because he owed them huge debts. Once the Templars were tortured to obtain “confessions”, Philip was able to not only cancel his own debts, but also confiscate the enormous wealth of the order. In 1308, Pope Clement V attempted to save the Templars, if not their order, by acquitting them of heresy, if not immoral acts. Clement sent his top three cardinals, including his chief administrator, Berenger Fredol, to interrogate the Great Master and other Templar heads who were being held by Philip in his castle in Chinon on the Loire. They found that, while the Templars were not heretics, they had committed minor crimes, mainly related to violence and other “sinful” acts. After repeated clashes with Philip over the matter, in 1312, Clement ordered the remaining Templars to disband in order to prevent the Church from further French depredation. Even then, Philip insisted on burning the grand master, Jacques de Malay, on grounds of heresy in 1314.

Over time, the documents reporting these events had been lost, apparently because they had been incorrectly catalogued at some point. The new replicas come in an artistically cut soft leather case that includes a large-format book including scholarly commentary, reproductions of the original parchments in Latin so detailed that they include the stains and imperfections on the originals, and replicas of the wax seals used by 14<sup>th</sup>-century Inquisitors. It’s a beautiful collection commemorating the heinous event. Despite the pope’s attempt to provide justice, in the end Philip IV got his money, and a mystery was born to provide a subject for best-selling novels and movies 700 years later.

EA

**Worth Quoting**

*The most beautiful thing we can experience is the mysterious. It is the source of all true art and science.*

Albert Einstein





#### LIBRARY TOURS

Library tours are offered every Saturday and Sunday from 1:30 p.m. - 2:00 p.m.

#### FIRST SATURDAY TOURS

Regularly scheduled tours are offered on the first Saturday of every month at 2:00 p.m. No reservation is required. Groups of 10 or more are asked to call in advance to accommodate the group. All tours, like admission to the Norton, are free to the public.

#### GROUP TOURS

Seven group tours are offered at the Norton ranging from the Greco-Roman Tour: Myths and Wars to the Cowboy Artists Tour. Group tours are available by appointment year-round for groups of 10 or more and last approximately 45 minutes.

For more information or to schedule a tour or presentation, please call 318-865-4201, ext. 128.

#### SUGGESTIONS AND IDEAS?

To offer us feedback or suggestions, please email Ashleigh:  
[anm@rwnaf.org](mailto:anm@rwnaf.org)

#### ORAL HISTORY PROJECT

The R.W. Norton Art Foundation is pursuing interviews with veterans of World War II, Korea, Vietnam, Desert Storm, Iraq and Afghanistan. Also of interest are individuals who were involved in Louisiana's civil rights struggle, energy explorers, and those who gave the state of Louisiana and the city of Shreveport its musical and artistic heritage. Each interview will be digitally recorded by the Norton to be stored and used for historical purposes, and each interview subject will also be given a copy of the recording to share and preserve his or her memories for family and friends.

If you are interested in participating in or would like more information about the Oral History Project, please call 318-865-4201 ext. 122 or visit the Norton's website:  
[www.rwnaf.org](http://www.rwnaf.org)

#### MUSEUM LOCATION AND HOURS:

4747 Creswell Avenue  
Shreveport, LA 71106  
318-865-4201

[www.rwnaf.org](http://www.rwnaf.org)

Tuesday through Friday 10:00 a.m. - 5:00 p.m.  
Saturday and Sunday 1:00 p.m. - 5:00 p.m.  
Closed Mondays and National Holidays