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 CONTRIBUTORS**

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Around the Gallery

A Publication of the R. W. Norton Art Gallery

Art Comes to Life with "Night at the Museum"

On the evening of 4 April, art at the R.W. Norton Art Gallery comes alive. Subjects captured on canvas, and even the artists themselves, step out of their works in voice and movement. Martha Washington, Calypso, Marilyn Monroe, and others chat with visitors about their paintings, their lives of long ago, and these wonderful galleries where they now live. And that's just before a movie begins under the stars.

On that evening, 6:00 - 8:00 p.m., R.W. Norton Art Gallery, Shreveport Little Theatre and Robinson Film Center present the *1st Annual Night at the Museum*. It combines art, theater, film, and food in one fabulous evening. Except for food provided by local vendors, there is no charge for the event, which is capped by the outdoor showing of the hugely popular 2006 film, *Night at the Museum* at 8:00 p.m.

Filmed at the American Museum of Natural History in New York, *Night at the Museum* stars Ben Stiller as a night watchman who sees famous people as well as prehistoric animals come alive with voice and movement. The Robinson Film Center is well versed with outdoor showings through its "Movies and Moon Beams" events around the Shreveport area.

"I have always thought something like this would be great for the gallery," comments Emily Feazel, education specialist who has spearheaded the project. "I knew we could do this with the right people and actors who are committed to it."

Eighteen actors from Shreveport Little Theatre portray characters from art spread throughout the Norton galleries. Martha Washington may discuss life with George at Mount Vernon. General Robert E. Lee speaks with a soldier who fought at the Battle of Mansfield. In the Norton's new research library, botanist John James Audubon, will stand near his magnificent first edition, double elephant folio of his *Birds of America* and recall his work here in Louisiana.

Youngsters will especially enjoy the dialogue with Little Bo Peep and Little Red Riding Hood. Meanwhile, Annie McCune, an early resident of Shreveport and one represented in the Norton's doll collection, will discuss early times in the city. Visitors will learn that there is more than one reason why Miss McCune may be addressed as "madame".

Six members of Robinson Film Center's Teen Film Council will be shooting a documentary of the event. Visitors won't have to crane their necks to catch the action. The Norton will not be crowded with visitors. Thirty visitors will be admitted every ten minutes.

During the event and until the end of the movie, local caterers will set up service outside. Lilah's Deli & Bakery will sell sandwiches and cupcakes, with hamburgers, hotdogs, and corndogs from iThinkPink Catering, and Happy Belly's is preparing Italian ice. An ice cream truck is also coming.

It's a good idea to bring lawn chairs and blankets for the film's showing on the museum's front lawn.

Feazel, who has enjoyed the *Night at the Museum* movie since it debuted, has found only one cultural center in the nation that has had a similar program. The American Museum of Natural History does offer special sleepovers. The Norton's event each year, she believes, will "introduce another generation of families into the Norton. If we show kids that a museum can be fun and interesting and cool, they'll keep coming back."

GF

Spring's Greatest Show on Earth

April!

Our grounds and botanical gardens always reflect the beauty of landscape paintings inside the museum, but this month, they almost outshine the art. Add in warm sun, green grass, and an absolute explosion of colorful blossoms, and the gardens present themselves as a great work of art without the frame.

Thanks go to the garden staff with whom I have the privilege of working. They take care of our plants as if the gardens were theirs alone. Early mornings, late afternoons, in winter cold and summer heat, they are making sure the forty acres of the R.W. Norton Botanical Gardens and grounds are among the most beautiful you'll see anywhere. I'm out there with them and love the work in the soil. I'd rather be on hands and knees with a trowel than behind a desk any day!

April brings the fruits of our labors. Of course, in April the great azalea show takes center stage. Begun as a few plantings by Mrs. Margaret Norton, wife of the founder of the museum and later its director, the azaleas have grown to number in the thousands and include both the large introduced varieties and the more modest native selections, including some that flourish into late summer. Don't miss the natives, although they are a bit more modest and don't strut their stuff like our larger selections. They include "Sunstruck", "Gold Strike", and "Clear Creek". We keep growing more azaleas. By the time you read this, we'll have two new azalea beds in the ground. Now, the plants and their blooms will be small, but soon they'll match the height and width of our more mature bushes.



Azaleas

So many people glue their eyes on the overwhelming show of azaleas, but there is so much more in bloom. In our Southwest Garden, our Texas Mountain Laurel delights the air with its beautifully scented lavender blooms. Our sweet olives, native to Mediterranean climates, love our Louisiana outdoors. You'll sniff their fragrant white flowers on these evergreen bushes.

Elsewhere, Fiddle Head ferns rise to add to the orchestra of blooms, while Japanese maples add their spring color. The big snowball viburnums (which remind me of popcorn balls) are as white as bridal lace. Crabapple and grancy gray beard are in bloom, as are the white cruciform blooms of dogwood that sprinkle the understory of our garden forest like snowflakes.

When April arrives, we know that winter is a memory, and spring's "Ode to Joy" sings out with sights, scents, and the beauty of God's green earth.

KD

We Beg Your Indulgence

The remodeling of the Norton continues. Sadly, the South Wing will be closed until further notice, which should come sometime this spring. Be reassured when re-open, there will be a number of freshly redecorated and thematically re-organized galleries for your enjoyment and edification. Keep reading our newsletters, so you'll know when opening day has arrived!

Also, Friday through Sunday, 2-4 May, the Norton is honored to welcome a large group of educators from a four-state area. They're coming to the museum for an A+ Fellows Retreat. That's a group of scholars who work in Louisiana A+ Schools, an organization with a mission of nurturing creativity in every student through an arts-integrated school network. Emily Meyers Boykin, our director of education, was invited to join the organization after she completed a training institute last summer with South Highlands School. The Louisiana A+ Schools is a program of the prominent Louisiana artist, George Rodrigue, and the George Rodrigue Foundation of the Arts, which is operated by his son, Jacques.

Because of the size of the group and the programs that are spread throughout our galleries, we must close the museum to the public for those three days. That means our First Saturday Tour (see below) is scheduled a week later on 10 May. We want you to enjoy the Norton when you have ample time to wander through our galleries at your leisure. The museum is always closed on Monday, so it re-opens to the public on Tuesday, 6 May. And, of course, admission is free.

EA

Spring Brings American Still Lifes Through 25 May

Say “still life”, and you may think of a typical representation of the art genre: a bowl of tulips, a pan of baked bread, an apple with draped peeling, or a knife and bowl of butter all displayed on a table top linen cloth. In *American Still Lifes*, an exhibit by fifteen artists from around the nation, you’ll also see works that take the medium beyond the expected in delightful, innovative, and thought-provoking ways. The Norton is honored to serve as the premiere site of this exhibit that will tour the nation after its three-month run here.

American Still Lifes, created by David J. Wagner LLC of Traveling Museum Exhibitions (and dedicated to James E. Parkman, founder and chairman of the Susan Kathleen Black Foundation), brings together several artists from around the world, across the nation and down the street. The latter is Daniel Mark Cassity of Shreveport, a native of Bastrop, Louisiana, and graduate of Louisiana Tech University. Cassity supplies five of his works. Dan and his wife, Diana have resided in Shreveport for several years, but recently moved to Hot Springs, Arkansas. “We moved for a job opportunity for Diana, but my brother and my mother are here in Shreveport, and we visit here frequently,” he comments.

Among his works in the exhibit, *Unattainable*, an oil on panel, is part of his still life series, “Enter the Kingdom”. It displays an origami dragon, a key, an elegant pouring vessel, a very inelegant oilcan, and a pair of dice rolled to seven. You’ll mull over that one for a while. It’s all part of how Cassity uses common objects as characters in a story. “My still lifes represent the fall of controlled light upon a variety of textures,” he remarks. In producing them he arranges elements to stimulate the viewer beyond the painting surface.

Colors in his “Enter the Kingdom” works exude a soft, filtered look he achieves with a tool few artists may employ. He builds up his glazes from a mid-tone ground, and with a stipple brush, like those found in makeup artists’ kits, and he smoothes over individual brushstrokes.

Cobalt and Bricks reveals his initial foray into his trademark of luminous shadows. *The Wash Tub* and *The Chopping Block* both won regional art shows in North Carolina, where Cassity lived for several years. Meanwhile, he explores other genres, including plein air landscapes. Outside he uses his own creation of what he calls his “Plein Air Field Buggy”— a child’s little red wagon outfitted with drying racks.



Pink Peony
Soon Warren

Other artists of the exhibit also bring fascinating and fresh eyes to the world of still lifes. Soon Warren, a native of South Korea and resident of Fort Worth, renders her works in oil on canvas. Her favorite subjects are fruit and flowers from her garden. “I’m inspired by the beauty and complexity of nature and our surroundings. I try to paint the essence of the subjects and my sincere feelings for nature,” she remarks. Ms. Warren is a signature member of National Watercolor Society, Southern Watercolor Artist and Texas Watercolor Society.

Laurin McCracken, a native of Meridian, Mississippi, and a Fort Worth architect, is equally adept in his studio or in Jacobs Global Building NA where he is chief marketing officer. Inspired by the Dutch and Flemish still life painters of the 16th and 17th centuries, Laurin works in watercolors to capture the floral beauty of his beloved Mississippi. “My paintings of magnolias are full of drama and prove, once again, that white is not just white,” McCracken comments.

Others in the show include Brian O’Neill, a signature member of The Pastel Society of America, who has seen his work showcased in galleries in America, Canada, Japan and England. He is most noted for his floral paintings and still lifes. He teaches fundamental drawing and painting skills at the Memorial Art Gallery Creative Workshop in Rochester, New York.

British-born Berry Fritz, who now lives in McAllen, Texas, names Netherland artists of the 17th century as well as American artists of the late 19th century as her inspiration. She works with oil on linen in her still lifes, in which her subject matter might be whimsical or traditional, but always provocative.

Charles Kapsner of Little Falls, Minnesota, studied art in Florence, Italy. He notes that he taught himself to paint still lifes. While he executes work in other media, he hews to the advice of his mentor, Nerina Simi, to “use still life as my educational tool for painting. It also allows the painter to tell stories whether they be personal interest, statements of today’s world, Vanitas, and sometimes just a still life,” he remarks.

This is a remarkable exhibit with works and artists from down the road and across the country. You’ll be the first to see the premiere of this exhibition as it begins its life on the road.

**Currently Showing: *Men of Letters* Exhibit in the Research Library
Saturdays & Sundays, 1:00 p.m. - 5:00 p.m.
Through 1 June**

Men of Letters features some of the remarkable works from the autograph section of the Norton's Rare and Antiquarian Book Collection. These include both fiction and non-fiction by some of the most famous writers in the world. Remarkably, even some that were dead at the time of the book's publication! How is that possible, you ask? Special leather-bound, limited edition versions of their complete works were able to include a letter or document signed by the author during his/her lifetime. For instance, an edition of *The Works of James Fenimore Cooper*, published more than a half-century after Cooper's death, includes a letter written by Cooper. Another special edition of the works of Mark Twain is known as the "death edition", because the author was persuaded to autograph the first page of each copy on his deathbed. Happier circumstances surround the signature of Louisiana native, Lyle Saxon, who autographed a copy for the Norton family. Other autographed copies include some by major political figures and presidents Theodore Roosevelt and Woodrow Wilson. A very special autograph rendered for the early 19th-century version of *Calvin and Hobbes*, Percy Crosby's *Skippy and Other Humor*, includes an original cartoon on the frontispiece along with his signature. Visit our "Research Library" to see this surprisingly personal example of the writers' art.



Theodore Roosevelt
Autograph

EA

**First Saturday Tour: *Greco-Roman Outdoor Tour*
5 April, 2:00 p.m.**



Waiting for Sockeye
Kent Ullberg

Sun, blue sky, and floral beauty set just the right backdrop for a museum tour that wends through the artistry of the outdoors. On this tour, however, you'll not just see our outdoors, but learn how stone, flower, and water tell stories thousands of years old. You'll meet your tour guide, Mary Joris, in the lobby of the museum, who will lead you around the building and into our botanical gardens. There you'll find a setting that helps tell the old, sweet stories of Greco-Roman mythology. As you stroll, you'll learn that such common objects as stones, reeds, and water mean much more when set in tales told for so long. Your guide may pick up stones from our purling stream, and launch into a fable of mankind's creation by goddesses throwing stones over their shoulders, each creating a man or a woman. Elsewhere, something as common as reeds in our pond relates a love story. Pan (his name means "all") thought he should fall in love with all the nymphs, including Syrinx. As he followed her into a river he threw his arms around her only to find himself clutching a clump of tall reeds. In great sadness, he broke off several reeds of different lengths and fashioned a musical instrument. The pan flute or pipes as they are known today, are sometimes called a syrinx. Now, look up at the tall oaks. These trees were sacred to the king of gods, Zeus. Early Greeks prayed in oak groves, and it was said when their prayers were heard, the leaves rustled, and priests interpreted the sounds. Our outdoor sculptures also lend themselves to tales thousands of years old. You'll learn about the meaning of the mountain lion, and that the pelican stands for more than simply the symbol of Louisiana. You'll hear a Greek legend associated with the bear and the pig (two other of our outdoor sculptures), along with the faun and the satyr. Among our plants you'll admire iris and narcissus and learn their roles in mythology. The garden is alive in spring with flowers, green leaves, and tales as old as mankind.

GF

Tips from Kip: *Get Busy in April*

We Louisiana gardeners love April. It can be warm, but not hot, or cool but not cold. There's always one day or a few with cold weather on or before that special Sunday, what we call the "Easter Snap". With Easter so late this year (20 April) we may see the last of our cold by late March or early this month. Now, we're burning daylight. It's time to garden!

Plant Fruit Trees Now! Hurry and get this done before the days get too warm. You'll want deep, well-drained soil and ample sunlight. For established trees, it's time to spray to rid them of pesky insects. Apply a fungicide on a weekly schedule, if needed. Some fruit trees are low-maintenance, such as citrus, figs, persimmons, loquats, and some varieties of pears. Muscadine, grapes and blackberries require medium maintenance, but just think of the reward: blackberry cobbler! Apples, peaches, nectarines, plums, strawberries, bunch grapes and mayhaws are all high-maintenance fruits, but well worth the effort.

How Green Is Your Grass? It's time to fertilize the lawn. You should know the type of grass that you have as to what kind of fertilizer to buy. Don't fertilize too early. Much of the old root system dies so that the grass can grow new roots. Starting a new lawn? Get it sodded and water it sufficiently this month so it will be well established before the searing summer sun.

Tips from Kip (cont'd)

Give a Mani-Pedi to Perennials. It's time to clip those dead stems that shriveled in the cold, winter weather. This will clear the way for new growth. Fertilize those perennials, too, just as the new spring growth is pushing up. Broadcasting a slow release fertilizer will meet required standards for plant nutrition. For perennials or any other garden plant, it helps to know your soil and what it requires.



Snapdragons

Winter Annuals Save the Day. If you're too busy to garden in early April, your winter annuals should still be looking good, including pansies, snapdragons, and dianthus. Their color and beauty will buy you a little more time to plant spring/summer flowers towards the end of April or first of May.

Wait to Plant Your Vegetables. We have an old saying in the South: "Plant your beans on Good Friday." The reason is our old friend, the "Easter Cold Snap". If you've jumped the gun and planted early, prepare to cover your plants.

Don't Wait to Plant Tree Shrubs. You'll want to get these in the ground as soon as possible, so they'll get established before the summer heat arrives. Actually, fall is the best time for planting trees and shrubs, but as long as you are able to water on a regular basis during the summer months, planting can still be done. One deep watering is better than two shallow wettings.

KD

Coming Soon

First Saturday Tour:

The Idiot's Guide to Impressing Your Friends in an Art Museum

10 May, 2:00 p.m. (Notice this is the 2nd Saturday this month)



Fallen Caryatid
Auguste Rodin

First, don't take umbrage at the word "idiot" when you step into an art museum. Let's just say you're artistically challenged if you think Rodin is a new kind of sedan automobile or that our Remington collection means a hall of weapons. Well, we do have an excellent weapons collection, with many of the guns handsomely engraved. As for Auguste Rodin, you'll see some of his most famous works from, arguably, the world's greatest sculptor.

You'll meet Mary Joris, a guide from our Education Department, in the lobby of the museum for a fun-filled tour. Ask her anything about art, and don't be afraid to show off your knowledge of art or your lack thereof. As you stroll along with her, you may learn the difference between impasto and intaglio, and Manet from Monet. It was Aristotle himself who created one of the first *mouseions* in the 4th century B.C. to house his collection of zoological specimens. The Romans, who always believed in stealing great ideas from the Greeks, called such entities museums, to give us the word we recognize today.

You'll learn the meaning of bisque, and exactly what an atelier is. You'll learn about artists of the Hudson River School, *vanitas* paintings, and the process of engraving from one of our prized possessions: a first edition, double elephant folio (that means BIG) of John James Audubon's *Birds of America*. By the end, you'll be on your way to becoming a connoisseur, from the French word *connaissanceur*. So, after the tour, return to the museum with your friends. You be the guide this time, and impress them with your knowledge.

GF

Voices From the Archives Gerald Elmer Higgs, U.S. Navy, World War II

Gerald Elmer Higgs joined the navy in November of 1942 and took boot camp at Farragut, Idaho. It was no picnic.

Interviewer: *Tell me about that. What was that like?*

Higgs: *It made a man out of you, out of a whole lot of small men. We didn't have the women part of it then. We just had the men part. We were just a bunch of kids. But I want to say this: You have to go back to the type of kid that we were, all of us now. We had the ones that were the ruffian; we had the ones that were the piano players; we had all kinds like we have right today. But the thing about it was this that no matter what niche in life you were raised as a child, you were of a mind that you accepted what you had at the time. That's just the way that it was and it was a part of your life. As boys, we had muscles. We had legs and feet to walk and run. We weren't any pushovers when it come to fisticuffs and all of that, because that went on all the time. That was just actually athletics.*

Interviewer: *It was a rough and tumble world, wasn't it?*

Higgs: *Tell me! It was just that! All of those boys that you went up there, that basic camp with up there, with the exception of just a very few, were rough and tumble kind of guys right then. You didn't have to try to put that in them. They were that. When it come to them calisthenics out there, boy you could go by the hour, by the hour, by the hour, and you were still going. When they put you on these field marches with these backpacks on and all that kind of stuff that you had to do, okay – no problem. I mean you went through it. The different duties that they put you on then was here's the main thing that you had to learn when you were in boot camp: discipline. That was the number one word was the discipline, and when they told you to jump, you better act froggy right quick like!*



Mr. Higgs served on LSTs and made the landings in North Africa and southern France, as well as serving in the Pacific. He is among more than 500 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 read his bio, view additional photographs and to listen to this portion of Mr. Higgs' interview. If you or someone you know would like to share stories with us, please call (318) 865-4201 ext. 122, or contact ohp@rwnaf.org

From the Permanent Collection: *A Burning Mill at Night* by Egbert Lievensz van der Poel (1621-1664)



*A Burning Mill at Night with Villagers
Scrambling to Extinguish the Fire*
Egbert Lievensz van der Poel

There were numerous artists working in the Netherlands during the 17th century, which is often called the Golden Age of Dutch painting. Between 1605 and 1635, more than one thousand paintings were produced in Haarlem alone. This often made for a difficult life for artists, as supply often surpassed demand. A number of later famous artists, like three of those displayed in the "From Renaissance to Enlightenment Gallery", along with Van der Poel, died in poverty-stricken obscurity – Rembrandt van Rijn, Jacob van Ruisdael, and Meindert Hobbema.

Given the competition, artists frequently found a niche and spent most of their career in it: for Van der Poel, it was conflagrations. One of two sons of a Delft goldsmith to become painters, he found a special way of exhibiting one aspect of Dutch religious thought, influenced by Calvinism: the conviction that things in this world are mortal and transitory and that therefore one should pay special attention to every aspect of God's creation during his/her time on earth. He reiterated this moral time and, again by depicting men's works caught up in flame, including mills, cottages, villages, and even larger fire-driven disasters like the Delft Thunderclap, a gunpowder explosion of 1654 that destroyed much of the city and killed at least 100 people, including the gifted artist Carel Fabritius, one of Rembrandt's students. In this painting, Van der Poel also takes on the difficulty of the nocturne, a recurring test of artistry among painters.

While the term "nocturne" (originally a musical term) wasn't given to these paintings until the 19th century, when artist James McNeil Whistler coined it to describe works like *Black and Gold: The Falling Rocket*, a depiction of fireworks at night (that led to a

From the Permanent Collection (con'td)

sensational trial when he sued a critic for libel), the painting of night-time scenes had been going on since the early Renaissance. Artists like Giotto and Hieronymus Bosch chose to set both religious and secular scenes against a backdrop of night, experimenting with the effects of artificial light on color. In the High Renaissance, Caravaggio exploited the full events of *chiaroscuro* through the night-time settings in many of his works. Van der Poel's contemporary, Rembrandt van Rijn, did the same, though recent cleaning has revealed that what had been his most famous "night" painting, *The Company of Captain Frans Banning Cocq*, more colloquially known as *The Night Watch*, was not set at night at all. Part of the sense of drama in all these paintings comes from the light source itself, as we become aware of what it reveals and what the shadows around it conceal.

Another unique element of this work is that, while most paintings were done on canvas by the 17th century, Van der Poel did most of his, like this one, on oak panels. This has helped his work survive while many of his colleagues have remained obscure, their works lost forever – perhaps prey to the very fire he depicted so effectively in this painting. Recently rediscovered, Van der Poel's work can be seen at Amsterdam's Rijksmuseum and the National Gallery of Art in Washington, as well as the Norton.

EA

Art & Appetite: *Lobster à l'Américaine* Recipe by Henri de Toulouse-Lautrec and Maurice Joyant

In honor of the Norton's new acquisition, Henri de Toulouse-Lautrec's *Divan Japonais* (now on display in A Century of Turmoil: 19th Century Europe Gallery), we thought we'd provide a recipe that is not only from the master himself, but also suggests a relationship with our own nation.

Those of you who have seen the movie *Moulin Rouge* know that Lautrec is famous for both his artwork and his height. Born into an aristocratic family, he suffered from a congenital disorder that kept his legs from growing after they were broken in consecutive accidents when he was a teenager. As a consequence, he was normally sized throughout his upper body, but had unusually short legs and used a cane to walk. He chose to live a bohemian life in Paris, haunting the cafes and clubs of Montmartre and choosing his friends and models from the colorful characters and performers he found there.

Less well known is the fact that he was a gifted cook. He developed a series of recipes, and, in 1930, his close friend, the Parisian art dealer Maurice Joyant, compiled a group of the recipes that the two men had created during the course of their long friendship and a selection of Lautrec's artwork and published them as *The Art of Cuisine*. This is the original recipe (though there is also a modern adaptation available), merely translated from the French. We think it's a lovely choice for an Easter evening (provided you're not too squeamish about slaughtering shellfish). *Bon appétit!*

Lobster à l'Américaine

"Choose two fine specimens of lobster straight from the pots. When they are still alive, cut them in two in the width; cut them again into two lengthwise pieces; break open the claws and feet, and with the tails make some nice rounds. Carefully keep all the liquids away from these shellfish. In a big saucepan put ½ a pound of butter, two or three spoons of fine olive oil, two onions and a shallot chopped very fine; let it brown and get very hot, but without letting the olive oil boil.

When the butter and oil are very hot, quickly throw in the pieces of lobster and let them brown on a nice medium-high flame for about ten minutes, stirring frequently.

When done, into a big saucepan pour the contents of the sauté pan and the reserved lobster liquid, as well as the pieces of the lobster shell; moisten to the height of the lobster with boiling water, add a glass of good cognac, half a glass of good white Bordeaux, half a whole lemon, a large glass of very thick tomato sauce, a large glass of meat glaze, black pepper, red cayenne pepper, and salt. Let this mixture simmer for twenty to thirty minutes; take out the pieces of lobster and arrange them on a warm dish. If doing this dish with an abundance of lobster, increase the number of tails and claws to have more nice pieces of meat, and continue to boil with the well-crushed shells. Pour the remaining strained liquid into a large frying pan and cook over a medium-high flame until the sauce is reduced by half. Using butter that is almost, but not quite, at room temperature, bind the sauce; remove the sauce from the heat source and stir in up to ¼ pound of butter (to the consistency you desire) one piece at a time, whisking thoroughly until each piece dissolves. The sauce should be warm rather than hot when the procedure is done. It is the viscous quality of barely warm butter that does the trick. These sauces cannot be reheated effectively, as the butter melts entirely and the sauce becomes oily and separates. Quickly add to this red pepper, salt, and fine herbs – parsley, tarragon, chives, chervil, and any other leafy green herb you may wish to try, all chopped very fine. Pour the sauce over the lobster pieces and serve."

EA

Did You Know? Why Bunnies and Eggs are symbols of Easter?

This is a question that occurs to a lot of people – what in the world do rabbits and eggs have to do with the crucifixion? Or, for that matter, with each other? Where exactly are they mentioned in Christian theology? Well, they aren't – any more than Santa Claus is. Like Christmas, the actual Easter celebration, while based on the key event of Christianity, evolved when newly-converted Christians transplanted their old festivals into a celebration of their new religion. Originally, Easter was a spring fertility festival based on the lunar calendar and celebrating the Anglo-Saxon goddess Eostre – pronounced Easter, but spelled E-O-S-T-R-E (though there are some other derivations, as well; many of these old names were simply passed down orally for centuries, and then when they were finally written down, were recorded in an era when spelling was creative rather than standard). Eostre was the goddess of dawn, spring, and fertility (we derive the direction “east” from her name, as well, because the sun, her male consort, rose in the east). The first Sunday after the first full moon succeeding the vernal equinox (the time when the sun crosses the plane of the earth's equator, making night and day of approximately equal length all over the earth) was her feast day. And her symbols were the hare (or its close relation, the rabbit) and the egg, both of which represent fertility and rebirth. Not coincidentally, ancient people thought they saw a hare (not a man) in the moon, so it was doubly appropriate for a lunar based festival. As for eggs, they were not only symbols of fertility and rebirth in her ceremony, but were often painted to represent the sunrise, suitable to the goddess of dawn. Since the Christian holiday was about resurrection, also a type of rebirth, the ceremonies were easily translated to the new holy day.

As for the Easter Bunny himself, at some point in the Middle Ages, parents in Germany began to induce their children to behave well by promising that if they did, Oschter Haws, a rabbit, would lay colored eggs in a nest for them to find Easter morning. German settlers in Pennsylvania brought the custom to America. And that's why you're out on the lawn in the wet grass at dawn hiding eggs on Easter Sunday!

EA



Bunnies and Berries
Carl Brenders

Worth Quoting

Earth laughs in flowers.

Ralph Waldo Emerson



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

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

MUSEUM LOCATION AND HOURS:

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

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