

The Historic New Orleans Collection Quarterly

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SUMMER/FALL



SURREALITY: Piecing Together the Bygone Summer





ON THE COVER

French Quarter street musicians David and Roselyn (seen in black and white) appear against a postcard view of Audubon Park in the Tricentennial Wing's new installation *Land of Dreams*.

OPPOSITE:
Palmetto-leaf parasols hang from the ceiling in *Land of Dreams*.



FROM THE PRESIDENT

I am grateful and humbled to be writing this message introducing the newest issue of the *Quarterly*. Although the COVID-19 pandemic forced us to delay production, it feels good to be back in mailboxes around the country.

The pandemic has upturned lives and plans around the world. At The Historic New Orleans Collection, we have been fortunate to be able to continue our work, thanks to the dedication of our staff and board and the generous support of our sponsors and members.

This issue of the *Quarterly* highlights that work, much of it made either in response to or despite the pandemic. The bilingual book *Afro-Creole Poetry* launched this month; the graphic history *Monumental*, about the life of Oscar Dunn, was just sent off to press; and staff have created and compiled a plethora of online resources available through our new web portal, History from Home.

Exciting things lie ahead: exhibitions are on view again in our Tricentennial Wing at 520 Royal Street, and we've found creative ways to do the regular programs that many of you look forward to every year. Internally, we have been immersed in a comprehensive strategic-planning initiative that will chart the course of our institution for years to come.

None of this work would be possible without your support, and I am excited to announce a new member opportunity in collaboration with the Leona Tate Foundation for Change. On November 14, 1960, Leona Tate, together with Gail Etienne and Tessie Prevost, became the first African American students at McDonogh 19 Elementary School. Today, they lend their names to the Tate, Etienne, Prevost (TEP) Center, an exhibit space, social justice education center, and senior housing facility that has acquired the very same McDonogh 19 school building and will open its doors in the spring of 2021. In commemoration of the 60th anniversary of New Orleans school desegregation, THNOC will work with the TEP Center to create programs over the course of the coming year. Additionally, we are offering all THNOC members at the Merieult Society level and up the option to designate \$50 of their dues toward the Leona Tate Foundation for Change.

Leona Tate made history, and we are proud to help tell her story through our programs and holdings, which include Tate's personal donations and other materials related to the school-desegregation fight. Please join us in supporting her work to preserve that history.

—DANIEL HAMMER

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A

EXHIBITION

Land of Dreams

Through February 2021
 Tricentennial Wing, 520 Royal Street
 Free
 Gallery furnishing generously
 provided by AOS

A. Along the walls of the gallery, gumball machines are filled with found objects and trinkets.

B. Artist Susan Gisleson used hundreds of summertime images from THNOC's holdings to create the murals that occupy three walls of the gallery.

On Some Faraway Beach

A new installation in the Tricentennial Wing turns New Orleans summertime into a historically informed dreamscape.

What are your favorite memories of summer? Biting into a cold snoball on a hot day? Running through a sprinkler? Reading a book on the couch during an afternoon down-pour? Maybe they're tied to a specific place. Playing tag in your best friend's backyard. Riding the carousel at City Park. Hitting the beach somewhere along the Gulf Coast.

Of course, few of those simple pleasures were the same this year. The COVID-19 pandemic made this summer unlike any other. Familiar routines were disrupted or shadowed by the coronavirus cloud of uncertainty. So many in our community faced unimaginable hardship and loss. People missed the in-person comforts of community and fellowship.

Last winter, before the pandemic, THNOC commissioned artist Susan Gisleson to create an installation that would celebrate the joys of a typical New Orleans summer (mosquito-free, please). The display, installed in the Tricentennial Wing's ground-floor John and Bernadina Scovern Gallery, was intended to provide an engaging space where people could relax and recharge indoors during their visit to the museum. That usage—and the entire concept of a typical summer—didn't pan out as planned, but the installation went up anyway, and on September 1 it finally opened to visitors. Entitled *Land of Dreams*, Gisleson's murals form a swirling, lush dreamscape of summer pastimes, as well as a meditation on the power of memory.

To inspire her work, Gisleson dove into THNOC's holdings and was immediately drawn to the postcard collection—color-saturated views, many dating to the early and mid-20th century, of Bayou St. John, City Park, and Audubon Park. Gisleson used them to form the backdrop for her installation, supplemented by images from Michael P. Smith, Jules Cahn, a remarkable scrapbook depicting African American university life in the 1920s, and more.

The result is a large-scale collage that occupies three walls of the gallery. Even without the pandemic, there is plenty to bemoan about New Orleans summertime—the heat, the humidity, the hurricanes—but the season is also a time of beauty and respite. In Gisleson's

B



murals, college students lounge along Bayou St. John. A child eats an ice cream cone. Many will recognize Blaine Kern's colossal statues of Neptune and a mermaid, which loomed over visitors at the 1984 World's Fair. Water, a necessary relief during the hot summer months, is a theme.

Two short film clips play on the fourth wall. One depicts scenes from the 1959 Grand Isle Tarpon Rodeo, the oldest sport-fishing tournament in the country, which is held along the rapidly vanishing Louisiana coast. The second clip, just a minute and a half long, shows the 1969 reopening of the Audubon Pool following years of fighting over its integration. Black and white children line the edge of the pool waiting for the ribbon-cutting ceremony to conclude, ready to dive in and escape the heat. A brass band leads a second line in celebration. Both clips invite us to look deeper: what are the dreams imbued in these two films?

With its languid pace and extreme weather, New Orleans summertime can feel like the stuff of dreams, and Gisleson's installation aims to capture its small moments and big themes. It's also a love letter to ephemera—postcards, playbills, scrapbooks stuffed with memories. These bits and pieces, lovingly saved and now a part of THNOC's holdings, remind us that, when faced with challenging times, life's simple pleasures can still make a big impact.

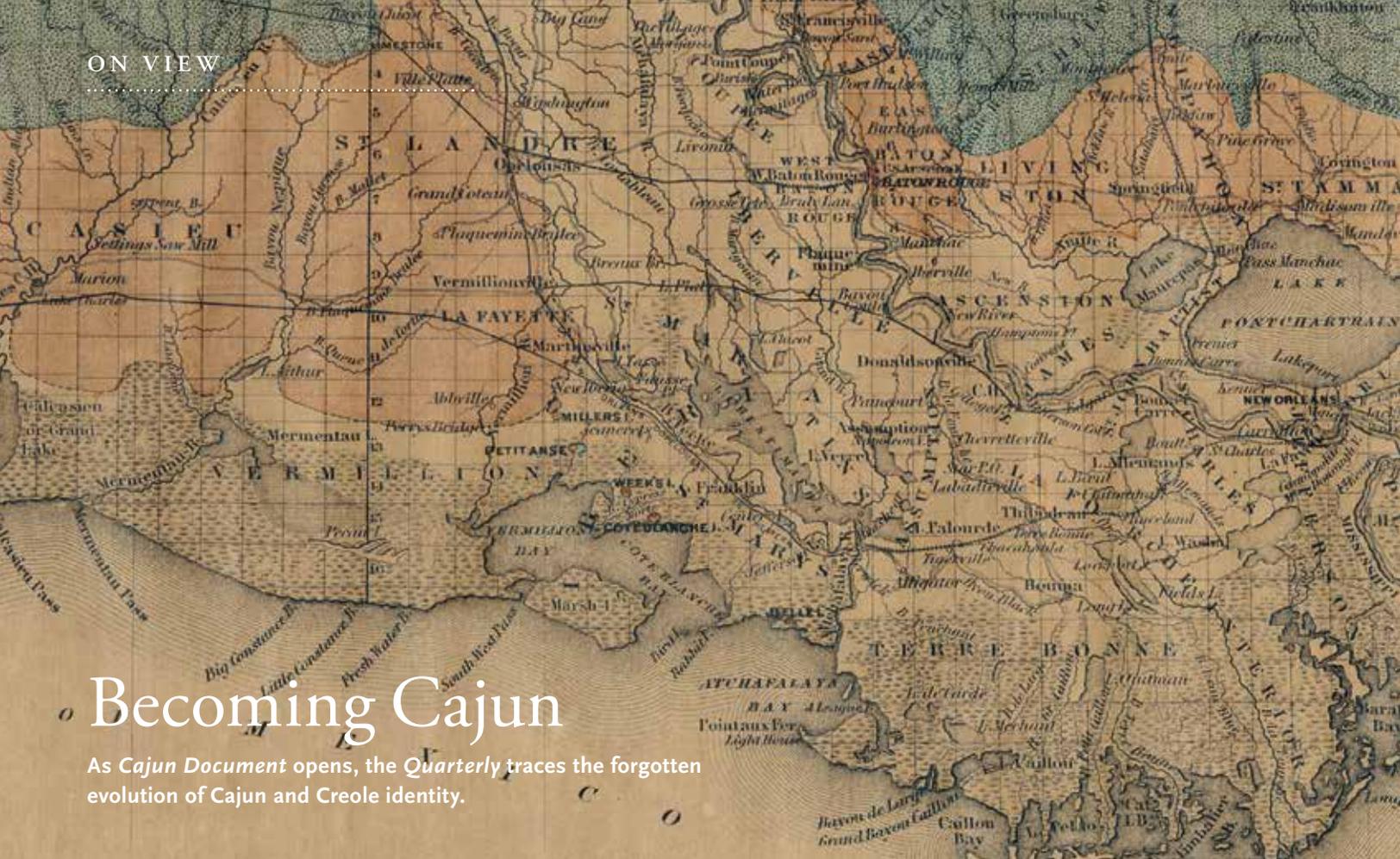
Outside the gallery, visitors are asked to reflect on this past summer: what did you miss the most during the shutdown? What new places and activities did you discover? Making sense of this bewildering time is no easy task, like piecing together an intense dream while still half-asleep. Our scraps of memory cannot tell the story of the pandemic on their own, but we can paste them together, learning from each other as we continue through this new land. —AMANDA MCFILLEN



C

C. A bed draped in moss and foliage and piled with books stands in the middle of the gallery.





Becoming Cajun

As *Cajun Document* opens, the *Quarterly* traces the forgotten evolution of Cajun and Creole identity.

EXHIBITION

Cajun Document: Acadiana, 1973–74

Through January 17, 2021

520 Royal Street

Free

A. **Dr. F. V. Hopkins' Preliminary Geological Map of Louisiana**

1870; wood engraving with watercolor by F. V. Hopkins, cartographer gift of Louis L. McCormick, 2004.0011.1

What do we mean when we talk about Cajun Country? The simple answer is that the term is synonymous with Acadiana, a 22-parish region settled in the mid-18th century by exiles from present-day Nova Scotia. About 3,000 Acadians arrived in South Louisiana from 1764 to around 1785, and now, more than 250 years later, their creolized name, Cajun (derived from the French *Acadien*), can be found everywhere: there's the Ragin' Cajuns, the athletic moniker of the University of Louisiana at Lafayette (ULL). There's the Cajun Heartland State Fair, held annually (pre-COVID) on the grounds of the Cajundome. And countless small businesses, from Cajun Power to Cajun Fitness, Cajun Broadband, and Cajun Mart, use the term to ground their names in a sense of place.

South Louisiana's reputation as Cajun Country may seem as natural and inevitable as Spanish moss on a live oak tree, but it's actually a fairly recent phenomenon, the latest twist in a long story about Creole identity and United States race relations. When photographers Douglas Baz and Charles H. Traub spent six months in South Louisiana in the mid-1970s, creating the work now on view in THNOC's new exhibition *Cajun Document*, the region was only just beginning to be known as Cajun Country. For two centuries, "Creole" had been the dominant term used to describe the region's people and culture; Cajuns existed, but prior to the 1960s they did not self-identify as such in large numbers. For Cajuns were—and are—a subset of Louisiana Creoles. Today, common understanding holds that Cajuns are white and Creoles are Black or mixed race; Creoles are from New Orleans, while Cajuns populate the rural parts of South Louisiana. In fact, the two cultures are far more related—historically, geographically, and genealogically—than most people realize.

So how did Cajuns come to stand in for all of Acadiana—even all of Louisiana, judging by the frequency with which tourists visit New Orleans believing it to be a hotbed of Cajun food and music? How did the region's name, itself an homage to Acadian heritage, take root? And how has Creole identity fared in that process?

Part of the Creole World

When the Acadians arrived in Louisiana, they were forced to adapt to the new environment—starkly different from the cold climate and British rule they had known in Canada. Part of that adaptation—building with rot-resistant cypress, growing rice instead of wheat—meant interacting with Native peoples and other inhabitants of the region. “A lot of people think the Acadians were the first ones here, but they weren’t,” said historian Shane K. Bernard, a curator for the McIlhenny Company and author of *The Cajuns: Americanization of a People*.

By the mid-18th century, Louisiana Creole identity had been two generations in the making. Contrary to popular belief today, the term carried no racial designation—one could be of entirely European, entirely African, or of mixed ancestry and still be a Creole. It simply meant someone who was native to the colony and, generally, French-speaking and Catholic. “Right from the start it was a very diverse community when the Acadians arrived,” said Christophe Landry, a scholar of Creole Louisiana. “[The Acadian exiles] intermingled, mixed, and adopted local culture, including Creole identity, within the first two generations.”

Acadians, enslaved West Africans, Houma, Chitimacha, Choctaw, German immigrants, Canadian trappers, French and Spanish settlers—all contributed to a process now known as creolization. Fueled by European colonialism and the transatlantic slave trade, creolization occurred throughout the Latin Caribbean world: different populations, most of them in lands new to them, blended their native cultural practices—culinary, linguistic, musical—to create new cultural forms. Gumbo drew upon West African and Native American sources (okra and rice from the former; filé, or crushed sassafras leaves, from the latter) and combined them with French culinary techniques (roux). Creolized French—Kouri-Vini, also known as Louisiana Creole—was, by the 1800s, in wide practice, including among Acadian descendants. The accordion, a star feature of both Cajun and zydeco music, was brought to the colony by German settlers, and its use was popularized in part by the enslaved people working their plantations.

Creolization, Bernard said, “was the beginning of becoming Cajun. . . . But the fact is a lot of Cajuns today don’t think of themselves as Creole. It all gets back to self-identification.”



B

B. *Acadian Creole N. O.*

between 1866 and 1876; pencil
by Alfred Rudolph Waud
*The L. Kemper and Leila Moore Williams
Founders Collection, 1965.90.141.1*

C. 19th-century shotgun house

1974
by Douglas Baz and Charles H. Traub
© Douglas Baz and Charles H. Traub,
2019.0362.24



C

D. Fishing on the bayou, near Morgan City

1974
by Douglas Baz and Charles H. Traub
© Douglas Baz and Charles H. Traub,
2019.0362.18

E. Boy with snake

1974
by Douglas Baz and Charles H. Traub
© Douglas Baz and Charles H. Traub,
2019.0362.36



Identity in Flux: Midcentury Americanization

For historians, identity evolution can be difficult to trace: the material record cannot replicate 200-year-old lived experiences and perspectives, but it does support the idea of an overarching *créolité*, or network of Creoleness, to which Acadian descendants belonged and self-identified throughout the 19th century. Much harder to substantiate is when those Acadian Creoles began calling themselves Cajun. It’s a matter of scholarly debate, but the current consensus holds that the term existed by the end of the 19th century. However, its usage does not appear to have been widespread, and it ranged from neutral to pejorative: “it wasn’t said with the kind of pride we see today,” Bernard said.

If the first step in becoming Cajun was creolization, then Americanization was step two. Starting in the 1920s, as part of nationwide effort to unite the country’s many ethnic groups under the English language, South Louisiana children began to be punished for speaking French in school. This development had a “profound effect on the culture,” Bernard said: children learned to self-censor their native tongue and, when they grew up, opted not to pass it on to the next generation.

Part and parcel of Americanization in the early 20th century was “its racial corollary,” Jim Crow segregation, Landry wrote in his 2015 doctoral thesis. Well established by the 1920s, Jim Crow separated white from nonwhite, funneling the historically diverse Creole populace into a racial binary at a time when its language traditions were under threat. The “one-drop rule” of racial purity underpinning segregation chipped away at white Creoles’ comfort with the “Creole” label. “With some white Creoles, when they learned the word could be connected to Blacks, they dropped the term,” said Herman Fuselier, host of the popular *Zydeco Stomp* radio show on Lafayette’s KRVS-FM and a writer and speaker who specializes in Creole culture.

During the 1920s the hardening of the racial divide prompted white historians and community leaders to valorize the period of the Acadian expulsion, which is to say, before creolization. As Landry recounts in his doctoral thesis, the dream of Acadie blossomed in the popular imagination: *Evangeline*, the Longfellow poem from 1847, and two film adaptations of it (1913, 1929) were held up as a Eurocentric Acadian ideal. Tourism to Nova Scotia, based on interest in the Acadians, rose. Underpinning the Acadian craze, Landry

argues, was a desire by white Creoles to reach back in time “to a romanticized, commodified, whitened Acadian identity.”

World War II was a turning point in the process of shifting Cajuns away from their Creole roots and toward the burgeoning American mainstream. Louisiana Creoles had kept a proud distance from Anglo-American culture going back to the colony’s transition to US territory in 1803, but after the war, “a lot of Cajuns came back . . . changed, very proud to be American,” Bernard said. “Even if you were on the home front, if you were the loved one of someone serving overseas, you felt swept up in the wartime fervor.” The introduction of television in the 1950s further solidified local ties to mainstream America.

By the 1960s, South Louisiana’s francophone heritage was due for a revival, after so many years of English-forward Americanization in the region. Although many whites still identified as Creole, segregation and the Acadian-focused heritage movement of the 1920s had conscripted white and nonwhite residents of South Louisiana into increasingly separate, racialized spheres—Acadian and Creole. The revival movement to come would separate those categories even further, turning Acadian into Cajun in the process.



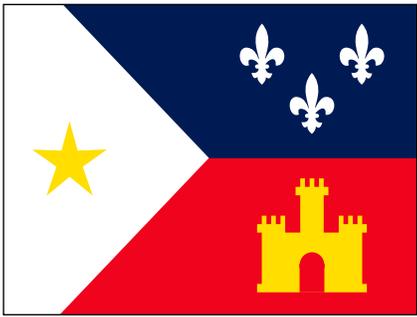
F. Breaux Bridge

1974
by Douglas Baz and Charles H. Traub
© Douglas Baz and Charles H. Traub,
2019.0362.32

G. Publicity photograph for *Evangeline*

1929; sepia-toned silver photoprint
mounted to card
by Carewe Production Company,
photographers
1997.64.2





H. **Acadiana flag**
 designed 1965
 by Thomas J. Arceneaux
courtesy of Wikipedia Commons

I. **CODOFIL administrative guide**
 1970s
 by Louisiana Department of Education,
 publisher
 84-1168-RL

J. **Tribute to Cajun Music poster**
 1980
 by Philip Gould, photographer
courtesy of University of Louisiana at Lafayette



The Cajun Revival

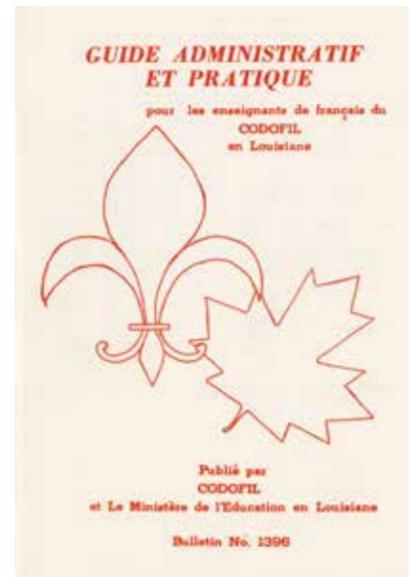
In 1963, KATC-TV, officially the Acadian Television Company, received an invoice with a remarkable typo. The vendor had mistakenly addressed the invoice to the “Acadiana” Television Company. The musical-sounding word immediately resonated as a way to define the station’s broadcast area, and KATC began using it regularly. “Acadiana” as a place-name was born.

Soon after, in 1965, Thomas J. Arceneaux, then dean of the College of Agriculture at the University of Southwestern Louisiana (now ULL), unveiled his design for the “flag of the Louisiana Acadians,” now widely known as the flag of Acadiana. “The flag and the name were really more successful than anyone ever intended,” Bernard said. “By the early ’70s they’re already being used in the names of businesses; they’re flying from flagpoles over City Hall, just all over the place.” In 1972, the state legislature officially recognized Acadiana, delineating a 22-parish chunk of the state.

Even so, the region’s growing pride in its Acadian heritage held tension along white sociocultural lines, best exemplified by the 1968 establishment of the Council for the Development of French in Louisiana (CODOFIL). A state-funded agency, the organization was founded to revive the French language in the area. However, it approached the creolized French spoken over the previous 200 years as an aberration: the council imported teachers from outside the country to teach Continental French in local schools. Its membership and patronage was overwhelmingly white and bourgeois; events were fancy affairs—“balls and tuxedos and gowns and cigars and banquets,” Landry said—where French opera was celebrated and traditional Cajun and Creole music was treated as a sideshow.

By that time, Cajun music’s profile had been steadily on the rise. In 1964 the fiddle player Dewey Balfa and a group of Cajun musicians made a triumphant appearance at the renowned Newport Folk Festival, where they received a standing ovation. Nationwide, there was a growing appetite for ethnic folk music. Outside appreciation and local pride formed a sort of feedback loop, building grassroots support for Cajun culture writ large.

As the 1970s progressed, ethnic-pride movements began to pop up around the country, inspired by the successes of the civil rights era. The groundswell of Cajun pride was increasingly at odds with CODOFIL’s tendency to privilege “an elite, genteel Acadian minority,” as Bernard put it. Use of “Cajun” and self-identification as such began to skyrocket. Many in the “Acadian” camp objected to “Cajun,” as it had a history of being used as a slur, to mean poor and trashy. (As Herman Fuselier recalled of his youth in the 1960s, “When a little white boy called me the n-word, the best comeback I could come up with was to call him a Cajun.”) The Cajun revival reclaimed the word, attaching it to the beloved food, music, and language of South Louisiana.



A slew of other developments followed: the inaugural Tribute to Cajun Music, the forerunner to today's Festivals Acadiens et Créoles, packed Blackham Coliseum in 1974, surprising organizers who weren't sure a crowd would even show up. Inspired by the success of the event, one of the festival's organizers, the ULL historian Barry Jean Ancelet, founded the Center for Acadian and Creole Folklore.

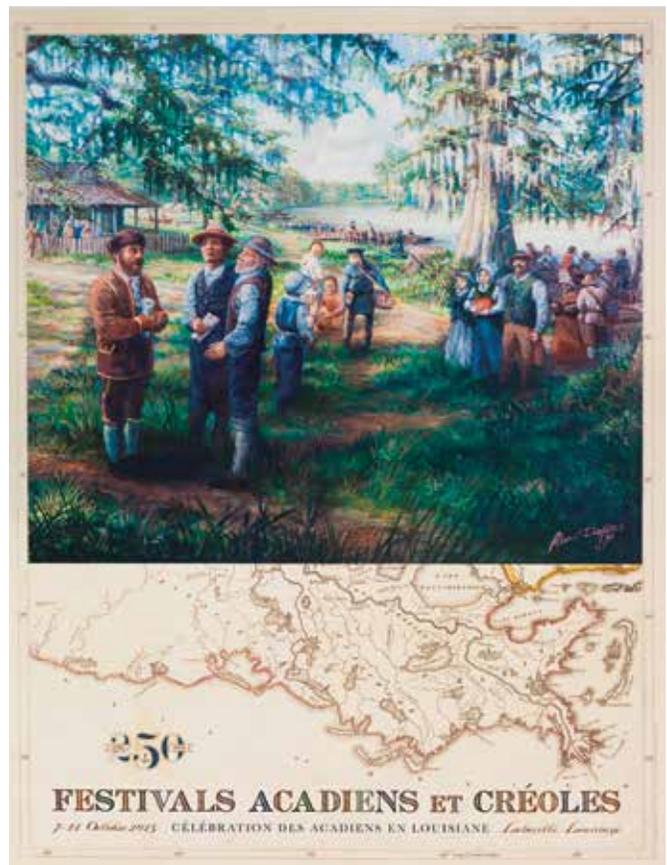
By the mid-1980s, the state was actively using the Cajun/Acadiana labels to market tourism to the region, and it was at this point that African Americans and Creoles of color began to fight for their own revival.

Being Creole in a Cajunized World

In a 2018 article for the *Journal of Cultural Geography*, Alexandra Giancarlo includes an image of an advertisement created in 2016 by the Louisiana Department of Culture, Recreation, and Tourism: "Cajun 101," it reads, followed by the following list—"Gumbo, Zydeco, Fais Do-Do."

The ad exemplifies the complicated tangle of history, identity, and racial politics surrounding the Cajun revival and its legacy. Gumbo, as discussed previously, is not solely Cajun but, more broadly, Creole. Zydeco is musically, racially, and culturally different from Cajun music—"zydeco was sharecropper's music, Black poor people's music," Fuselier said—and conflation of the two related forms has long irked its practitioners. "Buckwheat Zydeco, he had in his contract that his music couldn't be described as Cajun music, and if it was, the gig would be canceled," said Fuselier.

This sensitivity to mislabeling is not simply about music; it's part of the complicated racial subtext of "Cajunization," to use the term coined in 1991 by cultural geographer Cécyle Trépanier. The lasting dominance of the Cajun revival, compounded by the



K. Festivals Acadiens et Créoles poster

2015
by Robert Dafford, illustrator; Célébrations des Acadiens en Louisiane, publisher
gift of Megan Barra, 2015.0444.2

L. Buckwheat Zydeco performing at the New Orleans Jazz and Heritage Festival

1981
photograph by Michael P. Smith ©
The Historic New Orleans Collection,
2007.0103.1.1043

M. Nathan Abshire, courir de Mardi Gras, Mamou (detail)

1974
by Douglas Baz and Charles H. Traub
© *Douglas Baz and Charles H. Traub*,
2019.0362.56





N. Creole flag
 designed 1987
 by Pete Bergeron
 courtesy of CRW Flags

O. Moss man, Mardi Gras celebration, Mamou

1974
 by Douglas Baz and Charles H. Traub
 © Douglas Baz and Charles H. Traub,
 2010.0362.81

P. Moss-gin worker, Labadieville

1974
 by Douglas Baz and Charles H. Traub
 © Douglas Baz and Charles H. Traub,
 2019.0362.71



flattening effect of tourism marketing, has largely erased small-town and rural Creoles of color from popular depictions of their own culture. Similarly, the contributions of Native Americans, African Americans, Vietnamese, and other significant historical populations have been overshadowed by the “Cajun” brand. While that brand was being built, in the 1960s and ’70s, Creoles of color were continuing to fight for basic equality as American citizens; they did not have the luxury or the systemic power to advocate for Creole identity alongside Cajun. “Only recently have they been able to shift their energies to the promotion of their unique identity,” said Giancarlo.

That effort has included the 1982 formation of the Un-Cajun Committee, a group of African Americans and Creoles of color who protested the 1984 naming of the Cajundome and Cajun Field. According to Giancarlo, some in the Black community regarded “public events and landmarks bearing the descriptors ‘Cajun,’ or ‘Acadiana’ . . . as not only offensive but inaccurate as they do not capture the region’s true character.”

The advocacy group C.R.E.O.L.E. Inc. formed in 1987 and led youth outreach and public-awareness projects before going dormant in the late 1990s. (It was revived in 2015 and remains in operation today.) The year 1987 also saw the debut of a Creole flag, which incorporates insignia from colonial France, West Africa, and colonial Spain into its design. *Creole* magazine, a Lafayette-based monthly focusing on issues in the Black community, ran for several years in the 1990s.

No longer known as Acadian Creoles, Cajuns remain the poster children for all of Acadiana, but there have been recent attempts to diversify representation of the region. In 2008, responding to the push for inclusivity, Festivals Acadiens changed its name to Festivals Acadiens et Créoles. The Louisiana Department of Culture, Recreation, and Tourism has also created a “Creole Country” map highlighting the art and history of Creoles of color. In the academic world, Cajun and Creole are increasingly presented alongside each other, twisted siblings of the racial- and cultural-identity wringer.

“History is always messy,” Landry said. “People tend to say that Creole is complicated because it involves people of different racial identities . . . whereas Cajun is predominantly people who identify as white, so it seems simple. But in fact it’s all part of the complex nature of identity evolution.” —MOLLY CLEAVER



OFF-SITE

Listening to the Past

Our roundup of holdings that have appeared outside The Collection, either on loan to other institutions or in noteworthy media projects.



Sängerfest Hall, erected on Lee Circle for the 26th Sängerfest of the North American Singers' Union

1890
1981.351.9

On March 11, just as the coronavirus crisis was becoming apparent in New Orleans, The Collection's annual concert with the **Louisiana Philharmonic Orchestra** went on without its usual live audience at St. Louis Cathedral. Musical Louisiana: America's Cultural Heritage was broadcast live on WWNO-FM and on the web. This year's edition, "Vienna, Leipzig, and New Orleans" focused on Germanic contributions to the city's musical history, and the program, full of essays and images from THNOC's holdings, is available for download at www.hnoc.org/programs/musical-louisiana-americas-cultural-heritage.



Die Bremer Stadtmusikanten, op. 138 (front and back covers) by Wilhelm Paasch
Mühlhausen: G. Danner, between 1895 and 1905
gift of *Deutsches Haus*, 2008.0113.26.9

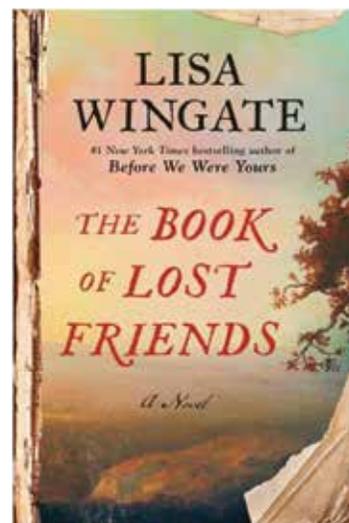
Carol Schlueter, director of the **German-American Cultural Center and Museum** in Gretna, Louisiana, requested permission to display copies of two THNOC images showing the steel transfer boat *Gouldsboro* in the exhibit *Mechanikham to Gretna: German Families, Events and Landmarks*.



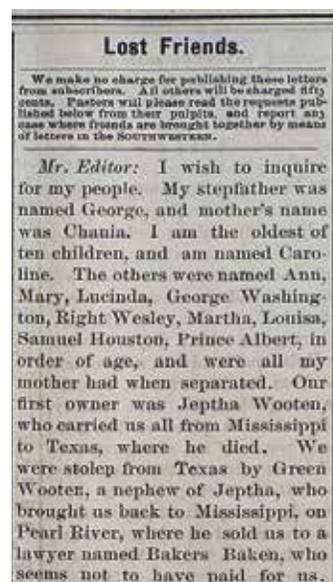
Steel transfer boat *Gouldsboro* between 1935 and 1941
by Charles L. Franck Photographers
The Charles L. Franck Studio Collection at The Historic New Orleans Collection, 1979.325.6279



Steel transfer boat *Gouldsboro* in dry dock between 1935 and 1941
by Charles L. Franck Photographers
The Charles L. Franck Studio Collection at The Historic New Orleans Collection, 1979.325.6281



In April, author **Lisa Wingate** saw the release of her novel *The Book of Lost Friends* (Ballantine Books 2020), which tells the story of a formerly enslaved woman's journey in search of her family. Wingate was inspired to write the book after longtime THNOC volunteer Diane Plauché contacted her about The Collection's online database of "Lost Friends" advertisements placed by people seeking to reconnect with loved ones lost during slavery. Wingate dedicated the book to, among others, Diane and her husband, Andy, and "to the dedicated keepers of The Historic New Orleans Collection." Finally, she dedicated the work "to the Lost Friends, wherever you might be. May your names never go unspoken and your stories forever be told."



"Lost Friends" advertisement placed by Caroline Flowers from the *Southwestern Christian Advocate*, May 12, 1892
courtesy of Hill Memorial Library, Louisiana State University Libraries



NOW AVAILABLE

Afro-Creole Poetry in French from Louisiana's Radical Civil War-Era Newspapers: A Bilingual Edition

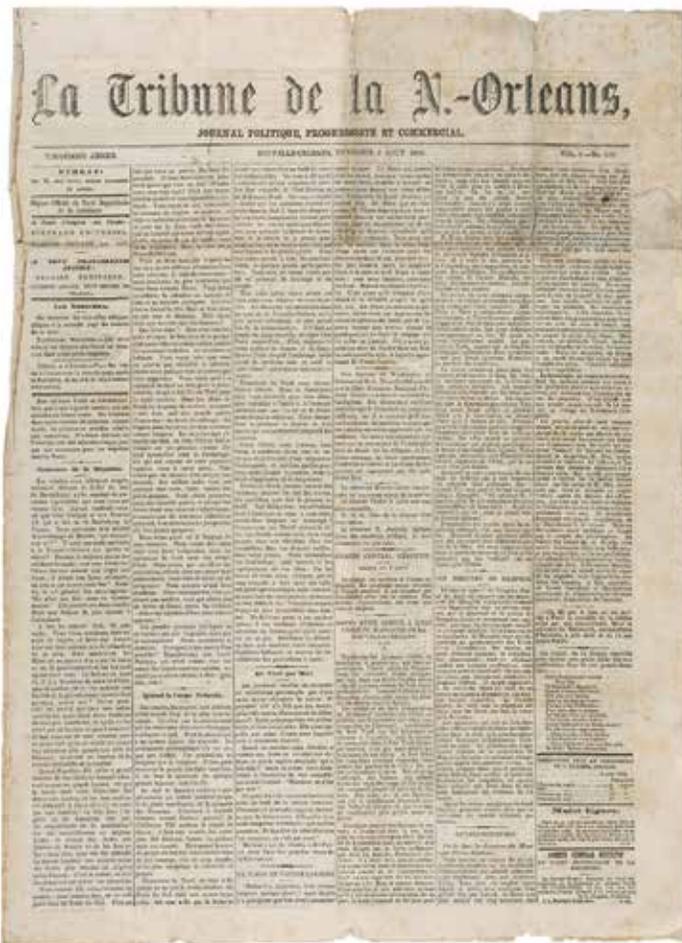
translated and introduced by Clint Bruce, with a foreword by Angel Adams Parham
 The Historic New Orleans Collection
 2020 • hardcover • 384 pp. • 20 black-and-white images
 \$40

Metered Justice

Voices from the 19th-century civil rights movement speak again in THNOC's new book, *Afro-Creole Poetry*.

“People think the civil rights movement happened in the 1950s and ’60s,” said Clint Bruce, the scholar behind The Collection’s newest book. “In truth, it started a hundred years earlier, in New Orleans, in French.” *Afro-Creole Poetry in French from Louisiana’s Radical Civil War-Era Newspapers: A Bilingual Edition*, edited and translated by Bruce, collects 79 original works by over a dozen Afro-Creole activist authors writing during the Civil War and Reconstruction, spotlighting these powerful voices from the foundational era of the civil rights struggle. In the volume, the poems appear for the first time in both the original French and in English translation, side by side, where they constitute what the 21st-century New Orleans poet Mona Lisa Saloy describes as “a significant missing cultural and political link to and among Black Creole authors.”

Bruce, a professor at Université Sainte-Anne in Nova Scotia, spent more than ten years researching, editing, translating, and annotating the poetry, all pulled from two



A

LES TYRANS AU TRIBUNAL DE L'HISTOIRE.

—Quand l'histoire fait voir le mérite opprimé,
Et la vertu proscrite, et le crime honoré,
On rongit de savoir tant de maux, tant de crimes ;
On voudrait que l'oubli pût rouvrir ses abîmes.
Vœux imprudents! du mal le souvenir affreux
Au souvenir du bien donne un prix plus heureux ;
L'âme, sur les vertus qu'aux forfaits elle oppose,
Avec plus d'intérêt s'arrête et se repose.
Non, le crime ne peut, même après le remord,
S'absoudre et se cacher dans la nuit de la mort ;
Il existe un vengeur, dont la main implacable
De sa tombe ébranlée arrache le coupable,
Et le traîne, honteux de sa triste clarté,
Devant le tribunal du lecteur irrité :
Notre voix lui reproche et sa vie et ses crimes ;
Nous aimons sur sa cendre à venger ses victimes,
Nous pardonnons aux cieux, puisque leur équité,
Créa pour les pervers une immortalité ;
Et de ce bâtiment terrible, inévitable,
Lui montre en ses succès l'image épouvantable
Qui, tourmentant ses nuits, empoisonnant ses jours,
Comme un fer suspendu, le menace toujours ;
O! que les opprimés embrassent cette idée! B

newspapers founded and run by members of New Orleans's community of *gens de couleur libres* (free people of color). Wealthy, educated, and influential, these Afro-Creole literati used their platforms—*L'Union*, founded in 1862, and *La Tribune*, founded in 1864—to present news and exchange ideas ignored or underreported by the white press. In studying these rare documents, Bruce uncovered a web of communication hidden within the poetry published by the two newspapers. Then as now, the Black community countered racial hostility and erosion of their rights—to vote, congregate, and travel, among other restrictions—through expressive use of popular media.

The authors featured in the volume served a variety of roles; in addition to writing and editing reportage they published letters, speeches, editorials, and poetry. When read as a body, their poetry reveals crucial differences from their prose: modeled on French Romantic verse and its values of *liberté, égalité, fraternité*, the collected poems speak in a voice more idealistic and egalitarian than is sometimes credited to this affluent, politically connected class. The newspapers' pages provided a forum for the poets to engage in intense, often personal conversations before a public audience. Poems such as "Blacks' Right to Vote" ("Le droit de suffrage des noirs"), "To the Conservatives" ("Aux conservateurs"), "The South's Unending Rebellion" ("La rébellion du Sun en permanence"), and "Triumph of the Oppressed" ("Le triomphe des opprimés") all comment on politics, rail against injustices, urge continued hope, and mourn the dead.

According to the scholar Caryn Cossé Bell, the volume "bears witness to a community discussing politics, philosophy, and identity in their resistance to slavery and its racist strictures."

The poem "Ode to the Martyrs" ("Ode aux martyrs"), written by an unknown author who used the pseudonym Camille Naudin, records with sadness and anger the names of Black and white victims of the July 30, 1866, Mechanics' Institute massacre in New Orleans, in which peaceful advocates of suffrage and other civil rights were attacked and murdered by reactionary white crowds that included New Orleans police and firemen.

Tyrants before the Judgment of History

[anonymous]
[translated by Clint Bruce]

— When history shows that merit is oppressed,
While crime is honored, and virtue is suppressed,
At such misdeeds, such crimes, we take offense;
We'd prefer to be buried in a chasm of ignorance.
A foolish wish! For memories of vice
Give memories of good a higher price;
The soul, on virtues weighed against sin's pains
With greater interest pauses, then remains . . .
No, evil cannot by remorse be set right,
Nor be absolved and hid in death's dark night.
There is an avenger whose unrelenting hand
Shatters the tomb and makes the guilty stand,
Saddened by the shame of truth's harsh light,
Before the judgment of the reader's spite:
Our voice denounces both his life and his crimes;
We curse his ashes on behalf of his many victims;
We forgive heaven, whose knowing justice gave
Unto the wicked life beyond the grave,
And, forging punishment from former delights,
Shows him, in worldly triumphs, hellish sights
Which, torturing his nights, poisoning his days,
Like a sword o'erhanging, threaten him always.
May all the oppressed take heart in this idea!

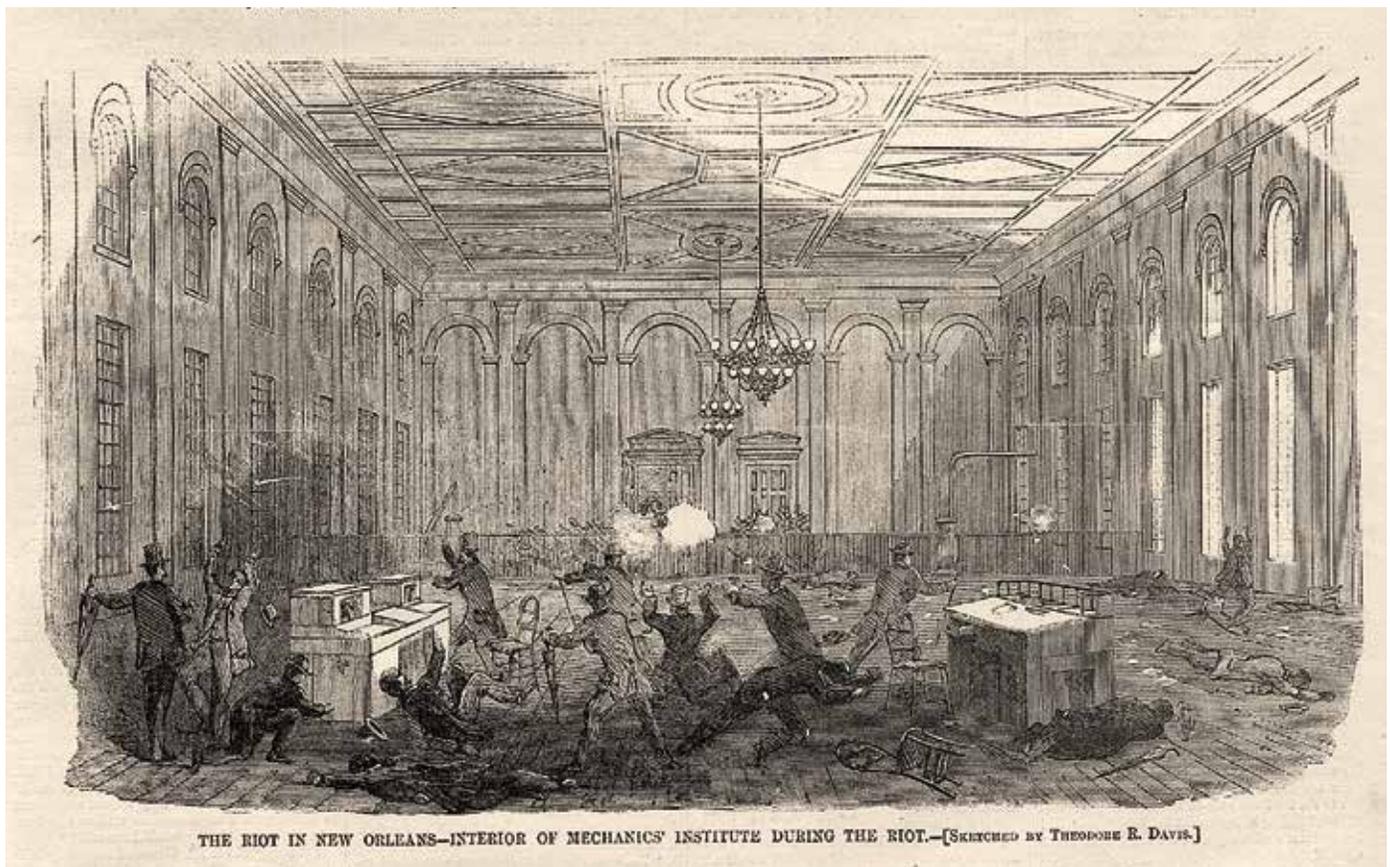
[published Saturday, 20 December 1862]

A. French and English front pages of
La Tribune published immediately following
the Mechanics' Institute massacre

August 3, 1866
courtesy of American Antiquarian Society

B. "Les tyrans au tribunal de l'histoire"
("Tyrants before the Judgment of History")

by an unknown author
from *L'Union*, December 20, 1862



C

C-D. Scenes from *The Riot in New Orleans*, depicting the Mechanics' Institute massacre engraving by Theodore R. Davis from *Harper's Weekly*, August 25, 1866 1974.25.9.308 i-iv

The poet writes, "Policemen and firemen, come! Does calm arise? / No! For atrocities, they win the prize. / . . . / Says he, 'By spilling this blood, we'll save our country!' / And, by God, they killed their share!"

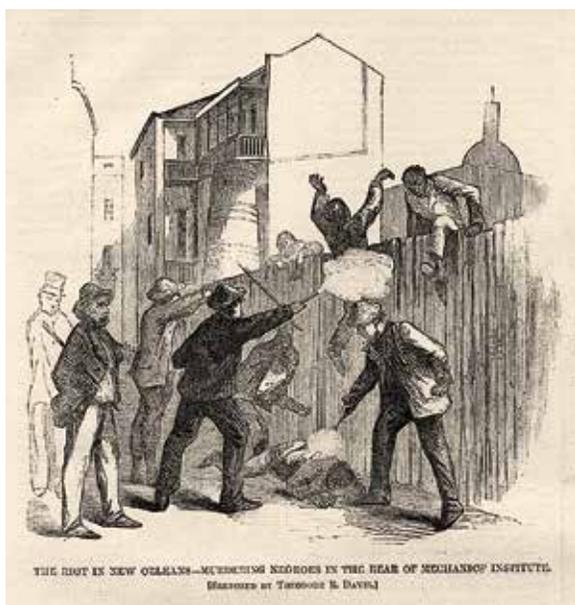
The *Tribune* issues published immediately after the Mechanics' Institute massacre were long thought to be lost, but Bruce uncovered them at the American Antiquarian Society in Worcester, Massachusetts, during his research for the book. The recovered copies feature critical reportage of the tragic events. "For a while [the protestors] succeeded to keep at bay the 'thugs' and the police. But they had soon to fall back into the hall. . . . The police made three successive onslaughts in the hall, retreating at each time to load their revolvers," read the *Tribune* account published August 3, 1866. "Our friend and brother of race, Victor Lacroix, fell three times, and three times in succession rose up to defend his life with unsurpassed courage. His body was horribly mangled."

The last line of "Ode to the Martyrs," published on the first anniversary of the massacre, mournfully invokes the name of Lacroix, a Black Civil War veteran: "VICTOR LACROIX is dead; Jeff Davis lives still." The poem's reverential collection of names invites connection with today's invocations of names of Black people killed by police.

"The chance to reintroduce this key 19th-century source to accounts of the Mechanics' Institute massacre and its place in the history of race and rights in the United States is a privilege and a thrill," Bruce said.

In compiling *Afro-Creole Poetry*, Bruce carefully arranged the material to highlight poems explicitly in dialogue with each other: "Poetry" ("La poésie"), for example, by the young writer Joseph Mansion, is dedicated to the poet Adolphe Duhart, and it is followed in the volume by Duhart's response, "Poésie! Vox Dei!" dedicated in turn to Mansion. Because Bruce

D



was determined to introduce readers not only to the poetry but also to the Afro-Creole community and its contributions to the fight for racial equality, he provided historical annotations throughout: Joseph Mansion was the son of another poet in the volume and would soon become a member of the Louisiana House of Representatives. “Poetry” (“La poésie”) generated additional responses, including a note from Armand Lanusse, a founding figure both in Louisiana French and African American literature, who edited the famed Afro-Creole poetry collection *Les Cenelles* (The mayhaws) and whose work also appears in Bruce’s volume.

In the course of researching another poetic exchange, Bruce added fresh insight to a poetic hoax recently identified by the scholar William I. Horne. In a 2018 essay in the *Journal of African American History* Horne revealed that a poem supposedly written by the prominent New Orleans Afro-Creole actor Victor Eugène Macarty, “The Clash of the Republican Eagle and the Copperhead,” was in fact plagiarized from an 1846 French drama by Alexandre Soumet. That knowledge prompted Bruce to scrutinize the other Macarty poems more carefully. Eventually he discovered that all five Macarty poems in the volume were plagiarized from French Romantic sources.

The plagiarized poems appeared in *La Tribune* with new titles and often featured place names or personal dedications situating them within 1860s Louisiana. Bruce kept them in his collection because they are woven into the web of Afro-Creole poetic dialogue. For instance, a poem entitled “He Is” (supposedly by Macarty but plagiarized from Hortense de Céré-Barbé’s poem “The Existence of God”) was dedicated to Lanusse, and it prompted Lanusse’s response poem “He Is Not.” They pose an interpretive puzzle that promises to intrigue scholars for years.

The poems’ authors, and their community of readers, forged what Bell describes as “a sophisticated civil rights movement that spoke to the struggles of Black people in Louisiana and throughout the Atlantic world,” and their voices call out to be heard today. “Despite their centrality to the 19th-century fight for civil rights for people of African descent, Afro-Creole intellectuals and their contributions too often remain buried and forgotten,” writes Angel Adams Parham in the volume’s introduction. “At a time when Black Americans continue to fight for and defend their civil and political rights, and when the specter of white supremacy casts an ever larger shadow over the painstaking gains of the last 50 years, it is more important than ever to remember and learn from the cultural engagement and political legacy of New Orleans’s Afro-Creoles.”

—THNOC STAFF



E. Inaugural issue of *L'Union*

September 27, 1862
courtesy of David M. Rubenstein Rare Book and Manuscript Library, Duke University

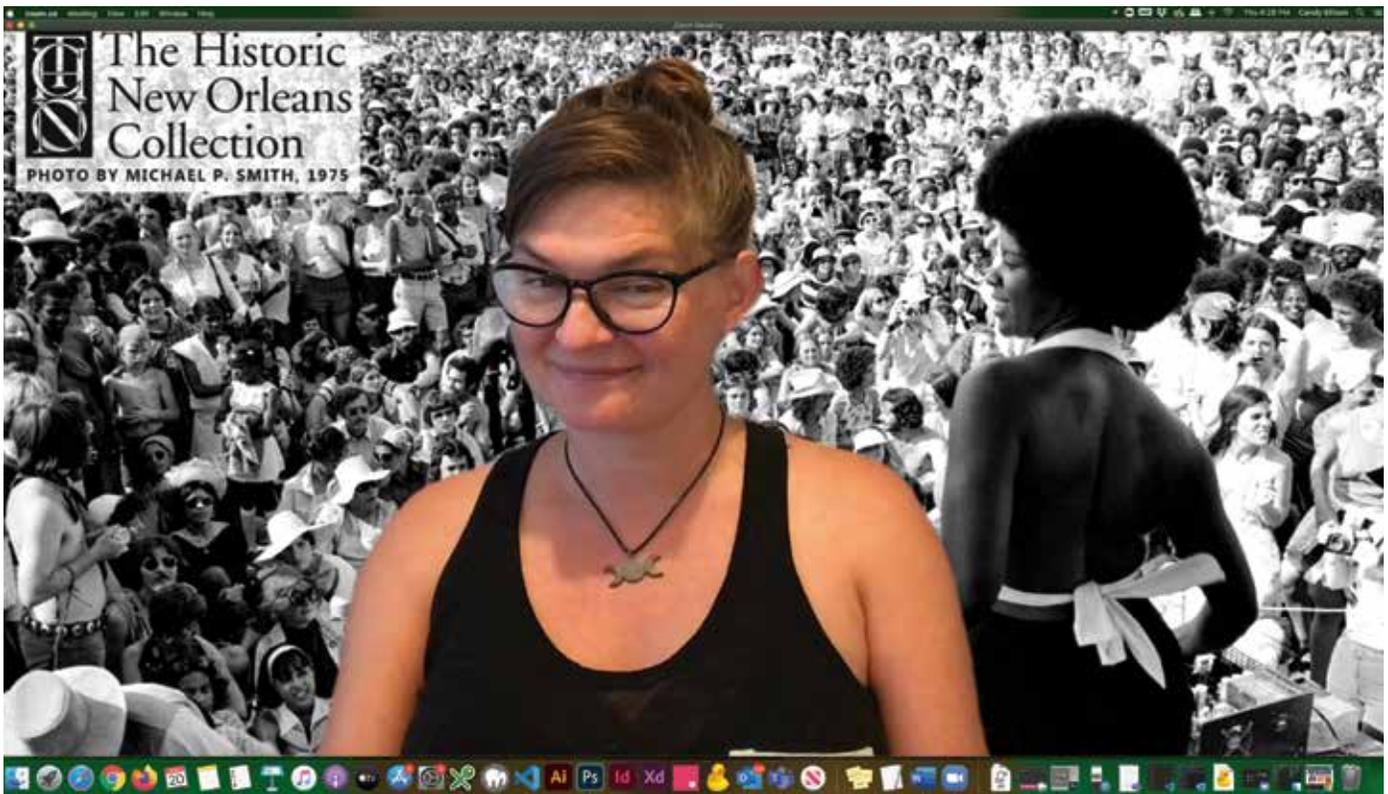
F. Louis Charles Roudanez, one of the founders of *L'Union* and *La Tribune*

photograph
from *Nos hommes et notre histoire* (Montreal: Arbour and Dupont, 1911)
69-201-LP,5

G. 527 Conti Street, site of the offices of *La Tribune*

2011; photograph
by John Watson Riley
The Collins C. Diboll Vieux Carré Digital Survey at The Historic New Orleans Collection





A

ONLINE

History from Home

www.hnoc.org/history-home

Remote Possibility

With the web portal History from Home, THNOC moves its operations online in response to the pandemic.

In early March, The Collection was gearing up for a busy spring. Carnival break was over, and staff were preparing for a number of big events: the launch of the exhibition *Cajun Document: Acadiana, 1973–74*, planned for April 7; the annual Bill Russell Lecture, this one to focus on Jelly Roll Morton; special visiting hours in conjunction with French Quarter Festival; and a host of other programs, exhibition openings, and special events planned for the summer.

Of course, none of that happened. On March 14, with the spread of the COVID-19 virus accelerating in New Orleans, THNOC closed its three campuses to the public. Staff, working from home, began pivoting to an online-only engagement model. The result was History from Home, a portal on The Collection’s website, www.hnoc.org, connecting online visitors with all of the institution’s digital resources. Some, such as the online catalog, the Louisiana Digital Library, and THNOC’s First Draft blog, preceded the pandemic; but, quickly, staff worked together to create new virtual exhibitions, games, educational resources, webinars, and other ways to connect across the quarantine divide. Here’s a look at some of them.

Virtual Meeting Wallpapers

Overnight, platforms like Zoom and Microsoft Teams became household names as office workers, teachers, and friends and family took their meetings and socializing online. One way to brighten up the grim new normal was with fanciful digital wallpapers. THNOC Associate Photographer Tere Kirkland put together a suite of them, using historical images from THNOC’s holdings. Swimmers lounging by the pool, a beaming child riding the carousel at City Park, four nuns in white posing with gigantic tarpon fish—the wallpapers

A. Candy Ellison, a designer in THNOC’s technology department, shares the stage with Irma Thomas in 1975 via one of The Collection’s new digital wallpapers.

give users a simple way to add a dash of fun to online gatherings, while showcasing some of The Collection’s best images. They’re still available to download for free, at www.hnoc.org/publications/wallpaper.

Educational Resources

When Gov. John Bel Edwards swiftly ordered all Louisiana schools closed in mid-March, parents scrambled to fill the days with enough wholesome pursuits to balance out necessary indulgences like hours of *PAW Patrol* and TikTok. THNOC’s education department stepped up, offering interactive lesson plans based on the exhibition *Crescent City Sport: Stories of Courage and Change* and on THNOC’s oral history program. Education Specialist Kendric Perkins, also a professional chess coach, developed a series of chess lessons and exercises inspired by the life and career of Paul Morphy, a 19th-century New Orleanian who achieved world fame for his mastery of the game. And over the summer, the department quickly sold out of kits for making puppets of Morphy and other historical figures.

In September, just in time for the start of an uncertain school year, the education team began offering virtual field trips, conducted live over Zoom. Teachers and parents can choose from several topics suited to a variety of grade levels: Louisiana Indigenous History introduces students to Bulbancha, the pre-contact name for the land now known as New Orleans. New Orleans and the Domestic Slave Trade includes a virtual walking tour, interweaving first-person accounts from formerly enslaved people. Other tours take students behind the scenes at THNOC, as staff show them the ropes of museum work.

“This is a way for the education department to continue its mission of making our material as accessible as possible,” said Curator of Education Jenny Schwartzberg. See the inside back cover for more information about the virtual field trips.

Virtual Exhibitions

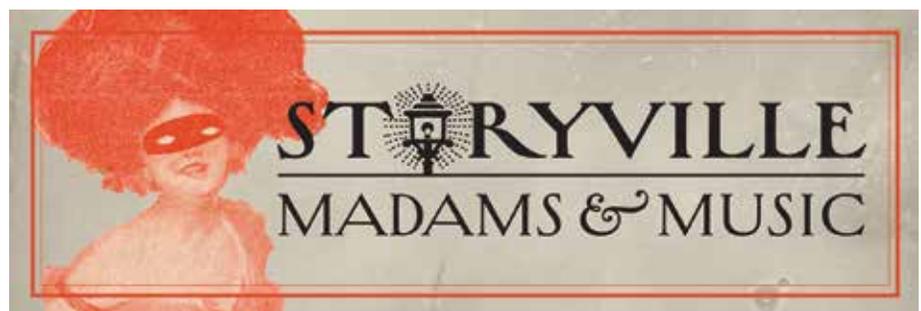
“While we were closed, the institutional priority became online engagement, and we felt that we could offer a diverse range of virtual exhibits to folks missing the museum experience,” said Chief Curator Jason Wiese. Since the March shutdown, THNOC has released 10 virtual exhibitions on hnoc.org, many of them reviving bygone shows such as 2014’s photographic survey *From Daguerreotype to Digital* and the award-winning *Storyville: Madams and Music*, from 2017. One show was conceived and executed entirely as a virtual offering—“*Yet She Is Advancing*”: *New Orleans Women and the Right to Vote, 1878–1970*

B. THNOC’s education department created puppet-making kits featuring the historical figures Jelly Roll Morton, Paul Morphy, and Henriette Delille and worked with Interface/Interactive Designer Candy Ellison on colorful graphics to promote the initiative.

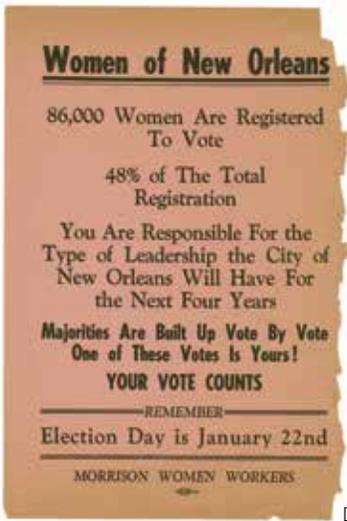
C. THNOC has put 10 exhibitions online since March, including the award-winning *Storyville: Madams and Music*, from 2017.



B



C



D



E

D–E. The virtual exhibition “*Yet She Is Advancing*,” focused on the history of women’s suffrage, debuted online in August, in conjunction with the 100th anniversary of the 19th Amendment’s passage. A Women of New Orleans flier from 1946 (99-59-L.2) and a photograph of the educator and politician Dorothy Mae Taylor (2020.0084.1) are two of the items featured in the show.

F–G. The New Orleans Bracket Bash tournament series puts beloved music, film, and art head-to-head in the name of pop-culture fun.

made its debut in August, in conjunction with the centennial of the passage of the 19th Amendment. In the case of *Cajun Document: Acadiana, 1973–74*, which was supposed to open in April, putting the show online allowed it to have some life during the shutdown instead of keeping it behind the shuttered doors to 520 Royal Street.

New Orleans Bracket Bash

Faced with a fire hose of bad news, many people turned to the comforts of music, TV, and film for a temporary reprieve. A cross-departmental team of staff worked to create New Orleans Bracket Bash, a series of pop culture tournaments pitting beloved cultural touchstones against each other in the name of good-humored distraction. The “Music Madness” edition, assembled by Curator/Historian Eric Seiferth, drew from New Orleans’s well of classical, jazz, rhythm-and-blues, and funk songs, with some interesting matchups in the process: “Li’l Liza Jane,” the jazz standard, beat Louis Moreau Gottschalk’s *Bamboula* to make it to the quarterfinals. It then lost to “Do You Know What It Means to Miss New Orleans,” which became the runner-up to the tournament’s champion, “Iko Iko” by the Dixie Cups. THNOC also presented a Spotify playlist to accompany the tournament.



F



G

The “Film Favorites” edition, inspired by THNOC’s 2014 exhibition *From Cameo to Close-up: Louisiana in Film*, showcased more than 100 years of movie-making in and about the region. Some pairings played with tonal or thematic similarities: the James Bond flick *Live and Let Die* (1973) met its campy match in the 1982 cult classic *Cat People* (007 prevailed). As for the champion, nothing can beat Marlon Brando screaming in a torn T-shirt, it seems: in the final showdown, Elia Kazan’s *A Streetcar Named Desire* (1951)—based on the Tennessee Williams play, of course—bested the 2012 indie darling *Beasts of the Southern Wild*.

NOLA Movie Night

“When boats fly on Irish Bayou,” quipped Twitter user @Kristine_Froebe, as Sheriff J. W. Pepper chased James Bond through the swamp in the New Orleans–set *Live and Let Die*. She and a group of likeminded viewers gathered on Twitter July 24 as part of THNOC’s new virtual film-screening series, NOLA Movie Night. With in-person screenings off the table for now, THNOC has taken the series online: The Collection selects each film, tells people how to access it, and leads a live-tweeting session at a designated date and time. Dozens of people have tuned in, watching from home and adding comments, jokes, links to related articles, and gifs on the social media platform. “That sound you hear in the distance is my ancestors rolling in their tombs,” said user @NTDubb at the sight of mushrooms being put into a gumbo in *The Princess and the Frog* (2009) during the July 5 NOLA Movie Night.

Before and throughout the screenings, THNOC posts historical background information related to the selections, which are drawn from the extensive filmography of titles set or shot in New Orleans. Senior Curator Mark Cave shared images from THNOC’s Tennessee Williams collection in advance of the August 24 screening of *A Streetcar Named Desire*. For the first entry in the series, *The Big Easy* (1986), THNOC interviewed local dialect coach Francine Segal, who broke down Dennis Quaid’s famously bad Cajun accent and the intricacies of other regional dialects. The Collection plans to continue the series throughout the pandemic and perhaps even beyond (see event calendar inside the back cover for future dates). “The #NolaMovieNight hashtag often trends number one in New Orleans while we’re streaming,” said Special Projects and Programming Coordinator Elizabeth Ogden. “We’ve added hundreds of new social media followers who are learning about The Collection’s holdings and historical expertise. It’s a great stay-at-home activity that’s both fun and educational.” —MOLLY CLEAVER



H. For the inaugural edition of NOLA Movie Night, THNOC led a virtual screening of local so-bad-it's-good classic *The Big Easy* (1986).



A

Yes! We Have N.O. Bananas

Cataloger Emily Perkins finds parallels in the the story behind a 1906 “quarantine tour” photo album and today’s conflict between big business and public health.

As cities and states weigh the economic consequences of closures related to the ongoing COVID-19 pandemic, I have been reminded of the last object I worked on before the stay-at-home order went into effect. A large photograph album bound in red leather, it documents a 1906 “quarantine tour” of Central America sponsored by the United Fruit Company during the final outbreak of yellow fever in New Orleans.

The photo album, which has been fully digitized in high resolution and can be viewed in its entirety in our online catalog, is a fascinating example of the tremendous influence of the banana-import business in early 20th-century New Orleans. The so-called quarantine tour was essentially a public relations campaign to combat a strict ship quarantine during the yellow fever outbreak of 1905. When I cataloged the item back in February, I had little idea how relevant it would be to our current reality, but it stands as a 115-year-old example of a now-familiar conflict, between powerful commercial interests and public health officials. To understand the historical context for this tour, we need to take a brief look at the history of bananas and yellow fever in New Orleans.

A. Dock workers handle bananas being unloaded from a United Fruit Company steamship

1930s; gelatin silver print
by Charles L. Franck Photographers
The Charles L. Franck Studio Collection,
1979-325-3577

The Banana Boom

New Orleans was one of the largest importers of bananas in the United States at the turn of the 20th century. First introduced to the domestic market at the 1876 World's Fair in Philadelphia, bananas quickly became a staple in the national diet, thanks in part to aggressive marketing. As the ports of New Orleans, Boston, Philadelphia, New York, and Mobile began to import bananas, distribution services developed to get the produce to market quickly. Speed was especially important in the era before refrigeration, as cargo would spoil in a matter of days. In New Orleans, bananas were unloaded at the Thalia Street wharf; a portion was sold at local produce markets, and the rest were loaded onto railroad cars and shipped around the country. The importation of the fruit cemented the city's relationship with Latin America, where the United Fruit Company established a stronghold in the region's politics, economy, and real estate.

Railroad magnate Minor Keith laid the foundations for the banana trade in the 1870s when he began the construction of a railroad in Costa Rica connecting the capital, San José, to the port city of Limón. An estimated 5,000 Central American workers died during the course of the project, many of them casualties of yellow fever, which spread quickly amid the labor camps' poor sanitation and health conditions. As a result, Keith used prison labor from New Orleans to complete the project. To feed his overworked labor force as cheaply as possible, Keith planted banana trees in the vast amount of land that he owned around the railroad. Although the railroad was originally intended to transport coffee for the Costa Rican government, by the completion of the project in 1890, Keith was moving massive amounts of bananas to the port of Limón to sell in the United States. Keith then approached Andrew Preston at the Boston Fruit Company, who already had a distribution network of refrigerated steamers, and the United Fruit Company was born.



B. Map showing United Fruit's network of steamship lines

ca. 1930

gift of Mrs. James P. Ewin Jr., 1984.106.32 i

C. Port of Limón, Costa Rica

1906; gelatin silver print

by John N. Teunisson, photographer

1996.14.9





D. **Quarantine tour traveling party, in Limón, Costa Rica**

1906; gelatin silver print
by John N. Teunisson, photographer
1996.14.13

E. **Natives Marketing Bananas, Ceiba, Honduras**

1906; gelatin silver print
by John N. Teunisson, photographer
1996.14.47

(the Gros Michel banana), to the detriment of their own people and economic development. The local people working these plantations were paid poverty wages, and efforts to organize were violently quelled: in 1928 United Fruit extinguished a strike in Colombia by opening fire on an untold number of workers and their families in what became known as the Banana Massacre. (Author Gabriel García Márquez drew from the tragedy in his novel *One Hundred Years of Solitude*.) Diseases such as yellow fever were a constant menace to workers, but the company did not move to improve sanitation conditions until its business was threatened by bad press coming out of New Orleans.

From 1899 to 1905, United Fruit expanded into Guatemala, Honduras, Nicaragua, and Panama through government contracts that traded real estate for the construction of railroads and other public works. Its rapid acquisition of land and political control earned United Fruit the moniker El Pulpo, or “the octopus,” for the extent to which its “tentacles” reached into every corner of politics in the region. Central American countries that produced bananas for United Fruit and other import companies became known as banana D republics, as their entire governments were focused around the trade of a single crop



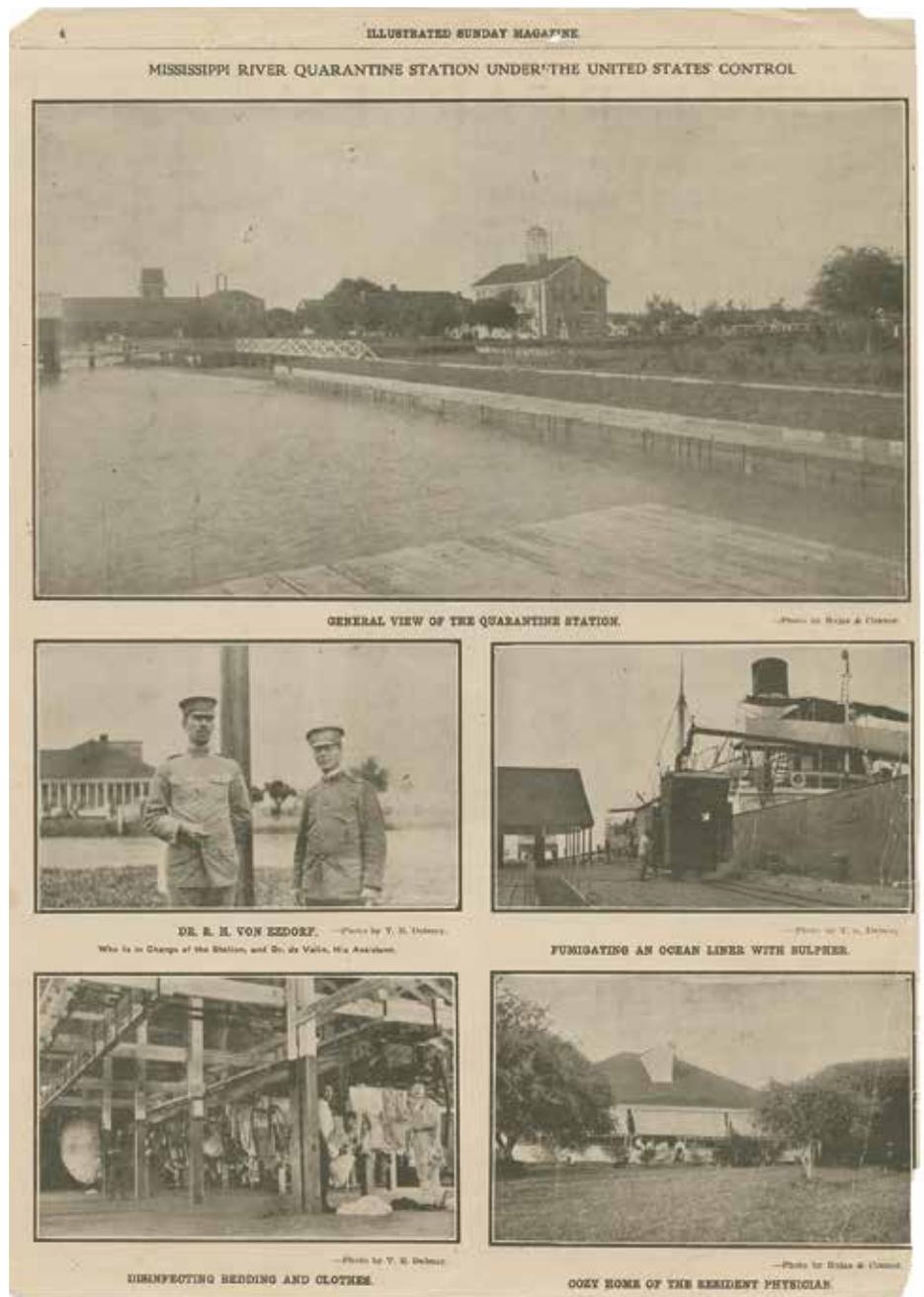
E

Yellow Fever and the Quarantine Tour

Oceangoing steamships, such as those operated by United Fruit, were routinely inspected for yellow fever, which plagued New Orleans off and on for much of the 19th century. As early as the 1810s, quarantining of ships by the newly formed Louisiana State Board of Health was a common practice. After the city's worst outbreak of yellow fever, in 1853, quarantine stations were established at Fort Jackson on the Mississippi River south of New Orleans and at the Rigolets at the entrance to Lake Borgne. At these quarantine stations, ship passengers would be inspected by a doctor while the ships were made to wait an average of 10 days before being allowed to dock at the port.

After the yellow fever outbreak of 1878, the quarantine stations began the practice of disinfecting cargo holds of vessels by fumigating them with sulphuric acid gas. Fruit dealers were especially outraged by this practice, signing a petition in February of that year in protest against the Board of Health when a cargo of bananas, already on a tight schedule, was discolored and ruined by the fumigation. Once the 1878 outbreak subsided, New Orleans experienced relatively few deaths from yellow fever thanks to scientific discoveries and sanitation improvements. That is, until it all came crashing down in the summer of 1905, this time on the head of one of the city's biggest industries.

When cases of yellow fever were reported in Belize and Panama in May of that year, New Orleans suspended all imports from Central America, causing United Fruit shipments to pivot to port cities in Mississippi. By July, the epidemic had reached New Orleans when, reportedly, a worker at the Thalia Street wharf contracted the disease while unloading a shipment of bananas from a United Fruit steamship. Consumers became convinced that the company's Central American ports were infested with the disease, and the public largely blamed United Fruit for the outbreak. In December, Crawford H. Ellis, the manager of United Fruit's New Orleans operations, published a defense in the *States-Item* pleading the company's innocence and threatening to prosecute for criminal libel "anyone who accuses them of quarantine violations or collusion with health officials." In the article, Ellis outlines steps taken by the company to keep its ports, cargo, and workers protected from disease and free of mosquitoes (by this time known to spread yellow



F. Illustrations depicting the quarantine and cargo fumigation of an ocean liner

relief halftone photograph by Thomas Dabney, Louis D. Lindau, and Rojas & Connor, photographers from the *Illustrated Sunday Magazine*, ca. 1910 1974.25.11.181 i-xiii



G

G. Signatures of quarantine tour party
1906
1996.14.60

H. Hospital nurses, Belize (British Honduras)
1906; gelatin silver print
by John N. Teunisson, photographer
1996.14.50

I. Ancon Hospital, Panama City, Panama
1906; gelatin silver print
by John N. Teunisson, photographer
1996.14.27

fever), and he offers several other theories for where the epidemic originated—including one implicating rival fruit-import companies from Havana.

Among the city’s business community, there was a real fear that New Orleans wasn’t going to be able to hold on to the fruit trade, and United Fruit saw an opportunity to convince health officials that it was committed to halting the spread of disease by showing them firsthand the improvements the company had made to its Central American ports. United Fruit called it a “quarantine tour.”

Led by Ellis, the tour embarked on January 20, 1906, aboard the company steamship *Anselm*. United Fruit invited a host of officials—representatives from neighboring state boards of health; Marine Hospital Service executives; reporters from the *States-Item*, the *Picayune*, and the *Mobile Register*—to inspect and report on the health conditions of its operations in Central America. To document the voyage, local freelance photographer John N. Teunisson accompanied the tour. Upon his return, Teunisson worked with a typesetter and publisher to compile an 83-page photo album featuring 69 photographs of company-owned buildings, hospitals, wharves and ports, and railroads; views of cities and towns; and images of the traveling party, along with 14 accompanying pages of interpretive text about the sanitary conditions and risk of infection at each port. The production of the photo album was sponsored by United Fruit, so the information contained in it was likely supplied by the company as well. The interpretive text concerning port conditions was probably drawn from the reports made by health officials accompanying the tour.

The group visited quarantine hospitals and made an extensive tour of the Panama Canal construction project, on land the United States had recently purchased. The photographs also document Central American people, dwellings, government buildings, and military bands. The photographs mostly show a large group of wealthy white men enjoying their time in a tropical paradise, but they also serve as valuable documentation of Central America during a pivotal moment in history.

The Octopus and the Ice King

The PR campaign was a massive success. When the party returned to New Orleans in February, the newspapers glowed with praise for United Fruit’s handling of its operations amid the epidemic: the company was “alive” to the sanitary conditions of Central America, the reports said, and southern states would work together to trace the source of the recent yellow fever outbreak. The fruit trade was deemed safe; United Fruit salvaged its reputation among the press, business community, and public opinion; and the port of New Orleans was permitted to resume accepting ships carrying cargo from



H



I

Central America. The 1905 epidemic marked the final outbreak of yellow fever in North America, and thanks to the quarantine tour the United Fruit Company came through it relatively unscathed.

Over the following decades, the banana industry continued to grow both in New Orleans and abroad, with new competition and increased political power for United Fruit. In the 1920s, Standard Fruit Company, now Dole Food Company, was established in New Orleans under the leadership of “Ice King” Joseph Vaccaro and his two brothers. In the 1930s Sam Zemurray—president of a rival fruit company, Cuyamel, and known locally in New Orleans as “Sam the Banana Man”—became the president of United Fruit and moved the company’s headquarters to New Orleans, where the edifice still stands at 321 Saint Charles Avenue. Much has been written about Zemurray’s involvement in an overthrow of the Honduran government in 1912 and the 1954 CIA-backed coup d’état of the democratically elected president of Guatemala, both to serve his business interests. In 1961, Zemurray lent steamships from United Fruit’s “Great White Fleet” to the US government to be used in the Bay of Pigs invasion in Cuba.

The legacy of these companies in Latin America is complicated, and United Fruit—now Chiquita Brands International—is often condemned for its selfish influence on the economies of these developing nations. The banana export business remains the primary industry of the countries visited on the 1906 quarantine tour, including Costa Rica, where Minor Keith is seen as a controversial historical figure. By the 1950s the Gros Michel banana variety was destroyed by disease; it was replaced with the Cavendish (widely viewed as inferior tasting), which is still shipped around the world today. Most historical accounts of the company either focus on its origins in the late 19th century or on its actions after Zemurray took over in the 1930s, so Teunisson’s photo album provides unique insight into an underexamined period of the company’s history.

One can see parallels today as businesses struggle to keep up with social distancing and masking guidelines and to stay profitable during the ongoing coronavirus pandemic, which has affected virtually every industry in New Orleans and around the world. Perhaps if United Fruit had had modern technology during the yellow fever epidemic, this photo album would have taken the form of a social media campaign. In 1906, business interests and global economics were the drivers for public health improvements in Central America, but they left painful legacies as well. Historical objects such as this one give us insight into possible effects of our choices today, as we struggle with similar challenges. —EMILY PERKINS



J. **Native Hut, Bluefields, Nicaragua**
1906; gelatin silver print
by John N. Teunisson, photographer
1996.14.43

K. **Officials on “Quarantine Island”
(Bocas del Toro), Panama**
1906; gelatin silver print
by John N. Teunisson, photographer
1996.14.18





ON THE JOB
Nick Weldon

POSITION: Associate editor, on staff since 2016

ASSIGNMENT: Edit THNOC's first graphic history, *Monumental*

The art in *Monumental* passed through several stages. Illustrator Barrington S. Edwards started by making pencil sketches of the scenes described in the book's script. Next, he imported his hand sketches into a program called Procreate, where he cleaned up the drawings using digital ink. He then added color in layers, beginning with "flat" colors that established tone before working in more delicate details like the glow of a candle or the individual flowers in a bouquet.

THNOC has published more than 50 books in the last 40 years, comprising a wide range of subjects and formats—but, until now, a graphic novel has not been among them. After all, what business does a museum publisher have in the world of *comics*? It turns out high-quality research and scholarship can live in perfect harmony with comic-style illustrations—can even be enhanced by them. When THNOC launches *Monumental: Oscar Dunn and His Radical Fight in Reconstruction Louisiana* in March 2021, readers will find out how.

A significant portion of my job for the past four years has been spent working on this unique project, marrying author Brian K. Mitchell's groundbreaking research on Oscar Dunn, America's first Black lieutenant governor, with the

artistic talents of Barrington S. Edwards. I stumbled upon Mitchell's 2011 dissertation, "Oscar James Dunn: A Case Study in Race and Politics in Reconstruction Louisiana" just a few months after I started working at THNOC. Mitchell, a New Orleans native and distant relative of Dunn's, had spent years scouring archival material, uncovering lost primary sources, and piecing together a piece of scholarship that read like a novel. Dunn's story, buried for so long in the debris of history, didn't glimmer like a curious artifact in need of delicate excavation so much as erupt from the rubble, demanding immediate attention. Born into slavery in New Orleans, Dunn rose to become the highest-ranking Black politician in America while championing universal suffrage, integrated public



schools, and civil rights—before it all came crashing down in dramatic fashion.

A few months after reading his dissertation I reached out to Mitchell, a history professor at the University of Arkansas—Little Rock, and soon we were discussing publishing his research. He wasn't interested in making a conventional scholarly book, though—he wanted to create a graphic novel. Or, perhaps more accurately, a “graphic history,” a growing nonfiction subgenre in a category typically dominated by the likes of Marvel and DC Comics. A prominent recent example is the late Congressman John Lewis's acclaimed autobiographical trilogy, *March*. In recent years, Frederick Douglass, Zora Neale Hurston, the Beat movement, the atomic bomb, and other historical subjects have received the graphic-novel treatment. Dunn's story certainly merited an ambitious project, and with the blessing of THNOC's board of directors, then-president and CEO Priscilla Lawrence, and her successor, Daniel Hammer, we got to work.

My job split into multiple tracks. I began developing a script adaptation of Mitchell's research that would translate to the graphic novel page, while conducting a national search for an illustrator. Edwards, an artist, teacher, and activist from Boston, quickly emerged as our choice. It was essential that his artwork accurately reflect the era of Reconstruction in Louisiana, so I made him a reference database of period photographs and illustrations—many of which came from THNOC's holdings. Edwards flew down to New Orleans, and Mitchell and I toured him around, showing him extant landmarks while he sketched and soaked in the timeless atmosphere of the city.

Edwards's work took place in stages, beginning in the summer of 2018 with pencil sketches and eventually graduating to digital black-and-white inks and full-color images. Each round of art was met with meticulous edits to adjust for accuracy as well as narrative flow. In the meantime, I worked with Mitchell to hammer out the book's array of supplementary materials: essays, a map, a timeline, endnotes, and more. Our goal from

the beginning of the project was to create a book that retained the academic rigor of a more scholarly title while expanding its reach to younger audiences with the illustrations. Every page of the graphic novel is supplemented by copious endnotes and commentary, for readers who want to dig even deeper into the material.

The job of weaving all of these materials together into one elegant physical book went to Tana Coman, a masterful local book designer and longtime THNOC collaborator. In addition to her typical responsibilities as a designer, she shouldered the intricate task of creating the “lettering” of the graphic history—placing all of the script's captions and dialogue into

Edwards's artwork. In the late stages, local illustrator Roan Smith assisted Coman in fine-tuning the design of the book's pages. Throughout, the project has received crucial assistance from virtually every department at THNOC: suffice it to say that the creation of this book has been an, erm, monumental undertaking.

The finished product is something of a hybrid: a compelling graphic narrative enhanced by serious scholarly and educational materials. We hope this unique treatment will help *Monumental* reach a wide range of readers, and bring greater attention to the life and work of Oscar Dunn and the era of Reconstruction in Louisiana. —NICK WELDON

STAFF NEWS

New Staff

Jordan Angele, security dispatcher. **Adrian Crawford**, maintenance assistant. **Peter Hoffman**, assistant preparator. **Leonard Reyes**, security officer. **Catie Sampson**, collections processor. **Ryan Shaner**, facilities manager. **Dave Walker**, communications strategist.

Changes

Several staff members received promotions or transferred departments. **Nina Bozak** is now curator of rare books. **Katherine Jolliff Dunn**, curatorial cataloger. **Susan Eberle**, associate registrar. **Volney Hill**, institutional giving officer. **Lindsay Rowinski**, associate preparator. **Joe Shores**, head preparator. **Lily Stanford**, membership and annual giving coordinator.

Three longtime employees of The Collection retired over the summer and early fall. **Pamela D. Arceneaux**, senior librarian / curator of rare books. **Kathy Slimp Liebaert**, manager of administrative services. **Jude Solomon**, curator.

In the Community

In mid-August, Interpretation Assistant **Cecilia Hock** appeared in a segment for WVUE-TV's series *Heart of Louisiana*.

In it, she spoke about a letter related to an 1812 hurricane, reading it in both French and English.

Senior Editor **Margit Longbrake** is now a board member for the Tennessee Williams and New Orleans Literary Festival.

In March, Curator **Howard Margot** became president of the Louisiana Historical Society.

On August 18, Visitor Services Trainer **Libby Neidenbach** gave a presentation on the exhibition “*Yet She Is Advancing*”: *New Orleans Women and the Right to Vote, 1878–1970* as part of a continuing legal education program presented by United States District Court—Eastern District of Louisiana and a number of other legal organizations. For the event, Neidenbach also participated in a panel discussion with Judge Nannette Jolivet Brown, civil rights organizer Sybil Morial, and philanthropist Mary Zerbigon.

Publications

Curator **Howard Margot** published an article about John Law and the Mississippi Company bubble for the summer 2020 issue of *Financial History*, the magazine of the Museum of American Finance.

FOCUS ON PHILANTHROPY

Together 2020 Fund

Throughout the coronavirus pandemic, the nearly 150 individuals who make up THNOC’s staff have worked hard providing you online experiences, preparing for upcoming exhibitions, and making sure that the institution’s facilities and collections remain ready and safe for the day we can all gather at full capacity again.

Please consider giving to the Together 2020 Fund. Your gifts help make it possible for the work to continue.

You can give online by going to www.hnoc.org/together2020. Should you wish to mail your gift, please send it to **Together 2020 Fund, THNOC Office of Development, 533 Royal Street, New Orleans, Louisiana, 70130.**

Although the world is full of suffering, it is also full of the overcoming of it. —HELEN KELLER



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January–June 2020

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Culture; Chapel Hill: University of North Carolina Press,
2019)

The board of directors and staff of The Historic New
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And Still I Cook, by Leah Chase (Gretna, LA: Pelican
Publishing, 2003)

ON THE SCENE

A Quieter Quarter

For a highly visited location like the French Quarter, the effects of the shutdown have been eerie. Even now, many businesses remain boarded up as if in preparation for a hurricane, but this has been no passing natural disaster. The boards have become part of the architecture, another layer of the Vieux Carré's 300-year-old built environment. They also seem designed to serve as an attraction unto themselves, something to lighten the atmosphere for visitors and essential workers. Tourism is down sharply, but the Quarter's primary industry carries on regardless, aided by the businesses and attractions that have been able to reopen. —IMAGES BY MELISSA CARRIER, THNOC



COMMUNITY

Member appreciation week at The Shop is November 2–9, offering THNOC members 20 percent off.



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Founder Individual \$45
Founder Family \$75

Full membership benefits

Family memberships are for one or two adults and any children under 18 all residing in a single household, or for one member and a guest.

Merieult \$100

Full membership benefits plus:

- a special gift

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(ages 21–45)

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Full membership benefits plus:

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Full membership benefits plus:

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- private, guided tours (by appointment)
- free admission to all evening lectures
- invitation to annual gala

Bienville Circle \$5,000

Full membership benefits plus:

- a special gift
- private, guided tours (by appointment)
- free admission to all evening lectures
- invitation to annual gala

North American Reciprocal Museum Program

Members at the Merieult level and above receive reciprocal benefits at more than 1,000 member institutions across the US, Canada, and Latin America. Visit www.narmassociation.org for more information about the North American Reciprocal Museum (NARM) program.

Become a Member

BENEFITS OF MEMBERSHIP

All members of The Collection enjoy the following benefits for one full year:

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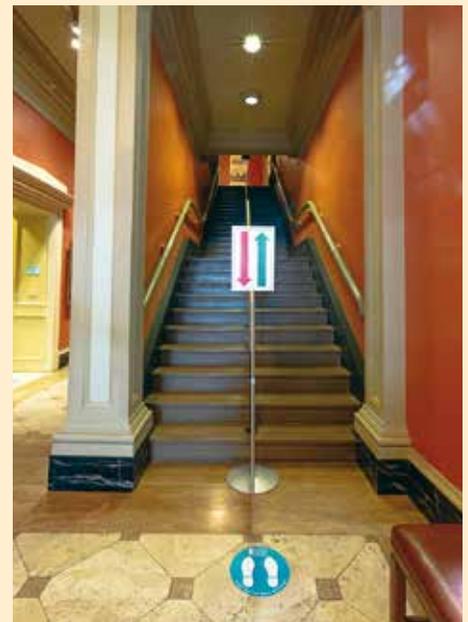
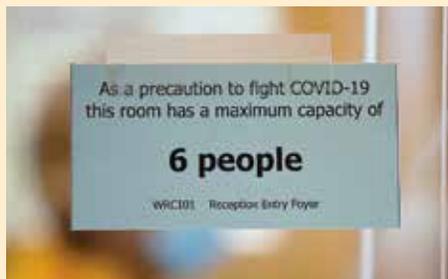
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New and renewing members at the Merieult Society level and above have the option to donate \$50 of their membership contribution to the Tate, Etienne, Prevost (TEP) Center, an educational center and exhibition space dedicated to the history of civil rights, public school desegregation, and restorative justice in New Orleans.

HOW TO JOIN

Visit www.hnoc.org and click the **Support Us** link or complete and return the enclosed envelope.

For more information about membership levels, please contact THNOC's Development Office at (504) 598-7155 or visit www.hnoc.org/support/membership.





ACQUISITION SPOTLIGHT In the Right Place

Demaria Dr. John Collection
gift of James Demaria, 2020.0102

Last summer, shortly after the passing of Malcolm John “Mac” Rebennack Jr., otherwise known as Dr. John, THNOC was contacted by videographer and photographer James Demaria, who had worked closely with Rebennack over the last decade. With preservation in mind, Demaria was eager to donate his collection of material documenting the latter years of Rebennack’s career, and THNOC was thrilled to accept the generous gift. Rebennack, born in 1941, was a pillar of New Orleans music. His career spanned seven decades, starting in his teen years as a session player and touring musician on guitar during the heyday of New Orleans rhythm-and-blues and extending through his rise to prominence as Dr. John, the Night Tripper.

Based largely out of New York City, Demaria has spent considerable time in New Orleans, shooting video and photographs focused primarily on the city’s local music scene and musicians. In the process, Demaria has forged many long-lasting relationships with New Orleans

musicians. In 2009, Demaria connected with Rebennack and began documenting various aspects of his life and career, capturing a range of candid interviews and moments. The collection, which includes roughly 25–30 hours of moving images and 300-plus still images made between 2009 and 2015, documents the last years of Rebennack’s life and his career—performing and rehearsing; recording at Dockside Studios outside of Lafayette, Louisiana; acting as king of Krewe du Vieux in 2010; and discussing his life, his career, New Orleans, politics, and a range of other topics. The collection adds substantively to THNOC’s holdings related to Rebennack, which include documents relating to his performing career in New Orleans in the 1960s—contracts, correspondence, and publicity photographs—as well as a small number of photographs, from the Michael P. Smith Collection, of him performing as Dr. John in the 1970s.

Demaria’s impressive donation will help to document a legend of New Orleans music and culture while also furthering an institutional goal to expand THNOC’S holdings of 20th-century popular music.

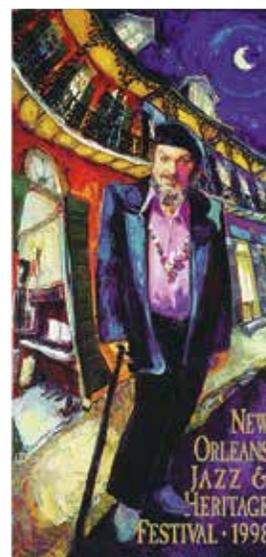
—ERIC SEIFERTH

Related Holdings



Mac Rebennack (top) with Ray MacArthur and the Generals

ca. 1963; gelatin silver print
gift of Margie Schwegmann Brown, 2004.0135.20



New Orleans Jazz and Heritage Festival poster

1998
by Jamie Mitchell, a.k.a. James Michalopoulos, designer
gift of Linda Epstein, 2004.0164.22



Dr. John and Eddie Bo, Piano Night, Tipitina’s

2007
by Gary Kent Keyes, photographer
gift of Gary Kent Keyes, 2009.0222.8

RECENT ADDITIONS

Shutting Down, Building Up,
and Drumming into Battle“New Orleans in Quarantine” images
from the COVID-19 in New Orleans
Collection

gift of Rich Stone, 2020.0177

As soon as the spread of the novel coronavirus began shutting down schools, businesses, and institutions across Louisiana in March, THNOC undertook an effort to document the real-time impact of the pandemic. To date The Collection has received physical donations of masks, fliers posted by worker’s rights groups, menus, and other ephemera. THNOC has also begun to build a robust collection of digital material related to the pandemic drawn from websites, social media feeds, and digital photographs and journals.

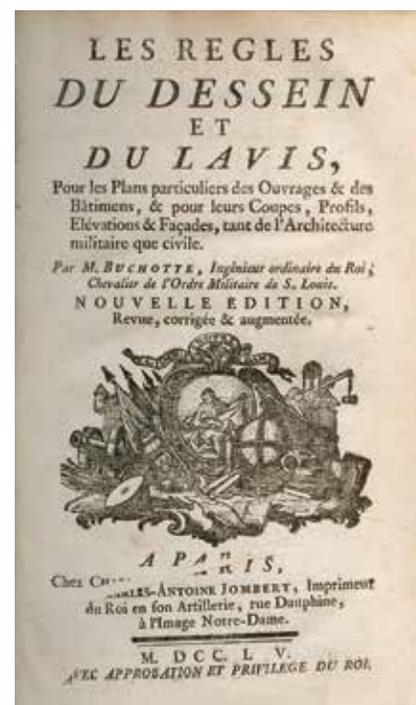
One notable donation is a group of 193 digital photographs, by local real estate executive Rich Stone, that capture the eerie emptiness of the French Quarter during the early months of the shutdown—a time when the Vieux Carré would typically have

been thrumming with crowds enjoying festivals and comfortable spring temperatures. Instead, the images show boarded-up businesses with signs posted regarding the closures, some tagged with bright graffiti. Restaurant dining rooms sit unused. Essential workers, including RTA employees and waste contractors, courageously go about their business.

As the pandemic is still ongoing, so too are THNOC’s collecting efforts. New Orleanians who would like to donate artifacts—either physical or digital—documenting their experiences are encouraged to send an email to aimee.everrett@hnoc.org. —AIMEE EVERRETT

Les regles du dessein et du lavis . . .
2020.0034

Editor’s note: This Acquisitions column marks Pamela D. Arceneaux’s last as The Collection’s longtime rare books curator and senior librarian. Arceneaux retired at the

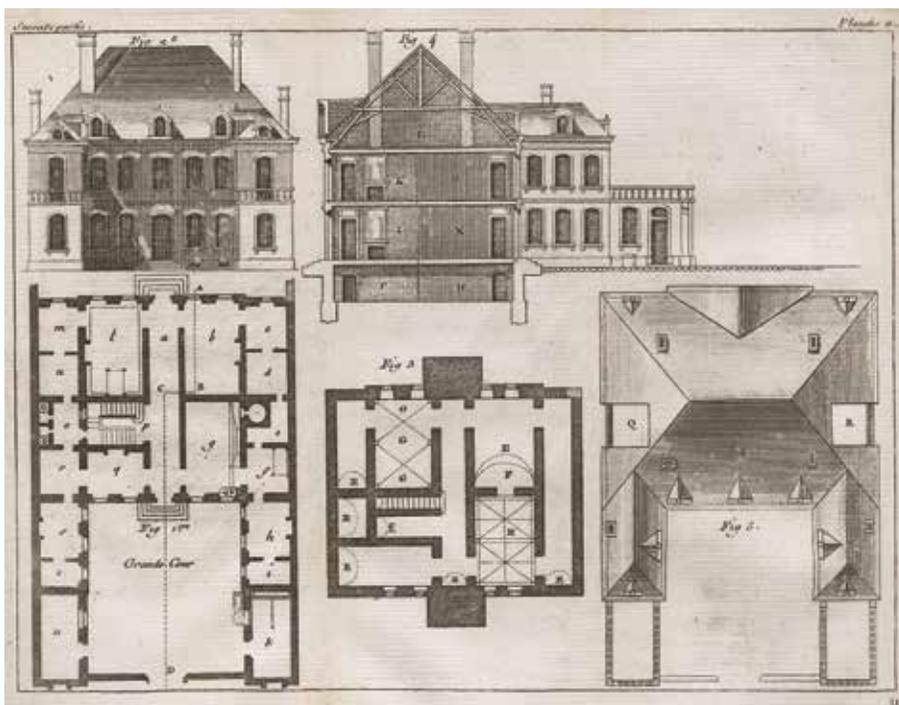


end of September, which the Quarterly will celebrate in the winter issue. We wish her all the best.

What tools did French colonial engineers and cartographers use to create accurate maps of newly discovered territories, to delineate parcels of land to accompany legal documents, and to design official government buildings in far-flung outposts? They consulted a basic textbook, issued with the approval of King Louis XV, that provided instruction on every aspect of governmental and military drawing and design. THNOC recently acquired a 1755 printing of this textbook, *Les regles du dessein et du lavis, pour les plan particuliers des ouvrages . . . tant de l’architecture militaire que civile*. This edition has 214 pages, nearly 100 more than its 1721 predecessor, as well as 24 fold-out plates illustrating in detail the ideal methods of governmentally approved cartography and architectural design.

This treatise covers everything from preferred types of pens, brushes, crayons, colors, and papers to basic concepts of drawing, including perspective and how to reduce and enlarge drawings accurately. Building types, fundamentals of architectural design, and





approved methods to indicate terrain and geographical features are presented. The artistry of the cartouche, a decorative corner of a map containing pertinent information, is discussed. Specialized instruments used in mapmaking and architectural renderings are also described and clearly illustrated.

Little is known about the author, identified only as M. Buchotte, but research reveals him to be Nicolas Buchotte (1673–1757), a French military engineer and cartographer—not to be confused with a better-known but later cartographer, Joseph Bouchette (1774–1841), who mapped eastern Canada in the early 19th century. This book and its plates are all in pristine condition, and together they provide an excellent original resource for research on military and civil French colonial structures and cartographic methods.

—PAMELA D. ARCENEUX

Drum belonging to Jordan B. Noble

2019.0205

This snare drum painted with a Federal eagle and shield on a military blue background belonged to a locally famous military drummer, Jordan Bankston Noble (ca. 1800–1890). Noble had a long

military career: a veteran of the Battle of New Orleans, he served in later campaigns in Florida and Mexico, as well as in the Louisiana Volunteers during the Civil War.

Noble was born to enslaved parents in Georgia in about 1800 and came with his mother to New Orleans in 1813. The following year, mother and son were sold to Lt. John Noble of the Seventh US Infantry Regiment. Young Jordan took his surname from Lt. Noble, possibly around the time he was pressed into service in the Seventh Regiment as a drummer boy.

European armies had long employed young boys and men as drummers and musicians. In the age before modern battlefield-communication methods, different drum cadences were used to signal commands to the troops over the din of small arms and cannon fire. During the several engagements that made up the Battle of New Orleans, young Noble was stationed on the front line with his regiment, sharing all of the risks of battle with them as he played his drum.

In 1823 Noble and his mother were sold to John Reed, a sailor originally from Rhode Island who also happened to be a musician. Reed appears to have recognized Noble's talent as a drummer, and he supported the young man's efforts to

obtain an education, further his military career, and start a family of his own. Noble eventually secured his freedom from bondage, though the exact date and circumstances are not known.

The paper label on this drum, which was made in Philadelphia, suggests that Noble acquired it sometime between 1828 and 1843 from a local retailer on Canal Street. It is very possible that he used this drum while in service in Florida during the Second Seminole War of 1835 to 1842, as well as in subsequent campaigns in Mexico and Louisiana. Even so, he and his drum were always associated with the famous Battle of New Orleans.

In 1882, Noble finally received a pension from the US government for his War of 1812 service. His application had omitted his status as a former slave, which would have disqualified him from receiving any benefits. By this time Noble was well known around New Orleans, having performed with his drum at many commemorations of the January 8 battle. "Old Jordan," as he became known, provided his distinct martial rhythm to parades and civic events around the city until his death in 1890. His obituary appeared in the *New York Times*, among other newspapers.

Jordan's drum was purchased from his widow by collector Gaspar Cusachs sometime prior to 1903, after which it was lent to the Louisiana State Museum, where it was on view until 2016. Its subsequent acquisition by The Collection ensures that this important artifact will remain accessible to the people of New Orleans.

—JASON WIESE



EVENT CALENDAR

For more information on any of the following events, please email events@hnoc.org.



NEW ORLEANS BRACKET BASH

Fine art and photography lovers are needed for the next installment in The Collection's art and culture tournament series. New Orleans Bracket Bash: Portrait Challenge Edition is drawing from THNOC's extensive portrait collection, featuring submissions from THNOC fans dressed up as their favorite sitters. Voting in the bracket opens October 26, and the person with the winning submission will receive a copy of the portrait they emulate. Check THNOC's website to access the bracket, and weigh in with your votes as each round progresses.

October 26–30, winner announced October 31

Online at www.hnoc.org/publications/neworleansbracketbash

Free

"DANSE MACABRE" SCREENING AND Q&A

THNOC is adapting its popular "Danse Macabre" tour into a virtual series and live event. Throughout October, we'll release videos featuring a terrifying tidbit from New Orleans history, and at the end of the month we'll host a live airing of the videos followed by a Q&A with THNOC's visitor services staff.

Friday, October 30, 6:30 p.m.

Online over Zoom and Facebook Live

Free; to register for the Zoom event, visit my.hnoc.org.

2020 FOOD FORUM

The COVID-19 pandemic has threatened the survival of New Orleans's beloved

restaurants, but many have risen to the challenge with innovative ideas and partnerships. Join us for "Resetting the Table: The Restaurant Industry in Times of Turbulence and Change," a week of conversations with local restaurateurs and chefs. Co-organized and presented by food historian Jessica B. Harris, THNOC's 2020 Food Forum will explore the pandemic, racial equity, and how New Orleans's rich history might illuminate the way forward.

Monday, November 9–Friday, November 13

Online over Zoom

\$5 minimum registration fee; registration is required.

For more information, visit www.hnoc.org/programs/food-forum.

CURRENT HOURS (visit hnoc.org for updates)

520 ROYAL STREET

Tricentennial Wing, Courtyard, Café Cour, and The Shop at The Collection
Tuesday–Saturday, 9:30 a.m.–4:30 p.m.
Sunday, 10:30 a.m.–4:30 p.m.

533 ROYAL STREET

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

FINE PRINT BOOK CLUB

The Collection's book club returns to form, but instead of meeting in person, discussions will take place on Zoom. The fall series opened with a September 22 roundtable about *The Yellow House*, the celebrated memoir and National Book Award winner by native New Orleanian Sarah M. Broom. The November selection is *Stir the Pot: The History of Cajun Cuisine*, by Marcelle Bienvenu, Carl A. Brasseaux, and Ryan Brasseaux, presented in conjunction with the exhibition *Cajun Document: Acadiana, 1973–74*.

Wednesday, November 18, 7 p.m.

Online over Zoom

Free; registration is required. To register, visit www.hnoc.org/publications/fine-print-book-club.

WILLIAMS LECTURES

Available to THNOC members only, this popular lecture series is led by Lydia Blackmore, curator of decorative arts. Upcoming lectures will cover the topics "Setting the Williams Residence Table" (November) and "Newcomb Craft" (December).

Saturdays, November 21 and December 12, 10–10:30 a.m.

Online over Zoom

Free; available only to THNOC members. To register, visit my.hnoc.org.

NOLA MOVIE NIGHT

Join THNOC on Twitter for a virtual live screening of New Orleans–related film classics. How does it work? Follow @visit_THNOC on Twitter—you'll first need to make an account if you don't already have one—and check for updates on how to access the movie of the month. When movie night arrives, cue it up at the designated time and follow the hashtag #NolaMovieNight for comments, trivia, insights, and more during the run of the film. Leading up to movie night, THNOC will release articles related to the featured film on its blog, First Draft.

Sunday, November 24—*Lost Bayou* (2019)

Friday, December 11—*The Curious Case of Benjamin Button* (2008)

Online at www.twitter.com/visit_THNOC

Free

410 CHARTRES STREET

Williams Research Center
Tuesday–Saturday, 9:30 a.m.–4:30 p.m.
by appointment only

EXHIBITIONS & TOURS

All exhibitions are free unless otherwise noted.

CURRENT

Cajun Document: Acadiana, 1973–74

Through January 17, 2021
520 Royal Street

Land of Dreams

Through February 2021
520 Royal Street
*Gallery furnishing generously provided
by AOS*

French Quarter Life: People and Places of the Vieux Carré

Through September 1, 2021
520 Royal Street

CONTINUING

Virtual Field Trips

Virtual field trips are presented over Zoom multiple times per week and cover a range of topics, including Louisiana Indigenous History, New Orleans and the Domestic Slave Trade, and chats with THNOC staff about their roles within the museum. Descriptions, a full schedule, and target grade levels can be found on the website. Recorded versions of the tours will also be made available by request.

Visit www.hnoc.org/programs/virtual-field-trips

Self-Guided Courtyard Tours and French Quarter Tours App

THNOC's three French Quarter courtyards are currently open to the public. Visitors can learn about the architecture and history of the spaces, then head out for a self-guided tour of the French Quarter using THNOC's French Quarter Tours app. With the app, users can build a customized walking tour or take one of eight themed tours to see significant sites in the historic city center. Themes include Free People of Color, Music, Bourbon and Beyond, Around Jackson Square, and Lower Quarter.

533 Royal Street, 520 Royal Street, and
722 Toulouse Street

*App available for download on the Apple
App Store and Google Play*

UPCOMING

Dancing in the Streets: Social Aid and Pleasure Clubs of New Orleans

February 25–June 13, 2021
520 Royal Street



NEW SAFETY PRECAUTIONS

For your and our staff's safety, The Collection has adopted a number of safety protocols to combat the spread of the novel coronavirus:

Timed ticketing: Free tickets are available on the hour and half-hour. We strongly recommend visitors obtain their tickets online at my.hnoc.org in advance of their visit. We can't wait to see you!

Masks or face coverings required, whether in the courtyards or inside the buildings. If you do not have a mask, THNOC will provide one for you. You may remove your mask when you are eating and/or drinking in the designated areas. The following masks/face coverings are not allowed: those with valves, face shields (unless worn in conjunction with a mask), and neck gaiters. Staff and vendors are also required to wear a mask while on-site.

Reduced capacity: In order to maintain social distancing, we are operating at less than 50 percent capacity. Elevators and restrooms are limited to one or two occupants at a time.

Enhanced cleaning protocols: We are regularly disinfecting high-touch areas like doorknobs, handrails, and elevator buttons, and we are regularly cleaning and disinfecting the public restrooms. All touch-screen interactives have been removed or are on auto-play, and we have installed hand sanitizer in pass-through spaces.

The Reading Room is open by appointment only. Appointments must be made at least 24 hours in advance. Please email reference@hnoc.org or call (504) 598-7171 to speak with a staff member.

The Historic New Orleans Collection Quarterly

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



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FROM THE SHOP

Annual member appreciation sale

20 percent off November 2–9

Handcrafted cloisonné ornaments by Kitty Keller Designs have become a seasonal favorite. THNOC members will receive 20 percent off these New Orleans-themed decorations as part of The Shop's annual member appreciation sale, happening November 2–9. This offer will not be available the rest of the year, so get your holiday shopping done early!

Shop in-store or online at hnoc.org/shop. Members enter promocode **Member20**. Sale items not available for additional discounts. Not a member? Join today at hnoc.org/join.



**The Shop
at The Collection**

THE HISTORIC NEW ORLEANS COLLECTION

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

Curbside pickup is available. Click the “curbside” button on the home page, and shipping charges will be deleted when the order is processed.

Check hnoc.org/shop for updates on Shop hours. For questions, email TheShop@hnoc.org or call (504) 598-7147.

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