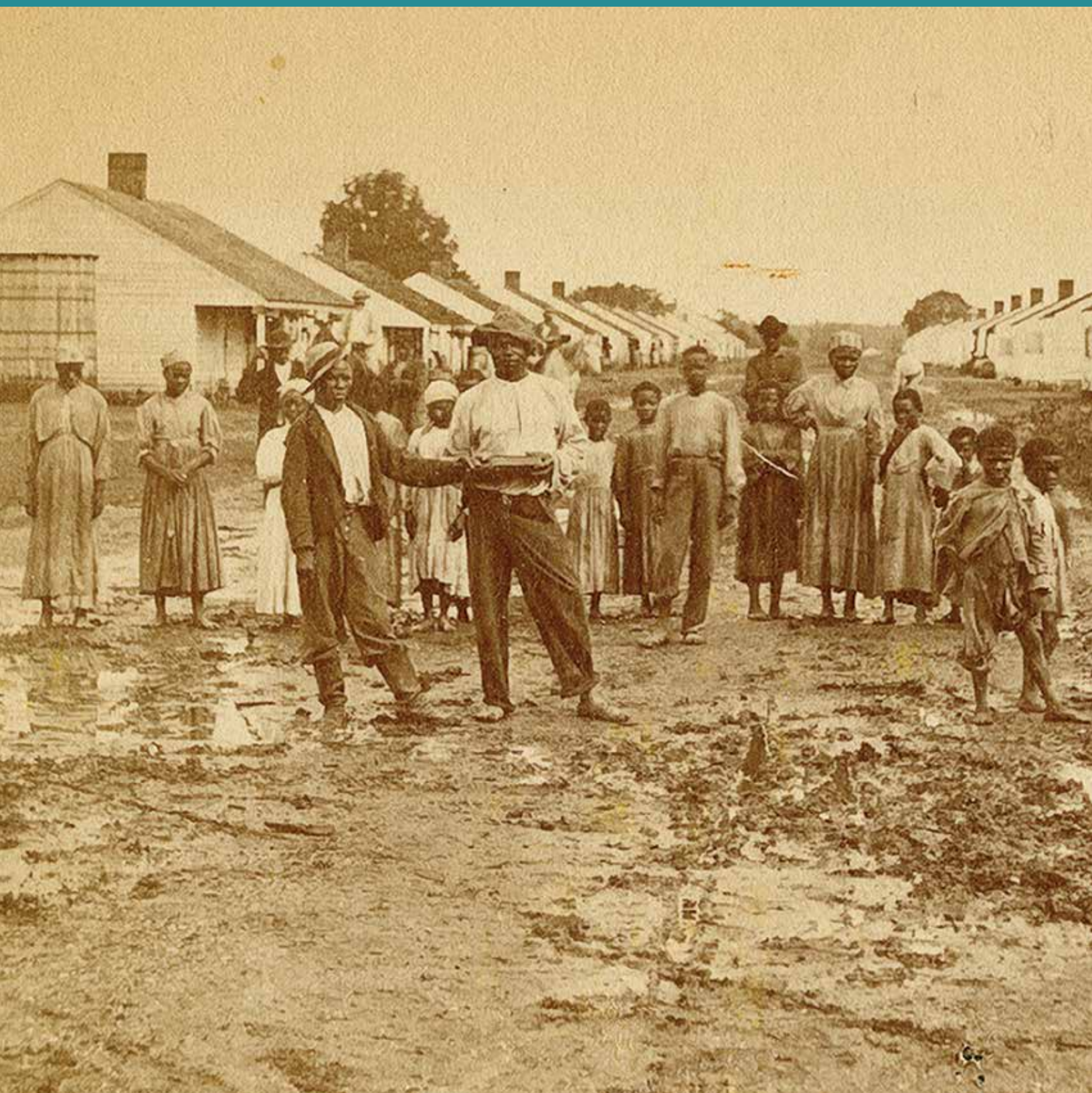


# The Historic New Orleans Collection Quarterly

VOLUME XXXII  
NUMBER 2

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SPRING 2015



**PURCHASED LIVES:** New Orleans and the Domestic Slave Trade, 1808–1865

## EVENT CALENDAR

### TENNESSEE WILLIAMS SCHOLARS CONFERENCE

The Tennessee Williams/New Orleans Literary Festival returns to New Orleans for the 29th year. THNOC is pleased to host the annual scholars conference, where literary and theater experts share their insights on the creative work of the great American playwright.

**Friday, March 27, 9:15 a.m.–3:45 p.m.**

Williams Research Center, 410 Chartres Street

For a full festival schedule and ticket information, visit [www.tennesseewilliams.net](http://www.tennesseewilliams.net).

### HUEY P. LONG OPENING RECEPTION

Join The Collection in celebrating the opening of the new Williams Gallery exhibition, *From Winnfield to Washington: The Life and Career of Huey P. Long*.

**Wednesday, May 13, 6–8 p.m.**

533 Royal Street

Free

### PURCHASED LIVES PROGRAMMING

For a full slate of lectures and events related to the exhibition *Purchased Lives: New Orleans and the Domestic Slave Trade, 1808–1865*, please see the schedule on page 5.

### CONCERTS IN THE COURTYARD

The spring concert series features Evan Christopher's *Clarinet Road* (April), Banu Gibson (May), and Aurora Nealand and the Royal Roses (June). Admission includes three complimentary drinks.

**Fridays, April 17, May 15, and June 12, 6–8 p.m.; doors open at 5:30 p.m.**

533 Royal Street

\$10 admission; free for THNOC members



### WILLIAMS LECTURE: ADAPTING ANTIQUES

Lydia Blackmore, curator of decorative arts, will give a talk about the collecting and decorating habits of Leila Williams, cofounder of The Collection. The lecture will be followed by a tour of the Williams Residence.

**Saturday, May 30, 10 a.m.**

533 Royal Street

Free; open to THNOC members only  
Registration is required. Please call  
(504) 598-7171.

## GENERAL HOURS

**533 Royal Street**

Williams Gallery, Louisiana History Galleries, Shop, and Tours

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

**400 and 410 Chartres Street**

Williams Research Center, Boyd Cruise Gallery, and Laura Simon Nelson Galleries for Louisiana Art

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

## EXHIBITIONS & TOURS

### CURRENT

**Andrew Jackson: Hero of New Orleans**

Through March 29, 2015

Williams Gallery, 533 Royal Street

Free

**Recent Acquisitions in Louisiana Art, 2010–2014**

Through May 2, 2015

Laura Simon Nelson Galleries for Louisiana Art,  
400 Chartres Street

Free

**Purchased Lives: New Orleans and the  
Domestic Slave Trade, 1808–1865**

March 17–July 18, 2015

Williams Research Center, 410 Chartres Street

Free

### PERMANENT

**Louisiana History Galleries**

533 Royal Street

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Sunday, 10:30 a.m.–4:30 p.m.

Free

**The Williams Residence Tour  
THNOC Architectural Tour**

533 Royal Street

Tuesday–Saturday, 10 and 11 a.m., 2 and 3 p.m.

Sunday, 11 a.m., 2 and 3 p.m.

\$5 per person

*Groups of eight or more should call  
(504) 598-7145 for reservations or visit [www.hnoc.org](http://www.hnoc.org).*

*Educational field trips for school groups  
are available free of charge; please contact  
Daphne L. Derven, curator of education, at  
(504) 598-7154 or [daphned@hnoc.org](mailto:daphned@hnoc.org)*

### UPCOMING

**From Winnfield to Washington:  
The Life and Career of Huey P. Long**

April 14–September 20, 2015

Williams Gallery, 533 Royal Street

Free

**It's Only Natural: Flora and Fauna in Louisiana  
Decorative Arts**

July 28–November 28, 2015

Boyd Cruise Gallery, 410 Chartres Street

Free





## ON THE COVER:

**Walker and Bronson's Negro Quarters,  
Belle Vue Plantation**

1870s; albumen stereograph photoprints mounted  
on board

1992.55.4 i,ii



## FROM THE DIRECTOR

Between the Battle of New Orleans bicentennial in January and Mardi Gras in February, the start of 2015 was a season of celebration. The Collection enjoyed hosting Andrew Millar, British Consul General in Houston, who established a pop-up consulate in the Counting House for four days, in honor of the battle's anniversary and the ensuing 200 years of peacetime between the US and UK. Two gala receptions also filled our Royal Street rooms during the commemorative week. A full roster of history lovers attended the 20th annual Williams Research Center Symposium, which focused on the southern aspects of the War of 1812. Outside The Collection, our staff bustled to participate in many additional bicentennial events. Now, as we enter spring, The Historic New Orleans Collection is brimming with even more scholarly activity and exciting collaborations with peer institutions.

On March 21, The Collection will break new programming ground by cohosting a daylong symposium on the domestic slave trade. *To Be Sold: The American Slave Trade from Virginia to New Orleans* will be copresented with the Library of Virginia, based in Richmond, and the Midlo Center for New Orleans Studies at the University of New Orleans. Participants will be able to watch panel discussions throughout the day as they happen in both New Orleans and Richmond, whether in person or over the live, interactive broadcast. The event has been made free of charge thanks to funding from the National Endowment for the Humanities, and it serves as an excellent kickoff to our new exhibition on the domestic slave trade. As you'll read in this issue, the artifacts on display in *Purchased Lives: New Orleans and the Domestic Slave Trade, 1808–1865* form the most in-depth look at New Orleans's significant role in the business of slavery that The Collection has ever offered.

In April, the Kingfish will take over the Williams Gallery, as *From Winnfield to Washington: The Life and Career of Huey P. Long* traces the story of one of the state's biggest political powerhouses. Our entire staff works to present these and other subjects in as accurate and interesting a way as possible, so that visitors and readers like you can find new ways to connect with our fascinating heritage.

—PRISCILLA LAWRENCE

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New Orleans reflects on its role in the domestic slave trade.

THNOC traces the rise of Huey P. Long.

Off-Site Spotlight: A new book uses THNOC images to help tell the story of New Orleans music and its makers.

Off-Site

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Acquisition Spotlight: THNOC acquires the diaries of Solomon Northup's lawyer.

Recent Additions

# The Price of Life

The Collection's newest exhibition surveys the brutal business of the domestic slave trade and the inner workings of one of its biggest hubs, New Orleans.

## EXHIBITION

### ***Purchased Lives: New Orleans and the Domestic Slave Trade, 1808–1865***

March 17–July 18, 2015

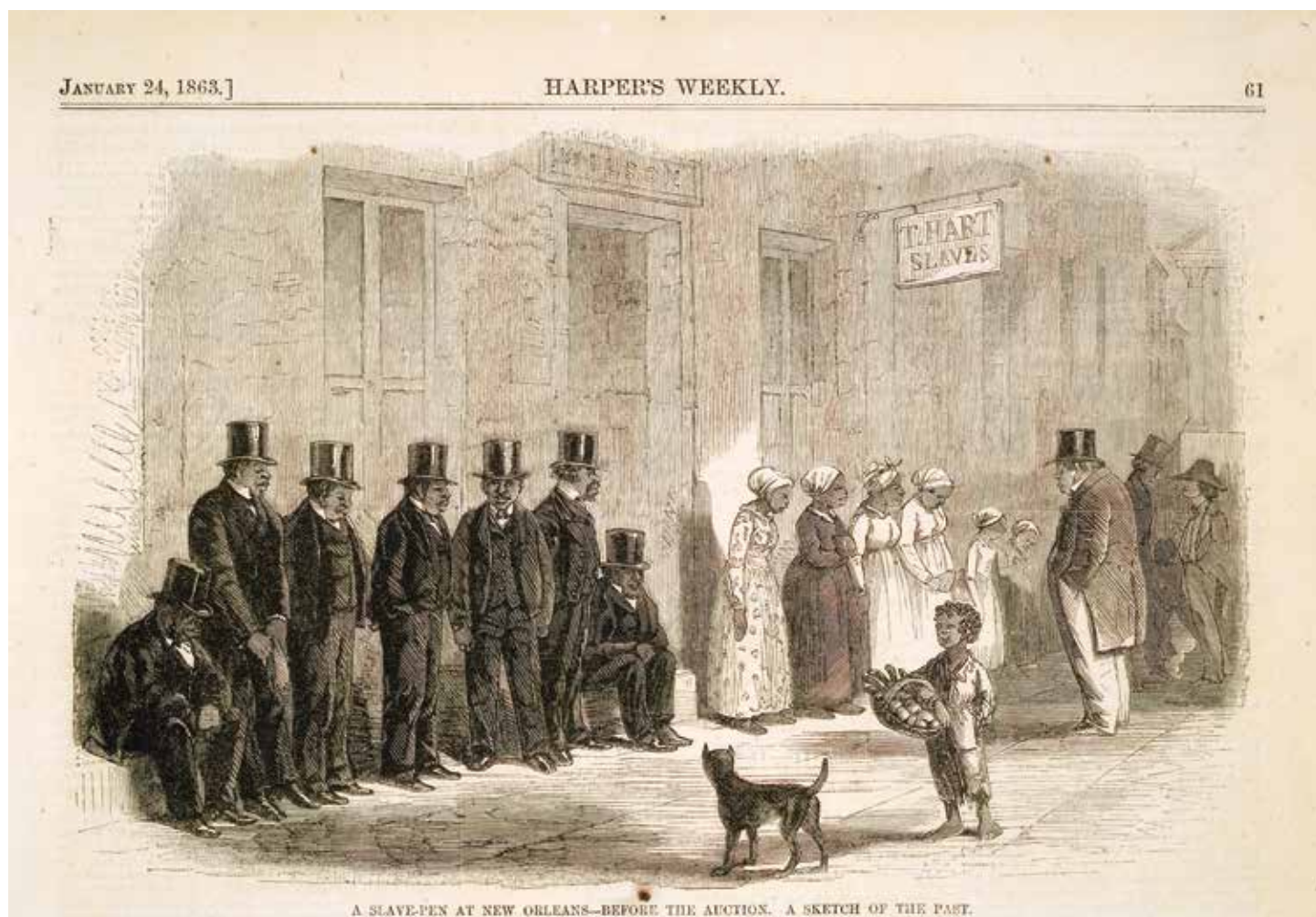
Williams Research Center, 410 Chartres Street

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.

Free

The first slave ship bearing African captives to British North America arrived in Jamestown, Virginia, in 1619. Nearly two centuries later, on March 2, 1807, the United States Congress signed into law An Act to Prohibit the Importation of Slaves. The law, which took effect January 1 of the following year, effectively ended US participation in the transatlantic slave trade, though American slavery—the racialized system of hereditary bondage under which millions of men, women, and children already lived and labored—remained intact.

The importation of African slaves to Virginia and neighboring Maryland and North Carolina had slowed in the years following the American Revolution, due in large part



to a steep decline in tobacco markets. This decline precipitated widespread changes to the local economy. As planters shifted production from the labor-intensive and soil-exhausting cultivation of tobacco to wheat, they found themselves with an excess of enslaved laborers. At the same time, Eli Whitney's 1793 invention of the cotton gin, a machine that allowed processors to easily and efficiently separate cotton from its seeds, encouraged the expansion of American agricultural lands beyond the Mississippi River. The Louisiana Purchase (1803) and the cession and seizure of American Indian lands in Florida, Mississippi, Alabama, Tennessee, and Georgia in later decades significantly increased the number of acres available for agricultural production.

In the half century following America's 1808 abolition of the international slave trade, growing demands for laborers triggered the forced migration of an estimated one million people. As the volume of individuals being sent south increased, so too

**A. A Slave-Pen at New Orleans—before the Auction**

wood engraving from *Harper's Weekly*  
January 24, 1863  
1958.43.24

**B. J. A. Beard and May auction notice for "a Valuable Gang of Georgia and South Carolina Field Hands"**

New Orleans: Bulletin Print, 1856  
2014.0371

**C. Slave collar with bells**

between 1800 and 1865; iron and brass  
courtesy of the Holden Family Collection

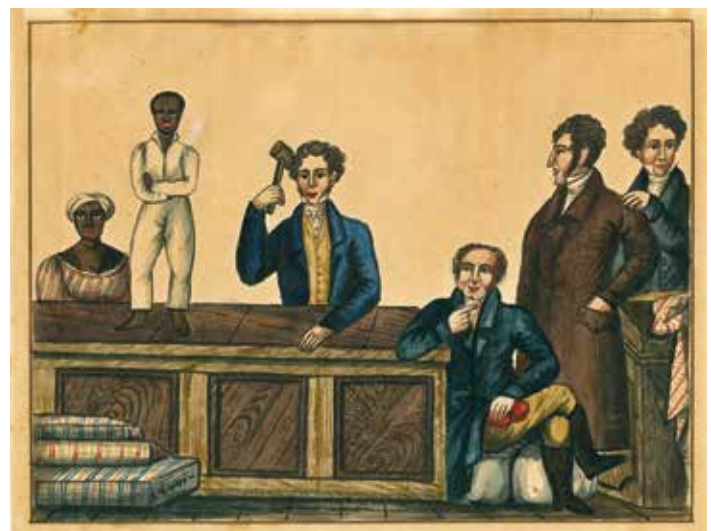
**D. Slave Auction**

ca. 1831; ink and watercolor  
1941.3

**UNLIMITED CREDIT SALE**  
OF A  
Valuable Gang of Georgia and South Carolina  
**FIELD HANDS**  
AND A WASHER AND IRONER, AND DINING ROOM SERVANT.  
**BY J. A. BEARD & MAY,**  
J. A. BEARD, Auctioneer.  
**SATURDAY, FEBRUARY 23, 1856.**  
AT 12 O'CLOCK.  
Will be sold at AUCTION, at Banks' Arcade, without limit,  
The following described Slaves, to-wit:

1. MARY, aged 18 years, a field hand.
2. HARRIET, aged 21 years, do do
3. MAHALA, aged 28 years, do do and fair cook.
4. PRISCILLA, aged 35 yrs, do do do do
5. LEWIS, aged 24 years, do do and wagoner.
6. EDMUND, aged 26 years, do do and hewer.
7. JOHN, aged 22 years, do do
8. JOHN WILKINSON, aged 28 years, No. 1 dining-room servant.
9. SAM, aged 30 years, field hand and wagoner.
10. ELIZABETH, aged 30 years, fine washer and ironer, and fair cook.
11. MARY JANE, aged 22 years, a good field hand.
12. LYDIA, aged 28 years, do do
13. HURREL, aged 25 years, No. 1 field hand.
14. WILLIS, aged 25 years, extra No. 1 field hand.
15. PHOEBE, aged 25 years, a No. 1 French and American cook and good washer and ironer, and her child MARY, Age 5 years.
16. FRIDAY, aged 24 years, cotton field hand, slightly captured. All fully guaranteed against the vice and mania prescribed by law.

**TERMS:**  
Twelve months credit for approved city acceptances or orders, with interest of 7 per cent, per annum from date.  
Acts of sale before Wm. Shamm, Notary Public, at the expense of the purchasers.  
The Slaves can be seen by applying at the office of the Auctioneer.  
BULLETIN PRINT, 47 ORAVER ST.





did the efficiency of slave-trading firms, such as Virginia-based Franklin, Armfield, and Ballard, which systematized the process of shipping large numbers of slaves from one port to another via coastal vessels. The domestic slave trade wreaked havoc on the lives of enslaved families and communities as owners and traders in the Upper South—Maryland, North Carolina, Virginia, and Washington, DC—oversaw the shipment and sale of surplus laborers to the expanding territory of the Lower South—Alabama, Florida, Louisiana, Mississippi, and Texas—often breaking up families in the process.

*Purchased Lives: New Orleans and the Domestic Slave Trade, 1808–1865* examines the lives of those caught up in the trade and considers New Orleans’s role as antebellum America’s largest slave market. Period broadsides, paintings, and prints illustrate how the domestic slave trade appeared in the public sphere, while manuscripts, maps, photographs, and three-dimensional objects—including ships’ manifests, slave clothing, a patient admission book from Touro Infirmary, and a diary from John Pamplin Waddill (the Louisiana lawyer who helped free Solomon Northup)—speak to the experiences of those whose lives were bought and sold. (The Waddill acquisition is featured on page 21.) First-person accounts excerpted from published and unpublished slave narratives and oral histories are included throughout the exhibition.

*Purchased Lives* consists of more than 85 objects from The Collection’s holdings as well as artifacts on loan from Belmont Mansion, Evergreen Plantation, Louisiana State Museum, Midlo Center for New Orleans Studies at the University of New Orleans, National Archives and Records Administration, New Orleans Notarial Archives, Touro Infirmary Archives, and private collections. —ERIN M. GREENWALD

**E. View of slave quarters and slaves**

1863; albumen photoprint mounted on board  
by McPherson and Oliver, photographers  
1992.2.21



E



F

#### F. *American Slaves*

by William Henry Brooke, engraver  
engraving from *The Slave States of America*, vol. 2  
London: Fisher, Son and Company, 1842  
2014.0450.2

#### G. *Greatcoat from the household of Dr. William Newton Mercer*

between 1857 and 1865; wool with silver and pewter buttons and silk, wool, cotton, and linen lining  
by Brooks Brothers, manufacturer  
2013.0138

## PURCHASED LIVES EVENTS

### LECTURES

#### Erin M. Greenwald–Maurie McInnis Paired Lectures

Erin M. Greenwald, historian and curator of *Purchased Lives* will join Maurie McInnis, vice provost for academic affairs and professor of art history at the University of Virginia for a lecture twin bill. Greenwald's talk, "Taking on the Tough Stuff of History: New Orleans and the Domestic Slave Trade," will be complemented by McInnis's, "Slaves Waiting for Sale: Visualizing the American Slave Trade."

**Wednesday, April 15, 6–8 p.m.**

Williams Research Center, 410 Chartres Street

Free

#### "Finding Rebecca" Lecture

Mary Niall Mitchell, the Joseph Tregle Professor in Early American History, Ethel and Herman L. Midlo Chair in New Orleans Studies, and associate professor of history at the University of New Orleans, presents "Finding Rebecca; or, How an Enslaved Girl from New Orleans Became an Abolitionist Icon."

**Wednesday, May 27, 6–7:30 p.m.**

Williams Research Center, 410 Chartres Street

Free

### BOOK CLUB

Admission includes a tour of the Hermann-Grima House following the session. Sessions are limited to 12 participants each, so please register early by calling (504) 598-7171.

#### *Twelve Years a Slave* by Solomon Northup

Discuss the harrowing true story of a free man captured and sold into slavery, one of the most important slave narratives of all time.

**Friday and Saturday, May 8 and 9, 10 a.m.**

533 Royal Street

\$15 admission

#### *Help Me to Find My People: The African American Search for Family Lost in Slavery* by Heather Andrea Williams

The book examines the immediate and lasting cultural impact of slavery, tracing the efforts of newly freed slaves to relocate loved ones and rebuild their families.

**Friday and Saturday, June 26 and 27, 10 a.m.**

533 Royal Street

\$15 admission



G



(Reprint from Suppressed Record—not printed at Government Expense)

# PEOPLE OF AMERICA:—

In every community get together at once and organize a:

## SHARE OUR WEALTH SOCIETY

MOTTO:  
**EVERY MAN A KING**

### PRINCIPLES AND PLATFORM:

1. To limit poverty by providing that every deserving family shall share in the wealth of America for not less than one-third of the average wealth, thereby to possess not less than \$5,000 free of debt.
2. To limit fortunes to such a few million dollars as will allow the balance of the American people to share in the wealth and profits of the land.
3. Old Age Pensions of \$50. per month to persons over 60 years of age who do not earn as much as \$1,000. per year or who possess less than \$10,000. in cash or property, thereby to remove from the field of labor, in times of unemployment, those who have contributed their share to the public service.
4. To limit the hours of work to such an extent as to prevent over-production and to give the workers of America some share of the recreation, convenience and luxuries of life.
5. To balance agricultural production with what can be sold and consumed according to the laws of God, which have never failed.
6. To care for the Veterans of our wars.
7. Taxation to run the government to be supported, first, by reducing big fortunes from the top, thereby to improve the country and provide employment in public works whenever agricultural surplus is such as to render unnecessary, in whole or in part, any particular crop.

### SIMPLE AND CONCRETE—NOT AN EXPERIMENT

To share our wealth by providing for every deserving family to have one-third of the average wealth would mean that, at the worst, each family could have a fairly comfortable home, an automobile and a radio, with other reasonable home conveniences, and a place to educate their children. Through sharing the wealth, that is, by limiting the hours of toil, so that all would share in what is made and produced in the land, every family would have enough coming in every year to feed, clothe and provide a fair share of the balance of life to its members. Such is the result to a family, at the worst.

From the worst to the best there would be no limit to opportunity. One must become a millionaire or more. There would be a chance for talent to make a man big because enough would be floating in the land to give brains its chance to be used. As it is, no matter how smart a man may be, everything is tied up in so few hands that no amount of energy or talent has a chance to gain any of it.

Would it break up big concerns? No. It would simply mean that instead of one man getting all the one concern made, that there might be 1,000 or 10,000 persons sharing in such excess fortune, any of whom, or all of whom, might be sitting in the land.

I ask somebody in every city, town, village and farm community of America to take this as my personal request to call a meeting of as many neighbors and friends as will care to do, to start a Share Our Wealth Society. Elect a President and a Secretary and charge no dues. The meeting can be held at a Court House, in some Town Hall or public building, or in the home of someone.

It does not matter how many will come to the first meeting. Get a Society organized, if it has only 2 members. Then let us get to work quick—quick—quick. In just an hour by law to people starting and get started in this land of too much to eat and too much to wear. The case is all with us. It is the word and work of the Lord. The Gospels had but two men when they organized. Three Tailors of Tooty Street drew the Magna Charta of England. The Lord says:

"For where two or three are gathered together in My name, there am I in the midst of them."

We propose to help our people into the place where the Lord said was their rightful one and no more.

We have waited long enough for these financial masters to do these things. They have promised and promised. Now we find our country Ten Billion Dollars further in debt on account of the depression and big leaders even propose to get 30% of that out of the backs of the common people in the form of a sales tax.

There is nothing wrong with the United States. We have more food than we can eat. We have more clothes and things out of which to make clothes than we can wear. We have more houses and lands than the whole 120,000,000 can use if they all had good homes. So what is the trouble? Nothing except that a handful of men have everything and the balance of the people have nothing if their debts were paid. There should be "Every Man a King" in this land. Swine with milk and honey, instead of the Lords of Finance at the top and slaves and peasants at the bottom.

Now be prepared for the slurs and snickers of some high ups when you start your local Spread Our Wealth Society. Also when you call your meeting be on your guard for some smart aleck tool of the interests to come in and ask questions. Refer such to me for an answer to any question and I will send you a copy. Spend your time getting the people to work to save their children and to save their homes, or

to get a home for those who have already lost their own.

To explain the title, motto and principles of such a society, I give the full information, viz:

**TITLE:** "Share Our Wealth Society" is simply to mean that God's creatures on this lovely American continent have a right to share in the wealth they have created in this country. They have the right to a living, with the convenience and some of the luxuries of this life so long as there are too many or enough for all. They have a right to raise their children in a healthy, wholesome atmosphere and to educate them, rather than to face the dread of their undernourishment and sadness by being denied a real life.

**MOTTO:** "Every Man a King" conveys the great plan of God and of the Declaration of Independence which said: "All men are created equal." It conveys that no one man is the Lord of the land, that from the head to the feet of every man is carried his sovereignty.

Now, to cover the principles of the Share Our Wealth Society, I give them in order:

### 1. To Limit Poverty.

We propose that a deserving family shall share in our wealth of America at least for one-third of the average. An average family is slightly less than 5 persons. The number has become less during depression. The United States total wealth in normal times is about Four Hundred Billion Dollars, or about \$18,000. to the family. If there were a fair distribution of our things in America, our national wealth would be three or four or five times the Four Hundred Billion, because a free, circulating wealth is worth many times more than wealth hoarded and frozen into a few hands as is America's wealth. But, figuring only on the basis of wealth as valued when frozen into a few hands, there is the average of \$18,000. to the family. We say that we will limit poverty of the deserving people. One-third of the average wealth to the family, or \$5,000. is a fair limit to the depths we will allow any one man's family to fall. None too poor, none too rich.

### 2. To Limit Fortunes.

The wealth of this land is tied up in a few hands. It makes no difference how many years the laborer has worked, nor does it make any difference how many dreary rows the farmer has plowed, the wealth he has created is in the hands of manipulators. They have not worked any more than many other people who have nothing. Now we do not propose to hurt these very rich persons. We simply say that when they reach the place of millions, they have everything they can use and they ought to let somebody else have something. As it is, 1/10th of 1 per cent of the bank deposits own nearly half of the money in the banks, leaving 99 9/10 of bank depositors owning the balance. Then 2/3 of the people do not even have a bank account. The lowest estimate is that 4% of the people own 85% of our wealth. The people cannot ever come to light unless we share our wealth, hence the Society to do it.

### 3. Old Age Pensions:

Everyone has begun to realize something must be done for our old people who work out their lives, feed and clothe children and are left penniless in their declining years. They should be made to look forward to their mature years for comfort rather than fear. We propose that, at the age of 60, every person should begin to draw a pension from our government of \$50. per month, unless the person of 60 or over has an income of over \$1,000. per year or is worth \$10,000, which is 2/3 of the average wealth in America, even figured on a basis of it being frozen into a few hands. Such a pension would retire from labor those persons who keep the rising generations from finding employment.

### 4. To Limit the Hours of Work:

This applies to all industry. The longer hours the human family can rest from work, the more it can consume. It makes no difference how many labor-saving devices we may invent, just as long as we keep cutting down the hours and sharing what those machines produce, the better we become. Machines can never produce too much if everybody is allowed his share, and if it ever got to the point that the human family could work only 15 hours per

week and still produce enough for everybody, then praised be the name of the Lord. Heaven would be coming nearer to earth. All of us could return to school a few months every year to learn some things they have found out since we were there; all could be gentlemen; "Every Man a King."

### 5. To Balance Agricultural Production with Consumption:

About the easiest of all things to do when financial masters and market manipulators step aside and let work the law of the Lord. When we have a supply of anything that is more than we can use for a year or two, just stop planting that particular crop for a year either in all the country or in a part of it. Let the government take over and store the surplus for the next year. If there is not something else for the farmers to plant or some other work for them to do to live on for the year when the crop is hoarded, then let that be the year for the public works to be done in the section where the farmers need work. There is plenty of it to do and to do of the big fortunes at the top will supply plenty of money without hurting anybody. In time we would have the people not struggling to raise so much when all were well fed and clothed. Distribution of wealth almost solves the whole problem without further trouble.

### 6. To Care for the Veterans of Our Wars:

A restoration of all rights taken from them by recent laws and further, a complete care of any disabled veteran for any ailment, who has no means of support.

### 7. Taxation:

Taxation is to be levied first at the top for the government's support and expenses. Spoken fortunes should be reduced principally through taxation. The government should be run through revenues it derives after allowing persons to become well above millionaires and no more. In this manner, the fortunes will be kept down to reasonable size and at the same time all the works of the government kept on a sound basis, without debt.

Things cannot continue as they now are. America must take one of three choices, viz:—

1. A monarchy ruled by financial masters—a modern feudalism.
2. Communism.
3. Sharing of the wealth and income of the land among all the people, by limiting the hours of toil and limiting the size of fortunes.

The Lord prescribed the last form. It would provide for all our needs, share them among our population, guarantee a greater country and a happy people.

The need for such Share Our Wealth Society is to spread the truth among the people and to convey their sentiment to their members of Congress.

Whenever such a local Society has been organized, please send me notice of the same so that I may send statistics and data which such local Society can give out in their community, either through word of mouth in meetings, by circulars or, when possible, in local newspapers.

Please understand that the Wall Street controlled public press will give you as little action as possible and will condemn and ridicule your efforts. Such makes necessary the organizations to Share the Wealth of this land among the people, which the financial masters are determined they will not allow to be done. Where possible, I hope those organizing a society in one community, will get in touch with their friends in other communities and get them to organize societies in them. Anyone can have copies of this article reprinted in circular form to distribute wherever they may desire, or, if they want me to have them printed for them, I can do so and mail them in any address for 60¢ per hundred or \$4. per thousand copies.

I introduced in Congress and supported other measures to bring about the sharing of our wealth when I first reached the United States Senate in January, 1932. The main efforts to that effect polled about 6 votes in the Senate at first. Last spring my plan polled the votes of nearly 30 U. S. Senators, becoming dangerous in proportion to the financial lords. Since then I have been abused in the newspapers and over the radio for everything under the sun. Now that I am presenting this program the lies and abuse in the big newspapers and over the radio are a matter of daily occurrence. It will all become greater with this effort. Expect that. Meantime, go ahead with the work to organize a Share Our Wealth Society.

Sincerely,  
**HUEY P. LONG,**  
U. S. Senator.

I will go to people who know me and who personally know of the work I have done, for the money that it will take for the expenses I will have to bear in this work, because, if any such things as I have done were collected from members for such expenses, the thieves of Wall Street and their newspapers and radio liars would immediately say that I had a scheme to get money.

**HUEY P. LONG.**





# The Long Game

**A new exhibition explores the whirlwind career and political ascendancy of Huey P. Long.**

Huey P. Long was born August 30, 1893, near Winnfield, a small town in the north-central part of Louisiana. The seventh of nine children in a farm-owning, middle-class family, Long pursued formal education after being homeschooled. He attended the University of Oklahoma for one semester and, after a brief time at Tulane Law School as a non-degree student, passed the bar examination to practice law in Louisiana. In 1918, at only 25 years of age, Long attained his first elected political office: a seat on the state railroad commission. Five years later, on his 30th birthday, he announced his candidacy for governor. Long finished third in the 1924 gubernatorial race, but it was the last election he would ever lose. Over the next four years, he expanded his popularity, amplifying and refining what would become his lifelong tactic of appealing to the common man, rallying poor rural voters against the established urban aristocracy in New Orleans. He ran again for Louisiana's top executive office in 1928, easily winning the democratic primary against two opponents and trouncing republican Etienne J. Caire in the general election. In the span of a decade, Long went from entry-level political office to the highest elected position in the state.

Once there, his actions were large and lasting, focusing on capital projects such as paved roads, bridges, hospitals, courthouses, schools, and other public structures. Long's advocacy for the common man became his watchword, even as he began opposing President Franklin D. Roosevelt's New Deal shortly after taking his seat in the US Senate, in January 1932. The New Deal, he claimed, did not do enough for those in need. Long was laying the groundwork to run against Roosevelt in the 1936 presidential election, a matchup that never came to pass. Long was shot and killed in September 1935 at the Louisiana capitol building. His life cut short, Long remained one of the most influential politicians in Louisiana for decades, as key supporters and family members continued to run on his legacy and platform. —JOHN H. LAWRENCE, MATT FARAH, AND AMANDA MCFILLEN

## EXHIBITION

*From Winnfield to Washington: The Life and Career of Huey P. Long*

April 14–October 11, 2015

Williams Gallery, 533 Royal Street

Tuesday–Saturday, 9:30 a.m.–4:30 p.m.;

Sunday, 10:30 a.m.–4:30 p.m.

Free



### A. *People of America . . . Every Man a King*

1930; broadside

by Huey P. Long

gift of St. Mary's Dominican College, 86-2210-RL

### B. “Follow Long!”

1935; sheet music

by Chris Yacich and Frank Arena, songwriters

87-794-RL

**C. The Long Ticket: Carry on for Huey and O.K.**

poster

The Anna Wynne Watt and Michael D. Wynne Jr.  
Collection, 2013.0027.6.6

D. *Time* magazine cover

1935

by Time Inc., publisher

2015.0023

### E. Louisiana's Future

1935

by Trist Wood, cartoonist

1980.77.21

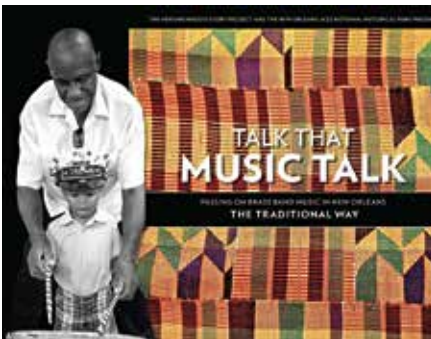


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## OFF-SITE SPOTLIGHT

## Talking Tradition

A new book uses THNOC images to help illustrate the lives and lessons of New Orleans musicians.



*Talk That Music Talk: Passing on Brass Band Music in New Orleans the Traditional Way*  
(University of New Orleans Press, 2013)

Music history is filled with works by scholars, journalists, historians, and the players themselves—musicians, songwriters, sound engineers, and producers. But New Orleans music has always been a conversation among many voices and across generations, and rare is the book that attempts to capture that dialogue in real time. *Talk That Music Talk: Passing on Brass Band Music in New Orleans the Traditional Way*, a recent release by the University of New Orleans Press, brings together dozens of musicians to tell the story of jazz and brass band music as understood and practiced by the culture bearers themselves.

Written by Rachel Breunlin of the Neighborhood Story Project, a nonprofit that helps community members make books to tell their own stories, and by Bruce “Sunpie” Barnes, musician and director of the Music for All Ages program at the New Orleans Jazz National Historical Park, *Talk That Music Talk* weaves together interviews between pairs of musicians, essays, and hundreds of photographs documenting life in the tradition. THNOC provided nearly 50 images from its holdings, specifically the Michael P. Smith and Jules Cahn collections, for the project.

“The Neighborhood Story Project has used images from our holdings in a number of their publications,” said Deputy Director Daniel Hammer, mentioning the 2009 volume *The House of Dance and Feathers: A Museum by Ronald Lewis*. “We have always felt that the nature of their work is really important and is aligned with our mission. Their books have often focused on African American history and culture in New Orleans, so they have drawn a lot of images from the Jules Cahn and Michael P. Smith collections. For us, that’s an opportunity to reconnect the people depicted in these photos with these objects. People who find themselves or their family members in the pictures and notify us can help us add to our catalog, and we can provide copies of the images to them at no charge.”





A. **Fairview Brass Band**  
1972  
by Michael P. Smith, photographer  
photograph by Michael P. Smith © The Historic  
New Orleans Collection, 2007.0103.4.379

B. **"Fats" Houston Funeral**  
1981  
by Michael P. Smith, photographer  
photograph by Michael P. Smith © The Historic  
New Orleans Collection, 2007.0103.4.427

C. **Onward Brass Band parading**  
ca. 1970  
by Jules L. Cahn, photographer  
The Jules Cahn Collection at The Historic  
New Orleans Collection, 2000.78.1.151

D. **Band member and children**  
ca. 1970  
by Jules L. Cahn, photographer  
The Jules Cahn Collection at The Historic  
New Orleans Collection, 2000.78.1.22

E. **Doc Paulin Dixieland Jazz Band**  
1977  
by Jules L. Cahn, photographer  
The Jules Cahn Collection at The Historic  
New Orleans Collection, 2000.78.1.13

Musicians featured in the interviews—which were conducted over a period of two and a half years—include veterans such as Benny Jones Sr., Donald Harrison Jr., Johnny Vidacovich, Gregg Stafford, and the late Uncle Lionel Batiste, as well as the young players learning from them through performance, pedagogy, and oral tradition.

"There's a difference between just learning the music and having the spirit passed down to [the youth]," said Barnes, who initially approached Breunlin to document the Music for All Ages program, which pairs up old and young musicians. "The more I worked with the musicians for this project, I realized that there's a bigger story being told. I knew that this was something important."

The Collection was one of nearly a dozen New Orleans museums, archives, and special collections to donate image reproductions for *Talk That Music Talk*, making the project a collaboration not only among members of the musical community but also among the city's many cultural and historical institutions. In addition to signifying the book's importance as part of the city's musical-historical record, this collective gesture "shows that The Collection and our peer institutions are important repositories for information about New Orleans music and culture," Hammer said. "The people who made this book really appreciate the role of archives as preservers of the historical record. The materials that relate to a person's family because their father made it or grandfather made it or it depicts their ancestors—an archive can care for those objects in perpetuity and allow them to be made available." —MOLLY REID



OFF-SITE

# Bicentennial Ballyhoo

The following are holdings that have appeared outside The Collection, either on loan to other institutions or reproduced in noteworthy media projects.



**WVUE-TV, WLAE-TV, and WYES-TV** all requested images for special programs related to the January 8 bicentennial of the Battle of New Orleans.

**Battle of Lake Borgne**  
between 1815 and 1844; oil on canvas  
by Thomas L. Hornbrook  
1950.54



**Dr. John and Allen Toussaint at the Professor Longhair Fire Benefit**  
1974  
by Michael P. Smith, photographer  
photograph by Michael P. Smith  
© The Historic New Orleans Collection, 2007.0103.4

THNOC reproduced 62 seconds of video footage from the Jules Cahn Collection and 13 images from the Michael P. Smith Collection for the New Orleans episode of *Sonic Highways*, an HBO documentary series about American music. The episode aired November 21, 2014.



**Drawing of a Mardi Gras queen**  
between 1930 and 1960; paint and wash-over pencil and ink on illustration board  
by Helen Clark Warren, costume designer  
gift of Dr. and Mrs. Maurice Weilbaeher Sr., 1992.14.317

**Mystic Club king's costume sketch**  
1937; ink and watercolor  
by Helen Clark Warren, costume designer  
1983.117

The Collection has three artworks on loan to the **Louisiana State Museum** for the show *From the Big Apple to the Big Easy: Two Carnival Designers in New York*, on view at the Presbytère March 21, 2015–December 4, 2016.



Author **Cynthia Nobles** obtained five images from The Collection to reproduce in the upcoming book *A Confederacy of Dunces Cookbook and Reader's Guide*, due out from LSU Press in spring 2015.

**Madame Francine's**  
1962; photoprint  
by Franck-Bertacci Photographers  
1994.94.2.938

**800 block of Canal Street**  
1953  
by Charles L. Franck Photographers  
*The Charles L. Franck Studio Collection at The Historic New Orleans Collection*,  
1979.325.498

**Pennyland**  
1961; photoprint  
by Franck-Bertacci Photographers  
1994.94.2.37







A

## Good Fellows

The three recipients of the 2014 Woest Fellowship share stories from their research residencies at The Collection.

The Dianne Woest Fellowship in the Arts and Humanities is a yearly award given out by THNOC to support scholars researching Louisiana and Gulf South history and culture. Named for philanthropist Dianne Audrey Woest (1935–2003) and supported by an endowment from her estate, the fellowship is open to doctoral candidates, academic and museum professionals, and independent scholars. This past year THNOC awarded three fellowships, carrying a stipend of \$4,000 each and a month-long residency at the Williams Research Center. Below, the 2014 fellows discuss their projects and progress.

—ROBERT TICKNOR

### Rien Fertel, PhD, author of *Imagining the Creole City: The Rise of Literary Culture in Nineteenth-Century New Orleans*

Cookbook author George Leonard Herter, a Minnesotan and Louisiana foodways fanatic, asserted that “more completely untrue magazine articles and cookbook recipes have been written about New Orleans’s food than the food in any city of the world.” My research project seeks to explore the history of the city and region through the lens of its foodways—the cultural, social, and economic systems relating

A. **Antoine’s Restaurant waiters**  
photograph  
gift of Erin M. Greenwald, 2010.0021.1

B. **Souvenir postcard, Antoine’s Restaurant**  
1938  
gift of Erin M. Greenwald, 2010.0021.2



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**C. Souvenir postcard, Antoine's Restaurant**  
1938  
*gift of Erin M. Greenwald, 2010.0021.2*

**D. Placard advertising *The Mahalia Jackson Show* on CBS**  
1954–55  
*acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-L.79*

**E. Mahalia Jackson with group of men and women**  
ca. 1954; photograph  
by William Russell, photographer  
*acquisition made possible by the Clarisse Claiborne Grima Fund, 92-48-L.163*

to the production, consumption, and representation of what we eat and imbibe. At THNOC I have spent time with Curator/Historian Erin M. Greenwald's 2002 series of oral histories with retired waiters from the venerable Antoine's Restaurant (MSS 632). I aim to go beyond a traditional retelling of the city's food history by giving voice to eating establishments, cooks, and groups that are rarely acknowledged for their contributions to the diversity of the area's culinary cultures. These are voices often lost to history, voices that can tell us how and why New Orleans became and remains a global culinary capital. Wiley Smith, for example, waited tables at Antoine's for over a half century. He served the Pope and the Duke and Duchess of Windsor, and he remembered when waiters had to speak French and were refused the use of a pencil to transcribe orders. "It was a career for us," he says on tape. "Being a waiter is not having a black suit, a bow tie, a corkscrew, a wine opener, and a tip tray. That don't make a waiter. It's how you present yourself and how you help the people."

### Mark Burford, PhD, associate professor of music, Reed College

Nineteenth-century European concert music and 20th-century popular music in the United States form the focus of my scholarship and teaching. Currently, I research the circulation and reception of black gospel singing within postwar US popular culture, a project that led me to work on a book about Mahalia Jackson. My introduction to the Mahalia Jackson Papers in the William Russell Jazz Collection at THNOC was transformative. The collection includes scripts and recordings of her radio and television shows, as well as Russell's own journal of Jackson's day-to-day activity, which captures the fine-grain texture of Jackson's daily life. (Russell shadowed the singer for a stretch, meticulously taking notes.)

Captivating for me has been the rare opportunity to study Jackson's rehearsals for her nationally broadcast CBS radio show, which Russell captured on a reel-to-reel tape recorder. It was inspiring to hear Jackson struggle to find a feel for a new song like "The Holy City" in 1954, then marvel at the command and majesty of her performance of the song years later on a 1960 album for Columbia Records. Hearing Jackson in this manner demystified and humanized the act of performance while also deepening my appreciation of her artistry.



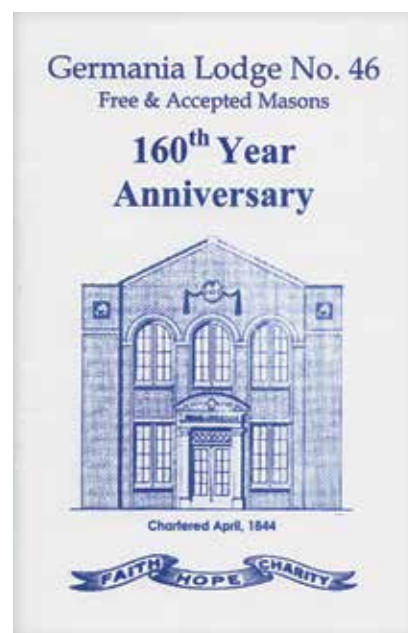
**Petra Munro Hendry, PhD, professor of education, Louisiana State University**

My research focuses on the history of education in antebellum Louisiana and the role of Freemasonry in shaping a culture of public education. Masonic lodges of early 19th-century New Orleans are rarely treated by historians as institutions of learning, but they aided important education reforms underway nationally in the mid-1800s. With the influx of French refugees from Saint-Domingue beginning in the 1790s, as well as the arrival of German immigrants during the early 1840s, Freemasonry gained a cultural stronghold, and with it came Masonic lodges. These meeting places served as educational sites that strongly influenced the intellectual life of New Orleans.

The Collection's holdings include the papers of Étoile Polaire No. 4263, the French Masonic lodge founded in New Orleans in 1804, and the Germania Lodge No. 46, founded in 1844. Both lodges contributed to an interracial, international movement that championed a cosmopolitan "brotherhood of man," a political ideal embodied by their commitment to universal education. Meeting records of Étoile Polaire from March 30, 1820, list members including Louis Moreau-Lislet, a refugee from Saint-Domingue and prominent French Creole lawyer, and Camille Brulé, a free person of color and veteran of the War of 1812. The archives of the Germania Lodge provide rich evidence of the educational nature of Masonic lodges, which were multiethnic, multiclass, multilingual sites for study, lectures, and intellectual dialogue. The Germania Lodge's library housed 168 books, including works on history, politics, and religion, as well as classical literature. Members of these fraternal organizations drew on this pro-education philosophy to abet the growth of public schools and universal access to non-religious education in New Orleans.



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**F. Masonic hall Étoile Polaire (North Star)  
on St. Claude Avenue**  
1978; photograph  
by Owen F. Murphy Jr.  
*gift of the Arts Council of New Orleans,*  
1996.93.50

**G. Germania Lodge No. 46, Free and Accepted  
Masons, 160th Year Anniversary**  
2004; pamphlet  
*gift of an anonymous donor, 2005.0289*



## ON THE JOB

# Molly St. Paul

**POSITION:** Volunteer coordinator, on staff since 2003

**ASSIGNMENT:** Recruit and oversee The Collection's team of volunteers

"Service to others is the rent you pay for your room here on earth," said Muhammad Ali, and as a longtime lover of volunteering, I know that giving back to one's community is its own reward. Volunteers are paid with something more lasting than money: friendships are formed and new or renewed interests are sparked. The job comes with creative challenges—starting a new project, finding a better way to approach an old problem, or learning about a new area of history—that I find incredibly rewarding.

More than 11 years ago I came to The Collection as a docent and developed a deeper interest in history than I had ever experienced before. Giving tours of the Louisiana History Galleries to visitors from all corners of the world, as well as to locals, brought history alive for me. Giving tours of the Williams Residence was always a pleasure, as visitors so enjoy the beauty of the property and hearing about the period and lifestyle of THNOC founders Leila and Kemper Williams.

In 2006 I was asked to find volunteers to help staff the exhibition *Common Routes: St. Domingue–Louisiana*, which was expected to attract a record number of visitors. The enthusiasm of these volunteers during the run of the exhibition—which proved to be enormously popular—as well as The Collection's growth as an institution during this

time, led to the formation of THNOC's first permanent volunteer program. These volunteers, now numbering 70 dedicated people ranging in age from 16 to 85, form a crucial arm of The Collection's frontline staff. Some are students from high school and college who bring their fresh outlook to the position; others are retirees from a wide variety of careers, whose personal experiences and backgrounds add depth to their interactions with visitors. Others, still employed, help in their spare time. All

have a passion for history and a desire to share it with others.

Volunteers help to supplement the docent staff and provide additional resources for visitors to The Collection. Since 2006, volunteers have given a total of more than 35,000 hours of their valuable time in greeting patrons, sharing information about new exhibitions, guiding tours of the Williams Residence, and answering questions or offering additional information to visitors in the Louisiana History Galleries.



Terry Salloum and Undra Gilbert enjoy The Collection's volunteer appreciation luncheon, held February 19.





Volunteer Carol Thornton shows visitors the portrait gallery in The Collection's Counting House.

By sharing their enthusiasm for THNOC with the community, they are among The Collection's greatest assets.

When prospective volunteers arrive, they are given an application to complete and information about duties and responsibilities. I then walk them through the current Williams Gallery exhibition and give a brief tour of the history galleries and the Williams Residence and its three courtyards, providing background information about the history of the complex. During this time I like to find out what their interests are and place them accordingly. We have volunteers with degrees in history, some of whom have taught Louisiana history in the schools. One of our volunteers taught French and is a pleasure for our visitors from Francophone countries. Others have a background in decorative arts and enjoy giving tours of the Williams Residence. Most are available for half-day shifts. After I've assigned them to an area of the museum they are given a name tag. The volunteer trainer, a docent on staff, takes over from there, giving the new volunteer reading material and training on Louisiana history, the Williamses, and The Collection and its properties.

THNOC volunteers are young and not so young, working and retired, students

and teachers, businessmen and women, doctors, lawyers, entrepreneurs, housewives, and part-time residents who work with us half the year. They come from neighborhoods all over the city and across Lake Pontchartrain, as well as from out of state. They are knowledgeable, enthusiastic, and fun to be with, and they represent the best of who we can be as an institution. I am privileged to know them.

—MOLLY ST. PAUL



Volunteer Linda Friedman gives guests a tour of the Williams Residence.

## STAFF NEWS

### New Staff

Emily Hindin, scanning technician. Rachel Cockrill, Jean Cranmer, Karin Curley, Melissa Daigle, Jeff Diez, Wayne Gordon, and Linda Potter, volunteers.

### Changes

Chris Cook has been promoted to docent trainer. Docent Sarah Shackelford has left to take a position at Oak Alley Plantation. Docent Ri Crye has left to take a position with Chase Designs.

### Honors

Library Cataloger Anita Kazmierczak-Hoffman was recently accepted into the National Language Service Corps (NLSC), a reserve corps that provides short-term language skills to US government bodies as needed. Kazmierczak-Hoffman specializes in Polish, Russian, and Ukrainian.



In December, the darkened Laura Simon Nelson Galleries were home to the tranquil installation *MirrorFugue: Reflections of New Orleans Pianists*.

### MEMBERSHIP LEVELS

**Founder Individual \$35**

**Founder Family \$65**

*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 Society \$100**

*Full membership benefits plus:*

- a special gift

**Mahalia Society \$250**

*Full membership benefits plus:*

- a special gift
- private, guided tours (by appointment)

**Jackson Society \$500**

*Full membership benefits plus:*

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

**Laussat Society \$1,000**

*Full membership benefits plus:*

- a special gift
- 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
- lunch with the executive director

## Become a Member

### BENEFITS OF MEMBERSHIP

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

- complimentary admission to all permanent tours and rotating exhibitions
- special invitations to events, trips, receptions, and exhibition previews
- complimentary admission to the Concerts in the Courtyard series
- a 10 percent discount at The Shop at The Collection
- a subscription to *The Historic New Orleans Collection Quarterly*

### HOW TO JOIN

Visit [www.hnoc.org](http://www.hnoc.org) and click the **Support Us** link or complete the enclosed envelope and return it with your gift.



Members and guests visit the pop-up British consulate for tea and biscuits, along with information about diplomatic relations between the US and UK.

### NORTH AMERICAN RECIPROCAL MUSEUM PROGRAM

Members of the Merieult, Mahalia, Jackson, and Laussat Societies and the Bienville Circle receive reciprocal benefits at other leading museums through the North American Reciprocal Museum (NARM) program. These benefits include free member admission, discounts on concert and lecture tickets, and discounts at the shops of participating museums. Visit [www.narmassociation.org](http://www.narmassociation.org) for more information.



## ON THE SCENE

# Lively Learning, Musical Moments

## 2014 WRC Symposium

The 20th annual Williams Research Center Symposium, held January 23–24, took as its theme “Forgotten Conflicts: Indians, Andrew Jackson, and the War of 1812 in the South.”

A. Speakers Donald Hickey, Jason Wiese, Andrew Lambert, Kathryn Braund, and Matthew Warshauer, with Amanda McFillen

B. Matthew Warshauer, keynote presenter, addressing the crowd Friday night

C. Terry McFillen, Alice McFillen, and Jane Thibeaux

D. Kay and Jim Orth

E. Drew Jardine, Casey Banos, and Luis Banos III

F. Kay James, Trent James, and Ann Reiley Jones

G. Bonnie Boyd and John Boyd

H. Dana Eness and speaker Patricia Brady

I. Andrew Lambert, Zohra Lambert, and Hilton S. Bell



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## The Glorious Eighth

In celebration of the January 8 bicentennial of the Battle of New Orleans, as well as 200 years of peacetime between the US and UK, the British Consulate General in Houston held a pop-up consulate in THNOC's Counting House.

J. Andrew Millar, British consul general in Houston; John H. Lawrence; Priscilla Lawrence; and Sir Peter Westmacott, British ambassador to the US



J

## MirrorFugue Installation

As a satellite exhibition of Prospect.3, the New Orleans art biennial, The Collection hosted *MirrorFugue: Reflections of New Orleans Pianists* by media artist Xiao Xiao. The installation, which ran December 10–20, 2014, and was made possible by Phyllis M. Taylor, included live performances by pianists Jon Cleary and Allen Toussaint.

K. Jon Cleary, Xiao Xiao, Phyllis M. Taylor, and Priscilla Lawrence

L. Jon Cleary



K



L



## FOCUS ON PHILANTHROPY

### Claire and Harry Stahel

Laussat Society members Harry and Claire Stahel have been friends of The Historic New Orleans Collection for decades, but when they moved into their Uptown home in 1999, they acquired a new and interesting link to the organization. The midcentury brick house's previous owners, Maurice M. and Frances Howard Bayon, were the donors of one of The Collection's most revered paintings. The work, a portrait of three young women—the two sisters Olivier, Emma and Olivia, along with sister-in-law Zulmé Maspero—was painted by French artist Jean-Baptiste Ange Tissier in 1851, and it rests on permanent display as the crown jewel of The Collection's Counting House portrait gallery. The Bayons donated the work in 1974.

The Stahels appreciate their home's link to philanthropy and to The Collection, as they are longtime stalwarts of New Orleans's business, civic, and philanthropic

communities. Both are native New Orleanians going back generations, with merchant families that operated in the city's booming cotton trade. Claire's family has French and Spanish roots, while Harry is of English and Irish ancestry. Both earned business degrees from Loyola University. They met through mutual friends in the early 1960s, after Harry moved back from New York, and went on to marry and raise a family of four children—Helen, Harry Jr., Marie-Claire, and Elizabeth—and seven grandchildren.

"We went on a triple date, and the only person I didn't know was Harry," Claire said of their first meeting.

Harry, a longtime officer of the Whitney Bank, served in Europe as an army artillery battery commander in peacetime, and he enjoys reading biographies and playing golf. Claire juggles many civic engagements and has an abiding love of tennis. "I have energy and I always have, so I've played a lot

of sports," she said. Their home's artworks pay homage to their love of New Orleans and the Gulf South, as evidenced by the Ellsworth Woodward coastal watercolor hanging in the foyer, as well as a William Woodward sketch of Jackson Square.

While devoted admirers of former THNOC board president Charles Snyder, the Stahels first came to know The Collection through a respected acquaintance, Ernest C. Villere, who served as a board member from 1971 to 1986. "He brought back from France the Laussat Papers," Harry said, referring to the monumental acquisition of the papers of Pierre Clément Laussat, which detail the inner workings of the Louisiana Purchase. Claire also became familiar with The Collection in the early 1970s through the Friends of the Cabildo, in their work developing the first historical walking tours of the French Quarter. Two of her fellow volunteers, Joan Lennox and Ann Barnes, worked at The Collection. Claire also played a role in developing the eight-volume book series *New Orleans Architecture*, along with current board chairman Mary Lou Christovich.

"My eye got caught, looking at all the city's architecture, and I loved the history," she said.

Such a love of and deep familial connection to New Orleans history fuels their support of The Collection. "[THNOC] is incredibly important to New Orleans and to the United States," Harry said. "It is a worldwide collaboration, and it's beautifully handled and managed." The couple has attended three of The Collection's staff-guided research trips abroad, to France, England, and Spain. "Dr. [Alfred E.] Lemmon, because of his knowledge and interest, has entrée to many different cultural institutions abroad," Harry said. "We had a marvelous time. The money we entrust to The Collection is wonderfully enhanced and utilized." —MOLLY REID



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# October–December 2014

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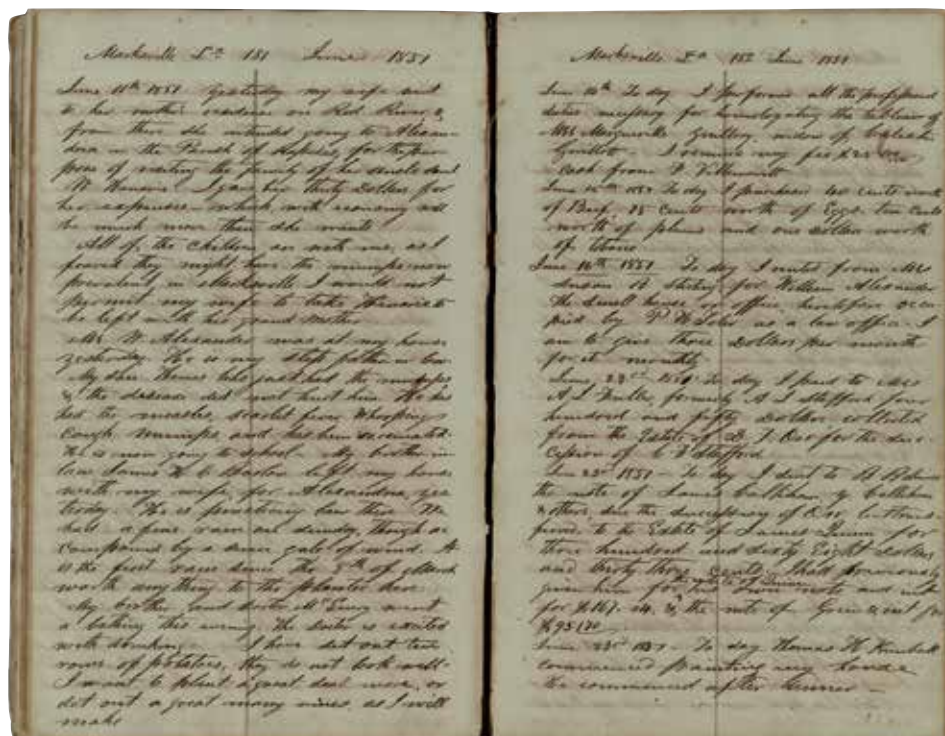
## ACQUISITION SPOTLIGHT

## Northup Lawyer Tells His Own Story

**Diaries of John Pamplin Waddill**  
*gift of Elizabeth H. Brazelton, 2014.0356*

The Collection recently received three volumes of a diary kept by central Louisiana lawyer and politician John Pamplin Waddill (1813–1855). The diaries are a generous gift from Waddill's direct descendant Elizabeth H. Brazelton.

Born in Williamson County, Tennessee, Waddill moved permanently to Louisiana in 1838. He became a state senator in 1848, was a delegate to the Louisiana Constitutional Convention in 1852, and helped secure the freedom of Solomon Northup in 1853. Northup, a free black man from Saratoga, New York, had been kidnapped and sold into slavery in central



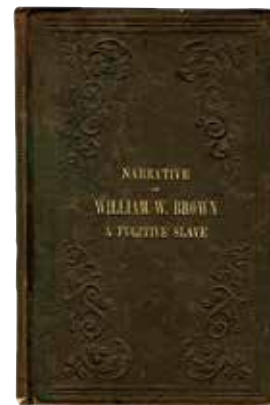
## Related Holdings



**Twelve Years a Slave**  
 by Solomon Northup  
 London: Miller, Orton, and Mulligan, 1854  
 (first British edition)  
 72-87-L.8



**Engraving of Charity Hospital, where Northup was hospitalized by slave trader Theophilus Freeman during a bout of smallpox**  
 by Samuel Smith Kilburn, from *Ballou's Pictorial Drawing-Room Companion*  
 April 16, 1859  
 1959.204.4



**Narrative of William W. Brown, a Fugitive Slave**  
 by William Wells Brown  
 Boston: Antislavery Office, 1847  
 2014.0199

## CORRECTIONS

In the winter 2015 issue of *THNOC Quarterly*, the Acquisition Spotlight "Lives in Motion" stated that John Pemberton was Françoise Fernandez's uncle. In fact, he was her cousin. The same article also dated the photograph of Royes Fernandez and Jeanne Fernandez Bruno as being from 1944 to 1945; the photograph was actually taken in 1947. The article stated that Bruno danced with Lelia Haller's New Orleans Opera House Association; Bruno danced in the New Orleans Opera House Association's ballet company under the guidance of ballet mistress and choreographer Lelia Haller. The article misspelled the name of Pierre Charles Blanchin's liquor firm; it should have been Blanchin and Giraud. It also stated that their father Emanuel Paul Fernandez taught ballroom dancing in their uptown home. He did not. Last, the article stated that Royes Fernandez remained a soloist with American Ballet Theater until his retirement. He actually retired as a premier danseur, the highest level of a male dancer.

**Entry for T. Freeman, "negro trader" at 13 Moreau Street**

from *New-Orleans Annual and Commercial Directory*  
 New Orleans: J. J. Calberthwaite and Company, 1844  
*The Historic New Orleans Collection, gift of the Gene Eppley Library, University of Nebraska at Omaha, 74-99-L*

## ACQUISITIONS

Louisiana in 1841. He later wrote *Twelve Years a Slave*, one of the most celebrated slave narratives of the 19th century. Waddill, whom Northup described as “a man of fine genius and noble impulses,” served as his lawyer in Avoyelles Parish.

Waddill’s first diary begins during his years as a law student at Kentucky’s Augusta College. He details his thoughts on national and party politics, phrenology, Andrew Jackson, the 1837 bank crash, and many other topics. He notes his departure to Louisiana on January 3, 1838, and his arrival nine days later at the Red River plantation home of his friend and patron, Thomas Hickman. The first volume ends with Waddill obtaining his law license and an account of his subsequent move to Marksville.

The second diary begins in May 1846 and ends in January 1852. Much of it is dedicated to coverage of the Mexican-American War and the involvement of central Louisiana troops in the fighting. Other topics addressed include his law practice, public health (outbreaks of cholera as well as yellow and scarlet fever), key Louisiana political figures, local development of railroads, and the “three ‘C’s of Avoyelles Parish: cotton, corn, and cane.” Waddill also documents his nomination and election as state senator for the Democratic Party. Planter Edwin Epps, made notorious as Northup’s brutal master in *Twelve Years a Slave*, is mentioned for the first time in this volume.

The third diary spans January 17, 1848, to September 2, 1853, and includes original poetry and a detailed autobiographical sketch filled with family history.

A fourth volume, covering the period in which he served as Solomon Northup’s lawyer, is now on display in the exhibition *Purchased Lives: New Orleans and the Domestic Slave Trade, 1808–1865*, alongside other objects related to *Twelve Years a Slave*. In 2016 this volume will travel to Washington, DC, where it will be exhibited at the new Smithsonian Museum of African American History and Culture, before returning to The Collection to rejoin its companion volumes. —ERIN M. GREENWALD

## RECENT ADDITIONS

### First Impressions of the New World

#### *Der Ander Theyl . . .*

2014.0407

The first German-language edition of a seminal volume on the earliest French expedition to the New World, *Der Ander Theyl, der Newlich Erfundenen Landtschafft Americae . . .* (The second part of the newly discovered landscape America), by Jacques Le Moyne, was published in 1591. A copy of this important work is an outstanding recent addition to THNOC’s materials on colonial history. Le Moyne (1533?–1588) was appointed artist to an expedition that sailed to Florida in April 1564. Arguably the first European artist to visit the New

World, Le Moyne recorded the lives and customs of the native peoples found in the North American southeast in his amazingly detailed watercolors. These illustrations would later be engraved and published by Theodor De Bry (1528–1598) in the second volume of his work known as *Grand Voyages*. The first in the series, published in 1590, documented explorer Thomas Hariot’s account of the English settlement at Roanoke, Virginia, in 1585. To most of Europe, these volumes presented the first accurate accounts and eyewitness depictions







of American Indians. Any illustrated discussion of early exploration in North America or contact with its inhabitants begins here.

The Jacques Le Moyne account and others were compiled into an anthology of early illustrated exploration narratives, edited by photojournalist Stefan Lorant and published as *The New World: The First Pictures of America* in 1946. The library has a copy of this later annotated study (76-175-RL), a fine accompaniment to the original Le Moyne volume.

—PAMELA D. ARCENEAUX

### Elvira "Vera" Mischler Washington Girls' School Scrapbook 2014.0146.2

Elvira "Vera" Mischler's School Friendship Book documents her graduation from elementary school in 1920 and provides a glimpse into New Orleans public education for girls during the early 20th century. Graduation from seventh grade marked the completion of elementary school in those days, and research on Elvira's life indicates that the milestone was the end of her formal education.

Elvira became an orphan at an early age. She was born in 1905, and her mother died in 1908. Her father, Frank Mischler, was murdered in 1910 by his lover, Katie

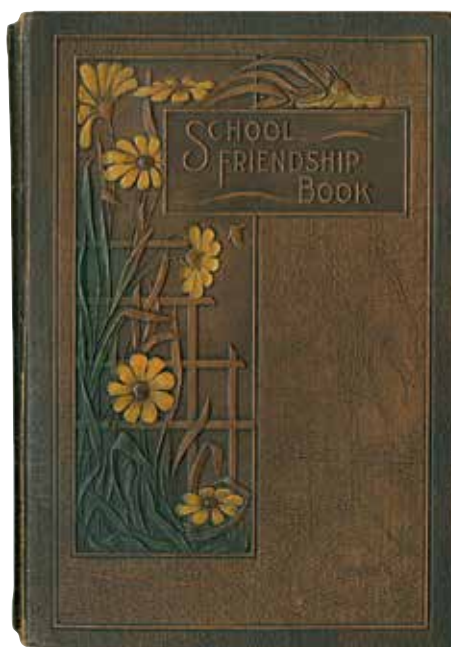
Fetsch, after refusing to marry her upon her revelation that she was pregnant with his child. Elvira went to live with relatives at 1038 Desire Street and attended Washington Girls' School at its original location, at 3326 Chartres Street. After completing elementary school she found employment as a clerk, or bookkeeper, for an oil company. Elvira married Foster DeWight Carpenter in the early 1940s and died in Folsom, Louisiana, in 1979.

Her scrapbook, a gift of Joan B. Bostick, includes names and comments about classmates, some poetry, sketches, and a few photographs. There are notes about a school pageant, "The Real American Girl," in which Elvira portrayed Uncle Sam. A news clipping reports that Elvira competed on Washington's team in a district-wide music-memory competition in 1920. The team won, bringing home as its prize a Victrola with a set of phonograph records, donated by local music-store impresario Philip Werlein. —MICHAEL M. REDMANN

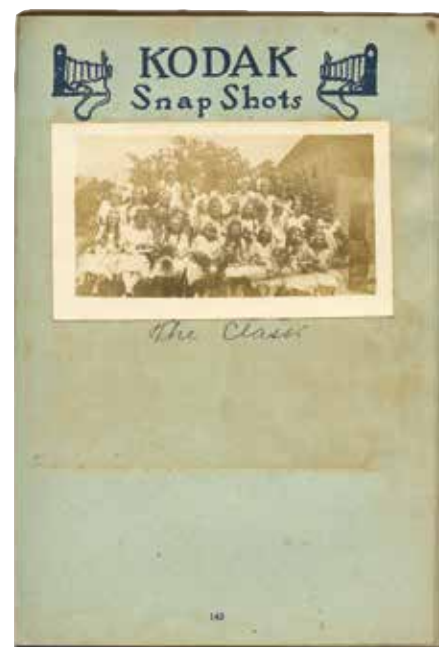
### Donald M. Bradburn Papers and Collection

gifts of Anne S. Bradburn, 2014.0320, 2015.0035.1

Donald M. Bradburn (1925–2012), a physician long associated with Touro Infirmary, developed in his private life a



secondary career as an award-winning photographer, author, and conservationist. A proof copy of his 2011 book *Last Barriers: Photographs of Wilderness in the Gulf Islands National Seashore*, found within his recently acquired papers, demonstrates Bradburn's commitment to the environmental protection of the Gulf Coast barrier islands, including Horn, Ship, and Petit Bois. Through frequent public speaking engagements, active membership in the Sierra Club Delta Chapter, and letters to the editor,



he worked to educate the public about potential threats to the environment both in New Orleans and along the Gulf Coast.

In the 1970s the proposed construction of Interstate 410, which would have stretched from Interstate 10 in St. Charles Parish to New Orleans East, inspired concerns over the project's threat to undeveloped wetlands. Materials found within the Bradburn papers, including environmental impact studies, correspondence, and oppositional fliers and handbills, reflect his involvement in challenging the proposed "Dixie Freeway," which ultimately was not constructed.

The papers reflect Bradburn's deep commitment to his community, from letters and research concerning his opposition to the use of the insecticide DDT to the detailed files he kept on his public speaking engagements. Slides used in his talks—"Ecology and Conservation," "Gulf Islands Wilderness," and "Mississippi Gulf Coast Islands" among them—supplement ephemera from a wide array of organizations, such as the Round Table Club and the Women's Auxiliary of the Orleans Parish Medical Society. The Donald M. Bradburn Papers are complemented by the Donald M. Bradburn Collection, his photographic archive, and both are gifts of his wife, Anne S. Bradburn. They join existing holdings related to environmental protection efforts in Louisiana and the Gulf South, including the Luke Fontana Working Papers (85-104-L) and the All Things Both Great and Small Oral History Project (MSS 622). —AIMEE EVERRETT

### Harry Brunswick Loeb and Enrico Caruso Collection

2014.0418

Consisting of correspondence written between 1913 and 1921, this collection documents a growing friendship between Harry Brunswick Loeb (1884–1957), impresario of the French Opera House, and Italian tenor singer Enrico Caruso (1873–1921). Much of the collection dates from late in Caruso's life and career. Although the letters do not explain when



or how the men first established a correspondence, Loeb's duties as impresario, which included publicity and booking of guest artists, could have put him in touch with the singer.

Caruso, an international star of the opera world, visited New Orleans only once. Returning from a trip to Havana, Caruso stopped in New Orleans to play a single concert engagement at the Athenaeum, located on St. Charles Avenue at Clio Street, on the evening of June 26, 1920. Joining Caruso was coloratura soprano Nina Morgana.

In one letter to Loeb, written in late October 1920 while Caruso was staying at the Vanderbilt Hotel in New York City, he vows to do his best to persuade the Metropolitan Opera Company to perform in New Orleans but warns, "Don't forget that my power in this affair is very weak as I have nothing to do with the business arrangements of the Company." The performance never materialized.

Additional highlights of the collection include letters written by Caruso's secretary and biographer, Bruno Zirato (1884–1972), as the tenor's health declined. Caruso died August 2, 1921, at the age of 48. —M. L. EICHORN

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**Huey Pierce Long Monument, Baton Rouge,  
with capitol building behind**  
between 1979 and 1983; photograph  
*The Charles L. Franck Studio Collection*  
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A



B



C

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