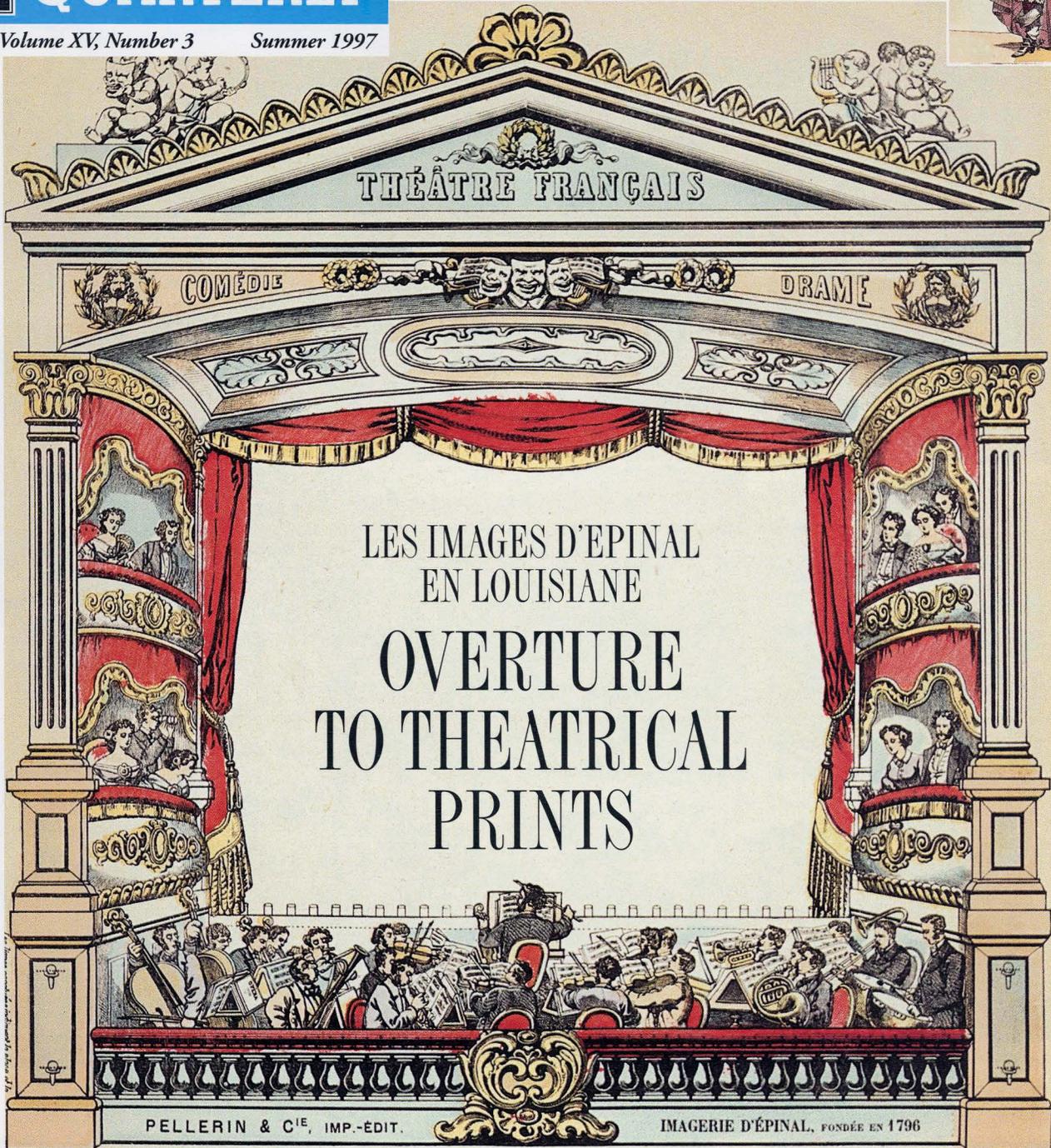




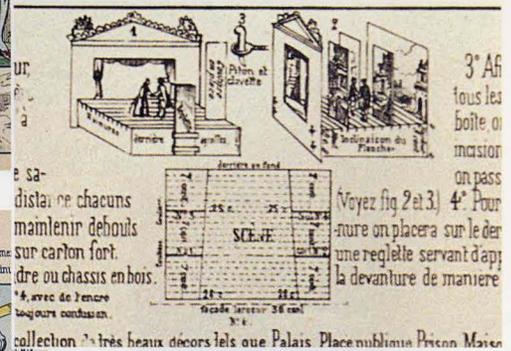
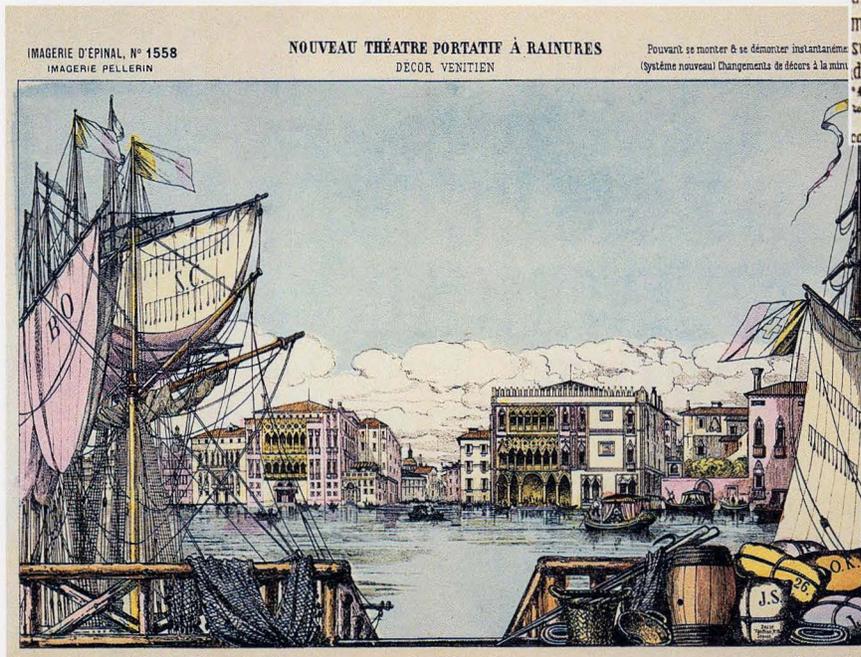
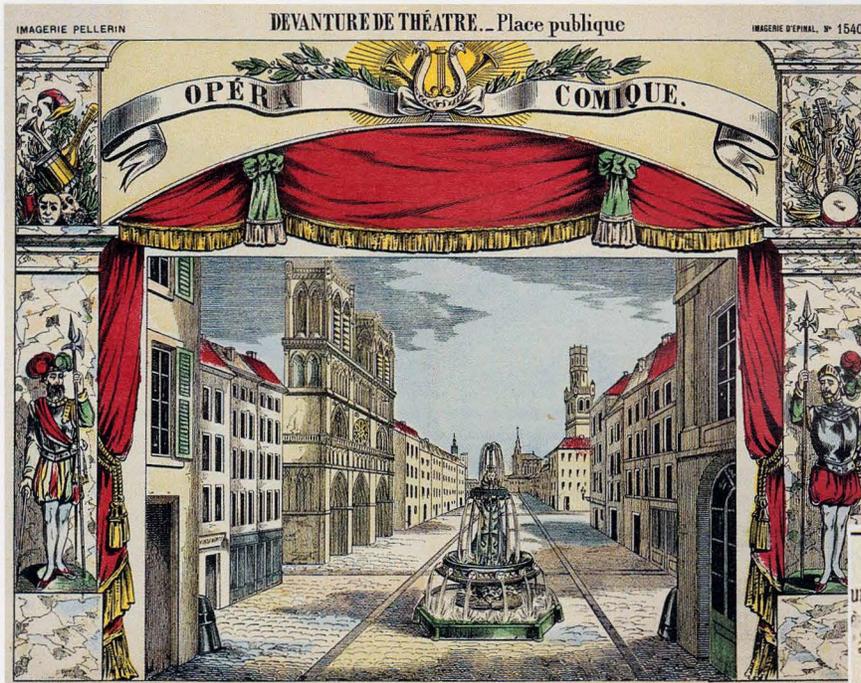
THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY

Volume XV, Number 3 Summer 1997

EXHIBITION
OPENS
AUGUST 26



LES IMAGES D'EPINAL

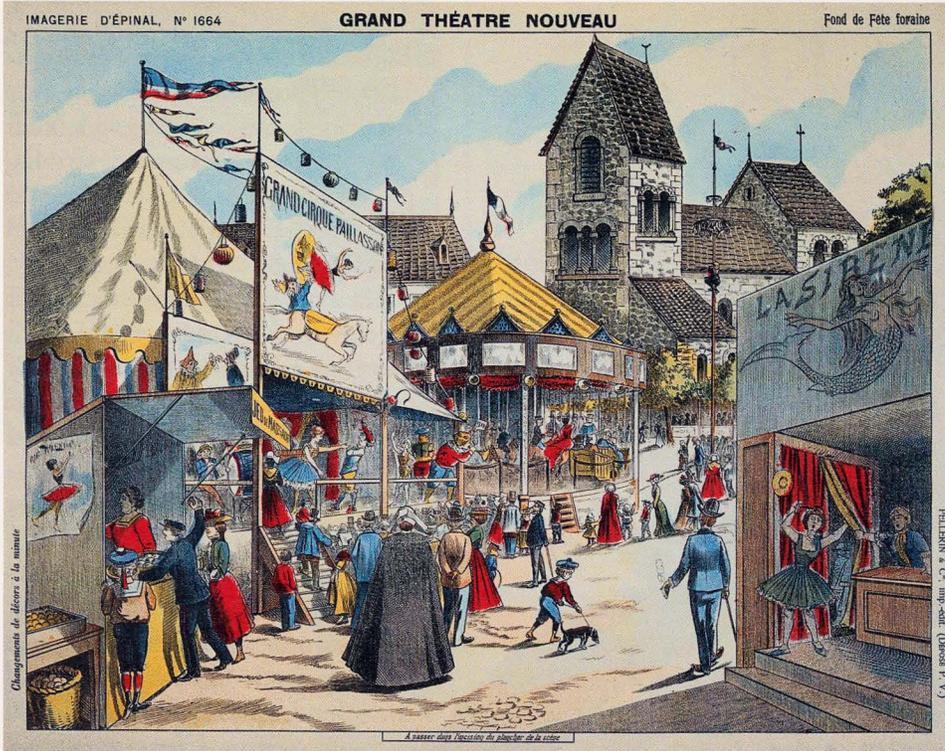


Above, a drawing to show the assembly of a miniature theater, popular parlor entertainment in 19th-century New Orleans. Pages 1–3, illustrations, backdrops, and characters for model theaters, printed by Pellerin & Compagnie in Epinal, France. This page, above left, Opéra Comique and, below, view of Venice; facing page, above, village fair, and, below, puppet figures. These and other prints, on loan from Mrs. Zita V. Hosmer, will be on view in the Williams Gallery beginning August 26.

First with woodcuts and later with lithographs, the printers of the town of Epinal, in the Vosges district of eastern France, have created colorful popular images — on playing cards, clock faces, parlor games, and ornamental paper — since the 17th

century. Not far from Epinal, the famous manufacturer of art papers, Arches, was one of many Vosges paper companies supplying Epinal's card makers, *dominotiers* (wood engravers), sheet-makers, and printers of stories, as they were designated in the regulations of their guild.

The name of Jean-Charles Pellerin, one of Epinal's best-known printers, remains in the trade to this day. Pellerin & Compagnie, with origins in the late 1700s, continues to produce its famous pictures, although now the focus is on reprinting antique images. Opening



August 26, an exhibition of these French pictures — *Les Images d'Épinal* — will be on view in the Williams Gallery until September 27.

By the mid-19th century, Pellerin prints from Epinal were carrying French popular culture to the farthest provinces

of the country. François Blaudez writes in *Epinal et l'imagerie populaire* that "everyone in France knew the name of Pellerin": "There was hardly a dwelling," he writes, "where one of these images was not displayed on the wall in a rustic frame." Toward the end of the 19th

century, with the third generation of Pellerins guiding the company, Epinal images could be found in all the corners of the globe. The catalogue of 1904, sent to clients in the Americas, Europe, and Africa, lists thousands of diverse subjects — portraits, battles, natural history, games, soldiers, as well as theater models designed to be cut out and assembled.

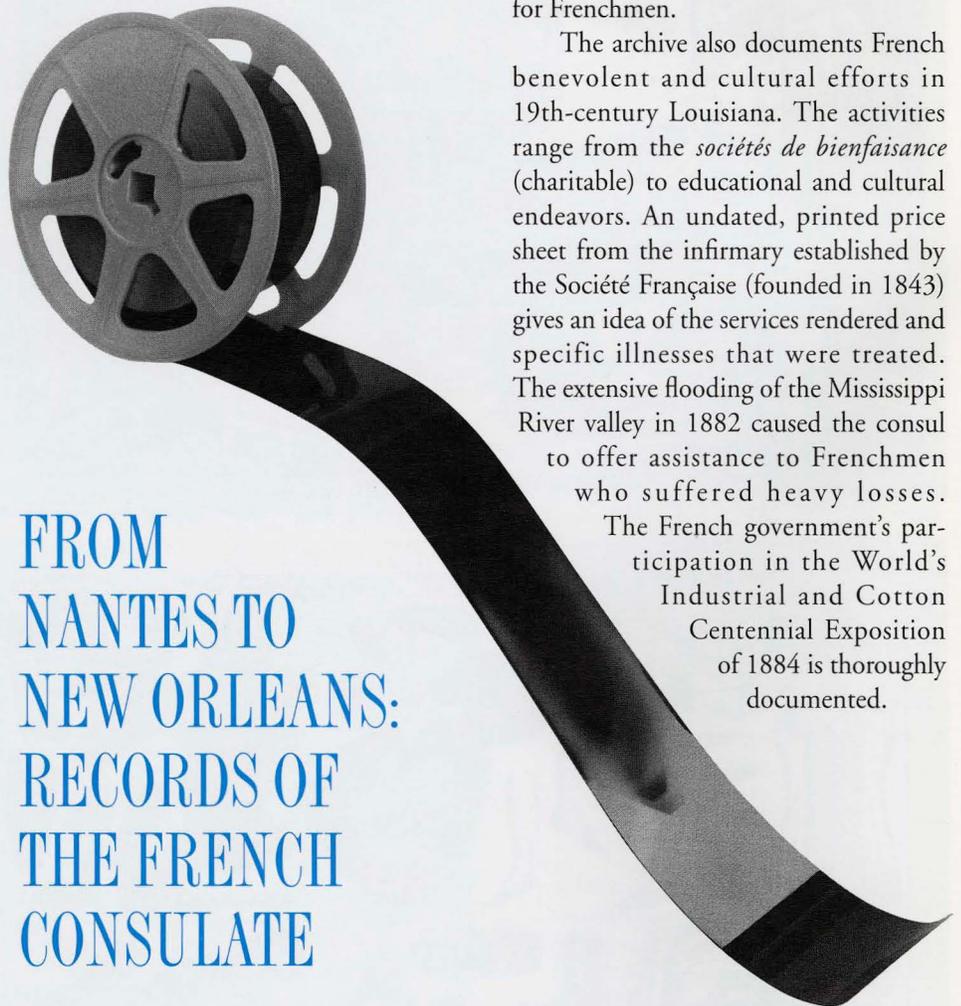
Les Images d'Épinal en Louisiane: Overture to Theatrical Prints combines a colorful selection of 19th-century Pellerin images, selected from the private collection of Mrs. Zita V. Hosmer, together with related theatrical artifacts of New Orleans. The Epinal works on view in the Williams Gallery include backdrops, scenery, props, and characters for miniature home-theatrical performances; historical and dramatic figures; and even a printed board game. Parlor theaters, resembling in size old-fashioned shadow boxes, were a popular fixture in 19th-century homes, bringing entertainment to families, delight to children, and echoes of *le monde français* to the provinces, whether in France or in Louisiana. Long before television and video games were insinuated into daily life, Pellerin of Epinal created pictures — true expressions of popular art — to stimulate the imagination. A surviving miniature theater from a French-speaking New Orleans household is also on display.

The exhibition *Les Images d'Épinal en Louisiane* comes to the Collection through the initiative and generosity of le Consulat Général de France. Support also comes from le Conseil Général des Vosges, with additional support from la Chambre de Commerce Franco-Américaine, l'Alliance Française, and l'Imagerie d'Épinal.

In 1994, the Historic New Orleans Collection and the Centre des Archives Diplomatiques de Nantes began a cooperative project to microfilm the archive of the Consulat de France à la Nouvelle Orléans for the years 1804-1918. The Centre des Archives Diplomatiques de Nantes, a dependency of the French Foreign Ministry, is charged with the preservation and accessibility of archives returned to France from their embassies and consulates and from the French cultural services, institutes, and centers in foreign countries. Also included are the records of French representatives to international organizations as well as records from the Protectorates and Mandates of Tunisia, Morocco, Syria, and Lebanon. Among its holdings is the archive of the French Consulate in New Orleans (631 bundles of documents).

The records of the French consulate in New Orleans are important not only for the study of Louisiana history but for the information they contain relating to Alabama, Arkansas, Florida, Georgia, Kentucky, Mississippi, Missouri, and Texas, as well. One of the principal activities of the consuls was the development of commercial activity between France and the consul's area of jurisdiction. As a result, the records contain valuable information on economic activity ranging from sugarcane and cotton production to detailed reports on navigation canals. After the Civil War, the *Chambre Syndicale Consultative du Commerce Française* was founded in New Orleans to further French economic interests. Listings of French merchants, prepared by consuls such as Paul d'Abzac, are an invaluable tool for researchers. D'Abzac's 1884 listing provides information on some 215 French merchants with their addresses and professions.

The consuls also maintained meticulous records on immigration. The fate of refugees from the French Revolution and the slave uprisings in Haiti are richly documented in these records. For example, information is available about



FROM NANTES TO NEW ORLEANS: RECORDS OF THE FRENCH CONSULATE

Frédéric-Antoine, baron Lallemand (1774-1839), who was active during the French Revolution. Taken prisoner by the English and condemned to death, he escaped to the United States. Upon arrival, he saw the possibility to establish a colony with 350 former officers and soldiers in Texas, called *Champ d'asile*.

After the Civil War, French immigration to Louisiana resumed. Between January 1867 and May 1868 there were 2,592 French citizens who moved to Louisiana. Consular records further indicate that a brochure to encourage

French immigration was distributed in the 1880s. *La Société Louisianaise pour le Développement de l'Agriculture et de l'Elevage* was published with funds from the state legislature, describing a plan that included some 1,500 acres in Calcasieu Parish reserved for Frenchmen.

The archive also documents French benevolent and cultural efforts in 19th-century Louisiana. The activities range from the *sociétés de bienfaisance* (charitable) to educational and cultural endeavors. An undated, printed price sheet from the infirmary established by the *Société Française* (founded in 1843) gives an idea of the services rendered and specific illnesses that were treated. The extensive flooding of the Mississippi River valley in 1882 caused the consul to offer assistance to Frenchmen who suffered heavy losses.

The French government's participation in the World's Industrial and Cotton Centennial Exposition of 1884 is thoroughly documented.

To date, bundles 1-261 (1816-1918) have been microfilmed and are available to researchers. When microfilming is finished in 1998, this complete and unbroken series of consular reports and files will provide scholars in the humanities and social sciences with previously untapped primary source material.

— Alfred E. Lemmon

DIRECTOR

On May 9, 1803, a young Kentuckian wrote to his brother about his fears for trade down the Ohio River. If Napoleon reclaimed Louisiana, that might “accelerate that disunion between the Western and Eastern States which their discordant interests must give rise to.” But he had also heard rumors that the king of Spain was commanding his officials in New Orleans “to restore to the United States those rights to which she is entitled.”



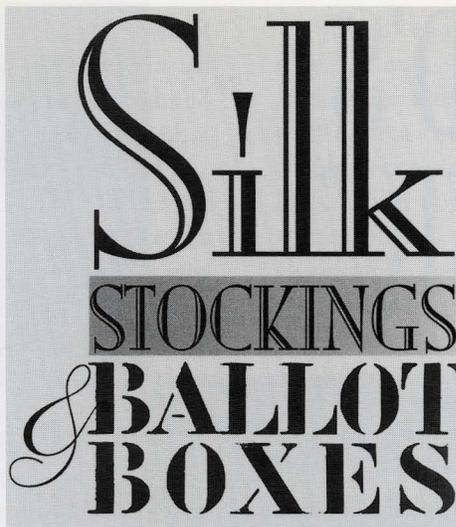
In 1904, a historian published the young man’s letter in the *William and Mary Quarterly*. For nearly a century, his expression of the concerns that prompted the Louisiana Purchase has been available to any researcher with time, inclination, and access to an older library with complete runs of all the major journals and cumulative indexes (if they exist).

A few weeks ago, however, I sent a computerized query about Louisiana in 1803 to “JSTOR.” Within seconds, half a dozen citations appeared on my screen. I chose and read several things and then printed out the Kentuckian’s letter. It all took less than ten minutes.

For this marvel, gratitude is owed to research institutions and publishers (supported by the Andrew W. Mellon Foundation) who joined together to solve a common problem. JSTOR (an acronym for “journal storage”) started an electronic database of digitized “replications” of scholarly journals in the fields of economics and history. As it expands its scope, JSTOR now promises wonderful access to information; reduced library costs for storing and retrieving journals; and a solution to problems such as missing volumes, mutilated pages, and the chemical deterioration of paper.

The Collection recently joined the JSTOR consortium. Soon, our staff and researchers can add this remarkable resource to the array of riches with which we encourage the study and appreciation of history.

—Jon Kukla



PAMELA TYLER WINS 1996 WILLIAMS PRIZE FOR BOOK ON WOMEN AND POLITICS IN NEW ORLEANS

Historian Pamela Tyler was awarded the General L. Kemper Williams Prize at the annual meeting of the Louisiana Historical Association on Friday, March 14, in Bossier City. Her prize-winning book, *Silk Stockings and Ballot Boxes: Women and Politics in New Orleans, 1920-1963* was published by the University of Georgia Press in 1996. Dr. Tyler is assistant professor of history at North Carolina State University.

Silk Stockings and Ballot Boxes is a narrative history about politically active women in New Orleans from 1920, when the Nineteenth Amendment gave women the right to vote, to feminist movements of the 1960s. Its chapters describe activities of Hilda Phelps Hammond, Martha Gilmore Robinson, Rosa Freeman Keller, and other Louisianians against the backdrop of national events such as the Depression, World War II, the Cold War, and the Civil Rights movement.

Since 1974, the Historic New Orleans Collection and the Louisiana Historical Association have offered the Williams Prizes to encourage excellence in research and writing about Louisiana history. *Silk Stockings and Ballot Boxes* is the twenty-first published work to be honored, and prizes were also awarded to 16 unpublished manuscripts between 1974 and 1990. The 1997 competition introduces the Kemper

and Leila Williams Prize, named for both founders of the Historic New Orleans Collection. No manuscript prize was awarded for 1996, and the former competition for unpublished scholarship has been discontinued.

Now comprising a cash award of \$1,500 and an engraved plaque, the Kemper and Leila Williams Prize honors the best published work on Louisiana history. The jury is made up of three scholars appointed by the Louisiana Historical Association. Administration is provided by the Historic New Orleans Collection and funding by the Kemper and Leila Williams Foundation.

The Kemper and Leila Williams Prize Committee invites nominations of eligible works published during calendar year 1997. Works about all aspects of Louisiana history and culture are eligible, as are works that treat the history of Louisiana in a regional, national, or international context. Submissions must be made in triplicate: The final deadline for all 1997 Williams Prize submissions is January 15, 1998.

Nomination forms and instructions are available from the Kemper and Leila Williams Prize Committee, Historic New Orleans Collection, 533 Royal Street, New Orleans, Louisiana 70130-2179, and at the Collection’s web site: www.hnoc.org.

—Jon Kukla

“GOD’S MUSIC”

father, a stevedore by day and a barber by night, had preached there on Sundays, and it was here that Mahalia Jackson first sang religious music.

In describing this part of her life, she said, “I gave in to one temptation when I was a child...I disobeyed my parents and listened to the blues, the sorrow songs of my people. I heard the rich, throbbing voices of Ma Rainey, Ethel Waters, and Bessie Smith....The inspiration of the church songs, the haunting quality of the work songs, and the wail of the blues all got mixed up together in my brain.” She was quick to point out, however, in a later interview: “Just remember, all I’m saying about my listening to Bessie and imitating her when I was a little girl, just remember this was before I was saved.”

Although she wanted to be a nurse, Mahalia had to put those dreams aside when she went to work at age 13 to help out her family. Three years later she left New Orleans to live with relatives in Chicago, where she worked a number of jobs and

joined a church choir.

Mahalia Jackson’s singing soon began to attract crowds. She received offers to sing for other churches, but declined the nightclub invitations — despite her early love of the blues, Mahalia made a vow not to sing them. In 1951 she told the magazine *Bronzeville*, “When a man sings the blues and his last note is sung, he is still lonely, still unhappy. There is hope in God’s music. There is despair in the blues....I still need the hope and happiness God’s music brings.”

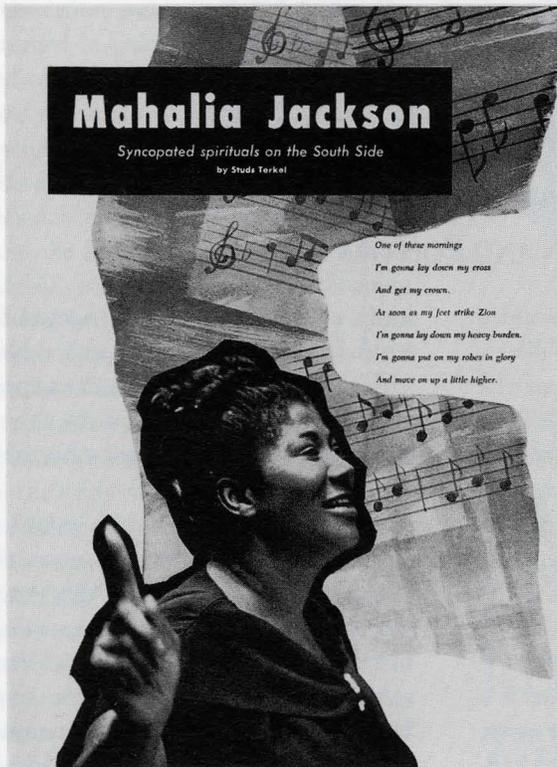
She saved her money, studied to be a beautician (which she considered the next best thing to nursing), and opened a beauty shop in Chicago. She first recorded in 1934 but was not well known to the general public until 1945

when her recording of “Move on Up a Little Higher” became a bestseller, even outside of gospel circles.

In 1954, jazz historian William Russell was also living in Chicago. Russell, a trusted friend and advisor of Mahalia Jackson’s, frequently visited her home and rarely missed her rehearsals or performances. He meticulously recorded each day’s events in a number of journals that focus on “Mahalia Sings,” her 1954-55 national radio show and the Chicago television program of the same name. Two days recorded in Russell’s journal provide an illuminating portrait of the singer. On October 14, 1954, Russell went to her house in the evening. As usual, she had several guests, including a minister from out of town. Mahalia Jackson was disturbed by an unsigned note “from some colored person who knew her” who was offended by the way Mahalia talked on her program and said, “‘for God’s sake and the sake of the race, cut out the dis & dat. Be natural, & as [intelligent] as you are.’” She was upset enough to have Russell call Studs Terkel, the show’s writer. Russell wrote that Mahalia “wondered if they should have her talk at all, if they’d cut out some of the talking there would be room for another song, or perhaps all they need have her talk would be to read some Bible verses or something.”

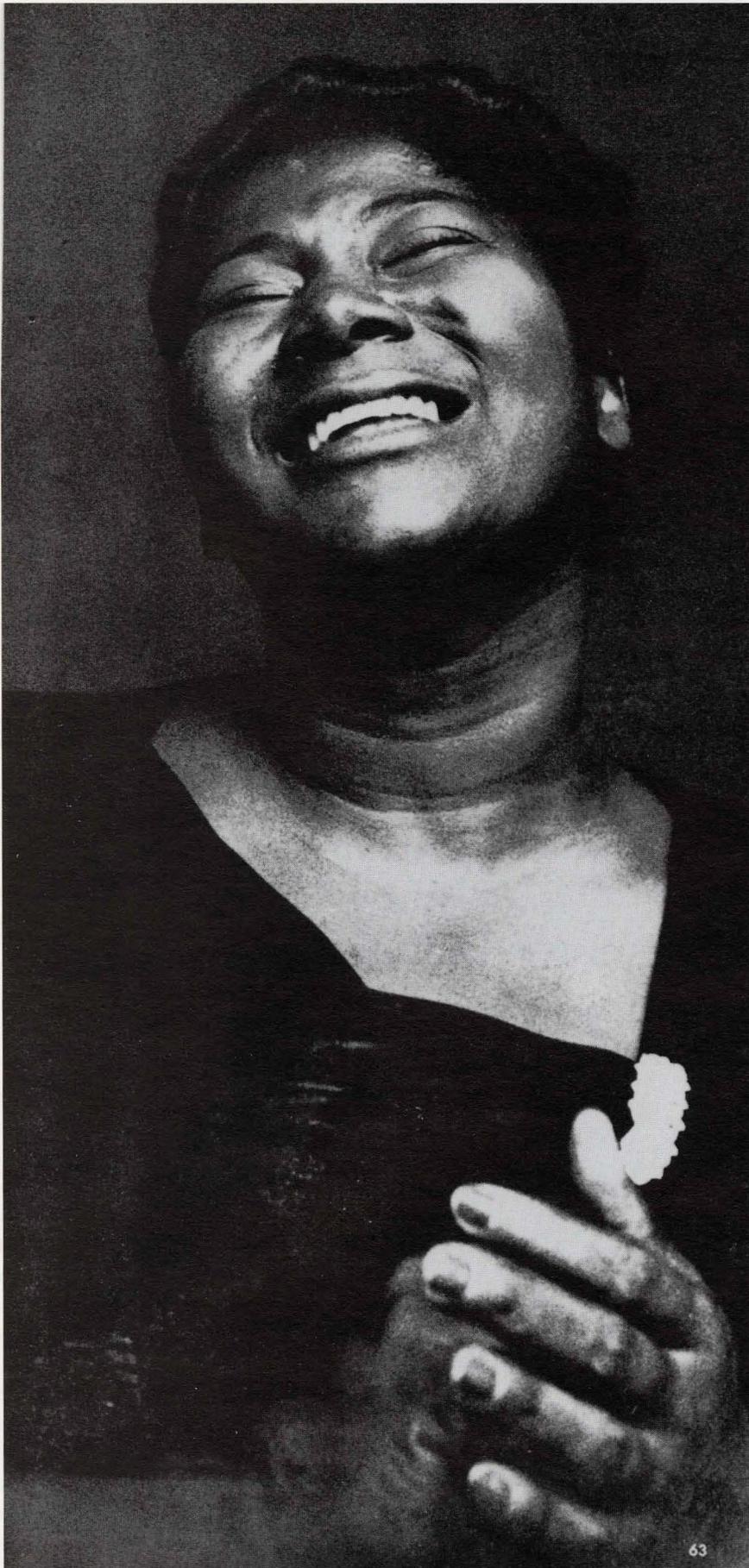
Russell noted that Thomas A. Dorsey had sent a package of songs to Mahalia at home — this was where she rehearsed the music for her show. Dorsey, a gospel songwriter and Ma Rainey’s former accompanist, was music director of a large Chicago church. He had made Mahalia a soloist when she joined his church just after arriving in the city. Or, as Mahalia told Studs Terkel in 1954,

I joined the Greater Salem Baptist Church. One Sunday at choir rehearsal I sang so loud it drowned out the other 49 voices. I got that from David of the Bible. Remember what he said? Sing joyfully unto the Lord with a loud voice. I took his advice.



(92-48-L)

Among the manuscripts, books, sound recordings, artifacts, and photographs in the William Russell Jazz Collection of more than 16,000 items are two scrapbooks that Russell devoted to the great singer Mahalia Jackson. On the last page of one album are photographs Russell took in 1954 on a visit to New Orleans. Russell, accompanied by Miss Jackson, drove to the house on Water Street where Mahalia was born in 1911 and to the church her family attended, the Mt. Moriah Baptist Church on Millaudon Street. Her



Mahalia Jackson, *Life Magazine*, November 29, 1954 (92-48-L)

Russell wrote that Mahalia would sing her own variations of Dorsey's music. Her accompanist Mildred Falls worried that the show's music director would once again get angry when Mahalia did not perform the music as written. Russell went on to say that the visiting minister fell asleep on the sofa and "snored so loud we could hardly hear to rehearse."

Russell's entry for the next day notes that Studs Terkel's script for the show suggested that Mahalia should sing *a cappella*, with each musician joining in as they were introduced. Mahalia found this difficult, explaining that "she needed some support to have any beat....Studs said well it was a good idea on the typewriter."

Recalling the previous evening's rehearsal, Russell wrote: "Her 1st take M. had worried about pronouncing the 'sure,' sometimes starting out with 'Sho' and then 'correcting' it to sure. But for her retake, alone, she sang out fully, with more spirit & never once the 'Sure'."

A look at the clippings in the Russell Collection points to why Mahalia was so concerned about her image. In 1954 she was both a racial role model and a trailblazer. Profiles in African American publications stressed the hard work that went into her achievement and rarely failed to mention her success as a businesswoman and real estate investor. Images in the mainstream press trace her rise from an impoverished background to become one of the most respected women in America. By 1959, clippings from the same sources show Mahalia Jackson singing at civil rights rallies.

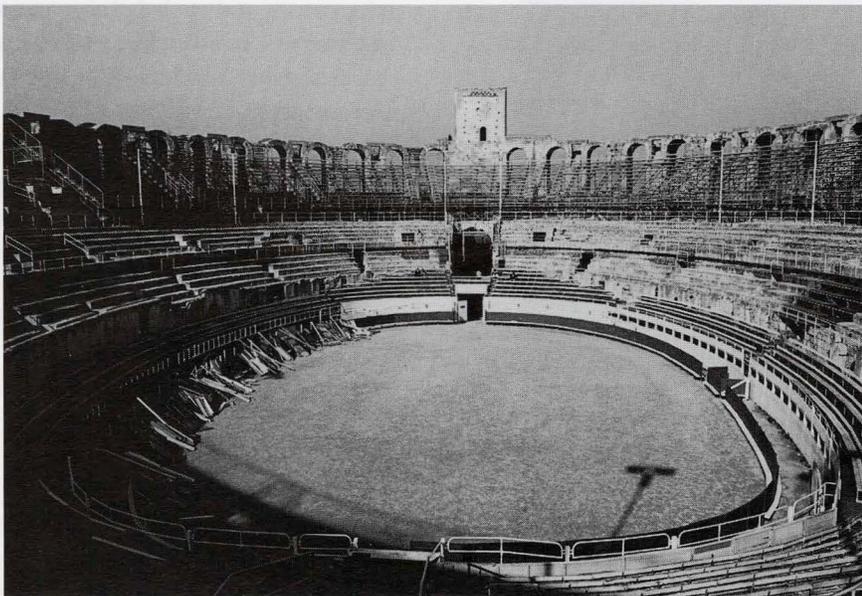
— Nancy Ruck

Sources: "Born to Sing," *Newsweek*, Feb. 22, 1954; "Gospel Queen Mahalia," *LIFE*, Nov. 29, 1954; Mahalia Jackson, "God Spared Me to Sing," as told to Alfred Duckett, Sept. 11, 1954; Mahalia Jackson, "Why I Turned Down a Million Dollars," *Bronzeville* 1 (Sept. 1951); "Mahalia Jackson," *Current Biography* 18 (Oct. 1957); William Russell, TV Log (journal), Oct. 14-15, 1954, William Russell Collection; Studs Terkel, "Mahalia Jackson," *Chicago*, Nov. 1954; "Two Cities Pay Tribute to Mahalia Jackson," *Ebony*, Apr. 1972.



JOHN LAWRENCE

Letter from France



Above, top, Cloister St. Trophime; below, Roman Arena. Photographs by John H. Lawrence, Arles, 1997

The man working the *grandes lignes* ticket counter at the Gare de Lyon in Paris peered quizzically at me through the thick glass window and asked me to clarify whether I wanted to purchase a ticket for *Arles* or *Ales*. I knew then that my French accent was going to need some work. After I wrote my destination (Arles) on a scrap of paper, all proceeded smoothly. Thus began a journey that could be described as a busman's holiday, the opportunity of a lifetime, and a means of gaining perspective on one's career. A month in Provence, with headquarters in the ancient city of Arles, was all of those things, and more.



Alain Desvergnès, the founder and until his recent retirement, director of the Ecole Nationale de la Photographie (ENP), invited me, accompanied by my wife Priscilla, THNOC's Collections Manager, to be "in residence" at the school for the month of February. The invitation was initiated through the efforts of Debbie de la Houssaye in the office of the Consulate General of France in New Orleans and William Lake Douglas, Arts Council of New Orleans. The ENP operates under the auspices of the French Ministry of Culture and has an enrollment of 75 students spread out over a three-year program. The school seeks not only to

Above, top, Rue des Arènes, corner of rue Aristide Briand, near the Ecole Nationale de la Photographie; below, architectural fragments, Théâtre Antique. Photographs by John H. Lawrence, Arles, 1997

provide a sound technical background in photography, but also to train its graduates for a variety of careers that embrace the medium (curators, critics, picture editors, photojournalists, printing trades). My work as curator, and as photographer and critic, allowed me to talk to the students about the various aspects of the field.

I delivered the formal lecture, with slides, within a week of my arrival in Arles. Topics included highlights of the photography collections at the Historic New Orleans Collection, portfolios of my own photographs, and a discussion of the curator's responsibility both to shape a collection of photographs and to make those works available to the public. My command of the French language was sufficient to describe the slides, but for the more abstract thoughts, the simultaneous translation provided by Alain Desvergnès and Anne O'Conner, a third-year student at the ENP, was indispensable.

The role of the past was a constant thought in travels in and around Arles. While THNOC's late 18th-century Merieult House is old by New Orleans standards, in Arles one's sense of what is truly old seems challenged at every turn: a first-century Roman arena, the 11th-century cathedral of St. Trophime, and the Alyscamps, a Roman and early Christian burial ground. The Théâtre Antique, an amphitheater built in the first century before Christ, is used every summer for nighttime outdoor slide projections associated with the Rencontres Internationales de la Photographie, perhaps the preeminent photographic event in the world.

But with the old there is often an element of the new. The French, it seems, are very adept at putting a modern spin on things antique. A typical example in Arles is the Institut de Recherche sur la Provence Antique (IRPA), a modern museum housing artifacts and displays of early civilizations in the region. The elegant and high-tech setting together with the stone, metal, wood, and glass objects gave one a

simultaneous appreciation of past and present. In Marseilles, La Vieille Charité (a 17th-century alms house) was magnificently restored inside and out but contained exhibits of modern art and photography, as well as those of Egyptian, sub-Saharan African, and Oceanic cultures. The abbey at Montmajour, about an hour-and-a-half walk from Arles, is a stabilized ruin dating from the 10th century. A beautiful gallery in one of the monastery's halls featured an exhibition about the early sail-powered trading vessels of the Mediterranean. The explanatory text was printed on large banners, resembling the sails of these ships. I made dozens of sketches of exhibition techniques, label presentation, and layouts at these museums and many others, to



John Lawrence and Alain Desvergnès in Les Baux. Photograph by Priscilla Lawrence

consider when planning our own programs at the Collection.

The third week of the visit was a period of *vacances scolaires*, and all activity at the ENP shut down. This provided the perfect opportunity to travel to Venice. New Orleans's relationship with its waterways is something I've always taken for granted and been at ease with, but this was an entirely new experience. The durability of Venice as a physical and political entity seems an impossibility given its watery situation. All of that water and no levees to keep it out!

From Venice, a day trip to Verona combined business with pleasure. The Stamperia Valdonega, a small, family-operated printing company was the primary destination in Verona. With the vineyards of the Valpolicella Valley as a setting, Martino Mardersteig, the son of the firm's founder, graciously and carefully explained the procedures that would be used to reproduce the Collection's photographs by Clarence John Laughlin for *Haunter of Ruins: The Photography of Clarence John Laughlin*, to be published this fall by Bulfinch Press. Shortly after returning to the Collection in March, I received proofs from Verona, and it was clear that the finished product would be consistent with the care and expertise I witnessed during the visit. On the return to Venice by train we made

a brief stop in Padua and visited the Arena Chapel and its decorative program of frescoes by Giotto.

During the final week in Arles we revisited familiar places and made new discoveries as well. It is a situation not unlike exploring the holdings of the Collection. One revisits favorite paintings, documents, books, and photographs that, regardless of their familiarity — or perhaps because of it — have the power to provoke our imaginations and to inspire new questions.

— John H. Lawrence

WILLIAMS RESEARCH CENTER ACQUISITIONS



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

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

CURATORIAL

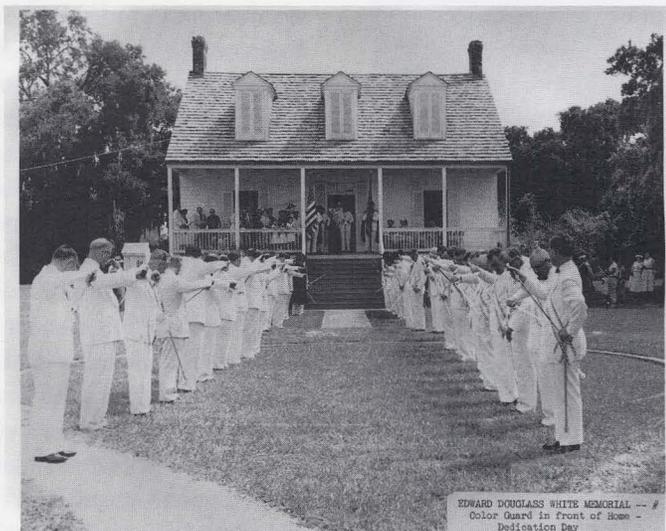
Ellsworth Woodward and William Woodward, whose names were synonymous with art in New Orleans during the early years of this century, are represented in the Collection's holdings by works in various media, including oils, watercolors, and drawings. Items that relate to their wives have now been added to these holdings.

Mrs. Mims Gage, a former student of Ellsworth Woodward's, has donated an embroidered lace collar that once belonged to Woodward's wife, Mary Belle Johnson Woodward. The collar was a wedding gift from Mrs. Woodward to her neighbor Jane Pharr when she married Mims Gage. The Woodwards and the Pharrs were neighbors on Pine Street. The date of the collar falls between 1890 and 1915.

A turn-of-the-century watercolor, *Path Through the Palm Trees*, is by Louise Amelia Giesen Woodward, wife of William Woodward. Louise Woodward studied at the Newcomb Art School in 1892 and was active as an artist until 1912.



Lewisburg, Louisiana by Charles Wellington Boyle (1997.1.4)



Color guard on Dedication Day, Edward Douglass White Memorial (1997.19.30)

■ Two landscapes were purchased through the Boyd Cruise Fund. *Lewisburg, Louisiana*, painted by Charles Wellington Boyle during Christmas 1899, shows the rural area near Boyle's birthplace. Boyle was the first curator of the Delgado Museum of Art and acted as director from 1922 until his death in 1925. He was a founder of the Southern Art Union and the Artists' Association of New Orleans.

Allegory of Sugar Cane by John Genin (1830-1895), also a Cruise Fund purchase, is part of a series of works from the World's Industrial and Cotton Centennial Exposition in 1884-85.

■ Mr. and Mrs. Charles Fenner Gay have donated an oil painting by Clementine Hunter entitled *Pecan Gatherers*.

■ During the 19th century, fire markers were affixed to buildings to indicate that the structure was covered against fire loss by the insurance company whose name it bore as well as notice that the premiums had been paid. The Collection has acquired a brass fire marker, circa 1860, identified with the name of the Mutual Fire Insurance Association.

■ Edward Douglass White, Jr. (1845-1921), a native of Thibodaux, was appointed Chief Justice of the United

States Supreme Court by President William Howard Taft in 1910. A group of 36 snapshots from the 1950s shows White's house on Bayou Lafourche, now preserved as the Edward Douglass White Memorial, both prior to and after restoration. Included are views of the dedication ceremonies marking the opening of the memorial.

■ Small neighborhood movie theaters were once as common as today's multi-screen complexes attached to nearly every shopping mall. The movie houses often had fanciful names: Abalon, Coliseum, and Ashton, to name a few. These three and other theaters are part of a recent gift of color photographs by Michael J. Rouillier. Mr. Rouillier's donation also includes a photograph of the battleship U.S.S. *Iowa* on a visit to New Orleans and a portrait of a streetcar motorman.

— *Judith H. Bonner and John H. Lawrence*

MANUSCRIPTS

The collection of Dr. Karl J. R. Arndt containing the J. Hanno Deiler Papers and Deutsche Gesellschaft Records, 1852-1919, has recently been acquired. Dr. Arndt, once head of the Department of German at Clark University in Massachusetts, assembled materials related to German Americans from which the Deiler records were derived. Professor Deiler (1849-1909) was born in Upper Bavaria and immigrated to New Orleans to serve as principal of the German School in 1872. Deiler's appointment as professor of German at the University of Louisiana (later Tulane University) in 1879 marked the beginning of a lengthy academic career and personal quest to promote an appreciation of German heritage. He was involved with various organizations dedicated to the documentation of German life in Louisiana and to the assistance of German immigrants. Success with the Quartet Club which Deiler founded in 1882 is evidenced by the choice of New Orleans to host the 26th national Saengerfest of the North American Singers' Union in 1890. A

scrapbook containing broadsides, programs, tickets, invitations, correspondence, and newspaper clippings documents the club's activities. Remnants of Deiler's scrapbooks include additional information on the Quartet Club and its travels. Professor Deiler

published many books and articles. Several typescripts of articles on a range of topics are included in the acquisition.

■ Records of Lehman, Stern and Co., Ltd., have been donated by Mr. and Mrs. Maurice M. Stern. Mr. Stern is the grandson of one of the founders of the cotton brokerage company which was incorporated in August 1892. A minute book with records of board and stockholder meetings from November 3, 1892, to December 6, 1920, provides information about the development of the company. Also included is a salary ledger for the years 1898-1924. Several stocks, bonds, and papers document economic activity and investment interests.

■ Edward Livingston (1764-1836) moved to New Orleans from New York in 1804 after successful careers in law and politics. He served as Andrew Jackson's aide-de-camp and advisor during the Battle of New Orleans. One year after his election to the Louisiana legislature in 1820, Livingston began a quest for penal reform. While Livingston was unsuccessful in revising penal law, he gained international recognition for his efforts. The Collection has recently acquired a letter written by William C. Gibbs, Newport, to Tristan Burgess on August 27, 1821, on behalf of Livingston who sought information useful in the compilation of a revised code.

— *M. Theresa LeFevre*



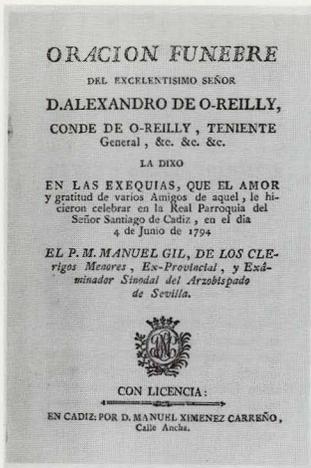
Program, New Orleanser Quartett-Club (97-5-L)

LIBRARY

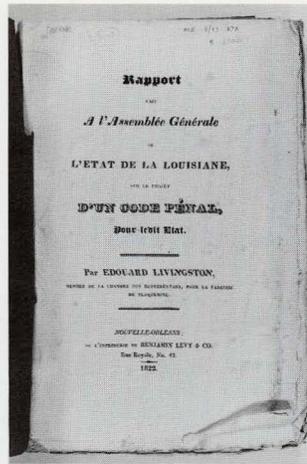
In the mid-to-late 1940s, Mack M. McKinstry was the proprietor of Mack's Magic Bar and Crystal Room occupying the first floor of the building at the downtown river corner of Canal Street and Exchange Alley. Mack's menu, a recent donation from Bill Dagg, lists such fare as soft-shell crab with potato salad for 35 cents, filet mignon with French fries for 75 cents, and a dry martini for 15 cents. The local Regal Brewery was a major supplier to this restaurant, and the brewery name appears on the menu cover with the slogan, "Drink Where It Flows Freely." A large glass of Regal "draught" beer cost a nickel.

■ Sheet music for the 1936 hit song "Moonlight and Shadows" features Dorothy Lamour, a native New Orleanian, in a sultry cover photograph with leading man Ray Milland, the stars of Paramount Picture's *The Jungle Princess*. A highlight of the Paramount release was "Moonlight and Shadows" by songwriters Leo Robin and Frederick Hollander, who had composed music for Marlene Dietrich.

■ Edward Livingston's penal code report launched perhaps the most influential project of enlightened criminal-law reform during the 19th century. Although not enacted into law, both his Louisiana code and his code for the federal government served to inspire and



Title pages: left, funeral oration for Alexandro O'Reilly (97-149-RL) and, right, Edward Livingston's penal code report (97-203-RL)



direct the efforts of later generations of reformers in America and Europe. Livingston's view of the death penalty was unusual in his day: "great crimes are, for the most part, committed by men, whose long habits of guilt have familiarized them to the idea of death; or to whom strong passions, or natural courage have rendered it, in some measure, indifferent; and...the cowardly poisoner or assassin always thinks he has taken such precautions as will prevent any risk of discovery. The fear of death, therefore, will rarely deter from the commission of great crimes." His report on a penal code to the General Assembly of the State of Louisiana was published in New Orleans in 1822 by local printer Benjamin Levy in French and English editions of 1,000 copies each. The French edition, more scarce than the English one, was recently acquired; few copies of either edition have survived.

■ Alexandro O'Reilly, the Spanish military leader who was born in Ireland, earned the name "Bloody" O'Reilly in Louisiana. He commanded the troops sent to stop the revolt of French colonists after the territory came under Spanish rule. While serving as governor of Spanish Louisiana from 1769 to 1770, he instituted many reforms including the establishment of the *cabildo*, a governing body. He held a variety of military and administrative appointments in Europe and the colonies and resigned his final post as governor of Cadiz in 1789. When he died in 1794, a funeral oration by Manuel Gil, an offi-

cial of the Archbishopric of Seville, was published in Cadiz. Once the property of historian Jack D. L. Holmes, this volume is considered a rare source book on O'Reilly's life.

■ The 1932-33 bulletin and catalogue for New Orleans University and Gilbert Academy was acquired. The schools were founded for African Americans and sponsored by the Methodist church. Gilbert Academy began as an orphanage for children whose fathers had been killed in the Battle of Port Hudson. The academy's early supervisors managed to expand the orphanage into a school with several large donations from Connecticut philanthropist W. L. Gilbert. In an effort to survive the Depression, New Orleans University merged with Straight College, an African American college sponsored by the Congregational Church, to form Dillard University in 1935. Gilbert Academy continued until 1949 when it was sold to the Catholic Church for the site of De La Salle High School.

—*Pamela D. Arceneaux*

AWARD

The Louisiana Association of Museums recognized the Kemper and Leila Williams Foundation, governing board of the Historic New Orleans Collection, with its Special Support Award for a Corporation or Foundation on June 5, 1997. The award is given for outstanding contributions to the programs, goals, and policies of Louisiana museums.

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IN THE COMMUNITY



Jan Brantley

Jan White Brantley was elected vice-president of the New Orleans/Gulf South chapter of the American Society of Media Photographers. Several of her photographs of New Orleans buildings were included in the "Archidek" cards distributed to participants at the annual meeting of the American Institute of Architects held this year in New Orleans.

The April issue of *Art in America* featured the installation *Music from Nancy* at the Contemporary Art Center created by Steve Sweet in collaboration with Jesse Poimboeuf and Steve Cunningham. John H. Lawrence exhibited photographs at the American Institute of Architects meeting and served as technical consultant for a photography exhibition at the New Orleans Public Library. Dr. Florence M. Jumonville former head librarian, has received the Fannie Simon Award for publications in the field of special librarianship from the Special Librarians Association.

Staff members spoke to the following organizations: Theresa LeFevre, NAIM Conference of the Archdiocese of New Orleans; Dr. George Reinecke, Louisiana Folklore Society and Tour Guides Association of New Orleans; Judith H. Bonner, Tennessee Williams Festival, Tulane University Educational Conference, Philanthropic Education Organization, and Fine Arts Club; John Lawrence, Louisiana Library Association; Mark Cave, Rayne Memorial Methodist Church Prime-Timers; John Magill, Le Petit Salon. Mr. Magill was also interviewed about the current exhibition by the Hammond, Indiana *Times* and about haunted houses for the Fox television network.

AT THE COLLECTION

Kate Holliday, systems coordinator, is moving to Austin, Texas, where she will pursue a doctorate at the University of Texas.



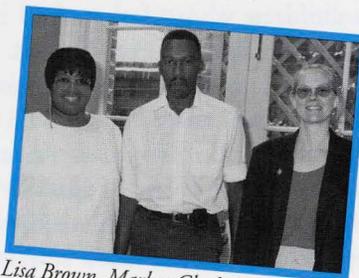
Doug MacCash, head preparator since 1991, has accepted a position as curator of visual arts at the Contemporary Arts Center. Mr. MacCash, an artist, has exhibited frequently in New Orleans. He was chosen by the Arts Council of New Orleans to create canvas banners that hang in front of nine local fire stations, and his collector's edition silkscreen print was the focus of a benefit for the Children's Bureau of New Orleans. He has taught at Tulane University, Loyola University, and Delgado Community College. He is art editor of Loyola's *New Orleans Review*, a contributor to *Art News*, art critic for *Offbeat*, and author of several articles for the *Quarterly*, including "American Waste" about poet Everette Maddox.

Ann Middleton, who was a member of the library staff, left the Collection in May. New staff members are Dustin Booksh, photography; Marlon Clark, maintenance; Lisa



Dustin Booksh

Brown and Lori Zastrow, receptionists, Williams Research Center; José Zorrilla,



Lisa Brown, Marlon Clark, Lori Zastrow



Nicole Biguenet



Jessica Green

systems. Nicole Biguenet is an intern from Brandeis University; Jessica Green is a volunteer at the Williams Research Center.

ARTICLES PUBLISHED

Judith Bonner, David Dibble, Kate Holliday, and John Lawrence, *New Orleans Art Review*; John Magill, *New Orleans Magazine* and *Preservation in Print*.

The paperback edition of *First Ladies: Their Lives and Legacy* (Garland Publishing) has recently been issued. Included in the book is "Martha Washington" by Patricia Brady.

MEETINGS

Dr. Jon Kukla and Theresa LeFevre, American Association of Museums, Atlanta.



THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

Editors:
Patricia Brady
Louise C. Hoffman

Head of Photography:
Jan White Brantley

The Historic New Orleans Collection Quarterly is published by the Historic New Orleans Collection, which is operated by the Kemper and Leila Williams Foundation, a Louisiana nonprofit corporation. Housed in a complex of historic buildings in the French Quarter, facilities are open to the public, Tuesday through Saturday, from 10:00 a.m. until 4:30 p.m. Tours of the history galleries and the residence are available for a nominal fee.

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Additional photography by:
Dustin Booksh and Cornelius Regan

LOAN FROM HARVARD



Dennis Marnon, administrative officer at the Houghton Library, Harvard University, and Mark Cave, exhibition curator, examine the original manuscript of *Evangeline* by Henry Wadsworth Longfellow. The manuscript is on loan from Harvard through September for the exhibition at the Williams Research Center, *A Celestial Brightness: 150 Years of Evangeline*, commemorating the sesquicentennial of Longfellow's poem.

VOLUNTEERS NEEDED

The docent staff at the Collection is seeking volunteers to help with guided tours. After orientation, volunteers will be able to give tours of the Louisiana history galleries and/or the Williams Residence. Volunteer docents also greet the public in the Williams Gallery where changing exhibitions are on view. The current exhibition, *A Mystical Bal Masqué*, runs through August 16. Volunteers at the Collection enjoy pleasant working conditions, paid parking, association with a premiere research institution, and a chance to meet visitors from around the world. The Collection asks for a commitment of six months. Come share your knowledge of New Orleans history with out-of-town visitors and natives alike. If interested, please call Pat Cromiller at 523-4662.



SUMMER INSTITUTE FOR TEACHERS AT THE HISTORIC NEW ORLEANS COLLECTION

Teachers participating in "New Orleans Through its Sources," a summer institute sponsored by the Collection and Loyola University New Orleans, are pictured above on the first day of the program. The institute, which runs July 7 through August 1, is funded by the Louisiana Endowment for the Humanities with additional support from the First National Bank of Commerce. "New Orleans Through its Sources" is designed for teachers and curriculum supervisors, grades 6-12, and introduces participants to the history and culture of New Orleans. Director Jon Kukla (back row) and Dr. Mark Fernandez, Loyola (first row, dark jacket), were organizers of the institute.

THE SHOP

Theater has long held a significant place in New Orleans history. The Collection's late-summer exhibition, *Les Images d'Epinal: Overture to Theatrical Prints*, opening August 26, testifies to the vogue of parlor theaters in the home. Another aspect of the city's theatrical tradition is told in the Collection's publication *Signor Faranta's Iron Theatre*, the story of a popular 19th-century New Orleans variety theater.

Faranta's entertainment — including jugglers, contortionists, trained animals, sword swallowers, and hypnotists — made his variety show the best attended ten-cent theater in New Orleans.

PLEASE SEND *Signor Faranta's Iron Theatre* by Boyd Cruise and Merle Harton, 148 pages, illustrated with period photographs (ISBN 0-917860-13-6), 1982.

_____ copies @ \$14.95	\$ _____
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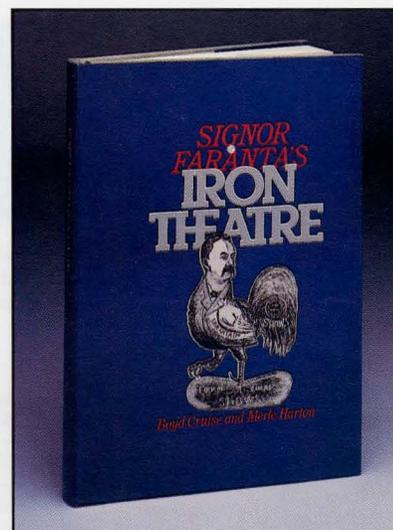
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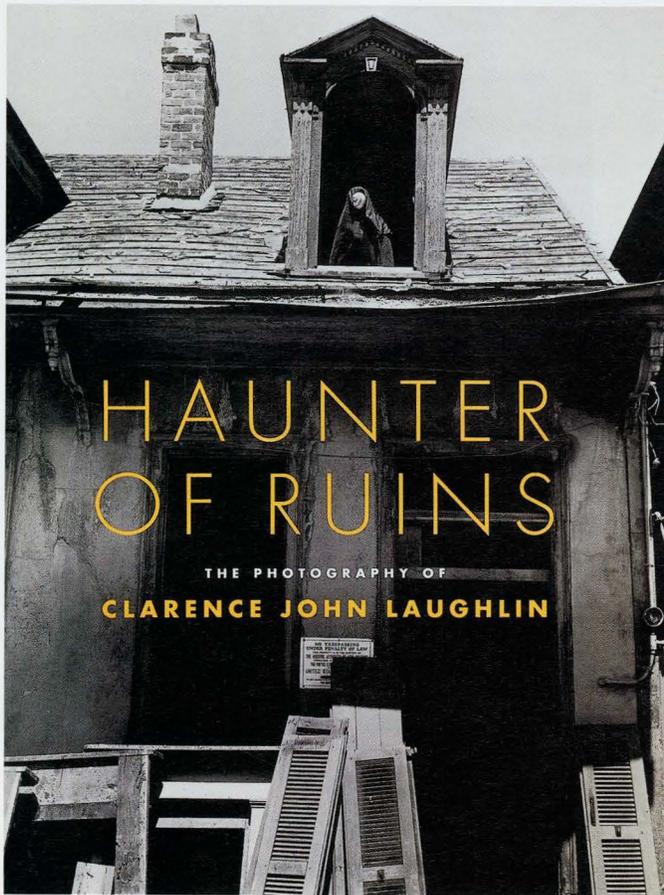
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FALL PUBLICATION: *HAUNTER OF RUINS*

Evocative photographs by master photographer Clarence John Laughlin (1905-1985) and eight essays inspired by his work will appear in the fall under the title *Haunter of Ruins: The Photography of Clarence John Laughlin*, a publication of the Historic New Orleans Collection and Bulfinch Press, a division of Little, Brown and Company. Essays in the book are by Jon Kukla, John H. Lawrence, Andrei Codrescu, Ellen Gilchrist, Shirley Ann Grau, Jonathan Williams, Albert Belisle Davis, and John Wood. The Collection is the definitive repository for Laughlin's photographs and archive. In 1985, the year Laughlin died, the Collection paid tribute to the photographer in the exhibition *Other Ghosts Along the Mississippi*. In conjunction with the publication of *Haunter of Ruins*, the Laughlin exhibition of the same name opens October 7, 1997.



THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY

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