



THE HISTORIC  
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COLLECTION  
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TENNESSEE HOMECOMING

*Photograph of Tennessee Williams from the Fred W. Todd Tennessee Williams Collection*

# TENNESSEE HOMECOMING

## ACQUISITION BRINGS LARGEST PRIVATE HOLDING OF TENNESSEE WILLIAMS MATERIALS TO THE HISTORIC NEW ORLEANS COLLECTION

Tennessee Williams was an inveterate world traveler, and a list of his regular ports of call reads like the itinerary for an overly ambitious group tour. Sojourns in Rome, Tangier, Tokyo, Key West, London, Bangkok, Acapulco, and other destinations provided him a place to work, a change of scenery, and perhaps a temporary escape from his “blue devils,” the recurring anxiety episodes he never seemed able to elude. But one place always drew him back. “Each time I have felt some rather profound wound, or a loss or a failure,” Williams wrote, “I have always returned to this city. At such periods I would seem to belong there and no place else in the country.” The city, of course, is New Orleans, and he found the restorative ambiance of the Vieux Carré so pacifying that he once said he wanted to die in the big brass bed of his Dumaine Street home. Unfortunately, his 1983 death came not peacefully on Dumaine (he had actually sold the property shortly before dying) but under somewhat suspicious circumstances in another bed, at the Hotel Elysée in Manhattan.

Although Williams had wanted his body cremated and his ashes strewn into the Caribbean waters close to where his poet-idol Hart Crane intentionally drowned, more practical considerations forced Williams’s burial in St. Louis—the city he hated. Yet his presence continues to be felt in the Vieux Carré, and there have even been some suggestions recently about disinterring the body and relocating his remains to New Orleans. If spirits hover near their bones, one does get the idea that Tennessee’s would prefer the Elysian Fields of New Orleans to the Gateway Arch of St. Louis. But until this metaphysical repatriation takes place, Williams enthusiasts and scholars will be pleased to know that a significant part of his legacy has already been



720-22-24 Toulouse Street, where Tennessee Williams resided in an attic room in 1939, photograph by Richard Koch (1985.120.141)

relocated to his beloved Vieux Carré—at the Historic New Orleans Collection.

In early 2001, after long and deliberate negotiations, THNOC successfully completed the acquisition of the largest private collection of Tennessee Williams materials anywhere in the world. The collection, which was carefully packed by THNOC staff in 66 containers and transported from San Antonio, Texas, is the fruit of a lifelong labor of love for collector Fred Todd. Born in 1936, Mr. Todd grew up in a bookish home and eventually earned his master of library science degree from the University of Texas at Austin. Mr. Todd says that initially he had no interest in becoming a serious collector but rather “simply enjoyed reading and added books out of interest.” But all that changed in 1956 when he saw Tennessee Williams’s screenplay *Baby Doll*. Although *Baby Doll* is treasured by students of author Tennessee Williams and director Elia Kazan, most moviegoers who saw its release were

either bemused or disgusted by it. Some who *never* actually saw the movie, such as Cardinal Spellman who denounced it from his pulpit, and Joseph Kennedy, Sr., who refused to show it in his string of movie houses, objected to the film for its depiction of a child bride who refuses to have her marriage consummated. On the other hand, Mr. Todd said that he was “totally overwhelmed” when he saw the film as a sophomore in college, and his impressionable experience led him to purchase his first collectable—a paperback edition of *Baby Doll*.

During Mr. Todd’s stint in the army he kept buying items and having them shipped to him in Alaska, where he was stationed. About this time he realized that each individual purchase was invariably leading to another, so that his collecting became something of a fixation. As he admits, “I was never satisfied to own the basic items. I wanted everything I could get my hands on.” His used-bookstore browsing soon evolved into a more systematic method of accumulating Williams materials, including frequent networking with specialty dealers. The collector’s firm insistence on acquiring mint-condition items led him to trade several variations of a work in order to find the one suited to his exacting standards. He soon found it necessary to liquidate his other collectables in order to concentrate on Williams.

Although Mr. Todd regards the rewrites for *The Glass Menagerie* and *A Streetcar Named Desire* as the “highlights” of his collection, this acquisition has something of interest for everyone from the Williams scholar, who might be studying the developmental variants of playscripts, to fans of Vivien Leigh, who will be delighted by perusing her personal photo scrapbook from the filming of *A Streetcar*

(continued on page 4)



Lobby card for Baby Doll, screenplay by Tennessee Williams, promotional poster for the movie version of Cat on a Hot Tin Roof



Vivien Leigh in the London theater production of *A Streetcar Named Desire*, photograph by Angus McBean



Marlon Brando and Vivien Leigh in the movie version of *A Streetcar Named Desire*

*Named Desire*. Indeed, the serious but eclectic and sometimes quirky range of Mr. Todd's interests is what forms the personality of the collection. Trying to list the materials in this limited space only does an injustice to the scope of the collection, but a brief description conveys Mr. Todd's concern with diversification. There are numerous printed items in the collection, supplemented by unpublished manuscripts as well as theater and cinema materials. In addition to the many typescripts and manuscripts of works such as *Streetcar* and *Menagerie*, there are dozens of playbills, as well as signed first editions of Williams's plays and other works, unpublished letters, myriad books about Williams, translations of his work, film scripts, and photographs of Williams with friends and associates.

Delving beyond these archival staples, one finds such remarkable treasures as the notes on the filming of *The Rose Tattoo*, an operatic version of *Summer and Smoke*, an outrageous playscript for a western—complete with characters named “Smitty” and

“Slim,” a touching prose-poem to lover Frank Merlo entitled “The Final Day of Your Life,” and numerous promotional materials and memorabilia from *Baby Doll*, including the film script with agitated notes from director Elia Kazan to screenwriter Tennessee Williams (“What is the conclusion? What

happens to Baby Doll tomorrow?”). Among the more curious parts of the collection are an unrealized Williams-Kazan film script called *The Twister*, a short story written by Williams's mother Edwina when she was eight years old, and some of Williams's own financial records.



*A Streetcar Named Desire* (1947), *The Night of the Iguana* (1961), and *Orpheus Descending* (1958) by Tennessee Williams

# FILLING EMPTY SHELVES

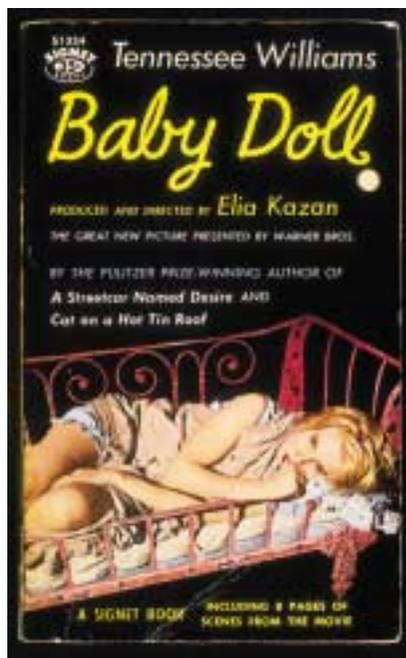
A noted Williams scholar estimates that the Todd materials constitute “the most important collection of such materials [once held] in private hands,” and Dr. George Crandell, Williams’s most accomplished bibliographer, notes, “For completeness and depth of coverage Mr. Todd’s collection rivals that of the best institutional holdings.” And so the Historic New Orleans Collection now takes its place alongside Harvard, Columbia University, The University of Texas at Austin, and UCLA as one of the major repositories for Tennessee Williams materials in the world. Although a number of collectors and institutions pursued the materials, Mr. Todd says that his encounters with the staff and

Collapsing onto the sofa at Fred Todd’s home in San Antonio, surrounded by the 66 containers holding his collection of Tennessee Williams materials, Mr. Todd and I take some time to relax and talk. We have just completed a rather tumultuous three days of wrapping and packing the collection for its transfer to New Orleans. Amid the background sounds of Dr. Alfred Lemmon’s telephone calls regarding last-minute arrangements for the transfer and the ticks and chimes of Mr. Todd’s many unusual clocks, the story of the vast collection unfolds.



*Fred Todd*

Fred Todd reflects on the 45 years he spent amassing the materials that have recently been acquired by the Historic New Orleans Collection, remembering the first item he acquired—a 35¢ Signet paperback of *Baby Doll* purchased in 1956 at a neighborhood drugstore in Nacogdoches, Texas. He was then an undergraduate student at Stephen F. Austin State University where later he was to make Williams the focus of his study as he pursued a master’s



*Baby Doll by Tennessee Williams, 1956, the first item in Fred Todd’s collection. (All items in the Fred W. Todd Tennessee Williams Collection: 2001-10-L)*

the facilities were what convinced him that THNOC would be the best home for his beloved collection. “And last, but not least,” Mr. Todd observes, “how could one overlook the association between Tennessee Williams and New Orleans—what better place could these materials go? It’s not like sending them to Nebraska.” Welcome home, Tennessee.

—Robert Bray

*Dr. Robert Bray is founding editor of The Tennessee Williams Annual Review and professor of English at Middle Tennessee State University.*

degree in English. Mr. Todd purchased other books by Williams while he was a student; most were fragile paperbacks that he treated as cherished artifacts, not as objects to be used and discarded.

In time, Fred Todd’s interest in information management led him to pursue a career as a special librarian. He received a graduate degree in library science from the University of Texas at Austin and began his career with the science division of libraries at Stanford University. Mr. Todd eventually moved back to Texas where he ultimately served as director of the Aeromedical Library at Brooks Air Force Base in San Antonio before retiring in 1998.

Through the years Mr. Todd’s collection continued to grow, with the help of rare book and manuscript dealers such as Andreas Brown of New York’s Gotham Book Mart and the late Marguerite A. Cohn of House of Books, Ltd. During his collecting career Fred Todd acquired materials relating to other southern writers including Truman Capote, Eudora Welty, and Flannery O’Connor. These collections were eventually sold so that he could continue to build his Tennessee Williams collection, adding more expensive materials such as original correspondence and manuscripts to achieve the completeness and quality he demanded as a collector.

Scholars from all over the country have visited Fred Todd’s home to research the life and career of Tennessee Williams. His collection, more than just a hobby or an intellectual pursuit, became a common ground for many friendships. With the collection now at THNOC, we look forward to a lasting relationship with Mr. Todd—he has already volunteered to provide guidance during the cataloging process. At home in San Antonio, he is excited about the prospect of filling those empty shelves.

—Mark Cave

Source: Interview with Fred W. Todd, February 14, 2001.

# KEMPER AND LEILA WILLIAMS PRIZE AWARDED TO LAWRENCE N. POWELL

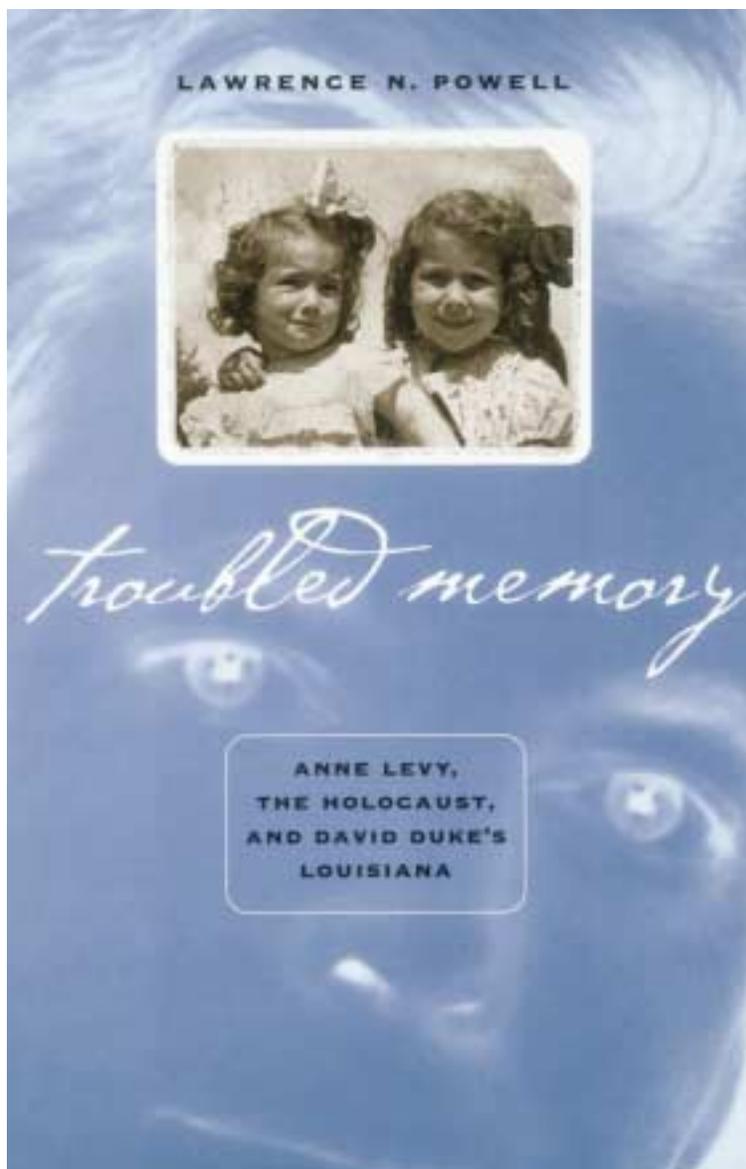
Dr. Lawrence N. Powell has been awarded the 2000 Kemper and Leila Williams Prize in Louisiana History for his work *Troubled Memory: Anne Levy, the Holocaust, and David Duke's Louisiana*, published by the University of North Carolina Press. Dr. Powell's book was selected from six entries on a variety of subjects. The Kemper and Leila Williams Prize, offered annually since 1974 by the Historic New Orleans Collection in cooperation with the Louisiana Historical Association, recognizes excellence in research and writing on Louisiana history. The award consists of a plaque and \$1500.

Lawrence N. Powell, professor of history at Tulane University, is a founding member of the Louisiana Coalition against Racism and Nazism. He has previously written on the Civil War, Reconstruction, and Louisiana politics.

This year's prize committee was chaired by John H. Lawrence, director of museum programs at the Historic New Orleans Collection. The jurors were Richard Bienvenu, University of Missouri at Columbia, David Moore, Loyola University New Orleans, and Tom Becnel, Nicholls State University, retired. Professor Bienvenu praised Dr. Powell for creating, "a historical narrative that not only holds his readers in its grip but also encourages and requires them to reflect

deeply on the Final Solution, the strength of family, historical contingencies, and the ability of one courageous person to change what seemed to be the pernicious course of politics in her adopted state."

The Williams Prize Committee invites nominations of eligible works published during the 2001 calendar year. Works about all aspects of Louisiana history and culture are eligible, as are works placing



Louisiana subjects in a regional, national, or international context. The deadline for all 2001 Williams Prize submissions is January 15, 2002.

Nomination forms may be downloaded from the Williams Prize selection of the Historic New Orleans Collection's website ([www.hnoc.org](http://www.hnoc.org)) or may be requested by mail. Please address inquiries to: Chair, Williams Prize Committee, Historic New Orleans Collection, 533 Royal Street, New Orleans, LA 70130. Early submissions are encouraged.

#### PAST RECIPIENTS OF THE

#### KEMPER AND LEILA WILLIAMS PRIZE:

*Gilbert C. Din, Carl Ekberg, Kimberly Hanger, Pamela Tyler, Adam Fairclough, Judith Kelleher Schafer, Kim Lacy Rogers, Ann Patton Malone, Glenn R. Conrad, William Ivy Hair, Daniel H. Usner, Jr., Michael L. Kurtz, Morgan D. Peoples, Donald S. Frazier, Lawrence E. Estaville, Jr., Vaughan B. Baker, Terry L. Jones, John A. Heitmann,*

*Annabelle M. Melville, Eric Arnesen, Edward F. Haas, Thomas W. Cutrer, Raimund Berchtold, Robert Bush, Joseph G. Dawson III, Brady M. Banta, Thomas Becnel, Peyton McCrary, Carl A. Brasseaux, Jay Higginbotham, Reinhart Kondert, John Preston Moore, Steven D. Zink, Joe Gray Taylor, Roger A. Fischer, and Robert E. Snyder*

## SENIOR CURATOR APPOINTED VISITING SCHOLAR



Judith H. Bonner

Judith Bonner, senior curator, is taking a leave of absence from THNOC to serve as visiting scholar at the United States Air Force Academy in Colorado Springs from July 1, 2001, through June 1, 2002. In addition to teaching studio art, art history, writing about art, and museum studies, she will consult on gallery and museum matters. Judith Bonner's position at the Air Force Academy is the first appointment of a museum employee as visiting faculty at a service academy.

## GENEALOGICAL RECORDS AND RESOURCES IN LOUISIANA

*A presentation by Claire Bettag*

Claire Mire Bettag, CGRS, a certified genealogical researcher based in Washington, D.C., has written and lectured extensively to national, regional, and local audiences. The presentation will give an overview of Louisiana's major historical periods, the records created during each of those periods, and the repositories where the records can now be found.

SATURDAY, AUGUST 11, 2001  
WILLIAMS RESEARCH CENTER  
410 CHARTRES STREET  
9:30 – 11:30 AM

Registration fee \$15, includes a family papers preservation kit courtesy of the Hollinger Corporation, light lunch, and tour of the exhibition *In Search of Yesterday's Gardens*  
Please call (504) 598-7171 for reservations.

Because of this special presentation, the research center will open for researchers at 1:00 p.m.

## THIRD SATURDAY

A CONTINUING PROGRAM AT THE WILLIAMS RESEARCH CENTER  
410 CHARTRES STREET  
9:30 – 11:00 AM

An introduction to research at the Williams Research Center, each session includes an orientation to the book, manuscript, and visual image collections. The final portion of each session focuses on a particular resource. **September 15:** Collections Related to the Performing Arts; **October 20:** Grave Matters: Sources for Cemetery Research at THNOC.

Limited enrollment, reservations required (504) 598-7171  
Light refreshments follow

*The reading room will open to the public at noon.*

## FROM THE DIRECTOR

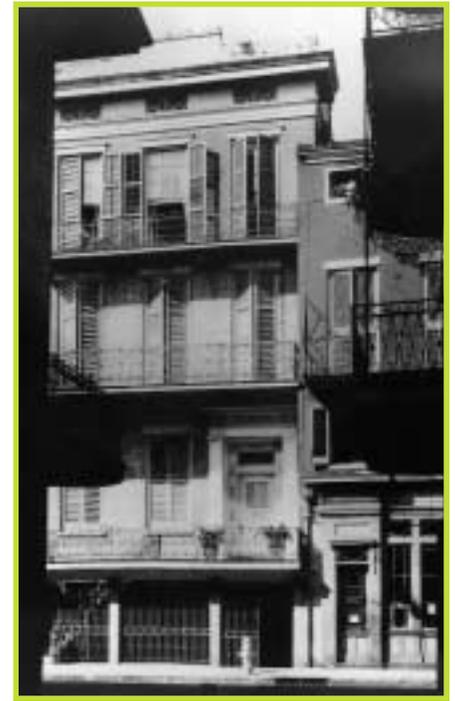
The Historic New Orleans Collection in Spain! What a wonderful opportunity to explore our ties with a country that is such an important part of our heritage. On Friday, March 23, 2001, American and Spanish scholars presented a repeat performance of the symposium *Bourbon Louisiana: Reflections of the Spanish Enlightenment* at the Universidad de Alcalá, located near Madrid, Spain. Founded by Cardinal Cisneros in the late 15th century, the university has a strong North American studies program. Manuel Gala, rector of the university, cordially welcomed participants, including THNOC visitors who had traveled from Louisiana for the event. Our thanks go to him, to Saturnino Aguado Sebastian, director of North American Studies, and to other staff members for their gracious hospitality. We are grateful also to all of our Louisiana participants, the symposium speakers, and to our many new friends in Madrid, Seville, and Alcalá.

Other highlights of the tour were visits to the Archive of the Indies in Seville, the principal source for materials relating to Spain's territories in the new world, including Louisiana, and to San Lorenzo de Escorial, a 16th-century monastery and royal palace. El Escorial was the location of the 1795 signing of the Treaty of San Lorenzo, or Pinckney's Treaty, permitting Americans the use of the entire Mississippi River and the right to deposit their goods duty free in the Spanish port of New Orleans. Also on the itinerary was the mountain palace of La Granja San Ildefonso where the treaty was signed returning Louisiana to France just prior to the Louisiana Purchase.

Turning our attention closer to home, we are celebrating the arrival of the Fred W. Todd Tennessee Williams Collection, which has caused much excitement here at THNOC. The depth of this collection allows us to build on existing holdings that reflect the wealth of literary traditions in the city. We are grateful to Mr. Todd for his astute and insightful collecting that has preserved so much documentation of Tennessee Williams's career. In addition, Mr. Todd has offered to assist in the cataloging of the collection—what better partnership for the preservation of historic materials for future generations.

— Priscilla Lawrence





During the great depression of the 1930s, numerous American writers were employed by the Federal Writers' Project of the WPA. In late 1938 the prospect of finding work through Louisiana's branch of that program brought Tennessee Williams to the French Quarter—only to be turned down on the grounds that his work lacked social content. As a result, Williams's stay in the city was brief, but later he returned on a regular basis.

Williams was captivated by the old city and its lifestyle; he found that in New Orleans he could live his own life, and in so doing claimed to have discovered himself. The city influenced much of his work and was the setting for several of his plays, including one of the theatrical masterpieces of the 20th century, *A Streetcar Named Desire*. From the start Williams felt at home in the seedy confines of the French Quarter where there was much to spark his imagination. In later years he said that if he had a home it was New Orleans, his "favorite city of America...of all the world, actually," where he found more inspiration for his work than anywhere. In Williams's words, the Crescent City

## TENNESSEE WILLIAMS'S INSPIRATION: NEW ORLEANS IN THE 1930s

was "an inexhaustible reservoir of experience" with the "kind of freedom I always needed. And the shock of it against the Puritanism of my nature has given me a subject and theme, which I have never ceased exploiting."

Tennessee Williams was not the first writer to stumble onto the freewheeling charms of the French Quarter; that section of the city had long been attractive to visiting writers who found it both inspirational and inexpensive. During the 1920s a small colony of artists and writers, including Sherwood Anderson, Oliver La Farge, and William Faulkner, settled in the French Quarter. Their presence added to the bohemian atmosphere of the neighbor-

hood, which for a while became a literary haunt resembling Greenwich Village. By this time New Orleans was changing noticeably, along with the rest of booming, post-World War I America. The French Quarter, however, still managed to maintain its exotic character in spite of the growing skyline on the opposite side of Canal Street.

Long in decline, the Quarter was considered an embarrassment by some local boosters who campaigned for its complete demolition. In the early 20th century, the entire block bounded by Royal, St. Louis, Chartres, and Conti Streets was demolished to make way for a new courthouse. The long vacant St. Louis Hotel and the



*Opposite page, left to right, postcard view of Chartres Street, ca. 1930 (1981.350.224); detail, 826 Toulouse Street by Richard Koch, 1930s (1985.120.143); detail, Le Petit Salon, 620 St. Peter Street by Richard Koch, ca. 1930 (1985.120.126); this page, clockwise from left, detail, 1213-15 Burgundy Street by Richard Koch, 1930s (1985.120.63); detail, Barnett house on St. Ann Street by Richard Koch, 1930s (1985.120.115); French Quarter balcony by Richard Koch, ca. 1920 (1985.120.78)*

French Opera House were lost in the late 1910s, and other buildings were on the verge of collapse. A blueline print dated May 1938 shows a proposed, but never built, Vieux Carré housing project bounded by Bourbon, Toulouse, North Rampart, and Dumaine Streets.

Along with such threats to the integrity of the French Quarter came a growing preservation movement demanding the protection of what was finally being recognized as one of the nation's most important architectural inventories. By the 1920s, the French Quarter was actually becoming quite fashionable. There were new shops and tearooms. Le Petit Théâtre du Vieux Carré began building a new home in 1922 on St. Peter Street, where it remains. The theater was designed to fit in with surrounding early architectural styles. In 1925 Le Petit Salon, a ladies club, moved into a restored mansion nearby. In spite of such

enhancements, there were continued threats to the Quarter that culminated in the creation of the Vieux Carré Commission in 1937, followed by the Vieux Carré Property Owners Association in 1938.

The French Quarter that Tennessee Williams came to in 1938, only a slightly more gentrified place than it had been in the early '20s, still maintained much of its original ambiance. The ramshackle and as yet not-so-touristy French Quarter he found is aptly described in the WPA *New Orleans City Guide*, which was published in the same year that Williams arrived.

*Many [buildings] are decrepit and dingy, with doors sagging and ironwork rust-eaten; many have been turned into night clubs, apartments, and rooming-houses; others have been invaded by petty tradesmen and shopkeepers; and still others are standing vacant and in ruins, gaunt specters of a charm and culture that are gone. A few are in*

*the possession of the descendants of the original owners, or of others who appreciate their worth, and have been kept in good repair.*

*The visitor will find in the French Quarter a strange and fascinating jumble of antique shops, flop houses, tearooms, wealthy homes, bars, art studios, night clubs, grocery stores, beautifully furnished apartments, and dilapidated flats. And he will meet debutantes, artists, gamblers, drunks, street-walkers, icemen, sailors, bank presidents, and beggars.*

The guide concluded that, "The Vieux Carré is definitely the place in New Orleans where people go to live their own lives"—a sentiment that surely was shared by a young writer whose play *The Poker Night* would become the incomparable *A Streetcar Named Desire*.

—John Magill

Sources: Eugene Ehrlich and Gorton Carruth, *The Oxford Illustrated Literary Guide to the United States* (New York, 1982); Federal Writers' Project of the Works Progress Administration, *New Orleans City Guide of the American Guide Series* (Boston, 1938); Ronald Hayman, *Tennessee Williams: Everyone Else Is an Audience* (New Haven, 1993); Charles B. Hosmer, Jr., *Preservation Comes of Age: From Williamsburg to the National Trust, 1926-1949*, 2 vols. (Charlottesville, 1981); Richard F. Leavitt, ed., *The World of Tennessee Williams* (New York, 1978); Lyle Leverich, *Tom: The Unknown Tennessee Williams* (New York, 1995); Donald Spoto, *The Kindness of Strangers: The Life of Tennessee Williams* (Boston, 1985); Nancy M. Tischler, *Tennessee Williams: Rebellious Puritan* (New York, 1961).



Honored at the annual volunteer luncheon were Richard Jackson, Margot Pleasants, Suzanne Olivier, Betty Jane Nolan, Mary Ann Hymel, Elwyn Kan, Linda Schoenfeld, Jeanne Shepherd, Vicki Lazarus, Ethel LeRuth, Carole Daley, Mert Parker, Claire Wright, Harry Redman, and Wade Toth.

## NEW ORLEANS GARDENS A COLLABORATIVE PROJECT

In conjunction with the Historic New Orleans Collection's current exhibition, institutions throughout the area invite the public to discover the beauty, history, and charm of the city's gardens. All addresses are in New Orleans unless otherwise indicated.

**Audubon Nature Institute/Audubon Aquarium of the Americas**, 1 Canal Street; **Audubon Louisiana Nature Center**, 5601 Read Boulevard; **Beauregard-Keyes House**, 1113 Chartres Street; **Canary Islands Descendants Association Museum**,

600 St. Bernard Parkway, Caernarvon, La.; **Hermann-Grima/Gallier Historic Houses**, 820 St. Louis Street; **Longue Vue House and Gardens**, 7 Bamboo Road; **Louisiana Children's Museum**, 420 Julia Street; **Pitot House Museum**, 1440 Moss Street; **Louisiana State Museum/The Old U.S. Mint**, 400 Esplanade Avenue; **New Orleans Botanical Garden**, Victory Avenue, City Park; **New Orleans Museum of Art**, One Collins C. Diboll Circle; **New Orleans Pharmacy Museum**, 514 Chartres Street.

### ON VIEW THROUGH DECEMBER 29

THNOC's current exhibition, *In Search of Yesterday's Gardens: Landscapes of 19th-Century New Orleans*, features maps, books, paintings, photographs, commercial records, garden plans, and objects showcasing gardens of 19th-century New Orleans.

## DISASTER PREPAREDNESS AND RECOVERY WORKSHOP

SOLINET (Southeastern Libraries Network) is sponsoring a training workshop on organizing and executing a disaster plan and salvage operation for institutions with vulnerable collections. The workshop will be held on Monday, August 6, at the Williams Research Center, 410 Chartres Street, 9:00 a.m. to 4:00 p.m. The workshop is designed for staff members responsible for, or interested in, organizing and implementing institutional or cooperative disaster preparedness and response procedures. Call SOLINET at 1-800-999-8558, extension 4896, for more information.



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). Cata-

logued 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.

### CURATORIAL

In memory of Mary Valery Gaienne Segelhorst, Dorothy G. Lyons donated bust-length oil portraits of Judge Benjamin Winchester (1790-1852) and his Louisiana-born wife, Carmelite Constant Winchester (1801-1873). Born in Maryland, Winchester came to Louisiana in 1812, practiced law, and was appointed judge of the district court, which held similar jurisdiction to the circuit courts of many states during that period. He later served as a state senator from St. James Parish. After Judge Winchester retired, the couple moved to Buena Vista, their sugar plantation on the Mississippi River about 70 miles above New Orleans. Peter Kohlbeck, a German artist, portrayed Judge Winchester in 1852 and Carmelite Winchester in 1857. On the brooch worn by Carmelite Winchester is a small photograph of her deceased husband that has been affixed to the canvas.

■ Elizabeth Davidson provided photographs of a sequence of female family members who continue a tradition of wearing the same evening gown. The first view, a gouache painting, shows Marguerite Franchesca de Lery des Isles (1761-1850) in the gown she wore to the Louisiana Purchase Ball in 1803. A century later, her

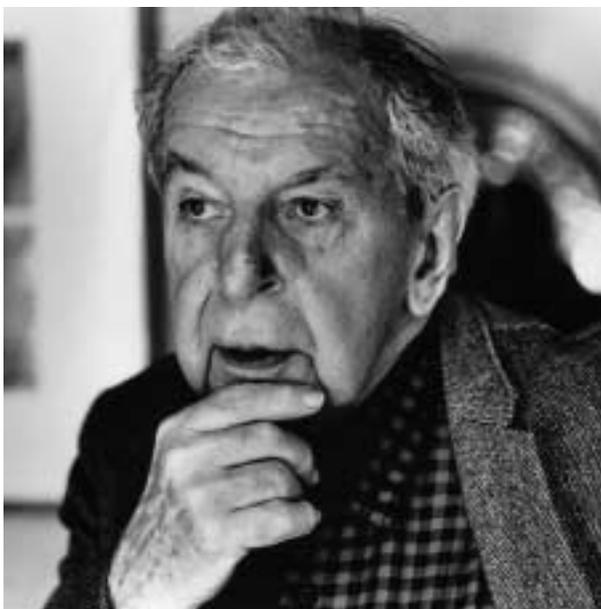
## ACQUISITIONS

great-granddaughter, Mathilde Antoinette Bailey (1844-1914), wore the gown to the 1903 Centennial Ball, and 50 years later Bailey's daughter, Elizabeth Joy Moore Davidson (b.1923), wore it to the 1953 Sesquicentennial Ball. Davidson's daughter, Leslie Davidson Nichols, modeled the gown in two 1960s photoprints taken by Reppel Photography Studio.

■ Regina Banick gave a fringed black silk shawl, dating between 1880 and 1898, that was worn by Isaure De Gruy (1846-1923) and possibly by her mother, Evelina Tarut (Mrs. Antoine J. B. De Gruy, 1815-1893). The De Gruy family lived on Helvetia Plantation, also known as Busch House, in central Louisiana in the mid-1880s; they later moved to a plantation near the Gardère family, relatives of the De Gruys. Marie Elina Duvic Reinecke provided three photographs of the De Gruy family members.

■ New Orleans businessman Jules Cahn (d. 1995, see *Quarterly* vol. XVII, no. 3) had a passion for New Orleans and its music that he expressed through photography, motion pictures, and tape recordings. Though best known for his intimate and informed photographs of the city's jazzmen, he found much to delight him in New Orleans's cemeteries, architecture, and the always changing street theater of the Vieux Carré.

June B. Cahn recently completed the gift of her late husband's archive to THNOC. Processing of this vast holding of photographic prints and negatives, contact sheets, 16mm motion pictures, and sound recordings is ongoing and will form a strong foundation for the study of the city and its music during the second half of the 20th century. Catalogued and inventoried portions are available for study at the



*Above, detail, Sister Gertrude Morgan by Jules Cahn, ca. 1965; below, detail, Clarence John Laughlin by Nancy Robinson Moss, between 1975 and 1985 (2001.10)*

Williams Research Center. Previously, the Cahn Family Foundation had supported the processing of the collection with a cash donation.

■ Mrs. Peter C. Broussard donated miscellaneous souvenirs of New Orleans events, including the 1987 papal visit, the 1997-98 inaugural season of the New Orleans Brass ice hockey team, and a 1987

map showing the location of Katz and Besthoff drugstores throughout New Orleans and the River Region. Dr. and Mrs. Robert Nolan Bruce, Jr., provided *Five Days of Betsy*, a documentary film by the United States Department of Defense showing the devastation caused by the September 1965 hurricane.

■ A circa 1920 oil painting by V. Banville depicting the steamship *Comus* is the gift of Michael Patrykus and Sharon Robinson. The vessel was operated by the Morgan Steamship Line which was headquartered at 331 Magazine Street. The Morgan building, constructed in 1833 by architect George Clarkson, was destroyed in 1939.

■ Peter Sekaer (1901-1950) was born in Denmark and came to the United States in 1918. Originally a sign painter, his interest in photography soon provided him with a different career path. Sekaer's work with a variety of government agencies during the Depression brought him to New Orleans. A photograph printed from his original negative of a view of the *Corner of Dauphine and Orleans Streets, New Orleans* is the gift of Elisabeth Sekaer Rothschild, Anne Sekaer DeMunn, and Christina Sekaer. Gus Kayafas printed the image, which was displayed in last year's international photography conference in Arles, France. This gift joins several other Sekaer photographs already in THNOC's holdings.

■ Juvenile Judge Salvatore Mulé gave a group of nine photographs dated between 1909 and 1975 related to his life and career. Two prints of New Orleans photographer Clarence John Laughlin are the gift of fellow photographer Nancy Robinson Moss, who took Laughlin's portrait between 1975 and 1985.

■ A brass padlock, manufactured in the 1850s by S. C. Thomson and Co. and

inscribed “Custom House New Orleans,” is the gift of Ron Smith. The padlock was recently exhibited in THNOC’s *Queen of the South* exhibition which focused on the life and career of Thomas K. Wharton, superintendent of construction for the Custom House.

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

## LIBRARY

On occasion, library acquisitions are duplicate copies of materials already in the collection, or are revised editions, or even reprints, which are used by researchers in place of originals for conservation purposes. Edmund Leet’s donation of *Jewell’s Crescent City Illustrated* (1873) complements the other copies of this book already in the collection. This copy is particularly significant because of the family relationship between the donor and one of the individuals featured in the book and because of its excellent condition. Perhaps one of the most pristine copies in existence, this family treasure contains historical information about the donor’s relative John E. Leet, who was appointed harbor master of New Orleans by Governor William Kellogg in 1873. In the 1870s, Leet started several newspapers in Iberia and Vermillion Parishes and was charged with organizing the public schools in Abbeville, Louisiana. In New Orleans, Leet was affiliated with the *Daily Picayune* and the *Times-Democrat*. Eventually, he moved to Denver, Colorado, where he is said to have amassed a fortune.

■ Another recent acquisition is Mayer C. Goldman’s 1917 book, *The Public Defender*. Goldman, a native of New Orleans who advocated the importance of public defenders throughout his career, was a pioneer in the history of the legal aid movement in the United States. As late as the 1950s, there were only 28 public defenders in the country, and it was not until 1966 that the Louisiana legislature provided for the establishment of an Indigent Defender Board. Additional research on this title indicates that Burton L. King directed a screenplay that was adapted from Goldman’s book.

■ THNOC recently acquired the 1887 *Annual Report of the Mississippi River Com-*



*John E. Leet from Jewell’s Crescent City Illustrated, 1873 (2001-115-RL)*

mission put out by the secretary of war. Loaded with facts and figures for plotting and analyzing the course of the river, the book contains an enormous amount of valuable information on this complex waterway. The Collection houses a plethora of other commission reports, pictures, and important documents related to the Mississippi River.

■ An inscribed copy of *Fragments: My Path Through the 20th Century*, the autobiography of socialite Kit Tremaine (niece of THNOC founder L. Kemper Williams), was donated to the library by the late Dode Platou, director of the Collection from 1987 to 1992. This donation complements many related articles and reference works previously given by Mrs. Platou.

—*Gerald Patout*

## MANUSCRIPTS

Recent acquisitions document various commercial, social, and political factors that affected Louisiana’s economy. Arlington Plantation, near Franklin, Louisiana, was formed from tracts of land on Bayou Teche owned by Honoré Carlin and his descendants. The land was sold in 1867 to James Todd who was married to Felician

H. Trimble, widow of John M. Rice. The Todd Family Papers (ca. 1845-1940), which also contain Rice documents, were donated by Elizabeth Blackman. Receipts, promissory notes, account books, inventories, slave-related documents, shipping records, insurance policies, invoices, and Arlington Plantation payrolls created between 1850 and 1870 provide insight into the pre- and post-Civil War economy. Letters, school composition books, slave-sale documents, and loyalty oaths add a human dimension to financial facts.

■ After the Civil War, many women were not prepared for the change in their standard of living. Miss Coralie Correjolles dedicated her life to providing relief to women who were suffering post-war economic hardships. She founded a support organization, the Société Hospitalière, and through subscriptions (membership donations) and “entertainments” financed the opening of a home offering the basic amenities to impoverished women in 1879. The property on Barracks Street known as La Maison Hospitalière was owned by the Société Hospitalière by 1895. Today, La Maison Hospitalière provides nursing care for senior citizens. The governing board has donated a scrapbook with news clippings in French and English describing the early work of Miss Correjolles and other women involved in the formative years of the institution.

■ An overview of local economic history can be researched in 66 ledgers from the former New Orleans Stock Exchange that contain quotations for New Orleans area securities. The National Association of Securities Dealers Regulation donated the ledgers documenting activity between 1931 and 1994. NASD Regulation is an independent subsidiary of NASD that regulates the activities of broker/dealers in the over-the-counter industry and the Nasdaq Stock Market<sup>SM</sup>. NASD emerged in 1939 as a self-regulation venture designed to oversee practices that contribute to a healthy economy.

■ In 1803 President Thomas Jefferson purchased the western half of the Mississippi River basin from France for less than 3¢ an acre for 828,000 square miles, in effect doubling the size of the United States while strengthening it materially, strategically, and psychologically. News articles documented the acquisition and influenced the general population's perception of the event. A systematic, ongoing effort to acquire newspapers from various regions and countries that contain related articles has resulted in the Louisiana Purchase Newspaper Collection (Mss 498) which currently consists of 259 newspapers dating from 1803 to 1811.

—*M. Theresa LeFevre*



Receipt, 1856, from Todd Family Papers (2000-94-L)

## INTERN UPDATE: TAD HERSHORN



Tad Hershorn

Since the early 1980s, the Historic New Orleans Collection has hosted interns from a variety of institutions, both local and out of state. During the past year, interns came from Tulane University, the University of New Orleans, and the Contemporary Arts Center. The interns, who serve without pay, receive a thorough introduction to a museum/research facility. In addition, they are assigned projects that match their skills and interests with the needs of the Collection.

Tad Hershorn, an intern from the University of Texas at Austin, worked at THNOC on the William Russell Jazz Collection during the summer of 1998. After graduating from the University of Texas library school, he went to work as the archivist of the Institute of Jazz Studies at Rutgers University, Newark Campus. IJS, one of the oldest centers for the study of jazz and jazz history in the United States, holds the largest collection of jazz recordings and materials in a university setting. Tad Hershorn has photographed and written about jazz since the late 1960s. He has recently signed a contract with HarperCollins to write a biography of Norman Granz, jazz impresario, record producer, and civil rights activist.

THNOC provides internship opportunities for students in appropriate academic fields. Please address all inquiries to: Internship Opportunities, Historic New Orleans Collection, 533 Royal Street, New Orleans, LA 70130.

The Historic New Orleans Collection thanks the interns from the past year—Nathalie Brignac, Stephanie Brownlow, Sarah Reidy, Barbara O'Brien, and Jennifer Drinkwater.

## DONORS: JANUARY–MARCH 2001

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## STAFF

### MEETINGS AND WORKSHOPS

**Gerald Patout** was elected to represent Louisiana at the Southeastern Institute on Collaborative Library Leadership in Atlanta. He was among 30 participants, representing 10 southeastern states, who were chosen for their commitment to partnerships and collaboration among libraries. Participants were also recognized for their leadership skills and potential to facilitate change in their state or region.



Gerald Patout

**Gerald Patout**, **Amy Baptist**, **Pamela Arceneaux**, **Viola Berman**, and **Terry Weldon**, Southeastern Library Network book repair workshop, THNOC; **Gerald Patout** and **Amy Baptist**, SOLINET serials coding and tagging workshop, Nunez Community College, and Louisiana/Southern Mississippi Chapter of the Special Libraries Association, Laurel, Mississippi; **Gerald Patout**, Special Libraries Association, San Antonio; **Theresa LeFevre**, American Association of Museums, St. Louis.

### LECTURES

**John Magill**, Rotary Club of New Orleans, Association of American City Planners, American Bar Association Construction Industry Forum, Chief Executives Organization; **Judith Bonner** and **Alfred Lemmon**, speakers, *Bourbon Louisiana: Reflections of the Spanish Enlightenment* at the Universidad de Alcalá in Spain; **Gerald Patout**, **Mark Cave**, and **Jason Wiese**, presentations, Society of Southwest Archivists, Dallas/Fort Worth; **John Magill** and **John Lawrence**, lecture and book signing, *Marie Adrien Persac: Louisiana Artist*, Holy Rosary Church; **Mark Cave**, Garden District Chapter of AARP.

### IN THE COMMUNITY

**Pamela Arceneaux**, interviewed for documentary, *Assassine*, by Radiotelevisione Italiana, the Italian national broadcast system.

### EDUCATION

**Siva Blake** received a master of arts in history from Middle Tennessee State University.

### PUBLICATIONS

**Judith Bonner**, *New Orleans Art Review*; **Mark Cave**, *Cultural Vistas*; **Pamela Arceneaux**, "In Search of Lucy B. Foote," *Louisiana Libraries*.

## EDUCATIONAL OUTREACH PROGRAM REACHES ORLEANS PARISH PRISON



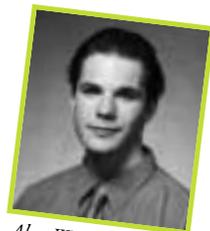
Sue Laudeman

**Sue Laudeman**, coordinator of the educational outreach program, made a presentation to 35 juvenile inmates, ages 11 to 18 years, at the Juvenile Alternative School in Orleans Parish Prison. The students were attentive and eager to participate in her presentation of the invention discovery trunk—an activity that familiarizes students with inventions throughout history.

Over the past year, **Sue Laudeman** has taken the educational outreach program to approximately 2,500 private, parochial, and public school students in Orleans, Jefferson, St. Charles, East Baton Rouge, and St. John Parishes. Her newest presentation, "Butterflies in Search of Yesterday's Gardens," complements THNOC's garden exhibition.



Louise Hoffman



Alan Williams

### CHANGES

**Louise Hoffman**, acting director of publications; **Lynn Adams** and **Mary Mees**, co-editors, the *Historic New Orleans Collection Quarterly*; **Alan Williams**, project personnel, publications; **Susan Tête**, volunteer, educational outreach program; **Emily Thornton** joined the docent staff and will also serve as a volunteer.



Emily Thornton



## THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

### Editors:

Louise C. Hoffman  
Lynn D. Adams  
Mary C. Mees

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 Williams Residence are available for a nominal fee.

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The Historic New Orleans Collection

Additional photography by:  
Dustin Booksh and Jennifer Berger

# THE SHOP

The Shop is offering its first annual summer sale to *Quarterly* readers August 9-11. Selected merchandise throughout the Shop will be on sale and, to complement the garden exhibition, an assortment of floral pieces of Dingeldein jewelry will be half price. The Dingeldein jewelry was made from the original molds in the Dingeldein Collection, which is owned by THNOC. Karl August Dingeldein (1901-1965), a member of a prominent family of German silversmiths, came to New Orleans in the late 1930s and established New Orleans Silversmiths at 505 Royal Street. THNOC acquired his stock of master patterns, production molds, and antique tools in 1981.



*Pins and earrings reproduced from master patterns in the Dingeldein collection of jewelry in THNOC's holdings*

Also available from the Shop is a documentary video, *In Search of Yesterday's Gardens*. This Historic New Orleans Collection production takes you on a stroll through contemporary recreations of the now vanished gardens of 18th- and 19th-century New Orleans, exploring the native and imported plants found in the city's lush ornamental and practical kitchen gardens. The video was produced

and written by Karen Snyder, executive producer Patricia Brady, with original music by Sanford Hinderlie and narration by John McConnell. \$14.95 (15% discount to libraries)

PLEASE SEND

Quantity	Amount
_____ <i>In Search of Yesterday's Gardens</i> , \$14.95	_____
<i>Shipping and Handling</i>	_____
\$2 for first video;	
\$.50 each additional	_____
Taxes as applicable:	
9% Orleans Parish	_____
4% other La. residents	_____
Total Amount Due	_____

Name: \_\_\_\_\_

Address: \_\_\_\_\_

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Account Number: \_\_\_\_\_

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Signature: \_\_\_\_\_

## MARK YOUR CALENDAR

The Historic New Orleans Collection  
Seventh Annual  
Williams Research Center Symposium  
Saturday, January 19, 2002  
Grand Ballroom  
Omni Royal Orleans Hotel

The seventh annual Williams Research Center Symposium will explore the historical ties between Canada and Louisiana. In conjunction with the symposium, an educational trip to Canada is being planned for June 2002. To be added to the mailing list to receive additional information as it becomes available, please call the Historic New Orleans Collection at (504) 598-7171 or visit THNOC's website at [www.hnoc.org](http://www.hnoc.org).

## AT THE COLLECTION



*Above, gathered for the second annual Bill Russell lecture were Bruce Boyd Raeburn, lecturer; William Wagner, brother of Bill Russell; John Lawrence; and Barry Martyn, lecturer. Right, Barry Martyn, jazz authority and musician who performed the music of early New Orleans drummers*



# THNOC VISITS SPAIN



*Participants in THNOC's tour to Spain, pictured at the Universidad de Alcalá*

In the spring a group of friends of the Historic New Orleans Collection and staff members traveled to Madrid and Seville to discover the cultural and historical connections between Louisiana and Spain. At the Universidad de Alcalá, near Madrid, American and Spanish scholars presented a repeat performance of the Collection's symposium *Bourbon Louisiana: Reflections of the Spanish Enlightenment*. Other highlights of the tour included a curator's tour of the Prado Museum in Madrid, excursions to the palaces of La Granja de San Ildefonso and Aranjuez, and a visit to the Archive of the Indies in Seville.



**THE HISTORIC  
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COLLECTION  
QUARTERLY**

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