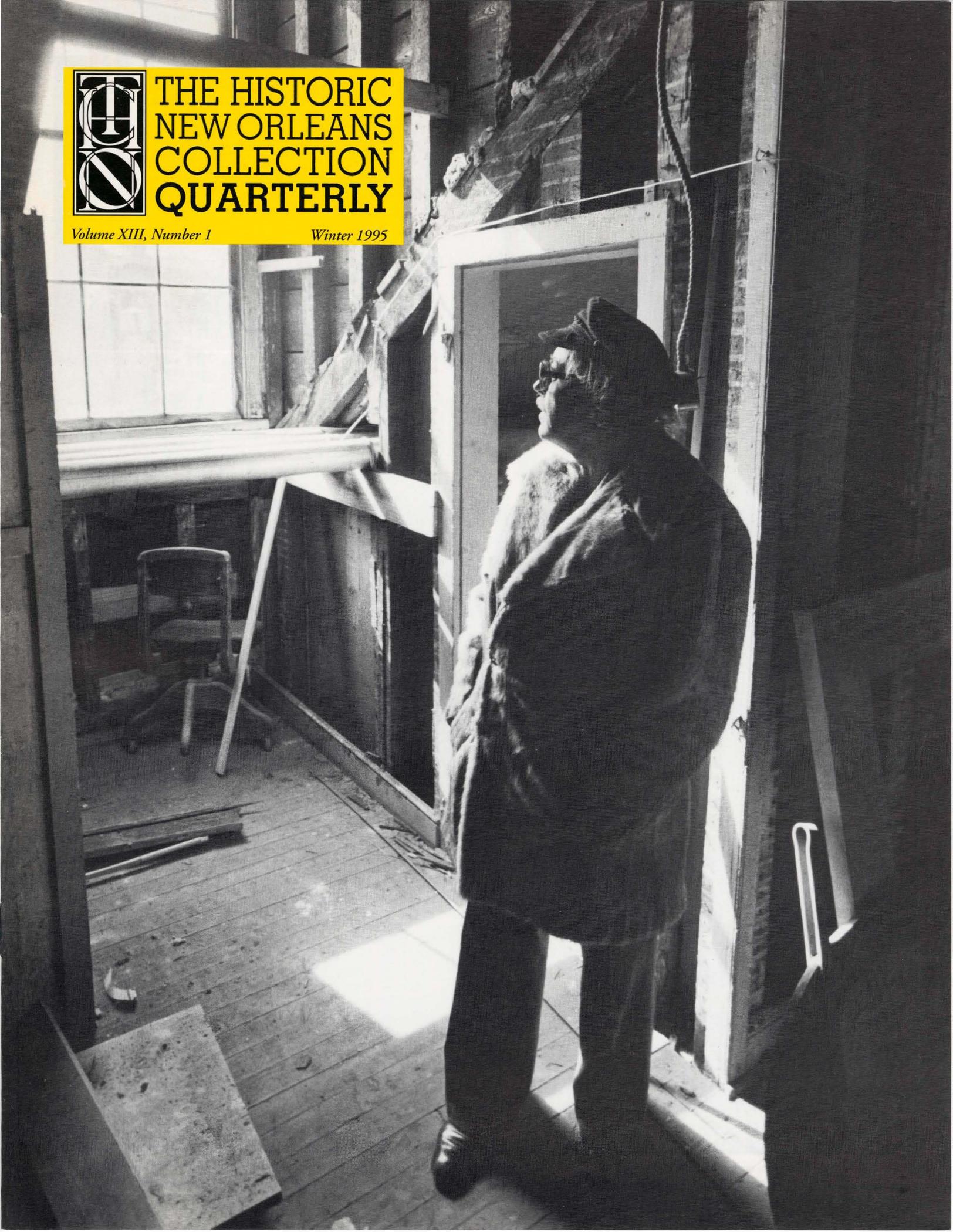


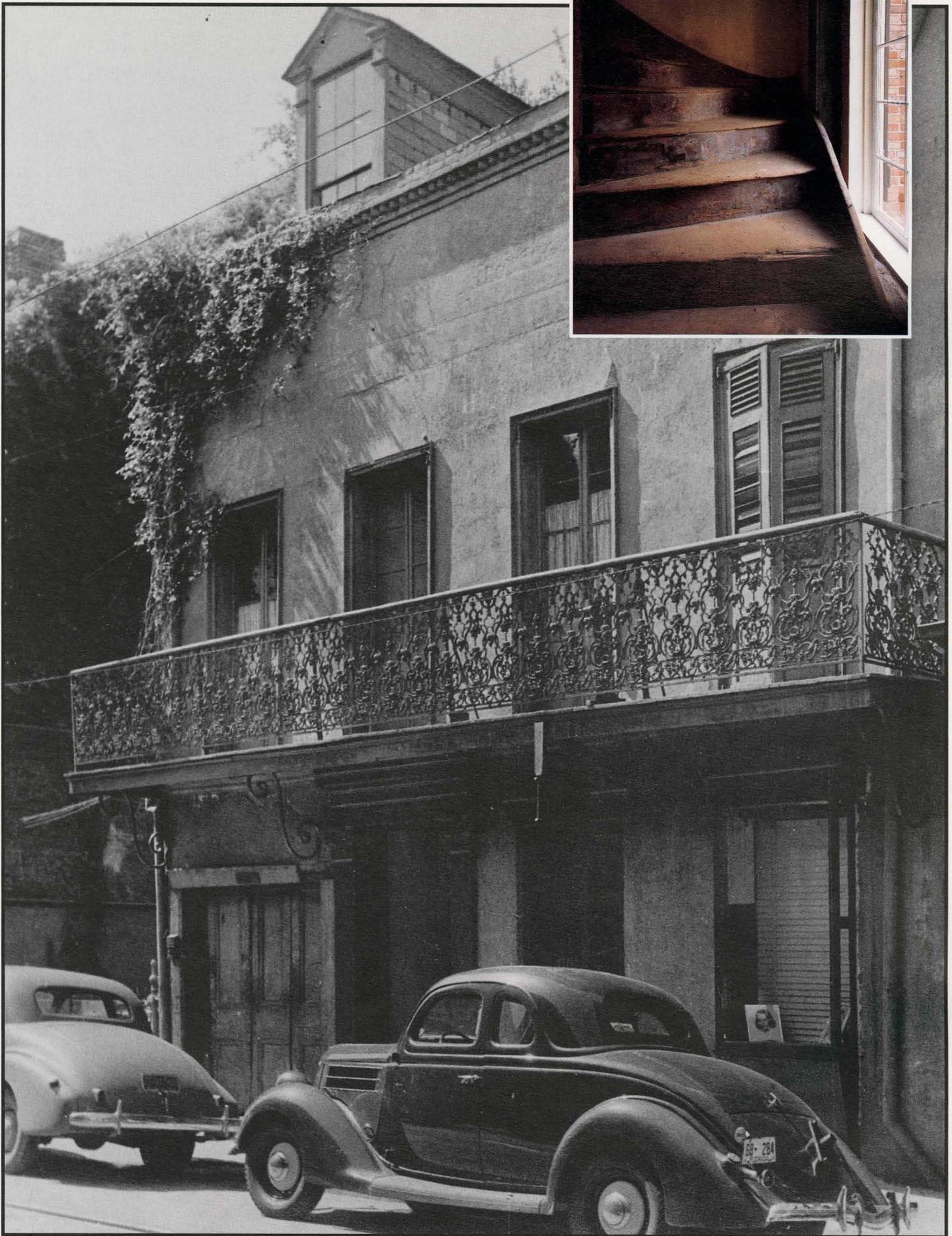


**THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY**

Volume XIII, Number 1

Winter 1995





Cover, Tennessee Williams in the attic of 722 Toulouse Street, 1977, by Christopher Harris (1994.143.2); above, 722 Toulouse Street, 1937 or 1938, by Richard Koch (1985.120.141); inset, attic stairs, 1993, by Richard Sexton. In the winter of 1939, Tennessee Williams lived in a garret room at this address, now part of THNOC's complex of buildings.

THE BEGINNING OF A CAREER: TENNESSEE WILLIAMS ON TOULOUSE STREET

A combination of circumstances in 1938 led Thomas Lanier Williams to flee St. Louis and settle in New Orleans, a decision that was to prove momentous in shaping his life and his career. The situation in the Williams home was intolerable for him, living as he did in close proximity to a father whose attitude toward his sensitive and artistic older son was little short of contempt, hearing the almost constant bickering of his parents, and watching in pained helplessness as his beloved sister Rose slipped further and further away from him into the nightmarish world of her growing hysteria.

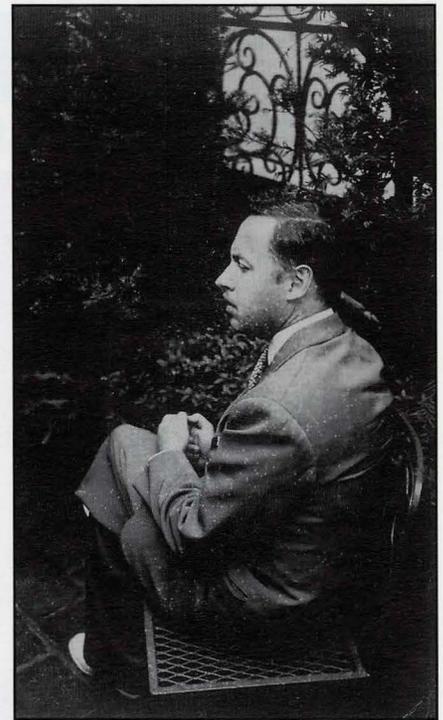
When his attempt to acquire a position with the WPA Writers' Project in Chicago failed, he headed south in the hopes of joining Lyle Saxon's WPA team in New Orleans. How different his career might have been had he remained in Chicago instead of moving to the city which proved to be a liberating factor in his life and his work. Edwina Williams wrote of her son that when he set out on that journey, "I had the feeling this time, in one sense, he was never coming back to me." Those words proved to be prophetic, in both a real and metaphorical sense, for never again would Tom live at home for long periods of time, and when next he visited his mother, the young man was hardly the son who had left the shelter of her nest.

It was December 1938 when he arrived in the French Quarter and presented himself to Colette and Knute Heldner, artists who knew friends of Tom's in St. Louis and who graciously gave him shelter. He was their guest until January 1, 1939, when he moved into a rooming house at 722 Toulouse Street. A photograph of the house from the late '30s shows it in a romantic state of decay, a stuccoed building with vines growing over one corner and a cast-iron second-floor balcony. Williams's third-floor

room, for which he paid ten dollars a month, opened onto a dormer window, while the other room with a matching dormer was occupied by Eloi Bordelon, an artist who became a close friend of the author. Tom wrote to his grandparents, Rev. and Mrs. Walter Dakin, that the house was owned and operated by a "lovely Mississippi lady," but apparently there were three landladies who had, the writer told his mother, seen better days and now lived amid their antiques on the second floor. They were such excellent cooks that Williams persuaded them to open a restaurant for which he provided the motto ("Meals for a Quarter in the Quarter") and worked as cashier.

One of the ladies, a Mrs. Anderson who, according to Williams, "had a hard time adjusting herself to the Bohemian spirit of the Vieux Carré," created havoc when, after the first floor tenant — a photographer — had ignored her complaints about the noise from a party he was giving, she poured boiling water through holes in the floor. She was charged with "malicious mischief and disturbing the peace" and her case was tried the next night at the Third Precinct police station on Chartres Street. Tom Williams, when asked by the judge if she had indeed perpetrated the act with which she was accused, cleverly evaded the question by responding that "I thought it was highly improbable that any lady would do such a thing!" His evasion probably spared his being asked to vacate his room, but embedded within it is certainly a gentle rebuke of what Mrs. Anderson had done.

The incident produced several significant results: a similar episode is described in *A Streetcar Named Desire*, and the pouring of the water and the trial became climactic scenes in *Vieux Carré*, the 1976 memory play in which he recreated the dramatic incidents of those important months in his life on Toulouse Street. In addition, he made



Tennessee Williams. Photograph courtesy Dorian Major Bennett

the acquaintance of Rose Bradford, a guest at the party whose dress was ruined by the water; she lived with her husband, Roark Bradford, in a creole cottage across the street from the rooming house. Bradford, the night city editor for the *Times-Picayune*, had made a name for himself writing books in black dialect, including his most popular work, *Ol' Man Adam an' His Chillun* (1928), adapted by the author and Marc Connelly into the long-running Broadway hit *Green Pastures*. The Bradfords, whose home was a gathering place for writers — William Faulkner, Sinclair Lewis, and John Steinbeck were among those who enjoyed their hospitality — introduced Williams to Sam Byrd, a visiting producer who, upon hearing that he was an aspiring dramatist, volunteered to read some of his work. Characteristically, Williams "had nothing to show him," since he had sent all his plays to New York and retained no copies.

If Mrs. Anderson found it difficult

to adapt to the “Bohemian” nature of the Quarter, young Tom Williams reveled in it, once he had adjusted himself to the free-wheeling Latin lifestyle there. He professed to having been shocked at a New Year’s Eve party to which the Heldners took him, the day before he moved into the room on Toulouse Street, but he was soon to immerse himself in that milieu which had originally surprised him. The freedom the city offered transformed him, and the tension between it and what he termed the “Puritanism” of his nature, instilled by early years living in his grandfather’s rectory and the strong influence of Edwina



*Wizard, mechanical figure from catalogue of the Musée Mécanique on Royal Street, around the corner from Williams’s rooming house in 1939. A similar museum was featured in *Eccentricities of a Nightingale* (84-46-L).*

Williams — a strait-laced southern lady of the old school who viewed sexuality as a flaw in human nature — was to provide him with dramatic material for work he produced for the rest of his life.

Eloi Bordelon’s brother, Charles Ayala, recalls that the Quarter in those days was “like a little community where everybody knew everybody else,” and his memories of the rooming house indicate something of how it must have affected impressionable young Tom Williams. Ayala, who was five at the time, lived with his mother in Algiers, and the two of them would ride the ferry across the river every Sunday to bring Eloi a basket of food and clean clothes. At the time, Eloi was working as an artist for the



Tennessee Williams in Jackson Square, 1977, by Christopher Harris (1994.143.1)

WPA and later became a successful interior decorator in New York, quite a contrast to the portrait of the tubercular artist Nightingale in *Vieux Carré*. It was Eloi who introduced Williams to the New Orleans Athletic Club, where the dramatist was to swim daily whenever he was in the city. One indelible impression on Ayala’s memory involves Mrs. Wire, one of the landladies at 722 Toulouse — it is her name that Williams uses in *Vieux Carré* — whose parrot would perch on the balcony of the second floor and call out to men passing in the street below, “Come on up, boys, and have a good time.” Tennessee, who was always fascinated with birds, particularly parrots, surely would have been impressed by this phenomenon.

Ironically, it was a man named Jim Parrott who provided the dramatist an exit from the rooming house and entrance to the next phase of his life. Described by Tennessee in *Vieux Carré* as an itinerant saxophonist named Sky, Parrott stayed briefly at the house before the two of them left for Texas. Parrott, who became a pilot and now is retired and living in Florida, recalls those years in his memoirs, *Travels with Tennessee*, part of which has appeared in the *Tennessee Williams Literary Journal*. In later years, Tennessee, in what may or may not have been an apocryphal

story, insisted that because he was behind in his rent, he had to slide down sheets to escape the rooming house.

Those few months on Toulouse Street constitute one of the most crucial periods in the life of Tennessee Williams. He was storing up material for later use, and it is here that he set the story “Angel in the Alcove,” as well as the one-act “The Lady of Larkspur Lotion” and the late play *Vieux Carré*, and he used the first name of Eloi Bordelon as the protagonist of the one-act “Auto-Da-Fe.” In 1939, the Musée Mécanique at 523 Royal Street, around the corner from the rooming house, was operated by John Henry Hewlett and his wife, the former Lorraine Werlein. The Musée, a collection of charming mechanical figures and clockwork pictures, must have made a strong impression upon the young playwright, for he retained the memory of this magical place until he needed it in 1964 for *Eccentricities of a Nightingale*. Mrs. Winemiller related the story of Albertine, her sister, who, with her husband, Mr. Schwarzkopf, owned such a museum and met a tragic end, unlike the real-life models.

If the 27-year-old Thomas Lanier Williams could return to the Vieux Carré today and see the Toulouse Street house, he would hardly recognize it.

During renovation in the 1970s, the third floor, where the young playwright launched his career, was removed, the cast-iron balcony railing was replaced with wood, and a plate-glass window was installed in the front of what was once the photographer's studio. Even though no plaque on the building has indicated its significance in the career of America's great playwright, those who know the story of his life may pause to contemplate the building and realize the extent to which his residence there changed the history of American drama.

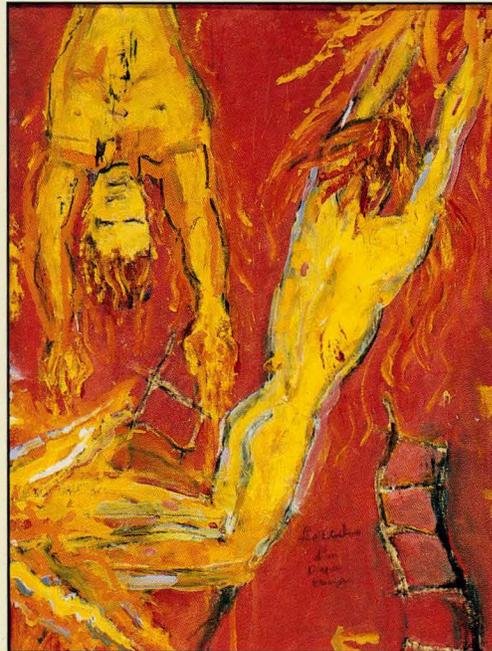
Those critical months of his new existence, away from St. Louis, which he found stultifying, and from the tensions of his family life, months spent in a new and liberating environment where he could be himself and begin for the first time seriously to explore his sexual nature, served to convert the proper young man, wearing a coat and tie and polished shoes, into the bohemian author, and, ultimately, the greatest American playwright. In a very real sense it can be said that while Thomas Lanier Williams was born in Columbus, Mississippi, in 1911, Tennessee was born in a roach-infested, cramped, and romantic garret in a rooming house at 722 Toulouse Street in the French Quarter, the spot he came to love and call his spiritual home. Buried though he may be in St. Louis, "a city I loathe," surely his spirit wanders the narrow old streets of the Vieux Carré, which he placed permanently and unforgettably on the literary map of the world in *A Streetcar Named Desire* and other works.

– W. Kenneth Holditch

The Historic New Orleans Collection is planning to install a plaque commemorating Tennessee Williams at 722 Toulouse Street in the spring.

The Collection is especially grateful to W. Kenneth Holditch for supplying the title to the exhibition, which is from his essay of the same name originally published in the Southern Quarterly. Dr. Holditch is research professor of English at the University of New Orleans and is the author of numerous articles about Tennessee Williams.

THE LAST FRONTIER OF BOHEMIA: TENNESSEE WILLIAMS IN NEW ORLEANS



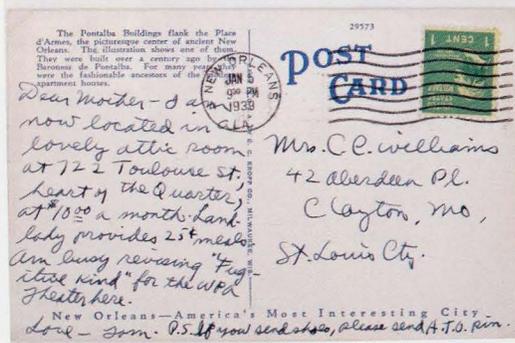
Les Etoiles d'un Cirque Etrange by Tennessee Williams, ca. 1960s. Painting courtesy Jack Fricks and Robert Hines

Tennessee Williams first came to New Orleans in the winter of 1938. Soothed by the semi-tropical climate and inspired by the atmosphere of the French Quarter, he found a place that appealed to his senses and nourished his writing. Although Thomas Lanier Williams had adopted his *nom-de-plume*, Tennessee, before he arrived in New Orleans, it was here that this new identity began to flourish. Throughout his life he would return to the city that was the setting for some of his best-known works.

The current exhibition at the Collection, *The Last Frontier of Bohemia*, focuses on Williams's relationship to the city. Besides the items on loan from the Harry Ransom Humanities Research

Center at the University of Texas at Austin, additional materials are from the playwright's friends and acquaintances in New Orleans who have generously shared their photographs, paintings, and other mementos of Tennessee Williams. These contributors are Dorian Major Bennett, George Febres (artwork by Douglas Bourgeois), Jack Fricks, Christopher Harris, Robert Hines, W. Kenneth Holditch, Don Lee Keith, Peggy and Errol Laborde (drawing by George Febres), Richard Freeman Leavitt, Page Moran (drawing by Dan Mosley), and the Roger Houston Ogden Collection. Their recollections of Williams are displayed as wall-mounted labels beside the objects lent to the exhibition.

TENNESSEE WILLIAMS IN NEW ORLEANS: HOLDINGS FROM THE RANSOM CENTER



Items on loan from the Tennessee Williams holdings at the Harry Ransom Humanities Research Center: above, postcards sent by Williams shortly after his arrival in New Orleans and, right, Tennessee Williams seated at a desk in his New Orleans apartment, ca. 1948

Cathy Henderson, research librarian at the Harry Ransom Humanities Research Center at the University of Texas at Austin, is the curator of *The Last Frontier of Bohemia: Tennessee Williams in New Orleans*. She was assisted by Wendy Bowersock and David Dibble. The majority of items in the Tennessee Williams exhibition are on loan from the Ransom Center.

Tennessee Williams in New Orleans grew out of a conversation about how the Ransom Center might participate in a future Tennessee Williams/New Orleans Literary Festival. The size and depth of the Center's holdings of Williams's personal papers, published works, photographs, and

theatrical memorabilia immediately suggested a loan exhibition that focused on Tennessee Williams's abiding affection for the city of New Orleans — a city that served him both as a personal refuge and as the inspiration and locus for much of his creative work.

The exhibition begins with documents that chronicle Williams's introduction to the city of New Orleans in the winter of 1938-39. Also on display are Williams's one-act plays, short stories, and poems that feature New Orleans as a setting or subject and his full-length dramatic works that draw much of their power from their New Orleans background—*A Streetcar Named Desire*, *Camino*

Real, and *Suddenly Last Summer*.

Michael Holroyd, George Bernard Shaw's biographer, in speaking about the scattering of Shaw manuscripts to be found in public institutions and private hands throughout the world, concluded that "there is no Shaw collection, there is only a Shaw distribution." The same can be said of Tennessee Williams's archival materials which, though concentrated at the Ransom Center and at Harvard's Houghton Library, can also be found at the University of Delaware, the Library of Congress, and at least nine other institutions.

— Cathy Henderson
Harry Ransom Humanities
Research Center

DIRECTOR

For entrepreneurs hoping to build the so-called information superhighway, research institutions like the Historic New Orleans Collection are suddenly attractive. We are, in their newly minted jargon, “content providers.” Advancing technology has made content (images and texts and information) an asset rather than a problem as digital systems store, process, and transmit larger amounts of information faster for growing networks of voracious consumers.



My encounters with fiber-optic entrepreneurs coincided with the arrival here of 200 historians of the American frontier for a November conference cosponsored by the Collection, the Newberry Library, and the Institute of Early American History and Culture. Our frontier conference suggested an unexpected parallel — that the French *coureurs de bois* carrying furs to the European market along the Mississippi and St. Lawrence watersheds were also early content providers. When the manager of a projected fiber-optic network explained that his chief business objective required only seven percent of the potential for the transmission of digital information, I thought of a quirky essay by Canadian economic historian Harold A. Innis who mused about “unused capacity” in the development of North America. Large canoes carrying cheap and bulky European goods into the wilderness left space — unused capacity — for many more valuable furs on the trip back. Nineteenth-century vessels carrying North American lumber to Europe offered empty holds that transported thousands of immigrants to these shores. Now the unused capacity of fiber-optic cable is making research institutions and museums attractive as “content providers.” Innis and his most famous student, Marshall McLuhan, would not have been surprised.

—Jon Kukla

MARCH SEMINARS AT THE COLLECTION

The Southern Intellectual History Circle is sponsoring a series of seminars entitled “History of the Book and the South” at the Historic New Orleans Collection in early spring. Each session will be held in the Counting House and is free and open to the public.

March 2, 7:30p.m.

Chair: C. Vann Woodward, Yale University
The “New Cultural History” and the “History of the Book”
David Hall, Harvard University

March 3, 10:45-12:30

Reading and Writing
Chair: Eugene Genovese, University Center of Georgia
*Print and the Performative World of the Southern Colonial
Man of Letters*
David Shields, The Citadel
*A Past for the Present: Constructing Women’s History in
Nineteenth-Century America*
Mary Kelley, Dartmouth College

2:30-4:15

Printing and Publishing
Chair: Michael Kreyling, Vanderbilt University
*The Development of the Southern Press: The Case of
Charleston, South Carolina, 1731-1931*
David Moltke-Hansen, University of North Carolina-Chapel Hill
Immersion and Adaptation: State, Region, and Nation in North Carolina
William J. Gilmore, Stockton State College

AD CLUB EXHIBITION



Following *Tennessee Williams in New Orleans*, the Collection will mount an exhibition that celebrates the 85th anniversary of the Ad Club of New Orleans. The photograph of a vintage billboard (above) comes from the Ad Club’s materials on loan to THNOC.

STORYVILLE'S BLUE BOOKS

Although many American cities had red-light districts, New Orleans was the first to enact an ordinance intended to regulate the activities of “lewd and abandoned” women by confining them to a specifically designated area. Alderman Sidney Story (hence, Storyville) prepared and sponsored the ordinance which passed on January 29, 1897. For nearly 20 years thereafter Storyville was in full swing. The federal government forced Storyville to close in 1917 when open prostitution was prohibited within five miles of any United States military installation.

Storyville was not located in the French Quarter, although the Quarter was the scene of prostitution before and after the establishment of the district. Storyville encompassed the area from the downtown side of Iberville Street to the uptown side of St. Louis Street, and from the lake side of Basin Street to the river side of Robertson Street. It was the only such district to advertise in its own press with any degree of regularity.

The various guides to Storyville's gaudy palaces are most often known by the collective title Blue Books. The blue of the title refers more to subject matter than the color of the covers. The term “tenderloin 400” was used on some, implying that those listed were the crème de la crème of the demimonde. Prostitutes working in cheap one- or two-room “cribs” were not included. New Orleans was not the only city to have a special directory for its tenderloin, but it apparently offered these directories on a more regular basis than any other city with a sizable red-light district.

Guidebooks to the sporting houses, as they were called, and their inmates were made available to visitors as they left the train at the Southern Depot at Basin and Canal Streets. Also distributed at bars, bar-

ber shops, and by newsboys, these guides were appreciated by “sports” exploring New Orleans's playground of vice.

The earliest extant guidebook to Storyville appeared about 1898. On its cover is a picture of a woman holding a fan with the words “Blue Book” above and “Tenderloin 400” below. Although



thousands of copies of various issues were published, few Blue Books are marked as numbered editions or even dated. The first so marked is identified in the text as the sixth edition, but is undated. The first numbered and dated Blue Book is the seventh edition (1906). A guide book with the words “Blue Book” in Old English type and “1907” on its cover is marked as the eighth edition. Another with a squared swag design on its red cover is identified inside as the ninth edition but is undated. The tenth edition, also undated, has a double row of fleurs-de-lis running the length of its cover. Other Blue Books, whether issued before or after these identified editions, are not dated or numbered as editions. A change in cover design does not always indicate a change of edition.

Blue Books were published by Billy Struve, a former police reporter for the New Orleans *Daily Item* who identified himself as “Billy News” in the opening pages of some of the little books. Struve had an office on the second floor of Lulu White's saloon, which was on the corner of Basin and Bienville Streets next door to her famous brothel, Mahogany Hall. Perhaps Blue Books were published in Anderson's Annex prior to this location as Struve was also the manager of Tom

Anderson's Annex Cafe on the corner of Basin and Iberville Streets. Tom Anderson, the unofficial “Mayor of Storyville,” proprietor of several cafes and member of the state legislature, eventually married the well-known madam Gertrude Dix.

Blue Books published prior to 1908 could have been published by the *Sunday*

Sun, a New Orleans newspaper devoted to the activities of tenderloin “society.” The typography of the newspaper and the Blue Books is very similar. By the time Storyville was established, the *Mascot*, another underground newspaper, had ceased publication, but perhaps its equipment was used to produce these guidebooks.

Blue Books are roughly the same size (5½" x 4¼" or slightly smaller) with unnumbered pages, usually printed in red and black ink on coated paper. “A Word to the Wise” greets the reader, explaining the purpose of the book and the boundaries of the district. Readers are further informed that it “is the right book for the right people” but that it must not be mailed, probably because of postal regulations.

Listings of women follow, arranged either alphabetically by last name or some-



(94-092-RL)

times by street address. They are identified as white, colored, or octoroon, and in a few Blue Books, Jewish prostitutes are also designated. Names of the madams appear in capital letters or boldface print.

The advertisements for the various brothels are among the most entertaining aspects of the Blue Books. Couched in coy terms, these ads seem almost demure. Vulgar or explicit descriptions of the women or of the activities offered at each house are never employed. Instead, the magnificence of the house, the array of charming and pretty entertainers, and the devotion to providing visitors with a good time are emphasized. A facsimile Blue Book intended for tourists appeared a few years ago containing typical advertisements like those found in authentic Blue Books. Other extremely graphic descriptions, however, appear in this facsimile marked ninth edition. These pages are not found in an

authentic ninth edition, and their typography differs greatly from that of authentic Blue Books.

Throughout several issues of the Blue Books, these advertisements remain much the same:

Miss Como Lines

1565 Iberville Street

Miss Lines is one woman among the fair sex who is regarded as an all-round jolly good fellow....Miss Lines also has the distinction of keeping one of the quietest and most elaborately furnished establishments in the city...

Miss Grace Simpson

223 N. Basin

House full of pretty and clever women
Phone 788 MAIN

In addition to these ads, many of the Blue Books contain photographs of interiors of the more elegant houses. Rooms

were crammed with furniture and bric-a-brac in the Victorian taste and often decorated around a theme — the Japanese den, the Turkish den, the Viennese parlor.

Other products, services, and events are also advertised. There are ads for whiskey, champagne, cigars, candy, jewelers, and venereal disease “cures” under the guise of patent medicines. One lawyer advertised in several issues, along with a piano tuner and a bath house. Notices for the “French Balls” held during the carnival season may indicate that Blue Books were issued in anticipation of increased business from visitors during that time.

A bibliography published in 1936 attempted to list all of the known issues of the Blue Book. It includes two tiny booklets from about 1904, *The Lid* and *Hell-O*, containing single-line listings of madams, addresses, and telephone numbers. *Sporting Guide* has a red cover, bordello ads, and several ruled pages for notes. *The Red Book* appeared about 1901 and says, “Give them a call, boys. You’ll get treated right.” Lulu White issued her own advertising booklet which features a picture of her Mahogany Hall on its tan cover and individual portraits of her “staff.” The alleged picture of Lulu in her own booklet is not of her but of someone who worked for her.

After 1917 when Storyville officially closed, prostitutes scattered to nearly every district of the city, and the little guidebooks ceased publication. Despite the great numbers of these books which were widely distributed during Storyville’s heyday, they are rarely seen today. The Historic New Orleans Collection has several issues of the Blue Books and other tenderloin guides.

— Pamela D. Arceneaux

Sources: Pamela D. Arceneaux, “Guidebooks To Sin: The Blue Books of Storyville,” *Louisiana History* 28(1987): 397-405; Blue Books, THNOC; Al Rose, *Storyville, New Orleans* (University, Alabama, 1974); Ruth Rosen, *The Lost Sisterhood: Prostitution in America, 1900-1918* (Baltimore, 1982); “Semper Idem,” *The “Blue Book”*; *A Bibliographical Attempt to Describe the Guide Books to the Houses of Ill Fame...* Heartman’s Historical Series, no. 50 (New Orleans, privately published, 1936).

RESEARCH CENTER ACQUISITIONS

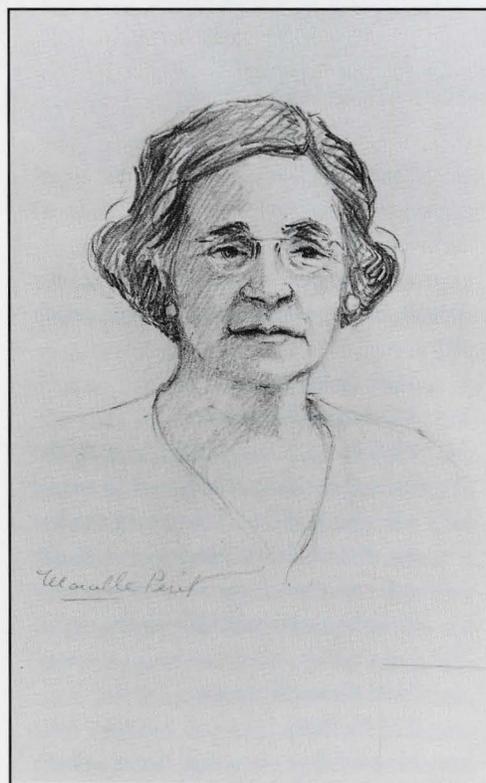


THE HISTORIC NEW ORLEANS COLLECTION encourages research in the library, manuscripts, and curatorial divisions of its research center from 10:00 a.m. to 4:30 p.m. Tuesday through Saturday (except holidays). Cataloged materials available to researchers include books, manuscripts, paintings, prints, drawings, 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.

MANUSCRIPTS

Street names, family names, culinary contributions, and unique New Orleans expressions are among the many reminders of the French influence in New Orleans. Pride in this heritage is evident in *Les Comédiens Français*, a theater group organized by Mme. Gabrielle Lavedan in 1934 for the purpose of “generally promoting, fostering, and perpetuating the French language and the French culture in the State of Louisiana.” The organization made its home at Le Petit Théâtre from 1941 to 1967 and later performed plays at various locations including Loyola’s Marquette Theatre and the Contemporary Arts Center. After presenting more than five decades of stage productions in French, the group became inactive. Its recently donated records include certificates, bylaws, clippings, correspondence, ephemera, histories, playbills, photoprints, reviews, portraits, scripts, and scrapbooks. Of particular interest is a scrapbook with pencil sketches of costume designs and portraits of the *Comédiens* by Marcelle Péret. Also included are programs (1930-1934) of the group’s predecessor organization, *La Renaissance Française*.

■ A donation from Mrs. Malcolm G. Maginnis consisting primarily of correspondence reveals a close relationship



Illustration, top, Mme. Emma Douglass Genre; bottom, Mme. Gabrielle Flamier Lavedan, from scrapbook of *Les Comédiens Français* (94-64-L)

between Mrs. Harris E. Kirk and the Woodrow Wilson family. Mrs. Kirk and her husband, a minister, lived in Baltimore at the time of the Wilson presidency (1913-1921). The Kirk’s daughter spent months at a time in New Orleans and their granddaughter, Mrs. Maginnis, settled in New Orleans. The correspondence includes letters from Ellen Wilson (Wilson’s first wife), Edith Bolling Galt (his second wife), Eleanor Wilson McAdoo, Margaret Wilson, President Woodrow Wilson, and secretaries. Also included are various invitations, news clippings, and a photograph of Ellen Wilson with her name written by the president.

■ The James E. Steiner Collection (1770-1862), donated by Karen McGoey, Inez Grieshaber, Mary Lou Hardy, and Joan Perret, relates primarily to the Spanish colonial and territorial periods. Steiner, a local attorney, collected the assorted documents relating to early New Orleans history. These include account statements, affidavits, bills, correspondence, licenses, *mandats de payement*, copies of minutes and ordinances, postcards, receipts, and ships’ papers.

■ A microfilm acquisition from the French Foreign Office archives in Paris includes the addition of six volumes relating to colonial Louisiana and the Louisiana Purchase (1712-1835). The film contains a wealth of previously untapped information concerning the colonization of Louisiana and the Floridas, cession to Spain, retrocession of Louisiana by Spain, and the sale to the United States and subsequent negotiations.

— M. Theresa LeFevre

LIBRARY

A recent acquisition is the catalogue of a 1983 George Ohr exhibition mounted by the Southern Arts Federation. George E. Ohr (1857-1918), an important 19th-century art potter, is noted for works that reflect his eccentric personality. Although he was born, spent much of his career, and died in Biloxi, he is also associated with the New Orleans art scene of the 1880s and

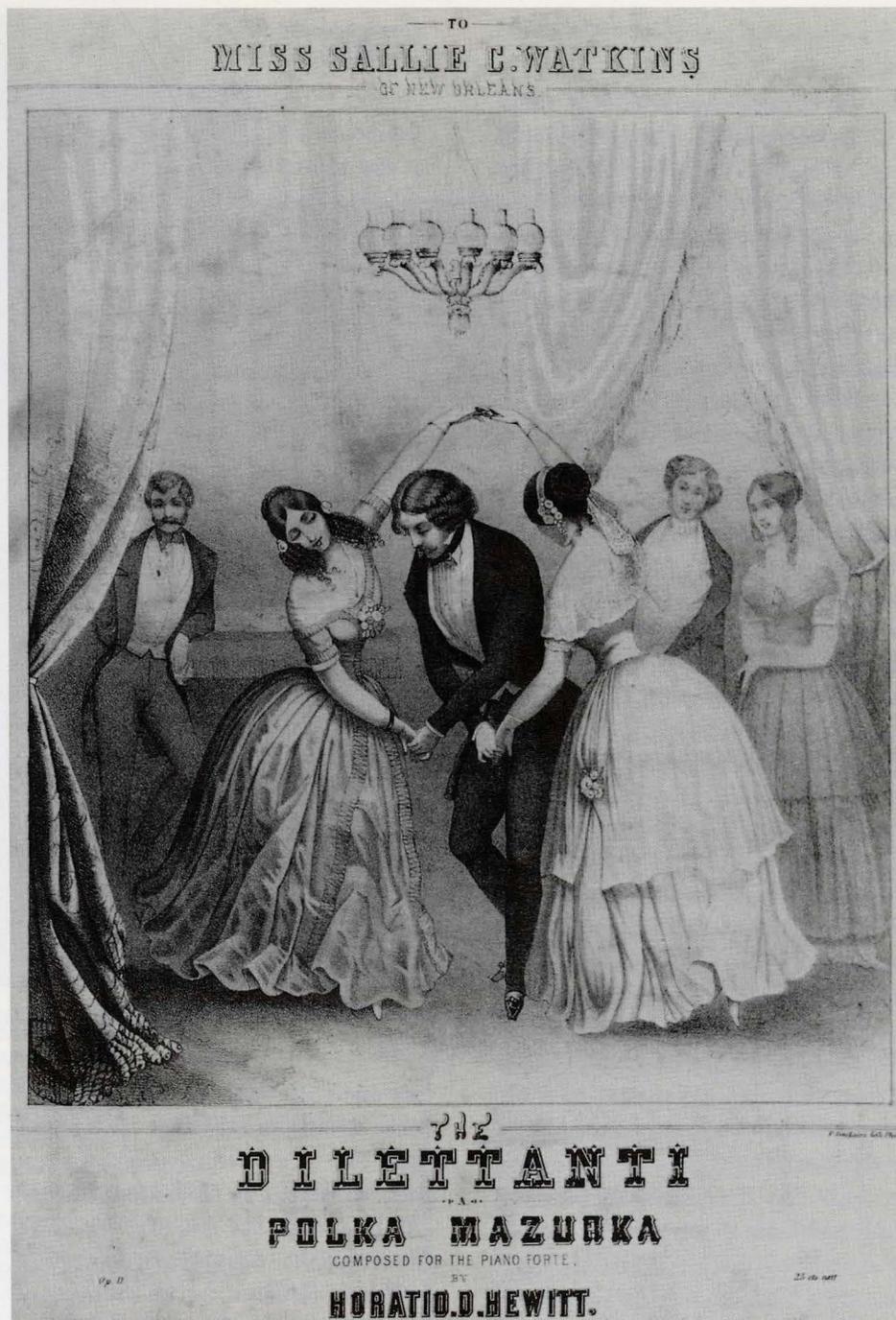


Ellen Wilson, first wife of Woodrow Wilson, with card from the president acknowledging sympathy expressed at the time of her death (94-76-L)

1890s. He maintained a pottery in Biloxi from 1883 until the end of his life; however, he and his mentor, Joseph Meyer, also opened the New Orleans Art Pottery in 1886. Ohr joined the ceramics staff at Newcomb College on a part-time basis in 1896, although there is no official record of his employment. After six years he returned to Biloxi to produce an enormous quantity of pottery.

Although he exhibited frequently during his lifetime and often won awards for his work, his flamboyant pieces did not sell, and he eventually warehoused approximately 6,000 items before his death in 1918. This cache was discovered in 1972 by New Jersey dealer James W. Carpenter who reintroduced Ohr's work to the public.

■ Martha Means Mackie and her brother, Henry Furman Means, have donated a considerable collection of sheet music spanning a period of American music from 1803 to the 1930s. The gift comprises nine volumes of bound sheet music, one of which has been in the family for 175 years, as well as 10 music books and approximately 130 loose music sheets. In the fashion of the 19th century, each bound volume has been stamped or labeled with the name of the family member to whom it belonged. The family that accumulated this collection was that of Henry Marshall (1805-1864) and his wife, Maria Taylor Marshall (1807-1855), from South Carolina, who



Sheet music from the Mackie donation (94-404-RL)

established Land's End plantation near Shreveport in the mid-1830s.

Henry Marshall was elected to the state legislature in 1844, prompting frequent visits to New Orleans where he shopped extensively for the family. It is documented that he purchased a Chickering square grand piano, and descendants believe that he brought much of the sheet music back to Land's End from New Orleans. The majority of the pieces date from the mid-19th century and contain some significant items; early

local music seller and publisher Emile Johns is represented. The music collection remained at Land's End until the 1980s. Fortunately, it was removed before the plantation burned in 1989.

■ Luther Hall has donated ephemeral material relating to several early 20th-century governors. There are inaugural ball programs featuring governors Murphy J. Foster (term, 1892-1900), William W. Heard (term, 1900-1904), Newton C. Blanchard (term, 1904-1908), and then-lieutenant governor Jared Y. Sanders

CURATORIAL

(term as governor, 1908-1912). An invitation to a "First State Ball" held in honor of Governor Luther E. Hall (term, 1912-1916), and a silk-bound menu of a dinner attended by Governor Heard in honor of the vice-president of the Atchison, Topeka, and Santa Fe Railroad are attractive items in the collection.

■ Song sheets, small broadsides printed with just the lyrics of popular songs and usually sung to well-known tunes, were widely printed throughout the South during the Civil War. They could be produced quickly, easily, and cheaply by even the smallest printery and were ideal for spreading patriotic fervor. The library has acquired a song sheet entitled "The Song of the C. R.'s of M." (ca. 1861) to be sung to the tune of "Villikens and His Dinah," a familiar air to New Orleanians of the late 1850s. The initials in the title refer to the Crescent Rifles, a company that trained at Williamsburg under John B. Magruder during the winter of 1861. Although this piece is undated, it was probably printed at that time in the Williamsburg area not long after the war began. The lyrics portray the men of the Crescent Rifles, regardless of their nocturnal revelries, as stalwart and brave in the face of battle.

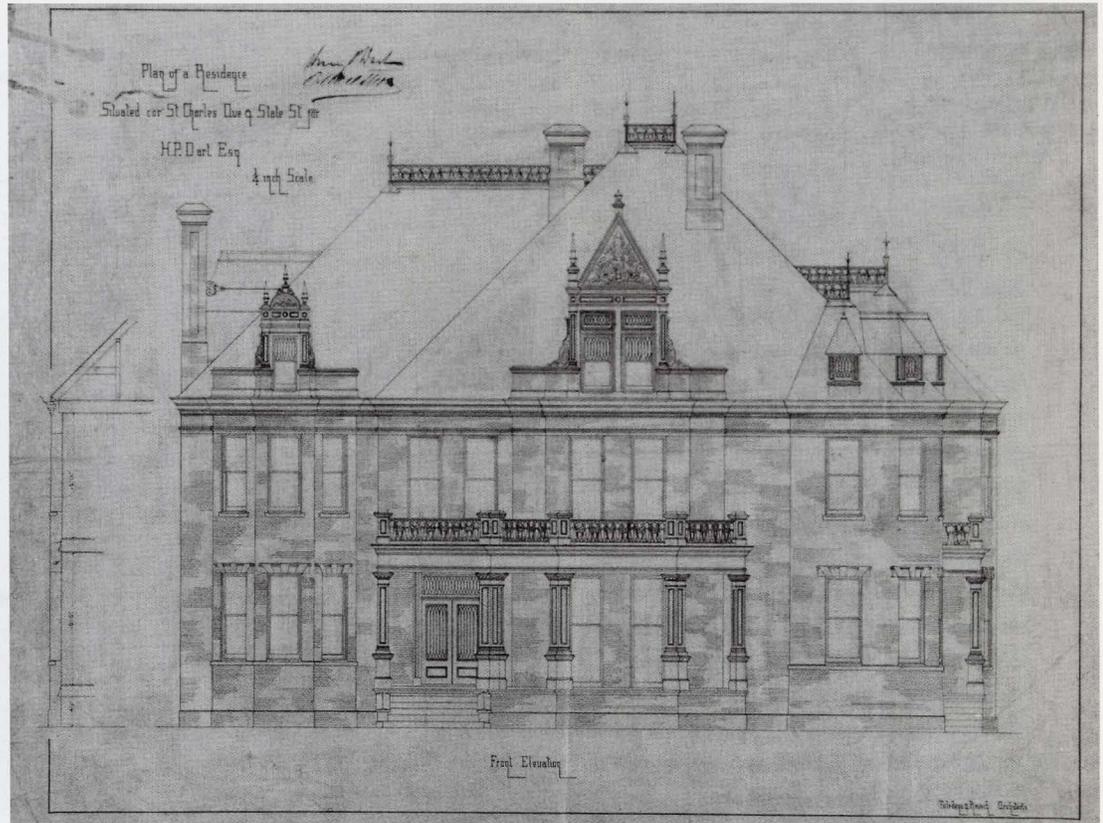
— Pamela D. Arceneaux



Jars for sugar samples (1994.87)

As was recently demonstrated in the exhibition *The Grand American Avenue*, plans, drawings, and other related

Hermes are the donation of Dr. & Mrs. Frank S. Oser, Jr. Hermes was organized as the Great Depression was winding down, and its neon-bedecked floats are still one of the memorable sights of the



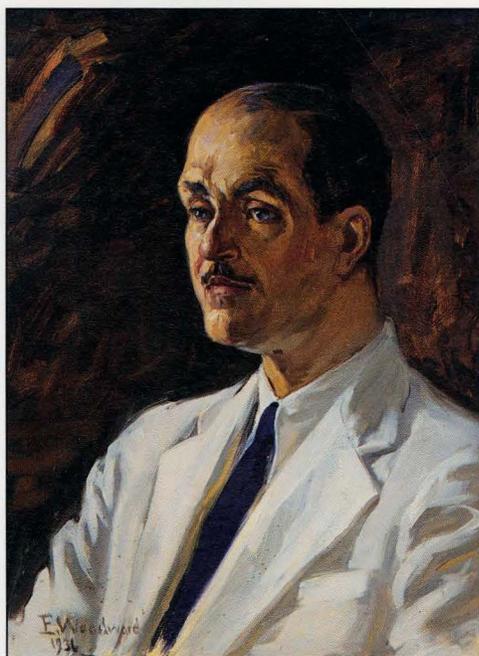
Plan of a residence situated corner St. Charles Avenue and State Street by Toledano and Reusch, between 1896 and 1897 (1994.88.1i,ii)

materials are often all that remain of once significant buildings. Two recent gifts add to the architectural information available at the Collection. Suzanne W. Friedrichs has donated drawings, photographs, documents, and other materials related to the life and work of the Freret family, which includes several architects. A donation from Eugénie Dart is of 24 drawings of the residence built for Henry Plauché Dart at 5931 St. Charles Avenue. The drawings show the original design by the firm of Toledano & Reusch in 1895-96, and modifications made by Toledano & Wogan in 1905-1906. Construction details are recorded, as well as designs for interior ornamentation. The house was demolished in the 1960s.

■ Three large photographs showing the inaugural carnival ball of the Knights of

carnival season. Dr. Oser's father was one of the founders of the organization, which held its first ball and parade in 1937. The photographs show the balls of 1937, 1938, and 1939 and were made by John N. Teunisson, a New Orleans photographer whose career included parts of five decades, from the late 19th century into the 1940s.

■ Herbert S. and André D. Livaudais have made a donation of manuscript materials and artifacts that relate to their business as sugar brokers (see manuscripts acquisitions, Fall 1994). Among the items housed in the curatorial division are sampling tools and spatulas, jars for sugar samples, and other containers used to judge the quality of sugar and determine its market price. The objects span a period of nearly 100 years, from the 1880s through 1984.



*Dr. George
Leon Hardin
by Ellsworth
Woodward
(1994, 92)*

DONORS: JULY - SEPTEMBER 1994

J. H. Adams
Estate of Fanny Kahn Alcus
Mitylene Parham Arnold
Audubon Institute
Ann Barnes
Peter Bernard
Mrs. Sydney Shields Bowen
Terry Brahney
Thomas Brahney III
Robert S. Brantley
Eric J. Brock
Mrs. William K. Christovich
Clare Yancey Crews
Mrs. Harold L. Cromiller
Eugénie Dart
Marie Schroeder DesRoches
R. J. Dykes
Dr. Jay D. Edwards
Linda Finnegan
Suzanne W. Friedrichs
Maurice L. Frisell
Inez Grieshaber
James L. Griffin
James Lee Guillbeau
Robert Gunning
Luther Hall
Dr. Virginia V. Hamilton
The Handley Library
Mary Lou Hardy
Ira Herman
Mrs. Robert Joseph Killeen
Celia Seiferth Kornfeld
Robert Kornfeld
Henry W. Krotzer
Dr. Jon Kukla

Peggy Scott Laborde
Mrs. W. Elliot Laudeman III
Mr. and Mrs. John H. Lawrence
Les Comédiens Français
Herbert S. Livaudais and André D. Livaudais
in honor of the family business,
S. H. Livaudais and Sons, sugar brokers
Martha Means Mackie
Mrs. Malcolm G. Maginnis
Mrs. William Maier
Joseph Maselli
Karen McGoey
Henry Furman Means
Alberta Meitin-Graf
Maury A. Midlo
Michael J. Molony, Jr.
Bertha Blattmann Murrhee
Don Myers
Elizabeth Shaw Nalty
Dr. and Mrs. Frank S. Oser, Jr.
Hermann Oswald
Frederick D. Parham II
Joan Perret
G. David Perrin, Jr.
Press Club of New Orleans
Jeanne P. Rabig
Mrs. Gordon Reese
Stanley M. Rowe, Jr.
Leila Wilkinson Scheyd
School of Design
State Library of Louisiana
U.S. Army Corps of Engineers
Dot Weisler
Marilyn B. Wenzel

■ Mrs. Marilyn B. Wenzel has given an oil portrait of Dr. George Leon Hardin, a noted New Orleans ophthalmologist for about 30 years and professor of ophthalmology at Tulane Medical School. The portrait was painted by Ellsworth Woodward, who was a patient of Dr. Hardin.

■ A sterling silver needlecase/toothpick holder that served as a 1910 souvenir from the Shriner's Jerusalem Temple is the gift of Mrs. Gordon Reese.

■ A memorial card commemorating Margaret Haughery shortly after her death is a donation from Leila Wilkinson Scheyd. The card, which shows a small photograph of Mrs. Haughery, includes a printed verse as a tribute to her life's work with orphans and the city's poor.

■ An addition to the holdings on Louisiana politics includes tokens, campaign buttons, and other materials focusing on the lives and careers of Dudley J. LeBlanc and Huey P. Long.

■ The map holdings have been augmented by two gifts. From Mrs. Bertha Blattmann Murrhee comes a plan of Homedale Park. Printed January 1, 1913, the plan documents the growth of Lakeview during the first part of the century and gives information on property owners, the New Basin Canal, and street-car lines. The map contains several German annotations, one of which gives directions to public transportation. Frederick D. Parham II and Mitylene Parham Arnold have donated four maps from 1938 through 1950 that show population distribution, blighted areas, and land use. One 1938 plan of particular interest shows a proposed housing project that would have demolished several blocks in the heart of the Vieux Carré.

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

PHOTO CREDITS

Jan White Brantley
Libby Nevinger
Cornelius Regan

STAFF

PROFESSIONAL ACTIVITIES

John H. Lawrence, director of museum programs, has been appointed to the Historic District Landmarks Commission. He gave an illustrated lecture to the Photography Support Group at the Dallas Museum of Art on the work of photographer Clarence John Laughlin.



John Lawrence

Dr. Patricia Brady, director of publications, has been named editor of the arts and entertainment volume in the Louisiana Purchase Bicentennial Series on Louisiana history to be published by the Center for Louisiana Studies. During the fall semester, head librarian **Florence M. Jumonville** taught the graduate course "History of Books and Libraries" for the LSU School of Library and Information Science.

Dr. Alfred E. Lemmon, curator of manuscripts, served as North American editor for the "Bibliografia Musical Latinoamericana II" published in *Revista Musical Chilena*. **Dr. George Reinecke**, volunteer, presented a paper to the folklore section of the South Central Modern Language Association. **Pamela D. Arceneaux**, reference librarian, participated in a focus-group discussion about the future direction of the Louisiana Library Association. **Elsa Schneider**, director of public relations, attended the professional development seminar of the Public Relations Society of America, Southwest District.

MEETINGS

Dr. Jon Kukla attended the meeting of the Archaeological Advisory Board of the Jamestown Rediscovery Project. **Mark Cave**, reference archivist, attended the fall meeting of the Louisiana Archives and Manuscripts Association at Nicholls State University. **Patricia Brady** traveled to Tucson for the annual meeting of the Association for Documentary Editing, and **Louise Hoffman**, editor, attended the annual meeting of the Publishers Association of the South in Orlando.



Maclyn Hickey

CHANGES

Maclyn Hickey has been named associate registrar. **David Dibble** (B.A., Williams College) works part-time in the systems department and volunteers in the curatorial division.



David Dibble

PUBLICATIONS

Staff members who contributed articles to the *New Orleans Art Review* are **John Lawrence**, **Judith H. Bonner**, **Kate Holliday**, and **David Dibble**. Curator **John Magill** wrote an article for *Preservation in Print*. **Alfred E. Lemmon** contributed "Toward an International Inventory of Colonial Spanish American Music Archives" to the *Proceedings* of the 15th Congress of the International Musicological Society.

A photograph by **Jan White Brantley** was published in the November 1994 issue of *Historic Preservation*. Her photograph of the new organ screen at Christ Church Cathedral is on the cover of the January issue of *American Organist* and was used on the program cover of the Cathedral Concerts.

SPEECHES

Jon Kukla, Louisiana Historical Society; **John Magill**, Real Property Committee of the New Orleans Bar Association, the St. Charles Avenue Association, and the drafting class from Denham Springs High School; **Patricia Brady**, Entre Nous Book Club and the Vieux Carré Property Owners and Residents Association; **Pamela D. Arceneaux**, American Dental Association; **Florence M. Jumonville**, Round Table Club; **John Lawrence**, Junior League Interior Decorating Club and Robert E. Smith branch library; **Judith H. Bonner**, United Daughters of the Confederacy.

INTERNSHIP PROGRAM

Matt Savage (UNO) is an intern in the manuscripts division.



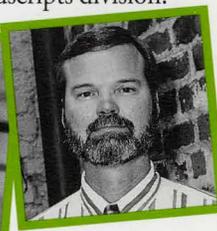
Matt Savage

VOLUNTEERS

Dan Ross and **Larry Barthe** are volunteers in the manuscripts division.



Larry Barthe



Dan Ross



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 4:45 p.m. Tours of the history galleries and the residence are available for a nominal fee.

Board of Directors:
Mrs. William K. Christovich, President
G. Henry Pierson, Jr.
Francis C. Doyle
John E. Walker
Fred M. Smith

Jon Kukla, Director

The Historic New Orleans Collection
533 Royal Street
New Orleans, Louisiana 70130
(504) 523-4662

ISSN 0886-2109 © 1995
The Historic New Orleans Collection

IN BRIEF

MINI-EXHIBITS FEATURE RELIGION AND POETRY



Above, *Nun of the Holy Family and child* by Doris Ulmann, ca. 1930 (1981.329.43); right, *A Baptizing* by Elemore M. Morgan, Sr., 1940s (1976.139.26)



During the *Tennessee Williams in New Orleans* exhibition, the following mini-exhibits will be on view just beyond the Williams Gallery.

Images of African American Religious Expression

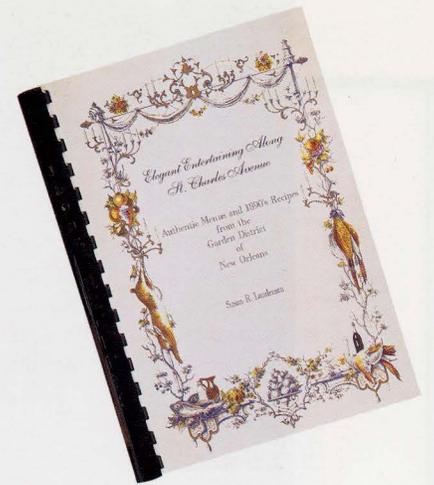
A sample of the rich history of African American religious life, with items drawn from the three research divisions

January 31 – March 4

Poems of Everette Maddox

Manuscript poems by the Maple Street poet laureate, including those written on cocktail napkins and other odd bits of paper

March 7 – April 8



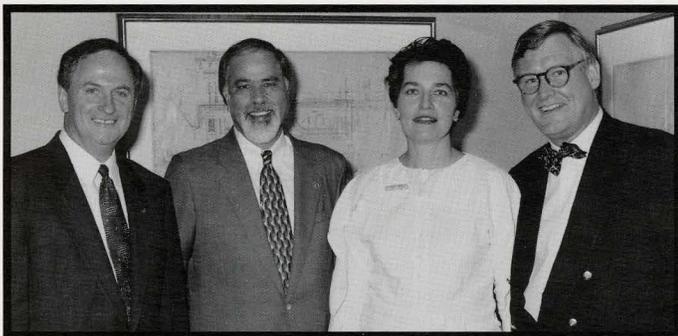
THE SHOP

Looking for a carnival ball favor or a mid-winter gift? You'll find recipes with such names as *Crème à la glace au Rex* or *Gateaux à l'Arc-en-Ciel* in *Elegant Entertaining Along St. Charles Avenue: Authentic Menus and 1890's Recipes from the Garden District of New Orleans* by shop manager Sue Laudeman in the museum shop for \$11.95 (spiral-bound; \$1.50 shipping and handling). Call 504-523-4662 to order a copy.

GRACE KING AWARD

Save Our Cemeteries selected the Historic New Orleans Collection to receive the 1994 Grace King Award, which was presented in recognition of the Collection's contributions to the preservation of historic cemeteries. The award is named in honor of Grace King (1852-1932), the well-known New Orleans writer who was the first person to work for cemetery preservation in New Orleans.

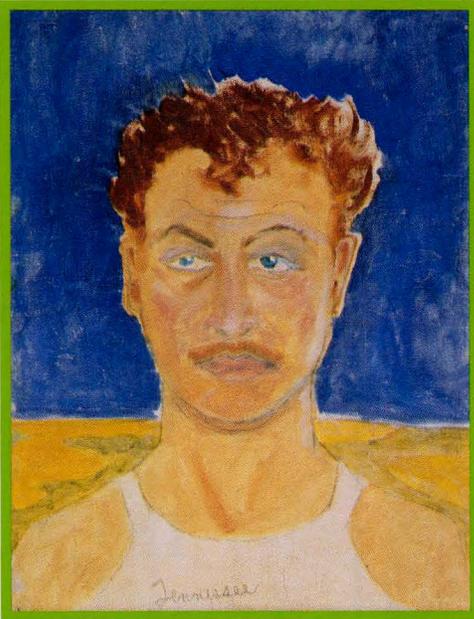
AT THE COLLECTION



Pictured at the opening of *The Grand American Avenue* in September are Norman L. Koonce and Sylvester Damianos from the American Architectural Foundation with Kate and Jon Kukla.



John Lawrence with *The Grand American Avenue* exhibition coordinators Linnea Hamer and Sherry C. Birk of the Octagon Museum in Washington, D.C.



Self-portrait by Tennessee Williams, ca. 1947. © 1994
John L. Eastman, Trustee U/W Tennessee Williams.
Courtesy Ransom Center

**THE
LAST FRONTIER
OF BOHEMIA:
TENNESSEE WILLIAMS IN NEW ORLEANS**

December 20, 1994 - April 8, 1995

Exhibition Hours: Tuesday - Saturday, 10:00a.m. - 4:45p.m.

Tennessee Williams in New Orleans

A Slide Lecture

W. Kenneth Holditch

January 19, 7:30p.m.

The Counting House

Midday Gallery Talks in March

Wednesdays at 12:30

March 1-29

Williams Gallery

Tennessee Williams Literary Walking Tours

Available by appointment

Heritage Tours

Call 949-9805 for fees and schedule.

Tennessee Williams/New Orleans Literary Festival

A long weekend of literature, theater, and music

March 23-26

Call 286-6680 for further information.



**THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY**

KEMPER AND LEILA WILLIAMS FOUNDATION
THE HISTORIC NEW ORLEANS COLLECTION
Museum • Research Center • Publisher
533 Royal Street
New Orleans, Louisiana 70130
(504) 523-4662
ADDRESS CORRECTION REQUESTED

Non Profit
Organization
U.S. Postage
PAID
New Orleans, LA
Permit No. 863