

**THE HISTORIC  
NEW ORLEANS  
COLLECTION  
QUARTERLY**

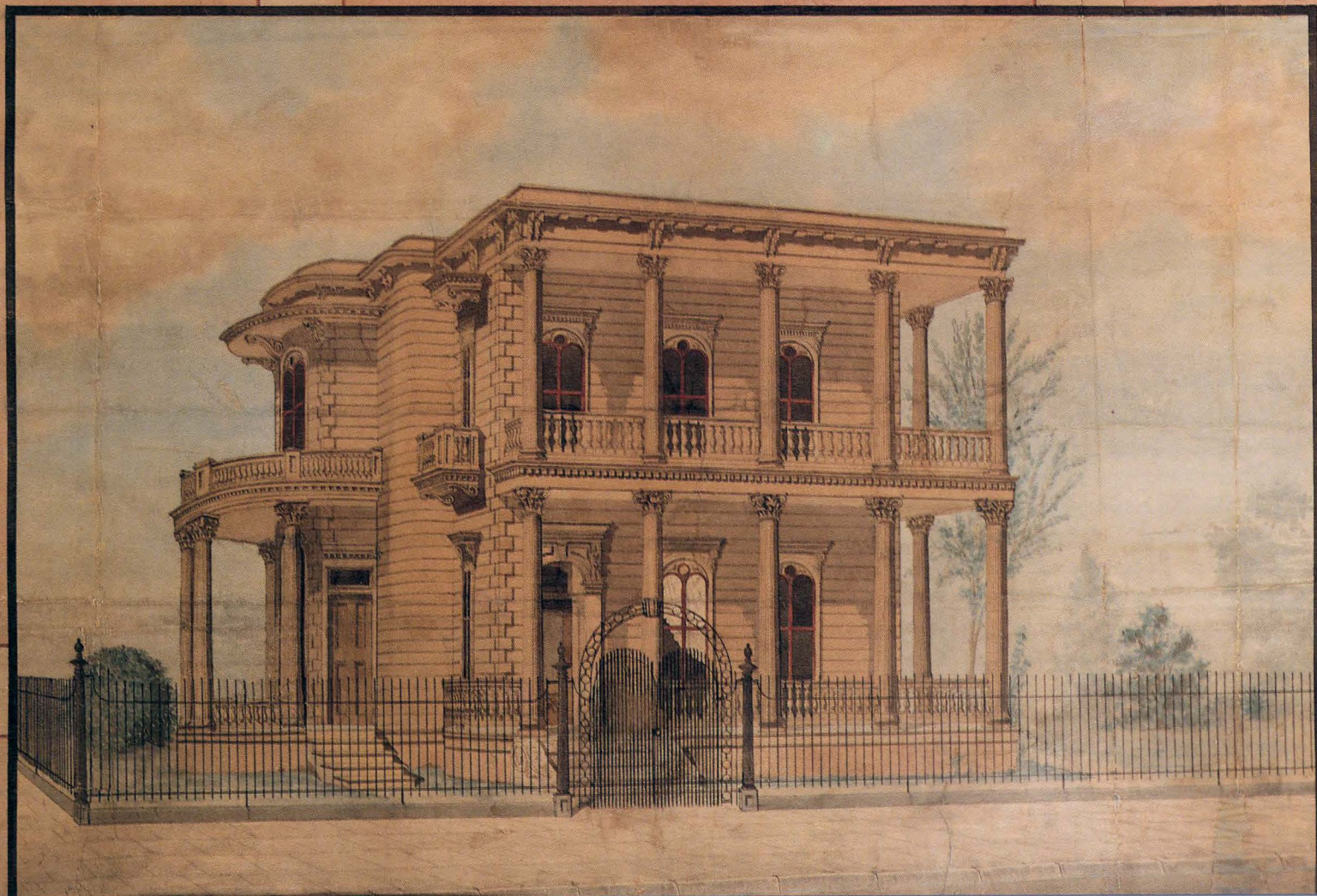
Volume XII, Number 4

Fall 1994

FIRST

PHILIP

**THE GRAND AMERICAN AVENUE**



*Detail, elevation and plan of St. Charles Avenue villa. Courtesy Stephen P. Bruno, Custodian of Notarial Records (91.30.0.4.212.EP.84.el)*

ST. CHARLES AVENUE IN NEW ORLEANS, framed by live oaks and traversed by a streetcar line, is one of six streets featured in *The Grand American Avenue: 1850-1920* currently on view at the Historic New Orleans Collection through December 10. The traveling exhibition was organized by the Octagon Museum of the American Architectural Foundation in Washington, D.C. It is sponsored by the Lila Wallace-Reader's Digest Fund.

*The Grand American Avenue* focuses on the golden age of great residential streets in the United States. The six thoroughfares in the show are Fifth Avenue in New York City, Massachusetts Avenue in Washington, D.C., Euclid Avenue in Cleveland, Prairie Avenue in Chicago, St. Charles Avenue in New Orleans, and Wilshire Boulevard in Los Angeles. The history, architecture, developers, philanthropists, and singular characters that shaped these places are represented by approximately 150 items, consisting of architectural drawings, paintings, photographs, models, architectural ornaments, and furnishings. These artifacts are often the sole legacy that remains of the once great residences and estates that graced these avenues. Each street has its own story and life cycle — and of the six avenues, New Orleans's St. Charles, still grand, has best preserved its character.

The inspirations for the physical characteristics of the grand American avenues were largely rooted in classical traditions, Renaissance thought, or then-current European influences. But it is the degree of sponsorship funded by private wealth that makes these grand avenues a peculiarly American institution. The desire to create monuments — mansions — to display achievement was the driving force behind these six avenues and many others throughout the country in the second half of the 19th century. Architectural historian Jan Cigliano



The Robert E. Lee Monument by Sarah Agnes Estelle (Sadie) Irvine, ca. 1910. Courtesy Louisiana State Museum

assesses their roles: “For both *nouveaux riches* and established gentry, the cost of entry to America’s grand avenues was wealth, first and foremost, followed by cultural and civic leadership, and, quite importantly, a bent for architectural display. The grand avenues of America arose as advertisements of achievement.”

Until the mid-19th century, wealthy businessmen had usually lived near the ports and markets that supported their businesses. With improvements in street railways, sewer and water lines, and paving, real estate away from the center of town, once considered wilderness, became a desirable location. Gradually a vision of the ideal residential street emerged as one of elegant homes in an unfenced and park-like setting, allowed to follow the contours of the natural landscape (such as St. Charles Avenue in New Orleans) and embodying the theories of landscape design promoted by Andrew Jackson Downing and later, Frederick Law Olmsted. An arcade of shade trees was often

incorporated as a unifying element to this streetscape.

The importance of the grand avenues was enhanced by the fame or notoriety of some of their celebrated residents. John D. Rockefeller made his presence felt on both Euclid Avenue in Cleveland and Fifth Avenue in New York. Marshall Field, Philip D. Armour, and George Pullman lived on Prairie Avenue in Chicago. Henry Gaylord Wilshire, mastermind behind the nearly 20-mile-long boulevard in Los Angeles that bears his name, envisioned the street as a linear residential neighborhood, free of both trucks and transit lines. These men and other wealthy residents hired the architects, craftsmen, interior designers, and inventors who made the grand avenues places of prestige, innovation, and even, sometimes, good taste. As rail travel became more reliable and transatlantic cross-

ings more regular, a millionaire had every opportunity to scour the United States and Europe for the latest fashions and to become knowledgeable about architecture, design, and the applied arts. Architects and designers could become overnight sensations with the right clients. Among the favored professionals were architects McKim, Mead & White, Henry H. Richardson, and Burnham & Root, and designers William Morris, the Herter Brothers, and Louis Comfort Tiffany. New Orleans architect Thomas Sully was a local favorite.

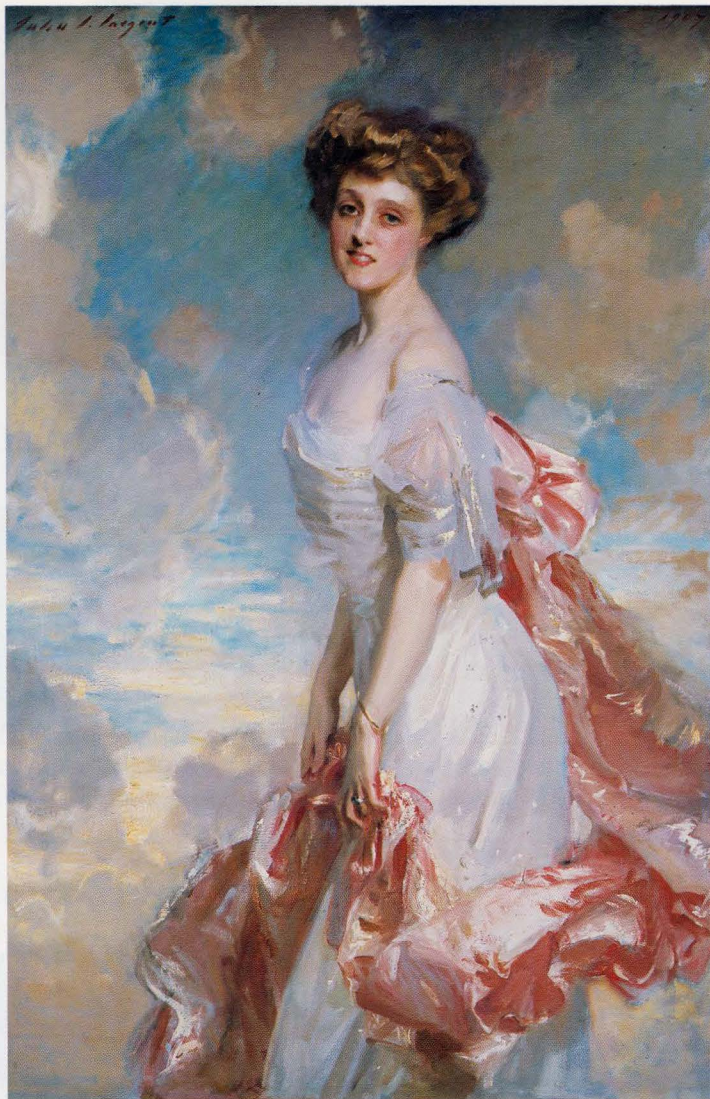
Untaxed wealth had allowed an expansive style of living to flourish but, as the cities grew, these streets and the homes on them were subject to economic pressures and skyrocketing land values. Eventually, property taxes and rising maintenance costs meant that a house with dozens of rooms became an immensely expensive proposition. Mrs. Richard Townsend’s mansion on Massachusetts Avenue, for example, was staffed by 34 servants.

Other factors conspired to put many of America's grandest streets into a state of decline. The value of land made the demolition of a mansion a sometimes irresistible option for the owner. As cities grew up around the avenues, crowding, noise, filth, and class diversity diminished the status of the addresses that the original founders sought. Second and third generations of the founding families of these avenues often wished to avoid the expenses involved in maintaining the palaces constructed by their parents and grandparents.

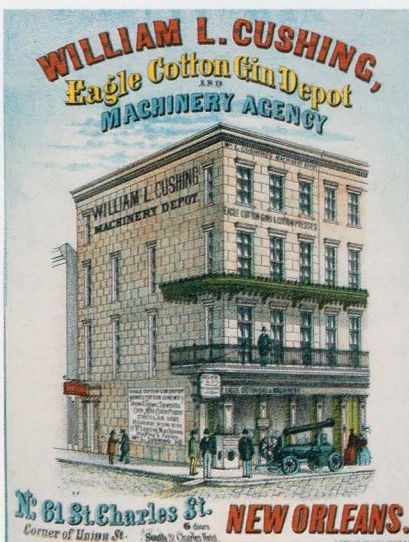
In the late 1890s the budding City Beautiful movement attempted to formalize certain precepts that had been developing independently for some time. Harmonious urban landscapes were seen as the answer to a growing array of urban problems. This movement achieved a few notable successes (Monument Avenue in Richmond), but its overall implementation was not wide-



Side chair with sunburst design, Alice Pike Barney (1857-1931), designer. Courtesy National Museum of American Art, Smithsonian Institution



Mathilde Townsend by John Singer Sargent, 1907. Courtesy National Gallery of Art, Washington, D.C., gift of the sitter, Mrs. Sumner Welles



Advertising sheet, Marie Adrien Persac, delineator; Benedict Simon, lithographer, ca. 1870 (1949.1.25)

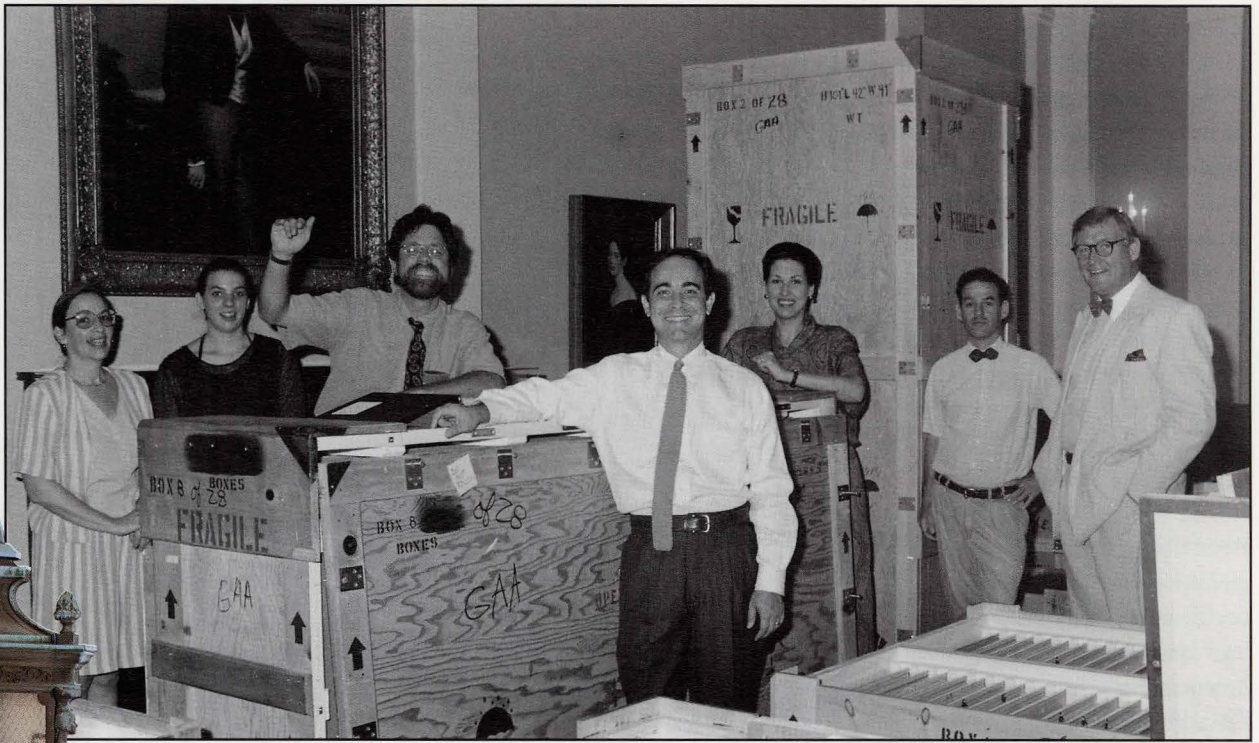
spread. Few of the City Beautiful schemes had the force of law, and their goals were often seen as being at odds with commercial advancement and the free market. Commerce and changing demographics were beginning to bring irrevocable changes to the grand avenues.

It is reassuring to New Orleanians that St. Charles Avenue does *not* fit this pattern. True, some architectural treasures have been lost. But the street — still a grand avenue by any measure — has kept its character for a number of reasons. When compared to mansions built for the Astors, the Vanderbilts, or the Rockefellers, those on St. Charles Avenue were more modest in size and easier to maintain, particularly when income taxes and property taxes began to climb. Tradition may have played a part in this survival: New Orleanians

enjoy living in the homes of their forebears. And though the intrusion of street railways along some grand avenues was a harbinger of declining status, the St. Charles streetcar not only coexisted with the avenue, but in a large measure defined it and nurtured its prosperity. A fine mixture of homes, educational institutions, and religious structures along St. Charles Avenue all contribute to its longevity and to its enduring beauty.

— John H. Lawrence

Sources: The Brooklyn Museum, *The American Renaissance: 1876-1917* (New York, 1979); Allen Churchill, *The Splendor Seekers* (New York, 1974); Jan Cigliano and Sarah Bradford Laudau, eds., *The Grand American Avenue* (San Francisco, 1994); James Gilbert, *Perfect Cities: Chicago's Utopias of 1893* (Chicago, 1991); Kate Simon, *Fifth Avenue, A Very Social History* (New York, 1978).



Receiving the exhibition crates: Judyth Demarest, Libby Nevinger, Doug MacCash, John Lawrence, Priscilla Lawrence, Steve Sweet, Jon Kukla

Street lantern,  
Department of Street Lighting.  
Courtesy City of Los Angeles



## THE GRAND AMERICAN AVENUE

1850-1920

September 13 – December 10, 1994

HOLIDAY HOME TOUR OF ST. CHARLES AVENUE  
Preservation Resource Center  
11:00 a.m.- 4:00 p.m., December 10-11  
Call 581-7032 for further information

IN THE SHOP AT THE COLLECTION  
*The Grand American Avenue, 1850-1920*, edited by Jan Cigliano and Sarah Bradford Landau  
*Elegant Entertaining Along St. Charles Avenue: Authentic Menus and 1890s Recipes from the Garden District of New Orleans* by Susan Laudeman  
*St. Charles Avenue Streetcar Line: A Self-Guided Tour* by Lynn Adams and John Magill  
RTA VisiTour Transit Passes

CELEBRATING AMERICA'S GRANDEST AVENUES  
WYES-TV, Channel 12  
*Private Places, Public Faces: The Grand American Avenue, 1850-1920*  
7:00 p.m., October 2  
*St. Charles Avenue: Of Mansions and Monarchs*  
7:30 p.m., October 2

MIDDAY GALLERY TALKS  
Explore a different avenue each week  
Wednesdays at 12:30 (free and open to the public)  
October 19: St. Charles Avenue  
October 26: Fifth Avenue  
November 2: Massachusetts Avenue  
November 9: Euclid Avenue  
November 16: Prairie Avenue  
November 23: Wilshire Boulevard

PUBLIC LECTURES  
*The Most Expensive Street West of Fifth Avenue: A Social and Architectural History of Prairie Avenue, Chicago*  
Mary Alice Molloy, Architectural Historian  
Ballroom, Royal Orleans Hotel (free and open to the public)  
7:30 p.m., November 16

The tiny courtyard near our curatorial reading room may seem an odd place to contemplate the houses and streets of the captains of industry — and robber barons — of the Gilded Age: the Vanderbilts in scenes from *The Age of Innocence* along Fifth Avenue in New York. John D. Rockefeller establishing Euclid Avenue as the premier Cleveland address. Marshall Field, George Pullman, and Philip D. Armour flaunting their fortunes on Prairie Avenue in Chicago. One August afternoon, however, as 28 crates of exhibition objects arrived for *The Grand American Avenue, 1850-1920*, a small depression in an old brick caught my eye.



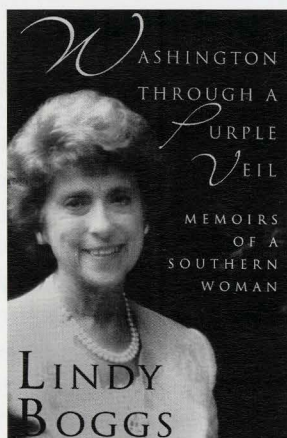
The exhibition developed by the Octagon Museum of the American Architectural Foundation (with generous support from the Lila Wallace-Reader's Digest Fund and other sponsors) tells how patrons, designers, and craftsmen shaped the architecture, urban design, and community development of modern America. As I pondered bricks (and stone, iron, tiles, and slate) set in place by skilled hands to proclaim the wealth and power of the men who dominated the nation's commerce and society during the Gilded Age, that small indentation demanded a closer look. My thoughts wandered from Pullman's



residence to the bloody railroad strike of 1894 — from Armour's mansion to the packing plants of Upton Sinclair's *The Jungle*.

How was it that of six grand boulevards, tree-lined St. Charles Avenue best retains its original qualities? Its buildings emphasized craftsmanship and design rather than opulent size, and they remain liveable (and lived in). The indentation proved to be a thumbprint left by the hand that unmolded the brick. Other hands fired it, carried it, and set it in mortar. It takes a lot of hands to make (and keep) the avenues grand.

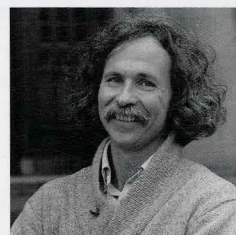
— Jon Kukla



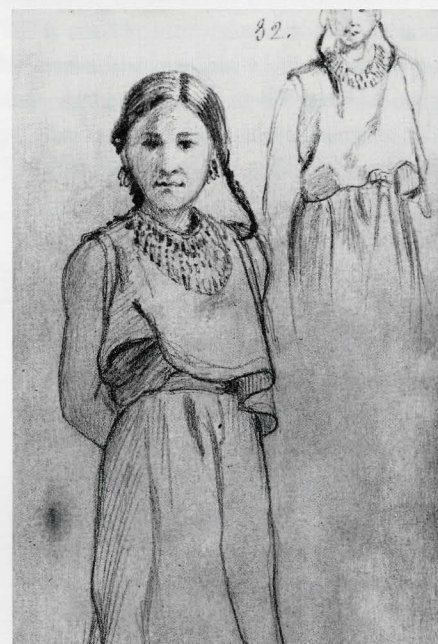
The Honorable Lindy Boggs, New Orleans's former congresswoman and wife of the late Hale Boggs, House Majority Leader, will speak on Thursday, November 3, about her life and career. Her book, *Washington Through a Purple Veil: Memoirs of a Southern Woman*, has just been published by Harcourt Brace. Mrs. Boggs's talk, sponsored by the Collection and the New Orleans/Gulf South Booksellers Association, will be at 7:30 p.m. at the Royal Sonesta Hotel, 300 Bourbon Street. She will autograph her book after the program. All proceeds will benefit the Children's Book Bank.

## FRONTIERS CONFERENCE

On Friday, November 18, and Saturday, November 19, the Historic New Orleans Collection will serve as host institution for "Crucibles of Cultures: North American Frontiers, 1750 - 1820," a conference jointly sponsored by the Institute of Early American History and Culture, the Newberry Library, and the Collection. Panel discussions will examine frontier interactions among Europeans, African Americans, and indigenous Indian peoples during this 70-year period. Two dozen scholars of the period will speak. The meeting will be held at the Bourbon Orleans Hotel and is open and free to all interested scholars and members of the public. Dr. Richard White, McClelland Professor of History at the University of Washington, will close the meeting with his talk, "The Final Frontier?" at 3:45 p.m. on Saturday. Dr. White's most recent publication is *The Middle Ground: Indians, Empires, and Republics in the Great Lakes Region, 1650-1815*.



Richard White, Frontiers Conference speaker



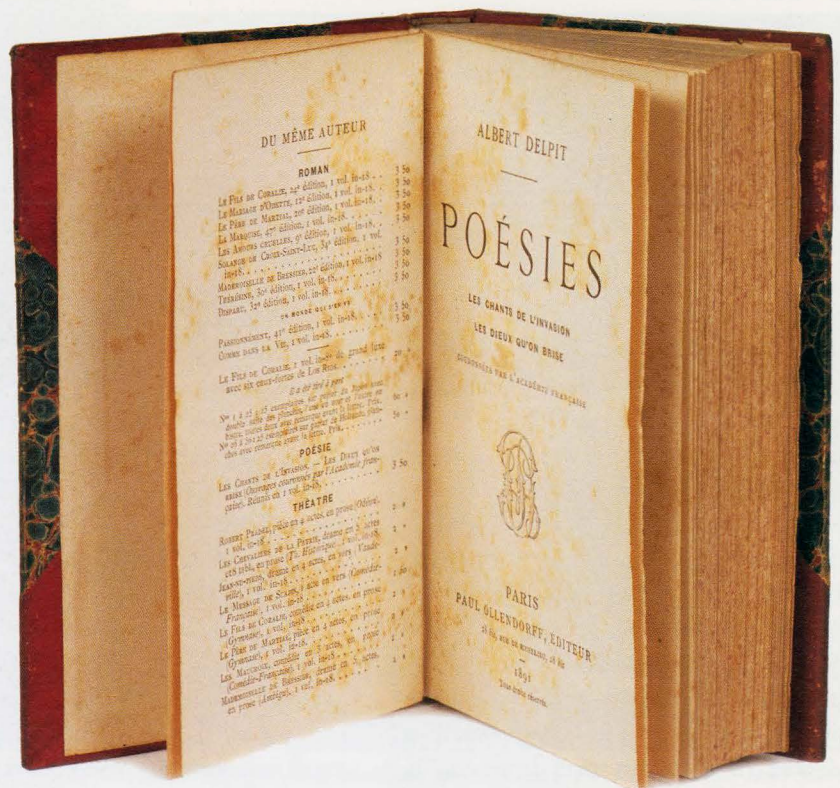
Above, "Indian Girl," Frank Blackwell Mayer, sketches from *Traverse Des Sioux Treaty Negotiations, 1851, Minnesota*. Edward E. Ayer Collection. Courtesy the Newberry Library

# Albert Delpit: A Louisianian in Paris

Although the reputation didn't survive, when New Orleans's Albert Delpit died just over a century ago, his was one of the biggest names in modern French literature. In terms of titles and number of editions, his output was enormous and included all the genres his contemporaries were interested in, political commentary along with the rest. Like most French writers of the 19th and early 20th centuries, he started with poetry, moving on to short stories, novels, and plays. As was also true with most writers at the time, his works generally appeared first in newspapers and such magazines as the *Revue des Deux Mondes* and *La Nouvelle Revue*, both aimed at a cultivated, discriminating public.

Briefly Delpit had been the secretary of Alexandre Dumas the Elder, from whom he picked up a few tricks. As was true with Dumas, his work contains a lot of passion and action, and sometimes the plot is a little implausible. Psychology, though very good, is occasionally subordinated to movement. Delpit's world, like that of so many of his writer contemporaries, is not a pretty one. Often it is peopled with cruel wives or cruel husbands or cruel lovers. There are innocent people in it, of course, but their lot is to suffer, sometimes very deeply, at the hands of the others. Now and then there is violence. Critics never failed to point out that in both his prose and theater the author had an unusual sense of the dramatic and that this led him to focus on a situation's most intense, exploitable aspects.

Typical of his method, perhaps, is "Le Crime de Bernardin," a short story that came out in the *Revue des Deux Mondes* in 1883 and was included a year later in *Les Amours Cruelles*, a collection of short stories and novellas. Micheline and Jean Morel, a young married couple, are on trial for murdering Micheline's lover. Bernardin, the husband's brother, is accused of having been an accomplice. Micheline is sent to prison and Jean gets



Poésies by Albert Delpit, 1891 (88-030-RL)

hard labor. Somehow, "purely and simply," Bernardin Morel is acquitted. Soon a play is written about the affair, and Bernardin, called in first as a consultant, winds up getting hired to play himself. He throws himself into his role and, on opening night, gets carried away and actually kills the actor playing the murder victim. The reader is left to speculate as to what lies ahead.

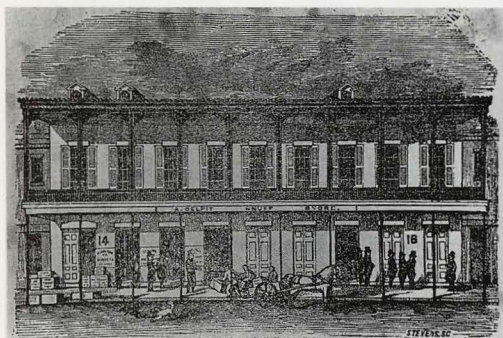
Albert Delpit also wrote for the theater, and here again he was popular in the best sense of the word. Alluding to the young writers of the day, an important critic, Louis Ganderax, declared that, of the lot, this relative newcomer was "assuredly the one with the most talent for the theater." This was in 1883, and the critic was reviewing *Le Père de Martial*, which is a good example of the author's dramatic art. As is true of so many of his other plays, this one is based on an earlier novel. The plot is complicated and deals with one of his favorite themes, illegitimacy. With a splendid cast, the play opened at the Théâtre du Gymnase Dramatique on April 20, 1883, and was an enormous success.

As it happened, Albert Delpit was

not French at all, or not until the year before he died, when he belatedly took out citizenship. Born in New Orleans of French parents on January 30, 1849, he was baptized the following November at what is now Our Lady of Guadalupe Church. At what today would be 525-535 St. Louis Street, his father, Adrien Delpit, ran a highly successful tobacco shop. Eventually Albert and his brother were sent to school in France. Starting at the Collège Ste. Barbe in Paris, Albert went on to the Lycée de Bordeaux. Delpit's father was from the area, where the name is still prominent, so the move was natural enough. When he finished at age 15, Albert was lured back home into the tobacco business, but, much to his parents' disapproval, the young man returned to France determined to become a writer. Not long after his return, he served with distinction in the Franco-Prussian War. He was captured by the *communards* who would have shot him if the American ambassador had not intervened. For whatever reason, perhaps as a precaution, the budding writer did not part with his foreign citizenship until close to the end of his life.

## TENNESSEE WILLIAMS EXHIBITION

And a busy life it proved to be. Delpit soon established himself as a social and cultural icon, which had its negative as well as its positive aspects. Handsome and athletic, he married a rich young widow in 1873. Before long, his work came to involve not only bookstore success but also petty literary quarrels and even duels, the most important of these being a noisy fracas with Alphonse Daudet in 1883. But it was work and newspaper deadlines, not duels, that killed the ambitious young Louisiana author. Like his rival Daudet, he had become dependent upon narcotics in order to sleep, and this led to addiction. He was only in his early forties when an overdose of chloral hydrate brought his

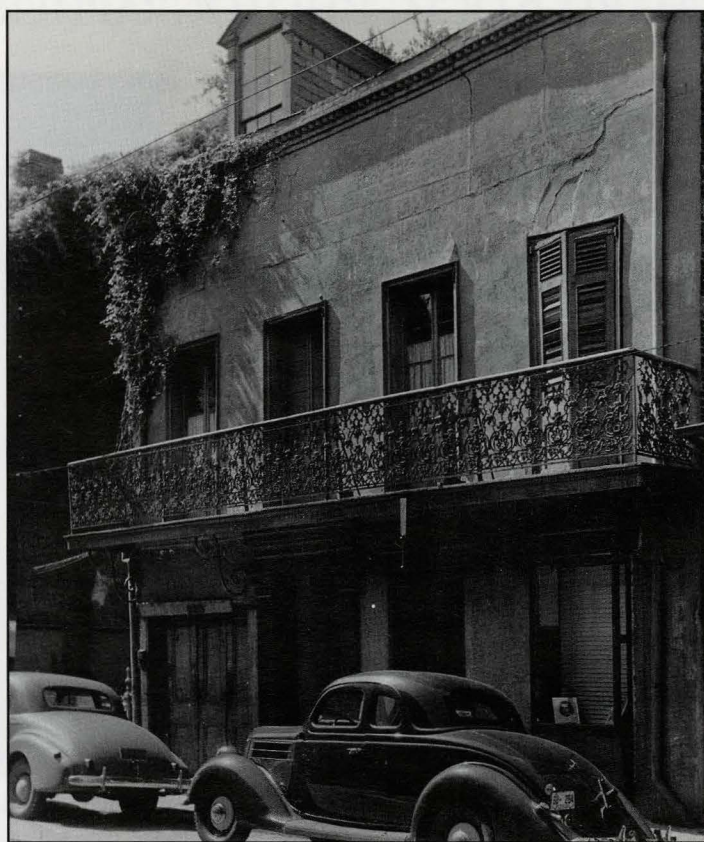


Advertisement, A. Delpit Snuff Store, St. Louis Street (1974.25.3.494)

career to an untimely close on January 4, 1893. He was buried three days later in Montmartre Cemetery in Paris. Had he lived, it is fair to assume that he would have been elected to the French Academy, which had already acknowledged much of his work. Back home in New Orleans, his father had died 10 years earlier at about the time *Le Père de Martial* was drawing crowds and its author drawing swords with an irritated rival. No one in the family seemed interested in taking over the tobacco business, and soon it passed from the local scene.

— Harry Redman, Jr.

Sources: *Daily Picayune*, April 9, 1876; Léon Daudet, *Fantômes et vivants* (Paris, 1931); Jacques Feller, "Delpit," *Dictionnaire de biographie française* (Paris, 1965); Louis Ganderax, *Revue des Deux Mondes*, LVII (1883); *L'Abeille*, obituary reprinted from *Le Figaro*, January 24, 1893; Edward Larocque Tinker, *Les Ecrits de langue française en Louisiane au XIX<sup>e</sup> siècle* (Paris, 1932).



722 Toulouse Street by Richard Koch, 1937 or 1938 (1985.120.141). The building was formerly a boarding house where Tennessee Williams lived, the inspiration for *Vieux Carré*. It is now part of the Collection's complex of buildings.

TENNESSEE WILLIAMS admitted that Columbus, Mississippi, was his birthplace but also remarked, "If I can be said to have a home, it is New Orleans." *The Last Frontier of Bohemia: Tennessee Williams in New Orleans*, an exhibition that opens December 20, 1994, and runs until April 8, 1995, will feature Williams's plays, photographs, paintings, and letters created in or inspired by New Orleans. The exhibition is free and open to the public, Tuesday through Saturday, except holidays, from 10:00 a.m. until 4:45 p.m. at the Historic New Orleans Collection, 533 Royal Street.

## DATABASE REPOSITORY

The Historic New Orleans Collection is working with scholars of the colonial and territorial periods of Gulf Coast history who are interested in a repository for their collective databases. The scholars attending the initial meeting in February 1993 were invited by Professor Gwendolyn Hall of Rutgers University and Dr. Jon Kukla. The goal of the study group is to eliminate duplication of effort and to promote the exchange of ideas by participants.

The project was launched with the

creation of a three-part directory. Part one is an alphabetical listing of all attendees of the original meeting, with addresses, general interests, and brief descriptions of each database. Part two is a list of all the databases organized by geographic place and dates covered. Part three includes this information arranged by document type. Individuals desiring more information on the directory or the study group should contact Chuck Patch, director of systems, 533 Royal Street, New Orleans, LA 70130.

## RICHARD KOCH, PHOTOGRAPHER



1220 Burgundy Street (1985.120.64)

He was Mr. Koch to Sam Wilson when the young architect went to work for Richard Koch. Miss Sarah Henderson, patron of the Arts and Crafts Club in the 1930s and '40s — the French Quarter institution dear to the heart of Richard Koch — simply called him Koch. He was “the brother” to his sisters Anna and Emilie. Richard Koch (pronounced coke), born in New Orleans in 1889, architect and preservationist, was also a dedicated photographer of historic structures. “He had an eye,” says Henry Krotzer, who worked with Koch for many years. The Koch photographs — an outstanding collection that includes plantations, cottages, townhouses, villas, staircases, galleries, and courtyards — constitute an invaluable record of the state’s architectural patrimony, the essential Louisiana.

Koch died in 1971, leaving most of his estate to Tulane University. Approximately 2,000 negatives related to historic regional architecture are part of this bequest and are housed in the Southeastern Architectural Archive in the university’s Howard-Tilton Memorial

Library. He also left a generous bequest to the Historic New Orleans Collection together with a number of valuable art works. The Collection’s primary holding of Koch photographs, numbering more than 300, were a gift of Mrs. Solis Seiferth in 1985.

Cited in the *Dictionary of Louisiana Biography* as an architect with a national reputation for work in the Louisiana tradition, Richard Koch’s appreciation of fine regional architecture led to his appointment in the 1930s as district officer in Louisiana for the Historic American Buildings Survey (HABS). Part of the federally sponsored Works Progress Administration, the project hired unemployed architects and draftsmen to make measured drawings of the country’s historic architecture. One of Koch’s assistants was Boyd Cruise, who later became the Collection’s first director. During this time, Koch traveled up and down the state, carefully photographing the structures to be included in the survey.

He reported to Marvin Eickenroht in San Antonio, the chief of HABS’s southern division. Included in the Koch Papers at THNOC is an outline describing local

architecture (“Lafcadio Hearn...thought Port of Spain, Trinidad, more like New Orleans than any other place in the West Indies”), part of the written material that Koch sent to Eickenroht’s office. The outline notes architectural detail and such nuances as the artful blend of color on old French Quarter buildings — “many different shades of rose or yellow or tan, and later covered with a coat of gray or light blue....Parts of these successive coats have peeled off, leaving a blended color.”

Eickenroht, writing to Koch in May 1937, commented that “your outline was checked rather carefully because everyone enjoyed reading it....Please explain all French terms such as pigeonier, garçonnière..., etc.”

Richard Koch’s interest in photography was an outgrowth of his profession and his specialty, historic restoration. His friend Weeks Hall, a photography enthusiast, no doubt encouraged Koch, who in 1922 had just finished restoration work on Hall’s home, *The Shadows*, in New Iberia. Koch knew and perhaps was influenced by the professional photographers Robert Tebbs from Philadelphia and Frances Benjamin Johnston from Washington, both of whom photographed Louisiana architecture.

Koch did not romanticize his subjects — buildings were not cleaned up before photographing, inside or out. And, for scale, he liked to have a child on



Palmisano Cottage (above Kenner) (1985.120.256)



the front steps of a house. Design, detail, and light were all important. Summer light, he said, was too bright. Photography for Koch, more than a professional necessity, became a major interest as he went about preserving on film the state's threatened buildings. His training at Tulane, where he received the first degree in architecture awarded by the university in 1910, his study at the Atelier Bernier in Paris, and apprenticeships in New York and Boston had combined to give him a highly developed aesthetic sense, while from his father, an architectural engineer born in Stuttgart, Germany, he learned precision. New Orleans's fine stock of buildings, lush climate ("You could hardly keep him away from gardens," architect Henry Krotzer remembers), and visual richness left their impressions on him as well. He lived for many years in the family home, a large gabled house embellished with pinnacles, at Fourth and Coliseum streets in the Garden District.

Koch's travels in Spain in the 1920s heightened his appreciation of architectural detail — his sketchbooks reveal wellheads, hinges, escutcheons, and balusters observed in the Spanish towns. He photographed the Generalife gardens in Granada, the Alcazar gardens in Seville, and reminded his traveling companions, Edward and Catherine Moore, that he was taking pictures of places, not friends.



941 Bourbon Street (1985.120.54)

Back at home, the French Quarter captured his imagination, and most particularly Royal Street's Arts and Crafts Club, the gallery and art school that defined the city's cultural life throughout the 1920s, '30s, and '40s. Koch helped found the club and served in nearly every capacity on the board, including president. Receptions at the Arts and Crafts sometimes drew the likes of Sherwood Anderson and Thornton Wilder, but always there were artists and art patrons coming to look at prints by Caroline Durieux, say, and paintings by Josephine Crawford, or, perhaps, the HABS show with photographs by Richard Koch, described by a reporter at the *Item-Tribune* as "unusually expressive of the architecture of this part of the country." Jack Bartlett (Mrs. Harry B. Kelleher), just out of Newcomb College, worked at the club in the 1930s. She recalls Koch's rueful comment about the fine architecture that once stood on the block bounded by Royal, St. Louis, Chartres, and Conti streets, demolished in the early part of the century: "It looked like a village in France." She also recalls what Leonard

Huber, local historian and collector, said to her: "We never would have gotten started without Dick." He meant preservation.

Richard Koch's photographs grew out of his commitment to preserve the region's architecture. But they can stand on their own. The images look out at you — clear, direct, composed — and you feel a little shock, some sadness too, when you take in their beauty and immediacy, tangible yet elusive. Laure Beaumont-Maillet, curator at the Bibliothèque Nationale in Paris, referring to Eugène Atget's Parisian photographs, writes about the "emotion that is stirred by photography's unequalled ability to resurrect." That is part of Richard Koch's gift to us and it is a large one.

— Louise C. Hoffman

Sources: Artists files and Koch Papers, THNOC; Glenn R. Conrad, ed., *A Dictionary of Louisiana Biography* (Lafayette, 1988); William R. Cullison III, *Historic Mississippi Delta Architecture* (New Orleans, 1978); Mrs. Harry B. Kelleher and Henry Krotzer, interviews; Bernard Lemann, *et al.*, eds., *Talk About Architecture: A Century of Architectural Education at Tulane* (New Orleans, 1993); Louisiana Collection and Southeastern Architectural Archive, Tulane University.



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.

## LIBRARY

Lafcadio Hearn (1850-1904), wandering scholar and author, eked out an existence in New Orleans between 1877 and 1887 by writing local-color pieces for newspapers. Always attracted to the exotic, he traveled to Japan in 1890 and never returned to the United States. Hearn married the daughter of a noble though impoverished samurai family, adopted Japanese dress, and became a Japanese citizen, taking the name Koizumi Yakumo. He held the chair of English Literature at the Imperial University of Tokyo until shortly before his death. Through his writings and lectures, he performed a great service to international relations interpreting the West and the East to each other.

An item produced during Hearn's Japanese years has been added to the library's extensive collection of his New Orleans writings. *The Boy Who Drew Cats* (ca.1898) is a Japanese fairy tale translated by Hearn. Delicately illustrated, it is printed from woodblocks on heavy crepe paper.

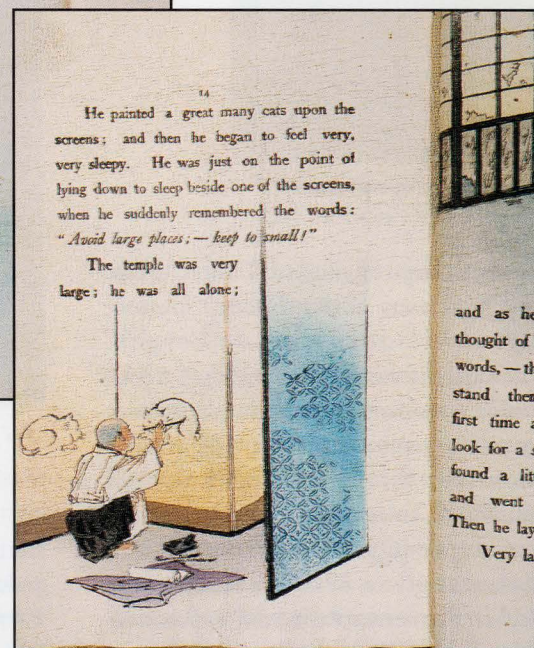
■ James Houston "Jimmie" Davis served two terms as governor of Louisiana (1944-1948, 1960-1964). Popularly known as the "singing governor," he was inducted into the Country Music Hall of Fame in 1972 and has written over 300



Illustrations from *The Boy Who Drew Cats* (94-150-RL)

songs, many of them gold records. His theme song, "You Are My Sunshine," has remained a favorite with his many fans and is often associated with Louisiana. Recently acquired is the sheet music for one of the earliest songs he recorded for Decca Records, "Nobody's Darlin' But Mine" (1935), the hit that established him in the country music field.

■ Also acquired are several pieces of 20th-century Louisiana political memorabilia, including published speeches of Huey Long, memorials delivered at his death, and campaign material for other gubernatorial contenders. One broadside announces a rally for Governor O. K. Allen (term, 1932-1936) held on January 13, 1936. Allen died suddenly on January 28, thrusting president *pro tempore* James A. Noe into the governor's office. A brochure promoting Earl Long's chosen successor, Carlos G. Spaht, in the 1952 gubernatorial election failed to win him enough votes to defeat Robert F. Kennon (term, 1952-1956). The memorials for Huey Long (term, 1928-1932) include a




laminated broadside published in 1937, a special issue of *Louisiana Conservation Review* (Oct. 1935), and a copy of the funeral oration delivered at his grave by clergyman and political organizer, Gerald L. K. Smith.

■ Straight University was named for a generous donor, Seymour Straight, and established in 1870 on Esplanade Avenue as an institution of higher education for African Americans. Just acquired is a promotional brochure, issued by the university in 1877, that states, "We appeal to the intelligent colored citizens of Louisiana to give the school the full benefit of their influence." That same year the building was destroyed by fire, and the university soon moved to Canal Street. In 1935 Straight University merged with New Orleans University, another African American institution established during Reconstruction, to become Dillard University.

**NOBODY'S DARLIN' But Mine**

**OAHU ORCHESTRATION FOR THE GUITAR**



by  
**JIMMIE DAVIS**

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No. 376

**JENKINS MUSIC COMPANY**  
MADE IN U.S.A.

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■ Beginning in 1827, the French company of the Orleans Theatre left New Orleans to tour the Northeast for several summers under the management of founder John Davis. The troupe performed the works of such composers as Cherubini, Weber, Rosini, and Halévy in Philadelphia, New York, and Boston. The library has acquired several librettos of light, comic pieces, published in Philadelphia, and probably staged while the company was in that city.

■ Several large donations of programs, invitations, menus, and other ephemera have been received, representing local events from the 1920s to the present.

— Pamela D. Arceneaux

## MANUSCRIPTS

A 1973 draft of Tennessee Williams's *Vieux Carré* has returned home. In 1938 Tennessee Williams (1911-1983) resided in a boarding house at 722 Toulouse Street that now serves as the offices and reading room of the Collection's manu-

scripts division. Notes found on a 1939 fragment of the autobiographical play indicate that Williams considered two titles, *Vieux Carré* and *Dead Planet the Moon*. Initially, he chose the latter, which he also used for a related series of four poems. In subsequent years, Williams came to prefer *Vieux Carré* as the title. First produced in 1978, the final version differs substantially from the 1973 draft.

■ Two donations provide glimpses into early Louisiana families.

The Destrehan Family Papers, 1831-1884, contain materials relating not only to the family of Nicholas Noël Destrehan (1793-1848) but also to the Harvey and McCutcheon families. The papers were donated by Marian M. Yarborough to the River Road Historical Society which gave them to the Collection with the donor's approval. Included are correspondence, baptismal certificates, a notebook and papers with genealogical information, a map, and other materials related to the family property.

23C

Insert B

MRS. WIRE, <sup>yeah</sup> MAY YOU ENQUIRE, YOU MAY ENQUIRE! LOOK, YOU'RE IN A DOPED UP CONDITION. DRUNK AND DOPED UP, YOU STAGGERED AGAINST THE STOVE AN KNOCKED A KETTLE OF BOILING WATER OFF IT. NOW THAT'S THE STORY YOU'LL TELL IN PAYMENT OF BACK RENT HERE ~~CAUSE~~ <sup>and your cheap habits!</sup> — disgracing my house!

(TO WRITER) PAINTER WHAT IS SHE TALKING ABOUT?

MRS. WIRE <sup>she says!</sup> AND YOU —

(TO WRITER) YOU SAY YOU WITNESSED IT, YOU BACK UP THE STORY, YOU MEAN?

MRS. WIRE, THE STORY WOULDN'T—HOLD WATER.

MRS. WIRE I SAID ACCIDENTAL. WHO'D DOUBT IT <sup>(IN HIS CONDITION)</sup> / ME, THEY'D THROW THE BOOK AT ME FOR NO REASON BUT THE FIGHT THAT I'VE PUT UP AGAINST THE CORRUPTION AND EVIL THAT THIS QUARTER IS BUILT ON. ALL I'M ASKING IS — <sup>(Begin to cry for her way)</sup>

(ABRUPTLY MISS CARRIE AND MRS. WAYNE IN OUTRAGEOUS NEGLIGENCE BURST INTO THE KITCHENS AT THE SIGHT OF THEM, MRS. WIRE STARTS TO SCREAM WORDLESSLY AS A PEACOCK, AT A PITCH THAT STUNS THE WRITER BUT NOT THE PAINTER NOR THE CRONES.)

(JUST AS ABRUPTLY, SHE FALLS SILENT AND FLOPS INTO A CHAIR.)

OH, MRS. WIRE! MISS CARRIE

WE THOUGHT THE <sup>house</sup> BLAZE HAD CAUGHT FIRE!

— WHAT A REMARKABLE — <sup>(Softly)</sup> TABLEAU VIVANTE?

(WITH A DAZED SMILE) — YES, BUT I'M AFRAID THAT —

THE PADDY WAGON'S APPROACHING. <sup>means night court, you know.</sup>

— I THINK I'LL — GO TO BED, NOW... <sup>from wire</sup>

<sup>like suit you will!</sup>

(Cut to Bureau letter of page 23)

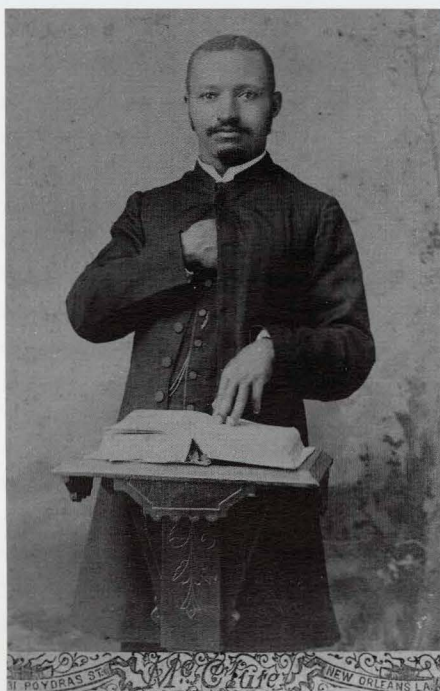
Draft of *Vieux Carré* by Tennessee Williams (94-45-L)

The Friedrichs Papers, ca. 1724-1971, include genealogical information on the Freret, Darenbourg, McCall, and Rillieux families. The items were donated by Suzanne Friedrichs and provide the researcher with early municipal documents relevant to these families, signed by Mayors Joseph Roffignac, August Macarty, Nicolas Girod, James J. Mather, William Freret, John Watkins, and Denis Prieur.

■ Records of S. H. Livaudais & Sons, sugar brokers, provide insight regarding New Orleans's role in the world sugar market. Manuals, purchase records, reports, newspaper clippings, and correspondence are included in the donation from Herbert Livaudais and André Livaudais. The firm traces its origin to D. A. Chaffraix (b. 1841), a native of France, who built and operated the first sugar refinery in New Orleans with Messrs. Barclay and Agar. Chaffraix's nephew, Pierre A. Lelong (1852-1913), joined the business, which eventually became the leading sugar export company

in the South. Lelong served as a charter member of the board of commissioners of City Park. The board, organized in 1895, was responsible for securing the Isaac Delgado donation for building the Delgado Museum, renamed the New Orleans Museum of Art. Samuel H. Livaudais (1880-1959) entered the company as bookkeeper in 1910 becoming president sometime after Lelong's death in 1913. S. H. Livaudais was a member of the first board of directors of the New Orleans Airport Commission established in 1925. Other community involvement included work with the New Orleans Public Library, the Community Chest Drive, and the Marquette Association of Higher Education at Loyola University. The business remains in the Livaudais family.

– M. Theresa LeFevre

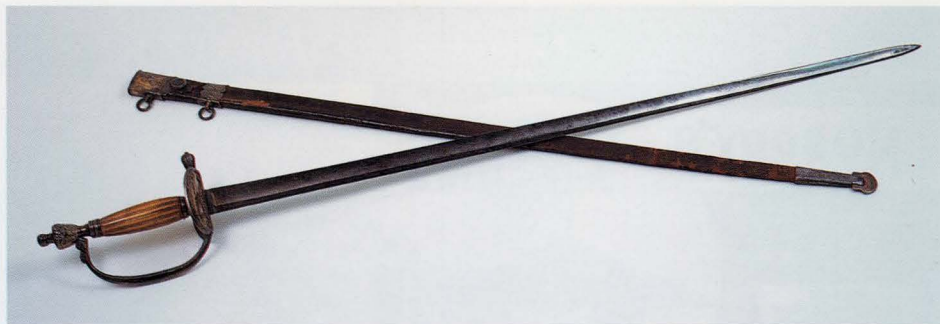


Rev. John Qualls (1994.70.2)

## CURATORIAL

The majority of items housed in the curatorial division are works on paper. Three-dimensional objects are a much smaller subgroup of the holdings; the last quarter resulted in significant additions to this portion of the collection.

Mary Frances Higbee Schwartz has donated a side chair from the salon of the *J. M. White*, one of the grandest boats to



Sword of Gen. Jean Baptiste Labatut (1994.72 a,b)

ride the waters of the Mississippi during the last quarter of the 19th century. The circa 1878 chair, made mostly of walnut, has an inlaid crestrail bearing the monogram JMW in ornate and intertwined letters. Complementary information about the *J. M. White* is included in the Tobin Papers housed in the manuscripts division.

An early 19th-century sword belonging to General Jean Baptiste Labatut is the donation of Rose Milling Monroe. Labatut, a native of Bayonne, France, emigrated to New Orleans in 1781. He was elected attorney general of the *cabildo* in 1794 and during the Battle of New Orleans served as one of General Andrew Jackson's aides. According to historian Timothy Pickles, the sword was manufactured by Gills Company, an English firm, in 1806 or 1807. The weapon has a warranted blade of blued steel engraved with American patriotic symbols and is accompanied by its original leather and metal scabbard.

Fire screens were both functional and decorative elements in a well-furnished parlor of the mid-19th century. A particularly fine local example is the recent gift of Marie Elina Duvic Reinecke. The fire screen consists of a large panel executed in needlepoint set inside an elaborately carved mahogany frame decorated with cherubs, floral motifs, and winged horses. An escutcheon bearing the initials RG surmounts the top rail. The needlework panel depicts a landscape with two figures and a dog.

■ Among a number of photographs recently acquired were two cabinet cards by New Orleans photographers that portray African American ministers during the 19th century. One of these is a

portrait of the Reverend John Qualls at his pulpit taken by John W. McClure between 1883 and 1886.

Charles Cabibi has donated a rare group photograph of Louisiana governor Newton Crain Blanchard and members of the gubernatorial staff at the inauguration

## 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:  
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Jon Kukla, Director

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

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The Historic New Orleans Collection

of Theodore Roosevelt on March 4, 1905. Maury Midlo's gift to the Collection includes 22 views which focus on Mardi Gras, amusements, public buildings, and private residences in New Orleans, and on shipping and industrial interests in Louisiana during the 1950s. The Southern Yacht Club has donated a portrait of Commodore Arthur D. Wynne, Jr.

■ In response to the exhibition *Over Here! New Orleans During World War II*, Ellis Joubert has donated a Higgins "E" citation award. The cast-iron pin in the shape of a PT boat is an example of those given annually during the war to employees of the Higgins Shipyard for meritorious performance.

■ Virginia Dove Weaver donated a souvenir demitasse cup and saucer from the West End Hotel. The cup, which depicts the resort hotel in its heyday during the 1890s, was manufactured for the hotel by Bauscher Brothers.

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

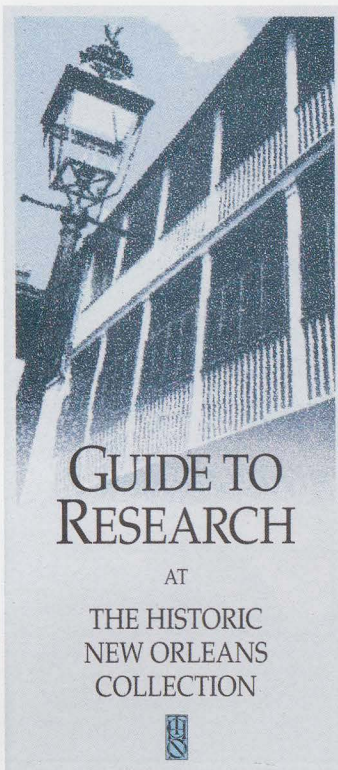
## ON LOAN

Materials from the William Russell Jazz Collection (manuscripts division) and complementary materials from the curatorial division are on loan to the Queens Museum/ Smithsonian Institution Traveling Exhibition Service for *Louis Armstrong: A Cultural Legacy*, organized by the Queens Museum. Besides the Queens Museum, the exhibition travels to the Museum of African American Life and Culture in Dallas, the Terra Museum of American Art in Chicago, the Gibbes Museum of Art in Charleston, the New Orleans Museum of Art, the Strong Museum in Rochester, the Telfair Academy of Arts in Savannah, and the National Portrait Gallery in Washington.

THNOC has three pieces included in *The Grand American Avenue: 1850-1920*. After New Orleans, the exhibition travels to Chicago and New York.

## DONORS APRIL-JUNE 1994

Allain C. Andry III	Dr. Jon Kukla
Phil Arbo	Jeannette Laguaite
Archives of the Archdiocese of New Orleans	Dr. Alfred E. Lemmon
Alden Ashforth	Dr. Samuel Logan
Mr. and Mrs. Jasper B. Becker	LSU Press
Harold Block	Barry Martyn
Judith H. Bonner	Elizabeth Mellinger
Douglass W. Boyd	George Mellinger II
Eric J. Brock	Maury Midlo
Raymond J. Burby	Rose Milling Monroe
Lois S. Butler	Mr. and Mrs. Carl Mussachia
Charles Cabibi	Newcomb College
Mark Cave	The New Orleans Institute for the Performing Arts
Center for African and African American Studies	Anne Pennison
Mrs. William K. Christovich	Pensacola Historical Society
Dr. Eugene Cizek	Mrs. Ralph Platou
Verne T. Clark in memory of John A. Mahé II	Marie Elina Duvic Reinecke
Mary Youngblood Cooper	River Road Historical Society
Maurice Denuzière	Dr. J. William Rosenthal
Candace Gillette	Mary Frances Higbee Schwartz
Patricia J. Glinn	Southern Yacht Club
Katharine Goldman	University of Nebraska Press
James L. Griffin	Urban Land Institute
Tracy Hendrix	William F. Wagner
Burton Hosch	Virginia Dove Weaver
Ellis Joubert	Col. and Mrs. L. B. Wilby
Florence M. Jumonville	Williams Prizes Committee
Catherine C. Kahn	WYES-TV
James B. Kemp	Mrs. Samuel Zurik
Mrs. Robert J. Killeen	



## GUIDE TO RESEARCH

*Guide to Research at the Historic New Orleans Collection* describes the holdings of the library, curatorial, and manuscripts divisions of the research center and procedures followed in their reading rooms. Information includes policies for reproducing printed or pictorial materials and suggestions for first-time researchers. *Guide to Research* is available free of charge.

### PHOTO CREDITS

Jan White Brantley  
Libby Nevinger  
Cornelius Regan

## STAFF

### PROFESSIONAL ACTIVITIES

Head librarian **Florence M. Jumonville** presented a paper entitled "Between Civilization and California: Foreign-Language Printing in Nineteenth-Century New Orleans" at the second annual international conference of the Society for the History of Authorship, Reading, and Publishing. The conference was sponsored by the Center for the Book at the Library of Congress and was held at the library.

**Leslie Johnston**, documentation coordinator, was elected president of Museum Computer Network, effective at the 1995 conference.

Curator **John Magill** spoke at the Louisiana State Museum/Friends of the Cabildo House Research Program. He spoke on the history of the New Orleans infrastructure to the docents of the Hermann-Grima House in September and to the Cabildo docents in October. **Jon Kukla** and **John H. Lawrence**, director of museum programs, spoke about *The Grand American Avenue: 1850-1920* to a Lambeth House gathering.

Two artworks by **Steve Sweet**, assistant preparator, have been installed on concourse C at New Orleans International Airport. Photographs by **Jan White Brantley**, head of photography, were included in the application of the St. Alphonsus Church for National Historic Landmark status.

**Greg Osborn**, researcher, spoke on "Tracing Your African American Louisiana Roots" at the New Orleans Public Library. He also spoke to the New Orleans Genealogical Society.

### CHANGES

**Sara Holmes** (B.A., Mary Washington College) and **Nancy Ruck** (B.A., Sarah Lawrence College) have joined the staff of the manuscripts division.

### MEETINGS

**Dr. Alfred E. Lemmon**, curator of manuscripts, attended the annual meeting of the Society of American Archivists. He was appointed to a three-year term on the Society's international archival affairs committee and will serve as chairman.

**Chuck Patch**, director of systems, coordinated a session at the Museum Computer Network annual meeting in Washington, D.C., August 30 - September 3. **Leslie Johnston** also attended the MCN meeting where she coordinated a session and presented a paper.

### PUBLICATIONS

Preparator **Doug MacCash** has been named art editor of *New Orleans Review*. The *Review's* most recent issue included photographs by **John H. Lawrence**. He also contributed an article to *New Orleans Art Review*. Photographs by **Jan White Brantley** appeared in the National Trust's *Historic Preservation News*.

**Dr. Patricia Brady**, director of publications, contributed a book review to the *Journal of Early American History*. An interview with Shirley Ann Grau by **Louise Hoffman**, editor, appeared in *Cultural Vistas*. A book review by curator **Judith H. Bonner** appeared in the *Southwestern Historical Quarterly*.

Two articles by **John Magill**, curator, were published in *Preservation in Print*. An article by **Alfred Lemmon** was included in a volume published in Florence, Italy, on the occasion of the 200th anniversary of the birth of the Italian composer, Domenico Zipoli.

## VOLUNTEERS FOR *THE AVENUE*



Volunteers gather in the Counting House to learn about *The Grand American Avenue* exhibition.



Nancy Ruck and Sara Holmes

**INTERNSHIP PROGRAM**

**Judyth Demarest** (Southeastern Louisiana University) was an intern in the curatorial division during the summer and continued as a volunteer for the installation of *The Grand American Avenue*.

*Judyth Demarest*

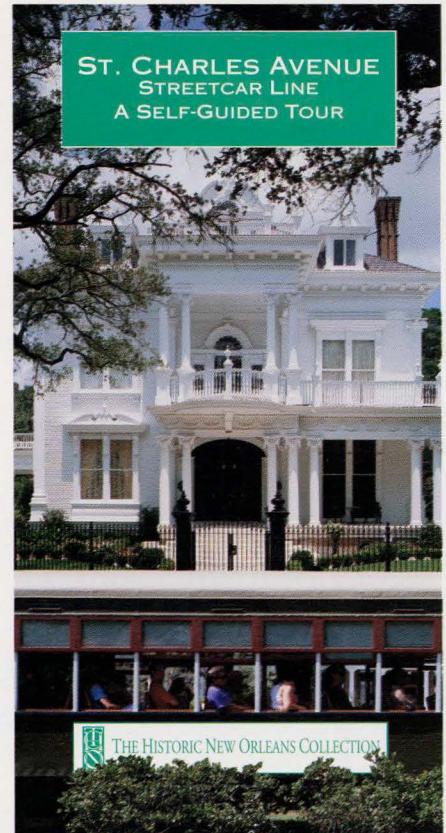


**MEDIA**

**Jon Kukla** appeared on the television program "Town Meeting, Louisiana Style." **Chuck Patch** and **John Magill** were interviewed about the exhibition *From Bank to Shore: The Development of New Orleans Neighborhoods* on WWNO radio. **John Lawrence** was interviewed about *The Grand American Avenue* on WWNO, WBYS, and WSMB radio.

**STREETCAR TOUR**

In conjunction with *The Grand American Avenue* exhibition, the Collection has produced *St. Charles Avenue Streetcar Line: A Self-Guided Tour*. The guide, designed to be used while riding the streetcar, is a brief introduction to the city, tracking its development upriver over the years. It identifies neighborhoods, landmarks, architecturally important houses, and other points of interest along the way. The 4" x 9" guide fits into a pocket or purse and is spiral-bound at the top so that the pages can be flipped as the streetcar travels along its route. Research and text are by Lynn D. Adams and John T. Magill. *St. Charles Avenue Streetcar Line* is available at the Shop at the Collection.



*Exhibition volunteer Brenda Marshall with Mimi Calhoun and Pat Cromiller, volunteer coordinators*

**V**olunteers for *The Grand American Avenue: 1850-1920* gathered for lunch at the Collection in August. Jon Kukla and John Lawrence addressed the group, and Pat Cromiller, head of the education department, led a tour of the history galleries. The traveling exhibition is installed on two floors of the Merieult House, with volunteers serving as gallery guides, program interpreters, and receptionists. **Additional volunteers are needed on Tuesdays (morning and afternoon), Thursdays (morning), and Saturdays (morning).** Please call Mimi Calhoun at 523-4662 for information.

**NEW PUBLICATIONS**

*New Orleans in 1812*, a reproduction of the Jacques Tanesse/Jules Allou D’Hemecourt map.  
*St. Charles Avenue Streetcar Line: A Self-Guided Tour*, 4 x 9, spiral-bound, 16 pages.  
*Elegant Entertaining Along St. Charles Avenue*, 6 x 9, spiral-bound, 130 pages.

PLEASE SEND  
 \_\_\_\_\_ reproductions of map, *New Orleans in 1812* @ \$20.00 .....\$ \_\_\_\_\_  
 \_\_\_\_\_ framed copies of *New Orleans in 1812* @ \$100.00 .....\$ \_\_\_\_\_  
 \_\_\_\_\_ copies of *St. Charles Avenue Streetcar Line* @ \$4.95 .....\$ \_\_\_\_\_  
 \_\_\_\_\_ copies of *Elegant Entertaining Along St. Charles Avenue* @ \$11.95 .....\$ \_\_\_\_\_

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## NEW ORLEANS IN 1812

A high quality reproduction of the Jacques Tanesse/Jules Allou D'Hemecourt map is available at the Shop at the Collection (\$20; shipping \$4.50). Included is a descriptive brochure by curator John Magill identifying points of historical interest. The map measures 22<sup>1</sup>/<sub>2</sub>" x 28<sup>1</sup>/<sub>2</sub>" and is suitable for framing. The map is also available framed and double-matted, 25<sup>1</sup>/<sub>4</sub>" x 31<sup>1</sup>/<sub>4</sub>" (\$100; shipping \$15.00). See page 15 for ordering information.



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