



**THE HISTORIC
NEW ORLEANS
COLLECTION
QUARTERLY**

Volume XXII, Number 4

Fall 2004

The Collection

CELEBRATES

the
TIES BETWEEN LOUISIANA AND GREAT BRITAIN

with
A Symposium, Exhibitions, and a Forthcoming Publication



ENGLISH SPOKEN HERE *GREAT BRITAIN AND LOUISIANA*

Tourists from far and wide flock to Louisiana to savor its unique blend of African, Caribbean, French, and Spanish cultures. Few visitors, however, realize that the region has also been shaped by its long-standing ties to Great Britain. The Historic New Orleans Collection's tenth annual Williams Research Center Symposium, *English Spoken Here*, will analyze Britain's influence on the colonization and development of Louisiana. A distinguished group of scholars will address topics ranging from the establishment of British West Florida to the English imprint on Louisiana's decorative arts.

Britain's link to Louisiana can be traced to the turn of the 17th century, when the major European powers launched their first serious colonization efforts in the region. The strategic value of the Mississippi River drainage basin placed Louisiana at the center of an international struggle for control of the North American continent. While France and Spain controlled the Mississippi River valley, Britain took active measures—exploration, immigration, military incursion, and trade—to gain power. In 1699 Englishman William Lewis Bond ascended the Mississippi River to a point just below modern New Orleans, but turned back after Jean Baptiste Le Moyne, sieur de Bienville successfully argued that the French already controlled the river. The site of Bond's turnabout has been called *Détour des Anglais*, or English Turn, ever since. Later, British mapmakers produced detailed maps to help policy makers in London visualize an expanded British presence in Louisiana. Cartography expert Henry G. Taliaferro will look at the importance British regimes placed on the Gulf Coast and lower Mississippi Valley and will discuss the role of maps as “instruments of empire.”

English exploration of the area continued well into the 18th century. Not until 1763, however, did Great Britain actually control any territory in Louisiana. With the conclusion of the Seven Years' War and the signing of the Treaty of Paris, Britain acquired the colony of West Florida—all lands east of the Mississippi River and north of the Iberville River, including the



Plan of the English Turn by Barthélémy Lafon, 1814 (1970.2.7)

towns of Baton Rouge and St. Francisville. This region became populated with plantations and served as an important destination in the British transatlantic slave trade. Descendants of both settlers and slaves who developed British West Florida in the 1760s and '70s continue to live in the area today. Although the territory was taken over by the Spanish in 1783, the Florida parishes retain their distinctive character as part of one of the last British colonies founded in North America. Two of the symposium speakers will explore cultural and economic

aspects of Louisiana's colonial past. Robin Fabel, retired professor of history at Auburn University, will chronicle the twists and turns of West Florida's evolution, while David Fleming, director of National Museums Liverpool, will examine the transatlantic slave trade, centered in Liverpool, and its impact on the lower Mississippi Valley.

The Louisiana territory enjoyed relative calm during the American Revolution—but played a decisive role in the conflict that followed. Tensions



A Map of Part of West Florida, from Pensacola to the Mouth of the Iberville River..., 1772 (1974.25.18.103). *The British plan to establish a settlement at the juncture of the Mississippi River and the Iberville River (Bayou Manchac) was developed during the 1763-83 British occupation of West Florida. The proposed settlement was to serve as a port on both the Mississippi and Iberville Rivers. Here goods could be moved via the Amite River and Lakes Maurepas and Pontchartrain to the Gulf of Mexico, thus allowing English trade to bypass the Spanish-controlled port of New Orleans. The major flaw in the plan was the absence of sufficient water year-round to permit river traffic along the Iberville. This map is a printed version of a larger, more detailed manuscript prepared by Elias Durnford, who served as surveyor-general of British West Florida at Pensacola.*

between the United States and Great Britain continued to percolate in the post-Revolutionary decades, eventually spawning the War of 1812. It can be said that the independence won from Great Britain at Yorktown in 1781 was irrevocably guaranteed in Louisiana in 1815. That January, on the Plains of Chalmette, just south of



Thomas Cripps, ca. 1869 (1993.76.1a). From chorus master at the St. Charles Theatre to music instructor at Hewitt's Music Store, English immigrant Thomas Cripps enjoyed an accomplished musical career in New Orleans.

New Orleans, the British army suffered a humiliating defeat at the hands of Andrew Jackson's forces. Jason Wiese, special projects librarian at the Williams Research Center, will describe The Collection's considerable Battle of New Orleans holdings, which rank as the world's foremost assembly of original documents, artworks, rare books, and memorabilia on this seminal event.

The War of 1812 marks the final British attempt to conquer territory in Louisiana, but not the final flowering of British cultural imperialism. H. Parrott Bacot, professor of art history at Louisiana State University, will discuss the lingering evidence of British tastes in local architecture and decorative arts. And Alfred E. Lemmon, director of the Williams Research Center, will trace the musical career of Thomas Cripps, an English immigrant to Louisiana.



Battle of New Orleans by Dennis Malone Carter, 1856 (1960.22)



English Victorian coal scuttle, ca. 1855, from the residence of Kemper and Leila Williams (72.272a-cWR)

Together, the scholarly presentations at the tenth annual Williams Research Center Symposium will highlight the multifaceted nature of the British influence on Louisiana. English has long been spoken here.

—Light T. Cummins

Light T. Cummins, the Guy M. Bryan Professor of American History at Austin College, will serve as moderator of the tenth annual Williams Research Center Symposium. He specializes in the history of Spanish Louisiana, particularly the 18th-century Anglo-American migration into the lower Mississippi Valley and Gulf Coast areas.

SUPPORT FOR THE SYMPOSIUM

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TENTH ANNUAL
WILLIAMS RESEARCH CENTER SYMPOSIUM

ENGLISH SPOKEN HERE
GREAT BRITAIN AND LOUISIANA

PROGRAM

SATURDAY, JANUARY 8, 2005

THE RITZ-CARLTON HOTEL
921 CANAL STREET, NEW ORLEANS

FRIDAY, JANUARY 7

6:00 p.m. Reception for registered participants
The Historic New Orleans Collection
533 Royal Street

SATURDAY, JANUARY 8

- 9:00 a.m. Introduction
Light T. Cummins
Symposium Moderator
Guy M. Bryan Professor of American
History, Austin College
- 9:15 a.m. David Fleming, Director,
National Museums Liverpool
“Liverpool and the Transatlantic Slave Trade”
- 10:00 a.m. H. Parrott Bacot, Professor of Art History,
Louisiana State University
“The British Influence on the Architecture
and Decorative Arts of Louisiana, 1762-1861”
- 11:00 a.m. Henry G. Taliaferro, Cartographic Expert
“British Exploration and Mapping in the
Mississippi Valley, ca. 1700-1763”
- 1:30 p.m. Robin Fabel, Professor of History (retired),
Auburn University
“The British Presence in West Florida”
- 2:15 p.m. British Collections at The Historic
New Orleans Collection
Alfred E. Lemmon, Director,
Williams Research Center
“Thomas Cripps of the St. Charles Theater”
Jason Wiese, Special Projects Librarian,
Williams Research Center
“Battle of New Orleans Resources”

THE WILLIAMS RESEARCH CENTER
SYMPOSIUM TURNS TEN

On January 20, 1996, a watershed date in The Collection's history, the Williams Research Center opened its doors to researchers—scholars, students, and history buffs alike. In celebration of the momentous occasion, former board president Mary Louise Christovich proposed that the center's inauguration be marked not simply by a ribbon cutting and ceremonial fanfare, but by an event that reflected the mission of The Collection. That event has developed into the annual Williams Research Center Symposium, and January 2005 marks the tenth presentation in the series. Evolving from a half-day seminar in the reading room of the WRC to a daylong conference in the ballroom of the Ritz-Carlton Hotel, the symposium attracts scores of participants from around the country.

Ten Years of Symposia

A Founder, A Defender, and a Conqueror
Bienville, Andrew Jackson, and Zachary Taylor
Saturday, January 20, 1996

Devoted to the American West
The Century of Bernard DeVoto, 1897-1997
January 11, 1997

Arsène Lacarrière Latour
Eyewitness to History
January 17, 1998

The Pearl of the Antilles and the Crescent City
Historical Connections between Havana and New Orleans
in the 19th Century
January 23, 1999

France and Louisiana: Une Journée d'Études
January 22, 2000

Bourbon Louisiana
Reflections of the Spanish Enlightenment
January 20, 2001

The French Empire in North America
From Canada to Louisiana, A Shared History
January 19, 2002

LOUISIANA PURCHASE BICENTENNIAL CONFERENCE
The Louisiana Purchase and Its Peoples
Assessing Historical Knowledge on the Eve of the
Third American Century
January 22-25, 2003

Charting Louisiana
Exploration and Settlement
January 31, 2004

English Spoken Here: Great Britain and Louisiana
January 8, 2005

UPCOMING EVENTS

- Second Annual Decorative Arts Lecture, “English Silver of the Georgian Period,” Dr. Helen Clifford, Saturday, March 5, 2005
- The Collection travels to London, April 27-May 5, 2005. The tour—featuring day trips to Bath and Greenwich—will focus on British art, architecture, and history from the years of colonial expansion.



We offer our friends and colleagues in Florida, Alabama, and the surrounding areas our utmost support and good wishes after the recent spate of devastating storms. Whenever a hurricane is projected to strike land, we hope for the best but know that many will suffer the dismal conditions of natural and structural damage, lack of electricity and water, and limited amenities.

The Historic New Orleans Collection secured collections, buildings, and records in defense of the threat of Hurricane Ivan. With the storm always on the eastern edge of the forecasted path, we believed that New Orleans would be safe. Nevertheless, our emergency preparedness plan was put in motion to the fullest extent. After The Collection was fully prepared, many staff members evacuated the area to wait out the storm.

Protecting priceless and irreplaceable artifacts is a charge that we take very seriously. That charge adds a dimension to disaster preparedness that may go unnoticed by the general public. Museums like ours take extraordinary measures to safeguard buildings, environmental and security systems, records, and, of course, collections. The diligence with which we carry out our emergency plans ensures that valuable materials will survive as historical records and educational tools for current and future generations.

We look forward to the end of this active storm season and to the many delightful activities planned for the fall and winter as described in this issue of the *Quarterly*. Please join us and take advantage of The Historic New Orleans Collection!

—Priscilla Lawrence

A Footnote to History

Recent Donation Sheds Light on Andrew Jackson's Character

Andrew Jackson gained a reputation as a harsh and unrelenting foe of his country's enemies, whether they were rebellious Creek Indians or invading British soldiers. But Jackson possessed a humane side as well, as illustrated by a recent addition to the William C. Cook War of 1812 in the South Collection.

During the summer of 1814, a Tennessee Militia doctor, William M. Wynne, found himself the guardian of an orphaned Cherokee Indian girl. The 12-year-old had been left at Fort Williams, Mississippi Territory (located on the Coosa River, in present-day central Alabama) by superstitious Creeks who believed her recently deceased mother to be a witch. Dr. Wynne took pity on the child and temporarily accepted her into his family, feeding and clothing her; but he apparently worried about appearances. Fearing that he might have overstepped his authority, Wynne wrote to Jackson, asking for instructions.

Jackson's response, composed on July 22, 1814, promptly put Wynne's mind at ease. "Sensibility to the distresses of the unfortunate," Jackson wrote, "is a characteristic of worth." He praised Dr. Wynne for his charity and directed him to continue caring for the "distressed indian girl" until better arrangements could be made, signing the letter "with great respect."

William Cook, the letter's donor, has confirmed that Wynne was born in Wilson County, Tennessee, in 1792 and received his appointment as surgeon from Jackson on June 26, 1814. Wynne may have died in October 1814, for Jackson received news from Major Alexander Ralston on October 10 that Wynne was "verey unwell with fevour..." To date, Mr. Cook has not found any additional information about the fate of Dr. Wynne or the Cherokee girl, but the episode remains an interesting footnote to the War of 1812. Jackson's letter to Dr. Wynne is available for study at the Williams Research Center.

—Jason Wiese

ADDITIONAL TENNESSEE WILLIAMS RESOURCES

The rich literary heritage of New Orleans makes the city a gold mine for scholars and avid readers alike. The summer 2004 *Quarterly* celebrated the new partnership between The Collection and Dr. Robert Bray to publish the *Tennessee Williams Annual Review*—a journal dedicated to the plays, fiction, and poems of Tennessee Williams. Individuals interested in further study of Williams's works can also turn to the *Tennessee Williams Literary Journal*, produced locally by Dr. Kenneth Holditch.

A HERITAGE OF FAITH

CHRIST CHURCH CATHEDRAL AND EPISCOPAL LOUISIANA, 1805-2005

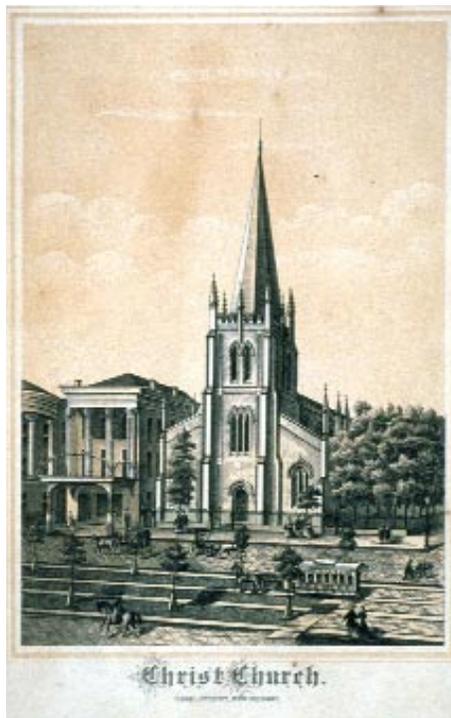
Freedom of religion, affirmed as a First Amendment right in 1791, did not apply to the colony of Louisiana. During the colonial era, the French and Spanish regimes outlawed the public practice of any religion other than Roman Catholicism. Although these laws were not strictly enforced, they remained a powerful deterrent—and territorial records show Protestant missionaries being imprisoned for public displays of faith as late as 1795.

The Louisiana Purchase of 1803 heralded a new era of religious tolerance. Within a year, Methodist missionaries began proselytizing near Natchez, Mississippi, and other Protestant missionaries were soon working openly throughout the territory. In New Orleans, a multi-denominational group of Protestants—led by Edward Livingston, James M. Bradford, and James C. Williamson—came together for worship in the spring of 1805 and adopted the name Christ Church. On November 17, 1805, the fledgling assembly welcomed the Reverend Philander Chase, of New York, to the Cabildo, for what is thought to be the first organized Protestant service in Louisiana.

Under Chase's direction, Christ Church assumed an Episcopalian identity. Over the first decade of its existence—a period which saw Chase's resignation in 1811 and the installation of two subsequent preachers, William Winans and James F. Hull—the congregation lacked a permanent home. Services were held at various public buildings across the city until April 1816, when the first Christ Church building was consecrated. Designed by Henry Boneval Latrobe, son of noted architect Benjamin Henry Latrobe, the small octagonal brick structure on the riverside corner of Canal and Bourbon Streets would serve the Protestant community until the 1830s, when a growing congregation called for a larger building. A new church on the same site designed by James Gallier, Sr., and James Dakin to resemble a Greek temple opened for worship on March 26, 1837.



Second Christ Church building pictured left in Jules Lion's 1846 lithograph (1971.22), bequest of Richard Koch



Third Christ Church building (1962.18), gift of Boyd Cruise

Less than a decade later, the Reverend Dr. Francis Hawks assumed the rectorship of Christ Church and determined that a more traditional church building was needed. Hawks secured a site at the lake-side corner of Canal and Dauphine Streets and requested sketches from a young architect, Thomas K. Wharton. (The Collection's 1999 publication of Wharton's journal includes his design for Christ



Interior of third Christ Church building by Thomas K. Wharton, 1846 (1945.1.2)

Church.) The congregation awarded the contract for the new church to the architectural firm of James Gallier, Sr., which Wharton had joined soon after executing the church drawings. Years later, Gallier would claim the church design as his own, citing the number of changes he had made to Wharton's original plan. A comparison of Wharton's drawings with photographs of the actualized church, however, reveals no noticeable alterations. Consecrated in April 1847, the third Christ Church building was one of the most notable architectural features of New Orleans until its demolition in the 1880s.

Throughout its early history financial instability plagued Christ Church, necessitating the selling or renting of pews. Businessmen James Robb and Samuel Peters numbered among the church's early pewholders. Further lessening the congregation's financial woes, Jewish merchant and prolific philanthropist Judah Touro purchased a pew at Christ Church and, to abate the economic strain stemming from the Panic of 1837, bought the church rectory and made it his home. Touro was also instrumental in helping Christ Church acquire the building site at Canal and Dauphine, trading the lot for the Greek Revival property at Canal and Bourbon—which, after renovations, would reopen in 1850 as a Jewish synagogue.

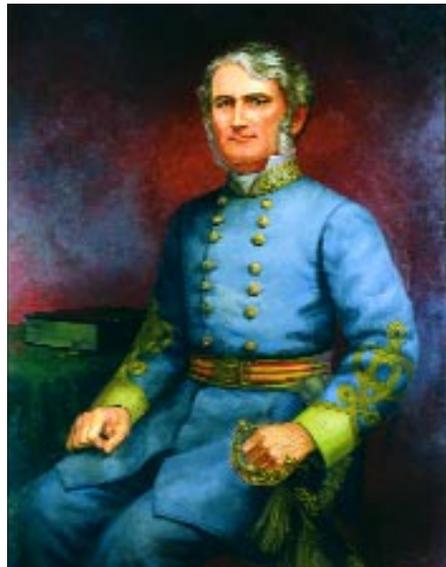
In April 1838 Christ Church joined with Grace Church of St. Francisville and St. Paul's of New Orleans to form the Episcopal Diocese of Louisiana. The Reverend Leonidas Polk, selected as the first bishop of the diocese after serving as missionary bishop of the Southwest, settled in New Orleans in 1840.

The following decades would see the affairs of Christ Church bound up, for better and for worse, with affairs of state. Bishop Polk mobilized diocesan support for the Confederate cause when he accepted a commission as major general in the Confederate army. Polk was killed in the line of duty in 1864. Meanwhile, in 1862, Federal forces closed Christ Church, dismissed the vestry, and appointed a new body composed of Union sympathizers. The church remained under Federal control until the war's end in 1865. The task of restoring order to the diocese fell to Bishop Joseph Pere Bell Wilmer. The new bishop met privately with President-elect Rutherford B. Hayes in 1877 to discourage the use of Federal troops to quell discontent over election results in New Orleans. Wilmer's successor John Nicholas Galleher, administered last rites to Confederate president Jefferson Davis and delivered a eulogy at his funeral.

The arrival in 1887 of a new rector, the Reverend Davis Sessums, brought a renewed spirit of optimism to Christ Church. Sessums presided over the move to a new church building on the corner of Sixth Street and St. Charles Avenue, hold-



Judah Touro by Solomon Nunes Carvalho, 1861, lent by Touro Infirmary

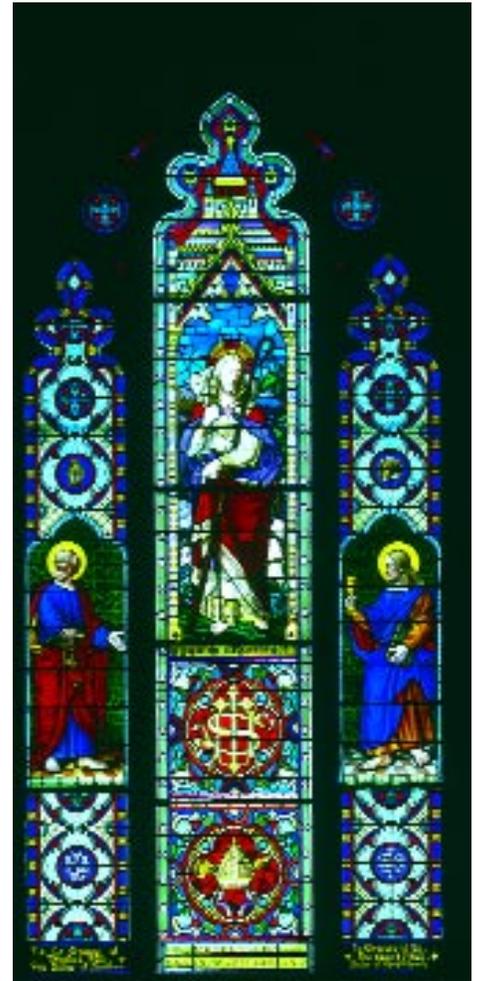


The Reverend Leonidas Polk by John Clay Parker, 1971, lent by the Confederate Memorial Hall Museum

ing Easter Sunday services there on April 10, 1887. In 1892 the church was designated the cathedral for the Diocese of Louisiana, and such it remains to this day.

From its origins as a lonely outpost of Protestantism in Louisiana to its present standing as a pillar of the community, Christ Church remains a monument to religious tolerance in America. In celebration of the bicentennial of Christ Church, The Historic New Orleans Collection has mounted *A Heritage of Faith: Christ Church Cathedral and Episcopal Louisiana, 1805-2005*. The exhibition will run from October 19, 2004, through May 7, 2005.

—Mark Cave



Lancet windows in the north transept of Christ Church Cathedral on St. Charles Avenue. The oldest windows in the cathedral, these were moved from the third Christ Church building. The left and right windows, depicting Saint Peter and Saint John respectively, date from 1873. The middle window, titled "The Good Shepherd," dates from 1880.

TOURS OF CHRIST CHURCH

Christ Church Cathedral, 2919 St. Charles Avenue, offers docent-led tours on Sundays following the 11:00 a.m. service; on Mondays from 10:00 a.m. to noon and 1:00 p.m. to 3:00 p.m.; and on Thursdays from 1:00 p.m. to 3:00 p.m. Tours begin at the Great West Door on St. Charles Avenue. For more information or to schedule a private tour at a time other than those specified, call (504) 895-6602 or visit the cathedral website, www.cccnola.org.

“What Part I Acted in these Juvenile Days...”

BATTLE OF NEW ORLEANS MEMOIR TO BE PUBLISHED BY THNOC

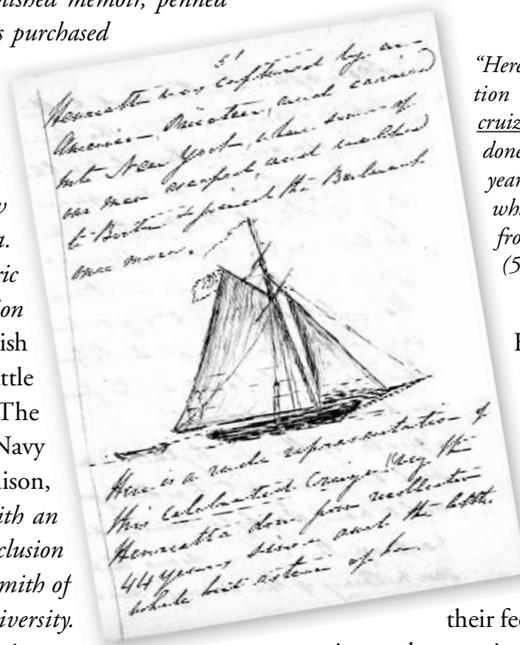
Rampant warfare raged across Europe and the Americas in the early 19th century—Napoleon schemed for world domination, colonized nations rose up in revolt, and Britain and the United States met, for the final time, as battlefield opponents. During this epoch hundreds of thousands lost their lives in the struggles to redraw the boundaries of the world map. Most left no personal imprint on history. Robert Aitchison—a young Scottish naval officer who dodged alligators, shipwreck, and musket shot, all before his twentieth birthday—could well have become another nameless casualty of war. But Aitchison survived to memorialize his youthful adventures in the Mediterranean, off the coast of New England, and on the plains of Chalmette.

Aitchison's unpublished memoir, penned in the late 1850s, was purchased by General L. Kemper Williams, who recognized it as a priceless addition to his collection of Battle of New Orleans memorabilia. This winter, *The Historic New Orleans Collection* will bring forth *A British Eyewitness at the Battle of New Orleans: The Memoir of Royal Navy Admiral Robert Aitchison, 1808-1827*, edited with an introduction and conclusion by Professor Gene A. Smith of Texas Christian University. (For ordering information, see page 15.) In the passage below, we join the 19-year-old Aitchison in late 1814, as the British squadron enters the Gulf of Mexico and prepares for the fateful attack on New Orleans.

We gathered size like a snowball as we approached the coast of Louisiana, and on getting off Pensacola, some Indian Chiefs came on board with Colonel Nicholls, who was endeavoring to organize these Indians into some sort of discipline. These Chiefs, or



Battle of Lake Borgne by Thomas L. Hornbrook (1950.54)



“Here is a rude representation of this celebrated cruizer! viz the Henrietta done from recollection 44 years since and the little whale boat astern of her,” from Aitchison memoir (52-1-L)

Kings as we called them, were received in great state by the Admiral. They were rigged out in gold-laced coats and cocked hats, but no shoes to

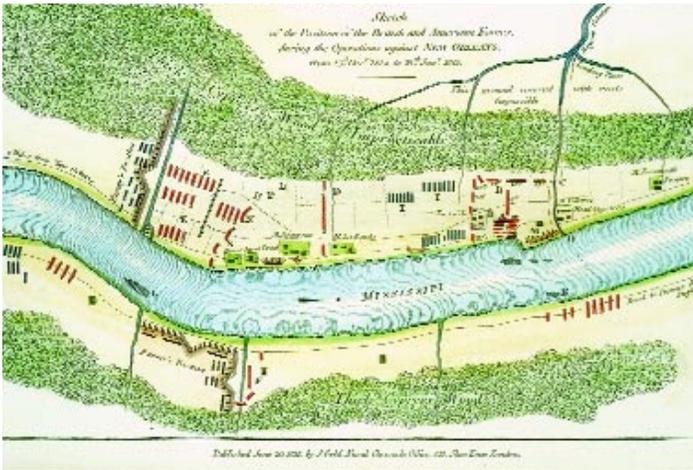
their feet. After the formal reception and entertainment were over, the Midshipmen got them down below, and they got very drunk, and wound up by giving us the war whoop.

The expedition now swelled into a large squadron, and . . . anchored off the Chandeleur Islands, a long distance from the Mouth of the Mississippi . . . [I]t was ascertained that there were Five American gunboats of great strength cruising in the shoal waters, in our track to the point fixed upon for the disembarcation of the troops,

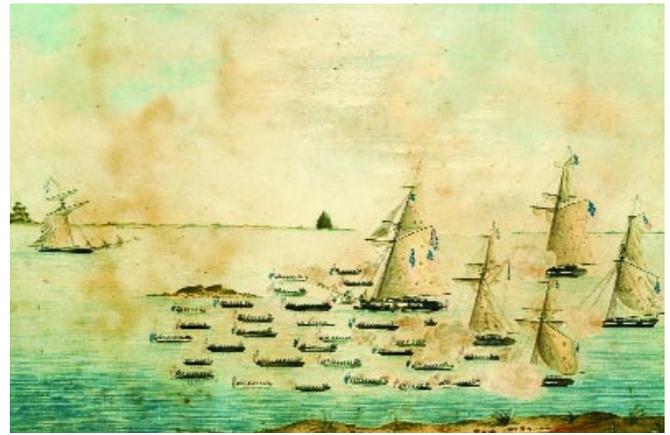
so it was necessary either to capture or destroy them, before we ventured to expose troops in open boats, to the range of their guns.

When preparations were completed, we started for the Mouth of the Creek,¹ which we were to enter and which creek ended about 8 miles below New Orleans, and was navigable for boats to within 3 miles of the Mississippi. . . . It was very tortuous and the banks on each side covered with these long reeds, indicating the swampy nature of the ground, which was quite flat. There was a Fisherman's hut near the mouth of the creek, and our boats which went to reconnoiter, found it occupied by an American picquet,² which retreated when the boats came near. The advance Guard of the Army went right up to the head of the Creek, and took up a position among some sugar plantations, 8 miles below the city, but I have no business to attempt to describe what the army did, and I possibly would make many mistakes. All that I wish is, to acquaint my children, what part I acted in these juvenile days.

We kept a fire burning at the Mouth of the Creek, during the night, and one night it fell to my lot to go down with my boat's



Sketch of the Position of the British and American Forces, during the Operations against New Orleans, from 23^d Decr 1814, to 18th Janr 1815 by Arsène LaCarrière Latour, 1815 (1971.98), bequest of Richard Koch

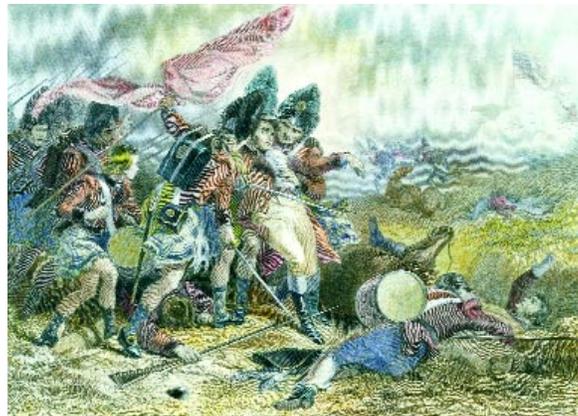


Capture of American Gun Vessels off New Orleans Decr. 1814 by Lieutenant William Hole, December 1814 (1969.4). Depicting the Battle of Lake Borgne, this watercolor shows five American gunboats commanded by Lieutenant Thomas ap Catesby Jones surrounded by 33 British brigs and sloops commanded by Captain Nicholas Lockyer.

crew, and keep it up, and I took very good care to keep a glorious blaze of light, not only for the sake of our boats, coming up with soldiers, but because we were not a little afraid that some stray alligator, or some other brute inhabiting these swamps, might make a meal of us before we were aware of it. I was glad when daylight came, and that duty ceased. I was now transferred to a larger boat, and assisted in landing troops & hauling up guns to the front, and any other odd job that poor Jack³ was put to when serving ashore.

The weather the whole of the six weeks I slept in the open boat was bitterly cold, and many of the Blacks who came from the West Indies with us died of cold. That winter December 1814 was unusually severe, but we found oranges still on the trees, and as the storehouses, which our troops occupied, were full of sugar, we converted these oranges, into good wholesome Marmalade, and this stuff helped to “fill up the chinks.” Constant skirmishes were going on, between our troops and the Americans, but we had got a firm footing, and they were invariably beaten back.

The Americans had taken up a strong position. On one flank was the noble River Mississippi, and on the other the low morass, and from the one to the other they had thrown up an embankment formed of mud, great baulks of wood, and bags of cot-



Death of Pakenham at the Battle of New Orleans, Felix Octavius Carr Darley (delineator), W. Ridgway (engraver), between 1854 and 1860 (1958.37), gift of Boyd Cruise. In this romanticized view the 93rd Highlanders, incorrectly depicted in oddly colored kilts, support the dying general. Aitchison’s description of the battle includes reference to the valiant efforts of this military regiment: “The 93d Highlanders, a fine veteran Regiment...stood up as they always did without flinching, and marched to the ditch, as I have heard, in the highest order, but they were compelled to retreat with 600 killed & wounded.”

ton with a broad ditch, with water in it, all along. We threw up some redoubts to molest them, with breastworks made of sugar, thinking, I imagine, that the sugar would be equally as effective as sand, but they soon showed us the contrary. They knocked the batteries about our ears, and poor Jack was ordered up to bring away the guns. This was the dirtiest, and the most fatiguing job I ever was engaged in.

I had been in the boat bringing up troops all the night, before, and we were just making ourselves comfortable for the night—i.e. we had a tub in the boat, which was half filled with earth, and on this we

kindled a fire, which pretty well smoke dried us, after the boat’s sail was over us. We were already fatigued, but we were obliged to go. The roads were muddy, and I remember to this day how wretchedly off I was about the shoes, which stuck in the mud every now & then, and I was so tired, I felt half inclined to leave my heavy great coat in the mud, but we stuck together and went on. The night was pitch dark, and when we reached these guns, which we were to drag out of the mud, we found it an impossibility. The commander of the army, Sir Edward Pakenham, came to us, tried all he could, sometimes with threats, other times warning, but it would not do, and finally a large working party, fresh & strong, had to do that which our party had not strength to do. . . .

I believe I slept in the mud the remainder of the night, and daylight found me in a horrid mess. I was rejoiced as were my crew, to get back to our own home, by our mud tub and our canvass covering, and clean ourselves as best we could.

¹The Villere Canal stretched some three miles through prairies and woods to the Mississippi River, ten miles south of New Orleans.

²The term picquet or picket refers to a soldier or group of soldiers serving as a forward lookout against an enemy advance.

³Jack or Jack-tar was a slang expression for a British naval seaman.

Tarnished Laurels

THE BRITISH AT THE BATTLE OF NEW ORLEANS

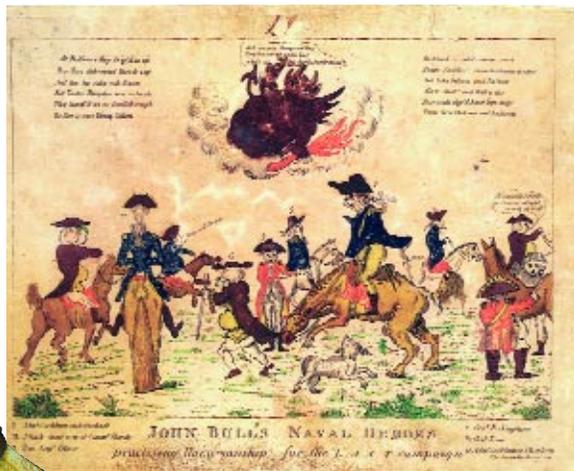
“Our loss has been very severe, but I trust it will not be considered, notwithstanding the failure, that this army has suffered the military character to be tarnished.”

—Major General John Lambert to Lord Bathurst, January 10, 1815

The outcome of the Battle of New Orleans shocked military planners in Great Britain, who found it hard to believe that Andrew Jackson’s hastily assembled force of regulars, militiamen, and volunteers—including pirates and free men of color—could crush the proud, tested, elite forces of the British army. While their defeat at Chalmette may have sullied reputations won under Wellington in earlier Iberian Peninsula campaigns, British regiments at the Battle of New Orleans displayed uncommon courage and fortitude. An exhibition at the Williams Research Center, opening December 7, 2004, tells the story of the 1814-15 New Orleans campaign from the British perspective. Rare maps, prints, documents, and artifacts present the history of the battle, beginning with Great Britain’s early interest in the lower Mississippi Valley and ending with the British withdrawal in 1815.

The exhibition’s title, *Tarnished Laurels*, underscores the effect of the defeat on the regiments involved—both in the appalling casualties among officers and enlisted men and on individual reputations and regimental honor. The traumas of battle aside, British troops suffered another grievous wound—accusations of an ungentlemanly interest in the “beauty and booty” to be wrested from the Crescent City. Historical evidence, however, paints a more complex picture of British motives for the Louisiana campaign, and contemporary scholars continue to debate Britain’s short- and long-term strategic calculations for New Orleans.

Southeast Louisiana presented numerous tactical problems for both British invaders and American defenders. Captain James Stirling of the Royal Navy contributed a detailed report in March 1813



John Bull’s Naval Heroes practising Horsemanship for the Last campaign, ca. 1820? (1966.1)

Scrimshaw powder horn from the elite 95th Rifle Regiment (2002-36-L), The William C. Cook War of 1812 in the South Collection. On the long journey home, the horn’s owner carefully inscribed a map of the battlefield and the regimental motto Celer et Audax (Swift and Bold).

about the terrain, defenses, and navigable waterways surrounding New Orleans. Stirling’s memorandum to Lord Melville is a highlight of the exhibition. Partially on the basis of this intelligence, the British attempted to enlist the aid of the Baratarian pirates led by the legendary Jean Laffite. A fascinating series of manuscript letters from Royal Navy officers presented Laffite with a relatively straightforward choice: join the British against the Americans or be destroyed. Laffite’s artful response stalled for time as he sought an alliance and a pardon from the Americans, who likewise threatened his ruin.

Other highlights of the exhibition include manuscript maps and accounts of

the battle by British officers, a selection of historical prints dramatizing one of the battle’s most iconic events—the death of Major General Sir Edward Pakenham—and a diverse selection of letters, original artworks, and both manuscript and published memoirs. Taking pride of place among these memoirs is the Robert Aitchison manuscript. British soldiers and sailors may have been bloodied at New Orleans, but they remained unbowed, an attitude eternally preserved in an etched powder horn from the elite 95th Rifle



Battle of New Orleans and Death of Major General Pakenham [sic], William Edward West, delineator; Joseph Yeager, engraver, 1817 (1975.77)

Regiment, on display in the exhibit. On the long journey home, the horn’s owner carefully inscribed a map of the battlefield and the regimental motto *Celer et Audax* (Swift and Bold).

The exhibition is free and open to the public at the Williams Research Center, 410 Chartres Street. An expanded show highlighting both the American and British perspectives and featuring additional memorabilia, including vintage weapons and uniforms, will open at the Royal Street museum complex in May 2005.

—Jason Wiese

CONTINUING A FAMILY'S DEVOTION

From the beginnings of Louisiana, the Villere name appears and reappears, always in the context of commitment and service to the community. The late Ernest C. Villere brought that commitment to The Historic New Orleans Collection, serving as a board member from 1971 to 1986 and actively participating in the acquisition of historical documents that would enrich the institution's archive. His grandson Sandy, with wife Anne, continues the family's dedication to The Collection, which he refers to as "a top-notch organization." Sandy muses over the story of his father asking Ernest Villere if he would prefer to leave the family's investment firm to work full time at The Collection. It is not difficult for the grandson to understand his grandfather's passion for the institution that "has so much to offer."

Both raised in New Orleans, Sandy and Anne met in high school at Isidore Newman. While they each left the city for a time—Sandy to attend Southern Methodist University in Dallas and to work in New York City and Anne to study history at the

University of Georgia and to work in Atlanta—they've chosen to settle in New Orleans to raise their growing family. After Sandy's memorable proposal on an airplane traveling from New Orleans to New York, the couple purchased their first home in the university section. In 2002 they became new parents, welcoming

daughter Marianne, who now awaits the arrival of a younger sibling due in February. Sandy and Anne are dedicated to continuing their family's commitment to giving. By supporting The Historic New Orleans Collection, they feel they are continuing a legacy and starting their own. In their words, "it is such a wonderful place. We want everyone to know about it."



Anne and Sandy Villere with daughter Marianne and dog Max

The Benefits of GIVING THROUGH LIFE INSURANCE

Third in a series on planned giving

While life insurance can help provide security for your loved ones, it can also serve as a vehicle for supporting your favorite charitable organization. There are several easy ways to use life insurance for charitable purposes:

- Make a direct gift of a policy no longer needed for family protection, in which case you will generally be entitled to an income tax deduction equal to the cash value of the gift.
- Transfer a paid-up policy to a charity as both owner and beneficiary, in which case you will generally be entitled to an income tax charitable deduction equal to the replacement cost of the policy.
- Name the charity as the policy's irrevocable owner and beneficiary and continue to pay the premiums. You will be entitled to a charitable deduction equal to the approximate cash value of the policy at the time the gift is made. In addition, you will be allowed to deduct any future premium payments as charitable contributions.
- Name the charity as beneficiary. If you continue to own the policy, no charitable deduction is available. However, the proceeds payable under the policy will generate an estate tax charitable deduction for your estate following your death. This deduction will offset the inclusion of the proceeds in your estate.

- Use life insurance as a "replacement asset." You may give appreciated property to the charity outright—or you may fund a life income arrangement, replacing the dollar value of the property with life insurance for your loved ones. In a life income arrangement, the income payments plus the tax savings from your gift are often sufficient to cover the cost of replacement insurance. Furthermore, the insurance proceeds can be paid outside of your estate.

For more information about charitable giving through life insurance or other forms of planned giving, please call Jack Pruitt, Jr., director of development, (504) 598-7173. The following materials are provided free of charge:

- Giving Through Life Insurance
- Giving Through Charitable Remainder Trusts
- Giving Through Your Will
- Giving Securities
- Giving Real Estate
- Giving Through Retirement Plans
- Giving Through Gift Annuities

All inquiries are held in strictest confidence and without obligation. The Historic New Orleans Collection does not offer legal or tax advice. We encourage you to consult your legal and financial advisors for structuring a gift plan that achieves your giving intentions and meets your particular financial circumstances.

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ACQUISITIONS



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

logued materials available to researchers include books, manuscripts, paintings, prints, drawings, maps, photographs, and artifacts about the history and culture of New Orleans, Louisiana, and the Gulf South. While acquisitions by purchase have been temporarily discontinued, The Collection is pleased to report the following notable donations. Though only selected gifts are mentioned here, the importance of all gifts cannot be overstated. Prospective donors of Louisiana materials are invited to contact the authors of the acquisitions columns.



Absinthe House, Bourbon Street, photograph by Edward Everett Carlton Gibbs, 1902 (2004.0118)

CURATORIAL

For the second quarter of 2004 (April-June), there were 31 curatorial donations, totaling 471 items.

■ Vernacular photographs, those made by non-professional photographers, are valuable resources for documenting time and place. Traveler Edward Everett Carlton Gibbs compiled an album of 34 of his photographs taken along the banks of the Mississippi River beginning in 1902. After receiving the album from Elizabeth E. Cherry, Huntingdon County (Pennsylvania)

Historical Society donated it to The Collection.

■ As the architect of buildings throughout the region, and as a chronicler of Louisiana's historic architecture for the state's Historic American Buildings Survey in the 1930s, Richard Koch established a richly textured legacy. Koch served as director of the HABS project and as one of its principal photographers. A recent gift from the Hermann-Grima/Gallier Historic Houses consists of 304 of Koch's photographs, dating from his tenure with the survey and beyond. The wide-ranging group includes interiors and exteriors of structures in New Orleans, along the River Road, and elsewhere in Louisiana. The photographs complement other Koch holdings at THNOC, as well as additional bodies of photographic work by Clarence Laughlin, Stuart M. Lynn, Chet Kellogg, and Abbye Gorin.

■ Barbara V. Broadwell has donated Lieutenant Ross's *Course of the Mississippi from the Balise [sic] to Fort Chartres*, an engraving with watercolor published in 1775-76. A British expedition to the Illinois Country in 1765 supplied the information contained in the map. Though Great Britain never attained full control of the Mississippi River valley, the map shows the country's abiding interest in the continent's greatest river system. The map is an



French Quarter building, photograph by Richard Koch, between 1930 and 1959 (2004.0095)

especially appropriate acquisition in a year dedicated to British ties to Louisiana's history.

—*John H. Lawrence*

MANUSCRIPTS

For the second quarter of 2004 (April-June), there were 20 manuscripts donations, totaling approximately 23 linear feet.

■ Margie Brown has donated the records of the Musical Contracting Agency (MCA), an entertainment booking agency operated by her grandmother Melba Wolfe from the 1940s through the 1970s. Originally

known as the Entertainment Service and later as the Musical Booking Agency before finally becoming MCA, the agency represented or kept files on many notable New Orleans performers including Lloyd Washington's Fabulous Ink Spots, the Eureka and Olympia Brass Bands, Al Hirt, Pete Fountain, Clarence "Frogman" Henry, Shep Fields and his Rippling Rhythm Orchestra, Sharkey Bonano, Paul Barbarin's Jazz Band, and Eddie Bo (Bocage). MCA also documented the careers of such lesser known entertainers as the Sherbin Sisters,



French Quarter interior, photograph by Richard Koch, between 1930 and 1959 (2004.0095)



French Quarter stairwell, photograph by Richard Koch, between 1930 and 1959 (2004.0095)

billed “to add zest and life to your convention”; Zonia Dill and numerous other female accordion players from the 1950s; and the “Wild, Wicked, and Wonderful” burlesque performer Ineda Mann.

Including promotional photographs and other press materials, contracts, records of performances, and notes from Mrs. Wolfe’s conversations with entertainers, MCA’s files provide a valuable source for researchers seeking information on the New Orleans music industry. Of particular interest are the records related to jazz festivals held in 1968 and ’69, which include programs and brochures, as well as correspondence regarding special recognition for Thomas “Noon” Johnson, a client of Mrs. Wolfe’s. According to Mrs. Wolfe, Johnson was the oldest living, active jazz musician and the inventor of an instrument he called the bazooka. Later correspondence in the files refers to Johnson receiving a special citation at the Municipal Auditorium on May 18, 1968, as part of the festival celebration.

—Mark Cave

LIBRARY

For the second quarter of 2004 (April-June), there were 40 library acquisitions, totaling 99 items.



Lloyd Washington’s Fabulous Ink Spots (2004.0135)



The Sherbin Sisters (2004.0135)

■ With the cool fall weather comes the enjoyment of salty raw oysters, savory gum-bos, and holiday fare. It is a fitting season for the library to highlight the acquisition of several culinary/housekeeping publications. *Le Trésor des Ménages*, published in Paris in 1828, is a rare collection of household advice and recipes. A later edition of the work was published in New Orleans in 1840. According to the Online Computer Library Center (OCLC), the only extant copy of the New Orleans edition is located in the holdings of the Harry Ransom

Humanities Research Center at the University of Texas, Austin.

■ The 1880s were banner years for the publication of cookbooks featuring Creole recipes. *The Unrivalled Cook-Book and Housekeeper’s Guide* (1886), generously donated by Priscilla and John Lawrence, supplements other Collection holdings



Zonia Dill (2004.0135)

from the period, including *The Creole Cookery Book*, published in 1885 by the Christian Woman’s Exchange, and Lafcadio Hearn’s 1885 *La Cuisine Creole*. Published by Harper & Brothers in New York, *The Unrivalled Cook-Book* features “two hundred Creole receipts” that the book’s editor, “Mrs. Washington,” attributes to her “kind friend, Madame _____, of New Orleans.” In the preface, Mrs. Washington asserts that no other “American cook-book has yet contained so complete a list of Creole receipts.” The unnamed madame? Four recipes are directly attributed to Madame Eugene, who owned and operated both Pelerin Restaurant and Moreau’s Restaurant in the 1870s and ’80s; perhaps she is Mrs. Washington’s kind friend.

■ Shifting from the traditional to the unconventional, the library welcomes Dr. Ernest Liner’s donation of *A Herpetological Cookbook: How to Cook Amphibians and Reptiles*. Compiled and published by the donor, the work presents an interesting array of recipes featuring Louisiana’s wildlife—salamanders, frogs, alligators, turtles, and snakes.

—Gerald Patout

STAFF

IN THE COMMUNITY

Gerald Patout was elected chair of the Museum, Arts, and Humanities Division for the Special Libraries Association and was reappointed to the Library Services and Construction Act State Advisory Council on Libraries; Alfred Lemmon presented two papers at the International Congress on Archives in Vienna, Austria; members of the staff formed the THNOC-A-HOMAS softball team, which compiled a perfect record in a summer league at City Park.

CHANGES

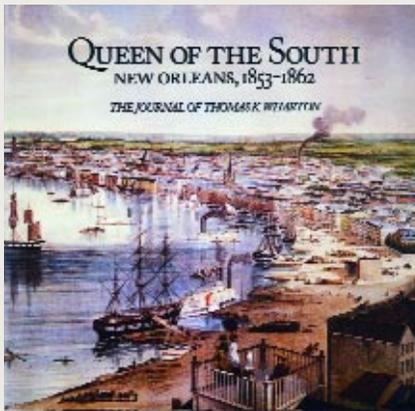
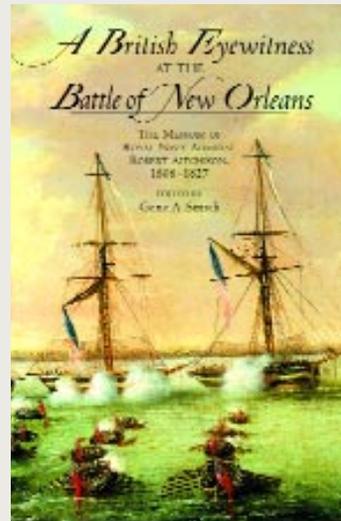
Anne McCall, editorial assistant, upcoming publication on Louisiana furniture; Marion Ecuyer, volunteer, docent department; Hilary Hartje, intern (Loyola University New Orleans).

THE SHOP

ORDER YOUR COPY OF

*A British Eyewitness
at the Battle of New Orleans:
The Memoir of Royal Navy
Admiral Robert Aitchison,
1808-1827*

EDITED BY GENE A. SMITH
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To see Thomas K. Wharton's design for the third Christ Church building and to learn more about the city and its customs during the formative years of Christ Church, order *Queen of the South: New Orleans, 1853-1862: The Journal of Thomas K. Wharton* (\$39.95).



THE HISTORIC NEW ORLEANS COLLECTION QUARTERLY

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To commemorate the bicentennial of Christ Church Cathedral and The Collection's exhibition—*A Heritage of Faith: Christ Church Cathedral and Episcopal Louisiana, 1805-2005*—the Shop has produced an ornament and a bookmark replicating the Philander Chase cross. Named for Christ Church's founding priest, the cross adorns the main entrance of the cathedral. The Celtic-influenced design includes nail-shaped arms symbolizing the crucifixion and a center circle representing the eternal presence of God. The ornament and bookmark are brass with a 24-karat gold finish.

Philander Chase cross ornament
\$15.00

Philander Chase cross bookmark
\$6.00

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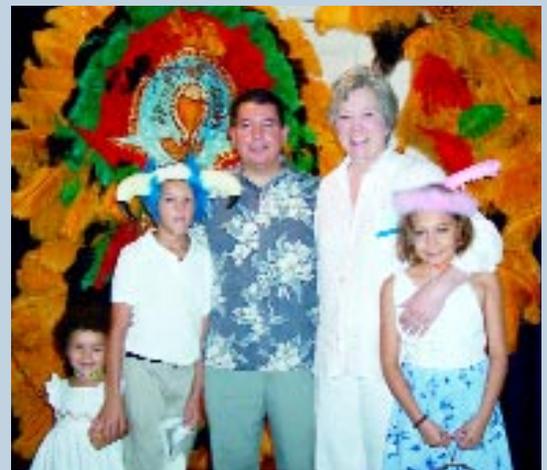
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EDUCATIONAL OUTREACH UPDATE

Family Day at The Collection

The Royal Street complex bustled with activity on Sunday, August 1, 2004. Captain Clarke Hawley mapped the Mississippi River, Chief Alfred Doucette discussed Mardi Gras Indian costumes and customs, Sue Laudeman led children in arts and crafts activities, and Guy and Wallace Faucheux signed their book *Cajun Comiques: Historic Louisiana, An Illustrated History for Kids of All Ages*. Approximately 200 people, including Superintendent of Orleans Parish Public Schools Anthony Amato and his family, participated in Family Day at The Collection, which was held in celebration of the exhibition *From Louis XIV to Louis Armstrong: A Cultural Tapestry*.



Superintendent of Orleans Parish Public Schools Anthony Amato and family with Sue Laudeman



Captain Clarke Hawley mapping the Mississippi River



Face painting



Chief Alfred Doucette discussing Mardi Gras Indian costume



Learning about Mardi Gras Indian costume beading



Book signing



Elsa Schneider (right) awarding door prizes



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