

**THE HISTORIC
NEW ORLEANS
COLLECTION
NEWSLETTER**

Volume VIII, Number 1 Winter 1990

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Major General Andrew Jackson by
Samuel Lovett Waldo (1979.112)

175th Anniversary

ANDREW JACKSON: HERO OF THE BATTLE OF NEW ORLEANS

In 1814

We took a little trip,

Along with Colonel Jackson

Down the Mighty Mississip...

In 1957, almost a century and a half after the battle, Jerry Horton recorded his popular song called "The Battle of New Orleans." Dictated by the constraints of rhythm,

Horton's song demotes Jackson in military rank from Major General to Colonel and takes liberties with historical events.

Andrew Jackson (1767-1845) has long served as inspiration and subject for artists, a perfectly natural development after Jackson's victory at New Orleans in 1815. It was the culminating event of the War of

1812, and the fledgling nation had emerged victorious over an army that had only recently defeated Napoleon's forces. Jackson not only had saved the city of New Orleans from capture, but had prevented the conquest of the entire Gulf Coast, the Mississippi River, and the Mississippi Valley. Additionally, his victory on the plains of Chalmette was certainly the deciding factor in the ratification of the Treaty of Ghent, which had been signed by British and American commissioners on December 24, 1814. Ratifications were formally exchanged on February 17, 1815—thirteen days after the government in Washington received news of Jackson's victory, and ten days after a copy of the Treaty of Ghent arrived there. Jackson's triumph at New Orleans, following his military successes over the Creek Indians in Alabama, Florida, and Georgia and his expulsion of the British from Pensacola, led to his becoming lionized as the "conqueror of the conquerors."

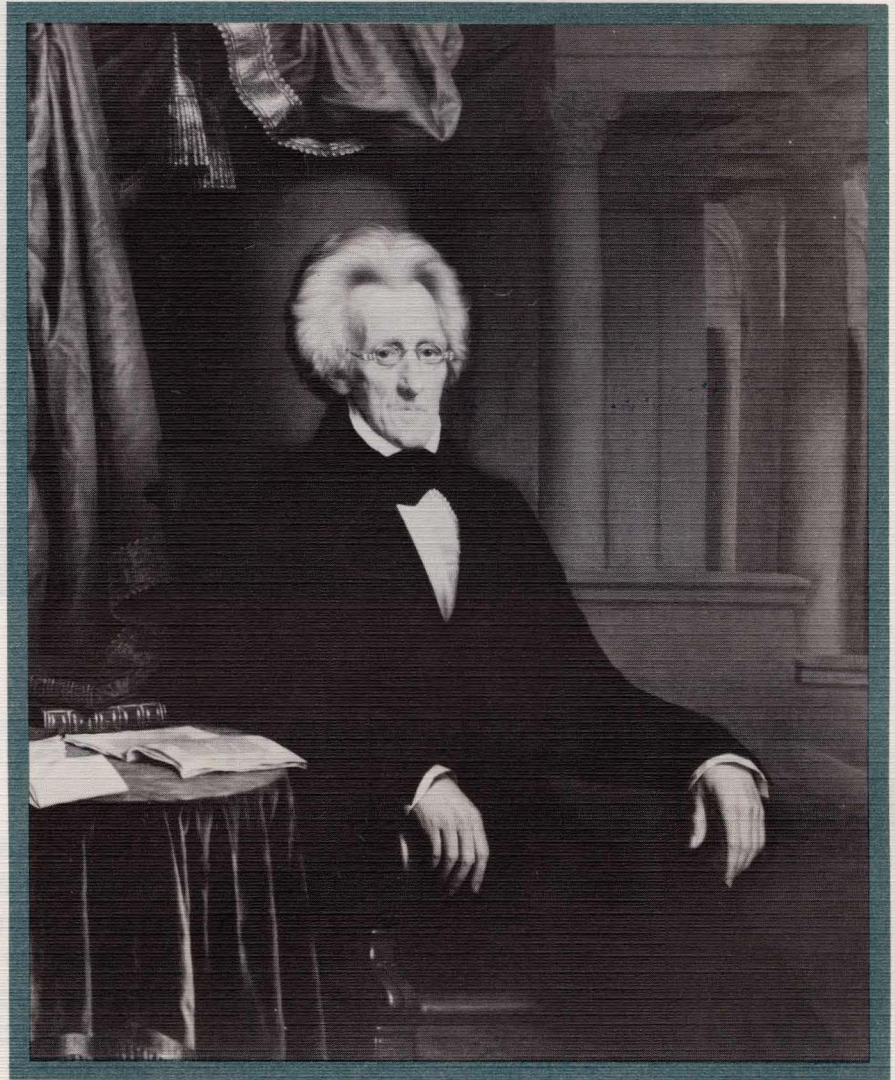
As time passed, there was, understandably, less concern for historical accuracy. One can view the gradual move toward artistic license in several works at the Historic New Orleans Collection, specifically Samuel Lovett Waldo's *Major General Andrew Jackson*, Jacques Guillaume Lucien Amans's *Andrew Jackson*, and Dennis Malone Carter's *Battle of New Orleans*.

*...his face reflects
years of sickness,
the rigors of
military life...*

During an 1817 visit to New York, Jackson was feted with speeches, banquets, and a grand ball. A number of artists painted his portrait, the Connecticut-born Waldo (1783-1861) among these. His oil sketch now at the Metropolitan Museum of Art is believed to have been painted at that time. Waldo commented that he had an

opportunity to paint a portrait of Jackson "wholly in the presence of the sitter." Waldo's *Major General Andrew Jackson*, portraying Jackson as a military hero, is nearly contemporary with the military engagement at New Orleans. It is reportedly accurate in its likeness. Forty-seven years old at the time of the battle, Jackson is shown here at approximately that age. The canvas is signed on the reverse: "Genl. Andrew Jackson At Age 54/ original sketch from life by S. L. Waldo/ New York 1817." Since Jackson would have had his fifty-fourth birthday on March 15, 1821, the erroneous inscription appears to have been added later. It seems fairly certain that this portrait has its inspiration in the oil sketch at the Metropolitan.

Waldo portrays Jackson in military dress uniform appropriate for an officer of his rank: a dark olive-black dress coat with standing collar trimmed with an ochre oak-leaf border, epaulets, scarlet sash, and white stock and frill. Waldo painted the figure within an oval, showing a dark, somber sky in the background. The painting features excellent modeling and color harmonies. Waldo's loose brush stroke is especially tactile, particularly in the details of Jackson's uniform, and in the suggestion of clouds at the lower left, which serve as a device to set off Jackson's right arm from the background. The muted brown tones of the sky set off the figure and focus on the portrait. The hair reveals a smoother treatment of brushstroke, thus some-



Andrew Jackson by Jacques Guillaume Lucien Amans (1982.11)



Battle of New Orleans by Dennis Malone Carter (1960.22)

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The Historic New Orleans Collection Newsletter is published quarterly by the Historic New Orleans Collection, which is operated by the Kemper and Leila Williams Foundation, a Louisiana non-profit 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 fees.

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ISSN 0886-2109

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what taming Jackson's famous unruly mane. The breadth of his ribs and midsection suggests the girth of a man Jackson's age.

Another known version of this portrait hangs at the Addison Gallery of American Art of Phillips Academy in Andover, Massachusetts. Waldo also painted a life-size portrait that hung in the New Orleans Custom House, but authorities now believe it to have been destroyed.

Jacques Amans (1801-1888), one of the most popular and accomplished artists of antebellum New Orleans, painted a series of portraits of Jackson after his retirement from the presidency. *Andrew Jackson* (the portrait now at THNOC) was placed on a platform facing the St. Louis Cathedral during the 1840 Memorial Day celebration of the 25th anniversary of the Battle of New Orleans and was presented to General Jean B. Plauché, former commander of the Louisiana Carabines, by his troops. Amans dated the portrait "8 Janvier 1840," although an 1891 *Daily Picayune* article indicates that Amans was "especially commissioned the previous year to paint it for the soldiers who fought un-

der...Plauché."

The composition depicts the weary, elderly statesman, seated near a cloth-covered table upon which rests the constitution of Tennessee, authored by Jackson in 1795. Jackson wears a black frock coat, white shirt, and black bow tie. Past the glory of military conquest, his face reflects years of sickness, the rigors of military life, and an eight-year tenure as president of the United States.

Jackson had made a physically uncomfortable journey downriver to New Orleans for the ceremonies, arriving on January 8 and departing on January 14 after the laying of the cornerstone for an equestrian statue in the Place d'Armes. In ill health, he made the trip for a variety of political and personal reasons.

There are at least three other known versions of Amans's portrait of Jackson in his role as retired statesman. "Old Hickory" continued to inspire artists. In 1856, Dennis Malone Carter (ca. 1818-1881) painted a highly romanticized version of the battle, depicting a youthful Jackson at the height of conquest. Unlike earlier depictions, there is no concern for

accuracy of military action nor for identification of personalities other than that of Jackson. Lighting focuses on General Jackson astride his white charger just behind the battle line, apparently receiving a report from one of the officers under his command. The officer gestures dramatically toward the action taking place in the center of the composition. The pictorial elements are placed in such a manner as to draw the viewer's eye toward mid-center where a wounded British soldier falls backward with outstretched arms. His fallen saber, the Union Jack, the sword in the upraised arm of the soldier, and the curve of the body of the fallen American at far left serve as artistic devices to draw the viewer's eye back down to the cannoneer in the foreground, then back again to Jackson. Carter's version of the event is less a history painting than a representation of civic pride and liberty, for the focus falls upon the victorious commander and the American flag.

That Carter's painting was popular is evident in the fact that there are several extant lithographs of the composition, including one published in the same year as his painting. Artworks executed after Jackson's death became increasingly more commemorative in interpretation, unlike early historical depictions detailing location of troops and battlements along with specific officers and events, such as the death of Pakenham.

Celebrated in song and in art, Jackson's political career began in New Orleans and led to his becoming a national hero, a legend in his own time. The battle catapulted him into the office of president; he was the seventh man in the history of the country to serve in that position. The victory at New Orleans made Jackson an emblem of one of the most decisive military victories in the nation's history.

— **Judith H. Bonner**

Sources: "Battle of New Orleans," Columbia Warden Music Co., Inc., 1957; *Le Courier de la Louisiane*, January 9, 1840; *Current Topics*, August 1891; *Daily Picayune*, July 1, 1891; Albert TenEyck Gardner and Stuart P. Feld, *American Paintings: A Catalogue of the Collection of the Metropolitan Museum of Art* (New York, 1965); Ron Tyler, ed., *Prints of the American West* (Fort Worth, 1983); "Scenes of the War of 1812," *Harper's New Monthly Magazine* (1865); THNOC Artists' Files, Accession Files, Gallery Files.

Bringing History to the Classroom



Barbara McMahon, Pat Cromiller, and Joan Lennox



Seated, Jill Roberts; standing, Elsa Schneider, John Magill, Roberta Berry, and Marjy Greenberg

"Moments of Louisiana History," the Collection's new educational outreach program, is a way of bringing history to the classroom in two Orleans Parish public schools. Students are learning about such topics as ironworkers and the Battle of New Orleans from THNOC staff members who will go, once or twice a month, to Andrew J. Bell and Francis W. Gregory junior high schools. Active class participation and the use of primary materials — "to make history come alive," says curator of education Elsa Schneider — are special strengths of the program. "Moments of Louisiana History" has been coordinated by Mrs. Schneider and John A. Jones, Jr., of the New Orleans Public Schools.

"To bring the Collection to the schools is admirable. I'd like to see this done by a lot of other organizations," comments Mr. Jones, who has previously worked with Mrs. Schneider on other educational outreach programs. The history program began last November when a staff member, using a newspaper of the period, led a discussion of daily life in 1810. Future discussion topics will include Thomy Lafon, black philanthropist, and 19th-century herbal medicine in New Orleans.

THNOC discussion leaders are Barbara McMahon, Joan Lennox, Pat Cromiller, John Magill, Marjy Greenberg, Patricia Brady, Jill Roberts, and Roberta Berry.

From the

Director



General Williams's enthusiasm for the Battle of New Orleans was fortunate indeed for the Historic New Orleans Collection — this interest led him to collect materials, many of which related to this famous event. Most of our finest items on the battle date to these original purchases.

Among the wealth of material on the subject bequeathed by the Williamses are books, rare maps, letters, broadsides, military orders, prints, drawings, paintings, surgical instruments, and even comic strips.

"His eyes would shine, his face would light up with pleasure and excitement" — thus General Williams was described as he talked about the battle with his friends. He would bring out valuable old maps to show the deployment of troops and to explain the tactical plans of Andrew Jackson — how he defeated the British with a ragtag force of frontiersmen, army regulars, Indians, and free men of color.

Despite the glee with which the General discussed the defeat of the British, the Williamses were anglophiles and followed English customs. It was after a formal dinner at the Williams residence that the above scene would take place. The gentlemen retired to the General's study for brandy and cigars; the ladies to the upstairs sitting room to converse and relax before the groups rejoined.

Though the General collected Civil War material as well, one might muse that his special delight in the Battle of New Orleans was because we were on the winning side.

— Dode Platou

THNOC Hosts British Speaker



Timothy Pickles

"If Washington acted as midwife to the United States at Yorktown, it was Jackson who cut the umbilical cord on the field of Chalmette," contends Timothy Pickles, a technical military advisor for film, television, and stage. An aficionado of the Battle of New Orleans, Mr. Pickles spoke at the Collection December 10 in celebration of the 175th anniversary of the battle.

Dispelling some popular miscon-

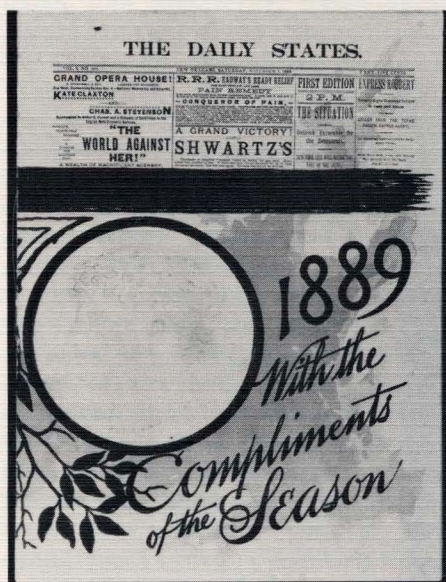
ceptions and highlighting remarkable battlefield events, Mr. Pickles also discussed the differences in American and British military organization, tactics, weapons, and uniforms. An added attraction was the presence of two volunteers from the Chalmette National Historical Park dressed in replicas of uniforms worn by American and British soldiers at the battle.

Computer Consultation



John Burnett, documentation officer with the National Museums of Scotland, visited the systems department in October. The National Museums consulted with THNOC about its use of the MINISIS database system before implementing that system. On this trip, Mr. Burnett observed operations at four American institutions, including THNOC, to become familiar with advanced applications of MINISIS. Mr. Burnett is pictured at left with Rosanne McCaffrey Mackie, director of systems.

“With the Compliments of the Season”



Carrier's address (88-540-RL)

According to tradition that has prevailed for centuries in England and her dominions, the generosity associated with the Christmas season has extended not only to one's family members and friends, but to tradesmen, servants, and other employees as well. Among the hopeful applicants for their patrons' largess have been newspaper delivery boys who called at subscribers' homes on New Year's Day to offer a printed plea for a donation. Included in the holdings of the Historic New Orleans Collection are a number of carrier's addresses — as these missives were called — which were distributed by newspaper delivery boys. The boys competed for doles with lamplighters, firemen, bootblacks, messengers, baker's boys, and other journeymen who also sought gifts and, in some cities, presented printed appeals. It has been estimated that in the 1860s, the carriers of New York newspapers collectively received no less than five thousand dollars on a single New Year's Day.

Unlike the others, however, newsboys enjoyed ready access to journalists and illustrators whose fluent pens produced a steady flow of annual odes. Although most addresses were unsigned, some have been attributed to prominent 19th-century writers and politicians.

Among the notables who produced addresses for New England papers were John Greenleaf Whittier, Nathaniel Hawthorne, James Whitcomb Riley, William Cullen Bryant, Daniel Webster, and John Hay. “A Visit from St. Nicholas” (“The Night before Christmas”) by Clement Clarke Moore first appeared in print as a carrier's address.

In England the practice of delivering these messages and lingering for recompense began as early as 1666, initiated by London bellhops. By 1720 the custom had spread to North America, where a Philadelphia poet, Aquila Rose, composed verses that may have been delivered by printer's devils employed by the *American Weekly* to the paper's subscribers; no extant copies in that form are known. A 1739 issue, widely credited to Benjamin Franklin for the *Pennsylvania Gazette*, vies with an undated edition that may have been produced by the *American Weekly* in 1735 for the distinction of being the earliest American carrier's address known to survive in its original form.

New England gazettes began producing carrier's addresses long before printing came to New Orleans, where residents welcomed the city's first press in 1764. Thirty years later *Le Moniteur de la Louisiane*, the first newspaper in New Orleans, in Louisiana, in the Mississippi Valley, and on the Gulf Coast of North America, started publication. Decades passed, however, before one of its successors in this city of Gallic heritage adopted the English custom of supplying its newsboys with carrier's addresses.

Of a dozen Louisiana addresses preserved at the Historic New Orleans Collection, the earliest is an 1859 issue handed to patrons of the New Orleans *Daily Picayune*. The text of this broadside — a sheet of paper printed on one side — mocked “antiquarians...who, in their minute and pains taking [*sic*] researches to ascertain what was the first newspaper, neglected to seek out the name, parentage and career of the first newspaper carrier.” After all, the address complained, what

service could the paper have been “had it remained [undelivered,] an idle mass of sheets on the publisher's tables”? In conclusion, a rhyme ostensibly written by “the oldest patron of the *Picayune*” complimented his paper boy, wished him a happy New Year, and cheerfully extended “a helping hand.”

Almost every carrier's address included a request for gratuities. Other themes also coursed through many addresses. Each issue typically included, alone or in combination, a parody of a literary work or another address; praise for the newspaper's locality; commemoration of political, historical, or social events; and observance of the old year's passage and the new year's arrival. Louisiana addresses, of which the overwhelming majority were written in verse, heavily emphasized the virtues of newsboys and the press, but included some topics in common with New England addresses.

One of these was the nation's centennial, a matter of recurring interest especially in the north. In 1876 both the New Orleans *Price Current* and the Alexandria *Louisiana Democrat* celebrated the 100th anniversary of American independence in flowery poetry.

Civic pride and state politics provided subject matter for the carrier's address to patrons of the *Louisiana Democrat* two years later. Although the Civil War had concluded in 1865, federal troops had remained in Louisiana until April 20, 1877. On January 1, 1878, the *Democrat* took note of the soldiers' departure and instructed its readers, “Look not back on the darkness, | Men of this State. Not now | Should the sons of fair Louisiana, | To the rankings of hatred bow. | The drear, dark past be forgotten, | Ours is a future of peace, | Prosperity, honor, ambition — | Let bitter memories cease.” Despite the anonymous poet's admonitions, however, the animosity engendered by Reconstruction lingered on for many years.

In 1884 the *Louisiana Democrat's* carrier's address presented the “thoughts” that might have run

through the Old Year's "mind" as the New Year approached. After the Old Year became "a ghost that haunts infinities," the address expressed the carrier's wish to his customers that they would enjoy continued prosperity and hinted that they should contribute to the faithful newsboy enough that he would have something left over after drinking to their health.

Some carrier's addresses, like the one published four years later by the New Orleans *Times-Democrat*, appeared in pamphlet form. This issue also featured the flight of time, in illustrations on its covers as well as in the text. The colorful front cover, lithographed in New Orleans by M. F. Dunn & Bro., depicted the passage of the hoary old 1887 and the arrival of a youthful, winged 1888, carrying an hourglass. In illustrations on the back cover, a newspaper carrier delivered his journal during each of the four seasons. The accompanying poem about the demise of the friendless Old Year may have been borrowed from a northern newspaper, for its narrator referred to a sheet of snow and a frozen plain outside his window — hardly the vistas that would meet the eye of a writer in Louisiana. This address is among the few that omit specific reference to the newsboy and his financial needs.

By the late 19th century, the heyday of the carrier's address had passed. New York distributors had been producing stock addresses which, as early as 1850, they sold to editors in Europe and then, expanding their market, offered for sale at American newsstands. Some of these publications bore covers customized for specific newspapers.

Such a syndicated address may have been "The True History of a Conscientious Paper." Containing references to a New York journal, it undoubtedly was not a local effort. This ballad, issued in 1889 under the auspices of the New Orleans *Daily States*, presented the biography of a copy of yesterday's issue that, like the old year, was dying. "In a barrel by a stoop there lay | The New York *Ledger*, sad to say; | Tattered and torn, its life was o'er; | The paper lay at death's dark door, | And murmured to its comrades, who | Were not a very goodly

crew? | Farewell! banana skins and shells | of once fresh eggs, for something tells | Me that my life is ebbing slow | To where good papers always go." Recycled, the paper enjoyed renewed life, held high once again by a newsboy and taken home by Mr. Jones, only to find itself stuffed in the bustles of the two Jones daughters. Like Time itself, the paper would live on, reborn again and again.

Carrier's addresses finally passed from the scene during the early years of the 20th century, killed by abuses and by the commercialism of the stock addresses. As early as 1877, the New Orleans *Daily Picayune* described them as "scarcely dignified and proper enough for the press...to indorse [*sic*] or encourage." To some extent, the void left by their disappearance was filled by other annual give-

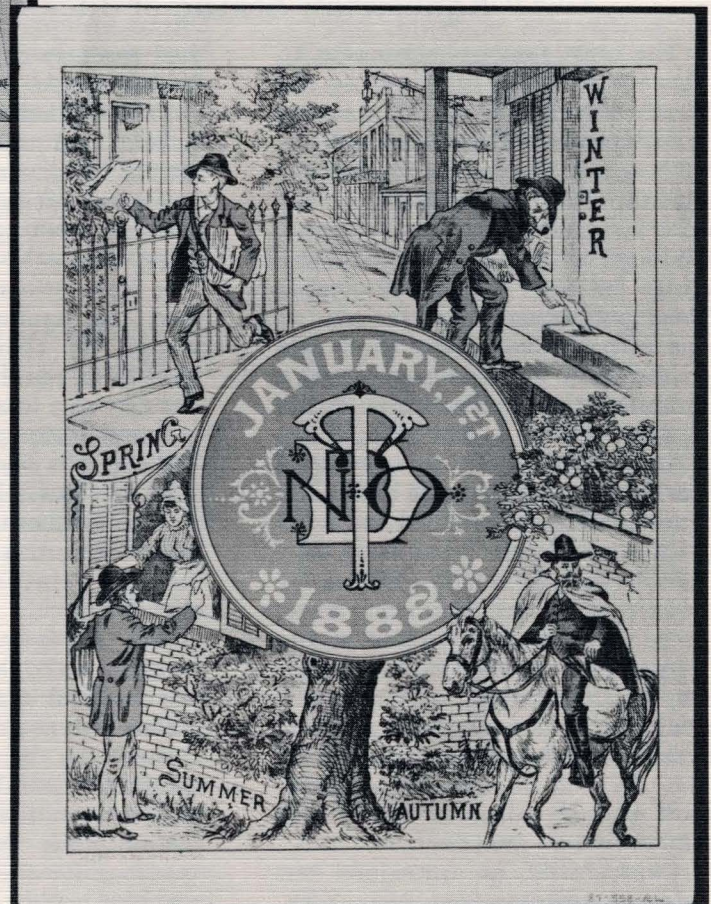
aways: calendars, almanacs, directories, and especially greeting cards. Like other ephemeral materials, intended to be used briefly and then to be discarded, they suffered a high mortality rate, and few survive today. Those that remain, however, are more than a footnote to journalistic history. They exemplify products of the technology that created them, illustrate subjects of local concern, and evoke memories of the newsboy of a century ago who stood on a subscriber's doorstep, proffering a carrier's address and waiting expectantly for alms.

— Florence M. Jumonville

Sources: Carrier's addresses, The Historic New Orleans Collection; Mary Russo, "Carrier's Addresses 1720-1900: Stirring Newsboy's Stanzas Struck Responsive Chord with Patrons," *The Ephemera Journal* 1 (1987); "Carriers' Addresses," *Daily Picayune*, Dec. 6, 1877.



Carrier's address, left (87-558-RL); back cover of carrier's address, below (87-558-RL)



Collection Holdings:

Andrew Jackson and the Battle of New Orleans



Equestrian Statue of Jackson

The most famous monument in New Orleans commemorating the Battle of New Orleans is the equestrian statue of Major General Andrew Jackson in the center of Jackson Square. According to Leonard V. Huber, in *Jackson Square Through the Years*, it had its beginnings in 1840 when the former president returned to the city on the 25th anniversary of the battle to dedicate a cornerstone for a monument near the center of the square, then called the Place d'Armes. The cornerstone remained buried for over a decade before the square was refurbished in 1851 with new plants, trees, and gaslights, and further beautified by erecting the existing iron fence, gates, and marble statues of the four seasons. Momentum for building a battle monument resurged that year when the Place d'Armes was renamed Jackson Square, and the Jackson Monument Association was organized to raise funds and to find an artist.

Clark Mills, an untrained but talented sculptor from New York,

had recently designed a memorial to Jackson for the city of Washington, D.C. His bronze sculpture was a bold engineering feat that portrayed the general astride his rearing horse during the Battle of New Orleans, making it the first equestrian statue in the United States. The New Orleans association realized the appropriateness of this design for their monument and that Mills could produce a copy for the city at a lesser cost than for an original design. The statue for New Orleans was cast in Mills's foundry outside Washington into about 60 bronze sections that would be joined together on the site. The total cost for the statue and base was \$33,153.00.

When the casting was nearing completion in October 1855, the old cornerstone — dedicated 15 years before — was unearthed and placed inside the brickwork of a new granite pedestal designed and built by Newton Richards, a New Orleans stone dealer. The bronze sections for the statue were then shipped to New Orleans so that the

monument could be dedicated on January 8, 1856, but the cargo was delayed and the ceremonies postponed until February 9 when 25,000 citizens attended inauguration day.

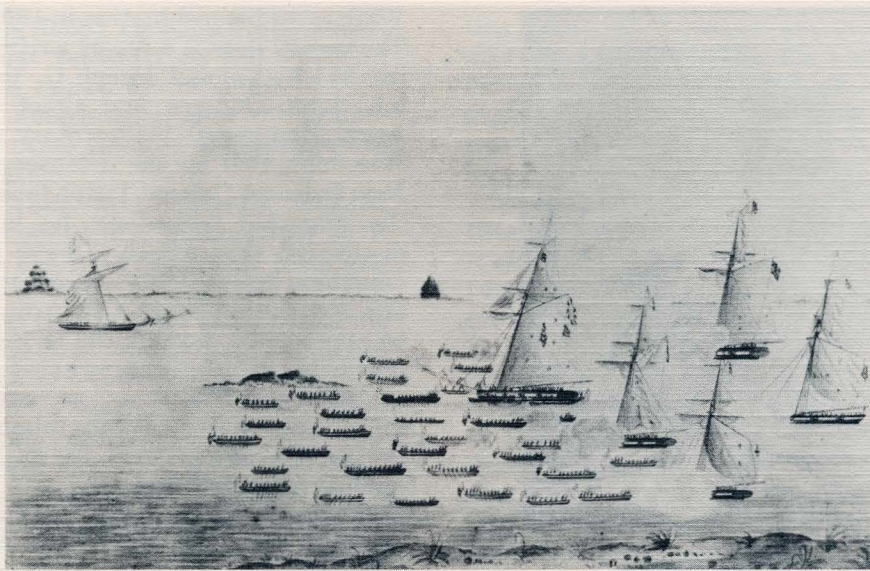
Mills addressed the crowd himself and described the scene portrayed by the statue. On the morning of the battle, Jackson raised his chapeau to return the salute of his troops who had assembled for a review. His horse attempted to dash down the line, but the general pulled back with his bridle hand to restrain the animal whose open mouth and curved neck indicate that he felt the bit.

In 1880, Mills sold a third cast of the Jackson statue to the city of Nashville in Jackson's home state. He also produced a few miniature bronze sculptures, each about 24 inches high, made by the Philadelphia foundry of Cornelius and Baker. These rare replicas bear the patent date of May 15, 1855, and are believed to have been presented to people who were instrumental in raising the funds for the larger monuments. Fewer than a dozen are known in private collections. One is in the White House; another was acquired by THNOC (see illustration) in 1983 and is featured in the Louisiana history tour in our permanent galleries.

— John A. Mahé II

The Battle of Lake Borgne

Lieutenant Thomas ap Catesby "Tac" Jones, United States Navy, commanding five gunboats with about 475 men, had orders to sail to Pass Christian for reconnaissance; if the British appeared, he was to retreat to Fort Petites Coquilles in the Rigolets and, under the protection of the fort's guns, either to sink the enemy or be sunk. On December 8, 1814, Jones's flotilla spotted British men-of-war anchored off Ship Island. Quickly Jones provisioned his boats in Bay St. Louis and sailed toward the Rigolets.



Capture of American Gun Vessels Off New Orleans Decr. 1814 drawn by Lt. William Hole, R.N. (1964.4)

In order for the invading British troops to land, the American fleet had to be destroyed. The entrance to Lake Borgne was too shallow for the men-of-war, so about 1,000 British troops and guns were transferred onto some 45 smaller brigs and sloops. On December 12 at about 3 p.m. the British flotilla, commanded by Captain Nicholas Lockyer, rowed away from the fleet toward the Americans. All through the cold night they rowed, and finally at about 3 p.m. the next afternoon they were almost within firing range. Jones's gunboats, which had been grounded most of the day, finally floated free at high tide — into the Rigolets.

Lockyer's men rested on their oars from 8 p.m. until 4 a.m., when they again began rowing toward the American boats, now in a disastrous position. The wind had stopped blowing and a strong ebb tide was running toward the Gulf: Jones could neither bring his fleet under the protection of Fort Petites Coquilles nor keep his gunboats in a defensive formation.

After 41 hours of rowing, Lockyer's men were rejuvenated when they realized that the Americans must fight, unprotected by the guns of the fort. The five American gunboats fought gallantly for over two hours. Armed with lighter guns, the exhausted British sailors did not win easily. Eventually, boat by boat, the Americans surrendered and were taken prisoner; Jones was critically wounded. Sev-

enteen British sailors were killed, 77 wounded; the Americans lost 10 with 35 wounded. Lieutenant William Hole of the British Navy, who probably witnessed the battle, dramatized the "Capture of American Gun Vessels off New Orleans..." in watercolor with pen and ink (see illustration above).

Andrew Jackson had made no provision to replace the American fleet in the event of capture, so this defeat cost him his major source of surveillance. Nevertheless, Jones's force had served its purpose: before the battle, on December 9, Jones had sent word to Jackson that the British had been spotted. Jackson stood ready to defend New Orleans.

— Maclyn LeBourgeois

Jackson and the Butler Family Papers

Besides its important holdings on the battle itself, the Historic New Orleans Collection also has a large manuscripts collection — the Butler Family Papers — which reflects the private and political Andrew Jackson. Edward Butler, one of the five fighting Butler brothers — heroes of Revolutionary War fame — was a friend of Andrew Jackson. When he died in 1803, he left his two young sons, Edward George Washington Butler (b. 1800) and Anthony Wayne Butler (b. 1802) under the guardianship of Jackson. Two older sisters remained with their widowed

mother. The Butler boys were brought up at the Hermitage as sons of the household and remained close to the Jacksons throughout their lives. The ties were strengthened when their sister, Eliza Butler, married Rachel Jackson's nephew, John Donelson, who had served with Jackson at the Battle of New Orleans.

The central figure of the Butler Papers is Edward George Washington Butler, a West Point graduate who resigned his commission in 1831 to become a sugar planter in Louisiana. The web of kinship and friendship between the Butler family and Jackson and his Tennessee circle was maintained through a steady flow of letters from sisters, brothers, cousins, and friends — dozens of which are found in this collection. The Butler Papers also contain 12 letters from Jackson himself, mostly concerning family matters, though one written in 1814 concerns military preparation against the British. Several letters give a vivid impression of Jackson, the exasperated guardian, lecturing young Anthony Butler about reforming his wild ways.

The collection also affords insights into Jacksonian politics. In the 19th century, men did not take their politics lightly — fisticuffs and even duels could result from political disagreements. Edward Butler was deeply committed to Jackson and to the Democratic party. When his brother-in-law, Charles Magill Conrad, defected to the Whigs, there was a violent quarrel which led to a break between the men. During the 1820s and '30s — Jackson's active political career — Butler was kept informed of developments by Jackson's political supporters John Henry Eaton and Andrew J. Donelson. These letters give a personal twist to the great political events of the day.

The Butler Family Papers (2,034 items) were donated to the Collection by Mr. and Mrs. Richard C. Plater, Jr., of Thibodaux; Mr. Plater is a descendant of E. G. W. Butler. The papers are being edited for publication.

— Patricia Brady

For a related story on the painting of the Battle of New Orleans by W. A. C. Pape, see p. 15.

Acquisitions



The Historic New Orleans Collection acquires thousands of items through purchase and donation during the course of each year. Only a few recent acquisitions can be noted here.

MANUSCRIPTS

A recently acquired collection of New Orleans financial materials, 1812-1865, should be of great interest to researchers. Among the local banking institutions represented in the transactions are the Canal and Banking Company, the Citizen's Bank of Louisiana, the Bank of Louisiana, and the Louisiana State Bank. Also included are materials related to Orleans Parish, the Third Collection District of Louisiana, the Treasurer of the State of Louisiana, and the New Orleans Police Department.

Most of these documents were produced by local printers, including Benjamin Levy and Emile Johns, shedding light on the city's printing history. The collection provides material essential to the understanding of the career of the Bruslé brothers. Gaston and Auguste Bruslé were prominent printers in antebellum New Orleans. Though Auguste was known to be the brother of Aimée Bruslé Gottschalk, mother of renowned pianist Louis Moreau Gottschalk, Gaston's precise relationship to the other members of the Bruslé family was unknown. The imprint "Bruslé Brothers" on one of the bank notes now confirms that Gaston and Auguste were brothers.

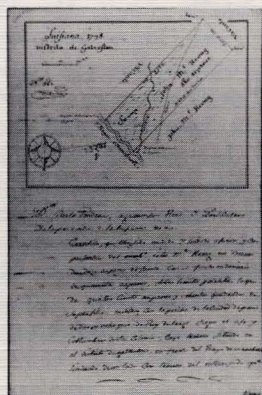
■ A very important recent acquisition — perhaps a unique item — is the first edition of a previously unknown newspaper, *The South-land for Town and Country* (Volume I, No. 1); no other copy has so far been discovered, and it is not listed in the comprehensive Louisi-



The South-Land (89-45-L)

ana newspaper inventory being compiled by the Louisiana State University library system. According to the masthead, this newspaper was a weekly and monthly newspaper dedicated to agricultural, literary, and family affairs. The publisher, Henry Leovy, had published the *Delta* prior to the Civil War and was prominent in the city's legal affairs. He signed this copy: "First perfect copy of 'The South-land' - issued Mch 21st 1870 - at 11 a.m. Henry J. Leovy Pres[ident]." The newspaper is a donation from Irwin Cucullu.

■ Land tenure records, one of the great strengths of the manuscripts division, will be the subject of the next issue of *Manuscripts Division Update*. Two additions of particular interest have recently been added to these holdings. The first is a 1794 plat with certification by Carlos Trudeau of Bayou Manchac. Born in New Orleans ca. 1750, Trudeau was surveyor general of Spanish Louisiana from the early



Plat, 1794, of Bayou Manchac (89-50-L)

1780s until his resignation in 1805. The second item is a report written in 1841 by Colonel Joseph G. Totten (later General and Chief of Army Engineers) to Secretary of War John Bell on the defenses of New Orleans. Colonel Totten found the situation hazardous; he had discovered that existing maps of Louisiana were highly inaccurate, and, worse, that New Orleans could be approached through the largely uncharted bayous and swamps of southern Louisiana — an area known only to its unsavory inhabitants, who might well serve as guides to enemy forces.

■ From early colonial times through the Civil War, New Orleans and Natchez had important economic and social ties. Reflecting this relationship, the manuscripts division has collected considerable material on Natchez history. For example, the Louisiana Land Survey collection boasts extensive holdings of land tenure records for the Spanish Natchez District, illustrating the land holdings of families such as the Bingamans and Bonners, and individuals such as Manuel Gayoso de Lemos and Daniel Clark. Microfilm collections from France and Spain document life in Natchez and show relations with New Orleans through the 1820s. Adding to THNOC's Natchez holdings, Mr. and Mrs. J. Brinson Woods have donated the account book of Beverly plantation, 1826-1853. The account book is a particularly useful supplement because the same people frequently mentioned in it figure prominently in other Natchez material.

■ Since a major acquisition in 1986 of the papers of James Robb, the manuscripts division has continued to acquire additional material relating to the career of this self-made financial tycoon. Recently added to THNOC's Robb holdings was a mortgage on the house he purchased for his mother outside Cincinnati, dated March 13, 1844. The mortgage was signed by Robb's wife Louisa — Mrs. Robb's only signature at THNOC — and adds to information about the Ohio house where he spent his last years. Also acquired was a letter, dated May 11, 1858, from James Clunas, a New Orleans commission merchant, to C. Duraud of Savannah summa-

ricing Robb's views on the economy. Clunas reflected on the financial chaos caused by the panic of 1857 and Robb's belief that the Louisiana State Bank could salvage the situation.

■ From Mrs. Elinor Bright Richardson the manuscripts division has received letters from Jefferson Davis and Varina Howell Davis that provide insight into the world of a "young lady of liberal education," Miss Susie Richardson. Scholars interested in late 19th-century social customs will find Mamie Cook's autograph book, dated October 13, 1883, of value. It is a donation of J. M. Kinabrew, Jr.

— Alfred E. Lemmon

LIBRARY

In the middle of the 19th century, Cuba was a tempting target for American expansionists. The United States government attempted unsuccessfully in 1848 to purchase the island from Spain for \$100,000,000. This failure of diplomacy led to the emergence of a dynamic revolutionist named Narciso López (1798-1851). López, a Venezuelan, was appointed to a lucrative post in Cuba in 1823, and soon after incurred large gambling debts and fell out of political favor.

The embittered López blamed the government of Spain for his misfortune and, in 1848, planned a secret insurrection to liberate Cuba from Spain. Local authorities discovered the plot, but López had already fled to the United States. His first formal attempt to invade Cuba originated in New Orleans in May 1850. Called the Cárdenas Expedition because the would-be liberators initially landed at the town of Cárdenas some 90 miles east of Havana, the campaign is the subject of a recent acquisition, a pamphlet entitled *The History of the Late Expedition to Cuba*. Written anonymously by J. C. Davis, captain of Company B, Louisiana Regiment, it is considered the first complete account of the Cárdenas Expedition and is regarded as trustworthy. Although the invaders succeeded in driving the Spanish from Cárdenas, they were forced to flee to Key West, barely outdistancing a pursuing Spanish steamer. Thus ended the Cárdenas Expedi-

tion. López attempted several more abortive schemes to liberate Cuba before being captured and strangled to death in a public square in Havana with some 20,000 spectators in attendance.

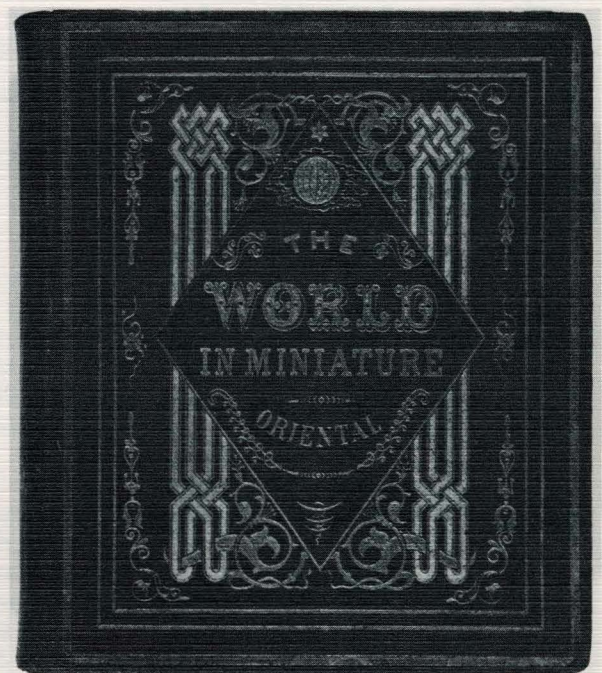
Two pamphlets with the same title were issued immediately following the expedition. The second edition which THNOC acquired contains a speech by Sergeant Smith Prentiss (1808-1850), a lawyer, orator, and congressman from Mississippi who resided in New Orleans at the time of the expedition. His final speech, delivered in the Crescent City, was an eloquent vindication of López. Immediately after presenting it he returned to his rooms and collapsed; death came on July 1. No trace of the first edition of this pamphlet can now be found. This second edition is nearly as rare; only two other copies are known to exist.

■ The extensive collection of postage stamps and related materials assembled over the course of a lifetime by Raymond and Roger Weill was dispersed at auction through Christie, Manson and Woods International, Inc., in October. The three catalogues of this collection, published by Christie's prior to the auction, illustrate the importance of the Weill brothers as philatelists who were known throughout the world. The catalogues are the donation of Roger G. Weill.

■ One of the most prolific and significant printers in New Orleans was Benjamin Levy (1786-1860). He opened a book and stationery store in the city in 1811, entered the publishing field in 1817, and began his printing business, specializing in law books, in 1822. He also founded the city's first business journal in 1822, the *New Orleans Price-Current and Commercial Intelligencer*. In the 1830s he printed blank checks for the Carrollton Bank, one of the numerous banks used by the New Orleans and Carrollton Railroad Company to finance its work. The bank building was located near a depot on the west side of Dublin Street, extending back from the corner of Hampson Street. An acquisition of blank checks printed by Levy has been added to the library's holdings of his work.

■ *The World in Miniature* is a small atlas which was published in New Orleans in 1857, with a Confederate edition in 1861. Until this copy of volume two — which covers the eastern hemisphere — was found, it was not known that a second volume existed.

■ A charming addition to the frequently consulted collection of Lafcadio Hearn material is a 1936 edition of his *Japanese Fairy Tales*. It contains a prologue by Edward Larocque Tinker and delicate illustrations by Valenti Angelo. Lafcadio Hearn (1850-1904) arrived in New



(89-448-RL)

Orleans in 1877 and wrote pieces for several newspapers. He became literary editor for the *Times-Democrat* in late 1881. Hearn's sketches of New Orleans life and his fascination with Creole dialect and sayings have secured his place among Louisiana writers. He traveled to Japan in 1890 and immersed himself in the language, customs, and lore of that country, eventually marrying a Japanese woman and becoming a Japanese citizen.



Illustration for Japanese Fairy Tales (89-314-RL)

■ Other items recently acquired include *In Search of Evangeline: Birth and Evolution of the Evangeline Myth* by Carl A. Brasseaux. This study begins as a search for evidence corroborating the popular Evangeline story and refutes many long-established misconceptions with the hard facts of Acadian migration. Several cookbooks of local interest from distinguished sources also enhance the library's holdings in that area.

—Pamela D. Arceneaux

CURATORIAL

Conrad Albrizio (1894-1973) was born in New York City of Italian immigrant parents but was lured to Louisiana in 1920 to work as an architect and designer. His real desire, however, was to paint, which in turn led him to meet with a group of artists who eventually formed the New Orleans Arts and Crafts Club. Out of this interest in both architecture and painting developed Albrizio's pursuit of fresco painting, which he studied during his travels in France and Italy. It was a timely venture because the

Works Progress Administration under President Franklin Roosevelt's New Deal funded commissions for artists to paint murals on public buildings. From 1936 to 1940, Albrizio completed five murals for buildings in Louisiana and Alabama and continued to work in the medium until 1965. He retained the large drawings that he used in designing the mural programs; his widow Mrs. Angelina Albrizio, recently donated this artwork to various Louisiana institutions. Four of these large drawings (about 5x10 feet each) were given to THNOC through the intercession of Kathleen Orillion, formerly the curator of the Louisiana Arts and Science Center in Baton Rouge. They depict *The History of Law*, an appropriate theme for the Louisiana State Supreme Court building on Loyola Avenue where the murals were installed in 1957.

■ Eugene Loving was primarily a printmaker who also exhibited at the Arts and Crafts Club, as well as at the New Orleans Art League, throughout the 1940s. While Albrizio was designing large fresco cycles for public viewing, Loving preferred creating small etchings of French Quarter buildings and courtyards. Four of his etchings, part of a continuing series he called *Old New Orleans*, were acquired along with two very rare examples

of his watercolors. Two of these works suggest how Loving produced his prints. The watercolor of the Seignoret courtyard was painted on the spot, capturing the rich colors of the setting; in his studio the painting was copied on a copper plate from which the black-and-white etching of the same scene was printed.

■ Another art organization, the Orleans Gallery, rented THNOC's present library space from General and Mrs. L. Kemper Williams during the 1960s. To encourage membership by non-artists, certain member artists of the gallery created "minor" artworks that were given to people who joined. Six of these works were recently donated by Mr. and Mrs. Fred Kahn II; they include prints and drawings by Orleans Gallery founders George Dunbar and James Lamantia and by later gallery members James L. Steg, Harold Thurman, and Kendall Shaw.

■ A collection of 58 photographs illustrate the career and productivity of Joseph Woodson "Pops" Whitesell (1876-1958), who was ranked in the 1940s among the top 10 salon photographers in the world. Among the portraits are playwright Tennessee Williams, mystery writer Erle Stanley Gardner, and painter Wayman Adams. Several photographs document Whitesell's cele-



Pops Whitesell posing for artist by Pops Whitesell (1989.99.33)

brated career as a lecturer at photography clubs and as a recipient of numerous national awards.

■ Contemporary artist Tim Trapolin has donated four energetic watercolors from his series on the 1989 New Orleans Jazz and Heritage Festival. The group was given in memory of the donor's grandparents, Mr. and Mrs. Jean Baptiste Trapolin, whose parents in 1889 built the French Quarter house which later became the Williams residence.



Gospel singers by Tim Trapolin (1989.132.3)

■ Julius Dreyfous, as a principal in the architectural firm of Weiss, Dreyfous, and Seiferth, designed the present Louisiana State Capitol. Dreyfous was also a photographer. A small collection of his work, donated by F. Lee Eiseman, contains 10 rare prints, ca. 1937-38, of the buildings in the area formerly known as Storyville just prior to their demolition. Storyville, the infamous red-light district, was closed in 1917. The group also contains views of several plantation homes, including Uncle Sam (demolished 1940) and Madewood.

■ In March 1860, the teachers and pupils of the girls' school on Rampart Street, once located between Toulouse and St. Louis streets, presented a coin-silver goblet to Armand Victor Romain, superintendent of New Orleans public schools. Nearly 130 years later, it was presented to THNOC by the widow of a descendant, Mrs. Coleman Romain. The beautiful decora-



1989.109

tion was probably the work of a New Orleans silversmith who engraved the dedication inscription but did not incise his identifying mark. The reason for the students' gratitude has also been lost in time. ■ Frequent benefactor Samuel Wilson, Jr., donated a rare photograph by New Orleans photogra-

pher Theodore Lilienthal. The subject is Francis T. Nicholls, the two-term governor who later became the Chief Justice of the Louisiana Supreme Court. Mr. Wilson's gifts also include plans of two cottonseed-oil mills that operated near Algiers during the 1880s.

— John A. Mahé II

LAUGHLIN COLLECTION COMPUTERIZED

The nearly 40,000 items which compose the visual portion of the Laughlin photographic collection have been added to the FACETS database, increasing by 50% the number of entries in that body of information.

Computerization allows relationships among Laughlin's photographs to be explored in ways which were previously difficult or impossible to achieve. In addition to being able to search for any particular described location or subject that

appears in the photographer's title and description fields, the photographs can be grouped in many other ways: by date, by Laughlin's carefully constructed categories, by geographic location, or by negative type. This newly available ease of access should lead to new scholarship about Laughlin and his career.

PHOTO CREDITS

Jan White Brantley
Cornelius Regan
Judy Tarantino

Donors: August-October 1989

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At The Collection...



U.S. Senator J. Bennett Johnston

Staff

PROFESSIONAL ACTIVITIES

John H. Lawrence, curator of photographs, wrote *Guide to the Photographic Collections at the Historic New Orleans Collection*, published by THNOC in the fall. Mr. Lawrence also gave a presentation to the Laughlin Photographic Society of the New Orleans Museum of Art...and the Downtown Gallery included his photographs in an invitational group exhibition, *Love & Death*.

Dr. Patricia Brady, director of publications, was elected to the board of the Friends of the New Orleans Public Library...she was reelected to the board of the New Orleans/Gulf South Booksellers Association. Dr. Brady served as a proposal reviewer for the National Endowment for the Humanities...she is a member of the arrangements committee for the Southern Historical Association's annual meeting in New Orleans in 1990.

Patricia Brady



Kathy Slimp, administration, serves as secretary of the board of the Friends of the New Orleans Public Library and as a member of the executive committee.

Lynn D. Adams, researcher, attended a seminar for proofreaders.

Dr. Alfred E. Lemmon, acting curator of manuscripts, spoke on surveying historic burial sites at a meeting of the Florida Trust for Historic Preservation.

MEETINGS

Head librarian **Florence M. Jumonville** attended the Art Libraries Society Southeastern Conference, held at the Historic New Orleans Collection and the New Orleans Museum of Art, in November. **Patricia Brady** attended the annual

meeting of the Association for Documentary Editing in Washington, D.C., in November.

PUBLICATIONS

Alfred E. Lemmon contributed an article on Spanish sources for pre-1830 Natchez history to *Natchez Before 1830*, published by the University Press of Mississippi.

MEDIA

Judith H. Bonner and her husband Thomas Bonner, Jr., have been writer-judges for "Varsity Star Quiz Bowl" for the past seven years..."Quiz Bowl," now in its 23rd year, has received the George Washington Medal for programming from Freedoms' Foundation, Valley Forge, Pa.

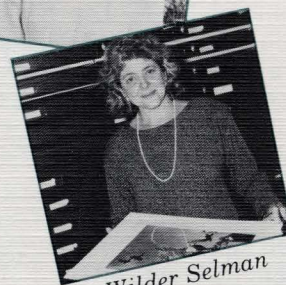
John H. Lawrence discussed the current exhibition, *Light & Time*, on radio stations WBYU and WSHO and on TV stations WWL and WYES.

CHANGES

Catherine C. Kahn, manuscripts administrator, has retired from the Collection...Mrs. Kahn has held numerous positions during her 13 years on the staff.

Susan Webre has joined the staff as a docent on Saturdays. **Cynthia Dubois** is a volunteer in the manuscripts division.

Susan Webre



Wilder Selman

INTERNS

Wilder Selman is serving as an intern from Tulane University.

SPEAKERS BUREAU

Staff members have recently made presentations to the following organizations: **Pamela D. Arceneaux**, Louisiana Colonials...**Florence M. Jumonville**, Quarante Club.

Jackson: Focal Point of Battle Painting



Detail, *Battle of New Orleans* by W. A. C. Pape (1959.20)

In 1814 the United States as a nation was having serious self-doubts following several military defeats and the burning of Washington, D.C., during the War of 1812. The resounding American victory at the Battle of New Orleans restored to the nation the belief that it could defeat not only an enemy, but a professional army fielded by one of the world's most powerful nations. As a result, Andrew Jackson, the hero of the battle, came to be seen as the savior of the nation; the battle itself became a glorious symbol of the growing confidence and greatness of the United States. To some

people the battle not only proved the nation's right to independence but showed that the United States was the "last asylum of oppressed humanity." In New Orleans, January 8 — the date of the battle — was for decades a holiday as important as any other and was used to mark the end of the Christmas and New Year holiday season.

Prompted by such attitudes, there was a growing tendency to romanticize the battle, something true everywhere with national victories and highly evident in some of the art depicting the event. One such painting is signed by W. A. C. Pape and dated 1890. It hung for over

half a century in the St. Charles Hotel until about 1959 when the hotel became part of the Sheraton chain.

The painting is said to show the night battle of December 23, 1814, one of six land and naval battles making up the entire British campaign against New Orleans, culminating in the decisive defeat of January 8, 1815. In the night battle Jackson boldly struck the British camp in a surprise move when he first heard that they had landed on American soil. Following the action, Jackson withdrew to the Rodriguez Canal where his troops erected a mile-long makeshift rampart.

The painting is curious for several wildly erroneous features. In the foreground cactus is shown growing, although it does not occur in the damp Mississippi River delta. Even more interesting are the uniforms of the men to the right. These have been guessed to be anything from Prussian to mid-19th century French fireman's uniforms. Bruce Bazelon of the Pennsylvania Historical and Museum Commission feels that the helmets are a fairly accurate rendition of the Light Dragoon uniform of the period 1808-1816. The rest of the uniform, however, seems to resemble more closely a Civil War shell jacket.

While nothing is known about the artist and his background, his view of this battle fits well into the romantic and heroic image that evolved over the years. Jackson, the great hero, is naturally seen as the focal point. Not only are he and his horse depicted in the center of the work, but they seem almost to float in air. To most Americans the errors were of scant importance, because works such as this satisfied a need to glorify a great event in the development of the national spirit.

— John Magill



The Shop

With Carnival approaching, the Shop once again offers a wide variety of ball favors and carnival memorabilia. Krewe favors (shown at left) from the Rex organization — some dating from the turn of the century — are available for purchase. Mardi Gras falls this year on February 27.



Light & Time

The current exhibition, *Light & Time: 150 Years of New Orleans Photography*, celebrates the invention of photography in 1839 with examples from the extensive holdings of the photographic collections. Because of the size of the collections and for conservation reasons, photographs are changed frequently. Visitors can see how the city appeared in photographs over the years, as well as the processes used to produce these images. Examples displayed range from early daguerreotypes and ambrotypes to modern gelatin silver prints. Jay Dearborn Edwards's antebellum views are the earliest photographs included in the exhibition; among 20th-century photographers represented are Clarence J. Laughlin and Michael P. Smith. *Light & Time* will be on view through March.

Ursuline Convent by Doris Ulmann (1981.329.2)



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