The Terrible and the Brave: The Battles for New Orleans, 1814-1815

An Exhibition
May 17, 2005-January 8, 2006
The Historic New Orleans Collection
On behalf of The Historic New Orleans Collection and the board of the Kemper and Leila Williams Foundation, I am very pleased to present The Terrible and the Brave: The Battles for New Orleans, 1814–1815. A favorite subject for generations of historians, storytellers, and artists, the Battle of New Orleans was of particular interest to The Collection’s founder, General L. Kemper Williams, who began collecting battle memorabilia in the 1930s. After the general’s death in 1971, The Collection continued to build on its impressive holdings. Today, via our publications, exhibitions, and state-of-the-art research facilities, The Historic New Orleans Collection preserves and makes available to the public the world’s foremost assembly of original documents, artworks, rare books, and other artifacts relating to the Battle of New Orleans. I wish to extend our sincere gratitude to the peer institutions and private collectors that have generously loaned vintage weapons, uniforms, and equipment—never before publicly exhibited, in many cases. We hope that you will enjoy the experience and will come to share both our interest in this watershed event and our commitment to keeping its lessons alive for generations to come.

Priscilla Lawrence
Executive Director
The Historic New Orleans Collection

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

Back cover: Replica of a ca. 1814 British Army lieutenant-general’s uniform and hat, courtesy of Timothy Pickles
The Terrible and the Brave: The Battles for New Orleans, 1814-1815

The story of the Battle of New Orleans is one of those which, to all Americans, must present the mingled interest of the romantic, the chivalric, the terrible and the brave.

Editorial, *Daily Picayune*, January 8, 1840

1 **British carronade salvaged from Lake Borgne, on replica naval carriage**
   ca. 1785; iron, wood
   maker possibly Carron Iron Works, Carron, Falkirk, Scotland
   *courtesy of Anthony A. Fernandez, Jr.*

Naval and field artillery played decisive roles in the battles for New Orleans. Carronades were the naval version of the stubby-barreled, heavy-caliber field howitzer, except that they could fire solid shot. While lacking the range and accuracy of long cannons, carronades could be manned by smaller gun crews and were devastating at short range. This particular carronade may have been used at the Battle of Trafalgar in 1805. It was lost in Lake Borgne in 1814 or 1815 and recovered by local fishermen in the 1940s.

*   *   *

2 **Unidentified British officer’s uniform jacket and waistcoat from Andrew Jackson’s estate**
   ca. 1808; wool doeskin, gilt braid, brass buttons
   *loan courtesy of The Hermitage, Home of President Andrew Jackson*
   *H1989.01.001A and H1989.01.001B*

Though lacking colored facings on the collar and cuffs, this vintage uniform coat is strikingly similar to those worn by officers of the Prince of Wales’s regiment, the 10th Light Dragoons, during the Napoleonic Wars. The coat’s ornamentation suggests the pride and power of the British Army. As the 10th Light Dragoons did not fight at New Orleans, the uniform was likely a gift to Andrew Jackson long after the battle.

*   *   *

3 **Replica, ca. 1814 British Army lieutenant general’s uniform coat and hat**
   1994; wool doeskin, silk, wool felt, swans’ feathers, gold thread
   *by Timothy Pickles and Steve Abolt, makers*
   *courtesy of Timothy Pickles*

This is an example of a full-dress uniform coat reserved for formal occasions; the owner’s rank determined the setting of the buttons and embroidery. For battle dress a general would use a similar coat but with the gold embroidery replaced by a simple buttonhole stitch—though many generals, including Edward Pakenham, favored the plain blue civilian frock coat popularized by the Duke of Wellington.

4 **Officer’s coat of the London and Westminster Light Horse Volunteers**
   ca. 1821; wool doeskin, silver braid, silk and silk velvet, silver buttons
   *courtesy of Timothy Pickles*

Apart from the collar closure, jackets worn by members of this volunteer yeomanry unit are identical in design to ones worn at the Battle of New Orleans—and to the jackets worn by the troops of the Royal Wagon Train, who moved supplies over the battlefield.

5 **Replica, ca. 1815 Royal Navy vice admiral’s dress uniform coat and hat**
   ca. 1990; wool doeskin, silk, wool felt, gold lace
   *by Timothy Pickles and Steve Abolt, makers*
   *private collection*

A copy of the uniform used by Vice Admiral Sir Alexander Forester Inglis Cochrane, KB, commander in chief of the North American station. Note the stars on the epaulets to indicate rank; the pre-1805 admiral’s buttons; and the pre-1814 star of a Knight of the Order of the Bath on the left breast.

6 **British Army surgeon’s coat, 75th Regiment of Foot**
   ca. 1812; wool doeskin, silver braid, silk, silver buttons
   *courtesy of Peter Twist*

Regimental staff had coats of special design without the usual lapels. In addition, the surgeon wore a black cocked hat, black belts instead of the usual white, and no crimson sash. Note the simple buttonhole stitch. With the exception
of the number on the buttons, this coat is identical to that worn by the surgeon of the 93rd (Sutherland Highlanders) Regiment of Foot.

7 Box of Major General Edward Pakenham’s “Breakfast Canteen No. 3”
   ca. 1812; wood, brass, iron
   private collection

Note that the label does not say “Sir” Edward, indicating that this piece of camp equipment predates Pakenham’s knighthood and was used by him during the Peninsular War in Spain.

8 Mr. Madison’s War...
   by John Lowell; Boston: printed by Russell & Cutler, 1812
   The William C. Cook War of 1812 in the South Collection
   MSS 557, folder 208

9 Commission of First Lieutenant John R. Montegut,
   United States Marine Corps
   June 18, 1814; printed document with handwritten entries and signatures
   bequest of Clarisse Claiborne Grima
   MSS 470, ovr

10 United States of America. Exhibiting the Seat of War on the Canadian Frontier from 1812-1815
    [1816]; engraving with watercolor
    by Samuel John Neele, engraver
    The William C. Cook War of 1812 in the South Collection
    MSS 557, folder 174

The War of 1812 was not popular on either side of the Atlantic. The British and American maritime economies both suffered terribly as a result of blockades, embargoes, and the seizure of ships and cargoes. Anti-British sentiment in the U.S. was further inflamed by the desire of some Americans for the annexation of Canada. Though his country was ill prepared to wage it, President James Madison declared war against Great Britain on June 18, 1812.

11 John Bull’s Naval Heroes practising Horsemanship for the Last campaign
   ca. 1814; engraving with watercolor on card
   by or after William Charles, engraver
   1966.1

12 An Act to prevent Foreign Goods of certain Descriptions being brought from the United States of America into Canada...

May 5, 1812; printed bulletin
   The William C. Cook War of 1812 in the South Collection
   MSS 557, folder 250

13 An Act to continue, during the present Hostilities with the United States of America...for the better Protection of the Trade of the United Kingdom
   May 27, 1814; printed bulletin
   The William C. Cook War of 1812 in the South Collection
   MSS 557, folder 248

As battles raged along the Canadian border, the British Parliament enacted further economic sanctions in an effort to isolate and punish the United States. Seeking respite from the war, some New Enganders contemplated secession from the young republic and a separate peace.

14 Permit to Pass issued to Monsieur François Lambert
   by Rear Admiral Alexander Cochrane
   March 2, 1815; printed document with handwritten entries
   MSS 207

15 Ship’s log of HM Brig Sophie, Capt. Nicholas Lockyer, RN, Commanding Officer
   Nov. 11, 1810–Apr. 9, 1811; bound manuscript report
   The William C. Cook War of 1812 in the South Collection
   MSS 557, folder 3

Except for some notable single-ship actions, the Royal Navy’s worldwide supremacy was largely uncontested after the Battle of Trafalgar in 1805. Nicholas Lockyer’s sloop Sophie, prior to her long journey to the Gulf of Mexico in 1814, patrolled the English Channel in search of French and American privateers and in support of the British blockade of French ports.

16 Military General Service medal issued to Samuel Smith, 1st Battalion, 7th Regiment of Foot (Royal Fusiliers), with four clasps: Vittoria, Pyrenees, Orthes, and Toulouse
   ca. 1847; silver with grosgrain ribbon
   The William C. Cook War of 1812 in the South Collection
   2004.0300.1

Throughout the Napoleonic Wars of 1803–14, the Royal Navy and British Army purchased sterling reputations with their bravery and blood. The victory over France in 1814 brought an influx of veteran regiments from the European campaigns to fortify British operations in North America.
Some writers have suggested that Edward Pakenham’s personal relationship with the Duke of Wellington, his brother-in-law, earned him the command of the Louisiana expedition. Pakenham was in fact a capable officer with experience leading amphibious assaults in Europe and the West Indies and a solid understanding of the army-navy cooperation that would be critical in the planned operation against New Orleans.

The British sought to exploit their historical ties with western tribes by arming Creek and Seminole warriors in West Florida. The plan to raise an Indian army might have succeeded were it not for the intervention of a determined American general named Andrew Jackson.

Jackson placed great confidence in militia commanders John Coffee and William Carroll. Coffee was Jackson’s closest friend as well as an able officer; his bloody victory over the Creeks at Tallushatchee exemplified Jackson’s strategy of carrying the war to the enemy and beating him on his own ground. The Creek War provided the Americans with valuable training for the impending British invasion of Louisiana.
In September 1814, British officers attempted to enlist Jean Lafitte’s Baratarians as guides through the swampy approaches to New Orleans. They presented Lafitte with a choice: join the campaign against the Americans or be destroyed. Lafitte’s artful response stalled for time as he sought an alliance and a pardon from the Americans, who likewise threatened his ruin.

The fleet arrived off the Louisiana coast in early December. As the enemy planned its approach, panic gripped the city. British morale was high, despite the inclement weather and uninviting terrain. Little was known about New Orleans’s defenses except that they consisted mostly of militia and volunteers.

The Royal Navy swept away the small American naval force in the Battle of Lake Borgne on December 14, 1814, thus securing the lake for troop transports. In 1847, after decades of delay, 227 “Boat Service” medals were presented to surviving sailors and soldiers who had participated in the battle. It was the only British military decoration issued in connection with the Louisiana campaign.

On December 23, a vanguard force of approximately 1,600 men, plus rocket artillery, ascended Bayou Bienvenue and the Villeré Canal to the Mississippi River. A surprise attack
from the Americans after nightfall halted the advance and gave the British regulars the first bitter taste of their enemy’s determination to deny them their prize. By the time Edward Pakenham caught up with his army on Christmas Day, it was clear that the invasion would not be quite as easy as some had imagined.

40 General Andrew Jackson
1819; oil on canvas
by Samuel Lovett Waldo, painter
1979.112

When Andrew Jackson arrived in New Orleans on December 1, he found a poorly defended city beleaguered by social and political dissent. He immediately went to work, rallying Creoles and Americans alike to oppose the coming invasion.

*  *  *

41 William Carroll, John Coffee, Philemon Thomas, Jean Baptiste Plauche, Michel Fortier
1903; lithograph
by Goupil & Company, lithographers
gift of Tom Lennox
1991.34.32i-v

42 Jordan B. Noble
ca. 1887; photograph with hand inscription
MSS 201, folder 1

Free black men fought alongside regular U.S. troops, volunteers, and militia at New Orleans. Among the most famous of these was Jordan Noble. Though the inscription on this photograph associates him with Major Louis D’Aquin’s Battalion of Saint Domingue Free Men of Color, Noble actually served as a drummer boy for the 7th U.S. Infantry. Noble went on to fight in the Mexican War and the Civil War and played his drum at parades and civic events until his death in the late 1880s.

43 Major General Andrew Jackson
1903; lithograph
by Goupil & Company, lithographers
gift of Tom Lennox
1991.34.29

In addition to personally surveying the terrain and ordering improvements to defensive works, Jackson reviewed both his regular U.S. troops and the Louisiana militia. As volunteers poured into the city, he approved the raising and
equipping of additional units, including Pierre Jugeant’s Choctaws, a second battalion of free colored men, and Thomas Beale’s Company of Volunteer Riflemen.

44 **General, Staff & Line Officers, Light Artillery (1813-1816)**

ca. 1885; chromolithograph
by Henry Ogden Alexander, delineator; Buek & Company, lithographer

The William C. Cook War of 1812 in the South Collection
MSS 557, folder 187

Jackson’s regular U.S. troops included members of the Light Artillery, the 7th and 44th regiments of U.S. Infantry, 1st U.S. Light Dragoons, and a few U.S. Marines. The U.S. Navy provided gunners and naval artillery. Though he had earlier dismissed Lafitte’s men as “hellish banditti,” Jackson also accepted the aid of the Baratarians, expert gunners well equipped with powder and shot.

45 **Militia light artillery saber in leather scabbard**

between 1810 and 1840; iron, brass, wood, leather
courtesy of the Louisiana State Museum
1966.013

46 **Militia light artillery saber in metal scabbard**

between 1810 and 1840; iron, brass, copper, wood, leather
courtesy of the Louisiana State Museum
08474.001

Augmenting the U.S. regulars and Louisiana militia, two bodies of Tennessee militia arrived from upriver on December 20, along with Thomas Hinds’s Mississippi Dragoons. Kentucky militia were known to be en route.

47 **Battle of New Orleans**

1856; oil on canvas
by Dennis Malone Carter, painter
1960.22

48 **Hunters of Kentucky**

c. 1815; printed broadside
87-132-RL

On January 4, 1815, Jackson was reinforced by over 2,300 Kentucky militiamen. Although many lacked weapons and sufficient clothing, they would play a key role in the defense of New Orleans, fighting on both sides of the river.

* * *

**LEFT ALCOVE**

**A** **Rifle used by William Ross, member of Capt. Thomas Beale’s Company of New Orleans Riflemen**

c. 1810; maple wood, steel, iron, bronze, flint
by John Jacob Sheetz, maker
from the collection of Linda and Robert Melancon

**B** **Replica, ca. 1814 hunter’s frock of the type worn by Beale’s Volunteer Riflemen, with belt**

1975; cotton duck, leather, iron
by Nara (Olive) Melancon, maker
from the collection of Linda and Robert Melancon
William Ross’s rifle is the only weapon fully documented as having belonged to a member of Beale’s Rifles, a volunteer unit of local businessmen and professionals skilled in marksmanship. Beale’s Rifles participated in Jackson’s first attack on the British on December 23, 1814, and helped defend the American line and forward gun redoubt on January 8, 1815.

* * *

CENTER ACOVE

A  Hanger, or short sword, and scabbard
between 1760 and 1820; steel, leather, silver, wood
loan courtesy of The Hermitage, Home of President
Andrew Jackson
H1952.01.001

B  Commemorative sword presented to Andrew Jackson
by the City of Philadelphia
ca. 1835; steel, brass, gold, mother-of-pearl
by Frederick J. Widmann, sword maker
loan courtesy of The Hermitage, Home of President
Andrew Jackson
H1921.02.009

C  Sword of General Jacques Phillipe Villeré, Louisiana Militia
ca. 1810; steel, gilt bronze, leather
courtesy of Alton and Lois Tinney, in honor of Jacques Villeré Ragas

D  The life of Andrew Jackson, major general in the service of the United States: comprising a history of the war in the South, from the commencement of the Creek campaign to the termination of hostilities before New Orleans
by John Reid and John Henry Eaton; Philadelphia: M. Carey & Son, 1817
gift of Dr. Patricia Brady
2000-41-RL.1

E  Réflexions sur la campagne du Général André Jackson en Louisiane, en 1814 et 1815
by Bernard de Marigny; New Orleans: Sollée, 1848
The William C. Cook War of 1812 in the South Collection
MSS 557, folder 219

Many of Jackson’s soldiers and volunteers spoke only French, frustrating efforts to prepare defenses and complicating relations between local and other state militia units.

* * *

RIGHT ACOVE

A  American infantry officer’s short sword and scabbard
ca. 1810; iron, brass, leather, bone
courtesy of the Louisiana State Museum
00560.1 a-b

B  French percussion pistol converted from flintlock
ca. 1810; steel, wood, iron
courtesy of the Louisiana State Museum
09923.055

The scarcity of firearms among Jackson's men made any weapon welcome. Accordingly, a good many nonmilitary target and dueling pistols found their way into the front lines alongside more conventional military sidearms and shoulder guns.

C  Sword of Robert Lawn Layton, quartermaster, 1st Regiment, Louisiana Militia, broken in two during the American Civil War
ca. 1810; steel, leather
courtesy of Mrs. Thomas Buxton Lawn Layton

D  Militia light artillery saber
between 1810 and 1840; iron, brass, wood, leather
courtesy of the Louisiana State Museum
04553

* * *

49  Replica, ca. 1814 United States 3rd Rifles Officer’s Coat
ca. 1990; wool, silk braid, cotton lining, metal buttons
by Timothy Pickles, maker
courtesy of the Louisiana State Museum
08448.1

Jackson posted troops in various locations to cover all the approaches to New Orleans. A detachment of U.S. riflemen garrisoned Fort St. Philip downriver from the battlefield, while a sizeable contingent of Louisiana militia troops under the command of Governor William C. C. Claiborne guarded the Gentilly plain northeast of the city.

50  Plan of the Attack made by Major Gen. Jackson on a Division of the British Army...on 23rd. December 1814
1815; wood engraving with watercolor
by Arsène Lacarrière Latour, delineator
1979.238.3
The Battle of New Orleans actually consisted of several battles, beginning with Lake Borgne on December 14, 1814. Jackson’s decisive attack on the night of December 23 slowed the British advance and gave the Americans time to fall back and fortify a line of defense at the Rodriguez Canal; mounted dragoons covered the retreat and effectively screened the Americans from close surveillance. A subsequent engagement on December 28 and an artillery duel on January 1, 1815, failed to dislodge or discourage the American defenses.

51 Major General Andrew Jackson to Headquarters, 7th Military District
January 3, 1815; manuscript letter
MSS 200, folder 4

Having made his best preparations to meet a major offensive, Jackson wrote to his headquarters describing a critical shortage of arms and ammunition, the fortification of his lines, and the January 1 exchange of artillery fire with British batteries.

52 Major General Andrew Jackson to Brig. Gen. David B. Morgan [Fort St. Leon]
January 7, 1815; manuscript letter
MSS 200, folder 5

Though Jackson did not expect a major attack across the river, one of his last communications with the West Bank before the decisive battle concerned the fort at English Turn. Militia general David Morgan was told not to observe “the niceties of etiquette” in handling officers who failed to perform their duties diligently.

53 Sketch of the attack on the lines in advance of New Orleans
ca. 1835; pen and ink with gouache
by [General] F. Maunsell [85th Light Infantry, British army], delineator
The William C. Cook War of 1812 in the South Collection
MSS 557, folder 160

The American general wisely kept his relatively inexperienced troops behind entrenched lines while sending Choctaws and buckskin-clad frontiersmen out at night to kill British sentries and lower enemy morale—a practice denounced as barbaric by British officers.

54 Sketch of the Position of the British and American Forces, during the Operations against New Orleans...
1815; engraving with watercolor
by J. Gold, publisher
bequest of Richard Koch
1971.98

With his main force hemmed in between the river and swampy woods, and facing superior artillery, British general Edward Pakenham decided he could not honorably or safely retreat to seek battle on better terms elsewhere. With the support of his veteran officers, and in line with the established science of siege warfare, Pakenham opted to attack upon the arrival of expected reinforcements from General John Lambert’s brigade. He began planning a multi-pronged assault on both banks of the Mississippi.

55 “Collection of Orders, Regulations, and Instructions...” used by the paymaster of the 60th (Royal American) Regiment of Foot
courtesy of Timothy Pickles

56 “General Regulations and Orders” owned by Lt. Colonel Brooks Lawrence, 13th Light Dragoons, who fought at Waterloo
courtesy of Timothy Pickles

57 Military Memorandums for Officers in General, and for Staff Officers in Particular
courtesy of Timothy Pickles

The various manuals and orders issued by the Horse Guards (the body that controlled the British Army) offered instruction on, among other things, how to muster in and equip soldiers; how to run troop ships and transports; and how to employ men on campaign to build or destroy earthworks.

58 Sketch of the Positions of the British and American Forces during the operations against New Orleans from the 23 Dec. 1814 to the 8th Jany. 1815
ca. 1815; watercolor with ink
by an unknown delineator
1949.18

59 British Troops storming the Redoubt on the right of the American Lines
ca. 1820; wood engraving with watercolor
by an unknown engraver
Gift of Harold Schilke
1939.160.5
A rocket fired at dawn signaled the orderly advance of the British attack columns toward the waiting Americans. The river-side column attacked and briefly took the forward gun redoubt on Jackson’s right. Meanwhile, the main attack column closed on Jackson’s line where it was manned by Tennessee militiamen. Pakenham and his officers hoped that these American irregulars would break and run at the sight of the advancing column.

60 The Death of Majors Rennie, Henry, and King
January 23, 1858; wood engraving
by Berlett, engraver; Jacob A. Dallas, delineator; Frank Leslie’s Illustrated Newspaper, publisher
1974.25.5.6

Colonel Robert Rennie led an advance comprising the light companies of the 7th, 43rd, and 93rd regiments, as well as a hundred men from the 1st West India. Rennie’s men stormed the forward American redoubt but were soon cut down by a hail of gunfire. Had Rennie been supported by the main body of the 93rd, Jackson’s line may have been breached then and there. Instead, the Sutherland Highlanders were sent across the battlefield in a doomed attempt to support General Gibbs’s column.

61 The British Bugler Boy Sounding The Charge
January 23, 1858; wood engraving
by Berlett, engraver; Jacob A. Dallas, delineator; Frank Leslie’s Illustrated Newspaper, publisher
1974.25.5.8

62 Three-pounder cannon ball excavated from Chalmette Battlefield
ca. 1814; cast iron
courtesy of the National Park Service
JELAC 4264

63 Three-pounder cannon ball excavated from Chalmette Battlefield
ca. 1814; cast iron
courtesy of the National Park Service
JELAC 4473

64 Spent musket ball excavated from Chalmette Battlefield
ca. 1814; lead
courtesy of the National Park Service
JELAC 4025

65 Spent musket ball excavated from Chalmette Battlefield
ca. 1814; lead
courtesy of the National Park Service
JELAC 4011

The intense and unrelenting fire of American artillery and small arms quickly halted the main British attack. Cannon shot and musket balls tore through the advancing ranks, killing Major Generals Edward Pakenham and Samuel Gibbs and badly wounding Major General John Keane. Their loss left the attacking brigades leaderless, and some men fled while others waited in vain for orders.

68 Plan Of The Attack And Defence Of The American Lines below New Orleans, on the 8th January, 1815
1815; engraving with watercolor
by Arsène Lacarrière Latour, engineer
1979.238.4
The concentrated American fire could not be withstood, despite great discipline and fortitude on the part of the British regiments. A successful assault on the American batteries across the river did little to raise morale during the retreat.

69 Battle Of New Orleans And Death Of Major General Packenham On the 8th of January, 1815
1817; engraving with watercolor
by William Edward West, painter; Joseph Yeager, engraver; Y. Saurman, printer
1975.77

70 Death Of General Packenham
c.a. 1845; wood engraving with watercolor
by Samuel F. Baker, engraver; William Croome, delineator
1956.32

71 Général Paskenham's Death, New Orléans défence
between 1815 and 1830; aquatint engraving
by Antoine Phelippeaux, engraver
gift of Boyd Cruise
1951.85

72 Death Of Pakenham At The Battle Of New Orleans
between 1854 and 1860; engraving with watercolor
by Felix Octavius Carr Darley, delineator;
W. Ridgeway, engraver
gift of Boyd Cruise
1958.37

73 Battle of New Orleans—Death Of General Pakenham
1878; wood engraving
by Felix Octavius Carr Darley, delineator; A. Bobbett,
engraver
gift of Harold Schilke
1959.160.6
Pakenham’s death proved to be the central iconic event of the battle for many artists, who often commemorated the general’s final moments with gross inaccuracies. Stock Napoleonic war images, for example, depicted American forces dressed in French army uniforms, standing in front of fanciful stone battlements. Many American printmakers presented the view from the British side, exploiting the drama of the enemy’s losses.

74 [Catherine Sarah Dorothea], Duchess of Wellington, to unknown recipient
January [30], 1815; manuscript note
*The William C. Cook War of 1812 in the South Collection* MSS 557, folder 111

News of the tragic defeat did not reach England until March 1815 and was largely overshadowed by Napoleon’s dramatic escape from exile. Thus, Edward Pakenham’s sister, wife of the Duke of Wellington, wrote a brief note of thanks for the erroneous news that the general had arrived safely in New Orleans, unaware that he had in fact been killed several miles downriver of his goal.

75 The American Riflemen, After the Battle, Rescuing the Wounded British
January 23, 1858; wood engraving
by Berlett, engraver; Jacob A. Dallas, delineator; *Frank Leslie’s Illustrated Newspaper*, publisher
1974.25.5.7

76 Gen. Jackson Relieving the Wounded After the Battle
between 1838 and 1860; wood engraving with watercolor
by an unknown engraver
gift of Harold Schilke
1959.160.18

The slaughter was appalling, even to hardened veterans of the Peninsular campaigns. Major General John Lambert, now commanding the British expedition, consulted with his artillery commander and determined that further efforts to take New Orleans would be fruitless. On January 9, Lambert accepted terms for a temporary cease-fire in order to evacuate the wounded and dead.

77 Surgical instruments of Dr. John Talbott, Kentucky Militia
ca. 1814; metal, wood, and cloth instruments in wooden case
by Eberle, manufacturer
1959.30.1-7

January 11, 1815; manuscript letter
*MSS 14, folder 36

79 Maj. Genl. Andrew Jackson to Maj. Genl. [John] Lambert [Commanding, British Army, Gulf Coast]
February 26, 1815; manuscript draft letter
*The William C. Cook War of 1812 in the South Collection* MSS 557, folder 121

80 [Col. Frederick] Stovin, HMS Tonnant, to his mother, Mrs. Stovin, Newbold, near Chesterfield [England]
January 24, 1815; manuscript letter
*The William C. Cook War of 1812 in the South Collection* MSS 557, folder 110

January 13, 1815; manuscript letter
*The William C. Cook War of 1812 in the South Collection* MSS 557, folder 103

Even after the battle, the British army remained a large and dangerous force, and Jackson expected a renewed attack. Meanwhile, the large numbers of British prisoners and wounded had to be dealt with. The kind treatment of British prisoners and wounded by Jackson’s officers and the people of New Orleans was often remarked upon after the war by British officers, some of whom had been treated very differently by the French. Under the watchful eyes of the Americans, Lambert’s army eventually retreated in good order and was embarked by late January.

82 View of the Balise, Plan of the Mouths of [the] Mississippi
1814; ink and watercolor
by Barthélémy Lafon, delineator
1970.2.2

83 Fort Plaquemine on the River, Mississipi, bombarded by HM Ships Oetna and Volcano
1815; ink and watercolor
by Nelson, delineator
1969.2
Six Royal Navy vessels, including bombships, ascended the Mississippi on January 9 to fire on Fort St. Philip, in part to cover the British army’s retreat. The boats returned downriver on January 16, unable to subdue or pass the fort.

Laclotte, an engineer and draftsman, witnessed the Battle of New Orleans firsthand. This painting and subsequent printed views based upon it are generally held to be the most accurate depictions of the climactic battle of January 8, 1815.

Though not highly regarded as a weapon, this style of sword continued in use from 1796 to 1822. It was usually carried in a black leather scabbard—although staff officers and Royal Engineers used a steel scabbard, examples of which are now very rare. The belt, of a type used by many different arms, is quite large; it was made to fit over the coat and sash for easy removal. The small strap and stud between the two rings prevented the sword from dragging on the ground.

The British force proceeded to Mobile and received news of the Ghent peace treaty via the sloop HMS Brazen on February 13, 1815, the day after Fort Bowyer fell in the last battle of the American War. Meanwhile, a jubilant New Orleans celebrated the incredible victory and hailed Jackson and his men as heroes.
**H** Button from enlisted man’s uniform, 93rd Regiment of Foot (Sutherland Highlanders) between 1805 and 1820; pewter
courtesy of Cary J. Delery

**I** British Army general officer’s uniform button
1812–37; gilt bronze
courtesy of Timothy Pickles

This design of crossed sword and baton surrounded by a laurel wreath was introduced sometime before the American Revolution. The original design was incised upon a large flat button, but in 1812 the button was reduced in size and domed, with the design raised.

**J** British Army staff officer’s uniform button
1812–55; gilt bronze
by Firmin and Sons, maker
courtesy of Timothy Pickles

The design of this button imitates the embroidered buttons used on all staff uniforms up to the late 18th century. When the general officers received a new button design, the old design was retained for all staff officers under general rank and (in silver) for the departments of the adjutant and quartermaster generals.

**K** Embroidered Star of the Order of the Bath of the type used 1770–1814
ca. 1800; silver and gold embroidery
courtesy of Timothy Pickles

The Order of the Bath originally had only one class of membership—much like the Garter, Britain’s highest Order. However, in 1814, after Napoleon’s first exile, the order expanded to embrace three classes of membership—Knight Grand Cross, Knight Commander, and Member Companion, each with a civil and military branch. The insignia for the military branch changed to a white Maltese cross with lions between the arms and a union badge icon in the center; the civil branch retained the old style of badge.

**L** Fusilier officer epaulets
ca. 1810; gilt bronze, gold bullion, silk
courtesy of Peter Twist

Elite units originally assigned to guard ammunition transports, the Fusiliers were later used like Grenadiers for particularly arduous assault operations. The metal scale fields on these epaulets helped to guard shoulders against sword cuts in close combat.

**M** Replica 1814 Light Infantry officer’s wings
1998; wool doeskin, gold vellum lace, purl embroidery with spangles
by Timothy Pickles, maker
courtesy of Timothy Pickles

A regiment’s flank companies (Grenadiers on the right, Light on the left) were considered the best trained and steadiest troops and were often used for special operations. The officers’ distinctions were meant to single them out in battle.

**N** British Light Infantry officer’s belt fitting
ca. 1810; fire-gilt bronze
courtesy of Timothy Pickles

This bugle horn emblem came from the sword belt of a Light Infantry officer. The ring would have held a chain and whistle by which the officer would direct his troops when skirmishing.

* * *

**CASE 2**

**A** British 1796 pattern Light Cavalry officer’s sword with black painted scabbard as used on campaign
ca. 1808; steel, silver wire, wood, leather
courtesy of Timothy Pickles

Black paint eliminated the need to constantly clean the scabbard; the sword itself was kept constantly bright. Many officers in the Light Dragoons or hussars preferred this sword—perhaps the finest ever in service with the British Army—to regulation ones. Edward Pakenham, who served in the 26th Light Dragoons early in his career, ever afterwards carried a light cavalry saber on campaign.

**B** British 1796 pattern Light Cavalry officer’s sword as used for full dress
ca. 1808; blued and fire-gilt steel, silver wire, wood, leather
courtesy of Timothy Pickles

Identical to the previous sword in design, this is a parade version with a blued and gilt blade. Some officers did take such swords into the field as they were every bit as functional as the “battle” sabers.

**C** Ball button from the 13th Light Dragoons, Dauphin Island
ca. 1806; pewter
courtesy of Cary J. Delery
D  **Saber and scabbard marked to 14th Light Dragoons, British Army**  
ca. 1812; steel, wood, leather  
courtesy of Cary J. Delery

The 14th Light Dragoons, the only British cavalry at New Orleans, lacked an adequate number of mounts. They spent most of their time guarding the headquarters, but joined Lambert’s reserve column on January 8. During the withdrawal, 26 of the company were captured by an American boat that approached their transport flying false colors before turning its cannon on them.

E  **British Army officer’s horse bridle bit**  
1802–30; steel, pewter  
courtesy of Timothy Pickles

Horses were essential to the movement of large bodies of troops, and all senior officers were mounted. The best horses always went to the staff and the infantry officers, with the remaining mounts allotted to the cavalry.

F  **A narrative of the campaigns of the British army at Washington and New Orleans, under Generals Ross, Pakenham, and Lambert, in the years 1814 and 1815...**  
[by G. R. Gleig]; London: J. Murray, 1821  
gift of Samuel Wilson, Jr.  
79-038-RL

This memoir by Lt. George Robert Gleig of the 85th Foot, originally published anonymously and subsequently reissued in several revised editions, stands as a classic of the English “subaltern abroad” genre. Though somewhat prone to exaggeration and specious criticism, Gleig relates his wartime experiences in great detail. In later life Gleig took Holy Orders and eventually became chaplain general of the British Army.

G  **Button from officer’s uniform, 1st West India Regiment**  
between 1805 and 1820; gilt bronze  
courtesy of Cary J. Delery

Two regiments of black soldiers from the British West Indies, recommended by their experience in amphibious campaigns, formed part of the invasion force. Led by white officers, these men faced the Americans bravely, but their worst enemy proved to be the climate. Louisiana’s winter of 1814–15 was one of the coldest on record; unaccustomed to the freezing damp, many West India troops died of exposure.

J  **Breast plate, 1st West India Regiment**  
between 1805 and 1820; gilt bronze  
courtesy of Cary J. Delery

K  **Officer’s belt plate, 1st West India Regiment**  
ca. 1830; fire-gilt copper, silver, enamel  
courtesy of Timothy Pickles

Though dating from slightly after the Napoleonic Wars, this plate bears the battle honors won by the 1st West India Regiment fighting the French on the islands of Martinique, St. Lucia, and Guadeloupe.

L  **British Army 1812 “universal” pattern gorgette**  
between 1812 and 1830; fire-gilt copper  
courtesy of Timothy Pickles

A gorgette was in fact vestigial armor—a descendant of the protective piece that covered the neck, sitting between the cuirass (breastplate) and the helmet. By the early 19th century, the gorgette served not as a badge of rank—as is sometimes thought—but rather as an indication that the officer was on duty. Though rarely worn in the field during the War of 1812, gorgettes were often given as gifts to England’s Indian allies, who prized them highly.

CASE 3

A  **1805 pattern Royal Navy officer’s sword with scabbard**  
between 1805 and 1812; steel, brass, leather, ivory  
courtesy of Bill Rachal

B  **English-made blunderbuss pistol**  
between 1760 and 1780; wood, brass, steel  
private collection

C  **Memoir of Rear Admiral Robert Aitchison, Royal Navy**  
between 1857 and 1861; bound manuscript volume  
MSS 186
D  Naval General Service medal with clasp for Boat Service on 14 December, 1814, awarded to S. R. Hampton, Royal Marines, HMS Tonnant
ca. 1848; silver with grosgrain ribbon
private collection

E  Button from officer’s uniform, Royal Navy
between 1805 and 1820; gilt bronze
courtesy of Cary J. Delery

F  Button from officer’s uniform, Royal Marines
between 1805 and 1818; gilt bronze
courtesy of Cary J. Delery

G  British Model III Brown Bess (India pattern) musket marked to the 7th Regiment of Foot (Royal Fusiliers)
between 1800 and 1809; walnut wood, brass, steel
from the collection of Linda and Robert Melancon

This musket belonging to a member of the 7th Foot was taken by the Americans on January 8 and decades later converted to percussion for use in the American Civil War. While most of the 7th Foot was held in reserve during the climactic Battle of New Orleans, the regiment’s light company served under Lt. Col. Robert Rennie in the desperate and ultimately doomed attempt to capture the forward redoubt of the American lines.

H  Button from officer’s uniform, 7th Regiment of Foot (Royal Fusiliers)
c. 1812; gilt bronze
courtesy of Cary J. Delery

I  Breast Plate, 7th Regiment of Foot (Royal Fusiliers)
between 1805 and 1820; gilt bronze
courtesy of Cary J. Delery

Though General Pakenham commanded the expedition, he was also a regimental officer and was in fact colonel of the 7th Foot (Royal Fusiliers), with whom he had fought in the French West Indies.

J  Bayonet for 3rd Model British India pattern musket
c. 1808; iron
from the collection of Linda and Robert Melancon

K  British Army 1812 “universal” pattern shako plate (not marked to any regiment)
between 1812 and 1816; fire-gilt copper
courtesy of Timothy Pickles

L  British officer’s cap cord
c. 1814; gold and crimson square braid, gold and crimson bullion
by Hand and Co. (London), makers
courtesy of the Louisiana State Museum
XX0598

M  Button from enlisted man’s uniform, Royal Artillery
between 1805 and 1820; pewter
courtesy of Cary J. Delery

N  Royal Artillery officer’s uniform button
1812–30; gilt bronze
courtesy of Timothy Pickles

O  Royal Artillery uniform button
c. 1812; brass
by an unknown maker
private collection

P  Button from Miners & Sapiers (Engineers), Dauphin Island
between 1805 and 1820; pewter
courtesy of Cary J. Delery
CASE 4

A Wooden cheesebox military canteen marked “U.S.”
ca. 1812; wood, iron, leather
courtesy of Cary J. Delery

B New Orleans-made coat button worn by officer of U.S.
44th Infantry
ca. 1814; silver
by John Delarue, silversmith
courtesy of Cary J. Delery

C United States Regiment of Rifles uniform button
excavated from the former De La Ronde Plantation
ca. 1812; brass
private collection

D United States Dragoon saber and scabbard
1812–13; iron
by Nathan Starr and Nathan Starr, Jr. (Middletown,
Conn.), makers
private collection

E United States Light Dragoons helmet
ca. 1814; iron, brass, leather, horsehair
courtesy of the National Park Service

F American gunsight-made socket bayonet
ca. 1750–1800; iron
by an unknown maker
private collection

This iron socket bayonet is typical of those made during the
American Revolution and follows the pattern of the British
Light Infantry Fusil bayonet.

G United States Arsenal-made Model 1795 socket
bayonet
between 1800 and 1806; iron
private collection

This American bayonet was made by the United States
Arsenal at Springfield, Massachusetts, or Harpers Ferry,
Virginia. It is marked “JN” and “US,” indicating that it was
government property inspected by John Nicholson, U.S.
inspector of arms from 1800 to 1806.

H Militia-style American wooden canteen
ca. 1812; wood, iron
courtesy of Cary J. Delery

I British bayonet embedded in cypress root
ca. 1815; metal, wood, modern conservation lace
Loan courtesy of The Hermitage, Home of President
Andrew Jackson
H1925.05.066

*    *    *

CASE 5

A Flintlock Kentucky long rifle
1813; steel, wood, iron
courtesy of Cary J. Delery

Never intended as a military weapon, the fabled “Kentucky”
rifle may not have caused as many casualties as the
American artillery—but British troops learned to respect
and fear it nonetheless. The rifle’s effective range was about
300 to 400 yards, far beyond the return range of British
muskets and Baker rifles.

B New Orleans-made silver-tipped powder horn
between 1800 and 1825; horn, silver, wood, leather
private collection

C American powder horn carved with floral pattern
ca.1815; horn, wood, leather
by Pierre Landry, carver
courtesy of the Louisiana State Museum
02934

Powder horns were most often used for loading long rifles,
as ammunition for muskets typically came in ready-to-use
paper cartridges. The horn was slung over one shoulder;
a hunting bag over the other shoulder held lead balls and
leather patches. Powder had to be carefully measured, for
the amount affected the rifle’s accuracy.

D 1808 United States contract flintlock musket
1809; steel, black walnut, iron, leather, flint
by Joshua and Charles Barstow (Exeter, New
Hampshire), makers
private collection

This weapon was part of a U.S. government contract for
2,500 muskets of the “Charleville pattern” following the
Militia Act of 1808. It is handmade, in perfect working
order, and predates interchangeable parts for American
martial firearms.
CASE 6

A Map powder horn
ca. 1814; etching date unknown; scrimshaw etching on horn
The William C. Cook War of 1812 in the South Collection MSS 557

B A narrative of events in the south of France, and of the attack on New Orleans, in 1814 and 1815
78-877-RL

C Sword of Lt. John Leavach, 21st Regiment of Foot (Royal North British Fusiliers)
ca. 1812; steel, brass
courtesy of Gary D. Gardner

Lieutenant John Leavach was one of two British officers who actually managed to reach and climb over the American parapet on January 8, 1815. Though wounded, he demanded the swords of two enemy officers on the scene. However, his men hadn’t followed him over the wall, and Leavach was compelled to surrender his own sword and person. Impressed by his bravery, the Americans treated their prisoner with courtesy and respect until he was exchanged a few days later. This incident was recorded in John Henry Cooke’s 1835 narrative of the New Orleans campaign. A descendant of Leavach’s Tennessee captor used the heirloom sword in the American Civil War.

CASE 7

A Treaty of Peace and Amity between his Britannic Majesty and the United States of America...
published 1815; printed broadsheet 86-2353-RL

B Treaty of Ghent snuffbox with allegorical figures representing the United States and Great Britain
ca. 1815; lacquered papier-mâché, attached engraving with watercolor
The William C. Cook War of 1812 in the South Collection MSS 557, folder 172

When the British retreated from the plantations they had occupied, nearly 200 slaves went with them. Major General Lambert, despite several polite remonstrations from the Americans, refused to send any back into bondage. In an apparent attempt to seek reparations from the British and American governments, the former owners recorded a series of depositions—carefully noting the names, ages, occupations, and monetary values of the missing slaves, both adults and children. Some of the former slaves entered British service as members of the Colonial Marines, later settling in Nova Scotia and Trinidad.
The first article of the Treaty of Ghent plainly stated that sovereign territory seized during hostilities would be returned after the war—but the provision may not have applied to a captured New Orleans, as only Napoleonic France and the United States accepted the legality of the Louisiana Purchase. The peace treaty contained no specific references to Louisiana, this despite the high economic stakes. Louisiana’s capture would have crippled U.S. prospects for growth, particularly had the English kept their promise to secure the Indian nations of the “Old Northwest” against the Americans.

Andrew Jackson’s identity as “the hero of New Orleans” earned him great popularity and respect not only in the Crescent City, but nationally. As his stature increased through the late 1810s and early 1820s, Jackson found himself well positioned to make a run for the presidency. He won a plurality of the popular vote in 1824, only to see the U.S. House of Representatives decide the election in John Quincy Adams’s favor. Undeterred, Jackson mounted a successful bid for the office in 1828, and was re-elected in 1832.

Popular imagery from the period demonstrates the wide-ranging response to Jackson’s ascent. America’s seventh president was enshrined in everything from textiles to gingerbread molds—and depicted in political prints both pro and con in aspect, domestic and international in focus. In death, too, Jackson remained a popular subject. An 1845 memorial print identifies him as a general rather than a former president—a reminder that his national reputation would always be bound up, in the popular imagination, with his heroism on the plains of Chalmette.

Additional materials treating Jackson as both military figure and statesman are available for consultation at the Williams Research Center of The Historic New Orleans Collection, 410 Chartres Street.

Andrew Jackson, Seventh President
ca. 1828; printed textile
by an unknown manufacturer
*The William C. Cook War of 1812 in the South Collection*
MSS 557, folder 183

Though the date of this textile is unknown, it was likely issued shortly after the 1828 presidential election. Jackson is placed in the company of his presidential predecessors—and the patriotic flavor is further enhanced by the inclusion of such iconic symbols as the USS *Constitution* and the American eagle. Likenesses of Jackson varied greatly in unique works (like paintings) as well as in mass-produced forms. In this portrait, Jackson appears without the upswept mane of white hair typically associated with the Battle of New Orleans period.
During the 1828 presidential race, Philadelphia publisher John Binns published a series of broadsides—known as the “coffin handbills”—critiquing Jackson’s order to execute six militiamen in the fall of 1814, before the New Orleans campaign, and presenting other alleged misdeeds in lurid detail. As *The Pedlar and His Pack* suggests, the broadside campaign backfired. Binns (“Jack”) is shown sinking under the weight of his coffins while incumbent John Quincy Adams (“Jonny Q.”) and Secretary of State Henry Clay (“Harry”) struggle to maintain balance.

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2  *The Pedlar and His Pack*

ca. 1828; hand-colored engraving
attributed to James Aiken

_The William C. Cook War of 1812 in the South Collection_  
MSS 557, folder 204

During the 1828 presidential race, Philadelphia publisher John Binns published a series of broadsides—known as the “coffin handbills”—critiquing Jackson’s order to execute six militiamen in the fall of 1814, before the New Orleans campaign, and presenting other alleged misdeeds in lurid detail. As *The Pedlar and His Pack* suggests, the broadside campaign backfired. Binns (“Jack”) is shown sinking under the weight of his coffins while incumbent John Quincy Adams (“Jonny Q.”) and Secretary of State Henry Clay (“Harry”) struggle to maintain balance.

3  *The Debilitated Situation of a Monarchical Government...*

ca. 1836; lithograph

1957.1
This print takes as its subject the payment of American claims against France, dating from the Napoleonic era. Arguing that France pay the claims as stipulated in an 1831 treaty, the print also contrasts the differences between monarchies and elected governments.

4 **View of Jackson Square, New Orleans, Louisiana**
   1855; hand-colored lithograph
   by J. Dürler, delineator; Pessou and Simon, lithographer, publisher
   1948.3

The Jackson Monument Committee was formed in January 1851 to raise funds to erect a statue of Andrew Jackson in New Orleans. In 1856, amid much public ceremony, that mission saw fruition. The Place d’Armes—a public area since the founding of New Orleans—was renamed Jackson Square. Sculptor Clark Mills’s equestrian statue of the general was destined to become a symbol of New Orleans; other castings stand in Washington, D.C., and Nashville, Tennessee.

5 **General Andrew Jackson on a Horse**
   ca. 1830; cherry wood
   by an unknown carver
   1954.27.1

6 **General Andrew Jackson on a Horse**
   ca. 1830; terra cotta
   by an unknown maker
   1954.27.2

7 **The Bronze Statue of Andrew Jackson at Washington, D.C.**
   1853; lithograph with watercolor
   by Smith and Jenkins, lithographer; F. Michelin, printer
   1995.55

Clark Mills was born in New York and spent most of his professional life in Charleston, South Carolina, and Washington, D.C., where his equestrian statue of Andrew Jackson was dedicated in 1853. The statue was a triumph of balance; it was also the largest bronze casting undertaken in the United States up to that time.

8 **Caucus Curs in full yell, or a war-whoop, to saddle on the People of Pappoose President**
   1824; aquatint
   by James Akin [or Aiken], engraver
   1975.78

9 **The New Era Whig Trap Sprung**
   1840; lithograph
   by Boneyshanks (pseudonym for Napoleon Sarony?), delineator; Henry R. Robinson, publisher, printer
   1959.211

*Caucus Curs in full yell* ... dates from Jackson’s unsuccessful 1824 run for the presidency. Like *The Pedlar and His Pack*, the image defends the candidate against his critics—attacking, in this case, an entire segment of the press rather than a single offending publisher. The dogs’ collars bear the names of newspapers unfriendly to Jackson.

Symbolism abounds in *The New Era Whig Trap Sprung*, a relic of the 1840 presidential campaign in which Jackson worked for the re-election of Democratic incumbent Martin Van Buren. Jackson is shown trying to free Van Buren from the log cabin (a symbol of Whig candidate William Henry Harrison)—but the structure is wedged against a bank of Clay (representing Henry Clay, another Whig candidate popular in the western states and a key player in delivering the 1824 election to John Quincy Adams). Jackson’s efforts to use a hickory lever (referencing his sobriquet “Old Hickory”) on the fulcrum of his popularity as a war hero (the cotton bale labeled “New Orleans”) are depicted as futile.

10 **Death of Genl. Andrew Jackson**
   1845; lithograph with watercolor
   by Nathaniel Currier, lithographer, publisher
   1975.119
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