

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



An Exhibition
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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

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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 Englanders 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.

17 Major General The Honorable Sir Edward Michael Pakenham, G. C. B.

1903; lithograph
by Goupil & Company, lithographers
gift of Tom Lennox
1991.34.30

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.

18 To the brave and patriotic volunteers of Tennessee... from Maj. Gen. Andrew Jackson

July 20, 1813; printed broadside
MSS 200, folder 3

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.

19 Brig. Genl. John Coffee, [Cmdg. Tennessee Mounted Gunmen], Tallushatche Town, to Major Genl. [Andrew] Jackson

November 3, 1813; manuscript letter
The William C. Cook War of 1812 in the South Collection
MSS 557, folder 45

20 John Coffee

between 1820 and 1837; oil on canvas
by Ralph E. W. Earl
loan courtesy of The Hermitage, Home of President Andrew Jackson
H1901.06.005A

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.

21 Memorandum, Captain James Stirling, London, to My Lord [Robert Saunders Dundas, Second viscount Melville, First Lord of the Admiralty]

March 17, 1813; manuscript report bound in covers
MSS 194

22 Proclamation to "Natives of Louisiana" by Lieutenant Colonel Edward Nicholls, Commanding His Britannic Majesty's Forces in the Floridas

August 29, 1814; manuscript copy
MSS 196, folder 2

As early as November 1812, the British Admiralty contemplated a diversionary assault on New Orleans to reduce American pressure on the Canadian front. In March 1813, Royal Navy captain James Stirling contributed a detailed report on local terrain and defenses. Stirling and others believed that the cultural differences between Louisianians and Anglo-Americans could be exploited to aid the British cause. On August 10, 1814, Admiral Cochrane received official orders to proceed with the invasion.

23 Lafitte the Pirate

ca. 1960; watercolor and pencil on board
by Paul Ashbrook, painter
1983.123.9

24 Port documents describing Jean and Pierre Lafitte's Privateer Brig Diligente

1813; printed document with handwritten entries
MSS 56, folder 3

25 Dominique You

ca. 1960; watercolor and pencil on board
by Paul Ashbrook, painter
1983.123.8

Evidence suggests that the Baratarians—who supplied a brisk contraband trade in slaves and stolen goods to the respectable citizens of New Orleans—were pirates rather than legal privateers. The U.S. Navy put an end to their business, but the British invasion gave Jean Lafitte and his men an unexpected chance for redemption.

26 Capt. William Henry Percy, HMS Hermes, Pensacola, to Nicholas Lockyer, HM Sloop Sophie

August 30, 1814; manuscript copy
MSS 196, folder 3

27 Capt. William Henry Percy, HMS Hermes, Pensacola, to Monsieur [Jean] Lafitte, Barataria, Louisiana

September 1, 1814; manuscript copy
MSS 196, folder 4

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- 28 [Jean] Lafitte, Barataria, to Captain [Nicholas] Lockyer**
September 4, 1814; manuscript copy
Clarisse Claiborne Grima Fund purchase
MSS 555, folder 37

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.

- 29 Plan of the Mobile Point with the Barracks Project'd [Fort Bowyer]**
1814; ink and watercolor
by Barthélémy Lafon, draftsman
1970.2.19

- 30 Plan Showing the Attack made by a British Squadron on Fort Boyer at Mobile Point...**
1815; engraving with watercolor
by Arsène Lacarrière Latour, delineator
1979.238.1

- 31 Plan of the Entrance of Mobile Bay**
1814; ink and watercolor
by Barthélémy Lafon, delineator
1970.2.18

The British fleet sailed from Jamaica in late November before the arrival of army commander Edward Pakenham. Admiral Cochrane had initially planned to seize Mobile as a base for the attack on New Orleans, but after learning that an early attempt to take Mobile Bay had failed he decided that the expedition had enough men to take New Orleans directly, via an amphibious assault.

- 32 A General Map of the Seat of War in Louisiana & West Florida...**
1815; engraving with watercolor
by Arsène Lacarrière Latour, delineator
1980.32

- 33 [Col. Frederick] Stovin, HMS Tonnant, to his mother, Mrs. Stovin, Newbold, near Chesterfield [England]**
December 5, 1814; manuscript letter
The William C. Cook War of 1812 in the South Collection
MSS 557, folder 86

- 34 Notice from Thomas L. Butler, 7th Military District Headquarters, "To the citizens of New Orleans"**
December 15, 1814; clipping from handbill or newspaper
49-12-L

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.

- 35 Plan of the Attack made by the British Barges on Five American Gunboats on 14th december 1814**
1815; engraving with watercolor
by Arsène Lacarrière Latour, engineer
1979.238.2

- 36 Naval General Service medal with clasp for Battle of Lake Borgne, awarded to James Trill of the ship's company of HMS Trave**
ca. 1847; silver with grosgrain ribbon
The William C. Cook War of 1812 in the South Collection
2004.0300.2

- 37 Capture of American Gun Vessels off New Orleans Decr. 1814 drawn by Lt. Wm. Hole, R.N.**
December 1814; watercolor with ink
by William Hole, delineator
1969.4

- 38 Battle of Lake Borgne**
between 1815 and 1850; oil painting on canvas
by Thomas L. Hornbrook, painter
1950.54

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.

- 39 Map Shewing The Landing Of The British Army...**
1815; wood engraving with watercolor
by Arsène Lacarrière Latour, delineator
1979.238.7

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



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

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***
ca. 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.

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LEFT ALCOVE

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



Rifle used by William Ross, member of Capt. Thomas Beale's Company of New Orleans Riflemen, by John Jacob Sheetz (maker), ca. 1810, 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.

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CENTER ALCOVE

- 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 Phillippe 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.

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RIGHT ALCOVE

- 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

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- 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*

London: War Office, printed for T[homas] Egerton, Military Library, Whitehall, 1807
courtesy of Timothy Pickles

56 *"General Regulations and Orders" owned by Lt. Colonel Brooks Lawrence, 13th Light Dragoons, who fought at Waterloo*

London: War Office, printed for T[homas] Egerton, Military Library, Whitehall, 1804
courtesy of Timothy Pickles

57 *Military Memorandums for Officers in General, and for Staff Officers in Particular*

London: War Office, printed for T[homas] Egerton, Military Library, Whitehall, 1812
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 Jan. 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
1959.160.5

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

- 66 *Grapeshot***
ca. 1814; iron
gift of James Janssen
1993.79

- 67 *Nine-pound roundshot found on grounds of Aurora Plantation, West Bank***
ca. 1814; iron
gift of Sylvia Norman Duncan Harry MacDonald
1994.40

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



Plan Of The Attack And Defence Of The American Lines below New Orleans, on the 8th January, 1815 by Arsène Lacarrière Latour, 1815 (1979.238.4)



Death Of Pakenham At The Battle Of New Orleans by *Felix Octavius Carr Darley (delineator), W. Ridgeway (engraver), between 1854 and 1860 (1958.37), gift of Boyd Cruise. In this romanticized view the 93rd Highlanders, incorrectly depicted in oddly colored kilts, support the dying general.*

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 Pakenham 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 Pakenham***
ca. 1845; wood engraving with watercolor
by Samuel F. Baker, engraver; William Croome, delineator
1956.32
- 71 *Général Pakenham's Death, New Orléans défense***
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

- 78 *H. Chotard, Asst. Adj. Gen., Camp Near Orleans, to General Villerie, Hdqtrs., 7th [Military] District***
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
- 81 *Major John Reid [44th Regiment of U.S. Infantry], ADC to [Maj.] Genl. Jackson, Camp 4 Miles below [New] Orleans, to Major Abram Maury, near Franklin Town, Tennessee***
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 Barthélemy Lafon, delineator
1970.2.2
- 83 *Fort Plaquemine on the River, Mississippi, bombarded by HM Ships Oetna and Volcano***
1815; ink and watercolor
by Nelson, delineator
1969.2

84 *Plan of Fort St. Philip At Plaquemines, shewing the position of the British Vessels when Bombarding the Fort*

1815; engraving with watercolor
by Arsène Lacarrière Latour, delineator
1979.238.5

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.

85 *Battle of New Orleans*

ca. 1815; oil on canvas
by Jean Hyacinthe de Laclotte
*courtesy of the New Orleans Museum of Art:
gift of Edgar William and Bernice Chrysler Garbisch*

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.

86 *Replica, ca. 1814 British Army uniform hat, with shako plate*

1992; beaver felt, gold and crimson square braid and gold and crimson bullion, goose feather plume, gilt brass fittings
shako by Jonathan McMicking; cords by Derek Hand, M. Hand and Co., London
courtesy of Timothy Pickles

87 *Treaty of Ghent Memorandum*

February 19, 1815; manuscript note
MSS 36

88 *Map Of Mobile Point & Part Of The Bay, & of Dauphine Island; showing the position of the British Land & Naval Forces*

1815; engraving with watercolor
by Arsène Lacarrière Latour, delineator
1979.238.6

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.

89 *The Glorious Victory of New Orleans*

ca. 1817; engraving on cloth
1947.19i-vii

CASE 1

A *English flintlock pistols (set)*

ca. 1812; steel, wood, platinum, brass, leather, flint
by Mortimer and Son, gunsmiths
*courtesy of the Louisiana State Museum
08207.5 and .6*

Although these fine dueling pistols were not military weapons, many officers equipped themselves with a pair to settle “affairs of honour”—even though dueling was a court-martial offense that could lead to an officer being cashiered, or dishonorably discharged.

B *British 1796 pattern staff officer's sword, scabbard, and belt*

ca. 1808; steel, gilt bronze, silver, buff leather, brass
maker possibly Henry Osborne, Birmingham
courtesy of Timothy Pickles

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.

C *Button from officer's uniform, 4th Regiment of Foot (Kings Own)*

between 1805 and 1820; gilt bronze
courtesy of Cary J. Delery

D *Button from officer's uniform, 21st Regiment of Foot (Royal North British Fusiliers)*

ca. 1812; gilt bronze
courtesy of Cary J. Delery

E *Button from officer's uniform, 43rd Regiment of Foot (Monmouth Light Infantry)*

between 1805 and 1820; pewter
courtesy of Cary J. Delery

F *Button from officer's uniform, 44th (East Essex) Regiment of Foot*

ca. 1812; pewter
courtesy of Cary J. Delery

G *Button from enlisted man's uniform, 85th Regiment of Foot (Bucks Light Infantry)*

ca. 1812; pewter
courtesy of Cary J. Delery

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.

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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

H *Button from enlisted man's uniform, 1st West India Regiment*

between 1805 and 1820; pewter
courtesy of Cary J. Delery

I *Button from officer's uniform, 5th West India Regiment*

between 1805 and 1820; pewter
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.

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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



*United States Light
Dragoons helmet, ca. 1814,
courtesy of the National
Park Service*

- 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)*
ca. 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*
ca. 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*
ca. 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*
ca. 1812; brass
by an unknown maker
private collection

- P** *Button from Miners & Sappers (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 gunsmith-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.

E *Musket ball and buckshot from “buck-and-ball” load, excavated from Chalmette Battlefield*

ca. 1814; lead
courtesy of the National Park Service
JELAC 4225, 4410, 4446, 4450

F *Unfired musket ball excavated from Chalmette Battlefield*

ca. 1814; lead
courtesy of the National Park Service
JELAC 4287

G *Unfired musket ball excavated from Chalmette Battlefield*

ca. 1814; lead
courtesy of the National Park Service
JELAC 4440

H *Model 1808 contract bayonet*

after 1808; iron
by an unknown maker
private collection

* * *

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*

by John Henry Cooke, Sr.; London: T. & W. Boone, 1835
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.

D *Slave evaluation report*

ca. 1825; bound manuscript reports and letters
MSS 199

E *Villere's Mansion*

1864; wood engraving
by *Harper's New Monthly Magazine*, publisher
1974.25.5.18

F *LaCoste's Mansion*

1864; wood engraving
by *Harper's New Monthly Magazine*, publisher
1974.25.5.17

G *De La Ronde's Mansion*

January 28, 1855; wood engraving
by *Harper's New Monthly Magazine*, publisher
1974.25.5.21

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.

* * *

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

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.

C *English-made Andrew Jackson souvenir snuffbox*
ca. 1816; lacquered papier-mâché, attached engraving
by an unknown maker
private collection

A closer look at this commemorative snuffbox, made by an anonymous Englishman, may reveal the true sentiments of the British public toward the victorious American general: the text below Jackson’s portrait reads “Butt-le of New Orleans, 8th Jany. 1815.”

D *Historical Memoir of the War in West Florida and Louisiana, first edition*
by Arsène Lacarrière Latour; Philadelphia: John Conrad, 1816
bequest of Richard Koch
71-62-L.7

E *Thomas Jefferson to Arsène Lacarrière Latour*
October 26, 1815; manuscript letter
Clarisse Claiborne Grima Fund purchase
MSS 555, folder 24

Thomas Jefferson wrote a note from Monticello subscribing for a copy of *Historical Memoir of the War in West Florida*, preferably in Latour’s native French. The former president likely received his copy, but the book had already been translated by its publisher into English.

F *Grand Batle [sic] of N. Orleans, Under The Veteran General Andrew Jackson...*
ca. 1817; woodcuts, printed text
by an anonymous printer
1953.6i-xxv

ANDREW JACKSON

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.

I *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.



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

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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