

# 'Lost Heroes' of City Found in Study of Pictures

### PORTRAIT THOUGHT TO BE OF SCOTT IS NOW REVEALED AS GENERAL SMITH'S

### Check of City Hall's Paintings Shows Few Artists Are Identified, Names of Some Subjects Lost

### MYSTERY SHROUDS LOSS OF ART WORK

### Likeness Believed Possibly That of Nicholas Girod Is Puzzle to WPA Archives Workers

By W. M. Darling

Fame is fleeting for the statesman and the artist, and particularly the latter. Even when the former gets his portrait hung in City Hall and the latter the commission to paint it, the statesman runs a chance of not being remembered by sight in succeeding generations, and the artist a one-to-two chance of fading into oblivion.

Rescue work along these lines is being attempted through the co-operation of the Delgado Museum of Art, the works progress administration, and the city department of archives. To identify the subjects and the artists of the 20 portraits in City Hall, old records and clippings were dug up, art experts consulted, and old photographs and paintings examined for comparison.

The salvage this week still was incomplete, and Miss Ethel Hutson, executive secretary and project superintendent for the museum, turned to the public for aid. A timely hint of a fragmentary recollection by a survivor, relative or friend, a date—these may show the short cut through a maze of research. And when the cataloging is complete, City Hall will be able to respond, without stammering, when a visitor inquires, "Who is this?" and "Who painted that?"

**Don't Trust Future**

It goes to show that the first concern of a general, mayor or higher light who is honored with a space in the gallery of fame should be to affix a permanent tablet beneath his likeness, bearing his name and accomplishments. And the first concern of the painter should be to sign prominently, and if possible with an ink that will survive various coats and the accumulation of grime, his name and the date of his work. It doesn't pay to trust to future generations.

With all the fanfare that blew about him during his lifetime, the redoubtable General Persifer F. Smith of New Orleans, military governor of Mexico, Indian fighter and former secretary of the council of the Second Municipality, certainly might have expected "break" for 100 years, at least, after he led four Louisiana regiments in the war with Mexico.

But what says 20th century New Orleans when it sees his full-length portrait in uniform in the mayor's parlor, with the mountains and pyramids and cactus of Mexico in the background?

"Oh, Winfield Scott," says 20th century New Orleans, and passes on.

**Suffers Dread of More**

Believe it or not, General Smith has endured this dubiously flattering ignominy for at least 10 years, and maybe more. It's an easy mistake to make, though closer inspection reveals that the Scott silhouette are not present, nor are the granite contours of his face.

WPA researchers under the direction of Mrs. E. D. Friedrichs, city archivist, have, however, dispelled the illusion; and the likeness of the two generals of the Mexican war, recorded elsewhere, cap the proof.

The painting was made by S. W. Shaw on the order of the council of the American municipality and was received February 20, 1849, according to the records. Its execution followed a reception given the returning hero in the summer of 1818 by the three municipalities of New Orleans, the Second Municipality contributing \$172.65.

History says General Smith desired to retire from service but eventually was impressed by the government into service against the Indians in the Northwest, and died in uniform, when he was 60 years old, just after he had received another important commission. As late as 1855 there was no question as to the identity of his portrait; but some- where between that year and 1925 people lost track and began imagining it was General Scott.

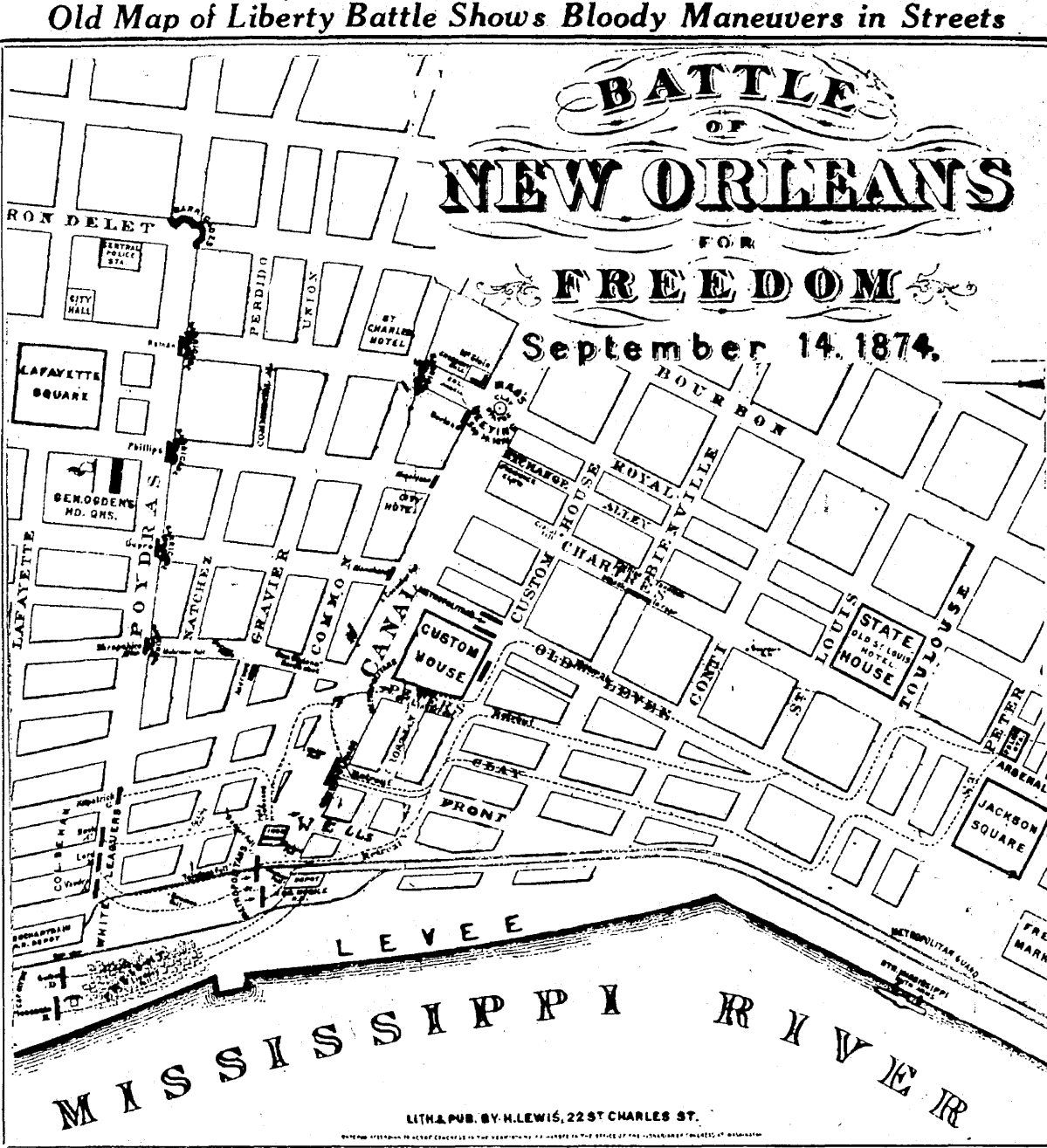
**May Be Girod**

The same fate overtook the shrewd, stately gentleman of the '40s and '50s whose full-length portrait hangs in the commission council chamber with Henry Clay and George Washington.

Memories of many a New Orleans man who should know, if anyone does, were provided without avail for a tangible clue to his identity. A writer in 1926 called him Nicholas Girod, former mayor and philanthropist, as associated with the "rescue of Napoleon" legend. The only other resemblance of Girod available, an enlarged lithograph displayed in the Louisiana State Museum, shows meager similarity; but lacking other leads, Miss Hutson says it is "not impossible that these representations are of the same man, at different ages and in different states of health."

Marked similarities in style, as well as in the posing and background, are admitted in this portrait and in the companion painting of Clay. Still the "mystery man" is not Calhoun and not Webster.

As to the Clay, had there been any doubt, Miss Hutson herself could have identified it, for she is a distant descendant of the Kentuckian; and her grandmother, who was a cousin, used



This old map of the Battle of September 14, showing the routes taken by the various bodies of troops, the barricades over which they fought, and the series of retreats made by the Metropolitan police, was brought to light recently by Tom Daigle of Donaldsonville, La. The battle between the white citizens of the state on one hand and the carpetbaggers and scallagaws on the other resulted in breaking the backbone of a despotic rule maintained by arms.

to recall how Mr. Clay looked here up, through a hotel register, at Mobile, Ala., and dined with her to the envy of all her friends.

The artist, however, is unknown, and the portrait is not similar to any of the Clay paintings within the knowledge of the Frick Art Reference Library of New York city, to which photographs of the City Hall's missing artistic links were submitted.

**Mystery Cloaks Artist**

A clue was furnished by the library, however, based on an article by Charles Hart in McClure's magazine of September, 1897, in reference to a full-length portrait of Clay owned by the city of Brooklyn, signed "P. S. Stanton, New Orleans, 1847." But there is no record of Stanton in Louisiana art annals, and he is not represented in the hundreds of paintings stored at the Cabildo.

It was inevitable that the "mysterian" of the portraits of General Andrew Jackson and Marquis de Lafayette should be tackled, and the solution in each instance was found during the week by discovery of signatures not discernible to the ordinary searchlight eye.

The former was seen to be the work, in collaboration, of Jacques Amans and Theodore S. Moise, New Orleans, executed in 1818. This disproved the story which had been long accepted by such writers as Marquis James, formerly of New Orleans, that it was done by R. E. W. Earle, formerly of Tennessee, a nephew of the general; and traditional accounts which attributed it to Samuel L. Waldo, also of New Orleans. That Earle and Waldo both sold portraits of Jackson to the city is undeniable; but it is their whereabouts which now is the "mysterian."

The signature was found by B. R. Foster, art restoration expert for the Louisiana State Museum; and shortly afterward he confirmed the judgment that the Lafayette was painted by Ary Scheffer. Presence of the Scheffer signature without the subscription of another artist led Miss Hutson to believe that the portrait is a replica rather than a copy, of the identical painting which now hangs in the chamber of the House of Representatives in Washington.

The confusion previously attached to the Scheffer authorship grew out of a tradition which said Lafayette posed for this portrait in 1825 on a visit to New Orleans.

Once Owned by School

That the painting once belonged to the "old boys' high school" is indicated in a clipping from the Evening Chronicle of October 13, 1855, which reads as follows:

"Professor J. E. Seaman and his associates of the High school faculty have addressed a communication to the mayor in relation to the portrait of General Lafayette, now hanging in the mayor's parlor. The picture was placed there during Mayor Shakspeare's time (1830-'32), on the occasion of the visit of distinguished French citizens to this city. Professor Seaman and his col-

leagues now wish the portrait returned to the High school."

And in its issue of November 13, 1882-81, copy of bust, Molinary.

No. 15, Mayor William J. Behan, 1882-81, copy of bust, Molinary.

No. 16, Mayor Edward Pillsbury, 1876-75, original bust, A. Rinck.

No. 17, Mayor John L. Lewis, 1854-56, copy of bust, P. L. Maris.

Taylor with White

Corridor crossing main hallway, second floor:

No. 18, General Zachary Taylor and his horse, Whitney, full-length, A. G. Powers.

West wall, northwest corner:

James H. Caldwell, three-quarter length, James H. Beard.

Mayor's parlor:

No. 2, Anne of Austria, full-length, and Louis XIV, bust, original, Pierre Mignard.

When the portrait of Mayor De Bore was presented the council on February 21, 1921, by the board of curators of the Louisiana State Museum, Alcee Fortier, president of the Louisiana Historical Society, took occasion to scotch statements that De Bore "was not the first mayor."

When Louisiana was ceded, Professor Fortier explained, Governor Claiborne confirmed the mayor and council that Laussat, the French colonial prefect, had appointed in 1803—the first city council of New Orleans, established during the second French domination.

**De Bore Resigns**

"Therefore De Bore was not only the first mayor of New Orleans, but he was also the first American mayor," Mr. Fortier said. But on May 19, 1804, he resigned in protest against the constitution decreed by Congress on March 26 of that year, "because it annihilated the rights of Louisiana," and because the council did not support his recommendation that they also protest.

On June 2, 1801, James Pitot was

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**Some Are Known**

Artists are known for the following others:

South wall, main corridor, second floor, beginning at St. Charles street:

No. 1, Mayor Etienne de Bore, 1804-01, copy of bust, R. Bohunek.

No. 3, Mayor, Paul Capdevielle, 1904-01, original bust, Alexander Alaux.

No. 6, Mayor T. Semmes Walmsley, 1829-36, three-quarter length original, Ella M. Wood.

No. 9, Paul Tulane, three-quarter length crayon, by Mrs. Benjamin Mmas on commission from city council.

North wall, main corridor, going back to St. Charles street:

No. 10, Mayor Arthur J. O'Keefe, 1828-29, original bust, Ella M. Wood.

No. 11, Mayor Martin Behrman, 1904-20 and 1925-26, three-quarter length original, Wayman Adams.

No. 13, William Mehle, president of city council, 1904-04, original bust, Adolphe van Dyke.

No. 14, Mayor John Fitzpatrick,

1892-96, copy of bust, Andres Mollinary.

No. 15, Mayor William J. Behan, 1882-81, copy of bust, Molinary.

No. 16, Mayor Edward Pillsbury, 1876-75, original bust, A. Rinck.

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## TUESDAY TO MARK 63RD ANNIVERSARY OF LIBERTY FIGHT

### White League's Bloody Battle With Carpetbaggers to Be Recalled

By Melva O. Frost

It was on a Monday that September 14 fell in 1874. That was the day New Orleans streets in the area around the river end of Canal street sounded to the thunder of artillery, the banging of muskets, the crack of rifles, the popping of pistols as the outraged citizens of New Orleans, banded in the White League, rose at last against their political oppressors of the carpetbag and scallawag regime that for years had held sway over them.

That was that day—63 years ago this week—that enraged white citizens with guns in their hands faced the well-armed Metropolitan police who were the stormtroops of Louisiana's dictator of that day, William Pitt Kellogg, and charging into the muzzles of their blazing guns, drove them in disorderly retreat. For though in the election of November 4, 1872, John McEnery had been elected governor of Louisiana over Governor Kellogg by nearly 10,000 majority, and his running mate, D. B. Penn, had been elected lieutenant-governor by nearly 15,000 majority over his opponent, Lieutenant-Governor C. C. Antoine, a negro, Governor Kellogg had refused to give up his office, and United States Senator Morton had said on the open floor of the Senate that his government "could stand forever on its own resources."

### Use Small Type

Tuesday morning, September 15, 1874, The Daily Picayune had the biggest local story of its history to print. Today the headlines would stream across the top of the front page at such an uprising, a battle fought virtually on the newspaper's own front doorstep, a cause won that the paper itself had championed. But in 24-point capital letters The Picayune topped its one-column head on Page One with the single word "WAR." And followed it with "banks," short sentences giving de-

### The Police Line

About 4 o'clock the Metropolitan police were stationed on Canal street, one wing with about 200 men and one gun were stationed on the north side of the customhouse, commanding Tchoupitoulas street. The other division, about 250 strong commanded by General A. S. Badger in person, with four guns, occupied the south side of the customhouse.

The Police Advance

At 4:15, Badger with his men and guns marched forward on the levee.

The other body of police prepared to support him, but being fired on when near Common

tail, in 18-point capitals and lowercase letters.

This is the way it appeared:

## WAR.

### The Uprising of the Citizens.

### Battle at Head of Canal Street

### Badger Mortally Wounded.

### Eleven Metropolitans Killed and Many Wounded.

### The Metropolitan Artillery Captured, and their Force Dispersed.

### An Account of the Proceedings Elsewhere

### Skirmishing About the Streets

### Resignations and Surrenders Among the Police Force.

### The City in Possession of the Citizens.

### And the "lead," the opening paragraph, of that immortal story of New Orleans history that flashed around the world, was this:

## BARRICADES

At about 3 o'clock the citizens were pretty well organized all over Poydras street, along which their lines were laid out. Barricades were at once begun at all streets running parallel to the river. Some of these were of very good construction. At Camp street a barricade of barrels and logs was erected, at St. Charles street a triple barricade of horsecars was erected, strengthened by pulling up the pavement at the gutters and thus leaving a formidable ditch running across the street.

At Magazine street another formidable barricade was erected.

Then, paragraph by paragraph, the lineup of the opposing forces was given in detail, and the battle that was the peak of the day's news is reached about halfway down the column. That that historic moment is described by the reporter who saw it:

### The Sideline Notes on the story, printed in another column, begin:

### The first shot yesterday was fired by the Metropolitans. Five minutes later they realized their mistake.

### The opening editorial in that issue of The Daily Picayune praises General Ogden, commander of the citizens' forces, "for the prudence, self-control, and admirable power of command exhibited by him throughout the affair of yesterday. Placed over a large body of men burning with ardor, and almost wild with indignation, he curbed all excess, restrained all imprudence, checked all intemperance, and when the time arrived, he led his soldiers like a gentleman and a hero. We are glad that he suffered but slight injuries when his horse was shot under him, and fell while at full speed."

### A brief editorial paragraph says: "Carpetbaggers in New Orleans are dead for a generation."

### Some humorist slipped in one paragraph that leads one to conclude they had hot Septembers in New Orleans in those days, too: "These are times that try men's pores!"

## PEREZ WEDS PEREZ

Key West, Fla., Sept. 11.—In an all-Perez wedding here, Miss Eugenia Perez was married to Eugene Perez by the Rev. Guillermo Perez of the Cuban Methodist church.

## Service Honoring Dead of Liberty Battle Is Planned

### Veterans of September 14 Fight to Gather at Monument

The annual ceremony commemorating the 63rd anniversary of the Battle of September 14th will be held Tuesday at 5:30 p. m. at the monument at the foot of Canal street by the board of commissioners of Liberty Place, members of the board announced Saturday.

The service will include the offering of prayers and the placing of a wreath at the base of the monument. A flagpole has been obtained from the United States navy department and erected by Hampton Reynolds, chairman of the development and planning board. A special invitation has been extended to Mayor Robert S. Maestri and to all veterans of the battle and to the general public to attend the ceremony.

The following members of the board of commissioners of Liberty Place, whose terms were about to expire, have been reappointed by Mayor Maestri. They are R. J. LeGardeur, chairman; Arthur A. de la Houssaye, secretary; Henry L. McLean, historian; John Dart, A. L. Saxon, Frank H. Mortimer, S. A. Trufant, Jr., E. M. Rea, Dr. J. G. Pratt, James J. A. Fortier, James H. Bruns and S. P. Walmsey, Jr.

The roster of surviving veterans

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