

'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.

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 coatings and the ravages of time, 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 must 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 1865 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.

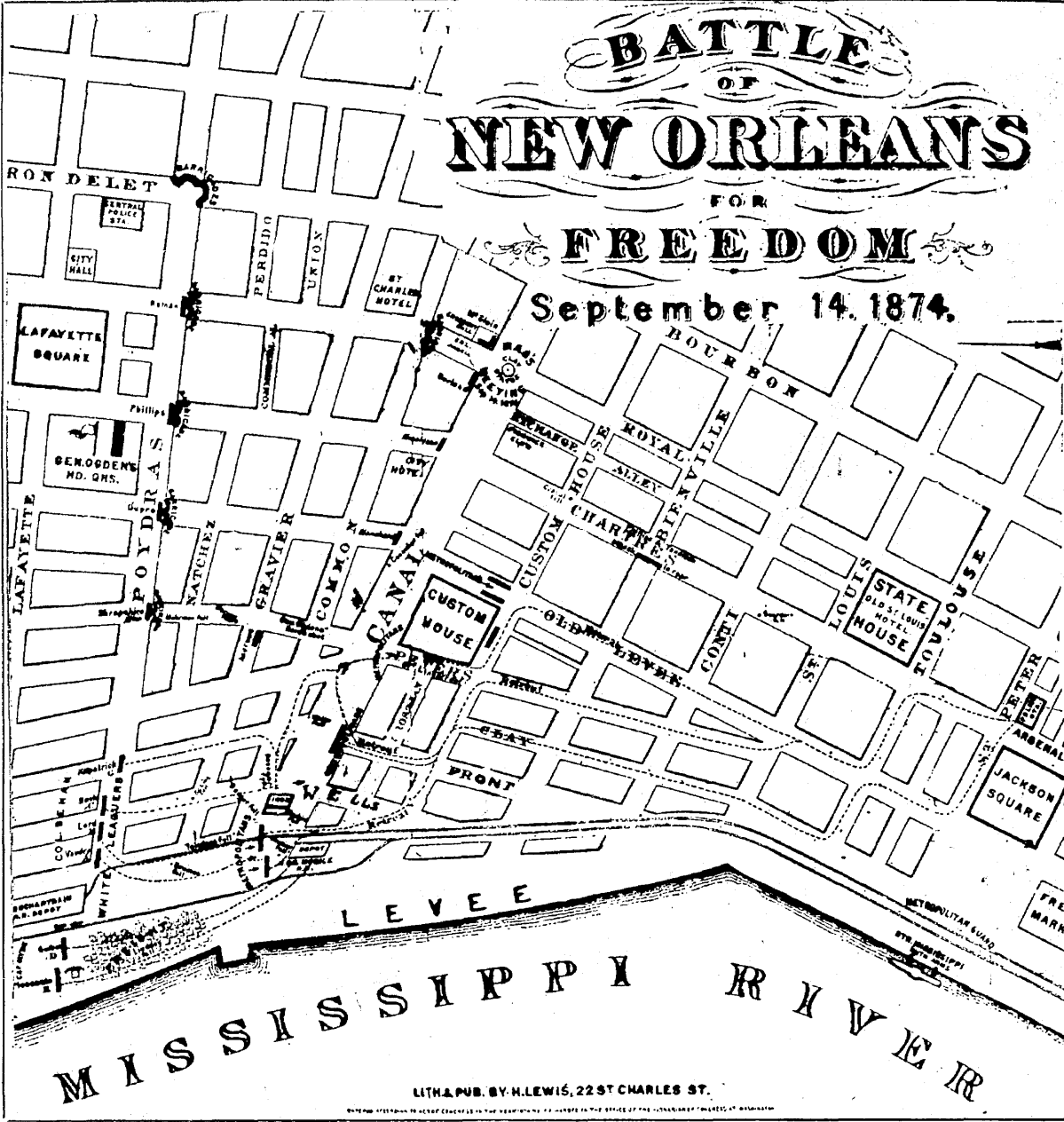
May Be Girod
The same fate overtook the shrewd, stately gentleman of the '40s and '50s whose full-length portrait hangs in the commission council chamber with Henry Clay and George Washington.

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 distant descendant of the Kentuckian; and her grandmother, who was a cousin, used

Old Map of Liberty Battle Shows Bloody Maneuvers in Streets



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 scalawags 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, 1885, 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, 1885, The Daily Picayune referred to a "life-size portrait of Lafayette, belonging to the Boys' High school," in a list of paintings taken from the mayor's parlor to be included in the Creole exhibit at the American Exposition, or Cotton Centennial, held at Audubon Park.

As for the outstanding portraits in the council chamber and mayor's parlor, there was little question. Ellsworth Woodward, director of the Delgado Museum, readily identified the two Washington portraits as replicas or copies of Gilbert Stuart painting, and this diagnosis was confirmed by the Frick library.

Many Unknown
But if the public can be interested in "art detection," there is field work with seven other portraits, besides the Clay and the "unknown." Here they are, artists unknown, as you enter the City Hall from St. Charles street:

South wall, main corridor, second floor:
No. 2, Mayor John T. Monroe, 1500-02 and 1565, original bust given by family.

No. 3, Mayor Joseph A. Shakspeare, 1890-82, copy of bust.
No. 4, Samuel J. Peters, copy of bust.

No. 7, Mayor John R. Conway, 1866-65, copy of bust.
No. 8, John McDonogh, three-quarter length crayon, style similar to that of Mrs. Benjamin Mass.

Corridor crossing main hallway, second floor, west wall, south side:
No. 19, commission council of 1912—original busts of E. E. Lafaye, Harold W. Newman, Martin Behrman, W. B. Thompson and A. G. Rios.

No. 20, General P. G. T. Beauregard, crayon bust, given in 1893 by the French Society.

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, 1826-04, copy of bust, R. Bohunek.

No. 5, Mayor Paul Capdevielle, 1900-04, original bust, Alexander Alaux.

No. 6, Mayor T. Semmes Walmsley, 1929-36, three-quarter length original, Ella M. Wood.

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

North wall, main corridor, going back to St. Charles street:
No. 10, Mayor Arthur J. O'Keefe, 1926-29, original bust, Ella M. Wood.

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

No. 13, William Mehie, president of city council, 1900-04, original bust, Adolphe van Dyke.

No. 14, Mayor John Fitzpatrick, 1890-82, copy of bust.

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 of the battle includes Joseph Bernard, E. B. Clements, T. M. Coogan, Charles Denis, Lee Hooper, G. W. Merwin, J. B. Pelletier, E. J. Powell, C. D. Smith, George Butcher, J. B. Clements, Samuel Dreyfus, J. L. Gosson, George Hebbler, George D. May, H. J. Prados, W. E. Rasch, S. M. Todd, Augustus Graf, Dan M. Cobb, J. C. DeArmas, J. D. Hardin, Adam Lorch, W. J. Oliver, W. A. Peal, P. F. Smith and James Wilkinson.

Prayer will be offered at the ceremonies by the Rev. D. H. Wattlely of Grace Episcopal church, and the Rev. James L. Wallace, S. J., of Loyola university.

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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 scalawag 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 details, 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. Thus that historic moment is described by the reporter who saw it:

The Police Line
About 4 o'clock the Metropolitans 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

street, they returned to their old quarters near the customhouse.

The Badger army kept on until they had almost reached Gravier street, and ensconced themselves behind some bales of hay.

The Fight
Suddenly a volley, or rather a dozen volleys, were fired on them, some from the buildings, some from the street, and Companies A, B and E of the Crescent City White League, headed by General Fred N. Ogden, and by Captains Buck, Gallagher and W. B. Pleasants, charged upon the Metropolitans in the most gallant and noble manner. They received the fire of the Metropolitans without flinching and kept straight on in their charge. Seeing this the Metropolitans wavered, scattered, and rushed off toward the customhouse. A volley of the citizens brought down 15 men at the first fire, all of them seriously injured, the slightly wounded making off. Among the fallen was Badger

who was vainly endeavoring to rally his men. Badger was mortally wounded, being shot through the arm, leg and side. It is said that he fired on his own men when he saw them running, and that it was by his hand that Corporal McManus fell.

When the citizens came up he surrendered and begged for a mattress. This and other comforts were provided him.

Thus the tale of that battle, printed the morning after the capture, goes on into the pursuit of the fleeing Metropolitans, and says "about 7 o'clock the citizens were in complete possession of the city save the St. Louis hotel . . . and the Third Precinct station." It was over, all save the mop-up.

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.

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