Editor's note: this is Part II of a two-part article which analyzes various purported likenesses of Jean Laffite. Part I contained an introduction, an overview of the analytical process, and a description of two of the nine images analyzed; it appeared in the previous issue of The Laffite Society Chronicles as the Program Abstract for the January 1996 featured presentation. Part II of the series contains a description of the remaining seven images analyzed, the results of the analysis, and a reference section.

The Images (continued)

3) Laffite Owned by Fortier - This is a well executed bust drawing which is signed illegibly. It is reproduced in an undated book on the city of New Orleans by Jack D.L. Holmes and Raymond J. Martinez. Holmes and Martinez claim that the drawing is "probably the only authentic picture of Jean Laffite". It is the property of Gilbert J. Fortier, Jr., of Louisiana. The authors do not provide any documentation for their assertion. The picture again shows Laffite in the three-quarters view, but with his head turned, looking at the artist. Although the picture is undated, the subject appears to be somewhat heavier and older than that of the Laffite by Gros.

4) Laffite by Van Everen - This is a drawing, serving as the frontispiece of Jean Laffite by Mitchell Charnley, executed by Jay Van Everen. The drawing, again showing Laffite's face in a three-quarters view, depicts an elegantly attired individual wearing a type of cap not generally associated with the wardrobe of a pirate. Perhaps Van Everen gained his perception of Laffite's appearance partially from a description by Bollaert (1851) who reported that the privateer wore a "... species of green uniform," with an "... otter skin cap".

Van Everen was a magazine illustrator whose representation is most assuredly his private concept of what the privateer might have looked like.

5) Laffite by Teller - This drawing shows a near profile of a man with arms folded. At least one version of this image is by E.H. Suydam and serves as the frontispiece of Lyle Saxon's Laffite The Pirate (1930). This is the most widely reproduced likeness of Laffite and has appeared in numerous newspaper articles, books, and even on a commemorative medal struck by the Paris Mint. This graphic representation did not originate with Suydam, but the Suydam rendition assuredly contributes to the overwhelming popularity of the likeness.

Edward Suydam and Lyle Saxon maintained a social, as well as a business, relationship. Suydam is mentioned several times in a fascinating little book by Saxon, The Friends of Joe Gilmore and Some Friends of Lyle Saxon (1948). He has also been mentioned as forming
an integral part of parties held by the legendary Weeks Hall, the "Master" of the Shadows on the Teche mansion in New Iberia, Louisiana.

Galveston historian Dr. J.O. Dyer has ridiculed this version by writing, "When prominent newspapers and historians keep on printing a picture of an Italian bandit with a mustache and pass it on for Lafitte [sic], who wore neither mustache nor uniform, there is little wonder that Lafitte the pirate, and his treasure, will live on" (Dyer, 1916).

The original artist of this likeness of Lafitte requires deeper study. This famous profile was executed by John R. Telfer, and might be found to be an accurate representation. Telfer is listed in Early American Book Illustrators and Wood Carvers, and in New York Historical Society Dictionary of Artists in America. The latter work indicates that Telfer was in Cincinnati at one time. Some of Telfer's works are marked "St. Louis".

Several works by Telfer appear in Thrall's Pictorial History of Texas, including "John A. Murrell", "Aransas Bay", "A Chief of the Karankawas", "Placido, Chief of The Tonkawas", "A Caddo Chief", and the original "Laffite". Considering the nature of these subjects, the probability is high that Telfer may have traveled to the Texas Gulf Coast at a time when Lafitte was in residence at Galveston.

Thus, the image which has traditionally been used by newspaper writers and other comparatively superficial investigators simply by default, might enjoy the highest level of historic support as being authentic.

Further work regarding Telfer, his dates, locales, and travels could be pivotal in establishing the authenticity of his representation of Lafitte.

6) Liberty Lafitte #1 - This is a daguerreotype reportedly dated June, 1839, and currently preserved in the Sam Houston Regional Library at Liberty, Texas. If this is a representation of Jean Lafitte, it is at an age of fifty-nine years. The subject is shown in a near three-quarters view.

7) Lafitte by De Franca - This is a painting, dated circa 1840 to 1842, purportedly depicting Jean Lafitte and his wife and two sons, by artist Manoel Joachim De Franca. Lafitte would have been approximately fifty-eight to sixty years of age at the time of this painting.
De Franca was a native of Oporto, Portugal, who immigrated to the United States as a young boy. "He studied art in Philadelphia and became one of the original members of the Artists' Fund Society of Philadelphia, was made a member of its council, 1835-36, and became controller in 1837. De Franca later removed to St. Louis and for many years had his studio on Pine Street between Seventh and Eighth" (Arthur, 1952). Stanley Clisby Arthur, whose Jean Laffite, Gentleman Rover, is heavily based upon material available from the contested Laffite journals, has claimed that De Franca and Laffite were well acquainted and shared an interest in communism. Arthur referred to the De Franca Laffite by claiming, "About 1842, when the boys [Glenn Henri and Jules Jean] were six and eight, Jean, his wife Emma, and their two sons posed, so it is claimed, for De Franca, who made the full-length oil portrait of the family now hanging in John A. Laffite's Kansas city home. Reproduced as a frontispiece for this work!" It is not the De Franca Laffite which served as the frontispiece for the Arthur book, but the Laffite by Gros.

One version of this painting appears in the aforementioned 1952 work by Stanley Clisby Arthur, Jean Laffite, Gentleman Rover. Arthur was one of the first writers to base his works upon the material provided by John A. Laffin.

Another, very similar, version of this work appeared in The Journal of Jean Laffite: The Privateer-Patriot's Own Story, published in 1958 by Vantage Press.

The painting depicted in the 1958 book is either a similar work by De Franca, or an alteration of that depicted in the 1952 book. The picture in Arthur's book shows no background, whereas the later journal picture has a background showing a low brick wall and the Meramec river. Further, the clothing in the journal version is different from that in Arthur's book, and the poses somewhat different. Clothing in the earlier Arthur book is anachronistically inappropriate, being of a later period.

Both the 1952 and the 1958 publications apparently refer to the same original work by De Franca. However, one "original" now hangs in the library at Liberty and, paradoxically, another "original" has also been reported to have been destroyed in a fire when John A. Laffin's home burned on December 8, 1959 (Anonymous, 1960). One hypothesis suggests that De Franca executed two very similar paintings, one having been preserved in Liberty, the other having been destroyed in a fire.

A less charitable analysis, reportedly proffered by Laffite authority and Laffite Society member Robert Vogel, suggests that one "original" exists and was published in the Arthur book of 1952. John A. Laffin, having learned of the difficulties existing with that particular version, then altered, or caused to be altered, the De Franca work prior to its publication in his Journal (Sherron, n.d.).

8) Liberty Laffite #2 - This is a daguerreotype dated June, 1849, and is presently in the library at Liberty. It shows an individual who, if Jean Laffite, would have been sixty-seven years old, in a nearly frontal pose.

![Liberty Laffite #2](image)

9) Laffite by Little - This is a painting by Lois Ann Little, purportedly a granddaughter of Jean Laffite, dated 1853. The painting shows Laffite, at age seventy-three, looking straight at the artist.

Results of the Analysis

The results of the analysis indicated the probability that the ratios derived from the following sets of pictures were statistically significant.

Gros-Jarvis
Gros-Fortier
This study has not established Laffite's likeness, but has clarified the probabilities associated with the different purported likenesses studied.

The initial results suggest that the "early" likenesses of Laffite (Gros, Jarvis, Fortier) correlate highly and suggest that they may be of the same individual. The "late" likenesses (Liberty #1, Liberty #2, De Franca, Little) also correlate highly and suggest that they also might be of the same individual. The "early" and the "late" likenesses do not, however, correlate significantly and suggest that the "early" and "late" likenesses are not of the same individual.

The Laffite by Van Ewren does correlate significantly with the likeness by Gros. The possibility exists that Van Ewren was aware of the Gros work and used it as a model, but no evidence has been uncovered to support such a hypothesis.

The Laffite owned by Fortier must be located and the artist established.

References
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Streed, Mike, of the City of Orange, California, Police Department. Personal interview with R. Dale Olson, March, 1995.