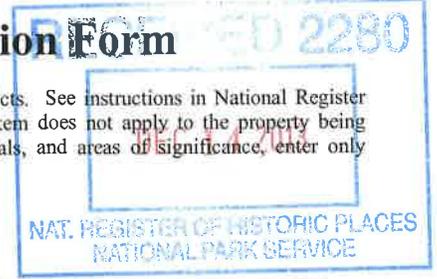


United States Department of the Interior
National Park Service

National Register of Historic Places Registration Form



1124

This form is for use in nominating or requesting determinations for individual properties and districts. See instructions in National Register Bulletin, *How to Complete the National Register of Historic Places Registration Form*. If any item does not apply to the property being documented, enter "N/A" for "not applicable." For functions, architectural classification, materials, and areas of significance, enter only categories and subcategories from the instructions.

1. Name of Property

Historic name: Caddo Parish Confederate Monument

Other names/site number: N/A

Name of related multiple property listing:

N/A

(Enter "N/A" if property is not part of a multiple property listing)

2. Location

Street & number: 501 Texas Ave

City or town: Shreveport State: LA County: Caddo

Not For Publication: n/a

Vicinity: n/a

3. State/Federal Agency Certification

As the designated authority under the National Historic Preservation Act, as amended,

I hereby certify that this nomination request for determination of eligibility meets the documentation standards for registering properties in the National Register of Historic Places and meets the procedural and professional requirements set forth in 36 CFR Part 60.

In my opinion, the property meets does not meet the National Register Criteria. I recommend that this property be considered significant at the following level(s) of significance:

national statewide local

Applicable National Register Criteria:

A B C D

Pam Breaux 12-2-13

Signature of certifying official/Title: Pam Breaux, State Historic Preservation Officer **Date**

Louisiana Department of Culture Recreation and Tourism

State or Federal agency/bureau or Tribal Government

In my opinion, the property meets does not meet the National Register criteria.

Signature of commenting official: **Date**

Title : **State or Federal agency/bureau or Tribal Government**

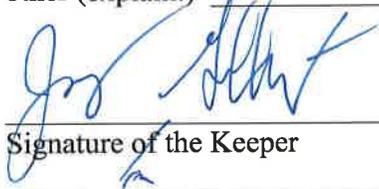
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4. National Park Service Certification

I hereby certify that this property is:

- entered in the National Register
- determined eligible for the National Register
- determined not eligible for the National Register
- removed from the National Register
- other (explain: _____)


Signature of the Keeper

1.29.2014
Date of Action

5. Classification

Ownership of Property

(Check as many boxes as apply.)

- Private:
- Public – Local
- Public – State
- Public – Federal

Category of Property

(Check only one box.)

- Building(s)
- District
- Site
- Structure
- Object

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Number of Resources within Property

(Do not include previously listed resources in the count)

Contributing	Noncontributing	
_____	_____	buildings
_____	_____	sites
_____	_____	structures
_____ 1 _____	_____	objects
_____ 1 _____	_____ 0 _____	Total

Number of contributing resources previously listed in the National Register 1

6. Function or Use

Historic Functions

(Enter categories from instructions.)

Recreation and Culture
Monument/Marker _____

Current Functions

(Enter categories from instructions.)

Recreation and Culture
Monument/Marker _____

7. Description

Architectural Classification

(Enter categories from instructions.)

N/A

Materials: (enter categories from instructions.)

Principal exterior materials of the property: Concrete (foundation), granite and marble

Narrative Description

(Describe the historic and current physical appearance and condition of the property. Describe contributing and noncontributing resources if applicable. Begin with a **summary paragraph** that briefly describes the general characteristics of the property, such as its location, type, style, method of construction, setting, size, and significant features. Indicate whether the property has historic integrity.)

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Summary Paragraph

Located in Shreveport Commercial Historic District in the Caddo Parish seat of Shreveport, the Caddo Parish Confederate Monument (1902-1906) is a large granite and marble cenotaph. The sculpture stands within a 400 square foot parcel on the Caddo Parish Courthouse grounds on the north side of the courthouse building. Surrounded by a sidewalk, enclosed by a decorative fence, and bracketed by branches of oak trees, the monument is 20 feet, 8 inches wide, 20 feet, 8 inches deep, and 30 feet tall. The addition of a decorative plaque marking a 1936 commemoration, and the loss of a foot of an upward projecting piece, are the monument's only alterations. Thus, it retains its integrity and National Register eligibility.

Narrative Description

The Caddo Parish Confederate Monument is located within the boundaries of a locally significant National Register historic district, but is not actually mentioned in the nomination's narrative. Although consultation with the National Park Service has confirmed the monument's status as a contributing element to the district, the local chapter of the United Daughters of the Confederacy has requested individual listing for the resource. According to Louisiana Historian Eric Brock, this monument is a "cenotaph," i.e., a sepulchral monument erected in memory of deceased persons whose bodies are buried elsewhere. The height is 30 feet tall.

For ease of description, the monument will be divided into segments. Segment 1 is the concrete base of the monument, a 20'-8" x 20'-8" square. Two additional poured squares each stepped in a foot act as one foot high steps leading up to the pedestal base. The sculptor's signature can be readily seen on the west side of the top step, "F. Teich/ Sculptor/Llano, TX". Standing on the top step in the front, or north/street-side of the monument, facing inward is a life-size white marble depiction of Clio, the muse of History. She has a classically styled robe draped over her right shoulder that falls gracefully to the ground. Her shoulder-length hair is knotted in the back and captures two sprigs of laurel wreaths bracketing her beautiful idealized face. She peers intently at the pages of a marble book of remembrance about 3' tall on which is written the words "Erected by the United Daughters of the Confederacy. 1905, Love's Tribute to Our Gallant Dead. Shreveport Chapter 237". Her left hand points at the word "Love" on the book. Her right arm is held down to her side and tightly grasped in her hand is a rolled up scroll. Before 2010 the scroll was about a foot longer and held the word "History". It completed the large raised words on the central column, "Lest We Forget Confederate". It is unknown what happened to this portion of the scroll.

Segment 2 is a base whose footprint is a circle of about 12' diameter with four rectangles radiating out at the corners, measuring about 3'x6'. On these are short columns at the top of which rest the busts of four Confederate generals carved from hard gray Texas granite. These are three times life size and have the names of each man carved below on the columns. Facing north on the left is General Robert E. Lee and on the right is General Thomas (Stonewall) Jackson. At the back left corner is Louisiana's Civil War General and Governor Henry Watkins Allen and on the right rear corner is another famous Louisiana native, General P.G.T. Beauregard. All were

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carefully researched for their likeness, and their uniform collars display the correct insignia wreaths, buttons, and number of rank stars that each man had during the Civil War.

Within segment 2 of the Caddo Parish monument, two important features of sculptor Frank Teich's work are illustrated: accuracy of uniform depictions and youthful age of soldiers portrayed. The busts of the four generals were realized as three-dimensional representations from consulting Carte-de-visit photographs collected from the war period. The medium is the difficult-to-carve Texas granite. The Caddo Parish Monument likeness of Henry Watkins Allen, Louisiana's Governor and decorated Confederate General, closely resembles his photograph and is the only granite bust and one of only three sculptures of him in Louisiana. There is a standing marble pose by another early 20th century artist near his grave-site in front of the new Louisiana State Capital in Baton Rouge and a sitting pose in Port Allen, LA (named for the Governor) made in 1962 by Angela Gregory.

Segment 3 is a 12' tall column that is about four feet in diameter. The column's lower wider segments consist of two smooth bands, each having 12" tall raised block lettering facing the front. The wording of the upper segment is the "Lest We Forget" mentioned above; that of the lower segment is the "Confederate" also previously mentioned. Above the lettering a 3' high band runs around the column and displays symbols of war in deep carved relief: cannon, a Confederate battle flag with laurels, two crossed rifles with a bullet satchel and canteen, and two crossed sabers.

Segment 4 is a round pedestal on which stands a youthful at rest Confederate soldier of white marble facing north. He is larger than life-size, about 7' tall. With his hands held out in front of him the soldier holds the barrel of his muzzle-loading period style rifle; the rifle's butt rests near his feet on the ground. His face is that of the ideal soldier—handsome and sensitive, with a slight trace of bewilderment in it. His uniform includes a brimmed hat pushed back on his head. A rolled blanket crosses diagonally from his left shoulder to his right hip in the manner infantry soldiers carried them.

Alterations, Mitigation, Integrity

Alterations to the monument since its installation include the following:

1. the above-mentioned loss of part of the scroll that displayed the word "History" in 2010,
2. the installation of the c. 1935 decorative fence,
3. the 1936 installation of a plaque commemorating the 46th reunion of Confederate Veterans in Shreveport that year.
4. general deterioration due to the elements.

Although the loss of a small part of the monument is regrettable, so much survives that this loss becomes almost insignificant. The absence of the word "History" does not diminish the monument's message. Otherwise, the monument retains its integrity of location, setting, feeling, association, design, materials, and workmanship. As a major example of Phase II of the post-

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Civil War Confederate Memorial Movement and veneration of the Lost Cause, the Caddo Parish Confederate Monument is a strong nominee for National Register listing.

8. Statement of Significance

Applicable National Register Criteria

(Mark "x" in one or more boxes for the criteria qualifying the property for National Register listing.)

- A. Property is associated with events that have made a significant contribution to the broad patterns of our history.
- B. Property is associated with the lives of persons significant in our past.
- C. Property embodies the distinctive characteristics of a type, period, or method of construction or represents the work of a master, or possesses high artistic values, or represents a significant and distinguishable entity whose components lack individual distinction.
- D. Property has yielded, or is likely to yield, information important in prehistory or history.

Criteria Considerations

(Mark "x" in all the boxes that apply.)

- A. Owned by a religious institution or used for religious purposes
- B. Removed from its original location
- C. A birthplace or grave
- D. A cemetery
- E. A reconstructed building, object, or structure
- F. A commemorative property
- G. Less than 50 years old or achieving significance within the past 50 years

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Areas of Significance

(Enter categories from instructions.)

Other: Cultural History

Period of Significance

1902-1963

Significant Dates

1902-06 – planning, creation, dedication

1902-07 – phase II of Monument Movement

1908-1963 – continued veneration of lost cause

Significant Person

(Complete only if Criterion B is marked above.)

N/A

Cultural Affiliation

N/A

Architect/Builder

Frank Teich, sculptor

Period of Significance (justification)

The overall period of significance is 1902-1963. The period (1902-1906) in which the monument was planned, designed, created and dedicated was part of Phase two of the memorial period of Civil War monument construction in the South: the "celebration of the Confederacy" which was from 1883-1907 according to historian Gaines Foster (see below). However veneration of the Lost Cause continues to this day in Shreveport. Thus, the National Register's fifty year cutoff was used to end the monument's period of significance.

Criteria Considerations (explanation, if necessary)

Although the monument is a commemorative property, it qualifies for the National Register because it has achieved social and cultural significance in its own right.

Statement of Significance Summary Paragraph (Provide a summary paragraph that includes level of significance, applicable criteria, justification for the period of significance, and any applicable criteria considerations.)

The Caddo Parish Confederate Monument is of statewide significance under Criterion A as one of four major Louisiana monuments representing what is known by historians as "the Cult of the Lost Cause." More specifically, these monuments are Louisiana's most important representations of the Memorial Period, or second phase (1883 to 1907), of the Civil War Commemorative Sculpture Movement. These monuments represent a significant physical reminder of the period: reflecting the introduction and presence of Civil War monument

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construction in Louisiana and the role women played in the memorial period. This is an example of Art as History. The Cult of the Lost Cause continued to dominate Southern cultural history in the early twentieth century, and is still alive and well today. The period of significance for this memorial is 1902-1963, as explained above.

Narrative Statement of Significance (Provide at least **one** paragraph for each area of significance.)

Introduction

“A Confederate memorial movement arose in the aftermath of the Civil War to commemorate soldiers who died in battle, thereby helping bereaved Southerners interpret the meaning and implications of defeat” according to Caroline E. Janney.¹ Gaines Foster, nationally noted historian and author, identifies three Phases of Civil War monument construction in the South: “**Phase one** of the "ceremonial bereavement" period which lasted from approximately 1865-1885; **Phase two**, the "celebration of the Confederacy" (also known as the “Lost Cause”) which was from 1883-1907, and **Phase three**, the "waning power of the Confederate tradition" from 1898 to 1913”.² (See below for more information on the commemorative movement.) This memorial was planned in 1902-3, erected in 1905, and dedicated in 1906 to the Confederate dead from Caddo Parish. Thus, it is obvious that Caddo Parish’s Confederate Monument was built within the time-frame of Phase two of this movement and evident that it celebrates local history of the Confederate period. It was the first public outdoor sculpture of any kind in Caddo Parish.

A particularly popular form of veneration was the memorial, of which the north-facing Confederate soldier was the most common type. Examples of these statues are found in parks and courthouse squares throughout the South. However, the Caddo Parish memorial is a much more complex piece of art that celebrates the Confederacy with carved busts of four revered Confederate heroes: General Robert E. Lee and General Thomas “Stonewall” Jackson, both easily recognizable figures to all Southerners; Louisiana’s Confederate General P.G. T. Beauregard; and Louisiana’s Confederate General and Governor Henry Watkins Allen. At the time of this monument’s construction, many residents were still alive who recognized Governor Allen’s image. They personally witnessed his farewell speech given in 1865 before he went into exile in Mexico from that very place on the courthouse lawn. They may have recognized him, but his image displayed in a prominent place would be necessary to teach future generations who Governor Allen and the other figures were and what happened to them while Confederates. Education was the most important reason the United Daughters of the Confederacy built sculptures during Phase two of the Memorial movement.

Shreveport Chapter of the United Daughters of the Confederacy Builds a Monument

In 1896, a United Daughters of the Confederacy (UDC) chapter was chartered in Shreveport, Louisiana, and named Shreveport Chapter #237, the 237th such chapter chartered in the country and second to #72 in New Orleans in the state.

The idea of a Confederate monument was first discussed as early as 1902 among the charter members including Chapter President Birdie Scott, Eugenia Scott, Mary Rose Scott, and Betty Scott Youree.

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It had been almost 40 years since the end of the conflict (1865 to 1902) when discussion of the monument began as the surviving participants of the war were dying of old age. This monument's erection became a project for a group of about 25 women who belonged to Shreveport Chapter of the UDC. They wanted to honor their men before they were gone and leave a piece of art that would move future generations and encourage them to learn more about that period in history.

It was the sacrifices of their fathers, brothers, fiancées, and husbands in the war for Southern Secession that these women felt needed to be publicly remembered. The constitution of the Shreveport chapter, like all other UDC chapters, contained one article which read: "Our purpose is to collect and preserve all material for a truthful history of the Confederate States and to honor the memory of all men and women who served in the cause".³ The monument would be used to define the place of Caddo Parish's sons in history, becoming a source of cultural pride. The erection of this type of outdoor art would satisfy the need to connect the Confederate heroes of the past with the monument builders' time and with future generations.

The Shreveport Chapter UDC members made money to contribute to the purchase of the Caddo Parish Confederate monument by having food booths at a festival that would eventually be called "the Louisiana State Fair", holding talent presentations, and selling handmade clothing at Christmas social events. In addition to the city wide effort, the monument's construction also had parish-wide support. Quoting Historian Eric J. Brock in his column in *The Forum News* magazine published on April 17, 2002: "In 1903, The Caddo Parish Police Jury allocated \$1,000 or 10 percent of the funds needed to pay for the monument to the UDC for its realization (\$10,000 in 1903 is equal to approximately \$200,000 in today's [2002] money.)" Finally, more money was raised with the UDC contributing over half of the \$10,000 needed. The police jury, the forerunner of the modern Caddo Parish Commission at that time, also reserved for the UDC a plot of land large enough to accommodate the monument on the Courthouse Square. This reservation, made on June 18, 1903, gave the UDC use of this plot in perpetuity, but did not actually convey or donate the plot to them. Although the police jury appears to have intended to do so, there is no record that such conveyance was actually ever made."⁴

With the necessary funds finally raised, the women commissioned the monument in 1905. Their selection of sculptor was easy. The choice was nationally-known Texas sculptor Frank Teich, a German immigrant working out of Llano County, Texas. The Scott family, whose female members provided leadership of the Shreveport UDC chapter, had already commissioned Teich to create several sculptures for their private family cemetery, located at their home across the state line in Scottsville, Texas. The Scott family would eventually provide Teich's largest patronage. In addition to the family pieces and the Caddo Parish monument, they commissioned a column with soldier at Greenwood Cemetery, also in Shreveport, erected in 1911.

The Louisiana State Historic Preservation Office considers Frank Teich to be a master sculptor. Unfortunately, sculpture has not received the scholarly study in Louisiana that it has in some other states. The SHPO is unable to prove Teich's status to National Park Service standards at this time and is not claiming significance for the monument's status as an outstanding example

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of Teich's work. Nevertheless, it is instructive to learn what scholars have said of his work in general.

Cynthia Mills and Pamela H. Simpson, in their book *Monuments to the Lost Cause: Women, Art, and the Landscapes of Southern Memory* named Frank Teich as one of six "key image makers of Confederate Memory", placing him in a very small group of nationally known sculptors of his time.⁵ Sybil F. Crawford, writing in the *AGS Quarterly* in the Summer Edition of 2004, called Teich a "Sculptor Extraordinaire". "As 'father of the Texas granite industry, Frank Teich may have been his own best customer and has seldom been given the credit he deserves as one of the nation's leading sculptors, and even more certainly so one of the South's.'"⁶ Although it is not possible to determine the exact number of commissions Teich completed during his lengthy 60 year career, it is obvious that his work was much in demand. He claimed that he was responsible for three-fourths of the Confederate monuments in a three state area (Texas, Arkansas, and Louisiana). His "finishing plant" would become one of the South's largest suppliers of commemorative sculpture. It had provided at least one third of all Confederate monuments located in Texas alone. (See footnote 7 for a partial list of Teich's work.)⁷

Commissioning the statue would be a significant moment in the history of this group of Louisiana women. Here in the first years of the new century, they had power. Even though they did not have the right to vote, they could step out of their traditional role as homemaker to organize, raise funds, and influence politicians. They had a presence in civic affairs and they even cemented their names in the history book of the parish in words and the likeness of a beautiful young woman on a permanent public fixture.

Sculptor Frank Teich specifically recognized the role of women in the Commemorative Sculpture Movement by including a female figure as a prominent focus in the design. This feature is unique among Louisiana's Confederate monuments and statues. None of the other 84 Confederate commemorative sculptures in Louisiana have a full-sized, standing, classically dressed woman figure who, according to Teich, is meant to portray the Roman goddess of history, Clio. She is shown writing the names of the Confederate dead in a book of history. This is very unusual for sculpture of this period, and a subtle reference to the women of the Shreveport Chapter of UDC (the organization that erected most of the South's commemorative period sculptures) as the body responsible for keeping local history. Who does that woman in sculpture really represent? Even at the time of the monument's dedication she was so symbolic as to be a mystery to even the guest speaker who thought she represented the women of the South. Who was she intended to represent: the muse of history as Teich explained? Is she the South itself? Does she represent the Confederate mothers and daughters? Or the ladies of Shreveport Chapter?

The monument was installed and dedicated in the spring of 1906. The large attendance at the ceremony, the words of officials and guest speakers, and the press coverage provided clearly show how deeply entrenched the citizens of Caddo Parish were in Phase II of the Confederate Memorial Movement and how strongly they still clung to the Cult of the Lost Cause.

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For example, guest speaker Edward H. Randolph, US District Attorney for the Western District of Louisiana, said:

All over the Southland the United Daughters of the Confederacy have erected monuments to perpetuate the memory of brave and devoted sons of the South who bled and died for the principles embodied in the cause for which the Stars and Bars were so heroically created and defended.

For we believe that all the great reforms among the nations, and all the mighty strides of the people towards constitutional government and personal liberty have had their genesis and their clearest expressions in the principles for which the Confederate soldier fought and died. We all agree that the deeds of the men who followed Lee and Jackson and Beauregard are imperishable in history—and that such monuments as this, erected by the noble women of our land who even excelled our brave soldiers in their sublime devotion and in the self-sacrifice they made to the cause are eminently calculated to perpetuate the memory of the men who sacrificed their all on the altar of such sacred principles.⁸

Another speaker at the monument dedication, Methodist Reverend Dr. W.T. Bolling, said the following:

This occasion . . . has a meaning far beyond the mere exhibition of a beautiful work of art chiseled by the hand of genius from the cold and shapeless stone. It means more than the loyal devotion and unremitting toil of these noble women (of the UDC) in making this . . . possible. It means a tribute of love to the memory of the most remarkable body of men ever engaged in war's bloody strife, whose deeds gained for them the respect of their enemies and the admiration of the rest of the civilized peoples of the world, and whose setting sun, going down behind the clouds of defeat, left an eternal stream of military glory along the path of martial fame and threw the light of pride of a nation upon the tomb of the dead Confederacy.

The men who went forth to battle under this banner were not actuated by hate, by desire for conquest, or to maintain the institution of slavery, but battled for what they believed to be a great fundamental doctrine, a foundation principle in a government founded upon the consent of the governed.

Dr. Bolling closed the Dedication celebration by saying “We are still loyal to the solemn convictions of the sixties (1860s), still thrilled by the strains of ‘Dixie’. To those whom this monument represents: we lovingly and reverently salute you, whose last picket has been called from his post, whose last camp fire has died out, and who have crossed over the river to rest under the shade of the trees”.⁹

Press Coverage at the Time of the Monument Dedication

The front page of the May 1, 1906 edition of *The Shreveport Times*, the daily newspaper for Caddo and Bossier Parishes of Louisiana, presented extensive coverage of the unveiling of the Caddo Parish Confederate Monument. The headline read “Immense Throng Witnesses the Unveiling Ceremonies”. Column sub-headings stated “Impressive Scene”, “Arrangements Complete”, “Merchants Close Stores”, and “Dr. Bollings’ Address”.

Three full pages of articles continued from page one: beginning with the history of planning the fund-raising for the monument, the preparations for the ceremony, each activity that was part of the unveiling, and the entire address given by the keynote speaker, Dr. W.T. Bolling. It mentioned the reading of Confederate Governor Allen’s Farewell address given on the same

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spot, and listed the names of all the members of the Shreveport Chapter of the United Daughters of the Confederacy.

Per *The Times*: “It is estimated that several hundred veterans and their families from other cities in Louisiana were present at the ceremonies.” They congested every foot of available ground. Thousands of people from this city and parish congregated upon the Courthouse Square. “This occasion and the ceremony of unveiling have a meaning far beyond the mere exhibition of a beautiful work of art chiseled by the hand of genius from the cold and shapeless marble. It makes a tribute of love to the memory of the most remarkable body of men ever engaged in war’s bloody strife”.¹⁰

There was even national coverage of the event, a page and a half, made in the monthly publication *Confederate Veteran* magazine. Its reporter referred to the attendance as “the presence of a magnificent assemblage” and the sculpture was described as “one of the handsomest erected in the South. It is of Texas granite, made by Frank Teich, of Llano, Tex., and shows beautiful workmanship”.¹¹

The dedication of the Caddo Confederate Monument was similar to other ceremonial events in the Post-Civil War South because the monument was raised to the honor and memory of Confederate soldiers. However, it was also unusual in that an important facet of the occasion was public acknowledgment of the role local women played in the conception and construction of the piece of art. Individual members of Shreveport Chapter were named and received rounds of applause for their efforts at influencing the design of the monument and for their fund raising skills. “The President of this Chapter, Mrs. Peter Youree,” said the *Shreveport Times* article, “has labored persistently for the attainment of this object, nobly seconded by other members of the Chapter (over 20 were named), and Confederate Veterans.”

In Caddo Parish, as elsewhere in the South, monuments and smaller statues honoring southern heroes, common soldiers, and the Confederacy itself continued to have symbolic and emotional value well into the twentieth century. In fact, some would argue that veneration continues into the twenty-first century as well.

The 46th reunion of Confederate veterans held in Shreveport June 9-12, 1936, showed continued devotion to “the Lost Cause” by placing a plaque to “The Last Confederate Flag” that flew on the site of the Caddo Confederate Monument. A tablet at the foot of the monument was placed by these last Confederate veterans that read “Louisiana and Shreveport’s tribute of honor and respect, memorializing the deeds and valor of the men who so gallantly, nobly, and conscientiously defended the cause of 1861-65.”

For many years, bouquets of daisies and Confederate jasmine were placed on the steps of the monument. Until the early 1970s, the *Shreveport Times* on June 3rd of each year ran photographs of members of the Shreveport Chapter UDC laying wreaths at the monument in observance of Confederate Memorial Day. This practice, as well as occasional anniversary ceremonies (see Historical Note 2) continues today.

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Conclusion

As previously mentioned, the Caddo Parish Confederate Monument is one of four major sculptures in Louisiana that venerate the Lost Cause of the Confederacy and the honor of its leaders and common soldiers. (Many smaller statues also are dedicated to this purpose.) The other three monuments – statues of Robert E. Lee, Jefferson Davis, and P. G. T. Beauregard -- are located in New Orleans.

The Robert E. Lee Monument rises from a raised earth berm on a stepped granite base, out of which rises a marble Doric column that supports the bronze statue of Robert E. Lee. The monument base is built of slabs of granite, and rises in four steps to support the monument's principal focus, a 60 foot tall marble Doric column which is topped by a 16 foot tall bronze statue of Robert E. Lee dressed in military uniform. The column is fluted and is capped by a marble drum on which the statue rests. On the four corners of the square base of the monument are large classical urns which contain ornamental shrubbery. These urns are executed in cast-iron and are held by tall tripod supports. The Lee Monument was dedicated February 23, 1884.

Twenty-five feet high, the Jefferson Davis Monument depicts a full-length portrait of Davis, dressed in period frock-coat. He is shown standing, with his right arm outstretched and left arm resting on a book, atop a column rising above rocks. Three books also rest on the rear of the base. Materials are South Carolina granite and bronze. Decoration includes a bas relief design of palms, a circular bronze medallion with an inscription, thirteen stars representing the Confederate states, the Confederate seal, and a laurel wreath.

The General Beauregard Equestrian statue is 27 feet high. It consists of a sizable granite base from which the bronze statue, depicting confederate General P. G. T. Beauregard astride a prancing horse, rises. Although the memorial was built in stages, with the base being dedicated on May 28, 1913 and the statue on November 11, 1915, its planning and fund-raising began in 1893, well within Phase II of the Memorial Movement.

The Caddo Parish Confederate Monument compares favorably with the other three major works. Although not as tall as the Lee statue, this monument at 30 feet high is the second tallest of the four. Two factors make the Caddo example stand out. First, it consists of six separate figures (busts of Lee, Jackson, Beauregard, and Allen; and full figures of a woman and a lone soldier). The other monuments have only one figure each. Second, all of the Caddo monument's figures are sculpted of stone, whereas the others have bronze figures. The bronze would have been cast rather than sculpted.

All four monuments are worthy of National Register listing due to their representation of the Southern social movement, Phase II of the Confederate Memorial Movement, and as reflections of the lasting veneration of the Lost Cause. The Lee and Beauregard monuments were listed in 1991 and 1999, respectively. The Davis monument is eligible, but not yet listed. Acceptance of the Caddo Parish Confederate Monument to the National Register will bring Louisiana an important step closer to recognizing all of these important resources.

Developmental history/additional historic context information (if appropriate)

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The Phases of Civil War Commemoration
Phase I: The “Ceremonial Bereavement” Period (1865-1885)

The Problem of the Dead

After four bloody years of war, there were 250,000 dead Confederate soldiers, most having died far from home. Most families could not afford to have embalmed bodies transported from the battlefield for burial at their home cemeteries. At most battlefields, the question of what to do with the Confederate dead caused tensions with locals and the victorious Federals prevented the existence of a single cemetery for both sides. The National Cemetery System, an organization of the U.S. War Department, provided only for the burial of Union soldiers. The responsibility for removing and burying the Confederate dead fell to the living residents of the former Confederacy: its women.

The Ladies Memorial Associations (the L.M.A.s)

Caroline E. Janney wrote *Burying the Dead but Not the Past: Ladies Memorial Associations and the Lost Cause*, as a chronicle about the Southern women who joined together after the war to procure land and establish cemeteries that would provide perpetual care for the dead, locate and rebury the bodies, and attempt to identify the dead.

The war offered white women a chance to step beyond their traditional roles of wives and mothers. During the war, Confederate women gained organizational experience as a group in supporting the war effort by coordinating regional supply networks, sponsoring gunboats, sewing uniforms, nursing the wounded, participating in military funerals, identifying bodies, and bringing home the dead in wagons and seeing to the burials. Following the war, women joined together in these “memorial associations”, the first systematic and enduring organizations among southern white women. This was twenty to thirty years before the establishment of national groups such as the Women’s Christian Temperance Union (founded in 1873), the Daughters of the American Revolution (founded in 1890), and the United Daughters of the Confederacy (founded in 1894). These were the first examples of “organized womanhood”. Through their experiences with “the Ladies”, middle and upper-class white women altered their relationships to each other, to men, and to the state. They proved they could wield some power within the society; they could raise money for monuments.¹²

As they had during their wartime nursing activities, the L.M.A.s saw their members as filling the symbolic role of grieving mothers. Janney wrote:

They believed it was their Judeo-Christian duty to serve as surrogate mothers and therefore mourners for the boys and men who died beyond the reach of their families. Their cemetery service offered comfort to mothers across the South, creating a common bond among all southern women who had lost a loved one to the war. Just as important as maternalism, however, was the notion of sisterhood. Through their sewing societies and other wartime associations, Confederate women had found a community of women who shared their passions, worries, and tribulations. But with the end of the Confederacy and the reduced need for such societies, many women looked to rekindle those female networks and redirect their energies through memorial work.¹³

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According to Cynthia Mills and Pamela Simpson:

Middle and upper-class women of the L.M.A.s publicly claimed that monument building was clearly an extension of the feminine sphere into the public domain. No longer would men alone choose the setting, design, and dedication of monuments. Tributes to the war dead naturally belonged in cemeteries; therefore L.M.A. women declared that they would have total control of such projects—with men to aid them rather than vice versa.¹⁴

According to J. Michael Martinez, William D. Richardson, and Ron McNinch in “Confederate Symbols in the Contemporary South”, the monuments erected in Southern cemeteries—“the cities of the dead” were funereal monuments and though they honored slain Confederates, they were in keeping with nineteenth-century customs.¹⁵

The first monuments placed after the war took the shape of pointed shafts called obelisks, many with flags draped over the point or around the sides or crossed broken swords; there were fluted columns broken in half to represent the ruined nation, urns on top of columns to represent the ashes of the fallen, sepulture-looking caskets with flower bouquets draped on the lid, all non-figural representations reminding of death.

Later monuments in graveyards during this period of construction depicted an anonymous soldier or an allegorical figure striking a nonthreatening pose, and the figures were devoid of overt political content. As Phase 1 drew to a close many other memorial groups chose public parks for their statuary, and the obelisks began to give way to a more distinctive sculpture.

Stephen Davis, writing in the *Journal of Popular Culture*, discussed the locations of Confederate monuments, especially the choice of public parks and courthouses. As townspeople donated larger sums for more impressive monuments, a feeling developed that these elaborate memorials should be a subject of civic pride, to be displayed in conspicuous places. There were arguments among the memorializers; some Southerners felt that battlefields made more appropriate sites for memorials. Others argued that statues placed on battlefields would be seen only by those already familiar with Confederate heroism. Preserving the details of the soldier’s courage represented a commitment not only to the past but to the future. The women were concerned that the younger generation would accept Northerners’ charges that the Confederate soldier had been unpatriotic and traitorous. They would teach their children that their fathers were not traitors, but brave patriotic soldiers. “This is not alone a labor of love, it is a work of duty as well; we are correcting history.”¹⁶

The Phases of Civil War Commemoration **Phase 2 “The Celebration of the Confederacy” (1883-1907)**

As Confederate veterans and other survivors of the war passed away and the need to comfort bereaved families declined, monuments placed on courthouse lawns and other public sites proliferated, which in turn increased the visibility of, and support for, monument construction. Reflecting on the change in focus from Period 1 to Period 2, Gaines M. Foster contends that “the increasing number of monuments erected inside towns reflected the growing importance of the Confederate tradition as part of civic life, no longer relegated to the city of the dead”.¹⁷

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It was the 1880s, an important time for Confederate veterans and the women of the Ladies Memorial Associations. The monument to Robert E. Lee was dedicated in Richmond. The Sons of Confederate Veterans was organized in Tennessee. “Memorial Day” celebrations instituted a practice of having veterans as speakers and the cult of the “Lost Cause” took hold. At this time, the funereal-looking Monuments erected in cemeteries by Ladies Memorial Associations declined in popularity, becoming replaced by more publicly conspicuous soldier sculptures erected by other organizations such as the Sons of Confederate Veterans and The United Daughters of the Confederacy.

The Observance of a “Memorial Day”

The tradition of Memorial Day observance that had emerged earlier in the South became linked to the “The Lost Cause” and served as the prototype for the national day of memory.¹⁸ Martinez, Richardson and McNinch, writing about the origins of the holiday, observed that even before the memorial movement reached its apex, L.M.A.s concentrated on celebration of Confederate Memorial Day. The practice of remembering slain Confederates on an annual occasion started as a grassroots effort. It developed from individuals placing flowers on the graves of loved ones who had died during the war. Although some dispute her role, Lizzie Rutherford of Columbus, GA, is often cited as the first woman to suggest that an official day be set aside to commemorate the Confederate dead.¹⁹ As part of the celebration, Jefferson Davis began to be honored and using his birthday, June 3rd, became the most common date of observance for Confederate Memorial Day.

The U.S. National Park Service also attributes the beginning of “Memorial Day” to the ladies of Columbus, Georgia. Various dates ranging from April 25 to mid-June were adopted in different Southern states. The early Confederate Memorial Day celebrations were simple, somber occasions for veterans and their families to honor the dead and tend to local cemeteries. The preferred name for the holiday gradually changed from “Decoration Day” to “Memorial Day” (first used in 1882). It did not become more common in practice nationwide until after World War II, and was not declared the official name by Federal law until 1967. In 1968, the date was moved from May 30th to the last Monday in May to create a convenient three-day weekend; the law took effect in 1971.²⁰

The Confederacy as Myth: “The Lost Cause”

It was the speakers at Confederate Memorial Day celebrations that brought the idea of “the Lost Cause” to the populace. In the latter stages of the 19th Century as the Civil War veterans organizations were gathering steam, “the “Lost Cause” became the driving force behind the United Confederate Veterans and the United Daughters of the Confederacy”. The term was used just a year after the war ended (in the 1866 book by the historian Edward A. Pollard, *The Lost Cause: a New Southern History of the War of the Confederates*) and grew out of General Lee’s farewell address at Appomattox when he insisted that the army had been “compelled to yield to overwhelming numbers and resources”. Under this presumption, the South was destined to lose from the beginning, hence “Lost Cause”.²¹

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The “Lost Cause” referred to the Confederacy and the principles for which the soldiers fought, sometimes distorting history in the process. For this reason, many historians have labeled the “Lost Cause” as a myth or a legend. However, it was a useful tool used by white Americans in reconciling North and South.²²

According to historian William C. Davis,

Myths are not “lies”, not at least, in the sense that they are consciously created to mislead by intent. Myths are not falsehoods. Somewhere at the root of almost every myth there is some tendril of truth or fact or perceived fact. Mythology sprouts like crabgrass whenever strong passions on important issues command the attention of large numbers. Thus, we should hardly be surprised that a cataclysmic event like the Civil War would produce uncountable myths; the losers create more myths than the winners. Winners have little to explain to themselves; they won. For the loser, though, coping with defeat, dealing with it personally and explaining it to others, places enormous strains on the ego, self-respect, and sense of self-worth of the defeated. Myth is a rich part of any culture and should be treasured and enjoyed, but it should also be understood for what it is and not allowed to blind us to realities. The Confederates used the myth to accept defeat; they neither excused nor apologized, nor did they need to; they lived the Confederate experience and for most of them that was enough.²³

Even if the war was lost, many southerners felt that tribute should be paid to the antebellum values shared by those who fought. From the late 1880s through the 1910s, hundreds of outdoor sculptures were installed across the South embracing what was called “the Lost Cause”. The Lost Cause is the name given to the whole body of writings, speeches, performances, prints, and other visual imagery that presented a certain version of Confederate history—as told from a southern white perspective. This sentimental narrative said the war was fought to defend states’ rights and to protect a chivalrous antebellum way of life from northern aggression.

Gaines Foster, historian, puts forth that “they emotionally contended that slavery was not the main reason for the war. According to this retelling, Southern men suffer no shame in military defeat, because of the industrial might and overwhelming numbers of the North, not because of mistakes, lack of bravery, or a false cause. Above all, the Lost Cause sought a restoration of respect”.²⁴

It conveyed a longing for the loss of the “Old South”, with its sense of honor, and its way of life. This celebration did not include an embracing of slavery, but states’ rights and constitutional rights as defined by Jefferson Davis and others in the Post-War period. “The Lost Cause” was a movement created and perpetuated by upper and middle class whites. The architects of the “Lost Cause” acted from various motives. They collectively sought to justify their own actions and allow themselves and other former Confederates to find something positive in their failure. They also wanted to provide their children and future generations of white southerners with a “correct” narrative of the war.²⁵

Glorification of this “Lost Cause” took many forms including giving speeches at the burials of military leaders, organizing heritage groups like the United Daughters of the Confederacy and the Sons of Confederate Veterans, hosting veteran reunions, the publication of poems and articles about the war and its heroes, the observance of holidays like Lee’s birthday and

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Confederate Memorial Day, noting historic sites with historical markers, and erecting statues as memorials.

This celebration of the Confederacy "... offered a memory of personal sacrifice and a model of social order that met the needs of a society experiencing rapid change and disorder." The Lost Cause" was not an effort on the part of Southerners to escape their current social problems by living in the past, but it became a mechanism that helped them embrace the "New South" and the change wrought by the war. It became a part of the mythology of the Civil War and the men who fought and died in it. " There were some at the time who doubted the ultimate success of the Confederacy, but they were few among them, and most of them including Lee, fought, and sacrificed, and finally surrendered as Confederates because honor and duty demanded that they participate in the cause of their native land".²⁶

The monuments to the Confederate leaders and the common soldier allowed the war generation to etch their devotion to the cause in stone and to pass on to those who could not read, especially the children, the need to preserve history, to indoctrinate the future generations with a romanticized version of the past. Southern women realized that the next generation would not have the same emotional and personal ties to the war as those who had lived through it, so it became their burden to modify celebrations of the Confederacy into terms that the future generations could best understand. They wanted the children to appreciate what the Confederate soldiers had fought for (namely honor earned in the defense of their homes) and also to comprehend what they endured since the war and celebrate the bravery of Southern men.²⁷

In his 1981 essay collection, "Reflections on the Civil War", the historian Bruce Catton provocatively suggested that, in the end, "the legend of the Lost Cause has served the entire country very well." The things that were done during the Civil War have not been forgotten, of course, but we now see them through a veil. We have elevated the entire conflict to the realm where it is no longer explosive. It is a part of American legend, a part of American history, a part, if you will of American romance. Worthwhile or not, "The Lost Cause" remains an important part of Southern and American culture."²⁸

The National Organization of The United Daughters of the Confederacy as Monument Builders

The United Daughters of the Confederacy (UDC) was founded in Nashville, Tennessee in 1894 (during Phase II: The Celebration of the Confederacy) and grew from 17,000 members in 1900 to nearly 100,000 women by World War I, around three times the numbers of Sons of Confederate Veterans members. The organization of upper and middle class white women was named to honor Varina Anne "Winnie" Davis, daughter of Jefferson Davis, who was once introduced at a United Confederate Veterans meeting as "the Daughter of the Confederacy." The UDC wrote into their original constitution that they were ". . . social, literary, historical, monumental, benevolent and honorable in every degree, without any political significance whatever."²⁹ They also sought "to instruct and instill into the descendants of the people of the South a proper respect for the pride in the glorious [Civil] war history. . . ." and to sustain the myth of the "Lost Cause" by promoting a belief that, "despite failures on the battlefield, the South was somehow redeemed because it was a place where old times and cherished ways of honor, duty, family, and patriotism were not forgotten".³⁰

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The UDC primarily chose marble, bronze, and stone monuments out of their love and pride in the South and the Confederacy to tell in chiseled words the glory of the men who wore the gray. They knew monuments would speak more quickly, impressively, and lastingly to the eye than the written or printed word (the SCV publishes the *Confederate Veteran* magazine), and would attract more attention.

According to its original founding, the objectives of the organization are historical, educational, benevolent, memorial and patriotic:

To collect and preserve the material necessary for a truthful history of the War Between the States and to protect, preserve, and mark the places made historic by Confederate valor;

- To assist descendants of worthy Confederates in securing a proper education;
- To fulfill the sacred duty of benevolence toward the survivors of the War and those dependent upon them;
- To honor the memory of those who served and those who fell in the service of the Confederate States of America;
- To record the part played during the War by Southern women, including their patient endurance of hardship, their patriotic devotion during the struggle, and their untiring efforts during the post-War reconstruction of the South; and
- To cherish the ties of friendship among the members of the Organization.³¹

More than any other Confederate organization, the UDC was directly responsible for the construction of statues, gravestones, boulders, portraits, highway names and markers, and chapels, among other memorials. A monument was even constructed as far away as France. They also awarded scholarships to descendants of Confederates. During both World Wars, they helped sell bonds and even sent care packages to troops during the Gulf War.³²

The Phases of Civil War Commemoration **Phase Three: the "Waning Power of the Confederate Tradition"** **(1898 to 1913)**

Confederate monuments continued to be erected after the peak decade (1900-1910), but at a much slower pace.

Among the reasons for the decline in the number of monuments erected after the peak construction period is the simple fact that the South was rejoining the Union. Writing in *The Lasting South*, Louis D. Reubin, Jr. explained what happened. "Gradually the bitterness of defeat receded. Upon the minds of the South, the war's impact was devastating and lasting, and it was followed by the difficult times of reconstruction. The South learned from the Civil War something that most Americans have never had to learn: that defeat is possible, that it is possible to do one's best and to lose."³³

They had lived as a conquered people under military occupation for over 10 years. When the Federal troops finally left, according to Richard Barksdale Harwell "what was left was an exhausted, impoverished region lacking the capital required to make its way in what was now an industrially oriented Union, struggling to wrench a living from the soil, and nursing the memory

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of a desperate fight lost irretrievably.³⁴ The South in the twentieth century was becoming industrialized like the North. Improving communications such as the telephone, films, and radio were moving the South away from isolation, changing how people speak and even how they think. Transportation advances were helping people move around the country. An era of general economic prosperity permitted the South to begin catching up with the rest of the nation. Gradually the old Confederates died off, and a war in which the South fought on the side of the Union (the Spanish American War in 1898) destroyed much of the old feeling of hostility between men from different regions. The South was no longer a region significantly apart from the rest of the United States.

Capitalism won over the sentimentality of the “Lost Cause”.³⁵ Individuals were ready to get back to earning a living, using their income in supporting their families or to get an education. Money for monument construction became less important to the majority of people. The Confederate tradition held a less prominent place in the daily thoughts of the people. Getting on with living included a pride that Confederate soldiers were honored around the world for what they accomplished -- true they had lost a war, but they had not lost their honor. The world and the North admired the way they fought that war. There is honor to both sides.³⁶

Another reason for the waning power of the Confederate tradition was ironically due to the success of the white women as keepers of white memory. The erosion of their influence resulted from their own success at coaxing the states into assuming a larger role in historical matters. The women could then use their funds and energies for securing voting rights for women.³⁷

They pressed the state to apply resources and power that only the state possessed, yet at the same time, clubwomen were eager to retain their influence over public history. One example would be that state governments were to assume responsibility for maintaining and operating hallowed ground state historic sites and put up monuments there, but the women would retain approval power. Women’s associations also threw their organizational brawn behind campaigns to create a state-subsidized infrastructure of archives and museums in their region. Archives were looked upon as long-needed shrines of public memory by the hereditary and patriotic women’s groups such as the United Daughters of the Confederacy. They anticipated using the archives for genealogical research, which was essential for membership applications. The women became board members of colleges and libraries to maintain some control over how the Confederacy was presented to the following generations.³⁸

Yet even after the commemorative impulse in the South waned and the energy of organized women was directed elsewhere, the legacy of white women’s guardianship of public memory in the South remained; they had succeeded in their goal of filling the civic spaces of the South with monuments glorifying the Confederacy for “unborn generations”.³⁹

The South is a proud and prideful region, conscious of its past. It has saved its heritage through its monument building. The monuments also saved American heritage.

“It will serve its history with dignity. It will not stand by and see the honor of its past distorted into tawdry sentimentality, commercialism and demagoguery; nor used as a barrier against progress. If it will hew to

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the line of its Confederate heritage, the South will discover again that its Confederate heritage and its American heritage are one and the same.”⁴⁰

This was written in 1957 as the South readied for Centennial celebrations and it is still true today.

Whether placed in a cemetery or park or on a courthouse lawn, each monument tells its own story. It represents the lives of its creators as much as it does the Civil War generation it is meant to commemorate. They represent the human element of the war and ultimately, that is what their creators intended. The memorials speak of memories held sacred.⁴¹

As quoted by Robert S. Seigler in “A Guide to Confederate Monuments in South Carolina...Passing the Silent Cup,” Dr. Joseph L. Greer of Chester, South Carolina, best summed up the issue of responsibility while speaking at a monument dedication in 1939. Greer asked, Whose monument is this?

“It is the U.D.C.’s because it is their labor of love, representing a long period of loyalty, devotion, and sacrifice, culminating in the erection of the splendid memorial. Secondly, it is the community’s, because it will stand by the roadside for centuries in the same place and all may see it and draw inspiration from it. Thirdly, it belongs to the Confederate soldiers whose names are inscribed on it, because it is erected in their honor. And fourthly, it belongs to God, because patriotism and devotion to duty and willingness to sacrifice are a vital part of religion, and as we feel the impact of these things, we are swept toward God”.⁴²

In closing his column in *Forum Magazine* in 2006, Eric Brock summed up the importance to this community of the Caddo Parish monument: “For many (Confederate soldiers) in unmarked graves around America’s battlefields, it is a symbolic tombstone, a sacred place that should forever stand and be respected. Those who forget their history, it has been said, are doomed to repeat it. Worse yet are those who deny history, for they doom civilization itself.”⁴³

In Erick J. Brock’s words:

In any case, the flagpole (placed here in 1951 and since removed) was not original to the monument and arguments over it or the flag that flew from it should in no way compromise the significance of the monument itself. This is one of the most significant public war memorials in the entire South. It is a landmark of profound importance to the history of this city and parish. Regardless of the disposition of its flag, the monument itself should remain on its present site ‘til time immemorial.⁴⁴

Historical Note 1

The monument has been nationally recognized by the Smithsonian Institution-sponsored “Save Outdoor Sculpture” project and by the city of Shreveport’s registry of historic sites. The following information is taken from the “Smithsonian Institution Art Inventories Catalog,” found on the Smithsonian’s website:

Artist: Teich, Frank 1856-1939, sculptor

Title: Caddo Parish Confederate Monument, (sculpture)

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Description: The monument cost \$10,000, half was contributed by the United Daughters of the Confederacy, Shreveport Chapter, no. 237, and the other half was provided by the city and parish. The monument's fence was installed around 1935.

Condition: Surveyed 1995 October. Treatment urgent.

References: Save Outdoor Sculpture, Louisiana survey, 1995

Illustration: Image on file. O'Pry, M.H. "Chronicles of Shreveport" 1928, pg. 285.

Note: The information provided about this artwork was compiled as part of the Smithsonian American Art Museum's Inventories of American Painting and Sculpture database, designed to provide descriptive and location information on artworks by American artists in public and private collections worldwide.

Control Number: IAS LA000357.⁴⁵

Historical Note 2: The 2006 Re-Dedication of the Caddo Confederate Monument

Reference to the continued celebration of the Confederacy in the form of the Shreveport sculpture was made more recently at the 2006 100th Re-Dedication of the Caddo Parish Confederate Monument. At that time the honored speaker was award-winning social and architectural historian, and the author of several books on Shreveport and Louisiana history, Eric C. Brock. In his words:

The monument is a memorial to the men from this parish who heeded the call to arms to defend their home and country. Many paid the ultimate sacrifice and some lie in unknown graves far from home. For them, this monument is a cenotaph, a gravestone by proxy. For others, it is a memorial as well, a monument common to all of the comrades in arms who went forth to defend the rights of the Southern states and Southern people. For all, whether they paid the ultimate price for their patriotism or survived to carry the torch of the Confederacy's true meaning to later generations, this monument is their memorial—a sacred place that should stand forever as it has for a hundred years- unblemished.⁴⁶

Brock later wrote in a *Forum Magazine* article

Of the thousands of Confederate war memorials across the land, few are more beautiful than Caddo's. Its design is unique among them, and so widely acclaimed that its creator used its image on his stationery letterhead throughout his long career, which lasted many years after the Caddo monument's dedication.

Today, a century after it's unveiling, the Caddo Confederate Monument remains a proud memorial to the many who offered their lives for their country, their state, and their parish and especially to the many who fell in their defense.⁴⁷

Endnotes

¹Caroline E. Janney, *Burying the Dead but Not the Past—Ladies Memorial Associations and the Lost Cause*, (Chapel Hill, University of North Carolina Press, 2012), 4.

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²Gaines M. Foster, *Ghosts of the Confederacy: Defeat, the Lost Cause, and the Emergence of the New South 1865 to 1913*, (New York, NY, Oxford University Press, 1987) introduction 4, 31.

³Mrs. William J. Behan, ed., *The History of Confederate Memorial Associations of the South*, (New Orleans, The Graham Press, 1904, Createspace Independent Publish Platform, Sept 2012), 7. 29.

⁴Eric J. Brock, "A Look Back: Confederate Monument First Public Sculpture", (*The Forum News*, April 17, 2002), 17; Eric J. Brock "Address Given at the Centennial Observance and Re-Dedication of the Caddo Parish Confederate Monument", Saturday, June 10, 2006. Notes from personal interview.

⁵Cynthia Mills and Pamela H. Simpson, eds., *Monuments to the Lost Cause: Women, Art, and the Landscapes of Southern Memory*, (Knoxville, TN, University of Tennessee Press, 2003, xix.

⁶Sybil F. Crawford, "Frank Teich: Adopted Texan and Sculptor Extraordinaire", (Amherst, MA, *Association for Gravestone Studies Quarterly Bulletin*), Summer 2004, Vol. 28: #3)10.

⁷Patricia Hendricks and Becky Duval Reese, *A Century of Sculpture in Texas 1889-1989*, (Austin, TX, University of Texas Press, 1989) 2-19. Other important works of Teich included the Governor Pease statue at the Texas State Cemetery in Austin and much work in the San Antonio area, including the Mahncke Memorial in Breckenridge Park, and the monument to Shanghai Pierce near Blessing, Texas. More Confederate soldier statues were located at in Sherman, Texas; Leonard Park, Gainesville; Confederate Heroes Square, Gonzales; the Hunt County Courthouse, Greenville; the limestone arch for the General Robert E. Lee statue, the Dick Dowling statue, and the lion figures in Herman Park in Houston; the Marion County Courthouse in Jefferson; Memorial Chapel in Laredo; Llano County Courthouse, Llano; the Gregg County Courthouse in Longview; the Chittim Memorial in San Antonio; at Whetstone Square in Marshall; the Cavalryman statue at Rockdale; the Thomas McCloskey statue at Fairmont cemetery, San Angelo; the Confederate memorial in Travis Park; the Scottsville Cemetery Confederate monument along with the famous angel "Grief" statues there and numerous angels in Glenwood Cemetery in Houston; and Confederate figures in Greenwood Cemetery in Dallas.

⁸"Immense Throngs Witnesses the Unveiling Ceremonies", *The Shreveport Times*, Vol. XXIV, May 1, 1906, microfilm roll 44 at the Shreve Memorial Library, Shreveport, LA

⁹Ibid.

¹⁰Ibid.

¹¹"Confederate Monument at Shreveport, LA", *Confederate Veteran* magazine, (Vol. XIV, Nashville, TN, August 1906), 350.

¹²Janney, *Burying the Dead but Not the Past*, 50.

¹³Ibid.

¹⁴Mills and Simpson, *Monuments to the Lost Cause*, 7.

¹⁵J. Michael Martinez, William D. Richardson, and Ron McNinch-Su, eds., *Confederate Symbols in the Contemporary South*, (Gainesville, FL, University Press of Florida, 2000), 137.

¹⁶Stephen Davis, "Empty Eyes, Marble Hand: The Confederate Monument and the South", *Journal of Popular Culture*, (East Lansing, MI, The Popular Culture Ass., Vol. 16, Winter 1982), 4-7.

¹⁷Foster, *Ghosts of the Confederacy*, quoted in Martinez, Richardson, and McNinch-Su, *Confederate Symbols in the Contemporary South*, 155 .

¹⁸"Memorial Day", Wikipedia, http://en.wikipedia.org/wikik/Memorial_Day (accessed 6/8/2013).

¹⁹Martinez, Richardson, and McNinch-Su, *Confederate Symbols in the Contemporary South*, 150.

²⁰"Memorial Day", Wikipedia, http://en.wikipedia.org/wikik/Memorial_Day (accessed 6/8/2013).

²¹"The Lost Cause", "Encyclopedia Virginia", http://encyclopediavirginia.org/Lost_Cause_The (accessed 6/12/2012).

²²William C. Davis, *The Lost Cause-Myths and Realities of the Confederacy*, (Lawrence, KS, University Press of Kansas, 1996) introduction x.

²³Ibid., 175

²⁴Foster, *Ghosts of the Confederacy*. Quoted in Mills and Simpson, *Monuments to the Lost Cause*, xviii.

²⁵Gary W. Gallagher, *The Myth of the Lost Cause and Civil War History*, (Indiana University Press, 2010), 7-11.

²⁶Louis D. Rubin Jr., *The Lasting South*, (Henry Regnery Co, Chicago, Ill., 1957)18.

²⁷Janney, *Burying the Dead but Not the Past*, 157.

²⁸"The Lost Cause", "Encyclopedia Virginia", http://encyclopediavirginia.org/Lost_Cause_The (accessed 6/12/2012).

²⁹Behan, *The History of Confederate Memorial Associations*, 25.

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³⁰Cox, Karen L. *Dixie's Daughters: The United Daughters of the Confederacy and the Preservation of Confederate Culture*. (Gainesville: University Press of Florida, 2003),33.

³¹Ibid.

³²"United Daughters of the Confederacy", Wikipedia,

http://encyclopediavirginia.org/United_Daughters_of_the_Confederacy#start_entry (accessed 6/12/2012).

³³Rubin, *The Lasting South*, 9.

³⁴Richard Barksdale Harwell, "The Confederate Heritage" in *The Lasting South* (Henry Regnery Co, Chicago, Ill. 1957)17-19.

³⁵Ibid., 19 .

³⁶Rubin, *The Lasting South*, 9

³⁷W. Fitzhugh Brundage, "Woman's Hand and Heart and Deathless Love", in Cynthia Mills and Pamela H. Simpson, eds., *Monuments to the Lost Cause: Women, Art, and the Landscapes of Southern Memory*, (Knoxville, TN, University of Tennessee Press, 2003), 78.

³⁸Brundage, "Woman's Hand," in *Monuments to the Lost Cause*, 77

³⁹Ibid., 78

⁴⁰Harwell, "The Confederate Heritage," 27

⁴¹Kelly McMichael, *Sacred Memories: the Civil War Monument Movement in Texas*, (Austin: Texas State Historical Association., 2001) 18.

⁴²Robert S. Seigler, "A Guide to Confederate Monuments in South Carolina...Passing the Silent Cup", (Columbia, SC, South Carolina Dept. of Archives & History, 1997) 21.

⁴³Eric Brock, "*The Caddo Confederate Memorial: a 100-year celebration*", (The Forum Magazine, June 2006) 11

⁴⁴Eric Brock, "A Look Back", 17.

⁴⁵Smithsonian Inventory of American Sculpture, Control number LA000357, <http://siris-artinventories.si.edu/ipac20/ipac.jsp?session=13E571955D57D.3413&menu=search&aspect=Keyword&npp=50&ipac20&spp=20&profile=ariall&ri=1&source=%7E%21siartinventories&index=.GW&term=caddo+Parish+confederate+Monument&aspect=Keyword&x=11&y=13#focus> (accessed 8-5-2013).

⁴⁶Eric J. Brock, "*Address Given at the Centennial Observance and Re-Dedication of the Caddo Parish Confederate Monument, Shreveport, Louisiana*", (Saturday, June 10, 2006). Notes from personal interview.

⁴⁷Ibid.

9. Major Bibliographical References

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Name of Property

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Previous documentation on file (NPS): n/a

- preliminary determination of individual listing (36 CFR 67) has been requested
- previously listed in the National Register
- previously determined eligible by the National Register
- designated a National Historic Landmark
- recorded by Historic American Buildings Survey # _____
- recorded by Historic American Engineering Record # _____
- recorded by Historic American Landscape Survey # _____

Primary location of additional data:

- State Historic Preservation Office
- Other State agency
- Federal agency
- Local government
- University
- Other
- Name of repository: _____

Historic Resources Survey Number (if assigned): _____

10. Geographical Data

Acreeage of Property Less than an acre

Use either the UTM system or latitude/longitude coordinates

Latitude/Longitude Coordinates

Datum if other than WGS84: _____

(enter coordinates to 6 decimal places)

- | | |
|-------------------------|----------------------|
| 1. Latitude: -93.750058 | Longitude: 32.512398 |
| 2. Latitude: | Longitude: |
| 3. Latitude: | Longitude: |
| 4. Latitude: | Longitude: |

Caddo Parish Confederate Monument
Name of Property

Caddo Parish, LA
County and State

Or

UTM References

Datum (indicated on USGS map):

NAD 1927 or NAD 1983

- | | | |
|----------|-----------|-----------|
| 1. Zone: | Easting: | Northing: |
| 2. Zone: | Easting: | Northing: |
| 3. Zone: | Easting: | Northing: |
| 4. Zone: | Easting : | Northing: |

Verbal Boundary Description (Describe the boundaries of the property.)

The monument is located on Block 23 of the Caddo Parish Courthouse at 501 Texas Avenue in front of the courthouse north entrance. It is on the sidewalk facing Texas Street and the block is bounded by Marshall Street to the east, McNeill Street to the west, and Milam Street to the south (behind the courthouse). The monument itself is bounded by the wrought iron fence that surrounds it (see attached map).

The monument consists of the steps and sculpture inside the wrought iron decorative fence.

Boundary Justification (Explain why the boundaries were selected.)

The boundaries for the monument are the wrought iron fence that surrounds the monument.

11. Form Prepared By

name/title: Jackie Nichols, Registrar
organization: Shreveport Chapter UDC, LA Division UDC Historian
street & number: 433 Albert Ave
city or town: Shreveport state: LA zip 71105
code: 17
e-mail windshop@comcast.net
telephone: 318-869-1729
date: August 6, 2013

Additional Documentation

Submit the following items with the completed form:

Caddo Parish Confederate Monument
Name of Property

Caddo Parish, LA
County and State

- **Maps:** A **USGS map** or equivalent (7.5 or 15 minute series) indicating the property's location.
- **Sketch map** for historic districts and properties having large acreage or numerous resources. Key all photographs to this map.
- **Additional items:** (Check with the SHPO, TPO, or FPO for any additional items.)

Photographs

Submit clear and descriptive photographs. The size of each image must be 1600x1200 pixels (minimum), 3000x2000 preferred, at 300 ppi (pixels per inch) or larger. Key all photographs to the sketch map. Each photograph must be numbered and that number must correspond to the photograph number on the photo log. For simplicity, the name of the photographer, photo date, etc. may be listed once on the photograph log and doesn't need to be labeled on every photograph.

Photo Log

Name of Property: Caddo Parish Confederate Monument

City or Vicinity: Shreveport

County: Caddo State: LA

Photographer: Bill Nichols

Date Photographed: August 14, 2013

Description of Photograph(s) and number, include description of view indicating direction of camera:

All photos are of Caddo Parish Confederate Monument Shreveport, LA

1 of 18: South side of the monument; camera facing north

2 of 18: East side of the monument; camera facing west

3 of 18: North side of the monument; camera facing south

4 of 18: West side of the monument; camera facing east

5 of 18: Book of Remembrance, north side; camera facing south

6 of 18: Robert E. Lee on northeast corner; camera facing south west

Caddo Parish Confederate Monument
Name of Property

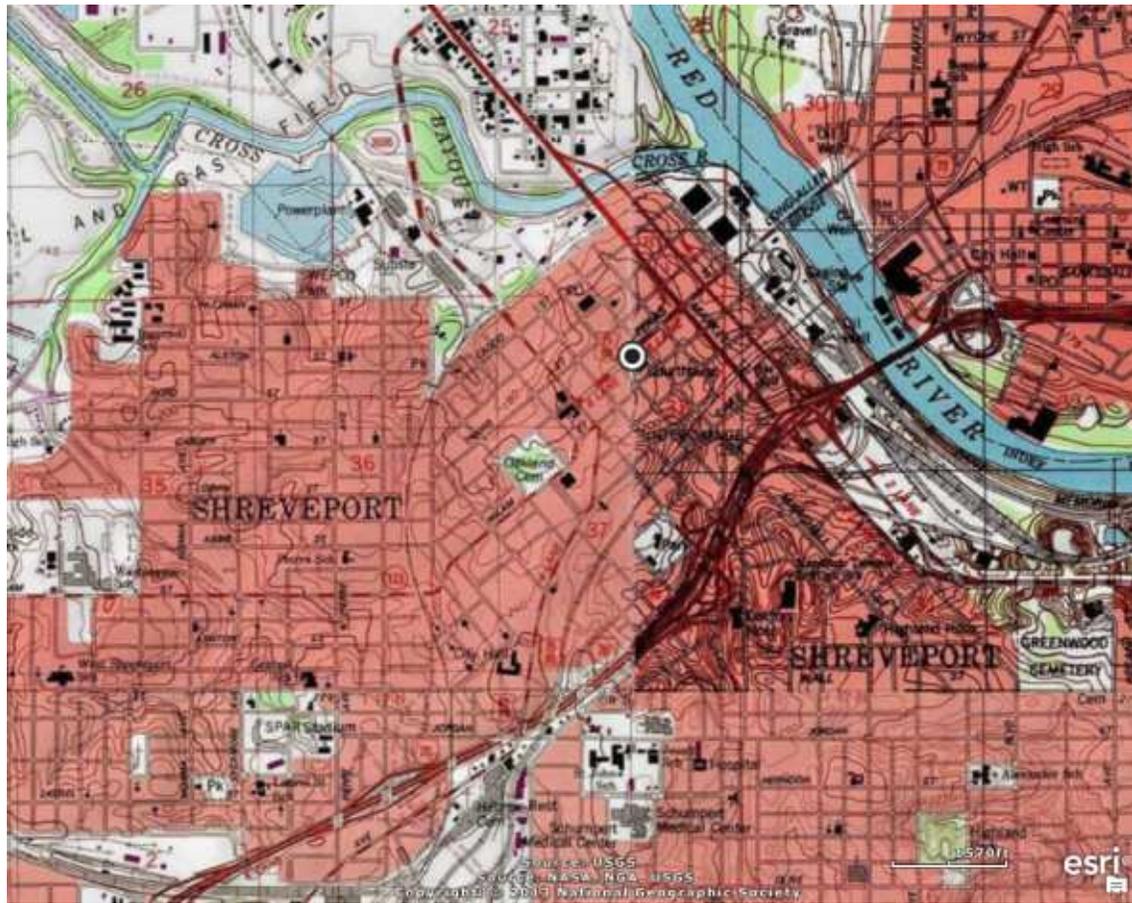
Caddo Parish, LA
County and State

- 7 of 18: Close-up of soldier, north side; camera facing south west
- 8 of 18: Column north side with flag; camera facing south
- 9 of 18: Close-up of soldier north side; camera facing south
- 10 of 18: P.G.T. Beauregard on southwest corner; camera facing northeast
- 11 of 18: Reunion plaque on north side; camera facing south
- 12 of 18: Thomas “Stonewall” Jackson on northwest corner; camera facing southeast
- 13 of 18: Clio figure on north side; camera facing southeast
- 14 of 18: Governor Allen on southeast corner; camera facing northwest
- 15 of 18: Attached plaque on north side; camera facing south
- 16 of 18: Cannon on east side of column; camera facing west
- 17 of 18: Clio figure’s face on north side; camera facing west
- 18 of 18: North side close-up; camera facing south

Paperwork Reduction Act Statement: This information is being collected for applications to the National Register of Historic Places to nominate properties for listing or determine eligibility for listing, to list properties, and to amend existing listings. Response to this request is required to obtain a benefit in accordance with the National Historic Preservation Act, as amended (16 U.S.C.460 et seq.).

Estimated Burden Statement: Public reporting burden for this form is estimated to average 100 hours per response including time for reviewing instructions, gathering and maintaining data, and completing and reviewing the form. Direct comments regarding this burden estimate or any aspect of this form to the Office of Planning and Performance Management, U.S. Dept. of the Interior, 1849 C. Street, NW, Washington, DC.

Caddo Parish Confederate Monument, Caddo Parish, LA



Latitude: 32.512398

Longitude: -93.750058

Caddo Parish Confederate Monument, Caddo Parish, LA



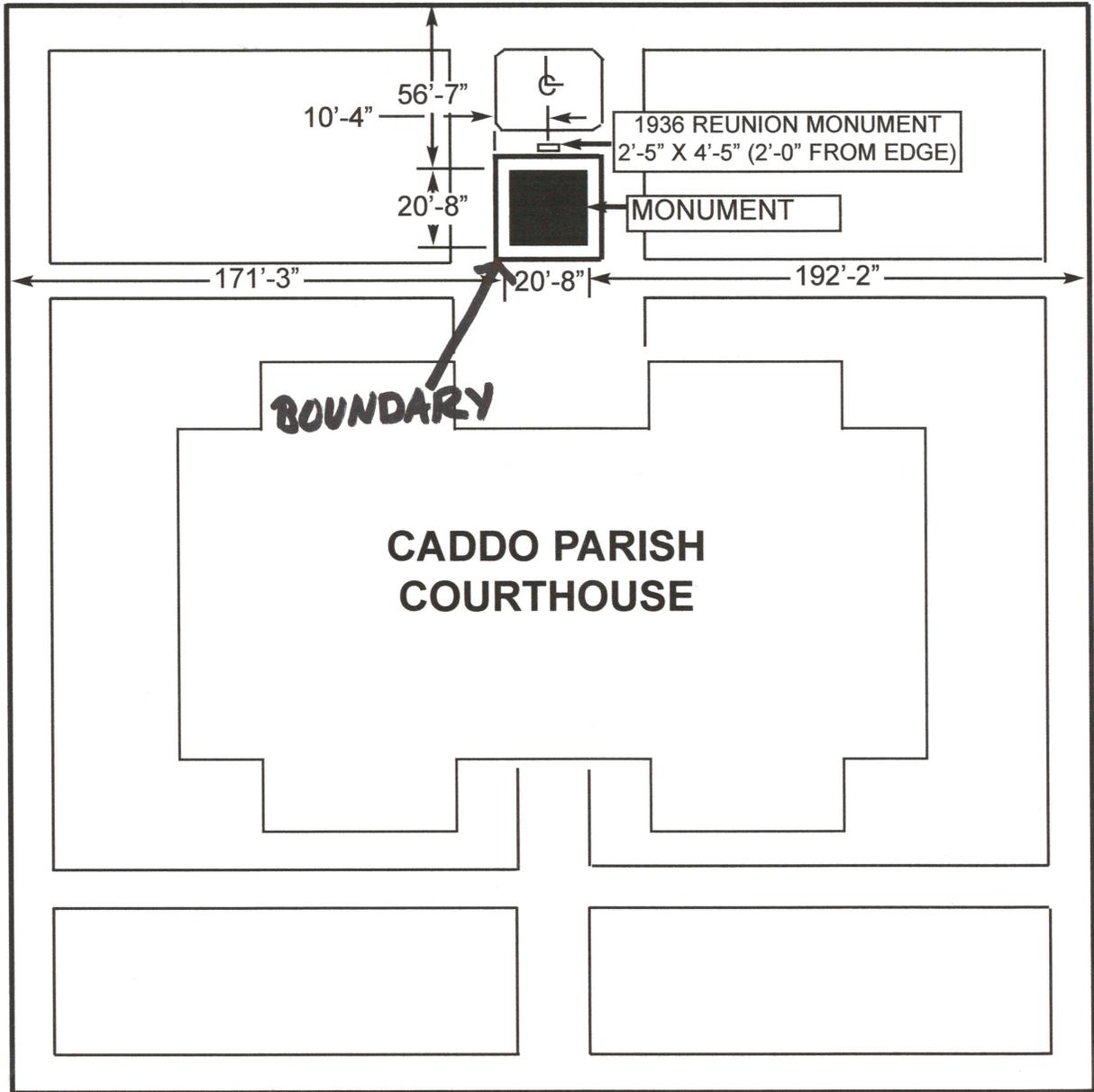
Latitude: 32.512398

Longitude: -93.750058

TEXAS STREET

MCNIEL STREET

MARSHALL STREET



MILAM STREET

CADDO PARISH
CONFEDERATE MONUMENT

CADDO PARISH, LA



*NOT TO SCALE





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LEST WE FORGET
CONFEDERATE

ERECTED
BY THE U
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OF
CONFEDERATE

1862
U. S. A.

1862
U. S. A.





R. E. LEE
GENL. OF S. A.

ERECTED BY LOUISIANA
THE UNITED
DAUGHTERS
OF THE
CONFEDERACY
1905





R. E. LEE
GENL. U. S. A.

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LEST WE FORGET

CONFEDERATE



ERECTED BY THE CONFEDERATE STATES OF AMERICA
MAY 1862





WILLIAM W. WHELAN
1841 - 1884



46TH CONFEDERATE VETERANS REUNION
JUNE 9-12, 1936

LOUISIANA AND SHREVEPORT'S TRIBUTE OF HONOR AND
RESPECT, MEMORIALIZING THE DEEDS AND VALOR OF THE
MEN WHO SO GALLANTLY, NOBLY AND CONSCIENTIOUSLY
DEFENDED THE CAUSE OF 1861-65.



FOR THE FORGE

OF FEDERAL

BY LOVE'S TRIBUTE

BALLANT DEAD

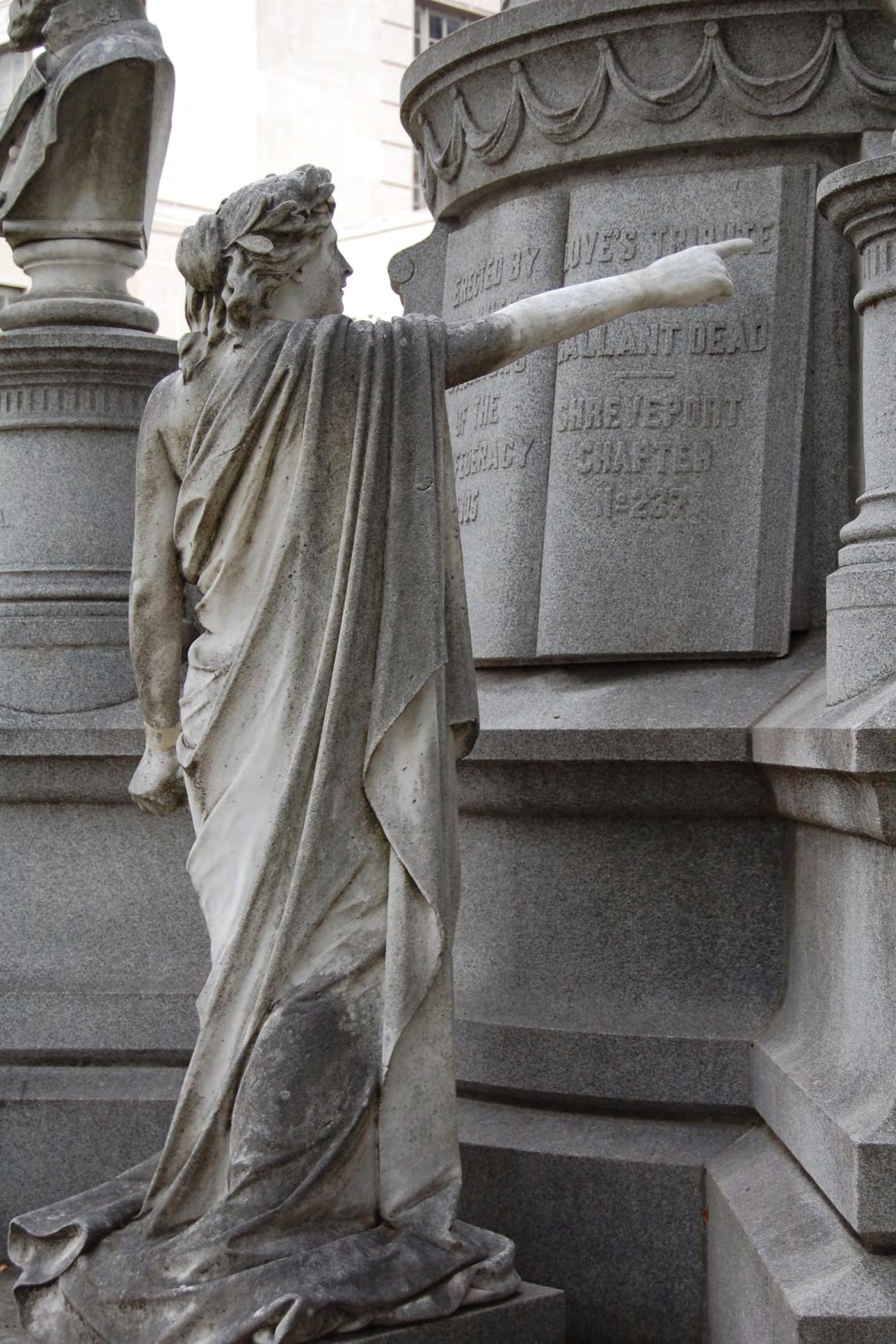
SHREVEPORT

CHAPTER

1925

STONEWALL JACKSON

GENL. U.S.A.



ERECTED BY
LOVE'S TRIBUTE
MAY 1865
MALLANT DEAD
SHREVEPORT
CHAPTER
11-237



H. W. ALLEN
CAPTAIN U.S.A.
AND WAR GEN. OF



THE LAST CONFEDERATE FLAG

THE FIRST COURTHOUSE ON THIS SITE WAS THE CONFEDERATE
CAPITOL OF LOUISIANA AND HEADQUARTERS OF THE TRANS-
MISSISSIPPI DEPT. C.S.A. FROM 1863 UNTIL MAY 26, 1865.

WHEN THE LAST CONFEDERATE FLAG WAS LOWERED.

MAJ. GENERAL HENRY W. ALLEN WAS INAUGURATED HERE
AND SERVED HERE AS GOVERNOR.



LEIS

1864





LEST WE FORGET

CONFEDERATE

ERECTED BY THE U.S. DAUGHTERS OF THE CONFEDERATE SOLDIERS

