

Teacher's Manual

**Art in Louisiana, 1700 - 1900**



**New Orleans Museum of Art**

## **INTRODUCTION TO THE TEACHER'S MANUAL**

This learning resource is intended for teachers of students in Grades 1 - 12 and may be adapted for specific grade levels. We hope that you will use the manual and accompanying images to help your students gain an in-depth knowledge of NOMA's collection of Louisiana art from 1700 - 1900.

*cover:* Chitimacha peoples  
*Baskets*, ca. 1920 or earlier  
split cane and natural dyes  
New Orleans Museum of Art

*Art in Louisiana,  
1700-1900*

**New Orleans Museum of Art**

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## History of Louisiana: 1700-1900

Louisiana has a rich and varied history with many diverse populations contributing to its rich tapestry. In this workshop we will look at our history and remember the past through works of art in the New Orleans Museum of Art's collection. This is the first of a two-part workshop focusing on the early history of the state and artwork from the varied cultures that have traveled through, settled, and lived in Louisiana. The American Indians lived in Louisiana long before European settlers ventured in the area. Their contributions to the culture are immeasurable. Two conflicting viewpoints will be explored during the workshop: an examination of the native culture as seen through their own art contrasted with the European settlers' view of the "exotic" people in this foreign landscape. In addition artwork depicting significant events in the history of Louisiana as well as portraits of people from this area will be highlighted. Several European and American artists found fame in depicting the environment and the people in this exotic new land. Later, artists documented the crumbling economic landscapes as Louisianians attempted to restructure their lives after the Civil War.

Louisiana was first explored in the 1500s by the Spanish and later in the 1680s by the French. The adventuring French Canadian, Robert Cavelier, Sieur de La Salle set out down the Mississippi River in search of a river passage to the west, a new route to the Orient. Traveling on misinformation, La Salle gambled on the prospects of a river passage to the Pacific Ocean. La Salle and his crew set sail down the Mississippi River and ended up in the southern part of present day Louisiana. After reaching a bend in the river, presumably around New Orleans, he laid claim to the land, all of the land surrounding the mighty river and all of the land through which the tributaries flowed in honor of his king, France's King Louis XIV; he named the land La Louisiane.

La Salle would have encountered or passed by settlements of several different Native American tribes while sailing down the Mississippi River. In 1700 there were 13,000 American Indians living in Louisiana who can be categorized into six different language groups; the Caddo inhabited the northwest section of Louisiana, the Tunica in the northeast corner, the Natchez in the mideast, the Atakapa in the southwest, the Muskogee in the southeast and the Chitimacha in the southern part of Louisiana.

Within the Muskogean family are the Choctaw, who lived primarily in Mississippi, but also inhabited the area north of Lake Ponchartrain in Louisiana. The Choctaw were the first of the major tribes to form an alliance with the French in Louisiana and even aided the French against other rival tribes. The Choctaw actively worked with the European settlements and traded European cloth and weapons for goods (image 5).

In NOMA's work *Indians Walking Along the Bayou*, the Choctaw Indians are walking presumably on the northshore of Lake Ponchartrain on their way to the French Market in New Orleans to trade goods. The French Market in the 1800s was the essential place to buy goods for households (image 10) as well as a place to see an assortment of people.



**Image 5:** *Louisiana Indians Walking Along the Bayou*

weave basket, essentially a basket within a basket, and are made with rivercane found along the **bayous**. Using natural materials, the Chitimacha wove **stylized** designs in the basket based on their environment such as alligator, fish, and flora native to southern Louisiana.

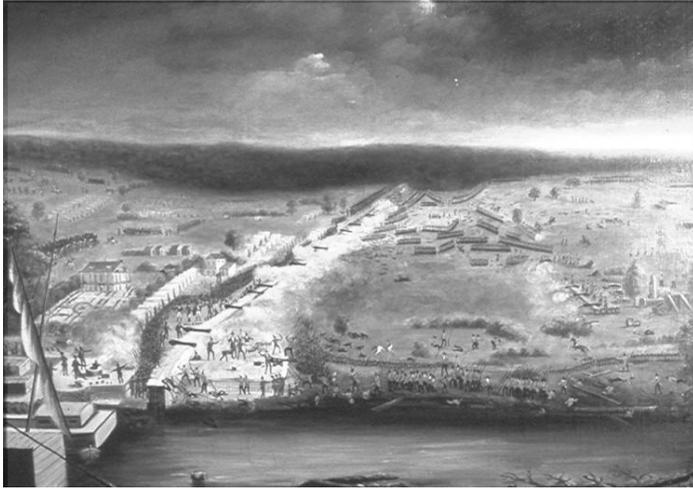
As the Louisiana Indians were defending their land, Europeans were coming into Louisiana in waves settling in and around the cities. In 1714 Natchitoches was declared the first permanent settlement in Louisiana. Backed by the French government, a Scottish man, John Law, led a group of French citizens to a new settlement in Louisiana in present day New Orleans. Although the living conditions were extremely poor in the marshy land, the French government persuaded citizens to travel to the New World. Additionally, French prisoners were sent to settle in New Orleans. African slaves greatly populated Louisiana as the European's need for labor grew to create industries, farms, plantations, towns, workshops and households. New Orleans as a bustling port city thrived as did the rest of the territory. "King Cotton," loaded on steamboats, chugged its way through waterways that flow throughout the region.

The new French colony proved to be unprofitable and in 1762 France signed a secret treaty with Spain to give Spain control of the Louisiana territory, which consisted of an unspecified area of all the land that encompasses the tributaries of the Mississippi River. By 1800, Spain returned Louisiana to France. In 1803 Thomas Jefferson sought to buy the land encompassing Louisiana and the watershed of the Mississippi River from France. Napoleon agreed to sell Louisiana. At this same time France had lost control of Saint-



**Image 1:** Chitimacha Baskets

Domingue (Haiti), a vital port in the Caribbean. Napoleon also had fear of an attack by the British in the New World and he realized that he needed to concentrate on conquering Europe. He sold the Louisiana territory to the United States for 15 million dollars, equaling approximately three cents an acre. With the Louisiana Purchase, the United States doubled its land mass. It gained the area which today consists of Louisiana, Missouri, Arkansas, Iowa, North Dakota, South Dakota, Nebraska, Oklahoma and most of the land in Kansas, Colorado, Wyoming, Montana and Minnesota.



**Image 2: *Battle of New Orleans, 1815***

The state of Louisiana was admitted into the Union in 1812 just preceding the War of 1812. War was declared by the Americans on the British in part because of repeated attacks by the British on American ships. During the war, defense for the city of New Orleans was threatened after the British captured five American ships on Lake Borgne. In December of 1814, General Andrew Jackson led the battle to defend the port city. Jackson gathered his troops as well as local citizens to aid in the battle.

Among the fighting force were free men of color, slaves, Choctaws, Jean Lafitte and his crew of pirates and various local

residents. The battle lasted for days and on January 8, 1815, Jackson's army finally won (image 2). Over 2000 British troops were killed, while the Americans lost 71. Ironically, a peace treaty for the War of 1812 was signed in Ghent, Belgium by the United States and the British in December of 1814. Unfortunately, because of slow communications, Jackson did not hear of the peace treaty before his battle was over.

After the War of 1812, Louisiana became a prosperous state during a time of relative peace; New Orleans was an international port city (image 11). As seen in the various **Antebellum** portraits (images 3 and 4), many Louisianians had the wealth, desire, and time for portraiture. In New Orleans there was a great number of freed people of color. Perhaps because of the city's European influence and because of the size of the city, African Americans at this time who were free people of color seem to have had more freedoms than those outside the city.

In the 1860s and 1870s after the Civil War, Louisiana struggled along with the rest of the South to regain a semblance of its previous prosperity and dignity in a period called **Reconstruction**. The South lost the war and land owners lost control of their properties mostly due to financial reasons. Slavery was finally outlawed and large land owners were at a great disadvantage. This major shift in the agricultural industry led to many hardships during Reconstruction in Louisiana.

When French Impressionist Edgar Degas visited his mother's family in New Orleans, he saw the heavy financial burdens that had fallen on his family (image 6). His uncle, Michel Musson, lost a great deal of money after investing in Confederate money. Musson struggled with his cotton business and he moved out of their Uptown mansion to a rented house on Esplanade Avenue. Degas witnessed the concerned patriarch as cotton prices were falling and the strong businesses of the South were failing. In the various landscapes in NOMA's collection from this time period (images 7 and 8), it is visible that once bustling communities turned into dilapidated shanties. Farms, plantations and cotton mills were left behind as new technologies and new business ventures were developed. Even in the playful scene of Grand Isle (image 9), the visitors to the beach frolic as dead logs are scattered on the shore. The logs are a reference to an ominous outcome of the vanity of life.

The artworks in the collection express the history of Louisiana. The various peoples, whether they were American Indians, farmers, large land owners, slaves, free people of color or businessmen have all contributed to the rich culture that is in Louisiana.



**Image 6: *Portrait of Madame René DeGas, née Estelle Musson, 1872-1873***

## Image List

**Image 1:** Chitimacha Peoples, *Plaited Storage Baskets*, 1920, split cane and natural dyes



The Chitimacha Reservation is located in Charenton, Louisiana in St. Mary parish following the curve of Bayou Teche. Long before explorers entered the New World the Chitimacha Indians were establishing a settlement around the bayous of South Louisiana. From the earliest documentation, music, dance, ceremony, and crafts have been in every aspect of Chitimacha life.

The Chitimachas dedicated most of their efforts to agriculture, fishing, and the domestic arts. The women of the tribe wove cloth from native weeds and bark. It was the women who made all of the necessities of daily life. The women's greatest skill was basket weaving. Cane was collected from the marshes and split by the women's teeth, it was then dyed and woven. The vivid yellows, reds, and blacks were woven into two layers creating intricate designs. These baskets were also capable of floating. In this slide the baskets depict various designs of fish scales, alligator entrails, blackbird eyes, cattle eyes, and worm tracks.

**Image 2:** Jean Hyacinthe de Laclotte, *Battle of New Orleans*, 1815, oil on canvas



Laclotte, an architect and assistant engineer in the Louisiana Army, painted the *Battle of New Orleans* from sketches he made on the battlefield in January of 1815. While in New Orleans, he worked as an engraver and teacher of drawing, painting, and architecture. His view of the Battle of New Orleans fought in the War of 1812 is the only one believed to have been painted from authentic sketches made on the battlefield; the other known paintings of this subject are merely romanticized. The War of 1812 was not based on one factor; Americans fought against the British and the war was undertaken for mixed purposes, partly political, partly commercial, and partly patriotic. What it did do, once and for all, was establish the United States as an equal power among powers.

Laclotte's painting shows Jackson and his militia entrenched behind the Rodriguez Canal in Chalmette. The British general is shown leading his troops in a direct frontal attack on the Americans. This occurred on the grounds of the Chalmette plantation east of the city on the 8th of January, 1815. Laclotte's considerable artistic ability enhances the work without diminishing our sense of the accuracy of the portrayal of the event seen through the eyes of a man who was an artist and soldier.

**Image 3:** Unidentified Artist, *Portrait of a Free Woman of Color*, 1840, oil on canvas

Though the artist of this painting is not known, there is much speculation to his or her identity. The painting has been attributed to either New Orleanian artist George Catlin or the German artist Francois Fleischbein. Greater emphasis, however, has been placed upon the unidentified woman, who was a free woman of color. Many believe it to be either a portrait of Marie Laveau or a portrait of her daughter. Marie Laveau, the 19th century voodoo priestess, was a prominent woman in New Orleans for many years.

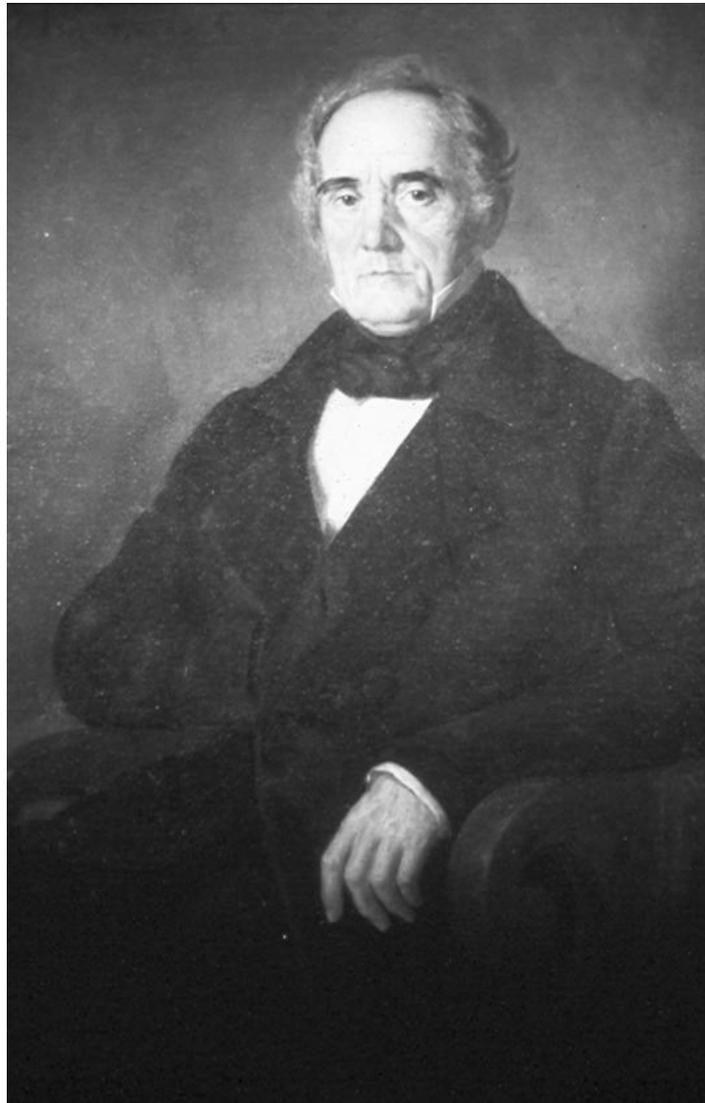
In this painting we see the great stature that this woman would have held to have had a portrait painted. This image also gives us greater understanding of the role that a free woman of color held in New Orleans. They were very business oriented in their daily lives and worked hard to maintain a proper social and economic place in the society of New Orleans.



**Image 4:** Jaques Amans, *Portrait of the Honorable Pierre Landreaux*, 1845, oil on canvas

Jaques Amans was a Belgian artist whose New Orleans portraits are the only works by the artist known to exist. Though actually born in Paris in 1801, Amans was one of New Orleans' favorite portrait artists. There is also a record of Amans exhibiting at the Salon between 1831 and 1837. Although he was not a great draftsman, Amans portraits have strength and sensitivity.

In the *Portrait of the Honorable Pierre Landreaux* there is a very direct reference to Napoleon. Amans poses Pierre Landreaux with his hand tucked in his jacket as a symbol of the notorious emperor. Pierre Landreaux was not an emperor but served as Recorder of Mortgages of Orleans Parish. He also had enough contact with the judicial system to be designated as judge. Since portraits are clues to the wealth of the sitter or patron, Landreaux's status can be assumed. In portraiture hands are difficult to render and two hands are more costly than one. In this portrait Landreaux only paid for one hand to be painted.



***Image 5:*** Alfred L. Boisseau, *Louisiana Indians Walking Along the Bayou*, 1847, oil on canvas

Alfred L. Boisseau arrived in New Orleans in 1845, one of a number of well known European artists who were lured to the city in the 1830's and 1840's. Before his arrival, he studied at the Ecole des Beaux Arts and was a student of Paul Delaroche. Though both a portrait and **genre** painter, he was much better at the latter. Boisseau was greatly attracted to the what he saw in Louisiana, what he perceived as exotic and was able to depict the native scene with freshness and perceptive vision.

In 1845 and again in 1847 Boisseau exhibited at the Paris Salon, which is where *Louisiana Indians Walking Along the Bayou* was first shown. In this painting we see a group of Indians walking in a wooded area presumably to the market. What makes these Indians different is that their clothing is western material and they are holding such western objects as a rifle and a blow gun and darts. Details of the Indians hair and the baskets they are carrying indicate that they are of the Choctaw tribe. The setting for this painting is thought to be on the Northshore of Lake Pontchartrain somewhere along the Tchefuncte River. The Choctaws were frequently seen in the French Market where they sold baskets, goods from palmetto leaves and filé, a common ingredient in Creole food.



***Image 6:*** Edgar Degas, *Portrait of Madame René DeGas, née Estelle Musson*, 1872-1873, oil on canvas

This portrait of Edgar Degas's sister-in-law and cousin is perhaps the most well-known French painting at the New Orleans Museum of Art and one of many portraits Degas painted of his family in New Orleans while on a sojourn to the city between 1872 and 1873. Estelle, who was married to Degas's brother René, is shown pregnant, performing an everyday task of arranging a large bouquet of flowers. This tactile activity heightens the sense of touch in the painting. Degas was sympathetic towards Estelle because he also was afflicted with an eye ailment; he admired Estelle for her courage. She occupies the entire height of this intimate portrait and her face is partially hidden in the shadows, perhaps to indicate her eye condition.



***Image 7:*** Richard Clague, *Batture Shanty*, 1870, oil on canvas

Though born in Paris, Richard Clague's early life and artistic training were divided between France and New Orleans. The artist's father came to New Orleans around the time of the Louisiana Purchase in 1803 and became a prominent member of the community. Clague's father financially backed the Americans during the Battle of New Orleans and was a close friend of Andrew Jackson. In 1832 when his parents separated, Clague moved to Paris with his mother, a free woman of color. He studied art in Switzerland and the Ecole des Beaux Arts in Paris before settling permanently on Camp Street in New Orleans. Clague chose the United States as his home because his form of naturalistic landscape painting was accepted and praised whereas in Europe at the Paris Salon landscapes were considered secondary to history painting. Richard Clague's year at the Ecole was a critical one; there he studied under **Neoclassical** artist J. A. D. Ingres and was influenced by the *plein air*, style of the **Barbizon** School of artists.

Though Clague had many European influences, he is very much part of the American naturalistic landscape tradition. He was the first artist in Louisiana to understand in aesthetic terms the distinct character of the swamps, forests, and rivers of Louisiana. In *Batture Shanty* we see Clague's ability to characterize the atmosphere and geography he was painting. He depicts a way of life on the **batture** which the rest of the U.S. and Europe were unaware. Clague's adaptation of the Barbizon artists' composition, style and technique to the representation of Louisiana resulted in a native landscape tradition.



**Image 8:** Marshall Joseph Smith Jr., *Bayou Farm*, 1870-1880, oil on canvas

Though widely believed to be a New Orleans native, Marshall Joseph Smith Jr. was born in Norfolk, Virginia, and came to New Orleans as an infant. He resided in the city most of his life and always regarded it as home. His preference for local scenes stamps him as a New Orleanian by temperament and choice if not by birth. Though principally interested in painting, he nevertheless entered into his father's insurance business, all the while studying under the artist Richard Clague. Clague no doubt nurtured Smith's appreciation for local subject matter and the Louisiana landscape tradition. After Clague's death Smith embarked upon an extended tour of Europe studying in Rome as well as other areas in Europe.

*Bayou Farm*, which is characteristic of his mature work, is dedicated to images of rural Louisiana that reflect the lives of the poor farmers and fisherman during the Reconstruction period. Rather than idealizing the South in *Bayou Farm*, Smith truthfully documents the economic and physical devastation left in the wake of the Civil War. His European influence is evident in the veils of subtle color he has used to convey atmosphere and the combination of palette knife and brush characteristic of his style. The dilapidated shanty in the foreground, whose fragile look is emphasized by Smith's minute brushstrokes, illustrates the decay of the Reconstruction South. The moss-hung oak tree, which is traditionally associated with mourning portraits, casts a melancholy shadow over the ruined landscape.



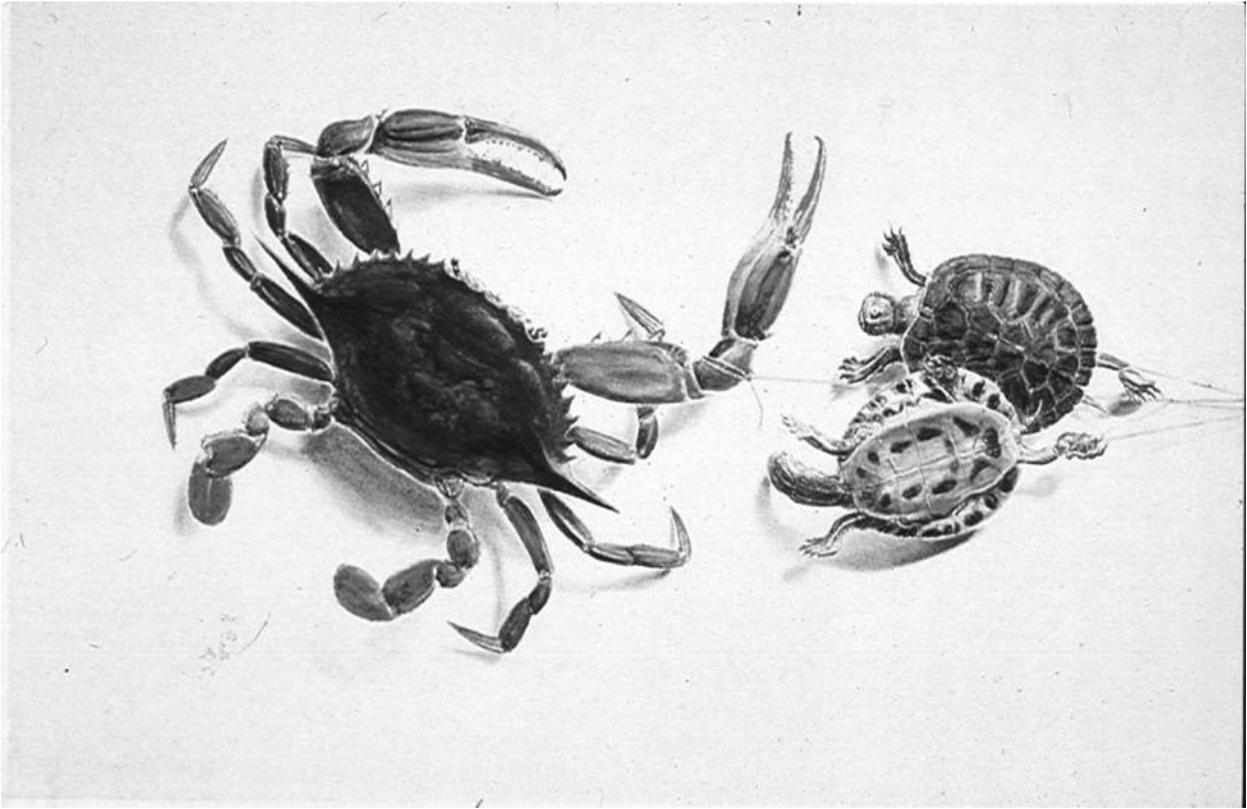
**Image 9:** John Genin, *Surf Bathing: Grand Isle, LA*, 1885, oil on canvas



Of the artists that came to New Orleans from France, John Genin maintained a close contact with French art. He returned to France frequently and there studied with Leon Bonnat, a fashionable and well-known 19th century French painter. Genin also restored paintings. There is record of him restoring a landscape by Francois Boucher as well as the painting of St. Francis in the St. Louis Cathedral. He had a studio as portrait, historical, and genre painter on Canal Street and later Royal Street.

Genin was best known for his literary and genre work. *Surf Bathing: Grand Isle, LA* is one of a pair of long horizontal paintings of that area of Louisiana which had been popular recreation place. This painting is considered genre because it is a depiction of an everyday scene, people during leisure time. Though this painting depicts people having fun at the beach a hint of melancholy is filtered in by large dead trees that litter the sand.

**Image 10:** Achille Perelli, *Blue Crab and Terrapins*, 1880, gouache on cardboard



Born in Italy, Achille Perelli was studying at the Academy of Arts in Milan for sculpture when he abandoned his career to fight in the revolution of 1848 with the Italian patriot Garibaldi. When Garibaldi was defeated and fled to the United States, Perelli soon followed and made his home in New Orleans. He worked to promote Louisiana art and he was an avid teacher, sculptor, and painter for the rest of his life. Perelli received commissions for sculptures in many cemeteries which remained his livelihood. However, his true interest lay in the portrayal of Louisiana wildlife.

Perelli is best known today for his delicate and precise studies of the native wildlife, which compete with those of John James Audubon in their minute naturalism. He painted in the *trompe l'oeil* tradition. In *Blue Crab and Terrapins* we see a very delicate watercolor in which a nail protrudes out into space and shadows cast by the **still-life** give a sense of three-dimensionality. According to one critic, his study of Louisiana marine life adds a new and unusual contribution to the subject matter of American still-life painting.

***Image 11:*** The Rosemonde E. and Emile Kuntz Rooms, *Louisiana Federal Bedchamber*, 1780 - 1820

This bedchamber provides a glimpse into how a room of this type might have looked in a fine New Orleans townhouse or great south Louisiana plantation house during the first quarter of the nineteenth century. Note the dichotomy established in the room between the refined, inlaid bed and armoire and the simpler pieces such as the tilt-top breakfast table and the Acadian hope chest. The highpost bedstead is Federal style, made of walnut. It was made in New Orleans around 1810 - 1820. The headboard is graced with spectacular swag and tassel inlay, which relates to the inlay on other pieces made in New Orleans during the period.

Wrought iron pinions and rods support the mosquito barre so necessary in south Louisiana in an age before window screens. Also note the Acadian Hope Chest in the Creole style. The piece was made from cypress wood around 1820. This coffer was originally polychromed, has applied and carved decorations of goats, hearts and maple leaves, as well as the monogram “ZACR”.



***Image 12:*** Paul Sample, *Port of New Orleans*, 1935-1936, oil on canvas

When juxtaposing Laclotte's *Battle of New Orleans* with Paul Sample's *Port of New Orleans* we get two very different representations of the city of New Orleans. We see Sample's occupation of a commercial artist and his **Regionalist** style shine through. Sample's painting emphasizes the life of average people working in and around the Mississippi River, whereas Laclotte chooses to portray a more grand event, the Battle of New Orleans. It is obvious the dramatic changes that the city of New Orleans had endured over a little more than one hundred years.

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## Timeline

	<b>Key Events in Louisiana</b>	<b>United States</b>	<b>The World</b>
1500-1600	<p>1519 Spanish explorer A. de Pineda discovers the mouth of the Mississippi, calling it Rio del Espiritu (River of the Holy Spirit).</p> <p>1541-42 Hernando de Soto earns his place in history as the European discoverer of the Mississippi River.</p>	<p>1513 Florida discovered and claimed by Ponce de Leon for Spain.</p> <p>1565 St. Augustine, Florida founded by Pedro Menendez.</p> <p>1587 Second English colony forms on Roanoke Island off North Carolina.</p>	<p>1509 King Henry VIII crowned king of England and marries his first wife, Catherine of Aragon.</p> <p>1519 Magellan begins circumnavigation of the globe.</p> <p>1521 Martin Luther excommunicated by the Catholic Church.</p>
<b>1600-1650</b>		<p><b>1608 John Smith elected president of Jamestown colony council.</b></p> <p><b>1626 Native Americans sell Manhattan Island for \$24 in cloth and buttons.</b></p>	<p><b>1609 Galileo demonstrates his first telescope to Venetian lawmakers.</b></p> <p><b>1642 Montreal, Canada founded.</b></p>
1650-1700	<p>1682 Robert Cavalier, Sieur de La Salle, claimed the entire Mississippi watershed for France and named it for King Louis XIV.</p>	<p>1690 First paper money in America issued in colony of Mass.</p>	<p>1693 Dom Perignon invents champagne.</p>

1700-1750	<p>1718 The “Casket Girls” of New Orleans begin to arrive from France with caskets full of dowry articles to marry settlers.</p> <p>1729 Natchez Indians massacred most of the 300 French settlers and soldiers at Fort Rosalie.</p>	1746 Princeton University chartered	<p>1703 St. Petersburg founded by Peter the Great.</p> <p>1701 English Parliament passes the Act of Settlement stating that only an Anglican can inherit the throne.</p>
1750-1800	<p><b>1751 Sugar cane is first introduced into Louisiana.</b></p> <p><b>1768 Germans and Acadians join the French Creoles in their armed revolt against Spanish rule.</b></p> <p><b>1793 The cotton gin is invented.</b></p>	<p><b>1770 Boston Massacre; British troops kill five in crowd.</b></p> <p><b>1773 First Public Museum established in US in South Carolina.</b></p> <p><b>1789 George Washington inaugurated as the first US president.</b></p>	<p><b>1770 Beethoven is born.</b></p> <p><b>1786 The British government announces its plans to make Australia a penal colony.</b></p> <p><b>1799 The metric system is established in France.</b></p>

1800-1820	<p>1803 Louisiana is purchased by the United States from Napoleon for \$15 million.</p> <p>1812 Louisiana is admitted into the Union.</p>	<p>1805 Louis and Clark reach the Pacific Ocean.</p> <p>1809 Abraham Lincoln is born.</p> <p>1812 War of 1812 begins. US declares war on the British.</p>	<p>1803 English scientist John Dalton introduced the atomic theory of matter.</p> <p>1804 Napoleon Bonaparte crowned emperor of France in Paris by Pope Pius VIII.</p>
1800-1820 (cont.)	<p>1815 The Battle of New Orleans is fought near Chalmette and is won by Andrew Jackson.</p>	<p>1815 First natural gas well discovered in the US.</p> <p>1820 Antarctica discovered by US Navy Captain N. B. Palmer.</p>	<p>1815 Napoleon is captured and sent into exile on St. Helena.</p> <p>1818 Mary Shelly writes <i>Frankenstein</i>; Lord Byron begins writing <i>Don Juan</i></p>
<b>1820-1840</b>	<p><b>1827 First Mardi Gras Parade is held in New Orleans.</b></p> <p><b>1840 Census showed New Orleans as the fourth largest city, the unofficial capital of the great plantation region.</b></p>	<p><b>1823 Carbon copies are invented in Massachusetts.</b></p> <p><b>1832 Source of Mississippi River discovered by Henry R. Schoolcraft.</b></p> <p><b>1836 3,000 Mexicans attack 182 Texans at the Alamo.</b></p>	<p><b>1829 English Emancipation Act grants freedom of religion to Catholics.</b></p> <p><b>1834 The Spanish Inquisition ends.</b></p> <p><b>1838 First telegraph message sent using dots and dashes.</b></p>

1840-1860	1849 Baton Rouge becomes capital of Louisiana.	1846 Smithsonian Institute chartered.  1848 Gold discovered at Sutter's Mill starting California gold rush.  1858 R. H. Macy & Co. opens its first store in New York City.	1845 Ireland's potato famine starts.  1850 Jeans are invented by Levi Strauss.  1859 Charles Darwin publishes <i>The Origin of Species</i> .
<b>1860-1880</b>	<b>1861 Louisiana secedes from the Union and after a brief period as a republic joins the Confederacy.</b>	<b>1860 Abraham Lincoln elected the 16th president of the US.</b>  <b>1861 American Civil War begins.</b>	<b>1864 Geneva Convention is signed by twelve nations.</b>  <b>1869 Suez Canal is completed.</b>
1860-1880 (cont.)	1865 Arrangements were made in New Orleans for the surrender of Confederate forces west of the Mississippi. The last confederate army surrendered in Shreveport.  1868 John W. Menard, from Louisiana, becomes first black person elected to Congress.  1872 Edgar Degas, French painter, journeys to New Orleans where he makes 22 paintings.	1862 Homestead Act becomes law providing cheap land for settlement of the West.  1867 Alaska sold to US by Russia for \$7.2 million.  1872 Yellowstone becomes world's first National Park.  1875 First telephone call made between Alexander G. Bell and Thomas Watson.	1872 Russian chemist Demitri Mendeleyev publishes his periodic table.  1878 Pope Leo XVII ends the practice of castrating boys for the papal choir.  1879 Albert Einstein is born.

1880-1900

1884 World's Fair is held in New Orleans.

1889 Jefferson Davis, the first and only president of the Confederate States, died in New Orleans.

1898 Louisiana adopted a new constitution with a "grandfather clause" designed to eliminate black voters.

1881 American Red Cross founded by Clara Barton.

1884 Grover Cleveland becomes the first democratic president since the Civil War.

1886 The Statue of Liberty is formally dedicated on its new home in New York City.

1890 Battle of Wounded Knee in South Dakota.

1896 First public showing of a motion picture in New York City.

1882 The Triple Alliance among Germany, Austria-Hungary, and Russia is formed.

1888 "Jack the Ripper" kills six women in London.

1898 Scientists Pierre and Marie Curie discover radium.

## Vocabulary

**Antebellum:** The period of time before the Civil War in the United States.

**Barbizon School:** A school of landscape artists who lived and worked in the village of Barbizon, France circa 1835-1870. The style is naturalistic and the artists' *plein air* technique paved the way for the French Impressionists.

**batture:** an area of land that is on a river bed that is higher than the water level.

**bayous:** From the Choctaw word for small stream, it is a branch of a stream flowing through a delta.

**genre:** art that shows scenes or events in everyday life.

**Neo-classical:** a style of art developed in the late 1700s that is characterized by linear and symmetrical designs. It was a reaction against the curvilinear designs of the Rococo and the subject matter was based on Ancient Greek and Roman examples.

***plein air:*** French for "open air," it is the technique of painting out of doors made popular by the French Impressionists.

**Reconstruction:** The period following the Civil War when the Southern states were reorganized under the Congressional program.

**Regionalist:** made popular by the Works Progress Administration in the United States in the 1930's and 40s, it a style of painting where the subject matter is concentrated on the Mid-west farming or hard working American industrialism. The artists attempted to be uninfluenced by European art standards.

**still-life:** a painting of inanimate objects, usually fruit, flowers, game or decorative arts.

**stylized:** an image or design that has been distorted to conform to a distinct mode or style.

***tromp l'oeil:*** French for "deceives the eye." It is a painting technique where the artist attempts to paint in a manner that persuades the viewer that he is looking at an actual object, not the painting of an object.

## Curriculum Objectives

### Geography:

- Discuss the various geographic formations of Louisiana and describe them. (G-1A-E2, G-1A-M1, G-1D-H3)
- Compare painted images such as Richard Clague's *Bayou Shanty* and Laclotte's *Battle of New Orleans* to photographs of the area. Is the land accurately rendered? What is emphasized or de-emphasized? (G-1B-E1, G-1A-H1, G-1D-H1)
- Draw a map of Louisiana and denote the type of climate, agricultural products and common vegetation for each part of the state. (G-1C-E5, G-1D-E1, G-1D-E4, G-1D-M2, G-1B-M4, G-1D-H4)
- Discuss population fluctuations in Louisiana since 1700. (G-1B-E3, G-1C-H3)
- Discuss the Louisiana Purchase. What contemporary states were included in this acquisition of land? How did the Purchase affect the United States? (G-1C-E6, G-1B-M1, G-1C-M1, G-1B-H3)
- On a map of Louisiana denote the major bodies of water and discuss each type of body of water. Discuss the Mississippi River and all of the tributaries that flow into the river. (G-1A-E3)

### Mathematics:

- Calculate distances between major Louisiana cities in miles and kilometers. (M-1-E, M-4-E, M-1-M, M-5-M, M-4-H)
- Have fun with ratios. Use a current atlas or almanac to calculate population ratios for the state of Louisiana. Compare the percentage of Chitimacha Indians in the 18th Century to today's population. What was the ratio of French settlers of New Orleans to Italian immigrants? How do these population ratios compare to those of other states, regions and the United States as a whole. Draw a pie graph to illustrate your findings. (D-1-E, D-2-E, D-1-M, D-1-H, N-9-E, N-5-M, N-8-M, N-6-H)
- Discuss lines and shapes within the portraits and landscapes in the slide list. (G-6-E)

**Science:**

- Discuss environmental issues as they have affected Louisiana since 1700. (SE-E-A3, SE-E-A5, SE-M-A8, SE-H-A11, SE-H-C2, SE-H-D2, LS-H-D4)
- Look at paintings by John James Audubon and Achille Perelli. What do they tell us about the flora and fauna of Louisiana? Are the species represented by these artists still in existence today? (LS-M-D1, LS-M-D2)
- Discuss the ecology of Louisiana bayous. (LS-E-C1, LS-E-C2, LS-E-C3, LS-M-CS, SE-E-A1, SE-M-A5)

**Language Arts:**

- Write stories to accompany the landscapes in this workshop. Pretend that you know nothing about where these images are from. What can you surmise from the visual clues? (ELA-1-E4, ELA-1-M3)
- Write a short story about the *Portrait of a Free Woman of Color*. Who do you think she is? What does she do on a typical day? (ELA-1-E4, ELA-1-M3)
- Choose various artworks from NOMA's collection. Write a brief history of Louisiana. (ELA-2-E1, ELA-2-H3, ELA-1-H5, ELA-3)
- Research a decade of Louisiana history between 1700 and 1900 and write a report on your findings. (ELA-1-H5, ELA-2-M1, ELA-4, ELA-5)
- Write a poem describing your favorite place in Louisiana. (ELA-2-E6, ELA-2-M6, ELA-2-H6)
- Read novels by Kate Chopin and George Washington Carver. How do they compare to present day life in Louisiana? Write a contemporary tale of life in Louisiana. (ELA-1, ELA-6)

**Social Studies:**

- Who were the earliest inhabitants of Louisiana? How did they live? Where did they live? (H-1A-E3, H-1B-M3, H-1B-H1)
- Write a cultural history of New Orleans or another Louisiana city. Who were the settlers and what traditions did they bring? Are these traditions alive today? How? (H-1A-E3, H-1C-E4, H-1B-H7)

- Study the War of 1812. What happened during this war? How was Louisiana affected? What happened during the Battle of New Orleans? (H-1A-E3, H-1B-M8, H-1A-H2)
- Write a history of New Orleans during the Civil War. How were other parts of the state affected? What significant battles occurred in Louisiana? (H-1A-E3, H-1B-M12, H-1A-H1, H-1B-H5)
- Discuss Creole culture in Louisiana. Who were the Free People of Color? Compare Antebellum society in New Orleans to other cities in the South and in the North. (H-1C-E1, H-1B-M12)
- Discuss architecture common to Louisiana.
- Create a family tree. Were your ancestors from Louisiana? What was the state like when your ancestors lived? (H-1B-E1, H-1A-H3)
- Research on the internet the various American Indians in Louisiana.

#### **Visual Arts:**

- Draw or paint a picture of your house. What kind of house do you live in? Is the style native to Louisiana?
- Paint a landscape of your favorite place in Louisiana.
- Create a portrait of your favorite ancestor.
- Study Laclotte's *Battle of New Orleans*. Choose a battle from the War of 1812 or the Civil War and artistically render the battle scene.
- Weave a basket using torn grocery bags or pine needles. Choose a stylization of a Louisiana plant or animal to decorate the basket.

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