

Spain's Legacy in Louisiana, 1763–1803



Jay Rosenblatt, May 2023 (Louisiana State Museums)

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BY MARIA MIRABALLES

Maria Miraballes is a nineteen-year veteran high school social studies teacher in Stamford, Connecticut.

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GRADE LEVELS: 7–12

RECOMMENDED TIME FOR COMPLETION: Five 45-minute class periods

UNIT OVERVIEW

This unit is one of the Gilder Lehrman Institute's Teaching Literacy through History™ (TLTH) resources, designed to align with the Common Core State Standards. Students will learn and practice skills that will help them analyze, assess, and develop knowledgeable and well-reasoned points of view on visual and textual primary sources as well as sources that combine elements of primary and secondary sources. These skills will enable students to understand, summarize, and evaluate documents of historical significance.

The five lessons in this unit explore Spanish influence on the demographic, social relations, and culture of New Orleans between 1763 and 1803. Students will read and examine official proclamations, a census population map, portraits, correspondence, architectural images, a folk song, and an oath of allegiance. You will assess students' understanding through an essay evaluating the significance of the legacies left by Spain on the city of New Orleans, including settlement patterns, legal transformations, and cultural influence over architecture and fashion.

Students will be able to

- Analyze primary and secondary source documents using close-reading strategies
- Demonstrate an understanding of both literal and inferential aspects of text-based evidence
- Draw conclusions based on evidence found in the text
- Write an argumentative essay using text-based evidence
- Understand an important historical place and period (i.e., Spanish New Orleans, 1763–1803)

ESSENTIAL QUESTIONS

- How many and what types of people lived in eighteenth-century New Orleans?
- How did the Spanish government secure its influence over a multicultural society?
- What was the cultural legacy of Spanish New Orleans?

COMMON CORE STATE STANDARDS

CCSS.ELA-LITERACY.SL.8.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups and teacher-led) with diverse partners on topics, texts, and issues, building on others' ideas and expressing their own clearly.

CCSS.ELA-LITERACY.W.8.1: Write arguments to support claims with clear reasons and relevant evidence.

CCSS.ELA-LITERACY.RH.9-10.2: Determine the central ideas or information of a primary or secondary source' provide an accurate summary of how key events or ideas develop over the course of a text.

CCSS.ELA-LITERACY.RH.9-10.4: Determine the meaning of words and phrases as they are used in a text, including vocabulary describing political, social or economic aspects of history/social science.

CCSS.ELA-LITERACY.RH.11-12.1: Cite specific textual evidence to support analysis of primary and secondary source, connecting insights gained from specific details to an understanding of the text as a whole.

CCSS.ELA-LITERACY.RH.11-12.2: Integrate and evaluate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, as well as in words) in order to address a question or solve a problem.

MATERIALS

- Source 1: Historical Background: "Spanish Louisiana" by Gonzalo M. Quintero Saravia, SJD, PhD
- Activity Sheet 1: Important Phrases in the Historical Background
- Source 2: *Plan of the City of New Orleans and the Adjacent Plantations* by Charles Laveau Trudeau and Alexander Debrunner, copy and translation from the original Spanish plan dated 1798, published by H. Wehrmann, New Orleans, April 1875, Library of Congress, [loc.gov/item/2003627055](https://www.loc.gov/item/2003627055).
- Activity Sheet 2: Analyzing a Map
- Source 3: Diagram of the New Orleans Population in 1771, based on data from "Census of Louisiana, September 2, 1771," in Lawrence Kinnaird, comp., *Spain in the Mississippi Valley, 1765–1794*, vol. 2, pt. 1, *The Revolutionary Period, 1765–1781*, Washington DC, 1949, p. 196. Available from Google Books, [google.com/books/edition/Spain_in_the_Mississippi_Valley_1765_1794](https://books.google.com/books/edition/Spain_in_the_Mississippi_Valley_1765_1794).
- Activity Sheet 3: Eighteenth-Century New Orleans Population Analysis
- Source 4: Oath of Allegiance to the King of Spain of the Free Black Militia, September 20, 1769, French Superior Council and Spanish Judicial Records (1769-10-15-04), Louisiana State Museum with scan of English translation from WPA Black Book 113: 1769 August–December, ca. 1930s, Louisiana Historical Center.
- Activity Sheet 4: Critical Thinking Questions for the Oath of Allegiance to the King of Spain of the Free Black Militia
- Source 5: "Ouarrâ St. Malo," lyrics transcribed in Creole and translated into English by George Washington Cable in "Creole Slave Songs," *The Century* 31, no.6 (April 1886): 814–815. Available from the Internet Archive, archive.org/details/centuryillustratv31newy/page/806/mode/2up.
- Activity Sheet 5: "The Dirge of St. Malo" in Your Own Words

- Source 6: Proclamation by Don Alexandre O'Reilly ending Indian slavery in the Province of Louisiana, December 7, 1769, The Historic New Orleans Collection, catalog.hnoc.org/web/arena/search#/entity/thnoc-archive/67-28-L/don-alexandre-oreill.
- Activity Sheet 6: Critical Thinking Questions on the Proclamation by Don Alexandre O'Reilly Ending Indian Slavery
- Source 7: Excerpts from a Report on an Insurrection from Henrique Desprez, February 24, 1777, The Gilder Lehrman Institute of American History, GLC03040, gilderlehrman.org/collection/glc03040.
- Activity Sheet 7: Critical Thinking Questions on Henrique Desprez's Report
- Source 8: Photograph of the Cabildo and St. Louis Cathedral by Jay Rosenblatt, May 2023, Louisiana State Museums.
- Activity Sheet 8: Analyzing a Photograph of the Cabildo and St. Louis Cathedral
- Source 9: Excerpt from a letter from Bernardo de Gálvez, Governor of Louisiana to José de Gálvez, Minister of the Indies, dispatch n. 320, New Orleans, October 16, 1779, Archivo General de Indias, Seville, Santo Domingo 2586.
- Activity Sheet 9: Important Phrases in and Critical Thinking About Bernardo de Gálvez's letter to José de Gálvez
- Source 10: Excerpt from a letter from José de Gálvez to Bernardo de Gálvez, January 12, 1780, Archivo General de Indias, Santo Domingo 2586.
- Activity Sheet 10: Important Phrases in and Critical Thinking About Carlos III's Message to Bernardo de Gálvez
- Source 11: Portraits from New Orleans
 - o Portrait of Marianne Celeste Dragon by José Francisco Xavier de Salazar y Mendoza, c. 1795, Gift of John T. Block, Louisiana State Museum 05750, louisianastatemuseum.org/collections-jose-francisco-xavier-de-salazar-y-mendoza.
 - o Portrait of Marguerite Amirault Duplessis Alpuente y Ruiz and son Francisco Bonaventure Alpuente y Ruiz by José Francisco Xavier de Salazar y Mendoza, c. 1785–1795, photo courtesy of Crescent City Auction Gallery, Sale 331 crescentcityauctiongallery.com/auction-lot/josef-francisco-xavier-de-salazar-y-mendoza-mex_3FB459FA33.
 - o Portrait of Bernardo de Gálvez by José Germán de Alfaro, c. 1785, Museo Nacional de Historia, 10-230126, Secretaría de Cultura, INAH, MX. Mexico City, <https://www.samuseum.org/artwork/exhibition/san-antonio-1718-art-from-viceregal-mexico/>.
- Activity Sheet 11: Analyzing Portraits
- Completed Activity Sheets 1–11
- Activity Sheet 12: Essay Organizer

HISTORICAL BACKGROUND

SPANISH LOUISIANA

by Gonzalo M. Quintero Saravia, SJD, PhD

After its defeat in the French and Indian War (also known as the Seven Years' War) in 1763, France disappeared from North America. Canada became a British colony and Louisiana was offered to Spain, which reluctantly accepted it in order to prevent Britain from moving too close to the rich viceroyalty of New Spain (today's Mexico, Central America, and most of the southern United States).

The first years of Spanish rule over Louisiana were not without problems. In 1768, the French settlers rebelled against the rule of the first Spanish governor, who tried to hammer the newly acquired territory into the institutions, laws, and customs of the rest of the Spanish empire in the Americas. The revolt was suppressed by force, and later governors adopted a more compromising approach that successfully started to redress Louisiana's two main problems: a scarce population and an unproductive economy. Immigration from Spain (mainly from Andalusia and the Canary Islands) and elsewhere more than quadrupled the European population between 1763 and the end of the century. The introduction of new crops, mainly sugar cane and tobacco, and a liberal commercial policy made the new Spanish colony increasingly less dependent on subsidies from New Spain or Cuba.

Another important factor in the increasing "hispanization" of Louisiana was intermarriage between the Spanish rulers and the French-origin elites. While none of the eleven governors sent from France between 1682 and 1763 married Creoles, during the Spanish period six of the eleven governors married into New Orleans families. This policy of winning the hearts and minds of the local population not only made Louisianians comfortable under Spanish rule but increasingly committed to it. Young men from all social origins voluntarily joined Spanish military units. The scions of planters and rich merchants filled the ranks of the newly created New Orleans militias, while the New Orleans Colored Militia attracted free African Americans (*morenos*: literally of "dark skin") and people with both African and European ancestry (*pardos*) since the legal status conferred by Spanish military laws made their social position higher than that of poor White Creoles. When Spain declared war on Britain in 1779, all these units distinguished themselves during Bernardo de Gálvez's campaigns along the Mississippi River and against Pensacola, in Florida.

Women also showed their allegiance to Spain. As Governor Bernardo de Gálvez wrote in 1779, "believing that dress is one of the things that most define nations, I have the satisfaction of informing Your Excellency that all of the ladies in this city [New Orleans] have willingly adopted the use of [Spanish] *sayas* [skirts] and *mantillas* [shawls], voluntarily leaving aside the French-style dresses they previously wore. . . . There is not a single white person who has not embraced the Spanish fashion with gusto." ¹ King Carlos III ordered him to "inform these ladies of his royal gratitude and approval of such behavior." ²

Even after Spain ceded Louisiana to France in 1800, and France then ceded the territory to the United States, Spanish rule over Louisiana left a profound and lasting legacy. When President Jefferson tried to change its legal system, he met with fierce opposition from the newly formed legislature, which insisted that the law in Louisiana consisted of, first, the Roman civil code, "as being the foundation of the spanish law," and second, the Spanish law itself. ³ Even today several legal institutions in force in Louisiana are direct heirs of Spanish ones, especially within the legal effects of marriage, and Spanish legal texts were often cited in court rulings well into the nineteenth century.

¹ Bernardo de Gálvez to José de Gálvez, dispatch n. 320, New Orleans, October 16, 1779, Archivo General de Indias, Seville, Santo Domingo 2586.

² José de Gálvez to Bernardo de Gálvez, El Pardo, January 12, 1780, AGI, Santo Domingo 2586.

³ An Act declaring the laws which continue to be in force in the Territory of Orleans, and authors which may be referred to as authorities within the same. National Archives, 8 Orleans Territorial Papers, January 2, 1806–December 31, 1806 (1958). In Alain A. Levasseur, "The Major Periods of Louisiana Legal History," *Loyola Law Review* (1996): n. 91, 620–621.

But arguably the most visible legacy from the Spanish period is in the architecture and urban planning of New Orleans. What hundreds of thousands of tourists today admire as the French quarter was actually built during Spanish rule. New Orleans suffered two major fires in 1788 and 1794 that completely destroyed the original wooden French buildings, and the new buildings were made of stone in the “Spanish style” of the time: the St. Louis Cathedral, the Cabildo, the Presbytère, and most of the houses with their characteristic iron balconies and verandas.

Gonzalo M. Quintero Saravia, SJD, PhD, a senior Spanish diplomat, was a fellow at the Weatherhead Center for International Affairs at Harvard University. He is the author of Bernardo de Gálvez: Spanish Hero of the American Revolution (2018), which won the Society for Military History's Best Book Prize.

LESSON 1

SPANISH LOUISIANA, 1763–1800

BY MARIA MIRABALLES

OVERVIEW

In this lesson the students will do a close reading of the Historical Background essay by Dr. Gonzalo M. Quintero Saravia. They will then examine a map of the Plan of the City of New Orleans and Adjacent Plantations and draw conclusions from it. They will work on the map as a whole-class activity. Students will demonstrate their understanding through written responses to the secondary source and written observations from their map analysis.

MATERIALS

- Source 1: Historical Background: “Spanish Louisiana” by Gonzalo M. Quintero Saravia, SJD, PhD
- Activity Sheet 1: Important Phrases in the Historical Background
- Source 2: *Plan of the City of New Orleans and the Adjacent Plantations* by Charles Laveau Trudeau and Alexander Debrunner, copy and translation from the original Spanish plan dated 1798, published by H. Wehrmann, New Orleans, April 1875, Library of Congress, loc.gov/item/2003627055
- Activity Sheet 2: Analyzing a Map

Maria Miraballes is a nineteen-year veteran high school social studies teacher in Stamford, Connecticut.

GRADE LEVELS: 7–12

RECOMMENDED TIME FOR COMPLETION: One 45-minute class period

UNIT OVERVIEW: This unit is one of the Gilder Lehrman Institute’s Teaching Literacy through History™ (TLTH) resources, designed to align with the Common Core State Standards. Students will learn and practice skills that will help them analyze, assess, and develop knowledgeable and well-reasoned points of view on visual and textual primary sources as well as sources that combine elements of primary and secondary sources. The five lessons in this unit explore Spanish influence on the demographic, social relations, and culture of New Orleans between 1763 and 1803. Students will read and examine official proclamations, a census population map, portraits, correspondence, architectural images, a folk song, and an oath of allegiance.

PROCEDURE

1. Distribute Source 1, the historical background essay by Gonzalo M. Quintero Saravia. Students should be familiar with the global conflict, the Seven Years’ War, and the shift in European control of the colonial territory throughout the northeastern seaboard into the Ohio River Valley.
2. You may choose to have the students read the essay independently or “share read” it. To do this, have the students follow along silently while you begin to read aloud, modeling prosody, inflection, and punctuation. Then ask the class to join in with the reading after a few lines while you continue to read out loud, still serving as the model. This technique will support struggling readers as well as English language learners (ELL).
3. Some themes in the essay that you may want to include:
 - a. Territories controlled by Spain in North America in 1763
 - b. How Spain gained control over Louisiana

- c. Factors that contributed to the “hispanization” of Louisiana
 - d. Actors who fought against Great Britain in the Gulf Region
 - e. Areas of long-lasting Spanish influence in Louisiana
4. You may choose to use Activity Sheet 1, which asks students to select three important or informative phrases or sentences from the essay. Discuss the students’ answers to ensure that they captured the most critical themes of the essay.
 5. Pair students up or create small groups and distribute Source 2, the map of the city of New Orleans and adjacent plantations, translated from a 1798 Spanish map and published in 1875, and Activity Sheet 2: Analyzing a Map. You may display the map in a format large enough for the whole class to see. Review the title of the map and the language that is used in the source and work together to identify the annotations on the map.
 - a. Review the process of close-reading strategies using the Analyzing a Map activity sheet.
 - b. Encourage students to annotate the map by underlining or highlighting identifying markers or phrases. Circulate to monitor progress and ensure all students are contributing.
 6. Have the pairs/groups share their responses.
 7. Wrap up: Discuss vocabulary that the students found confusing or difficult. The students can record these words and their definitions on the back of the activity sheet or on a separate piece of paper to discuss.

LESSON 2

PEOPLE OF NEW ORLEANS, 1769–1771

BY MARIA MIRABALLES

OVERVIEW

In this lesson the students will continue to examine the city of New Orleans through demographic statistics as well as an oath of allegiance and a song about an insurrectionist. They will analyze this information with partners or in small groups and demonstrate their understanding of main ideas by answering the accompanying questions.

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MATERIALS

- Source 3: Diagram of the New Orleans Population in 1771, based on data from “Census of Louisiana, September 2, 1771,” in Lawrence Kinnaid, comp., *Spain in the Mississippi Valley, 1765–1794*, vol. 2, pt. 1, *The Revolutionary Period, 1765–1781*, Washington DC, 1949, p. 196. Available from Google Books, [google.com/books/edition/Spain_in_the_Mississippi_Valley_1765_1794](https://books.google.com/books/edition/Spain_in_the_Mississippi_Valley_1765_1794).
- Activity Sheet 3: Eighteenth-Century New Orleans Population Analysis
- Source 4: Oath of Allegiance to the King of Spain of the Free Black Militia, September 20, 1769, French Superior Council and Spanish Judicial Records (1769-10-15-04), Louisiana State Museum with scan of English translation from WPA Black Book 113: 1769 August–December, ca. 1930s, Louisiana Historical Center.
- Activity Sheet 4: Critical Thinking Questions for the Oath of Allegiance to the King of Spain of the Free Black Militia
- Source 5: “Ouarrâ St. Malo,” lyrics transcribed in Creole and translated into English by George Washington Cable in “Creole Slave Songs,” *The Century* 31, no.6 (April 1886): 814–815. Available from the Internet Archive, archive.org/details/centuryillustratv31newy/page/806/mode/2up.
- Activity Sheet 5: “The Dirge of St. Malo” in Your Own Words

PROCEDURE

1. Lead a discussion about what the class learned in the previous lesson and what the historical background essay and the map of the city of New Orleans revealed. Explain that the class will continue to examine who the people of Spanish New Orleans were by scrutinizing census information, an oath of allegiance from 1769, and lyrics from a song.
2. Pair students up or create small groups and distribute Source 3, a graphic interpretation of the Census of Louisiana, New Orleans Population in 1771, and Activity Sheet 3. You may display the graphic in a format large enough for the whole class to see. Review the annotations and the language that is used in the source and work together to identify the data.

3. Remind students that they will directly engage with the documents to answer the questions. The students should collaborate to answer the four questions on the activity sheet. Circulate to ensure the pairs/groups are successfully completing their responses and citing evidence from the text.
4. Ask the pairs/groups to share their responses.
5. Distribute Source 4, an oath taken by the free Black militia swearing allegiance to the King of Spain, and Activity Sheet 4. Share read the oath as described in Lesson 1. You may want to note for your students that this primary source and some of the others in this unit were written originally in French to facilitate communication between the Spanish government and the French residents.
6. Each individual student will answer each critical thinking question, citing examples from the text. Students will also provide explanations by using their own words.
 - a. Next, allow each member of the pair/group to share their responses within their pair/group. Allow students to explain their own meanings of the pressing issue, action the oath is promoting, and the opposing forces to the ideas or actions being suggested.
 - b. Ask the students to negotiate to identify the most compelling part of the oath.
7. Have the pairs/groups share out their final negotiated responses. Lead a class discussion on the reasons for different choices.
8. Distribute Source 5, excerpts from a song (“dirge”) about a famous insurrectionist sung by old Madeline of St. Bernard Parish, and Activity Sheet 5.
9. You may choose to have the students read the song independently or share read it as described in Lesson 1.
10. Each individual student will complete the activity sheet.
11. Ask students to share their responses.
12. Wrap up: Have a discussion with the students and ask them to compare and contrast Source 4: Oath of Allegiance and Source 5: “Ouarrâ St. Malo.”

LESSON 3

SLAVERY, COARTACIÓN, AND FREEDOM, 1769–1777

BY MARIA MIRABALLES

OVERVIEW

In this lesson the students will continue to examine the Spanish influence on the city of New Orleans and its inhabitants by examining the institution of slavery and the opportunities for freedom under Spanish rule. They will analyze this information with partners or in small groups and demonstrate their understanding of main ideas by answering the accompanying questions.

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GRADE LEVELS: 7–12

RECOMMENDED TIME FOR COMPLETION: One 45-minute class period

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MATERIALS

- Source 6: Proclamation by Don Alexandre O'Reilly ending Indian slavery in the Province of Louisiana, December 7, 1769, The Historic New Orleans Collection, catalog.hnoc.org/web/arena/search#/entity/thnoc-archive/67-28-L/don-alexandre-oreill
- Activity Sheet 6: Critical Thinking Questions About the Proclamation by Don Alexandre O'Reilly Ending Indian Slavery
- Source 7: Excerpts from a Report by Henrique Desprez on an Insurrection, February 24, 1777, The Gilder Lehrman Institute of American History, GLC03040, gilderlehrman.org/collection/glc03040
- Activity Sheet 7: Critical Thinking Questions About Henrique Desprez's Report

PROCEDURE

1. Lead a discussion about what the class learned in the previous lessons focusing on the population of Spanish New Orleans. Explain that the class will continue to examine the inhabitants within the context of slavery, coartación, and freedom.
2. Pair students up or create small groups and distribute Source 6, a proclamation by Don Alexandre O'Reilly, and Activity Sheet 6. You may display the text in a format large enough for the whole class to see.
 - a. Review the Spanish legal institution of “coartación” (excerpted from *Bernardo de Gálvez: Spanish Hero of the American Revolution* by Gonzalo M. Quintero Saravia, pp. 252–253): “The Spanish legal institution of coartación meant that every slave had the right to buy his (or her) freedom through ‘payment of regular amounts of money to his owner up to the total of his value.’ The authorities determined this value, and the owner had no choice but to accept it. The institution of coartación had its origin in customary law first incorporated into Spanish law in Cuba in 1768.”
 - b. Discuss the communities that might be impacted by *coartación* with the students.
 - c. Other vocabulary words you may want to clarify include “domiciliaries” and “edict.”

3. Remind students that they will directly engage with the documents to answer the questions. After the students have collaborated in answering the questions, they should write their answers in the activity sheet. Circulate to ensure the pairs/groups are successfully completing their responses and citing evidence from the text.
4. Distribute Source 7, an excerpt from a report by Henrique Desprez on an insurrection, and Activity Sheet 7. Desprez was a native French speaker, and so the original language is not pure eighteenth-century Spanish. You may choose to display the text in a format large enough for the whole class to see. Circulate to ensure the pairs/groups are successfully completing their responses and citing evidence from the text.
5. Have the pairs/groups share out their final analysis of the source.
6. Wrap up: Discuss vocabulary that the students found confusing or difficult. The students can record these words and their definitions on the back of the activity sheet or on a separate piece of paper to discuss.

LESSON 4

SPANISH CULTURE IN NEW ORLEANS: ARCHITECTURE AND FASHION

BY MARIA MIRABALLES

OVERVIEW

In this lesson the students will examine the cultural influence Spain had on the architecture and fashion of Spanish New Orleans. They will analyze this information with partners or in small groups and demonstrate their understanding of main ideas by answering the accompanying questions.

MATERIALS

- Source 8: Photograph of the Cabildo and St. Louis Cathedral by Jay Rosenblatt, May 2023, Louisiana State Museums
- Activity Sheet 8: Analyzing a Photograph of the Cabildo and St. Louis Cathedral
- Source 9: A Letter from Bernardo de Gálvez, Governor of Louisiana, to José de Gálvez, Minister of the Indies, dispatch n. 320, New Orleans, October 16, 1779, Archivo General de Indias, Seville, Santo Domingo 2586
- Activity Sheet 9: Important Phrases in and Critical Thinking About Bernardo de Gálvez's letter to José de Gálvez
- Source 10: A Letter from José de Gálvez, Minister of the Indies, to Bernardo de Gálvez, Governor of Louisiana, January 12, 1780, Archivo General de Indias, Seville, Santo Domingo 2586
- Activity Sheet 10: Important Phrases in and Critical Thinking About Carlos III's Message to Bernardo de Gálvez

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GRADE LEVELS: 7–12

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PROCEDURE

1. Lead a discussion about what the class learned in the previous lessons. Focus on the society of Spanish New Orleans, including who inhabited the city and the customs and traditions that involved slavery and freedom.
2. Pair students up or create small groups and distribute Source 8, the photograph of the Cabildo and St. Louis Cathedral, and Activity Sheet 8. If you would like additional historical information about the two buildings, you can share content from <https://neworleanshistorical.org/items/show/629> and <https://stlouiscathedral.org/our-history>.
3. You may display the photograph in a format large enough for the whole class to see. Review the Cabildo building by pointing out design elements of the architecture and work together to identify contextual clues in the image.
4. Read aloud the first question on Activity Sheet 8 and allow students to share their responses. Model how to cite evidence from the image to help students elaborate on their responses. Read aloud the second question and allow students to share their responses. Do the same for the third and fourth question.

5. Allow students to complete Activity Sheet 8. Circulate to ensure the pairs/groups are successfully completing their responses and citing evidence from the text. Have the pairs/groups share their final analysis of the correspondence.
6. Distribute Sources 9 and 10, correspondence between Bernardo de Gálvez, the governor of Louisiana, and his father, José de Gálvez, the minister of the Indies, regarding fashion along with Activity Sheets 9 and 10. Messages to ministers such as José de Gálvez were meant to be passed along to the king. You may choose to have the students read the letters independently or share read them as described in Lesson 1.
7. Allow students to answer the questions on the activity sheet. Have the pairs/groups share their final analysis of the correspondence.
8. Allow students to complete Activity Sheet 10. Circulate to ensure the pairs/groups are successfully completing their responses and citing evidence from the text. Have pairs/groups share their final responses.
9. Wrap up: Discuss vocabulary that the students found confusing or difficult. The students can record these words and their definitions on the back of the activity sheet or on a separate piece of paper to discuss.

LESSON 5

SPAIN'S LEGACY IN NEW ORLEANS

BY MARIA MIRABALLES

OVERVIEW

This lesson has two objectives. First, the students will synthesize the work of the last four lessons and demonstrate that they understand Spain's historical influence in New Orleans. Second, they will write a brief informative essay in response to a prompt that requires them to make inferences from the text and support their conclusions with explicit information from the text.

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GRADE LEVELS: 7–12

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MATERIALS

- Source 1: Historical Background: "Spanish Louisiana" by Gonzalo M. Quintero Saravia, SJD, PhD
- Source 2: *Plan of the City of New Orleans and the Adjacent Plantations*
- Source 3: Diagram of the New Orleans Population in 1771
- Source 4: Oath of Allegiance to the King of Spain of the Free Black Militia, September 20, 1769
- Source 5: "Ouarrâ St. Malo," lyrics transcribed in Creole and translated into English by George Washington Cable in "Creole Slave Songs," *The Century* 31, no.6 (April 1886): 814–815.
- Source 6: Proclamation by Don Alexandre O'Reilly Ending Indian Slavery in the Province of Louisiana, December 7, 1769
- Source 7: Excerpts from a Report on an Insurrection by Henrique Desprez, February 24, 1777
- Source 8: Photograph of the Cabildo and St. Louis Cathedral by Jay Rosenblatt, 2023
- Source 9: Excerpt from a letter from Bernardo de Gálvez to José de Gálvez, October 16, 1779
- Source 10: Excerpt from a letter from José de Gálvez to Bernardo de Gálvez, January 12, 1780
- Source 11: Portraits from New Orleans
 - o Portrait of Marianne Celeste Dragon by José Francisco Xavier de Salazar y Mendoza, ca. 1795, Gift of John T. Block, Louisiana State Museum 05750, louisianastatemuseum.org/collections-jose-francisco-xavier-de-salazar-y-mendoza

- o Portrait of Marguerite Amirault Duplessis Alpuente y Ruiz and son Francisco Bonaventure Alpuente y Ruiz by José Francisco Xavier de Salazar y Mendoza, c. 1785–1795, photo courtesy of Crescent City Auction Gallery, Sale 331, https://www.crescentcityauctiongallery.com/auction-lot/josef-francisco-xavier-de-salazar-y-mendoza-mex_3FB459FA33.
- o Portrait of Bernardo de Gálvez by José Germán de Alfaro, c. 1785, Museo Nacional de Historia, 10-230126, Secretaría de Cultura, INAH, MX. Mexico City, <https://www.samuseum.org/artwork/exhibition/san-antonio-1718-art-from-viceregal-mexico/>.
- Activity Sheet 11: Analyzing Portraits
- Completed Activity Sheets 1–11
- Activity Sheet 12: Essay Organizer

PROCEDURE

1. Distribute Source 11 with the portraits of Marianne Celeste Dragon, Mother with Child, and Bernardo de Gálvez with Activity Sheet 11: Analyzing Portraits. You may choose to display the portraits in a format large enough for the whole class to see. Examine the portrait of Marianne Celeste Dragon, pointing out design elements of the artwork, and work together to identify contextual clues.
2. Divide the class into pairs or small groups.
3. Allow students time to complete Activity Sheet 11. Circulate to ensure the pairs/groups are successfully completing their responses and citing evidence from the text. Have pairs/groups share their final responses.
4. Have students take out all the primary sources they read throughout the unit along with the completed activity sheets.
5. Ask students to revisit each document. Allow for follow-up questions about anything that might have been forgotten or unclear, including content and vocabulary.
6. Distribute Activity Sheet 12, the essay organizer. You may display it in a format large enough for the whole class to see.
7. Pointing to specific details in the lesson's primary sources, model answering the prompt: How did Spanish governance shape the culture of New Orleans and influence the lives of its residents?

Source 1: Historical Background

Spanish Louisiana

by Gonzalo M. Quintero Saravia, SJD, PhD

After its defeat in the French and Indian War (also known as the Seven Years' War) in 1763, France disappeared from North America. Canada became a British colony and Louisiana was offered to Spain, which reluctantly accepted it in order to prevent Britain from moving too close to the rich viceroyalty of New Spain (today's Mexico, Central America, and most of the southern United States).

The first years of Spanish rule over Louisiana were not without problems. In 1768, the French settlers rebelled against the rule of the first Spanish governor, who tried to hammer the newly acquired territory into the institutions, laws, and customs of the rest of the Spanish empire in the Americas. The revolt was suppressed by force, and later governors adopted a more compromising approach that successfully started to redress Louisiana's two main problems: a scarce population and an unproductive economy. Immigration from Spain (mainly from Andalusia and the Canary Islands) and elsewhere more than quadrupled the European population between 1763 and the end of the century. The introduction of new crops, mainly sugar cane and tobacco, and a liberal commercial policy made the new Spanish colony increasingly less dependent on subsidies from New Spain or Cuba.

Another important factor in the increasing "hispanization" of Louisiana was intermarriage between the Spanish rulers and the French-origin elites. While none of the eleven governors sent from France between 1682 and 1763 married Creoles, during the Spanish period six of the eleven governors married into New Orleans families. This policy of winning the hearts and minds of the local population not only made Louisianians comfortable under Spanish rule but increasingly committed to it. Young men from all social origins voluntarily joined Spanish military units. The scions of planters and rich merchants filled the ranks of the newly created New Orleans militias, while the New Orleans Colored Militia attracted free African Americans (*morenos*: literally of "dark skin") and people with both African and European ancestry (*pardos*) since the legal status conferred by Spanish military laws made their social position higher than that of poor White Creoles. When Spain declared war on Britain in 1779, all these units distinguished themselves during Bernardo de Gálvez's campaigns along the Mississippi River and against Pensacola, in Florida.

Women also showed their allegiance to Spain. As Governor Bernardo de Gálvez wrote in 1779, "believing that dress is one of the things that most define nations, I have the satisfaction of informing Your Excellency that all of the ladies in this city [New Orleans] have willingly adopted the use of [Spanish] *sayas* [skirts] and *mantillas* [shawls], voluntarily leaving aside the French-style dresses they previously wore. . . . There is not a single white person who has not embraced the Spanish fashion with gusto." ¹ King Carlos III ordered him to "inform these ladies of his royal gratitude and approval of such behavior." ²

Even after Spain ceded Louisiana to France in 1800, and France then ceded the territory to the United States, Spanish rule over Louisiana left a profound and lasting legacy. When President Jefferson tried to change its legal system, he met with fierce opposition from the newly formed legislature, which insisted that the law in Louisiana consisted of, first, the Roman civil code, "as being the foundation of the spanish law," and second, the Spanish law itself. ³ Even today several legal institutions in force in Louisiana are direct heirs of Spanish ones, especially within the legal effects of marriage, and Spanish legal texts were often cited in court rulings well into the nineteenth century.

But arguably the most visible legacy from the Spanish period is in the architecture and urban planning of New

¹ Bernardo de Gálvez to José de Gálvez, dispatch n. 320, New Orleans, October 16, 1779, Archivo General de Indias, Seville, Santo Domingo 2586.

² José de Gálvez to Bernardo de Gálvez, El Pardo, January 12, 1780, AGI, Santo Domingo 2586.

³ An Act declaring the laws which continue to be in force in the Territory of Orleans, and authors which may be referred to as authorities within the same. National Archives, 8 Orleans Territorial Papers, January 2, 1806-December 31, 1806 (1958). In Alain A. Levasseur, "The Major Periods of Louisiana Legal History," *Loyola Law Review* (1996): n. 91, 620-621.

Orleans. What hundreds of thousands of tourists today admire as the French quarter was actually built during Spanish rule. New Orleans suffered two major fires in 1788 and 1794 that completely destroyed the original wooden French buildings, and the new buildings were made of stone in the “Spanish style” of the time: the St. Louis Cathedral, the Cabildo, the Presbytère, and most of the houses with their characteristic iron balconies and verandas.

Gonzalo M. Quintero Saravia, SJD, PhD, a senior Spanish diplomat, was a fellow at the Weatherhead Center for International Affairs at Harvard University. He is the author of Bernardo de Gálvez: Spanish Hero of the American Revolution (2018), which won the Society for Military History's Best Book Prize.

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Activity Sheet 1: Important Phrases in the Historical Background

Which phrases or sentences are most informative or important in "Spanish Louisiana" by Gonzalo M. Quintero Saravia? Choose three and give the reason for your choice.

Phrase 1:

Why is this phrase informative or important?

Phrase 2:

Why is this phrase informative or important?

Phrase 3:

Why is this phrase informative or important?

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Ficha de actividad 1: Frases importantes en contexto histórico

¿Qué frases u oraciones son las más informativas o importantes en el contexto histórico “Spanish Louisiana” de Gonzalo M. Quintero Saravia? Elige tres y explica el motivo de tu elección.

Frase 1:

¿Por qué es informativa o importante esta frase?

Frase 2:

¿Por qué es informativa o importante esta frase?

Frase 3:

¿Por qué es informativa o importante esta frase?

Source 2: Plan of the City of New Orleans (orig. 1798), 1875



Plan of the City of New Orleans and the Adjacent Plantations by Charles Laveau Trudeau and Alexander Debrunner. This translated version and translation from the original Spanish, ca. 1798, was published in New Orleans in 1875. Mapa, copia y traducción del plano original español de 1798, que muestra la ciudad de Nueva Orleans, sus fortificaciones y alrededores. (Library of Congress)

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Activity Sheet 2: Analyzing a Map

Title: _____

Creator: _____

Date of the original map: _____ Date of the translated copy: _____

Location shown on the map: _____

Short Description of the Map: (What is it a map of? What are the major features shown on the map?)

Does the map have a compass rose? _____ Which direction is the top of the map? _____

Does the map have a scale? _____ What is the scale of the map? _____

How large of an area is the map covering? _____

What is identified in the map's legend?

Using what you have learned, what do you infer was the reason for the creation of this map?

If possible, compare this map to a current map of the same location. How do they compare? What is the same and what is different?

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Ficha de actividad 2: Análisis de un mapa

Título: _____

Autor: _____

Fecha del mapa original: _____ Fecha de la copia traducida: _____

Ubicación mostrada en el mapa: _____

Breve descripción del mapa: (¿Qué representa el mapa? ¿Qué elementos principales muestra?)

¿Tiene el mapa una rosa de los vientos? _____

¿Qué dirección está en la parte superior del mapa? _____

¿Tiene escala el mapa? _____ ¿Cuál es la escala del mapa? _____

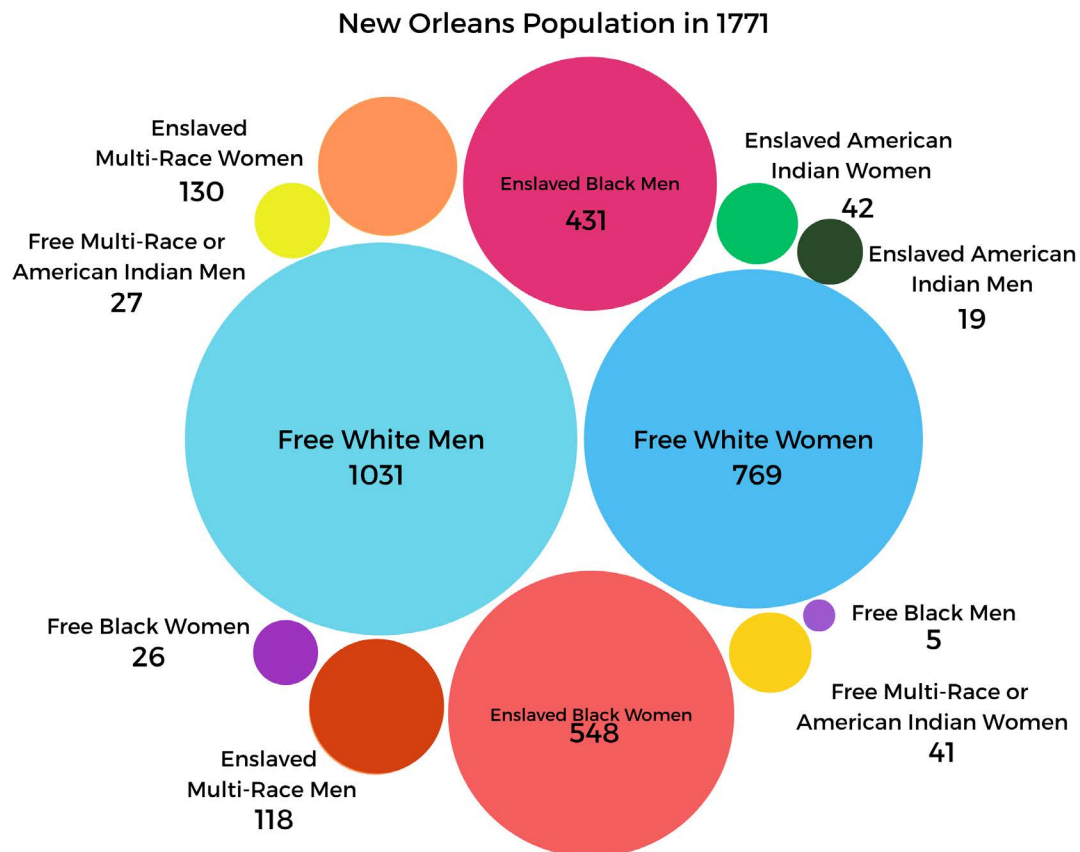
¿Qué extensión geográfica cubre el mapa? _____

¿Qué se indica en la leyenda del mapa?

Según lo que has aprendido, ¿cuál crees que fue el motivo de la creación de este mapa?

Si es posible, compara este mapa con uno actual de la misma zona. ¿En qué se parecen? ¿En qué se diferencian?

Source 3: Diagram of the New Orleans Population in 1771



Based on data from "Census of Louisiana, September 2, 1771," in Lawrence Kinnaird, comp., Spain in the Mississippi Valley, vol. 2, pt. 1 (1949), p. 196.

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Activity Sheet 3: Eighteenth-Century New Orleans Population Analysis

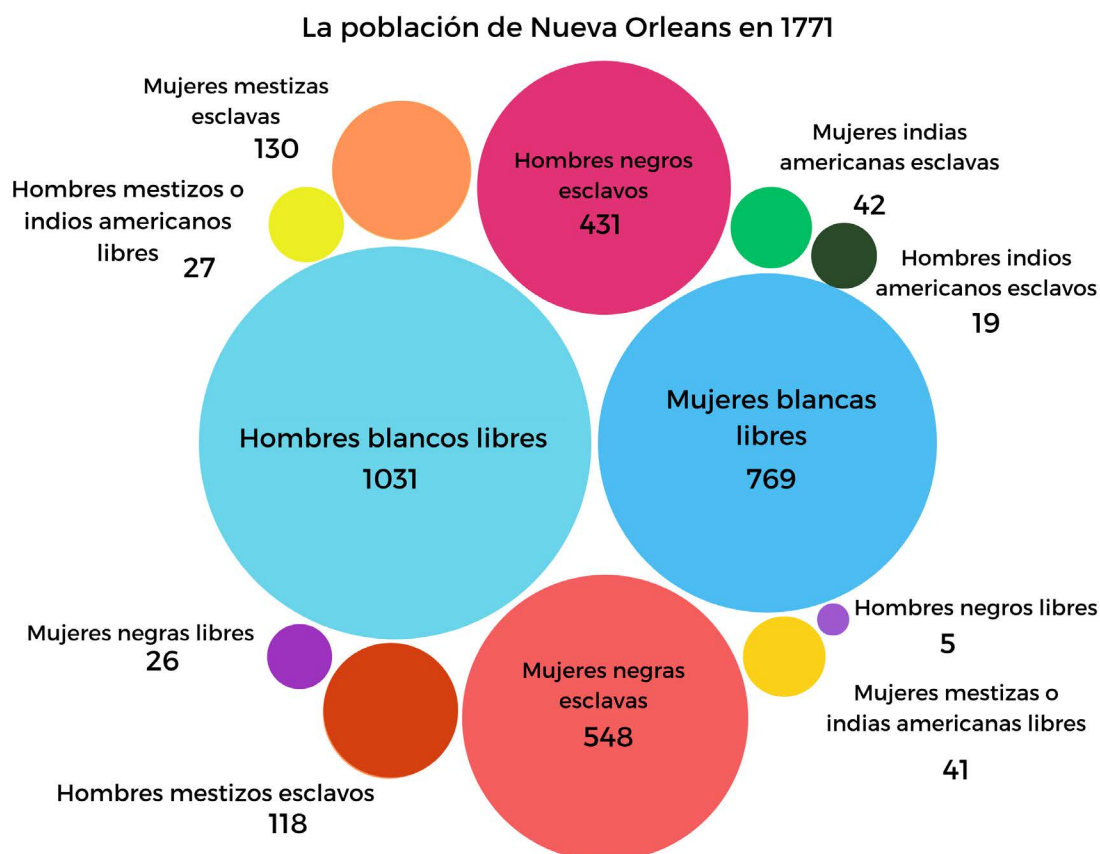
1. How would you describe the New Orleans population in 1771?

2. Does any of the information surprise you? If so, explain.

3. According to the information, what was the total number of the inhabitants in New Orleans in 1771?

4. Explain how this information may be used by a historian.

Fuente 3: La población de Nueva Orleans en 1771



Información adaptada del "Census of Louisiana, September 2, 1771," de Lawrence Kinnaird, comp., Spain in the Mississippi Valley, vol. 2, parte 1 (1849), p. 196.

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Ficha de actividad 3: Análisis de la población de Nueva Orleans en el siglo XVIII

1. ¿Cómo describirías la población de Nueva Orleans en 1771?

2. ¿Hay alguna información que te sorprenda? En caso afirmativo, explícalo.

3. Según la información, ¿cuál es el número total de habitantes de Nueva Orleans en 1771?

4. Explica cómo podría utilizar esta información un historiador.

Source 4: Oath of Allegiance to the King of Spain of the Free Black Militia, 1769

*La Compagnie des mulâtres et nègres
Libres de cette colonie de la Louisiane
dont est capitaine le nommé Simon Calpha; aujourd'hui
vingtième du Septembre, mil sept cent soixante neuf
de notre libre volonté et de plein gré, Prêtons
Serment à Dieu de garder la plus inviolable
fidélité et obéissance, à Sa Majesté Catholique
Notre unique et légitime Souverain. De Révéler
Sans aucun délai au Gouverneur de cette province
tout ce que nous saurons être contraire à sa
Souveraine autorité et Service, et de nous opposer
à son exécution de toute notre force et de
goûter de nos vies —*

Simon Calpha
Joseph Lacombe
St Louis dit la noir
Henry Versailles
Jean Baptiste Bienville
Fr. Horry
Jules Cesat
Jean Baptiste Zugon
Francis Ranges
Benoit Joseph

Doc. #1-A
OATH OF ALLEGIANCE

Company
The association of free mulattoes and free negroes of the Colony of Louisiana, of which the named Simon Calpha is the Captain of their free will and their own accord, swear this day, September 20, 1769, before God, inviolable fidelity and obedience to His Catholic Majesty, our only and rightful Sovereign; to disclose; without delay to the Governor of this Province anything that we may know to be detrimental to His Sovereign authority and service and to oppose ourselves, with all our power and at the risk of our lives, to its execution.

(Signatures)

Simon Calpha, Joseph Lacombe,
St. Louis de la Nuit
J. Louis Lislannerie, (X) by
Ducros,
Henry Versailles, (X) by Ducros,
Jean Baptiste Bienville, (X)
by Ducros,
J. B.
Fr. Horry, Jules Cesat,
Jean Baptiste Zugon (X) by
Ducros,
(cont'd)

Left: Oath of Allegiance to the King of Spain of the Free Black Militia, September 20, 1769, French Superior Council and Spanish Judicial Records (1769-10-15-04), Louisiana State Museum. Right: Scan of English translation, ca. 1930s, from WPA Black Book 113: 1769 August–December, p. 100, Louisiana Historical Center.

Spanish translation of the English text above facilitated by the Queen Sofía Spanish Institute (2025):

JURAMENTO DE LEALTAD

La compañía de mulatos libres y negros libres de la colonia de Luisiana, de la que Simon Calpha es el capitán por voluntad propia y de común acuerdo, jura hoy, 20 de septiembre de 1769, ante Dios, fidelidad y obediencia inviolables a Su Majestad Católica, nuestro único y legítimo soberano; revelar sin demora al gobernador de esta provincia cualquier cosa que sepamos que sea perjudicial para su autoridad soberana y su servicio, y oponernos con todas nuestras fuerzas y arriesgando nuestras vidas a su ejecución.

(Firmas)

Simon Calpha, Joseph Lacombe,

St. Luis de la Nuit

J. Louis Lislanerie, (X) por Ducros,

Henry Versailles, (X) por Ducros,

Jean Baptiste Bienville, (X) por Ducros,

J. B. Horry, Jules Cesat,

Jean Baptiste Hugon (X) por Ducros, . . .

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Activity Sheet 4: Critical Thinking Questions for the Oath of Allegiance of the Free Black Militia

1. Why is the word “libre” or “free” important and what does that imply about other members of the population?

2. To whom were the signers of this document swearing allegiance? _____

3. What, according to the document, were the conditions of this new allegiance?

4. What were the signers supposed to report to the governor of the province?

5. What were the signers required to be willing to risk under this oath?

6. Which demographics from the 1771 population chart (Source 3) are represented in this document?

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Ficha de actividad 4: Preguntas de pensamiento crítico del Juramento de lealtad

1. ¿Por qué es importante la palabra “libre” y qué indica sobre los demás miembros de la población?

2. ¿A quién juran lealtad los firmantes de este documento? _____

3. ¿Qué condiciones establece el documento para esta nueva lealtad?

4. ¿Sobre qué deben informar los firmantes al Gobernador de la Provincia?

5. ¿Qué deben estar dispuestos a arriesgar los firmantes bajo este juramento?

6. ¿Qué grupos demográficos del gráfico poblacional de 1771 (Fuente 3) están representados aquí?

Source 5: “Ouarrâ St. Malo [Dirge of St. Malo],” written down in 1886

Editorial note: George Washington Cable, an author, anthropologist and folklorist, provided his readers with a description of how he first encountered “Ouarrâ St. Malo” and what historical context he inferred from it: “. . . Notice again the stately tone of lamentation over the fate of a famous negro insurrectionist, as sung by old Madeleine of St. Bernard parish to the same Creole friend already mentioned, who kindly wrote down the lines on the spot for this collection. They are fragmentary, extorted by littles from the shattered memory of the ancient crone. Their allusion to the Cabildo places their origin in the day when that old colonial council administered Spanish rule over the province.”

Ouarrâ St. Malo. [in New Orleans Creole]

Aïe! zein zens, vini fé ouarrâ
Pou' pôv' St. Malo dans l'embas!
Yé ç'assé li avec yé chien,
Yé tiré li ein coup d'fizi,

* * *

Yé halé li la cyprier,
So bras yé 'tassé par derrier,
Yé 'tassé so la main divant;
Yé 'marré li apé queue choual,
Yé trainein li zouqu'à la ville.

Divant miché là dans Cabil'e*
Yé quisé li li fé complot
Pou' coupé cou à tout ye blancs.
Yé 'mandé li qui so compères;
Pôv' St. Malo pas di' a-rien!

Zize là li lir' so la sentence,
Et pis li fé dressé potence.
Yé halé choual – ç'arette parti –
Pôv' St. Malo resté pendi!

Eine hèr soleil deza levée
Quand yé pend li si la levée.
Yé laissé so corps balancé
Pou' carancro gagnein manzé.

* Men who worked at the Cabildo

The Dirge of St. Malo. [English translation]

Alas! young men, come, make lament
For poor St. Malo in distress!
They chased, they hunted him with dogs,
They fired at him with a gun,

* * *

They hauled him from the cypress swamp.
His arms they tied behind his back,
They tied his hands in front of him;
They tied him to a horse's tail,
They dragged him up into the town.

Before those grand Cabildo* men
They charged that he had made a plot
To cut the throats of all the whites.
They asked him who his comrades were;
Poor St. Malo said not a word!

The judge his sentence read to him,
And then they raised the gallows-tree,
They drew the horse – the cart moved off –
And left St. Malo hanging there.

The sun was up an hour high
When on the Levee he was hung;
They left his body swinging there,
For carrion crows to feed upon.

George W. Cable, “Creole Slave Songs,” The Century 31, no.6 (April 1886): 814–815.

Fecha 5: “El canto fúnebre de San Malo”

Editorial note, traducción al español facilitada por el Queen Sofía Spanish Institute: [George Washington Cable, autor, antropólogo y folclorista, proporcionó a sus lectores una descripción de cómo descubrió «Ouarrâ St. Malo» y qué contexto histórico dedujo de ella:] . . . [N]otemos de nuevo el tono solemne de lamentación por el destino de un famoso insurrecto negro, tal y como lo cantaba la anciana Madeleine de la parroquia de St. Bernard a la misma amiga criolla ya mencionada, que amablemente escribió las líneas en ese mismo momento para esta colección. Son fragmentarias, extraídas poco a poco de la memoria destrozada de la anciana. Su alusión al Cabildo sitúa su origen en la época en que ese antiguo consejo colonial administraba el dominio español sobre la provincia.

Ouarrâ St. Malo. [in New Orleans Creole]

Aïe! zein zens, vini fé ouarrâ
Pou' pôv' St. Malo dans l'embas!
Yé ç'assé li avec yé chien,
Yé tiré li ein coup d'fizi,

* * *

Yé halé li la cyprier,
So bras yé 'tassé par derrier,
Yé 'tassé so la main divant;
Yé 'marré li apé queue choual,
Yé trainein li zouqu'à la ville.

Divant miché là dans Cabil'e*
Yé quisé li li fé complot
Pou' coupé cou à tout ye blancs.
Yé 'mandé li qui so compères;
Pôv' St. Malo pas di' a-rien!

Zize là li lir' so la sentence,
Et pis li fé dressé potence.
Yé halé choual – ç'arette parti –
Pôv' St. Malo resté pendi!

Eine hère soleil deza levée
Quand yé pend li si la levée.
Yé laissé so corps balancé
Pou' caranco gagnein manzé.

El canto fúnebre de San Malo. [Traducción al español facilitada pro el Queen Sofía Spanish Institute, 2025]

¡Ay! Jóvenes, venid, lamentad
¡Por el pobre San Malo en apuros!
Lo persiguieron, lo cazaron con perros,
Le dispararon con un arma,

* * *

Lo sacaron del pantano de cipreses.
Le ataron los brazos a la espalda,
le ataron las manos delante;
le ataron a la cola de un caballo,
y le arrastraron hasta la ciudad.

Ante aquellos grandiosos hombres del Cabildo,
le acusaron de haber tramado un complot
para degollar a todos los blancos.
Le preguntaron quiénes eran sus compañeros;
jel pobre San Malo no dijo ni una palabra!

El juez le leyó su sentencia,
y luego levantaron la horca,
sacaron el caballo, el carro se alejó,
y dejaron a St. Malo colgado allí.

El sol llevaba una hora alto
cuando lo colgaron en el dique;
dejaron su cuerpo colgando allí,
para que se lo comieran los cuervos carroñeros.

George W. Cable, «Creole Slave Songs», The Century 31, n.º 6 (abril de 1886), pp. 814–815.

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Activity Sheet 5: “The Dirge of St. Malo” in Your Own Words

Put each stanza (verse) of “The Dirge of St. Malo” into your own words.

Stanza 1

Stanza 2

Stanza 3

Stanza 4

Stanza 5

What is the central message of this dirge?

What demographic from the 1771 population chart (Source 3) is represented here?

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Ficha de actividad 5: “El canto fúnebre de San Malo” con tus propias palabras

Rescribe cada estrofa de “El canto fúnebre de San Malo” con tus propias palabras.

Estrofa 1

Estrofa 2

Estrofa 3

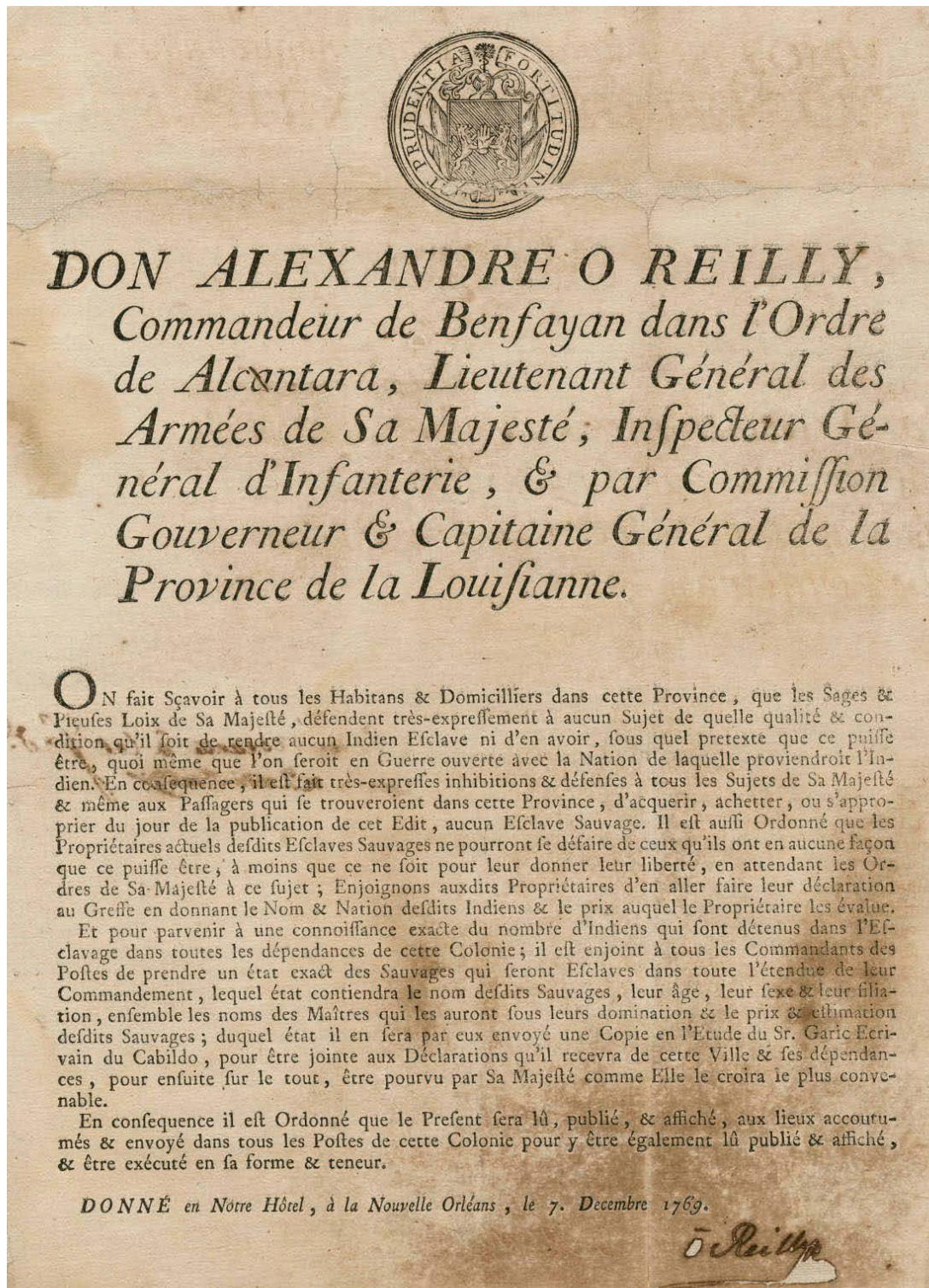
Estrofa 4

Estrofa 5

¿Cuál es el mensaje central de este canto fúnebre?

¿Qué grupo demográfico del gráfico poblacional de 1771 (Fuente 3) está representado aquí?

Source 6: Proclamation of Don Alexandre O'Reilly ending Indian slavery in the Province of Louisiana, 1769



(Historic New Orleans Collection)

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Activity Sheet 6: Critical Thinking Questions About the Proclamation by Don Alexandre O'Reilly Ending Indian Slavery

Answer the questions in the boxes on the right side citing evidence from the primary source on the left.

Primary Source Text	Question
<p>DON ALEXANDRE O REILLY,</p> <p>Commander of Benfayan in the Order of Alcantara, Lieutenant General of His Majesty's Armies; Inspector General of Infantry, & by Commission Governor & Captain General of the Province of Louisiana.</p>	<p>Who created the document and what was their position in Louisiana?</p>
<p>All Inhabitants & Domiciliaries in this Province are informed that the wise and pious laws of His Majesty expressly forbid any subject, of whatever rank or condition, from making any Indian a slave or possessing one, under any pretext whatsoever, even if they are in open war with the nation from which the Indian originates.</p>	<p>According to the text, who did the instructions ultimately come from?</p> <p>Who did the instructions apply to?</p>
<p>In consequence, all of His Majesty's Subjects and even Passengers in this Province are prohibited from acquiring, buying or appropriating any Indian Slave from the day of publication of this Edict.</p>	<p>What actions were prohibited for the inhabitants and passengers in the province concerning enslaved American Indians?</p>

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It is also ordained that the current Owners of the said Savage Slaves may not dispose of those they have in any way whatsoever, unless it is to give them their freedom, while awaiting His Majesty's orders on this subject; We enjoin the said Owners to make their declaration at the Registry, giving the Name & Nation of the said Indians & the Price at which the Owner values them.

What was the only option if someone wished to dispose of any enslaved Indians they held?

And in order to arrive at an exact knowledge of the number of Indians detained in slavery in all the dependencies of this Colony; all Post Commanders are enjoined to take an exact statement of the Indians to be enslaved throughout their Commandment, which statement shall contain the name of said Indians, their age, their sex & affiliation, together with the names of the Masters who will have them under their domination & the price & estimation of the said Indians; of which statement he will have a Copy sent by them to the Study of Sr. Garic Ecrivain of the Cabildo, to be attached to the Declarations he will receive from this Town and its dependencies the whole, to be provided for by His Majesty as He deems most convenient.

How does the edict propose to gather information about the Indians detained in slavery? Cite the specific details that were required in the statements.

Translation of original French into English from the Historic New Orleans Collection.

Ficha de actividad 6: Preguntas de pensamiento crítico: Proclamación de Don Alexandre O'Reilly

Responde a las preguntas de los recuadros de la derecha citando evidencia de la fuente primaria de la izquierda.

Primary Source Text	Question
DON ALEXANDRE O REILLY, Comandante de Benfayan en la Orden de Alcántara, Teniente General de los Ejércitos de Su Majestad; Inspector General de Infantería, y por Comisión Gobernador y Capitán General de la Provincia de Luisiana.	Identifica al autor del documento y su cargo en Luisiana:
Se informa a todos los habitantes y residentes de esta provincia que las sabias y piadosas leyes de Su Majestad prohíben expresamente a cualquier súbdito, sea cual sea su rango o condición, convertir en esclavo a ningún indio o poseer uno, bajo ningún pretexto, incluso si se encuentran en guerra abierta con la nación de la que procede el indio.	Según el texto, ¿de quién proceden en última instancia las órdenes del texto? ¿A quiénes se aplican estas instrucciones?
En consecuencia, se prohíbe a todos los súbditos de Su Majestad e incluso a los pasajeros de esta provincia adquirir, comprar o apropiarse de cualquier esclavo indio a partir del día de la publicación de este edicto.	Según el texto, ¿qué acciones están prohibidas para los habitantes y pasajeros de la Provincia en relación con los esclavos indígenas?

NOMBRE

CLASE

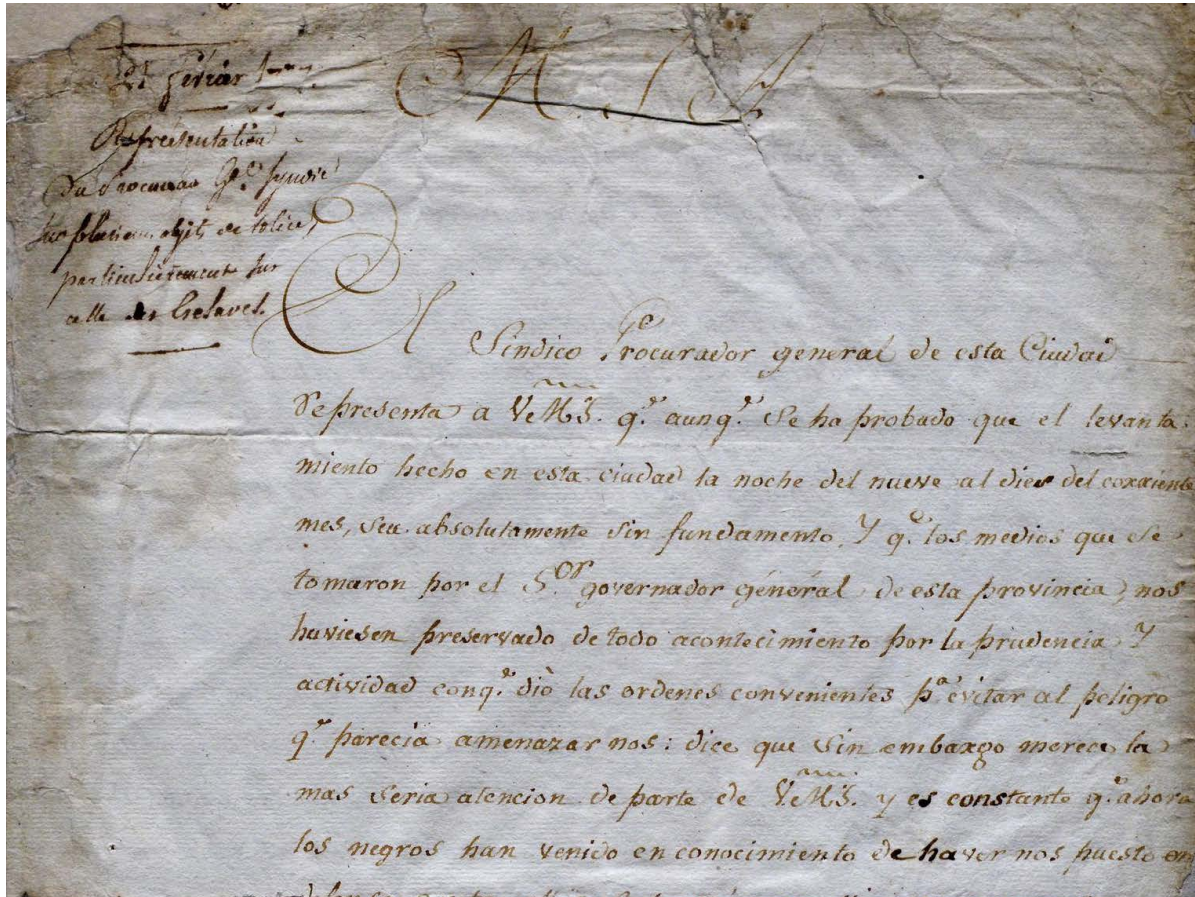
FECHA

<p>También se ordena que los actuales propietarios de dichos esclavos salvajes no puedan disponer de ellos de ninguna manera, salvo para concederles la libertad, mientras se esperan las órdenes de Su Majestad al respecto; exhortamos a dichos propietarios a que hagan su declaración en el Registro, indicando el nombre y la nacionalidad de dichos indios y el precio al que el propietario los valora.</p>	<p>¿Cuál es la única opción si alguien desea deshacerse de los esclavos que posee?</p>
<p>Y con el fin de obtener un conocimiento exacto del número de indios sometidos a esclavitud en todas las dependencias de esta colonia, se ordena a todos los comandantes de puesto que elaboren un informe exacto de los indios que serán esclavizados en todo su comando, en el que se incluirá el nombre de dichos indios, su edad, su sexo y afiliación, junto con los nombres de los amos que los tendrán bajo su dominio y el precio y la estimación de dichos indios; de la cual se enviará una copia al estudio de Sr. Garic Ecrivain del Cabildo, para que se adjunte a las declaraciones que recibirá de esta ciudad y todas sus dependencias, y que serán proporcionadas por Su Majestad según lo considere más conveniente.</p>	<p>¿Cómo propone el edicto recopilar información sobre los indígenas detenidos como esclavos? Cita los detalles específicos requeridos en las declaraciones.</p>

Traducción al español facilitada pro el Queen Sofía Spanish Institute, 2025.

Source 7: Excerpts from a Report by Henrique Desprez on an Insurrection, 1777

Henrique Desprez was an official in the New Orleans government. He wrote the report in Spanish, but it is influenced by his native French.



Report from Henrique Desprez, February 24, 1777 (The Gilder Lehrman Institute of American History, GLC03040)

NAME _____

PERIOD _____

DATE _____

Activity Sheet 7: Critical Thinking Questions About Henrique Desprez's Report

Answer the questions in the boxes on the right side citing evidence from the primary source on the left.

Primary Source Text	Question
The uprising in this city on the night of the ninth through the tenth of this month. . . .	When did the uprising take place?
Now the negroes have realized that we are prepared in defense against them, suppose they want to come and commit some disorder. . . . Numerous times they shot their rifles against the whites and their boldness sustained by the communication they have with the other negroes of their lodging can attract in the near future terrible consequences to this colony.	What concerns did the author have about the behavior of the insurgents?
To take away the weapons from the slaves is a convincing proof of the vigilant attention of Your Excellency for the public welfare because the facility they have not only to get drunk in the tavern (against the continuous orders) also they carry their beverages in quantitative to their lodgings transforming them completely to lose control of themselves.	Why did the author feel it was necessary to disarm enslaved people?
. . . this excites them to rob their masters to contribute to pay for their drunkenness, this puts them in loose respect to the whites, escape, and also produce daily abominable crimes and this should be fixed as soon as possible.	What was the purpose of this letter?

Translation commissioned by the Gilder Lehrman Collection, 1993.

NOMBRE _____

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Ficha de actividad 7: Preguntas de pensamiento crítico: Fragmento de Henrique Desprez

Responde a las preguntas de los recuadros de la derecha citando evidencia de la fuente primaria de la izquierda.

Primary Source Text	Question
El levantamiento hecho en esta ciudad la noche del nueve al diez del corriente mes. . . .	Identifica las fechas del levantamiento:
Ahora los negros han venido en conocimiento de haver nos puesto en defensa contra ellos, supuesto a que viniessen a acometer algun desorden. . . . En numerosas ocasiones han disparado sus fusiles contra los Blancos y su audacia, sostenida por la comunicaci3n que tienen con los dem1s negros de las habitaciones su alojamiento, puede en lo venidero atraber los mas funestos acontecimientos a esta colonia.	¿Qu3 preocupaciones expres3 el autor sobre el comportamiento de las personas esclavizadas insurgentes?
El quitar las armas a los esclavos es una prueba convincente de la vigilante atenci3n de VMS por el bien p1blico por la facilidad que tienen no solamente de emborracharse en las tavernas (contra las3rdenes reiteradas) sino tambi3n de llevar la bebida en las los transforma enteramente de sus.	¿Por qu3 consider3 necesario el autor desarmar a las personas esclavizadas?
. . . les exita a hurtar a sus amos para contribuir a los gastos de sus embriaguezes, los pone en el caso defaltar a los blancos, los conduce fugitivos, y produce diariamente cr3menes abominables, a los cuales ya estimempo deremediar. . . .	Describe el prop3sito de la carta del autor.

Transcription commissioned by the Gilder Lehrman Collection, 1993.

Source 8: Photograph of the Cabildo and St. Louis Cathedral, New Orleans



Jay Rosenblatt, May 2023 (Louisiana State Museums)

NAME

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Activity Sheet 8: Analyzing a Photograph of the Cabildo and St. Louis Cathedral

Based on the photograph, answer the following questions about the Cabildo (the building on the left).

1. What are the prominent architectural features of the Cabildo, built between 1795 and 1799? What are its windows, walls, and decorative elements like?

2. What type of impression does this building suggest the Spanish were trying to make upon New Orleans's diverse residents?

Based on the photograph, answer the following questions about the St. Louis Cathedral (building on the right).

3. What are the prominent architectural features of the St. Louis Cathedral? What are its windows, walls, and decorative elements like?

4. What does the presence of St. Louis Cathedral, which was first built in 1727, rebuilt starting in 1789 after it burned down in a fire, and then renovated in 1850, suggest about the people living in New Orleans in 1727, 1789, and 1850?

Fuente 8: Fotografía de el Cabildo y el Catedral de St. Louis



Jay Rosenblatt, May 2023 (Louisiana State Museums)

NOMBRE

CLASE

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Ficha de actividad 8: Análisis de una fotografía de el Cabildo y el Catedral de St. Louis

Usando la Fuente 8, responde a las siguientes preguntas sobre el Cabildo (edificio de la izquierda).

1. ¿Cuáles son los elementos arquitectónicos más destacados del Cabildo, construido entre 1795 y 1799? ¿Cómo son sus ventanas, muros y elementos decorativos?

2. ¿Qué tipo de impresión parece que los españoles querían causar entre los diversos habitantes de Nueva Orleans con este edificio?

Usando la Fuente 8, responde a las siguientes preguntas sobre la Catedral de San Luis (edificio de la derecha).

3. ¿Cuáles son los elementos arquitectónicos más destacados de la Catedral de San Luis? ¿Cómo son sus ventanas, muros y elementos decorativos?

4. ¿Qué sugiere la presencia de la Catedral de San Luis, construida inicialmente en 1727, reconstruida a partir de 1789 tras un incendio y renovada en 1850, sobre las personas que vivían en Nueva Orleans en esos años?

**Source 9: A Letter from Bernardo de Gálvez, Governor of Louisiana, to José de Gálvez,
Minister of the Indies, 1779**

Excelentísimo señor.

Muy señor mío.

Creendo que el traje es una de las cosas que más caracteriza las Naciones, tengo la satisfacción de comunicar a vuestra excelencia, haber adoptado todas las señorías de esta villa, el uso de sayas y mantillas, dejando voluntariamente el suyo francés con que antes se presentaban.

Aunque este cambio de bestido empezó en la cuaresma y se verificó en lo general, antes que llegase la Pascua no di para entonces la noticia, esperando a participar la sin excepción.

Hoy con efecto, no hay ya persona blanca que no haya abrazado con gusto esta moda española, cuyo suceso comunico a vuestra excelencia, persuadido a que esta revolución causada en poco más de dos meses, es noticia que merece trasladarse a su comprensión como que califica a mi modo de entender el sincero afecto con que miran estas gentes en el día nuestra nación.

Aunque por esta sola circunstancia considero plausible la noticia, es a mi parecer de no menor valor, la de que el uso de las sayas verifica un consumo a nuestras fábricas de seda y destruye en gran parte, el que hasta aquí se ha hecho de las francesas en este país, donde se han traído siempre batas de color de que resulta asimismo la satisfacción de ver vestidas todas las mujeres en los tafetanes negros de España que son los más propios para ello y que por falta de esta aplicación se han mirado hasta ahora como despreciables.

Dios guarde a vuestra excelencia muchos años.

English translation of the letter facilitated by the Queen Sofia Spanish Institute (2025)

Your Excellency

My Good Sir:

Believing that dress is one of the things that most characterizes nations, I have the satisfaction of communicating to your Excellency, all the ladies of this town having adopted the use of sayas [traditional Spanish gowns] and mantillas [lace or silk veils], voluntarily leaving the French tunic with which they used to present themselves.

Although this change of dress began during Lent and took place in the general population, I did not give the news before Easter, waiting on the participation [of dress] without exception.

Today, in fact, there is no white person who has not embraced with pleasure this Spanish fashion, the use of which I communicate to your Excellency, persuaded that this revolution caused in little more than two months, is news that deserves to be transferred to your understanding as it qualifes my way of understanding the sincere affection with which these peoples look at our nation today.

Although for this circumstance alone I consider the news plausible, it nevertheless my opinion, that the use of sayas ensures a consumption at our silk factories and destroys to a great extent that which has

been made of French silks in this country, where they have always brought colored robes, which also results in the satisfaction of seeing all of the women dressed in Spanish black taffeta (fabric), which are most suitable, and that for not having worn them have been seen until now as despicable.

May God save H.E. [His Excellency, the King] for many years

From New Orleans, 16th of October, 1779.

Your Excellency and attentive servant, Bernardo de Gálvez

Bernardo de Gálvez to José de Gálvez, dispatch n. 320, New Orleans, October 16, 1779, Archivo General de Indias, Seville, Santo Domingo 2586.

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Activity Sheet 9: Important Phrases in and Critical Thinking About a Letter from Bernardo de Gálvez

Which phrases or sentences are most important or powerful in this letter by Bernardo de Gálvez? Choose two and give the reason for your choice.

Phrase 1:

Why is this phrase informative or important?

Phrase 2:

Why is this phrase informative or important?

Why did Bernardo de Gálvez believe that adopting Spanish clothing showed affection for Spain?

NOMBRE

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Ficha de actividad 9: Frases importantes y pensamiento crítico sobre una carta de Bernardo de Gálvez

¿Qué frases o enunciados son más informativos o importantes en esta carta de Bernardo de Gálvez? Elige tres y explica los motivos de tu elección.

Frase 1:

¿Por qué es informativa o importante esta frase?

Frase 2:

¿Por qué es informativa o importante esta frase?

¿Por qué creía Bernardo de Gálvez que usar la ropa española mostraba reverencia hacía España?

Source 10: Response from José de Gálvez to Bernardo de Gálvez, 1780

El Pardo 12 de Enero de 1780

Al Gobernador de la Luisiana

Habiendo sido la mayor complacencia al Rey la noticia que vuestra excelencia comunica en la del 16 de Octubre último de que las señoras de esa Capital hayan adoptado generalmente, y usen las sayas y mantillas, traje propio de la Nación Española dejando voluntariamente el de la Francesa con que antes se presentaban: su señoría me manda, que en su real nombre manifieste vuestra excelencia a esas señoras aver sido de su soberana gratitud y aprobación semejante designio.

Dios guarde a su majestad muchos años.

English translation of the letter facilitated by the Queen Sofía Spanish Institute (2025)

El Pardo, January 12, 1780

To the Governor of Louisiana,

Having been the greatest pleasure to the King the news that your Excellency communicates in the [letter] of the 16th of last October that the ladies of that Capital have generally adopted, and use the sayas [dresses with lace sewn into the skirt] and mantillas [lace or silk veils], proper dress of the Spanish Nation leaving voluntarily that of the French with which before they presented themselves: his lordship commands me, on his [royal] behalf, please do inform these ladies of his royal gratitude and approval of such behavior.

May God save H.E. [His Excellency, the King] m.y. [many years]

José de Gálvez to Bernardo de Gálvez, January 12, 1780, Archivo General de Indias, Seville, Santo Domingo 2586

NAME

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Activity Sheet 10: Important Phrases in and Critical Thinking Questions About a Letter from José de Gálvez

Which phrases or sentences are most informative or important in this letter by José de Gálvez? Choose two and give the reason for your choice.

Phrase 1:

Why is this phrase informative or important?

Phrase 2:

Why is this phrase informative or important?

What was King Carlos III's reaction to the change in clothing style in New Orleans?

NOMBRE

CLASE

FECHA

Ficha de actividad 10: Frases importantes y preguntas de pensamiento crítico sobre una carta de José de Gálvez

¿Qué frases o enunciados son más informativos o importantes en esta carta de José de Gálvez? Elige dos y explica los motivos de tu elección.

Frase 1:

¿Por qué es informativa o importante esta frase?

Frase 2:

¿Por qué es informativa o importante esta frase?

¿Cuál fue la reacción del Rey Carlos III al cambio del estilo de ropa en Nueva Orleans?

Source 11: Portraits from New Orleans



Portrait of Marianne Celeste Dragon by José Francisco Xavier de Salazar y Mendoza, ca. 1795 (Gift of John T. Block, Louisiana State Museum 05750)



Portrait of Marguerite Amirault Duplessis Alpuente y Ruiz and son Francisco Bonaventure Alpuente y Ruiz by José Francisco Xavier de Salazar y Mendoza, ca. 1785–1795 (photo courtesy of Crescent City Auction Gallery, Sale 331)



Portrait of Bernardo de Gálvez by José Germán de Alfaro, c. 1785 (Museo Nacional de Historia, 10-230126, Secretaría de Cultura, INAH, MX. Mexico City)

NAME _____

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Activity Sheet 11: Analyzing Portraits

Part I: Examine Portrait 1: Marianne Celeste Dragon, 1795 and answer the following questions.

1. What type of artwork would you identify this piece as? Check all that apply.

Painting	Drawing/Sketch	Engraving	Mural	Sculpture
Mixed Media	Scene	Portrait	Landscape	Other

2. List the people, objects and activities you see:

People _____

Objects _____

Activities _____

3. What time period do you think this piece of art represents? _____

4. What can you infer about the person in this portrait after close observation? Cite specific details in the portrait.

Part II: Examine Portrait 2: Mother with Child (1785–1795) and answer the following questions.

1. What type of artwork would you identify this piece as? Check all that apply.

Painting	Drawing/Sketch	Engraving	Mural	Sculpture
Mixed Media	Scene	Portrait	Landscape	Other

NAME _____

PERIOD _____

DATE _____

2. List the people, objects and activities you see:

People _____

Objects _____

Activities _____

3. What time period do you think this piece of art represents? _____

4. What can you infer about the person in this portrait after close observation? Cite specific details in the portrait.

Part III: Examine the portrait of Bernardo de Gálvez and answer the following questions.

1. What type of artwork would you identify this piece as? Check all that apply.

Painting	Drawing/Sketch	Engraving	Mural	Sculpture
Mixed Media	Scene	Portrait	Landscape	Other

2. List the people, objects and activities you see:

People _____

Objects _____

Activities _____

3. What time period do you think this piece of art represents? _____

4. What can you infer about the person in this portrait after close observation? Cite specific details in the portrait.

NOMBRE _____

CLASE _____

FECHA _____

Ficha de actividad 11: Examinar los retratos

Parte I: Examina el retrato de la Imagen 1: Marianne Celeste Dragon, 1795 y responde a las preguntas.

1. ¿Qué tipo de obra de arte es esta pieza? Marca todas las que apliquen.

Pintura	Dibujo/Boceto	Grabado	Mural	Escultura
Técnica mixta	Escena	Retrato	Paisaje	Otro

2. Enumera las personas, objetos y actividades que ves:

Personas _____

Objetos _____

Actividades _____

3. ¿Qué periodo de tiempo crees que representa esta obra? _____

4. ¿Qué puedes deducir sobre la persona en este retrato tras una observación atenta? Cita detalles específicos.

Parte II: Examina el retrato de la Imagen 2: Madre con hijo (1785-1795) y responde a las preguntas.

5. ¿Qué tipo de obra de arte es esta pieza? Marca todas las que apliquen.

Pintura	Dibujo/Boceto	Grabado	Mural	Escultura
Técnica mixta	Escena	Retrato	Paisaje	Otro

NOMBRE _____

CLASE _____

FECHA _____

6. Enumera las personas, objetos y actividades que ves:

Personas _____

Objetos _____

Actividades _____

7. ¿Qué periodo de tiempo crees que representa esta obra? _____

8. ¿Qué puedes deducir sobre la persona en este retrato tras una observación atenta? Cita detalles específicos.

Parte III: Examina el retrato de Bernardo de Gálvez y responde a las preguntas.

9. ¿Qué tipo de obra de arte es esta pieza? Marca todas las que apliquen.

Pintura	Dibujo/Boceto	Grabado	Mural	Escultura
Técnica mixta	Escena	Retrato	Paisaje	Otro

10. Enumera las personas, objetos y actividades que ves:

Personas _____

Objetos _____

Actividades _____

11. ¿Qué periodo de tiempo crees que representa esta obra? _____

12. ¿Qué puedes deducir sobre la persona en este retrato tras una observación atenta? Cita detalles específicos.

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Activity Sheet 12: Essay Organizer

Using the primary sources in the lesson, answer the following question:

Based on what you learned in the activities from Lessons 1–4, how did Spanish governance shape the culture of New Orleans and influence the lives of its residents? Be sure to cite evidence from the documents.

Topic Sentence or Paragraph

Evidence

Evidence

Evidence

Concluding Sentence or Paragraph

NOMBRE

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Ficha de actividad 12: Organizador de ensayo*Utilizando las fuentes primarias de la lección, responde a la siguiente pregunta:*

Basándote en lo que ha aprendido en las actividades de las lecciones 1 a 4, ¿cómo influyó el gobierno español en la cultura de Nueva Orleans y en la vida de sus habitantes? Asegúrate de indicar en qué documento has encontrado la prueba.

Frase o párrafo temático

Evidencia

Evidencia

Evidencia

Frase o párrafo de conclusión