

GIL GREASE

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HUNTING
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ART

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GAYLORD F

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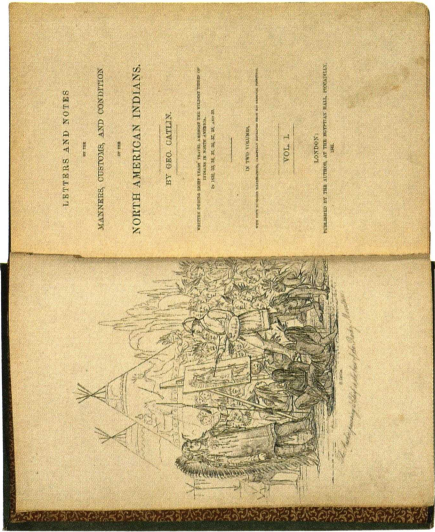
GAYLORD F

Great museums are the products of great collections. This is certainly true of the large and diverse holdings of western Americana assembled by Thomas Gilcrease, Amon G. Carter, R. W. Norton, Sid Richardson, and Luther Stark, among others. The vast treasure houses of art, history and culture that bear their names, however, owe much to earlier generations of collectors, whose passion, energy, wisdom and wealth helped fill these great repositories. Yet many of these individuals and the collections they nurtured into being are virtually forgotten today. This issue of the *Gilcrease Journal* rescues from obscurity some of the cornerstone collections and collectors that helped make the Gilcrease Museum paramount in its field.

Irresistible impulses—the desire to possess, the hunger for recognition, the thirst for knowledge and the love of adventure—have motivated collectors for centuries. Some have compared the fervor to acquire rare and beautiful objects to a rampaging disease for which there is no cure. More than one observer has called the pursuit “psychopathic.” Although such characterizations are usually applied with tongue in cheek, they aptly describe the behavior of collector extraordinaire Sir Thomas Phillips, whose matchless assemblage of work by George Catlin now resides in the Gilcrease Museum. The turbulent relationship between the beleaguered Catlin and his often-irrational patron is the subject of an illuminating essay by Joan Carpenter Troccoli, who makes superb use of the pair’s correspondence, also located in the museum archives. As Troccoli’s research makes clear, both men pursued their goals with a single-minded ambition.

Unfortunately, Phillips’s scholarship never matched his collecting prowess. This failing not only robbed the fanatical collector of some of the joy inherent in his avocation but also set him apart from colleagues whose acquisitions were inspired by the quest for knowledge as well as the desire to own valuable art and artifacts. Phillips’s all-consuming obsession with collecting stands in marked contrast, for example, to that of G.R.G. Conway, an English-born railroad engineer who lived most of his life in Mexico and who not only pursued and acquired a host of important Spanish colonial documents but also carefully translated many of them for publication. Conway’s collection of rare manuscripts forms the centerpiece to Cida S. Chase’s informative survey of Gilcrease’s holdings relating to Hispanic America.

Important collections may arise not only from methodical pursuit and determined effort but also from the natural accumulation of a lifetime of uncommon experience. Dan Swan’s article on Ernest Emmett Thompson’s collection of ethnographic objects related to the Kansa Tribe of Oklahoma offers a case in point. As often occurs with biographical assemblages, the sum of the Thompson collection is more important than its individual parts. Yet as Swan skillfully demonstrates, even a small biographical collection may be used to interpret broader themes such as ethnicity, identity, and racial stereotypes.

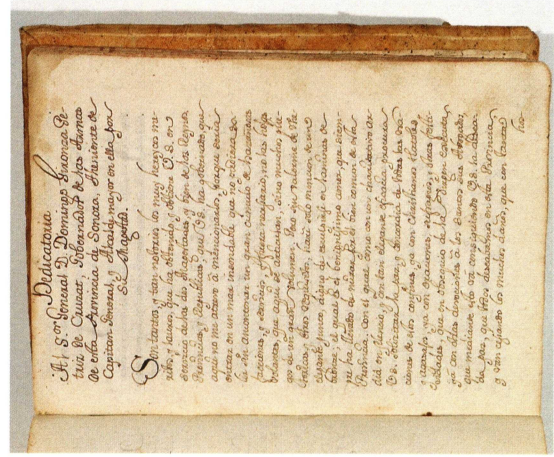


Top: *Letters and Notes of the Manners, Customs, and Conditions of the North American Indians*, by George Catlin, Volume 1, title page and frontispiece.

Above: Man's leggings. Kaw, Kay County, Oklahoma. Wool, glass beads, leather, satin ribbon. Early 20th century. E.E. Thompson Collection TL1999.54.58.a-b.

Report of Father Eusebio Kino on his trip to the Northwest, September 22 to October 18, 1698. Hispanic Document 57-1.

Previous page: *America*, 1663, by J. Blaeu. 3976.32



FOR FURTHER READING ON THE SUBJECT OF COLLECTORS AND COLLECTING:

Dippie, Brian W. *Calin and His Contemporaries: The Politics of Patronage*. Lincoln: University of Nebraska Press, 1990.

Krakel, Dean. *Adventures in Western Art*. Kansas City: Lowell Press, 1977.

Lambert, Kirby. "Montana's Last Best Chance, The Malcolm S. Mackay Collection of Charles M. Russell Art." *Russell's West* 5 (1997): 3-9.

Neff, Emily Ballew with Wynne H. Phelan. *Frederic Remington*. The Hogg Brothers Collection of the Museum of Fine Arts, Houston. Princeton, NJ: Princeton University Press, 2000.

Porter, Dean A. and Teresa Hays Ebie and Susan Campbell. *Taos Artists and Their Patrons, 1898-1950*. Notre Dame, IN: Snite University Museum of Art, 1999.

Saunders, Richard H. *Collecting the West, The C.R. Smith Collection of Western American Art*. Austin: University of Texas Press, 1988.

Whatever their source, collections that reflect a high degree of connoisseurship rarely result from undisciplined or random collecting. More often than not, they are the products of a carefully conceived, systematic approach to acquisition, abetted by taste, intuition,

opportunity, and good fortune. The signature collection of fine art of the American West assembled by Dr. Philip Cole beginning in 1919 and acquired by Thomas Gilcrease a little more than two decades later, illustrates these principles well. Brooks Joyner, whose contribution to this issue of the *Journal* documents Gilcrease's pursuit of Dr. Cole's incredible collection, also reminds the reader that no great collector succeeds alone. Like others of their ilk, Cole and Gilcrease depended upon an intricate network of personal relationships with dealers, scholars, artists, and other collectors to land important acquisitions. The experiences of these men on the collecting trail also reflect the impact of changing tastes on collection building. Before the mid-20th century, only a handful of individuals and museums had developed important holdings of western art and artifacts. Today collector interest in such material is keen and the competition for the choicest items often fierce.

Collections of historical, cultural, scientific, and aesthetic objects will always be fundamental to a museum's interpretive and educational missions. They are, after all, what distinguish museums from other learning institutions. Although every object speaks for itself, when combined with other works in a collection or an exhibition, it may communicate differently. The same is true of varied collections brought together in a museum setting—the broader, deeper and more diverse the collection, the greater the opportunities for analysis and interaction.

For most museums, collection building is an ongoing process that not only furthers scholarship and broadens an institution's interpretive capabilities but also may enhance its reputation and base of support. While a few well-endowed museums are able to devote significant resources to acquisitions, other less fortunate institutions must depend almost exclusively upon donations from generous patrons to expand their holdings. Institutional collectors usually are less freewheeling in their collecting habits than individuals. Most are bound by formal policies executed by acquisitions committees and many may frequently find themselves at a disadvantage in the marketplace.

The study of important collectors and collections of western Americana is still in its infancy. So far, the subject has attracted the attention of only a few scholars, some of whom have drawn superficial and even erroneous conclusions based on inadequate information. Happily, a body of solid scholarship is beginning to develop in the field. The *Journal* articles that follow help address this need. Many other such stories need telling.

B. BYRON PRICE

B. Byron Price, a guest essayist for Gilcrease Journal, is executive director of the Buffalo Bill Historical Center in Cody, Wyoming.

A collection of collections

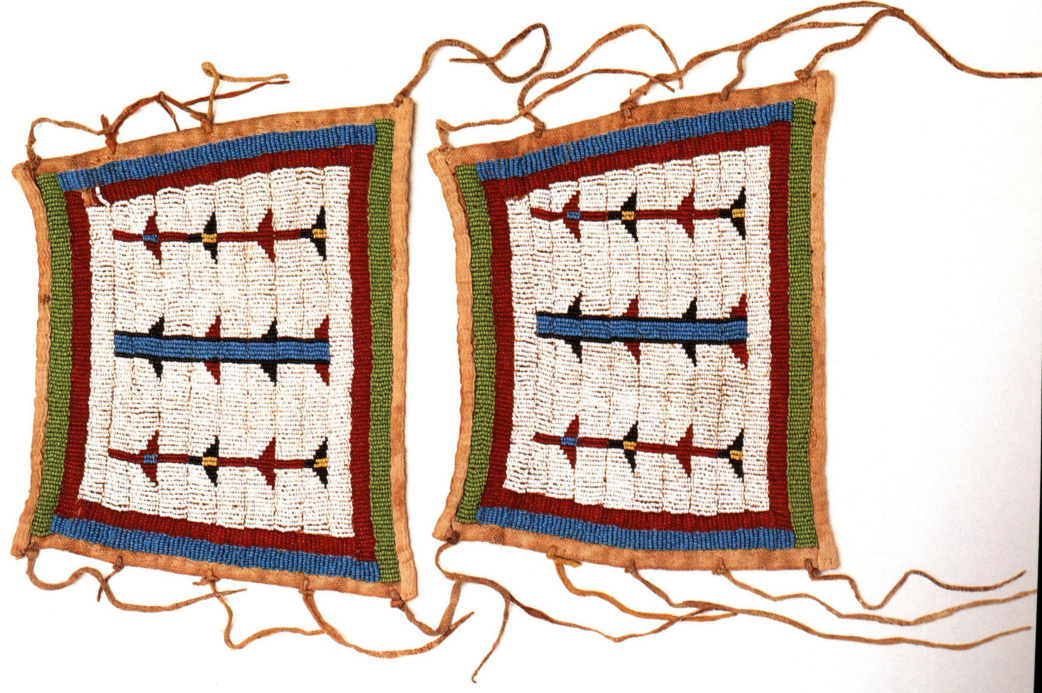


PAGE 8 "Relative to his total holdings, Phillipps's Catlin collection was a blip on the screen, but it was (and still is) a treasure that ranks its current home, Gilcrease Museum, with the Smithsonian. . . and the National Gallery. . . as one of the three great repositories of the artist's work." JOAN CARPENTER TROCCOLI, "TWO OF A KIND: GEORGE CATLIN AND SIR THOMAS PHILLIPPS"

PAGE 18 "The value of the Thompson

Collection is greatest when viewed as a whole. As a set of objects it represents not a type, or a tribe, or a time period, but a meaningful human life." DANIEL

C. SWAN, "A MEANINGFUL LIFE: THE ERNEST EMMETT THOMPSON COLLECTION"



ABOVE: *Bado-Oh-Chon-Du (Crow)*. Watercolor on paper, 4776.5.27

CUFFS: *Kaw, Kay County, Oklahoma*. Glass beads, canvas, leather. Early 20th century. E. E. Thompson Collection, TL1999.54.75.a-b

OPPOSITE PAGE: *Meat's Not Meat Till It's In the Pan*. Oil on canvas, 1915, by Charles Russell. Cole Collection, 0137.2244

Report of Father Eusebio Kino on his trip to the Northwest (last page), September 22 to October 18, 1698. Hispanic Document 57-2.



PAGE 50 "The Gilcrease Museum has in its

archives some 25,780 pages of Hispanic

manuscript dating from 1512 to 1857. . .

CIDA S. CHASE, "THE HISPANIC LEGACY AT GILCREASE MUSEUM"

M. SUSAN SAVAGE *Mayor of Tulsa*
GILCREASE MUSEUM
J. BROOKS JOYNER *Director*
GARY F. MOORE *Assistant Director*
DANIEL C. SWAN *Senior Curator*
BRENT VAWTER *Associate Director*
MICHAEL SUDBURY *Director of Development*
ANNE MORAND *Museum Collections Manager*
SARAH ERWIN *Curator of Archival Collections*
SHANE CULPEPPER *Photography*
GILCREASE JOURNAL
CAROL HARALSON *Executive Editor and Designer*

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Printed in Canada

Gillie Library

PAGE 34 "The inventory listed several hundred items. . . . As Gilcrease oversaw the opening of each crate, he began to realize the magnitude and significance of his purchase." J. BROOKS

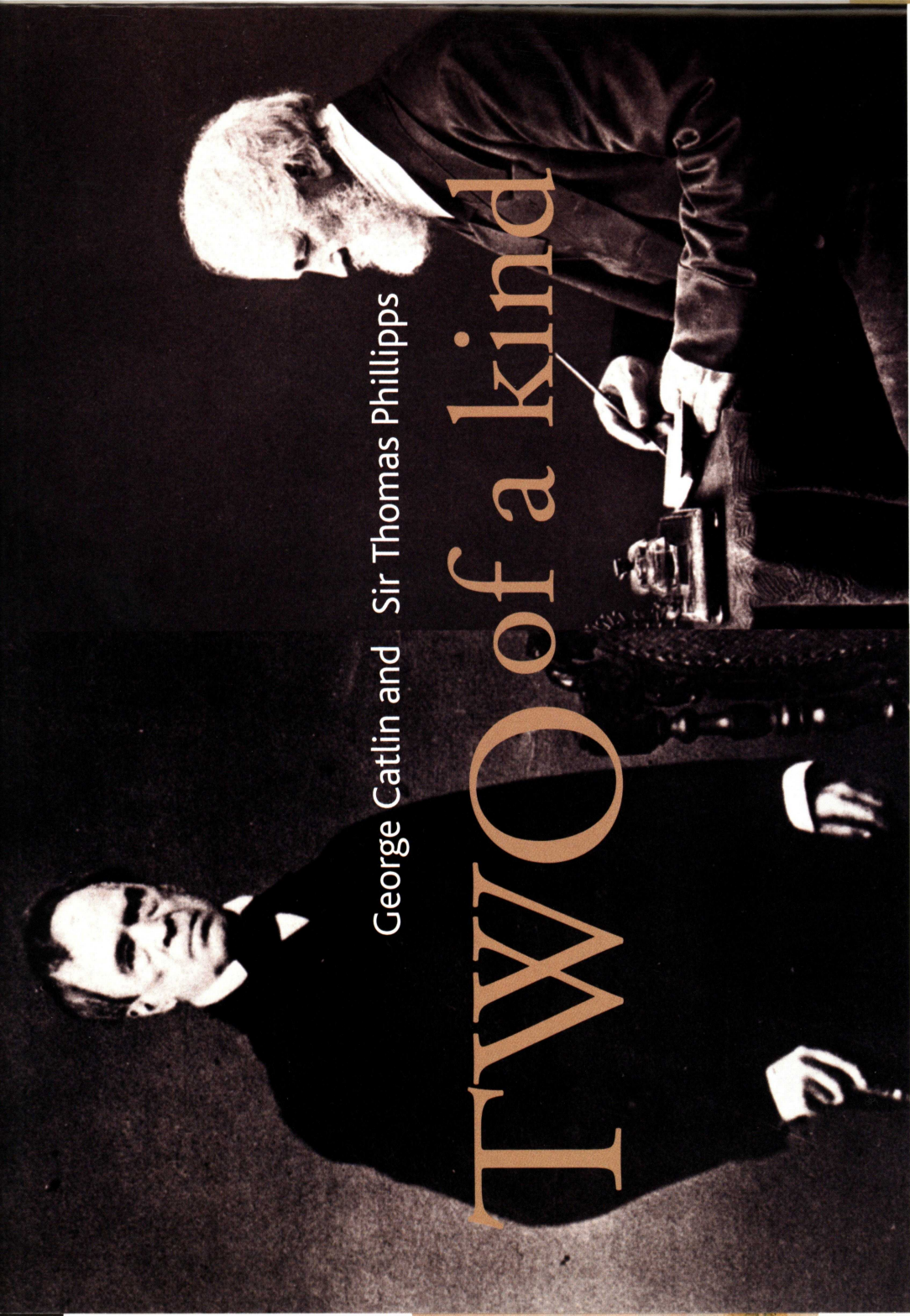
JOYNER, "THE REMARKABLE

COLLECTION OF DR. PHILIP

G. COLE AND HOW IT CAME

TO GILCREASE"





George Catlin and Sir Thomas Phillipps

TWO of a kind

JOAN CARPENTER TROCCOLI

Above: At left, Catlin in Brussels, 1868. Library of the National Collection of Fine Arts and National Portrait Gallery. At right, Phillipps at age 75.

art": a complex, colorful environment of paintings hung edge-to-edge and floor to ceiling, incorporating a rich mosaic of Indian clothing, tools, and weaponry.

Though the Indian Gallery was a sensation when Catlin exhibited it in eastern cities, the artist's goal was not to show it, but to sell it. The only appropriate permanent venue for his singular creation, Catlin believed, was within the halls of government in the nation's capital. His words and pictures were a chronicle of irrecoverable American prehistory; without them the story of this country could not be rightly told. Only through government purchase could the subjects of his pictures be paid the respect that was their due and could he, incidentally, receive just compensation for his extraordinary achievement.

That was Catlin's opinion. Congress, unfortunately, didn't see things in quite the same way. In the rush to claim new territory, few Americans thought twice about the native communities displaced by their settlements. Catlin's protest on behalf of Indians was seen as an annoyance rather than an act of conscience. There would be no expenditure of tax dollars on Catlin's Indian Gallery in the painter's lifetime.

which, if created today, would be judged a provocative work of "installation art" . . .

Catlin did not abandon his campaign to sell the Indian Gallery to the government, but he knew wringing a livelihood from it in the United States would be difficult, at least in the short term. In November 1839, Catlin took his collection abroad. It was there, far from home, that the artist finally found a loyal supporter and friend: Sir Thomas Phillipps, the man he called "my only patron."

Catlin met Phillipps, one of the most prodigious and eccentric collectors of all time, soon after arriving in London in 1840. Over the next two decades, the two men corresponded and exchanged visits, and Phillipps acquired 63 of Catlin's oil paintings and 120 of his watercolors. Relative to his total holdings, Phillipps's Catlin collection was a blip on the screen, but it was (and still is) a treasure that ranks its current home, Gilcrease Museum, with the Smithsonian American Art Museum and the National Gallery of Art as one of the three great repositories of the artist's work.

Catlin fashioned his "Indian Gallery,"

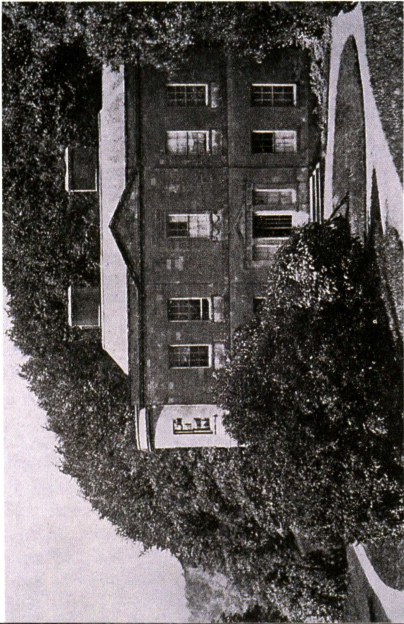


GEORGE CATLIN, *The Man of Sense*, Watercolor on paper, 1836. 0226.1504

Phillipps and Catlin, born in 1792 and 1796 respectively, were both ruled by obsession. In Phillipps's case, this was an extreme and uncontrollable urge to possess rare manuscripts and books that drove him to become the greatest book collector of all time. The son of a wealthy businessman, Phillipps started to collect while still in school, much as Catlin began hoarding Indian arrowheads and beads found in his father's fields in his "little cabinet or museum" as a boy.

By the time Catlin was traveling the West, Sir Thomas Phillipps had become a fixture in bookshops, art galleries, and auction houses in Britain and on the Continent. His life was spent in ceaseless prospecting for new prizes in these places and, eventually, even in the inventories of waste-paper merchants, from which he occasionally disinterred overlooked treasures. Sir Thomas profited greatly from the French Revolution and the Napoleonic wars, which, in dismantling the power centers of the *ancien régime*—the monarchy and church—had also shaken loose priceless manuscripts from ecclesiastical and royal collections.

Phillipps's country house, Middle Hill in Gloucestershire, was neglected and dilapidated, a mine field of overloaded bookshelves and unopened crates—



Middle Hill, home of Sir Thomas Phillipps, ca. 1860.

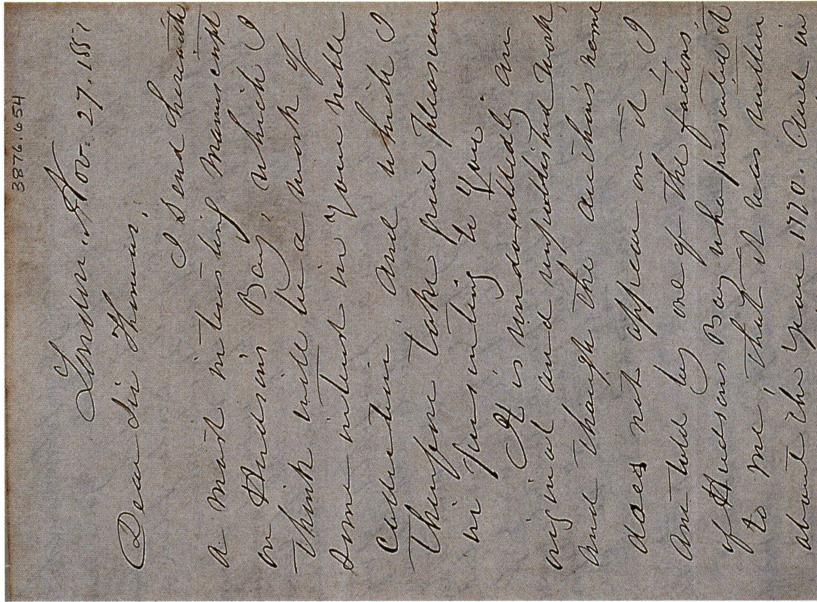
An emphasis on quantity as well as quality characterized the frenetic activities of both men. Catlin painted hundreds of pictures and penned more than a dozen books. Phillipps's lifetime haul amounted to over 100,000 books and manuscripts, as well as autograph letters by the rich and famous, Old Master drawings, and maps, deeds, and official documents of all kinds. Phillipps saved insignificant notes, household lists, and even incomprehensible bits of nonsense verse: he seems to have been unable to discard any scrap of paper that bore writing.

It must be noted that Sir Thomas's book-mania was not necessarily the manifestation of a love of knowledge or beauty. He did not live in the dignity and splendor that ownership of such a collection would suggest. Every resource went to feed his insatiable appetite for books; their study and enjoyment, if indeed Sir Thomas partook much of these, were totally incidental to their acquisition. Phillipps's collecting kept him in a perpetual state of financial crisis. He stalled creditors for years and bankrupted a dealer who agreed to accept one of his complex payment schemes. Phillipps's country house, Middle Hill in Gloucestershire, was neglected and dilapidated, a mine field of overloaded bookshelves and unopened crates—Sir Thomas bought at such speed and volume that it sometimes took him months to unpack his purchases.

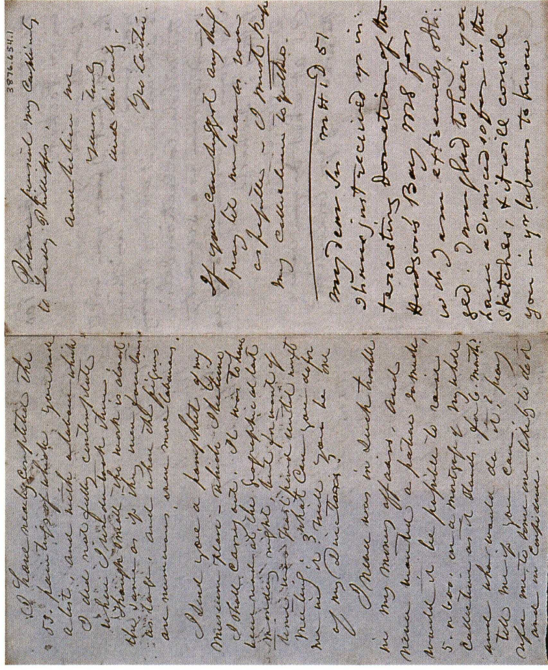
In a recent study of the neuroses that drive certain individuals to collect at all financial and personal costs, the

psychoanalyst Werner Muensterberger suggests that, for Phillipps, the pursuit of one bibliographical rarity after another represented a displacement of an unfulfilled desire to connect with his mother, whom he barely knew. Sir Thomas was the product of his father's affair with a woman of a lower social class. As a child he was allowed very little contact with his mother, and he carried a sense of shame about his family into adulthood. Phillipps aspired to a higher standing than even his father's wealth had placed within his grasp, and the circumstances of his birth constituted an impediment to achieving his goal. Sir Thomas rarely communicated with his mother, and, though he was happy to spend his father's money, he had no interest in following him into business. From the moment he was made a baronet (with the assistance of his aristocratic father-in-law), the class-conscious Phillipps always insisted on the prerogatives of his title.

Phillipps's mad determination to preserve every piece of paper that crossed his path laid the groundwork for his own life story. He played up his elite stature as a collector, member of the gentry, and sponsor of scholarship and glossed over the rather less exalted facts of his family history. To assist future generations of biographers, Phillipps kept copies of his correspondence in ledger-like books or drafted his response to letters right on them, in the margins or on the back.



George Catlin's letter to Sir Thomas Phillipps and note made by Phillipps in reply, November 27, 1851. 3876.654

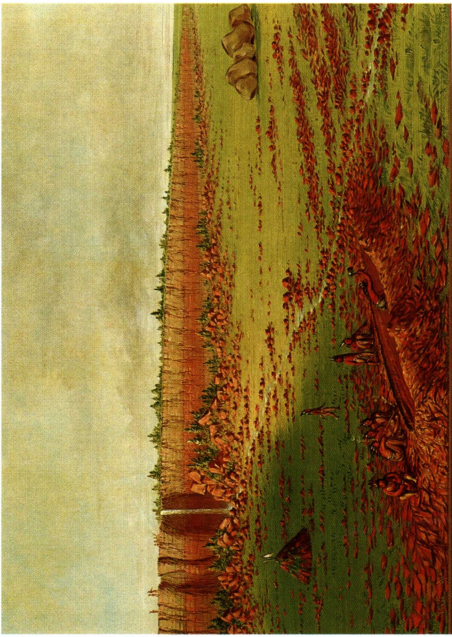


Phillipps's mad determination to preserve every piece of paper that crossed his path laid the groundwork for his own life story.

Phillipps's retention of both sides of his correspondence is a blessing for Catlin scholars, too, and Gilcrease Museum is doubly blessed because it owns most of the letters Sir Thomas received from the artist, save for a few stragglers still among the monumental mass of Phillipps papers in the Bodleian Library at Oxford University. Virtually from the moment they met, Phillipps and Catlin (who generated a good bit of misleading autobiographical data of his own) collaborated in the production of an irreplaceable archive of letters and other documents. It is the kind of trove that art historians dream about, enabling us to chart Catlin's activities and state of mind, as well his relationship with a key patron, over a period of twenty years. And, of course, it teaches us quite a bit about Phillipps at the same time.

Catlin and Phillipps were initially brought together, appropriately enough, by a book. While touring the West in the 1830s, Catlin sent reports of his wilderness adventures to a New York newspaper, the *Commercial Advertiser*. At the end of the decade, he enlarged and edited these dispatches in preparation for a far more substantial illustrated publication, *Letters and Notes on the Manners, Customs, and Conditions of the North American*

Indians. Catlin hoped to go to press in the summer of 1840, when his work load was lightened by the seasonal dip in attendance at the Indian Gallery, installed in London at the Egyptian Hall, Piccadilly.



GEORGE CATLIN, *Pipestone Quarry*. Oil on canvas, 1848. 0176.2168

It just so happened that Philipps had operated a printing press at Middle Hill since 1822, although it was little more than an expensive hobby. Most of the Middle Hill Press's output was ineptly edited and disastrously produced, but the great collector was intent on enhancing his reputation as an intellectual by publishing serious books, including Catlin's manuscript. Catlin and Philipps began to discuss the project in August 1840, and by early September the artist had received the first "specimen of printing" pulled from Philipps's press, to which he responded enthusiastically. However, Catlin soon began to hedge, writing Philipps that he could not yet afford to finance the whole production, which in any case he feared would create "unnecessary trouble" for Sir Thomas. Philipps, who had counted on editing the book himself (a scary thought), was miffed by Catlin's reluctance to go forward: "I am sorry you did not feel confidence in me relative to the printing [of] the book, particularly as you appear to have been satisfied with the execution & type. I had a man from London expressly to print it but as you

appeared to drop it, I discharged him again." Catlin pronounced himself "exceedingly mortified" by Philipps's tart reaction and quickly moved to mollify him with the gift of a book about the Oregon Territory. Sir Thomas's fit of pique dissipated, and they were soon back on good terms. A year later, *Letters and Notes* was published, by Catlin himself. Philipps subscribed for several copies and congratulated the artist (and author) for bringing it off.

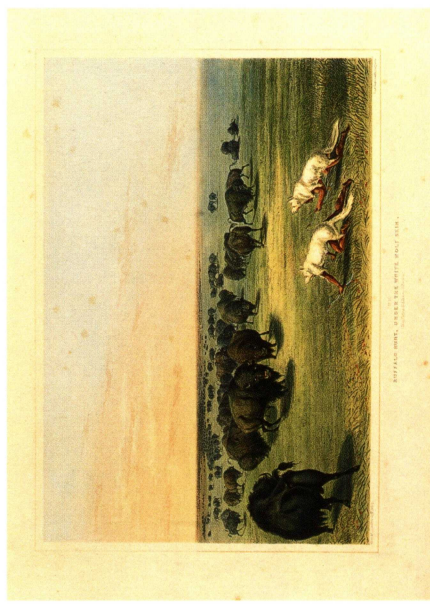
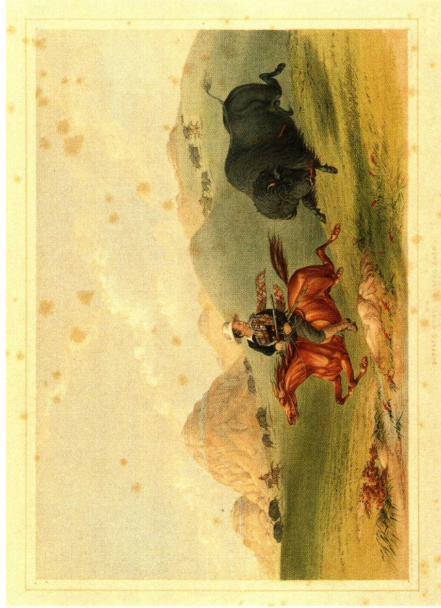
Philipps's first acquisition of an example of Catlin's "graphic [as opposed to his "literal"] delineation" of Indians, took place around the turn of the year 1844, when he received a set of Catlin's prints, the *North American Indian Portfolio*. The collector's first documented purchase of a painting, as opposed to a print, was his 1848 order for a copy of Catlin's important landscape *The Pipestone Quarry*. By that time, eight years after their first meeting, both men had endured family tragedy. Catlin, who moved the Indian Gallery to Paris in 1845, had lost his wife Clara to pneumonia in July of that year. His three-year-old son George died in Paris in 1847. Catlin and his three girls struggled on in a valiant little household, increasingly threatened with bankruptcy as well as burdened by homesickness.

Philipps, whose first wife had died in 1831 at the age of 37, responded sympathetically when informed of this news, although by then he had remarried, choosing his second wife on the basis of the size of her dowry, which was destined, of course, to be swallowed up by his collection. In his reply to Catlin, he noted that one of his own three daughters, having eloped with a young scholar accused of stealing manuscripts from the Trinity College Library at Cambridge, "was the same as dead to me."

Family travails came and went, but one thing never changed in the lives of Catlin and Philipps: both were always strapped for cash. Catlin's financial problems were compounded by the Revolution of 1848, which forced him to flee back to England. It was a pity, because Catlin

Left: GEORGE CATLIN, *Buffalo Hunt, Chasing Back*. From *North American Indian Portfolio*. Hand-colored lithograph. 4576.92.12; *Buffalo Hunt, Under the White Wolf Skin*. From *North American Indian Portfolio*. Hand-colored lithograph. 4576.92.13a

Opposite: GEORGE CATLIN, *Indian Council (Sioux)*. Oil on canvas, 1847. 0176.2170



... it is possible that six carefully finished paintings originally intended for the collection of Louis-Philippe ended up in the possession of Sir Thomas Philipps. The group includes the wonderfully engaging *Indian Council, Sioux*.

had had good success in the French capital. His work had captured the interest of art world luminaries such as Eugène Delacroix and Charles Baudelaire, his paintings had been accepted into the prestigious Salon exhibition, and, at the behest of King Louis-Philippe, the entire Indian Gallery had been installed temporarily in the Louvre.

Once again Sir Thomas benefited from political upheaval in France, because Catlin had painted a number of large pictures for Louis-Philippe for which he would not be paid, since the king had lost his throne. Although detailed documentation of the transaction is not, unfortunately, to be found in the Catlin Papers at Gilcrease or the Philipps Papers at the Bodleian, it is possible that six carefully finished paintings originally intended for the collection of Louis-Philippe ended up in

the possession of Sir Thomas Philipps. The group includes the wonderfully engaging *Indian Council (Sioux)*.

Once back in London, Catlin was harassed by bill collectors; the Indian Gallery was no longer the must-see attraction it had been in 1840, and the artist's debts were accumulating at a terrifying rate. As Catlin's fortunes spiraled downward in the late 1840s and early 1850s, the pace of Philipps's purchases from the artist accelerated. This was due in part to Sir Thomas's friendly feelings toward Catlin, but it must also be said that Philipps obtained some remarkable bargains courtesy of the artist's financial distress. The baronet's largest commission, for a set of 55 oil copies of works in the Indian Gallery, represented Catlin's redemption of a loan of 100 pounds, which he could not repay in cash. By the time Catlin completed the commission in 1853, the Indian Gallery

was no longer his: in 1852, Catlin had turned it over to the American industrialist Joseph Harrison, Jr., who paid off some of the artist's creditors in exchange.

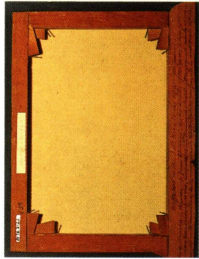
Catlin was at rock bottom. He had served a stint in debtor's prison and had had to surrender custody of his daughters to his wife's brother, who took them back to the United States. He despaired at the "tremendous hard job" he faced in fulfilling Phillipps's commission. Sir Thomas, meanwhile, seems to have been amused by the project, which gave him a chance to be involved in the artist's creative process, an opportunity denied him in 1841 when Catlin decided to publish *Letters and Notes* on his own.

Phillipps drew up several lists of works for his very own Indian Gallery at Middle Hill, settling on a representative sampling of Catlin's subjects. He later inscribed the titles he chose on the backs of the pictures' simple frames. Sir Thomas took great interest in Catlin's progress and grew impatient with the delays caused by the artist's preoccupation with his catastrophic financial troubles and

painful domestic situation. In November 1853, Catlin finally delivered the paintings to Middle Hill. Recovering instantly from his earlier exasperation, Sir Thomas sent the artist a cordial note inviting him to take rooms in his home and suggesting that the near-penniless Catlin could earn a few shillings by lecturing on the collection to visitors to Middle Hill. Catlin demurred. The idea of presenting Phillipps's Indian Gallery now that he had lost his own must have seemed a melancholy prospect indeed.

In addition to fulfilling Phillipps's commissions, Catlin sold existing works to Sir Thomas, letting go of two groups of watercolors that he valued highly. One set consists of portrait miniatures executed at different points in Catlin's career. They range from apparent field works like *No English, Peoria* to highly finished pieces probably made in London in the early 1840s (*Little White Bear, Kansas* is an example). A measure of the artist's distress at losing possession of these exceedingly rare and in some ways fundamental works (which today confer a special

Phillipps drew up several lists of works for his very own Indian Gallery at Middle Hill, settling on a representative sampling of Catlin's subjects.



GEORGE CATLIN, *Buffaloes in the Salt Meadows, Upper Missouri*. Oil on canvas, 1852. 0176.2123

Above, the back of this picture's frame, which Phillipps inscribed with its title.

GEORGE CATLIN, *Kee-Mo-Ra-Nia, No English*. Watercolor on paper. 0226.1513; *Meach-O-Shin-Gaw, Little White Bear*. Watercolor on paper. 0226.1520. These are two of the portrait miniatures Catlin valued highly but sold under financial duress to Sir Thomas.



nothing would induce me to part with them at all, except the absolute pinch I am suffering under at this moment for a few pounds to set me at liberty."

distinction on Gilcrease Museum's Catlin collection, the only one which includes a concentration in the artist's watercolors) can be gleaned from a letter dated January 23, 1853, in which Catlin offered the watercolors to Phillipps:

"No money could scarcely tempt me to bestow the same labour I have on these drawings, nor is there any other person on Earth in whose [possession] I should feel so much disposed to see them preserved as in your own, and nothing would induce me to part with them at all, except the absolute pinch I am suffering under at this moment for a few pounds to set me at liberty."

Greater pain was still to come. In 1858 Catlin sold Phillipps his most exquisite watercolors, those belonging to the first and by far most precious of his "Albums Unique." The albums are bound portfolios of composite drawings of subjects included in the Indian Gallery (*Osage Indians*, for example, depicts three figures not portrayed together in the Indian Gallery). Some of the watercolors, which

approximate fashion plates in their miniaturist detail and elegant style, show figures from the back as well as the front.

Most of the drawings in Catlin's "unique" albums, of which there are about a dozen, their name notwithstanding, were executed in delicate strokes of graphite, with minimal, if any, watercolor embellishment. However, the album acquired by Phillipps, which Catlin dated 1849 and entitled *Souvenir of the North American Indians as They Were, in the Middle of the Nineteenth Century*, is entirely in watercolor. The book is as intricate and as lovingly crafted as an illuminated prayer book from Renaissance France. As Catlin recognized, it was perfectly aligned with Phillipps's principal focus as a collector. What's more, it was a steal, costing Sir Thomas a mere 25 pounds.

The sale of the *Souvenir Album* to Phillipps is one of the few securely documented events in Catlin's life in the 1850s. Far less certain are the details of three ambitious



GEORGE CATLIN,
Osage Indians.
Watercolor on paper.
4776.5.36

From one of Catlin's "Albums Unique," bound portfolios of composite subjects drawn from the Indian Gallery. Catlin sold the album to Philipps in 1858.

trips Catlin claimed to have made during this decade. If the artist is to be believed, he covered thousands of miles in South and Central America as well as in the far western United States and points along its coast farther north. Scholars have long puzzled over these journeys, because they are documented only Catlin's own writings and art.

Catlin reported his itinerary and adventures of the 1850s in several letters to Philipps that are frequently cited in accounts of this mysterious decade. The letters reveal that Catlin designed these trips to benefit his bank account as well as augment his fund of subject matter. He planned to search for lost gold mines and gather material for a third Indian Gallery, this one including the Indians of South America as well as his North American sitters, making it more extensive than the original Indian Gallery now in Joseph Harrison, Jr.'s hands, and far larger than the one at Middle Hill. Catlin planned to explore Brazil, Argentina, and Paraguay, as well as to travel "over a country of wild Indians not yet described" and "landscape scenes of . . . glorious and unknown regions."

In sharing plans for his expeditions with Philipps,

Why was the notoriously difficult and snobbish Philipps attracted to Catlin, whose life seems to alien to his own?

Catlin was inevitably cast in the role of supplicant, since he initially had few contacts abroad, was almost always broke, and became increasingly isolated as his life went on. As amply demonstrated in his fawning portrayal of the nobility in his account of his European experiences, Catlin's *Notes of Eight Years' Travels and Residence in Europe*, the artist was impressed by anyone, Philipps included, with an aristocratic title. But Catlin also benefited from his relationship with Philipps. Philipps was generally a source of sympathetic support if not always money, and, compared to the outrageous rudeness he dished out to others, his nastiness toward his wives, and his indifference and occasional hostility toward his own children, Sir Thomas's treatment of Catlin was almost unbelievably kind.

Philipps helped Catlin to survive psychologically if not financially, and he was encouraging in his own blunt way. When commenting on Catlin's more harebrained schemes,

such as his involvement in the promotion of a colony in Texas for British emigrants, Philipps could be brusque, but he was invariably right, too.

Why was the notoriously difficult and snobbish Philipps attracted to Catlin, whose life seems so alien to his own? Catlin was a brilliant character who possessed a seemingly bottomless well of exotic experiences and the ability not only to paint them but also to write and speak about them at length. Simply put, Catlin was immensely entertaining. As he wrote in one of the letters to Philipps in which he outlined his South American adventures, "I could live more in one such year than most men live in 5." It was true.

Another unifying factor was a shared interest in sport. Both men liked to ride, hunt, and be outdoors generally, and it is evident that Philipps enjoyed Catlin's tales of his sporting exploits. Several of the 55 paintings commissioned by Philipps in 1851,



Above: JOHN NEAGLE,
Portrait of George Catlin. Oil on
canvas, 1825 (detail), 0216.2164

Left: Sir Thomas Philipps in
1860.

such as *South Side of Cedar Island*, feature the artist in some sporting activity, in this case landing a canoe on an island in the Missouri River. An 1853 commission, *The Rattle Snakes Den (Fountain of Poison)*, is the largest and most elaborate of these autobiographical paintings. It depicts the adolescent Catlin on a rather bizarre mission: the destruction of a den of rattlesnakes that had terrorized the citizens of his hometown, Wilkes-Barre, Pennsylvania, when he was a boy.

Another clue to the unusual friendship lies in one of the more curious documents among the Catlin papers. It is a genealogical chart of Catlin's family that was printed by Phillips at his Middle Hill Press. The chart furnishes useful information about Catlin's ancestry, but it is also revealing of Phillips. Genealogy was a preoccupation of Sir Thomas, who was as pleased to plunder the archives of

a village church as to acquire an illuminated gospel and in fact began his collection by accumulating birth, death, and property records. In his analysis of Phillips, Werner Muensterberger suggests that his curiosity about family origins, no doubt stimulated by his own uncertain status, was at the root of Sir Thomas's addiction to collecting. His fascination with family history soon extended to historical records of greater range and scope, just as Catlin's boyhood harvest of Indian artifacts from his father's farm initiated a grand passion for his subject. It was the possession of this passion—the passion for collecting and safeguarding signs of the past—that united the two men at a fundamental level.

They were on the same wavelength, and Phillips must also have admired and to some degree envied Catlin's ability to create as well as to keep historical records. In

... the passion for collecting, and safeguarding signs of the past ... united the two men at a fundamental level.



GEORGE CATLIN, *The Rattle Snake's Den (Fountain of Poison)*. Oil on canvas. 0176.2167



GEORGE CATLIN, *South side of Cedar Island, showing the beautiful buffalo bush, with its blue leaves and red fruit*. Oil on canvas, 1852. 0176.2143

response to a letter the artist enclosed with some plates from his *North American Indian Portfolio*, Phillips declared "You do me justice in thinking that I take an interest in the [North] American Indians and I am delighted to see you taking the only possible means of rendering them immortal. What [would] we now give for such authentic Portraits of our Ancestors the painted Britons?"

Catlin and Phillips shared a mania that prevented them from leading lives of ordinary happiness and destroyed the happiness of others as well. But if they had not been so afflicted, if they had been less dominated by their all-consuming desire to keep if not to stop time, whole chapters of history would be lost to us.

William H. Truettner. *The Natural Man Observed: A Study of Catlin's Indian Gallery*. Washington, D. C.: Smithsonian Institution Press in association with Amon Carter Museum, 1979.

Joan Carpenter Troccoli. *First Artist of the West: George Catlin Paintings and Watercolors from the Collection of Gilcrease Museum*. Tulsa: Thomas Gilcrease Museum Association, 1993.

Brian W. Dippie. *Catlin and His Contemporaries: The Politics of Patronage*. Lincoln, Neb.: University of Nebraska Press, 1990.

Werner Muensterberger. *Collecting: An Unruly Passion, Psychological Perspectives*. Princeton: Princeton University Press, 1994.

THE ANTHROPOLOGY DEPARTMENT of Gilcrease Museum curates an expansive array of materials. Numbering approximately 250,000 individual pieces, they include archaeological, historic, and contemporary objects produced by the indigenous populations of the Western Hemisphere. This material encompasses utilitarian, ceremonial, and aesthetic objects, from 15,000-year-old Clovis spear points to contemporary Native American art. The combined anthropological collections of the museum provide a resource for scholarly research and publications, interpretive exhibitions, education programs, and collaborations with Native American communities and their members.

Thomas Gilcrease employed a number of strategies to create the core anthropological holdings of the museum, and clear examples of his methods can be seen by looking at the collection itself. In the late 1940s, Gilcrease began to add anthropological objects to his growing body of fine art. At first he used the same strategy that he had employed to build the fine art collections of the museum, acquiring private collections of significant scale and quality. The purchase of the Lloyd Bolles collection of southwestern ceramics from the Mesa Verde region (1948), the Emil Lenders collection of ethnographic materials (1950), and the Harry J. Lemley collection of archaeological artifacts (1955) brought immediate depth and scale to the anthropology collections of Gilcrease Museum. The Lenders and Lemley collections are well documented and provide a core resource for both museum research and exhibitions.

Following the original transfer of his collection to the City of Tulsa in 1955, Mr. Gilcrease continued to collect fine art and manuscript materials through the Gilcrease Foundation, although this activity was soon eclipsed by his growing interest in archaeology. The acquisition of additional private collections in the late 1950s and early 1960s added geographic and temporal scope to the anthropological collection of the museum. Important groups of objects purchased during this period by the Gilcrease Foundation include the Madge Hardin Walters northern Plains Indian materials, T. Hugh Young's Archaic and Mississippian lithics, ceramics, and ground stone, and the Gibson collection of Hopewell and Spiro Mound vessels, effigy pipes, and statues.

Gilcrease quickly embraced the value of systematic field excavation as a source of well-documented museum specimens. His growing passion for field archaeology is evidenced through his sponsorship of numerous excavations between 1955 and 1962, many in which he was an active participant. In 1954, Gilcrease hired Greg Perino, an archaeologist, to direct the research activities of the Gilcrease Foundation. Working as a team, Gilcrease and Perino excavated sites in Arkansas, Missouri, Illinois, Tennessee, and Mississippi, producing important assemblages of objects created by the members of the indigenous Hopewell and Mississippian civilizations of North America.

A Meaningful Life:



The Ernest Emmett



Thompson Collection

Ernest Thompson, Kaw Chief Tus-See-Gaw
Joe Thompson Collection of Kaw material,
4327.7982



The anthropology collections of Gilcrease Museum continued to grow following the death of our founding patron. Through his bequest the Gilcrease Foundation donated the collections he had acquired between 1955 and 1962 to the museum. The addition of these extensive archaeological materials to the permanent collection established the national reputation of the Gilcrease Anthropology Department. The Thomas Gilcrease Museum Association continued this tradition through the purchase, in 1982, of the Frank Soday collection of archaeological materials.

Donations and gifts have long been important sources of collection growth in the Anthropology Department. As the stature of Gilcrease as a collector of anthropological materials increased, so did the interest of other private collectors in placing their materials under his stewardship. His interest in establishing a venue in which to share his collection with a broader public further intensified the desire to position private collections within the Gilcrease purview. The first documented gift of a private archaeology collection to Gilcrease was the donation of 4,600 objects from Delaware County, Oklahoma, by Albert Reed in 1939. One of the last gifts to have been predicated on a personal relationship with Thomas Gilcrease was that of Dr. David Harner. Harner was an avid collector from Springdale, Arkansas, who collected archaeological materials from Arkansas and the surrounding region, but also built impressive collections of Mexican folk art and archaeology. Dr. Harner served as a conduit for the gift of important archaeological materials to the museum from other individuals. In the early 1970s Harner made extensive gifts to the museum that included his historic Mexican masks, pre-Columbian ceramics, and Mississippian artifacts.

*Kaw Bark Lodge, Kaw Reservation,
Indian Territory, ca. 1882
4326.3988a*

*The Kaw used a variety of dwellings in
their annual economic cycle. Hide tipis
for hunting, permanent sod covered earth
lodges in their villages and domed houses
covered with slabs of bark and finely
woven mats.*



*Wearing blanket.
Kaw, Kay County,
Oklahoma. Wool
cloth, glass beads,
leather, ribbon. Early
20th century.
E.E. Thompson
Collection,
TL1999.54.63*

Gifts, donations, and sponsored commissions have become the principal methods of acquisition at Gilcrease Museum. In 1998, the museum received three important gifts of family collections, the Harding Big Bow collection, the Mary and John Whitesell collection, and the JoAllyn Archambault collection. The most recent gift of this type was the Ernest Emmett Thompson collection, donated by Thompson's son, Joe, and his daughter, Mary Bryan, in 1999. I believe that Mr. Gilcrease would take great pride in the decisions of these families to view Gilcrease Museum as a repository for their family collections and, more importantly, the information and stories that surround their origins, use, and cultural significance.

Ernest Emmett "E.E." Thompson was a member of the Kansa Indian tribe of Oklahoma. The Kansa, or Kaw as they are commonly called, are closely related through language and culture to the Osage and Quapaw. These three, together with the Omaha and Ponca, constitute the Dhegihan sub-group of the Siouan language family of North America. When first encountered by the French in 1673, the Kansa resided in several villages located on tributaries of the Kansa River, northwest of modern day Kansas City. The Kansa are a true Prairie tribe, exhibiting a mix of economic and material attributes from their Plains and Woodland neighbors. This included a cycle of migration to the plains for semi-annual buffalo hunts



Final Kaw delegation to Washington, D.C., 1906. Left to right: Standing, Forrest Chouteau, A. R. Miller, Kaw Agent, Silas Conn, Albert Taylor. Seated, Little Jim, Jim Pepper, Jess Mehojah, Roy Monroe (Morrow), Joe Thompson
Collection of Kaw material, 4327.8057

and seasonal occupation of villages on streams close to their confluence with major rivers. These villages afforded protection from the harsh winter weather, ample supplies of firewood and water, and close access to cultivated fields in the floodplains of major waterways.

In the 1870s the Kaw sold their diminished reservation in Kansas and moved to a new reservation in Indian Territory which lay in proximity to the Osage and Ponca reservations. Population decline had reduced the size of the tribe to less than 300 members. In 1903 their reservation was divided into individually owned allotments. The Kansas continued important lines of social discourse with their neighbors and cultural cognates, the Osage and Ponca.

Emmett Thompson was born on May 13, 1902, on the Kaw reservation in modern day Kay County, Oklahoma, to Oliver Thompson, a Kansas Indian, and Lucy Newman, a woman of American heritage. The family's Anglo surname came from the U.S. Indian Agent for the Kansas Reservation, most likely during enrollment for tribal annuities guaranteed through the articles of treaties and legislative acts. The eldest of three brothers, Emmett was given the Kansas name Tuseegee.

While there is little detail available regarding Emmett's early life on the Oklahoma Reservation, history records the early 1900s as difficult years for

Fan (front and back). Kaw, Kay County, Oklahoma. Hawk feathers, glass beads, leather, parrot feather, dyed hackle feathers. Early 20th century. E.E. Thompson Collection, TL1999.54.38



the tribe, which suffered the effects of land cessation, population decline, and social upheaval. For the Kaw, reservation life at the turn of the century revolved around the Indian Agency, its associated school, and the general store. Emmett attended the agency school and his family lived nearby in one of the "settlement" houses constructed by the Government. Emmett Thompson's initiative and business inclinations surfaced early through his activity as a mule skinner and commercial hauler who used his team and wagon to transport materials, mostly sand out of the Arkansas River basin near his allotment.

E.E. Thompson was one of the last members of the Kansa tribe to be placed on the Allotment Roll. His land selection, made by his father on his behalf in 1903, was in the far western reaches of the Reservation, close to the area that would become the Burbank Oil Field of the Osage Nation. The discovery and rapid development of major oil reserves within the Osage Reservation in the 1910s and 20s made the allotted members of the Osage tribe the richest community in the world. The Osage Allotment act of 1906 provided that the tribe would hold the mineral rights of their former reservation in common, with each allottee receiving an equal share in the revenue from exploration leases and production royalties. The mineral rights of the former Kansa Reservation in Oklahoma transferred to the original surface owners as registered in the allotment process. Thereafter, the mineral rights transferred with the sale of property to any new owners, whether they were Native American or not. The discovery of oil on his allotment in 1921 made E.E. Thompson a wealthy man, literally overnight. Unlike the Osage allottees, who shared equally in the proceeds of their "underground reservation," Kaws on mineral-rich land benefited independently, so oil income was limited to a very few members of the tribe.

The next decade of E.E. Thompson's life is a great success story for the assimilation programs of United States Indian policy in the early twentieth century. Thompson used the proceeds from his oil interests to purchase a comfortable home in Ponca City, Oklahoma, and soon afterwards married Olive Bellard, believed to have been of partial Kansa heritage. He and his



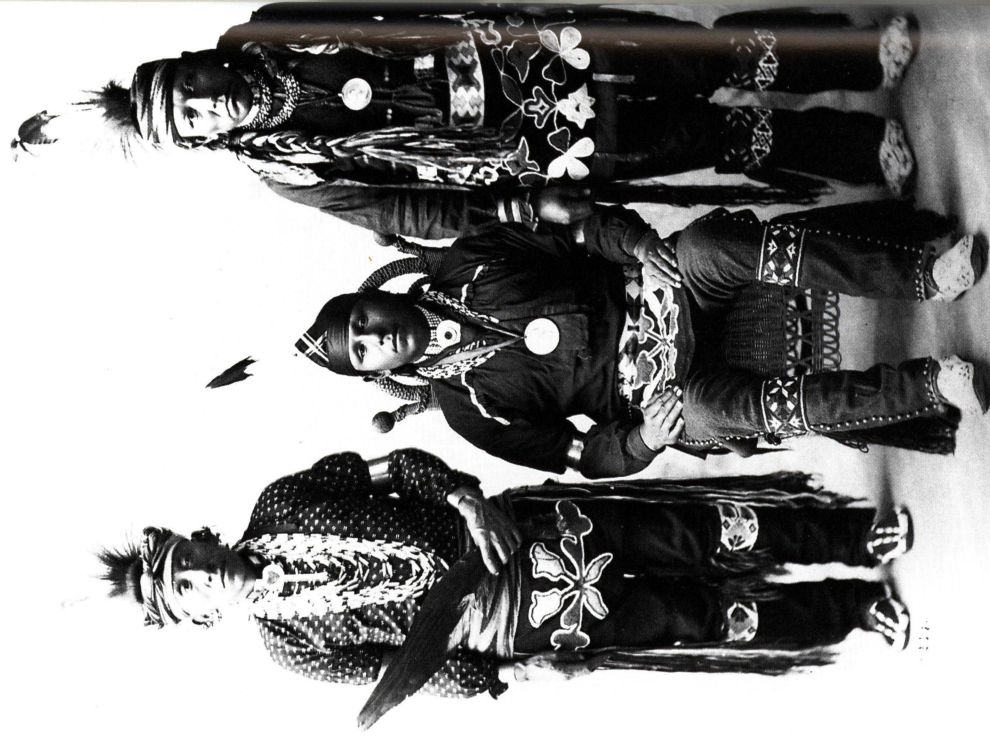
new wife both sought additional formal education, first at the Ponca City High School and later at the University of Colorado. Emmett became a successful businessman, establishing the National Loan Investment Company in Ponca City, where he invested in the professional development of that growing city.

His economic status and professional contacts brought him to the height of Ponca City society. Emmett and his family would visit the rural mansion E. W. Marland, then president of the Conoco Oil Company, where Will Rogers, Wiley Post, and others gathered for polo and social events. He and his wife attended Hollywood premieres with movie stars of the era such as Richard Dycks and Irene Dunn. His associates among Native American reformers in education and politics included Charles Curtis, a fellow Kaw, who served in both the U.S. House and Senate and was vice president of the United States from 1929 to 1933. One of his closest friends was Dr. Henry Roe Cloud, a member of the Winnebago tribe, a graduate of Yale University, and president of the Indian School in Wichita, Kansas. He was also close to John Joseph Matthews, the acclaimed author from the Osage community, and his sister, Lillian Matthews, curator of the tribal museum in Pawhuska, Oklahoma.

Dance clout. Kaw, Kay County, Oklahoma. Wool cloth, glass beads, satin ribbon. Early 20th century. E. E. Thompson Collection, TL1999.54.60

Vest. Kaw, Kay County, Oklahoma. Wool, cotton, glass beads, silk. Early 20th century. E. E. Thompson Collection, TL1999.54.73

Kaw Dancers, Kaw Reservation, Indian Territory, ca. 1885. Courtesy of the Glass Negative, Ponca City, Oklahoma



Moccasins. Kaw, Kay County, Oklahoma. Glass beads, leather, rawhide. Early 20th century. E. E. Thompson Collection, TL1999.54.32.a-b

Dress. Kaw, Kay County, Oklahoma. Leather, glass beads, cotton twill. Early 20th century. E. E. Thompson Collection, TL1999.54.56

Emmett Thompson did not forget his Kansa relations or the reservation community in which he was born and raised. He maintained close personal relationships with the traditional extended families of the tribe and used his wealth to better the circumstances of his immediate relatives. He built a fashionable brick home for his mother in rural Kay County and hosted visiting relatives at his Ponca City residence on a regular basis. He was quick to provide assistance, in the form of medical care, groceries, and other necessities to many members of the Kaw community, particularly during the desperate conditions of the Depression.

Thompson's interest in the welfare of the Kaw community assumed a more official status with his election as chief of the tribe in 1933. This would be the last election of a chief and tribal council, after which the passage of the Oklahoma Indian Reform Act brought about a transition to tribal business committees led by tribal chairmen.

Emmett maintained a large farm on 320 acres in rural Kay County, Oklahoma. The main structures included a comfortable frame house and a large barn. He retained the services of a caretaker and produced wheat on

Gray Horse Indian Village, Indian Territory. Osage Ilonshka Society, Pawhuska District, Osage Nation, Indian Territory, ca. 1884.
Photograph by Vince Dillon.
Courtesy of the Oklahoma Historical Society, No. 15288

This is the original Ilonshka Committee of the Pawhuska District, comprised of both Osage and Kaw participants. The little boy at the center is Ben Mashunkashay, the first Drum Keeper for the community. Members of the Kaw community established the dance among the Osage in the early 1880s.



All Kaw, Kay County, Oklahoma, early 20th century, E. E. Thompson Collection. Clockwise from top right:

Vest (back). Wool, cotton, glass beads, silk. TL1999.54.74

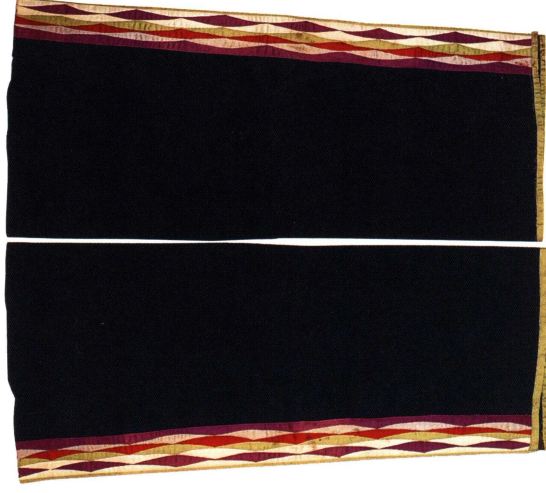
Man's leggings. Wool sroud cloth, silk ribbon. TL1999.67.a-b

Dance stick. Wood, glass beads, otter fur, feather fluffs.

TL1999.54.39

Dance clout. Wool cloth, glass beads, satin ribbon. TL1999.54

Cuff. Glass beads, canvas, leather. TL1999.54.74.a-b



the open terraces, and also engaged in some gentleman ranching. It was in this setting that he undertook forays into racehorse breeding and training, adding a stable and racetrack to "the old home place." The return of his wife from a trip to Europe, however, put an end to Emmett's speculation as a horse breeder.

Emmett was involved in the social dances of the day and sponsored a powwow each year at his farm, where he maintained a dance ground and facilities to host a large crowd. His close friends in the Kaw community included Jim Pepper and the Mehojah brothers, well known powwow dancers and participants in the traditional dancing societies among the Kaw and Osage. Emmett's philanthropy overlapped with the festivities at his annual powwow. Each year he would invite some of his friends and business associates from Ponca City to become honorary members of the Kaw tribe. While the details of E.E. Thompson's adoption ceremony remain unknown, it is clear that he encouraged his newfound tribesmen to contribute in great vigor toward the expenses of the annual powwow and to provide gifts to their new "kinsmen."

Ernest Emmett Thompson passed away in April of 1938, two weeks before his thirty-sixth birthday, from a heart attack thought to stem from a case of rheumatic fever as a child. He died in office, as Chief of the Kaw Tribe, and his funeral was attended by hundreds of members of local Indian communities, political leaders, and business dignitaries. He was interred in the community cemetery on the prior reservation. His business success provided well for his widow and three young children, who continued their residence in Ponca City.

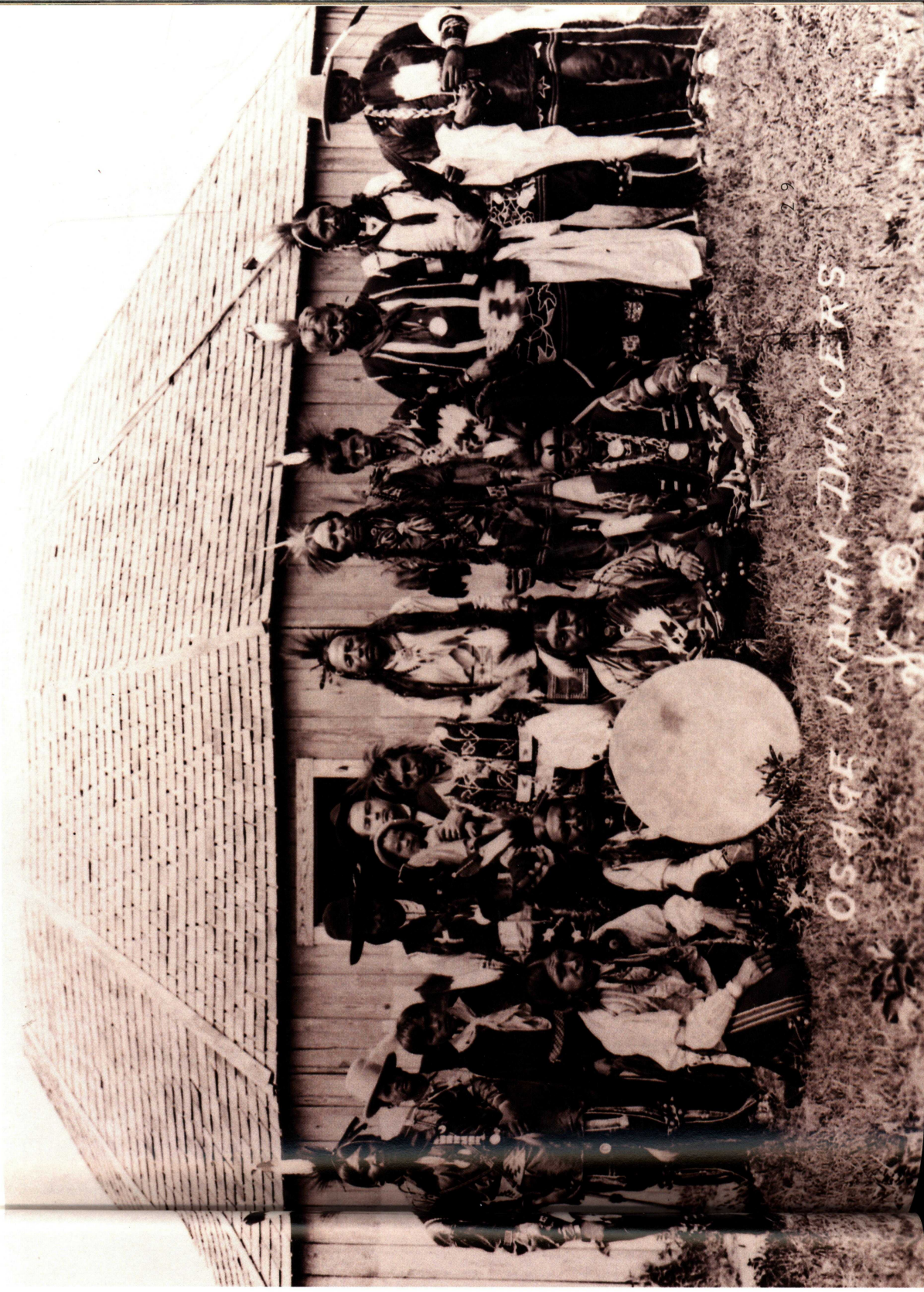
After E.E. Thompson's death his collection came under the stewardship of his widow. As chief of the tribe, her husband had already placed several items on display in the basement of the Carnegie library in Ponca City. After his death the remainder of the collection was stored at the library as well. In 1960, the entire collection was loaned to the new Ponca City Cultural Center in the former Marland mansion on Grand Avenue, to be displayed there until the children of the family were old enough to determine its final disposition. The loan to the center was accompanied by an elaborate celebration at which the chiefs of the Osage, Kaw, and Ponca tribes officiated.

The E.E. Thompson collection is comprised of 75 objects, accompanied by supporting documentation and photographs. Like most private collections, it is named for the individual who created it and is biographic in context and significance. The collection gifted to Gilcrease Museum represents only a small portion of the physical possessions of Emmett Thompson, defined and segregated based on their Native American attribution. In short, it is an "Indian collection." The Thompson materials are best defined as "collected Kaw," noting the cultural affiliation of the owner, as opposed to the community of origin. The identity of the makers of particular objects and the circumstances of their creation are largely unknown, discernable only through stylistic comparison with documented examples. Taken as a whole, the collection provides material evidence to help situate Ernest Thompson within the milieu of Native American ethnicity in the early twentieth century.

Opposite: Otter dragger. Kaw, Kay Country, Oklahoma. Otter hide, glass beads, golden eagle feathers, feather fluffs. Early 20th century. E. E. Thompson Collection, TL1999.54.62

Osage and Kaw Dancers, Gray Horse Indian Village, Osage Nation, ca. 1905. Courtesy of the Oklahoma Historical Society, No. 15635

The large drum, round dance house, and attire of the dancers identify this as an early Ilonshka. Little Jim, a prominent member of the Kaw community, is seated at the far right. He and other Kaw served as officers in the Ilonshka in the Gray Horse and Pawhuska Districts of the Osage Nation.



The largest assemblage of related objects in the collection includes articles of Native American clothing and accessories owned by Mr. Thompson and his wife. His wife's buckskin dress, moccasins, and accessories would appear to have been worn mainly during public appearances with Thompson in his capacity as tribal chief and when she represented her Native American heritage among the social elite of Ponca City.

Thompson's personal regalia went beyond the "Indian dress" of official appearances and superficial ethnic identification. It reveals him as an active participant in dances and other social observations in the Kansas community. The collection contains several sets of clouts, leggings, moccasins, belts, and other items that constitute the core elements of an Oklahoma straight dance outfit, a long-standing form of traditional attire for males associated with the modern day version of the Helushka Society. Stemming from older forms of dancing connected to warfare, the *Helushka* was disseminated to the Kansa in Oklahoma by the Ponca. The Kansa called the dance *Helucka wataci*, and in the mid-1880s passed the dance to the Osage district of Pawhuska, where it is still observed today as the *Ilonshka*. It would appear that the Kansa continued to perform the *Helucka wataci* up into the 1920s,

and many members of their community participated in the dances held among the Osage and Ponca, with Kansa holding ceremonial offices and positions of honor within the dance in many Osage *Ilonshka* districts.

One object suggesting that Thompson was an active straight dancer is an otter tail dragger. It is unique to this style of dance regalia and finds no other use beyond this context. It is a narrow strip of otter hide that hangs from the neck and down the back of the dancer. The dragger in the collection is decorated with a strip of loom beadwork with beaded medallions affixed at each end. Hanging from the top medallion are golden eagle feathers whose shafts are beaded in the gourd stitch. This is very characteristic of the decorative treatment of otter draggers from the earliest examples to current derivatives.

Emmett's sponsorship of an annual community powwow is attested by the drum and drumsticks in the collection. The drum shows signs of extensive wear and has sustained numerous repairs over time. Emmett had personal relationships with many powwow singers of his day, including prominent singers and song composers from the Ponca community. A program from the dedication ceremony when his collection was installed at the Ponca City Cultural Center indicates that he might have had a personal "give-away" song. One of the drum sticks has an inscription on the handle: "Council Grove; Aug. 25, 1925; 1937; To E. Thompson." This would suggest that Thompson was in attendance and perhaps a participant in the Medicine Lodge Treaty Commemoration held annually in Council Grove, Kansas.

The material, construction techniques, and decorative ornamentation of dance cloths, leggings, vests, and shirts in the Thompson collection are consistent with the general standards of Oklahoma powwow regalia in the early 20th century. Attributes include a combination of distinct tribal elements, like fully beaded moccasins in the style of the Southern Cheyenne, cut-and-fold ribbon work as developed by the Delaware and Shawnee, and the floral-inspired curvilinear beadwork of the Oto-Missouri. These features provide ample evidence of the intertribal nature of the modern powwow and its associated material culture. The collection also contains a full complement of accessories for a traditional Oklahoma straight dance outfit: German silver jewelry and numerous ribbon shirts, neckerchiefs, and arm scarves, all subtle nuances of the well-attired straight dancer. These objects are represented in sufficient quantity to allow several changes over the course of a long weekend powwow in the Oklahoma summer.

The various components and pieces of Emmett's straight dance outfit exhibit signs of use and normal wear, evidenced by damaged beadwork, frayed ribbons, and soiled fabrics. Comparison of the pieces with documented examples, historic photographs, and information preserved in oral tradition would suggest that the dance outfits were used within the context of traditional Kaw society in the early 20th century. The only article in the collection that is inconsistent with this is the eagle feather headdress. As the *de rigor* headdress for official functions, largely in response to stereotypical expectations from non-Indians, it finds no role in the social and ceremonial dances discussed above. The feather bonnet contrasts with the

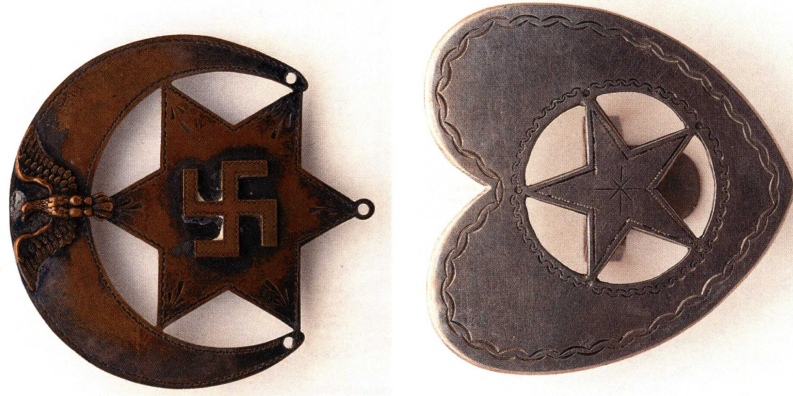


Cradle board. Kaw, Kay County, Oklahoma. Wood, wool yarn, paint, brass tacks. Early 20th century. E. Thompson Collection, TL1999.54.1

Drum and drumsticks. Kaw, Kay County, Oklahoma. Rawhide, wood, leather, commercial hardware. Early 20th century. E. Thompson Collection, TL1999.54.4./43/44.b



Two scarf slides. Kaw, Kay County, Oklahoma. Early 20th century. E. Thompson Collection. Top, brass, TL1999.54.22; Bottom, nickel silver, TL1999.54.23.



more reserved and lesser-known turkey beard and deer tail roach headdress in the collection. Emmett probably realized the value of the feather bonnet as a symbol of Native American ethnicity and leadership, but maintained a traditional headdress for use with his dance outfit.

The remaining materials in the Thompson collection curated by Gilcrease Museum are ethnographic objects that include the gifts Emmett received from other Native Americans plus isolated pieces that reflect the interest of the collector. Outstanding examples include three cradleboards constructed in the distinctive style of the Kaw and Osage. Joe Thompson told me that his father had a cradle constructed for each of his three children, although he was uncertain of which cradle was for him or his siblings. Each cradle is constructed from a wooden plank, its topmost quarter decorated with bas-relief carving, paint, and brass tacks. At the base of the decorated portion is a bent, wooden hoop decorated with either beadwork, finger weaving, or ribbon work. Bells and other ornamentation are sometimes attached to this part of a cradle board. The baby was swaddled and secured to the board through the use of a finger woven sash. The observation of the tradition of having a cradle constructed upon the birth of a child remained an important observation with the Kaw, Osage, and others long after its had lost its former utilitarian function. This suggests to me that Emmett Thompson incorporated traditional Kaw values into the rearing of his children.

The sole ethnographic piece in the collection that is somewhat incongruous is a traditional saddle. While the majority of the collection dates to the early 20th century, the saddle is definitely a survivor of the equestrian nomad life of the 19th century, possibly as early as the 1860s. Its elegant decoration of brass tacks and thin buckskin fringe accentuate the paired horns of the saddle and added kinetic decoration when it was in use.

All Kaw, Kay County, Oklahoma, early 20th century, E. E. Thompson Collection. From top to bottom:

Roach headdress. Turkey beard hair, deer tail hair, leather, cotton cord.

TL1999.54.45.a

Beaded bag. Leather, glass beads. Early 20th century. TL1999.54.71

Saddle. Wood, leather, brass tacks. TL1999.54.5



SUGGESTED READING

Skinner, Alanson. "Kansa Organizations." *American Museum of Natural History, Anthropological Papers* 11 (9): 745-776. 1915.

Unrau, William E. *The Kansa Indians: A History of the Wind People*. 1673-1873. Norman: University of Oklahoma Press, 1971.

Wedel, Waldo R. "The Kansa Indians." *Transactions of the Kansas Academy of Science* 49 (1): 1-35. 1946

Wissler, Clark. "General Discussion of Shamanistic and Dancing Societies." *American Museum of Natural History, Anthropological Papers* 11 (12): 855-876. 1915.

It is the only object in the Thompson collection that relates to the pre-reservation era in Kaw history.

The remaining pieces in the collection are believed to represent the gifts Thompson received from other tribal officials and friends in the Native American community. Prominent pieces include Carlinite pipe bowls, decorated pipe stems, and a beaded pipe bag constructed in a style associated with the Lakota. An interesting piece is a beaded pillow decorated with applique beadwork on black velvet, a common art form of the Lake Superior Ojibwe. It reminds me that gifts between Native Americans often combine contemporary utilitarianism with decorative details drawn from the traditional arts.

Emmett Thompson's gift collection includes a great diversity of objects, all exhibiting a high degree of craftsmanship and design. The Southern Plains courting flute is a compositional masterpiece and exemplifies the early impact of the Native American fine arts movement on traditional media and techniques. The range of the collection is well represented by the northern Plains tobacco bag, executed in the two-needle applique method of the Blackfeet and Cree communities and the first generation "tipi lamp" attributed to "Willow Bird."

The Ernest Emmett Thompson collection is a welcome addition to the resources of the Anthropology Department at Gilcrease. I believe that biographic collections are an important adjunct to ethnographic collections that derive from connoisseurship and systematic acquisition. The value of the Thompson collection is greatest when it is viewed as a whole. As a set of objects it represents not a type, or a tribe, or a time period, but a meaningful human life. I particularly like the Thompson collection for its potential to dispel misconceptions and assumptions with respect to American Indian lives. Emmett Thompson's life is certainly not representative of either the general perception or the reality of American Indian experience in the early 20th century. If for this reason alone, his collection deserves to be preserved, as evidence of the great diversity that is subsumed by the term Native American.

Flute. Kaw, Kay County, Oklahoma.
Cedar wood, leather, glass beads, paint, rhinestones. Early 20th century. E. E. Thompson Collection, TL1999.54.75.a-b



ON JANUARY 20, 1947, some sixty-three boxes of paintings and books plus eleven crates with bronzes and pedestals arrived in Tulsa, Oklahoma, from the Manhattan Storage & Warehouse Co. in New York City. The unheralded shipment contained the American western collection of the late Dr. Philip Gillette Cole. It had been insured in transit for an amount equal to the purchase price and equivalent to the appraised value. The few knowledgeable western art collectors of the time would have known the figure to be a fraction of the collection's real value. The collection's purchase price of 1947 would scarcely buy a single significant work by one of its major artists today.

The collection had been acquired three years earlier from the estate of Dr. Cole through an agreement signed January 18, 1944. Gilcrease offered to pay in fifths, with one-fifth down, one-fifth due annually over the following two years, and the final two-fifths in the third year. It was certainly one of the shrewdest acquisitions of American art of the century. It was also one of the best kept secrets. For many years after the sale, collectors, scholars and dealers wondered what had become of the remarkable collection of Dr. Philip Cole.

The bill of sale, which stipulated that the collection came "without covenants or warrants," was attached to an inventory by P.J. Curry Company of New York. The inventory listed several hundred items. Notable among them were twenty-seven bronzes by Charles Russell, seventeen bronzes by Frederic Remington, and sixteen bronzes by other artists, including James Earle Fraser, Alexander Phimster Proctor, Malvina Hoffman, Hermon A. MacNeil, Adolph A. Weinman and other important American sculptors.

The inventory also itemized some 560 paintings: sixty-five by Joseph Henry Sharp, forty-six by Charles Russell, twelve by Frederic Remington, eleven by Frank Tenney Johnson, eight by Charles Schreyvogel, five by William Leigh. Many other artists were represented, including Will James,

The Remarkable Collection of Dr. Philip G. Cole and How It Came to Gilcrease

CHARLES SCHREYVOGEL, *Breaking Through the Line*. Oil on canvas. 0127.1235





Herbert Dunton, N.C. Wyeth, Edward H. Potthast, Robert Heerman, Albert Groll, John Marchand, Edgar Paxson, and Oscar Berninghaus. There were 320 works by Olaf C. Seltzer, including forty-three oils, 103 miniatures from his historical series, ninety watercolors, and dozens of illustrated letters and envelopes. We can imagine how Gilcrease may have felt as crate after crate was opened, revealing the magnitude and significance of his purchase.

Also arriving that day were Dr. Cole's extensive library and special collections including Edward Curtis photographs, correspondence from Charles Russell, Olaf Seltzer, and Will James, and three suede folios of etchings by Edward Borein. There were prints and lithographs, ledger drawings, original George A. Custer documents, and unpublished items relating to the frontier wars of the 1870s. In one envelope Gilcrease found forty-eight letters from Col. F.W. Benteen to Theodore Goldin and was

OLAF C. SELTZER
The Buffalo Hunt. Oil on board.
0137.827

FREDERIC REMINGTON
Missing. Oil on canvas.
0126.638



accompanied by a handwritten instruction from the movers that stated, "At safe deposit vault in New York, not in house, we are not to handle."

Cole was fifty-seven when he died of a massive stroke in 1941. His death set off a chain of events that would culminate six years later with the removal of his beloved collection from its luxurious surroundings at Zeeview, the Cole estate near Tarrytown, New York, to the modest sandstone long-house museum of Thomas Gilcrease in Tulsa, Oklahoma. Gilcrease's first museum of the American Indian in San Antonio, Texas, had failed to attract visitors when it opened there in 1943. An important collection of American western art, Gilcrease believed, would attract the visitorship and public interest he desired. With the Cole Collection in hand, he knew that his dream could be realized.

How did this remarkable collection, some might argue the finest of its kind ever assembled, find its way to Tulsa? As early as November, 1943, David B. Browne, a New Yorker and well known deal maker, was in correspondence with Thomas Gilcrease and Martin Wiesendanger, Gilcrease's first curator-director and a former salesman at the Kennedy Galleries in New York. Browne told the men that Cole's widow wanted the collection sold, preferably intact. Wiesendanger, known formerly as a "customer's man" at the Kennedy Galleries, was familiar with the quality of the collection and encouraged Gilcrease to consider it.

Negotiations moved slowly at first. Gilcrease was a notoriously private and cautious individual. Late in 1943, with the estate trustees eager to meet a December tax filing deadline, Gilcrease, Wiesendanger, and Wiesendanger's wife Margaret, went to New York to examine the collection and to meet Mrs. Cole and Daniel Browne. They returned to San Antonio

uncommitted and doubtful. Many of the works required conservation and the up-front cash requirements were not to Gilcrease's liking. Wiesendanger and Browne negotiated with the trustees for more time.

Finally, after much back and forth, an acceptable financial arrangement was reached. As part of the agreement, Gilcrease insisted that the purchase of the collection was not to be made public for at least two years following the conclusion of the transaction. Privately, Gilcrease's business associates and family were concerned that he would overextend himself with the purchase, but Martin Wiesendanger knew the collection, with its unparalleled quality and significance, must be obtained, as it would fit perfectly into the grand plan for the Gilcrease Museum.

Then, at the very moment when negotiations were reaching a critical point between Gilcrease and the executors, another interested buyer in the form of the R. W. Norton Foundation in Shreveport, Louisiana, made an offer of \$400,000, much more than what Gilcrease was prepared to pay. Gilcrease quickly concluded the purchase. Cole's beloved state of Montana might have been a third contender. According to Alice Ralston, Cole's longtime assistant, and others, Cole had made overtures in earlier years to the Montana Historical Society indicating his willingness to leave the collection to the state for their proposed museum, provided that a special wing be built to house it. Nothing ever came of this offer during his life nor was the plan considered after his death.

CHARLES RUSSELL
The Buffalo Hunt. Bronze.

0827.12



... C.K. returned to New York in 1900 a successful businessman. There he invested in a small company founded by a German immigrant inventor named George Schrader, who had developed what came to be known as the bicycle tire valve. . .

Who was Dr. Philip G. Cole and what were the circumstances that led him to amass this formidable collection of American western art? David Hunt, a former curator at Gilcrease, conducted extensive research into the life and motivation of Dr. Cole and reported his findings in the Gilcrease Museum publication *The American Scene* in 1967. Many of Hunt's discoveries were based on interviews with Cole's family and friends, including Cole's youngest daughter, Mrs. Kay Worden. Hunt also interviewed Miss Alice Ralston or "Aunt Alice" as she was known around the Cole home. Alice Ralston lived for many years with the Coles, serving as nurse and tutor and assisting Dr. Cole with the administrative details of his collection.

David Hunt referred to Dr. Cole's world as a very private domain, saturated by his love for Montana, where he had spent his early years, by his art collecting, and by his love of family. Alice Ralston and Kay Worden both emphasized his love for his home state. "Dr. Cole loved the West," remarked Miss Ralston, "and collected things about the West, whether it was art or [other things]. He loved Montana particularly and everything about Montana that he could lay his hands on, he bought."

Mildred Ladner's monograph *O. C. Seltzer, Painter of the Old West* contains what is probably the most detailed information available on the very private Dr. Cole. He was born in Jacksonville, Illinois, on September 25, 1883, the oldest child of Dr. Charles Knox Cole, a native New Yorker, and his wife Harriet Gillette, of Illinois. The Coles settled in Montana, where C.K., as the elder Cole was called, became speaker of the Montana Territorial Senate during the 1888-89 session, the last before Montana entered the union as the forty-first state in 1889.

C.K. was an investor and rancher as well as a physician. He registered the "J-Bar" and the "Reverse CK" brands with the territory, then the state, of Montana. He built the Helena Hotel, later trading it for other properties, and rumor had it that he also inherited some apartment properties in New York City. Whatever the circumstances, C.K. returned to New York in 1900 a successful businessman. There he invested in a small company founded by a German immigrant inventor named George Schrader, who had developed what came to be known as the bicycle tire valve. Schrader's invention was adapted for automobile tires just as the automotive industry was beginning mass production, proving C.K.'s investment a fortunate one. He was soon to become sole owner of the company, a development that launched him on a second career and brought immense wealth to the family. In due time this investment would support the creation of Philip Cole's great collection of the art of the American West.

Philip Cole studied at Phillips Academy, Andover, graduating with the class of 1902, and then at Princeton, where he graduated in 1906. He completed his medical studies at the Columbia University College of Physicians and Surgeons in 1910 and did post-graduate work at Bellevue and Harlem Hospitals. He interned as house surgeon at the Harlem hospital, specializing in gynecology, and was greatly respected and appreciated for the work he did there. The hospital community gave him a testimonial farewell dinner upon his departure for Helena, Montana, toward the beginning of the First World War.

Zeeview, the estate of Philip G. Cole, near Tarrytown, New York



Still in his early thirties, Cole left his Helena medical practice for service in France as a reserve officer during the war. With the armistice of 1918 he returned to Helena, where he met and married Katherine Pyle, the daughter of a prominent Montana family and a talented sculptor in her own right. As a wedding gift, C.K. Cole presented the couple with the large Charles Russell canvas of 1910, *The Buffalo Hunt*. This painting had previously hung in the elder Cole's suite at the Waldorf Hotel in New York City.

With the end of the war, young Cole was confronted by a monumental career decision. His father was by then the principal owner of A. Schrader & Son Inc. of Brooklyn, New York. The manufacturing of automotive parts, valves, and gauges, anchored by the mass-produced tire valve, had mushroomed with the age of the automobile and C.K. wanted his son to take over management of the company.

Cole was at a crossroads. He was forced to choose between his medical career in the Montana that he loved and life as an industrialist in New York City. He chose to return to New York. With the death of this father shortly thereafter, Philip became president of A. Schrader & Son. Although he returned to his home state whenever he could, his dream of owning his own Montana ranch never materialized. Instead, he transformed his homes in the East to reflect western themes, and filled them with the art of the West, which eventually lined the walls and filled the bookshelves of several galleries.

OLAF C. SELTZER
*Lewis and Clark with Sacajawia at the
Great Falls of the Missouri 1804.*
Oil on canvas.
0137.871

CHARLES RUSSELL
Salute to the Robe Trade. Oil on canvas.
0137.1625



... Cole purchased the former Whitney estate and home, Zeeview. . . . Spacious hallways linked the more than twenty rooms. Zeeview would become Cole's own private museum.

He even created a replica of a Montana ranch at his summer residence at Lake Placid, New York, naming it Last Chance Ranch after Last Chance Gulch, the original name for Helena, Montana, and the spot where a group of Georgians discovered gold in 1864. He stocked this New York ranch with young antelope flown in from Montana and reindeer from Alaska that arrived accompanied by an Inuit herder.

By 1923, Cole, his wife Katherine, and the couple's three children were living comfortably in their large house in Forest Hills and Cole's passion for collecting art was beginning to manifest itself. He was corresponding regularly with Nancy Russell, wife of the painter Charles Russell, generally asking about available paintings by her husband, and occasionally commissioning special subjects. In a letter of 1926 he proudly relates that he is creating a special Russell room in his home to accommodate his new acquisitions. He also championed the work of Olaf C. Seltzer, whom he met in 1926. Cole and Seltzer became even closer following the death of Charles Russell that year.

In the fall of 1928 Cole purchased the former Whitney estate and home, Zeeview, which included twenty acres of land at Irvington-on-Hudson just below Tarrytown, New York. The family moved in early the following year. The manor house at Zeeview sat comfortably astride the brow of a bluff overlooking the broad Hudson River and the "Tappan Zee." Spacious hallways linked the more than twenty rooms. Zeeview would become Cole's own private museum.

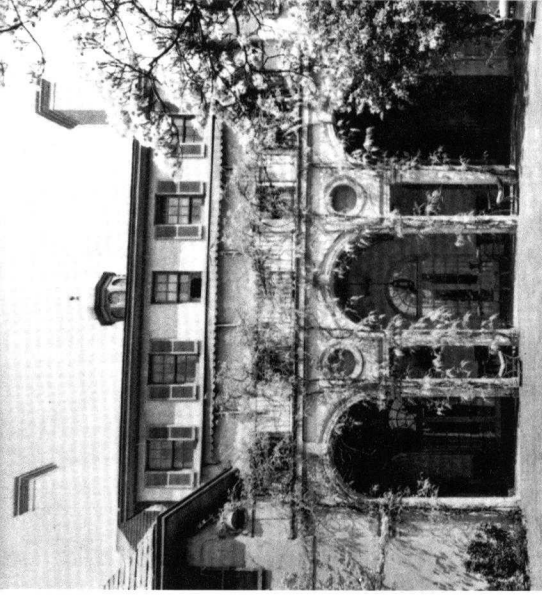




Here, previous pages, and overleaf:
Zeeview, the estate of Philip G. Cole, near
Tarrytown, New York

Opposite: Zeeview

"Living at Zeeview was like living at the Hilton" recalled Kay Worden, "I never went into the kitchen, I was afraid of the chief cook, but the waitresses were nice to me."



as a sculpture studio. It became Olaf Seltzer's workshop during his lengthy visits to Zeeview. There, under the scrutiny of Cole himself, Seltzer painted many of his historical miniatures.

"Living at Zeeview was like living at the Hilton" recalled Kay Worden, "I never went into the kitchen, I was afraid of the chief cook, but the waitresses were nice to me. Our meals were prepared below

and brought up to us in the playroom. Only Mother, Dad, and Aunt Alice (Ralston) are below in the dining room." She also remembered Cole's fun at Easter when he would hide jelly beans amongst the bronze sculptures, in the horses' mouths or under saddles of such works as Remington's *Coming Through The Rye* and *The Stampede*.

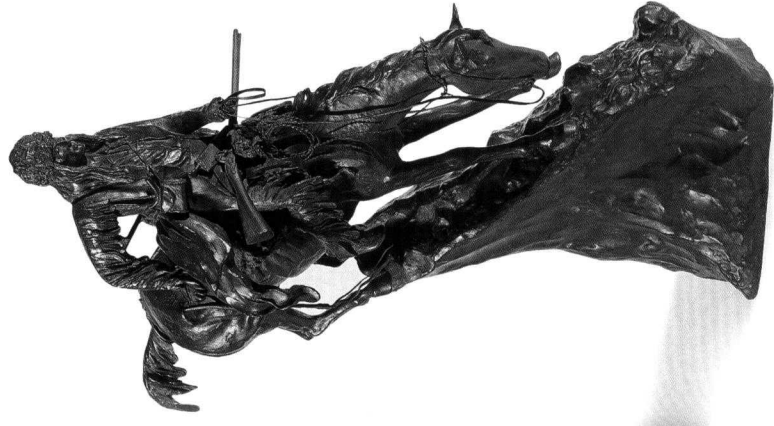
Although Zeeview was visited by Cole's valued friends and by celebrities, including Nancy Russell, Will Rogers, and Olaf Seltzer, for extended periods of time, it was never a rendezvous for the rich and famous. For the most part Zeeview was a sanctuary for the very private Cole, his family, and his beloved art. Consequently, few people were aware of the scale and importance of the American western collection housed there. Cole never spoke of the monetary value of his holdings, nor did he posture himself as an illustrious collector. Although he assembled handsome limited-edition photographic albums of his collection to share with his closest friends, it was not in keeping with his character to extol his own vision and achievement. His obsession was essentially a private one.

Like Thomas Gilcrease, Philip Cole was a scrupulous businessman, especially when it came to buying art. He never purchased sight unseen and rejected as many pictures and sculptures as he accepted into his collection. As a pre-condition to every purchase, Cole made it clear to the artist or dealer "that there is no obligation of any kind whatsoever on my part regarding it." He assumed this polite but nevertheless emphatic position with everyone, including Nancy Russell. He required from the Russells, as from other artists, a bill of sale accompanied by a personal statement or story describing the subject or circumstances surrounding the picture.

Cole usually purchased through one of two galleries, Milch or Kennedy. But with Russell and Seltzer he dealt directly, developing special relationships with both artists. His correspondence with Nancy Russell about his many purchases of her husband's work was punctuated by precise and sometimes elaborate details regarding credits, shipping costs, and other matters.

During the 1930s Cole employed as many as three secretaries at a time to catalog and record his collection and acquisitions, coordinate shipping and handling, and to act on his behalf in his absence. His own index of the collection recorded some 780 items. It was an engrossing and time-consuming project for Cole and for Alice Ralston, who became his most trusted administrative assistant.

FREDERIC REMINGTON
The Mountain Man. Bronze
0827.43



The crowning glory of his vision was the presentation of his collection within the high-ceilinged galleries of Zeeview. There he would personally arrange and rearrange his paintings while perched high atop ladders designed especially to accommodate the twenty-foot-high galleries. He even commissioned works specified to sizes that would fit particular openings on his gallery walls. Hung salon style, the galleries were breathtaking visual experiences.

Over the years Zeeview became full to capacity. Upstairs galleries were overflowing with Olaf Seltzer's vast production. Seltzer's Western Characters, the miniature Histories and the many framed letters and envelopes dominated the stairway and landing.

Cole built a children's rustic playhouse near the pond. He constructed a two-level stone artist's studio, intending for his wife Katherine to use it

He was well connected with the few dealers who specialized in western art and he aggressively sought out emerging marketplace opportunities through his contact with Nancy Russell. He was very friendly with other New York collectors such as the prominent Wall Street brokers Harry Durant and Malcolm MacKay. Although he was indifferent to the opinions of art critics and others who dismissed western art, Cole, like Thomas Gilcrease, took advantage of the impact of their criticism on the market. He did not speak of his long-range plan for the collection except to mention in his letters and to friends that he was building a fine western collection that everyone might someday enjoy. In a letter to Nancy Russell he stated that he was collecting "for posterity."



Although he was indifferent to the opinions of art critics and others who dismissed western art, Cole, like Thomas Gilcrease, took advantage of the impact of their criticism on the market.

OLAF C. SELTZER
 Illustrated letter to Philip G. Cole, June 21,
 1932 (*The Iron Trail*). Watercolor on
 paper. 0237.1210



OLAF C. SELTZER
 Owner (P.G.C.) (*Philip G. Cole*).
 Watercolor on paper, 1927.
 0237.1243

Dr. Cole demonstrated the generosity of the art patron, and it was through Olaf Seltzer that Dr. Cole discovered the way to complete his vision of celebrating the American West and his beloved Montana. Through their friendship Seltzer became something of a confidante of Dr. Cole, performed restoration on works in his collection, collaborated and exchanged ideas about the history of Montana and the Old West. In return, Cole became Seltzer's foremost patron and supporter.

A Danish born American, Seltzer met Dr. Cole in the early spring of 1926 in Helena at the home of their mutual friend, the veterinarian Dr. W.T. Butler. Seltzer needed a patron and Cole saw in Seltzer the man who

“He always told us that we were ‘Montana blood’ and reared us to be just ‘simple Montana folk’. None of us had ever seen Montana though, and living at Zeeview. . . it was sometimes difficult to believe.”

might help him realize his dream for a comprehensive collection of art of the American West. They were both friends of Charles Russell, both history buffs, and both had an abiding passion for Montana. Their acquaintance blossomed into a devoted friendship and business relationship.

Seltzer and his family even moved to New York for a brief period of time in 1926-27 to be closer to Dr. Cole, but ultimately returned to Montana. During the next ten years Seltzer painted literally hundreds of subjects in watercolor and in oil for Dr. Cole. The Seltzer-Cole correspondence forms a rich and fascinating part of the collection itself and reflects the mutual admiration and appreciation that developed between the two men.

Cole commissioned Seltzer to create a series of watercolor sketches on the theme of *Western Characters* in 1928. The two men collaborated on the concept and execution of the work, forming a traditional artist-patron relationship. Five years later these sketches were followed by a commission to paint another series of small pictures known as *Montana in Miniature*. They were oils painted on board and were not to exceed seven inches in height. Cole was intimately involved in selecting and reviewing each of these works for historical accuracy and authenticity. Altogether, Seltzer painted some 340 works for Cole during this ten-year period.

The exclusivity of Dr. Cole’s patronage of Seltzer may account for why Seltzer’s reputation was not widely known even though Cole was helpful in introducing Seltzer to other collectors. Seltzer also worked with businesses that produced calendars and other illustrated material. He returned to Great Falls, Montana, in June, 1927, bought a home, and realized for the first time a level of celebrity that he had never known before. He and Cole remained the closest of friends right up until Cole’s sudden death in 1941.

“He lived in a world of his own” observed Kay Worden of her father, “always promoting plans for the estate or buying books, paintings, and other things that seemed to remind him of the ‘Good Old Days’ back in Montana. He always told us that we were ‘Montana blood’ and reared us to be just ‘simple Montana folk’. None of us had ever seen Montana though, and living at Zeeview—which was like living in Buckingham Palace—it was sometimes difficult to believe.”

During the 1920s and 30s Cole and Gilcrease were two of only a handful of serious collectors of American western art and Indian material culture. Europe was considered the place for sophisticated collectors and European masterpieces dominated the showrooms and auction houses. Ironically, some

of the most important American western material was to be found in European and British private collections, as Gilcrease himself was to discover.

The unique circumstances or twist of fate that brought the vision and spirit of Dr. Cole together with the ambition and mission of Thomas Gilcrease could not have been more providential nor better timed. Although they were indeed from very different backgrounds, they had much in common. Both had acquired significant working capital at an early age. They were personally rooted in a love of history and America, especially the legacy of the West. Both were defiantly private men, rigorously businesslike in all matters, and outwardly modest and self-effacing. Had the timing been different and the opportunity presented itself, Cole and Gilcrease would probably have been the best of friends.

N. C. WYETH
The Water Burial. Oil on canvas.
0217.1547



The Hispanic Legacy at Gilcrease Museum

CIDA S. CHASE

THE GILCREASE MUSEUM HAS IN ITS ARCHIVES some 25,780 pages of Hispanic manuscripts dating from 1512 to 1857. All are in Spanish with the exception of five in Náhuatl. In this massive treasury of human experience are letters from Philip I, Philip II, Philip IV, and Charles II of Spain. There are also papers dealing with land grants and lawsuits of diverse types—many involving members of Hernán Cortés's family. There are descriptions of early journeys into New Mexico, Arizona, California, Texas, and Florida and letters from early explorers, government officials, and friars who traveled and settled in what is now the United States. There are accounts of Native American uprisings, petitions for release from prison, documents about tax matters, family lineage papers, guardianship papers, marriage notices, and papers referring to many other matters.

Thomas Gilcrease, the founder of the Thomas Gilcrease Institute of American History and Art, was a remarkable individual of Creek Indian descent whose deep interest in history led him to collect documents and artifacts of significant cultural and historical value. Realizing that Oklahoma lacked noteworthy libraries and museums, he made it his mission to form a collection to document the early history of the United States and its native peoples. One result is the extraordinary collection of Hispanic manuscripts at Gilcrease Museum.

Gilcrease sought manuscripts wherever he could find them. He acquired the largest group of Hispanic documents, what is known as the "Conway Papers" from Mr. G.R.G. Conway, an Englishman who lived in Mexico City for many years. The Conway Papers constitute 125 items from the 16th through the 18th centuries, dealing mainly with the Spanish Inquisition. The papers record trials concerning heresy, obeying the Law of Moses, lacking Purity of Faith, and questioning the teachings of the Church. Some run to three or four hundred pages of detailed description.

The Hispanic documents at Gilcrease are invaluable primary sources written by historical figures such as Father Kino, founder of the Arizona missions; Fray Junípero Serra, founder of the California missions; José de Gálvez, Visitor General of the California territories under whose command northern California was explored; Hernando de Soto, explorer of the Mississippi River regions; Francisco Vázquez de Coronado, whose wanderings took him up to the Kansas territories and who was among the first Europeans to contemplate the grandeur of the Grand Canyon; and Juan de Oñate, founder of the New Mexico colonies.

FAMILY TREE OF JUAN
TIRADO AND HIS
DESCENDANTS
Hispanic document 210, 1527-1678



CEDULA
de Privilegio de Armas de
Agullin Tirado dela Torre
Torres y Bohorques y de sus
sus hermanos y descendientes

In addition to their linguistic worth, the documents offer eyewitness accounts of the Spanish discoveries and the process Spain used in settling the frontier. More intimately, they reveal detailed descriptions of the day-to-day activities of both Spanish people and Native Americans of interest to anthropologists and sociologists. The documents are also keys to places: they are invaluable in locating sites and describing how they looked hundreds of years ago. Their intrinsic value extends to archaeologists and specialists in other areas of the humanities.

Since the Spanish kept careful records of their enterprises in the Western Hemisphere and often made sure there were several copies of their documents, it is safe to assume that copies of at least some of Gilcrease's Hispanic papers exist in other repositories. Therefore, another area of interest in regard to these documents lies in the task of locating other repositories.

TWO ESPECIALLY RICH DOCUMENTS in the collection are accounts of journeys, one written by Friar Eusebio Francisco Kino and the other by Friar Benito de la Sierra. Father Kino, a remarkable pioneer of the Southwest and the Pacific Coast, lived at the Mission of Dolores, less than forty miles south of today's southern Arizona border, from 1687 to 1711. During these years, Father Kino made more than fifty journeys of exploration on horseback, traveling hundreds of miles from his base.

He was the first European to traverse and map the Pimeria Alta, a territory which covers today's southern Arizona and northern Sonora, Mexico. Thanks to Kino's indomitable spirit, the Spanish founded all the missions on the Arizona-Sonora border and on the rivers Magdalena, Alta, Sonóita, all located today in northern Mexico, and Santa Cruz, which is located mostly in Arizona.

George Robert Graham Conway (1873-1951)

G.R.G. Conway was a distinguished scholar of Mexican history by avocation. Born and educated in England, he worked as a civil engineer in England and Scotland before being appointed chief engineer of the Railway, Light and Power Company in Monterrey, Mexico, in 1907. For thirty years Conway was managing director and then president of the Mexican Light and Power Company. Owned by an organization in Toronto, the company also administered an electric tramway system in Mexico City. After his retirement in 1947, Conway established his final home in Cuernavaca.

In the 1920s, Conway became interested in the voyage of Sir John Hawkins and the Battle of Vera Cruz in 1569, where the Spanish fleet defeated Hawkins. Although Hawkins's flotilla was destroyed, he escaped with his flagship. The English survivors were later captured, and following the arrival of the Spanish Inquisition in 1571, several were tried before the Inquisition court. The proceedings of these trials remained in the Inquisition archives, many of which Conway acquired, translated, and published. In addition to his extensive research concerning the Inquisition, Conway translated documents relating to the conquest of Mexico for the Cortés Society.

Kino's document constitutes the daily account of one of this priest's journeys taken in 1698, during which he headed in a northwesterly direction. This document contains thirty-five pages, most of which are in good condition. Father Kino renders a detailed narrative of the round trip of 309 leagues undertaken between September 22 and October 18. He includes a description of the discovery of the place where the Colorado River (which he calls the Río Grande) empties into the Gulf of California and the Port of Santa Clara, located on the current Adair Bay, just south of the present border in Baja California.

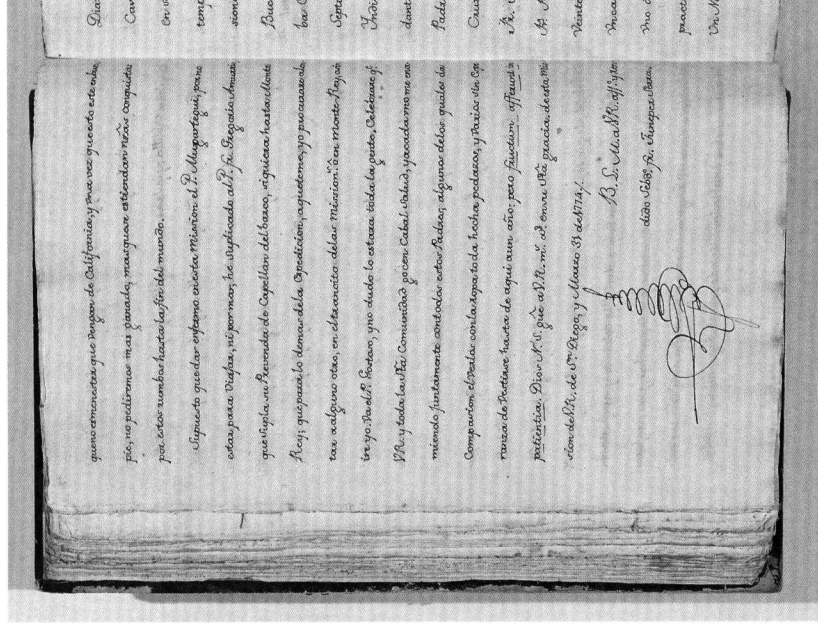
On receiving the order for the journey, Kino makes preparations in spite of his ill health. He and his party prepare horses, supplies, and presents for the natives. They depart from Our Lady of Dolores Mission in the company of Captain Diego Carrasco, having sent ahead a party of five to meet them at San Xavier del Bac on the way back. They order another party to leave ten days later to meet them west of Concepción de Caborca.

Kino's party stops at Our Lady of the Remedios to celebrate the installation of an image of the Virgin Mary. Important officials from the military and the government come to the celebration from places as far away as 110 leagues, and many request priests to baptize their people. Kino and his expedition leave Our Lady of the Remedios on September 23 and spend the following night at San Lázaro, just south of the present United States border. According to Father Kino, the natives receive them in a friendly manner. They seem to have set aside cattle, grain, and even a home for a priest who, they hope, will come to settle in their community. The party goes to San Agustín del Ayaut via San Cosme del Tucson and sees the large rancheria (a Native American community) replete with plantations of corn, beans, watermelons, and squash.

On September 29 the party meets the captain and governor of Encarnación, whose people bring five *tinajas* (large clay pots) of water to offer the travelers; then the party continues on, "leaving the 'casa grande' to the right," says Kino. They reach the Rancheria de la Encarnación, where more than 300 natives are waiting for them, bearing food and lights to illuminate their way. They meet people from the Rancheria San Andrés on September 30 and receive mail from the captain of the party that was sent ahead to meet them west of La Concepción de Caborca. The captain wishes to remind Father Kino that he is coming to guide him through the rancherías on the coast.

Further along in the journey, the group finds Rancheria del Bacasa, where an earlier traveler, Friar Marcos de Niza, was told of seven cities which were abandoned.

Surprisingly, Father Kino states that the men can actually see the ruins of those cities along the Río Grande. Kino relates that at the time of Father Niza (about 1541), two expeditions came from Mexico to explore the area. Francisco Vásquez de Coronado led the expedition by land and



LETTER FROM FATHER JUNIPERO SERRA
TO THE GUARDIAN OF SAN FERNANDO
Hispanic document 66-5, 1774

Hernando de Alarcón led the one by sea. The two were to meet at the Sea of California, but the enterprise was not successful.

Kino and his party come from north to south, from Encarnación del Río Grande to Encarnación de Caborca, and travel west and then east in order to find their way back.

According to Kino, whenever he visits places without missionaries, people make requests for one. He comments that it is a pity Tubutama and Concepción de Caborca do not have friars to teach and serve the people. He mentions that Father Gaspar de Barillas had been there and says "he left with the usual false reports that we the fathers of this Pimería had our lives in great danger." Kino complains about such reports and calls them "sinister," insisting that the natives in the area are peaceful.

During the present journey, he writes, the natives have received him with love and respect, offering him and the members of his party food and lodging and bringing their children to be baptized. This is indeed a very successful journey for Father Kino.

Following the narrative of this journey, Father Kino attaches a report praising the peaceful state of the region. He claims that the reported uprisings and calamities caused by the Hocombes, Janos,

Mansos, and Apaches are largely exaggerated. Kino's insistence in pointing out the peaceful environment of the area is understandable as the Spanish government was reluctant to invest in military enterprises to protect the priests in regions that were not economically productive for their lack of precious metals.

THE DIARY OF FRIAR Benito de la Sierra's voyage in 1775 aboard the frigate *Santiago* [de] la Nueva Galicia contains eighty pages. This document seems to have been for many years in private hands in Mexico City, where G.R.G. Conway acquired it in a bundle of miscellaneous

papers purchased from a Mr. José María Agreda's family. Therefore, this is probably one of the documents that Thomas Gilcrease acquired from Conway. It is one of the few documents that has been translated into English. A translation done by A.J. Baker with Conway's permission appeared in 1930 in the *California Historical Society Quarterly* (Vol. 9, # 3, pp. 209-242).

Although biographical information on Fray Benito de la Sierra is sketchy, it is known that he and Fray Miguel de la Campa were assigned to the expedition because the voyage required two chaplains instead of one, as was customary. The trip involved traversing waters uncharted by the Spanish and also the charge of taking possession of new territories. Consequently, it was to be perilous.

In the description of the expedition, Fray Benito de la Sierra relates that the party left from the Port of San Blas, sailing toward the newly discovered territories along the coast of the "Californias," aiming to go up to 65 degrees north, if possible. They boarded on March 16, 1775, and initiated the voyage in convoy with the schooner *La Sonora* on the 17th, when there was a favorable wind. The first event reported in the diary takes place on the 18th at 2:00 A.M. The party hears gunshots coming from the vessel *San Carlos*, which happens to be nearby. The



FIRST BOOK OF VOTES, CONTAINING
TRANSCRIPTS OF CASES TRIED DURING
THE MEXICAN INQUISITION
Hispanic document 1, 1573-1600

FAMILY TREE OF JUAN TIRADO AND HIS
DESCENDANTS (COAT OF ARMS)
Hispanic document 210, 1527-1678



boat's captain, Miguel Manrique, comes over to the frigate and Fray Benito and his companions notice that Manrique is extremely fearful. They must take him to land; his state of mind causes great distress among the crew.

Fray Benito records the events of the voyage in great detail. He faithfully reports daily the direction of the wind and the latitude and comments on those days when the weather is cloudy and he is unable to record the latitude. He often writes with obvious feeling. On May 11 he comments, for example, "Today one began to feel [the presence] of survy in two men. May God forbid that it spread." On May 31 the captain of the schooner that is following the frigate sends over an

intoxicated man so that he may receive punishment for stealing brandy. However, the man cannot be reprimanded, for he dies that night. Fray Benito says, "At 12:00 midnight he died and he went to eternity with a hangover (*la mona*)."

As Fray Benito observes the configuration of the coastline, he points out errors on French maps of the time. On one occasion he remarks that on the site where a French map shows a small

bay, there are two hills (el Cerro Mendocino y el Cerro Blanco) that roll into the sea, creating the appearance of a small bay when enveloped in clouds. The coast is indeed straight, he says, and then he comments, "One consistently suffers this deception if the northwest wind does not blow, for that is the broom that sweeps this hemisphere." Occasionally, he also calls the northwest wind "the Prince of this coast."

On June 9 the party is looking for an appropriate place to disembark when they meet natives in four canoes. They trade knives for deer and otter skins, and afterward they give colored beads to the natives, who are rather pleased

with the gifts. On June 10 a group of native men comes to the frigate and they invite Sierra to the ranchería where they live. Some of the men are armed with bows and arrows, but later they take the strings off their bows and also make evident their poverty. However, when the Spanish offer them clothing, they refuse to accept it.

The Spanish name the port they find "Santísima Trinidad" (Holy Trinity) because the church is celebrating the mystery of the Trinity in that year. They climb a hill to plant a cross on it and take possession of the land. They observe a river from the hill and name it "Río Tórtolas" (Turtledoves River). Sierra provides numerous details

about the fresh-water springs in the surroundings of the ranchería they visit. He relates that one native from the community has died and he believes that the natives are burning the corpse in a subterranean house. He also comments on two sailors who run off with the Indians in search of women, returning later worn out and hungry. The natives seem to survive on clams, seals, and sea lions, and there do not seem to be many fish in the nearby waters. Sierra describes the port at a latitude of 41 degrees 6 minutes. It has a hill that



FIRST BOOK OF VOTES, CONTAINING
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projects into the sea, forming a peninsula. He sees the hill as a very appropriate location to build a fort, for its sides are difficult to climb. The weather is moist and cold and the sky seems to be unusually cloudy in the area. There are groves of trees extending up the coast and abundant patches of wild strawberries. Sierra lists what the men see as they examine the area: pine trees, grass, and an abundance of flowers and edible herbs. They see wild roses, lilies, camomile, celery, oregano, and other herbs the natives eat. The Spanish explore the surroundings of the community in order to find berries, and Sierra mentions the birds they see. By observing the skins the Indians are wearing, he concludes that there are deer and bears in the area and he supposes there may be some buffalo. The natives have buffalo skins and, Sierra says, there seem to be buffalo tracks by the river.

On July 8 Sierra relates that a sailor dies and is buried at sea. On the following day, he says, "we continued with the northwest [wind], the Prince of these seas that made their waves rough and belch forth foams."

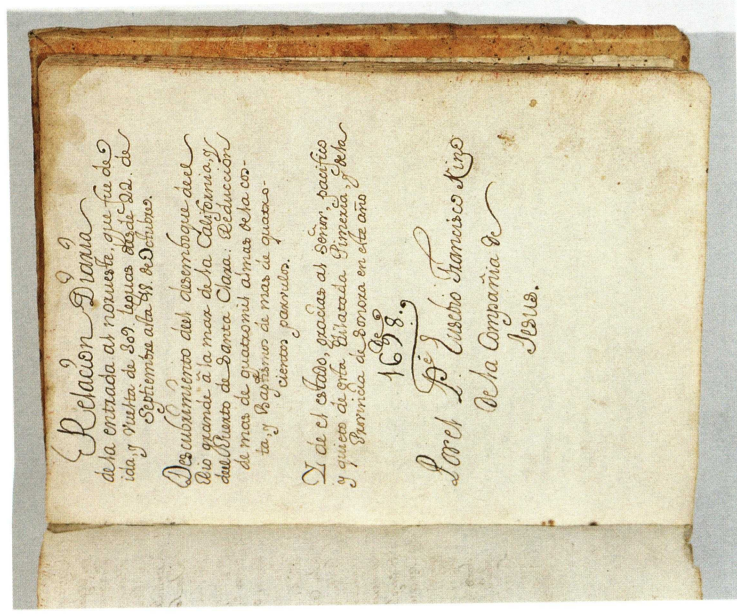
The schooner, which suffered damage, is in danger of sinking. On July 14 seven men from the schooner board a canoe and go to the coast to cut a topmast. Five of these men are killed by Indians hiding in the pine groves

of the beach and the other two men, seeing the eminent attack, jump into the sea and drown. The description of these aggressors is one of the most puzzling aspects of this narrative. Since Sierra is in the frigate and the Indian encounter involves the men who have left the schooner, which is some distance away, Sierra does not witness the event, but learns about it from the men who remain in the schooner. The description of the Indians leads the reader to suspect that the Spanish are either imagining these natives or really encountering Europeans. Sierra describes them as follows: "These Indians are white, blond, and rather tall. They use bows and flint lances on long poles.

To fight they use some leather [shields] as white as the ones that the soldiers in the *presidios* (forts) use, in the shape of sleeves that cover them up to their feet. They paint on them the skulls of those who have been the victims of their treason; they put them as trophies of their valor."

On July 19 the Spanish begin to wonder if they should go toward Monterey [Monte-Rey in the text], for many sailors are sick and those who are not ill are becoming weak. In addition, they are at the mercy of inclement weather. However, after holding council, they decide to continue on the journey a few more days. By July 22 the number of scurvy victims reaches fourteen and by the 23rd there are sixteen men ill and the doctor diagnoses twelve

additional cases. By the 24th the men wish to turn back, but the commander wants to continue northward, following, as they have been doing, the direction of the wind. On the 31st twenty-eight men are ill and they decide to approach the coast. On August 2 Sierra writes that ten more men are becoming ill and yet the commander wants to continue heading north. On August 10th they can see the Sierra de Santa Clara and on the 11th the officers request in writing that the commander turn back on account of all the sick people on board. The commander



LETTER FROM FATHER JUNIPERO SERRA
TO THE GUARDIAN OF SAN FERNANDO
Hispanic document 66-5, 1774

has been trying to reach a latitude of 65 degrees in order to comply with the orders the viceroy has given him. However, although the last latitude measurement taken on August 10 reveals that they have reached only 49 degrees 17 minutes, the commander agrees on August 11 to turn soon toward Monterey.

As the expedition moves northward, the men continue to name new territories and record their geographical features. On August 12, for example, the friar reports that they have named "Bucarelia" the territories found between the latitudes of 50 and 47 degrees. He also mentions that they see along the coast the highest peaks of the *sierras nevadas* (snow-covered mountains), those that Don Juan Pérez, he says, called "de Santa Clara" the preceding year. On August 17 they discover a large bay which they call "Asunción" (Assumption). They name two capes at its entrance: Cape "de San Roque" and Cape "Fronroso" (Leafy). On August 28 they try to reach the port of San Francisco but are unable to find it because of a dense fog enveloping the coast. On August 29 they reach Monterey and spend the entire afternoon repairing the frigate to be sure of its safety. On September 1 they bury a sailor in the chapel of San Carlos at the Presidio of Monterey, and later they proceed to the Mission of Carmelo, where they remain until November 1.

During their return voyage, they make out the lands of southern California on November 15. They sail by the Islas Mariás and Isabella early on the morning of November 19, and by midnight they anchor about two leagues from San Blas. On November 20 they step on land, thanking the Lord for having protected them from so much danger.

The schooner, which they had lost sight of July 31, arrives later. According to its captain, the vessel had encountered bad weather. He also recounts that in trying to reach a latitude of 65 degrees, his men had encountered Indians who used lances instead of arrows. He reports having found a peaceful bay which they named "Entrada Bucareli" (Bucareli Bay) and having seen an active volcano, the heat of which they could feel and the light of whose fire they could see at night. On August 26 they found an island where they stopped and on the 30th they noted that five sailors had scurvy and could not move their legs, so they decided to turn back to Monterey. They arrived on December 7 at 4:00 A.M.

OTHER HISPANIC DOCUMENTS at the
Gilcrease are equally enlightening as the preceding accounts. There is, for example, an interesting ten-page

letter written by Fray Junipero Serra to the Guardian of the Mission of San Fernando. Fray Junipero, who acquired great fame in the California territories as a mission founder, was an extremely well educated Franciscan priest born on November 24, 1713 in Petra, a small town in Mallorca, Spain. He left Spain at the age of thirty-five and served as a priest in Mexico for nineteen years before he was assigned to California. In fact, he was already sixty-five years old and in ill health when he founded his first mission in Mexico, San Fernando de Vellicatá, in 1769, just before coming to California. However, he was able to establish nine successful missions in California, San Diego de Alcalá (1769), San Carlos Borromeo de Carmelo (1770), San Antonio de Pádua (1771), San Gabriel Arcángel (1771), San Luis Obispo de Tolosa (1772), San Francisco de Asís (1776), San Juan Capistrano (1776), Santa Clara de Asís (1777) and San Buenaventura (1782). Fray Junipero died on August 28, 1784 at the Mission San Carlos in Carmel, California.

From the Mission of San Diego, Fray Junipero writes to the guardian of San Fernando. He says that he and Fray Pablo have arrived at the mission after a voyage extending from January 25 to March 13, 1779. His companion, Fray Pablo, fell ill with intermittent fevers soon after beginning the voyage. He is still ill, but is gradually getting stronger. However, he has acquired a horror of boat trips and wants Fray Junipero to find someone else to accompany him to Monterey and on other voyages. He gives an account of what he learns at San Diego.

Fray Junipero has found only two friars in San Diego, Fray Luis and Fray Fuster. The others have gone north to other missions. There are only three friars left in the area he calls California: Fathers Campa, Cambón, and Sánchez. Campa is waiting for a promised shipment of cattle and some supplies left at Vellicatá in Mexico. The friars are worried because these items have not arrived and Fray Junipero mentions that Captain Rivera has not come either. If he does not bring supplies when he comes, the friars may have to leave California.

The two missions, San Diego and San Gabriel, receive aid with the arrival of friars Junipero and Pablo, and when their ship arrives at Monterey, the mission there will also receive help. The missions have not received assistance for a long time and Fray Junipero is anxious to reach Monterey, for the people are in great need there. The captain, Don Juan Pérez, plans to leave on April 6 or 8.

The missions of San Diego and San Gabriel have been fortunate because in San Gabriel the corn crop yielded 176 bushels the preceding year. This corn is feeding both

priests and soldiers. In addition, the wheat crop looks good. However, the wheat in San Gabriel is short because of the moisture and in San Diego they are waiting for rain. They have mules and some mares, and the cattle are reproducing successfully. They have an abundance of milk.

On the spiritual side, the natives continue to be peaceful, although the number of Christians has not increased much since Fray Junípero's last voyage. Only a few have received baptism.

Fray Junípero receives news from the Mission of San Gabriel on Palm Sunday, informing him that the expedition of the Captain of Tubac, Don Juan Baptista de Anza, arrived on March 22. Friars Francisco Garcés and Juan Díaz from the Holy Cross of Querétaro (México) have come with the

expedition, as did another captain. Fray Garcés and some soldiers come from San Gabriel to San Diego. Fray Garcés tells Fray Junípero that the Apaches attacked de Anza's expedition and stole its horses when the party was just getting ready to leave.

De Anza had come to make preparations a second time and the Apaches had attacked again, stealing the horses and killing the main sergeant and several farm hands. De Anza had to go from Tubac to other presidios in search of supplies.

Moreover, Fray Garcés informs Fray Junípero, two members of an Indian family who had transferred from San Diego to San Gabriel the year before had fled together with an Indian from the Mission of Santa Gertrudis. The two relatives perished of thirst and the other Indian, Sebastián by name, arrived safely at the Presidio of the Altar. The Captain of Tubac, Don Juan Baptista de Anza, without consulting with anyone, decided to use the Indian Sebastián as a guide to get to San Gabriel. His expedition left the Presidio of Tubac on January 9 and on January 22 it left the mission of Caborca, "which is the last one," says Fray Junípero. When the

expedition walked by the Colorado River, the Indian Sebastián said to the captain that in a few days they would be at the Mission of San Gabriel, where he had been before. Believing the Indian, the captain decided to leave people, cattle, and supplies where they were in order to move faster with some men on horseback and to more quickly deliver the first of the supplies to the mission. So it happened that on March 22, de Anza and the men arrived at San Gabriel half-starved and dragging their horses. They had eaten nothing for days and the people at San Gabriel could not offer them much except for the news of the arrival of Fray Junípero's ship in San Diego.

Captain de Anza sent word to Captain Juan Pérez requesting a pilot and an instrument to observe altitude. In addition, he wanted the sergeant of San Diego to send him provisions.

Captain Pérez responded that he could not spare the pilot, for he needed him for his sea expedition, but that the sergeant would send provisions.

De Anza also wrote requesting mules, from those of the king or of the soldiers. He requested from Fray Junípero supplies, chocolate, and animals from those of the missions. In the meantime, people at San Gabriel were waiting for Captain Don Fernando's ship and wondering if he would be bringing the animals they needed at the missions. Fray Junípero says that he needs some



REPORT OF
DON PEDRO DE RIBERA CONCERNING
THE MISSIONS OF NEW MEXICO
Hispanic document 178-18, 1626

animals for his next journey and that two friars have been at Vellicatá for many months waiting to bring the utensils of the priests who left from Vellicatá. Fray Junípero requests that the Guardian of San Fernando tell the Governor of California to send the animals to San Diego. He says that when the boat *San Carlos* arrived with provisions for San Diego and other missions, they used the mules of San Diego to transport the cargo with the understanding that they would be returned to San Diego. However, the mules remained at the other missions.

Fray Junípero explains that they are in a difficult position in regard to helping Captain de Anza with beasts of burden. De Anza is not only going to Monterey, but also has to go up to the Colorado River to find his party. Father Crespi from Monterey is going with de Anza to measure the altitude. Some soldiers are also going with him because he will traverse unknown territory.

Fray Junípero plans to leave for San Gabriel on the third day after Easter to visit with Caprain de Anza about the situation and see how they are going to manage to go to the Colorado River for the people and the animals and supplies that de Anza left there. These items are greatly needed in the missions.

Fray Junípero is thankful that they have cows for milk in San Diego. He mentions that they care for them as they do for their own eyes. Moreover, he says that the de Anza expedition has been most helpful. De Anza's soldiers reported that from Caborca to San Gabriel there is a distance of twenty days, although they took exactly two months to complete their journey on account of the Indian Sebastián, who purposely misguided them. They also said that they saw more hills coming to San Diego than they did on their journey to San Gabriel. Since the soldiers also reported that it would have been closer to go to San Diego than to San Gabriel, Fray Junípero believes that the observations made by the Jesuits concerning the outlet of the Colorado River where it joins the Gila must be wrong because they indicated a much longer distance to San Diego. Fray Junípero also says that once the missions are firmly established, there will not be any more requests for livestock.

Before closing his letter, Fray Junípero says that since Father Mugartegui is ill, he has asked Father Gregorio Amurrio to act as chaplain of the ship at least up to Monterey. He also mentions that the fathers in that area are in such a precarious situation that they must wear rags for clothing and that they have no hope of improving the situation until the following year.

THE HISPANIC MANUSCRIPTS at Gilcrease are important reminders that the work of the friars represented the mitigating aspect of the Spanish conquest. These friars learned native languages. They taught communities to read and write, to plant and care for new crops, and to make adobe bricks to build their missions, which really constituted self-sufficient fortresses. They were not only the first linguists in the Western Hemisphere but also its first western scientists, carefully studying the people, the fauna, and the flora of the new territories. Their documents and others in the Hispanic collection are of huge value to linguists, historians, archaeologists, anthropologists and other humanists who are interested in the discovery, settlement and development of the Americas.

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