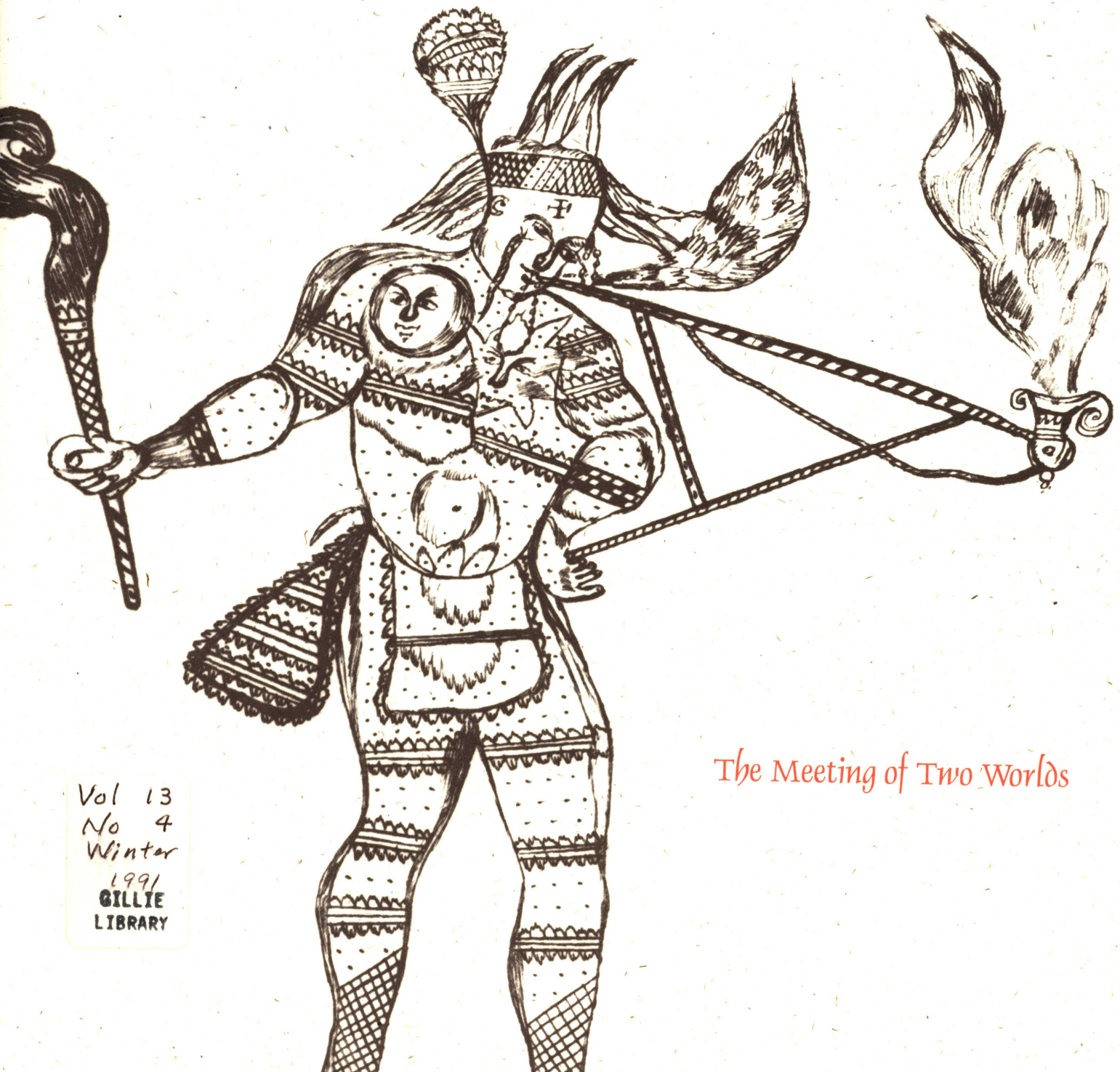


GILCREASE

MAGAZINE OF AMERICAN HISTORY AND ART

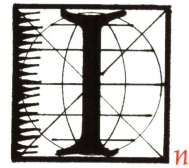


The Meeting of Two Worlds

Vol 13
No 4
Winter
1991
GILLIE
LIBRARY



THEODOR DE BRY, *COLUMBUS IN INDIA PRIMO APPELLENS, MAGNIS EXCIPITUR MUNERIBUS AB INCOLIS*,
ENGRAVING FROM *AMERICA*, VOLUME 1, PLATE IX, 1590, 6 1/2 BY 8 INCHES.



recognition of the 500th anniversary of the landing of Christopher Columbus, Gilcrease Museum will open the "La Empresa de Las Indias" exhibition August 1, 1992.

The Gilcrease Collection includes a number of artworks, rare manuscripts and documents relating to the discovery by Europeans of the Americas, many of which have never been displayed.

This exhibit will bring together for first-time public viewing many of these rare pieces.

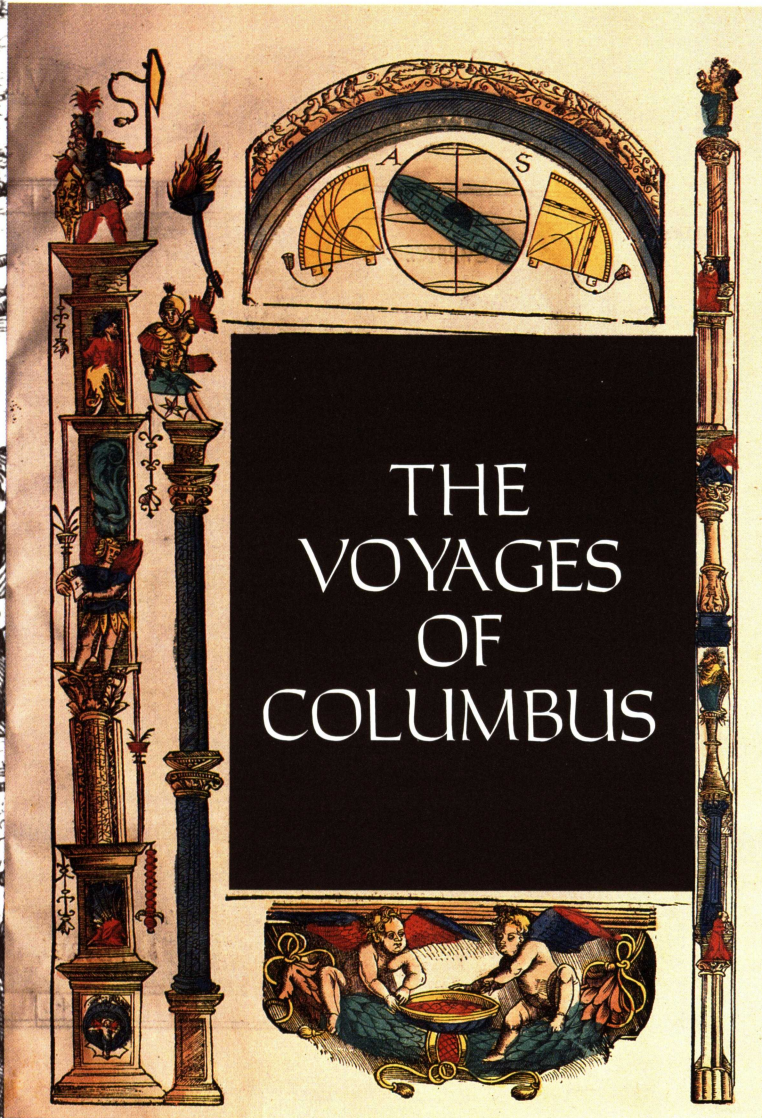
In addition to this special exhibition, prominent Gilcrease displays include a variety of pre-Columbian and early "New World" maps, paintings and artifacts.

Beginning with the Meso-American collection, Gilcrease visitors can view 3,000 year-old figurines from the Olmec culture, considered the mother culture of the world new to the Europeans. Included in the pre-Columbian gallery are gold pieces used as body adornments by Indians living in Central America before Columbus' arrival.

In the Freedom/Discovery gallery, a sampling of rare treasures of the Gilcrease Archives is preserved including a number of early maps, paintings and letters.

Believed to be among the earliest surviving military orders issued in America, the Cortez Decree of 1521, and one the oldest letters from the "New World" which survives to the present are on display.

Gilcrease's permanent displays and special exhibition, "La Empresa de Las Indias," will provide an extensive insight to the activities and people involved in the meeting of two worlds.



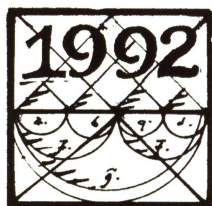
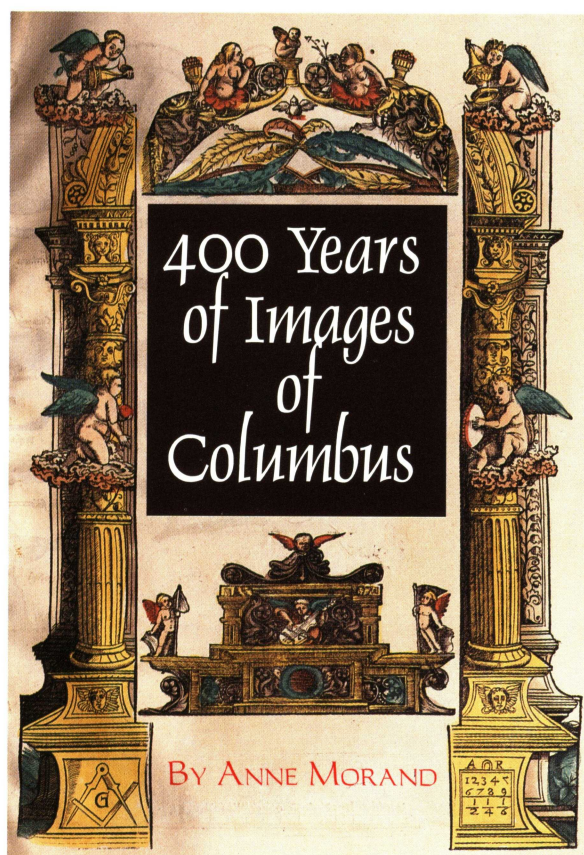
INTRODUCTORY TITLES FOR ARTICLES IN THIS ISSUE
ARE ILLUSTRATED WITH TITLE PAGES FROM
THEODOR DE BRY'S AMERICA, VOLUME 1.



Admiral

AFTER CHRISTOPHER COLUMBUS, *FIRST CONTACT*, FACSIMILE WOODCUT FROM
THE LETTER OF COLUMBUS OF THE DISCOVERY OF AMERICA,
 NEW YORK: LENOX LIBRARY, 1892, 4 1/2 BY 2 3/4 INCHES.

the Ocean Sea:



marks the quincentennial of the landing of Christopher Columbus on the island he named San Salvador.

No artist was there in 1492 to document the event; but since the early 16th century, romanticized visual images of Columbus' first contact have been created to satisfy a curious audience. Scarce until the late 19th century when Euro-Americans were celebrating their national history and conquest of land and cultures, these images portray Columbus as the enlightened explorer, successfully expanding the known world.

While no securely documented drawings have survived from Columbus' voyages, the earliest reproduced images may be the woodcuts reported to have been taken from Columbus' original drawings. These

woodcuts illustrated a Latin version of Columbus' first letter, and described his initial voyage. The letter, written to the royal treasurer and secretary of the exchequer of Spain, was translated from the Spanish to Latin and printed in 1493. In 1892, the Lenox Library published *The Letter of Columbus on the Discovery of America*, a facsimile edition of their four earliest Latin versions of the letter, including the illustrated one, along with the Spanish and Latin text. A copy of this rare book is in the Gilcrease archives.

One of the woodcuts commemorated Columbus' first contact with the native inhabitants of the "New World." A stylized, primitive image, it shows two bearded, clothed figures — perhaps Columbus and an aide — in a small boat, approaching a tree-studded island populated with numerous naked figures — "los



Indios" as he called them. Columbus offers a gift to the astonished natives. A Spanish galleon, bearing no resemblance to any of the caravels Columbus commanded, fills the foreground. There is no visual record of any of the three vessels that transported Columbus and his party, but there are written descriptions.

By the later part of the 16th century, books on exploration containing maps and images of native populations, and information about their cultures began to be published. During the 1590s Theodor De Bry, a Flemish engraver, produced a multi-volumed series of books on world exploration. The first two volumes were devoted to America. While certainly not an official recognition of Columbus, books such as these included images and text devoted to him and other explorers, and promoted the ideas of world investigation and conquest.

Compare De Bry's version of Columbus' landing (pictured on inside front cover) with the earlier woodcut, not only the sophistication of execution, but also the intricacy of the composition. One hundred years later, the legend has grown, and the artistic means to venerate it have also. Three caravels are shown, and while it is unlikely they are portraits of the Niña, Pinta and Santa Maria, they are more convincing than the earlier image. The De Bry composition is not realistic — the land formations are awkward, the figures are idealized. The action is presented sequentially. From the background forward in a

serpentine arrangement are shown the arrival and debarkation of the Spanish; the natives fleeing in fear; the claiming of the land for God and Spain; and finally, the natives offering gifts of gold to Columbus.

The first official American recognition of Columbus' encounter came in 1792, with the dedication of the first memorial at Baltimore, Maryland. The nation named its capital the District of Columbia, and in New York, on October 12, the first Columbus Day was celebrated.

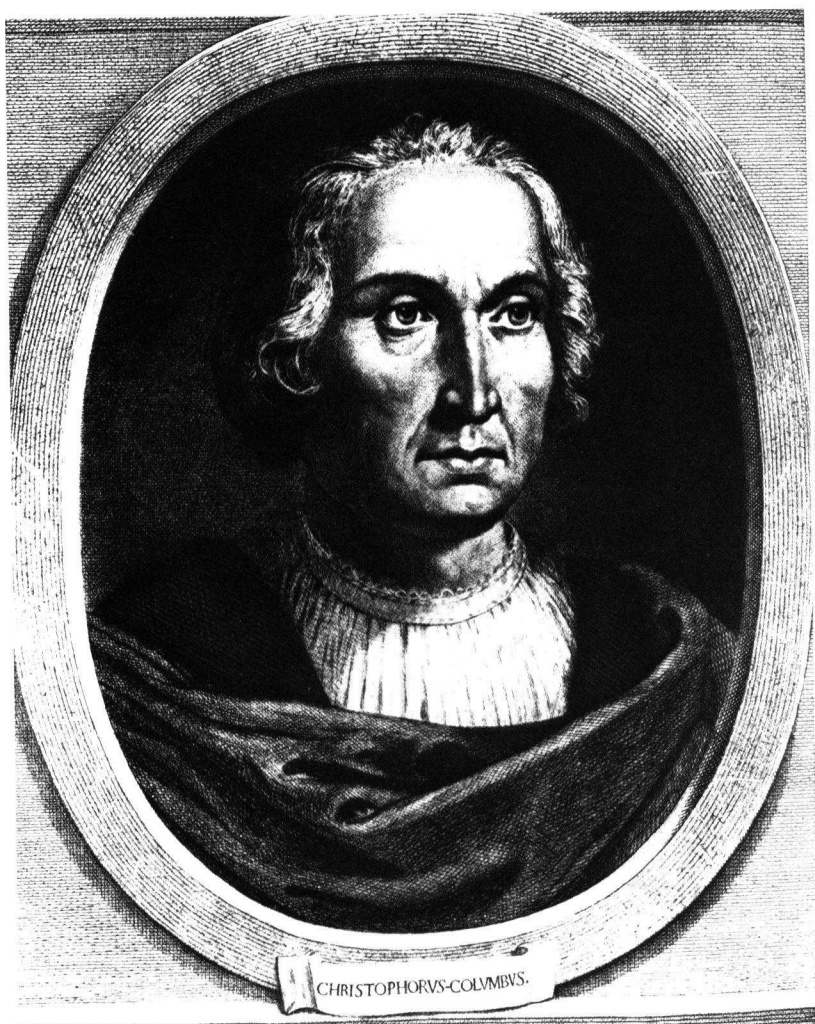
One fine illustration of Columbus, in the Gilcrease Collection is a hand-colored stipple engraving by Edward Savage and David Edwin, produced sometime between 1798 and 1801. Inscribed "The Landing of Christopher Columbus on the Morning of October 12, 1492 Columbus richly dress'd with a Drawn Sword in his hand first set his foot on the New World which he had discover'd," it was from an original painting then owned by the Grand Duke of Tuscany.

Columbus is shown, richly dressed, accompanied by a priest and other men. The nondescript island setting conspicuously lacks the native inhabitants included in earlier images. The sequential presentation is once again adopted, although background events are made insignificant by the enormous size disparity between the foreground figures and those in the distance.

The 19th century would provide the greatest tribute to what at that time was







AFTER HENRI LEFORT, *CHRISTOPHER COLUMBUS*, ETCHING, PUBLISHED IN J.B. THACHER
CHRISTOPHER COLUMBUS, NEW YORK: PUTNAM, 1903, 7 1/2 BY 5 3/4 INCHES.

considered Columbus' momentous accomplishment, in the form of the World's Columbian Exposition. By the 1890s, America's conception of itself was at a high point. Through the idea of manifest destiny, the Euro-American populations had spread across the continent, and the native populations were subdued. Americans had been celebrating their accomplishments by participation in various national and international fairs since the 1850s, not the least of which was the World's Columbian Exposition.

This national fair was authorized by an Act of Congress on April 25, 1892, as "an exhibition of the arts, industries, manufactures, and products of the soil, mine and sea." Chicago was chosen as the site, and although the World's Columbian Exposition satisfied the public desire for a commemoration of Columbus' accomplishment, it did not open until May 1, 1893. Ten million dollars had been allotted by Congress, but by the time it closed on October 30, 1894, the costs are estimated to have exceeded 22 million dollars.

Capitalizing upon the obvious interest in Christopher Columbus at this time, artists and image makers flooded the fair and large city markets with paintings and prints. No fewer than 71 alleged portraits of Columbus were presented for exhibition to the organizers of the World's Columbian Exposition, none of which had any foundation in fact. No contemporary portrait of Columbus was painted, although several complimentary written accounts exist, and





ARTIST UNKNOWN, *COLUMB DEBARQUE AU NOUVEAU MONDE*, HAND-ENHANCED CHROMOLITHOGRAPH, 12 1/2 BY 18 1/4 INCHES.

have been available since Columbus' time.

An Imaginative But Satisfactory Portrait of Christopher Columbus was chosen as the frontispiece for John Boyd Thacher's *Christopher Columbus: His Life, His Work, His Remains*, published in 1903. It was an etched reproduction made by Henri Lefort in 1891 from 19th century portrait commissioned for the Naval Museum of Madrid. The artist seems to have selected the best of the descriptive passages from the 16th century accounts quoted in S.E. Morison's *Admiral of the Ocean Sea*, published in 1942:

"long visaged with cheeks somewhat high, but neither fat nor thin. He had an aquiline nose and his eyes were light in color; his complexion too was light . . . when he came to his thirtieth year [his hair had] all turned white . . . an air of authority . . . a person of great state and author-

ity and worthy of all reverence."

Such a portrait, while a noble image of the explorer, did not fire the romantic imagination of the public. Scenes such as *Colomb Debarque au Nouveau Monde*, illustrating the various events during what Columbus termed his "enterprise of the Indies" were more popular. Histories written during the 16th century by those who knew Columbus: Bartolomeo de Las Casas, Ferdinand Columbus, Peter Martyr, and Gonzalo Fernandez de Oviedo y Valdes, as well as highly romanticized 19th century retellings by Washington Irving, provided the narrative. They were reproduced as chromolithographs, a relatively new and inexpensive method of issuing multiple images.

Colomb Debarque au Nouveau Monde was part of a series produced in France, prob-





THEODOR DE BRY, *COLUMBUS SUOS CACHINNATOES LEPIDE IN CONUIUIO ILLUDIT*, ENGRAVING FROM *AMERICA*, VOLUME 1, PLATE VII, 1590, 6 1/2 BY 8 INCHES.

ably about the time of the World's Columbian Exposition, indicating the mystique of Columbus was not limited to America. The series may have included as many as ten scenes, four of which are at Gilcrease. Once again, as in the earlier images, the landing of Columbus is the subject, but in this case it is presented in a more emotional – in fact histrionic – manner. Columbus is identifiable, not because of his size or rich costume, but because of his rigid pose and eyes lifted dramatically to heaven. He also is the only figure of whom the viewer has a clear frontal view.

Adding to the drama of the scene are several pairs of figures in the foreground.

One pair plants the cross, an element of all but the earliest depiction; another consists of a scribe and page, making a fictitious eye-witness record of the events; and the last pair, in the lower left, pauses in the act of debarking. All gaze raptly at Columbus, ostensibly in awe of the event, but obviously it is he who commands their veneration.

Native people are included in this composition, and once again are relegated to the wings, fearful and inconsequential. "Los Indios" played a more prominent role in another print from this series, *Retour de Christophe Colomb en Espagne*. Illustrating the culmination of his first voyage, it follows closely the 16th century accounts.



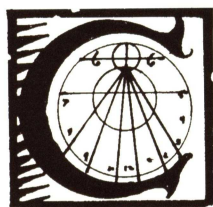
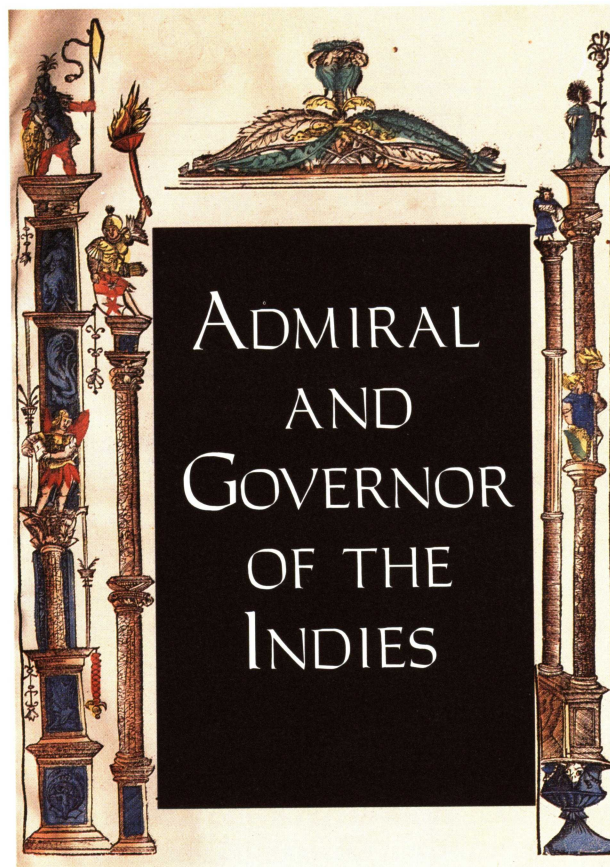


ARTIST UNKNOWN, *BANQUET OFFERT A CHRISTOPHE COLUMB*, HAND-ENHANCED CHROMOLITHOGRAPH, 12 1/2 BY 18 3/4 INCHES.



Diego Columbus

BY SARAH ERWIN



Christopher Columbus' discovery of a New World is a story that is familiar to most Americans. The story, however, is not static but one that continues to be reevaluated. The American continent was not just an empty land waiting to be "discovered" by Europeans. The native people of these lands, who were all simply designated as "Indians," were more culturally diverse than the invading Europeans. In the 500 years since the Columbus landfall, controversy has surrounded the event. One fact, however, cannot be disputed—the contact established by Columbus altered both worlds.

It was, perhaps, the existence of these native inhabitants that interested the explorers in the lands that would become known as the Americas. Without the Native Americans, wearing ornaments of gold and silver, the available riches would not have been evident. The Indians had no

idea what the future held. The Spanish were not there to open trade on an equitable basis, but to conquer and rule over them.

The establishment of a New Spain that would bring wealth and power to the mother country was of utmost importance. The accumulation of personal wealth and honor was, to some conquistadors, of equal importance. The Spanish conquerors also believed that it was a sacred duty to convert people seen as savage pagans to Christianity. Spain soon developed a colonial administration and the Roman Catholic Church built missions to carry on religious work. Early Spanish documents provide insights into both secular and religious workings of the first European empire in the Americas. The Gilcrease Museum Library collection includes two such documents, written by Diego Columbus.

One of the earliest letters from America was written by the son of Christopher



del Almirante Colon

LETTER WRITTEN BY DIEGO
COLUMBUS TO
EMPEROR CHARLES V, 1519.

THIS DOCUMENT IS WRITTEN ON
FOUR PAGES OF FOLIO PAPER BY
DIEGO COLUMBUS' SECRETARY. IT
IS SIGNED: "EL ALMIRANTE Y
VIRREY DE LAS INDIAS" BY DIEGO
COLUMBUS.

SYNOPSIS OF THE AGREEMENT
MADE BY DIEGO COLUMBUS,
ADMIRAL AND VICEROY OF THE
INDIES (IN SANTO DOMINGO),
WITH FRIAR BARTOLOME DE LAS
CASAS FOR THE BENEFIT OF THE
INHABITANTS OF THE CONTINENT.
IT IS A VICEREGAL REPORT TO
CHARLES V.



AFTER CHRISTOPHER COLUMBUS, *DISCOVERED ISLANDS*, FACSIMILE WOODCUT FROM *THE LETTER OF COLUMBUS OF THE DISCOVERY OF AMERICA*, NEW YORK: LENOX LIBRARY, 1892, 4 1/2 BY 3 INCHES.

Columbus, Diego Columbus (c.1480-1526). The letter is dated January 12, 1512, from Santo Domingo, Hispaniola Island (which is now known as Haiti) and written to Cardinal Ximenez Cisneros (1436-1517), Archbishop of Toledo. Diego Columbus pursued through the law courts the right to assume his father's title of Admiral of the Indies. He was appointed Governor of the Indies in 1508, and it is from this position

that he writes to Cardinal Cisneros.

The younger Columbus described his life on Hispaniola, and the activities of the Spaniards in the new colonies that were under his rule. His letter also included details of the island of Cuba. Columbus had commissioned a force of about 300 men, led by Diego de Velazquez, to officially investigate Cuba. Of that expedition, Columbus wrote that Velazquez



reported, "He disembarked at a port called Palmas, and from there proceeded to a province named Guantanao . . . The Island is very large, though they have not yet traversed it all." Velazquez also recorded the discovery of gold in four rivers, and that he had been told of the existence of pearls in one part of the island.

To a great extent, this letter was also concerned with the treatment of the native inhabitants in the lands under Spanish control. In an effort to influence King Ferdinand through Cardinal Cisneros, Columbus wrote of the importance of sending priests of good repute and conscience to set examples for the Indians. Columbus expressed a humanitarian view as he wrote:

"In every possible way the Indians have been very well treated, and nothing belonging to them has been taken from them against their will. They have been made to understand that we have only gone amongst them to make Christians of them, that they may serve God and become subjects of His Highness."

Diego Columbus, as Admiral and Governor of the Indies, suffered accusations of misrule. His efforts on behalf of the Indians were considered inappropriate by many wealthy Spanish settlers, who utilized Indians as slaves. It was charged that he wished to become sovereign of the Indies. Perhaps in part, the charge reflected his means of living — contemporary accounts record that he did live in grand style. In 1515 he returned to Spain to answer these charges brought by his enemies, and was still at the Spanish Court

at the time of King Ferdinand's death in January 1516. The new ruler, Emperor Charles V, seems to have supported Columbus and allowed him to return to Hispaniola in 1517. Charles later conferred upon Diego Columbus the long sought after title, Viceroy of the Indies.

In a report written to Charles V in 1519, Viceroy Columbus provided details of an agreement made with Friar Bartolome de Las Casas for the benefit of the inhabitants of New Spain. Las Casas (1474-1566), known as Apostle of the Indies because of his campaign for the freedom of the enslaved Native Americans, wrote numerous documents and argued widely for the rights of the Indians. Diego Columbus wrote:

"Your Majesty will order to free all the Indians from the Continent, who have been brought to the island, and order to hand them over to me or one of my deputies for being brought to their original places by Casas or the friars. By these [returned people] all the others should be informed that Your Majesty is angry at the bad service done to him by their ill-treatment and that they will live in peace and security in the future, being in Your Majesty's service."

The Viceroy continued to argue that much labor would be involved in the construction of living quarters for new colonists and "since the Christians are altogether released from such toil and the Indians should not be forced to it Your Majesty will send me a license for buying thirty negro slaves every three years for such work." This is the earliest surviving reference for the introduction of African





THEODOR DE BRY, *NIGRITAE IN SCRUTANDIS VENIS METALLICIS*, ENGRAVING FROM *AMERICA*, VOLUME 1, 1590, 6 BY 7 1/2 INCHES.

slaves into America.

Diego Columbus traveled to Spain again in 1523 to give an account of his administration to Charles V. He so favorably impressed the Emperor that he was commissioned officially to meet the Venetian Ambassadors in 1525. He died the next year, without returning to America.

Today the name of Christopher Columbus is well known, while few people recognize the name of his son, Diego Columbus. Yet Christopher Columbus failed in his search for a route to the Orient and died in neglect, while Diego Columbus became a successful governor and viceroy of Spanish holdings in the Americas, and was in high standing at the royal court of Spain at the time of his death. Historians of his day, such as Las Casas, reported Diego Columbus to be honest, candid and generous.

Almost 500 years later, it is difficult to evaluate the character of Diego Columbus. His writings appear to indicate a true concern against the exploitation of the Native American population that was

rapidly declining under Spanish dominance. Yet it seems a contradiction that a man could fight for the freedom of one race and advocate the enslavement of another. Overall, both Christopher and Diego Columbus remain elusive figures, yet each was a vital part of the development of a Spanish empire that forever changed America.

Sarah Erwin is Curator of Archival Collections at Gilcrease. She has written articles and lectures on American History and the Gilcrease archival collections.

SELECTED BIBLIOGRAPHY

- COE, MICHAEL; DEAN SNOW AND ELIZABETH BENSON, *ATLAS OF ANCIENT AMERICA*, NEW YORK: FACTS ON FILE, 1986.
- CROSBY, ALFRED W., *THE COLUMBIAN EXCHANGE: BIOLOGICAL AND CULTURAL CONSEQUENCES OF 1492*, WESTPORT, CONN.: GREENWOOD PRESS.
- GRANZOTTO, GIANNI, *CHRISTOPHER COLUMBUS*, NEW YORK: DOUBLEDAY & COMPANY, 1985; REPRINT ED., NORMAN: UNIVERSITY OF OKLAHOMA PRESS, 1987.



*Ptolemeo de gli Astronomi prencipe , dili-
gentissimo inuestigator & offeruator del-
li moti celesti , uisse in Egytto nel
tempo di Adriano & Anto-
nino Imperatori .*

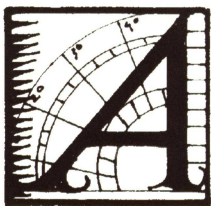


SOno alcuni che pensano l'auttor di questo libro non esser
stato quel medesimo, che compose de moti, & iudicij de
† ¶



The Map That Inspired Columbus

BY EVELYN SHARP



ndrés Bernáldez, a parish priest and friend who wrote one of the earliest accounts of the famous explorer's voyages, said of Columbus, "From what he had read of Ptolemy and other books . . . he made by his intelligence a map of the world."

In Columbus' day, Ptolemy was still the highest geographic authority, despite the fact that he had been dead for over a thousand years. Unknown during the Dark Ages, his manuscripts containing the accumulated knowledge of the ancient world had resurfaced with the coming of the Renaissance.

Bernáldez continued, “Christopher Columbus came to the court of the King

and Queen of Spain, Our Lords, and told them about his thinking . . . and showed them the map of the world." Columbus' map is lost, but Ptolemy's is not. It can yield clues about Columbus' thinking, since knowledge of geography had not progressed beyond the level in which Ptolemy had left it.

Ferdinand and Isabella were interested enough to call for a commission to make a feasibility study of his proposal. (Unlike Portugal, the foremost sea-faring nation of the time, Spain had no standing committee to advise on matters of geography and discovery.) The monarchs put Hernando de Talavera, a leading churchman and confessor to the queen, in charge of assembling a suitable group. Very little is known about the size or make-up of his commit-



ABOVE, ORNAMENTAL TITLE PAGE
FROM PTOLEMY'S *GEOGRAPHIA*,
STRASBURG, 1522.



DETAIL FROM PTOLEMY'S GEOGRAPHIA, STRASBURG, 1522.



WORLD MAP, FROM PTOLEMY'S GEOGRAPHIA, STRASBURG, 1511.

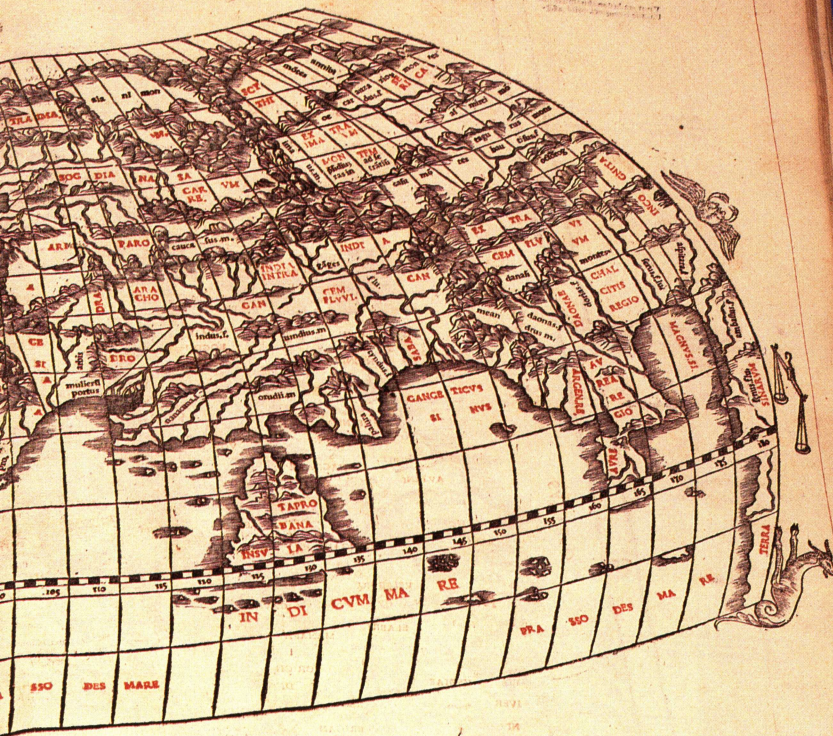
tee. There are references to “wisemen, astrologers and cosmographers,” but few specifics. Whoever they were, it was up to Columbus to convince them.

The point under discussion was not whether the earth was round. Educated men of the time accepted that. The question was: How wide is the ocean Columbus

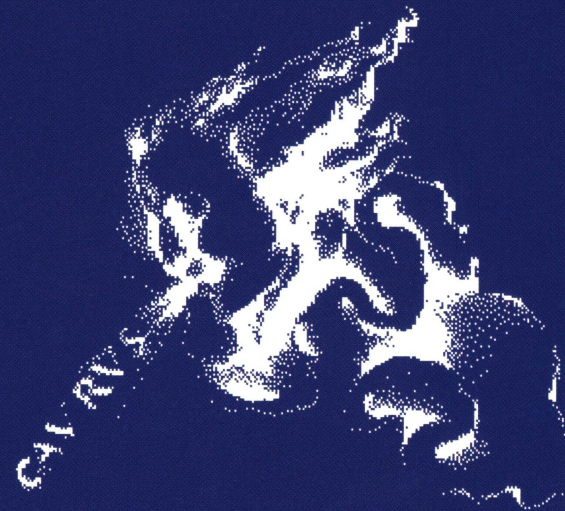
would have to cross to sail from Spain to Asia and back?

One of the most powerful arguments for the feasibility of his plan was the map of Claudius Ptolemy, an Egyptian of Greek ancestry who lived in the second century. Most of his work was done at the university in Alexandria, a city strategically located at





CLAVDII PTHOLEMAEI ALEXANDRINI LI
BER GEOGRAPHIAE CVM TABVLIS ET
VNIVERSALI FIGVRA ET CVM AD
DITIONE LOCORVM QVAE A
RECENTIORIBVS REPER
TA SVNT DILIGENTI
CVRA EMENDA
TVS ET IM
PRESSVS



DETAILS FROM PTOLEMY'S GEOGRAPHIA, STRASBURG, 1511.

the mouth of the Nile near where Europe, Asia and Africa come together. It was a crossroad for travelers, both by land and sea, and there was a need for accurate maps, or at least more accurate than those previously in existence.

What was there about Ptolemy's map of the world that made Columbus believe he

could sail west to Asia? For one thing, it shows the land mass of Europe and Asia stretching across 180 degrees from east to west, or halfway around the earth. That is much too large an estimate, but an understandable mistake. In his time (and in Columbus') east-west location was harder to establish than north-south. On a clear





ARTIST UNKNOWN, *COLUMB PREND CONGE DE LA REINE ISABELLA*, HAND-ENHANCED CHROMOLITHOGRAPH, 12 1/2 BY 18 3/4 INCHES.

night the North Star was always there from which to measure. Their instruments were crude, but it was said an experienced sailor could get a rough estimate of the height of the star above the horizon by comparing it with the width of his hand. For east or west there was no such stable starting point in the sky.

Secondly, on Ptolemy's map the coast of Europe is plainly defined, but there is no coast line on the east. The edge of the map cuts right down through Asia, implying that the land kept on going. How far? Nobody knew.

The third point concerns the size of the earth. Ptolemy said the task of a geographer is like that of a painter. He should first consider the extent of the entire world, as well as the shape, and then put in the large features. There had been several recorded attempts to measure the circumference of the earth in earlier centuries, and Ptolemy, who was primarily an organizer and

extender of knowledge, relied on them. Unfortunately, he chose one of the shorter estimates. His earth was only three-fourths its true size.

Put these three facts together and what emerges is a vision of a small earth with a long Asia wrapping around it leaving less water on the other side. This was exactly what Columbus wanted. Ptolemy further embroidered the picture with quotations from other sources, among them the *Book of Esdras* which said the earth was six parts land and one part water, and Marco Polo who said Cipangu (Japan) lay 1500 miles off the eastern coast of Asia.

The committee remained skeptical, but Ferdinand and Isabella left the door open for him to try again at a more opportune time. They were occupied with a war against Granada in their attempt to drive the last of the Moors out of Spain.

In January, 1492, Granada surrendered and the way was open for Columbus to





WORLD MAP FROM PTOLEMY'S *GEOGRAPHIA*, STRASBURG, 1522.

present his proposal again, this time successfully. In April the terms of agreement were hammered out. Columbus was appointed Admiral, a title to be passed on to his heirs; he would be the monarch's viceroy and governor-general in all the lands he might discover; he could keep for himself one tenth of any pearls, gold, silver, gems and spices found there. In August, the *Niña*, *Pinta* and *Santa Maria* sailed from Palos, a seaport in southwest Spain and the rest is history.



Evelyn Sharp is a volunteer at Gilcrease Museum as well as an author of five books. She has contributed to several encyclopedias and a number of magazines, including Saturday Review and Psychology Today.



DETAILS FROM PTOLEMY'S *GEOGRAPHIA*, STRASBURG, 1511.

SELECTED BIBLIOGRAPHY

- BERNÁLDEZ, ANDRÉS, *BERNÁLDEZ CODEX*, RARE BOOK COLLECTION, GILCREASE MUSEUM, CIRCA 1560.
- BOORSTIN, DANIEL J, *THE DISCOVERERS*, NEW YORK: RANDOM HOUSE, 1983.
- LANDSTRÖM, BJÖRN, *COLUMBUS*, NEW YORK: MACMILLAN CO., 1967.
- MORISON, SAMUEL ELIOT, *CHRISTOPHER COLUMBUS, ADMIRAL OF THE OCEAN SEA*, NEW YORK: OXFORD UNIVERSITY PRESS, 1942.
- NORDENSKIÖLD, A.E., *FACSIMILE—ATLAS TO THE EARLY HISTORY OF CARTOGRAPHY*, NEW YORK: DOVER PUBLICATIONS, INC., 1973.
- SABIN, JOSEPH, *DICTIONARY OF BOOKS RELATING TO AMERICA*, NEW YORK: 1886.



MIRROR IMAGES OF EARLIER “DISCOVERY” ART

BY PAULA HALL



museum brims with mysteries. Some of those mysteries with secrets yet to be answered can be found in the early imagery of the European discovery

of America.

Eight wooden wall panels in the Gilcrease Collection present an interesting enigma for viewers. Depicting scenes of early European discovery of the Americas, the panels are thought to be of late 16th century or early 17th century origins.

Descriptions of the panels identify them as “After Theodor De Bry.” Theodor De Bry, a Flemish goldsmith and engraver, published the first chronicles of world exploration in the late 1590s in his monumental series, *Great and Small Voyages*. Three of the eight wooden

panels in the Gilcrease Collection represent the landing of Columbus and adventures of early Spanish explorers similar in treatment to be De Bry’s published engravings.

The five remaining panels reflect contemporary interest in the wilderness the conquistadores were exploring, and indicate the Europeans prevailing belief that Columbus had actually found a shorter route to India. Tropical landscapes, architectural ruins and flora and fauna dominate the scenes.

History of the panels can be traced to John Edes who began building a home in 1693 in Chichester, West Sussex County, England. Construction of Westgate House was completed after his death in 1696 and the panels were presumably installed by his widow, Hannah. Westgate House and the panels remained in the Edes family until the middle



THEODOR DE BRY, *COLUMBUS IN INDIA PRIMO APPELLENS, MAGNIS EXCIPITUR MUNERIBUS AB INCOLIS*, ENGRAVING FROM *AMERICA*, VOLUME 1, PLATE IX, 1590, 6 1/2 BY 8 INCHES.

AFTER THEODOR DE BRY, *COLUMBUS ON FIRST LANDING IN INDIA IS RECEIVED BY THE INHABITANTS WITH MANY PRESENTS*, OIL ON PANEL, 73 1/2 BY 55 1/2 INCHES. (SIMILAR IN TREATMENT TO THEODOR DE BRY’S ENGRAVING.)



THEODOR DE BRY, *INDI HISPANIS AURUM SITIENTIBUS, AURUM LIQUE FACTUM INFUNDUNT*, ENGRAVING FROM *AMERICA*, VOLUME 1, PLATE XX, 6 1/2 BY 8 INCHES.

AFTER THEODOR DE BRY, *THE INDIANS POURING MOLTEN GOLD INTO THE MOUTHS OF THE SPANIARDS TO SATIATE THEIR GREED*, OIL ON PANEL, 73 BY 42 INCHES.



of the 18th century. Following various ownerships through the 19th century, the house and panels were purchased by the West Sussex County Council in 1916 for use as offices. The panels were sold by the County Council sometime after.

In an early copy of The Sussex County Magazine, editors told of the sale of "too terrible" pictures for 20 pounds sterling which "was no bad exchange for works which are declared to have been so very depressing that a former County Clerk had to have them covered up!"

Overlooking any artistic value of the paintings, the county officials objected to what "showed the early Spanish explorers being tortured by West Indians." Prior to the sale, the paintings had been covered with tapestries, as evidenced by the nail holes in the borders of all the panels.

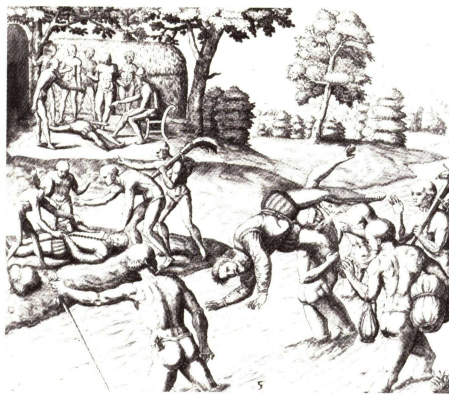
In 1953, the panels were carefully cleaned and examined. The accumulation of discolored varnish and dye from the tapestries had hardened into an opaque covering. A noted professor and critic of the time on painters of the 16th and 17th centuries, examined the paintings and concluded they were of the 16th century.

The style of the paintings corresponds with the Flemish School of the last half of the 16th century. Because of the similarity in subject matter to De Bry's published works of late 16th century, the panels must have been painted "After Theodor De Bry."

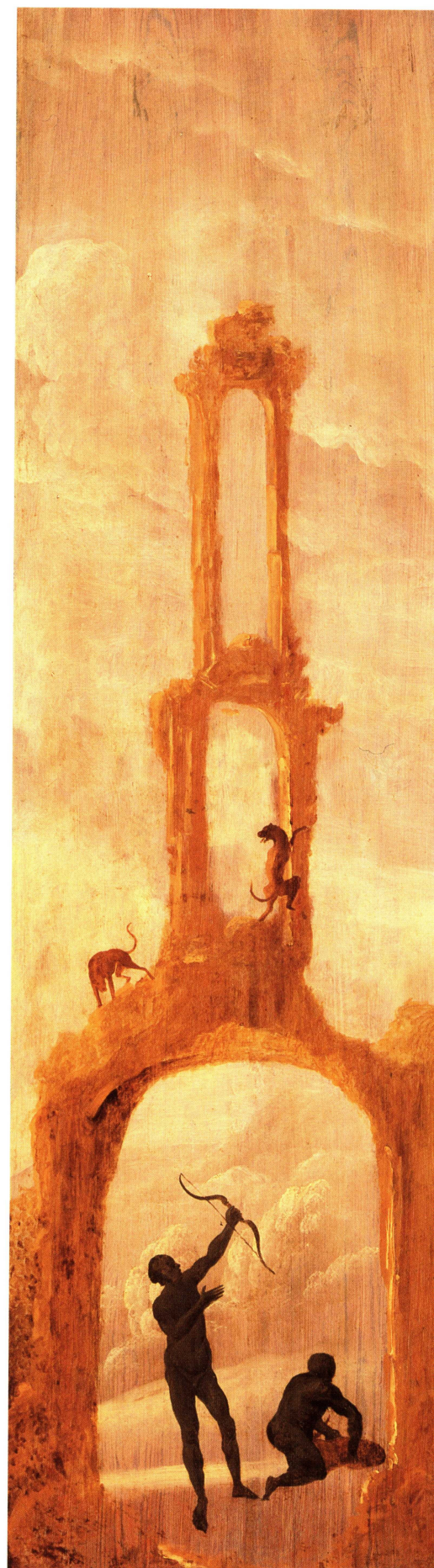


Paula Hall serves as editor of Gilcrease Magazine and is a frequent contributor to the publication.

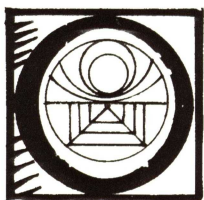
THEODOR DE BRY, *IDIVOLENTES EXPERIRI IMMORTALITATEM
HISPANORUM SALSSEDUM HISPANUM MAR SUSSACANT*,
ENGRAVING FROM *AMERICA*, VOLUME 1, PLATE V,
6 1/2 BY 8 INCHES.



AFTER THEODOR DE BRY, *INDIANS WISHING TO PROVE
WHETHER OR NOT THE SPANIARDS WERE IMMORTAL
DROWNING A SPANIARD NAMED SALSEDE IN THE OCEAN*,
OIL ON PANEL, 68 BY 50 INCHES.



ARTIST UNKNOWN, *NATIVES HUNTING AMONG
ARCHITECTURAL RUINS*, OIL ON PANEL,
74 1/2 BY 22 1/2 INCHES.



ne

of the rarer treasures in the Gilcrease Collection is the *Codex Canadiensis* containing colorful drawings relating to New France in the 17th century.

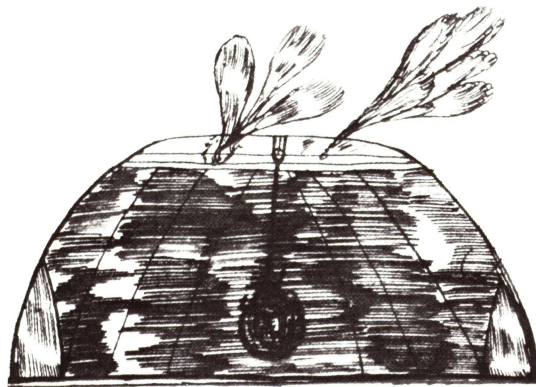
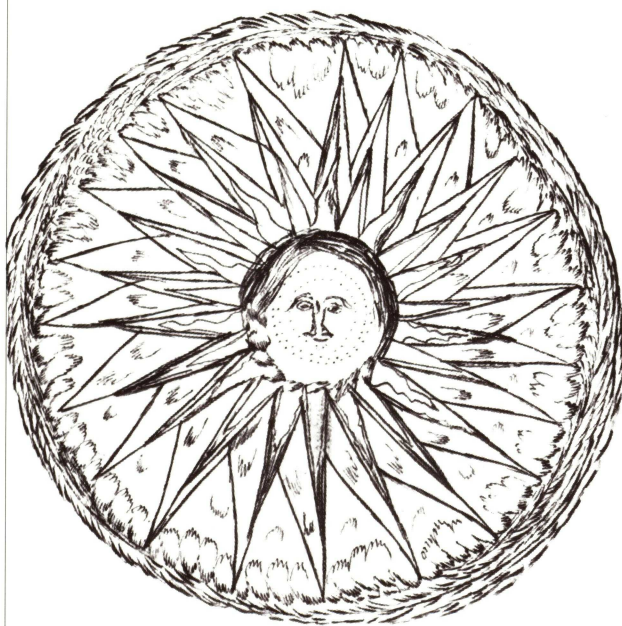
While Theodor De Bry's published works of the 1590s provided insight into the land and inhabitants of the New World in the Carolinas, Virginia and Florida, the *Codex Canadiensis* offered some of the earliest representative views of the Indians and various species of fauna and flora of the upper United States and Canada.

Unpublished for some 250 years, the 180 watercolor and ink sketches are somewhat naïve in approach but fairly spirited and accurate as compared to other works of the time. From the presence of two maps, one covering the regions of the Great Lakes including the present United States west to Lake Michigan and south to Virginia and all of Canada,

and the other map

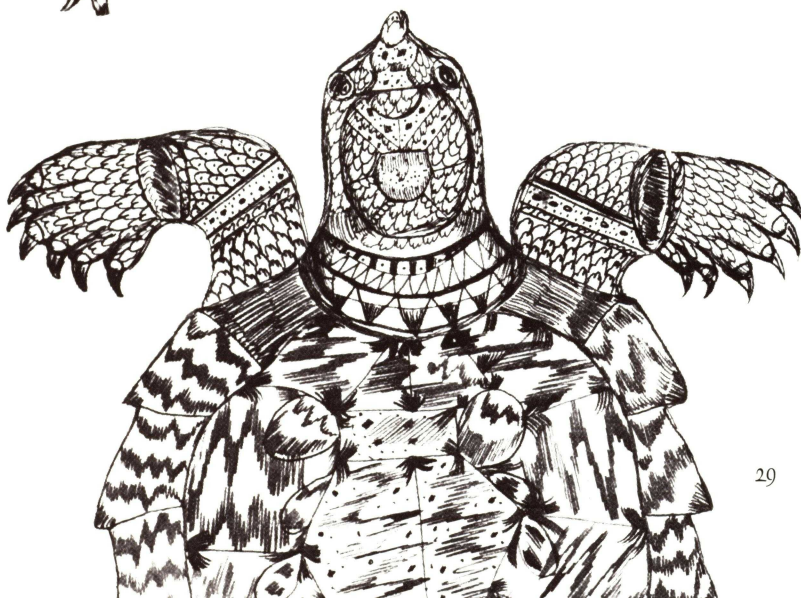
BY PAULA HALL

Early Glimpses of New France



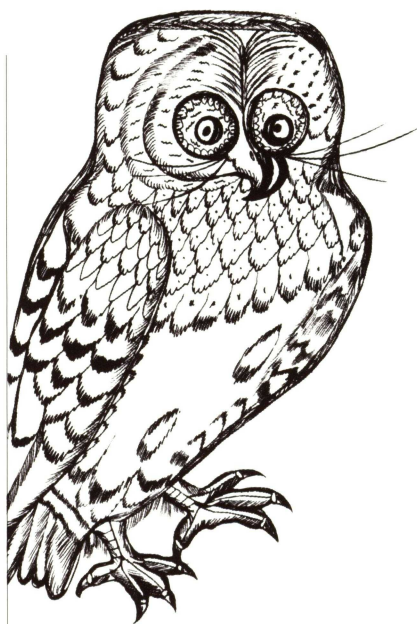


THE CODEX MANUSCRIPT DEPICTS NATIVE PLANTS AND ANIMALS OF 17TH CENTURY NEW FRANCE, AS WELL AS INDIANS IN CEREMONIAL DRESS. IN THE TEXT, LOUIS NICOLAS, AUTHOR AND ARTIST, PROVIDES NAMES OF MANY OF THE INDIANS PORTRAYED AND OFTEN THE TERMS USED FOR WEAPONS, CANOES AND TOOLS USED DURING THE TIME. INDIGENOUS FISH AND BIRDS OF VARIOUS TYPES ARE ILLUSTRATED WITH A GREAT AMOUNT OF DETAIL.



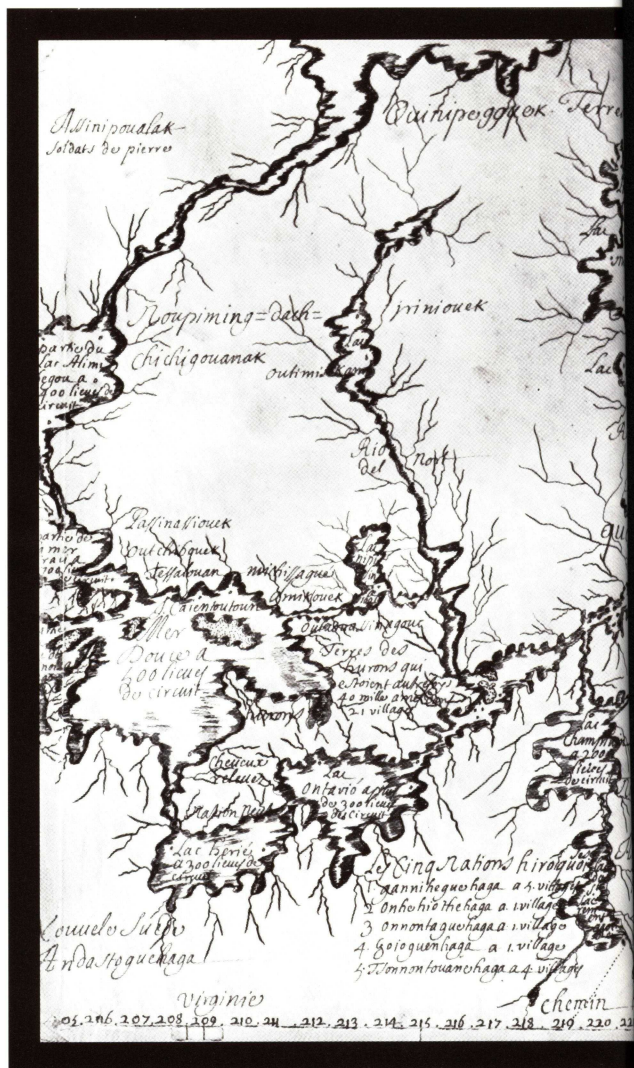


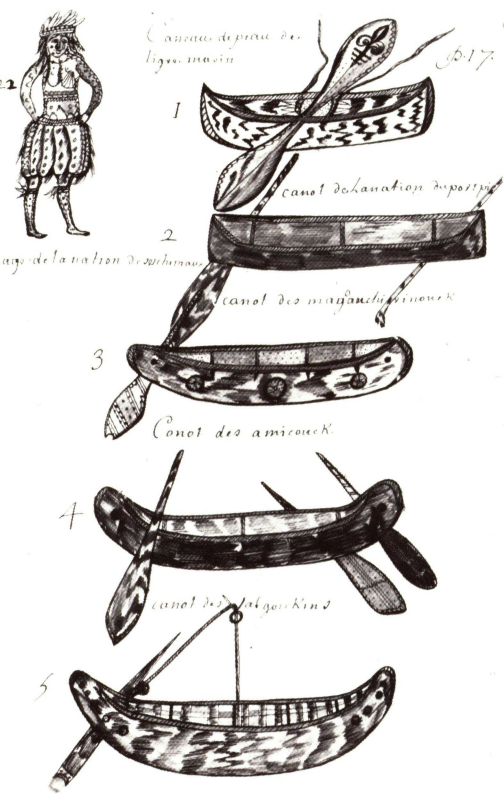
autre chouette



Until the late 1970s, the authorship of the Codex Canadensis was in question. Extensive research and examination have revealed the sketches and text are the works of Louis Nicolas, a Frenchman and Jesuit priest, born in 1634. Nicolas, who joined the Society of Jesus with the intent of becoming a missionary to the New World, arrived in Quebec in 1664. Working among the Ottawa and Mohawk Indians, Nicolas remained in the New World until 1674.

Upon his return to France, Nicolas continued preparing his handwritten manuscript and illustrations for publication. His first manuscript, now known as Codex Canadiensis, and a second more polished version were never published. He was reportedly dismissed from the Jesuits in 1678.

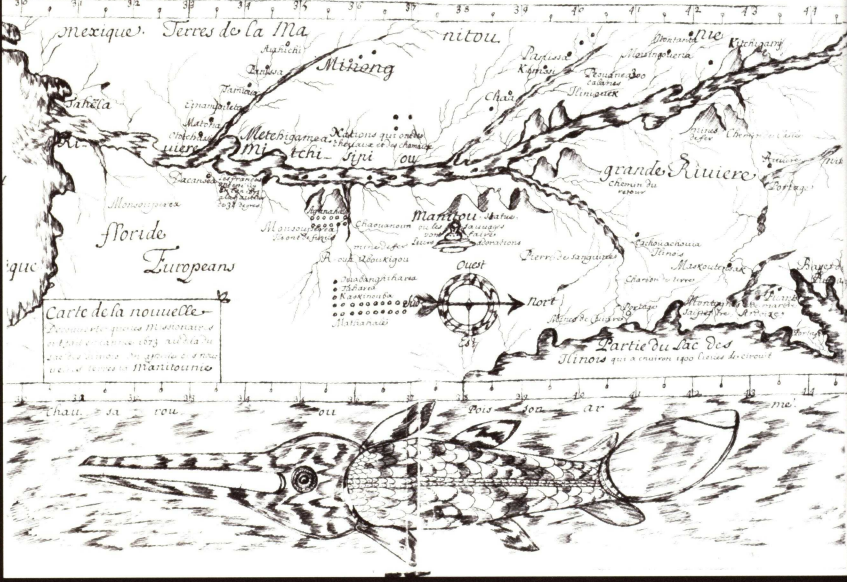




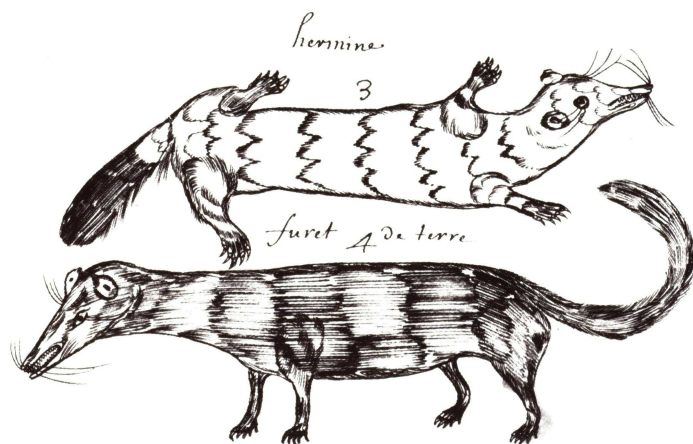
Cet seyn un
 depuile de bougg de gannachion
 ave pour Alles imiles au feu les
 Messieurs de gannachion
 Ils tiennent que les seyn sont
 le dieu du feu seyn tiennent
 le tenant en main en dansant
 et chantant.

Petit Serpent tres venimeux qui tue ses p.
 Le cham euf quil mort
 f. 84





Deux sortes de bois pour
lives du feu le premier
contre l'autre.



GILCREASE

MAGAZINE OF AMERICAN HISTORY AND ART

VOL. 13, NO. 4 WINTER, 1991, The *Gilcrease Magazine of American History and Art* is published quarterly and copyrighted by the Thomas Gilcrease Museum Association, an Oklahoma corporation. Editorial offices, 1400 Gilcrease Museum Road, Tulsa, Oklahoma 74127-2100. Telephone: (918) 582 - 3122. All rights reserved. Reproduction in whole or in part without written permission is strictly prohibited. No responsibility is assumed for unsolicited material.

400 YEARS OF IMAGES OF COLUMBUS.....	2
DIEGO COLUMBUS: ADMIRAL AND GOVERNOR OF THE INDIES.....	12
THE MAP THAT INSPIRED COLUMBUS.....	18
MIRROR IMAGES OF EARLIER "DISCOVERY" ART.....	24
EARLY GLIMPSES OF NEW FRANCE.....	28



Additional copies of this issue and many back issues of the Gilcrease Magazine may be purchased in the Gilcrease Museum Shop at \$6.00 each. To order by mail, send a check for \$8.00 (includes \$2.00 postage and handling) to the Gilcrease Museum Shop, 1400 Gilcrease Museum Road, Tulsa, OK 74127-2100.

Rodger Randle
Mayor, City of Tulsa
Gary Moore
*Acting Director, Thomas Gilcrease
Institute of American History
and Art*
Paula Hale Eliot
Director of Public Relations
Paula Hall
Editor
Bill Patterson
Art Director
Shane Culpepper
Photographer

THE BOARD OF TRUSTEES OF THE THOMAS GILCREASE INSTITUTE OF AMERICAN HISTORY AND ART

Lawrence A. Reed
Chairman
Walter Helmerich, III
David F. James
Stuart Price
Rodger Randle

THE BOARD OF DIRECTORS AND OFFICERS OF THE THOMAS GILCREASE MUSEUM ASSOCIATION

Jon R. Stuart
Chairman of the Board
Terese T. Williams
President
Hans Helmerich
President-Elect
Mary Jean Brett
Vice-President
Mary Ann Burdett
Vice-President
Lucia Freeman
Vice-President
Bonnie Henke
Vice-President
Bill Kellough
Vice-President
Priscilla Tate
Vice-President
Peter M. Walter
Vice-President
Richard Williford
Vice-President
Ed Tomlins
Treasurer
Bob Soza
Assistant Treasurer
Milann Siegfried
Secretary

Barbara Hirsch
Robert G. Hunt
Linda Malone
Donald F. Marlar
Ed Mascarin
James R. Phillion
Jackie Poe
Robert J. Riggs, Jr.
Ken Selby
Ross Swimmer
Clifton Taulbert
James A. White
David Winslow
Maxine Zarrow
Janet Zink

DIRECTORS EMERITUS

Lindsay Alexander
Robert F. Biolchini
Corwin D. Denney
William F. Fisher, Jr.
Gregory Flanagan
Gordon T. Hicks
Burt B. Holmes
Paul H. Johnson
Patricia Wheeler Kilpatrick
James C. Leake
Roxana Rozsa Lorton
Patsy Lyon
David R. Milsten
Robert L. Parker
Wayne B. Rumley
Joan J. Stauffer
Charles E. Thornton
Jack Zarrow

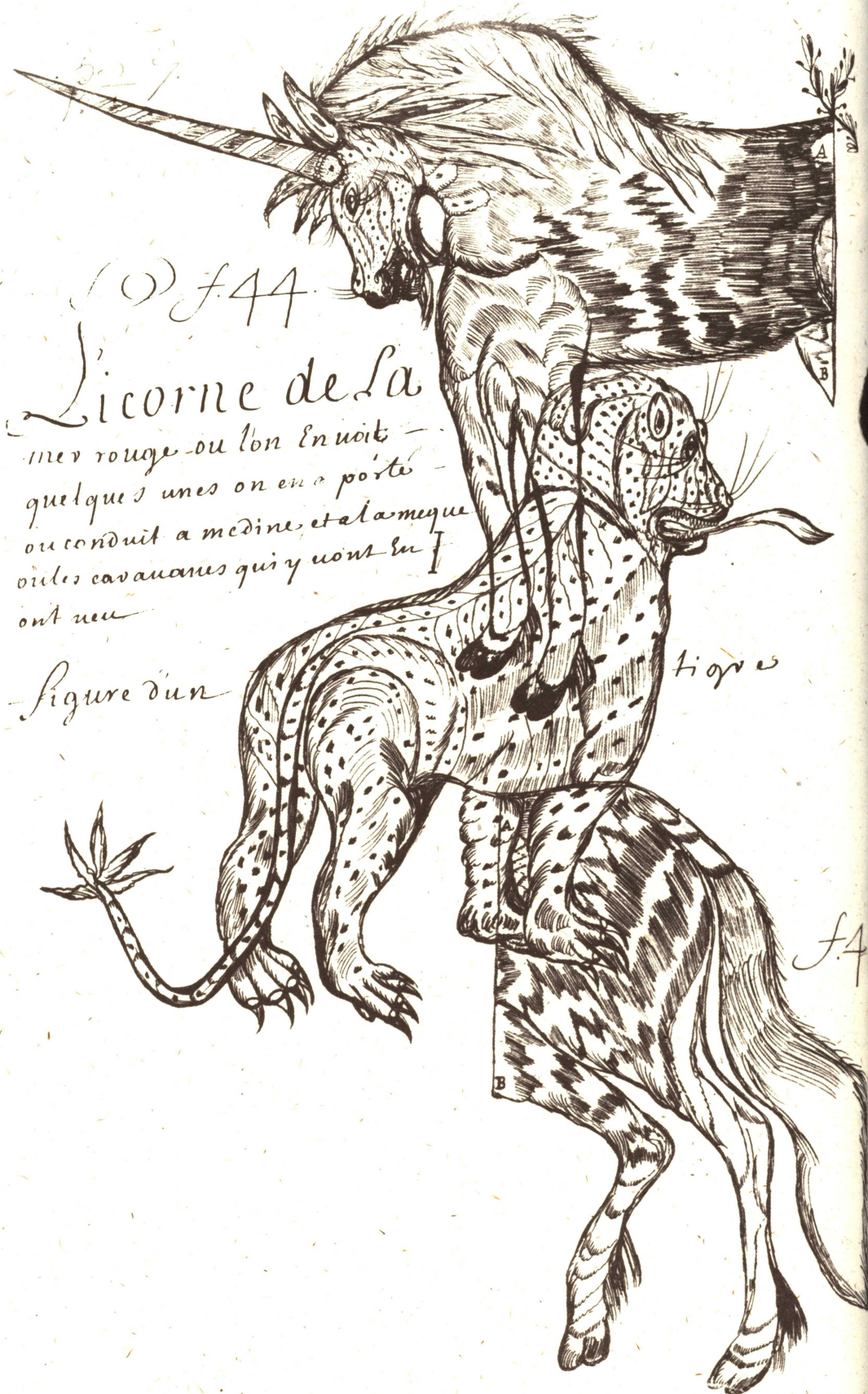
William S. Atherton
Neva Brannin
Pat Davidson
Lynda Dickerson
Robert E. Downing
Jeannie Guthery
Ronald E. Hall
Ronald G. Harper
Clydella Hentschel
Kathy Kraft Hilti



In recognition of the
500th anniversary of
the landing of
Christopher Columbus,
Gilcrease Museum
will present
"La Empresa de Las
Indias"



August 1 through
November 1, 1992



(O) f.44
Licorne de La
mer rouge ou l'on en voit -
quelques uns on en a porté -
ou conduit a medine et a la meque
ou les caravaniers qui y vont en
ont vu

Figure d'un

ligue