

JUNIPERO SERRA *and the* LEGACIES *of the* CALIFORNIA MISSIONS

Las misiones que Junípero Serra (1713–1784) fundó atraen nuestra atención tres siglos después de su nacimiento puesto que son parte de una amplia historia que afecta al presente: la colonización europea de las Américas y la reacción de los indígenas ante ésta. Serra es hasta hoy en día una figura emblemática, a pesar de que él fue sólo uno de los miles de misioneros que llegaron a las Américas a convertir a los indígenas al catolicismo y parte de un contingente aún más grande de misioneros dispersados a lo largo de Europa, Asia y África durante los inicios de la Edad Moderna. Estos misioneros pertenecían a varias órdenes religiosas, ninguna más importante que los franciscanos, quienes eran ejemplo de devoción católica y cumplían un estricto sacrificio de renuncia y abnegación, emulando el sacrificio de Jesucristo en la cruz. Debido a su incansable trabajo en California y la profundidad de su fe, Serra logró fama y notoriedad pero las misiones que fundó continúan provocando controversias, especialmente por su significado para los indígenas californianos en el pasado y el presente. Esta exposición, la cual reúne materiales de las colecciones de la Biblioteca Huntington y de más de sesenta instituciones de las Américas y Europa, explora la vida de Serra, la historia de las misiones californianas y sus importantes legados. La historia que surge trata de un conflicto, de expansión imperial y de pérdida humana, pero también de la mezcla de culturas y la supervivencia de las creencias y prácticas indígenas.

Junípero Serra (1713–1784) and the missions he founded command our attention three centuries after his birth, for they are part of a larger history that persists into the present: European colonization in the Americas and Indians’ response to it. Serra is an iconic figure to this day, yet he was only one of the thousands of missionaries who came to the Americas to convert Indians to Catholicism, part of an even larger contingent of missionaries who fanned out across Europe, Asia, and Africa during the early modern period. They came from various religious orders, none more important than the Franciscans, who were exemplary in their Catholic devotion and observed strict self-denial in emulation of Christ’s suffering on the Cross. For his tireless efforts in California and the depth of his faith, Serra gained fame and notoriety. But the missions he founded continue to provoke questions, especially in light of their meaning for California Indians, past and present. This exhibition, drawn from materials in the Huntington Library’s collections and from more than 60 institutions in the Americas and Europe, explores Serra’s life, the history of the California missions, and their enduring legacies. The story that emerges is one of conflict, of imperial expansion and human loss, but also of the blending of cultures and the survival of Indian beliefs and practices.

Wells Fargo is Presenting Corporate Sponsor of Junípero Serra and the Legacies of the California Missions.



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SECTION 1 Title Wall
title: dimensional letters
body: direct apply vinyl on painted wall
logos and sponsor text vinyl

Retrat de Fra Juníper Serra

Portrait of Fray Junípero Serra

Father Francesc Caimari Rotger

Oil on canvas, 1790

Junípero Serra was born in 1713 in Mallorca, which has long embraced his memory. Shortly after his death in 1784, the capital city of Palma commissioned this painting for its town hall to be displayed alongside portraits of other illustrious Mallorcans. Here the elderly Serra is praying in his final days with his lifelong companion, devoted colleague, and first biographer, Francisco Palóu (1723–1789).

Ayuntamiento de Palma, Mallorca

OBJECT 685

NOTES:

WALL LABEL

GALLERY 11 - SECTION 1.1

TRIM SIZE 4" x 7.5"

Vista de ciutat de Mallorca des del mar

View of the capital city of Mallorca
[Palma] from the sea

Miquel Bestard

Oil on canvas, ca. 1625

This lively scene shows the Mallorcan capital, Palma, in the distance, with its busy waterfront in the foreground. Galley ships transporting goods bound for various Mediterranean ports are docked in front of warehouses, while oceangoing vessels fire their cannons, most likely to commemorate the arrival of an important royal to the island—perhaps even Charles V, the Holy Roman Emperor (who was also the king of Spain as Charles I).

Museu de Mallorca

OBJECT 203

NOTES:

EXTENDED WALL LABEL

GALLERY 11 - SECTION 1.1

TRIM SIZE 6" x 7.5"

DE MALLORCA A LA NUEVA ESPAÑA

MALLORCA TO NEW SPAIN

Junípero Serra nació en una aldea rural de Mallorca, una isla en el Mediterráneo occidental que fue por mucho tiempo un punto de intercambio de gente, ideas y mercancía entre Europa, África del Norte y el Mediterráneo oriental. Al inicio de la Edad Media Mallorca fomentó una tradición misionera espiritual, evangélica y exigente en su devoción y práctica religiosa. En su treintena, Serra ya era un profesor admirable y un sacerdote celebrado por su devoción y piedad y fue seleccionado para ir a la Nueva España para continuar la tradición centenaria de los franciscanos, muchos de ellos de Mallorca. Serra vivió y trabajó en el centro de México por casi veinte años, sirviendo como misionero de los indígenas, administrador de las misiones, maestro de los franciscanos y como comisario de la Inquisición.



Junípero Serra was born in a rural village on Mallorca, an island in the western Mediterranean that was long a conduit for people, ideas, and commodities between Europe, northern Africa, and the eastern Mediterranean. Beginning in the Middle Ages, Mallorca fostered a missionary tradition that was spiritual, evangelical, and demanding in its piety and religious practice. In his mid-thirties, Serra, by then an accomplished professor and a priest celebrated for his piety and devotion, elected to go to New Spain, following in the footsteps of centuries of Franciscans, many from Mallorca. For nearly 20 years Serra lived and worked in central Mexico as a missionary to Indians, an administrator of missions, an instructor of Franciscans, and a field agent for the Inquisition.

MALLORCA

Mallorca, por siglos un centro de comercio en el Mediterráneo, fue hogar de musulmanes, judíos y católicos. En el año 1229, la Corona de Aragón conquistó la isla y expulsó a la mayoría de los musulmanes. En los siglos posteriores los judíos mallorquines fueron obligados a convertirse al catolicismo. Petra, el pueblo natal de Serra, era un pueblo de aproximadamente 2,500 habitantes, localizado en el centro de la llanura agrícola de la isla. Al igual que la mayoría de los habitantes de Petra, su padre trabajó como jornalero en un terreno adyacente al pueblo. Serra recibió su educación desde temprana edad en el convento franciscano del pueblo. Los naturales de Petra seguían los rituales católicos y los ciclos agrícolas, seguros de que ambos proveían las bases para una vida virtuosa.



Mallorca, for centuries a center of Mediterranean trade, was home to Muslims, Jews, and Catholics. In 1229, the Catholic Crown of Aragon conquered the island and expelled most Muslims; in the following centuries Mallorcan Jews were forced to convert. Serra’s birthplace, Petra, was a town of about 2,500 in the center of the island’s agricultural plain. His father, like the majority of Petrans, worked as a day laborer on land adjacent to the town. Serra was educated from an early age in the town’s Franciscan convent. Petrans conformed to Catholic rituals and agricultural rhythms, confident that together they provided the basis for a virtuous life.



SUB-SECTION 1.1
dimensional panel on wall
21" x 28"



PMS Warm Grey 2C



PMS 7533C

1/2" black sintra
with 1/2" cleat

La ciutat de Mallorca

The capital city of Mallorca [Palma]

Oil on canvas, n.d.

Palma was one of the great cities of the western Mediterranean. Home to more than 30,000 residents by the 17th century, it was surrounded by fortified walls dating from the medieval period and traversed by narrow, winding streets. Visitors approaching by sea would first catch sight of Palma’s lively wharf, the Almudaina palace, and the Gothic cathedral, one of the largest in Spain. This painting was executed by an unknown artist, a follower of the Mallorcan painter Miquel Bestard (1592–1633).

Ayuntamiento de Palma, Mallorca

OBJECT 138

NOTES:

WALL LABEL

GALLERY 11 - SECTION 1.1

TRIM SIZE 6" x 6"

Justes
Jousting
Mestres de l’Almudaina
Tempera on wood, ca. 1300

In the century following the Spanish conquest of Mallorca by the Crown of Aragon in 1229, the kings of Mallorca remodeled the Almudaina palace, an old Islamic fortress on Palma’s waterfront, and then made it into their home. They decorated the palace with fine arts illustrating knights, fables, and scenes of chivalry.

In this painting, likely from the queen’s quarters, two chivalric knights face off, one bearing the coat of arms of the Crown of Aragon and the other of the Order of Saint George.

Museu de Mallorca

NOTES:
THIS IS A WALL OBJECT. LABEL TO BE INSTALLED ON LABEL RAIL BELOW

OBJECT 198
EXTENDED CASE LABEL
GALLERY 11 - SECTION 1.1
TRIM SIZE 12” x 6”

Portolan chart

Probably by a member of the Oliva family

Mallorca, ca. 1580

Mallorcan miniaturists who specialized in cartography, the majority of whom were *conversos* (forcibly converted Jews and their descendants), are often credited with pioneering in the late 13th century a mapping style that evolved into navigation aids known as portolan charts. These maps, distinguished for their realism, northern

orientation, and colorful detail, enabled seafarers to plot navigational routes by compass. This chart, showing Mallorca’s place in the Mediterranean and directional lines to help navigators, may have been made by a member of the Oliva family of cartographers in Mallorca.

Huntington Library

OBJECT 600

EXTENDED CASE LABEL
GALLERY 11 - SECTION 1.1
TRIM SIZE 12” x 6”

NOTES:THIS IS A WALL OBJECT. LABEL TO BE INSTALLED ON LABEL RAIL BELOW

Mars Balearicus

Unknown

Bronze, 4th–1st century BCE

Mallorca was for centuries at the center of trade in the western Mediterranean. In Serra’s day, trade by sea was critical, as the island was unable to produce enough food for its 100,000 inhabitants. It is not known if this ancient bronze statue was created in Mallorca or imported. It appears to represent a local adaptation of the Roman god of war, Mars; an iron spear, originally in the warrior’s right hand, has been lost.

Museu de Mallorca

OBJECT 205

CASE LABEL - TABLE CASE 1.1

GALLERY 11 - SECTION 1.1

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT VITRINE 1.1 WITH OBJECTS 197, 200

Plat de baraka

Plate with blessing

Unknown

Ceramic, 13th century

This ceramic plate, likely imported to Mallorca from northern Africa at the beginning of the 13th century, bears the word *baraka* (blessing) in Naskh script, a style of Arabic handwriting. The plate was hidden in the Cave of Amagatalls on Mallorca at the time of the Crown of Aragon’s conquest of the island in 1229.

Museu de Mallorca

OBJECT 197

CASE LABEL - TABLE CASE 1.1

GALLERY 11 - SECTION 1.1

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT VITRINE 1.1 WITH OBJECTS 200, 205

Plate with Star of David

Unknown

Ceramic, 14th century

In the Middle Ages, Mallorca had a sizable and influential Jewish community whose merchants were at the center of the international trade that flowed in and out of the port of Palma. This plate, produced in Catalonia, was likely associated with Mallorca’s Jewish community.

Museu de Mallorca

OBJECT 200

CASE LABEL - TABLE CASE 1.1

GALLERY 11 - SECTION 1.1

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT VITRINE 1.1 WITH OBJECTS 200, 197

REPRODUCTION

View of Petra

Cardinal Antonio Despuig y Dameto

ca. 1785

Serra was born and raised in the Mallorcan community of Petra. Here, in the foreground, a man works the land outside the village. On the left stands Petra’s parish church, where Serra was baptized; on the right, the Convent of San Bernardino. The caption reads: “Petra is one of the first settlements of the island...604 families [*vecinos*] live in this district...Its harvest is grains, vegetables, wine, and livestock.” In Mexico and California, Serra encouraged Indians to adopt this mode of agriculture.

Museu de Mallorca

OBJECT 605

CASE LABEL
GALLERY 11 - SECTION 1.1
TRIM SIZE 6” x 6”

NOTES:
THIS IS WALL OBJECT, PLEASE INSTALL LABEL ON LABEL RAIL
BELOW.

Map of the islands of Mallorca (center),
Minorca, and Ibiza

Jean Covens and Corneille Mortier

In *Atlas nouveau*, Amsterdam, 1780

Petra, in the middle of Mallorca’s agricultural plain, was far enough from the sea to be spared the pirate attacks that periodically imperiled coastal towns. It had its own municipal government as early as 1251, and Serra boasted that it was among the oldest communities on the island. By the early 1700s its population approached 2,500. Like all Mallorcan towns, Petra suffered periodically from widespread disease and famine.

Huntington Library

OBJECT 652

CASE LABEL - TABLE CASE 1.2

GALLERY 11 - SECTION 1.2

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 1.2 WITH OBJECTS 237

Registro bautismal de Petra
Baptismal register of Petra

Petra, Mallorca, 1703–30

This page of Petra’s baptismal register records that on November 24, 1713, Reverend Bartolomé Lledo baptized in Petra’s parish church “Miquel Joseph Serre, son of Antoni, and Margarita Ferrer, a married couple.” Miquel Joseph (who took the name Junípero when he joined the Franciscan Order in 1731) was their third child; the first two died in infancy. Serra’s sister Juana Maria was born a few years later and lived to adulthood, while another sister also died in infancy.

Parròquia de Sant Pere de Petra, Bisbat de Mallorca

OBJECT 237

CASE LABEL - TABLE CASE 1.2
GALLERY 11 - SECTION 1.2
TRIM SIZE 6" x 6"

NOTES:
DISPLAY AT VITRINE 1.1 WITH OBJECTS 652
Note to Publications: keep common baseline

CONVIRTIÉNDOSE EN JUNÍPERO

A la edad de dieciséis, los padres de Serra lo llevaron a Palma, capital de Mallorca y centro católico, para prepararse para el sacerdocio. El 15 de septiembre de 1731, Serra profesó sus votos y se unió a la Orden Franciscana, permaneciendo en el afamado Convento de San Francisco en Palma hasta el año de 1749. En la capilla se encontraban los restos de Ramon Llull, el místico catalán que fue uno de los primeros y más influyentes misioneros mallorquines. Los franciscanos practicaban la abnegación y la penitencia, expresiones de fervor religioso que los acercaban al sufrimiento de Cristo en la cruz. Serra, conocido por su devoción, también fue elogiado como estudiante, orador y posteriormente como maestro. Se empapó de las crónicas que describían la labor de los franciscanos en las Américas, inspirándose particularmente en una monja española que contaba sus viajes hacia allá sobre las alas de los ángeles.



BECOMING JUNÍPERO

When he was 16, Serra’s parents brought him to Palma, Mallorca’s capital and a center of Catholicism, to prepare for the priesthood. On September 15, 1731, Serra professed his vows and joined the Franciscan order, and until 1749 he resided in Palma’s famed Convent of San Francisco. In its chapel were the remains of Ramon Llull, the Catalan mystic who was among the earliest and most influential of Mallorcan missionaries. Franciscans practiced self-denial and self-punishment, an expression of religious zeal that brought them closer to the suffering of Christ on the Cross. Serra, known for his piety, also won accolades as a student, an orator, and later as a professor. He steeped himself in chronicles of the Franciscans’ work in the Americas and was particularly inspired by a Spanish nun who told of traveling there on the wings of angels.



SUB-SECTION 1.3
dimensional panel on wall
21" x 28"


PMS Warm Grey 2C


PMS 7533C

1/2" black sintra
with 1/2" cleat

LA CIVTAT DE MALLORCA

MAIORICA CIVITAS olim Palma am-
nitare soli, aeris salubritate, frugum conuersionum
capax, salis, Edificiorum, vero pulchritudine speciosa,
Morum, et Propugnaculorum, situ, et circumualla-
tione trium miliarium Italicorum, cum senisse mu-
nitissima, Maiorica Insula, atq; cetero totius Bale-
aricae Regni caput, habens Episcopalem sedem, Re-
giam Senatum, cui Princeps, pro Catholica Hispa-
niam Monarcha, praesit, sita est in principio quin-
ti Climatis sub elevatione Poli, partium 79. minut 26.
et longitudine part. 25. minut. 2. A meridie alluitur
mari, fida nauigatorum statione celebri. Ab Antonio
GARAY Progeografo, et Mathematico accuratissi-
me delineata, nunc primum lucem uidet. ANNO
Domini, 1644



REPRODUCTION

Map of Mallorca

Antonio Garay

1644

In Serra's time, the cityscape of Palma was dominated by Catholic churches, convents, and monasteries. Serra lived and worked in the Convent of San Francisco (15 on this map, right center). Also shown are the great Gothic cathedral (1, bottom center) and the Call, the neighborhood of Palma's *conversos* (Jews forced to convert to Catholicism) in the vicinity of the church of Santa Eulalia (2, right center).

Fundación Bartolomé March, Biblioteca, Palma de Mallorca

Juan Duns Escoto

Miguel Cabrera

Oil on canvas, 18th century

John Duns Scotus, an extremely influential philosopher-theologian of the Middle Ages, was a Scottish Franciscan and an articulate proponent of the Immaculate Conception. This belief held that Mary, at the moment of her conception, was without original sin—then a controversial idea but emphatically embraced by all Mallorcan Franciscans, including Serra. The portraitist, Miguel Cabrera, is considered by many to be the greatest painter of 18th-century New Spain.

Museo Nacional del Virreinato, CONACULTA – INAH, Tepotzotlán, Mexico

OBJECT 241

NOTES:

WALL LABEL

GALLERY 13 - SECTION 1.3

TRIM SIZE 6" x 6"

Enterrament de Ramon Llull

Burial of Ramon Llull

Miquel Bestard

Oil on canvas, ca. 1620

Mallorcan Ramon Llull was a leading religious thinker, writer, and missionary of medieval Europe who devoted himself to proving that Catholicism was the one true religion and that Mary, from the moment of her conception, was without original sin. Llull, a profound influence on Serra and Franciscan

missionary life, was buried in 1316 in Mallorca’s Convent of San Francisco, where Serra lived from 1731 to 1749. This depiction of Llull’s burial shows the religious orders in procession, as well as the ill and infirm crowding his body in hope of a miraculous cure.

Ayuntamiento de Palma, Mallorca

OBJECT 204

EXTENDED WALL LABEL ON RAIL

GALLERY 13 - SECTION 1.3

TRIM SIZE 12” x 6”

NOTES:

THIS IS A WALL OBJECT. LABEL TO BE INSTALLED ON LABEL RAIL ON TABLE CASE 1.3 BELOW

Fioretti
The Little Flowers of Saint Francis of Assisi

Venice, 1490

Saint Francis of Assisi, who founded the Franciscan Order in 1209 and whose followers dedicated themselves to spreading the Gospel through western Europe, northern Africa, and the Middle East, was widely emulated in early modern Europe for his vows of poverty, his life of devotion, and for manifesting

wounds like those of Christ on the Cross. In 1607, 16 Franciscans took up residence in Petra and founded the Convent of San Bernardino, where Serra passed much of his youth, learning to read and write and becoming an intensely devoted Catholic.

Huntington Library

OBJECT 697

EXTENDED CASE LABEL - CASE 1.3A
GALLERY 13 - SECTION 1.3
TRIM SIZE 12" x 6"

NOTES:
DISPLAY AT VITRINE 1.3 (FAR LEFT) WITH OBJECT 202

Llibre de filosofia d'amor
Book of the Philosophy of Love
Ramon Llull

Illuminated codex, ca. 1300

Ramon Llull believed in a universal, divinely inspired, and Catholic system of knowledge and devoted much of his life to writing books about it. In this illustration, he receives wisdom in the form of a book from the figure of Philosophy, who stands by the well of knowledge. Lllull's work influenced Serra, who inherited his intense belief in the Immaculate Conception, the power of logic, and the imperative to spread the Gospel of Jesus Christ.

Biblioteca Diocesana de Mallorca, Bisbat de Mallorca

OBJECT 202

CASE LABEL - CASE 1.3A

GALLERY 13 - SECTION 1.3

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 1.3 (FAR LEFT) WITH OBJECT 697

OBJECTS
140, 141

Junípero Serra’s student notebooks

Palma, Mallorca, 1731–35

In Palma, Serra lived at the Convent of San Francisco, which had for centuries been a center of Franciscan learning. From 1731 to 1737, he studied for the priesthood, excelling in courses in theology and moral philosophy whose content was shaped by the ideas of Ramon Llull and John Duns Scotus. His elegant, careful handwriting is evident in the notes he took as a student. In the volume on the right, Serra concluded with words honoring the Virgin Mary, Saint Francis, Saint Anthony of Padua,

Saint Bonaventure, Saint Bernardine, and Scotus. The signature scroll at the bottom reads: “Written Faithfully by Fr. Junípero Serre, Order of Friars Minor.” He adorned the scroll with two common Franciscan symbols: the five wounds of the Crucifixion (left) and the crossed arms of Jesus and Saint Francis with stigmata (right). Serra completed his studies in 1737 and was soon appointed to a distinguished position as a professor of theology.

Biblioteca Pública del Estado, Palma, Mallorca

OBJECTS 140,141

NOTES:

EXTENDED CASE LABEL - CASE 1.3B

GALLERY 13 - SECTION 1.3

TRIM SIZE 12" x 6"

Record of a treatise written by Serra for the Inquisition in Mallorca

Palma, Mallorca, September 2, 1739

Up through the 17th century, the Spanish Inquisition visited devastation on the island of Mallorca, overturning the lives of hundreds of *conversos*, Jews who converted to Catholicism. As a leading Franciscan on the island, Serra was at times called upon to give his opinion on Catholic doctrine. In one case, of which

only this fragmentary record survives, he argued in favor of the belief in the Immaculate Conception of Mary, firmly embraced by Mallorcan Franciscans but not accepted as Catholic doctrine until 1854.

Biblioteca Pública del Estado, Palma de Mallorca

OBJECT 142

NOTES: DISPLAY AT VITRINE 1.3 (MIDDLE) WITH OBJECTS 140, 141

EXTENDED CASE LABEL - CASE 1.3B

GALLERY 13 - SECTION 1.3

TRIM SIZE 12" x 6"

Bible, associated with Junípero Serra

Venice, 1508

This bible was used by Serra when he was a professor of moral philosophy in Palma. Later, it was donated to the library of Petra’s Convent of San Bernardino, where Serra was educated as a boy.

Biblioteca Diocesana de Mallorca, Bisbat de Mallorca

OBJECT 187

CASE LABEL - CASE 1.3C

GALLERY 13 - SECTION 1.3

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT VITRINE 1.3 (FAR RIGHT) WITH OBJECTS 151, 152

Chalice

Silver and gold, 1680–1700

This chalice comes from the collection of the Basilica of the Convent of San Francisco in Palma. Serra probably used this very vessel when he celebrated Mass there.

Reial Convent i Basílica de Sant Francesc, Franciscans de la TOR

OBJECT 151

CASE LABEL - CASE 1.3C

GALLERY 13 - SECTION 1.3

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 1.3 (FAR RIGHT) WITH OBJECTS 187, 152

Woodblock of Brother Juniper

Wood, ca. 1741

This woodcut is believed to have been Serra’s, and he may even have carved it. It illustrates a scene from the life of Brother Juniper, an early follower of Saint Francis, whose name Serra took when he joined the Franciscan order. According to legend, Serra used this woodcut to make small devotional prints that he distributed when he walked the streets of Palma.

Reial Convent i Basílica de Sant Francesc, Franciscans de la TOR

OBJECT 152

CASE LABEL - CASE 1.3C

GALLERY 13 - SECTION 1.3

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT VITRINE 1.3 (FAR RIGHT) WITH OBJECTS 151, 187

Cuadro de Fr. Antonio Perelló

Portrait of Fray Antonio Perelló

Unknown

Oil on canvas, ca. 1750

Father Antonio Perelló Moragues, a leading 18th-century Mallorcan Franciscan who was also born in Petra, became Serra’s most important mentor. On September 5, 1731, Serra knelt before Perelló and pledged to live as a Franciscan, “in obedience, without property, and in chastity, in order to serve God better and to save my soul.” Perelló, who appointed Serra to the position of lector of philosophy in Palma, died in 1748 at age 75. The following year, Serra left for Mexico, never to return to Mallorca.

Convent Sant Bernardí, Petra, Spain, Orden de Frailes Menores
Valencia, Aragón y Baleares

OBJECT 137

NOTES:

WALL LABEL

GALLERY 13 - SECTION 1.3

TRIM SIZE 6" x 7.5"

*La mística ciudad de Dios**The Mystical City of God*

Cristóbal de Villalpando

Oil on canvas, 1706

In this painting, Cristóbal de Villalpando, a leading painter of Catholic devotional art in Mexico, depicted Sister María de Jesús de Agreda with John the Evangelist. In writings that had a tremendous influence on Serra, María de Jesús asserted that Mary had described to her the city of God (shown here in the background) and that she had been carried from her nunnery on the wings of angels to the region that would become the American Southwest, where she was to spread the Gospel.

Museo Regional de Guadalupe/CONACULTA – INAH, Guadalupe, Zacatecas, Mexico

OBJECT 222

NOTES:

EXTENDED WALL LABEL

GALLERY 13 - SECTION 1.4

TRIM SIZE 6" x 7.5"

Fray Antonio Margil de Jesús

Unknown

Oil on canvas, 18th century

Father Antonio Margil de Jesús, born in Valencia, Spain, in 1657, was the quintessential tireless Franciscan missionary and a great inspiration to Serra. Margil de Jesús followed the Mallorcan missionary Father Antonio Llinás to Mexico in 1683, evangelized in Central America, and ranged north as far as Texas and east as far as Louisiana. Serra, in his final days in 1784, sang hymns the Valencian missionary had composed in honor of the Assumption of Virgin Mary.

Museo Nacional del Virreinato, CONACULTA – INAH, Tepotzotlán, Mexico

OBJECT 238

NOTES:

CASE LABEL

GALLERY 13 - SECTION 1.4

TRIM SIZE 6" x 6"

El peregrino septentrional atlante

The Atlantean northern pilgrim

Isidro Félix de Espinosa

Mexico, 1737

Serra, in his work among Indians and in his commitment to a life of self-denial, followed Father Antonio Margil de Jesús, the 17th-century Spanish missionary who was among the first Franciscans to establish missions in Texas and other regions of New Spain. Margil de Jesús’s life was the subject of glowing Franciscan chronicles, such as the one shown here, and proved inspirational to missionaries in New Spain.

Huntington Library

OBJECT 709

CASE LABEL - CASE 1.4

GALLERY 13 - SECTION 1.4

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 1.4 WITH OBJECT 578

[La] *mystica ciudad de Dios*
The Mystical City of God

María de Jesús de Agreda
Madrid, 1742

Among those who influenced Serra to evangelize Indians in California was Sister María de Jesús de Agreda, the 17th-century Spanish nun inspired by revelations from the Virgin Mary to preach the Gospel to Indians in their own languages. She also predicted that the Indians of northern New Spain would be converted at the sight of

Franciscan missionaries. Her books were immensely popular among the missionaries who came to California, and they can be found today among the historic holdings of mission libraries.

Huntington Library

OBJECT 578

EXTENDED CASE LABEL - CASE 1.4
GALLERY 13 - SECTION 1.4
TRIM SIZE 12" x 6"

NOTES:
DISPLAY AT VITRINE 1.4 WITH OBJECT 709

Tunic of Fray Antonio Margil de Jesús

Unknown

Textile, 18th century

Franciscans wore distinctive tunics of rough, coarse wool intended to be uncomfortable and irritating to the skin. The Franciscan missionary Antonio Margil de Jesús referred to his own body as a “brute” and, as Serra did after him, continually punished his own flesh. He also wore his tunic until it fell off his body. In ragged religious garments such as this, Franciscans acted out the ideal of Christian poverty in a world they saw as obsessed with material and bodily pleasure.

Tesorería de la Federación a disposición del Consejo
Nacional para la Cultura y las Artes

OBJECT 696

LARGE FORMAT LABEL - HEX CASE
GALLERY 13 - SECTION 1.4
TRIM SIZE 6" x 8"

NOTES:
DISPLAY IN HEX CASE WITH OBJECT 161
TEXT IS LARGE FORMAT TO HELP WITH LEGIBILITY
ASSUME LABEL IS ON FLOOR OF CASE...NO LABEL RAIL

HACIA LA NUEVA ESPAÑA

En 1749 Serra comenzó su travesía hacia América en busca de retos mayores que los que Mallorca le ofrecía y en obediencia a lo que creía era un llamado de Dios a dedicar el resto de sus días a la conversión de indígenas en la Nueva España. El y otros mallorquines fueron reclutados por el Colegio de San Fernando en México para trabajar en las misiones al norte de la Ciudad de México. A punto de llegar a su destino después del largo viaje a través del Atlántico, su embarcación casi se hundió en un huracán. Serra llegó al Colegio de San Fernando en la Ciudad de México el 1 de enero de 1750; ocho meses y medio después de dejar su tierra sabiendo que nunca regresaría.



TO NEW SPAIN

In 1749 Serra began his journey to America, in search of greater challenges than Mallorca offered him and in obedience to what he believed was a call from God to devote the rest of his days to the conversion of Indians in New Spain. He and several other Mallorcans were recruited by the College of San Fernando in Mexico to work in missions north of Mexico City. Approaching its destination after the long transatlantic crossing, Serra’s ship was nearly lost in a hurricane. Serra arrived at the College of San Fernando in Mexico City on January 1, 1750, eight and a half months after he had left his homeland knowing he would never return.



SUB-SECTION 2.1
dimensional panel on wall
21" x 28"

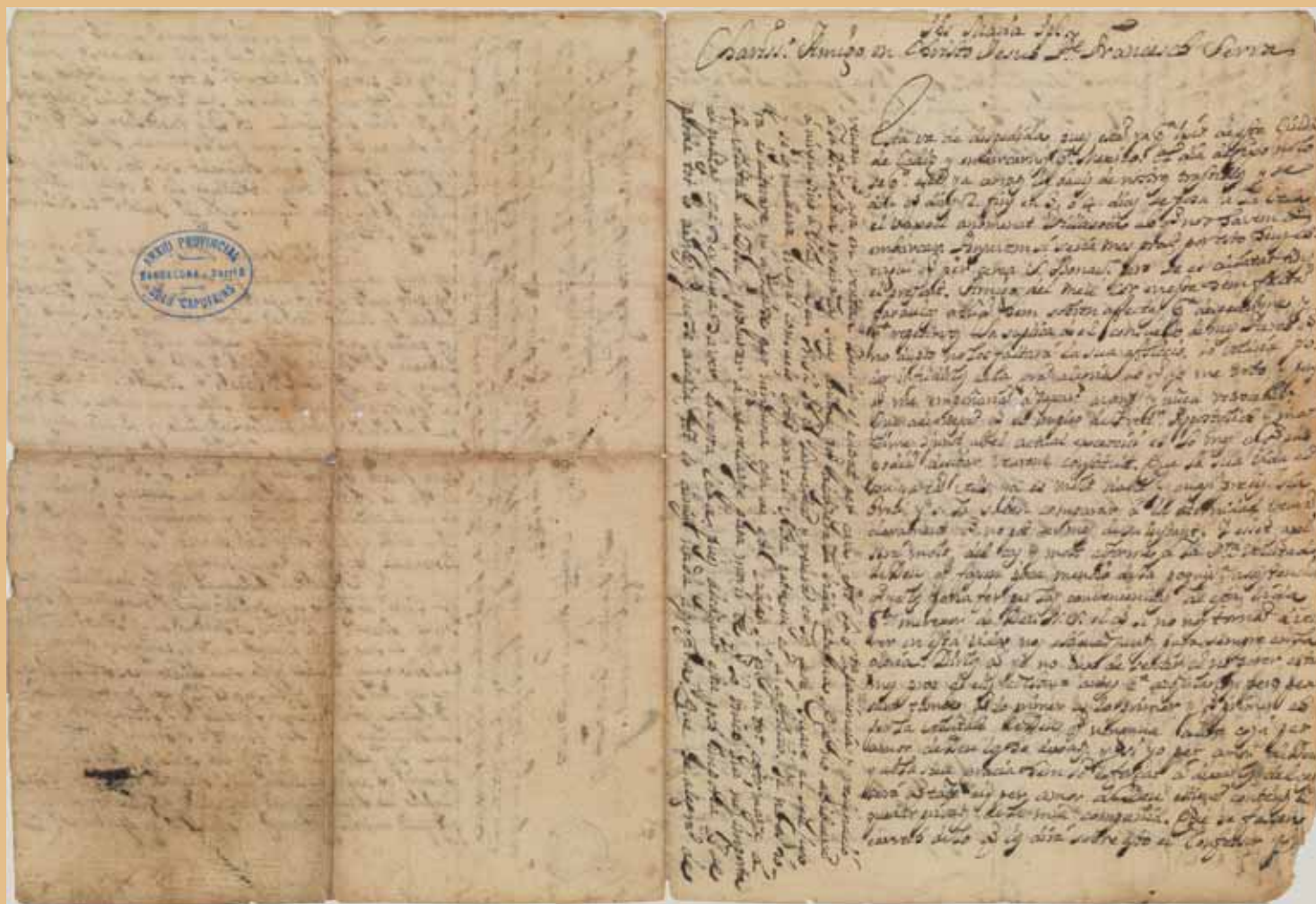


PMS Warm Grey 2C



PMS 7533C

1/2" black sintra
with 1/2" cleat



REPRODUCTION

Letter from Junípero Serra to Father Francesch Serra

Cádiz, Spain, August 20, 1749

When Serra left Cádiz for New Spain in 1749 on the *Nuestra Señora de Guadalupe*, he thought he would never return. Just before his ship sailed, he wrote this farewell letter in his native Mallorquín. He asked his cousin, Father Francesch Serra, to console his parents with the sentiment that if they could see his joy, “they would urge me to go forward, and never turn back [me empenarían a passar avant, y nu[ñ]ca retrodecir].”

Archivo Provincial de los Capuchinos de Cataluña, Barcelona

Wall Repro # 565
Section 2.1 Gallery 13
14” x 13”

Copy of the portrait of Father Junípero Serra from the Convent of Santa Cruz, Querétaro

Father José Mosqueda

Oil on canvas, n.d

This portrait, a copy of a now-lost original, depicts Serra when he began his work in Mexico, in his late 30s. Here, Serra’s eyes appear greenish gray, but they were actually dark, according to documents describing his appearance. He is wearing a Franciscan habit and, around his neck, a crucifix, an emblem of his faith that he always kept close

at hand. The caption reads: “Portrait of the Reverend Father Junípero Serra, Apostle of Alta California, copied from the original, which is kept in the convent of Santa Cruz in Querétaro. Painted by Father José Mosqueda.”

Santa Bárbara Mission Archive-Library

OBJECT 553

EXTENDED CASE LABEL

GALLERY 13 - SECTION 2.1

TRIM SIZE 12” x 6”

NOTES:

THIS IS A WALL OBJECT. LABEL TO BE INSTALLED ON LABEL RAIL BELOW

Carte tres curieuse de la Mer du Sud

Very curious map of the South Sea

Henri Abraham Chatelain

From *Atlas historique*, Amsterdam, 1720–39

The approximate route of ships carrying people and goods between Spain and Mexico is shown on this sprawling map. By Serra’s day, transatlantic voyages were routine. The captains and pilots knew the seas and winds well, and sailed on sturdy ships with a confidence rooted in two centuries of Spanish navigation. On November 4, 1749, 98 days after leaving Cádiz, the ship carrying Serra, *Nuestra Señora de Guadalupe*, anchored in Veracruz.

Huntington Library

OBJECT 653

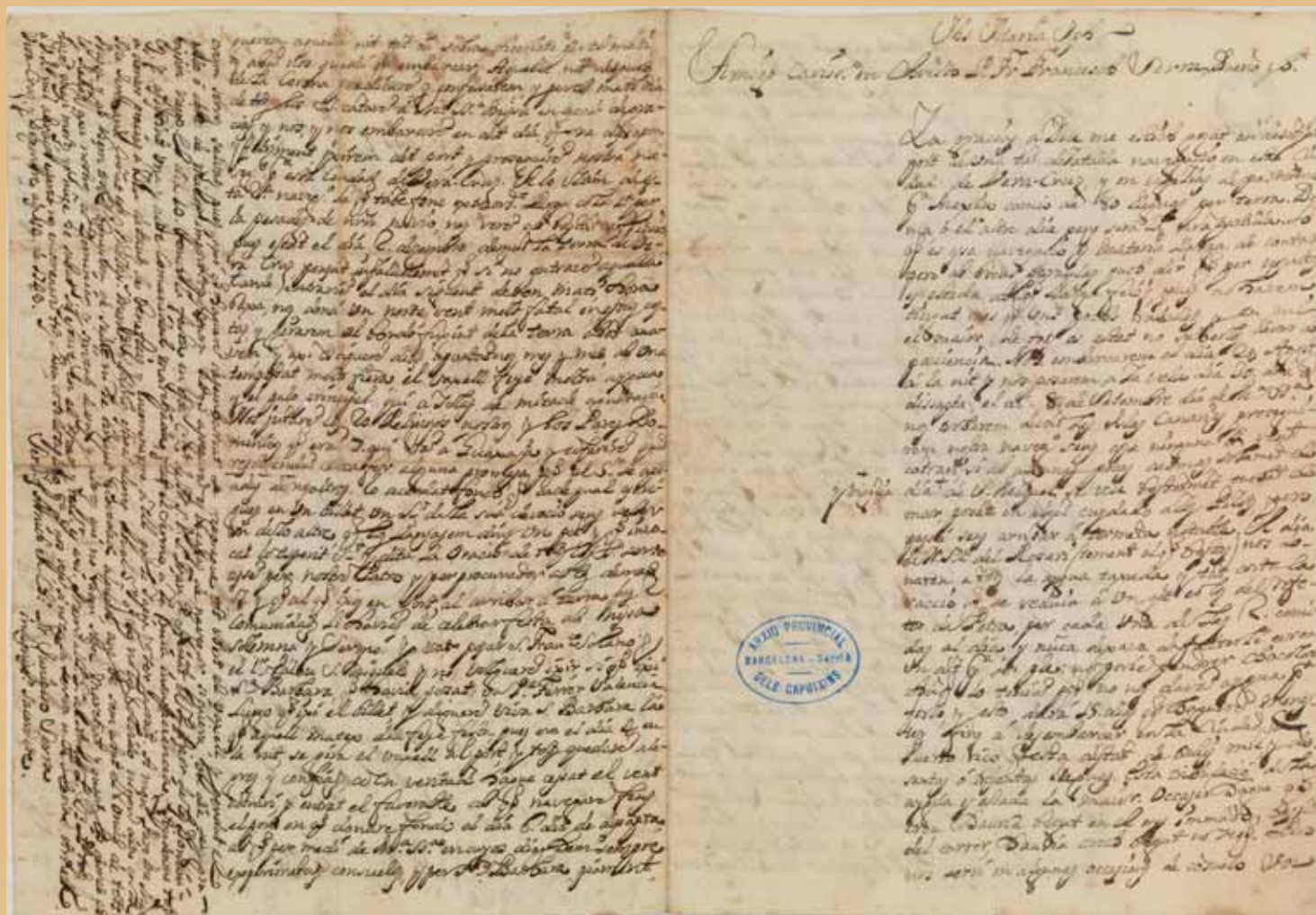
CASE LABEL - CASE 2.1

GALLERY 13 - SECTION 2.1

TRIM SIZE 6" x 6"

NOTES:

THIS IS A WALL OBJECT, LABEL MUST GO ON LABEL RAIL BELOW



REPRODUCTION

Letter from Junípero Serra to Father Francesch Serra

Veracruz, Mexico, December 14, 1749

Passengers faced hardship on the long voyage to Mexico on the *Nuestra Señora de Guadalupe*, beginning with water rationing on the first leg of the journey; a hurricane nearly sank the ship as they were nearing their destination of Veracruz. Serra believed that shipwreck was averted only through the intervention of Saint Barbara and the Virgin Mary. After the long and harrowing journey, Serra wrote, “While the others [on board] were deathly sick, I hardly knew I was at sea, and that is really how it was.”

Archivo Provincial de los Capuchinos de Cataluña, Barcelona

Wall Repro # 594
Section 2.1 Gallery 13
14" x 13"

Port of Cádiz

Joan Blaeu

In *J. Blaeus grooten atlas*, Amsterdam, 1664–65

To reach Mexico, Serra and Francisco Palóu sailed first from Palma to Málaga, on the southern coast of Spain, and then via the Strait of Gibraltar to Cádiz, the port shown on this map. They stayed in a Franciscan friary for four months awaiting passage to Mexico. A natural harbor, Cádiz by Serra’s day had long been the main port of departure for Spanish fleets sailing to America.

Huntington Library

OBJECT 651

CASE LABEL - CASE 2.1
GALLERY 13 - SECTION 2.1
TRIM SIZE 6" x 6"

NOTES:
OBJECT IN CASE SHARES LABEL RAIL WITH OBJECTS 553, 653

LEFT

*Plano de la imperial México con la nueva
distribución de territorios parrochiales*

Plan of imperial Mexico City with the new
distribution of parish boundaries

Joseph Antonio de Alzate y Ramírez

Mexico City, 1769

In 1750, when Serra arrived in Mexico City, its population was roughly equal to Mallorca's. Of its approximately 100,000 inhabitants, about half were Spaniards; about 40,000 were mestizos (mulattoes or Africans); and the rest were Indians. This remarkable map by the priest, historian, scientist, and cartographer Joseph Antonio de Alzate y Ramírez shows the city's parishes. The College of San Fernando, where Serra resided when in the capital, is on the city's northern boundary.

Museo Franz Mayer, Mexico City

OBJECT 421

EXTENDED WALL LABEL

GALLERY 13 - SECTION 2.2

TRIM SIZE 6" x 7.5"

NOTES:

HANG THIS LABEL ABOVE 6x12 LABEL FOR OBJECTS 156, 216

Fray Bernardo Pumeda

Antonio Sánchez

Oil on canvas, n.d.

After his arrival at the College of San Fernando in Mexico City, Serra’s religious observances were supervised by Father Bernardo Pumeda who, like Serra, had come to Mexico to evangelize Indians. In this portrait, Pumeda appears in standard Franciscan attire, with tunic, walking stick, sandals, and crucifix, but his spectacles are an unusual feature. Though Serra wore glasses on occasion, they are not shown in any of his portraits.

Tesorería de la Federación a disposición del Consejo Nacional para la Cultura y las Artes

OBJECT 149

NOTES:

WALL LABEL

GALLERY 13 - SECTION 2.3

TRIM SIZE 6" x 6"

*Episodio de la vida
de Fray Junípero Serra*

Episode from the life
of Fray Junípero Serra

Oil on canvas, ca. 1787

While in residence at the College of San Fernando in Mexico City in 1750 and again from 1758 to 1767 (after eight years as a missionary in the rugged Sierra Gorda region), Serra sought to distinguish himself with acts of humility. In this lunette, it appears that Serra is performing domestic chores over the objections of a servant boy. Serra’s facial features as represented here bear no resemblance to his other portraits.

Tucson Museum of Art, gift from the estate of Joan and Gil Procter Sr.,
Pete Kitchen Ranch Museum.

OBJECT 201

NOTES:

EXTENDED WALL LABEL

GALLERY 13 - SECTION 2.3

TRIM SIZE 6" x 7.5"

*Plano geográfico de la mayor parte
de la América septentrional española*

Plan of most of northern Spanish
America

Joseph Antonio de Alzate y Ramírez

Mexico, 1772

This colorful, detailed map shows the full extent of Spain’s imperial reach in North America in 1772—from Baja California to Florida, and from Central America to the Pacific Northwest. Because the Spanish knew little of California then, the northern part of the map, which represents an area inhabited by great numbers of Indian peoples, is nearly blank. The map’s author wrote: “The nations that live in this part of California are unknown.”

Museo Naval, Madrid

OBJECT 219

NOTES:

EXTENDED WALL LABEL

GALLERY 11 - SECTION 2.4

TRIM SIZE 6" x 7.5"

Map of the frontier of the Viceroyalty of
New Spain

Nicolás de Lafora

Mexico, 1771

This detailed depiction of the far northern reaches of New Spain is based on a two-year tour of inspection by the marqués de Rubí in 1766–67. Unlike most others, it shows the locations of the myriad Indian groups that controlled the region in Serra’s day. Its purpose was to plan more effective defenses against attacks by native groups as well as incursions by other European nations on the northern frontier.

Huntington Library

OBJECT 576

NOTES:

EXTENDED WALL LABEL

GALLERY 11 - SECTION 2.4

TRIM SIZE 6" x 6"

FAR LEFT, TOP

OBJECT
156

Visita del virrey a las obras de la catedral
Visit of the viceroy to the cathedral under construction

Unknown, New Spain

Oil on canvas, mid-18th century

Mexico City, like Mallorca's Palma, was a religious, economic, and administrative center, but a much larger one. By the middle of the 16th century, it was home to the viceroy, the archbishop, and the merchant class, which dominated economic life. Here, the viceroy's elegant carriage passes in front of the central cathedral.

Museo Franz Mayer, Mexico City

FAR LEFT, BOTTOM

OBJECT
216

México desde Guadalupe
Mexico City as seen from Guadalupe

Juan Ravenet

Pen and ink with sepia wash, 1726

From Veracruz, Serra walked to Mexico City with another Franciscan. On the two-week trek Serra was bitten in the leg by an insect; the wound troubled him for the rest of his life. The men spent the last night of their journey, December 31, 1749, at the sanctuary of the Virgin of Guadalupe, near the capital. In 1531, a dark-skinned Virgin Mary had appeared there to a young Indian boy, Juan Diego. To Spaniards and many Indians, this meant that Catholicism was the destined religion of New Spain.

Museo Naval, Madrid

OBJECT 156, 216

EXTENDED WALL LABEL

GALLERY 13 - SECTION 2.2

TRIM SIZE 6" x 12"

NOTES: HANG THIS LABEL BELOW 6x7.5 LABEL FOR OBJECT 421

PADRE PRESIDENTE

A los cinco meses de su llegada a México, Serra ya estaba a cargo de cinco misiones en la montañosa Sierra Gorda. Traía savia nueva para convertir a los indígenas pames al catolicismo y a las técnicas agrícolas europeas, así como para dirigir a los soldados y colonizadores españoles de la región. En 1758, después de que dos misioneros fueran muertos en una rebelión indígena en San Sabá, Texas, dejó la Sierra Gorda con la intención de reemplazar a uno de ellos, pero las autoridades españolas consideraron que era demasiado peligroso. Durante los siguientes diez años, Serra dividió su tiempo entre su vida en el Colegio de San Fernando y las misiones en áreas rurales, donde también se dedicó a ser comisario de la Inquisición, a menudo con resultados dramáticos.



FATHER PRESIDENT

Within five months of his arrival in Mexico, Serra was in charge of five missions in the mountainous Sierra Gorda. He brought new resolve to converting the Pames Indians there, both to Catholicism and to European modes of agriculture, and to managing the Spanish soldiers and settlers of the region. In 1758, after two missionaries were killed in an Indian rebellion in San Sabá, Texas, he left the Sierra Gorda expecting to replace one of them, but the Spanish authorities deemed it too dangerous. Over the next ten years, Serra divided his time between life at the College of San Fernando and missions throughout the countryside, where he also served as a field agent of the Inquisition, often with dramatic results.



SUB-SECTION 3.1-4.1
dimensional panel on wall
21" x 28"



PMS Warm Grey 2C



PMS 7533C

1/2" black sintra
with 1/2" cleat

Itinerario para parrochos de indios
**Guide for the administration of Indian
parishes**

Alonso de la Peña Montenegro

Antwerp, 1754

Serra faced unexpected challenges with the Pames, whose cultural practices were unfamiliar to Europeans. Missionaries hoping to convert Indians had to learn their languages. Field manuals such as this one offered instruction on administering sacraments and methods of conversion. Serra used a copy of this book in the 1750s and left this one to Mission San Juan Capistrano in 1777.

Diocese of Orange

OBJECT 452

CASE LABEL - CASE 3.1

GALLERY 11 - SECTION 3.1

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 3.1 WITH OBJECT 129

Census of individuals and families

Junípero Serra and Phelipe Suares Espinosa

Mission Santiago de Jalpan, September 22, 1750

The Pames had been assigned to specific missions even before Serra’s arrival in the Sierra Gorda in 1750. The Franciscans and military leaders encouraged them to reside in the missions permanently and to take up European forms of agriculture. The fathers made

careful records of attendance at catechism and Mass and of the sacraments they performed. Through lists such as this one, they documented the “spiritual progress” of the Indians under their supervision.

Archivo General de la Nación, México

OBJECT 129

EXTENDED CASE LABEL

GALLERY 11 - SECTION 3.1

TRIM SIZE 12” x 6”

NOTES:
DISPLAY AT VITRINE 3.1 WITH OBJECT 452

Mapa de la Sierra Gorda y costa del seno Mexicano

Map of the Sierra Gorda and the Mexican gulf coast

José de Escandón

Mexico, 1747

When Serra ventured north in 1750 to oversee the Franciscan missions of the Sierra Gorda, the region was still only nominally under Spanish control. Frequented by missionaries for generations, it was reorganized in 1744 by José de Escandón, a military leader who congregated the Pames Indians into

five missions. These missions, pointed out in this map in the jurisdiction of “Cadeireita,” were still in their infancy when Escandón made this map.

Museo Naval, Madrid

OBJECT 220

EXTENDED LABEL CASE 3.1

GALLERY 11 - SECTION 3.1

TRIM SIZE 12” x 6”

NOTES:

THIS IS A WALL OBJECT. LABEL TO BE INSTALLED ON LABEL RAIL BELOW AT 3.1

Modelo de la fachada de Misión de Jalpan

Model of the facade of Jalpan Mission

Unknown

Synthetic relief, 1992

As Father President of the Sierra Gorda missions in the 1750s, Serra oversaw the construction of stone churches, all in the baroque style. The churches, each with a distinctive facade, were built by Pames Indians working with master craftsmen from Mexico City. This scale model shows the facade of the central mission, Jalpan (Serra’s home from 1750 to 1758), which illustrates key moments and figures in Catholicism and the Franciscan order.

Museo y Centro de Estudios Fray Junípero Serra,
Asociación de Amigos Fray Junípero Serra

OBJECT 195

CASE LABEL - CASE 3.2

GALLERY 11 - SECTION 3.2

TRIM SIZE 6" x 6"

NOTES:

THIS IS A WALL OBJECT. LABEL TO BE INSTALLED ON LABEL RAIL
BELOW AT 3.2

List of missionaries appointed as *comisarios*

Mexico City, 1752

Leading missionaries like Serra commonly served as *comisarios* (field agents) for the Inquisition. In 1752 Serra became convinced that several non-Indian settlers in Jalpan were guilty of witchcraft and devil worship, and he feared that they would spread their beliefs and practices to mission Indians. In response

to a letter he wrote to the Tribunal of the Inquisition, Serra was appointed a *comisario* to investigate these allegations and others.

Archivo General de la Nación, México

OBJECT 130

EXTENDED CASE LABEL - CASE 3.2

GALLERY 11 - SECTION 3.2

TRIM SIZE 12" x 6"

NOTES:
DISPLAY AT VITRINE 3.2 WITH OBJECT 131

Report of Don Vicente Possada on lands
near Mission Jalpan

1754

In 1754 Serra, as Father President of the Sierra Gorda missions, protested soldiers’ encroachment on mission lands near Jalpan. As this document records, the soldiers’ leader, Mathías de Saldívar, refused to relocate and a major investigation ensued. The viceroy ruled in favor of the missionaries. Saldívar was stripped of his authority and titles, and the soldiers were forced to move.

Archivo General de la Nación, México

OBJECT 131

CASE LABEL - CASE 3.2

GALLERY 11 - SECTION 3.2

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT VITRINE 3.2 WITH OBJECT 130

*La destrucción de la misión de San Sabá
en la provincia de Texas y el martirio de
los padres Fray Alonso Giraldo de Terreros
y Fray José Santiesteban*

The destruction of Mission San Sabá in
the province of Texas and the martyrdom
of padres Fray Alonso Giraldo de Terreros
and Fray José Santiesteban

Attributed to José de Páez

Oil on canvas, ca. 1765

Franciscans deeply venerated missionaries who were killed in Indian rebellions, believing that their deaths and the miracles that might follow would attract Indian converts. This painting shows a Franciscan view of the 1758 destruction of Mission San Sabá, in Texas. It portrays the death of the two missionaries and the Indians' rejection of Catholicism. Serra was recalled from the Sierra Gorda to replace one of the missionaries, but the post was deemed too dangerous and the mission was never reestablished.

Museo Nacional de Arte, INBA, Mexico City

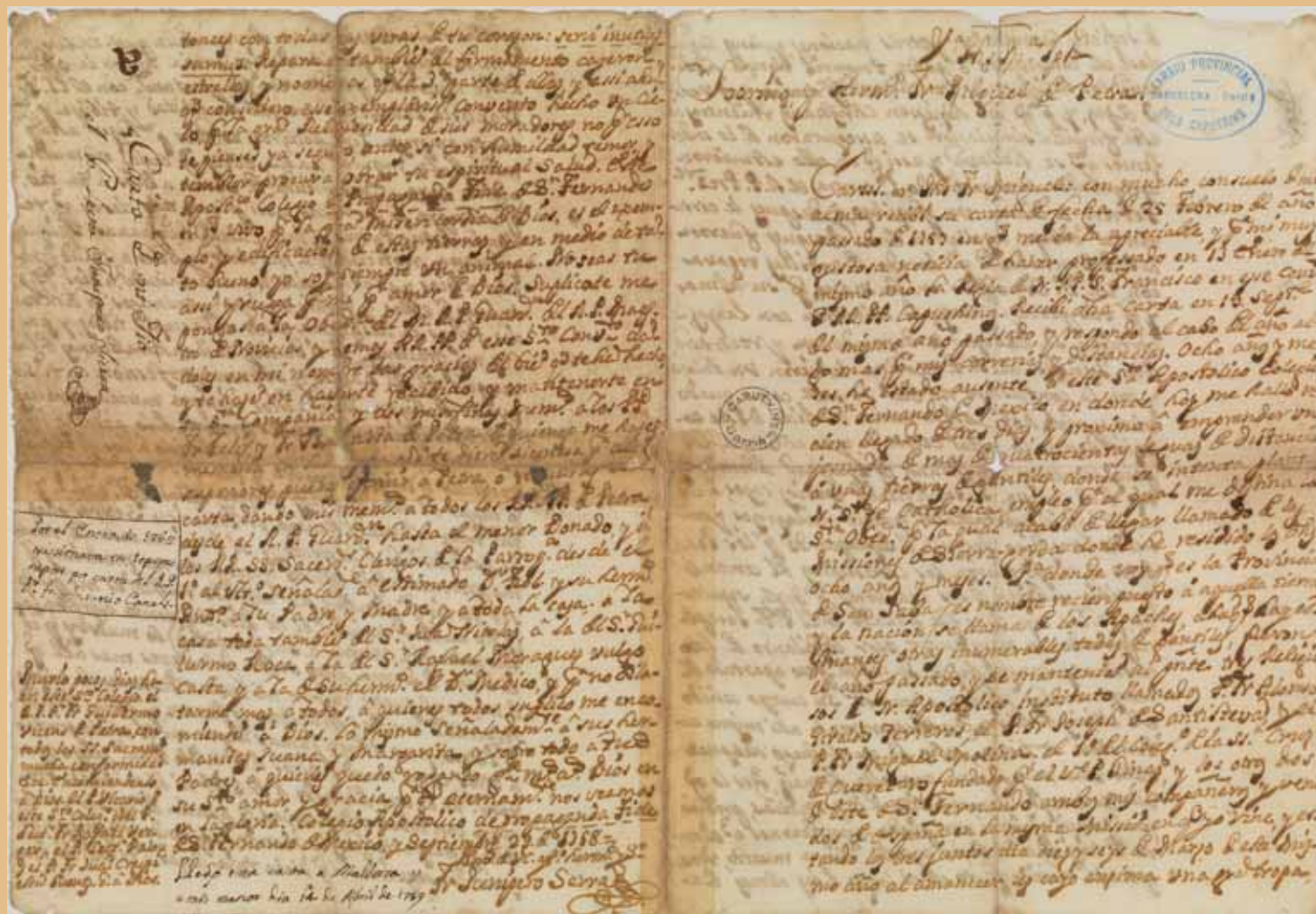
OBJECT 188

NOTES:

EXTENDED WALL LABEL

GALLERY 11 - SECTION 3.3

TRIM SIZE 6" x 8.75"



REPRODUCTION

Letter from Junípero Serra to Miguel de Petra

Mexico, 1758

Archivo Provincial de los Capuchinos de Cataluña, Barcelona

In 1758 Serra returned to the College of San Fernando, anticipating relocation to San Sabá, where Indians had recently destroyed the mission and killed Franciscans Alonso Giraldo de Terreros and José Santiesteban. In this letter to his nephew, a priest in Mallorca, Serra wrote that “obedience is sending this poor sinner, your uncle” to Texas. Serra believed that “indisputably miraculous” events following the deaths of the two Franciscans would usher Indians into the fold.

Wall Repro # 595
Section 3.3 Gallery 11
14” x 13”

*Novena de alabanzas en honrra de la
Purissima Concepcion de Maria [Santísima]*

Devotional exercises in praise of the
Immaculate Conception of Mary Most Holy

Attributed to Junípero Serra

Mexico City, 1765

This set of prayers glorifying the Virgin Mary was to be recited over nine days and was inspired in part the writings of the nun María de Jesús de Agreda. It was published in Mexico City in 1765 and has been attributed to Serra.

Santa Bárbara Mission Archive-Library

OBJECT 288

CASE LABEL - CASE

GALLERY 11 - SECTION 4.1

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 4.1 WITH OBJECTS 133

Transcript of investigation of María
Pasquala de Nava for witchcraft

Villa de los Valles, Mexico, 1766

In 1766, Serra was called upon as a *comisario* of the Inquisition to investigate a case of witchcraft. The accused was María Pasquala de Nava, a woman of mixed race. Serra elicited from her a confession that she had been in league with the devil. A few months later, while she was imprisoned in Mexico City and after she had been found guilty by the Tribunal of the Inquisition, she was fatally injured in an unspecified accident.

Archivo General de la Nación, México

OBJECT 133

CASE LABEL - CASE

GALLERY 11 - SECTION 4.1

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 4.1 WITH OBJECTS 288

HACIA CALIFORNIA

En la Sierra Gorda, Serra había trabajado con pocos, si es que algunos, indígenas que no habían sido expuestos previamente al catolicismo. Pero en 1767 le fue posible atender el llamado que lo había lanzado a cruzar el Atlántico. Después de que España expulsara a los jesuitas de sus dominios, Serra dirigió a un contingente franciscano para proveer y reorganizar las antiguas misiones jesuitas en Baja California. Cuando España decidió ocupar la Alta California al año siguiente, para proteger a la Nueva España de la invasión rusa en la costa del Pacífico, Serra ayudó a organizar y dirigir los esfuerzos colonizadores de España. En el camino de Loreto a San Diego, a sus cincuenta y cinco años, Serra se encontró por primera vez con indígenas que no estaban familiarizados con los españoles. Documentó sus observaciones en un diario que terminó en 1769 en San Diego, el cual puede ser visto en esta sección.



TO CALIFORNIA

In the Sierra Gorda Serra had worked with few—if any—Indians not already exposed to Catholicism. But in 1767, he was at last able to answer the calling that had propelled him across the Atlantic. After Spain expelled the Jesuits from its realm, Serra led a Franciscan contingent that was to staff and reorganize formerly Jesuit missions in Baja California. When Spain resolved to secure Alta California the next year, to protect New Spain from Russian encroachment down the Pacific coast, Serra would help organize and lead Spain’s colonizing effort. On the trail from Loreto to San Diego during his 55th year, Serra encountered for the first time Indians largely unfamiliar with Spaniards. He recorded his observations in a diary that he completed in San Diego in 1769, on view in this section.

SUB-SECTION 5.1
dimensional panel on wall
21" x 28"



PMS Warm Grey 2C



PMS 7533C

1/2" black sintra
with 1/2" cleat



REPRODUCTION

Mission San José del Cabo

Ignác Tirsch

From Codex pictoricus Mexicanus, ca. 1760s

National Library of the Czech Republic, Prague

This idealized view of life at Mission San José del Cabo in Baja California was painted by the Jesuit Ignác Tirsch. Following the expulsion of the Jesuits from Baja California in 1767, Serra led the Franciscans into the peninsula, arriving in Loreto on Good Friday, April 1, 1768. He spent the next year reorganizing the Baja California missions and planning for additional ones in Alta California. Serra hoped to establish prosperous agricultural settlements where Indians could live year round within earshot of mission bells.

Instructions concerning secret orders
relating to the expulsion of the Jesuits
from lower California and Sonora

Carlos Francisco de Croix, marqués de Croix

Mexico City, June 3, 1767

In June 1767, the king of Spain expelled the Jesuits from Baja California. This is a contemporary copy of a letter from the viceroy of New Spain, the marqués de Croix, setting in motion the expulsion of the Jesuits. The Franciscans from the College of San Fernando, under the command of Serra, took control of the ex-Jesuit missions in Baja California.

Huntington Library

OBJECT 64

CASE LABEL - WALL CASE

GALLERY 11 - SECTION 5.1

TRIM SIZE 6" x 6"

NOTES:

DISPLAY WALL CASE 5.1

Letter from Carlos Francisco de Croix
to José de Gálvez

Mexico City, 1768

In April 1768, just after Serra and the Franciscans began their work in the Baja California missions, Viceroy Carlos Francisco de Croix informed José de Gálvez, the Visitor General of New Spain, of rumors that the Russians might extend their imperial reach down the Pacific coast. In this letter, Croix ordered Gálvez to block any Russian advance. Gálvez immediately began planning the Spanish settlement of Alta California, choosing Serra to organize missions along the coast north of Baja California.

Huntington Library

OBJECT 78

CASE LABEL - WALL CASE

GALLERY 11 - SECTION 5.1

TRIM SIZE 6" x 6"

NOTES:

DISPLAY WALL CASE 5.1

Noticia de la California, vol. 1

News from California, vol. 1

Miguel Venegas

Madrid, 1757

Baja California was first visited by Spaniards in 1533, when one of Hernán Cortés’s pilots sailed up what is now the Sea of Cortez in search of treasure. When Jesuits began to establish missions on the peninsula in 1697, there were nearly 50,000 Indian inhabitants; by 1768, due to disease and the dislocations of colonization,

there were fewer than 10,000. Serra’s job was to stabilize the population and make the missions more self-sufficient. His first impressions of the land and its peoples would have come from a copy of this book by a Jesuit missionary and historian.

Huntington Library

OBJECT 582

CASE LABEL - WALL CASE

GALLERY 11 - SECTION 5.1

TRIM SIZE 12” x 6”

NOTES:

DISPLAY WALL CASE 5.1

REPRODUCTION

Carlos III

Ramón Torres

Oil on canvas, 1762

Charles III, the king of Spain from 1759 to 1788 and a favorite of portrait artists, presided over the northward expansion of New Spain. His ministers sought to limit the powers of the Catholic Church in the colony and to shore up its northern frontier. When Spanish forces moved into Alta California in 1769, imperial officials relied on missionaries to pacify Indians: the padres were loyal to the Crown and demanded little—other than soldiers and supplies—to support their work.

Museo Nacional de Historia, Mexico City

OBJECT 666 REPRO

CASE LABEL - WALL CASE

GALLERY 11 - SECTION 5.1

TRIM SIZE 6" x 6"

NOTES:

DISPLAY WALL CASE 5.1

Lists of provisions and personnel sent to establish California missions and presidios

José de Gálvez

Real de los Alamos, Mexico, July 10, 1769

To secure Alta California, Spain had to mobilize tremendous resources. José de Gálvez (Visitor General of New Spain), working with Serra, envisioned new missions and military garrisons in San Diego, Monterey, and a site on the coast between the two. To accomplish this, they planned expeditions—by sea and overland through unexplored lands—to transport men, cattle, horses, and supplies for the

new missions’ agricultural and religious functions. These documents inventory the personnel and supplies sent on the overland expeditions and on the ill-fated *San José*, which was lost at sea. The surviving parties met in San Diego, where they claimed the port for Spain and began construction of a mission and fort before traveling north to Monterey.

Huntington Library

OBJECT 3

EXTENDED CASE LABEL - WALL CASE
GALLERY 11 - SECTION 6.1
TRIM SIZE 12" x 6"

NOTES:
DISPLAY WALL CASE 6.1

Diary

Junípero Serra

March 28, 1769 (Loreto) to July 1, 1769 (San Diego)

Serra kept a diary of his overland journey north from Loreto that provides revealing descriptions of hardships on the trail as well as his first impressions of Indians. Serra viewed these people, whom he believed had never encountered Europeans, as living in an Edenic state of innocence. On May 15, 1769, Serra marveled of the Cochimí: “They go entirely naked, like Adam in Paradise before the Fall.”

Archivo General de la Nación, México

OBJECT 134

CASE LABEL - WALL CASE

GALLERY 11 - SECTION 6.1

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 6.1

[HIGHLIGHT PASSAGE IN ORIGINAL]

*Plano de la costa del sur correxido hasta
la Canal de Santa Barbara*

Map of the southern coast corrected
as far as the Santa Barbara Channel

Jorge Storace

Pen and ink with sepia wash, 1769

This map, one of the earliest detailing the southern California coastline, was produced by a Spanish naval engineer who sailed to California in 1769. It shows the coastline only as far north as Santa Barbara. In 1769, more than 300,000 people lived in what would become the state of California, but none are shown here.

Huntington Library

OBJECT 4

NOTES:

WALL LABEL

GALLERY 11 - SECTION 6.1

TRIM SIZE 6" x 6"

CALIFORNIA INDÍGENA

Los primeros colonizadores californianos llegaron por vía marítima aproximadamente hace años, habiéndose aventurado a lo largo de la costa. Fueron seguidos miles de años después por los descendientes de los grupos de caza mayor que llegaron a través del Estrecho de Bering. Estos grupos antiguos se expandieron a lo largo de California, desarrollando culturas y lenguas únicas. Para el año , en la víspera de la colonización española, más de indígenas habitaban dentro de las delimitaciones de lo que hoy se conoce como California. Hablaban aproximadamente idiomas y muchos de ellos vivían en pequeñas comunidades de entre a personas. Cegados a la mayoría de los logros culturales de los nativos californianos, los franciscanos los consideraban primitivos, infantiles y atrapados en los sufrimientos de las supersticiones heredadas de sus ancestros. No obstante, las descripciones más antiguas de los indígenas californianos por los europeos y los vestigios de la cultura que sobrevivieron al periodo del primer contacto, cuentan una historia llena de complejidad, diversidad y logros artísticos.



NATIVE CALIFORNIA

California’s first settlers arrived about 13,000 years ago by sea, having ventured down the coast. They were joined several thousand years later by the descendants of Big Game Hunters who had come across the Bering Strait. These early peoples expanded across California, developing unique languages and cultures. By 1769, on the eve of Spanish colonization, more than 300,000 Indians lived within the present boundaries of California. They spoke approximately 100 languages; most lived in small communities of between 75 and 250 individuals. Blind to most of the cultural accomplishments of native Californians, the Franciscans saw them as a primitive, childlike people, caught in the throes of superstitions inherited from their ancestors. However, the earliest portrayals of California Indians by Europeans and the remnants of Indian culture that survive from the period of early contact tell a story of complexity, diversity, and aesthetic accomplishment.



SUB-SECTION 7.1
dimensional panel on wall
21" x 33"



PMS Warm Grey 2C



PMS 7533C

1/2" black sintra
with 1/2" cleat

LEFT, TOP

OBJECT
406

*Coiffures de danse des habitan[t]s
de la Californie*

Dance headdresses of the people
of California

Louis Choris

Lithograph from *Voyage pittoresque autour du monde*
Paris, 1822

Santa Barbara Museum of Art, gift of Carol L. Valentine

LEFT, BOTTOM

OBJECT
210

Indio de Monterrey

Indian of Monterey

José Cardero

Pen and ink with sepia wash, 1791

Museo Naval, Madrid

LEFT

OBJECT
211

India y Indio de Monterrey

Indians of Monterey

José Cardero

Pen and ink with sepia wash, 1791

Museo Naval, Madrid

The Rumsen people of the Monterey region, where Serra established Mission San Carlos in 1770, covered themselves with woven skirts and capes made of sea otter skin, armed themselves with bows and arrows, and created exceptional jewelry and baskets, as illustrated in these drawings by José Cardero, who visited Monterey as part of a Spanish naval expedition in 1791. In 1816, German-Russian painter and explorer Louis Choris documented the elaborately feathered head-dresses, body paint, and other ceremonial dance regalia of California Indians at Mission San Francisco.

OBJECTS 406, 210, 211

WALL LABEL
GALLERY 11 - SECTION 7.1
TRIM SIZE 6" x 6"

NOTES:
HANG THIS LABEL ABOVE 6X12 LABEL FOR OBJECTS 406, 210,
211

EARLY ARTIFACTS OF INDIGENOUS CULTURES

For more than ten thousand years before the Spaniards arrived, California was home to a rich diversity of accomplished peoples. Indians living throughout what would become the state of California had vast networks of trade and sophisticated aesthetic and cultural practices, most of which the Spaniards failed to understand or appreciate. Over the last century, anthropologists, archaeologists, and native scholars have begun to recover the contours of Indian life in California before 1769.

INTRO

EXTENDED CASE LABEL
GALLERY 11 - SECTION 7.1
TRIM SIZE 12" x 6"

NOTES:
This will be mounted at the front of the case, and introduces the whole case

NATIVE CALIFORNIA

DIVERSITY AND DYNAMISM

California Indians made practical, beautiful, and spiritual objects that speak of the dynamic and varied cultures of pre-contact California. The textile fragments shown here, found in a cave on San Miguel Island, were made of surf grass almost 9,000 years ago and are among the oldest examples of fiberwork known from the Pacific coast of North America. The bone-and-bead ornaments and stone bowl, probably owned by high-status individuals, demonstrate exquisite craftsmanship. The carved-stone whale is thought to be an animal effigy used as a spiritual talisman.

EXTENDED INTRO

LARGE FORMAT LABEL

GALLERY 11 - SECTION 7.1

TRIM SIZE 7.5" x 9.5"

NOTES:
PLACE ON VERTICAL SECTION OF CASE

Pictograph fragment

Unknown, possibly Chumash

Sandstone, charcoal, and mineral pigment, ca. 1300–1822

This Chumash rock art is exemplary of the rich cultural practices of California Indians. With pictographic elements ranging from geometric shapes to figures (animal, human, or a mixture of both), it is thought to have been created for spiritual reasons, perhaps by shamans or other religious specialists, rather than as art to be widely seen and admired. This piece fell from a very large, elaborate painted panel in the Carrizo Plain in interior San Luis Obispo County, a site that has been damaged by gunfire and vandalism many times since the late 19th century.

Santa Barbara Museum of Natural History

OBJECT 691

CASE LABEL - CASE/WALL
GALLERY 11 - SECTION 7.1
TRIM SIZE 6" x 7.5"

NOTES:
PLACE ON OUTSIDE VERTICAL SECTION OF CASE AT ARTIFACT

OBJECT
687A

Cordage fragment
San Miguel Island
Surf grass, ca. 6700 BCE

Channel Islands National Park

OBJECT
687B

Textile fragment
San Miguel Island
Surf grass, ca. 6800 BCE

Channel Islands National Park

OBJECT
689

Whale effigy
Unknown, possibly Chumash
Gray serpentine, ca. 1300–1822

Santa Barbara Museum of Natural History, Phelan Collection

OBJECT 687A, 687B, 689

CASE LABEL - CASE

GALLERY 11 - SECTION 7.1

TRIM SIZE 6" x 2.5"

NOTES:
PLACE ON VERTICAL SIDE

OBJECT
690

Decorated bone tubes

Unknown, possibly Chumash

Deer bone, colored olivella-shell beads, asphaltum, ca. 1000

Santa Barbara Museum of Natural History

OBJECT
228

Serpentine bowl

Unknown, possibly Chumash

Stone, olivella-shell disc beads, ca. 1100–1300

Santa Barbara Museum of Natural History, Phelan Collection

OBJECT 690,228

CASE LABEL - CASE

GALLERY 11 - SECTION 7.1

TRIM SIZE 6" x 2.5"

NOTES:

PLACE ON VERTICAL SIDE

BEADS AND NECKLACES

JEWELRY AS CURRENCY

The Chumash began to produce shell beads for currency about a thousand years ago. Mostly manufactured on Santa Cruz and Santa Rosa Islands, and traded throughout California and into the Southwest, these beads (*'alchum*) even inspired the name Chumash, which means “makers of shell-bead money.” The striking arrangement of alternating black and white beads (called *'anich'eche'q* by the Ventureño Chumash) served as both jewelry and currency. During the mission period, a 24-inch string of *'anich'eche'q* was worth the equivalent of four silver pesos, a considerable sum. The Spaniards introduced glass beads, reducing the exchange value of shell beads and disrupting the indigenous economic system based on it.

INTRO

NOTES:

EXTENDED CASE LABEL
GALLERY 11 - SECTION 7.1
TRIM SIZE 12" x 6"

OBJECT
688

Money beads
Unknown, possibly Chumash
Olivella-shell discs and clamshell cylinder, ca. 1000–1816

Santa Barbara Museum of Natural History, Phelan Collection

OBJECT
238

Stone- and shell-bead necklace
Unknown, possibly Chumash
Black-green serpentine and clamshell, ca. 1300–1816

Santa Barbara Museum of Natural History, James-Abels Collection

OBJECT 688, 238

CASE LABEL - CASE
GALLERY 11 - SECTION 7.1
TRIM SIZE 6" x 2.5"

NOTES:
PLACE ON VERTICAL SIDE

HISTORIC BASKETRY

California Indian women were among the most accomplished basket weavers in the Americas. Because they worked with organic materials that decay in contact with the elements, few baskets have survived from the period before the arrival of the Spaniards. These baskets are likely representative of those woven in the early historic period, just after the Spanish arrived in 1769.

The Ohlone, who inhabited the coastal area from the San Francisco Bay to the Monterey Peninsula, crafted the two beaded baskets. The wide basket, which uses 2,400 beads ground from the shells of a sea snail (*Olivella biplicata*), is not unlike those seen by the Spaniards upon their arrival, while the rounded basket incorporates into its traditional design white glass trade beads obtained from the Spanish. Baskets like the wide bowl, probably from Mission San Fernando or Mission San Gabriel, were generally used for gathering and storage. The smaller size and closed shape of the Chumash basket suggest it may have held valuables like shell-bead money.

EXTENDED INTRO

LARGE FORMAT LABEL

GALLERY 11 - SECTION 7.1

TRIM SIZE 7.5" x 9.5"

NOTES:

PLACE ON VERTICAL SECTION OF CASE

OBJECT
438

Basket with shell and feathers

Unknown, possibly Ohlone

Sedge root, olivella-shell disc beads, red woodpecker
and quail feathers, ca. 1790–1830

Southwest Museum of the American Indian Collection,
Autry National Center, Trustee Purchase

OBJECT
439

Basket with beads

Unknown, possibly Ohlone

Sedge root, white glass trade beads, early to mid-1800s

Southwest Museum of the American Indian Collection,
Autry National Center, donated by Michael Heumann

OBJECT 438, 439

CASE LABEL - CASE

GALLERY 11 - SECTION 7.1

TRIM SIZE 6" x 2.75" and 6" x 3"

NOTES:

PLACE ON VERTICAL SIDE

OBJECT
443

Bottleneck basket
Unknown, possibly Chumash
Juncus, traces of red wool, and cotton cord, ca. 1815

Caroline Boeing Poole Collection, Southwest Museum of the
American Indian Collection, Autry National Center

OBJECT
227

Basketry bowl
Attributed to Gabrielino/Fernandeño
Deer grass and Indian rush, 19th century

Santa Barbara Museum of Natural History

OBJECT 443, 227

CASE LABEL - CASE
GALLERY 11 - SECTION 7.1
TRIM SIZE 6" x 2.75" and 6" x
2.5"

NOTES:
PLACE ON VERTICAL SIDE

Plaza maior de Mexico
Central plaza of Mexico City

Fernando Brambila

Pen and ink with sepia wash, ca. 1790

Concerned that the missions of Alta California were not on solid footing, Serra returned to Mexico City in 1773 to propose a reorganization of the provisioning and governance of the province. He met successfully with Viceroy Antonio María de Bucareli y Ursúa in his palace in the city's Plaza Mayor, depicted here by Fernando Brambila. The missions received increased supplies; Governor Pedro Fages, with whom Serra quarreled, was replaced; and official interactions with baptized Indians were placed under the sole auspices of the missionary fathers.

Museo Naval, Madrid

OBJECT 215

NOTES:

EXTENDED WALL LABEL

GALLERY 11 - SECTION 8.1

TRIM SIZE 6" x 7.5"

Letter from Junípero Serra to
Viceroy Antonio María de Bucareli y Ursúa

College of San Fernando, Mexico City, April 22, 1773

Serra learned of a plan to close the port of San Blas and replace the supply ships bound for San Diego and Monterey with enormous mule trains. In this letter, he branded this new plan folly, arguing that so many mules and muleteers—men Serra believed were unprincipled and dangerous—would lead California Indians to turn on the padres “like tigers.” Serra’s appeal to the viceroy helped save San Blas and ensure more successful provisioning for the province.

Santa Bárbara Mission Archive-Library

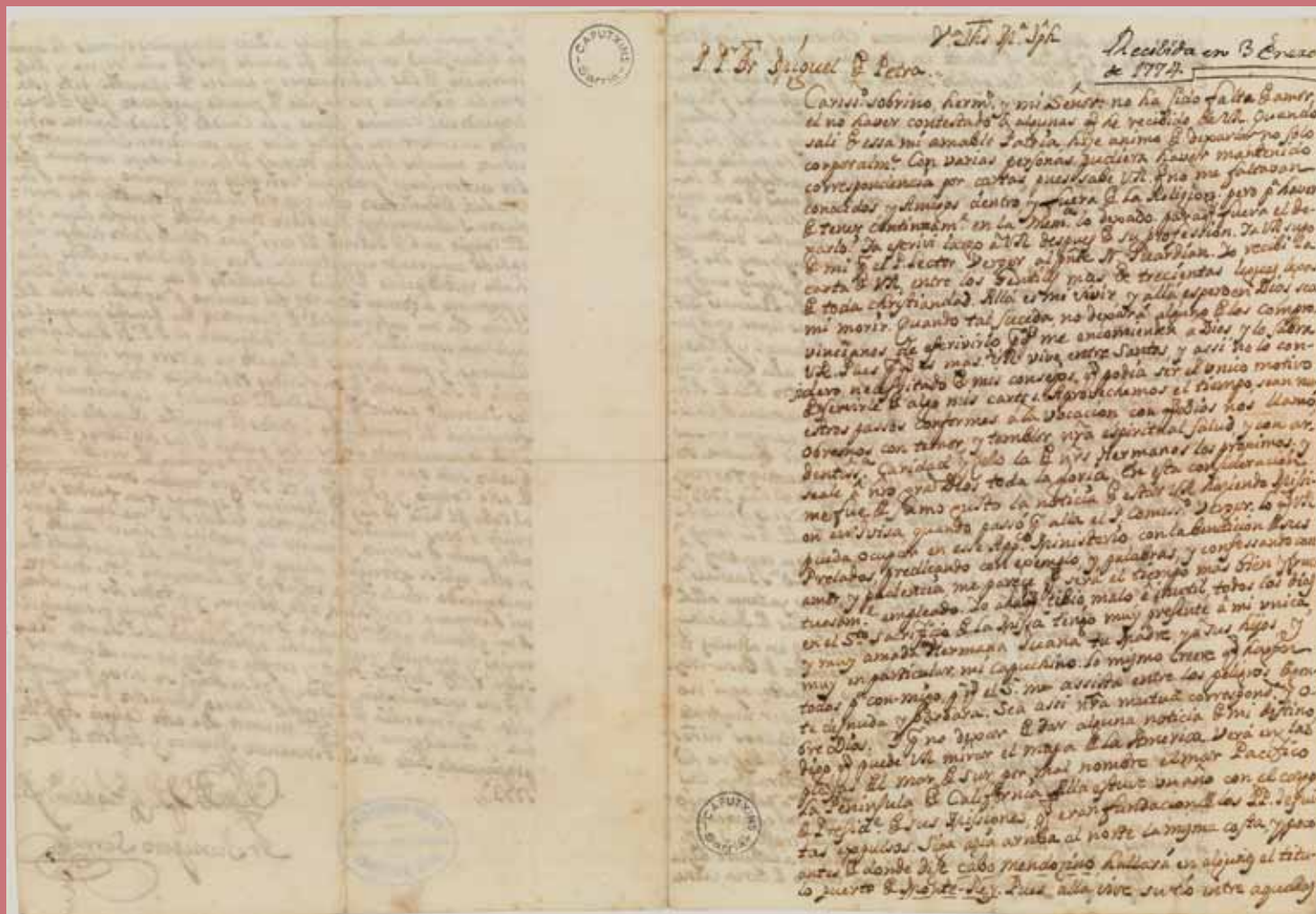
OBJECT 554

NOTES:

WALL LABEL

GALLERY 11 - SECTION 8.1

TRIM SIZE 6" x 6"



REPRODUCTION

Letter from Junípero Serra to Miguel de Petra

[1773]

Archivo Provincial de los Capuchinos de Cataluña, Barcelona

In a long-overdue letter replying to his nephew Miguel de Petra, Serra offered highly personal reflections on his separation from Mallorca and his work in Alta California: "When I left my beloved homeland, I made up my mind to leave it not merely in body. With many people I could have kept up friendly relationships by letter . . . But if I was continually to keep before my mind what I had left behind, of what use would it be to leave it all? . . . [Your letter] reached me in [California] the country of the gentiles, more than three hundred leagues away from Christian lands. This is the place for me to live in and, I hope to God, that is where I shall die."

Wall Repro # 596
Section 8.1 Gallery 11
14" x 13"

Portrait of Viceroy Antonio María de Bucareli y Ursúa

Unknown

Oil on canvas, 18th century

Antonio María de Bucareli y Ursúa (viceroy of New Spain from 1771 to 1779) approved nearly all of Serra's proposals and remained a staunch supporter of his vision for Alta California. Most important, at Serra's request he affirmed that responsibility for "the training, governance, punishment, and upbringing" of Indians in the missions (except those who committed violent crimes) belonged exclusively to the missionary fathers.

Museo Nacional del Virreinato, CONACULTA – INAH, Tepotzotlán, Mexico

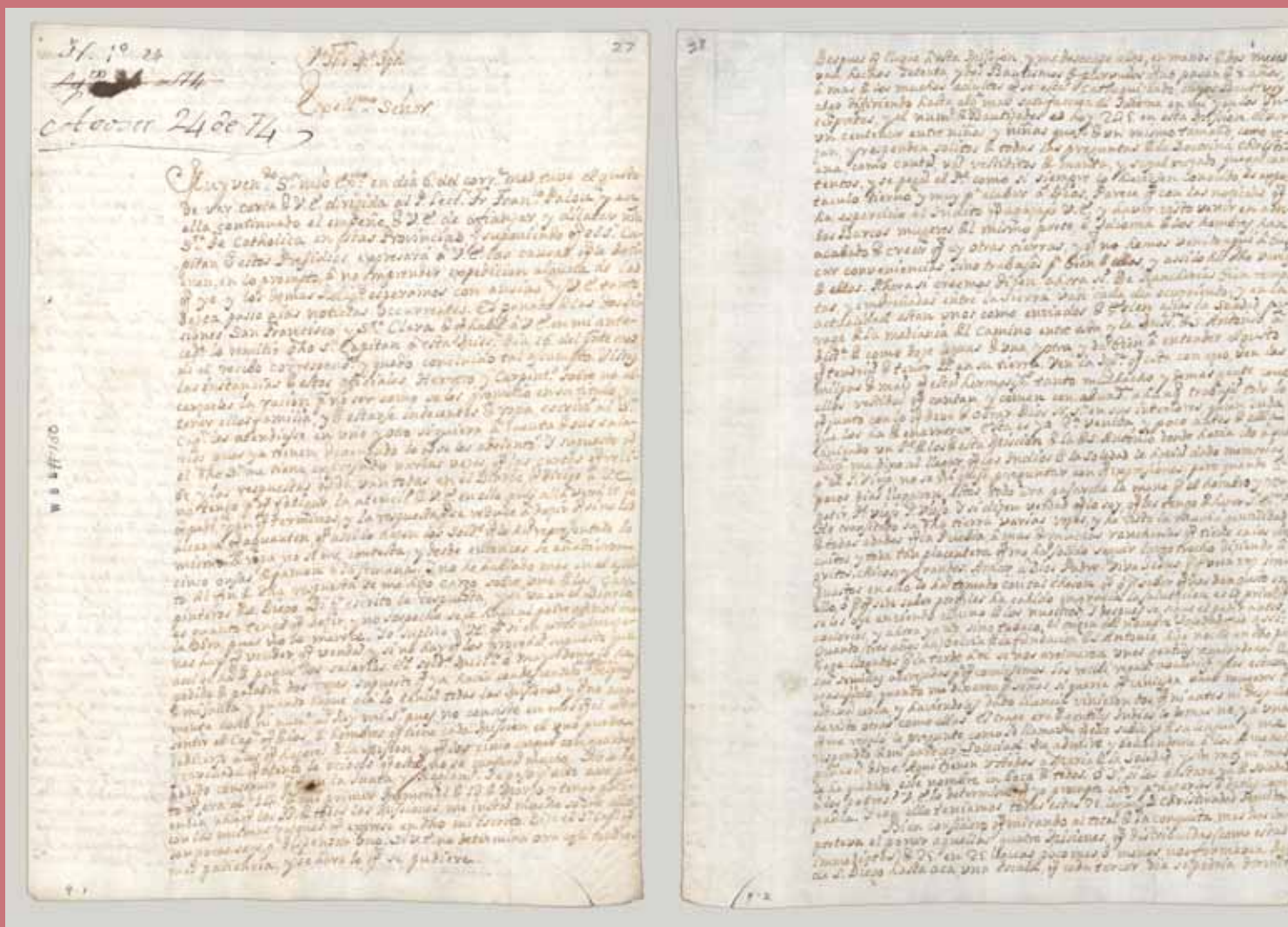
OBJECT 239

NOTES:

WALL LABEL

GALLERY 11 - SECTION 8.1

TRIM SIZE 6" x 6"



REPRODUCTION

Letter from Junípero Serra to Viceroy Antonio María de Bucareli y Ursúa

Monterey, August 24, 1774

University of Texas, Austin, W. B. Stephens Collection,
Benson Latin American Collection

Following a successful meeting with the Viceroy in 1774, Serra wrote regarding the state of Mission San Carlos: "Just to see a hundred boys and girls . . . to hear them pray, and answer questions—being well versed in all the questions and answers of the Christian Doctrine; to hear them sing, to see them all dressed in worsted clothes and woolens; to see how happy they are at play, and how they run up to the Father . . . all of this gladdens the heart and impels one gratefully to give praise to God."

Wall Repro # 427
Section 8.1 Gallery 11
14" x 13"

FUNDACIÓN DE LAS MISIONES

En 1772, el padre presidente Serra había establecido las misiones de San Diego, San Carlos, San Antonio, San Gabriel y San Luis Obispo, con al menos dos padres y de cuatro a seis soldados asignados a cada una. Serra tuvo conflictos con el gobernador acerca de la creación de nuevas misiones, el comportamiento de los soldados y la mejor manera de trasladar provisiones de los puertos de Monterey y San Diego a las misiones. En octubre de 1772, convencido de que la provincia fallaría, Serra tomó el paso inusual de regresar a la Ciudad de México para apelar directamente al Virrey Bucareli. Serra regresó en mayo de 1774 con abundantes provisiones y mayor autoridad y pronto supervisó el establecimiento de más misiones. En todas las misiones, los franciscanos documentaban cuidadosamente los sacramentos que llevaban a cabo, creando una valiosísima fuente de información para los investigadores de la California colonial.



FOUNDING MISSIONS

By 1772 Father President Serra had established missions San Diego, San Carlos, San Antonio, San Gabriel, and San Luis Obispo, with at least two padres and four to six soldiers assigned to each. But Serra clashed with the governor over the creation of additional missions, the comportment of soldiers, and the best way to move supplies from the ports of Monterey and San Diego to the missions. In October 1772, convinced that the province might fail, Serra took the very unusual step of traveling back to Mexico City to appeal directly to Viceroy Bucareli. Serra returned in May 1774 with abundant provisions and increased authority, and he soon oversaw the establishment of additional missions. In all the missions, Franciscans carefully recorded the sacraments they performed, creating a valuable resource for modern scholars of colonial California.



SUB-SECTION 8.2
dimensional panel on wall
21" x 28"



PMS Warm Grey 2C



PMS 7533C

1/2" black sintra
with 1/2" cleat

Record of confirmations

Junípero Serra

Mission San Juan Capistrano, October 12–15, 1783

The sacrament of confirmation was typically administered by a bishop, but during the Spanish period in California, there was no bishop in the region. In 1778 Serra received papal permission to perform the sacrament in California and continued to do so until the last months of his life, traveling up and down the province to confirm Indians. In San Juan Capistrano in October 1783, he confirmed 221 Indians, bringing the total of his confirmations in Alta California to 4,076.

Diocese of Orange

OBJECT 451

CASE LABEL
GALLERY 11 - SECTION 8.2
TRIM SIZE 6" x 6"

NOTES:
THIS IS A WALL OBJECT. LABEL TO BE INSTALLED ON LABEL RAIL
BELOW

Letter from Junípero Serra to Fermín Francisco de Lasuén

Mission San Buenaventura, March 31, 1782

Serra oversaw the establishment of nine missions in California, the last one being Mission San Buenaventura, founded on March 31, 1782. By then it was a familiar process for Serra, a formula involving representatives of the Crown, the Church, and local Indians. In this letter, Serra describes the ceremony: “It took place on Easter Sunday, and with all the official people, the soldiers, and

the families destined not only for this mission but also those for the Presidio and Mission of Santa Barbara, [and it was done], with the great enthusiasm of the neighboring village known as *la Asumpta*, whose consent for our establishment was petitioned by means of interpreters.”

Santa Bárbara Mission Archive-Library

OBJECT 592

EXTENDED CASE LABEL

GALLERY 11 - SECTION 8.2

TRIM SIZE 12” x 6”

NOTES:

THIS IS A WALL OBJECT. LABEL TO BE INSTALLED ON LABEL RAIL BELOW

Memorandum on missionaries and
supplies for the new mission of
San Juan Capistrano

Junípero Serra

Mission San Carlos, August 21, 1775

Missions were established to foster economic trans-
formation as well as Catholic religious instruction and
practice. Here, in what is now known as the “Founding
Document for Mission San Juan Capistrano,” Serra
details the allocations of personnel and supplies to the
mission from its inception.

From the library of a client of Kevin J. Keenan, Esq.

OBJECT 711

CASE LABEL - CASE 8.2A

GALLERY 12 - SECTION 8.2

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 8.2 WITH OBJECT 262

Libro de bautismos

Book of baptisms

Mission San Carlos, 1770–1820

Serra established Mission San Carlos in Monterey in June 1770, but the first baptism at the mission would not take place until late December, when Serra baptized a five-year-old boy from the Rumsen village of Achasta. Serra named him Bernardino de Jesús, perhaps in acknowledgment of the Convent of San Bernardino, where he had been educated. Serra would eventually baptize more than 500 Indians in California missions. Bernardino de Jesús died at the mission in 1791.

Diocese of Monterey

OBJECT 262

CASE LABEL - CASE 8.2A

GALLERY 12 - SECTION 8.2

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 8.2 WITH OBJECT 711

Libro de bautismos
Book of baptisms

Mission San Francisco, 1776–1810

Francisco Palóu established Mission San Francisco on August 1, 1776. As this register shows, on June 24, 1777, Palóu baptized the first Indian at the mission: Huitpote, a twenty-year-old man from the native village of Chutchui, whom Palóu named Francisco. The Franciscans renamed not only Indians but also Indian villages. Here, Palóu notes that Chutchui was known to the Franciscans as Our Lady of the Assumption. Huitpote remained at the mission until his death, on September 20, 1797.

Mission Dolores, San Francisco

OBJECT 667

CASE LABEL - CASE 8.2B

GALLERY 12 - SECTION 8.2

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 8.2 WITH OBJECT 556

Libro de difuntos
Book of burials

Santa Barbara Presidio, 1782–1873

That there was no mission along the Santa Barbara Channel among the populous Chumash had long frustrated Serra. In 1782 the governor of California, Felipe de Neve, informed Serra that he intended to establish a presidio there at last. In April 1782 Serra inaugurated what he believed would be a mission-presidio complex at Santa Barbara, but the governor continued to block the mission. This burial register prepared by Serra was thus altered to reflect the presidio alone.

Santa Bárbara Mission Archive-Library

OBJECT 556

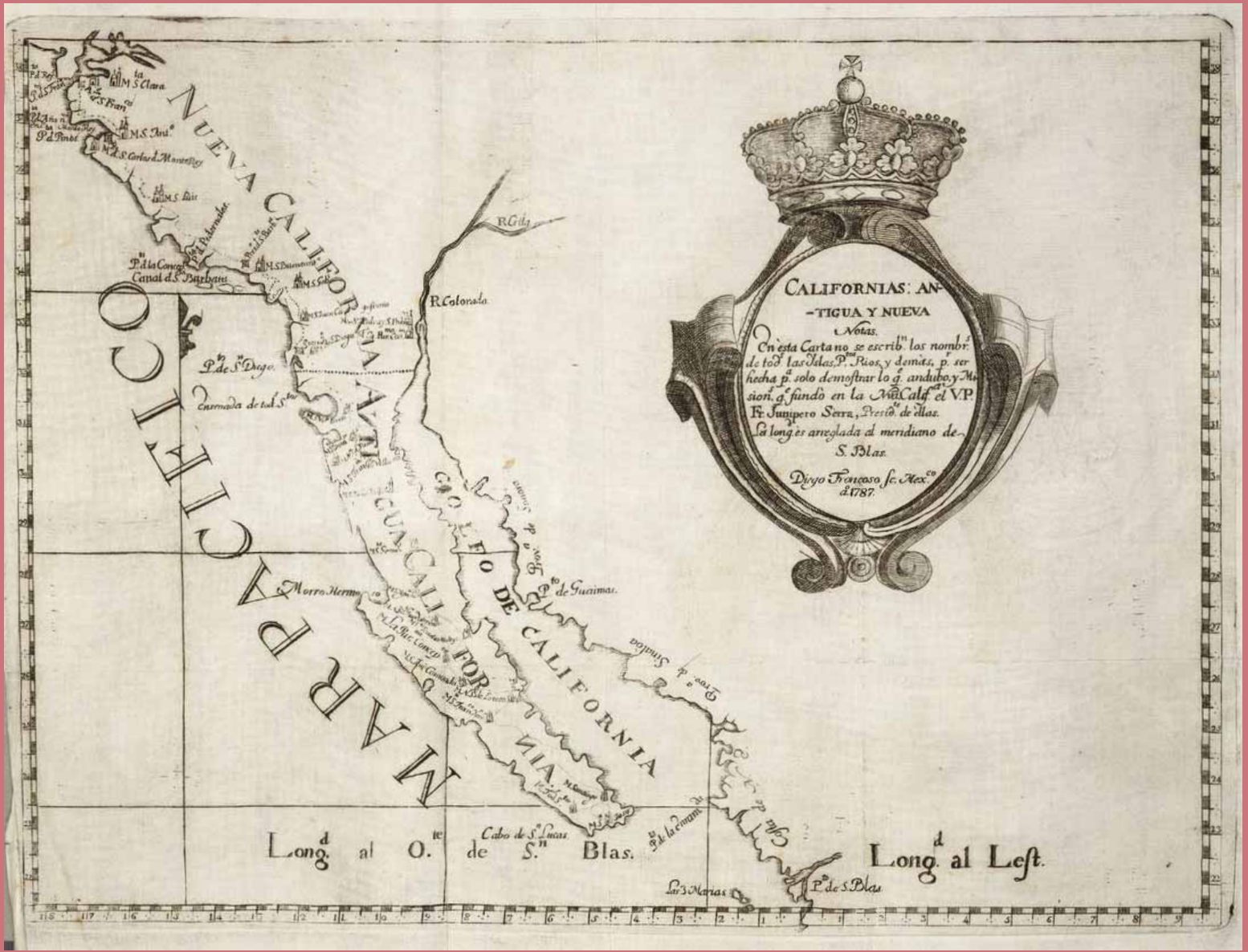
CASE LABEL - CASE 8.2B

GALLERY 12 - SECTION 8.2

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 8.2 WITH OBJECT 667



REPRODUCTION

Map of the Californias: old and new

Francisco Palóu

From *Relación histórica de la vida y apostólicas tareas del venerable padre fray Junipero Serra*, Mexico, 1787

The first published map of Alta California showing the nine California missions founded by Serra appeared in 1787 in Francisco Palóu's biography of Serra. Also shown are the presidios of San Diego, Santa Barbara, Monterey, and San Francisco, and the pueblos of Los Angeles and San Jose.

Huntington Library

Wall Repro # 579
 Section 8.2 Gallery 11
 18" x 17"

LAS MISIONES DE CALIFORNIA

THE CALIFORNIA MISSIONS

A la edad de cincuenta y cinco años, Serra dirigió a los franciscanos a California después que la Corona de España decidió colonizar la región con misiones y presidios. Fiel a su entrenamiento, Serra vio a los indígenas californianos, gente de gran diversidad y talento, como empobrecidos y en necesidad de salvación. En concordancia con los soldados y colonizadores españoles, Serra traería cambios irreversibles a California. Los franciscanos intentaban convencer a los indígenas a quedarse en las misiones todo el año y a aceptar el catolicismo como su religión y la fuerza rectora en sus vidas. Exigían a los indígenas bautizados ir a misa y catecismo y a seguir reglas estrictas sobre el matrimonio y sexualidad. El trabajo en el campo y los talleres también tenía un propósito moral: el de vencer lo que los padres consideraban ociosidad en los indígenas. Para guiar a los indígenas a la conversión, los misioneros implementaron arte litúrgico y traducciones de oraciones y textos, pero también utilizaban en ocasiones la coacción y el castigo. En las misiones, los indígenas sufrían altos índices de mortalidad ocasionada por enfermedades, siendo esto el aspecto más común de su experiencia en las misiones. A pesar de estas adversidades, los indígenas reaccionaron a la vida en las misiones de diferentes formas. Algunos consideraban las misiones como centros de comercio; otros encontraron consuelo en el catolicismo; otros resistieron enérgicamente el programa franciscano. Muchos de ellos vivieron una lucha constante por mantener su identidad y cultura dentro de una institución que exigía conformismo y conversión. Danzas indígenas, música, canciones, idioma y tradiciones artesanales continuaron dentro de las misiones, a pesar de todo y en ocasiones hasta con el apoyo de los franciscanos.



At age 55 Serra led the Franciscans into California after the Spanish Crown determined to colonize the region with missions and presidios. True to his training, Serra saw California Indians—a people of great diversity and accomplishment—as impoverished and in need of salvation. In concert with Spanish soldiers and settlers, Serra would bring irreversible change to California. The Franciscans sought to convince Indians to stay at the missions year round and to accept Catholicism as their religion and the guiding force in their lives. They insisted that baptized Indians attend Mass and religious instruction and follow strict rules on marriage and sexuality. Work in the fields and workshops also had a moral purpose: overcoming what the padres saw as the Indians' idleness. To lead the Indians to conversion, missionaries deployed liturgical art and translations of prayers and texts, but also turned to coercion and punishment at times. In the missions Indians suffered frighteningly high rates of mortality from disease—the most universal aspect of their experience in the missions. Despite these hardships, Indians reacted to mission life in a variety of ways: some saw the missions as centers of trade; some found solace in Catholicism; others forcefully resisted the Franciscans' program. Many experienced a constant struggle to maintain their culture and identity within an institution that demanded both conformity and conversion. Native dance, music, song, language, and craftsmanship continued vibrant in the missions, usually against all odds but at times with the encouragement of the Franciscans.

SECTION 2 wall text
direct apply vinyl on painted wall

*Vista del convento, yglesia, y rancherías
de la misión del Carmelo*

View of the convent, church, and villages
of Mission Carmel

José Cardero

Pen and ink on paper, 1791

Most California missions were relatively permeable during their early decades, when Indians continued to live in their own villages nearby. Here, in a drawing of Mission San Carlos (Carmel) made two decades after it was established by Serra, an Indian village is visible in the background, while in the foreground Spaniards, Franciscans, and Indians engage in rustic activity, building a new society together.

Museo Naval, Madrid

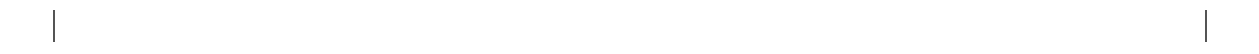
OBJECT 209

NOTES:

EXTENDED WALL LABEL

GALLERY 10 - SECTION 9.1

TRIM SIZE 6" x 7.5"



San Gabriel Mission

Ferdinand Deppe

Oil on canvas, 1832

The earliest known oil painting of a California mission is this idealized scene of Catholic faith and pastoral life at Mission San Gabriel. German naturalist Ferdinand Deppe, who had traveled widely in Mexico, shows Indians working with horses and oxen and interacting with soldiers and settlers. In front of the mission church, a celebratory procession is under way. In the distance are adobe structures with red-tile roofs, which replaced the thatched huts of Serra's day.

Santa Bárbara Mission Archive-Library



OBJECT 287

NOTES:

WALL LABEL
GALLERY 10 - SECTION 9.1
TRIM SIZE 6" x 6"

TOP

OBJECT
405

Habitants de Californie
People of California
Louis Choris

BOTTOM

OBJECT
407

Jeu des habitan[t]s de Californie
Game of the people of California
Louis Choris

Lithographs from *Voyage pittoresque autour du monde*
Paris, 1822

The Franciscans believed that Indians in California were devoid not only of true religion but also of cultural accomplishments: they were “primitive” and in need of assistance, as their functional yet minimal clothing made apparent. The Chocheño Indians depicted here are dressed in garments that they wove at the missions or that were given to them by the padres; in the bottom lithograph they are playing a game of chance.

Santa Barbara Museum of Art, gift of Carol L. Valentine

*Recivimiento del Conde de la [Pérouse] en
la Mision del Carmelo de Monterey*

**The reception of comte de la Pérouse
at Mission Carmel of Monterey**

Tomás de Suría, after Gaspard Duché de Vancy

Ink, wash, and pencil on paper, 1791

When the French explorer Jean-François de Galaup
de la Pérouse visited Mission San Carlos (Carmel) in
1786, the Franciscans ordered the Indians to stand for
inspection. To these visitors mission life seemed coercive,
with the padres dominating cowed, obedient Indians.

Museo Naval, Madrid

OBJECT 207

NOTES:

WALL LABEL

GALLERY 10 - SECTION 9.2

TRIM SIZE 6" x 6"

Letter from Junípero Serra to Governor Felipe de Neve (contemporary copy)

Mission San Carlos, January 1, 1780

As he informs the governor in this letter, Serra planned to attract Indians to the missions through food, gifts, and the Gospel. Indians were expected to live at the mission nearly year round, attend Mass and religious instruction, and work at tasks assigned by the padres. Adults—even young teens—were to marry, and divorce was not an option. Sexual relations were to be confined to marriage. Serra knew that some Indians would leave and that some who stayed would disobey the rules, risking corporal punishment. In his words: “That spiritual fathers should punish with lashes the Indians, their [spiritual] children, seems to be as old as the conquest of these kingdoms; so general, in fact, that the saints do not seem to be any exception to the rule.”

Santa Bárbara Mission Archive-Library

OBJECT 645

NOTES:

EXTENDED WALL LABEL

GALLERY 10 - SECTION 9.1

TRIM SIZE 6" x 7.5"

Coacción y Autonomía

Los franciscanos insistían en que los indígenas bautizados no podían dejar las misiones sin su permiso y esperaban mantenerlos ahí por medio de la comida, regalos, artes escénicas y espectáculos. Los padres también sabían por experiencia que mantener nuevos códigos de conducta requería de la amenaza y la aplicación de la fuerza y para esto dependían de los soldados. Esta vitrina y los objetos del lado izquierdo muestran imágenes de los soldados de California y sus relaciones con los indígenas y los franciscanos. Cada misión tenía una escolta de soldados y las tropas adicionales vivían con sus familias en los presidios de San Diego, Santa Bárbara, Monterey y San Francisco. Los franciscanos también dependían de sus asistentes indígenas, mujeres y hombres para administrar las misiones y asegurar la disciplina, monitoreando de cerca el comportamiento de mujeres y hombres solteros, a quienes a menudo intentaban albergar en alojamientos separados. La vitrina de la derecha muestra que a pesar del dominio español, los indígenas bautizados tenían tiempo para realizar sus propias actividades. Esto fue especialmente el caso durante las primeras décadas de las misiones, cuando vivían en rancherías contiguas, lejos de los ojos vigilantes de los padres. Contra los deseos de los misioneros, los indígenas regresaban con frecuencia al campo para dedicarse a aspectos de su subsistencia económica y estilo de vida.



Coercion and Autonomy

The Franciscans insisted that baptized Indians were not to leave the missions without their permission, and hoped to hold them there with food, gifts, dramatic art, and spectacle. The padres also knew from experience that maintaining new codes of behavior required force, both threatened and deployed, and for this they relied on soldiers. The display case and wall items on the left show views of the soldiers of California and their relations with Indians and the Franciscans. Each mission had a guard of soldiers; additional troops lived with their families at presidios in San Diego, Santa Barbara, Monterey, and San Francisco. Franciscans also relied on Indian assistants, both male and female, to administer the missions and enforce discipline, closely monitoring the behavior of unmarried men and women, whom they often tried to house in separate living quarters. The display on the right shows that even under Spanish rule baptized Indians found time to pursue their own activities. This was especially true in the early decades of the missions, when they lived in adjacent villages, beyond the eyes of the padres. Against the padres’ wishes, Indians often returned to the countryside to engage in aspects of their subsistence economy and lifeways.



SUB-SECTION 9.1B
dimensional panel on wall
21" x 33"



PMS Warm Grey 2C



PMS 7533C

1/2" black sintra
with 1/2" cleat

+ 1794. Feb. 1.º San Francisco

Pérez Fern.º - á Arrillaga. Remis.º de doc.º. Prision de Indios.
Persecucion de otro - Castigos ~~impuestos~~.

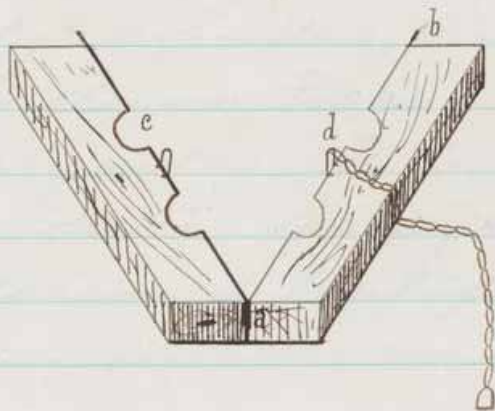
H. H. Bancroft Collection
Bancroft Library

Remite los doc.º referentes á su comp.ª p.º este mes.

Da parte de la captura en Sta Cruz de un gentil llamado Himelente, cogido con una cristiana robada del Carmelo, á la q.º llaman la Pallera, que hace un año estaba casada con aq.º gentil. El está preso con grillos en la guardia: ella con una "corma" en casa de los P.º de aquella mision.

Los 9 Indios q.º por orden del Alférez Pablo Cota fueron en busca del gentil Ochole el 19 de En.º no habian regresado aún el 28.

p. 135.



El dibujo anterior es el de la "corma" de que ha dado idea el Sr. D.º Vicente Gómez, q.º la vio en la mision de San Juan.

El aparato era de madera

REPRODUCTION

Sketch of a *corma* (wooden hobble)

Copy after José Pérez-Fernández
1794

University of California, Berkeley, Bancroft Library

The *corma*, or hobble, which closed around prisoners' feet, was used to punish Indians, along with flogging and the stocks. It was wrapped in rags to prevent injury, and prisoners could still work at simple tasks, such as grinding corn or cleaning wheat. The one shown here was used at the San Francisco Presidio.

OBJECT
192

RIGHT

Soldado de Monterrey
Soldier of Monterey
José Cardero

OBJECT
193

FAR RIGHT

Mujer del soldado de Monterrey
Wife of a soldier of Monterey
José Cardero

Pen and ink wash on paper, ca. 1791

Gabriel Moraga, a young soldier at the Monterey Presidio, served in the military for nearly 30 years. Here, he and his wife are depicted in traditional dress. Moraga lifts the corner of his heavy sleeveless coat (*cuero*), revealing layers intended to block arrows; the garment gave rise to the term *soldado de cuera* (leather-jacket soldier). His wife’s refined adornments signal the emergence of a European social system in California.

Museo de América, Madrid

Presidio de Monterrey

Monterey Presidio

José Cardero

Pen and sepia wash on paper, 1791

By 1782 there were four presidios, or military forts, in Alta California, including the Monterey Presidio, shown here, and those at San Diego, Santa Barbara, and San Francisco. The soldiers, who lived in the presidios with their families, were drawn primarily from the northern provinces of New Spain and were of mixed Indian, African, and Spanish descent. Absent from this image are the Indians from Mission San Carlos and day laborers from the Santa Clara Valley who built the structures and sustained the settlement through their labor.

Museo Naval, Madrid

OBJECT 208

NOTES:

EXTENDED WALL LABEL

GALLERY 10 - SECTION 9.2

TRIM SIZE 6" x 7.5"

Modo de pelear de los Yndios de Californias

How California Indians fight

Tomás de Suria

Pencil, 1791

Soldiers armed with lances and leather shields policed the California countryside and escorted the Franciscans on their travels from mission to mission. Serra did not advocate forced conversion, but Spanish military force—although often stretched thin across the province—was a constant presence.

Museo Naval, Madrid

OBJECT 214

NOTES:

WALL LABEL

GALLERY 10 - SECTION 9.2

TRIM SIZE 6" x 6"

SERRA AND THE SPANISH MILITARY

Serra and the governors, who controlled the military, were often at odds. The Franciscans sought to modify nearly all aspects of Indian life, while the military wanted the padres to confine themselves to administering sacraments. The military authorities also saw the Franciscans as interfering with their access to Indian labor.

CASE INTRO

CASE LABEL - CASE 9.2

GALLERY 10 - SECTION 9.2

TRIM SIZE 6" x 6"

NOTES:

DISPLAY ON LEFT SIDE OF CASE

OBJECT
172

Soldier’s shield, presumed to be Cayetano Espinosa’s
Unknown

Rawhide, 18th century

Diocese of Monterey

OBJECT
304

REPRODUCTION
Uniform of the troops garrisoned on the frontier
of the Internal Provinces of New Spain

Ramón Murillo

1804

Archivo General de Indias, Seville

OBJECT 172, 304
NOTES:
EXTENDED CASE LABEL - CASE 9.2
GALLERY 10 - SECTION 9.2
TRIM SIZE 12” x 6”

On a remote frontier like Alta California, where gun-powder and working firearms were in short supply, soldiers relied on horses and lances in confrontations with native peoples. They also wore thick leather jackets and shields, such as this rawhide example, reputedly the property of Cayetano Espinosa, a soldier who came to California on the same overland expedition as Serra. The mounted soldier wears the official uniform of Spanish soldiers serving in the presidios of northern New Spain.

OBJECT 172, 304

CASE LABEL - CASE 9.2

GALLERY 10 - SECTION 9.2

TRIM SIZE 6" x 6"

NOTES:

INSTALL ADJ. TO PREVIOUS SET OF TOMBSTONES ON PAGE 9

OBJECT
597

Letter from José Dario Arguello
to Gabriel Moraga

Monterey, August 20, 1794

Soldiers often saw themselves as above most forms of manual labor and looked to Indians to do the heaviest lifting. Indians unaffiliated with missions sometimes wanted to work at the presidios, but they often required inducements. Presidial commander José Dario Arguello, in a letter to Gabriel Moraga, commissioner of the Pueblo of San José, noted that it would cost 50 blankets (half of them wool, half cotton) to recruit some 25 Indian laborers to work at the presidio for a month. This etching by Louis Choris shows Indians under arrest being put to work at the presidio.

SECTION 2
OBJECT
24

Vue du Presidio [de] San Francisco
View of the Presidio of San Francisco

Louis Choris
Lithograph from *Voyage pittoresque autour du monde*
Paris, 1822

Huntington Library

San Antonio de Padua

OBJECT

285

Unknown

Polychromed wood, 18th century

Serra greatly admired the talents of lieutenant and San Diego Presidio commander José Francisco de Ortega, who he hoped would become governor. When Serra returned from Mexico City in 1774, he brought these small devotional items as gifts for Ortega.

Madre dolorosa

Sorrowful Mother

OBJECT

286

Unknown

Wood, glass, and paint, 18th century

Santa Bárbara Mission Archive-Library

REPRODUCTION

Letter from Junípero Serra to
Viceroy Antonio María de Bucareli y Ursúa

Monterey, July 19, 1774

Serra successfully argued for the removal of Governor Pedro Fages from office but later regretted it. In a letter to the viceroy, Serra noted: “never did I aim to do him any harm ... I acted only because I felt it my duty to work for his removal, which, as far as I could judge, was necessary for the prosperity of the country, and

the relief of its inhabitants.” Serra also asks the viceroy to treat the crestfallen Fages with “every kind of piety, to show him every favor, and honor, permissible to fair treatment when tempered with mercy.”

University of Texas, Austin, W. B. Stephens Collection,
Benson Latin American Collection

OBJECT 426

NOTES:

EXTENDED CASE LABEL

GALLERY 10 - SECTION 9.2

TRIM SIZE 12" x 6"

Letter from Junípero Serra to
Fermín Francisco de Lasuén

Monterey, [March 29], 1779

Serra had arguments with Governor Felipe de Neve, none more heated than their conflict over Neve’s view that Indians should elect their own mission officials. In a letter to a fellow Franciscan, Serra described one of these confrontations: “Before Mass we exchanged a few words, and he brought up something so contrary to the truth that I was shocked, and I shouted out: ‘Nobody has ever said that to me because they could not say it to me!’”

Santa Bárbara Mission Archive-Library

OBJECT 589

NOTES:

CASE LABEL - CASE

GALLERY 10 - SECTION 9.2

TRIM SIZE 6" x 6"

Letter from Felipe de Neve to
Teodoro de Croix

Monterey, March 26, 1781

Governor Neve’s judgment of Serra was severe. He wrote to Teodoro de Croix, commandant general of the Internal Provinces: “He [Serra] knows how to feign compliance in matters put before him, as well as how to avoid it.” About Neve, Serra would later write: “common sense, laws, and precedents mean nothing to him.”

Archivo General de la Nación, México

OBJECT 648

NOTES:

CASE LABEL - CASE 9.2

GALLERY 10 - SECTION 9.2

TRIM SIZE 6” x 6”

COMERCIO Y RESISTENCIA

Después del establecimiento de las misiones, los indígenas y españoles intercambiaron tanto productos como hostilidad. Había comercio en gran abundancia: los indígenas tenían alimentos que los españoles deseaban y los españoles tenían herramientas y otros productos que los nativos californianos querían. De igual manera hubo resistencia, ya que los indígenas rechazaban las demandas que consideraban onerosas y desafiaban la coerción de los españoles. En raras ocasiones intentaron expulsar a los franciscanos y soldados. En la época de Serra, los kumeyaay destruyeron la misión de San Diego, asesinando a un franciscano, al herrero y al carpintero de la misión. En 1785, los gabrielinos organizaron un levantamiento contra de la misión de San Gabriel y en 1824 los chumash se rebelaron en las misiones de Santa Bárbara, La Purísima Concepción y Santa Inés. Los españoles, a menudo con la ayuda de aliados indígenas, usaban la fuerza para apaciguar rebeliones y castigar, usualmente con azotes, a los indígenas que juzgaban responsables.



TRADE AND RESISTANCE

Following the establishment of the missions, Indians and Spaniards exchanged both goods and hostilities. There was a great deal of trade: Indians had food the Spaniards desired, and the Spaniards had tools and other items California natives wanted. But just as common was resistance, as Indians everywhere rebuffed demands they considered onerous and challenged Spanish coercion. On rare occasions they tried to expel the Franciscans and soldiers altogether. In Serra’s day, the Kumeyaay destroyed Mission San Diego, killing one Franciscan and the mission’s blacksmith and carpenter. In 1785 the Gabrielino organized an attack against Mission San Gabriel and in 1824 the Chumash rebelled at Missions Santa Barbara, La Purísima Concepción, and Santa Inés. Spaniards, often with the assistance of Indian allies, used force to put down rebellions and punish, usually with a flogging, Indians they deemed culpable.



SUB-SECTION 10.2 - GOES IN CASE 10.1
dimensional panel in case
21" x 28"



PMS Warm Grey 2C



PMS 7533C

1/2" black sintra
with 1/2" cleat

Bateau du port de San Francisco

Boat, port of San Francisco

Louis Choris

Lithograph from *Voyage pittoresque autour du monde*
Paris, 1822

The Franciscans wanted Indians who had been baptized to remain in the missions, but some preferred to come and go, trading with Indians not affiliated with the missions and returning to their native villages to visit family

and friends. Here, two men, with a female passenger wrapped in mission clothing, paddle a tule canoe in San Francisco Bay. The two large baskets may have carried items obtained in trade at the mission.

Santa Barbara Museum of Art, gift of Carol L. Valentine

OBJECT 408

NOTES: CHECK MEDIUM

EXTENDED CASE LABEL CASE 10.1

GALLERY 10 - SECTION 10.1

TRIM SIZE 12" x 6"

Small jar

Earthenware with painted slip decoration, ca. 1782–1822

This jar, typical of pottery from Guadalajara, Mexico, was found at a Chumash archaeological site in the Santa Barbara backcountry. It was cached inside a large cooking *olla* (a bulging, wide-mouthed vessel) with three small serpentine bowls. Discovered about 35 miles by trail from Mission Santa Inés and far from its likely origin, the jar demonstrates the extent of Spanish influences on Chumash life during the mission period.

Santa Barbara Museum of Natural History

OBJECT 231

NOTES:

CASE LABEL - CASE

GALLERY 10 - SECTION 10.1

TRIM SIZE 6" x 6"

Crucifix pendant

Metal, ca. 1782–1822

This crucifix pendant was unearthed in a Chumash village site. Native people who converted often wore such symbols of Catholic faith.

Santa Barbara Museum of Natural History

OBJECT 235

CASE LABEL - CASE 10.1
GALLERY 10 - SECTION 10.1
TRIM SIZE 6" x 6"

NOTES:
I think this object is 235?

Axhead

Iron, ca. 1782–1835

This axhead, introduced into California by the Spaniards along with other metal tools, was adapted by Indians for culinary use. It has been dulled and flared in shape from pounding seeds and other foods in a stone mortar. It is a rare find: Indians did not have metal tools before the arrival of the Spanish and were often prohibited from owning them afterward, since it was feared they would fashion them into weapons.

University of California, Santa Barbara,
Repository for Archaeological and Ethnographic Collections

OBJECT 236

NOTES:

CASE LABEL - CASE 10.1

GALLERY 10 - SECTION 10.1

TRIM SIZE 6" x 6"

Incised stone pendant

Unknown, possibly Chumash

Black serpentine, ca. 1800

Beliefs and practices centered in the missions influenced Indians who were not formally affiliated with them. Found at a Chumash site, this stone tablet has a hole drilled at one end, for either hanging as a display or wearing as a pendant. The incised cross at its center and the curvilinear border design most likely derive from Spanish Catholic sources.

Santa Barbara Museum of Natural History, Phelan Collection

OBJECT 234

NOTES:

CASE LABEL - CASE 10.1

GALLERY 10 - SECTION 10.1

TRIM SIZE 6" x 6"

REPRODUCTION

Letter from Father Juan Fuster
to Junípero Serra

San Diego, November 28, 1775

Indians challenged the Franciscans at every mission, sometimes violently. When the Kumeyaay rebelled in August 1769 and attacked the fledgling Mission San Diego, Serra believed he was going to die. And on November 5, 1775, they burned it to the ground and

killed Father Luís Jayme, along with the carpenter and blacksmith of the mission. Serra, who was not present, was stunned. Father Fuster wrote to him that the Kumeyaay “meant to exterminate the entire white population and the Fathers in particular.”

University of Texas, Austin, W. B. Stephens Collection,
Benson Latin American Collection

OBJECT 566

NOTES:

EXTENDED CASE LABEL

GALLERY 10 - SECTION 10.3

TRIM SIZE 12” x 6”

REPRODUCTION

Letter from Junípero Serra to Viceroy Antonio María de Bucareli y Ursúa

December 15, 1775

Serra informed Viceroy Bucareli by letter of the destruction of Mission San Diego: “As we are in a vale of tears, not all the news I have to relate can be pleasant. And so I make no excuses for announcing to Your Excellency the tragic news I have just received of the total destruction of the San Diego mission, and of the death of the senior of its two religious ministers ... at the hands of the rebellious gentiles and of the Christian neophytes [baptized Indians].”

University of Texas, Austin, W. B. Stephens Collection,
Benson Latin American Collection

OBJECT 432

NOTES:

CASE LABEL - CASE 10.3

GALLERY 10 - SECTION 10.3

TRIM SIZE 6" x 6"

REPRODUCTION

Letter from Junípero Serra to
Viceroy Antonio María de Bucareli y Ursúa

San Diego, October 8, 1776

Serra urged leniency for those implicated in the destruction of Mission San Diego, and he was delighted to learn that Viceroy Bucareli not only concurred but also wanted the mission rebuilt right away. In this letter to Bucareli, Serra wrote: “This [news] filled the cup of our joy to overflowing.”

University of Texas, Austin, W. B. Stephens Collection,
Benson Latin American Collection

OBJECT 433

NOTES:

CASE LABEL - CASE

GALLERY 10 - SECTION 10.3

TRIM SIZE 6" x 6"

Letter from Junípero Serra to Fermín Francisco de Lasuén

Monterey, December 8, 1781

In 1781, the Yuma destroyed a newly established mission and settlement along the Colorado River. Among the dead were four missionaries and some 30 soldiers, including Fernando de Rivera y Moncada, an early governor of California with whom Serra never saw eye to eye. Serra believed that the rebellion was the result of bad management by the soldiers

and new rules limiting the authority of the Franciscans. He wrote to his fellow Franciscan in San Diego, Fermín Francisco de Lasuén: “All we can do is to offer our sympathy for the sufferings of so many poor fellows who met their death there and bow before the inscrutable decrees of God.”

Santa Bárbara Mission Archive-Library

OBJECT 591

NOTES:

EXTENDED CASE LABEL

GALLERY 10 - SECTION 10.3

TRIM SIZE 12” x 6”

FROM VILLAGES TO MISSIONS:
THE GREAT CALIFORNIA INDIAN
MIGRATION, 1769–1840

The missions transformed California, upending patterns of land use that had endured for thousands of years and leading more than 50,000 Indians to move to the Franciscan establishments. Before the Spaniards arrived, Indians lived in hundreds of villages on the coast and in the interior valleys. Beginning in 1769, animals, plants, and diseases introduced by the Spaniards decimated Indians’ subsistence economies and native villages, and Franciscans, soldiers, and converts pressured them to join the missions. Over decades, Indians abandoned their native villages, and during the 1830s and 1840s vast lands that had formerly been Indian domain were granted to soldiers and settlers. This video illustrates the movement of Indians to missions of the Los Angeles region between 1769 and 1840.

Early California Cultural Atlas

MEDIA 568

NOTES:

EXTENDED WALL LABEL

GALLERY 10 - SECTION 10.4

TRIM SIZE 6" x 7.5"

Letter from Mariano Payeras to Reverend Father Guardian [Baldomero López] and Venerable Council of the Apostolic College of San Fernando

Mission La Purísima Concepción, February 2, 1820

A half-century after the first missions had been established in California, it was abundantly clear that they posed a threat to the survival of California's Indians. In 1820, Father President Mariano Payeras, a Mallorcan Franciscan like Serra, acknowledged the failure of efforts at conversion, which they expected would lead to a "beautiful and flourishing church." Instead the padres found themselves "with a people miserable and sick, with rapid depopulation of rancherías [villages], which with profound horror fills the cemeteries." Payeras, in the letter shown here, pointed to the example of Mission San Carlos, established in 1770 by Serra: the mission population had grown to 835 by 1796 but had fallen to 390 in 1818. Payeras was unable to explain—or arrest—this tragedy.

Archivo General de la Nación, México

80,000 NOMBRES

Los franciscanos documentaban cada bautismo, matrimonio y entierro que llevaban a cabo en California, registrando lo que consideraban como la conquista espiritual de California. Los registros sacramentales que contenían información sobre las relaciones familiares y los lugares de origen también permitían a los padres a distinguir a un indígena de otro y a controlar los matrimonios. Para la década de 1830, los padres habían registrado más de 80,000 bautizos indígenas, pero a medida que las enfermedades afectaban a las misiones, los padres también documentaron las muertes de decenas de miles de indígenas. Entre los años 1998 y 2005, los investigadores y académicos de la Biblioteca Huntington transfirieron los registros de los padres de los bautizos, matrimonios y entierros a una base de datos llamada el Early California Population Project (proyecto de los primeros habitantes de California; ECPP por sus siglas en inglés). Como resultado del ECPP aquí se puede observar un listado de los indígenas bautizados en las misiones y sus fechas de entierro cuando son disponibles. Para Serra esto pudo haber sido un glorioso testimonio de las almas salvadas, mientras que para otros, especialmente los descendientes de aquellos enterrados en las misiones, es evidencia de los estragos de la vida en las misiones.



80,000 NAMES

Franciscans documented every baptism, marriage, and burial they performed in California, recording what they regarded as the spiritual conquest of California. Sacramental records, which contain information on family relations and places of origin, also allowed the padres to distinguish one Indian from another and to control marriages. By the 1830s, the padres had recorded more than 80,000 Indian baptisms, but as disease took its heavy toll in the missions, the padres also noted the deaths of tens of thousands of Indians. Between 1998 and 2005, Huntington Library researchers and scholars transferred the padres’ records on baptisms, marriages, and burials into a searchable database, the Early California Population Project (ECPP). Here, derived from the ECPP, is a roster of the Indians baptized in the missions and their dates of burial when known. To Serra this would have seemed a glorious accounting of souls saved; to others, especially descendants of those buried in the missions, it is evidence of the terrible toll of mission life.



MEDIA LABEL 10.4 - now TEXT PANELdimensional panel on wall
21" x 33"



PMS Warm Grey 2C



PMS 7533C

1/2" black sintra
with 1/2" cleat

BILINGÜISMO

Los franciscanos sabían que tenían que convertir a los indígenas utilizando sus lenguas nativas y con su ayuda tradujeron catecismos y oraciones. Los franciscanos consideraban estos documentos bilingües como una herramienta indispensable en su programa para transformar culturalmente a los indígenas en españoles, pero son ahora una evidencia importante para los grupos indígenas que buscan reconstruir sus propios idiomas, muchos de los cuales se perdieron durante la época colonial.



BILINGUALISM

The Franciscans knew that they had to reach the Indians in their native languages and, with their assistance, translated catechisms and prayers. The Franciscans regarded these bilingual documents as an indispensable tool in their program to make the Indians culturally Spanish, but they are now crucial evidence for Indian groups seeking to reconstruct their own languages, most of which were indeed lost during the mission period.

SUB-SECTION 9.1A - GOES IN CASE 11.1
dimensional panel in case
21" x 28"



PMS Warm Grey 2C



PMS 7533C

1/2" black sintra
with 1/2" cleat

REPRODUCTION

Catechism in Castilian, Esselen,
and Rumsen (contemporary copy)

José Cardero

Mission San Carlos, n.d.

The catechism at Mission San Carlos was translated into both Rumsen and Esselen, the languages of the majority of the Indians baptized at the mission. The missionaries translated the Castaño catechism, one used with children in Spain, since they believed that Indians were childlike and had limited intelligence.

Museo Naval, Madrid

OBJECT 487

CASE LABEL - CASE

GALLERY 10 - SECTION 11.1

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 1.1 WITH OBJECTS 197, 200

REPRODUCTION

Confessional in the language of the
Indians at Mission San Carlos (Carmel)

Mission San Carlos, n.d.

Catholic doctrine held that reconciliation through confession was necessary for salvation, so the Franciscans created confessional guides in Indian languages. The guide reproduced here, used at Mission San Carlos, advised the Indians: “Do not be afraid. Do not be ashamed to confess. Do not scold yourself. Confess all the sins you have committed so that God forgives you.”

Franciscan Historical Archives, Zapopan, Jalisco, Mexico

OBJECT 486

NOTES:

CASE LABEL - CASE

GALLERY 10 - SECTION 11.1

TRIM SIZE 6" x 6"

Barbareño (Chumash) prayer card

Unknown

Paper on wood, n.d.

This prayer card, in both Spanish and a phonetic rendering of Barbareño, includes the Catholic prayers known as the Acts of Faith, Hope, and Charity. By reciting them, Indians were to affirm their belief that through Jesus Christ they could achieve eternal salvation. The accompanying recording features a reading of the prayers by Ernestine Ygnacio-De Soto (Barbareño), the daughter of the last native speaker of the language.

Old Mission Santa Barbara Museum, courtesy of the Franciscans, Fr. Richard McManus, OFM, and Museum Director Kristina W. Foss

OBJECT 185

NOTES: 185 AND 469

CASE LABEL - CASE 11.1

GALLERY 10 - SECTION 11.1

TRIM SIZE 6" x 6"

Doctrina [Crist]iana en la le[n]gua Mexicana
Christian doctrine in the Mexican language
Pedro de Gante
Mexico City, 1547

In their creation of bilingual texts for religious observance and instruction, the California Franciscans were following practices that were centuries old. This book, one of the first printed in Mexico, is a bilingual guide to the basic Catholic prayers and catechism. The author, Pedro de Gante, was the first Christian missionary in the Americas.

Huntington Library

OBJECT 583

NOTES:

CASE LABEL - CASE 11.1

GALLERY 10 - SECTION 11.1

TRIM SIZE 6" x 6"

REPRODUCTION

Dictionary of words in Castilian, Rumsen, Esselen, and Chumash

José Cardero, ca. 1790

Missionaries frequently created bilingual dictionaries for use at the missions. In California close to 100 native languages were spoken, and at Mission San Carlos there were at least two, Rumsen and Esselen. This list, with columns for those two languages and a third for Chumash, was created by José Cardero, an artist and naturalist who accompanied the Malaspina expedition, which circumnavigated the globe between 1789 and 1794.

Museo Naval, Madrid

OBJECT 205

NOTES:

CASE LABEL - CASE

GALLERY 10 - SECTION 11.1

TRIM SIZE 6" x 6"

UPPER LEFT

San Luis Obispo

OBJECT
224

Saint Louis, bishop of Toulouse

José de Páez

Oil on canvas, ca. 1771–75

Believing that devotional art would help the Indians embrace Catholicism, Serra commissioned paintings on religious subjects from Mexico. From one of New Spain’s leading artists, José de Páez, Serra requested a portrait of Saint Louis, with “the Franciscan habit and cord plainly to be seen, a mitre on his head, the cope decorated with flowers, and his royal crown and sceptre at his feet.” Serra asked the artist to paint Saint Anthony as “attractive in appearance and, above all, with the Infant Jesus.”

UPPER RIGHT

San Antonio de Padua

OBJECT
282

Saint Anthony of Padua

José de Páez

Oil on canvas, ca. 1771–73

Diocese of Monterey

SECTION 2

OBJECT 224, 282

EXTENDED WALL LABEL

GALLERY 10 - SECTION 11.2

TRIM SIZE 12” x 6”

NOTES:

THIS IS A WALL OBJECT, BUT LABEL ON BENCH CASE BELOW

UPPER MIDDLE

La gloria del cielo

The glory of Heaven

José de Páez

Oil on canvas, 1771–72

To instruct Indians about Catholic views of the afterlife, the mission churches featured large paintings depicting the horrors of Hell and the glory of Heaven. Serra requested this painting from José de Páez. It was installed, along with a now-lost companion piece, at Mission San Carlos by 1774.

Diocese of Monterey

OBJECT 166

CASE LABEL - CASE

GALLERY 10 - SECTION 11.2

TRIM SIZE 6" x 6"

NOTES:

THIS IS A WALL OBJECT, LABEL ON BENCH CASE BELOW

ABOVE

Juicio final

Last Judgment

José Joaquín Esquivel

Oil on canvas, ca. 1790

This painting represents the central Catholic beliefs that people will be held accountable on the Day of Judgment and that faith in Jesus Christ offers the promise of eternal salvation while hellish punishment awaits the wicked and unrepentant. The composition of the

painting is based on a Flemish print of a French masterpiece, which in turn draws from Michelangelo. The painting originally hung in Mission San Diego and was transferred to Mission San Luis Rey in the mid-20th century.

Old Mission San Luis Rey, courtesy of the Franciscan Friars

OBJECT 181

EXTENDED CASE LABEL

GALLERY 10 - SECTION 11.2

TRIM SIZE 12" x 6"

NOTES:

THIS IS A WALL OBJECT. LABEL TO BE INSTALLED ON LABEL RAIL BELOW

ABOVE RIGHT

San Juan Bautista

Saint John the Baptist

José de Páez

Oil on canvas, attached to wood carrying case, 1775

The padres were able to carry this roll-up canvas, with a hinged wooden tube at its top, from mission to mission or to rural outposts. The depiction of the baptism of Jesus was an especially useful educational tool, as baptism was the first of the sacraments and a principal goal of missionaries working among Indians in California.

Diocese of Monterey

OBJECT 223

NOTES:

CASE LABEL - CASE

GALLERY 10 - SECTION 11.2

TRIM SIZE 6" x 6"

ABOVE LEFT

The Way of the Cross, Sixth Station: Veronica wipes the face of Jesus

Possibly Juan Antonio of Mission San Fernando

Oil on canvas, n.d.

The Stations of the Cross—the story of Christ’s final suffering and death conveyed in 14 tableaux—were displayed at all of the California missions, sometimes as small prints until paintings could be obtained. Indian artists may have painted this panel at Mission San Fernando, based on a collection of prints there. The features of Veronica and of the two men carrying the cross bear some resemblance to Indians.

Mission San Gabriel

OBJECT 272

CASE LABEL - CASE

GALLERY 10 - SECTION 11.2

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 1.1 WITH OBJECTS 197, 200

Former entrance door to the
church at Mission San Gabriel

Unknown

Wood and metal, 1805

Mission San Gabriel

OBJECT 179

LARGE FORMAT LABEL

GALLERY 10 - SECTION 11.2

TRIM SIZE 6" x 4"

NOTES:
OBJECT DISPLAYED ON PLATFORM, AGAINST WALL.
LABEL INSTALLED ON PLATFORM, TYPE LARGER FOR LEGIBILITY

Chalice

Unknown

Silver alloy plated with gold, ca. 1779–88

Chalices made of gold and silver were among the most important sacred vessels in the mission churches. This chalice, now in the collection of Santa Barbara’s Our Lady of Sorrows Church, may have been used by Serra when he celebrated the first Mass at the Santa Barbara Presidio on April 21, 1782.

Jesuit Community, Our Lady of Sorrows Church, Santa Barbara

OBJECT 574

CASE LABEL - CASE 11.2D

GALLERY 10 - SECTION 11.2

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 11.4 D WITH OBJECT 170

Crucifix

Unknown

18th century

For Franciscans, it was Christ’s suffering and death by crucifixion that redeemed humankind. Some Franciscans were known to ponder the crucifix or pray to it for hours on end. This example from New Spain, with its gory portrayal of Christ’s wounds, is typical of Spanish American crucifixes from this time.

Diocese of Monterey

OBJECT 550

CASE LABEL - CASE 11.2A

GALLERY 10 - SECTION 11.2

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT VITRINE 11.2A

Monstrance

Unknown

Silver and gold, ca. 1777

When Mission San Francisco was founded in 1776, Serra requested a monstrance (a vessel in which the consecrated Host is exposed for adoration) from Viceroy Bucareli y Ursúa, who had this one crafted at his own expense. But when Serra received it in July 1778, engraving on its base indicated it was intended for Mission San Carlos, not San Francisco. Serra kept this one for Mission San Carlos and sent another to Mission San Francisco.

Diocese of Monterey

OBJECT 170

CASE LABEL - CASE 11.2D

GALLERY 10 - SECTION 11.2

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 11.2D WITH OBJECT 574

Wafer iron

Unknown

Iron, 1739

This iron, forged in New Spain, was used by the padres to bake communion wafers.

Autry National Center

OBJECT 270

CASE LABEL - CASE 11.2B

GALLERY 10 - SECTION 11.2

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 11.2B

Sacristy cabinet

Unknown

Painted wood and iron, ca. 1800

This sacristy cabinet, with a monstrance and chalice shown in relief on its doors, was used to secure and protect sacred items required for the celebration of Mass and other rituals. It was most likely crafted at Mission San Juan Bautista by an artisan familiar with designs common in late-colonial Mexico City. The cabinet’s golden hue suggests the importance of the items held within.

Diocese of Monterey

OBJECT 275

CASE LABEL - CASE 11.2C

GALLERY 10 - SECTION 11.2

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 11.2C

BASKETRY

Basketry by California Indian women reached unparalleled levels of sophistication long before the Spanish came to California. The craft required enormous labor and skill: the fibers were gathered from the countryside and then dyed and prepared for weaving; a single basket could take months to make, if not longer. This artistry was not lost on the Spaniards. Father Pedro Font, a contemporary of

Serra, remarked that the Chumash “know how to make baskets with a great variety of designs and of any form which may be requested of them.” Under the Spanish, weavers began to incorporate Spanish words, shapes, and symbols, suggesting that the missions fostered a blending of Indian and Spanish traditions.

CASE INTRO - BASKETRY

EXTENDED CASE LABEL

GALLERY 10 - SECTION 12.1 PLATFORM

TRIM SIZE 12" x 6"

NOTES:

INSTALL ON LEFT END OF LABEL RAIL, 12.1

Basket

Unknown, possibly Chumash

Vegetable fiber, ca. 1800–1867

Most Chumash baskets were not made with lids or high sides; this boxlike example was probably woven at the request of the Spaniards. Though the basket’s designs reflect Chumash customs and techniques, its shape and the crosses woven into it suggest Spanish influences.

Museo de América, Madrid

OBJECT 194

CASE LABEL - CASE 12.1

GALLERY 10 - SECTION 12.1

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 12.1 WITH OBJECTS 154, 230, 226

Presentation basket

Unknown, Chumash

Plant fibers, early 19th century

This basket, by an unknown Chumash weaver, reflects both Chumash and Spanish designs. At the base is a Chumash geometric form, but the four Spanish shields framed by the Pillars of Hercules are familiar symbols of Spanish authority and dominion, also found on contemporary Spanish silver coins.

Museo Franz Mayer, Mexico City

OBJECT 154

CASE LABEL - CASE 12.1

GALLERY 10 - SECTION 12.1

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 12.1 WITH OBJECTS 194, 230, ven

Presentation basket

Juana Basilia Sitmelelene (Ventureño Chumash)

Plant fibers, 1815–22

This basket was woven at Mission San Buenaventura by Juana Basilia Sitmelelene, who created it at the request of Pablo Vicente de Solá, the last Spanish governor of California, to honor Field Marshal Don José de la Cruz. The extremely fine weaving,

with more than 220 stitches per square inch, incorporated a dedicatory inscription and heraldic designs from Spanish coins. Chumash weavers were held in very high regard by Spanish missionaries and officials. Only six such presentation baskets are known to exist.

Santa Barbara Museum of Natural History

OBJECT 226

EXTENDED CASE LABEL 12.1

GALLERY 10 - SECTION 12.1

TRIM SIZE 12" x 6"

NOTES:

DISPLAY AT VITRINE 12.1 WITH OBJECTS 194, 230, 154

Portrait dollar (reverse)

Mexico City Mint
Silver, 1799

Pillar dollar (obverse)

Mexico City Mint
Silver, 1769

The symbols on these two late 18th-century Spanish coins provided models for the design of the presentation baskets, also on view. The portrait dollar (left) depicts the coat of arms of Spain. The image on the pillar dollar (right) represents the Old and New Worlds over ocean waves, symbolizing Spain’s dominion over both realms.

Santa Barbara Museum of Natural History

OBJECT 230

EXTENDED CASE LABEL 12.1
GALLERY 10 - SECTION 12.1
TRIM SIZE 12” x 6”

NOTES:
DISPLAY AT VITRINE 12.1 WITH OBJECTS 194, 226, 154

DANCE

Dance was part of daily life for Indians in the missions. Indians danced to affirm their cultural identity, to act communally, and to draw upon the power of native traditions, beliefs, and deities. Some of these dances were short; others lasted for days; and most were accompanied by instrumental music and song.

CASE INTRO

CASE LABEL - CASE 12.2 PLATFORM
GALLERY 10 - SECTION 12.2
TRIM SIZE 6" x 6"

NOTES:
DISPLAY AT LEFT END OF RAIL AT VITRINE 12.2 WITH OBJECTS
650, 404, 139

“Dance of the Indians at the Mission of
St. Joseph [Mission San José] in New California”

Georg Heinrich von Langsdorff

In Voyages and Travels in Various Parts of the World
London, 1813–14

When German-Russian explorer, naturalist, and diplomat Georg von Langsdorff visited Mission San José in 1806, Father Pedro de la Cueva encouraged the Indians there to prepare a dance in his honor. As shown here, dancers gathered away from the mission near

a creek, where they decorated themselves with cinders, red clay, and chalk, painting elaborate designs on their bodies. At the base of a tree burns a small fire from which, according to Langsdorff, the dancers would take burning coals and swallow them.

Huntington Library

OBJECT 650

EXTENDED CASE LABEL PLATFORM
GALLERY 10 - SECTION 12.2
TRIM SIZE 12" x 6"

NOTES:
DISPLAY AT VITRINE 12.2 WITH OBJECTS 404, 139

*Danse des habitan[t]s de Californie
à la mission de s^t Francisco*

Dance of the people of California
at Mission San Francisco

Louis Choris

Lithograph from *Voyage pittoresque autour du monde*
Paris, 1822

Here, in Louis Choris’s illustration, Indians dance in front of the church at Mission San Francisco. Franciscans watch from the entrance while both male and female dancers perform—not for the padres but for other Indians, who are making music with wooden

sticks. In the background are the mission facade and a large wooden cross, while the attire and regalia of the Indians suggest that a different belief system is at work in the foreground.

Santa Barbara Museum of Art, gift of Carol L. Valentine

OBJECT 404

EXTENDED CASE LABEL PLATFORM
GALLERY 10 - SECTION 12.2
TRIM SIZE 12” x 6”

NOTES: CONFIRM MEDIUM
DISPLAY AT VITRINE 12.2 WITH OBJECTS 650, 139

REPRODUCTION

Eagle dancer

Pablo Tac

From *Studi grammaticali sulla lingua della California*
Rome, ca. 1840

Pablo Tac was born in 1821 and baptized at Mission San Luis Rey. In 1832, he and another Luiseño, Agapito Amamix, were taken by Father Antonio Peyri to Mexico City, where they lived for two years. They then traveled with Peyri to Rome, where Tac studied for the priesthood. He also wrote a narrative about Mission San Luis Rey, accompanied by a grammar and dictionary. Here Tac illustrates a dance with Luiseño men in regalia.

Biblioteca Comunale dell'Archiginnasio, Bologna

OBJECT 139

CASE LABEL - CASE 12.2

GALLERY 10 - SECTION 12.2

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 12.2 WITH OBJECTS 650, 404

Tabernacle

Unknown, possibly Chumash

Wood, abalone, mother of pearl,
and silvered glass, 1789

This tabernacle was probably crafted for Mission Santa Barbara in the late 1780s. The materials of its construction (local wood) and its adornment (abalone and mother of pearl) strongly suggest that it was made in the Santa Barbara region. Its design, too, is unique to the region, suggesting that it was made at least in part by Chumash affiliated with Mission Santa Barbara.

Old Mission Santa Barbara Museum, courtesy of the Franciscans,
Fr. Richard McManus, OFM, and Museum Director Kirstina W. Foss

OBJECT 183

PLATFORM LABEL - 12.3

GALLERY 10 - SECTION 12.3

TRIM SIZE 6" x 6"

NOTES:

PLACEMENT OF LABEL TBD ON PLATFORM

Wooden bench

Unknown, possibly Chumash

Wood, ca. 1800

Woodworking was a skill valued in both native and Spanish societies, as well as within the missions, which were continually under construction. Spanish accounts include admiring reports of Chumash bowls, trays, and boxes. Native carvers in the missions adapted their skills to Spanish traditions, creating decorative art and furnishings such as this finely crafted wooden bench associated with Mission Santa Barbara.

Santa Barbara Museum of Natural History

OBJECT 229

PLATFORM LABEL - 12.3

GALLERY 10 - SECTION 12.3

TRIM SIZE 6" x 6"

NOTES:

PLACEMENT OF LABEL TBD ON PLATFORM

Stone carving of Saint Barbara

Attributed to Guilajahichet,
also known as Paciano (Chumash)

Limestone, 1820

Indians adapted their skills as woodworkers to stone masonry, used for both constructing and adorning churches. In 1820, this sculpture of Saint Barbara was likely mounted above the exterior facade of Mission Santa Barbara with three others (Faith, Hope, and Charity), all of which were severely damaged in an earthquake in 1925. They are attributed to Guilajahichet, a Chumash man who was baptized in 1801 at age 16 and given the name Paciano at Mission San Buenaventura.

Old Mission Santa Barbara Museum, courtesy of the Franciscans,
Fr. Richard McManus, OFM, and Museum Director Kristina W. Foss

OBJECT 298

NOTES:

PLATFORM LABEL - 12.4

GALLERY 10 - SECTION 12.4

TRIM SIZE 6" x 6"

MUSIC

Through songs, Indians drew on the power of their own beliefs and deities, especially for celebrations. The Franciscans had different melodies, but they, too, saw singing as an approach to the sacred. Indians continued their own musical traditions in the missions as well as participating in the Mass as singers. The Franciscans instructed them in Spanish musical conventions, and a group of boys and men chanted the Mass and sacred hymns at celebrations at each mission.

INTRO

PLATFORM LABEL - CASE 12.5
GALLERY 10 - SECTION 12.5
TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE WITH OBJECTS 474, 551

Choir book

Unknown

Cowhide over wooden board with vellum pages,
before 1770

Serra enjoyed singing, and he may have used this very choir book with soldiers at Mission San Carlos—perhaps at the Feast of Corpus Christi, celebrated on June 14, 1770, two weeks after he established the mission. On the front cover, in 19th-century handwriting, are the words, “Gregorian Chant book used by the Very Rev. Frai Junípero Serra to teach the Indians of San Carlos in Carmelo Valley during the years of his Mission from 1770–1784.”

Stanford University Libraries, Department of Special Collections

OBJECT 474

PLATFORM LABEL - CASE 12.5
GALLERY 10 - SECTION 12.5
TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE WITH OBJECTS 551

Choir book

Narciso Durán

Vellum, calf binding, wooden board,
and metal clasps, 1813

While Serra liked to sing and had a fine voice, it was Father Narciso Durán of Mission San José who formalized the musical education of Indians in the California missions. In the prologue of this choir book Durán wrote a treatise on music education in the missions. Through the system of flaps on these pages, he provides alternate musical phrases to a requiem Mass to be sung by Indian choristers.

University of California, Berkeley, Bancroft Library

OBJECT 551

PLATFORM LABEL - CASE 12.5
GALLERY 10 - SECTION 12.5
TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE WITH OBJECTS 474

INSTRUMENTAL MUSIC

The Franciscans taught Indians to play musical instruments, including violin, cello, flute, horn, and drum, most imported from Mexico but some crafted in California. Many missions had orchestras; Mission Santa Barbara had two cellos, two dozen violins, four flutes, three trumpets, two horns, a percussion instrument known as a Turkish crescent, three drums, an organ, a keyboard, and three triangles. Indians performed for the Mass and other religious celebrations.

INTRO

PLATFORM LABEL - CASE 12.6
GALLERY 10 - SECTION 12.6
TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT 12.6



REPRODUCTION

Chumash musicians at Mission San Buenaventura

Photograph, ca. 1873

Courtesy of John Warren

California Indians used a variety of musical instruments, including flutes and whistles, drums and rhythm sticks. Flutes and percussion, along with stringed instruments—such as the violins held in this photograph by Juan de Jesús Tumamait (seated, second from the left) and the man to his left—would become staples of mission instrumental music.

Wall Repro # 710
Section 12.6 Gallery 10
12" x 12"

Violin

Unknown

Wood, n.d.

The violin, the most common stringed instrument in the California missions, featured in nearly every musical performance. This violin, most likely made locally, was played by musicians at Mission Santa Barbara. It is now missing its fingerboard, strings, and pegs, but its unvarnished body is intact.

Old Mission Santa Barbara Museum, courtesy of the Franciscans, Fr. Richard McManus, OFM, and Museum Director Kristina W. Foss

OBJECT 528

PLATFORM LABEL - CASE 12.6
GALLERY 10 - SECTION 12.6
TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT 12.6

“El cántico del alba”
Hymn to the dawn

Recording, ca. 2001

In 1798, José Carbajal, a Salinan Indian at Mission San Antonio, crafted a violin that was passed down to his descendants. It was in use through 2003, when it was stolen. Ron Kiel plays the Carbajal violin for this recording of “El cántico del alba,” said to have been sung at the mission each morning.

Courtesy of Ron Kiel, New World Baroque Orchestra,
and John Warren, Musical Director, El Paso de Robles, Calif.

MEDIA 567

PLATFORM LABEL - CASE 12.6
GALLERY 10 - SECTION 12.6
TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT 12.6

Cello

Unknown

Wood, n.d.

This cello, believed to be of 18th-century European origin, is the oldest large stringed instrument associated with the California missions. Now missing strings, fingerboard, and bridge, it was not discovered until 1976. For nearly 120 years, it was tucked away in the rafters of Mission San Buenaventura, where it had evidently been placed during repairs to the mission following an earthquake in 1857.

Mission San Buenaventura

OBJECT 515

PLATFORM LABEL - CASE 12.6
GALLERY 10 - SECTION 12.6
TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT 12.6

Observations on Indian musical abilities

Juan Bautista Sancho

Mission San Antonio de Padua, 1814

Between 1812 and 1814 the bishop of Sonora asked Franciscans to respond to a questionnaire about Indians at the missions, including their musical ability and participation. In response to question 32, Father Juan Bautista Sancho of Mission San Antonio wrote, “they have a lot of talent for music, and they play the violin, cello, flute, horn, drum, and other instruments that the mission has given them. From their native

heritage they have a flute that is played like a recorder.” Sancho also praised their singing: “They sing Spanish lyrics with perfection, and they easily learn every kind of song that is taught to them...In all this they are aided by a clear and sonorous voice and a good ear that they all have, both men and women alike.”

Santa Bárbara Mission Archive-Library

OBJECT 555

PLATFORM LABEL - CASE 12.6

GALLERY 10 - SECTION 12.6

TRIM SIZE 12” x 6”

NOTES:
DISPLAY AT VITRINE AT 12.6

Fray Junípero Serra recibe el viático
**Father Junipero Serra receiving the
viaticum**

Mariano Guerrero

Oil on canvas, 1785

Serra died at Mission San Carlos on August 28, 1784. Francisco Palóu suggested to his superior and fellow Mallorcan, Juan Sancho, that Serra be commemorated on canvas. This painting by Mariano Guerrero shows Serra about to receive Final Communion, in a last dramatic public act of humility. In Serra’s words, a proper Catholic death was life’s “principal concern.”

Museo Nacional de Historia, Mexico City

OBJECT 206

WALL LABEL

GALLERY 9 - SECTION 13.2

TRIM SIZE 6” x 6”

NOTES:

DISPLAY ON RIGHT SIDE OF PAINTING

NEEDS RECASTING; LONGER TOMBSTONE LEAVES NO SPACE FOR MEDIUM.

The painting’s caption reads:

“True portrait of the Apostolic Father Preacher Fray Junípero Serra, native of the town of Petra, in the kingdom of Mallorca. He took the habit in that Observant Province. After professing his vows and finishing his studies, he taught a course on Philosophy for three years. At the end of this period, he received his tassel, and the Duns Scotus Chair *de prima* of Theology, in that Royal and Pontifical University. After several years, he resigned the post to come as a missionary to the College of San Fernando of Mexico, where he arrived on [January 1, 1750]. He was for three years Master of Novices, and then on the governing council [of the college] for three years. He left several times to do missionary work among the unbaptized, where he showed his remarkable talent, ardent charity, and fervent heart. He was *presidente* of the missions of the Sierra Gorda, where he worked with untiring zeal to convert those Indians. From there, he went to the missions of Old California to serve as *presidente* of all of them. From there, he initiated the discovery of the lands of Monterey, where he founded nine missions, and confirmed in them more than 5,300 Indians. After [15] years of his presidency there, and so much energetic work, which was truly apostolic, [and] his soul adorned with virtues, he prepared himself for eternity with certain knowledge of his approaching death, for several days earlier he requested a coffin to be made to bury his body. He called his Father confessor [Palóu] for his last confession, went to the church to receive the Holy Viaticum, very melodiously singing the verse of the hymn *Tantum ergo Sacramentum* while receiving it. Returned to his little cell, and seated on a chair, he received with utmost devotion the Sacrament of Extreme Unction, praying with the priests gathered there the penitential psalms. Later, feeling a disturbance of his spirit, he asked them, while he was on his knees, to commend his soul to God. Once the act was finished, he exclaimed with singular happiness and jubilation: “Thanks be to God, now there is no fear. I will rest for a while.” Lying down on [his bed] of boards, he surrendered his soul to his Creator on the 28th day of August in the year 1784.”

TRANSLATION 206

LARGE FORMAT LABEL

GALLERY 9 - SECTION 13.2

TRIM SIZE 7.5" x 11"

NOTES:

DISPLAY ON LEFT SIDE OF PAINTING

Burial stole and reliquary cross of Junípero Serra

Unknown

Silk, cotton (stole), and bronze (cross), n.d.

This prayer stole and cross were buried with Serra in 1784. In 1882 Father Angel Casanova of Mission San Carlos opened Serra’s grave and distributed pieces of the stole to those in attendance. Serra’s body was then exhumed in 1943, as part of the investigation preceding

canonization. At that time, this bronze reliquary cross was discovered in the grave. It contains nine relics; two pertain to the Mallorcan mystic and missionary Ramon Llull. Serra may have brought the cross with him from Mallorca when he came to New Spain.

Diocese of Monterey

OBJECT 174

CASE LABEL - CASE 13.2
GALLERY 9 - SECTION 13.2
TRIM SIZE 12” x 6”

NOTES:
THIS IS A WALL OBJECT - DISPLAY ON LABEL RAIL AT 13.2 BENCH CASE

Bible, associated with Junípero Serra

France, 1568

According to tradition, Serra brought this bible from Mission San Carlos to Monterey when he came overland from Baja California in 1769. But the page on which Serra might have inscribed his name is missing from the volume. Ronald Reagan was sworn into office as governor of California on January 2, 1967, with his hand on this bible.

Diocese of Monterey

OBJECT 171

CASE LABEL - CASE 13.2A

GALLERY 10 - SECTION 13.2

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 13.2 WITH OBJECT 173

Reliquary, associated with Junípero Serra
Unknown

Relics, wood, paint, paper, and wax, 18th century

While the origins of this reliquary are uncertain, through tradition it has come to be associated with Serra. It contains (clockwise, from left): bones of early Christian martyrs set in wax; a depiction of the infant Jesus and Our Lady of the Rosary; relics of Saint Rose of Lima, the first Catholic in the Americas to be canonized, and Saint Francis Solano, the “Apostle of Peru”; and a relic of San Carlos Borromeo.

Diocese of Monterey

OBJECT 173

CASE LABEL - CASE 13.2A

GALLERY 10 - SECTION 13.2

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 13.2 WITH OBJECT 171

Libro de difuntos
Book of burials

Mission San Carlos, 1770–1829

Serra died on August 28, 1784. A typical burial record in a mission register took about five lines; Palóu’s record for Serra was three full pages, summarizing his life as a Franciscan and reactions to his death. Palóu wrote: “The Indians wept at the death of their beloved Padre, as did all the *gente de razón*...asking for a precious bit of cloth of the deceased Padre’s habit which he had worn. So eager were they that even in church they cut some

pieces from the habit in which he died ... I promised the people that if they would restrain themselves I would give them a tunic of the dead Padre from which they could fashion scapulars which they did. Notwithstanding the [wishes of the] mourners [who surrounded] the body in church, some of the [padre’s] hair was cut, so touched were they by the fame of the perfect and exemplary Reverend.”

Diocese of Monterey

OBJECT 268

EXTENDED CASE LABEL

GALLERY 9 - SECTION 13.2

TRIM SIZE 12" x 6"

NOTES:

DISPLAY AT VITRINE 13.2B WITH OBJECT 584W

*Relación histórica de la vida y apostólicas tareas
del venerable padre fray Junípero Serra*

The life and apostolic labors of Venerable
Father Junípero Serra

Francisco Palóu

Mexico, 1787

After Serra died, Palóu devoted himself to writing a biography of his mentor, which was published in 1787 and circulated widely in Northern New Spain. In Mallorca it inspired a new group of Franciscans to come to New Spain as missionaries. In the engraved

frontispiece, Serra holds a rock, symbolizing his willingness to punish himself for his sins and take on those of others; in his left hand he raises a crucifix, representing man’s potential redemption through the suffering and death of Christ.

Huntington Library

OBJECT 584

EXTENDED CASE LABEL

GALLERY 9 - SECTION 13.2

TRIM SIZE 12” x 6”

NOTES:

DISPLAY AT VITRINE 13.2B WITH OBJECT 268

LEGADO

LEGACIES

Después de la muerte de Serra, las misiones aumentaron a veintiuno y para el año de 1823 contaban con más de 20,000 residentes indígenas. A principios de la década de 1830, un recientemente independizado México secularizó las misiones, reemplazando a los franciscanos con administradores para que las ex-misiones dejaran de ser sitio de reclutamiento y conversión indígena. Las familias indígenas recibieron pequeños terrenos pero la mayoría de las propiedades y bienes muebles fueron entregados a los soldados y pobladores. Empobrecidos y desposeídos, los indígenas encontraron trabajo en los ranchos o en Los Angeles o en San José. Los eventos históricos de mitad de siglo, incluyendo la guerra Estados Unidos-México (1846–48), la fiebre del oro en California (1849) así como la incorporación de California a la Unión (1850), desencadenaron una condición aún más incierta para los indígenas. En este periodo turbulento a menudo se enfrentaron a ataques de ciudadanos armados y a un gobierno que les negaba sus derechos civiles básicos. A medida que los anglo-estadounidenses aumentaban su poder en California, los artistas y los impulsores cívicos, convencidos de la noble historia de las misiones, decidieron romantizarla. Representaciones de indígenas serviles, padres devotos y nobles "Dones" impregnaron la cultura popular en California. Esta exposición concluye con interpretaciones culturales de las misiones y sus legados, muchos de estos ofrecidos por los indígenas cuyos ancestros vivieron en California en la misma época de Junípero Serra.



After Serra's death, the missions grew to 21 in number and by 1823 counted more than 20,000 Indian residents. But in the early 1830s newly independent Mexico secularized the missions, replacing the Franciscans with administrators, and the ex-missions were no longer sites of Indian recruitment and conversion. Indian families received small parcels of land but most of the missions' holdings and assets went to soldiers and settlers. Dispossessed and impoverished, Indians found work on the ranchos, or in Los Angeles or San José. Events of the midcentury, including the Mexican-American War (1846–48), the California Gold Rush (1849), and the incorporation of California into the Union (1850), made Indians' status even more uncertain. In this turbulent period they often faced attack by an armed citizenry and a government that denied them basic civil rights. As Anglo-Americans tightened their hold on California, artists and civic boosters, convinced that the mission past was noble, chose to romanticize it. A cast of servile Indians, pious padres, and noble dons soon permeated popular culture in California. The exhibition concludes with cultural interpretations of the mission period and its legacies, many offered by Indians whose ancestors lived in California alongside Junípero Serra.

SECTION 3 wall text
direct apply vinyl on painted wall

LA ECONOMÍA DE RANCHO

Después de la secularización y la privatización de los recursos de las misiones, los soldados y pobladores con tierras se caracterizaban cada vez más como Californios, distanciándose socialmente de los indígenas a pesar de que dependían de su trabajo; una visión que se vio reflejada en las representaciones artísticas de la región. La economía en California entre la década de 1830 y 1840 se centró en el comercio de ganado y los ranchos dependían del trabajo de los indígenas en casi todos los aspectos de la crianza, arreo, matanza y procesamiento del ganado. Vaqueros indígenas producían decenas de miles de cueros para su exportación al este de los Estados Unidos, donde estos se convertían en zapatos, sillas de montar y otros objetos de piel. El sebo (grasa animal) era enviado a Sudamérica donde era procesado en jabones y velas.



THE RANCHO ECONOMY

Following secularization and the privatization of the missions’ resources, land-holding soldiers and settlers increasingly styled themselves Californio, distancing themselves socially from Indians even as they depended upon their labor—a view that was soon reflected in artistic depictions of the region. California’s economy in the 1830s and 1840s centered on the hide-and-tallow trade, and ranchos relied on Indian labor for nearly all aspects of the raising, herding, slaughtering, and processing of cattle. Indian vaqueros produced tens of thousands of hides for export to the eastern United States, where they were made into shoes, saddles, and other leather goods. Tallow—rendered animal fat—was shipped to South America, where it was processed into soap and candles.



SUB-SECTION 14
dimensional panel on wall
21" x 28"



PMS Warm Grey 2C



PMS 7533C

1/2" black sintra
with 1/2" cleat

Chapel and Principal Buildings of the Ex–Mission San Fernando

Edward Vischer

Watercolor and pencil on paper, 1865

Edward Vischer, the first artist to depict all 21 of California's missions, represented them in various states of use or ruin. In this scene at the ex–Mission San Fernando, the artist foregrounds a group of Indians and the former California state senator Andrés Pico, who resided there and maintained it as a working rancho. Vischer's questionable claim that the Indians "Alifonso" and "Agapito" were 130 and 115 years old, respectively, evokes the nostalgic myth then forming that Franciscan missions and California Indians were relics of a bygone era.

University of California, Berkeley, Bancroft Library

OBJECT 669

NOTES:

EXTENDED WALL LABEL

GALLERY 9 - SECTION 14.2

TRIM SIZE 6" x 7.5"

The Mission of San Carlos, Monterey

Richard Brydges Beechey

Watercolor and pencil on paper, 1827

After Mexican independence from Spain in 1821, trade between Alta California and the rest of the world slowly opened up. While his ship was anchored in Monterey Bay for re-provisioning, British midshipman Richard Beechey sketched Mission San Carlos as a place of industry and trade, populated by Indian laborers. In this scene, just before secularization, cattle and horses graze, vaqueros ride, and Indians amuse themselves, one atop a mound of hides. In the background is the church where Serra was buried.

Autry National Center

OBJECT 395

NOTES:

EXTENDED WALL LABEL

GALLERY 9 - SECTION 14.2

TRIM SIZE 6" x 7.5"

Trying Out Tallow, Monterey

William Rich Hutton

Watercolor and pencil on paper, ca. 1848

The trade in cattle products was essential to California’s economy in the 1830s and 1840s. Hides were sent to the East Coast to be made into leather goods, while the rendered fat, or tallow, was destined for South America, where it was processed into soap and candles. Here, Indian laborers “try,” or melt, the fat from cattle in cauldrons to produce tallow. This difficult and dirty work was done primarily by Indians who had formerly lived and worked at the missions.

Huntington Library

OBJECT 668

NOTES:

EXTENDED WALL LABEL

GALLERY 9 - SECTION 14.2

TRIM SIZE 6" x 7.5"

Monterey, California, Rancho Scene

Alfred Sully

Watercolor on paper, ca. 1849

In the early years of American rule, ranches continued to use Indian labor for most of the heavy physical work required to bring cattle products to market. As shown here, social distinctions were marked: Indians toil at ground level, suggesting their inferior status and their lives of labor, whereas rancheros seem at leisure and are literally elevated in position. The artist, a U.S. Army quartermaster stationed at Monterey from 1849 to 1853, married into the Mexican family whose ranch is depicted in this painting.

Oakland Museum of California, Kahn Collection

OBJECT 620

NOTES:

EXTENDED WALL LABEL

GALLERY 9 - SECTION 14.2

TRIM SIZE 6" x 7.5"

SECULARIZACIÓN DE LAS MISIONES

Después de que el gobernador José María de Echeandía les dio a los indígenas el derecho a emanciparse de las misiones que les proveían los medios para subsistir, muchos pidieron su libertad. En la época de secularización durante la década de 1830, el gobernador le dio la mayoría de las tierras disponibles a los Californios, los soldados y pobladores no-indígenas. A pesar de que algunos indígenas recibieron pequeños terrenos, la mayoría se quedó sin tierras. Las acciones del gobierno federal en décadas posteriores, que incluían la imposibilidad de ratificar tratados negociados y la entrega de reservas sólo a algunos grupos, fueron de poca ayuda para aquellos empobrecidos por la pérdida de sus tierras. Los indígenas trataron de mantener sus comunidades para asegurar sus derechos y una calidad de vida, frecuentemente frente a una enorme adversidad.



SECULARIZATION OF THE MISSIONS

After Governor José María de Echeandía granted Indians the right to separate themselves from the missions provided they had some means of livelihood, many petitioned for their freedom. At the time of secularization in the 1830s, however, the governor granted most of the available land to the Californios, the region’s non-Indian soldiers and settlers. Although some Indians received small parcels of mission lands, most remained landless. Actions of the federal government in succeeding decades, including the failure to ratify negotiated treaties and the granting of reservations only to some groups, did little to help those impoverished by the loss of their land. Indians everywhere tried to maintain their communities and to secure their rights and a livelihood, often against enormous odds.



SUB-SECTION 15
dimensional panel on wall
21" x 28"



PMS Warm Grey 2C



PMS 7533C

1/2" black sintra
with 1/2" cleat

Letter from Pacifico, Mansueto, and Francisco to Governor José María de Echeandía

Mission San Buenaventura, October 23, 1826

Indians were well aware of the plans for secularization, which they thought might bring them greater autonomy. At Mission San Buenaventura, a highly literate Indian named Pacifico wrote this letter on behalf of some 125 Indian men, asking to be liberated from the mission. An attached memorandum attested

to their skills and self-sufficiency. The beautiful personal flourish to Pacifico’s signature resembles designs from Chumash basketry. Governor Echeandía did not accede to the Indians’ petition, however, most likely because the Franciscans disparaged their appeal.

Archivo General de la Nación, México

OBJECT 135

EXTENDED CASE LABEL

GALLERY 9 - SECTION 14.2

TRIM SIZE 11” x 6”

NOTES:

DISPLAY AT VITRINE 14.2 WITH OBJECTS 599, 182

Letter from Manuel Cota to Cave Coutts

March 1, 1862

Long after mission secularization, literate Indians continued to use their skill to advocate on behalf of their people. As this letter shows, the Luiseño leader Manuel Cota wrote to Cave Johnson Coutts (Quebas), a federally appointed Indian sub-agent for San Diego County, on the matter of squatters (*esquates*) who were encroaching on Indian lands.

Huntington Library

OBJECT 599

CASE LABEL - CASE

GALLERY 9 - SECTION 14.2

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 14.2 WITH OBJECTS 139, 182

Proclamation signed by President
Abraham Lincoln returning mission
property to the Catholic Church

Washington, D.C., March 18, 1865

In a legal process that took decades, the Catholic Church sought to reassert control over mission churches and regain legal title to the lands surrounding them. It succeeded in most cases. In this document, President Abraham Lincoln finalized the transfer of Mission San Luis Rey to the Catholic Church on March 18, 1865—only a month before his assassination.

Old Mission San Luis Rey, courtesy of the Franciscan Friars

OBJECT 182

CASE LABEL - CASE

GALLERY 9 - SECTION 14.2

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT VITRINE 14.2 WITH OBJECTS 139, 599

ABOVE LEFT

General José Pachito (Lui seño, center) and
his captains at the Council of Indians at Pala

C. C. Pierce

Photograph, 1885

Even as they were relocated, lost their land, and faced profound social and political disruption, most Southern California Indian groups continued their tradition of following leaders known as “captains.” Captains defended community resources, brokered alliances, and served as intermediaries in dealing with outsiders. The captains

shown in this photograph were brought together by Indian Rights Association reformer Charles Painter, who urged them to accept the controversial policy of land allotment (dividing tribal land into individually owned properties).

Huntington Library

OBJECT 356

EXTENDED CASE LABEL

GALLERY 9 - SECTION 14.2

TRIM SIZE 11" x 6"

NOTES:

THIS IS A WALL OBJECT. LABEL TO BE INSTALLED ON LABEL RAIL BELOW



REPRODUCTION

Mission Indian Conference at the Mission Inn, Riverside, Calif.

Photograph, 1908

Riverside Metropolitan Museum

The Mission Indian Conference, organized by reformers who supported California Indian rights, brought together over 150 Native American tribal and district leaders with such influential figures as federal Indian commissioner Albert K. Smiley of Redlands, Stanford University president David Starr Jordan, Landmarks Club founder Charles F. Lummis, Bishop Thomas Conaty, and University of California anthropologist Alfred L. Kroeber. Modeled after the East Coast's Lake Mohonk Conference, the gathering aimed to inform federal policy, especially with regard to land ownership.

Wall Repro # 334
Section 15 Gallery 9
11.75" x 13"

OBJECT
328

ABOVE MIDDLE

Mission Indian Federation,
Riverside, California

Avery Edwin Field

Panoramic photograph, 1920

ABOVE RIGHT, REPRODUCTION

Mission Indian Federation,
Riverside, California

E. N. Fairchild

Photograph, 1930

Riverside Metropolitan Museum

The Mission Indian Federation, founded in 1919, became one of the longest-lived grassroots political organizations of California Indians. It fought for civil rights, including citizenship and self-governance, and greater autonomy from the federal Bureau of Indian Affairs. It also advocated for the rights and land promised in the treaties of 1851–52 between California Indians and the government, which failed to ratify them. Through 1930, the federation met at founding member Jonathan Tibbet’s Riverside home, shown in both photographs here; pictured above right are Antonio Ashman (Pechanga), Adam Castillo (Soboba), Segundo Chino (Morongo), Carlos Montezuma (Yavapai-Apache), and Bartisol Rice (Morongo).

SECTION 3
OBJECT
564

OBJECT 328, 564

EXTENDED CASE LABEL

GALLERY 9 - SECTION 14.2, 15

TRIM SIZE 11" x 6"

NOTES:

THESE ARE WALL OBJECTS. LABEL TO BE INSTALLED ON LABEL RAIL BELOW.



REPRODUCTION

Mission Indian Federation, Riverside, Calif.

E. N. Fairchild

Photograph, 1930

Riverside Metropolitan Museum

Wall Repro # 564
Section 15 Gallery 9
11.75" x 12.5"

ABOVE
Eulalia Pérez
Unknown
Oil on canvas, n.d.

Secularization and Anglo-American settlement dispossessed not only Indians but also soldiers and settlers. A Spanish mestizo from Baja California, Eulalia Pérez was a skilled midwife and trusted as housekeeper, cook, and matron of the keys (*llavera*) at Mission San Gabriel from 1821 to 1833. Upon retirement she and her

husband received the 14,402-acre Rancho el Rincón de San Pascual, encompassing what is now Pasadena, South Pasadena, and portions of San Marino. By the late 1830s, however, she had lost title to the rancho, and she spent her final years dependent on family members.

Mission San Gabriel

OBJECT 178

EXTENDED CASE LABEL
GALLERY 9 - SECTION 14.2
TRIM SIZE 11" x 6"

NOTES:
THIS IS A WALL OBJECT. LABEL TO BE INSTALLED ON LABEL RAIL BELOW

TURISMO MASIVO Y LOS MITOS DE LAS MISIONES

A finales del siglo XIX y a principios del XX la influencia de los habitantes indígenas y mexicanos en la historia de California fue representada popularmente como pintoresca e insignificante. La ficción, el drama, el cine y las mismas misiones, que se convirtieron en las atracciones turísticas más importantes del estado, ayudaron a crear una historia romantizada y sin conflicto, la cual llamaba la atención de las nuevas generaciones de visitantes y pobladores. Los estilos arquitectónicos Misión y Colonial español contribuyeron a esparcir esta amnesia histórica. Con techos teja roja cubriendo los desarrollos residenciales y comerciales así como los edificios cívicos hasta hoy en día, la arquitectura popular en California se desconectó del pasado histórico.



MASS TOURISM AND MISSION MYTHS

In the late 19th century and into the 20th, the influence of Indian and Mexican populations in California's history was popularly portrayed as picturesque and insignificant. Fiction, drama, film—and the missions themselves, which became the state's biggest tourist attractions—helped create a romantic history barren of conflict that appealed to new generations of visitors and settlers. The Mission Revival and Spanish Colonial architectural styles built upon and then spread this historical amnesia. With red-tile roofs dominating residential and commercial developments as well as civic buildings even today, popular architecture in California became disconnected from the historical past.



SUB-SECTION 16
dimensional panel on wall
21" x 28"



PMS Warm Grey 2C



PMS 7533C

1/2" black sintra
with 1/2" cleat

Carmel Mission on San Carlos Day

Jules Tavernier

Oil on canvas, 1875

Although contemporary accounts described the church at Mission San Carlos (Carmel) as “roofless and ruinous,” the French-born and Monterey-based Jules Tavernier depicted it as largely intact. The luminous sunset, the glow through the church windows, and the smoke wafting from burning embers suggest a hazy romanticism. Yet the church and the small procession of the devoted who returned there every year on San Carlos Day are central, suggesting the ongoing significance of California’s Spanish Catholic past.

Collection of William and Merrily Karges

OBJECT 392

NOTES:

EXTENDED WALL LABEL

GALLERY 12 - SECTION 16.2

TRIM SIZE 6" x 7.5"

San Gabriel Mission

Edwin Deakin

Oil on canvas, n.d.

Beginning in 1870, Edwin Deakin produced three complete series of mission “portraits” as well as numerous stand-alone compositions that depicted the California landscape in the European artistic tradition. His picturesque works popularized and romanticized California’s Spanish Colonial architecture and provided later preservationists with documentation of missions as they had been, not yet “marred by time” or “fallen into the hands of the renovator,” as one reviewer put it in 1904. Here, with no human in sight, the consequences of colonialism remain beyond the painting’s edge.

Crocker Art Museum, gift of Gerald D. Gordon

OBJECT 315

NOTES:

EXTENDED WALL LABEL

GALLERY 12 - SECTION 16.2

TRIM SIZE 6" x 7.5"

LEFT TO RIGHT

OBJECT
623

Mission San Fernando Rey de España
Carleton Watkins
Albumen print, ca. 1877

OBJECT
670

Mission San Juan Capistrano
Carleton Watkins
Albumen print, ca. 1877

OBJECT
625

Mission San Gabriel Arcángel
Carleton Watkins
Albumen print, ca. 1877

Carleton Watkins, among the most influential 19th-century photographers of the American West, began an ambitious project around 1876 to capture views of all the California missions on “mammoth” glass-plate negatives. This endeavor, which he hoped would boost sales of his work, shaped a distinctive regional identity for California. His was also a historical undertaking—capturing a sense of time and place at a moment when California was poised for change and the missions were being reinvented as monuments to a European past.

Huntington Library

OBJECT 623, 625, 670

EXTENDED WALL LABEL

GALLERY 12 - SECTION 16.2

TRIM SIZE 6" x 12"

NOTES:

Objects 670 and 625 swapped and Object 624 omitted. Are
tombstones still in order from left to right?

SECTION 3

“‘Old Purísima’ (Ruins and Earthquake of 1812...)”

A. C. Vroman

In *California Missions, Santa Barbara to Sonoma*, vol. 2
Leather-bound album of photographs, ca. 1895

In 1895, photographer and Pasadena bookseller Adam Clark Vroman began a mission series, arranging his images in two albums for friends and associates. Mission La Purísima Concepción, near present-day Lompoc, was severely damaged in December 1812 by a series of earthquakes. The temblors also destroyed

the stone churches at Santa Barbara and San Juan Capistrano, where, according to an observer, the bell tower “tottered twice” and collapsed, killing 40 Juaneño. La Purísima Concepción and Santa Barbara were rebuilt, but the church at San Juan Capistrano was left in ruins.

Mudd and Michael Patris Collection, Mount Lowe Preservation Society

OBJECT 399

NOTES:

EXTENDED CASE LABEL

GALLERY 12 - SECTION 16.2

TRIM SIZE 11” x 6”

*Centennial of Padre Junipero Serra:
Restoration of the Old Mission Church
of San Carlos, Carmelo Valley*

Broadside, 1884

One of the most important early preservation efforts undertaken was at Mission San Carlos (Carmel), Serra’s headquarters and final resting place. In the early 1880s, a restoration drive raised money and gained publicity for efforts to save the historic church. Support came from Catholics and secular audiences seeking to save the landmark for all.

Huntington Library

OBJECT 671

NOTES:

WALL LABEL

GALLERY 12 - SECTION 17

TRIM SIZE 6” x 6”



REPRODUCTION

**Onesimo family, descendants
of an Indian baptized by Father
Serra, laying the cornerstone for
the reconstructed Mission San
Carlos Church, October 2, 1921**

L. S. Slevin

Photograph, 1921

The non-Indian communities that formed around missions during the early period of American statehood often ransacked the missions for building materials to reuse in their own homes. But some Indian and non-Indian community members looked after the churches and their furnishings, or removed them for safekeeping. Indian families such as Carmel's Onesimo clan, shown here, participated in the early restoration of Mission San Carlos (Carmel) and attempted to preserve the remains of Junípero Serra, who had baptized their ancestor Amadeo in 1774.

Courtesy of Pat Hathaway, California Views Historical
Photo Collection, Monterey

Wall Repro # 673
Section 17 Gallery 12
10" x 12"

Red clay roof tile from
Santa Barbara Presidio

Terracotta, ca. 1785

This tile—almost certainly the oldest intact tile from a California mission or presidio—was made at the Santa Barbara Presidio in 1785, just three years after the fort’s inauguration. Tiles were made from clay that was dug up, soaked, cleaned, and then drained of excess water. The tiles were formed in flat trapezoidal frames and then shaped, or molded on slatted or curved forms. They were then dried on the ground or on racks before being kiln fired for about 24 hours at 1800°F.

El Presidio de Santa Barbara State Historic Park /
Santa Barbara Trust for Historic Preservation

OBJECT 707

NOTES:

WALL LABEL

GALLERY 12 - SECTION 17

TRIM SIZE 6" x 6"

Tile from Mission San Juan Bautista

Adobe, ca. 1812

This tile, which preserves two footprints, was discovered during an excavation of an archway, covered since 1812, in the present-day chapel at Mission San Juan Bautista.

Diocese of Monterey

OBJECT 276

NOTES:

WALL LABEL
GALLERY 12 - SECTION 17
TRIM SIZE 6" x 6"



REPRODUCTION

Civilian Conservation Corps making tiles at Mission La Purísima Concepción, 1936

E. D. Rowe

During the 1930s, the Civilian Conservation Corps (CCC), a New Deal work program for young men, began to rebuild Mission La Purísima Concepción. Left to ruin since secularization in the 1830s, the mission had been deeded to the state. The CCC workers made

tens of thousands of adobe bricks and tiles with clay dug from surrounding hillsides, contributing to the most complete reconstruction of any California mission. Today, Mission La Purísima Concepción, like the Santa Cruz and Sonoma missions, is a California State Historic Park.

Courtesy of California State Parks

Wall Repro # 712
Section 17 Gallery 12
10" x 16"

Before and after views of Mission San Fernando restoration

In *The Landmarks Club of California*
Los Angeles: Landmarks Club, 1916

Charles F. Lummis incorporated the Landmarks Club in 1895 to preserve the missions, an effort he promoted in his magazine *Out West*. For the next 20 years, the group worked to restore Missions San Fernando and San Juan Capistrano, and the outstation at Pala. In seeking support from newcomers to Southern California, who were mostly Protestant, Lummis emphasized

the missions’ universal importance as monuments of “Heroism and Faith and Zeal and Art.” Lummis’s interest in Indians culminated in the Southwest Museum, a peerless collection of artifacts relating to the first inhabitants of the region.

Huntington Library

OBJECT 675

EXTENDED CASE LABEL

GALLERY 12 - SECTION 17

TRIM SIZE 11” x 6”

NOTES:

DISPLAY AT VITRINE 17 WITH OBJECT 674

“Thus Far—and Much Farther”

Charles F. Lummis

In *Out West*, July 1903

Highlighting the Landmarks Club’s work at Mission San Juan Capistrano, which had been devastated by an earthquake in 1812 and then left in ruins after secularization, Charles F. Lummis asserted that the mission is a “graphic lesson...in artistic and architectural beauty, in sincerity...and in the manhood which can do the impossible.”

Huntington Library

OBJECT 674

CASE LABEL - CASE

GALLERY 12 - SECTION 17

TRIM SIZE 6” x 6”

NOTES:

[SHOULD BE OPEN TO PAGES 10–11]

DISPLAY AT VITRINE 17 WITH OBJECT 675

Junípero Serra chair

Unknown

Carved wood, n.d.

Charles F. Lummis worked passionately to make Serra and Spanish colonialism visible to Americans. In 1924, Mission San Juan Capistrano gave Lummis this chair, which he claimed, somewhat dubiously, had been made by the Juaneño for Serra. Lummis displayed it as the centerpiece of a collection he devoted to Serra in his reconstructed Spanish hacienda, Casa de Adobe. He called Serra the “Apostle of California—Founder of Civilization.”

Southwest Museum of the American Indian Collection,
Autry National Center, gift of Mr. Charles F. Lummis

OBJECT 447

LARGE FORMAT LABEL PLATFORM
GALLERY 12 - SECTION 17
TRIM SIZE 6" x 8"

NOTES:
INSTALL ON FLOOR OF PLATFORM, TYPE LARGER FOR LEGIBILITY

IN FACT & FICTION

Author Helen Hunt Jackson helped popularize Southern California’s Spanish past and the image of Junípero Serra and the Franciscans, even as she sought to draw attention to the plight of Native Americans displaced from their land, denied their rights, and impoverished by American rule. She wrote a work of sentimental fiction, *Ramona* (1884), hoping to bring their story to a larger, sympathetic audience. Jackson’s novel had limited effect on government policies toward Indians, but it became an instant commercial success, fostering a cottage industry in all things *Ramona*, from street names to pageantry, music, and film. The novel laid the groundwork for a burst of tourism across Southern California.

CASE INTRO “C”

CASE LABEL - CASE

GALLERY 12 - SECTION 18.1

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT WALL CASE 18.1, LEFT SIDE

Ramona

Helen H. Jackson

Boston: Roberts Brothers, 1890

This copy of *Ramona* was owned and annotated by U.S. Indian Agent Horatio N. Rust, who inserted photographs and news clippings about the Cahuilla woman, Ramona Lubo, who was believed to be the inspiration for the novel’s protagonist and whom he had met in San Jacinto. Lubo’s husband Juan Diego (like Alessandro in the novel) had been murdered; one of their children survived, but others died young. She lived in poverty, deriving small sums from the sale of photos and baskets.

Huntington Library

OBJECT 610

CASE LABEL - CASE

GALLERY 12 - SECTION 18.1

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 18.1

“The Placita” at Rancho Camulos

Charles Lummis

In *The Home of Ramona: Photographs of Camulos, the Fine Old Spanish Estate Described by Mrs. Helen Hunt Jackson as the Home of “Ramona”*
Los Angeles: Lummis, 1888

Charles F. Lummis published a souvenir album, shown here, featuring the Ventura County rancho that was said to be the setting for the primary scenes of *Ramona*. The owners, the Del Valle family, hosted tourists who came to see the “home of Ramona”; eventually, a train station was built to serve the popular spot. By connecting the

novel to the working ranch of an old Californio family, Lummis helped resuscitate what he saw as a romantic Spanish past largely ignored by Anglos. The blue of the cyanotype process gives the photograph a dreamy quality.

Huntington Library

OBJECT 611

EXTENDED CASE LABEL

GALLERY 12 - SECTION 18.1

TRIM SIZE 12” x 6”

NOTES:

DISPLAY AT WALL CASE 18.1

The Real Ramona

Postcard, inscribed “True to Life,”
“She must be seen to be appreciated”
San Jacinto, Calif., ca. 1904

Tourists searched for the “real” Ramona, as this post-card indicates, and they believed they had found her in Ramona Lubo, who lived on the Cahuilla Reservation in Riverside County.

Collection of Dydia DeLyser

OBJECT 501

CASE LABEL - CASE

GALLERY 12 - SECTION 18.1

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT WALL CASE 18.1

THERE ARE TWO POSTCARDS UNDER THIS SAME OBJECT NUMBER

The Heart of Ramonaland

Postcard
Riverside: Southern California Fair, 1921

In 1921, Hemet’s Chamber of Commerce began to promote the city as the “Heart of Ramonaland” to capitalize on the tourism the novel had inspired. Ramona Lubo became part of the marketing, placed on display as an object of curiosity and posed with her niece Rose Costo (whose brother would become a prominent Indian-rights advocate). The younger woman was proof positive that California Indians were not dying out, as the many depictions of elderly Indians tended to suggest.

Collection of Dydia DeLyser

OBJECT 501

CASE LABEL - CASE

GALLERY 12 - SECTION 18.1

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT WALL CASE 18.1

THERE ARE TWO POSTCARDS UNDER THIS SAME OBJECT NUMBER

“Ramona’s Marriage Place” souvenir egg

Ostrich egg, paint, ca. 1900

By the turn of the 20th century, ostrich farms were an exotic Southern California tourist attraction. Here, the curiosity of the ostrich is paired with the fascination for all things *Ramona*, with a souvenir egg for “Ramona’s Marriage Place” in San Diego.

Collection of Phil Brigandi

OBJECT 539

CASE LABEL - CASE

GALLERY 12 - SECTION 18.1

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT WALL CASE 18.1

Scrapbook

Ruby Faye Dennis

1941

Ruby Faye Dennis compiled this scrapbook about her Texas-to-California honeymoon trip with her husband, Loran, in 1941, when *Ramona*-related sites were essential stops on tourists’ itineraries. Destinations for the newlyweds included the Grand Canyon and “Ramona’s Marriage Place” in San Diego.

Collection of Dydia DeLyser

OBJECT 504

CASE LABEL - CASE

GALLERY 12 - SECTION 18.1

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT WALL CASE 18.1

Ramona

Helen Hunt Jackson, with illustrations
by N. C. Wyeth

Boston: Little, Brown, 1939

Many of the illustrated versions of the novel, including this one, emphasize Ramona’s Californio upbringing. By erasing her Indian heritage, such illustrations may have undermined Jackson’s purpose, to promote policies that would ameliorate the suffering of former mission Indians.

Collection of Phil Brigandi

OBJECT 541

CASE LABEL - CASE

GALLERY 12 - SECTION 18.1

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 18.1

Picture Show Souvenir for “Ramona”

United Artists

Brochure, 1928

The love affair between Ramona and Alessandro was the focus of a 1928 Hollywood blockbuster (one of five adaptations of *Ramona* for the silver screen) featuring Mexican actress Dolores del Río. The film grossed \$1.5 million (four times the proceeds of a typical film at that time), aided in part by the popularity of its romantic title song.

Collection of Dydia DeLyser

OBJECT 507

CASE LABEL - CASE

GALLERY 12 - SECTION 18.1

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 18.1

Ramona Pageant souvenir plate

Ceramic, ca. 1960

The Ramona Pageant, which originated in 1923, is the longest-running outdoor pageant in the United States, bringing together hundreds of community players and professional actors and drawing large audiences every year to the Ramona Bowl, a hillside amphitheater in Hemet. Centrally featured in this souvenir plate is the California Historical Landmark plaque for the Ramona Bowl.

Collection of Phil Brigandi

OBJECT 538

CASE LABEL - CASE

GALLERY 12 - SECTION 18.1

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 18.1

REPRODUCTION

Promotional photograph
for Ramona Pageant

1959

Perhaps the best-known Ramona was Jo Raquel Tejada, shown here at the time of her starring role in 1959, and later famous as Raquel Welch. To the right is Rose Salgado, who continues to be involved in the Ramona Pageant today. Salgado is a member of the Soboba Band of Luiseño Indians, which has been supporting the pageant for the last dozen years along with other Indian groups.

Ramona Bowl Museum, Hemet, Calif.

OBJECT 548

CASE LABEL - CASE 18.1

GALLERY 12 - SECTION 18.1

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 18.1

BRANDING CALIFORNIA’S MISSIONS

Through a wide variety of citrus packing-crate labels, idealized images of California’s mission past became familiar to many Americans. The mission scenes suggested that the roots of California’s agricultural bounty lay in the cultivation of the land, as initiated by Serra and the Franciscans. Jolly padres, dancing Spanish señoritas, and the red-tile roofs that seemed to be everywhere beginning in the 1920s disseminated images of a California history rooted in a romanticized Spanish past.

CASE INTRO “C”

CASE LABEL - CASE

GALLERY 12 - SECTION 18.2

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT WALL CASE 18.2

OBJECT
387

Old Mission Brand crate label,
with Mission San Gabriel
Schmidt Lithograph Company
Color lithograph, ca. 1910–20

Mission Memories crate label,
with Mission San Juan Capistrano
Western Lithograph Company
Color lithograph, ca. 1910–20

OBJECT
380

SECTION 3
OBJECT
372

Evening Star crate label,
with Mission San Fernando
Western Lithograph Company
Color lithograph, ca. 1910–20

The Mission Play Brand crate label,
with Mission San Gabriel Playhouse
Western Lithograph Company
Color lithograph, ca. 1910–20

OBJECT
370

Huntington Library

Huntington Library

OBJECT 387, 372, 380, 370
EXTENDED CASE LABEL
GALLERY 12 - SECTION 18.2
TRIM SIZE 12" x 6"

NOTES:
DISPLAY AT WALL CASE 18.2

“LIKE WATCHING HISTORY ITSELF”

With its cast of hundreds, *The Mission Play* staged a heroic rendition of Spanish colonization, complete with song and dance. Junípero Serra, portrayed as a brown-robed padre, was the hero of this drama; he held aloft the torch of civilization. Opening in 1912 (when one reviewer described it as “like watching history itself”), the play became a regional sensation that ran for more than 20 years and entertained nearly 2 million people. In 2013, the community play was staged again at the San Gabriel Mission Playhouse.

CASE INTRO “C”

CASE LABEL - CASE

GALLERY 12 - SECTION 18.3

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT WALL CASE 18.3, AT LEFT

Cast of John Steven McGroarty’s *The Mission Play*
(including Patia and Tyrone Power, R. D. MacLean),
standing in front of the San Gabriel Mission,
San Gabriel, Calif.

Sanford and Black Photo News Service

Panoramic photograph, ca. 1924

The “pageant-drama” was initially presented on the grounds of Mission San Gabriel, the backdrop for this photograph of the cast. From 1927, *The Mission Play* was staged in the San Gabriel Mission Playhouse—a lavish,

Mission Revival–style theater fashioned after Mission San Antonio, with a courtyard arrayed with 21 miniature missions.

Huntington Library

OBJECT 628

CASE LABEL - CASE 18.3
GALLERY 12 - SECTION 18.3
TRIM SIZE 12” x 6”

NOTES:
DISPLAY AT WALL CASE 18.3

Street scene with illuminated sign
advertising *The Mission Play* at the
San Gabriel Mission

G. Haven Bishop

Photograph, 1915

The spectacle of the play was dramatized by advertisements like the one in this photograph, in which a one-story-tall illuminated Junípero Serra beckons to Los Angeles with arms outstretched.

Huntington Library

OBJECT 367

CASE LABEL - CASE 18.3

GALLERY 12 - SECTION 18.3

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 18.3

Program for *The Mission Play*

1927

This cover of the play’s program presents a romantic Spanish past as central to the historical narrative.

Huntington Library

OBJECT 627

CASE LABEL - CASE 18.3

GALLERY 12 - SECTION 18.3

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT WALL CASE 18.3

Program for *The Mission Play*

1947

The revival of the play in 1947 featured a sultrier señorita, as shown on the cover of this program, in the hope of bringing in new audiences. The revival lasted for only a season.

Huntington Library

OBJECT 626

CASE LABEL - CASE 18.3

GALLERY 12 - SECTION 18.3

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 18.3

Indian child’s costume for
The Mission Play

Leather and beads, ca. 1947

As with other historical pageants, the costumes of *The Mission Play* were not always regionally specific, and those in the roles of California Indians often wore stereotypical clothing or regalia modeled after those of Plains Indians.

Mission Playhouse, owned and operated by the City of San Gabriel

OBJECT 350

CASE LABEL - CASE 18.3

GALLERY 12 - SECTION 18.3

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT WALL CASE 18.3

Dancers (Ruth Hernandez at right),
The Mission Play

Photograph, 1920s

Most of the performers in *The Mission Play* were San Gabriel community members, such as those featured in this photograph. Often the Native American and Mexican American cast members would play multiple parts—for instance, a Spanish dancer in one scene and an Indian in another.

Memories of My Mother, Ruth Hernandez

OBJECT 531

CASE LABEL - CASE 18.3

GALLERY 12 - SECTION 18.3

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 18.3

Community players in *The Mission Play*

Photograph, 1947

Tessie Escobedo, Janet Dominguez Gutiérrez, Camila Alva Lopez, and Stella Porras Rojas were among the Native American and Mexican American youth from San Gabriel who acted in the 1947 revival of *The Mission Play*. Some of their family members had performed in the play for decades; Lopez (on the left in this photograph) also joined in the 2013 restaging.

Memories of My Mother, Ruth Hernandez

OBJECT 532

CASE LABEL - CASE 18.3

GALLERY 12 - SECTION 18.3

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 18.3

John Steven McGroarty and Juanita Vigare

Photograph, 1929

John Steven McGroarty was a lawyer, *Los Angeles Times* journalist, and California poet laureate. Before being commissioned by Mission Inn proprietor Frank Miller to write *The Mission Play*, he published *California: Its History and Romance* (1911), in which he articulated

his admiration of Serra and the Franciscans’ accomplishments. Juanita Vigare was a well-known dancer in the play for more than 20 years, joined later by her husband, Juan Zarraquinos; her family had lived in the San Gabriel Valley since the 1850s, if not earlier.

Memories of My Mother, Ruth Hernandez

OBJECT 533

CASE LABEL - CASE 18.3
GALLERY 12 - SECTION 18.3
TRIM SIZE 12" x 6"

NOTES:
DISPLAY AT WALL CASE 18.3

Promotional photograph for
The Mission Play

Gene Lester

ca. 1947

The girl blowing bubbles in this photograph is Stella Porras Rojas, whose extended family, including her mother, Ruth Hernandez, was involved in the play for many decades.

Memories of My Mother, Ruth Hernandez

OBJECT 534

CASE LABEL - CASE 18.3

GALLERY 12 - SECTION 18.3

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 18.3

Cast member Ruth Hernandez
Hand-tinted photograph, n.d.

Memories of My Mother, Ruth Hernandez

OBJECT 536

CASE LABEL - CASE 18.3
GALLERY 12 - SECTION 18.3
TRIM SIZE 6" x 6"

NOTES:
DISPLAY AT WALL CASE 18.3

MASTER OF THE MISSION

Between 1903 and 1935, Riverside hotelier Frank Miller constructed his sprawling Mission Inn, adding to it over the decades with arcades, bell towers, red-tile roofs, courtyards, and, in the Cloister Wing, a series of alcoves dubbed “El Camino Real” that displayed paintings of all 21 missions. Some tourists embraced Miller’s simulacrum, believing that there had been an actual mission at Riverside. In 1906 Miller and Henry E. Huntington purchased hilly property in Riverside, Calif.; at the summit, Miller placed a cross dedicated to Serra, creating a popular tourist destination.

CASE INTRO “C”

CASE LABEL - CASE

GALLERY 12 - SECTION 18.4

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT WALL CASE 18.4, LEFT SIDE

*Entre, Es Su Casa, Amigo:
California’s Mission Inn, Riverside*

Postcard, ca. 1919

The brand or “house mark” of the Mission Inn, shown on this postcard, featured Father Serra, a Native American, and a mission bell. The green-and-orange coloring represented the citrus industry, which at that time dominated Riverside’s economy.

Collection of Catherine Gudis and Michael Alexander

OBJECT 708

CASE LABEL - CASE

GALLERY 12 - SECTION 18.4

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT WALL CASE 18.4

REPRODUCTION

Frank Miller, dressed as Father Serra
at the Serra Cross on Mt. Rubidoux,
Riverside, Calif.

Photograph, 1913

Frank Miller portrayed Junípero Serra in a Nativity play at the Mission Inn; the play featured two padres telling California Indian children of Serra’s journey. Miller, as this photograph suggests, dressed in brown robes at other times as well, and often greeted visitors in character as Serra.

Mission Inn Foundation and Museum, Riverside

OBJECT 606

CASE LABEL - CASE

GALLERY 12 - SECTION 18.4

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT WALL CASE 18.4

*The Mission Inn: A Legend or Story
of How This House Came to be Built*

Garnet Holme

San Francisco: J. H. Nash, 1922

This broadside was written and dedicated to the Mission Inn by dramatist Garnet Holme, whose historical pageants were performed throughout California. He also penned the play for the outdoor Ramona Pageant.

Huntington Library

OBJECT 677

CASE LABEL - CASE

GALLERY 12 - SECTION 18.4

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 18.4

Brochure for the Glenwood Mission Inn

1905

With the financial help of Henry E. Huntington, Frank Miller hired architect Arthur Benton—a proponent and popularizer of the Mission Revival style and co-worker of preservationist Charles F. Lummis—to design the buildings featured in this brochure. Benton’s additions transformed the Glenwood Tavern, an adobe structure that had been the Miller family’s home, boarding house, and hotel. Soon the name “Glenwood” was dropped entirely.

Riverside Metropolitan Museum

OBJECT 619

CASE LABEL - CASE

GALLERY 12 - SECTION 18.4

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT WALL CASE 18.4

SHERMAN INDIAN INSTITUTE

The Sherman Institute, built in the same year and style as the Mission Inn, and with support from Frank Miller, was opened in Riverside by the Bureau of Indian Affairs in 1902. The federal government established this boarding school along with many others to assimilate Indian children into American culture by removing them from their families and communities. Students at Sherman were trained vocationally and with rigid discipline, housed in dormitories such as the Ramona House and Alessandro Lodge, and visited by tourists, who came via a streetcar line (managed by Miller).

CASE INTRO “C”

CASE LABEL - CASE

GALLERY 10 - SECTION **

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT WALL CASE 18.4, RIGHT SIDE OF CASE (AT SEAM IN GLASS)

OBJECT
680

Students marching on parade grounds
of the Sherman Indian Institute

Photograph, n.d.

REPRODUCTION

*Sherman Institute, U.S. Indian School,
Riverside, California*

Postcard, 1910

OBJECT
???

SECTION 3
OBJECT 680, 679, ???

Visitors strolling the grounds of the
Sherman Indian Institute, with main
school building in background

Photograph, n.d.

Huntington Library

Collection of Catherine Gudis and Michael Alexander

OBJECT 680, 679, ???

EXTENDED CASE LABEL

GALLERY 12 - SECTION 18.4

TRIM SIZE 12" x 6"

NOTES:
DISPLAY AT WALL CASE 18.4, ON RIGHT SIDE OF CASE, AFTER "C" INTRO

ROMANCE OF THE ROAD

By the turn of the 20th century, railroads, streetcar companies, and, increasingly, automobile-oriented businesses were marrying an idealized Spanish past with the romance of the road, promising tourists that they could travel in the footsteps of Serra and the Franciscan fathers. One such route was “El Camino Real”—the King’s Highway—promoted by boosters to highlight the state’s mission history and gain support for the Good Roads movement. Guidebooks, maps, and souvenirs showed the route and the missions as emblems of a common European inheritance around which Anglo-American newcomers to the region might cohere.

CASE INTRO “C”

CASE LABEL - CASE

GALLERY 12 - SECTION 18.5

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT VITRINE 18.5, LEFT SIDE

El Camino Real desktop souvenir
(mission-bell guidepost)

Paper box and brass bell, ca. 1914

Mudd and Michael Patris Collection, Mount Lowe Preservation Society

OBJECT 403

CASE LABEL - CASE

GALLERY 12 - SECTION 18.5

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 18.5

Romances of the Mission Bells

Ventura Gasoline

Brochure, 1920s

Ride All Day

Pacific Electric Railway

Brochure, 1920s

California’s Mission Trails

California Missions Trails Association, Ltd.

Map, 1939

Huntington Library

California’s Mission Trails

California Missions Trails Association, Ltd.

Map, n.d.

*Vacation Guide for California
Mission Trails*

California Missions Trails Association, Ltd.

Brochure, 1957

Huntington Library

OBJECT 654

NOTES:

EXTENDED CASE LABEL

GALLERY 10 - SECTION * 18.5

TRIM SIZE 12” x 6”

OBJECT
123

Postcards
1906–57

OBJECT
656

“San Gabriel Mission” cartoon
Adolph C. Fera
In *Post Cards of a Tourist (Mr. “Skinny” East):
Cartoons of Southern California*
Los Angeles: Henry J. Pauly Co., 1910

Huntington Library

OBJECT 123, 656

CASE LABEL - CASE

GALLERY 10 - SECTION 18.5

TRIM SIZE 6” x 6”

NOTES:
DISPLAY AT WALL CASE 18.5

Cover illustration for *Touring Topics*

Raymond Winters

Los Angeles: Automobile Club of Southern California,
August 1925

This picturesque scene of autos on the El Camino Real
links past and present, relics and modern technology.

Huntington Library

OBJECT 681

CASE LABEL - CASE

GALLERY 10 - SECTION 18.5

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 18.5

Old Mission

Oil on canvas (paint by number), 1953

In the 1950s, a popular craze for paint-by-number kits swept the nation, promising hobbyists they could paint like professionals. It extended to the White House, where President Dwight D. Eisenhower had the kits distributed to administration officials and then exhibited their completed works, including one like this by Nelson Rockefeller of Mission San Carlos (Carmel), where Serra was buried. California missions—at least the buildings—had made it into the nation’s popular historical consciousness.

Collection of Catherine Gudis and Michael Alexander

OBJECT 706

CASE LABEL - CASE

GALLERY 10 - SECTION 18.5

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 18.5

Commemorative whiskey decanter,
200th anniversary of California’s missions

James B. Beam Distilling Co.

Ceramic, 1970

Images of Franciscans protecting Indians appeared in
the least likely of places.

Collection of Steven Hackel

OBJECT 412

CASE LABEL - CASE

GALLERY 10 - SECTION 18.5

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT WALL CASE 18.5

EL CAMINO REAL

At the turn of the 20th century, regional boosters began to promote “El Camino Real”—the King’s Highway—as a touristic route up and down California, in order to galvanize support for highway construction, promote the mission past, and foster automotive tourism. Bells (not used as travel markers in the colonial period) were hung from 11-foot-tall shepherd’s staffs along the roadway, and signs marking the distance to the next mission were placed at regular intervals. Since 1996, the California Department of Transportation has been restoring the El Camino Real Mission Bell Marker system, placing nearly 600 bells along state highways.

OBJECT
401

El Camino Real Mission Bell

Camino Real Bell Co., design © 1906
by Mrs. A. C. S. Forbes

Cast iron, n.d.

OBJECT
400

El Camino Real highway sign (Mission San Gabriel)

Automobile Club of Southern California

Porcelain enamel, ca. 1940s

Mudd and Michael Patris Collection, Mount Lowe
Preservation Society

OBJECT 401, 400

NOTES:

PLATFORM LABEL - AT PLATFORM
GALLERY 12 - SECTION 18.5
TRIM SIZE 6" x 11"



El Camino Real marker

Tree bark, n.d.

The Spaniards from time to time carved the sign of the cross into trees along the roads connecting the missions to both sanctify the space and mark their route. This may have been one such marker, discovered under layers of bark on a felled tree near Paso Robles, along the route to Mission San Miguel.

Diocese of Monterey



OBJECT 516

NOTES:

WALL LABEL - PLATFORM

GALLERY 12 - SECTION 18.5

TRIM SIZE 6" x 6"

Mission Revival

OBJECT
316

Rubén Ortiz-Torres
Fuji, flex SG, 1995

Courtesy of the artist

“Spanish Caprice”

MEDIA
450

Jesse Lerner and Rubén Ortiz-Torres
From *Frontierland/Fronterilandia*
16mm, Super 8, video, black-and-white and color, 1995

Courtesy of the artists

The 12-minute video segment presented here, “Spanish caprice,” is part of a feature-length experimental documentary by artists Jesse Lerner and Rubén Ortiz-Torres. The video traces the borrowing and blending of sources in *Mission Revival*, the most characteristic architectural style in the California landscape. Ortiz-Torres’s *Mission Revival*, taken of Santa Barbara’s annual Old Spanish Days Fiesta during his work on the film, offers a look at how now-iconic images of regional identity and history are transformed by popular culture and circulation.

MEDIA
410

Mission San Carlos, Monterey, September 1949
Mission San Juan Bautista, n.d.
Mission Santa Inés, June 1958
Mission Santa Barbara (“Erma, Alldie, Aim”), n.d.
Mission Santa Barbara (“Nancy”), June 1960
Mission Santa Barbara, July 1969
Mission San Gabriel (“Walli-Camera Day”), 1960
Mission Santa Barbara, March 1972
Mission San Gabriel, May 1965
Mission San Juan Capistrano, July 1955
Mission San Juan Capistrano, n.d.
Mission San Juan Capistrano, December 1968
Mission San Juan Capistrano, 1952
Unknown
Kodachrome slides

These colorful images were taken by different, unnamed individuals from the 1940s through the 1970s and processed as 35 mm slides intended for projection. They testify to the significance of the missions as tourist destinations.

Collection of Charles Phoenix

SERRA COMO SÍMBOLO CÍVICO Y RELIGIOSO

Serra ha sido conmemorado como uno de los íconos del pasado español de California. Los estudiantes de escuela primaria en el estado han estudiado a Serra como un padre fundador, un equivalente de los hombres que convirtieron a las trece colonias británicas en una nación independiente. A principios del siglo pasado, una iniciativa formal de educación introdujo los “estudios californianos” en el currículo de todos los estudiantes de cuarto grado en California. A comienzos del siglo XX, la iglesia católica dio los primeros pasos para la canonización de Serra. Estas iniciativas han llegado a grandes audiencias ya que existen alrededor de 300,000 estudiantes de cuarto grado en California y doce millones de católicos; aproximadamente el 31 por ciento de la población del estado.



SERRA AS CIVIC AND RELIGIOUS SYMBOL

As an icon of California’s Spanish past, Serra has been widely commemorated. Students in primary grades in the state have long studied Serra as a founding father—an equivalent of the men who transformed the thirteen British colonies into an independent nation. Early in the last century, a formal educational initiative introduced “California Studies” into the curriculum of all California fourth-graders. In the early twentieth century, the Catholic Church took the first steps in the process of canonizing Serra. These initiatives have reached large audiences: there are some 300,000 fourth graders in California, and 12 million Catholics, roughly 31 percent of the state’s population.



SUB-SECTION 19
dimensional panel on wall
21" x 28"



PMS Warm Grey 2C



PMS 7533C

1/2" black sintra
with 1/2" cleat

CIVIC COMMEMORATION

By the time of the U.S. centennial in 1876, California had found its Plymouth Rock in Serra’s landing place at Monterey, commemorated in a painting by Albert Bierstadt that still hangs in the U.S. House of Representatives. The 100th anniversary of Serra’s death (1884) and the 200th anniversary of his birth (1913) inspired civic reflection, too; state officials declared each date a California holiday. In 1891 the first public monument to Serra in California was unveiled on Presidio Hill, near the Monterey landing cove. In 1931 a bronze statue of Serra by Ettore Cadorin was placed in the U.S. Capitol Building’s National Statuary Hall.

CASE INTRO “C”

CASE LABEL - CASE

GALLERY 9 - SECTION 19.1

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT WALL CASE 19.1, LEFT SIDE

Serra monument, Presidio Hill, Monterey

C. C. Pierce

Photograph, ca. 1891

In 1889, Jane Lathrop Stanford financed a granite statue of Serra designed by John W. Coombs for Monterey, shown in this photograph. The monument marks the place where Serra is believed to have come ashore and held Mass in June 1770. The inscription celebrates an ideal, secular version of Serra’s mission as “a philanthropist seeking the welfare of the humblest, a hero daring and ready to sacrifice himself for the good of his fellow beings, a faithful servant of his master.”

Huntington Library

OBJECT 631

NOTES:

EXTENDED CASE LABEL

GALLERY 9 - SECTION 19.1

TRIM SIZE 6" x 6"

Unveiling of Junípero Serra statue,
designed by Douglas Tilden, at
Golden Gate Park, San Francisco

C. C. Pierce

Photograph, 1907

Huntington Library

OBJECT 630

CASE LABEL - CASE 19.1

GALLERY 9 - SECTION 19.1

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 19.1

Easter sunrise service, March 1913
Mt. Rubidoux, Riverside, Calif.

“The beginning of civilization in California” reads the plaque installed at the “Serra Cross,” erected by Mission Inn hotelier Frank Miller in 1907 at the summit of Mt. Rubidoux in Riverside. The monument was dedicated to Serra, “Apostle, Legislator, Builder.” Pictured here are crowds gathered for an Easter sunrise service, a tradition that continues today.

Riverside Metropolitan Museum

OBJECT 700

CASE LABEL - CASE 19.1

GALLERY 9 - SECTION 19.1

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 19.1

Serra statue in the National Statuary Hall

In *Junipero Serra, Padre-Pioneer: Story of Serra, California's First Apostle, Abridged from Fr. Francisco Palou's Life of Junipero Serra by Gouverneur Morrison*
Santa Barbara, Calif.: W. Denton Cogan, 1934

One of two figures selected to represent California in the U.S. Capitol Building's National Statuary Hall, Serra was lauded at the unveiling in 1931 as the "torch bearer of civilization." The bronze figure holds aloft a cross and a miniature replica of Mission San Carlos.

Huntington Library

OBJECT 682

CASE LABEL - CASE 19.1

GALLERY 9 - SECTION 19.1

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 19.1

OBJECT
162

Souvenirs of “Serra Pilgrimage,”
Monterey, October 12–19, 1924

Badge, coin, and ribbons, 1924

SECTION 3
OBJECT
269

Souvenir stamp from “Serra Pilgrimage,”
Monterey, August 15–18, 1929

1929

Diocese of Monterey

Celebrations continue to be held commemorating Serra’s founding of Mission San Carlos in 1770. Participants and guests come attired in Spanish costume. Commemorative souvenirs such as these often feature fanciful depictions of the founding along with frontier imagery, such as the covered wagon on the badge shown here.

OBJECT 162, 269

NOTES:

EXTENDED CASE LABEL

GALLERY 10 - SECTION 19.2

TRIM SIZE 12” x 6”

Rose Parade float for San Francisco
featuring Junípero Serra

From the album of Father Noel Francis Moholy

Photograph, 1963

Junípero Serra was featured on San Francisco’s float in Pasadena’s 1963 Tournament of Roses Parade, shown in this photograph. Dressed as Serra is Father Noel Francis Moholy, OFM, Vice-Postulator for the Cause of Beatification and Canonization of Fray Junípero Serra.

Santa Bárbara Mission Archive-Library

OBJECT 558

CASE LABEL - CASE 19.2

GALLERY 9 - SECTION 19.2

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT WALL CASE 19.2

ANNIVERSARIES

The California legislature declared November 24, 1963—the 250th anniversary of Serra’s birth—a public holiday. By an Act of Congress signed into law by President John F. Kennedy, a national medal was also struck, featuring the same image as the Serra statue in the U.S. Capitol. (This image was featured in commemorative materials for the Mallorcan anniversary celebrations, too.) President Kennedy called the U.S. celebrations a “reminder of our Spanish heritage whose values were exemplified in the piety, courage, and vision of Father Serra.” The bicentennial of Serra’s death in 1984 also stimulated civic commemoration.

CASE INTRO “C”

CASE LABEL - CASE

GALLERY 10 - SECTION **

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT WALL CASE 19.2, RIGHT SIDE AT MIDDLE TOWARDS

SEAM IN GLASS

OBJECT
561

Fray Junipero Serra: Founder of California
Ministry of Information and Tourism, Mallorca
1963

OBJECT
559a

SECTION 3

*CCL aniversario del nacimiento de Fray
Junípero Serra, Mallorca, 29 Mayo–4 Junio, 1963*
*CCL Anniversary of the Birth of Fray
Junípero Serra, Majorca, May 29–June 4, 1963*
National Council for Commemorating the 250th Anniversary,
Mallorca
Program, 1963

Santa Bárbara Mission Archive-Library

OBJECT 561, 559a

NOTES:

EXTENDED CASE LABEL

GALLERY 9 - SECTION 19.2

TRIM SIZE 12" x 6"

OBJECT
560

Junípero Serra U.S. commemorative medals
U.S. Mint, Philadelphia
Silver coins, 1963

Collection of Steven Hackel

OBJECT
559b

*Commemorating the 250th Anniversary of
the Birth of Father Junípero Serra, Cultural
Pioneer of California*
California State Senate
Program, 1963

Santa Bárbara Mission Archive-Library

OBJECT 560, 559b

CASE LABEL - CASE 19.2

GALLERY 9 - SECTION 19.2

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 19.2

OBJECT
562

California State Assembly resolution
declaring November 24, 1963, a state
holiday, in honor of Junípero Serra

Sacramento, Calif.: California State Assembly, 1963

OBJECT
561a

*250 Aniversario Nacimiento, Fray Junípero
Serra...Fundador de California*

*250 Anniversary of the Birth of Fray
Junípero Serra...Founder of California*

Postcard, 1963

Santa Bárbara Mission Archive-Library

OBJECT 562, 561a

CASE LABEL - CASE

GALLERY 9 - SECTION 19.2

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 19.2

Junípero Serra U.S. airmail stamps

U.S. Bureau of Engraving and Printing, 1985

Shortly after the bicentennial of Father Serra’s death in 1984, the U.S. Postal Service issued a commemorative stamp, an idea first proposed in 1963.

Huntington Library

OBJECT 641

NOTES:

CASE LABEL

GALLERY 9 - SECTION 19.2

TRIM SIZE 6” x 6”

THE SUGAR CUBE MISSION

Fourth graders across California often make models of missions from sugar cubes and prepackaged plastic pieces as part of their study of the history of California. Since the 1920s, they have also read textbooks written specifically to teach “California Studies”; some offer glowing portrayals of the missions. Native Americans and other activists have contested aspects of this curriculum since the 1960s, if not earlier.

CASE INTRO “C”

CASE LABEL - CASE 19.3

GALLERY 10 - SECTION 19.3

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT 19.3. THIS IS ON THE RIGHT SIDE OF THE CASE TO THE RIGHT OF 19.4

OBJECT
635

REPRODUCTION

Young woman with model of
Mission San Fernando Rey

Photograph, ca. 1933

Los Angeles Public Library, Security Pacific National Bank Collection

OBJECT
638

REPRODUCTION

Replica of Santa Barbara’s “Queen of the
Missions,” made with sugar cubes, by
fourth-grade students of Goleta Union
School

Photograph, *Los Angeles Times*, February 10, 1964

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OBJECT 635, 638

CASE LABEL - CASE 19.3

GALLERY 10 - SECTION 19.3

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 19.3

California Mission Days

Helen Bauer

Sacramento: California Department of Education, 1957

Versions of Helen Bauer’s textbooks and supplementary materials were used in California schools over many decades, even after some Indian activists criticized them for their laudatory views of Serra and their bland portrayal of the complex relationships between Indians and the Spanish, Mexicans, and Americans.

Collection of Catherine Gudis and Michael Alexander

OBJECT 636

CASE LABEL - CASE 19.3

GALLERY 9 - SECTION 19.3

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 19.3

The Mission Bell

Leo Politi

New York: Scribner, 1953

In his children’s picture book *The Mission Bell*, displayed here, author and illustrator Leo Politi emphasizes Serra’s infirm leg, kindly nature, and love for Indians, as well as the gentle and familial qualities of mission life.

Collection of Catherine Gudis and Michael Alexander

OBJECT 637

CASE LABEL - CASE 19.3

GALLERY 9 - SECTION 19.3

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT WALL CASE 19.3

REPRODUCTION

“Our Inaccurate Textbooks”

Jeannette Henry [Costo]

From *The Indian Historian*, December 1967

The American Indian Historical Society launched the first public protest against California history textbooks in 1965. The society, founded by Rupert Costo and Jeannette Henry Costo, published *The Indian Historian* and the children’s magazine *The Weewish Tree*. Through their persistent efforts to revise state curriculum and textbooks, they challenged the images of the benevolent padre hero, the grateful Indian, and the romanticized relationships between Indians, soldiers, and settlers.

Huntington Library

OBJECT 660

CASE LABEL - CASE

GALLERY 9 - SECTION 19.3

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT WALL CASE 19.3

“The Language of Stereotype, Distortion,
and Inaccuracy”

Lowell John Bean

In *The Indian Historian*, Fall 1969

Huntington Library

OBJECT 659

CASE LABEL - CASE

GALLERY 9 - SECTION 19.3

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT WALL CASE 19.3

*Small and Mighty:
The Story of Junípero Serra*

Gertrude Ann Sullivan and Gertrud Mueller Nelson

Sacramento: California Catholic Conference, 1984

One of a series of publications sponsored by the Serra Bicentennial Commission on the 200th anniversary of his birth, this children’s book tells the story of Serra in verse and includes such activities as “mission cut-outs,” shown here, directing children to imagine the perspectives of Indians in the missions. The narrative emphasizes Serra’s heroism and Indian appreciation for the missions.

Huntington Library

OBJECT 639

NOTES:

CASE LABEL - CASE

GALLERY 9 - SECTION 19.3

TRIM SIZE 6" x 6"

*My Mission Glossary (Excerpts from
a Very Late Fourth-Grade Project)*

Deborah A. Miranda

Lexington, Va.: Flying Turtle Press, 2012

Native American writer and poet Deborah A. Miranda has created an alternative to the typical fourth-grade mission project, which usually focuses on physical structures rather than Indian–Spanish relations. Her glossary encompasses modes of discipline and the coercive aspects of mission life. With wry and penetrating wit, she writes of the padres, “[they] punished us when we prayed to the wrong god or tired of our wives or husbands.”

Collection of Steven Hackel

OBJECT 659

CASE LABEL - CASE

GALLERY 9 - SECTION 19.3

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 19.3

Adelante

Onward

Lorenzo Ghiglieri

Oil on canvas, 1988

The canonization of a figure such as Father Junípero Serra is a multistep process. In 1943 the bishop of Monterey-Fresno established a historical commission to investigate Serra's life and character. In 1985 Pope John Paul II declared Serra "Venerable" after ascertaining that he had lived a virtuous life to a heroic degree. Three years later, he beatified Serra, declaring him "Blessed" after it was determined that a nun in St. Louis had been miraculously cured of lupus in 1960 after praying for Serra's intercession.

At the pronouncement, a replica of this dramatic painting was unfurled from the balcony of St. Peter's Basilica. It is the first image of Serra authorized by the Catholic Church for public veneration. Serra's facial features are a composite of five historical portraits. Around his neck hangs his burial reliquary cross. Serra is depicted here as placid and robust—hardly the spellbinding preacher and slight and sickly man that Serra was in life.

Courtesy of the Cause for the Sainthood of Blessed Junípero Serra

Ceremonial opening of the tomb of Father Serra and several of his contemporaries

C. C. Pierce

Photograph, 1882

In 1882, amid growing interest in Serra’s life and the missions as sites of tourism and historical preservation, Father Angelo Casanova announced that he would open Serra’s grave for a public viewing. On July 3, more than 400 people gathered in the ruins of the church. In this photograph, Casanova and members of the California National Guard surround the vault; the mission’s caretaker, Christiano Machado, is seated on its edge.

Huntington Library

OBJECT 261

CASE LABEL - CASE

GALLERY 9 - SECTION 19.4

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE AT 19.4

Locket with Father Junípero Serra’s
burial stole threads

Silver, 1882

While Serra’s vault and coffin were open, Father Casanova retrieved part of Serra’s burial stole and distributed pieces as mementos.

California Historical Society

OBJECT 411

CASE LABEL - CASE

GALLERY 9 - SECTION 19.4

TRIM SIZE 6” x 6”

NOTES:
DISPLAY AT WALL CASE AT 19.4

REPRODUCTION

Exhumation of Junípero Serra’s
remains

Photograph, November 13, 1987

In 1943, Serra’s remains were exhumed and verified as authentic by physicians and forensic anthropologists. As this photograph shows, the grave was once again opened in 1987. Church officials wanted to verify that the remains were indeed Serra’s so that those who gathered there after his beatification could be certain that they were praying before the correct grave. The exhumation also allowed for the retrieval of bone fragments that could be encased and venerated as relics.

Santa Bárbara Mission Archive-Library

OBJECT 557

CASE LABEL - CASE

GALLERY 9 - SECTION 19.4

TRIM SIZE 6” x 6”

NOTES:

DISPLAY AT WALL CASE 19.4

Junípero Serra reliquary

Relic, metal, and glass, 1988

During the 1987 exhumation, Serra’s remains were laid out on an altar cloth. The very small pieces that remained after the reinterment were sent to Rome, where they were prepared for sale as relics to defray the cost of promoting the cause of Serra’s sainthood. Father Noel Francis Moholy, who oversaw the cause, compared the relics to “a picture of your mother or a piece of her jewelry after she died. You cherish it, but you don’t worship it...Some people find them to be a great means of devotion, others are turned off by them, but that is a personal matter.”

Huntington Library

OBJECT 573

CASE LABEL - CASE

GALLERY 9 - SECTION 19.4

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 19.4

*Positio super vita et virtutibus
ex officio Concinnata*
Sacra Congregatio pro Causis Sanctorum
Vatican City, 1981

Collection of Steven Hackel

OBJECT 702

CASE LABEL - CASE
GALLERY 9 - SECTION 19.4
TRIM SIZE 6" x 6"

NOTES:
DISPLAY AT WALL CASE 19.4

Summarium, vol. 1

Sacra Congregatio pro Causis Sanctorum

Vatican City, 1981

Summarium, vols. 2–3

Sacra Congregatio pro Causis Sanctorum

Vatican City, 1983

Positio super miraculo

Sacra Congregatio pro Causis Sanctorum

Rome, 1987

Collection of Andrew Galvan

OBJECT 205

CASE LABEL - CASE

GALLERY 9 - SECTION 19.4

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 19.4

Decretum

Sacra Congregatio pro Causis Sanctorum

Rome, 1985

*Relatio et vota congressus peculiaris
super virtutibus*

Sacra Congregatio pro Causis Sanctorum

Rome, 1985

This collection of documents constitutes the official church statements on Serra’s cause for canonization, including evidence of his intercession in a miraculous cure. Proof of another miracle is required for canonization.

Collection of Andrew Galvan

OBJECT 701

CASE LABEL - CASE

GALLERY 9 - SECTION 19.4

TRIM SIZE 6" x 6"

NOTES:

DISPLAY AT WALL CASE 19.4

*The Missions of California:
A Legacy of Genocide*

Rupert Costo and Jeannette Henry Costo, editors

San Francisco: Indian Historian Press, 1987

In this book, Rupert Costo and Jeannette Henry Costo directly challenged the notion that Serra should be declared a saint. The volume—published on the eve of the beatification of Serra and five years before the 500th anniversary of Columbus’s arrival in the New World—was part of a broad exchange on the meaning and legacy of Spanish colonization in the Americas.

Huntington Library

OBJECT 661

CASE LABEL - CASE

GALLERY 9 - SECTION 19.4

TRIM SIZE 6" x 6"

NOTES: THIS OBJECT IS SHOWN ON RIGHT SIDE AT 19.3.

LABEL LOCATION TBD, LOCATE LABEL CLOSE TO OBJECT

EXPRESIONES CULTURALES CONTEMPORÁNEAS

Los californianos continúan luchando tanto con los legados del periodo de las misiones como con diferentes aspectos de las políticas indígenas federales. Algunos lo hacen reexaminando el pasado de las misiones que ha sido romantizado y mitificado desde hace más de un siglo. Artistas, académicos y conservacionistas culturales nativos cuyo trabajo es presentado en esta exposición se han relacionado con el archivo histórico para forjar nuevas interpretaciones, revivir tradiciones culturales y crear nuevas prácticas y costumbres artísticas en relación con realidades contemporáneas. Muchos se han dedicado a la recuperación de lenguas, canciones y artes nativas y a recopilar historias familiares y fotografías que proporcionan vínculos con el pasado. Estas iniciativas dan testimonio de la continuidad cultural, a pesar de las suposiciones de que los indígenas desaparecieron hace tiempo.



CONTEMPORARY CULTURAL EXPRESSIONS

Californians continue to wrestle with the legacies of the mission period as well as aspects of federal Indian policy. Some do this by re-examining a mission past that for more than a century has been romanticized and mythologized. The Native and non-Native artists, scholars, and cultural preservationists whose work is presented here have engaged the historical record to forge new understandings, to revitalize cultural traditions, and to create new artistic practices and customs in light of contemporary realities. Many have devoted themselves to the resuscitation of native languages, songs, and arts, and to gathering family stories and photographs that provide links to the past. These efforts attest to cultural continuity, often in the face of claims that California Indians disappeared long ago.



SUB-SECTION 20
dimensional panel on wall
21" x 33"



PMS Warm Grey 2C



PMS 7533C

1/2" black sintra
with 1/2" cleat

Continuum Basket

Gerald Clarke Jr. (Cahuilla)

Metal (aluminum cans), 2002

Coiled from 668 crushed soda and beer cans into a star design that resembles a traditional Cahuilla basket, *Continuum Basket*, by the artist Gerald Clarke Jr., weaves centuries past with an Indian present. His choice of material points to two of the most negative and long-lasting legacies of the colonial period for some Native Americans: diabetes and alcoholism.

Krone Museum and Idyllwild Arts, Covelo, Calif., courtesy of Ernest Siva

OBJECT 695

NOTES:

WALL LABEL

GALLERY 9 - SECTION 20

TRIM SIZE 6" x 6"

James Tac

Cathy L. Nelson-Rodriguez (Luiseño/
Wailaki/Choctaw)

Oil on canvas, 2005

Commissioned by James Luna for his 2005 Venice Biennale installation *Emendatio: The Chapel for Pablo Tac*, this painting by Cathy L. Nelson-Rodriguez merges past and present: Pablo Tac (1822–1841), who was baptized at Mission San Luis Rey, and Luiseño artist Luna (b. 1950). In 1834, Tac traveled to Rome to study for the priesthood; while there, he wrote an account of mission life and Luiseño language and culture. Like Tac, to whom he pays homage, Luna dwells in two worlds.

Collection of James Luna

OBJECT 704

NOTES:

EXTENDED WALL LABEL

GALLERY 9 - SECTION 20

TRIM SIZE 6" x 7.5"



REPRODUCTION

“Hey! Come back. Didn’t you like the food?”

Acorn Soup

L. Frank Manriquez (Tongva/Acjachemen)

Berkeley, Calif.: Heyday Books, 1999

Huntington Library

L. Frank Manriquez’s Coyote is as playful and sly as the artist’s backward text, which requires deciphering and defies the expectation that comics are a quick read. At times employing dark humor, the cartoons—published in *News from Native California* and collected in the book *Acorn Soup*—trace indigenous history from mission times to the present. The artist explains, “it was more than bad or insufficient food that motivated the natives to run away” (left-hand cartoon); and that “the years of missionization have left contemporary Indians juggling now with then” (center). She describes the image at right as “a woman mourning the old even as the magic continues around her.”



REPRODUCTION

“Stop the dance”



REPRODUCTION

Untitled

Wall Repro # 642
Section 20 Gallery 9

21” x 14”

Ceremonial basket

Linda Yamane (Rumsen Ohlone)

Willow, sedge, bird feathers, and olivella-shell
beads, 2012

More than two years in the making, this ceremonial basket is believed to be the first of its kind to be created in about 250 years. It contains 12,300 stitches, 110 willow sticks, approximately 400 sedge strands, and a 60-foot coil. If the sedge strands were placed

end to end, they would stretch the length of three football fields. More importantly, in the words of the artist, such a basket transforms ordinary plants into an extraordinary vessel imbued with power and spirit from the “other side.”

Courtesy of the artist, supported by a grant from the Creative Work Fund

OBJECT 694

EXTENDED CASE LABEL

GALLERY 9 - SECTION 20

TRIM SIZE 12" x 6"

NOTES:

THIS IS A WALL OBJECT. LABEL TO BE INSTALLED ON LABEL RAIL BELOW

Ohlone necklace

Abalone, glass beads, and leather, 2010

This contemporary necklace was made with traditional Ohlone design motifs and materials, including abalone, which coastal Californians historically used in ceremonies and adornments. It belongs to Vincent Medina Jr. (Ohlone), an assistant curator at Mission San Francisco and author of the blog *Being Ohlone in the 21st Century*. Medina describes countless ways he blends tradition and cultural change: “Wearing abalone necklaces with modern attire, spreading Nutella on acorn bread, listening to old Chochenyo wax cylinder recordings uploaded on my iPhone, writing my Facebook and Twitter updates in Chochenyo...”

Collection of Vincent Medina Jr.

OBJECT 705

NOTES:

CASE LABEL - WALL
GALLERY 9 - SECTION 20
TRIM SIZE 6" x 7.5"

REPRODUCTION

*The Capture of the Solid,
the Escape of the Soul*

Rocky Rische-Baird

Wall mural, 41st Street and Piedmont Avenue,
Oakland, Calif., 2006

Rocky Rische-Baird depicts in this mural the interaction of Spaniards and the Ohlone Indians of the San Francisco Bay Area. Baird, who is not of California Indian ancestry, evokes the views that Franciscans and Spanish soldiers held of California Indians—that they needed to be clothed and directed to work in the missions’ fields—as well as the impact of European disease and colonial practices on them.

Courtesy of the artist

WALL REPRO # 481

NOTES:

EXTENDED WALL LABEL

SECTION 20 GALLERY 9

6.5" x 7.5"

Family Matters

James Luna (Ipai [Diegueño]/
Pooyukitchum [Luiseño]/Mexican American)

Video installation, 2013

Written and directed by contemporary artist James Luna, with videography by Shawn Lennon, this six-minute video was created especially for this exhibition. It features historical and contemporary photographs of Luna’s extended family.

Courtesy of the artist

OBJECT 394

NOTES:

WALL LABEL

GALLERY 9 - SECTION 20

TRIM SIZE 6" x 6"

Family Matters

It is my assertion that American Indians are the most studied, photographed, singled out, and inspected group of people on this planet. Until recently we did not have information presented by Indian scholars for a first-person point of view.

I found that in many documents and photos Indians are rarely seen as people; more often we are portrayed by statistics, graphs, or other documentation. It is no wonder that many people think of us as extinct or only of the past, or as a conjured up romantic vision of who we are.

In this installation I have chosen photos of four generations of my Indian family to simply share that we have a history that is in many ways not unlike others—that we smile, that we die, and that we have a culture that is alive and proceeding into the future.

James Luna
Ipai (Diegueño)/Pooyukitchum (Luiseño)/Mexican American
La Jolla Indian Reservation, July 2013

MEDIA 703

NOTES:

LARGE FORMAT LABEL
GALLERY 9 - SECTION ~~13.1~~ 20
TRIM SIZE 7.5" x 9.5"

CONTEMPORARY VOICES

Created especially by the Huntington for the exhibition, this video by filmmakers Form *follows* Function (12 minutes running time) features interviews with five individuals of California Indian heritage whose ancestors lived in the missions. They reflect on their histories, the legacies of Serra and the missions, and how they have found ways to express their identities and traditions despite continuous pressure to abandon them. Each participates in the communal work of keeping indigenous cultures alive—for their families, tribal groups, and posterity. To the left of the video monitor are photographs of the people highlighted in the film, with their families, friends, and other tribal members.

The video features (in order of appearance):

Linda Yamane (Rumsen Ohlone)

Ohlone basket weaver, language specialist, and artist

Seaside, Calif.

Andrew Galvan (Ohlone)

Curator, Old Mission Dolores / Mission San Francisco

San Francisco

Andrew Tautimez Salas

Chairperson, Kizh Nation / Gabrieleño Band of Mission Indians (Perez Family)

Covina, Calif.

Ernestine Ygnacio-De Soto

Barbareño Chumash Elder

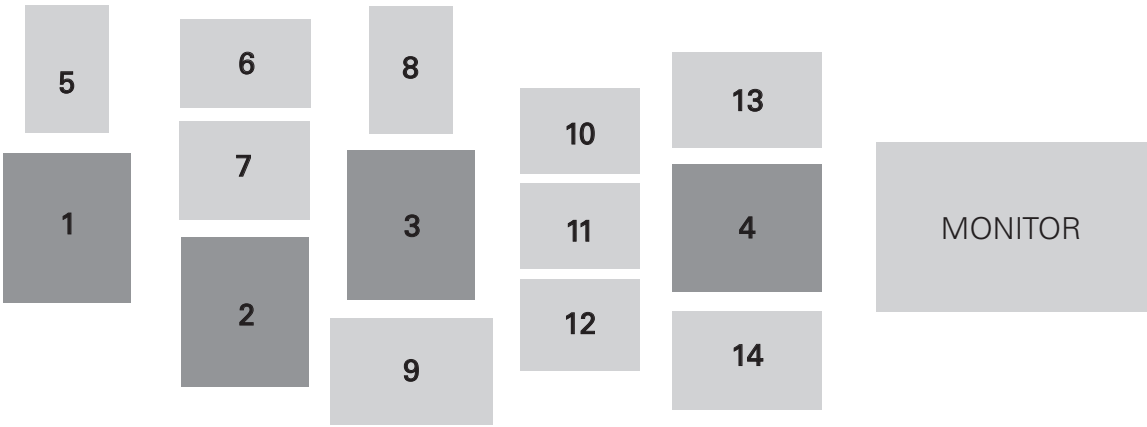
Santa Barbara

Anthony Morales

Chairperson, Gabrieleño / Tongva San Gabriel Band of Mission Indians

San Gabriel, Calif.

Huntington Library



The California Indians featured here have all worked to preserve their cultures, languages, and connections to ancestral lands despite centuries of dispossession beginning with the mission period. The historical photographs, from the late 19th and early 20th centuries, were taken by Anglo-American ethnographers, while the contemporary images were taken by the families and friends of the people interviewed for the film *Contemporary Voices* (at right). Though these individuals each hold unique views about the legacies of the missions and colonization, collectively they seem to agree with a statement made by an interviewee: “Here we are. We survived.”

PORTRAITS OF THE PAST

C. C. Pierce

Undated except where noted

- OBJECT
(used to
be 358)

1 José de Gracia Cruz (also known as Acú) was born at Mission San Juan Capistrano (as were his father and grandfather), where he served as bell ringer. He shared stories of life in the area and legends of the mission, some published in *Capistrano Nights: Tales of a California Mission* (1930).
- OBJECT
362

2 Narcisa Higuera Rosemyre preserved knowledge of the language and people from the area around Mission San Gabriel.
- OBJECT
366

3 Rogerio Rocha (pictured in 1898) lived at Mission San Fernando and acquired land after secularization, though he was eventually evicted from those lands by dubious means.
- OBJECT
617

4 Master basket maker Perfecta Encinales and her family were instrumental in saving Mission San Antonio from ruin. They also recorded important information about Salinan culture and linguistics.

CONTEMPORARY FAMILY PHOTOGRAPHS

- 5 Cousins Andrew Galvan (Ohlone) and Vincent Medina Jr. (Ohlone), the first Indian curators of a mission museum, at Old Mission Dolores/Mission San Francisco, 2011

Courtesy of Andrew Galvan
- 6 Sarah and Felipe Galvan (Ohlone) with multiple generations at Ohlone village site, Oroysom (Mission San José), 2007

Courtesy of Andrew Galvan
- 7 Linda Yamane (Rumsen Ohlone), Ohlone basket weaver, language specialist, and artist, Seaside, Calif., 2008

Photograph by Tim Thomas, courtesy of Linda Yamane
- 8 Anthony Morales, Chairperson, Gabrieleño / Tongva San Gabriel Band of Mission Indians at Mission San Gabriel, 2007

Photograph by Ty Milford, courtesy of Art Morales
- 9 Gabrieleño / Tongva San Gabriel Band of Mission Indians at the Autry National Center, 2009

Photograph by Art Morales
- 10 Ernestine Ygnacio-De Soto (Barbareño Chumash), Vincent Tumamait (Ventureño Chumash), and Lei Lynn Olivas Odom (Obispeño Chumash) at Santa Barbara Museum of Natural History, ca. 1990

Courtesy of Santa Barbara Museum of Natural History
- 11 Ernestine Ygnacio-De Soto (second from left) with daughters Regina Unzueta and Carmen Benavides, and sister Angela Yee (far right), Barbareño Chumash from Santa Barbara, ca. 1980s

Courtesy of Santa Barbara Museum of Natural History
- 12 Linda Yamane (Rumsen Ohlone) and Carol Bachmann (Mutsun Ohlone) at Coyote Hills Regional Park, Fremont, Calif., 2003

Courtesy of Linda Yamane
- 13 Kizh Nation/Gabrieleño Band of Mission Indians at Gabrieleño village site, Weniinga (Covina), ca. 2011

Courtesy of Tim Poyorena Miguel
- 14 Ernest Perez Tautimez Salas, Chief, Kizh Nation / Gabrieleño Band of Mission Indians at Gabrieleño village site, Swaanga (Long Beach), ca. 2011

Courtesy of Tim Poyorena Miguel