

PRIMARY AND SECONDARY SOURCES

1) Indigenous Woman and Leader: Eulalia Perez

Eulalia Perez was born at Loreto in Baja, California. She first arrived at Mission San Gabriel in 1814 and spent most of her life there. She was close to Father Jose Sanchez and Mayordomo Claudio Lopez, both whom are featured in Ferdinand Deppe's painting.

Fortunately, Eulalia Perez was interviewed in 1877 for her first hand testimonio concerning her life. As noted in the 2006 edited volume, *Testimonios: Early California through the Eyes of Women, 1815-1848*, she was,

"...tremendously proud of the part she had played in the development of California. The mission was, in her telling, a place whose internal operations were largely directed by her and her daughters."¹



Vocabulary:

llavera – keeper of the keys

reata - lasso

tefliete – very thin, shiny and polished leather made from calfskin or goatskin

¹ Rose Marie and Robert M. Senkewicz Beebe, ed. *Testimonios: Early California through the Eyes of Women* (Berkeley Heyday Books, 2006), 98.

PRIMARY SOURCE: Eulalia Perez in her own words

At Mission San Gabriel, "Father Jose Sanchez provided me and my family with a small house where we could live temporarily until I found work...The Fathers then talked among themselves and agreed to hand over the mission keys to me...The *llavera* had various responsibilities...she was in charge of the distribution of the rations for the Indians and she was also in charge of the Fathers' kitchen. She was in charge of the key to the clothing storehouse...

She was also in charge of cutting and making clothes and other items, from head to toe, for the vaqueros who used saddles....They were given a shirt, a vest, pants, a hat, boots, shoes, and spurs. And they were given a saddle, a bridle, and a *reata* for their horse. Each vaquero would also receive a large kerchief made of silk or cotton, and a sash of Chinese silk or red crepe cloth or whatever other material might be in the storehouse.

In addition, I had to supervise the area where soap was made, which was very large, and also the wine presses. I supervised and worked in the crushing of olives to make olive oil...

I supervised the distribution of leather, calfskin, chamois, sheepskin, *tafilete*, red cloth, tacks, thread, silk, etc. – everything related to the making of saddles and shoes, as well as everything that is needed in a saddle workshop and a shoe workshop..."²

² Ibid., 101-05.

2) Indigenous Scholar: Pablo Tac

Lisbeth Haas: *Pablo Tac, Indigenous Scholar: Writing on Luiseno Language and Colonial History, C. 1840*. (2011)

With the permission of Luiseno leaders, Mission San Luis Rey was built in 1798. The Luiseno people continued to call their homeland, and the mission itself, Quechla.

Though he grew up at the Mission San Luis Rey, Pablo Tac lived and studied at the Vatican in Rome between 1834 to 1841. He created the written form of the Luiseno language, an explanation of its grammar, as well as a Luiseno-Spanish-Latin dictionary and translated it into Spanish and Latin. Today, the Mission San Luis Rey in the area is known as Oceanside, California. Many descendants of the Luiseno still live there today.

At the California missions, groups of Indians converted to Catholicism but combined their own ideas and sensibilities. Pablo Tac wrote, "On the Dance of the Indians," and "The Ball Game" among other writings, and explains how dance and playing ball changed and hybridized once the Indians began to live at the missions.³

PRIMARY SOURCE: Pablo Tac in his own words

"On the Dance of the Indians"

"All Indian peoples have their own dances, distinct from each other. In Europe they dance for joy, for festivals, or for some piece of good news. But the California Indians do not dance just for festivals but also before starting a war; in grief, because they have been defeated; in remembrance of the grandparents, uncles and aunts, and parents now dead. Now that we are Christians, we dance ceremonially."⁴

"The Ball Game"

"The players, all men from thirty to sixty years of age, can be up to seventy or eighty in all: thirty or forty men on one side, thirty or forty on the other...The ball is wooden, thicker than a turkey egg. There are two marks to which they must throw the ball, and when the opponent passes the mark, he has won...The rule is that they cannot have it in their hands for much time...there is a great commotion, running like a deer to flee, so that they won't catch up to them, or reach them; and this game lasts three or four hours.

The women also play, and that takes place every Sunday, with permission."⁵

³ Lisbeth Haas, *Pablo Tac, Indigenous Scholar: Writing on Luiseno Language and Colonial History, C. 1840* (Berkeley: University of California Press, 2011), 3-35.

⁴ *Ibid.*, 191.

⁵ *Ibid.*, 141.

3) Alfred Robinson

Primary Source: Alfred Robinson's *Life in California*, 1846

Alfred Robinson describes a hide trade scene at Mission Dolores.

*"As we approached [the Mission of Dolores], we saw in the long corridor the old friar and his mayordomo, to whom he appeared to be giving some directions, for the latter, hat in hand, attentively listened. Some Indians were employed in throwing out hides from one end of the building, and he was evidently giving orders for their transportation to the beach."*⁶

Primary Source: Alfred Robinson's *Life in California*, 1846

Alfred Robinson describes the vast cattle herds next to Mission Santa Clara.

*"Passing [Mission Santa Clara], "...we opened upon the grazing grounds of the Mission, where thousands of cattle were scattered about in herds."*⁷

Primary Source: Alfred Robinson's *Journal on the Coast of California*

May 4, 1829 Alfred Robinson describes the agriculture, church music and hide trade at Mission San Gabriel

*Saturday morning we started for the Mission of St. Gabriel distance about sixty miles (from Mission San Luis Rey). The director of this, Reverend Padre Sanches was extremely polite and attentive as he is generally – the morning following we attended Church which commenced as early as 6 AM...the music was conducted by Indians which consisted of Drums, flutes & violins...After Church we walked into the Garden – here we found some fine oranges, Citrons & Limes which were very delicious. They have here during the season the greatest quantity of fruit of any other mission on the Coast...hides we had traded for in the house belonging to the mission of St. Gabriel amounting to about 4000 hides and some Horns...*⁸

⁶ Robinson, 68-69.

⁷ Ibid., 69.

⁸ Adele and Alfred Robinson Ogden, "Alfred Robinson, New England Merchant in Mexican California," *California Historical Society Quarterly* 23, no. 3 (1944): 207-08.

3) Assorted Secondary Sources

Secondary Source: Louise Pubols, *The Father of All: The De La Guerra Family: Power and Patriarchy in Mexican California*, (2009). Page 110

"By the 1830s, the [foreign hide and tallow] ships were taking on an average of 285,000 hides and 570 arrobas (7,125 tons) of tallow annually."

Secondary Source: Steven Hackel in *Ethnohistory*

"Sources of Rebellion: Indian Testimony and the Mission San Gabriel Uprising of 1785." Steven Hackel describes how Nicolas Jose, an Indian living at the Mission San Gabriel, retained ties to his Indian community and its practices.

Nicolas Jose's life "resembled that of other mission Indians. While he was baptized and a regular participant in the administration of the Catholic sacraments at the mission, Nicolas Jose remained committed to Gabrielino dances, celebrations and rituals. While Nicolas Jose lived at the mission, he remained connected to the unbaptized Gabrielinos and the native villages far beyond Mission San Gabriel."

4) PRIMARY SOURCE MATERIAL WITH READING COMPREHENSION QUESTIONS (FOR MIDDLE AND HIGH SCHOOL STUDENTS)

Primary Source: The Mission San Gabriel painting described in a *Los Angeles Star* newspaper article, **December 24, 1859** (Notice the presence of a foreign trader that was a representative of the hide trade.)

"A Real California Painting: -- It represents the entire mission on a feast day in the spring of the year under a cloudless sky, with a religious procession leaving the church and buildings, in complete order, with Californians, Indians, huts, trees, hedges and animals, and the river flowing by; all according to the times. Old Friar Sanchez is in the foreground in his Franciscan habit...speaking to a foreign trader...In the background Mount San Bernadino rears his snow-capped summit and wooded green sides, and the neighboring hills are covered with a lively California verdure of emerald, flushed with the glowing tinge of an afternoon sun..."

This 1859 newspaper article above describes the Mission San Gabriel painting. Please answer the following questions using its information.

What kind of day is it in the painting? What kind of activity is going on?

According to the article, what is the season?

According to the article, what mountain is featured in the background?

According to the article, who is the mission father talking to?

Secondary Source: Thomas Workman Temple's, "The Founding of San Gabriel Mission" in Southwest Museum Leaflets, 1971

"...Although in his painting Deppe placed Mt. San Antonio (Old Baldy) about where Mt. Wilson should be, and stylized the Indian hut and the mission church (compare with Robinson's sketch in his "Life in California"...It is the only known painting of an Alta California mission when it was at the zenith...

In 1828, Fr [Father] Jose Sanchez was the Padre Presidente of the farflung Alta California mission chain, with headquarters at San Gabriel. He is seen in the lower lefthand part of the canvas with two Indian pages, discussing business with James Scott, a Yankee supercargo from Boston. To the right famed mission mayordomo Don Claudio Lopez talks to an Indian neophyte before his hut. The date palm was blown down in a stiff windstorm in 1891...

Deppe puts a lot of action into this canvas. An Indian vaquero is trying to lead a balky steer while his compadre is about to hit the steer's rump with a big stick to make him move! On the other side are the zanja [aqueduct], guard house, and the complete mission quadrangle or patio.

In the Corpus Christi Processional the Blessed Sacrament is being borne by Padre Sanchez, preceded by acolytes bearing candle holders. Soldiers and their corporal for the guard prepare to shoot the mission cannon in salute to the Blessed Sacrament.⁹

What kind of day is it in the painting? What kind of activity is going on?

According to the article, what is the season?

According to the article, what mountain is featured in the background?

According to the article, who is the mission father talking to?

According to the article, who is talking in front of the hut in the foreground?

⁹ Thomas Workman Temple, "The Founding of San Gabriel Mission," *Southwest Museum Leaflets* 36 (1971): 27-28.

As you can see from Temple’s description of the “Yankee supercargo from Boston,” the foreign hide trade merchant figures somewhat prominently in the foreground of the painting. The painting captures the time of the cattle hide, tallow and horn trade in Alta California, though only one cow is visible in the center of the painting!

How do we know the person in the white pants and blue jacket is a foreign merchant? Let’s look at this description of a New England sailor as described by U.S. historian Samuel Eliot Morison.

Secondary Source: Samuel Eliot Morison’s *The Maritime History of Massachusetts, 1783-1860*

“It was not uncommon for youngsters of the best families to ship before the mast...They still wore a distinctive costume; shiny black tarpaulin hat, red-checked shirt, blue bell-mouthed dungaree trousers, navy-blue pea jacket or watch-coat off the Horn; and for shore leave, a fathom of black ribbon for the hat, black silk kerchief in a neat sailor’s knot around the neck, white ducks and black pumps.”¹⁰



Adam Auguste Muller, *Portrait of Friedrich Constantin Brun*, 1837

This painting depicts Brun at the age of 24 aboard a ship travelling to the Caribbean islands¹

Using information from the primary and secondary sources above, look at Ferdinand Deppe’s painting again. How would you describe it now? Has your point of view changed since the beginning of this lesson?

¹⁰ Samuel Eliot Morison, *The Maritime History of Massachusetts, 1783-1860* (Boston: Houghton Mifflin Company, 1941), 257.