2001

The Legacy of the "Glacier Priest": Bernard R. Hubbard, S.J.

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Santa Clara University

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The Legacy of the "Glacier Priest":
Bernard R. Hubbard, S.J.

Caprice Murray Scarborough

Research Manuscript Series No. 10
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Research Manuscript Series No. 10

2001

with contributions by

Deanna M. Kingston
Jeff Kunkel
The Santa Clara University Archives
The de Saisset Museum

and a Foreword by

Carl Hayn, S.J.

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PREFACE

Anniversaries are bittersweet occasions for reflection about past tragedies and triumphs, losses and gains. They are also times to look to the future and to build upon the foundation that was laid in the past. These are truisms that are applicable across the spectrum from weddings to the millennial jubilee of Christianity. Many will remember the acrimony that accompanied the Columbian Quincentennial observations of 1992 and might juxtapose that with the pride associated with the 1976 celebration of the bicentennial of the American Revolution. The years 2000, 2001, and 2002 respectively mark the sesquicentennials of California Statehood, the establishment of Santa Clara University, and the incorporation of the City of Santa Clara. These anniversaries provide us with an occasion to reflect on the good, the bad, and the ugly of our past and allow us to re-evaluate history and discover its unrecognized potential.

One of the most colorful and controversial individuals to bring notoriety to Santa Clara University in the past 150 years was Father Bernard R. Hubbard, S.J. (1888-1962). Known as the "Glacier Priest," for his mountaineering prowess, Father Hubbard gained public prominence in the 1930s for his highly publicized and photographed expeditions to the then little known territory of Alaska. In an era without television and the internet, the public's imagination was captured through public lectures and newsreels. Even now, nearly seven decades after his first trip, my 82 year old father, who later served on Attu and Adak, remembers Hubbard's sensational lecture to the Explorers Club of New York and the man as, "Quite the arctic explorer." For the "Greatest Generation" who faced the Depression and later WWII, Bernard Hubbard provided an escape from the grim realities of their world.

In spite of his larger than life public persona Father Hubbard's relationship with his professional colleagues and the Society of Jesus was sometimes less than ideal when it came to scholarly and educational goals. Perhaps this is best underscored by the fact that following his death in 1962 an exhibit on the Santa Clara University campus on his Alaskan expeditions was closed and dismantled. As the readers of this volume will find, the scholars of the 1960s and 1970s continued to see his documentaries as little more than newsreel filler. Now, as we enter a new century, a new generation of scholars and descendants are finding Hubbard's film and photographic legacy to be the only documentation of a way of life that ceased to exist a half a century ago. We are proud to see this renewed interest here at Santa Clara University, Hubbard's alma mater and his professional home for nearly forty years. Through the hard work of the Santa Clara University Archives, the de Saisset Museum, the Archaeology Research Lab, and other individuals on this campus Hubbard's material legacy has been preserved. And, as a result of this preservation, Caprice Scarborough (Class of 1993), Dr. Deanna Kingston, a King Islander and professor of anthropology at Oregon State University, and Jeff Kunkel have begun to re-evaluate Hubbard's place in history.

The following volume is the result of the hard work of many individuals beyond the authors. I wish to recognize Director Rebecca Schapp, Collections Manager Anna Koster, and Curator JoAnne Northrup of the de Saisset Museum; Archivist Anne McMahon and past archivists for Santa Clara University Julia O'Keefe and Dr. Gerald McKevitt; Linda Hylkema of the Archaeology Research Lab; and George Giacomini, Assistant to the President and Associate Professor of History for their help in recognizing and, in some cases, saving the Hubbard collections.

I also would like to acknowledge the late Dr. Moreau S. Maxwell, Professor of Anthropology at Michigan State University, and Professor George Sabo, Professor of Anthropology at the University of Arkansas for their comments on an earlier version of Caprice Scarborough's section.

Special thanks are extended to Associate Professor of Anthropology, Dr. George Westermark for his editing prowess, and to Sandra Chiaramonte the Production Assistant for the volume. Funding for this publication was made available from the Office of President Paul Locatelli, S.J. We are grateful for his support of this project.

Russell K. Skowronek, Ph.D., Associate Professor of Anthropology
Editor Research Manuscript Series on the Cultural and Natural History of Santa Clara
Santa Clara, CA December 21, 2000
One of the more colorful personalities of former years was Fr. Bernard Hubbard, S. J., the "Glacier Priest". He came to Santa Clara in 1926 and was assigned to teach mineralogy and geology but his heart was not in the classroom. It was in Alaska. There he explored volcanoes in the Aleutians and, for some months, lived among and studied the culture of the King Islanders. Each summer he enlisted a few friends to join him in these expeditions. Finally in 1995 a stroke limited his activity but did not discourage him from his annual trip to Alaska. When at Santa Clara he spent his time editing films and preparing for his popular lecture tours.

Financial help came from his lectures, from friends and advertisements which he inserted in his motion pictures. Some advertisers also gave him fishing gear, rowboats, camping equipment, cameras and film.

In some respects he was like a little boy. He had a charm and an uncanny way of wrestling permissions from his religious superiors. Because he did not drive a car he appointed me to drive his Chrysler station wagon. Once we stopped at a fruit stand and he drank so much cider that he had to stay at home near a bathroom the next day. Once he decided to drive to the campus of Montezuma school in the Santa Cruz mountains. A "No trespassing" sign was posted by he told me to ignore it. We were promptly stopped. To persuade the guard to allow us to enter, he informed him that he was Father Hubbard. The guard replied that he had never heard of him. We later enjoyed a good laugh and never allowed Father to forget this. Toward the end of his life, he received a Christmas card from a local mortician. He laughed and said: "Those buzzards are really waiting for me!" Fr. Hubbard remains in my memory as a good friend, a unique personality and a man with an undying love for Alaska.

Carl H. Hayn, S.J.
Professor of Physics

Legend on Bernard Hubbard's gravestone in the Santa Clara Mission Cemetery,
490 Lincoln Street, Santa Clara, California 95050
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SECTION I

The Legacy of the "Glacier Priest": Bernard R. Hubbard, S.J.

Caprice Murray Scarborough
"The Legacy of the "Glacier Priest": Bernard R. Hubbard, S.J." was written for several audiences. The original version was written for an academic audience and for researchers interested in the Hubbard Collection. This version has been edited for a broader audience, including museum goers who have viewed the show featuring Hubbard’s work at Santa Clara University’s de Saisset Museum. Since some time has passed since the original work was written, it may be helpful to both audiences to say a few words here about additional information and resources that are not included in either the original or in the body of this version, and about what changes have been made to the original and why.

The original version of this monograph, "The Mind and Vision of 'the Glacier Priest,'" was written in 1993 and submitted as a Senior Thesis to the Department of Anthropology/Sociology of Santa Clara University. Since that was submitted, the author has become aware of a number of additional resources for more information about the King Islanders, which may be of interest to readers. Deanna Kingston, an anthropologist who has contributed an article included in this volume, specializes in the King Island community, and has presented and published numerous papers and articles on this subject. She has worked with Hubbard’s films at the Human Studies Film Archives at the National Museum of Natural History, Smithsonian Institution, and has used Hubbard’s film footage as part of her research with the King Island community.

Louis L. Renner, S.J., has also published papers on the King Islanders. Renner’s description of King Island gives some hint of why Hubbard was so interested in this area:

For centuries – and right up until 1966 – this home of cliff-dwelling Eskimos was teeming with human activity.... King Island – only two and a half miles long, a mile and a half wide, and from 700 to 1,196 feet high – rises abruptly out of the dark blue-green waters of the Bering Sea.... The island has no beaches, and granite boulders rounded off by the waves provide landing spots in only three places. The village is built on the south side of the island on a rockslide 200 feet wide, with a pitch of about 40 degrees to the sea. About 50 yards east of the village a small but precipitous stream drains most of the upland surface through a gully.... A quarter of a mile east of the village there is a large double-chambered cave, called kaiteo. This natural, year-round deep-freeze, in which the surplus meat of successful hunts could be preserved against lean days sure to come, always tipped the balance in favor of staying whenever the question of abandoning the island was raised" (1983:14).

Renner also wrote the foreword to Ugiuvangmuit Quliapyuit, King Island Tales: Eskimo History and Legends from Bering Strait, which provides great detail about life on King Island, told by the people who lived there. It includes a suggested reading list. Although "The Legacy of the Glacier Priest" focuses on Hubbard and is not intended to be about the King Islanders themselves, Hubbard’s experiences and evocative photographs are certain to spark interest in the
people and culture that he chronicled. The sources suggested above provide a starting point for those who wish to delve more deeply.

"The Mind and Vision of 'the Glacier Priest'" included a chapter on visual anthropology, which elaborated on the theoretical contributions of that discipline, drawn from the literature search conducted for the thesis. For the purposes of this publication, that chapter was removed. However, the basic premise of visual anthropology remains: filmed and photographic representations reflect a selective process on the part of the photographer, not an objective record of "reality."

If the original thesis had been written a year later, it almost certainly would have drawn from Catherine Lutz and Jane Collins' seminal work on the selective processes involved in photography, *Reading National Geographic*, published in 1993. In this, Lutz and Collins "[reject] the idea that photographs are simply objective documents that signify no differently than does any unmediated experience of the visual world" (4). A brief description of their project follows:

> While the *National Geographic* photograph is commonly seen as a straightforward kind of evidence about the world – a simple and objective mirror of reality – it is in fact evidence of a much more complex, interesting, and consequential kind. It reflects as much on who is behind the lens, from photographers to magazine editors and graphic designers to the readers who look – with sometimes different eyes – through the *Geographic*’s institutional lens. The photograph can be seen as a cultural artifact because its makers and readers look at the world with an eye that is not universal or natural but tutored (xiii).

This succinct and elegant statement of the central idea of post-modern visual anthropology should be kept in mind by researchers or casual viewers attempting to "read" the photographs in the Hubbard Collection.

If the original thesis had been written three years later, Ann Fienup-Riordan’s *Freeze Frame: Alaska Eskimos in the Movies*, published in 1995, would have provided an invaluable reference. Fienup-Riordan visited Santa Clara University in 1991 and examined some of the Hubbard Collection as part of her research for *Freeze Frame*. In her chapter on documentary and ethnographic films, Fienup-Riordan used Hubbard’s films as her first example of non-Hollywood filmmakers who "attempted to document Alaska Eskimo culture...and depicted Eskimos living outside time, as yet largely unchanged by the march of ‘civilization’" (135). Anyone interested in more information about film representations of native Alaskan peoples will find *Freeze Frame* informative.
Acknowledgments

I wish to thank all the professors, archivists, friends, and family members who helped and supported this work. My special thanks go to Dr. Russell Skowronek, who co-directed the original thesis and organized this version with his usual flair and the utmost diplomacy, and to Dr. George Westermark, who painstakingly guided me through the thesis process and offered his considerable insight on this version. I am also grateful to Dr. Deanna Kingston, with whom I am honored to collaborate on this and an earlier project, and whose help has been invaluable. I owe a debt of gratitude also to Fr. Carl Hayn, S.J., who spent time with me relating first-hand knowledge of Fr. Hubbard, and who has graciously provided a written contribution to this volume. Many thanks also to Dr. Louis L. Renner, S.J., who was kind enough to forward very detailed editorial comments to the original thesis, as well as gracious support. Several archivists offered their time and effort on this project - Ann McMahon, Julia O’Keefe, and Brother Tom Marshall - for which I am grateful. Finally, I would like to thank my family and friends, and especially my husband, who has shared my excitement for this project and has kept me on track every step of the way.
LEFT: *Fr. Bernard Hubbard, S.J. with one of his dogs, feeding a baby seal.* (Bernard R. Hubbard, S.J. Alaskan Photograph Collection, Courtesy of Santa Clara University Archives # KI-38-1916)

BELOW: *The village on King Island.* (Bernard R. Hubbard, S.J. Alaskan Photograph Collection, Courtesy of Santa Clara University Archives #KI-38-1760)
CHAPTER 1
INTRODUCTION

Throughout the 1930s and well into the 1940s, the adventures of "the Glacier Priest" entertained Americans all over the United States. Tales of his expeditions to Alaska were Father Bernard Hubbard’s stock-in-trade on the popular lecture circuit, all accompanied by his most recent films and photographs. While his first trips focused on the spectacular geological features of Alaska, Hubbard became interested in the Ifiupiaq and Yup’ik peoples that he encountered at Alaskan missions. They became the focus of his later expeditions, and the subject of a remarkable photographic and film record.

The Hubbard Collection at the Santa Clara University Archives includes his extensive visual record of one particular Ifiupiaq community in Alaska, the residents of King Island. Sergei Bogojavlensky and Robert Fuller, anthropologists who did fieldwork with the King Islanders in the 1970s, have this to say about Hubbard’s photographs:

The ethnographic and historical significance of these photographs is enormous. In 1937, King Island was essentially an intact, ongoing indigenous Eskimo society based on the hunting of marine mammals and seasonal summer trading by skinboat along the mainland coasts. To our knowledge there exists no comparable photographic record of an aboriginal sovereign state in all of Arctic ethnology (1973: 66).

Two other anthropologists who have formally assessed the photographic collection, Wendell Oswalt and Dorothy Jean Ray, concur with Bogojavlensky and Fuller. Ray, in particular, is widely regarded as an expert on many aspects of King Island culture, and has been called "the foremost authority on the Bering Strait-Seward Peninsula area and Eskimo art" (Kaplan, 1988:ix).

In addition to these photographs, there were thousands of feet of film taken during Hubbard’s Alaskan expeditions. Due to the more fragile nature of the films, they have been unavailable to researchers, with the exception of a few that were transferred to videotape. In 1993, Santa Clara University entered into an agreement with the Human Studies Film Archives at the National Museum of Natural History, Smithsonian Institution that will ensure that Hubbard’s films will be properly preserved and studied. Much of the film footage is believed to focus on the lives of the Ifiupiaq and Inuit peoples. If that is the case, the films will add tremendously to the ethnographic information that is already available in the photograph collection.

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1 Bogojavlensky was more critical of Hubbard’s films, describing them as a "ludicrous portrayal" in his doctoral dissertation (Bogojavlensky, 1969:39).
Father Hubbard had this to say about the film record that he made: "Photography is the main purpose of our expeditions, because the information thus obtained is invaluable not only to ourselves, but to many others who are unable to go where we have gone or see in actuality what we have seen" (Hubbard 1936:268). Today, anthropologists would disagree that photographs allow others to "see in actuality" what the photographer saw. Instead, they view photography as a highly selective process, allowing the photographer to show what he/she wants to be seen. Questioning the objectivity of the observer is not limited to this area of anthropology either. It has become an important issue throughout the entire field.

In light of this current emphasis on the observer's influence in his/her representations of others, it is important to understand Father Hubbard's background and influences, as well as some of the historical circumstances that surrounded his work. The basic premise behind the biographical orientation taken here is that insight into Hubbard's world-view will suggest how he chose to present his photographic subjects. This background can be a significant adjunct to an interpretation of the visual record that he produced. The essential assumption of this process is that historical materials are best seen in the context in which they were produced.

The methodology employed during research for this monograph consisted of an extensive archival search of Hubbard's documents and photographs, an interview with one of Hubbard's colleagues, and several viewings of Hubbard's films. Archival records are housed at both the Santa Clara University Archives, and the California Provincial Archives of the Society of Jesus in Los Gatos, CA. The majority of the information examined for the purposes of this research dated from the 1930s and 1940s, the most active period of his expeditions (Appendix B - Chronology of Alaskan Expeditions). One interview was conducted during the course of this research, and transcripts from earlier interviews were available through the Santa Clara University Archives. In addition, four short-subject films were studied intensively at the Santa Clara University Archives.

Chapter 2 presents the background information on Hubbard's life found in the archival records of his correspondence and other archival documents. This chapter ends with a discussion of Hubbard's portrayal of the Iñupiaq and Inuit peoples, and some information from the currently accepted body of knowledge in this area. Chapter 3 begins with the record of Hubbard's filming activity on King Island. Next, a synopsis is given of the evaluations made by Ray and Oswalt of the photographs. This is followed by a description of one of the films. Finally, the observable content of the film is examined in comparison to the photograph evaluations. Chapter 4 presents some conclusions on Father Hubbard's influences, and on the mind behind the camera of "the Glacier Priest."
CHAPTER 2
HUBBARD'S LIFE AND WORK

Bernard Rosecrans Hubbard, S.J. was born in San Francisco on November 24, 1888. He grew up in the Santa Cruz mountains, a part of the San Francisco Bay Area that provided an excellent training ground for him as a young explorer. This setting, and Hubbard's family experience, provided the basis for the early influences on his life. His family provided the basis for his devotion to a religious life. They had converted to Catholicism before his birth, and placed a great emphasis on a strong religious upbringing for their three children - two boys and a girl. Hubbard's interest in exploring and geology developed during hikes through the mountains with his brother, who would become a mining engineer. These influences - religion, natural science, and adventure - along with a charming and irrepressible personality, would combine with the dynamic historical circumstances of the early 20th Century to create the "Glacier Priest."

Jesuit Training and the Beginning of his Career

In 1906, Hubbard entered Santa Clara University. He was a student there until 1908, when he entered the Jesuit Novitiate in Los Gatos, CA. His religious and scholastic training as a Jesuit lasted from 1908 until he was ordained in 1923. During this period Hubbard spent two years studying in the Jesuit Novitiate at Los Gatos, and five years teaching at Los Angeles College. In 1921, he received an M.A. in Philosophy from Gonzaga University. That same year, he went to Innsbruck, Austria to complete his studies with two years of theology. It was there that he was nicknamed the "Glacier Priest," an acknowledgement of his fondness for hiking in the Alps. When he returned to the United States, Hubbard spent 1925 and 1926 at St. Andrew-on-Hudson, NY doing his tertianship, a period for spiritual rejuvenation after Jesuits complete their lengthy academic studies (Renner 1979:3). For Hubbard, his tertianship marked the end of his real academic life, even though it also marked the beginning of a short teaching career at Santa Clara University.

Hubbard’s teaching experience at the university began in 1926. In the summer of 1927, Hubbard took his camera and gear and set off to explore the glaciers of Alaska (McKevitt 1979:245). The official justification for the trip was provided by Hubbard’s Jesuit Provincial, Fr. Spearman, S.J., Woodstock Letters, Fall 1965, SCUA.

2 Arthur Spearman, S.J., Woodstock Letters, Fall 1965, SCUA.
3 Hubbard also had an early interest in photography (McKevitt 1979: 245, and Hubbard, article in "Film News," Oct 1949).
4 Fifteen years was not an abnormally long training period. Renner’s biography of Fr. Lafortune, the first missionary at King Island, shows that he spent thirteen years in training.
5 Fr. McKevitt notes: "Hubbard devoted more than his spare time to probing and photographing the alpine peaks and glaciers" (245).
6 Bernard Hubbard, S.J., official form giving complete statistics on Jesuit training, requested by Joseph King, S.J., 25 Sept 1944, CPASJ.
Joseph Piet, who chose Hubbard when a retreat leader was needed in Alaska (Editor of *Western Jesuit* 1959). One biographical sketch describes the results: "So great was the interest generated by nationwide newspaper coverage of the expedition - beautifully illustrated by Hubbard's own photographs of the glacial wonderland - that another trip was organized the following year" (McKevitt 1979:245). His annual trips to Alaska would become the basis for his life's work, which continued practically uninterrupted until his death in 1962 (Appendix B - Chronology of Alaskan Expeditions). Hubbard only taught at Santa Clara University for four years. After 1929, he lists his occupation as, "Exploring in Alaska [and] National Lecturing."

This may have been in the best interest of everyone involved, since apparently Hubbard’s full attention was not on teaching. One of Hubbard’s colleagues tells a revealing story about this phase of his life, with the disclaimer that he was not a first-hand witness to these events. However, he does stress that he heard the story in Hubbard’s presence, and Hubbard never denied its veracity. The story goes that, since Hubbard was in a hurry to get away to Alaska as soon as possible, he turned in final grades for one of his classes before he had administered the final exam. When the dean pointed this out, Hubbard feigned great surprise, and declared that he had indeed made an error - he had given the dean the wrong set of grades. As his colleague so aptly put it: "His heart wasn't completely in academics." The success of his expeditions afforded him the opportunity to develop the talents and interests of his youth.

Hubbard was a Jesuit priest, first and foremost, wherever his wanderlust took him. He carried his mass kit on his Alaskan expeditions and said mass everyday, according to the accounts of those who accompanied him. Through letters and telegrams he kept in frequent contact with his superiors, and seemed to faithfully keep his vow of obedience, at least eventually. Supporting the Alaskan missions became the primary official justification for his continued expeditions to Alaska. Letters of thanks from the Bishop of Alaska show that he did manage to send substantial contributions, whenever his various enterprises made a profit. He also left thousands of dollars

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7 Ibid.
8 Carl Hayn, S.J., interview, 11 Feb 1993, SCUA.
9 Roderick Chisholm, interview, 7 July 1982, SCUA William Regan, interview, 8 Feb 1985, SCUA.
Bernard Hubbard, S.J., letters to Father Provincial (Joseph King), 8 July 1939, 4 Feb 1940, 16 Mar 1944, CPASJ.
11 The Alaskan missions were transferred from the care of the California Province to the Oregon Province in 1932 (Renner 1979:27). Hubbard was associated with the California Province, which complicated the administrative issues involved with his expeditions. For evidence of financial support being sent to Alaska, see the following: Bishop Crimont, letters dated 6 May 1940, 10 April 1944, 17 April 1945, CPASJ.
worth of donated equipment that had been used on his expeditions with the Alaskan missions. In any circumstance, Hubbard’s profits belonged to the Jesuit Order, in accordance with the vow of poverty. Whatever his personal motivations may have been, it seems most important to acknowledge that Hubbard was, in the words of a fellow Jesuit, "an unusual Jesuit" (McKevitt, 1982:246).

Scientific Yearnings

In his biographical notes on Hubbard in *The University of Santa Clara*, Gerald McKevitt, S.J. states flatly, "the overall scientific value of his thirty-odd expeditions to Alaska was not great" (1982:248). This same sentiment is echoed in a letter written in 1935:

> Cannot his superiors do something to curb Hubbard? He makes the most outlandish blunders which geologists who have spent many years in Alaska laugh at; this is not a good thing for the reputation of the Society. Hubbard has made no advanced studies in any of the sciences in which he pontificates so glibly.

Later in the same letter, an account is given of an attempt to stifle Hubbard’s penchant for "pontification," as the writer has described it, with this result: "Hubbard's reply...was that all the other scientists criticized him because they were jealous of him" (ibid). For his part, Hubbard seemed ready and willing for either a spoken or written retort to this sort of criticism. A good example of his written retaliations appears in his first book, *Mush, You Malemutes!,* published in 1932:

> ...[T]here are two kinds of scientists, the hobnailed-boot scientist and the plush-bottomed chair scientist. The hobnailed-boot scientist, urged by enthusiasm over his subject, goes to almost inaccessible places and makes observations and collects specimens that the plush-bottomed chair scientist uses to substantiate theories. When old age and growing infirmities prevent the hobnailed-boot scientist from further arduous research work in the field, then he usually settles down and becomes a dictatorial plush-bottom-chair scientist (Hubbard 1932:120).

In the context from which this quotation was drawn, it is clear that Hubbard was describing himself as "the hobnailed-boot scientist." Despite his detractors, he apparently thought of himself as a scientist, at least in the 1930s when he was actively involved in the "Alaskan

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12 Bernard Hubbard, S.J., letter, 4 January 1939, CPASJ.
Teresa Zitzmann, financial report for 1938-40, CPASJ.
13 Renner explains that the vow of poverty is reconciled to the need for necessary material goods in order to allow Jesuits to serve most effectively (Renner 1979:20).
14 Anonymous, letter, 16 Dec 1935, CPASJ.
geological explorations" as he referred to them in an article for the magazine, "Popular Photography" (Hubbard 1941: 23). During this time period, however, he became interested in an additional Alaskan feature that would become a new focus of his attention - the Alaskan peoples.

Hubbard described this transition in an interview with "Current Biography": "We went to Alaska and for five years we studied Afognak. Then we picked on the Eskimos for five years...." Transcribed from Current Biography, 1943, SCUA. In Cradle of the Storms, five pages are devoted to discussion on the aboriginal village sites that Hubbard and his party came across, speculation about the peoples that had inhabited them and their culture, more speculation about the migration of these peoples over the Bering Strait, and some speculation about linguistics (Hubbard, 1936: 37-41). Immediately after, Hubbard adds this disclaimer: "As for our party, the excursions into ethnology and anthropology during these few days served chiefly as diversion while the weather continued bad. What we were really after was studying volcanoes" (Hubbard 1936:41-42). Furthermore, while he avows only casual interest in anthropology, Hubbard nevertheless offers this commentary on researchers in that field: "Too many scientists, in digging into anything primitive, immediately jump to using the word 'prehistoric,' and become impressive with noughts. Ethnology and anthropology have thus undergone a terrible inflation" (Hubbard 1936:40).

It appears that Hubbard was even less impressed by anthropologists than he was with geologists, but had both an interest and a cursory acquaintance with at least some of the anthropological literature. He also had strong opinions about his interests, and seemingly few compunctions about airing them in an authoritative manner. While it may have appeared sometimes that he was self-deceived, it seems more likely that his "pontifications" were meant to promote his work to whatever audience was receptive.

Selling Adventure, Selling Himself

What Hubbard’s work lacked in scientific acceptance, it made up in popular appeal. Hubbard’s personal effects are full of business records that attest to this: contracts with Twentieth Century Fox Films, book and magazine publishers, lecture itineraries, financial statements, and fan letters. His adventures sold, but not without a good deal of effort and occasional disappointment. Hubbard’s personality - his showmanship, his love for Alaska, and his personal charm - enabled him to make a career of his trips to Alaska.

15 See Figure 1.
16 Transcribed from Current Biography, 1943, SCUA.
17 SCUA and CPASJ.
Later in his life, looking back on his most successful period, Hubbard would note: "I was big business." He even had agents - for the "management of distinguished personalities" - handling his business affairs. The same agent who billed his clients as "distinguished personalities" was pleased enough to have acquired Father Hubbard that he re-worked his letterhead in 1935 to give Hubbard top billing over such notables of the time as Agnes de Mille, the well-known choreographer, and the Martin Johnsons, the popular African explorer/lecturer team of the 1930s. Even past the time when he was "big business," Hubbard continued to be a public figure. In 1957, for example, he was included in a publication by the Boys' Club of America, "Favorite Childhood Stories of Famous People Today." In the first of this series, Father Hubbard's favorites were offered along with the favorite stories of Dwight D. Eisenhower, John F. Kennedy, Bob Hope, Joe DiMaggio, Alec Guinness, Oscar Hammerstein, and Roy Rogers. His appearance on the April 30, 1958 "This Is Your Life" television program, which commemorated the past achievements of its guests, probably served as a fair marker that his "glory days" had waned.

During the days of his Alaskan expeditions, Hubbard divided his time in the two parts: "...the one in Alaska when he worked to secure material for future lecture (sic), and one in the States, when he worked to secure funds for the forthcoming expedition:...or perhaps we should say: the one of exploring, the other of imploring." This included imploring his Jesuit superiors. Indications of trouble with this relationship appear with some frequency in their letters to him. However, as one of his colleagues notes: "...[H]e could concoct all sorts of excuses for getting away, and if he didn't have the proper permissions, he'd find some way of getting around the punishment." His business contacts, on the other hand, were not as forgiving. His books did not sell well, nor did a full length feature film titled Aniakchak. His accounting records were somewhat haphazardly

18 Frances Anna Ross, audio cassette tape, 1985, SCUA.
19 Harold Peat, letter, 17 April 1934, SCUA.
20 Joe Baker, letter, 17 May 41, CPASJ.
21 Teresa Zitzmann, letter, 26 Sept 1943, SCUA.
22 Harold Peat, letter, 31 May 1935, SCUA.
23 Page 12, SCUA.
24 Robert Graham, S.J., notice, 21 April 1958, SCUA.
25 Zacheus Maher, S.J., address given at Hubbard's Golden Jubilee (50 years of Jesuit service), 1958, CPASJ.
26 Paul McNally, S.J., letter, 19 Dec 1935, CPASJ.
24 Francis Seeliger, S.J., letter, 28 Feb 1940, CPASJ.
25 J.F. McElmeel, S.J., letter, 9 July 1940, SCUA.
26 Joseph King, S.J., letter, 11 Dec 1943, CPASJ.
27 Harold Small, S.J., letter, 4 April 1949, SCUA.
28 Carl Hayn, S.J., interview, 11 Feb 1993, SCUA.
29 Edward Zeman, S.J., letter, 25 Jan 1946, SCUA.
30 Zacheus Maher, S.J., letters, 17 Feb 1934, 10 Aug 1934, CPASJ.
31 Fox Films, 16 March 1935, CPASJ.
32 Francis Seeliger, S.J., letter, 27 April 1936, CPASJ.
maintained, but the available evidence supports the conclusion that Hubbard's most successful enterprise was his annual lecture tour. 27

These lecture schedules were often grueling. On a financial report for his 1944-1945 lecture season, a notation was made that Hubbard gave 93 lectures in 61 days. 28 He travelled primarily by train, since he never learned to drive an automobile and distrusted airplanes. 29 He spoke to a wide range of groups: university audiences, church and school groups, as well as to capacity audiences of up to 7,000 people at such places as Carnegie Hall in New York, Shrine Auditorium in Los Angeles, Constitution Hall in Washington, D.C., and Symphony Hall in Boston. 30 Since the lectures were Hubbard's chief means of funding his expeditions, he had to appeal to as wide an audience as possible, to entertain rather than just strictly inform.

It would be impossible to say with certainty whether Hubbard promoted so hard so that he could get back to Alaska, or whether he went to Alaska so that he could be a promoter. He appears to have enjoyed both roles to some degree, but there are numerous references in his letters to the great difficulties that he encountered in his role as a promoter. In view of this, the more exciting difficulties of the Alaskan expeditions appear to have been his end goal, with promotion as the means to achieve it. Even through the Great Depression, Hubbard managed to raise the funds for his trips himself, with few exceptions.

Financial Difficulties

Hubbard did receive at least one grant - $2,000 from the National Geographic Society in 1934. 31 In 1935, he hoped to get another larger grant from the same source, $10,000 this time. 32 The proposal for funding clearly states Hubbard's intention to visually record the way of life of the King Islanders, and to make audio tape recordings as well.

Hubbard's proposal loosely outlined his intentions for the year that he planned to spend on King Island in Alaska. He suggested that "[o]ne...could gradually master their stories and traditions and put them in writing." 33 To this he added later, "We will spend our time trying mainly to get

27 Bernard Hubbard, lecture report 1934-1937, CPASJ.
Bernard Hubbard, lecture summary 1934-1936, CPASJ.
Teresa Zitzmann, financial report 1938-40, CPASJ.
28 CPASJ.
29 Bernard Hubbard, letter, 16 Jan 1937, CPASJ.
Carl Hayn, S.J., interview, 11 Feb 1993, SCUA.
30 Handbill for Carnegie Hall lecture, 30 Nov 1938, CPASJ.
31 John La Gorce, letter, 2 Jan 1936, CPASJ.
32 Ibid.
33 Bernard Hubbard, S.J., undated proposal, CPASJ.
their stories and traditions as to how man came to North America from Asia. His most explicit statement of intention, however, is to take "several thousand still pictures and 100,000 feet of motion pictures of the native life, showing the Esquimos fishing their daily food through the ice, polar bear and walrus hunting, doing the ivory carving for which they are famous, etc." He mentions that he consulted Dr. Otto Geist, an archeologist who specialized in Alaska, and Dr. Ales Hrdlicka, a physical anthropologist who would become the head of the Smithsonian Institution, as well as "other great ethnologists." Hubbard stresses the accomplishments of associates to be involved in the expedition: "...two experienced professional scientist companions..." and Victor Levine, M.D., who proposed a medical study of the King Island population. Hubbard signs the proposal with his name, followed by "Leader of the Expedition."

National Geographic sent their reply to Hubbard's office in New York on December 6, 1935. His "...proposition for [funding for] an ethnological study of King Island..." was rejected. Hubbard sent back an angry reply on December 10, and another one dated December 14. He also made some injudicious public statements about National Geographic. A Jesuit from Georgetown University suggested that, "Father Hubbard be muzzled at once." Hubbard did apologize, but the relationship between Hubbard and National Geographic seems to have been severed by these events. In spite of this apparent setback, he was always able to promote donations in the form of supplies and services, and to scrape together enough cash for any other needed expenses. The bottom line always came back to his ability to keep coming up with fresh, marketable material for his lectures and movies.

Perhaps Hubbard's shift to anthropology from geology came as the result of more than just a new interest. It may have allowed him to escape the criticism of those who had demonstrated their

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34 Ibid.  
35 Ibid.  
36 The Frances Anna Ross tape mentions that she accompanied Otto Geist to one of Hubbard's lecture in New York, and was embarrassed that Geist laughed out loud after Hubbard finished.  
37 There are several pictures of Hrdlicka in the Hubbard Collection at Santa Clara University. His work in the early part of this century is still so well respected that Prehistoric Tuberculosis in the Americas was dedicated to him (Buikstra 1981:1).  
38 Bernard Hubbard, S.J., undated proposal, CPASJ.  
39 Victor Levine, M.D., letter, 12 Dec 1934, CPASJ.  
40 Bernard Hubbard, S.J., undated proposal, CPASJ.  
41 Gilbert Grosvenor, letter, 6 Dec 1935.  
42 Ibid.  
43 Ibid.  
45 Bernard Hubbard, S.J., letter, 20 Jan 1936, CPASJ.  
46 Teresa Zitzmann, note on "Balance Sheet" for 1939-1940, CPASJ.
disapproval of his work. It also may have offered new, exotic material to market to the public. In any case, this shift to anthropological interests allowed Hubbard to deal, for a change, with people whom he found to be delightfully uncomplicated and friendly - the Iñupiaq and Yup’ik of the Bering Strait area in Alaska.

"The Dear Simple Esquimos" 47

At the very least, Hubbard’s descriptions of the Iñupiaq and Yup’ik peoples of Alaska would be condemned as blatantly ethnocentric if they were published today. However, since ethnic and racial sensibilities are quite different now, his work is best seen in its proper historical context, in order to get a better sense of what he meant when he wrote it. This section will contrast Hubbard’s written observations of the Alaskan Eskimos in the 1930s and 1940s to currently accepted knowledge provided by the research of anthropologists who have specialized in this geographic area. According to Wendell Oswalt, a well-known Alaskan anthropologist who provided an initial assessment of the Hubbard Collection: "For the Bering Strait region the most commendable source is the ethnohistory by Dorothy Jean Ray" (1979:268). With this excellent endorsement, the primary source used here is Ray’s chapter, "Bering Strait Eskimo", from the volume on the Arctic region in the Smithsonian’s Handbook of North American Indians. 48

Oswalt also notes: "The 1964 delineation of Eskimo boundaries for Seward Peninsula by Ray is the first important contribution to an understanding of Eskimo distributions in over fifty years" (1967:6). Ray finds that the groups on and near the Seward Peninsula form a distinctive cultural group with a generally common language, Iñupiaq, which they share with the groups north of them, but not to the south (1984:285).

47 This is Hubbard’s phrase from Mush, You Malemutes!: "One cannot help but love the dear simple Esquimos of the Arctic tundra, who have the faith of Apostolic times" (1932: 29).
48 Four of the twenty-two photographs in this article are attributed to Hubbard. This book is part of a multi-volume series published by the Smithsonian Institution, and is considered to be highly authoritative.
Figure 1: Map of Alaska
Hubbard had great interest in proving a linguistic connection with Asian peoples. His awareness of linguistic issues, along with his expressed interest in ethnology, seems to indicate that he had some knowledge of anthropological theory at that time. His statements seem to be influenced by the "culture area" theories of the Diffusionists. This school of thought developed in both Germany and England in the early twentieth century, and based its arguments on the assumption that historical connections between groups explain any shared cultural traits (Langness 1990). This example, from the commencement address that Hubbard gave at Trinity College in 1941, shows this Diffusionist influence:

> Convinced from my few years of association that the Eskimo was Tartar-Mongol in origin and probably the refugee of the Kubla Khan debacle of the thirteenth century, I wished to establish the race as one tribe, not several, as unilingual, not multilingual.49

Contrary to Hubbard’s assertion, recent anthropological work concurs with Ray: Iñupiaq-speaking groups inhabit the arctic circle region north of Norton Sound, while Yup'ik-speaking groups exist south of there (Fienup-Riordan 1990:5).

Although this linguistic issue seems to have been of primary importance to Hubbard, two other points appear frequently in his writing. Both are stereotypes which Hubbard apparently found objectionable, and argued against at every available opportunity. The first is the stereotype of pan-arctic use of the snow and ice shelters that are popularly called igloos, a gross over-generalization which Hubbard tried to de-bunk.50 In doing so, Hubbard often countered with over-generalizations himself, such as: "Igloos were not the permanent homes of the eskimo; these were built of wood or something more permanent than ice or snow. In winter...they built igloos as temporary shelters."51 Ray's research supports Hubbard’s argument in part, but concludes that the winter home of the Bering Strait Eskimo was constructed of variations of rock, turf, and wood (Ray 1984:290).

The second stereotype that Hubbard argued against was the pan-arctic practice of wife-trading. The following passage from a book review by Hubbard illustrates: "...[T]he danger of a book like Kabloona 52 is that it heightens the current erroneous impressions among uninformed people that all Esquimos are murderous and lustful, [and] that all Esquimos are wife traders" (1941:665). Of the Bering Strait Eskimos, Ray writes: "There are two forms of marriage, primary residential marriage and supplementary marriage, which included both spouse exchange and the social bonds that continued between a man and a woman after a primary marriage had broken up..." (1984:286). In the same section, she also discusses strong negative sanctions against adultery. Hubbard, as a Jesuit priest rather than an anthropologist, would not have seen these practices in the light of cultural

49 CPASJ.
50 Fienup-Riordan finds that this stereotypical image of the Eskimo is still prevalent today.
51 Bernard Hubbard, S.J., interview in "The Ambrosian," undated, SCUA.
52 This ethnographic-type book is based on De Poncin's experiences with the Pelly Bay Eskimos. He spent a little over one year living with them in the late 1930s (De Poncin 1941).
ABOVE:  
*Hubbard with typewriter, surrounded by children.* (Bernard R. Hubbard, S.J. Alaskan Photograph Collection, Courtesy of Santa Clara University Archives #KI-38-243)

BELOW: *The village on King Island, shot from above.* (Bernard R. Hubbard, S.J. Alaskan Photograph Collection, Courtesy of Santa Clara University Archives #KI-38-886)
relativism, but rather in the light of his religious training. In 1925, Fr. Lafortune, the Jesuit missionary at King Island, provides evidence that "wife trading" had been practiced on King Island quite recently: "Previous to their becoming Catholics, they [King Islanders] had the nasty practice in certain times of the year to change wives. That abuse does not exist any more. Thank God." (Renner 1979:131). In his effort to portray what he felt was a more positive image of the King Islanders, Hubbard emphasized their post-Christianization practices.

Hubbard did not dwell on many other aspects of King Island culture in writing - he recorded them on film instead. The following brief overview of a few of the other aspects of culture that were specific to the people of King Island may be helpful to keep in mind during the discussion of Hubbard's film record in the next chapter.

On King Island, three qagrit, or community houses, were the "...focal point of the community...that served as political and social center" (Ray 1984:286). Each quagri was associated with one or more village chiefs, who also served as the umiak captains (ibid). The umiaks, boats made of walrus-skin over a wooden frame, were essential for both hunting and transportation, since the King Islanders followed a round of seasonal subsistence activities that concentrated on walrus, whale and polar bear hunting, but also included "...large quantities of greens, berries, roots, and eggs and...migratory birds, ptarmigan, Arctic hares, and ground squirrels" (Ray 1984:287). Associated with these hunts were "...[l]engthy ceremonies and considerable ritual behavior" (ibid). Part of this ritual behavior was the creation of material culture items such as masks and ivory carvings, "...for religious and magical purposes, for honoring spirits in ceremonials, or as amulets" (Ray 1984:292). These and other products were traded, forming intertribal relationships with many neighboring groups, with the exception of the tribes in Siberia, on the western side of the strait, who remained "traditional enemies" (Ray 1984:287). Rapid culture change began towards the end of the 19th Century with the introduction of missions and schools to the Bering Strait area, and accelerated even more after gold was discovered near Nome in 1898 (Ray 1984:300).

In conclusion, Hubbard's written image of the Iñupiaq and Yup'ik peoples seems to have been influenced by Diffusionist theory, his religious convictions, and his fondness for these people. It cannot be stated strongly enough that the differences pointed out here are in no way meant to ridicule Hubbard's observations. Rather, they are meant to point out how the various forces that have been discussed in this chapter may have influenced both how he himself saw the Iñupiaq and Yup'ik peoples, and how he subsequently presented them in his work.

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53 The King Island mission was not established until 1929. However, Renner cites 60 converts on King Island by 1907 (1979:29-30).
54 Ray notes that masks did not survive for long after missionization because they were so closely related to the shamans (1967).
ABOVE: King Island men, relaxing in one of the three quagrit on the island. The two men in the foreground are carving ivory. (Bernard R. Hubbard, S.J. Alaskan Photograph Collection, Courtesy of Santa Clara University Archives #KI-38-1117)

BELOW: Charles Aulagana, masked, dancing in the Agulliiit quagri. Aulagana was elected "chief" in 1939, after the U.S. Congress decreed that Alaskan villages institute councils with presidents officially titled as "chief." The term is absent in traditional King Island culture (Renner, 1983:17). (Bernard R. Hubbard, S.J. Alaskan Photograph Collection, Courtesy of Santa Clara University Archives #KI-38-1041)
CHAPTER 3
THE FILM RECORD LEFT BY HUBBARD

In his biography of Fr. Lafortune, Louis Renner, S.J. writes: "Probably no other group of Eskimos has been so intensively recorded on film as have the King Island people by Hubbard" (1979:102). Renner goes on to say: "He [Hubbard] had barely set foot on the island when Lafortune wrote, 'One can hear the click of the camera at any hour. What is commonplace to me is wonderful to Father Hubbard'" (ibid). This section will discuss the film record taken by Hubbard, especially the work that he did on King Island from the spring of 1937 through June of 1938. It will begin with the film and photographic activity on King Island, and how the material was used by Hubbard in his lectures. This will be followed by a description of the photographs, and then a description of the films. Finally, the films will be discussed in light of the assessments that anthropologists have already made of the photographs.

Lights, Cameras, Action!

When Hubbard's party arrived on King Island, they came equipped with over one hundred tons of equipment (Renner 1979:101), most of which was donated. On October 25, 1937, Hubbard writes from King Island that he had been given 300,000 feet of film from the Agfa Ansco, a film company, for use on this trip. He also writes: "The cameraman who had been in Alaska before with me backed out at the last moment so I will have to do all the filming myself." Douglas Wesson, who accompanied Hubbard back to King Island in 1939, indicates in his diary how arduous the task of filming was since it meant carrying "...100 pounds or so of photographic equipment." He adds: "B. [Bernard Hubbard] is taking all his stuff 35mm and when he moves he needs a van." As Fr. Lafortune observed, the cameras were always rolling when Hubbard was around, and sometimes the projectors too. A funeral for one of the King Islanders was recorded on October 20, 1937 (Renner 1979:102). On January 31, 1938, Hubbard recorded a ceremonial dance in honor of the most successful polar bear hunter of the community. This entry from Wesson's diary shows that some of this film was shown to the King Island community when Hubbard and his party returned in 1939: "Tonight after supper Ed and I wired up the power plant B. brought up and we had movies. Showed B's pictures of King Island and the Eskimos loved it."

On the 1938 trip, once the ice thawed enough for a ship to get through to King Island, at least

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55 Teresa Zitzmann, financial report for 1938-40, CPASJ.
56 Letter, CPASJ.
57 Ibid.
58 Douglas Wesson, diary, 27 Aug 1939, SCUA.
59 Ibid.
60 Douglas Wesson, diary, 18 June 1939, SCUA.
40,000 feet of the film was shipped back for development. Hubbard developed test strips of the film footage taken on King Island while he was there. While at least some of the photographs from past expeditions were developed by Hubbard, he sent this set to Agfa Ansco for careful handling.

Hubbard’s letter to Agfa Ansco on September 19, 1938, makes this comment on the success of the trip: "We have just had the most remarkable and successful year of the whole twelve, and the voyage of the AGFA - which is the name of the big oomiak that made the 2,000 mile trip into the North Arctic Ocean - will provide the best lecture I have ever given." The films shot on King Island took Hubbard’s lecture tour to Carnegie Hall for the first time on November 30, 1938, where they were shown as part of his lecture there.

The handbill for his lecture, "Cliff Dwellers of the Far North," describes Hubbard as a geologist "...turn[ed] ethnologist for eighteen months...." The unsigned text on the handbill goes on:

> Forget what you have learned about Greenland Eskimos and Hollywood Eskimos. Meet a people who have preserved their racial integrity and traditions dating back to ancient times, yet are religious, are educated, are naturally refined, and possess great talent, especially in music and art; who prefer independence on a lone, rocky island in the north Bering Sea to the near-by comforts of the white man.

This closely resembles sentiments expressed by Hubbard in *Mush, You Malemutes!*: "One cannot help but love the dear simple Esquimos of the Arctic tundra, who have the faith of Apostolic times" (1932: 29).

It seems likely that he wrote, or at least directed the writing of, the handbill text. It presents the same portrayal of the Eskimos - simple, uncorrupted Christians - that Hubbard espoused in all of his writings. While he promoted this post-missionization view of the King Islanders, Hubbard also recognized that they represented an exotic curiosity to the American public. He was right. This material from this trip would sell both lecture tours and movies until World War II made Alaska a strategic defense base, putting an end to Hubbard’s foray into ethnology.

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61 Bernard Hubbard, S.J., letter, 10 June 1938, SCUA.
62 Ibid.
63 Roderick Chisholm, interview, 7 July 1982, SCUA.
64 Bernard Hubbard, S.J., letter, 19 Sept 1938, SCUA.
65 Handbill for Carnegie Hall lecture, 30 Nov 1938, CPASJ.
66 Ibid.
67 Ibid.
The Photographs

Recognition of the potential use of photographs such as Hubbard's as primary source material for researchers has gained attention in more recent years. Two distinguished anthropologists, Wendell Oswalt and Dorothy Jean Ray, have made favorable evaluations of the Hubbard photograph collection. Some of Ray’s work has already been cited earlier as the most authoritative work to date on the subject of the Alaskan Eskimo peoples. This section presents a synopsis of their assessment of the Hubbard photographs, derived from the reports that they produced for Santa Clara University.

Oswalt, who made the initial evaluation in 1983, states, "[The Hubbard photographic collection] is no doubt among the most comprehensive photographic collections documenting Eskimo culture change during the 1930s."68 He goes on to say, "It seems to me that the 1938 pictures taken on King Island and those made from the villages of Kotzebue to Point Barrow provide an invaluable, irreplaceable, record about Eskimo life at that time."69 In 1984, Ray wrote this about the importance of Hubbard’s photographs: "...I find this to be the broadest coverage, in both areal extent and diversity of the subject matter, of any collection with which I am acquainted...."70

Oswalt divides the subject matter of anthropological interest into these four categories: (1) "Ethnographic subjects, traditional life-style," (2) "Ethnographic subjects, culture change," (3) "The impact of missionaries," and (4) "Pictures of broader historical interest." 71 By Ray’s estimate, approximately 7,000 of the total 11,000 photographs fit into one of the four categories.72 Their estimates of the number of photos which were taken of King Island range from "about 3,000"73 to "about 4,600."74

Oswalt puts these subjects of ethnographic interest into the first category of "traditional life-style":

...traditional garments, weapons, food processing, butchering techniques, dwellings, storage facilities, hunting seals and walrus, whaling camps,75 fishing, plant collection, means of transport, ceremonies, meals, village scenes, graves, umiak construction, portraits of people, blanket tosses, and children at play.76

68 Wendell Oswalt, document, 10 Dec 1983, SCUA.
69 Ibid.
70 Dorothy Jean Ray, document, 9 Jan 1984, SCUA.
71 Wendell Oswalt, loc. cit.
72 Dorothy Jean Ray, loc. cit.
73 Wendell Oswalt, loc. cit.
74 Dorothy Jean Ray, loc. cit.
75 Unlike other groups in the Bering Strait, the King Islanders actually did not do any whaling. Personal communication with Deanna Kingston, 10 January 1995.
76 Wendell Oswalt, loc. cit.
Oswalt places these subjects in the category of "culture change": "...changes in clothing styles, household artifacts, dwelling forms, modes of transportation, and reindeer herding." As Ray puts it, "[Hubbard] photographed almost everything on and around King Island: the village of Ukiuvak from many angles,... the sea and ice conditions at all times of the year,... and the gamut of activities on King Island." Her list of subjects in this report is more detailed than Oswalt's, but basically fits into the subject groups that he used.

Oswalt notes that the quality of the photographs is excellent. This is obviously a crucial element for their potential utility in research. Oswalt and Ray both suggest potential uses for the photographs in many areas related to ethnography, as both a research source and as illustrative material.

Oswalt does note some limitations in the collection, beginning with "...the absence of diaries or extensive notes about the pictures." He finds the collection deficient in photographs "taken inside structures", and of "traditional ceremonial life" and "material culture." In conclusion, he states: "Formal portraits outnumber the pictures of people 'doing things'; thus the ethnographic coverage typically is not systematic." Ray's evaluation differs with the basis of Oswalt's conclusion since she notes: "Besides showing people in their activities, he took approximately 500 portraits, singly and in family groups, including apparently almost the entire population resident on the island during his stay." Some of this discrepancy may be accounted for by the fact that Oswalt's evaluation was prior to Ray's, and less comprehensive. Ray examined all 11,000 photographs, while Oswalt examined only 5,000.

In conclusion, Oswalt and Ray agreed on the high quality of the photographs, and on the importance of the collection as an ethnographical record. They also find the subject matter covered by the collection to be extremely diverse and extensive, with the noted exceptions of ceremonial life, material culture, and photographs taken inside of structures. Their main point of

77 Ibid. There is no evidence to suggest that reindeer herding was brought to King Island. Oswalt is probably referring to photographs taken on the mainland.
78 Dorothy Jean Ray, loc. cit.
79 Ray and a geologist have cataloged the entire collection. The photographs are arranged by geographical location. The year is noted, with the caution that it may be inaccurate. There is a detailed subject list with the number of photographs in each category, for example: "Basket Makers (5)."
80 Wendell Oswalt, loc. cit.
81 Wendell Oswalt, loc. cit.
82 Dorothy Jean Ray, loc. cit.
83 Ibid.
84 Ibid.
85 Dorothy Jean Ray, loc. cit.
86 Wendell Oswalt, loc. cit.
LEFT: Paul Tiulana. "Here I am, just coming in from hunting. I was seventeen years old when the picture was taken. I was dragging a seal that day. That is how I got the icicles all over. The wide oogruk band was used for dragging the seal. I was also carrying a harpoon line. The pouch is a shell case made of wolverine head skin and spotted seal skin" (Senungetuk and Tiulana, 1987:44). (Bernard R. Hubbard, SJ. Alaskan Photograph Collection, Courtesy of Santa Clara University Archives #KI-38-590)

BELOW: "Helen Aayiq-Mizana, with her oldest son on her back, outside of the entrance tunnel of the Qaluilat quagri. A whale jawbone supports the top of the entryway" (Kaplan, 1988:62) (Bernard R. Hubbard, S.J. Alaskan Photograph Collection, Courtesy of Santa Clara University Archives #KI-38-1835)
departure lies in their assessment of the percentage of portraits to activity photographs. Ray's more extensive evaluation challenges Oswalt's conclusion, since a quick calculation using her figures shows that only 11% of the total photographs actually are portraits. Her comment that almost the entire population was photographed indicates at least a thorough, if not a systematic, method on Hubbard's part.

The "Movypictures" 87

The film shorts that were made from the 40,000 feet of film shot on King Island have been transferred to videotape by the Santa Clara University Archives. Originally released by Twentieth Century Fox's "Movietone News" division beginning in May, 1939, "The Adventures of Father Hubbard" played before feature films in movie theatres. 88

One note of caution here is that there is some evidence that film footage from different times and locations may have been edited together, and one film short - "Ramparts of Two Worlds" - was shot almost entirely on Little Diomede, not King Island. These were, after all, produced with the main goal of commercial success in mind. Their commercial nature seems apparent just from the presentation format of the films themselves, even without all the background information from Hubbard's written records.

Three of the films run for approximately ten minutes each. The fourth film is almost twenty minutes long. They all begin with the appearance of the film's title, following by a written introduction on the screen. This is accompanied from the start by an orchestral score which will continue uninterrupted throughout the film. A map of Alaska and the surrounding area follows. Narration begins when the first filmed sequence appears, at slightly less than one minute from the appearance of the title.

The remaining nine minutes of one of these ten minute shorts is described below. Selected portions of the narration are given for clarification of the observable characteristics of the film. The narration also provides evidence of the popular presentation format. To give some sense of the length of each sequence, minutes elapsed from the start of the film are also noted.

87 Fr. Lafortune's descriptive name for films (Renner 1979:103). Hubbard also brought many films which, run by the generators that the party brought to the village, drew enthusiastic audiences first at the King Island community houses and then at the larger community hall built during Hubbard's stay.
88 Teresa Zitzmann, financial report for 1938-40, CPASJ.
Jack Darrock, letter, 20 Aug 1941, SCUA.
Darrock writes from the New York office of Movietone News that Hubbard's "Winter in Eskimo Land" has been playing at the Roxy Theatre for before the feature film Charley's Aunt. This is the theater where Nanook of the North opened in 1922.
89 William Regan, interview, 8 Feb 1985, SCUA.
90 Deanna Kingston, 10 Jan 1995, personal correspondence.
The title is "Arctic Springtime." After the typical opening minute described above, the scene begins with brief shots of the sea, the island, and the ship carrying Hubbard and his party to King Island. Each sequence lasts no longer than a few seconds. The narration begins with Lowell Thomas, a well-known radio personality, saying: "In Bering Straits there’s an island paradise of the Eskimo. This is the goal for the latest expedition of Father Hubbard, the "Glacier Priest." His purpose is to study the Eskimo in the springtime." Father Hubbard then elaborates: "We were interested, Lowell, in the Eskimo dinner table. Diet is a favorite scientific subject these days - so what do the Eskimo eat?"

One minute has elapsed. After Thomas's answer, Hubbard concludes, "You will be surprised to observe what the native arctic diet of the Eskimo really is." The scene continues to move quickly from ship, to sea, to the island. Still on the ship, a dog is shown having his footprint taken. "Autographs are the fashion, and as Mageik couldn’t write, the captain took his footprints. Mageik is our oldest dog but still an explorer," Fr. Hubbard explains. For the next 30 seconds the narration and the film focuses on the island. "King Island - the Eskimo Paradise," Thomas intones.

Two minutes have elapsed. The ship's anchor is put out, with accompanying sound effects. Houses clinging to the steep face of the island are shown. Lowell Thomas asks, "Are those houses the dwelling of the Eskimo?" Hubbard answers, "Yes, but before we go on, let’s thank the boat that brought us here, the Coast Guard cutter...." After some more narration about the Coast Guard and some shots of the ship from different angles, the scene switches to the Hubbard party de-barking from the ship onto the island. Lowell Thomas says, "So here we’re on another expedition with the Jesuit explorer who studies the geology of the North and the lives of the Northern people. This time the science of the Eskimo dinner table."

Three minutes have elapsed. Children are shown in modern dress. Hubbard says, "These young fellows are enthusiastic about it - not the science, the dinner...." Hubbard continues the narration, making his point about the mistaken assumption that all Eskimos live in igloos, while the island cliff covered wooden houses on tall stilts is shown. Lowell Thomas says, "And you say we’re that wrong about their food also?" Women and children are shown picking berries, and Hubbard discusses the types that are available on the island.

Four minutes have elapsed. As Hubbard discusses the fallacy that Eskimos are raw meat eaters, the food gathering scene continues. Hubbard’s dog is shown with the group: "Mageik likes to kiss Eskimo babies. They are sticky and tasty." Now the scene changes, and Thomas asks, "And what are they picking now?" Hubbard answers, "Spinach, Eskimo spinach...." The scene focuses on a woman re-adjusting her loose layered clothing. Thomas comments on this, and Hubbard says, "There's no book of etiquette among the Eskimo, and the arctic mother does not attend any classes in child-rearing. Putting baby in the rumble seat is quite an engineering problem, but she solves it." A mother is shown maneuvering the baby up into her parka hood,
which serves as a baby-carrier. A close-up of the baby is shown, and mother and baby go back to gathering food.

Five minutes have elapsed. The group is shown heading down the hill. Hubbard discusses the preparation of vegetables, while women are shown cooking in kettles. Women are then shown by a food cache, while Hubbard describes this natural "icebox": "It's a hole in a rock, freezing temperature all year round." A group of men is shown by the water with kayaks, lashing two together. "Can't be capsized," Hubbard explains. One man is smoking a pipe, and all are wearing caps and work shirts.

Six minutes have elapsed. A man with glasses is shown pulling a fishing line in from his kayak. Thomas asks, "What kind of fish, Fr. Hubbard?" Hubbard replies, "They get varieties of cod." The scene changes now to the rocky hillside, and Fr. Hubbard appears with Ed Levin and a group of Eskimo boys. Thomas announces, "Something exciting is afoot. The 'Glacier Priest' is all set to photograph a thrill or two."

Seven minutes have elapsed. The group begins to ascend. All are wearing modern clothing. Hubbard explains, "They're climbing to get the groceries for supper...." The groceries are shown to be eggs, which the boys display. Thomas asks, "And what kind of birds?" Hubbard replies, "Sea parrots mostly - queer looking critters that often entertain you with a dance." The birds are shown, and the egg gathering goes on, interspersed with shots of the surrounding area, including the view over the side of the cliff.

Eight minutes have elapsed. The egg gathering continues on the side of the cliff. The scene shifts to a group of older men in parkas, seated indoors. Thomas narrates, "Ivory carving - any fancier can tell you what an Eskimo can do with a walrus tusk." The scene of ivory-carving shows close-up views of the work.

Hubbard explains that the income from the sale of ivory carving goes to buy white flour and canned foods. He goes on to say, "The result is that their health is declining." The scene of men carving ivory continues with a demonstration of the use of a mouth drill, which Hubbard says they prefer to a mechanical drill. The film ends with a scenic view of the island, and Thomas saying, "Far from the turmoil of the nations and clashing civilizations - solitude and contemplation in the Eskimo paradise."

From the perspective of six decades later, these sixty year old movie shorts seem hopelessly dated. The soundtrack sounds tinny and overly dramatic. The narration is full of bad puns and dubious information. The actors often have the self-conscious look of someone in a home movie. However, it is one of the basic premises of this research that today's perceptions simply cannot be applied to yesterday's primary source material without putting it into its proper historical context. For this reason, serious assessment of these films is best left to someone
LEFT: Theresa Inuktiyuk Matak. (Bernard R. Hubbard, S.J. Alaskan Photograph Collection, Courtesy of Santa Clara University Archives #KI-38-391)

BELOW: Men on beach at King Island, stretching skin over an umiak frame. (Bernard R. Hubbard, S.J. Alaskan Photograph Collection, Courtesy of Santa Clara University Archives #KI-38-1294)
qualified to do that. What can be commented on here, however, is the content of the film. In the following section, therefore, the content of Hubbard’s films are compared to his photographs, using the assessments made by Ray and Oswalt as a frame of reference.

The Anthropological Photo Assessment vs. The Films

The description of the film short was given with narration in order to help illustrate the character of the films most fully, and to amplify the ongoing action in the film for the reader. However, this comparison of the films to the photographs will focus strictly on the visually observable material in each. Some of these observations will include material from the three films that were not described in this paper, since the four films represent the complete source information available for this research.

Nearly all of the subject matter that Oswalt includes in his first category, "ethnographic subjects - traditional life-style," is represented in at least one of the four films. The exceptions seem to be limited to film sequences of seal hunting, whaling camps, and graves, which are absent. (In fact, whaling did not actually take place on King Island, so its exclusion is a moot point.) There are, however, additional subjects that are not included in Oswalt’s list of the photograph subjects. These include: the egg gathering on the cliff, and the ivory carving sequences from "Arctic Springtime;" scenes from inside a house, crab fishing in the ice, and the interaction between a husband and wife from "Winter in Eskimo Land;" a ceremonial dance filmed inside what may be one of the quagrit in "Eskimo Trails;" and, netting birds in "Ramparts of Two Worlds."

In Oswalt’s second category, "ethnographic subjects - culture change," only reindeer herding is absent from the four film shorts, but there is nothing in either Oswalt or Ray’s notes that would indicate that reindeer herding was brought to King Island or Little Diomede Island. Some of the examples of apparent culture change are a boy’s plaid wool jacket, women’s printed smocks and aprons, men’s "baseball" caps, outboard motors attached to the umiaks, water pails, tea kettles, and playing cards. One additional change in traditional activity is suggested by a woman hanging the "Westernized" clothes on a line to dry.

The subjects covered by the four film shorts seem to offer a significant contribution to the areas of the photographic collection that Oswalt found deficient. There are four film sequences taken inside structures: the men carving ivory, the scene from inside a house, the ceremonial dance, and a boxing match staged by Ed Levin, one of the members of Hubbard’s party. With the

91 Ibid.
92 Wendell Oswalt, loc. cit.
Dorothy Jean Ray, loc. cit.
Oswalt mentions that reindeer herding at Akulurak, on mainland Alaska, is shown in Hubbard’s 1931 photographs. Ray also mentions a 1931 photograph - the first Eskimo woman to own domesticated reindeer in Alaska.
exception of the staged boxing match, these sequences also contribute to what Oswalt found to be a deficiency in coverage of ceremonial life and material culture.

In conclusion, the films appear to add to both the extent and the diversity of the subject matter covered by the photographic collection, as evaluated by Oswalt and Ray. They represent not only individual images that contribute to the potential value of the still photographic collection, but also a unique record of motion that can be analyzed. The footage represented by the three ten-minute shorts of King Island is unknown, and could be only a fraction of the 40,000 feet that Hubbard shot on the 1937-1938 expedition alone.
CHAPTER 4
CONCLUSIONS

Examination of Hubbard's written and filmed work, as well as his personal and business effects, indicates that he was influenced by a wide range of ideas and historical forces. Combined with the internal forces of his own unique personality, these influences can be seen implicitly expressed in the records that he left. The conclusions that follow will summarize what appear to be the most trenchant influences that might have affected Hubbard's perceptions and portrayals of the "Other."

Beginning with what was probably his single most important influence, the Jesuit Order guided Hubbard's thinking and outlook through fifteen years of training, and many more years of service. Bernard Hubbard was Father Hubbard before anything else. His ultimate commitment to service in the priesthood and the Jesuit order are unquestioned in the archival materials examined for this paper. This is clearly evident despite a record which also reveals some incidents that gave Hubbard's fellow Jesuits reason to doubt both his good judgement and the purity of his motives. However, an argument could certainly be made that it was Hubbard's unique and public circumstances which most often brought him into conflict over the boundaries of his vows of obedience and poverty. Therefore, while widely acknowledged as "an unusual Jesuit" by his colleagues, Hubbard's behavior was seldom judged to be unacceptable, and never was it unforgivable. In short, it appears that he performed both faithfully and well in his service as a Jesuit, though the unusual nature of his calling created problems for all concerned.

The influence of the Jesuit Order found expression in Hubbard's mission to create what he felt to be a more positive image for the Alaskan Inupiaq peoples by emphasizing that they were Catholic converts. His purpose may have been to counteract the stereotype of all Inupiaq as immoral "wife traders," but his message may also have helped to counteract the heroic "noble savage" stereotype created by *Nanook of the North* and other Hollywood productions of that period. His presentation focused not only on the religious aspects of their lives, but on the modern aspects as well. The image that he portrayed was not a reconstruction of the past, but one that openly acknowledged the impact of culture change, if in a somewhat glorified light. So while his image of the Alaskan peoples expressed a certain bias from his religious influences, it also was in some ways more realistic than the prevailing stereotype.

The "my people" phenomenon, as anthropologists call it, offers an alternative, or at least additional, explanation for the representation that Hubbard gives of the Alaskan peoples. This phenomenon is described as a feeling of kinship that develops over time during extended fieldwork. Hubbard's stay on King Island during 1937-1938 resembled fieldwork and produced photographs of great ethnographic value. It seems reasonable to assume that he would have shared some common experiences and feelings with anthropologists who conduct fieldwork. Hubbard's defensiveness about "his people" and his determination to help the Alaskan missions
where they lived may be seen as similar to anthropologists' involvement in advocacy for the groups that they have studied. His involvement in the ethnographic-like work on King Island increased his tendency towards a Christianized representation of the Alaskan peoples.

Hubbard's general interest in science can be seen as another crucial influence on his life and his work. His interests in the peoples of Alaska seemed to have overcome his geological interests by the mid-1930s. He expressed his interest in ethnology in terms of Diffusionist theory. This was his principle anthropological influence, which he frequently elaborated on. In particular, the questions raised by the Diffusionists led him to speculate that an Ifupiaq/Asian linguistic link could be shown, which would establish the diffusion of this cultural trait from Asia to the North American continent. Though the influence of the Diffusionist school was short-lived, it was nevertheless a significant force in academic anthropology through the 1930s, and received wide exposure at that time. Hubbard's contact with Ales Hrdlicka, Otto Geist, and other anthropologists that he mentioned in the funding proposal to National Geographic, may also have contributed to the formulation of the Diffusionist focus that he expressed in his writing during his ethnologist phase. Without training, this influence alone was not enough to produce real scholarly achievements by Hubbard himself. However, it was instrumental in turning his cameras in a direction that would eventually make a significant contribution to the accepted body of knowledge in anthropology.

Hubbard's effort to portray "his people" as good Mission Catholics also acknowledged the real presence of cultural change in their lives. This unreconstructed image of the "Other" may thus be seen as one of the greatest strengths of Hubbard's perspective, the perspective that appears in his films and photographs. Whatever other bias he may have injected, or however much he may have directed the action, Hubbard disdained the "noble savage" image and refused to portray "his people" that way.

While it is not within the scope of this research to evaluate the quality of Hubbard's films, the evidence suggests that they offer a significant addition to his photographic collection, a collection which has already been recognized for its tremendous value. Visual anthropologists have used archival footage to make other ethnographic films, and that possibility exists for Hubbard's films as well. It is quite possible, therefore, that there may be future contributions by "the Glacier Priest" to the film record of the native peoples of Alaska.
APPENDIX A:
Timeline of Fr. Bernard Hubbard’s Life

1888 -- Bernard Rosecrans Hubbard is born.

1908 -- Hubbard joins the Jesuit Order.

1921 -- Hubbard completes his M.A. in philosophy at Gonzaga University, and leaves for Innsbruck, Austria.

1925 -- Hubbard is ordained.

1926 -- Hubbard’s first year teaching at Santa Clara University (SCU).

1927 -- Hubbard’s first trip to Alaska.

1929 -- Hubbard’s last year teaching at SCU.

1932 -- *Mush, You Malemutes!* first published this year.  
-- *Saturday Evening Post* runs a series on the expeditions.

1934 -- "Aniakchak" movie venture with Fox Films is a financial disappointment.

1935 -- *Cradle of the Storms* first published this year.

1936 -- Hubbard’s proposal for funding to conduct an ethnographic study of the King Islanders is turned down by *National Geographic*.  
-- First publication of *Cradle of the Storms* is a financial disappointment.  
-- *Cradle of the Storms* is published in England.

1937 -- Literary Digest describes Hubbard as "the highest paid lecturer in the world."  
-- Hubbard spends the winter on King Island filming and photographing the Eskimos there.

1938 -- Financial report for "Father Hubbard Lectures" indicates that movie shorts and lectures have become profitable.

1955 -- Hubbard’s first stroke.

1958 -- Hubbard’s "Golden Jubilee" for 50 years as a Jesuit.  
-- Hubbard featured on NBC television show, "This is Your Life."

1962 -- Hubbard dies on May 28, after attending a double-header baseball game at SCU.
APPENDIX B:  
Bernard R. Hubbard's Expeditions, 1927-1962  
Chronology prepared by Stephanie Alison, SCU Archives, 1990, 
based on "The Santa Clara" (student newspaper) articles.

YEAR: 1927  
PLACES: Hubbard explored the country adjacent to Taku Glacier, viewing Taku and Mendenhall Glaciers.  
REMARKS: Hubbard became the first man ever to cross the vast expanse of ice of the Taku Glacier.

YEAR: 1928  
PARTY:  
Roderick (Rod) A. Chisholm (civil engineer and cartographer); Jack Koby (veteran guide and prospector of Alaska)  
PLACES: The party sailed into Juneau where Chisholm and Koby attended to the preparations, while Father Hubbard gave a retreat and several lectures in the capital. They then left to climb and photograph mountain scenery of Seward and the Kenai Peninsula. They explored Kodiak Island extensively (finding out later that no white man or native had ever been there.) After this they found their way to Eagle Harbor where they made their base at an Aleutian village near Kukak Bay. The Aleuts' ruins showed a true Christian civilization.

A storm hit forcing them back along Uyak Bay towards Clearwater Bay. It was here they rested at the Salater's cannery. Mrs. Salater, wife of the superintendent of the cannery, gave the party dry clothes, food, and shelter. They were also introduced to Pete Patrakin, an Aleut chief, who gave them help in finding their way.

Sailing into the Gulf of Alaska, out of Kiliuda Bay, another storm hit. They finally landed north of Kodiak on Marmot Bay. The party viewed the Karluk River and the Kodiak Alps as they forged on to Kodiak City where they met W.J. Erskine. Hubbard used Erskine's palatial home to develop some of his pictures.

The party then left for the Valley of Ten Thousand Smokes and the active volcanoes which surround Mt. Katmai. After which they traveled through the Barrier Range of the southwestern Alaskan Peninsula, through forbidding mountainous regions, over unmapped and unexplored land where no human being had yet successfully explored, to Iliamna Lake. On their brief visit to Long "Rocking Moon" Island, the party then met the Good brothers (Alaskan dentists.) These brothers took them across Shelikof Strait and landed them on the Alaskan Peninsula. They were, however, caught in a 2 day, 2 night storm along the way. After this adventure the party continued down the coast and found themselves back in Juneau where they sailed home. Rod Chisholm, however, remained for two additional weeks in order to hunt.
REMARKS: Hubbard discovered a new type of glacier, one entirely covered by ashes from the eruption of Mt. Katmai. On the entire trip the party witnessed the destruction of Mt. Katmai's 1912 eruption. Not only did Hubbard take "still" pictures, but he also used motion pictures to record the events of this trip.

YEAR: 1929
PARTY:
Herbert Breed; Oscar Kehrlein; Oliver Kehrlein (19); Paul Kehrlein (18); Bestor Robinson
PLACES: In mid-winter Hubbard attempted to ascend Mt. Shasta. However, a storm blocked the climb and the party could not get past the 11,000 foot level.
REMARKS: The climb had never been made successfully in mid-winter before. Mr. Kehrlein had attempted three previous times.

YEAR: 1929
PARTY:
Charles L. Bartlett; Roderick (Rod) A. Chisholm; Frank W. Klatt
PLACES: Father Hubbard and his party first visited the Valley of Ten Thousand Smokes, near Mt. Katmai Pass region. They then climbed Novarupta (then active.) After which they took a boat to Kukak Bay, then down the Taku River to Juneau
REMARKS: Seventeen years prior to this Father Hubbard visited this region as part of the National Geographic expedition. He found on this trip that activity had greatly diminished. During the two month exploration, the party descended to the bottom of the crater on Mt. Katmai, discovering six traces of recessions of the Ice Age. Stemming from Hubbard's discoveries, the U.S. government decided to prompt an air exploration of the area in order to map it.

YEAR: 1929
PARTY:
Charles L. Bartlett; Roderick (Rod) A. Chisholm; Frank W. Klatt; Lieutenant W.M. Scaife
PLACES: Father Hubbard and party assisted in establishing a triangular station. They explored Taku Point, sighted some remnants of the Ice Age at Twin Glacier, and viewed a deserted Tongass village.
REMARKS: Scaife headed the Coast and Geodetic Survey, which was to explore and map portions of the Alaska Peninsula.

YEAR: 1930
PARTY:
Charles L. Bartlett; Kenneth Chisholm; Roderick (Rod) A. Chisholm
PLACES: The party left on a fishing transport from San Francisco which was met by a small tug 200 miles south of Kodiak Island. They forged inland where they visited the "Moon-craters of
Alaska" which were 21 miles in circumference. After this the party went to Aniakchak crater for two weeks. They scaled the Veniamin of crater, which was volcanic and active.

REMARKS: Hubbard lead a lengthy exploration of Alaska that was divided into three parts over 1930 and 1931. He started by foot, later switching to dog team, and finished exploring by plane. In total he covered: 4000 miles by plane, 1000 miles by dog team, and 350 miles by foot. On this trip, Hubbard had plans for further geological investigations in Alaska and to gather information to be released in his upcoming book. During their crater exploration, the party found a new phenomenon of geology, a crater glacier. The 1930 Redwood contains a feature section on Hubbard containing many pictures. Charles L. Bartlett died August 2, 1930 by drowning in southern California.

YEAR: 1931
PARTY:
Rev. J. McElmeel, S.J.
PLACES: Father Hubbard left from Seattle for Alaska in early January, not to return until mid-August. His 4,000 mile journey started in Juneau and then he went on to Seward. Hubbard filmed along the Yukon trail and was joined by Father McElmeel in Nenana. McElmeel, formerly stationed at Santa Clara, brought a sled and thirteen dogs which would hold 800 pounds of equipment. The 400 mile stretch between Nenana to Nulato was gruelling as the two had to fight off 20 below temperatures, heavy winds, and an eleven day storm.

Nulato, a village of roughly 204 people, is found on the right bank of the Yukon River, 100 miles from Norton Sound. While exploring Nulato, Father Hubbard found a manuscript by Father Jette consisting of a grammar, a dictionary, and folklore written in the Nulato language. This life work of Jette's was deemed priceless. The language, when examined, was found to be similar to that of the Navajo Indians.

Next Father Hubbard left for Akulurak, a slough on the Yukon delta. With an Eskimo guide, he visited St. Michael on the Bering Sea. By April, Hubbard was at Holy Cross, where he was picked up in June by plane to be flown to Aniakchak crater for the next part of his trip.

REMARKS: Hubbard’s plans for this stretch of the journey were to follow the routes of the early Catholic missionaries as well as to explore the volcano-infested Alaska Peninsula.

YEAR: 1931
PARTY:
Kenneth Chisholm; Richard (Dick) Douglas; William Regan; Harry Blunt (pilot); Frank Dorbandt (pilot); Ames (mechanic); Al Mosen - helped pilot; Sid Old - guide of Kodiak; R.H. Sargent - member of the U.S. Geological Survey; Walter R. Smith - geologist of the survey party
PLACES: Hubbard entered the crater by plane (piloted by Frank Dorbandt) using pontoons to land on the lake in the crater. The other members of the party joined him in the crater by foot each carrying approximately 100 pounds in equipment.

The party then began their two month exploration of Aniakchak crater, which was the earth's largest volcano and active crater. The party was present for an eruption of this volcano.

REMARKS: Aniakchak's diameter is six and one half miles and it contains not only a lake, but a cone that peaks at 4200 feet as well.

Hubbard attempted at this time to have the entire area of Aniakchak declared a national park. Before returning home, Hubbard ran an "errand of mercy." He delivered Scarlet Fever serum from Anchorage to Dillingham.

YEAR: 1932
PARTY:
Kenneth Chisholm; Jack Morton

PLACES: Caught in a storm and marooned on Katmai Beach, the party had to survive on dog meat and shell fish before being rescued, causing them to get a late start. The party then mushed a dog team to the top of Katmai crater. They then traveled through the Valley of Ten Thousand Smokes to the Bering Sea. Hubbard returned to Aniakchak crater in order to collect more specimens. The party visited Mt. Shishaldin, scaling the mountain. Before returning home, they also traveled to the Shelikof Strait.

REMARKS: Hubbard planned on this trip to explore uncharted and untrodden area, to scientifically observe the behavior of the Valley of Ten Thousand Smokes in the winter time, and to scientifically collect the fumarolic incrustation formed by the eruption of Aniakchak.

With government permission, Hubbard planned to name an unnamed peak 'Mount Bartlett' after Charles L. Bartlett.

YEAR: 1932
PARTY:
Roderick (Rod) A. Chisholm; Rev. Paul Galtes, S.J.; Edgar Levin (field manager)

PLACES: One month was spent at Aniakchak crater. There, the party registered the highest temperatures ever recorded in an Alaskan volcano and discovered a new eruptive crater in the volcano.

The party visited Mt. Shishaldin (just recently erupted), discovering two previously unknown prehistoric villages in the Aleutian Islands, climbing the Katmai crater, and filming Bogoslof Island. They also visited the Malaspina and Mt. St. Elias Glaciers and surveyed the Valley of Ten Thousand Smokes.
REMARKS: Father Galtes, professor of Chemistry, joined the group in order to study volcanic formations in Aniakchak crater. Galtes' work was to be sent to the Bureau of Geographic Survey in Washington, D.C. Father Hubbard's book Mush, You Malamutes was published in this year.

YEAR: 1933
PARTY: Roderick (Rod) A. Chisholm; Edgar Levin; George Peterson
PLACES: The party visited Mt. Shishaldin in Unimak Island, part of the Aleutian chain southwest of the Alaska Peninsula. They waited six weeks, due to poor weather conditions, then climbed the mountain. During the wait they found, through exploration, an ancient Aleut war cave filled with relics. They climbed Akutan volcano on Akutan Island, the third of the Aleutians, about 200 miles southwest. The party finally left on the steamer Dellwood, for Seattle.

REMARKS: The high winds (80-90 miles per hour) during the climb nearly cost the lives of the party. Shishaldin was found to be an active crater volcano, with a small cone. George Peterson stayed behind to photograph the brown bear.

YEAR: 1934
PARTY: Kenneth Chisholm; Edgar Levin
PLACES: The party arrived in False Pass ready to explore the Aleutian region. They first scaled Nunatak at the head of Mendenhall Glacier. Once at Katmai, they dropped 3000 feet (with a 14 foot canoe) down into the crater where they camped by the lake. The party also explored the Valley of Ten Thousand Smokes. And finally the party visited the Aleutian Islands. After a 5 month trip, the party returned to California via Seattle, aboard a cannery tender.

REMARKS: Hubbard planned to further check the theory that volcanoes erupt according to a cycle. Also, with backing of the National Geographic Society, the party mapped and explored the volcanotorn Alaska Peninsula. The group took aerial photos and motion pictures to record the area, sending weekly reports of their sightings back over a radio in cooperation with amateur stations.

There exist conflicting records of this trip's party. One list includes Chisholm, Levin, Douglas Chisholm (as trip artist), and George Peterson. Another leaves out Peterson, but adds Nick Cavaliara and Beverly Jones as the cameramen. The last report has Chisholm, Levin, Cavaliara, Jones accompanied by Rev. Edgar Dowd and Rev. Francis Prange.

YEAR: 1935
PARTY: Kenneth Chisholm; Edgar Levin; 100 people on tour
PLACES: Father Hubbard directed a tour cruise to Alaska, which disembarked from Seattle. He gave nightly lectures aboard the ship to assembled voyagers. In Matanuska Valley Hubbard left the trip, as it continued on to Juneau. With Levin and Chisholm, he then left for the Taku River and Taku Glacier. At the glacier, Hubbard collected ice samples to experiment on, attempting to
disprove the theory that the glacier is 10,000 feet deep. Hubbard felt it was only 1000 to 2000 feet deep.

REMARKS: In 1935 Father Hubbard set a record by giving 258 talks on 237 consecutive days to 286,000 people.

YEAR: 1936
PLACES: Hubbard explored the Taku River area running from Juneau into British Columbia. He then went on to explore the Matanuska Valley and the Valley of Ten Thousand Smokes.

REMARKS: Father Hubbard hoped to further verify the sunspot theory of the late Rev. Jerome Ricard, S.J. He observed the great Alaskan Salmon run and used infra-red photography for the first time on this trip.

YEAR: 1937-1938
PARTY:
Kenneth Chisholm; Edgar Levin; Bernard J. Stanley (meteorologist and photographer)
PLACES: The party left Nome, Alaska for Point Barrow. From there they traveled to King Island.

REMARKS: Hubbard wished to explore the belief that there is land north of Alaska, and there are people living somewhere about 500 miles north of the Bering Strait. In Alaska, Hubbard attempted to compile a history of the native "white-skinned" Eskimos. An Alaskan dictionary was discovered on this eighteen month trip.

YEAR: 1939
PARTY:
Edgar Levin; Douglas Wesson (arms manufacturer and sportsman); 2 native King Islanders
PLACES: The party left from Treasure Island arriving in Nome from where they traveled to the northwest sector of Alaska. The party went by boat to Kotzebue on the Arctic Ocean where the base camp was made. They visited the water shed of the Arctic slope of the Baird and DeLong mountains exploring up the Noatak River.

REMARKS: Hubbard planned to study the ethnology of the Eskimo race and the mineralogy of that part of Alaska. Associated with his work was Dr. Ales Hrdlicka of the Smithsonian Institution and Dr. Victor Levine of Creighton University.
YEAR: 1940
PARTY: Nick Cavaliara; Edgar Levin
PLACES: Based in Perryville, the party went on to explore the largest active volcano in the Aleutian Islands. After they visited King Island they traveled up and down the coast stopping at Point Barrow, the farthest north land point within the Arctic Circle, except for the Boothia Peninsula in Canada.

REMARKS: Their main objective was to photograph Veniaminof crater, which was volcanic at the time.

YEAR: 1941
REMARKS: Father Hubbard left from Seattle, but little else is known about the trip. He planned to continue his own research as well as do some for the U.S. Army. He dealt with supplying equipment for the army, consulted with General Marshall and General DeWitt. Late in the year Hubbard began to give lectures on "The Defense of Alaska."

YEAR: 1942
PARTY: Edgar Levin; Bernard J. Stanley
PLACES: The party fortified the Aleutians so that the harsh weather made Alaska as good as an island until the completion of the Alaskan road through Canada.

REMARKS: Hubbard, at this point, was an advisor to the armed forces in Alaska. Time on the trip was primarily spent in that capacity. Hubbard took color films for the first time.

YEAR: 1943
PLACES: Hubbard acted as chaplain to a battalion of Seabees operating from Seattle to Attu with Ed Levin. At Attu, Hubbard traversed all of the battle areas, acting as an auxiliary chaplain and also assisting officers engaged in the island's defense in the matters of orientation and geo-politics. He had a conference at Army and Navy headquarters at Adak with Vice Admiral Kincaid and Lieutenant General Simon Bolivar Buckner, Jr.

YEAR: 1944
PLACES: Hubbard spent three and one half months in the Alaskan region and in the Aleutians. He shot colored film, climbed glaciers, and saw old friends. Hubbard oversaw the completion of the Alcan Highway and participated in the Point Barrow oil project. He saw possibilities in the
Matanuska Valley Settlement and the Canol oil project. Also, Hubbard made many trips to army and navy camps where he lectured and showed movies. The party departed for home from Ketchikan.

YEAR: 1945
PLACES: Sanctioned by the War Department, Hubbard spent three months on a tour of war-torn Europe. He was sent by his superiors to make a survey of the destroyed church property and to assess the effects of war on Jesuit Communities. In August and September alone he visited communities in Italy, Bavaria, Austria, and Germany. Hubbard relayed the plight of the starving people of Europe and declared that all long-range meteorological signs pointed to the coldest winter on record for Europe, meaning that this desperate situation would get worse.

Hubbard went to Berlin with the Jesuit Provincial of Eastern Germany, finding that many Jesuit men were either dead or missing. He reported that extensive rehabilitation efforts were being made in the Naples-Monte Cassino area by the Army. In Rome, Hubbard had an audience with Pope Pius XII. He then received citations from General George S. Patton and General Geoffrey Keyes for his good work.

REMARKS: Hubbard had studied Theology at Innsbruck from 1921 to 1925, so he was familiar with Europe. Hubbard used color film to record his trip.

YEAR: 1946-1947
PARTY:
Rev. Calvert Alexander, S.J. (editor of Jesuit Missions in New York)
PLACES: This seven month air photo tour lasted from October of 1946 until May of 1947 (two months longer than an expected return in March.) On this tour Hubbard and Alexander visited various foreign missions throughout the world where American Jesuits were engaged. Flying from New York, they went on to Baghdad via a desert bus from Haifa, Palestine. Getting there required trips through the Nile Delta, Tel Aviv, and many ancient Pyramids. In all they visited and filmed in and around Egypt, Palestine, Lebanon, Bavaria, Iraq, Patna, India, Ceylon, Trincomalee, Manila, Cagayan, Luzon and Mindanao (all Philippine Islands), China and Japan (Shanghai, Nanking, and Tokyo were all on the itinerary for the way home). Hubbard spent Christmas in Jerusalem, saying mass at Cenacle, the Cave of Bethlehem, the Tomb of the Holy Sepulchre, and the site of the Crucifixion. Hubbard also was able to take movies of Bethlehem. Traveling by air, water, and rail, Hubbard and Alexander returned via Peleliu, Truk, Saipan, Guam, Kwajalein, and Honolulu, all islands of the Pacific.
REMARKS: Hubbard, on this trip, had a chance to interview General MacArthur. At Guam he was a guest of Admiral Pownell.

YEAR: 1948
PLACES: Hubbard left for a three month exploration of the Arctic Territories. He flew over the Bering Sea and the Yukon Territory. He photographed the Alcan Highway, Banff National Park, Lake Louise, Moose Meadows, and Contact Creek.

REMARKS: Hubbard was transported by Alaskan Air Command. Hubbard argued that Alaska is not a base for defense, but a base for offense.

YEAR: 1949
PLACES: Hubbard served as auxiliary chaplain for the 10th Rescue Squadron (commanded by Col. Bernt Balchen) in the Armed Forces giving lectures on survival and orientation courses. With the Alaskan Air Command Hubbard had plans to make a movie of his visit. He continued his own research on volcanic activity. He visited Alaska Peninsula and Aleutian Islands. He made two polar flights on which he took pictures of the polar ice packs.

YEAR: 1950
PLACES: Hubbard was with the Coast Guard on the ship Northwind for two and a half months on the Bering Sea patrol, patrolling the natural frontier of the USSR and the USA. He traveled to the Aleutians and at Attu he photographed demolition squads blowing up ammunition dumps and accomplishing complete military abandonment of the island. He stayed in two main bases near Fairbanks and Anchorage where he witnessed these war games. August and September were also spent lecturing to the units.

REMARKS: Hubbard took several color films.

YEAR: 1951
REMARKS:
Bernard J. Stanley, nephew of Hubbard, died while filming a movie in Mexico in June. He served as a radio/sound technician and photographer on Hubbard's trips.

YEAR: 1953
PARTY:
Josef Hilpert
PLACES: Hilpert painted many scenes that he saw when viewing the still waters of Taku Harbor, covered with a thin blanket of volcanic ash. Hubbard knew from the sight of the Harbor that the eruption he predicted a few months earlier had come to pass. The first six weeks of this summer trip were spent in the vicinity of the Alaskan-Canadian border.

YEAR: 1955
PLACES: Hubbard explores fjords in the vicinity of Taku Harbor, about thirty miles south of Juneau.

REMARKS: Hubbard fell ill in December of 1955. He suffered a slight stroke where upon he was temporarily paralyzed in his left hand and leg. Eventually, he regained partial use of these, but movement was very limited.

YEAR: 1957
REMARKS: The 1957 Redwood was dedicated to Father Hubbard.

YEAR: 1962
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SECTION II

Father Bernard Hubbard's Legacy: The King Island Family Photograph Album

Deanna M. Kingston
with assistance from the King Island Native Community
In a newsreel created after his death, Father Bernard Hubbard, S.J., is claimed to be a geologist, a volcanologist, a sociologist, an "explorer like the Jesuit priests of the past", and a "man of God". This show, which was created in honor of Father Hubbard and his works, demonstrates that he was also an expert photographer. Caprice Scarborough, in her honor's thesis, gives him the additional titles of "lecturer" and "promoter" (1993). But, who was Father Hubbard to the King Islanders, with whom he lived from 1937-38? What does his photographic record of King Island, which includes between 2,000 and 4,000 photographs, twenty hours of unedited film and three edited short films, mean to the contemporary King Island community? What other titles can King Islanders give to Father Hubbard?

I first heard of Father Hubbard in 1986, when I picked up two of my maternal uncles from the Portland, Oregon airport. Uncle Ed Muktoyuk and Uncle Alex Muktoyuk, who, like my mother, grew up on King Island, had just spent a few days at Santa Clara University, where they looked over Father Hubbard’s King Island photographs with the archivist and helped her to identify people and activities. They received several copies of the photographs and Uncle Alex gave me a photograph of my atqin (namesake) and her husband. So, I knew that Father Hubbard had taken some pictures of King Island. However, Hubbard and his photographs quickly faded from my consciousness until 1992. Then, on the last day of my internship at the Smithsonian Institution, I discovered that Father Hubbard also created a film record during his stay on King Island. I left the Smithsonian with plans to return there to work with the film. At the time, I was a graduate student in anthropology at Oregon State University. I was very excited about the film because I knew very little about my mother’s King Island culture, having grown up in Oregon. I assumed that the film could show me what her life might have been like.

I returned to the Smithsonian’s Human Studies Film Archives in 1993 and subsequently wrote a grant proposal to use the film as a memory aid in an oral history project. The National Science Foundation funded this grant in 1995. The project asked King Island elders to view nearly two hours of dance footage from 1937-38. I hoped that they could identify the dance and then the song that went with the dance. If this was successful, I planned to find funding to document other King Island activities in the remaining eighteen hours of footage. The point that I want to make here is that when I saw the film, I was more interested in the activities shown in the film. The many King Island faces that the film captured were just faces to me. Nameless people who were engaging in activities I was keenly interested in.

Since then, I have been surprised that community members do not share my enthusiasm in viewing the activities depicted in the film. Instead, they watch eagerly for the next glimpse of themselves or their loved ones, because to them, these people are not nameless individuals, but family members and namesakes. What follows are what King Islanders have said about Hubbard’s photographic legacy.
When we started the oral history project in the summer of 1995, I also asked the elders to identify everyone in the film and to tell how individuals were related to contemporary community members. Rather than being a chore, as I expected, this request fell right along with what community members felt was more important. For instance, I will give one elder's reaction to seeing the unedited film. When Clara Tiulana first sat down to watch the Hubbard film, she exclaimed:

"I get excited when the, when the pictures show, I get excited seeing my relatives in there. That was what I was telling Francine [Taylor]. I get excited and words get in my, stuck in my throat. I get excited inside. It's like they were with me, something like that, I don't know how to explain it!" (Tiulana et al. 1995:1).

This was not an isolated reaction. King Island elders were always thrilled to see themselves in the footage as well as their relatives; whenever someone they knew came up, they always pointed that person out first and how they were related to them. For instance, Tiulana exclaimed the following when she first spotted herself in the film:

"There's me. I can recognize myself!! (laughs) Right away!! I look so mean! (laughs). Those girls, when Father Hubbard was at King Island, in some of the films, I was talking to Ed Levin, I was at the way end, and Ed Levin was the end, and, uh, way, at the way end, and there's some girls between us, and everybody was turned, turned their backs to the camera. And, I was talking to him because nobody wanted to talk (laughs). And, Margaret Tashavik looked back, and you can recognize her, she's the only one that looked back. I was talking to Ed Levin (laughs). And, in the, some of the tapes, uh, we were picking some salmonberries on the top of the island with me and my sister and Angnatuq, Bridget, and my sister always whenever white men talk to us, she always tell me, "Why don't you talk to them?" We were too shy to speak English, so she always force me to talk to the white people, so I could tell she was telling me to talk to Father that time, when we were, when I was eating some salmonberries from my bucket (laughs)" (Tiulana 1995b:7-8).

Elders would also tell me how I was related to particular individuals. In one case, when I asked who a particular woman was, they exclaimed, "YOU!" The woman that I pointed to in the film was my atqin or namesake. According to the old beliefs, a person carries with them the spirit of the deceased person they are named after, so the person in the film really was me since I carry that woman's spirit within me. So, not only would they explain the kin relationships, but they would also discuss their namesake relationships. Of the 500 pages of transcripts created in this project, based on the twenty-one hours of audiotape, over seventy percent (70%) of the information is a detailed listing of identifications of community members, complete with their Eskimo names, their namesakes, and who they are related to. This occurred also in 1993, when Uncle Alex viewed these images. He sometimes included
My uncle and John Penatac were not the only King Islanders living in Oakland under the Indian Relocation Act. I know that Simon Pushruk and John Taxac also lived in Oakland and took pains to visit Father Hubbard at Santa Clara. As with Uncle Alex, Hubbard gave them copies of King Island photographs. For example, Pushruk remembered:

"While we were down there, we see Father Hubbard and he gave us that picture... I didn't take care of the [photograph] so good, and stepped on it, and now I treasure this just like gold" (Tiulana et al. 1995c:9-10).

Also, in 1995, I visited Taxac's cabin at Cape Woolley on the Seward Peninsula. On his walls were 34 photographs, eleven of which were taken by Hubbard. This is not an isolated example - other King Islanders also have Hubbard’s photographs on the walls of their homes and cabins and several of his photographs are hanging in King Island Hall. My uncle’s and Pushruk’s stories, and the pictures on Taxac’s wall, indicate that Hubbard and his photographs were and still are quite popular in the King Island community.

Hubbard’s impact on the King Island community is not limited to the photographs and film that he created, but also extends to a general interest in films. Again, Uncle Alex made the following statement when viewing Hubbard’s film:

"Father Hubbard, by taking many of those Hollywood films, although they were silent films, and showing them to the King Islanders, really spoiled many of the King Islanders, including my mother. And, when we went to Nome, there was a theater. And, my mother would go to the movies, and I would tag along all the time, and we would go in to see a movie for $1. 70 cents for my mother, 30 cents for me. And, to this day, I am very addicted to the movies. Probably indirectly Father Hubbard’s fault" (Muktoyuk 1993d:7).

Thus, Father Hubbard seems to have fostered an interest in photographic images of any kind in the King Island community. Now, we will turn to how the community views his work today.

King Islander Opinions of Father Hubbard’s Work in the 1990s

When I asked the community permission to do this project in April 1995, I also asked the community what else they would like to see done. One of my cousins, Yvonne Muktoyuk, who is a couple of years older than me, requested the following:

"I would like you to make a database or something of King Island Eskimo names. I don’t know many names myself and I know if my parents weren’t around, then I wouldn’t be able to name my kids anything. So, try to get all the Eskimo names of the people in the film."
When we started the oral history project in the summer of 1995, I also asked the elders to identify everyone in the film and to tell how individuals were related to contemporary community members. Rather than being a chore, as I expected, this request fell right along with what community members felt was more important. For instance, I will give one elder's reaction to seeing the unedited film. When Clara Tiulana first sat down to watch the Hubbard film, she exclaimed:

"I get excited when the, when the pictures show, I get excited seeing my relatives in there. That was what I was telling Francine [Taylor]. I get excited and words get in my, stuck in my throat. I get excited inside. It's like they were with me, something like that, I don't know how to explain it!" (Tiulana et al. 1995:1).

This was not an isolated reaction. King Island elders were always thrilled to see themselves in the footage as well as their relatives; whenever someone they knew came up, they always pointed that person out first and how they were related to them. For instance, Tiulana exclaimed the following when she first spotted herself in the film:

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stories about particular individuals, in addition to indicating their names and how they were related to one another. Following are some of the more interesting excerpts:

"We could play cards, men took it easy on Sundays in the qagris, playing cards or doing household work, as long as they don’t really carve ivory for income. My father’s cross-cousin, teasing cousin, was Jimmy Sirloac, and they were very active teasing each other in the clubhouse, in the qagri Qaluilat, and sometimes, my mother would find out that my father was playing cards again instead of carving ivory. She would really, really give it to him, but it was a lot of fun, watching Aapa, my father, and Jimmy Sirloac playing checkers, and they would have a big audience watching them" (Muktoyuk 1993a:6).

"The lady on the right is Margaret Seeganna. The lady at the center is Ursula Ellanna, and far left is Barbara Kokuluk. Barbara Kokuluk and Ursula Ellanna were sisters. And, they both used to tease me a lot when I was a little boy, or a young man. I remember when we were, we had gone to the island on my brother-in-law, Edward Nugasaq Penatac’s boat, we were going back to the mainland and I was lying down on top of the boat there, and one of the sisters, there from the left and in the center, Ursula and Barbara, were on the boat and I had my arm stretched out. And, one of the sisters grabbed both of my wrists while the other stooped over me and kissed me all over the face. That was very, very embarrassing. Of course, that was their intention, to embarrass me" (Muktoyuk 1993b:3).

"Yeah, my father called my oldest sister, Margaret, Ingaq, my little daughter, Panirong, all the way until his death in 1986 and she was close to 60 by then, and he still called her Panirong "little daughter". He was very fond of her" (Muktoyuk 1993c:1).

"To the left, this lady is my grandmother, Sakana. She was weak on one side because she had a stroke. They say that a shaman put a curse on her and that’s why she was weak on one side. But, that did not stop my grandmother from climbing up the hill to gather greens or berries. This is what she loved to do and my sister, Margaret, has fond memories of going, being taken picking by my grandmother, Sakana" (Muktoyuk 1993e:6).

Some elders even remember Hubbard’s visit to the island the winter of 1937-38. Tiulana remembered that he spent a day filming at her parents’ home:

"I saw my mother working on her Eskimo lamp on the tapes, too, when I watch my tapes at home. She was working on her Eskimo lamp. That’s when the Father Hubbard was taking pictures of them in their little house. I think that’s the only [time I saw him filming] when they take all day almost to get pictures of them inside their little house,
inside that little house. I think, uh, uh, film is rotten or something, that's the only thing. Father take pictures of her making his parka" (Tiulana et al.:4).

As stated above, I have selected a few of the more interesting comments made by King Island elders. Most of the time, they kept their comments to just identifications of people since they knew that we had a limited amount of time in which to record them. These comments demonstrate, however, that what they most enjoy seeing in the film are the people. They are not nameless individuals, as they are to me, but representations of loved ones who are no longer alive. They have taught me that the King Island community is actually a huge extended family, since they took great pains to show how we are related to one another, even if our connections to each other are by marriage or if our common relative lived four or five generations ago. Of course, this detailed knowledge of one’s relatives is not limited to the King Island community. It is a characteristic of most people in the Arctic. But, fortunately for the King Islanders, Hubbard created what for us is a very large family photograph album. So, not only is Hubbard a Jesuit priest, scientist, geologist, volcanologist, photographer, lecturer and promoter, but he can also be termed our family genealogist and historian, since he is responsible for taking photographs of everyone living on the island 63 years ago. Although he did not actually record the kin relationships, he left a visual record that allowed the community to do so.
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1993e Transcript of Hubbard film annotations, November 30, Reel 93.1.1-23RV, Side A. Human Studies Film Archives, National Museum of Natural History, Smithsonian Institution.

Scarborough, Caprice Murray

Tiulana, Clara, and Helen and Simon Pushruk
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1995c Transcript of the Hubbard Oral History Project, June 14, Tape 4, Side B. Human Studies Film Archives, National Museum of Natural History, Smithsonian Institution.
1995d Transcript of the Hubbard Oral History Project, June 22, Tape 8, Side A. Human Studies Film Archives, National Museum of Natural History, Smithsonian Institution.
SECTION III

Father Hubbard: The Glacier Priest

Jeff Kunkel, Guest Curator

A Traveling Exhibition
Originated by and Premiered at
The de Saisset Museum, Santa Clara University

January 27 - June 24, 2001

In honor of Santa Clara University's Sesquicentennial
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In honor of Santa Clara University's Sesquicentennial
This exhibition tells the story of Bernard Hubbard, a Jesuit priest from California who led annual expeditions to Alaska from 1927 until shortly before his death in 1962. He became known to a national audience as "The Glacier Priest." In 1931, Literary Digest described Father Hubbard's work in this way: "Half the year the highest paid lecturer in the world, the other half a wanderer among treacherous craters and glaciers."

As an explorer, Hubbard used Santa Clara University as his base camp and the territory of Alaska as his destination, exploring by foot, dogsled, umiak, bush plane, and Coast Guard cutter, traveling with a professional prize fighter, a star football player, and his favorite sled dogs. He began each day with Mass, carried one hundred pounds of scientific and photographic equipment on his back, and spoke the Rosary when confronted by danger. As a lecturer, Hubbard used his own superb photographs and films and his legendary gifts as a storyteller and showman to introduce Americans to Alaska's geological wonders and native peoples.

Hubbard's life story is interwoven with the larger stories of his time: anti-Catholic sentiment, America's fascination with remote places and hunger for entertainment during troubled times, the opening of Alaska as a place of settlement and strategic importance, and the introduction of film and television as new venues for explorers like Hubbard.

Hubbard grew up in California, photographing and exploring the Santa Cruz mountains and coast. His parents were converts to the Catholic Church and encouraged their son to attend Santa Clara University and enter the Society of Jesus, a Catholic order founded in 1540 by Ignatius of Loyola, a Spanish nobleman and soldier who also converted to the Church and became a priest.

Hubbard's formation as a Jesuit took many years, with graduated study and service at such institutions as Los Gatos Seminary and Loyola High School in California, Mount St. Michael's in Washington State, and Ignatius College in Austria. While in Austria, Hubbard mounted weekend expeditions into the Alps, and his guides gave him the nickname, Der Gletcherpfarrer, the Glacier Priest.

Soon after Hubbard began teaching Geology, Greek, and German at Santa Clara University, he was sent to Alaska to lead a retreat for the Sisters of St. Anne in Juneau. At that time, Alaska was still a territory, a remote frontier that most Americans thought of as an arctic wasteland. But to Hubbard, Alaska's unmapped mountains, active volcanoes, and rugged islands became his calling.

His annual Alaskan expeditions featured scientific observations, thrills and adventure, wonder, and service to the cross. Hubbard followed each expedition with a lecture tour featuring his photos, films, jokes, and stories. By 1940, Hubbard's films were shown in movie houses across America.
With the coming of World War II, Hubbard consulted with the armed forces, befriended military officers, and entertained Alaskan troops. After the War, he photographed the devastated Jesuit communities of Europe and the construction of the Al-Can Highway.

In 1962, while robing for Mass, the Glacier Priest quietly died of a stroke. His is buried in Santa Clara Mission Cemetery. His 11,000 photographic negatives and artifacts are stored in the Santa Clara University Archives, and his 200,000 feet of raw film and 50 film shorts are stored in the Smithsonian’s Museum of Natural History in Washington, D.C.

In honor of Santa Clara University’s 150th Anniversary, the de Saisset Museum originated and premiered the traveling exhibition, Father Hubbard: The Glacier Priest. As guest curator for this exhibition I spent a year coming to know Hubbard’s life and work through an investigation of his papers, films, photographs, artifacts, and the work of other scholars and interested parties. Below is a resource list of collections not listed elsewhere in this volume which I used and might be of interest to you.

Santa Clara University Archaeology Research Lab houses Father Hubbard’s Alaskan dog sled and two Inupiaq skin covered kayaks.

Kawerk Heritage Archives-Kawerk Native Corporation, Nome, Alaska has photographic prints and slides of Hubbard's King Island expedition with accompanying notes by King Islanders.


Newspaper Headlines

"Glacier Priest Rescued from Alaskan Ice Floes," Newsweek, 1936

"Glacier Priest Discovers Vast Alaskan Crater," Literary Digest, 1933

"Father Hubbard Heads North," Los Angeles Tidings, 1956

"Birth of Icebergs in Sea Seen by Glacier Priest," New York Times, 1934
SECTION IV

INVENTORY OF BERNARD ROSECRANS HUBBARD, S.J., PAPERS

University Archives
Santa Clara University
Santa Clara, California
The following collection guide describes the contents of the Bernard R. Hubbard, S.J., Papers, available in the Santa Clara University Archives. For a full item-level inventory of the collection, please go to the Santa Clara University Archives web site at www.scu.edu/archives.

Contact Information:
University Archives
Santa Clara University
500 El Camino Real
Santa Clara, CA 95053-0500
Phone: (408) 554-4117
Fax: (408) 554-5179
Email: amcmahon@mailer.scu.edu
URL: http://www.scu.edu/archives

Processed by:
University Archives staff

Descriptive Summary

Title
Inventory of Bernard Rosecrans Hubbard, S.J., Papers

Creator
Hubbard, Bernard Rosecrans, S.J., 1888-1962

Extent
ca. 17 boxes

Repository
Santa Clara University Archives
Santa Clara, CA 95053

Administrative Information

Access
Santa Clara University permits public access to its archives within the context of respect for individual privacy, administrative confidentiality, and the integrity of the records. It reserves the right to close all or any portion of its records to researchers.
The archival files of any office may be opened to a qualified researcher by the administrator of that office or his/her designee at any time.

Archival collections may be used by researchers only in the Reading Room of the University Archives and may be photocopied only at the discretion of the archivist.

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Preferred Citation
[Identification of item], Bernard Rosecrans Hubbard, S.J., Papers, Santa Clara University. University Archives.

Biographical Note

Bernard Rosecrans Hubbard, S.J., (1888-1962), known as the "Glacier Priest," was an explorer, photographer, and popular lecturer. He was born 24 November 1888 in San Francisco, son of George M. Hubbard (d. 1914) and Catherine Wilder Hubbard (d. 1910). He had a brother John, a mining engineer, and a sister, Mary Hubbard Stanley.

Hubbard grew up in Santa Cruz, California, and lived for a time in a house built by his brother John in the Santa Cruz mountains near Ben Lomond. The site, now owned by Lockheed Corporation, is marked by a memorial plaque. It is from this period in his life that Hubbard dated the beginning of his interests in photography and nature.

Hubbard attended Santa Clara College from 1906 to 1908. He entered the Jesuit order on 7 Sept. 1908, and spent the years 1908-1910 at the Jesuit Novitiate in Los Gatos, California. He served his regency at Los Angeles College from 1913-1918. Hubbard studied philosophy at Mt.St. Michael's, a Jesuit seminary in Spokane, Washington, receiving an M.A. degree through Gonzaga University in 1921.

Prior to his ordination as a priest, Hubbard studied theology at Innsbruck, Austria, in 1921-22. While at Innsbruck, he received the name "Der Gletscher Pfarrer," or "Glacier Priest," because of his liking for climbing in the Alps. During his stay in Austria, he became friendly with some of the actors in the Oberammergau Passion Play, including Anton Lang. Hubbard was ordained a priest in Austria in 1923. He returned to Santa Clara, where he taught German, geology, and religion. He received honorary doctorates from Marquette University in 1937 and Trinity College in 1941.
Hubbard first went to Alaska in 1927. His summer expeditions of exploration and photography became an annual event. During the winters, he traveled around the United States giving lectures and showing his films, with the proceeds going to support the Jesuit missions in Alaska. "Half the year the highest paid lecturer in the world, the other half a wanderer among treacherous craters and glaciers": thus The Literary Digest described him in 1937. Hubbard's best known expeditions were perhaps that of 1931, during which he completed both a 1600-mile mush down the Yukon River, visiting missions, and an expedition into the erupting Aniakchak crater, and his expedition of 1936 to the Valley of 10,000 Smokes.

During and after World War II, Hubbard became involved with the U.S. military, both as an adviser on Alaska and as lecturer/chaplain to the troops. In 1945, he traveled around the world, photographing damaged and destroyed Jesuit institutions as part of a fund-raising campaign. In his later years, Hubbard returned to Santa Clara, where he established the Hubbard Educational Films, also called Hubbard Laboratories, an educational film production and distribution service based on the University campus.

In 1955 Hubbard had a stroke in Hartford, Connecticut, during a lecture tour. He had to curtail some of his activity, although he returned to Alaska a few more times. Accounts of the last years of his life describe him as writing his autobiography and cataloguing his photographs, neither of which he finished. Hubbard died 28 May 1962 in Donohoe Infirmary at the University of Santa Clara.

**Scope and Content**

The materials contained in this collection were found in Fr. Hubbard's office in Ricard Observatory on the Santa Clara campus after his death in 1962. While most of Hubbard's papers and his photographs and films were transferred to the University Archives, some of his more personal effects were forwarded to the Archives of the California Province of the Society of Jesus. This inventory covers only those materials available at the Santa Clara University Archives; for access to the other materials, write Archivist, California Province of the Society of Jesus, P.O. Box 519, Los Gatos, CA 95031.

**Cook-Peary Materials**

Hubbard, in his lectures, advanced the cause of Frederick Cook, who claimed to have reached the North Pole before Peary. This collection represents material sent to Hubbard and Bernard Stanley by Mabel Shea, whose brother William Shea had researched the controversy. The first two folders also contain correspondence with Helene Cook Vetter, Cook's daughter.
Bellarmine LaFortune Materials

Bellarmine LaFortune, S.J., was a missionary to the Eskimos of King Island, Alaska. Many of his papers, or copies of them, were found with Hubbard's papers and have been placed at the end of this collection. The xerox copies were all found in a three-ring binder labeled "Some of Fr. LaFortune's Papers, Collected by Bernard Stanley." An explanation for Hubbard's possession of these papers may be found in the press release in Box 5, folder 44, which states that Hubbard edited some of Fr. LaFortune's papers for publication.

Edgar R. Levin Personal Papers (PP-Levin)

Levin accompanied Hubbard on several expeditions to Alaska in the 1930s. The Levin papers consist of two boxes (Hubbard boxes 13 & 14), containing materials that date from 1930-1960. The materials deal primarily with local events occurring in Alaska at this time. Also included are various letters, news clippings, diaries, and lecture notebooks belonging to Levin.

Bernard Stanley Papers/John D. Hubbard Papers

The papers of these two family members were donated to the Archives in 1988, accessions numbers 988-030 and 988-038, respectively. Bernard Stanley (1919-1951), nephew of Fr. Hubbard, accompanied Hubbard to King Island in 1937-1938 and in 1941. He collected photographs and documents pertaining to the King Island native community and of the Hubbard expedition, as well as native artifacts. After World War II, until his untimely death in Mexico, Stanley acted as Hubbard's business manager. From this period survive press releases and other souvenirs of Hubbard's career.

Capt. John Dixon Hubbard (1879?-1960?) was the brother of Fr. Hubbard and recipient in 1914 of SCU's first degree of Engineer of Mining. The two scrapbooks in the collection represent his interest in SCU, the activities of his brother, and in minerology.

The Hubbard Photograph & Film Collections

Hubbard's 10,913 Alaskan photographs were copied and indexed between 1984 and 1987 by the SCU Archives with a grant from the National Science Foundation. Physically, the collection is organized geographically; 82 place names are included. The subject guide to the collection contains 1897 names of persons, places, items and events.

Hubbard's Austrian photographs from the 1920's and his 1945 world tour photographs remain unarranged and unavailable for research.
In Spring 1993 the Hubbard Film Collection was deposited with the Human Studies Film Archives of the Smithsonian Institution. Under the agreement, SCU retains ownership of the films and reserves the right to permit copying, but the HSFA will assume responsibility for preservation and reference copying. SCU will be provided with video copies of the films as they are copied.

For other materials pertaining to Hubbard, see the following collections in the SCU Archives: Hubbard Photograph Collection, Spearman Papers, Shipsey Papers, President's Papers, Weber Papers, and Student term papers. There are also Hubbard materials in the collection of the California Province Archives of the Society of Jesus, as noted above, and in the De Saisset Art Gallery and Museum on the Santa Clara campus.

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Section V

Alaskan Collection
de Saisset Museum
Santa Clara University

The following list presents the 120 historic artifacts in the de Saisset Museum’s Alaskan Collection.

For additional information about the museum and its collections, visit the de Saisset Museum’s web site at http://www.scu.edu/deSaisset. In the future, that web site will feature a collections database, which will include images and be searchable by item and category.

de Saisset Museum
Santa Clara University
500 El Camino Real
Santa Clara, CA 95053-0550
408-554-6877
Fax: 408-554-7840
Web site URL: http://www.scu.edu/deSaisset
<table>
<thead>
<tr>
<th>Object, ID#, Materials, Size</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Alpine Ice Axe</strong>&lt;br&gt;[L]D.7&lt;br&gt;wood, metal&lt;br&gt;29 3/4 length x 11' width of blade x 2 1/4' thick blade</td>
<td>Axe used by Father Hubbard in the Alps of Austria and in all his Alaskan expeditions. Long wooden handle. Head is of heavy metal. One end is long and pointed, the other is short and flat. 1994-06-28: 'E' carved into handle near head. JA</td>
</tr>
<tr>
<td><strong>Armlets</strong>&lt;br&gt;[L]D.32 a,b&lt;br&gt;leather, beads&lt;br&gt;16 x 8.5 in.</td>
<td>Brown leather armlets with flower bead design on outside. Fringe along edge. Armlet lashed together with leather strap. 6/30/94: Probably leggings rather than armlets. J.O'Keefe</td>
</tr>
<tr>
<td><strong>ARMY BELT</strong>&lt;br&gt;[L]D.96&lt;br&gt;CANVAS, LEATHER, METAL&lt;br&gt;57 1/2'long x 4 3/4'</td>
<td>Army belt has wide canvas panel with brown leather buckle straps attached. Metal ring bolted onto one end. Various holes in canvas. 1994-07-18: This looks more like a climbing belt.</td>
</tr>
<tr>
<td><strong>ARROWS</strong>&lt;br&gt;[L]D.89 a-e&lt;br&gt;Wood, Feathers, Metal, Gut&lt;br&gt;a,b,c-19';d-17 7/8';e-18 1/2'</td>
<td>a-e wood shafts, tied-on feathers a,b,c - metal arrowheads (pointed) c - arrowhead wrapping loose ; b-e feather wraps loose, missing on c d - blunt metal arrowhead (stunning) e - blunt wooden arrowhead (stunning)</td>
</tr>
<tr>
<td><strong>Bag</strong>&lt;br&gt;[L]D.42&lt;br&gt;embroidery over whale intestine,&lt;br&gt;6 3/8 x 5 in.</td>
<td>Small bag, main area is white with flowers embroidered on either side. Green border around side, brown around top. Multi-colored drawstring with pink, purple and red yarn tassels. Maker: Aleut</td>
</tr>
<tr>
<td><strong>Bag</strong>&lt;br&gt;[L]D.18&lt;br&gt;fur, leather, beads&lt;br&gt;5 1/4 x 6 in.</td>
<td>Small, brown fur and leather bag with long strap. Flower, butterfly and bee design on front designed with beads. 'Father Hubbard' designed on flap in orange beads. Snap closing.</td>
</tr>
<tr>
<td>Object, ID#, Materials, Size</td>
<td>Description</td>
</tr>
<tr>
<td>-----------------------------</td>
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</tr>
<tr>
<td><strong>Bag</strong></td>
<td>White leather back with brown leather pocket front. Flower bead design on front of pocket. White satin edges with tassels on top and bottom corners.</td>
</tr>
<tr>
<td>[L]D.34 leather, beads, cloth</td>
<td>9 1/2 x 8 in.</td>
</tr>
<tr>
<td><strong>Beaded Shoes</strong></td>
<td>Light brown suede shoes with fur trim around foot hole. Toe is beaded in floral pattern with white, green, pink, yellow and rose colored beads. Loop on heel to help slip shoes on.</td>
</tr>
<tr>
<td>[L]D.17 a,b suede, beads, fur</td>
<td>10 1/4 in. L x 4 1/2 in. W x 2 3/4 in. high at back</td>
</tr>
<tr>
<td><strong>BEAR TOOTH</strong></td>
<td>Large bear tooth. Top is white, 3 bottom root casings which are tan.</td>
</tr>
<tr>
<td>[L]D.72 TOOTH height: 1' width: 1.5'</td>
<td></td>
</tr>
<tr>
<td><strong>BIRD POINTS</strong></td>
<td>Slightly curved pieces of ivory, pointed at both ends with Jagged teeth along the top rim.</td>
</tr>
<tr>
<td>[L]D.70 a,b IVORY a: 5' b: 5 5/8'</td>
<td></td>
</tr>
<tr>
<td>[L]D.43 a-f skin, bone, paper, cloth, wood</td>
<td>a: boat:3 x 20 x 2 in., b: oar: 7.5 x .5 x .25 in., c: ornament: 1.375 x 1.75 x 1.125 in., d: V shaped boat stand: 1.5 x 5.5 x 2.5(widest) .625 (narrowest)in., e-missing 1994-06-22, f pole: 5.5 x .25 in. dia.</td>
</tr>
<tr>
<td><strong>Boat with Paddle</strong></td>
<td>Eskimo skin boat with long paddle. Seams along side have been covered with pitch. Pink and black braided yarn rope with tassels has been slipped through crossbars so that the boat can be suspended from rope.</td>
</tr>
<tr>
<td>[L]D.51 a,b skin, wood, yarn</td>
<td>3 3/8 x 26 x 5 in.</td>
</tr>
<tr>
<td>Object, ID#, Materials, Size</td>
<td>Description</td>
</tr>
<tr>
<td>----------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td><strong>BOOTS</strong></td>
<td></td>
</tr>
<tr>
<td>D.113 a,b</td>
<td>Card catalog: Boots have hard black leather sole, brown top with border. Ankle and middle top of boot sewn in separately. Small brown dots of yarn on top. Brown strip of leather wrapped around bottom of ankle as tie.</td>
</tr>
<tr>
<td>LEATHER</td>
<td></td>
</tr>
<tr>
<td>10.75 length x 4.25 width</td>
<td></td>
</tr>
<tr>
<td><strong>BOOTS</strong></td>
<td></td>
</tr>
<tr>
<td>D.114 a,b</td>
<td>Card catalog: Small boots with brown sole, black shoe, and beige sides where it goes up leg around ankle. Sides have some embroidery.</td>
</tr>
<tr>
<td>LEATHER</td>
<td></td>
</tr>
<tr>
<td>5.5 H x 4.75 W x 1 5/8 deep</td>
<td></td>
</tr>
<tr>
<td><strong>BOW</strong></td>
<td></td>
</tr>
<tr>
<td>[L]D.92</td>
<td>1993-08-25: GD; circular bowl carved from bone. Carving of the bowl is very thin such that the bowl is translucent. A small hole is drilled near the rim of the bowl probably for hanging purposes. Bowl is white but has brown stain in places.</td>
</tr>
<tr>
<td>WOOD, LEATHER, GUT</td>
<td></td>
</tr>
<tr>
<td><strong>BOWL</strong></td>
<td></td>
</tr>
<tr>
<td>D.115</td>
<td>1993-08-25: GD; circular bowl carved from bone. Carving of the bowl is very thin such that the bowl is translucent. A small hole is drilled near the rim of the bowl probably for hanging purposes. Bowl is white but has brown stain in places.</td>
</tr>
<tr>
<td>BONE</td>
<td></td>
</tr>
<tr>
<td>5 1/4 in. diameter x 1 1/8 in. depth</td>
<td></td>
</tr>
<tr>
<td><strong>CANOE</strong></td>
<td></td>
</tr>
<tr>
<td>[L]D.91 a-c</td>
<td>Carved wooden boat with three seats (b and c are loose seats -- one other seat has round hole cut in it- all are scored with black lines). Side of boat decorated with black and red designs. Figurehead on the bow represents a bird. Inside of boat decorated in red.</td>
</tr>
<tr>
<td>WOOD, PAINT</td>
<td></td>
</tr>
<tr>
<td>42' long x 6 1/2' wide x 9' high</td>
<td></td>
</tr>
<tr>
<td><strong>CANOE</strong></td>
<td></td>
</tr>
<tr>
<td>[L]D.90 a-c</td>
<td>Carved wood boat with three seats (b &amp; c are loose). Faces painted on outside in red and black. Design of triangles in a row along top edge in black. 1993-08-11 inventory note: third seat came out of boat to make part number [L]D.90 d.</td>
</tr>
<tr>
<td>WOOD, PAINT</td>
<td></td>
</tr>
<tr>
<td>52' long x 10 1/2' hi x 8' wide</td>
<td></td>
</tr>
</tbody>
</table>
Object, ID#, Materials, Size

CHESS SET

[L]'D.98 a,b
IVORY AND PETRIFIED IVORY
see 'Other Measurements' field

CIGARETTE CASE

[L]'D.79
LEATHER, METAL
3 1/2 in. x 3 1/2 in.

CIGARETTE POUCH

[L]'D.80
LEATHER
Inner part: 3 1/4 in x 4 in., Outer part: 3 1/4 in. x 4 1/4 in.

Coin Purse

[L]'D.30
fur, beads, yarn, bear claws
6 x 5 1/2 in. with 18 in. strap

Coin Purse

[L]'D.45
leather, beads
length: 4 1/8', width: 3', depth: 3/4'

Coin Purse

[L]'D.46
leather, beads, cloth
width: 2 1/2', length: 2 3/4'

Description

de Saisset Museum Alaskan Collection, 12-15-00

GD; 1994-6-30; The following numbers identify the individual chess pieces. There are 16 white ivory pieces numbered from a1-a16; a1-a8: seal pawns, a9-a10: igloo rooks, a11-a12: walrus knights, a13-a14: polar bear bishops, a15: Eskimo woman with child Queen, a16: Eskimo man King. There are 16 brown ivory pieces numbered from b1-b16; b1-b8: seal pawns, b9-b10 igloo rooks, b11-b12: walrus knights, b13-b14: polar bear bishops, b15: Eskimo woman with child Queen, b16: Eskimo man King. 1995-03-10: PJV; The white and dark pieces are the same design except for the pawns. The brown seal pawn heads look straight up. The white seal pawn heads look forward (as if their heads were poking up out of the water).

1993-08-18: GD; Cigarette case consisting of two gold colored metal frames, hinged together at one side, and with embossed leather cover. Case is closed by a releaseable clasp at opposite side from hinge. Leather surface on inside is smooth and finished. The inside of case contains two finished leather pockets to hold cigarettes. The outside leather surface of the case is embossed with a floral and geometric pattern tooled to give off varying shades of brown.

1993-08-24: GD; Tooled brown leather cigarette pouch comprising two parts. One part fits inside of the other. Each part is a square shaped envelope open at one side. The inner envelope has a geometric floral pattern tooled on both sides. The outer envelope has the same pattern on one side. The other side has a tooled ball room scene with persons formally dressed and danci

Fur coin purse with bead design on flap. Edges trimmed with brown bear claws, and red, pink and green yarn tassels connected with beads. Red and gray yarn strap at top with red and gray yarn tie on flap and pocket.

Brown skin bag with blue beaded edges. Front has beaded diamond designs with silver beaded crosses in between.

Small brown skin coin purse with top edge trimmed with yellow beads. Outside edges in white and gray beads. One side has green and white flower beaded design. The opposite side has half-oval design with rows of blue, red and gold beads.
Small coin purse trimmed in green beads. One side has multi-colored beaded design of a heart, the other side has green vine design. Cloth lining.

Pocket is brown fur with red and green tassels attached with beads. Top is green felt, trimmed in black with white beads. Pink, blue, white, tan and purple flower bead design on green felt area. Red and gray yarn belt hook.

Cup carved from bone. Two cracks on one side

Dagger has heavy black handle with silver curved blade. The sheath is wooden with carved 'V' designs on the outside and metal thimble on the top.

Light piece of wood with circular grain lines. Two small knobs on one side, and two leg-like knobs on the other. Small bone pieces attached to front.
<table>
<thead>
<tr>
<th>Object, ID#, Materials, Size</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Father Hubbard's Expedition [L]D.4 cloth, paint 37 1/4 x 49 in.</td>
<td>Blue banner that has a white border on left with three holes for hooks. Banner reads: 'Father Hubbard Expedition / Alaskan Volcano Explorations.' Shield in center is surrounded by thorns with crown on top. Inside shield, a polar bear stands on an island facing Christ, Who stands across water on another island. 'Christus Rex' written underneath. Seal on back says: Hubbard Cloth - Rainfoe Processed.</td>
</tr>
<tr>
<td>Father Hubbard's Preaching [L]D.40 leather, beads 29 x 1 1/2 in.</td>
<td>Leather stole with multi-colored beadwork in flower design. Beads along edges. Back is green satin.</td>
</tr>
<tr>
<td><strong>FISH HOOK</strong> D.111 BONE 6 1/2 in. long x 1 1/2 in. wide</td>
<td>Thick fish hook with double pointed end. Large hole at top end. Line down middle with small carvings of reindeer on either side and on back.</td>
</tr>
<tr>
<td><strong>FISH HOOK</strong> D.108 BONE 4 1/4 in. long, 1/2 in. wide</td>
<td>Light beige; hook has one hook-tooth. There is a hole near top of hook where line can be tied.</td>
</tr>
<tr>
<td><strong>FISH HOOK</strong> D.109 BONE 4 1/2 in. long, 1 in. width</td>
<td>Long beige hook has pointed end and two hook-teeth. There is a hole at the top where line can be attached.</td>
</tr>
<tr>
<td><strong>FISH HOOK</strong> D.110 BONE 2 1/2 in. long, 1/2 in. wide</td>
<td>Hook has pointed end and three hook-teeth. Top is flat and squared-off, as if it is to be inserted into another piece.</td>
</tr>
</tbody>
</table>
**FISH HOOKS**  
D.116 a,b  
WOOD, BARK, IVORY  
a. 6.5' x 4' x 0.5'; b. 6.5' x 3' x 3/8'  

**FISH HOOKS**  
D.107 a-d  
BONE  
a. 5 long x 11/16 widest x 3/8 high/thick; hole 3/16  b. 4 3/4 long x 3/4 widest x 7/16 high/thick; hole 1/8  c. 4 13/16 long x 3/4 widest x 7/16 high/thick; hole 1/8  d. 4 5/8 long x 11/16 widest x 3/8  

**FLUTE**  
D.105  
WOOD  
7 3/4 length x 1 wide x 9/16 thick/deep  

**fur parka**  
x.1993.4  
wolverine fur, leather, cloth  
length 35'  

**Geologist's Pick**  
[L]D.6  
wood, metal  
13 x 7 1/2 x 3/4'  

**GOLD POKE**  
[L]D.66  
DEER SKIN, BEADS  
7 1/4 with tassels x 2 5/8 in.  

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**Description**  
de Saisset Museum Alaskan Collection, 12-15-00  

1993-07-07: Brown horseshoe-shaped fish hooks with ends covered with strips of bark. Pointed ivory stick inserted into bark on one side—stick points into the inside of the horseshoe. (from card catalog).  

Card catalog: Color varies from light brown to beige. Hooks a & b have two hook-teeth, c & d have one each, the other two have been broken off. Hole in end of bone for fish line. 1993-07-07: a, b, c have main hook about halfway up and small hook at end opposite hole; hole is on the side from which hook stick out; d has one main hook a bit further toward end from center than the others, hole also on the side from which hook protrudes. Ends where the holes are located look rounded off, ends where hooks are look pointed on a & b and broken off on c & d.  

Card catalog: Two branches have been hollowed out, glued and lashed together to make double pipe, 6 holes on right pipe, two holes on left. Small thinner branches glued extend from ends of larger pipes to form mouthpiece. 1993-07-07: Material looks like bamboo. Held together with string and some sort of glue. One side has 6 holes, the other 2 (one closest to end has what looks like the glue over it, other one has glue on edge toward outside.  

This object is father Hubbard's Parka. The main color is brown with detailed fur piecings of white and dark brown near the hem and cuffs. The hem and cuffs and hood have fringes of lighter fur.  

Geologist's pick used by Father Hubbard in Alaska. Wooden handle with heavy metal head. One end of head is short and blunt, the other is long and pointed.  

1993-08-18: GD; Deer skin pouch completely enclosed on both sides with beads of many colors arranged in horizontal bands. Bead colors are white, pink, turquoise, silver, green, orange, clear, purple, brown(gold), yellow, blue, rose. Beads are threaded and fit tightly over the deer skin. Most of the bands are of a single bead color. A few of the bands have a beaded pattern. Bottom of pouch decorated with stings of silver beaded tassels.
HAIR ORNAMENT
[L]D.78
IVORY
length: 4' width: 2'

Two pronged hair ornament with black dots in each corner of shield-like main piece which is slightly concave.

Hat
[L]D.21
fur, cloth, beads
length: 11 1/2', height: 4 1/4'
circumference 25' (the length measurement refers to the length of the hat when lying flat. The circumference refers to its measurements when being worn.)

Brown fur hat with white fur trim and black velvet inset. Beaded design on the black velvet. Lined with black taffeta inside.

HELMET
[L]D.94
FIBERGLASS, LEATHER,
6 1/2' h x 8 5/8' x 10 1/2'

Green army helmet with straps inside for size adjustment. 1994-07-18: used: outer surface very worn.

HELMET
[L]D.93
FIBERGLASS, LEATHER,
6 1/2' h x 9' w x 10 3/8'

Breen helmet with white cross on front. Brown leather band across lip of helmet. Inside are straps for size adjustment.

Ice Axe
[L]D.8
wood, metal
38 in. long x 12 1/2 in. (axe head) x 1 1/2 in. handle

Long, wooden handle. Head and handle tip are of heavy metal. Pointed tip at base of handle. Head has two ends, one side is short and flat, the other is long and pointed, with jagged ridges along bottom.

IVORY STICKS
[L]D.61 a-g
IVORY
length: a-b, 10 1/4' c-e, 8' f, 7 7/8' g, 7 1/8'
a & b: pointed at both ends c-e: pointed at both ends f: blunt at both ends, but one tapers to a smaller diameter g: pointed at both ends, slight curve, very white
**JADE ADZ**
(LJ)D.63
SEAL RIB, LEATHER, ALASKAN
8 in. x 1 1/2 in.

1993-08-24: GD; An adz tool made from a seal rib and piece of brown jade. One end of the jade stone piece has been shaped to a broad flat point. The jade is fastened to the rib joint by leather strappings. The joint end of the rib is drilled with two holes for the leather strapping. The other end of the rib has been rounded.

**Kayak**
(LJ)D.52
skin, wood
27 3/4 x 4 x 2 in.

Wood frame covered with skin. Three holes in top. 1993-08-25: GD; This is a three man kyak also known as a three hole skin boat.

**Keychain**
(LJ)D.33
leather, beads
4 3/4 x 1 3/4 in.

Leather backing. Front is completely beaded; white background blue and pink flowers and 'TH' in green. Chain with clasp at top.

**KNIFE**
(LJ)D.69
METAL
length: 3 1/2' width: 1 1/2'

Black flat piece of metal with one edge sharpened. Groove cut in near top, part of groove cut through completely. Above information from card catalog. Additional information entered 1993-08-19. Knife does not look like metal, but maybe a thin piece of flint.

**KNIFE**
(LJ)D.82
IVORY
6 3/4 in. x 3/4 in.

1993-08-24: GD; Ivory knife carved from single piece. The handle is carved as a fish with head toward knife blade part. The fish is engraved with eyes, mouth, gills, and tail fins. Blade is sharp on one side with the back of the blade flat.

**Knife and Fork Set**
(LJ)D.20 a,b
ivory
a: 7 3/4 x 1 in.; b: 9 1/2 x 1 1/8 in.

Utensils are carved from ivory. Fork has four tines, middle two are raised inward from outer two.
<table>
<thead>
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<th>de Saisset Museum Alaskan Collection, 12-15-00</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>LADLE</strong></td>
<td>Card catalog: Roughly carved-out wooden ladle. No special carvings. Handle rounded on three sides - flat on top. Written on back 'Eskimo ladel (sic) via Fr. Bernard R. Hubbard, S.J.</td>
<td></td>
</tr>
<tr>
<td>D.100 WOOD 11.75 x 3 3/8 x 4.25</td>
<td>Ladle with oval shaped bowl of one piece with handle; light brown to amber in color with dark brown irregular streaks/markings. Bowl is translucent. Bottom of bowl seems to be cut or notched following the natural grain or texture. A small round indentation near edge.</td>
<td></td>
</tr>
<tr>
<td><strong>LADLE</strong></td>
<td>Ladle or spoon made of horn. Material is dark brown and may have been black originally. Black carved ladle. Handle is carved on one face, is curved, and tapers to a point. Spoon is chipped along outer edge.</td>
<td></td>
</tr>
<tr>
<td>D.103 WOOD 9' H X 2.25' W X 3.5' D</td>
<td>Flat stone with slight bowl in top. Excavated by Fr. Hubbard from buried primitive village site on Unimak Island, 1931.</td>
<td></td>
</tr>
<tr>
<td><strong>LADLE</strong></td>
<td>Flat stone with slight bowl in top. Excavated by Fr. Hubbard from buried primitive village site on Unimak Island, 1931.</td>
<td></td>
</tr>
<tr>
<td>D.104 HORN length: 7 in., oval bowl: 2.25 in x 2.25 in.; handle width 1/2 in.</td>
<td>First day issue stamp honoring Alaska's official admission to Statehood, Saturday, January 3, 1959. Letter addressed to Father Hubbard at SCU. Stamp is 71 airmail; blue, depicts state with Big Dipper and North Star. Above information from card catalog. Additional information entered 1993-08-19. Letter appears to have been unopened.</td>
<td></td>
</tr>
<tr>
<td><strong>LIEUTENANT'S CAP</strong></td>
<td>Olive green lieutenant's cap with gold and black braid around edges. Small silver Chaplain's Cross attached to end of cap.</td>
<td></td>
</tr>
<tr>
<td>[L]D.95 CLOTH, METAL 4 3/4' h x 11' long</td>
<td>Flat stone with slight bowl in top. Excavated by Fr. Hubbard from buried primitive village site on Unimak Island, 1931.</td>
<td></td>
</tr>
</tbody>
</table>
Mat
[L]D.50
leather, beads
15 7/8 x 11 3/8 in.

MAT
[L]D.86
LEATHER, BEADS
length & width: 24 1/2’

Mittens
[L]D.22 a,b
leather, fur, beads, yarn, material
11 x 5 in.

Mittens
[L]D.28 a,b
leather, fur, beads, yarn material
11 x 5.5 in.; 54 in. cord

Model of Eskimo Spear
[L]D.9
wood, ivory, leather
33 1/2 in. long

Pair of Boots
[L]D.38 a,b
leather, beads
11 in. long x 5 in. wide x 7 in. high at back

Description
de Bealet Museum Alaskan Collection, 12-15-09

Rectangular leather mat with green bead trim. 1993-07-14: GD; Leather mat trimmed with green and black beads. A few of the green beads have broken and have been saved in a paper wrapper stored with the mat.

Fringed leather mat with multi-colored floral beaded design around outside edge.

Brown leather mittens with bead floral design on top and on thumb. Purple and black borders with white beads. Fur around wrist area. Mittens connected with red and white braided yarn; tassels in the center. Multi-colored puff balls attached to mittens. Between them the yarn is purple and aqua.

Brown leather mittens with multi-colored bead flower design on top. Black velvet border also with bead designs. Fur trim around wrist area. Mittens connected with braided yarn and yarn puff-balls which include red and white braided yarn, black and white braided yarn and black and white tassels.

Wooden spear with ivory tips. One end sharp pointed ivory, the other end is blunter and attached at an angle. Tips lashed onto handle with leather straps. Small bear figurine lashed to center of handle.

Brown leather with multi-colored flower beadwork on top and around heel. Boots tie at ankle with leather strap. 1993-07-14: GD, Floral design composed of flowers, leaves, and stems, made of colored beads (turquoise, topaz, red, green, gold, silver, purple, white).
<table>
<thead>
<tr>
<th>Object, ID#, Materials, Size</th>
<th>Description</th>
<th>de Saisset Museum Alaskan Collection, 12-15-00</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Pair of Boots</strong></td>
<td>Light brown leather boots with purple, yellow, pink, red and blue flower design embroidered on top. Boot tied around ankle with leather strap.</td>
<td></td>
</tr>
<tr>
<td>[L]D.27 a,b leather, beads length: 10 1/4' ; width: 4 1/2' ; height: 7 1/2 (from sole top of ankle section.</td>
<td>Brown leather boots with multi-colored bead design on toe. Black material and white beads on leather which wraps around ankle and ties with a green ribbon. Shoes sewn together at top corner. Black stains on toes.</td>
<td></td>
</tr>
<tr>
<td>[L]D.19 a,b leather, beads, cloth 9 1/2 long x 5in. wide x 4 1/2 in. deep</td>
<td>Leather boots with multi-colored flower beaded design on top. Boots tie at ankle with leather strap.</td>
<td></td>
</tr>
<tr>
<td>[L]D.35 a,b leather, beads 10' long x 3.5' (to edge of beading) x 6.5' tall</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Pair of Gloves</strong></td>
<td>Pair of leather gloves with two bands of fur. Multi-colored beadwork in flower patterns on top near fingers and between bands of fur.</td>
<td></td>
</tr>
<tr>
<td>[L]D.36 a,b leather, beads, fur length: 12 1/2', width: 8'</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Pair of Miniature Snow Shoes</strong></td>
<td>Snow shoes are wide and rounded at one end, pointed at the other. Middle inside area is tied leather. Outer two inside areas woven gut? with beads, three sets on each side.</td>
<td></td>
</tr>
<tr>
<td>Object, ID#, Materials, Size</td>
<td>Description</td>
<td>de Saisset Museum Alaskan Collection, 12-15-00</td>
</tr>
<tr>
<td>-----------------------------</td>
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<td>---------------------------------------------</td>
</tr>
<tr>
<td><strong>Pair of Mittens</strong></td>
<td>Leather mittens with multi-colored flower bead design on top and thumb. Black material band also has beadwork. Fur trim mittens held together with braided yarn of red, black, pink and white. Tassels where mitten and yarn connect and also further along yarn braid.</td>
<td></td>
</tr>
<tr>
<td>[L]D.37 a,b leather, beads, fur, yarn 11 1/2 x 7 in.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Pair of Strips</strong></td>
<td>Leather strips, probably worn around arm, have black cloth border trimmed with silver beads. Center areas have multi-colored flower bead design. Three green and red puff-balls at each end of strip which attach to green and red braid tie. Tassels at ends of ties.</td>
<td>1993-08-18: GD; There are two complete strips; the D.57 a and D.57 b strips are identical.</td>
</tr>
<tr>
<td>[L]D.57 a,b leather, beads, yarn, cloth with tassels: 17 1/2 x 1 7/8 in.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Panel</strong></td>
<td>Brown leather panel designed with five beaded butterflies. Edges of panel also beaded in 'V' design.</td>
<td></td>
</tr>
<tr>
<td>[L]D.24 leather, beads length: 12 1/4', width: 9 1/4'</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Panel</strong></td>
<td>Leather panel with 'Album Alaska' and engineering calipers enclosing a 'G' done in beadwork. Beadwork in 'V' design around borders also.</td>
<td></td>
</tr>
<tr>
<td><strong>PERFUME BOTTLE</strong></td>
<td>1993-08-18: GD; Small glass flask shaped bottle coated with a netting of small beads of turquoise, red, blue, white, green, and rose colors. Beads are threaded to fine threads and arranged in layers of patterns of the same color beads. The threads are attached to a circular leather base on the bottom of flask. Glass is clear glass.</td>
<td></td>
</tr>
<tr>
<td><strong>PERFUME BOTTLE (A) WITH</strong></td>
<td>Perfume bottle has broken net of multi-colored beads over it. Amber glass stopper. Companion to D.74</td>
<td></td>
</tr>
<tr>
<td>[L]D.67 GLASS, BEADS height: 3 1/2' diameter: 2 1/2'</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Photograph with Frame

[LJ] D.48 a,b
a: black and white photograph; b: a: 3 1/2 x 2 3/4 in.; b: 7 x 5 1/2 in.

a: Photo (cut from book) shows Father Hubbard saying Mass. Back has description of him in Alaska. b: Leather frame trimmed in blue beads, with flower bead design on front face. Red cloth backing.

Pillow

[LJ] D.41
leather, beads
18 1/2 x 18 1/2 in. x 3 2/8' thick

Ray-brown leather pillow with leather fringe. Top has beadwork design. Four pointed star with clover in center, blue tulips and red flowers in corners connected by scroll-like white lines.

Pipe

[LJ] D.55
ivy
1 1/4 x 7 1/2 x 1/4 in.

Ivory carved pipe, etchings on sides of seals, bird, fox, rabbit, canoe. Small bowl on top of pipe at one end.

Maker: Eskimo

PIPE

D.106
WOOD
6.5 height & .5 diameter

Brown pipe has three burls of various sides [sizes?]. Holes at both ends of pipes.

PIPE(A) AND CASE(B)

[LJ] D.75 a,b
IVORY

1993-08-18: GD; [LJ] D.75 a: Carved Meerschaum pipe, presented to Fr. Hubbard in 1923 in Avignon, France by Gustave le Marquis de la Chasse, the last lineal descendent of the Marquis of the Chase of the royal household of France. This information was copied from a paper card enclosed with the pipe. Body of the pipe is a bird claw gripping the pipe bowl. Carved around the bowl in the spaces between the bird claws are heads of a fox, a ram, a deer, and a dog. The mouthpiece/stem of the pipe is smooth and polished. Base of the stem attached to the bowl by an amber ring. [LJ] D.75 b: Pipe case of formed leather with silk and velvet lining. Case is two pieces hinged at two locations and closed by a spring latch. The silk lining has the following label printed on it: Warranted, F.I.K.,

Small, carved ivory polar bear who seems to be in a stalking position. Toes, eyes, mouth and nostrils are black.
<table>
<thead>
<tr>
<th>Object, ID#, Materials, Size</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Purse</strong></td>
<td><strong>de Saisset Museum Alaskan Collection, 12-15-00</strong></td>
</tr>
<tr>
<td><strong>PURSE</strong></td>
<td><strong>D.112</strong></td>
</tr>
<tr>
<td>CEDAR BARK  Unfolded length: 19 1/2 in., width: 8 1/4 in., length of single fold: 6 in.</td>
<td>Appears to be a purse comprising three folds, each fold being envelope like. Made from a raffia like fibrous material, brown and light brown fibers woven together. When folded the sections of the purse are latched together by leather tongue latch. The words '#6' and 'ketchikan' are written in pencil on the leather latch. The purse is in fragile condition and is fraying at the three folds.</td>
</tr>
<tr>
<td><strong>Quiver</strong></td>
<td><strong>[L]D.23</strong>  leather, beads, yarn, wood  19 1/2 x 4 1/2 in.</td>
</tr>
<tr>
<td></td>
<td>Brown leather quiver with wood backbone. Inside edge trimmed with blue, black and red beads and white teeth. Outside edge decorated with pink and black yarn tassels extending from red, blue and black beads. Shoulder strap attached.</td>
</tr>
<tr>
<td><strong>Scrimshaw</strong></td>
<td><strong>D.1</strong>  ivory tusk  5 3/4 x 2 x 1 in.</td>
</tr>
<tr>
<td></td>
<td>Etched ivory tusk. One side shows lady wearing coat and bonnet. On reverse side, she wears evening dress and holds fan and handkerchief. Black and red coloring.</td>
</tr>
<tr>
<td><strong>Seal</strong></td>
<td><strong>[L]D.12</strong>  ivory  3/4'h x 2'1 x 1'w</td>
</tr>
<tr>
<td></td>
<td>Small, carved ivory seal, with two tusks, lying on its stomach. Eyes, whiskers, toes and tips of flippers are black; mouth is red. 1994-06-22: object is a walrus.</td>
</tr>
<tr>
<td>Object, ID#, Materials, Size</td>
<td>Description</td>
</tr>
<tr>
<td>-----------------------------</td>
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</tr>
<tr>
<td><strong>Shoulder Bag</strong></td>
<td>Light beige and brown shoulder bag with flag of USA and Great Britain sewn with beads. 'G.B. and U.S.' also in beads. Fringe at the bottom. Edges are cut in ridges.</td>
</tr>
<tr>
<td>[L]D.16 suede, beads, thread</td>
<td></td>
</tr>
<tr>
<td>16 3/8in.H x 11 1/2in.W bag with 42 3/4 in. strap</td>
<td></td>
</tr>
<tr>
<td><strong>Skinning Knife with Sheath</strong></td>
<td>Father Hubbard's skinning knife used in Alaska. Knife has ivory handle outlined in red. Scene of house and rising sun drawn in black and 'Norge' are written on handle and sheath. Brown leather sheath with belt hook and strap which holds knife into sheath.</td>
</tr>
<tr>
<td>[L]D.14 a,b ivory, metal, leather</td>
<td></td>
</tr>
<tr>
<td>9 3/4 x 1 3/4 in.</td>
<td></td>
</tr>
<tr>
<td><strong>Sled</strong></td>
<td>Dark brown sled with large runners and handrails. Four long pieces of wood are sewn with leather to many smaller crossbars. Black trim carved into wood.</td>
</tr>
<tr>
<td>[L]D.11 wood, leather</td>
<td></td>
</tr>
<tr>
<td>4 1/2 x 23 1/2 x 4 3/8 in.</td>
<td></td>
</tr>
<tr>
<td><strong>Sled</strong></td>
<td>Light wood sled with no hand rails. Five long slender wood pieces are lashed to five wooden crossbars. Two long runners. 1993-08-25: GD; Front and rear cross bars are mortised to fit the ends of the long runners forming the sled platform.</td>
</tr>
<tr>
<td>[L]D.10 wood</td>
<td></td>
</tr>
<tr>
<td>1 1/2 x 18 1/2 x 3 in.</td>
<td></td>
</tr>
<tr>
<td><strong>Sled</strong></td>
<td>Model for sled that would carry one person and be pulled by twenty-five dogs. Made by Nicolai Fletcher. Card attached which give information concerning history. Sled has two runners. At one side ramp goes up to platform where basket-like compartment for driver is attached. Wood has carved checker design. 1993-08-25:GD; Sled was made by Nicolai Fletcher in 1865 in Petropavloski. Wood frame forming the basket-like compartment is wrapped with leather strips. Part of the supporting stilts from the runners are also wrapped with leather strips. Because of the deteriorating condition of the card its contents are copied here as follows: 'This sledge is called a 'Canka' ( pronounced sanka) is used only to carry one person. Private individuals usually drive from 9 to 13 dogs. Government Carved ivory spatula; blade is flat with rounded tip.</td>
</tr>
<tr>
<td>[L]D.53 wood, leather</td>
<td></td>
</tr>
<tr>
<td>12 x 27 x 5 in.</td>
<td></td>
</tr>
<tr>
<td><strong>Spatula</strong></td>
<td></td>
</tr>
<tr>
<td>[L]D.56 ivory</td>
<td></td>
</tr>
<tr>
<td>length: 6 1/8' width: 7/8'</td>
<td></td>
</tr>
<tr>
<td>Object, ID#, Materials, Size</td>
<td>Description</td>
</tr>
<tr>
<td>-----------------------------</td>
<td>-------------</td>
</tr>
<tr>
<td>SPEAR POINT [L]D.71 BONE</td>
<td>Carved spear tip is inserted into bone holder. Hole in bottom of holder for spear, holes and gashes along sides for leather lashing to be attached.</td>
</tr>
<tr>
<td>D.99 BONE</td>
<td>Bowl of ladle is white. Handle is carved with a man with abalone inset eyes and tall headdress, who is holding a dog upside down by his hindpaws. Circular carving below dog’s head.</td>
</tr>
<tr>
<td>D.101 HORN</td>
<td>Black horn carved spoon. Handle is carved with birds which ends in a point. Circular designs etched into handle above birds.</td>
</tr>
<tr>
<td>D.102 HORN</td>
<td>1993-08-18: GD; Black ladle with carved ornamental handle. Handle is curved and carved with stylized eagles. Handle tapers to a point from its base end. Base end of handle has a drilled hole. Ladle is made in two pieces. The spoon part, which appears to be wood and is colored black, is fastened to the carved handle by a metal screw. The handle is colored, black and may be bone or wood.</td>
</tr>
<tr>
<td>[L]D.83 WOOD</td>
<td>Piece of branch is carved on one side to depict St. George on a horse fighting a dragon. Piece was carved by Andreas Lang of Oberammergau for Fr. Hubbard.</td>
</tr>
<tr>
<td>D.2</td>
<td>Small totem; frog sitting up on haunches, has raven on his head. Colors are black, green and red.</td>
</tr>
</tbody>
</table>
Small wood carved statue of smiling man holding a beer stein.

Statue
[L]D.60
wood
height: 5' width: 2'

Statue
[L]D.65
IVORY -- WALRUS TUSK
height: 5 3/4' width: 1 3/4'

STATUE
[L]D.65
IVORY -- WALRUS TUSK
height: 5 3/4' width: 1 3/4'

Sword (A), Scabbard (B),
[L]D.88 a-c
METAL, LEATHER
Sword: 39' X 1 1/2'. Scabbard: 28 1/2 X 1 1/2'. Sheath: 28 1/4' X 1 1/2'. Cord 16'.

All 3 pieces are stuck together. a: sword has brown woven flat cord wrapped in a decorative fashion. There are 3 metal button type pieces on each side of handle w/an engraved 5 petal flower imprinted in each one. Decorative metal covers end of handle. Flat grey-blue and brown woven cord is wrapped around handle and knotted 3 times w/2 brown tassels at end. Protective barrier on handle has 5 petal flowers and hearts carved into it (brass?) b: Scabbard is brownish in color w/a metal ring attached. There is leather trim at top of scabbard at under protective barrier. c: Sheath is leather with stitching down one side and two half snaps on top near slit.

TIE
[L]D.68
BEADS, CLOTH
19 in. x 1 3/4 in.

1993-08-24: GD; A necktie made of woven beads with pretied knot and black cloth neck band. Beads are woven in an open herringbone pattern with alternating bands of beige and brown beads. The two ends of the black neckband are fastened together by a white button.

TOOL
[L]D.64
IVORY
length: 11' width: 1'

carved ivory stick (scrимshaw) - slightly curved and falt on both sides. Both sides have two rows of etchings - showing animals and Eskimo scenes. Additional note: Carving shows the seal and walrus hunt: harpooning, retrieval by dogs. Some scenes indicate people struggling with each other. Scenes of Eskimo life: food storage on stilts, earth covered igloo, sled and dogs, racks for drying pelts[?] and fish.

TOOL
[L]D.85
BONE
length: 11 1/2' width: 2 1/2'

Hollow bone with sharp 'teeth' inserted along top side. It is an Indian instrument used fro tightening thongs used in stretching animal skins.
<table>
<thead>
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<th>de Saisset Museum Alaskan Collection, 12-15-00</th>
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<tbody>
<tr>
<td><strong>Tool</strong></td>
<td>Carved ivory tool, with head of seal at top. Bottom tip is pointed. Slight curve to tool. [transcription] mark on sides.</td>
<td></td>
</tr>
<tr>
<td>[L]D.58 ivory</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 1/2 x 3/8 x 3/8 in.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tool</strong></td>
<td>Ivory has heart-shaped top with pointed end. Notch near pointed end. 1993-08-24: GD; circular groove 1 1/8 in. from pointed end.</td>
<td></td>
</tr>
<tr>
<td>[L]D.54 ivory</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5 5/8 x 5/8 in.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOOL</strong></td>
<td>1993-08-24; GD An ivory tool shaped as a needle which tapers from a 3/8 in. diameter to a point. Cross-section along the length of the tool varies from spherical to octagonal to circular.</td>
<td></td>
</tr>
<tr>
<td>[L]D.62 IVORY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6 1/4 in.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>TOTEM</strong></td>
<td>1993-09-02: GD; wooden totem pole consisting of two carved figures with aqualine heads, the top figure standing on the head of the lower figure. The lower figure is mounted on a extension shaft. The shaft has a square pedestal. Bodies of the figures are painted red. The faces around the eyes are painted green.</td>
<td></td>
</tr>
<tr>
<td>[L]D.87 WOOD</td>
<td></td>
<td></td>
</tr>
<tr>
<td>54 1/3 x 3 x 3 in.</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Totem</strong></td>
<td>Carved wooden totem pole. Five figures stand on top of each other with bear standing on the very top. Colors are red, brown and green. Nail in chest of fourth figure from the bottom. 1993-08-11 inventory notes: It looks like there are six figures in the totem pole.</td>
<td></td>
</tr>
<tr>
<td>[L]D.3 wood</td>
<td></td>
<td></td>
</tr>
<tr>
<td>39 1/2' hi x 3 1/2' wide x 2 1/2' deep</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Tridarki</strong></td>
<td>Eskimo tridarki, three hole boat. Boat has three figures sitting in it with oars on deck. Some threads on aft of boat. 1993-08-25: GD; Each of the figures in the boat have a different type of hat or headress. A card wrapped with the boat states that the boat is over 100 years old. The figure at the bow of the boat is posed to throw a harpoon (the harpoon is missing), the figure at the stern of the boat is posed to hold an oar (the oar is missing), the figure at the center of the boat is posed as an observer. There are a number of oars strapped to the top of the boats surface.</td>
<td></td>
</tr>
<tr>
<td>[L]D.44 skin, wood, thread</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4 1/4 x 21 x 3 in.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
Two Pocket Panel

[1]D.47

leather, beads, cloth

16 1/2 x 8 in.

Panel has three sections and two pockets. Each section is decorated in multi-colored beaded flower design. Borders are trimmed with blue, silver and burgundy beads. Three yarn hooks at top. 1994-06-29 Blue, silver beads and burgundy material.

WHALE TEETH

D.119 a,b

IVORY

a: 4 1/2 in. length, 1 in. diameter; b:
2 1/2 in. length, 1/8 in. width.

Both teeth are small with curved pointed tips.

WHALE TEETH

D.118 a-c

IVORY

a. 6 x 2.5 b. 6.5 x 2.5 c. 7 x 2.25

(Teeth). All teeth are partly hollow with curved pointed tips.

WHALE TEETH

D.117 a-c

IVORY

4.25' H X 1.25' W X 1 7/8' D

Hollow teeth have rounded tops.

WHALE TEETH

[1]D.76 a,b

TEETH

a: 5 1/2 x 1 7/8 in, b: 5 3/4 x 2 3/4 x 1 3/8 in.

1993-08-24: GD; Two whale teeth. Enclosed label states as follows: Whale teeth, dug from the jaw of a whale--like impacted wisdom teeth--probably rudimentary tusks. Teeth taper to a point are are quasi-circular in section. Bases are partially hollowed out.

Whiskey Bottle

[1]D.5

glass, beads

12 1/2 x 3 1/4 in.

Whiskey bottled covered in net of blue, white and clear beads. 1993-08-25: GD; Beads appear to be turquoise, gold, and white. Beads are woven in a checkered pattern around body, a spiral pattern around the neck of the bottle. The net of beads is fastened to a circular disk of leather on the bottom of the bottle. The bottle is corked and there is part of an unidentifiable tax stamp pasted to the bottle top. The color of the tax stamp is pink. A card wrapped with the bottle states the following: BEADED WHISKEY BOTTLE (over 50 years old) (From the Klondike, Canada).