

THE
TEXAN
SANTA-FE
EXPEDITION

BY
GEORGE
W
KENDALL

VOL. I

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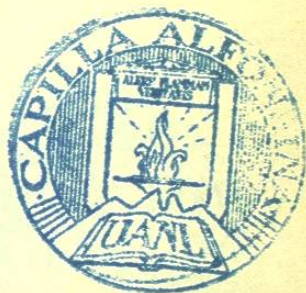
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ARRATIVE
OF THE
TEXAN SANTA FE EXPEDITION,

COMPRISING A DESCRIPTION OF
A TOUR THROUGH TEXAS,

ACROSS THE GREAT SOUTHWESTERN PRAIRIES, THE CAMANCHE AND
ARIZONIAN MOUNTAINS, WITH AN ACCOUNT OF THE
SUFFERINGS FROM WANT OF FOOD, LOSSES FROM
INDIAN HOSTILITIES, AND FINAL

CAPTURE OF THE TEXANS,

THEIR MARCH AS PRISONERS, TO THE CITY OF MEXICO.

WITH ILLUSTRATIONS

BY GEO. WILKINS KENDALL.

IN TWO VOLUMES,
VOL. I.

NEW-YORK:

HARPER & BROTHERS, 47 NASSAU ST.

1844.

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CAYGŪA HUNTING-GROUNDS, WITH AN ACCOUNT OF THE
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AND

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WITH ILLUSTRATIONS

E. B. GOODRICH
AUTHOR OF THE
"MEXICAN WAR"

BY GEO. WILKINS KENDALL.

IN TWO VOLUMES.

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TEXAS

AND PART OF


MEXICO & THE UNITED STATES.

Showing the Route of

THE FIRST SANTA FE EXPEDITION.

1844





P R E F A C E.

A WORD with you, kind reader, before you commence the perusal of the following narrative. The object of the author has been to tell his story in a plain, unvarnished way—in the homely, every-day language which is at once understood by all. He will not, at this time, apologize for any errors of omission or any broken links in the principal chain of connexion which may be noticed; he trusts that all such faults will explain themselves in the progress of the narrative, as the difficulties he has had to encounter become apparent.

For the description of the Spanish Missions in the neighbourhood of San Antonio de Bexar, which will be found in the early part of the third chapter, the author is principally indebted to Mr. Falconer, by whom full notes were taken of these old religious establishments. The author also acknowledges his indebtedness to Mr. F. for the names of the several places through which the Santa Fé prisoners passed on their march from San Miguel to the city of Mexico, together with the dates. For dates and events previous to the capture of the expedition he has been obliged to rely upon his own memory, and upon that of such of his companions as he has been able to see and converse with since his return to the United States.

The main facts in the history of Don Manuel Armijo have been obtained from a gentleman who has known that petty tyrant and his career for nearly fifteen years. The author has only added such incidents as came under his personal observation.

In making up the map of the country between the Cross Timbers and the settlements of New Mexico, much information has been obtained from Mr. Gregg, an intelligent merchant who has been for many years engaged in the Santa Fé trade, and also from Albert Pike, Esq., of Arkansas. Both these gentlemen have travelled over the immense prairies, stretching from the western limits of Louisiana and Arkansas to the Rocky Mountains, and both agree with the author in his remarks in relation to Red River. Of course, in the construction of this map, much of what the Yankees term "guess work" has been resorted to; but it will be found, in the main, correct.

A few of the incidents in the first volume of this work, which appeared, in a series of rough sketches, in the New-Orleans Picayune of 1842, have since been stolen from that journal and incorporated with the "Narrative of Monsieur Violet," written by Captain Marryat and published in London during the fall of 1843. The author has deemed this exposition necessary, lest some of his readers, unacquainted with the circumstances and who may peruse both books, should suspect him of having poached upon the wondrous tale of Violet. The larceny lies at the door of either the Captain or the Monsieur—a matter they must settle between themselves.

Violet's "Narrative" also contains an attack, directly impeaching the veracity of the author in the account he has given of the murder of Golpin. It may not be deemed a work of supererogation for him simply to state, that this wanton attack is made up of deliberate falsehood. The time, place, and manner of the death of the unfortunate Texan, were precisely as the author has stated them: out of more than one hundred and eighty witnesses of the murder, many are still living to verify his account in every particular.

In speaking of the manners, customs, institutions, and char-

acter of the Mexicans, the author has simply related what came under his own observation; he has censured where he considered that reproof should fall, has praised where he deemed commendation due. Should his strictures not meet the approval of the leading men of that country, the blame cannot attach to him; for if the Mexican government, in its wisdom, saw fit to deny a friendly traveller the privilege of viewing aught save the darker shades of life while within the limits of that republic, it certainly cannot upbraid him for painting them in all their deformity. In whatever light a government or an individual may choose to "sit for a portrait," it is certainly the duty of every honest artist to give it with scrupulous fidelity.

In commenting upon the weakness and inefficiency of his own government, as regards its external or foreign policy, the author has approached the subject with much reluctance. American born and American at heart, he has always felt a just pride in the achievements of his countrymen, in their firm and untiring opposition to all usurpation and tyranny, and to every infringement upon their liberties. The people of the United States—the mass from whom all power emanates—although ever ready to sustain their rulers in the protection of the humblest of their countrymen while abroad, are too frequently kept in ignorance of the wrongs they suffer through the inattention of those who are bound to redress every encroachment upon their rights. Were it not that the exposure of errors and abuses is the only means of ensuring their correction, the author would shrink from lifting the curtain which conceals almost the only weak point in the administration of his government. For proof of the correctness of his strictures he has only to refer to every American who has visited Mexico.

The engravings which accompany this work demand a short

notice. The scene in the buffalo range—the “scamper” after those huge animals—is a truthful picture from the quick and fertile imagination of Chapman. Scenes of a similar nature were of almost daily occurrence while the Santa Fé pioneers were in the buffalo region, and the artist seems to have caught the spirit of the exciting chase. The “Incident upon the Prairies” is from a design by Casilear, and gives a faithful delineation of a wild and singular race. Both these engravings are from the burin of Messrs. Jordan and Halpin, and need no commendation. The view of “Puente Nacional” is taken from Ward’s work upon Mexico, the *diligencia* and the *litera* only added. The “City of Guanajuato” is from the same work, and gives a faithful view of the place: the author cannot say as much for the appearance of the Texan prisoners. They did not ride thus far into the city, and to attempt to picture them with fidelity would be impossible. The engraving of the Mexican girls is adopted from Nebel, and is given to show the costume and one of the customs of the females of that country.

Another word or two, and the author will throw himself upon the kindness of his reader. His attempt has been to interest and amuse; should it be thought that he has thrown too much levity amid scenes of suffering and of gloom, his excuse must be that he belongs rather to the school of laughing than crying philosophers—to a class who would rather see a smile upon the face of melancholy than a tear in the eye of mirth.

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