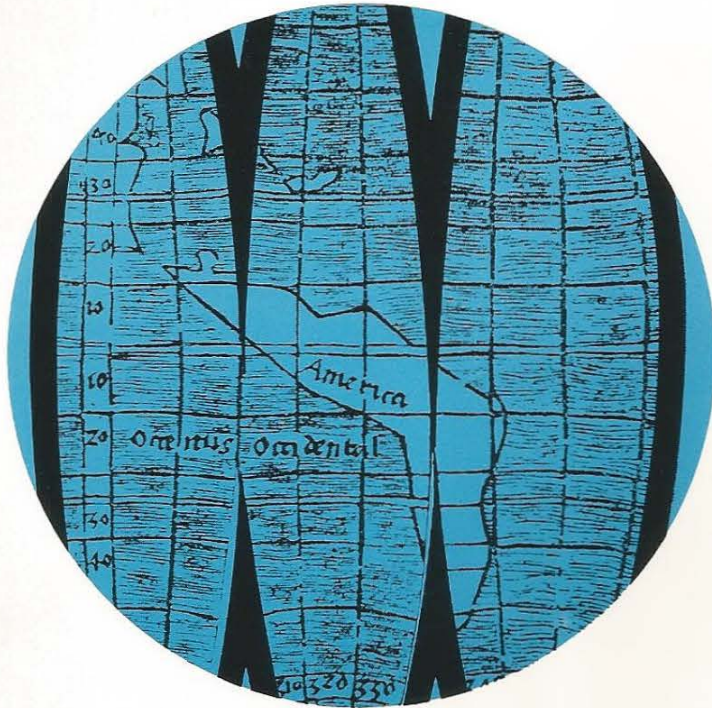
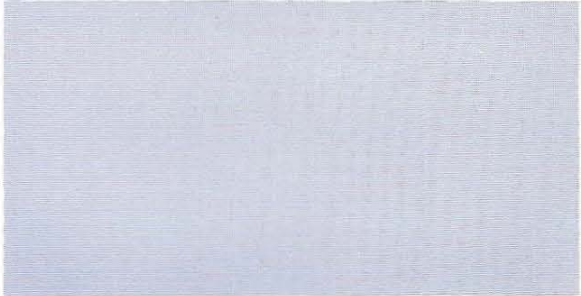




AMERICAN SCENE

THE THOMAS GILCREASE INSTITUTE OF AMERICAN HISTORY AND ART, TULSA, OKLAHOMA



The Thomas Gilcrease
Institute of American History and Art
Owned and operated by the City of Tulsa

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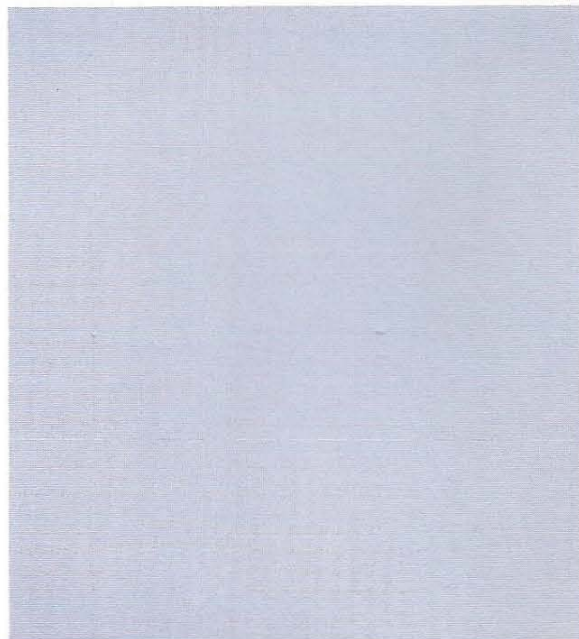
G. P. Edwards Contributor
Maurice de Vinna Contributor
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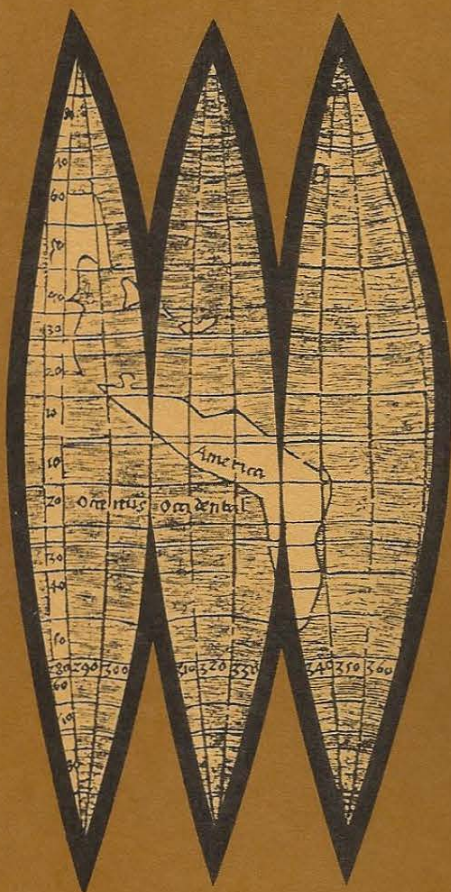
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Cover:

The map shown here is a facsimile of the 1507 map
produced by the 16th century cartographer, Martin Wald-
seemuller, on which the name *America* appeared for
the first time.



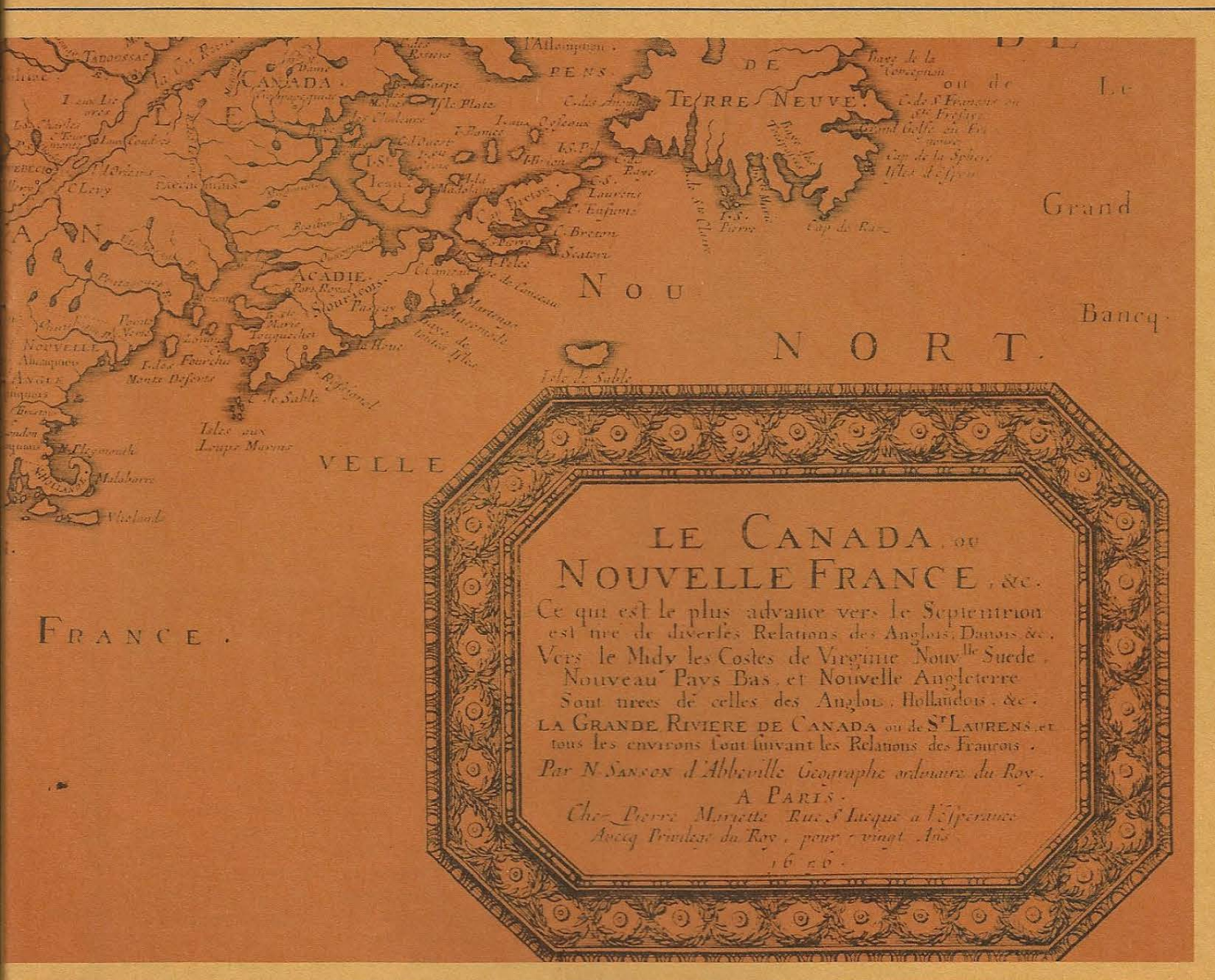


In this issue of *American Scene* the curatorial staff of the Thomas Gilcrease Institute of American History and Art has elected to bring the focus of attention to a quality of the Museum Collection which, perhaps, is not always so obvious to our gallery visitor; that quality being one of excellence in terms of international scope and hemispheric width and breadth.

Our museum is justifiably and proudly described as the repository of the world's finest collection of Americana. Too often, however, it would seem that the term "Americana" conjures a vision in the mind of many observers, of works associated only with the continental United States prior to the turn of the 20th century. It is the museum staff's conviction that our founder, Mr. Thomas Gilcrease, had a much larger vision than that in mind as he worked toward assembly of our collections. We believe that to him "America" meant much more than the continental United States, and further believe that "Americana" meant much more to him than just the product of the creativity of residents of the world north of the Rio Grande and south of the Canadian border. We believe that the Gilcrease vision of "America" and "Americana" involved a concept of historical action and interaction that encompassed the entire western hemisphere, and crossed and recrossed international borders with ease.

It is such a vision and concept that we have elected to honor in this issue of our magazine.

With this in mind, then, our selections of subject areas can be understood for what they represent: demonstrations of the internationalistic personality of the Gilcrease Museum Collection. ■



The movement of people has, of course, never respected artificial boundaries, and in the same manner, the Gilcrease collection is not limited to the history of the United States. The Institute is particularly strong in the area of discovery and exploration of the whole of North America. In its broadest interpretation, the collection reflects this with the many books of some of our earliest French, English, and Spanish adventurers. The Gilcrease Library attests to the experiences of the French in Canada with such extraordinary material as Charles Becard de Granville's *Codex Canadiensis*. This manu-

script of 180 pen drawings illustrates beautifully the Indian, plant, and animal life of Canada in the late 17th century.

The *Voyages de Champlain*, Paris, 1632, is the last and probably the most important of his books because it contains a collective narrative embodying a review of all preceding French expeditions to the New World, followed by and interwoven with Champlain's own voyages to Canada.

The artistic history of Canada is far too large a subject to undertake here, but the Gilcrease Institute does have a rich and varied sampling of Canadian art. ■

New recognition of the international scope of the collections of the Thomas Gilcrease Institute of American History and Art came this year from Canada when the Institute was asked to lend one of its paintings to be shown in connection with the 100th anniversary of the organization of the Canadian Northwest Mounted Police which was founded in 1873.

The painting is by the British artist Sydney P. Hall and its title is "The Last Indian Council Held on Canadian Soil, Between the Governor General of Canada and Crowfoot, Chief of the Blackfeet Indians, 1881."

The celebration will extend through 1975 with each community observing the centennial of the installation of the NWMP in their area.

Fort Macleod in Southern Alberta will have its celebration in 1974 as that is the 100th anniversary of the installation of the police there.

Calgary will observe the 100th anniversary of the building of Fort Calgary by the police in 1875.

The artist, Sydney Porter Hall, was born October 18, 1842, in Newmarket. He was the son of Harry Hall, a well-known portrait and animal painter and studied first with his father and later with Arthur Hughes and at the Royal Academy. For forty years he was an illustrator for *Graphic*, a magazine which he helped found, and he made paintings of many of the important official events of his time.

In 1870-71 he was with the Prince of Wales (later Edward VII) in India and in 1901 accompanied the Duke of York (later George V) on his world tour.

Identified in the Gilcrease painting are Crowfoot, Chief of the Blackfeet Indians; the Marquis of Lorne, Governor-General of Canada; the Hon. Edgar Dewdney, Indian Commissioner; the Rt. Rev. James MacGregor, D.D., Moderator of the General Assembly and correspondent of the Scotsman; Colonel Chater, 91st Argyle Guards; Mr. Austin, Times correspondent; Sir Francis de Winton, secretary to the Governor-General; Capt. C. Percival, 2nd Life Guards, A.D.C.; and Colonel Hirschmer of the Northwest Mounted Police.

The painting is reproduced in *Artist on Horseback* by Paul Hogarth, published by Watson-Guption.

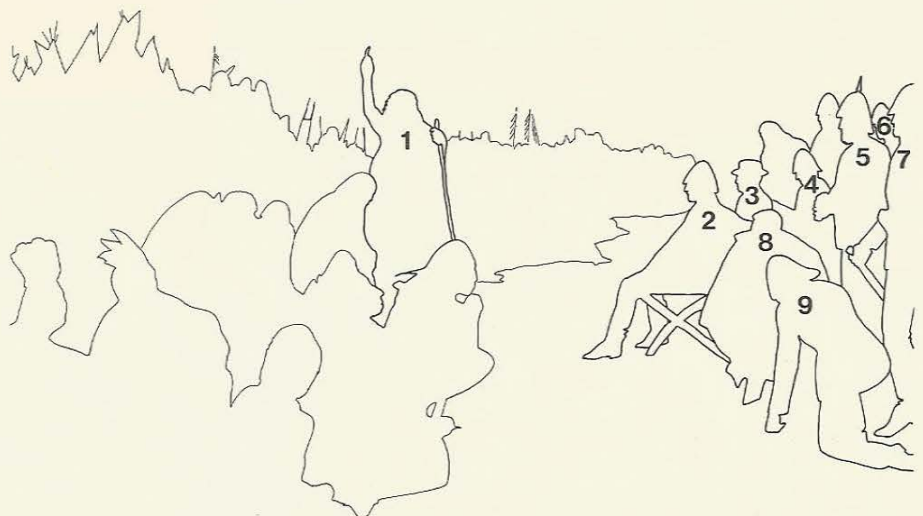
The Marquis of Lorne 1845-1914, was the eldest son of the Duke of Argyle, whom he succeeded in 1900. In 1871 he married the Princess Louise, daughter of Queen Victoria. He was Governor-General of Canada from 1878 to 1881. ■ **Maurice de Vinna**

This article written by Maurice de Vinna, Fine Arts Editor of the *Tulsa World*, first appeared in that paper Sunday, December 31, 1972.



LAST INDIAN COUNCIL HELD ON CANADIAN SOIL BETWEEN THE GOVERNOR-GENERAL OF CANADA AND CROWFOOT, CHIEF OF THE BLACKFEET INDIANS. 1881.

- 1 CROWFOOT
Chief of the Blackfeet Indians
(in Buffalo Robe)
- 2 Governor General,
Marquis of Lorne
(seated)
- 3 Interpreter,
Hon. Edgar Dewdney
Indian Commissioner
- 4 Sir Francis de Winton,
Secretary to Governor General
- 5 Colonel Chater,
91st Argyll & Sunderland
Highlanders
A.D.C.
- 6 Mr. Austin,
"Times" Correspondent
- 7 Colonel Hirschmer,
Canadian N. W. Mounted Police
- 8 Rt. Rev. James MacGregor, D.D.
Moderator of General Assembly
and Correspondent for "Scotsman"
(Stooping for Papers)
- 9 Captain C. Percival
2nd Life Guards A.D.C.

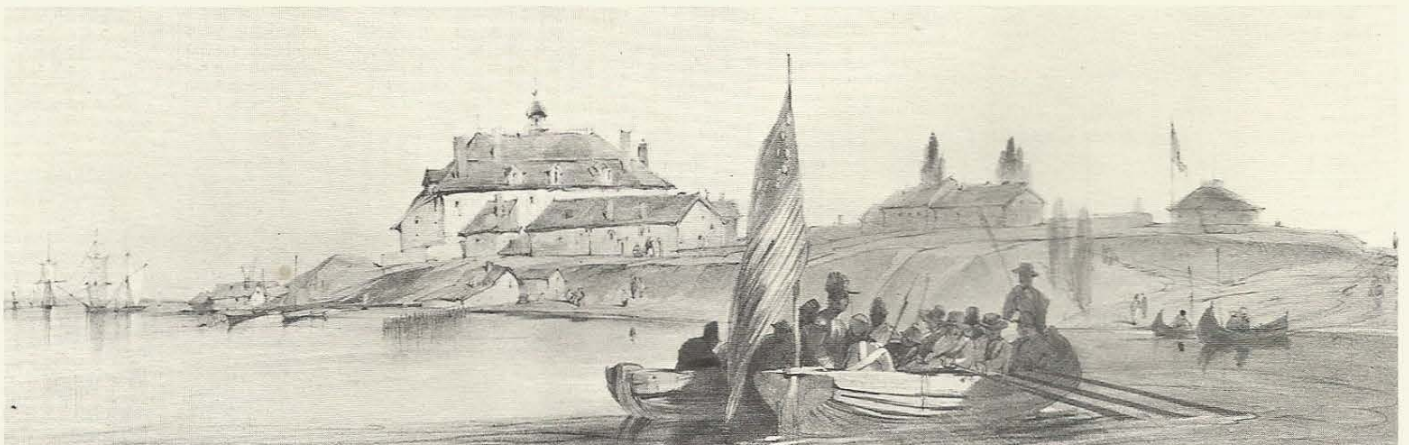




INDIANS OF LORETH

Coke Smyth was born in 1820 and exhibited at the Royal Academy and the British Institute in London from 1842 to 1867. It is not known when he visited Canada, but in 1839 he published the *Sketches in the Canadas*, a portfolio of colored lithographs representing Canadian Indians, various scenes of the wilderness, and frontier settlements. The portfolio contains twenty-three lithographs and a dedication page addressed to the Earl of Durham. One writer expresses the opinion that Smyth was in the employ of that nobleman during his mission to Canada in 1838-39.

Plates from other Smyth drawings appear in Lewis' *Illustrations of Constantinople* (1837), and in Planche's *Souvenir of the Bal Costume Given by Queen Victoria at Buckingham Palace, May 12, 1842.* ■



AMERICAN FORT, NIAGARA RIVER



SHOOTING THE RAPIDS

Cornelius Krieghoff (1815-1872) was born in Amsterdam and spent his boyhood near Schweinfurt, Bavaria. He is said to have studied in Rotterdam and Dusseldorf. Later he traveled through Europe as an itinerant artist and musician. He emigrated to the United States in 1836 and served with the American Army during the Seminole War. After his marriage to a French-Canadian girl, he moved to Canada where he lived briefly in Toronto and Longueuil, and in Montreal from 1847 to 1853. It was in Canada that he became well known for his paintings of Indians and frontier life. Sometime after 1853 he moved to Chicago where he presumably spent the remainder of his life. ■



LAURENTIAN PIONEERS

In 1845-46, Sir Henry James Warre, a noted topographical artist, made an official reconnaissance of the Oregon Territory for the British government, making numerous scenic sketches of the area which were later engraved and published under the title *Sketches in North America and the Oregon Territory*, London, 1848. The bound book contains twenty plates complete with text in bright original coloring. The original

sketches for these plates are at the American Antiquarian Society. Captain Warre later served as a colonel with the Wiltshire Regiment and saw action in the Crimea and New Zealand. He was retired from the service with the rank of general and died in England in 1898.

The following illustrations by Captain Warre are accompanied with their appropriate text. ■■



FALLS OF THE KAMANIS TAQUOIN RIVER



FORT VANCOUVER

Excerpts from *Sketch of the Journey Across the Continent of North America from Canada to the Oregon Territory and Pacific Ocean.* Henry J. Warre

"The rivers are impeded by innumerable rapids and falls, many of which are extremely grand and picturesque. That of the Kaminis-ta-quoih, which I have selected in the accompanying series of sketches, is particularly beautiful, tumbling in awful grandeur over a ledge of rock 170 feet in depth into a narrow gorge, the silent forest alone re-echoing the roar of the cataract.

"Our passage over the magnificent range of lofty mountains was not accomplished without much difficulty, and at a fearful sacrifice of the noble animals that aided us in the transport. We left fort Edmonton with *sixty* horses; on our arrival at fort Colville, on the Columbia river, we had only *twenty-seven*, and several of these were so exhausted, they could not have continued many more days. The steepness of the mountain passes, the want of proper nourishment, the fearful falls that some of these animals sustained, rolling in some instances many hundred feet into the foaming torrent beneath, combined to cause this great loss. The scenery was grand in the extreme; similar in form to the Alps of Switzerland, and you *felt* that you were in

the midst of desolation: no habitations, save those of the wild Indians, were within hundreds of miles; but few civilized beings had ever even viewed this.

"The heat during the day was very great; but the nights were often very cold, as we ascended to the level of the perpetual snow. The stings and bites of the mosquitoes and flies were painful to a degree; it is impossible to describe the irritation and positive agony caused by the perseverance of these venomous little insects.

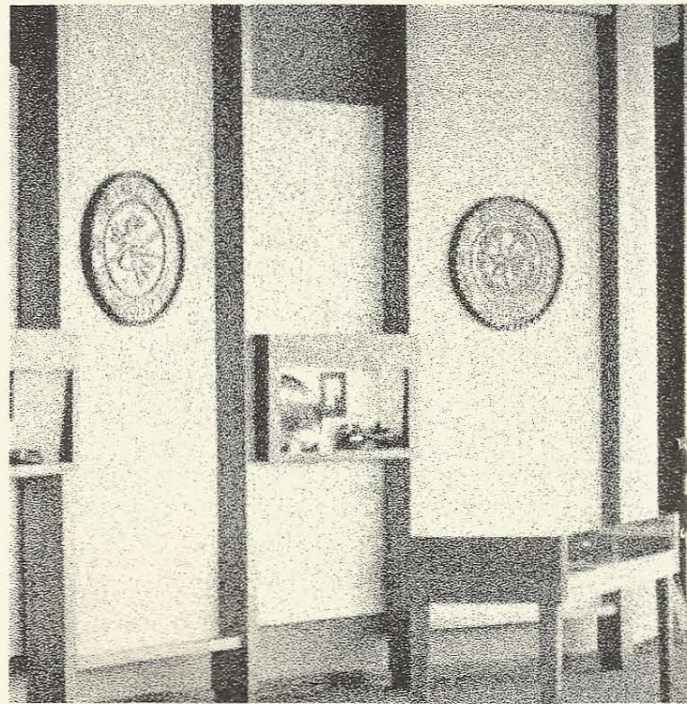
"Vancouver's is a beautiful island, 250 miles long, by about 50 in breadth, with a very numerous Indian population. The surface of the country is varied, and has many advantageous points for settlement and cultivation; but the soil is very scant, and the rock approaches so near the surface, that with the exception of some of the alluvial valleys, which are of no great extent, I doubt whether the island can ever be brought into a high state of cultivation. The climate is very similar to that of England, but hotter during the summer months. There is also a great scarcity of fresh water on the island." ■



THE ROCKY MOUNTAINS

THE DESCYGNE GILCREASE DENNEY VISTA ROOM

There is no unit within the totality of our museum complex which speaks so persuasively of great scope and breadth of action than the room pictured here, the DesCygne Gilcrease Denney Vista Room. Its very name "Vista Room" becomes a verbal symbol for freedom of thought and mind, and the staff has responded to that challenging symbolization by putting into the center of this magnificent memorial, a miniature exhibition facility suitable for small groupings of items of special and stimulating interest. Here in the Vista Room we feel is the appropriate environment for the type of exhibit which may ask more questions than it answers. Such an exhibit is the grouping of Mexican artifacts pictured and described in the pages following. ■■



THE FOUNDING OF THE VISTA ROOM

DesCygne Gilcrease Denney was the daughter of Thomas Gilcrease, the founder of the Thomas Gilcrease Institute of American History and Art. She was a member of the Thomas Gilcrease Foundation and very active and interested in the history and perpetuation of the Institute and of the future of the exhibits which make up the Institute. Following her untimely demise in 1968, her husband, Corwin Denney, wanted to establish a permanent memorial to her memory.

When the idea of a memorial was first suggested, several types were proposed and a committee was appointed to make a determination, and to submit a proposal to Mr. Corwin Denney for his approval. The committee consisted of David R. Milsten, Past President and Past Chairman of the Board, who acted as chairman of the committee, the late Morton R. Harrison, Vice-President of the Institute, and Eudotia Teenor, Secretary of the Thomas Gilcrease Foundation. The committee labored for approximately one year in completing its work and, ultimately, with the approval of the Executive Committee and the Board of Trustees of the Thomas Gilcrease Institute of American History and Art, employed the services of Black, West and Wozen-craft as the architects. The firm of Ted Roos — Barry Dillon & Associates of Fort Worth, Texas, was engaged as designer.

(Note: The preceding description of the process of creation of the Vista Room is the work of our Museum's most active members and supporters. Two very important concepts of a "living memorial" Vista Room, and that room's final titling, were developed by our article's author, David Randolph Milsten.)



The room was completely redecorated and refurbished in every detail and all of the furniture was custom made to fit in with the decor suggested by the designer and the architects. A portrait of DesCygne Gilcrease Denney, painted by Howard Chandler Christy in 1949, was placed in the Vista Room and dedicated as a permanent exhibit in memory of the honoree, and, on Sunday, September 7, 1970, the DesCygne Gilcrease Denney Vista Room was dedicated. The late Dr. Robert Lee Humber, intimate friend of Thomas Gilcrease, and noted art collector Vincent Price participated in the dedication.

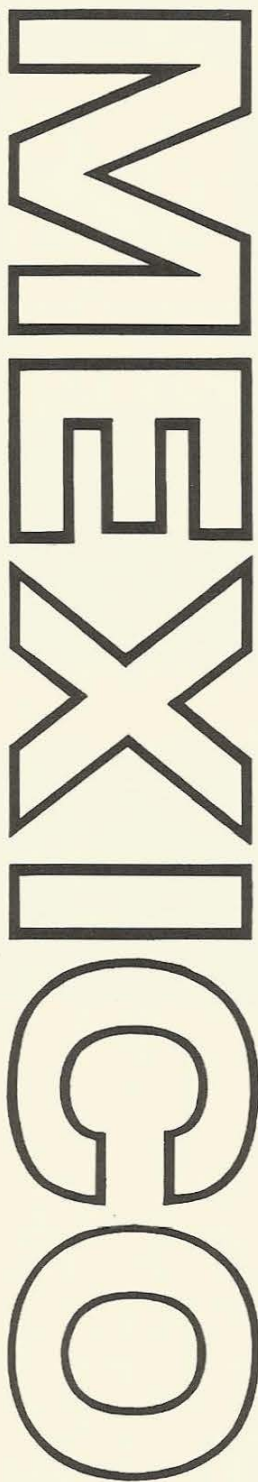
The Vista Room windows offer the visitor a sweeping panorama of the Creek Nation to the south, the Cherokee Nation to the northeast and the great Osage Nation looking toward Osage County. Here visitors to the museum can pause and enjoy the magnificent view that it affords. It was that view and vista, no doubt, which moved the late Morton R. Harrison to suggest that an appropriate final decorative touch would be the installation of the seals of the Five Civilized Tribes and the Osage Nation.

The citizens of Tulsa are the grateful benefactors of Mr. Corwin Denney's altruism in making it possible for this memorial to be established. ■■

David Randolph Milsten

Institute's beautiful Vista Room was graciously provided by one of important facts were omitted, however, those being that the original ng, "The DesCygne Gilcrease Denney Vista Room" were suggested W.R.B.

THE AMERICAN SCENE

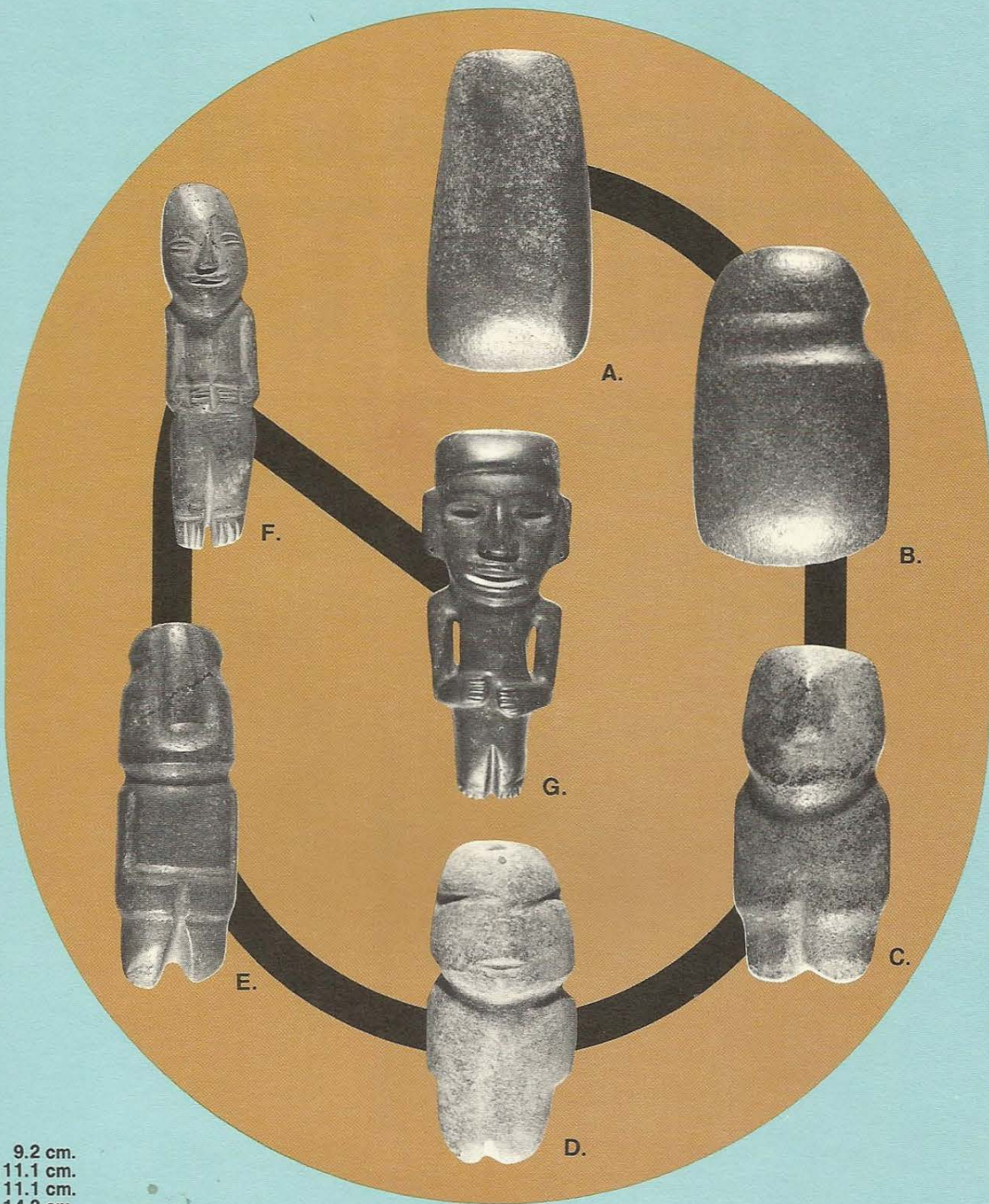


Featured during June and July in the exhibition area of the Vista Room is this thought provoking group of related objects from the archaeological collection of the Thomas Gilcrease Institute of American History and Art. Our anthropomorphic celts or axes pictured here came from the Mezcala River region of the Mexican state of Guerrero, and have been in the collection since before 1955.

As a type, such celts or axes appear to have been produced in this geographic area over a period of some thousand years from about 200 B.C. until approximately A.D. 800. Which type of modification of a basic form followed the other, in this particular instance of social production, is not known for certain. Judging, however, from evolutionary changes observed in similar forms from other cultures, it can probably be safely assumed that the developmental movement in our grouping of objects was from simple to complex, in much the pattern that our illustration (right) suggests; from the original unmodified form **A**, which seems to be that of a celt or petaloidal axe, to the highly representationalized figurative form **G**. Exhibits **B** through **F** in our grouping can be appreciated as suggestive of levels of expressions within this general process of transition.

Such processes of transition creatively from common function to "special function" can be noted in all geographic areas. Through the centuries in the Torres Straits, fishhooks have been transformed into elaborate items of ladies' jewelry, for one example, and Polynesian adze handles have gained in terms of sculptural treatment and religious significance for another.

It seems probable that our anthropomorphic celts or axes evolved to their present level of elaboration for much the same reason that a Torres Straits fishhook could become jewelry or a Polynesian adze could become a god. There seems to be an age old and universal tendency for man to seek ways to elaborate upon, adorn, and embellish those purely functional items from his environment which have proven to be of such great value that his very existence would be threatened if they were taken from him. The axe is such a functional form. ■■



- A. 9.2 cm.
- B. 11.1 cm.
- C. 11.1 cm.
- D. 14.3 cm.
- E. 17.15 cm.
- F. 19.05 cm.
- G. 34.0 cm.

THE AMERICAN SCENE UNITED STATES



INDIANS OF THE SOUTHEAST

Thomas McKenney, Superintendent of Indian Affairs in the early part of the 19th century, and James Hall, a well known writer of the day, published the three volume work, *History of the Indian Tribes of North America*, in 1837. Actually, it is not as much a history of the Indians of North America as a series of biographical sketches with portraits of the various Indians they met in Washington or during their visits into the Indian country.

McKenney, the moving force in the partnership, while superintendent of the Indian trade, was responsible for securing from the government an annual sum of ten thousand dollars for the civilization of the various Indian tribes living near the frontier. By far the largest part of this money was given to missionaries to establish schools among the tribes. For the six years that McKenney was in charge of Indian Affairs, some 1800 Indian children were in the missionary schools.

The value of this history produced by McKenney and Hall is that it records most of the information known of some of the prominent Indian leaders of the day, and it was obtained during their lifetime. The portraits in these volumes were painted from life by Charles Bird King and were lost in the fire which partially destroyed the Smithsonian Institution in 1865. If it had not been for McKenney and Hall, the portraits of many of our best known Indian leaders would have been lost.

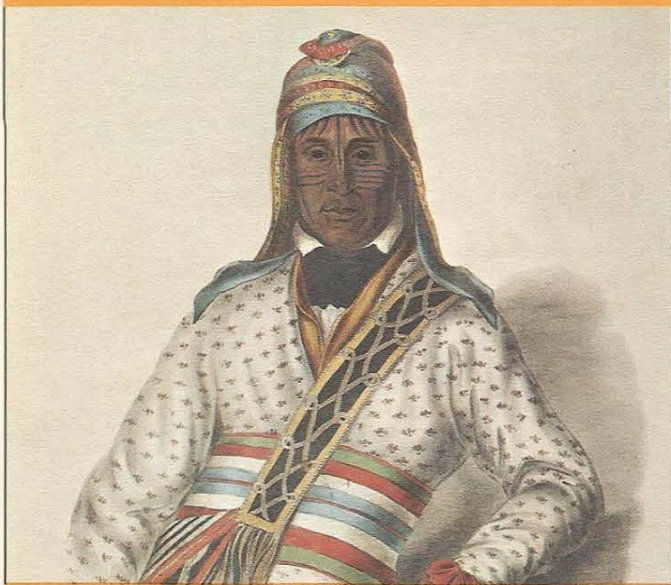
The importance of the hand colored lithographs to future generations is inestimable because without them we would have little knowledge of their native costumes, facial painting, and methods of dressing their hair, to say nothing of the features of these notable Americans. ■■

Material on the following pages is taken from **History of the Indian Tribes of North America** by Thomas McKenney and James Hall.

YOHOLLO-MICCO
A CREEK CHIEF

"Yoholo-Micco was principal chief of the Eufalo town, which lies between Tallassee and Oakfuskee, in the Creek nation, the Tallapoosa River running through it. In the war of 1813-14, he served with McIntosh against the hostile Indians, and shared largely and honourably in all the battles that were fought. His bravery was equalled only by his eloquence, which gained him great distinction. He was the speaker of the Creek nation, as Opothle-Yoholo was of the division called the Upper towns, and opened the councils on all occasions.

"At the council called in 1827, by the Little Prince, to receive the propositions offered by the Government through Colonel McKenney, which we have noticed in another place, Yoholo-Micco explained the object of the mission in a manner so clear and pointed as not to be easily forgotten by those who heard him. He rose with the unembarrassed dignity of one who, while he felt the responsibility of his high office, was familiarly versed in its duties, and satisfied of his own ability to discharge it with success."

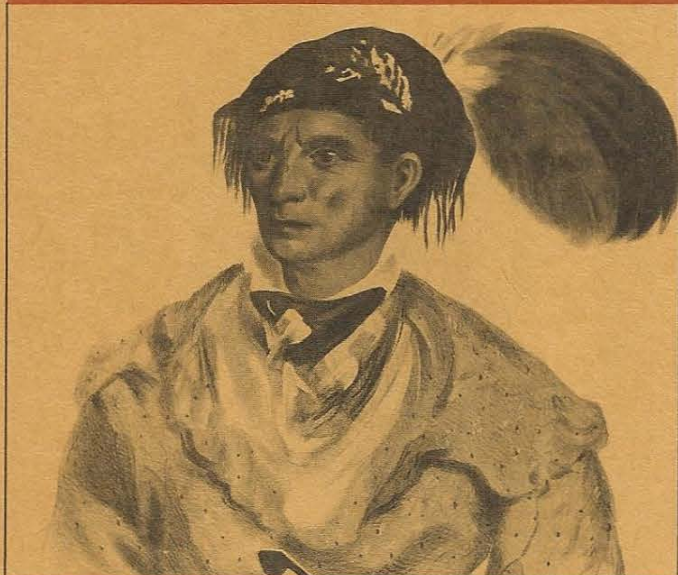


TOOAN TUH
OR, SPRING FROG

"This individual is a Cherokee of highly respectable character. He was born near the mouth of Chuckamogga Creek, in the vicinity of Lookout Mountain, about the year 1754, within the limits of the State of Tennessee. The place of his birth is no longer known as a wilderness tenanted by savage men, but is now a civilised country, inhabited by another race. The villages of his people and the sepulchres of his fathers have disappeared, the forests have been levelled, and the plough has effaced the scattered vestiges of their dwellings and places of assemblage.

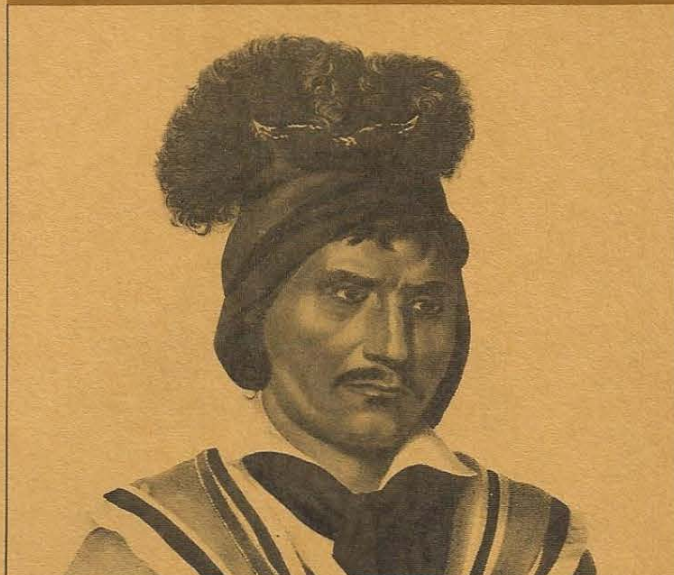
"In early youth, and throughout his life, until old age had impaired the elasticity and vigour of his muscles, *Spring Frog* was remarkable for his activity in the chase, his skill in trapping and killing game, and his success in the athletic sports of his people. With little of the ferocity of the Indian, yet excelling in all the arts of sylvan life, brave, but not addicted to war, he was a fine specimen of the savage man."





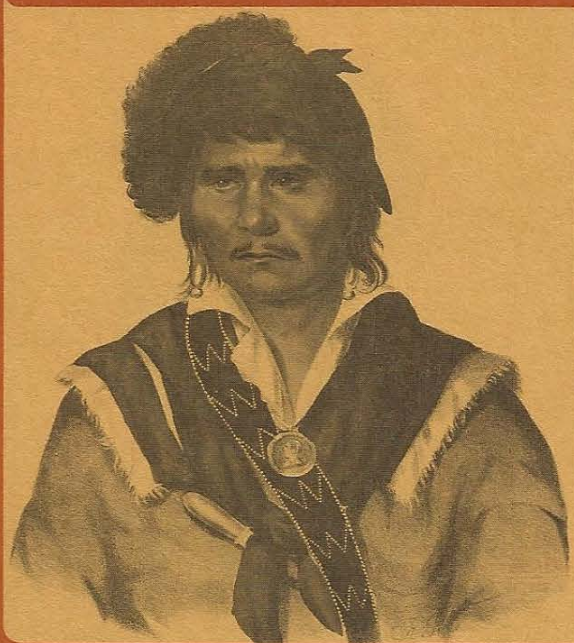
**TAHCHEE
OR, DUTCH**

"Tahchee is the Cherokee word for *Dutch*. How the individual before us acquired this name we are not informed, except that he obtained it in his infancy from his own people. In process of time, as its import became known, it was translated into the word *Dutch*, by which he is most usually called. He was born about the year 1790, at Turkey Town, on the Coosa River, in a district of country then composed of the wild lands of the United States, but now included in the State of Alabama, and was forty-seven years of age when his portrait was taken. The picture is an admirable likeness. Tahchee is five feet eleven inches high, of admirable proportions, flexible and graceful in his movements, and possesses great muscular power and activity; while his countenance expresses a coolness, courage, and decision, which accord well with his distinguished reputation as a warrior."



**FOKE LUSTE HAJO
A SEMINOLE CHIEF**

"This distinguished individual was at one time the principal war chief of the Seminoles, but being friendly to the United States, was superseded in that post by Holato Micco, the *Blue King*. His name, Foke Luste Hajo, signifies *Black craggy clay*, but he is usually called *Black Dirt*, an epithet which seems to have no reference to his character, for he is described as a brave and high-minded man of more than ordinary abilities."



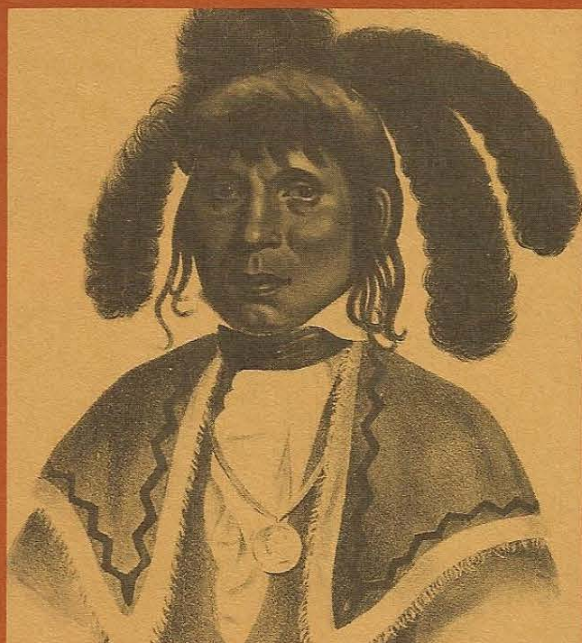
NEAMATHLA
A SEMINOLE CHIEF

"Neamathla, who has been one of the most distinguished of the Seminoles, and was at one time their head man, or principal chief, was by birth a Creek. At what time he emigrated to Florida, or by what gradations he rose to authority, we are not well informed, and as we propose to make these sketches strictly authentic as far as they go, we pass over those details that have reached us with no better evidence than mere rumour. Mr. Duval, Governor of Florida, in a despatch to the Government at Washington, dated in March, 1824, describes him as a man of uncommon abilities, of great influence with his nation, and as one of the most eloquent men he ever heard. At a subsequent date in the same year, he writes thus: "Neamathla is a most uncommon man, and ought to be induced to remove with his people. This chief you will find perhaps the greatest man you have ever seen among the Indians: he can control his warriors with as much ease as a colonel could a regiment of regular soldiers."



PUSHMATAHA
A CHOCTAW WARRIOR

"This individual was a distinguished warrior of the Choctaw nation, and a fair specimen of the talents and propensities of the modern Indian. It will have been noticed, by those who have paid attention to Indian history, that the savage character is always seen in a modified aspect among those of the tribes who reside in juxtaposition with the whites. We are not prepared to say that it is either elevated or softened by this relation; but it is certainly changed. The strong hereditary bias of the wild and untamed rover of the forest remains in prominent development, while some of the arts, and many of the vices of the civilised man, are engrafted upon them. The Choctaws have had their principal residence in that part of the country east of the Mississippi River which now forms the State of Mississippi, and have had intercourse with the European race from the time of the discovery of that region by the French, nearly two centuries ago."



MICANOPY
A SEMINOLE CHIEF

"Micanopy is, by inheritance, the principal chief or head man of all the bands of Seminoles, and is by some writers styled king, and by others governor of the Seminoles. We prefer the title of chief, as we do not find in the office of head man any difference between this and any other Indian nation, nor do we discover in any of them the slightest resemblance to the state or authority of a king. Those governments, so far as they can be termed such, are military and republican, and the leader mingles with his people on terms of the most perfect equality, except when acting officially.

"King Payne, the grandfather of Micanopy, is said to have established and united the Seminoles as a people. He married a Yemassee woman, his slave, who was the mother of the late chief Payne, whose origin from the Yemassee stock was distinctly marked in the darkness of his complexion. Micanopy also is very black. The elder King Payne lived to the age of nearly one hundred years."



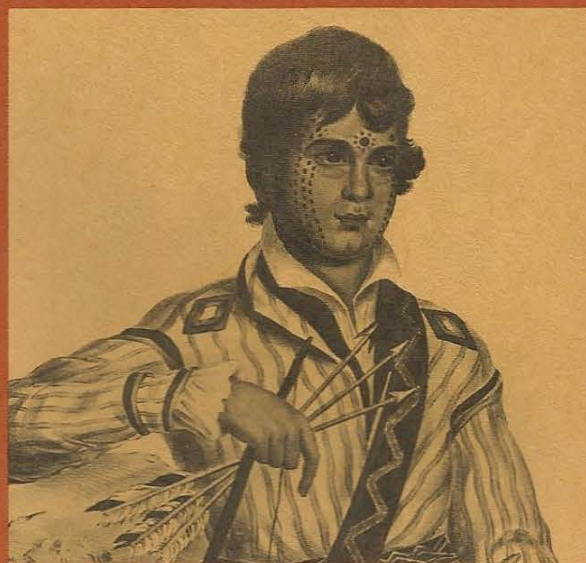
TUSTENNUGGEE EMATHLA
A CREEK CHIEF

"This is a fine-looking man, six feet and one inch in height, of manly and martial appearance, and great physical strength, who seems well calculated to command the respect of a band of savage warriors. Our brief sketch of him is framed from memoranda taken from his own lips. He is a full-blooded Creek, and was born on the Tallapoosa River, about the year 1793, which would make him forty-five years old at the period to which we bring down his biography. He is most generally known by the familiar name of Jim Boy, but is properly entitled to that which we have placed at the head of this article, Tustennuggee, meaning *Warrior*, and Emathla, which signifies *Next to the warrior*."



MENAWA
A CREEK WARRIOR

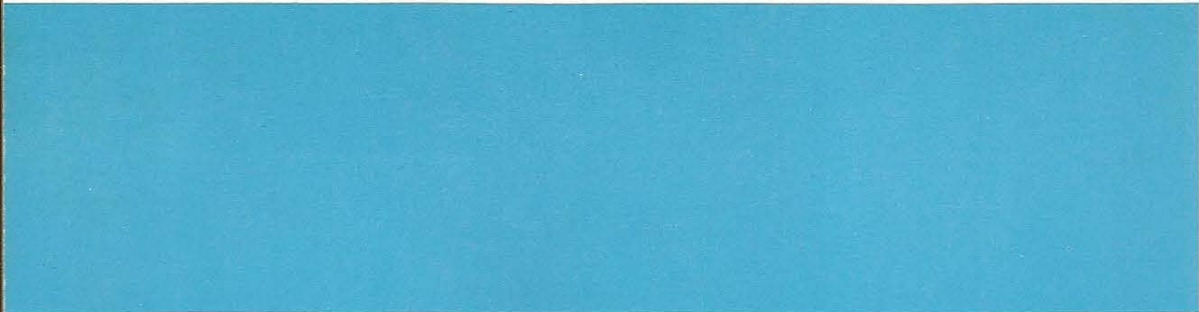
"This chief is a half-blooded Creek of the Oakfuskee towns, which lie on the Tallapoosa River, in Alabama. He was formerly called Hothlepoya, or *The crazy war hunter*, in consequence of his daring feats as a marauder upon the frontiers of Tennessee, at an early period in the settlement of that state. He was in the habit of passing over annually to the Cumberland River, for the purpose of stealing horses, or, as the fierce clansmen of Scotland would have phrased it, driving cattle. The great modern novelist has designated treason a gentlemanly crime, and border warriors, of whatever race, have, in like manner, considered the occupation of transferring each other's horses, either by stealth or violence, as a reputable martial employment. Hothlepoya was widely known and feared by the new settlers along the border, as a bold and successful adept in this species of warfare, which he practised with the least possible breach of the public peace—seldom shedding blood if unresisted, but fighting with desperation when opposed."



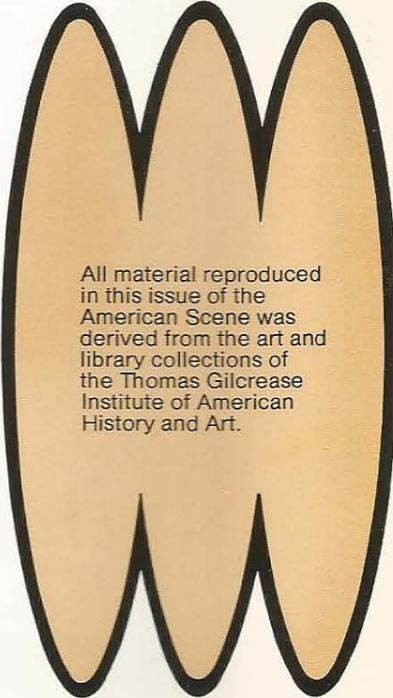
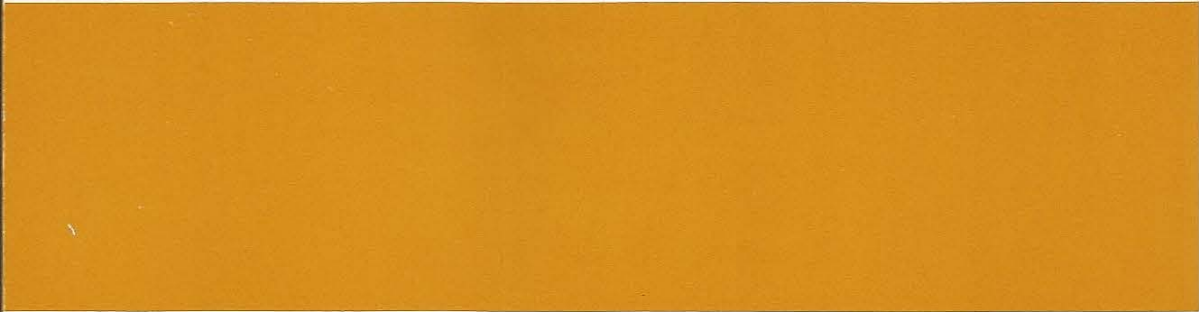
MISTIPPEE
SON OF YOHOLLO-MICCO

"This is a son of Yoholo-Micco, who bears a name the origin of which would be discovered with difficulty by the most cunning etymologist; and we are happy to have it in our power to solve a problem which might else, at some far distant day, cause an infinite waste of valuable time and curious learning. The parents of this youth, having decided on rearing him after the fashions of their white neighbours, bestowed upon him the very ancient and respectable appellation of Benjamin, from which soon arose the usual abbreviation of Ben and Benny, which the young chief bore during the halcyon days of infancy. To this familiar name, respect for his family soon prefixed the title of Mr, and, in the mouths of the Indians, Mr Ben soon became Mistiben, and finally Mistippee—the original Benjamin being lost in the superior euphony of that very harmonious word *mister*."





THE THOMAS GILCREASE INSTITUTE OF AMERICAN HISTORY AND ART, TULSA, OKLAHOMA



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