

AMERICAN SCENE

THE THOMAS G. LOREASE INSTITUTE OF AMERICAN HISTORY AND ART, TULSA, OKLAHOMA



AMERICAN SCENE

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of American History and Art

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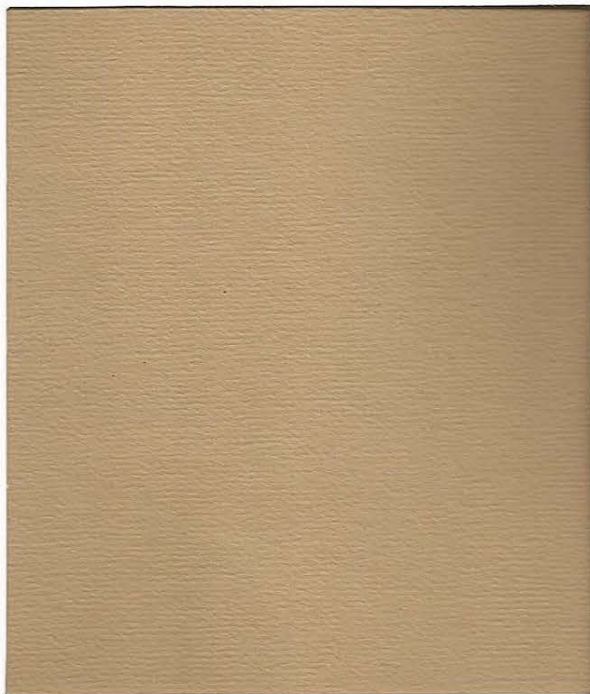
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"Relatedness" is the key word for this issue of American Scene. Discovery of harmonic connection in the Gilcrease Collection is the theme, and all illustrative material has been selected because it is related to the theme.

Actually, there is little difficulty in discovering suitable material in our library and galleries for such an issue. The entire collection is easily found to be harmonically connected from start to finish, and relatedness will be encountered at every turning.



Of all the world's people, Americans today seem to need most the refreshment that can come from a gentle review of their land's and people's past. And, of all the galleries of Americana that make up the Gilcrease Museum, it is our Gallery Two that offers the most profitable review experience.

Gallery Two presents a most intriguing picture of American activity. It is filled with works broadly associated with the 17th and 18th centuries in America. More specifically, however, Gallery Two leads us into the story of American governmental foundation. It also enables us, up to a point, to sample subsequent early American political behavior.

There is much to be experienced through this view of our Gallery Two exhibit grouping. If we wish to find harmonic connection and relatedness in the grouping, the experience can be very rich indeed. Because of today's national and international events, Gallery Two immediately qualifies for such examination. The harmonic connections cannot fail to emerge, and the viewer may be led to a useful and hopeful conclusion or two about America and Americans. This is our hope and purpose.

THE DUCHESS



DUCHESS OF RICHMOND AND LENNOX, *Cornelis Johnson*

OF RICHMOND

FRANCES TERESA STUART (1647-1702) was one of those remarkable seventeenth century English women who, in her fifty-five years, managed to become one of the richest women in England and married two of the ranking noblemen of England. She was maid of honor to Queen Catherine of Braganza as well as mistress to the Queen's husband, King Charles II. She was also the original model of Britannia which appeared on the reverse side of the halfpenny. Frances was the daughter of Thomas Howard, Viscount Bindon. During the reign of Henry VIII she lost her Uncle Henry and his son Thomas to the headsman, as well as her father's first cousins, Queen Anne Boleyn and Queen Catherine Howard. After her marriage to a rich but undistinguished first husband, Frances married Edward Seymour, Earl of Hertford. Following the Earl's death, she married Ludovic Stuart, second cousin to King Charles II, who was also a 2nd Duke of Richmond and Lennox. Judging from all contemporary reports the Duchess was singularly beautiful and was known as *La Belle Stuart*. When she died in 1702, she was buried at Westminster Abbey.

As interesting as the Duchess may have been, one could legitimately ask, "Why does Gilcrease Institute have a portrait of this English Lady?" In addition to all of her other activities, the Duchess was also the patroness of Captain John Smith. In an effort to promote his colonial ideas, Smith embarked on the task of writing the story of the Virginia Colony. Captain Smith could neither afford, nor was he willing, to underwrite the expense of this publishing venture on his own and needed a rich patron to guarantee the money for the project. Smith had undoubtedly met the Duchess when she was married to the Earl of Hertford—a man who had helped the Captain on his return from Virginia in 1609. The Duchess was willing to finance his book, and a prospectus was printed for the book which was to have an engraved title page and four maps. In gratitude, Smith dedicated the book to the Duchess and included an engraving of her by Francis Delaram. An engraving of Pocahontas appears along with that of the Duchess, and she is given her English name "Rebecca." In his dedication, John Smith



DUCHESS OF RICHMOND, Engraving by Francis Delaram

writes to the gentlewoman:

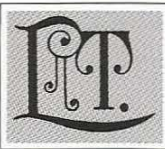
"And so verily these my adventures have tasted the same influence from your gracious hand, which hath given birth to the publication of this Narration."

The dedication ends with a plea from Smith to the Duchess to see that copies of his book are presented to the King, to Prince Charles, and to Princess Elizabeth. The Smith book, *The Generall Historie of Virginia, New-England and the Summer Iles*, was printed in 1624. The Gilcrease Library has a copy of this extremely rare history of Virginia.

The Duchess was painted by Cornelis Johnson (1593-1662), a Dutch artist, who had been well received at the English Court when he arrived there in 1618. He was famous for his portraits, and among his sitters were Charles I and the Duke of Buckingham. The painting reflects the style of the

Flemish School in the seventeenth century and clearly depicts the Duchess wearing a miniature which carries the image of her husband the 2nd Duke of Richmond and Lennox. Painted in 1635, the portrait holds the distinction of being the oldest painting in the Gilcrease Collection.

The book is divided into six parts. In it, Smith describes the first settlement in Virginia and the number of voyages made there during 1605. He tells of his own voyages and gives a good description of the country and its Indian population; he gives an account of the settlement of Jamestown and the establishment of Point Comfort which was in existence from 1609 to 1623. Smith has recorded the history of Virginia and includes the history of the Bermudas, or Summer Isles, as well as the history of New England.



Henry Timberlake was an officer in the service of the English Crown, however, he was born in 1730 in Hanover County, Virginia. After he received an adequate education, he chose a military career and made his first campaign in a Virginia Company known as the Patriot Blues. He served in the French and Indian War under the command of George Washington. On his return to Virginia, he requested that he be allowed to remain in this Virginia Regiment and that he be granted a commission but

his applications for a commission and an assignment were met with little success. In 1758, Timberlake received a Cornetcy (military rank) in a troop of Virginia Light Horse under the command of William Byrd III. This new position placed him with the military operations in 1759 around Fort DuQuesne or what is present day Pittsburgh. Later he was given a command at Fort Burd about sixty miles east of Pittsburgh where, after nine months, he was ordered to proceed southward and join an expedition against the Cherokee who were involved

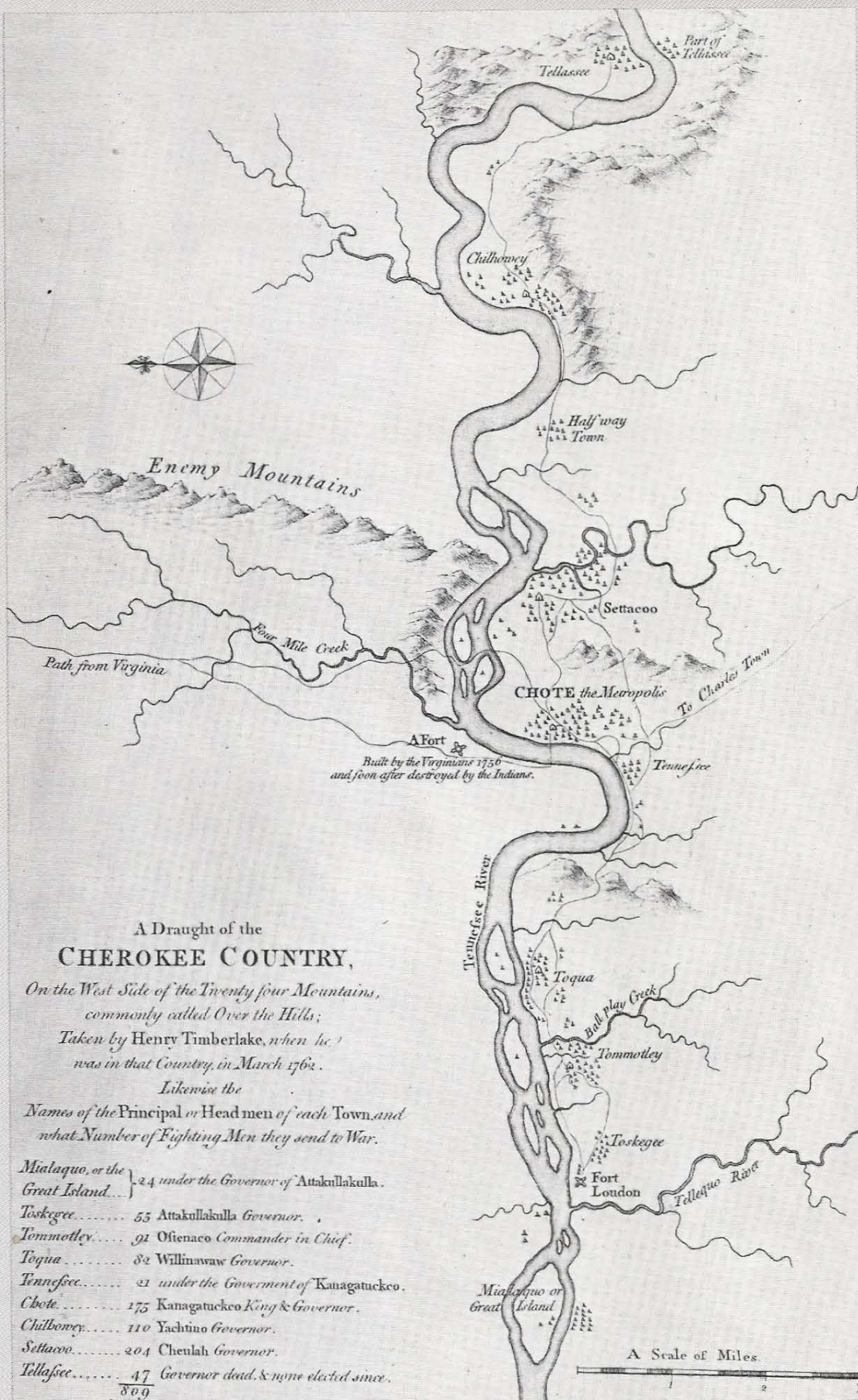
in a general war with the English. However, on his arrival, Timberlake found the Cherokee had sued for peace. After peace was achieved, Cherokee spokesmen requested that an officer accompany them to their own country to convince the Cherokee Nation of the good intentions and sincerity of the English. Colonel Stephens, his commanding officer, was hesitant about sending an ambassador into the Cherokee country—with the belief that it would indeed endanger his life. Lieutenant Timberlake, nonetheless, volunteered to go to their country.

TIMBERLAKE

THE THREE CHEROKEES, *Engraving, 1762*



A Draught of the Cherokee
Country and engraving
from The Memoirs of
Lieut. Henry Timberlake, 1762



During the six months that Lieutenant Timberlake spent in the Overhill Cherokee country of Eastern Tennessee, he was instrumental in healing the wounds of the past years between the English and the Cherokee.

The Upper, or Overhill Towns (across the mountains from the Carolina settlers), were in that portion of south-eastern Tennessee that is bounded by the Tennessee River on the west and the Little Tennessee on the north. Many of these Overhill towns were along the southern bank of the Little Tennessee on a narrow strip of level, fertile land.

Timberlake proved to be an able envoy of the English and was successful in winning the confidence of the Cherokee Chiefs, and they exhibited their regard for him by insisting on accompanying him to Williamsburg to meet the Governor. While there, they expressed their wish to see King George III. "Long have I wished to see the King, my father," was the remark made by one of the chiefs. Thereupon it was decided that three Cherokee Chiefs would go to England to visit the King and convey to him their loyalty and respect.

The narrative of Timberlake's travels to the Overhill settlements, and his experiences while there, plus his adventures in England with the three Indian Chiefs are contained in his *The Memoirs of Lieut. Henry Timberlake* which was published in London in 1765. This remarkable book records the manners and customs of the people; the Cherokee country and its products; the Cherokee mode of living and making war; and the famous interview between the chiefs and King George III; as well as the group's activities in England. This book is of great value to ethnologists and historians.

Lieutenant Timberlake was always troubled by financial difficulties, and in fact, his Memoirs were written in an effort to bring in more income. He died in 1765 before the book was available to London booksellers and he did not benefit from its sale.

Following are excerpts from Timberlake's Memoirs, the original of which is included in the rare book section of the Gilcrease Library:

"The Cherokees are of a middle stature, of an olive colour, tho' generally painted, and their skins stained with gun-powder, pricked into it in very pretty figures. The hair of their head is shaved, tho' many of the old people have it plucked out by the roots, except a patch on the hinder part of the head, about twice the bigness of a crown-piece, which is ornamented with beads, feathers, wampum, stained deers hair, and such like baubles. The ears are slit and stretched to an enormous size, putting the person who undergoes the operation to incredible pain, being unable to lie on either side for near forty days. To remedy this, they generally slit but one at a time; so soon as the patient can bear it, they are wound round with wire to expand them, and are adorned with silver pendants and rings, which they likewise wear at the nose. This custom does not belong originally to the Cherokees, but taken by them from the Shawnese, or other northern nations.

"They that can afford it wear a collar of wampum, which are beads cut out of clamshells, a silver breast-plate, and bracelets on their arms and wrists of the same metal, a bit of cloth over their private parts, a shirt of the English make, a sort of cloth-boots, and mockasons, which are shoes of a make peculiar to the Americans, ornamented with porcupine-quills; a large mantle or match-coat thrown over all compleats their dress at home; but when they go to war they leave their trinkets behind, and the mere necessities serve them.

"The women wear the hair of their head, which is so long that it generally reaches to the middle of their legs, and sometimes to the ground, club'd, and ornamented with ribbons of various colours . . . The rest of their dress is now become very much like the European; and, indeed, that of the men is greatly altered. The old people still remember and praise the ancient days, before they were acquainted with the whites, when they had but little dress, except a bit of skin about their middles, mockasons, a mantle of buffalo skin for the winter, and a lighter one of feathers for the summer. The women, particularly the half-breed, are re-



PEACE MEDAL OF GEORGE III

markably well featured; and both men and women are straight and well-built, with small hands and feet.

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"On my arrival in the Cherokee country, I found the nation much attached to the French, who have the prudence, by familiar politeness, (which costs but little, and often does a great deal) and conforming themselves to their ways and temper, to conciliate the inclinations of almost all the Indians they are acquainted with, while the pride of our officers often disgusts them; nay, they did not scruple to own to me, that it was the trade alone that induced them to make peace with us, and not any preference to the French, whom they loved a great deal better. As however they might expect to hasten the opening of the trade by telling me this, I should have paid but little regard to it, had not my own observations confirmed me, that it was not only their general opinion, but the policy of most of their head-men; except Attakulla-kulla, who conserves his attachment inviolably to the English.

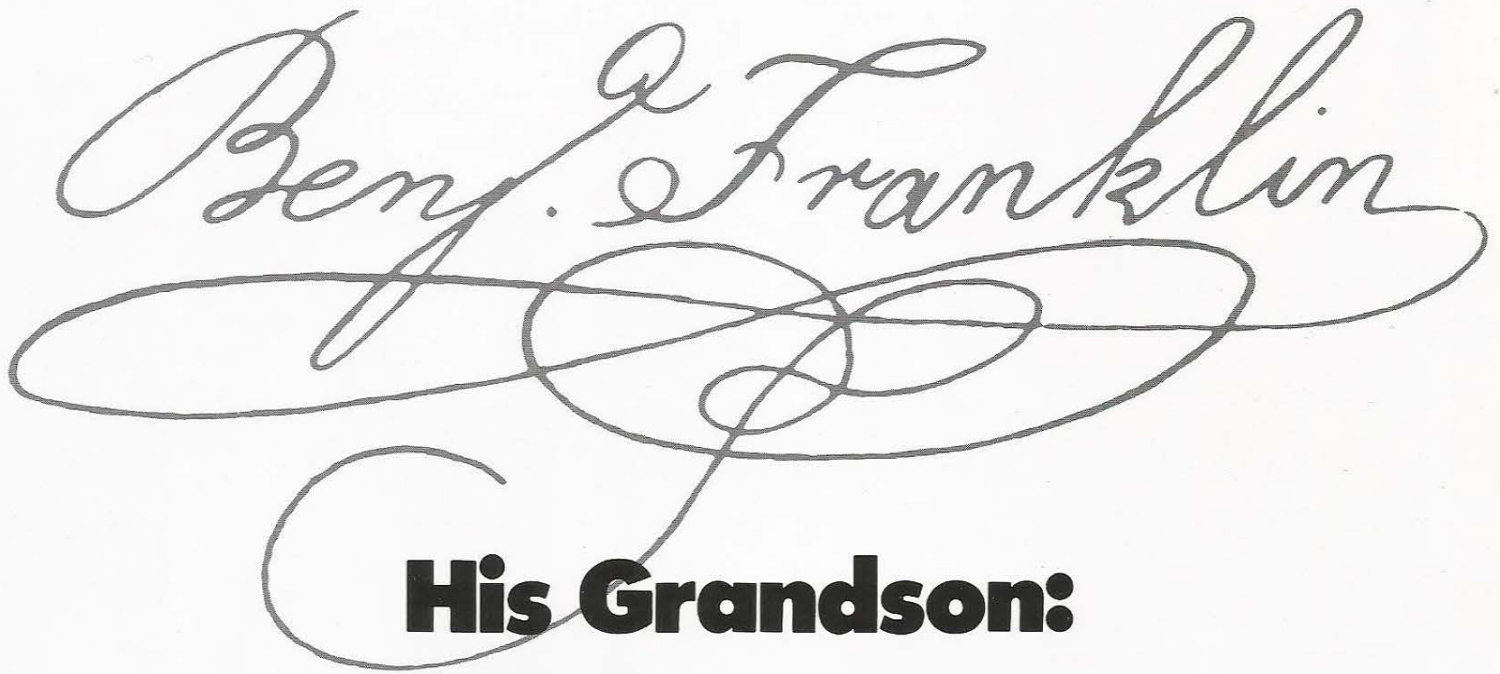
"I shall be accused, perhaps, for mentioning policy among so barbarous a nation; but tho' I own their views are not so clear and refined as those of European statesmen, their alliance with the French seems equal, proportioning the lights of savages and Europeans, to our most masterly strokes of policy; and yet we cannot be surprised at it, when we consider that merit alone creates their ministers, and not the prejudices of party, which often create ours."

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"They were struck with the youth, person, and grandeur of his Majesty, and conceived as great an opinion of his affability as of his power, the greatness of which may be seen on my telling them in what manner to behave; for finding Ostenaco preparing his pipe to smoak with his Majesty, according to the Indian custom of declaring friendship, I told him he must neither offer to shake hands or smoak with the King, as it was an honour for the greatest of our nation to kiss his hand. You are in the right, says he, for he commands over all next to the Man above, and nobody is his equal!"



SYACUST UKAH, *Sir Joshua Reynolds*



His Grandson:

WILLIAM TEMPLE FRANKLIN

The artists of the American Colonies directed their efforts to painting portraits—portraits of those who had attained fame, those who had attained money, and those who had attained both. Gilbert Stuart's painting of William Temple Franklin captures the likeness of an individual who had achieved fame, rather modestly, by association, and had received his wealth by inheritance. This is not to minimize his contributions to history and society, but if he had been other than the grandson of Benjamin Franklin, it is conceivable that his portrait might never have been painted.

William Temple was the illegitimate son of Benjamin Franklin's illegitimate son, William. He was, in turn, the father of an illegitimate son born to his neighbor's wife in Paris. Temple's father and son were, perhaps, more fortunate in one respect than he. By some strange twist of fate, the identity of his father is known but that of his mother is not. It is known only that she was a resident of London in 1760, the year he was born.

William Temple Franklin was fortunate to have had a doting grandfather who was also in London at the time. Benjamin Franklin lived on Craven Street as an employee of the Crown. He was also postmaster and agent for some—and at times all—of the North American Colonies.



Detail of Howard Chandler Christy's Signing of the Constitution

Until age fifteen, Temple was schooled at Kensington and kept by an eccentric philologist named Elphinston. He spent his holidays working for his grandfather on Craven Street.

In this same year, 1775, Temple, who had been supported by his grandfather since birth, was finally acknowledged by his own father. He made his first trip to America in the company of his grandfather, Benjamin. When they arrived at Philadelphia, they were met with the news about Lexington and Concord—a prelude to events that would lead to Stuart's portrait. Benjamin Franklin was immediately appointed delegate to the second Continental Congress and Temple joined his father, a Tory, at Perth Amboy, New Jersey.

Benjamin Franklin was soon selected along with Silas Deane and Thomas Jefferson as representatives from the United Colonies to the Court of France. Arthur Lee, a Commissioner named to assist in negotiating a treaty with France, was to cause considerable trouble for Benjamin and Temple Franklin. (Temple was called by his middle name to avoid confusion with his father who was named William also).

Benjamin wrote Temple at Perth Amboy but did not put into words his desire to take his grandson with him to France as his secretary, probably for two reasons: 1) general secrecy, and 2) he would not have wished his own son, a Tory, to have learned of his mission. Temple answered his grandfather's call and together they sailed a sea infested with British warships and arrived safely in France. Temple was not quite seventeen when they left, but the grandfather had snatched the boy from the Tory influence of his father. As education was a rather rare achievement in those days, little was recorded or said of Temple's lack of schooling or about his youth, but Arthur Lee, jealous of the popularity of Benjamin, had quite a bit to say about the fact that Temple's father was a Tory. Lee was also quite vocal about nepotism. Nepotism had seemingly not entered his mind when—not being able to take control in France as he wished—he managed to be assigned to Spain as Commissioner

while his brother William Lee went to the same post in Berlin. Due to the lack of recognition of the United Colonies as a country, they both stayed in Paris where they attempted to have Deane recalled and Benjamin reduced in position.

In Paris, both Benjamin and Temple took a great interest in food, fashion, women, and electricity—not necessarily in that order. Documentary evidence describes the heights at which wigs were worn above the brow, and their experiments in a fad of that time of curing and effects on health through the power of combined “human magnetism.”

Temple was honest even with his enemies, telling Arthur Lee that Benjamin was slow to get his work done because he spent so much time at lunch!

Despite, or perhaps because of, his youth and his relationship to Benjamin, there were undoubtedly many facets of Benjamin's activities in which Temple was not allowed to participate. Among them was a visit from the British Chief of Spies, Paul Wentworth. Temple was asked to leave the room.

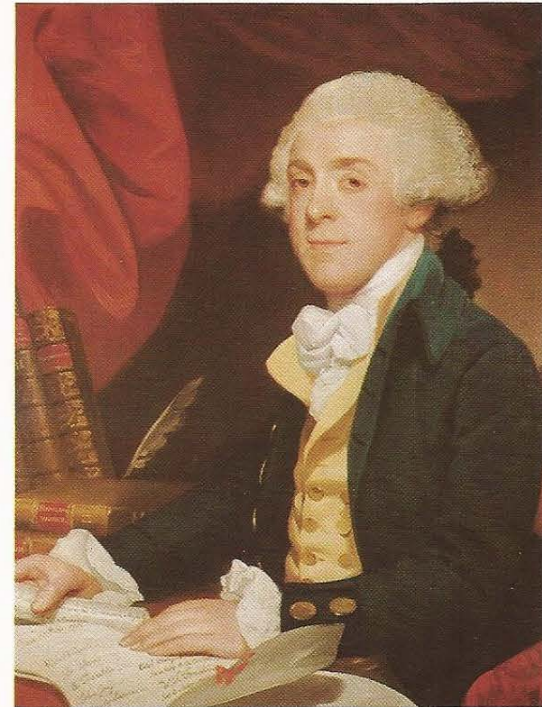
When Silas Deane returned to America, Benjamin was left sole Commissioner to France, and more criticism was aimed at his having a youth and the son of a Tory for a secretary. Benjamin's reply was that he had lost a son to the other side, why lose a grandson as well.

In 1780, Benjamin Franklin resigned his Paris Commission post and requested Congress to assign Temple to another European post as secretary. It was the first of many requests to Congress for a position for Temple, none of which were ever acted on if even acknowledged. Benjamin was going to stay in Europe, not coveting another Atlantic crossing under British guns. He wanted to take Temple on an Italian vacation. His requests and desires were all for naught as Congress refused his resignation.

Temple meanwhile was to become indirectly involved in another American drama. The British occupied Philadelphia in 1777-78 and quartered troops in various private houses as was their custom. When the officer who had

occupied the Franklin home moved on, he took Temple's school books with him. He was Major John Andre, the man who was later to meet in a house on the Hudson River with an American Major General—Benedict Arnold. Perhaps he had Temple's books with him then.

It was in 1781 that Benjamin decided to ask, on behalf of his grandson, for



WILLIAM TEMPLE FRANKLIN, *Gilbert Stuart*

the hand of the daughter of his friends, the Brillons. They declined. Brillon was a government treasury official and they had no desire to see their daughter go off to America, preferring instead a potential replacement to the father's position. And that, Temple could never be.

Probably Benjamin was quite disappointed as he looked on the Brillons as virtually his own family. He and Temple were to know five generations of the family, as the Brillon daughter did indeed marry a potential treasury official before they left France and had a child. Benjamin had known Madame Brillon's grandmother and now knew her grandchild.

Temple became secretary to the American Commission in France in 1781, and made arrangements for an apart-

ment for John Jay and his family. John Adams accused Benjamin of trying to set Temple up as Minister to France while he, Benjamin, went to London as Minister—a post which Adams coveted for himself.

By 1784, Benjamin had another grandson with him—Benjamin Franklin Bache. He again requested of Congress a diplomatic post for Temple, but the request continued to go unanswered. He was planning to place Benjamin Bache under Temple for training in public service also, but with no reply to his request, he apprenticed him at age fourteen to Maurice Meyer who had been a printer for Benjamin at Passy, the village near Paris where Benjamin had lived all these years.

Benjamin became reconciled with his son, William Temple's father, in 1784. Temple, too, was reconciled with his father, for he spent two months in London with him. It was then that Benjamin whiled away the time with his lady friends and fretted about whether Temple would return. There was still no word from Congress on a position for Temple, and Benjamin began to doubt the wisdom of having trained him for public office and thought perhaps Benjamin Bache had the better future as a printer's apprentice. Bache was now in training under Francois Didot Traves, an outstanding printer. Meanwhile Temple was becoming somewhat of a playboy and Benjamin worried that he would return to his father. Despite his concern that the trip might be too strenuous for him, he decided to return to America.

Benjamin and Temple had a leisurely trip by mule litter to the French Coast; and in London, for the first time in many years, he saw his son, William. The meeting was not overly cordial, and Tory to the end, William deeded all of his American land holdings over to Temple for the sum of 48,000 livres which was paid by Benjamin. (Formerly French money of account, one livre was the equivalent of approximately one pound of silver). This transaction furnished Temple with land in New Jersey and New York.

Still hopeful that Temple would re-

ceive a position once they had arrived in Philadelphia, Benjamin sent Temple to John Jay who was now secretary of Foreign Affairs. By 1786, with still no word from Congress or John Jay, Temple became a farmer on his land at Tancocas, New Jersey. Also in 1786, he became a member of the American Philosophical Society. With this membership and his farm, it appeared he was well on his way to become a gentleman farmer, but he longed for the glitter and excitement of Europe. Perhaps grandfather Benjamin hadn't, indeed, trained him properly. Probably because of ill health, Benjamin did not visit Temple in New Jersey. In fact, Benjamin didn't leave Philadelphia again. Temple and Benjamin Bache were the watchers at his bedside at 11:00 p.m., April 17, 1790, when the

epitome of American diplomacy drew his last breath.

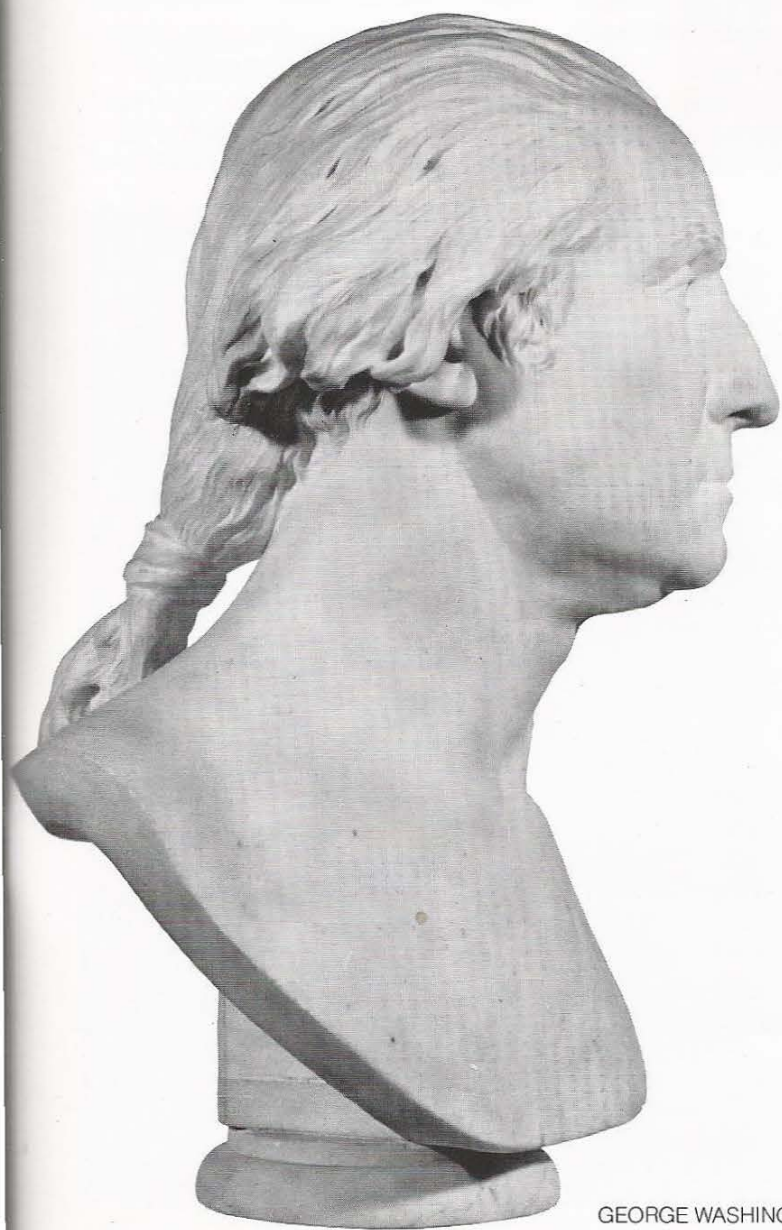
Despite some recognition by his countrymen in the form of being nominated as Secretary for the State of Pennsylvania at the Constitutional Convention in 1787, Temple wasted little time after his grandfather's death in returning to Europe. There, twenty-six years later, he published his grandfather's papers.

Gilbert Stuart has provided us with a fine portrait of a man who lived, more or less, in the peripheries of the activities of the great men, treaties, embargoes, wars, and great movements that were the subjects of the time. But, through our meeting of the man, Temple Franklin, we have been able to take a more humanized look at those great men and events.



BENJAMIN FRANKLIN, *Hiram Powers*

GEORGE WASHINGTON



All phases of George Washington's life are interesting but perhaps none are more fascinating than the study of his life portraits. Approximately twenty-seven painters and sculptors were granted sittings by Washington during his lifetime. A number of artists represented in the Gilcrease Collection received this honor: Gilbert Stuart, Charles Willson Peale, Jean Antonio Houdon, Rembrandt Peale, and John Trumbull. Several paintings by important artists who probably did not have the opportunity to paint Washington from life are also represented in the Gilcrease Collection of likenesses. One such painting is *The Battle of Brandywine* by John Vanderlyn.

George Washington's attitude toward portraitists was charitable and he accommodated as many as possible. His feelings toward the rigors of posing were probably best expressed in the oft-quoted comment found in *The Life Portraits of Washington and their Replicas* by John Hill Morgan and Mantle Fielding, printed for the subscribers in Philadelphia, 1931:

"... I am so hackneyed to the touches of the Painters' pencil that I am now altogether at their beck, and sit like Patience on a monument, whilst they delineate the lines of my face... At first I was impatient at their request, and as restive under the operation, as a Colt is of the saddle—The next time I submitted very reluctantly, but with less flouncing—Now, no Dray-horse moves more readily to the Thill, than I do to the Painters' chair..."

There was one artist that Washington probably enjoyed posing for more than others. This man was Charles Willson Peale, a fellow soldier and personal friend whom Washington called the *Artist Captain*.

Charles Willson Peale has been called the "corn-fed Leonardo" to convey the amazing versatility and range of interests that he accomplished in his long, full life.

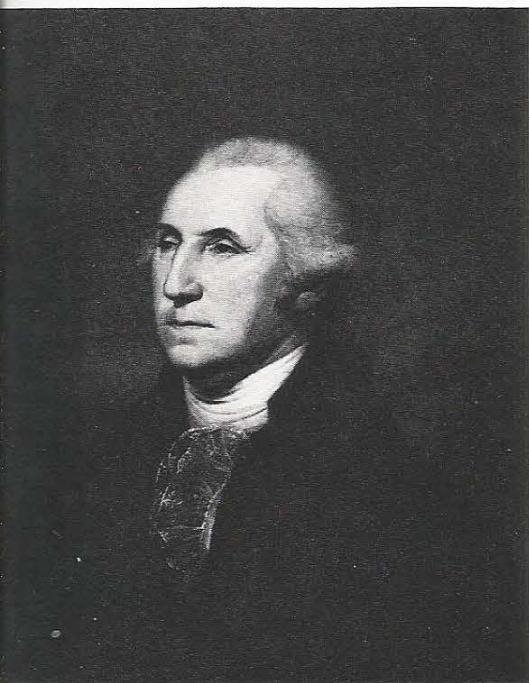
He was born in Kent County, Maryland, in 1741. His mother, Margaret (Triggs) Mathews, was a seamstress; his

GEORGE WASHINGTON, Jean Antoine Houdon

father, Charles Peale, had emigrated from Great Britain to avoid prosecution for embezzlement. When Charles Willson was nine years old, his father died.

The boy was apprenticed to a saddle-maker. Saddlery fascinated him, as did all craft techniques. He combined his saddle-making with sign and coach decoration while he instructed himself in watch and clock repairing, wood carving, silversmithing, and casting of brass and plaster. Later, he added taxonomy, dentistry, soldiery, politics, archaeology, museology, and numerous other scientific activities to his tireless pursuit of knowledge.

At the age of twenty, he owned his own harness shop but soon grew restless. Having the curiosity of a squirrel and the energy of a six-year-old, he decided to try his hand at painting with the aid of a manual called *The Handmaid to the Arts*. He remained convinced to the end of his life that painting was simply a craft that could be learned like any other.



GEORGE WASHINGTON, Charles Willson Peale

He advanced so quickly that some friends collected funds to send him abroad to study. Two years later, Peale returned to Maryland. His services soon began to be sought out by influential people including the President.

Washington invited Peale to Mount Vernon to paint a portrait of him in the year of 1772. This was the first of approximately fourteen times Washington would sit for Peale in the next twenty-three years—he found Peale's portraits much to his satisfaction.

When the Revolution broke out, Peale attended the mustering of the militia and was immediately elected a lieutenant of a company.

While the army was in winter quarters at Valley Forge, he made untiring efforts to paint portraits of many of the men who fought in the Revolutionary War. Some of his portraits are the only likenesses known of these men.

Throughout the entire Revolutionary War, Peale painted the Commander-in-Chief, usually a full-length portrait referred to as the "Continental Type" standing with his left hand on a field gun, dressed in full uniform with the blue sash across his breast. Peale's son, Titian, records that his father, in order to paint portraits of Washington in camp, had his stretchers hinged so they could be folded into three parts and fitted into a box which might be carried with the camp baggage without injury to the painting.

Peale's family proved to be another of his outstanding achievements. Over the years he was left a widower three times. He fathered seventeen children, and with his usual self-assuredness named them after artists or scientists—among others, Raphaele, Rembrandt, Titian, Linnaeus, and Franklin. His son, Raphaele, was America's first important specialist in still life painting. His son, Rembrandt, won fame as a portraitist.

Charles Willson Peale's virtuoso performance ended in 1827. At eighty-six, he overexerted himself carrying a heavy trunk for a mile to court a prospective fourth wife.

Gilcrease Institute owns one marble bust of George Washington. Indirectly, this sculpture resulted from a resolu-

tion passed by the Virginia Legislature in 1784. Destined to become famous in American history, the resolution read:

"That the Executive be requested to take measures for procuring a statue of General Washington, to be of the finest marble and the best workmanship..."

This resolution resulted in the First Patriot, the greatest hero of his day, being modeled from life by Jean Antoine Houdon, the greatest sculptor of the period.

The Legislature planned to have Houdon execute the statue in his Paris studio from a portrait of Washington. Charles Willson Peale was commissioned by Governor Harrison to:

"... draw a full-length picture of him (Washington) immediately, and, as soon as it is sufficiently dry, to have it packed up in the most secure manner and shipped in the first ship bound for France to the address of the Honorable Thomas Jefferson."

Jefferson, at this time Minister to France, received a copy of the Legislature's resolution with a letter from Governor Harrison requesting him to select an artist for the execution of the statue.

A commemorative book published by the Gorham Company in 1932, in celebration of the one hundredth anniversary of Houdon's birth, contains a letter written by Thomas Jefferson to George Washington which reads in part:

"I find that a Monsieur Houdon, of this place, possesses the reputation of being the first statuary in the world. I sent for him and had some conversation on the subject... He is so enthusiastically fond of being the executor of this work, that he offers to go to America for the purpose of forming your bust from the life..."

The Government of France granted Houdon permission to travel for six months. Benjamin Franklin, democratic America's favorite envoy now eighty years old and suffering the infirmities of age, planning to return home to rest during his remaining years, left Le Havre, France, with Houdon. The old Philadelphian had undoubtedly discussed the selection of the sculpture with Jefferson, but the responsibility for this decision rested upon the much younger Jefferson. Their voyage to Philadelphia took nearly three months.

In the meantime, Jefferson had written to Washington telling him of Houdon's impending voyage to America, stressing his qualifications for doing the sculpture

of the great American leader. He even pointed out that Houdon had had to withdraw from a commission to execute a sculpture of the Empress Catherine of Russia.

It was Benjamin Franklin who notified Washington of the arrival of Houdon and his workmen who accompanied him to assist in the work on the sculpture. A few days later, Houdon received a letter of welcome from Washington in which he wrote, "... though the cause is not of my seeking, I feel the most agreeable and grateful sensations..."

As soon as Houdon began the marble statue for the State of Virginia, important questions began to arise. What costume would be proper for the First Patriot. It will be remembered the leading school of painting at this time required the dress of the Classic Period. Jefferson wrote to Washington requesting his wishes in the matter. Washington's habitual common sense was evident when he replied that he preferred modern dress, especially after he

learned that Benjamin West had introduced this style in his paintings and it had been favorably received.

Eleven years elapsed before Houdon completed the sculpture and shipped it to the State of Virginia whose legislature had passed the resolution twelve years earlier.

When Houdon's great masterpiece reached Philadelphia, it was immediately sent to Richmond where it was placed in the rotunda of the Capitol. This statue is still considered the one unquestionable authentic likeness of the Father of Our Country, prompting the leading American painter of Washington portraits, Gilbert Stuart, to say, "Houdon's portrait of Washington is the best—Mine is second best!"

Georges Giacometti, reported to be the foremost authority on Houdon, says the sculptor made seven busts of Washington. One of these, which Houdon carefully preserved until his death, today has a place of honor in the Louvre. Gilcrease Institute is fortunate to have

one of only two signed statues. The other signed sculpture is in the Palace of Versailles.

John Vanderlyn was the youngest and the last of the neoclassic painters in America. His story is an interesting but tragic conflict between what he wanted to paint and what the American people were ready to accept.

Vanderlyn was the first American artist to study in France rather than in England. The American artists who had gone abroad before him like West, Copley, Peale, and Stuart had returned to America and been content to paint portraits. America offered a painter virtually no opportunity to earn a living except by portraiture. But John Vanderlyn had so firmly absorbed the teachings of French neoclassic ideals that he could not adjust to the cultural lag of the Colonies.

Vanderlyn was born in 1775 in Kingston, New York. By the age of twenty, he attracted the attention of the colorful Aaron Burr who, believing him a



WASHINGTON AND LAFAYETTE AT THE BATTLE OF BRANDYWINE, John Vanderlyn

genius, paid the expenses for a year of study with Gilbert Stuart in Philadelphia. Stuart allowed Vanderlyn to live in his home and help with copies of his celebrated portraits of Washington. Then in the winter of 1796, after looking at a portrait the young artist had just completed, Stuart told Vanderlyn that he was now ready to go to Europe to study with the masters.

Aaron Burr then supplied funds for Vanderlyn to study in Paris for five years. He entered the studio of a sound neoclassic follower of Jacques Louis David named Vincent. Quickly he absorbed the French neoclassic ideals and concepts of art as a combination of moral statement and political affirmation, an intellectual aesthetic expression of the noblest ideals of man. The neoclassic theory maintained that drawing and form were most important; color was considered secondary. The only subjects acceptable were historical events, drawn from antiquity and based upon Roman sculpture.

However, an American artist had modified the limited dogma of the French and German neoclassicists. Benjamin West had received considerable acclaim

for his *William Penn's Treaty with the Indians*. His paintings included not only Greek and Roman history, but Biblical history, English history, and even recent events. His *William Penn's Treaty with the Indians*, represented an event drawn from the history of his own Pennsylvania; West again showed his figures in contemporary costume. He believed any generous, noble, patriotic events—the antique virtues—whether in ancient or modern life, were worthy of painting.

That Vanderlyn accepted West's philosophy is illustrated by his painting, *Washington and Lafayette at Brandywine*, representing an event that took place two years before the artist was born. This painting is an excellent example of America's neoclassic realism which produced an admirable national style in America.

Vanderlyn returned to America in 1801 for two years, then journeyed back to Europe where he spent most of the next twenty years.

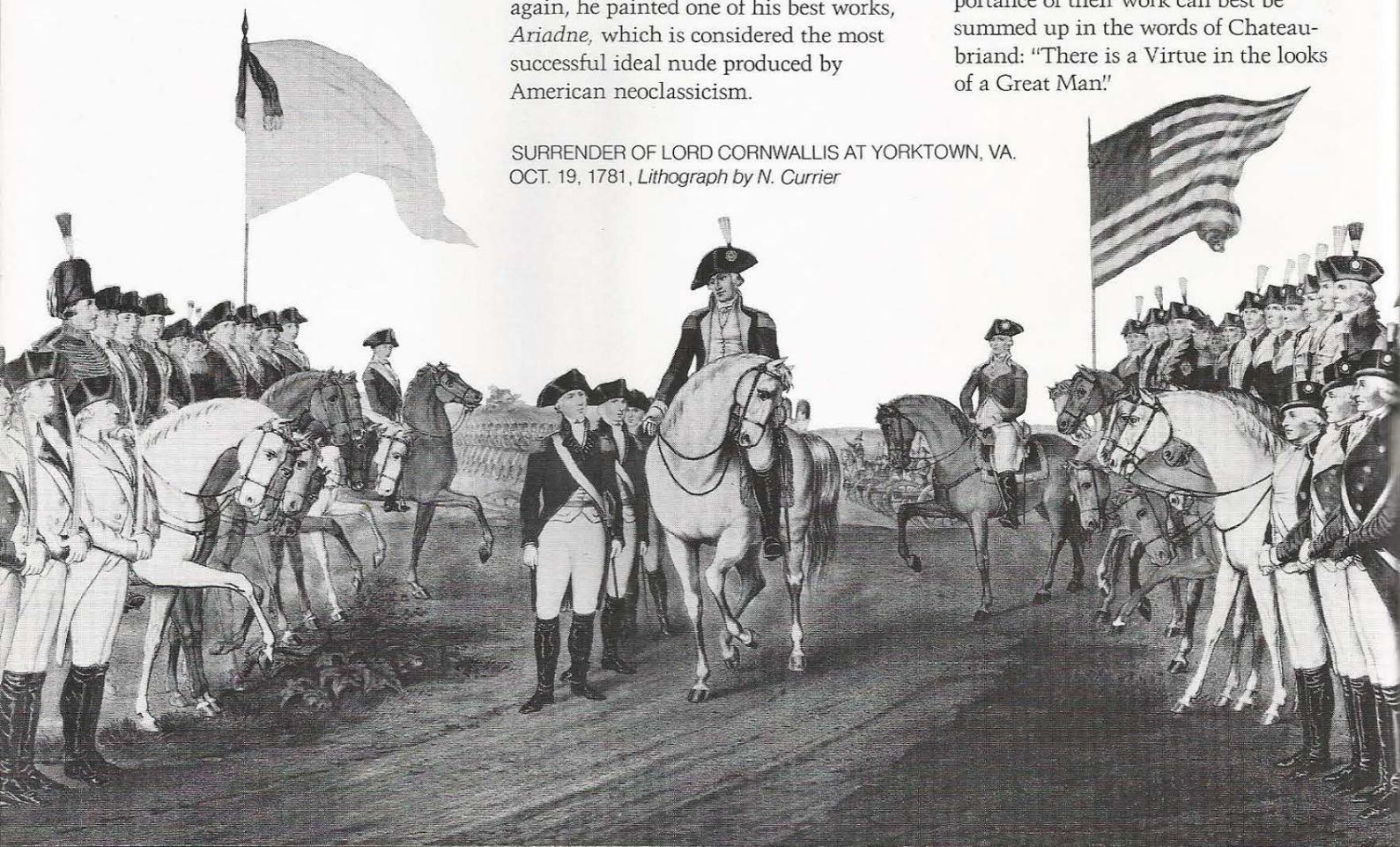
In Rome, his first classical pastiche entitled *Marius on the Ruins of Carthage*, met with great approval from the Paris Salon in 1808. Napoleon awarded him a gold medal. In Paris again, he painted one of his best works, *Ariadne*, which is considered the most successful ideal nude produced by American neoclassicism.

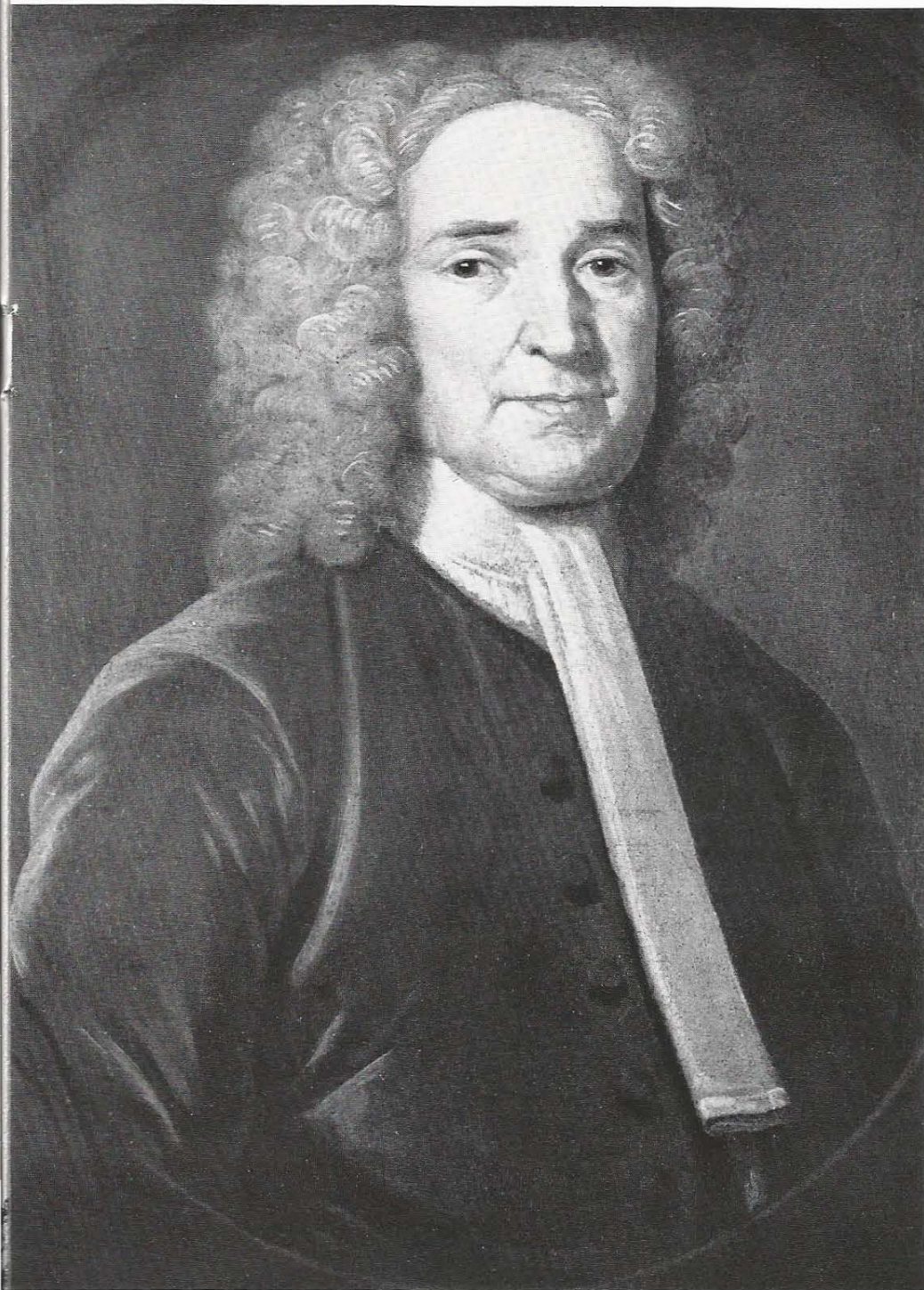
In 1815, at the age of forty, Vanderlyn returned again to America. He was well-trained and quite proud of his accomplishments abroad and completely unsuspecting of the disappointment he was to find at home. Here there were no Salons, no gold medals, no honors, no prestige to be gained. The only great commission for historical painting offered in the United States was awarded to John Trumbull.

Along with the French neoclassic technique, Vanderlyn had absorbed grandiose ambitions. Monumental paintings require monumental architecture to house them. In America, the neoclassic architecture that was taking shape was monumental in feeling but not in size. These buildings would not support the huge decorative historical painting Vanderlyn wanted to supply. Due to the many frustrations and disappointments, the quality of his art gradually deteriorated and his commissions were few. The last years of his life were tragic, and he died in 1852, embittered, poverty-stricken, and alone.

It is probable that the painters and sculptors who captured the likeness of George Washington realized the significance of their contribution. The importance of their work can best be summed up in the words of Chateaubriand: "There is a Virtue in the looks of a Great Man!"

SURRENDER OF LORD CORNWALLIS AT YORKTOWN, VA.
OCT. 19, 1781, Lithograph by N. Currier



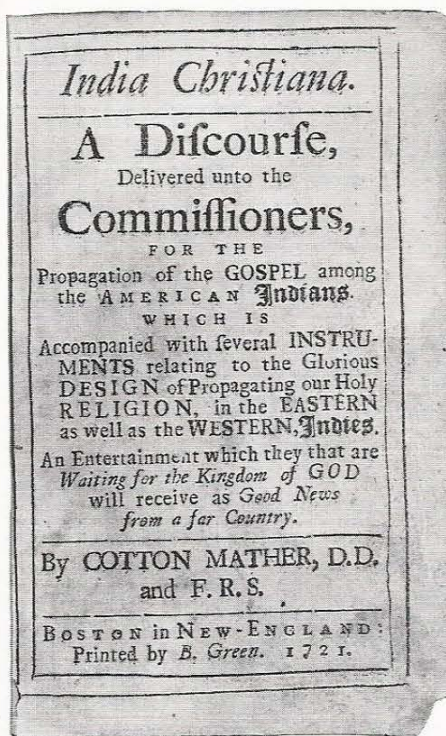


JOHN COTTON, *John Smibert*

Fifteen years ago, in one of the first issues of *American Scene*, (Vol. II, No. 1) this portrait of John Cotton by John Smibert was published. In that issue's article, entitled, "The Emergence of American Art," a very fine biographical sketch on the life and career of the artist, John Smibert, was included. Except for the listing of life dates for the subject, John Cotton, however, nothing was included that could bring the kind of life to a work of art that would invite involvement beyond that of purely artistic appreciation. In the context of that article fifteen years ago, the appropriate direction was followed. Today we would like to round out the experience potential of this very important work in our collection. We will establish the historical identity of the subject, and show why the man and his portrait deserve such a place of importance in our portrait gallery.

The information provided in the gallery setting is complete in the usual ways. We are told that this is John Cotton (1693-1757) who was a minister of the Newton, Massachusetts, church. It is added that the portrait was produced in 1735. That would place its production in the career chronology of the artist Smibert six years after his arrival on American soil, and five years after having settled in Boston. The circumstances of John Smibert's emigration to the New World are well-chronicled. His taking up of residency in the Bay Colony was less than totally voluntary. Yet, later, when opportunity to leave the Eastern American scene and return to England was presented, he declined the offer. American life had been good to him. He had married well, and he had established two successful businesses: a portrait studio and an arts

John Cotton



supply house. He was well-patronized, and produced some two hundred canvases during a Bay Colony career of nineteen or twenty years. His clients were officials, church people, magistrates, merchants, and of course, their wives.

John Cotton would have ranked highly on the list of desirable clients, for his name was famous, and his family tree was an imposing one. He was the great-grandson of the English-born John Cotton (1584-1652) whose name is linked with that of the Mather family of New England fame. Cotton Mather's given name derives from the relationship. The original John Cotton and Cotton Mather's grandfather, Richard Mather (1596-1669) were colleagues in England prior to the emigration of both families to the New World. The Cotton family preceded the Mather family in the American adventure by two years, the former arriving in 1633, the latter in 1635. The causes of Puritanism and Congregationalism brought both families from England to the Northeast Coast of the New World. Both John Cotton and Richard Mather became leaders in Massachusetts life. Their children and grandchildren were destined to follow in the footsteps of these men. Richard Mather's son, Increase, and grandson, Cotton, would gain fame as ministers, magistrates, historians, and authors.

John Cotton's importance was felt in the Massachusetts area for nearly two decades after his arrival in 1633 and until his death in 1652. It is said that whatever he pronounced in the pulpit as a minister soon either became the law of the land or the practice of the church. Recorded in *Force's Collection of Historical Tracts*, which is available for study in the Gilcrease Library, is John Cotton's *Abstract of the Lawes of New England*, an extraordinary work which advocates the death penalty for rebellious children in its listing of twenty-four capital offenses. The world of John Cotton was fortunate in that this particular pronouncement did not succeed to become the law of the land, but he failed in few other of his endeavors. John Cotton's descendants went out to occupy important pulpits and distinguished academic chairs for

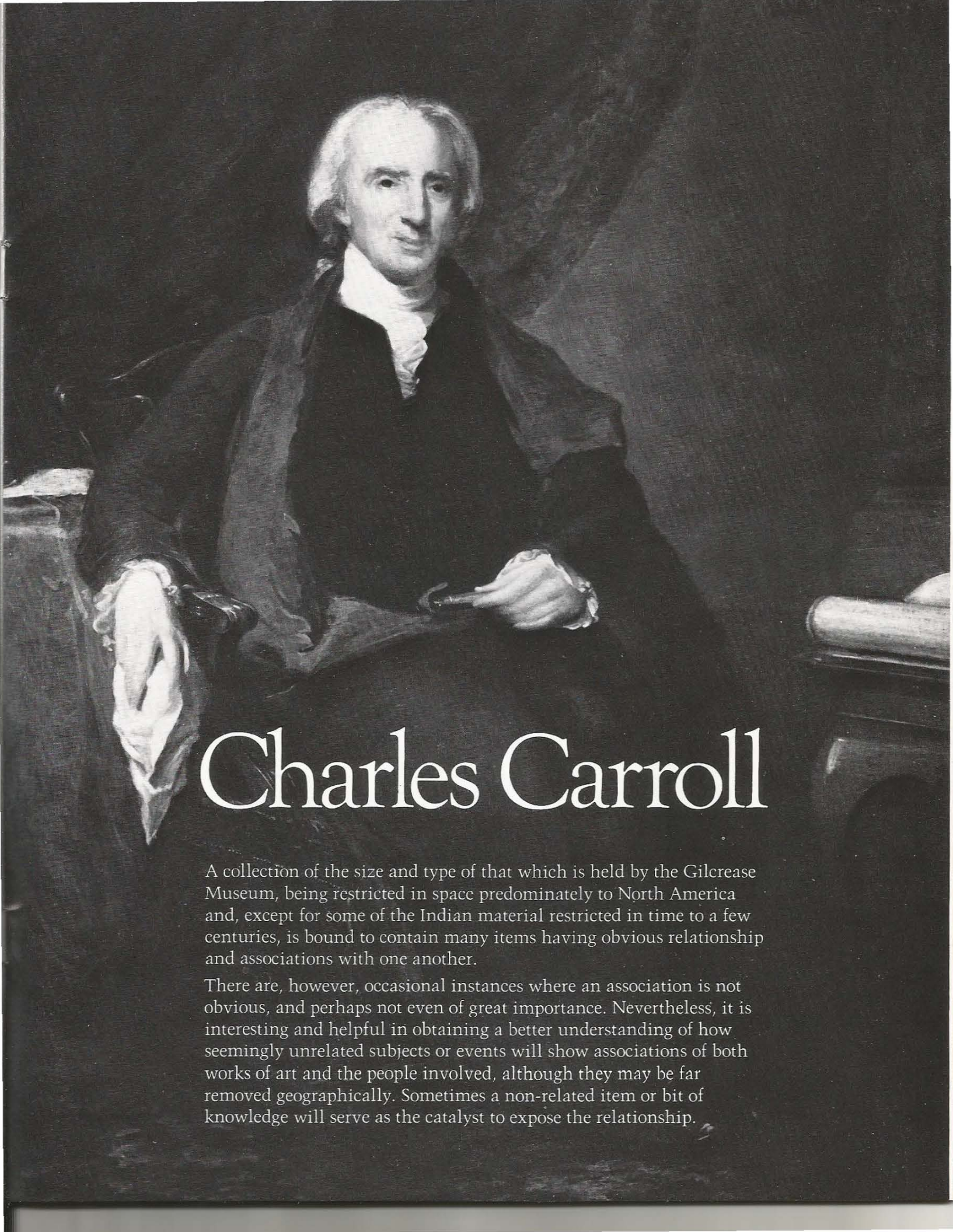
generations after his death. His great-grandson, John, whose portrait is under consideration here, was for more than forty years pastor of his church in Newton, Massachusetts. Cotton Mather, in his diary, refers in 1714 to the important ministry of this man.

The lives of the two families were, by 1714, tied closely together not only by mutual appreciation and philosophies, but by marriages. Richard Mather had married Sarah, widow of his colleague, John Cotton. Richard Mather's son, Increase, married Maria, the daughter of John Cotton. Their first-born son was named to commemorate the union of the two families—Cotton Mather. Additional ties subsequently bound the families even more closely through the years, and the names of Cotton and Mather never disappear from the pages of New England history.

The Gilcrease Collection contains several very significant library items which cast further light on the familial activities of the Cottons and the Mathers. Recognition of the specialized nature of those items may also serve to cast a general light of understanding on the Gilcrease Collection itself and how it came into existence.

Mr. Gilcrease was particularly interested in New England History with respect to its relationships with the native American population. Those Gilcrease library items which serve to commemorate the activities of the Cotton and the Mather families in the New World deal specifically with the church's activities in terms of conversion to Christianity of the American Indian. That activity was one of the most important items on the Puritanical list of things to do. Our documents collection, which contains several of the writings of both Increase and Cotton Mather, testifies to that activity and its successes and failures.

We see the intriguing reasons for certain combinations of items having been acquired. Looked at separately, those single items are extremely interesting. Looked at collectively, however, and from the point of view of "relatedness," the wisdom of the Gilcrease process of selection emerges, and that not too slowly.



Charles Carroll

A collection of the size and type of that which is held by the Gilcrease Museum, being restricted in space predominately to North America and, except for some of the Indian material restricted in time to a few centuries, is bound to contain many items having obvious relationship and associations with one another.

There are, however, occasional instances where an association is not obvious, and perhaps not even of great importance. Nevertheless, it is interesting and helpful in obtaining a better understanding of how seemingly unrelated subjects or events will show associations of both works of art and the people involved, although they may be far removed geographically. Sometimes a non-related item or bit of knowledge will serve as the catalyst to expose the relationship.

The associated items to be considered here are a large full-length portrait by a well-known American artist named Thomas Sully; two paintings in the collection by possibly the most famous of all American artists, James Abbott McNeill Whistler; and a prayer book, heavy with gold ornamentation, from the House of Bearn in Bordeaux, France—all housed in the Gilcrease Museum. The link which pointed up this rather unlikely association is the knowledge of the existence in the middle 1800's of a locomotive on the Baltimore and Ohio Railroad known as Winans' Camel Back because of its rather odd appearance. This locomotive was the invention of Ross Winans whose daughter married George Washington Whistler, Jr., half-brother of James Abbott McNeill Whistler. Charles Carroll was one of the founders of the Baltimore and Ohio Railroad. The marriage of Beatrice Winans, daughter of Ross Winans and Neva Whistler Winans to the Count and Prince of Bearn is recorded in the prayer book of the royal family of Bearn.

The portrait of Charles Carroll of Carrollton was painted by Sully, circa 1827, when Carroll was ninety years of age but still involved in many activities. Carroll is best remembered as a signer of the Declaration of Independence on which he placed his signature, Charles Carroll of Carrollton, in a bold hand. He always added "of Carrollton" to distinguish himself from relatives with the same name. He is also remembered for the two sessions he served as Senator from Maryland and for his part in attempting to persuade Canada to join the Colonies against the British—an attempt in which he and his fellow commissioners were unsuccessful.

In Carroll's own mind, one of his most notable activities began on a February day in Baltimore when a Mr. Philip E. Thomas received a letter from his brother in England describing plans to build a railway from Liverpool to Manchester. The year was 1827, and though Mr. Thomas and others had thought before of a railway to link the population center of Baltimore with the territory across the Alleghenies, the letter inspired Thomas to act. A meeting of Baltimore business men was held on the twelfth day of February to dis-

cuss the possibilities. Among the twenty or so who attended was Charles Carroll and perhaps Ross Winans. According to some sources, Winans was a Baltimore newspaper man and according to others, he was in the city to sell horses to the railroad.

Only sixteen days later—the last day of February—the Maryland Legislature granted a charter for the Baltimore and Ohio Railway. This prompt action reflected the enthusiasm of those who attended the meeting. The charter was so perfectly executed that it served as a model for all subsequent charters of that kind in the United States.

The company was organized on April 24, 1827, and stock subscription and surveys were soon under way. Charles Carroll was a member of the Board of Directors, and on Independence Day 1828, to the notes of "The Carrollton March," a tune composed especially for the occasion, he turned the first shovel of earth for the railway.

He made this comment: "I consider this among the most important acts of my life, second only to the signing of the Declaration of Independence, if even it be second to that!"

The Baltimore and Ohio got off to a rather primitive start with its clumsy style of rails, ties, wheels, and several modes of propulsion considered and tried, but it soon became a test bed for inventions which helped the nation's transportation system advance rapidly.

Ross Winans helped Peter Cooper with his "Tom Thumb," a tiny locomotive familiar to all school children, which was the first steam locomotive to utilize a tube boiler and a forced draft for the fire. It was also Ross Winans who adopted the four wheel pivotal truck for railroad passenger cars. He first installed springs on cars to lessen the jarring and developed the idea of placing the flange on the inside of the wheel. The outside-of-the wheel journal box was also invented by Winans.

Look at the portrait of Charles Carroll and try to envision this dignified ninety-year-old signer of the Declaration of Independence sitting on a tiny model of a railway car being pulled along by a weight attached to a string over a pulley! Although this presents an amusing mental image, it did help

Ross Winans demonstrate the low friction of iron wheels on iron rails.

Soon after the ground breaking for the Baltimore and Ohio, Winans accompanied George Washington Whistler, Jonathan Knight and William G. McNeil on a trip to Europe. Whistler was an Army Engineer who had been assigned to help survey and construct the railroad. In 1842, he went to Russia to build railways for the Tzar. He was married twice; a daughter and two sons were born to him and his first wife, one of whom was named George Washington Whistler, Jr. His second marriage was blessed with five sons, one of whom was James Abbott McNeill Whistler.

When George W. Whistler went to Russia, he tried to persuade Ross Winans to go with him. Winans declined, but he sent instead his two sons, Thomas DeKay and William. It was about this time that Ross Winans' daughter, Julia, married George W. Whistler, Jr.

The association of Charles Carroll of Carrollton with Ross Winans is readily obvious from several sources in the museum library, as is the connection between Winans and George W. Whistler. However, neither relationship might have been noted without the Book of Hours—or Prayer Book—of the House of Bearn.

The book was created on the occasion of the marriage of Prince Henry Gaston of Bearn to Cecile Charlotte Marie of Perigord on the third of May, 1866.

It is an elaborately beautiful book of moderate size (quarto), but weighing five pounds because of the heavy gold filigree on the cover plus the illuminated script and decoration on the parchment leaves. Each of its 240 pages is superbly lettered in sixteenth century Gothic style with a different border decoration of flowers, fruits, and arabesques. There are hand colored pictures and heralds all done by one man—a Benedictine heraldry painter attached to the Seal of France. A blessing by Pope Pius IX written in his own hand is included in the book.

Here, then, are three great American families whose association was brought about by an event—or series of events—which would not, of themselves, have been considered vitally important in the history of America.

JOHN MARSHALL

John Wesley Jarvis, the foremost artist in New York during the first quarter of the nineteenth century, executed two paintings which hang in the Colonial gallery. He painted many of the leading men of his day, and Gilcrease is fortunate to have his portrait of *Chief Justice John Marshall* and his double portrait of *Black Hawk and His Son Whirling Thunder*. It is not surprising that Jarvis was commissioned to paint these three famous men, for they played a significant and fascinating role in the history of America.

John Marshall was born September 24, 1755, on the Virginia frontier. Though a child of the wilderness, reared amid simple homespun conditions, Marshall was sheltered from the untamed frontier's usual roughness by parents who possessed uncommon gifts of character and definite ideas for the advancement of all their fifteen children.



Detail of Christian Schussele's *Andrew Jackson Before Judge Hall*

Marshall began his education at the age of fourteen under the guidance of the Rev. Archibald Campbell. The following year in the home of Rev. Thompson, he commenced Latin studies. *Blackstone's Commentaries* initiated him into the study of law on his own at the age of seventeen.

When the Revolutionary War broke out, Marshall enlisted as a Minuteman and later as a regular in the Continental Army. Successively as Lieutenant, Captain Lieutenant, and Captain, he fought at Brandywine, Germantown, and Monmouth, endured the rigors of Valley Forge, and participated in the capture of Stony Point.

In May and June of 1780, Marshall found time for his only institutionalized instruction, attending law lectures at the College of William and Mary.

He began his career of public service in 1782, when he was elected to the Virginia State Assembly. He quickly grew disenchanted with local politics and disgusted with the ways of local government. It was several years before the people learned to appreciate his disenchantment with thirteen sovereign local governments. However, when Marshall threw himself into the battle for ratification of the adoption of the Constitution, the citizenry did appreciate him. His standing in the legal profession, already great, became even greater.

Under the new constitutional republic, President Washington offered John Marshall the position of Attorney General. Marshall declined this appointment. The next year he declined an appointment as Minister to France. In 1798, Marshall turned down a seat on the Supreme Court. The following year Marshall was elected to Congress and was nominated for the post of Secretary of War. This he also declined, but was persuaded in 1800 to become Secretary of State. The following year he became the fourth Chief Justice of the Supreme Court, a post he filled until his death.

The Revolutionary War, in which Marshall served as a Continental regular at the age of twenty, affixed a nationalistic impression upon his political philosophy. Marshall considered himself an American rather

than a Virginian. He wrote in a letter to one of his friends later in life, "I was confirmed in the habit of considering America as my country and Congress as my government!" It is not surprising that Marshall became a Federalist, since the Federalist party contended the national government should have superiority and greater authority than the individual state governments. According to Marshall's understanding, in the regulation of "their own purely internal affairs" states may pass laws which, although in themselves proper, become invalid when they interfere with national law. The theory that if State and Nation each rightfully pass conflicting laws on the same subject, "they affect the subject, and each other like equal opposing powers," and are demolished by the "supremacy" of the constitution and "... of the laws made in pursuance of it. The nullity of any act, inconsistent with the constitution, is produced by the declaration that the constitution is the supreme law." So when a state statute, enacted under incontrovertible state powers, conflicts with a law, treaty, or the Constitution of the Nation, the state enactment "must yield to it!"

John Marshall stoutly maintained this philosophy in the Supreme Court where he was often provided with opportunities to express it during frequent States rights contests. None of these opponents presented as clear-cut a challenge to the Federal Government as the Chief Executive, President Andrew Jackson.

Andrew Jackson grew up in much the same environment as Marshall and followed much the same kind of career. He was born in the backwoods of South Carolina, studied law on his own, and led an American Army against the British. However, similarities end here. Their differences grew out of their military service. Whereas Marshall's primary service during the Revolutionary War had been in the Continental Army, Andrew Jackson's fame resulted from service in the State Militia during the war of 1812. Andrew Jackson, having no military experience, was elected Commander of the Tennessee Militia. In this capacity he led his forces into

Creek Territory (Creeks were British allies) and decisively defeated them at the Battle of Horseshoe Bend. His resulting popularity was so great in the South that he was eventually commissioned a Major General in the United States Army and given the task of stopping a British force composed of Wellington's veterans outside of New Orleans. This he did in one of the most decisive battles an American Army has ever won.

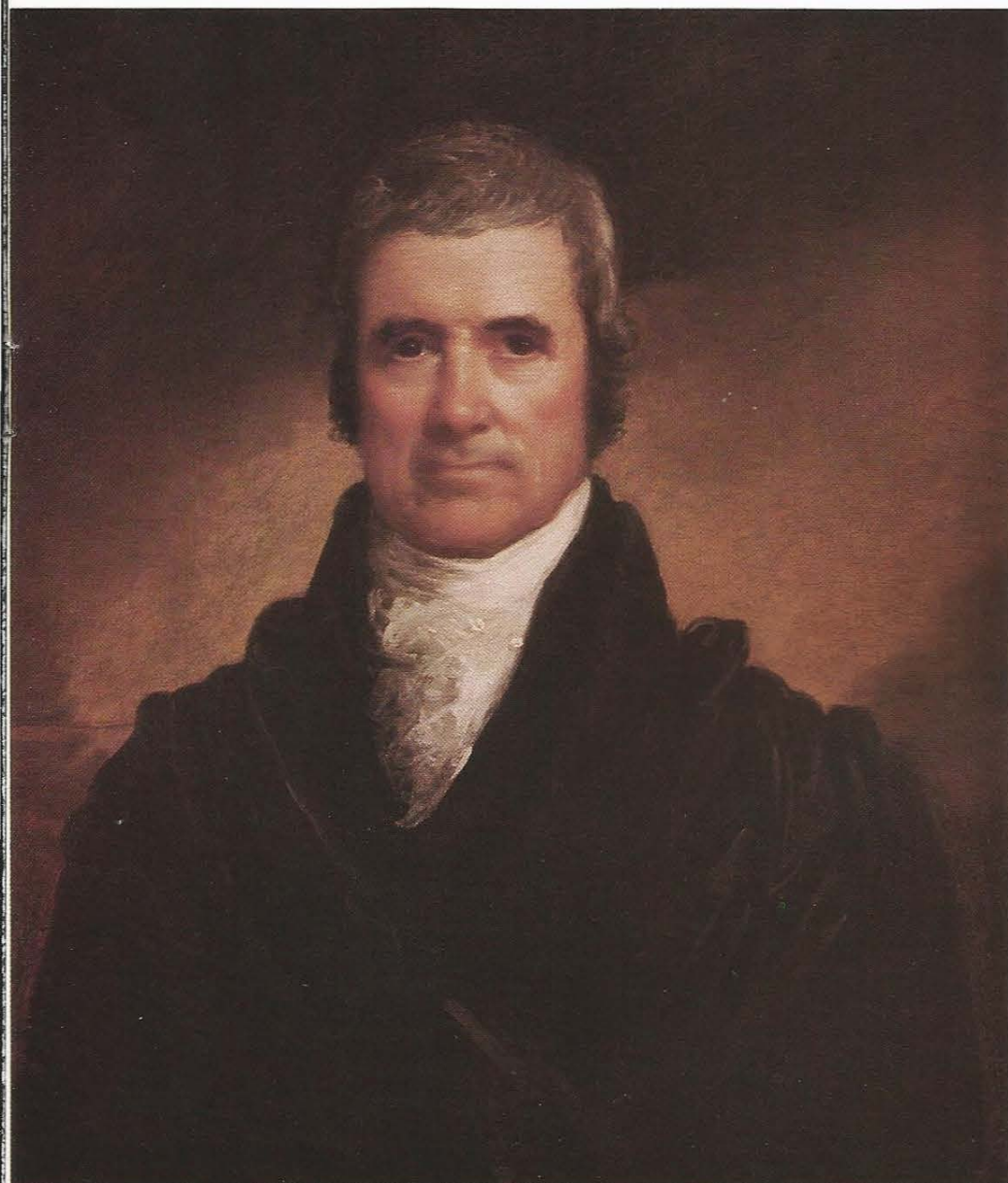
The Battle of New Orleans was the turning point in the life of Jackson as he was transformed from a relatively obscure backwoods lawyer into a candidate for public office almost overnight. Jackson moved from the role of an unknown to a United States Major General, to the Governor of Florida, to United States Senator, to President of the United States in less than fifteen years.

Andrew Jackson's popular campaign for the Presidency in 1828 proposed no definite program and stated no political ideals. His sole concern was winning the election. Thus in 1828, when Jackson was elected, Marshall did not know whether Jackson planned to continue the Federalist trend in government or not. For this reason, Marshall felt it necessary to remain on the Supreme Court rather than resign and retire as he had intended.

It soon became apparent that Jackson felt one of the main purposes of the national government was to cooperate with the state governments. He felt that the states possessed sovereignty within their own limits and further emphasized "... nor can this government add to or diminish it!"

The inevitable confrontation of these two opposing philosophies occurred over the question of Cherokee removal. It was the desire of the State of Georgia, as well as several neighboring states, to obtain possession of Cherokee land due to the opinion that this land was "legally" within the boundaries of the state. In order to do this the Cherokee Indians had to be removed.

Samuel Austin Worcester had been a missionary in the Cherokee Nation for four years when he listed the following observations on the civilized state of



the Cherokees: they possessed a "printed constitution and laws, [and had] courts of justice; [that they used] the dress of civilized people, [they knew] the arts of spinning and weaving, [and] mechanics, [and utilized] agriculture—the principal employment and support of the people; [that] the houses of the Cherokee are . . . comfortable log houses generally one story high but frequently two; [also there are a] considerable number who can read and write English, [with] a large majority [who] can read and write the Cherokee language; [emphasizing] the greater part of the people acknowledge the Christian Religion . . ." Thus the Indians, who were being expelled by the Sovereign State of Georgia, constituted a civilized nation existing in a life style which was becoming more and more like that of their neighbors, the white men. In 1827, the Georgia Legislature enacted laws to seize Cherokee lands, divide the land into countries, and annul "all laws, usages, and customs" of the Cherokees.

In 1831, Worcester was arrested for residing in Indian territory without a State license. At his trial, Worcester rested his defense on two main arguments:

(1) He was an agent of the Federal Government, holding a Federal license to be in Indian territory and an appointment as postmaster of New Echota from John Quincy Adams.

(2) The laws of the State of Georgia could have no force in the Cherokee nation as its national independence and right to self-government were recognized by treaties with the Federal Government.

CHIEF JUSTICE JOHN MARSHALL, *John Wesley Jarvis*



BLACK HAWK AND HIS SON WHIRLING THUNDER
John Wesley Jarvis

JOHN MARSHALL

Georgia, under the philosophy that "no respectable jurist has ever gravely contended that the right of the Indians to hold lands, could be supported in the courts of the country, upon any other ground than the grant or permission of the sovereignty, or state in which lands are situate," found Worcester guilty and sentenced him to four years of hard labor in the State penitentiary. Jackson, by the way, had previously canceled Worcester's appointment as Postmaster.

One "respectable jurist" did take exception to this philosophy however—John Marshall. After an exhaustive review of Worcester's case, Marshall expressed his judgment in the following legal "opinion":

"The Cherokee Nation, then, is a distinct community, occupying its own territory, with boundaries accurately described, in which the laws of Georgia can have no force, and which the citizens of Georgia have no right to enter, but with the assent of the Cherokee themselves, or in conformity with treaties and with the acts of Congress. The whole intercourse between the United States and this nation is, by our constitution and laws, rested in the government of the United States.

"The act of the State of Georgia, under which the plaintiff in error (Worcester) was prosecuted, is consequently void, and the judgment a nullity."

Georgia refused to appear in this case, denying the right of the Supreme Court to pass upon the decisions of her courts. When Andrew Jackson learned of Marshall's verdict he is reported to have said "John Marshall has rendered his decision:—now let him enforce it!"

Having successfully defied John Marshall and the Supreme Court, Georgia, with the aid of President Jackson, stepped up its agitation for Indian removal. Cherokee land was divided by lottery among the citizens of Georgia.

In 1838, after exhausting all legal means to prevent their removal, the Cherokee people were marched from Georgia to what is now northeast Oklahoma. Under the command of General Winfield Scott, this operation resulted in the death of

over four thousand individuals, the loss of everything the Cherokees had built up in Georgia, and the end of their Nation as an independent State. In 1835, John Marshall died and was spared the knowledge of this tragedy.

The Cherokee people were not the only Indians to receive unjust treatment from President Jackson. The Sac and Fox, a close confederation of two rather small tribes living in villages along the Mississippi River in the area of Iowa and Illinois, also dealt with Jackson. In an effort to make one last attempt to stop the encroachment of white settlers into their territory, the Sac and Fox under the leadership of Black Hawk, plunged into a war with the United States—a war that ended with the Battle of Bad Axe in 1832.

After the battle, it was the intention of President Jackson to bring Black Hawk, his son Whirling Thunder, and several other warriors to Washington to impress all the captive Indians with the overwhelming numbers and striking accomplishments of the white man so they would never again be tempted to fight against the United States.

If Jackson expected Black Hawk to be humbled by defeat, he must certainly have been surprised. Black Hawk had an overpowering appearance of dignity. On meeting the President, he looked silently for a minute at this leader of a great nation, then said, "I am a man and you are another!" Their brief conversation as reported by Black Hawk is as follows:

"He said he wished to know the cause of my going to war against his white children. I thought he ought to have known this before; and, consequently said but little to him about it—as I expected he knew as well as I could tell him."

In reply to the question about going to war, Black Hawk is reported to have said: "We did not expect to conquer the whites. They had too many houses and too many men. I took up the hatchet, for my part, to revenge injuries which my people could no longer

endure. Had I born them longer without striking, my people would have said, 'Black Hawk is a woman; he is too old to be chief; he is no Sac! These reflections caused me to raise the war whoop. I say no more of it; it is known to you!'

Black Hawk, an accurate and interested observer, was impressed with the eastern cities. And ironically for President Jackson, the cities were most favorably impressed by Black Hawk. What Jackson planned as chastisement for the old warrior, and as part of a political campaign for himself, turned out to be a triumphal tour for Black Hawk. The Indian and his companions were lavishly entertained, and continually surrounded by people when moving through the streets. President Jackson was overshadowed in the public eye by a supposedly humble captive and *Old Hickory* did not take this gracefully. The tour was cut short in New York with the Indians being sent home—ending the chastisement by the conquerors.

However, while they were in New York, it is most fortunate that Black Hawk and his son Whirling Thunder sat for their portrait by John Wesley Jarvis, for Jarvis has captured all the dignity and pathos of the noble war chief and his son. Black Hawk left New York impressed by the white man's accomplishments, but anxious to return to his people.

Jarvis, born in England in 1780, came to America at the age of five when his family migrated to this country and settled in Philadelphia. At sixteen he was apprenticed to the engraver Edward Savage. At the end of his apprenticeship, he moved to New York to paint portraits and miniatures in partnership with Joseph Wood. In 1813, he undertook to paint a series of full-length portraits of heroes of the war of 1812 for New York City Hall. Paralyzed in 1834, he spent his remaining years in New York City where he died on January 12, 1840.

